1-1-1-2 Conceal Defense

Basic Explanation and Purpose

The 1-1-1-2 is an initial defensive alignment I saw watching a community college game a few years back and really think is neat. Hadn't seen it before, haven't seen it since. The following are some of the things I saw and some of the ideas I added myself. Definitely feel free to tweak it how you want. This isn't the perfect defense. The purpose of the alignment is to attempt to conceal the defense you are in initially and confuse your opponent. That's why I call it a "conceal defense" it's just a very SIMPLE thing you can use to initially hide the defense you are in. You hope is that you confuse them into making a mistake at best or at least be puzzled. You want them to have to figure out what you are doing. You want to prevent them from being able to come down the floor, immediately see the defense you are in, and then set up an offense to beat it. Most teams run different offenses for man and zone, so you man confuse them into running a zone offense when you are playing man or a man offense when you are playing zone. Also, the 1-1-1-2 is an alignment I have seen few teams use. Hopefully they will devote some practice time to figuring out how to combat the 1-1-1-2 and how you are matching up out of it. With most defenses it looks the same even after the first pass if you play good helpside defense in both your man and zone. What you are looking for is that they spend more time thinking about it than it took you to put in. Now when that team plays you (or plays you again), they are having to prepare for the alignment.

Another good thing about this defense is that it takes the ball out of the opponent's point guard's hands right away. The point guard can't leisurely bring the ball up and initiate the offense. He has to pass it to another guard who is hopefully a more poor ball handler and decision maker. Hopefully that will cause the other team to commit more turnovers because someone else has to try and initiate the offense.

There are specific times I would break the 1-1-1-2 conceal out during a game. I would NOT recommend trying to run it off a missed shot, unless you are playing a team that really likes to slowly walk the ball up. I guess the choice is up to you however. I would run it off of made baskets (unless it was a great fastbreaking team) and on situations where the other team is talking the ball out of bounds at or behind half court. If they are taking it out at half court and enter it up one of the side lines, you can match up right away out of the inbounds pass. One of the greatest times to run this though is at the end of a half or a quarter (if you play quarters) when a team is bringing the ball up and going to run a play for the last shot. If you start in the 1-1-1-2, the other team won't be able to figure out what you are playing right away and will waste time figuring it out. Also, this is obviously something you wouldn't run in a situation where the other team is taking it out of bounds under their own basket or on their half of the court.

The ball is pressured at half court in order to make the guard pass it off and choose a side. After the initial pass is made, you have the option of having your players either match up off the first pass or trap the first pass. Which you decide will depend a lot on personnel, philosophy, and the defense you are playing after the pass. You can run only one, you can run both, the choice is yours. With the match up off the first pass, your #2 man takes the first pass if above the free throw line extended and the #3 man takes the first pass if below the free throw line extended. If you trap off the first pass it's the same no matter where the ball is entered. Also, if you are running some kind of half court trap

(ex- 1-3-1), you can elect to match up off of the first pass and then start your trapping when the next opportunity presents itself. Take this idea and mold it to what fits you! I'm not trying to tell you what you HAVE to do, I'm telling you what you as a coach CAN do with this defense.

This defense is designed to be a simple wrinkle to throw in with what you already do in your half court defense. It's not a fancy new defense that you have to spend many practice hours teaching to your players. You can make it as simple as you want, or you can make it more complex with relatively little time invested. It has simple rules that can be applied to almost any offensive look or situation. You are only in this look for the first pass basically (second if you trap the first pass), so it's nothing your players really have to think hard about. The diagram below shows what the defense looks before the first pass.



First Pass Match-Up

Overview

With the first pass match up option, your players simply match up off the first pass and get into whatever zone alignment you want them too. One of your middle men (#2/#3) will take the first pass and the rest of the players will fall into either their regular zone match up (where they would be in the zone) or in their man to man match up. Below is a run down of each position and their duties on the first pass when running the first pass match-up.

#1- This player should be situated right around the half court line. The job of #1 is to but extreme pressure on the ball and attempt not to allow penetration. He wants to get the ball passed to one of the wings. This should be the spot for your best on the ball defender. One of the reasons that I like the 1-1-1 on the top is because it ENCOURAGES the pass to the wing and discourages anything to the middle. Players like to do what is easy and it's easier to give the ball up to a wide open player than it is to try to dribble it up against ball pressure. It's easier for the other guards to go to the open wing spots than try and fight defenders in the middle. They are going to play into your hands by doing what is easy. Once the pass is made from the point guard to the wing, #1 has done his job

and should assume his spot in the defense. If it is a zone that calls for him to drop back he should drop back. On the other hand, if he is playing on the line, up the line defense he should stay with the point and get into help position. Whatever your defense calls for he should do.

#2 – #2 should start at our 1-3 steps above the top of the key, depending on his athleticism and your feelings. The job of this player is to take the first pass made IF the first pass is made above the free throw line extended. When he takes the first pass, he should close out in a way that is consistent with your defensive rules. You should close out as if you in the defense you are playing. For example, if you are a push baseline coach, have your players close out a little higher as if they were closing out normally. NO TEACHING CHANGES HERE! That is the beauty of it. As #2 closes out on the first pass, he should now be in his normal defense. If you are in man to man, that is the man he is guarding. If you are no in a 3-2 (or 1-2-2) zone, he is now the outside high man on that half of the zone; #2 is now in your regular defense. If the ball is entered BELOW the free throw line extended however, the #2 man drops into help position and assumes that spot on defense. If you are in man to man, #2 would match up with the back side wing player and would ALREADY be in solid help position. If you were in a 3-2 (1-2-2) zone, #2 would now be the outside high man on the back side of the zone. See, nothing changes for your defense.

#3 – Player #3 should start at, slightly above, or slightly below the area of the free throw line. The job of this player on the first pass, if entered above the free throw line extended, is to be in help side and assume his position defense. For example, if he is in man to man #3 is already in help position and matches up with the back side wing player. This player should keep the ball out of the middle and should bump cutters. If the ball is entered below the free throw line, #3 takes the first pass and goes into the defense you are playing as such. For example, if a 2-3 is being played and the ball is entered below the three point line, #3 takes the first pass and is the bottom wing on the 2-3 zone from there on out.

#4 and #5 – These two positions are interchangeable. The main job of these two is to protect the basket. They are to make sure we don't get beaten for easy baskets. They should match up with the post player on their side or assume their position in the zone that is called. They MAY have to cover a corner from time to time.

***The following options show how to match up into different zones from the 1-1-1-2. Basically, they are all the same. You just get into your spot in the defense off the first pass. Nothing really changes from defense to defense. Also, the offense is just set up in a typical 1-2-2 look. I will talk briefly at the end about different set ups, but remember this is just a defensive mask and we want to keep it as simple as possible and I am going to attempt to do that**

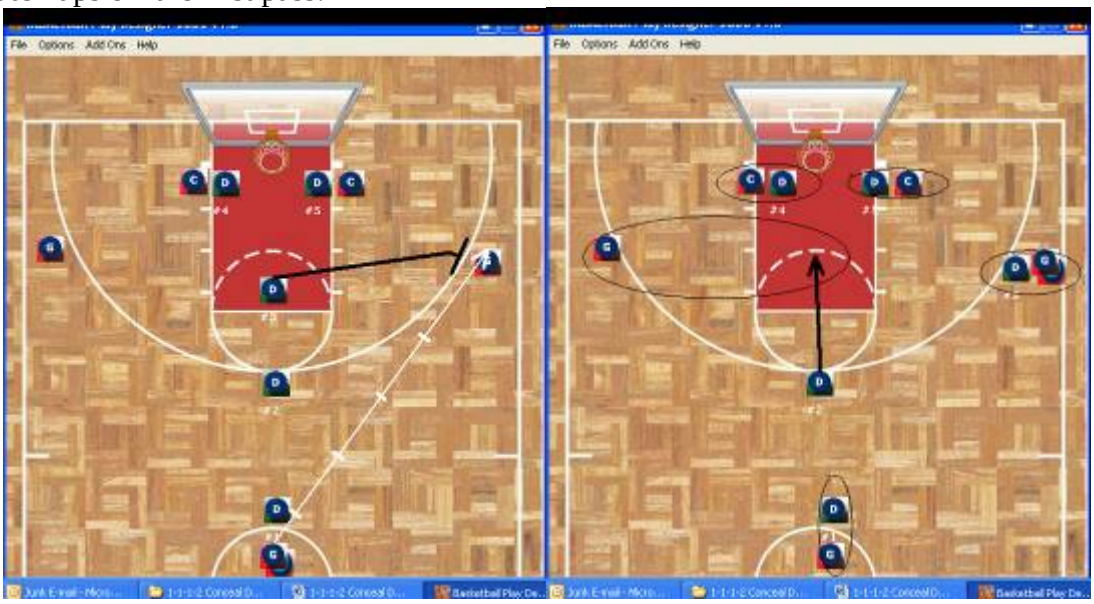
First Pass Match Up – Man to Man

This is what will happen when you are running man to man defense out of the first pass match up and the first pass is received above the free throw line. #1 is pressuring the ball handler and matches up with him after the first pass. On the first pass (which is above the free throw line) #2 takes the first pass and matches up with the receiver. The #3 man matches up with the back side wing. The #4 and #5 players match

up with their respective posts. The circles on the second diagram show the match ups of the defenders. The defense goes on as a normal man to man defense.



This is what will happen if the ball is entered below the free throw line. #1 is still pressuring the ball at the half court line and stays matched up with the player at the point. But this time on the pass, #3 is closing out on the first pass. #2 drips into the mid lane help side. #2 matches up with the back side wing player. #4 and #5 match up with the post players on their sides respectively. Once again, the circles on the diagrams show the match ups off the first pass.



First Pass Match Up – 1-2-2 Zone

This is how you would match up into a 1-2-2 Zone (3-2 Zone, however you play it). The nice thing is it is basically the same drop as the man to man defense, there is nothing new to teach. The 1-1-1-2 conceal would be a great thing to add if you as a coach run both a 1-2-2 (3-2) zone and a man to man defense. It would be basically impossible to

tell what you were in, at least for a while. Also, just because you match up out of the first pass doesn't mean that you can't trap out of the zone later. Sometimes it's advantageous to run it where you don't trap until the ball goes back to the point. It will keep the offense guessing; if you match out off the first pass then all of a sudden start trapping, they won't know what to think.

When the pass is made above the free throw line, #2 closes out on the receiver. Now #2 is the wing defender on that side. #3 stays were he is on the backside as help and is now the wing defender on the other side. #1 either drops back to the top of the key (as shown) or stays out there with the point guard, he is now on the top of the zone. What #1 does depends on YOUR rules for the zone defense. If you want your top player in denial, he stays, if you want him inside, he drops.

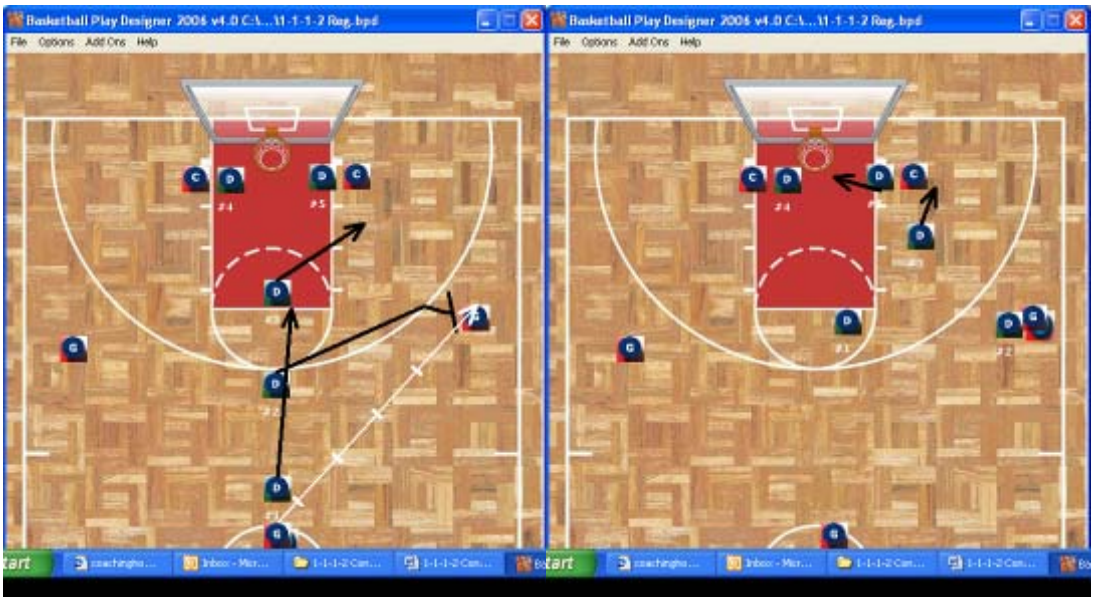


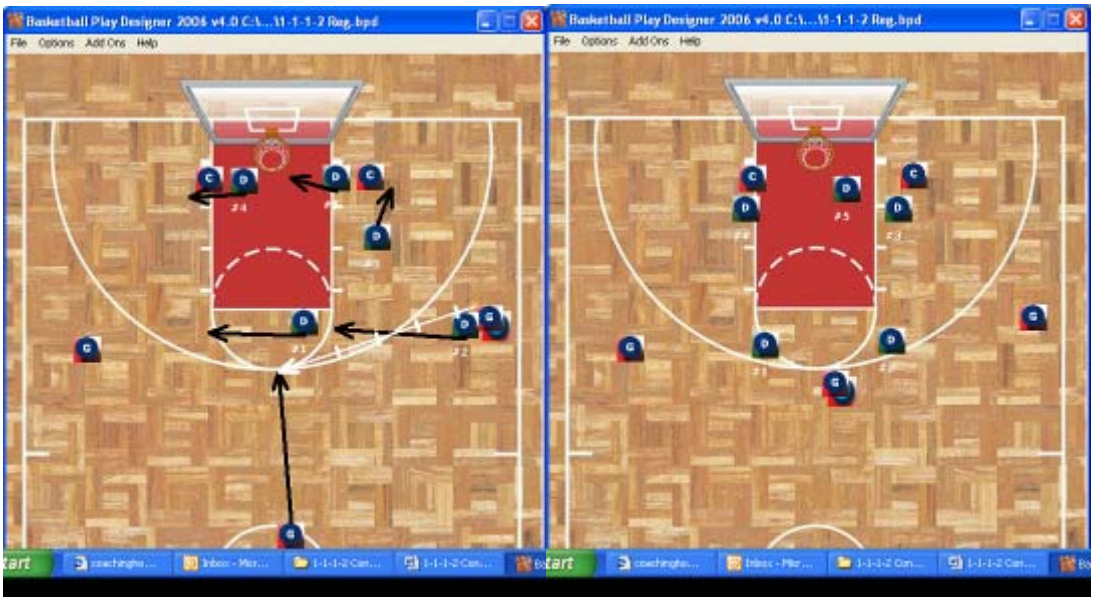
When the ball is entered below the wing, the drops are again basically identical to the man to man defense. #3 here takes the first pass and is the wing defender on that side of the zone. #2 drops to the middle in help position (as he would in the 1-2-2 zone), and is now the defender on the back side wing. #1 either drops back or matches up with the point. #4 and #5 are already in their spots on the bottom of the 1-2-2.



First Pass Match Up – 2-3 Zone

The first pass match up into the 2-3 zone is basically the same as the above two. The first diagrams show when the ball is entered to the free throw line. As with every other defense, #2 takes the first pass and is now the ball side top guard on the 2-3. In the 2-3 however, #3's job is a little bit different. #3 now drops ball side and becomes the outside wing on the bottom of the 2-3. #1 drops back to the middle of the free throw line or high post area (depending on how you play the defense) and assumes the backside guard on the top of the 2-3. When #3 reaches the block, #5 can kick to the middle and assume the middle position on the 2-3. #4 then assumes the back side wing on the bottom of the 2-3. The 3rd and 4th diagram show how they are sliding back into the 2-3 for your benefit.





When the ball is entered below the free throw line, everything is basically the same. The defenders all end up in the same positions, except #3 takes the first pass. Because it is below the free throw line, #3 is still the bottom wing player in the zone. All the other positions are the same, it's really easy to grasp. See the diagrams below.



First Pass Match Up - 1-3-1 Zone

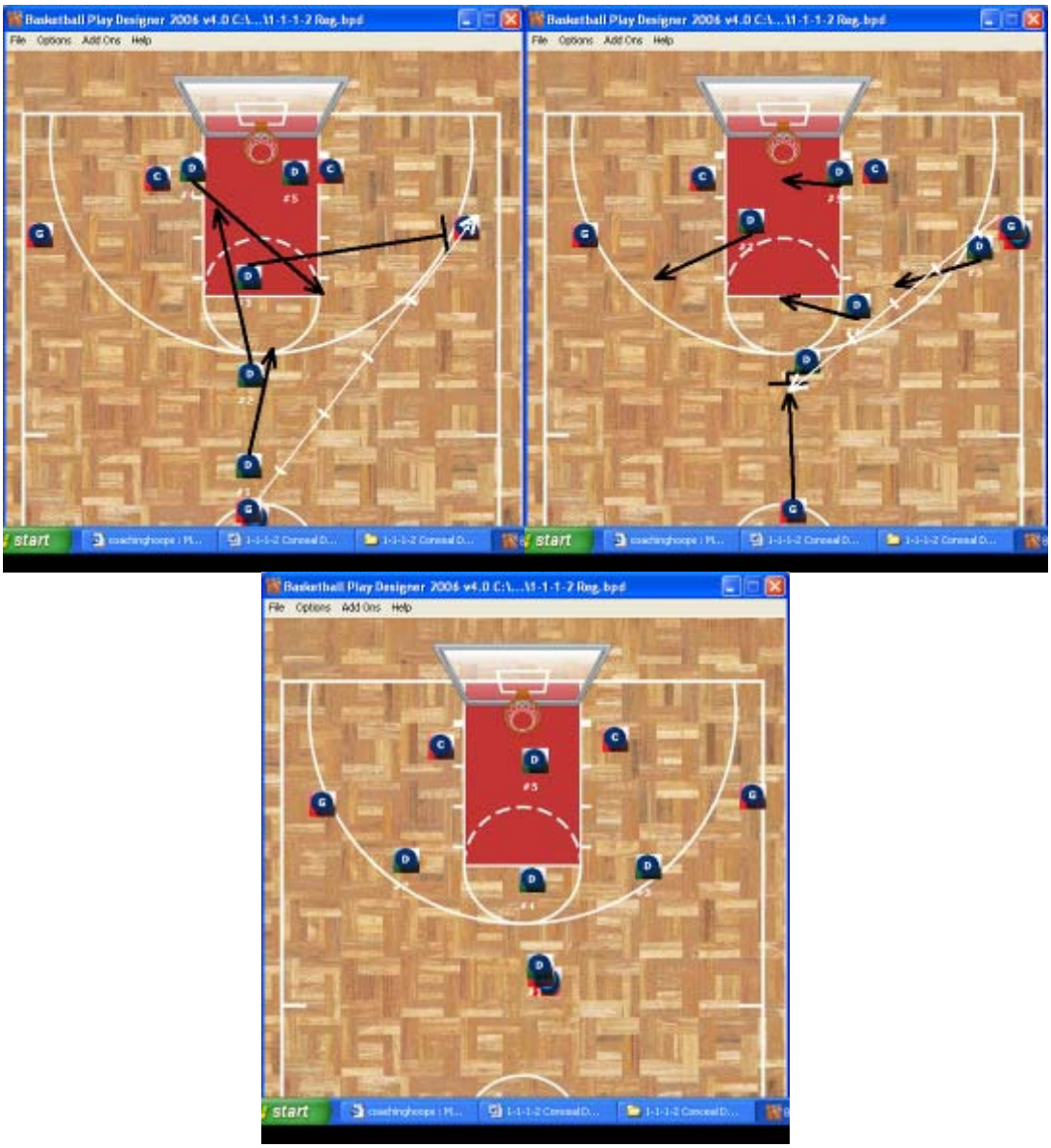
These diagrams show how to match up into the 1-3-1 out of the 1-1-1-2 conceal. As I've said before, just because you match up out of the first pass doesn't mean that you can't run a trapping zone. I love the 1-3-1 as a trapping zone and will use this to surprise the opponent with traps. On the first pass above the free throw line, #2 takes the pass and is now the outside defender on the wing. #1 drops to around the top of the key and is the player on the top of the 1-3-1. #3 drops mid lane and is the back side wing while #4 cuts up to the elbow and is the middle man. #5 by default becomes the bottom of the 1-3-1. For the post players, if the ball were to have been entered to the opposite side in the

diagram, then 5 would have been the middle man and #4 would have been the bottom man. The third diagram is there as a reference to show how we get back to the 1-3-1 look.



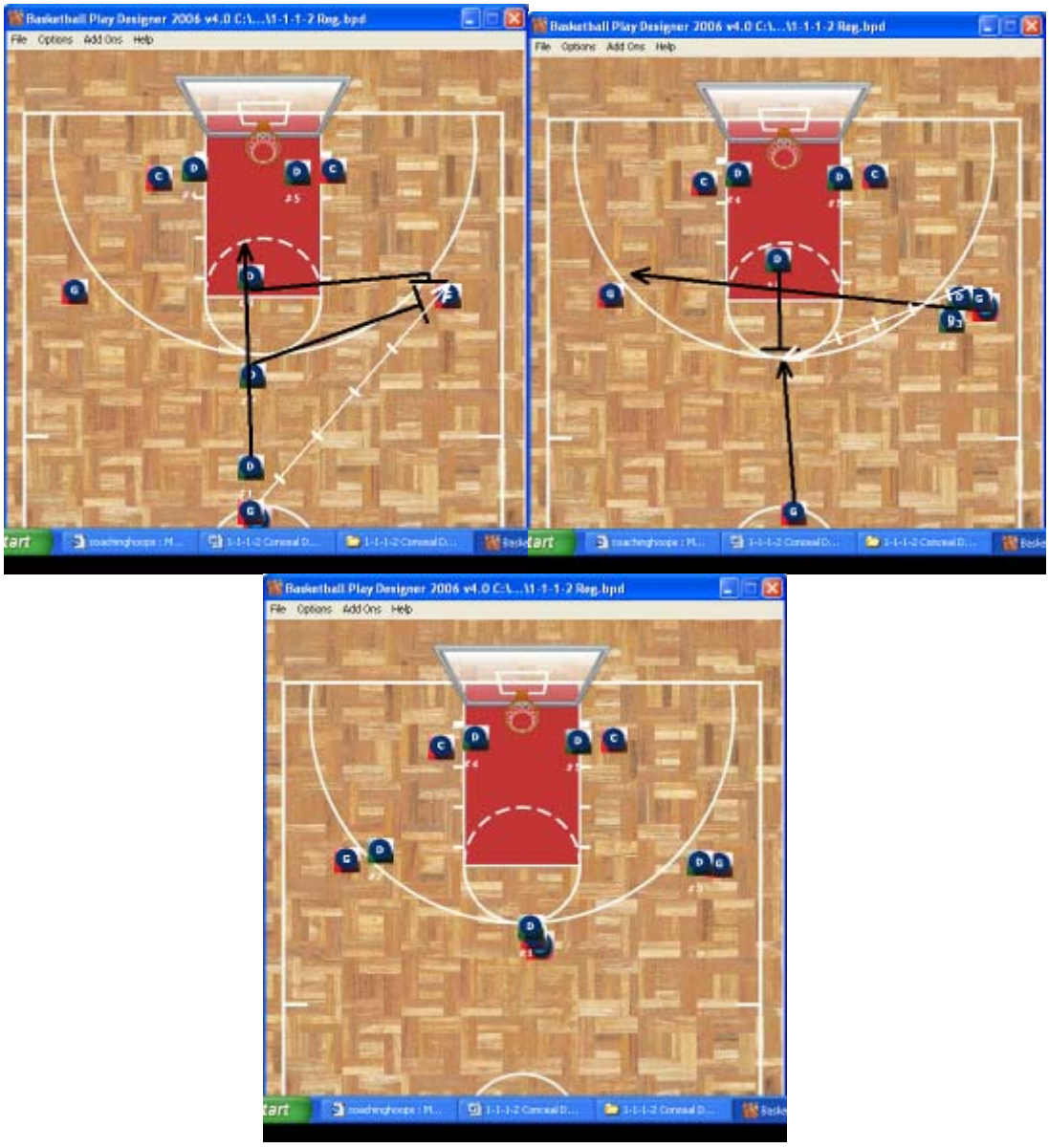


For the 1-3-1, it gets a little more tricky when the ball is entered below the free throw line, but it's not too bad. When the ball is entered below the free throw line extended, as always #3 takes the first pass. #2 then drops down to the back side wig position while #4 cuts up to the high post as the middle man. #1 drops down to the top of the key as the top man on the 1-3-1 zone. The diagrams show how to get to the 1-3-1.



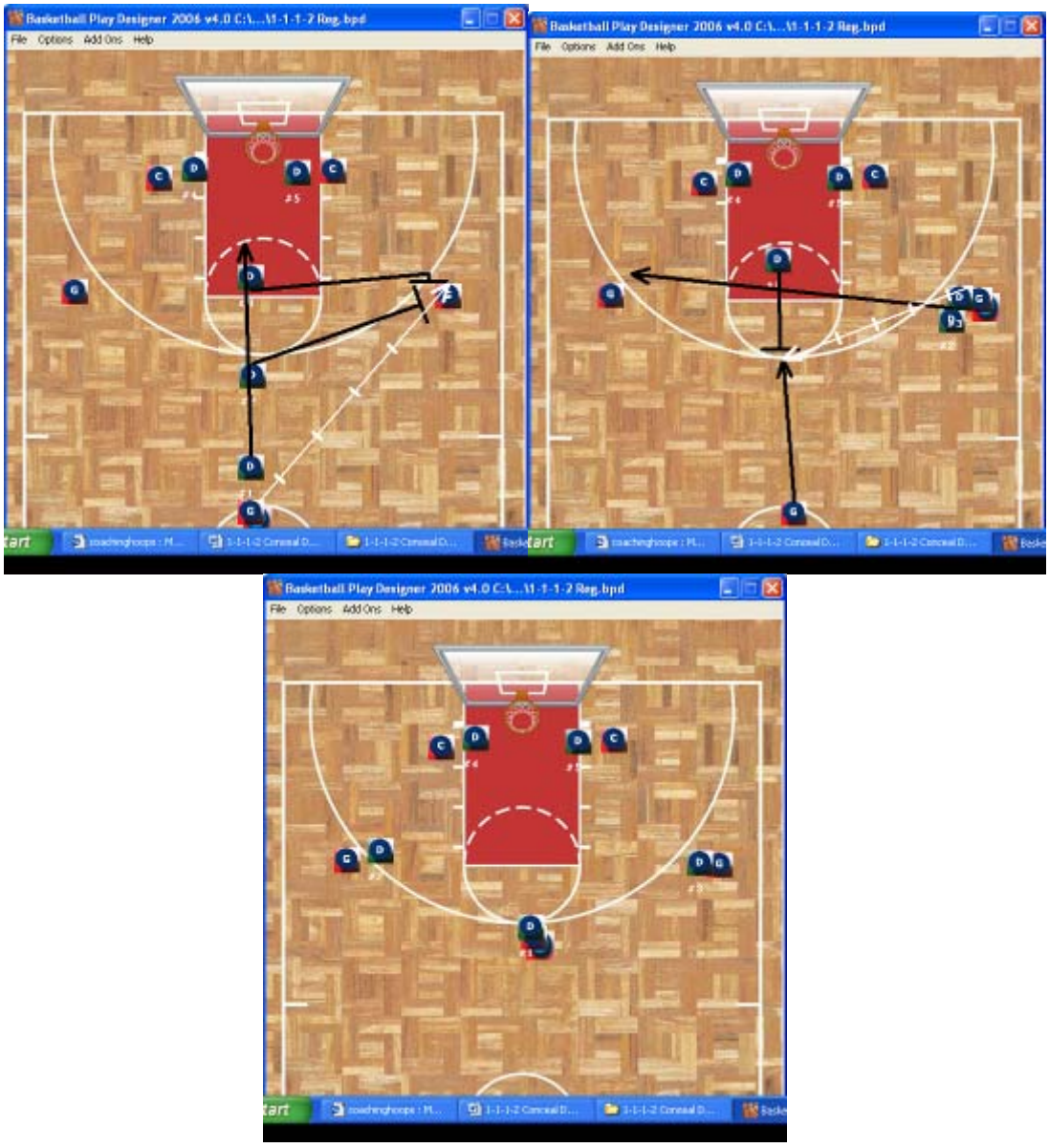
First Pass Trap – Man to Man

As I stated before, no matter where the ball is entered (above or below FT line), the movements when trapping the first pass are exactly the same. When the pass is made to the wing, both #2 and #3 sprint over to the player receiving the ball and apply a trap. The players MUST learn to move on air time and get there as soon as the pass does. As the pass is being made, #1 must also move on air time to drop back into help side defense. Both the posts at this time are matched up with the post players next to them. Once the pass is made out of the trap, you are in a scramble type situation. I advise (you can do what works for you in this situation) #1 to take the first pass and then one of the players sprints out of the trap and takes the unguarded opponent. The diagrams below reflect this.



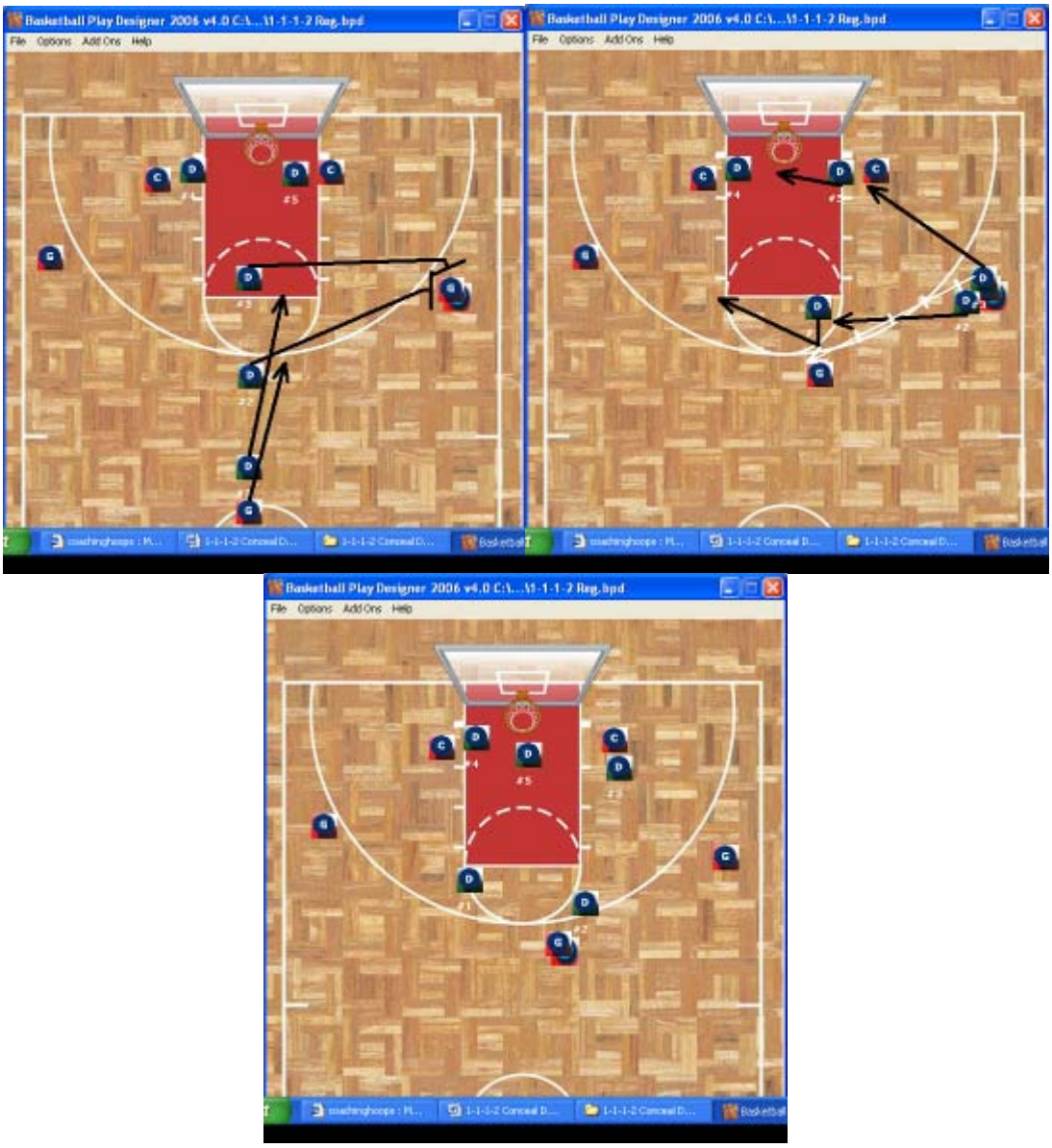
First Pass Trap – 1-2-2 Zone

As with the man to man, the 1-2-2 trap is exactly the same rotation. In fact, I use the same diagrams to show the movement. I have #1 again taking the pass to the point and one of the players in the trap sprinting across to fill the back side wing area that is void of a defender. You can do it however you want. Some coaches may rotate where they bring their #4 up to guard the wing, shift five over and have one of the player that were trapping sink down into the lane, it's really up to you and your philosophy.



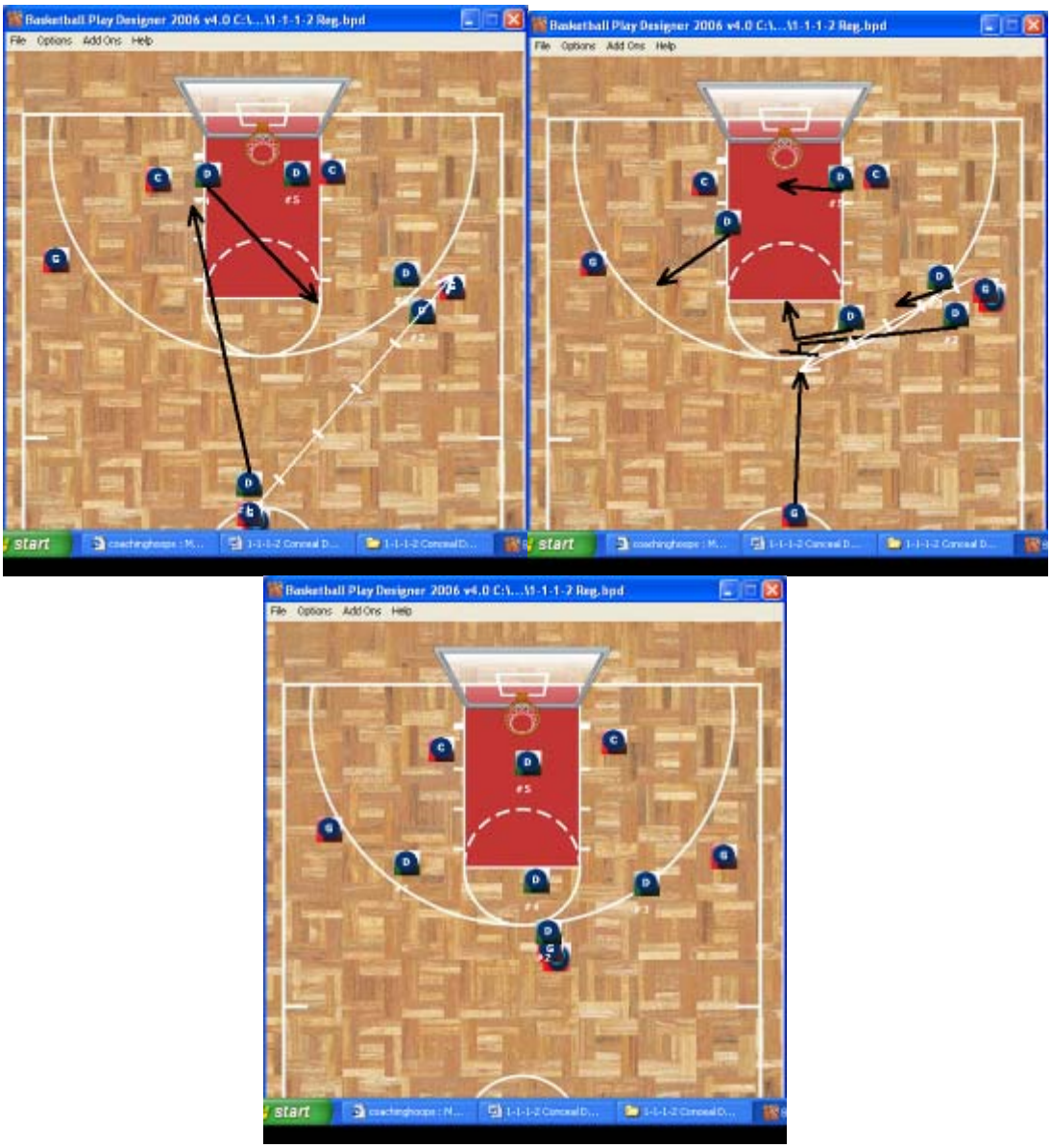
First Pass Trap – 2-3 Zone

This is actually a little easier than running the 2-3 with the match up. The #3 is still going to be the ball side wing on the bottom of the 2-3 and #2 is still going to be the guard on the top of the 2-3. When the first pass is made, the #2 and #3 man are again sprinting on air time to make the trap of the ball. As the pass is being made, #1 drops down to the free throw line area and assumes the back side guard position. After the pass out of the trap, #1 takes the pass, but #2 sprints up and bumps him over. After the pass is made #3 takes his spot on the low wing and bumps #5 to the middle and #4 over to the other low wing on the 2-3.



First Pass Trap – 1-3-1 Zone

These diagrams show trapping the first pass and getting into the 1-3-1 zone defense. The only thing for this one is that #1 is going to have to cover a lot of ground on air time to make it work as well as it can. As the pass is in the air, #2 and #3 have to sprint over and trap the pass. Also as the ball is in the air, #1 must sprint hard and cover the back side, #1 will now be the back side wing in the 1-3-1 defense. At this time, #4 is also coming up to the high post as the middle man in the 1-3-1. When the ball is passed out of the trap to the point, #4 can come up, contest, but is then bumped back to the middle by #2 who comes up and takes the top spot in the zone. #3 then takes the wing on the 1-3-1 and we are set.



Dribble Penetration

Undoubtedly, unless you have the best defender in the world, the other teams point guard is going to penetrate at some point. What we want to teach our defender (#1) to do is push the ball to the side line and keep it out of the middle if they feel themselves getting beat. There are times when the point guard will just refuse to pass to the ball to his open teammates and will try to force things.

When we push the point guard to a side, we have the same basic options as before, we can either match up or trap. When we match up, #2 will take the wing on the ball side as if he is matching up in whatever zone or man to man defense we are in. #1 would become matched up with the point guard or would be a wing on whatever zone we are playing and so on. If we were to trap, the same rules apply as if we were to trap the wing. #1 and #2 trap the dribbler and #3 would take the place of #1 with back side help. After the pass was made out of the trap we would be back into our regular defense.

Personally, I like the trap because again, it goes back to getting the ball out of the point guard's hands. But you do whatever fits your style for you personally as a coach.

Conclusion

Let me reiterate one more time, this is not supposed to be some complicated defensive scheme that ends up confusing your players more than the opponent. It is meant to be a simple thing that will throw your competition for a look from time to time. I don't want to devote hours in practice to this, I feel that you can get pretty good at it only spending minutes a day of your practice time on it. Also, I am a coach that likes to press full court, so this may only be brought out occasionally, such as at the end of a half or quarter.

But at the same time if you feel this is too simple for you however, and you would like to add more complexity to it, there are ways to make it more complex. You could run it like former LSU Coach Dale Brown's freak defense, the side and position (above or below the free throw line) dictate what defense you run out of it. Overall though, I like to use it as a look that I bring out from time to time to attempt and confuse the opponent, to not let them know what we are running. I feel that this gives us a slight advantage that can help us down the stretch.

If you have any questions, feel free to shoot me an e-mail at john.carrier@st.bemidjistate.edu. I would be glad to do what I can.

1-2-1-1 Part A

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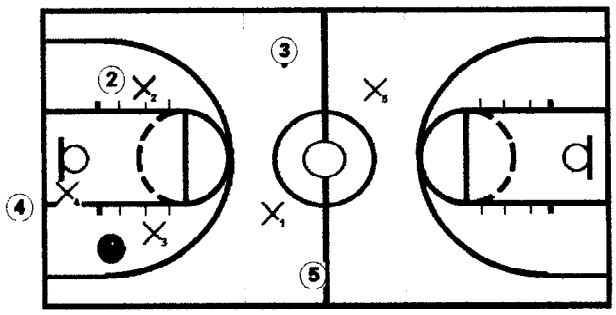
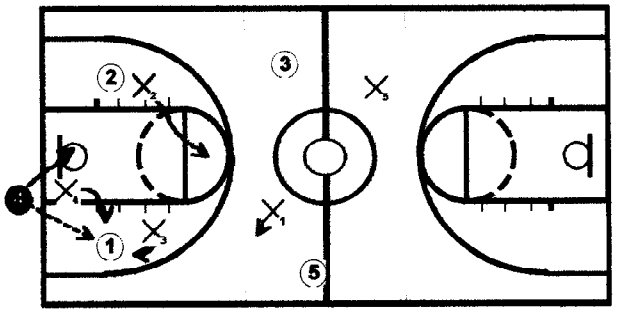
FRAME A



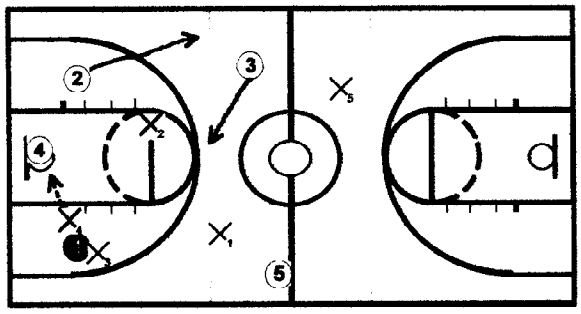
X4 is over the ball, X3 plays the left wing, X2 the right wing, X1 is the point guard and plays the middle, X5 is the deep man. This is the best way to align your players.

FRAME B



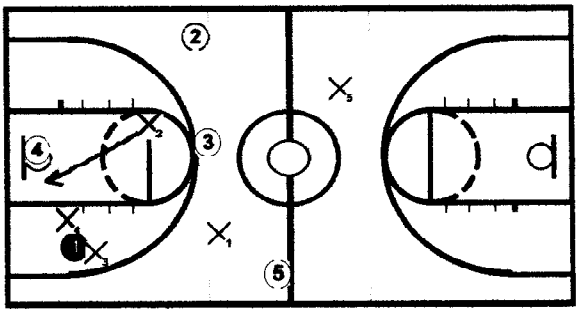
4 passes the ball to 1, X4 and X3 will trap the ball, X3 takes away the pass to the middle X1 moves to the ballside sideline X5 looks for the cross court deep pass. X4 and X3 cannot get split!

FRAME C



In this frame 1 passes the ball back to the inbounder. Here is an important rule! X2 cannot get beat on the same pass two times in a row.

FRAME D



Here in the frame: X2 takes away the pass back to 4 so he will not get beat the same way twice in a row. Most teams like to break the press the same way, this rule will not allow it to happen.

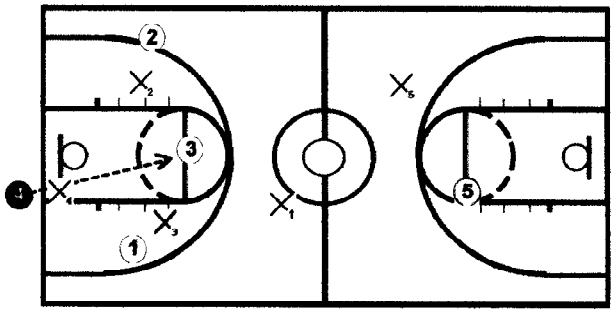
GENERAL COMMENTS

This is an overview of the 1-2-1-1 Full Court Zone Press. You don't have to be athletic to press this way. Passion and hustle is the key to pressing!

1-2-1-1 Part C

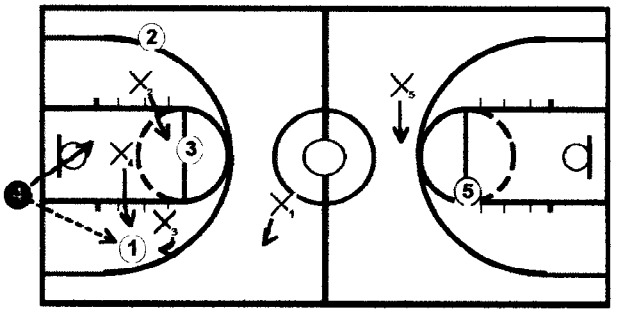
11-18-2005

FRAME A



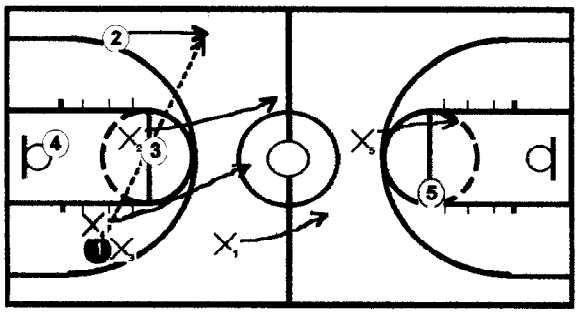
You cannot let your opponent inbound the ball into the lane. This will kill your press! Here 4 passes to 3 on the free throw line. If this happens you are dead! We will remedy this in frame B.

FRAME B



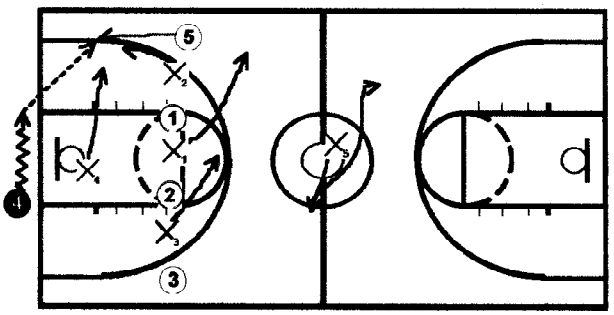
To stop the bleeding we just simply move X4 into the lane so the ball cannot be passed there. Now, 4 passes to 1 and X4 goes and traps X3 and we are in our regular press. (Simple)

FRAME C



In this frame 1 throws a skip pass out of the trap. What is our rule? Get back! You will not ever get a trap in this situation. Trust me!

FRAME D



Here the opponent lines up in 4-across. We don't care we just move X1 up and we keep doing our regular prsss. 4 runs the baseline and passes to 5, X4 and X2 trap the ball X1 rotates over

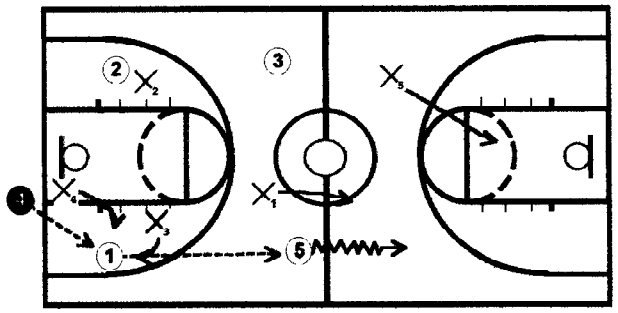
GENERAL COMMENTS

These are some situations that could happen to you in a game. The key to this press is hustle and not fouling. If you can press and get back and play good defense you lose nothing by pressing.

1-2-1-1 Part B

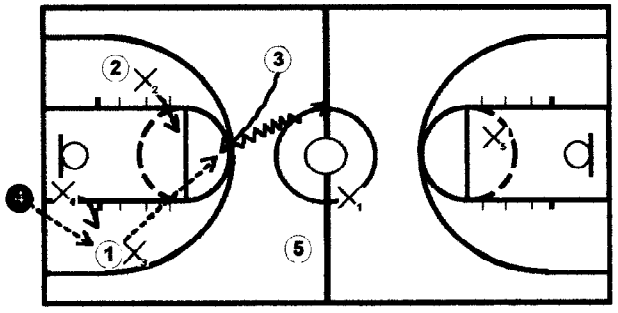
11-18-2005

FRAME A



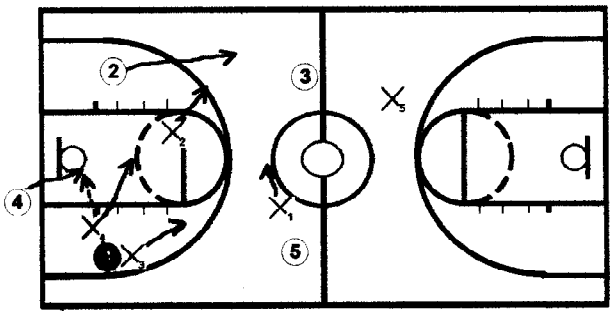
This is very important! If 1 completes a pass down the floor you will quit pressing and get back (all five players) Here 1 passes to 5, X5 will take the goal and the other players sprint back.

FRAME B



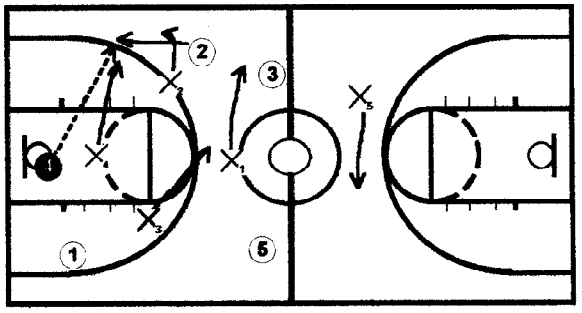
In this frame 1 passes to 3 in the middle. Get back! You can't press on any pass down the floor.

FRAME C



In this frame 1 passes back to 4 stepping inbounds (this happens alot). We can keep pressing here, X4 hustles and takes the ball X2,X3,X1 and X5 back up some and continue to press.

FRAME D

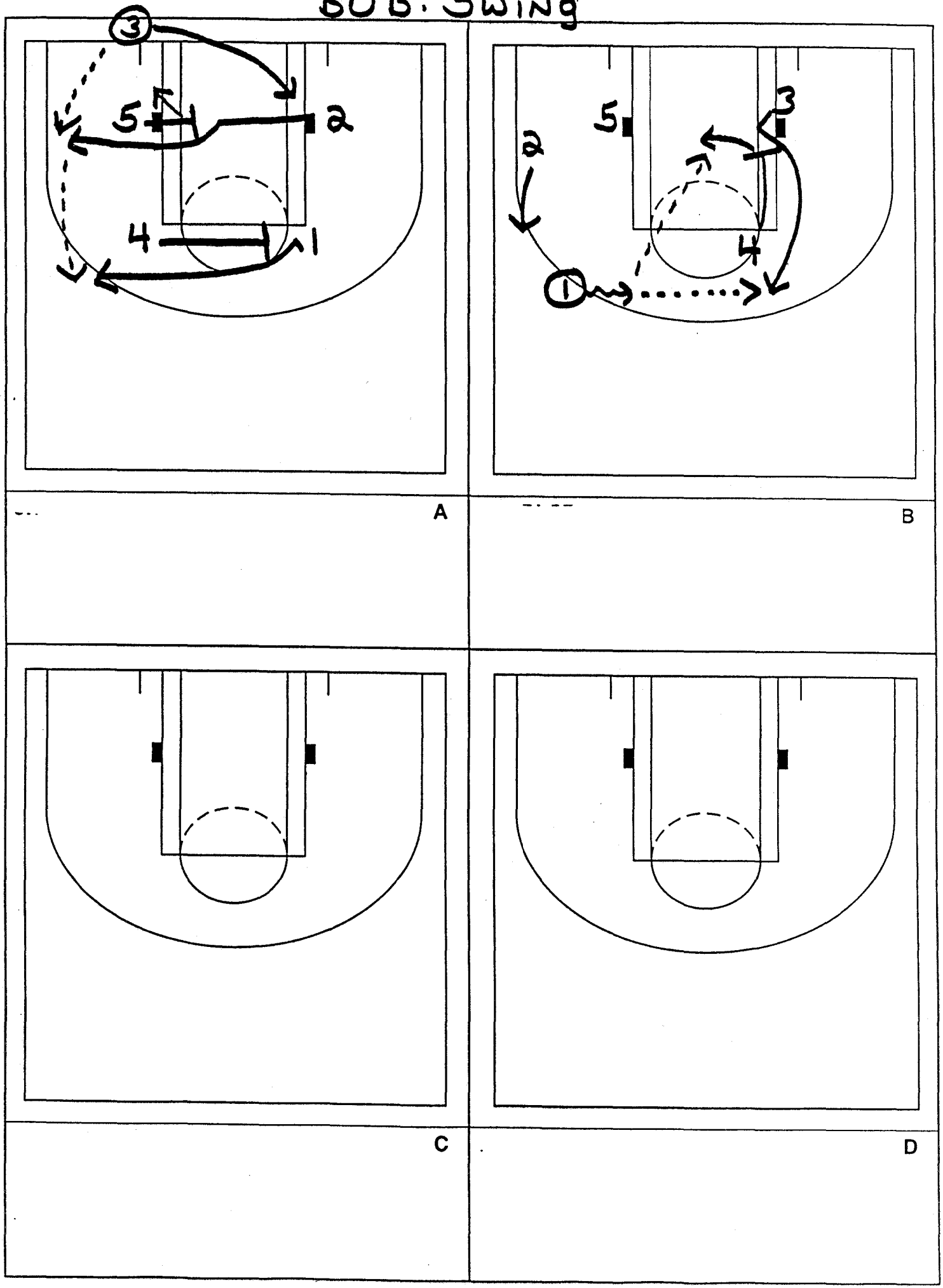


Now when 4 reverses the ball to 2 X2 will cut off the sideline and X4 will trap with him on this side of the floor. X1 and X5 must rotate and look to steal any pass out of the trap.

GENERAL COMMENTS

The players just need to remember that any pass down the floor you are through pressing, but any pass back to the inbounder you will soften your press a little, but you will stay in it.

"BOB: Swing"



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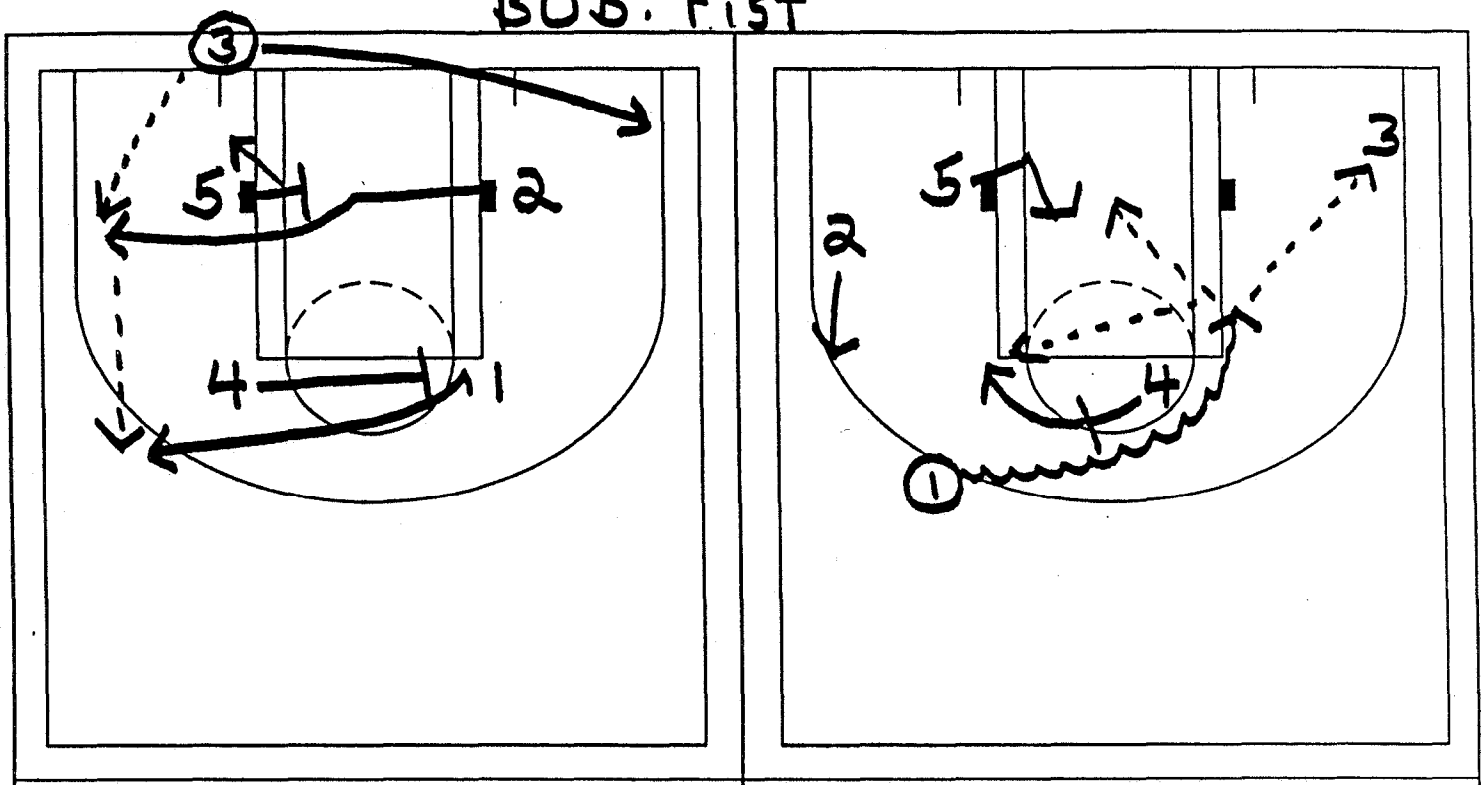

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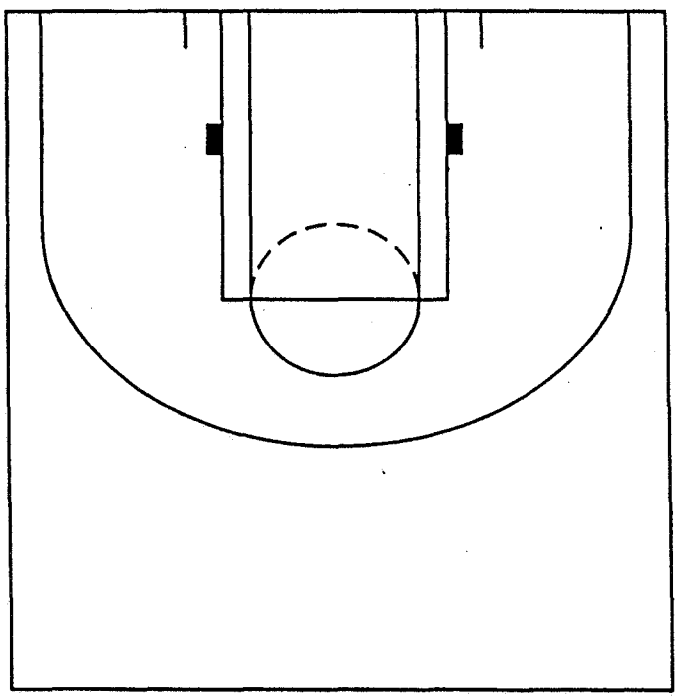

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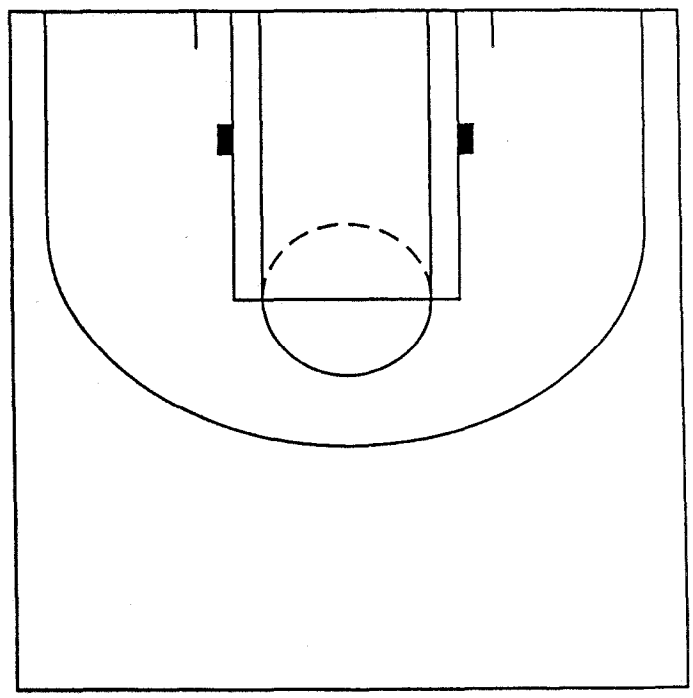

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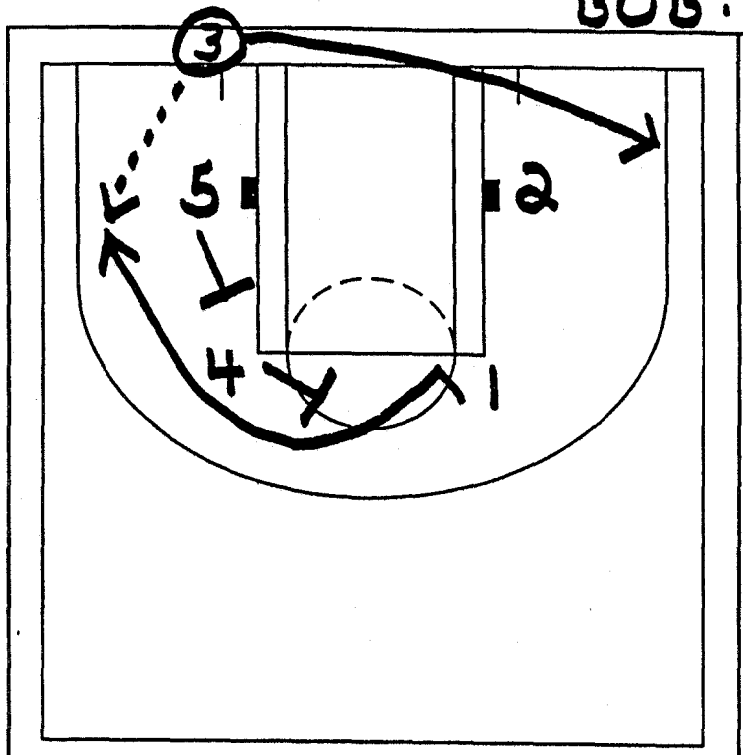

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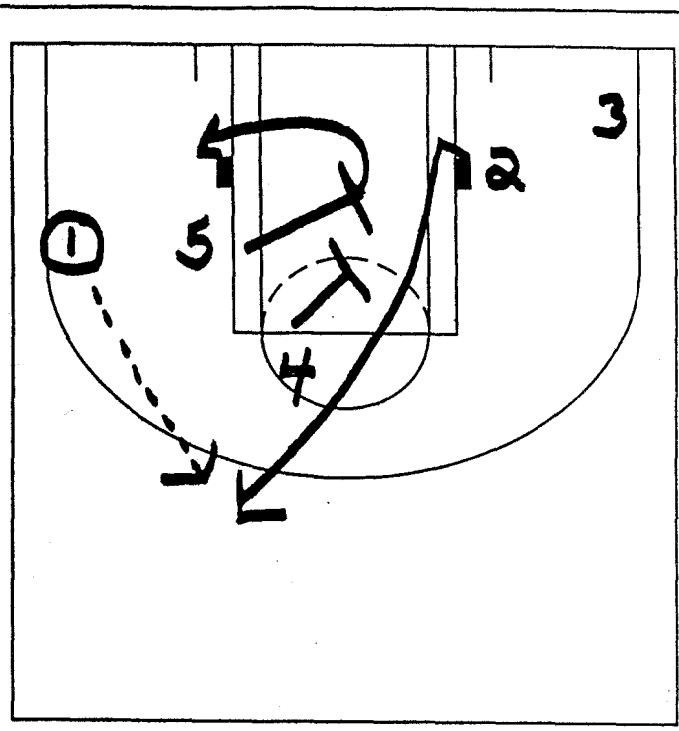

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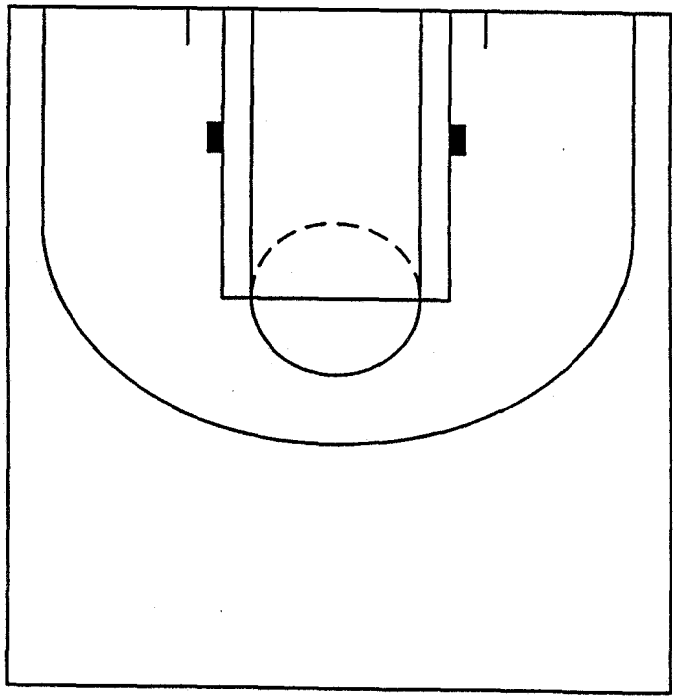

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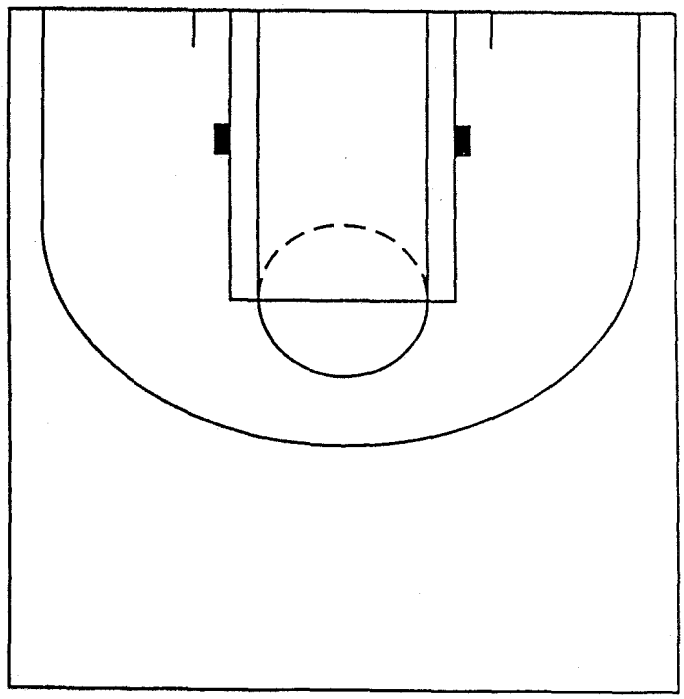

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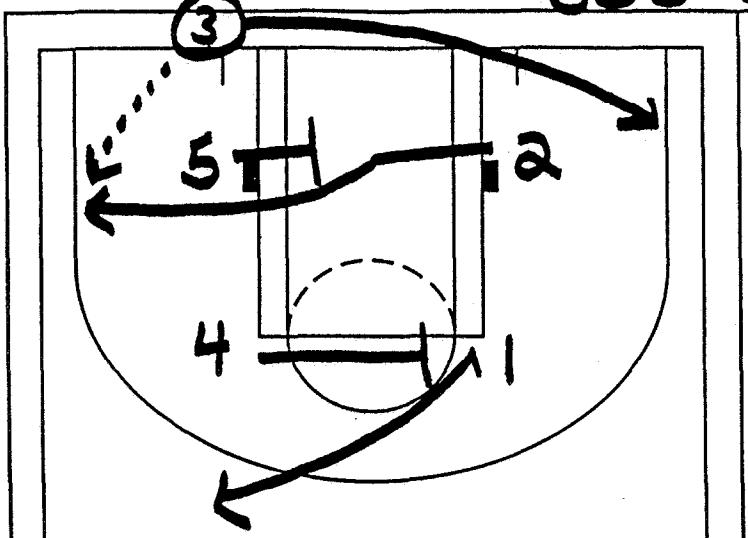

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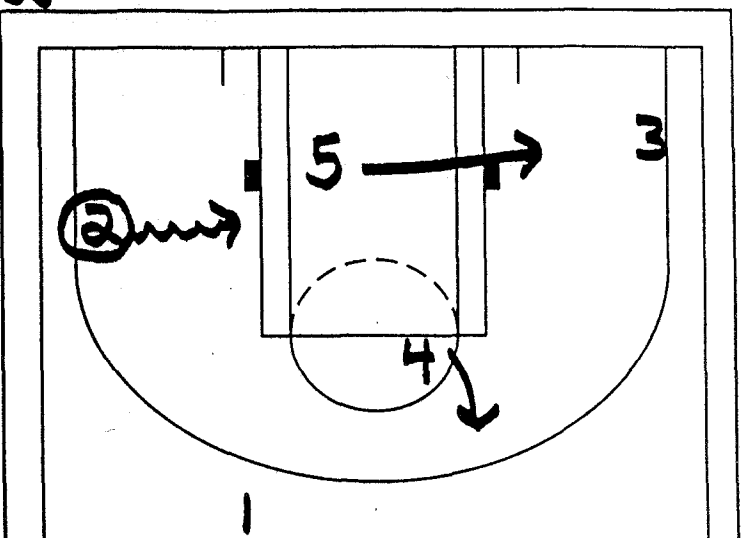

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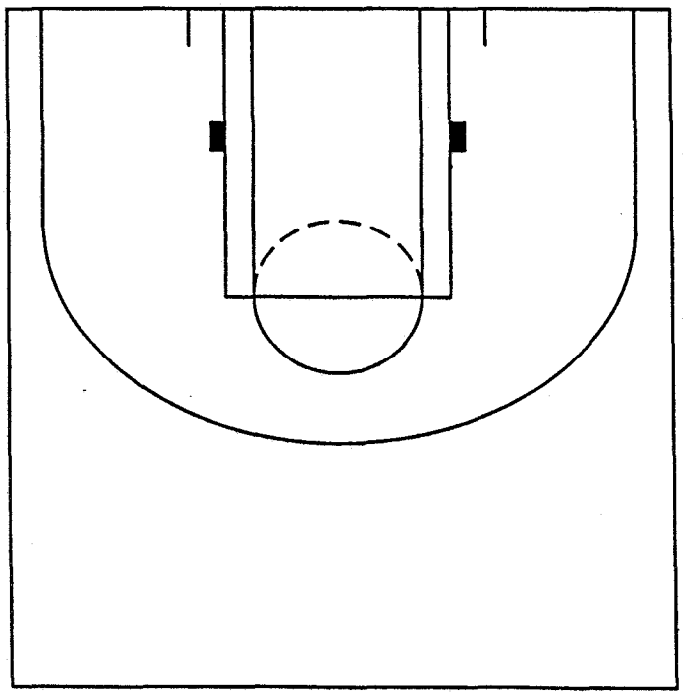

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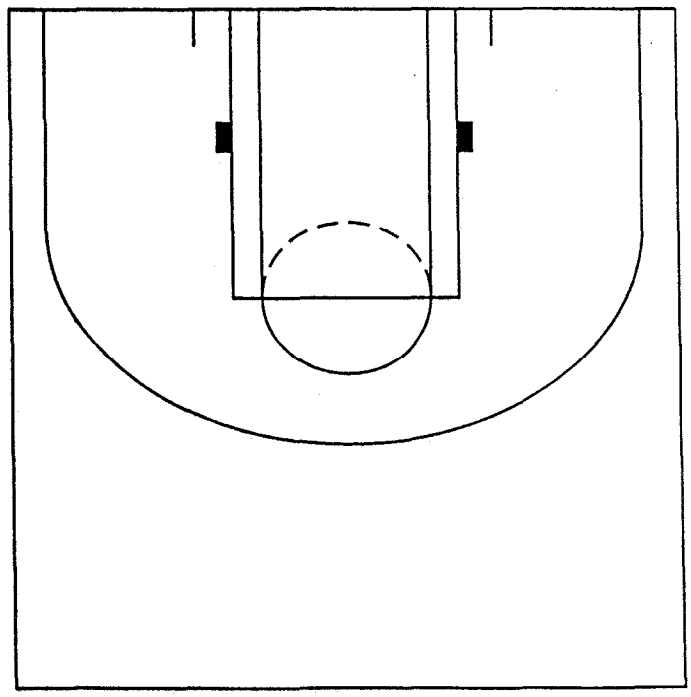

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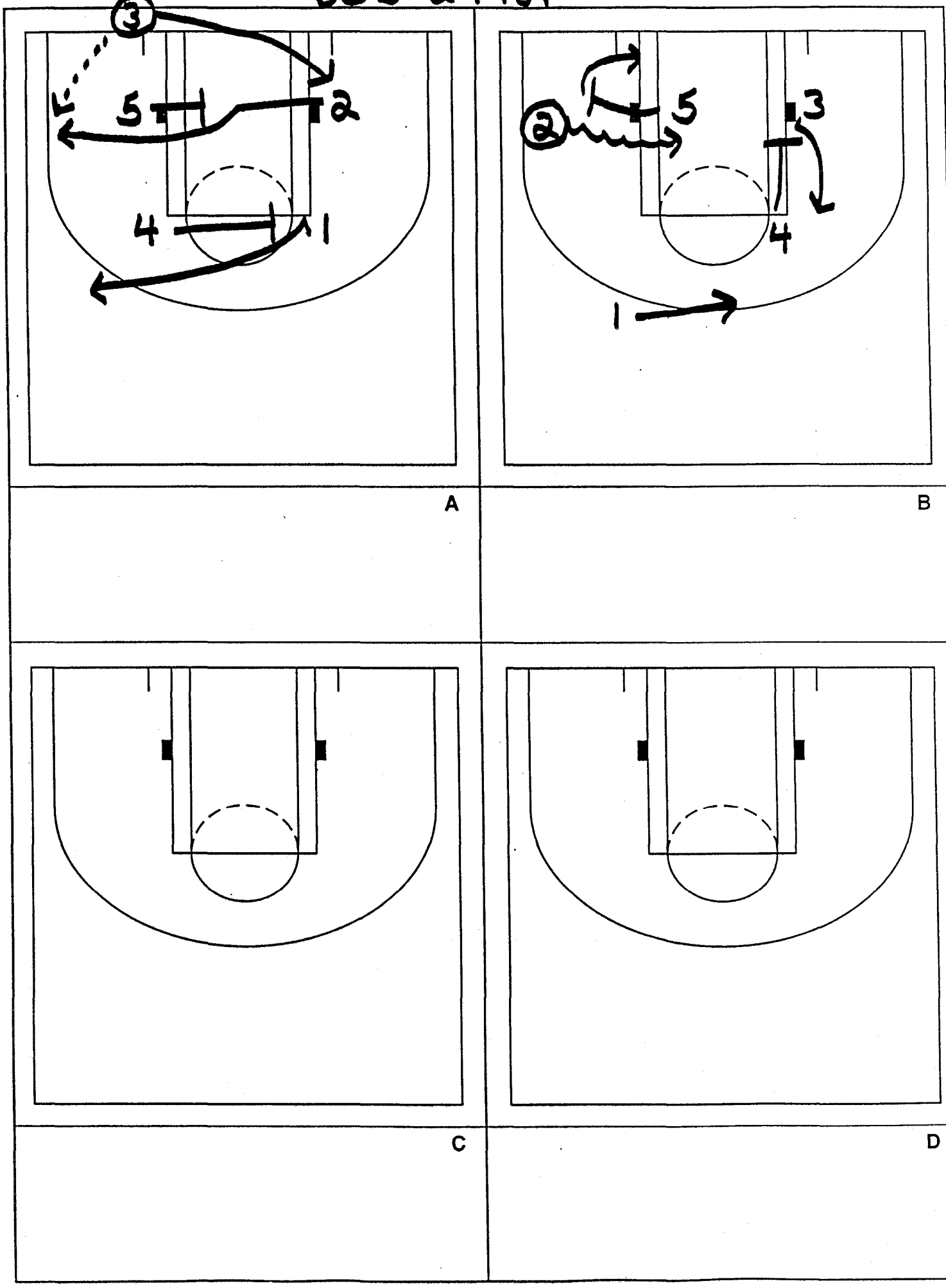

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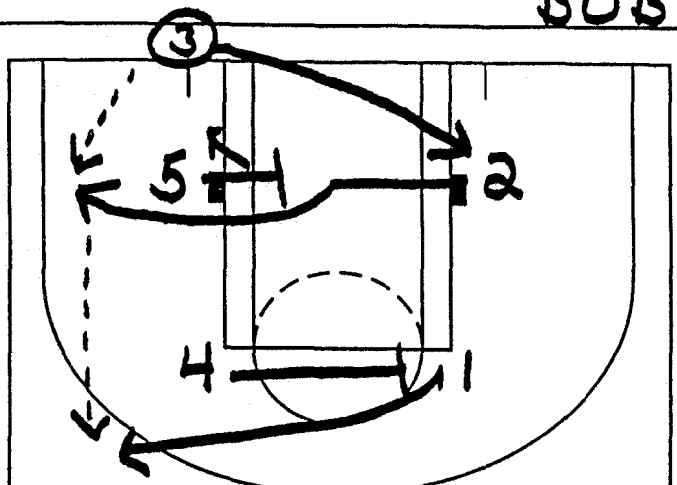

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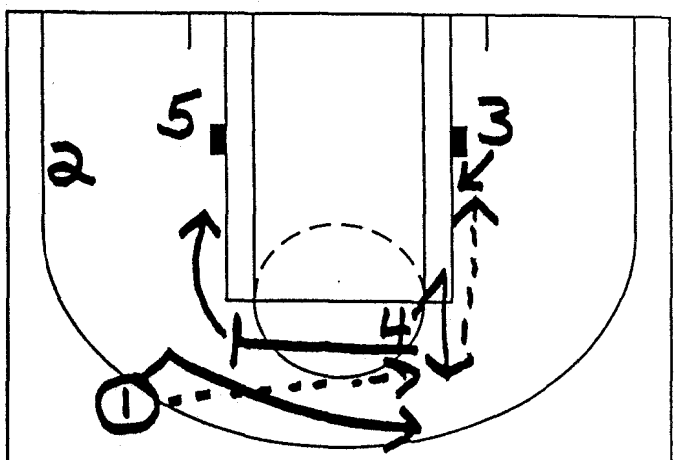

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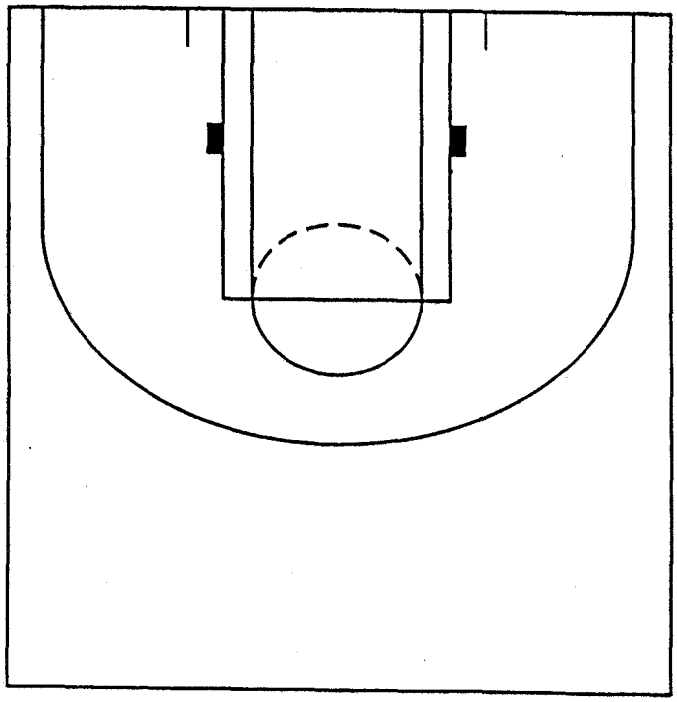

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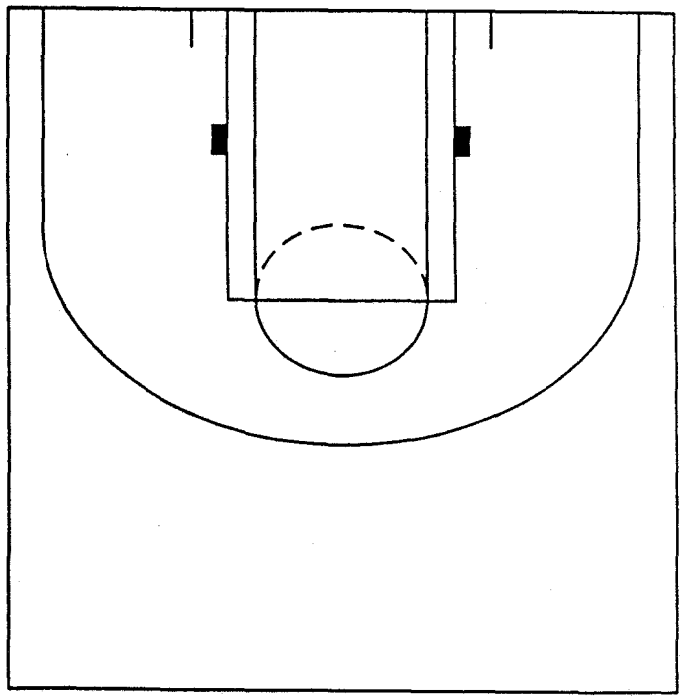

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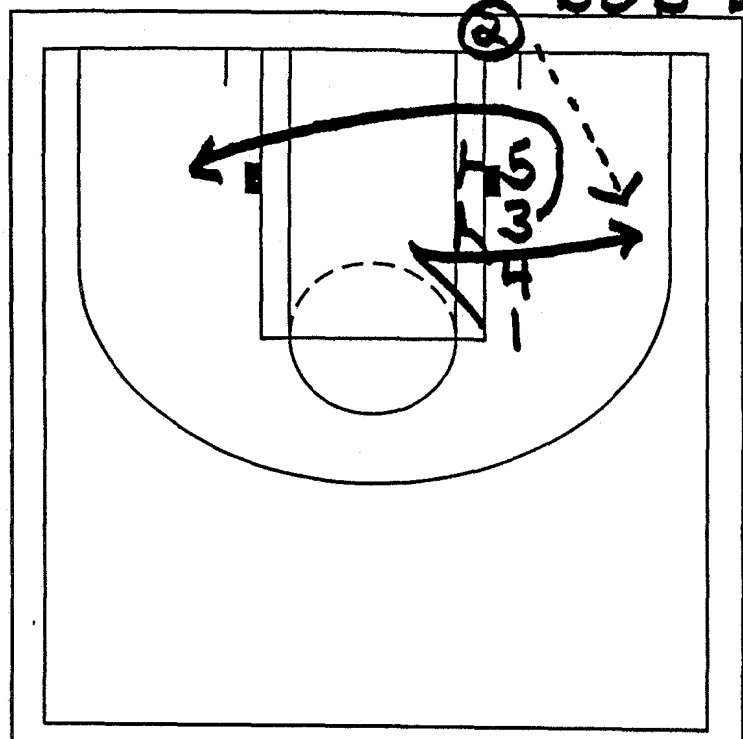

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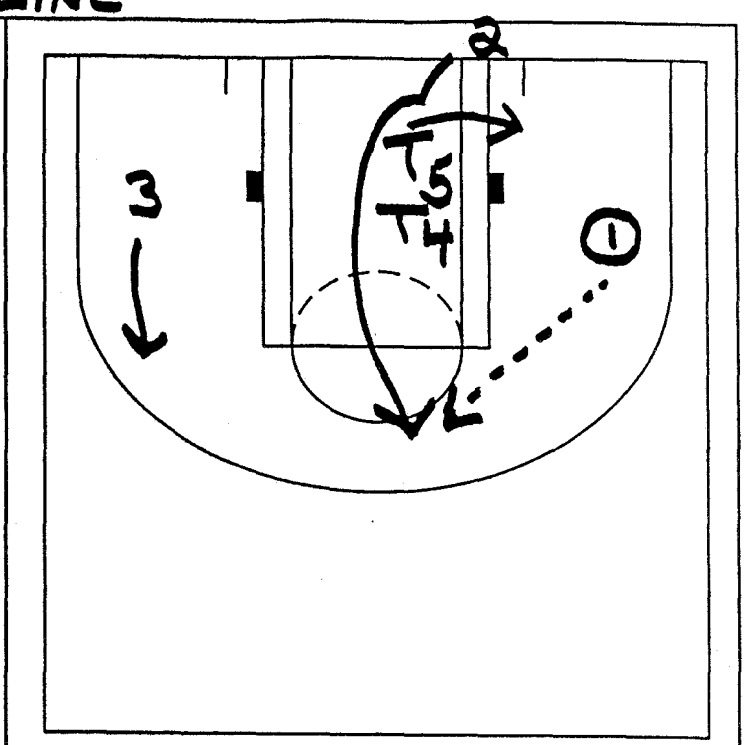

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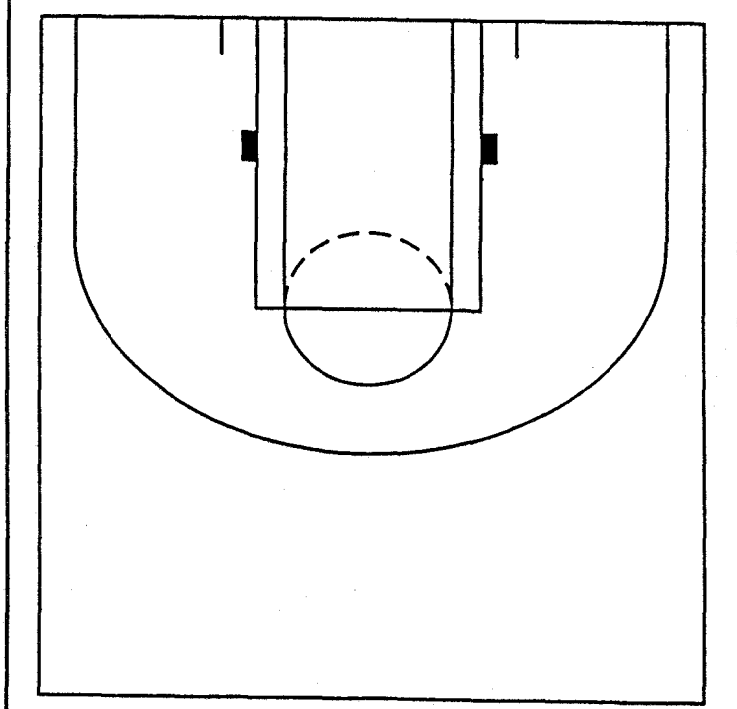

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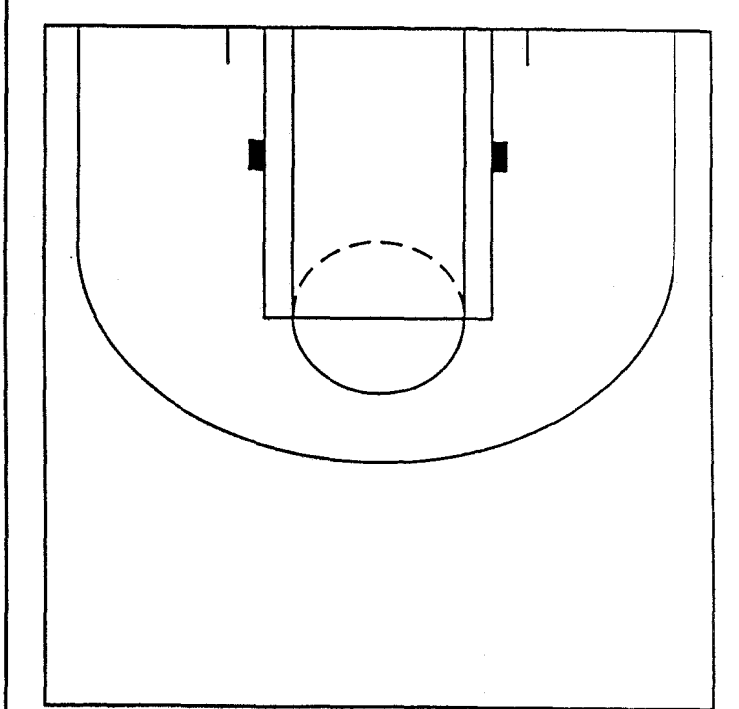

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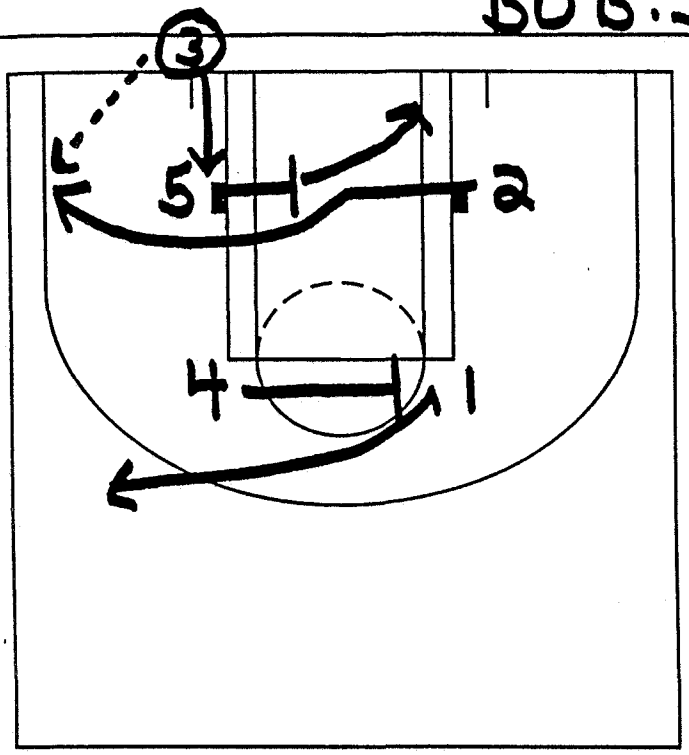

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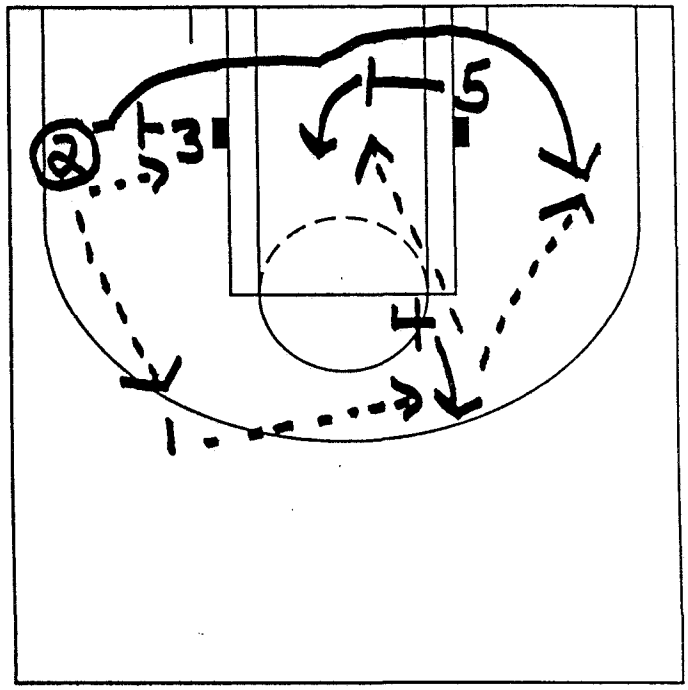

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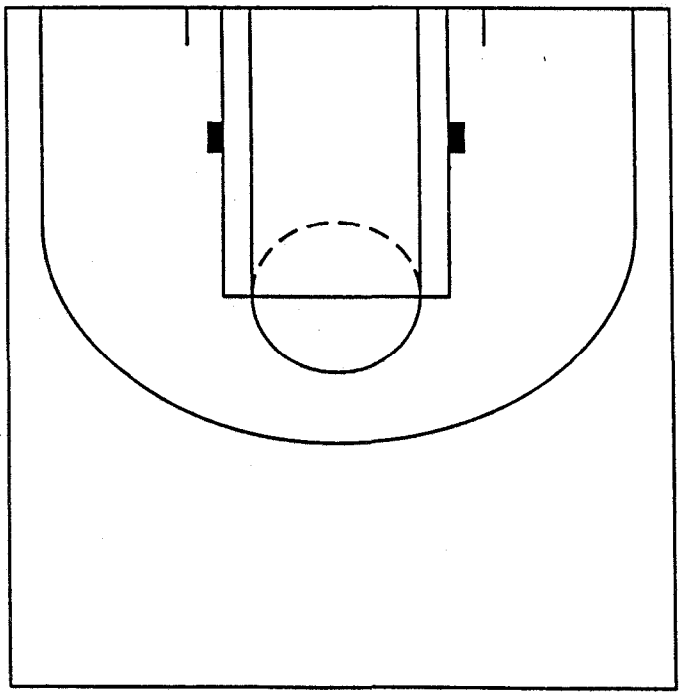

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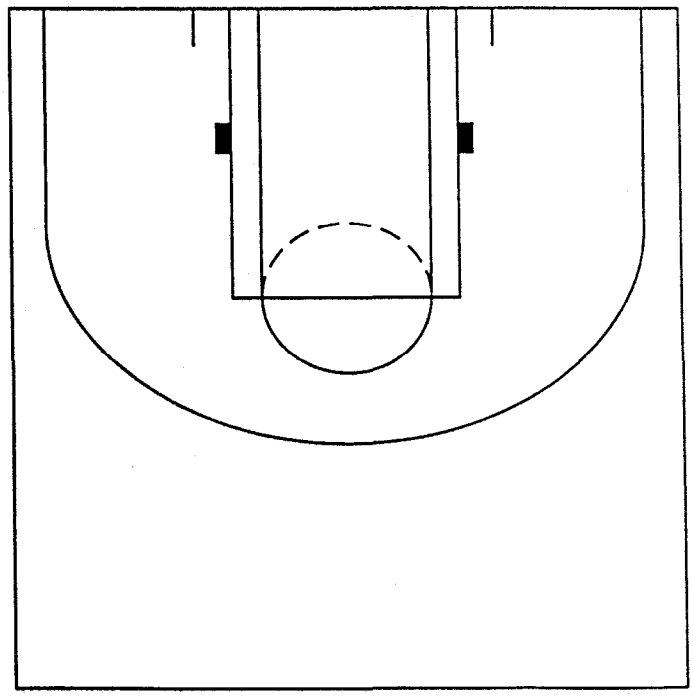

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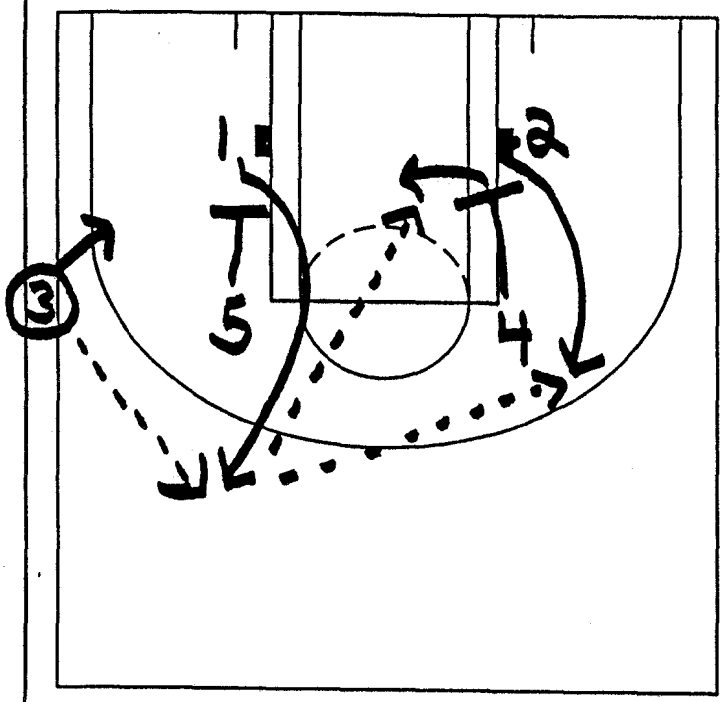

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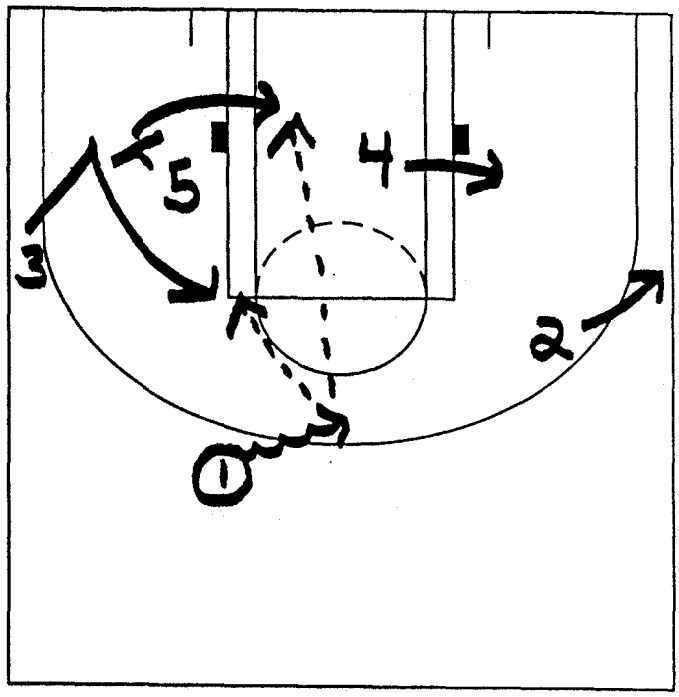

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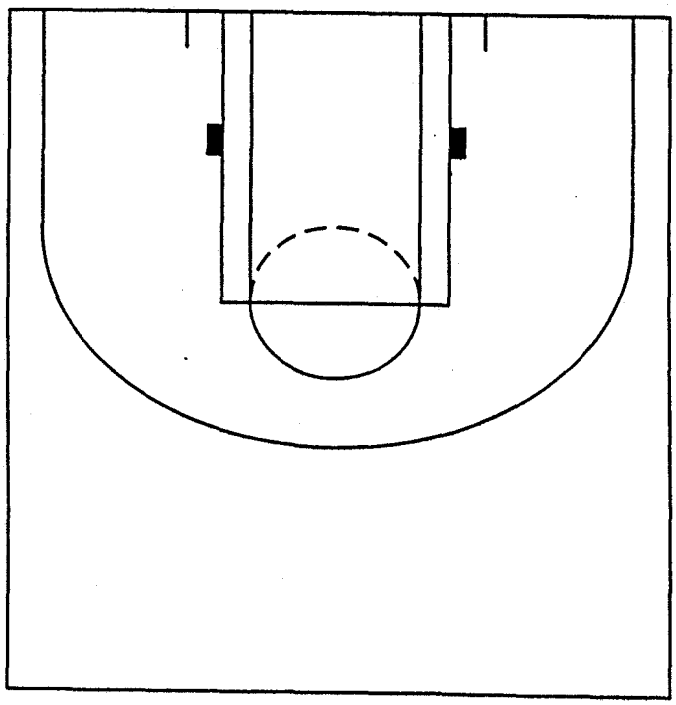

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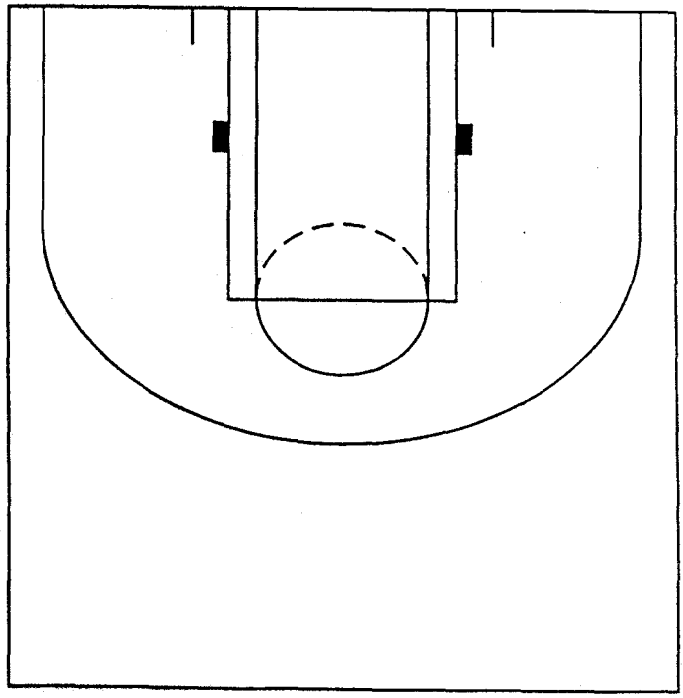

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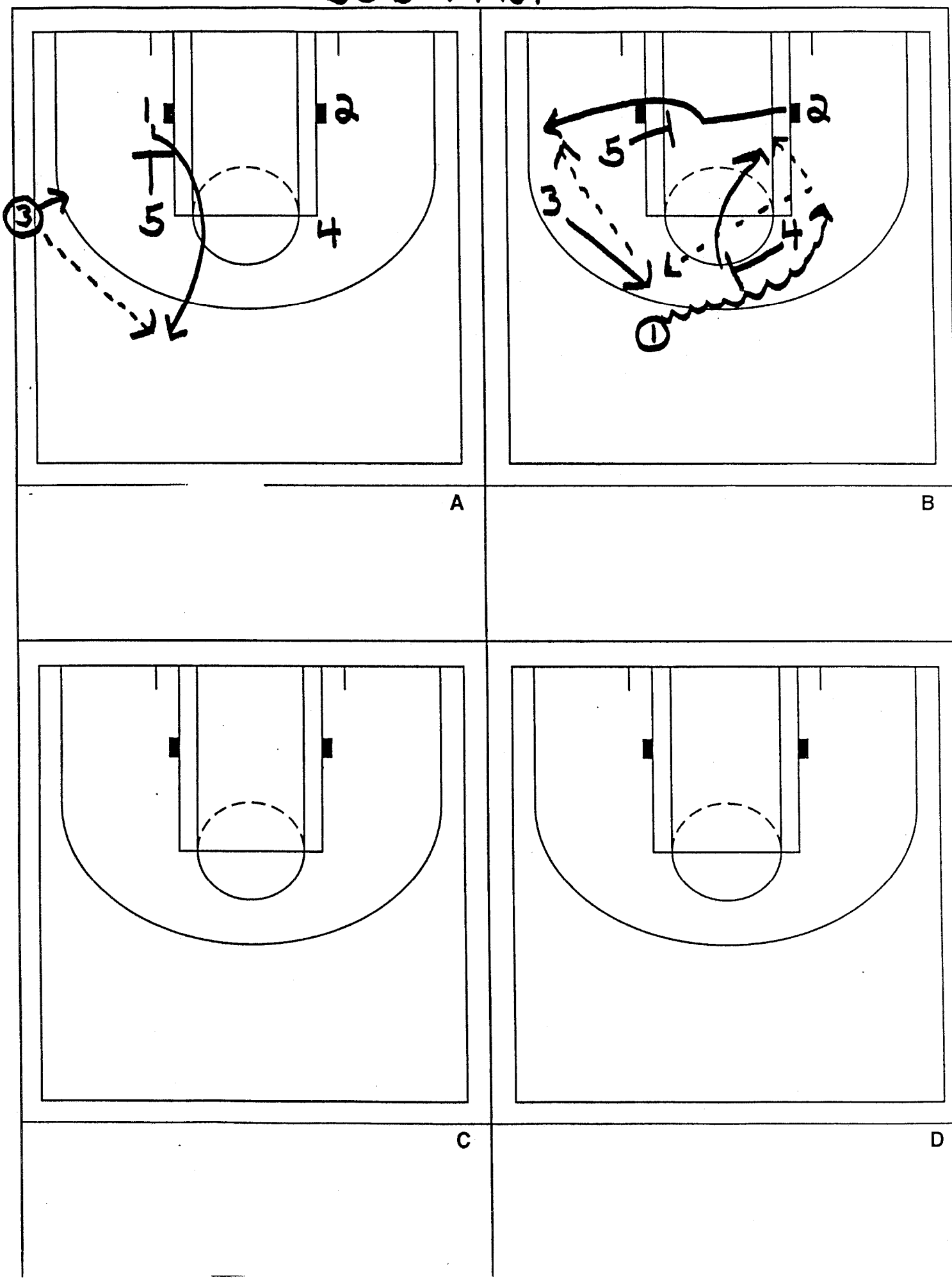

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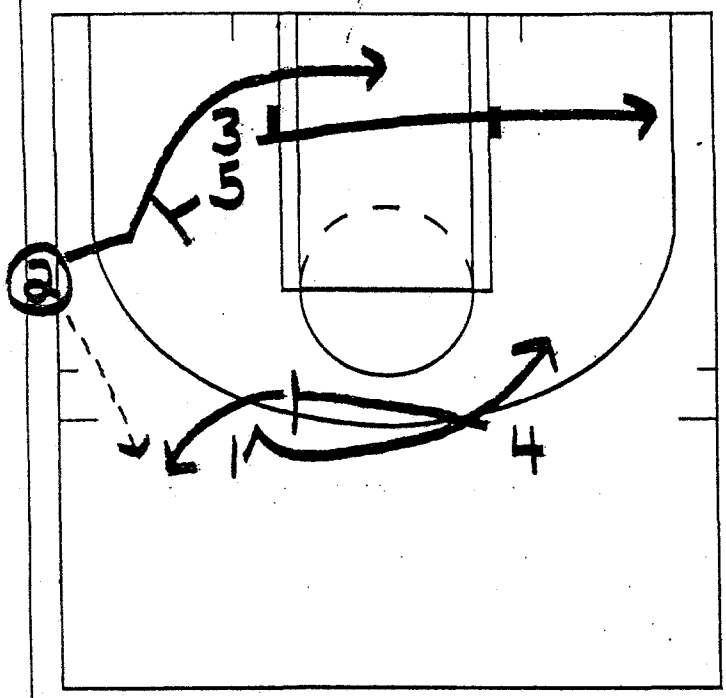

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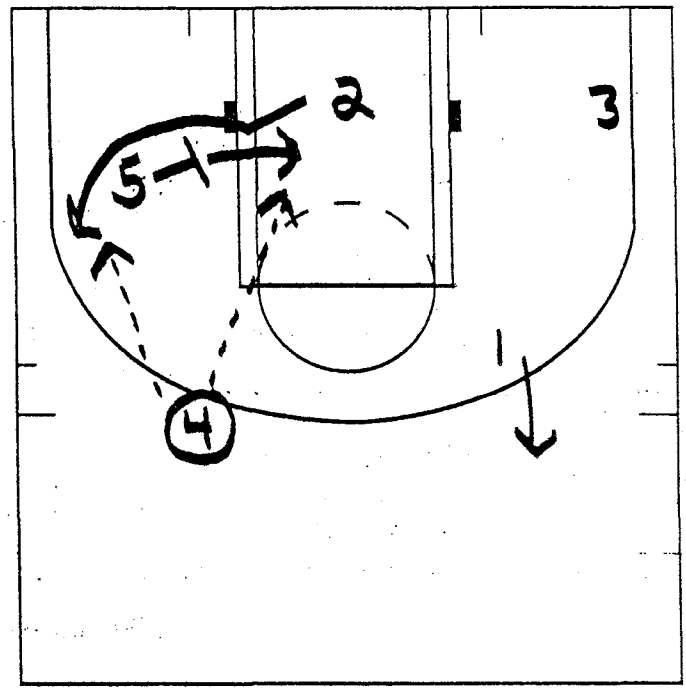

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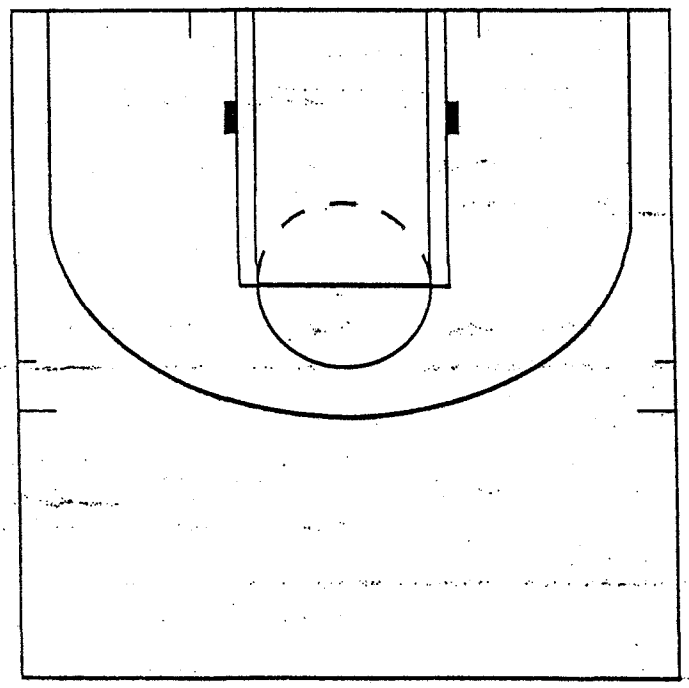

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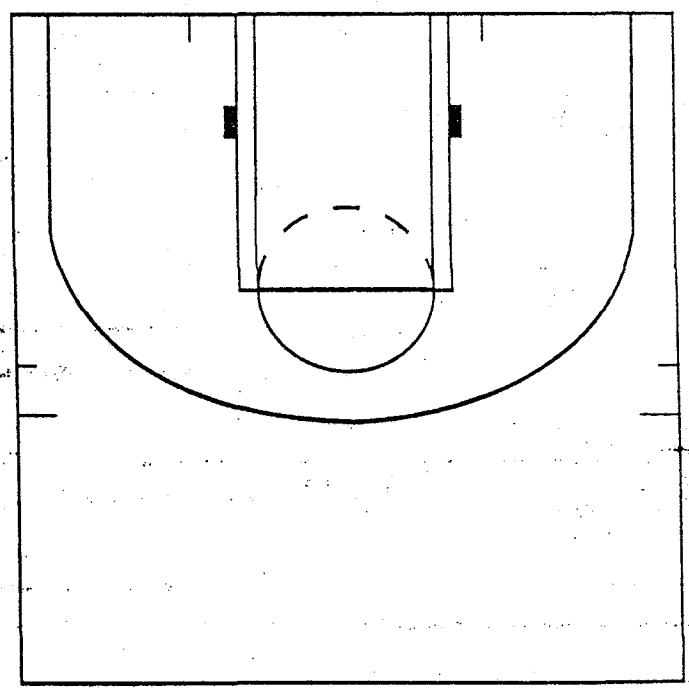

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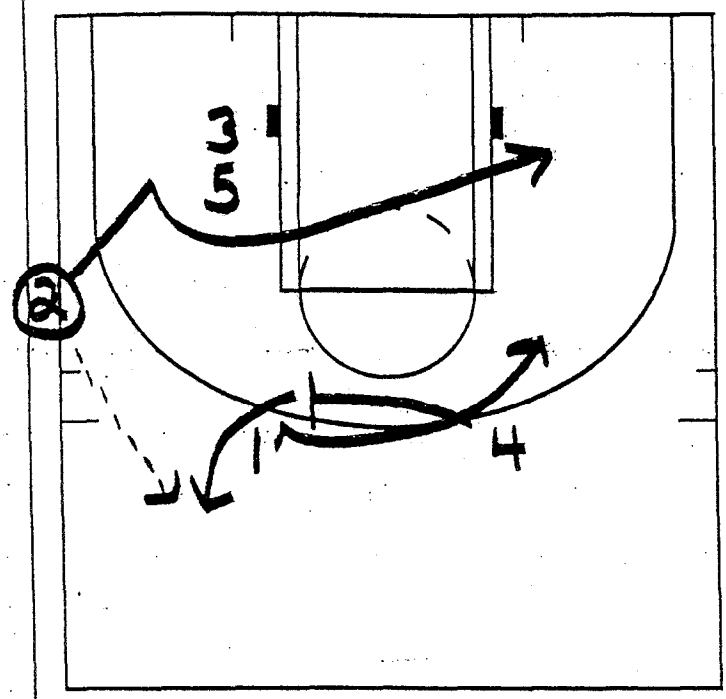

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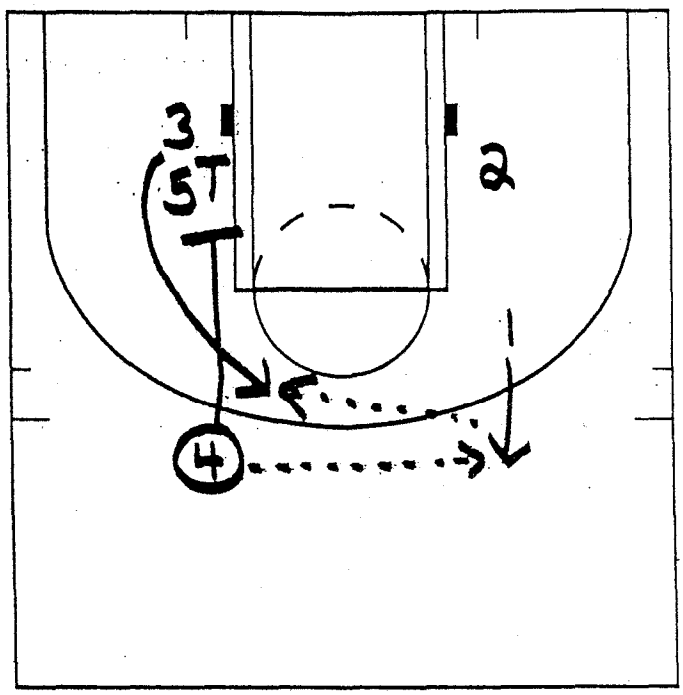

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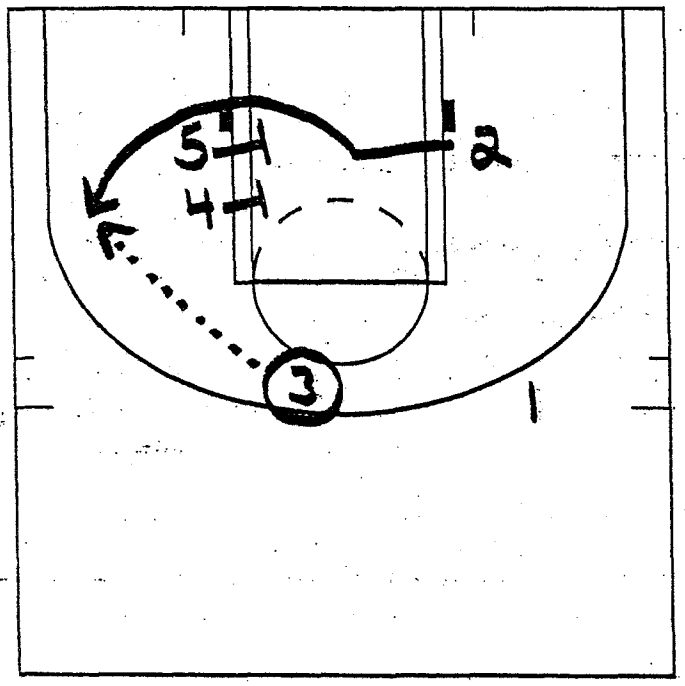

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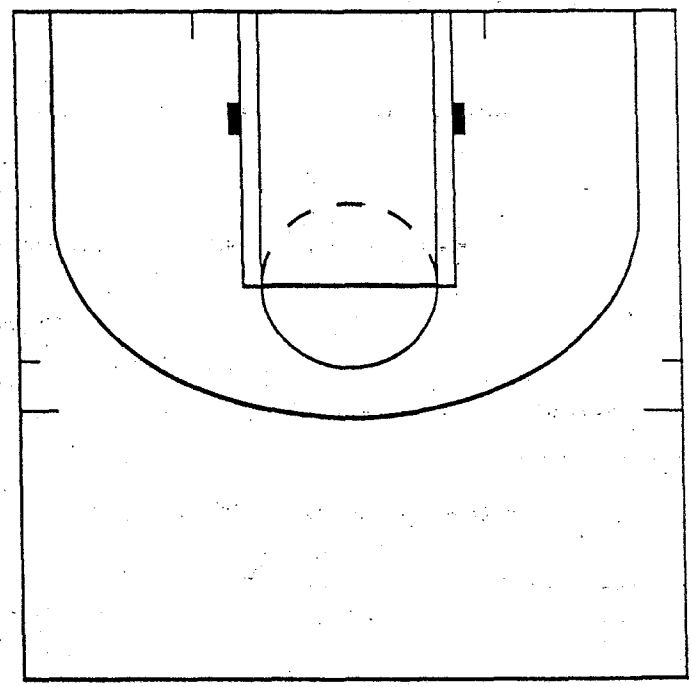

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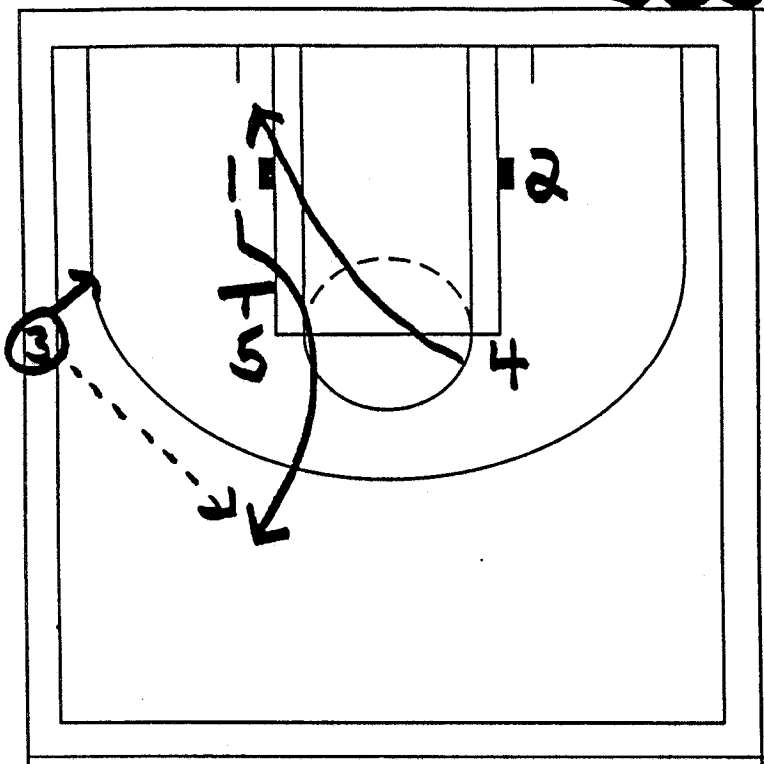

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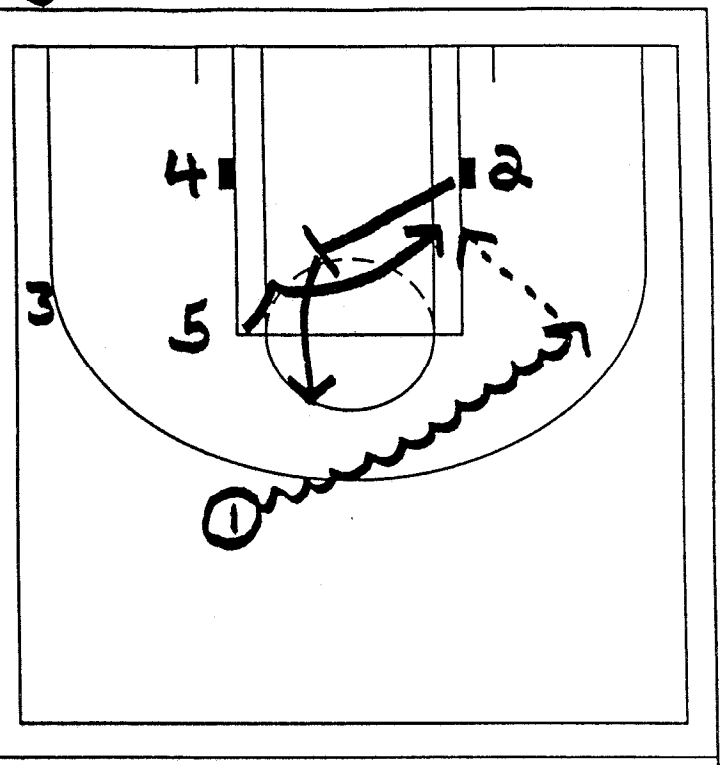

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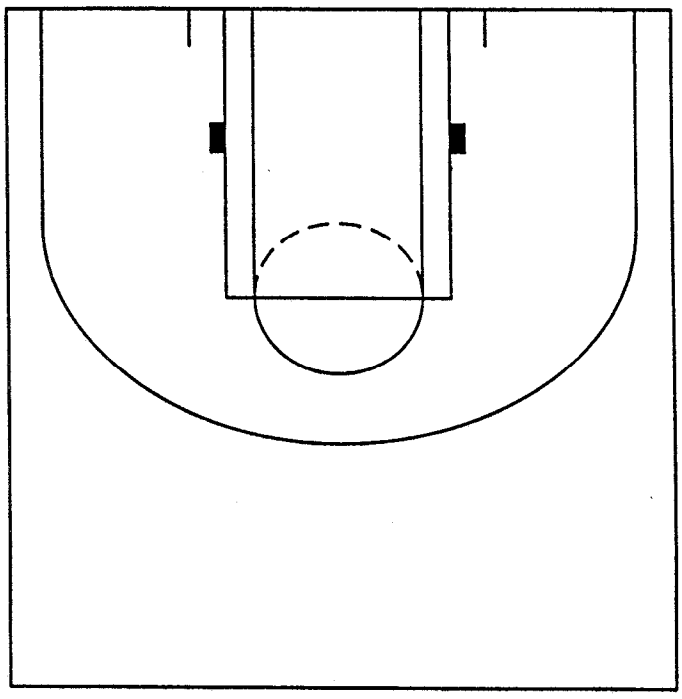

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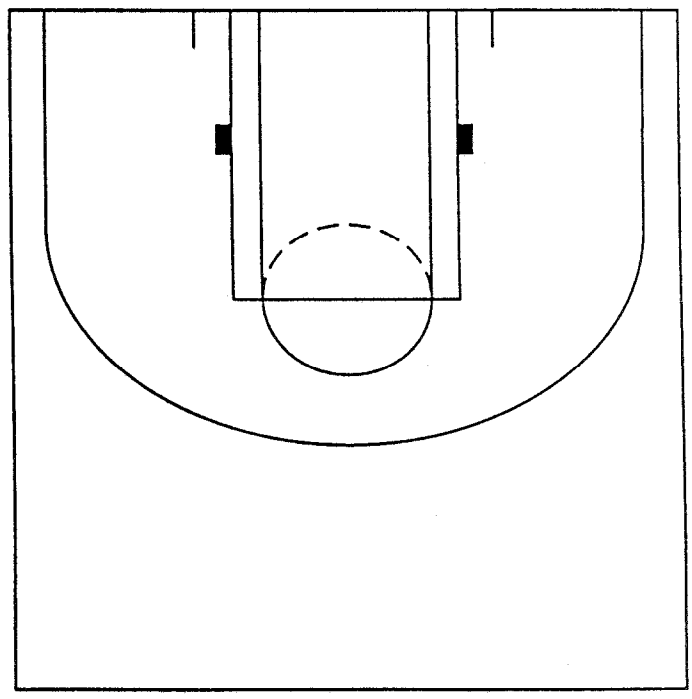

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4-Out Motion Overview (Man to Man)

The Basics:

In the packet, there are over 90 diagrams. It may seem like a lot, but I assure you this offense is much simpler than it looks on the outside. All you have to teach your players is how to pass the ball and either cut, receive a screen, or screen, it's that simple. The diagrams that are provided just show all the different options that naturally occur in the flow of the offense when you teach your players to do this. For example, whether the pass is passed from the guard to the other guard, the guard to the wing, or a wing to a post the looks are basically the same. If the perimeter decides to screen away all the cut options for the cutter are the same. I just break it down and show you them all for YOUR benefit.

All of these above options can combined in endless possibilities. In "The Basics" I am going to try to cover all the little ins and outs of the offense that I feel are important to making it a success. The diagrams show both "guards" (G) and forwards (F) as perimeter players. These are not specific positions and should be interchangeable. They are only there so you as the reader can keep better track of where players started. Even though the explanations get long, they are worth reading because they contain some subtle insights that can mean all the difference when you are teaching and running this offense. I've gotten most of the information for coaches I have coached under and watching lots of tape on the motion such as Rick Majerus's, Jon Murphy's, and Don Meyer's tapes which I would encourage you as a coach to invest in.

The following "basics" are just that, basic. The following are thoughts that I think are vital to running the offense. On the other hand they are something that I KNOW most coaches are aware of. I would read over it all anyway just as a reminder to the little ins and outs that are required to run this great offense. Maybe it will be old hat, but maybe you will pick up an important thing or two.

There are many reasons that I love this offense. I like that fact that it spreads the defense and opens it up for cutting, screening, and driving. I also like that it isolates my post player on the low block without another post's defender to give help. My philosophy is that at the high school level it's easier to find a 4th and 5th good perimeter than it is to find a 2nd and 3rd good true post. That is why I use this offense. You can still run it with two posts however and that's the nice thing about it. It's really flexible and allows you to do many things. Having 2 perimeter's on the backside of the floor screening for each other is also a benefit, it gives another dimension to the motion and I feel the back side action is vital to getting the most out of the offense.

This is not a group of "calls" or "sets" you have your player's run. These are options the players have and they perform them by reading the defense and reacting to them. That is what is so great about the offense, it is so unpredictable. It is never the same action 2 trips in a row. If it starts to look like a well oiled machine (pass, screen away, pass, screen away, pass, screen away) you have a problem. You never want to be predictable and it's something that you have to train your players to shy away from.

One of the most important things to teach in the motion offense is that your players can NOT make a wrong decision. They should make a quick decision and do it decisively, they will learn as they go how to read the defense. After the pass, it doesn't matter if they cut, if they screen away, or if they call for a screen. They just have to make

a decision and go with it! Also, when they do it they should do it without hesitation. Along those same lines, players must grasp the idea that they have to run cuts and screens at an all out intensity. Jogging through screens and cuts isn't going to produce nearly the same results as hard, crisp ones. Players should also know that there is no wrong way to separate out after a cut to the basket. They can fill the open area, or kick another player over to fill that area. As long as all the areas are filled, things are good.

Maybe the most vital skill in the offense is being able to catch and square to triple threat. EVERY TIME players catch the ball they should be squaring and facing the basket ready to pass, shoot, or attack. They need to be able to see what is going on.

Players must also know that they have to be great communicators to be successful. When cutting to the basket and filling, when setting screens, when any movement is made, communication is key. Through verbal and body cues, your players should communicate to each other what they are going to do. What cut they are going to run off the screen, where they are going to separate to off a basket cut or cut off a screen to the basket, should all be communicated to each other. Your players should communicate as much on offense as defense. And when players find themselves right next to another player, they should communicate to each other and get properly spaced again.

As a coach, you need to stress the idea of floor balance to your players. Have them work on always keeping the floor balanced, 2 at the wings, 2 at the guard spots. If they find themselves in the same spot as another player, the two players need to communicate in order to get the floor balanced again. If they learn this, it will help them greatly.

Another thing you need to teach your players is how to backcut against pressure along with pass faking. I teach my players that anytime they are being denied, they should cut to the basket and separate out. Also, if someone gives them a pass fake, they should cut to the basket because the passer obviously can't get the ball to them. If your players learn how to backcut effectively when pressured, it will combat attempts to play all out denial defense and you will end up with easy baskets. That is one of the advantages of the 4 out, there is a lot more room for passes to cutters and a back cutter should be a little more free to receive a pass.

When teaching cutting to the basket (curl cut, basket cut, back cut), demand that your players finish their cuts and don't break them off early. Many players tend to break off a cut mid way down the lane because they haven't gotten the ball. Teach them to run the cut all the way through before spacing out.

Rescreening against pressure is something else that your players should be aware of. For example, if a player runs a straight cut from the wing to the guard spot and is being denied by good defense and he isn't open, he has the option to rescreen the wing in order to try and get someone open. He could also set a down screen for the post player and screen the post player onto the perimeter (depending on who your post player is).

Teaching players how to catch and shoot off screens and cuts is another vital teaching point. Players should learn how to catch off a straight, curl, flair, or back screen, square up on the catch, and get their shots off quickly. Most of your shooting drills should be geared toward getting their feet set and shooting quickly while coming off screens and cuts.

L cuts and V cuts are something else that would do you good to teach your players. Anytime players move from one area to another to fill spots, they should use L cuts and V cuts and not just run a straight line. All my diagrams show players making V cuts and L cuts to fill. This makes for much better offense and better allows players to get open when being defended.

Teaching players how to set up and come off screens is also a must. Sometimes we as coaches take for granted a little thing like this, even though it is so important. I personally teach my players to walk their man down so that their high shoulder is at the level of the screener's low shoulder. Then the cutter should cut up and come off the screen shoulder to shoulder (I teach that their shoulder's actually should rub). I use shoulder position to teach all cuts, but you as a coach can do it however you want, as long as the players understand! The cutter should have his hands up immediately looking for a pass.

Also when teaching screening, it is vital to teach your players how to head hunt. Stress that they screen a DEFENDER and not just an area. Against a good helping man team, the defender could be in the lane. You have to teach your players how to screen the defense.

It is imperative that your screener separates off the screen HARD looking for the ball. The screener should go the opposite way of the cutter and both should fill. For example, if the cutter curls to the basket the screener can flair to the wing or pop to the top looking for a pass. If you properly teach your cutters to separate hard, they can score just as much, if not more, than your cutters. It adds another great scoring dimension to this offense and I think is essential to emphasize. Just remind your players that Ewe Blab is one of the top scorers in the history of Indiana basketball and he scored many of his points coming off screens that he set. This is one way to convince your better players to set a screen from time to time. Every screen has two scoring options.

Along those same lines, teaching separating hard will take care of other teams switching. One of the big questions that I get is how to handle switching defenses. If you teach your players to separate hard it should take care of itself. Another thing you can do to combat switching defenses is have your players run slip screens to the basket or you can work on having your screeners seal and dive to the basket.

Ball reversals are an important part of the offense and this must be taught to your team. I would teach it in the beginning where the ball was constantly reversed over and over to get them used to it. It's good for the offense and it also has the psychological advantage of having many players at least get a touch on the possessions. Now if you can throw it from guard to wing and get a jumper or a pass into the post for a score do it! BUT, don't throw it from guard to wing to guard back to the same wing. It can be done sometimes (especially when looking inside), but it should happen a majority of the time. It goes back to mixing it up and remaining unpredictable.

Do not let this offense become a jump shot offense. Like any good offense you have to be dedicated to getting the ball inside. You can get the ball inside through post touches or by having your players run lots of basket cuts off the pass and back or curl cuts off of screens. If you emphasize getting the ball inside, your shooters will be more open as well and will force the defenders to sag in on you. I like to play inside-out, especially early. I will mandate post touches early in the possession early in the game

through either a post entry or a pass to a cutter. I want the defense to start cheating in to free up my outside shooters.

Another important point is to never discourage your players from adlibbing a little and creating offense. Taking a man one on one to the basket then scoring, dumping the ball low, or kicking the ball out for a jumper is great offense from time to time. It makes the defense sink in and forces them to play help side. DO NOT let them turn the motion into a 1 on 1 show either thought. BALANCE IS KEY! Teach them when the appropriate times to drive are and when they are not. It's a delicate balance, but if you can strike it, it will make for great offense.

When the players start to get good at the motion and start zipping the ball around, things may look chaotic but their not. For instance, if the ball goes zipping from one wing to another, there might be 2 guys cutting and one guy screening away. That's not a bad thing though, it's actually great. The players just have to communicate to let each other know what is going on in order to keep floor spacing. This kind of thing is what you want, you DON'T want pass and hold, pass and hold, you want the ball to zip around and lots of things to be going on. I try to teach my players to catch into triple threat, look for a one count or two count and then make a decision. Sometimes the defender is there, no one is open off a screen or a cut, so it is time to pass, but making them hold it for a 1 or a 2 count will ensure that they don't miss anything, an open cutter, a good post up, etc.

One of the most fun things about this offense, or any motion offense, is that you can tailor the offense to fit your coaching style. You can run the 4-out as a patient, deliberate, slow down offense where you work the ball around and wait for your shot. You can also run it as a fast paced push the ball and score early kind of offense. It can be an offense where you are looking for your guards to get jump shots, it can be an offense were you are looking to bound the ball inside on every possession. It's up to you as the coach and what your personal philosophies on offense are.

As a coach, another fun thing about the motion is that you can tweak it to the opponent you are playing. You accomplish this my communicating to your players what you want from them in order to win. For example, if the team you are playing is smaller and quicker than you are, you instruct your guards to run more basket cuts off the pass and curl cuts off the screen. You want them to get to the basket, maybe post up if the block is open, and look to take advantage of their size. You want your backside wing to flash to the high post and look for a dump down low. At the same time, you can do something to combat your opponent's 7-0 325# shot blocking post player. You could tell your post player that he's defending to either pop short corner or high post almost every time to draw him away from the lane; or else you could just have him step out and play outside. This way you are dragging their big stud away from the basket and freeing up the lane for your other players.

The motion is an equal opportunity offense, but that doesn't mean that everyone on the team shoots the same amount of shots or shoots those shots from the same areas. You have to weak it to your personnel. As Rick Majerus says, every player on your team should be asking themselves these four questions: Who am I? Who's guarding me? Who are my teammates? Who's guarding my teammates? Being able to answer these four questions should be able to help your players better understand their roles and the roles of their teammates. For example, if a player is a great shooter from 15 feet in, he should be running curl cuts and flatter straight cuts so he can catch the ball 15 feet and in where he

can have a good chance of making it. If your player can't shoot at all, but he's fairly athletic, he should be running mainly curl cuts to the basket looking to get the ball where he can take advantage of the athleticism. On the other hand, if you have a player that is a great shooter, he should be running more flair and straight cuts to get open for jump shots. I'm not saying they should run strictly those cuts (and they SHOULDN'T), but the number of cuts run can be at a ratio that is favorable to maximizing their strength. If a player is a great defender, but weak on offense, you may coach him to set more screens and run more curl cuts to the basket than anything else. He shouldn't do exclusively that, but those should be his favorite options because he understands who he is.

Another thing to keep in mind is that even though we have 4 guard positions, it doesn't mean that you can't have 2 post players on the floor; because you still can. The coach at Bemidji State here runs a 4 out and often uses two post players together. You just teach the two posts to screen each other in and out of the post and have that post player on the outside run more curl cuts to the basket as well as flash to the high or low post often, depending on what is open. This can actually work well for you because the opponent's post defender may be slow and may not be used to defending on the perimeter this can put you in some good situations. Also, if your second post is smaller, or a pretty decent athlete, this is a great look to use for him, especially if his defender is a big slow oaf!

Also, I do not let my players set on ball screens in this offense whenever they choose. You may be sitting there scratching your head now, but let me explain. I have found that when you let your players set on ball screens whenever they want you have the following scenario: 1 player with the ball, 3 players trying to set a ball screen, and 1 player standing around watching. Just not good offense. I do incorporate ball screens however. I do one of two things to get this great offensive look into the offense, first I may have it as an audible. I may have a call from the bench that tells when I want the screen and roll to occur. A player may make an audible call on his own that signals when and how a screen and roll will occur. For example, if a guard wants to run it and receive a screen from the wing, he can make that call. The second way I would do it is give the players the option to run it from a specific look. For example, I will tell my players if we have a specific perimeter on the wing with the ball and a specific player in the post, they CAN run a screen and roll if they choose. So we can run screens and rolls, but how and when we do is limited. Also, I don't like the constantly run screen and rolls because I feel that the defense eventually gets used to it and starts to defend the screen and roll easier, especially the more talented teams you really need to beat!

Those are pretty much the basics of the motion offense. The motion is a lot like Princeton's Backdoor Offense, it's predicated on solid fundamentals and learning HOW to play basketball not WHERE to go and what to do. The MOST IMPORTANT PART of the motion offense is having fundamentally skilled players on the floor. You have to dedicate time during practice and the off season working on fundamentals and getting your players more skilled. In the long run, the more skilled players are going to make much better motion players. Once you teach the idea of passing, screening, and cutting without hesitation to your players will find the motion easy to grasp, as will you. You will start running this offense and never look back!

Diagrams:

Basic Set Up:

The basic set up of this type of motion offense is a 4 out "balanced" look. It is balanced because there are 2 guards and 2 wings. In an "unbalanced" look, you would have one guard at the point, two wings, and a corner perimeter player. In the balanced look, we have 2 players at the "guard positions". The guard positions extend up and out from the middle of the free throw line as shown on the diagram. They go from the middle of the free throw line extended around the arc to the free throw line extended.

The two "wing positions" extend straight out from the free throw line extended, down around the three point arc to the low block extended. We don't want our wings sinking all the way into the corners because it exposes us to traps and is not good offense. If they want to flash in there on a drive or a post entry looking to change the passing angle for a quick kick and shot that is fine, BUT we don't want them making a habit of hanging out there so we don't designate it their area. Another reason for this is that it leaves more of an area for the post if the post decides to pop all the way to the corner.

These areas are areas they can be in while they are not moving. Not cutting to the basket, screening, or receiving a screen. Obviously, they leave their area when they are running a basket cut, or else setting or a cut off a screen, but the reason I have the positions drawn is to show where the players should be when they are not moving, how the floor should look when it is balanced. When the floor is balanced, we don't want two players in the same area. Also, when a player cuts and filters out, it's nice for our players to have a point of reference as to where to go when spacing out.

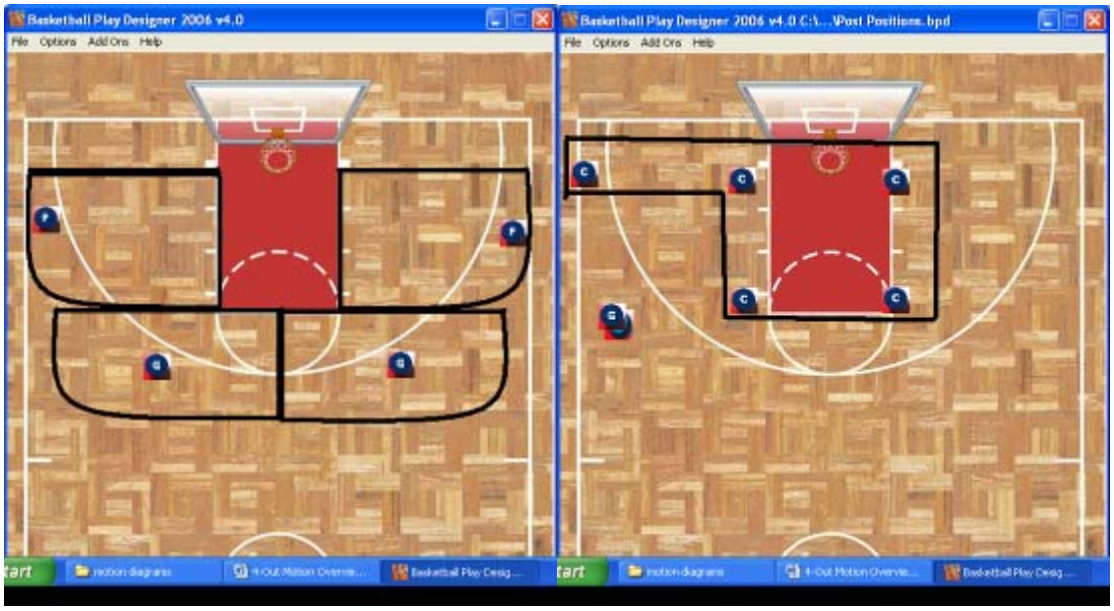
I show the area for the perimeter players (G, F) extending inside the three point line, and it can, BUT for spacing reasons I have the perimeter players stationed outside the three point line for the most part, unless they are cutting quickly in and back out (V cuts) or else when they are setting or receiving a screen with another player. Rick Majerus (with his college players) says he wants his players spaced at the NBA three point line, but I feel for the high school player I want them on the high school three point line because I want them in scoring position most of the time. Do remember what Majerus said though, you do have the option to have them spaced out beyond the three point line if you choose to do so.

The post positions are shown in the second diagram when the ball is on a given side. The post player basically works the lane area and can pop to the corner if they choose. Now, what you define as "corner" is up to the player. If they can shoot the three, or you want them out there for spacing, send them to the corner. If you are a coach who believes that players should be in their range, than how far out in the corner he goes is dictated by his range. If he can hit the 10 footer, than he should pop out about 10 feet. The post can also vary it based on what he feels. Sometimes, for spacing (to open up the lane for cutters) or to take his defender 1 on 1, me may pop all the way to the three point line even though he can't shoot from there, other times he may pop to 10 feet looking for the jumper. You as the coach can make the short corner look simple or complex as you want. You can specify how far he goes out, or you can let him choose, it is up to you. No matter what however, the corner look you HAVE to have it! It's vital for spacing and opening up the lane for drives, cuts, and coming off screens.

What happens when a pass is made, or what happens on the back side action, is all up to the players and the reads they make. The player making the pass decides whether he

is going to receive a screen, screen away, or cut to the basket. It's all about reading the defense and communicating.

So that is the basic set up. As you may have already noticed the perimeter positions overlap a little bit with the post positions. That happens, but isn't as much of a problem as you think. They only time they REALLY overlap is when the post pops all the way to the short corner. But all that will do is cause the wing to stay a little closer to the free throw line extended to keep spacing and that's fine. If your perimeter players stick to staying mostly around the three point line in their areas, and communicating they will be fine.



Guard to Guard Pass Options

Guard to Guard Pass - Overvew

This diagram just shows the guard to guard pass being made. Pretty straight forward diagram, but I just included it so that the rest of the diagrams flow better. It helps to make sense of the other guard to guard pass diagrams that start right after the guard to guard pass is made. At this point I would set aside all the diagrams that are not off the guard to guard pass and just concentrate on these.

When there is a guard to guard pass, the post will likely be changing sides of the floor. One thing to instruct him is to read the guard and make sure he isn't cutting to the basket. If the post cuts across and the guard cuts to the basket, that is OK, but it works better if he comes across the lane AFTER the guard cuts to the basket. It's just a communication and timing thing that they will get down eventually.

After the pas is made, the passer here has three options. The passer can cut to the basket, screen away to the back side wing, or call for a passer screen from the back side wing. The basket cut and screen away are the backbone of the offense, I say they should be run 45% and 45% of the time with the passer screen being run about 10% of the time to add some variety. Don't let your players screen away all the time, because that is what they will want to do. Also, your players ALWAYS want to run straight cuts either because they are scared to make another read or they want to touch the ball. Discourage this and make them mix it up as much as possible. If you see them running too much of one cut, take that cut away in practice so they get used to running others. Another thing to

emphasize with cuts is that the cutter should call out his cut to alert the screener and passer what he is going to do. This communication will result in fewer turnovers.



Guard to Guard Pass – Screen Away – Overview

Screen away should be used about 40% of the time (with 40% basket cuts, and 20% passer screens). When the player makes a pass and decides that he is going to set a screen away, he should take 1-2 steps toward the pass (guard he passed to) in order to set up the screen away. He should then cut toward the wing on his side. The wing should recognize that he is going to be getting a screen because of the 1-2 steps toward the pass (basket cut is 2-3 steps away from the pass). You can also use a signal if you want, I have seen the hand in a fist work for the screen away. The choice is yours. When the wing recognizes that he is being screened for, should set up the screen by cutting slightly down toward the hoop (while staying in his area). I like having him be at about the second block down extended on the lane. The cutter can run either a straight, curl, back, or flair cut off the screen, depending on their defender.



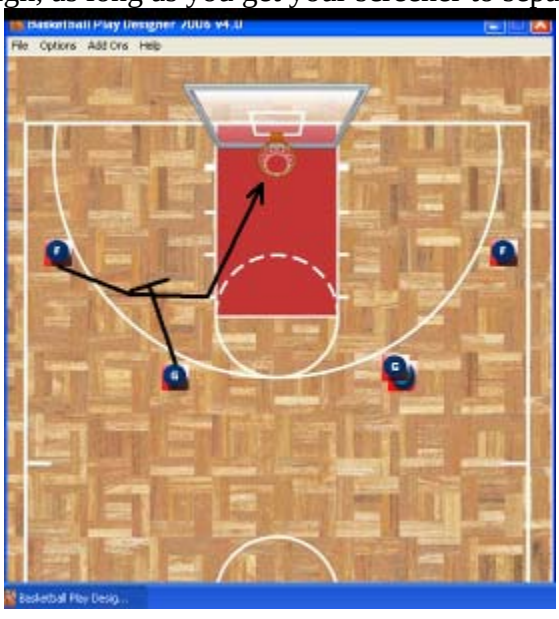
Guard to Guard Pass – Screen Away – Curl Cut

This cut should be a bread and butter cut on the 4 out because there is so much open space, especially if the post is popped high or short corner. This is the cut to run if the defender is trailing the cutter. The only time you absolutely do not run this cut is if the defender is sagging way in the lane playing the cut. If he's playing kind of close to the screen, not trailing, not sagging, you can still run the cut and try to get in front of the defender if the curl is the best cut for you. If the defender is sagging way off in the lane then you use a flair or straight cut instead.

To run the curl cut, the cutter should take his defender below the screen, see the defender is playing tight and will probably trail, then cut up and over the screen curling tightly around the screen to the basket. He should call "curl" to let the screener and passer know what cut he is running. It is imperative that the cut be tight shoulder to shoulder (as with every cut) so as not to allow a defender to slip in between, it forces the pursuing defender to trail and doesn't allow him to jump in front and intercept a pass. Right as the cutter rubs shoulder to shoulder with the screener the cutter should get his hands up and look for the ball. The cut should be finished either at the rim or at the ball side block.

After the cutter makes the curl cut, he should fill the open post that was not filled by the screener popping. If there is no post occupying the low block, the cutter can cut to the low block and temporarily post for a few seconds before spacing out and filling the open position. This is a good option if you have a bigger guard, a smaller defender, or if that player is a second post player.

After the cutter makes the cut, the screener should be separating hard. The screener should read his defender and separate by either popping up to the guard spot or flairing to the wing. My rule is if the defender is playing him low he should pop straight up and if the defender is playing him high he should flair. You get a lot of open looks for the screener off the curl (that's another reason to love it) because sometimes the screeners man sinks in the lane to help on the curl as well leaving the screener open. You can do it however you wish though, as long as you get your screener to separate hard.



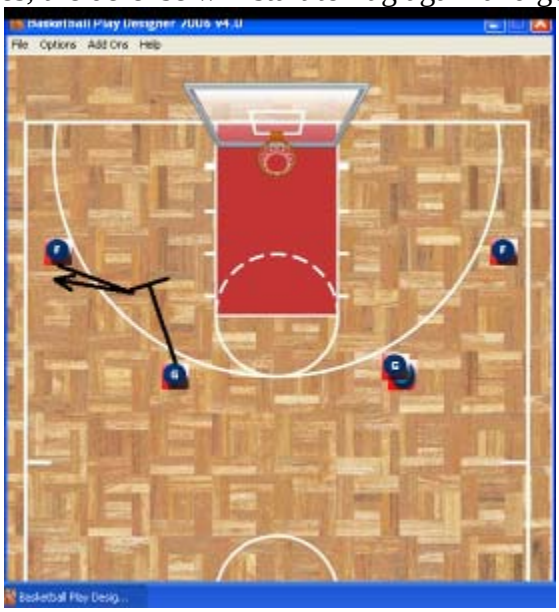
Guard to Guard Pass – Screen Away – Flair Cut

The flair cut is a great cut to run and one that I don't see enough of in the motion offense of most teams. I do see the flair quite often in teams that are highly successful in motion offense however so that should tell you something. The flair cut stops teams from being able to sag into the middle of the lane or at the free throw line on screens to take away your straight, curl, and back cuts.

To run the cut, the cutter should take his defender below the screen, see that the defender is sagging deep in the pain, then cut up to the screeners high shoulder and flair off to the back side wing. It should basically be a backpedal to the wing. Teach your players to get their hands high and knees bent as they near the wing in order to catch the skip pass and shoot quickly. As the cutter calls flair, the screener should turn, change the screening angle, and screen the defender trying to defend the player on the wing.

The screener should read his defense and either dive to the basket or pop to the guard spot. If the man defending the screener is playing him low and sagging, he should pop high, if the man defending the screener is playing high (maybe trying to bump the cutter) he should dive hard to the basket. If he dives hard to the basket, he should separate back out to the unfilled perimeter position.

Once you start to run flair cuts, the defenders start to hug the cutter more because they don't want to get beat for a three. Then they are more susceptible to the curl, back, and straight cuts. It's really like a game of cat and mouse between the offensive player and the defensive player. Your offensive player just has to know when to execute different cuts. If you have a stud shooter, they should run nothing but curls and flairs. The curls will make their defender suck into the paint and then flair cuts to beat him for threes. After a few threes, the defense will start to hug again and get beat on the curl.



Guard to Guard Pass – Screen Away – Back Cut

This is the cut to run if the defender is over denying and trying not to let his man touch the ball. You'll notice if they are over playing right away because you can't get passes off to the cutter on the flair or straight cut, and they are bumping the curl cutter as well. Usually, they will play on the top side of the screen waiting for the cutter. This may be something every defender on your opponents team plays, but sometimes it is the way they will defend your stud, full out denial. This is where the back cut off the screen is deadly and will score you lots of points. If your stud player learns how to back cut effectively, it's going to be hard for the other team to deny him the ball.

To run this, the cutter should take his man below the screen then cut up and start to cut over the screen almost as if he is running a straight cut. After he gets 1-2 steps above the screen, he should immediately dive in front of the screen (on the screeners chest side) to the basket. As he calls "back cut" the screener can turn and face away from the basket to get a better screening angle on the cutters defender. The cutter should cut all the way to the basket and then separate out to the open perimeter spot.

The screener should read his defender and either flair to the wing or pop to the guard spot. As with the curl cut, if the defender is sagging low pop high and if the defender is playing high the screener should flair to the corner.



Guard to Guard Pass – Screen Away – Straight Cut

This is the cut to run if the cutter is not exactly sure how the defender is playing him, or if the defender is sagging deep into the lane to prevent the curl. It's also the cut to run late in a game or half when you want to work the ball around and eat up some clock. Another use for it is a player that is your stud on the drive, maybe your good point guard, and you want the ball in his hands so he can create something for you. You have him run more straight cuts than most because he's getting the ball and doing something with it.

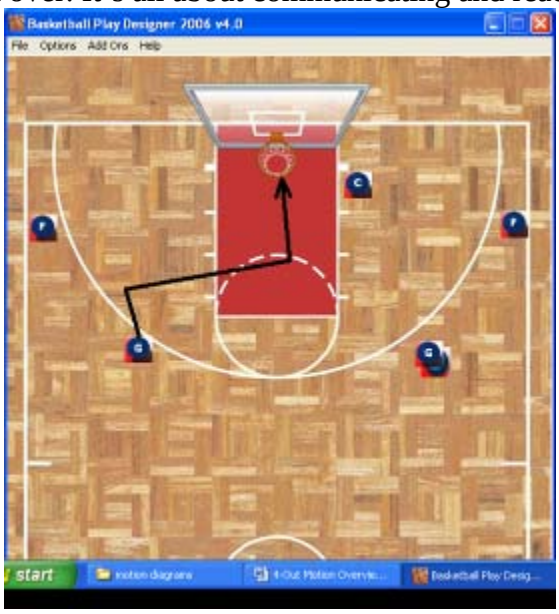
To run this cut, the cutter takes his defender below the screen to set the cut up. The cutter then cuts up to the screen and then up to the wing rubbing shoulder to shoulder. He should call straight cut and look to receive the ball.

The screener can either flair to the wing or dive to the basket and fill off the separation. I tell my screener to dive if the defender is playing high (trying to bump the cutter) and to flair if they are playing low (and sagging in the lane to help).



Guard to Guard Pass – Basket Cut – Overview

This is the second option and really, the basket cut is the backbone of the motion offense. To set up the cut, the cutter should take 2-3 steps away from the pass as he is going to set a screen away. After 2-3 steps, he should plant hard, and cut back toward the ball. The cutter should try to cut in front of the defender to make it an easy pass. After making the cut, the cutter has 3 options, depending on what the other players do. If the other players don't fill the vacated spot off the cut (I teach to fill), the cutter can either fill his empty spot, cut to the back side and kick players over, or cut to the ball side and kick over. If someone does fill the vacated spot, the cutter can fill the back side spot or fill the ball side wing and kick over. It's all about communicating and reacting to the situation.



Guard to Guard Pass – Basket Cut – Normal – Separate Away

With this look, the guard makes a regular cut to the basket. He takes 2-3 steps away from his pass, then plants hard, changes direction, and cuts back toward the ball to the rim. The cutter should try to cut in front of the defender to receive the ball. If the ball side post is vacated (post is in another position), the cutter has the option to cut to the ball side block and post up for a second if the match-up is favorable. If the post is occupying the low block, the cutter should cut to the front of the rim and then separate out.

The cutter MUST cut all the way to the rim before breaking off the cut. After the cut is done, the cutter can either fill the empty spot (the spot he came from) or cut out and bump his teammate(s) over to balance the floor by communicating with him. The teammate may have moved into the spot vacated by the cutter immediately after he left, or he may not have. Either way, communication is used to balance the floor. This diagram shows what it would look like if he separated to the back side and bumped the backside wing over to fill the open guard spot. You as the coach have the option to tell your players were to separate to, but that is totally up to you.



Guard to Guard Pass – Basket Cut – Normal – Separate Ball Side

This diagram is the same as above, but it shows how it would look if the passer cut to the basket and then separated over to the ball side wing. That would kick the ball side wing to the guard spot and that would subsequently make the ball side guard dribble swing to the open guard spot in order to balance the floor properly. Separating to the ball or back side works equally well in my opinion.



Guard to Guard Pass – Basket Cut – UCLA Screen

This is a viable option that can be executed by the post and the passing guard. This should be a well used look whenever the post player is at the elbow area. Either the perimeter can call for the screen, or the post can communicate to the passer that he wants to give him the screen. The steps are the same as the regular basket cut. The passer takes 1-3 steps toward the backside wing as if to set a screen away, he then cuts back toward the ball hard. He cuts off the post at the elbow and down the lane. He can post up at the block for a second before separating out to the perimeter. This cut is probably better on the guard to wing pass, but can be effective here, especially against high pressure. After setting the screen, the screening post can face up for a jumper or dive to the basket after the cutter goes through. If your post player happens to be a good outside shooter, this can be a very good look for him as well. After he sets the screen, you can teach him to pop to the open guard spot or just face and catch at the elbow. If his guy starts sagging in the lane to help, he'll be open all day for jump shots. If he starts to hit the jump shots, that will force his defender to come out and stop clogging the lane. Another thing to note is that if the post player stays on the back side elbow, he can set the UCLA screen there as well, which would be more effective. Lastly, if the guard's defender tries to defend the option by dropping straight into the lane, the guard can pop back to his original spot.



Guard to Guard Pass – Passer Screen – Overview

The passer screen is an option that I don't see a lot, but an option I do like. This is a great screen because it takes advantage of the fact that in the man to man, the passer's defender will jump to the ball. That makes him (the defender) very susceptible to screens. How you signal that this is going to happen is up to you. I would recommend using either the fact that the guard hasn't moved for a count or two, or the guard giving a signal (fist), as the signal for the action. I would coach the players to run this option about 20% of the time. In this option the guard that just made the pass will receive a screen from the wing player on his side (the player that he would screen in a screen away). The player can then run the same four basic cuts that a cutter would run in screen away. The screener separates the same as if he was screening away.



Guard to Guard Pass – Passer Screen – Flair Cut

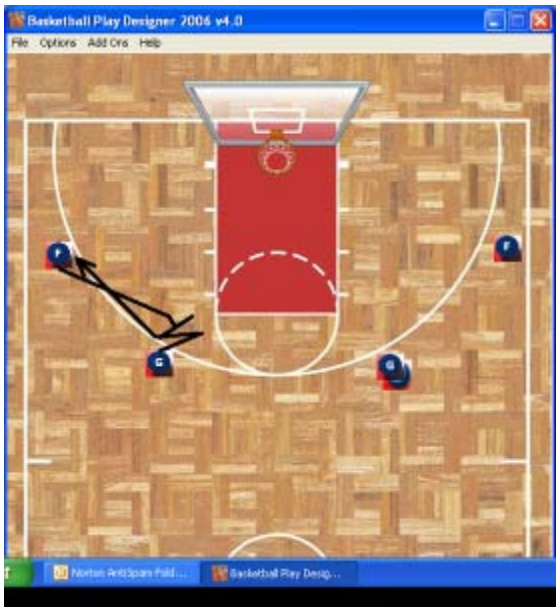
This is the option where the passer calls for a screen from the wing player. The wing player comes over and sets a screen. The passer has two options for the cut. He can

either flair off the screen to the wing or curl it to the basket. This diagram shows the flair cut option.

To run the flair cut off the screen, the passer should take 1-2 steps down to set up the screen. He should then cut over the screen shoulder to shoulder to the wing. He should immediately turn and get his hands up for a skip pass.

The screener should separate off the screen just as in the screen away situation. If the defender is playing high, the screener should dive to the basket. If the defender is playing low, the screener should pop to the guard spot.

I like the flair cut in this situation off this screen because I feel like it can take advantage of the defender playing help side. You have to instruct the screener to try and head hunt the defender.



Guard to Guard Pass – Passer Screen – Back Cut

This cut is run the same as the flair cut, except the cutter dives to the basket and filters out to the open spot after reaching the top of the screen. Instead of cutting to the basket behind the screen as you would with a curl cut, you cut in front of the screen and to the basket. The screener separates by either popping to the guard or a flair to the wing.



Guard to Guard Pass – Passer Screen – Pop Back

This is the counter move to if the defender stays right behind the screen and/or sags into the lane to prevent either the flair or the curl cut. When the cutter calls pop, the screener should face in on the cutter's defender and pin him. This cut is much like a flair cut, except you are going toward the ball so I call it a pop (you are "popping" back out). The screener should separate be either popping high to the back side guard spot or diving to the basket, depending on how his defender is playing him.



Guard to Guard Pass – Passer Screen – Curl Cut

This is the cut to make if the defender is trying to recover over the top of the screen. The cutter cuts over the top shoulder to shoulder and then dive to the basket. It's imperative to turn hard and face the ball after clearing the screener's back to receive a pass if open. The screener can separate by either popping to the guard spot for a shot or flairing off the cut to the wing depending on his defense.



Guard to Wing Pass Options

Guard to Wing Pass – Set Up

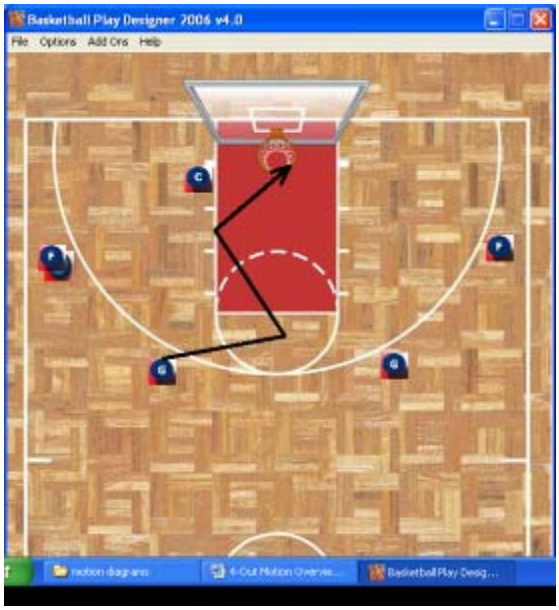
Once again, this is just a basic diagram showing the pass from guard to wing. Use it to make sense of the other diagrams that already have the ball passed to the wing. I would now set aside all diagrams that are not guard to wing pass diagrams and set this one next to the other ones that are explained below. **In order to not be repetitive, I am going to shorten the explanations on this section since they are very similar to the ones above. When I will add things, however, is when they are pertinent to the action on from the guard to wing pass, if a look changes for example.**

On all the screen away passes that are guard-guard screens, it is imperative to get a good screening angle. For the guard to guard screen, the screen should be set at the back side elbow area. That means that the guard being screened for should take his defender down and away below the elbow and then make the cut. If the screen is set at the middle of the lane, it just isn't as good of a screen; to short of a distance for the defender to cover.



Guard to Wing Pass – Basket Cut – Overview

This is basically the same as a basket cut with a guard to guard pass. The basket cut is the backbone of the offense. When the basket cut is run here the same rules apply, 2-3 steps away from the pass then cut back in front of the defender to the basket. If the post is not there, this is a great time to post up your defender (if you have an advantage) because the ball is on the wing for an easy post entry. After making the cut all the way through, the cutter should filter out.



Guard to Wing Pass – Basket Cut – Normal – Separate Ball Side

This diagram shows what the basket cut would look like on the guard to wing pass when the cutter separated out to the ball side. All that would happen on the separation is the perimeter player with the ball on the wing would dribble swing the ball to the open guard spot to balance the floor. This cut creates a lot of movement with 3 players moving at once and filling spots.



Guard to Wing Pass – Basket Cut – Normal – Separate Back Side

This diagram shows what it would look like for a basket cut on a guard to wing pass when the cutter separated out to the backside wing. When that happened, the cutter would kick the backside wing to the backside guard spot and the backside guard to the ball side guard spot that is open. NOTICE the players would use V cuts to fill the spots. It is very important to teach that.



Guard to Wing Pass – Basket Cut – UCLA Screen

Once again, this diagram shows the UCLA cut off the guard to wing pass. This is where the UCLA cut is most effective and you should instruct your players to PURSUE this look. It's a much better screening angle when the ball is at the wing for both the cutter and the screener.



Guard to Wing Pass – Screen Away – Overview

This is the overview of the screen away off the guard to wing pass. The passer should take 1-2 steps toward his pass, then should cut away and set the screen. The guard being screened for should take 1-3 steps down to set up the screening angle. I like the screen to be set at the back side elbow area as shown.



Guard to Wing Pass – Screen Away – Curl Cut

This shows the curl cut off the guard to wing pass screen away. Same rules apply as in the guard to guard pass as far as cutting and separating. The only difference this time is that the screener can either pop to the back side guard spot or face and cut to the ball side guard spot.



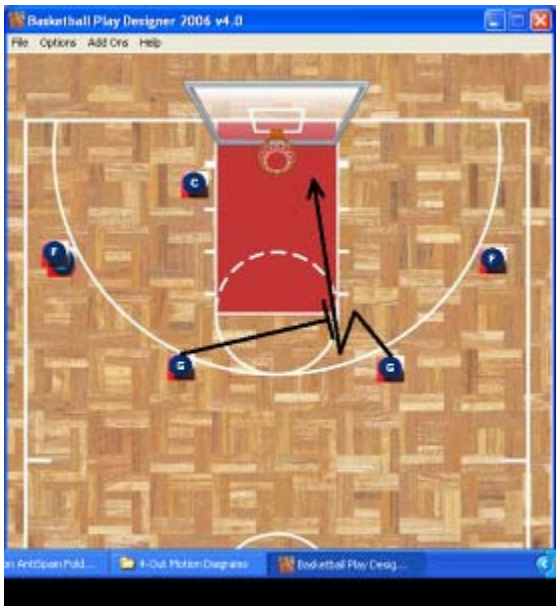
Guard to Wing Pass – Screen Away – Flair Cut

This is the same as with the guard to guard pass, but the cutter basically pops almost straight out (a little back) instead of going to the wing. Everything else is the same. The screener has the option of diving to the basket and filling or popping back to the ballside guard spot.



Guard to Wing Pass – Screen Away – Back Cut

Same basics as with the guard to guard pass. The screener can separate to either the ball side or weak side guard.



Guard to Wing Pass – Screen Away – Straight Cut

Same basics as with the guard to guard pass. The screener either pops to the back side guard or dives to the basket and separates out.



<u>Guard to Wing Pass – Passer Screen – Overview</u>

This is a passer screen from the guard to wing pass. The backside guard comes over and sets a screen on the guard that just passed to the wing. As I mentioned before, how this option is signaled, how the passer calls for the screen, is up to you. The screener separates the same as before.



Guard to Wing Pass – Passer Screen – Flair Cut

This move is basically the same as with the guard to guard pass. The screener should be able to head hunt and find the passer's defender playing help side defense. The screener can either dive to the basket or pop to the ball side guard.



Guard to Wing Pass – Passer Screen – Curl Cut

Same as the guard to guard pass. The screener can separate to the back side guard spot or the ball side guard spot.



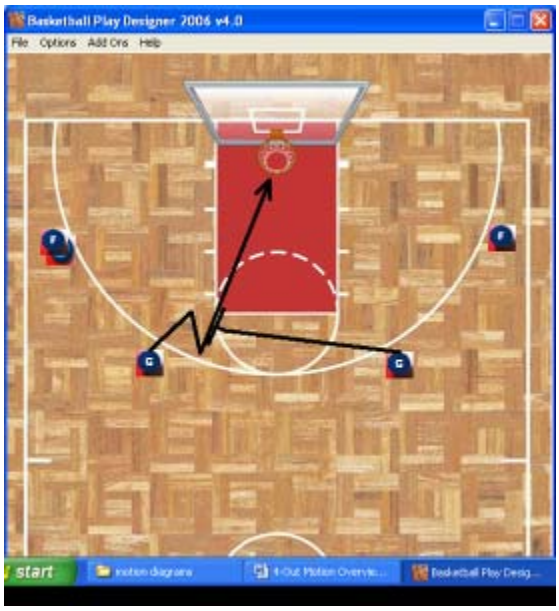
Guard to Wing Pass – Passer Screen – Pop Back

Same action as with the guard to guard pass. The cutter runs up to the screen and then pops back if the defender is in the lane. It's like a flair screen except it's coming back toward the ball. Screener can separate to the back side guard or dive to the basket.



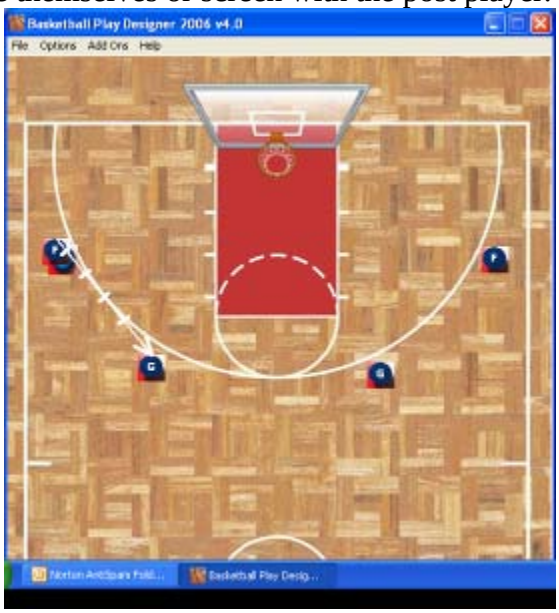
Guard to Wing Pass – Passer Screen – Back Cut

As usual, this is the cut to use when the defender jumps the screen and over plays it. The cutter should cut up to the top of the screen then right to the basket in front of it leaving the defender standing behind. The screener can separate by popping out to the guard spot or flairing to the back side guard spot.



Wing to Guard Pass Options

The wing to guard pass is one that leaves few options. The passer can't screen away to anyone, can't receive a screen from a perimeter, and can't cut through without making the ball go back into the corner (not good offense). What I have devised are several things that the wing CAN DO in order to maintain balance and also create some movement. I would pick a few options and have your players just focus on those, no need to throw too much at them. The two basic things that the wing can do after passing to the guard is cut and replace themselves or screen with the post player.



Wing to Guard Pass – Replace Yourself – V Cut

This is one that you SHOULD teach to your perimeter players, it is the basic move. The player should cut down toward the block and then cut back up to his spot on the wing. The cut should make a V shape and should be extremely quick.



Wing to Guard Pass – Replace Yourself – High Triangle Cut

This is basically an L cut. The player takes his defender down all the way to the block (unless the guard is looking to get it inside) and then runs an L cut back to the wing. The L cut should run hard and the break should be HARD at a 90 degree angle.



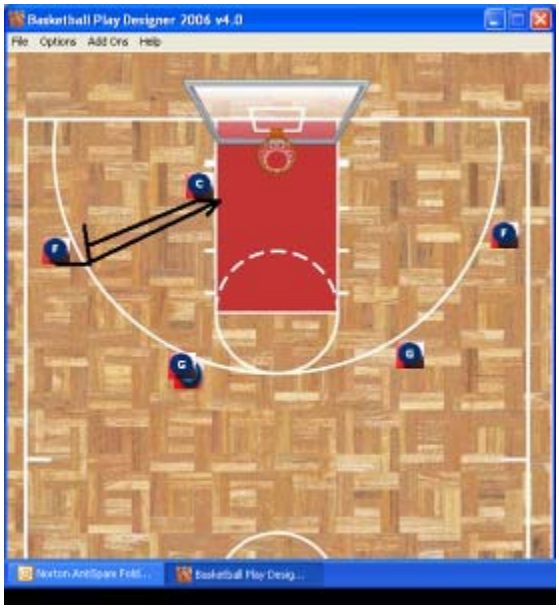
Wing to Guard Pass – Replace Yourself – Low Triangle Cut

This is just another look you can use to change things up. The player should cut down to the baseline, then out to the corner and straight back to the wing spot.



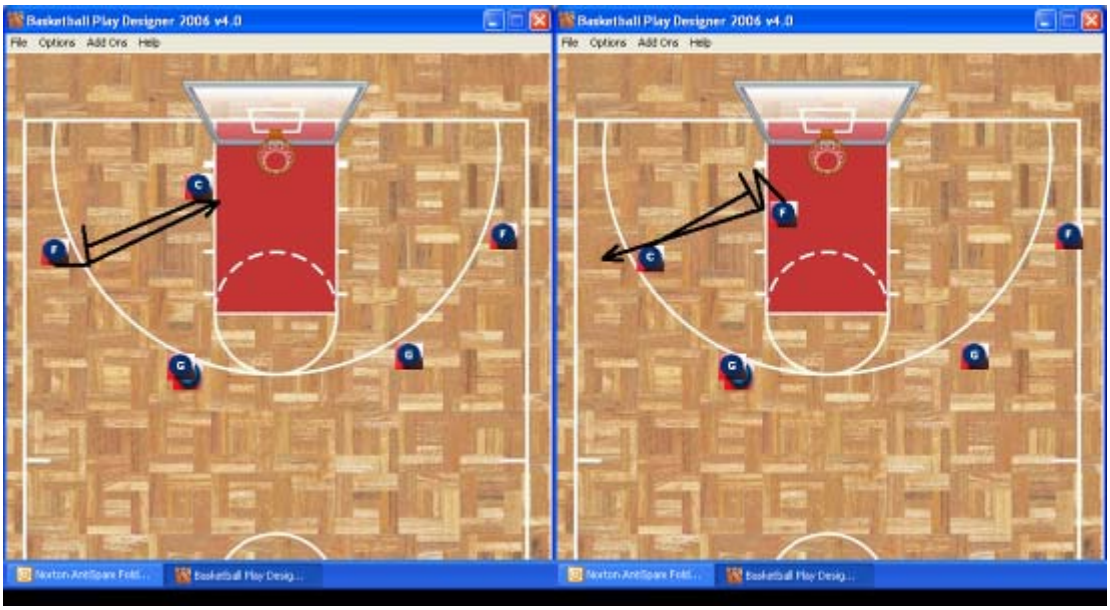
Wing to Guard Pass – Screen – Backscreen

With this option, the perimeter player on the wing calls for a back screen from the post player. The post player sets the screen and then steps out on the perimeter until they screen back out or communicate a switch. Now, this is NOT the option you want to run if the player at the wing is your main ball handler or if your post as no skills, then one of the following options is better.



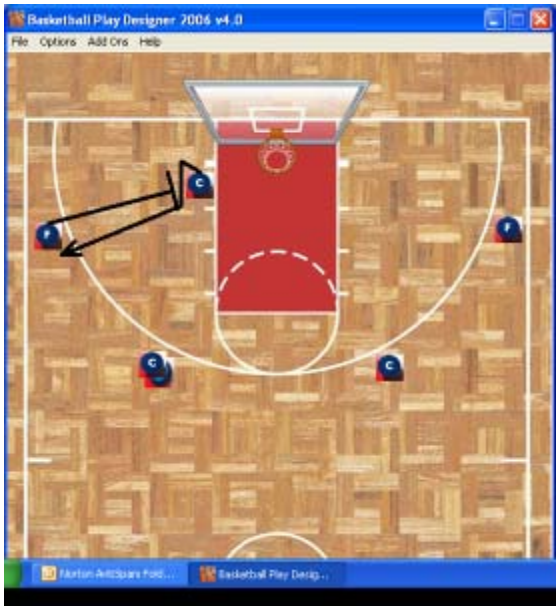
Wing to Guard Pass – Screen – Backscreen and Rescreen

This is a good option anytime and especially if the wing is one of your better players. The post should set a back screen for the wing, then once the wing reaches the block, the post should set a down screen and let the perimeter pop back up to the wing. It gives your perimeter 2 chances to score.



Wing to Guard Pass – Screen – Down Screen

With this option, the wing can set a down screen for the post. If your post can shoot the ball, your guard is large, or the player in the post is really a perimeter this is a good option for you! If you lack a true post, I would go to this option early and often in the offense. If you have a true post (especially one that can not handle it on the outside) then this is NOT a viable option. Then you'll want to go with a screen and rescreen look. This is a way, however, to drag the other team's "big" outside if he's clogging up the lane. You can always add another down screen for a down screen and rescreen.



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Back Side Action Options

Personally, I don't feel that when the ball is passed from guard to wing, wing to guard, or when the ball is entered to the high post, low post, or short corner, it's good offense for the two perimeter players on the back side to just stand there. Now, they do

have that option on the other hand. If one or both is a great shooter and their defender is playing way off, it may not be a bad idea to get set on the back side for a pass and a shot. But even in that situation, adding some movement is a good idea. The following diagrams show some ways that this can be accomplished. There is nothing new you have to teach here. Your players just have to communicate and decide what they want to do. They can screen for each other, they can interchange, or the back side wing can fill either the high or low post spots. As with before, the explanations are going to be shorter because you've already read my descriptions of the different cuts. With a screen, any cut can be run. The backside players just fill spots after making the cut. The actions are basically the same, and that is why the offense is so easy. The options are completely interchangeable no matter what context the options are being used in.

Back Side Action – Screen Guard – Flair Cut

This is the option where the backside wing sets a screen for the back side guard. The guard flair cuts to the backside wing looking for the ball. The screener can either dive to the basket or pop straight to the back side guard area.



Back Side Action – Screen Guard – Pop Cut

This is the cut where the cut cuts to the top of the screen and then pops back to his original spot if his defender is overplaying the screen or is playing extremely low. Shouldn't happen as often because of the angle, but it's an option. The screener can either flair back to the wing or dive to the basket and separate out.



Back Side Action – Screen Guard – Curl Cut

This diagram just shows the guard curling over the top of the screen. The screener can flair to the back side wing or pop to the back side guard.



Back Side Action – Screen Guard – Back Cut

This is what the player would do if his man is beating him over the screen. Just cut to the basket. The screener can either flair to the wing or pop to the guard spot that's open.



Back Side Action – Screen Wing – Straight Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a straight cut. It's pretty straightforward.



Back Side Action – Screen Wing – Curl Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a curl cut. It's pretty straightforward.



Back Side Action – Screen Wing – Back Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a back cut. It's pretty straightforward.



Back Side Action – Screen Wing – Flair Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a flair cut. It's pretty straightforward.



Back Side Action – Interchange

This is just another option the back side perimeter players have. They can communicate to each other to run an interchange. Both players run L cuts and change positions. This is a good option to use just to create motion on the back side, especially when the ball is passed from wing to guard and will probably be reversed.

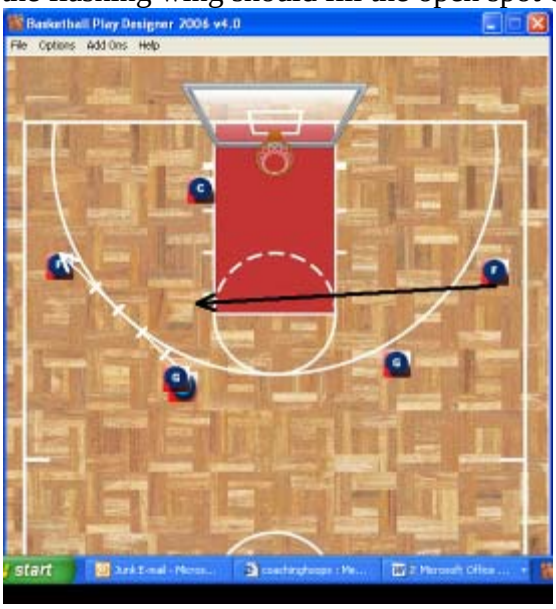


Back Side Action – Backside Wing Flash – High Post

This is an option that can be used quite often, especially if the back side wing is a second post. It's also a good look when the ball is on the wing because of the entry angle. I would even go as far as to say if you are playing with two post type players that if the post is in the backside guard position he can still flash into the pos from there, even though I don't have a diagram for it.

The back side wing flashes to the ball side elbow area and fills. This is a great time to look for a high low with the low post sealing. I would instruct your players to run this look EVERY TIME the other team is fronting your post. There is no more back side

help and the low post can bin the man fronting him for a quick dump down. It's the little things like this that add the post/inside element to the 4-Out. This is one of the little quirks that makes it efficient. If the flasher hasn't seen the ball after 3-5 seconds, or the ball has been reversed, the flashing wing should fill the open spot on the perimeter again.



Back Side Action – Backside Wing Flash – Low Post

This is the cut the back side wing (or 2nd post on the back side) can make if there is no post player occupying the low post. Once again, it's a great cut to teach your second post playing on the perimeter. It is also a good option to teach your bigger, stronger guards when they find themselves on the back side wing. It's yet another way to make the 4-Out have an inside presence. If the flasher does not get the ball after 3-5 seconds or the ball is reversed to the other side, the flasher should fill the open spot on the perimeter.



High Post Entry Options

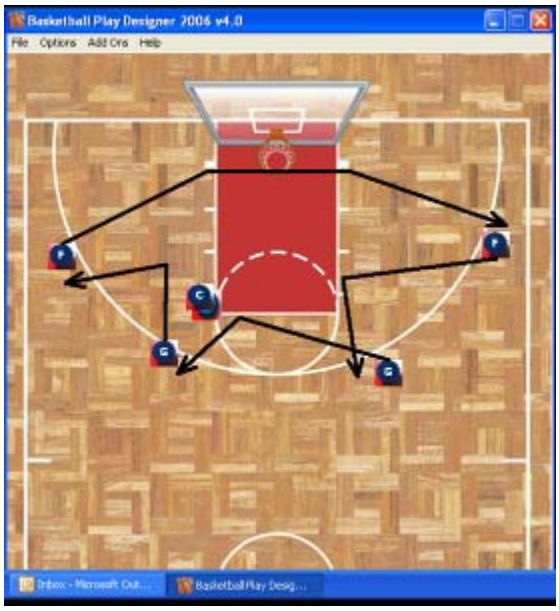
These diagrams show what options your perimeter's have when they enter the ball to the high post. The diagrams show the ball being entered from the wing, but it can be

entered from the guard spot. As with everything else, there are three options here, basket cut, screen away, or receive a screen. It's the same basics as with every other look, just from a different position and angle. **To further eliminate the redundancy, I am going to scale down the diagrams for the high post, low post and short corner entries. I am just going to show screen away, receive a pass, and cut.** I feel that it is vital to get high post touches from time to time for a couple of reasons. First, it gives you the advantage of having a 1-4 high offense or a 2-3 offense, there is no help side under the basket, you expose the belly of the floor to cutters and that makes for good offense. Also along those same lines, it takes the post defender away from the basket and if the backside perimeter's defenders sag to help it's an easy kick out of the high post for a jumper. You should encourage your post player to look to take his man 1 on 1 provided that he has the skill. If the defender is a big lumbering oaf, this is the perfect look to take advantage of him and turn him into a liability. **NOTE:** This is a prime opportunity for the two perimeters on the back side to be playing a two man game. It isn't shown in the diagrams but it should be used!



High Post Entry – Basket Cut

This is the option I personally would stress the most to my players; I feel that it is the best. This is especially true for a bigger guard or second post, they can isolate down on the low block for a second without any help. It's a great move when the defender is in denial. It's pretty straightforward, cut to the block, fill out on the back side and bump everyone over.



High Post Entry – Screen Away

Same thing, pretty straightforward here. The passer screens away for the player at the guard spot who cuts off the screen. The cutter can run a curl, straight, flair, or back cut. The screener separates off as he normally would.



High Post Entry – Passer Screen

Same as the rest of the passer screens. Player throws the ball to the high post and then calls for a screen from the ball side guard. A good thing to teach your perimeters (not shown on the diagram) is to start cutting down the lane like he's running a basket cut, then call for a screen and pop back up. This is a good counter to do if the defender is dropping way off to guard against the basket cut.



Low Post Entry

These explanations are going to be pretty similar to the high post entry. There are some slight differences however because the low block is occupied. All diagrams show the ball as entered from the wing, but it can be entered from the high post as well. I think it is EXTREMELY IMPORTANT to get the ball into the hands of the low post early and often. It makes the defense sag in and opens the perimeter for you a little bit. I advocate playing an inside out game, I think it makes it easier. If you emphasize low post touches early in the game it will make offense a lot better for you. Obviously, the first look in this option should be the post player making a move and scoring. If the guard sees him starting to work on the block to score he should try to stay out of there most of the time. It isn't shown in the diagrams, but the back side perimeter players should be playing a two man game to get each other open.



Low Post Entry – Basket Cut

This shows what happens when the ball is passed into the low post and the passer cuts to the basket. Because the ball is in the low post, the guard should cut over the top. The guard should cut close to the post with the ball, teach your post how to either throw a quick shovel bounce pass or a hand off. I like this because you are almost running a rub screen and if the defender gets caught behind the cutter it's a QUICK pass and a score. If your guard gets very advanced, you can teach him to run a basket cut and then flair out to the corner if his defender sags in.



Low Post Entry – Screen Away

This diagram just shows the passer screening away for the guard at the point. The cutter can run any cut and the screener separates off. A good look here is to start to curl to the basket, toward the post, then flair out to the wing. It doesn't let the defender sink into the lane, most likely the defender will drop straight down on the screen into the lane. The flair cut will open the cutter for a three.



Low Post Entry – Passer Screen

This diagram shows the passer receiving a screen. The cutter can run any of the cuts and the screener just separates out. One of the best screens to run is a backcut or flair cut. I say that because the defender will tend to try to fight over the top of the screen or under it leaving a great back cutting or flair cutting angle.



Short Corner Entry

This is one of my ultimate favorite looks in the 4-Out motion. This happens when the low post pops to the corner and receives a pass from the wing. When the ball is entered there the lane is completely open and you are in almost a 5-Out motion look. This is a great time for cutters and a great time for the back side perimeters to be playing their game. Also, once again, if the post has an athletic advantage this is a great time to take the defender off the dribble. Another good thing to teach your posts is to run a cut to the basket after they pass out of the short corner. Sometimes a hard, crisp cut can catch the defender (especially if slower) off guard and result in an easy score.



Short Corner Entry – Basket Cut

This is the option where the passer cuts to the basket. If he's a big guard he can post up for a minute. He cuts to the back side and the other guards fill. If the filling guard is denied he can back cut again.



Short Corner Entry – Passer Screen

This is a great time to use this because the passer's defender should be in low denial side, a great position to get screened. He can run any cut and the screener can fill.



Short Corner Entry – Screen Away

This is the option where the passer screens away. The cutter can run any cut and the screener should separate out.



Dribble Over Options

As I said above, I encourage my players to put the ball on the floor. NOW they can't be dribbling all over every time they touch the ball, but if your team is not a threat to dribble it takes a dimension away from the offense. I think driving and kicking it out or dumping it inside on the help is a great look in this offense and is a simple way to add another element. Encourage your players (especially your more gifted ones) to look to drive when they catch the ball. It takes some teaching it help your players understand when to drive, but once you do good things happen!

Also, I like having the OPTION of having the ball handler move the ball with the dribble. I teach the following three ways for the player with the ball to dribble over and move the ball. The player being dribbled at can decide what he wants to do based on the defense. Now, dribble over is NOT sometime I want done all the time, but I think every few possessions I think it's a good look. This is especially true when the player dribbling over is your point guard and you want the ball in his hands. I also condone using the dribble over if the defense is denying the passes. I teach my players that when they are being denied ALWAYS BACKCUT when the player with the ball throws a pass fake or dribbles at them. So if you are getting denied, a dribble over reversal (with a back cut) is a good way to go. Overall, I think allowing dribble overs just gives you yet another look in the motion and keeps the opponent off balance. You can teach all three of these, you can teach two, you can teach one, you can teach none, you can even make up your own! This is just another little thing that could help!

Dribble Over – Basket Cut

This is where the player with the ball dribbles at one of the other perimeter players. The perimeter player being dribbled at runs a backcut to the basket and fills the backside. The other perimeter players fill spots to balance the floor. This is a great way to enter the ball to the wing against pressure defense, kind of like the Princeton offense. You can use their aggressiveness against them for easy baskets.



Dribble Over – Shallow Cut

This is where the player with the ball dribbles at another perimeter player. This time instead of cutting to the basket, the player just cuts under the dribbler and fills the spot that the dribbler vacated. Sometimes this is a great look to run if your player has run the back cut several times and his defender starts to sag off. Sometimes the cutter can pop out and get the pass back for a shot.



Dribble Over – Euro Screen

This is a look that you are starting to see more and more at the college and professional levels. As the dribbler starts to dribble toward the other perimeter player the player being dribbled at cuts behind the dribbler and receives a hand off. As he receives the hand off, the dribbler turns is back to face the opposite way he was going and then sets a butt screen for the player getting the handoff. The player taking the handoff should be basically rubbing off of the player's back that is giving the hand off. The perimeter getting the handoff can drive to the basket or take a shot.



High and Wide

There are times where I run the motion offense as what I call "high and wide". I got this from the coach that I worked with in LaCrosse WI that is great. He runs the open post and when he runs high and wide he has his post players constantly popping (and hte back side at the elbow) along with all the perimeter players being higher. What I do is have all the perimeter players at least at where the NBA line would be, 25 feet or so from the basket. The post player is either short corner or high post, put I prefer him to be at the high post. The perimeter players have the same options and actions but are just farther away from the hoop. The post player, especially when in the high post, is there as a safety valve and I have him setting screens (usually back) on the perimeter players. Why would you run offense like this? Well there are several basic reasons that I personally run high and wide:

1. As a stall. Instead of trying to teach my players a stall, which uses practice time and gives them more to remember, I run the regular offense and just run it high and wide. If your cuts, fills, and screens are good you can run a lot of time off the clock. And the bonus is that if they are really going hard, the middle is open for back screens from the high post, or back cuts so you are still looking to score if the opportunity is there.

2. Along the same lines as the last part of the above, I run high and wide against an aggressive defense that is really over playing and not letting passes go. This opens up the middle for back screens and back cuts as I mentioned before as well as making it much easier to run good curl cuts to the basket. The coach I coached with in Wisconsin has his players run almost primarily basket cuts off the pass or curl cuts off the screen away when running high and wide. You can quickly punish a defense for being over aggressive if you run it high and wide and your players understand how to basket cut, backcut and run hard curl cuts off of screens. There is a disadvantage to it obiviously that your players probably can't shoot from there, but sometimes that disadvantage is outweighted by the advantages of it.

3. Having a great penetrating point guard is another reason to break out the high and wide sometimes. This opens the floor and hopefully spreads the help thin allowing the point guard to penetrate. I teach my other players to step up to the three point line (or inside to arc to their range) when the guard drives and their man leaves to help, or if he goes far enough to help just cut to the basket. This can put them in position to be the recipient of some nice kick out passes and open looks (not to mention layups from time to time). Also, brining the high post man up for screen and rolls in the high and wide is a great look. The same applies when the other perimeter player's defenders leave to help, they step up and get ready for the kick back.

4. Finally, I run high and wide when I just feel like the offense is stagnant. I may run it for a possession to get the players in the flow of cutting and moving. I may have a call that they go high and wide and constantly cut and fill off the pass, just start to get in the flow and try to get the ball inside with cuts. I feel that if they hear high and wide, they don't hold the ball as long and aren't looking to go one on one as much. At least that is how I teach in (unless of course I have the point guard who I am telling to drive).



Post Play Thoughts

As I have continually eluded to, getting the posts involved in the offense is extremely important to making the offense work. Some say that the 4 Out is a guard offense, but in my humble opinion it is what you make it. You'll get out of it what you emphasize. If you emphasize early post touches, cuts to the basket off the pass and the screen, flashes to the high post for a high low look, and just getting the ball inside, you will have an inside based offense.

I actually like it with respect to post play because I feel that the 4-Out isolates your post in the low block. You are putting your best post player on the block and surrounding him with shooters (or at least perimeter players). One of the things you should teach your post players in this offense is how to react to double teams and kick the ball out. Playing an inside out game can really provide fruitful! On the other hand

however, if you don't have a stud post at all he has the options to flash high and to the corner in order to open up the inside for your cutters.

Also, as I mentioned earlier you can play this offense with two good post players. Just teach them to screen each other in and out of the post, use down and back screens to accomplish this. You would also have your second post (on the perimeter) flash to the high post or low post (depending on where your low post is) more than you would have a guard do.

Along the same lines, the post can, at any time, back screen for a perimeter and pop out to the outside while the perimeter player takes on the post. This is a good look for a post player that is kind of a "tweener" and isn't a big post. He can then draw a bigger defender away from the basket. Also, anytime you can incorporate back screens into the offense that is a good thing. I would have the posts back screen on the back side of the floor after a guard to guard pass most of the time. The post player can always back screen for a perimeter player and NOT pop as well. The UCLA screen is a prime of example of this. They can screen and reenter the post right away. Sometimes screening can be a good way to get a post open, and can create mismatches when the defenders are switching.

As I mentioned in the guard to guard pass portion, the post has to read the passer on a guard to guard pass. The post normally should change sides with the pass and come to the ball side, but if he sees the guard that just passed running a cut to the basket it would be better if he waited and came across after the guard made his cut. He doesn't HAVE TO, but he should.

Along with that, the post can read that the cutter is making a cut and step out to the high post or short corner to open up the lane for the cutter. Once again, he doesn't HAVE to, but from time to time he should. I would coach my players to step out around half the time he sees the guard making a cut.

The diagram **Post Position Options** shows all the different areas a post can be when on a given side. Where he is depends on your coaching and who he is as a post. If he's 7-1 365 have him pretty much in the low post. If he's 6-0 and athletic, be may be in the short corner and high post more. It just depends. I personally like my post staying on the ball side (you can choose what you want), but I do keep him on one side if the defense likes to front. I keep him on one side because I want him to be working to get position on his defender. If the ball is swung from one side to another and the defender is in fronting position, it's a great opportunity for your post to seal and look for a dump in and an easy basket with the post player's defender on his back. A post player being on the back side elbow is rare, but it does serve a purpose. The post can be a screener or can be looking to receive a pass and shoot a jumper if his man is cheating back and clogging the lane. Whether you teach the back side elbow or not is up to you.



Specials/Audibles

I am NOT a set play type of guy, I usually have a few that I use from time to time, but usually stick with the offense. HOWEVER I do believe that any good motion coach needs some "audibles" or "specials". They are looks out of the motion offense, nothing different from what my players do. They are SIMPLE quick hitters that are used to do one of five things.

First they can be used to get some initial movement to start the offense, just to change things up a little. If I feel like the ball is being entered the same way each time, I can call an audible to give us a different look and throw the defense off. For example, I may call an audible that has the post flashing to the high block, getting the ball, and the two guards running scissors action off the pass. It's just a quick hitter that the defense may not have been anticipating. A great time to use one is after a timeout or on a play were you are taking the ball out either on the side or under the basket. Your BLOB or SLOB play can flow right into the audible and then into the offense.

Secondly, they can be used initially to enter the ball against a pressure defense. I have had troubles in the past, especially on the freshmen level with teams denying the initial ball entry. Having some sort of screen away, back cut, high post entry, or something of that nature to help relieve the pressure is needed form time to time.

Thirdly, they can be used during the possession if you feel that your offense is just standing around and getting stagnant. I just want to get the players moving and flowing again I may call out something. It may be something as simple as a call for a screen away on the back side or a flash to the high post.

And the fourth reason I would bring out an audible is in order to get a matchup/look I want. For example, I have a great post, I may run an audible that has him screening out of the perimeter, then immediately being screened back in with the ball on the wing so that we can look for him inside. Another example is if the other team has a tiny guard that is forced to guard one of my bigger guards, I may have a quick special that isolates that guard in the post. It just depends on what you have an what you want.

The fifth reasons I may use an audible is to incorporate the screen and roll into the offense. At the high school level, I don't like to give the players the option to set screen and rolls all the time because I feel like it usually ends up with 1 guy having the ball, 1 guy standing around, and 3 other guys trying to set a screen on the guy with the ball. Having a screen and roll audible is a great way to incorporate this vital part of any offense.

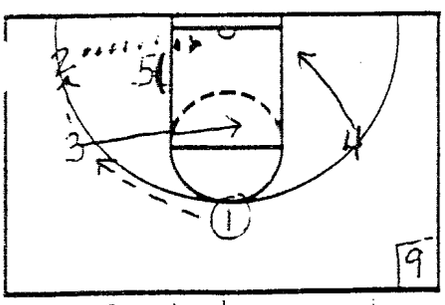
I am not going to include diagrams because I am sure you can come up with tons of good quick hitters on your own. I incorporate a flex look that flows into the offense, a couple of screen and roll calls, or maybe something such as a wheel or a scissors play. Be creative and come up with your own.

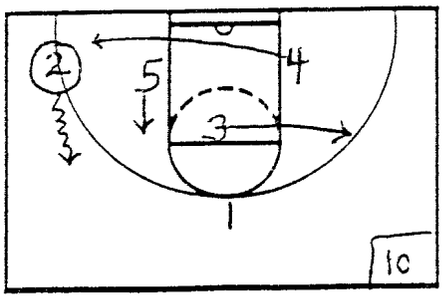
Conclusion

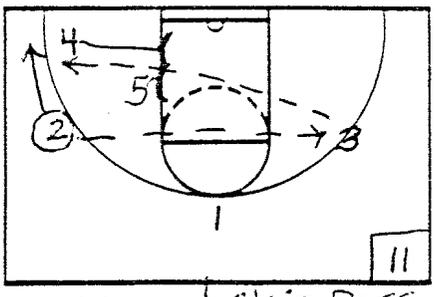
As I have said many times before, don't get system overload from all of this information. I promise you teaching it is much easier. Teach how to pass and move (cut, screen, receive screen), backside action on a guard to guard or wing to guard pass, teach your perimeters how to space and fill the floor, teach communication, teach the post where you want him to be. If you teach this, the rest will come easily.

If you have any questions please feel free to e-mail me (John Carrier) at john.carrier@st.bemidjistate.edu . This offense is something I deeply believe in. I love the fact you can adapt it to any team or any coaching style. All of us as coaches are master thieves. So steal what you want, throw out what you don't! Thank you for taking the time to read the information; I hope that it helped you at least a little bit.

RED Zone Offense



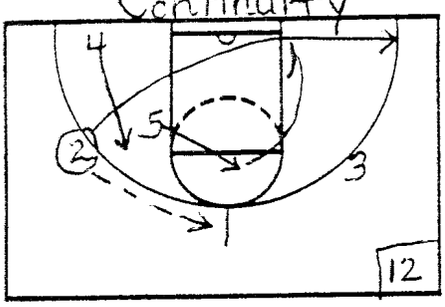




NOTES Good shooter shooting, with great board coverage!

one good skip pass deserves another!

Continuity



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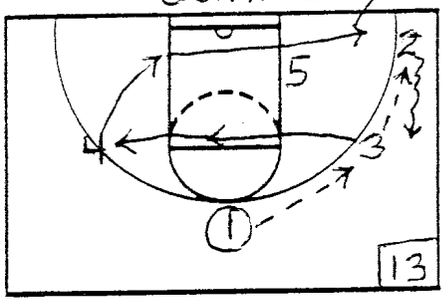

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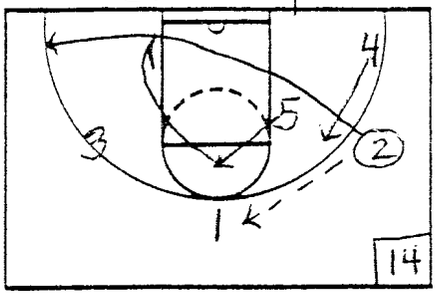


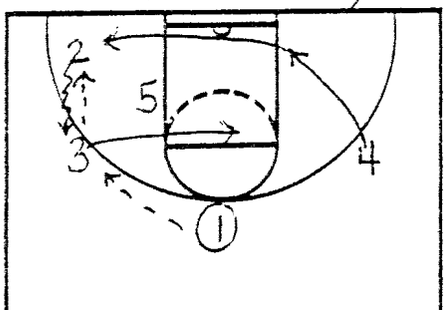
NOTES

Possible Variation:

Interchange 3 and 4

Corner cutter(3), Backside Rebounder (4)

Continuity

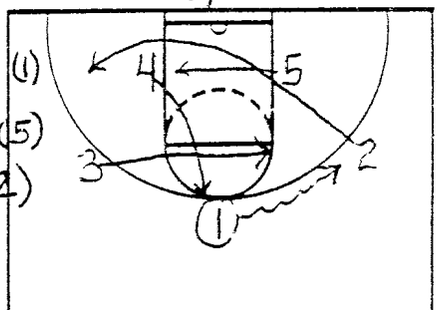


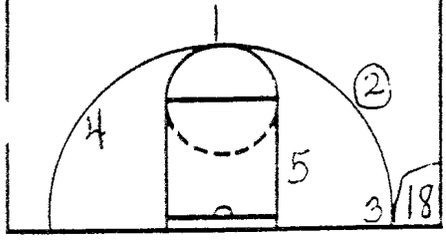
NOTES

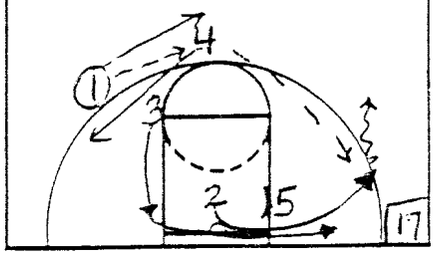
Permanent Point (1)

Permanent Post (5)

cutter-Dribbler(2)

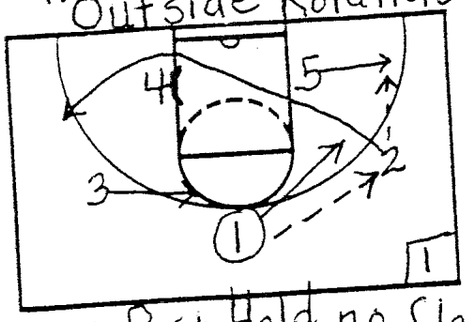




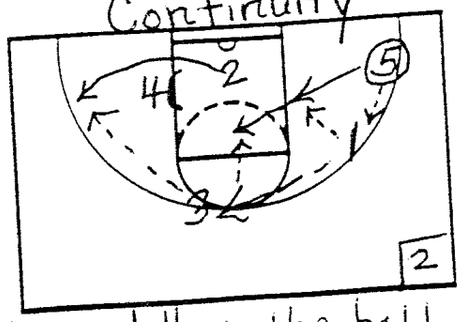


1-2-2 "Rotation" Zone Offense

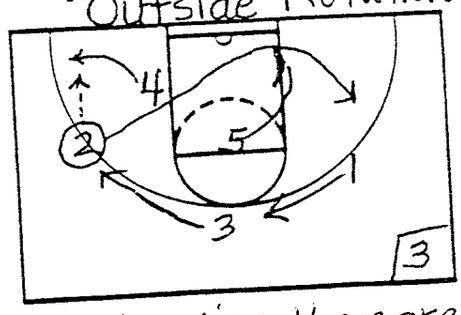
"Outside Rotation"



Continuity

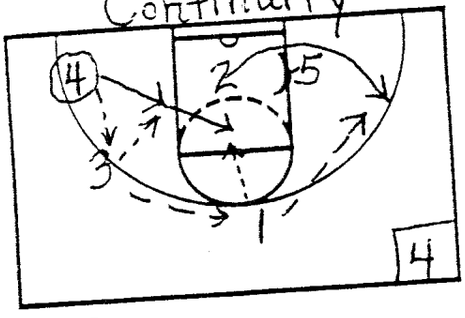


"Outside Rotation"

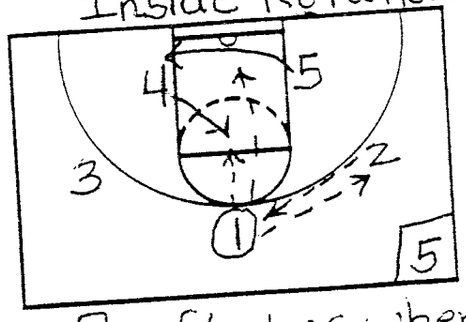


NOTES Post Hold no flashes. When the ball is on the wing there are no post flashes.

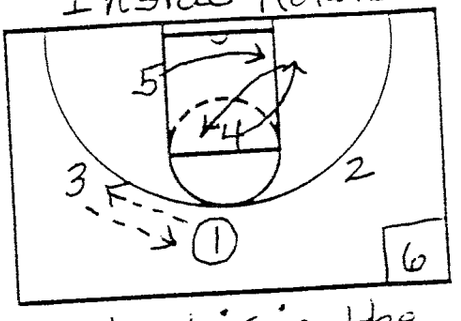
Continuity



"Inside Rotation"

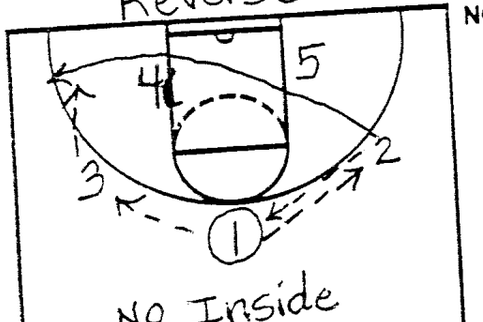


"Inside Rotation"



NOTES Post flashes when the ball is in the air back to the point.

"Reverse"

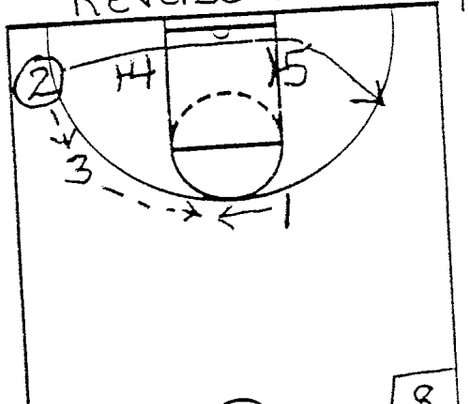


NOTES This "Reverse" option or call can be used as an entry into many different zone offense continuities.

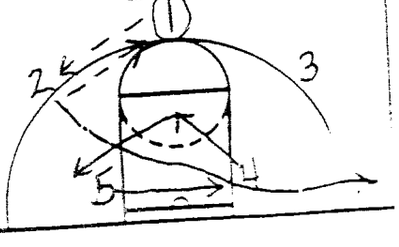
No Inside Rotation.

[Special Call]

Reverse Continuity



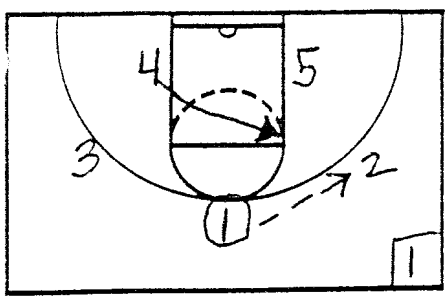
"Reverse" and "Inside Rotation" together.

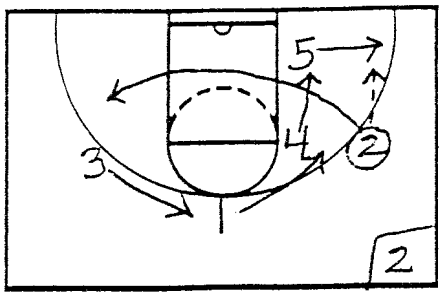


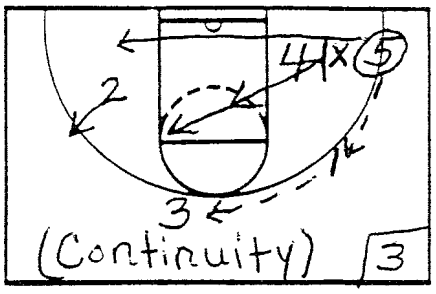
The Zone Special Plays which go very well with the Rotation Zone offense are:

["Stop" - "Screen" - "Double"] → See the ...

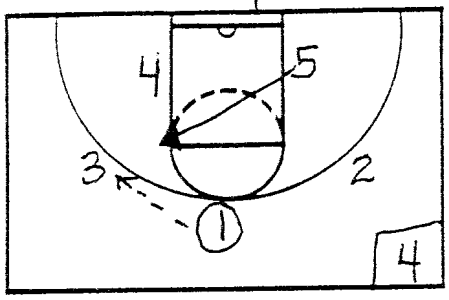
1-2-2 Rotation Zone Offense Into a 1-3-1 Rotation Zone Offense

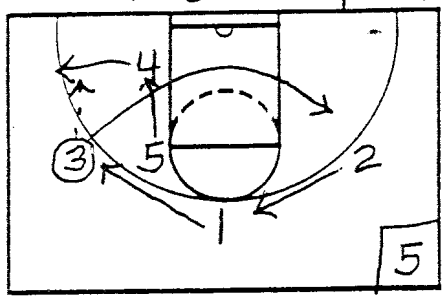


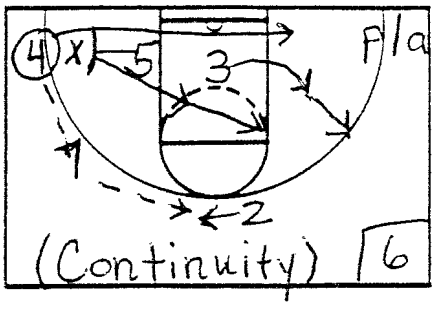




NOTES Post Flash right away on the pass to the wing. That post then becomes the inside post player the rest of the possession. The other post becomes the baseLine player.

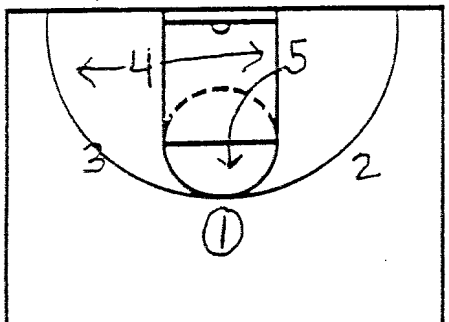






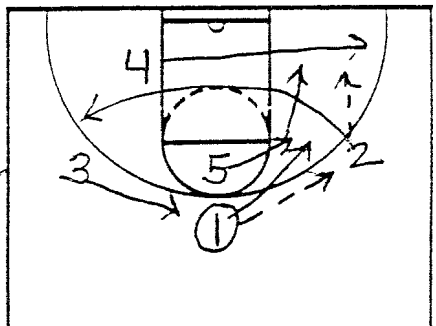
NOTES

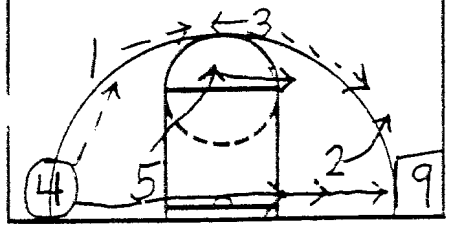
1-2-2 Into 1-3-1 Rotation



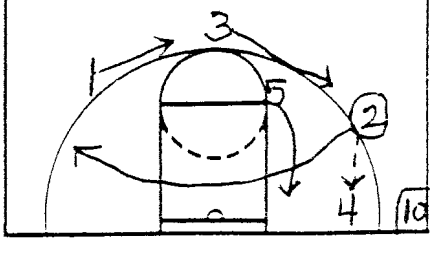
NOTES

If you want the same player inside have that post player cut to the high post right away out of the 1-2-2 set. The 5 man is then always inside and 4 is always the baseLine player.





1-3-1 Continuity



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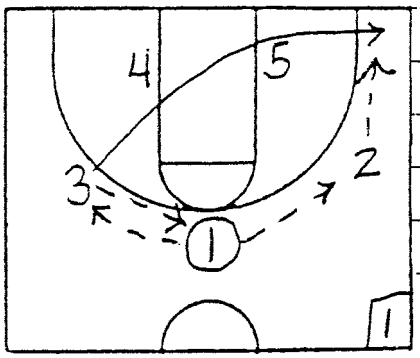
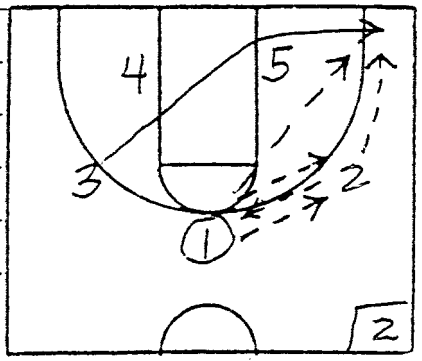
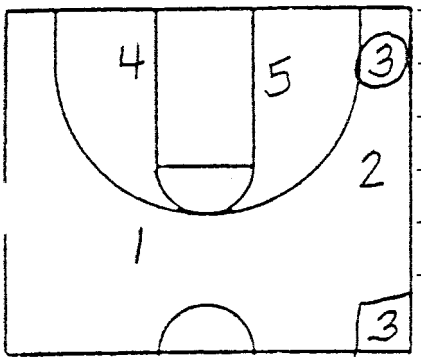
[Runner Zone Offense]



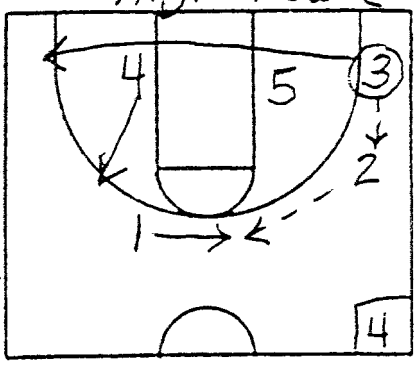
Reverse Into Runner



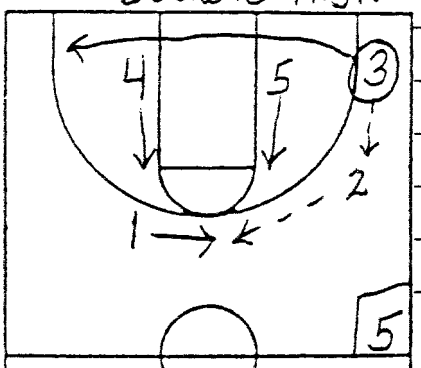


From this set we can begin the Runner Zone Offense.

High-Low (Iowa)

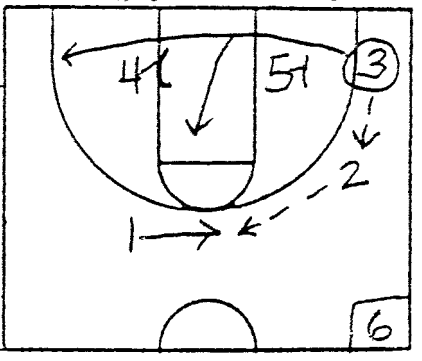


Double High

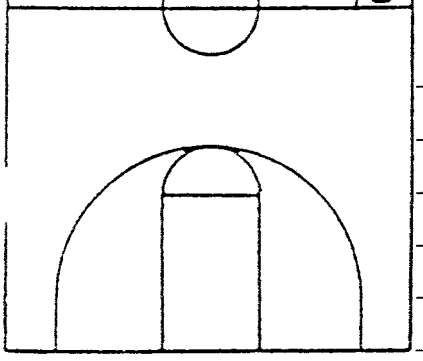


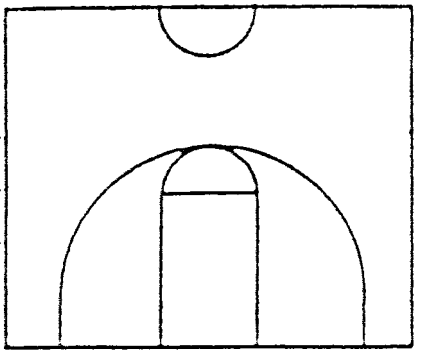
Depending on your team's personnel you can use one of three variations of the Runner Zone Offense.

Double Low



High-Low Posts, Double High Posts, or Double Low Posts with a Base Line Runner.





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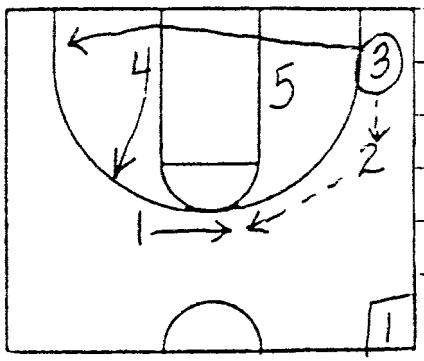
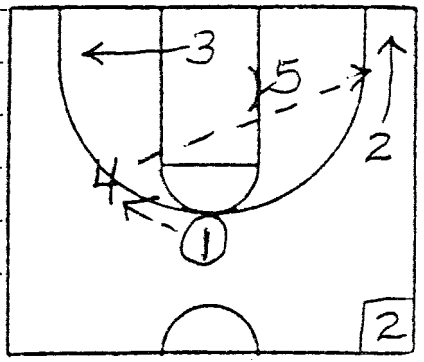
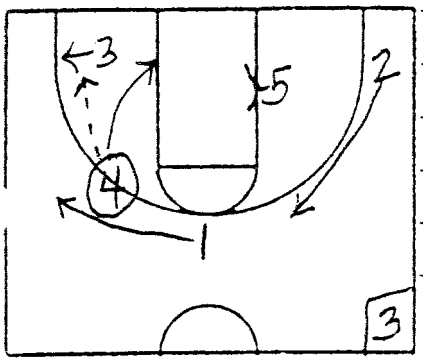
High-Low Posts with a Baseline Runner.

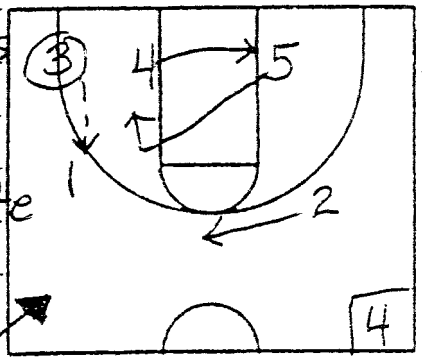


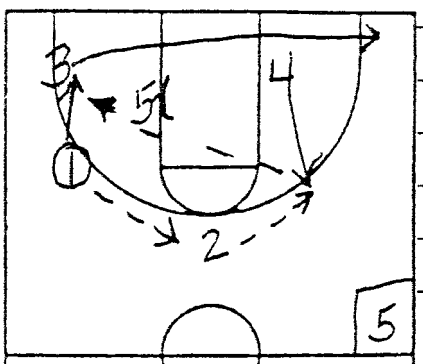
Great option: → A good shooter shooting with great board coverage.



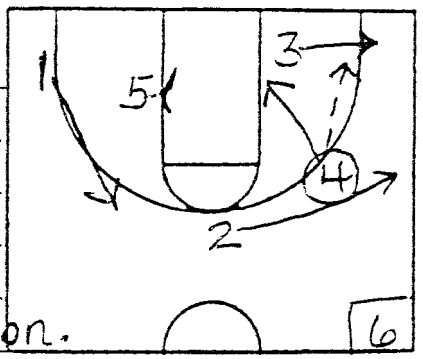


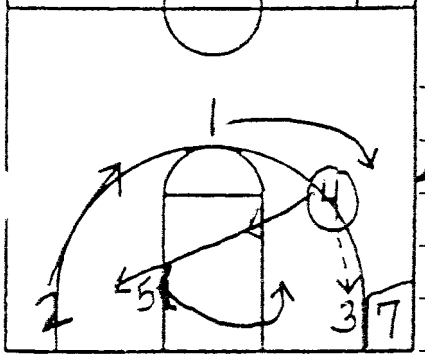
Continuity: 4 passes to the corner and cuts to the ballside low post. 1 and 2 rotate into position.





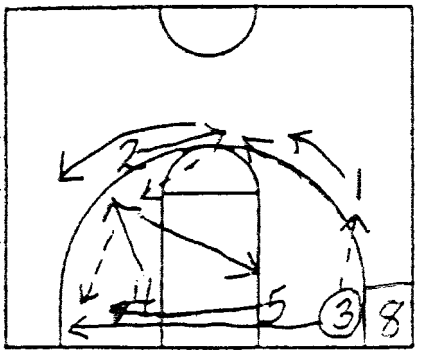
On the pass out of the corner 5 flashes to the ballside high post and 4 goes to the weakside board low post position.



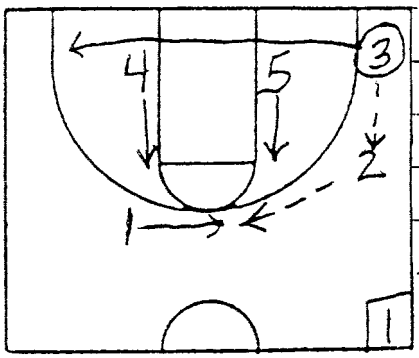


Different Post Rotation. (Iowa)

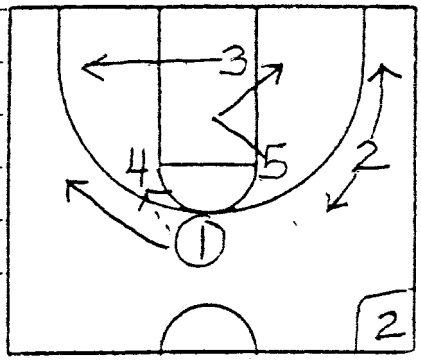
Continuity →

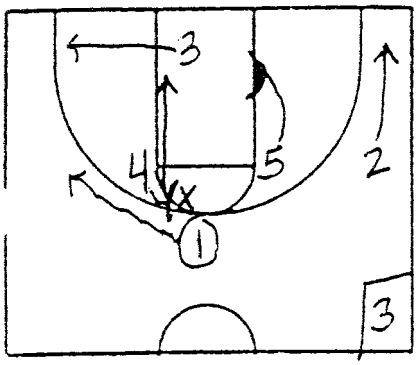


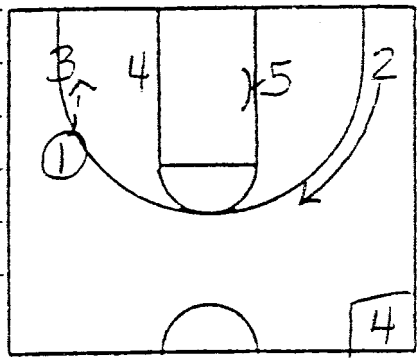
Double High Posts with a Baseline Runner.



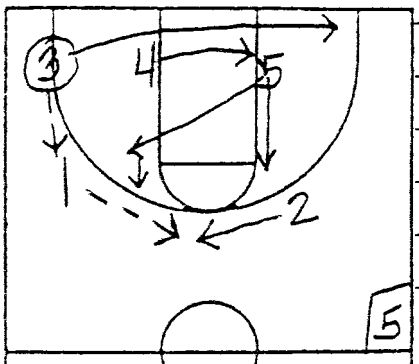
The ball can be reversed one of two ways. By a pass to the high post or by a screen and dribble option.

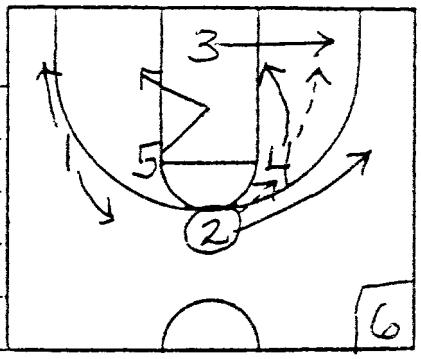






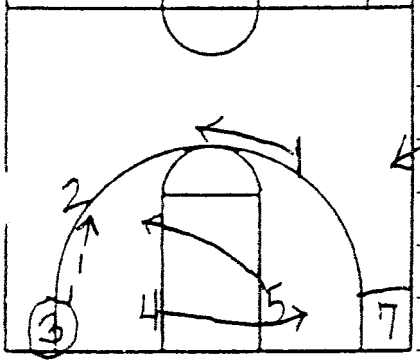
Continuity → When the ball is at the point there is always a double high post.

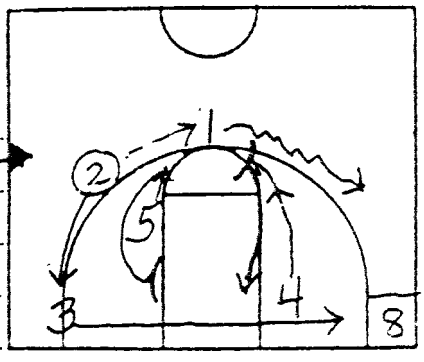




Post Rotation

Ball Reversal





BASKETBALL
COACHES CLINICS

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sport balls

GARED
TOSS BACK
the professional ball return people

Double Low Posts with a Base Line Runner.

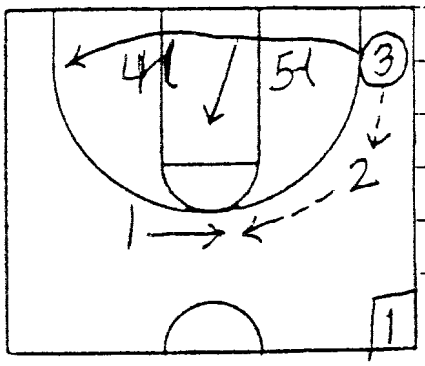
On ball reversal both posts stay low and screen for the baseLine runner.

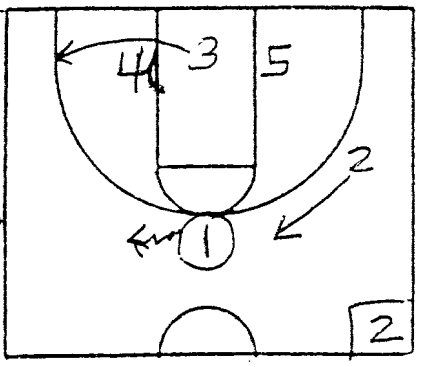
Post Rotation →

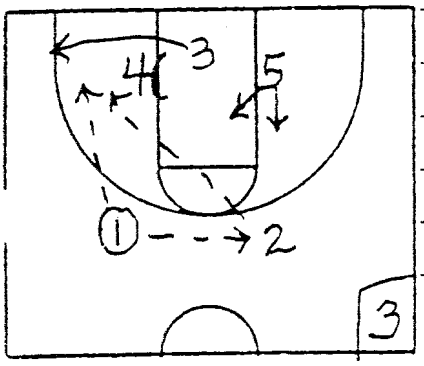
← Continuity →

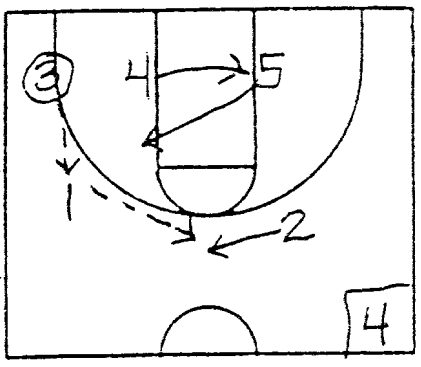
Post Rotation

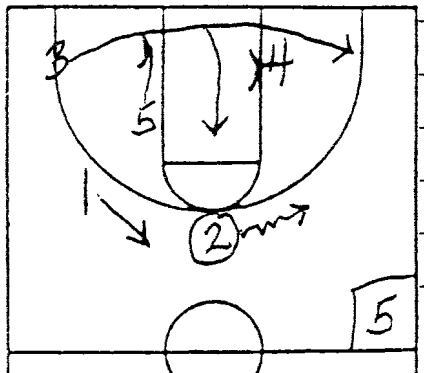
Continuity →

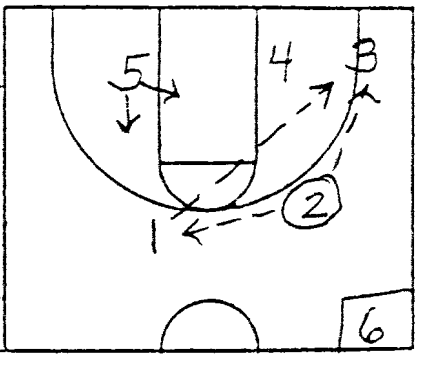


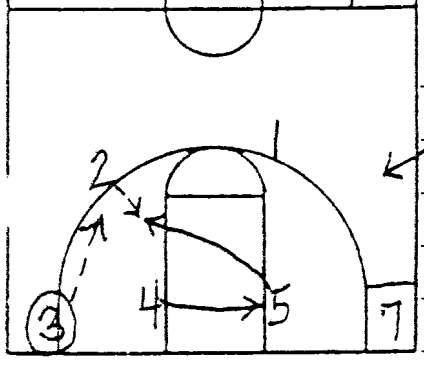


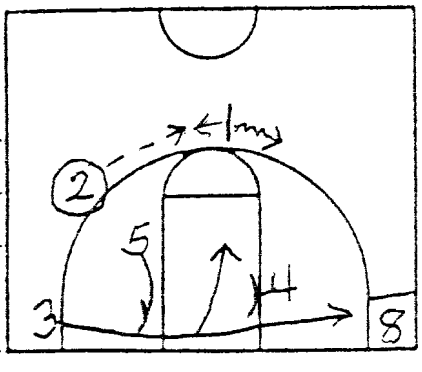












BASKETBALL
COACHES CLINICS

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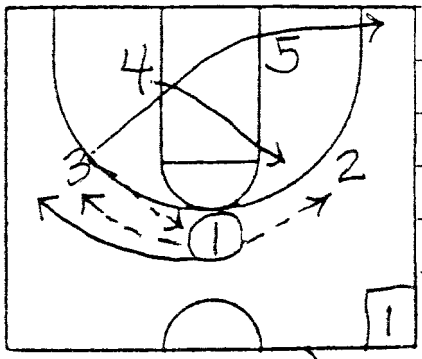
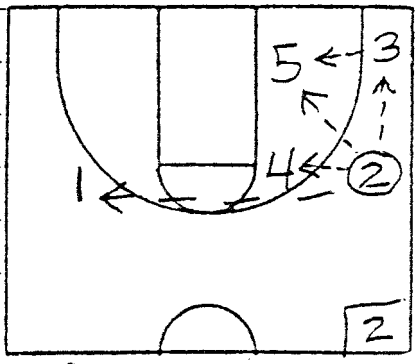
T-Game
Zone Offense



1

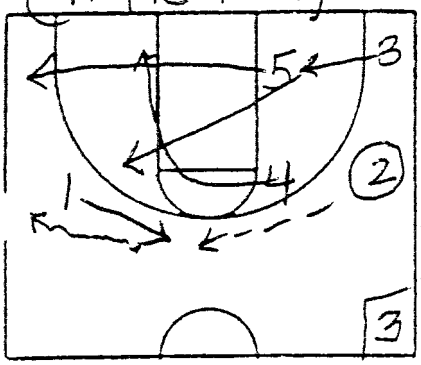
Reverse Into Box
OverLoad

From this Box
OverLoad we can



2

(Triple Post)

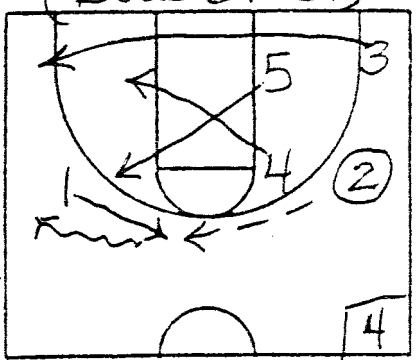


3

begin the T-Game
Continuity.

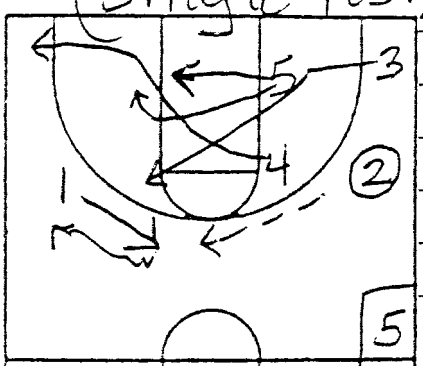
You can use a
Triple, Double, or
Single Post
Continuity.

(Double Post)



4

(Single Post)



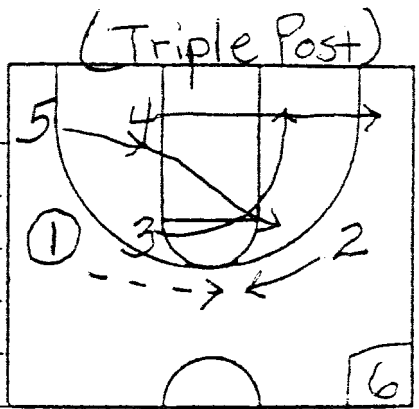
5

Triple- ALL 3 players rotate to the corner, Low Post and High Post positions.

Double- Both 4 and 5 play the post positions and 3 runs the baseline.

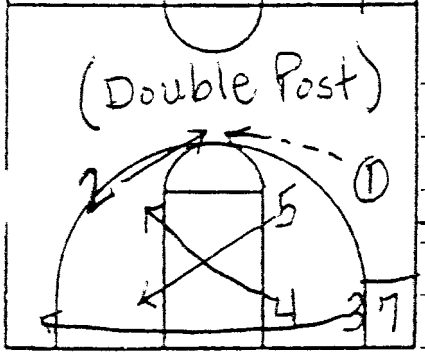
Single- 3 and 4 play the high post or corner positions and #5 plays the mid-Low post all the the time.

(Triple Post)



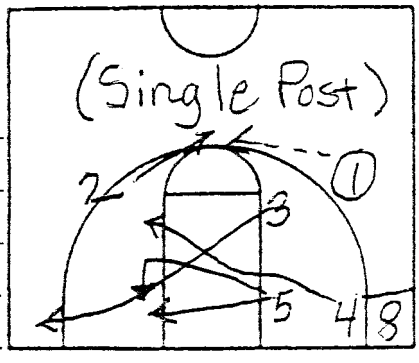
6

(Double Post)



7

(Single Post)



8

BASKETBALL
COACHES CLINICS

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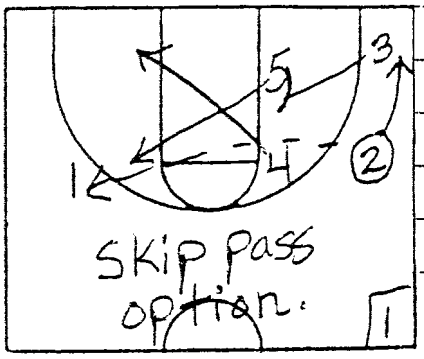
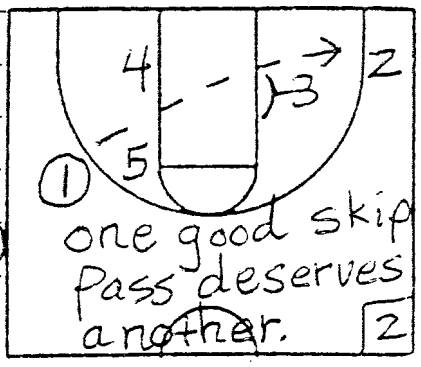
T-Game
Zone Offense



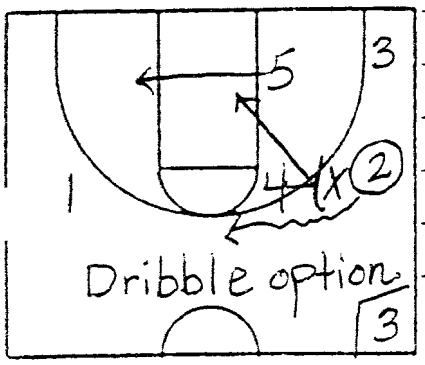
Skip pass option. 1

Good shooters shooting (1+2) with great board coverage. (3,4,5)

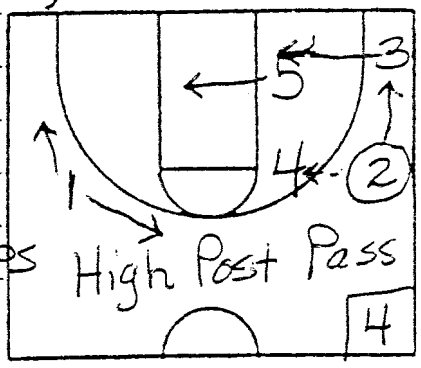


one good skip pass deserves another. 2

(Good balanced offense.)
Very good inside offense. The inside game helps the outside game and the outside game helps the inside game.



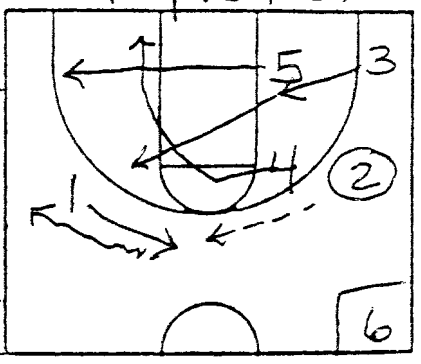
Dribble option 3



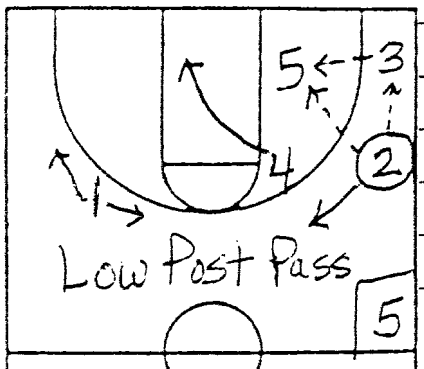
High Post Pass 4

Triple Post

(Triple Post Rotation:)
Low → Corner
High → Low
Corner → High

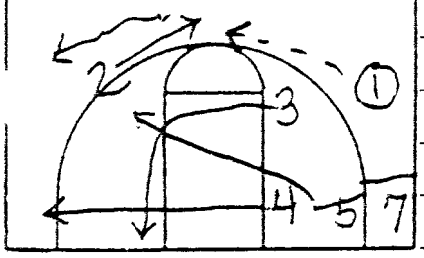


6



Low Post Pass 5

Continuity



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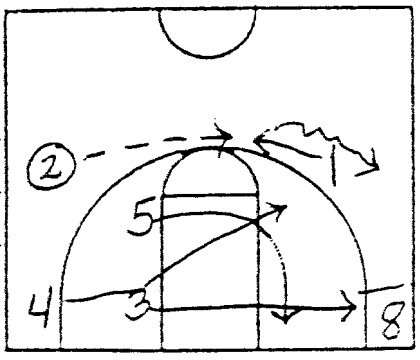
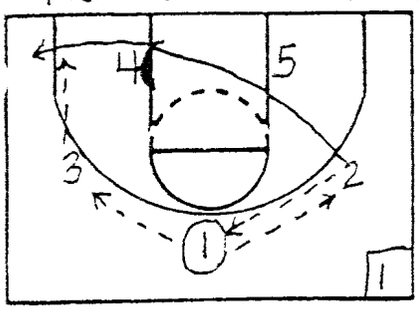


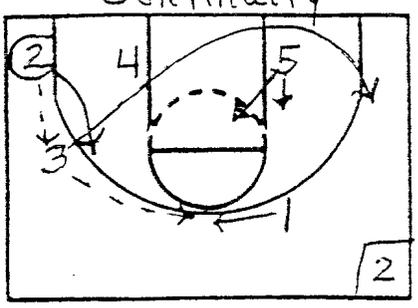
8

[Rebel Zone offense]

Reverse Into Rebel



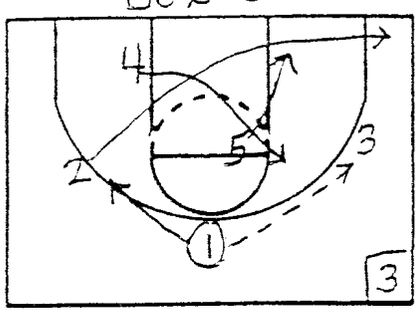
Continuity



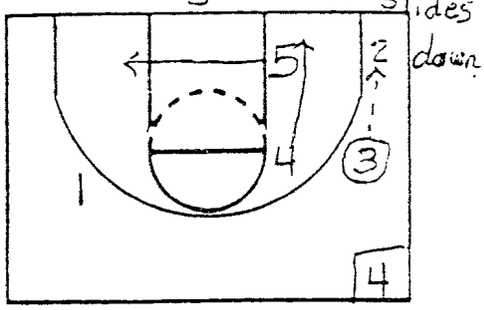
CONVERSE

This zone offense comes from Jim Bolla the former women's coach at UNLV. His teams saw alot of zones and he said this was a very good offense vs. all zones.

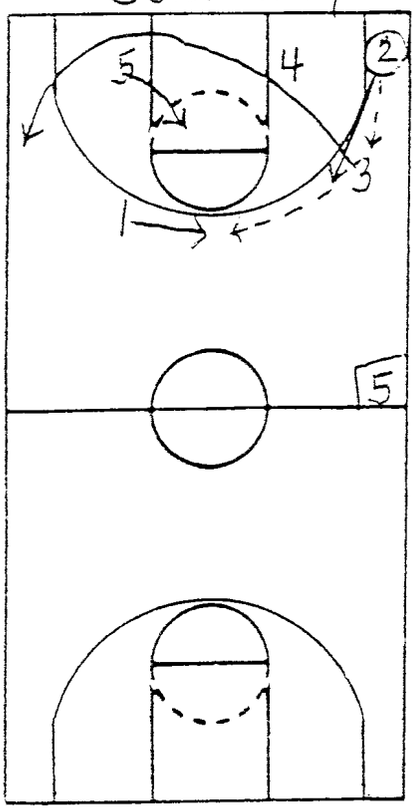
Box OverLoad



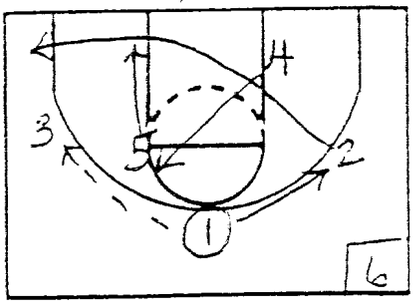
On the pass to the corner 5 goes across and 4 slides down



Continuity



Box OverLoad



USA BASKETBALL

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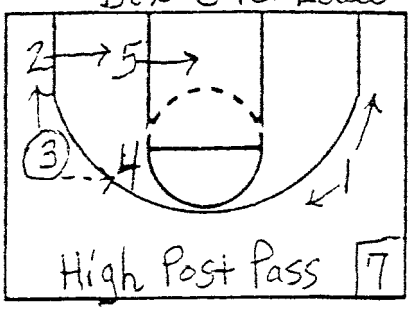
[Rebel Zone offense]

CONVERSE

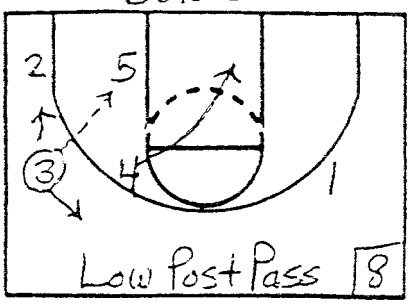
[Box OverLoad Options]

Box OverLoad



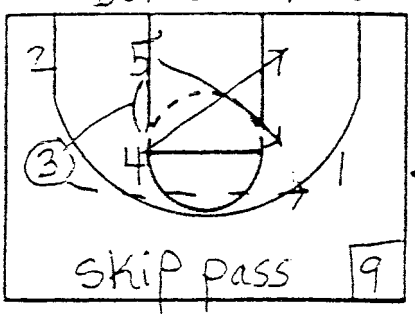
High Post Pass 7

Box OverLoad



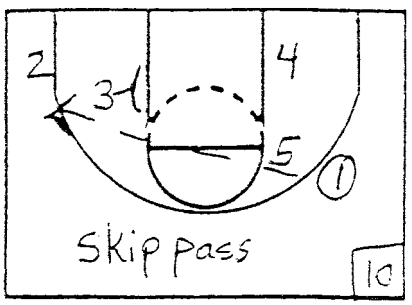
Low Post Pass 8

Box OverLoad



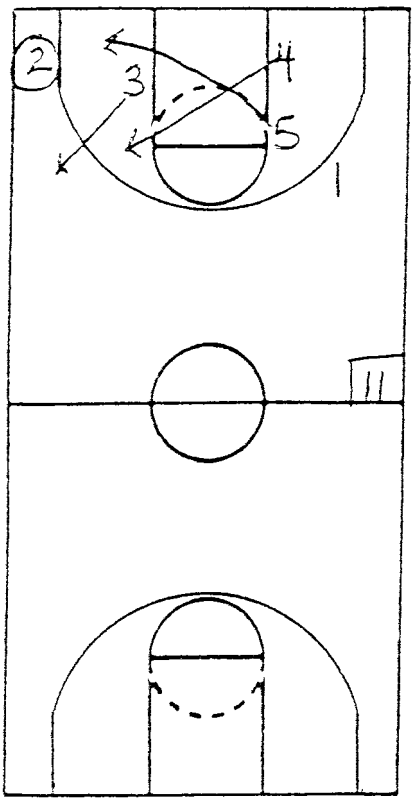
Skip pass 9

Good shooters shooting (1+2) with great board coverage (3, 4 and 5)



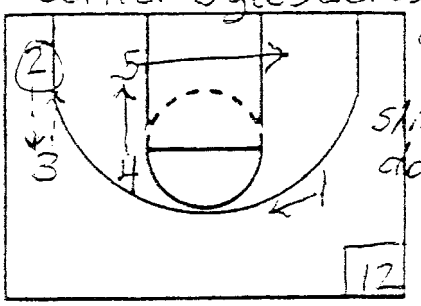
Skip pass 10

If no shot pop back into the Box OverLoad.



11

On the pass to the corner 5 goes across and 4 slides down



12

USA BASKETBALL

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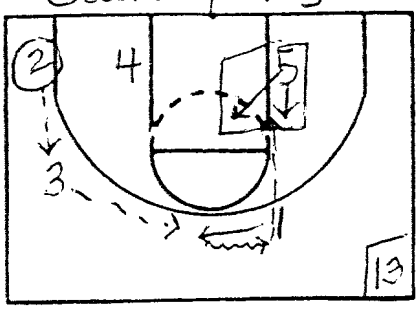
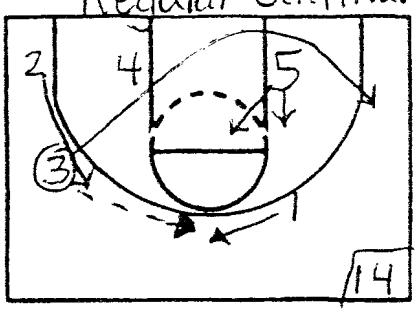
[Rebel Zone Offense]

Good way of getting #5 the ball inside.



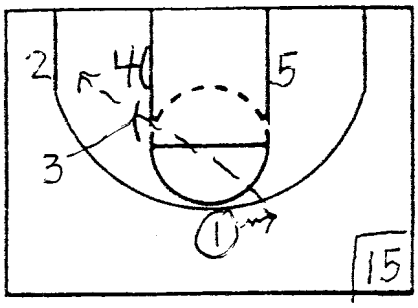
CONVERSE

Regular Continuity



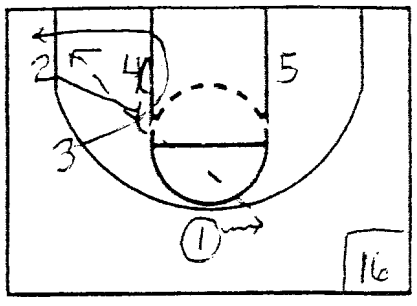
[Great ball reversal options.]

Throwback to #2

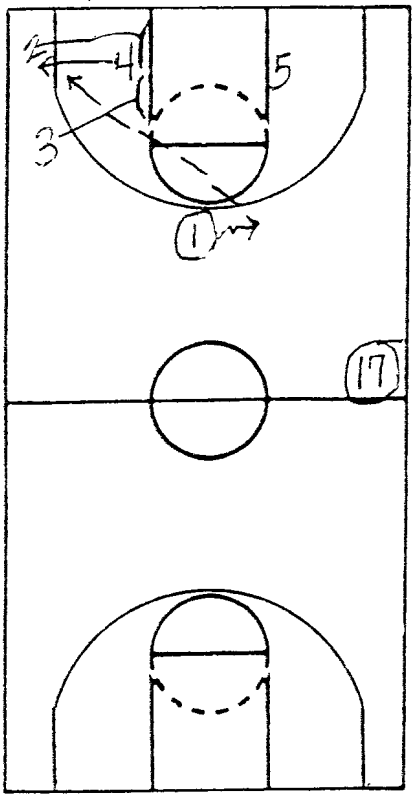


Good shooters ← shooting with great board coverage! →

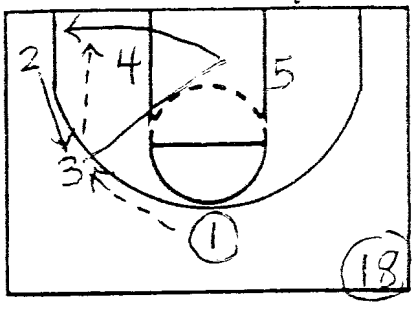
Cutback and Throwback to #3



Throwback to #4



Cutback by #3



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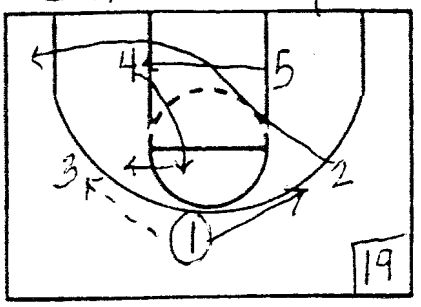
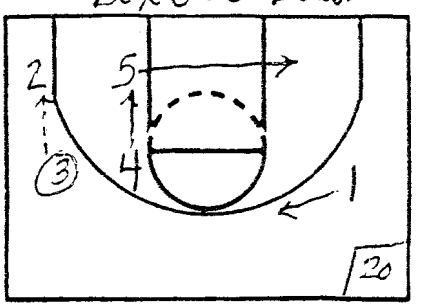
Different Entry into the Rebel Zone Offense

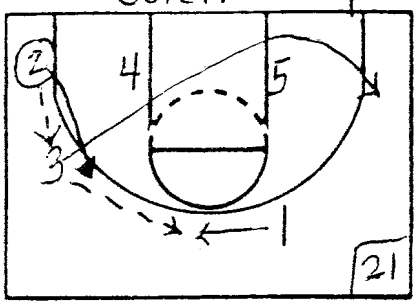


CONVERSE

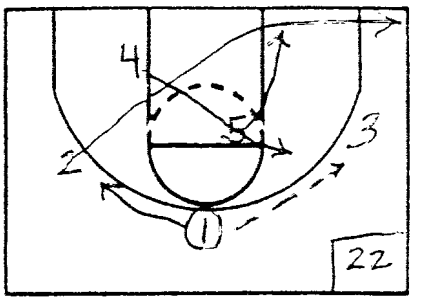
Box Over Load



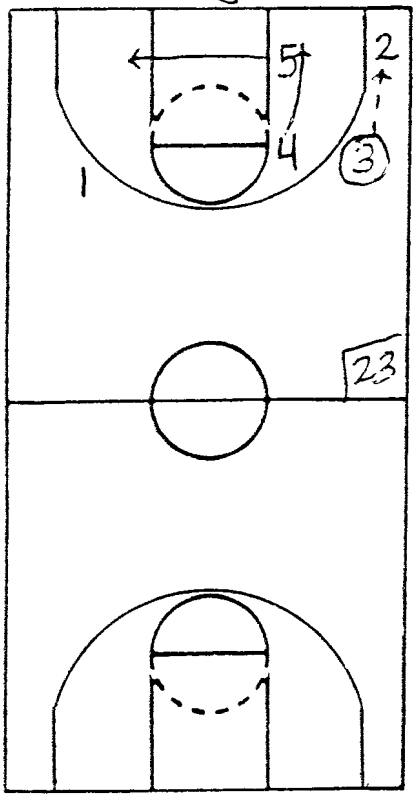
Continuity



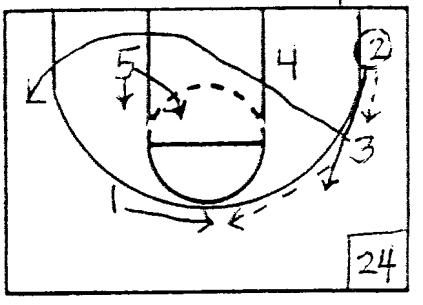
Box Over Load



On the pass to the corner 5 goes across and 4 slides down.



Continuity



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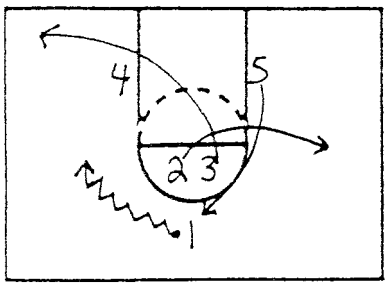
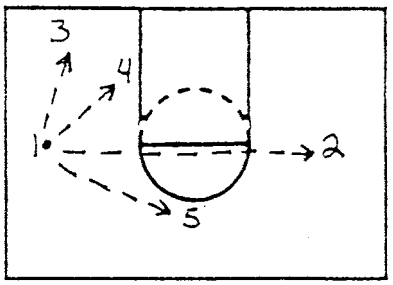
HAWK

ZONE OFFENSE - INSIDE CONTINUITY - I

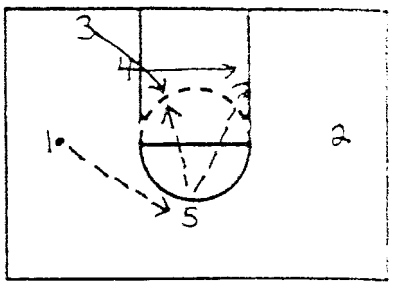
The zone offense diagrammed below provides good continuity for the inside positions. #3, #4, #5 are constantly moving and filling the high post, medium post and short corner. The #1 and #2 are placed on the wings and will get good jumpshot opportunities.



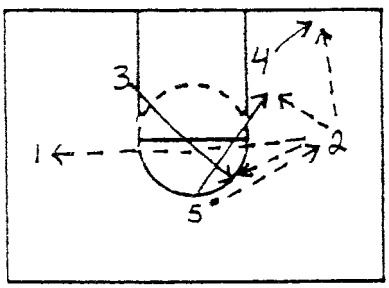
#1 dribbles to the left. #3 runs behind #4 to the short corner. #2 steps out to the opposite wing. #5 comes high to the top of the circle.



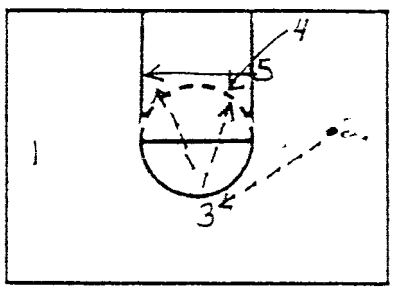
#1 has several passing opportunities. #1 may pass to #3 on the short corner, #4 posting up, #2 on the skip pass or reverse the ball to #5.



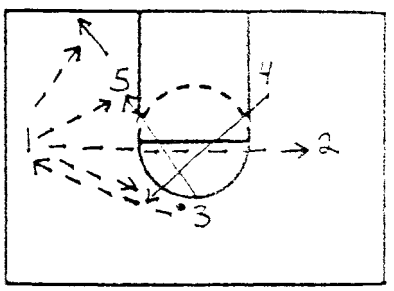
If the ball is passed to #5, #4 slides across the lane and #3 sprints in to replace #4. #5 may pass to either #4 or #3 if open.



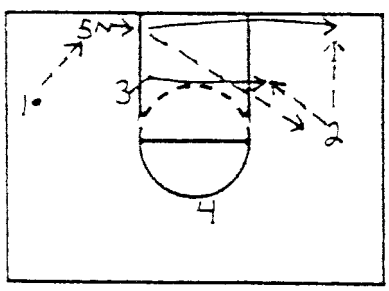
#5 passes to #2. #4 steps out to the short corner. #5 dives to the medium post. #3 comes high to top. #2 has all the passing options that #1 had.



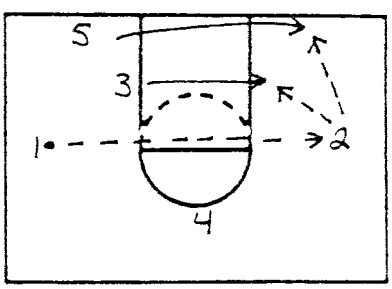
If #2 reverses the ball to #3, #5 slides across lane and #4 runs in to replace #5. #3 may pass to #5 or #4 if open.



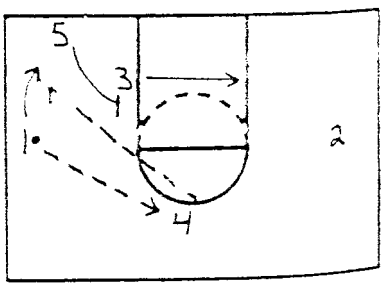
#3 passes to #1. #5 steps out to the short corner. #3 dives to the medium post. #4 comes high to top. #1 has all passing options. The offense continues.



"Baseline Drive" - If the ball is passed to short corner (#5), #5 may drive to score or dive and pass to #2 for shot. #5 and #3 cross.



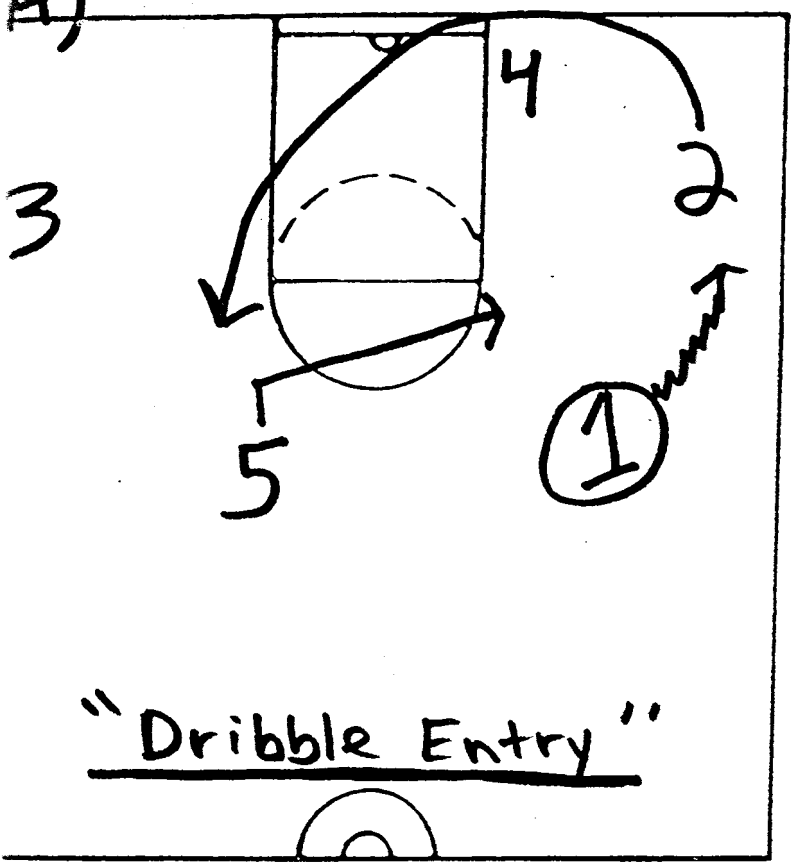
"Skip Pass" - If #1 skip passes to #2, the short corner (#5) and medium post (#3) sprint across. #2 may shoot or pass.



"Throw Back" - When wings (#1) pass to top, they curl down behind zone. The high post (#4) fakes away and throws back to #1 for shot.

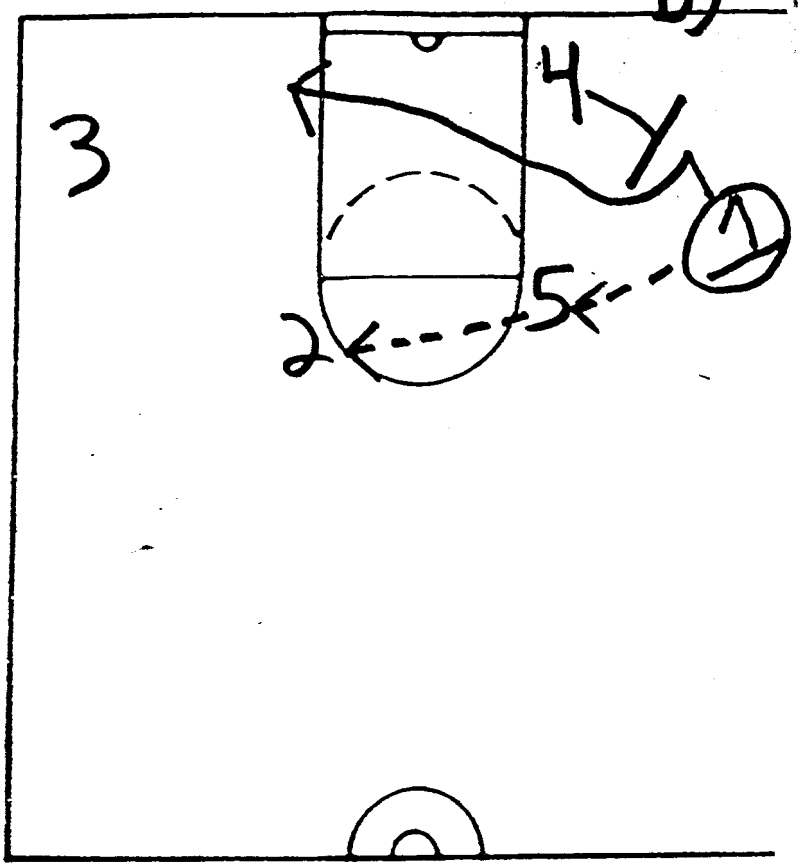
Basic Offense

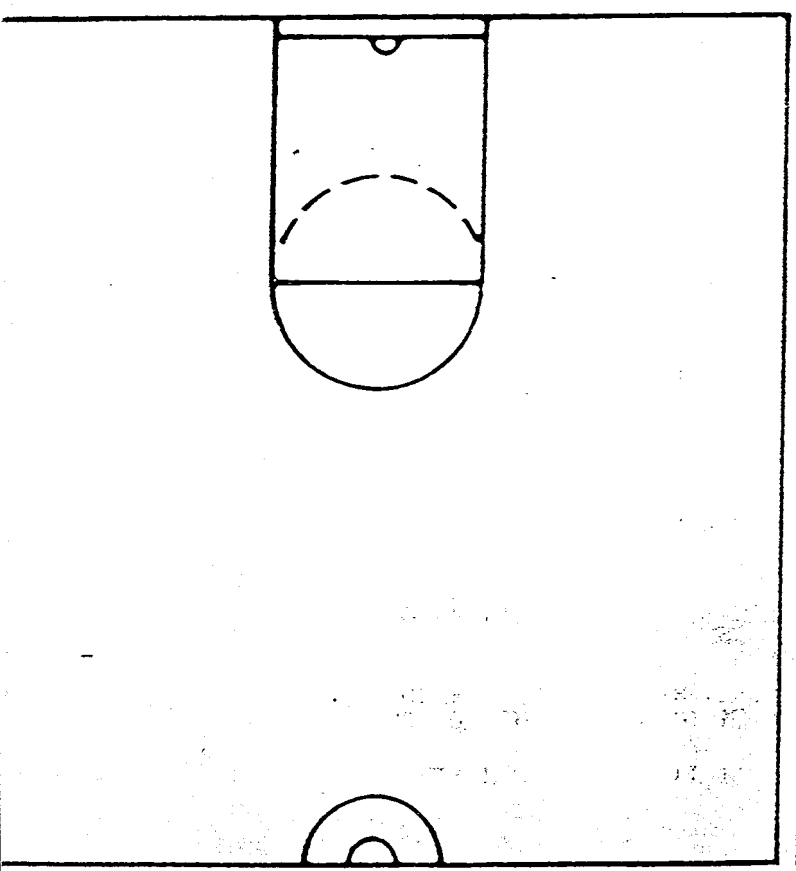
A)

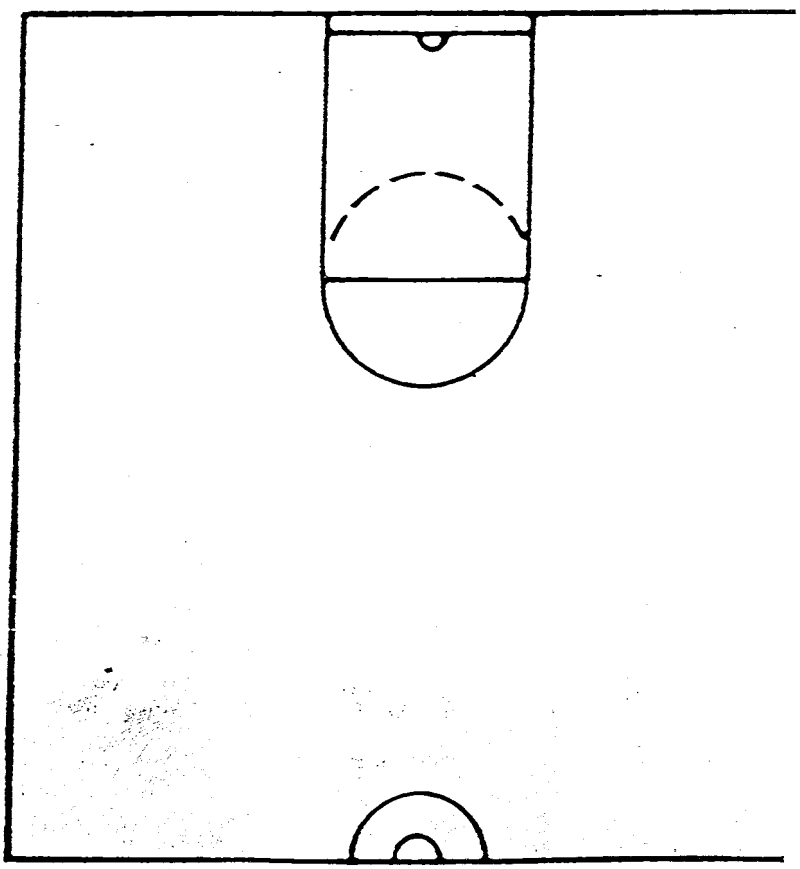


"Dribble Entry"

B)







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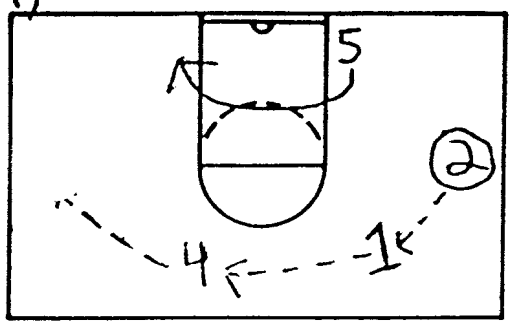

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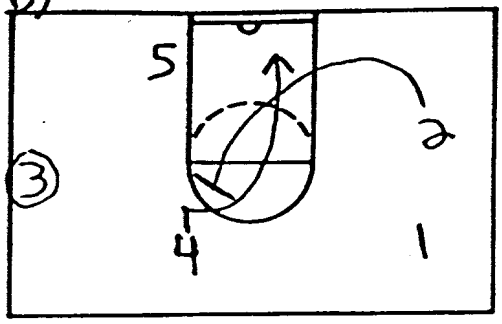

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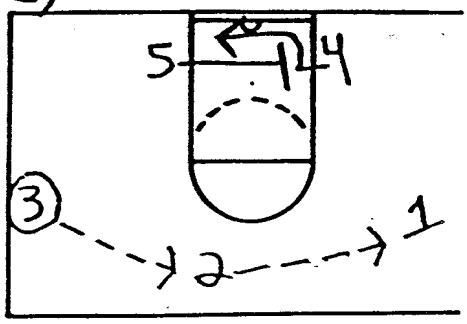

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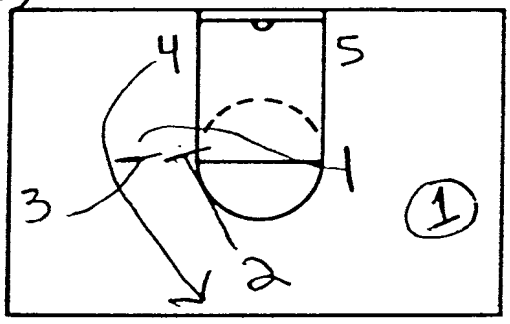

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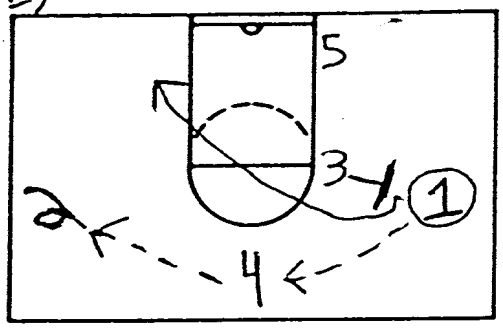

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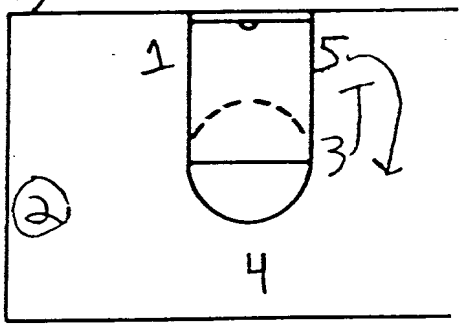

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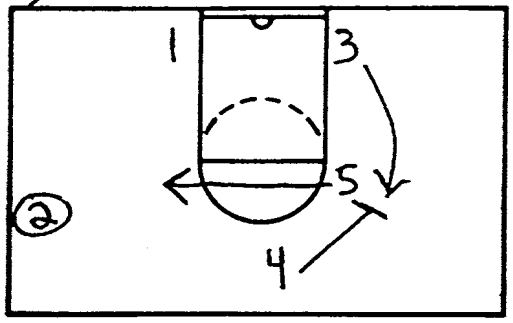

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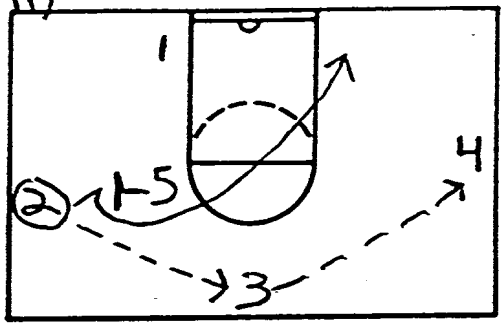

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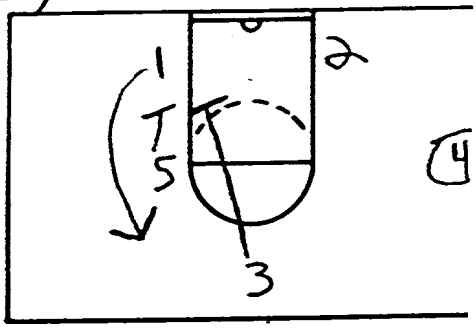

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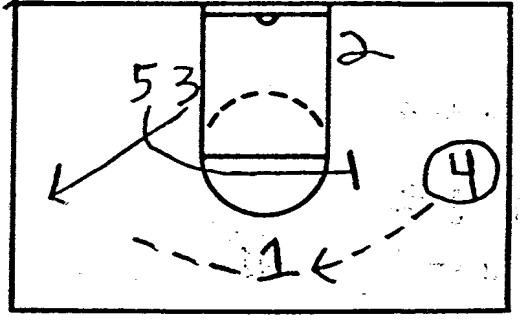

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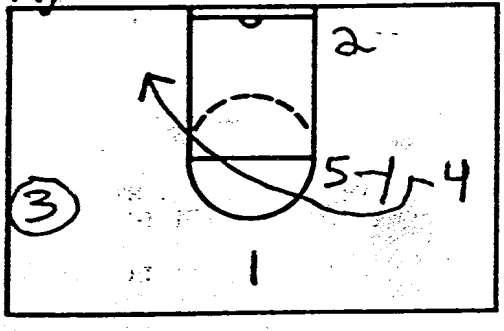

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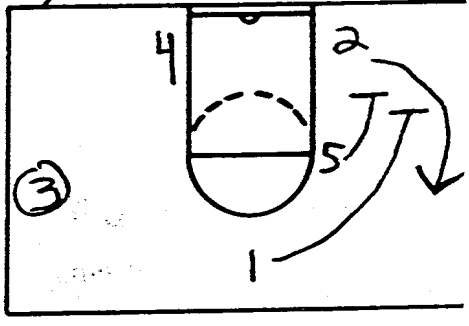
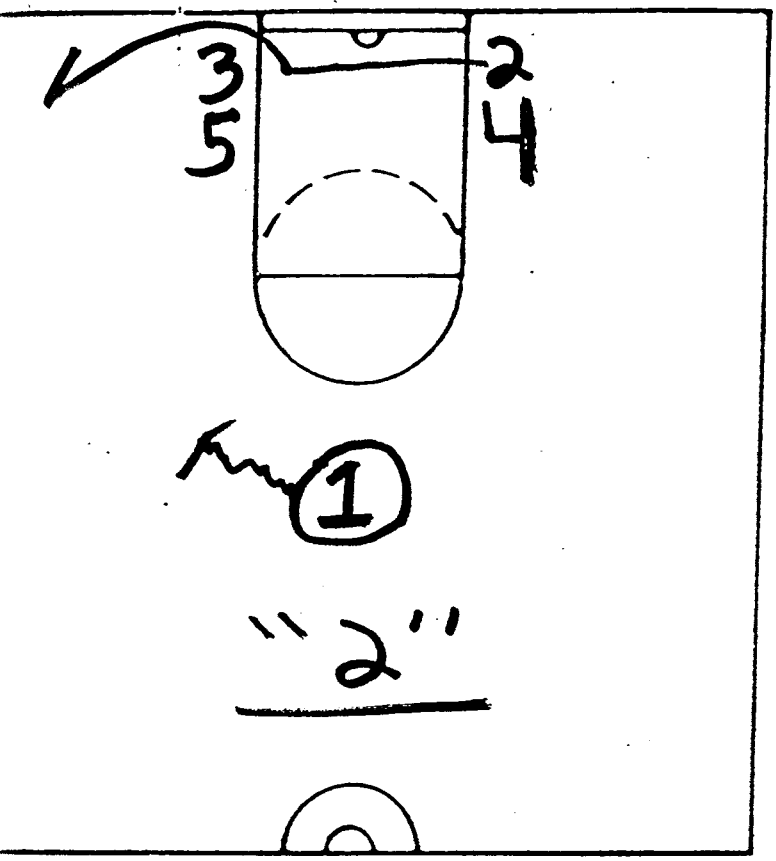


Stack Series



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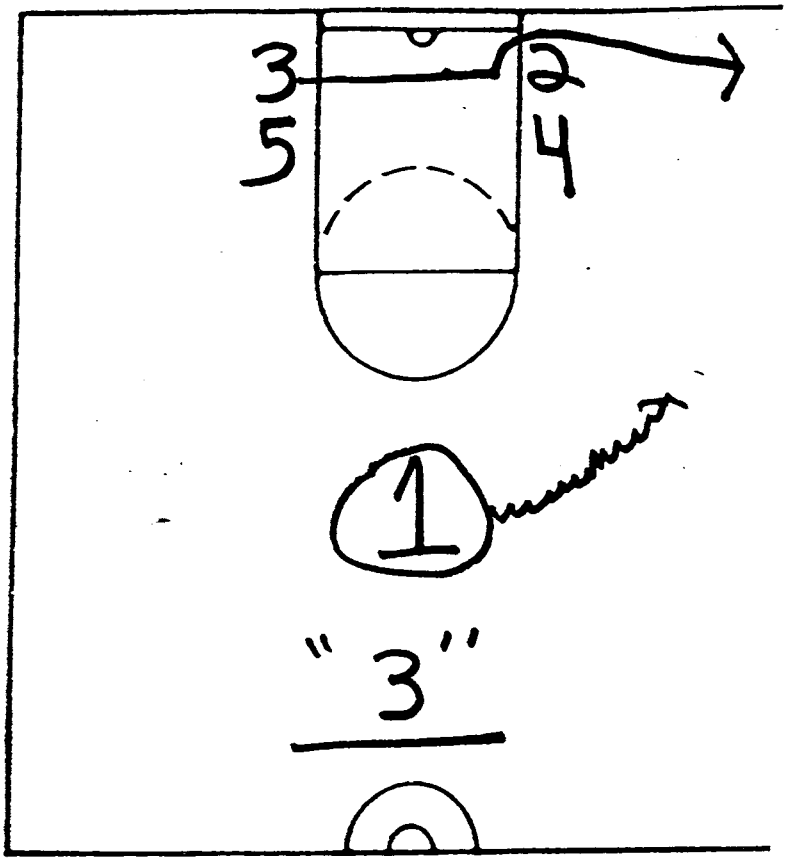

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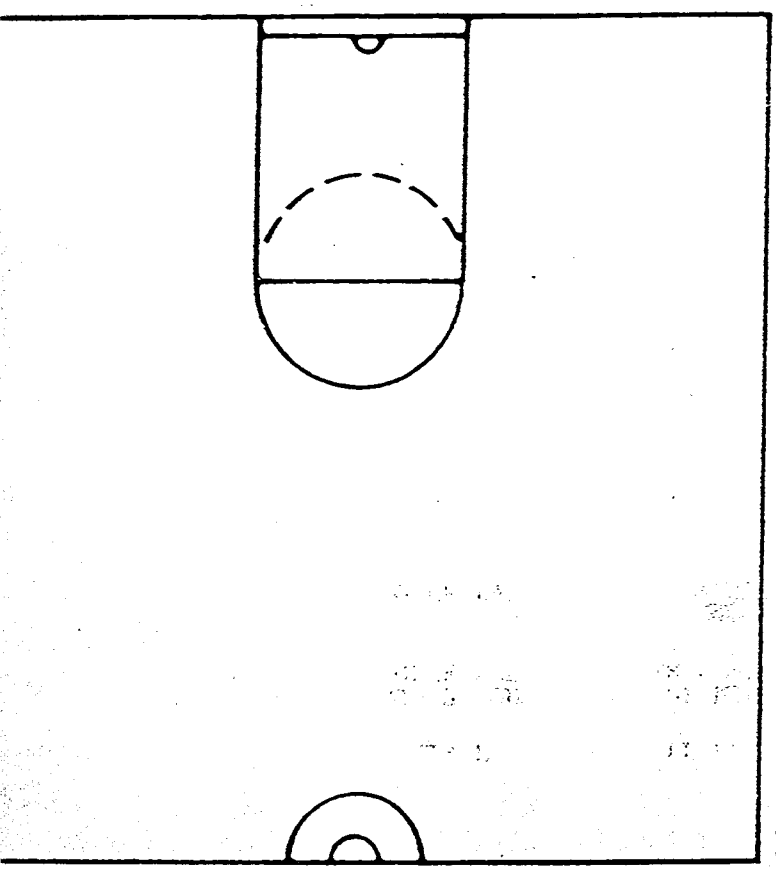

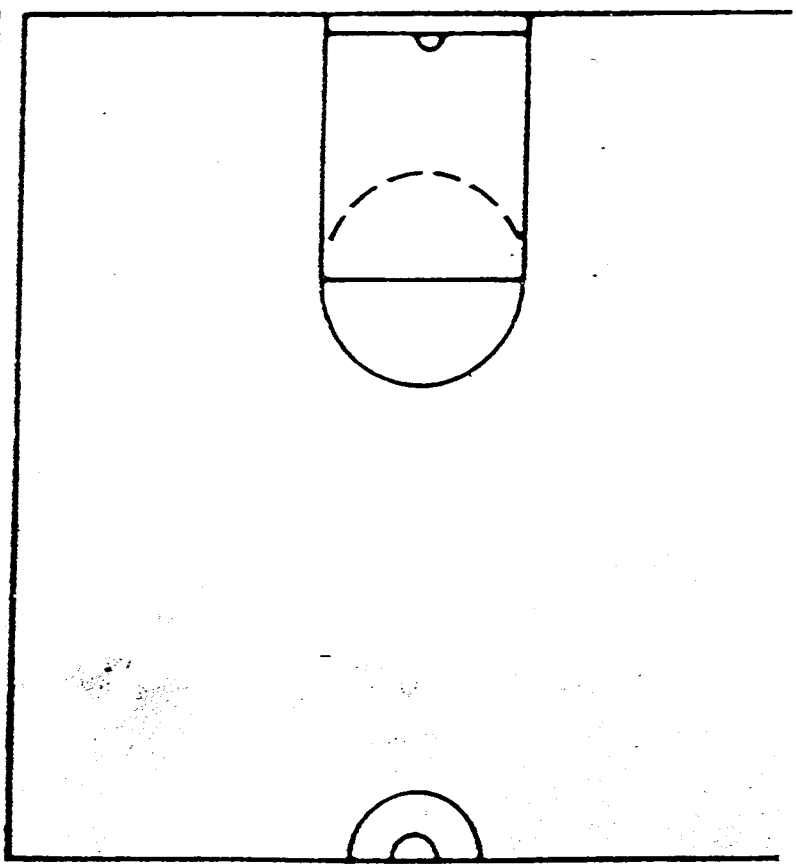

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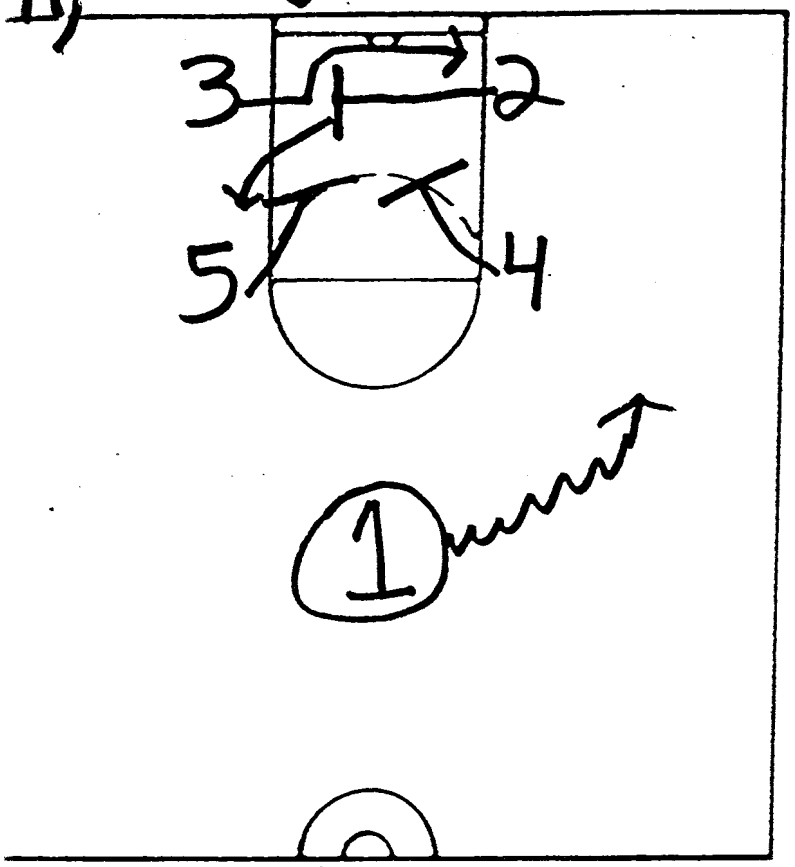

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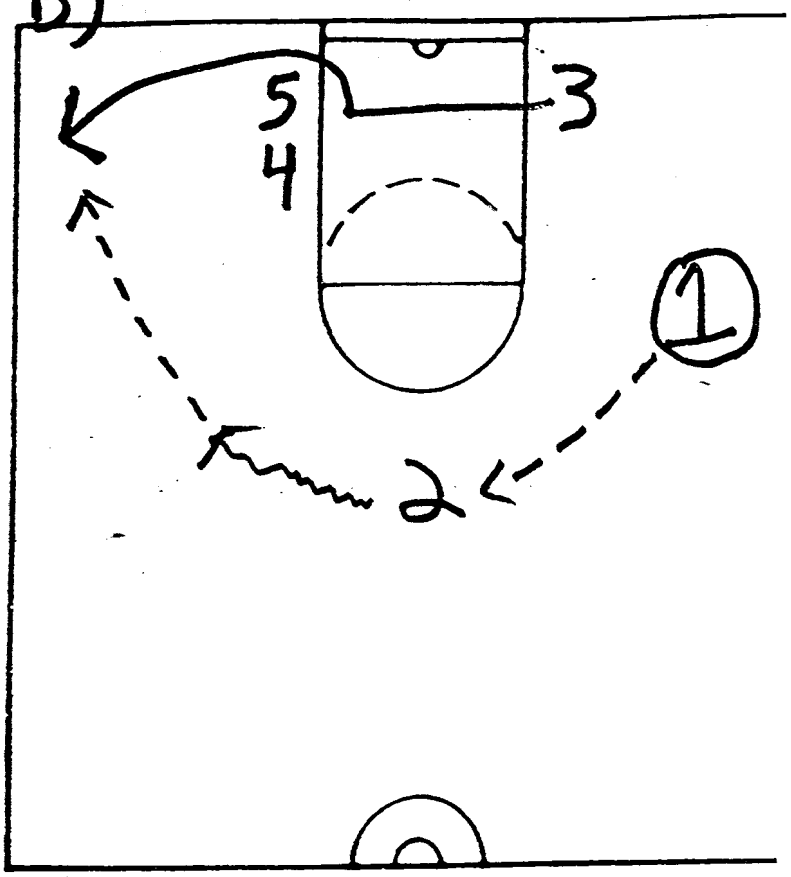

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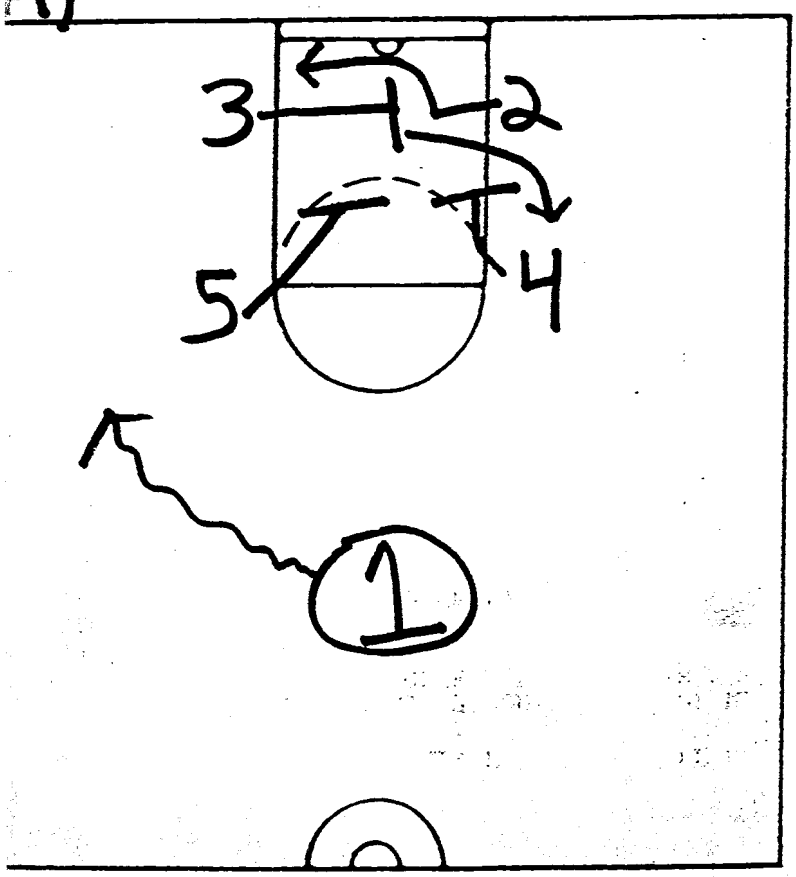

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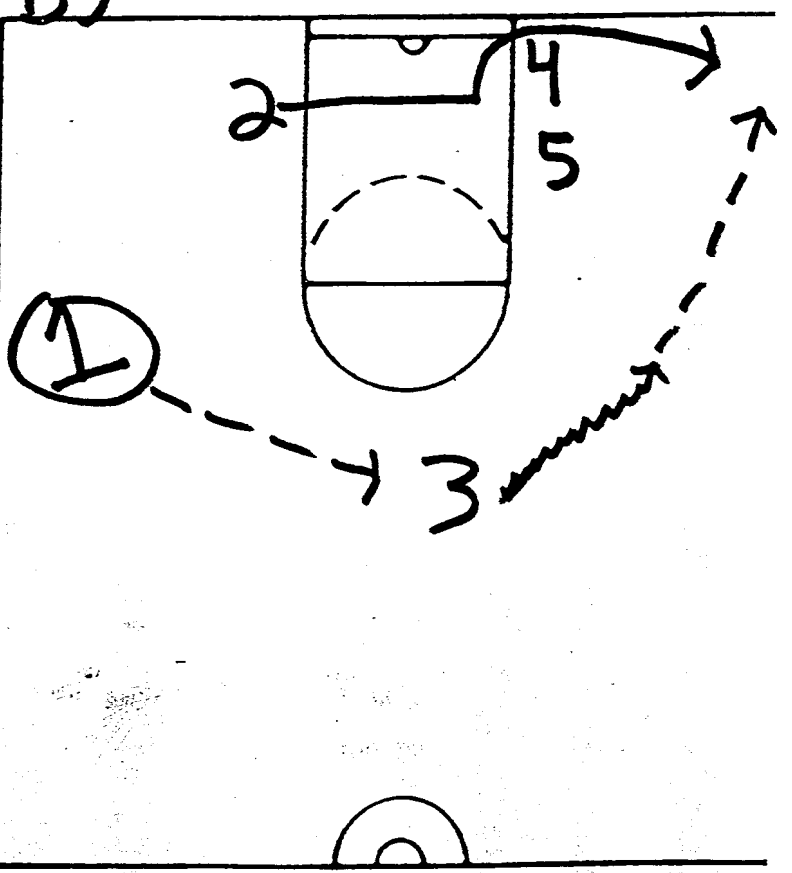

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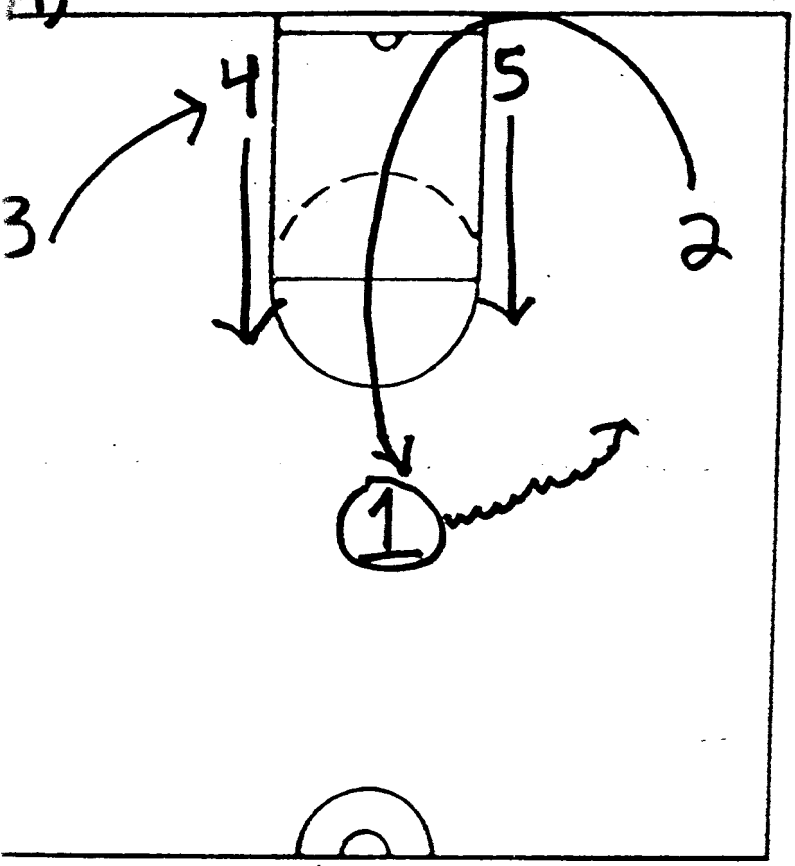

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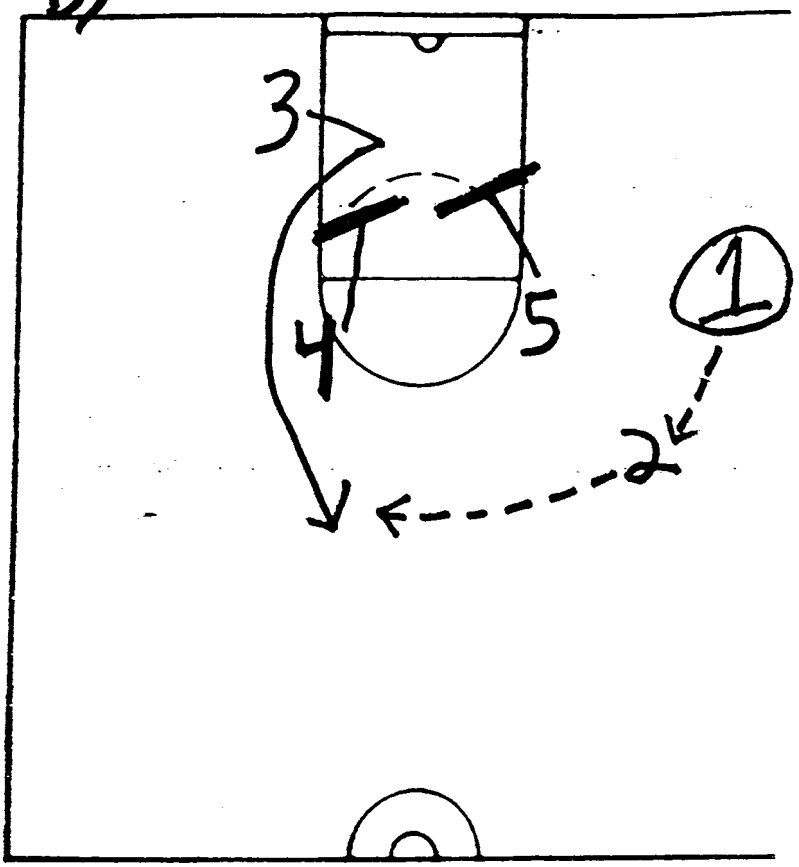

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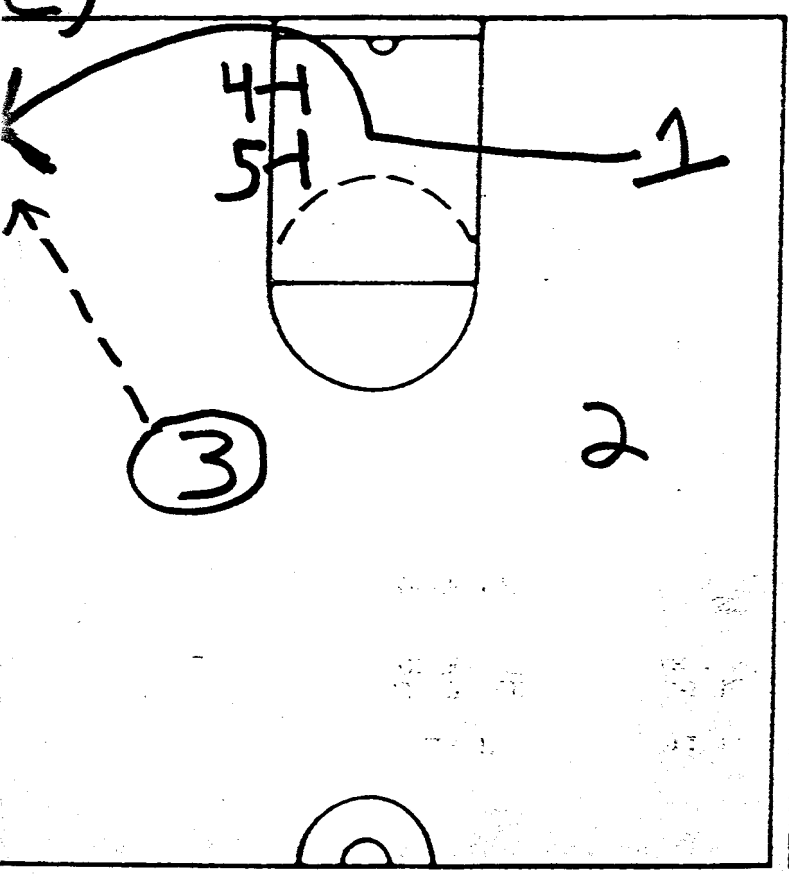

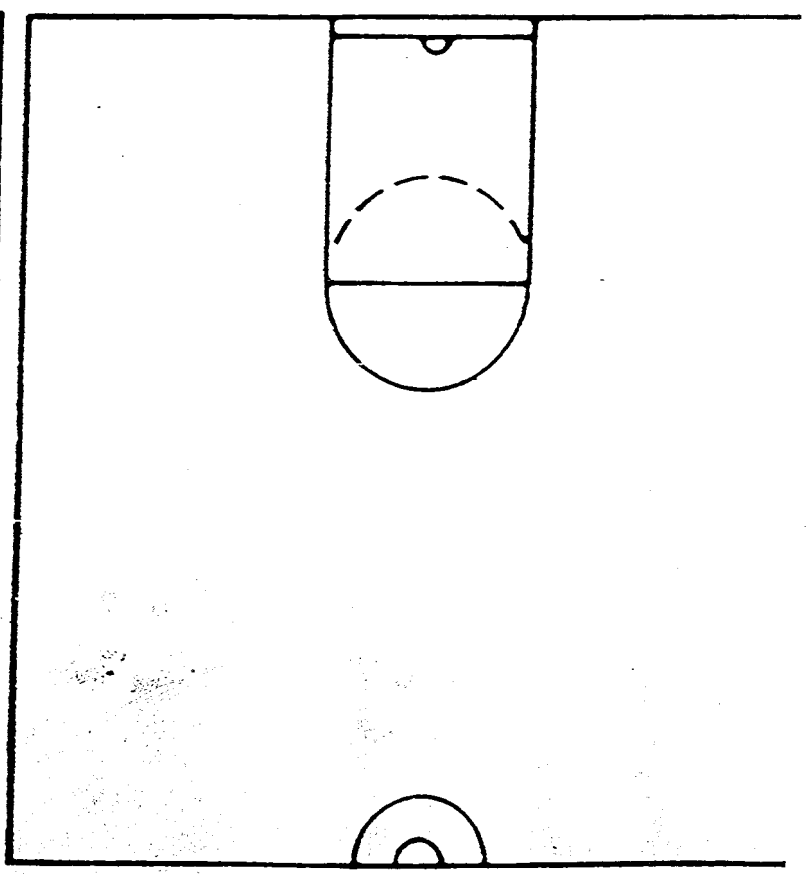

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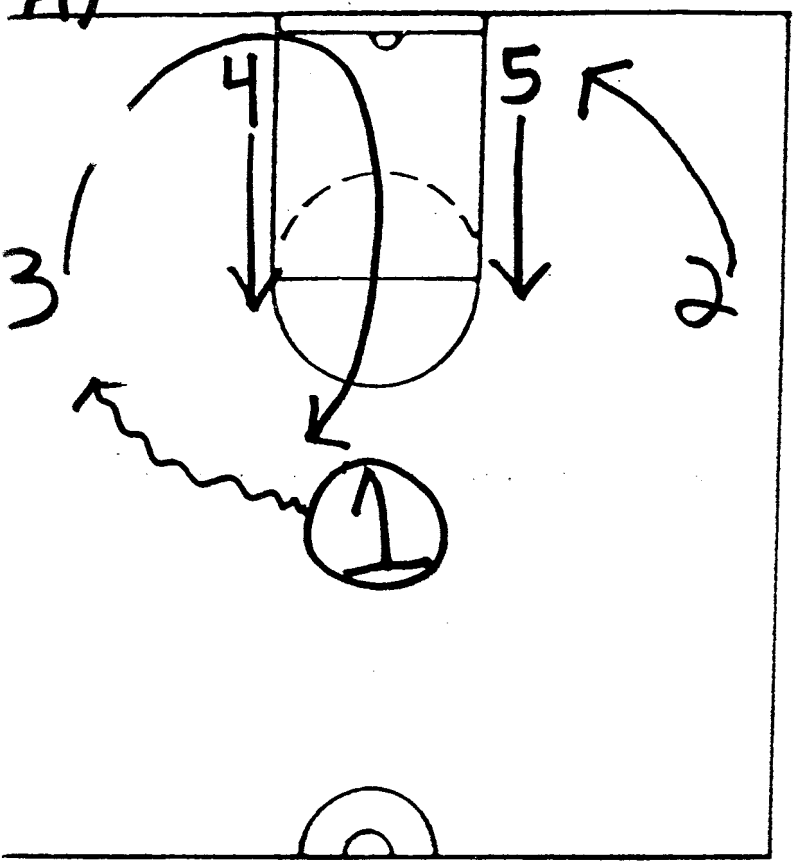

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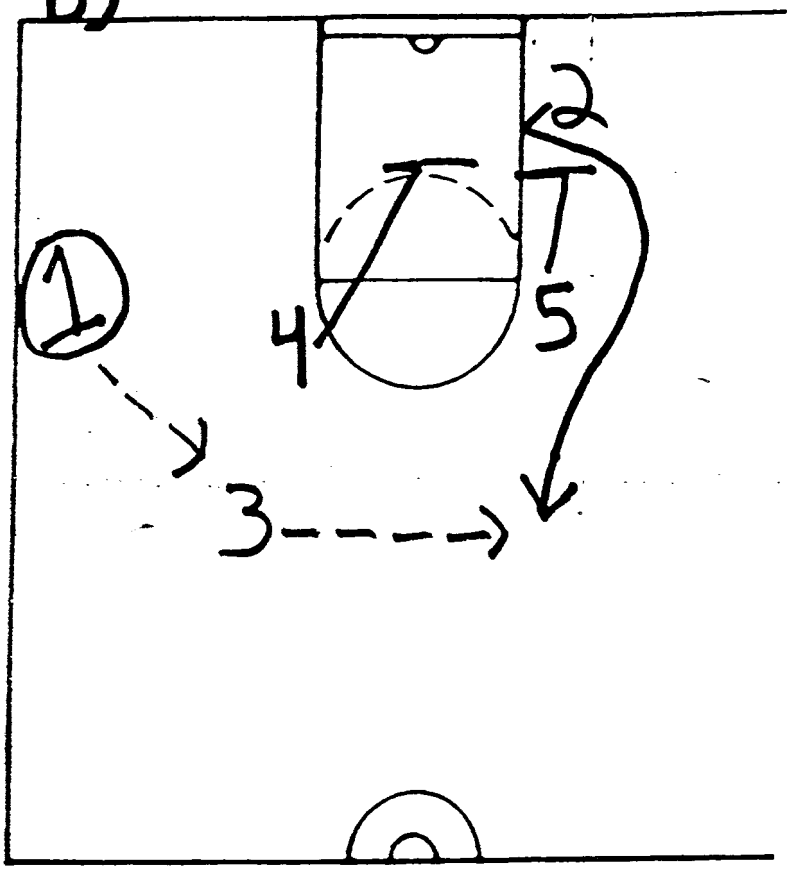

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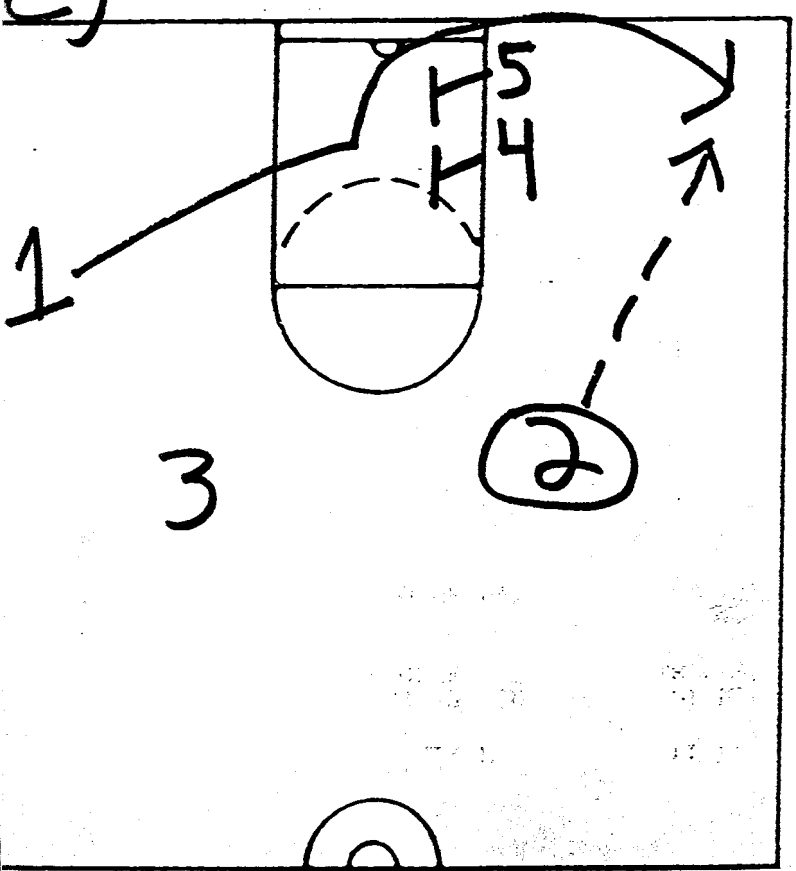

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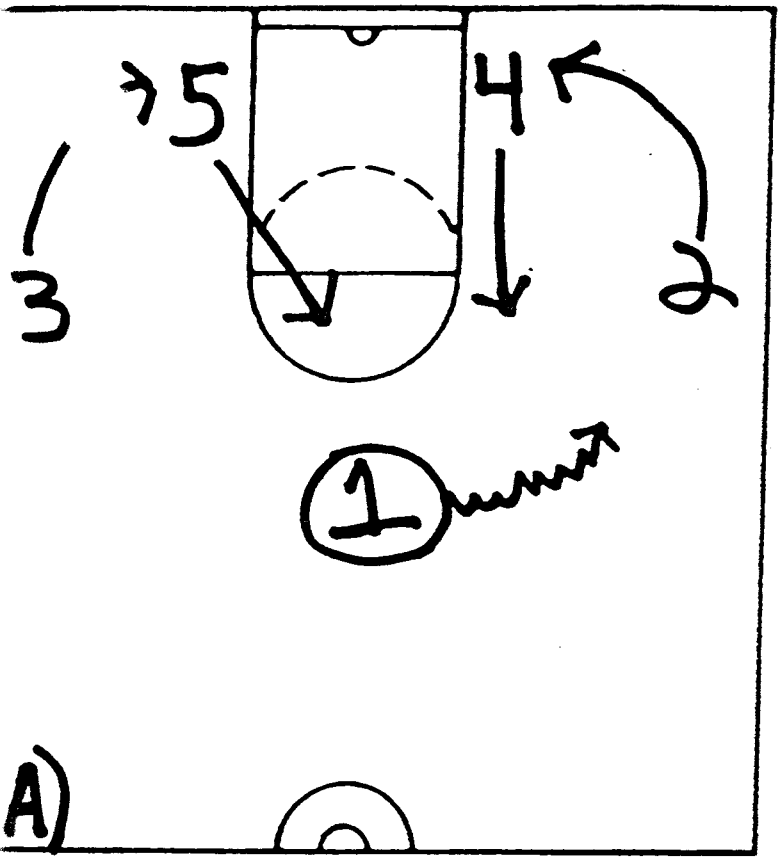

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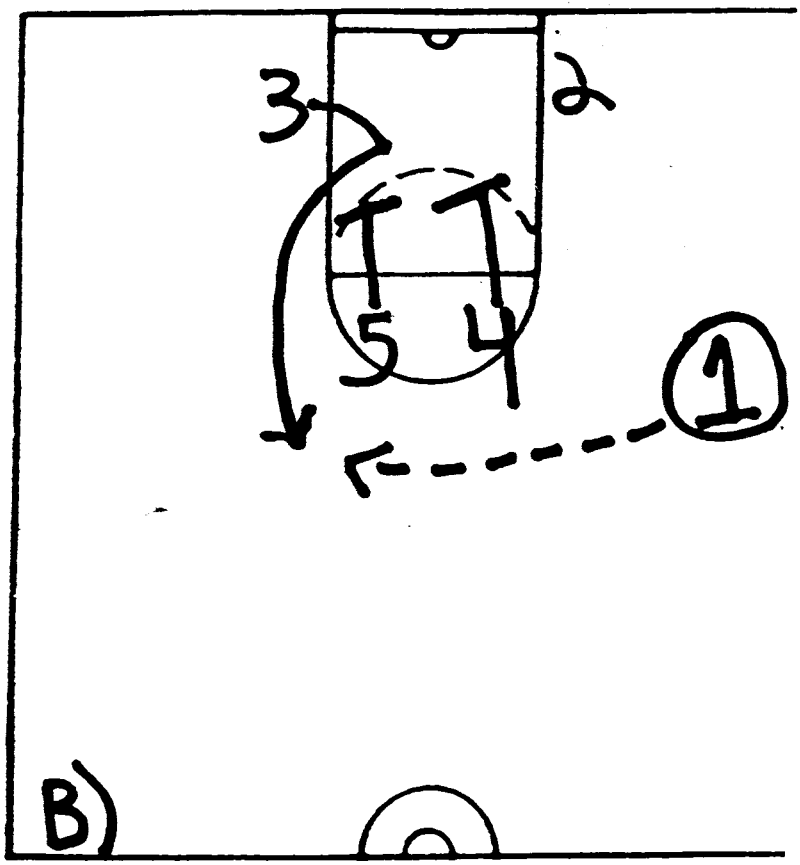
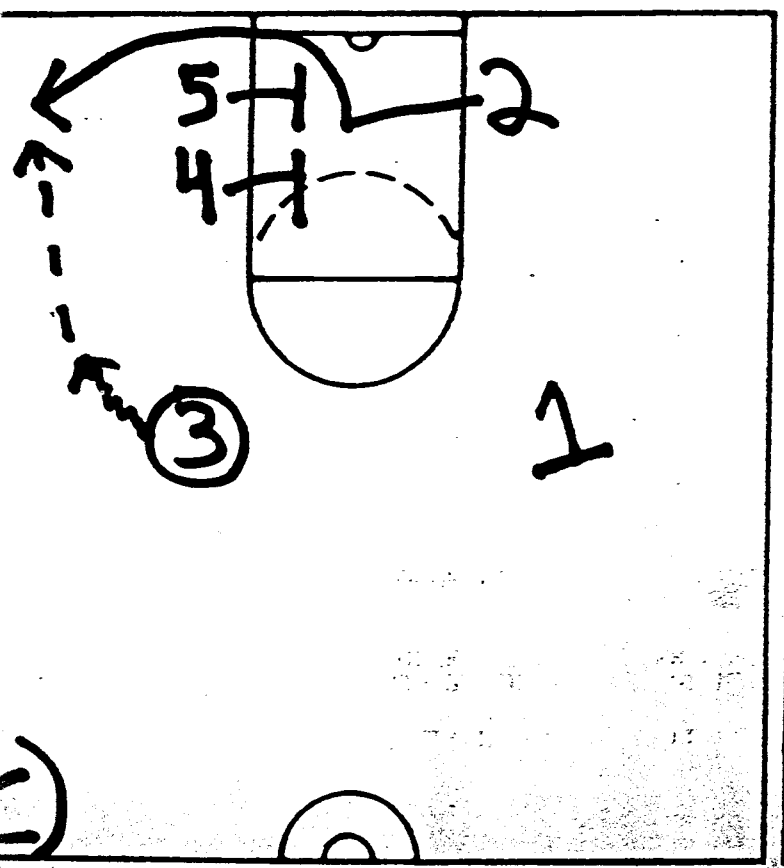


B)

into Basic Offense



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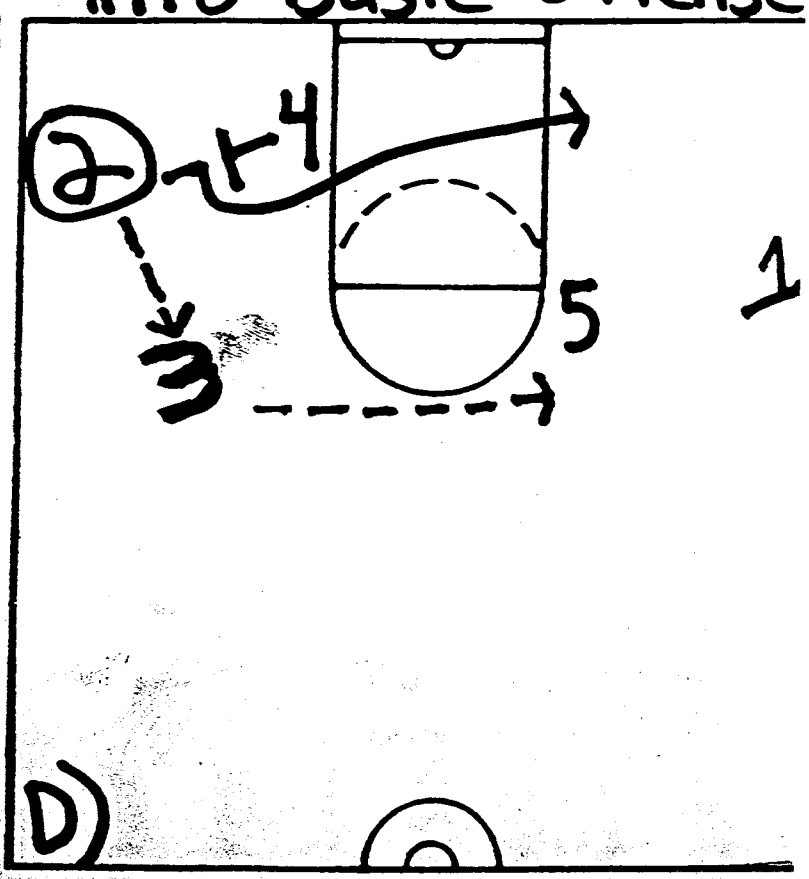

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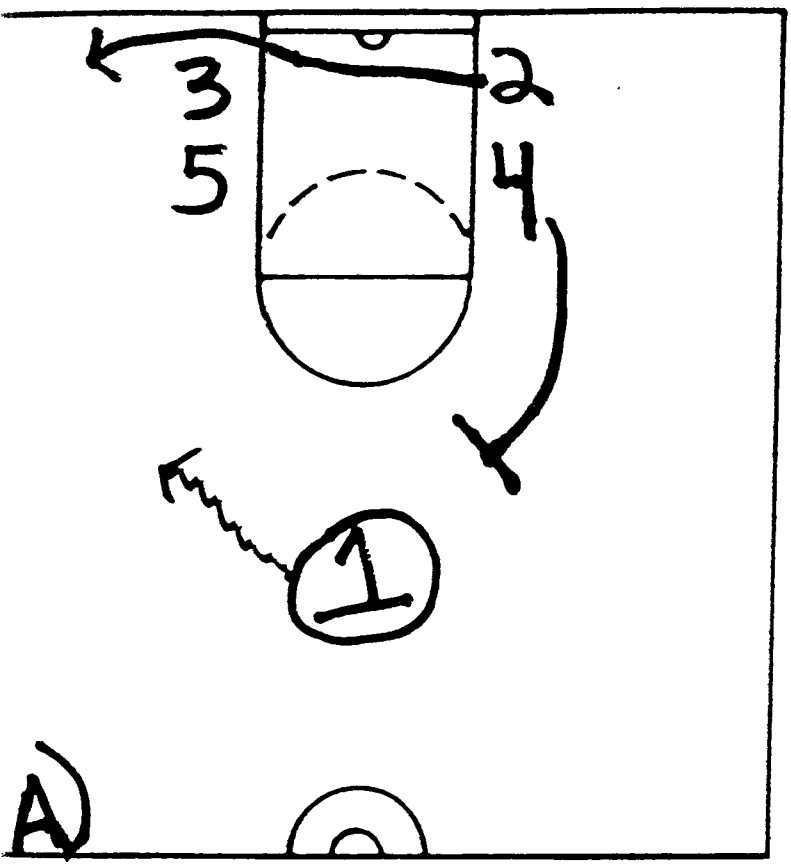
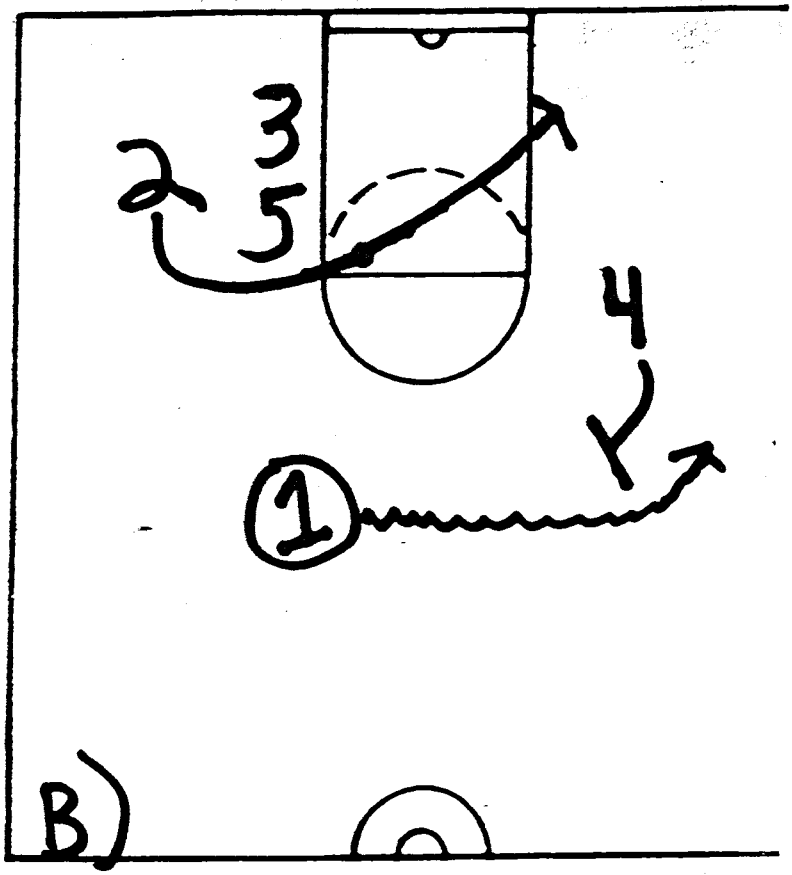
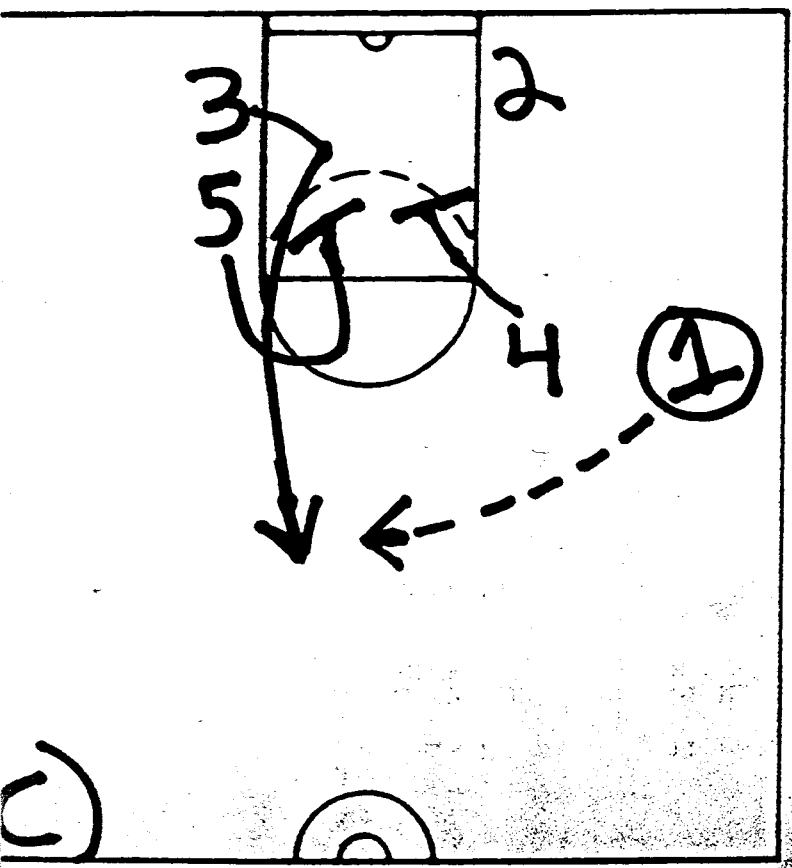
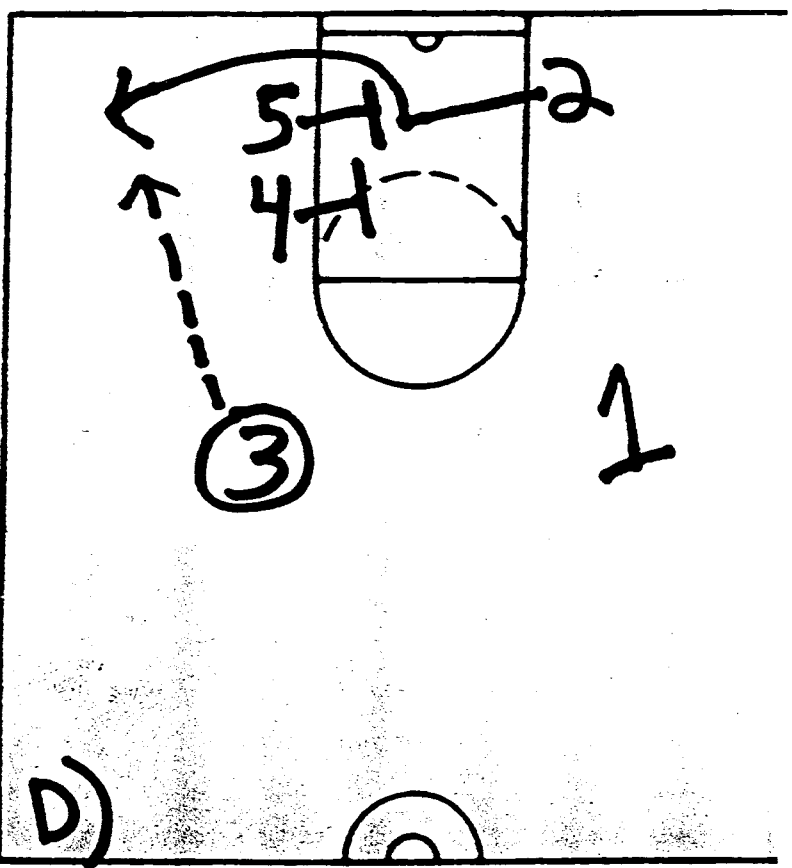
2- Curl









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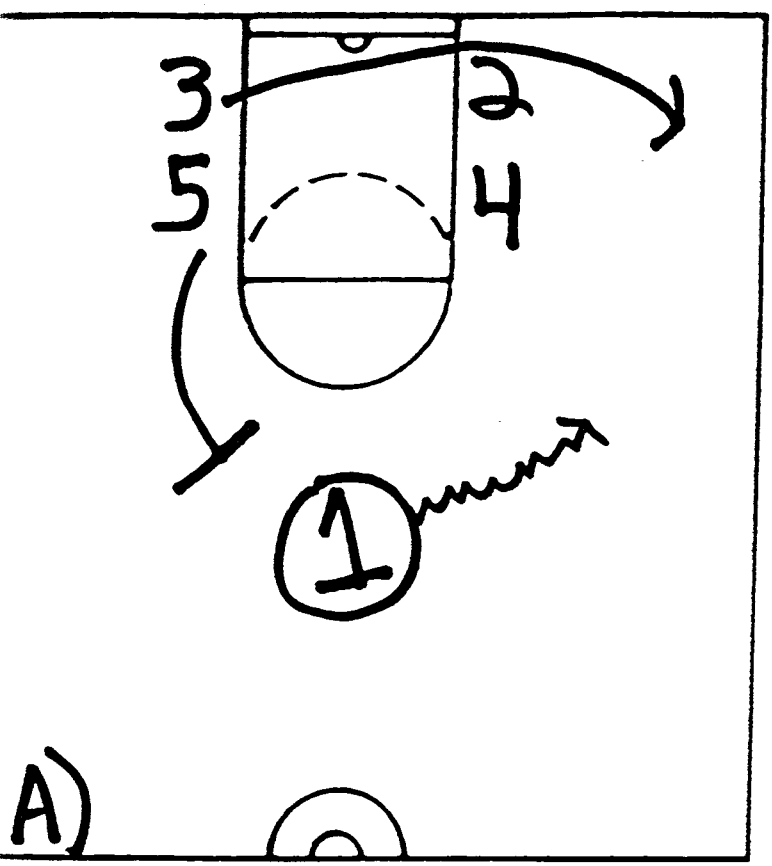
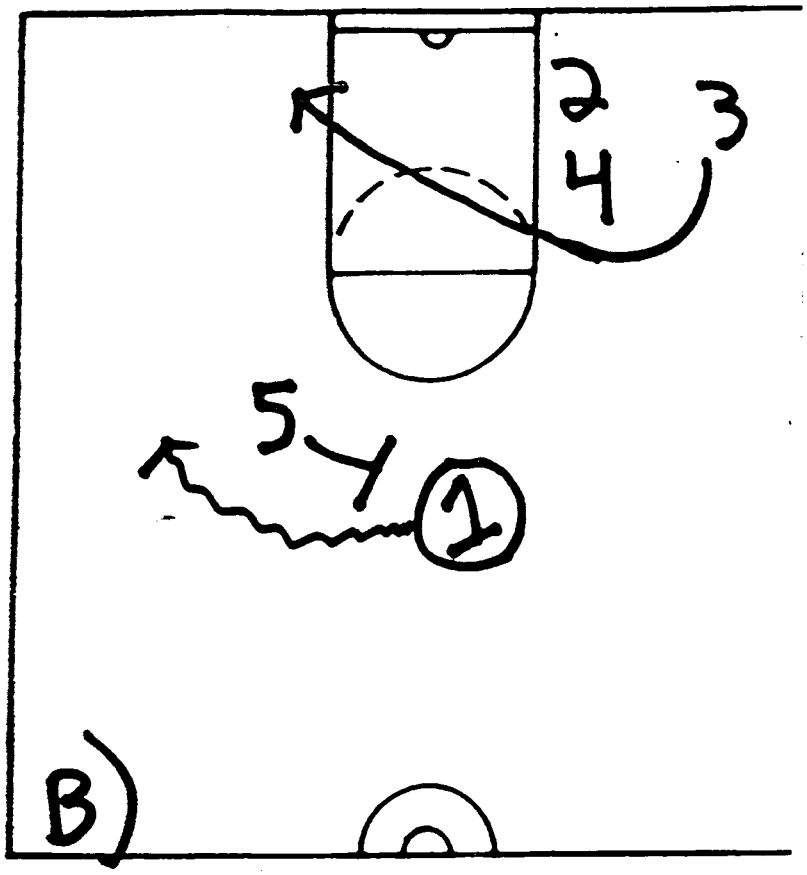
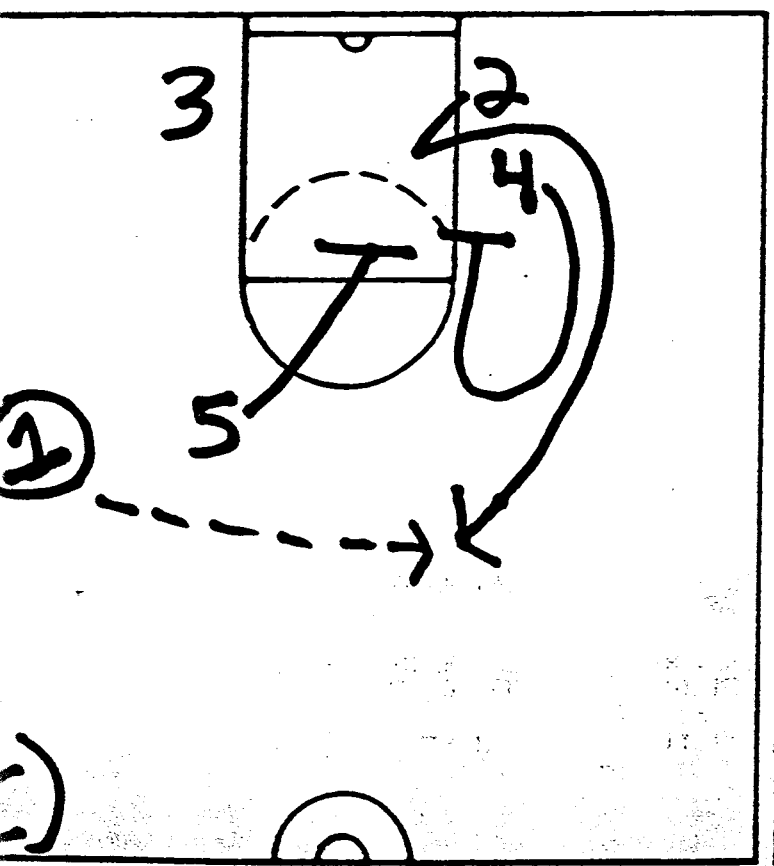
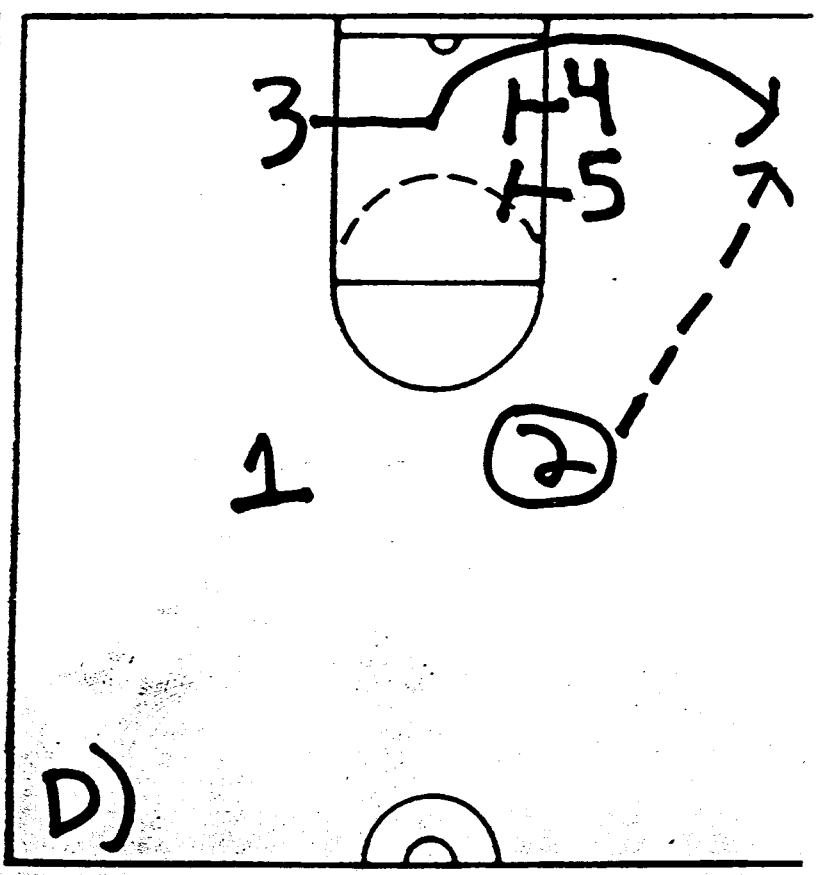
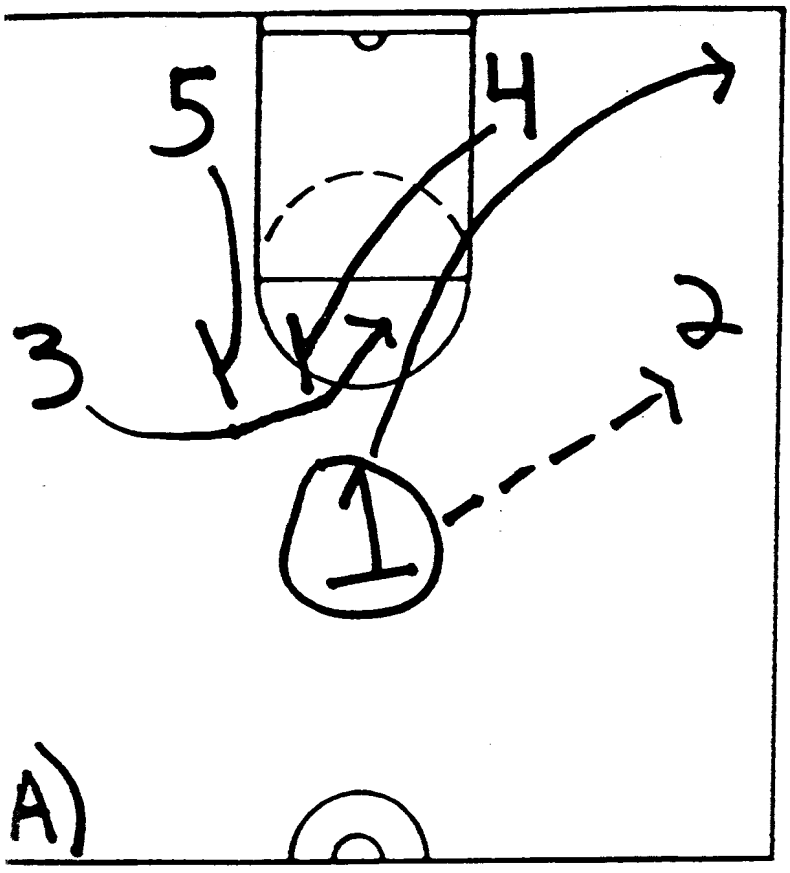








"ORANGE



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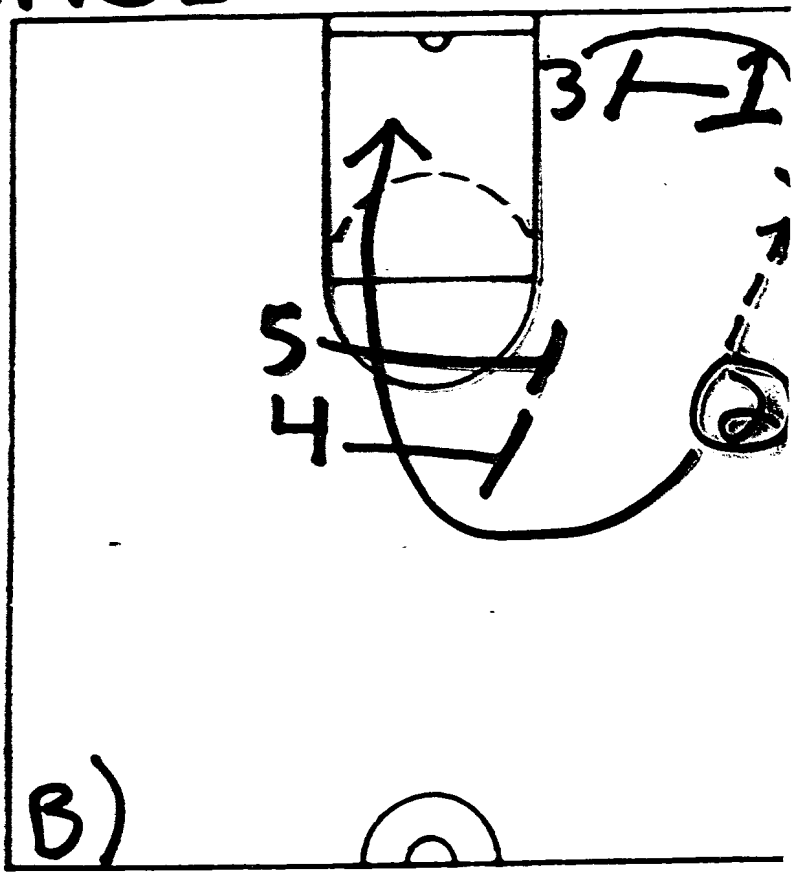

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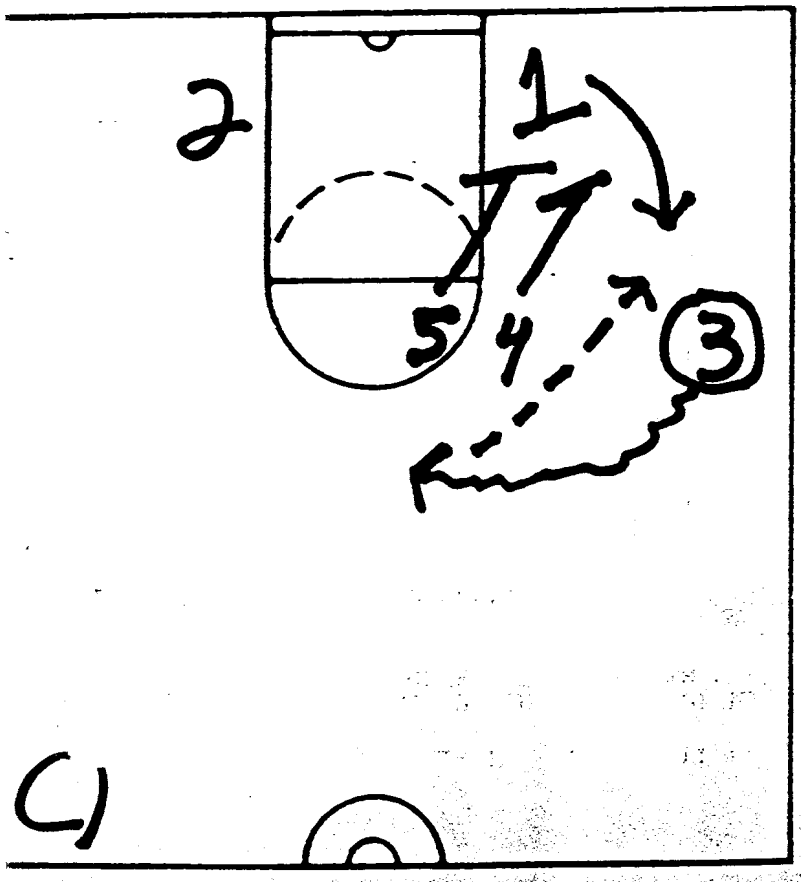

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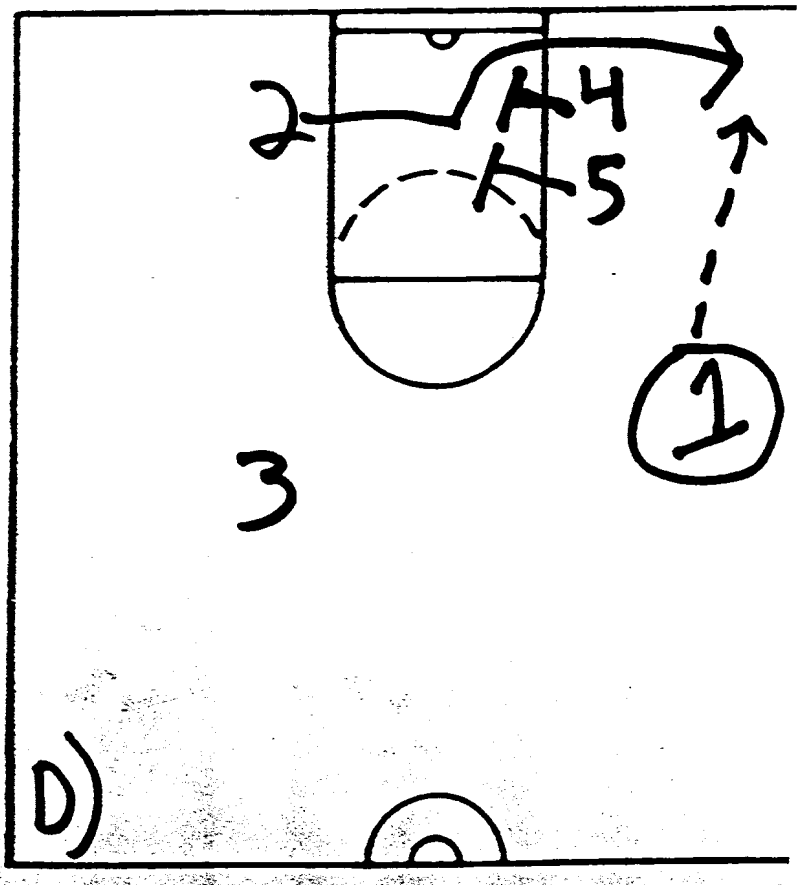
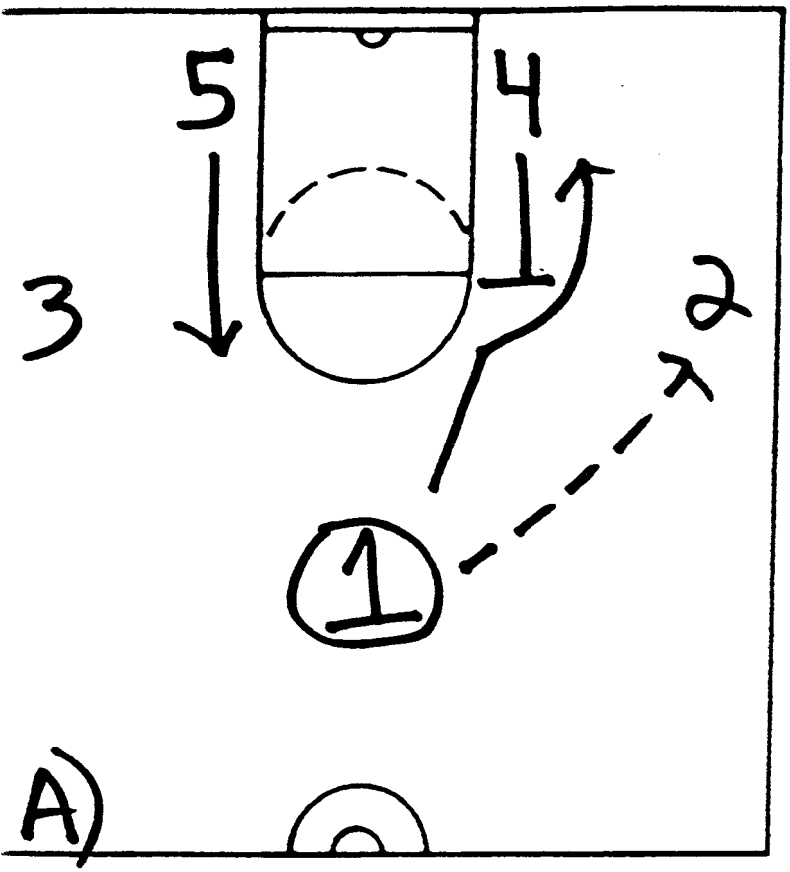


D)

"PURPLE"



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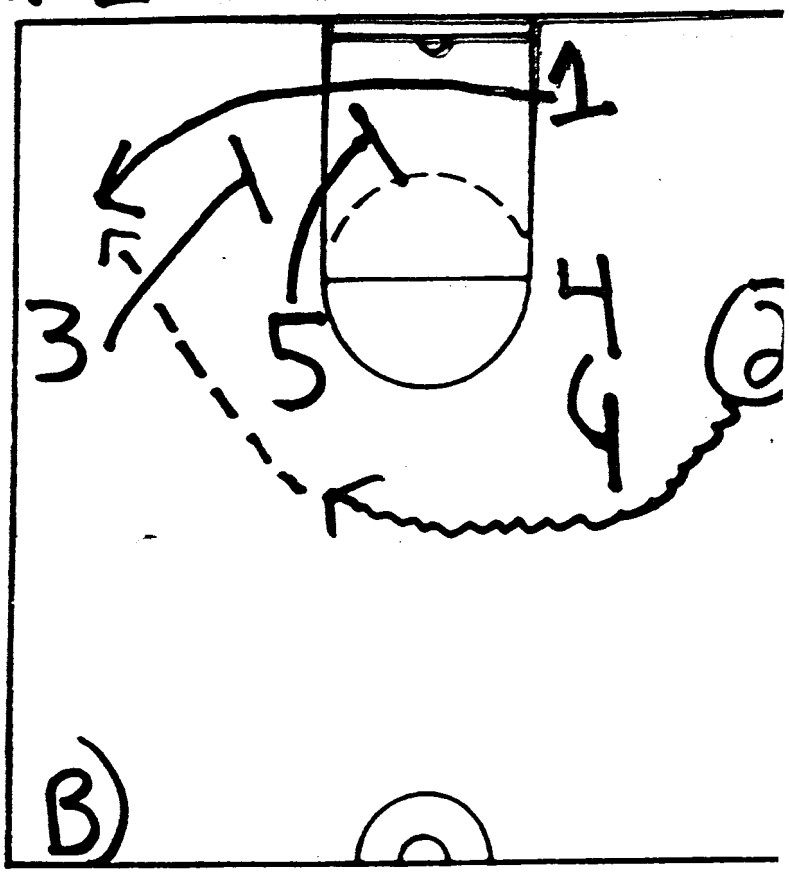

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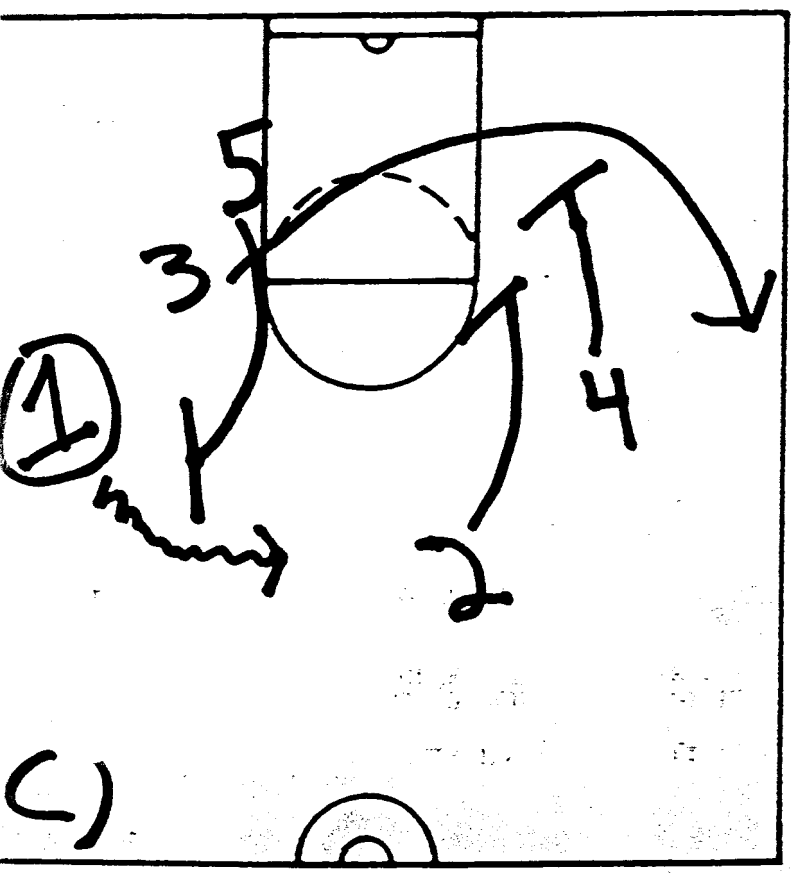

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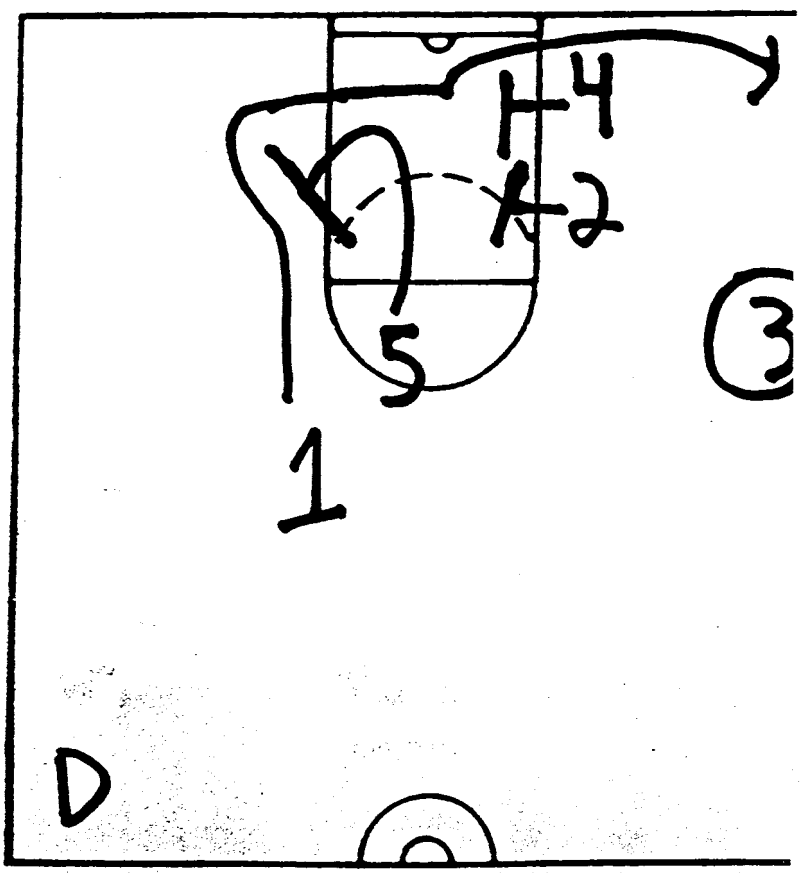
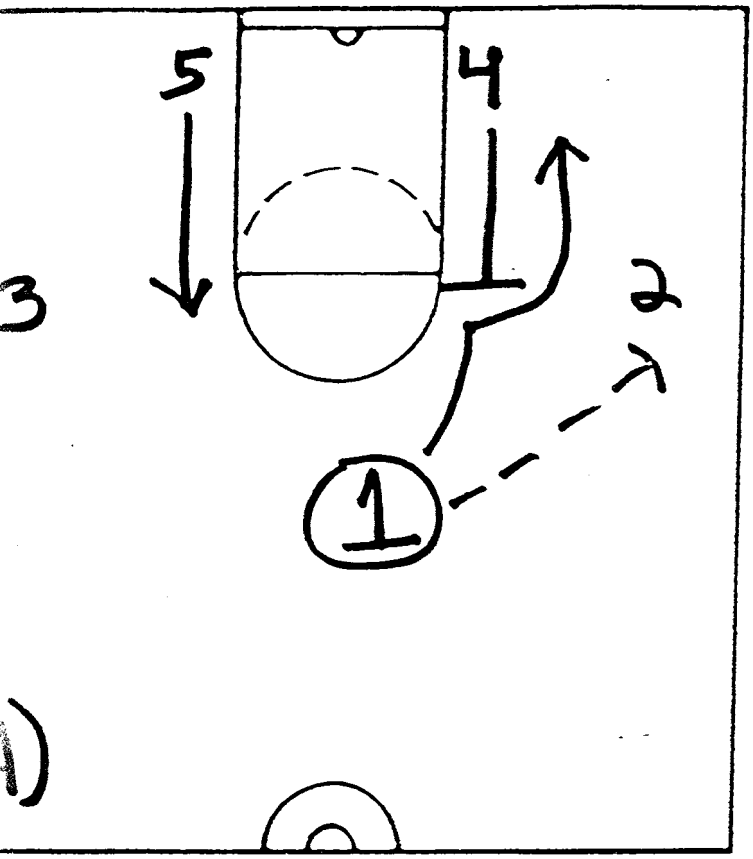
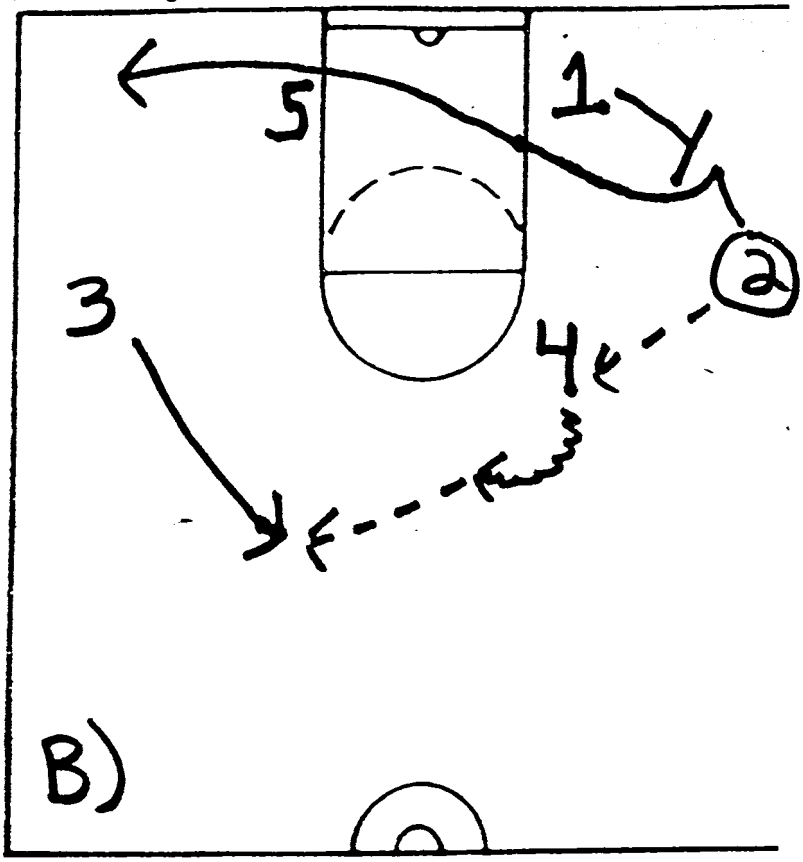


D

"GREEN"





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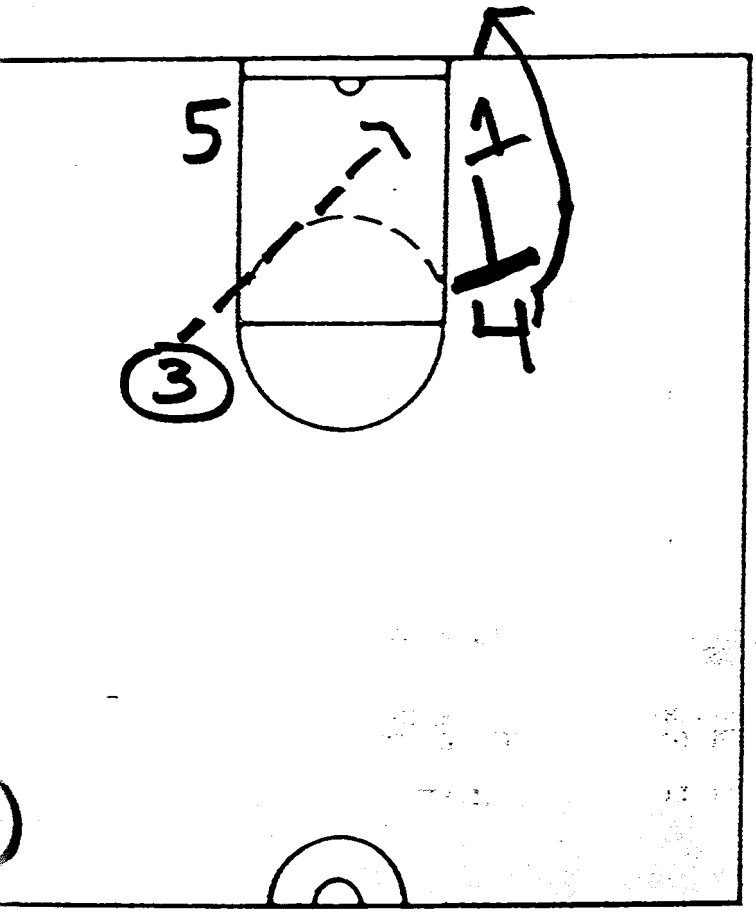
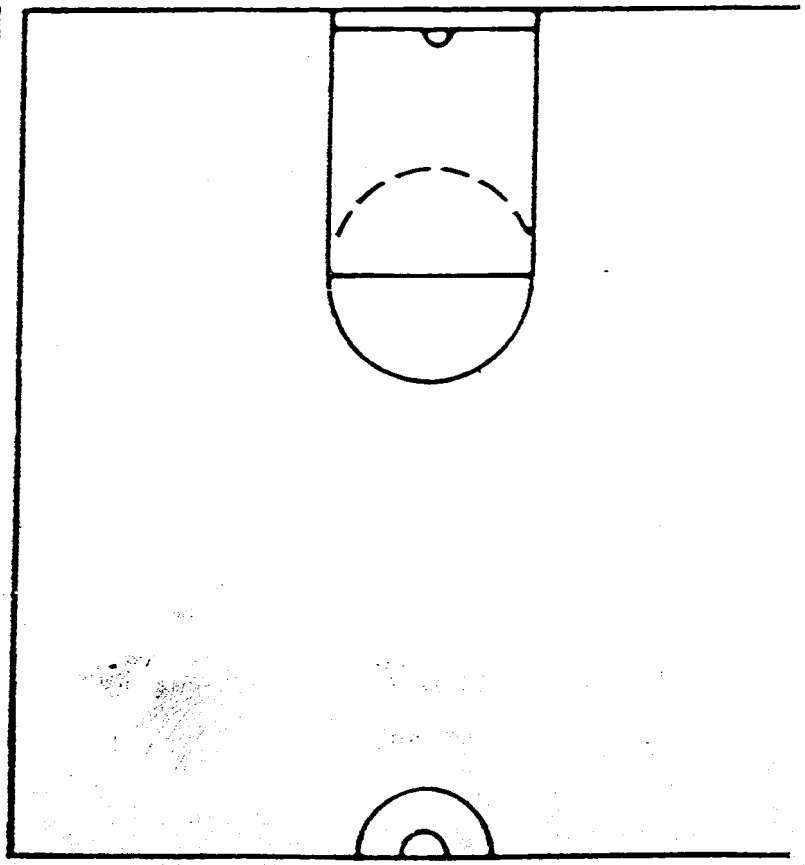
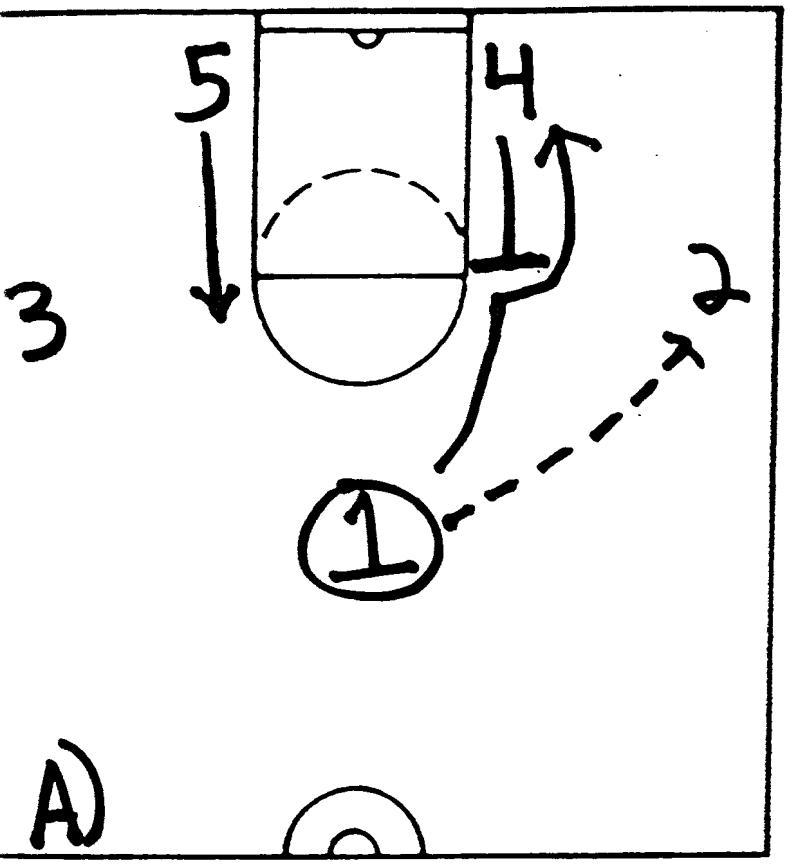
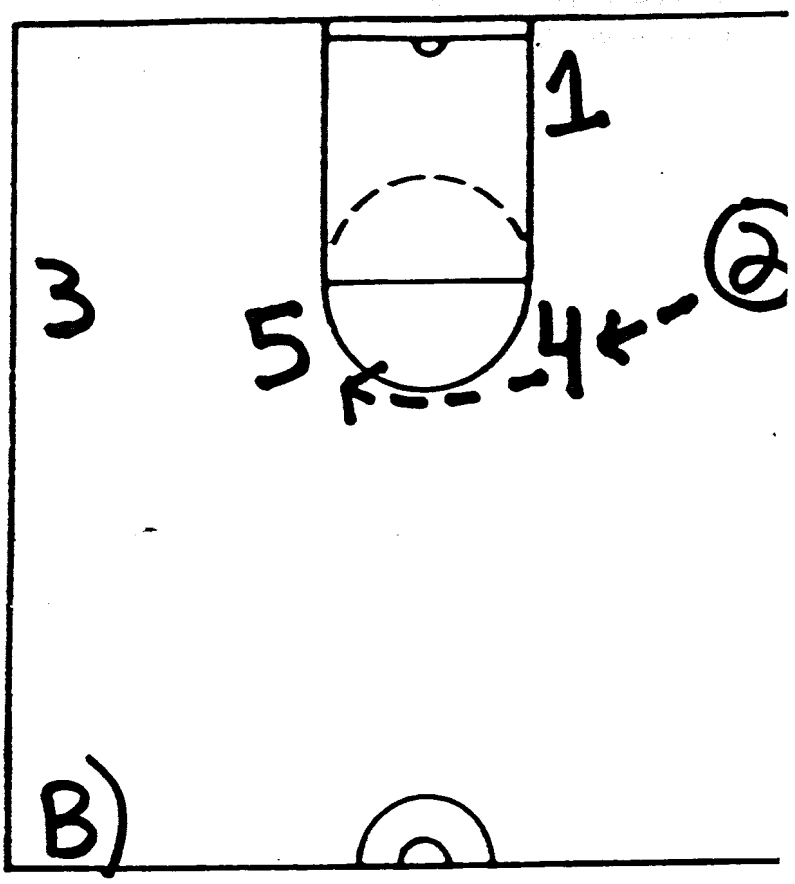
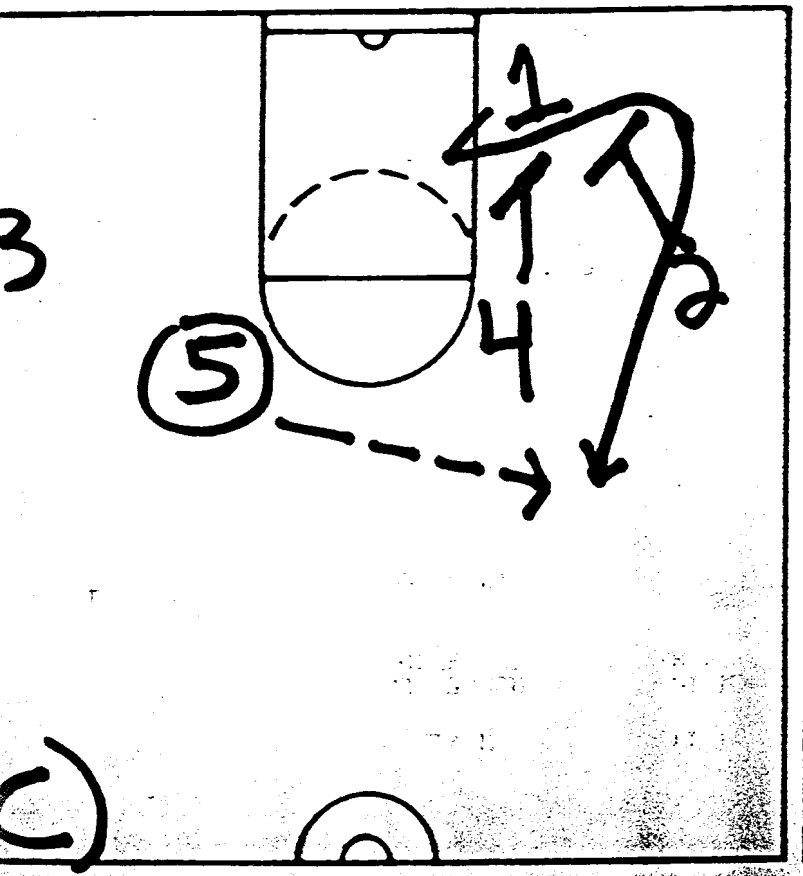


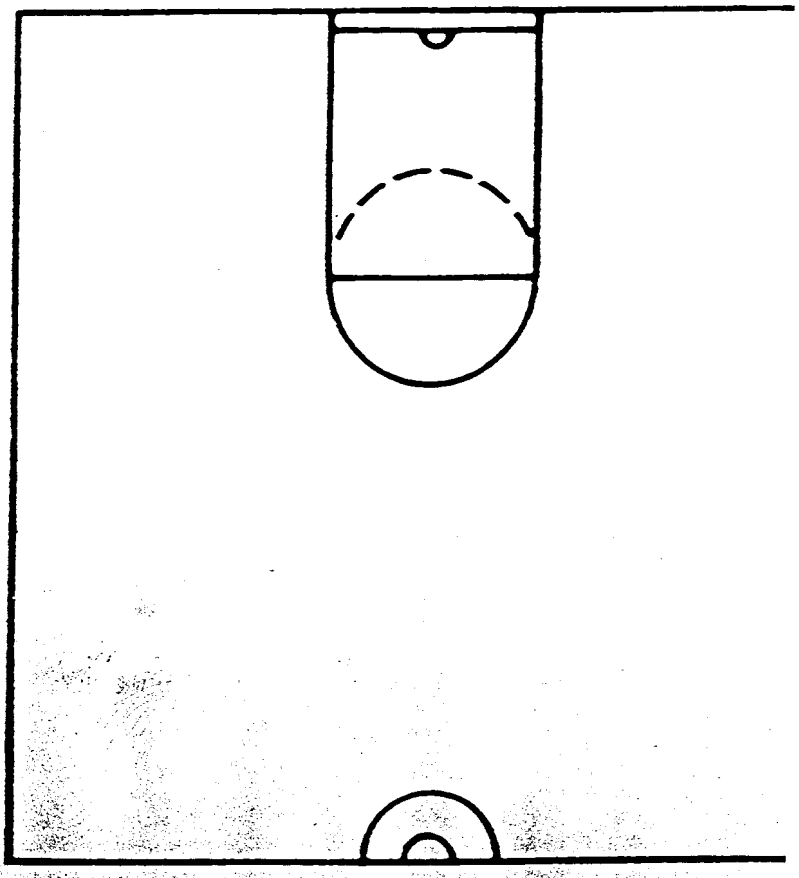


"SILVER"



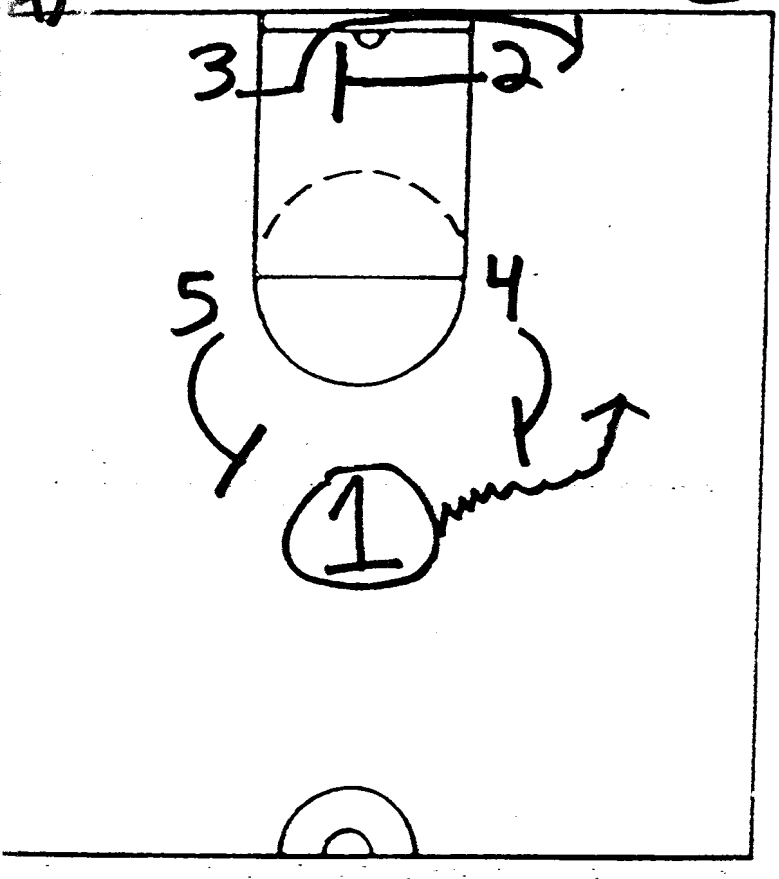






"Gold"

A)



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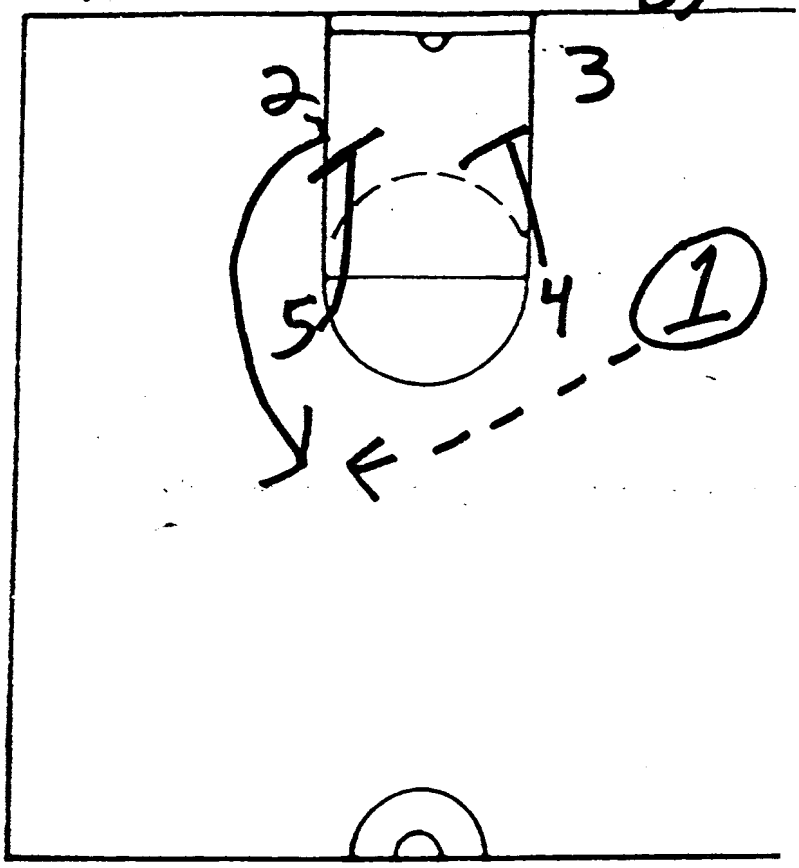
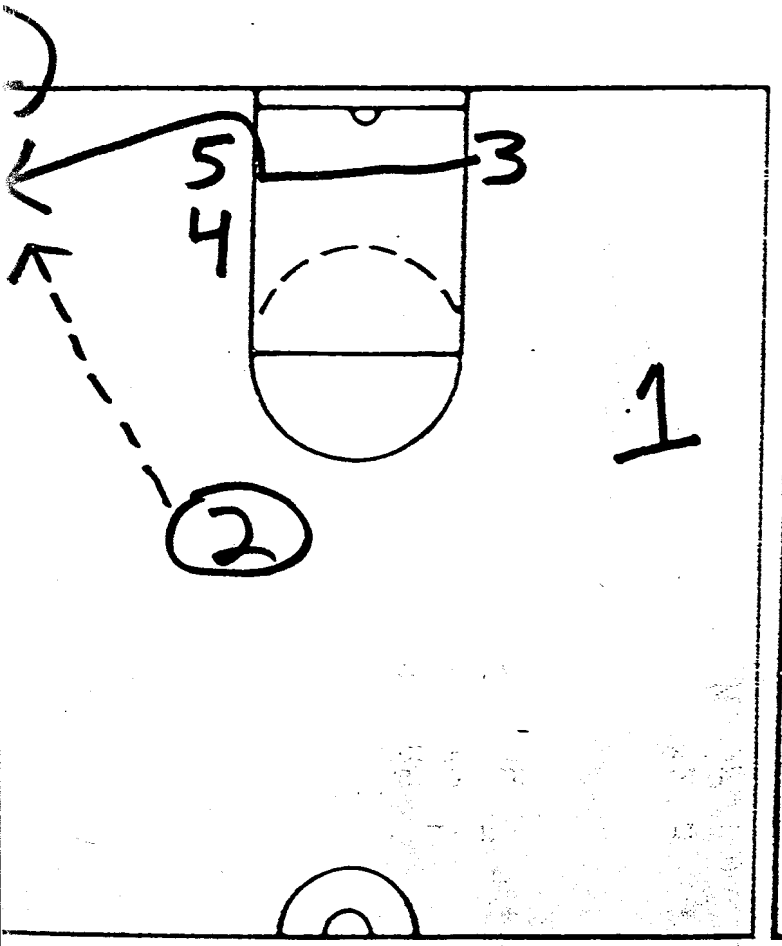
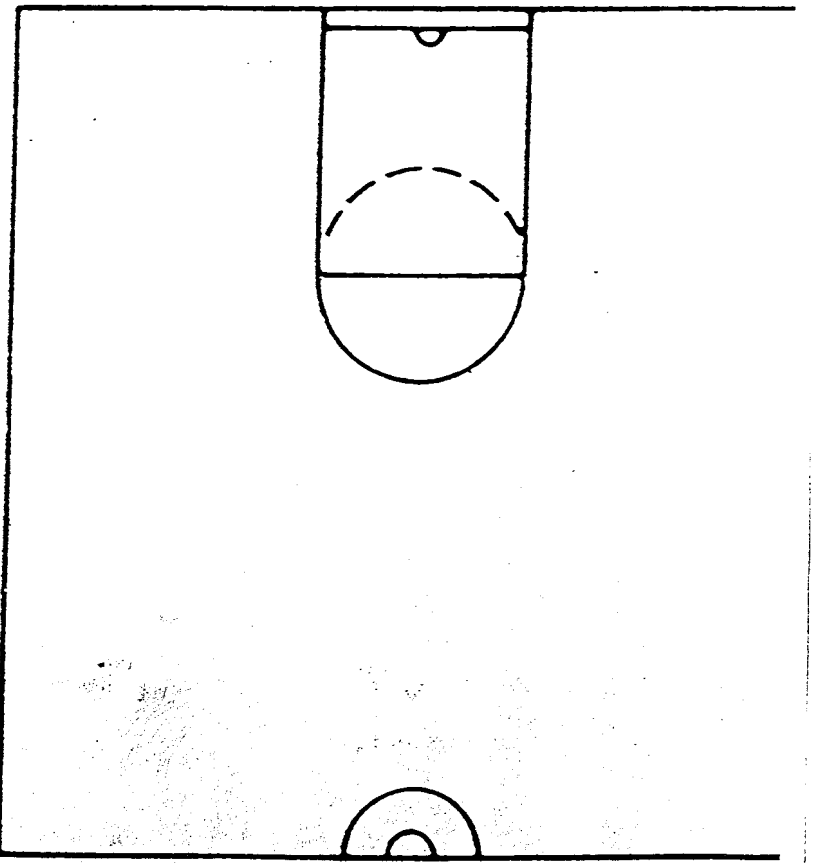
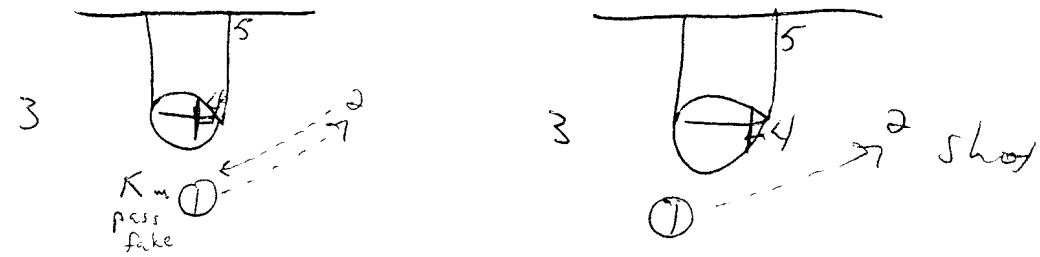




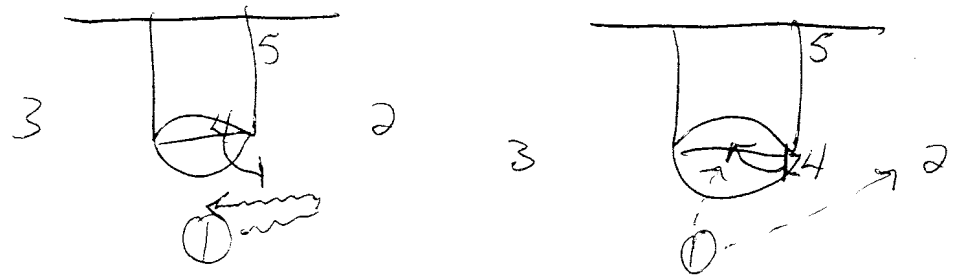


Bill Fennelly
Zone Offense

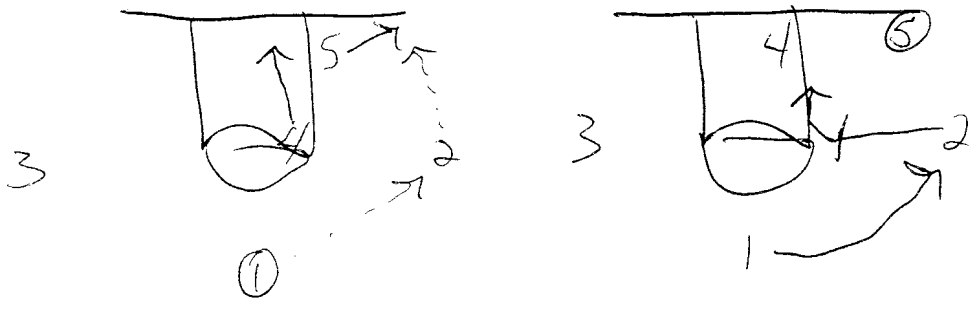
- Simple 3



- can also set on ball screen to start, 4 on slip as well

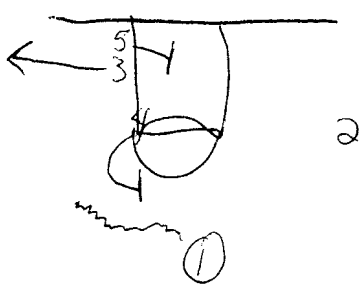


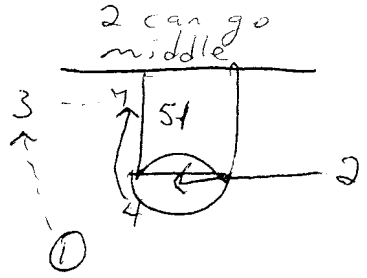
- Shot on Wing



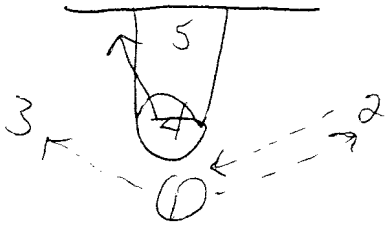
- Overload - Stack set

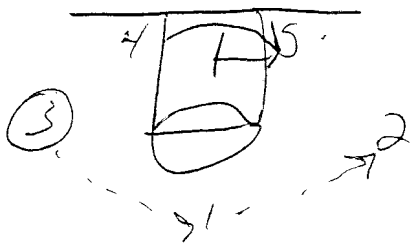
Good Against 1-2-2



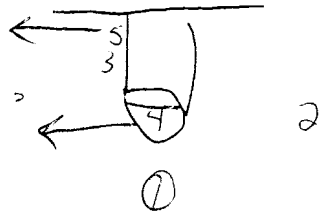


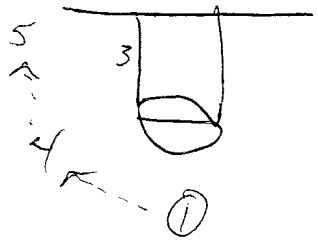
- center screen - start 4 High

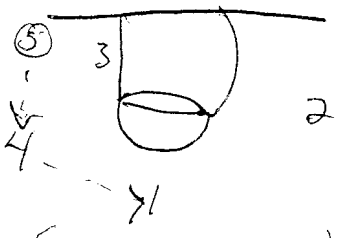




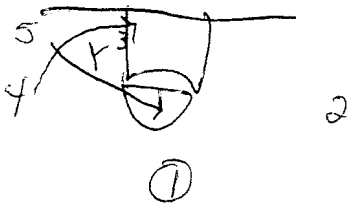
- Stack lob





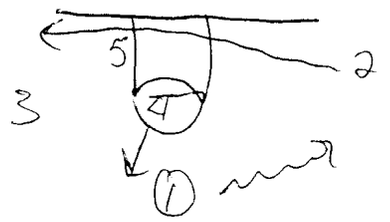


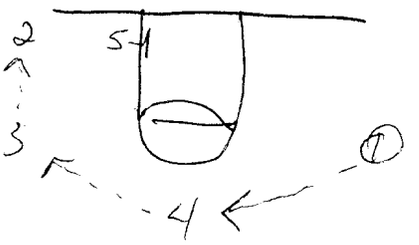
lob or 3 man on pop



- Hit the 5 coming to middle, lob then hit the

- Overload for corner 3 / feed





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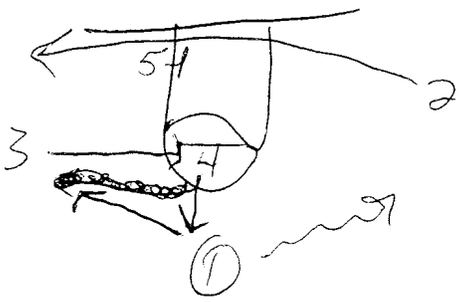
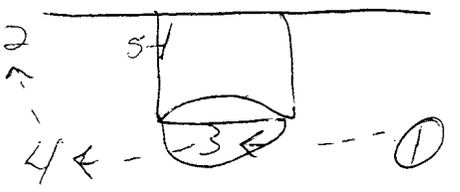




- Run if 4 man is denied high

- Shooting Drills
  - 6:00 Drill
    - 1:00 Closeout Shots
      - No Boxout
      - Just Shots
    - 1:00 1 Dribble Shot Fake Penetration
    - 1:00 Shot Fake then lay-up, jump stop lay-up

-1:00 each

- Random Note For Practice
  - Intense / Timed
  - Up tempo / Pressure
  - Keep Things Moving
  - Run Like College Football Program - Intense / Organized

SuperConference 2006
Bill Grier – Gonzaga University
"Gonzaga Defence"

Some Gonzaga Team Defence Goals:

1. Defensive FG% - under 40%
2. Rebounding – want to be in the Top 10 Rebounding teams in the Country. Really stress rebounding!!
3. Try to get deflections – goal 36 deflections a game (18 per ½)

Team Philosophy:

1. They want to play fast > can't do that if we are taking the ball out of the net.

2. Anticipate and Concentrate > Attack rather than react. Be proactive. We want to dictate what the offence will do.

3. Be physical > initiate contact > dictate what the offence does.

4. Keep the ball out of the paint.

5. Make lots of adjustments based on scouting report.

Guidelines:

1. Must stop the ball 1 on 1. We must guard the ball. Take away the shot/take away the drive. "Anticipate" the drive.

2. Great pressure on the ball to 1 step past the 3 pt. line. Stay in stance > high, active hands.

3. Quick ball-side "help and recovery". Be "on the line/up the line". Deny outside the 3 and be first line of help.

4. Help-side – if ball gets by the nearest defender must stop the ball before it gets to the paint.

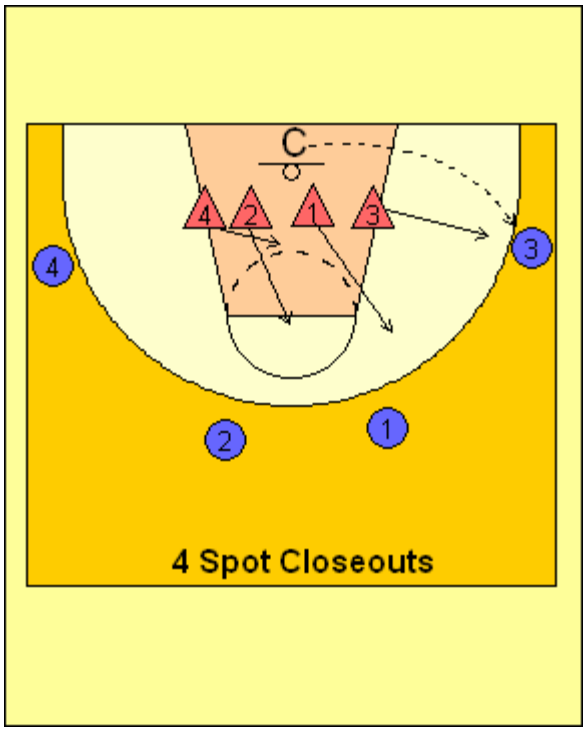
Block-out:

- "blast"/blockout and pursue the ball.

Closeouts:

- Verbal is "ball!"
- Sprint ½ the distance
- Throw the hands back and get butt down.
- Square them up with butt to the rim.
- On closeout get your shoulders below their shoulders with back straight and head up.

- Eyes focus on the mid-section.
- 4 Spot Closeout Drill



Ready stance:
- 1 hand up and pressure the shot.
- Ball up - trace it.
- Ball down - 'crow hop' straight back

Point stance:
- Hold arm across to 'hold' driver.
- When they put the ball on the floor 'push' step – nose on the ball – chest in front of the ball

"Dead":
- Smother the ball and try to get a deflection by tracing the ball.

Transition Defence:
- 4 players to the boards, 1 is the safety.
- 1 goes to centre as the long safety.
- They do not jam the rebounder.

Off Ball Defence:
- Jump to the ball on every pass.
- Kids feel that when they are not on the ball they do not need to be in stance.
- Stay in stance the entire possession.

- Sprint to the ball.
- Sprint to help.
- If you are the 1st help.
- Foot closest to the ball is to be higher.
- Don't follow a cutter away from the ball.
- They teach "snap through" on back-cuts.

Help-side Positioning:

- Ball above the free throw line you should have 1 foot in the key.
- Ball below the free throw line you should straddle the split line.
- On cut across the lane they go and initiate contact.
    - Try to stand up the offence and force him high.
    - Don't let him get to the 'sweet spot' – the low block.

Full Court Defence:

- 1 on 1 "2" – full-court 1 on 1.
- Push step finish the slide.
- Keep the chest in front.
- Try to turn the offence as many ties as possible.
- Keep a gap.
    - We don't want to get beat. Turn and Sprint.
    - Length of the floor closeouts. You must be able to guard the ball! Keep the 1st two dribbles in front of you.

Contesting shots:

- Do not leave the floor until the offence leaves.
- Hand up arm up wrist back.
- If they are open fly at them and make them put it on the floor.

4 on 4 Shell Drill: Used to build up your defence.

1. Box set - coach controlled – coach says when to pass.
2. Pass and cut.
3. Penetration the only way you can score is if you take the ball all they way to the rim. Hedge and Recover.

Screen Defence:

- Switch same size players to stretch the offence.
    - Do this a step past the 3 pt. line.
    - Switch same size screens – contact switch – defenders must touch.
- Fight through big/little screens and little/big screens.

Ball Screens:

- They mainly trap early in the season, especially to get them to be aggressive.

Post Defence:

- They play behind the post.

- They will change based on scouting report.
- Must be 100% sure you can get the ball if you go around for the steal.
- Trapping the Post:
    - They trap the posts big on the ball is not allowed to go baseline – cut off the baseline.
    - Come "high and hard" to trap – the 2 trappers get at a 90 degree angle with their feet.
    - Deny pass out on ball-side.
    - Form the "I" and invite the pass out and then break on it.
    - They do not trap when the big is ball-side wing.

Most important things and you must work on:

1. **Guarding the ball 1 on 1.**
2. **Sprint to the ball.**

Billy Donovan - Spread Pick-N-Roll offense

"Hardest thing to guard in basketball" - Pick-N-Roll

(Everything that we do is based on "Spacing" and how our pick-N-Roll's are guarded.)

Look at three main ways - How the pick-N-Roll is defended

(1) Hard show or trap

(2) Switch

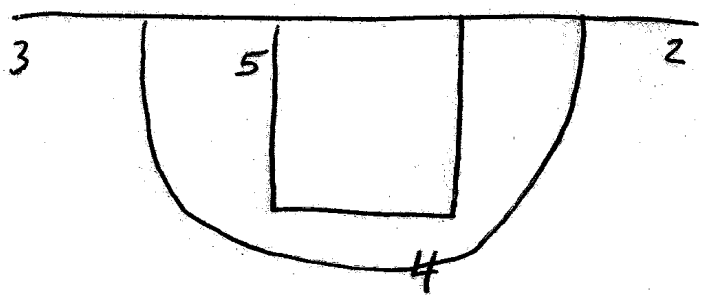
(3) Back off or go under screen to keep the ball out of the lane.

(Those are the three ways our offense is attacked whether the pick-N-Roll is in the middle or the wing)

Scouting wise - How Florida guards you. - They have at least two ways to guard the Pick-N-Roll.

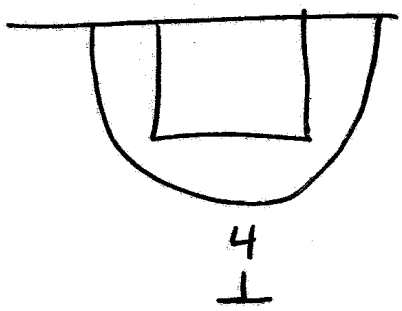
"You need actions in your pick-N-Roll to take advantage of how your opponent plays you"

"Spread Pick-Roll offense"



"Your players must start extremely spread out."

"Florida use 4 as a Flat screener"



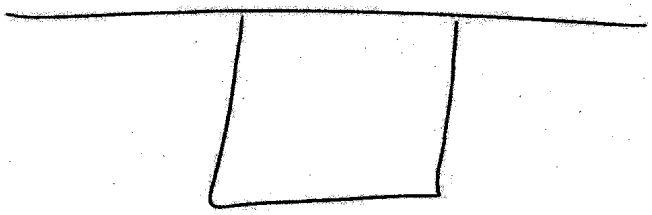
"Where the "1" is being defended is how far "4" we'll come out."

The "4" must give the "1" at least one step to make a move off the screen.

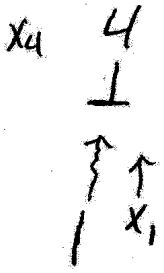
"The flat screener is a great pressure release for the pg."

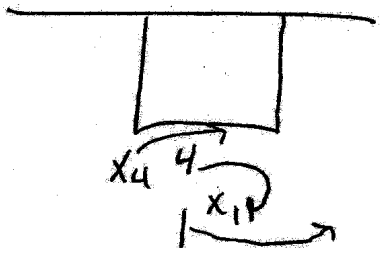
"You want two on the ball as much as possible"

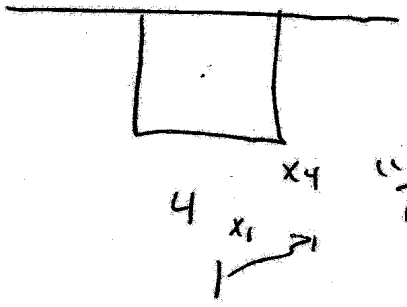
Spread Pick-N-Roll Offense



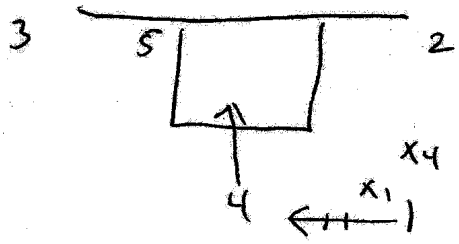
The 4 must determine where to screen so the 1 can get "two on the ball"



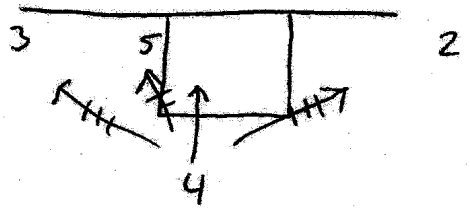




"Two on the ball then pitch back to the 4.



(4 then attacks 3pt line or basket)



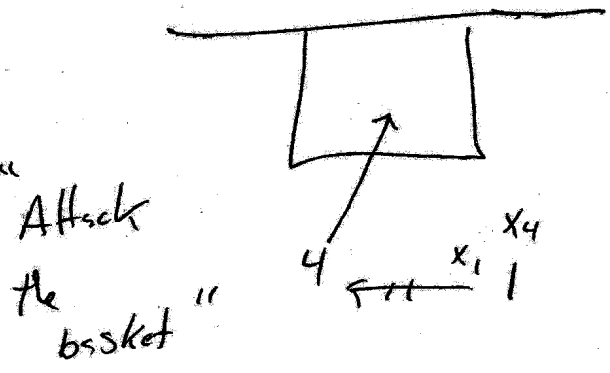
"4 makes the option to score or pass"

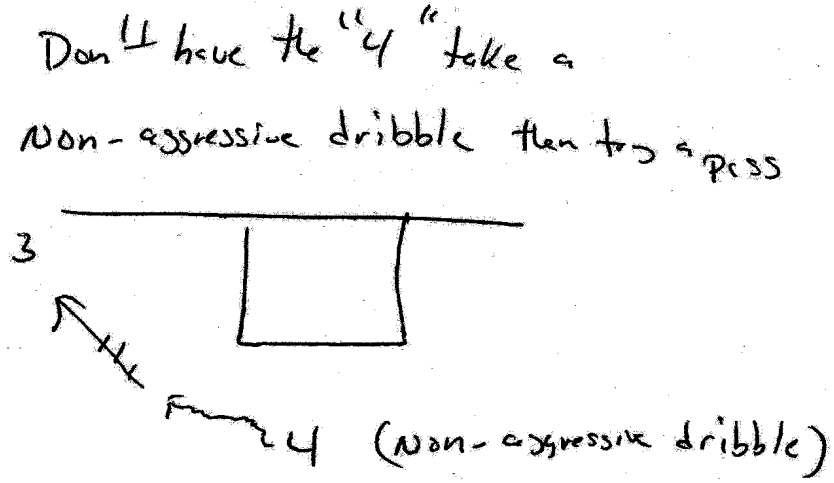
"If one of your players gets the ball to the middle of the floor, he has done his job. Now it is the responsibility of everyone else on the floor to get open in an open area."

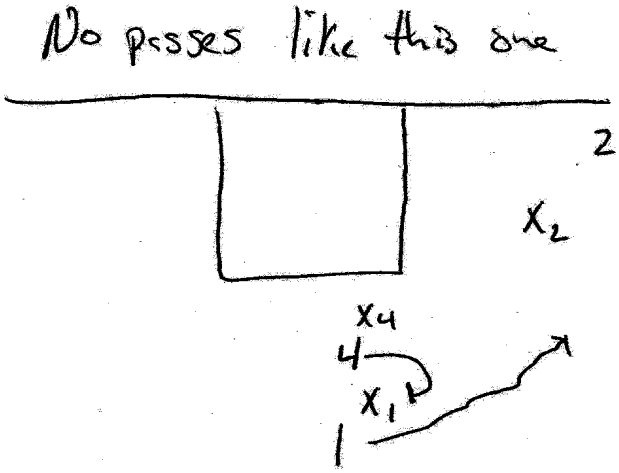
Spread Pick-N-Roll

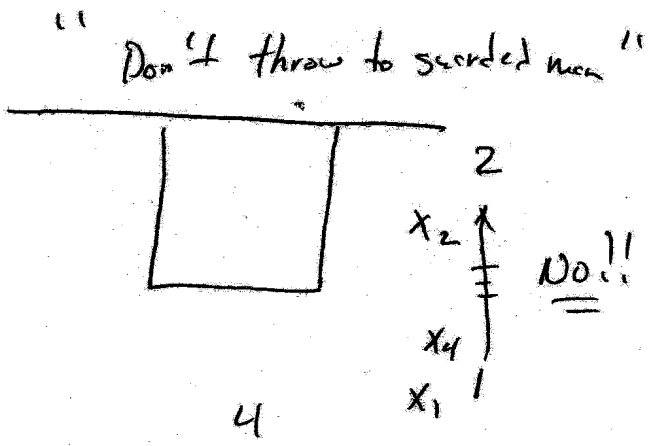
offense

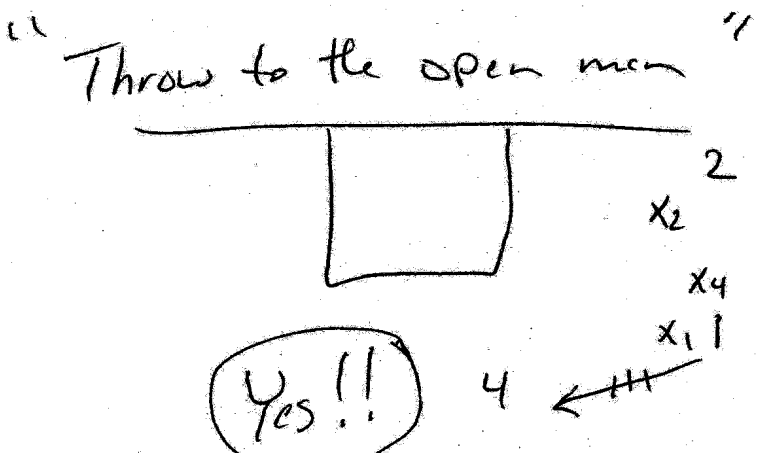
When the 4 gets the ball he needs to attack the basket and make the pass easy for him. Someone will stop him and where the "help" comes from - pass it there







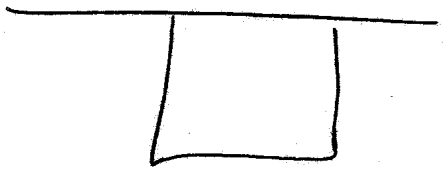




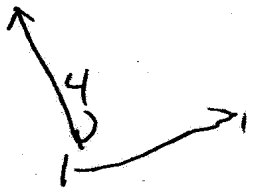
Spread Pick-n-Roll offense

We want you pass with ball in the paint every single time. If I doesn't work and you pass it then screen for who you passed it too.

"4 man's job after the screen"



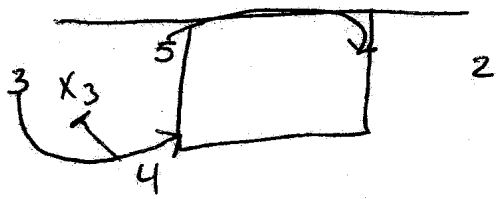
The 4 man should roll to the basket.



4 man options

(1) Attack the rim

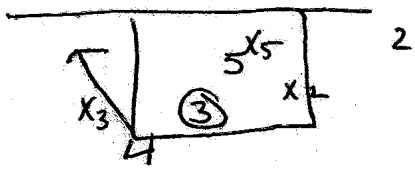
(2) Attack the rim / pass to ball side player and set another screen.



5 man - ducks into the lane for post up.

2 man - spots up

4 man fades baseline.



Spread Pick-N-Roll offense

"After you set a screen, you must go sprint into an area to be more effective."

"The screener must get back in the play quickly after his screen"

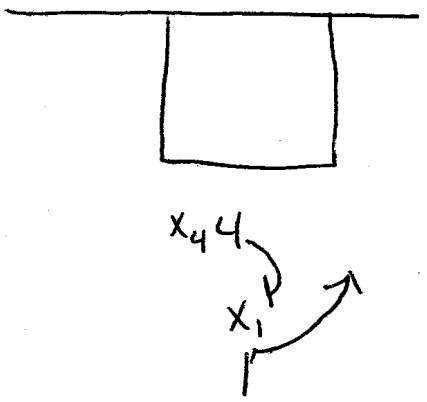
"The point guard must make effective use of the screen, rubbing his man off"

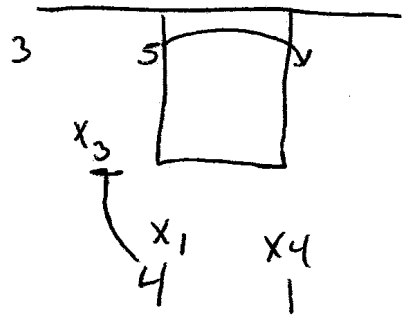
If the person guarding the 4 man doesn't come out to guard then still run the pick-n-Roll and the 1 hits the 4 then the 4man hits the bellside guard and sets a pick-n-Roll.

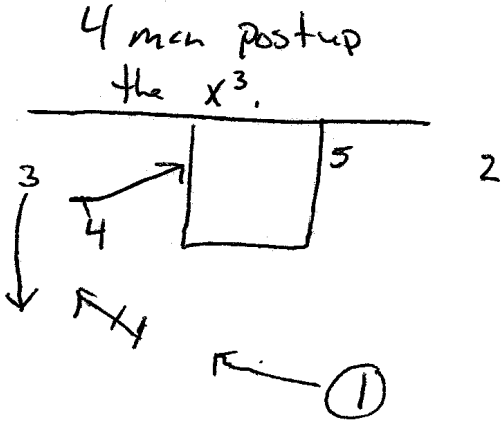
If you have a player like Greg Oden on the other team then use whomever he is guarding for the screening of the pick-n-Roll.

Spread Pick-N-Roll offense

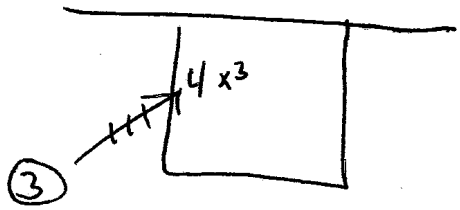
vs. "Switch"



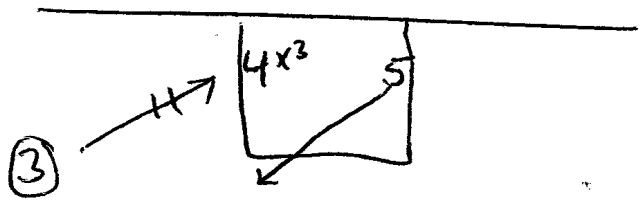




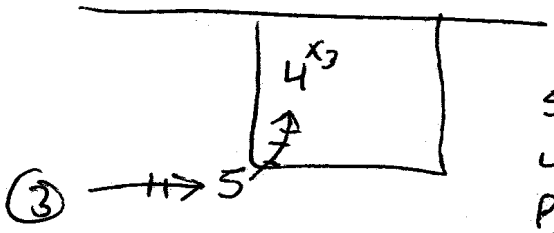
(3 man posts feed 4 man)



(To make sure no backside help send 5 man to high post)



If you can't post feed then hit 5 man for high-low entry.



5 man will post feed.

If they switch and it doesn't work then have 5 man set a pick and we will keep X3 on our 4 man this entire possession to get a mismatch.

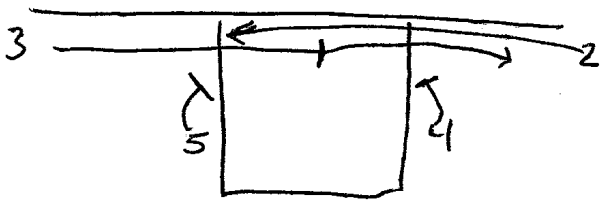
Spread Pick-N-Roll offense

Vs Trap or Aggressive Show

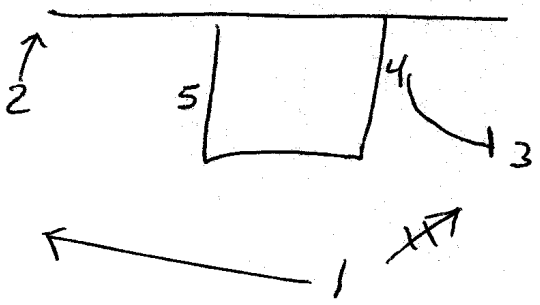
"Easiest way to show the pick-N-Roll / Is to know that it is coming."

"You can run the pick-N-Roll action to get the defense to show"

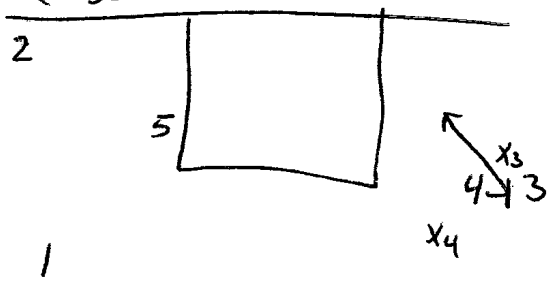
"Both Bigs at second marker"

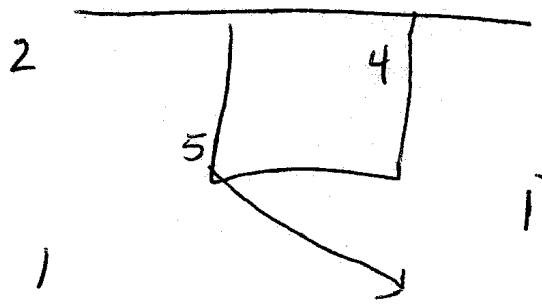


"vs team that traps or shows hard"



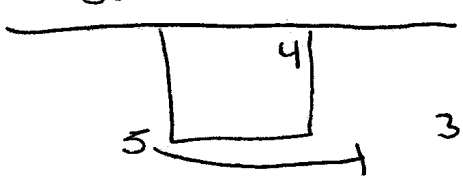
(4 man acts like he will screen then slips it)





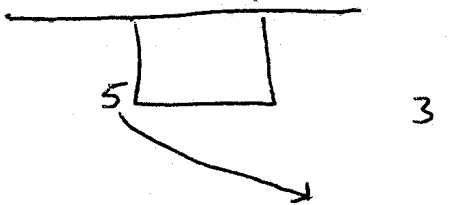
"Having two defenders on the ball is good for offense"

"Screen"



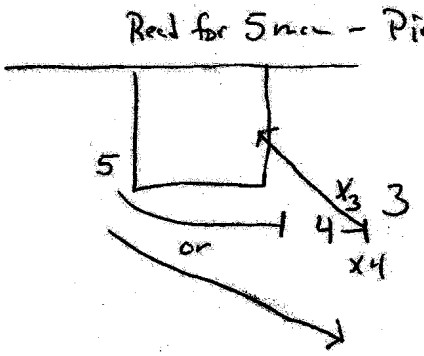
"Two options for 5 man"

(Come behind the 4 man slip for Reverse)



Spread Pick-N-Roll offense

"Bigs must understand when to slip and when to set the screen."



"When you set a person open, you can't let the defense back into the play. Make them pay."

Difficult Defensive Situations

(1) Getting back in transition and matching up.

(2) Constantly closing out

(3) Getting broken down by dribble drive.

"Make them pay, when they're scrambling"

(Don't Pick up the ball and hold it)

"You must know your personnel and how they perform best in the offense".

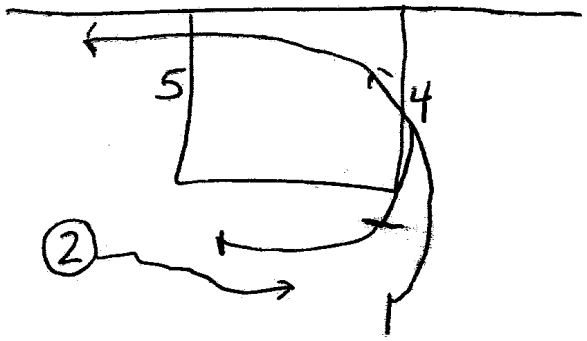
Spread Pick-N-Roll offense

"These offense is a point A to point B offense. You must read and play the game of basketball!"

US. Aggressive Jump-outs

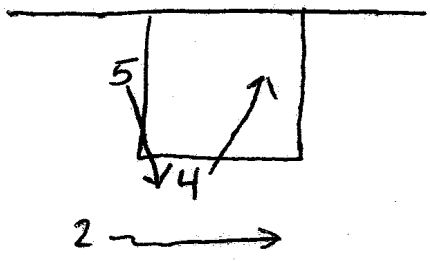
He called it "Two"

Look for Lob / then Pick-N-Roll



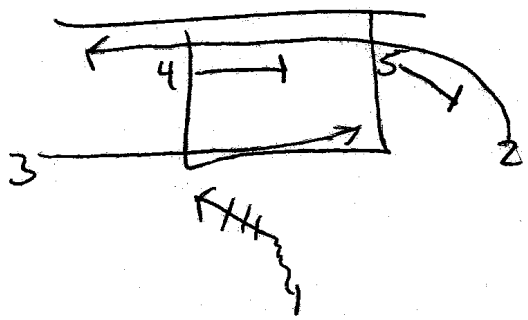
3

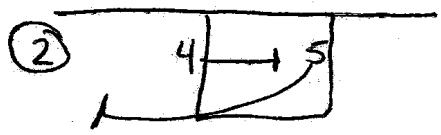
Roll and Replace Action



"If a team is jumping out hard, try to make their big guard a screen before your pick-N-Roll."

(What to do to disguise those two actions)

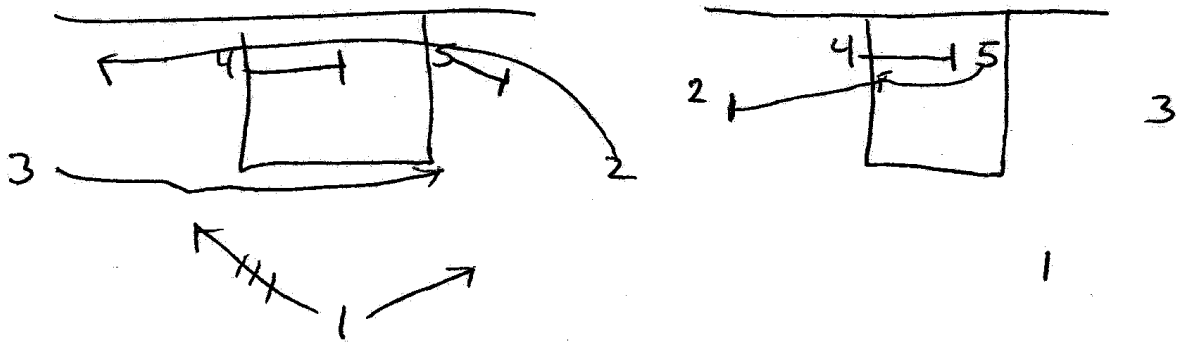




(Now into Either action)

Spread Pick-N-Roll offense

Different Look"

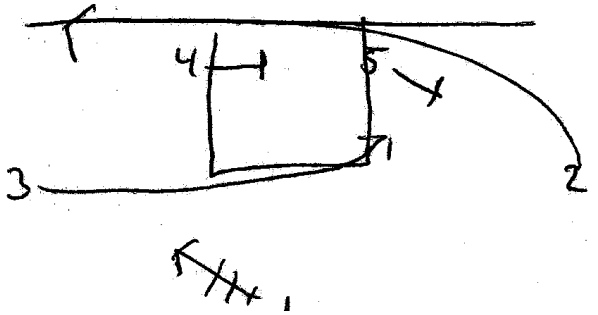


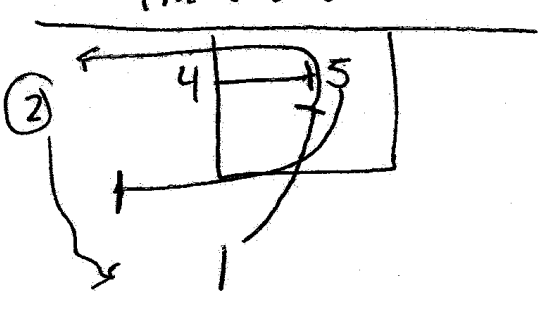


"This a good play to run against a "Big" that doesn't handle screens very well"

"Little to Big screen"

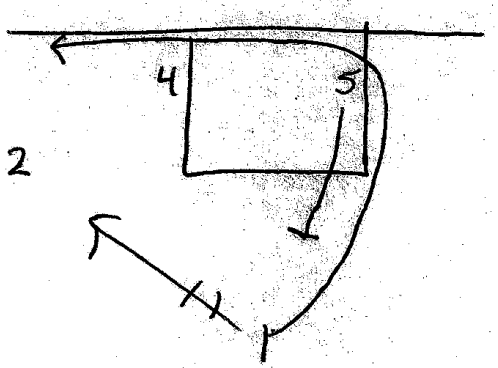
1 man sets screen for 5 man
4 man sets screen for 1 man

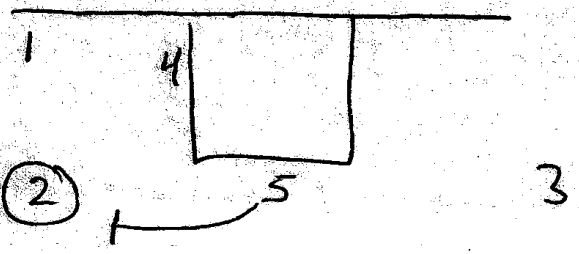


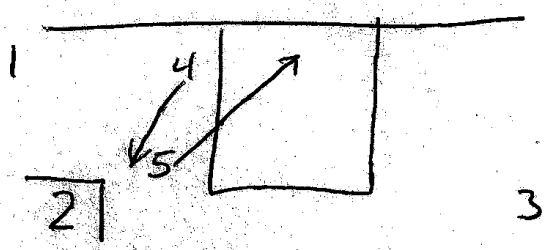


Spread Pick-N-Roll Offense

US Constant Trapping

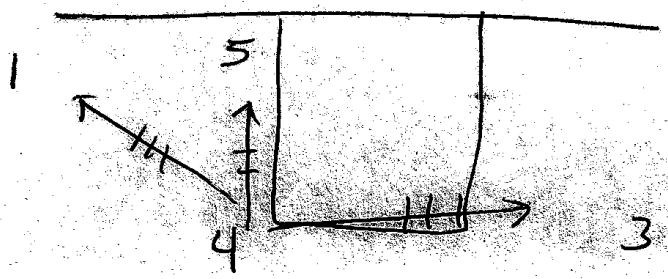






(5 man Rolls to basket)
(4 man fills in for ball flash)

"Never pass to the roll guy out of a trap"

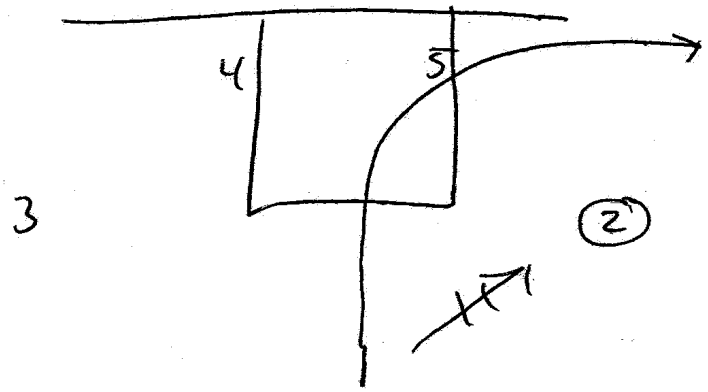


Spread Pick-N-Roll offense

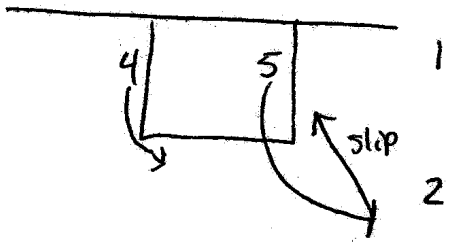
In college - we get alot of hard trapping or switching. Teams that are very aggressive defensively are easier to take advantage of. "

Both "Bigs" up high

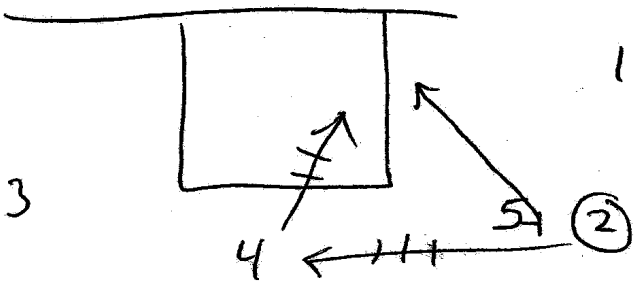
"No screen from "Big"



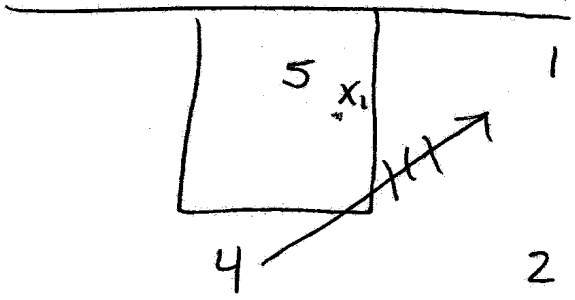
"vs. "Trap"



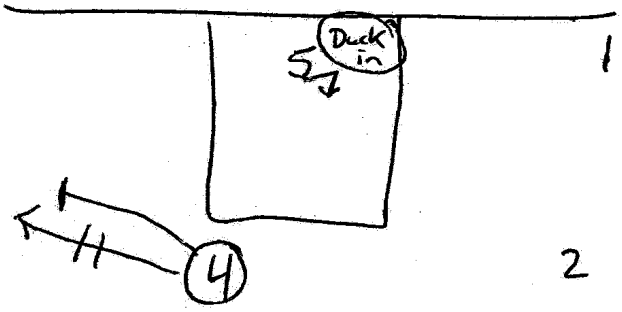
vs "Trap"



If Iman's defender cheats



"If you don't hit 5 or 1"



Back right into the offense.

Spread Pick-N-Roll offense

(352) - 375 - 4683 Ext. 4200

Matt McCall

Questions

What is your point guards progression when he's coming off the ball screen? What is the first thing he's looks for and what's the secnd?

(1) hit the open guy off the screen

first thing - how is the screeners man playing?
Is he showing or Is he back

opposite post's man - hugging his man / Roll open

opposite post man - cheating his man / Look at Duck-in

3/24/07

Bobby Huggins – Open Post

Spacing:

- 15 to 17 feet
- Far enough away that one defender can't guard two
- Close enough to make direct passes, so shooter can catch and shoot in flow
    - Bad passes lead to bad shots

It's like training a dog… to run and sit. If players don't cut hard in practice, they run. If they don't cut hard in a game, they sit.

Defense

- Play passing lanes
- Do not deny passes to wing. Allow pass to wing, then deny pass to middle
- SPRINT to help, not slide (it's faster)

Screening

- Butt points to ball or basket
- Best shooters should screen
- Poor shooters should get screened and cut to basket

Point passes to Wing

- Basket cut
- Screen away (butt pointing to ball or basket)
- Go to the ball
    - Outside handoff
    - Inside handoff
    - Ballscreen

Cutting

- Cut all the way to rim then open up to see the ball (possible pass, rebound, etc.)
- **Minimize steps**
    - Precise angles
    - Offensively and defensively
    - Get to the ball – get to the basket

Swing ball frequently to make help D work. Passing back to where the ball came from makes it easy on the D.

Keep cutting through until the post player gets good position.

Screening

- When screening away, use arm to pull cutter through to the basket, then flash back to the ball. **Don't hold the screen to long.**
- GREAT PLAY: If they switch, run a **switch cut**, which means after getting the screen, the cutter takes a step to the basket, but then turns and screens for the screener, who cuts to the basket. This second screener will not show to the ball. Can also back cut before screen.

Pass and go to the ball

- If defender is laying off the ball, inside handoff and roll. Natural reaction for ball defender to help on handoff, leaving player wide open
- Outside handoff – pause to read D
    - dribble to draw other defender and screener rolling
    - stay behind and shoot
- Ballscreen and drag – read the help and get it to the open player. It's important for player who's defender is helping to drag away to make it harder for the defender to recover

Options

- Run Open until post player gets into post, then swing it and get a Flex cut
- Run Open until a certain player is in short corner, then run Shuffle Cut (screen for wing who basket cuts)

Post Players

- Read defender and look to post each time through.
    - If you don't get the ball, look to backscreen
- Ball screen

3 on 3

- Keep it on one side and work through various options.
    - Mostly screen away
    - Ball screens
    - Handoffs

Offensive rebounding

- Send three or four. PG always back on D
- Tough to block out players coming in from perimeter
- Send 4 and 5 to long side of rim

Movement

- Tell players they cannot shoot until we've made 6 (or whatever number) passes… UNLESS you have a lay-up

If Defense lays off a player, have that player ball screen

Number Cuts:

1. Back Cut
2. Screen Away
3. Basket Cut
4. Diagonal Screen
5. Back Screen

Other options: UCLA Cut, Flex, etc.

Transition OFFENSE - Bob Hurley, St Anthony's

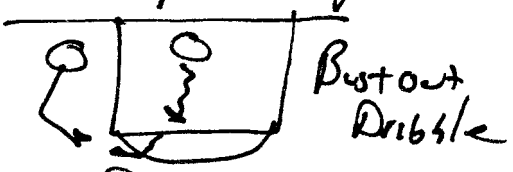
Run OFF

1. Made FG
2. Misses
3. Steals

Transition Rule
- whoever gets Steal, pushes the ball up the floor others fill the lanes
- always want to Start the ball when get a steal
- if not comfortable, dribble up Sideline + look ahead

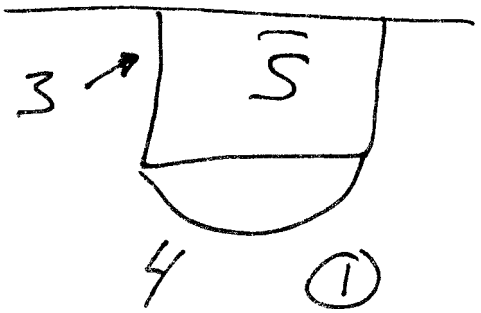
BUST OUT

- Player who got rebound, dribbles ball up the floor looking to pass ahead, speeds up Break



Get to Spots Quickly

- 1st 3 steps from defense to offense are most important
- Most players always pause before going to offense



Spots As Quick As Possible

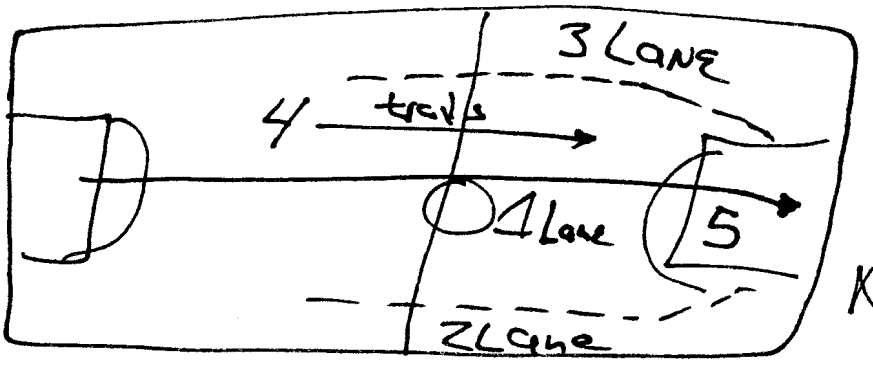
Pass the Ball Ahead

- always pass ahead to player in Scoring AREA

Rebound Break

Important

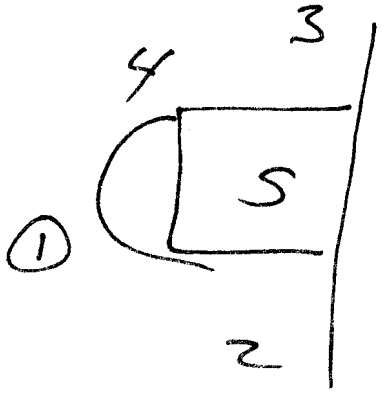
- Both Guards and Forward ca- bring ball up floor
- Others Fill Spots
- No Set #1, #2, #3 ⇒ Just Go + fill



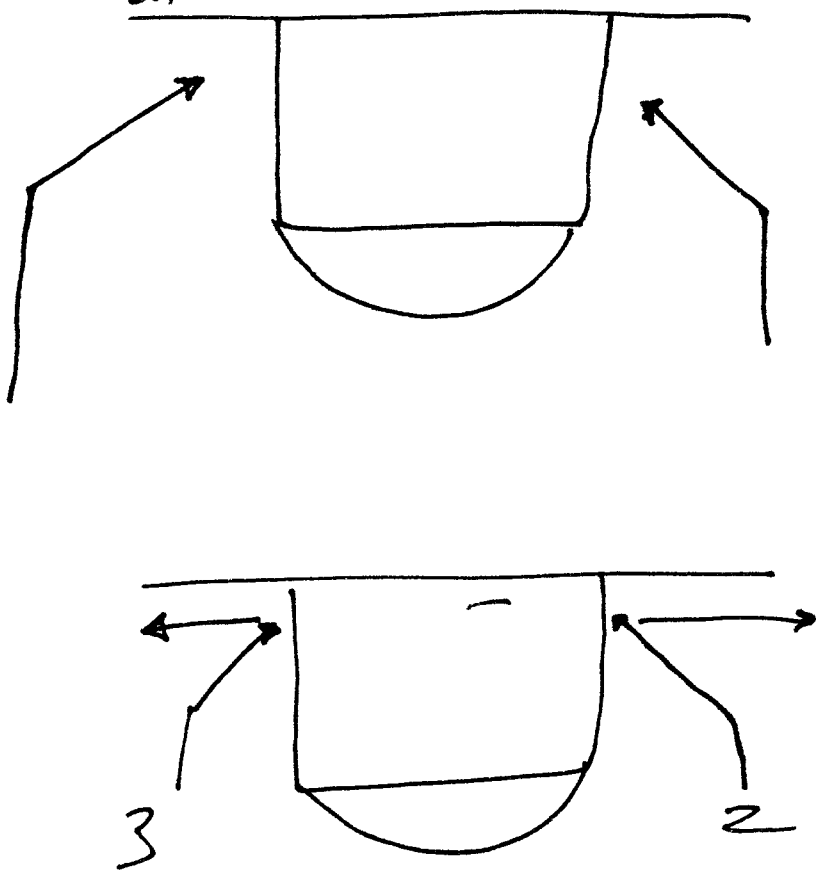
Fill Lanes + Spots

No Set Positions

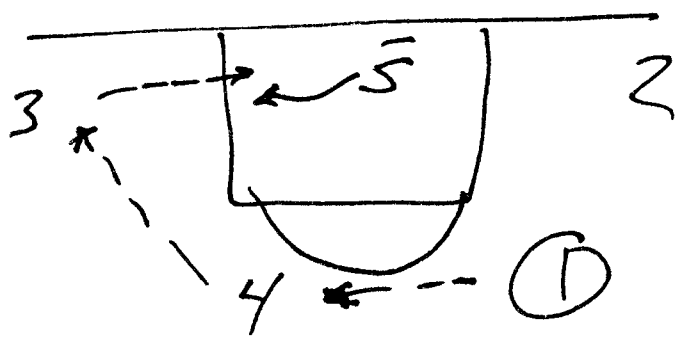
End Break In



a) Finish Break + Tha Float to Corners



b) Reverse the Ball + Go Inside



Transition off Miss

Doesn't Matter who is the Pt ⇒ Bust Out + other Fill Lane

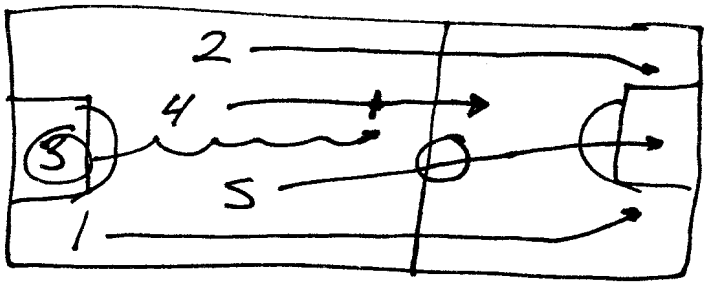
1st player - is Middle

2nd + 3rd player - Fill Lanes

1st Post → Rush Down Middle to Basket

2nd Post → is trailer

Note: Incentive for Posts to Move + Run floor



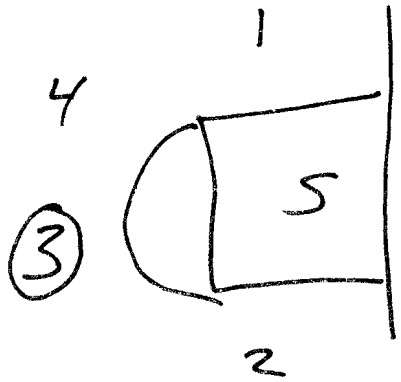
Sprint to Spots

Bust Out Dribble

#1, #2, #3 ca- bring up floor

#4 → ca- Bust out, look to pass ahead

#5 → one dribble, + the outlet to #1

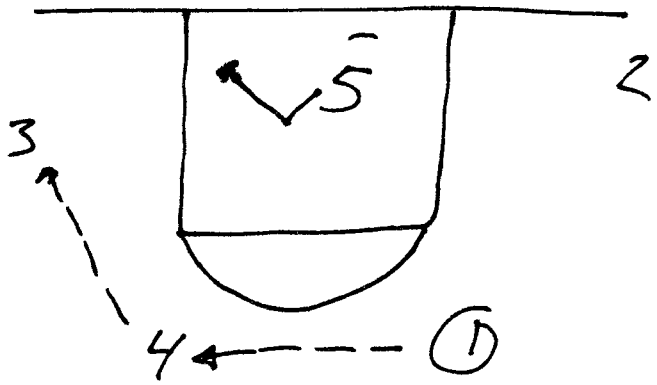


End of Break

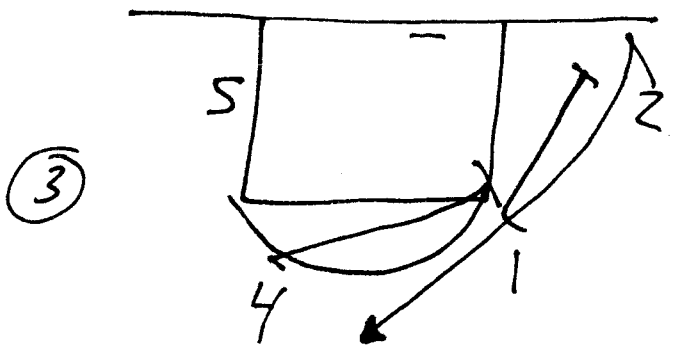
(Hurley)

Quick 2 Set Play off Transition

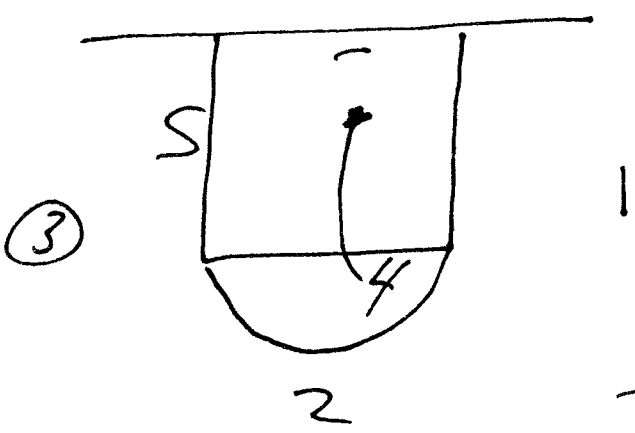
Motion 2 Screens for 2 players



Set play for the Transition
for Quick 3pt Shot
for #2



Stagger Screens Away
#2 Must Setup, then come off
Staggered Screens



4 is often Open
4 'slips' or Dives to Basket
1 Flares to Wing

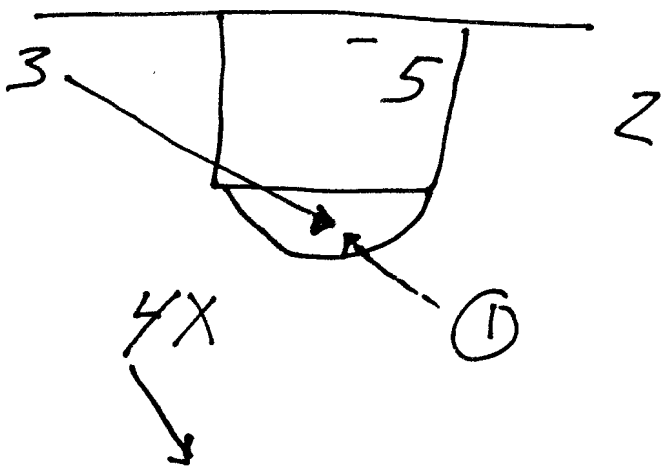
If No Shot ⇒ Reverse Ball
into motion

(Hurley)

Optica = If Trailer is Denied

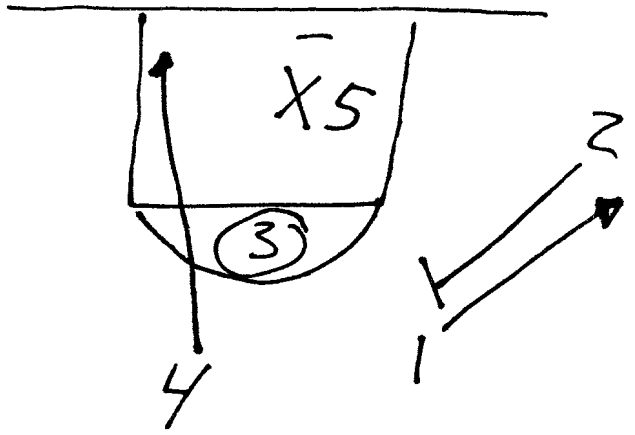
Can run out of Quick 2, if trailer is denied

a)



If trailer is Denied
4 steps Back 3 flashes Hard to free the Lane

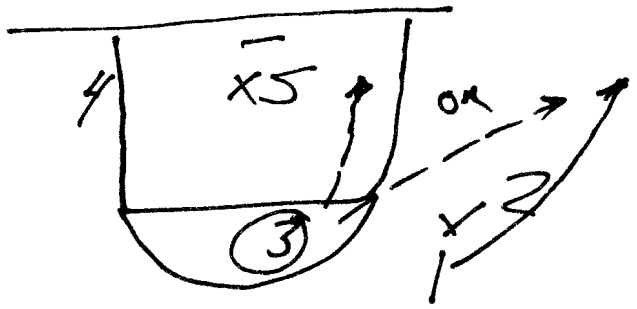
b)



4 Dives hard to Basket, May Slip 'handoff' to 4 or Dive

2 Fade Screens for #1

c)



1st Optica → Seal Defender in low Post

2nd Optica → Fade Screen to #1 for Slot

Pressure Releases in Transition:

1. 4 has trailer
2. 3 flash Hard

← Important, when Wings are denied

Hurley)

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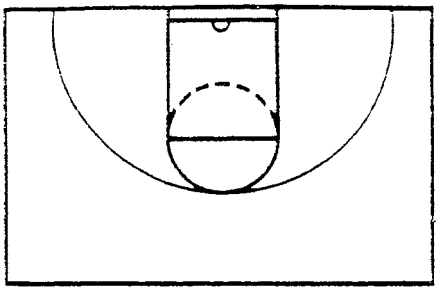
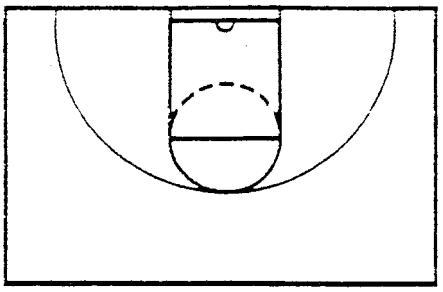
CLINIC

DATE Bob Huntley

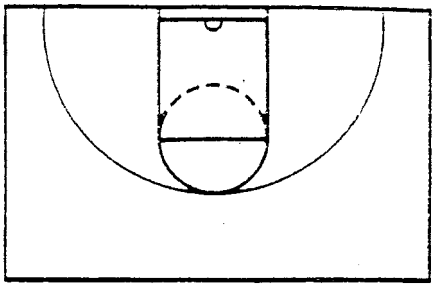
(1)

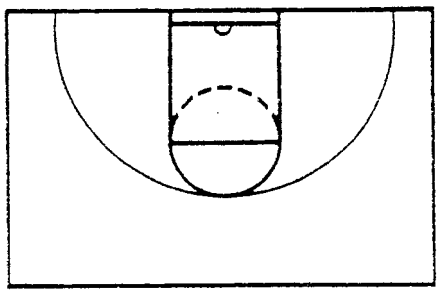


NOTES Max: Staff
Facilities
Fit practice to team / style of play

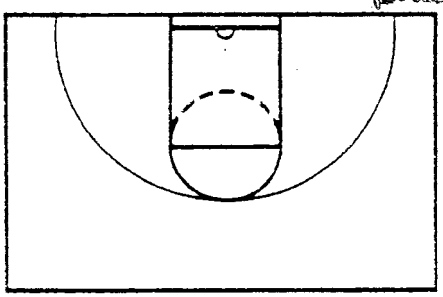


Players resp for 2 things ⇒ enthusiastic
Correct mistakes
Invite teachers to practice
Blow whistle point to sideline - last person there = 10 push ups

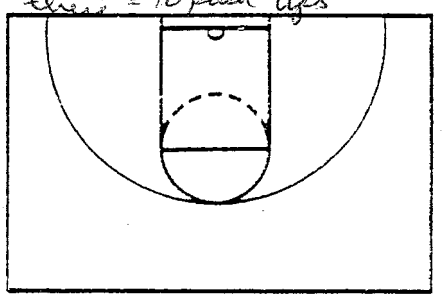




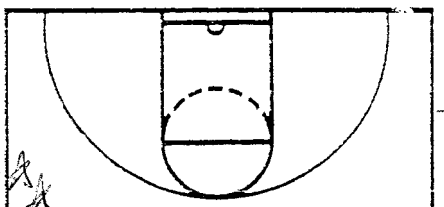
NOTES First 15 mins. of Practice ⇒ say something Positive about each kid



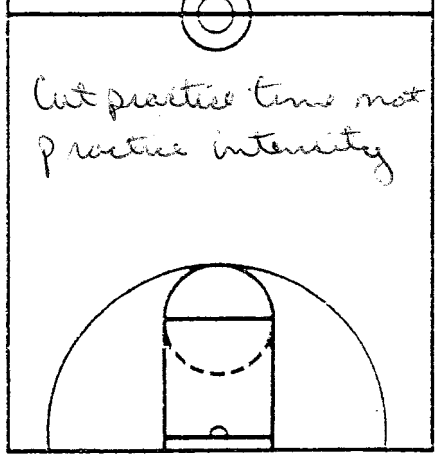
Senior resp for most of practice
Att Hard & easy part of practice



Drills are competitive
or a winner (shoot & lose)
Write practice down



1) Practice to get better
2) Practice for opponent

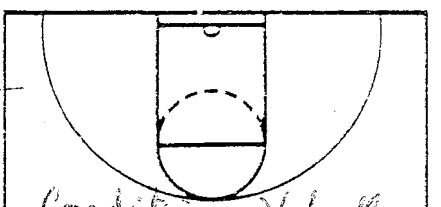


Cut practice time not practice intensity

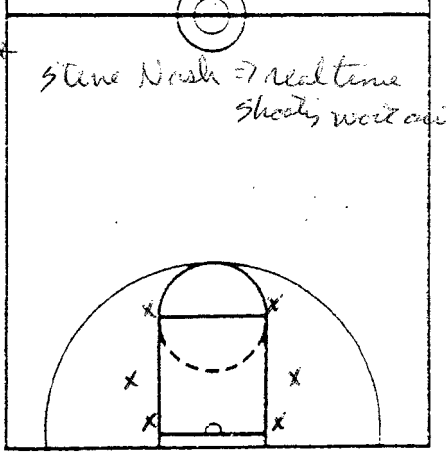
NOTES
Special Sit

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

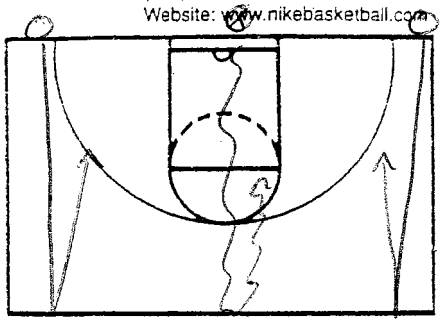
Nike, Inc.
Corporate Headquarters
One Bowerman Drive
Beaverton, OR 97005
(503) 671-6453
Website: www.nikebasketball.com

Nike Championship Clinic Headquarters
5645 Woodsmore Drive
Solon, OH 44139
Clinic hotline: (503) 671-3041
Website: www.cbbconline.com

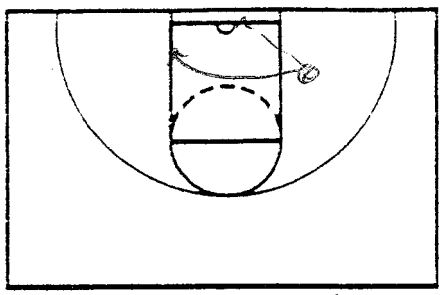
CLINIC

DATE Bob Hurley

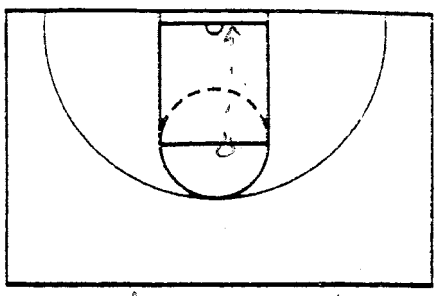
(2)



NOTES 4 min
Pass R/L or middle
Score

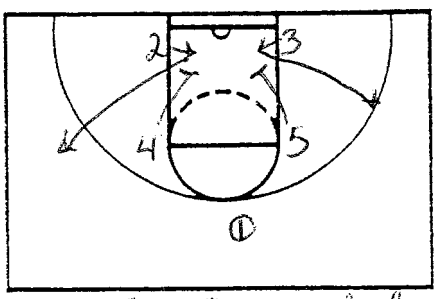


Superman → pass ball
hand off glass → across
lane → inside pivot
fake outlet

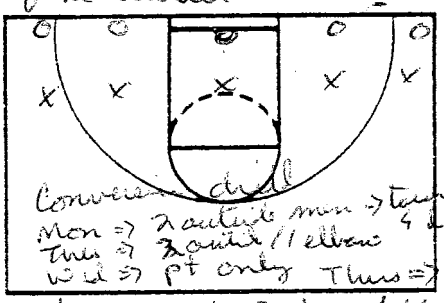


Underhand toss → lay in
or finish → [illegible]
Taps / rips

Rip - rip ball
out of air
power up

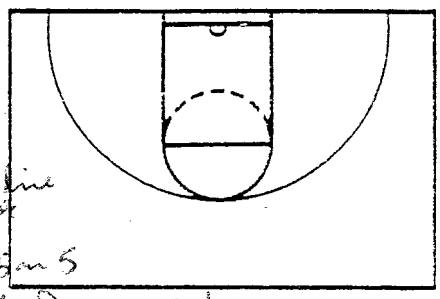


NOTES 5 on 5 → one ball
0 off → no dribble
0 6 passes = 1 pt
0 Post feed = 1 pt
Shoot & Score = 2 pt



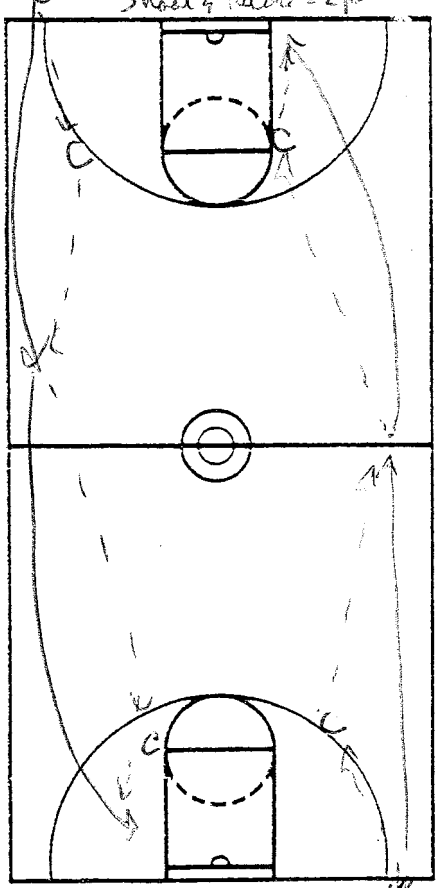
Conversion drill
Mon → 2 outside man → top line
Tues → 2 point / elbow
Wed → pt only Thurs → 5 on 5

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

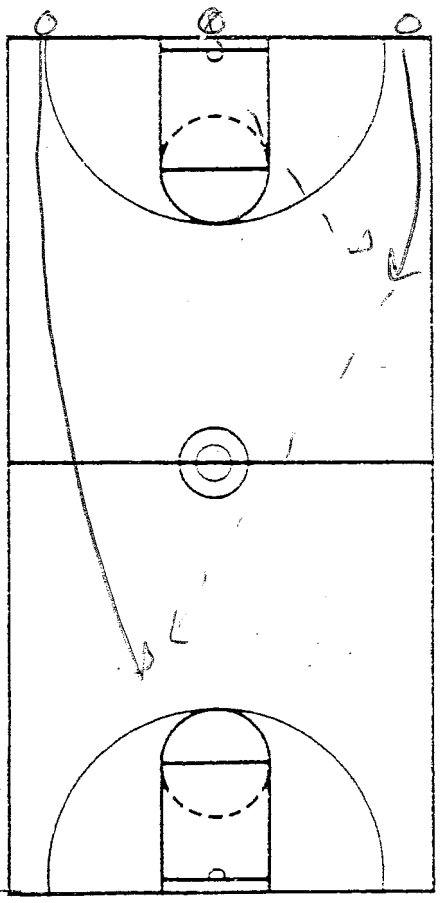


NOTES
2 min → 80 layups
2 balls in each line

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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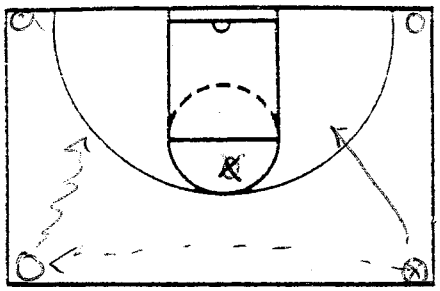
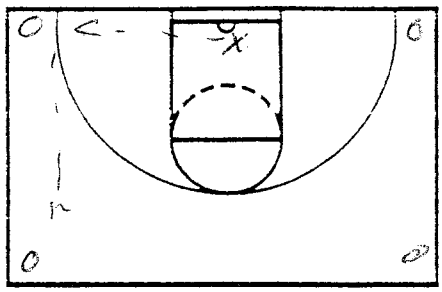
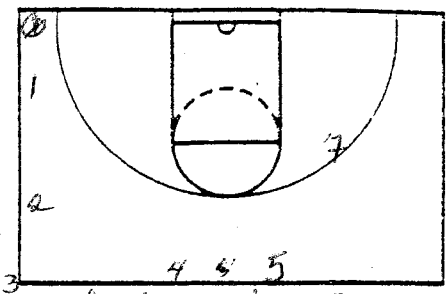
CLINIC

DATE Beth Hindy

(3)



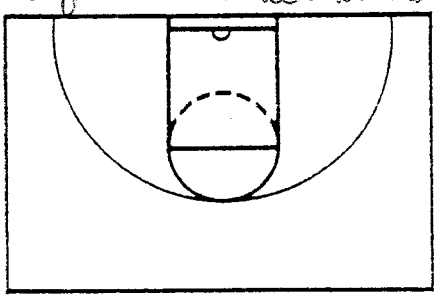


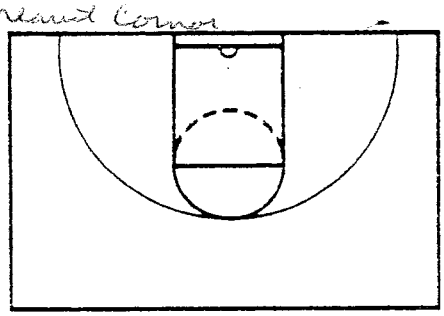


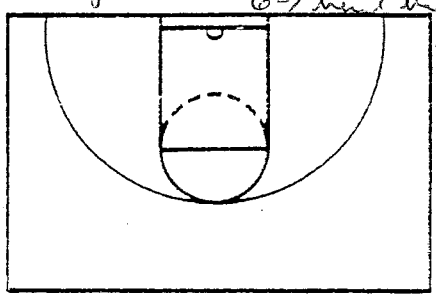
2on1

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







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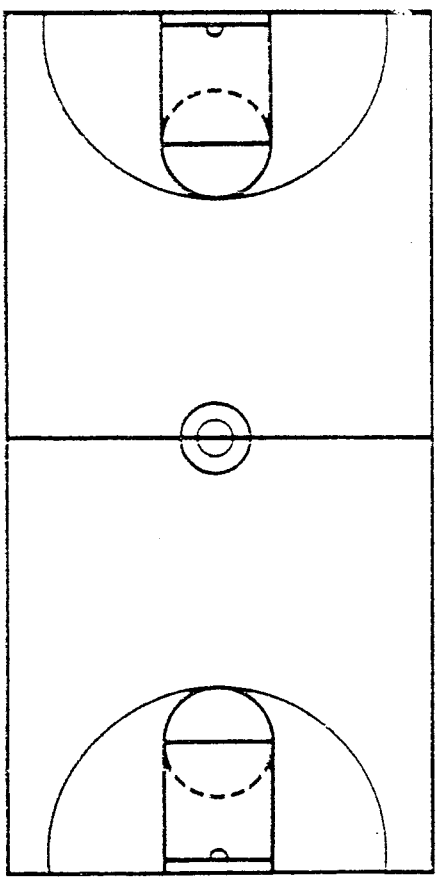

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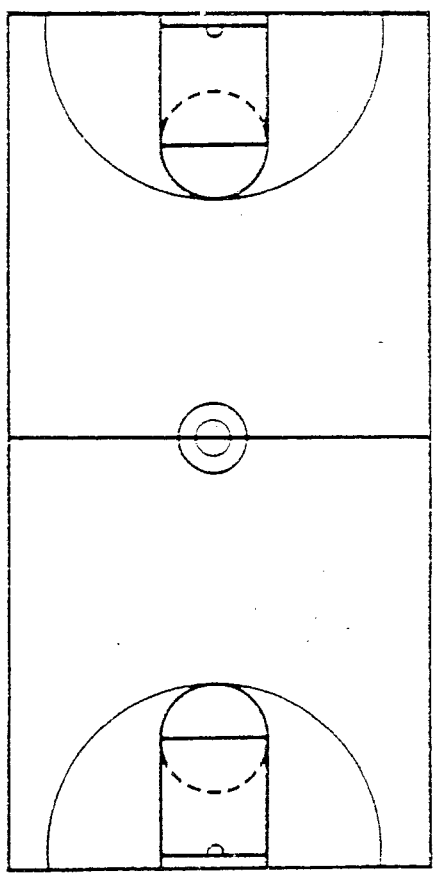
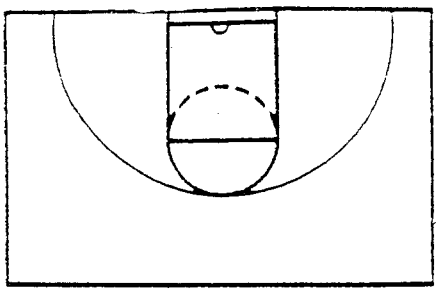
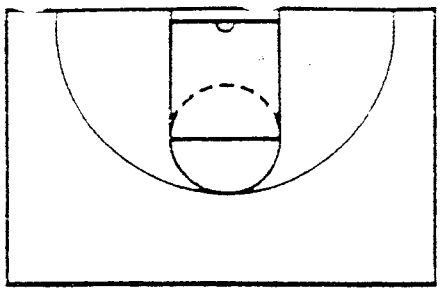
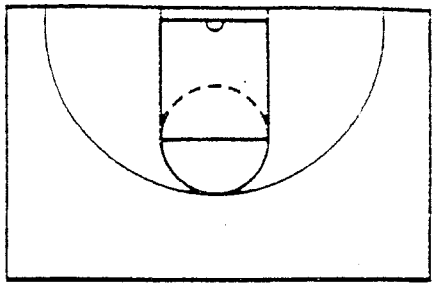


CLINIC
DATE Bob Hurley
Defense

(1)







NOTES 8 Station - 8 min

30 Seconds each station

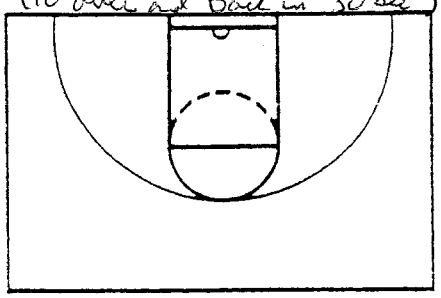
Station 1 ⇒ Defensive Slides (10 over and Back in 30 sec)

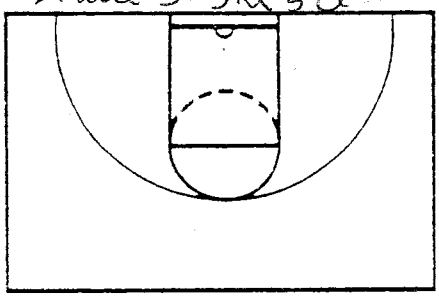
Station 2 Crab walk Ball fly Ball up
Station 3: Core
Station 4: Steps ups
Station 5: Skis sit -

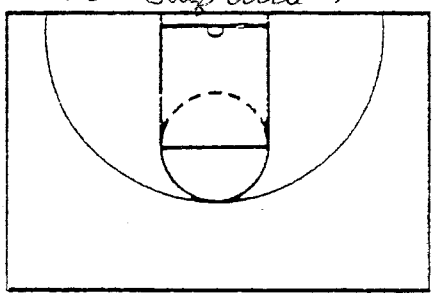
Station 6: Med ball ⇒ Squat Jump w/ ball over head

Station 7: Push ups or Basketball 1/2 rings

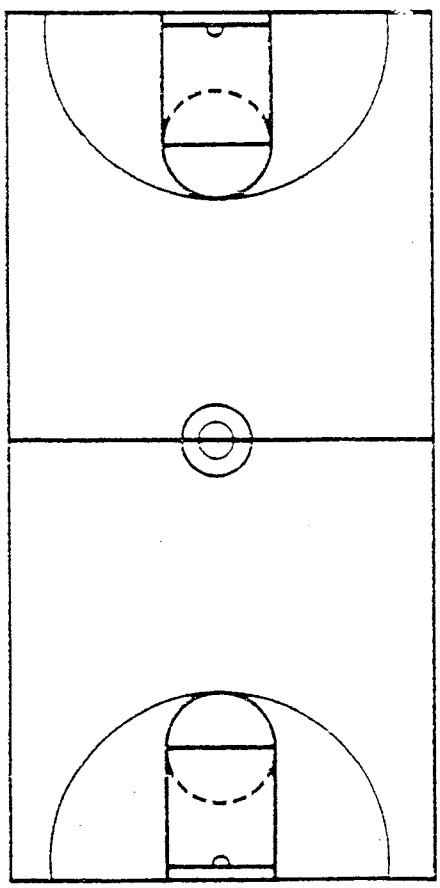
Station 8: Jump curls ⇒ slide F/B L/R





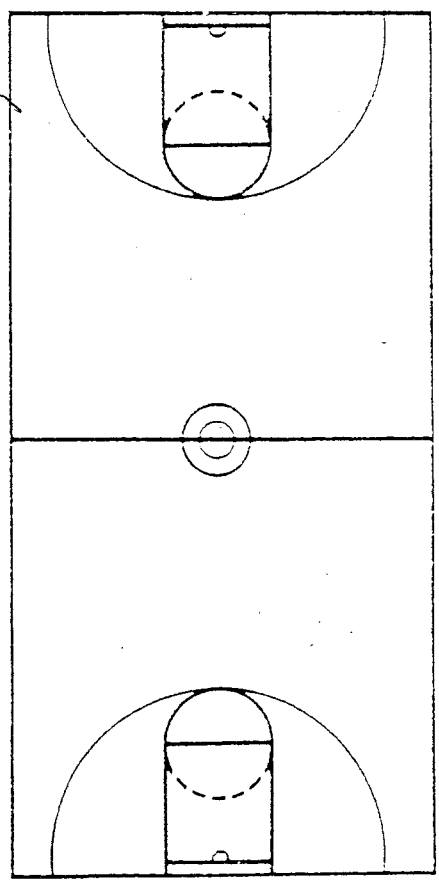


NOTES Most important for Basketball ⇒ Shoulder strength



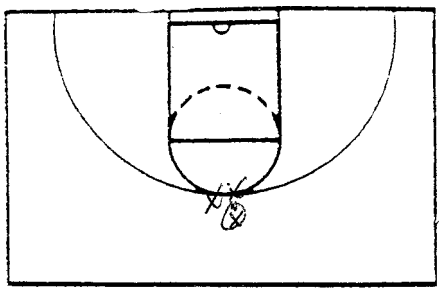
NOTES

Win Stat ⇒ no Condition
Charges drawn
lose ball
blockout
Deflections
Def rebound
Throw ahead
Contest shots - close out Hands up
Steals

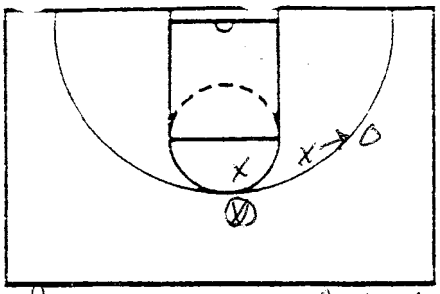


CLINIC
DATE Bob Hurley
Defense

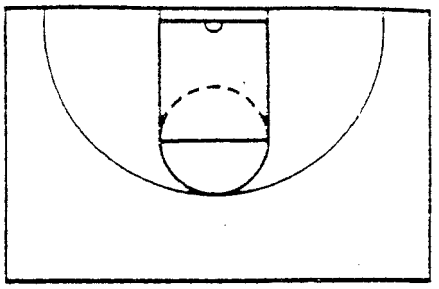
(2)



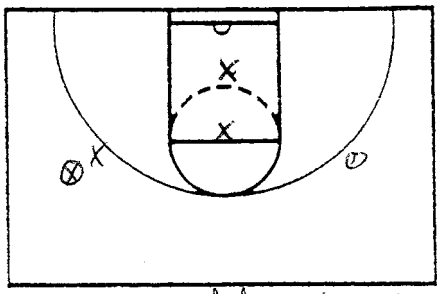
NOTES
Play shoulder in trap



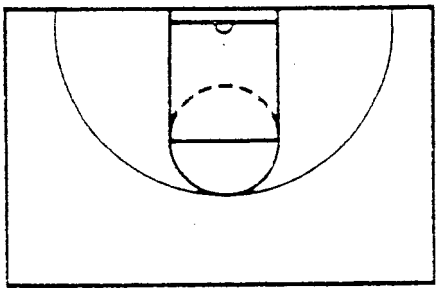
Recover on second hand.
When off second hand
touches ball



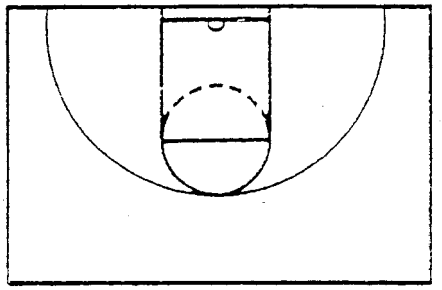
Deny ⇒ Reverse pass
Post pass
Pick up dribble

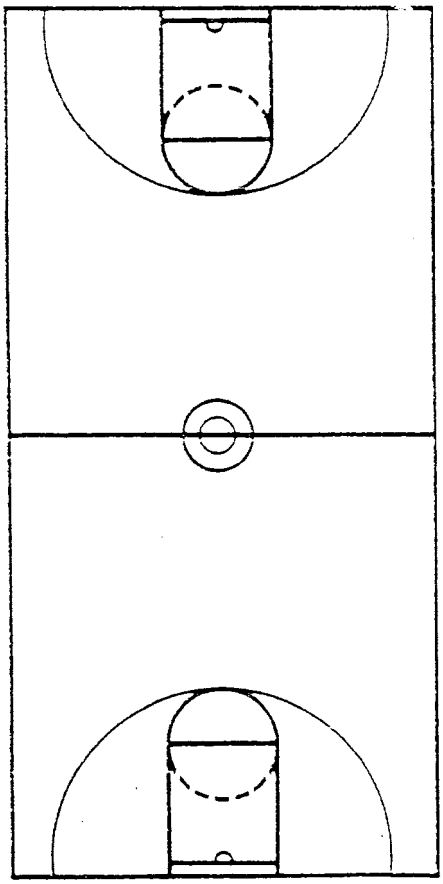


NOTES Help defense is at
front of rim



5 on 3 on ½ the court
Push ball side line / Basket



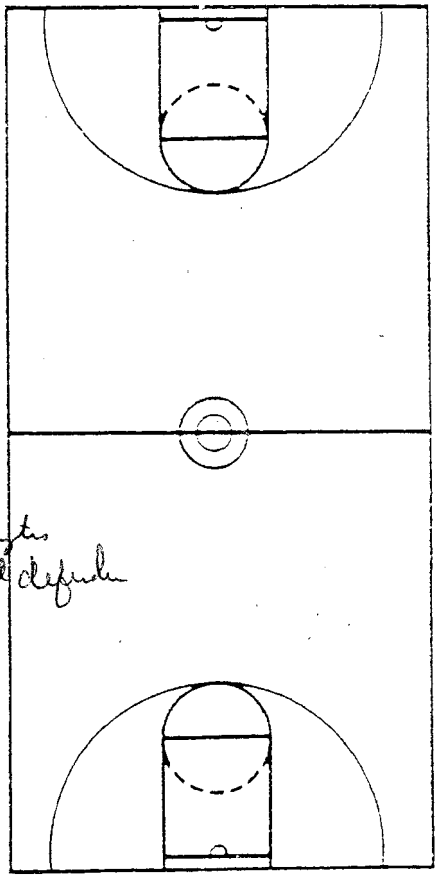


NOTES

1) Guard dribbler - Stance
Defense head lower than
off shoulders
Contain first dribble!

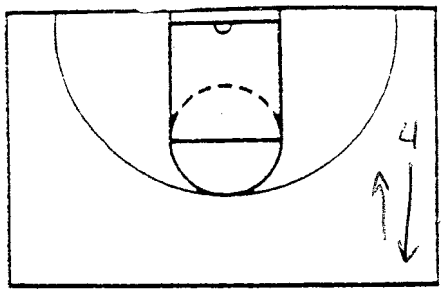
Keep ball out of middle
of court. Hands out
to sides on slides

Anytime 2 off players come
together ⇒ Trap! 2 inbounds
1 Basket defender



CLINIC
DATE Bob Nunley

(3)



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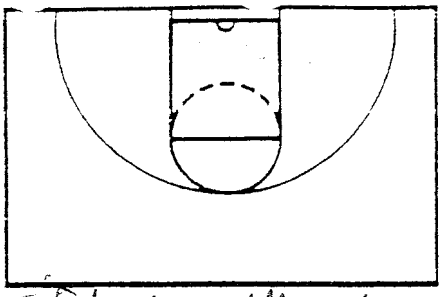
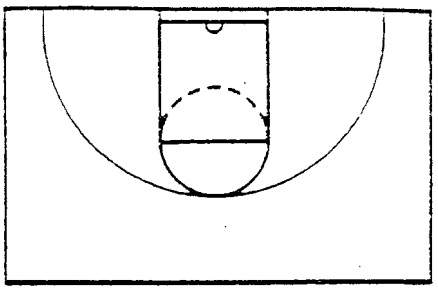
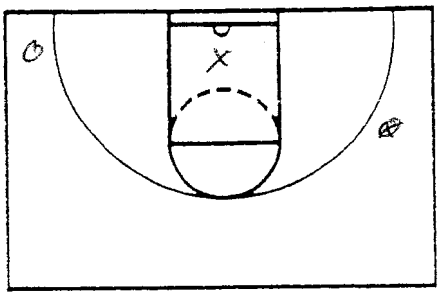


If beat middle ⇒ full Court dribble ⇒ Chase middle ⇒ Wolf

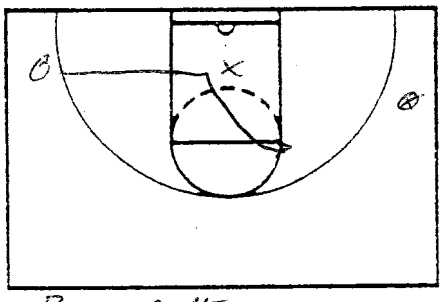


FC or ½ ⇒ on line up line

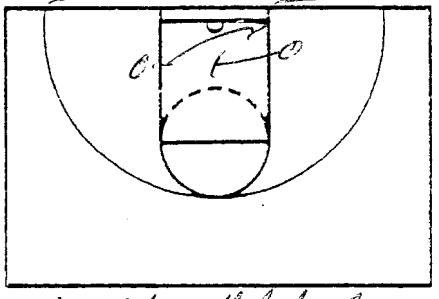
* Ball pressure solves problems



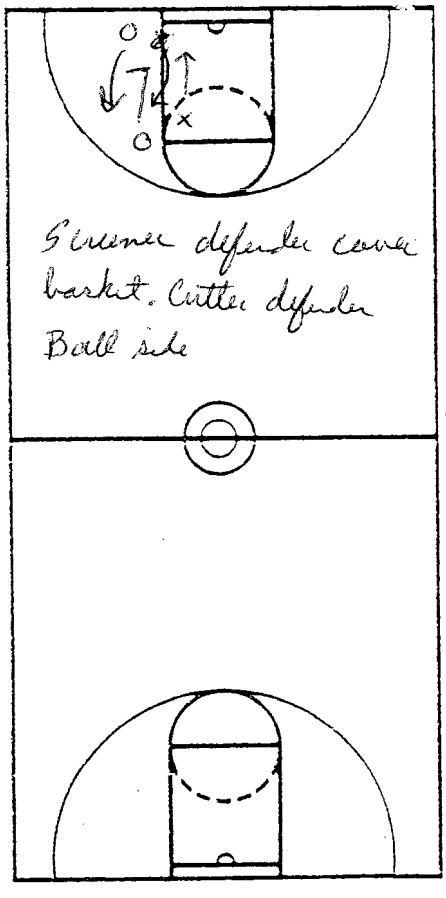
NOTES 2 passes away Sink to point of flat Triangle



Bump Cutter ⇒ no direct Pass.



Switch all lateral screens



Screener defender covers basket. Cutter defender Ball side

NOTES

Balance the floor - 2 Back 3 on glass (off)

Block out

When ball changes hands

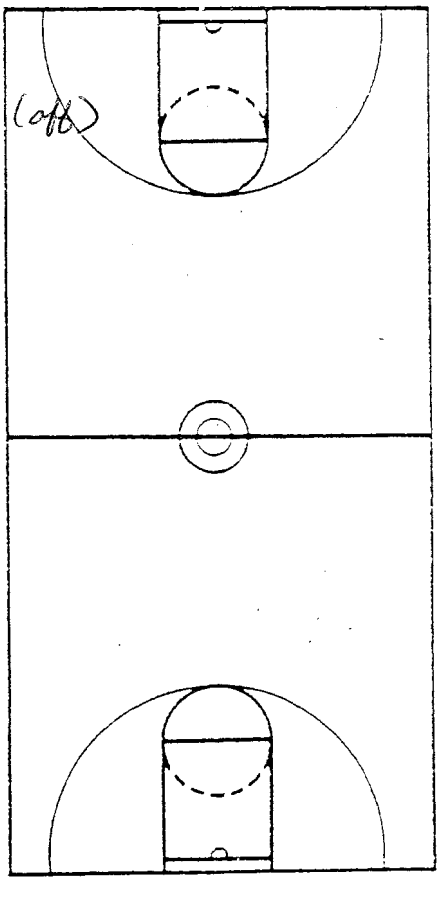
off ⇄ def 3 Quick steps

Every day ⇒ Press off

Green = funder

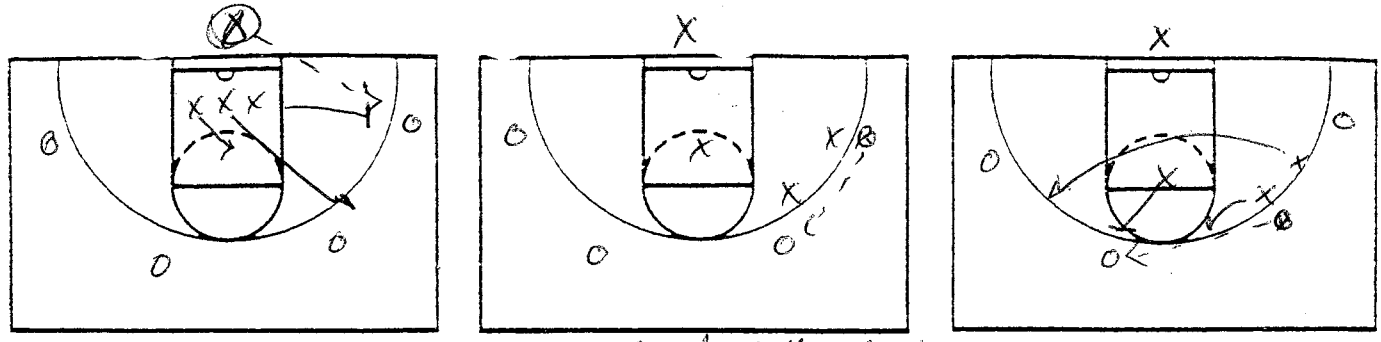
Yellow = contain on off

Red = lay up only

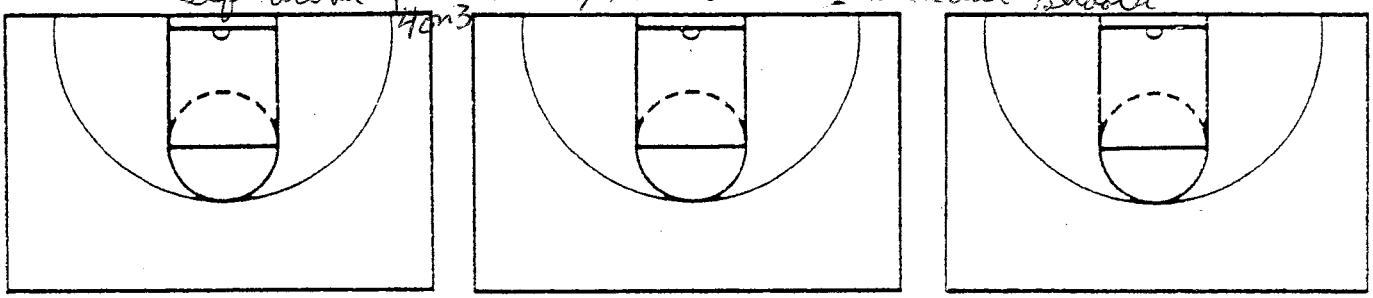


CLINIC
DATE Bob Hurley

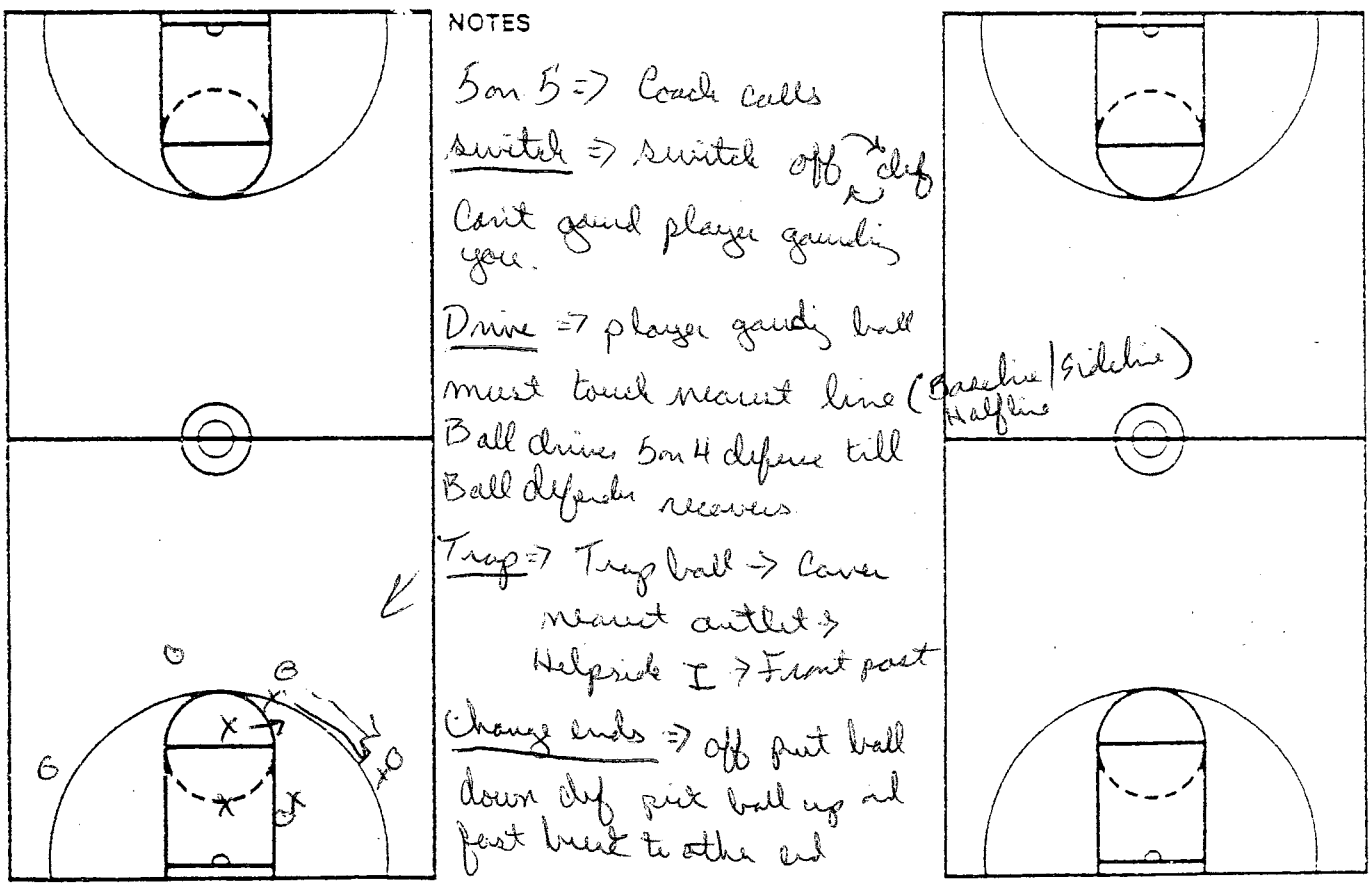
(3)



NOTES
4 on 3 => X can pass -> When Coach calls shoot
to any off. X's can't block out shooter
must block out everyone
Def weave - play like => X on baseline block out shooter



NOTES



NOTES

5 on 5 => Coach calls
Switch => switch off def
Can guard player guarding you.

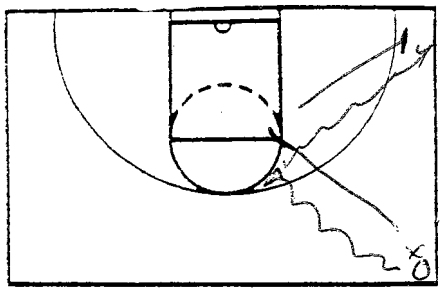
Drive => player guarding ball must touch nearest line (Baseline | Sideline | Halfline)
Ball drive 5 on 4 defense till Ball defender recovers

Trap => Trap ball -> Cover nearest outlet -> Helpside I -> Front post

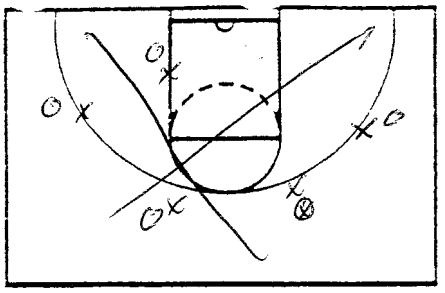
Change ends => off put ball down def pick ball up and fast break to other end

CLINIC
DATE Bob Hurley (4)

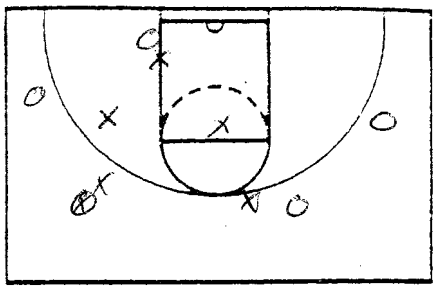
Mirror Drill

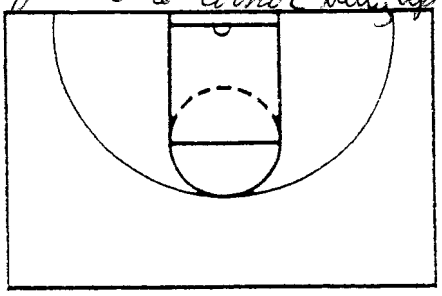


NOTES
X force O to elbow.
O pick up ball X belly up
X force O to corner belly up

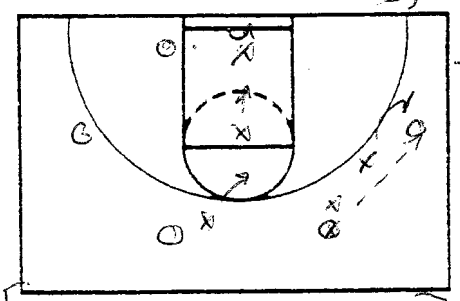


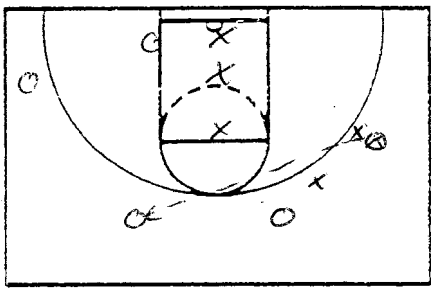
5 on 5 ⇒ Switch
Trap
Drive
Change Ends





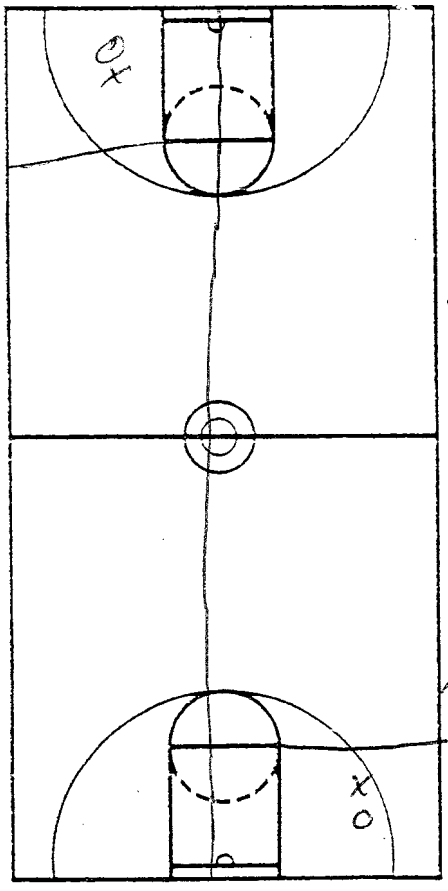
NOTES



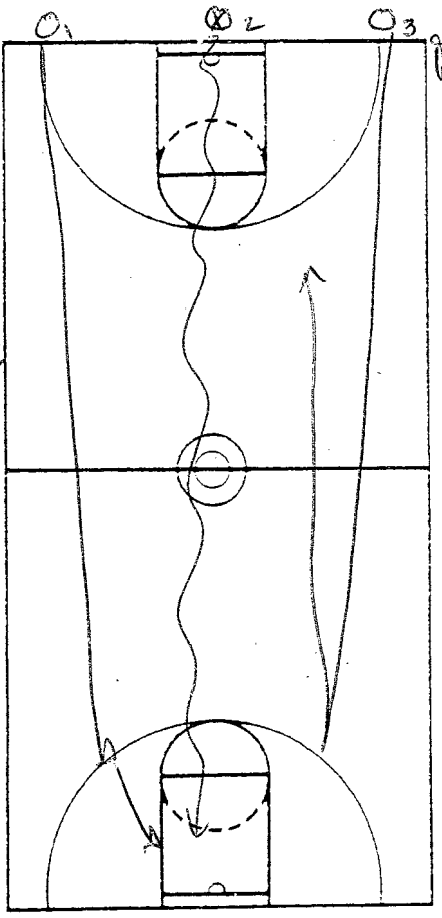


Switch all screens in back court

Off. Catch Ball



NOTES
Beat his ass
How many times turn ball. X look to turn / steal. No middle. ⇒ If X wins X gives up or if O beats X ⇒ O stays O
X stays X
X ↔ O switch



Duke Rush

O1 can't leave till O2 gets to ½ of O3 runs to 3 line and then O1 challenges O2 lay up. O1 gets rebound outlet to O3 for lay up. O1 stays out of bounds if O2 scores

HOOSIERS PRACTICE OBSERVATION

Head Coach: Boby Knight

Assistant: Den Dakich

Assistant: Rhon Phelling

Assistant: Creigh Hartman

Physio: Tim Garl

Strength & Conditioning:Frank Ekstein

Bloomington, 11.11 - 17.11.1996.

INDIANA HOOSIERS ROSTER

55	Haris Mujezinovich	senior IV	207	centar
32	Roby Egars	junior III	208	power forward
21	Richard Mendelwille	junior III	213	centar
45	Andre Paterson	junior III	204	power forward
3	Charlly Miller	junior III	200	wing
5	Neal Reed	junior III	192	guard
33	Larry Richardson	freshman	204	wing
40	Jason Collier	freshman	213	centar
25	A.J. Gayton	freshman	187	guard
12	Luck Himenez	freshman	192	guard
24	Michael Louis	freshman	186	guard

Preparation for game against Connecticat

11. 11.1996	MONDAY	15:10

5'	SHOT	
9'	Guards:	Centars:
	2-0 SHOT/FAKE	HP PENETRATION
1'	Coach COMMENTS	
8'/	2-1 ½ Help & Recover	
	Guards:	Centars:
	1+1-1+C	1-1 + C
11'	Guards the same	3-3 + 2 C
6'	5-5 ½ help & recover	
4'	5-5 ½ the same but offense san score – no dribble	
6	5-5 ½ help and recover	
6'	2-2 + 1 P&R defense	
WB		
7'	5-5 ½ start from ¾ of court.4 sec in offense to finish	
6'/	5-5 ½ offense vs m2m defense	
WB		
14'	5-5 1/1 offense vs press with corrector and trapping.	
WB		
8'	5-5 1/1 offese vs press and traping	
WB		
13'	5-5 1/1 offense vs zone press 2-2-1	
WB		
8'	Loocker room	
10'	shoot	

12.11.1996 TUESDAY 15:20

13'	SHOT	
8'	Guards: 2-0 +Coach	Centars: 2-0+2Managers With 2 BALLS Down pick
5'	COACH CORRECT	
22'	2-2+C Help & Recover	3-3 +C
7'	3-3 1/2 G+2 Cetars	2-2 Guards +C Middle P&R
WB		
4'	2-1 ½ Help & Recover	
8'	5-5 1/2 M2M - no dribble	
5'	5-5 ½	
4'	5-4 1/2 Defense = BOX , Offense =one dribble – PERIMETER players only	
WB		
8'	5-5 +3 1/1 Defense=PRESS With corrector, in front court 5-5 M2M	
4'	5-5 +3 1/1 THE SAME BUT AFTER FT	
WB		
11'	5-5 +3 1/1 THE SAME	
WB		
6'	5-5 1/1 Offense VS Zone Press 2-2-1+ 1Conv	
4'	5-5 1/1 PRESS	
3'	5-5 1/1 Offense VS PRESS CORRECT	
3'	5-5 1/2 +1 Conv M2M	

13.11.1996 WEDNESDAY 15:05

10'	SHOT	
7'	Guards: 1-0 PENETRATE/JUMPER DIFF TECHN	Centars: 1-1 LP
7'	LOOCKER ROOM	
3'	3-0 X 2 1/1	
4'	5-0 1/1 3-2 BACK. 5-0 Transition TO SET O	
2'	5-5 1/1 ALL UNDER BASKET. Coach THROWS Defense MUST Rebound AND FB	
4'	5-5 1/1 PRESSING	
6'	5-5 1/1 4 CON-COMMUNICATE	
WB		
7'	5-5 1/1 D=PRESS With /Corrector FROM FT	
7'	5-5 1/1 Offense VS Zone Press 2-2-1	
5'	5-5 1/1 +Manager WHICH CAN Trap .Offense VS Zone Press 2-2-1 WITH 3 Guards. Guard INTRODUCE.	
3'	5-5 1/1+Manager Defense = PRESS With CORRECTOR. Managers PRESSES INTRODUCER	
WB		
25'	5-5 1/2 SETS IN Ofense. Influence ball by side	
WB		
7'	5-5 1/2 M2M + Con	
5'	5-5 1/2 BOX Offense vs M2M	
13'	5-5 1/2 M2M TRIANGLE	
FT		

14.11. 1996 THURSDAY 15:14

5'	SHOT	
21'	LOCKER ROOM	
8'	Guards : 1-0+2M +C	Centars: 2-0 SHOT+R +PASS
	USE BASE LINE STAGGER	
5'	COACH CORRECT	
41'	5-5 1/2 + CONV M2M TANDEMS IN/OUT	
WB		
10'	5-5 1/2 ZONE D. USE SHOT FAKE AND PASSING FAKES	
7'	5-5 1/1 O VS ZP 2-2-1	
3'	5-5 1/1 O VS PRESSING AND CORRECT	
	Travel to Inianopolis tour after practice	

15.11.1996 FRIDAY GAME DAY
Black coaches association tournament Indianopolis
Game # 1: Connecticat – Hoosiers 18:00

16.11.1996 SATURDAY DAY OFF

17.11.1996 SUNDAY Morning 9:30 GAME DAY

60' VIDEO Connecticat - Indiana

4' ROPE/BALLHANDLING/SHOT

4' 5-0=3-2 1/1

5' 5-5 1/2 M2M BASIC FLARE

WB

23' 5-5 1/2 M2M BASIC TRIANGLE.GUARDS ZONE OF RESPENSIBILITIES IS FT AND PERIMETER.

WB

10' 5-5 ½ M2M BE PATIENT IN O 5-6 PASSES

WB

2' 5-5 1/2 M2M

WB

BASKETBALL NOTES

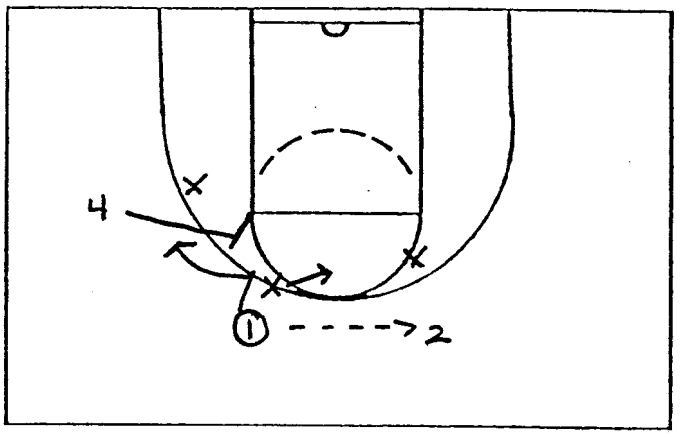
Coach Brad Brownell

MOTION IDEAS vs HELPSIDE (SAG) "D"

GENERAL THOUGHTS - MOVE THE DEFENSE

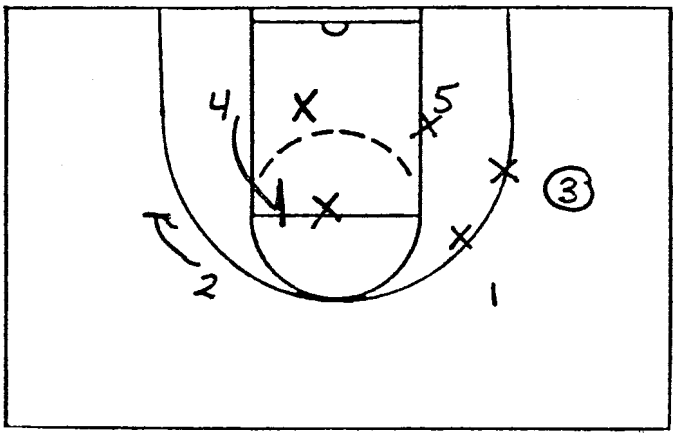
* BALL REVERSAL
* PLAYER MOVEMENT
* EARLY OFFENSE - FLOW INTO MOTION ACTIONS OUT OF TRANSITION

1. USE FLARE SCREENS - DEFENSE USUALLY JUMPS HARD TO BALL



1. FLARE SCREEN

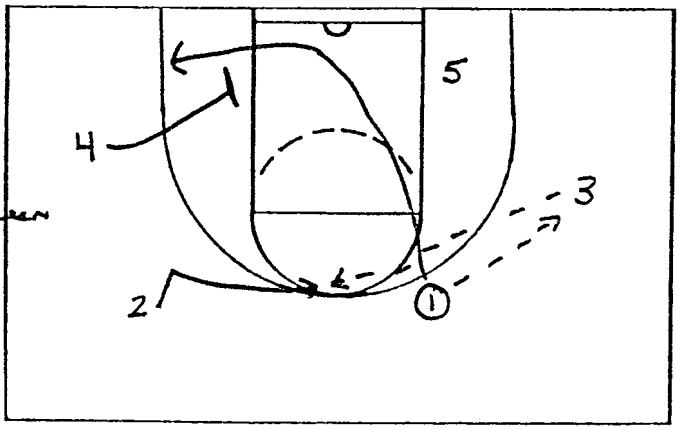
2. SCREEN IN FOR CROSSCOURT PASS
   SAME PRINCIPLE DEFENSE HELPSIDE



2. SCREEN IN - Skip PASS

3. DOWNSCREEN (SCREEN IN) CUTTERS COMING THROUGH TO HELPSIDE

* Could also use misdirection here and start towards the 1-4 Downscreen but have 2 Bring ball back to 3 off 5 man's FLARE SCREEN



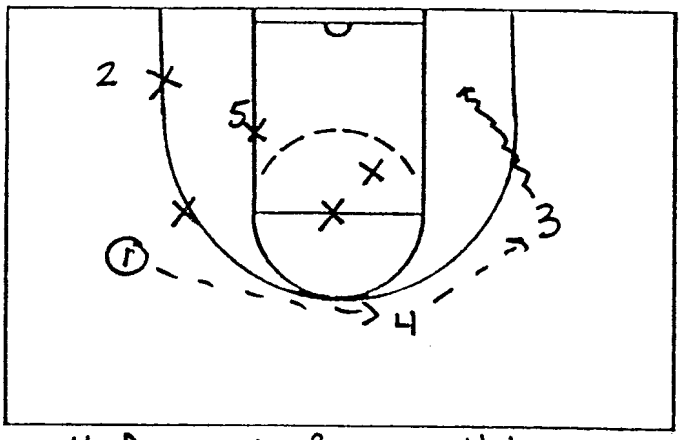
3. DOWNSCREEN CUTTERS coming THROUGH TO HELPSIDE

BASKETBALL NOTES

Coach Brad Brownell

Motion Ideas vs Helpside (Sag) "D"

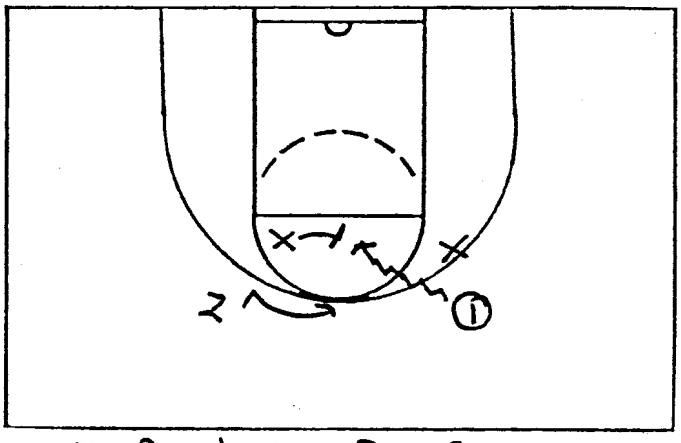
4. Drives vs Recovering Helpside Defenders
   Quick Ball Reversal or Skip Pass
   Attack the Glass (4+5 here) as Defense loses men on Rotation



4. Drives vs. Recovery Helpside D

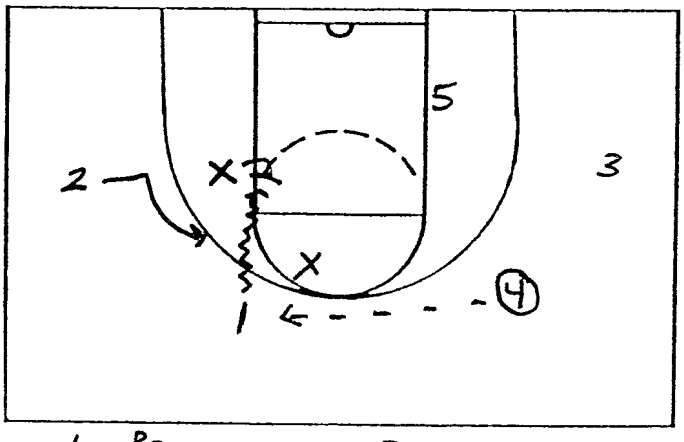
5. Penetrate + Fill Behind (Gd-Gd)

Works really well when you drive it hard at a shooter's defender



5. Penetrate + Fill Behind

6. Penetrate + Fill Behind (Gd-Fwd)



6. Penetrate + Fill Behind

BASKETBALL NOTES

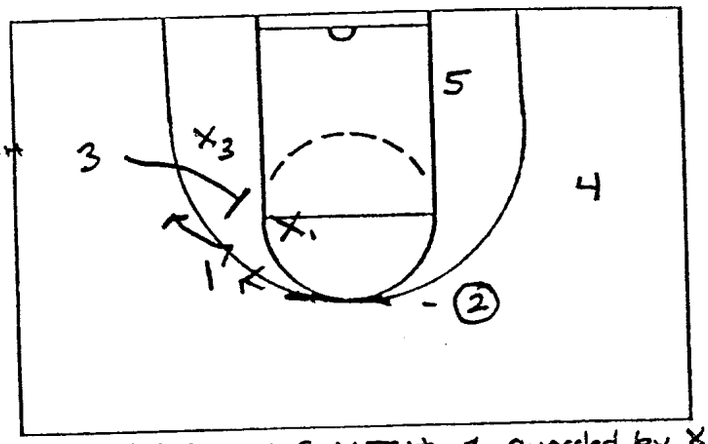
Coach Brad Brownell

Motion Ideas vs Switching "D"

* Usually Perimeter-Perimeter Switch
  Post - Post Switch

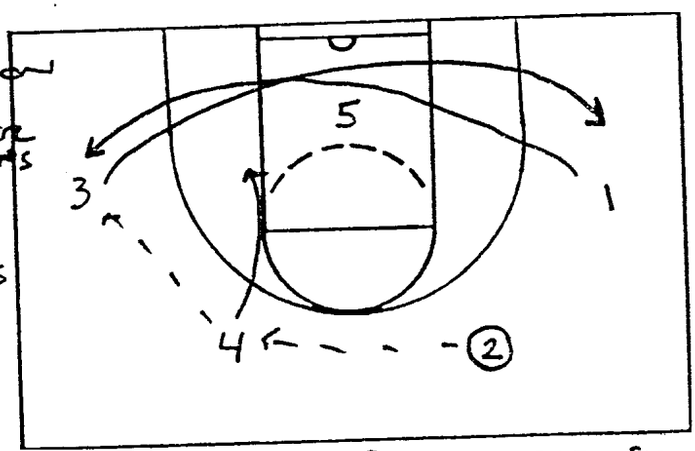
General Thoughts - "O" has options

1. Recognize Mismatches + Arrange Actions to Exploit them (switch) screens



1.-Mismatch switch 1 guarded by X_3 (Give room to drive)

2. Make Rule - No Post-Post Screens
   No Perimeter-Perimeter screens
   To eliminate "O" player frustration with switches. Only Post/Perimeter Actions



3. Have players cut/move first
   Get ball reversal 1-2 times
   Then screen

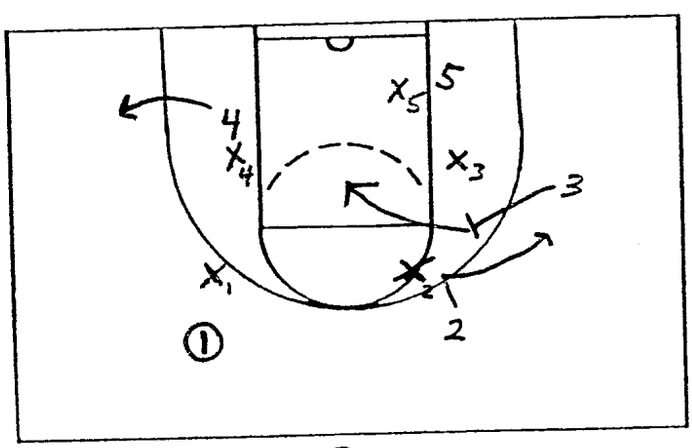
4. Combine any of these ideas

3. Cutting + Ball Reversal then Screening

* Set more flare screens than downscreens!

A. Screener + Passer always have eye contact - easier to slip screen
   (3) (1)

B. Widens the floor - better spacing



Flare Screen

BASKETBALL NOTES

Coach Brad Brownell

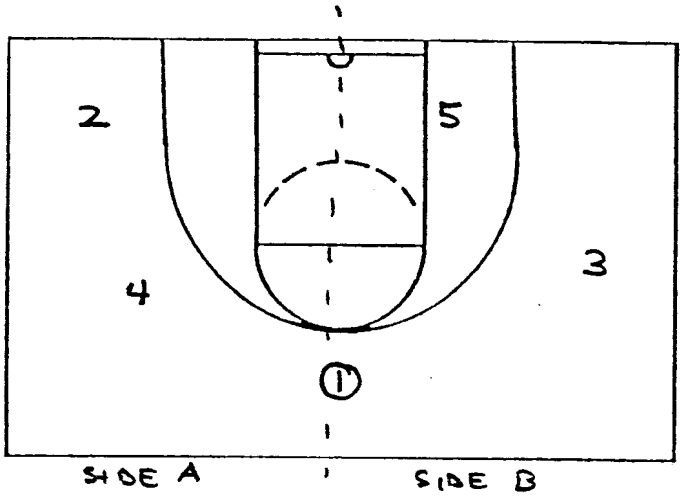
Motion Ideas vs Switching D

5. Pairs - Teammates work together on 1 side of the floor

Options:

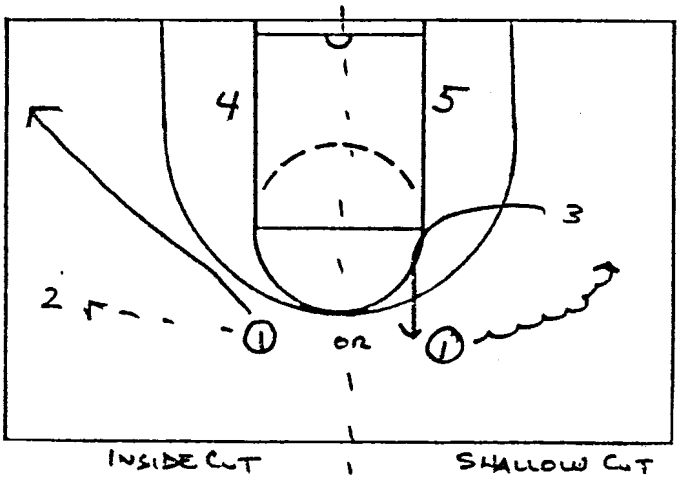
A) Keep Pt Guard (1) out top every possession

B) Allow 1 to take place of 2 or 3 within a possession

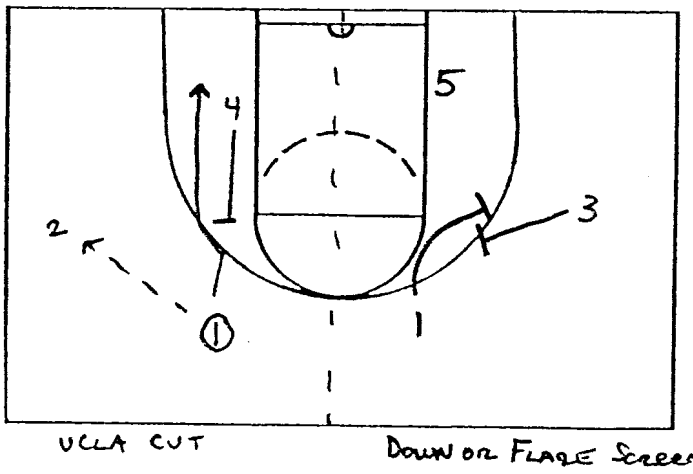


How?

1. Shallow Cut
2. Inside Cut
3. Downscreen or Flare screen
4. UCLA Cut off Post man



* Pairs - may work well if you like Rule #2 No Post-Post or Perimeter-Perimeter screens



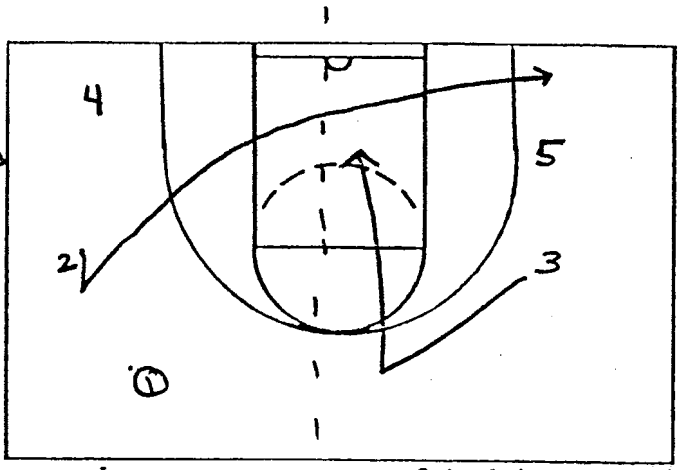
BASKETBALL NOTES

Coach Brad Brownell

Motion Ideas vs Pressure "D"

General Thoughts - Make them defend the basket

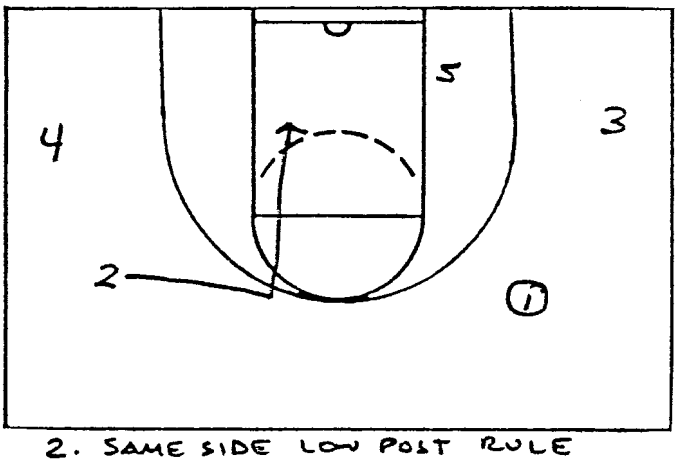
* Spread the Floor
* Back cuts Back screens
* Organize 2-3 Pressure Releases



1. A) Wing Entry , B) 6d-6d Reversal

1. If Denied, Back cut
   Don't stand
   A) Entry Pass to Wing - Backcut
   B) 6d-6d Reversal - Back cut

* If possible, have 1 or Both posts ut on the floor.

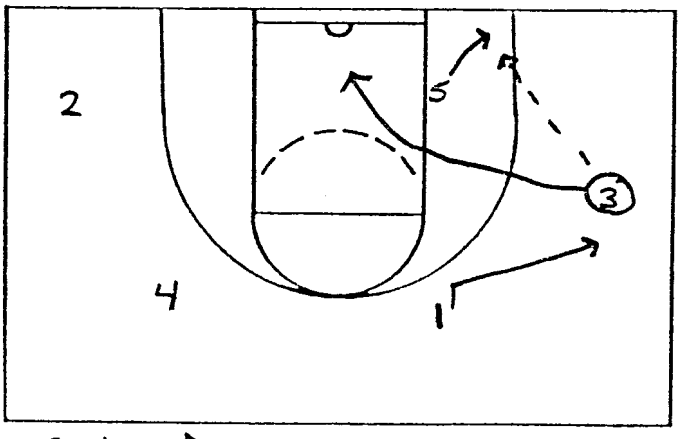


2. Same side low post rule

2. Make a rule - Low Post man (5) must stay on same side of Floor - 1 Low Block Area is always open for Backcuts.

3. Step any low post man off the lane to short corner
   3 Passes to 5 - Laker Cut To Basket
   Don't stand!

EMPTY LOW-POST!



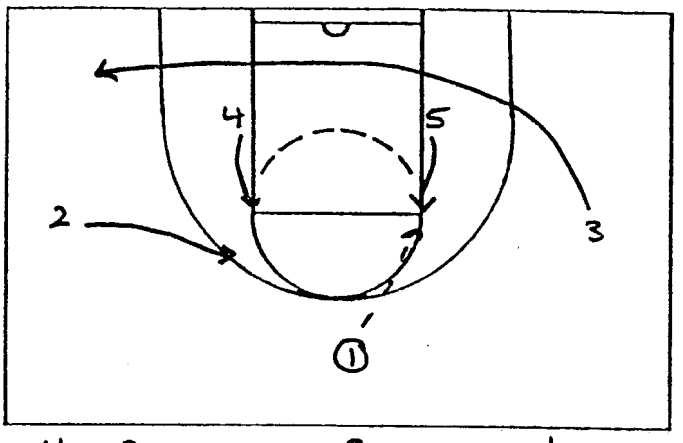
3. Low Post - Use Short Corner Passer Laker Cut

BASKETBALL NOTES

Coach Brad Brownell

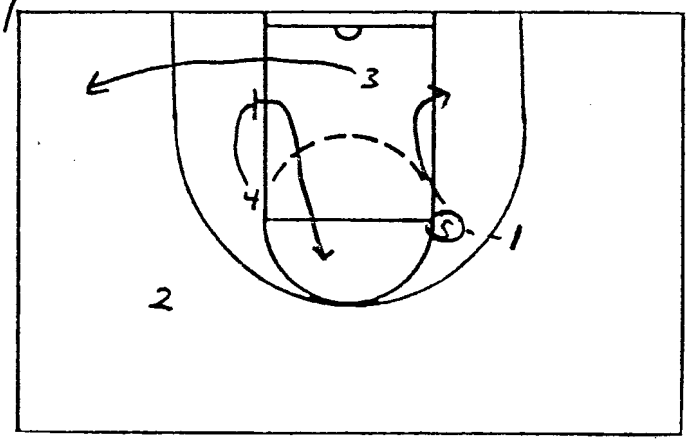
MOTION IDEAS vs PRESSURE "D"
ORGANIZE A PRESSURE RELEASE

WE CALL THIS ACTION OR PLAY "PORTLAND" BUT OUR KIDS HAVE BEEN TAUGHT TO REACT TO THIS WHEN PRESSURED

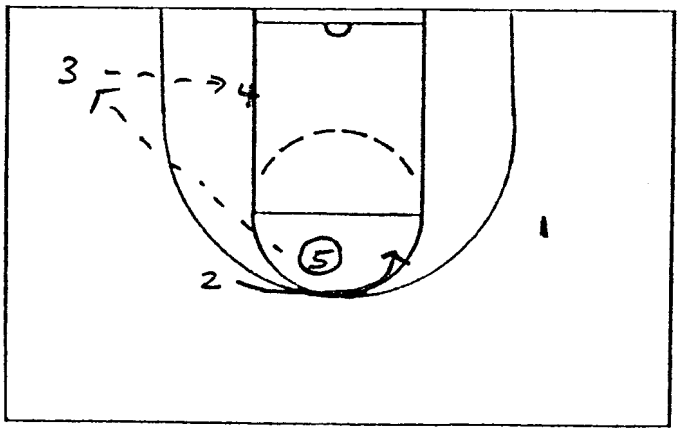


4.- OPTION 1 - BACK CUT LAYUP

* IT IS PROBABLY A GOOD IDEA TO HAVE A PRESSURE RELEASE BOTH OFF THE PASS + DRIBBLE ENTRY



OPTION 2 - HAND OFF TO 1
HI/LOW ACTION



OPTION 3 - HAND OFF TO 2 SHOT OR CROSSCOURT + HI/LOW

BASKETBALL NOTES

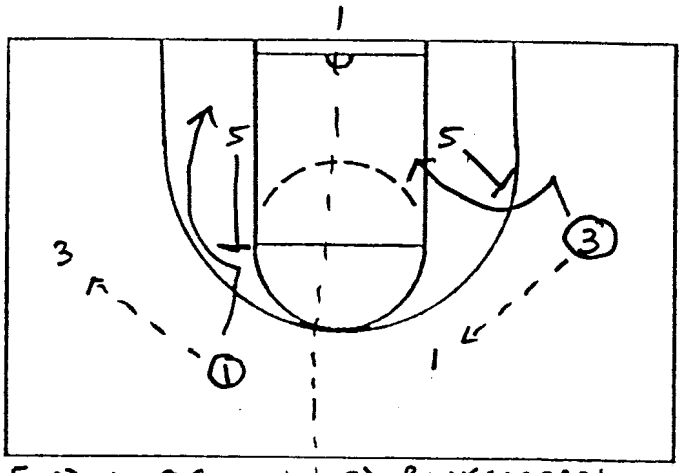
Coach Brad Brownell

Motion Ideas vs Pressure "D"

5. Backscreen the passer Rule

Make your opponent defend the basket (lay-up) and make them worry about being screened

* Continue plan of back cutting any denied pass

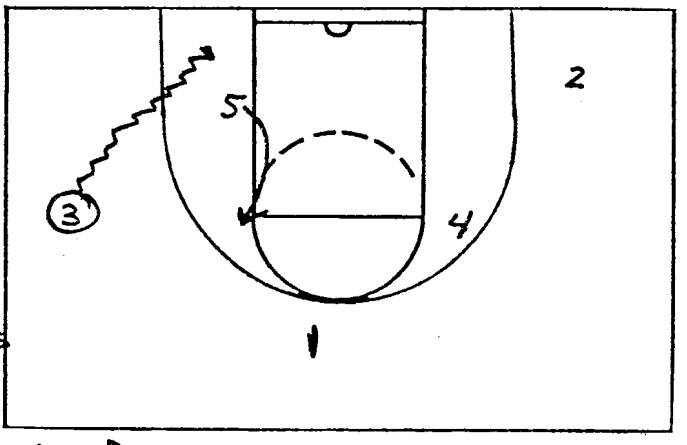


5 A) UCLA Screen | B) Backscreen

6. Be ready to drive the ball aggressively to score

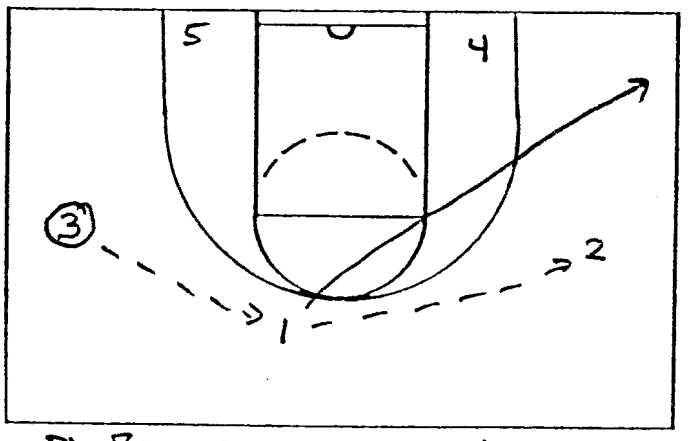
Again encourage any low post player (5) to recognize perimeter driving opportunities + Posts attack the Glass (4+5)

Empty Low Post!



6. A) Post Shallow Cut

Encourage perimeter players to give their teammates room to drive the ball - Inside Cut + 2 has middle of floor to attack his man of the dribble



B) Ball Reversal - Inside Cut

MARYLAND OFFENSE

Brenda Frese

I would like to share with you some of our offensive sets that helped Maryland win the 2006 NCAA Women's national title.

MAN-TO-MAN OFFENSE SET UP

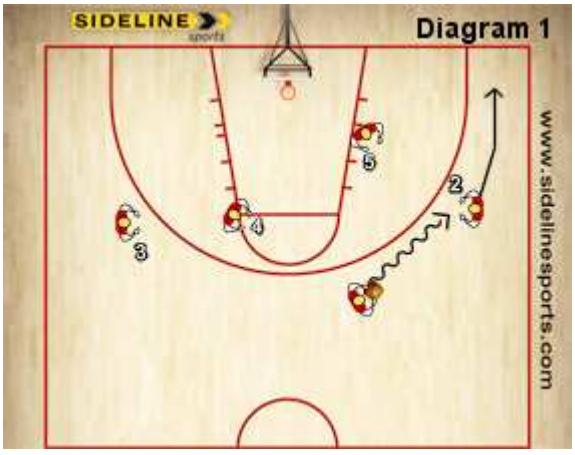
We initially line up in a three perimeter and two i nside player set. The three perimeter players stay outside the three-point line, while the two inside players are set up with one at the corner of the free-throw area and the other opposite to her in the low post position.

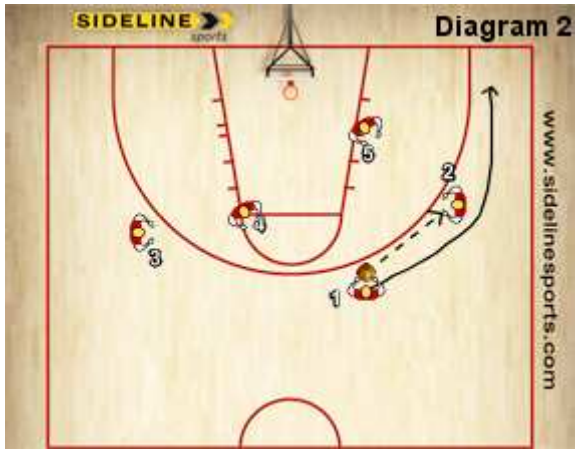
CREATING A TRIANGLE

1, the point guard, has two choices for starting this play:

- If she dribbles towards 2, it means that 2 must go to the deep corner (diagr. 1).

- If she can pass to 2, 1 will cut and go in the deep corner (diagr. 2). In this way we start to form a triangle on one side of the court.

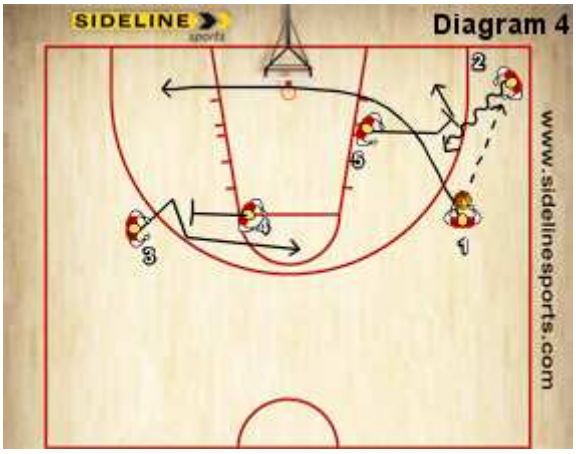




ENTRY PASS

Once the triangle is loaded, we are looking for a quick pass to the low post 5, from 1, in this case, or from 2, if 1 is able to pass the ball to 2 on the wing. On this pass, 4 will dive hard down to the low post, on the same side of the court, while 3 will slide up (diagr. 3).





If we cannot pass the ball to 5, because she is overplayed on the side, 1 will pass to 2 and 2 will pass the ball to 5. If 1 passes to 2 and 2 cannot pass to 5, 1 will cut in the lane and will go on to the opposite side of the court, outside of the three-point line to clear out the ball side side of the court. 5 will come out and screen on the ball for 2. 2 will attack the defender and 5 will roll to the basket. As this action is taking place, 4 will screen for 3 (diagr. 4).

If there is no chance of shooting, 2 can come off the screen, dribble towards 3 and pass her the ball, while 5 goes to the low post position (diagr. 5).

3 will now be able to set a new triangle on the other side of the court: she will dribble the ball to the wing position, 4 will gonin the low post area, while 5 will come up in the high post position, opposite of 4 (diagr. 6)





If 3 passes the ball to 5, 5 can look to pass to 4, who has cut inside the three-second lane. As an option, we can also do ahand-off pass between 5 and 2 (who must set up her defender before going towards 5 to receive the ball). This offensive play is very hard to guard against and gives a chance to 2 to get open for a shot (diagr. 7).

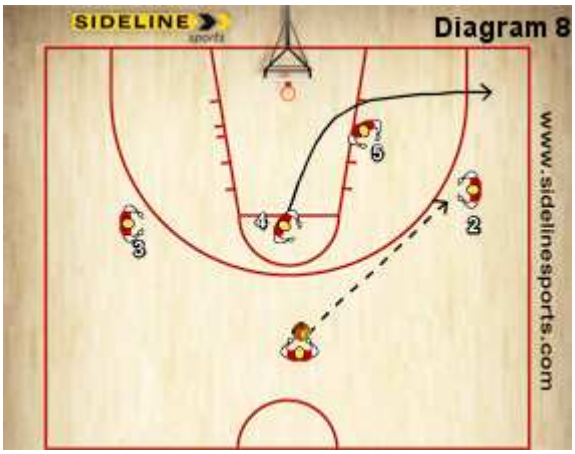


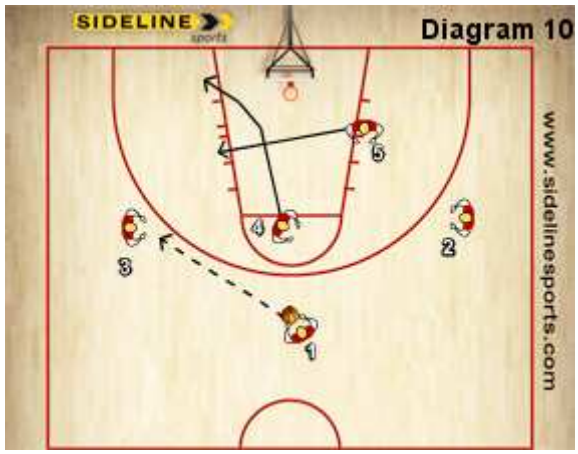
ZONE OFFENSE

With this offense we want to create maximum players movement that will enable us to use the same basic attack versus various zones and match-ups. I want our team to be able to use dribble penetrations, posts-ups, screens, overload, and slides into the open areas. You can initiate the offense from various sets, such as the 1-4, the 1-3-1 or 2-1-2 set, or out of the transition, with the guards at about 4 meters apart to ensure easy passes between them, if necessary.

ENTRY PASS

On the entry pass, from 1 to 2, in this case, the weak side post 4 cuts to the ball on the short side corner, in an open area on the baseline in the gap of the zone. The other post, 5, hunts the ball and is in line with the ball and the basket (diagr. 8).

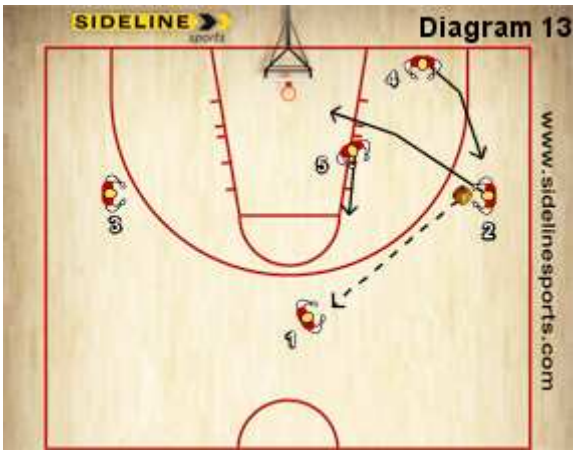




RULE 1

On any point guard to wing pass, the offside post curls to the ball side short corner. The strong side post gets in line with the ball and the basket (diagr. 10). On a pass to the weak side (diagr. 12), 5 flashes hard to the ball side and 4 loops to the strong side short corner (it's also possible to start with one of the post players in the short corner).

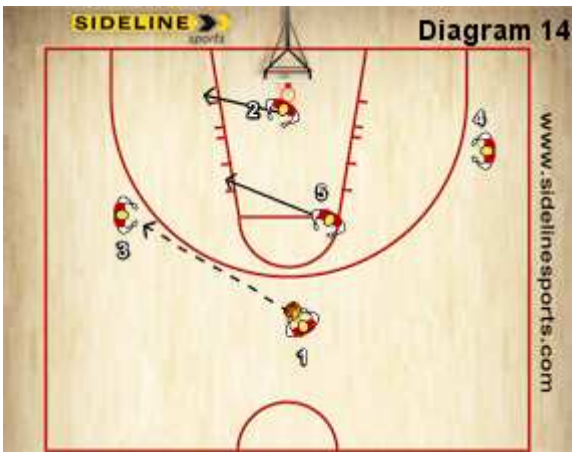


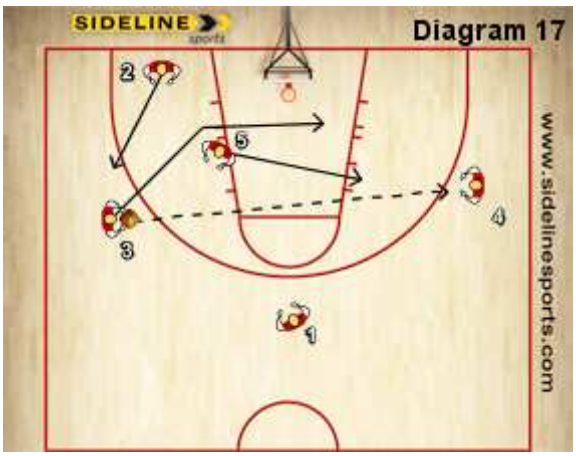


RULE 2

On any pass from the wing back to the point guard, or from a wing to a wing, the passer makes a skip pass and cuts to the basket, becoming the next short corner player on whichever side the ball is passed. The short corner player replaces the wing that cut, and 5 continues to stay in line with the ball and the basket (diagr. 13)

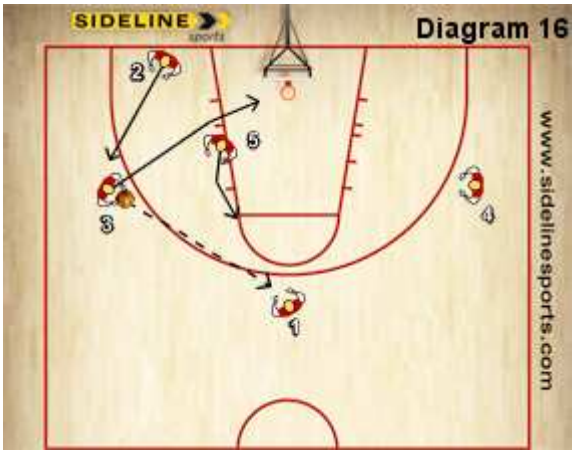
From here, if 1 swings the ball to 3, then 2 becomes the short corner player on the ball side. 5 stays in line with the ball and the basket (diagr. 14). If 1 had passed the ball back to 4, 2 would be the short corner player on 4's side, and again 5 would be in line with the ball and the basket (diagr. 15).

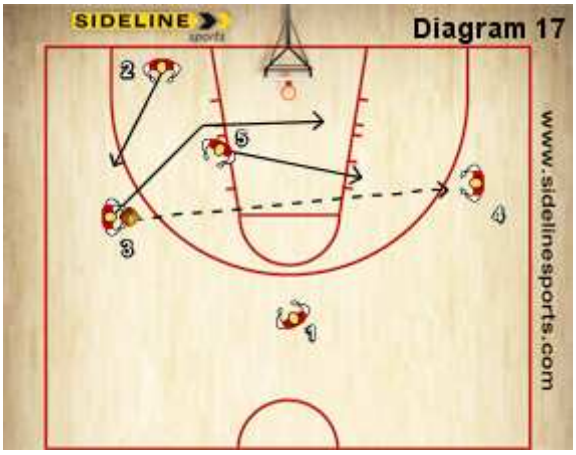




BASIC MOVEMENT RULES

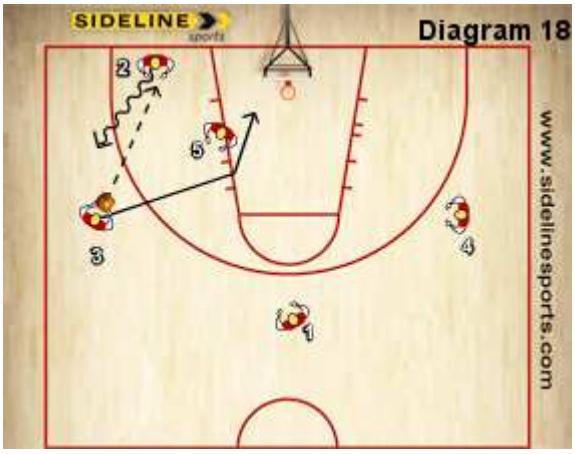
When a wing passes to the point guard, or to another wing with a skip pass, that wing first cuts to the basket and becomes the next short corner on the ball side. The short corner player replaces the wing, while the post stays in line with the ball and the basket (diagr. 16 and 17).

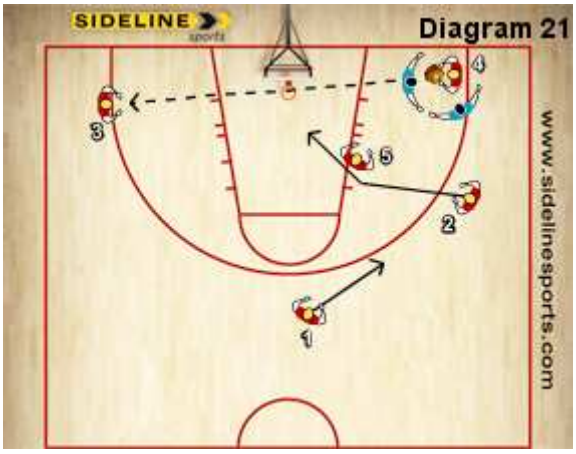




RULE 3

On any pass to the short corner, the wing that made the pass cuts to the middle of the lane and becomes the next short corner player on the ball side (diagr. 18).



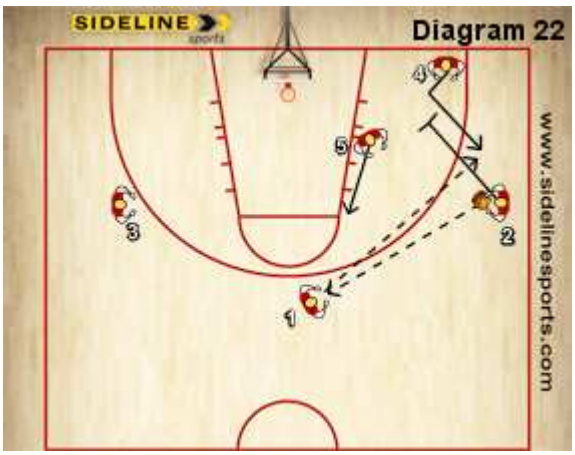


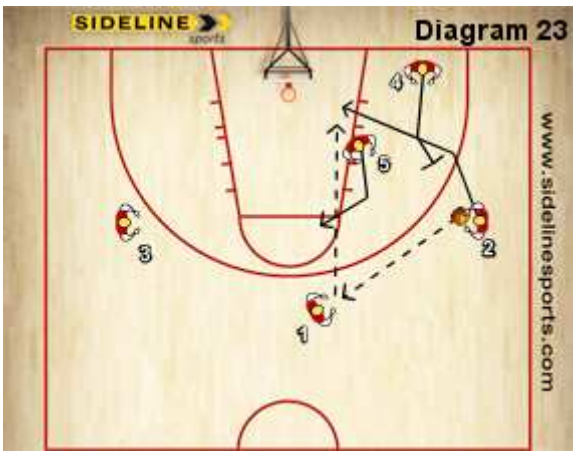
RULE 4

The short corner player must catch the pass, face up to the basket, shoot, drive, or drag the ball back out to the wing. If a player is double teamed, she should look for the diagonal pass to the point guard or across the baseline to the wing, who has dropped (diagr. 19, 20, and 21).

SCREENING THE ZONE OR MATCH-UPS

Anytime the wing passes to the point, she may screen the strong side back line player in the zone, or match-up. After the screen, 2 slides into the short corner and 4 replaces 2 at the wing (diagr. 22).

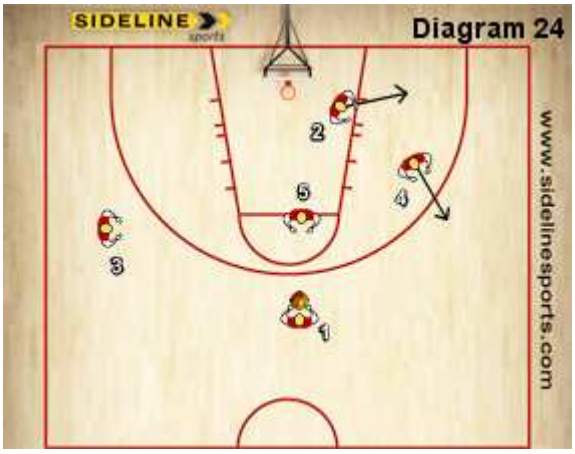


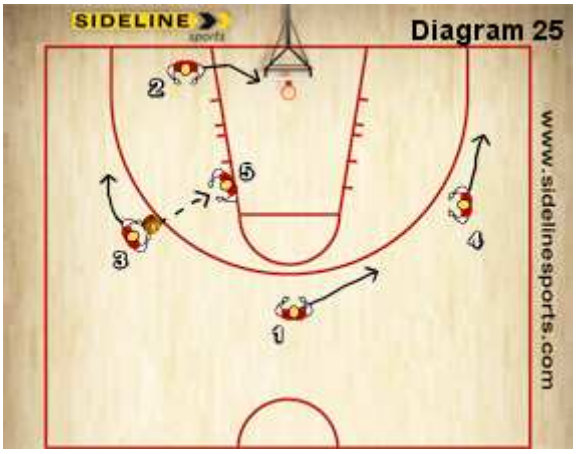


Or, the short corner player can back screen the back line of the zone for the alley-hoop pass to 2, cutting to the basket. If the pass is not thrown, then 4 slides out to the wing to replace 2, and 2 slides to the short corner on the ball side (diagr. 23 and 24).

RULE 5

When a pass is made into the post, everyone spots up to shoot. The short corner player changes sides of the floor, looking for the ball (diagr. 25).





OFFENSIVE REBOUNDING

Offensive rebounding is quite effective because the cutters are in excellent position to "get to the glass." In addition, the short corner players have good angles for sneaking in for rebounds. Obviously, we always rebound with both the wings and the posts, while the point guard goes back defensively to prevent the fastbreak. Against the odd front zones, simply tilt the offense by dribbling the ball off the center court, while everyone keeps the proper spacing.

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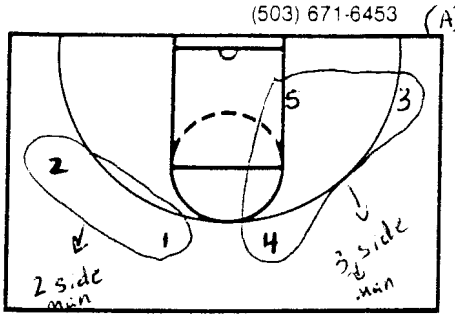
CLINIC Calhoun HS - "2 offense"
DATE

Intial Set / Basic Continuity

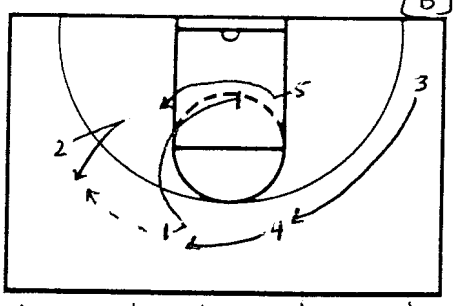
"2 side"

[A]



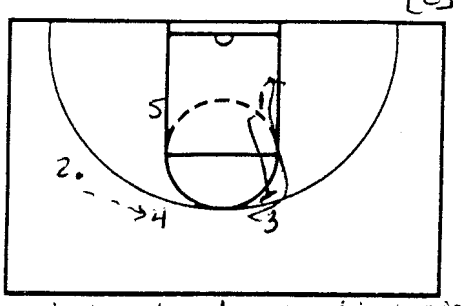
NOTES Initial Set - 1 and 4 lane lines extended above 3pt. arc. 2 FT lane extended outside 3 pt. arc 5 hash line above block, 3 hash line extended outside 3pt. arc

[B]



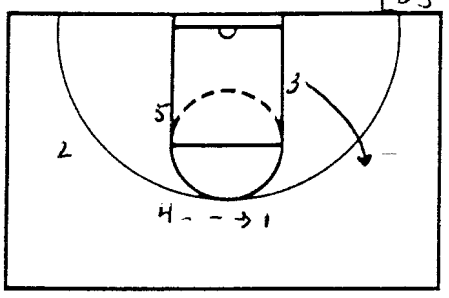
2 vcuts to get open. 1 passes to 2, jabs hard opposite and basket cuts looking for return pass - no pass, 1 screens for 5 looking to feed post. 4 replaces up to where 1 was, 3 to where 4 was.

[C]



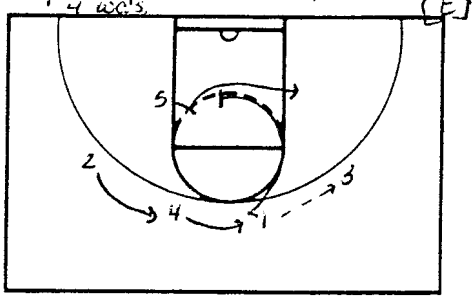
If basketcut and post options are not open, 2 reverses ball to 4. As 4 receives pass, 1 backscreens for 3 who cuts hard looking for lob.

[D]



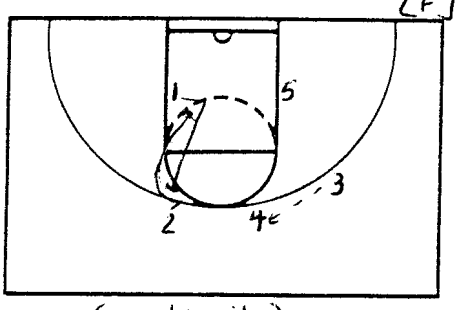
NOTES backscreen lob not open, 3 releases out and 1 hits 3 and the continuity of the offense is established on the right side

[E]



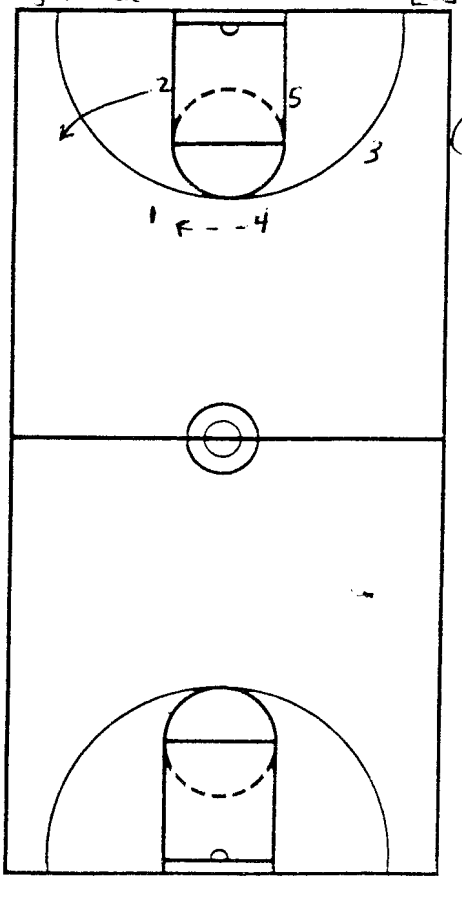
(continuity) →

[F]



→ (continuity)

[G]



NOTES

(continuity)

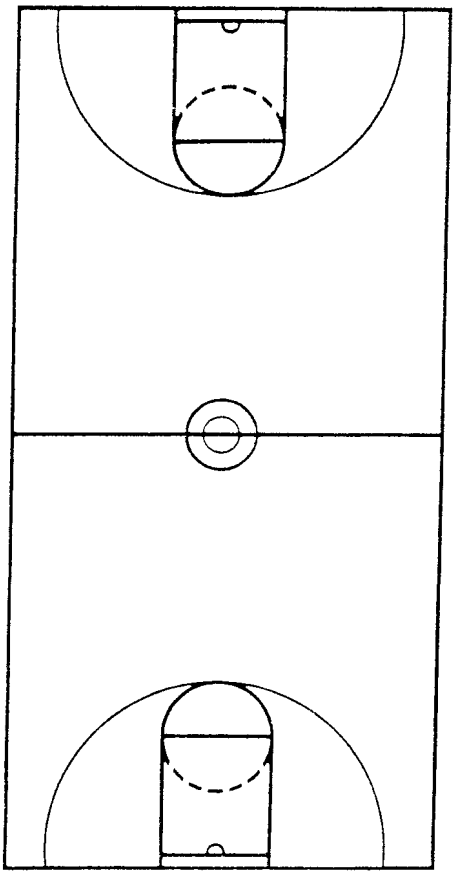
Additional Notes This is the basic continuity for the two man side Teaching points that we emphasize

① Hard cuts and solid screens

② Let the ball see the screen" - Example in Diagram B - 2 should wait and let the post screen develop and not reverse the ball too quickly to 4.

③ We also use this set as a shell drill because we have found that the hardest things for us to guard is

A) Basket Cut
B) cross screen (post)
C) Back Screen



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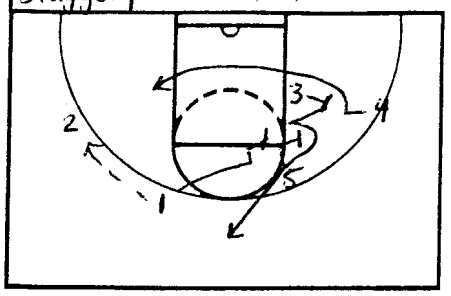
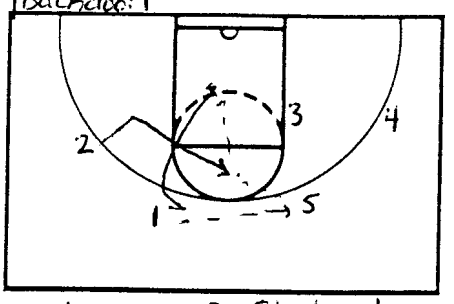
CLINIC Calhoun HS - 2 offense #6
DATE Quick Hitters / Release Options

Stagger



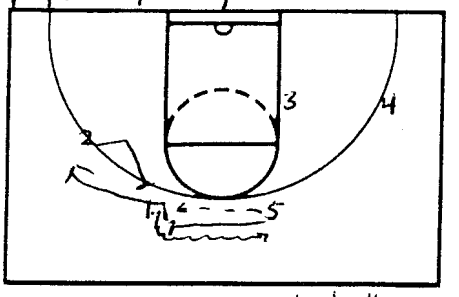
NOTES 1 passes to 2 - 3 steps out and backscreens for 4. After setting screen, 3 rubs off single staggers from 1 and 5

Backdoor

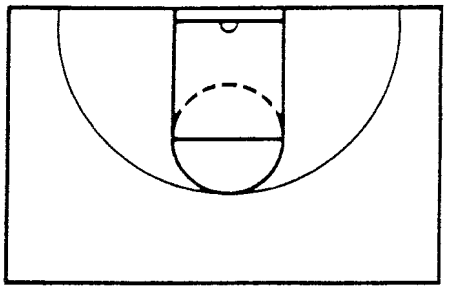


1 hits 5. 2 Flashes to middle of Circle. 5 hits 2. 1 steps towards ball, jabs and cuts backdoor. 2 hits 1 for lay up

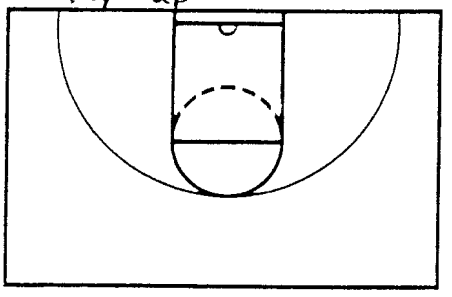
3 point Special

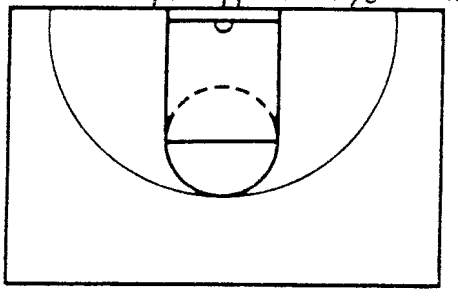


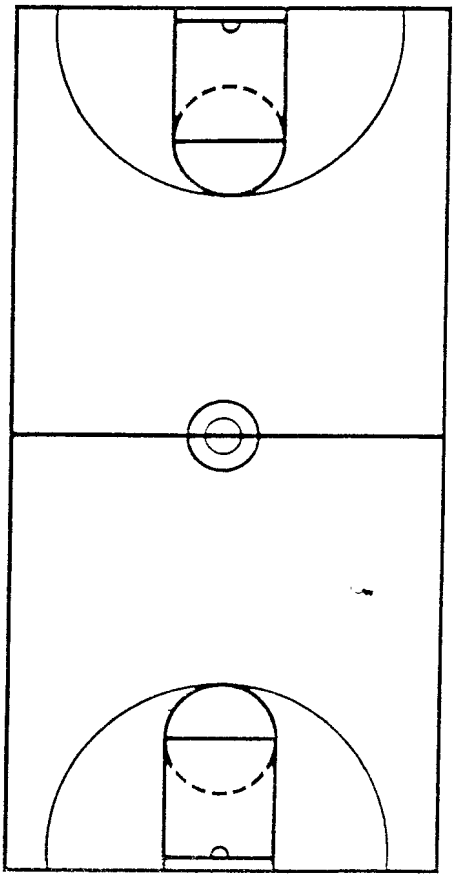
5 hits 1 and goes to ballscreen For 1. As 1 clears 5's ballscreen, 2 sets a backscreen for 5 who Flares looking for a pass from 1 For a 3pt. opportunity (screen the screen)



NOTES



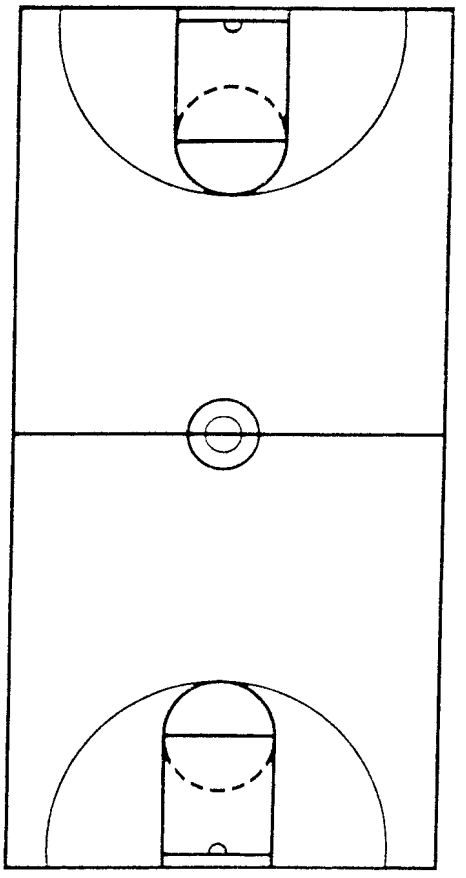




NOTES

Additional Notes: If nothing develops off these plays, we will balance the floor and get into our 2 offense. It takes time to get people in the positions after a set play, but we feel it can be of an advantage to us to use these set plays in conjunction with our offense.

Also, the alignment (4 out/ 1 in) can allow you to come up with your plays not simply the ones mentioned above.



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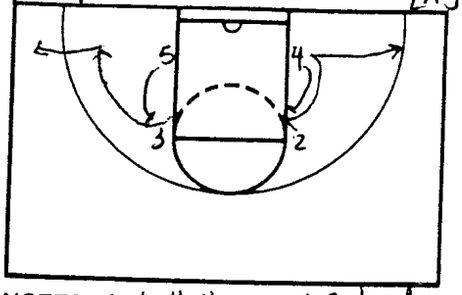
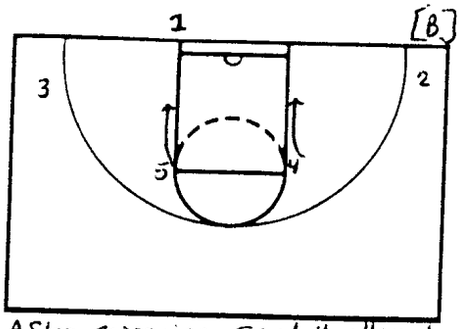
CLINIC Calhoun HS "2 offense" 11
DATE Out-of-Bounds Play(s) into Continuity

BOX 1 [A]



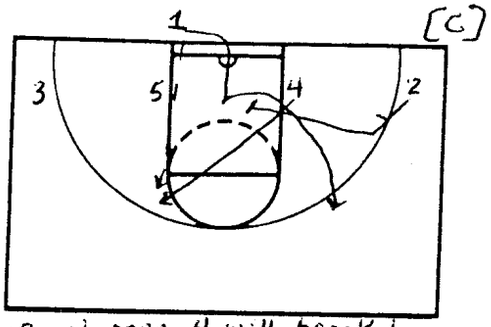
NOTES No ball slap - as ref hands ball to 1, 5 & 4 screen up for 3 and 2, 3 and 2 cut hard off screen "shoulder to shoulder" to basket. If not open, 3 and 2 flare to corners

[B]



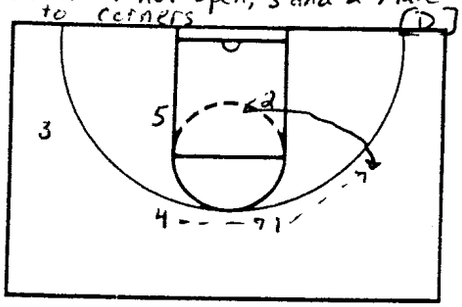
After screening, 5 and 4 attempt to pin defenders and roll back to basket for pass from 1.

[C]



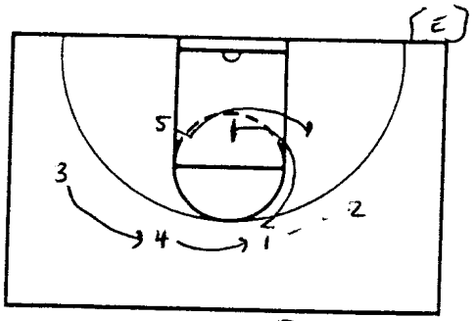
If not open, 4 will break to ballside elbow and receive pass from 1. As 4 receives pass, 2 will down screen for 1 who breaks out to wing.

[D]



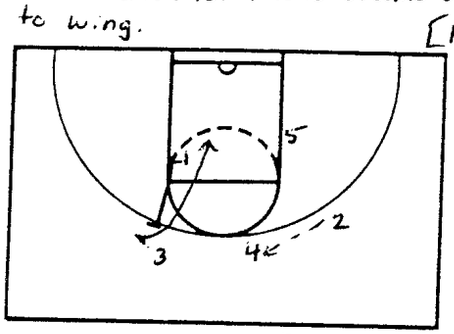
NOTES 4 hits 1, 2 v-cuts and breaks to wing and Continuity begins as explained on page # 1

[E]



[Continuity]

[F]



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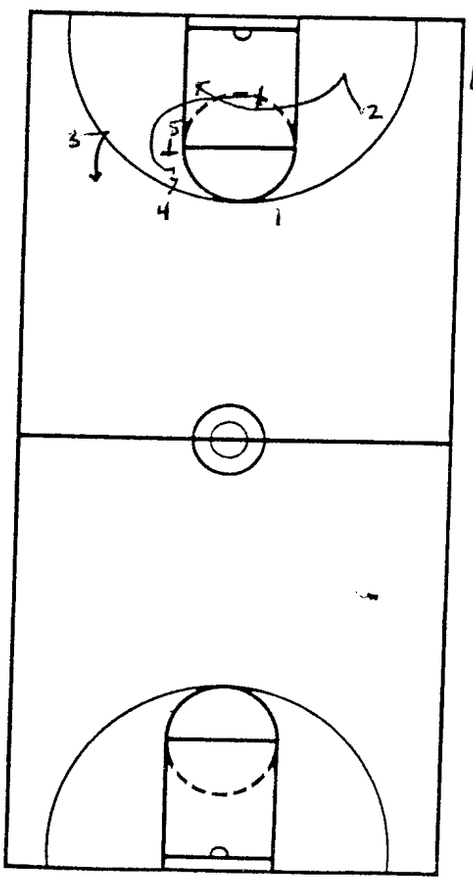
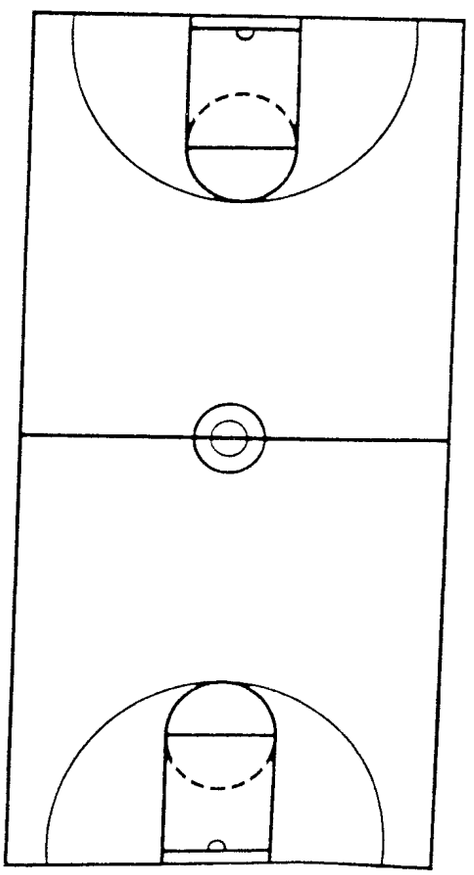


NOTES

[G] 3 side option of OOB play - See Diagram D.

Addt notes - See page 2 of 3 man side options.



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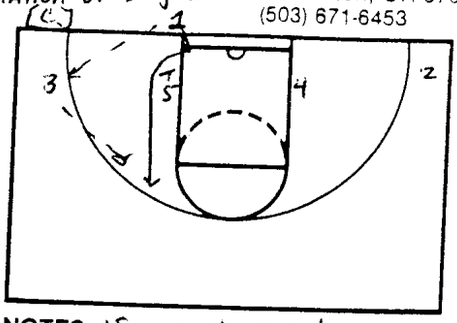
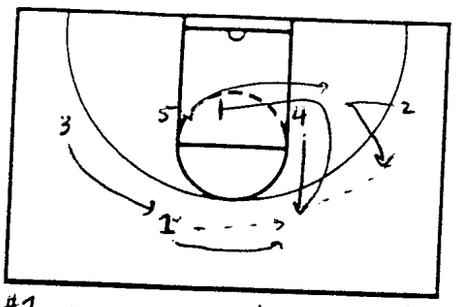
CLINIC Continuation of OOB Plays
DATE "other options" #2

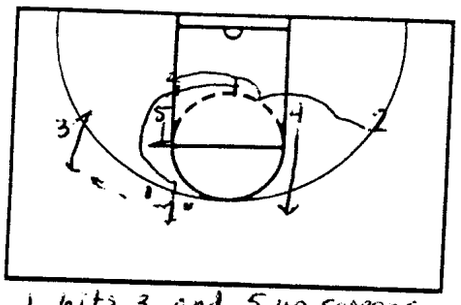
Continuation of Diagram page # 3



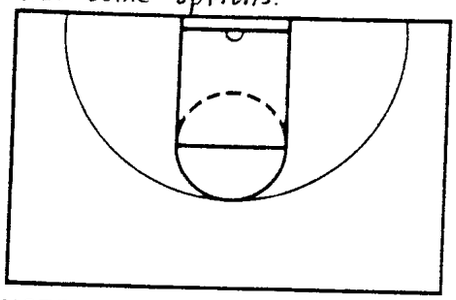
NOTES If one chooses, he can directly inbound to 3 As 3 catches pass. 1 rubs off 5's screen to top of elbow. 3 hits 1 who has some options.



#1 4 can pop out and 1 hits 4. 4 hits 2 who has v-cutted to get open and 2 off. is - OR - in continuity



1 hits 3 and 5 up screens for 1 and 3 side options are then ran through - nothing develops into 2 off. continuity



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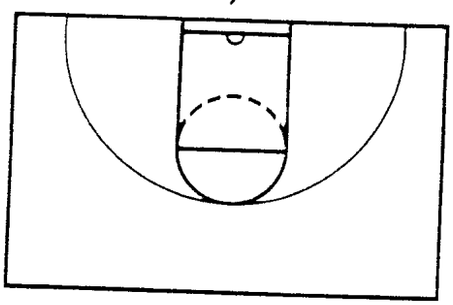

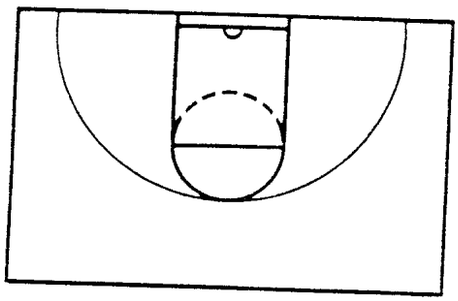

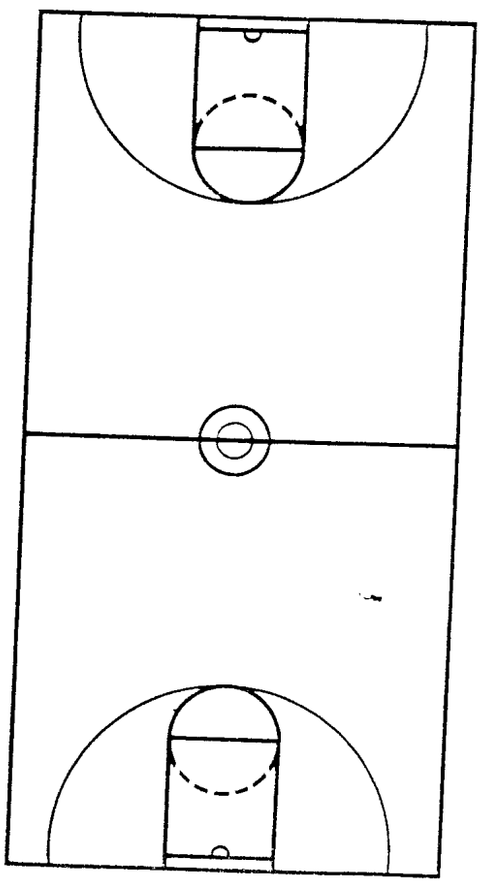

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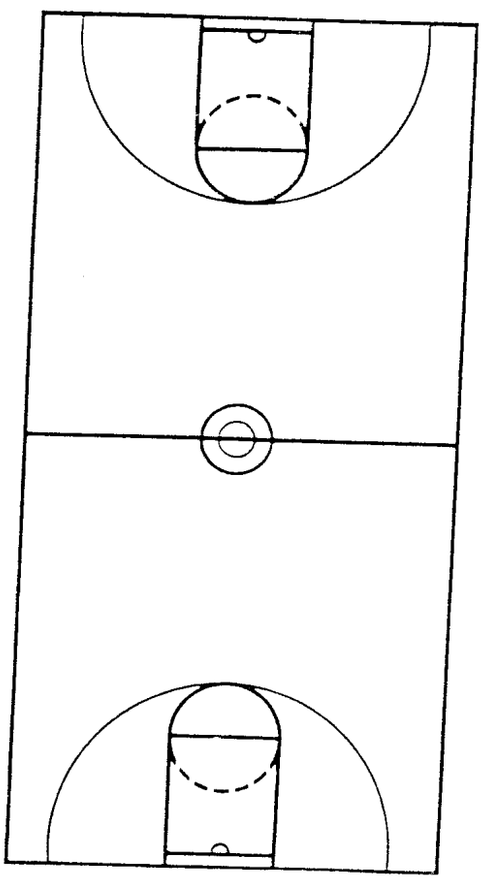
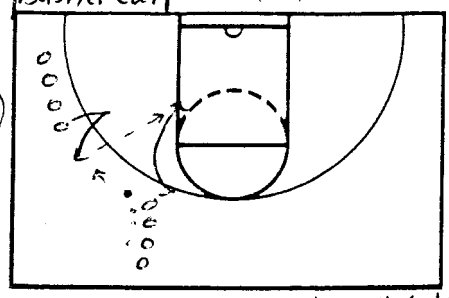


NIKE, INC.
Corporate Headquarters
One Bowerman Drive
Beaverton, OR 97005
(503) 671-6453

CLINIC Calhoun HS - "2 offense" #5
DATE
"Breakdown Drills"

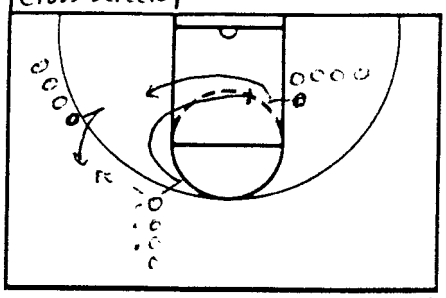
2 side

Basket Cut



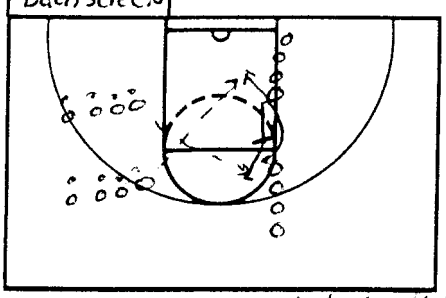
NOTES 2 lines - One line V-Cuts and other line w/ balls pass to wing jab step, basketcut and receive pass for lay up - Switch lines

Cross Screen



3 lines - pass, jab step basket cut - cross screen for post - wing hits post who drop steps and converts lay-up - rotate counterclockwise

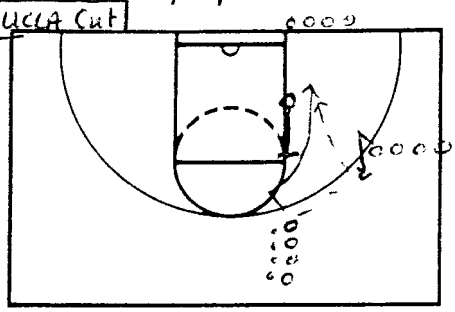
Backscreen



4 lines - line closest to basket sets a backscreen - One passing line (wing/elbow) throws lob for score. other passing line (mid post) throws to screener who steps out and shoots elbow jumper - 3 min each line then rotate counter clockwise

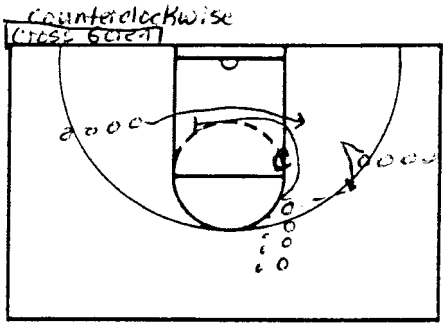
3 Side

UCLA Cut

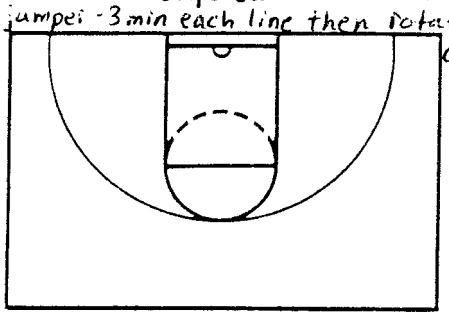


NOTES 3 lines - passing lines hits V-cutter - who goes off UCLA Screen - receives pass and shoots a lay up - rotate lines Clockwise.

Cross Screen



3 lines - C or Manager simulates UCLA Screen - Same Drill basically as in 2 side Cross Screen Drill.



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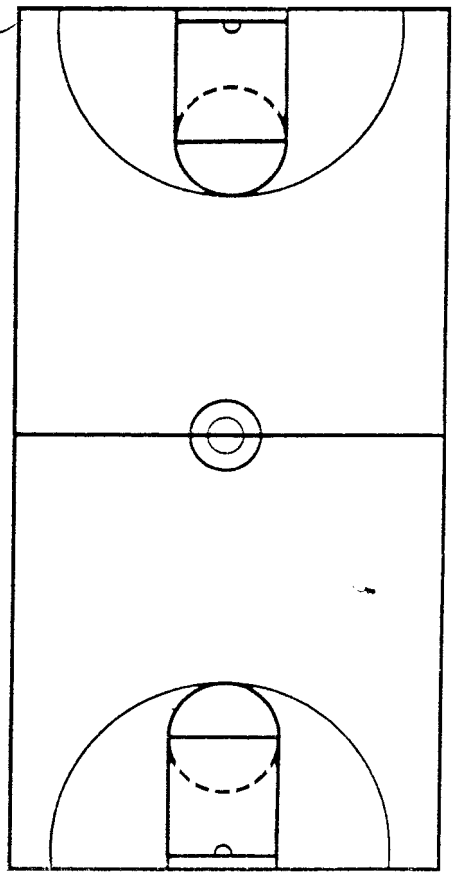
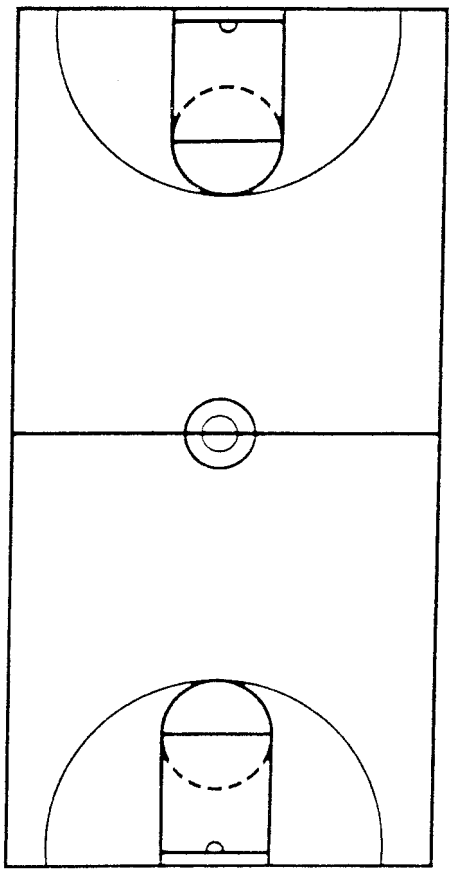




VALPARAISO UNIVERSITY

BASKETBALL

INDIVIDUAL PLAYER DEVELOPMENT

by Caroline McCombs, Assistant Coach

1. Mental Ability
   A. Positive Attitude – coachable, teachable, eager to learn.
   B. Confidence – understand that we are working harder and smarter than our opponents.
   C. Desire – player must want it.

2. Physical Ability
   A. Strength – year round, maintain during the season
   B. Conditioning – stamina & endurance
   C. Coordination & Agility

3. Skill Level – fundamentals need to stay sharp & improve!
   A. Ballhandling / Dribbling
   B. Shooting
   C. Go-to & counter moves
   D. Rebounding
   E. Passing
   F. Footwork

4. Basketball Awareness
   A. Intelligence – thinking on the court, needs to become instinctive
   B. Reading the defense – "how are they playing me?" – playing against momentum
   C. Knowing game situations, etc.
   D. Deception

5. Player Intangibles
   A. Courage – step up and rise to the occasion, not afraid to make the big play
   B. Intensity – playing hard, focused
   C. Communication – coach on the floor, keep the team on track

MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

INDIVIDUAL PLAYER DEVELOPMENT IS ONLY AS GOOD AS THE PLAYERS MAKE IT!

Objectives in Player Development

1. To develop overall skills – a great opportunity to work with players 1 on 1 or in a small group setting – in the areas of ball handling, shooting, perimeter / post specific moves, footwork, game situations, etc.
2. To get to know the players
   A. Build rapport
   B. Spend time with players who are struggling or new to the program
   C. Player learns about herself and coach learns about player
3. To build confidence
   A. Feel good about themselves
   B. Enjoy working on your game and develop work ethic and work habits
4. Teach our offense in breakdown situations and simulate game shots in our offense
5. Create competition against self or others in workouts
6. Keep them in condition – if not playing as much
7. Show the type of work ethic and demand it from them in each individual
8. Work hard in your workouts for your TEAM!
9. What does it take to compete at your highest level?
10. Learn to coach yourself and improve your game

Players need to develop "A FEEL FOR THE GAME"

Good players can take coaching, great players can take coaching and improve

Players, not plays win basketball games

IT'S NOT WHAT YOU DO, IT'S HOW YOU DO IT!

MID CONTINENT

VALPARAISO UNIVERSITY
BASKETBALL

Player Development Drills

1. Mikan Drill
2. Ball Handling
   - -2 ball dribble (stationary & on the move)
   - -1 ball dribble moves
   - -Six in Thirty-six drill
   - -Off the board drill
   - -Open court dribble moves with resistance
3. Shooting
   - -Shoot & follow (warm-up)
   - -49 3's
   - -32 point shooting
   - -Sideline runs with jumpers drill
   - -"W" shooting
   - -Turn & go drill
   - -Penetrate & pitch drill
   - -Dribble up 3's
   - -Mid-range shooting
   - -High post shots
   - -Low post moves with passer
4. Rebounding
   - -Offensive rebounding drill
   - -V-cuts
5. Passing
   - -post feeds
   - -weak hand flick passes
6. LIVE
   - -1 on 1 from high post
   - -1 on 1 from closeout
   - -1 on 1 from low post
7. Incorporate FT's in drills as much as possible

MID CONTINENT CONFERENCE

VALPARAISO UNIVERSITY

BASKETBALL

BECOMING A "TRIPLE THREAT"

We want our players to be versatile and have the ability to score in 3 ways:

1. **3 point shot**
2. **Mid-range game**
3. **At the rim**

There are numerous ways to score and these are some that we emphasize with our team.

- Catch and shoot (3)
- Catch and shoot (2)
- Shot fake 1 dribble jump shot
- Shot fake 2 dribble jump shot in paint
- Step back
- Jab 3
- Jab 3, finish at the rim
- Step thru
- Runner in the lane
- Slide by
- Spin and finish at the rim
- Hesitate and finish at the rim
- Lay-up at the rim
- Power lay-up at the rim

Our players work on all of these moves to develop a go-to and counter move. Each player is different and better at one move than the next. We like our players to be versatile and have an arsenal of moves to be aggressive and attack the defense.

MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

Ball Handling / Dribbling

1. 2 ball dribble - stationary
   (Eyes up / Be quick with the ball)
   - CONTROL - both below knees (rhythm / non-rhythm)
   - SPEED - both balls high (rhythm / non-rhythm)
   - HIGH/LOW - one ball control dribble, one ball speed dribble
   - IN/OUT
   - SIDE/SIDE
   - FRONT/BACK
2. 2 ball dribble - on the move
   - same as above, walking to half-court and back
   - 2 balls together - balls hit simultaneously at game speed
   - alternating dribble - alternate dribble right/left hand so that the balls hit the floor at different times.
   - Zig/zag - 2 dribbles right, 2 dribbles left. Change pace and direction.
   - Behind the back / crossover

Types of Dribbles

1. Speed - cover as much ground as possible
2. Hesitation / Stop & Go - dribble fast, slow up, dribble fast (purpose is to FREEZE the defender)
3. Crossover - low and quick, need lots of repetitions at this
4. In & Out - head and shoulder, fake a crossover move, keep same hand on top of ball
5. Between the legs - the ball needs to go from back to front towards the basket slightly. A good way to protect the ball and change hands so the defense can't get to it
6. Behind the back - place the ball in your opposite hand with forward momentum
7. Spin - keep your hand on top of the ball and spin if you feel the defense leaning on one side of your body. Don't make a habit of it or the defense will double team
8. Fake Spin - good counter move to spin dribble
9. Pull back - get lower on 2 dribbles back and use and explosive dribble forward
10. Pull back crossover - use 2 dribbles back (push step, low), 1 crossover dribble, then explode
11. Any combination of the above moves

MID CONTINENT

VALPARAISO UNIVERSITY
BASKETBALL

MIKAN DRILL

- Position player with the basketball facing the basket at the front of the rim, with the ball at shoulder height.
- We want the player to make alternating left and right hand "baby" hook shots using the backboard.
- The shot should be a short touch shot to the corner of the square.
- The inside elbow should be toward the (imaginary) defender, and the shot should be off the inside foot.
- The ball needs to be kept high as it is taken out of the net and not brought below the player's shoulders.
- Time this drill for 1 minute and count makes.
- Can also do Reverse Mikans - everything is the same except the player's head is under the basket facing the entire court.

SIX IN FORTY-FIVE DRILL

- Make 6 full court lay-ups in 45 seconds or less (6 trips) must make all lay-ups or redo
- Shoot 10 free throws
- Add a penalty for any missed free throw (push-ups, sprints, etc.)
- Keep track in notebook

OFF THE BOARD DRILL

Start in the lane facing the basket. Throw the ball off the backboard hard so it rebounds over your head. Go get the ball and execute a dribble move off the 1st bounce. Take the ball hard to the 3 pt. line where you perform a hard stutter (hesitation) followed by a dribble move. SCORE. Take the ball out of the net, speed dribble the length of the floor and lay it in. Try to make it in 5 dribbles. Repeat the sequence 4 times for a total of 8 trips. Shoot 4 free throws.

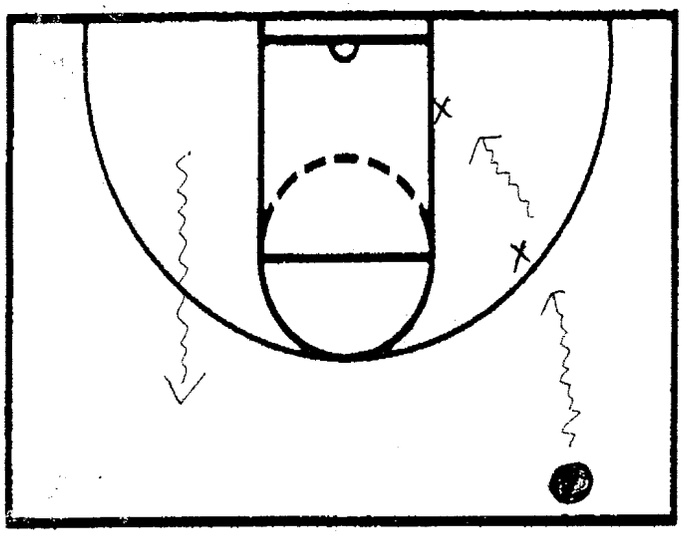
MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

OPEN COURT DRIBBLE MOVES FROM HALF-COURT

- Player starts at half-court.
- Coach at 3 pt. line, coach at low block with pad or some type of resistance.
- Player makes dribble move around 3 pt. line or first defender.
- Player finishes at the rim against pressure.
- Player gets own rebound, tosses it out and makes a turn to the middle of the court (always want to turn so you can see the most action on the court)
- Player makes a dribble move to half-court
- Repeat drill on opposite side



- After player makes initial move, work on different ways to score after they beat the first defender.
    - 1 dribble pull-up jumper
    - 2 dribbles, get to the paint and pull-up
    - Spin dribble at rim
    - Runner
    - Must go both right and left

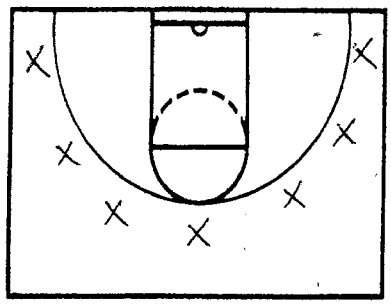
MID CONTINENT

VALPARAISO UNIVERSITY
BASKETBALL

SHOOTING

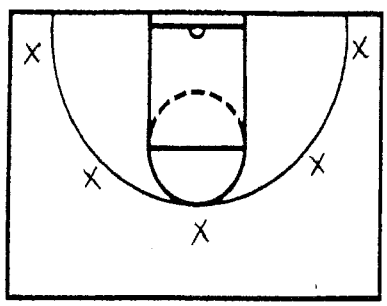
49 3's

- Make 7 shots from each of the seven spots as coach passes. Object is to do it in as few attempts as possible. Record.



32 pt. shooting

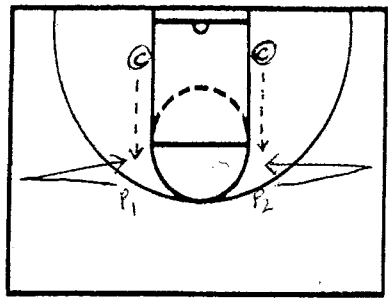
- 5 spots (3 shots from each spot)
- Point system = 3 (3pts.), 2 (shot fake 1 dribble J), 1 (layup)
- Shoot 2 FT's at the end. 1 pt. for each make
- ____/32 Total Score



MID CONTINENT

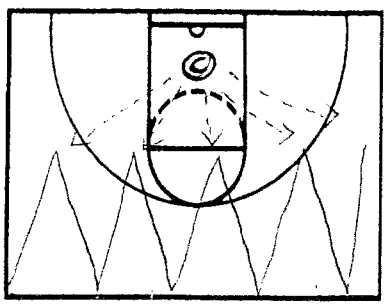
Sideline Runs with jumpers

- Drill can be done with 1 or 2 players, can make it competitive with 2 players against each other or against self and time.
- Each player starts at the opposite sideline and turns and runs hard to the elbow
- Each coach passes to player for a shot and the sequence is repeated
- Make it a shooting contest with winner making a specified amount of shots to end the drill.
- Drill can be done with a shot fake 1 dribble jumper or a 3 point shot



"W" Shooting

- Player starts at half-court/sideline with coach under the basket with a ball
- Player makes a hard sprint to the wing area and receives a pass for a jump shot
- After the shot, player makes a hard run back to half-court and runs back for shot at the elbow area
- Player continues this pattern for a total of 5 shots
- Once player gets to the other side, works way back
- Drill can be done with a shot fake 1 dribble jumper or a 3 point shot



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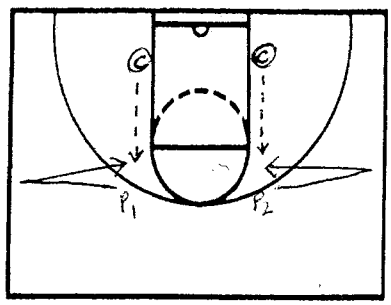

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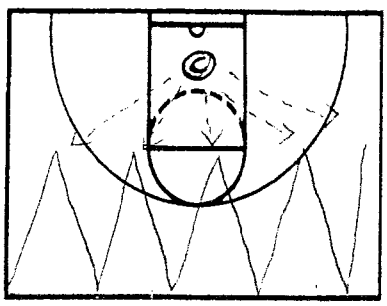


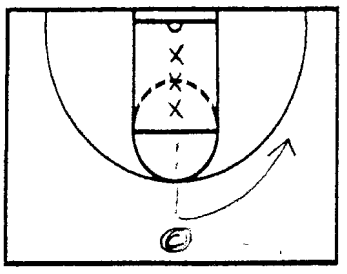
MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

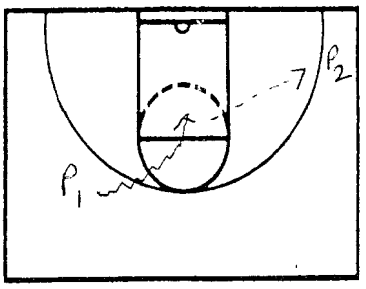
Turn and Go Drill

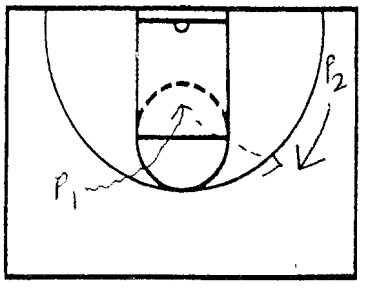
- Each player has a ball and starts underneath the basket
- Player 1 throws chest pass to coach and follows her pass by sprinting towards the coach
- Player touches ball in coaches hand, plants and turns to the right side of the floor
- Coach throws ball over the head of the player
- Player must run ball down off the pass, square up and shoot the ball or make a dribble move (see attached sheet for a list of different scoring moves to use)
- Once player 1 has thrown the first pass, player 2 starts with her chest pass
- Players do drill continuously for specified time or a specified number of shots made (8-10)
- Shoot free throw as rest, than repeat drill on the opposite side of the floor.



Penetrate and Pitch

- Player 1 starts with ball on the wing and drives it in the gap (drive to score first, pass second)
- Player 2 is on the opposite baseline waiting to receive the pass
- Player 2 would space up to the wing from the baseline if the defensive help was late / Player 2 would stay on the baseline if the defensive help was early
- Player 1 receives the pass and shoots; Player 2 gets to the backside with high hands to rebound a miss. Then they rotate from passer to shooter.
- Can compete to make a specified number of shots, or against another group





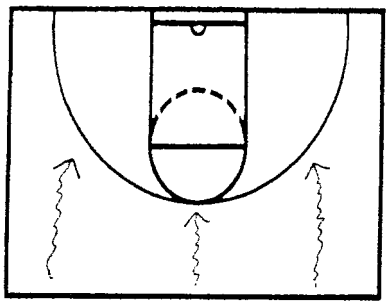
MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

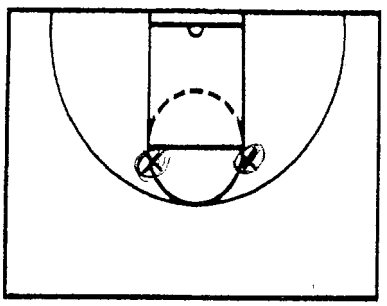
Dribble up 3's

- Shoot 3 sets of 10, 3-point shots
- Use change of pace dribbles and different momentum to get to the 3 point line
- Shoot from both right and left wings and the top
- Record number of makes ____/30



High Post Shooting (pinch post)

- Turn and shoot
- Turn, shot fake, drive
- Turn, shot fake 1 dribble jump shot
- Catch on a hop (gives you an option of pivot foot)
- Stay low on turn
- Must turn and look shot first - can adjust to defensive pressure



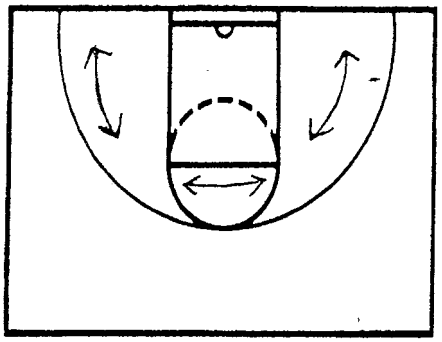
MID CONTINENT

VALPARAISO UNIVERSITY

BASKETBALL

Mid-Range Shooting – 15' Jumpers

- Get in a good shooting rhythm and have a partner to rebound or rotate in drill
- Baseline to right wing (1 minute)
- Elbow to elbow (1 minute)
- Baseline to left wing (1 minute)
- Record total number of makes in 3 minutes



Low Post Shooting

- Drop step – step towards the basket and take a power dribble, feet should land parallel to baseline. Power it up and in.
- Turn around jumper – make a quick pivot and shoot (top foot = middle), (bottom foot = baseline)
- Up and under - fake a turn around jumper, then step through
- Jump hook – shoulder pointed towards basket, can go off of one or two feet. Need to land in a rebounding position.
- Sikma move – catch with back to the basket, make a rear turn to create space, face the defender and score.
- Spin move – quick pivot to the baseline away from the double team...must be very quick

- Players need to develop a simple way of scoring in the low post. Must have a go-to and counter move.

- To Practice: Work 1-0 until the move becomes natural to the player. It will take time to develop moves that aren't comfortable. Then add in a defender to show them what the pressure will feel like. The final step is reading the defense and letting the player use their instincts. The best way to learn is *REPETITION, REPETITION, REPETITION!*

MID CONTINENT

VALPARAISO UNIVERSITY
BASKETBALL

Back to basket moves - working on low post moves, holding ground and maintaining position. Have partner hold pad for resistance.

- 5 moves baseline
- 5 moves middle
- 5 turn around shots
- Repeat on opposite side

Missed Shot – Offensive Rebounding Drill

- Player stands at free throw line facing the basket
- Partner throws ball off the glass from behind player
- Player moves quick to the ball, rebounds it, and finishes the play with a power move
- Object is to encourage quick movement to the ball, keep the ball high and perfect the power move technique.

Passing

- Feeding the post – away from the defense, lead them into their move
  Fake a pass, to make a pass (fake high = pass low, fake low = pass high)
- Any opportunity that we have, our players work on passing with their weak hand. This may occur in our drills at practice and in individual workouts. On an individual basis, they practice against a wall making "weak hand flick passes."

Footwork

- V-cuts (getting open in the post)
  Low = take lower, High = take higher; then explode
- Starts, stops, and turns

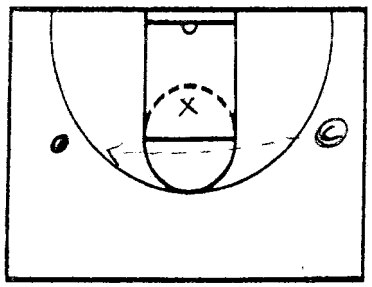
Coordination & Agility

- Jump Rope
- Dot drill
- Ladder
- Sprint work (on the court)

MID CONTINENT

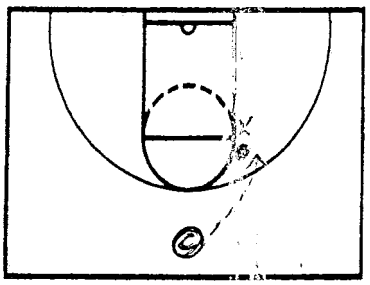
VALPARAISO UNIVERSITY
BASKETBALL

1 on 1 from a Closeout



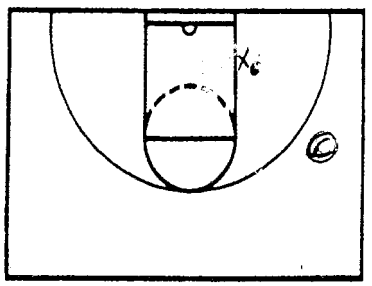
- Coach starts with the ball on the wing
- Offensive player is on the opposite wing
- Defensive player is on the helpline
- On the skip pass from the coach, defender "closes out" and play is LIVE
- How we score: 1 pt. score, 1 pt. stop, 1 pt. offensive board

1 on 1 from the High Post



- Coach starts with the ball on top
- Offense and Defense at the high post area
- Coach passes away from the defense, to the offensive player's outside hand to start
- On the catch -it is LIVE
- How we score: 1 pt. score, 1 pt. stop, 1 pt. offensive board

1 on 1 from the Low Post - back to the basket



- Coach starts with ball on the wing
- Offense and Defense in the low post area
- On the catch in the post it is LIVE
- Defense can guard any way they want
- How we score: 1 pt. score, 1 pt. stop, 1 pt. offensive board
- OPTION: can also add in passers around the perimeter to work on various post skills: passing it out and flash cutting, sealing out, etc. This gives the post an opportunity to direct the ball and communicate with teammates.

MID CONTINENT

Scramble Defense- Cheryl Burnett

Style of play

- This is based on Dean Smith's philosophy
- Prevents opponent's offensive sets
- Changes the momentum- speeds up the game
- Uses your team's intelligence
- Takes away all of your opponents strengths
- Use your primary man to man defense as your main defense and compliment it with this attaching style

Defensive Pick-up positions

1. You will only go into scramble if you score
2. Point of attack must sprint to half court then sprint back to a spot near the foul line to pick up @ 3/4 court
   - Makes the defensive call while sprinting toward the ball
   - Make sure your other defensive players know what you are playing
   - Must be able to turn the offensive player 3x in the backcourt
3. Off guard has sprinted back to the foul line and then back to half court to pick up his player
4. Wings and others sprint back to half court in outside lanes, bump their players and get ready to attack

Defensive calls

1. Straight man (22) (Signaled by arms straight out)
2. Down (Double team off of the pass) (23) (Signaled by arms moving down below the waist)- Allow the pass to be made to the wing ABOVE the free throw line by not denying. The guard whose head was passed over now chases to become the double team.
   - The first pass after half court is doubled
   - The point guard should try to direct the ball so that a down pass is made to a wing and a top guard to guard pass is not allowed
   - Front the post
   - Rotate opposite guard over to intercept
   - If the second pass is up, the scramble is off
   - If the second pass is down, scramble again by rotating the man whose head was passed over to the ball
   - Do not foul within the trap
   - Use 2 trappers, 2 interceptors open to the ball and post fronting
   - 3 ways the scramble is off
     1. Gut pass
     2. Skip pass
     3. Get behind and need to use common sense
   - There will be mismatches
   - Sprint off of the double team
   - Must be able to guard the ball
   - Must be a surprise
   - Must anticipate and hustle
3. Fist (Run and jump) (Signaled by arms moving in a circle)- This is not a double team. This works great when the ball handler is very quick and the defender is

slower. Here the person who is being dribbled at runs up to defend the dribbler and the defensive point now just rotates to the man that was being guarded by the jumper.

- The point guard needs to get the ball to an outer third of the court and out of the middle
- No double team
- When the offensive guard gets even with the point guard, the next closest defender call **JUMP** and runs to the ball
- The point guard just runs to the player that was left by the defender that made the jump call
- All 5 players must move in the direction of the ball
- Great automatic call against a great dribble penetrator
- A slow, big man will never be involved in a run and jump

4. Up (Double team off of the dribbler (23) (Signaled by arms placed straight up over head)- The point turns the player and as this is occurring the closest defender jumps to the ball and double teams immediately as the offensive player turns her back to the basket
   - Get the ball to an outer third
   - As soon as the ball gets past half court, it gets double teamed by the nearest wing
   - The closest post player moves to the wing to intercept
   - If the ball is caught on the wing, the post player must contain dribble penetration
   - The low post is fronted by the other forward
   - If you want to double the wing if this pass was completed, peel the guard down to double not the person running up toward the ball. This is an exception to the rule of running if the ball is passed over your head.

5. Zone (13- 1-2-2 zone trap that rotates into 11)

Principles

- All scramble defenses become a 2-2-1 zone when there is a trap
- There is risk involved- leave the player farthest from the basketball unguarded
- Interceptors play 50/50- 50% towards the first available pass and 50% to the middle
- If a pass is made to the nearest outlet, the interceptor sprints to a spot 6 feet nearer to the basket than the ball and must contain the ball from going to the basket.
- Whoever had their head passed over now becomes the chaser and must sprint to the ball to reform the double team
- The other two defenders must now get into 50/50 position
- If you do not get a steal or a score off of the first trap (down call may trap a pass from the wing to the corner), you return to playing straight man
- Must be in great shape
- Must be a great half court defensive team
- Man principles
  - Turn the ball in the backcourt 2 to 3 times to set up the scramble
  - Deny all passes
  - Front all posts

    - The further away the ball is from your player, the farther away from your player you are
- Must double all on the ball screens
- Will give up easy shots on occasions but do not give up
- The players are guarding all different players and they must box out or rebounding can be a problem
- If #1 or #5 get mismatched, try to switch back

3 ways the double team is removed and you go back to straight man to man defense

- The offense completes a skip pass
- The offense completes a gut pass- any pass to the center of the floor moving to the basket as to the post or weak side cutter
- Common sense- you just know that the offense is at an advantage, as you are not getting into the rotations quick enough

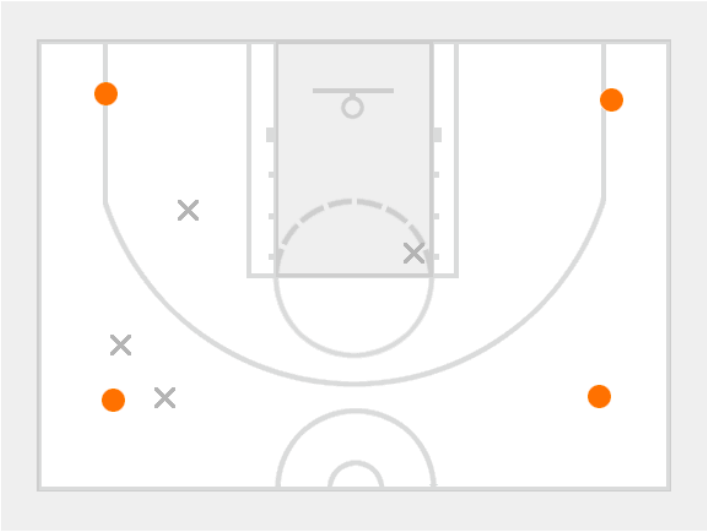
REPETITION PENETRATES EVEN THE DULLEST OF MINDS

Drills

Trapping Drill

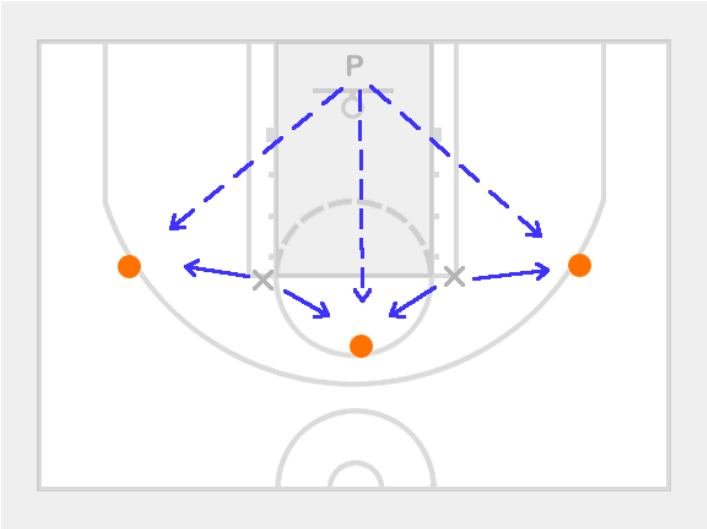
- The offense has no rules except to work on the dribble, changing speeds, and the retreat dribble. After every pass, try to dribble to the rim.
- The defense must take away the sideline or take away the middle depending on the scramble call
- This drill can also be run out of a diamond formation and run 3/4 court trying to force the dribbler to a certain area
- The drill can also be run 4 on 3

Trapping Drill



Intercept drill- do not allow the gut pass

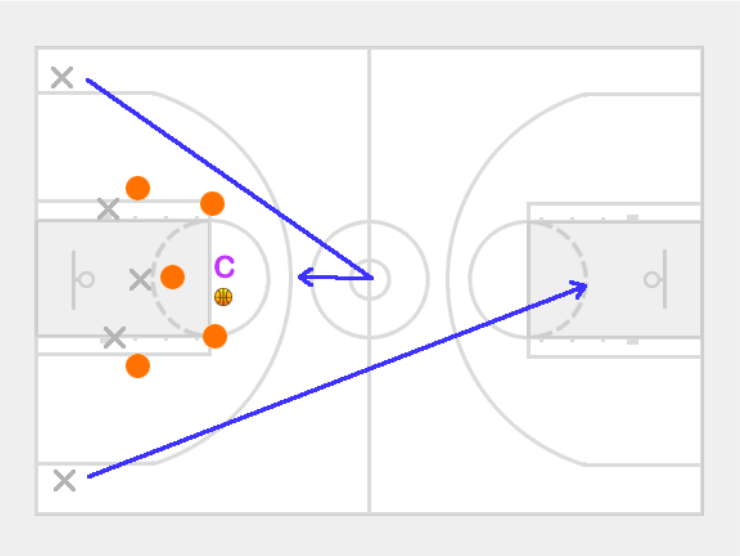
Intercept drill



Transition drill

- The drill can be run 3 on 3, 4 on 4 or 5 on 5 (War) and can involve a baseline touch by 1 or more players
- The coach shoots the ball and the 5 defenders try to rebound. The 2 guards get back to the half court circle or the opposite foul line area.
- After securing the rebound, the new offensive team runs its fast break against the former offensive team that must get back on defense

Transition Drill



BASKETBALL THOUGHTS - MIKE KRZYZEWSKI

Too many rules get in the way of leadership. Preserve the latitude to lead.

A real winning attitude is about standards of excellence, which are variable from year to year and from team to team. Being the best you can be, and doing the best you can, are the constants.

If you're always striving to achieve success that is defined by someone else, you'll always be frustrated. Define your own success.

Whatever a leader does now sets up what he does later. And there is always a later.

Success is a matter of preparing to win.

Goals should be realistic, attainable, and shared among all members of the team.

Never set a goal that involves number of wins— never. Set goals that revolve around playing together as a team. Doing so will put you in a position to win every game.

Win or lose together.

Believe that the loose ball you are chasing has your name on it.

You cannot win every game. But you can learn from every game.

Don't let a single game break your heart.

You might have to throw out your well-crafted plan after only five minutes.

When you screw up, admit you are wrong. Apologize in front of the whole team. To admit a mistake is not a weakness, it is a strength.

Look very carefully at the demeanor of your team. Are they healthy, injured, excited, down, energized, or tired?

Ask your team leaders their opinions.

Having fun helps reduce pressure.

Maintain a good sense of humor. You don't always want your team to see you with furrows in your forehead.

Before you ever utter a word, the team sees your face, the look in your eyes,

even your walk. Show the face your team needs to see.

You do not always beat fear with a hug. Sometimes you have to attack the hell out of it.

Never forget a defeat. Defeat can be the key to victory.

At the end of every season, thank your team for their effort.

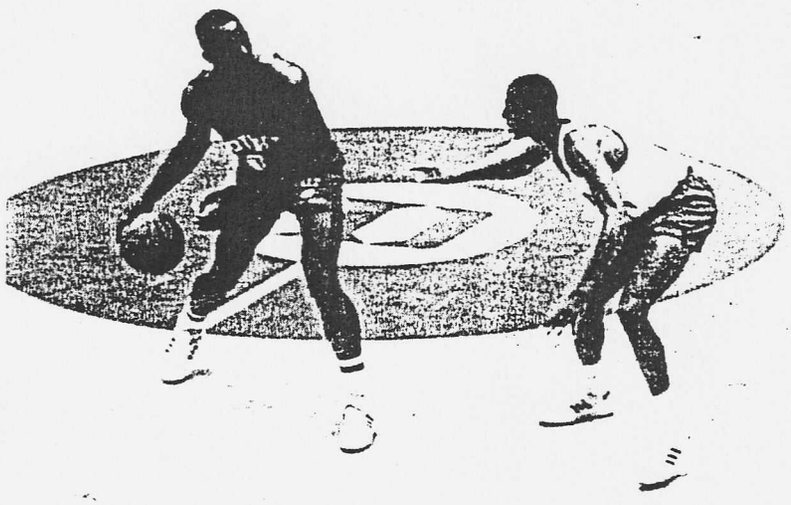
If something isn’t working, try something new and different. Innovate. Never give up. Never.

Duke Defence * see video

A. Priorities

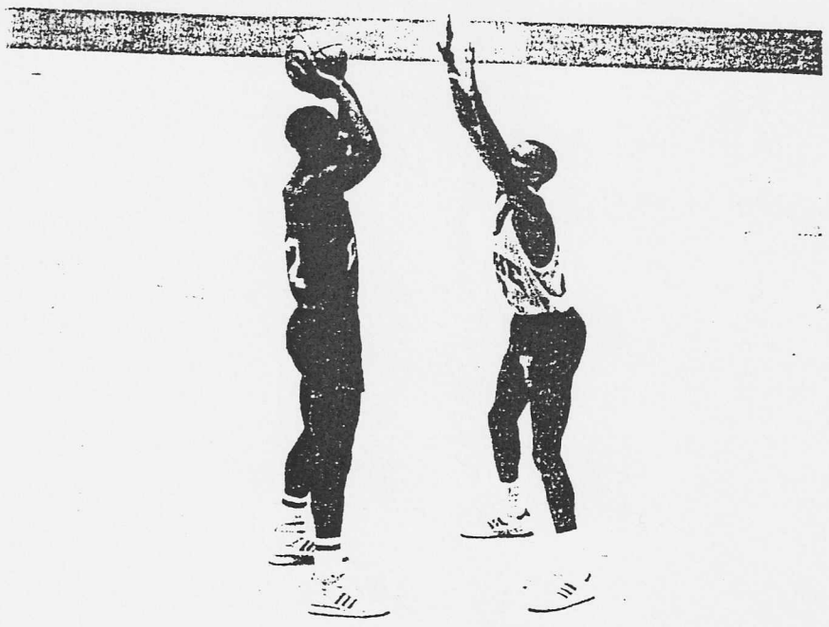
1. BALL SIDE. Quite simply, this is the side of the court the ball is on at any given time.

a. Pressure the ball. Anytime your man has the ball, you must pressure him to the outside. This is the cornerstone of our defense.



The defensive man is forcing the offensive man to the outside and making him turn his back to the help side. The ball handler has lost some vision because of this pressure and must contend with the defensive man while he is attempting to start the offense.

If we force a player to pick up his dribble, our pressure becomes all out.



The defensive player can exert all-out pressure. By coming up with two hands he can take away more of the offensive player's vision. We tell our players to yell "Ball" in this situation. It helps pick up the intensity of all the defensive players. Our defense should be most dominant in this situation.

b. Stop the penetrating pass. Whenever your man does not have the ball, you must maintain a position between your man and the ball. We refer to this as BALL-YOU-MAN. We attempt to stop any pass to the men we are covering.

(1) Guard-to-Forward Pass.



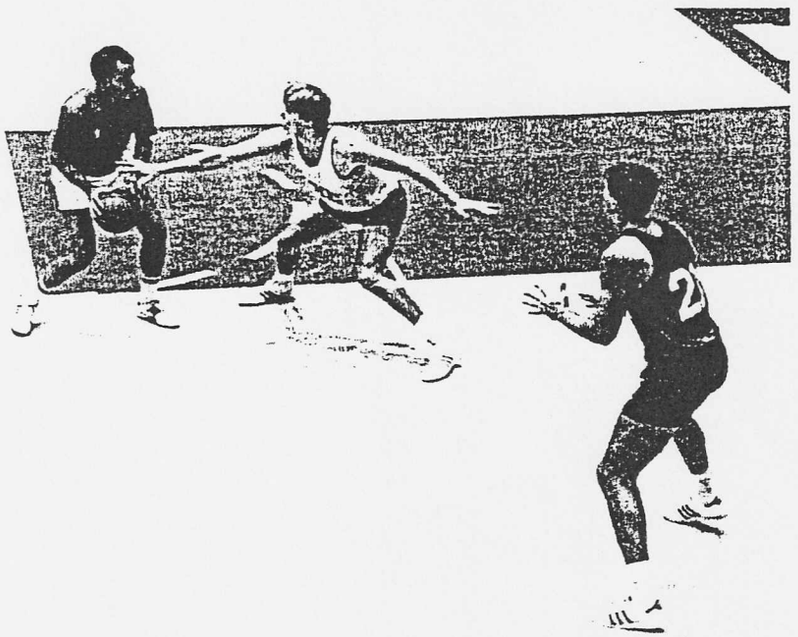
NOTE:

The defensive player is in a "closed" stance to the ball.

(2) Forward-to-Post Pass.



c. Stop the penetrating move. Our players must position themselves in order to help the man guarding the ball in case he is beaten by his opponent on a penetrating move.



NOTE:

The defensive player is in an "open" stance to the ball.

In this photo the coach is demonstrating a penetration move from on top. The wing defensive player must leave his man to stop the move. If the ball is passed to the offensive player on the wing, the defensive player must react quickly back to his man to exert aggressive ball pressure. We refer to this entire process as a HELP and RECOVER move. We emphasize to our players that the recovery must be under control to defend the offensive player effectively.

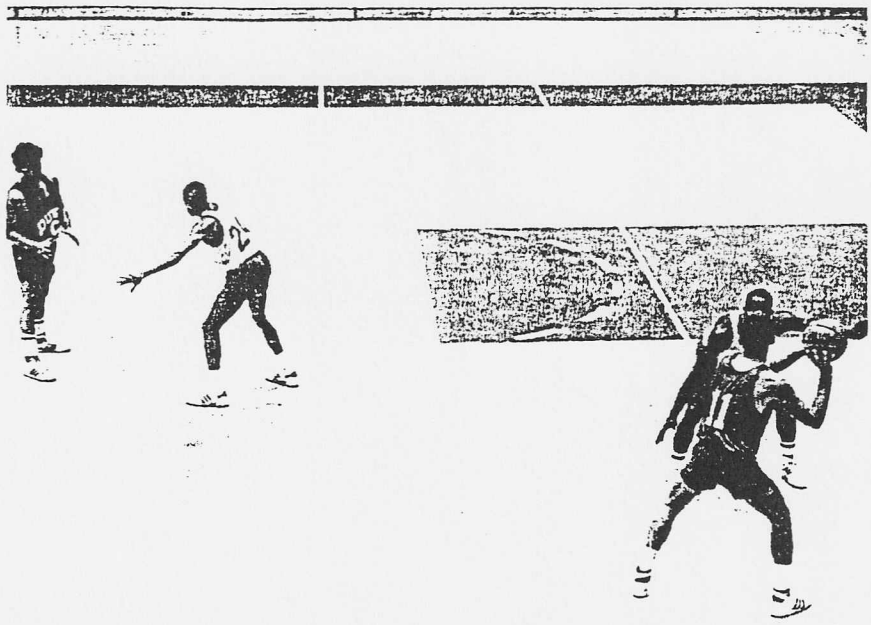
d. Jump inside to help. If the offense penetrates our defense and gets the ball inside, we must move inside quickly to help our post player.



If the ball is passed back out to the perimeter, our perimeter defensive player must react quickly back to his man to exert excellent ball pressure. Again this is a HELP and RECOVER situation.

NOTE: Although we spend much time in teaching the help aspect of our defense, we place an equal emphasis on the recovery.

e. Stop the ball reversal pass. We contest one pass away from the ball and attempt to keep the ball to one side.



In this picture the defensive guard makes it difficult for the offensive wing to reverse the ball. If the pass is completed, we want the offensive guard to receive it moving away from the basket causing the offense to be run from a higher, undesirable position.

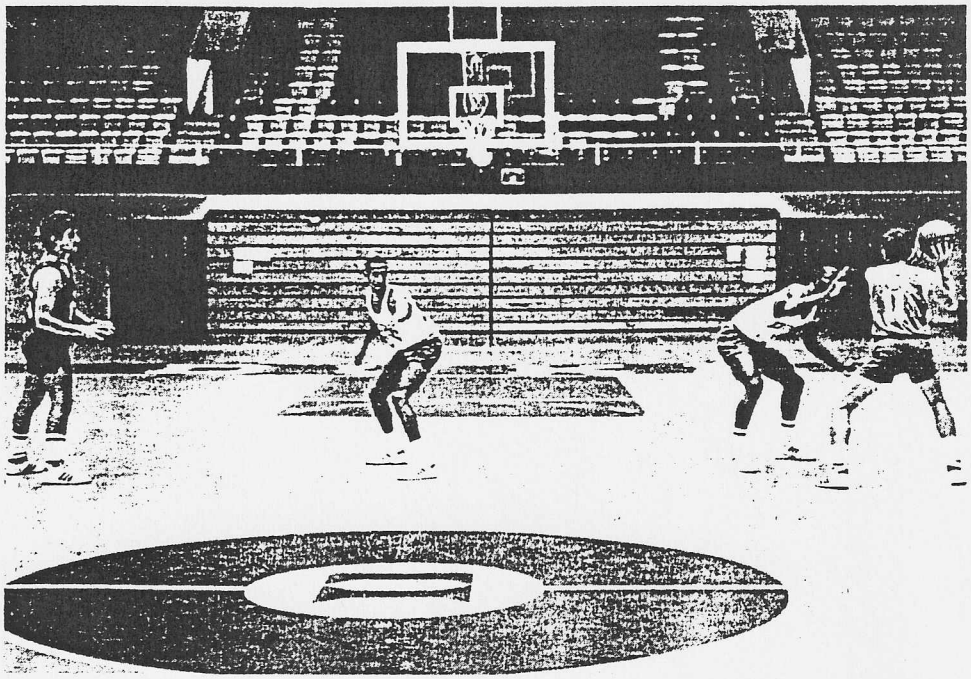
2. HELP SIDE. We refer to the side of the court opposite the ball side as the help side. We use "help" instead of "weak" to describe this side because we want to use all positive terms in describing our defense. "Help" describes exactly what we want from our players on this side of the court.

a. Be in position to give aid to ball side players who may have been beaten.

b. Stop penetrating passes and drives.

c. Stop your man from making a successful penetrating move to receive a pass.

d. Stop the ball reversal pass. Remember that we contest one pass away from the ball on help side as well as on the ball side of the court.



Notice the stance of the help side defender. We are in a contesting position closed to the ball. Making this ball reversal pass difficult to complete is one of the key factors in building an excellent team man-to-man defense. It puts even greater pressure on the passer as we continue to take away his outlets.

B. Rules

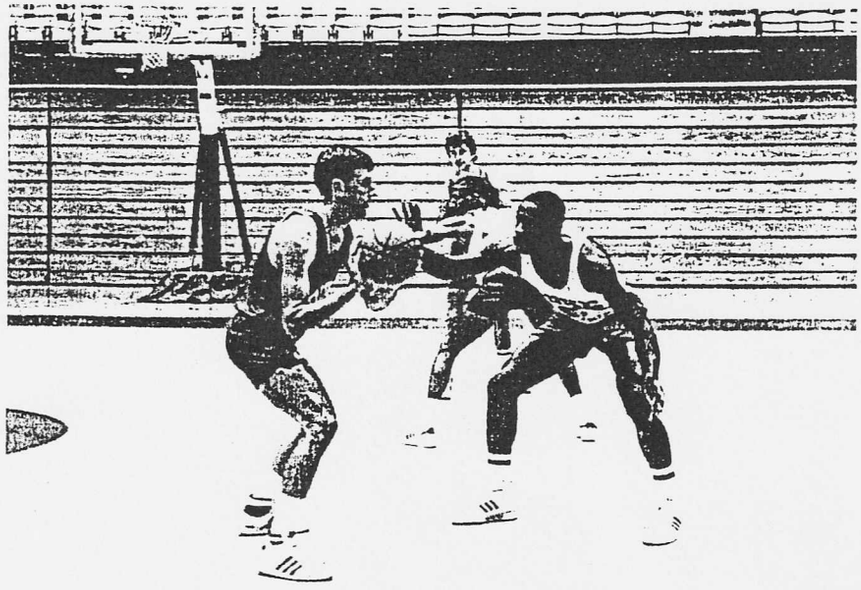
1. BALL-YOU-MAN. If your man does not have the ball, stay between him and the ball in the passing lane. This applies to both ball side and help side defenders.

2. When the ball moves, YOU MOVE. This is essential in order to maintain solid team defense. Both ball side and help side defenders must do this.

NOTE: A common phrase we use in the teaching of this fundamental rule is "Jump to the Ball."

Placement Rules for the Help Side are:

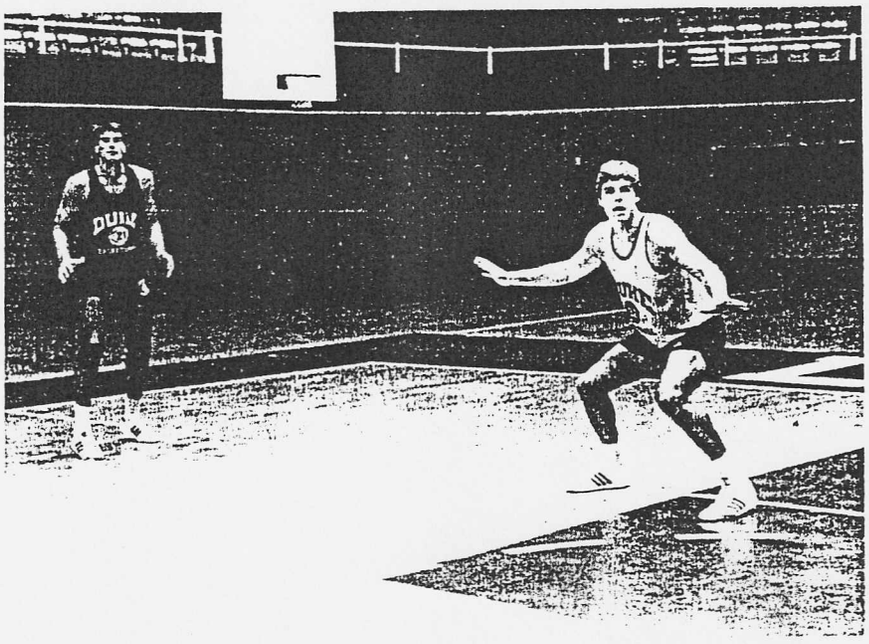
a. Defending your man above the foul line. Maintain a position in the passing lane mid-way between your man and the ball.



NOTE: The help side defender is in a contesting stance.

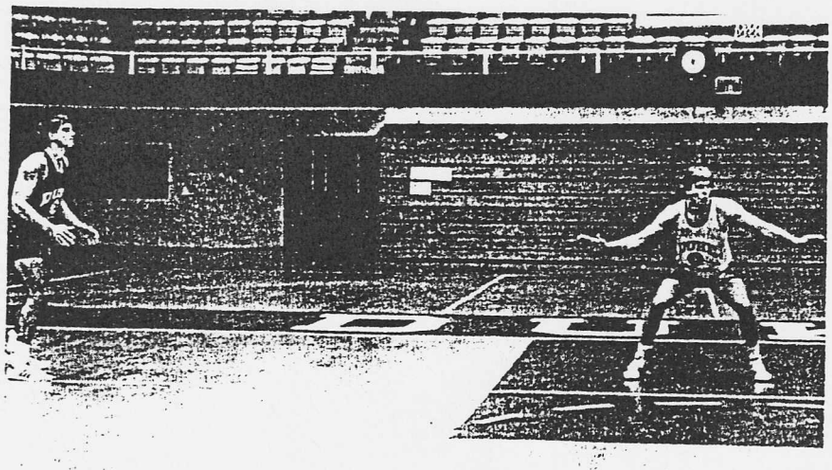
b. Defending your man below the foul line.

(1) When the ball is above the foul line,



maintain a position with one foot in the three second lane on the help side of the basket. See the ball and stay in the passing lane. The defender is in an excellent defensive stance.

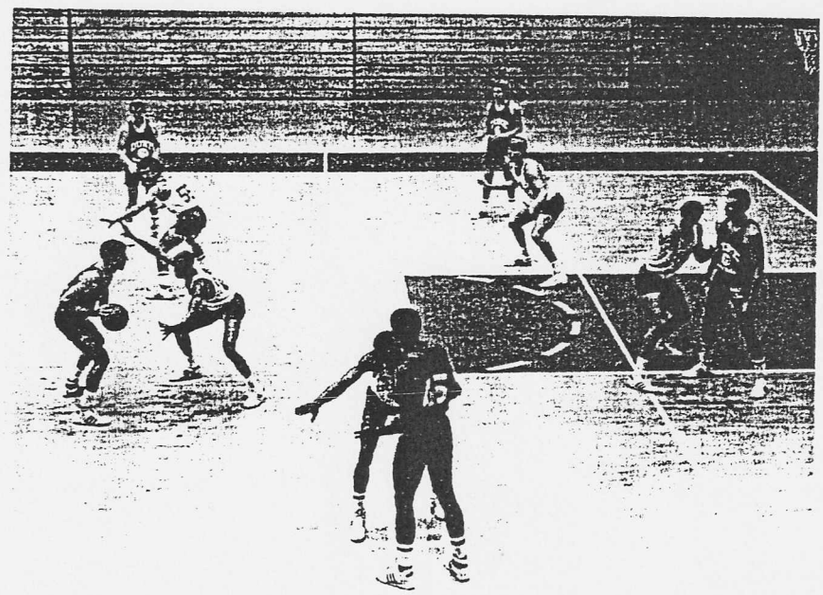
(2) When the ball is below the foul line,



maintain a position in the middle of the lane.

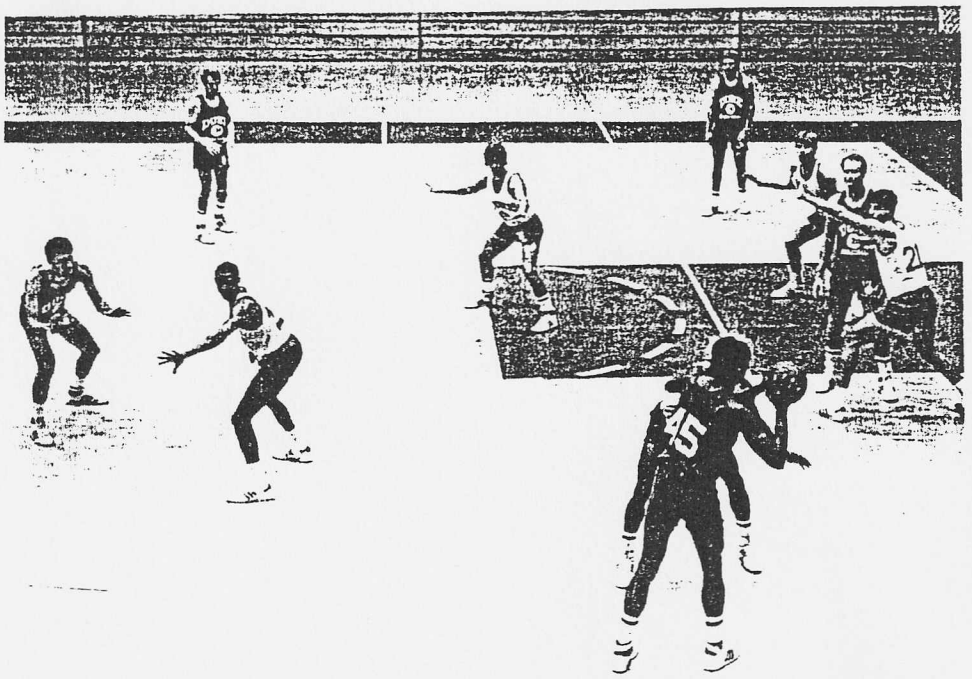
C. Ball Side and Help Side combined.

1.



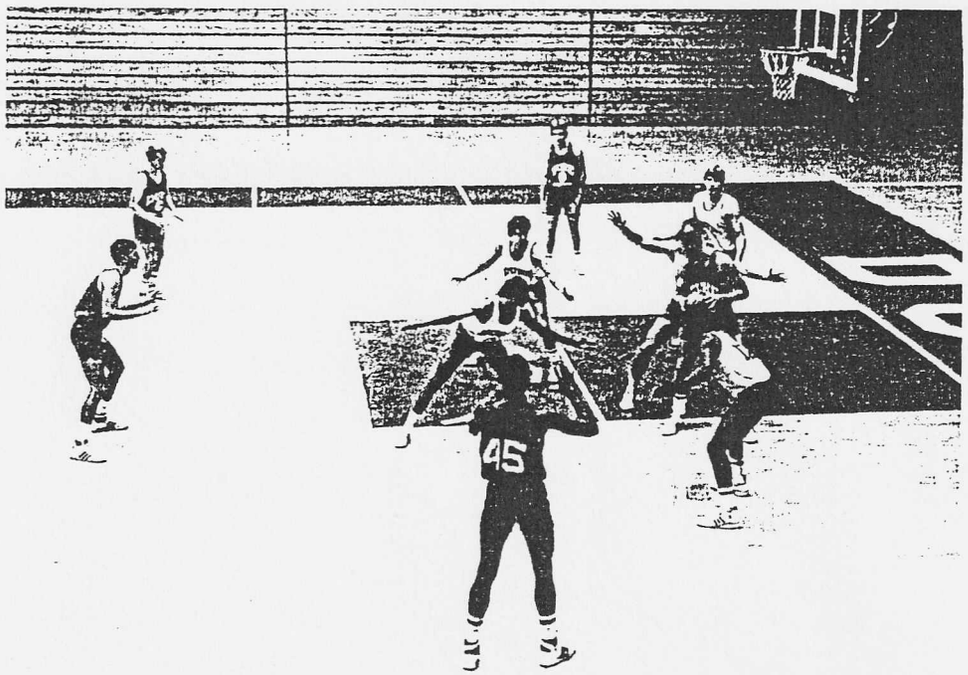
All of the defensive players in this photo are following our basic principles. Their vision of the ball is excellent and the ball is being forced to the outside. They are in a position to stop ball reversal and are ready to move as the ball moves. They are adhering to all of our priorities and rules.

2.



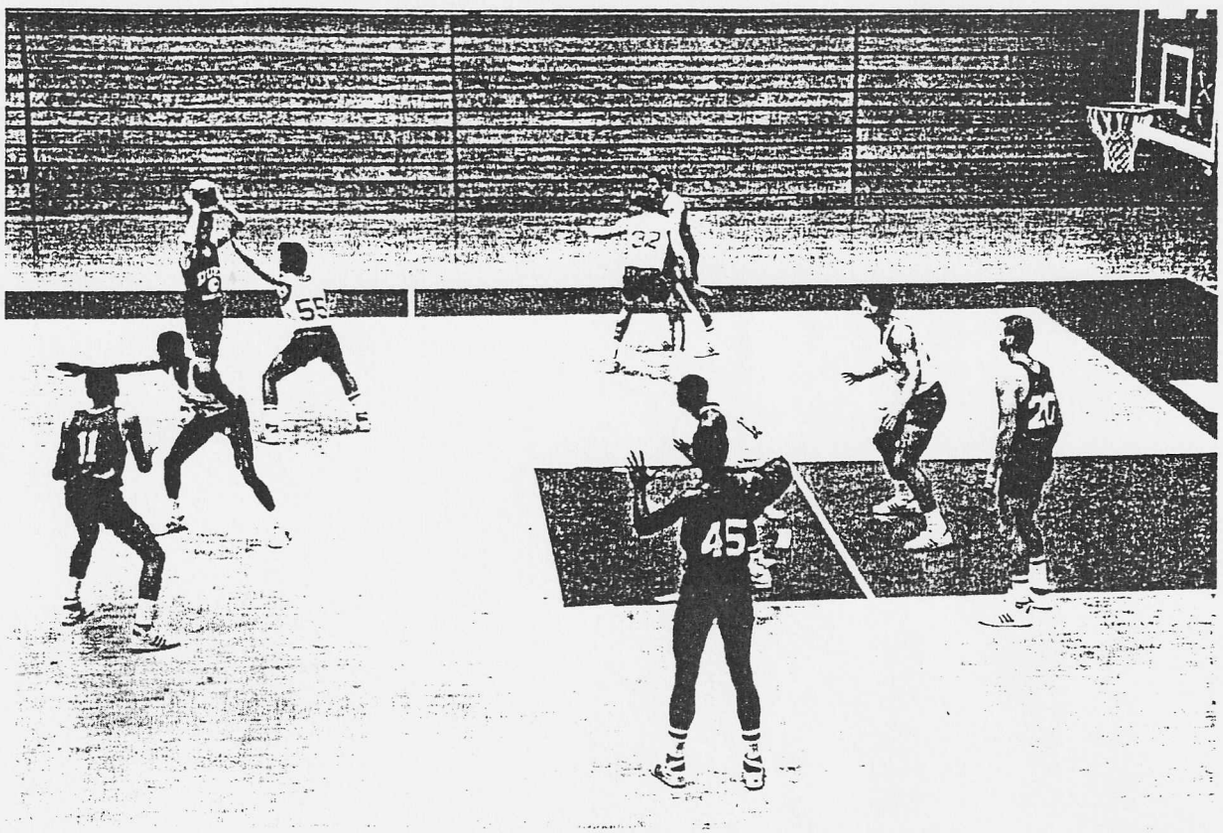
With the movement of the ball to the side, our defensive players have moved as the ball moves and are now in proper position. Again our vision of the ball is excellent. The help side has adjusted to the middle of the lane, and our ball side guard is set to stop ball reversal. Our post man has adjusted to the baseline side of his man, and our man on the wing is putting pressure on and forcing his man to the outside.

3.



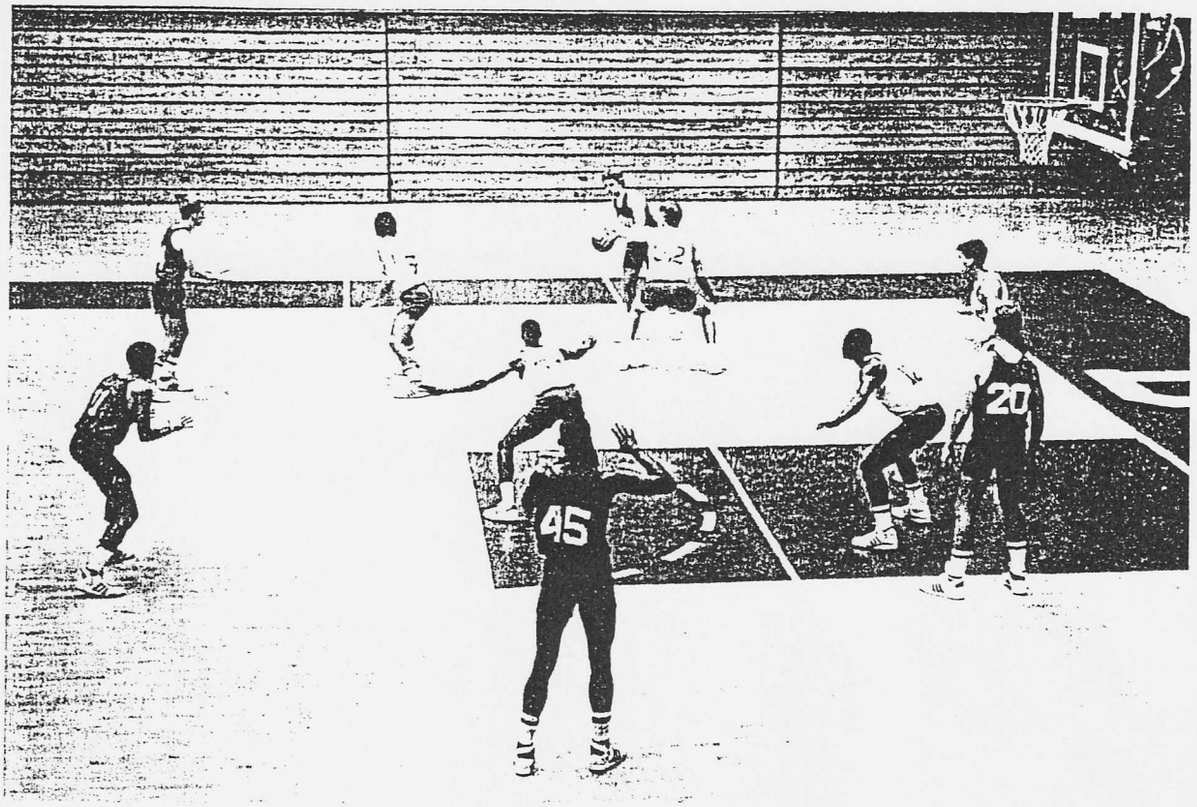
This photo shows the ball being passed into the post. We then must react with an immediate jump down inside to help our defensive post man who has slid in behind his man to take away the lane to the basket. Again, vision is excellent. If the offensive post man passes the ball out, our players would move back to the positions shown in the previous photo.

4.



We now take a look at our defense when the offense starts on the other side of the court. Notice the positioning of our three defensive men on the help side. They are all in their respective passing lanes. The guard is in a closed stance while the other two defensive men are open to the ball. The bottom defensive man is further into the three second lane since his man is set up right on the lane.

5.



The help side defense has adjusted further into the lane with the ball being passed to the wing. Notice how the help side guard has now assumed a defensive stance open to the ball.

These photos show the continuous movement of our defensive players based on the movement of the ball. Our players know exactly where they should be in each situation. These photos illustrate how important it is to have good vision. Communication is also needed in order that our players react as a team to each offensive movement.

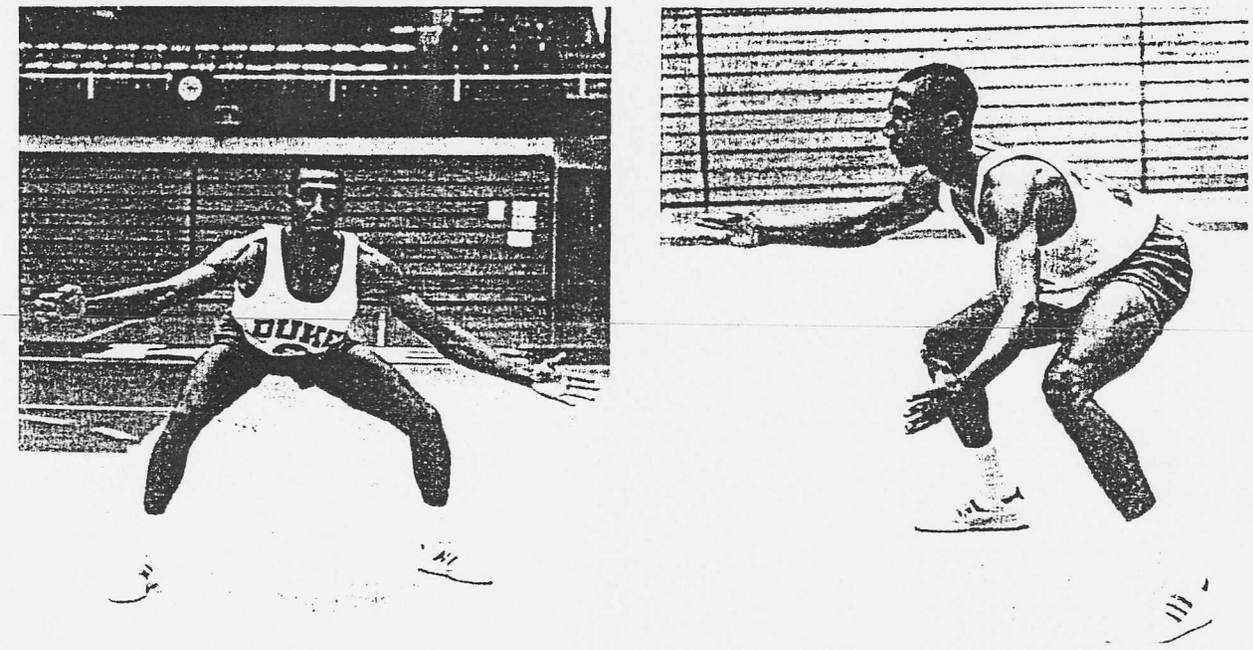
III. TEACHING THE TEAM MAN TO MAN DEFENSE

During the preseason and regular season we spend a great deal of time working on our defense. In the following pages I will explain many of the drills we use to develop sound individual and team defensive habits. It is important to remember that these drills must be used frequently. The habits you are trying to develop are physical ones and repetition is the key to teaching them effectively.

A. Ball Side Drills.

1. Pressure the ball

a. Stance



Balance is the key. Your feet should be slightly more than shoulder width apart and staggered. The knees are bent and your arms are extended with your hands ready to apply pressure. Your head should be up and your back arched. I want my players to be wide and be able to move well laterally.



Initial Position



Trace the Ball
(Pressure the Passer)



Force Outside
(Pressure the Ballhandler)



All Out Pressure
(Dribble is picked up)

2. Stop the penetrating pass.

a. Contesting stance



The defensive player must have good balance. He is in a closed stance (back to the ball) position between the ball and his man (an arm's length away from his man). He sees the ball well and keeps his arm extended, attempting to stop the pass to his man. His knees are bent and he is ready to move quickly to cover the movements of the offensive player. We do not want our players to be afraid of getting beat on a back door pass. They must play the passing lanes aggressively and have complete confidence in their help.

I. PHILOSOPHY

I believe there are many possibilities for the basketball program in Mariemont. We have organized basketball programs that begin in the fourth grade, a completely refurbished gym, and play in one of the most competitive small-school leagues in Southwest Ohio. In order for our program to go to the next level, I feel that all of our coaching personnel must have the same vision. We must work together, communicate regularly, help each other reach coaching goals, and insure that every coach feels like an integral part of the program.

I feel that athletics, and basketball in specific, can be a growing and learning experience for future situations in life. Basketball can teach the importance of self-discipline, teamwork, positive attitude, and diligence in working to reach goals. Through our actions as coaches we should model these traits for our athletes.

I also feel that it is important to teach and coach basketball so it is fun and entertaining for everyone involved. With that in mind, remember: it is always more fun to win!

II. OVERALL COACHING EXPECTATIONS

Our coaches are expected to:

A. Be positive
B. Keep it simple
C. Make it fun
D. Instill discipline
E. Be firm, but fair

III. BASKETBALL PHILOSOPHY

All Mariemont basketball coaches will attempt to:

A. Fit the style of play to the abilities of their players
B. Teach pressure defense
C. Teach fast-break offense
D. Set offenses to players fitting roles

IV. MIDDLE SCHOOL BASKETBALL PHILOSOPHY

I feel a strong middle school basketball program is of vital importance to building a strong basketball program at the varsity level. The purpose of the middle school program should be to teach the basic fundamentals of basketball. It is important to play a style of basketball which allows each team member to learn and practice the fundamentals of the sport. I strongly believe that it is important to provide opportunities for every player to experience the various moves and skills necessary to play all positions on the basketball court.

V. COACH-TO-COACH RELATIONSHIP

Our coaches are expected to:

A. Be honest with each other
B. Understand and accept their roles in our program
C. Work together in a collegial manner

VI. TOTAL PROGRAM

Our coaches must maintain consistency in:

A. Vocabulary / Terminology
B. Techniques
C. Drills
D. Discipline
E. Goals

VII. COACHING PRIORITIES

Our priorities are as follows (in this order):

A. Teamwork
B. Defense
C. Rebounding / Lanebreaks
D. Offensive Execution
E. Foul Shooting
F. Percentage Shooting

A. Teamwork

1. Teamwork is everyone knowing and accepting their roles on the team. Not everyone can be a great scorer!
2. Teamwork is each player doing what he does best with pride and enthusiasm.

B. Defense

1. Principles
   a. Believe in defense as your team's constant
   b. Demand your players play defense aggressively
   c. Understand team defensive concept and rotations
   d. Sell your players on defense as your team's constant

2. Keys
   a. Communication
   b. Aggressiveness
   c. Anticipation

3. Coaching Points
   a. Be able to adjust
   b. Use your bench
   c. Do not be passive

C. Rebounding / Lanebreaks

1. Main goal is to put pressure on the defense from the instant we gain possession.
2. Defensive rebounding is the key! – positioning, timing, desire
3. Teach high percentage shots.
4. Utilize all players.
5. This teaches teamwork.
6. Kids love playing this style of basketball, its fun.

D. Offensive Execution

1. Keep the rules and responsibilities short and simple.
2. Teach variety in your offensive patterns, know the counters.
3. Be prepared with special plays for in-bounds and last-second situations.

E. Foul Shooting

1. Teach your players to have a 'ritual' they follow on each foul shot.
2. Repetition. We must shoot free throws every day at every level!

F. Percentage Shooting

1. Teach your players the areas and types of high and low percentage shots.
2. Teach your players the types of shots they can shoot for a high percentage.
3. Teach each player the shots that he shoots for a high percentage.

XIV. COACHING RESPONSIBILITIES

A. Seventh Grade Coach

This position is the most important position in a sound basketball program. It is not the most prestigious job, yet I strongly feel that a coach who can teach the fundamentals of basketball while being patient with these young men soon finds a very rewarding experience. This is the first exposure to an organized basketball team that these young men will have. With your time and effort, our basketball program will start with a strong foundation.

Fundamental Skills to be Taught at this Level:

Offensive Skills

1. Ball-handling: **Daily**
2. Footwork: **Daily**
3. Lay-ups: right, left, lunge
4. Passing: 2 hands, chest, bounce
5. Jump Shot: Basic technique
6. Foul Shooting

Defensive Skills

1. Defensive Stance: **Daily**
2. Defensive Slide Footwork: **Daily**
3. Man-You-Basket
4. Man-You-Ball
5. Eyes on the Belt
6. Keep Ball Out of the Middle
7. Helpside Positioning
8. Box Out

B. Eighth Grade Coach

This area can be the most enjoyable to area to coach. Kids at this age have a good start on the maturation process and they are starting to find some of their body control and coordination. These kids as a whole can move extremely well and after experiencing a year of organized basketball are ready for the next step in their development as a basketball player.

Fundamental Skills to be Taught at this Level:

Offensive Skills

1. Lehman Ball Handling: **Daily**
2. Footwork: **Daily**
3. Lay-ups & Post moves
4. Passing: post entry wrap pass
5. Jump Shot: off pass and dribble
6. Foul Shooting
7. Screening

Defensive Skills

1. Defensive Stance: **Daily**
2. Defensive Slide Footwork: **Daily**
3. On The Line – Up The Line
4. Helpside Rotation
5. Help Early – Recover Early
6. Post Defense – work to get in front
7. Baseline Pressure and Trapping
8. Presses: man and zone

C. Freshman Coach

This is the most difficult level to coach because these kids are going through so many changes in maturation, starting high school, and using a different ball. At this period of their development most players are pretty confident in their playing ability. This level demands a real stickler about fundamentals because these kids want to try some new 'moves' they have seen. Many times these new moves are not always fundamentally sound or the player hasn't developed the appropriate skills to successfully execute the move. So as a ninth grade coach you must be on the lookout for these bad habits before they really get started.

Fundamental Skills to be Taught at this Level:

Offensive Skills	Defensive Skills
1. Lehman Ball Handling: **Daily**	1. Defensive Stance: **Daily**
2. Offensive Footwork: **Daily**	2. Defensive Slide Footwork: **Daily**
3. Lay-ups: off the pass	3. Wing Deny
4. Passing: outlet and advance	4. Approach: closeout shooters
5. Screening	5. Deny Ball Reversal
6. Moving Without the Ball	6. Lob Help
7. Jump Shot: in offense	7. Presses: man and zone
8. Foul Shooting	

D. Junior Varsity Coach

This level presents several coaching challenges that are unique to the Junior Varsity team. You may have Juniors playing 'down' on the JV who feel they should be on the Varsity. Some of your players will be getting their first opportunity at extending playing time and are grateful for the opportunity to practice and play another year. Other players will be disappointed that they are not playing at higher level and may believe that they are too good to be playing on the Junior Varsity team. This really must be a developmental year for these players to improve their skills to the level where they may be able to contribute at the varsity level in the near future. Positive attitude is a must!

Fundamental Skills to be Reinforced at this Level:

Offensive Skills	Defensive Skills
1. Lehman Ball Handling: Daily	1. Defensive Stance: Daily
2. Offensive Footwork: Daily	2. Defensive Slide Footwork: Daily
3. Lay-ups: off the pass	3. Wing Deny
4. Passing: outlet and advance	4. Approach: closeout shooters
5. Screening	5. Deny Ball Reversal
6. Moving Without the Ball	6. Lob Help
7. Jump Shot: in offense	7. Presses: man and zone
8. Foul Shooting	

DEFENSE

RULES FOR ALL PRESSURE DEFENSES

1. Keep hands held high – shoulder level or above
2. Avoid reaching in – stay on balance
3. Tips and deflections are the priority
4. Steal passes, not dribbles
5. Anticipate the next pass
6. Force the ball out of the middle – clear the chute
7. Pressure the ball and depend on your help
8. Be 'On the Line – Up the Line' when your man doesn't have the ball
9. Prepare to rotate – sprint to helpside
10. Communicate with your teammates – constant chatter
11. Once the ball is past you, turn and sprint to your next defensive position

TEACH ALL MAN DEFENSE PRINCIPLES

I. Individual Defense

A. Stance – Butt low, head high, big chest, arms wide
B. Footwork – Reach step: Point the toe, kick the heel, REACH!!
C. On the Ball – Arms length away, PRESSURE!!
D. Deny – Outside shoulder on inside shoulder, on-the-line up-the-line
E. Help and Recover – Get to your buddy's hip
F. Helpside – 2 passes = 1 foot in lane, 3 passes = bucket to bucket
G. Post Defense – Get around & always deny, ready to help on dribble

II. Team Defense

A. Talk!! Talk!! Talk!!
B. Ball Position – It moves, you move
C. Passing Lanes – Swat hand in the lane
D. Resist Move – Bump cutters & don't turn your back to ball or man

III. Press Defense

A. Relentless
B. Force the Dribble
C. Sprint for a Backtip
D. Hard Double Team
E. Sprint out of the Double Team
F. Get a Tip
G. Deny the Pass
H. Anticipate

OFFENSE

I. Individual

- Footwork & Pivots
  - Balance
  - Vision
  - Quickness
- Dribbling: Right and Left
  - Speed
  - Power
  - Control
  - Never Waste – With a Purpose
- Passing
  - Snap the pass
  - Chest, Bounce, Baseball, Wrap
  - Fake one to Make one
- Receiving
  - Use both hands
  - Fingers to the Sky
  - Catch with a Jump Stop
  - Square Up
- Shooting
  - Lay-ups (Left, Right, Lunge)
  - Off the Dribble
  - Off the Pass
  - Foul Shooting Everyday
  - Location determines Type
- Movement Without the Ball
  - After pass
  - Screen the Man
  - Post Up
  - Flash
  - After shooting

II. TEAM

- Vs. Man Defense
  - Spread (Go, Bump, Curl, Float, Follow, Strongside)
  - Open Post
  - Set Plays (Roger, Lou, Up, Back, Roll)
  - 1 – 4
  - Motion (Down)

- Vs. Zone Defense
  - Freelance (Skip)

- Overload (Corner, Point, Block)
- Motion
- Butler
- High
- '21' (Flash, Stay)
- Freelance into '21'
- '21' into Freelance

- Lanebreaks
  - Where to go
  - How to get there
  - When to go
  - Quickness not speed
- Vs. Full-Court Pressure
  - Pressbreak (Regular, Guard Thru, Special, Sideline, Big, Guard Flash)
- Vs. Half-Court Pressure
  - '21'
  - Motion
- Underneath Out of Bounds
  - '10' Series
  - Line
- Side Out of Bounds
  - Sideout
  - Box Series (1,2,3)
- Jump Ball and Delay

Note: Don't just run an offense, but try to score from all our offenses!!

PRACTICE NECESSITIES

PHASES

I. TALKING
- A. Information
- B. Motivation
- C. Questions and Answers

II. DRILLS
- A. Offensive
  1. Ball-handling
  2. Passing
  3. Shooting
  4. Rebounding
  5. Movement
  6. Lanebreaks
  7. Pressbreak
- B. Defensive
  1. Stance and Steps
  2. Traps
  3. Pressure
  4. Fighting Picks
  5. Attacking
  6. Rebounding

III. TEAM PLAY
- A. Offense
  1. Basic Offense
  2. Set Plays
- B. Defense
  1. Presses
  2. Scrimmage

IV. SPECIAL PLAYS
- A. Tip Plays
- B. Out-of-Bounds Plays
  1. Side
  2. Under
  3. Far End
  4. Last Second Plays
     a. To Preserve Win
     b. To Win

DRILLS

SHOOTING DRILLS

1. Kentucky
2. 2 Minute Lay-ups
3. Woodward
4. Spot Shooting
5. Flex Jumper
6. Partner Shooting
7. 3 Man 2 Ball Shooting
8. Elbow Jumpers
9. Relocation Shooting
10. Wing to Wing Skip
11. Short Corner to Wing Skip
12. X-Out Lay-ups

BALL HANDLING / PASSING DRILLS

1. Lehman
2. Ball Slap
3. Zig Zag
4. Speed Dribble
5. V-Cut Drill
6. 3 Line 1 Ball Passing
7. 3 Line 2 Ball Passing
8. Maching Gun Passing
9. 2 Man Passing
10. Keep Away
11. 4 Box Pivot

REBOUNDING DRILLS

1. 3 Line Box-Out
2. 1-on-1 Circle Box-Out
3. MSU War Rebounding

DEFENSIVE DRILLS

1. Indiana Slides
2. 1-on-1 Deny
3. 1-on-1 Approach
4. Cycle
5. Trap Drill
6. 3-on-2 Helpside
7. Charge
8. Shell Drill
9. Help & Recover
10. Deny Flash

ONE-ON-ONE MOVES

1. Jab Step
2. Reverse Pivot
3. Crossover Dribble
4. Lead Foot Drive
5. Pivot and Crossover

COMPETITION DRILLS

1. 3-on-3 Cut Throat
2. Box Screens
3. Press Competition

FAST BREAK DRILLS

1. 5 Man Weave / 3-on-2
2. Bearcat Switch/Change
3. 4-on3, 5-on4, 5-on5
4. Circle Transition
5. UD Sideline Tranistion
6. Break Series Skeleton

POST MOVES

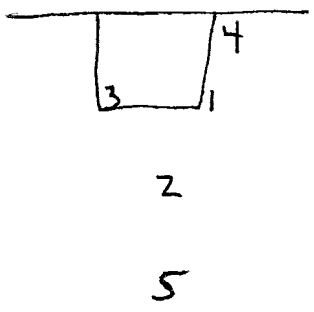
1. Drop Step
2. Baseline ½ Hook
3. Baseline J
4. Baseline Up & Under
5. Lane J
6. Lane Up & Under
7. Lane ½ Hook

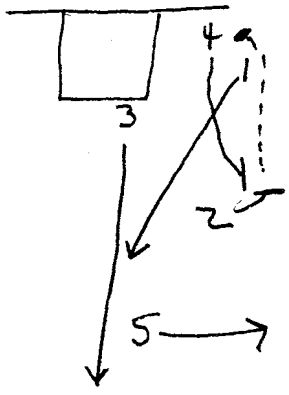
CRAIG ESCHERICK
4/28

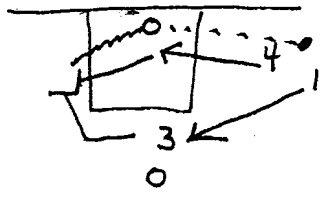
HOW TO GET INTO COLLEGE

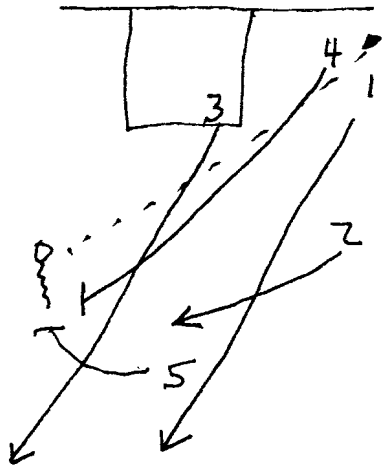
COACHING:

1. FRIEND
2. RELATIVE
3. FORMER PLAYER
4. COLLEGE COACH AT PRACTICE
5. WORK COLLEGE CAMPS



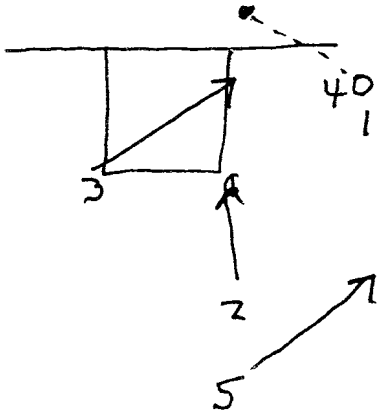


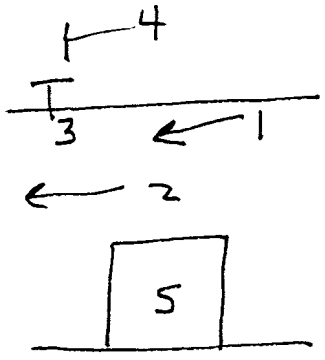




PASS OUT: HS WING SPRINTS TO HOOP
4 RE-TRAPS

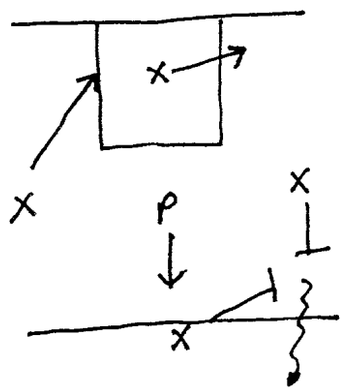
"PULL THE STRING"

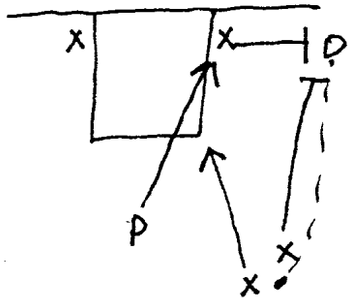


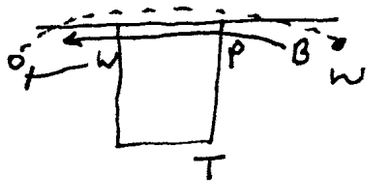


CE II

"5"







W - PLAYS MAN ON BALL UNTIL B GETS THERE

B - PUSH L UP FOR TRAP

FULL COURT MAN

TOUGH - DENY

SECURE - PLAY BEHIND

LF - MAN ON BALL PLAYS BEHIND

DRILLS - 1 on 1 FULL

3 on 3 FULL

DEF. WINS GAMES AT EVERY SPORT AT EVERY LEVEL
2 HANDS - FULL COURT DEFENSE

Georgetown Univeristy Basketball

General Principles - Full Court Zone Press

1) Never trap the ball with more than two players.

2) When trapping the ball, cover up the man; don't reach unnecessarily. Try and avoid stupid reaching fouls.

3) Keep the ball out of the middle of the floor.

4) Try and force the offensive players to catch the ball along the sidelines or in the corners.

5) When we use this defense we want the ball. We are trying to make the other team turn the ball over; this is not a passive defense.

6) It is very important that the defenders sprint back once the offense has broken the press.

7) The defensive team must communicate with each other.

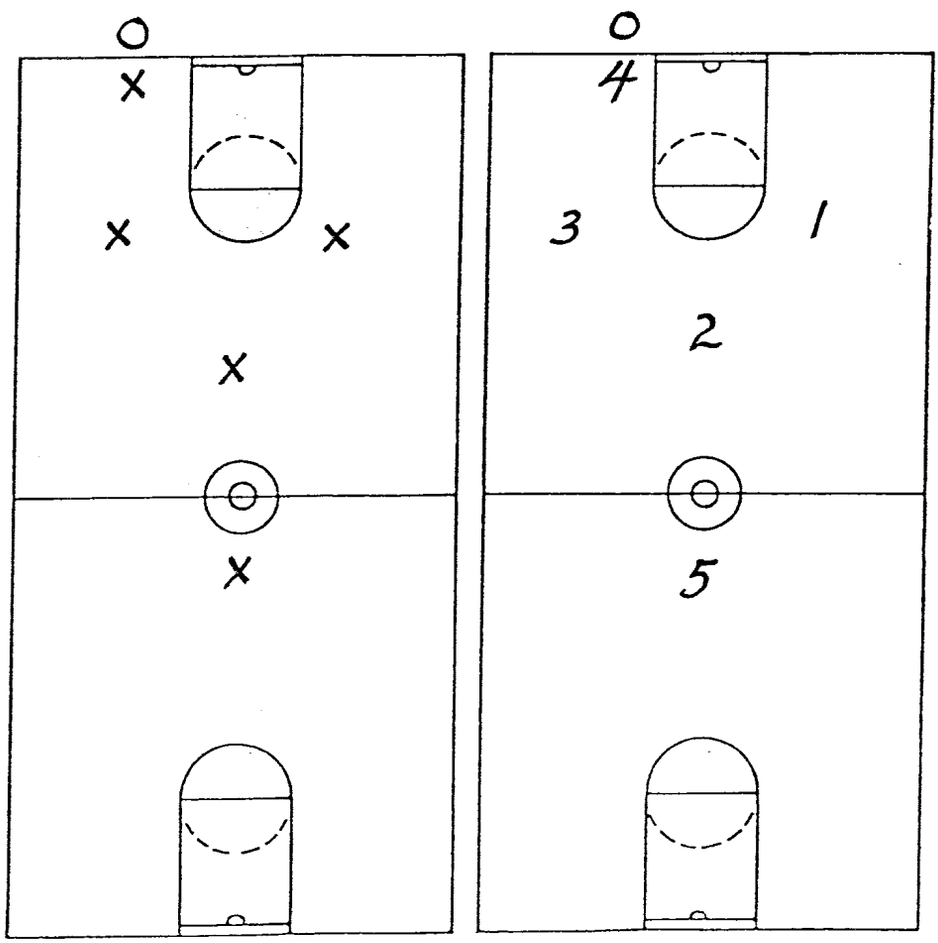
8) When trapping the ball, don't run too fast at the man with the ball. He can go around you easily if you do not approach him under control.

9) You can use the press to cause a team that likes to play slow to play faster. You can use the press to disrupt the other team's rhythm or you can use the press to keep the ball out of the hands of a player who has been hurting your team offensively.

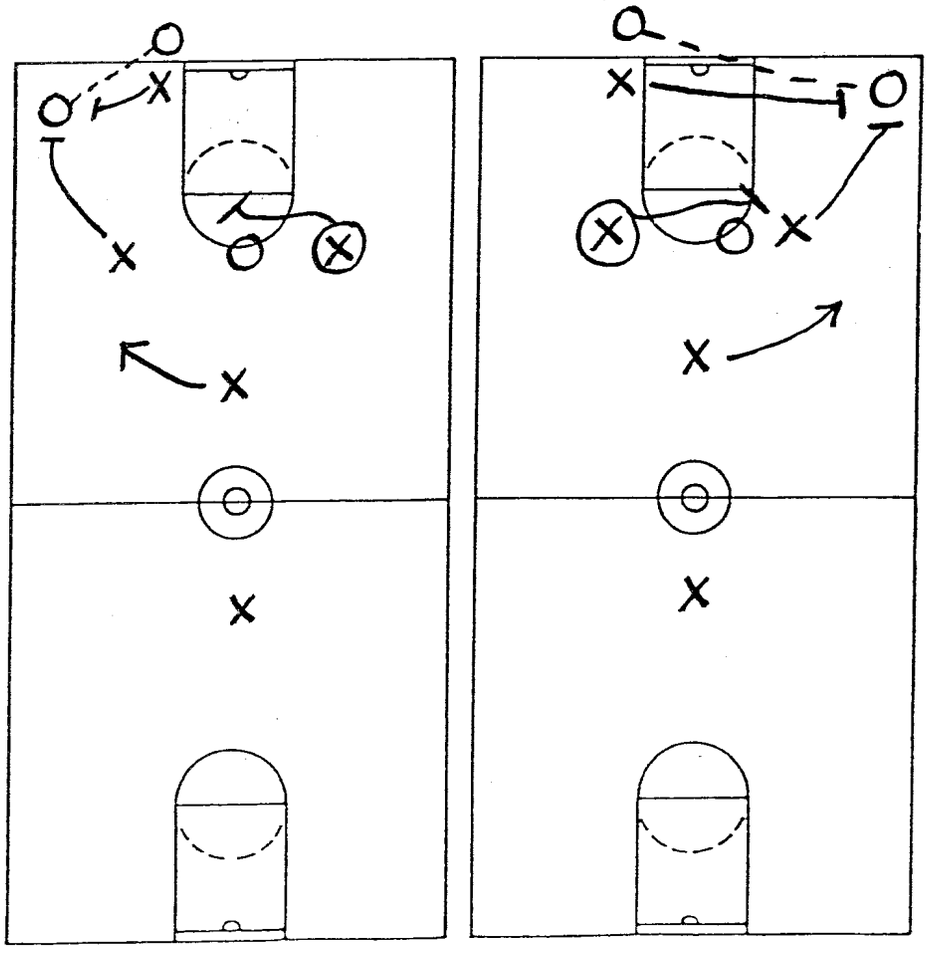
This is what the zone press looks like before the ball is thrown inbounds.(1-2-1-1).

We put our 4 man (power forward) on the ball. Our 1 man (point guard) and 3 man (small forward) play the wings. Our 2 man (shooting guard) plays the stealer position and our 5 man (center) plays the back position. The 4 man must be quick enough to trap the ball in either corner and also quick enough to get back to half court on defense. A tall player in this position can also cover up the offensive player throwing the ball inbounds. The stealer (2 man) must be a good anticipator and also must be fairly quick too. The back man (5 man) is usually your tallest and maybe slowest player. He must be able to clog up the middle and prevent the other team from getting a layup.

IF NOT IDEAL — PUT SLOWEST OR TALLEST ON BALL
2ND SLOWEST IS AT 5



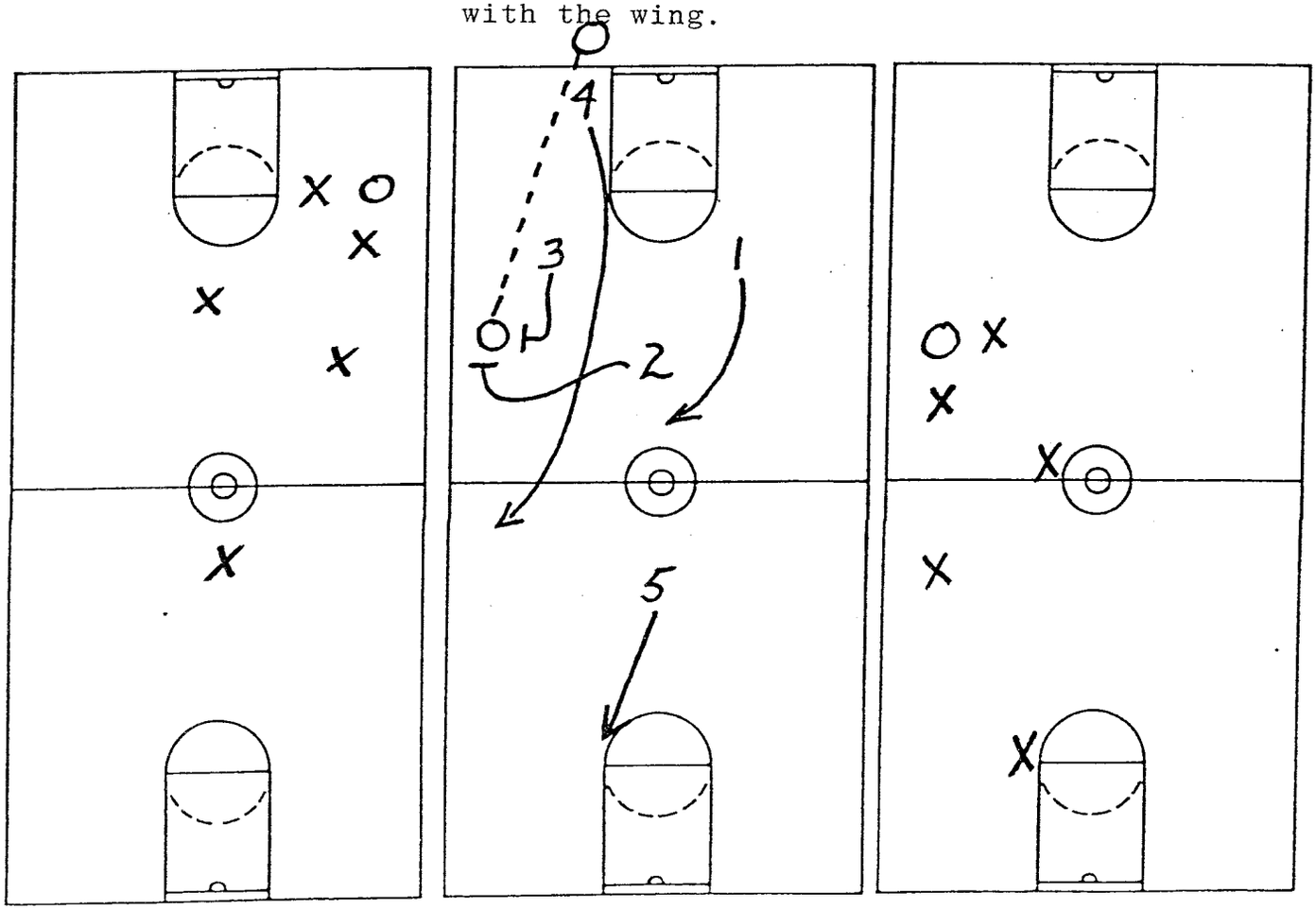
The defense should force the offensive man to catch the ball in the corner and also keep the ball out of the middle. It is the circled player's job to cover up the middle of the floor. We want the ball in the corner because the offensive player does not have as many options there as he would have in the middle of the floor.



Once the original trap is made, the zone press will resemble a 2-2-1 formation rather than a 1-2-1-1 formation.

If the inbounds pass goes deep, the 4 man must sprint back to form the second line of defense. The 4 and 5 man never trap together. The stealer (2 man) must cut off the advancement made by the offensive player who has received the inbounds pass, so that a trap can be made with the wing.

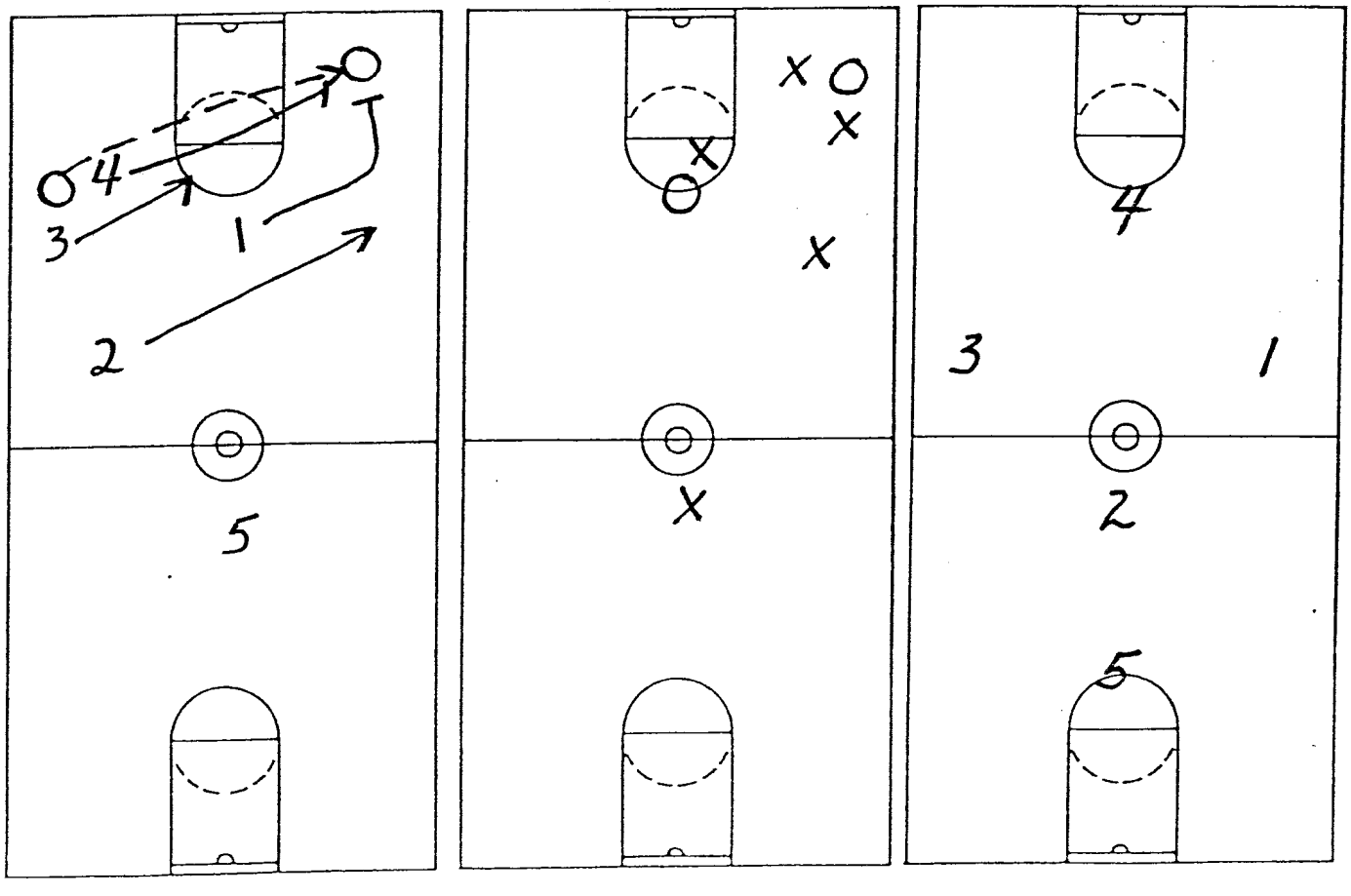
Once the trap has been made, the zone defense again resembles a 2-2-1 formation.



If a pass is thrown backwards, the 4 man will again be involved in the trap along with the opposite wing man.

Once the trap has been made, the zone defense again resembles a 2-2-1 formation.

We sometimes use a 3/4 court zone press which has the same rules as the full court zone press.



Georgetown University Basketball

General Principles - Half Court Zone Trap

1) We use this half court defense to force a team to play faster than it is capable of playing. This defense is used to disrupt opponents offensive rhythm, force turnovers and get us steals.

2) Never trap the ball with more than two players.

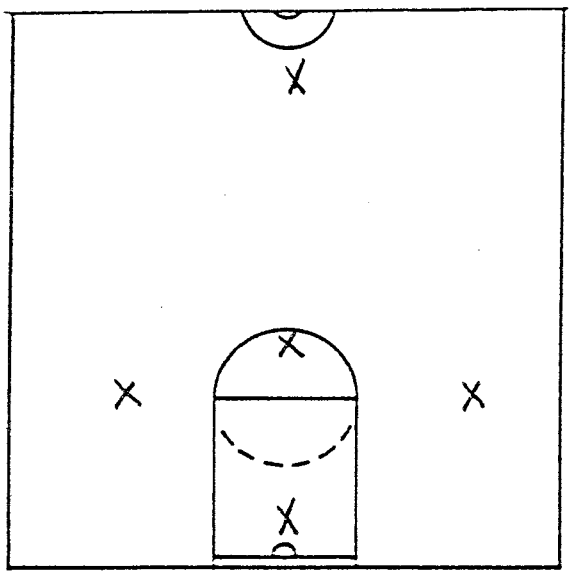
3) Once any trap is made, the 1-3-1 zone resembles a 2-2-1 formation.

4) When trapping -- the two players making the trap should cover up the ball; don't reach in unnecessarily -- avoid reaching fouls.

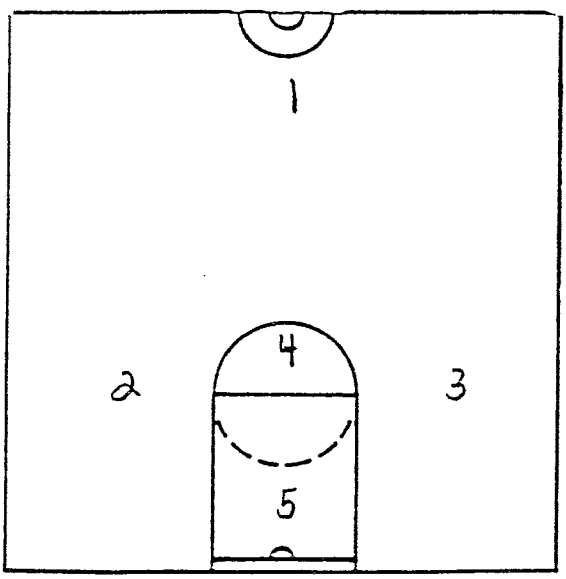
5) Opposite wing players are responsible for protecting the basket.

6) Force the offensive players to catch the ball in the corners or along the sidelines. Keep the ball out of the middle of the floor.

This is what the half court pressure defense looks like before the ball crosses the half court time line. **1-3-1**



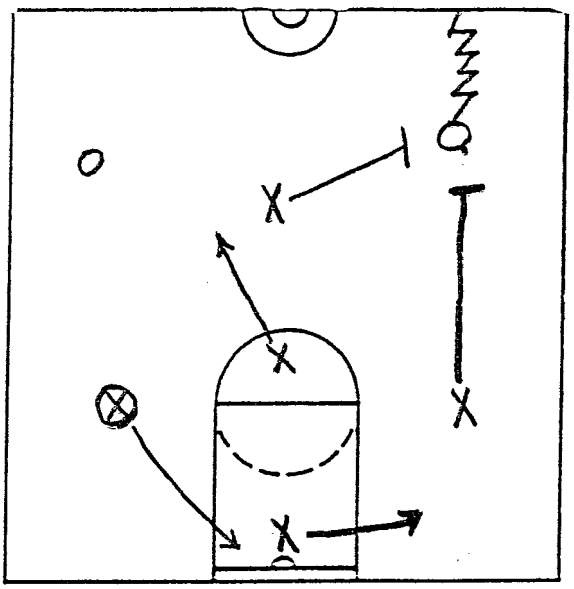
We put our **1** man(point guard) out front to direct the ball and this establishes which wing protects the basket and which wing forms the trap.



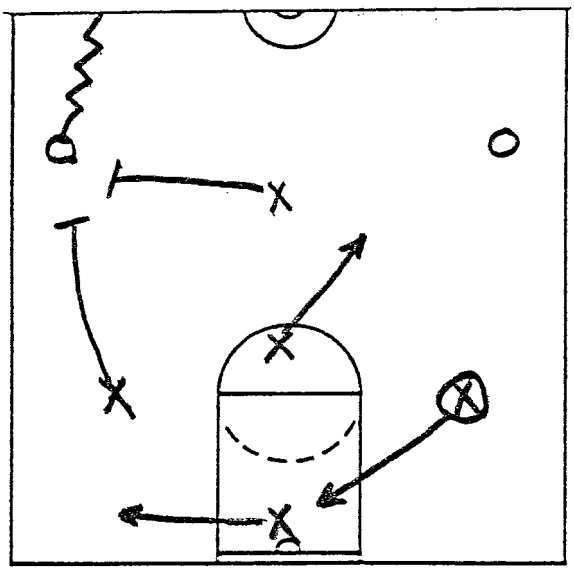
Our **2** man(shooting guard) & **3** man(small forward) play the wing positions and form the traps or drop back to protect the basket.

Our **4** man(power forward) plays the center of the defense.

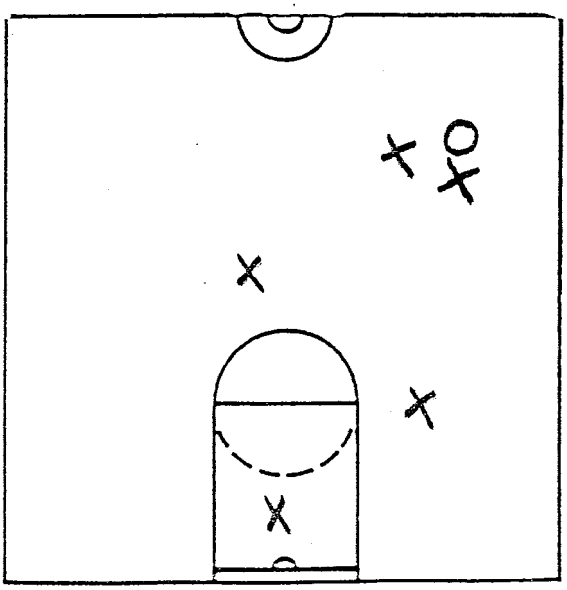
Our **5** man(center) plays the baseline position and traps in either corner.



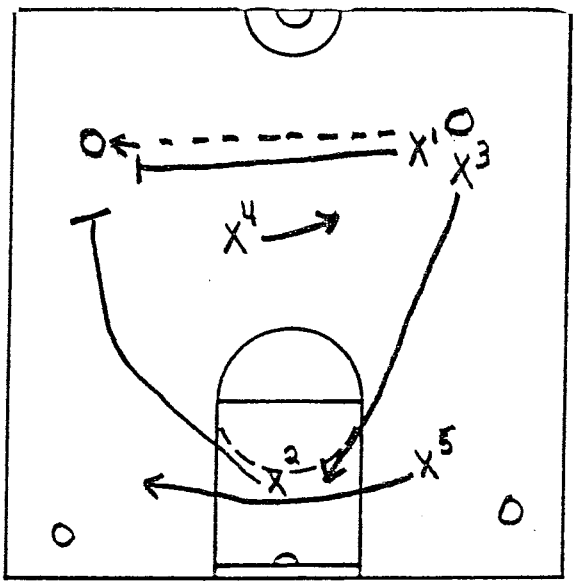
The defense wants the offensive players to catch the ball in the corners and keep the ball out of the middle. It is the opposite side wing's (*circled player*) responsibility to protect the basket.



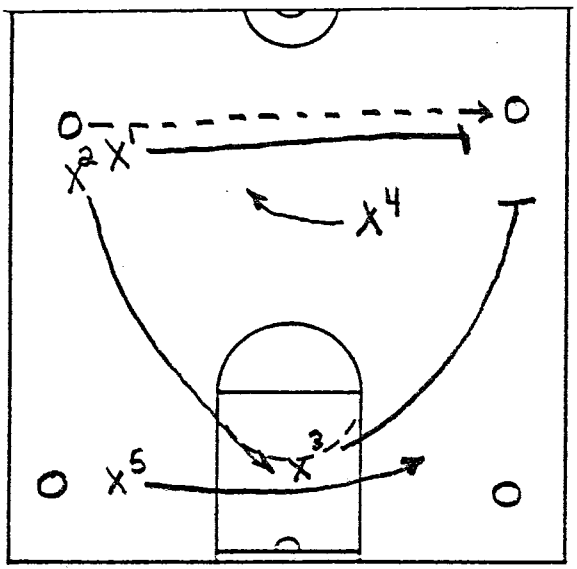
We want the ball in the corners because the offensive player does not have as many teammates that are one pass away.

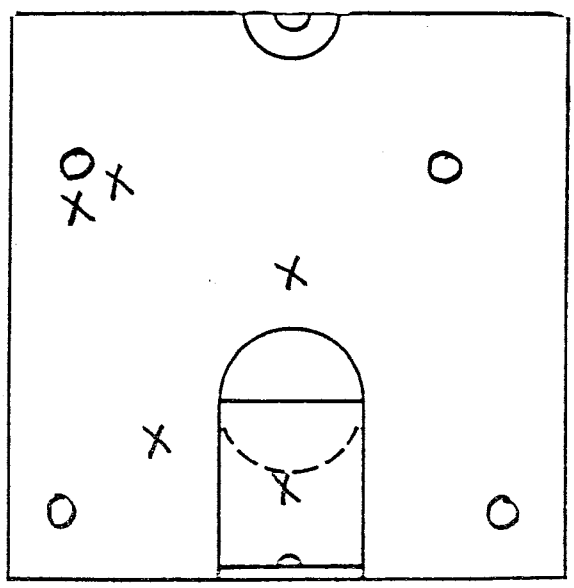


Once the trap is made, the zone trap will resemble a **2-2-1** formation rather than a **1-3-1** formation.

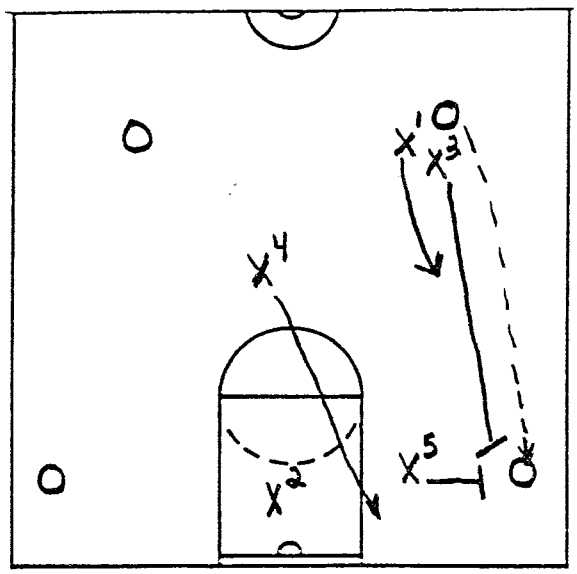


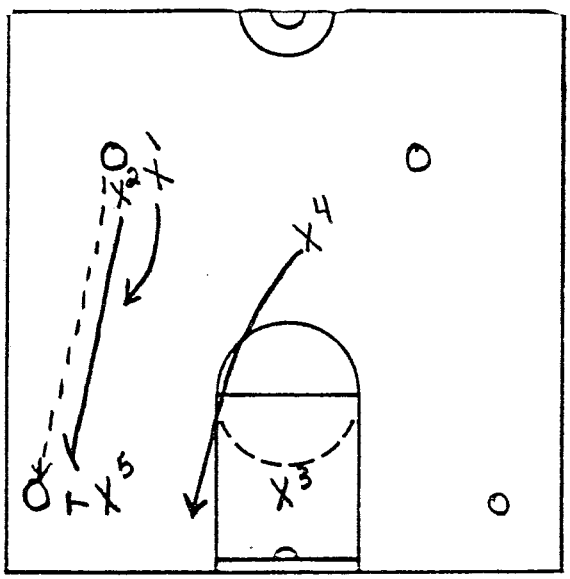
When the ball goes from one guard position up top to the other, the **X**[1] follows the ball to form a trap with the ball side wing(**X**[2] or **X**[3]) while the opposite wing(X^3 or X^2) rotates back to protect the basket. The **X**[4] player is looking to steal the passes from guard to guard. **X**[5] crosses over and follows the ball from one side to the other looking to steal the guard to forward pass on the ball side.



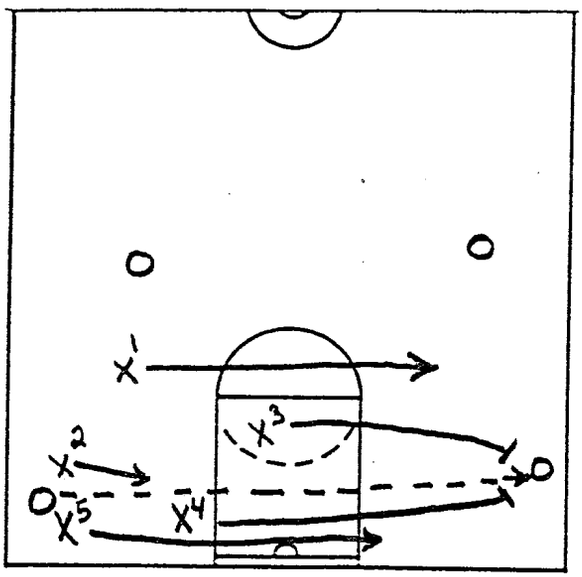


Once the trap has been made, the zone defense again resembles a **2-2-1** formation.

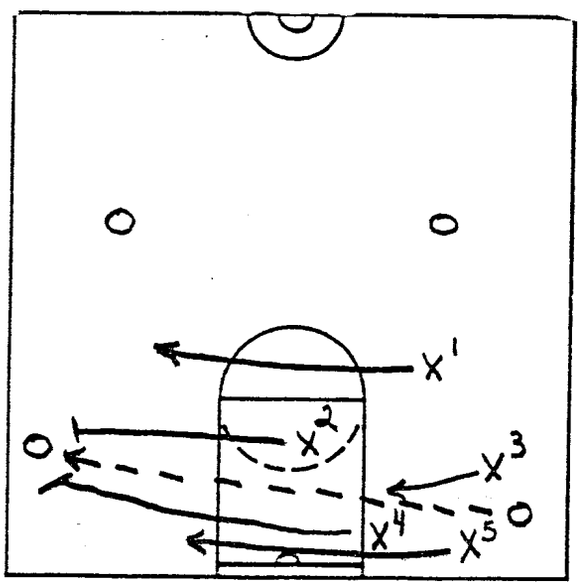




If the ball goes from guard position to forward position, X^1 looks to steal the pass back out to the ball side guard. X^5 and the ball side wing(X^2 or X^3) make the trap in the corner. X^4 goes to prevent the pass into any player on or near the ball side low post area. The opposite wing(X^3 or X^2) is responsible for protecting the basket and discouraging any passes to the free throw line or high post area.



When forward to forward passes are thrown it maybe necessary for X^4 and X^5 to exchange positions and responsibilities. X^4 would then go out and make the trap with the ball side wing(X^2 or X^3) in the corner. X^5 would be responsible for preventing any passes into the player on or near the ball side low post area. The opposite wing(X^3 or X^2) is responsible for protecting the basket and discouraging any passes to the free throw line or high post area.



Dave Leitao Notes from the NABC Convention--2007

Advice from John Thompson as a young coach at the Final Four in 1985:

Come to these conventions, clinics, etc. to get better. Too many young coaches come to drink, stay out late and sleep in as long as they can. They are missing a great opportunity to become a better coach.

Building Your Profile

How do you go from being anonymous to being known for what you do?

Most important thing you can do:
BUILD and PROTECT your REPUTATION. Don't let competition bring out the worst in you and never sacrifice ethics to get ahead.

Be VISIBLE and TIRELESS
On your free days - go to other coaches' practices or other teams' games. Look for events you can attend to meet and talk with other coaches. This shows your work ethic and desire to learn the game.

Keep track of important people you need or want to know or learn from. Ask yourself how you can best get to know them.

Strive to be the first one into the office and the last one out of the office. Be productive while you are there, don't just stay in the office spinning your wheels to try and look good.

Leave No Stone Unturned
Have a thirst for knowledge and look for opportunities to learn about the game. Also, when working on scouting a team, don't just spit out the obvious. Look for EVERYTHING that could help your team gain an advantage over an opponent (even if it doesn't get used, you should make the information available to your head coach and team)

Be Organized
Set aside time during your "downtime" to get things organized, planned and caught up. (i.e. 3 hours sometime during your week dedicated to this only.)

Never say, "I'm going to work."
This is not a job. As soon as you start feeling like it is, go get a real job that pays more money.

Relationships are CRITICAL
They open doors you would never imagine them opening (Leitao knew the Virginia AD for 15 years and the University President for 20 years before getting the Virginia job.)

Don't take your family for granted. These are the most important relationships you have

Your Staff
My best friends. I spend more time with them than I do my family in most cases.

Your Players
My players are "My Guys". I love them, I know them, and consider them close friends.

Your Players' Families
They are investing in you and trusting their son with you. Cultivate these relationships.

Administrators and other Coaches at your school
Decision makers – help them learn what you are about.
Other coaches at your school – Share ideas and resources
Assistant AD – Usually has a good feel for the big picture and understands how and when to take things to your AD

Other Basketball Coaches
Create relationships with other coaches. Pick up the phone and extend yourself to them. Offer to share ideas and information or to help them if they ever need it.

***Don't bad mouth colleagues. It comes back full circle.**

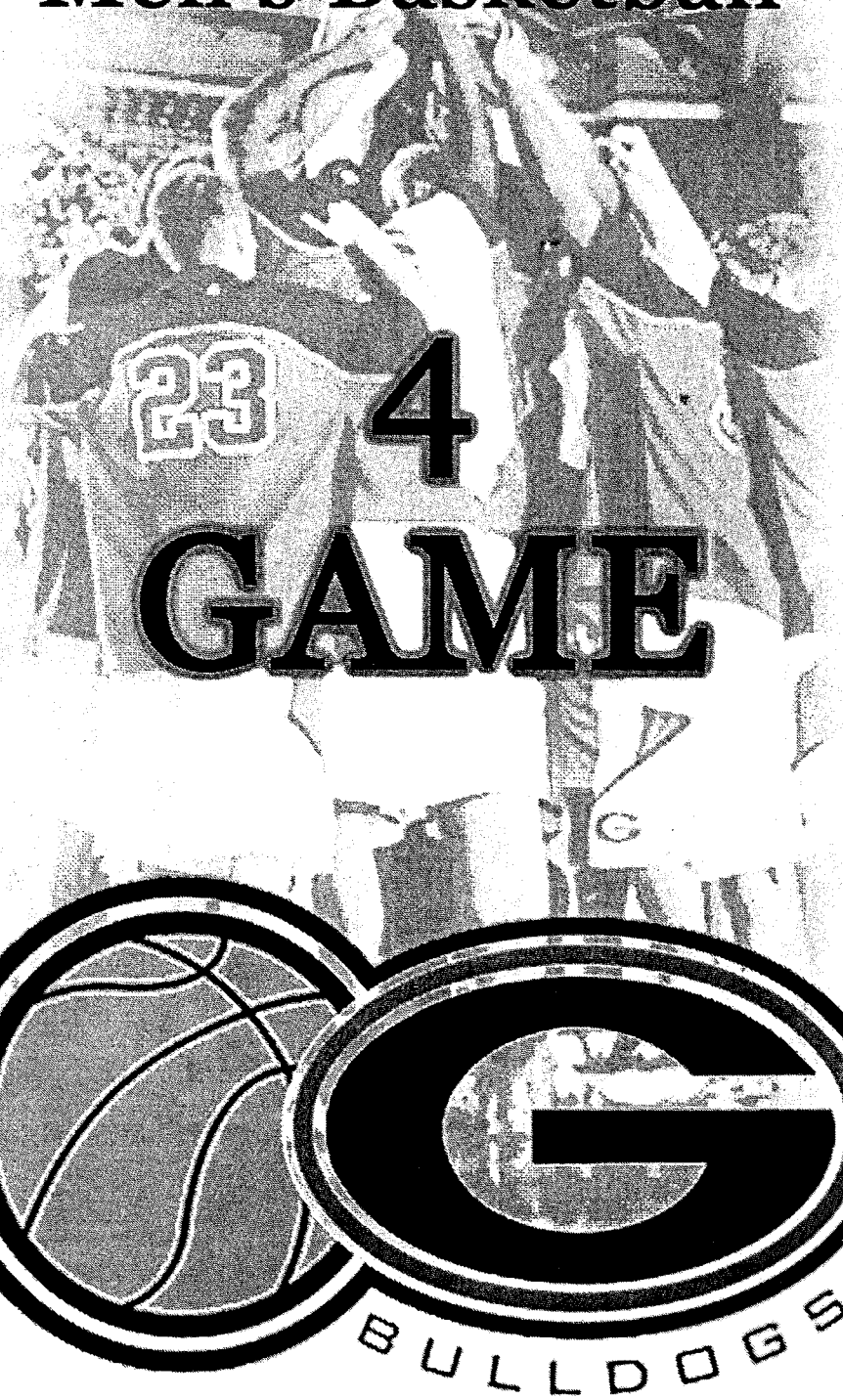
Try to think a position ahead (talk, dress, act, etc.)
Observe the actions, etc. of someone in a position you desire. Study how they do what they do.

Volunteer your time to help others (Pay It Forward)
Speak to groups whenever you have a chance. This helps you become more well spoken and confident.
Lets people get to know what you are about.

Understand that there is much more to coaching than putting a whistle around your neck and telling someone where to go on a screen.

Make your Boss look good.
Your goal as an assistant should be to make your head coach look good. This is how you will be evaluated until you ARE the head coach.

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.

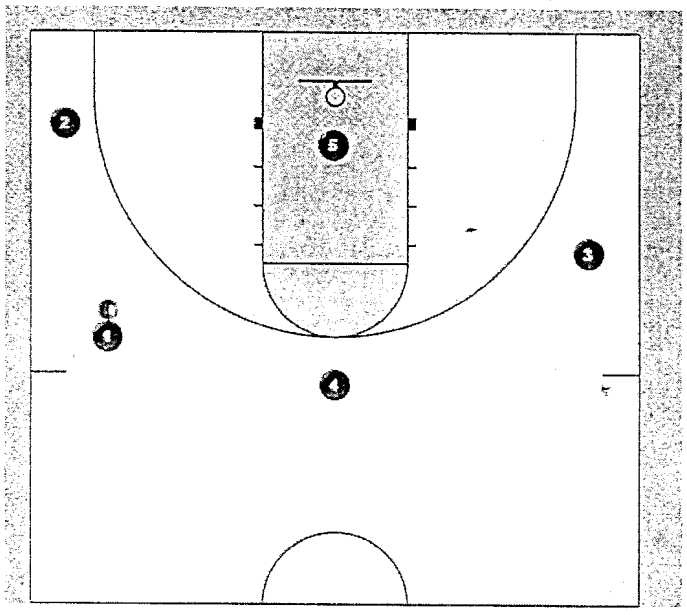
Four Game Vocabulary

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

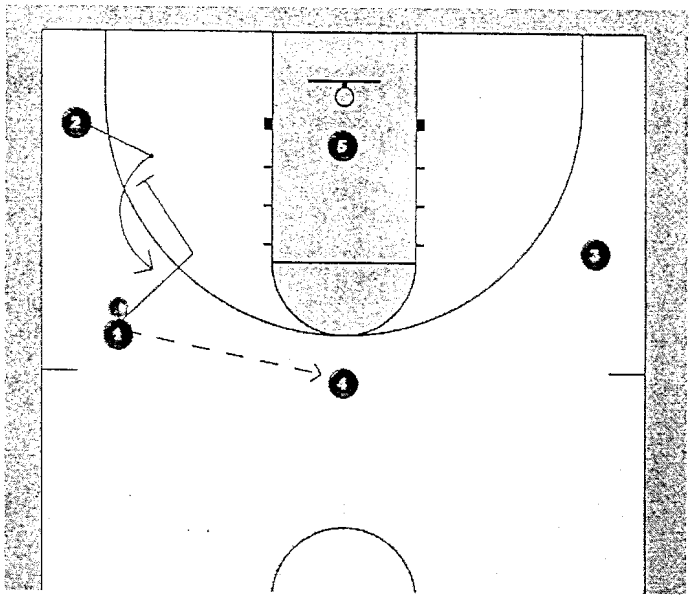
5 Spots to Fill

- 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.

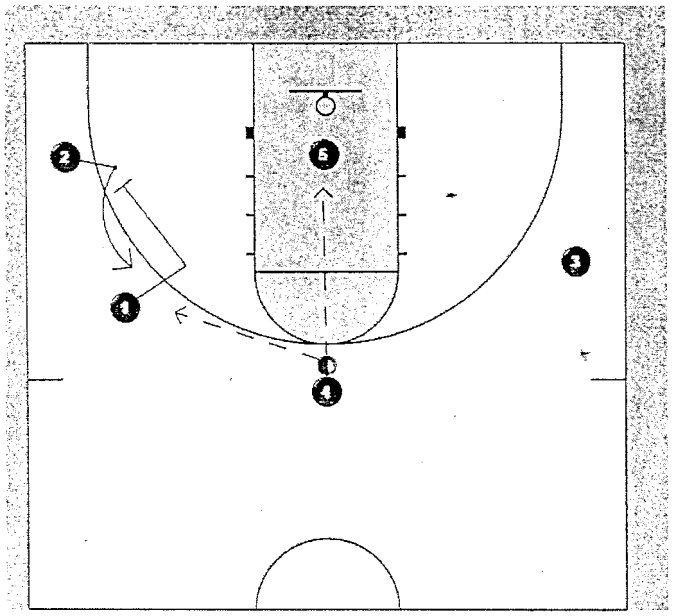


Either 1 down screens for 2, or 2 fade screens for 1.

Score, Dump, Reverse

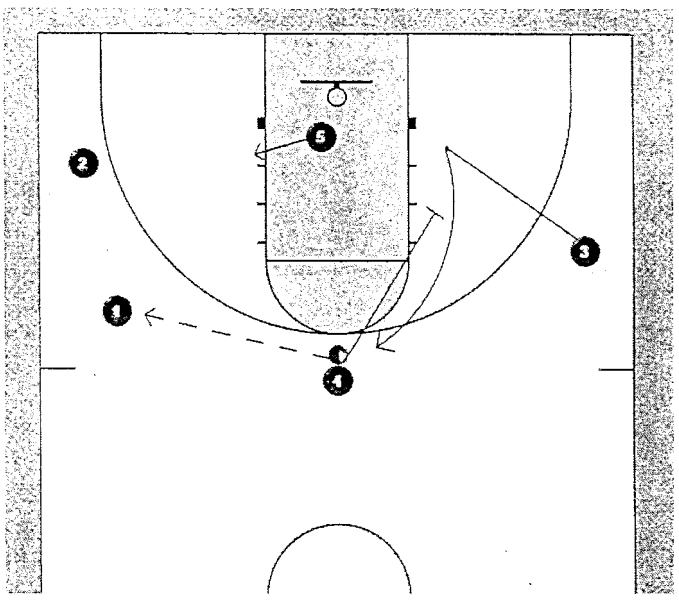
Every time the Hi Post receives the ball his looks are, in this order:

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

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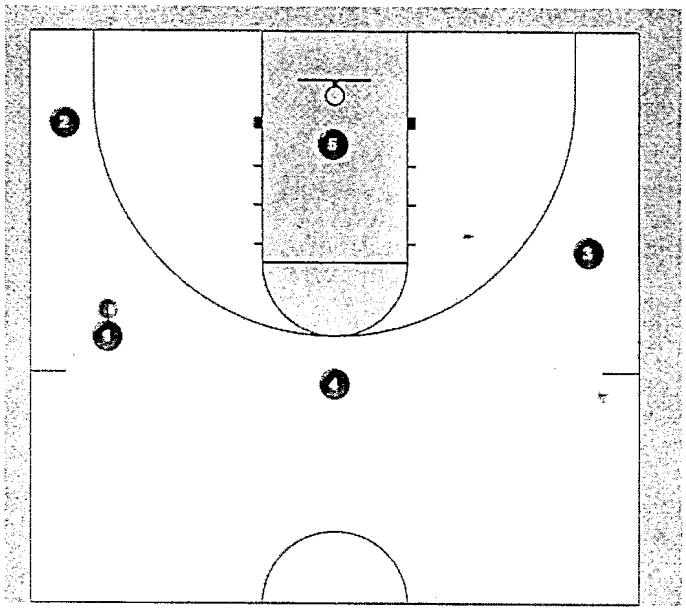

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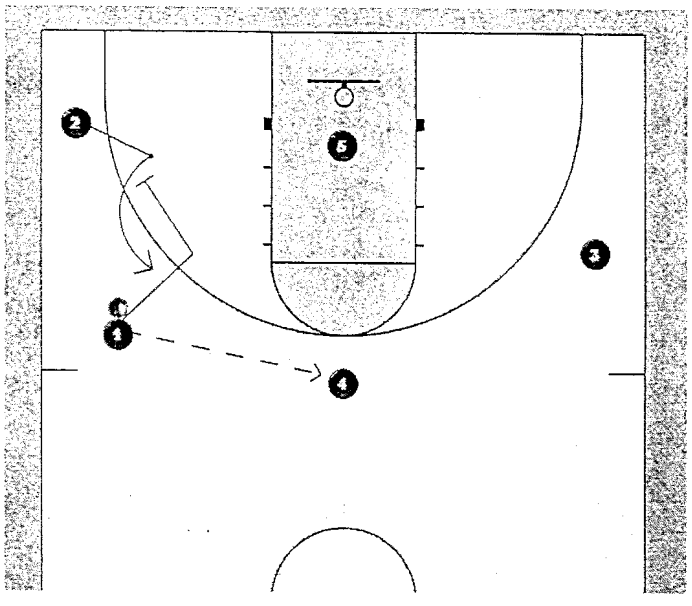
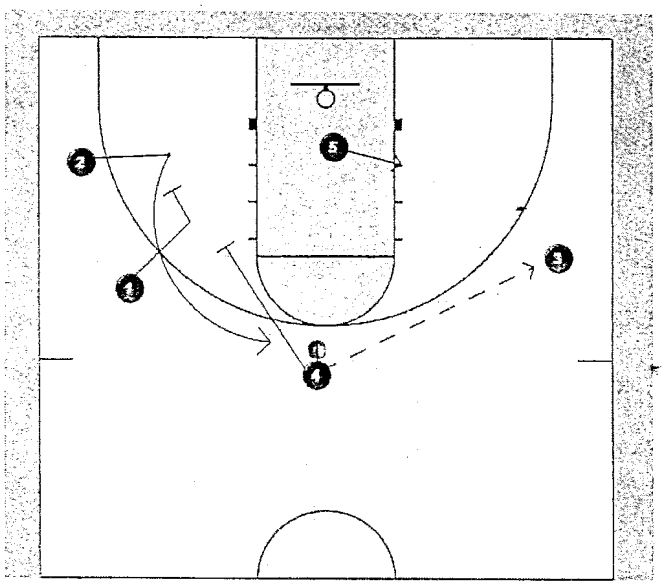


Either 1 down screens for 2, or 2 fade screens for 1.

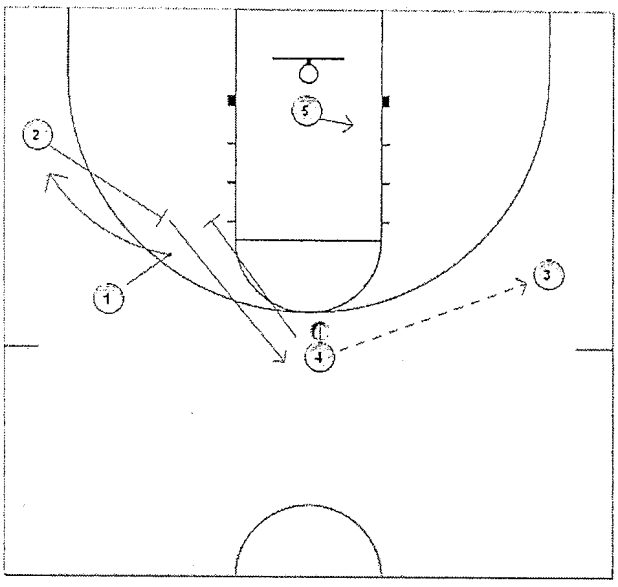
Stagger Away

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.



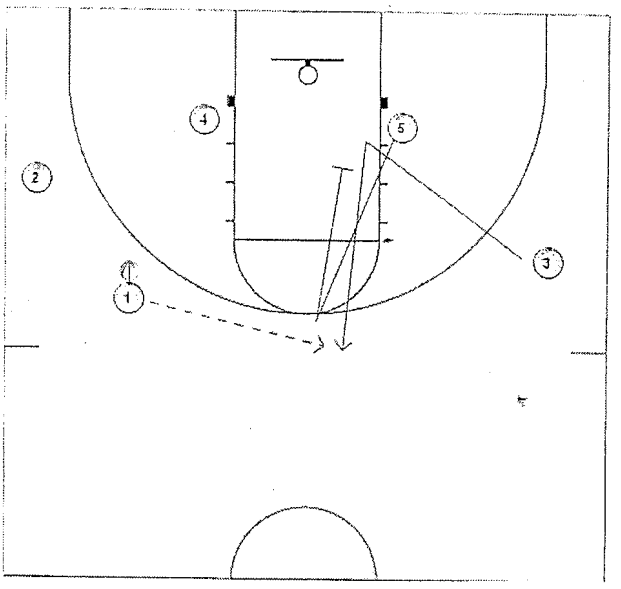
Screen-the-Screener

A screen-the-screener action occurs when the hi post screens away towards a 2 Guard Game occuring with a fade screen.



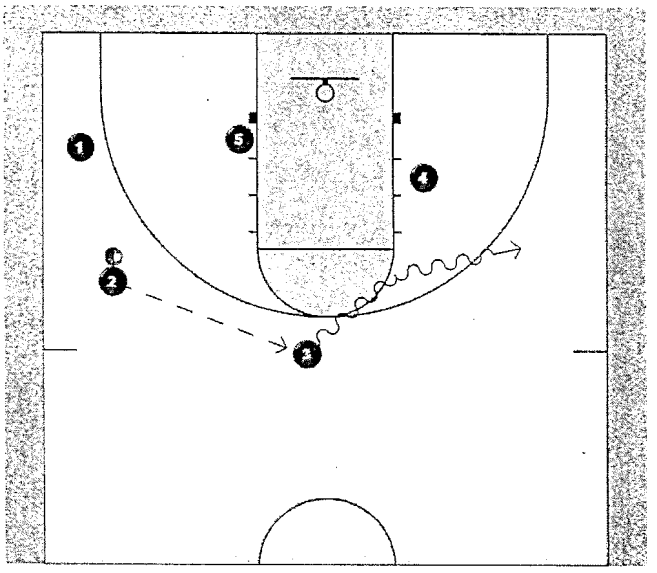
Hi Post Denied

Anytime the Hi Post is denied ball reversal, he automatically goes into a screen away.



Drive Reverse

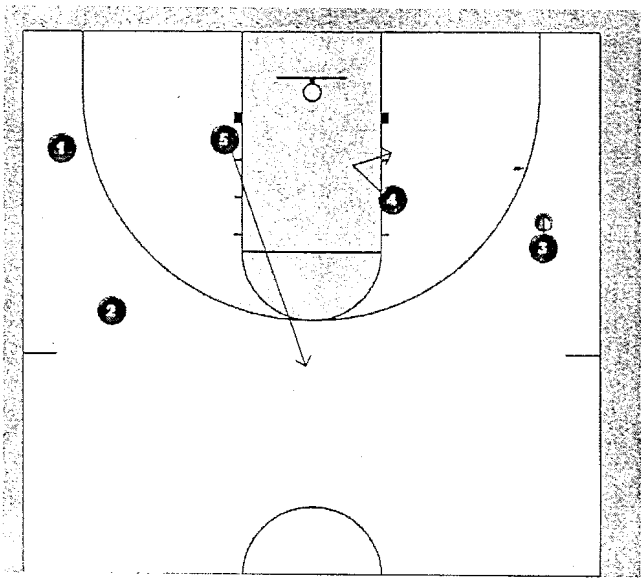
Whenever a guard receives the ball at the top of the key off a screen away, he executes a drive reverse by driving the ball back to where he came from thus using the dribble to reverse the ball. We call it "drive" reverse because we want the guard to always attempt to beat his defender with penetration first.



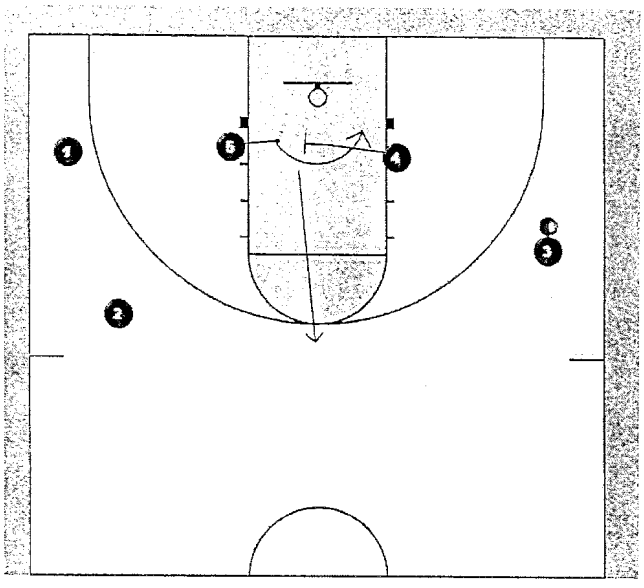
Drive Reverse Options

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).

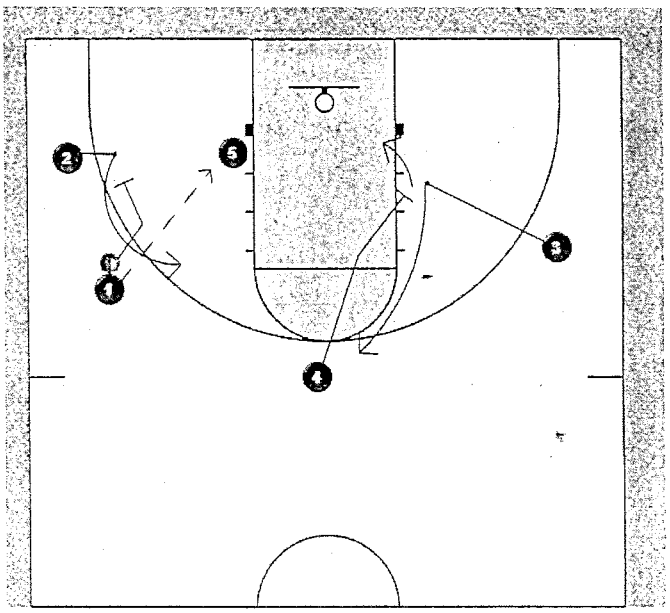


2. He can set a cross screen for the opposite post and then flash to the Hi Post.



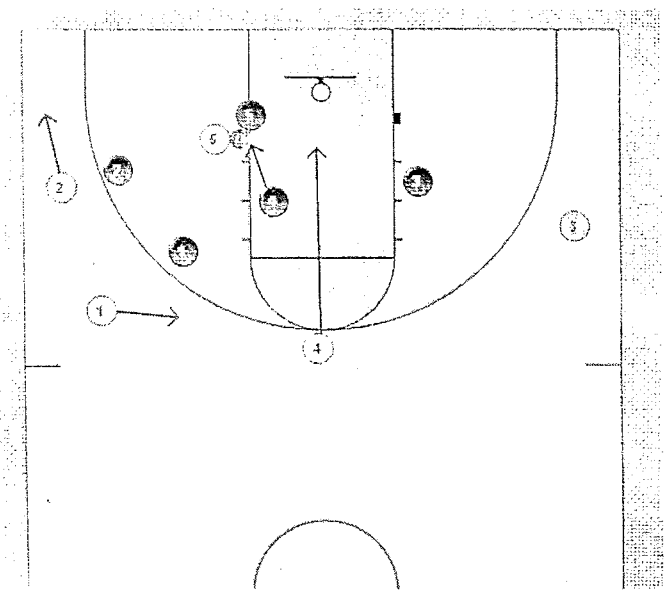
Post Split

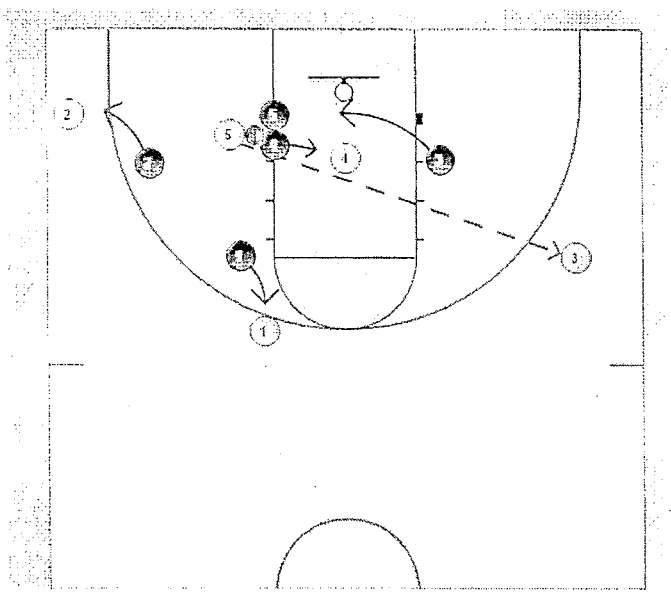
When we feed the Lo Post we like to execute a post split which is a two-man game(s) among the four players without the ball.



Post Trap Offense

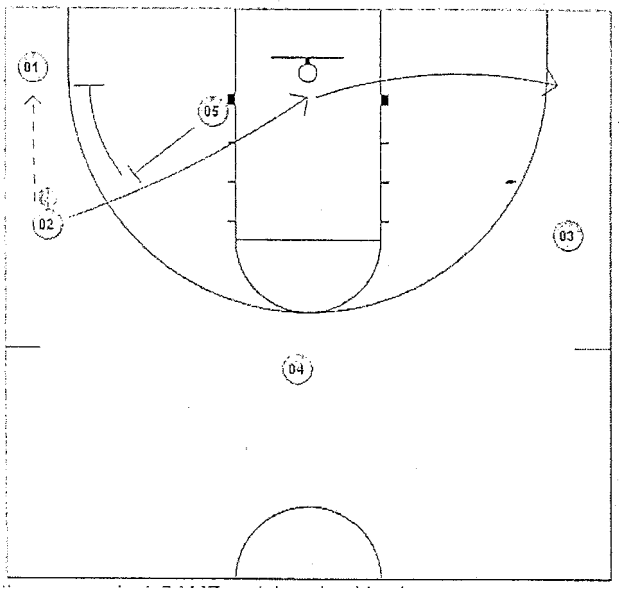
Whenever the post is trapped off the other post player, the post partner will dive to the rim and the guards space out.



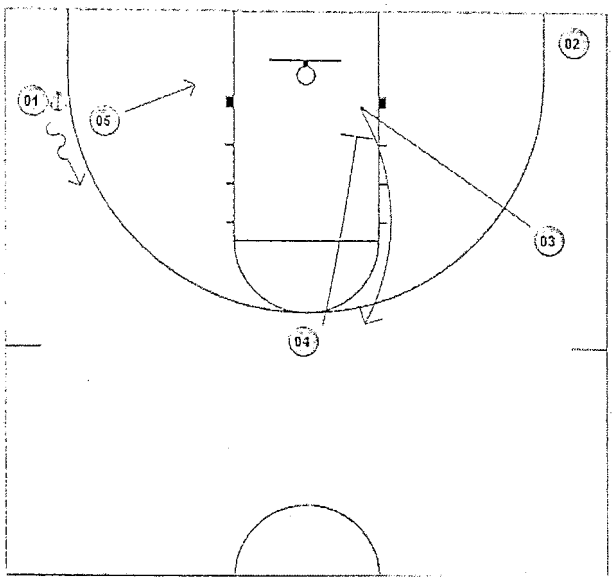


Corner Option

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.

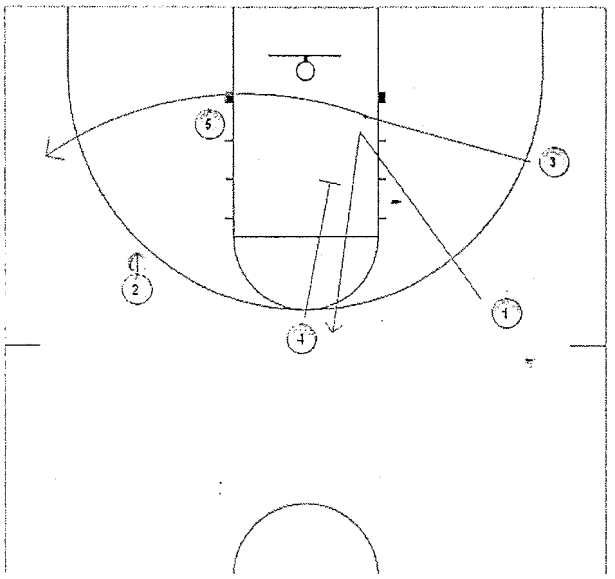


1 comes off ballscreen. 5 rolls to basket. 4 screens away for 3, and we continue 4 Game.



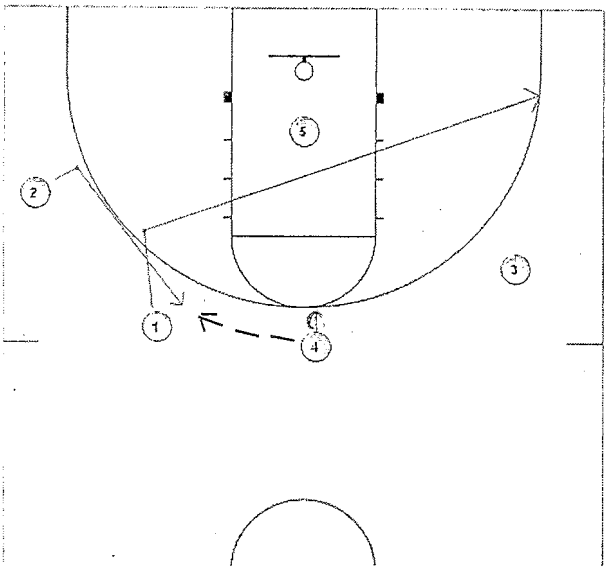
Switch Cut

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

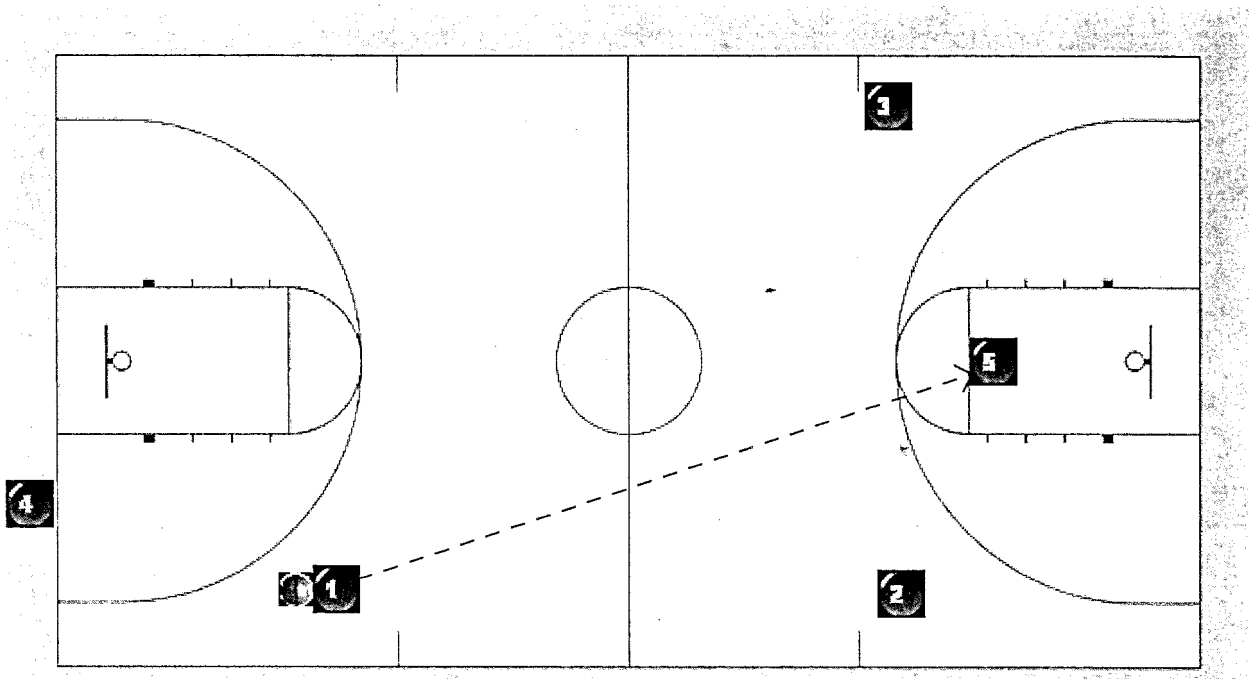
Screening to Score

1. 2 on 2 screen away to score
2. 3 on 3 Live – Stagger away switch cuts vs. switching

Primary Cycles

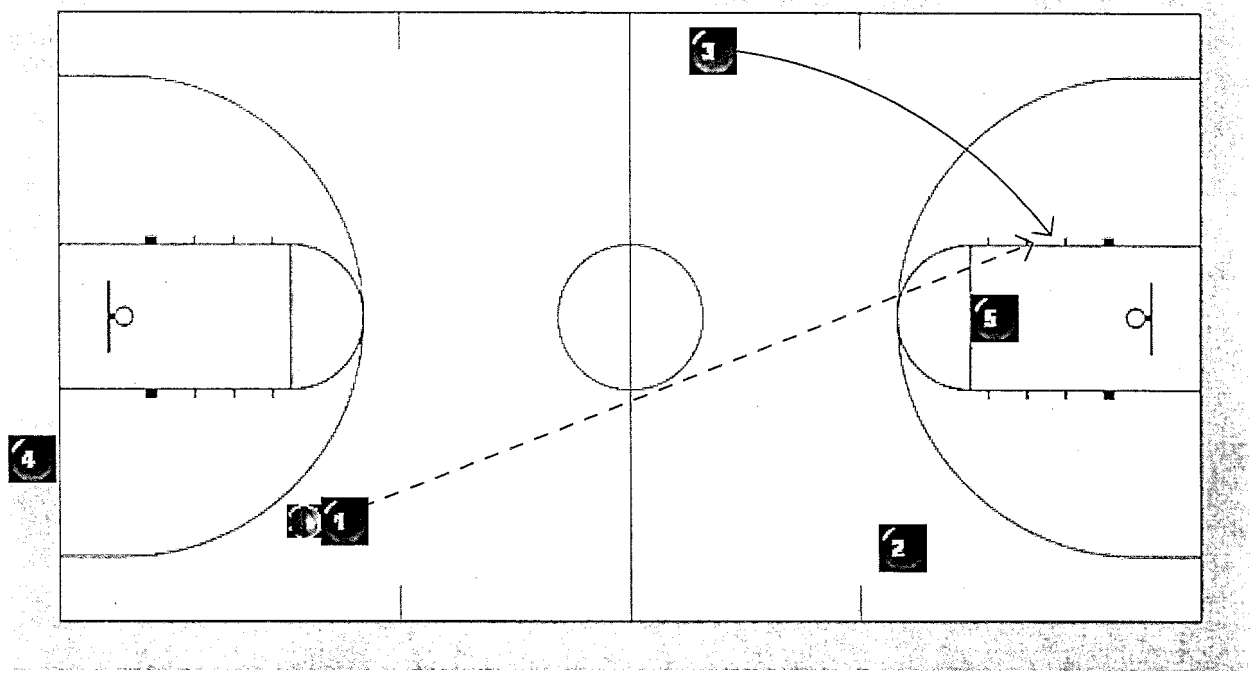
5 on 0 primary break drill in which the offensive team is attempting to score a series of five transition baskets within 35 seconds. To start, a coach shoots the ball. All five players look to rebound and secure the ball. Once the ball touches one of the 5 players the clock starts. Every miss is followed 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

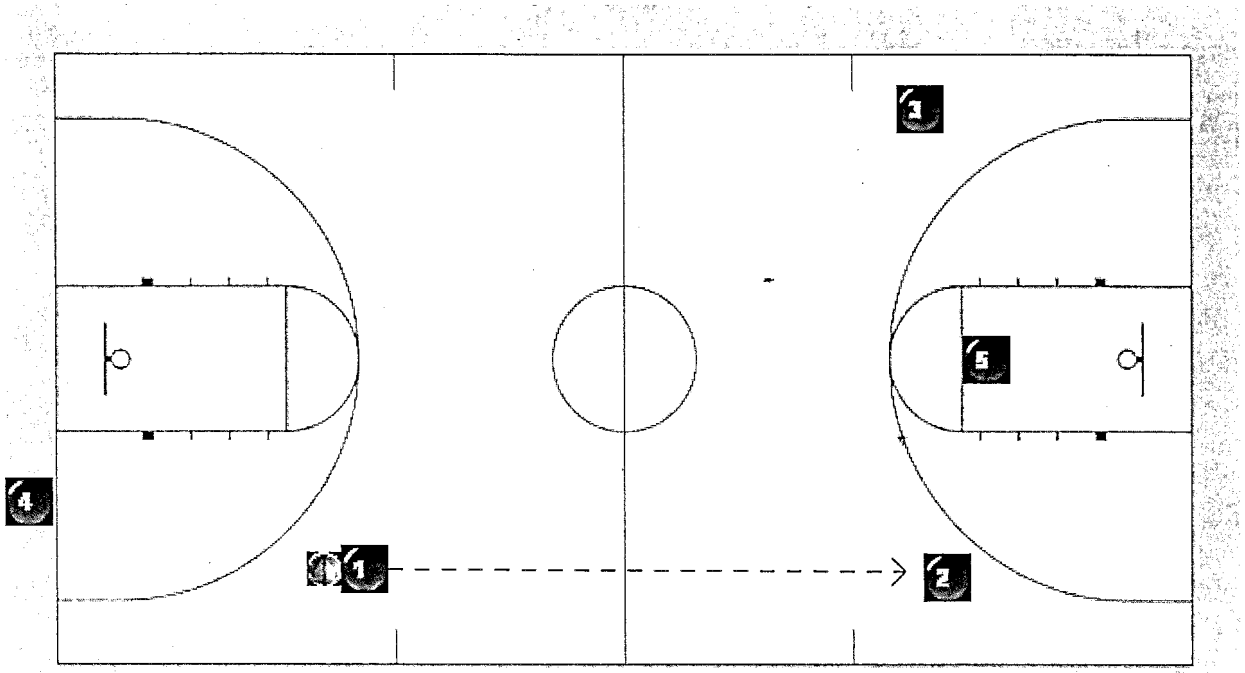


On the second trip, the point guard receives a deep outlet only to ball ahead on an over the top pass to the opposite guard sprinting for a layup.

Primary Cycles

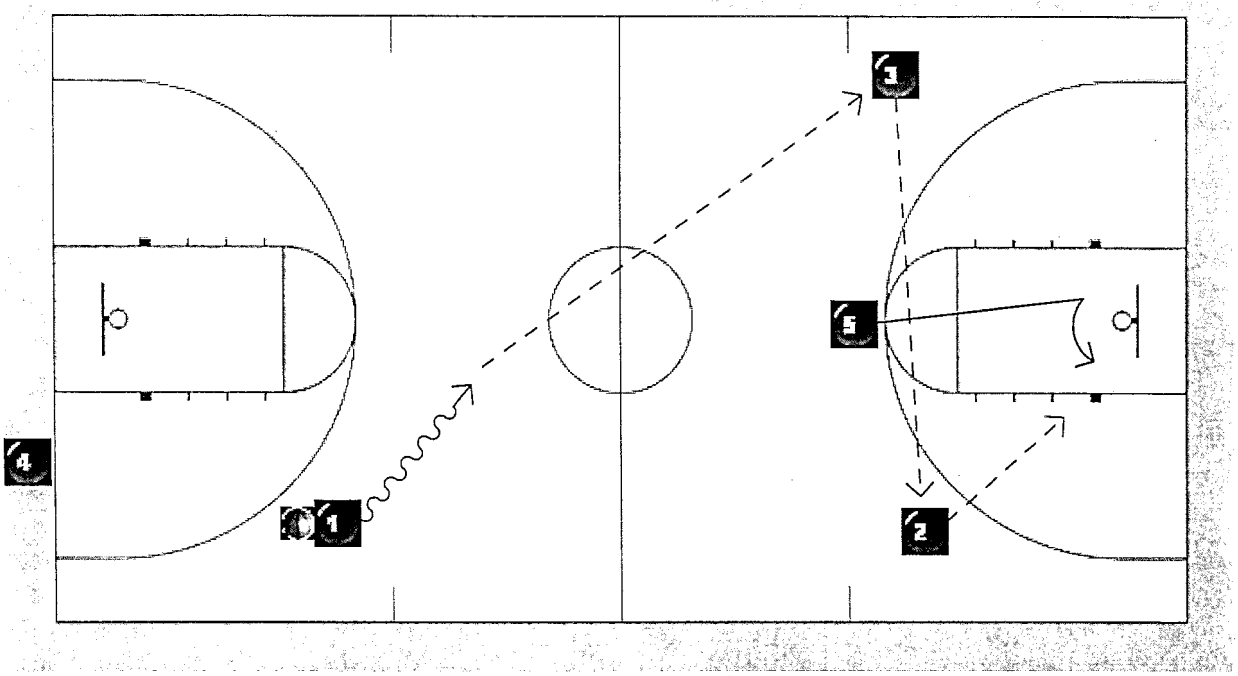
5 on 0 primary break drill in which the offensive team is attempting to score a series of five transition baskets within 35 seconds. To start, a coach shoots the ball. All five players look to rebound and secure the ball. Once the ball touches one of the 5 players the clock starts. Every miss is followed 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

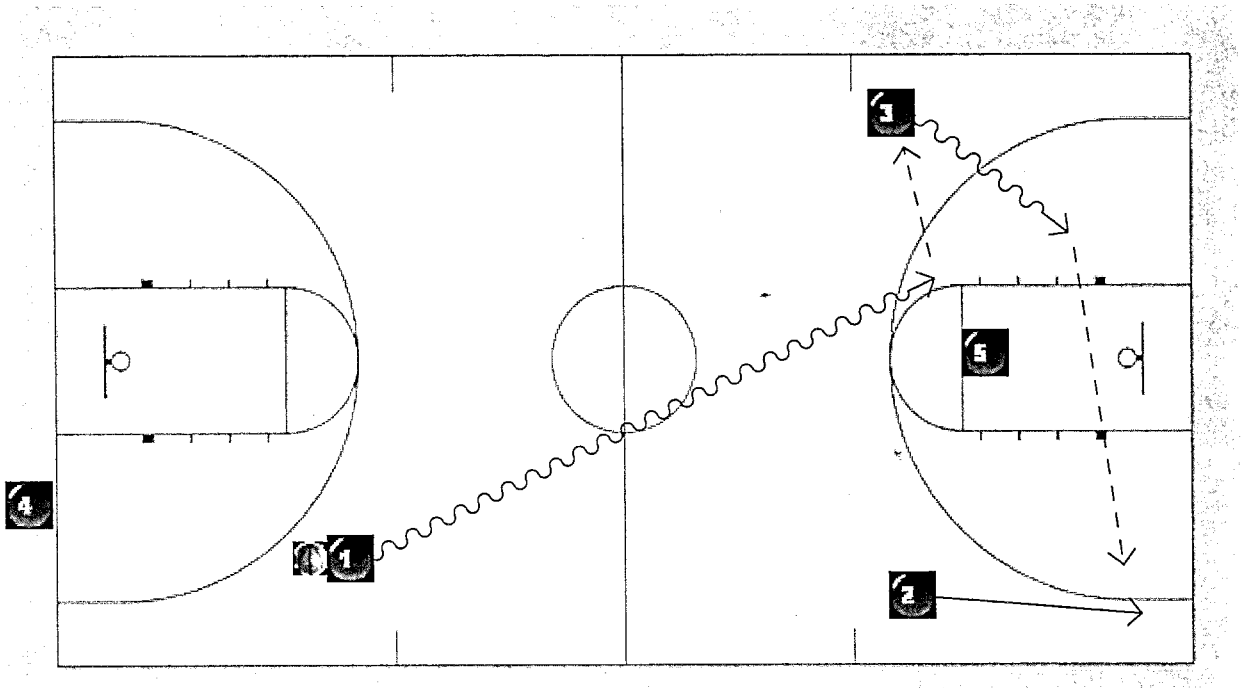


On the fourth trip, the point guard receives a deep outlet only to ball ahead to a guard. The guard then skips the ball to the other side of the floor, and the guard that receives the ball looks to feed the rim runner sealing for a layup.

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

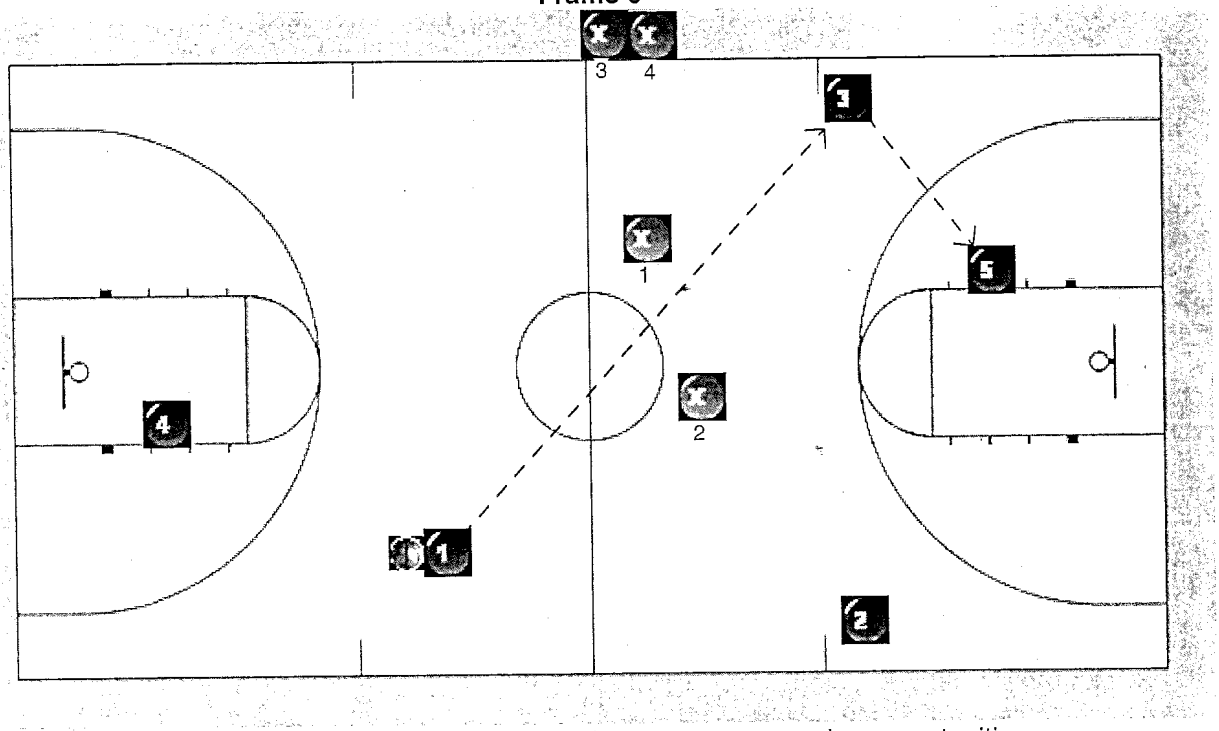


On the fifth and final trip, the point guard receives a deep outlet and pushes the ball down the floor, changing sides in the process, looking to create for his teammates. Everyone shapes up for scoring opportunities and the team continues to make extra pull and kick plays into a final shot taken before time expires.

Primary Numbers

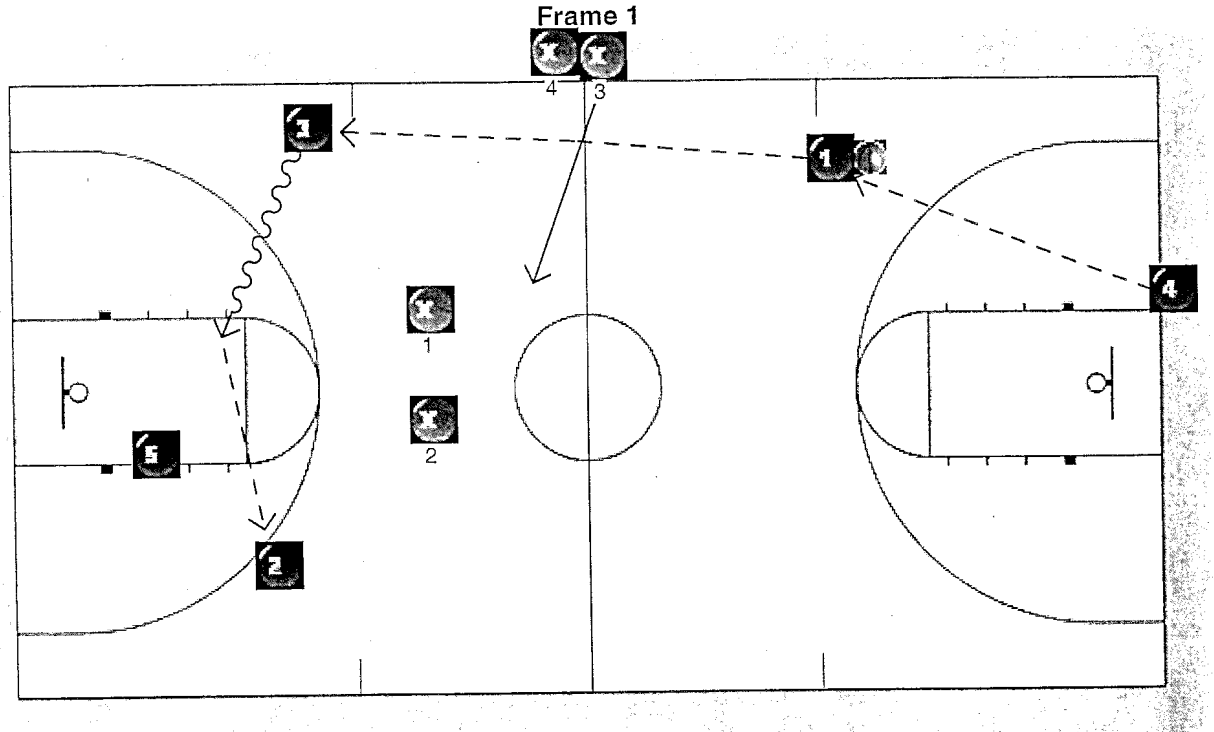
The coach shoots the ball with 5 players waiting to rebound. After securing the rebound, the offensive team pushes the ball to the other end of the court. The team will make three trips, with each time adding defenders. We start with 2 defenders and add a defender each trip for 3 total possessions, so 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

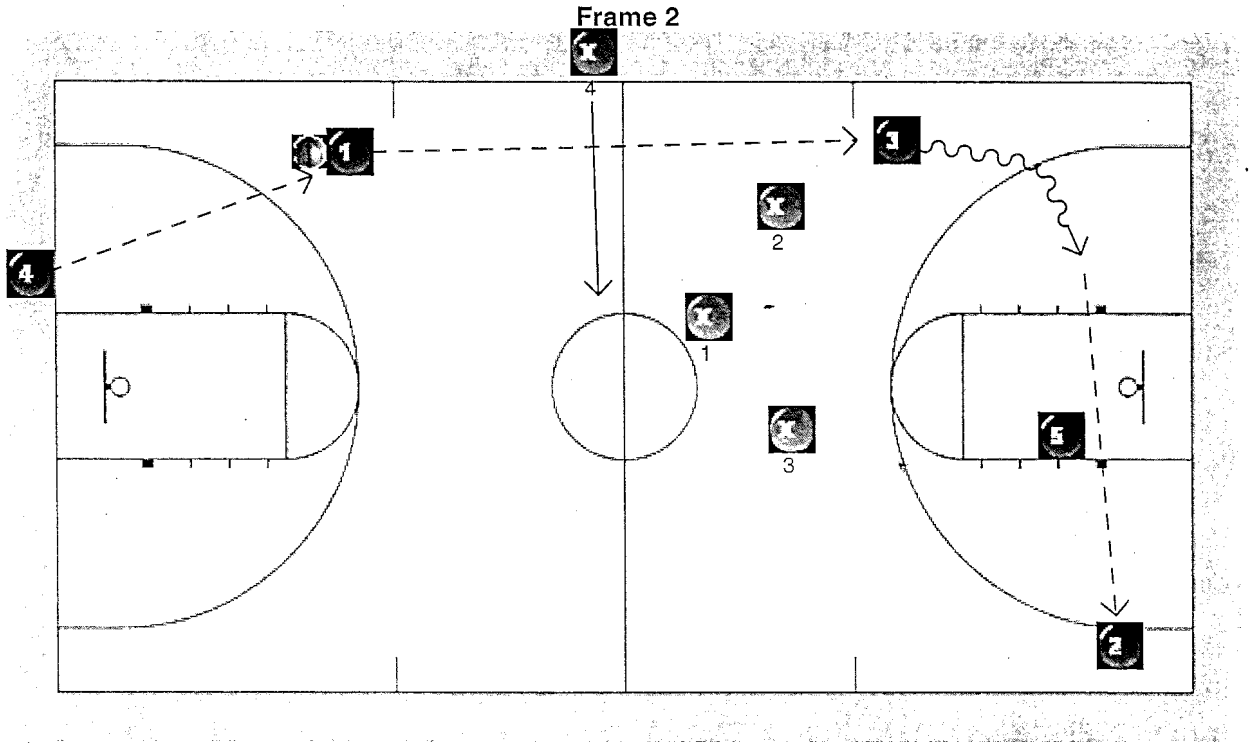


On the second trip, the offensive team faces 3 defensive players, adding one from the previous trip.

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

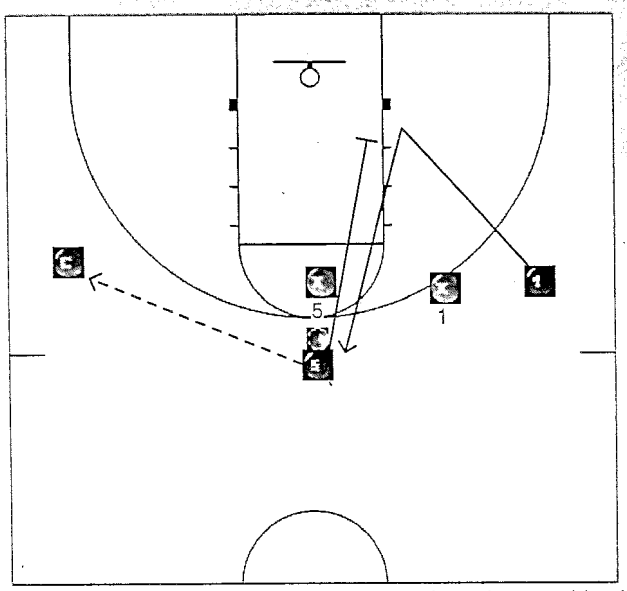


On the final trip, there are 4 defensive players, adding another one to disrupt the primary break.

2 on 2 Sc. Away

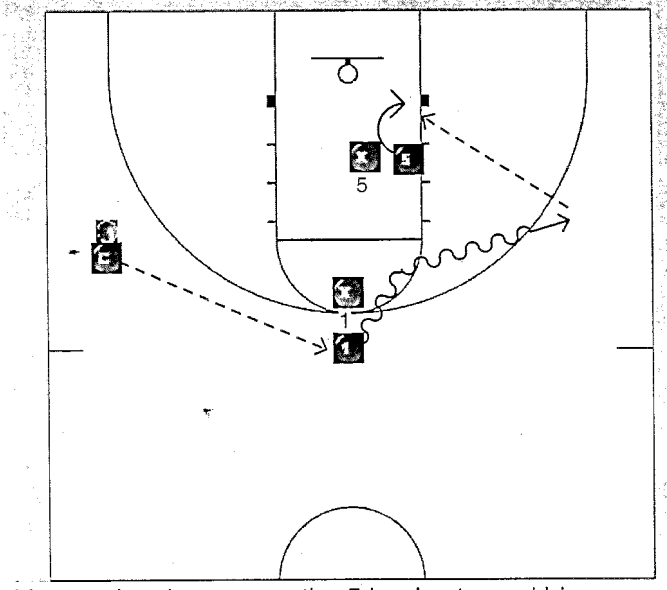
Drive reverse to feed. This drill involves two posts (off/def) at the top of the key and two guards (off/def) on a wing.

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

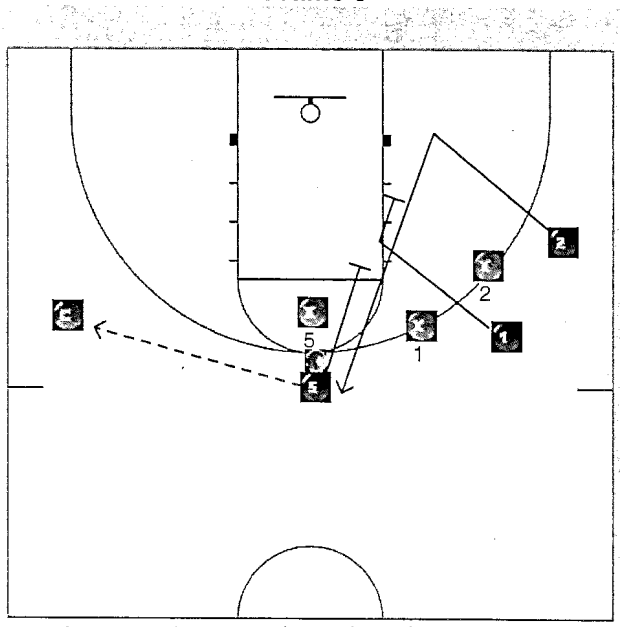


After setting the screen, the 5 begins to seal his defender and waits for the top jump shot or drive reverse. The guard either looks to score on the jump shot, drive reverse or feed the post.

3 on 3 Sc. Away (1 Post - 2 Gds.)

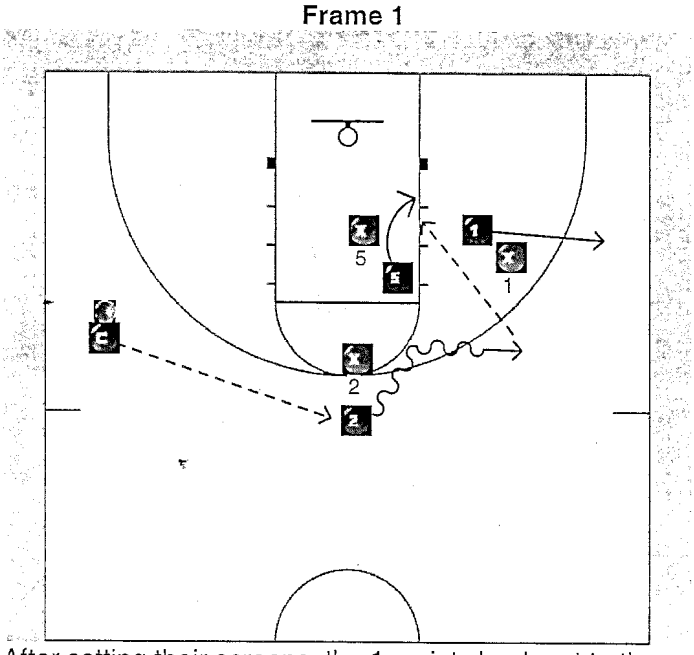
Drive reverse to feed / split post. Involves a post (off/def) and two guards (off/def).

Frame 0



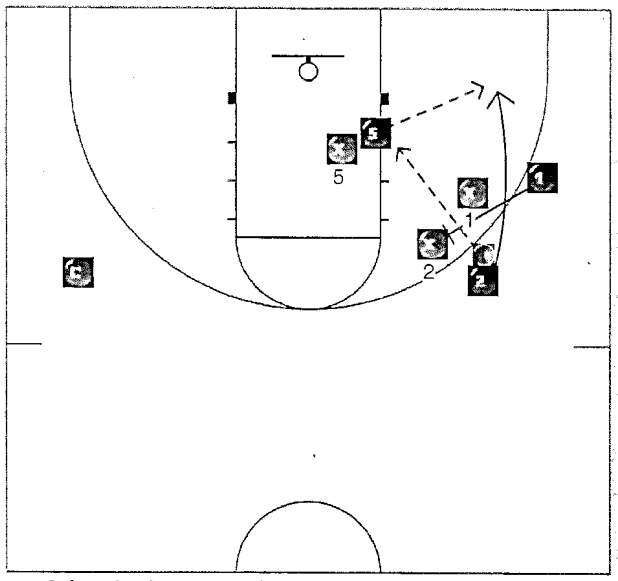
The post passes to a coach on the wing and looks to engage in a 3 man game with the two guards. In this example, a stagger screen is set for 2 who looks to v-cut and use the screens set 1 and 5 for a scoring opportunity at the top of the key.

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



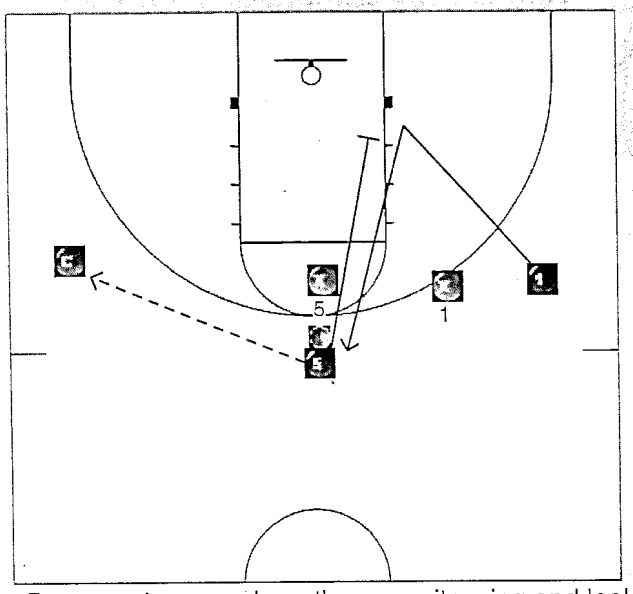
When 2 feeds the post, the guards "split the post" (screen each other to get open while the ball is in the post) and look to move without the ball for scoring opportunities. (Note) Sometimes we tell the 5 he must pass the ball back out for a score.

May 7, 2007

2 on 2 Sc. Away

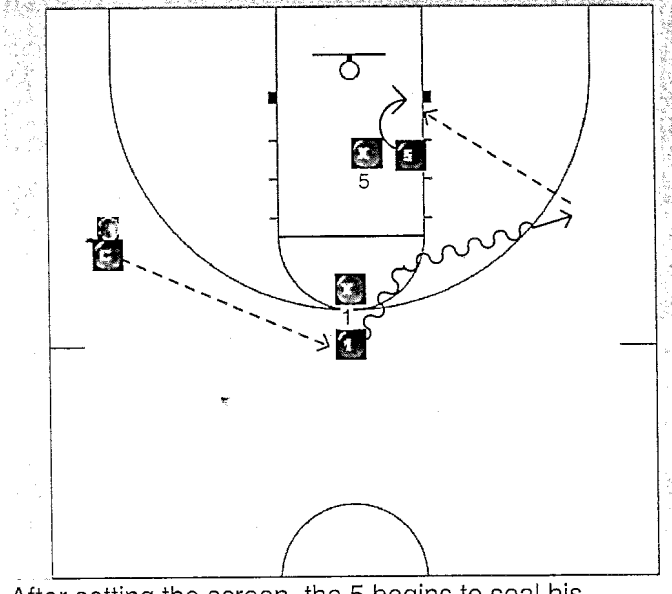
Drive reverse to feed. This drill involves two posts (off/def) at the top of the key and two guards (off/def) on a wing.

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

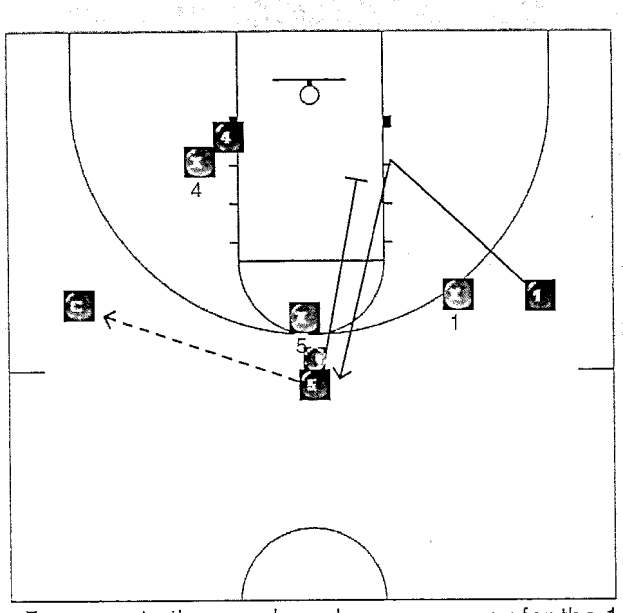


After setting the screen, the 5 begins to seal his defender and waits for the top jump shot or drive reverse. The guard either looks to score on the jump shot, drive reverse or feed the post.

3 on 3 Sc. Away (2 Posts - 1 Gd.)

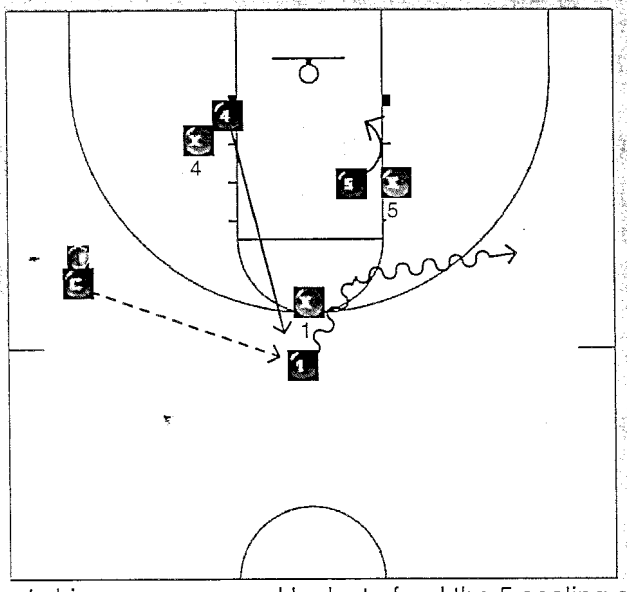
Drive reverse - Hi Lo feed vs. front defense. Involves two posts (off/def) and one guard

Frame 0



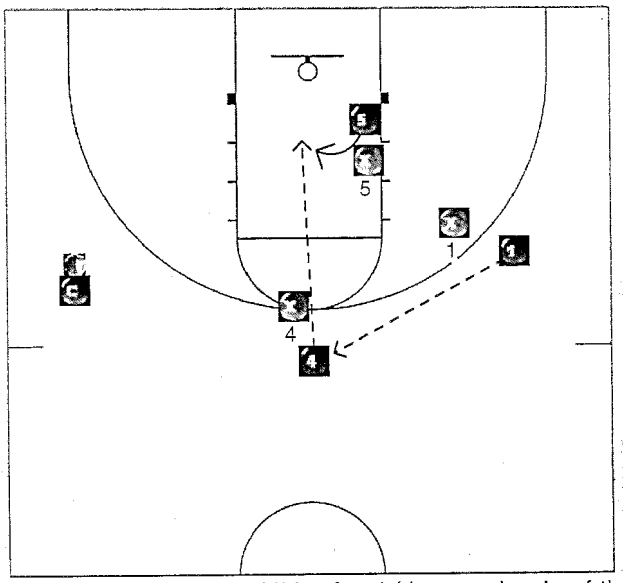
The 5 passes to the coach and screens away for the 1. The 4 on the block is posting up wanting the ball from the coach. The coach then passes to the 1 v-cutting to the top of the key.

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



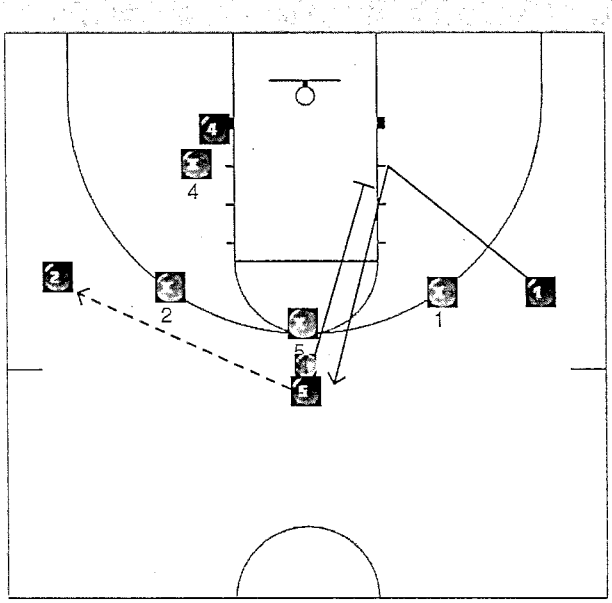
1 reverses it to 4 for the Hi Lo feed (the emphasis of this drill). Once the ball gets inside, the 1 and the 4 move without the ball to look for other scoring opportunities.

May 7, 2007

4 on 4 Sc. Away (2 Gds. - 2 Posts)

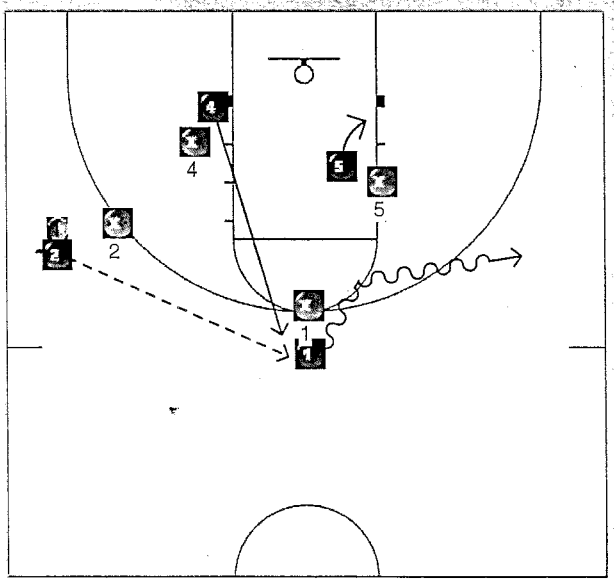
Drive reverse / flash - skip feed vs. front. This drill involves 2 posts and 2 guards (off/def).

Frame 0



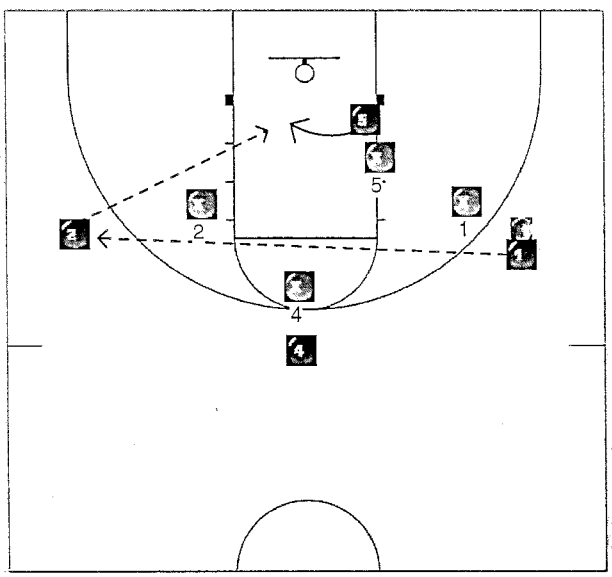
The 5 has the ball at the top of the key. The 4 is on the block posting up. The 1 and 2 are on opposite wings. The 5 passes to the 2 with the 4 on the ballside block. After passing, the 5 screens away for the 1 v-cutting to receive the ball at the top.

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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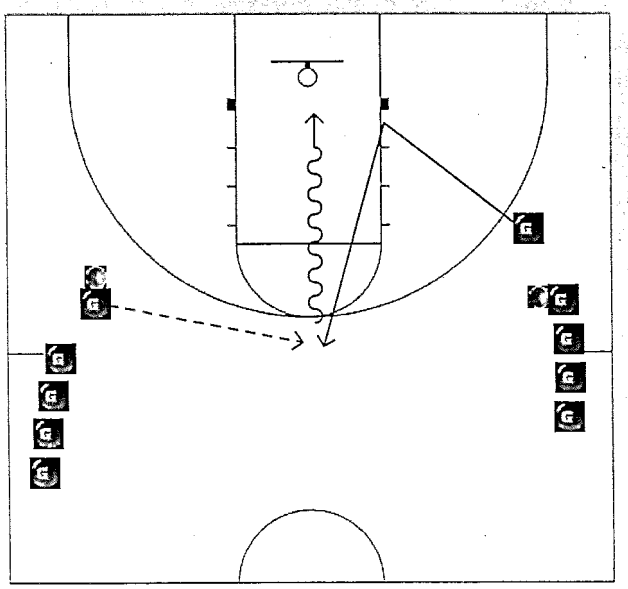
Screen Away Game

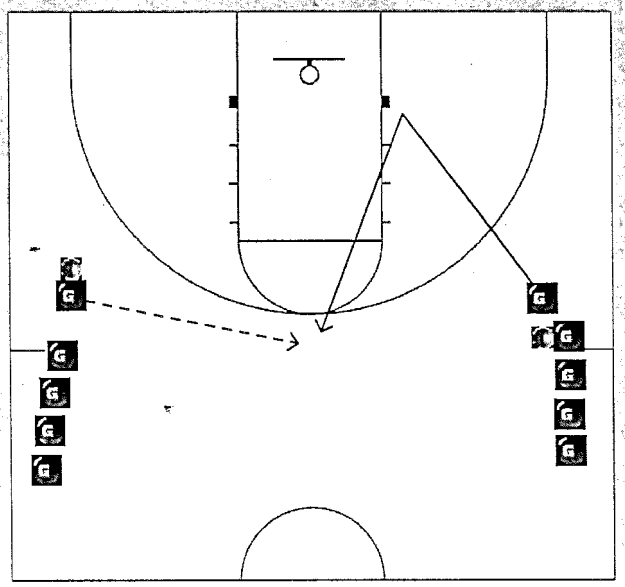
Players can work on all of these moves listed below when coming off a screen away. Players are lined up on wings with multiple balls. Players also alternate sides being passers and scorers.

Frame 0



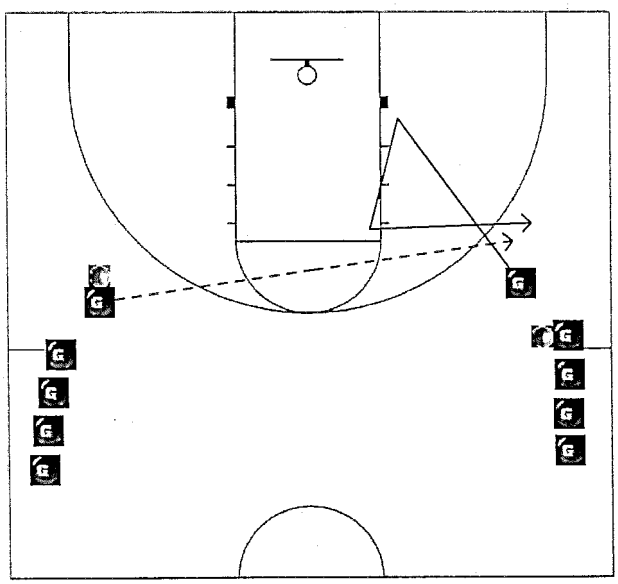
V-cut, catch the ball at the top, rip the ball through, use a hip to hip fake or shot fake to make a 1 dribble layup.

Frame 1



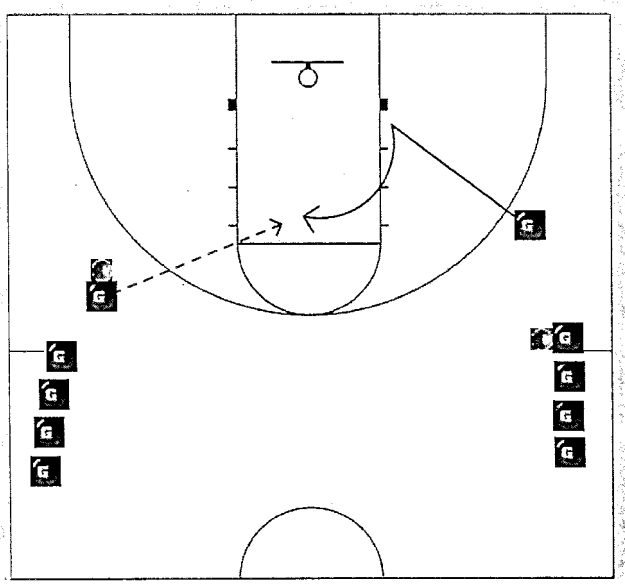
V-cut, catch the ball at the top and shoot a jump shot.

Frame 2



V-cut, fade cut for a jump shot or one dribble move.

Frame 3

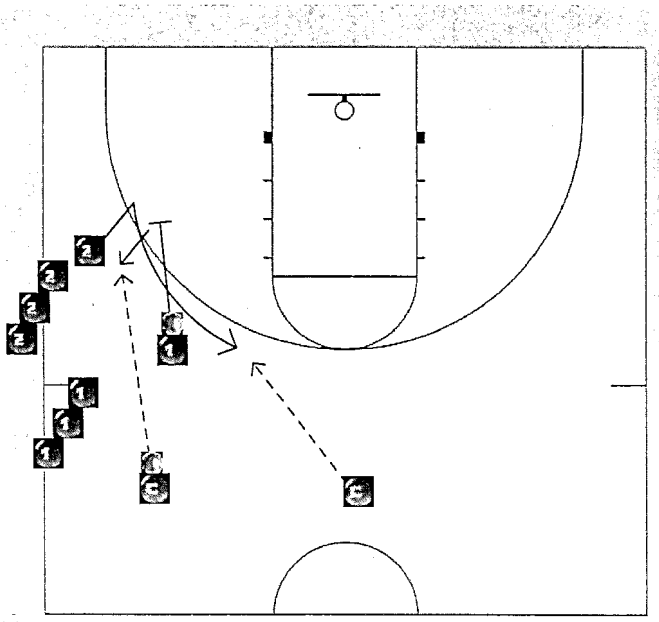


V-cut, make a curl cut to shoot or perform an up and under move.

2 on 0 2 Shots - Add Pull & Kick

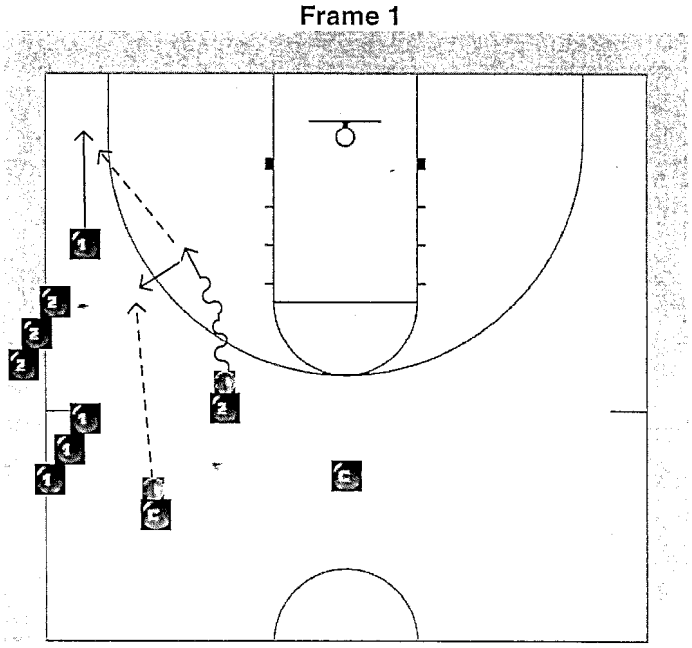
This is a drill that works on communicating and screening between guards during the "2 Guard Game." Both guards receive shots. The two guards are on the same wing and are spaced appropriately. Both communicate on who screens who, and what screen will be set (down or fade screen).

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

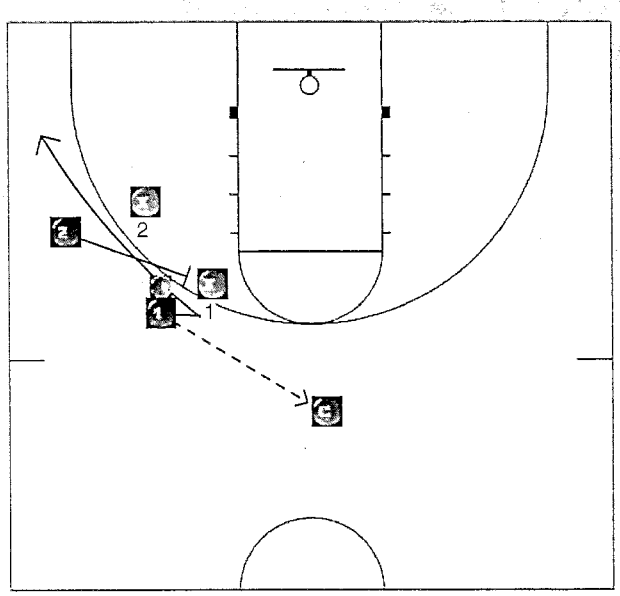


The same drill but now the first guard who receives the pass from a coach executes a pull and kick to his teammate. He then spaces out to recieve a pass from a coach for a shot.

2 on 2 Live

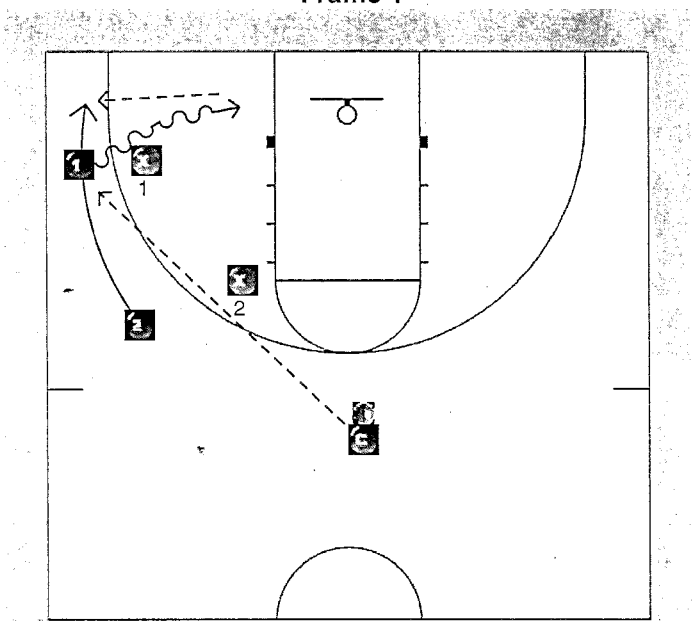
This play is similar to 2 on 0 pull and kick except their are defenders added to the drill. The drill is live with one ball and is for only one shot.

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.

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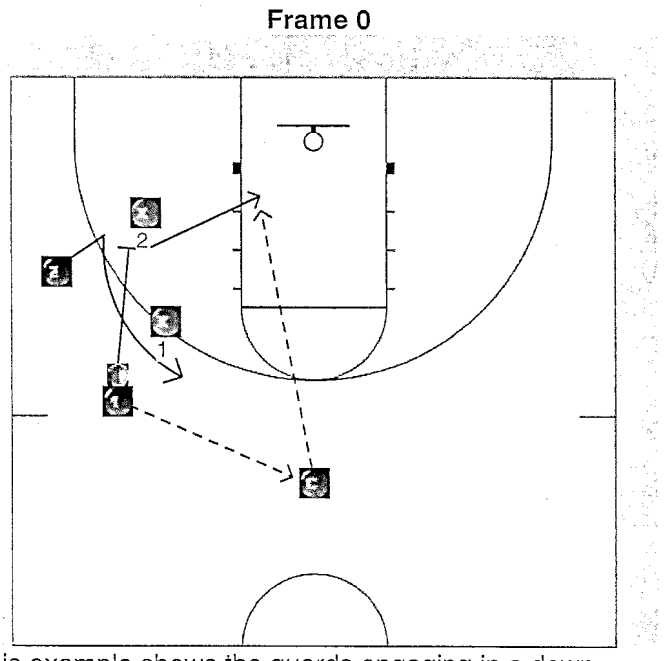
2 on 2 Live vs. Switching

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.

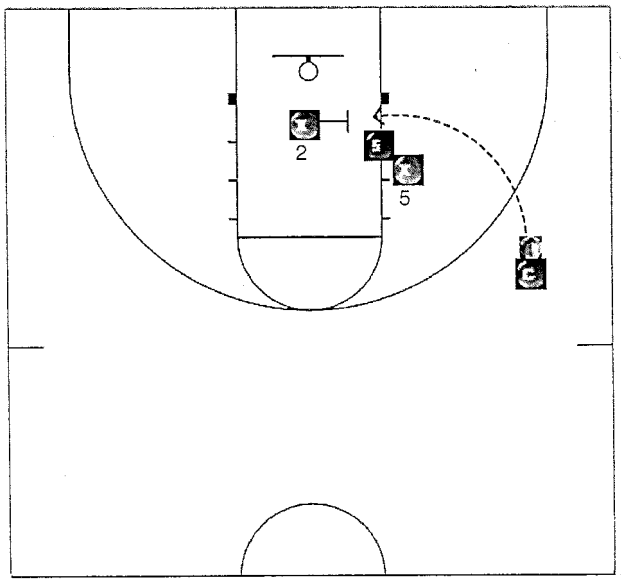


This example shows the guards engaging in a down screen. However, the screener slips due to the defenders switching. The other guard cuts to get open.

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.

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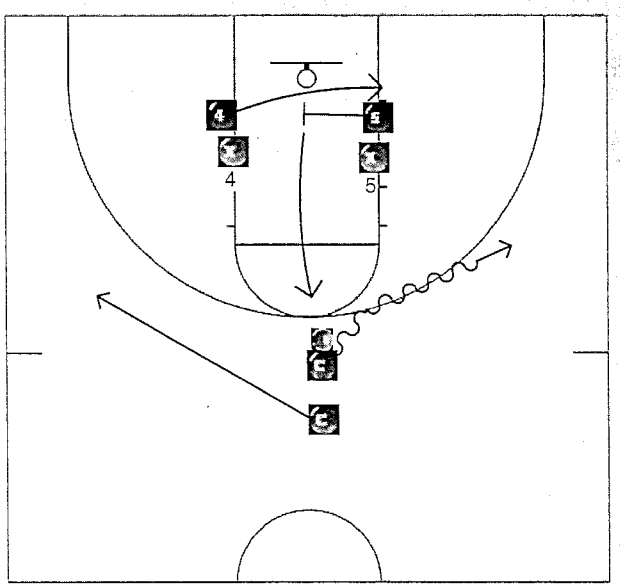
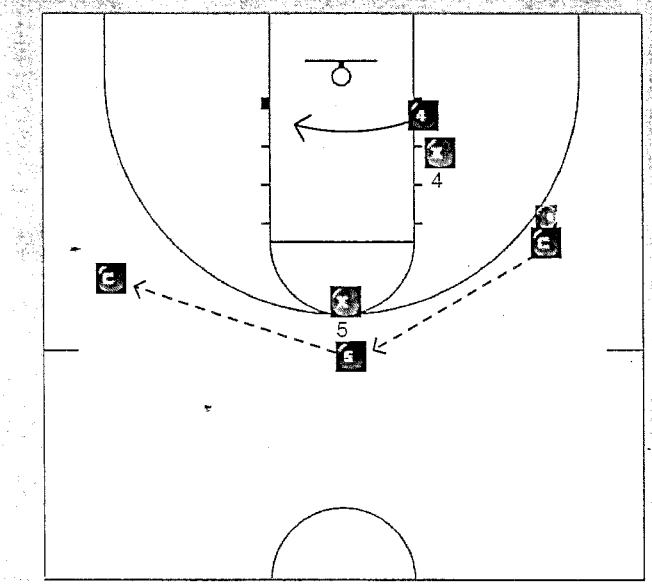
2 on 2 Hi Lo with 2 Coaches

Frame 0



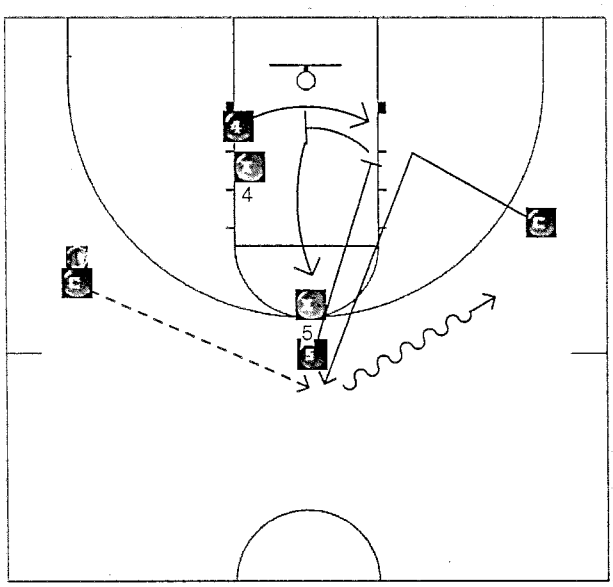
The coach starts with the ball at the top of the key. Both posts are defended and are on the blocks. The coach dribbles to a side sending the 2nd coach opposite. 5 sets a cross screen for the 4 and then flashes to the Hi Post area.

Frame 1



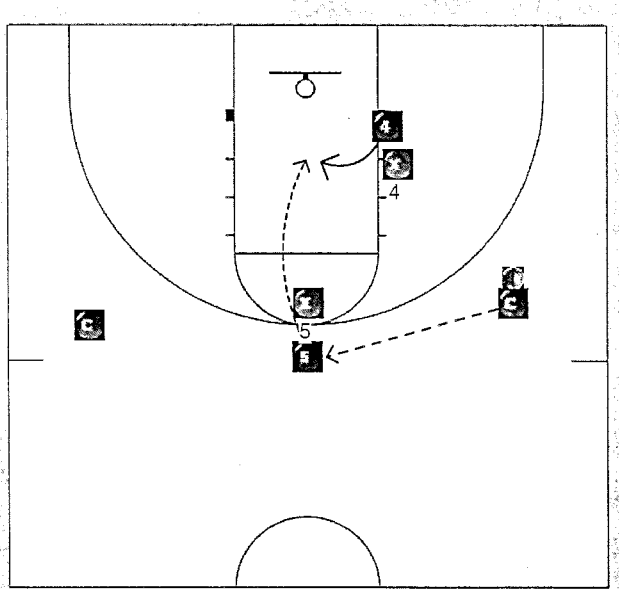
The coach can feed the Lo or Hi Post. In this case, the coach passes to the 5. When the 5 receives the ball he goes thru the score, dump, or reverse process. As the ball is reversed to the other coach, the 4 follows the ball and looks to seal ~~out~~ his defender

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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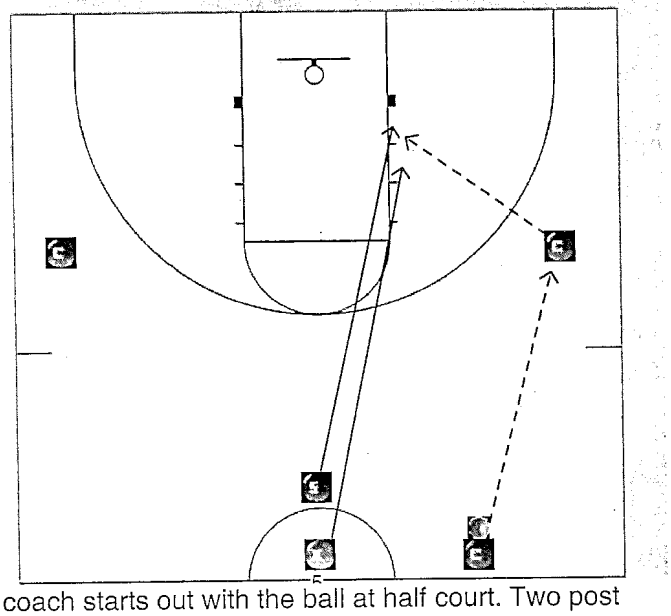
1 on 1 Rim Runner

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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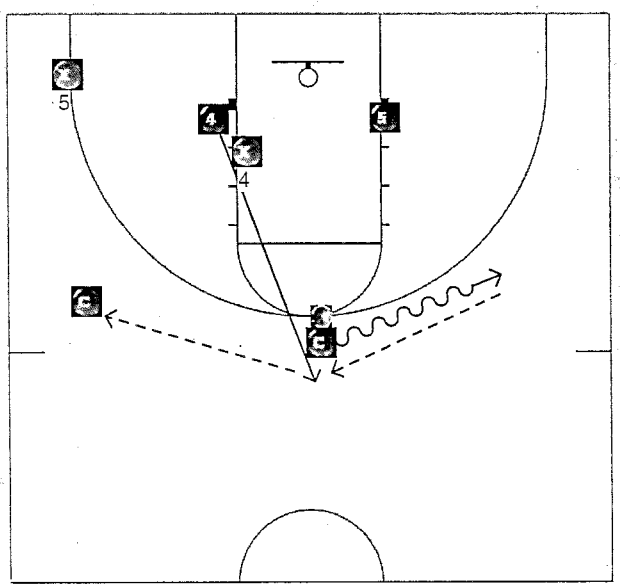
2 on 2 Hi Lo vs. Trap with 2 Coaches

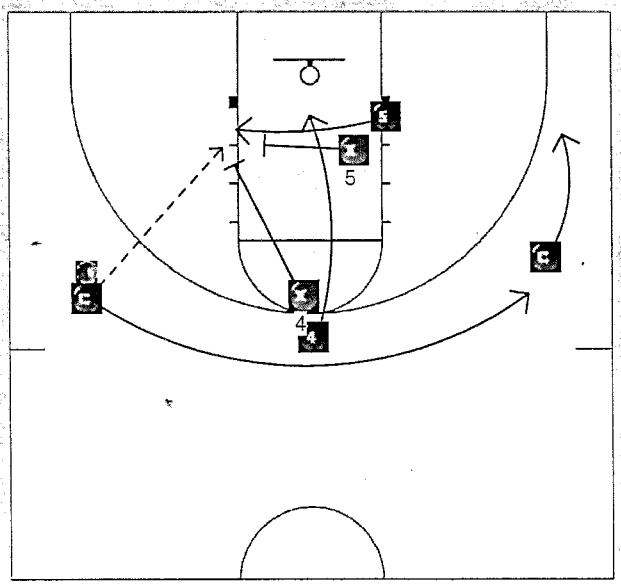
Same as the "2 on 2 Hi Lo with 2 Coaches" drill but here we add trap defense and trap

Frame 0



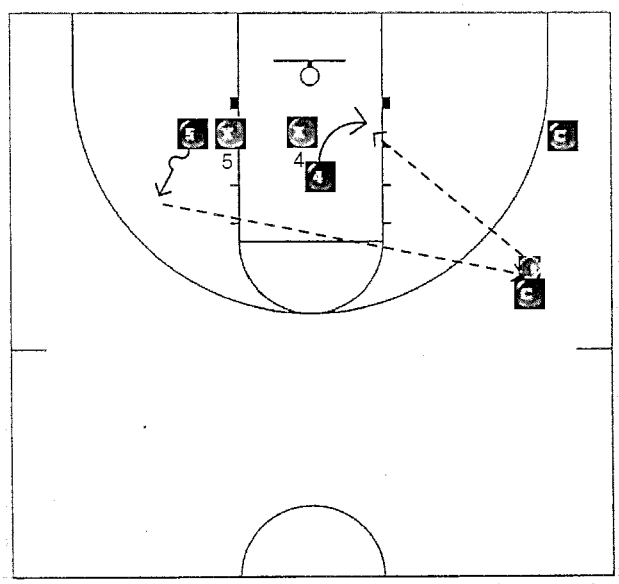
The coach starts with the ball up top. He dribbles to a side only to pass the ball to the flashing 4. The 4 then reverses the ball to the other coach.

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.

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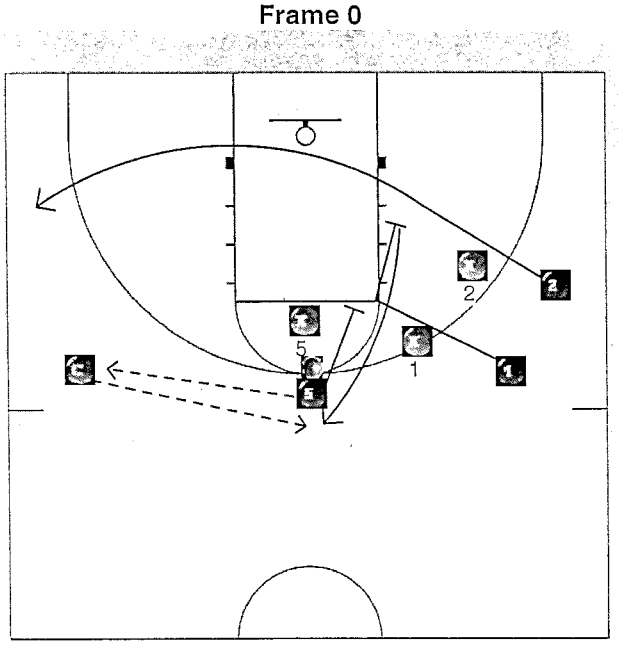
3 on 3 Live

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.

CENTURY FOOTBALL

HONESTY

PRIDE

SELF DISCIPLINE

4TH QUARTER PROGRAM

This is the beginning of a new day. I have been given this day to use as I will. I can waste it or use it for good. What I do today is important because I am exchanging a day out of my life for it. When tomorrow comes, this day will be gone forever, leaving in its place something that I have traded. I want it to be gain not loss, good not evil, success not failure, in order that I shall not forget the price I paid for it. Because the future is just a whole string of today's.



CENTURY FOOTBALL

CENTURY FOOTBALL PLAYER MANUAL
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CENTURY FOOTBALL

WORKING TOWARD A CHAMPIONSHIP

All of us want to play on a winner. With the new season we hope to again become a CHAMPIONSHIP TEAM. That is our goal. First, we must BELIEVE … then make a COMMITTMENT to that belief. So often the saying "Promises are for Losers and Commitments are for winners" has a lot of truth. We should all make a Commitment to becoming a CHAMPIONSHIP TEAM.

To begin, we must turn our attention to developing our skills that will give us the best chance of reaching our goal. The individual player must become responsible to himself and his teammates. A great quality to possess is self-integrity! Once one is able to be self-critical he then can improve on his shortcomings. Look in the mirror and take care of your own development.

One must develop that great ATTITUDE! Each man should strive for the "ultimate" day by day by day. He must develop the attitude that each assignment, each play can make the difference in the game … that makes the difference in a season … that CHAMPIONSHIP SEASON. Having the right attitude leads to making the most of any situation.

We should train ourselves to give maximum effort to developing good HABITS and sound FUNDAMENTALS. This results into EXECUTION – CONSISTENCY performance. You become as tough the last play as you are the first play. Every man playing like this will be tough to beat. It requires HARD WORK and DISCIPLINE in practice to develop this type approach, to play. You're going full speed every play. You perform like "this play" will make the difference … that CHAMPIONSHIP DIFFERENCE I believe will give us the best possible chance to become a CHAMPIONSHIP TEAM. Remember, the less you leave to chance … the better chance WE have!

Men, there is so much you can do to be great. The price for greatness is High, be willing to PAY THE PRICE! What is the price? It is simply … to use all your courage to force yourself to concentrate on the problem in hand. To think of it deeply and constantly, to study it from all angles, and to plan.

To have great determination to put over what you plan to accomplish, not if circumstances be favorable to its accomplishment, but in spite of all adverse circumstances which may arise … and nothing worthwhile has ever been accomplished without some obstacles to overcome.

Hard? I should say so, that's why so many men never attempt to acquire success. They answer the siren call of the pack and remain on the beaten paths for beaten men.
Nothing worthwhile has ever been achieved without constant hard work, some pain, and constant application of the lash of ambition. That's the price!
Every man should ask himself: Am I willing to endure the pain of the struggle for the comforts and the rewards and the glory that go with winning a CHAMPIONSHIP?

Now that we begin preparing for the season let us keep this thought ever present … "coming together is a beginning; keeping together is progress; working together is success."

CENTURY FOOTBALL

CENTURY HIGH SCHOOL PLAYER MANUAL

The purpose of this manual is to familiarize you, the football player, with the rules, regulations and philosophy of the Century High School Football Program. This manual will serve as a guideline and as a reference. You are responsible to know and understand what it contains.

EXCELLENCE: Believe in it, seek it, fight for it, defend it, and try to produce it.

THE MOST IMPORTANT QUALIFICATION FOR BEING SUCCESSFUL IN ANY AREA OF LIFE IS AN INTENSE BURNING DESIRE.

Steps in Developing Desire:

Counting the Cost- Your first step on the road to becoming successful is to achieve an intense desire. And before you can do even that, you will have to recognize the difference between merely wishing for something and actually wanting it with all your heart. Wishing for something is not the same as desiring it with an intensity that forces you to do something about it. Many individuals wish for something like success, but they don't want it badly enough to work to achieve it. They compromise with themselves by working a little bit toward their goals and hoping that success will be handed to them on a silver platter. Individuals who really want to succeed, on the other hand, are willing to pay the price for success. They know they will have to work and endure their share of obstacles and setbacks along the way. They will have to make sacrifices and at times may even feel a bit discouraged. But if you truly want something, all of the sacrifices you make to achieve it will be worthwhile.

What is the Price?-Once you think you are ready to pay the price, you have to find out just what the price is. You must be certain that you really want to achieve lasting success even if the price is high. You can be sure that achievements don't come cheaply; you will have to pay a premium in sweat, aches, bruises, time and emotional commitment. Before you begin to mentally count your "trophies" be sure that you desire your goals enough to pay the price. **THINK VERY CAREFULLY**.

CENTURY FOOTBALL

A FOOTBALL PLAYER

Football is a game of Movement, Striking Ability and Mental Preparation. Football is not a game for everyone, it is a combative, physical game only for a select few. The game is for an uncommon commitment to Hit. It's a simple game with simple rules. What makes the game great is that it has every part of life; sweat, joy, laughter, tears, humility, pressure, intestinal fortitude, responsibility, loyalty and respect. Always remember this game is bigger than all of us, there will always be a great player, a great coach, a great team.

The greatness of the game is what you will learn about yourself. Will you learn to sustain or give into fatigue? Will you learn to demand from yourself or make excuses? Will you work to improve daily or settle for average? Will you learn to make a commitment or stop short? The answers to these questions are hard but lasting. The strength of this game is you. Give the game your respect.

WHAT IT TAKES TO BE A CHAMPION

Century High School football is built on three qualities; Honesty, Pride and Self Discipline. We expect that from every individual in our program we will receive a total commitment to build on these qualities.

Self Discipline is the quality in an individual that enables him to motivate himself and follow the rules of our program. We will not demand of you to attend our summer program, we hope your desire for success will motivate you to attend. There are three types of athletes; Leaders, those around for the ride, and those you have to drag. We will not drag you, because if you are not motivated and are willing to make positive choices, you will be the one dragging people down.

Pride is the quality in an individual which enables him to make positive choices in his life and feel good about his actions. From making positive choices we expect that you will learn that being you and controlling your own life is the only goal you have.

Honesty is the quality in an individual that enables him to judge his own strengths and weaknesses. These are both mental and physical. We hope you will build on your strengths and work very hard on improving your weaknesses.

Century High School football is more than winning. If we can build in you the qualities of honesty, pride and self discipline then we have been successful. These qualities will only bring success to you and your team.

PLAYER DEVELOPMENT

- All players will be expected to:

1. Make great work ethic a habit
2. Respect all coaches, players, equipment, and your school
3. Respect your opponents and their facilities
4. Do their best academically, athletically, and socially
5. Do the right thing
6. Be honest, trustworthy and dependable
7. Be totally committed and loyal to our program
8. Take great pride in their individual performance and our team performance
9. Be coachable and maintain a proper attitude
10. Be a team of individuals who have no fear of their opponents

AREAS FOR PLAYER DEVELOPMENT

- The four areas that will be emphasized for development and improvement are:
    1. Attitude – we will never be out-hit or out-hustled
    2. Conditioning – we will be in the best possible physical condition
    3. Technique – we will teach and practice fundamentals and always be technique conscious
    4. Intelligence – we will teach the whole picture so the players will know the why behind our system and gain an edge from using our brain

STAGES OF PLAYER DEVELOPMENT

- The stages of player development are:
    1. The who stage – assignment and learning what to do
    2. The how stage – learning the technique and proper way to carry out the assignment
    3. The aggressive stage – when the player knows who and how and only has to concentrate on playing as physical as possible

TEAM RULES

- The team rules are:
    1. No profanity
    2. No alcohol, drugs, or tobacco
    3. No outlandish clothing or jewelry
    4. No unexcused absences or tardiness to any class or football related activity
    5. No disrespect to any proper authority
    6. No substandard progress reports for final grades

DAILY GOALS

- The daily goals are:
  1. Improvement – a little each day adds up over the years
  2. Great effort – there is no reason we cannot work and compete harder than everyone we play
  3. Unity – it takes eleven playing as one to win
  4. Enthusiasm – it is contagious
  5. Consistency – it comes from discipline and repetition
  6. Toughness – mental and physical toughness are essential for success
  7. Eliminate mistakes – identify mistakes and concentrate on correcting them.

GERERAL CONDUCT

"Rule of Thumb" (when it comes to this team)

- Is it Best for Century High School?
- Is it Best for the Team?
- Is it Best for Me?

IN THAT ORDER

1. Players are expected to conduct themselves in a courteous and responsible manner with all members of the Century High School community, as well as those people that he comes in contact with outside the Century High School community.

2. Players must attend all classes. Cutting classes will not be tolerated.

3. NO alcohol, drugs, tobacco, or weapons.

4. Do not lose equipment, books, notebooks, etc.

5. Maintain a neat appearance.

6. No earrings or bracelets are to be worn during any practice or game.

7. Absenteeism or tardiness will NOT be tolerated for any football, academic or administrative function.

8. If you are arrested and charged with a criminal violation, you will be automatically suspended pending a high school review of the charges. If you are arrested and convicted of a felony, you will be removed from the team.

9. All criminal charges must be reported to the Head Coach and Athletic Director within 48 hours. (This includes any citation from the police, sheriff, school)

10. Dishonesty will not be tolerated. The measure of a man is when he screws up – he owns up. You cannot grow positively without this trait. The people affiliated with our program are here to help you, let them do their job by letting them know exactly what is going on. No details are too small.

PRACTICE

1. Helmets on – mouthpiece in -- ON TIME!!!

2. Prepare for practice in meetings – take usable notes in a "keeper" book.

3. Practice with purpose.

4. Have a goal – even if small for every practice. Get better at something everyday.

GAME

1. You have a function on the sideline. Fulfill that function, nothing else. (STAY BACK)

2. Officials are not to be abused. Let the Head Coach deal with officials.

3. Your actions on game day reflect, as always, on the high school, our Team, and your Teammates. They will be observed by many and have far reaching ramifications.
    - Your Dress
    - Your Behavior
    - Moreover, Your Performance

4. Avoid losing your temper and avoid retaliation for your opponent when he does.

5. Communicate with your coach and teammates.

6. Be a team player and step aside – let your coach know that someone is better at this point. (Injury – Fatigue – Just better)

7. After a home game, salute your supporters. They are the extra that gives us home field advantage. (Fans, Alumni and Fellow Students, mostly Parents.) Seniors determine what is appropriate. This includes the media.

8. Get to the dressing room, home and away, and salute one another. In there is something no one can share but your selves.

LOCKER ROOM RULES

1. The Century locker room is a first class facility due to the financial support of many people who care. It is up to each individual to help keep this facility looking its best for years to come.

2. No locker room pranks. The use of shaving cream, tape, or the defacing of the locker room in any way will not be tolerated.

3. Keep out of the equipment room at all times. If you need help, come to the equipment issue window and someone will be along to help you.

4. Keep your lockers locked at all times. Keep all your equipment locked in your locker when not in use.

5. Lock your valuables in your lockers at all times.

6. During the season, your equipment is not to leave the locker room with the exception of practice, weight room workouts, and meetings. You do not wear your game jersey, practice jersey, shorts, shoes, etc. around in public.

7. If you bring food into the locker room, throw whatever is left away when you are finished eating. Do not store food in your lockers and always clean up after yourselves.

8. Place all used tape in trashcans that are in your locker room. Do not leave any trash lying around in your lockers. Seniors are responsible for assigning locker room clean up details.

9. All issued equipment and your lockers are the property of Century High School and are on loan to you! You do not cut or alter any equipment. Take care of your equipment like it is your own. Take care of your locker and the locker room as if it were your home.

GAME DAY DRESS

Appearance does factor into wins and losses. You can, by nature, develop an immediate positive or negative opinion about someone or a team based on their appearance. We want to establish a first class look so we've set the following game day guidelines pertaining to dress. Our team will all dress alike! Individuals who do not comply will be

sent back in.

1. Only Century issued equipment is to be worn for both practice and games.

2. During school hours your game day shirt and dress pants (no jeans or shorts) will be worn. Any alteration to school attire will be made during the pre-game practice meeting on Thursday.

3. Do not cut or alter any game jersey or game pants. If you need your jersey or pants altered, let the equipment manager know immediately, and he will have them altered and ready for the first game.

4. All game jerseys are to be tucked into your pants at all times during the course of the game.

5. Do not put tape around your waist or around your thigh pads during games. If you need better fitting pants, see the equipment room.

6. You must wear all of your pads including the tail pad. Your knees must be covered. You are required to wear a mouthpiece.

Please follow these rules, they are mandatory and will be enforced. We want to dress as a team, not as individuals. If you want to be a standout, do it on the field with excellent play.

TEAM TRAVEL

Winning on the road is a challenging task. Challenges are opportunities for great rewards. Nothing matches winning on the road as an underdog.

Playing on the road requires focus. The objective of the trip is to play to the best of your ability. Thus traveling off campus is to be regarded as a business trip – nothing else. As

representatives of Century High School our appearance will be sharp, our frame of mind serious, reflective and poised at all times. "Make the Sale" – "Close the Deal"

HOTEL BILLS

You Must … pay for all of your incidental charges before leaving for the stadium. You must make long distance calls from a cell or pay phone. If you leave the hotel without paying for your personal charges, you will not make the next trip.

PROPERTY

Leave all hotel property in the hotel! You will be billed!

VISITORS

You May … visit with family and friends in the hotel lobby or on the hotel grounds and at the stadium following the game. At the stadium, please remain in the vicinity of the locker room in case our departure time changes for any reason.

You May Not … bring family or guests to your room or invite them to meet you at team functions, such as meals. Please be respectful of your roommate's rights and privacy. Arrange to meet family and friends in the lobby area.

ROOMMATE

By position with few exceptions. Study together, review assignments, and discuss the opponent. Review your itinerary -- make sure that no one is left in a room at the time of a schedule team function.

ATMOSHPERE

A confident, controlled business-like atmosphere is our intent. Be respectful of each other; don't disturb a teammates focus.

MEALS/FOOD

You May ... leave the hotel grounds for meals and snacks by foot. You may receive deliveries of food in your room, but there are no deliveries after lights out.

You Must ... receive permission from Coach Borchert to leave the hotel by car while on the road. You must be on time for, and eat, pre-game and all scheduled meals on trips,

they are not optional.

ENTERTAINMENT

Walk-man type individual entertainment is acceptable when allowed. Do not travel with radios, small TV's (anything which is cumbersome -- inefficient to carry). Travel Light. Keep hotel room TV's and radios at a quiet volume level.

BUS

You Must ... be on time for all bus departures. We leave at the scheduled time with or without you. You must be courteous while on the bus and leave it clean by removing any trash you bring aboard. Make a positive impression everywhere we go.

CURFEW/BED CHECK

All players will be in their own rooms at 10:30 p.m. Bed Check will be at 10:50 p.m. Lights out at 11:00 p.m. (at the discretion of the Head Coach.) These times will be listed on your travel itinerary for each trip.

REST AND CONSERVE ENERGY -- RELAX, STUDY

Remember -- Review the following when traveling:

1. Check -- pack all of your gear. You are responsible for this.

2. Be Prompt -- Be early. Allow yourself 10 minutes.

3. Know the itinerary -- anticipate the next team function.

4. Do not loiter in the hotel lobby, game rooms, newsstands, in and out. Rest in your room.

5. Some people enjoy playing cards, no gambling. Keep the noise controlled.

6. Be courteous to bus line, and hotel personnel.

7. Players to return to their rooms after team meetings on Thursday or Friday nights.

8. Friday or Saturday is "Game Day" The competitors will stand up and be counted. Be poised and serious. Quiet for pre-game meal, bus travel to game site, and pre-game locker room.

9. All players will return with the team to Century unless you have made arrangements beforehand with Coach Borchert and have signed a release form.

10. We want to establish a great reputation among bus and hotel personnel for our conduct on road trips. We expect you to continue to conduct yourselves as winners, both on and off the playing field. You represent Century High School and our football program, as well as yourselves.

MEDIA RELATION GUIDELINES FOR CENTURY HIGH SCHOOL STUDENT/ATHLETES

Always be mindful you are a representative of Century High School and that exemplary conduct is of paramount importance at all times, on and off campus.

All members of the team should treat members of the media with respect. While at times your view may differ with the media, they are here to do their job and you need to cooperate with them. We must cooperate with the media as much as we want them to cooperate with us.

There are several things you should remember prior to and during, an interview with members of the media. Following is a short list of do's and don'ts.

Interview Do's

1. Be positive – Talk positive and upbeat during all interviews.
2. Say It With Snap Shots – Short complete sentences allow reporters to easily edit the interview without distorting your answer.
3. Praise Teammates – Remember, every great running back needs a good offensive line.
4. The Fish Bowl Factor – As a student/athlete at Century, you are representing the high school at all times. Expect to lose some of your privacy.
5. Looking Good – Be confident, not cocky.
6. Ground Rules – Prior to all interviews, try to determine the subject matters to be covered.

Interview Don'ts

1. Don't Relax – When reporters are around, do not say anything you would not want to see in print or hear on the air. Everything is on the record. Do not talk off the record to the media at any time.
2. Don't Forget You Are Always On – Microphones are extremely sensitive. Cameras have zoom lenses. If you can see them, assume your action and words are being recorded.
3. Don't Get Phone Burns – Treat a telephone interview as if you were appearing on a live television broadcast. Don't let your guard down just because the interview takes on a conversational tone. It's still an interview.
4. Don't Provide Locker Room Material – Remember not to provide the opposing teams with material that may be posted in the locker room. Always give credit to the opposing team.

FOOTBALL VARSITY LETTER POINT SYSTEM
45 Points Needed to earn a Varsity Letter

**Earning a varsity letter is an indication of a valued commitment to our program, and to yourself.

1. 10 points for completing the varsity season in good standing (no suspensions or discipline issues).

2. 10 points for 100% attendance in our summer program, 5 points for 90%.
3. 5 point for participating in another sport.
4. 5 points for Century Team Football Camp.
5. 5 points for Passing League/Lineman Challenge
6. 5 points for no late or unexcused practices.
7. 1 point for Level I, 4 points for Level II, and 6 points for Level III & IV
8. 5 points for a 40-yard dash of 4.7(up to 185 lbs), 4.8(185-220), or 4.9(220-above).
9. 5 point for Multi-Sport Fitness.
10. 5 points community service
11. 5 points 3.0 GPA or higher
12. 1 point for football awards night.

WHAT IT TAKES TO BE #1 --- YOU'VE GOT TO -PAY THE PRICE
by Vince Lombardi

Winning is not a sometime thing; it's an all-the-time thing. You don't win one in a while, you don't do things right once in a while, you do them right all the time. Winning is a habit. Unfortunately, so is losing.

There is no room for second place. There is only one place in my game and that is first place. I have finished second twice in my time at Green Bay and I don't ever want to finish second again. There is a second place bowl game, but it is a game for losers played by losers. It is and always has been an American zeal to be first in anything we do and to win and to win and to win.

CENTURY FOOTBALL

Every time a football player goes out to play his trade, he's got to play from the ground up – from the soles of his feet right up to his head. Every inch of him has to play. Some guys play with their heads. That's O.K. you've got to be smart to be no. 1 in any business. But more important, you've got to play with your heart – with every fiber of your body. If you're lucky enough to find a guy with a lot of head and a lot of heart, he's never going to come off the field a second.

Running a football team is no different from running any other kind of organization – an army, a political party, a business. The principles are the same. The object is to win—to beat the other guy. Maybe that sounds hard or cruel. I don't think it is.

It's a reality of life that men are competitive and the most competitive games draw the most competitive men. That's why they're there – to compete. They know the rules and the objectives when they get in the game. The objective is to win – fairly, squarely, decently, and by the rules – but to win.

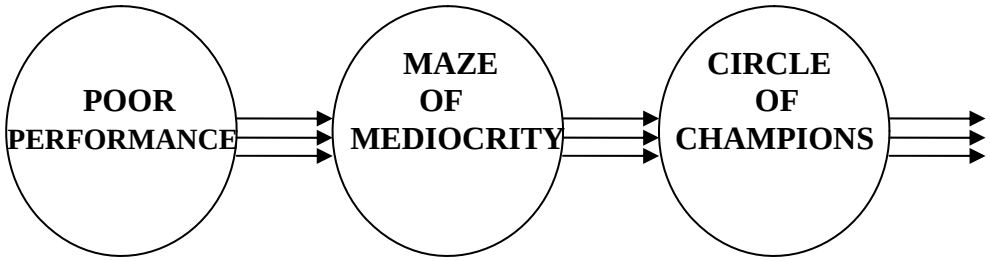
And in truth, I've never known a man worth his salt who in the long run, deep down in his heart, didn't appreciate the grind, the discipline. There is something in good men that really yearns for, needs, discipline and the harsh reality of head-to-head combat.

I don't say these things because I believe in the "brute nature of man" or that men must be brutalized to be combative. I believe in God, and I believe in human decency. But I firmly believe that any man's finest hour – his greatest fulfillment to all he holds dear – is that moment when he has worked his heart out in a good cause and lies exhausted on the field of battle – VICTORIOUS.

CIRCLE OF CHAMPIONS

CENTURY FOOTBALL

FUNCTIONING



CHAMPIONSHIP

By Bryan E. Hoddle

POOR PERFORMANCE:
Dresses in tasteless attire for practices and events.
MAZE OF MEDIOCRITY:
Dresses appropriately most of the time.
CIRCLE OF CHAMPIONS:
Dresses for practices and events with class. "Dress who you want to be!"
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions dress the part.

POOR PERFORMANCE:
Blames coach for poor performance.
MAZE OF MEDIOCRITY:
will on occasion blame coach for poor performance.
CIRCLE OF CHAMPIONS:
Learns by poor performance then becomes more determined.
EXCELLENCE 2000 PERFORMANCE STRATEGY:

Champions accept responsibility for their own actions.

POOR PERFORMANCE:
Drinks and parties as a way of life.
MAZE OF MEDIOCRITY:
Drinks and parties when it is popular to do so.
CIRCLE OF CHAMPIONS:
Would not think of drinking or taking drugs.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions make sure that only good things enter their mouths.

POOR PERFORMANCE:
Finds a way not to do something.
MAZE OF MEDIOCRITY:
Finds a way to do something.
CIRCLE OF CHAMPIONS:
Finds the best/right way to do something.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions will settle only for doing their best.

POOR PERFORMANCE:
Associates with the wrong crowd.
MAZE OF MEDIOCRITY:
Associates with those considered popular.
CIRCLE OF CHAMPIONS:
Seeks out good friends and good people.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions surround themselves with positive people who share their beliefs.

POOR PERFORMANCE:
Consistently uses vocabulary that tears down teammates.
MAZE OF MEDIOCRITY:
On occasion, uses vocabulary that tears down teammates.
CIRCLE OF CHAMPIONS:
Uses words that inspire teammates.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions express words that inspire people.

POOR PERFORMANCE:
Leaves practice early.
MAZE OF MEDIOCRITY:
Leaves practice on time.
CIRCLE OF CHAMPIONS:
Stays late and works to improve.
EXCELLENCE 2000 PERFORMANCE STRATEGY:

Champions always find a way to go the extra mile.

POOR PERFORMANCE:
Sleeps inconsistently with no regular pattern.
MAZE OF MEDIOCRITY:
Sleeps well during the week but stays up late on weekends.
CIRCLE OF CHAMPIONS:
Sleep pattern is consistent, seven days a week.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand that sleep must be a priority and monitored daily.

POOR PERFORMANCE:
Eats with no thought of what is going into the body.
MAZE OF MEDIOCRITY:
Eats well most of the time.
CIRCLE OF CHAMPIONS:
Eats a well balanced diet.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions plan and record what they eat.

POOR PERFORMANCE:
Me!
MAZE OF MEDIOCRITY:
We!
CIRCLE OF CHAMPIONS:
God-Family-Team-Me!
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions know their priorities.

POOR PERFORMANCE:
Has never heard of the word SACRIFICE.
MAZE OF MEDIOCRITY:
Will sacrifice when it is convenient.
CIRCLE OF CHAMPIONS:
Knows that sacrifice is more that a word.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand that sacrificing for the team and self is one part of being a Champion!

POOR PERFORMANCE:
Thinks goals are in the end zone on a football field.
MAZE OF MEDIOCRITY:
Writes goals if forced to do so by coach.
CIRCLE OF CHAMPIONS:
Goals are a way of life.
EXCELLENCE 2000 PERFORMANCE STRATEGY:

Champions consistently seek ways to improve their performance by acquiring specialized knowledge (mentors, books, seminars).

POOR PERFORMANCE:
Does not care if the team wins or loses.
MAZE OF MEDIOCRITY:
Is satisfied with regular season wins.
CIRCLE OF CHAMPIONS:
Wants to win the big one – The Championship
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions set high standards and make a daily effort to practice what they believe.

POOR PERFORMANCE:
Reads or listens to information that pollutes the mind.
MAZE OF MEDIOCRITY:
Reads only the sports page of the newspaper.
CIRCLE OF CHAMPIONS:
Reads about football. Seeks knowledge to improve!
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions consistently seek new ways to improve.

POOR PERFORMANCE:
Never works out in the off-season (summer).
MAZE OF MEDIOCRITY:
Occasionally works out in the off-season (summer).
CIRCLE OF CHAMPIONS:
Routinely works out in the off-season including summer.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand the powerful concept of self discipline and practice it daily.

POOR PERFORMANCE:
Frequently misses practice.
MAZE OF MEDIOCRITY:
Occasionally misses practice.
CIRCLE OF CHAMPIONS:
Would never miss a practice. EVER!!!!!
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand the importance of consistency and arriving early.

POOR PERFORMANCE:
Employed 20 hours a week while going to school.
MAZE OF MEDIOCRITY:
Employed eight to ten hours a week while going to school.
CIRCLE OF CHAMPIONS:
Does not have a job – works in the off-season.

EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions have a clear understanding of their priorities.

POOR PERFORMANCE:
Tells parents to get off his case.
MAZE OF MEDIOCRITY:
Asks parents to get off his case.
CIRCLE OF CHAMPIONS:
Thanks parents for their support.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions display respect for their parents!

POOR PERFORMANCE:
Calls coach by first name.
MAZE OF MEDIOCRITY:
Calls coach by his last name.
CIRCLE OF CHAMPIONS:
Calls the coach, "Coach (name) or Mr. (name)." Respect is a priority.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions demonstrate respect for all people.

POOR PERFORMANCE:
Expects other team members to be the role model for younger athletes.
MAZE OF MEDIOCRITY:
Takes responsibility to act as a role model when it is convenient.
CIRCLE OF CHAMPIONS:
Understands the impact of being a positive role model and consistently sets a great example.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions walk their talk.

POOR PERFORMANCE:
Does not think about others in the community.
MAZE OF MEDIOCRITY:
Participates in community events once a year.
CIRCLE OF CHAMPIONS:
Consistently gives back to the community.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
A champion knows the value of community service and volunteers to help other in need.

POOR PERFORMANCE:
Repeats mistakes.
MAZE OF MEDIOCRITY:
Occasionally repeats mistakes.
CIRCLE OF CHAMPIONS:
Concentrates and practices hard so not to repeat mistakes.
EXCELLENCE 2000 PERFORMANCE STRATEGY:

Champions know repeated mistakes come from lack of concentration and discipline.

POOR PERFORMANCE:
Never talks football.
MAZE OF MEDIOCRITY:
Talks football only with teammates.
CIRCLE OF CHAMPIONS:
Talks and sells football to other students, teachers, parents, and the community.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand some of the greatest experiences in life will come from football.

POOR PERFORMANCE:
Always has an excuse or blames others for not being successful.
MAZE OF MEDIOCRITY:
Sometimes will offer an excuse or blame another for not being successful.
CIRCLE OF CHAMPIONS:
Does what ever it takes to be successful.
EXCELLENCE 2000 PERFORMANCE STRATEGY:
Champions understand how to be successful and take responsibility for their own success.

INTRODUCTION TO TRAINING

The DIAMONDBACK Way is Intensity. It is maximum gains in the minimum amount of time. Our athletes “invest” their time in the weight room, they do not “spend” their time doing non-productive things. Everything we do is for a reason and a purpose. Consequently, our workouts are very intense.

Strength training for athletics is only valuable in the context of the sport. We are not a weight lifting team, nor are we marathon runners. Too much emphasis in one area of training will leave you deficient in other areas. Overall fitness, specific to the needs of the game is our priority. There are several elements that make up your overall levels of fitness. They are:

1. Muscular Strength
2. Cardiovascular Fitness
3. Flexibility
4. Nutrition
5. Specificity of Skills
6. Rest and Recovery

Each area must be addressed individually to achieve overall fitness for the athlete.

Intensity of effort is the key to proper training. It is the reason for strength and conditioning gains, not magical formulas, super hero routines, miracle supplements or 400lb clubs.

Intensity includes:

- Perfect repetitions performed with maximum effort.
- Complete concentration throughout a workout session.
- Continuous effort, even when the body is in severe oxygen debt.
- Hard work, as there is no greater reward than success through hard work.

Our conditioning program is approached in the same fashion, with our goal to be in peak shape by the start of camp. We will follow a general conditioning calendar that starts with aerobic conditioning and becomes more sport specific as the season draws near.

CENTURY WEIGHT ROOM RULES

1. No headgear of any kind.
2. Don't be late or miss your training appointments.
3. Re-rack all weights, belts, straps, etc.
4. Earrings are the only jewelry allowed.
5. Spot any attempt over 80% of maximum lift.
6. Athletes must be dressed in Century workout clothes that consist of shoes, shorts or sweats, and shirt. (Otherwise turn inside out) No street clothes.
7. No eating in the weight room.
8. Use clamps on free weight bars, including warm ups.
9. This is your home, treat it as such.
10. Be Coachable.
11. The coaches when necessary will implement any additional rules.

CONDITIONING/REHAB

Off-season conditioning is conducted for the benefit of the team and you. It is your responsibility to be present and on time for all workouts. Even if your workout consists of rehabilitation in the training room, you should report to the weight coach at the appropriate time, do as much of his workout as possible (even if it's just stretching), and then report to the treatment center. If circumstances beyond your control necessitate your missing a workout or your wish to change your workout or rehab time; be accountable, call, and you can make-up your workout/rehab time. If you are unable to practice, you are required to be at all scheduled treatments. The trainers will always announce times for days when we do not have a formal workout.

THE MISSION

The mission of the Century Strength and Conditioning Program is to enhance athletic performance while decreasing the chance of serious injury. All up-to-date training modalities, (Olympic lifting, free weights, speed training and plyometrics), will be utilized. This will improve an athlete's mental and physical performance. Training is putting on "body armor" to decrease the chance for serious injury. The greater the strength and speed, the greater chance for VICTORY!

STRENGTH TRAINING PRINCIPLES

The five check points below are an outline of the philosophy of High Intensity Training. Maximum gains will not be obtained if these five check points are not observed.

1. Full range of motion exercises – raise and lower the weight through the muscles full range of motion.
2. Allow the muscles to raise the weight – eliminate all arching, bouncing, throwing, and jerking movements while raising the weight.
3. Emphasize the lowering of the weight:
    - Lower the weight in a controlled manner, thereby allowing the muscle to lower the weight – Do not drop the weight.
    - The muscle that is used to raise the weight is the same muscle used to lower the weight – Use 3-5 seconds as a guideline to lower the weight.

- You can lower approximately 40% more weight than you can raise.
- Allow 8 seconds to lower the weight during the negative – only exercise.

4. The point of momentary muscular fatigue has been reached when the athlete can no longer properly raise another good repetition – each set must be performed with an all-out effort to momentary muscular fatigue.
5. Supervision – Athletes should be paired off so that every repetition of each exercise is supervised to guarantee proper execution. Responsibilities of the spotter include:
    - Prevent injury – No arching, bouncing, or jerking of the weight.
    - Record all pertinent workout data on a workout card.
    - Only record the good reps lifted – not the forced or negative reps.
    - Verbally encourage the lifter to exert an all-out effort while utilizing the techniques mentioned above.
    - Make the workout as hard and intense as possible for the lifter.
6. The purpose of a properly performed repetition is to produce tension in the muscle, which repeated for a short period of time will fatigue the muscle. To do this in the most efficient way possible we need to be aware of five coaching points:
    - Minimize momentum.
    - Pause in the contracted position.
    - Emphasize the lowering phase.
    - Body position and leverage.
    - Constant tension.

MINIMIZE MOMENTUM

If you move a weight too quickly, it will increase in speed to the point of actually traveling on its own. The increase in momentum will take tension off the muscle, making the exercise both easier and more dangerous, the two things one tries to avoid when training. Care must be taken to lift the weight slowly and under control. This does not mean that there will never be a time when you do not try to move the weight with as much effort as possible. As the exercise continues, the muscle gradually fatigues to the point that the force generating capabilities is not much greater than the weight it must overcome. At this point you can push, or "explode," with as much effort as possible, but the weight will move slowly because of muscle fatigue and ensuring decrease in strength. Therefore at the beginning of the set, you must hold back somewhat. As the set continues, the repetitions will be performed with increasing effort, until the end, when the effort is maximum and speed of movement is very slow or nonexistent. According to the size principle of muscle fiber recruitment, it is the "intent" to raise the weight fast that is the key to developing explosive power. Not that the weight itself actually moves fast. In

fact, if the weight can be moved fast, it is not heavy enough to stimulate maximum strength and power gains. In practice, this means it should take at least one or two seconds to lift the weight. This will insure safety and minimize momentum. To lift the weight any faster would be throwing it, and throwing weight will not do much to increase strength.

PAUSE IN THE POSITION OF FULL MUSCLE CONTRACTION

Once raised, the weight should be paused momentarily at the highest point, or where the muscles are in the fully contracted position. This serves two purposes. First, it helps minimize momentum. Second, because you can hold more weight than you can lift, it demonstrates to the coach and the athlete that the weight was lifted and not thrown into position.

EMPHASIZE THE LOWERING PHASE OF THE LIFT

Lifting the weight is one half of the exercise. Lowering the weight is the second half. Because you can lower approximately 40% more than you can lift, you will use fewer muscle fibers in the lowering phase unless you: 1) Allow more time to let the weight down or 2) Add more weight during the lowering phase. A good rule is that it should take three to five seconds to lower the weight. Lowering the weight any faster would be dropping it, and just as throwing a weight up is an inefficient and dangerous way to train, dropping weight will do nothing to develop strength and muscle.

BODY POSITION AND LEVERAGE

Body position and leverage are the next important points for safe and efficient exercising of the muscles. Leverage on most exercises can be improved to make the exercise easier. By arching the back, the bench press, seated press, arm curl and front raise exercises can be performed easier. You can even use more weight and appear to be stronger. Lifting more weight for the sake of lifting more weight, with no regard for how it is lifted, may be fine for the ego, but does not necessarily translate to stronger muscles. Remember, if the leverage is right, you can lift the world. The same is true when the body is out of position while performing exercises. Since the goal of exercise if to fatigue the muscles, we should seek to make the exercise as hard as possible, which means you should use the leverage or body position which allows for the greatest range of motion, within reason of safety and comfort. Many athletes are unaware of their body when they lift. They squirm, twist, and use spastic motions while trying to obtain another rep. They adjust their body, seat height, or machine to give themselves better leverage. All of these adjustment serve to make the repetition easier.

CONSTANT TENSION

The final coaching point is constant tension. This is a subtlety that separates skillful trainees from beginners. When performing exercise, the muscle should be forced to work through a full range of motion under a constant load. Too often trainees let their concentration slip as the exercise becomes uncomfortable and they seek relief by resting part way through the repetition or bouncing the plates off the weight stack.

REP REPLICATION

When you begin an exercise the first rep you do is the most important. Your goal is to block out all distractions and perform the perfect rep. The weight should be raised smoothly, paused in the contracted position and lowered slowly to a full stretch. When you begin the second re, it is now the most important and should be performed in the exact same manner as the first rep. Your goal is to replicate perfect repetitions. If we were to videotape a set of repetitions, we shouldn't be able to notice a difference in the reps when the tape is played back.

INTENSITY and TIME

Below a certain level of intensity, strength training will do little for you. If you are capable of lifting two hundred pounds for eight reps, and you stop at seven, it should be obvious that the exercise was not as productive as it could be.

The one thing that separates strength training exercise from other types of exercise, such as running or biking, is that it is much harder to do. The dramatic changes that occur in the body as a result of lifting weights are due to the intense nature of the exercise. There is simply no other way of working the muscles as hard with any other type of training.

Beyond what is needed for daily tasks, the body does not want to put on a large degree of muscle. The tissue is metabolically costly, meaning that you have to feed it to keep it alive. And of all the things your body needs to do to survive, conserving energy is

numero uno. It needs this energy to produce the heat that allows for daily living. In the Cave Man days, carrying an extra thirty pounds of muscle was of no advantage when the famine came! For this reason, to get stronger and more muscular, you had better give your body a real good reason to do so!

You must place your muscles in a critical situation. The effort level must be maximum. Your brain will only recruit the minimum number of muscle fibers necessary to do the job. This is why you must do as many repetitions as possible. "As many as possible" is a confusing point for many young trainees. Some think that when the exercise is uncomfortable they have done as much as they can. Or they may think that when they have reached ten reps that is all they can do. Let's set the standard right now. When you think you have done as many as you can, imagine that your life depends on you getting one more rep. Literally believe that if you do not get one more, you're done for. If at this point you can't do another rep, try to get a half of a rep more. Then try to get a quarter of a rep. Try to move the weight one inch. When you cannot move the weight a fraction of an inch more, you have finished a proper set. You have successfully completed the exercise and you should feel proud of your effort.

Don't make the mistake of thinking you can make up for this effort by doing more work at less intensity. Given enough time, almost any size muscle can do almost any amount of work. This is called labor and it has nothing to do with strength training.

As fatigue sets in on the playing field, you are gradually bringing more fibers into play. It could be during a long drive, the forth quarter, or halfway through practice. If your training consists of a few heavy reps or stopping your exercise short of fatigue, you'll eventually be using muscle fibers on the field that you didn't strengthen in the weight room.

Suppose you have a stick of dynamite in front of you. If you took a hammer and lightly tapped it, nothing would happen. You could literally hit it forever without it exploding. But on strike with enough force behind it will set off a huge explosion. And so it is with your strength training. The amount of work you do has nothing to do with your strength development.

Muscle responds to tension over time. You can get stronger performing almost any number of reps. Performing only a few heavy reps is more dangerous, too time consuming, and not specific to the muscular needs of the athlete. The competitive weight lifter has needs specific to his sport, while the athlete has needs specific to his. The longer the tension is applied to the muscles, the more fibers that con be activated. Research and our experience shows that the results will come from training the muscle to fatigue within the anaerobic time frame of approximately 30 to 90 seconds. Assuming about five or six seconds to complete a rep, this would be a rep range of about five to twenty. Each individual responds to some rep ranges slightly better than others

depending on such factors as neuromuscular efficiency, muscle fiber type, and lever length. We will usually use about five to twelve, though this can change for individual needs and variety sake.

There is no magical formulas in strength training. An athlete can spend 30 minutes in the weight room or three hours and accomplish the same thing. But as the intensity of the work increases, the amount of work must decrease disproportionately. Not only must the amount of work decrease when the intensity increases, the frequency of the workouts must decrease also. Make no mistake about it, if you train hard enough to induce the physiological change you are looking for, you will need to recover from it. Plain and simple, the only people who can lift every day are those that don't lift hard. While you may be able to do a walking and jogging program every day, just try a hard sprint workout every day and see how long you last. You must recover from hard exercise, which is the only kind of exercise that can make dramatic changes in your body. For this reason, we never train more than four days a week

Strength training at **Century High School** is not a recreational activity and this is not intramural athletics. Consequently, the amount of time you take between exercises will affect how much weight you can lift. If one lifter decreases the amount of time it takes to do his workout, he will find that he can't use as much weight. And if another lifter increases the amount of time to do his workout, he will be able to lift more weight than if he takes less, than the athlete who had conditioned himself to move quickly through the workout. Decreasing the amount of time it takes to complete a workout is an excellent way to increase the intensity of the workout. It is also a great way to develop a "metabolic" conditioning that can be transferred to the playing field. At **Century High School**, sets are not terminated short of fatigue.

SUPERVISION and MOTIVATION

Supervision and motivation will determine the results of the strength and conditioning program. The major advantage of the DIAMONDBACK strength program is the ability to train our player on an individual basis. Whether 1st or 3rd team, you will be supervised each and every workout.

Proper supervision ensures that the athletes are following all of the checkpoints of a properly performed repetition, training at the appropriate intensity, making progressions in weight and/or reps as needed, and that they are not performing exercise haphazardly. Supervising or coaching an athlete in our strength training facility is a skill that requires experience, practice, a general knowledge of proper strength training principles, and enthusiasm. We will never merely move from exercise to exercise, starting at the clipboard as our partner performs his set. Each and every set should be a charged, exciting event to try to either increase the number of reps performed, increase the amount

of weight used, or both. The following are guidelines to use when supervising an athlete through a set of an exercise:

1. "Coach" the athlete during his set. Make sure he is adhering to the checkpoints of a properly performed rep. If he is not, then the appropriate correction needs to take place.
2. Encourage the lifter when the exercise is being performed properly and discourage when done improperly.
3. Use verbal encouragement. Find what "buttons" to push on the lifter that cause him to train harder.
4. When assisting, help just enough to keep the weight moving but **do not** lift the weight for him. Let the athlete earn the rep but at the same time do not allow the athlete to struggle with the weight to the point where the bar is beginning to reverse its direction.
5. Do not touch or place your fingers on the bar while the weight is being raised and lowered. If the weight is moving, keep your hands off of it.
6. Do not invade the lifter's space. Stand away rather than in his face until it's necessary to step in and help.
7. Do not let the lifter "perform" for you. Force him to draw deeper into himself as the intensity of the exercise increases. Do not turn the lift into a dog and pony show.

Learning to become a competent strength training spotter gives you greater insight into your own strength training. Spotting is a self-educating experience by which you can grasp expectations, justify every repetition, and gain a more practical understanding of human physiology and psychology.

Competent supervision is a cultivated talent that evolves with practice and concentration. It is not simply assisting a partner. Even the highly motivated athlete benefits from an adept spotter. Spotting involves the investment of time, effort, and concentration into fellow team members. Learning how to spot will improve the quality of work performed. Informed athletes will increase their confidence in the program, stimulate a greater enthusiasm for training, and augment the credibility of the routine.

Each spotter should have an unrelenting desire to make the lifter better. There is no accepting less than a maximum effort. Other points a spotter needs to know include:

1. **Sense of time:** The greater the duration of the workout the less intensity of effort. Spotters need to be aware of the total workout time.
2. **Target reps and weights:** The spotter tells the lifter what is needed in order to improve on previous efforts.
3. **Seat settings:** Consistent seat changes will avoid inconsistent performances.
4. **Proper breathing:** Lifters should never hold their breath while training. Do not be concerned when to breathe in or out. Be concerned with just breathing.

5. **Expand the tolerance for physical discomfort**.

Motivation is a true art form. Enthusiasm is contagious. Nobody wants to be around someone who acts tired, lethargic, listless and apathetic. The best way to motivate other people is to be motivated yourself. You should approach every workout, practice and meeting with enthusiasm. Anybody can yawn, close their eyes and think of a hundred reasons why they should be somewhere else. The surest way for a player to gain the respect of his teammates is to provide the excitement and encouragement that others can feed off of.

One of the best motivators of people is past success. This is one reason why we track our workouts carefully. Athletes who see improvements on an almost daily basis have a good reason to continue to train.

Credibility will also inspire your teammates and training partners. If you train hard, it is much easier to push the people you work with your credibility as a spotter and teammate is undermined if you do not train hard.

External motivation in the DIAMONDBACK weight room comes from many sources. We have great facilities and equipment, stereo, CD player and loud music. We have pictures and charts on the walls. You have teammates who train hard. All of these things help to make each workout as fun and productive as it can be. But external motivation can only sustain you for a while. Ultimately, you will have to reach into yourself for the true motivation that will carry you through your athletic career and then through your life. Think about why you play. Think about what it means to be an athlete. You only have one high school career. Refuse to be average. Understand that as an football player you are with a special, select group of people. If it was easy, then everybody would be doing it. Do not play at training. Make the most of it.

RECORDING WORKOUT DATA

During each workout, you should record the amount of weight lifted and the number of repetitions performed for each exercise. This helps eliminate the duplication of a previous workout and provides incentive for improvement. During a workout you will perform many exercises at varying repetitions and workloads. It will be quite difficult to recall from one workout to another the specific accomplishments of prior training sessions. You should follow these guidelines when recording results on the workout card:

1. Only record the properly performed reps. Do not record the reps you thought you did, wish you did, or had help. If you complete six perfect reps and your spotter helps you do three more, record six reps on the workout card.

2. Follow the order that the exercises are listed on the card. Selecting exercises

haphazardly will lead to non-reproducible results.

3. Do not select exercises that are not listed on the card and do not only perform you favorite exercises. Most athletes like to choose exercises that they are good at. Truthfully, you stand to gain the most by performing the exercises you like to do the least. There is no one exercise that our athletes perform that is more or less important than another.

4. Be aware of the number of repetitions that were previously performed on the exercise your are doing. If during the last workout you completed nine reps on the lateral raise, the goal is now ten. Always refer back to the card. See what the last effort was and attempt to better it.

5. Understand that certain factors will affect the strength level of an athlete such as injury, time of the year(pre-season, mid-season, late-season), recent sleeping habits, eating habits, stress level, and other environmental factors.

FLEXIBILITY TRAINING

Normal flexibility simply means a muscle can move through its entire range of motion easier and more efficiently when being exercised. When all the muscles acting on a joint are flexible, the joint can move through its complete natural range of motion. A tight muscle cannot react properly to stress or speed changes. A relaxed muscle has increased circulation which benefits the removal of waste products that accumulate during exercise, as well as the delivery of nutrients to the muscles.

Stretching of the muscle must be done gradually when there is a limited range of motion in any joint. Do not force a stretching exercise by bouncing as this may lead to an injury to the muscle or joint. Move the body or limb segment through its range of motion approaching the threshold of pain the maintain this position for 30 seconds, release and repeat, each time trying to go a little further on the stretch.

When undergoing a stretching program, the following three stages should be adhered to:

1. WARM-UP – It is important to elevate the muscle temperature prior to stretching. This can be done with heat generated during low intensity aerobic exercise such as a slow jog or riding a stationary bike. You should "break a sweat" before doing extensive stretching exercises!!!
2. PRE-STRETCH – Begin with a slow pre-stretch that adds only slight tension to the muscle. This position should be held for 30 seconds while the muscle accommodates tension. This phase should be light and should not be painful to the athlete.
3. STRETCH – During the actual stretching phase, slowly lengthen the muscle group involved. If too much tension is developed too soon, safeguards within the nervous system will be activated (e.g. excessive pain, uncontrolled muscle quivering, contraction of antagonist muscles) and the benefits of the stretch will be lost. When this happens, slowly back off and let the muscle one again relax, then proceed. The correct procedure is to develop slight tension, let this fade, then continue to achieve a greater range of motion.

This flexibility program should be followed after each workout (running, weights, etc.) without exception. It should take anywhere from ten to fifteen minutes. Read the directions and descriptions very carefully and remember that we use a slow, passive form of stretching (do not bounce) when performing these exercises.

DIAMONDBACK SPEED DEVELOPMENT PROGRAM

I. Speed can be taught.
II. Mechanics of speed development applied properly will improve speed.
III. Speed is developed while changing body movements on the run.
IV. Speed development is proficient mechanics, power and coordination.
V. Keys to remember when training:

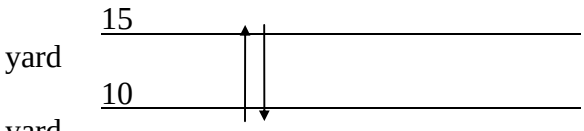
1. The actions of the right arm affects the left leg and the actions of the right hand affects the left foot. For every action there is an opposite and equal reaction! Run with the palm toward the belly button and control hand by placing the thumb against the forefinger and closing the hand. The hand should not be griped tight and the thumb is up.
2. Keep eyes on the horizontal plane as if conversing with someone over a fence. Avoid head tilt up or down. A downward head tilt causes body lean due to the weight of the head.
3. Maintain arm angle of 90 degrees.

4. Swing arm through the shoulder area. Remember to keep angle at the area fixed at 90 degrees.
5. Position of the hands and not a forward body tilt. The hands must go through the pocket below the hip and past the butt.
6. The hard down ward and backward action of the arm from chest height through the pocket below the hip and past the butt. Drive the elbow.
7. Keep the arms close in to the torso. Avoid creating space between your arms and upper body.
8. Create and maintain a 90 degree angle at the knee in the recovery phase. Your leg should be inactive from the knee down. Lead with your knee. Keep your foot and foreleg down and under you knee with your toe up. When the 90 degree angle is lost (foreleg reach), the leg slows up.
9. Drive your knee out and forward, not up, on your initial movement from the ground. A forward and upward knee action rotates the hips to cover more ground.
10. Pull your foot down and back under the hip in the recover phase. Any time the foot hits ahead of the hip forward momentum is broken.

VI. Train with people of comparable speed.
VII. Quality is more important than quantity.
VIII. Train in speed distances that apply to game situations.
IX. Always run fresh when applying speed principles.
X. Speed Stance:
    1. Point Stance
    2. Distance back foot to front door - 1 ½ feet
    3. Both feet pointing straight
    4. Ground hand directly under shoulder
    5. Scrape down hand to a lock - Do not lift
    6. Punch toward destination - Do not punch up
    7. Forward focus with the understanding that eye focus changes and brings the head up gradually.
    8. Free arm - kept high - 90 degree angle - lockout position
    9. All of the weight on front leg and down hand
    10. Thigh of front leg serves as spring

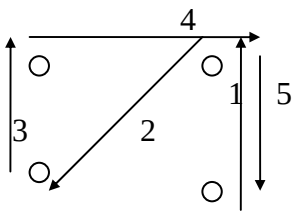
CENTURY FOOTBALL

60 YARD SHUTTLE RUN



Start at the goal line, sprint to the 5 line and back, then sprint to the 10 line and back, then sprint to the 15 line and back to the goal line to finish.

ROAD RUNNER

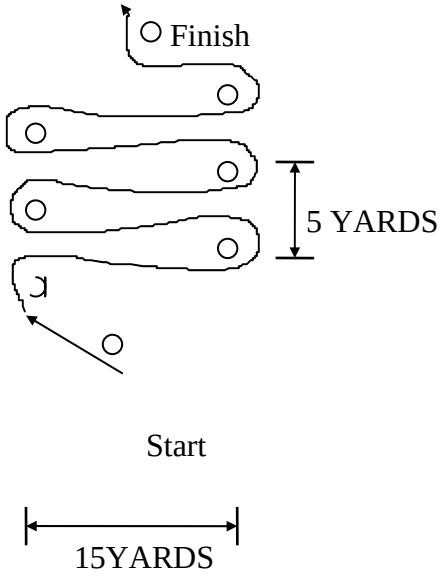


Begin the Drill on the left side.

1. Back Peddle
2. Sprint
3. Back Peddle
4. Shuffle

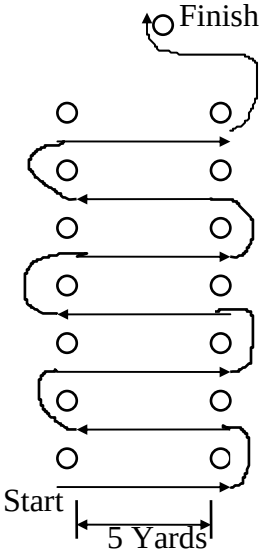
5. Sprint
Start/Finish Repeat the Drill by Starting on the right side.

Z Pattern Run



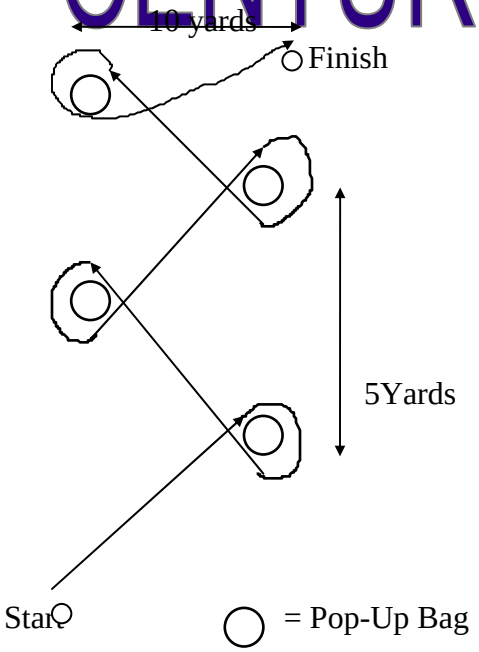
Run in a straight path directly toward the next cone. Football players often encounter these types of maximal accelerations and decelerations.

Lateral Shuffle



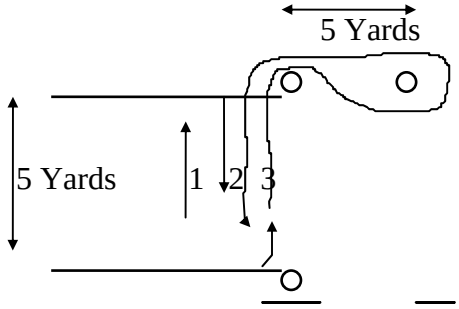
Concentrate on keeping the knees flexed and the hips low, and never cross the feet.

S Drill



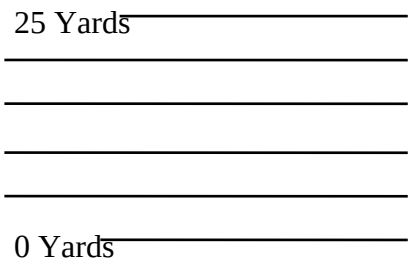
Use hard accelerations and decelerations,
low center of gravity.

3 Cone Drill



1. Sprint and touch the line.
2. Back peddle and touch the line.
3. Sprint around the top two cones and back to the first cone to finish.

300 Yard Shuttle



Up and back is 50 yards. Complete this six times to complete the shuttle for a total of 300 yards.

DIAMONDBACK SPRINT TEST PROCEDURE

You will run a 40 yard sprint prior to the test to determine you best 40 yard sprint time. From this time you will be given an assigned time range. For the test you will run 10 timed 40 yard sprints with 15 seconds rest after each sprint. The average of the 10 sprint times will be computed and that number will be divided by your best time from the 10 sprints for a percentage. Each percentage has points assigned to it:

PERCENTAGE OF CONDITIONING CHART

	1.10 = 90%	
	1.11 = 89%	
	1.12 = 88%	Excellent Conditioning
Average Time/Fastest Time=	1.13 = 87%	86% -- 90%
% Conditioning	1.14 = 86%	

1.15 = 85%	
1.16 = 84%	
1.17 = 83%	
1.18 = 82%	Good Conditioning
1.19 = 81%	80% -- 85%
1.20 = 80%	
1.21 = 79%	
1.22 = 78%	
1.23 = 77%	Fair Conditioning
1.24 = 76%	75% -- 79%
1.25 = 75%	
1.26 = 74%	
1.27 = 73%	
1.28 = 72%	Poor Conditioning
1.29 = 71%	70% -- 74%
1.30 = 70%	

DIAMONDBACK SPRINT TEST

This is an example of how to figure out your PERCETAGE OF CONDITIONING from your ten 40 yard times.

FASTEST TIME: 4.55

40 YARD TIMES:

1.	4.66	6.	5.36
2.	4.87	7.	5.36
3.	4.85	8.	5.32
4.	5.46	9.	5.24
5.	5.12	10.	5.45

(Sum of 40 Times 1 – 10) TOTAL = 51.6 = 5.16 (Average Time)
10 10

AVERAGE TIME/FASTEST TIME =

5.16/4.55 = 1.1341

Look up 1.13 on the chart to find PERCENTAGE OF CONDITIONING.

1.13 = 87% -- Excellent Conditioning

DIAMONDBACK SPRINT TEST FORM

This is an example of how to figure out your PERCETAGE OF CONDITIONING from your ten 40 yard times.

FASTEST TIME: _____

40 YARD TIMES:

1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

(Sum of 40 Times 1 – 10) TOTAL _____ = _____ = _____ (Average Time)
10 10

AVERAGE TIME/FASTEST TIME =

_____/_____ = 1._____

Look up _____ on the chart to find PERCENTAGE OF CONDITIONING.

1._____ = ____% -- _____ Conditioning

DIAMONDBACK SPEED ENDURANCE TEST

This test is designed to measure both speed and endurance applicable to football. It utilizes the appropriate energy system, physiologically, that the sport of football involves. Therefore, this sprint interval test has a workout to rest ratio of 1:3. Specificity of football position is also encompassed which further validates the physiological soundness of this test.

Speed Endurance Test Rules

1. A player that starts early will receive a two second penalty.
2. Players are not to ask recorder for individual times.
3. All players must complete and pass the test (except incoming freshmen) or must retest within 48 hours.

Speed Endurance Test Times

OL/DL	TE/LB/K/QB	WR/RB/DB
8 x 110 (:18) (:48 rest)	8 x 110 (:17) (:45 rest)	8 x 110 (:16) (:42 rest)
4 Minute Rest	4 Minute Rest	4 Minute Rest

16 x 55 (:08) (:24 rest) 16 x 55 (:08) (:24 rest) 16 x 55 (:08) (:24 rest)

The object in the scoring of this test is to accumulate points (the points are actually seconds). In other words each sprint has a assigned time for each position, and the time in seconds over or under the assigned time will score either + or - points. Example: WR/RB/DB must run 110 in 16 seconds. Scorer will record individuals time by + or -.

Such As:

13 Seconds = -3
14 Seconds = -2
15 Seconds = -1
16 Seconds = 0
17 Seconds = +1
18 Seconds = +2
19 Seconds = +3

TOTALING: After the test has been completed, all the + and - seconds (points) will be tabulated and a single number will be the test grade for each player.

A Passing Grade Will Be a Score of 0 or Less

CENTURY FOOTBALL

	Defensive Backs			
Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.56	4.65	4.07	35.5
95	1.61	4.69	4.11	35
90	1.67	4.82	4.24	33
85	1.71	4.92	4.3	30
80	1.75	4.96	4.39	28
75	1.78	5	4.43	26
70	1.8	5.04	4.46	25.5
65	1.81	5.07	4.48	25
60	1.84	5.11	4.51	24.5
55	1.84	5.17	4.54	24
50	1.88	5.23	4.6	23.5
45	1.89	5.28	4.64	23
40	1.89	5.34	4.7	22.5
35	1.92	5.39	4.72	22.5
30	1.93	5.45	4.77	22
25	1.94	5.5	4.83	21.5
20	1.97	5.57	4.86	20.5
15	1.99	5.62	5.01	20
10	2.01	5.7	5.1	18
5	2.14	5.85	5.15	14

	Running Backs			
Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.52	4.36	3.99	36
95	1.62	4.53	4.22	33.5
90	1.7	4.62	4.29	32
85	1.72	4.71	4.35	29.5
80	1.75	4.89	4.38	27
75	1.77	4.95	4.41	26.5
70	1.78	5	4.45	26
65	1.8	5.04	4.48	25.5
60	1.82	5.08	4.5	25
55	1.85	5.11	4.53	24.5
50	1.86	5.14	4.56	24
45	1.87	5.18	4.58	23.5
40	1.88	5.2	4.62	23
35	1.9	5.23	4.65	22.5
30	1.91	5.26	4.68	22
25	1.92	5.35	4.72	21.5
20	1.93	5.42	4.76	21
15	1.94	5.49	4.81	20.5
10	1.97	5.57	4.89	20
5	2.15	5.75	5	12.5

CENTURY FOOTBALL

Quarterbacks

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.56	4.69	4.15	34
95	1.68	4.8	4.3	33.5
90	1.73	4.94	4.39	32
85	1.75	5.05	4.41	30
80	1.77	5.12	4.43	27
75	1.79	5.14	4.46	26
70	1.81	5.18	4.49	25.5
65	1.82	5.21	4.52	25
60	1.84	5.22	4.54	24.5
55	1.86	5.26	4.57	24
50	1.89	5.3	4.6	23.5
45	1.9	5.33	4.62	23
40	1.91	5.36	4.64	22.5
35	1.92	5.39	4.68	22
30	1.94	5.44	4.75	21.5
25	1.95	5.5	4.78	21
20	1.96	5.57	4.8	20.5
15	1.98	5.65	4.85	20
10	2.05	5.72	4.96	19.5
5	2.12	5.8	5.03	14.5

Wide Receivers

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.59	4.64	4.06	34.5
95	1.64	4.74	4.17	33.5
90	1.67	4.91	4.28	31.5
85	1.69	4.95	4.35	29
80	1.71	4.96	4.4	28
75	1.72	5.01	4.43	26.5
70	1.74	5.05	4.47	25.5
65	1.76	5.09	4.48	25
60	1.78	5.11	4.5	24.5
55	1.8	5.14	4.53	24
50	1.82	5.18	4.55	23.5
45	1.84	5.2	4.59	23
40	1.86	5.22	4.63	22.5
35	1.86	5.25	4.65	22
30	1.88	5.29	4.68	21.5
25	1.9	5.31	4.7	21
20	1.93	5.37	4.73	20
15	1.96	5.47	4.8	19.5
10	2	5.63	5.42	18
5	2.2	6.43	6.15	15.5

CENTURY FOOTBALL

	Outside Linebackers			
Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.6	4.68	4.18	33
95	1.68	4.76	4.2	32.5
90	1.73	4.9	4.35	31.5
85	1.78	5.01	4.47	29.5
80	1.8	5.11	4.5	27.5
75	1.81	5.21	4.51	26
70	1.83	5.24	4.55	24.5
65	1.85	5.28	4.58	23.5
60	1.86	5.3	4.61	23
55	1.87	5.36	4.65	22.5
50	1.88	5.38	4.67	22
45	1.91	5.42	4.73	21.5
40	1.93	5.45	4.77	21
35	1.96	5.5	4.83	20.5
30	1.97	5.55	4.86	20
25	1.98	5.6	4.9	19.5
20	2	5.66	4.92	19
15	2.02	5.71	4.96	18.5
10	2.07	5.79	5.2	18
5	2.09	5.91	5.5	17

	Outside LB			
Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.56	4.79	4.16	34.5
95	1.65	4.88	4.22	34
90	1.7	4.99	4.34	32
85	1.77	5.08	4.45	30
80	1.8	5.16	4.47	29.5
75	1.81	5.21	4.5	28
70	1.83	5.24	4.53	25.5
65	1.86	5.28	5.57	24
60	1.87	5.31	4.6	23.5
55	1.88	5.33	4.61	23
50	1.89	5.36	4.65	22.5
45	1.9	5.4	4.69	22
40	1.91	5.44	4.72	21.5
35	1.92	5.47	4.77	21
30	1.94	5.51	4.78	20.5
25	1.96	5.54	4.82	20
20	1.98	5.59	4.86	19.5
15	2	5.67	4.91	19
10	2.06	5.78	5.21	18.5
5	2.15	5.95	5.45	17

CENTURY FOOTBALL

Tight Ends

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.65	4.87	4.25	33
95	1.72	4.95	4.33	31
90	1.76	5.09	4.45	30
85	1.8	5.17	4.5	28.5
80	1.81	5.24	4.53	27
75	1.84	5.28	4.57	25
70	1.85	5.3	4.59	24.5
65	1.86	5.32	4.63	24
60	1.88	5.37	4.65	23.5
55	1.9	5.41	4.72	22.5
50	1.91	5.43	4.74	22
45	1.92	5.46	4.76	21.5
40	1.93	5.5	4.8	21
35	1.95	5.54	4.82	20.5
30	1.96	5.63	4.87	20
25	1.97	5.65	4.91	19.5
20	1.98	5.69	4.96	19
15	2.02	5.74	4.99	18.5
10	2.09	5.88	5.18	16.5
5	2.19	5.98	5.4	16

Defensive Lineman

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.62	4.71	4.31	31.5
95	1.63	4.72	4.36	31
90	1.77	4.99	4.46	28
85	1.87	5.27	4.64	24
80	1.9	5.37	4.68	23
75	1.92	5.43	4.73	22.5
70	1.93	5.49	4.76	22
65	1.94	5.52	4.81	21.5
60	1.96	5.55	4.83	21
55	1.97	5.6	4.86	20.5
50	1.99	5.64	4.9	20
45	2	5.67	4.96	19.5
40	2.02	5.72	5.01	19
35	2.03	5.79	5.03	18.5
30	2.05	5.86	5.09	18
25	2.07	5.91	5.13	17.5
20	2.09	5.99	6.16	17
15	2.13	6.06	5.23	16.5
10	2.3	6.2	5.3	16
5	2.77	6.4	5.6	14.5

CENTURY FOOTBALL

Offensive Lineman

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100	1.65	4.85	4.2	31
95	1.79	5.11	4.43	30.5
90	1.86	5.34	4.58	30
85	1.89	5.4	4.69	29
80	1.91	5.45	4.73	28
75	1.92	5.5	4.77	25
70	1.94	5.54	4.79	23
65	1.96	5.58	4.83	22
60	1.98	5.64	4.86	21.5
55	1.99	5.67	4.9	21
50	2.01	5.72	4.93	20
45	2.02	5.76	4.96	19.5
40	2.04	5.81	5	19
35	2.05	5.84	5.04	18.5
30	2.07	5.87	5.08	18
25	2.1	5.92	5.13	17.5
20	2.12	6	5.18	17
15	2.14	6.06	5.34	16.5
10	2.25	6.53	5.68	15.5
5	2.53	6.65	5.85	15

Percentile Rank	10-Yard Dash	40-Yard Dash	Pro-Agility Run	Vertical Jump
100				
95				
90				
85				
80				
75				
70				
65				
60				
55				
50				
45				
40				
35				
30				
25				
20				
15				
10				
5				

CENTURY FOOTBALL

SQUAT

Body Weight	Level I Athlete	Level II Athlete	Level III Athlete	Level IV Athlete
100	175	185	205	**230**
101	177	187	207	**232**
102	179	189	209	**235**
103	180	191	211	**237**
104	182	192	213	**239**
105	184	194	215	**242**
106	186	196	217	**244**
107	187	198	219	**246**
108	189	200	221	**248**
109	191	202	223	**251**
110	193	204	226	**253**
111	194	205	228	**255**
112	196	207	230	**258**
113	198	209	232	**260**
114	200	211	234	**262**
115	201	213	236	**265**
116	203	215	238	**267**
117	205	216	240	**269**
118	207	218	242	**271**
119	208	220	244	**274**
120	210	222	246	**276**
121	212	224	248	**278**
122	214	226	250	**281**
123	215	228	252	**283**
124	217	229	254	**285**
125	219	231	256	**288**
126	221	233	258	**290**
127	222	235	260	**292**
128	224	237	262	**294**
129	226	239	264	**297**
130	228	241	267	**299**
131	229	242	269	**301**
132	231	244	271	**304**
133	233	246	273	**306**
134	235	248	275	**308**
135	236	250	277	**311**
136	238	252	279	**313**

137	240	253	281	**315**
138	242	255	283	**317**
139	243	257	285	**320**
140	245	259	287	**322**
141	247	261	289	**324**
142	249	263	291	**327**
143	250	265	293	**329**
144	252	266	295	**331**
145	254	268	297	**334**
146	256	270	299	**336**
147	257	272	301	**338**
148	259	274	303	**340**
149	261	276	305	**343**
150	263	278	308	**345**
151	264	279	310	**347**
152	266	281	312	**350**
153	268	283	314	**352**
154	270	285	316	**354**
155	271	287	318	**357**
156	273	289	320	**359**
157	275	290	322	**361**
158	277	292	324	**363**
159	278	294	326	**366**
160	278	294	326	**366**
161	278	294	326	**366**
162	278	294	326	**366**
163	278	294	326	**367**
164	279	295	328	**369**
165	281	297	330	**371**
166	282	299	332	**374**
167	284	301	334	**376**
168	286	302	336	**378**
169	287	304	338	**380**
170	289	306	340	**383**
171	291	308	342	**385**
172	292	310	344	**387**
173	294	311	346	**389**
174	296	313	348	**392**
175	298	315	350	**394**
176	299	317	352	**396**
177	301	319	354	**398**
178	303	320	356	**401**

179	304	322	358	**403**
180	306	324	360	**405**
181	308	326	362	**407**
182	309	328	364	**410**
183	311	329	366	**412**
184	313	331	368	**414**
185	315	333	370	**416**
186	316	335	372	**419**
187	318	337	374	**421**
188	320	338	376	**423**
189	321	340	378	**425**
190	323	342	380	**428**
191	325	344	382	**430**
192	326	346	384	**432**
193	328	347	386	**434**
194	330	349	388	**437**
195	332	351	390	**439**
196	333	353	392	**441**
197	335	355	394	**443**
198	337	356	396	**446**
199	338	358	398	**448**
200	338	358	398	**448**
201	338	358	398	**448**
202	338	358	398	**448**
203	338	358	398	**448**
204	338	358	398	**448**
205	338	358	398	**448**
206	338	358	398	**448**
207	338	358	398	**448**
208	338	358	398	**448**
209	338	358	397	**449**
210	338	358	399	**452**
211	338	359	401	**454**
212	339	360	403	**456**
213	341	362	405	**458**
214	342	364	407	**460**
215	344	366	409	**462**
216	346	367	410	**464**
217	347	369	412	**467**
218	349	371	414	**469**
219	350	372	416	**471**
220	352	374	418	**473**

221	354	376	420	**475**
222	355	377	422	**477**
223	357	379	424	**479**
224	358	381	426	**482**
225	360	383	428	**484**
226	362	384	429	**486**
227	363	386	431	**488**
228	365	388	433	**490**
229	366	389	435	**492**
230	345	368	414	**472**
231	347	370	416	**474**
232	348	371	418	**476**
233	350	373	419	**478**
234	351	374	421	**480**
235	353	376	423	**482**
236	354	378	425	**484**
237	356	379	427	**486**
238	357	381	428	**488**
239	359	382	430	**490**
240	360	384	432	**492**
241	362	386	434	**494**
242	363	387	436	**496**
243	365	389	437	**498**
244	366	390	439	**500**
245	368	392	441	**502**
246	369	394	443	**504**
247	371	395	445	**506**
248	372	397	446	**508**
249	374	398	448	**510**
250	375	400	450	**513**
251	377	402	452	**515**
252	378	403	454	**517**
253	380	405	455	**519**
254	381	406	457	**521**
255	383	408	459	**523**
256	384	410	461	**525**
257	386	411	463	**527**
258	387	413	464	**529**
259	389	414	466	**531**
260	390	416	468	**533**
261	392	418	470	**535**
262	393	419	472	**537**
263	395	421	473	**539**

264	396	422	475	**541**
265	398	424	477	**543**
266	399	426	479	**545**
267	401	427	481	**547**
268	402	429	482	**549**
269	404	430	484	**551**
270	405	432	486	**554**
271	407	434	488	**556**
272	408	435	490	**558**
273	410	437	491	**560**
274	411	438	493	**562**
275	413	440	495	**564**
276	414	442	497	**566**
277	416	443	499	**568**
278	417	445	500	**570**
279	419	446	502	**572**
280	420	448	504	**574**
281	422	450	506	**576**
282	423	451	508	**578**
283	425	453	509	**580**
284	426	454	511	**582**
285	428	456	513	**584**
286	429	458	515	**586**
287	431	459	517	**588**
288	432	461	518	**590**
289	434	462	520	**592**
290	435	464	522	**595**
291	437	466	524	**597**
292	438	467	526	**599**
293	440	469	527	**601**

CENTURY FOOTBALL

BENCH

Body Weight	Level I Athlete	Level II Athlete	Level III Athlete	Level IV Athlete
100	130	145	160	**170**
101	131	146	162	**172**
102	133	148	163	**173**
103	134	149	165	**175**
104	135	151	166	**177**
105	137	152	168	**179**
106	138	154	170	**180**
107	139	155	171	**182**
108	140	157	173	**184**
109	142	158	174	**185**
110	143	160	176	**187**
111	144	161	178	**189**
112	146	162	179	**190**
113	147	164	181	**192**
114	148	165	182	**194**
115	150	167	184	**196**
116	151	168	186	**197**
117	152	170	187	**199**
118	153	171	189	**201**
119	155	173	190	**202**
120	156	174	192	**204**
121	157	175	194	**206**
122	159	177	195	**207**
123	160	178	197	**209**
124	161	180	198	**211**
125	163	181	200	**213**
126	164	183	202	**214**
127	165	184	203	**216**
128	166	186	205	**218**
129	168	187	206	**219**
130	169	189	208	**221**
131	170	190	210	**223**
132	172	191	211	**224**
133	173	193	213	**226**
134	174	194	214	**228**
135	176	196	216	**230**
136	177	197	218	**231**

137	178	199	219	**233**
138	179	200	221	**235**
139	181	202	222	**236**
140	182	203	224	**238**
141	183	204	226	**240**
142	185	206	227	**241**
143	186	207	229	**243**
144	187	209	230	**245**
145	189	210	232	**247**
146	190	212	234	**248**
147	191	213	235	**250**
148	192	215	237	**252**
149	194	216	238	**253**
150	195	218	240	**255**
151	196	219	242	**257**
152	198	220	243	**258**
153	199	222	245	**260**
154	200	223	246	**262**
155	202	225	248	**264**
156	203	226	250	**265**
157	204	228	251	**267**
158	205	229	253	**269**
159	207	231	254	**270**
160	208	232	256	**270**
161	209	233	258	**270**
162	211	235	259	**270**
163	212	236	261	**270**
164	213	238	262	**271**
165	215	239	264	**272**
166	216	241	266	**274**
167	217	242	267	**276**
168	218	244	269	**277**
169	220	245	270	**279**
170	221	247	272	**281**
171	222	248	274	**282**
172	224	249	275	**284**
173	225	251	277	**285**
174	226	252	278	**287**
175	228	254	280	**289**
176	229	255	282	**290**
177	230	257	283	**292**
178	231	258	285	**294**
179	233	260	286	**295**

180	234	261	288	**297**
181	235	262	290	**299**
182	237	264	291	**300**
183	238	265	293	**302**
184	239	267	294	**304**
185	241	268	296	**305**
186	242	270	298	**307**
187	243	271	299	**309**
188	244	273	301	**310**
189	246	274	302	**312**
190	247	276	304	**314**
191	248	277	306	**315**
192	250	278	307	**317**
193	251	280	309	**318**
194	252	281	310	**320**
195	254	283	312	**322**
196	255	284	314	**323**
197	256	286	315	**325**
198	257	287	317	**327**
199	259	289	318	**328**
200	259	289	318	**328**
201	259	289	318	**328**
202	259	289	318	**328**
203	259	289	318	**328**
204	259	289	318	**328**
205	259	289	318	**328**
206	259	289	319	**330**
207	259	290	321	**331**
208	260	291	322	**333**
209	261	293	324	**334**
210	263	294	326	**336**
211	264	295	327	**338**
212	265	297	329	**339**
213	266	298	330	**341**
214	268	300	332	**342**
215	269	301	333	**344**
216	270	302	335	**346**
217	271	304	336	**347**
218	273	305	338	**349**
219	274	307	339	**350**
220	275	308	341	**352**
221	276	309	343	**354**
222	278	311	344	**355**

223	279	312	346	**357**
224	280	314	347	**358**
225	281	315	349	**360**
226	283	316	350	**362**
227	284	318	352	**363**
228	285	319	353	**365**
229	286	321	355	**366**
230	286	321	355	**366**
231	286	321	355	**366**
232	286	321	355	**366**
233	286	321	355	**366**
234	286	321	355	**366**
235	286	321	355	**366**
236	286	321	355	**366**
237	286	321	356	**367**
238	286	321	357	**369**
239	287	323	359	**370**
240	288	324	360	**372**
241	289	325	362	**374**
242	290	327	363	**375**
243	292	328	365	**377**
244	293	329	366	**378**
245	294	331	368	**380**
246	295	332	369	**381**
247	296	333	371	**383**
248	298	335	372	**384**
249	299	336	374	**386**
250	300	338	375	**388**
251	301	339	377	**389**
252	302	340	378	**391**
253	304	342	380	**392**
254	305	343	381	**394**
255	306	344	383	**395**
256	307	346	384	**397**
257	308	347	386	**398**
258	310	348	387	**400**
259	311	350	389	**401**
260	312	351	390	**403**
261	313	352	392	**405**
262	314	354	393	**406**
263	316	355	395	**408**
264	317	356	396	**409**
265	318	358	398	**411**

266	319	359	399	**412**
267	320	360	401	**414**
268	322	362	402	**415**
269	323	363	404	**417**
270	324	365	405	**419**
271	325	366	407	**420**
272	326	367	408	**422**
273	328	369	410	**423**
274	329	370	411	**425**
275	330	371	413	**426**
276	331	373	414	**428**
277	332	374	416	**429**
278	334	375	417	**431**
279	335	377	419	**432**
280	336	378	420	**434**
281	337	379	422	**436**
282	338	381	423	**437**
283	340	382	425	**439**
284	341	383	426	**440**
285	342	385	428	**442**
286	343	386	429	**443**
287	344	387	431	**445**
288	346	389	432	**446**
289	347	390	434	**448**
290	348	392	435	**450**
291	349	393	437	**451**
292	350	394	438	**453**
293	352	396	440	**454**
294	353	397	441	**456**

CENTURY FOOTBALL

POWER CLEAN

Body Weight	Level I Athlete	Level II Athlete	Level III Athlete	Level IV Athlete
100	115	125	135	**145**
101	116	126	136	**146**
102	117	128	138	**148**
103	118	129	139	**149**
104	120	130	140	**151**
105	121	131	142	**152**
106	122	133	143	**154**
107	123	134	144	**155**
108	124	135	146	**157**
109	125	136	147	**158**
110	127	138	149	**160**
111	128	139	150	**161**
112	129	140	151	**162**
113	130	141	153	**164**
114	131	143	154	**165**
115	132	144	155	**167**
116	133	145	157	**168**
117	135	146	158	**170**
118	136	148	159	**171**
119	137	149	161	**173**
120	138	150	162	**174**
121	139	151	163	**175**
122	140	153	165	**177**
123	141	154	166	**178**
124	143	155	167	**180**
125	144	156	169	**181**
126	145	158	170	**183**
127	146	159	171	**184**
128	147	160	173	**186**
129	148	161	174	**187**
130	150	163	176	**189**
131	151	164	177	**190**
132	152	165	178	**191**
133	153	166	180	**193**
134	154	168	181	**194**
135	155	169	182	**196**
136	156	170	184	**197**

137	158	171	185	**199**
138	159	173	186	**200**
139	160	174	188	**202**
140	161	175	189	**203**
141	162	176	190	**204**
142	163	178	192	**206**
143	164	179	193	**207**
144	166	180	194	**209**
145	167	181	196	**210**
146	168	183	197	**212**
147	169	184	198	**213**
148	170	185	200	**215**
149	171	186	201	**216**
150	173	188	203	**218**
151	174	189	204	**219**
152	175	190	205	**220**
153	176	191	207	**222**
154	177	193	208	**223**
155	178	194	209	**225**
156	179	195	211	**226**
157	181	196	212	**228**
158	182	198	213	**229**
159	183	199	215	**231**
160	183	199	215	**231**
161	183	199	215	**231**
162	183	199	215	**231**
163	183	199	215	**231**
164	183	199	213	**230**
165	182	198	215	**231**
166	183	199	216	**232**
167	184	200	217	**234**
168	185	202	218	**235**
169	186	203	220	**237**
170	187	204	221	**238**
171	188	205	222	**239**
172	189	206	224	**241**
173	190	208	225	**242**
174	191	209	226	**244**
175	193	210	228	**245**
176	194	211	229	**246**
177	195	212	230	**248**
178	196	214	231	**249**
179	197	215	233	**251**

180	198	216	234	**252**
181	199	217	235	**253**
182	200	218	237	**255**
183	201	220	238	**256**
184	202	221	239	**258**
185	204	222	241	**259**
186	205	223	242	**260**
187	206	224	243	**262**
188	207	226	244	**263**
189	208	227	246	**265**
190	209	228	247	**266**
191	210	229	248	**267**
192	211	230	250	**269**
193	212	232	251	**270**
194	213	233	252	**272**
195	215	234	254	**273**
196	216	235	255	**274**
197	217	236	256	**276**
198	218	238	257	**277**
199	219	239	259	**279**
200	219	239	259	**279**
201	219	239	259	**279**
202	219	239	259	**279**
203	219	239	259	**279**
204	219	239	259	**279**
205	219	239	259	**279**
206	219	239	258	**278**
207	219	238	259	**279**
208	218	239	260	**281**
209	219	240	261	**282**
210	221	242	263	**284**
211	222	243	264	**285**
212	223	244	265	**286**
213	224	245	266	**288**
214	225	246	268	**289**
215	226	247	269	**290**
216	227	248	270	**292**
217	228	250	271	**293**
218	229	251	273	**294**
219	230	252	274	**296**
220	231	253	275	**297**
221	232	254	276	**298**
222	233	255	278	**300**

223	234	256	279	**301**
224	235	258	280	**302**
225	236	259	281	**304**
226	237	260	283	**305**
227	238	261	284	**306**
228	239	262	285	**308**
229	240	263	286	**309**
230	240	263	286	**309**
231	240	263	286	**309**
232	240	263	286	**309**
233	240	263	286	**309**
234	240	263	286	**309**
235	240	263	286	**309**
236	240	263	286	**309**
237	240	263	284	**308**
238	240	262	286	**309**
239	239	263	287	**311**
240	240	264	288	**312**
241	241	265	289	**313**
242	242	266	290	**315**
243	243	267	292	**316**
244	244	268	293	**317**
245	245	270	294	**319**
246	246	271	295	**320**
247	247	272	296	**321**
248	248	273	298	**322**
249	249	274	299	**324**
250	250	275	300	**325**
251	251	276	301	**326**
252	252	277	302	**328**
253	253	278	304	**329**
254	254	279	305	**330**
255	255	281	306	**332**
256	256	282	307	**333**
257	257	283	308	**334**
258	258	284	310	**335**
259	259	285	311	**337**
260	260	286	312	**338**
261	261	287	313	**339**
262	262	288	314	**341**
263	263	289	316	**342**
264	264	290	317	**343**
265	265	292	318	**345**

266	266	293	319	**346**
267	267	294	320	**347**
268	268	295	322	**348**
269	269	296	323	**350**
270	270	297	324	**351**
271	271	298	325	**352**
272	272	299	326	**354**
273	273	300	328	**355**
274	274	301	329	**356**
275	275	303	330	**358**
276	276	304	331	**359**
277	277	305	332	**360**
278	278	306	334	**361**
279	279	307	335	**363**
280	280	308	336	**364**
281	281	309	337	**365**
282	282	310	338	**367**
283	283	311	340	**368**
284	284	312	341	**369**
285	285	314	342	**371**
286	286	315	343	**372**
287	287	316	344	**373**
288	288	317	346	**374**
289	289	318	347	**376**
290	290	319	348	**377**
291	291	320	349	**378**
292	292	321	350	**380**
293	293	322	352	**381**

CENTURY FOOTBALL

CENTURY FOOTBALL SUMMER WORKOUT

"Obstacles are put in your way to find out whether you really wanted something or whether you just thought you did"

Work-Out #1

Incline Press-70%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,90%x1_____

Push Press-70%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,90%x1_____

DB Bench Press-8x_____, 6x_____, 5x_____, 4x_____

Tricep_____-10x_____, 10x_____, 6x_____, 6x_____

Bicep_____-10x_____, 10x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 40 yds. x (8@ 90%) --- 20 yds. x (5@90%,5@95%)

10 yds. x (5@90%,5@95%) --- Back Pedal 20 yds. x 6

Work-Out #2

DB Lunge-8x_____, 6x_____, 5x_____, 4x_____

Hang Clean-4x_____, 4x_____, 4x_____, 4x_____

Shoulder_____-10x_____, 10x_____, 8x_____, 6x_____

Hamstring-_____-12x_____, 12x_____, 10x_____, 10x_____

Standard Running Warm-up and Stretch

16 x 110 yds @19sec w/30 sec. Rest

Work-Out #3

Bench-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____, 80%x6_____,80%x4_____

DB Incline-8x_____, 8x_____, 6x_____, 4x_____

Tricep_____-8x_____, 8x_____, 6x_____, 6x_____

Bicep_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 40 yds. x (8@ 95%) --- 20 yds. x (8@95%)

10 yds. x (8@95%) --- Back Pedal 20 yds. x 6

Work-Out #4

Squat-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____, 80%x6_____,80%x4_____

Hang Clean-6x_____, 6x_____, 5x_____, 4x_____

Shoulder_____-8x_____, 8x_____, 8x_____, 6x_____

Hamstring-_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

16 x 110 yds @19sec w/30 sec. Rest

CENTURY FOOTBALL

CENTURY FOOTBALL SUMMER WORKOUT

"A minute lost in practice is never found"
"Discipline yourself so others will not have to"

Work-Out #5
Incline Press-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,
80%x6_____,80%x4_____
DB Bench Press-8x_____, 6x_____, 5x_____, 4x_____
Tricep_____-8x_____, 8x_____, 6x_____, 6x_____
Bicep_____-8x_____, 8x_____, 6x_____, 6x_____
Standard Running Warm-up and Stretch
80 yds. x (2 strides) --- 40 yds. x (2@ 90%,6@95%,2@100%) --- 20 yds. x (5@90%,5@95%)
10 yds. x (5@90%,5@95%) --- Back Pedal 80 yds. x 4

Work-Out #6
DB Lunge-8x_____, 6x_____, 5x_____, 4x_____
Push Press-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,
80%x6_____,80%x4_____
Shoulder_____-8x_____, 8x_____, 8x_____, 6x_____
Hamstring-_____-12x_____, 12x_____, 6x_____, 6x_____
Standard Running Warm-up and Stretch
18 x 110 yds @19sec w/30 sec. Rest

Work-Out #7
Bench-85%x4_____, 85%x4_____, 90%x3_____, 90%x3_____,
95%x1_____,95%x1_____
DB Incline-8x_____, 6x_____, 5x_____, 4x_____
Tricep_____-8x_____, 8x_____, 6x_____, 6x_____
Bicep_____-8x_____, 8x_____, 6x_____, 6x_____
Standard Running Warm-up and Stretch
80 yds. x (2 strides) --- 60 yds. x (8@ 75%) --- 40 yds. x (8@75%)
10 yds. x (8@75%) --- Back Pedal 80 yds. x 4

Work-Out #8
Squat-85%x4_____, 85%x4_____, 90%x3_____, 90%x3_____,
95%x1_____,95%x1_____
Hang Clean-8x_____, 6x_____, 5x_____, 4x_____
Shoulder_____8x_____, 8x_____, 8x_____, 6x_____
Hamstring-_____12x_____, 12x_____, 6x_____, 6x_____
Standard Running Warm-up and Stretch
10 x 110 yds @19sec w/30 sec. Rest

CENTURY FOOTBALL SUMMER WORKOUT

"We don't want excuses, we want results"

"Coaches do not look for tackles, they listen"

Work-Out #9

Incline Press-85%x4_____, 85%x4_____, 90%x3_____, 90%x3_____, 95%x1_____,95%x1_____

Push Press-85%x4_____, 85%x4_____, 90%x3_____, 90%x3_____, 95%x1_____,95%x1_____

DB Bench Press-8x_____, 6x_____, 5x_____, 4x_____

Tricep_____-8x_____, 8x_____, 6x_____, 6x_____

Bicep_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 40 yds. x (10@ 85%) --- 20 yds. x (10@90%)

10 yds. x (10@95%) --- Back Pedal 100 yds. x 4

Work-Out #10

DB Lunge-8x_____, 6x_____, 5x_____, 4x_____

Push Press-85%x4_____, 85%x4_____, 90%x3_____, 90%x3_____, 95%x1_____,95%x1_____

Shoulder_____8x_____, 8x_____, 8x_____, 6x_____

Hamstring-_____12x_____, 12x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

20 x 110 yds @19sec w/30 sec. Rest

Work-Out #11

Bench-60%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,95%x1_____

DB Incline-8x_____, 6x_____, 5x_____, 4x_____

Tricep_____-8x_____, 8x_____, 6x_____, 6x_____

Bicep_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 40 yds. x (4@85%,4@ 90%) --- 20 yds. x (4@90%,4@95%)

10 yds. x (8@90%,6@95%) --- Back Pedal 80 yds. x 6

Work-Out #12

Squat-60%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,95%x1_____

Hang Clean-8x_____, 6x_____, 5x_____, 4x_____

Shoulder_____8x_____, 8x_____, 8x_____, 6x_____

Hamstring-_____12x_____, 12x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

10 x 110 yds @19sec w/30 sec. Rest

CENTURY FOOTBALL SUMMER WORKOUT

"Success requires more backbone than wishbone"

"Ninety-nine percent of failures come from people who have the habit of making excuses"

Work-Out #13

Incline Press-70%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,90%x1_____

Push Press-70%x10_____, 75%x8_____, 80%x6_____, 85%x4_____, 90%x3_____,90%x1_____

DB Bench Press-8x_____, 6x_____, 5x_____, 4x_____

Tricep_____-10x_____, 10x_____, 6x_____, 6x_____

Bicep_____-10x_____, 10x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 60 yds. x (8@ 75%) --- 40 yds. x (8@75%)

10 yds. x (8@75%) --- Back Pedal 100 yds. x 4

Work-Out #14

DB Lunge-8x_____, 6x_____, 5x_____, 4x_____

Hang Clean-4x_____, 4x_____, 4x_____, 4x_____

Shoulder_____-10x_____, 10x_____, 8x_____, 6x_____

Hamstring-_____-12x_____, 12x_____, 10x_____, 10x_____

Standard Running Warm-up and Stretch

10 x 110 yds @19sec w/30 sec. Rest, Jog 400 Meters

Work-Out #15

Bench-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____, 80%x6_____,80%x4_____

DB Incline-8x_____, 8x_____, 6x_____, 4x_____

Tricep_____-8x_____, 8x_____, 6x_____, 6x_____

Bicep_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

80 yds. x (2 strides) --- 40 yds. x (4@85%,4@ 90%) --- 20 yds. x (4@90%,4@95%)

10 yds. x (8@90%,6@95%) --- Back Pedal 80 yds. x 6

Work-Out #16

Squat-65%x8_____, 80%x6_____, 85%x4_____, 90%x3_____, 80%x6_____,80%x4_____

Hang Clean-6x_____, 6x_____, 5x_____, 4x_____

Shoulder_____-8x_____, 8x_____, 8x_____, 6x_____

Hamstring-_____-8x_____, 8x_____, 6x_____, 6x_____

Standard Running Warm-up and Stretch

8 x 110 yds @19sec w/30 sec. Rest, Jog 800 Meters

CENTURY FOOTBALL
COLLEGE ATHLETE…

A Guide to the NCAA Process

Freshman Year

- Talk to your counselor about NCAA core class requirements
- Keep your grades high and work on your study habits
- Get to know all the coaches in your sport
- Attend sports camps
- Realistically analyze your ability
- Start thinking about academic and career goals

Sophomore Year

- Keep your grades up
- Take the PSAT test
- Talk to your coaches about your ability and ambitions
- Make preliminary inquiries to colleges that interest you (a brief letter to the college coach might be appropriate)

Junior Year

- Talk with your counselor about career goals and, again, about the NCAA core course requirements
- Talk with your coach about a realistic assessment of which college level you can play
- Take the PSAT, ACT, and SAT
- Refine your list of possible college choices know their admission requirements
- Create a sports resume
- Send a game tape or highlight tape to the school Indicate your uniform number/color and position on the label
- Write letters to college coaches expressing your interest
- Obtain letters of recommendation from teachers
- Apply for eligibility to the NCAA Clearinghouse at the end of junior year
- Attend sports camps in the summer, combines

Senior Year

- Meet again with your counselor to ensure that you are meeting all graduation and NCAA requirements
- Attend college fairs and financial aid workshops
- Retake the ACT and/or SAT, if appropriate
- Refine your college list and apply for admission
- Send a game tape or highlight tape to the school Indicate your uniform number/color and position on the label
- Be aware of recruiting rules regarding campus visits
- Complete Free Application for Federal Student Aid (FAFSA) after January 1
- Sit down with your parents and coach to list the pros and cons of each school you are considering
- Be sure of your final choice before signing any papers
- Let coaches know when their school is no longer in the running Thank them!
- Make your final college decision based on a meaningful education, excellent career preparation, and a satisfying athletic experience IN THAT ORDER!

WHAT EVERY HIGH SCHOOL ATHLETE SHOULD KNOW ABOUT RECRUITING

So you want to be a college athlete. That's great! Now you have to learn the process to actually be a college athlete. The National Collegiate Athletic Association (NCAA) has developed a process that ensures that all participating colleges and universities and their student-athletes are competing on a "level playing field," and that all prospective athletes are academically eligible to participate. When a high school athlete daydreams about playing sports at college, does he see himself sitting humbly on the bench waiting for the coach to send him in? Probably not. Instead he sees himself acknowledging the cheers of the fans, granting an interview in the locker room after the game, and weighing the merits of an attractive offer to go professional. In short, he has the same fantasies that thousands of other young men and women have: that college will be the springboard to fortune and the big leagues.

- Only two out of every 100 college basketball players make it to the pros.
- The professionals for any major sport are usually drawn from big institutions, which are treasure troves of first rate athletes playing on outstanding teams.
- The average pro football career lasts only three years. These realities indicate that the college bound athlete must think ahead to when the cheering stops. Careers in sports can end abruptly. Starting spots can evaporate after only one year. More often, college athletes have problems with eligibility. Practice schedules are hard on grades. Some players spend more than four years trying to graduate and eventually their eligibility expires. If you are a high school athlete who wants to play college level sports, keep two priorities in mind: *COLLEGE FIRST, SPORTS SECOND.* Avoid situations that might leave you without a degree or even a team to play on.

WHAT'S THE DIFFERENCE BETWEEN DIVISIONS I, II, AND III?

Division I

Division I member institutions have to sponsor at least seven sports for men and seven for women (or six for men and eight for women) with two team sports for each gender. Each playing season has to be represented by each gender as well. There are contest and participant minimums for each sport, as well as scheduling criteria. For sports other than football and basketball, Division I schools must play 100 percent of the minimum number of contests against Division I opponents – anything over the minimum number of games has to be 50 percent Division I. Men's and women's basketball teams have to play all but two games against Division I teams; for men, they must play one-third of all their contests in the home arena. Schools that have football are classified as Division IA or IAA. IA football schools are usually fairly elaborate programs. Division IA teams have to meet minimum attendance requirements (average 15,000 people in actual or paid attendance per home game), which must be met once in a rolling two year period. Division IAA teams do not need to meet minimum attendance requirements. Division I schools must meet minimum financial aid awards for their athletics program, and there are maximum financial aid awards for each sport that a Division I school cannot exceed.

Division II

Division II institutions have to sponsor at least five sports for men and five for women, (or four for men and six for women), with two team sports for each gender, and each playing season represented by each gender. There are contest and participant minimums for each sport, as well as scheduling criteria – football and men's and women's basketball teams must play at least 50 percent of their games against Division II or IA or IAA opponents. For sports other than football and basketball there are no scheduling requirements. There are not attendance requirements for football, or arena game requirements for basketball. There are maximum financial aid awards for each sport that a Division II school must not exceed. Division II teams usually feature a number of local or instate student-athletes. Many Division II student-athletes
pay for school through a combination of scholarship money, grants, student loans and employment earnings. Division II athletics programs are financed in the institution's budget like other academic departments on campus. Traditional rivalries with regional institutions dominate schedules of many Division II athletics programs.

Division III

Division III institutions have to sponsor at least five sports for men and five for women, with two team sports for each gender, and each playing season represented by each gender. There are minimum contest and participant minimums for each sport. Division III athletics features student-athletes who receive no financial aid related to their athletic ability and athletic departments are staffed and funded like any other department in the university. Division III athletics departments place special importance on the impact of athletics on the participants rather than on the spectators. The student-athlete's experience is of paramount concern. Division III athletics encourages participation by maximizing the number and variety of athletics opportunities available to students, placing primary emphasis on regional in-season and conference competition.

QUESTIONS TO ASK YOUR RECRUITER

- What is the recruiter's relationship to the school? Is he or she the head coach, assistant coach, an alumnus, or an admission representative? (Assurances carry different weight depending on who they come from.)
- Keep your education foremost in your mind by asking about academic programs that interest you. A good recruiter is as informed about programs as an admissions person is. Fire away with specific questions about majors and courses in your field.
- At what level does your sport compete? NCAA Division I schools offer athletic scholarships; most Division II schools offer ½ scholarships; no Division III schools offer athletic scholarships.
- Ask for details about athletic scholarships any strings? Typically, athletic scholarships (or grants, as they are sometimes called) are for one year, renewable at the coach's discretion. If you get benched, do you start paying your own way from then on?
- How many athletes were kept on scholarship after their eligibility had expired? What is the college's graduation rate for athletes? Because of heavy demands on their time, some college athletes take five years to graduate. By their final year, they are usually ineligible to play.
- Is tutoring or counseling available? Beware of remarks like, "Don't worry. We haven't lost a player yet because of academics," which could imply that your education will be allowed to suffer before your value to the team will.
- What will happen if you are placed on academic probation? Do you lose part or all of your benefits?
- Ask the coach what he expects of his players: time commitment, behavior, appearance, etc., and decide whether you can work with him or her. What is expected of players during the off season?
- Has drug use been an issue at your school or in your athletic program?
- Most importantly, ask yourself if the school would be right for you even if you weren't competing in athletics.

QUESTIONS TO ASK OF OTHER PLAYERS AT THE SCHOOL

- What does your typical daily schedule look like? In-season? Off-season?
- Approximately how many hours a night do you study?
- How do you like the living arrangements?
- What assistance is available if you have academic problems?
- Were changes made to any promises once you committed/enrolled?

QUESTIONS TO ASK SCHOOL OFFICIALS/ADMISSION OFFICERS

- What are the different graduation rates for athletes? In your sport?
- How long does it take someone in your sport to earn a degree from this school?
- What is the placement rate and average starting salary for graduates in your field of study?
- What financial aid is available?

CHECKLIST FOR HIGH SCHOOL ATHLETES MAKING INITIAL CONTACTS WITH COLLEGE COACHES

STEP 1 Research the colleges that fit your academic and athletic needs. College reference books and search engines on the Internet can assist you. Establish a tentative list of colleges that you'd like to contact. Make sure you are academically eligible for admission to each school on the list. Also make sure that your grades, ACT/SAT scores, and class rank will allow you to be eligible athletically, as well. Your high school counselor or the worksheet in this booklet can help you if you are not sure.

STEP 2 Show your list to your coach and ask for feedback on how realistic your chances would be for each school. Ask if he/she would be willing to make/receive contacts on your behalf. If the answer is yes, provide your coach with the following information:

- A list of the colleges you plan to contact with each college's coach, phone number, email address and mailing address
- Copies of the documents you're sending to each college
- A copy of your current high school transcript and resume

Optional:

- Copies of your letters of recommendation from other adults

These documents will allow your high school coach to advocate for you knowledgeably. It is important to have his/her support.

STEP 3 Send an introduction letter – either from yourself or your coach – and your athletic resume to each college coach. (The samples that follow are designed to serve as guides. You will need to provide statistics that are appropriate to your sport.) Spring of junior year is a good time to send these. You can also send a skills tape and game tape with this initial information, or you can offer to send them "upon request."

STEP 4 Make sure to take the ACT and/or SAT by the spring of your junior year. Most college coaches will insist on knowing your scores before considering you.

STEP 5 If you are pursuing NCAA Division I or II programs, file a completed NCAA Clearinghouse release form at the end of your junior year or beginning of senior year. You can find the release form at www.ncaaclearinghouse.net.

STEP 6 Colleges will often respond by asking you or your coach to complete an athletic questionnaire. If you receive a questionnaire from a random school, take the time to fill it out! You never know when an unexpected opportunity might come your way.

STEP 7 Keep in mind that summer sports camps and tournaments provide excellent opportunities for networking with college coaches. Just be sure that you are familiar with the rules that regulate such contact. Your coaches or counselors can provide information booklets from the various athletic associations to assist you. Not knowing the rules will not be an excuse for a recruiting violation.

I. **Resume: only one page**

a) G.P.A
b) College Prep. Courses
c) Statistics
d) All Awards (athletic and non-athletic)
e) Personal Speed Records (40, Pro-Agility, vertical, etc.)
f) Personal Lifting Records (squat, bench, clean, incline press, etc.)
g) Volunteer Programs (community and church)
h) Employers

II. Three Letters of Recommendation:

a) Teacher (picked by the you the student/athlete)
b) Principal
c) Non-School (picked by student/athlete or coach)

III. Highlight Tape:

a) **Ten Minutes Maximum**
b) One Minute of Involvement in Other Sports (basketball, wrestling, etc.)
c) One Game Film

IV. Personal Letter from the Student/Athlete to the College Coach.

V. Schedule Your Own Visits.

VI. Make a List of the Student/athlete's Top Ten Schools:

Send:

a) Packet (Resume, Letters and Tape)
b) Transcripts (must be stamped by a notary)
c) S.A.T. and A.C.T. Scores

VII. Return All Questionnaires.

VIII. Talking to Recruiters:

a) Know the Rules the Recruiters Must Follow. (contact the NCAA)
b) Have Five Questions to Ask the Recruiter.
EXAMPLE: What happens if I'm injured, do I lose my Scholarship?
c) Let the athlete visit the campus on their own at first.
d) When it is time to talk about committing, make sure there is an adult (parent, coach, relative, etc.)
e) Write down everything the recruiter talks about.
f) Stress to the athlete the importance of good behavior while on a campus visit.

IX. NCAA Clearinghouse:

a) Internet –www.ncaaclearinghouse.net
b) Phone Number – 1-800-638-3731

X. Organizations:

a) NCAA – www.ncaa.org
b) NAIA – www.naia.org

SAMPLE STUDENT ATHLETE RESUME

Joe Football
Football Information
1225 Any Street Any Town, Any State 81234
Telephone: Home(500) 111-1111or Player Cell(500) 222-2222
E-mail: Aathlete@aol.com

Coach: Nate Borchert
Century High School
7801 Diamondback Drive
Pocatello, Idaho 83204
Telephone: Office(208) 478-6863 or Coaches Cell*(208)* 989-3253
Coaches Email:

High School:
Century High School
7801 Diamondback Drive
Pocatello, Idaho 83204
(208) 478-6863

Football Division: Class 4A (Second Highest level within the State)
Offensive Position: Running back
Defensive Position: Defensive Back
Special Teams Position: Snapper, Punt Return
Jersey: #1 Dark and #10 Light
Offense Used: West Coast
Defense Used: 4-3

Years Starting Varsity: 3 years
Most Valuable Player (2003)
All Conference (2002, 2003)
All State (2004)
North All Star Team (2004)
Any University Summer Camp (2002)
Other Sports: Basketball & Track (2002, 2003)
Extracurricular Activities: National Honor Society (2003, 2004)

Height: 6'1"
Weight: 215lbs.
Vertical: 36"
40 Yard: 4.53 Pro-Agility: 4.46
Squat: 485 Bench: 300 Power Clean: 295
GPA: 3.74 on 4.0 scale
Class Rank: 78 of 799 (top 10%)
Graduation Date: May 2008

NCAA WEBSITE GUIDE

For general information on:

- Academic Eligibility for Divisions I, II, and III
- Recruiting Policies for Divisions I, II, and III
- Information on Approved Core Courses
- Information on Initial Eligibility Clearinghouse
- And much more!

1. Go to *www.ncaaclearinghouse.net*
2. Click on "General Information"
3. Click on "Guide for the College Bound Student Athlete" in left hand column
4. Click on "View Download" or call 1-800-638-3731 for 1 free copy
5. Click on "Guide for the College Bound Student Athlete" PDF 488KB (requires Adobe Acrobat Reader, which you can download from web page)
6. We recommend that you print out the Guide for future reference.

For the most up to date
list of Century High School's Approved Core Courses:

- Go to *www.ncaaclearinghouse.net*
- Click on "General Information"
- Click on "List of Approved Core Courses (formerly 48H)" in lefthand column
- Enter CHS's 6digit code of "130497" in box and click on "Submit"
- You may select a specific core area or "All Subject Areas" and click on "Continue" below (Courses are listed by subject area: English, Social Science, Mathematics, Natural/Physical Science, and Additional Core Courses, which includes Foreign Language, Computer Science', and select Social Studies courses.)

To find information on what schools sponsor your sport, as well as access athletic contacts at individual schools:

1. Go to *www.ncaaclearinghouse.net*
2. Click on "Schools Sponsoring NCAA Sports" in left hand column
3. You may choose from the following options:
   - Schools sponsoring each sport sorted by institution name
   - Schools sponsoring each sport sorted by division
   - Schools sponsoring each sport sorted by conference
   - Schools sponsoring each sport sorted by region
   - List of Institutions by Division
   - List of Institutions by State
   - College and University Athletic contacts

To apply for NCAA academic eligibility:

1. Go to *www.ncaaclearinghouse.net*
2. Click on "Prospective Student-Athletes" in left – hand column
3. Click on "Domestic Student Release Form"
4. Complete the online form. Be prepared for the following:
   - You must have a Social Security Number
   - You will need to create a Personal Identification Number (PIN)
   - Our school code is "130497"
   - You have the option to receive communication from the NCAA Clearinghouse either by the email/web option, which requires a valid email address, or the paper option, which can delay notification up to two weeks.
   - You will need a MasterCard or Visa debit or credit card or check to pay the processing fee. Do not send cash.
   - If you qualify for a fee waiver, please see your Century counselor on how to send the necessary form to the NCAA Clearinghouse.
   - Both student and parent (if student is less than 18 years old) must check box certifying that they have read and understood NCAA agreement.
   - IMPORTANT! After you have submitted your form, be sure to print out the Release: Copy 1 and Release: Copy 2 forms. Sign and bring these forms to the CHS College and Career Center and complete a Transcript Request Form. We will send your transcript to the NCAA Clearinghouse upon receipt of the release.

NCAA Division I Academic Eligibility Requirements 2008 16 Core Course Standard

Important Information About Division I and Division II Initial-Eligibility Changes

The Division I and Division II initial-eligibility requirements have changed.

WHAT IS THE NEW RULE? The new requirements increase the number of required core courses from 13 to 14. The additional course may come from any of the following areas: English, mathematics, natural/physical science, social science, foreign language, non-doctrinal religion or philosophy. Please see the important notice below about the elimination of computer science.

For the classes of 2005, 2006 and 2007: Division I and Division II

If you plan to enter college in 2005 or after, your eligibility will be determined under the new rule. That means that you must have 14 core courses to be eligible to practice, play and receive financial aid at a Division I or Division II school.

For the class of 2008: Division I only -- 16 core courses

If you plan to enter college in 2008 or after, you will need to present 16 core courses in the following breakdown:

- 4 years of English
- 3 years of mathematics (Algebra I or higher)
- 2 years of natural/physical science (one must be a lab science)
- 1 year of additional English, math or science
- 2 years of social studies
- 4 years of additional core courses (from any area listed above, or from foreign language, non-doctrinal religion or philosophy)

Computer science being eliminated for core-course purposes

Computer science courses will no longer be able to be used for initial-eligibility purposes. This rule is effective August 1, 2005, for students first entering a collegiate institution on or after August 1, 2005. Computer science courses (such as programming) that are taught through the mathematics or natural/physical science departments and receive either math or science credit and are on the high school's list of approved core courses as math or science may be used after the August 1, 2005, date.

Changes in SAT/ACT tests

The SAT and ACT have made changes their tests; one of the most significant changes is the addition of a writing component. On both the SAT and ACT, students will be asked to write an essay. The SAT writing section is mandatory, while the ACT writing section is optional.

The SAT will now have three parts: critical reading (formerly known as verbal), mathematics, and writing. Since each section is worth 200-800 points, the SAT score will now range from 600-2400.

Will the NCAA require a writing test as part of its initial-eligibility requirements?

The NCAA had determined that the writing component should not be required at the present time. The NCAA has noted the importance of reviewing research related to the impact of the writing component.

How will the NCAA Initial-Eligibility Clearinghouse use the scores on the new SAT?

Because the critical reading and math sections will still be scored on a 200-800 point scale, the clearinghouse will still combine those two sections for the combined score. The writing section will not be used. **The clearinghouse will use scores from the new SAT in combination with scores from the current SAT for the combined score.**

What about ACT?

ACT is also adding a writing component, but the ACT writing component is optional. The scores on the ACT will remain the same.

Where can I get more information?

The College Board has information about the new SAT on its Web site at www.collegeboard.com, and ACT has information at www.act.org.

WALK-ON ATHLETES

A high school athlete who has not received a scholarship but wants to play a sport in college may be given the opportunity to be an Invited "walk-on" at one or more schools. "Walking-on" means that he or she becomes a non-scholarship member of the team, is allowed to try to earn a position on the team, and is given the opportunity to earn a scholarship at some time in the future. Walking-on can be an excellent opportunity for a good athlete who is serious about his or her sport, but it requires careful planning with your counselor and your coach. If you are interested in walking-on, follow this advice:

With your counselor:

- Be sure you satisfy the eligibility requirements of the NCAA. Walk-on athletes are subject to the same rules and regulations as athletes on scholarship.
- Do all the preliminary planning needed to identify a possible career. You may not settle on one, but look into it anyway. The experience is helpful.
- Find the colleges that provide programs in your area of interest. Develop a list of them. If you are undecided, identify schools that provide a broad range of programs.
- Discuss the list with your counselor and parents.
- Select your top three or four schools from the list.

With your high school coach:

- Discuss your ability to participate on the college level. Be open minded during this meeting.
- Remember that your coach has only your best interests in mind.
- Identify any additional schools at which you may have the chance to play. Be sure they, too, satisfy your career and educational goals.
- Contact the school(s) to secure the college coach's permission to "walk-on."
- Mail applications, being sure to follow the admission procedures specified by the college coach.

HOW TO CONTACT THE NCAA CLEARINGHOUSE

NCAA Clearinghouse
P.O. Box 4044
Iowa City, IA 522434044
FAX: (319) 3371556
www.ncaaclearinghouse.net
Clearinghouse Customer Service: Representatives will be available from 8 a.m. to 5 p.m., CST, Monday through Friday by calling (877) 2621492. 24Hour Voice Response System is available to check the status of your file using a touchtone phone by calling (877) 861-3003. To access this system, you must give your PIN, which you created when completing your Student Release Form online.

DEFENSIVE CONCEPTS - DICK BENNETT

1. Don’t give up easy shots if you want to win big.
2. Two areas that are vital.
    - If a team gets up and down and doesn’t have to work – poor transition defense
    - Refuse to get beat by a great post player
3. Always take a guy out if he loafs in a game.
4. Transition defense – be in two places at once if you want to be successful.
5. Transition defense.
    - Recognition
    - Anticipation
    - Reaction
    - Communication
    - Rotation
    - Stance
    - Vision
6. The way you defend the post dictates how you play everything else – most people don’t have a philosophy with post defense.
    - ¾ to behind on the pass
    - No feed from the top
    - Don’t go for steals
    - No lobs
    - Behind
    - Front
7. Good players have pass and shot fakes in their games.

8. Closeouts – Great teams know how to close out.

    - Short choppy steps
    - High heads and then settle into your stance
    - No rhythm shots are allowed
    - Level off the dribble – get him going sideways
    - Take away the straight drive
    - Bother the shooter

9. Off Ball Defense.
    - Must be able to get the ball and pressure it.
    - Your positioning is your help!
    - Closed stance line of ball is vital.

10. When you are doing defensive drills you want the offense to score and be aggressive. Make the defense gets stops – build toughness and discipline.

11. Rebounding.

    - Bigs – Get to man, make and maintain contact
    - Guards – Go to man, make contact, and then go find the ball.

12. Great coaches do the same thing the 1st day of practice and the last day of practice every year.

13. Screens – Chase the guy down.

    - If you touch the guy at all times you will not get screened.
    - If you are guarding the screen you will help any and all guys you can but must stay attached – help in the direction the cutter is going!

14. The more you allow switching the more it will hurt your opponents early in the season but it will handicap your team late in the season. You can only switch if you have a very mature team.

15. Things that make you lose!
    - Can't reach – if you reach you will lose.
    - Silence
    - Low hands
    - Over helping by the bigs
    - Help and stand – they don't get back to their responsibilities
    - Lateness to trap or choke
    - Lack of floor burns

16. Help comes from the guards on defense, not from the bigs.

Don Meyer: Creating Turnovers by Pressing with Selective Trapping

Why trap?

1. Speed the game up
2. Take a team out of their offense
3. To avoid giving up 3-pointers
4. Expose poor fundamentals in your opponents
5. Take a great player out of the game

Downside:

1. You may give up lay ups
2. You may foul more

** You must have depth and some speed to do this**

<u>3 most common traps</u>

Can use these out of zone or man

1. Point guard denial
    a. Double him before the ball is thrown in
    b. Or trap the point guard when he throws it back to the inbounder; don't let him get it back.
    c. Or you can "***dork" trap***. Trap off the dork. When it gets back to the dork, play straight up.
    d. Star trap- Nearest guy goes to trap when the star gets the ball.

Trapping and denying the point guard will really disrupt teams that have 1 guard.

<u>The Bison trapping system</u>

1 fist up- Trapping the first pass inbounds. Make sure you come into the trap at a right angle so they can't split it as easily. The trap needs to be set toe-to-toe with hands up. Take away the diagonal pass

Do not foul, sprint out of traps.

Drill: Take corners of the gym. 3 guys. Throw someone the ball and the other 2 can trap.

Two fists up trap- Trap the dribble. We don't come to trap until the ball is put on the floor.

We trap sideline and run and jump the middle. Jump the ball, not the man

Trap the short guy(the inbounder when he gets the ball back)- Take away the obvious pass. Kids will be afraid to do this at first

Side-fist trapping- Trap first pass or dribble after ½ court outside the volleyball lines. Make sure you give rules on defense so there are no grey areas. Give principles on offense.
If he dribbles it across half-court, we will trap the first pass.

Two side-fist trapping- Regular. Trap sideline, run and jump middle. We will do it until they score or we get the ball. This is a good defense against delay games or pattern teams.

** Trap from the middle** The closest man takes the ball. If something breaks down it is because there isn't enough ball pressure. You can't let the ball move freely.

If you set a good trap they should only be able to throw lobs and bounce passes out of it.

Remember you will have 2 trappers, 2 interceptors, and a goalie.

Cross fist trapping- Trap sideline. This is the only time we tap from the sideline, we usually trap from the middle.

<u>Different ways to trap in a ½ court defense</u>

1. Trap all ball screens
    a. Stay with the trap or
    b. Trap and recover or
    c. Trap and switch

It depends on who you're playing.

2. Trap handoffs

Start teaching these traps 3 on 3. Trap, shoot the gap, rotate. Getting the trap ins't enough, they must anticipate and shoot the gap.

We trap all dribble penetration to the baseline. Make sure the trap is outside the paint.

It is better to trap too far out then to not get out at all.

Once they pick a side of the floor, switch everything on the weak side

You can also trap the short corner.

Could trap any middle penetration versus a zone. Or only trap the shooter.

** zones must keep the ball out of the high post**

Versus a delay game, force the ball down the sideline and then trap it.

Things We Have to Learn Every Year

by Don Meyer

You Can Pick Captains But You Cannot Pick Leaders (The Foxhole Test)

When we think our team is ready each year, we have our players take the foxhole test. They draw a circle to represent their foxhole. They write their name at the front of the foxhole. They draw a line at their rear, their left, and their right. On each of those lines they write the names of teammates they would want in their foxhole if they were fighting a life and death battle. The position to their rear is worth three points and is awarded to their most trusted, courageous, and tough teammate. The position to their left is worth two points and is awarded to the second most trusted, etc. teammate, and the position to their right is awarded to the third teammate they would pick and is given a value of one point. This test cuts through all the friendships, cliques, and is the truest measure of what players really think of their teammates. It might be a good idea for each coach on the staff to do this with his/her coaching staff, administrators, teach associates, and of course your team. There are many people who you would love to have around on the golf course or in a duck blind but deep down you know that defeat is assured if they are in your foxhole.

Your Team Is Never As Tough As They Can Be And You Can Never Assume They Are Tough Enough

When looking in the dictionary you see descriptions for toughness such as: hard to break but not necessarily hard to bend, difficult to get the better of, apt to be aggressive, able to resist, etc. When we think of toughness we immediately think of mental toughness and then physical toughness. LET ME SAY AT THE OUTSET THAT A TEAM WILL NEVER BE TOUGH WHEN THEY ARE COACHED BY A STAFF OF COACHES WHO ARE NOT. The hardest thing we have to do each day as coaches is saddle up and face the day with the attitude we want our players and team to adopt. WE CANNOT SELL THEM SOMETHING THAT WE DO NOT OWN. My most difficult task as coach is to be tougher on myself and more demanding than I was the day before. THIS IS ESPECIALLY IMPORTANT WHEN YOUR PROGRAM IS WINNING GAMES. For every 100 who can handle failure, there is but one who can handle success. Winning can weaken the resolve of those who worship winning and do not plan, practice, play and coach to a higher standard. THE BEHAVIOR OF YOUR PLAYERS IN THEIR ACCEPTANCE OF FATIGUE, BAD CALLS, TURNOVERS, MISSED SHOTS, BEING OPEN AND NOT GETTING THE BALL, HARRASSMENT FROM THE OPPOSING FANS, TRASH TALK FROM OPPONENTS, AND THEIR TEAMMATES' FAILURES AND SUCCESSES will tell you all you need to know about how well you are teaching the life long lessons of toughness.

Players And Coaches, Everyone In Your Program Must Be Willing To Change When It Is For Their Improvement And The Betterment Of The Team

This is the thing that always concerns us in our recruiting of players. We are not for every player. The solid programs will have attrition because there is a standard, a level of excellence, a desire for learning and improvement on and off the court that is demanding and is therefore character building in nature rather than a look the other way. That is probably why we have not had many transfers in our program from four year schools or junior colleges in our 30 years of head coaching. The few that we have had were outstanding kids and developed into great team players. As a coach you are constantly studying to find a new and better way to teach the game and YOU USUALLY FIND THAT THE OLD SCHOOL WAYS ARE STILL THE BEST. The TEST OF TIME is the master teacher and is cruel but the fairest of all teachers. You will never have a team if the best athlete on your team is not someone willing to be molded and taught to play the game and conduct them self in the proper manner. If your leader is of suspect character, the fabric of your team will be torn apart when the first negative winds attack from outside the program. If your best athlete is a great leader, no amount of negativity will rip the team apart.

Thinking As A Team, Becoming A Team, And Always Remaining A Team Is the Single Best Thing That You Can Teach Your Players For The Present Time And For Their Life After They Leave The Program

When you play a game, travel on the road games, register for classes waiting in long lines, eat in a restaurant, befriend or ignore a young child after a game, respect or taunt an opponent, deal with winning and losing, you are making a statement about what the core values are in your program. Coaches, players, and teams are teaching lessons in every encounter along life's way. We hope it can be said of our program that EVEN WHEN THEY LOSE THEY WIN. The way you accept the hand life has dealt you vividly tells everyone else what your true character is. The great boxer Sugar Ray Robinson said, "You can tell the most about a man when he is getting whipped". That is oh so true in a basketball game and life. YOU DO NOT HAVE TO WIN A CHAMPIONSHIP TO BE A CHAMPION. As a coach, you are responsible for the actions of your players and team. You are not a coach if you look the other way and ignore bad behavior. It must be dealt with or you are harming your players for a lifetime. Philippians 2:1-8 gives a description of what a team attitude should be like for coaches and players.

Transition Defense, Intensity On Defense, Rebounding On Both Ends Of The Floor, And Turnovers Are Key Factors You Can Help Your Team Become Aware Of In Practices And Games

Transition Defense---Try to develop a philosophy of transition defense that fits your style of play on both ends of the floor. It might vary some each year depending on your personnel. Stick with it in every shooting drill, all break down drills, 5/0 work, and 5/5 scrimmage. This will be a key to not giving the game away.

Intensity on Defense---Too many ways to defend a particular offensive move means no way to defend it because players think too much. It has to be instinctive quickness. If a player lacks quickness, then this is even more vital. As Jerry Tarkanian said, "The more they think, the slower their feet get". Keep it simple on defense and lean to the aggressive way of doing things and your team will make more plays defensively.

Rebounding on Both Ends of The Floor---You must chart effort in order to see if players really value possession of the ball and realize that rebounding is most often the way you gain possession of the ball. Turnovers---We got a great idea from Porter Moser, the head coach at the University of Arkansas-Little Rock. He puts so many basketballs in the ball rack and removes one for each turnover. When all the balls are out of the rack it means that there will be morning running. We have modified it some because our coaching staff does not like to run in the early mornings. Porter is a very young coach. We put two balls in the rack and when we have turned the ball over three times the offending team will run or do whatever consequence we think is best. We like it, it is simple. It drives home a point. BALLS IN THE RACK makes our players realize that everything they do in practice will effect what they do in a game.

DALLAS MAVERICS 2002

Head coach: Don Nelson Dallas Mavs, Belegrade 2002

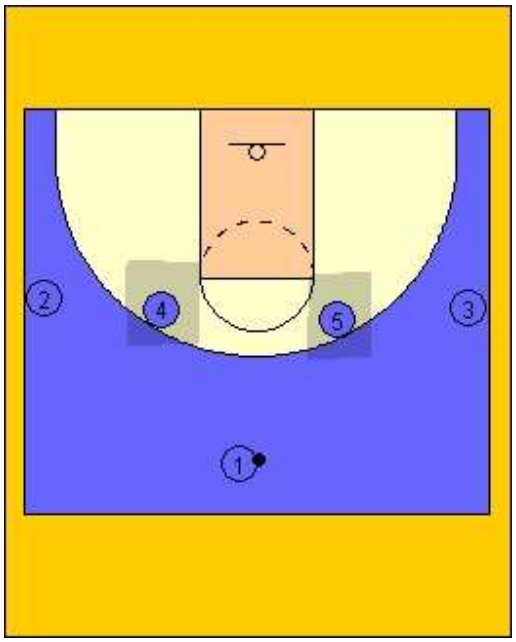
What kind of sistem team is going to play mainlydepend on players we have and leader.
If the leader is good defender we will put emphasis on defense, if the team leader is good offensive player we will shift our philosophy toward offense.
During the summer players must improve through 1-1, 3-3, camps, summer leagues under assistants observations.

Dallas Mevericks (young team):
The best in NBA (regular season 2001/2002) = most pts during the game, average (regular season - 105, play off - 109).
spacing, dribble entry after defensive rebound

Shooting abilities- Finlly, Nowitzki, Nash…

Defense – trap the low post, when opponent play by back
All players can play defense in the low post
New is,elbow offense from 1-4
Key entry is big players placed at elbow
It is problem to trap big man
Easy to paly Pick and roll
Difficult to help from weak side – pick and roll , rotation of second big

When you play with low post then triangle offense
One side play 3-3 and other 2-2
Couple of options – triangle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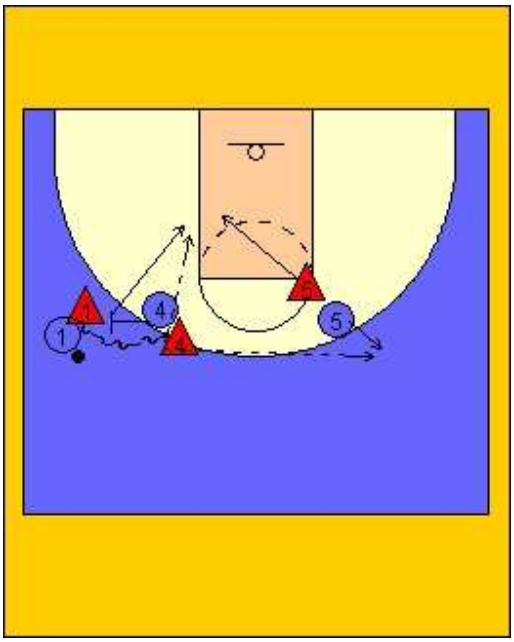
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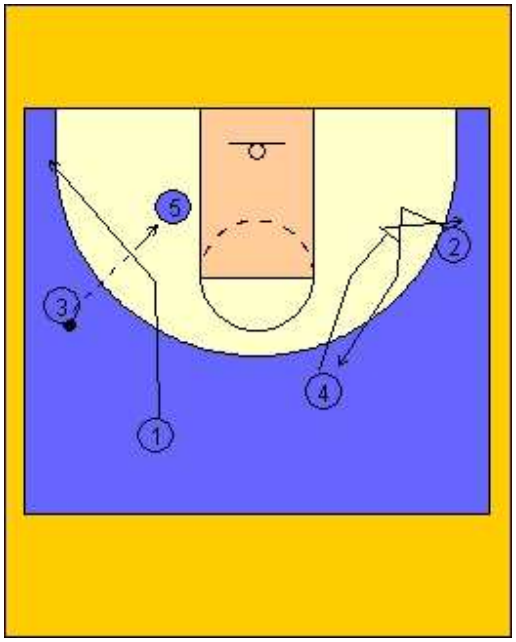
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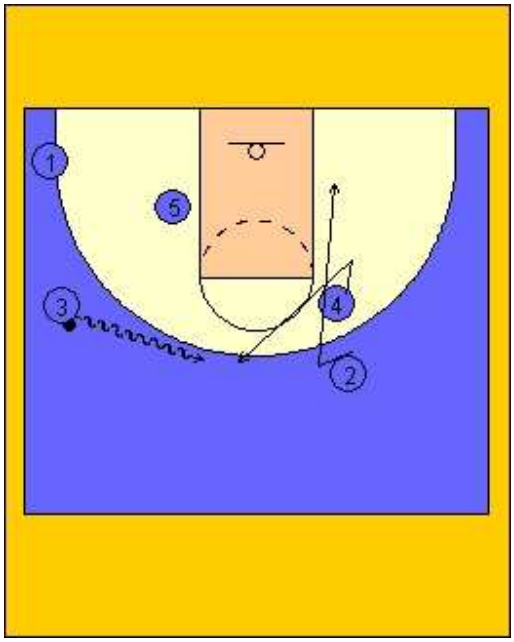
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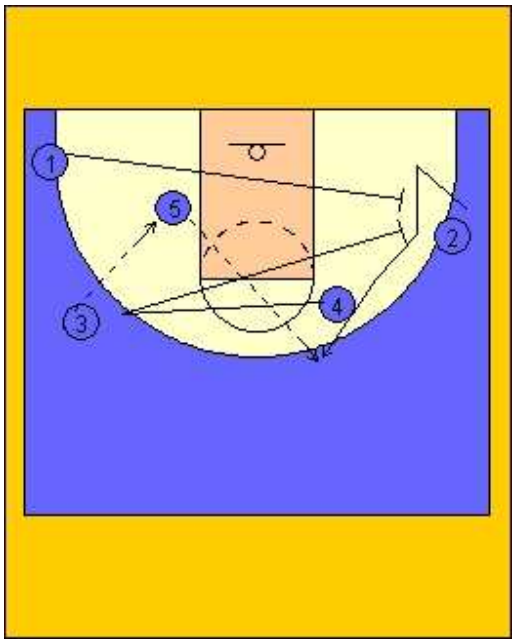
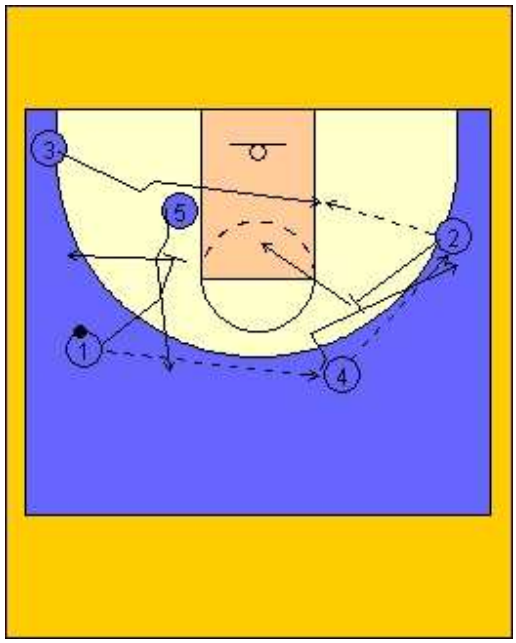
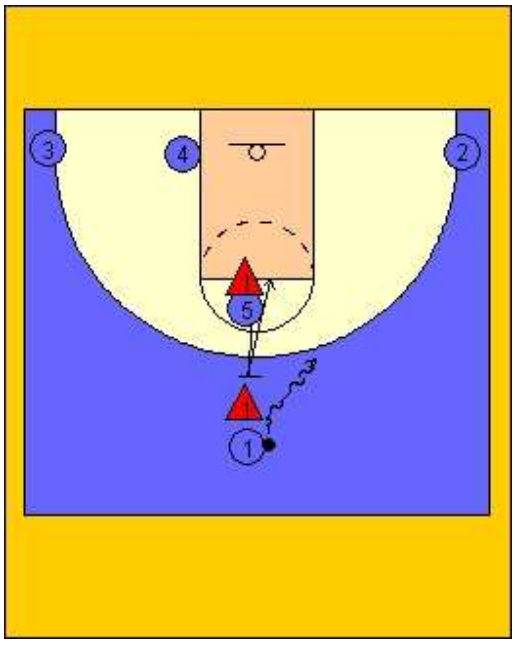




Middle P&R : 5 stays behind and then on what side dribble 1

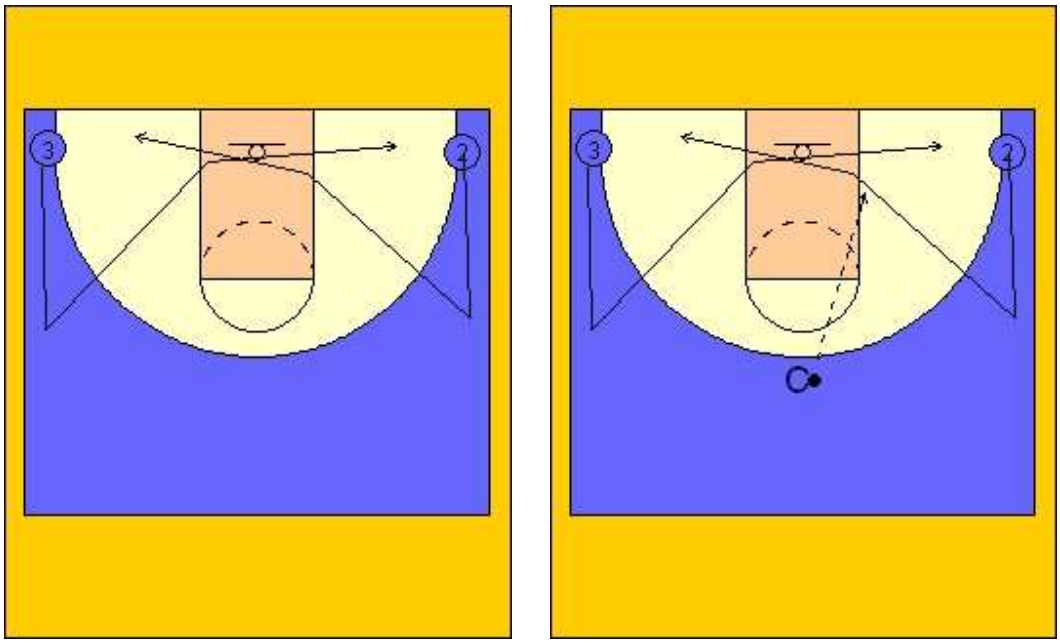
5 and 1 is good shooters



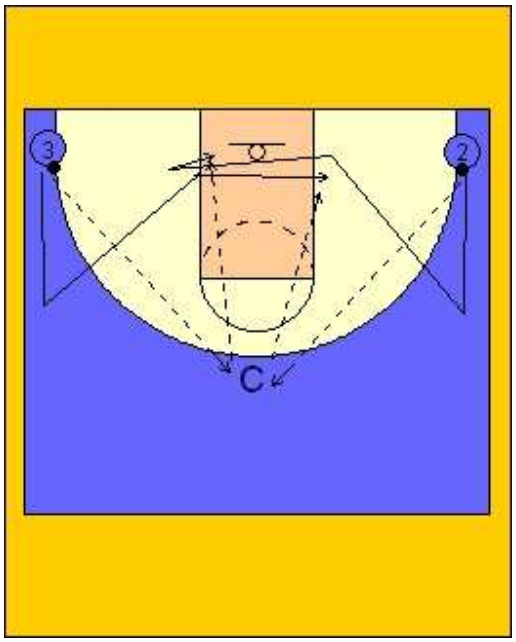
FAST BREAK:
Wings cross under basket work on the beginning of FB

Drills

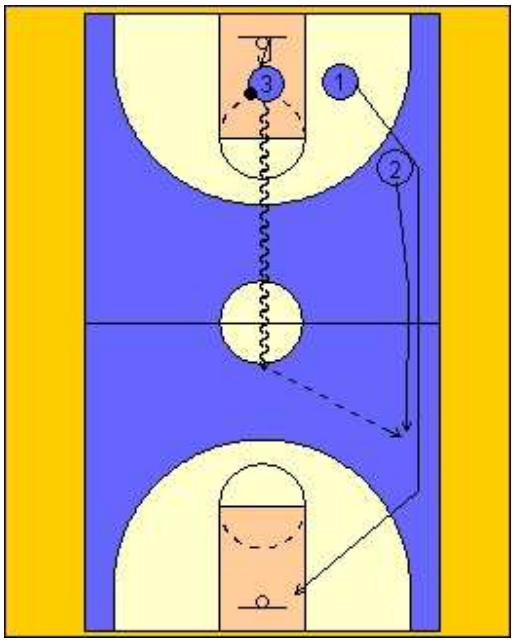
a / cross dunder basket touch with inside hands and see the floor w.o. the ball
b/ add ball

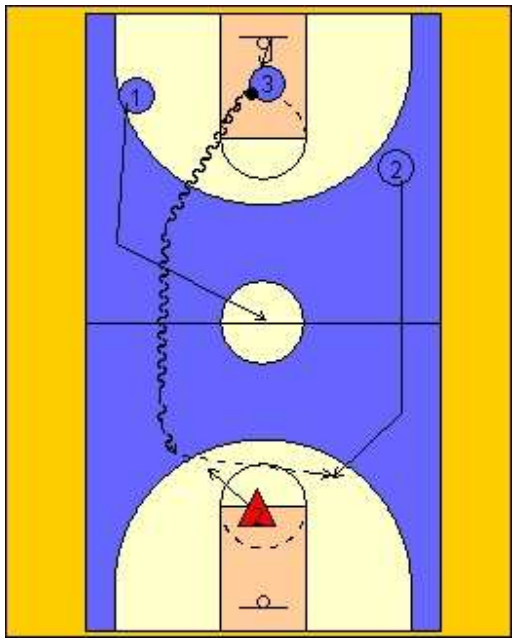


c/ then with 2 balls



d/ 3-0 1/1 no outlet pass after rebound – one on side
option two players 2 and 3 on one side



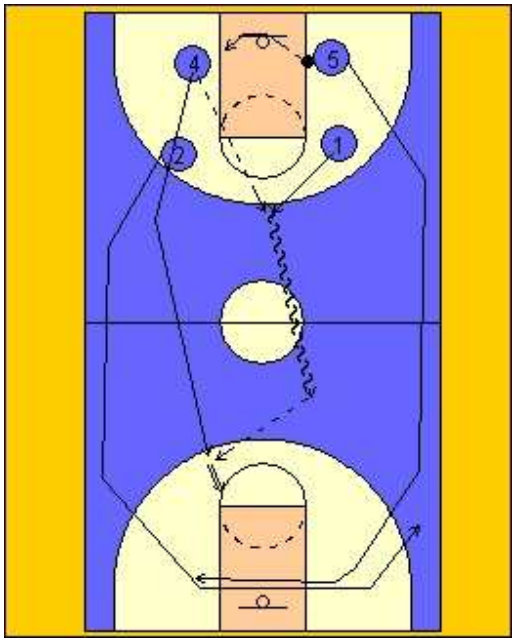


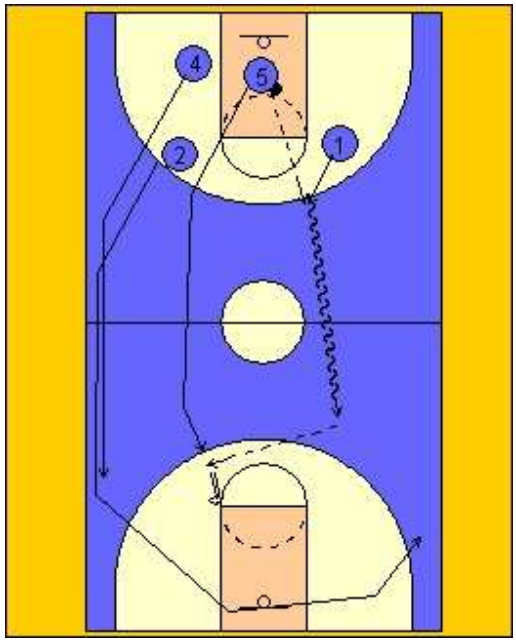
If first is good shooter he stays on the same side

3-2 solutions

- make two guard the ball
- if wing good ballhandler, penetrate to the near elbow and pass
- after pass cut to the basket, do not stay

4-0 1/1

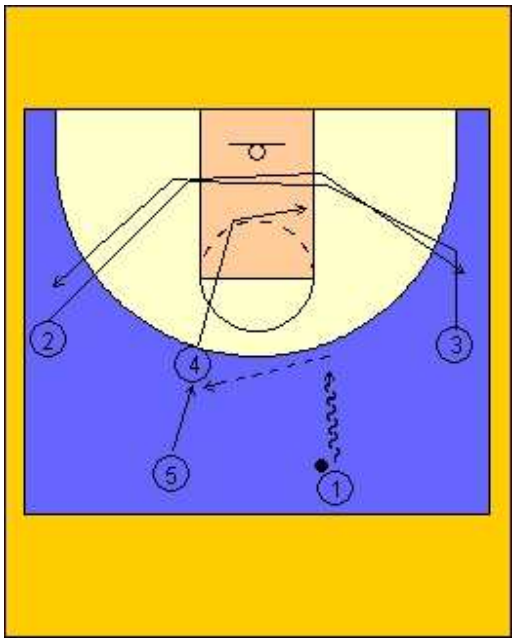


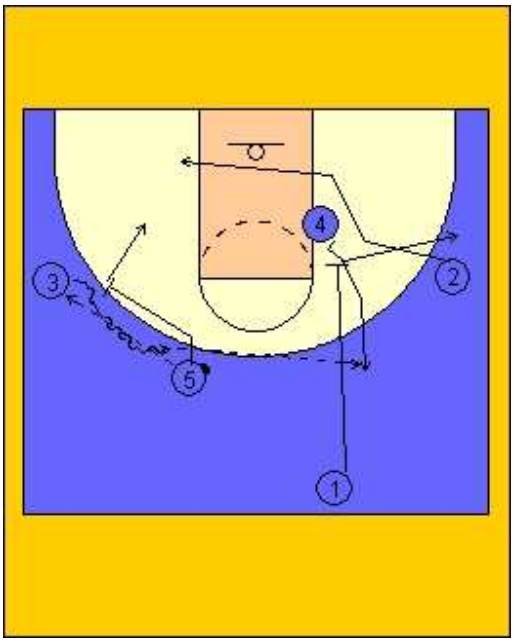


4-3 1/1 solutions are the same as in 3-2

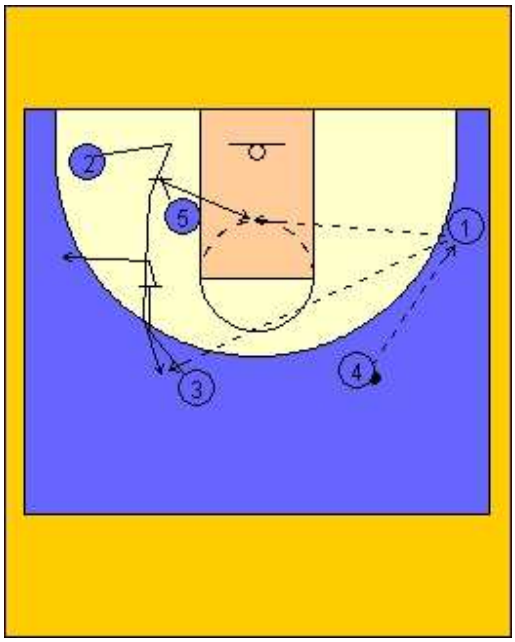
Drill continuing 3-3 +1 (trailer)

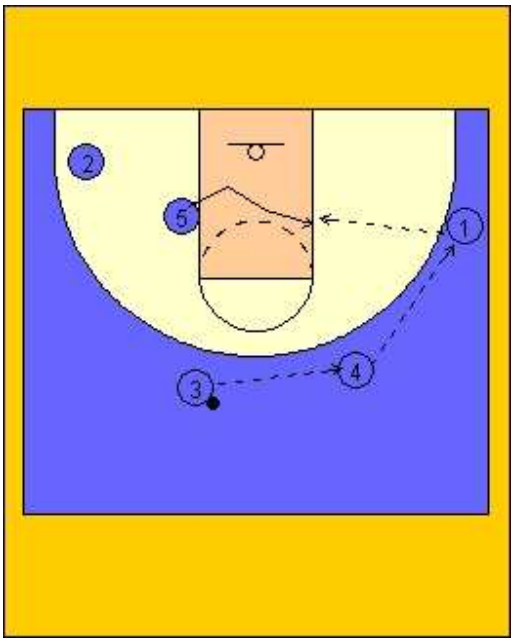
SECONDARY BREAK:





- Second trailer helps to swing the ball
- Plays pick and roll





- weak side stagger
- weak side swing the ball and low post dive

CHAPTER I

Building a Program

Coaches must understand that they will at times have to ***SUCK SCUM—*** Example of Coach Wooden sweeping the floors at UCLA...Pay your dues.

One off-season John Wooden studied the dictionary. Keep your mind alert

"You can't use every good idea ...you must find the ideas that best fit your program." — DM—

Know your team—
—who is your best screener
—who is your best poster
—who is your best finisher
—who is your best post feeder Post feeders—if you don't have a feeder, why post?

In a survey of 500 richest people in America, they gather 10 traits and a major one was that **they took prolific notes.**
—Sam Walton lived with a yellow pad
—On a trip, Walton took family to hotel and then visited stores to ask questions, take notes.
—Has camp coaches take notes to set example for campers

At camp, has campers say "yes sir, no sir, please, thank you" as well as pick up trash.

JOHN WOODEN'S SEVEN-POINT CREED

Seven things that Wooden's father told him to try to live by when he was young.

#1 — To thine own self be true, and it must follow, as the night the day, though canst not be false to any man.

#2 — Make each day your masterpiece.

#3 — Live each day as it should be lived. Never leave until tomorrow what can be done today.

#4 — Help others. A perfect life can be lived in helping others.

#5 — Drink deeply from good books. The Bible is best

#6 — Don't take friendship for granted. Study friendship and make it a fine art.

Why am I coaching? Build a foundation — not just a coaching foundation but also a philosophy of life. How do you treat people?

Men coaches not as hungry as women; White coaches not as hungry as black coaches; If you don't have the zest, get out!

"Ask your veteran players to teach your rookies... your team will take on the dominant personality of your seniors." —DM—

Don't worry about the other guy—take care of yourself and your players.

Listen to older coaches (Ex: Knight) Pick out programs to study.

Keep a coaching notebook—write other programs for basketball information. Tape their games on television; tape Roy Firestone (great interviews); ALWAYS KEEP A TAPE IN THE VCR.

Problem Areas for Young Coaches

#1 — Transition Defense
#2 — Zone Offense
#3 — Press Offense
#4 — Rebounding—ALL COACHES

Parents would rather their kid be All-State than win a state championship!

Guidelines for Player Notebooks

#1 — Academics (first section!)
#2 — Motivation
#3 — Defense
#4 — Special Situations
#5 — Offense
#6 — Scouting

"All coaches should study John Wooden." —DM—

Use notebooks every day (in-season, off-season); use in camps also. Use before, during, and after practice

Time Management (Mark McCormack)—
—get a system;
—stick to it;
—write everything down (retrieval)

Franklin Planner — (Power Page)

Must keep up with contacts; contacts critical to career success. Use laptop with biography of contacts

"It doesn't matter where you coach, it matters why you coach." —DM—

John Wooden — "Love & Balance"

How many kids today play for the love of the game? When you focus on humiliating your opponent, you won't be successful.

Read Frosty Westering's book, ***Make the Big Time Where You Are.*** (206)535-7665

Norm Stewart — You've been hired at Missouri. What are you going to do to improve things for next year?

"Learn to handle winning because success can destroy you easier than failure." —DM—

Haunted House of Hoops

—Great promotional idea
—Done on Halloween night
—Players give out candy
—Have dunking exhibition
—Parents love it
—One of the best things we do in promotional area

Another promotional idea — Free drink coupon on back of ticket from local fast food chain.

Team thing—hospital visits.

Nice to find ways to get your alumni back.

"Don't do the right thing for the wrong reason." —DM—

Stay Here, Play Here. Win Here

To STAY here—Be committed on academics, having class, doing the right thing, to the program.

To PLAY here—Be committed to hard work, becoming a smart player, a team concept and a winning attitude.

To WIN here—Believe in our system, believe in yourself, believe in your teammates, and believe in your coaches.

The 10 Commitments of Bison Basketball

1. **I Will Be On Time.**
2. **I Will Be In Class And Up Front.**
3. **I Will Attend Chapel.**
4. **I Will Study.**
5. **I Will Get Rest.**
6. **I Will Eat Right**
7. **I Will Avoid Drinking, Drug Use & Smoking.**
8. **I Will Dress Appropriately.**
9. **I Will Take Pride In Our Facilities.**
10. **I Will Believe in ARETE.**

ARETE: Greek word that means being the absolute best. It is not being better than someone or something else. It is being the best that you are capable of being.

Selecting a Team

Point Guard—must handle ball, make solid decisions.
Post—doesn't have to be your tallest player; be able to get open, stay open and catch the ball.
Athlete—if you can get the ball to an athlete in the high post, you can break down any defense.
Dork—principal's son; banker's son.

"Try to be the best team on your schedule."

—DM—

Rules for Dork!

#1 — Pass & Go Away;
#2 — Pass & Screen Away;
#3 — Pass & Replace Yourself;
#4 — Ball Screen (non shooter can do this)
#5 — Be Substituted For.

Knight — "see the whole before the part."

Relate basketball to life! It's tough to be an individual that stands for something. Be a man/woman.

Preparation—easy to harvest the wheat (but you must plant the seed and take care of the crop before.

First Things First

	URGENT	Not Urgent
IMPORTANT	I **20-25%** 25-30%	II **65-80%** 15%
NOT IMPORTANT	III **15%** 50-60%	IV **less than 1%** 2-3%

Bold type represents high-performance organizations
Normal type represents typical organizations

Urgent	NOT URGENT
I • Crises • Pressing problems • Deadline-driven projects, meetings, preparations	II Preparation Prevention Values clarification Planning Relationship building True re-creation Empowerment
III • Interruptions, some phone calls • Some mail, some reports • Some meetings • Many proximate, pressing matters • Many popular activities	IV Trivia, busywork Junk mail some phone calls Time wasters 'Escape' activities

Taken from *First Things First* by Stephen R. Covey
Merrill & Merrill; Simon & Schuster Publishers

"For every one hundred people that can handle failure, there is but one who can handle success."

—DM—

Check, check and re-check (but never trust)

David Lipscomb goals for upcoming season

—set as many illegal screens as possible;
—knock down anyone who screens us;
—major emphasis on conditioning.

Good teams have 1 or 2 guys that do the dirty jobs (take charges, get on the floor etc.). Great teams have all their guys doing dirty jobs.

Try to be the best ***team*** on your schedule.

No rule says you have to guard everyone.

Don Nelson — "Less is more."

Also Don Nelson — "For everything you add you must subtract something."

Bob Knight — "Don't complicate winning."

Good/average players have a variety of shots;
Great players hit the same old boring shots...Vie Braden

How do you measure how good you are? Remember it's more than just basketball.

"Winning sometimes makes you forget about where you are and your values." — DM—

Take a little from the clinic, not everything. Try to correlate ideas with your personality and program.

John Wooden — "Good things take time; and they should."

Can't throw money at problems.

***There are jobs where you CAN'T win. Stepping stone vs. Kidney Stone.

Pat Head Summitt taught 6 classes, took 3 classes for $6,000 her first year of coaching.

Gender equity—don't kill the goose that lays the golden egg. Don't copy men's program mistake.

Importance of shared suffering—US Olympic coach took women's volleyball team and left them in the hills for two weeks. They became a team

"You can't want something for somebody more than they want it for themselves. Still as coaches, we do."

—DM—

How do you divide one bowl of soup between two - <u>Have them **SERVE** each other!</u> We are at our best when we are serving each other.

Only you have to know your motivation.

Unconditional Love and Acceptance = UCLA

Bill Parcells—Confidence comes from demonstrated ability.

In 30 seconds you can ruin a life with your attitude; players are your children; <u>BE THE MAN/WOMAN!</u>

Love your neighbor as yourself.

Know what you can control.

What is your addiction? — strive for balance.

Really good coach = toughest to please is himself.

"Your greatest feeling are expressed in silence," — DM—

Passion, Duty, Burden. Where are you on relationships and your job?

Bill Russell — I'm a man teaching men how to play basketball.

2nd half warm ups are more important than 1st half.

LOYALTY — It must be demonstrated; you can't buy loyalty by paying people more than their worth—you command loyalty by being a stand up guy. It must also be understood that loyalty is a two way street.

Pete Newell—In the NCAA Tournament, even if you don't press, press the 1st few minutes just to say I'm going to be aggressive. Avoid Super Bowl stupor.

Roger Clemons — I'm going to whip you physically and if that doesn't work then I'll start thinking.

"Those who work the hardest, surrender last."

"If you're going to bite butts with a bear, don't let the bear have the first bite."

—Bob Hamilton- UC Davis

WORK ETHIC

HABITS

TOGETHER

Sign in David Lipscomb locker room—

BE A PRACTICE PLAYER FIRST

On set plays, go with post option first, 3 point shot option second.

Don't assume they know too much.

Army motto — "check, check, re-check."

Be able to laugh at yourself.

"You can't make someone a leader; you can name captains, but not a leader."

—DM—

Critical to improve fundamentals and shot selection.

Pete Newell's Rule — "Get better shots then your opponent and get more of them." This applies to all phases of the game.

"REBOUNDING WINS CHAMPIONSHIPS"

Rebounding effects every phase of the game.

"Tuxedo Player" —Morgan Wooten's term for a soft player.

Abe Lemons — You make enemies faster then friends. Don't screw with the program.

"Lifer" — coach for life.

Lamar Hunt's credo for success...

#1 Determine what you want;
#2 Determine what does it cost;
#3 Determine will you pay the price!

James 3:13 Humility comes from Wisdom.

"It all starts at the top. If starts with me. If my lads are soft, then I must be soft." —DM—

The strength of pack is the wolf; the strength of the wolf is the pack. — Kipling—

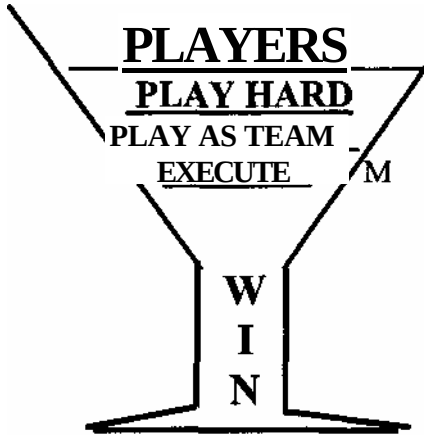
Wall of Shame—Hutch Coach—keeps negative articles of players on the wall.

"Even if you aren't loved, still love them." — DM—

"You feel important when you're coaching your team. Put a shell around them and protect them."

—DM—

DAILY PLAYER DEVELOPMENT PLANNING



Pass out key chains, pens, desk clocks — promotional ideas — make them classy and visible.

Chemistry is important — example of Seattle Supersonics with talent in Kemp, Payton, Pierce but no chemistry.

Duke University — Players play much better when they leave then when they came.

Nothing stays the same and you must be willing to change. You must adjust with the time

The Four Basic Human Needs

#1 To live;
#2 To love and be loved;
#3 To feel important;
#4 Variety

Terry Holland named his dog Dean Smith so that he could beat Dean Smith when he got home.

PLANNING TIPS

#1 — Plan your week on Sunday
#2 — Plan the next day the night before (critical)
#3 — Exercise
#4 — Say "no" (can't tackle EVERY project)
#5 — Take mini vacation (don't take long vacations)
#6 — Keep a journal (not on what you do but what you learned

"It is what other people see in us that makes us like them.' — DM—

PLANNING

APPOINTMENTS	**ACTION FLOW**

"It's hard not to like somebody that likes you." — Ralph Turner—

10 AREAS OF ORGANIZATION

Spiritual
Servant (give something back to the game)
Spouse
Family
Fitness (drink water and fluids)
Program Ideas (equipment, grades, meetings, scouting, etc.)
Recruiting ***("Everybody recruits")***
Summer Camps
Clinics
Tapes

"Your style doesn't Matter, but your philosophy must remain constant." — DM—

We should all take PSA Blood Test for prostrate cancer.

PLANNING FORM FOR PLA YERS

TODAY'S TOP PRIORITIES

ACTION LIST

You should never plan a vacation unless there is a possibility of professional advancement (tax purposes).

Scrimmage and game notes for players (form #10) Right way and wrong way to do this.

Individualize video for players.

Team perception test — well into practice sessions but before first game, (add best screener, best poster, and best feeder to our own test at LSU). ***Don't let them see it*** Give test after they have worked together.

*Have t-shirts printed with acrostics for "Team Attitude".

How much better would your team be **if every** player took a charge in a game?

Charlie Spoonhour — Make 3 consecutive defensive stops; plays one basket games.

Time all your running — Dictatorship. Your time is the only time.

David Lipscomb Four Corner Passing Drill

***may use basketball or tennis balls
***let players run drill, change directions
* * *require jump stops
***chin the ball
***go to the right, pass w/right
***chest pass only to advance ball up the floor
***call for every pass (communication)
***"uncoachables" — you are "so smart" we don't have to coach you, just condition you.

Frozen Push Up — better then tearing their legs up, got from Indians listening for Buffalo.

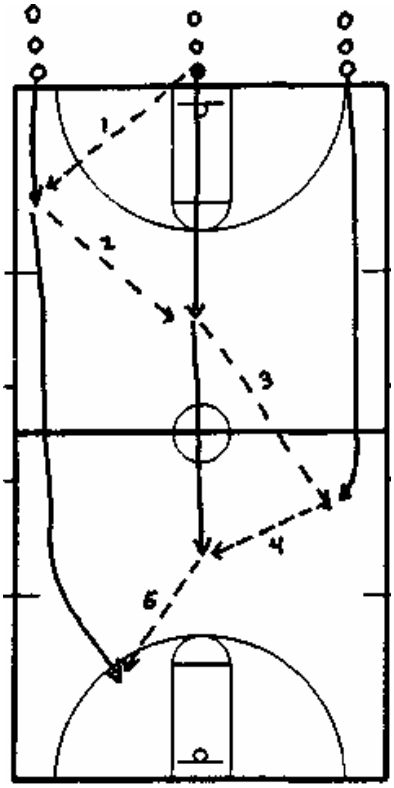
Tell players, "John remind me to tell them this tomorrow." Constantly test them.

Morgan Wooten — Catch the ball with your feet, eyes, and hands. Feet get you in position to catch.

Rick Majerus — Shorten the pass.

John Wooden — Block it, tuck it into triple threat.

3 LANE **PUSH**

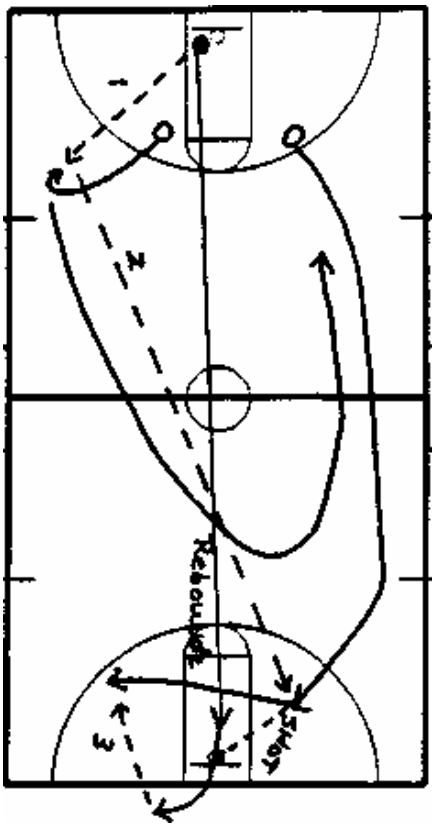


Ralph Miller "3 LANE PUSH"

***Go back other way no dribbling
***Call out: "best finisher"
"middle jumper"
"best 3" "best poster"

Rebound elbows for 3-point shot at the top.

PRO BREAK



Pat Riley — *"PRO* BREAK"

***PERFECT means the ball never touches the floor, no violations and the lay-up is clean.
***Goals are off the glass, no rim.
***Pair up a veteran with a rookie.
***2 trips (if perfect) rebounder stays in the middle.
***Finish up with free throws.

If you are aware, you must communicate.

"Our (coaches)

perception is the

most important

because the

inmates don't

run the prison."

—DM—

2 foot power up for lay ups.

Drills need to correlate with system.

Always ask "why?"

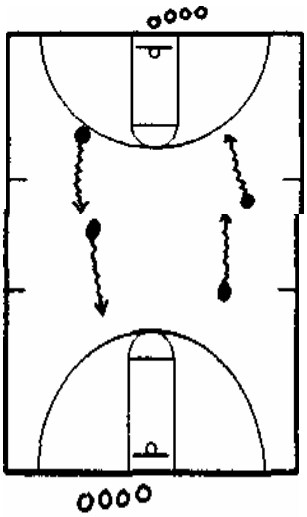
Can't pound kids physically and mentally everyday.

More Olympic gold medals are lost by overtraining than undertraining.

Practice must provide toughness and communication; move quickly to drills.

KENTUCKY
LAY UP DRILL

Rick Pitino "Kentucky Lay Up Drill



***80 in 2 minutes
***Make it in 3 dribbles
***Make the lay up cleanly
***No violations or turnovers
***make them every time try to make one more
***rip the ball out of the net

3 days weak hand to one day strong hand...3/1 ratio.

Instant replay correction right away.

John Wooden — Scold then reinstruct; stern but calmly.

Great book — "Are You Watching Adolph Rupp" by Dan Doyle.

Get to know a kid before making adjustments. Watch him play.

Make 'em think.

"Players that

are afraid to be

embarrassed

will never

be great."

—DM—

"Every player wants to be taught if he really wants to be a player."

—DM—

CHAPTER 2

You can be the greatest coach in the world but you can't get a jackass to run in the Kentucky Derby — you need a thoroughbred that will respond.

Use notebook **AFTER** practices.
—what was good;
—what was bad;
—what can do better;
—ask them what they write;
—look at their note books.

Provide individual work time, especially for those players who truly LOVE to work on their game.

It's not just what you say to them but what they think.

PRACTICE PLANNING

Some players only hear when you whisper.

David Lipscomb program has overriding purpose.

Use a phone chain to get messages to players—gives them responsibility.

Have you ever seen a great program that doesn't have great communication?

Have players call out the drill.

"The most enjoyment I get comes from working one on one with players." — DM—

Paul Patterson — "I don't know if you develop leaders as much as you chose them."

Reduced Rims — Hauff Sporting Goods —Sioux Fall, SD

Toss Backs — Gared (use in off-season) Let kids have input in equipment.

Scheduling can give you early success and help build confidence but you can't over do it. Remember: "You don't get strong picking up sticks but you can get killed when the big trees fall on you."

Success builds success.

When you are highly ranked, every game is a tough game.

"To win championships, make your lay ups and free throws." — DM—

Make notes on practice plan to talk to kids.

Give new rules to players — Illustrated Rule Book

Use LMU break drill and each player has to score in 5 trips in 32 seconds.

CHAPTER 3

PERIMETER PLAY

Never pick up your dribble without a pass or a shot.

Camp—have campers write a note home to who was responsible for sending them.

Not everybody can be an assist passer. Make the easy pass.

OVERLOAD — Work at high rate of speed, 2 balls, 3 to 1 ratio.

"You are a poor specimen if you can't handle the pressure of adversity." —DM—

More good people in program, bigger impact later in life.

Conditioning — Fleas in a jar — don't limit kids by putting a lid on them.

How well did we do? North Carolina Blue Team — "we won the game 3 to 2 when we were in."

1st thing on press offense, guards look to run.

Against trapping, look for one guy in trap to beat; don't try to beat them all. Look at the net and see the whole floor. Nate Archibald rule.

"There is no greater compliment than for a player to be told that he makes his teammates better." — DM—

"If you want to know how to break a press, ask a coach who presses; if you want to know how to attack a zone, ask a good zone coach." — DM—

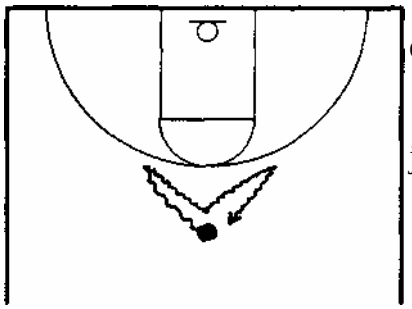
If you can't catch facing, then turn, look, and go.

Play with back to sideline and butt to baseline. See the largest amount of floor possible.

When in doubt, you must see the ball—"I saw the gun fighter but I didn't see the gun."

Always have three available receivers.

PULL BACK CROSSOVER



*push on defense
*keep toe pointing in direction you are going
* don't bring heels together
* CRITICAL vs. run and jump and zone defense.

Never penetrate baseline vs. zone unless you have a baseline drift pass available. The baseline drive does not distort the zone.

Dribbling on the arc, pick spots vs. zone.

Best conditioning test for guards—dribble length of the floor five times down and back in one minute.

2 ball dribbling is great for developing handlers.

Work fast enough to make a mistake; if you don't make a mistake you're not working fast enough.

Take ball below (or above) the line of the post to improve your passing angle.

"Basketball is simple when you break it down."

MIKE ROLLER

GETTING OPEN

#1 V-cut
#2 4-second transition (on defensive rebound, we want to post up in 4 seconds or less)
#3 I-cut (stepping up the lane to create passing lane.
#4 Step Out (short corner on drive)

On the v-cut, read the defense; if he is high, start him high and cut low; if he is low, start him low and cut high.

SEALING

First contact with the defender should happen from the waist down.

Seal with your feet—not your upper body. An upper body seal won't work against a strong player.

To get open on the seal you can—
—step over and sit down;
—pin and spin,

"One person can not guard you in the low post."

MIKE ROLLER

When sealing, try to make the defender take one step backwards. Good philosophy for defensive rebounding as well—when blocking out, try to make the offense take one step backward.

Sealing Teaching Points—
—check their backs;
—don't lean, keep back straight
—keep hands out and in front.

CHAPTER 4

POST PLAY

Many correlate post players to size and this can be a mistake. You must have good inside game to be successful on offense. Don't get caught up on size — ***identify who can post up.***

"Don't cut a big kid who wants to play; cut the big kid whose mom wants him to play."

MIKE ROLLER

5 ATTRIBUTES FOR POSTING

1) HEAD
2) HEART—WANTS TO POST: LIKES CONTACT
3) HANDS
4) FEET
5) ABILITY TO SHOOT

Make sure post players can shoot.

MASTER THESE FOUR THINGS IN THE POST

A. Get open (where you can score)

B. Stay open/by sealing (seal out, seal in, set for lob)

C. Safely receive the ball (don't accept bad hands)

D. Score simply (not simply score)

"Sealing is two things— making contact and then keeping contact."

MIKE ROLLER

A great way to simplify the term "PASSING ANGLE" is to tell your players to get the ball in a position where you can see the numbers on the jersey. You must see those numbers on his jersey before you can pass the ball. Throw the ball away from the defense.

We want to hold seal for 3 seconds—5 seconds in practice.

Need to have a height advantage for lobs—also need to clear offense out.

SETTING UP FOR THE LOB

1) Seal in once before you go for the lob to gain area.
2) Seal out using the hip.
3) Remember that the only time you have control is when you make contact.
4) Turn your chest to the baseline.
5) Passer- Throw to corner of backboard.
6) Receiver- Both hands above shoulders.
7) Hold your contact at the hip until the ball is directly above your head, then release.

"The best position for the lob is when the ball is above the free throw line or up top—it eliminates help."

MIKE ROLLER

When you do release your seal — and most players do release their seal to soon — hold your seal until you have to go get the ball. Hold it as long as you can.

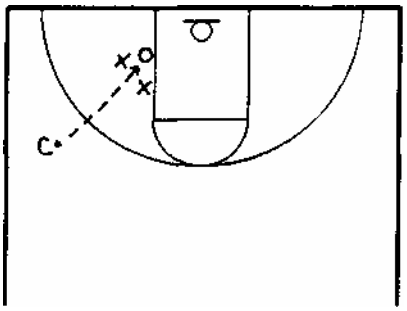
Get Roller's book ***"Offensive Low Post Play"*** at the next intermission.

"If a player has trouble catching the basketball, check his technique first"

MIKE ROLLER

Overload principles are good for improvement.
Examples:

Play pass & catch using only one hand;
2 Ball Passing (use two tennis balls; use one tennis ball and one basketball; air pass and bounce pass combined).
Back To the Passer Drill
Bad Pass Reaction Drill
Distraction Pass Drill — set up two defenders in the low post on the front sides of the offensive low post player. Have someone feed the post with the defensive players trying to distract the offensive player without touching the basketball.



SCORE SIMPLY

"You don't need 100 low post moves to be effective in the post."

MIKE ROLLER

"Less is more" — Don Nelson

Kareem Abdul-Jabbar had two moves his entire career (The sky hook and the drop and go the other way)

Tell them what you want them to do:

#1—Shoot the ball closer to the basket than where you caught it;

#2—If you catch the ball with a foot in the lane, you don't dribble;

#3—If you catch the ball outside of the lane, you have one power dribble.

"A low post player can be very effective with one go to move and one complimentary move."

MIKE ROLLER

BASIC LOW POST MOVES

#1 Turn around jumper/baseline off glass;
#2 Drop step baseline—step, dribble, hop;
#3 Drop step middle:
#4 Step through—show the ball when you pivot (like a shot fake).

"Step, dribble, hop—toes should be pointing to the baseline because this can put the defense behind you."

Good drill — "25 Pivots"

JUMP HOOKS—lead with arm/chin/ball; *TEACHING POINT: 12:00 release instead of 2:00.*
Jump hook is better then sweeping hooks.

RELOCATE—Low post passes the ball back out and then pushed back in.

When you catch the ball, commit to a half turn to help you read the defense.

"The better your post players are, the more they will be played from behind."

MIKE ROLLER

You always want contact on the seal and on the shot—if the defense leaves his feet, make sure there is contact.

WEIGHT PLATE POSTING

***Great idea—have player in posting position holding weights in each hand in proper position for as long as possible.

Recommended Videos

*Movers & Blockers by Dick Bennett of Wisconsin (Green Bay);
*Motion Notebook from Duke University;
* Jim Tillette of Samford, motion instructional video.

Idea—Saturday AM Clinics—for youngsters; teach ball handling drills and have them perform at halftime of your home games.

CHAPTER 5

MOTION OFFENSE

Motion Principles

"Adolph Rupp sold 'if you want to win a national championship, run angle post'".

-DM—

#1—Get players above the motion line / volleyball

Any good offense spreads the defense because a bunched up defense can beat you; spreading the defense allows spacing for better cuts and keeps the defense away from the post area.

Kenny Anderson — "You must have an inside game, an outside game, and penetration." A double low set takes away one of those.

Two post men take away driving and finishing.

#2—Get the ball to the center of the Floor

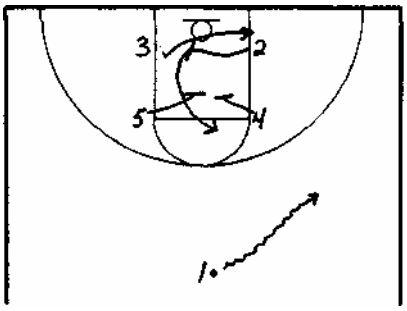
Best thing about the 3-point arc is that it develops spacing; most dangerous man on the floor is the man who passed the ball; CAN'T HELP WHEN THE BALL IS IN THE MIDDLE.

Back screen against pressure; down screen vs. sagging defense.

"Slowdown the ball; don't be afraid to hold the ball up top."

—DM—

PHOENIX



***Use Phoenix on teams that jump to the ball; Use double staggered screen on teams that play man oriented defense and don't jump to the ball.

Motion offense is—

—Passing (moving the ball)
—Cutting (moving people)
—Screening

(Don't screen for everybody)

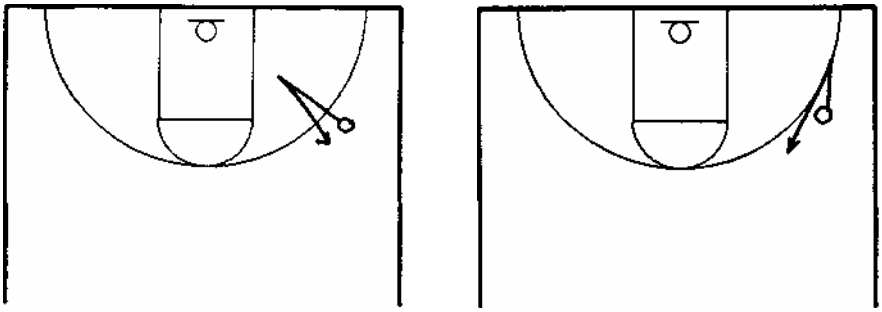
Want 2 side changes (except for excellent shooter) before a perimeter shot can be attempted.

Non-shooter — make him a basket cutter; cut 6 feet away from post man (can drop pass to cutter).

Cutter—set man up outside of arc; reading defense is easier if you are wide—being wide also cleans up the post.

CUTTING ANGLES

WRONG **CORRECT**



3 On the Side

#1 Get ball in the middle;

#2 Make basket cut (take advantage of jumping to the ball defenders);

#3 Swing basketball and fill;

#4 Stay high and wide on cuts.

Back to the ball screening angle is the hardest to defend; come to a jump stop on screen after calling teammates name; grab shooting wrist.

"The three most important rules for a cutter are wait, wait, and wait."

—DM—

"Possums play dead at home, and they get killed on the road."

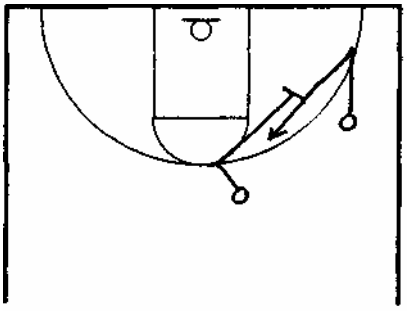
—DM—

Most illegal screens are caused by the cutter; stay wide when you walk; **CRITICAL—***WATCH THE DEFENSE, NOT THE BASKETBALL.*!!! Ball will come to the action; rub off—shoulder to shoulder—(grab elbow) use hand targets.

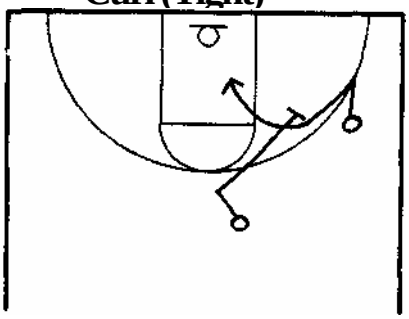
******The screener is the second cutter!!!***

MOTION'S FOUR BASIC CUTS

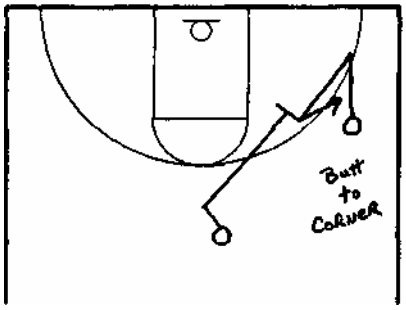
Pop UP (Straight)



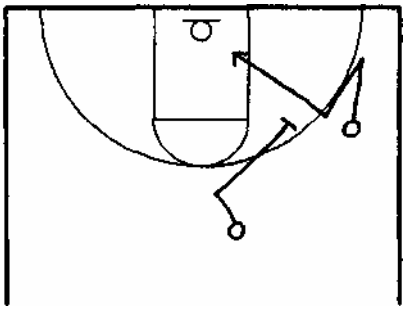
Curl (Tight)

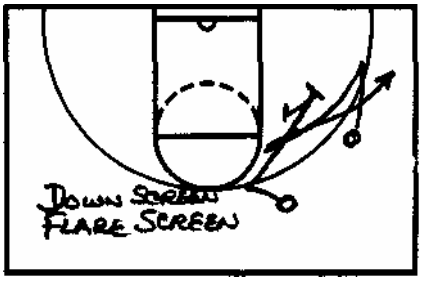


Fade Cut (Pop Out)



Back Cut





Teaching Point on Fade Cut: Butt should be to the corner on Fade Cut

RE-SCREEN (shown to the left) is extremely difficult to defend.

Get as much of the "circle" as you can on the down screen.

Basket cuts make everything look alike—makes the defense guard you.

AGAINST SWITCHING DEFENSE

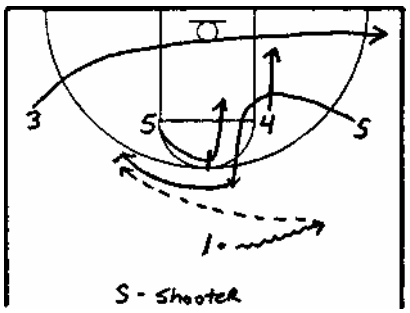
Back cuts are hard to defend for those who switch. Slip

screen vs. the switch (Indiana the best).

"OTAY SERIES"

"Only run special plays for special players; find plays that fit your players."

—DM—



Post on flair (switches) slips

MOTION ALIGNMENTS

1 Means 1-4 play;
2 Means 2 perimeter;
3 Means 3 perimeter;
4 Means 4 perimeter.

"1 Ernest" means Ernest is the single post.

All plays go into motion; no pressure in life like time.

******Run play for post player first—emphasize post first on every play. Use same alignments on different plays and it will make it difficult on opponent scouting you.***

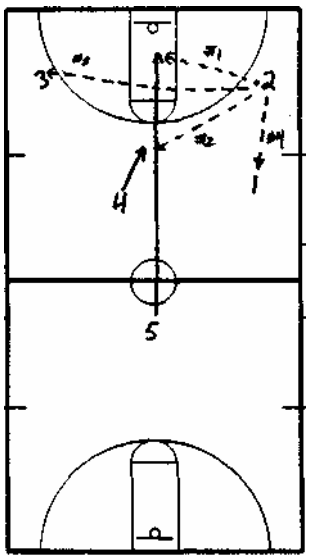
Need vocal and visual clue for plays.

Regarding Plays...

Best post on ballside block with best feeder on the same side. Get movement on the other side to occupy helpside.

CHAPTER 6

SECONDARY BREAK



It is very important for the 1st post down to FIND the defense and then make CONTACT.

OPTION #1 — Pitch ahead to wing. Look to post.

OPTION #2 — Hit trail. Look to post. OPTION #3 —

Skip pass to opposite wing. OPTION #4 — Pass pack

out to point guard.

(Pitching ahead will flatten out the defense. Run lanes hard and wide.)

SECONDARY BREAK PROGRESSION

2 ON 0 POINT POST—Outlet, push ball and then feed the post.

3 ON 0 BALLSIDE—With a point guard, a wing and a post player.

3 ON 0 DIAGONAL—(LMU)

4 ON 0—Two perimeter, two post.

5 ON O

Make little rules to fit your team.

Like the double staggered screen with big man setting the last screen to discourage switching.

"Caboose 'Em" — Trail the cutter. European

3 — Replace the penetrator.

"It's very important that you know where the help is coming from."

—DM—

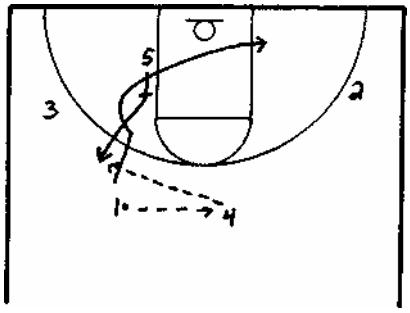
"You should have your best poster or a poster with a best feeder or a feeder away from the ball preparing for feeding action."

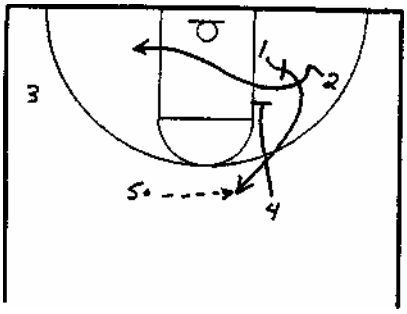
—DM—

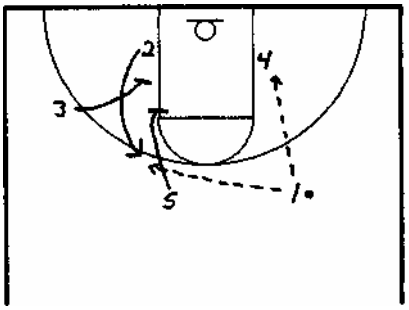
"Plays are for dead ball situations, 3/4 court defense. Switching makes it difficult on set plays."

—DM—

UCLA — Special Against The Switch







CHAPTER 7

MAN TO MAN DEFENSE

Defense is important to winning but you must understand the importance of building your "TEAM". We rank the areas of the game as:

#1 — Team
#2 — Rebounding
#3 — Defense
#4 — Offense

"Don't talk defense unless you are going to live it"

—DM—

We went 34-4 and were ranked #2 but kids didn't like each other. ***Winning is not enough!*** (Pick up Meyer's passout "How To Make A Team").

Defense is not fun so you have to make it extremely important to your kids. "If you want to play, you play defense. If you don't want to play, don't play defense."

On ball terminology "Control/Steer".

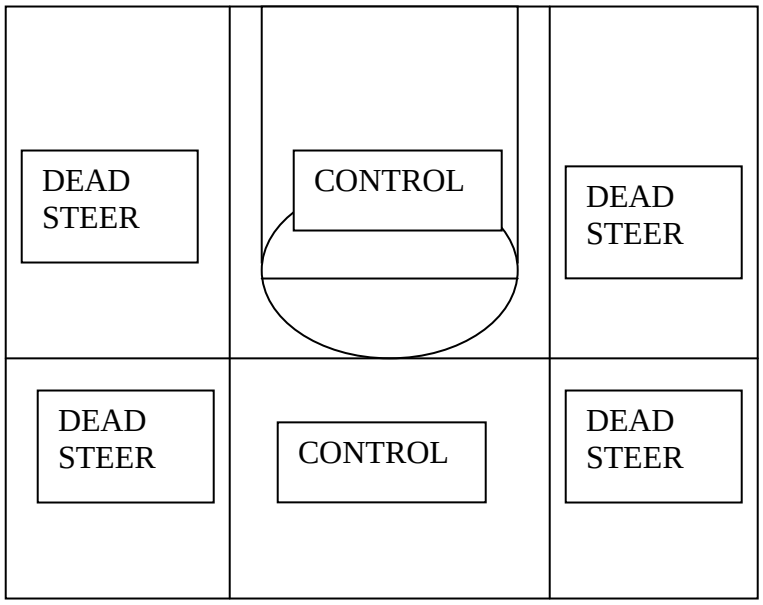
When the ball is below the top of the circle, it is a ***dead steer area*** and you play like your man has no dribble.

Middle of the floor is a ***complete control area*** and you want to stay between your man and the basket.

BALL DEFENSE— COURT DIVISION

"Quickness, more then anything else, should determine your amount of pressure on the basketball."

—DM—



"When the offense brings the ball above his head, treat it like a dead dribble and crawl in his uniform."

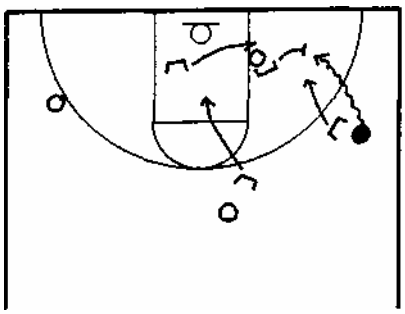
—DM—

OFF THE BALL DEFENSE

One pass away — you deny. Two passes away — you help.

Ball above the top of the circle we want a flat triangle and one step off of the passing lane.

COVER DOWN ROTATION



"Ball penetration will break a defense down as much as anything...!! just kills your defense."

—DM—

TRANSITION & COMMUNICATION

FULLBACK — drops back deep (designated);
HALFBACK — goes to 1/2 court, looks to stop outlet; **3 TAILBACKS—they** go to the offensive glass.

3 Step Transition — Turn to the inside, sprint 3 steps, look over inside shoulder and find the ball. (Incorporate into offensive shooting drills.

On the ball defense— "real ball pressure" = feet + hands; not "scarecrow pressure".

Staggered stance, heal to toe; never plant feet on defense. Use touch hand—we want to touch the ball. Get hand above ball. Lead foot is touch hand.

Use "Second Step Cut Off' (make two steps and then cut off); even Third Step Cut Off if necessary.

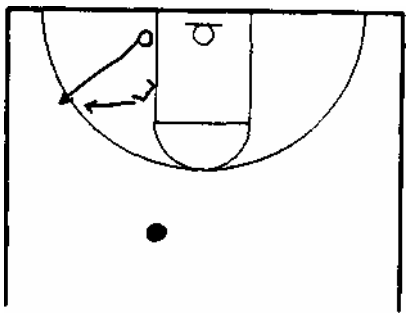
THE CLOSE OUT

Players do not know how to close out on the basketball and this allows dribble penetration which kills your defense. Close out principles are:

#1 Sprint half the distance—then breakdown;
#2 Close out short (bigger gap- 6-8 feet);
#3 Close out with your weight back;
#4 Hands up (take away shot), a.
Body—no shot b.
Position—no drive

"We want quick help to ensure early recovery... we want the help to come OUTSIDE of the lane as opposed to inside the lane."

—DM—

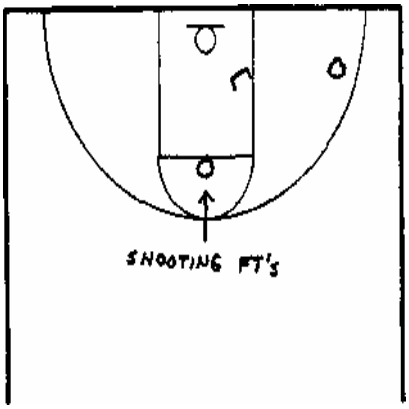


DENIAL

First, get your gap "up the line, on the line".
Second, your stance should be butt to ball, palm out, and head on shoulder. Third, footwork should have you moving parallel to baseline. (They teach opening to the basketball).

HELPSIDE DEFENSE

It is critical to our defense that you always see the basketball. We want quick help and early recovery. We want to try to get our help outside of the lane. Helpside rebounding is critical.



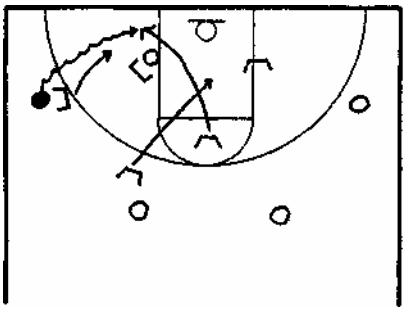
Helpside rebounding drills where we shoot free throws and work on helpside blocking out at the same time.

Ball conies off, help the distance; drive him to the baseline. You must work on rebounding in relationship to your defensive position.

Contest shot—put your biceps by your ear. Contest every shot.

DEFENDING THE 3-POINT SHOT

1. Emphasize no 3's to a 3 point shooter.
2. **Transition defender picks them up at half court.**
3. Screens for 3 pointer we chase around and force the curl cut.
4. Staggered double, last guy setting screen must give help on shooter.
5. Play him with hands above shoulders ALWAYS and make him put it down.
6. No gap on catch (dead steer).
7. Do not play the college 3-point line, play the NBA 3-point line.



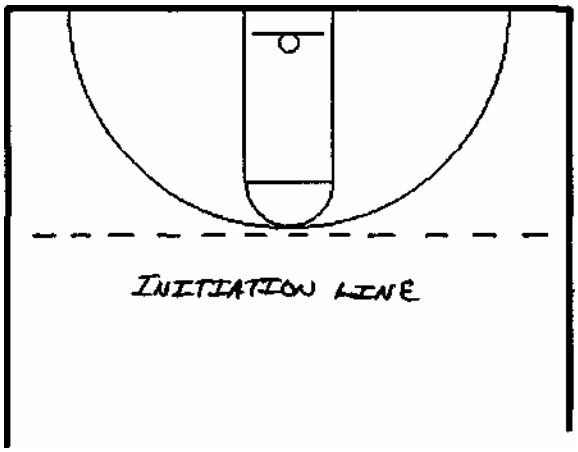
X MAN HELPSIDE CONCEPT-We will experiment with it this year. Keep post at home and give help on driver with help side defender (as shown in the diagram below). Point guard does not block out but goes to the opposite glass to help out.

CHAPTER 8

MATCH UP DEFENSE

Takes about 15 minutes to introduce it.

We have a new guard initiation line.



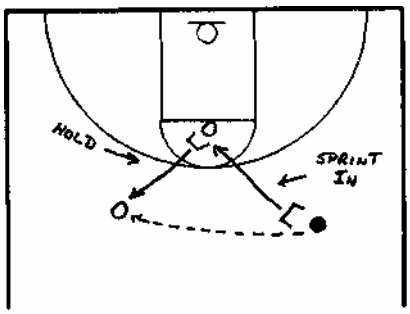
"It is important in our match-up that you guard a man and not an area."

—RALPH TURNER—

GUARDS

Their primary responsibility is to defend the ball and defend the high post using man to man stance and man to man principles.

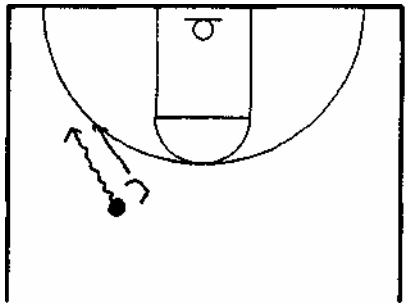
Guard to Guard Pass—you must communicate.



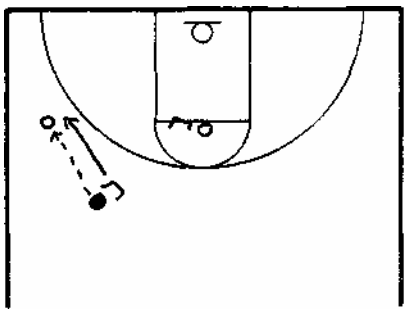
"*If* you get screened, it because you want to get screened... it's hard to screen a moving target."

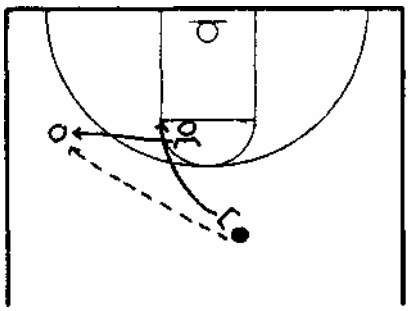
—RALPH TURNER—

On dribble, stay with the ball.



On guard to wing pass, closest man to ball takes it.

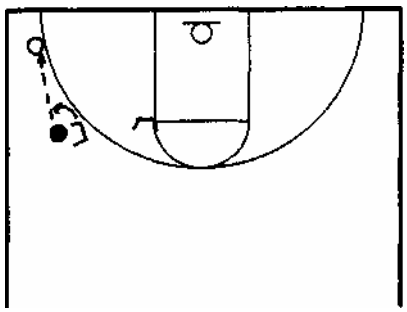




Wing to Corner Pass, deny pass back out to wing.

"A good match up has players that are always help conscious."

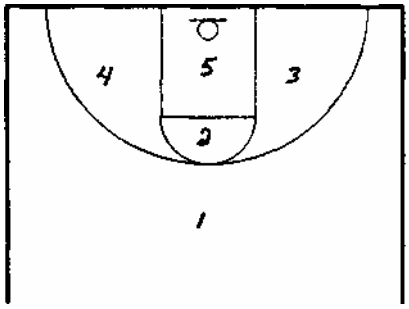
—RALPH TURNER—



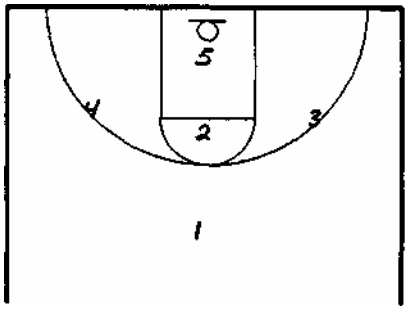
"Hoop position/widen out" and keep from being screened in. Get butts to baseline, turn & sprint; must communicate.

Fresno State alignment vs. Lipscomb alignment.

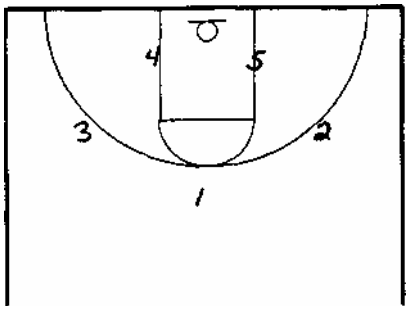
FRESNO



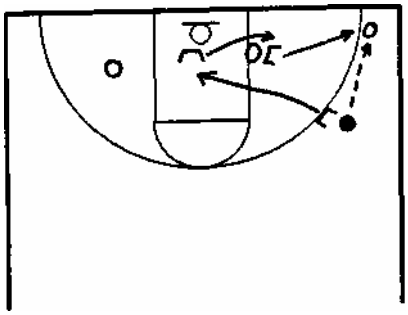
LIPSCOMB



Lipscomb utilized this alignment to defend 3-pointer. Also use 3-2 alignment where post stay home—good for helpside rebounding.



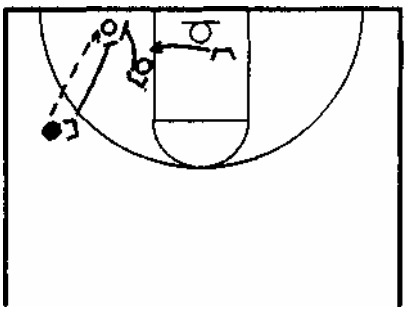
Only slide we use on wing to corner pass is "Up To Hoop".



"An important part of coaching is to eliminate excuses by players."

—DM-

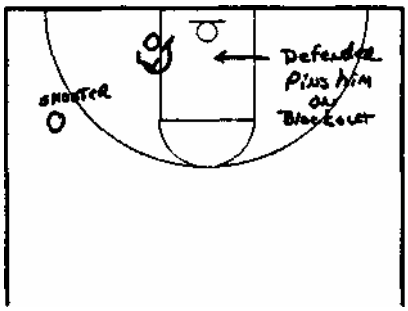
We also trap all passes to the short corner and all baseline penetration. Encourage baseline drive to get the trap—"open the gate".



"To rebound from a fronting position in the low post, we teach our defenders to pin him like an offense seal and push him to the baseline."

—DM—

Single best drill we use is "5 on 0 Wing-Corner-Out". We get 3 traps each side for a complete rotation.



"It is important to have as much consistency as possible between your man to man and your match up."

—DM—

To attack a match up, take the ball to the baseline and then drive if off and into the middle.

On pass inside to basket—trap;
One pass away—don't trap.

You must be consistent in what you do defensively. For example, on the post flash, Duke forces the cutter low. On post to post screen they get above the screen and switch low. Indiana forces the post flash cutter high, and on the post to post screen switches that high cut while still taking away the low cut.

It is important that your match-up and man to man be related to be successful—exact same movements.

Utilize the press with the match up.

Write Southern Nazarene women's coach for a copy of their 2-3 Match Up Trap.

CHAPTER 9

SELECTIVE TRAPPING

Numbering System:

1 — Man To Man Pressure
2 — Match Up
3 — Man To Man Zippers (out of control, chasing, push to baseline, trap)
4 — 2-3 Flat Zone w/Trap

"Habits are critical for players...they can't think— and play well."

—DM—

Possible trapping rules include:
"Only trap their best shooter"
"Only trap one side of the floor"
Always keep the ball out of the high post.

Also play 5 which is a Man to Man Pack (sagging). A great man to man defense must be able to defend the delay. L means Lanes.

Skip-Skip forces them to run twice.

We want to pick who we want to trap. There will be times when we have to trap so we need to make it a regular part of our game.

You must have nine players to run and press. Need versatile players for depth.

Most common, trap point guard to make him give it up.

"Don't let the QB get the snap" guarantees a good defense.

"Enough can't be said on the importance of getting the ball into the high post"

—DM—

DORK TRAPPING

Leave the dork — trap the good player. Make the dork beat you.

STAR TRAPPING

Trap the star and make him give it up.

TRAPPING—VISUAL CUES

One Fist Up-trap the first pass (take away dangerous pass to the middle);

Two Fists Up- force up sideline and turn back into the trap / run and jump middle

Side Fist- Trap 1st pass or dribble cross half court;

Two Side Fists- Trap sideline pass or dribble;

Cross Fist- Trap sideline.

No trapping in the middle of the floor unless it is a ball screen. Square 'em up before you trap.

"There is no need to switch on screens if you aren't going to deny."

—DM—

HALF COURT TRAPPING SITUATIONS:

Trap All Ball Screens—
a. stay with trap;
b. trap and recover;
c. trap and switch.

University of North Carolina—
a. talk it;
b. touch it;
c. switch it;
d. deny it.

Trap all hand-offs and all baseline penetration.

You must SPRINT out of traps.

Trap out of your match up (2 trappers, 2 interceptors and 1 safety).

Vs. 1-4, trap from backside wing; also can go to match up vs. the 1-4.

Vs. the Flex, IU will take away the low cut.

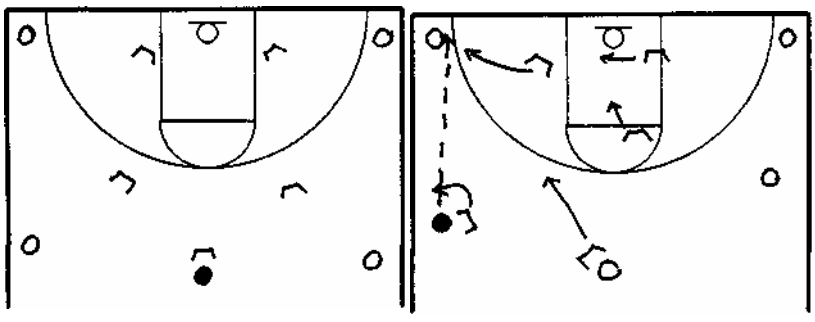
"You need to switch if you want to take away the swing pass."

—DM—

Lipscomb vs. Flex—when center gets to middle, guards get out, switch everything.

Write Bernie Balikian of Hillsdale College in Michigan for his booklet on switching man to man defense.

DELA Y GAME DEFENSE



"We like to have a special situation in the middle of practice...we want it live, just like in a game...just one."

—DM—

Use regular defensive rules when ball is on the side and pack it when the ball is up top. Don't let the point guard split you.

1st number of call is the actual defense and the 2nd number is the level of defense.

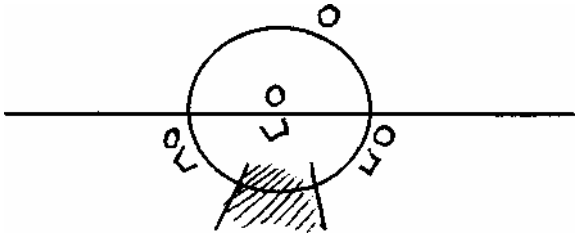
On ball screens, no rotation unless screener rolls.

50—Man on inbounder, all out denial "suicide". 40—Full court with centerfielder/denial. 30—Man on inbounder but first pass allowed. 20—Pick up above half court.

CHAPTER 10

SPECIAL SITUATIONS

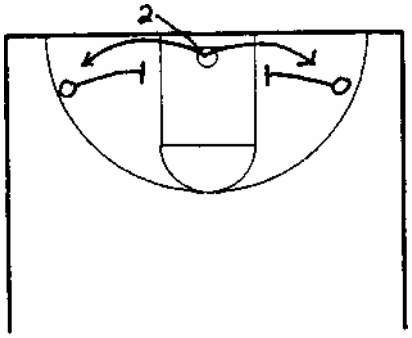
On the tip, create a sandwich and tip into the sandwich. Be aggressive off of the tip.



Defensively, guard their post man with a non-good offensive player and beat him up.

Late game we like to have a 3-point shooter to inbound the ball and look for a return pass.

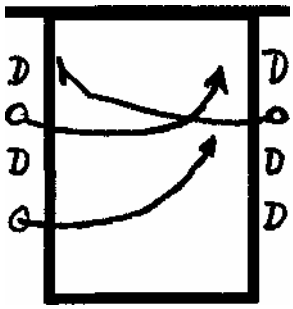
IU INBOUND UNDER



"Don't quit coaching when you're losing. Champions always look for ways to win."

—DM—

On offensive free throw we X every time. Run off of the screeners butt.



Your jump ball—made free throw—pull man in lane and get double violation. You as a coach decide.

Late Game Situations

50 seconds to go you want 2 for 1 when behind.
"Make 5 passes" for extra clock.
Comeback game—dork foul only.

Sub 'em (rotate) = foulers, shooters, defenders.

"Don't quit coaching when you're ahead and five subs are in. Develop young players."

—DM—

Giving a foul — USE THEM!! Terry Holland best ever at platooning. "Give yourself a chance."

You want to run the best program in the country and you should feel that way. You have got to know it and the kids have got to know it. Make the big time where you are.

FREE THROW SWISH GAME

+1 POINT---SWISH
0 POINTS---MAKE
-1 POINT---MISS

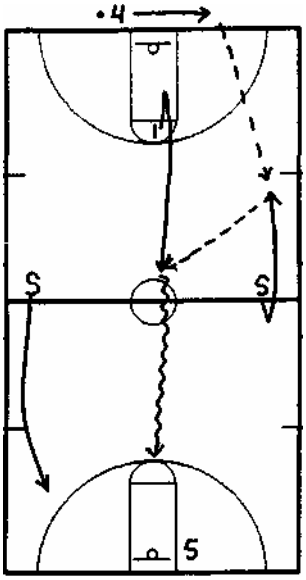
"The worst four letter word I know is S-O-F-T."

—DM-

"Are You Watching Adolph Rupp"
by Dan Doyle Stadia
Publishing
PO Box 1677
Kingston, RI02881-1677
(401) 792-5460

Late game defending the 3's—
—switch everything,
—match up (4 perimeter, 1 stays in middle),
—trap good players.

6 Second Play



S- SHOOTER

"Play off your great player...great teams have a go-to player and they play off of them."

—DM—

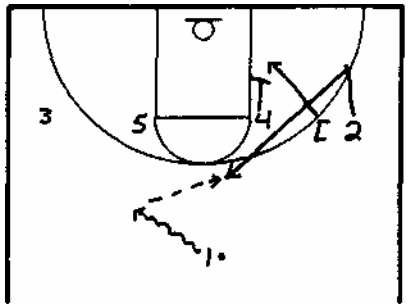
"Prepare To Win' /Bob Knight (show team).

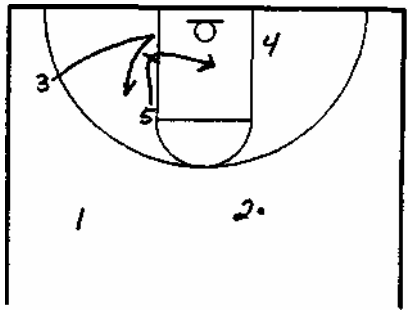
Taught point guard to shoot as runner instead of jumper on last shot.

On zone secondary, reverse ball once before cutting through.

1-4 Moorhead

Regular Entry





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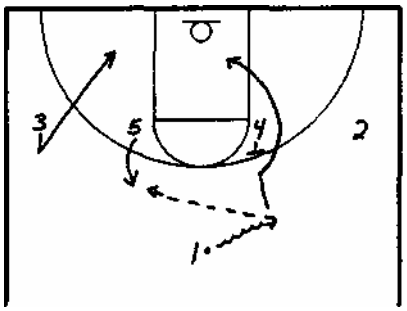
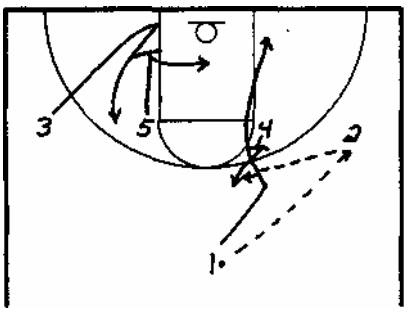


"Use your best players, not your worst… sounds simple but a lot of coaches get away from this."

—DM—

Wing Special



SHOOTING DRILLS

Perimeter Shooting—shoot and move to lines. Never go to rebound (defensive transition). Managers rebound.

4 TEACHING TIPS ON SHOOTING

1) KEEP IT STRAIGHT
2) GET IT UP (60 DEGREE ARC)
3) HOLD IT HIGH / 1 SECOND FOLLOW THROUGH
4) LAND 6 INCHES CLOSER (JERRY WEST)

"Put your two best players away from the ball and bring it back to them."

—DM—

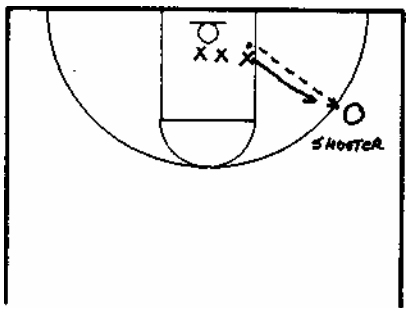
Meyer keeps note pad beside TV and writes down late game situations he sees on television games.

Shoot around — go over late game situations.

Send Meyer self-addressed, stamped envelope for his late game situations.

2 Balls, 3 Closers Out

Good drill—best 3 point shooting drill. Shoot from your spot. Passer passes ball out to shooter and then closes out while shooter shoots. Closer becomes new shooter and first shooter goes to end of close out line. Also use shot fake (with no foot fake—Ralph Miller). Two inch shot fake.



"If you have only learned from one person, you are in trouble."

—DM—

35 Shot Drill

Do with partner and alternate shots; all shots are guarded, lay ups must be clean, no foot fakes; do in five minutes. When you have finished, shoot free throws. Combines offensive shooting and closing out technique. Modify for post players.

—5 Lay ups;
—5 Jumpers inside the arc;
—5 shot fakes outside arc, finish at hoop jump stop;
—5 shot fakes outside arc, one dribble for jumper;
—5 3 pointers
—10 random, read the defense

Two On Two Rotation

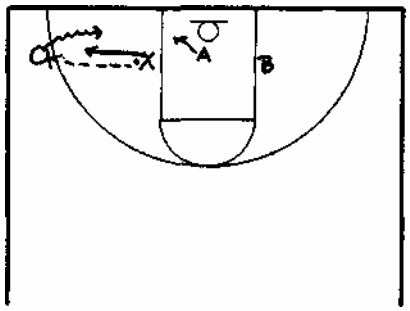
Drive on close out shooting drill; works on offensive technique, shooting, helpside and helpside blockout.

O receives pass and looks to drive on closeout. X closes out playing the drive. A is in helpside positioning to give help. B is offside rebounder.

On drive, A should be coming over to help and on any shot, A must recover and block out B.

"Be quick but don't hurry."

—John Wooden—



CHAPTER 11

Odds& Ends

Teach, learn, develop attitude—our only chance in life.

Financial notes for coaches:

—mileage (.28 cents on income tax)
—meals (record any under $25/receipts over $25)
—books/tapes (deductible)
—office supplies (deductible)
—coaching clothes, shoes, whistle (deductible)
—vacation (deductible w/clinic or job interview)
—get disability (20 year level term)
—incorporate for liability
—watch credit card trap
—build your home (nice home/cheap car)
—don't use insurance policy as investment
—Give children $10,000 they don't pay taxes
—Home equity loan
—IRA/matching funds
—50% of other guy's meal is deductible

"This is a direct correlation between defense and toughness. You can't have a tough team without defense."

—DM—

Meyer likes Charles Givens' books.

Still uses Franklin Planner (find differences in his and my Daytimer). Looking at Covey system; weekly roles & goals. *First Things First* by Covey, Merrill, and Merrill.

Lewis & Clark College in Idaho—Baseball coach has rodeo to raise money and toughen his players.

A key for good defensive play is to make the offense play at an uncomfortable pace. Every level of play has a breaking down point to pressure.

"Tighten up your game without getting tight"

—DM—

EDDIE FOGLER
SHOT RATING SYSTEM

4 POINTS FOR A LAY-UP
3 POINTS FOR A WIDE OPEN SHOT
2 POINTS FOR O.K. SHOT
1 POINT FOR A BAD SHOT
0 POINTS FOR A TURNOVER

"There is nothing more important then rebounding... don't just give it lip service."

—DM—

With several assistants I would have them concentrate on certain areas:

Assistant #1 — Transition
Assistant *#2* — Defensive and Offensive Boards

On defensive transition with 3 tailbacks, 1 halfback, and 1 fullback, you can make adjustments. (Example: when we play Arkansas, go 2 tailbacks, 1 halfback, and 2 fullbacks.)

University of Tennessee women live off of offside rebounding.

"Offense sells the tickets,
Defense wins the games
Rebounding wins championships."

Complacency—

> In warfare, more planes are lost coming back after a successful mission then during battle because they relax.

"You don't have to win championships to be a champion."

—DM—

You can instill passion in people with example: "Passion-Duty-Burden".

> “LIFE IS NOT WORTH LIVING IF YOU ARE NOT PASSIONATE, EXCITED AND COMMITTED ABOUT SOMETHING.”
>
> -DON MEYER-

"Do the next right thing right and you are as close to perfect as any person can be."

CHAPTER 12

PERIMETER/POST PROGRESSION

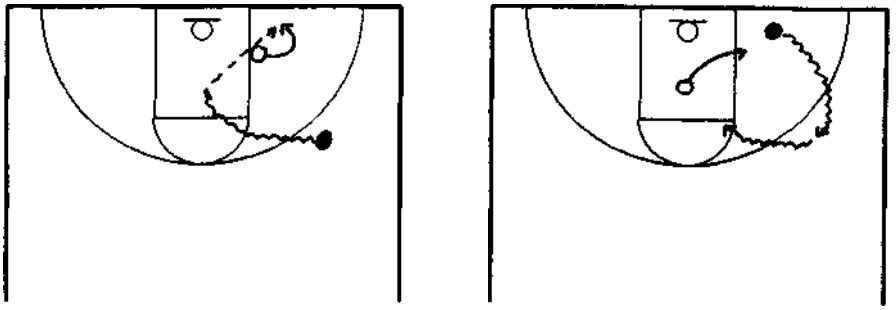
John Wooden—"Do passing drills that come from your offense."

Passing—offense, transition, press offense. "Use

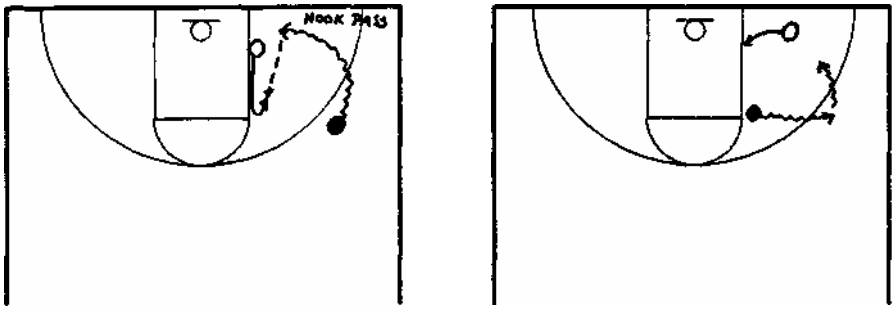
repetition with variety."

ONE PERIMETER/ONE POST

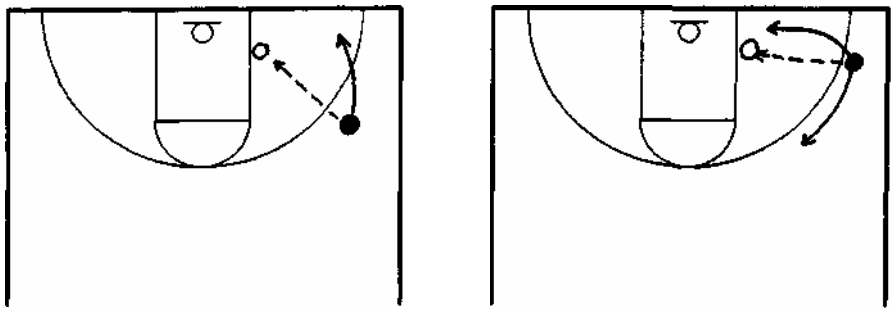
Dribble Middle & Step Out



Dribble Baseline & Cut

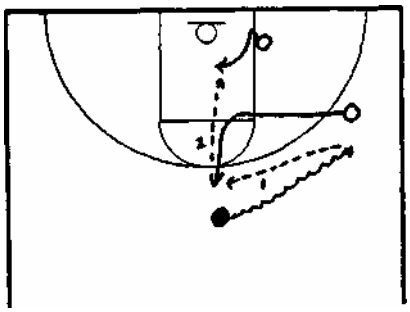


Hit Post/ Slide Low/ High/Cut



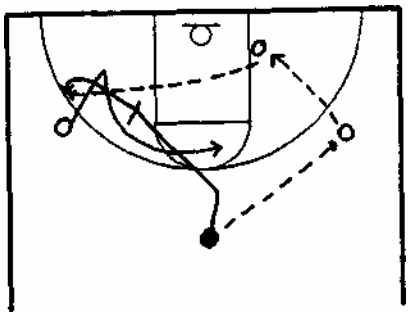
Two Perimeter/One Post

Loop & Feed From Top



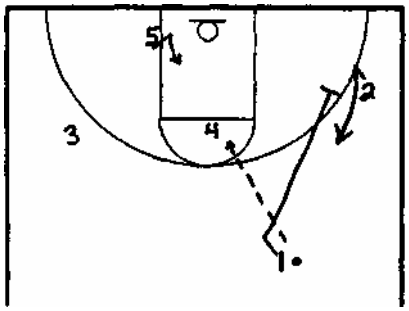
Three Perimeter/One Post

Fan Opposite; Drive Baseline & Baseline Drift Away



Five Plovers

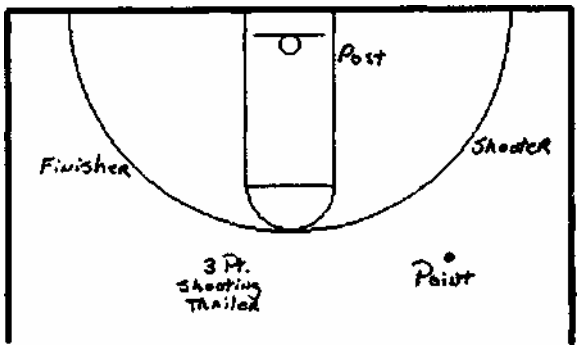
Motion—start by hitting the high post using restrictions, (also Zone and Delay).



PRESS OFFENSE

CHAPTER 13

Press offense keys—
—Inbounds quickly and
—Get shooter and postman down the court.



Must attack the basket in press offense.
Flatten out the press.
Run secondary out of the press offense (no set up time).
—Press offense to
—Secondary to
—Offense. Always catch facing. Have 3 available passes/1 deep diagonally and one man trailing the ball for reversal. Reversal man should catch ball and look opposite. Get athlete/ball handler in middle.

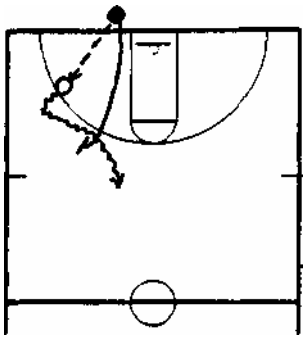
PITINO'S TWO LESSONS

#1—DON'T COACH MAD, AND…

#2—DON'T RUN PLAYS IN SPECIAL SITUATIONS.

Better to have a good player with the basketball in late game situations than to have plays.

Screen (Robert Parrish): early in the game, set a solid screen on your opponent's best player.



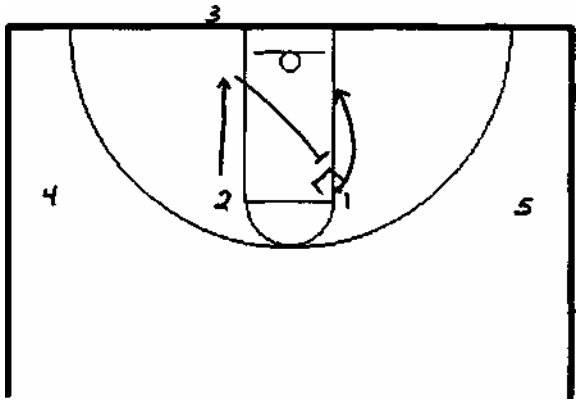
Have your #4 man bring it up if you have a small team.

"We don't face guard...the only time we don't see the ball is when we shoot it"

—DM—

Press Offense Alignments

#2 walks up for a short lob, if they front, he goes to screen. Set screen on low leg to force him over the top. If you are on defense, you want to get on bottom of screen for good switch.



North Carolina likes to have 3 available pass opportunities.

Lipscomb does not face guard on full court pressing defenses.

Go and watch a high school state tournament and treat is as a clinic.

"Remember, you

can run your

inbounds plays to

get the ball in."

—DM—

CHAPTER 14

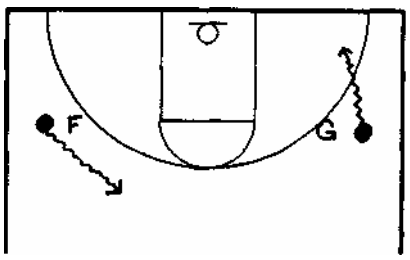
ZONE ATTACK

GREAT CATCH PHRASE FOR TEACHING PLAYERS HOW TO READ THE ZONE:

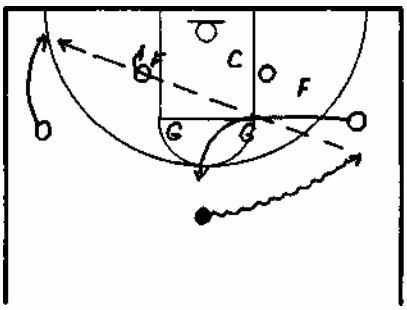
"Who is guarding me— where did he come from?"

Fast break the zone.

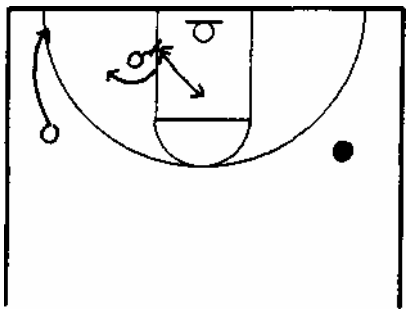
Distort the zone by taking players away from where they came from.



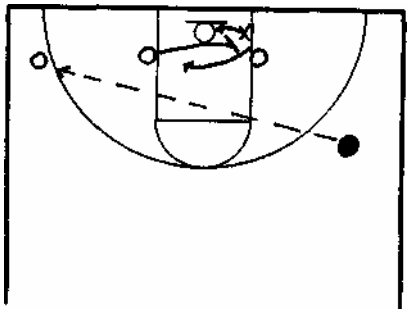
LOOP SKIP = 3 OUT



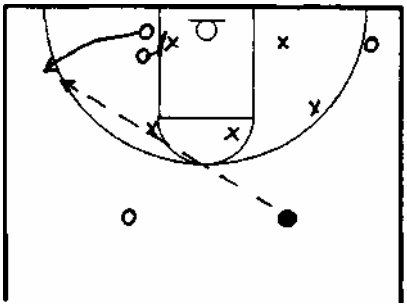
SCREEN HIM SO THAT DEFENSE MUST GO ABOVE.



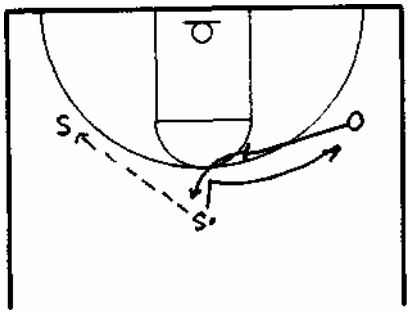
CENTER SCREEN-
ANGLE SCREEN BELOW
CUT UNDER

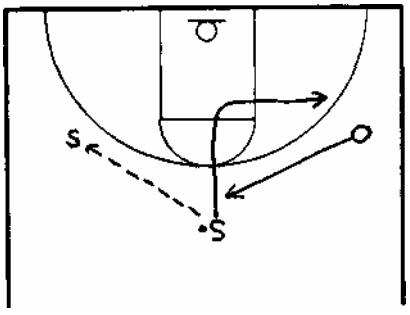


TWO OUT
DON'T NEED LOOP
VS. ODD FRONT



ALWAYS HAVE A PENETRATOR/FEEDER BETWEEN 2 SHOOTERS

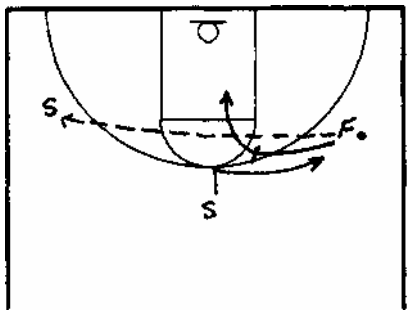




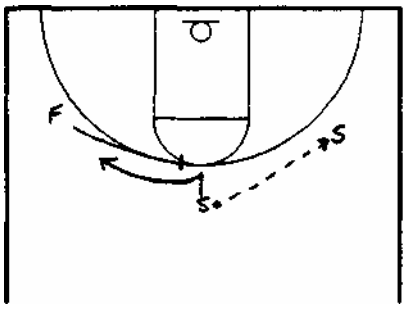
"By utilizing cuts, you make zone offense more like a motion offense."

—DM—

Tarkanian — Double Skip (same as Coach Brown's "One Deserves Another")
Flare and
Slip vs. The Zone



You don't want to make it a play. If you are not a shooter, get between two shooters by screening the top (as shown below).

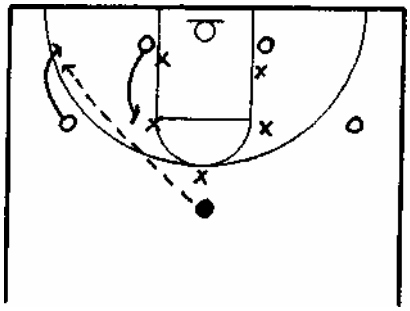


"Don't teach offense or defense— teach the game."

—DM—

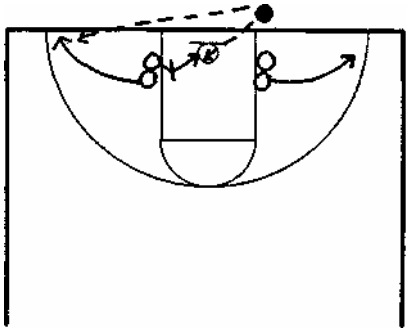
Penetration is good vs. the zone. Up screen the zone

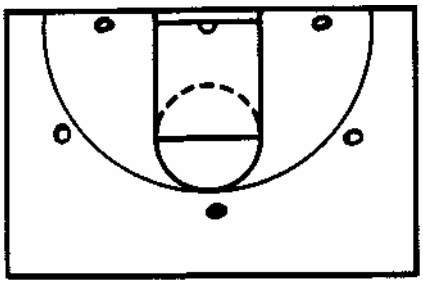
(shown below).



Inbounds Play Against The Zone

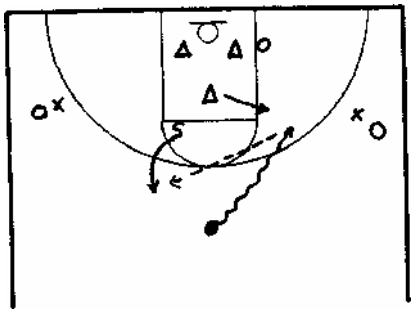
"Deep & Wide"





Short corner—better flash angle/screening angle and it also stretches the defense.

Vs. Triangle And Two (S is good shooter)

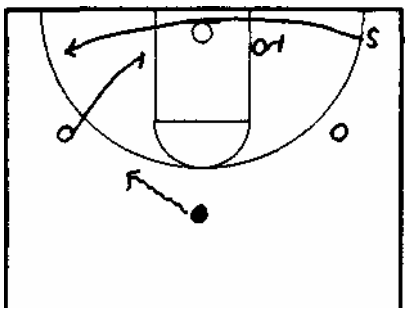


"Don't be afraid to experiment in practice."

—DM—

Why play zone? Take away the drive and sandwich the post. In attacking the zone, you need to know who is defending the post.

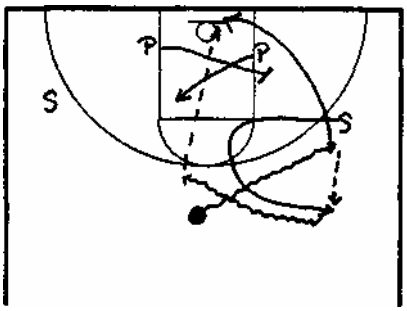
Vs. Box & 1 Put Great Shooter On Baseline And Use Screens



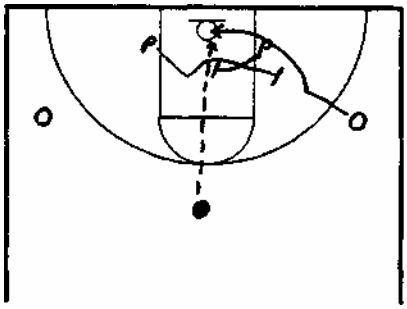
"When you shoot the 3's, try to shoot head on for a better shooting angle."

—DM—

"Syracuse"
Vs. The Zone



UNC X
Screening
Vs. Zone
(Good for
Henderson)



CONCEPTS

—Zone plays for when the clock runs down.
—Motion vs. some match ups.
—It you can't make open shots, it doesn't matter what you run.

"You don't shoot fast, you get ready to shoot fast,"

—DM—

PRINCIPLES ON SHOOTING

Off season drills for guards (work in pairs)
Work on shooting, closing out & passing.

10 in a row before moving to a new spot. —can't miss 2 in a row, 1 in a row and you still have a string.

* off down screen	*loop, skip
*zone/drive/replace	*penetrate/pitch

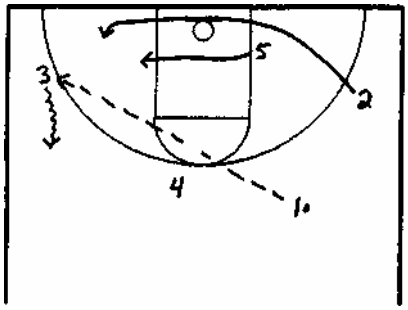
Duke shooting drills for post play...5 in a row—miss is OK if you get your putback before it hits the floor...then shoot free throws (one and one).

On flares, passer can dribble to middle to increase the passing angle.

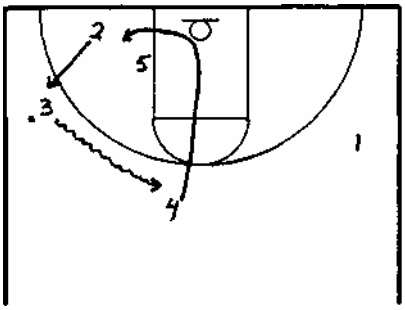
CHAPTER 15

SPECIAL PLAYS

ZONE SECONDARY



#3 should drive the ball off the baseline if a forward is defending him; is #2 can shoot the 3-pointer, set up for it—if not, attack short corner.



Clock cut—effective, especially if #4 is a shooter.

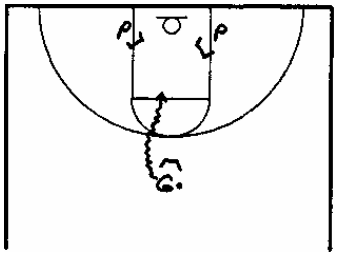
"Fake a pass to make a pass."

Pass fake when the forward starts to leave.

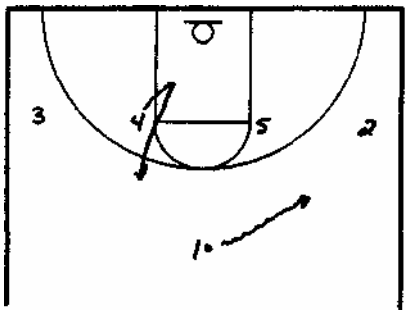
When you throw the basketball to the baseline, ***EVERY*** zone is a 2-3.

When you throw it down, cut through to opposite side to balance the floor.

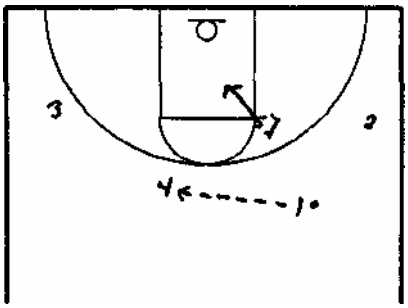
Point Guard-Penetration Drill—drive and deliver bounce pass to the post or take the shot.



"1-UP" Option #1
If they front—lob behind, slide down.

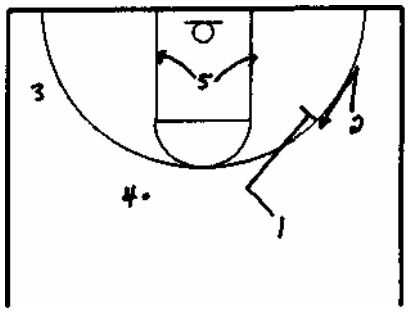


"1-UP" Option *#2*
Catch and Close on pass from #1 to #4 (high post seal)



"1-UP" Option *#3* On the pass from #1 to *#4—you* can either:

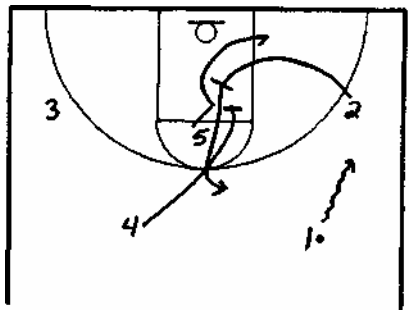
#1 Flare (shown)
#2 Down Screen
#3 Re Screen



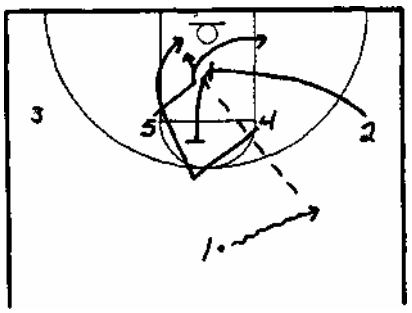
HIGH POST RULES:

— look down low for buddy;
— look opposite;
— look back from where the ball came.

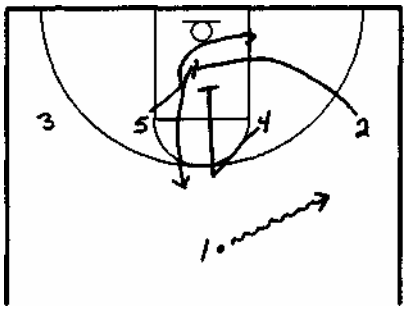
"DENVER"
Dead Ball Secondary



"UP DENVER SPECIAL"

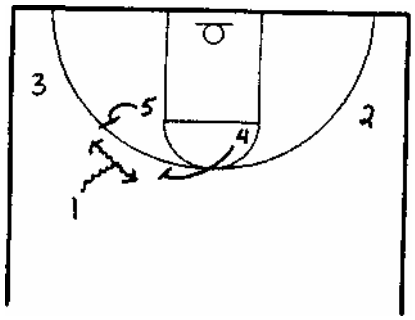


"1 DENVER"

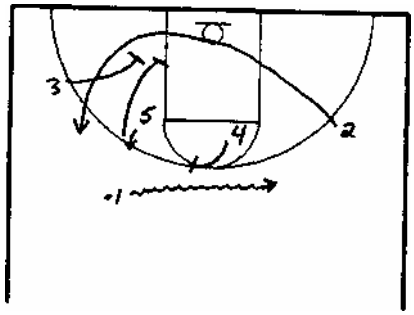


Lipscomb does not cross screen in the post because it clutters the post area up—want to keep post area clean.

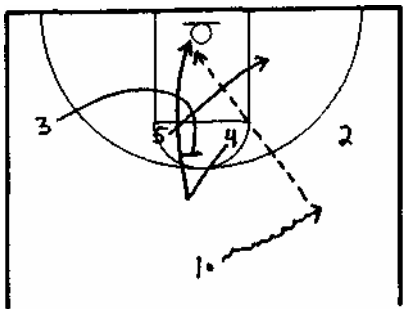
"HANG LOOSE"
Vs. trap or switch,
pitch it ahead.



"THUMBS UP"



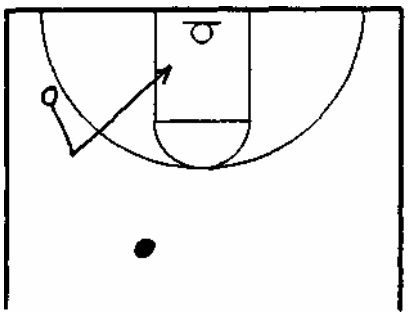
"UP SPECIAL"



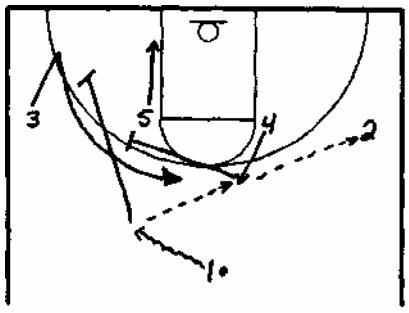
Special always means small player sets screen for big player.

On a ball screen if the screener is a shooter, he steps out; if he is a poster, he rolls.

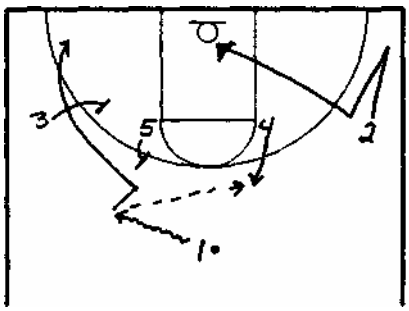
For a back cut to be effective, run at the ball and then push off.



Secondary Vs. Man Double Staggered—Meyer likes this play.



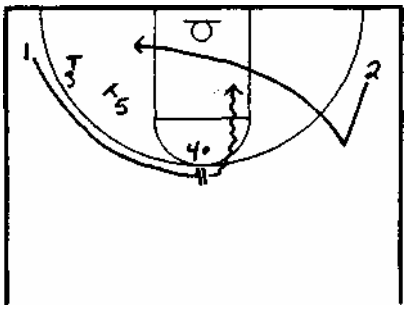
"CAROLINA BACKDOOR"
Pass fake from #4 to #2 important



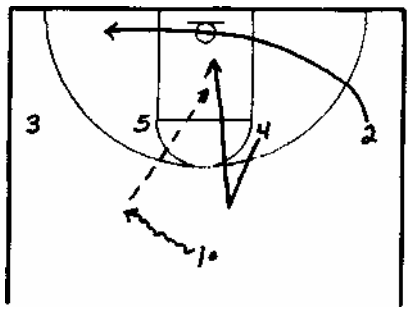
Important to keep shooter opposite the ball to stretch the defense.

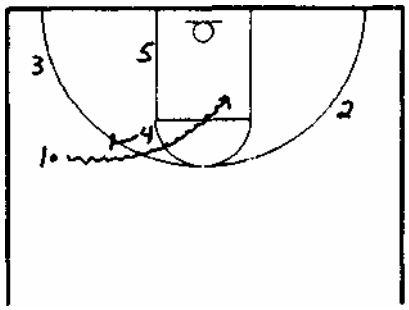
"Fist" means backdoor.

"HAND OFF"



BACKDOOR





Double Pump
Collegiate Business Conference
August 4-5, 2006
Universal City, CA
Year 4

Speaker: Magic Johnson
LA Lakers

- Loved the film room as a player. Credits watching film as a major part of his success. Jud Heathcoate introduced him to the concept and he became passionate about it.
- Jud was a perfectionist and made Magic practice all of his 'game-shots', i.e. floaters, spin moves in lane, etc.
- He helped Magic become a smarter basketball player and that was one of Magic's greatest strengths.
- He owes Jud everything. Special relationship between coach and player.
- In tournament play or the playoffs, you must take your game to an entire different level of play.
- He realized as a freshman at MSU in a loss, that the opponents' will to win was greater than theirs. This drove him to work harder in the summer. He would practice different things until he mastered them. Some days he would only pass the ball in the gym to managers.
- He loved the game. He was Always in the gym. Had his wife rebounding for him during college.
- His basketball knowledge allowed him to make the right plays at the right moments. He prepared himself for these moments.
- He is big on playing the game the right way. Fundamentals.
- Michael Jordan had 2-3 dunks a game. Can't get caught up on dunking. He had to work for the other 30+ points per game.
- Magic was always in better shape than anybody else. He could play all day long. He loved to play with the worst players to prove he could beat anybody.
- He made his teammates better and had a great will to win games.
- Bird/Jordan challenged him every summer to add something new to his game. If they wore putting up 1000 shots a day, he had to do more.
- He shot 3 balls with Cooper/Scott everyday to improve his 3 pt. shooting. He couldn't beat them, but it made him better and grew confidence. He took exception to defenses playing off of him because he couldn't shoot. Mastered 15-18 ft. jumper, then the 3.
- He stole moves from the greatest players.
- Used the summer to do things he wasn't comfortable with.
- One year Riley asked Magic to score more points next season. He asked if that was ok with Kareem, the most focused player he has ever seen. Kareem agreed. The answer was posting him up more.
- He spent all summer learning how to post up- spoke with some of the best players he knew to learn their secrets. He worked hard at it and thrived as a passer out of the post.
- Big Game James Worthy was always ready to play. All it took was a look from Magic and it was on. Byron needed boosts of confidence at times. He didn't need to say anything to Kareem.
- Magic learned the skyhook from Kareem. Loves the shot and marveled at how deadly Kareem was with it and why nobody uses it anymore. Kareem could go either way.
- Magic uses his basketball skills and leadership in the business world today. Hugely successful businessman. Owns 100 Starbucks, 32 Burger Kings, 6 movie theatres, and fitness centers. Involved in 900 million dollar condo project.
- Has made adjustments in business, spoke with great business leaders to learn business before he jumped in.
- He outworks everybody, took his ego out of everything.
- Makes his employees and teammates better. Hires the smartest people and lets them do their thing.

- Learned how to uplift his teammates. Took his teammates to the movies all of the time. Got to know his teammates on and off the court, to know what buttons to push on the court when he needed to.
- Kareem was quiet, he couldn't yell at Byron, he always got on AC Green, Rambis would hurt you as he only knew one speed.
- Good leaders know what buttons they can push in teammates.
- Worthy would always take his game to a different level in big games.
- Star players can't yell at a teammate, unless a teammate can yell at him when appropriate. Cooper would always get on Magic on defense when he got beat by his man.
- Best player must lead in practice- must be 1st in, last out.
- Pat Riley was the Master of Motivation. If Riley could yell at Magic, team knew coach could get on anybody. No favoritism. He made Magic lead his team.
- Magic did whatever it took to win in anything in life. He knew he had to motivate Byron in Boston Garden where he didn't play well.
- Game ritual- always wanted it quiet, by himself, ate at same time, slept at same time, and got to arena early before anybody else- PREPARATION WAS EVERYTHING.
- Turned off all phones on game day- no phone calls! Great idea. Would stay in trainer room until Riley was ready.
- If you don't dream it, you can't become it. Always dreamed of greatness.
- Dream Team success was due to TEAM DEFENSE!. That team took pride in defense.
- Wanted to show the world that they were the best ever.
- MJ wanted to guard the other team's best player. No doubt. Pippen wanted 2nd best player.
- They realized that they couldn't win just because they were the NBA! This has been a problem with recent teams.
- Goal was to be up by 30 by every half, or they were disappointed.
- Today's game needs more fundamentals/defense.
- Kobe needs to uplift his teammates, trust them to be the best player possible.
- Magic would swing the ball to teammates to get them involved early in the game. This spread the defense for later in the game. If his teammates were hitting, this opened the game up for Magic to destroy his defender 1 on 1.
- He made the game easier for everybody. It may have cost him shots early in the game, but it helped the team.
- Magic is a winner in all facets of life.
- Does your team's offense fit the talent?
- Listen to your players!
- When Kareem was injured in Game 6, Magic knew he had to take over and play center. He knew that the other team couldn't hold him in the post and he could match up defensively and they could keep the tempo very fast and win. He sat in Kareem's seat on the plane to tell teammates, never fear, Magic is here!
- Read up on Magic's business career- he is an amazing story and a true business success.

Speaker: George Karl
Denver Nuggets

- Pick n rolls are over 50% of NBA basketball.
- Phoenix Suns gave him a lot of trouble. Drove him crazy so he has adapted to their style and added it to his team.
- Too much dribbling in the American game.
- In practice, he has a 3 second rule- They must catch, shoot, pass, or attack in 3 seconds or it is a turnover. Forces guys to make quick decisions, catch in ready position.
- Play Hard, Play Smart, Play Together- Carolina Way
- Read- Carolina Way by Dean Smith for Leadership
- Build a team culture that you are better when you walk out than when you walked into the gym.
- Good shooters prepare feet before they catch.
- Play 1 on 1, 2 on 2, 3 on 3, to start practice.
- More guards than bigs are posting up in the NBA. Not many true low post threats in the NBA. Bigs aren't good passers in the post so double them.
- Phoenix was always in control of the Nuggets and this was very frustrating. They were bad defensively though.
- Most intimidating part of basketball- when you can't score on an opponent!
- New style of play: Every possession has an aggressive approach.
- ATTACK ATTACK ATTACK
- Open the middle of the floor up to create penetration opportunities.
- Must have a good shooting 4 man.
- Do not clutter middle of the floor.
- Always tried to switch men on Steve Nash. Keep him to the sideline, away from his left hand.
- Switch pick n roll defense every week.
- Best players must be your best practice players.
- Leadership is not talked about, it's about actions.
- Loves to front the post, it frustrates post players.
- When teams double Carmelo, forces him to move early in offense.
- Melo is great at early post ups.
- Not a lot of coaches believe that guards like Nash will shoot the 3 ball off of a screen and roll, so they will play soft & under.
- Stunt Rotations, in NBA, corner 3 ball is hit 41% of time, top of key 36%.
- Touch every player everyday- in stretching, meetings, etc.

Miracle on Ice Team

- Improved more in 6 months under Herb Brooks, than in their entire lives.
- Really studied the international game.
- "Play Your Game"
- Coach Herb Brooks was prepared for every possible situation in a game.
- "individually you can be good, collectively you can be CHAMPIONS!"
- We vs. Coach- always respected him, didn't care if you liked him.
- hardest practice of the year was after they beat the Soviets, before Gold medal game.
- Consistency as a coach, got team in position to win every game.

Speaker: Dave Odom
South Carolina
Zone Offense

- Championships are won in the last 5-7 minutes of the game.
- Must be able to play vs. set defenses in closing minutes vs. 1-3-1, 1-2-2
- Must have set plays vs. zones
- Talk about zone principles, not zone offense patterns

Zone Offensive Principles
1. Even-Odd Principle- attack with opposite # of men as top man of zone

2. Outside Inside Outside Principle
- go out when defense comes in, make defense like an accordian
- make defense spread out as far as possible, then pass inside.

3. Does zone hang out/relax or does it attack?
    - Is it aggressive with ball pressure or do they just cover their zone.

A hang out zone is not chasing you, must move it with dribble, not pass
Vs. an attack zone, must move it with pass- quicker, covers more ground.

Dribble Freeze vs. 1-3-1 zone- dribble at man's chest and make a play.

Dribble Throwback- Dribble influence defense out of position until they stop. Use dribble to your advantage.

High Low passing- No bounce passes from low to high, air passes only to posts diving down the middle of the lane.

- Likes 4 guys who can pass and shoot on the perimeter vs. zone.

- Screen vs. zones, just like vs. man to man

4. Inside X Principle
- Man at high post, 4/5 interchange block to block, shooters in corners. 4/5 must get inside position, if defense goes over the top, screen down for shooters.

Speaker: Tom Crean
Marquette University

1. Team and Player Development
2. Recruiting
3. Game Management & Game Marketing

Need to commit to player development. Developing skills is the most important thing a coach can do.

"Just Coach the Team"- sign on his office wall.

- You have to be more than a recruiter to be a Head Coach. If you can only recruit, you will get fired quickly.

Assistant Coaches- Must be known for something: recruiting, scheduling, offense, academics, marketing

1. Skill Fundamentals workout- isolate skills
2. Strategies/Schemes
3. Contingency plan on the floor

Who is the best in your conference- look at them and find a way to make your team better.
- Need two ball-handlers vs. press
- Your team must be skilled enough to compete vs. all types of teams

Study leadership/football coaches/Frank Beamer Va Teach special teams

Frank Beamer owns special teams and they are the best in the country.
How do you score in all different situations?
You must have a plan.

Head coaches should totally understand special teams- every out of bounds situation, FT's, after time outs.

Van Gundy- studied last 5 minutes of every game. Broke down film to help their own coaching.

Contingency plans- How obsessed, how detailed are you in every situation?

Cannot pick and choose ownership- will get you beat!
- can't pick what is passionate to them.
- Assign roles, but everybody must be involved
- Agendas = jealousy and disloyal coaches

Establish Trust
Establish Roles on your staff-

Avg. consumers' long-term view is 3 days. Must have contact with your players everyday, esp. when you are out of the office.

If you are gone, you must re-connect with staff and players- keep in touch.

Magic and Jud Heathcoate have a very special relationship

What do your players say about you?

Magic Johnson had an unreal work ethic. Worked on one new skill per day.

Players will buy into your system if they know you are making them better.

Less than 5% of players are NBA ready when they enter the NBA according to coach Brian James.

Focus on skill development for the entire team.

Reads all newspapers every single day- learn about opponents- what are they doing that you are not?

You must be on the floor with your players- Rick Pitino is, so should I, during individual workouts.

Anything that happens in an organization comes back to the leadership of the organization- late to class, in the café, always treat people the right way.

People on your staff must be committed to making the head coach better.

Is trust/loyalty there for the head coach.

Recruiting

New England Patriots-great strategies and great leadership
They don't bring Belichick players he cannot coach

Evaluation, Communication, Identification- Find people that fit what we like.

Could player x play for your head coach?
What fits the head coach?

What is your identity when a recruit visits with you? What image does your program convey?

Long-term plan vs. contingency plan.

Be able to identify what you like.

Study film of recruits- what do they need to be better?
Have outside people watch your team practice/workouts.

You must be demanding to get your players better- be accountable to each other.

1. Strength Coach
2. Trainer
3. Academic Advisor

- Can be more important than coaches at this time of the year. Have a meeting with them.

Need to involve them in meetings to spread your message. Must all be on the same page.

Home-Court Advantage

- Need to sell your program
- People told him they could not create a home-court atmosphere at Marquette when he took the job.
- Fear of failure- will it paralyze you or motivate you.
- Hire and recruit people who are motivated by fear of failure.
- They averaged 7200 fans when he arrived, now it is rolling.

How to connect fans with your team

Need team and fan connection.

NBA Ticket Commercials are the best ideas- Very creative- watch them for ideas.

Minor League baseball is great source of marketing ideas. They get their stadiums full of energy.

Marquette has grown their fan base by 79%.

Students drive the energy of their arenas. Nothing better than a full house of students.

Make it happen/make it a reality.

Work with marketing professors for ideas for game promotion.

If your marketing people won't do things, take the lead yourself.

He bought gold shirts, pom pons, towels etc for the students.

Must brand market your team. Started with 250 shirts, now in the thousands.

Went on the radio for 15 minutes a week to speak with students.
Must be serious about building a connection with students.

In Roy Williams 1st season at Kansas, 18 coaches at his clinic and 117 campers. Now look at it.

Do Not Wait For People to promote your program.
You need foot soldiers to put posters up on campus, pass out schedules.

Ask students what they think of the team and your players- are they accessible, are they acting right on campus, are they representing your program and promoting your brand image.

"It's all about the energy of your building that gets boosters on board."

It does not take a lot of money to create a great atmosphere at home games. Cheerleaders, band, music-Get it done.

Things to do as an assistant coach.

1. Develop players- Don't ever lose faith of players. Always be in high demand.
2. Bring the best out of your players.
3. The best recruiters are the best with your current players.
4. Call players when you are on the road recruiting.

Diener and Wade took ownership of their program.

It only takes one player to screw up your situation with a recruit. They need to back you on everything that you say.

-Ex. A recruit at another school told their recruit to go to Marquette because he didn't like his own coaches. One of their top recruits.

Assistant Coaches
1. Game Operations- Music, band, cheerleaders
-Must build a great game atmosphere. Can't lose at home.
2. Students- Oversee operations.
3. Scheduling- Moving at a rapid pace. Work with TV deals and negotiate. Games are going for $100,000 now.

Establish Roles

- Can't be about yourself.
- Team and coaches must promote each other in the media. Have your players sound like you in the media.
- No bulletin board material, get media training,
- Build a role, don't get away from it.
- D Wade avg 10.8 deflections as freshman, 12.2 as sophomore
- 9 games over 18 deflections
- 3 games over 22 deflections

Magic always practiced shots off the backboard to build his shooting touch.

Dwayne Wade shot chart- charted stretch of 15 shots where he could have used the backboard over 5 games. Shooting % went up when he learned to use backboard.

Incredible chip on his shoulder.
Always wants to prove people wrong
Under-recruited, was a 4 man in HS

Find something special about your game.
Don't move to a new role until you mastered the current one.

Be Indispensable to your Head Coach

Learn, Study, Support

Help others with their roles, upper classmen help the freshmen.
D Wade would play shooting games all the time with Novak and Diener.
He knew he needed Novak to play well to win games.
Deiner and Wade abused Novak in practice, they knew they needed a big to shoot it well.

Speaker: Karl Hobbs
George Washington

Assess what you can do that is different from others.
What can we do better than anybody in the league?

Teach pressure defense, find long, athletic, lean guys.

Average 22 wins per year, force 18 TO's a game, avg. 10 steals per game.

Be the best team at applying full court pressure.
Find ways to get easy baskets
Dictate tempo, play at a fast pace
Make teams make mistakes
Force teams to have to attack us

Play 55 1-2-2 defense
Hard, soft, whole possession

6 keys to a press:
Pressure on ball
Force on sideline, in alley- mug you and jump you
Contain ball
Rotation
Challenge every shot- no layups, challenge all jumpers
1 shot, then box out and rebound and run

Good defensive teams are teams that are very close! Cover for each other.
We are never concerned with what is behind us on ball-side because we know somebody has our back.

Rule- anytime you steal the ball, you must pass it. Keep the fast-break alive.

They recruit from a defensive standpoint. 2,3,4 man all look alike. Long, lean, athletic.

Only allow long passes in their press if they are high in the air. This allows enough time for guys to leave their man and sprint to the ball.

Really encourage deflections- CELEBRATE THEM
Gets team to play hard.
At some point, we are going to get you.
1st ½ goal- 10-2 run, 2nd ½ goal 10-2 run.

Were 20-0 when leading with 4 minutes left in the game.

55 Soft- Play it Safe
Takes opponent away from set plays, takes time to bring the ball up the court. 25 secs on shot clock.
Containment defense is +8pts with less than 4 minutes left.
Do not let them reverse ball in the half-court.

55 Whole Possession
Sprint out of traps, then trap again to be a good pressing team. This mentality alone helped to have a player drafted.

Offensively
Pass it quickly on a steal
Reverse ball quickly and attack

Offense is designed to wear you down.
Ball is only in our hands for 3 secs.

Deflections
Reading passes
Speed you up
No straight line passes

What am I the best at as an assistant coach?

Roland Houston-the best big man coach in the country

Identify 4 things your program is good at

1. Be the best defensive team in the league.
2. Top rebounding team in league.
3. Fast-break, easy basket team.
4. Share the game- Highest scoring team in league, 5 guys avg. double figures.

Speaker: John Calipari
Memphis

Love of learning
Love of helping others is what coaching is all about.

Do you love to coach?

Money and fame are fleeting.

Knowledge and character = the rock.

Memphis sets no screens.

Converted to a new style over 3 years.
Did less coaching and more winning, let team sub on rotation.

Players want to play up-tempo style.
Defenses can't hold Nash and Wade, why send them off screens.

Dean Smith and Bob Spears- great book Points per possession.

FT 1.4
3 1.2
shots in tight 1

Basketball is becoming a driving game.

Pass and get out of the way, back-door cuts.

3rd in country in FG % defense.

1,2,3,4 have to be able to play

Do what you do, be unselfish

Shoot, pass, cut, drive ball- if you can't do it, don't do it.

1st time in his career- more turnovers, than assists.

What have you done for another coach?
What have you done for our profession?

We are in this together- have people look after you in case you get fired.

Head Coach should get assistant coaches raises and head coaching jobs.
Be a PR machine for the guys on your staff.

Have fun, promote each other, hang out, enjoy the challenge, enjoy each other's company.

NABC- Assistant coaches need 2 tickets to the Final 4.
Legends of coaching should have priority seating, not behind our seats.

Speaker: Lawrence Frank
New Jersey Nets

There is no I, only We.

Be true to yourself.

Sign on the locker room, huge picture of Muhammad Ali “Greatness”

“I run on the road, before I dance under the lights.

Develop habits that will show during crucial spots.

Some players need a mental break, need to feel good about themselves. Head and heart are important to a player.

Accountability
Never be Stale

Keep It fresh in practice- beat the clock, dribble tag, etc.

Best players are the most unselfish, hardest workers.

Kidd, Carter, Jefferson

82 games, 116 practices- guys can’t do it every night.

Must be able to coach best players
J Kidd takes all of the pressure off of everybody else.

Pick N roll defense- Every single time, they do the same thing, you have to beat us.

Get best players in scoring position with little time on clock.

Vs. screen and roll defense, if they go under the screen, guard does not have to shoot the ball, go back and drive it where you came from and put pressure on the post player.

Mike Dunlop
Metro State

- It is very inexpensive to jam rebounders.
- Direct your rebounding on all shots
- Create an edge using overload drills
- Majerus always taught to have 3 defenders back after a missed shot to limit passes over the top.
- Sprint lanes and finish their runs.
- Run through their lanes.
- Measure people when things aren't going right.
- How much discouragement can your guys take?
- What does their face look like in adversity?
- Measure people under pressure.
- Learn a lot about your players.

Thou Shall Sprint
Match-up in your lanes on defense- point to man and visualize.

When in doubt, rotate!
Help and recover vs. rotate

Contest all shots- 17% decline in FG% with a hand-up in shooter's face.
Chart contested shots during and after every game.

Rebound- Must finish plays
Don't let your players pivot in 1st practices- have them chest up to keep man from getting the ball.
Keep pounding the drum with players- make sure they know how to rebound.

Pitino- Consistently transition out of offense.
Do not finish a drill without transition- at least until ½ court.

Possession- 70 possessions per game- 140 transitions per game.

Must hit end line at least 40 x during practice.

Do not look at the ball until you are at ½ court- keep it simple

As a coach, be clear about what you want.

Commitment= 10,000 close-outs with high hands.
Temple- John Chaney's teams did not turn the ball over. Very committed to close-outs.

Defensive Transition- Closest man to the rebounder, hounds the rebounder.
Will send big and non-rebounders back on defense.

Be flexible in practice- put a jersey on a player and tell him he has 4 fouls.

Practice plans- your entire practice should be situational play.

1 guy on each team with 4 fouls.

Don't believe in benching players just because they have 2 fouls early. "cookie cutter coaching"

Create confusion in drills.

Rotation is the key to success on d. Will tell defenders to face-guard and do not look at the ball. Follow his chest and give up no touches.

Great penetrators would rather pass then score, don't over-help- make them bring it to the rim.

Take options away for great scorers- penetration and pitch

NBA Finals- Dallas was hurting Miami with their zone.
Kept Miami off-balance.
Zone is great vs. UOOB sets.

Zone UOOB sets- how many coaches work against this? Not many.

Defense should be flexible.

Man to man is a form of zone. 1 guy will always guard 2 guys.

Rotation- how can you come back if down by 15 points if players do not know how to rotate?

Remind yourself- why are you coaching? Write it down. Call former coaches.

Surround yourself with older coaches when you need help. Create a network to help you- they will love the calls.

Run 2-2-1 on made baskets- Run/Jump/Trap on misses

Do not let teams reverse ball 3-4 sides.
Press delays the attack on your defense.

Teams overreact to presses.

Press can also regulate tempo.

Long-lasting relationships with assistant coaches are the most important thing to have.

Great Books-
Coach
My Losing Season
Season of Life
Philosophical thoughts of a Fighter Pilot.
Wages of Win- Malcolm Gladwell

Best assistant wear a jacket of humility- 24/7 in it for the right reasons.

Speaker: Terry Waldrop
Texas Wesleyan- NAIA National Champions

Best decision he made all year is not calling a timeout after a missed FT in championship game. Let his players make a play.

Recruiting-
Character is the most important thing to look at.
"Basketball doesn't build character, it reveals it"
Character kids want to be pushed.

Academic Commitment

Why do you want to play here?

Only gets 5.5 full rides, compared with 11 at other schools. His kids had to play 35 + minutes a night. Great recruiting sell.

Dependability

Back-door cuts/Princeton

- Recruited great shooters.
- Spacing and cutting
- 5 man was a converted 4 that could shoot
- played all 5 games in Nat'l tournament and had no dunks.
- Space and move, = high % shots
- Find weak link on opponent defense
- No dribble 3's allowed- only off catch- good shooters take good shots
- 6 am workouts
- Sprints- if you bend over, we do it again.
- Players thought they were in the best shape in the country

Studied the game the year before. Went to NAIA Championships and watched every single game courtside. Wanted to understand what it took to be successful.

Traits

- Teams that win in March- DEFEND!!!
- Contain, not pressure
- Stressful situations bring about change.
- Have to guard people, guard somebody!
- Teams that are losing shoot a lot of jumpers.
- Jumpers can be best friends of your defense because they start the break.
- Get to the glass and FT line.
- Have to attack!
- Men Only in March!
- In tournaments, rotations get shorter, starters play more minutes
- Use this to your advantage, make players think that they are in the best shape.
- The more you attack, the more fouls you receive. Other teams shoot jumpers. Teams that attack on opposite end tend to shoot jumpers.
- Have 2 or 3 sets out of time-outs to get a foul picked up.

- Composure- kids that have success early in a game.

- How you use time-outs- takes the jitters out of your team.

Teams that get bad calls- how do they react?
Coaches and players waste too much energy on reactions.
Deal with it and move on.

How does your team react to good calls and bad calls?

Play with emotion, don't be emotional!

What's Important Now

Your players will mirror the reactions of their head coach.

Communicate with your players at half-time. 2-3 adjustments only. They won't remember more than this.
Make sure everybody in room understands these adjustments.

Condition your players to adjust to bad calls, adjust to officials.

Get players to buy into your system. They had to win 5 games in 6 days!

Speaker: Jeremy Cox
Arkansas Fort Smith

Must build a culture in juco ball.

Must develop ownership immediately.

Core Values
- Play harder
- Work harder
- Everybody around your program must be possessed by basketball- managers, trainers, coaches, etc.
- Be unselfish/share- on campus and in the community
- Can't have jerks on campus- make your program look bad.
- You are 1 of 12, you are not special.

Read the book, "GOOD TO GREAT"

Constantly evaluate what do we want to change about our program- everyday

Put the right people on your bus, get the wrong people off of the bus.

Likes guys that are warriors, hungry, and innocent

Take away other coach's practice time by being disruptive- traps, press, run, etc. – make them prepare for you.

Culture of discipline- in their daily thoughts and actions.

Create a great practice atmosphere.

Pick-up games- play them to 3 or 1. Make it meaningful. Do not reward losers with 20 minute break.

Put ownership on winning.
If you lose, you run, then run more each add'l week

Offensive rebound + score with no dribble or pass- 2 points
No out of bounds

Chart wins- individual records

Accountability

2 most demanding coaches were in the NBA Finals

There is a lot of drama in JUCO ball.

Always talk about CHAMPIONSHIPS
Self-confidence in yourself- believe in it.

Can't change your personality- be yourself.

Be optimistic

Celebrate Tradition and Success- You have a responsibility to future and past players

You have a responsibility and you will be held accountable.

The past will hold you accountable.

Celebrate traditions of the past.

All about culture

Jerry Sloan- always crosses wings in fastbreak.

Adam Keefe led league in dunks? Why? Ran the floor hard all of the time.

Collegiate Business Conference
August 3, 2007

Bill Russell and Bill Walton
"Life Lessons from NBA Hall of Famers"

- "Practice personal integrity so it's a movement, not a cause." – Bill Russell

- If you make $3 a day at work, give them $4 worth of work per day. This gives you job security and allows you to always look a man in the eye and know that you are valuable.

- To be successful, you can't just be orthodox.

- Russell blocked his 1st 7 shots in his 1st college game and his coach told him to stop leaving his feet on defense. He and his coach did not see eye to eye.

- Never recruit a player or a coach who you do not want to invite to have dinner with your own family- must have integrity.

- When you get confused, listen to the music play! –Bill Walton

- "We used to play for silver, now we play for life.

- Walton's parents were the most unathletic people on earth. Never recruit a player based solely on genetics.

- Wooden gave Walton a "chance" to play for UCLA. He promised opportunity to develop human qualities, excel academically- but no other promises after every other college coach in the country promised the world.

- Wooden recruited him differently than any other college coach and his parents loved it.

- The ultimate level of your success depends upon your teammates' ability to excel as well. Must sell recruits on abilities of their future teammates.

- Do not depend on others' judgements to value your own success.

- For Russell, it was ALL ABOUT THE CHAMPIONSHIPS- nobody could argue with that when discussing best centers of all time.

- 1967 76ers were the best team of all-time.

- Frank Ramsey- 1st 6th man concept for Celtics. Russell told him to just keep his man off my back and I will take care of all of the rebounding.

- Russell scouted his teammates first every season. Thought it was very important to understand all of his teammates' strengths and weaknesses. This way, he knew how to help his teammates when they needed it.

- Do whatever you can to make coaching an honorable profession. It's not about "what can you get away with".

- He told guards that the #'s on the front of opponent's jerseys were smaller than the one's on the back- see the smaller #'s and you are doing your job.

- Red Auerbach was a great listener. He allowed his team to become part owners in team's success because he wanted feedback.

- Wooden rarely talked about basketball, rather he talked about life.

- To Wooden, it was about skill, timing, and position, not about size and strength. Must out-think people like Steve Nash.

- "It's the things you learn after you know it all that matters in life.

- Russell- If he was late for practice, the rule was nobody would talk with him and he would be fined. Eventually, he did not practice as he played 46 minutes a night.

- Red always gave his players respect.

- The Celtics are friends for life, friends til death. There was never a clique of friends on the Celtics- they hung out together and did things with entire team.

- "It's not how or what you teach, it's the teacher himself."

- When Russell coached the Sonics, he sent in a tough guy to stop Walton in season opener- hit him right in the face, Sonics came back from down 20 to win game.

- At USF, got into 7 fights during his freshman year. He only had 1 scholarship offer! Times were different, he came from incredible high school with Jackie Robinson.

- His agenda was get a great education and find out how good a player he could become.

- He really worked hard at USF- Be content with your achievements.

- When you are evaluating players, ask yourself this question "CAN HE PLAY?"

- Russell was 10-0 in career game 7 playoff games- amazing! He did not get nervous because he know that "he did not have to play against Bill Russell and the Boston Celtics."

- Magic was one of the toughest guys to guard because he was unpredictable and always moving. You could never find him.

- Avoid predictability in the playoffs and never dwell on what we did wrong- keep it positive-what did we do well- if you want to win.

- Preparation must remain positive.

- He played with his mind, his heart, and he had fun.

- In Wooden's house, shrines to Abe Lincoln and Mother Theresa. "A game not played for others is not a game:."

- "Magic was such a great player that he made Kurt Rambis a good player." Your best players must make other players better.

- How would Coach Wooden deal with ego's in today's game? He would select the right players- Nash Robinson Hill Duncan Spurs, etc.

- Biggest differences between Russell and Magic, possibly the 2 best players ever:

- Magic always had the ball, Russell never had the ball, but they both were legendary players for what they did.

Magic Johnson
"How to Succeed in Life"

-Bill Russell is the greatest player ever to play in the NBA- no question. 11 rings!
- Recruit guys who will fit into your system.
- When he played for Pat Riley and the Lakers- the first hour of every practice was just running, often did not even touch a ball.
- If a team wants to run, they must have the mindset that they will run all night long and win.
- To the Lakers, 1st and 2nd quarters didn't matter, 3rd Quarter they turned it on as opponents got tired, 4th quarter they finished the job.
- All the Lakers cared about is taking away the opponents' best 2 plays.
- Rather, they really cared about what they did best in their own system.
- 5 Up- Kareem's sky hook- nobody could stop it, would keep going to it.
- Figure out what you do well, keep practicing it, then you will do this better than anybody else.
- The only thing Magic wanted to do is WIN, he only respected winners.
- Coach Jud adjusted his system to Magic- allowed him to initiate the offense.
- Magic wanted to win at business after retirement- has built a huge empire.
- He is the same pg in business as he was for the Lakers- different terminology.
- Owns 112 Starbucks, most in the world. Had to adjust business plan to the inner city.
- Owns 12 fitness clubs, 32 Burger Kings, and #1 TGIF's on West Coast
- Started 2 funds, over 900 million in funds- big-time investors.
- Know which kids on your team you can kick or hug.
- Magic and Russell both had coaches who would jump them in front of the team to send a message to their teams. Both told them ahead of time to prepare them.

- Your players have to be more than just basketball players.
- Must develop winning attitudes. Must be as unselfish as best player on the team.
- Winning becomes contagious, everybody must buy in.
- If 10 guys get 15% better, that is a 150% improvement in your team.
- Your best players must be passionate about winning.
- Russell did not credit for all of the fast breaks that he started to Cousy, shots that he altered. They did not even keep stats for blocked shots when he started in league.
- Magic was the 1st to practice, last to leave everyday. He was driven to be in the best shape of anybody on his team.
- Every drill, Magic was first in line. For years, every 3 man weave drill was Magic, Byron, Cooper.
- 1 winner can make it contagious for entire team.
- Practicing personal integrity- Recognize right and wrong.
- "Opposite of love is not hate, it is indifference."
- Ask your best player- what must you do in next game to make sure we win.
- Russell's only concern against Chamberlain was to stop him enough to give teammates chance to win.

- Magic lived in the gym 24/7. His girlfriend would rebound for him late at night. He had his own key to the gym.

- Loved to watch film, film don't lie. To be great, you need to watch film, esp. when you thought you played well to see where you can be better.

- Magic only hung out with his teammates. He did things to make sure the team did things together.

- Today's game, coaches need to know who is in their gym, who's hanging out around your players and why.

- Everybody in your program needs to be on the same page from the head coach to the managers.

- Great players will have great egos- this drove him in business world as well.
- Took great business leaders to lunch to ask questions, to better understand business.
- CEO's needed to see Magic, but he surrounded himself with business-minded people who were better than he was.
- Takes same amount of energy and work to be great in basketball and business.
- Perfectionist/Discipline- Outwork & Out-think competition.
- Magic couldn't jump very high, but he "could sure play basketball!"
- Bill Russell is the most intelligent person he has ever met. Carry yourself as a winner and as a smart guy!
- In today's game, doesn't see enough guys who love it, who love to compete.
- Guys don't play enough pick up ball- that's all they used to do at MSU.
- Was at an event with Larry Bird 2 years ago where Larry hit 30 shots in a row- he loves it.
- In recruiting, sometimes less talented guys who love to be in the gym will get you Championships.
- AAU guys have been a bad influence in a lot of cases, it's taken away from the game and made coaches' lives more difficult.
- Magic was a summer work-out freak. Ran in the morning, shot tons of shots, played pick-up at night to perfect the things he worked on all day.
- Jud always worked Magic out any time he came home for the summer to MSU.
- Riley asked Magic to take 20-25 shots a game as Kareem got older, had to add a post-game so he worked with Kareem to learn the sky hook.
- Magic was recruited by Notre Dame, Carolina, Michigan, Maryland, and MSU.
- Chose MSU as he saw the progress in the program, the close games, and he knew other freshmen going there. Wanted a challenge and he wanted to get out and run in their system.
- Show recruits how "E Musselman Teams _____" fits their games.
- Earn shots- If you want to take a shot in the game, you must practice it- his leaping leaner.
- Jud was perfectionist—always talked with Magic and became more than a coach to him.
- Staying in college extra time was the best thing for Magic to get stronger, become a better shooter.
- Laughed at comparisons with Chicago Bulls.
- Great idea- in practice record audio of your guys talking- see what you here. Good indicator of how good a defensive team you are is how much you talk. Lakers always talked with each other.
- Learn from losing- Find out why? Make sure it never happens again.
- Listen to young people more, do not turn them away and you will learn.

- Final Thought of Day: Bill Russell won 11 NBA Titles- that is 11 x having champagne poured over his head in the locker room!

- Have to add Jordan & Magic together to get 11 titles (6/5)

Bob Huggins
"West Virginia Defense"

- Always asks himself in tough game situations, "What would my dad have done?" His dad was a long-time coach.
- Greatest 4 minutes of college basketball individually was Kenyon Martin vs. DePaul- down big with 4 minutes to go, he went on a terror- unstoppable. He told team Kenyon must touch the ball every possession before any shot or you would never play for Cincy again.
- Defense- Box Philosophy- want to divide the court in half and keep the ball in the box- love when ball is passed to the corner. Shorten the box whenever possible.
- Look at what you do & why you do it? Because you've always done it or because that's how you were taught?
- Rule: Never let your man throw a 2 hand chest pass or you won't play.
- Easiest way to score is on a direct pass- take away all direct passes.
- How often does a guy shoot a 3 off a curl, fade, etc. Most are step-in 3's on direct passes.
- Study passes that hurt your team- direct passes.
- Good idea: Do shooting drills with indirect passes- throw above their head, at feet, etc. and see how differently your guys will shoot it.
- Direct passes hurt you the most.

- In-Line Help & Recover Philosophy- Anybody who catches the ball must step out of line because there is a guy in the passing lane.

- Rule: they can throw over, under, or around us- but can't throw it through us. If they throw indirect passes- we will have time to recover.

- Stay in-line, keep your man in the box, Keep ball out of the shoot in the middle of floor.

- PG drills- force ball to the wing out of the shoot.

- Get your people where they are supposed to be.

- Want guys catching the ball going away from the rim, keep them on sideline in protective mode. Make them catch the ball with back to the basket.

- At Cincy, lost to Michigan in Final 4 because weak-side help couldn't box out Webber, etc. Changed philosophy to have opp. Wing as rotate man instead of big.

- Team Motto: "GET TO THE BALL"

- They run a lot of 5 vs. 4 drills to force rotations either with open post or with open PG- if you want your guys to talk, take one defender off the floor and it will force talk.

- Coaching is the most admirable profession there is. Teach guys how to communicate, share, care, be responsible. Be proud of it.

Billy Gillespie
"Kentucky Basketball & Thoughts on Success"

- Call the parents when a guy screws up. This will help ease the situation.
- He has always been afraid to under-perform- why he works so hard.
- Teach players how to talk! Must do this to play no matter how great they are.
- Acie Law refused to talk early in career, he didn't want to affect the way his teammates played.
- Eventually, became a great talker in locker room, on defense, and offense.
- Force best players to talk, only way to make your team great.

- Transition Defense- Be passionate about not giving up buckets in transition.

- Can't change philosophy with your guards every game about rebounding or getting back. If your guards are good on the boards, let them go get ball.

- Practice game situations everyday. All games will usually come down to 3-5 points.

- Put players through tough situations on a daily basis.

- Great idea: Situation worksheet- Keep folder of all types of situations. He has over 200 of them that his team has faced- corresponding play for each situation.

- Study your stats closely- they were giving up too many 3's, changed their wing defense by 1 step and it made a huge difference.

- Schedule like you want to win- tournaments, less rest, Sat-Mon games.

- Be specific, not general when you score.

- They really break down tape- how does Jarrious Jackson get all his shots- how does he score- he may like to fade cut, but he only scored 5x all year on fades.

- Find 1 basket advantages. Use tape to your advantage.

- New idea: Special Teams with bench players- for UOOB plays, FT box outs, etc. Designates certain guys for key situations to keep them sharp and involve more guys.

- Have a start time and end-time for meetings! Set objectives for preparation.

- Put a NCAA Tournament bracket in locker room to create excitement.

- Study your season stats- How many players are you playing with # of good players that you have.

- Recruiting- Must recruit spirit- helps when they are very talented too!

- Force assistant coaches to spend time with their families. You preach family with your team, why must you and assistants neglect your own family. Coach needs to make sure wives are happy- give them a chance at home and they will be much more productive. There is nothing that can't get done at home for recruiting.

- Schedule time off to stay sharp. Take vacation, make staff take vacations.

- Be available to everybody on campus- say kind words to anybody you meet.

- Perception becomes a reality with your teams- Defensive-minded coaches get labeled, what people don't know is that Texas A&M was one of the most high-powered offenses in the country.

- Never watched a tape that didn't help. Always find something to help his team.

- Defensive rebounding + Good Shots= wins!

- 1 guy can make a difference on defense- 1 guy can shut down an entire side of the floor! Eric Coley at Tulsa never let opponent catch any ball on the wing- disrupted timing, started Offense higher, above FT-line, helps your post D inside too.

Kerry Keating- Santa Clara
"Recruiting Technology- Scoutware"

- Technology is changing the face of recruiting- coaches must jump on board.
- 75% of kids we signed the last 3 years at UCLA were recruited primarily with email.
- Set parameters with recruits, tell them how you will use email to recruit them, not with hand-written notes.
- Kevin Love never received one hand-written note from UCLA- received way too much mail by the gallons- had to stand out.
- Review open reports to see who is looking at emails.

Mark Fox
"Adjustments to be a Head Coach"

-Do your current job well and you will advance.
- Great advice- keep 2 shooters on the floor and schedule well.
- Assistants have 2-3 issues, coach has 12 issues.
-Assistants must learn all aspects of the game.
-Sometimes best assistants are guys that knew nothing when they started.

-Coaching and Teaching- offense & defense- transition, man, zone
-Rebounding
-Player development- Posts & Guards
-Pick brains of respected coaches
-Team Travel
-Scheduling
-Media
-Radio Shows
-Admissions
-Discipline
-Fund-raising
-Video
-Academics
-Eligibility
-Camp
-Organization
-Mgmt. of Staff
-Team Building
-Scouting
-Budget Mgmt.
-Equipment

- Must get exposure to all of these areas.

Recruiting- Challenge to sell yourself vs. sell your head coach when you move a few inches down on the bench.

-Your knowledge isn't good enough, unless you share it.

- Staffing- Find guys better than you in every capacity.

- Gain understanding of what head job involves.

- Let your asst. coaches coach- on foreign trip, he let each asst. coach 1 game- was a great experience.

- Have to understand life of head coach and the management skills necessary- must stay sharp on detail when you are head coach because you get so busy.

- Gain more experience- do more individual workouts, do more with post-players, etc.

- Most challenging aspect for him was changing mindset of players in current program- be professional, be prepared.

- Skill development- learn from the pros in the field.

- How can you help a PG or C get better?

- Must build the “Loyola Experience” in your facility and throughout the program- how are you telling your story, what do others say about your program?

- “Expect Greatness”

Jamie Dixon
"Zone Offense & Assistant to Head Coach Ideas"

-Lucky to have been around great people in entire career.
- Keys have been toughness & competition.
-Keep records of your practice plans.
- As head coach, didn't want to change much, needed to delegate more, didn't change relationships with current players.
-Dealing with people on campus is key- must maintain relationships when you are a head coach.

Zone Offense

- Keep it simple and understand reads- repetition and patience.
- Key- Must Crash Boards vs. Zone- has to be universal philosophy when you see zone- must get after offensive glass.
- Do a lot of breakdown drills vs. zone.
- Must get inside touches and guard penetration.
- Hi-posts must look to be screeners
- Recruit bigs who can catch, pass, and make plays from high post or short corner. Big East sees plenty of zones! Must get up to speed on how to attack it.
- 1-3-1 zones becoming more prevalent.
- Take a good shot and go get it!
- Always have 3 guys going to boards.
- Skip & follow, X action, partner up, dribble penetration, and pass penetration.
- Vs. 1-3-1 zone- spacing, action, offensive boards
- Run a lot of sets vs. zone to initiate movement.
- Start with zone offense on 1st day of practice.
- Movement is key vs. zone- do not be easy to guard

Kelvin Sampson
"Indiana Basketball Play Hard vs. Compete"

- Get your guys playing the way you teach.
- Playing Hard vs. Competing- There is a big difference. Must convince guys of this difference to win in March.
- Magic went from playing hard to being a MONSTER during his freshman year.
- College: Teach Technique, Teach Effort
- Need to figure out which guys play tough at home and on road.
- Must compete in every drill you do. Every drill has time element and goal element.

Drill #1- Every shooting drill is a shot within your offense.

- 2 minutes- From Elbows, with 2 teams of 4, attempt 76 shots, make 50- "Pick me up drill" when practice drags, after a water break, etc. If they don't get it, must do it again.

Drill #2- 1 minute drill- Elbow to Elbow- 27 attempts, 16 makes.

- Big difference is only the rebounder can get a rebound, only the passer can pass the ball. All 3 guys must work together or have to start over. Teaches rebounder to work hard. Be strict on details! Effort drill.

Drill #3- Single Bubble Drill on the rim- Cut Throat- 5 teams of 3

- 5 pt game- get 1 pt. for defensive stop.
- Must get O rebound to get on D,
- New team comes in on O.
- Stay on D with rebound.

When rebounding, do not run up his back- get to inside or outside shoulder- Get all guys to develop great O rebounding habits!

- Figure out how to be different than bigger schools with more resources- in how you play- can't buy effort or toughness. Kelvin once lost 18 straight games at WSU.

Drill #4- Double Bubble Drill

- Bubble on each end, every shot is a rebound, play normal basketball.
- Create habits, create pursuits, do not stand-biggest problem with AAU basketball.
- 2 pts. For Offensive board, 1 pt. for Def rebound, -1 for TO, 10 pts. Is winner.

MUST BUILD EXCITEMENT FOR OFFENSIVE REBOUNDS!
Keys early in the season- Must TALK/Team defense on rotations.

- Do Talk Drills to start practice- 5 v. 5, sprint to half- court point and call out a jersey #- don't shout I got him, shout the jersey #.
- Get great at talking, pursuing, & rotating and you will win games.
- "DEMAND WHAT YOU TEACH!"

- Good Idea- Call an ex-coach in your area, invite them to practice, have them scout your practices, take notes, get feedback.

- Coaching is an amazing power.

- Your best players has to get it to have shorter practices!

- Advice: Don't listen to people behind you or you will end up sitting with them.

- Parents would rather have kids be All-Conference than Conference Champs.

Bill Self
"Kansas Offense"

- Coaches are evaluated on how hard their teams play, how unselfish they play and how tough they play.
- Coached for Larry Brown- never mentioned winning or losing- didn't put pressure on player.
- Handle problems before it becomes a problem.
- Coach Sutton was very simple- His teams did not beat themselves and they guarded like crazy.
- Develop a philosophy and play the same style every game, no matter whom you play.
- His Philosophy: 1 or more shots on O, 1 or less shots on D.

- When he was at Oral Roberts- had 15 players quit in 2 years!

- The better your players, the more freedom you can give them.

- Players win- best players play in best games.

- To change a mindset of team, must have very positive assistant coaches. Everyday is a new day at practice.

- Offense- Hi-Low allowed more control in offense- allowed flow into O. They run their offense into ball-screen offense.

- All ball-screens are sprinting. 1st one always doesn't work, so you get them again and again.

- Good idea: Show guards how to score off all options on ball-screens- show Steve Nash highlights.

- When offense breaks down, go into ball-screen mode. When posts pass out, chase it with ball-screen across court.

- Hard to guard penetration to lane- rule is that guards must get 2 feet in paint.

- On any baseline penetration, opposite big must roll to the front of the rim, open up b. line drift.

- FG% defense is key stat- defend 1st shot, limit shots off the catch.

- Good idea to get guys to talk- during all shell drills- next player in line must coach them for every movement.

- Head coaches- let your assistants coach! Let them better themselves, lose a coach for a head job, not for burn out.

- Convince best players that the program is bigger than them.

- Get them to buy into idea that if we win, they will win in their futures.

- Team meeting- asked team what can we hang our hat on? Ripped them apart early in the season.

Chris Lowery- Southern Illinois
"Being a Young Head Coach & Defense"

- Biggest pet peeve- do not walk by people who are at smaller schools & walk to the next polo shirt because it's bigger school.
- Be proud to meet new people- he worked at all levels before becoming a head coach.
- Was 31 years old when first head coach.
- Stop looking in rear view mirror- it doesn't matter how you have been, only matters what you do in the future.
- Bruce Weber had 9 interviews before he became a head coach. 19 years with Coach Keady in Big 10.
- Find niche on your staff- healthy to have competition on your staff.
- He took a lot of pride in scouting reports.
- Listen, learn, be on campus committees.

- In-game adjustments as a head coach was a big change.

- Learned that plays don't work as well the 2nd time in games. Learned valuable lessons about preparation in NCAA tournaments- didn't compete vs. West Virginia's 1-3-1 zone like they needed to.

- Do you want a better play or better player in March? - You need to have better players so work with them.

- During preparation, hard to make adjustments in games for things you didn't predict. Indiana spring 1-3-1 zone on them and really bothered them.

- SIU is never afraid to play anybody.

- Need to have fundamental focus with kids everyday.

- They've had recruiting success because they know them as babies, they wear them out, develop relationships so they will commit.

- SIU has NFL training camp workouts at 6 am everyday in the summer- every player in program must have great feet to play for them.

- Agility drills, ladders, closeouts, etc.

- SIU DEFENSE

    - Close out hard on shooters!
    - Turn them into PROTECTORS, not shooters or passers.
    - Disrupt timing every possession
    - Make them play a different way.
    - Do Things Right.

Drill #1- Timberwolf Drill- Every guard in line must guard each guy to half- court, sprint back to baseline, close-out again. Really focus on jamming ball-handler full court every possession.

Drill #2- Guard in the Hole- Full court, 1 side of court, must guard every guy full court to opposite baseline. 5 trips in a row. If you get beat, throw ball to Assistant Coach at half- court, then you must deny and guard full-court again. Last offensive player becomes next defensive player

- Focus is to keep guys in front of you, deny.
- Creates level of toughness

- Must be relentless on defense.
- Guard everybody the same whether they can shoot or not.
- Everything is full-speed, 100 %.
- Do these two drills back to back early in practice and it sets the tone.
- SIU runs motion with 7-10 screens, that's why they see a lot of zone.

Defense

- Play below the level of ball by 1 step.
- Extend arm is simple concept, but creates a lot of steals in passing lanes.
- Turn guys from Passers to Protectors!
- Do not over-extend.
- Never get split off the bounce..
- Do a lot of Disadvantage Drills- Tell defense to win.
- Great talk, rotations, send 4 to boards.
- Teach them to talk by going 5 v4 4 vs3 3 v 2
- Must put freshman at disadvantage early to make sure they understand and can't have senior always covering for them.
- Contain the ball- TRUST BEHIND YOU
- Rely on shock value of a hard close-out.
- Must make your bigs close out also- they will have to guard perimeter at some point.
- Very good at taking charges and getting weak-side blocks.
- Protect behind you.
- Been 79-3 at home the last few years.

Additional Notes Taken from Retreats :

MARK FOX Clinic Notes
8/3/07
TRANSITION FROM ASSISTANT TO HEAD COACH

-If I do my job, I will advance
-2 Shooters on the floor
-Scheduling is important
-Assistants deal with 2 or 3 issues, head coach has all the issues – not managing or suggesting, but making decisions
-G.A. @ UW – "You know nothing & I want to teach you"
-Worked for Asbury – 7 AM-10 PM – touched all areas

COACHING/TEACHING
-Offense
-Defense
-Rebounding
-Player development

Team travel
Academics – rules, hours
Scheduling - @ Nevada, need to create strength of schedule
Eligibility
Media
Camp
Organization
Discipline
Management
Fundraising
Team building – start over every year
Video
Hiring staff
Scouting
Budgets
Recruiting – sell yourself, not selling someone else
*Staff – get guys who are stronger than you, better than you

1. UNDERSTANDING of what the job entails
2. Gaining EXPERIENCE in those areas – have to ask to do things you've never done
3. COMPETENCE in each area

Q: What was most difficult thing in the transitions?
A: Changing players' views from assistant to H.C.

DAVE HOPLA Clinic Notes
7/10/07

SHOOT IT CORRECTLY
SHOOT IT CORRECTLY MORE THAN ANYONE ELSE

I NEVER GET BORED SHOOTING
I RECORD EVERY SHOT

VISUALIZE
TOE-TARGET
WRINKLE THE WRIST
"READ THE BALL" = LINE UP THE SEAMS
FREEZE FOLLOW THRU – GET FEEDBACK

5-10 MINS OF 1-HAND
ELBOW FORMS "L" – KEY TO GREAT SHOOTER
"MISGUIDE HAND"
DON'T CALL L HAND "WRONG HAND" OR "NON-SHOOTING"HAND
SEE TARGET WITH 2 EYES
CAN'T CATCH-CAN'T SHOOT
HANDS & EYES
DEFINITION OF A GREAT SHOT = EVERY SHOT I TAKE
DEFINITION OF A BAD SHOT = EVERY SHOT MY TEAMMATES TAKE

TRY TO SWISH EVERY SHOT

NEVER PRACTICE "FOUL" SHOOTING – "FOUL" = STINKY
NEVER PRACTICE FREE "THROW" – "THROW" = PASS OR THROW
WANT "FREE SHOTS"

BILL WALTON AND BILL RUSSELL

8/3/2007

- **"BW"** = WALTON
- **"BR"** = RUSSELL

- BR – Practice personal integrity so it becomes a movement, not a cause
- His dad told him: "If you get paid $3/day, give him $4 worth of work. Then you become more valuable than him and you can look him straight in the eye and tell him to go to hell."
- Find out what you do and figure out how to mesh it into the program.

BW

- McHale VS Nique – They told McHale to front him. The game started and Nique kept catching in the post. Call timeout and asked him why he wasn't fronting. He said, "I am a shot-blocker. If I front, I can't block shots."
- Love, trust, confidence, mostly hard work
- Wooden – his only promise was: if you do well socially and academically, we will allow you to tryout

BR

- Scouted my team first
- **Red Auerbach had ability to listen. Always asked for input into the system so the players would become part owners.

BW

- Rattles off Wooden's "Pyramid of Success" and quotes Wooden
- Kareem had all the records, Shaq had all the money and Wilt had 20K girls
- Not how big you are, it's how big you play
- Nash is the same player as Bill Russell…..make teammates better
- Wooden: It is the things you learn after you know it all that really count

BR

- Red was really strict
- 9:00 practice – if you came at 8:45 you were late. I cam at 9:05. Made a rule that if someone was late, nothing would be said to the player. It was just an automatic $10/minute fine
- I hate practice
- 2ND YR in NBA – played first 10 mins, sit 2 mins, and play the rest of the game
- If playing 46 mins/game, how smart is it to wear him out in practice
- One day a player said: "I am tired of watching Bill sit and drink tea while I work." Red said: "ok, I will trade you!"
- When Red starting getting old and ill, Russell would call to check on him. "I would ask him how he felt. If he said he was feeling ok, I would say 'bye'. I wanted to know how he was. I didn't want him to have to take care of me by telling me he was ok."
- There was never a clique, it was always the whole squad.

BW

- Referenced the movie the "North Dallas 40"
- Wooden never walked out and asked: "what do you want to do today? It was his job to lead us."

BR

- I got in a lot of fights
- I had an agenda
    - Get an education. Take it and learn
    - Find out how good a player I could become
- All that gave me an immense quality of life. I worked hard so I could be content
- Today, I admire intelligence (on court?)….(today's guys) have athletic ability but they play in isolation
- Playoffs = predictability
- We were never worried about what we did wrong. Figure out what worked.
- Preparation was always positive.

BW

- If you go into Wooden's house, you will see picture of Abe Lincoln and Mother Theresa.
- A game not played for others is not a game
- Magic and Russell would walk out and say, "How can I make my teammate the star!"
- Wooden always upbeat and positive

Question to Walton – "How would Wooden deal with today's egos?"
Answer: "He wouldn't select Iverson, Artest, etc….he would select Duncan, David Robinson…"

Wooden never stopped learning

Coach BOB HUGGINS

Coach Huggins said to really take a look at what you do....he talked about how the game has changed.....his main points were to cut the floor in half and defend the box, and never allow direct passes....I really liked the way he questioned some things that a lot of people do.

8/3/07 Pump Retreat Notes

Down 17 fairly late in game. Called timeout and said that Kenyon Martin had to touch the ball on every possession. If anyone shoots before Kenyon touches it, he won't play again….start rallying, getting stops, scoring. Cut the lead way down. Trim the lead to 2 points. Get a steal with time running out and pass it down the court to Dermar Johnson. Johnson stops at the free throw line and holds the ball. Everyone is screaming for him to lay it up. Then Huggins realizes that Johnson must think that they are ahead. Finally, he goes ahead and makes the layup to tie the game and send it to overtime. They go ahead and win in OT…..as Huggins and Johnson walk down the tunnel to do media, Huggins asks Johnson why he waited so long before he shot the layup. Johnson said, "I couldn't remember if Kenyon had touched the ball yet, and I want to play!!"

Man-to-Man Defense

- Cut the floor in half.....guard the box….keep the ball there….(as ball goes to wing, the box shrinks….ball to corner, it shrinks more)
- **Look at what you do!!!!!**
- Game has changed
- People shoot 3's off direct passes. Step-in 3's…..easiest way to score is off direct passes. Example: shooting drills – we throw perfect, direct passes
- Passes that hurt us are direct passes, not lobs, bounce passes, wrap-arounds
- Now, help & recover is "in-line" instead of ball level
- Old days, defense off-the-ball was flat triangle
- ???Lots of people teach to see "ball & man". They teach to point with the "pistols"…..that is great if the ball and your man never move!
- ???We don't want the ball in the center of the court, but we deny wings!!
- Defend direct passes and 2nd shots
- ???4 on 4 shell….we help across the lane with our weakside big and expect our 6' guards to help back and box out a 6'10" guy who already has inside position!
- Get to the ball!

DRILLS:

"4 on 4 +1"

- The 1 is in the post – can't throw straight to him

"4 on 4 +1 at the top" (for penetration)

BILLY GILLISPIE(Pump Retreat)
8/3/07

- Hook up with right people (Bill Self)
- Afraid to under perform
- Great responsibilities
- Teach players to talk – if they can't score, we don't play them, but if they can't talk?
    - Ex. Acie Law – had to force him to talk
- Transition defense – spent time with Don Haskins – can't mix and match….either a rebound guy or a get-back guy
- Practice "situations" everyday – have 200 situations in a book
- Study your stats
    - Ex. We adjusted 1 step to get further "up the line"
- Schedule like you want to win
    - Thurs pm and Sat noon – like NCAA
- Be specific not general with tape
    - Ex. Every basket for each opposing player and type of scores

1. Talk
2. Transition defense
3. Situations
4. Study stats
5. Schedule
6. Specific on tape

- Special teams to help chemistry
    - Ex. :08 defense vs BOB
    - FT blockout team
- Meetings need start times and end times
- Place a bracket in the locker room – most players have no idea
- Study season stats (post-season)…evaluate ourselves
- People don't recruit "spirit" enough
- Force assistant coaches to spend time with families
- Schedule time off to stay sharp
- Be accessible to everyone – a kind word can really mean a lot
- "Perception" – Tom Penders says, "You are a defensive coach, but players don't want to go to a defensive team."
- Defense, rebounding, good shots
- Watch tape – never seen 1 tape that did not help
- 1 guy can make a difference
    - Ex. 1 great defender can make a team good

<u>Thoughts on Winning</u>
First – get good players

Last – get good players

ERIC MUSSELMAN :

Importance of being a Father and Husband
Must include Assistant coaches families and players Families
Great web site to sign up for WWW.All Pro Dad.com this is done by NFL coaches
Must set Goals for you teams : Your team must have a identity (Chuck Daly)
Golden State 1st year goal was to lead NBA in scoring and we avg second most in NBA
2nd Year goal was to be the most improved Defensive team . We were the best by over 9 points less a game ; IF YOU SET GOALS preach them every day your team will achieve the goal !!
Each Year we do a " Career Year " Book for our players
Practices : Chart we call Balance Sheet for how much time spent on Offense and Defense !!
Study other sports ! Ideas on game day shoot around from NFL
After free throws we created a " Special Team " mentality
Assistant Coaching : The key is to work for the best head coaches to learn from them !! As a head coach you better have good assistant coaches who are loyal !! Hire at least one older veteran coach on your bench !! Big mistake in Sacramento not having a Vet

Double Pump Clinic
Universal City, CA

Speaker: George Karl
Denver Nuggets

- Pick n rolls are over 50% of NBA basketball.
- Phoenix Suns gave him a lot of trouble. Drove him crazy so he has adapted to their style and added it to his team.
- Too much dribbling in the American game.
- In practice, he has a 3 second rule- They must catch, shoot, pass, or attack in 3 seconds or it is a turnover. Forces guys to make quick decisions, catch in ready position.
- Play Hard, Play Smart, Play Together- Carolina Way
- Read- Carolina Way by Dean Smith for Leadership
- Build a team culture that you are better when you walk out than when you walked into the gym.
- Good shooters prepare feet before they catch.
- Play 1 on 1, 2 on 2, 3 on 3, to start practice.
- More guards than bigs are posting up in the NBA. Not many true low post threats in the NBA. Bigs aren't good passers in the post so double them.
- Phoenix was always in control of the Nuggets and this was very frustrating. They were bad defensively though.
- Most intimidating part of basketball- when you can't score on an opponent!

- New style of play: Every possession has an aggressive approach.
- ATTACK, ATTACK, ATTACK
- Open the middle of the floor up to create penetration opportunities.
- Must have a good shooting 4 man.
- Do not clutter middle of the floor.

- Always tried to switch men on Steve Nash. Keep him to the sideline, away from his left hand.
- Switch pick n roll defense every week.
- Best players must be your best practice players.
- Leadership is not talked about, it's about actions.
- Loves to front the post, it frustrates post players.

- When teams double Carmelo, forces him to move early in offense.
- Melo is great at early post ups.

- Not a lot of coaches believe that guards like Nash will shoot the 3 ball off of a screen and roll, so they will play soft & under.
- Stunt Rotations, in NBA, corner 3 ball is hit 41% of time, top of key 36%.
- Touch every player everyday- in stretching, meetings, etc.

Speaker: Dave Odom
South Carolina
Zone Offense

- Championships are won in the last 5-7 minutes of the game.
- Must be able to play vs. set defenses in closing minutes vs. 1-3-1, 1-2-2
- Must have set plays vs. zones
- Talk about zone principles, not zone offense patterns

Zone Offensive Principles
1. Even-Odd Principle- attack with opposite # of men as top man of zone

2. Outside Inside Outside Principle
- go out when defense comes in, make defense like an accordion
- make defense spread out as far as possible, and then pass inside.

3. Does zone hang out/relax or does it attack?
    - Is it aggressive with ball pressure or do they just cover their zone.

A hang out zone is not chasing you, must move it with dribble, not pass
Vs. an attack zone, must move it with pass- quicker, covers more ground.

Dribble Freeze vs. 1-3-1 zone- dribble at man's chest and make a play.

Dribble Throwback- Dribble influence defense out of position until they stop. Use dribble to your advantage.

High Low passing- No bounce passes from low to high, air passes only to posts diving down the middle of the lane.

- Likes 4 guys who can pass and shoot on the perimeter vs. zone.

- Screen vs. zones, just like vs. man to man

4. Inside X Principle
- Man at high post, 4/5 interchange block to block, shooters in corners. 4/5 must get inside position, if defense goes over the top, screen down for shooters.

Speaker: Tom Crean
Marquette University

1. Team and Player Development
2. Recruiting
3. Game Management & Game Marketing

Need to commit to player development. Developing skills is the most important thing a coach can do.

"Just Coach the Team"- sign on his office wall.

- You have to be more than a recruiter to be a Head Coach. If you can only recruit, you will get fired quickly.

Assistant Coaches- Must be known for something: recruiting, scheduling, offense, academics, marketing

1. Skill Fundamentals workout- isolate skills
2. Strategies/Schemes
3. Contingency plan on the floor

Who is the best in your conference- look at them and find a way to make your team better.

- Need two ball-handlers vs. press
- Your team must be skilled enough to compete vs. all types of teams

Study leadership/football coaches/Frank Beamer VA Tech special teams

Frank Beamer owns special teams and they are the best in the country.
How do you score in all different situations?
You must have a plan.

Head coaches should totally understand special teams- every out of bounds situation, FT's, after time outs.

Van Gundy- studied last 5 minutes of every game. Breaks down film to help his coaching.

Contingency plans- How obsessed, how detailed are you in every situation?

Cannot pick and choose ownership- will get you beat!

- Can't pick what is passionate to them.
- Assign roles, but everybody must be involved
- Agendas = jealousy and disloyal coaches

Establish Trust
Establish Roles on your staff-

Avg. consumers' long-term view is 3 days. Must have contact with your players everyday, esp. when you are out of the office.

If you are gone, you must re-connect with staff and players- keep in touch.

Magic and Jud Heathcoate have a very special relationship

What do your players say about you?

Magic Johnson had an unreal work ethic. Worked on one new skill per day.

Players will buy into your system if they know you are making them better.

Less than 5% of players are NBA ready when they enter the NBA according to Coach Brian James.

Focus on skill development for the entire team.

Reads all newspapers every single day- learn about opponents- what are they doing that you are not?

You must be on the floor with your players- Rick Pitino is, so should I, during individual workouts.

Anything that happens in an organization comes back to the leadership of the organization- late to class, in the café, always treat people the right way.

People on your staff must be committed to making the head coach better.

Is trust/loyalty there for the head coach?

Recruiting

New England Patriots-great strategies and great leadership
They don't bring Belichick players he cannot coach

Evaluation, Communication, Identification- Find people that fit what we like.

Could player x play for your head coach?
What fits the head coach?

What is your identity when a recruit visits with you? What image does your program convey?

Long-term plan vs. contingency plan.

Be able to identify what you like.

Study film of recruits- what do they need to be better?
Have outside people watch your team practice/workouts.

You must be demanding to get your players better- be accountable to each other.

1. Strength Coach
2. Trainer
3. Academic Advisor

- Can be more important than coaches at this time of the year. Have a meeting with them.

Need to involve them in meetings to spread your message. Must all be on the same page.

Home-Court Advantage

- Need to sell your program
- People told him they could not create a home-court atmosphere at Marquette when he took the job.
- Fear of failure- will it paralyze you or motivate you.
- Hire and recruit people who are motivated by fear of failure.
- They averaged 7200 fans when he arrived, now it is rolling.

How to connect fans with your team- Need team and fan connection.
NBA Ticket Commercials are the best ideas- Very creative- watch them for ideas.

Minor League baseball is great source of marketing ideas. They get their stadiums full of energy.

Marquette has grown their fan base by 79%.

Students drive the energy of their arenas. Nothing better than a full house of students.

Make it happen/make it a reality.

Work with marketing professors for ideas for game promotion.

If your marketing people won't do things, take the lead yourself.

He bought gold shirts, pom pons, towels etc for the students.

Must brand market your team. Started with 250 shirts, now in the thousands.

Went on the radio for 15 minutes a week to speak with students.
Must be serious about building a connection with students.

In Roy Williams' 1st season at Kansas, 18 coaches at his clinic and 117 campers. Now look at it.

Do not wait for people to promote your program.
You need foot soldiers to put posters up on campus, pass out schedules.

Ask students what they think of the team and your players- are they accessible, are they acting right on campus, are they representing your program and promoting your brand image.

"It's all about the energy of your building that gets boosters on board."

It does not take a lot of money to create a great atmosphere at home games.
Cheerleaders, band, music

Get it done.

Things to do as an assistant coach.

1. Develop players- Don't ever lose faith of players. Always be in high demand.
2. Bring the best out of your players.
3. The best recruiters are the best with your current players.
4. Call players when you are on the road recruiting.

Diener and Wade took ownership of their program.

It only takes one player to screw up your situation with a recruit. They need to back you on everything that you say.
Ex. A recruit at another school told their recruit to go to Marquette because he didn't like his own coaches. One of their top recruits.

Assistant Coaches
1. Game Operations- Music, band, cheerleaders
Must build a great game atmosphere. Can't lose at home.
2. Students- Oversee operations.
3. Scheduling- Moving at a rapid pace. Work with TV deals and negotiate. Games are going for $100,000 now.

Establish Roles

- Can't be about you.
- Team and coaches must promote each other in the media. Have your players sound like you in the media.

- No bulletin board material, get media training,
- Build a role, don't get away from it.
- D Wade avg 10.8 deflections as freshman, 12.2 as sophomore
- 9 games over 18 deflections
- 3 games over 22 deflections

Magic always practiced shots off the backboard to build his shooting touch.

Dwayne Wade shot chart- charted stretch of 15 shots where he could have used the backboard over 5 games. Shooting % went up when he learned to use backboard.

Incredible chip on his shoulder.
Always wants to prove people wrong
Under-recruited, was a 4 man in HS

Find something special about your game.
Don't move to a new role until you mastered the current one.

Be Indispensable to your Head Coach

Learn, Study, Support

Help others with their roles, upper classmen help the freshmen.
D Wade would play shooting games all the time with Novak and Diener.
He knew he needed Novak to play well to win games.
Deiner and Wade abused Novak in practice; they knew they needed a big to shoot it well.

Speaker: Karl Hobbs
George Washington

Assess what you can do that is different from others.
What can we do better than anybody in the league?

Teach pressure defense, find long, athletic, lean guys.

Average 22 wins per year, force 18 TO's a game, avg. 10 steals per game.

Be the best team at applying full court pressure.
Find ways to get easy baskets
Dictate tempo, play at a fast pace
Make teams make mistakes
Force teams to have to attack us

Play 55 1-2-2 defense
Hard, soft, whole possession

6 keys to a press:
Pressure on ball
Force on sideline, in alley- mug you and jump you
Contain ball
Rotation
Challenge every shot- no lay-ups, challenge all jumpers
1 shot, then box out and rebound and run

Good defensive teams are teams that are very close! Cover for each other.
We are never concerned with what is behind us on ball-side because we know somebody has our back.

Rule- anytime you steal the ball, you must pass it. Keep the fast-break alive.

They recruit from a defensive standpoint. 2, 3, 4 man all look alike. Long, lean, athletic.

Only allow long passes in their press if they are high in the air. This allows enough time for guys to leave their man and sprint to the ball.

Really encourage deflections- CELEBRATE THEM
Gets team to play hard.
At some point, we are going to get you.
1st ½ goal- 10-2 run, 2nd ½ goal 10-2 run.

Were 20-0 when leading with 4 minutes left in the game.

55 Soft- Play it Safe

Takes opponent away from set plays, takes time to bring the ball up the court. 25 secs on shot clock.
Containment defense is +8pts with less than 4 minutes left.
Do not let them reverse ball in the half-court.

55 Whole Possession
Sprint out of traps, and then trap again to be a good pressing team. This mentality alone helped to have a player drafted.

Offensively
Pass it quickly on a steal
Reverse ball quickly and attack
Offense is designed to wear you down.
Ball is only in our hands for 3 secs.

Deflections
Reading passes
Speed you up
No straight line passes

What am I the best at as an assistant coach?

Roland Houston-the best big man coach in the country

Identify 4 things your program is good at

1. Be the best defensive team in the league.
2. Top rebounding team in league.
3. Fast-break, easy basket team.
4. Share the game- Highest scoring team in league, 5 guy's avg. double figures.

Speaker: John Calipari
Memphis

Love of learning
Love of helping others is what coaching is all about.

Do you love to coach?

Money and fame are fleeting.

Knowledge and character = the rock.

Memphis sets no screens.

Converted to a new style over 3 years.
Did less coaching and more winning, let team sub on rotation.

Players want to play up-tempo style.
Defenses can't hold Nash and Wade, why send them off screens.

Dean Smith and Bob Spears - great book. Points per possession.

FT 1.4
3 1.2
Shots in tight 1

Basketball is becoming a driving game.

Pass and get out of the way, back-door cuts.

3rd in country in FG % defense.

1,2,3,4 have to be able to play

Do what you do, be unselfish

Shoot, pass, cut, drive ball- if you can't do it, don't do it.

1st time in his career- more turnovers, than assists.

What have you done for another coach?
What have you done for our profession?

We are in this together- have people look after you in case you get fired.

Head Coach should get assistant coaches raises and head coaching jobs.

Be a PR machine for the guys on your staff.

Have fun, promote each other, hang out, enjoy the challenge, and enjoy each other's company.

NABC- Assistant coaches need 2 tickets to the Final 4.
Legends of coaching should have priority seating, not behind our seats.

Speaker: Lawrence Frank
New Jersey Nets

There is no I, only We.

Be true to yourself.

Sign on the locker room, huge picture of Muhammad Ali “Greatness”

”I run on the road, before I dance under the lights.

Develop habits that will show during crucial spots.

Some players need a mental break, need to feel good about themselves. Head and heart are important to a player.

Accountability
Never be Stale

Keep it fresh in practice- beat the clock, dribble tag, etc.

Best players are the most unselfish, hardest workers.

Kidd, Carter, Jefferson

82 games, 116 practices- guys can’t do it every night.

Must be able to coach best players
J Kidd takes all of the pressure off of everybody else.

Pick N roll defense- Every single time, they do the same thing; you have to beat us.

Get best players in scoring position with little time on clock.

Vs. screen and roll defense, if they go under the screen, guard does not have to shoot the ball, go back and drive it where you came from and put pressure on the post player.

Mike Dunlap
Metro State

- It is very inexpensive to jam rebounders.
- Direct your rebounding on all shots
- Create an edge using overload drills
- Majerus always taught to have 3 defenders back after a missed shot to limit passes over the top.
- Sprint lanes and finish their runs.
- Run through their lanes.

- Measure people when things aren't going right.
- How much discouragement can your guys take?
- What does their face look like in adversity?
- Measure people under pressure.
- Learn a lot about your players.

Thou Shall Sprint
Match-up in your lanes on defense- point to man and visualize.

When in doubt, rotate!
Help and recover vs. rotate

Contest all shots- 17% decline in FG% with a hand-up in shooter's face.
Chart contested shots during and after every game.

Rebound- Must finish plays
Don't let your players pivot in 1st practices- have them chest up to keep man from getting the ball.
Keep pounding the drum with players- make sure they know how to rebound.

Pitino- Consistently transition out of offense.
Do not finish a drill without transition- at least until ½ court.

Possession- 70 possessions per game- 140 transitions per game.

Must hit end line at least 40 times during practice.

Do not look at the ball until you are at ½ court- keep it simple

As a coach, be clear about what you want.

Commitment= 10,000 close-outs with high hands.
Temple- John Chaney's teams did not turn the ball over. Very committed to close-outs.

Defensive Transition- Closest man hounds the rebounder.

Will send big and non-rebounders back on defense.

Be flexible in practice- put a jersey on a player and tell him he has 4 fouls.

Practice plans- your entire practice should be situational play.

1 guy on each team with 4 fouls.

Don't believe in benching players just because they have 2 fouls early. "Cookie cutter coaching"

Create confusion in drills.

Rotation is the key to success on d. Will tell defenders to face-guard and do not look at the ball. Follow his chest and give up no touches.

Great penetrators would rather pass then score, don't over-help- make them bring it to the rim.

Take options away for great scorers- penetration and pitch

NBA Finals- Dallas was hurting Miami with their zone.
Kept Miami off-balance.
Zone is great vs. UOOB sets.

Zone UOOB sets- how many coaches work against this? Not many.

Defense should be flexible.

Man to man is a form of zone. 1 guy will always guard 2 guys.

Rotation- how can you come back if down by 15 points if players do not know how to rotate?

Remind yourself- why are you coaching? Write it down. Call former coaches.

Surround yourself with older coaches when you need help. Create a network to help you- they will love the calls.

Run 2-2-1 on made baskets- Run/Jump/Trap on misses

Do not let teams reverse ball 3-4 sides.
Press delays the attack on your defense.

Teams overreact to presses.

Press can also regulate tempo.

Long-lasting relationships with assistant coaches are the most important thing to have.

Great Books-
Coach
My Losing Season
Season of Life
Philosophical thoughts of a Fighter Pilot.
Wages of Win- Malcolm Gladwell

Best assistants wear a jacket of humility- 24/7 - In it for the right reasons.

Speaker: Terry Waldrop
Texas Wesleyan- NAIA National Champions

Best decision he made all year is not calling a timeout after a missed FT in championship game. Let his players make a play.

Recruiting-
Character is the most important thing to look at.
"Basketball doesn't build character, it reveals it"
Character kids want to be pushed.

Academic Commitment

Why do you want to play here?

Only gets 5.5 full rides, compared with 11 at other schools. His kids had to play 35 + minutes a night. Great recruiting sell.

Dependability

Back-door cuts/Princeton

- Recruited great shooters.
- Spacing and cutting
- 5 man was a converted 4 that could shoot
- Played all 5 games in National tournament and had no dunks.
- Space and move, = high % shots
- Find weak link on opponent defense
- No dribble 3's allowed- only off catch- good shooters take good shots
- 6 am workouts
- Sprints- if you bend over, we do it again.
- Players thought they were in the best shape in the country

Studied the game the year before. Went to NAIA Championships and watched every single game courtside. Wanted to understand what it took to be successful.

Traits

- Teams that win in March- DEFEND!!!
- Contain, not pressure
- Stressful situations bring about change.
- Have to guard people, guard somebody!
- Teams that are losing shoot a lot of jumpers.
- Jumpers can be best friends of your defense because they start the break.
- Get to the glass and FT line.
- Have to attack!
- Men Only in March!
- In tournaments, rotations get shorter, starters play more minutes

- Use this to your advantage, make players think that they are in the best shape.
- The more you attack, the more fouls you receive. Other teams shoot jumpers. Teams that attack on opposite end tend to shoot jumpers.
- Have 2 or 3 sets out of time-outs to get a foul picked up.

- Composure- kids that have success early in a game.

- How you use time-outs- takes the jitters out of your team.

Teams that get bad calls- how do they react?
Coaches and players waste too much energy on reactions.
Deal with it and move on.

How does your team react to good calls and bad calls?

Play with emotion, don't be emotional!

What's Important Now?

Your players will mirror the reactions of their head coach.

Communicate with your players at half-time. 2-3 adjustments only. They won't remember more than this.
Make sure everybody in room understands these adjustments.

Condition your players to adjust to bad calls, adjust to officials.

Get players to buy into your system. They had to win 5 games in 6 days!

Speaker: Jeremy Cox
Arkansas Fort Smith

Must build a culture in juco ball.

Must develop ownership immediately.

Core Values
- Play harder
- Work harder
- Everybody around your program must be possessed by basketball- managers, trainers, coaches, etc.
- Be unselfish/share- on campus and in the community
- Can't have jerks on campus- make your program look bad.
- You are 1 of 12, you are not special.

Read the book, "GOOD TO GREAT"

Constantly evaluate what we want to change about our program- everyday

Put the right people on your bus; get the wrong people off of the bus.

Likes guys that are warriors, hungry, and innocent

Take away other coach's practice time by being disruptive- traps, press, run, etc. – make them prepare for you.

Culture of discipline- in their daily thoughts and actions.

Create a great practice atmosphere.

Pick-up games- play them to 3 or 1. Make it meaningful. Do not reward losers with 20 minute break.

Put ownership on winning.
If you lose, you run, then run more each additional week

Offensive rebound + score with no dribble or pass- 2 points
No out of bounds

Chart wins- individual records

Accountability

2 most demanding coaches were in the NBA Finals

There is a lot of drama in JUCO ball.

Always talk about CHAMPIONSHIPS
Confidence in yourself- believe in it.

Can’t change your personality- be yourself.

Be optimistic

Celebrate Tradition and Success- You have a responsibility to future and past players

You have a responsibility and you will be held accountable.

The past will hold you accountable.

Celebrate traditions of the past.

All about culture

Jerry Sloan- always crosses wings in fastbreak.

Adam Keefe led league in dunks? Why? Ran the floor hard all of the time.

Bob Huggins
"West Virginia Defense"

- Defense- Box Philosophy- wants to divide the court in half and keep the ball in the box- love when ball is passed to the corner. Shorten the box whenever possible.
- Look at what you do & why you do it? Because you've always done it or because that's how you were taught?
- Rule: Never let your man throw a 2 hand chest pass or you won't play.
- Easiest way to score is on a direct pass- take away all direct passes.
- How often does a guy shoot a 3 off a curl, fade, etc? Most are step-in 3's on direct passes.
- Study passes that hurt your team- direct passes.
- Good idea: Do shooting drills with indirect passes- throw above their head, at feet, etc. and see how differently your guys will shoot it.
- Direct passes hurt you the most.

- In-Line Help & Recover Philosophy- Anybody who catches the ball must step out of line because there is a guy in the passing lane.

- Rule: they can throw over, under, or around us- but can't throw it through us. If they throw indirect passes- we will have time to recover.

- Stay in-line, keep your man in the box, Keep ball out of the shoot in the middle of floor.

- PG drills- force ball to the wing out of the shoot.

- Get your people where they are supposed to be.

- Want guys catching the ball going away from the rim; keep them on sideline in protective mode. Make them catch the ball with back to the basket.

- At Cincy, lost to Michigan in Final 4 because weak-side help couldn't box out Webber, etc. Changed philosophy to have opp. Wing as rotate man instead of big.

- Team Motto: "GET TO THE BALL"

- They run a lot of 5 vs. 4 drills to force rotations either with open post or with open PG- if you want your guys to talk, take one defender off the floor and it will force talk.

- Coaching is the most admirable profession there is. Teach guys how to communicate, share, care, be responsible. Be proud of it.

Billy Gillespie
"Kentucky Basketball & Thoughts on Success"

- Call the parents when a guy screws up. This will help ease the situation.
- He has always been afraid to under-perform- why he works so hard.
- Teach players how to talk! Must do this to play no matter how great they are.
- Acie Law refused to talk early in career, he didn't want to affect the way his teammates played.
- Eventually, became a great talker in locker room, on defense, and offense.
- Force best players to talk, only way to make your team great.

- Transition Defense- Be passionate about not giving up buckets in transition.

- Can't change philosophy with your guards every game about rebounding or getting back. If your guards are good on the boards, let them go get ball.

- Practice game situations everyday. All games will usually come down to 3-5 points.

- Put players through tough situations on a daily basis.

- Great idea: Situation worksheet- Keep folder of all types of situations. He has over 200 of them that his team has faced- corresponding play for each situation.

- Study your stats closely- they were giving up too many 3's, changed their wing defense by 1 step and it made a huge difference.

- Schedule like you want to win- tournaments, less rest, Sat-Mon games.

- Be specific, not general when you score.

- They really break down tape- how does Jarrious Jackson get all his shots- how does he score- he may like to fade cut, but he only scored 5x all year on fades.

- Find 1 basket advantages. Use tape to your advantage.

- New idea: Special Teams with bench players- for UOOB plays, FT box outs, etc. Designates certain guys for key situations to keep them sharp and involve more guys.

- Have a start time and end-time for meetings! Set objectives for preparation.

- Put a NCAA Tournament bracket in locker room to create excitement.

- Study your season stats- How many players are you playing with # of good players that you have.

- Recruiting- Must recruit spirit- helps when they are very talented too!

- Force assistant coaches to spend time with their families. You preach family with your team, why must you and assistants neglect your own family. Coach needs to make sure wives are happy- give them a chance at home and they will be much more productive. There is nothing that can't get done at home for recruiting.

- Schedule time off to stay sharp. Take vacation, make staff take vacations.

- Be available to everybody on campus- say kind words to anybody you meet.

- Perception becomes a reality with your teams- Defensive-minded coaches get labeled, what people don't know is that Texas A&M was one of the most high-powered offenses in the country.

- Never watched a tape that didn't help. Always find something to help his team.

- Defensive rebounding + Good Shots= wins!

- 1 guy can make a difference on defense- 1 guy can shut down an entire side of the floor! Eric Coley at Tulsa never let opponent catch any ball on the wing- disrupted timing, started Offense higher, above FT-line; helps your post D inside too.

Mark Fox
"Adjustments to be a Head Coach"

-Do your current job well and you will advance.
- Great advice- keep 2 shooters on the floor and schedule well.
- Assistants have 2-3 issues, coach has 12 issues.
-Assistants must learn all aspects of the game.
-Sometimes best assistants are guys that knew nothing when they started.

-Coaching and Teaching- offense & defense- transition, man, zone
-Rebounding
-Player development- Posts & Guards
-Pick brains of respected coaches
-Team Travel
-Scheduling
-Media
-Radio Shows
-Admissions
-Discipline
-Fund-raising
-Video
-Academics
-Eligibility
-Camp
-Organization
-Mgmt. of Staff
-Team Building
-Scouting
-Budget Mgmt.
-Equipment

- Must get exposure to all of these areas.

Recruiting- Challenge to sell yourself vs. sell your head coach when you move a few inches down on the bench.

-Your knowledge isn't good enough, unless you share it.

- Staffing- Find guys better than you in every capacity.

- Gain understanding of what head job involves.

- Let your asst. coaches coach- on foreign trip, he let each asst. coach 1 game- was a great experience.

- Have to understand life of head coach and the management skills necessary- must stay sharp on detail when you are head coach because you get so busy.

- Gain more experience- do more individual workouts, do more with post-players, etc.

- Most challenging aspect for him was changing mindset of players in current program- be professional, be prepared.

- Skill development- learn from the pros in the field.

- How can you help a PG or C get better?

- Must build the “Loyola Experience” in your facility and throughout the program- how are you telling your story, what do others say about your program?

- “Expect Greatness”

Jamie Dixon
"Zone Offense & Assistant to Head Coach Ideas"

-Lucky to have been around great people in entire career.
- Keys have been toughness & competition.
-Keep records of your practice plans.
- As head coach, didn't want to change much, needed to delegate more, and didn't change relationships with current players.
-Dealing with people on campus is key- must maintain relationships when you are a head coach.

Zone Offense

- Keep it simple and understand reads- repetition and patience.
- Key- Must Crash Boards vs. Zone- has to be universal philosophy when you see zone- must get after offensive glass.
- Do a lot of breakdown drills vs. zone.
- Must get inside touches and guard penetration.
- Hi-posts must look to be screeners
- Recruit bigs who can catch, pass, and make plays from high post or short corner. Big East sees plenty of zones! Must get up to speed on how to attack it.
- 1-3-1 zones becoming more prevalent.
- Take a good shot and go get it!
- Always have 3 guys going to boards.
- Skip & follow, X action, partner up, dribble penetration, and pass penetration.
- Vs. 1-3-1 zone- spacing, action, offensive boards
- Run a lot of sets vs. zone to initiate movement.
- Start with zone offense on 1st day of practice.
- Movement is key vs. zone- do not be easy to guard.

Kelvin Sampson
"Indiana Basketball Play Hard vs. Compete"

- Get your guys playing the way you teach.
- Playing Hard vs. Competing- There is a big difference. Must convince guys of this difference to win in March.
- Magic went from playing hard to being a MONSTER during his freshman year.
- College: Teach Technique, Teach Effort
- Need to figure out which guys play tough at home and on road.
- Must compete in every drill you do. Every drill has time element and goal element.

Drill #1- Every shooting drill is a shot within your offense.

- 2 minutes- From Elbows, with 2 teams of 4, attempt 76 shots, make 50- "Pick me up drill" when practice drags, after a water break, etc. If they don't get it, must do it again.

Drill #2- 1 minute drill- Elbow to Elbow- 27 attempts, 16 makes.

- Big difference is only the rebounder can get a rebound, only the passer can pass the ball. All 3 guys must work together or have to start over. Teaches rebounder to work hard. Be strict on details! Effort drill.

Drill #3- Single Bubble Drill on the rim- Cut Throat- 5 teams of 3

- 5 pt game - get 1 pt. for defensive stop.
- Must get O rebound to get on D,
- New team comes in on O.
- Stay on D with rebound.

When rebounding, do not run up his back- get to inside or outside shoulder- Get all guys to develop great O rebounding habits!

- Figure out how to be different than bigger schools with more resources- in how you play- can't buy effort or toughness. Kelvin once lost 18 straight games at WSU.

Drill #4- Double Bubble Drill

- Bubble on each end, every shot is a rebound, play normal basketball.
- Create habits, create pursuits, do not stand-biggest problem with AAU basketball.
- 2 pts. For Offensive board, 1 pt. for Def rebound, -1 for TO, 10 pts. Is winner.

MUST BUILD EXCITEMENT FOR OFFENSIVE REBOUNDS!
Keys early in the season- Must TALK/Team defense on rotations.

- Do Talk Drills to start practice- 5 v. 5, sprint to half-court point and call out a jersey #- don't shout I got him, shout the jersey #.
- Get great at talking, pursuing, & rotating and you will win games.
- "DEMAND WHAT YOU TEACH!"

- Good Idea- Call an ex-coach in your area, invite them to practice, have them scout your practices, take notes, get feedback.

- Coaching is an amazing power.

- Your best player has to get it to have shorter practices!

- Advice: Don’t listen to people behind you or you will end up sitting with them.

- Parents would rather have kids be All-Conference than Conference Champs.

Bill Self
"Kansas Offense"

- Coaches are evaluated on how hard their teams play, how unselfish they play and how tough they play.
- Coached for Larry Brown- never mentioned winning or losing- didn't put pressure on player.
- Handle problems before it becomes a problem.
- Coach Sutton was very simple- His teams did not beat themselves and they guarded like crazy.
- Develop a philosophy and play the same style every game, no matter whom you play.
- His Philosophy: 1 or more shots on O, 1 or less shots on D.

- When he was at Oral Roberts- had 15 players quit in 2 years!

- The better your players, the more freedom you can give them.

- Player's win- best players play in best games.

- To change a mindset of team, you must have very positive assistant coaches. Everyday is a new day at practice.

- Offense- Hi-Low allowed more control in offense- allowed flow into O. They run their offense into ball-screen offense.

- All ball-screens are sprinting. 1st one always doesn't work, so you get them again and again.

- Good idea: Show guards how to score off all options on ball-screens- show Steve Nash highlights.

- When offense breaks down, go into ball-screen mode. When posts pass out, chase it with ball-screen across court.

- Hard to guard penetration to lane- rule is that guards must get 2 feet in paint.

- On any baseline penetration, opposite big must roll to the front of the rim, open up b. line drift.

- FG% defense is key stat- defend 1st shot, limit shots off the catch.

- Good idea to get guys to talk- during all shell drills- next player in line must coach them for every movement.

- Head coaches- let your assistants coach! Let them better themselves, lose a coach for a head job, not for burn out.

- Convince best players that the program is bigger than them.

- Get them to buy into idea that if we win, they will win in their futures.

- Team meeting- asked team, what can we hang our hat on? Ripped them apart early in the season.

Chris Lowery- Southern Illinois
"Being a Young Head Coach & Defense"

- Biggest pet peeve- do not walk by people who are at smaller schools & walk to the next polo shirt because it's bigger school.
- Be proud to meet new people- he worked at all levels before becoming a head coach.
- Was 31 years old when first head coach.
- Stop looking in rear view mirror- it doesn't matter how you have been, only matters what you do in the future.
- Bruce Weber had 9 interviews before he became a head coach. 19 years with Coach Keady in Big 10.
- Find niche on your staff- healthy to have competition on your staff.
- He took a lot of pride in scouting reports.
- Listen, learn, be on campus committees.

- In-game adjustments as a head coach were a big change.

- Learned that plays don't work as well the 2nd time in games. Learned valuable lessons about preparation in NCAA tournaments- didn't compete vs. West Virginia's 1-3-1 zone like they needed to.

- Do you want a better play or better player in March? - You need to have better players so work with them.

- During preparation, hard to make adjustments in games for things you didn't predict. Indiana spring 1-3-1 zone on them and really bothered them.

- SIU is never afraid to play anybody.

- Need to have fundamental focus with kid's everyday.

- They've had recruiting success because they know them as babies, they wear them out; develop relationships so they will commit.

- SIU has NFL training camp workouts at 6 am everyday in the summer- every player in program must have great feet to play for them.

- Agility drills, ladders, closeouts, etc.

- SIU DEFENSE

    - Close out hard on shooters!
    - Turn them into PROTECTORS, not shooters or passers.
    - Disrupt timing every possession
    - Make them play a different way.

- Do Things Right.

Drill #1- Timberwolf Drill- Every guard in line must guard each guy to half- court, sprint back to baseline, close-out again. Really focus on jamming ball-handler full court every possession.

Drill #2- Guard in the Hole- Full court, 1 side of court, must guard every guy full court to opposite baseline. 5 trips in a row. If you get beat, throw ball to Assistant Coach at half-court, then you must deny and guard full-court again. Last offensive player becomes next defensive player

- Focus is to keep guys in front of you, deny.
- Creates level of toughness
- Must be relentless on defense.
- Guard everybody the same whether they can shoot or not.
- Everything is full-speed, 100 %.
- Do these two drills back to back early in practice and it sets the tone.
- SIU runs motion with 7-10 screens, that's why they see a lot of zone.

Defense

- Play below the level of ball by 1 step.
- Extend arm is simple concept, but creates a lot of steals in passing lanes.
- Turn guys from Passers to Protectors!
- Do not over-extend.
- Never get split off the bounce.
- Do a lot of Disadvantage Drills- Tell defense to win.
- Great talk, rotations, send 4 to boards.
- Teach them to talk by going 5 v4 4 vs3 3 v 2
- Must put freshman at disadvantage early to make sure they understand and can't have senior always covering for them.
- Contain the ball- TRUST BEHIND YOU
- Rely on shock value of a hard close-out.
- Must make your bigs close out also- they will have to guard perimeter at some point.
- Very good at taking charges and getting weak-side blocks.
- Protect behind you.
- Been 79-3 at home the last few years.

Coaching Articles : Eric Musselman File For Coaches

Jackson makes Hall of Fame on principle
By Roscoe Nance, USA TODAY
Los Angeles Lakers coach Phil Jackson heads the 2007 Naismith Memorial Basketball Hall of Fame class, which will be inducted Saturday in Springfield, Mass.

The group includes University of North Carolina men's coach Roy Williams, Louisiana State University women's coach Van Chancellor, the 1966 Texas Western University men's team, referee Marvin "Mendy" Rudolph and international coaches Pedro Ferrandiz of Spain and Mirko Novosel of Yugoslavia.

Jackson, 61, has won nine NBA championships as a coach — six with the Chicago Bulls and three with the Lakers — tying Hall of Famer Red Auerbach's record. He has coached some of the NBA's greatest players, including Michael Jordan and Scottie Pippen with the Bulls and Kobe Bryant and Shaquille O'Neal with the Lakers.

Jackson gets players to buy into his coaching philosophy, which is influenced by Native American and Eastern beliefs.

"The great thing about Phil is the way he has handled players," Hall of Famer Magic Johnson said. "He has a different style, too, that old Zen thing. I love him because he never gets too high and never gets too low and always wants to help the guys grow as men. He teaches them basketball and also teaches them outside the sport."

One of his more renowned strategies is handing out books for players to read during road trips.

"He's trying to get players to see that there's more to life than the NBA and your performance today," said NBA TV analyst Steve "Snapper" Jones. "… I think that his ulterior motive is to make them a better person."

Visualization and meditation are also part of Jackson's style.

"The biggest thing is he chooses to use unorthodox methods to get his point across, to motivate you," said ESPN radio analyst Will Perdue, who played on three Bulls championship teams. "The best way from point A to point B is straight line. Phil doesn't think that way. He may go from point A to point C, but he'll get you to point B, and at the end of the day it's productive."

Jackson has never had a losing record in his 16-year NBA career, and he is one of three coaches to win an NBA title with two teams. "He always manages to put a winning product on floor," Jones said. "He's patient and he's observant, and he's demanding."

Jones said one thing that sets Jackson apart is his willingness to allow his players to work their way out of difficult stretches of games.

"He can sit and wait and watch and stay calm and get his team to adjust on the move," Jones said. "He has a long-term approach in assessing problems."

Jackson will become the ninth NBA coach enshrined in the Hall of Fame, which honors participants from all levels of basketball.

"We don't have enough of our guys in it," NBA Commissioner David Stern said, adding that he likes how the Hall of Fame is structured. "Phil has had a great Hall of Fame career. We like it when our players and our coaches get in … and maybe someday we'll get some more owners in."

Davis turns to Kiffin to rejuvenate Raiders

09/07/07 - 07:20 AM USA Today Friday Sept 7, 2007

NAPA, Calif. -- There is no telling where the conversation will drift when you catch Al Davis in a golf cart during an Oakland Raiders training camp practice.

He's surely watching the action, forever the personnel man as he talks up young tight end James Adkisson after a catch on a seam route and checks Daunte Culpepper's dropback.

Between snaps, topics run the gamut.

Davis, frail at 78 but still feisty, grumbles about the lack of peace in the Middle East ... and red tape for NFL retirees in dire need.

He cherished his last visit with Bill Walsh. He can't knock Roger Goodell -- yet.

"I have a good relationship with him, not great," Davis says, "because we haven't gotten down to anything strong yet."

The real gut-check issue of the moment is his football team. In the four seasons since they were drilled in Super Bowl XXXVII, the Raiders are 15-49. Ask Davis if he hopes Lane Kiffin -- his third coach in three years and eighth in 20 years -- will be the one who clicks for the long haul and delivers him another championship, and here comes the snarl.

"I don't hope things," Davis says. "I look at life different than you. I've been in five Super Bowls with four different head coaches and four different quarterbacks. I want to win."

Last year, Davis brought Art Shell back from a 12-year layoff for a second stint. They were going back to Raiders roots. They bombed with another last-place finish and the NFL's worst offense since the 1987 replacement units.

Now it's Kiffin's turn. His presence and age -- at 32, he's the NFL's youngest head coach -- also mark a throwback for Davis. In 1969, Davis hired 32-year-old John Madden as the league's youngest coach. In 1988, Mike Shanahan got the Raiders job at 35. Jon Gruden was 34 when he took over the team in 1998.

In recruiting Kiffin off Southern California's campus, where he was co-offensive coordinator for back-to-back national champions and helped developed Heisman Trophy winners Reggie Bush and Matt Leinart, Davis showed he still has a thing for young pups.

"He believes in his system, and it really doesn't matter how much is on someone's resume," says Kiffin, whose only previous year working in the NFL was as a quality-control assistant with the Jacksonville Jaguars in 2000. "He interviews the person."

Says Davis: "We have to clean this thing up. Bad or good, we had to bring in freshness."

Kiffin, whose father, Monte, is the Tampa Bay Buccaneers' longtime defensive coordinator, knows all about Davis' reputation. He is probably the most demanding owner in the league, and despite his gingerly gait, he still serves as his own general manager. Davis, who makes the final call on draft picks, is also known for being hands-on on game days as well as during the week-to-week grind of the season.

How Davis and Kiffin interact is among the NFL's most intriguing make-or-break subplots as the Raiders attempt to regain respectability.

So far, so good.

"But no matter who they are, two people are not always going to agree on everything," Kiffin says. "In the end, we try to do what's right for winning games."

Davis has allowed Kiffin more latitude than any Raiders coach in recent years. Although defensive coordinator Rob Ryan and most of the defensive assistants remained, Davis let Kiffin choose his own offensive staff, which includes coordinator Gregg Knapp, who has something to prove after three tough years in the same capacity with the Atlanta Falcons. And Kiffin made the call to sign Culpepper while JaMarcus Russell, drafted No. 1 overall, missed training camp in a contract dispute.

While Russell held out, Kiffin maintained phone contact.

"We've moved on as though he's not here," Kiffin says. "But I feel more disappointment for the kid. I just tell him, 'Hang in there. Keep working out.'"

Kiffin wants to emulate his father's primary trait of relating to players.

"He's always been very honest with his players," Kiffin says. "Too often, coaches are scared to say what they really need to. They just say what they think will end the conversation.

"That's the one thing I've taken with me from my father, and it's helped me already in some situations. Players don't always want to hear what you're telling them, but they appreciate the honesty."

Reunited with Kiffin is ex-Trojans receiver Mike Williams, an overweight, two-year bust after the Detroit Lions drafted him 10th overall in 2005. Williams now looks trim.

"I don't know what happened in Detroit. I wasn't there," Kiffin says. "I'm sure he was at fault for a lot of things. But sometimes, the second chance is the last chance."

Kiffin has impressed camp observers with his energy, organization and high-tempo practices. The players appreciate that unlike Shell, he did not wear them down in camp (last year, the company line suggested the Raiders needed to get back to the tough discipline that Shell brought). Kiffin scheduled practices to avoid consecutive sessions with full contact.

With an NFL-high 46 new players in camp, Kiffin also sent a message of urgency.

"The thing about it is you can't judge a guy off the first 100 days on the job," says defensive tackle Warren Sapp, the former Tampa Bay Buccaneer who has known his new

boss since Kiffin was 19. "This ain't the presidency we're talking about. Right now we're in the process of molding this team. ... But it's fun again."

The most significant tests will come when Kiffin is faced with adversity in the regular season. But at least he has a plan, which includes improving locker room chemistry.

"I want players who are dedicated to each other, and are not in it for themselves," Kiffin says. "I don't know what it was really like before. I just know it needed to change.

"And now we need to win."

He took the words right out of Davis' mouth.

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LeBeau, 70, corners market on respect
Friday, September 07, 2007
By Ron Cook, Pittsburgh Post-Gazette

The NFL's oldest coach will turn 70 Sunday and all he wants is a victory against the Cleveland Browns.

The Steelers' defensive players intend to oblige Dick LeBeau, but they have much more planned for him. They offered to tell me their secrets this week but said they would have to kill me if they did. I said I could live with the suspense until Sunday.

No matter what the players do for LeBeau, it's sure to make him cry.

Do you realize how lucky the man is? You know him as the Steelers' highly regarded, highly successful defensive coordinator. Those in pro football know him as maybe the most respected, admired, even loved figure in the game.

"A great coach, but a better man," Steelers defensive end Aaron Smith called LeBeau. "He's the type of guy you wish was in your family. You'd trade some relatives for him, that's for sure."

That's why two years ago, in an amazing tribute organized by linebacker Joey Porter and defensive end Kimo von Oelhoffen, 27 Steelers paid $300 each for a retro No. 44 LeBeau jersey from his playing days with the Detroit Lions and wore it to the Steelers' game against the Lions. LeBeau cried.

That's why several Steelers dug out those jerseys and wore them to the Hall of Fame game in August to send a message to the Hall voters that LeBeau, who had 62 interceptions as a cornerback, belongs.

You should see the players beaming in those jerseys as they surround LeBeau in a picture that's on the wall next to the training room at the team's South Side headquarters. Nose tackle Casey Hampton didn't smile so much when they told him he made his first Pro Bowl. LeBeau looks like he wants to, well, cry.

And that's why there will be a few speeches and some sort of presentation -- probably by defensive captain James Farrior -- to LeBeau at the defensive meeting tomorrow night or Sunday
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morning. If the Steelers beat the Browns, it's easy to imagine new coach Mike Tomlin taking a moment from celebrating his first NFL victory to lead a chorus of "Happy Birthday" in the locker room.

"I've been comfortable with coach LeBeau since day one," said Tomlin, who, at 35, is half LeBeau's age. "I knew all about his reputation as a football coach and he still has exceeded my expectations. He's just awesome. He's the ultimate been-there, done-that guy. He's such a security blanket for me and this football team."

No current NFL coach has been around the league longer than LeBeau. "He told us the other day he had spent five years of his life in training camps," Smith said. "Do you think that man has seen some football?"

"To be totally honest, it's flattering that someone still wants me around at this stage," LeBeau said.

There's no indication that Tomlin and the Steelers will be getting rid of LeBeau soon or that he has any retirement plans. It's not that he looks 50 and still has the energy and enthusiasm of a man 30. It's not even that he wants to outlast Penn State's Joe Paterno, although he laughs and says, "Joe is one of the few people around who makes me feel young."

It's just that ...

Let Smith explain.

"He just loves being around football players and watching them play."

The Steelers' success hasn't hurt. LeBeau's defenses almost always are top shelf. The team had a blip last season, finishing 8-8, but won the Super Bowl the year before and went 15-1 the year before that.

"What isn't there to like about coming to work with this bunch?" LeBeau asked. "If I'm a good coach, it's because these guys are good players."

That's as close as LeBeau comes to reflecting on his career, even on the occasion of a milestone birthday. There's too much work to do figuring out a way to harass Browns quarterback Charlie Frye, to stop running back Jamal Lewis, to control tight end Kellen Winslow Jr. now that Porter isn't around to talk him off his game.

"The confidence he provides us is incredible," linebacker Larry Foote said. "We know we'll be prepared.

"You go around the league and hear other guys griping about their coaches. We don't have that problem here. You never hear that about coach LeBeau. We have so much less to worry about because of him.

"We know that, all things being equal, he's going to outcoach the other team's offensive coordinator."

That kind of respect, this sort of admiration -- "The way he treats people is amazing ... he's just a smooth cat," Smith said -- is the best present LeBeau will receive.

Happy birthday, coach! Everyone you know hopes you have many more.

xecutive Suite: Lott helps athletes stay in the game

Ronnie Lott, one of the most accomplished defensive backs in NFL history, is also one of the most successful athletes at making the transition to business. He manages $1.8 billion in private-equity investments and owns Toyota and Mercedes-Benz car dealerships. He advises athletes approaching their 40s who have done little but play sports since they were children. Those athletes face an abyss not unlike the one faced by successful professionals and executives who choose, or are forced into, new midlife careers. USA TODAY corporate management reporter **Del Jones** asked Lott, 48, about aging athletes and the lessons that their transitions hold for the rest of us.

Q: What are the biggest obstacles pro athletes face when changing careers?

CORPORATE PULSE: Executive Suite index

A: The learning curve of being a rookie again. It's the nuances, understanding a new playbook. What I learned from coaches like Bill Walsh is that you're only as good as your skills, and you're only as good as how you perfect those skills.

Q: Is it a huge ego blow to step down to rookie all over again?

A: It's tough to invest that much effort as you get older. You don't want to go back to first grade. Age should not be a factor, but you find yourself unable to bring the right energy, the right *ch'i*, the right moxie to attain greatness. That's where you see people take shortcuts all the time.

To excel, you definitely have to swallow your pride. When you're a rookie, you're a number. You don't even have a name.

Q: What was your biggest mistake when transitioning?

A: I was looking at a real estate opportunity in Southern California. (Former San Francisco 49ers owner) Eddie DeBartolo (warned) me about the downturn in the 1990s. He had been a real estate developer and saw the fundamentals.

I didn't listen and made an investment that was a big blow to the ego and economically. I didn't listen to him, a person in the arena, in combat. It was the same as if DeBartolo had wanted to learn how to tackle yet didn't listen to me.

Q: How is business like football? How are they different?

A: The main similarity is that everybody has to contribute. You have a team, and you take advantage of strengths and weaknesses. It's not just your superstars that lead you to greatness. That's what Bill Walsh mastered. The difference is the celebration. I don't think people in business celebrate their wins so that everybody feels they've made a huge difference. And, when you have losses, it's not just the leader of the company who deals with the pain.

Q: In sports, you get applause, instant feedback. How do you find gratification in the quiet halls of business?

A: Even when you get the adulation in sports, you find yourself sitting by yourself, knowing there is more to you. The same thing happens in business. You might not get the feedback, but you have to self-examine and self-reflect as much as possible.

It's like players who invest time looking at film. They might not get the coach's feedback, and you might not get the CEO's feedback, but you reflect on things you want to achieve for yourself each day.

Q: A lot of science goes into the NFL draft because teams sink or swim based on their picks. Companies also need top talent. What can they learn from the NFL?

A: The challenge is not to always look for the first-rounder, when sometimes the fifth- and sixth-rounders end up making a huge difference. There are people who might not have the best résumé but have the right attributes and make others better who are around them.

Q: Not every former player is suited to run a car dealership or become a TV commentator. How do people, including non-athletes, figure out what to do next when they've been doing the same thing for so long?

A: That question is asked so much by athletes. What can I do? What should I do? The hardest part is just getting in the game. Insecurity keeps you on the sidelines. Insecurity keeps you from taking the steps you need. You're not sure if you're going to be belittled. You feel you are not smart enough. Getting over those fears is the biggest challenge. That's very easy to talk about but very difficult to execute. You have to know you're not going to fumble.

The competitive spirit is the spirit you have to tap into. A lot of athletes forget that it takes a competitive spirit to dive into a new manual on how to sell software. It's the same with everyone making a transition. Challenges can be overwhelming and can cripple you. Move forward and know that you have to invest a lot of energy and time to achieve the goal.

Q: Sometimes people face unusual challenges and have to resuscitate a career, a life. What advice would you give to Michael Vick, or a CEO who swerves way off track?

A: I've had friends that have had very difficult setbacks. They need to know there are resources such as executive coaches, counselors and others who know how to rehabilitate. There are reasons why we have counselors for various addictions.

The key is to learn. Anybody who has been destroyed or lost their way, they have to embrace what it takes to get themselves back up.

Q: NFL players make a lot of money, but their careers are short. Sounds a lot like CEOs. What is the biggest mistake people make when they get a windfall that won't last?

A: I have a son who's in the league (Tampa Bay Buccaneers linebacker Ryan Nece), and he's taking a long-term approach in how he preserves his capital. That's important. You've got to want to be like the Rockefellers and leave a legacy.

Q: How do players leverage their names to get into business partnerships with little money down?

A: Use your brand as equity to leverage your ability to bring eyeballs or relationships, to open up doors. That can be an attribute. A lot of life is about building relationships and opening up doors.

The great example (is rapper) 50 Cent not putting a lot of money into vitamin water (but making $400 million from Coca-Cola). I'm sure Nike will tell you their relationship with Michael Jordan was great to have.

Q: That's great if you're Jordan. What can less-famous players and business professionals do?

A: Those less famous should look at their brand and strengths. They can open doors and connect to people who can be very valuable. You don't have to be famous.

My partner (former 49er offensive lineman) Harris Barton knew football was not going to last forever. He would take stationery from his team and write letters to local executives and invite them to have lunch.

He has the Rolodex of a Steve Young or a Joe Montana. He worked at it. He knew that he wanted to have success after he was through playing and assimilate himself into society. He knew the way to do that was being around people he admired, watched and read about out here in the Silicon Valley. That is the

HOW TO DEAL WITH CHANGE

- Reclaim the mind-set of a rookie. Bring a rookie's energy. Accept hard work, the anonymity. Swallow your pride.
- You won't know much at first. Listen to those who do.
- Tap into the competitive spirit that made you successful in the past. Fear

or insecurity will hold you back.
• Build a Rolodex of contacts long before you're forced to make a transition.

ABOUT RONNIE LOTT

• Bachelor's degree in public administration, University of Southern California ('81). Helped USC to a share of 1978 national championship.
• Played 14 NFL seasons (1981-94), 10 with the San Francisco 49ers, who won eight division titles and four Super Bowls. Elected to Pro Football Hall of Fame, 2000.
• Had the tip of his injured finger amputated in 1985 to avoid missing games while the original injury healed.
• Purchased a Chrysler dealership in 1998 with former teammate Keena Turner, which they sold. Awarded a Toyota dealership in 2000 and acquired a Mercedes-Benz dealership in 2004.
• Co-founded HRJ Capital in 1999, a private-equity manager that employs 50 and manages $1.8 billion in assets.
• Founded All Stars Helping Kids in 1989, which helps disadvantaged youth.

model.

Good Idea for Coaches who leave a team ;
Posted on Fri, Sep. 07, 2007 Miami Herald

Dear Dolphins, best wishes, Nick Saban

BY JEFF DARLINGTON

Several Dolphins players received signed notes from former coach Nick Saban on Thursday, thanking them for their contributions to the team during his tenure while also wishing them luck for the upcoming season.

The short message was typed on a computer, and each note was personally signed by the University of Alabama coach. A Crimson Tide logo also was printed at the top of the letters. Every player who played for Saban in Miami will receive one.

"I want to take this opportunity to express my heartfelt thanks to you for your dedication," Saban wrote in part.

Backup quarterback Cleo Lemon appreciated the gesture, saying he still appreciates Saban giving him the opportunity to get his first start in the NFL last year. Cornerback Jason Allen and running back Ronnie Brown also opened their enveloped greetings Thursday.

Brown, an Auburn graduate, pulled out a pen and put an "X" through the Crimson Tide logo, while also scribbling out "University of Alabama." Although he appreciated Saban's note, his school pride is still important to him.

"Once you go to Auburn," Brown joked, ``it's part of the rule.'

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Good Article for Coaches to read : Family !!
Former Tech coach peaks at Appalachian St.
Tuesday, September 4, 2007

By CHUCK CARLTON / The Dallas Morning News

Everybody has tried to claim a piece of Appalachian State's success the last few days.

"The last time I got this much attention, I got fired at Texas Tech," coach Jerry Moore said in the midst of six more hours of interviews Monday.
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The Appalachian State story is just too good to ignore: A Division I-AA team filled with players that bigger schools didn't want shocked tradition-laden Michigan.

Within the big story is a compelling smaller story about Moore, the 68-year-old Texan who capitalized on a second chance.

No one is bigger than Moore in Boone, N.C., the college town of 13,400 in the Blue Ridge Mountains. His two Division I-AA championships had cemented his reputation as a coach who won by recruiting gritty players with speed.

The win against fifth-ranked Michigan on Saturday turned Moore into America's new favorite coach. The success is no accident.

Senior safety Corey Lynch, who blocked Michigan's attempt at a game-winning field goal, said the team had been preparing since February.

"All the hard work paid off for us," Lynch said. "It's all about what's inside the chest, your heart."

People who know Moore swear by him.

Kansas State coach Ron Prince, a former Mountaineer, remembers Moore leading the team into Clemson's Death Valley in 1990.

"We didn't win the game, but he expected us to," Prince said. "He's probably one of the best people I've ever been involved with."

Moore was on the fast track when he was hired by North Texas in 1979, having served as an assistant under Hayden Fry at SMU and Tom Osborne at Nebraska.

Texas Tech came calling after the 1980 season. Moore spent five years in Lubbock, going 16-37-2. His final season, the Red Raiders went 4-7 and lost four Southwest Conference games by a combined six points.

A break here or there and Moore might have survived.

"I like to think I'd have still been there," Moore said. "Certainly I thought about those losses.

"I don't think I ever worked any harder in my life than I did those five years at Tech. I put my family second. I made a lot of mistakes."

Moore learned a different approach helping Ken Hatfield at Arkansas.

At Appalachian State, he boots assistants from the office following practice. Coaches' families come to the office for dinner on Sunday nights, a break from work.

It's about family and perspective now.

Moore hasn't forgotten about his roots.

Plano resident Raymond Anderson, an assistant coach when Moore played at Bonham, flew to Ann Arbor for the game. Anderson and Moore had remained in touch for years.

"He was one of those guys who always had an encouraging word," said Moore.

Now Moore's biggest test is getting his players to focus on next week's game, against Lenoir-Rhyne.

"What we just did at Michigan, they really have to bathe in it and enjoy it and cherish the moment," Moore said. "By Tuesday, we have to get back to earth and being ourselves."

JERRY MOORE

Born: July 18, 1939

College experience: Three years at Baylor as wide receiver, leading the Bears in receiving in 1958.

Career record: 182-116-2, 155-68 at Appalachian State.

Notable: Led Appalachian State to consecutive Division I-AA titles in 2005 and '06. ... Former players

include one-time Cowboy Dexter Coakley and Ravens tight end Daniel Wilcox.

Family: Married to the former Margaret Starnes, also a Baylor graduate. The couple has three adult children.

Coaching Article

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Players are partners in Rex Ryan's Ravens 'D'

By Larry Weisman, USA TODAY

This is part two of USA TODAY's look at Rex and Rob Ryan, sons of former Eagles and Cardinals coach Buddy Ryan.

OWINGS MILLS, Md. — Rex Ryan oversees the No. 1 defense in the NFL, and he's grateful every day for that opportunity.

Not because the Baltimore Ravens ranked first in the NFL in 2006, although that's a plus. Not because of their defensive tradition dating to the late 1990s when Brian Billick, previously viewed as an offensive mastermind, became the head coach and began winning by denying opponents yards and points.

Here's why Ryan gives thanks, offered with a self-deprecating laugh: "I have a great mind for football. If I had to do anything else, I would be below average. It just so happens the only strength I have mentally is as a football coach," he says. "So I'm doing what I need to be doing in life."

PART ONE: Rob Ryan carrying on his father's legacy

At 44, he's in his third year as the Ravens' defensive coordinator, ninth with the club, 11th in the NFL and 21st in coaching.

His father, Buddy, hired him to coach the defensive line and then the linebackers during his short tenure (1994-95) as the Arizona Cardinals' head coach. For Rex, it followed stints at Eastern Kentucky, New Mexico Highlands University and Morehead (Ky.) State.

"My passion is football. My hobby is football. We get five weeks off in the summer as coaches, and I take two and start thinking, 'Shouldn't I be in the office?' " Rex Ryan says.

That's where he was doing an interview, looking at film of the Cincinnati Bengals, the season-opening opponent Monday night.

Monday night. A chance to embellish his reputation and help toward a much-coveted head coaching job. Or maybe not. No, definitely not. The camera won't be on him, and neither will the focus.

As Ryan stares at the screen in front of him, he tries to figure out what will work best for the players, not for his ego. "One thing my dad always taught us was, 'Don't let the only limitations your players have be you,' " he says.

So he works to put 11 players in position to succeed, and to do so he engages them. Information flows both ways. "He doesn't draw up a game plan thinking, 'I'm just a mastermind,' " eight-time Pro Bowl linebacker Ray Lewis says. "He adds you. He lets you control it. He lets you be a true professional."

Most of the Ravens' philosophies derive from the one thing not always common in the NFL — common sense. Why make players do in practice the things that don't come up in games?

"It's third-and-1. How many calls are you going to make on third-and-1? You may only get two or three, max, per game. So why go into the week (with) six different calls (for it)?" Ryan asks. "We had four goal-line snaps last year, total, where we got to use our goal-line defense. We practice (it) once a year."

That's part of an overriding theory he attributes to the hyper-organized Billick. Don't waste effort. Don't ruin the players' bodies in practice. "It's about how we perform on Sunday, not on Monday through Saturday," Ryan says.

This sensibility does not go unnoticed. "Just playing for him is a privilege," Lewis says. "You don't find too many true, true players' coaches anymore. He's that."

This, of course, is often seen in the NFL as damning with faint praise. That phrase can denote a popular coach with cleat marks up and down his body

from where the players walk over him. Ryan, determined to be a head coach, won't let it be construed as such.

"I'm going to be who I am. I don't try to be Buddy Ryan, though that would be a great compliment," he says. "I don't try to be my brother, even though I haven't shaved today. I can only be who I am. And if you are anybody but that, I think you are a phony and I think the players will know you're a phony.

"I'm a players' coach more in the fact that they have fun playing. I think being a players' coach means exactly the opposite of what people think."

He understands how important image can be, though. That's one reason he lost more than 60 pounds over the last year and a half (he's about 290 now) — to better look the part of football CEO. Yet he's still the ultimate unmade bed, the joyful big guy with his shirttail hanging out. That won't change.

"He relates well to the players, and guys want to play for a guy like that," defensive tackle Kelly Gregg says. "He'll talk to you on your level, but he'll also get after you. And that's what you want, and you want to play hard for him."

Ryan came close to landing the San Diego Chargers job that went to Norv Turner, and he insists his time will come. The Ravens' defensive coordinators who preceded him — Marvin Lewis, Mike Nolan — are head coaches, as is former linebackers coach Jack Del Rio.

"Hopefully it will happen. I'm not in a hurry. I just want to see what's fair happen," Ryan says. "If there is someone better than me, so be it."

Buddy Ryan's sons keep defensive genes alive

By Jarrett Bell, USA TODAY

Buddy Ryan, whose dominating "46" defense helped the Chicago Bears win Super Bowl XX, retired as Arizona Cardinals head coach after the 1995 season when his mission to build them into winners went belly up. But the legacy of the oft-controversial defensive innovator remains.

USA TODAY examines in two parts his twin sons, Rex and Rob, who coordinate two of the NFL's best defenses with the Baltimore Ravens and Oakland Raiders, respectively. The Ravens led for fewest yards allowed in 2006; the Raiders were third.

"They were the two best coaches I had on my (last) staff," says Buddy, 12-20 in two years with Arizona. "People said 'nepotism,' but now they've proven themselves." Many fall Sundays he is at his Kentucky ranch, watching his sons' teams on TV. The twins' work represents the most intimate manner Buddy sees of his imprint on today's game.

Part one: Raiders' Rob confident but not uncompromising

NAPA, Calif. — Extending the aluminum bat across an imaginary plate, Warren Sapp implores the pitcher to throw strikes after lobs sailed low and wide.

"C'mon, put it right 'here'!" Sapp bellows.

It was the last thing you would expect to see at an NFL training camp.

PART TWO: Rex Ryan pining for a chance at a head job

A half-hour after the Oakland Raiders ended a recent practice, a small group was playing home run derby. More startling is the right-handed hurler with the beer belly and flowing locks whose appearance is a cross between Ken "The Snake" Stabler and David Wells.

It's the defensive coordinator, Rob Ryan, 44. This is his idea of a post-practice diversion. Yes, he's a "players' coach" — and maybe not only for "defensive "players.

A few minutes before the derby, Ryan playfully sized up Jerry Porter as the physically toned wide receiver twirled a bat. "He wants to play defense," Ryan said. "Look at him. He's all gunned up. He's got some defense in there. I'd probably give him his own Superman package. Just let him fly around and whip somebody's ass."

Porter says, "Ooh, coach. I like the way that sounds."

There is no mistaking: This is one of Buddy Ryan's sons. Spraying occasional expletives, Rob Ryan, in his fourth year as the Raiders defensive architect, is strapped with a confident edge. He has taken his dad's advice to inject his personality into his coaching style.

Does he think he and twin Rex will become head coaches? "Hell yeah," Rob says. "That's a fact. That's not something where we think, 'Oh, I wonder if it will happen?' B———-. I 'know' it will happen. We're both great coaches."

Although the Raiders went 2-14 last season, Rob's unit ranked third in the NFL for yards allowed — significant progress as a 4-3 scheme after the defense struggled the previous two years with his 3-4 design.

Rob and the bulk of the defensive staff were retained in the changeover from Art Shell to Lane Kiffin. "Lane comes in as a good, fired-up young coach," Rob says. Kiffin, 32, is the NFL's youngest head coach. "I have a lot of respect for Art, but it didn't work out. My job is to coach defense for Al Davis. This is a perfect fit. A Ryan should've been with the Raiders a long time ago."

Following 'Big' footsteps

Rob says he and Rex were destined to follow in Buddy's footsteps. Growing up around the game, they saw "Big," as Rob says of his dad, ascend to head coach jobs with the Philadelphia Eagles and Arizona Cardinals.

Rob broke into coaching on the college level after playing defensive end and linebacker at Oklahoma State. "After we graduated from college — finally — our dad threw us in a hotel room, taught us (his famed '46' defense) and figured we'd carry on the legacy," Rob says. "We've worked our way up."

The twins landed their first NFL jobs in 1994 on their father's staff in Arizona. The elder Ryan left after a 12-20 record in two seasons.

"We got him fired in two years, but our careers kept going," Rob says. "Sorry, dad. At first, people screamed nepotism. My dad gave us a shot. I'm sure it was nepotism. But now we know what we're doing."

Rob has simplified his schemes since arriving in Oakland. As his 3-4 floundered, he demonstrated a willingness to adjust. Sapp said for weeks in 2005 he pleaded with him to switch to the type of 4-3 front Sapp flourished in during all-pro years with the Tampa Bay Buccaneers under coordinator Monte Kiffin.

"We were getting ready to go to Tennessee," Sapp says of a midseason game in 2005. "He looks at me and says, 'All right, you're getting your four-man rush, and I want that (SOB) on the ground. You got me, Sapp?' "

Sapp had three sacks and forced a fumble that was recovered for a touchdown. "After the game," Sapp says, "he looked at me and says, 'Now I see why Monte stood on the sideline with his chest stuck out.' "

The development of the unit, also boosted by defensive end Derrick Burgess' 27 sacks the last two years and the emergence of middle linebacker Kirk Morrison, remains an evolution. The Raiders allowed nearly 21 points a game last year. Although they were No. 1 against the pass, they ranked 25th against the run.

"I see 4 yards a carry," Rob says. "That was (tied for 11th) in the NFL. But we're going to get better on run defense so we can kill the passer."

Rob doesn't talk as much about strategy with his father as he once did. His dad, who lives in Kentucky and watches every Raiders and Baltimore Ravens game he doesn't attend, can easily decipher the schemes.

"I don't bore him with that," Rob says. "But I tell him things that are bothering me. It's more a dad-son relationship. ... When I first started coaching, I'd call him all the time. Probably drove him crazy."

Not much, he says, has changed over the years when it comes to talking football with his mother, Doris, who wrote a dissertation on football strategy.

"My mother is my biggest critic," Rob says. "She's tough. Smart lady. Knows football. If we mess up, she lets me know about it. And so does Mr. Davis."

Garnett sweating details

The Boston Globe

Celtic works out early, and often

By Marc J. Spears, Globe Correspondent | September 4, 2007

LAS VEGAS - It's 8 a.m. in "Sin City." Many of the "what happens in Vegas . . ." tourists are either asleep or just getting to their hotels. As for Celtics new star forward Kevin Garnett, he's already up and working out on Labor Day.

Garnett is among more than 20 NBA players working out under the Abunassar Impact Basketball system at the Tarkanian Basketball Academy, but none may be taking it more seriously. For more than a week, the 10-time All-Star has been the first player to arrive for his six-day-a-week workouts. In fact, Garnett has been starting at 7 a.m. since arriving Aug. 27, and he began an hour later yesterday only because Joe Abunassar wanted his employees to have an extra hour of sleep on the holiday.

"I like my footprints to be the first in the sand," Garnett said.

Said Abunassar: "He's a [workout] freak and always has been. He likes to come in and get it done."

Abunassar has been working out Garnett for seven weeks this summer, the majority of the time in Los Angeles. The regimen includes about 90 minutes of weight training and 90 minutes of basketball drills and five-on-five scrimmages. While Celtics training camp doesn't begin until Sept. 30 in Rome, Garnett already seems to be in prime shape.

In one drill yesterday, Garnett showed how strong he is. Wearing a belt with a cable connected to it, Garnett was immovable as one man tried to yank him from the post with the cable and Abunassar tried unsuccessfully to steal the ball several times.

The 6-foot-11-inch, 253-pounder also sprinted while pulling a man with a resistance cable. After the drill, a sweat-drenched Garnett made the majority of his free throws while pumping himself up.

"C'mon Kevin. C'mon Kevin. C'mon Kevin," he said.

Garnett preferred not to talk much about his tough regimen. Abunassar said Garnett is private about it and doesn't like fanfare, and he could be the hardest worker of all the players Abunassar trains.

"He's so focused about getting ready," Abunassar said. "He's a leader by the way he is. That's why he's Kevin Garnett."

Celtics coach Doc Rivers would like his players to be in Boston for pre-training camp workouts by Sunday. According to Abunassar, Garnett is expected to arrive in Boston as early as tomorrow.

Celtics executive director of basketball operations Danny Ainge said Garnett and guard Ray Allen have been calling their new teammates to get in early for voluntary workouts. According to Ainge, 8-10 Celtics have been working out, voluntarily, at the Waltham facility on a consistent basis. Ainge also wasn't surprised to hear Garnett has been working out hard.

"He's looking forward to this year," Ainge said. "Work ethic isn't something he's lacked."

Ainge said second-round draft pick Glen "Big Baby" Davis has signed a contract, with an official announcement to come today. The ex-Louisiana State star, the 35th overall pick, in the second round, averaged 12 points, 9.8 rebounds, and 1.8 blocked shots in five games of Summer League play.

"I like his versatility," Ainge said. "He can shoot the ball. He's a terrific rebounder, quick feet defensively. He played well in Summer League."

The Celtics have 13 players with guaranteed contracts; rookie forward Brandon Wallace is partially guaranteed and guard Jackie Manual signed a make-good contract. Ainge said the Celtics might not bring anyone else to training camp, and if they do, it probably won't be a big-name player. ■

Don't Make Your Boss Your Enemy(good article to remind all coaches to get along with GM or A.D. !!!)

If Your Relationship With Your Boss Is Not Good, Your Job Is Not Secure

MarketWatch) So you think your boss is inept, arrogant or just plain lazy? You're not alone. A recent Gallup Poll found that a bad relationship with the boss was the No. 1 reason people gave for leaving their jobs. But if you want to keep moving up the corporate rungs, you better make nice.

Having an antagonistic relationship with your supervisor is a career killer, says Cynthia Shapiro, author of the book "Corporate Confidential." "No matter how skilled you are, if you don't have a good relationship with your boss, your job is not secure," warns Shapiro.

After all, your boss is the person who determines whether or not you'll get the raise, the promotion and that corner office you've had your eye on. And guess what: if your boss doesn't think you're on the team, you probably won't get any of it.

So how can you overcome your natural aversion to being told what to do? The trick is to treat your boss like a client, says Shapiro. Pretend like you're in business for yourself and that your boss is your most important (and quite possibly your most difficult) client.

Ask how you can provide quality service, and what you can do to differentiate yourself from the competition. And then do it. When he says or does something that leaves you feeling disgruntled, treat him as you would any other client: respectfully. Remind yourself that your livelihood depends on pleasing your client.

Even if you don't like your boss, it's imperative that you find a way to respect her, says Shapiro. So if you've already fallen into an adversarial relationship, swallow your pride and repair the damage. Apologize for your bad attitude and assure her that you're committed to improving your performance.

Your future success both within the company and outside of it hinges on your boss's referrals, says Shapiro, so you have to leave him happy.

Glanville brings color, buzz to Portland State
Coaching Article EMUss file



By Craig Mitchelldyer for
USA TODAY

Teri Mariani, who hired Jerry Glanville when she was Portland State's interim athletics director, said the new coach has renewed interest in the Vikings' program. "Jerry's generated more buzz than I'd ever

imagined, and it has been sustained"
she said.

By Jill Lieber Steeg, USA TODAY
Jerry Glanville can pinpoint the instant his life changed forever.

In March 2004, on a morale-building trip to Iraq and Kuwait set up by the NFL Alumni Association, he was standing in the last latrine along the Highway of Death when a sentence scribbled on the wall hit him right between the eyes:

"I'd rather live a day with the lions than a thousand years with the lambs."

— *The American Soldier*

"I thought, 'Wow, you've got to coach these kids,' " says Glanville, who dressed in full body armor, rode atop gun-mounted Humvee assault vehicles and met thousands of troops. "That's what's inside of them. They don't question the mission, just, 'Let's go get it done.' "

A few weeks later, then 11 years after retiring from coaching in the NFL and college, Glanville gave up his prosperous, fun-filled gigs as a TV analyst for pro football and stock car driver on the Automobile Racing Club of America circuit to become the defensive coordinator at the University of Hawaii. And in February he accepted the job as head coach of Division I-AA Portland (Ore.) State of the Big Sky Conference.

Saturday, Glanville will lead his No. 13-ranked Vikings in their season opener at No. 10 McNeese State in Lake Charles, La. To borrow his favorite phrase, you're going to love this: The man who dressed in black from head to toe as head coach of the Houston Oilers and Atlanta Falcons and left tickets for Elvis Presley at stadium windows throughout the NFL has butterflies in his stomach.

That's right, the guy who once barreled into a wall in his race car, which exploded into flames for five minutes, and lived to tell about it — "That's why I don't like French fries," he says — is nervous.

But raring to go.

"It doesn't matter what team you're with, the opener's different," says Glanville, who has just five returning starters on offense and four on defense. (His predecessor, Tim Walsh, left after a 90-68 record in 14 seasons to become offensive coordinator at Army.) "You just hope everybody gets going 100 mph in a hurry."

But you can bet Glanville, 65, will be moving faster than that. Try warp speed:

•At his desk, where he worked the phones this spring and persuaded Pacific-10 schools Washington State, Oregon State and Arizona State to add Portland State to their future schedules.

•On the field, where he installed the "Gritz Blitz" defense, his attacking, fly-to-the-ball, 3-4 scheme. It complements the high-scoring, pass-happy Run and Shoot offense created by former Portland State head coach Darrell (Mouse) Davis, his 74-year-old offensive coordinator.

•In the community, where Glanville has become a folk hero. He drums up support for Portland State by giving four speeches a day to local companies, civic groups and potential donors, by making good on dinners with himself that he auctions off at charity events and by circling restaurants after he has eaten to introduce himself and shake everybody's hand.

"I'm surprised by this job every third day," says Glanville, expected to be in his customary black attire on the sidelines. "I have a yellow sticky pad on my desk, where I write a note to myself every day. It says, 'COACH THE FOOTBALL TEAM.' You have to write that every day, because this is a job, unlike Ohio State or LSU, that you've got to go do a lot of things."

The Glanville whirlwind

At times, Glanville gets so revved up he loses himself in his whirlwind.

At a Class AAA Portland Beavers game, Glanville put the squeeze on a woman to buy Vikings season tickets. Scott Herrin, the school's associate athletics director for marketing and sales, kept trying to get his attention.

"I said, 'Wait a minute, Scott, I think I've got 'em sold,' " Glanville says. "Scott says, 'Coach!' And I said, 'What?' And he says, 'That's my wife!' How crazy is that?"

He gets to the office by 5 a.m. and stays until well past midnight. If he's not dreaming up ways to raise $50,000 for his "I Feed a Portland State Viking" training table program, he's designing uniforms with Nike.

"A few days ago, for the first time ever, I beat Mouse to work," Glanville says of his comic sidekick. "I never beat him all the time we coached together at Hawaii, and I never beat him all the while we've been here. I phoned him and said, 'Mouse, I'm going to hold a press conference.' "

Davis says: "People ask us all the time, how do you guys do it? You're 74, he's 65. Where do you get all your energy? I tell 'em, 'Lots of sex.' "

The Vikings last made the playoffs in 2000, but season ticket sales are through the roof. Almost 4,000 have been sold, with all 24 suites taken. Last year, only 944 were purchased and 10 suites went unsold. More than 20 new corporate partners have come on board.

"Jerry's generated more buzz than I'd ever imagined, and it has been sustained," says Teri Mariani, who hired Glanville when she was the school's interim athletics director and is now special assistant to the AD. "Portland State, not just the athletic department but the entire university, has finally gotten the exposure it deserves."

Torre Chisholm, the current athletics director, adds: "Two million people live in Portland. Eighty thousand are Portland State alumni or parents. Four thousand are employees of the university. The problem is, there hasn't been a reason for people to talk about how they're connected to the school. With Jerry here, they do."

Unconventional coach finds perfect fit

On the surface, everything about this job seems as unconventional as Glanville himself.

He got hired after singing an Albert King blues song, *Everybody Wants To Go To Heaven*, with Dan Bernstine, then the school's president.

He negotiated his contract on a paper tablecloth over dinner with Mariani at Jake's Grill. Mariani wrote the terms twice — $165,000 a year for Glanville, plus $225,000 in increases to the football budget over the next four years, for additional scholarships and recruiting money and better salaries for assistant coaches. Then she ripped the tablecloth in half, and they shook hands.

It's the perfect place for Glanville and his wife, Brenda, who never moved to Hawaii from their Atlanta home because their elderly schnauzer, Cody, would not have survived the trip.

They live in an apartment in the city's Pearl District, and the streetcar runs underneath their window.

"We can walk to 60 restaurants," Glanville says. "We can be at Jimmy Mak's listening to the blues at 10 o'clock, walk home and be in bed by 10:30. It's a really great area to live. And the people here have been so nice to us. I just hope we can repay everybody by winning some games."

Glanville knows he wouldn't be here if not for Hawaii head coach June Jones, a former quarterback at Portland State, and Davis. Both campaigned on his behalf. He also knows he wouldn't be the coach he is today if he hadn't visited the troops in Iraq.

He wrote all their names in his diary, with a phone number of a family member or a close friend. Six weeks after he returned to the States, he spent his weekends in his basement, making what he says were 5,500 phone calls.

"I think I'm doing my best coaching job because I have more passion for the individual. I know what's inside of them," he says. "Being with these kids in Iraq, it was all about the mission. No griping, no complaining.

"I ended up coaching the same kids in Hawaii, and I'm coaching the same identical kids here. And the kid next door, in baggy jeans, earrings and the floppy shirt hanging out, has more passion, more love for this country than anybody ever knows. The same kids that you say, 'They'll never amount to anything.' Well, he is something.

"Why do you coach now?" Glanville asks. "I've got three kids since training camp started that are 10 times better than they were in the spring. You just watch them grow, and that's the fun of it. You don't get that unless you're the college professor yourself. You don't get that televising the game. You only get that coaching the game."

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Erickson finds new place in sun at Arizona State
By Greg Boeck, USA TODAY
TEMPE, Ariz. — Dennis Erickson's return to Idaho in 2006 was billed universally as a "homecoming" for the well-traveled football coach. After all, that's where he started his decorated career in 1982. Why not tie it in a bow?

Home, it turns out, isn't necessarily where the heart is. For the 60-year-old Erickson, home in 2007 is his latest Pacific-10 Conference address — Arizona State. That's where the challenges, and the money, are. The journey begins Saturday, when the Sun Devils, equipped with an explosive offense but unproven defense, open at home against San Jose State, the first of eight home games on a favorable schedule.

Erickson's goal: nothing less than a national title. "That," he says, "won't ever change."

He says he wasn't ready to fade into the Idaho sunset. The athletics director who hired him, Lisa Love, agrees: "This guy is on fire."

Erickson wants a third national championship to go with 1989 and 1991 titles at Miami (Fla.). No coach owns national titles at two I-A schools. That, says Love, is the type of challenge that drives Erickson. "He's very incentivized."

It won't be easy. And it won't happen overnight, says legendary former Sun Devils coach Frank Kush. But Kush is convinced it's going to happen under Erickson. "He knows what it takes to win."

Erickson was born in Everett, Wash., and has spent 12 of his 24 years coaching on the West Coast, including at Washington State and Oregon State.

He says he wouldn't have left Idaho for any other job.

"Had it not been on the West Coast and in the Pac-10, I probably wouldn't have ever looked at anything. Had this not opened, I'd probably still be there (Idaho) and probably
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would have ended up there."

That's what Idaho officials and boosters thought — mistakenly. Erickson, who had a five-year contract, left after a 4-8 season, leaving supporters disappointed and many feeling even betrayed.

Differing opinions

Dan Cozzetto, the Sun Devils' tight ends coach who played for Erickson at Idaho in the '80s and has coached under him for 13 years, says Erickson's biggest asset is his loyalty.

"He knows how to spell it and define it," Cozzetto says. "He exemplifies it and epitomizes it. He's a man who won't sell you a cheap suit."

Football fans in Idaho probably wouldn't agree, and that's fine with Erickson. "I disagree with that, but that's their opinion. When I went there I told them I'd come and try to get that program out of where it was. I did to a point. In five years there, I've done a lot for that program and they should probably look at that, too. I'm not saying I'm an angel and I should or shouldn't have left. That's an opinion."

He says he raised money for the program, which he put on the map in the '80s. He says moving forward there was a "real battle" but didn't elaborate.

Frustrated with a middle-of-the-pack standing in the Pac-10 and former coach Dirk Koetter's inability to win big games, Love turned to Erickson, whom she calls a "master coach" with a "gift."

Saying Arizona State needed to "get off the dime," Love rewarded Erickson with a five-year contract that guarantees him $5.6 million. That doesn't include the $150,000 buyout the school paid Idaho, or the $2.47 million buyout of Koetter's contract.

"We believe the promise that is ASU is real, and we were either going to get in the game or sit on the sidelines and spectate," Love says. "The move is to get in the game."

In Erickson, the Sun Devils are getting the 11th-winningest active Division I-A coach (148-65-1 in 18 seasons) whose reputation as a big-game coach and program-builder is unquestioned.

His 26 wins against ranked teams includes three No. 1s.

At Oregon State, he took over a program in 1999 that had a I-A record 28 consecutive losing seasons. Two years later, the Beavers were 11-1 with a 41-9 Fiesta Bowl victory against Notre Dame.

'We believe in him'

He comes with baggage. His Miami teams could be undisciplined, and he left the program facing NCAA sanctions.

No one, however, questions his desire to win. "He's here to win — in everything," says Cozzetto. "Cards, golf, you name it. He's the most competitive person I've ever met."

Erickson's passion for the game and drive for nothing less than another title didn't take long to infect his players.

"He not only has the credibility but also the passion," says senior safety Josh Barrett. "It exudes and it's contagious."

Adds junior quarterback Rudy Carpenter: "He's been around the block. Automatically, we believe in him and trust what he's doing."

Even Kush noticed a change. "The intensity in practice has increased dramatically."

Erickson's arrival also spiked fan interest. Season ticket sales already have topped last year's total of 41,964. At a recent scrimmage, played in 108-degree heat, 5,200 fans turned out.

Erickson's system has not failed him, except in the NFL, where he had losing records at Seattle (31-33) and San Francisco (9-23). He doesn't lack confidence, either. Asked what he brings to a program, he says, "Been there, done that, know how to do it. That's something the players look at and say, 'Wow, they've done it. We're going to listen to what they have to say.' "

He says this is his last stop, but he's not counting the years to retirement. Rather, it's a countdown to a title.

"I feel renewed," he says. "I'm going to work my tail off until I can't go anymore. This is what's driving me now, how people look at us and how we want to be looked at when it's all said and done."

1.Sporting News magazine June 18 on Spurs
By Johnny Ludden " A Rock Solid Dynsty"(Page 20)

2. USA Today August 14 " Cubits Fatherly Ways Help Raise W Michigan By Kevin Allen

3.USA Today July 30 by David Leon Moore
" Rare Gem left hander one win away (Tom Glavine)

4. USA Today august 8 " Going From Student of the game to Teacher By David Leon Moore on Ricky Henderson

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8. AP - Browns Baxter is Defying odds By Tom Withers
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For Pittsburgh's Tomlin, it's all about the details
By Chris Colston, USA TODAY
LATROBE, Pa. — The bass thumped from a portable stereo, a cool rap groove, when Mike Tomlin entered the room the morning of Oct. 30, 2002.

The Tampa Bay Buccaneers were in the middle of their Super Bowl season. Coach Jon Gruden likes to split the 16-game schedule into quarters, and for each quarter he assigns an assistant as "head coach" for the big Wednesday team meeting that sets the tone for the week.

Tomlin and linebackers coach Joe Barry drew the third quarter. So with the music blasting, they and their "posse" — assistant coaches Raheem Morris and Joe Woods — burst in wearing matching black T-shirts riffing off the "third quarter" theme. "Something the players could relate to," Bucs cornerback Ronde Barber says.

The entrance grabbed players' attention. Tomlin, then 30, spoke and his confidence proved rapturous.

"Some guys can have that kind of presence in a meeting room, with his positional players," says Denver Broncos safety John Lynch, a member of that Bucs team. "But when Mike stepped in front of everybody his thoughts were precise, succinct, and he never faltered in his delivery. It's a talent and he pulled it off. That was the first time I thought, 'Wow, this guy is going to be a special head coach one day.' "

But the ranks are filled with qualified assistants. For Tomlin, 35, to leapfrog them and become coach of the Pittsburgh Steelers fascinates many who follow the NFL. One reason he commands the respect: Every detail matters.

It also helps explain why, for the love of Art Rooney Sr., Tomlin wears a long-sleeved shirt and black pants in the stifling August heat of training camp. "The man in black," cornerback Deshea Townsend says. "He's a cool cat."

So much interest in his wardrobe perplexes Tomlin, who says he always has dressed this way.

"All of a sudden, it's newsworthy," he says. "That's been the most surprising thing about the job for me at this point — that it's a big deal what clothes I choose to work in."

But Tomlin's style has a purpose: to create consistency. "It's a little mental warfare on my part," he says, then cracks a smile. "All I have to do is get through training camp. After that, this is appropriate wear."

Such thinking might explain how Tomlin landed one of the NFL's most prestigious jobs. Low-profile stops at Virginia Military Institute, Memphis, Arkansas State and the University of Cincinnati and one year as an NFL coordinator exposed him to many situations; he held six jobs in his first seven years of coaching.

But during that NFL championship season, working with players such as Barber, Lynch, Brian Kelly and Super Bowl XXXVII MVP Dexter Jackson,

Tomlin began to get a better sense of his destiny.

"I had a great room, but it was a hard room to coach," Tomlin says. "If you stand in front of Lynch and Barber and Kelly every day, it doesn't matter if there are 50 other guys in the room. That's a tough crowd.

"They had a desire to be great, and they demanded that you deliver for them. That's when I realized I might be capable of doing something like this."

Tomlin's authenticity won over Barber.

"He wasn't phony, and some coaches don't have that quality," Barber says. "Mike always seemed like he loved what he was doing and loved the guys he worked with. Some part of him rubbed off on us.

"To me, that's a great head coach's quality, and you could see that in him from the very beginning."

Having said that, even Barber raised his eyebrows when Tomlin landed the Steelers job.

"Surprise is the wrong word because I knew he'd be there at a young age," Barber says. "But this year? No. Next year, I thought *maybe*."

Rising to the top

When Steelers coach Bill Cowher left after 15 years, the franchise had two good candidates on staff to replace him: offensive coordinator Ken Whisenhunt and offensive line coach Russ Grimm.

But if one team does due diligence in the hiring process, it is the Steelers. The Rooney Rule, which forces teams to interview minorities for head coaching vacancies, is named after Steelers Chairman Dan Rooney.

"Let's bring Tomlin in and see how he looks," Rooney said.

Steelers players were watching the hiring process.

"It wasn't like we were going to go on strike if he didn't get the job," safety Ryan Clark says. "But the majority of players are of African-American descent, so it's something we looked at."

Tomlin, who keeps boxes loaded with old coaching planners and notebooks and has a log of every practice, impressed the Rooneys enough to reach the second round as one of five finalists.

"The second interview did it," Rooney says. "He was prepared and understood what we were saying. He just really sold us."

Although he had been the Minnesota Vikings' defensive coordinator for only one season, Tomlin felt confident.

"But I didn't know about the landscape of getting a head job," Tomlin says. "I didn't know if it was politics. And if that was the case, I didn't know how to play those politics."

With the Rooneys, it was all about competence; that Tomlin was then 34 didn't bother them.

"We don't have a prohibition against hiring young coaches," Rooney says. "Chuck Noll was 35, Bill was 34. Mike fell into the same age bracket they did. But that's not why you hire somebody, because they can relate to younger players. You hire them because they can do the job regardless of age."

Then Rooney adds, "If we didn't hire him this year, somebody else would soon."

On Jan. 22, Tomlin joined Romeo Crennel, Tony Dungy, Herman Edwards, Marvin Lewis and Lovie Smith as the NFL's African-American head coaches. Whisenhunt landed in Arizona, bringing Grimm with him.

Transition has bumpy moments

Tomlin's two-a-day schedule with first-week contact was different from how Cowher ran the show. The transition took some adjustment for many Steelers veterans.

"We're still feeling each other out, still learning the process, the schedule," says Pro Bowl guard Alan Faneca, who favored Whisenhunt or Grimm for the job. "For a while there, it was like, 'What are we going to do today?' So many guys had been doing the same thing day in and day out."

Tomlin acknowledged some bumpy moments: "It's human nature to resist change. We're all creatures of habit."

But the Rooney stamp of approval lent credence to the movement.

"The Rooneys are smart. In the last (40) years, they've had three coaches," Steelers defensive end Brett Keisel says. "You have to trust them. The decision shocked a lot of guys. … But this was the direction they wanted to go in, and I don't think there is a soul on this team who will question the Rooneys' opinion on this."

Clark says the Steelers have someone "who understands where we are in life. Sometimes, with older coaches, they're far removed from being 26, 27 and having to deal with the things we deal with. But he also has the expertise of a guy who's been in the league for 20, 30 years. I think it was a hire based on merit, not on color."

Starring role

The Steelers are beginning to see what the Rooneys saw in the coach and what his William & Mary teammates saw when Tomlin played wide receiver from 1990-94: a facile mind, attention to detail, his ability to relate to people of different ages and backgrounds. He is a fit 6-2, with a beard trimmed along his jaw, a stylish mustache, twinkling eyes behind Versace sunglasses.

"I worked side-by-side with him for five straight years in Tampa," says Barry, now the Detroit Lions defensive coordinator and a rising star himself. "In that situation, you see people's moods, their good days and bad. And every single day, I knew what I was getting with Mike Tomlin: someone who is smart, tough and consistent."

In an alternate life, Clark sees Tomlin running a Fortune 500 company.

"Some people are better at giving orders than taking them," Clark says. "And it seems like he's pretty good at giving them. If he wasn't a football coach, he'd have to be somewhere, bossing *somebody* around."

But the most striking thing about Tomlin is… *what*, exactly?

Quarterback Ben Roethlisberger nodded when posed this question.

"He has a presence, without being boisterous," Roethlisberger says. "There is something about him that makes you want to know what he's thinking."

William & Mary teammate and Kappa Alpha Psi fraternity brother Terry Hammons sensed something, too.

"You can feel his presence when he walks into a room," Hammons says. "You might not know who he is or what he does, but you get the sense he's special. … I don't want to sound too cheesy, but he has an aura about him.

"How do I explain this? Some coaches feel they need to control situations by screaming. Mike doesn't need to do that. There might be a gymnastics meet going on inside his body, but you wouldn't be able to tell by the look on his face."

Townsend senses it, too. He says Tomlin has the charisma of an actor — "A Denzel Washington type."

"An actor? Yeah — I think so," tight end Heath Miller says. "That's actually pretty good. … I think he'd do well."

Tomlin laughs when he hears this. He considers himself "nerdy" because he loves crossword puzzles.

But in Pittsburgh, he has achieved celebrity status. When movie star Will Smith accompanied Tomlin to dinner at a local restaurant, fans mobbed their table — to meet Tomlin. According to Hammons, Smith told Tomlin it was the first time in 20 years he had eaten in a restaurant and hadn't been asked for his autograph.

"The irony is, Mike had been to the restaurant once before but couldn't enjoy it because fans kept interrupting him," Hammons says. "He figured if he took *Will Smith*, he'd have a peaceful meal."

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How will Mike Tomlin do in his first year as Steelers coach? Share your thoughts by commenting below.

Former Bears coordinator restarts with West-coast defense

By Jarrett Bell, USA TODAY

SAN DIEGO — Just like a big-time free agent who switched teams during the offseason, Ron Rivera occasionally thinks twice while digesting fresh terminology.

"Sometimes, I catch myself," Rivera said after a recent camp practice, explaining how the term "triple" in one team's playbook translates to "black out-white out" in another. "It's like, 'OK, I'm with you guys.' Ask any player about learning the new terminology. That's the toughest adjustment."

SNAPSHOTS FROM TRAINING CAMP: San Diego Chargers
FANTASY PLAYBOOK VIDEO: Expert advice for your draft

Maybe so. But Rivera's career transition is also quite profound.

Last season, he was coordinator for a Chicago Bears Defense that formed the backbone for a Super Bowl run.

Now he coaches the inside linebackers for the San Diego Chargers.

That's the opposite direction sought by most on the coaching ladder, yet Rivera, 45, sees this as a good thing. Bypassed for a head coaching job on each of the past two hiring cycles — he interviewed for every NFL opening except the Oakland Raiders job since the end of the 2006 season — Rivera believes he has a chance to become a stronger head coaching candidate by supplementing his credentials as a position coach.

The hook with the Chargers is to learn the 3-4 defense inside-out. San Diego kept the scheme as its base defense when Ted Cottrell replaced Wade Phillips as coordinator after the latter became the Dallas Cowboys coach. Rivera, a rising star in the coaching ranks for several years, was an unexpected bonus for new coach Norv Turner's staff.

Throughout his playing and coaching careers, though, Rivera has worked exclusively in 4-3 defenses.

"What's been really good in working for Ted and Norv is that these guys understand my circumstances, and they were very open to me getting involved," Rivera said. "Learning the 3-4 is going to help me down the line. It seems to be in vogue now. I think I missed out on a couple of coaching opportunities where people wanted to keep the 3-4. This will help me in terms of building a resume."

Rivera's contract with the Bears expired after the Super Bowl, and although he said he was "emotionally disappointed" that he would not return after negotiations for a contract extension broke down, he paints a different picture while ramping up on his new job.

"You wanted to stay and be a part of it," he said, "but this is an opportunity to spread my wings."

In three years as Lovie Smith's defensive coordinator, Rivera coached the "Cover 2" schemes that rely less on blitzes and more on fast, mobile linebackers and two-deep coverages designed to minimize big plays. As a Bears linebacker, Rivera learned the "46" defense under the innovative Buddy Ryan. In five years as Philadelphia's linebackers coach, he learned from blitz-happy guru Jim Johnson.

"The 3-4 is a completely different animal," says Rivera. "You're talking about big, powerful linebackers that are stout and have to play a lot of two-gapping techniques."

Position coaches are valued for their work on subtle details, and in Rivera's case this includes refining techniques for linebackers dropping into zone coverage.

Fifth-year pro Stephen Cooper, in his first year as a starter, says Rivera has been on him about opening his hips on drops.

"He wants everything perfect," Cooper says. "If I'm one yard off on my drop, he lets me know. it's new to me, but it's helped out a lot."

Cooper has already noticed how his new boss is making progress.

"Honestly, at first … we were trying to help him through the whole process," Cooper said. "Now he's got it down. … I mean, he's coached (all-pros Brian) Urlacher and (Lance) Briggs. We know what he brings to the table."

There is also an urgent connection. Like Cooper, the other inside linebacker, Matt Wilheim, is a new starter. "We're like a trio," Cooper said. "Hopefully, the inside linebackers will get the job done, so Coach Rivera can get the praise."

Rivera isn't the first head coaching candidate to run into numerous brick walls trying to ascend. In recent years, Marvin Lewis, John Fox, Romeo Crennel and Charlie Weis were had to bide their time after being passed over before eventually landing head coaching jobs.

"The hardest thing was not getting a second interview," Rivera said. "Going deep into the playoffs has hurt. I want to be a head coach in this league. That's a goal I've set. Dealing with the disappointment is going to make me a better coach."

Meanwhile, Rivera realizes the importance of separating career goals from team-oriented goals.

"The biggest thing is living in the now," he says. "The goal I have as a member of this team is to win the Super Bowl. When you have down time, you think about the personal goals. That's part of it, too. You have to be prepared."

Know Your Role
By **John Schuhmann**
Posted Aug 17 2007 9:00AM

AS VEGAS, August 16, 2007 -- Four of the NBA's top six scorers are here at USA Basketball camp. But when they're playing together, there's only one basketball.

Every player here has a role on their NBA team, a prominent one at that. And there's not one player here who has that exact same role for Team USA.

With Amare Stoudemire the only true big in the starting lineup, Carmelo Anthony and LeBron James need to be rebounders.

"I think me and 'Melo know we gotta help clean the glass, because we're small," James said. "We don't have a lot of true bigs, so me and 'Melo gotta do a good job of helping."

"Everybody has to come back on the boards," Anthony added, "not just me and LeBron ... Amare, Kobe, J-Kidd. And they're all guys who love to do that, who love to crack back, get in the paint and battle."

Jason Kidd, who took 11.4 shots per game last season for the Nets, took just one shot in the State Farm Challenge. And he hasn't shot much in the scrimmages in this camp either.

Chauncey Billups, Mr. Big Shot himself, probably won't be on the floor if a game is on the line down the stretch, but he'll be asked to provide emotional support to those who are.

Instead of starting and getting lots of touches, Mike Miller and Michael Redd need to come in and be ready to shoot after sitting on the bench. And it wouldn't hurt if they contributed in other ways as well.

"Today, Mike Miller had five defensive rebounds," Coach Mike Krzyzewski said. "He doesn't do that for his team."

"I need to find a way to fit in on this team," Miller admitted. "It's not always gonna be scoring like it is when I'm with Memphis. We've got a lot of scorers on this team. My job is to do the little things and help us win games."

And when an opponent gets hot, Kobe Bryant is willing to take on the role of defensive stopper. Krzyzewski recalled a conversation he had with KB24 before camp began.

"Kobe is one of the guys who just said 'Whatever you want me to do. I'll take that best perimeter guy every day. I don't have to be the shooter.' And I said, 'Well, let's not go too far.'"

So, Kobe will still be the go-to guy down the stretch, and he'll probably lead the team in scoring. But throughout the roster, sacrifices are being made.

"We all gotta adapt to one another," Bryant said. "We've all gotta make some kind of compromise and sacrifice. We just have to take our individual talents and plug them into the system."

"It's called being unselfish," Krzyzewski said. "Unselfish is not just not shooting the ball all the time. It's accepting new things that might make you not look as good, because you don't do them for 100 games out of the year."

And if all these guys playing in a high-school gym isn't surreal enough, seeing them all happy with their roles and happy with how things are going no matter how many shots they take just adds to the feel-good atmosphere.

Of course, it was a feel-good atmosphere this time last year as well. And that didn't end with gold. Still, you have to be impressed with how these superstars are willing to become role players.

"You gotta enjoy your role, whether it's playing 28 minutes or playing no minutes," Redd said.

For Anthony, it's all about the W's. "On this team," he said, "I could score 10 points, LeBron could score five, Kobe could score 12, and we still got a chance of winning the basketball game."

"That's the beauty of the team," Redd added. "You don't have to do it all. We can all score the basketball. It's just a matter of who's open and making the right plays."

Chris Bosh, even though he has to sit out this year with plantar fasciitis in his left foot, sums it up best.

"When you bring all that together," Bosh said of the alpha-male mentality all these guys have, "it's hard to get it out of your system. But you have to remember, when you put that USA on your chest, you're playing for a totally different team."

Baseball's interim managers keep seat warm

By Mel Antonen, USA TODAY

Dave Trembley knows about career uncertainty as the manager of 10 baseball teams in 20 minor league seasons. He didn't make $35,000 until his 16th year.

So he doesn't worry about having "interim" removed from his manager's title with the Baltimore Orioles, who promoted Trembley from bullpen coach June 18 to replace the fired Sam Perlozzo with the team at 29-40.

The Orioles decided after six weeks Trembley could finish the season. Then, who knows? Orioles President Andy MacPhail says Trembley's long-term future depends on how the team does during August and September. The Orioles were 26-23 under Trembley entering Wednesday's action.

"I'm not going to self-promote for the job," Trembley says. "I'll do the best I can to make it better for the organization today, tomorrow and in the future. If that's not good enough, then I'm fine with that. My self-worth is not determined by whether I manage in the big leagues."

Trembley is one of three managers hired this season in what typically is a stopgap approach until teams secure a permanent replacement.

NO PLAYING DAYS: Skippers lacking experience as a pro player

Trembley and Cincinnati's Pete Mackanin, an advance scout who took over July 3 after Jerry Narron was fired with the Reds at a major league-worst 31-51, are considered interim. John McLaren, a bench coach who became the Seattle manager July 2 after Mike Hargrove resigned with the Mariners at 45-33, has no contract for next year but is not considered interim.

"We felt there was no need to look anywhere else" for a manager," Mariners general manager Bill Bavasi says. "If we felt there was a need to look elsewhere, the interim tag would be on there."

According to *Baseball Prospectus*, an online newsletter, 27 managers were hired as in-season replacements between 1997-2006. Fourteen of those were retained into the next season.

Two — Jack McKeon of the 2003 Florida Marlins and Phil Garner of the 2004 Houston Astros — led their teams to the postseason that year. The Marlins beat the New York Yankees in the World Series; the Astros lost to the St. Louis Cardinals in a seven-game National League Championship Series.

Only six of the 19 franchises that made in-season managerial changes got to the postseason in any of the following three seasons, according to *Baseball Prospectus*.

Those who have been interim managers say it is a dream come true in a bittersweet way. It's not fun replacing someone who is fired. The job is short-term and provisional. The assignment is to salvage a season by encouraging a team of cranky players to work together.

"I enjoyed every minute of it, and at least I can say I was a manager in the big leagues," says Oakland Athletics coach Bob Schaefer, who was an interim manager for the Royals for one game in 1991 (replacing the fired John Wathan) and for 17 games in 2005 (taking over for Tony Pena, who resigned).

"At first, you are on top of the world," Schaefer says. "Then you're back at your old job. And then you're looking for a job because the new guy wants his own coaches."

Joel Skinner, a Cleveland Indians coach, was the team's interim manager for 75 games (35-40) in 2002 between Charlie Manuel and Eric Wedge. The Indians, at the time, were trading high-salaried players and bringing up minor league talent.

"In my case, the organization was in trouble and my role was to merge the team," Skinner says.

Perhaps the most legendary interim manager is the Boston Red Sox's Joe Morgan, who replaced John McNamara at the All-Star break in 1988. While management searched for a replacement, the Red Sox went on a 12-game winning streak and wound up winning the American League East.

The Red Sox, with "Morgan Magic," went 46-31 and Morgan got the permanent job.

"I got a contract after the sixth or seventh game (of the streak) for the following year," says Morgan, who became a New England folk hero because he drove a snowplow on the Massachusetts Turnpike in the offseason. "I was 58 and had given up on being a manager.

"Most interim managers have lousy teams. In my case, it was nothing more than attitude. We had a lot of good players, and I just told them to not think too far ahead."

Like Morgan, McLaren, Mackanin and Trembley are blue-collar baseball men who spent years in the minors and are likely working on their last chance to be a full-time manager.

"That's the kind of guy teams should hire," Morgan says.

McLaren, 55, a former catcher, hopes baseball has gotten away from hiring celebrity managers. "Maybe baseball has gotten back to the grass roots," he says. "We don't have glamorous names, but we have love, passion and know-how for the game. I work hard to make a name for myself. I try to earn my stripes every day."

McLaren played seven minor league seasons and managed in eight others. He interviewed and lost out on four big-league managing jobs — with Seattle, Cincinnati, Tampa Bay and the Los Angeles Dodgers. He was in his 21st coaching season, including 15 under manager Lou Piniella, now with the Chicago Cubs.

The Mariners were 21-18 under McLaren entering Wednesday. The manager says he doesn't worry about the future.

"I don't even think about it. I've gotten an opportunity, and that's all I can ask for," he says. "I'm taking it one day at a time. I'm going to keep that posture."

McLaren says Hargrove's spring-training emphasis on fundamentals — such as patience at the plate, pitchers getting tougher to run against and gaining confidence by beating division opponents in spring training — have made the Mariners contenders this year.

Players say McLaren is similar to Hargrove but more aggressive and uses the bench more.

"John has been here all season, so the switch wasn't as hard as people think," Mariners infielder Jose Vidro says.

Mackanin, 56, an interim manager for the Pittsburgh Pirates in 2005 between Lloyd McClendon and Jim Tracy, inherited a Reds team that contended into September of last season but lapsed into an 11-21 stretch from May 21 to June 26 this season. Entering Wednesday, the Reds were 20-16 under Mackanin.

Reds general manager Wayne Krivsky, who says the search for a manager is on, can't believe Mackanin hasn't previously been hired. He likes Mackanin, but he doesn't want to rush into a decision and says he wants to be sure he's hiring the best manager for the job.

Mackanin, a former big-league second baseman who hit .226 in nine seasons with four teams, had 917 wins as a manager of eight minor league teams in 13 seasons.

He says he's trying to assert his philosophy without insulting Narron.

"I don't want players to have to relearn. That's what spring training is for," Mackanin says. "I want to make it an easy transition for them. What I'm trying to do is keep upbeat and positive. That's the best thing I can do.

"This is not the ideal script for becoming a manager. I would like to start at Day 1 of spring training. … But this job isn't something I actively pursued. You've got to hope somebody recognizes your ability and thinks you can handle the job."

Reds players say they feel bad for letting down Narron but they think Mackanin is a better match. They like his aggressiveness and instincts.

"He's definitely made a difference," Reds pitcher Bronson Arroyo says.

"There are no major changes, but there are a lot of little things. He's not laying back. He's making good moves with the bullpen. He knows when to bunt and take off the bunt."

Trembley, 55, is the seventh man to manage in the big leagues without playing in the minor or the major leagues. He was a junior college coach in the Los Angeles area in the early 1980s, became a scout in the area for the Chicago Cubs and later began his journey through the minor leagues.

Orioles outfielder Corey Patterson says Trembley's experiences as a minor league manager make up for him not playing professionally.

"He's a good communicator, admits mistakes and promotes togetherness," Patterson says. "He'll be the first one in the dugout to tell you, 'Good job.' We're more together as a team. … A manager can make a huge difference."

Trembley, who describes himself as "old-fashioned corny," changed the way the Orioles go about their day-to-day business.

He made the players do pregame stretching together as a team. He made them take infield practice before the first game of every series, home and road. Each day there's extra work on fundamentals, from hitting cutoffs to getting down a bunt.

Shortstop Miguel Tejada recently was on field for extra work and told Trembley he was going to skip stretching and go to the clubhouse. Trembley ordered him to the outfield to stretch with the team.

"This isn't to punish people, it's to make them better," Trembley says. "John Wooden said that there is no substitute for practice. A player just can't show up at 6 o'clock and be ready to play."

Trembley sold it to his players, and he said there was no grumbling: "I talked to them. I told them I needed their help."

New York Yankees manager Joe Torre notices a difference in the Orioles because of Trembley.

"He's got them playing an upbeat game. You can see that they enjoy doing it," Torre says. "They are playing a better brand of baseball."

MacPhail likes what he sees. "I wanted somebody that would have our team prepared, give a strong effort and have a high energy level," he says. "I'm pleased with all those things."

The players also like how Trembley handles the bullpen and puts down the law for everyone.

Mora says players get paid to play hard, but a manager "makes it easier. (Trembley is) a good manager. I'd love to have him for the next 10 years."

Just Win Baby! (From Sports Illustrated)

The NFL's youngest head coach takes over a pitiful team with a meddling owner. But at 32, Lane Kiffin might actually be up to rebuilding the Raiders

In a team meeting at the Oakland Raiders' training camp a couple of weeks ago, coach Lane Kiffin turned down the lights and showed a grainy piece of nighttime footage on the big screen. The clip opened with a shot panning five cars, their headlights dimly illuminating the team's summer practice field in Napa, Calif. The camera then shifted to two 300-pound men in shorts and T-shirts, doing football drills in the shadows. *What* , the players wondered, *could this nonsense be?*

Kiffin explained in full afterward: Two offensive linemen had been scheduled to arrive in Napa for tryouts earlier in the day, but their flights had been delayed, and they didn't get to the hotel until late in the evening. Because the Raiders were short a body on the O-line, they needed to sign one of the two prospects before practice the next morning. Kiffin and offensive line coach Tom Cable told the players upon their arrival, "We're going to work you out."

Now, they meant. At 11:15 p.m.

Because it takes more than a half hour for the lights on the field to reach full power -- time Kiffin didn't have -- he lined up the cars so that the coaches could see the players run through their paces. And when the workout was over, at around 11:30, Oakland agreed to terms with one of the night owls, center Jesse Boone, who played in NFL Europa this spring. Nine hours later he was back on the practice field with his new team.

"Remember the movie *Invincible*?" says veteran cornerback Nnamdi Asomugha. "The scene in there of guys playing on the sandlot at night, with the cars lighting the field? When Coach showed us that [clip], it left an impression."

Kiffin has left a lot of impressions. Until camp opened, he was just the latest strange hire by owner Al Davis, having left USC, where he was offensive coordinator under Pete Carroll, to become the youngest head coach in modern history. As a 32?year-old first-time boss under the domineering Davis, Kiffin could easily end up overseeing a debacle in Oakland like Joe Bugel (4-12 in 1997), Norv Turner (9-23 in 2004 and '05) and Art Shell (2-14 in '06) did. But based on his performance in camp this summer, it's hard not to think Kiffin, who looks as if he started shaving two weeks ago, has a chance to be something special. He has a chance, too, because Davis is giving him a chance. That's what a league-worst 15-49 record over the last four years -- and one of the most anemic offensive seasons ever, a 12-touchdown, 46-turnover nightmare in 2006 -- will do to the owner of a three-time Super Bowl-winning franchise. After being hired last January, Kiffin wanted to overhaul the staff and replace some Raiders lifers, like receivers coach Fred Biletnikoff. Davis said yes. Twelve assistants were out, 14 new ones were in, and the average age of the Oakland coaches dropped from 48.7 years to 42.2. Of the 87

players in camp last week, 43 weren't on the team the day Kiffin was hired, with several longtime favorites axed by the new regime. "There are no more scholarship players here," Kiffin says.

There hasn't been this kind of energy around the franchise since February 2002, when another young, blond, precocious and loud coach -- Jon Gruden -- left Oakland.

Hey, let's go to work, doug!" Kiffin, in a long-sleeve white T-shirt and white cap, takes a football, twirls it, then whizzes a pass at receiver Doug Gabriel's feet during the prepractice stretch. He fires another through the hands of startled safety Hiram Eugene, then throws a behind-the-back pass to cornerback Chris Carr. And look out, quarterback Andrew Walter -- pffft! -- here comes a line drive right at your helmet.

"This is gonna be a good day!" Kiffin yells as the stretch ends, and he begins to jog downfield for punt-team work. He's not profane or sarcastic like Gruden, but the look, the volume, the energy all scream Chucky Jr. "Sounds just like him," says left tackle Barry Sims, a Raider for three of Gruden's four seasons in Oakland. "Sometimes I have flashbacks."

But while Gruden was all offense, Kiffin dips into special teams and defensive drills. He learned the defensive side of the ball from hanging around his father, Monte, a 25th?year NFL assistant and now Gruden's defensive coordinator in Tampa Bay. And in six years under Carroll he learned that the head coach has to inject himself into every aspect of the team. Many of the Raiders assistants are NFL rookies with no significant ties to Kiffin, and while he gives them the freedom to coach, they feel his presence. He wanted coaches who were willing to teach and had the courage of their convictions; coaches who were hungry and had something to prove. Like offensive coordinator Greg Knapp, 44, blistered in the middle of a game by Terrell Owens during his time in San Francisco and deemed a failure in Atlanta when Michael Vick's development stalled. Like receivers coach Charles Coe, 55, whose last job was head coach at Division I-AA Alabama State.

The two most important aides are 36?year-old Brian Schneider, who joined the Raiders after serving as Iowa State's special teams coach last year, and Cable, 42, who was ousted from the Falcons along with Knapp. Oakland's special teams were abysmal last year -- 30th in punt coverage, 31st in punt-return average, 31st in kickoff coverage -- and Kiffin went looking for the best kicking-game instructor he could find. "He's one of your three coordinators, so he better be good," Kiffin says. Last week Schneider jumped in and out of drills, lighting a fire under the outside pursuit people in punt coverage. At one point Kiffin didn't like the stance of punt rusher Carlos Francis, so he put his hand forcefully on Francis's back, pushing him lower. The offensive line allowed a league-high 72 sacks last year. "Things changed every week," says center Jake Grove. "There were a lot of things that weren't explained. Nobody really understood what we were trying to do. Ever. From Day One, that has not been the case this year. Things have been set in stone." Cable is working on making the line physical and mean. Last week he ran a cut-blocking drill in which players exploded with low blocks into a padded high-jump pit.

"I've got guys on this staff who've got a lot to work for, and I like that," Kiffin says. "Sometimes you have assistant coaches teaching the same thing for 10, 12 years in a row, almost going through the motions. I've got guys whose livelihoods depend on how they coach and how we play. That's a good thing."

One night last week Kiffin canceled team meetings and had each position coach take his group out to dinner in Napa. "Don't talk football," he told the coaches. "Get to know who they are as people. Get to know what motivates them. It's good for players and coaches sometimes to just be normal."

Make no mistake, though: This isn't Camp Touchy-Feely. Kiffin has made a habit of announcing in team meetings that the uniform numbers of newly cut players are available to veterans in order of seniority. This serves two purposes: 1) to let players know the team is constantly shuffling the roster in search of the right combination; and 2) to let them know it's not the same old Raiders. On Aug. 4 Kiffin said that number 86 was available. It had belonged to Randal Williams, a Davis favorite who struggled to make the transition from wideout to tight end after coming to Oakland in 2005. "It got quiet," Asomugha says. "For him to be cut, and a few others, like [10-year Raider and long snapper] Adam Treu, it got our attention."

As did the signing of veteran Daunte Culpepper, which seemed to cloud the picture at quarterback. Culpepper is clearly not Oakland's QB of the future -- that would be the No. 1 pick in the draft, JaMarcus Russell of LSU, who had yet to sign at week's end. But Kiffin was probably going to redshirt Russell for much of this season, and if Culpepper was one of the three best quarterbacks the Raiders could find, then Kiffin wanted him. "We'll sign anyone to give us better competition at a position," Kiffin says. "I don't want people to be comfortable."

Kiffin's honeymoon period began with a 27-23 win over the Arizona Cardinals last Saturday in the preseason opener -- a nice but unimportant victory. Other than an AFC title five years ago, the Raiders have been thoroughly disappointing since returning to Oakland in 1995. They have had only three winning seasons in 12 years and rank 25th in the NFL in winning percentage since the beginning of '94, when free agency with a salary cap came into play.

Kiffin and Davis are getting along famously now, but the kid's not naive enough to think that that will continue if the Raiders lay an egg through a relatively soft early schedule. Oakland hosts the Detroit Lions and the Cleveland Browns among its first three games, with matchups against the Kansas City Chiefs, Tennessee Titans and Houston Texans in Weeks 7 through 9.

"Lane has done an excellent job of getting this team to a point," Davis said during a visit to camp two weeks ago. "But ... he's got to win."

To which Kiffin says, "I don't know *when* we're going to win. But I do know we *will* win."

Better hurry, son.

Meyer, Donovan seek balance as Gator coaches Coaching Article : file EMuss
By Jon Saraceno, USA TODAY August 15, 2007
GAINESVILLE, Fla. — In the sultry lull of summertime, a pair of bull gator buddies revel in the night. Life in the Florida swamp, in this case an exclusive gated community of estate homes, is very good, and not simply because Billy Donovan and Urban Meyer represent the highest-paid college coaching tandem in America.

The two high-motor, obsessive-type coaches lollygag around a granite-top kitchen island, discussing the joys and pains of their profession. Discretionary time is scarce for them, so this is a rare moment: Billy and Urban — neighbors, colleagues, confidantes — take time to catch a whiff of their championship roses, while also sipping red wine.

"A guy asked me today, 'Hey, how come you didn't fix Joakim Noah's jump shot earlier in his career?' " says Donovan, the Gators' basketball coach.

"Nooo!" laughs Meyer, who knows the zeal too well. The football coach gets unsolicited advice almost daily about quarterback Tim Tebow's throwing motion, including from son, Nathan, 8.

While sharing stories, the coaches of the first Division I-A school to win the football and men's basketball national titles in the same year — and against the same school, Ohio State — take time for some serious introspection.

The subject takes an abrupt turn from fanatical fans to the joys and demands of fatherhood as a big-time college coach.

"It used to be, you couldn't be a dad — it made you too soft (as a coach)," says Meyer, 43, reared in the blue-collar town of Ashtabula, Ohio. "You worked from 6 a.m. until midnight. If you didn't, it was a sign of weakness. I missed my child's first communion. That era has changed."

Donovan, the gregarious 42-year-old grinder from New York's Long Island, understands the direction of his friend's conversation. But the concept of reducing workload is something he can't quite wrap his closely cropped head around: "I'm a total extremist. I'm not very good at balancing. Sometimes I catch myself and say, 'Whoa, what am I doing?' "

The dynamic Gator duo tries to accomplish what good coaches and fathers do — find and maintain a sense of equilibrium between family and their life passion. While the final father-husband grades aren't in yet, Donovan and Meyer have excelled in their career exams.

"They are look-through-you kind of guys — very direct," says Florida President Bernie Machen. "They're family men with good values. We're very lucky to have them."

During this Year of the Gator, the two-headed coaching monster has helped thrust the university into an enviable position: Enrollment applications are up, ticket sales for football and basketball have increased and donations to the school, in athletic and academic corridors, have reached school-record highs, Machen says.

So, too, are salaries for the best-paid triumvirate in college sports.

Money controversy

After receiving juicier contracts in June, the Gators' basketball coach, football coach and athletics director earn nearly a combined $8 million a year.

Donovan was awarded a six-year, $21 million contract, averaging $3.5 million. At $3.25 million a year, Meyer's deal is $19.5 million for six years — a far cry from his $55,000 salary as receivers coach at Notre Dame seven years ago.

Jeremy Foley, the athletics director, signed an 11-year deal in June, worth up to $1.2 million a year, making him the highest paid in the nation at his position. All three contracts were approved by the athletics department's five-member compensation committee, which includes one faculty member and other university administrative personnel. The salaries are paid from a revenue pot mostly derived from booster support, television revenue and gate receipts.

Machen, 63, is seventh among public university presidents in pay. He earned $730,676 in salary and bonus for 2006-07, the *Chronicle of Higher Education* reported.

"We're sort of riding a wave right now — we're just hoping it doesn't end," the president says. "Gator Nation is really happy right now.

"Now, the faculty's not too happy. They think I'm paid too much. They think everybody's paid too much — except them. The sad thing is that in a year where we have record salaries for (Billy Donovan and Urban Meyer), we're having a faculty hiring freeze and there will be no raises because of the state budget. It just kind of comes at a bad time."

An increase in minimum booster fees for football season-ticket holders beginning in 2008 — in some cases doubling by 2010 — has some Gator-backers sawing their teeth. Still, for most folks who favor the orange and blue hues, things look a lot brighter in these parts of the Sunshine State.

"E-mail traffic is a little more pleasant — as I'm sure are the talk shows," says Foley, who hired Donovan in 1996, Meyer in '04.

Comparisons

The coaches live a short kickoff from each other, separated only by a vacant lot. While they occasionally fish or golf, their real diversionary activities revolve around family. "My kids (are my hobby) — every second of the day," Meyer says.

While they're friends and attend the same church, there's a professional component to the relationship. They help one another with recruiting, give talks to each others' teams, and share motivational and disciplinary strategies. They talk about difficulties in dealing with aggressive agents, overzealous boosters and anxious parents.

"Eighty-five percent of my job is maintenance of the individual," Meyer says. "I hear people say, 'Back when I was that age …' Whoa. What's out there nowadays is a totally different animal. When I take a couple of days off, I wonder — 'Am I doing the right thing?' "

Sometimes, they lean on each other — hard.

In June, running back Brandon James and basketball player Brandon Powell were arrested for allegedly buying marijuana from an undercover policeman. Powell has transferred; James, who pleaded guilty to a misdemeanor possession, is suspended for the season opener against Western Kentucky.

Last month, former Gators cornerback Avery Atkins was found dead in his car. Days earlier, he had been arrested on crack cocaine charges. "I called Urban and we talked about it," Donovan says. "As a coach, that's an incredible thing to deal with. You say, 'What could I have done differently?' "

When the coaches don't speak, they send text messages.

Or pick up the phone.

"There are times when he calls me and says, 'Can you do me a favor and come over here and talk to this kid?' " Donovan says of recruiting. "Same with me."

Meyer remains in awe of Donovan's repeat champs, who posted a Gator-record 35 victories. "In a materialistic, what's-in-it-for-me-or-what's-in-it-for-my-uncle society, I was intrigued, and impressed, with Billy's team. I've never seen a team like that — it was the most unselfish I've ever seen. I'm convinced our team learned from it."

Likewise, the hoops coach used the football coach as a verbal chalkboard. Last March, Donovan says, "I had Urban speak to the team about the mind-set of his team being an underdog going after a team (Ohio State) perceived as invincible. I think our team was

starting to think like (the favored Buckeyes). I think we helped each other."

They commiserate and confide on all sorts of issues relating to family, community and outside business interests. Donovan and Meyer joined forces to help raise funds to build a local Catholic high school. They've also appeared together on television commercials (they drew the line by refusing to climb out of a car trunk). Because of shared experiences and understanding, there exists a genuine simpatico.

"Billy and I hit it off," Meyer says. "There's a communication there that a lot of people don't get, that coaches don't have, either."

One thing, Donovan says, that "never really gets talked about in coaching, is that everybody's trying to climb the mountain."

"But when you finally get to the top," he says, "there's a lot of stuff that comes with it that no one's ever prepared for. We can share that, because we're at the same time in our lives. … My relationship with him is a little different because I can laugh and joke around with him. So much of what we do all the time is so serious."

Egos remain in check

At some colleges, the presence of two alpha-dog-type coaches might be tantamount to asking for a departmental blood bath. At times, in those potentially volatile situations, coaches battle over egos, athletic resources and media attention.

"There's none of that unhealthy competition. They are comrades," says Shelley Meyer, Urban's wife. "Who else understands what each other is going through? The pressure, the media, the fans. (We are) happy that (the Donovans) have won two national championships. Of course, we tease them — 'Thanks for raising the bar, guys!' "

The two alligator-tough coaches are quite different, except perhaps when whistles dangle from their necks. As Donovan points out, "The one similarity we carry is the passion for the sport we coach, the work ethic, the focus."

Billy is effervescent, works past midnight and his iPod is loaded with the Grateful Dead, Bob Dylan and Sister Hazel, a Gainesville band he once introduced at a Hootie and the Blowfish concert. Urban is guarded, strives to keep regular hours and carries himself with a whiff of CEO authority. His rare concession to music is Jimmy Buffett.

In a crowd, "Billy the Kid" is a disarming storyteller. He handles difficult queries with aplomb. During a recent Rotary Club award acceptance speech, he opened the floor to questions, warning in good humor: "One thing I would stay away from is (advice) about career decisions — I'm probably not the best guy to ask."

Donovan's self-lampooning was a result of his famous flip-flop after the Orlando Magic tempted him with an offer and — poof — he vanished. Buyer's remorse led him to

ultimately reject his $5 million-a-year contract. However, he and Meyer never discussed what transpired until after it was over. Donovan, embarrassed and apologetic, became a national punch line.

"Sometimes," he says, "you have to look at yourself and laugh."

"I had people tell me, 'Are you crazy? You passed up all that money.' But the money doesn't mean anything to me. People will say, 'Easy for you to say,' but the greatest compliment my wife ever gave me was this: 'You would coach if you made $20,000 a year.' "

Billy and wife Christine have four kids — Billy, 15; Hasbrouck, 13; Bryan, 10; and Connor, 5. His parents have a winter home nearby. His dad, Bill, an ex-college player, sits at the end of the Gators' bench.

Donovan recalls being a sixth-grader and innocently asking his mother, "Do you think Walt Frazier will still be playing when I play for the Knicks?" Donovan displays his No. 1 Knicks framed jersey in his office. He played briefly for them.

"Sometimes, during quiet moments, I realize how blessed I am," he says. "But when people say, 'You need to enjoy it,' I'm not sure what that actually means. I'm excited about going to work every day."

Family men

Donovan is sociable and extroverted; Meyer doesn't readily make small talk with strangers, although he is easygoing in small groups of friends and associates.

On this evening, he talks about growing up in northeast Ohio, where he recalls making martinis for his father, a chemical engineer. Bud Meyer had quite an impact on his son's development, particularly when it came to discipline (laps or push-ups). He recalls his father being "tough as nails" in an achievement-oriented household, calling every day "a footrace for grades" with his two sisters.

"I had a 'C' once," he says. "The sun didn't come up the next day."

Nowadays, as the father of three, including daughters Nicole, 16 and Gigi, 14, he says, "I'm the softie."

"I'm not around (as much), plus I'm a cop, the tough guy, here (at football). At home, it's, 'Daddy, I need this.'… Part of the reason I came to Florida was because I really needed to be a father. Recruiting is pretty much regional. The best players in the country live four hours from my front door."

Meyer says he sometimes "feels guilty" for not sharing more good times with his dad. This summer, three generations of the family spent time on a deep-sea fishing excursion

and traveled to Tampa for a Yankees series. It was the overnight boat trip that was unforgettable. Meyer recalls sharing a memory from the outing to a boosters group that included Donovan.

"I let my son drive the boat," he says. "It's 6 a.m. and he shuts off the engine and starts eating his cereal. I'm drinking my coffee. And we're watching the sun come up. People told me the story was 'cute.' When everyone left, Billy turned to me and said, 'A lot of them don't get it, do they?' And we laughed.

"It really had nothing to do with being 'cute.' It was more of a spiritual moment. For that hour, it was the best thing on Earth to be with my son."

MEYER MOTIVATION

GAINESVILLE, Fla. - Urban Meyer is relieved. Just don't call him tranquil.

"I wouldn't say that he's relaxed," says Shelley Meyer, his wife. "But there's definitely an exhale."

It's August. Two-a-days are here.

Cue the inhale.

Recently, at the Southeastern Conference's media day, Meyer said: "Obviously, we are celebrating a great year. It's time to move on."

Sitting in his office recently, Meyer points to the Gators' 2006 national championship trophy and says: "That was an obsession for years. I saw (former Miami Hurricanes coach) Dennis Erickson with it years ago, and that's all I thought about.

"I don't want to lose that thought - the obsession with being the best at what you do. If you lose that, you shouldn't coach anymore."

Think he's intense now?

"He was crazy before," Shelley says. "Before we got to Colorado State, he was all about hard coaching - screaming and yelling, rough and tough. And not very tolerable about certain things.

"Then he met (CSU head coach) Sonny (Lubick). He showed Urban how to care about players in a different way. I hate to use the word 'soft' because Urban's not a real soft guy. But Sonny brought back Urban to the middle of the road from his extreme style."

Often, to emphasize a point, Meyer snaps his fingers with such force that it sounds as if

his bones are cracking.

He is intrigued by what makes people tick since taking a motivational psychology course his junior year at the University of Cincinnati.

One class project involved exploring the strongest forms of motivation: survival, love and fear.

"When you motivate a team - if I get you to hate me - that might make you play harder. I'm fine with that," he says.

"If you really love a (coach), are you going to play (hard) for him? But if you are scared of the consequences, it makes you think.

"What did I get out of my four years of college? That class. I'll never forget it as long as I live."

By Jon Saraceno

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Fisher keeps ticking on Tennessee's sideline
By Tom Weir, USA TODAY
NASHVILLE — Tennessee Titans coach Jeff Fisher recently explained the biggest lesson he has learned while becoming the NFL's longest-tenured head coach with one team.

"Things come up on a daily basis that are going to occupy a lot of your time, and they're not necessarily related to X's and O's," Fisher said. "That's the thing I didn't realize, I thought it was all about the X's and O's."

Fisher has been reacquainted with that fact already this preseason. He benched quarterback Vince Young last Saturday for breaking a team rule by not sleeping at the team hotel the night before a preseason game.

Fisher has since said Young was punished as any player would have been, that Young will start Tennessee's next game and that he isn't going to belabor the issue.

"There are very, very few days where things don't come up," said Fisher, who has the most coaching tenure even though he doesn't turn 50 until next February.

Fisher inherited the distinction when Bill Cowher resigned at Pittsburgh last season. He's entering his 13th full season, after taking over the then-Houston Oilers with six games left in 1994.

"I don't really think about it," said Fisher. "I kind of approach the career and the business as a one-year deal. You do the best you can, and then you see what happens."

If Fisher has an easy time setting priorities, it probably stems from his three consecutive 8-8 seasons, 1996-98.
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In 1996, as they prepared to abandon Houston, the Oilers played in a near-empty Astrodome. In 1997, home crowds were nearly as sparse as the team spent a year in Memphis before moving to Nashville. And in 1998 the club played at Vanderbilt University, as stadium construction was delayed.

"I learned through that experience what was important and what wasn't important, how to stay focused on the more important, and how to keep a team focused," Fisher said. "If you're playing in front of only 13,000 people at the Astrodome and you make that an issue, you're not going to be productive."

Fisher has a 110-97 record, including the postseason. The 1999 Titans reached the Super Bowl, and last year's 8-8 team registered the NFL's biggest rebound after opening 0-5.

"Anyone can handle wins, those are easy," Fisher said. "Your best work must come on Monday after a tough loss."

If you haven't put a loss behind you when it's time to sell the next week's game plan, Fisher said, "It will bleed over and the players will sense it."

For Fisher, the game hasn't changed much since he was a defensive back for Chicago in the '80s, but the players have.

"I think you find now that there are more players who come into the league and think that the NFL owes them something," Fisher says. "There are more players now than there were in the past that need to learn how to respect the opportunity they have been given."

The irony of Young's infraction is that Fisher has perhaps the NFL's most liberal housing rules for training camp, allowing four-year veterans to sleep at home. As recently as 2005, he only made rookies live at the team hotel.

Keith Bulluck, Tennessee's leading tackler the last five seasons, jokes that Fisher's leniency in that regard "is the best part" about being a Titan.

"He's a coach who definitely understands his players," Bulluck said, adding that in his seven seasons he has seen Fisher genuinely mad on only four or five occasions.

Marcus Robertson, an All-Pro safety for Fisher in the '90s who's in his first season as a Tennessee assistant coach, said, "Because (Fisher) gives players a little leeway, I think it really bothers him when he sees a player take advantage and go over the line."

Added Robertson: "When players don't get their rest, it affects the whole team. When players don't understand that, I think it gets under his skin a little bit."

But Fisher has made it clear that he intends to keep his tenure title while tying his next era of coaching to Young. And he expects it to be as substantial as his 10 years with Steve McNair at quarterback.

"I had a great run with Steve," Fisher said. "Now I'm looking forward to another run.

"I feel this has to be at least another 10 years."

Body language speaks volumes to Coach Kiffin, Raiders staff Contra Costa Times Contra Costa Times Article Launched:08/16/2007 03:06:35 AM PDTNAPA

YOU DIDN'T need to look at the scoreboard or standings to see how things were going for the 2006 Raiders.

It was written all over the face of Art Shell and his Mount Rushmore exterior.

It was in the lackadaisical gait of wide receiver Randy Moss and in the reaction of LaMont Jordan when he ignored a live ball deep in his own territory against the 49ers.

It was in the sagging shoulders of punching-bag quarterback Andrew Walter and in the faces of a group of whipped-puppy offensive linemen who were collectively whacked in the nose with a rolled up newspaper on a weekly basis.

It was in the tell-tale eye roll of support players when asked about special teams coach Ted Daisher, whom they neither liked nor respected.

When the Raiders lose games under new coach Lane Kiffin, watch closely to see if they act like losers.

"Body language," is the unofficial mantra of the 2007 training camp, which wraps up Friday in Napa, with the team reconvening in Alameda after Saturday night's game in San Francisco.

Tom Rathman preaches it to his running backs, making sure they sell their pass patterns with enthusiasm and attack their blocking assignments with zeal.

Tom Cable insists on it with his offensive linemen, who are urged to get on with the business of getting better rather than dwell on their 72-sack season of shame.

Rob Ryan yells it out to his defense even though his unit didn't often succumb to bowed heads and tales of woe.

Kiffin and his staff are watching their players in between plays, in hallways and meeting rooms.

"When I meet with them individually, I tell them, 'Make it so we can't cut you,'" Kiffin said. "'Whether it's your body language or the way you practice or the way you carry your playbook or the way you act outside of this building, don't ever give us a reason to cut you.'"

Jordan owned up to his mistake last season when he dropped and didn't chase a lateral against the 49ers, believing it to be a forward pass. It led to a gift 49ers touchdown.

But it's no coincidence Jordan is getting a heavy dose of "body language" reminders from Rathman.

"He's emphasizing play fakes, showing nonverbally that you know who you're going to block, taking the right steps," Jordan said. "Where are your eyes going? Where's the stripe of your helmet going? It's a number of things."

Body language only goes so far and can be deceiving. If every coach had to be a bundle of energy, Tony Dungy wouldn't have won a Super Bowl. Not all players are vociferous and outwardly enthusiastic.

It's just that the 2006 Raiders, particularly on offense, were the perfect storm, a three-month siege of gloomy cloud cover.

Kiffin has held assistants accountable for the enthusiasm of their position groups. Sometimes it looks contrived. But the coaches keep pushing, the players have seemed to respond and there was no mistaking a different look and feel in a 27-23 exhibition victory over Arizona.

It carried on even when Kiffin, who returned Wednesday afternoon, was hospitalized with a viral infection.

"It's a credit to him that the mindset and the tempo we've established since we've stepped on the practice field is still there even when he's not here," quarterback Josh McCown said.

Body language is especially important at quarterback, and it's an area where Kiffin and Co. will closely examine McCown, Walter and Daunte Culpepper. They've all had ups and downs during training camp. Only Walter has gone chin-to-chest since camp began, and it's happening less often as time passes.

Sometimes, McCown said, a quarterback can give the wrong impression by accident.

McCown, who is fair-skinned, had a habit of looking down to avoid the lights and the sun. Last season, Detroit offensive coordinator Mike Martz told McCown to pick his head up and project a better image for his teammates' sake.

"You have to present yourself in a way where the guys say, 'You know what? I'm going to line up for this dude and he's going to get us in the end zone. Some how, some way,'" McCown said.

So keep those heads up, guys. The body language police are watching.

Tony Dungy's memoir, *Quiet Strength*, temporarily to No. 1 on the *New York Times* nonfiction best-seller list a week ago, the first NFL-related book to occupy the top spot on that list. But to learn how it got there, you'll have to hear, as **Paul Harvey** used to say, the rest of the story.

Dungy actually got a small assist from Miami coach **Cam Cameron**, who bought 1,000 books to give away to football coaches at his preseason coaching clinic in July in south Florida. The list price of the book is $26.99; even if Cameron got the book at the Barnes and Noble online discount, that's still $17,000 he shelled out for a gift to the coaches of his area. And ... well, I'll let him tell the story.

"My wife and I got a pre-released copy of the book, and we just loved it," Cameron said Saturday. "It dispelled so many myths about the coaching business -- that you had to be a yeller and a screamer to win. You can be your own person, treat people with respect, be very demanding but demanding in a way that doesn't trample on people. And you don't have to give up your faith to win in the NFL. It confirmed and re-affirmed an awful lot of the beliefs I held about coaching.

"I wanted to give something to the coaches who came to this clinic. I knew how important they are to the lives of so many young kids, and I wanted to be sure they left the clinic with something that could help them as they went forward with their season. So I said, 'Why not order one of Tony's books for all of them? What a great message it would send to them.' So I ordered 1,000.

"That's the good news. The bad news is 1,700 coaches showed up. I didn't have enough for everyone. I told the ones who didn't get it to please borrow it from a friend who was there, or go out and buy one. I felt bad about it, but I only had 1,000."

That's a heck of a gesture, I told Cameron, taking thousands of dollars out of your pocket for a book for so many perfect strangers.

"It is the least we could do, believe me," he said. "The youth of our country needs Tony's message, and the coaches of south Florida need his message. If we could do something to impact these coaches and the 5,000 or so kids they coach, we felt it's something we just had to do."

Eric Musselman's *Play of the Day*

Aim Small

The novice baseball fan believes the more a player hits homeruns, the more likely it is that the team will be successful. It is a myth. In fact, between 1995 and 2000, exactly 200 batters hit more than 30 homers in a season, but none of them played on a World Series winning team. The key to victory is getting batters on base and then advancing them. It's known as "small ball" and is the belief that winning comes 90 feet at a time. The same principle is true in fatherhood (and all sports). A lot of dads will show up in their child's life occasionally and attempt to hit a home run with lavish gifts or trips. But truthfully, the best fathers are there all the time celebrating "small" victories . It's the commitment to moving your relationship with your child (Your Team)forward continuously and incrementally that really makes the difference. Aim small.

Pregame routine is key to Reyes' success

Posted: July 25, 2007 Sporting News By Stan Mcneal

Mets players are everywhere inside the visitors' clubhouse at San Diego's Petco Park. Paul Lo Duca is racking wise about the lights, which have gone dim for no apparent reason. Numerous players are changing into their work clothes. Others are watching TV, talking on their iPhones or fiddling with various other electronic equipment. The Padres' clubhouse is filling up just as quickly.Up in the press box, a contingent of Mets beat reporters are hunched over their laptops.

It is a little after 2 p.m. Tonight's game will not begin for nearly five hours. The gates won't open for another three-plus hours.

Outside, the big green yard is mostly empty and exudes a sense of calmness mixed with anticipation. Inside, players and coaches -- as well as stadium workers - are plenty busy. Before every game, in every park, the routine is much the same. Today, the opener of New York's seven-game trip to the West Coast, the majority of Mets will devote nearly twice as much time to game preparation than to actually playing the game. From April through September, the Mets are like most teams in that they will spend most of their waking hours at the ballpark.

Few players will spend more time at the office than Mets shortstop Jose Reyes, the game's most-likely-to-be-seen-smiling player and arguably its most exciting. A two-time All-Star selection at 24, Reyes is hitting over .300 and leads the majors in stolen bases. He is considered the first-place Mets' emotional leader and, so far in 2007, their MVP. "When he walks on the field, he has that macho look like he's taking over the stage," says Mets hitting coach Howard Johnson.

That look is derived from more than Reyes' considerable talents. That look is of a man who loves his job enough to show up early every day. That look comes from the confidence of being prepared. Spend a day following Reyes' pregame routine and you will see that his rise to stardom stems from more than his unique blend of speed, power and skill. The journey is at least as important as the destination, right? For Reyes, the journey is this daily routine. "Every time I like to do the same thing," Reyes says. "It gets me ready to play."

2:30 p.m. First stop, the body shop

After changing out of his designer jeans and T-shirt into his Mets' camouflage tee and practice pants, Reyes makes the training room his first stop. "Ever since I sprained my left ankle in 2003 (actually, he tore a

ligament), I have been taping it," he says. "I want to take every precaution to make sure that doesn't happen again."

2:45 p.m. Club med(icine ball)

Like the majority of today's players, Reyes is a regular in the weight room. Pregame is for working the abs; postgame is for maintaining strength in his legs and upper body. Since last season, Reyes has regularly endured sessions of abs work designed by Mets physical therapist Jeff Cavaliere. The work consists of playing catch with a medicine ball in various sit-up positions. They do five sets, finishing with a double-crunch that has Reyes yelping for mercy. Afterward, he playfully pulls up his shirt to show off a six-pack worthy of a fitness magazine cover.

3:15 p.m. Swinging into the groove

Reyes joins a small group that regularly includes Carlos Beltran for soft-toss batting practice in the indoor cage. On most days, Reyes takes 40 to 50 swings. "If I don't feel too good, I'll keep hitting," he says."How you feel in practice is how you're going to feel in the game."

3:50 p.m. Homework

Reyes sits in front of a computer inside the isitors' clubhouse (at home, most teams have a special video room) to study that night's opposing starter, David Wells. Reyes' goal is to get a gauge on Wells' velocity and breaking pitches. Though Reyes has not faced Wells since 2003, he comes away with a game plan in less than 10 minutes. "I will be looking to swing at fastballs," he says. "He has a big curveball that is very dangerous when he is getting it over. I might see three, four in a row. So if I get a fastball, I will try to put my best swing on it. If I can just put the ball in play, I can make something happen."

Good for players to read about Pre Game Prep !! EM

Reyes' video work pays off in his second at-bat. On a 2-strike fastball up and away, he sticks his bat out and rolls a grounder toward first, then blazes down the line for an infield single. Wells, who has taken a throw from first baseman Adrian Gonzalez, has no chance of beating Reyes to the base. The play produces a *SportsCenter* highlight, complete with split-screen coverage showing Reyes' splitsecond margin of victory. "That was kind of ridiculous," Wells, a portly 44-year-old, says later. "The guy has world-class speed. He's going to beat any pitcher in the league in that kind of situation."

Reyes adds a second hit off Wells in his next at-bat, on the way to a 2-for-4 game.

4 p.m. Just hangin' out

Batting practice won't begin until after 5 for a night game on the road (home teams typically take B.P. first), so Reyes has more than an hour to chill. He uses this downtime for interviews and to talk to teammates, standard time-killing practices that don't change much from clubhouse to clubhouse.

Reyes is typical of today's players when dealing with the media: He is accommodating when an interview is set up but isn't likely to invite over anyone holding a notebook.

Amid the Mets' clubhouse banter, the television is on--befitting the living room-type setting. Most clubhouses have multiple TVs, with one usually showing a game tape featuring that night's opposing pitcher. In San Diego, because games in the East begin at 4 p.m. Pacific time, each TV is airing a live game.

The free moments pass quickly for Reyes and company, and it's soon time to get back to business.

5:15 p.m. Dress rehearsal

The Mets mosey onto the field about 15 minutes before the Padres finish batting practice. Like all teams, the Mets begin their B.P. routine by stretching and jogging, then break into groups to play catch.

Before his turn in the batting cage, Reyes heads to his shortstop position and fields about 40 grounders hit by one of the coaches. He handles an equal number to his left and his right and some hit directly at him. Twice a week, he works on turning double plays with the second baseman. A couple of times a week--usually before the first game of a road series--he will practice throwing to first as he takes grounders. On other days, he just lobs the ball back to the coach.

Inside the cage, the switch-hitting Reyes takes three of his four turns from the right side to prepare for the lefty Wells. In his first trip, he works on hitting to the opposite field. In his second, he goes up the middle and then just tries to hit the ball hard and go with the pitch. Once his hitting is completed, there's no shagging flies in the outfield. "I go right back inside," he says.

During this bit of free time, one thing Reyes will not do is eat much of a pregame meal. Though clubhouse spreads are available before and after games, Reyes prefers a light sampling of fruit. "If I eat too much, I feel a little lazy for the game," he says. At home, Reyes' routine includes an early-afternoon meal of Dominican-style chicken, rice and beans made by his mom. On the road, a big late breakfast suffices until postgame dinner.

6:20 p.m. Final preparations

For Reyes, the final 45 minutes before the first pitch are the most important. He uses this time to make sure his legs are loose. First, he has them stretched out by one of the four members of the Mets' training staff. Then he hits the field to rev them up--a few half-effort sprints, some backpedaling and a couple of carioca runs. Finally, Reyes goes all out for two or three 40-yard sprints and he's "ready for the game."

After nearly five hours, his real workday is about to begin.

He reminds Mets coach and legendary leadoff hitter Rickey Henderson of someone. "Jose has no fear; I had no fear," Henderson says. "He's happy playing the game; I was happy playing the game. In my prime, I was quicker. I would beat him to second base because I would get a better jump. But he has the potential to steal 100 bases, and no one else today can say that."

His plate discipline continues to improve. "His walks will keep going up as long as he stays in the frame of mind that pitchers have to come to him," Mets hitting coach Howard Johnson says. "That's hard for him. His nature is to attack."

Trevor Hoffman Keeps Saving The Padres' Day

BY RICHIE BRAND

INVESTOR'S BUSINESS DAILY (Articles For Players To Read)
7/27/2007

It was the summer of 1990, and Trevor Hoffman's baseball career had reached a turning point.

The slick-fielding shortstop was toiling in the Cincinnati Reds' minor league system, and he was struggling mightily at the plate.

So Jim Lett, Hoffman's manager at Class A Charleston in West Virginia, suggested a radical move to the team's pitching coach, Mike Griffin: give the strong-armed infielder a shot at relief pitching.

"He had very good agility and a great arm," Lett, now the bench coach for the Pittsburgh Pirates, told IBD. "So we presented it to him, and we knew that nobody was going to work harder at it than he was."

The 22-year-old took the idea and ran with it — or at least pitched with it. Armed with his new job, Hoffman headed to stardom.

Today he stands atop Major League Baseball's all-time saves list, with 510 and counting.

"He has obviously worked very hard to get to where he is at," said Lett, who was in the Pirates' dugout last September when Hoffman closed out a game in San Diego to break Lee Smith's record of 478 saves. "He's a great pitcher, a great person on and off the field, and he did everything he could do to get to the point where he is now."

Hoffman learned the meaning of a save many innings before his first closing role.

At just 6 weeks old, he was taken to the doctor for a routine checkup. The physician found a jammed artery leading to his right kidney, which was broken. To prevent blockage carry-over to the good kidney, the bad one had to go.

"It was basically dead," Hoffman told MLB.com about the kidney. "Shriveled up. Didn't have enough blood supply to keep it alive. No disease. Just a blood clot. A freak thing. It was never really part of my consciousness, except that I was told to just 'drink a lot of water, Trev.' "

That and keep up with his older brothers. After all, they personified good health.

Glenn, nine years Trevor's senior, joined the Boston Red Sox as a shortstop when Trevor was 12. When Trevor wasn't hanging out in a major league clubhouse with Glenn, he was tagging along with his oldest brother, Greg, a basketball coach in the Anaheim, Calif., school system near where the boys grew up.

Trevor caught the sports bug. He excelled so well on the baseball field that the Reds picked him in the 11th round of the amateur draft. It was 1989 and time for this Hoffman to start his own career.

After a few years in the minor leagues, including that stint in Charleston for his conversion to the mound, Hoffman found his way to Florida. The Marlins wanted him in their new bullpen and took him in the 1992 expansion draft.

Hoffman saved two games for the brand-new Marlins in 1993 before they traded him to the San Diego Padres in a five-player trade that included Gary Sheffield going east.

Hoffman, a muscular right-hander, has been doing the heavy lifting late in games for San Diego ever since — 15 seasons.

His pitching at times may appear effortless, but not everything has come easy for Hoffman. He entered the major leagues with a fastball that reached 95 mph on the radar gun, but he had to downshift fast.

A shoulder injury in just his second season forced Hoffman to reinvent his pitching style. He

incorporated a change-up that many consider one of the best pitches in baseball.

Thanks partly to that change-up, Hoffman has consistently been among the league leaders in strikeouts per nine innings.

He sure needed the change of pace, with his fastball coasting in the 80-mph range.

"People go up there looking for the change-up now," Padres General Manager Kevin Towers told IBD. "And he freezes them with the fastball. Hitters just are not going to outsmart Trevor Hoffman."

Being a successful closer requires mental strength, and Hoffman has one tough brain. He focuses on the situation — batter, catcher, base runners — not peripheral ups and downs that detract other relievers.

Bill Center, who covers the Padres for the San Diego Union-Tribune, has seen most of Hoffman's game-ending performances.

"Getting the last three outs is a very tough job," Center told IBD. "To do that for 14 seasons . . . if you look at all the guys who have wilted under the pressure of that role, it makes what he has done even more amazing."

He could have wilted on April 28, 1999. On that day Hoffman blew a save in New York by allowing a game-ending, two-run home run to the Mets' star catcher, Mike Piazza.

Towers remembers the time well: "The next day, I get on the 7 train to go into Shea Stadium for the game and Hoffman is sitting there. We started talking and I asked him, 'How do you deal with what happened last night?' "

"What are you talking about?" Hoffman answered, unperturbed.

"He had already gotten over it," recalled Towers. "That's how quickly he is able to move on. He has just never had any fear of failure."

Evidently, neither does he fear growing old. Hoffman is 39, retirement time for many athletes. Yet he has 28 saves for the contending Padres.

And in the clubhouse he leads young players by example — through his rigorous workout routine and baseball tips.

"A lot of his work is done during batting practice, on plane rides," said Towers. "He is instructing in the bullpen all the time, before he even enters the ballgame. And at almost 40 years old, he is in as good a shape as anyone on our ballclub. He is just one of the best I've ever been around."

He's also one of the most consistent.

Hoffman has posted a sub-3.00 earned run average in 11 of the last 13 full seasons — and right now his ERA stands at 1.75 as the Padres head for the pennant stretch.

Hoffman has appeared in 831 Padres games, the all-time record for games pitched with a single team. That longevity and his will to win make him a fan favorite. San Diego's Petco Park rocks when Hoffman traipses from the bullpen to the tune of AC/DC's "Hell's Bells."

He especially turned it up a notch in 1998, producing 53 saves and a 1.48 ERA to lead San Diego to the National League pennant.

"He does not like getting beat," said Center. "But at the same time, he can live with the ups and downs. He just has a great demeanor about him. He is very well-foundationed. After baseball is over, he is going to be OK."

Others sure know about Hoffman's winning ways. He's been awarded with six All-Star Game appearances and finished in the top six in Cy Young voting four times and in the top 10 in Most Valuable Player voting twice.

"He leads by example," Towers said. "From his offseason routine to game days, he approaches each day the same way. Psychologically, he is as strong as anyone I've ever seen. He is as good as it gets."

Prosser death a loss for basketball

By Fran Fraschilla (Coaching Article)

Updated: July 27, 2007

This is not an easy column to write. I've often thought of basketball as the playground of life, and Thursday it lost one of its nicest guys. Skip Prosser left us far too suddenly and far too soon, having died of an apparent heart attack on Thursday.

I met Skip Prosser in 1985 when he joined Pete Gillen's staff at Xavier University. I was at Ohio University, and we spent that summer as two assistant coaches crisscrossing the state to recruit. He had been a very successful high school coach in West Virginia, but the college scene was new to him. At every high school we stopped in, he asked me a hundred questions about recruiting. And I enjoyed sharing with him everything I knew, even though he was now a competitor. He was so honest and curious that I simply had to divulge some of my best recruiting secrets. Because of those many conversations, he quickly became a friend.

Skip Prosser was a high school teacher who never forgot his true vocation, even after he became a highly successful and well-known college basketball coach. His interests went far beyond basketball. He could just as easily quote Thoreau or Emerson as he could Wooden, Voltaire as he could Bob Ryan. He could talk about Gen. Lee's tactics at Gettysburg with the same eloquence as he could breaking down a 1-2-2 zone at a coaching clinic. Skip was very normal, something that can't be said about every college coach. He lived between two worlds: the world of high-pressure coaching and the normal world. He started as a high school teacher. He just happened to have the right tools to be successful in this business. Nine years after he got his first assistant-coaching gig in college, he was named head coach at Loyola (Md.). Eight years later, he was turning Wake Forest into a perennial power in the ACC.

Arrangements have been made for Skip Prosser. Prosser's attorney, Dennis Coleman, said Saturday there will be a viewing held from 2-9 p.m. Monday at the Holy Family Catholic Church in Clemmons, N.C., just outside of Winston-Salem. A funeral mass, at the same church, will be held on Tuesday at 6 p.m. Prosser will be buried in Cincinnati in a private ceremony.

Wake Forest assistant coaches will serve as pallbearers while current and incoming basketball team members will serve as honorary pallbearers, the school said in a news release.

I often joked with Skip Prosser that I was the person most responsible for his rise to prominence in coaching. In 1994, he orchestrated one of the best turnarounds in college basketball, leading a Loyola team that had won two games the previous year to an improbable NCAA Tournament appearance in his first season there. It was an upset win over my Manhattan College team in the MAAC championship that helped propel him to the head coaching position at Xavier shortly thereafter, and I never let him forget it.

College coaching is a very competitive business, where emotions run high and the tension is palpable. But somehow, despite my disappointment over the defeat, it was easy to be happy for Skip. You could root for him. He was rare because he didn't seem to have any enemies. He had tremendous dignity and integrity in a profession that can, at times, be downright seedy. Whoever said "If you wrestle with pigs, you're going to get muddy" didn't know Skip Prosser.

Recently, I spent time with him on a USO trip with Operation Hardwood's Hoops for Troops, visiting with and coaching the soldiers at Camp Arifjan in Kuwait. The trip was especially meaningful to Skip because he graduated from the U.S. Merchant Marine Academy and later taught American history in high school.

With every soldier we talked to or activity that was planned for us -- from speaking with a three-star general, to riding in a Bradley tank, to flying in a Blackhawk helicopter -- Skip would look at me, catch my eye and shake his head in amazement as if to say, "Can you believe we get to do this?" On the final day of our stay, our group of coaches visited some troops at Camp Buehring on the Iraqi border. They were preparing to go up north into battle, and the looks on their faces were those of incredible determination. At one point, Skip turned to me and said, "This ain't Wake Forest at North Carolina."

Skip Prosser seemed to thoroughly appreciate his time with the troops during his trip to Kuwait.

That seven-day experience with Skip and the other coaches had such a lasting effect. Just last month, we spoke

on the phone and rehashed the trip, mainly talking about how fortunate we felt to have been able to travel to Kuwait. It was the last time I talked with Skip.

The beauty of Skip was that, although he had a quick wit and never took himself too seriously, he was a fiery competitor. He treated his Operation Hardwood point guard like he was Chris Paul and his team's championship win like an ACC title. I watched from up close how he could disarm the officials, who were soldiers, with a sarcastic one-liner that was delivered in a way that even they would chuckle. But when the games were over, he was in the bleachers talking to those officials about their lives and families back home. He had his life in perspective.

I have two sons entering their teenage years. When I travel the country during basketball season and watch teams practice, I often reflect on who I would want to coach them. I hope they will be influenced someday by someone just like Skip Prosser.

Skip, we will miss you.

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Legendary coach was a legendary comedian

Walsh often would use elaborate riffs to help ease the• tension with his team

By Daniel Brown (Article For Coaches to Read)
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MEDIANEWS STAFF
Contra Costa Times

Article :07/31/2007 03:00:16 AM PDT

Though he was known mostly as "The Genius," Bill Walsh was also a goofball at heart.

He was a prankster who used humor to defuse the tensions of the NFL. His most famous comedy routine was the time he dressed up as a bellhop outside the team hotel before Super Bowl XVI.

Walsh had paid a bellhop $20 for use of his uniform. When the 49ers players arrived to check in, Walsh tried to fetch Joe Montana's bag, but the quarterback, barely looking up, told the silver-haired bellhop to get lost.

Finally defensive tackle Lawrence Pillers recognized Walsh, and the players broke into sustained laughter.

"I don't know where I got the idea from, but I knew we all needed to loosen up, including me," Walsh said.

Relaxed and confident, the 49ers went on to beat the Cincinnati Bengals 26-21 for their first championship.

Over the years, Walsh would occasionally reprise his role as comedian, giving new meaning to his reputation as a stand-up guy. During a team meeting to discuss a long losing streak, for example, Walsh donned a cabby's outfit and asked if any of the players wanted a ride out of town.

In one of his most elaborate gags, Walsh dispatched a trio of rough-looking characters into the Rocklin Bar and Eatery, where the 49ers were holding an awards banquet during training camp. One man was a biker. One a mule skinner. And one looked like a grizzled prospector.

Just as the bar employees were preparing to throw them out for intruding, the players recognized their coaching staff: Sherm Lewis (the biker), Bob McKittrick (mule skinner) and Walsh himself (prospector). Walsh had hired a Sacramento makeup artist to help pull off the prank.

"Humor is just another way to communicate with other human beings," Walsh later said. "I've never seen anything accomplished without communication."

Even as a 49ers executive, Walsh left 'em laughing. During a tense contract dispute with Derrick Deese, the stately coach reached into his desk drawer and pulled out a pair of boxing gloves. Sizing up the 6-foot-3, 289-pound offensive lineman, Walsh said: "Let's settle this right now." The coach and the player shuffled around the floor talking trash -- and fighting back smiles.

"You know, I could knock you out," Deese crowed.

"Oh, yeah? Well, I could do this," Walsh countered, and unleashed a whirlwind combination into the air. Rat-a-tat-tat.

The bookworm in Walsh helped his coaching

:07/31/2007 Contra Costa Times

As a gift, Bill Walsh once gave his friend George Coakley a copy of "On War" by military thinker Carl von Clausewitz.

"He said, 'Here's my game plan,'" Coakley said.

It was typical of Walsh to draw inspiration from a Prussian intellectual who died in 1831. This was one well-read football coach.

Though he sometimes cringed about being portrayed as an egghead, the description fit. Walsh, for example, soaked in almost everything by Konrad Lorenz. Lorenz was one of the founders of ethology -- the scientific study of animal behavior -- which Walsh apparently found useful in managing his locker room.

Lorenz "seems to me to come the closest to describing the causes of our behavior patterns, seeing us as more instinctive than environmentally influenced," Walsh told Sports Illustrated in 1982.

Walsh also brushed up on Robert Ardrey, the anthropologist and screenwriter, whose credits include "The Four Horsemen of the Apocalypse."

Walsh read extensively about the Civil War. Though the details of the carnage depressed him, he found the military strategy fascinating.

"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," he once said. "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 it the best book on football."

Raiders' Davis: Fear of failure motivated Walsh

Bill Soliday (Article For Coaches)

MEDIANEWS STAFF
Contra Costa Times

07/31/2007 03:00:35 AM PDT

Al Davis knew Bill Walsh well and is convinced he knows what made him tick.

Strange though it may sound, it was fear.

"Some people, great people -- and I really use that word very, very rarely, but he is great in our profession -- their success is predicated on either tremendous total confidence or fear of failure," the Raiders managing general partner said.

"He was everything -- excellent, dynamic, he set the standard and he had a fear of failure. It's what drove him."

Davis' description of Walsh, who died Monday from leukemia at the age of 75, will puzzle some. The former 49ers coach and Hall of Famer always projected an image of supreme confidence.

"He was ... outwardly," Davis said. "And rightfully so. He was way ahead. But what drove him was he didn't want to fail. You have to remember this: How old was he when he got that job with the 49ers? Somewhere around 48 (47). He wouldn't have another chance."

Davis and Walsh had one year together, 1966, when Walsh served as the Raiders' offensive backfield coach. Davis concedes he was not the one responsible for the hiring. Davis said he gave the OK to hire the 34-year-old Walsh off a recommendation.

"He struck me as someone who loved football, he was creative," Davis said. "But did we envision spectacular, the way he eventually became? No. Don't forget, he left us in 1967."

Later, when Walsh was hired to coach the 49ers, the two men were destined to be cross-Bay rivals, heading two not-so-friendly organizations.

Their relationship was unique as a result. They were friends, yet not.

"Let me put it this way," Davis said. "When you are rivals, you are friends and competitors. A lot of times, the environment takes you the way you are going. You are not controlling your environment.

"So there were times when we had emotions between us of rancor, if that is the right word. But nothing ever so great where we lost respect or love for each other."

Davis' respect and admiration for Walsh came despite their being polar opposites in terms of offensive theory.

"I don't say I don't believe in it (Walsh's so-called West Coast style of offense), I just don't think it's the way I would go first if I were coaching," Davis said. "One (Walsh) believed in the quick strike and one believed in the quick vertical strike, the deep strike. He would set (the deep strike) up, whereas I used it as the backbone of the offense."

What was unique about Walsh, Davis said, was the way he orchestrated his offense.

"He discovered you could run it like an orchestra and direct it," Davis said. "What I always see (when thinking of) him is him standing in front of that 49er football team like Tchaikovsky or some great conductor running his orchestra and just not missing a beat.

"And that somehow or other, we had to knock that conductor on his ass so he isn't standing back there

with complete freedom. Does that make sense?

GARY PETERSON

Opportunity knocked, Walsh answered

Contra Costa Times

Article Launched:07/30/2007 12:56:25 PM PDT

BILL WALSH WAS an old man in a big hurry when he came to the 49ers in 1979. He said so himself in his early months with the team, referring often to his extended -- and clearly exasperating -- football apprenticeship.

"Coaching isn't like civil service," he said at his introductory news conference on Jan. 9, 1979, the day he was hired by Eddie DeBartolo. "You don't pass an examination to move up. As often as not, getting the right job is a matter of luck and timing."

Luck and timing brought Walsh to the 49ers. But it waited until he was 47 to do so, after he had spent nearly 25 years paying his dues at the high school, junior college, major college and professional levels, after he had been rejected for head coaching positions by everyone from Diablo Valley College to the legendary Paul Brown.

That eternal run-up gave his time with the 49ers context. His 18 years after resigning as the team's coach, a blissful time cut short by his death from leukemia Monday, provided a rich and textured epilogue.

But the crux of the Bill Walsh story lies in the decade he spent in the head coaching job he always wanted and for which he long will be remembered. For it was with the 49ers that he unleashed his pent-up ambition and counter-conventional expertise on an unsuspecting NFL, creating one of the most scintillating 10-year runs the league has ever known.

The transformation of the 49ers began behind the scenes. Having attended high school in the Bay Area and worked as an assistant with Cal, Stanford and the Oakland Raiders, Walsh knew the 49ers' history and understood the team's stature as the longest-tenured, yet least accomplished, of the Bay Area's professional sports franchises.

He embraced the team's past and reached out to its alumni -- something outgoing general manager Joe Thomas had actively avoided. Walsh was everywhere on radio and TV. He reached out to media outlets that found the Raiders far more interesting and appealing.

Then he got to work on the field.

Walsh was a brain the likes of which the NFL had never known. He was concerned as much with the science of the game as he was its fundamental physicality. He valued brain over brawn. His practices were more mental than physical. Aides claimed he could intuitively see in five minutes of film study what some people never saw.

He was pretty sure he was on to something when he took over the 49ers, who had been reduced to expansion-like status by Thomas' ruinous two-year reign. Here's Walsh, quoted in the team's 1979 media guide:

"As an assistant coach, I decided eventually that the way to succeed was to establish a reputation in one area, and I did that with the pass offense, becoming known as the leading authority -- or, at least, one of the best -- in that field."

He was articulate to the point of being erudite, with a thin, high-pitched voice and scholarly bearing. "We are at the mercy of the forward pass," he said of his defense at one point during his first season. Once he described massive nose tackle Michael Carter as a "huge, powerful, squat man."

His typical sideline pose was a study in contemplation -- head phones in place, one hand clutching a huge play card, the other rested thoughtfully against his chin. "You half expect his headset is playing Mozart," wrote famed columnist Jim Murray.

At times Walsh seemed almost too sensitive for the barrel-chested, hairy-armed world of the NFL. His first team, skillfully employing his West Coast philosophy, showed instant improvement on offense. But it still finished 2-14. After a loss that season at San Diego, which dropped the team's record to 0-5, Walsh confided to a reporter that he wasn't sure how long he could take the losing.

The losing didn't last long. Late in the 1980 season, Walsh replaced starting quarterback Steve DeBerg, whose productive play was overshadowed by his penchant for the catastrophic late-game mistake, with Joe Montana. In one of Montana's first starts, he rallied the 49ers from a 35-7 halftime deficit to a 38-35 overtime victory against New Orleans.

It all fell together for Walsh and the 49ers in 1981 -- Montana's preternatural maturity, three rookies in the defensive backfield, a midseason trade for pass-rushing defensive end Fred Dean, and Walsh's cerebral oversight. The 49ers went 13-3 during the regular season, winning the NFC West. They defeated the New York Giants in their playoff opener. With less than a minute to play in the NFC Championship game, they found themselves 6 yards from the go-ahead touchdown against the hated Dallas Cowboys.

Montana conferred with Walsh on the sideline. The call was "sprint right option," a play in which receivers Freddie Solomon and Dwight Clark would line up to one side, then run crossing patterns. The plan called for one or both of the receivers to spring open in the confusion.

"If it isn't there," Walsh explained to Montana in typical fashion, "you'll simply throw it away."

A retreating Montana almost did, lofting a high pass that Clark soared into the evening to snag with his fingertips. Even before Clark came back to earth, a thundering, cathartic roar came spilling down from the Candlestick Park stands. It was literally an unbelievable moment, one 49ers fans had never known and couldn't have imagined.

Three years and one day after taking the job, Walsh had coached the 49ers into the Super Bowl. Two weeks after that, he had won it.

The encore season was nearly as unbelievable. A strike by NFL players gutted the 1982 season. The 49ers reeled from a Super Bowl hangover; key members of the team, Walsh would later say, became involved with recreational drugs. On the final play of the shortened season, the 49ers were knocked out of the playoffs by a blocked field goal attempt.

The tortured soul in Walsh came out to play in the wake of that game. He skipped the team's final meeting and spoke of retirement. Only after a soul-searching trip to Youngstown, Ohio, to meet with DeBartolo did Walsh decide to continue on.

He coached the team back to the NFC Championship game in 1983 and won another Super Bowl after the 1984 season. Then followed three seasons of first-round playoff ousters -- the last, a shocking home loss to Minnesota after the 1987 season, caused an uproar among the fan base and in the front office. DeBartolo, who had promoted Walsh to team president in 1983, stripped him of the title.

Success was becoming complicated. The 49ers were a national phenomenon by then. Montana had developed into a brilliant passer. Ronnie Lott keyed a stout defense. Jerry Rice had come

on board. Roger Craig had become the first NFL player to gain 1,000 yards both rushing and receiving in the same season.

The 49ers were a staple on ABC's "Monday Night Football." They almost always drew the top CBS broadcasting team of Pat Summerall and John Madden. With the adulation came intense expectation and Walsh's unenviable assignment of topping himself on a weekly basis.

The 49ers began the 1988 season 6-5. One of the losses came to the Phoenix Cardinals; Walsh started Steve Young instead of Montana to regionwide consternation. Walsh seemed to be phasing out Montana, who had overcome back surgery and other assorted injuries, and appeared to be infatuated with Young's hybrid run-throw skills set.

Walsh was occasionally a dour figure at this point, making cryptic remarks about newspaper reports he claimed never to read. He had turned the job into something that now weighed on him. Despite two Super Bowl victories in nine years, he seemed destined for a legacy of underachievement.

Then the 49ers rallied to win four of their final five regular season games and followed with playoff victories over Minnesota and Chicago. With rumors of Walsh's impending retirement dominating the news, the 49ers beat the Cincinnati Bengals in Super Bowl XXIII, driving 92 yards in the final minutes for the winning touchdown.

A few days later, Walsh stepped down as head coach, having won 102 games and three Super Bowls. He bequeathed a powerhouse of an organization to his successor, George Seifert, who in eight seasons won 108 games and two more Super Bowls.

Walsh had spent half a lifetime preparing for his time with the 49ers. So profound and far-reaching was his success that he could have spent three lifetimes basking in its afterglow. He did a little of everything, working as an NBC television game analyst, serving a second tenure as Stanford's head coach ("I'm following my bliss," he said upon returning to the school), returning to the 49ers as a consultant and general manager and serving as Stanford's interim athletic director.

He had assumed the mantle of Paul Brown, his mentor during Walsh's eight seasons as an assistant with the Cincinnati Bengals. Walsh was a genius emeritus, in demand as a keynote speaker, a consultant, a source on all things football.

In transforming the game, he rewrote his own personal history. He came to the 49ers after years of frustration, an unrequited visionary and would-be head coach. Ten years later, he came shooting out the wormhole of quick history as one of football's most esteemed figures.

If you could press him on the point now, he probably would agree it was worth the wait. And worth the weight, as well.

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Tony Gwynn Former MLB player (from Article 7-17-07 SD Union by Nick Canepa) For Players To Read

. He asked great players questions. “I was always a pest,” he says. But Gwynn was a self-made
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ballplayer. He sculpted himself. First to arrive at the ballpark, he was a video pioneer. He studied T. Gwynn on tape.

“Video helped me understand myself,” he says. “Video was huge.”

He hardly was a great fielder when the Padres drafted him in 1981. On the same day, the Clippers drafted him. “As a kid, I dreamed of playing in the NBA,” he says. And he could have played on those Clippers. But wisely he chose baseball and went to work on his fielding and eventually won five Gold Gloves.

“There was no magic theory,” he says. “Tommy House taught me how to throw the ball correctly and coaches hit me hundreds of fly balls. I came into this game with deficiencies. I knew I had to work at it.”

It's trite. It's among the most overused phrases in sports, that “working-hard” jazz. But I can't imagine anyone in the history of baseball spending more time honing his craft than Gwynn.

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Wake-up call (Good Article for ALL coaches with children to Read)

By Jason Cole, Yahoo! Sports

July 16, 2007

> *"Sure, you can get by in coaching working half-days. Do you want to work the first half or the second half?"*
>
> *– Pro Football Hall of Fame coach Don Shula*

A New England Patriots assistant coach was caught in traffic one Friday evening in January three years ago when he called a friend to chat.

The friends exchanged pleasantries before the coach turned sarcastic.

"Everybody in charge around here talks about how the sacrifice is so worth it," the coach said, alluding to the Patriots' three Super Bowl victories this decade. "All they say around here is, 'Your children will get a chance to see things other kids will never see.' Look, my kid would just like to see me once in awhile to play a little catch."

As the NFL prepares for the 6½-month grind that is training camp, the regular season and the playoffs, it is time for coaches to bid farewell to their families.

Increasingly, that's a dangerous goodbye. Over the past two years, head coaches such as Tony Dungy of the Indianapolis Colts, Bill Belichick of New England and Andy Reid of the Philadelphia Eagles have dealt with varying degrees of tragedy or trouble with their sons.

Dungy's son James committed suicide in December 2005, a shocker because it happened to a coach who had prioritized family more than most.

Last October, Belichick's teenage son Stephen was arrested for marijuana possession.

In January, Reid's two sons were charged with drug and weapons possession in separate incidents on the same day. Police say Garrett Reid, 24, admitted to using heroin before running a red light and striking another car on Jan. 30. Most chilling of all, he told police he didn't know what color the light was when he sped through it.

In other words, the NFL coaching fraternity was lucky it didn't have to bury a second son in 14 months.

"Your heart goes out when you see stuff like that because you know how hard the life is and you know how those guys must feel," New York Giants coach Tom Coughlin said. "It could be any of us and we'd all feel the same way, 'Why didn't we do this or do that? Maybe that would have
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made the difference.'"

So far, New York Jets coach Eric Mangini has managed to find time for his kids despite his schedule. Mangini regularly has his older son Jake, 3, come to the office. In addition, Mangini calls home constantly and often takes an hour off to drive home and read Jake a story. Last year, Mangini and two Jets players took part in an episode of Sesame Street and Jake came along.

"I don't think you have to be a bad father to be a good coach," Mangini said.

But sacrifices have to be made. The days when Paul Brown used to leave the office at 6 p.m. during the season were over back in the 1970s when Shula became the original workaholic. However, circumstances have called for some coaches to take a step back. Reid, who is also the vice president of football operations and retains final say over all personnel moves, took five weeks off during February and March. That's when most coaches are in the midst of free agency and draft preparation.

"I didn't get to that point where I was ready to walk away (from football)," Reid said upon returning in March. "I needed time to situate some things and spend time with the family. I just needed time to make sure that I focused on the things that I think are the most important. Family, obviously, is the most important thing in my life."

While it would be hard to find any coach didn't say that about his family, the demands of football often obscure family life. Former Dallas Cowboys and Miami Dolphins coach Jimmy Johnson went so far as to tell his first wife shortly after going to the Cowboys that he needed to give all his focus to the job.

In his book "Turning the Thing Around," Johnson recounted his feelings at the time.

"I did what I had to do. You get to the point where you've had children that you love, had your family, and they grow up," Johnson wrote. "They can take care of themselves and you say to yourself, 'Hey, I've done my deal and now I'm going to do what I want to do. Yes, I'm at the age where I ought to be able to do what the hell I want to do.' "

Other times, the situation is comical. Tampa Bay Buccaneers coach Jon Gruden once remarked that it was his son's birthday. When asked which son, the hard-driving and often profane Gruden hesitated for a moment and said "the medium one."

Pro Football Hall of Fame coach Joe Gibbs of Washington has often recounted how the demands of coaching made fatherhood a secondary issue. In March, Gibbs recounted how he took his son Coy to training camp one year during the '80s.

"I just forgot he was even there," Gibbs said.

After years of sleeping in the office – reporters used to pick out Gibbs' car in the parking lot of Redskins Park because it was the one still covered in snow in the morning – Gibbs recalled how he once went to tuck in his sons and they had stubble on their face.

"You miss so much of your kids growing up in this job," Cleveland Browns head coach Romeo Crennel said. "That's why you put so much into the offseason."

That's when the job becomes "merely" a normal 9-to-5. And a period in which the coaches need to make sacrifices.

"It's about giving them support, especially your wife because she's really the one who's doing all the parenting," San Diego Chargers coach Norv Turner. "The things you may like to do, like playing golf or whatever, you have to put that stuff aside."

That can be tough, particularly the parenting aspect. Particularly for a person like a coach who is in the role of calling the shots at work.

"When you're not around most of the time and making the rules, your kids see right through that,"

Turner said. "You can't all of a sudden come in like you're totally in charge."
When Turner was head coach of Washington in the mid-1990s, he and his family bought a home on a lake in New Hampshire. Every June after mini-camps, he and the family head there, even now when he works on the other side of the country.
"There's no TV, no radio, just all the outdoors and family stuff that you want to do," Turner said.
It sounds idyllic, even at a time when other news about NFL families is far from it.

Party's Just Getting Started (Sports Ill Article)

Imaginative, aggressive management and a steady stream of promising young talent make the Angels not only SI's pick to win it all, but also a potential superpower for years to come

Posted: Tuesday July 10, 2007 11:58AM; Updated: Tuesday July 10, 2007 11:58AM

PRINT

Reggie Willits belts a majestic fly ball toward the leftfield foul pole in Baltimore's Camden Yards, a typical blast during batting practice, when coaches groove 55-mph meatballs and players jovially pump balls out of the yard to massage their egos and amuse their teammates. But leaning on the back of the batting cage, Los Angeles Angels manager Mike Scioscia is not amused.

"Hey!" he yells at his 26-year-old rookie outfielder. "What was that? That's going to cost you."

Willits hangs his head, chagrined at having been busted. He's a speedy, switch-hitting leadoff man who made it to the majors last season three years after being drafted in the seventh round -- and two years after he whiffed 112 times in A ball -- because he shortened his stroke, developed patience at the plate and became a pest. Willits has not hit a home run in his first 276 big league at bats, but he is a perfect little Angel because at the All-Star break he led all rookies in on-base percentage (.408), walks (40) and stolen bases (18, in 22 attempts).

Scioscia is so insistent that Willits not swing for the fences that he instituted a rule: For every home run he hits in batting practice he must run a lap around the ballpark. When Willits lofted a ball over the wall at Yankee Stadium in May, he complained to Scioscia that the short porch in rightfield was to blame. The appeal was rejected. Willits ran his lap. This time, in Baltimore, Scioscia commuted the sentence because Willits's drive had curved foul.

"I've had to run a bunch of laps," Willits says, "but not that many [lately]. Line drives and ground balls. That's what I need to be working on."

Slugging outfielder and perennial MVP candidate Vladimir Guerrero is the Angels' franchise player, but Willits is the freshest symbol of how, under the discipline of Scioscia and the direction of owner Arte Moreno, the Angels are becoming baseball's model franchise. With their deep pockets, robust farm system, blossoming major league talent and organization-wide culture of unselfishness, they have what it takes to contend for years, perhaps even to dominate in a way that no club has since the Atlanta Braves and the New York Yankees in the 1990s. Willits is just one of many promising L.A. regulars to advance through a development system inspired by Scioscia's principles of aggressive baserunning, smart situational hitting and strong defense -- elements of team play known as the Angel Way.

"Coming up through the minor leagues, everything is charted," Willits says. "How many times you go from first to third base, every time you break up a double play, every sac bunt and every hit-and-run you're given. . . . This is what the Angels do. It's easy for people to buy into it because you see the results."

A manager who makes big leaguers run laps? An owner who cuts beer prices and who routinely checks the cleanliness of the Angels Stadium bathrooms, each staffed by an attendant? Players hell-bent on flying from first to third instead of relying on the three-run

homer? (Good thing, too: At week's end the Angels had been waiting 540 at bats since their last three-run dinger.) And a team that wins, turns a nice profit, plays in perfect weather and pays top dollar, with Yankees third baseman Alex Rodriguez widely rumored to be the next free agent to come under its spell? No wonder Moreno, sipping a beer and munching peanuts from a third base field box, could smile even as his club was losing 14-9 last Friday at Yankee Stadium.

"In baseball terms we're just getting this toward second base," says Moreno, 60, who in May 2003 purchased the franchise for $184 million -- or $476 million less than the Boston Red Sox had gone for only a year earlier -- and immediately began operating it as a big-market club spending big-market money. (According to Forbes, the Angels are now worth $431 million.) "This is just the start of the process."

For reasons ranging from increased revenue sharing and a crackdown on performance-enhancing drugs, the game has changed in this century. Few teams have played it better in the season's first half than the slash-and-dash Angels. Los Angeles reached the All-Star break in first place in the AL West at 53-35 (the best record in franchise history after 88 games), and the team's profile bodes well for the second half.

With solid starting pitching (the 42 wins from L.A.'s rotation are second only to the Red Sox') and a balanced, creative offense reminiscent of National League baseball, the Angels can not only stay out of prolonged slumps but also marshal the preferred weaponry for postseason play. And stocked with players in or entering their prime -- shortstop Orlando Cabrera and centerfielder Gary Matthews Jr. are the oldest every-day players, at 32 -- the Angels have the look of recent champions. Only four regular players (DHs excluded) among the past five title winners were 33 or older halfway through the season: Tim Salmon, 33, of the 2002 Angels; Bill Mueller, 33, of the '04 Red Sox; and Jim Edmonds, 36, and So Taguchi, 37, of the '06 Cardinals.

"The one commodity they have that everybody wants is pitching," says an American League G.M. "But what they also have now is an owner who wants to win. I mean, *really* wants to win. All owners would like to win, but at the end of the day there are only about four franchises where the driving force is an owner who, from the minute he wakes up, is all about whether he wins or loses that day. I would put the Yankees, Boston, Detroit and the Angels in that class."

Arte Moreno is the oldest of 11 children, the son of a Tucson printer. As a child, Arte furtively listened to World Series games on a transistor radio in school, rooted for the Yankees and second baseman Bobby Richardson, and, until the Morenos could afford their own TV, walked to a neighbor's house to watch *Game of the Week* on Saturday afternoons. Moreno grew up to be a billionaire, largely through his outdoor advertising business. He purchased a minority stake in the Arizona Diamondbacks, but when he was rebuffed in his bid to turn it into the controlling interest in 2001, he turned his sights on the Anaheim Angels, purchasing them from Disney in '03

Says Moreno, "I knew before I bought the team that we had to think bigger than the box that was Anaheim, break down the walls of that box and establish

the Angels for what they should be: a team from the second-largest market in the country, the greater Los Angeles area."

Moreno officially renamed his club the Los Angeles Angels of Anaheim, a switch that withstood a court challenge from the city of Anaheim and tipped off baseball to the man's ambitions for the franchise. In four years Moreno has raised the number of televised Angels games from 90 to 150, increased local media revenues from $12 million (26th in baseball) to $60 million (third), moved from a mid-market payroll of $79 million (12th in baseball) to an elite one of $109 million (fourth), grown his season-ticket base from 12,000 to 30,000 (yielding the franchise's only four years with attendance in excess of three million) and put the club on track for a fourth straight winning season (a first in team history). Since 2004, Moreno's first full season of ownership, the Angels have won more games (329) than every team except the Yankees (334) and the Red Sox (332).

Moreno has pulled off such growth while maintaining Angel Stadium as a place for what he calls "fun, safe, affordable family entertainment." In his first day on the job, Moreno famously cut the cost of beer by as much as 20%. He's even prouder, though, that he hasn't raised the price since. When Moreno learned that the cheapest cap at the ballpark was $19.95, he ordered concession stands be stocked with $6.95 Angels caps so that kids in lower- and middle-income families could go home with a souvenir. His average ticket price of roughly $20 is one of the game's better deals. "We're branding three things: Angels baseball, the a in our logo and the color red," said Moreno, who ceased

making the confusing uniform and logo changes favored by previous ownerships. (Periwinkle, anyone?)

He is also branding stability, having remained loyal to the two top baseball decision-makers he inherited: general manager Bill Stoneman and Scioscia, who is signed through 2010. "The church says, Build your church atop stone," Moreno says. "You need a solid foundation. Everything I've done businesswise is from knowing you have to have stability with your top management. If you don't have stability there, the rest of your employees are saying, Are we in transition? Or, What's going on?"

Stoneman and Scioscia learned about Moreno's commitment to winning just two months into his ownership, when they informed him that ineffective starter Kevin Appier had become a drag on the team. Moreno accepted that Appier should be released, then swallowed the $16 million left on his contract. No owner, to that point, had eaten that much money on one deal. "I contended from Day One that it is the baseball people who make the baseball decisions," Moreno says. "They came to me and said they thought it wasn't going to work out. You're still paying him, whether he's on the 40-man roster helping you or not."

That winter, his first as a free-agent shopper, Moreno shelled out $146 million. He acquired pitchers Bartolo Colon and Kelvim Escobar, outfielder Jose Guillen -- whose suspension, after a run-in with Scioscia one week before the 2004 postseason, Moreno also agreed to -- and Guerrero, who signed a $70 million, five-year deal that, at Moreno's insistence, was going to be pulled from the table 48 hours after it

was made. Last year he spent $76 million on Matthews, DH Shea Hillenbrand (since released) and relievers Justin Speier and Darren Oliver. Cabrera ($32 million over four years) came aboard in December 2004.

It is that kind of aggressive spending that has led to speculation that Rodriguez, if he opts out of his contract at the end of this season, could be an Angel in 2008. (Indeed, as A-Rod helped beat the Angels with three hits, including his 29th home run, fans seated near Moreno last Friday shouted to him, "Is this an audition?") Moreno says he considers it "unwise and difficult" to have one player consuming "20 to 25 percent of your payroll," which Rodriguez would surely do if, as baseball executives speculate, he commands an eight-year deal between $200 million and $240 million.

"I bought the team for less than that," Moreno says, laughing. "If a player like that goes down, what else can you not do because you have that much tied up in one player? The other thing is you always want to balance being competitive with affordability. That's the Number 1 concern: keeping Angels baseball as an affordable family option, because in Southern California it's not that you're just competing against the Dodgers. You're competing against the weather and all the things there are to do."

While Moreno isn't signaling a run at A-Rod -- that would be tampering -- Stoneman has tried for two years to find a power bat to complement Guerrero's. The G.M. struck out in his bid to sign free-agent first baseman Paul Konerko after the 2005 season; nearly had a trade done for Orioles shortstop Miguel Tejada (for starter Ervin Santana and infielder Erick Aybar) at the trading deadline last year before Baltimore pulled out; floated trade proposals for Colorado Rockies first baseman Todd Helton last winter before learning Helton, who has no-trade rights, preferred an East Coast club; and last winter put in a seven-year, $118 million bid for Alfonso Soriano, who took $136 million over eight years from the Chicago Cubs.

"Actually," Scioscia says, "not getting that big bat has allowed the emergence of some players, like [second baseman] Howie Kendrick, [first baseman] Casey Kotchman and Reggie Willits, and the reemergence of guys like Orlando Cabrera and [third baseman] Chone Figgins. The bottom line is that we have the best lineup chemistry I've seen since I've been here, even better than in [the world championship season of] 2002. Right now we're able to pressure teams every inning, and it's very rare that you see teams able to do that without the three-run homer or without really driving the ball."

"We are," Cabrera says, "like a pack of dogs. We're always looking to attack."

According to the Elias Sports Bureau, the Angels are the only team in baseball with a winning record when they don't hit a home run (24-23), and they have the second-lowest percentage of their runs accounted for by homers (23.8). They put the ball in play (only two teams have struck out less often in the AL), steal bases (78, first in the league) and hit well in key spots, such as with runners in scoring position (fifth).

"The most important stats for us are on-base percentage, hitting with runners in scoring

position and getting from first to third on hits," Scioscia says. "I was one of the slowest runners in the National League when I played. But there were certain balls where even I just knew, with a good secondary lead and good read, I had to get to third base."

e Angels have turned themselves into an exciting brand, home runs be damned. Their stadium, once infamously home to empty seats or beach-ball games, has become a true major league environment in which fans appreciate a hitter who moves a runner from second to third with no outs. "It's a baseball crowd now," says Oliver, a 14-year veteran, "way different than in the '90s, when people came because it was just something to do. The fans, they're into the baseball now."

Moreno's run of winning seasons should have some legs too. Baseball America has ranked L.A.'s system among the five best stocked for five years running. Third baseman Brandon Wood, 22, projects as a 30-home-run hitter. Pitchers Nick Adenhart, 20, and Joe Saunders, 26 -- "He'd be our Number 3, and he can't even crack their rotation," says one AL coach -- could join John Lackey, 28, Jered Weaver, 24, and Ervin Santana, 24, as homegrown starters. The Angels control the contracts of all their key players through 2009 except for those of Colon, who is eligible for free agency after this season, and Cabrera, who can leave after '08.

+ ADVERTISEMENT +

"We believe we're positioned to have a good shot at making the playoffs, which gives you the opportunity to win the championship, every year," Moreno says. "We don't want to be like some teams who bump up their payroll, and then when it doesn't work, they go like this. . . ."

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Moreno puts his beer down and, with his right hand, mimics the rolling of waves over a sea. "Instead of, which is the way we want it, like this. . . ."

Moreno smiles, flattens his hand and, while seated in the home of baseball's last dynasty, traces the 45-degree launch angle of his business plan: a straight,

July 15, 2007 New York times

Hitters Go Back to School, Where Johnson Is Parent and Teacher

By BEN SHPIGEL

Howard Johnson was standing so close to the batting cage that his nose nearly stuck through the netting. He nodded along to the rhythm of bat smacking ball, a smile creasing
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his face, and adjusted his sunglasses.

“Man on second, two outs,” Johnson told David Newhan as Tom Nieto, the catching instructor, prepared to throw the next pitch. “Just a single.”

Newhan lined a hit into the gap in right-center field.

“That’s it, Dave,” said Johnson, clapping his hands. “Just a single. That’s all we need.”

Named as the hitting coach Friday to replace the fired Rick Down, Johnson is responsible for jump-starting an offense that, despite boasting a feared group on paper, has underachieved over the past six weeks, failing to get on base, to score and, as a result, to win with any sort of consistency.

But to say that a hitting coach is in charge of only hitting is to minimize the importance of one of the more multifaceted jobs in baseball. Almost in equal parts, a hitting coach must be a teacher, a friend, a communicator, a psychologist, a father figure and a comedian. At various times during the **Mets**’ hourlong batting practice before last night’s game against the **Cincinnati Reds**, Johnson resembled them all.

He tutored José Valentín on hitting to the opposite field. He reminded Carlos Beltrán to spray the ball to all parts of the field. He cracked jokes with **David Wright**. He put his arm around Damion Easley while making a point.

“A lot of the job is being a rah-rah guy,” Shawn Green said. “We all know how to hit or else we wouldn’t be here. Sometimes all we want is to be held and told that everything’s going to be all right.”

And Johnson, for one, believes that it will be all right — for everyone. Johnson has four years of experience as a hitting coach at three levels of the minor leagues, and as the Mets’ first-base coach, he would regularly tell players if he noticed any bad habits. He spent time most days hanging around the cage with Down, watching players’ approaches and swings. This year, he has seen Wright, then Carlos Delgado, then Beltrán, then Paul Lo Duca struggle, and he said he was comfortable enough with their mechanics and personalities to figure out individually tailored ways to help them generate good results.

“Everyone has a different routine,” Johnson said. “It could be a word or a piece of advice or something that triggers something within them. That’s part of my challenge.”

Johnson also knows that his is not the type of job that will transform the Mets, after they have worked with him for a few days, into going out and — voilà — scoring 10 runs every night. It is human nature, however, to look for gradual signs of progress, and Johnson said he found some during Friday’s 8-4 loss. He liked how the Mets were grinding out at-bats and did not often swing at the first pitch.

But when he got home afterward, he said, he found himself thinking about all the opportunities they squandered and what he could do to prevent that from happening. Did he help the players make in-game adjustments? Were they looking for the right pitch in the right count?

“For every one of those at-bats Friday, I’ve been in that situation 100 times before,” Johnson said. “I’ve succeeded, but I’ve failed, too. The best time to teach is after you’ve failed.”

Johnson arrived at Shea Stadium early yesterday afternoon, about 2 p.m., for the third consecutive day. He broke down videotape for a while, went over the tendencies of the **Reds**’ pitchers and jotted down messages he wished to pass along to individual players. At 3 p.m., he headed to the indoor batting cage, where Lo Duca, Delgado and Lastings

Milledge joined him to take extra swings from a tee or via soft-toss. An hour and a half later, Johnson moved outside, where batting practice was about to start.

For five rounds, each player sees seven or eight pitches, and his objective is different each time. Johnson wants every player to hit exclusively to the opposite field in his first time up, then move on to pulling the ball and hitting up the middle. As he did with Newhan, Johnson also calls out random situations to force hitters to get into the correct frame of mind. He hopes these drills will pay off if they encounter similar circumstances when the game starts.

"We may start hitting better and make him look like a genius," Valentín said. "Who knows?"

As the first 20-minute hitting rotation ended, Johnson jogged out with six reserves to pick up balls in front of the cage. When he returned to his station behind the cage, he spotted Tony Bernazard, the Mets' vice president for development. The two embraced. Johnson turned to Bernazard and, smiling, said, "I'm going to try some different things with these guys."

Bernazard smiled, too.

Then, almost apologetically, Johnson added: "This takes a little time, but we're going to make it right. We're going to turn it around."

Then Johnson excused himself and stuck his nose up to the cage. José Reyes was about to hit, and he did not want to miss a pitch.

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San diego tribune (Good Article on Front Office)

July 13, 2007

You can tell plenty about a baseball executive by what he has on his desk. Paul DePodesta doesn't have *The Sporting News* in front of him in his Petco Park office. It's sterile.

Surgeons can operate in it. There's a computer, of course – and a fresh copy of *The Wall Street Journal*.

“But it's unread – so far,” says the Padres' young special assistant for baseball operations. “It will be read by the end of the day.”

The *Journal* is filled with numbers, and numbers are a big part of what DePodesta does. The former Dodgers general manager, who cut his Moneyball teeth working with GM Billy Beane in Oakland, crunches them. He went to Harvard, graduating cum laude in economics.

He's a whiz, and he fits in perfectly here under CEO Sandy Alderson, who grandfathered Moneyball with the A's, and GM Kevin Towers. Baseball, far more than any other sport, is a numbers game, and these people, hardly dummies, rely on them. But, when asked for the true meaning of Moneyball, DePodesta, now all of 34 years of age, doesn't see it as written in Beane's book.

“I have a very different view,” he says. “Most people look at Moneyball and say it's all about on-base percentage and walks. I look at Moneyball as the never-ending quest for new ideas. The whole idea is to try and get to the next horizon.

“Part of the fun of this game is that we'll never figure it out. We're never going to get it right. What we try to do is become a little less inefficient in our decision-making. That's Moneyball. It doesn't mean we're going to make the World Series every year. Hopefully, we will be competitive every year. It's no guarantee for success.”

As you may know by now, Alderson is not a fan of big-salary, long-term contracts, but DePodesta says that, if Moneyball is about money, it's about how it's spent.

“From a philosophical standpoint, we're not averse to spending money,” he says. “If we value something at $100 million and we can get it for $50 million, do it. There is no absolute number. The focus is on getting value.”

As an example, the Padres recently acquired outfielder Milton Bradley in a trade with Oakland. Bradley has had a troubled past, but he's a good player who plays hard, and he is value. DePodesta brought Bradley into L.A. Don't for a minute think Towers didn't pick his gray matter before the deal was done.

“Kevin generally asks me what I think,” DePodesta says. “He doesn't always go my way. Kevin first brought up Milton to me. He asked me what I thought. Kevin was driving it as much as anybody.

“I believe in Milton. It was a pretty easy decision for us. We believe in Milton as a person. It came down to three clubs (the Rangers and Royals were the others) and all three had some connection with Milton. I think that's really telling. All three wanted him. He can make an impact. He can change our club. This guy's still in his late 20s. I don't necessarily think we've seen the best of what he can do.”

Maybe we haven't seen the best of what DePodesta can do. He's more than a desk jockey, you know. The fellow started out as an advance scout with the Indians. He knows baseball.

“We've benefited tremendously from Paul,” Alderson says. “He does more than crunch numbers. He scouts players. From the quantitative side, he's been a major contributor to that type of analysis. The analytical approach has been pursued in the past, but Paul brings something special to that.”

I'm sure DePodesta takes his computer on the road, as he does his arms and legs, but he gets out and about, especially before the draft.

“I've done a fair amount of scouting,” he says. “I felt like a cross-checker this spring. I started scouting when I was 24. Analysis helped me organize my thoughts.”

When Alderson brought in DePodesta, the dark-corner thinking was that Towers was on his way out. Not long after, Alderson extended his GM's contract. But DePodesta heard the rumblings.

“Part of the allure for me here was Kevin, and coming to a place where I already knew a lot of people,” he says. “But it takes a little time for people to realize there was no other agenda.”

DePodesta doesn't rule out trying his hand at another GM job one day, but he's in no hurry. His wife, Karen, has family here. They're happy.

“As long as I feel challenged and we continue to do new things, then, yes, I absolutely can be content here,” says DePodesta, who won't discuss his Dodgers days. “I'd consider it (a GM job), but only if it were in a near-perfect situation. I had a sense for how good I had it (in Oakland). I have that same sense here. This is good for me professionally and personally. It's a great balance, lifestylewise. I'm not anxious to leave.

“Anybody who gets into this end of the business with the idea of securing fame and adulation has seriously misplaced motivations.”

So true. For now, DePodesta is content under the radar.

As he puts it: “I'm happy being Paul.”

That's Paul DePodesta, the scouting numbers cruncher.

Cal Ripkin Quote (USA TODAY Friday 7-13-07)

I look up at Cal Sr.'s picture and wonder out loud how he'd react if he knew about the demise of the once-great Baltimore Orioles franchise. The Oriole Way is long gone; can it ever be resurrected?

"The Oriole Way to me — some people call it the Ripken Way because Dad was part of it — was nothing more than a bunch of like-minded people who figured out what works and discarded what doesn't. When the infrastructure of those people went away other people came in with different ideas, a different system. When you change it's hard to get a system in place. That's the frustrating part. It saddens me because everybody around here wants to win, especially the owner."

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Some Players can be like clams. They only open up every once in a while , and its the job of a good coach to be there when that player does open

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Chauncy Billups " Coach Larry Brown always held the Individual , Not the team , accoutable "

~~~~~ The Whale ~~~~~~~~~~~~~~~~~~~~Help Your Teammates ~~~~~~~~~~

If you read the front page story of the SF Chronicle,

you would have read about a female humpback whale

who had become ent angled in a spider web of crab traps

and lines.

She was weighted down by hundreds of pounds of traps that caused

her to struggle to stay afloat. She also had hundreds of yards of

line rope wrapped around her body, her tail, her torso, a line

tugging in her mouth.

A fisherman spotted her just east of the FarraloneIslands

(outside the **Golden Gate) and radioed an environmental group for help.**

Within a few hours, the rescue team arrived and determined that she was

so bad off, the only way to save her was to dive in and untangle her ...

a very dangerous proposition.

One slap of the tail could kill a rescuer.

They worked for hours with curved knives and eventually freed her.

When she was free, the divers say she swam in what seemed like joyous circles.

She then came back to each and every diver, one at a time, and nudged them,

pushed gently around-she thanked them. Some said it was the most incredibly beautiful experience of their lives.

The guy who cut the rope out of her mouth says her eye was

following him the whole time, and he will never be the same.

May you, and your Team ,

be so blessed and fortunate ...

to be surrounded by people

who will help you get untangled

from the things that are binding your Team

And, may you always know the joy

of giving and receiving gratitude.

We will use this as a Pre Practice Story

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Wells, Maddux continue to prove there's life after 40

UNION-TRIBUNE

July 6, 2007

> **For me, 40 was the hardest number. My wife threw a great birthday party, but from then on, it was like leaping from a cliff. The years then did steroids, moving along like Ben Johnson. No wonder napping has been called 40 winks.**
>
> **But now? Forty is the 2000's 20.**
>
> **On June 27, seven pitchers, 40-year-olds and up, were at the starting gate, which would have broken the major league record by one. It didn't come off because Kenny Rogers' start for Detroit was rained out. But the record probably will fall sooner or later, because some of these guys may pitch until the AARP sends greetings.**

The Padres happen to have two of The 40 Gang, David Wells, 44, and Greg Maddux, 41, and they are remarkable physical and mental specimens. Surely, there is more to it than just being able to lift your arm and throw. As Rogers puts it: "Pitching isn't about age, it's about intelligence."

And so, what we have here are two of baseball's craftiest craftsmen. Both have had wonderful careers. Maddux has won 340 games, four Cy Young awards and 16 Gold Gloves (more putouts than any other pitcher in history). Wells has won 234 games and, in 1998, while with the Yankees, threw a perfect game.

The two could have retired long ago as wealthy men. So, while more money is not a bad thing, the almighty dollar isn't what's driving them.

"It *is* the money," Wells says, laughing. "Just kidding."

Wells likes to have a good time. He kids. But something drives him, as something drives Maddux. Baseball is a grind, and the pressure is on pitchers, especially when they throw for the Padres, who score runs as often as Scrooge McDuck hands out thousand-dollar bills.

"They love what they do," says closer Trevor Hoffman, who is about four months from 40 himself. "It's not a situation where you look at their age. It's only a number. You're being competitive. You're not a hindrance to the club. You're out there competing."

That appears to be the consensus. It's about competition. It's about camaraderie. It's about being part of something. That, and still being able to do what you do and do it well.

Wells talks retirement every year. You never hear it out of Maddux. But they'll know when it's time. They've been listening to their bodies since the Vietnam War. The message will be sent internally.
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“It's still fun,” Maddux says. “Just the game itself. The competitive lifestyle. The atmosphere. The excitement. Enjoying your work. The ups and downs. The good and the bad. One game you're patting yourself on the back, the next game you're ready to beat your head against the wall.”

Kind of like life itself.

“It's like golf,” Maddux says. “It's not a known. It's trying to see how good your game can be. Practice is fun. I love to throw on the side. It's no fun to do something when you're not good at it. You don't have to be good at something to enjoy it, but it helps.”

And then Maddux, one of the truly great – if not the greatest – pitchers of the past 30 years, offers something I never expected.

“I'm not as good as I used to be, I know that,” he says. “But I'm enjoying it more now. I don't know why. I'm not going to try and figure it out, either. I just do it.

“I guess, over time, you just learn not to sweat the small stuff. Things don't bother you that bothered you 15, 20 years ago. I've never needed surgery. I've never had a bad arm.”

Speaking of arms, it seems as though Wells can pitch well into his dotage. Satchel Wells. He just goes out there and throws, mostly with amazing accuracy. Going into the season, the Point Loma High product had allowed an average of 1.86 walks per game (Maddux sits at 1.84). Pitching must be fun – if you can do it right.

Recently, Wells has been tossing like a kid again. Over his past nine starts, he has lowered his ERA from 6.32 to 4.16. Over his past three starts – 19 innings – he's allowed three earned runs (1.42 ERA). He's overcome a slow beginning out of spring training, when he was diagnosed with Type 2 diabetes.

“It's just a desire to get out there and compete at this level,” Wells says. “I was maintaining and then getting better in my 30s and now I'm maintaining in my 40s. I'm pitching well. Being consistent is driving me. If I struggle, I won't let myself be around. To go from domination to a has-been?

“I wake up every morning and want to go to the ballpark and compete. I still get butterflies, and butterflies mean you still love the game. I want to compete against the best. It gets back to you proving everybody wrong. It's a slap in the face to the (bleeps) who doubted me. Take that, doubters!”

The doubters ask the question: When are you getting out?

“I'm flying under the radar,” Hoffman says. “They have to field those questions. I'm in my 30s.”

But he's a short-timer.

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A Champion is simply someone who didn’t give up when he wanted to"

Former Dallas Cowboys coach Tom Landry

To Be a Good Coach " You have to Love problems "

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Job :

1.Write down what you have always wanted to do . You can never get what you cant see
2. Create a personal Board of Directors.
3. Network

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Black gained reputation as one who could throw and take heat

UNION-TRIBUNE (Coaching Article : Demeanor)

July 4, 2007

Reggie Jackson was sitting on 499 home runs, and no one wanted to be next. None of the Kansas City Royals wanted to be the guy to give up No. 500, to have his career compressed into a trivia question.

No one but Bud Black.

“You don't want to be etched in eternity,” Mark Gubicza said yesterday. “We were all young, all freaking out about being the one to give it up, and it was funny how Bud presented it. He said, 'I'll take full responsibility. I'll be the one to give up the 500th homer.' ”

Even then, in 1984, there was a presence about Bud Black, a level of maturity that conveyed leadership qualities. The Padres' rookie manager was then just 27 years old, an elder statesman only as compared with his fellow Royals pitchers, but he was already acknowledged as the coolest head in a crisis.

Gubicza dubbed Black “Mr. Freeze” after a Batman villain later played by Arnold Schwarzenegger. Black cringes at that nickname now, but it was plainly intended as praise.

“He was the coolest guy I ever met in my life,” said Gubicza, now an Angels announcer. “Under any circumstances, he never sweated. He never had a facial expression of fear, always had the right things to say, always cool under pressure.”

For instance: Starting the first game of a four-game series in Anaheim, with first place at stake, Mr. Freeze promised to take Mr. October's milestone bullet on behalf of his teammates. Then, bolstered by a 7-0 lead, Black made good on his promise with a seventh-inning sacrificial offering to Jackson, right over the middle of the plate.

When asked about it yesterday, Black explained that the count was 3-and-1 and he was unwilling to walk Jackson. He challenged the characterization that he had “grooved” the pitch, but only in the legalistic sense that a pitcher can not be expected to serve up a home run on cue.

“How do you purposefully know he'll hit a home run?” Black asked, sheepishly.

Even then, it appears, Black took the long view of short-term concerns. Then as now, he seemed oblivious to stress, even in the most stressful situations. He was a grown-up in a game for boys, a young man with the bearing of a manager.

Nothing much has changed in Bud Black's disposition. He walks into a media conference 10 minutes after a wrenching defeat and is no more on edge than if he were pumping gas. If Black were any more at ease under duress, you'd have to frisk him for hallucinogenics. In a profession prone to volcanic personalities, Black is as smooth and level as a dining room table. Midway through his first season in charge of the Padres' lineup card, Black's mellow management has produced a 47-35 first-place record and, to date, only one ejection.

“You would think that would come from the years in the big leagues, the ups and downs that any starting pitcher experiences over time,” Padres CEO Sandy Alderson said. “But there are a lot of managers in the big leagues who have a lot of experience in the major leagues who don't have that sense of equilibrium.

“The manager of the A's when I first got into baseball was Billy Martin. Perhaps I've had an aversion to that personality ever since.”

There is no prototypical personality for a baseball manager. The Hall of Fame contains both the contentious Earl Weaver and the cartoonish Tom Lasorda. Among current practitioners, Joe Torre is to Tony La Russa as wisdom is to passion. There's no foolproof formula, but there are some men better-suited to certain situations.

“I think the formula depends on the team,” said Padres hitting coach Merv Rettenmund, who played for Weaver in Baltimore and Sparky Anderson in Cincinnati. “Weaver was out of control most of the time, but he had great knowledge of the game and he also knew the players he could be out of control with and the players he couldn't.

“You need a veteran club, an experienced club, a team that could play the game to do that. With some of these (Padres) kids, when it goes bad, they're pressing. It shows in their swings. It shows in their faces. If you push on them too hard, they're not going to bounce back.”

For the most part, Black has been able to apply the optimum pressure and push the right buttons. If he stumbled conspicuously during the seventh inning of last night's 6-4 loss to the Florida Marlins, using reliever Cla Meredith only to issue an intentional walk, Black's strategy has generally been sound and his people skills exemplary.

No less discerning an observer than Jerry Coleman says Black is “too smart” to be managing baseball, as if he ought to be subdividing atoms somewhere.

“I'm pretty rational,” said Alderson. “I value intellect and thoughtfulness, but I also recognize the need for and value emotion. But that emotional component has to be managed. I certainly see that emotional component in Bud, but he manages it. In terms of a leadership style, emotion will only get you so far. It's more useful as a punctuation to thoughtfulness and reason.”

These qualities, Black says, more likely stem from his late mother, Helen, than his hockey-trained dad, Harry Ralston Black Sr.

“My father was actually sort of hyper,” Black said. “He didn't come to many of my games, but those games he did come to, he never sat in a seat. He was pacing. My mother was the patient one.”

Dad was fire. Mom was ice. Bud Black is Mr. Freeze.

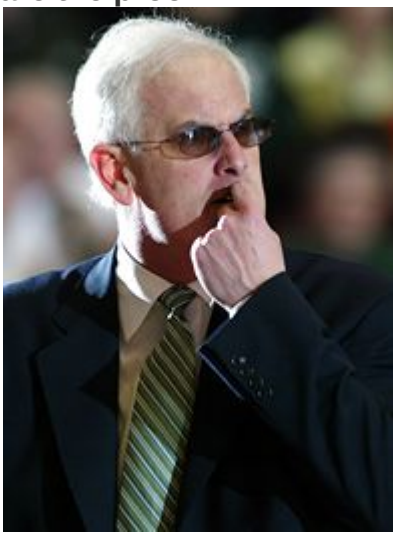
Tuesday, July 3, 2007 (EMuss Note :Allot of Good Coaching Lessons in this article)

Deane, Jones have yet to replicate earlier success

By Andy Glockner EMUSS Coaching Note : Winning at all levels HS , College Pros has its differences yet that is all we are jugded on !

ESPN.com

Both Wagner's Mike Deane and American's Jeff Jones know what it's like to have lived and prospered at college basketball's upper levels. A combined eight 20-win seasons and seven NCAA Tournament appearances during the 1990s at Marquette and Virginia, respectively, are the proof.



Mike Deane has taken Siena, Marquette and Lamar to the NCAA Tournament.

Now, almost a decade removed from their major-conference peaks, both men continue to try to rediscover that kind of success at a lower level. Working to transform schools with all of one combined NCAA Tournament appearance into perennial conference contenders, their struggles are sobering evidence that winning at any level in Division I is not easy.

Deane has spent his last four seasons on Staten Island, the somewhat forgotten fifth borough of New York City, leading his Wagner Seahawks through life in the Northeast Conference. His program's physical location is ironic, because in basketball terms Deane also never quite lived in the fanciest part of town. His time at Marquette, where he had four 20-win seasons and made two NCAA Tournaments, is similar to hobnobbing in a blossoming neighborhood that was close enough to the sport's epicenter to feel its buzz.

Dismissed after one sub-.500 season in 1998-99, Deane immediately landed at Lamar; in his first season, he led the Cardinals to their first NCAA Tournament in 17 seasons when they captured the Southland auto bid as a No. 7 seed. Fired in 2003 after going 53-63 in four seasons, he came directly to Wagner, where he's 50-65. In his eight years since his time in Conference USA, Deane has enjoyed one winning season (15-14 at Lamar in 2001-02).

"You go to these lower leagues and the measure of success can't be the same thing," Deane said. "You're not playing 18 home games, you're not buying opponents. ... It's a little different perspective in your coaching, but you're not being evaluated by how many people are in the stands, or your win-loss record in of itself. There's more than the empirical evaluation. It's an interesting perspective.

"This has been fun, it's what I've chosen to do. It's a tough job, [though]," he added. "The guy on the other side [in conference play] wants to win, too."

Jones did live in college hoops' proverbial big city, leading Virginia to five NCAA

Tournament appearances (including an Elite Eight in 1995), an ACC regular-season title and an NIT championship in his eight seasons in Charlottesville. He was fired after two sub-.500 seasons in three years followed the Elite Eight appearance; he finished with a 146-104 overall record. He also has enjoyed more success than Deane at his current job. Now entering his eighth campaign in D.C., Jones has led the American Eagles to five winning seasons, two regular-season Patriot League titles and three league tournament title games. He hasn't, though, been able to get American to its first-ever Dance.



Jeff Jones is still trying to get American over the hump and into the NCAA Tournament.

Jones used to game plan to stop players like Christian Laettner, Vince Carter and Jerry Stackhouse. Now he gets to experience nights like Nov. 22, 2005, when his Eagles lost by 16 at Wagner -- a team that hasn't cracked the top 200 in the RPI since its NCAA Tournament season in '03. Could Jones have foreseen a night like that when he took the job in 2000, or even expected to still be at American today?

"Quite honestly, I don't think I had thought that far ahead," he said. "I was just very happy and very grateful and fortunate to get the opportunity to be a head coach again.

"For me, I've thoroughly enjoyed the seven years at American, and I think, more now than when I was younger, it's more about being comfortable, being appreciated and being the right fit," he said. "I just know how happy I am at American, and I strongly believe that we have an awful lot to accomplish and the potential is there to do those things. I want to be there on the sideline when American University finally wins that championship [and makes the NCAAs]."

Both Deane and Jones might be dealing with a different caliber of player now -- and, in many cases, a different kind of student -- but both were very clear that doesn't mean the effort coming from the players (or the staffs) is any less.

"What goes on as far as coaching [at this level], what goes on on the court, is the same," Jones said. "The passion you bring to your job, the intensity, the competitiveness, there's not one iota of difference in how our staff approaches it at American then at Virginia. Our kids work just as hard as the ones at Virginia."

While the compensation and the resources and the challenges are different, the bottom line remains winning. The challenge is exacerbated by the one-bid nature of the leagues, which places utmost importance on the conference tournaments.

"I've won [the conference tournament] as a No. 7 seed at Lamar and went to the NCAA Tournament, and I've lost as a No. 1 seed with Siena in the NAC," said Deane, who went 166-77 with the Saints and led them to their first-ever NCAA Tournament in 1989, where they upset No. 3 seed Stanford in the first round. "There's a ton of pressure ... you're at Lamar, who hasn't been to the NCAAs in [17] seasons. Imagine you win the league and the pressure now that you have to go the next three games to justify or have any reward for that kind of season."

Jones agrees that many major-conference coaches probably don't recognize how special

just making the NCAAs is for the vast majority of Division I programs.
"At the upper levels ... the coaches may take for granted the NCAA berths," Jones said. "I'm not sure that's the exact correct phrase, but there is no way they value that opportunity the same way the programs do at the lower levels. Those things are so precious. ... It's frustrating, it's tempting, it's heartbreaking [to have lost three Patriot League finals], but we're confident that we'll get over that hump at some point, and when we do, it will be a pretty good feeling."
Deane's and Jones' paths aren't so unusual anymore in Division I, where more and more coaches are getting second (and third) chances; it's the length of their lower-level tenures that separate them from most. Does a coach like Deane burn for one final chance for the bigger money and spotlight?
"I think I'm a better coach now than I was [at Marquette], in part because of what you've gone through," he said. "I think my ambition and my energy is every bit as strong. I'm only 55 years old, but I have to show some success [here] first. If we have a real good year and get back to the NCAAs, I'd be a candidate to make one more move. If we have a good year but fall short, I like where I'm at. I've liked every job I've had at the time I was in it. You can't complain about what you don't have. It's easier to dwell on the positives."
Note to the Tommy Amakers and Dan Monsons of the world: Those positives don't always come very easily.

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Bob BradleyUS Soccer (from Sports Illustrted)
the new coach used the 1980 U.S. Olympic hockey team as a motivating tool. Considering that half his team wasn't born yet in 1980, "you do it a little bit as a joke because you're dating yourself," says Bradley, who started by telling his players that most of them would only know the hockey team from the movie *Miracle*. "But the point I made was they were together literally a year before the Olympics, there were no guarantees who was going to make the final team, and unless you were a real college hockey guy, you didn't know the names of many of those players. Ultimately when the team was successful, *that*'s when everybody learned their names
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Idea:
Every Team or organization needs a " Crisis Manager coordinator "

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Pre- Practice Story :
One day after school I watches My dad as he paused in admiration and said to a gardener who was down on his hands and knees pullinh weeds , " Sir , what a beautiful garden god has blessed you with ."The gardener replied , "you should have seen it when God was taking care of it by himself "
Whatever gifts the good lord may have blessed you players with , we are the ones who must get down on our hands and knees and do the work . Its up to us to make the garden beautiful !
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The Importance of Working out : Good articles to show players (dedication of a Great One)

Workout warriors: Tiger and his wife

UNION-TRIBUNE NEWS SERVICES
June 28, 2007
Tiger Woods now has to tailor practice sessions around being a father and find time for workouts that can last up to three hours as many as six days a week.
For the first time, Woods and trainer Keith Kleven offer detail and insight into a fitness regimen that has enabled the world's No. 1 player to add nearly 30 pounds of muscle since he left Stanford in 1996 after his sophomore year.
"Pound for pound, I put him with any athlete in the world," Kleven told *Men's Fitness* magazine in its August issue.
The routine is built around stretching up to 40 minutes before each session, core exercises, endurance runs of seven miles and speed runs of three miles, along with weight training. But while Woods is competitive on the golf course, he said he doesn't have an ego in the weight room.
"I've never, ever hurt myself lifting," Woods said. "I hear people say, 'I hurt this' or 'I hurt that.' I don't even know what that feels like. I've been sore, but I've always been able to function and do whatever I wanted to. . . . Some people let their ego get in the way. You have to listen to your inner self. Your body knows when it can be pushed and when you just need to back off a little bit."
Woods, who became a father June 18, has plenty of company in some of his workouts. He said wife Elin was doing 45 minutes of cardiovascular work when she was seven months' pregnant.
"She's a runner, just like I am," Woods told the magazine. "There's no doubt I'm faster than she is, but there's no doubt she can run a lot longer than I can. She can keep her pace up forever. It's frustrating because I like to go for speed, and she can go all day. If we were doing a half-marathon, she'd smoke me."

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Good Pre Game Story for Team

At a fundraising dinner for a school that serves children with learning disabilities, the father of one of the students delivered a speech that would never be forgotten.

After extolling the school and its dedicated staff, he offered a question: "Everything nature does is done with perfection. Yet my son, Shay, cannot learn things as other children do. He cannot understand things as other children do. Where is the natural order of things in my son?"
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The audience was stilled by the query. The father continued. "I believe that when a child like Shay, who is mentally and physically disabled comes into the world, an opportunity to realize true human nature presents itself, and it comes in the way other people treat that child."

Then he told the following story: Shay and his father had walked past a park where some boys Shay knew were playing baseball. Shay asked, "Do you think they'll let me play?" Shay's father knew that most of the boys would not want someone like Shay on their team, but the father also understood that if his son were allowed to play, it would give him a much-needed sense of belonging and some confidence to be accepted by others in spite of his handicaps.

Shay's father approached one of the boys on the field and asked (not expecting much) if Shay could play. The boy looked around for guidance and said, "We're losing by six runs and the game is in the eighth inning. I guess he can be on our team and we'll try to put him in to bat in the ninth inning."

Shay struggled over to the team's bench and, with a broad smile, put on a team shirt. His Father watched with a small tear in his eye and warmth in his heart. The boys saw the father's joy at his son being accepted. In the bottom of the eighth inning, Shay's team scored a few runs but was still behind by three. At the top of the ninth inning, Shay put on a glove and played in the right field. Even though no hits came his way, he was obviously ecstatic just to be in the game and on the field, grinning from ear to ear as his father waved to him from the stands.

At the bottom of the ninth inning, Shay's team scored again. Now, with two outs and the bases loaded, the potential winning run was on base and Shay was scheduled to be next at bat.
At this juncture, do they let Shay bat and give away their chance to win the game?

Surprisingly, Shay was given the bat. Everyone knew that a hit was all but impossible because Shay didn't even know how to hold the bat properly, much less connect with the ball.
However, as Shay stepped up to the plate, the pitcher saw that the other team was putting winning aside for this moment in Shay's life, moved in a few steps to lob the ball in softly so Shay could at least make contact. The first pitch came and Shay swung clumsily and missed. The pitcher again took a few steps forward to toss the ball softly towards Shay. As the pitch came in, Shay swung at the ball and hit a slow ground ball right back to the pitcher. The game would now be over. The pitcher picked up the soft grounder and could have easily thrown the ball to the first baseman. Shay would have been out and that would have been the end of the game.

Instead, the pitcher threw the ball right over the first baseman's head, out of reach of all team mates. Everyone from the stands and both teams started yelling, "Shay, run to first! Run to first!" Never in his life had Shay ever run that far, but he made it to first base. He scampered down the baseline, wide-eyed and startled. Everyone yelled, "Run to second, run to second!" Catching his breath, Shay awkwardly ran towards second, gleaming and struggling to make it to the base.

By the time Shay rounded towards second base, the right fielder had the ball and he was the smallest guy on their team who now had his first chance to be the hero for his team He could have thrown the ball to the second-baseman for the tag, but he understood the pitcher's intentions so he, too, intentionally threw the ball high and far over the third-baseman's head. Shay ran toward third base deliriously as the runners ahead of him circled the bases toward home. Everyone was screaming,"Shay, Shay, Shay, all the Way Shay"

Shay reached third base because the opposing shortstop ran to help him by turning him in the direction of third base, and shouted, "Run to third! Shay, run to third!" As Shay rounded third, the boys from both teams, and the spectators, were on their feet screaming, "Shay, run home! Run home!" Shay ran to home, stepped on the plate, and was cheered as the hero who hit the grand slam and won the game for his team.

"That day", said the father softly with tears now rolling down his face, "the boys from both teams helped bring a piece of true love and humanity into this world". Shay didn't make it to another summer. He died that winter, having never forgotten being the hero and making his father so happy, and coming home and seeing his Mother tearfully embrace her little hero of the day!

Good Quote:
From SF Chronicle 6-22-07 Alan Embree Oakland As pitcher on waht he learned from ex teammate Trevor Hoffman
" The one thing I learned from Trevor was you have to definitlyhave the Same routine every day and dont vary from it , hes very meticulous about his routine. No matter whats going on , hes gonna get it done ..."

Baseball renews hold on Hall of Famer Sandberg
By Mike Dodd, USA TODAY (good article for coaches , especailly ex player to coach)
PEORIA, Ill. — The scoreboard in the empty ballpark says it's 97 degrees as the manager of the Class A Midwest League team grinds through his pregame routine. The players wear shorts, but he is in his familiar blue pinstripe pants as he pitches batting practice and hits fungos under the blistering sun.
In many ways, he is no different from the other managers in the league representing cities such as Beloit, Wis., and Burlington, Iowa. But the number on the back of the blue batting practice jersey, 23, is the tip-off, the same number on a banner that flies from the right-field foul pole at Wrigley Field.
Two summers after his induction into the Baseball Hall of Fame, Chicago Cubs icon Ryne Sandberg is in the low minors, spending the season in this central Illinois city of roughly 113,000, managing a Cubs farm club.

Sandberg, 47, approaches his job with the Peoria Chiefs in the same manner he did everything in

his 15 seasons as the Cubs' second baseman — The Right Way. No shortcuts, no big-leaguing it, no mailing it in. He rides the team buses, stays in the economy motels, takes his rotation pitching for batting practice, coaches third base during games and files daily reports on his players.

The objective is the same as it was 28 years ago when he was in Class A as a 19-year-old shortstop in Spartanburg, S.C. — get to the major leagues.

"I tell these players all the time, I'm kind of in the same boat they are," Sandberg says. "The goal for all of us is to make the big leagues."

He's the only Hall of Famer currently coaching in the minors but the third Cooperstown inductee in recent years to start another baseball career at the bottom rung. Former Philadelphia Phillies third baseman Mike Schmidt managed the Phillies' Clearwater affiliate in the Class A Florida State League in 2004. He quit after one season, noting he could make more money in two hours at an autograph show. Former catcher Gary Carter managed in the lower tiers of the New York Mets organization in 2005 and '06 but couldn't agree with the club on an assignment for this year.

Sandberg's credentials — 10 consecutive All-Star Games, nine consecutive Gold Gloves for defensive excellence, 1,061 runs batted in and a .285 career batting average — give the manager instant credibility with his aspiring players, who range in age from 18 to 24. Some remember seeing him play; some don't.

Sandberg hears one comment often from them: "Hey Ryno, you were my parents' favorite player."

That notion definitely plays in Peoria: The Chiefs' second baseman is Ryne Malone, and the spelling of that first name is no coincidence. The Clinton, Iowa, native was named after Sandberg.

"I was born in the Midwest in 1985. It's a very popular name. When I come back here I hear the name a lot," says Malone, who moved to Gainesville, Fla., as a youngster and played for Florida State University.

He says his parents "always tell me they were driving back and forth to Wrigley with me in the womb. That was during the '84 playoffs."

Passion for game renewed

After retiring from baseball after the 1997 season, Sandberg and his wife, Margaret, enjoyed a relaxing lifestyle in Phoenix, raising their "blended family" of five children from previous marriages. They also own a residence in downtown Chicago and spent about two months there each summer, enabling Sandberg to maintain promotional, business and charity commitments.

He spent spring training with the Cubs each year as a special instructor. A couple of years ago, then-manager Dusty Baker began giving him more duties, coaching first base and running meetings with the players. It stirred his life-long passion for the game.

When the Cubs fired Baker last fall, Sandberg interviewed for the job. General manager Jim Hendry suggested he needed managing experience and subsequently offered the job with the Cubs' affiliate in Peoria, a 2½-hour drive southwest of Chicago.

"I couldn't leave the game, I guess. That's what it comes down to," Sandberg says, sitting in the dugout of O'Brien Field. "Looking back at my playing days, it kind of surprises me. … While I was playing, I figured once I retired I wouldn't be involved in baseball."

With the youngest of their children finishing college this year, Sandberg says the decision to return to the game full time didn't take much thought.

"It was great while it lasted, the retirement," Margaret, who attends most of the Chiefs' home games, says with a smile. "I think we're in this for the duration. He's got it in his blood."

Nothing in his first three months on the job has dissuaded Sandberg from his new ambition. He

views this year as Lesson 1: learning to coach third base, call offensive strategy, run the defense from the dugout, handle the pitching staff.

"It's a challenge every day. … It's all the different jobs wrapped into one," says Sandberg, adding many of the lessons are things he never picked up during his 19-year professional playing career. "I find myself looking for a whole new career in the same game. It's kind of exciting, kind of fun."

Fans are appreciative. Chiefs President Rocky Vonachen says season ticket sales rose about 10% this year and partial plans for five, 10 or 15 games are up 30% to 35%. The Chiefs' marketing area historically has extended 40 miles, but they are drawing fans from Indiana, Wisconsin and Iowa.

Fans form a line from the dugout up the aisle to the concourse for Sandberg's autograph every night, and the manager signs for 20 minutes or so before the game. "There is probably more excitement (around the team) than we've ever seen, even with building a new ballpark and opening it in 2002," Vonachen says.

The autograph drill is similar on the road, and the Chiefs are a top draw. In Clinton, Iowa, Sandberg says, "The general manager said he went back and looked … and we had the biggest attendance on a Friday night in 30 years."

Sandberg doesn't complain about the notorious low-budget lifestyle of the minors. He knew what he signed up for.

" 'A' ball is a lot nicer than it was 30 years ago," he says. "We have movies and everything on the buses. The ballparks are nicer, the facilities a little bit more state-of-the-art."

He says he relaxes on the bus rides or breaks out his laptop computer to do some work, including the forms he and his coaches fill out after every game for the organization. (They also leave 2- to 3-minute voice mails.) "I enjoy that front seat," he says with a smile of the manager's traditional location.

The longest trip so far was 7½ hours, the 495 miles from Dayton, Ohio, to Appleton, Wis., after a night game in May. The team arrived at about 7:30 a.m. for a 6:35 p.m. game that night.

"I've been amazed on a trip like that how the players just go with the flow. No complaining about the schedule. They don't know any different," Sandberg says. "I'm getting off the bus, and I feel like I've had 20 naps and my back is killing me. These guys go to the room for a couple of hours and show up at the ballpark ready to play."

The economy lodging, he adds, "is all part of the routine. That's kind of where I'm at, and that's where these guys are at. I'm doing this with them, so it all works for me." Besides, he adds after a pause, it's not every day you get to stay at a Motel Super 8.

In Peoria, the Sandbergs live in a four-bedroom house by a country club, provided by the Chiefs with the help of retired Caterpillar CEO Donald Fites. They brought their three dogs and are expecting their children and friends from Chicago and Arizona to visit.

"Both of us have made Peoria our home for these five months. … Everything has been terrific here," Sandberg says, crediting Vonachen and his father, Pete, who was best friends with the late Cubs broadcaster Harry Caray.

Competitive spirit still lives

On the field, Sandberg is as competitive as ever. The Chiefs played .500 ball for about 60 games before injuries to the pitching staff and players' promotions to the high-Class A and Class AA teams contributed to a slump.

They finished the first half of the season at 31-38 and were 2-2 entering Monday night's game in the second half. (Many minor leagues split the season, and the winners of the two halves meet in

the playoffs.)

At this level, the priority is on player development rather than wins and losses, something Sandberg understands but needs to remind himself of after the first pitch. Sandberg, who was thrown out two games in his major league career, has been ejected four times in his first 2½ months on the bench. He admits he's surprised by this manifestation of his intensity.

"That's kind of what happens, and it's part of the job," he says. "Certain situations come up that's either frustration, or I need to make a point or I need to back my players. … The good news is I've only been suspended once," he adds with a laugh. He got two games for accidentally bumping an umpire.

Margaret says her husband is more relaxed than he was as a player "because he knows this is a learning experience."

His players describe Sandberg as laid-back but a stickler for full effort and fundamentals. Among his players are left-hander Jeremy Papelbon, younger brother of Boston Red Sox pitcher Jonathan Papelbon, and outfielder Jim Adduci, whose father, Jim, played with the St. Louis Cardinals, Milwaukee Brewers and the Phillies in the 1980s.

"He's not too much of a rah-rah guy," says former Chiefs outfielder Yusuf Carter, nephew of former major league All-Star (and briefly Sandberg's teammate) Joe Carter. Carter was promoted to Daytona in the Florida State League last week. "He expects you to go out there and give it your all … do the little things and play the game the right way. If he feels you're not doing that, he'll definitely get on your case."

Third baseman Josh Lansford, son of former big-league infielder Carney Lansford, another former All-Star, adds: "He goes about his business just as he did when he was a player. He's all business."

Sandberg's only planned absence from the Chiefs will come at the end of next month, when he'll travel to Cooperstown, N.Y., for four days for the Hall of Fame induction of his remarkable peers, former San Diego Padres outfielder Tony Gwynn and former Baltimore Orioles shortstop Cal Ripken Jr.

"I wouldn't miss that. I'm looking forward to that," Sandberg says. "I imagine I'll be in a hurry to get back to this. I think I'll miss this, too."

Nothing less would be expected from No. 23.

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Imagine Yourself at Your Own Funeral

This strategy is a little scary for some people but universally effective at reminding us of what's most important in our lives.

When we look back on our lives, how many of us are going to be pleased at how uptight we were? Almost universally, when people look back on their lives while on their deathbed, they wish that their priorities had been quite different. With few exceptions, people wish they hadn't "sweated the small stuff" so much. Instead, they wish they had spent more time with the people and activities they truly loved and less time worrying about aspects of life that, upon deep examination, really don't matter all that much. Imagining yourself at your own funeral allows you to look back at your life while you still have the chance to make some important changes.
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While it can be a little scary or painful, it's a good idea to consider your own death and, in the process, your life. Doing so will remind you of the kind of person you want to be and the priorities that are most important to you. If you're at all like me, you'll probably get a wake up call that be an excellent source of change.

-"A Don't Sweat the Small Stuff Treasury" Richard Carlson, PH.D

EMUSSELMAN note : Article is Creative way to start a season with a Theme
Brees Buries Past , Looks To Future
By Jim Corbett
Gannett News Service

NEW ORLEANS — Last week, New Orleans quarterback Drew Brees, coach Sean Payton and the rest of the Saints showed they were able to think outside — and inside — the box.

Talk about a creative twist of the phrase "Coffin corner." They filled a mock casket with replicas of 18 awards from their magical 10-6 season, then buried the black-and-gold coffin beneath the sideline of their Metairie practice field.

The final resting place for the feel-good story that fell one game shy of Super Bowl XLI became the 4-by-4 wooden crate that held Brees' Walter Payton NFL Man of the Year Award. Brees shared the honor with former San Diego teammate LaDainian Tomlinson.

"It was a big, hefty box and they rigged it up to look like a coffin with a lining and on top it said, 'Drew Brees Man of the Year' in black and gold," Brees says. "Every single honor that anyone won went in. And we basically said, 'The 2006 season is buried and in the past.' "

Saints assistant head coach/linebackers Joe Vitt suggested a traditional New Orleans jazz funeral.

"We had a six-piece blues band, a preacher, a coffin and somber music as our players gathered around," Payton says. "We dug a hole in the ground right outside on the practice field. The band, the preacher and the pallbearers came out with the casket from the weight room and walked real slow.

"That was the last thing we did as a team, put that casket in the ground before breaking."

It was Payton's way of reacquiring the here-and-now focus required of each new season.

"I was fired up," says Rev. Frederick Henderson. "I said, 'Ashes to ashes. Dust to dust. The 2006 season is no longer with us. Your eyes are on the high calling — the prize is the Lombardi

Trophy.'

“This team has brought new life to this city. With some of the players who have disgraced their communities, it’s refreshing to know Drew Brees is making a difference.”

The quarterback is trying to raise $2.5 million for the children of New Orleans through his Brees Dream Foundation. Brees and his wife, Brittany, hosted a June 16 pep rally kickoff for their initiative at the Lusher Charter School in the city’s Uptown section.

Brittany Brees created the “Expect More” pledge the quarterback co-signed with 150 kids, vowing to hold teachers, leaders and themselves more accountable for enacting a better quality of life.

“When you look at all the people who were displaced from New Orleans and even the people that have come back since, things are still not up to par,” Brees says. “We’re at this tipping point right now. New Orleans needs something that’s going to tip it in the right direction to get people to want to come back to this city.

”We want to provide those things and ease that doubt for parents.“

Lusher’s school band played jazz on a stage above the blighted field between two schools where Brees plans a $670,000 football/baseball/soccer field crowned by a Fenway Park-inspired Green Monster. Included among eight initial programs is an edible schoolyard, where kids will learn to grow and tend the food they eat for lunch.

”Drew Brees should run for governor,“ says Lusher quarterback Andrew Lagarde, 15. ”If he did, I’d vote for him.“

On a humid morning, the Brees’ received warm applause.

”The kids are the future of New Orleans,“ Brittany says. ”They need to stay here and have their own kids. There’s this history here that is the character of New Orleans. We want to keep that going.

“There’s been so much negative. This was our best way to make the best impact right now.”

The couple lives in the city they’ve embraced since the former Chargers quarterback signed a six-year, $60 million deal last March coming off career-threatening surgery on his throwing shoulder.

The couple spent the past year researching the best way to assist their adopted hometown, visiting each site.

“Drew and Brittany are sincere, gracious people who would love their community no matter where they were,” says Saints owner/executive vice president Rita Benson LeBlanc, owner Tom Benson’s granddaughter. “We’re very fortunate that fate brought us together.

”People ask, ’Why is New Orleans important?’ You can live on cruise control anywhere. Literally, everything we do here, every day means something

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Saban's priorities clear: Winning, not speaking

By JOHN ZENOR, AP Sports Writer
June 16, 2007

TUSCALOOSA, Ala. (AP) -- Alabama's Nick Saban is a football coach, not a pitch man. His domain is the football field and film room, not the podium and banquet circuit.

It's in his contract. Right there on page 11.

The Crimson Tide coach knows, after all, that he'll be judged on wins and titles rather than speeches and commercials, anyway.

"Here's what everybody needs to understand: Why did I get hired here? To do what? Coach football, right? I'm a coach," Saban said Friday in an interview with The Associated Press.

It's why his eight-year, $32 million contract, approved by university trustees on Thursday, stipulates that he doesn't have to make more than 15 appearances a year at alumni gatherings and other such functions. Don't expect to see him in commercials or on billboards either.

Saban said he had a similar limit in place at LSU and other stops. It's why he chose to recruit and hire a staff instead of saying yes to many of the 100 or so requests for appearances that poured in during his first two months on the job.

"It's a full-time job to run this football program and the guys that are on this team and get them to all do what they're supposed to do," Saban said. "I think that's what people expect.

"How many public appearances can you do? How many commercials can you make?"

It's a trade-off most Alabama fans will likely accept even if they'd love a little bigger slice of the $4 million-a-year coach's time.

"This is the way I've always done it," Saban said. "I do it because I know what my priorities are. I know what's important to being successful."

He also knows that his hiring in January raised expectations for a team that went 6-7 last season and hasn't had sustained success in a decade.

Saban did, after all, lead LSU to a Southeastern Conference championship in his second season and a share of the national title two years later. He prefers to talk about "the process" of achieving those successes instead of predicting when (or if) they'll happen.

"You've got to be realistic about your expectations," he said. "Expectations can be a negative when you have high expectations and they're not realistic and they don't come to fruition and everybody gets a negative attitude."

When something bad happens along the way, he won't be among those surprised.

"Something's going to go wrong. Count on it," he said. "Everybody talks about the SEC championship that we won in the second year (at LSU) or the national championship we won in the fourth year. But we lost to UAB the first year."

Saban and his wife, Terry, have already had some highs and lows during their first six months since he left the Miami Dolphins.

The biggest high: 92,000-plus fans filling Bryant-Denny Stadium for a spring game, believed to be a national record for what essentially amounts to a scrimmage.

"Never was there a more heartfelt moment by the Sabans (than) to see that kind of support for
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what we're trying to do as what there was at the spring game, with all those people coming to support the team," Saban said.
"I want people to understand that and realize that, because we went through a lot to get here."
The lows: He was roundly criticized in Miami for leaving a couple of weeks after vowing, "I'm not going to be the Alabama coach."
He admits to making mistakes, but says he was just trying to stay focused on the team, not himself.
"I was forced to make statements that I shouldn't have made relative to our future, and I was criticized for it," Saban said. "And rightfully so. I did it. I don't want to have grudges and I do care what people think. But I don't criticize others.
"I've got to be responsible for my own self-determination when it comes to that stuff and do the best we can to do it the right way in the future."

Articles and coaching thoughts soon to be posted on :

http://emuss.blogspot.com/
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Quitting can be a good thing, when done right
By Kerry Hannon Special for
USA TODAY
Clocking in at a mere 80 pages, *The Dip* is a "really short" business book, says Seth Godin.
The equally succinct message?
"Quit the wrong stuff. Stick with the right stuff. Have the guts to do one or the other."
In essence, *The Dip* gives permission to quit.
Legendary football coach Vince Lombardi was wrong when he said, "Quitters never win and winners never quit." In Godin's view, "Winners quit all the time. They just quit the right stuff at the right time."
Most of us grow up believing quitting is a moral failing, he notes.
But it's not. Failing means your dream is over and there are no options, or you've used up all your time and resources, he believes. Quitting, on the other hand, can be a "go-up opportunity."
But you shouldn't quit just because you hit a dip — the "long slog between starting and mastery."
The dip is the sinkhole when the euphoria of learning something new fades and the grind kicks in.
For example, if you took organic chemistry, a killer class, in college, you've experienced the dip.
Academia doesn't want too many unmotivated people to attempt medical school, so they set up a screen, he explains.
If it's worth doing, there's probably a dip. Only you will know whether pushing through the dip to get to the other side is worth it.
So when should you quit?
•If the project you're working on has a dip that isn't worth the reward at the end.
•If it's a dead-end.
•If you're just coping and muddling through.
It boils down to strategic quitting. Most people "quit when it's painful and stick when they can't be bothered to quit." Never quit when you are panicking. Outline your quitting strategy before the discomfort sets in, he instructs.
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Put in writing the circumstances that would make you quit, and when. Then stick with it. If you're making a decision based on how you feel at that moment, you will probably make the wrong decision.

Those who choose to master the dip "embrace the challenge," Godin writes. "For whatever reason, they refuse to abandon the quest and they push through the dip all the way to the next level."

Those who persevere can expect a payoff. "When the pain gets so bad that you're ready to quit, you've set yourself up as someone with nothing to lose," according to Godin. "And someone with nothing to lose has quite a bit of power. You can go for broke. Challenge authority … lean into a problem; lean so far that you might just lean right through it."

No one knows how a coaching hire will unfold. Who believed Larry Brown's one-year stint with the New York Knicks would have evolved into a 23-59 season

Consider many of the 16 playoff coaches this season and how they were viewed before they got their first NBA head-coaching position.

San Antonio's Gregg Popovich had been a longtime assistant under Don Nelson, but no one projected him to become a future Hall of Fame coach.

Dallas' Avery Johnson also came out of the Nelson camp, but before he was knighted as the Mavericks' coach to follow Nelson -- currently Golden State's coach -- Johnson merely was a smart little ballplayer who had overcome the odds to help lead the Spurs to their first NBA title.

Toronto's Sam Mitchell, New Jersey's Lawrence Frank, Cleveland's Mike Brown, Washington's Eddie Jordan and Houston's former head coach, Jeff Van Gundy, were surprise hires, respectively, yet have turned out to be relative successes. No one could have predicted Utah's Jerry Sloan would still hold the job he has had since 1988. Or that Chicago's Scott Skiles, along with Theus and Charlotte's recently hired Sam Vincent, would be coaches after being members of Orlando'"s expansion team of 1989-90.

Los Angeles Lakers coach Phil Jackson, Denver's George Karl and Detroit's Flip Saunders each had success coaching in the Continental Basketball Association, but no one could have predicted they would be NBA coaching mainstays.

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By Steve Corkran
CONTRA COSTA TIMES
Contra Costa Times

TWO CENTS' WORTH
NFL coaches need break
By Steve Corkran
CONTRA COSTA TIMES
Today is more than just Father's Day for NFL coaches. It's one of the few days sprinkled throughout the year when they can spend time with their families without worry of being outworked by their peers.
Such is the price coaches pay in the No Freedom League, where they get paid a king's ransom but don't get much time to spend it. Is it any wonder few coaches smile during games or interviews? Or why they snap so often? Then there's Indianapolis Colts coach Tony Dungy, a recovering addict to the all-nighter club that claimed the likes of Dick Vermeil, Bill Walsh and Joe Gibbs.
Dungy puts in the requisite time to be successful in his profession. The Colts' Super Bowl victory last season ended any discussion to the contrary, but he still finds time for his family. Dungy takes his children to school whenever he can. He also leaves work early on occasion.
Some coaches consider it a badge of honor to spend the night on a couch in their office. Tampa Bay Buccaneers coach Jon Gruden -- he says he rises at 3:15 a.m. each day -- already has put in four hours' work before Dungy clocks in. The Buccaneers finished 4-12 last season.
Meanwhile, Gruden's three sons saw more of their father on TV than they did at home on most days.
Where's the sanity? Players such as Raiders defensive tackle Warren Sapp get questioned for skipping some or all of their teams' offseason workouts. Maybe it's time those guys get lauded for seeing the big picture.
What happens in June that can affect the way a savvy veteran such as Sapp performs in September?
Commissioner Roger Goodell has cracked down on players who run afoul of the law. That's commendable. And predictable. He has a billion-dollar industry to protect.
What about doing something for the coaches and their staffs? Take Raiders coach Lane Kiffin. He was hired Jan. 22 and boarded a plane to begin working as soon as his introductory news conference ended. He hasn't slowed down since.
He had to hire a coaching staff, attend the Senior Bowl and the scouting combine, prepare for
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the NFL draft, preside over 14 weeks of organized team activities and three minicamps, make roster moves and huddle for hours in counsel with Al Davis.
Art Shell went through the same routine a year earlier and was fired after the Raiders went 2-14. No one accused Shell of working less than, say, Denver Broncos coach Mike Shanahan.
Gibbs took the Washington Redskins to three Super Bowl titles during his first coaching stint. The Redskins haven't been much of a factor since he returned.
The message, Mr. Goodell: Coaching means only so much. The teams with the more talented players win more times than not. The sooner everyone realizes that, the sooner families will stop losing precious time with their coaches, er, fathers.
Happy Father's Day, Lane Kiffin. Enjoy it. You have only six weeks before training camp starts.

d coach develope your own " Mission Statement "

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After very game we will have a " Post game Evaluation " with a Evaluation Board in the lockerroom for the players .
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" Next Shot " philosophy
" Bounce back " after missed shots . following a missed shot we want our player thinking to " getting back on track " with a made shot chart our players percentage son shots after a miss
~~~~~~~~~~~~
EGO stands for " Edging good out "
~~~~~~Creative Coaching ~~~~~~~~~~~
Show our team Movies
" Private Ryan "
~~~~~~~~
When players complaining about practice bring in a Navy Seal to talk about " Hell Week " and then our practices will seam like casual workouts
~~~~~~~
Tell our Team Sories
Michael Jordan scored 38 points in 1997 NBA championship with 105 degree Fever .
or Pete Sampras won the 1996 US Open despite being so exhausted that he vomited early in the 5th set .

Creative Coaching Examples :
University Of Florida Coach Billy Donavan at 3006 zmidnight madness Donavan allowed there 2006 Championship trophy to fall from his hands and CRASH INTO PIECES . The trophy was fake , but his point was made . This was a new team , A new season
Billy Donavan had NFL coach Bill Belicheck speak to Gators he offerd a metaphor about having to start over from the bottom of a mountain they had climed the year before .

~~~~~~~~~~~
Staff
Red Aubach " How you select people is more importsnt than how you manage them once theyre on the job
~~~~~~~~~~~

", " if you start with the right people , you wont have problems later on . If you hire the wrong people .....youre in serious trouble "

I also believe you need a veteran Asst . Coach and NOT a coach only worried about being a head coach

Each coach should recieve a set of Russian nesting dolls, the type where unscrewing the largest doll reveals a slightly smaller doll, until the final doll is a wooden lump . " If each us hires people (asst coaches)who are bigger than we are, we shall become a team or organization of drawfs , But if we hire people (asst coaches) who are bigger than we are , we will be a team or organization of GIANTS ! "

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**Quote from Tom Brady on Randy Moss article from SI Magazine June 18,2007**

**"So far he's fit in as well as you'd ever expect in the locker room and in meetings. It looks like we've got a hardworking group, very unselfish. Sometimes, in this offense, the important thing is to do stuff so other guys can make catches. And the culture of our team has been very good that way. When you put this uniform on, you don't care about catches or stats. All you care about are Super Bowl rings. That's the standard we set."**

**Now, Moss has a chance to prove he's a shut-up-and-play team guy. Whether he does will be one of the most intriguing story lines of the 2007 season**

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More literally, between Games 1 and 2, a son, Ozmel, was born to Spurs forward Bruce Bowen and wife Yardley; another son, as yet unnamed, was on the way for Cleveland forward LeBron James and girlfriend Savannah Brinson. "I'm expecting any day," said James last Saturday. "Well, *I'm* not. That would be kind of weird."



James had to deal with two -- and sometimes even three -- defenders every time he touched the ball.
John W. McDonough/SI

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As James geared up for Game 2 at the AT&T Center on Sunday night, the fortunes of another family weighed on him, too: The final episode of *The Sopranos*, which Savannah had been instructed to TiVo, began just before James exchanged pregame shugs with the Spurs at center court. For the record, James believed (and hoped) that Tony would not meet his Maker.

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Constant double teams forced James to give up the ball out front in Game 1, so the Cavs began running him along the baseline and posting him up on Sunday, getting the ball to him later but theoretically in a better position to do something. The change helped James a little, but he still looked uncomfortable in hitting only nine of his 21 shots. With the 6' 7" Bowen bearing primary responsibility, the Spurs continued to double- and triple-team James, who scored 25 points but also had six turnovers, all of them in the second half.

The success of San Antonio's D begins with Popovich's insistence that team defense -- 48 minutes of it -- be played. The Spurs work on defensive drills deep into the postseason, "things that eighth-grade teams do," says assistant coach Mike Budenholzer. The day before Game 1, for example, they went through a four-on-four shell drill that emphasized defensive rotations; most teams do that in the preseason and then forget about it.

That leads to a defensive accountability rare in the NBA, in which open shots are the enemy. "We have a scheme that is set up to succeed," says backup point guard Jacque Vaughn, "so when there is a breakdown, you will be singled out for failure." Bowen joked that after his son was born at 9:19 a.m. last Saturday, he arrived (still wearing his hospital I.D. bracelet) at the film session "just after they finished talking about everything I had done wrong in Game 1."

To the Spurs every possession is a little game within itself, and all those little games are

paramount. Let the opponent get a couple of easy baskets and Popovich will invariably call a timeout, as he did early in the fourth quarter of Game 2 when consecutive threes by Cavs guard Damon Jones cut the lead to 19. The message: Opposition runs are not O.K.; letting the other team's offense get into a rhythm is not O.K.

Yes, the Spurs have two outstanding defenders in Duncan and Bowen, but the solid schemes augment individual strengths. "Bruce is a great defender," says Cleveland guard Eric Snow, "but the biggest reason is that he has Tim Duncan and a great team defensive concept behind him." A member of the Cavs' staff, who asked for anonymity, elaborates by citing the Orlando Magic's January 2005 acquisition of Doug Christie, a perimeter defender in the mold of Bowen. "Christie didn't help them nearly as much as they thought because they didn't have a defensive system," says the staffer. "Any individual defender is far less important than the system itself."

Then, too, that system protects weaker individual defenders, such as Parker. Popovich noted the birth of six-pound, 11-ounce Ozmel Bowen by saying that two miracles had happened that weekend -- the other being that Parker had actually engaged in help-side defense in Game 1. (In truth, backup guard Brent Barry said that but credited Popovich "because I'm trying to suck up to get playing time.") The fact that Parker can get overpowered by a strong offensive player is almost irrelevant because he will always have help.

Finally, executing effective rotations is often more about covering up mistakes than making a textbook play. When a defender rotates to the wrong player it's up to, as Popovich puts it, "his buddy to cover for him." One of the best at doing that is 36-year-old forward Robert Horry, who in Game 2 dashed from side to side like a commuter in a frantic search for the correct train, finishing with an overstocked stat line that read 26 minutes, five points, nine rebounds, four assists and five blocks.

Not accounted for were the times that Horry raced around the court to pick up potential open shooters. For instance, with San Antonio up 11 and about 1:30 remaining, Duncan came from under the basket to double James. Forced to give the ball up when he would have preferred to shoot, James zipped a pass toward forward Anderson Varejão, but Horry, rotating to pick up Duncan's man, knocked it away, then took off in mad pursuit. He dived for the ball at the sideline, upending Popovich (who was not hurt) in the process. It almost didn't matter that Horry tipped it out-of-bounds and Cleveland maintained possession; the effort made the statement.

The Cavs could extract some hope from their comeback in Game 2, but, all things considered, the trip to San Antonio had been even rougher than expected for the young team, particularly for James, who shouldered the majority of the pressure as well as the defensive attention. He seized upon any opportunity to discuss a subject other than basketball, which is why he was so animated answering a question about *The Sopranos*, revealing his wish that Tony get away "and not worry about nothing." But James knows that it's never that easy for the head of a family, particularly when a worthy adversary has you in its sights.

Quietly, Popovich is becoming one of the greats

By Greg Boeck, USA TODAY

CLEVELAND — The San Antonio Spurs are at the doorstep of another coronation, their fourth in nine years. And Gregg Popovich, the mastermind of it all?

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He means it. This is the essence of who the Air Force Academy-trained coach is. "His family is important. His job is important," says Cavs assistant Hank Egan, who has known Popovich since 1966. "That's it, not the rest of it."

Popovich has spent a career deflecting credit to his players: "When David Robinson was followed by Tim Duncan, your major job is not to screw that up."

The game, he says, is about them, not the coaches. He even goes out of his way to keep his own ego in line. Asked if Robert Horry knocking him over on the sidelines in Game 2 brought back memories of his playing days at Air Force, Popovich said, "That's the best thing I could do as a player — fall down."

But now, on the verge of another ring, Popovich can no longer hide, says ABC analyst and former coaching rival Jeff Van Gundy. Not with a playoff record that ranks him fifth in wins and second in winning percentage, behind only Jackson.

"He is," Van Gundy says of Popovich, "one of the all-time greats. Without question, a Hall of Fame coach. Why are the Spurs so good? If answer No. 1 over the last decade is Tim Duncan, No. 1A is Popovich."

Popovich is in the perfect setting: a private person coaching in a small market. While he's reluctant to reveal himself, those close to him aren't. The common theme: Popovich's people skills. "They're off the charts," says Egan. "He really connects with the players."

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Popovich, although an infamous screamer at times, has won his players' loyalty by getting to know them off the court. "He's completely in control of this franchise," says assistant P.J. Carlesimo. "The players' belief in him is unwavering."

So is his commitment to staying in the shadows. "He's just amazing," says point guard Tony Parker. "The way he keeps us focused, the way he handles the organization. It feels like a little family here."

Duncan knows the only coach he has ever played for as well as anyone. "He's as good as anyone ever," he says, "but it doesn't matter to him. He's about that challenge every year, getting guys to play the right way and whatever recognition comes with that down the line, it'll come in time."

The time is now.

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At peace with himself

By CHRIS PERKINS
Cox News Service
Thursday, June 14, 2007

CLEVELAND — Part of the beauty of San Antonio coach Gregg Popovich is you never know what's coming next.

A white-haired, cerebral, dry-witted Air Force Academy graduate who majored in Soviet studies, Popovich is far from boring, which is strange because that's often how he is perceived.

"For whatever reason it's what the Spurs have been labeled as," forward Tim Duncan said. "Honestly, I think Pop likes it that way."

Popovich, a certain Hall of Fame coach, has a biting sense of humor, a 3,000-bottle wine cellar in his home and owns part of a vineyard in Oregon, A to Z Wineworks.

He often talks to his players before practice about the big picture, life beyond the NBA.

The topics have ranged from troubled heiress Paris Hilton to President Bush.

"I've always said it's not much of a debate because nobody gets to speak besides Pop; it's a monologue," forward Brent Barry said. "But we do touch on other things going on in the world and understand what we do is not curing cancer. We're playing basketball for a living."

While the typical NBA coach is often a singularly focused grinder who spends his hours in front of a video machine, Popovich loves independent films to the point he has a couple of favorite movie houses in San Francisco where he retreats to watch movies and documentaries. He's even a bit unconventional as a coach. He sent All-Star guard Manu Ginobili to the bench this season to provide more punch to his reserves.

It worked beautifully.

When many claimed the Spurs needed to get more athletic to compete with Dallas and Phoenix and the eventual trade rumors swirled, Popovich called the Spurs together and told them the guys in the locker room were the guys who were staying on the team.

He yells on occasion, but he balances it.
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"At one minute he'll pick out your mistakes, and the next minute he gives your son a high-five if he's in the locker room," Spurs guard Jacque Vaughn said. "He's an unbelievable human being."

If you want to stay on Popovich's good side don't ask him about his coaching legacy.

A San Antonio victory over Cleveland tonight would complete a four-game NBA Finals sweep and deliver the Spurs' fourth title in Popovich's 11 seasons as coach. That would ensure the Spurs, and Popovich, go down as one of the best of all-time.

But you won't get an introspective answer on that subject from Popovich. A few days ago Popovich was asked if he's ever wondered why he's relatively anonymous compared to Riley or Jackson.

"No," he replied flatly.

The room erupted in laughter.

Popovich, it seems, would rather spend his time thinking about other things.

Wine, for instance. His limited release 2004 Pinot Noir was bottled under the name Rock & Hammer. It's so-called because of a quote from Jacob Riis, the 19th century writer, social reformer, who said, "When nothing seems to help, I go look at a stonecutter hammering away at his rock perhaps a hundred times without as much as a crack showing in it. Yet at the hundred-and-first blow it will split in two and I know it was not that blow that did it but all that had gone before."

Popovich has often said if he had a last meal he isn't sure what he'd eat, but he'd drink de la Romanee'-Conti, a legendary and expensive Burgundy.

He is a different animal, indeed.

Popovich, a close friend of coaching legend Larry Brown, began his head coaching career at Pomona-Pitzer College, a Division III school in Claremont, Calif., where he was also an assistant professor and chaired the Student Life committee.

He moved his family into the dorm for two years. After discovering his office was too far from the court he cleaned out a closet and made it his office.

Sometimes he'll make visits to San Antonio's Brooke Army Medical Center, which has a nationally renowned burn unit, and visit injured soldiers. In other words Popovich, who is media savvy but not media hungry, goes above and beyond the NBA Cares program.

"He's not a good 'NBA Cares' guy," Spurs assistant coach P.J. Carlesimo said. "He cares. And if no one knows about it he's happier about that. Given the choice he'd rather go without the film crew."

Just as he'd rather go without attention. Take another stab at the Spurs dynasty question - four titles in a nine-year stretch initiates mention of the Lakers, Bulls or Celtics of the 80s and 90s - and the self-deprecating Popovich deflects the spotlight once again.

"That doesn't even enter my head," he said. "When I think of dynasties, two come to my mind real quick, UCLA and Bill Russell. Everything else is just talk after that."

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Richardson exporting his deep basketball knowledge

By Marlen Garcia, USA TODAY

CIUDAD JUAREZ, Mexico — Nolan Richardson's close friend, Ricky Cardenas, a retired railroad repairman, hauls water bottles into the gym before Mexico's national men's basketball team begins practice on a college campus in this busy industrial city down the road from El Paso.

A day earlier the team didn't have water during its two workouts, Cardenas says. Richardson, named Mexico's national coach in March, is incorporating his frenzied playing style dubbed "40 minutes of hell," and the exhausted players will need plenty of water.

"Mexico isn't familiar with what you've got to have, things like Gatorade, water," says Richardson, the ex-Arkansas coach who led the Razorbacks to the 1994 NCAA tournament title.

Twenty minutes after practice, players head to the buffet line at their hotel. They aren't looking for food but need ice to numb their aches and pains. No ice was available at the gym, nor was an athletic trainer on site. No one protests the modest accommodations. They are a long way from the luxuries afforded U.S. stars. But Richardson and his players are on the ground floor of a major rebuilding project, one they think could lead to a spot in the 2008 Olympics in Beijing.

"This is a monster step," Richardson says of Mexico's commitment to upgrade its national program. Mexico hasn't qualified for the Games in men's basketball since 1976.

This also could be another storied chapter to Richardson's legacy, which is filled with poignant moments and a measure of controversy for his heavily publicized falling out with Arkansas administrators that led to his firing in 2002. After a 14-15 season, Richardson reacted to criticism by basically challenging the university to fire him, saying, "If they go ahead and pay me my money, they can take the job tomorrow."

He subsequently filed a wrongful-termination lawsuit, which was dismissed by a circuit court judge in 2004. The finding was upheld by an appeals court last year.

The El Paso native remains an icon in his hometown, where a middle school is named for him, and he is popular in Juarez, where he played against members of Mexico's national team in the mid-1960s.

"They always treated me as one of them," Richardson says.

Richardson endured segregation growing up in the South but says he escaped it whenever he crossed the border. Later, when Richardson coached high school and college teams, he opened his basketball camps in El Paso to boys from Juarez, a gesture that still resonates in the border area. His wife, Rosario, is Mexican, a link that raises their affinity for Mexico.

"This opportunity is a once-in-a-lifetime for Mexico," former Mexican national team member Rafael Holguin Rico says of the projected turnaround for the basketball program under Richardson. "Everyone has to take advantage."

Panama success paved way

In his final turbulent months at Arkansas, Richardson came across to some as arrogant and brash, traits that are inconsistent with his current down-to-earth manner.

Richardson, 66, unassumingly blends in with locals in El Paso and residents in Juarez, where he can turn a phrase in Spanish easily. Now and again he refers to a player or well-wishing fan as *mijo*, an affectionate term for son in Spanish.

He has lost about 20 pounds since departing Arkansas and his hair is mostly gray, but Richardson still has an aura about him on the basketball court. Players and assistant coaches say they want to soak up his knowledge, and they listen intently, whether he's preaching uncompromising defense or diagramming plays.

"Forty minutes of hell" translates in any language. Cardenas, also from El Paso, ordered T-shirts with "40 minutos de infierno" imprinted on them.

"With Coach Richardson being here, it helps us get over that hump," says Anthony Lever-Pedroza, an American-born team member who played for Oregon. His mother is from Sonora, Mexico, so he can compete for the national team. "It would mean the world to show, yes, Mexico has a presence in basketball," Lever-Pedroza says.

Richardson is cautious with his outlook. "There is a lot of work to do," he says. "You name the area, we have some work to do there."

Mexican federation officials approached Richardson after watching him two summers ago lead Panama to a berth in the 2006 FIBA world championships. In about 35 days he turned around a program that hadn't advanced to the world championships since 1986.

Richardson agreed to coach Panama for one summer; he didn't accompany the team last year to Japan for the world championships. Panama finished 23rd among the 24 teams. That notwithstanding, it was back on the basketball map.

"He's a person with a lot of tactical and technical expertise," says Eduardo Ottenwalder, executive director of Panama's basketball federation. "We were able to play fast and defensive (minded). We were very satisfied with his work. We regret we weren't able to hang on to him."

Mexicans hope Richardson can duplicate his international success this summer. Mexico has played several exhibition games and will play in a July qualifying tournament in El Salvador for the 2009 World Games to tune up for the FIBA Americas Olympic qualifying tournament in Las Vegas beginning Aug. 22. The top two teams earn Olympic berths, but others could get another chance to qualify through a tournament next year.

Mexico faces a much tougher road than Panama did because there are fewer berths this year. Mexico is 35th among 74 teams ranked on the FIBA website.

Mexico will get a boost if NBA players Earl Watson (whose mother is Mexican) of the Seattle SuperSonics and Eduardo Najera of the Denver Nuggets join the team. Najera's business manager told the *Rocky Mountain News* Najera is unlikely to play, but Watson says he plans to join the team.

Not ready to leave the game

The team's amenities are far from glamorous, but Richardson worked with less while with Panama. Facilities were hard to come by, and he says he once resorted to practicing in a hotel parking lot. Some players drove up to four hours to practice when the team didn't have housing.

"I was really proud of them to be able to do what they did," Richardson says.

He took several months to mull the Mexican federation's offer. Since leaving Arkansas, most of his summers have been devoted to charitable work and to the animals on his 155-acre ranch in Fayetteville, about a 15-minute drive from where he coached for 17 years.

He says he has returned to the university once — for a matter relating to his lawsuit. He's occasionally in touch with Arkansas basketball coaches but says he has no desire to visit the school.

"I went into Arkansas with my head up," he says. "When I left, I had to get down in the bottom of an SUV — hiding — so I didn't have to answer questions and get followed."

He hasn't given up on the possibility of coaching again at a major-college program or in the NBA.

His résumé is remarkable. Among his achievements: a national title, three Final Fours, an NIT championship at Tulsa and a junior college national title at Western Texas. But Richardson carries a rap for his run-ins with Arkansas administrators.

"When you do what I did, when you challenge the university and all its hierarchy and take them to court, you become a baggage carrier," he says. "I understand why a school would say, 'Nolan is too outspoken.' "

Nevertheless, he continues to leave his mark on the game. He's a consultant, offering input to coaches across the country.

Just when he thought opportunities to become an Olympic coach had passed him by, Richardson was given a chance to make history with Mexico and introduce his non-stop pressure, always-on-the-run schemes.

Mexico assistant coach Angel Gonzalez hopes that style will spread through the country.

"For me, I'm learning a new system, one that we used to see only on television," says Gonzalez, a coach in Mexico's professional league. "I'm learning how he prepares. Nobody plays like this."

Richardson says he feels right at home.

"Knowing the area, the people, that was the biggest reason for me to do this, and I wanted to do it because I had played over in places like Durango, Monterrey and Torreon with a traveling team."
He says he received assurances from Mexican federation officials that he had autonomy in picking the team, which ends a long-standing institutionalized practice of favoritism, according to veteran player Victor Mariscal, 35.
"There is a big difference when a coach decides," Mariscal says. "There had never been this kind of opportunity for young players. It means no one comes in with a sense of entitlement. Not me, no one."
Every player must pay his dues, as the coach has throughout his life.
"Here am I now, in my retirement years," Richardson says, "loving the game even more than when I was a young man getting started."

San Antonio's Vaughn content with his role(USA Today)

SAN ANTONIO — It's easy to overlook two points and one assist. But the San Antonio Spurs say those numbers belie the contributions of backup point guard Jacque Vaughn to their quest for a fourth NBA title in nine years.
Vaughn, a 10-year veteran, played 10 minutes in relief of All-Star Tony Parker in San Antonio's Game 1 and Game 2 wins, and he was steady as he has been throughout this postseason. In the Spurs' Game 2 win Sunday night, Vaughn entered the game with 1:55 left in the first quarter and the Spurs leading 23-13. When he left the game five minutes later, he had only an assist and two rebounds, but the Spurs' lead had grown to 38-19. He finished with two points, two rebounds and two assists.
"He has made a big difference for us," Spurs assistant coach P.J. Carlesimo says. "That's pretty much been the pattern throughout the season. He has been a great addition."
"He's a great floor leader," Spurs forward Robert Horry says, "and he D's you up from point A to point B. He's our little spark plug off the bench outside of Manu (Ginobili)."
Vaughn, a career backup, joined the Spurs as a free agent during the offseason as their No. 3 point guard behind Parker and third-year man Beno Udrih. He quickly moved up to the No. 2 spot with his work ethic and court savvy.

"It's been a process for me," Vaughn says. "I joined a very established team and had to learn a new system."
Parker is the third All-Star point guard Vaughn has played behind. He spent his first four seasons with the Utah Jazz, backing up future Hall of Famer John Stockton. He joined San Antonio after caddying two years for Jason Kidd, another future Hall of Famer, with the New Jersey Nets.
"You accept your role and you relish it, but you don't become complacent in it," Vaughn says. "I don't go into the game saying, 'I'm going to relieve Tony for two or three minutes.' I go into the game saying, 'I want to at least do the job he was doing or make an effort play, be a spark and do a better job than he was doing.'
"There's a very fine line. If I make two shots, I still might come out of the game. I understand that. I'm the backup. But I want to make those two shots."
Vaughn says it took awhile for him to develop the proper mental approach to being a backup.
"As I've matured and gotten older and been around the league longer, I understand that on the great organizations guys accept their roles," he says. "As a young player, you're hungry, not that I'm not hungry now. There were times in Utah where I made those two shots, and I came out of the game. I wondered why I

was coming out. I understand the process now. It's funny. As a young player, I wanted to play just as many minutes as John. I didn't understand the complete process."

(BIG KEY IS I HAVE A SYSTEM - What is YOUR SYSTEM)

Westhead still using Paul Ball in WNBA

Scott Ostler

Saturday, June 9, 2007



Paul Westhead is the Johnny Appleseed of warp-speed basketball.

To be classified as merely a fast-break zealot, Westhead would have to dial it back a notch.

He is a former Shakespearean college professor who explains the fast break by quoting the assassination philosophy of Macbeth: "If it were done when 'tis done, then 'twere well it were done quickly."

This is Westhead's second season coaching the WNBA Phoenix Mercury (who play the Monarchs in Sacramento tonight). If Westhead, a recreational distance runner, has slowed down a bit at age 68, his teams haven't. The Mercury is averaging a league-high 85.1 points.

When Westhead was a small college coach in Philadelphia, he studied the secrets of fast-break basketball under Old Dominion coach Sonny Allen.

"He gave it all to me," Westhead says, "then he said, 'Now coach, that's it, but you gotta be a little crazy to do it.' "

No problem. Westhead became the nutty professor of run 'n' gun.

In 1980, having become coach of the Los Angeles Lakers by accident, and only months removed from teaching Shakespeare, Westhead coached the crazy-running Lakers to the NBA championship.

In '90 his Loyola Marymount team set an NCAA scoring record of 122.4 points per game and stunned defending champion Michigan in the playoffs.

Westhead's 1990-91 Denver Nuggets averaged 119.9 points. Their opponents averaged 130.8. The Nuggets once gave up 107 points in a half. Hey, when you run, you can stumble.

Westhead's style, we'll call it Paul Ball, is hoops on a tightrope. It's high risk/high reward.

"If you miss by a little bit, you miss by a lot," he says. "To (paraphrase) the Mark Twain line, the difference between a real fast break and an almost fast break is the difference between lightning and a lightning bug."

Every basketball player says he or she wants to run but few truly understand the commitment required.

"For the most part," Westhead says, "players will turn it (the intensity) down, because it's too hard. They will find ways consciously or unconsciously to sabotage the fast break. 'It doesn't work.' 'I couldn't get there.' 'Why don't we take our time this time and just let me walk down and have someone set a screen for me?' "But once they get it, they like it. It's the getting of it. Usually things break down before they get to it."

At Loyola, Westhead put his players through a high-intensity basketball practice every day, then took 'em outside for a full track workout.

When everything clicks, the mental and physical conditioning, it's a great show. Exhibit A: the Phoenix Suns.

Westhead says that the Suns' loss to the relatively-plodding Spurs two years in a row is no indictment of the running system.

Last season the Suns were without Amare Stoudamire in the playoffs, and this season they lost him for a key game. They lost to one of the great franchises in NBA history.

"The Suns have been a marvelous team the last couple of years," Westhead says. "They have shown that what they do works. There's nobody else out there like them (as a running team). They're out there by themselves."

Some critics of the full-tilt system say you can't do it in pro ball because of physical burnout.

"I never bought into that," Westhead says, unnecessarily. "You can spin that the other way, too. If you're a running team, the other teams are traveling and playing 82 games also, so they're tired and the running game is twice as effective against them.

"It's just (a matter of) getting your team to do it. ... Ultimately, it's a mental decision for them. You need players who are willing to extend whatever it is they have each and every time. Even a methodical player who doesn't have great speed, if they commit to it, that's fast enough."

I ask Westhead if, on the coaching scale of slow to fast, he's alone on the extreme fast end.

"I'm out there," he says with a laugh. "I'm on the other side of the envelope. That's why I'm out of work sometimes."

Or just out of sight. Westhead has coached all over the world. His previous two stops were in Osaka, Japan, and Orlando (Magic assistant). He was a Warriors' assistant under P.J. Carlesimo, and head coach of the Chicago Bulls just before the Jordan era. For a while after the Lakers fired him, he coached a high school team.

Not surprisingly, he is a big fan of Nellieball.

"I was intrigued," Westhead says of watching the Warriors' playoff run. "It was exciting basketball. It wasn't so much the running, it was that they just played differently from everybody else. It was unconventional, and for guys like me, that's a delight. It's something I want as a fan. I wanted to turn on their games. Some (other teams') games, and this isn't a knock at those teams, I'm not interested."

Westhead was never afraid to be different. He understands the power of great theater, even in basketball.

In the 1980 NBA Finals, the Lakers went to Philadelphia for Game 6. They led the series 3-2, but had just lost center Kareem Abdul-Jabbar to injury. He was the league MVP, and the team's top scorer, rebounder and interior defender.

Westhead simply moved rookie point guard Magic Johnson to center. When Johnson stepped into the midcourt circle for the opening tip-off, the 76ers couldn't have been more stunned if it had been Winston Churchill. They never recovered. The Lakers won 123-107.

From the jump, the 76ers were toast, and 'twere done quickly.

MUSSELMAN COACHING THOUGHTS

We Like to tell our Team ‘ Check your Ego at the door . You can reclaim it later “

Any expression of defeatism or any failure not to play with confidence You shouldn’t be on the court

We have got to win and any player on this team that doesn’t do his very best to fullill his part of the job is the enemy . (Philosophy Of War)

Commitment TO WIN ;

A effective coach must sell the Benefits of winning to his team as well as the consequences of losing, without this context , victory is a hollow word and winning an empty concept .

As coaches we must always look for ideas from all different places

From the kids movie “Surfs Up “
The famous surfer z
Giving advice to Cody maverick never give up always find a way

From panda express
The dragon boat festival ha existed for more than 2300 years it is a time to
celebrate teamwork
The festival memorializes the china poet Qu Yuan. Upon learning he had fallen in the river townspeople took long narrow boats to scare the fishes and evil spirits away with thundering sounds of drums and a fierce dragon head on the boats prow
Today the celebration is marked by races around the world with dragon boats that come to life only after the dragon eyes are dotted with paint
Sometimes it seems teamwork is becoming an endangered concept but fortunately its far from extinct
Now let's join in the celebration of teamwork along with he dragon festival

Most important element in coaching is your staff
I would Rather have no coach Than a un loyal assistant coach

~~~~~ Excellent quotes ~~~~~~~~~~~

Dont let bad people live rent free inside your head

Scouting Thoughts :

Great players react to situations. They can improvise, Would rather see a player play against One great team than five bad ones.

Two Good drill

Captains Drill - 2 consecutive Turnovers by your team in practice and that teams captain, just go down and back with the ball

and another good drill is

2 or 3 man shooting drill from 5 spots, put 3;00 or 4;00 on the clock. when the first shooter misses two in a row the second shooter shoots , Anytime you miss two in a row another shooter steps in . You can shoot from all 5 spots, Goal is to make 50 in the allotted time

20K SHOT CLUB

14 WEEKS TO SHOOT 20,000 SHOTS

MUST REPORT YOUR SHOTS TO **Coach Musselman** WITHIN 2 DAYS, OR YOU WILL NOT GET CREDIT FOR THOSE SHOTS.

TEXT, EMAIL, OR CALL WITH THE FOLLOWING INFO:

1. # OF MAKES
2. LOCATION OF WORKOUT (EX. – LaJolla Rec Center COURT)

MIKAN, LAYUPS, AND FREE THROWS DO **NOT** COUNT

1500 SHOTS PER WEEK OVER THE NEXT 14 WEEKS WOULD EQUAL 21,000

SO, IF YOU SHOOT 300 SHOTS ON MON – FRI, YOU WILL REACH 20K

	WEEK 1	WEEK 2	WEEK 3	TOTAL
Michael Musselman	1725	2475	4400	8600

Practices

As a team we will spend 15;00 minutes each day on " Special Situatiions "

As a staff we cannot tolerate bad decsions

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web site for coaches (Football site)

http://www.footballcoachingsites.com/main/about.asp

Coaching in The NBA Its All About The Fit :

Don Nelson was a hit in Milwaukee , Dallas , and Golden State and out of work in weeks in New York, Rudy Tomjonavich was a icon in Houston and let go quickly by Los Angeles Lakers , two examples of coaching in the NBA

A sign in the New England Patriots Locker room " Individuals play the game , But Teams win Championships "

"Successful Leaders have large Libraries and Small TV sets "

Bob Starkey, Interim woman's coach at L.S.U ." A Coaching Staff is no different from a Basketball team <if your going to have success, everybody has to know their roles , Part of knowing your role is understanding your limitations"

Greg Maddux Pitcher SD Padres " Its very important not to have my last pitch on my mind as I'm throwing my next pitch"

Eddie Robinson Former Grambling Football coach " You can't coach them if you don't love them "

Steve Nash on TEAM Play " we've got to play for each other and be unselfish and work together for the team and not worry about ourselves. The ball sticks too often because guys are worried they're not going to get it back, one guy gets a little selfish, and then the next guy is like" well if he's not passing it I may never see it ' and then the next one is a little more reluctant"

Interseting : Both Steve Nash and Dirk Nowitzki were booed during there first NBA Season (Now they have won last 3 MVP Awards !!)

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these days of college sports, as we rant and rave at the tube trying to influence an outcome seems so important at the moment, here's a great lesson for keeping perspective... in all areas of life.

Written by a west coast sportswriter..... On Coach John Wooden

On the 21st of the month, the best man I know will do what he always does on the 21st of the month. He'll sit down and pen a love letter to his best girl. He'll say how much he misses her and loves her and can't wait to see her again. Then he'll fold it once, slide it in a little envelope and walk into his bedroom. He'll go to the stack of love letters sitting there on her pillow, untie the yellow ribbon, place the new one on top and tie the ribbon again. The stack will be 180 letters high then, because the 21st will be 15 years to the day since Nellie, his beloved wife of 53 years, died.

In her memory, he sleeps only on his half of the bed, only on his pillow, only on top of the sheets, never between, with just the old bedspread they shared to keep him warm.
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There's never been a finer man in American sports than *John Wooden,* or a finer coach. He won 10 NCAA basketball championships at UCLA, the last in 1975. Nobody has ever come within six of him. He won 88 straight games between January 30, 1971, and January 17, 1974. Nobody has come within 42 since.

So, sometimes, when the "Basketball Madness" gets to be too much -- too many players trying to make Sports Center, too few players trying to make assists, too few coaches willing to be mentors, too many freshmen with out-of-wedlock kids, too few freshmen who will stay in school long enough to become men -- I like to go see Coach Wooden.

I visit him in his little condo in Encino, 20 minutes northwest of Los Angeles , and hear him say things like, "Gracious sakes alive!" and tell stories about teaching "Lewis" the hook shot. Lewis Alcindor, that is...who became Kareem Abdul-Jabbar.

There has never been another coach like Wooden, quiet as an April snow and square as a game of checkers; loyal to one woman, one school, one way; walking around campus in his sensible shoes and Jimmy Stewart morals.

He'd spend a half hour the first day of practice teaching his men how to put on a sock. "Wrinkles can lead to blisters," he'd warn. These huge players would sneak looks at one another and roll their eyes. Eventually, they'd do it right. "Good," he'd say. "And now for the other foot."

Of the 180 players who played for him, Wooden knows the whereabouts of 172. Of course, it's not hard when most of them call, checking on his health, secretly hoping to hear some of his simple life lessons so that they can write them on the lunch bags of their kids, who will roll their eyes.

"Discipline yourself, and others won't need to," Coach would say. "Never lie, never cheat, never steal," and "Earn the right to be proud and confident."

If you played for him, you played by his rules: Never score without acknowledging a teammate. One word of profanity, and you're done for the day. Treat your opponent with respect.

He believed in hopelessly out-of-date stuff that never did anything but win championships. No dribbling behind the back or through the legs. "There's no need," he'd say.

No UCLA basketball number was retired under his watch. "What about the fellows who wore that number before? Didn't they contribute to the team?" he'd say.

No long hair, no facial hair. "They take too long to dry, and you could catch cold leaving the gym," he'd say. That one drove his players bonkers.

One day, All-America center Bill Walton showed up with a full beard. "It's my right," he insisted. Wooden asked if he believed that strongly. Walton said he did. "That's good, Bill," Coach said. "I admire people who have strong beliefs and stick by them, I really do. We're going to miss you." Walton shaved it right then and there. Now Walton calls once a week to tell Coach he loves him.

It's always too soon when you have to leave the condo and go back out into the real world, where the rules are so much grayer and the teams so much worse.

As Wooden shows you to the door, you take one last look around. The framed report cards of his great-grandkids, the boxes of jelly beans peeking out from under the favorite chair, the dozens of pictures of Nellie.

He's almost 90 now. You think a little more hunched over than last time. Steps a little smaller. You hope it's not the last time you see him. He smiles. "I'm not afraid to die," he says. "Death is my only chance to be with her again."

Problem is, we still need him here.

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“It’s just what I’m reading right now,” DeSalvo said. “I like to read different philosophies, just anything, the way I see this world. We spend a whole lifetime trying to figure ourselves out. Like I’ll read a book and try to think, what’s this mean to me? And I’ll apply it to myself.”

When he finishes Confucius, DeSalvo will cross another title off his list of the 400 books he wants to read before he dies. He is halfway through the list already, having devoured 17 books during spring training alone. Teammates marvel at this.

“For me to read a 200-page book,” said the reserve catcher Wil Nieves, who caught DeSalvo in the minors, “it would probably take two years.”

When he finishes the list, DeSalvo said, he will write another novel. His first, called “Love’s Travels,” was written three or four years ago and has been seen only by himself and an editor. Its topic, he said, is the way a person’s concept of love changes over time.

“He’s bright, there’s no question about that,” said Mark Newman, who oversees the Yankees’ farm system. “But he’s also exceptionally curious, which I think, for a person’s life, is maybe more significant. I mean, he *really* wants to know things, and not just the way to throw a changeup.”

DeSalvo, a boyish-looking 26 years old, could pass for Ferris Bueller but probably never cut school. The world is a classroom for DeSalvo, who pitches on Saturday at Safeco Field against the Seattle Mariners, the team he held to one run and three hits over seven innings in his debut.

DeSalvo was the Yankees’ 10th different starter in their first 30 games, a major league record for such an early point in a season, and he was surely the most unlikely.

A graduate of Marietta College in Ohio with a degree in environmental science, DeSalvo was never drafted. The Yankees signed him as a free agent in 2003 when he was a fifth-year senior still refining the circle changeup that has become his best pitch.

The first time DeSalvo threw it, he said, in the Division III College World Series, he hit a batter. On Monday, he made the two-time batting champion Ichiro Suzuki look foolish while flailing at it.

DeSalvo has a wide repertory that also includes a slider, a curveball and a splitter. A right-hander with the sensibilities of a lefty, DeSalvo said he had no problem with off-speed pitches but admitted to feeling vulnerable about a more elementary pitch, the fastball. It is akin to an English major mastering Salinger but stressing over Seuss.

“It’s a constant struggle to have the feel for it,” DeSalvo said. “It’s just weird, because you throw the fastball so much you figure it’s burned in your muscle memory, but it’s the complete opposite. It’s almost like I wake up in the morning thinking, how do I throw a fastball?”

DeSalvo said he knew that sounded strange, but it was the truth. He is the kind of person who handles things directly, a lesson he learned from his disastrous 2006 season. A personal issue sidetracked DeSalvo so badly that the Yankees dropped him from their 40-man roster in January.

DeSalvo will not say what the issue was, except that it was not related to a woman. Newman said it was not a substance-abuse problem or anything related to DeSalvo’s health. Whatever it was, it was traumatic enough to send him spiraling from Class AAA Columbus to Class AA Trenton.

He was terrible at both levels, with a combined 6-10 record 6.40 earned run average and more walks than strikeouts.

“I let life and baseball intertwine and almost choke me,” DeSalvo said. “When I was on the mound, I was thinking about life stuff, and when I was in life, I was thinking about baseball. So I was constantly mad about everything, and I couldn’t let myself figure it out because I was so consumed with anger and all the other dark emotions.”

As it turned out, DeSalvo said, he just needed some distance from the game. At home in western Pennsylvania after the season, he rediscovered his love for baseball over whiffle ball with his

childhood friends. When he started pitching again, the lessons he had ignored from his coaches suddenly made sense.

After a few adjustments in his delivery, in which he creates deception by turning his back to the hitter, DeSalvo regained his confidence. Then came a call from his agent telling him the Yankees had cut him to clear space for the free-agent infielder Miguel Cairo.

DeSalvo hung up and called Newman, who explained that the team was gambling he could get through waivers coming off such a poor season.

“I’m not sure he felt good when we were finished, but at least he knew the rules and the facts,” Newman said. “Typically, guys will have an agent call for them, but I really appreciate it when a player calls, because then we can communicate without a third party.”

No team took a chance on DeSalvo, who had won the organization’s pitcher of the year award for Trenton in 2005. The Yankees invited him to spring training, where his stuff looked sharp and so did his mind.

DeSalvo passed the mornings reading quietly by his locker. For a while, he was consumed with “The Myth of Sisyphus” by Albert Camus. He found the central fable applicable to his life.

“I took a lot out of it, like the struggle of humanity, how Sisyphus rolls a boulder up a hill and he finally reaches where he wants to be, and the boulder rolls down the hill,” DeSalvo said.

“Most people in that situation, what do they do? They’re like, ‘Aw, man, I got to go get this.’ But what he says is, why not see that boulder as your ultimate goal? It’s almost as if you’re proud to be pushing that boulder, that boulder’s giving you meaning.

“And even though the boulder rolls back down, you dwell on how you succeeded in pushing it up and dwell on life — Hey, I have something to do still. So it’s almost like giving meaning to your life.”

DeSalvo considered the obvious analogy to his career. By 2005, he had nudged the boulder to the top. In 2006, when it tumbled back down, he cursed the boulder instead of enjoying the pushing. Now he is a Yankee with his boulder on the peak.

“And you know what?” DeSalvo said. “In Seattle, it might roll back down. But that’s all right. I’ll still have a smile on my face.”

Chicago Is Piniella’s Kind of Town

Nam Y. Huh/Associated Press

Lou Piniella said that he was happy to be the Cubs' manager and that he would not return to the Yankees as their manager.

by MURRAY CHASS

Published: May 15, 2007

Before Lou Piniella left home for spring training in February, he had lunch with an old friend.

Suzy Allman for The New York Times

Piniella is the 36th manager for Chicago since it last played in the Series.

"I had lunch with George," he said yesterday, referring to the man who had employed him as a player, coach, manager, general manager and broadcaster.

Piniella and George Steinbrenner, the Yankees' principal owner, are longtime fellow residents of Tampa, Fla. Steinbrenner, as a result of age or health, has virtually disappeared from public view. But that day in Tampa, he sat across from Piniella as they ate at the Capital Grille.

"We sat there for about two hours and talked about old times and baseball in general," Piniella said before the Cubs lost to the Mets, 5-4, last night. "The conversation ended, 'Let's hope the Cubs and the Yankees meet in the World Series.' "

Piniella was at Shea Stadium as the first-year manager of the Chicago Cubs, who haven't played in the World Series since 1945 and haven't won the World Series since 1908. Last fall, when Steinbrenner briefly considered firing Joe Torre as the Yankees' manager after a first-round playoff loss to the Detroit Tigers, Piniella was promoted as a possible replacement, though not by anyone on the Yankees. The speculation, Piniella said, kept him from socializing with Steinbrenner.

"I didn't want people to think I was looking for any favors," Piniella said. "Now that I'm employed and I'm out of the picture, we can get together a little more and talk some baseball. I really like Mr. Steinbrenner."

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After Piniella completed his second tenure as Steinbrenner's manager in 1988, he said there would not be a third tenure. What if Steinbrenner had wanted him to manage the Yankees this season?

It was an easy question for Piniella to answer from the security of his three-year, $10 million contract with the Cubs.

"I'm happy where I'm at," he said, standing in his office in the visiting clubhouse, pausing in the midst of changing into his Cubs uniform. "I did it twice in New York. That was enough. I'd work for the Yankees in some capacity — a scout, an adviser, something like that. I wouldn't want to manage, and I won't. This is my last job. I'm done. I've got three years, and that's going to be ample time to get this job done here."

Chicago has been a graveyard for managers. Piniella is the 36th manager the Cubs have had in the 62 years since they last played in the World Series. Some frustrated Cubs fans, desperate for a championship, viewed Piniella as a miracle worker.

Scoffing at that idea and putting the Cubs in perspective, the 63-year-old Piniella said: "This team lost a lot of games last year. We've added some nice pieces. It's going to take a little bit to get this thing to jell. We've got some work to do with this club. We still have some areas to improve."

The Cubs led the National League in losses last year with 96. After losing last night to the Mets, they are two games under .500 and have been over .500 — by a game each time — on only three days.

“We haven’t played bad baseball,” Piniella said. “Our record is below .500, but we’ve played hard. We haven’t played well in close games. It’s a little disconcerting. It’s a little worrisome. You want to win the close games, but when you lose 96 games the year before, that takes a while to get past. We’re hoping we can maintain here for a while and start working on an upward path.”

When might they get to that path?

“Some time this summer,” said Piniella, who is in his fifth managing job. “I’d like to see us plateau for a while and win with a little consistency when the weather warms up.”

In Cincinnati, Seattle and Tampa Bay and with the Yankees, Piniella was a manager only. In Chicago, he has to be a meteorologist as well, dealing with the notorious wind at Wrigley Field.

“We have basically a fly-ball-hitting power team,” he said, adding that the wind blowing in made it difficult to manufacture runs.

“We need the wind to start going the other way,” he said. “When that happens, I think you’ll see us get better.”

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Piniella said the bullpen had to improve for the Cubs to win more games. Before the game, he lamented the relief pitchers’ performance — their 2-9 record was the worst in the league. Right on cue, the bullpen lost another game.

Rocky Cherry allowed two inherited runners to score in the sixth inning and tie the game, 4-4, and Michael Wuertz walked in the decisive run with two out in the ninth.

“We thought that was going to be the strong point of our pitching staff,” a disgusted Piniella said after the game. “I haven’t seen it. You keep hoping it comes around, but we’re getting into the middle of May now.”

In his frustration, Piniella, sounding just short of one of his infamous verbal tantrums that endeared him to his New York fans, suggested a solution.

“I’m going to find out if there are some kids down in Triple A throwing the ball,” he said. “Maybe that’s the answer, get some different kids up here that can throw the ball. I don’t know what else to say. I’ve tried everybody out there.”

by FRANK LITSKY

Published: May 17, 2007

Bob Bradley — tall, slender and plain talking — shrugged off the long process that ultimately led to his selection yesterday as the head coach of the United States men’s national soccer team. And he said his style would remain unchanged as he took charge through the 2010 World Cup.

Skip to next paragraph

Bradley Takes Reins as Coach of U.S. Team

Mike Segar/Reuters

Bob Bradley, the winningest coach in Major League Soccer history, was 3-0-1 as interim national team coach.

Bradley was introduced as the new coach at a Manhattan news conference where Sunil Gulati, the president of U.S. Soccer, the sport's national governing body, recounted how Bradley went in the last five months from Bruce Arena's assistant coach, to interim head coach after Arena's contract was not renewed, and now to head coach.

Gulati did not name names, but the first choice was obviously Jürgen Klinsmann, the German national coach, who lives in Los Angeles. Other big-name foreign coaches were interviewed. Bradley seemed more like a safety valve.

"We talked to a number of people," Gulati said. "None of those coaches had withdrawn from the process. We had the luxury of time. From the first day, Bob has treated this job as if it were his. He's an intellectual about the game. In December, I said to him that this may or may not happen. Are you interested? He said yes."

Bradley, a 49-year-old Princeton graduate, coached nine seasons in Major League Soccer and won 124 games, the most by a league coach. As the interim national head coach, his teams had a 3-0-1 record, but he sounded unimpressed.

"You never know what's around the next corner," he said.

In some respects, he knows what's around the corner: heavy challenges in the next nine weeks. There is a friendly match against China on June 2 in San Jose, Calif.; the Concacaf Gold Cup from June 7-24 in three or four American cities; and Copa América from June 26-July 15 in Venezuela.

Bradley gets so wrapped up in a game that players have told him to loosen up.

"I still get criticized for not smiling," he said. "But I have a lot of things on my mind. After we win a game, I worry about whether we can do it again. My wife once said to me after a game, 'Can't you just enjoy it for a few moments?' "

Arena lost his job after last summer's World Cup, when his United States team went 0-2-1 and was eliminated in the first round. Then came the romancing of potential successors.

"U.S. Soccer talked to some coaches who have been very successful," Bradley said. "I understand that part of the process. It didn't bother me. It was out of my control. I'm pretty honest and pretty humble. Over the last six months, I just did what I believe in. The game keeps you honest. Failure is a part of it."

Bradley said he related well to his players.

"They know me," he said. "Everyone has a style as a coach. I'm not one who chooses to play mind games. Do they like me? Some do. Some don't. Sometimes it has to do with whether you put them in the lineup that day."

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HYDE: Cameron is done dealing with problem players

Dave Hyde
Sports Columnist

May 19, 2007
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DAVIE · This is a column about a player's character, a team's success and Cam Cameron's belief how the two are intertwined, and it begins with this cautionary note: The first big-money move of this new Dolphins' era was to sign linebacker Joey Porter.

Porter arrived with behavioral questions. He promptly got into a very public Las Vegas fight that's still being sorted out by police. So you can believe what Cameron says or not. You can ask for more time to see how hard he believes what he says or not.

But understand this: Every Dolphins coach for decades, from upright Don Shula to shrewd Jimmy Johnson to nice-guy Dave Wannstedt to duplicitous Nick Saban -- every one of them clutched the same belief. They believed they could save a problem player.

The better the player, the harder they believed this.

Cameron doesn't believe.

"Fifteen years ago I did," he said. "[Michigan coach] Bo Schembechler would be kicking this guy and that guy off the team, and I'd be saying, `I could've saved him and him and him.'"

Here's what the older Cameron thinks: "I understand we all make mistakes. Good people make mistakes. Where I get concerned is where guys make repeat mistakes. That has been the indicator over the years that a guy doesn't get it.

"You look at all the experiences at the different levels of the game, and the guys that are character guys are the ones that usually make the big plays in critical situations to win games. And the guys you spend all the time on with off-field issues, more often than not -- they'll make a lot of plays over the course of a season or game -- but more often than not they'll let you down in critical situations."

He's sitting in his new office, the one where Shula, Johnson, Wannstedt and Saban once worked. In the bookshelves along one wall, there's a photo of former Dallas coach Tom Landry. There are dozens of books, many about disciplined coaches like John Wooden, Bear Bryant, Woody Hayes and Schembechler.

There's a framed poem by Gen. Douglas MacArthur called *Build Me A Son* that the father of an Indiana University player sent Cameron in appreciation. There's another framed poem about attitude called *The Inner Voice*. running back LaDainian Thomlinson handed it out to teammates and coaches.San Diego

These are solid citizens in his bookshelf, often rooted in another era, with whom Cameron relates. And this is instructive as Cameron relates why he doesn't believe in

saving players like the other coaches once did at this desk.

"As a human being, I will do whatever I can to help a human being succeed and overcome whatever issues they have," he said. "When it comes to trying to win football games, I've had no success in that. Some guys have some improvements. But they've never made the improvements where they can still play at a high level.

"See, we're not just talking about turning someone's life around. We're talking about them also still playing at a high level. There's a difference. Because you can turn someone's life around. But what you see is it took so much effort for them to get themselves squared away, whether it be rehab center, counseling -- all these different things -- that it took away from their ability to play at a high level."

Cameron said he and General Manager Randy Mueller scratched off a "significant number" of players from their draft list because of character issues. For the first time since 2003, no drafted Dolphins player had an arrest. Another early move was to release Marcus Vick and Manny Wright, each of whom had off-field baggage.

New England has swung the other way this offseason. After preaching about intangible terms like character and chemistry on their way to recent Super Bowls, it got the tangled tangibles of Randy Moss this offseason.

Cameron doesn't dismiss exceptions like this. "You still have to do with what's best to give you a chance to win," he said. "In the short term, sometimes you'll take a risk.

"Truth be known, a team can probably handle one or two [problem players]. But you've got to be careful. Because one can become two, two becomes four and four becomes eight. Then look out, you've got a whole list of issues."

But the more Cameron talks, the more you understand the Dolphins will hand-pick fewer risky investments now. You don't have to agree with it. You can say if Jimmy had drafted problem child Moss and not problem talent John Avery, he'd have won.

Still, Dolphins fans should understand the pitfalls of high-maintenance players. In the past two decades wasted energy and effort has been invested to varying degrees on the varying problems of Tony Collins, Pete Johnson, Chuck Muncie, Bobby Humphrey, Lawrence Phillips, Jim Druckenmiller, Irving Fryar, Dimitrius Underwood, Tony Martin, Cecil Collins, Clayton Holmes, Johnny Mitchell, Eric Green, David Boston, Ricky Williams and Manny Wright.

When you study it, only one troubled player was worth the trouble: Irving Fryar.

As for Porter, Cameron said, "I think the world of him. I'm not minimizing anything he's done. But we're going to work with him and do everything he can to be

successful on and off the field."

That sounds like any football coach defending any player with any problem. Maybe time will bear out Cameron is just that. But, for now, Cameron also sounds different than any coach who has sat in this office.

Dave Hyde can be reached at dhyde@sun-sentinel.com.
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Boucek has tough act to follow

By Ailene Voisin - Bee Sports Columnist

Published 12:00 am PDT Friday, May 18, 2007

Story appeared in SPORTS section, Page C6

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She must be tougher than she looks. After two nights in a local hospital, two weeks on the job with a skeleton crew, a series of meet-and-greets with jet-lagged Monarchs who straggled into town this week from overseas, Jenny Boucek is flexing her slender muscles and preparing to replace the boss.

Preparing to replace *him*.

So maybe this is the time to put in for that raise?

John Whisenant is not an easy man to please, nor an easy coach to follow. Before instigating one of the stranger divorces in professional sports -- think money, ego and men -- the former coach guided the Monarchs to the 2005 WNBA championship and within minutes of a second consecutive title. He sculpted a roster in his flinty, defense-oriented image. He demanded and extracted maximum effort and commitment. He earned the trust of his players, even his headstrong, skeptical veterans.

"We've had a good run," said Whisenant, who remains the club's general manager, "and we've still got a championship-caliber team. But Jenny is not a puppet. I didn't want someone who couldn't think for herself. She'll keep some things the same and do some things differently. And she will be her own person. My mind is clear on this."

The heart is another matter. There is more than an ounce of unrequited love involved here. This isn't last year, when Whisenant's late parents were gravely ill and his Kings' coaching candidacy was a major distraction. He approaches the 2007 season with a blank emotional slate and in perfect health, and deep down, he still can't explain why contract negotiations with friends and team co-owners Joe and Gavin Maloof resulted in his resignation and the ultimate hiring of Boucek. He still considers himself a coach.

C'est la vie.

He made his move. Now move over.

For Boucek to succeed -- for any young, inexperienced rookie coach to have a chance -- "Whiz" has to keep his word and maintain his distance. He has to allow Boucek to make the rookie mistakes that leave players rolling their eyes and staring into the stands. Substitution patterns will be questioned. Strategy will be scrutinized. Her ability to lead will be challenged. The results will be magnified because of her predecessor's success.

Perhaps of greatest concern is Boucek's health. Can she physically endure the WNBA's compact game and travel schedule? One has to wonder. In contrast to her appearance at the Nov. 15 news conference announcing her hiring, Boucek, a superbly conditioned athlete throughout her life, has dropped a noticeable amount of weight. She is more frail than trim, the half-moons under her wide, earnest blue eyes only accentuating the image.

Further, though her recent medical exams indicated no serious illness, Boucek reveals that she has three ulcers.

"Jenny's under pressure," acknowledged Griffith. "This is a great team. With everybody coming back, and Chelsea (Newton) returning, we think we can make another run for a championship. But we want to win and she wants to win, and it's on us to do whatever we can to help her."

Boucek can list the powerful Griffith among her early converts, not an insignificant early development. "Yo" also summarized what appears to be the universal sentiment in the locker room: The players are relieved Boucek is sticking with Whiz's unconventional defense and eager to use her more multi-dimensional offensive sets.

More screens for Kara Lawson and Nicole Powell. More structured plays for DeMya Walker, Rebekkah Brunson and Griffith. More freedom for Kristin Haynie and Ticha Penicheiro.

"Sometimes you need to think out of the box," noted Penicheiro, "and we were becoming predictable. 'Whiz' knew we needed to change some things offensively, and he would have done that anyway if he had come back. With Jenny we can be the same on defense -- that is always our bread and butter -- and do more on offense."

Boucek, 33, who has no prior head-coaching experience but worked seven seasons as a WNBA assistant and one year as an advance scout for the NBA's Seattle SuperSonics, lists Toronto Raptors executive Wayne Embry and Miami Heat assistant (and former coach) Ronnie Rothstein among her mentors.

Interestingly, at least in this sense, Phil Jackson failed to make the cut: Boucek has given her players journals and urged them to record their thoughts and observations. She also conducts team meetings and emphasizes communication. The idea is to align the mind with the body and the personal with the professional, as she explains, in an attempt to humanize a tough business.

Whatever. Whatever works. Meantime, the games begin. And "Whiz" is watching.

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Hundreds attend Steen's finale

SRV baseball coach says goodbye to home crowd after 32 years at the helm

By Chace Bryson

CONTRA COSTA TIMES

Article Launched: 05/19/2007 03:01:34 AM PDT

DANVILLE -- Andy Tarpley remembers the moment quite vividly.

It was 1991, Tarpley's senior year as a member of the San Ramon Valley High School baseball team, and the Wolves were in the North Coast Section semifinals.

Tarpley had just connected on a no-doubter of a home run and was standing at the plate watching the ball sail out of the yard, when he heard the yelling. The yelling came from his own dugout and his coach Rick Steen; it was terse and to the point.

"I heard him yelling at the top of his lungs, 'Run, (darnit), run!,'" said Tarpley, now in his fourth season as the baseball coach at Acalanes. "He yelled at me all the way around the bases, reminding me that we don't show up teams that way; we have class, integrity and respect for our opponents. I almost felt bad for having hit a homer in an NCS game."

But Steen made his point, and the moment was a perfect illustration of the type of coaching that has helped him remain one of the most respected coaches in the area over the past three decades.

After 32 years at the helm of the Wolves baseball program, a run that included three NCS titles, the 60-year-old Steen more than likely coached his final home game at San Ramon Valley on Friday -- an emotional 3-1 win over crosstown rival Monte Vista.

Before the game, Steen was honored with two standing ovations by a crowd of roughly 500 students, parents and fans, and a ceremony that dedicated the San Ramon Valley baseball field as Rick Steen Ball Park.

The coach was clearly touched by the moment as the sign dedicating the field was revealed above the scoreboard in left-center field.

"It was emotional, even semi-knowing what was going to happen," Steen said after the game. "I had just got done talking to the team about keeping our emotions in check and just playing ball, but once the sign was shown, all the memories started rolling."

More than a few of Steen's colleagues and former players were in attendance to bid him farewell, including Tarpley, who continues to marvel at what Steen has accomplished.

"He's a blue-collar, hard-nosed, hard-working coach," Tarpley said. "He has pride in his facility, his program, and the players that come out of his program. He's someone I've modeled myself after, and someone I'll continue to model myself after."

Monte Vista coach Bill Piona, who himself has been coaching the Mustangs for 20 seasons, paid his rival an equally-impressive compliment.

"He's such a man of integrity," Piona said. "I'd be proud for my son to play for someone like Rick."
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Integrity, instilling a passion for the game and playing the game the right way were all topics that continually surfaced when former players spoke of Steen.

"The biggest thing is he instilled the same thing my parents taught," said San Francisco Giants outfielder Randy Winn, who was a teammate of Tarpley's in 1991. "(Things like) working hard, practicing, playing the game the right way and doing the best you could do on a daily basis."

Dave McKae, a 2000 San Ramon Valley graduate who now pitches for the Single-A San Jose Giants, said he most appreciated Steen's sense of fairness.

"He gave everybody opportunities and believed in each of his players," McKae said before his game Tuesday. "He always gave people chances to show what they could do. He was out there to win, but he wanted everybody to be a part of it."

Steen and the Wolves got a much-needed win Friday, one that perhaps prolonged the coach's services at least one more game. The victory put San Ramon Valley's overall record at 13-11, making the Wolves eligible for the 16-team NCS 3A East Bay playoff bracket, which will be selected Sunday.

"I wish we would have had 16 wins. I think I would've enjoyed (the festivities) a little bit more," Steen said with a slight grin.

The decision to hang it up wasn't necessarily an easy one for Steen, but it came logically.

"Sixty years old was just something that I was pointing at," Steen said. "I was not trying to pick a team or a freshman class to go out on. It was basically just based on age and the smile on my wife's face when I mentioned retirement."

Steen won't leave the game entirely, however. In between a lot of golf, he will still do extensive traveling as part of his job with Major League Baseball International and the International Sports Group.

"I have some irons in my mind," he said. "I'm just waiting to put them in the fire."

MediaNews staff writer Andrew Baggarly contributed to this story. Contact Chace Bryson at cbryson@cctimes

Teddy Atlas Delivers His Message to the Jets

Published: *05-09-07*

By Eric Allen

Senior Managing Editor

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After a 10-win regular season and a postseason berth in the first year of the New York Jets' new regime, Teddy Atlas was asked to participate in the team's off-season strength and conditioning program. How will the acquisition of boxing skills, coming from a renowned boxing trainer and ESPN color analyst, help football players?

"We do basic drills to improve hand speed, foot speed, endurance, calmness and mental awareness," Atlas said this week following a morning workout inside the Jets' practice bubble. "If you are not aware of everything in the ring, you get knocked out. Take that philosophy here and make them more aware of things they need to be aware of."

On Monday, the morning session of 12 included the likes of defensive end Shaun Ellis, linebacker Victor Hobson, kickers Mike Nugent and Ben Graham, versatile Brad Smith and crafty

vet Bobby Hamilton.

Atlas, not a yeller but the owner of a direct style, had everyone's attention as he demonstrated combinations and defensive techniques. After each mini-lesson, he moved about the bubble and worked individually with each player. Atlas, who caught punches with his bare hands and was clad in a gray Jets sweatsuit, meticulously reviewed everything from hooks to slips

Eric Musselman Notes :
Coach Thinking Outside the BOX !!

Atlas trains Gang Green

BY RICH CIMINI
DAILY NEWS SPORTS WRITER
Tuesday, May 15th 2007, 12:49 AM

Walk into the Jets' practice bubble on a Monday morning in the offseason and you will see players throwing and blocking. You will see 300-pound behemoths going toe-to-toe and lithe receivers showing off their fancy footwork.
Training camp in May? Not exactly. These players are boxing.
Once a week, the bubble is transformed into a suburban version of Gleason's Gym, sans the ring and ropes. About 40 players, everyone from Chad Pennington to Ben Graham (yes, the punter), are participating in an eight-week boxing class taught by renowned trainer and fight commentator Teddy Atlas.
The world knows about Tuesdays with Morrie; the Jets spend Mondays with Teddy, throwing punches and experiencing a little taste of the Sweet Science.
Coach Eric Mangini, always looking for new training methods, decided last season to hire Atlas, with whom he had struck up a friendship. Mangini is old school with some of his coaching philosophies - i.e., making the players run penalty laps in practice - but he's not afraid to venture outside the box if it can help his team.
"I've always believed that a lot of good ideas can come from other sports," he says. "If you insulate yourself and stick to traditional methods, you can lose a possible edge because you're not open to new ideas."
The Jets, under new strength and conditioning coach Sal Alosi, have incorporated yoga, Pilates and martial arts into their offseason program. But boxing has created the biggest buzz, thanks to Atlas, who brings the gift of gab - and jab - into his classroom.
Atlas gives players specific drills to improve their hand speed and power, their foot speed and overall conditioning. It's particularly helpful to linemen, whose job often involves hand-to-hand combat at the line of scrimmage. For instance, he teaches them not to raise their elbow while delivering a blow - that diminishes its power.
One day recently, Atlas noticed a linebacker punching with too much weight on his back foot. The lack of balance, he told the player, will cost you a fraction of a second, an eternity in the ring. On the field, it could mean the difference between a bone-crushing hit and a missed tackle.
"Some of this will help them in their positions on the field," says Atlas, 50, a Staten Island product and a former Jets season-ticket holder. "If it shows up on Sundays, it'll be a positive."
Atlas isn't looking to turn the sessions into "Monday Morning Fights" - indeed, there is no sparring - but the players are taught how to throw, block and counter punches. Mostly, they hit a padded blocking shield. That reduces the risk of injury,

although the image of Pennington - he of the twice-repaired right shoulder - unleashing a roundhouse might be disconcerting for some fans.

Mangini insisted he's not worried about his quarterback overdoing it. In his next breath, the coach deadpanned: "But I don't want him fighting (Wladimir) Klitschko."

Atlas, who gained fame as Mike Tyson's first trainer, is teaching more than jabs and hooks. He's also training the players' minds, trying to enhance their concentration and mental toughness. He talks to them about "the gray room," the moment of truth for a reeling boxer. The boxer can retreat to the darkness, surrendering to his opponent, or fight his way back to the light.

"That can be used in life, because we're all in that gray room at some point," Mangini says. "That's what I like about Teddy. He has great insight into the human condition."

Atlas and Mangini became friends early last season after a "random series of events," as Mangini puts it. Right about the time he was trying to figure out a way to solve the Jets' poor starts - it took them six games to score a first-quarter point - Mangini received a letter from a woman who mentioned that certain boxing trainers employ specific game plans to avoid cold starts.

Mangini, a boxing fan as a kid in Hartford, got to thinking. Recalling that Bill Parcells used to mention Atlas' name in stories to the team, he asked GM Mike Tannenbaum to reach out to Atlas. Quicker than a left jab, Atlas was on board, delivering motivational speeches to the Jets.

One day after a practice, as the players watched tape together, Mangini remarked to Atlas that some of his linemen weren't extending their hands quickly enough. Atlas drew a parallel to boxing. Once again, Mangini started thinking. That's when he broached the idea of the boxing class.

This isn't Atlas' first gig with non-boxers. He once trained former Rangers hockey player Steve Patrick and renowned dancer Twyla Tharp, who made a comeback at age 42.

"Don't tell the football players that I taught boxing to a ballet dancer," Atlas says, jokingly.

Says offensive tackle D'Brickashaw Ferguson: "There are so many similarities between the sports, especially from a lineman's point of view. We use our hands all the time. This gives us a chance to see punches and hit people with better accuracy. Can I get into a boxing ring? Probably not, but I definitely take away pearls and use it in my sport."

Aside from Ferguson, Pennington and Graham, Atlas' class includes tackle Anthony Clement, wide receiver Brad Smith, defensive linemen Shaun Ellis and Bobby Hamilton and linebackers Victor Hobson, Andre Wadsworth and Anthony Schlegel. Hobson a 6-foot, 250-pounder with a compact, Tyson-esque build, has made quite an impression on Atlas.

"I always tell him, 'I'm going to get you a four-round fight in Detroit,'" says Atlas, who may give Hobson a cameo on his ESPN show, "Friday Night Fights."

If nothing else, Mangini has found a way to break up the monotony of the offseason program. He also recruited another voice - Atlas is a terrific storyteller - to impart his message to the team. At the same time, his players have discovered a greater appreciation for boxers.

"As tough as the NFL is, boxing is even tougher," Atlas says. "It's one on one, just you and the other guy. It's the chamber of truth and the truth comes out like a meteor."

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Good Idea : Creative Thinking
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Basketball diaries

New Monarchs coach Jenny Boucek knew she was stepping out of the conventional box when she handed out journals to her team and told them to use them as a form of expression throughout the season.

Boucek called the journals "Soul Food" and told her team to bring them to team meetings.

Boucek said she knew asking women to write in journals might be met with trepidation.

"At first, it was like, 'Whoa.' ... But I think it's good, and I like it," Yolanda Griffith said. "I think Soul Food is about getting your mind ready. It's not just a book. It's my journal."

Griffith has liked the idea so much, she said she might need another book when she fills her current one.

Boucek said she thought Soul Food was a good way to pay attention to the "whole athlete."

"There is a lot more to them than basketball," Boucek said of her players.

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Article On Building a Team
USA Today Article Tuesday May 22, 2007

SAN ANTONIO — R.C. Buford knew the first time he saw Tony Parker play that he was going to be a star. Convincing Gregg Popovich was another matter.

Popovich, head coach of the San Antonio Spurs and the team's general manager at the time, was not impressed after watching the French teenager get manhandled in a private workout in 2001, calling him "just another little skinny guy."

Buford, serving as Popovich's assistant general manager, believed in Parker and wouldn't take no for an answer.

He had a second-year intern, Sam Presti, make a tape of Parker.

"Once Pop watched it and saw Tony could do all of the things he thought he couldn't do, it opened his eyes a bit," Buford says. "And the second time Tony came through, five minutes into the workout, Pop grabbed everybody to the side and said, 'This guy will start for us 10 games into his rookie year.' "

As a result of Buford's persistence, the Spurs selected Parker with the 28th and last first-round pick in the 2001 draft. Parker was starting by the fifth game.

"If it wasn't for R.C., I wouldn't be here," said the two-time NBA All-Star, a significant piece of the Spurs' past two NBA titles.

And if it wasn't for the self-effacing Buford, now senior vice president/general manager, the Spurs' franchise might not be where it is either. San Antonio will host the Utah Jazz on Tuesday night in Game 2 of the Western Conference finals (9 ET, ESPN).

it's Buford's vision and eye for talent and vision which not only landed Parker but also have helped build the Spurs into one of the more successful franchises in professional sports. In addition to having a hand in drafting Manu Ginobili, Buford mentored Cleveland Cavaliers GM Danny Ferry and is grooming one of the NBA's most respected young personnel men in Presti, who has gone from intern to vice president/assistant general manager at the age of 30.

Over the past 10 seasons, the Spurs have won three NBA championships (in 1999, 2003 and 2005) and have the best cumulative record during that span of any franchise in the four major pro sports, 559-229 (.709 winning percentage).

"I trust him implicitly," Spurs owner Peter Holt said of Buford. "He is always looking at the big picture and long term. So we never get ourselves in too awkward a position in terms of contracts or dollars so that we have flexibility, which is so hard to do these days. We have the main three (Tim Duncan, Parker and Ginobili), but we've always managed to bring the right players in around them."

Buford not only finds them and gets them to San Antonio, he also takes a personal interest.

"He doesn't make any promises that he doesn't keep," Parker said. "You know from the very beginning what is expected of you, what you have to do to play here, and they do everything they can to help you."

A basketball education

Buford, 47, had a limited collegiate career at Texas A&M and Oklahoma State, and readily admits: "I was terrible." But coaching, scouting and administration was another thing. He could have followed his father, a succcessful businessman in Wichita. He took the long road instead.

"He kind of *created* this career for himself, and he did so because he was unyielding," said Doran Gentry, a high-school classmate of Buford. "He was true to his passion, true to his heart — that's been the key to his success."

Buford joined Larry Brown's staff at Kansas in 1983 as a graduate assistant, and was with the Jayhawks when Brown led them to the 1986 Final Four and 1988 NCAA championship. In 1988, he followed Brown to San Antonio, where Popovich also was hired to the staff as an assistant.

"I worked for Larry Brown for 11 years as an assistant coach and also with Pop," Buford said. "That's not Basketball 101; that's basketball Ph.D. everyday."

He again stayed with Brown when Brown moved to the Los Angeles Clippers in February 1992, but then joined Lon Kruger's staff at the University of Florida in 1993. After the Gators made the 1994 Final Four, Buford interviewed for the head-coaching job at Pepperdine. It proved to be the best job he didn't get.

In 1994, Popovich became the Spurs' executive vice president and general manager, and he hired Buford as head scout. Holt bought into the team in 1996, and the three have been together since.

"We built this thing together," Buford said. "My role in the whole deal is I am very process oriented. I function better if it is a step-by-step process. It works because we've had good players. The system has helped us not screw it up."

Liked Parker's maturity

Buford was sold on Parker as a player at the 2000 Nike Hoop Summit, an annual all-star game pitting 19-and-under players from the United States against prospects from the rest of the world.

"He was playing out of position at the two guard, and the other team had Zach Randolph and Darius Miles and a bunch of big-time American players," Buford recalled. "Tony just kicked their behinds and acted like it was no big deal.

"I just thought Tony had a maturity about him, and I liked the fact that he had been in a pro locker room since he was 16 and knew how to deal with a mature locker room like we had."

Two years earlier, Buford was instrumental in another Parker-like deal as the Spurs selected Argentine star Ginobili in the 1999 draft. San Antonio had an agreement with Dallas in which the Mavericks would select Gordan Giricek with the 40th pick and trade his rights to the Spurs, who traded his rights before he ever played with San Antonio. (Giricek is with Utah.) But it was picking Ginobili in the second round with the 57th pick which has paid big dividends.

"I think we were spot on with Tony," Buford said. "With Manu, if we were that good, we'd have taken him at 40 instead of Giricek and not waited until 57. So there is a lot of luck that goes into this, too."

While Parker came to the Spurs the year he was drafted, Ginobili was drafted in 1999 and didn't join the Spurs until the 2002-03 season.

we are loo"We know what king for (hard-working, high-character, team-oriented, mentally tough, coachable and unselfish players), and the important component of it is knowing what works and what doesn't work — and that qualifies your risk," Buford said. "There are NBA players who aren't necessarily Spurs, and there are Spurs who may not fit someplace else."

One of those could be Fabricio Oberto, the Spurs' starting center and a Ginobili teammate on the Argentine Olympic team. Not drafted by any NBA team, he signed with the Spurs last year after seven seasons in Europe.

"(Buford's) got a unique eye for talent because he has a great imagination," Presti said. "He can look at guys and ask the right questions and be creative as to where and how they will fit into things down the road.

"He envisions the developmental paths they should take that would best benefit them and the team. He just takes a broader perspective on this whole thing than most people in similar positions."

Buford used to spend 120 days a year on the road, many in Europe, but he has cut that back to about 50. His wife, Beth, is a former player on the LPGA Tour and they have two children: son Chase, who will be a 6-3 freshman guard at Kansas next season, and daughter C.C., a high-school freshman.

Buford is involved in the NBA's Basketball without Borders program.

He was a camp director in 2004, when he met 15-year-old Alexis Wangmene, a 6-9, 212-pound teenager from Cameroon. He and his wife became Wangmene's legal guardians. Wangmene will play as a freshman at Texas next season.

Ferry, who went from being a Spurs player to working with Buford and is in his second season running the Cavs, says Buford has a productive process for success.

"He's very intelligent and can look at things from outside the box, and ... do it without an ego," Ferry said. "He gives all of those who work with him the opportunity to do things and make contributions — and he listens to you."

Added Popovich: "A lot of guys can't judge competitiveness, but R.C. can. He knows who is going to be able to take a hit and who is going to stick their nose in there, who can be criticized and who can't, and who can handle adversity and those kinds of things."

Buford, however, hates publicity and sidesteps any accolades.

"He is so selfless and wants to stay in the background and not talk about himself," Presti said. "That's why you see very few quotes by him or about him. He just doesn't want publicity."

Holt puts it more bluntly.

"He's too self-deprecating," the owner said. "What's interesting is he looks at things differently than Pop and I do. In other words, ut something one way and he always comes from a different angle, and then we all end up where we should be."

Away Games : Coaching and Family

- By David Fleming
  ESPN The Magazine

Seated in a black leather chair in his spacious office, Brian Billick is deep into a second hour of ruminating on a single topic: the bizarre culture of NFL coaches and the havoc their high-profile, high-pressure jobs can wreak on their families.

After earnest and exhaustive attempts to make sense of it all, Billick walks to the wood book-shelf behind his desk. He grabs the Ravens' six-inch-thick playbook and drops it onto a marble coffee table, producing a startling thud. "Ridiculous," he says, pointing a finger at the black binder with colored tabs. "You couldn't possibly teach all that. But coaches can't get past the idea that if we work enough hours, if we watch enough film, if we write enough plays, then we must be working hard enough to win."

Staring down at the morbidly obese playbook, the holy grail for all coaches, Billick looks to have made the breakthrough he's been chasing. "This profession glorifies the workaholic," he says. "Fans, owners, they want that coach sleeping in the office. You know, the Jon Gruden I'm-in-at-4-a.m.-every-day bull. But at the same time, those same people are out there going, 'Well, what kind of father are you that you're never with your kids?' So, really, we're damned if we do and damned if we don't."

Damned. It's an odd way to describe men who hold 32 of the most coveted jobs in one of the planet's most popular sports, jobs that make them multimillionaires and instant celebrities and offer immense power and prestige. But a recent string of events has forced NFL bosses to take a hard look at their vocation, specifically the time it steals from their families and the personal costs of football glory. The relentless grind, in fact, sent former Dolphins coach Nick Saban scurrying back to campus, and has young coaches like Eric Mangini of the Jets asking older coaches for parenting advice.



Denny Medley/US Presswire

Brian Billick says it's hard to please everyone when it comes to juggling football and family.

"We have more information and more technology, and we spend more and more time at the office," says Tony Dungy. "But are we coaching better? I'm not sure."

Not too long ago, zombified coaches who slept in their offices and logged 90-hour weeks were either canonized or excused with a laugh. At last March's owners meetings in Phoenix, Joe Gibbs joked about how once, during the 1980s, he completely forgot that his 8-year-old son Coy was visiting Redskins camp.

"I never even thought about him," Gibbs said.

"How do coaches balance their lives?" asks Dick Vermeil, the godfather of all grinders who, at 62, set himself an office curfew … of 1 a.m. "Simple. They don't. The job requires too much time. It just can't be done any other way."

That attitude changed, briefly, in December 2005, when fans of all allegiances mourned with Dungy after his son James committed suicide. Among coaches, the most chilling aspect of the 18-year-old's death was that, by all accounts, Tony Dungy leads the most balanced life of any head coach. "He is faith, family and football, in that order and with no exceptions," says Herm Edwards. For his peers, the unspoken message was that if it could happen to Dungy, no one's family is safe.

More public incidents followed. Last October, Bill Belichick's son Stephen, 19, was placed on probation for six months after he was arrested for marijuana possession. In early January, Bill Cowher walked away after 15 years of coaching the Steelers to spend more time with his family. Then, on Jan. 30, while Andy Reid and his wife were on vacation, two of their sons -- Garrett, then 23, and Britt, then 21 -- were in separate traffic incidents, Garrett's involving drugs and Britt's involving both drugs and guns. Less than two weeks later Reid took a five-week leave of absence from the Eagles. It's easy to condemn coaches as wealthy control freaks who can make 300-pound men whimper but can't handle their own children.

But it's the profession that's become sick, not the men. "Some coaches work hard to give off that image of being unrelenting, and young coaches see that and think that's what they have to do," says Texans owner Bob McNair. "You deprive yourself of sleep and time with your family and that will eventually take a big toll in productivity and success."

Right now, one of the few outlets these men have is one another. One team exec says that his coaches spend two hours on the phone every day with colleagues around the league, gossiping about potential job openings and complaining about how hard they work. Still, some sideline prowlers are looking for more help. A handful of coaches and front office execs have informally requested that the NFL provide counseling. What they want from the league is an outlet, a counselor or employee-assistance program to help them deal with job stress and family issues so they can get real help and not have to rely solely on advice from their buddies.

The league is aware of the coaches' needs and, according to spokesman Greg Aiello, it is pushing for every team to retain a mental health counselor. Right now, only around half the teams do so. "This is a selfish, relentless and unforgiving profession," says Billick.

"When that 6-year-old looks up at you, you think a coach doesn't stop and think, What am I putting these kids through?"

Mike Nolan, who has moved his family nine times in the past 22 years, swears he would quit coaching the 49ers tomorrow if his wife asked him to. But in the next breath, he says, "Would I work myself to exhaustion, stay another hour or so to get even a little more chance to win? Heck yeah, I'd do that." Catching himself, Nolan adds, "That's what happens: The job, the pressure, it all just creeps up on you. We justify it by the money we make, by the life we provide our families. But we get so wrapped up in what we're doing, we forget what our families face."

Even for coaches determined to maintain balance, the number of hours required by the job has become staggering. It doesn't matter if you're an assistant trying to become a head coach or a head coach trying not to become an assistant again -- the workload is monstrous. From July to January, coaches work without a day off, putting in 12- to 16-hour days at least five times a week. Typically, six or more days pass without quality contact with their families. When their team is playing on the road, coaches leave their homes Saturday morning, attend a walk-through practice, head straight for the airport and return to town late Sunday evening.

But while their players go home, the coaching staff heads to the office and pulls the first of many all-nighters. They need to cut and grade game film by the time the players arrive for treatment Monday morning.

The rest of the week, coaches struggle to keep up with their jobs so players can do theirs. On Mondays, after reviewing yesterday's game with players, coaches frantically study the next opponent and prepare for an early meeting Tuesday (players have the day off). That's when the next game plan is debated and put into motion. Which means the night before is spent culling dozens of plays, formations and personnel, organizing film, writing the plan and scheduling the week's practices down to the minute.

Wednesday is actually worse. It's the longest day of the week, as the game plan is refined, communicated, inserted into playbooks and practiced. That night, coaches stay late again, to prepare their lessons for Thursday, when specialty plays like red zone and third-and-long are inserted into the game plan.

"I think coaches overdo it. I don't believe in the sleep-in-your-office plan or getting two hours of sleep at night or the way some coaches, like Joe Gibbs, work themselves into a frenzy until they're ready to drop," says McNair. "If you are efficient and

Like father, like son

Coaching might be a full-time obsession, but there are plenty of coaches' kids who grow up thinking that the life looks pretty good.

Wade Phillips watched his daddy, Bum, coach the Oilers and the Saints. Both Ryan boys (Baltimore's Rex, Oakland's Rob) are defensive coordinators, just like dad Buddy. And Marty Schottenheimer's son Brian is offensive coordinator for the Jets.

The wins of the father aren't passed down only in the NFL: Three of Bobby Bowden's sons -- Terry, Tommy and Jeff -- became college football coaches; Pete Carroll's son, Brennan, is on Dad's staff; in the NBA, Donnie Nelson assisted dad Don in Dallas; in college hoops, Pat Knight has spent years sitting next to Bob.

And then there are the Lebos.

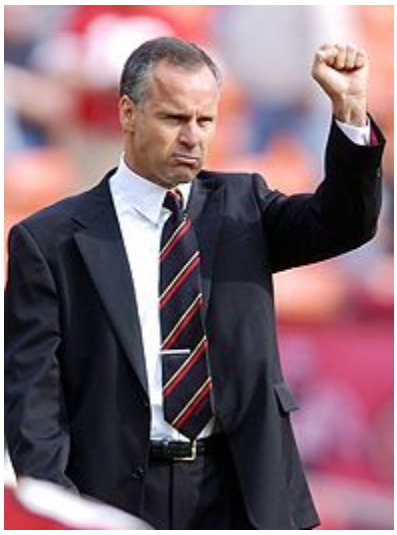
Son Jeff was a senior star at Carlisle (Pa.) High when he helped dad Dave win his first state title, in 1985. "My most memorable moment is us hugging afterward," says Dad. Thirteen years later, when Jeff needed to fill out a staff for his first head job, at Tennessee Tech, his dad was there

organized there is no reason to stay at the stadium 22 hours a day."

And yet, most do. It's only on Thursday evenings, if everything goes smoothly -- no injuries, new players, arrests or other fires -- that coaches finally get to leave the office in time to see their children before bed. "But there were many times I only went home because of pressure I was feeling from the people there," says Vermeil. "And my wife would say, 'Dick, what you have left by the time you get to us isn't all that pleasant.' She was right. I'd be sitting there going, 'Why am I home? I should be working.'"

In the late 1970s, when Vermeil was coaching in Philadelphia and surviving on two to three hours of sleep in his stadium office, Tom Landry took him aside before a game and told him to slow down. He didn't. And when reporters began intimating that the young Vermeil was outworking the legend, Landry privately quipped to his staff, "If I had to stay up until 3 a.m. every night to formulate my game plan, frankly, I'd be embarrassed to tell anyone." Landry's teams, by the way, ended up 10‼ 4 against Vermeil's.

The tension between the two coaching camps -- the grinders and the lifestylers -- has ratcheted up steadily over the years within what is an otherwise close, if highly competitive, fraternity. Ask Billick when he gets to work, and he'll joke that he arrives a half hour earlier than the time Gruden is lying about as the start of his day.



Kyle Terada/US Presswire

Mike Nolan admits it's easy for coaches to lose sight of how their job can affect life at home.

"Hey, some guys get off on that identity," says Nolan. "Like, Look at me, aren't I a hard worker? These guys are never too busy to tell you just how busy they are."

Most coaches look for solutions to their time crunch in the margins of their lives. Many teams, for example, have family dinners on Tuesday at their training facility. Dungy has been bringing his kids to the office -- and allowing them to roam the sideline on game day -- since his first season in Tampa.

Nolan's wife, Kathy, drives him to and from work every day so they can have an hour of alone time. And when he was the Vikings head coach, Mike Tice lived seven minutes from the office; his son Nate's school was so close that he often could leave work to coach the boy's teams. But even the most empathetic Vikings fans are probably wondering: Why didn't he spend more time coaching his adults? Now you understand the pressure facing these fathers and husbands.

Truth be told, though, many NFL coaches have strong marriages and happy children. "Kids of coaches have every right to dog cuss their dads," says Billick. "But I'd wager a majority of them wouldn't. So we need to be careful painting too bleak or too one-sided a portrait, like we're all such a--holes for loving what we do and spending so much time at it."

Thursday night family dinners are sacred to Billick and his wife, Kim. The Billick daughters -- Keegan, 18, a high school senior, and Aubree, 23, a merchandiser for Abercrombie & Fitch -- save up tales of new boyfriends, school problems and fender benders for that dinner, which could stretch for hours. Yes, Aubree says, her dad missed her first steps and her first words, and watching her open her acceptance letter to college. But Aubree has always considered her family blessed and her father lucky to have found a job he loves so much. "As a child, you see the pain on his face because he can't be around," she says. "My dad hurt. Somehow, that keeps things real and makes it okay."

Not that it slows coaches down. In the macho fraternity of football, the only way for them to compete with the players or make their mark is a superhuman work ethic. Says Tice, an assistant head coach for the Jaguars: "Coaches want to be thought of as tough too."

Young coaches too often advance because of how long they work instead of how well they work. Reid, a masterful motivator and tactician, earned his stripes as a Green Bay assistant from 1992 to 1998. He was known for arriving at Lambeau at 4:30 a.m., often racing the Pack's wide receivers coach, Gruden, to see who could get there first.

Tice used to physically remove young assistants from the building. But there are many coaches who keep their assistants in the office until 11 p.m. in the offseason. "Those attaboys

and comments in meetings about so-and-so being the last one out feel good," Tice says. "Guys are driven to be the best, and that's what they think gets them there."

The irony is that, come Sunday, coaches are too fried to focus on what they love most about their jobs: teaching and strategy. And parity means that games, and entire seasons, are often determined by things coaches cannot control: chance plays, injuries, turnovers. "All the hours don't necessarily lead to a better team or a better game plan," says Dungy. "But we do it anyway because it takes a lot of confidence and a very good grasp of things to be able to say the words: 'We're ready, we should all go home.'"

To his credit, Dungy continues to walk the talk. Just 72 hours before kickoff at this year's Super Bowl, he spent an afternoon at the NFL Experience with his family. It was a bold, if unintentional, statement aimed at the heart of the problem, one he hopes will have a lasting impact. But he's not betting on it.

"Unfortunately, there is a new generation of coaches under the impression that a 60-to-70-hour week is normal," Dungy says. "Those interested in regular life are few and far between."

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Ma Kiffin's rules for raising a coaching family (Coaching and Family)

- By Bruce Feldman
ESPN The Magazine

If Lane Kiffin is the genius Al Davis thinks he is, the 32-year-old rookie head coach should get his mom on the phone pronto. Lane's got some heavy lifting to do in Oakland, and if anyone knows about keeping the peace in a football family, it's Ma Kiffin.

During 34 years of marriage to Bucs defensive coordinator Monte, Robin Kiffin has raised a daughter (Heidi) and two sons (Lane and Chris, an Ole Miss grad assistant) and forgotten more about the game than most of us will ever know. Her life as a coach's wife -- and mom -- has taken her to Lincoln, Neb.; Fayetteville, Ark.; Raleigh, N.C.; Green Bay, Wis.; Buffalo; Minneapolis; New York; New Orleans; Tampa Bay; Los Angeles; and Oxford, Miss. So we asked Ma Kiffin how she game-planned her family's life. These are her rules:
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1. Don't fight football

Mondays were the best nights for the Kiffin kids: Robin let them stay up two hours past their bedtime so they could watch the second half of Monday Night Football with Monte. "She understood the time and energy that football coaches put into their jobs," says Lane. "Sometimes you see wives who get jealous of that, but she really got it."

2. You gotta have faith -- and a big kitchen

"In whatever city we've been in, I've gone to Bible-study classes regularly," says Robin. "Plus, we were the house where all the neighborhood kids played, and I was always cooking for everybody."

3. Rewrite the calendar

"The past few years Lane has been busy with bowl games at USC, so we couldn't have Christmas in December," says Robin. "We'd celebrate ours together in the middle of January."

4. Avoid office slumber parties (when possible)

Robin never told Monte he couldn't sleep at the office. But for most of their marriage, she didn't have to. "It was way different when we first got married, back at Nebraska," she says. "We had an old projector in the basement that he could watch film on. He'd be home for dinner. We'd eat at 6:30, then he'd be downstairs until 10:30."

But in 1995, when Monte left the Vikes for the Saints, Chris and Robin stayed in Minneapolis to sell the house. Alone in New Orleans, Monte became accustomed to late nights at the office. When he joined the Bucs, in 1996, his hours grew longer. It no longer made sense to get home after 2 a.m., then head back to the office at 5 a.m. Says Robin of Monte's dedication: "It's an addiction."

Layla Kiffin, Lane's wife, won't be as lenient as Ma. The daughter of former NFL QB John Reaves -- and sister of South Carolina assistant David Reaves and Southern Miss QB Stephen Reaves -- Layla knows how addictive the game can be. Which is why she made Lane sign a contract promising he wouldn't sleep at the office. "I think it takes a certain type of woman to handle the demands," says Layla. "You have to be so independent, because we're basically single moms during the season."

5. Take advantage of access

"Both of my sons were ball boys during training camp, and they'd eat with the players at the

training table," says Robin. "Lane, being the entrepreneur that he is, made some money with it by washing the players' cars and running errands for them."

6. Buy a good suitcase

Moving is one of the realities of the coaching world. During one stretch in the 1980s, Heidi had to switch schools three times in three years. "Looking back," she says, "you learn that you can adapt anywhere you go." The moves were just as tough on Mom. "Every time we moved," says Robin, who has her real estate license, "it was the wrong time to sell."

7. Outwit, outsmart, outlast

With coaches' hours being what they are, getting the family together for the holidays takes on added significance. "No mom wants to cook all day on Thanksgiving and have everyone leave the table after 10 minutes," says Robin. "So to keep people at dinner, I had them write down their three wishes on scraps of paper, and we put them in a hat. Then we went around the table and had to guess who said what. There was one that was always easiest to guess: 'I wanna go to the Super Bowl.' That was Monte's."

By Kevin Allen, USA TODAY
When Bryan Murray was a student at a branch of Montreal's McGill University in the 1960s, one classroom experience had such an impact that it still influences him as the 64-year-old coach of the NHL's Ottawa Senators.

Murray was in a teaching degree program, taking a class in educational methods, when he gave what he believed to be a strong oral presentation to classmates.

"When I was done, the professor said, 'Your presentation was really good, but I'm going to have to give you a C because you have a lisp and your students are going to laugh at you,' " says Murray, who still has a lisp. "I have never forgotten that."

Murray will be coaching in the Stanley Cup Finals for the first time in his 17-year NHL career Monday when the Senators visit the Anaheim Ducks, his former team. He is in his second season as coach of the Senators, his fifth NHL team, after leaving the general manager's job in Anaheim in June 2004.

"He really stresses open lines of communication," Senators center Jason Spezza, 23, says. "You never are left to guess where you stand with him."

Coaches are never going to please everyone, but Murray probably comes close to fitting the description of a player's coach.

"I decided back then that you should treat people right, always show respect and don't put people down," Murray says of that classroom experience. "What I decided is that if you want people to perform for you, you have to be tough on them at times, but you have to recognize the good things they do for you."

Murray has done that to his advantage for 613 wins, fifth on the NHL's all-time list. He has respect around the league for his dignified approach to coaching, even when he was skewered on talk shows and by the media because his teams hadn't fared well in the playoffs.

Although Murray has been to the Stanley Cup Finals twice as a general manager, with the Ducks in 2003 and with the Florida Panthers in 1996, he had never advanced beyond the second round as a coach. That includes seven seasons in a row of making the playoffs (1982-83 to '88-89) with the Washington Capitals.

"Bryan's career shows that you still have to have some luck in addition to talent to win a Stanley Cup," says Nashville Predators general manager David Poile, who was GM during Murray's 8 1/2 seasons as Capitals coach. "He's an excellent, excellent coach."

Murray was particularly tested this season after the Senators lost premium defenseman Zdeno Chara to free agency and traded dangerous scorer Martin Havlat for financial reasons last summer. The Senators had a better record last season (52-21-9 to 48-25-9) but lost in the second round to the Buffalo Sabres.

"I think there were a lot of people who thought Ottawa was on the decline," Poile says. "That's a tribute that this may be Bryan's best season."

Technical approach

The Capitals were Murray's first NHL coaching stop.

"We just didn't have the complete personnel" to go far in the playoffs, says Hall of Fame defenseman Larry Murphy, who played for Murray in Washington. "He got the most out of what we had. I never considered us underachievers."

Murray never played in the NHL. When he joined the Capitals in 1981, a season after leading Hershey (Pa.) of the American Hockey League to its best record in 40 years, there still was a tendency to look first at former players as head coaches.

"He got into the NHL because of how hard he worked, and that's the norm now," Murphy says. "But what struck me when I played for him is that his approach was to be as well prepared as possible."

Former general manager/coach Doug MacLean worked for Murray for 10 years and still recalls his first job interview to be Murray's assistant coach in Washington.

"I was blown away by the technical side of his game," he says.

Murray and his brother Terry, who also became an NHL coach, had put together a book on the Capitals' system of play. They worked on breakouts from the defensive zone, and Murray still does. His Capitals were known as an offensive team that never lost sight of defensive responsibilities or the need to be tough.

"And I still refer to it," MacLean says of the book. "It's right there with any systems people talk about today."

The Senators' improvement this season has been in the defensive end and playing with more grit.

"What I was able to do this year was getting more guys to buy into the idea that what we are doing is the right thing," Murray says. "A year ago, with all of (our) ability to score, that was a harder sell."

Murray's approach to his players hasn't changed in 25 years. "He's an honest person," MacLean says. "He doesn't lie (to the media), and he doesn't lie to players."

Certainly it wasn't always easy for Murray to take the high road, especially when the media labeled him a coach who couldn't win in the playoffs.

Even this season, when the Senators struggled to find their rhythm early, radio talk shows often were filled with fans wanting him fired.

"The hardest part is how hard it is on my family," Murray says. "I don't let it get to me, but my wife (Geri) is very sensitive about people saying bad things about me. She has been, on occasion, very upset. Comments about the 'choking dog Senators' or that I couldn't win hurt her more than they hurt me."

Return to roots

His love of coaching was evident when Murray gave up the general manager's job in Anaheim to coach again in Ottawa. There were three important factors: He hungered to coach, the Senators had a strong team and he was going home.

Murray grew up in a family of 12 in Shawville, Quebec, about a 45-minute drive from Ottawa. He returned every summer because he loves it there. Before he dreamed of NHL coaching, he had owned a hotel there and opened a sporting goods store.

"Bryan had not forgot where he came from," says his younger brother, Bill, who owns the sporting goods store they started 36 years ago. "He never got the big head."

His players recognize that. To make his points with them. Murray often will use a well-honed sarcastic, fun-intentioned wit.

"If (Dany) Heatley misses the net too often in practice, (Murray) likes to say, 'You scored 50 goals this season — but you would have 75 if you could get the puck on the net,' " Spezza says, smiling.

Fellow center Mike Fisher, 26, describes Murray as fair and patient.

" 'Composure' is the word I would use for him," Ottawa forward Dean McAmmond, 33, says. "He conducts himself in a very professional manner."

Murray's contract expires after the season, and he insists he doesn't know what he will do. But he is in good health. Legendary Scotty Bowman won his last Stanley Cup with the Detroit Red Wings at 68.

There is also longevity in Murray's genes. His father, Clarence, lived to 97 and "wasn't sick until the last weekend of his life." Murray says his mother, Rhoda, 87, still "gets pumped up for the games."

"She's got more social events going on than anybody in town," he says proudly.

As a further indication he might continue coaching, Murray recalls a conversation he had after reading the Shawville newspaper during his tenure with Anaheim. He noticed that his father wasn't listed among the top curling trophy winners, highly unusual because his dad was masterful at curling.

"I called him and asked him why he wasn't there, and he said, 'I quit,' " Murray says, laughing. "And I said, 'Why?' He said, 'The old bugger who was our skip didn't care whether we won or not.'

"The old bugger was a 73-year-old — and my dad was 94 at the time."

COACH CONNECTS TO CAPTAIN

When Bryan Murray joined the Ottawa Senators with no championships on his r?um? no one understood his frustration more than captain Daniel Alfredsson, who had his own poor playoff history.

Unified by a common mission, coach and captain seem to have a bond that might be at the heart of the team's success.

"Murray has had a big impact on this team from the day he came here," Alfredsson, 34, says. "He's really put his fingerprints on us ... especially when we went through tough times in November and December (winning two of 10 games from Oct. 28 to Nov. 17 and two of eight from Dec. 6 to Dec. 21). He calmed us down and we realized that is important, not only in hockey but life."

Murray buys into a comparison between Alfredsson and former NHL star Steve Yzerman, whom he coached with the Detroit Red Wings. Each, he says, transformed into more of a warrior than an offensive star. Alfredsson is making noteworthy defensive plays as well as flashy offensive plays and won over fans who seem to have forgotten he was

the symbol of the team's playoff failures.

"Early on I would give Alfie (ribbing) shots because I think he internalized pressure," Murray says. "This year he's accepted what he is, and the results speak for themselves."

Alfredsson is leading the Senators with 10 playoff goals, including one in seven of the last eight games.

"Before he was so responsible that he tried to do everyone's job," Murray says. "Now he's surrounded by better people, and he's just doing his job."

Alfredsson says his decision to change skates halfway through the season helped fuel his improved play, including 19 of his 29 goals coming after Jan. 1.

"I know he's very particular about his skates," Murray says, (but) "I don't think that's the only reason why he's playing different now."

By Kevin Allen

DuPree, USA TODAY
SAN ANTONIO — Bruce Bowen is a defensive specialist with an asterisk. Not because he has been called out for questionable tactics, but because he is a deadly three-pointer shooter from either corner.

An NBA All-defensive first team selection the last four seasons, Bowen made three timely three-pointers in the fourth period of Game 2 of the Western Conference finals, helping the San Antonio Spurs hold off the Utah Jazz to take a 2-0 lead in the series.

"All of us were hitting shots," Bowen said after the Spurs set a franchise playoff record by making 13 three-pointers in a 105-96 win. "Sometimes you get the ball and don't have that open shot, so you make that extra bounce pass to find the guy that does, and on this team it doesn't really matter who that guy is."

As timely as Bowen's three-point shooting has been, it's at the defensive end that Bowen has the most consistent impact.

"Bruce Bowen is the premier perimeter defender in the league," said former Houston Rockets coach Jeff Van Gundy, an ABC/ESPN analyst during the playoffs.

What sets the 6-7 Bowen apart from most defenders is that he can guard anyone except the center-power forward types. In the Spurs' first-round series against the Denver Nuggets, he split time guarding small forward Carmelo Anthony and guard Allen Iverson. In the series against the Phoenix Suns, he mostly defended Steve Nash.

Against the Jazz, he has spent a lot of time guarding point guard Deron Williams.

Bowen is not a shot-blocker but a position defender who gets up in his man's face, fights through screens and gets a hand up to contest most shots.

He has been accused on more than one occasion of being a dirty player. He takes it in stride.

"I just play hard and play aggressively," he said. "I have a tremendous amount of respect for the guys I guard. I watch and study all of the players I am going against."

Coach Gregg Popovich says that having Bowen makes his life easier.

"He's really taken for granted," Popovich said. "If he wasn't there, I'd have a big decision to make every game as to who was going to guard the other team's big perimeter scorer, and we'd be a totally different team. He really sets the tone for us."

Teammate Brent Barry, who often goes against Bowen in practice, said Bowen is relentless.

"He's going to play 'D,' and he isn't going to quit," Barry said. "If you think you're going to bother him, it isn't going to happen. He's going to bother your best scorer every night, and it allows the other guys on our team to relax a little bit.

"It's like MasterCard," Barry said. "You can go down a litany of stuff and at the end, you are just going to say it's priceless to have a guy that just commits to doing something like that."

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A. I think the season is long enough as it is. I think preseason can be a little long, but you do need time to get your team ready to play. I think it's more extensive than people realize. Training camps already are geared down from what they used to be. In fact, I think they are geared down pretty good. You have to understand that the players are always going to want less of that.

Q. If you were looking for the next good young coach — one who hasn't been a head coach yet — who would that be?

A. There's a couple of guys at Arizona, Todd Haley, Maurice Carthon, that I think a lot of. The thing is, you never know until the guy gets the job.

Q. Last season, you indicated you didn't agree with all the rules on protecting the quarterback, but didn't want to elaborate while you were still coaching? What's your take?

A. We all understand we need to have the quarterbacks playing. We all understand that. But I think what we've tried to do is legislate against the players' instincts. Everybody is saying "Get to the quarterback," but now you can't hit him there, you can't hit him here. It's a little bit of a paradox. You've got to pressure the quarterback to be successful and yet you can jeopardize your team's chances of winning with one contact that's judged subjectively. It's tough. I think it's gone a little far.

Q. You're a lock for the Hall of Fame. Who will be your introductory speaker?

A. You think so? Look, obviously I have some people who have been important to me. But I don't really want to talk about it. If I talk about it, they're going to say I'm lobbying for it. If it happens, I'll be elated.

Q. Tony Romo slumped a little at the end of the season. Are you still convinced he's going to be Dallas' long-term quarterback?

A. I think he has a chance to be. But I think there are things he has to do. I told Tony this before I left Dallas. I talked to him three or four times. There are certain things he has to do to improve. He knows what they are, and I won't make them public. I relayed my same sentiments to the quarterbacks coach, Wade Wilson.

Q. If you had it to do all over again, would you still have wanted Terrell Owens on the Cowboys last season?

A. Hey, that's just something we did as an organization, and hopefully it will work out for them, over time.

Q. What do you think you will bring to ESPN?

A. Just pretty much a candid, straightforward coach's point of view. I worked there before. I like the guys I'm going to be with. I look forward to getting back on board with them.

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Isaac Brekken for The New York Times Article " For The Love of The Game" 5-25-07

Tony Gwynn has always had a knack for teaching, sharing tips with everyone from his former Padres teammates to San Diego Little Leaguers.

Coaches everywhere worry about injuries and off-field incidents. But Gwynn is the rare coach who was once awakened by a telephone call saying that a set of sprinklers had gone off in the dorms and a good chunk of his starting lineup needed dry beds.

If he were ever going to quit, that was the night.

For the past five years, while Gwynn awaited induction into the Baseball Hall of Fame, he has passed his time at San Diego State University, in a job that he describes as "part owner, part general manager, part counselor, part baby sitter and part parent."

In other words, he is the college's baseball coach. He does bed checks, reviews report cards and takes angry calls from fathers. His fifth season ended Thursday night, with a loss to New Mexico and another long bus ride home.

In most respects, Gwynn is on an incredible run. He is going into the Hall of Fame in two months. He has a new contract to broadcast Major League Baseball playoff games on television. And his
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son, Tony Gwynn Jr., is starring for the Milwaukee Brewers, who are threatening to run away with the National League Central Division.

But on those long bus rides, Gwynn thinks mainly about the San Diego State Aztecs, and how he can get them to hit with runners in scoring position. In five seasons at San Diego State, Gwynn's team has finished with a winning record just one time.

If he walked away, nobody in San Diego would really blame him. He could broadcast full time and see all of his son's games. For a moment, Gwynn chewed on that idea. Then he spit it into a Styrofoam cup, along with a river of tobacco juice.

"I'm not leaving unless they fire me," he said. "This is where I belong."

He was sitting in the lobby of the AmeriSuites in Las Vegas, a hotel that Gwynn picked for the Mountain West Conference tournament because it has no casino, no nightclub and is not within walking distance of the Strip.

Gwynn's choice in accommodations helps explain his choice in retirement options. He could have been a major-league coach, or even a minor-league manager, but he wondered if players who were making money would actually listen to him.

Gwynn was born to teach as well as hit. Playing for the San Diego Padres, he used to pull teammates aside and show them the benefits of a batting tee. In the off-season, he would work at the San Diego School of Baseball, convincing local Little Leaguers that they should switch to lighter bats.

"I've watched him my whole life, and I've realized that he's just an average guy," said Bruce Billings, a senior pitcher at San Diego State. "He's an average guy who does extraordinary things."

Hall of Fame players do not generally become college coaches. There is too much fund-raising, too much hand-holding and too many four-hour games. Besides, all that homework can get in the way of batting practice.

But Gwynn savors the distractions, right down to the final exams. He rattles off his greatest achievements as a college coach: the players who stayed to graduate, the ones who left early to become doctors, and the ones who came back to get their degrees.

This week, as the season ended, Gwynn and his assistants took a moment to share handshakes and high fives. They were not celebrating their 29-30 record. They were celebrating the result of the team's semester grades. "Everybody passed," Gwynn said.

When he was hired by San Diego State in 2002, the next stop was surely the College World Series. Gwynn could get into any living room in Southern California. Recruiting the best players would be easy. And, for a little while, it actually was.

In his first year on the job, Gwynn signed 13 recruits. Seven of them were drafted by major league teams. Six signed professional contracts and never played an inning at San Diego State.

Gwynn recognized the hard truth about college baseball: He needed to find the best recruits who were not necessarily going to be the highest draft picks.

"They started getting players who fit more of a college style than a pro style," said Mike Willeford, a junior infielder. "That means a guy who scraps more and is more willing to get hit by a pitch or block a ball."

This season, Gwynn brought in 27 new players. They were young and aggressive, sometimes too aggressive. Gwynn kept telling his hitters to be patient, to wait for their pitch. Then he would watch them flail at sliders outside the strike zone.

Gwynn can appreciate the college life, but his coaching style is fairly big league. Unlike some of his rah-rah peers, he does not stand on the top step of the dugout, wearing a rally cap. He sits quietly in a corner, alone with his lineup card.

San Diego State improved by 12 victories this season, but the Aztecs could not hit down the stretch, winning twice in the final month. For the 16th year in a row, they will not go to an N.C.A.A. regional.

A few miles from campus, the University of San Diego is ranked fifth in the country by Baseball America. The University of California-Irvine, which resuscitated its program only six years ago, is ranked 10th.

Gwynn suggests that he may someday be fired, but he must be joking. He is the most beloved athlete in San Diego history and the most famous ambassador of San Diego State. He played baseball and basketball for the Aztecs and was drafted by the Padres and the San Diego Clippers on the same day in 1981.

“We are very happy with Tony,” said Jeff Schemmel, the San Diego State athletic director. “We really feel that we’re going to win a national championship here.”

Gwynn has gone to the College World Series in Omaha just to sit in the stands and imagine what it would be like on the field. As a major league player, Gwynn’s ultimate destination was the World Series at Yankee Stadium. For college players, the ultimate is Omaha.

When Gwynn was voted into the Hall of Fame in January, all of the Aztecs accompanied him to a celebratory news conference. They chanted his name and serenaded him with the San Diego State fight song. Gwynn broke down in front of them.

The players promise to watch their coach’s Hall of Fame induction speech, even if they are in the middle of summer-league games. Gwynn is still working on what he will say that July afternoon. But his team just wants one more pep talk

NFL Beat: Tireless Kiffin has a little bit of Gruden in him

By Jim Jenkins - Bee Staff Writer

No one is saying Lane Kiffin might be the second coming of Jon Gruden in Oakland, but those who have watched how the two operate can't help making early comparisons.

Kiffin, at 31, is the youngest head coach in the NFL. Gruden was too, at age 34 when he was hired by the Raiders in 1998. What jumps out about both men, who had never been pro head coaches before, is their work ethic.

Gruden, a borderline insomniac, is still known to set his alarm clock for 3:17 a.m. so he can get an early start on the competition. He did it with the Raiders and still does as coach of the Tampa Bay Buccaneers. Kiffin admits he doesn't get up quite that early but, in the three-plus months since the former USC offensive coordinator has been on the job, he's set a tireless pace. What's more, from all indications, his offseason practice sessions at the Raiders' complex in Alameda are well-organized and enthusiastic.

Not that any of this comes as a surprise to veteran Raiders executive John Herrera.

It was Herrera, after all, who was dispatched to Southern California by owner Al Davis for a follow-up interview with Kiffin after USC assistant head coach Steve Sarkisian decided he wasn't interested in filling the coaching void created after the firing of Art Shell.

By now, those who follow the Raiders closely have heard what transpired. While screening Sarkisian, Davis found Kiffin, also present at the interview as a potential assistant coach with Oakland, just as intriguing, if not more so.

What most people don't know is that Davis sent Herrera to Southern California for another meeting with Kiffin to question his interest in the Raiders.

Herrera found the interest was definitely there. He also learned much more.

While being interviewed, the son of Tampa Bay defensive coordinator Monte Kiffin would occasionally interrupt the session to tend to his USC responsibilities, which included critical recruiting. On one hand, Herrera said, the interruptions were irritating. On the other, it showed him the Raiders were on to someone able to handle simultaneous tasks.

"After a few times of breaking away to do something for (USC coach Pete Carroll)," Herrera said, "Lane would say, 'I hope you don't mind, but I have to do this.' Finally, I had to tell him, 'Well, I do mind a little. We're talking about a head-coaching job in the NFL here.' Even at that, you could see his intense dedication."

What followed, of course, was Kiffin returning to the Bay Area for another round of marathon interviews with Davis.

In March, during the annual league meetings in Phoenix, Kiffin provided a humorous insight into Davis' work habits.

Apparently, the Raiders' boss, who turns 78 in July, is more of a night hawk than an early bird and didn't start his interview with Kiffin until about 9 p.m., so he could finish watching the AFC and NFC title games.

"We went for about three hours, until midnight or 12:30 in the morning," Kiffin recalled. "If you guys know Al, that's his time. He gets cranked up at night. I thought he was going to need coffee or something. He didn't need anything. It was right in his wheelhouse. He was ready to go, question after question

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BILL PLASCHKE

USC talent pool deeper than ever

Pete Carroll says he has his most competitive team at USC. It could turn out to be his best.

Bill Plaschke

May 25, 2007

That guy standing in the hallway wearing checkered Bermuda shorts?

A Heisman favorite.

The kid trudging up the stairs wearing baggy pants and carrying a backpack?

An NFL first-rounder.

The guy wandering around in a skullcap and smile?

An All-American linebacker.

These days you can't visit Heritage Hall without bumping into greatness, even in the middle of the week during summer school.

I showed up Thursday to watch a photo shoot of this year's USC star seniors in the lounge, but outside there were even better players, walking through darkened corners, laughing down distant hallways, everywhere.

After perhaps his best recruiting season yet, Pete Carroll's eyes have never been so wide, because his pockets have never been so stuffed.

He has built great teams before but never like this.

They've never been this fast. They've never been this deep.

And — shudder — maybe they've never been this good?

"This is the most competitive team we've had," said Carroll, who never says those sorts of things, and certainly never in May.

The guy in the checkered Bermuda shorts had another word for it.

"It's crazy," said quarterback John David Booty. "We have so many great players, it's just crazy. Usually, in a program with this much talent, guys get frustrated and transfer. But here, everybody's great and everybody stays."

Look, there's one of the 10 prep All-American running backs.

That is not a misprint. With the addition of at least three all-world freshmen, USC has perhaps more good running backs than the rest of the Pac-10 combined.

"They have so much energy out there, sometimes I'm thinking, why can't we have 10 quarterbacks?" Booty says with a laugh

Look, over there, nine star defensive backs, and six star linebackers, and five defensive linemen who could start for anyone in the country.

This is also not a misprint. The Trojans are returning all but one starter from a defense that gave up only eight touchdowns in last season's final six games.

"On paper, we have a really, really, really good defense," senior end Lawrence Jackson said. "This is not about 'if.' This is about 'when.' "

Wait, are those the quarterbacks? A Heisman candidate, a couple of prep All-Americans, and a guy who last year went 8-0 in leading one of the best teams in the country?

We're also not making this up. As if Booty and Mark Sanchez and Aaron Corp weren't riches enough, this week the gold-standard Mitch Mustain from Arkansas showed up on campus.

A couple of years ago, he was one magazine's national high school player of the year. Last season, he went 8-0 as a starter for a Razorbacks team that went 10-4.

Then he walked off the field and stepped on an airplane and flew here.

He will have to sit out a season. He cannot be assured of ever starting a game. Yet he couldn't wait.

"You visit here and realize, you can be yourself, you can compete for your job, Coach Carroll takes care of you, this is *the* place," Mustain said.

As Booty said, it's crazy.

Carroll's ability to stockpile talent goes against everything that today's young athletes believe. He doesn't promise them stardom. He doesn't even promise them jobs.

He guarantees nothing, yet gets everyone, and why is that?

"Because guys know that if you can make your mark here, you can make it anywhere," Jackson said. "We get guys who love the challenge of competing with the best."

There seem to be two fundamental beliefs that lead high school divas to lose their egos and attend a school where the competition is the most difficult in the country.

First, unlike many other top programs, USC is not about college politics, but NFL production. If you produce, you will play, whether you are a 17-year-old freshman or a 23-year-old senior.

Last season, USC was one of the top veteran teams in the country again, yet 16 freshmen still played, a statistic that has become a Carroll trademark.

"There are no favorites around here, and guys love that," Jackson said. "It's like life — the more you do for your boss, the more he will do for you."

Second, unlike any other top program, you can become an NFL player simply by competing in USC's *practices*. This is known as the Matt Cassel Law.

Cassel is a reserve quarterback for the New England Patriots even though, at USC, he did not throw a single touchdown pass. He sat the bench behind two Heisman Trophy winners, remember? Turned out to be one lucrative view.

"Even if I never played here, I would have loved being here learning from Pete Carroll," said Booty, leaning against a hallway wall.

"Players just want to be around this environment. They want to be around winning."

Patrick Turner walked past wearing headphones and a backpack. The quarterback and receiver hugged. They made plans to meet with other Trojans next week for the start of some informal, casual, repetitive summer drills.

Where can I buy a ticket?

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HELENE ELLIOTT

Carlyle takes old-school approach

The Ducks' second-year coach has become adept at knowing how to treat his players, but his philosophy is rooted in the notion of hard work and determination.

Helene Elliott

May 26, 2007

Randy Carlyle's father spent 25 years as a maintenance mechanic in the nickel mines clustered around Sudbury, about 240 miles north of Toronto. A program for employees' children got Carlyle into the mines too. Then still in school, he felt rich earning $9 an hour in a job that carried him through two summers.

"Long enough," he said, "to figure out that it was not really a career path that I wanted to stay with."

It wasn't that he was scared off by the backbreaking work. Or that he knew he was destined to play in the NHL and, someday, become a coach.

As a teenager, he didn't know what his future might hold.

"When you're young, you don't look past the next week," he said. "I never really seriously considered hockey as a career until my last year. I played major junior, then all of a sudden, your last year they were rating you as a possible first-round draft choice."

Carlyle made it out of Sudbury because he supplemented his modest talent with a fierce determination and sound instincts. The values and work ethic instilled in him by his parents, who died a few days apart in 1989, continue to serve him well in his second season coaching the Ducks, who will face the Ottawa Senators in the Stanley Cup finals beginning Monday at the Honda Center.

A solid 5 feet 10 and 200 pounds during his playing days, Carlyle wasn't a sleek, swift defenseman in the mold of Paul Coffey. But he got his points as a terrific power-play quarterback and won the Norris Trophy as the NHL's top defenseman in 1981.

He was also dogged defensively, refusing to cede an inch of ice around his own net and skilled at defusing scoring threats by anticipating opponents' plays and breaking them up.

Everything he did, he infused with passion. He usually expressed himself bluntly, and he might have alienated some teammates with the manner that now causes some of the Ducks' young players to roll their eyes and wear an expression that suggests they're being force-fed cod liver oil.

Carlyle certainly doesn't inspire warm and fuzzy feelings from winger Dustin Penner, who was singled out for criticism by Carlyle last week before the Ducks defeated Detroit for the Western Conference title.

"I have to believe he's doing his best for me. I may not like it, but I have to believe that it's for the benefit of team and myself," said Penner, who hasn't used his 6-4, 245-pound frame and good hands to dominate the slot area as often as Carlyle would like.

"It's like a student-teacher relationship…. When you're young and your parents tell you to do something and you wonder why, five months, five years down the road you see that they were only doing it to help you. I'm sure that will be the case here."

Penner played probably his best game of the series Tuesday, when the Ducks closed out the Red Wings. It's no coincidence. Carlyle can push buttons and his humor can be biting — though he seems to have toned it down this season — but he is genuine.

He is what he was brought up to be.

"It's like the values you're taught when you're young, at home," he said Friday, after the Ducks practiced at Anaheim Ice. "It's please and thank you and respect your elders and respect the people that are around you.

"The one thing that was inbred in my mind is that the NHL was like a cruise ship or a boat going by and if you didn't get on the ship,

the ship was going to sail without you. And to stay on the ship you had to work extremely hard. Once you go there you could never relax.

"That's what we try to implant in our kids' minds here. If you think you've accomplished something just because you made the NHL, you have to realize that it's much harder to maintain it and maintain a high level of play."

As a player, he believed things had to be done a certain way. That applied to fourth-liners as well as to Teemu Selanne, who scored an eye-popping 76 goals in 1992-93 when the two played for the Winnipeg Jets. Carlyle told Selanne that his work habits had to improve, and he wasn't shy about saying it.

"We were old-school guys," Carlyle said of himself and the Jets' veteran players. "That's the way a rookie had to earn his stripes.

"Teemu didn't enjoy practice quite as much as he does now. I think he has fun practicing now."

Carlyle's practices are quick but productive. He has about 25 drills in his repertoire that players learn during training camp and can quickly jump into during practice, eliminating the need for him to spend time on diagrams or chalk talks.

He has also become more in tune with players' personalities and gauging how much more they can give. Second-year center Ryan Getzlaf has become a potential franchise player since Carlyle entrusted him with power-play and penalty-killing duties. Francois Beauchemin, an afterthought in the Sergei Fedorov trade, has matured into a force on defense under Carlyle's guidance.

"He's helped us a lot since I've been here," Beauchemin said of the defense corps.

Scott Niedermayer, a former Norris Trophy winner, doesn't need much direction beyond being told when the bus leaves for the rink. He compared Carlyle to Pat Burns for their shared habit of speaking simply and directly and making clear what is expected of each player, and he said that Carlyle knows when to push and when to hold back.

"Having been a player and understanding what you go through as a player, that helps," Niedermayer said. "Sort of the emotional side of it through a game or through a playoff series. He definitely has a good feel for when to take different approaches with the team in different situations, whether we're playing well or poorly."

They have played well enough to get to the Stanley Cup finals, delaying Carlyle's annual trip to the summer home he has had since 1979 on Canada's Manitoulin Island.

"That's all right," he said, smiling. "I don't mind getting there late at all. We have someone cutting the grass."

It beats working in the mines.

Importance for Coaches : Interesting Bobby Cox players Perception

Yer outta here! Braves' Cox on verge of ejection record

By Mel Antonen, USA TODAY

Atlanta Braves manager Bobby Cox is approaching a record that has lasted three-quarters of a century. He wants to forget about it.

One problem: Reporters won't let him. "They want to make a big deal out of it in Atlanta. It's a silly stat," he says.

Cox, in his 26th season as a manager, including 22 with the Braves, has won a World Series and is fourth all-time in wins with 2,200 (behind Connie Mack, John McGraw and Tony La Russa).

He also has been ejected from 130 games, including five this season. Two more and Cox becomes the all-time overall leader, passing John McGraw, known as "Mugsy" and "Little Napoleon," who managed the New York Giants from 1902-32 and whose ejections include 14 as a player.

(According to Elias Sports Bureau, the official statistician for Major League Baseball, it's impossible to be certain of the ejections mark because of the quality of record-keeping in the game's early years. The figures here are from the Society for American Baseball Research.)

Cox has 33 more than feisty former Baltimore Orioles manager Earl Weaver, 35 more than controversial Leo "The Lip" Durocher as manager, 72 more than animated Lou Piniella as manager and 85 more as manager than combative Billy Martin, who once punched a marshmallow salesman in a bar fight.

Cox, who turned 66 on May 21, isn't one for theatrics or dramatics when he gives an umpire a piece of his mind. He has been booted for

arguing balks, brushbacks, check swings, interference, even an umpire's decision to resume a game after a rainstorm.

His first ejection came a month into his rookie season, in 1978, in his first stint with Atlanta when umpire Nick Colosi got him for bench jockeying: taunting. In 1979, '85, '92 and 2005 Cox was booted only twice and in 1994 once.

Ejections, he says, are "a little embarrassing." He won't talk in detail about any.

But players, managers and umpires say Cox has no reason to be ashamed. They say arguments are part of the game, that a good manager gets ejected to protect his players and, sometimes, to fire up the team.

Ask Weaver, the gray-haired powder keg who would flail his arms, turn his cap backward and kick up clouds of dirt at the slightest irritation. He managed the Orioles to four American League pennants and a World Series title before his retirement in 1986.

Ejections, he says, come with the territory, even though he hates watching TV clips of himself acting like a ninny. He wishes he could have argued less.

"It's tough on your heart, tough on your throat, and everything is embarrassing," Weaver says. "I was embarrassed by the way I acted. But being ejected is part of the game."

Cox, like many managers, typically goes to his office in the clubhouse after an ejection and sometimes will relay orders to the acting manager.

Weaver says he mainly argued with umpires to keep his players on the field.

"Sometimes you get ejected because you want to save a player who looks like he's going to get ejected. So a manager stands between him and the umpire," Weaver says.

"A manager can always do his duties from the runway or the clubhouse, but you might need the player to get a big hit in the ninth inning. The players were always more important than the manager."

Piniella, now the Chicago Cubs manager, is known for his wild tirades, such as picking up a base and heaving it like a shot. Once, when he was with the Seattle Mariners, he slammed his cap into the dirt, tried to kick it and missed, almost falling over. Both dugouts were laughing.

The tirades get played regularly on ESPN, something Piniella says skews his reputation: "If you asked six fans in a bar who has been kicked out the most, I'd probably win hands-down unless they are really knowledgeable baseball fans."

Piniella jokes that Cox's bench coaches get extra managing experience, but he adds: "Bobby has been managing a long time. He protects his players and his club. Evidently, he has it down what to tell an umpire to get ejected. But how can anyone argue with what Bobby has done? If you have that win total, you will have more ejections."

Respect from umpires

Milwaukee Brewers manager Ned Yost is a former bench coach under Cox. He says the last thing anyone wants to do is mess with Cox when he's mad.

"There were some days you could see by his mood that there was a good chance it was going to happen," Yost says. "There's still a huge respect thing that goes with it. He's earned that because he's won 2,000 and some games. You don't carry over to the next day. That's a valuable lesson I learned from Bobby."

Major League Baseball would not allow active umpires to comment on Cox's ejections. But umpire Ron Kulpa talked to MLB.com after he ran Cox in Saturday's game against the Philadelphia Phillies — ejection No. 130 — for disputing a call at first base.

"I've never had a problem with Bobby," Kulpa said. "This is my ninth year, and this is the first time that I've ever ejected him. I don't think any umpire is out there looking to get Bobby. Bobby respects us, and we have a lot of respect for him."

Former umpire Jim McKeon, now a supervisor, says Cox is a class guy.

"He's one of my favorite guys," McKeon says. "I have tremendous respect for Bobby Cox. You can eject him on Tuesday, and he comes back Wednesday and everything is forgotten. There are no grudges."

Cox says he has respect for the umpires and the anger of his arguments is gone immediately. He says there are times when he has argued a call, realized he was wrong and apologized the next day.

McKeon admires that Cox hasn't changed since his first season.

"The rest of us, we've mellowed. But he's still feisty. He hasn't changed a lick. I give him credit for that," McKeon says.

"He still has tremendous passion for what he does. If he thinks he's right, he can get thrown out on the first pitch of a game or the last pitch. As an umpire, Bobby Cox makes every day a new day. That's all an umpire can ask."

McKeon gets no argument from former umpire John Shulock on Cox not mellowing. Shulock was an AL umpire when Cox was managing the Toronto Blue Jays from 1982-85. When umpires merged under the MLB umbrella in 2000, Shulock was assigned Braves games in Atlanta.

On the day of his first game in Atlanta, Shulock by chance met Braves general manager John Schuerholz in the airport. Schuerholz told Shulock that Cox had mellowed.

Bottom of the first inning, Cox argued at the second pitch that Shulock's strike zone was too high. Shulock explained he didn't like the new strike zone but he had to follow the rules.

According to Shulock, the conversation went like this:

Shulock: "One more word, and you're out of here."

Cox: "Oh yeah, one more word."

"He was trying to be cute," Shulock says, "so I ran him."

Appreciation from players

Atlanta players say they appreciate Cox's ability to argue.

Outfielder Jeff Francoeur says the team should plan to honor Cox. Pitcher John Smoltz says the game should be stopped to recognize the record-setting ejection.

The Braves, though, are not planning anything.

"The record should be celebrated," Smoltz says. "It's total support for the team, and the players like it. He might be known for that, but players will always understand what they mean to the team."

Braves pitcher Tim Hudson agrees. "There's nothing worse as a player than when your team is getting pushed around and a manager doesn't do anything about it. … You don't want a knot on a log for a manager. You want someone there supporting you," Hudson says. "Bobby does that. He's old-school."

Braves shortstop Edgar Renteria says he doesn't want to argue a play: "It's the manager's responsibility to do that, and Bobby is the man."

Cox doesn't relish the impending record, but he will not shy from protecting his players.

"There's been so many years of managing," Cox says. "The more you manage, the more you are going to get ejected. Generally, that's how things happen. Arguments are a part of baseball. They used to call them rhubarbs."

The ejections are "nothing to be proud of," he says. "But I'm into every pitch, every swing. Maybe I'm into it too much. But I like managing. Put it that way."

Cox gets no argument there.

Holding All the Cards (Coaching Article File for next staff to read)

Jilted Steelers assistants Ken Whisenhunt and Russ Grimm find happiness in the desert

Posted: Tuesday May 15, 2007 11:04AM; Updated: Tuesday May 15, 2007 11:04AM

To hear some awed Cardinals employees tell it, Russ Grimm's backyard would not look out of place on a slice of choice beachfront property in Cabo San Lucas. His spacious pool includes a swim-up bar, button-activated waterfalls and gas flames shooting out of rock formations. Grimm moved into the pimped-out pad in suburban Chandler near the team's training facility shortly after accepting Arizona's offer to become assistant head coach and offensive line coach in late January. On more than one occasion since, he and his boss, new Cardinals coach Ken Whisenhunt, have stood together beside the abundant outdoor kitchen and clinked mugs holding fresh-from-the-tap beer in a toast to their good fortunes.

"Russ and I had a great run in Pittsburgh, but it's not hard to fall in love with this area," Whisenhunt says. "When your only decision in the morning is which short-sleeved shirt you're going to wear, you know life is sweet."

For Grimm and Whisenhunt, it's all about relocation, relocation, relocation. After six years together behind the Steel Curtain, including three AFC title game appearances and a Super Bowl victory, the friends are bringing some championship sizzle to the Valley of the Sun. "You can tell they're from a winning organization," halfback Edgerrin James says. "It's like having two head coaches. If Wiz wanted to take a couple of days off, there's no doubt that the Big Dog could step in and take over."

The Cardinals had interviewed both men among eight candidates to succeed Dennis Green, who was dismissed on Jan. 1 following his third consecutive losing season. Like most everyone else, Arizona executives assumed Grimm or Whisenhunt would be chosen to succeed Bill Cowher as coach in Pittsburgh. But it didn't play out that way. Whisenhunt was offered the Cardinals job before the Steelers had finished interviewing; and with Grimm then looking like Pittsburgh's guy, the two men went so far as to divvy up which colleagues from Cowher's staff would go with whom. On Jan. 21 the *Pittsburgh Tribune Review* reported that Grimm had been offered and had accepted the Steelers' job; the next morning the team announced that Vikings defensive coordinator Mike Tomlin

would be the new coach. Whisenhunt's disappointment for his friend was quickly replaced by elation when Grimm agreed to join him in Arizona. There were high fives all around the Cardinals offices.

The feeling of excitement hasn't abated, with one very tangible signal of change: On Whisenhunt's recommendation, tightfisted Cardinals owner Bill Bidwill spent $200,000 to upgrade the weight room in line with strength and conditioning coach John Lott's communal, Olympic-style approach. "Great for team chemistry," James says. "It has that prison-yard feel."

There has been buzz on the practice field as well. Whisenhunt, known for his innovative play-calling when he was Cowher's offensive coordinator, can't wait to apply his wizardry to a talented set of skill players that includes second-year quarterback Matt Leinart and Pro Bowl receivers Anquan Boldin and Larry Fitzgerald. Grimm is expected to bring toughness and proficiency to a unit that was the team's glaring weakness last season -- an underachieving offensive line, which has already been bolstered by the selection of punishing Penn State tackle Levi Brown with the No. 5 pick in last month's draft.

The brainy, ultraorganized Whisenhunt, 45, and the emotive, gregarious Grimm, 48, function as a yin and yang for a long-struggling franchise seemingly on the verge of a breakthrough. And Grimm has put that backyard to good use. Last month some longtime Cardinals employees were stunned when he lured the socially awkward Bidwill to a barbecue. Says college scouting director Steve Keim, "With Russ getting passed over, you'd think there'd be some animosity, but he's more supportive than any assistant I've ever seen."

Third Man In

He's just the third Steelers coach in the past 38 years. And he's only 35. But as Pittsburgh's players have already learned, Mike Tomlin is a no-nonsense motivator in the mold of his two predecessors

Posted: Tuesday May 15, 2007 10:55AM; Updated: Tuesday May 15, 2007 3:41PM

One night last week a family new to Pittsburgh -- husband and wife, three kids ages six years to 11 months -- walked into the neighborhood bistro La Tavola Italiana atop Mount Washington for dinner. The husband had been there before. He moved around the place in a comfortable, self-assured way and recognized the Sicilian cook and owner,

Carmela Giaramita, right away. "Mom!" he said affectionately, then bear-hugged her. She wasn't really his mother but had been so accommodating and friendly in his previous visits that he felt a kinship.

"Such a nice man!" Giaramita purred. "And what a beautiful family!"

New Steelers coach Mike Tomlin, 35, was seated at a corner table with his wife, Kiya, sons Dino and Mason and baby daughter Harlyn. Tomlin had his usual, Pasta alla Ben, a fusilli-and-sausage dish named after quarterback Ben Roethlisberger, who introduced him to the place in January.

"It's starting to feel like home here," said Tomlin, who in 12 seasons as a college and pro assistant had lived in six cities. "It's an awesome feeling to finally be in a place you can call home. For so many years, we've felt like migrant workers."

"When we move into a house," said Kiya, "the first thing I think of is not how beautiful it is. I think resale value."

"Baby," Tomlin, smiling, said to his wife, "I've got a feeling we'll be here awhile. This is where we'll raise the kids."

As the Steelers' third coach since the Nixon Administration -- the archrival Browns, by contrast, have had 13 since Chuck Noll took the Steelers' reins in 1969 -- Tomlin has every reason to feel as if he hit the coaching lottery in succeeding Bill Cowher. Having just finished his first season as a defensive coordinator, with the Minnesota Vikings, he was a long shot to get the job over two longtime Cowher offensive assistants, line coach Russ Grimm and coordinator Ken Whisenhunt (box, page 59), and two other candidates -- just as he had beaten long odds when, as a precocious 28-year-old in 2001, he beat out 10 older men to become the secondary coach of the Tampa Bay Buccaneers.

Steelers chairman Dan Rooney hired Tomlin for the same reason that Tony Dungy, then the Tampa Bay coach, hired him six years ago. They looked past his age -- something a few college programs couldn't get beyond -- and saw another Noll, a teacher. "He can make anyone understand what he's teaching," Dungy says. "That's the essence of what a coach needs to do at any level."

Well, there are a lot of teachers in the coaching ranks, but how many of them get to pilot one of the NFL's flagship franchises just 15 months after it has won the Super Bowl? The first black coach in the Steelers' 74-year history, Tomlin wasn't hired because of the Rooney Rule (the NFL stipulation that requires teams to interview minorities for coaching vacancies). Tomlin got the job because of these traits: He welcomes change and does not shy from confrontation; he gets players to perform at a higher level than they had been before he coached them; and he has great determination to win, which can be described as about midway between Noll's quiet hatred of losing and Cowher's spitting fury in the face of defeat. "I am a sick competitor," Tomlin says.

And not a bad tactician, either. In his lone season as a coordinator, he took the same basic cast in Minnesota that finished 19th in the NFL against the run in 2005 and rebuilt it into a stone wall. Since the 1970 AFL-NFL merger, only one team allowed fewer than the 985 rushing yards the Vikings gave up last year. His challenge in Pittsburgh: take a veteran team that appears to have seen its best days (8-8 in 2006) and get it back into Super Bowl contention. He'll have to do it without Pro Bowl linebacker Joey Porter, who left for the Miami Dolphins as a free agent, and perhaps without Pro Bowl guard Alan Faneca, who walked out of Tomlin's first full-squad minicamp last weekend angry over his contract. The new coach has to figure a way to get Roethlisberger back in a groove, merge his 4-3 defensive scheme with veteran

coordinator Dick LeBeau's 3-4 ideas and convince the players who had long been schooled by Cowher's staff that he knows what he's talking about.

The funny thing is, Cowher was 34 when he replaced Noll in 1992, and he faced many of the same who's-this-guy? questions from his players. "Mike will be another Bill Cowher, just with a darker skin tone," says strong safety Darren Sharper, who played for Tomlin at Minnesota and was his teammate for two seasons at William & Mary.

William & Mary ... not many NFL success stories start there.

The son of a single mom in Newport News, Va., Tomlin loved to play football but wasn't heavily recruited as a receiver coming out of Denbigh High. He was also a good student, and at William & Mary he became a three-year starter -- and an obnoxious chatterbox. By the time Sharper arrived as a hot recruit in Tomlin's junior year, Tomlin and fellow wideout Terry Hammons were the sheriffs on the team; they abused the kid in practice, trying to prepare him to play at a top Division I-AA level early in his freshman year. "I'm going to run by you, young kid. You ready? You ready? Get ready!" Tomlin would say to Sharper. Then Tomlin would beat Sharper on the play as promised, toss the ball to secondary coach Russ Huesman and say, "Better find somebody to cover me, Coach." Finally, according to Sharper, Tomlin would jiggle and preen all the way back to the huddle. "Every day, he'd cut me right to my heart," Sharper says. "He and Terry were the two biggest trash talkers on the team. That competition was crucial to my becoming a player."

A solid receiver (his career average of 25.5 yards per catch remains a school record) with middling speed, Tomlin worked out for the 1995 draft but had little hope of making an NFL team. That's when a William & Mary assistant, Dan Quinn, took a job at Virginia Military Institute and invited Tomlin to audition for the wide receivers coach's job. "I was on trial for one weekend of practices," says Tomlin, "and I was hooked. I had never really thought about being a coach, but I loved it." He spent one year at VMI (at a salary of $12,000), one at Memphis, two at Arkansas State (where he coached defensive backs for the first time) and two at Cincinnati. The Bearcats ranked 111th nationally in pass defense in 1998, but in Tomlin's first season they rose to 61st.

Dungy noticed. He needed a secondary coach on his Bucs staff in 2001 and wanted to break in a college assistant. Tomlin was the last man he interviewed. Dungy handed him a pair of shorts and a Bucs T-shirt, and told him to meet defensive coordinator Monte Kiffin on the practice field. "I wanted to see how he coached, how he taught, his techniques," says Dungy. "Chuck Noll did the exact same thing to me before he hired me in Pittsburgh."

Tomlin showed how he would coach defenders to reroute receivers in Tampa's Cover 2 scheme, how he would instruct cornerbacks to turn wideouts over to safeties in zone coverage, how he would teach safeties zone-blitz technique. Then the three watched some Cincinnati game tape together. "I didn't think I'd get [hired]," says Tomlin. "I figured it was just another job I'd lose out on because I was so young." Three days later, just before he was set to interview for an assistant's position at Notre Dame, Tampa Bay called: The job was his.

The fact that Tomlin was 28 didn't bother Dungy, who was 26 when Noll named him Steelers secondary coach in 1982. And though Tomlin had only one year under Dungy, who was fired by the Bucs after the 2001 season, the importance of being an even-tempered coach and teacher made an indelible mark on him. "CoachingThat lesson came in handy last season in Minnesota. The Vikings defense, which had ranked 21st in the league in '05, featured some players who were earning their millions -- Sharper and tackle Kevin Williams, for example -- but also had some underachievers, such as nosetackle Pat Williams, cornerback Fred Smoot and linebacker E.J. Henderson. The first day he worked with the players, Tomlin told them that he didn't care about how many Pro Bowls they had been to or how much money they made. The players who showed him that they were the best would be the ones who played.

Pat Williams, who had a reputation as being hard to coach and a big talker (and was only seven months younger than the new defensive coordinator), reported to training camp about 10 pounds overweight. Tomlin banished him to a side field, At defensive meetings each day, Tomlin put two pages on the overhead projector. One was the Loaf Chart, which totaled the number of plays on which each of his players had dogged it during the previous practice. Tomlin preached accountability. The other sheet was called the News, which singled out players for mistakes such as jumping offside or dropping an interception or looking half-asleep. "I'm not telling a story," Tomlin would say, "I'm reporting the news."

"You definitely did not want to be in his newscast," Smoot says. But midway through last season, he was. Eight games into the second year of a six-year, $34 million free-agent contract, Smoot was not playing well: no interceptions and just

one pass breakup. Tomlin opened a midweek defensive meeting by saying, "We're going to have a change at cornerback. Cedric Griffin's going to replace Fred Smoot, and if Fred does not come and compete for the job, Cedric's going to be the corner the rest of the year."

Recalls Sharper, "The feeling in the room was, Wow! But Mike was so blunt, so honest, and he had said at the beginning of the year that's the way it was going to be."

"[Smoot] had to be replaced," Tomlin says, "and if you're going to have a tough time doing that, then don't take the job."

The boastful and supremely confident Smoot did not take his demotion well. But he rebounded to play better down the stretch. Now with the Washington Redskins, Smoot said last week, "When it happened, I was never so shocked. My heart fell to the floor. Understand the last time I didn't start a game was in 10th grade. But it worked. Mike ruffled some feathers, and it was good for the team. Mike made the right call. It woke me up. It made me a better football player, and I think it made me a better man."

under Tony was invaluable," Tomlin says. "He never rode the emotional roller coaster. I fed off his quiet strengthWhen the Steelers interviewed Tomlin, president Art Rooney II asked him about the Smoot story. "We wanted a coach with the courage of his convictions," says Rooney. "We had good, strong internal candidates for the job, and whoever came in from the outside was going to have to jump over that bar. We thought Mike did."

A few days after Tomlin was named coach, Roethlisberger took him to La Tavola Italiana. The quarterback told Tomlin what he thought of the team and of his new boss's situation. "I was brutally honest," Roethlisberger recalls. "I told him a lot of guys on the team were unhappy that Russ [Grimm] or Wiz [Whisenhunt] hadn't gotten the job. I told him I thought he was behind the eight ball a little bit, and he was going to have to earn the guys' respect and trust. It was a little tense. The food came, and it just sat there for a minute because we were really into the conversation."

There is an adjustment process, to be sure. The News was published at each of the first two minicamps, and some veterans have felt the sting. "Some guys don't like it," says wideout Hines Ward, the MVP of Super Bowl XL. "I made it at our first minicamp for spiking a ball and trash-talking. Spiking's going to be a penalty this year if you do it on a play that isn't a touchdown, and he pointed out what I did in front of the team." Roethlisberger said Tomlin put him in the News last weekend for not having as good a practice on Friday as he'd had in the first set of practices last month. For Tomlin, not much has changed -- he has already called out the Steelers' two biggest stars.

"Everywhere I go," says Ward, "people will ask me, 'What's the coach like? We don't know much about him.' I tell them, 'We're still trying to figure him out too.'"

Noll didn't lose sleep over what his players thought of him, and you get the feeling Tomlin will be like him in that way too. "You know what's funny?" Tomlin said late last Saturday, not sounding at all as if he thought it was funny. "People keep asking the players what they think of me. It's irrelevant. Their job is to play. My job is to evaluate them."

Dark Times for a Baseball Man

Only seven months after a World Series triumph that sealed his place among the greats, Cardinals manager Tony La Russa is calling on all his smarts to cope with crises on and off the field

Posted: Tuesday May 29, 2007 12:58PM; Updated: Tuesday May 29, 2007 1:02PM

By S.L. Price

He was the boy wonder once, and if Tony La Russa hated that perception, hated how his youth and a Florida State law degree put a big target on his back for the old-time baseball men, it didn't erase the truth of the matter. He was a wonder all right, a 38-year-old Chicago White Sox manager with Prince Valiant hair and aviator

shades, the very picture of cerebral cool. Who, after that 99-win season in 1983, didn't know it? When the White Sox fired La Russa after a poor start in '86, he still landed a job with the Oakland A's in just 13 days; within two years he was ringmaster for the most glamorous team -- Jose Canseco, Mark McGwire, Dennis Eckersley -- in the game. Vegetarian, animal-rescue activist, bilingual high priest of the hyperspecialized bullpen, early La Russa crackled with grim intensity and a counterculture vibe.

But that was long ago. Yes, last off-season La Russa got himself an elaborate tattoo, his first, inked along his right shoulder, a tribal design his wife had spied on the arm of one of her favorite drummers. Yes, at 62 he's still flat-bellied, and yes, he still has most of that hair, now slightly gray (or more than slightly if he's been hitting the dye bottle). But the tattoo, he insists, was the result of keeping a long-standing promise to his two youngest daughters, a celebration of his unlikely 2006 World Series title with the St. Louis Cardinals. Considering that originally he had vowed to get an earring if he won another Series, he'll take it. "There's a look of coolness there if I walk around without my shirt, but if you look at me up close and personal?" La Russa says. "Not cool."

Not cool -- that could apply in many ways to La Russa these days. From the red-faced shame of his drunken-driving arrest in March to the hot seat he occupies as his bewildered team digs out from its worst start in 17 years to his threat to "start swinging this fungo" bat at any reporters showing "insincerity" in covering the April 29 drunken-driving death of St. Louis reliever Josh Hancock, La Russa has been a study in human pyrotechnics. He has seen the shattering of his enlightened image -- already cracked by a 2005 admission that he had suspected Canseco was using steroids with the A's -- and heard his leadership doubted. Just months removed from reveling in the Cardinals' 10th championship, won on the field of their new, $365 million ballpark, La Russa has found himself the public focus of what team president Mark Lamping calls "the most embarrassing period" of their 12 years together in St. Louis.

No one could take so bruising a fall without howling, and indeed, La Russa's response ranges from bitterness to regret to rage to resignation -- occasionally all at once. But he won't say what seems obvious: Sometimes life comes at you like a landslide, and you dodge one boulder only to get leveled by another. "I've now read this word three or four times, and it's a perception that some people have that I don't feel at all: *embattled*," he says, before a May 9 home stand finale against the Colorado Rockies. "I don't feel embattled. As long as this doesn't sound disrespectful, this is so routine for what a manager goes through during a season. Now ... you don't have guys die. But the adversity? The ups and downs? You're always trying to keep your wagons going -- or you're circling them trying to stay alive."

Even four hours later in his Busch Stadium office, when he should be savoring a 9-2 win or concentrating on dialing numbers into the cellphone in his lap, he's still thinking about that word. "Believe me when I say it," La Russa says, fingers still fiddling with the buttons. He's slumped in a folding chair, alone and spent, and when he glances up the harsh light does its work: Suddenly the man looks his age. "I am not embattled."

Everry one goes thru adversity

Say this for the game: It can give you what you want. If you pay its price -- if you sacrifice your prime years and spend your downtime over a book in a restaurant while your family grows and hurts and laughs 1,700 miles away, you can become one of the greats. You can be Tony La Russa, with a ticket punched for the Hall of Fame. You can stand in a ballpark with the sweet percussion of batting practice filling the air, and it will all seem worth it.

"I don't have a crystal ball for this afternoon, this season," he says. "And that intrigue of whether we can piece it together and be good enough is a terrific turn-on. The only thing right now that really grinds at me? The possibility that we won't be good enough. If you could tell me we will be good enough to contend, then you can shovel all the s--- you want onto us. I'm doing something in the game I love for 40 years. How tough is that?"

In St. Louis, the ultimate baseball town? For some, it can be paradise. Once a generation, like clockwork, the Cardinals have produced champions and Hall of Famers. The city, in turn, has cultivated a devotion that can be bracing and blind. Football may have become the national pastime, but not around this particular bend of the Mississippi. The tickets to Busch read baseball heaven, and few locals -- and even fewer of the pilgrims who travel hundreds of miles to get their yearly taste -- consider that an exaggeration.

As such, St. Louis has always found a certain type of manager irresistible: the plain-speaking lifer, timeless salts like former second baseman Red Schoendienst and the brush-cut avatar Whitey Herzog. The fact that he wasn't like the White Rat dogged La Russa throughout his first years in town, but dealing with skeptics wasn't anything new. From the moment Bill Veeck tapped him as Chicago's skipper at 34 in '79, La Russa was viewed by some as an impostor. His big

league playing career? A .199 batting average in 132 games in six seasons spanning 10 years. His managing résumé? Running a Double A team for part of one season and a Triple A team for part of the next. "Too cheap to hire a real manager!" White Sox broadcaster Harry Caray said constantly of Veeck's hire, and at his worst moments La Russa suspected he was right. He ran scared but smart, gradually surrounding himself with coaches bearing the credentials he lacked: batting coach Charley Lau, pitching coach Dave Duncan and third base coach Jim Leyland, an old school hand, face already hollowed by 11 years in the minor league wilderness.

"I'm holding on like this," says La Russa, hands curled as if grasping a window ledge on the 49th floor. "They had started to upgrade the club, so now there's expectations. And the American League had these unbelievable giants, guys you knew just by first name: Earl, Whitey, Sparky, Gene. And you're sitting there wondering what you give your club versus what they give. So on almost a nightly basis Jim and I would reconstruct the game and figure out what we could learn from them. Jim was talking a helluva lot more

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In late May 1983, his fifth season as White Sox manager, La Russa's tactics began to click. It didn't matter in the eyes of one old-timer. The All-Star Game that year was held in Chicago, at Comiskey Park, but the American League manager, 52-year-old Harvey Kuenn of the Milwaukee Brewers, derided La Russa as "the barrister" and didn't extend the traditional courtesy of naming the hometown skipper a coach. "He thought I really wasn't a baseball man," La Russa says. "It hurt, it was embarrassing, but I understood. Because I think that's a wonderful standard to earn: the baseball man."

Cant worry about failure in Sacramento , What can I learn from this .?

His acceptance of the snub couldn't have been more telling. Though he had already made his mark as one of the most unorthodox, aggressive managers working, La Russa is no radical. Like every baseball fanatic growing up around Tampa, he'd heard about the area's ultimate baseball man, Al Lopez, the unpretentious Hall of Fame manager. La Russa's father had always pointed to Lopez as the example to follow, and why not? Tony Sr. had been a good catcher once, just like Lopez; in fact, the people who saw him in his prime said that he played like Lopez too. But Tony Sr.'s family needed him to work. He gave up the sport in his teens and became a milkman for 25 years, awake at 2:30 a.m. every day.

But his son? Tony Jr. had talent and a father who wouldn't let him waste it; on Saturdays his dad would bring him along on his runs out to the airport, telling him, "I don't want this for you." Later, no matter what his son's place in the standings, Tony Sr. would tell him, "You're Number 1. You're the Number 1 manager in the game."

Last October's five-game win over Leyland's Detroit Tigers in the World Series cemented La Russa's place among the game's legends. He had already climbed into third place behind Connie Mack and John McGraw on the alltime wins list, but now he achieved what only his idol, Sparky Anderson, had done: managed a team in both leagues to a title. Of course, La Russa doesn't dwell on that accomplishment; neither Sparky nor any other self-respecting baseball man would put himself above the team. But those close to him know.

His older sister, Eva Fojaco, walked into La Russa's office after the final game and couldn't believe, suddenly, how different he looked. She was his only surviving family. Their mother, Oliva, who played catch with her son for hours in the alley next to their apartment, died in 1998. Tony Sr. passed away four years later, laid out in his casket wearing a Cardinals cap. The family had always been with Tony before: through the hard times in Chicago, when La Russa wore that bulletproof vest in the dugout because of a death threat in '82, through the first World Series title in Oakland in '89. Now only Eva was left.

Like a kid again, she realized. Her brother looked like a kid. She hugged him and, echoing their dad, said, "You're Number 1."

an Tony was. Jim taught me to manage."

Who are Your Mentors ? MY DAD
Chuck Daly, Pat Williams , Jerry West

gripped her tight, tears welling, voice going hoarse. "They were there with me," La Russa said.

La Russa signed with the Kansas City A's on the night of his Jefferson High graduation, a $50,000 bonus-baby shortstop soon forced by injuries to take each "Play ball!" as a primal test. Before a playoff game with Class A Modesto in 1966, he was so spooked by his aching arm and dodgy throwing that he decided to fake being sick to avoid being embarrassed. That he had allowed himself to consider such a thing made him a bit crazy; he changed his mind, then drove to the park and played in a self-loathing fury.

"I thought, How do you live with yourself? How do you face yourself knowing that you didn't have the guts?" La Russa says. He got three hits, a ninth-inning grand slam to seal the win and a life lesson: When in doubt, when in fear, be aggressive. Commit yourself, and never look back.

For 16 years he tried to make it as a big league infielder, unsparing of himself and everyone around him. Oliva had always preached the value of education, so each off-season for seven years La Russa worked toward completing his undergrad education at South Florida; that done, he spent five years going to law school. His marriage to Luzette Sarcone fell apart after eight years in 1973, and two psychologists advised -- with agreement by both sides -- that La Russa have "no personal or telephonic contact" with his two daughters, five-year old Andrea and four-year-old Averie, until they could make an "independent determination" about his role in their lives.

By all accounts, he has never had a relationship with them. The 2007 Cardinals media guide lists only La Russa's 34-year marriage to his second wife, Elaine, and their two daughters, Bianca and Devon. In a 1995 lawsuit dismissed by a New York Supreme Court judge, Andrea and Averie demanded $16 million for the emotional distress of not being publicly recognized as La Russa's children. According to court documents, the divorce papers stipulated that La Russa provide some financial settlement but required no child support or long-term alimony. La Russa's lawyer stated that his client had offered early on to pay for and join in counseling sessions with his daughters, only to be rebuffed. Luzette, Andrea and Averie deny he made the offer, and the sisters contended in court papers that La Russa had rejected their attempts to reestablish contact. Since the divorce they have met with their father once, in 1995, in a Manhattan hotel, with lawyers present.

"The lawsuit was a plea for attention, for acknowledgment," Andrea and Averie wrote in an e-mail last Thursday. "We realize now that that may not have been the best way to handle the situation, but we were so hurt and angry. We guess we never understood how he -- who by many accounts is a great dad to our half-sisters, a family man, a rescuer of animals -- how he could have left his first two daughters and never looked back

La Russa attributes the breakup to discord between two dissimilar people who married young. "If it's a mistake and you stay there, I mean, there was going to be suffering," he says. "And the longer you stay, the more suffering there is for everybody." His only regret? "I regret that there's three women that I affected. If I hadn't gotten married, that wouldn't be true."

But to the family left behind the reason seemed clear. "He left us," Averie said in her original complaint, "because we were 'holding him back from his baseball career.'"

EMuss Lesson : Family so important

Family More important Than a JOB !

When La Russa started managing, it got worse in a way. Any insecurities he had as a player doubled; his body had held him back then, but if La Russa failed now there would be nothing to blame. It's as if he knew he had to outwork, outthink, out*baseball* the baseball men; his pioneering use of statistical analysis -- and later video -- and micromanagement of the bullpen all smacked of a man unable to leave anything to chance. Everything off the field became a lower priority. After Leyland became a manager, the two best friends would occasionally square off. They'd make plans to golf or grab dinner or a drink afterward, and to Leyland's great irritation, "if I beat him, he wouldn't go," Leyland says, voice rising. "I was never like that: If we lost, I went. I used to kid him, 'What the f--- is wrong with you?'"

Elaine -- and later La Russa himself -- wondered the same thing. Early in the '83 season, when the White Sox were off to a lousy start, she checked into a hospital with pneumonia, but La Russa didn't go home to Sarasota to take care of Bianca and Devon. He asked his sister to fill in while he stayed in Chicago. "A huge mistake," La Russa says. "I went over the line."

While La Russa's devotion to the game hardly wavered, his interests changed after he joined Oakland in July 1986. Following Elaine's lead, he swore off meat and invested himself in the Animal Rescue Foundation (ARF), taking in dozens of cats and dogs; in their Northern California home alone the couple now has 19. Bianca and Devon became dance devotees, and La Russa was seen wearing ballet T-shirts in clubhouse celebrations. George Will wrote a 1990 best seller, *Men at Work*, which portrayed La Russa as the epitome of the modern manager. La Russa read dense books (fiction during the summer, nonfiction in the off-season) and appeared yearly in charity recitals. He has been a dancing sugarplum in *The Nutcracke*r, the Grim Reaper Rabbit in *The Mad Hatter*.

As the Cards' chairman of the board, Bill DeWitt Jr., puts it, "He's a Renaissance man."

Still, push come to shove, baseball man would knock Renaissance man on his ass -- which is what La Russa threatened to do to Canseco in 1986 after he failed to run out a ground ball. La Russa's ploy was textbook managing: 1) Dress down player once or twice in private; 2) if transgression is repeated, call out player in front of team and threaten physical harm; 3) make sure coaches are nearby to break it up, *quick*. His instinct, in fact, was always to follow baseball code to the letter, even when weighing the sanctity of the clubhouse against what would become the game's most corrosive scandal.

It was La Russa who came to Canseco's defense after *The Washington Post*'s Thomas Boswell first accused him of steroid use, in 1988. Later, when he heard that Canseco had bragged about using steroids, La Russa never told his boss, Oakland president Sandy Alderson, about it or about his suspicion that other A's -- "less than a handful" -- had gotten too big, too fast. "I'm not sure Tony would ever admit that you can be too protective of players," Alderson says. "He perhaps sees his job description in some way requiring that from him as a manager."

Ron Artest : I Failed I did not challenge him in front of the Team

Why ?

The Canseco cloud followed La Russa to St. Louis, of course; he couldn't have been prouder of McGwire and his 1998 assault on the home run record. When Canseco alleged that he had injected McGwire with steroids in Oakland, La Russa remained Big Mac's staunchest defender. But he backpedaled at last on Canseco, admitting in a February 2005 interview on *60 Minutes* that he'd heard from other A's about Canseco's use of a steroid "helper."

"Of course he knew," Canseco said then of La Russa's admission. "He made a fool of himself; he contradicted himself; he went back on what he'd said. It's simple: La Russa sees Mark as a son. He attracts all the fans and what happens? He breaks the alltime home run record! That solidified their relationship. And then it's like if your son was in trouble. You'd lie to save his life."

La Russa says he still "absolutely" believes that McGwire never used steroids and attributes the slugger's muscle mass to a combination of diet and work ethic. "To this day, five or six days a week, you call him in the morning, he's just finished his workout," La Russa says. "He looks like he could play today. That's why I keep asking him to."

Clearly, La Russa has never gotten religion on steroids; he insists it's a more complicated issue than commonly portrayed. And he takes a perverse pride in being the whipping boy for management blindness on the issue. "I'm happy about that," he says. "If somebody wants to discredit -- have at it, man. That's good."

Why? La Russa says that because he gets so much credit as the third-ranked manager of all time, he should take a disproportionately large hit on steroids. Such logic seems twisted for a trained legal mind, but La Russa never set out to be Clarence Darrow. His outside interests, Alderson says, "are basically ... I don't want to suggest they're superficial, but they don't ultimately go to the essence of his personality."

In 1995, when he opted out of his contract with Oakland, La Russa could have done something else -- practiced law, become a full-time fund-raiser for ARF, stayed in the Bay Area with his wife and daughters. He decided instead to head to St. Louis, to plunge into the heart of the game. While happy to become the thinking man's manager for yet another best seller, Buzz Bissinger's 2005 *Three Nights in August*, he still tries hard to make it seem as if he's just tilting back in a busted chair in some Double A town, chewing on a pencil. "I'm so untechnical," La Russa says. "I don't use a laptop. I just write s--- down."

Walking to his office after batting practice, La Russa receives a CD of pictures from a photographer, who tells him to insert it into a computer and right-click on the icon.



"What's a right-click?" La Russa says.

The Cardinals limped into the 2006 playoffs with only 83 wins, a team softened by injury and with a manager seemingly incapable of maneuvering in the clutch. Sure, La Russa had earned a 1989 World Series ring with the A's, but as his detractors liked to say, it took an earthquake in San Francisco for him to win it. The three other times he had won pennants -- twice in Oakland, once in St. Louis -- his supremely gifted teams fizzled in the Series. He had amassed more victories than any other Cardinals manager except Schoendienst but, well, so what? Fans were getting impatient, and his predictable unpredictability still drove purists nuts. Sometimes La Russa would use the hit-and-run with his big bat, first baseman Albert Pujols; sometimes, for long stretches even, he'd hit his pitcher eighth. The criticism was hardly new: *Tony overmanages. Tony tries to show how smart he is. Tony is so tight, so controlling, that his teams implode.*

"People would say, 'Oh, he's just trying to invent the game, trying to do something nobody else does,'" says former first baseman Tino Martinez, who played with St. Louis in 2002 and '03 and is now an assistant coach at South Florida. "He thought his best way to win that day was to sacrifice the catcher so the pitcher comes up -- the kind of moves you think are crazy when you're playing for him. There's a reason behind it: The pitcher's usually going to lay a bunt down regardless ... and you don't realize Tony's trying to stay out of a double play and turn the lineup over for the next inning. Now that I'm coaching, I realize a lot of the things I thought were strange were really good moves. I wished I had realized it when I was playing for him."

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In the 2006 NL Division Series against the San Diego Padres, La Russa courted disaster when he pulled ace Chris Carpenter with a 5-1 lead in the seventh inning of Game 1 and when he yanked Jeff Weaver, pitching a two-hitter, after only five innings in Game 2. Both times La Russa threw in his lot with his relief corps -- three rookies (Tyler Johnson, Josh Kinney, Adam Wainwright) and a second-year man (Randy Flores). "Take out your ace and go to four rookies? Take out a guy pitching a two-hitter and go to four rookies?" says La Russa, grouping Flores with the others. "Either one of those [games] gets away, and it would be: Tony, you screwed up another series."

But this time it worked. It all worked. His willingness to look past a player's reputation, to play only those he believed gave him the best chance of winning, had earned him the enmity of superstars such as Ozzie Smith, who since La Russa platooned him as a 41-year-old shortstop in 1996 has kept a conspicuous distance from the organization. Concerned about the slump of All-Star third baseman Scott Rolen, La Russa sat him almost all of Game 2 in the Championship Series against the New York Mets. Rolen would stop talking to La Russa for five months after the benching, but something clicked. Reinserted in the lineup in Game 3 of what would be a seven-game series, Rolen hit .278 for the rest of the NLCS and .421 in the World Series, finishing off the Tigers with a clutch RBI single in the seventh inning of the clinching game. "I've played on better teams, talentwise, but [winning the World Series] ain't about that necessarily," says Rolen, who reached a détente with La Russa in February. "I can't tell you what it's about. But it happened."



Players win games, of course. But in his small corner of the 2006 World Series championship, La Russa and Duncan, his longtime pitching consigliere, did an unimpeachable job. "The best part about Tony? He's relentless, and he has no fear," says Leyland, who did not speak to La Russa during the Series by mutual agreement. "And he doesn't let anything slip by. He's the most creative manager I've ever managed against. He'll do things other managers won't. Hit-and-run with Pujols? I doubt many guys would; I can't remember hit-and-running with [Barry] Bonds [while Leyland managed him in Pittsburgh]. If his club isn't hitting, he's not afraid to try stuff to manufacture runs. I think he's an offensive genius."

But it's when La Russa acts like a typical manager, hardwired with the game's byzantine codes of retaliation or conduct, that eyebrows rise the highest. Take the case of Kenny Rogers. Early in Game 2 of the Series, the Tigers' lefty was caught by TV cameras with a dark residue on his pitching hand. Could it have been pine tar, applied to give Rogers a better grip on the ball? The Cardinals coaches mentioned it to the umpiring crew, but any inspection could come only upon a request from La Russa. He never made one, explaining afterward that he was not going to "ask the umpire to go to the mound and undress the pitcher." Yet many wondered why La Russa, in the most competitive of moments, chose not to press a possible advantage. Did he want to avoid embarrassing Leyland?

La Russa snorts at the notion, calls it an attack on his character. Says Leyland, "I'm not gullible enough to believe that a lot of pitchers don't have something that gives them a better grip on the ball, and neither was he. You accept some things as a part of the game. I don't think anybody was cheating. There would be nothing Tony La Russa wouldn't do if he felt the integrity of the game was at stake. He wouldn't give a s--- who the other manager was."

One Mistake has Consequences

At 12:26 a.m. on Thursday, March 22, a police officer in the Cardinals' spring training town of Jupiter, Fla., approached the driver's-side window of an SUV that was stopped partly through an intersection, under a green light. The car was in drive. According to the police report, La Russa was asleep at the wheel, foot on the brake, and a Breathalyzer administered later gauged his blood-alcohol level at .093, above the state's limit of .08. La Russa admitted to having two glasses of wine at a dinner with friends, which came after an exhausting 48-hour period involving little sleep, a day game after a night game and a quick trip to New York City for a fund-raiser. No matter: To a man obsessed with maintaining an aura of authority, few events could strike a more damaging blow than the out-of-control implication of a drunken-driving arrest. (A June 4 hearing has been set for La Russa, who pleaded not guilty.) And it was only the beginning.

"The incident in Florida was and is an embarrassment," La Russa says. "But what happened to Josh Hancock, no matter what the other contexts are, is a tragedy."

DUI had effect on Kings decision to Fire me .

At 12:41 a.m. on Sunday, April 29, Hancock, a 29-year-old middle reliever with a reputation for enjoying the nightlife, crashed into the back of a parked tow truck on Interstate 64 in St. Louis. The police investigation and autopsy report found that he had been drunk, speeding, talking on a cellphone and not wearing a seat belt at the time of the collision; he died almost instantly. A glass pipe and 8.5 grams of marijuana were found in the car. In 2002 Cardinals starter Darryl Kile died in a Chicago hotel room because of an undetected coronary artery blockage; in his case, there was no one to blame. But Hancock's death unleashed a storm of recrimination and doubt that promises to linger.

Though the Cardinals banned alcohol from the clubhouse within five days of the tragedy, the city's drinking habits, the team's long-standing relations with the Anheuser-Busch brewery and management's seeming unwillingness to address a player's self-destructive behavior were called into question. But no one came under more fire than La Russa. The Cardinals had not punished him for his DUI arrest in Florida. According to team officials, the extenuating circumstances -- La Russa was exhausted that night, he was not known to be a heavy drinker, and he hadn't had a previous alcohol-related incident -- persuaded them to let him off easy. "He's gone through enough punishment," says general manager Walt Jocketty. "You could fine him or suspend him, but I don't think that would be nearly as bad as what he's gone through."

La Russa did himself no favors the day after Hancock's death, when the team was preparing for a game in Milwaukee. Carrying his fungo bat, he threatened to start swinging at reporters who, he'd told his players, "are out there trying to further their own agendas." Even if his grief and his desire to shield Hancock's family are taken into account, it was a highly unprofessional moment. "A mistake," La Russa says now. Seen in tandem with a media blowup just three days earlier -- La Russa was peeved with the *St. Louis Post-Dispatch* for, of all things, a humorous rip of the archrival Cubs -- the overreaction seemed the latest sign of a man on the edge.

"I can't protect Tony on either one of those," Lamping says. "But one of the reasons Tony has been as successful is that he has always believed that if somebody takes a whack at you, you whack him back."

That's not a Renaissance man response, but then the week after Hancock's death wasn't an enlightening time. The Cardinals looked as if they were unraveling, perceiving themselves under attack. Never mind that Hancock's death prompted important questions or that La Russa wasn't actually the object of whacking in either case. His mood only worsened when people began linking his drunken-driving charge and Hancock's drunken-driving fatality. "They'll nail me forever," La Russa says of the *Post-Dispatch* reporting corps, "and that's fine."

On the Thursday before his death Hancock showed up just minutes before a 12:10 p.m. start against the Cincinnati Reds, telling La Russa that he'd overslept. The manager says he chewed out Hancock in the few minutes left before game time -- long enough to be convinced that Hancock was not hung over, though a report published five days later indicated that he was -- then met with the pitcher in his office the next day and "really jabbed him." Did La Russa's DUI arrest undermine his authority with Hancock on the subject of drinking? Did the the team's failure to sanction La Russa after his DUI lead Hancock to believe that he could drink without risk of serious punishment?

La Russa allows that he may have been "ineffective" in his chat with Hancock, but "you're getting the best that I have," he says. "The conversation I had with Josh was the toughest, the most honest that I can have. I can't do better than that. And I couldn't have done better than that last year before [my DUI] incident." La Russa fined Hancock for being late, and says he was unaware that Hancock had misled him about why he'd been late. It turned out that Hancock had been involved in a traffic accident at 5:30 a.m. that Thursday, in the suburb of Sauget, Ill.



Jocketty, the G.M., says that he learned of Hancock's first accident on the Saturday before his fatal crash, but because Hancock wasn't ticketed he didn't consider the accident significant. "It didn't sound like it was a big deal," Jocketty says, "but it turns out it was." Told of Jocketty's information, La Russa says he might well have been harder on Hancock had he known about the first accident. Whether a harsher punishment would have scared Hancock out of drinking and driving on that Saturday, of course, is impossible to say.

The only thing certain is that the Cardinals remain an organization in pain. The players still feel Hancock's presence -- in the number 32 patch on their uniform sleeves, in the locker emptied of everything but Hancock's jersey, a small straw cross and a white piece of paper on which is printed the poem *To an Athlete Dying Young*. Flores had been his pregame throwing partner for more than a year, always apologizing because he had trouble catching the ball. "And every day I saw his patience and heart and the fun he had with me just being out there," Flores says. Slowly, he and his bullpen mates are moving past their grief; Flores has played catch with three pitchers since. "That's a reminder every day," Flores says, "when I take that first throw."

La Russa needs no reminder beyond the nearest phone. After Cardinals security director Joe Walsh called him at around four that awful morning, he and Jocketty and Lamping spoke about the call that had to be placed. La Russa became the logical choice; he'd actually met Hancock's dad, Dean. So he sat a bit before the dawn broke, wondering, *What do I say? Please let me get through this....* He tried out a few phrases, groping for the right words, but came up empty. Finally he dialed the number of the home outside Tupelo, Miss., and listened to it ring.

Dean Hancock picked up. And then La Russa, as he always has, managed it: how to wake a man and tell him his son is dead. The bruises keep coming. It's Sunday morning, May 6, and La Russa is leaning on the rail in front of his dugout. The night before, Carpenter learned that he needed surgery to remove bone spurs from his right elbow and would be out three months; Hancock's replacement, Dennis Dove, gave up a grand slam; and St. Louis went down to its worst loss of the season, 13-0 to the Astros. Asked if, after all these years, he's still managing as if dangling from a window ledge, La Russa holds up his hands again and curls them into claws, slightly less clenched. "Now it's a little bit more like this," he says. "I think I'll get to the All-Star break this year."

DeWitt laughs at this. To a man the St. Louis brass professes confidence in La Russa despite the DUI, the media spats and Hancock's death, and says his leadership has in no way been compromised. "I do believe he has the ability to rally this team unlike anyone else," DeWitt says.



Still, the starting pitching is a mess. Stalwarts like Rolen, shortstop David Eckstein, centerfielder Jim Edmonds have spent the spring looking older, slower. At week's end the Cards were 20-27, 61Ú2 games back. "La Russa has a challenge now that is really unique to his career," says longtime baseball analyst Bill James, an adviser with the Boston Red Sox. "Since Chicago he's been working with pretty good talent, but it's been a long time since he's had to deal with a challenge like this. It's really an interesting place to try to get a handle on what Tony's skills are now."

But La Russa's skills derive from his intensity, and whether he's lost something there is a favorite topic in St. Louis these days. Intimates find him quieter than usual. His contract expires at the end of the season, and when asked how long he

wants to manage, La Russa says, "I don't know. I don't think I want to do it much longer." He has taken to blaming himself lately for every failing -- "Bad managing," he'll repeat when asked what's wrong with the team -- and it's not clear if he's being self-sacrificing or flip. Is La Russa snappish because he's defending his turf or because he's had it with the constant questions, the players' distracted and entitled attitudes, the idea of laboring through a season with no shot at another World Series?

"Managing has some great moments, but there's some savage s--- that you go through," he says. "You win a great game, you feel great, and something will happen -- a player may betray you -- and it eats you. I believe your best and almost only chance to survive is to personalize it. It's you. I sit in that office: Am I managing bad? Am I an ineffective leader? Go ahead and run with that if you want to. I believe it: I'm horses---. I've got to do something better."

Such self-recrimination is classic old school, and with it, suddenly, La Russa seems stripped bare under the sun, revealed by time and crisis as exactly what he has always wanted to be. This isn't a season for genius. It's a time to grind. The team may well keep losing, but "I'm going to manage my ass off," he says. "I can control how hard I go after it. I'm giving you one of the things that saved my professional life over the years: You've got to take it personal, man."

It has taken him nearly 30 years to get here. Earl and Whitey have been out of the game for decades; Kuenn died in 1988. La Russa is the old guard now. He recalls something Sparky told him about not setting a retirement date, and "I always do what Sparky tells me," La Russa says. "When that fire is out, it's time to leave. Right now the fire is still burning. So I'm here." But for how long? La Russa has done what he set out to do, and it turns out to have little to do with winning. He's earned the standard. He's the baseball man, after all.

Tony LaRussa -Good story for all Coaches to read ! EMuss File Coaching Articles

All About Winning

So consistent is his excellence, it is easy to forget that Tim Duncan, at 31, has already won three titles and is chasing a fourth

h heels splayed and toes pigeoned, Tim Duncan's anime-wide eyes are fixed on the floor 10 feet in front of him as he makes his telltale walk toward another NBA championship. It is the walk of someone with something on his mind that he doesn't wish to share. Is he confident ... or anxious? It's none of your business. Every night that Duncan steps onto the court from the San Antonio Spurs' bench, he carries himself like a baseball manager on his way to the mound: head down with his long arms seesawing to their own gangly rhythm, his face an inscrutable mask. The fans may be cheering or booing, but Duncan, bless his consistency, appears deaf to them.

There was a time five or six years ago, when he couldn't get his team past the Los Angeles Lakers, that Duncan's reticence was seen as a weakness. He was a team-first player then, too, yet he was criticized for lacking the fiery charisma, the bravado to inspire the Spurs. Those days are hard to recall now that Duncan's leadership and passion have set a standard beyond reach of his rivals. These playoffs should complete the makeover of Duncan from Shaquille O'Neal's victim to his heir: If he leads favored San Antonio past the Utah Jazz in the Western Conference finals (the Spurs led 3-1 after their 91-79 win on Monday night in Game 4) and then maximizes home court advantage in the Finals against the Detroit Pistons or Cleveland Cavaliers, his ring collection will match Shaq's -- and Duncan will have won his fourth at 31, three years younger than O'Neal was when the Miami Heat took the title last June.

The 6'11", 260-pound Duncan has emerged as the Jason Kidd of big men, a playmaker able to elevate his teammates from the low post. "In my 20 years in the NBA, Duncan is the best big to play the game," says former Houston Rockets coach Jeff Van Gundy. "O'Neal always had the benefit of a dominant perimeter player from [Penny] Hardaway to [Kobe] Bryant to [Dwyane] Wade. Duncan has had very good players -- [Manu] Ginóbili and [Tony] Parker are tremendous -- but he's never had that dominant player, so that's why I give him the edge."

If Duncan has avoided historical reckoning until now, it's because his versatility has made comparisons difficult. "The first decision that has to be made is, Are we going to talk about him as a post guy or as a forward? Because he's sort of both," says Gregg Popovich, Duncan's only NBA coach. "You think about guys like Kareem [Abdul-Jabbar] and Wilt [Chamberlain], and you don't think of Tim. Then you look at forwards like Elvin Hayes or Kevin McHale or Larry Bird, and you don't exactly think of Tim in the way that they played either. He's really an anomaly and has done both [roles].

So I just try to think of him more as a power forward, for lack of a better definition. And I don't know that there's ever going to be somebody better at that position, considering everything he's done. It's not just the scoring and the defense -- you add the blocked shots, the passing, the leadership he's given, the championships."

Says Orlando Magic senior vice president Pat Williams, "Are Karl Malone, Kevin McHale and Bob Pettit the greatest power forwards of all time? On that basis I'd take Duncan. He's just rock solid as a competitor and performer every night. He wins. At the end of the day that's all there is to do."

Last year Duncan looked prematurely old while playing 80 games (and averaging a career-low 18.6 points) with a painful seasonlong bout of plantar fasciitis. "We talked a lot about, 'If you're at a certain point, Timmy, I'll just need to sit you for two months,'" recalls Popovich. Duncan's ailment, along with a leaguewide trend toward up-tempo play, combined to create doubt that the Spurs could keep up with younger contenders like the Phoenix Suns and the Dallas Mavericks, who KO'd San Antonio in the second round.

But Duncan began working himself back into shape early last summer, and after pacing himself through the regular season (20.0 points, 10.6 rebounds, 3.4 assists and 2.38 blocks in just 34.1 minutes per game) he has picked up his production in the playoffs with a more familiar line: Through Monday he had averaged 23.3 points, 11.7 rebounds, 3.1 assists and 3.53 blocks. "It's always interesting to see how he is to start the ball game," says Jazz coach Jerry Sloan. "He is very polite and very nice to the guys he plays against, and then he annihilates them when he gets out on the floor. He is a no-nonsense guy."

After watching Duncan seal himself deep in the post for one-step layups to help the Spurs seize the first two games in San Antonio, Utah decided to forego the nonsense as well. In Game 3 last Saturday in Salt Lake City, Mehmet Okur, Jarron Collins and anybody else within slapping distance struck Duncan's hands, arms and head, forcing him to commit an uncharacteristic eight turnovers. Duncan's subsequent retaliations led to gamelong foul trouble, limiting him to 16 points and 26 minutes in a 109-83 loss. "People were asking me if I was surprised to see him so emotional," says Jazz guard Derek Fisher. "I'm not surprised. Tim's a champion. If things aren't going well for you, you're supposed to be frustrated and not pleased with what's happening."

Two nights later Duncan was still irrascible, muttering when he misfired on an array of warmup jumpers before Game 4. But he predictably translated his anger into a Spurs victory. Amid a Greco-Roman atmosphere Duncan provided order with 19 points, nine rebounds and five blocks, and in the final quarter he bulled his way to the line for five points to complement the drives of Ginóbili, who scored 16 in the fourth. The Spurs looked as competitive as ever, and by game's end Duncan was back to his placid self.

The old argument that Duncan was too insular to be an effective leader has turned out to be upside-down wrong. Duncan is still quiet, yes, but his stoicism has only strengthened the Spurs' faith in him; in turn, he has been emboldened and now speaks up more often. "I can honestly say that I feel more comfortable in saying what I have to say," says Duncan, who even while he was winning MVP awards in 2002 and '03 preferred not to raise his voice. "I feel that people respect what I have to say, and that is a big part of it, being confident in that."

EMUSS Note :Show this to a young player turning into a team Leader

When his fellow Spurs look to Duncan, they know that he isn't looking down his nose at them in return. "I've never seen him get on one of his teammates in the games we've played, and we've played a lot," says longtime Jazz assistant Phil Johnson. "I only see complimentary things."

Duncan's encouragement has empowered everyone from Parker and Ginóbili to Bruce Bowen, a former journeyman who has become the league's top perimeter defender and three-point specialist. "He's a guy who leads not just by example but by being supportive and empathetic and nonjudgmental with teammates, to the point where the trust they have with him is quite significant," says Popovich. "Tim Duncan touching you on the back of the head or putting his arm around you on his way into a timeout or leaning over and saying something to you during a timeout is huge. He knows that the attention from him to his teammates is just monstrous in their development and their self-confidence, and that recognition has made him the leader that he is."

The Spurs are 12-2 in playoff series over the last five years in no small part because Duncan's stability and versatility have enabled them to get the most out of complementary pieces, such as swingmen Michael Finley and center Fabricio Oberto. But Duncan was reminded how lucky he was to come to San Antonio by a recent *Sporting News* cover that showed him in a Boston Celtics uniform, illustrating a story about how the league might have changed had the Celtics won the 1997 draft lottery. "I was fortunate -- as fortunate as the Spurs -- to land where I did," he says, citing the ownership of Peter Holt, the stewardship of Popovich and general manager R.C. Buford, even the quality of the facilities in San Antonio as positives. "It's not guaranteed if I did go somewhere else that I would have won a championship. Maybe things being different, I never get to that point, because people don't prepare, people don't draft, people don't put

teams together the right way, people don't coach the right way. So I'm absolutely blessed having the situation that I'm in."

Watch Duncan during a dead ball and he will reveal the secret of how someone who still says so little can wield so much influence. Instead of looking around to admire the view of 18,000 people flattering him with their taunts or praise, he draws within himself, blotting out the noise and taking account of what he needs to do better when play resumes. If Duncan appears blinkered and self-possessed, it's because he has a lot of people depending on him. And coming through for them really isn't as easy as he makes it look

Karl's son battling to overcome cancer(Great Article For Coaches !! Family is to important !!)

By PHIL JASNER

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GARRETT W. ELLWOOD/Getty Images

Coby Karl and father George Karl both are cancer survivors.

RELATED STORIES

ORLANDO - The father sits in the stands, silently watching his son on the court at the NBA's predraft camp in Disney's Wide World of Sports complex.

The father inhales, pauses and says, "I'm here just praying and hoping that he stays healthy and that he plays well."

The father gathers himself and says, "It's great to wake up after 20-some years and your son wants to be an NBA player and he has a chance to be an NBA player. That's probably the greatest gift the game has given me, to live through your son in another competitive way, with pride and confidence and support and love."

The father is George Karl, a longtime NBA coach now directing the Denver Nuggets. The son is Coby Karl, the No. 3 scorer in Boise State history with 1,698 points over four seasons.

The father has come back from prostate cancer surgery. The son has twice undergone surgery for papillary carcinoma since January 2006. He has had his thyroid removed. He has undergone chemotherapy. He has two long, red, mean-looking scars on his neck, one horizontal, one vertical. His most recent surgery came the same night as the NCAA championship game.

It lasted 7 hours.

"Seven hours," the father says, recalling his emotions as he waited for information. "I'm ready to go in the operating room, to bang on the door, to ask what's going on. After the first 3 hours, you're just thinking the worst."

The result was anything but.

The result, in the eyes of the father and the son, was a blessing.

It did not even stop the son from participating in this camp, from pursuing his dream of playing in the NBA. He has heard he could be a late second-round draft choice, or he could go undrafted. He could possibly make a team, or he could end up playing in Europe.

He is, in any case, undeterred.

Coby is 6-4, about 208-210 pounds. He averaged 14.81 points as a senior. He started all 94 of his college's games over the last three seasons. He is a three-time all-academic selection in the Western Athletic Conference. He played in the coaches' all-star game March 31, then went home to have surgery.

"It was a lot tougher when [my father] went through it, because I couldn't do anything about it," Coby says. "Everyone says if you lose a loved one, it's tougher on everyone who's still here.

"It's a lot harder when you're in the waiting room. I was under [anesthesia] for 7 hours. I didn't know any different. The only thing I knew was, Florida was the national champion and I missed the game."

He was a college walk-on. He had no scholarship offers at any NCAA level. He chose Boise State over Western Carolina, Ohio and St. Mary's. In high school in Wisconsin, he had not made the varsity as a sophomore, he wasn't a starter as a junior. In one Internet listing of the top 100 prospects, he is No. 96.

In a sense, he is walking on again.

"I have no problem working," he says. "It took me a year or two to get in the starting rotation at Boise. I worked my way up the ladder. I've been doing that my whole life."

He can shoot. He has good range. He is not particularly quick. He is not flashy. But he knows how to play.

"No one thought he'd get here," George Karl says. "He was a very skinny kid, didn't have a body to play in Division I. He's worked on that. He's grown; he's matured. All those lectures, all those times in the gym when you didn't think he was listening, he was listening."

George remembers "Christmas time, a couple years ago." Again, he inhales before going on.

"My daughter, Kelci, told me, 'Hey, Coby has a lump on his thyroid and he hasn't gotten it checked.' I called him, said, 'Go get this damn thing checked.' He had known about it in October or November, but he didn't want to be taken out of his season. He kept me out of the loop for a while.

"He finally said it was cancerous, and that these were the options. He wanted to keep it from his team until the end of the year. That was kind of what I did with my prostate. I watched him wear down, seeing that he wasn't playing as well as he had before. Emotionally, he was stressed.

"The [first] surgery went well. He came to [the Orlando camp] after his junior year, made some friends. That took some work, to come back as fast as he did. I remember telling him before that camp, 'Coby, you're not ready. We should call and say you're not coming.' I told him he needed 4-5-6 hours in the gym every day. No days off.

"He got mad at me. The next day, I wanted to see if he wanted to go to the gym. He had already gone."

The cancer, though, made another appearance.

"At the Utah State game this season, he told me the cancer had come back," George says. "That was the worst. That was every fear. Why did it come back? Why didn't they get it the first time?

"We had lunch that day. At 2 in the afternoon, he tells me about it, then goes out and plays one of his best games. He was off his thyroid medication. He was the WAC player of the week. A doctor calls me and says he's worried Coby is wearing out his adrenaline gland, that there was no way he should be able to play, that he was doing it on adrenaline. The doctor said that, with his blood count, most people would be sleeping 18 hours a day."

The father is asked how, with all of that unfolding, he was able to coach the Nuggets.

"A lot of days, I didn't," George says. "A lot of days, my assistants coached. My thing was, be ready for the game. Don't cheat the game. A lot of days, I went home because I didn't want to be around basketball. I wanted to be with him.

"He rested for 2 weeks [after the second surgery]. We all know that tough times usually make us better, tougher and closer, but I've never seen him as focused as he is right now, probably because of the cancer. He is committed to playing in the NBA, period. He doesn't want to talk about Europe. He doesn't want to talk about money. He wants to play in the NBA.

"The coach in me says he's good enough. The father in me definitely thinks he is. I realize now that family is more important, but it makes me sad that I'm 56, and it took me that long."

Coby smiles and says, "I enjoy playing so much, this is just a blessing. I woke up this morning and told my roommate, 'Isn't this great; we're in Orlando, in a 4-star hotel and we're playing basketball.' "

He smiles again and acknowledges his scars.

"My favorite picture is when I had staples in and two drainage tubes coming out of my neck," he says. "Hopefully, it makes me tougher."

He pauses and finally says, "Everything is better than it was before." *

Good articles on Teammates

Ducks stars enjoy ride together

By Kevin Allen
USA TODAY

ANAHEIM, Calif. — The Anaheim Ducks aren't beating the Ottawa Senators with one line as much as they are running over them with probably the most valuable car pool in NHL history.

Rob and Scott Niedermayer, Chris Pronger and Jean-Sebastien Giguere ride together to practices and games, and considering how superbly the four have played in the playoffs, the Ducks might consider getting more pools formed.

"Pronger just loves to talk — so there's all kind of different conversations," Giguere says.

Pronger jokes that he tries to engage his teammates but usually he's talking to himself.

"No, there's actually some good talk," he adds. "Sometimes we're talking about stuff that's on the radio, stuff that's going on, things around the league. Sometimes it's just quiet in the car and we're just driving, enjoying the Southern California traffic."

It's certainly not money that motivates the players to travel together, because their combined salaries are $18.9 million. About 45% of Anaheim's payroll travels in that car pool. If the Ducks can re-sign Giguere, the value goes up because he's expected to get a significant raise from his $3.9 million salary.

The Niedermayer brothers are known for being soft-spoken.

"We talk a little bit about hockey," Giguere says. "Pronger always likes to talk about money and financial stuff, and Scotty likes to talk about the environment, always talks about hybrid cars and stuff. It's been different all year. But there's been a few rides there's not a word being said."

Giguere says the rides are always interesting to him: "It's something that I always look forward to every day, to just have a half an hour with those guys driving to the rink. You never know what we'll talk about."

The car pool boys could be a support group for Giguere, whose son was born with an eye deformity. Giguere had to be away from the team to be with his family, and when the playoffs began he was on the bench in favor of Ilya Bryzgalov. That's almost hard to remember now, because Giguere has been a primary reason why the Ducks are up 2-0 in the Finals.

"I think he understood the decision," Pronger says. "He hadn't practiced a whole lot. He wasn't around the team much. He was dealing with his family issues. We all understood that and supported him. We wanted to make sure he knew we were there if he needed us. And it's tough going through situations like that, and you feel for the guy."

Scott Niedermayer says he thought Giguere handled the situation well.

"What happened was that Bryzgalov won the first three games," Anaheim coach Randy Carlyle says. "I'm dumb but not that dumb. I could not put myself or the team in the position to put the other guy in until (Bryzgalov) faltered. (But Giguere) would have gotten the net at some point, because he stole the net probably in the last half of the season. He earned the opportunity to be our go-to guy

Importance of Fitness

Good to show Players

BONDS SHOWS WAY TO FITNESS

BEVERLY HILLS - Jeffrey Rosenthal, vacationing with Barry Bonds and his family at their Aspen home, made the mistake one night of telling the San Francisco Giants slugger he wanted to work out in the morning before skiing.

Rosenthal was sound asleep when Bonds knocked on his bedroom door.

"Jeffrey, you ready?" Bonds asked. "It's getting late."

It was 6 in the morning.

"Uh, Barry," Rosenthal said, "if it's all right, let me catch up with you later."

"OK," Bonds said, "but when I get back, we're hitting the slopes."

Bonds' home run prowess is known throughout the world. What most don't see is his commitment to conditioning.

His three close friends from Beverly Hills - Rosenthal, Robbie Shipp and Jeff Marine - get

an up-close view, and they are in awe.

Bonds has a full-time chef, runs with the likes of former track stars Willie Gault and Willie Davenport, skis the toughest slopes, takes on all challengers in table tennis, can hold his own in bowling and smacks around a tennis ball, too.

"People make all of these comments about him," Rosenthal says, "asking why he performs so great. Well, I've never seen somebody so dedicated to his profession in my life. I thought I was I dedicated to my work until I met him.

"I'm just hoping he'll age a little faster," Rosenthal says, "so I can beat him at something."

Shipp has watched Bonds run in the pool during the winter with weights strapped to his body.

"I've never seen anything like it. He even lectured to me one day about what I eat," Shipp says. "He knows what's good for you and what's not good for you.

"I came away thinking, 'How does this guy know my body better than I do?' No wonder pitchers don't have a chance against him."

By Bob Nightengale

Old article But good for coaches to read ! keep studying other coaching philosophies

Best around?

These three qualities have made Tressel great coach

Posted: Sunday January 7, 2007 2:16PM; Updated: Tuesday January 9, 2007 12:15AM

GLENDALE, Ariz. -- Sitting in the front row of stands at University of Phoenix Stadium on Friday, Ohio State offensive coordinator **Jim Bollman** was engaged in a conversation about his boss and colleague of 13 years, **Jim Tressel**, when he let out a chuckle.

"The media makes such a big deal out of how we've changed the offense [during Tressel's Ohio State tenure]. All four national championships they won at Youngstown, their offense from one to another was completely different" said Bollman, who was Tressel's offensive coordinator there for five years. "Heck, the first year they won it, in 1991, they ran the option."

As Tressel's Buckeyes prepare to face Florida on Monday for a shot at their second national championship in five years, it's become abundantly clear that the college football world got a wrong first impression of the man in the sweater vest. Back in 2002 and '03, when Ohio State was winning all those 10-6 and 13-7 games and its most valuable player was its field-goal kicker, it became popular to refer to those Buckeyes as the "Luckeyes."

It's hard to chalk up a six-year record of 62-13, a 19-game winning streak or 8-2 record against Top 10 teams to luck. The Buckeyes, it turns out, are simply the nation's best-prepared team.

Tressel's counterpart in Monday night's matchup, Gators coach **Urban Meyer**, first noticed the Tressel impact while watching OSU's 2003 Fiesta Bowl upset of Miami. The 'Canes at the time had not lost in 34 games, yet the Buckeyes' staff managed to find a weakness in their defense and exploit it with a surprising game-plan that involved repeated draw plays for QB **Craig Krenzel**, a player not exactly known for his foot speed.

"I sat and watched every snap of that game and the way they one it. It was intelligent coaching," said Meyer. "[Miami] had maybe a little more talented team and [the Buckeyes] spread the field and took a quarterback that was maybe not a runner and he ended up the leading rusher [in the game].

"I respect coaches that adapt to their personnel."

Tressel has done exactly that over the past two-and-half seasons, transforming Ohio State from a conservative, run-based offense to a wide-open spread attack that plays to the strengths of QB **Troy Smith** and his deep receiving corps. While many observers were stunned to see OSU break out repeated five-wide sets in its 42-39 win over Michigan earlier this year, Bollman points out that they've been a component of the Buckeyes' offense since the day Tressel arrived. It's just that it didn't make sense to use it so frequently with the less-accurate Krenzel at quarterback and a thinner receiving corps.

But the core of Tressel's coaching philosophy goes much deeper than that of his passing formations. And in these areas, there has been little adaptation involved. Both Tressel and Bollman say Tressel's program operates in nearly the same exact fashion on a day-in, day-out basis as it did for 15 years (1986-2000) at Division I-AA Youngstown State, where Tressel won four national championships and played for two others. From spending extensive time around Tressel's program dating to last spring, and from conducting numerous interviews for t1) The concept of the team as family. Certainly Tressel isn't the first coach to talk about his team as a family -- and it often sounds cheesy when they do -- but spend enough time listening to his players speak and you'll realize that this is clearly a case where every member of the roster is on the same exact wavelength. Never have I heard a group of players whose statements so eerily mirror the message that of their head coach. "He has a system he wants to impose both on and off the field," said senior center **Doug Datish**. "He has this unique ability to mold guys into the system."

A common refrain among Tressel's players since the time he arrived is his emphasis on morality. Obviously, this notion came into question in a big way during the **Maurice Clarett** saga and during a spate of disciplinary problems within the program a few years back. Ironically, one of the highest-profile offenders at the time, quarterback Troy Smith, has wound up becoming the poster boy for Tressel's emphasis on unity and togetherness. "I love every single one of my teammates with the deepest passion you can probably have for another person," Smith said after the Michigan game.

"[Tressel] builds his program around first, morals as a team and as a man, second, closeness, and then football," said cornerback **Malcolm Jenkins**. While there will always be a lingering doubt about that message due to Clarett, it's worth noting there's been barely a peep of trouble out of Columbus since the Buckeyes' began their current tear in 2005.

2) An emphasis on fundamentals. Again, there's hardly a coach in the country who doesn't profess to hammering home fundamentals, but unlike some elite teams that win in spite of their shortcomings, with Tressel's teams, the proof is in the pudding -- they simply don't make mistakes. Rarely will you see an OSU defender blow a coverage or a receiver run the wrong route. And as for the most tangible mistakes of all -- turnovers -- Ohio State tied for the eighth fewest in the country this season (16), seventh during their 2002 title season (17).

In fact, the Buckeyes' penchant for fundamentally sound football is perhaps the best explanation why they've been able to maintain a consistently dominant defense under Tressel despite churning through three different coordinators (**Mark Dantonio**, **Mark Snyder** and **Jim Heacock**) and a near-complete turnover of personnel, particularly from 2005 to '06. "We pay attention to everything the coaches say and try to everything that they want us to do," said Jenkins. "We are all very coachable."

3) An inordinate attention to detail. There's a reason the Buckeyes have been so well prepared since Tressel's arrival -- it's in his blood to leave no stone unturned. "With our dad, everything was covered," said OSU running backs coach **Dick Tressel**, Jim's older brother. Their father, the late **Lee Tressel**, was a national-championship coach at Division III Baldwin-Wallace. "I think where Jim took from Dad is, every little thing is critical. Every last guy on that team is important.

For OSU, that attention to detail shows up most obviously on special teams, where the Buckeyes routinely excel, as well as their game-planning. In discussing the special-teams area, Dick Tressel mentioned that Florida has five different punt formations. This would seem to indicate that the coaches have watched tape of every single Gators punt this season. It seems like such a minor detail, yet it's true that one blocked punt or long punt return could make all the difference in Monday night's game.

Tressel -- rarely one for a juicy sound bite -- is less likely to expound on his coaching philosophies to the media than some of his assistants or players. When asked Friday about his success in big games, Tressel replied gamely, "We haven't always had success in every game. **Barry Alvarez** is doing the game for FOX, and I'm 1-3 against Barry Alvarez."

He did elaborate somewhat, however. "We haven't prepared any differently this year than we have any other year," said Tressel. "We are very conscious of fundamentals. We are very conscious of trying to do what our guys do best. I think you have to assess your talent and say, okay, that's wonderful that [the opponent] can do that, but that's not our kind of guys; our guys can do this."

What they've done this season is beat 12 straight opponents and put the Buckeyes in position for their second national championship this decade. It would be an amazing accomplishment considering that for all of Ohio State's tradition, it hadn't won a national title in 33 years when Tressel arrived. A second crown would put Tressel just one behind Buckeyes legend **Woody Hayes** -- and he coached in Columbus for 28 seasons.

It would also create an interesting argument, one that probably seemed unthinkable to most just a few years earlier: Is Tressel the best coach in the country today? Guys like **Pete Carroll**, **Bob Stoops** and **Charlie Weis** get far more ink. **Nick Saban** is now the highest paid. And Meyer, **Bobby Petrino** and **Chris Petersen** are rising stars.

Tressel is the only one in the group, however, who, if he wins Monday night, will be able to claim *six* national championships between I-A and I-AA. That fact alone -- that he's been successful at two drastically different levels -- is a pretty strong endorsement.

"Let me tell you something -- Jim Tressel is a *great* football coach," said Bollman. "It wouldn't matter where he is coaching -- he's going to win games."

That much is pretty clear. It just took us a few years too long to figure it out.

Article good for Scouts to read and for players who lack .....?

Lincecum's success is a win for the little guys

By Nick Peters - Bee Staff Writer
Published 12:00 am PDT Wednesday, June 6, 2007

If a movie were made about scouting amateur pitchers, an appropriate title would be "Forget Shorty." And don't bother casting a diminutive actor as the athlete on the mound.

A longstanding bias has blessed the Giants' rotation with 5-foot-11, 170-pound Tim Lincecum. He was a victim of the scouting stereotype, and that's why he was available as the 10th pick in the 2006 June draft.

Lincecum, then a University of Washington junior, won the Golden Spikes Award as the nation's best amateur baseball player, yet two fellow Pacific-10 Conference pitchers -- Stanford's Greg Reynolds and Cal's Brandon Morrow -- were drafted ahead of him.

Reynolds, picked second by Colorado, is 6-5. Morrow, 6-3, was taken fifth by Seattle, despite Lincecum pitching in the Mariners' backyard.

"When you have the home-court advantage, it's a game of failure, and if you keep going back, you can see more flaws," Giants general manager Brian Sabean said.

"Pitching is more difficult to judge because the guy you see in February might not be the same guy you see in May. If you like a guy, you'd better see him early, in the middle and late. We did that with Lincecum."

Other than size, Lincecum's control also was a concern. But Giants scouting director Dick Tidrow accentuated the positives and had the good fortune to have Lincecum slide to the 10th spot.

Tidrow acknowledged Lincecum's diminutive stature played a role in his slide in the draft, "but at some point, you look at the board and you can't ignore the stuff and the ability.

"You match him up with others, and it's pretty obvious he was the best guy left ability-wise," Tidrow said. "Probably, if he was 6-4 ... he'd have been the first guy picked."

But what did the Rockies' scouts see in Reynolds to make him the second choice? Going that high, the Stanford junior received a $3.25 million bonus and hasn't made much of an impression one year later.

And whereas Lincecum was 12-4 with a 1.94 ERA and 199 strikeouts as Pac-10 Pitcher of the Year and an All-American for the Huskies, Reynolds was 7-6 with a 3.31 ERA and 168 strikeouts for the Cardinal.

"I think they (scouts) look for size -- it's always been that way," Stanford coach Mark Marquess said. "It's just a matter of projections. All three of those guys are very good."

Marquess in spring training astutely predicted Lincecum would pitch for the Giants this season. Morrow, a late bloomer who was 7-4 with a 2.05 ERA and 97 strikeouts at Cal last year, made the Mariners' roster out of spring training and is flourishing in their bullpen.

Obviously, Lincecum's stature and little-boy looks haven't been a deterrent for the 22-year-old phenomenon. He uses it as motivation and derives satisfaction from proving people wrong. He also treats his size with a sense of humor.

Shortly after he signed with the Giants for a $2.1 million bonus last summer, he showed it when a reporter asked the difference between 6 feet and 5-11:

"Cleats."

Soon, he was off to Oregon to begin his pro career. In four innings of Rookie League ball at Salem-Keizer, he struck out 10, yielding one hit. Moving to Class-A San Jose, he went 3-0 with 58 strikeouts in 34 innings, including a playoff game.

It didn't take long for the Giants to realize they had something special, a durable arm with unorthodox mechanics allowing him to unleash mid-90s-mph fastballs accompanied by an imposing curveball and a decent slider and changeup. The youngster Sabean labeled "Tiny Tim" pitched as if he were bored toying with minor-leaguers. This season, no Pacific Coast League batter had a hit off him with a runner in scoring position. In his worst of five starts, he walked six and pitched 6 1/3 hitless innings.

"He has great stuff with a lot of pitches, and easily is the best player I've coached in 15 years here," Washington coach Ken Knutson said.

"I was surprised he didn't go higher. He wasn't that heavily recruited in high school because his dad wanted him to stay close to home so he could see him pitch, and he was about 5-foot-9, 130 pounds at the time. But he could always throw hard, so he was deceptive being so small, like a Pedro Martínez or a Roy Oswalt."

Oswalt, listed at 6 feet and 185 pounds, leads the majors in victories since the start of the 2001 season. He basically was ignored while pitching for a Mississippi junior college, and his size contributed to him lasting until the 23rd round.

"Scouts would come in, look at me and say, 'He's not big enough,' " said Oswalt, who twice has been locked in pitchers' duels with the rookie.

"I was surprised to learn Lincecum was a first-rounder. You don't see many guys that size drafted so high, especially right-handers. I threw 95-96 in college, and it didn't matter. ... I was in the minors four years."

Lincecum reached the majors after merely 69 minor-league innings, and it took an injury to Russ Ortiz to accelerate the process after he dominated Triple-A hitters, yielding one run while striking out 48 batters in 31 innings for Fresno.

Veteran scouting director Gary Hughes of the Cubs, who signed John Elway to a contract with the Yankees 25 years ago, pointed out that not only scouts snub diminutive pitchers -- sometimes it's clearly team philosophy. And the facts are irrefutable.

"Small right-handers who make it are exceptions," Hughes said, citing 337-game winner Greg Maddux as an example.

"It's not like a ride at Disneyland, where if you're not over a certain height you can't get in, but there aren't a lot of guys like Maddux and Whitey Ford around.

"Bigger and stronger is good, but don't overlook the little guy because he might have a bigger heart or a bigger arm."

The Giants did not look past Lincecum last year, and Tidrow won't admit it, yet he likely would have made the choice even if Reynolds and Morrow were available.

After observing Lincecum work complete games on Fridays and close on Sundays, he deduced that the pint-size prospect was extraordinary because of his ability to throw without placing undo strain on his gifted arm. Much of the credit goes to Chris Lincecum, a Boeing employee who taught his son proper mechanics at an early age.

"And a lot of times, the little guys can't keep their equipment," Tidrow said. "But, to me, it depends on how you throw. I don't think Lincecum will have that problem.

"He has power equipment with a curveball as good as it gets. He has now stuff -- it's technique and athletic ability. He's also blessed with a really loose arm. He can stick it behind his back and still get to the top of the ball and still have explosive arm action. A lot of guys can't do that.

"He's an exception to the rule because of the equipment that comes out of that body. In college, he'd throw 150 pitches, and the next day he'd go out and throw long toss as hard as he could from the foul line to center field."

Lincecum isn't gloating over his good fortune, and a snub by scouts wasn't about to shake his confidence and a poise that belies his age.

"I really didn't think about where I'd go in the draft because it really wasn't my decision," he said. "I've thought about the (size) bias. I really don't know, but I hear stuff like '(Smaller pitchers) break down over a long season.' But it really doesn't bother me. I've always been small, so I've always tried to overcome that.

"There always are exceptions to the rule."

Westhead still using Paul Ball in WNBA

Scott Ostler

Saturday, June 9, 2007



Paul Westhead is the Johnny Appleseed of warp-speed basketball.

To be classified as merely a fast-break zealot, Westhead would have to dial it back a notch.

He is a former Shakespearean college professor who explains the fast break by quoting the assassination philosophy of Macbeth: "If it were done when 'tis done, then 'twere well it were done quickly."

This is Westhead's second season coaching the WNBA Phoenix Mercury (who play the Monarchs in Sacramento tonight). If Westhead, a recreational distance runner, has slowed down a bit at age 68, his teams haven't. The Mercury is averaging a league-high 85.1 points.

When Westhead was a small college coach in Philadelphia, he studied the secrets of fast-break basketball under Old Dominion coach Sonny Allen.

"He gave it all to me," Westhead says, "then he said, 'Now coach, that's it, but you gotta be a little crazy to do it.' "

No problem. Westhead became the nutty professor of run 'n' gun.

In 1980, having become coach of the Los Angeles Lakers by accident, and only months removed from teaching Shakespeare, Westhead coached the crazy-running Lakers to the NBA championship.

In '90 his Loyola Marymount team set an NCAA scoring record of 122.4 points per game and stunned defending champion Michigan in the playoffs.

Westhead's 1990-91 Denver Nuggets averaged 119.9 points. Their opponents averaged 130.8. The Nuggets once gave up 107 points in a half. Hey, when you run, you can stumble.

Westhead's style, we'll call it Paul Ball, is hoops on a tightrope. It's high risk/high reward.

"If you miss by a little bit, you miss by a lot," he says. "To (paraphrase) the Mark Twain line, the difference between a real fast break and an almost fast break is the difference between lightning and a lightning bug."

Every basketball player says he or she wants to run but few truly understand the commitment required.

"For the most part," Westhead says, "players will turn it (the intensity) down, because it's too hard. They will find ways consciously or unconsciously to sabotage the fast break. 'It doesn't work.' 'I couldn't get there.' 'Why don't we take our time this time and just let me walk down and have someone set a screen for me?'

"But once they get it, they like it. It's the getting of it. Usually things break down before they get to it."

At Loyola, Westhead put his players through a high-intensity basketball practice every day, then took 'em outside for a full track workout.

When everything clicks, the mental and physical conditioning, it's a great show. Exhibit A: the Phoenix Suns. Westhead says that the Suns' loss to the relatively-plodding Spurs two years in a row is no indictment of the running system.

Last season the Suns were without Amare Stoudamire in the playoffs, and this season they lost him for a key game. They lost to one of the great franchises in NBA history.

"The Suns have been a marvelous team the last couple of years," Westhead says. "They have shown that what they do works. There's nobody else out there like them (as a running team). They're out there by themselves."

Some critics of the full-tilt system say you can't do it in pro ball because of physical burnout.

"I never bought into that," Westhead says, unnecessarily. "You can spin that the other way, too. If you're a running team, the other teams are traveling and playing 82 games also, so they're tired and the running game is twice as effective against them.

"It's just (a matter of) getting your team to do it. ... Ultimately, it's a mental decision for them. You need players who are willing to extend whatever it is they have each and every time. Even a methodical player who doesn't have great speed, if they commit to it, that's fast enough."

I ask Westhead if, on the coaching scale of slow to fast, he's alone on the extreme fast end.

"I'm out there," he says with a laugh. "I'm on the other side of the envelope. That's why I'm out of work sometimes."

Or just out of sight. Westhead has coached all over the world. His previous two stops were in Osaka, Japan, and Orlando (Magic assistant). He was a Warriors' assistant under P.J. Carlesimo, and head coach of the Chicago Bulls just before the Jordan era. For a while after the Lakers fired him, he coached a high school team.

Not surprisingly, he is a big fan of Nellieball.

"I was intrigued," Westhead says of watching the Warriors' playoff run. "It was exciting basketball. It wasn't so much the running, it was that they just played differently from everybody else. It was unconventional, and for guys like me, that's a delight. It's something I want as a fan. I wanted to turn on their games. Some (other teams') games, and this isn't a knock at those teams, I'm not interested."

Westhead was never afraid to be different. He understands the power of great theater, even in basketball.

In the 1980 NBA Finals, the Lakers went to Philadelphia for Game 6. They led the series 3-2, but had just lost center Kareem Abdul-Jabbar to injury. He was the league MVP, and the team's top scorer, rebounder and interior defender.

Westhead simply moved rookie point guard Magic Johnson to center. When Johnson stepped into the midcourt circle for the opening tip-off, the 76ers couldn't have been more stunned if it had been Winston Churchill. They never recovered. The Lakers won 123-107.

From the jump, the 76ers were toast, and 'twere done quickly.

E-mail Scott Ostler at sostler@sfchronicle.com.

OREGON MAN-TO-MAN OFFENSE

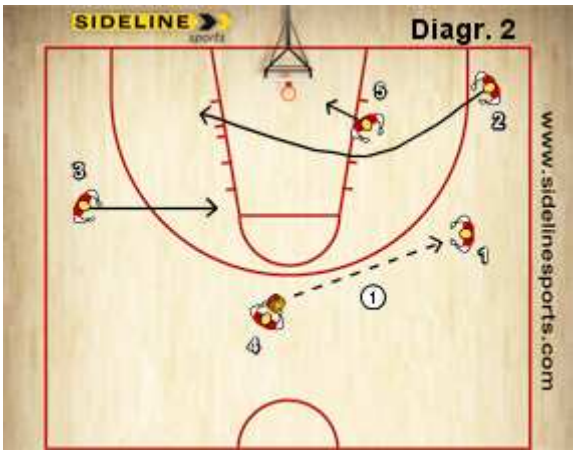
Ernie Kent

“EAGLE”

“Eagle” is one of our primary half court set plays. We like this play because it gives us both inside and outside scoring opportunities. It is a very difficult play to defend because our alignment forces the weak side defender to make decisions about guarding our post man or concentrating on covering the shooter, who comes off the double pick.

The set: one point guard, 1, two wings, 2, and 3, two big men, 4, and 5 at the corner of the freethrow lane.1 dribbles the ball to the right side of the court. As he does, the ball side post, 5, slides down the lane to the low post position and the ball side wing 2 slides to thecorner 4 readies himself to pop to the high post as the point guard 1 reaches the wing area (diagr.1).

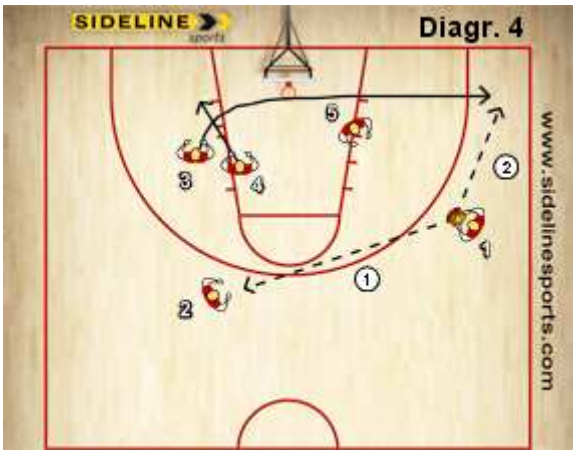




As 1 makes a reversal pass to 4, 2 makes a flex cut off of the post 5. While doing this, he is looking to run into 5’s defender to clear some space for the big man to post up deeper into the lane.
2 continues through the lane to the weak side block area. 3 slides in toward the lane (diagr. 2).

As 1 gets the ball back from 4, he immediately looks to dump the ball inside to the post if he is open.
Otherwise, he directs his attention back toward 2 as he comes off the high double screen set by 4 and 3 (diagr. 3).



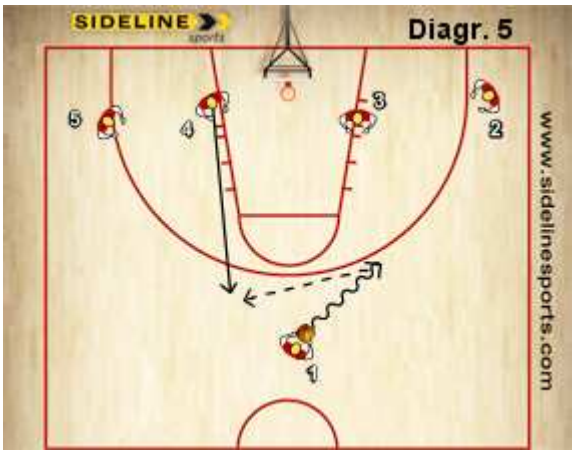


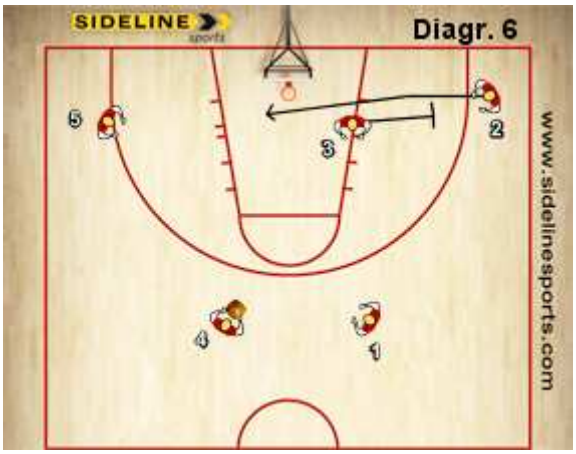
The tail of the play has 3 going out to the ball side baseline after he sets the double for the shooter 2.
If 5 cannot receive the ball in the low post, he turns and screens in for 3, who goes in the opposite corner, and 1 passes the ball to 3 (diagr. 4).

“3”

“3” is designed to get a three-point shot for our best shooter. We use a “flex” action to disguise movement.

We begin in a one-four low set across the baseline, and our best shooter, 2, in this case, is always in the right corner.



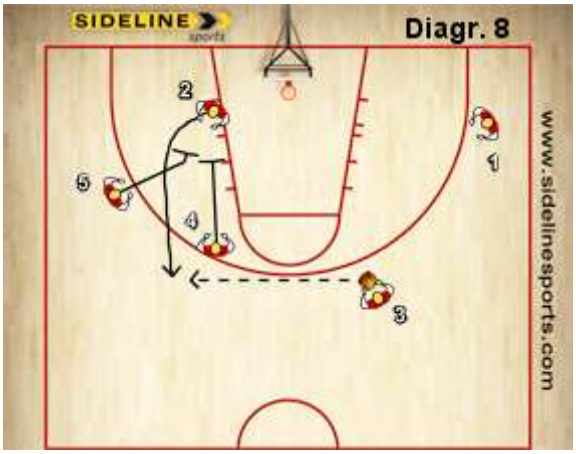


1 dribbles to 2’s side, staying even with the lane line. 4 flashes up the lane to receive the ball from 1 (diagr. 5).

3 takes one step off the lane and sets a back screen for 2. Using 3’s screen,2 makes a “flex cut” across the lane to the low block (diagr. 6).

As 2 cuts off 3's back screen,1 should be screening down for 3 (his man should be helping defensively in the lane). 1 then clears to the corner. 4 hits 3 with a pass . 5 should slide out of the corner to get a better screening angle (diagr. 7).





5 and 4 set a double screen for 2 for the three-point shot (diagr. 8).

ZONE OFFENSE

"Stack" is one of the simplest, yet most effective plays to use versus the zone defense. By out-manning the defense (three offensive players vs. two defenders) inside, we are able to score with easy baskets to force our opponent back into a man- to-man look.

The action starts out of a one-twotwo set. 1 initiates the play by passing the ball to the best shooter 2.
The ball side big man 5 slides across the lane to form a low stack with 4. We always want 5 to be the high man in the stack (diagr. 9).

5 and 4 set a double screen for 2 for the three-point shot (diagr. 8).





2 passes the ball back to the point guard 1, who dribbles opposite and passes to 3 on the other wing.
2 runs off the stack set by the two big men 5 and 4, and loops up off the baseline to draw the outside defender in the zone with him (diagr.10).

NOTE: If the outside defender does not guard our cutter, we will throw the ball to him for the open jump shot. We want the cutter to drag the defensive forward to the corner with him so that we can get the ball into the short corner area vacated by the defense.

After 2 runs off the double pick of 5 and 4, our top big man 5 screens the middle man in the zone. The low man 4 steps to the short corner directly behind 5's screen and looks for the pass from 3 for the short jumper or drive to the basket (diagr. 11).





"Stack High"
is essentially the same plays "Stack" except we begin the action from a different set, one-three-one as opposed to a one-two-two look.
As noted in the diagr. 12, 4 lines up on the wing and 2 in the high post to begin the play.
The point guard always begins the action with a pass away from 4. As he passes to the wing, 4 moves to the block and 2 cuts under the basket. Once the point guard receives the return pass, he dribbles to the wing and the big men run our stack action as 2 cuts to ball side corner (diagr. 12).

"Stack & Hold" is used against teams playing a zone defense with one or two defenders on the baseline (i.e.:one-two-two or one-three-one). The idea is to flood the baseline area with three offensive players against their one or two men.
If properly executed, the play results in either a fifteen-foot jump shot or a

pass to the post for an easy score inside.

The action starts out of a one-two-two set with 4 and 5, who form a low stack on either side. As in stack, we always want our 5 as the high player in the stack, as his job will be to screen, then post up low. 1 initiates the play by passing the ball to the guard on the stack-side of the court, 3 in this case.
As the pass is being made, 5 screens in the low defender and 4 pops to fifteen feet for the short jump shot (diagr. 13).

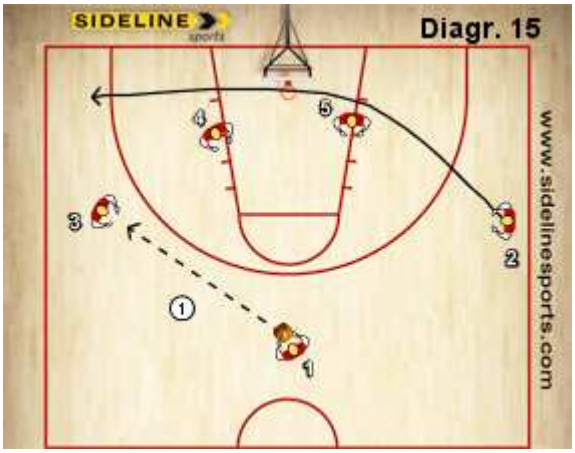




If the defense gets wise to our strategy and decides to cheat out on 4 popping out, we tell to 5 to “find the next defender” and post him up in the lane. The passer reads the defense and then looks inside to our 5 posting up as he’ll be one-on-one with his defender and with the both feet inside the lane (diagr.14).
As with all our offense, we empha size shot selection and discourage taking poor shots. If we get nothing out of the action, we tell our inside players not to force a shot, but to kick the ball to our perimeter players and allow us to reset the play to the opposite side of the floor.

“5”

“5” is designed to get a high percentage shot against a zone defense. It is very similar to “Stack” in that we are trying to draw the defensive forward to the sideline and screen the middleman in, leaving an open area in the short corner.
We start the play in a one-two-two alignment with the big men on the low blocks.
1 passes to 3 to initiate the play. 2 cuts along the baseline to the strong side corner (diagr. 15).



As 2 cuts by the post players 5 and 4, 4 turns and screens for 5 the middle man in the zone.
Using the screen, 5 cuts right off of 4's hip and moves to the short corner.
3, the passer, must read the defense to make the correct pass.
If the defensive center gets held up on the screen, 5 in the short corner should be open .
If the defensive center slides through 4's screen to cover 2 in the short corner, 4 should be open on a post up.

NOTE: It is imperative for the offense to read the defense and make the correct play. This is a very tough play to defend if we screen well and make the proper pass

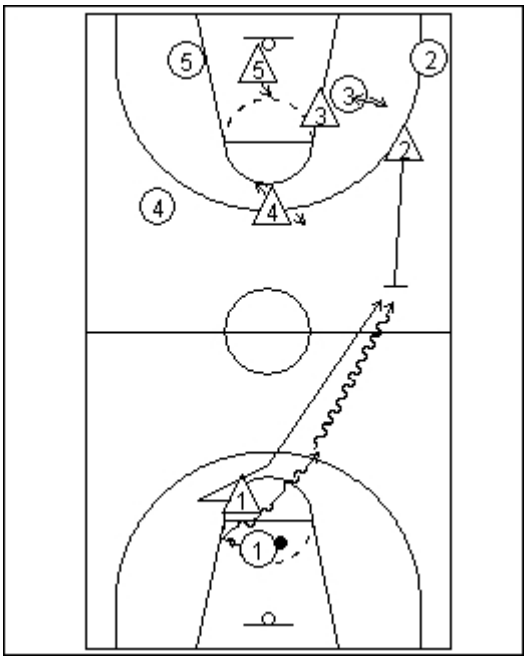
MULTIPE DEFENSE

By **Miodrag Gajic**
FIBA approved
Head coach of Sokolow Znicz Jaroslaw (Dominet basket league)

The multiple defense is effected off the first dribble and first pass at different levels of the court. Good anticipation and rotation by all five players in defense is the keys to success, but execution will be the element of surprise.
Et the traps out of what looks like a straight man to man defense, with specific trap being signaled. Once trap is broken, every defender must sprints ad find closest offensive man.
The traps will be set up in two ways:

30 signals to tap on the first dribble at various levels of the court: 34 is 1/1c defense and 32 is 1/2court defense.

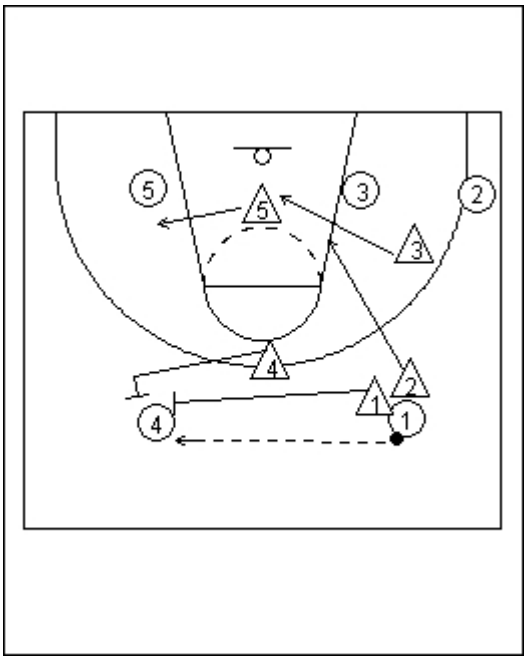
The 32 defense is played on the way when the dribbler advance the ball, defender must apply pressure on the ball and dribbler and influence the him to the side line and keep him there (d1)



When the ball hits the central line, the closest man D2 will come to set the trap with D1.

The next two closest players D3 and D4 will be interceptors, while D5 become the protector.

If the ball is passed on the perimeter we can continue the trap(d2).



The closest player to the pass D4 will pick up the ball and traps with closest initial trapper(d1), while D2 becomes the top interceptor between 2 and 4, D5 assumes low interceptor position and D3 will protects but can cheat up if nobody is behind him.

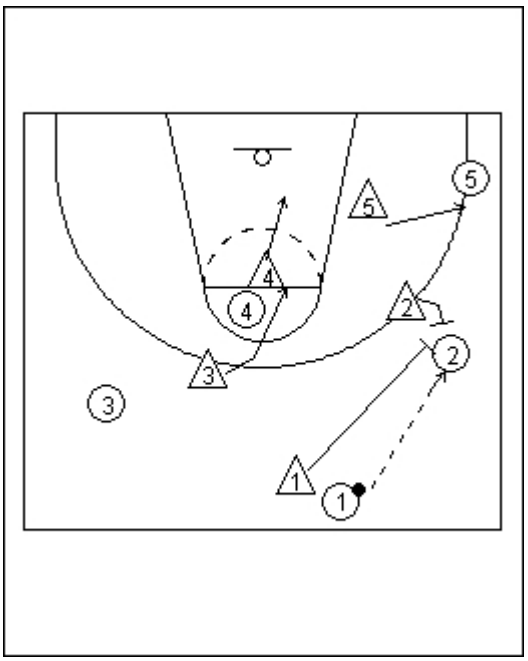
When the first advanced pass is made, the traps is canceled and defenders pick up closest offensive man.

The 40 defense, traps the first perimeter pass usually guard to forward. The same system is shown for trapping:

- 42 for trapping the first pass across the ½ court
- 43 for the first pass at ¾ of court and
- 44 for the first inbound pass.

Defenders guarding the players on the wing allow the ball to be thrown there. At the half court level, this defense is most effective against an offense that does a lot of pass and screens actions.

In 42 defense (d3),

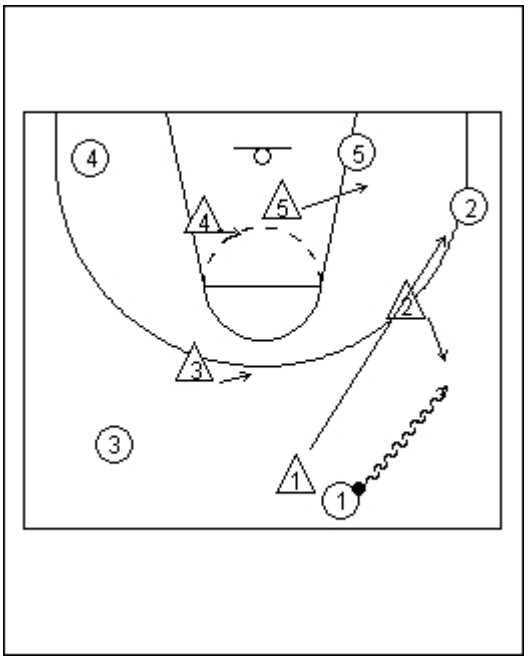


D1 and D2 trap the first pass across ½ court D3 is interceptor between 3 and 4, D5 is low interceptor who take away the immediate pass and D4 is the protector who plays anybody in the key.

Variations of the pressure defensive system:

Te first options is simple to trap dribbler after make him turn at 1/2court.The defense will come from behind. The D1 will turn the dribbler to the middle and D3 will come up to trap, the trap occurs only on the turn.D2 floats with the offensive player in his area, and he will not be involved with trap. He will be pressure passing line.D4 will be interceptor and D5 protector.

Other way to play multiple defense, is the run and jump (d4):

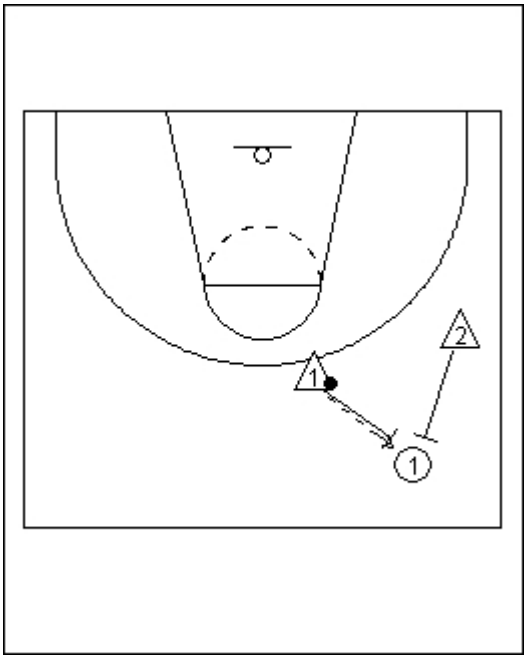


When offense is turned off to the middle and trapped it will try to go up the side line. We will have D1 influence the dribbler to the side line and keep him there, as D2 calls 'jump" and attacks 1 with the ball,D5 can lock the passing line if he can intercept the ball. If D1 sees this, he will rotate until he find open man.

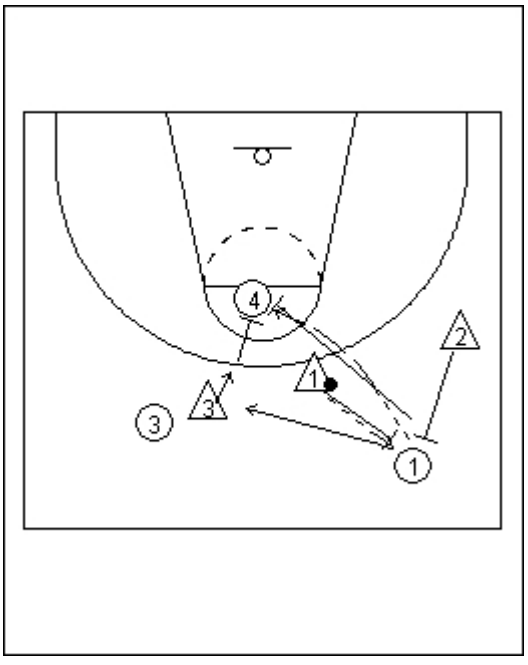
Drills :

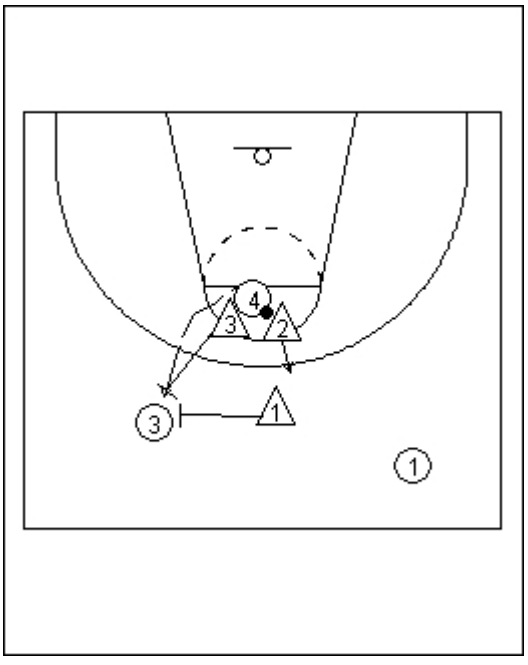
1-1 close out drill

2-1 drill



3-3 continue trap





4-4 Shell
4-5 Disadvantage drill, players must cover ball, passing line and middle of the court
5-5 Bobby Knight drill "exchange". On the coach call 'exchange" offensive players must switch and defend different player.

Useful points:

1. When the offensive player hits the designated area on the floor or makes pass, all five players must immediately react and rotate.
2. Players should always end up in 2-2-1 alignment
3. Closest man to the dribbler or pass receiver traps with the man who was guarding the dribbler or who made the first pass.
4. Interceptors must plays 50 – 50 two offensive players in his area.
5. Traps can be made from behind or front
6. All players must know how to set a trap and do not foul in there
7. When trap is broken all five players in defense sprints and find open man in offense
8. Communication is the key, the defenders must talk and see
9. A second trap can occur on the perimeter or in the corner
10. On the first penetrating pass, the trap is off
11. The protector is always furthest defender from the ball

Remember overuse of this kind of defense will decrease their effectiveness and take away the element of surprise

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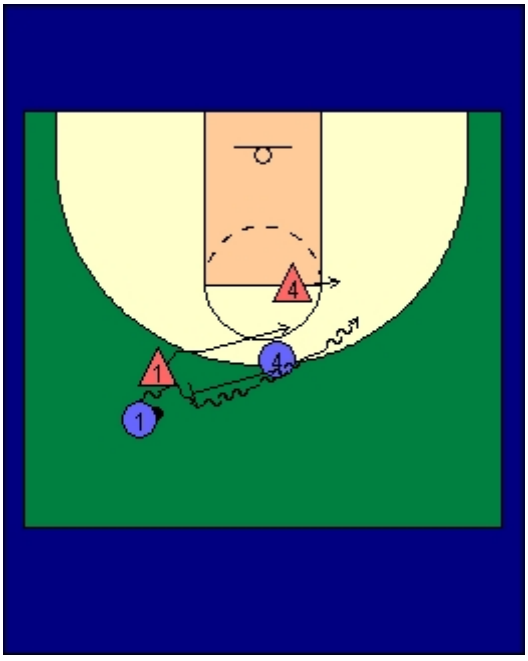
Pick and roll defense

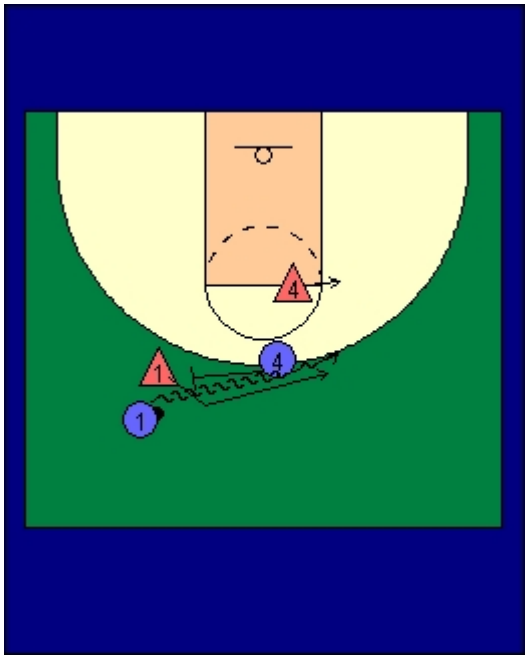
In the last decade, pick and roll became most used pattern in offense of NBA and European teams. In NBA coaches measure defense by effectives of pick and roll defense.
When you are going to choose pick and roll defense, five factors must be considered:

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:

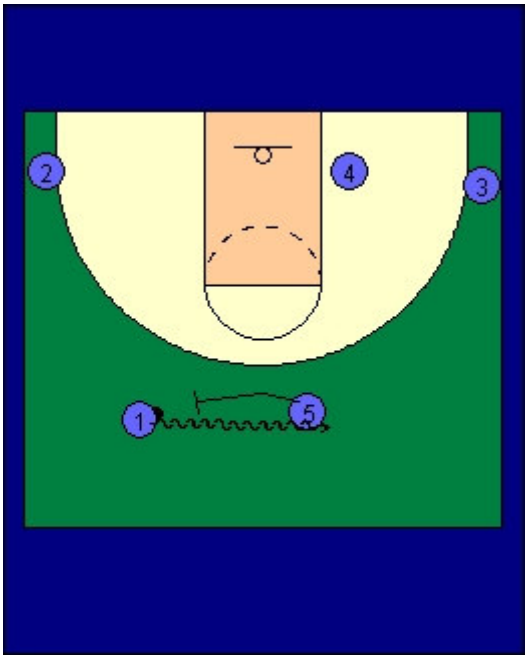


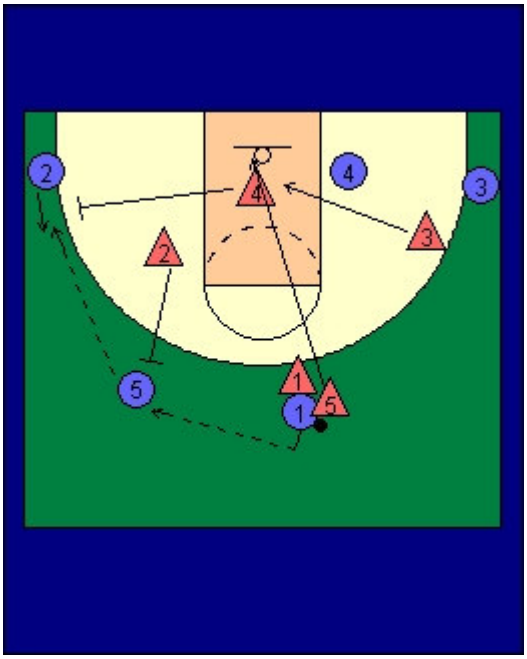


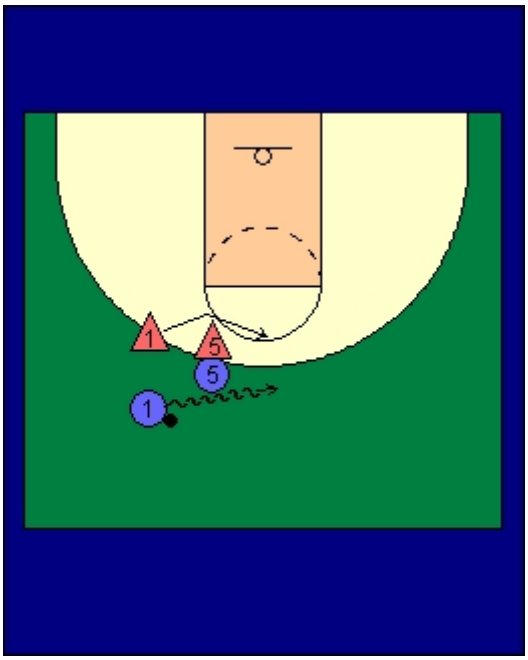
Temporary help by dropping and sliding of x4, x1 goes under.
x1 goes over and x4 drops and slide, taking away penetration

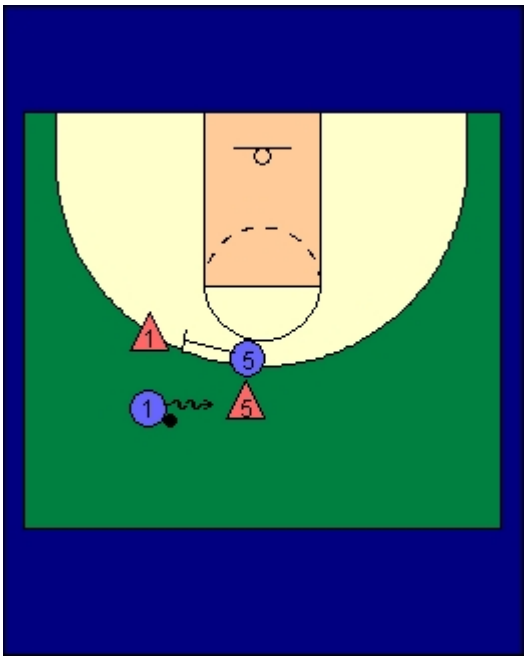
Ball pick with the shooter:

On the pass in the air x2 rotate. On the extra pass a full rotation happens, while x3 and x4 covering the basket.



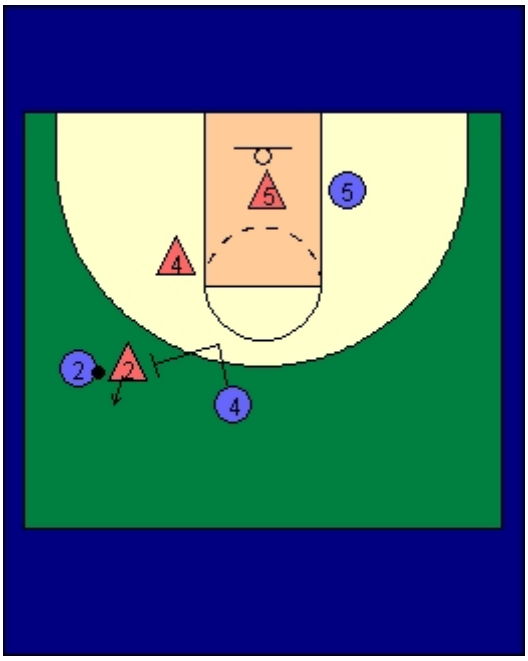


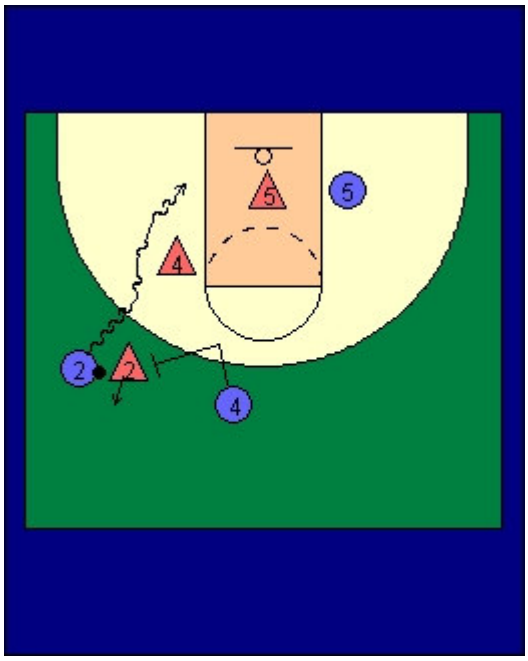




5 can not move down, because x5 is squeezing him up, x1 goes under.
If x5 doesn't squeeze, 5 can slide down to crush x1.

Side pick and roll - no middle penetration:

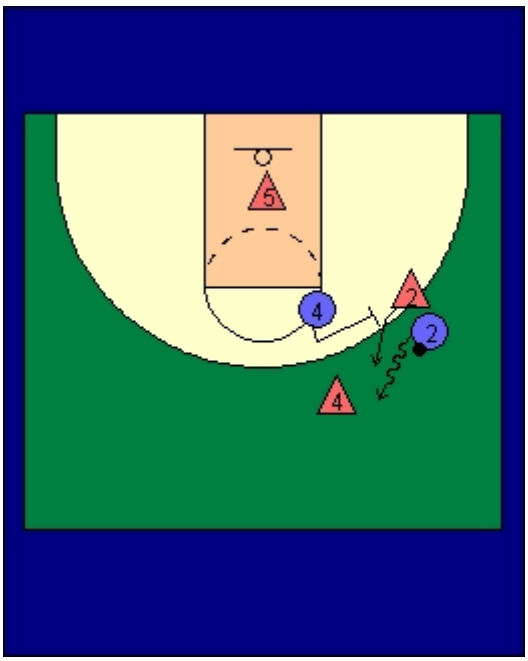


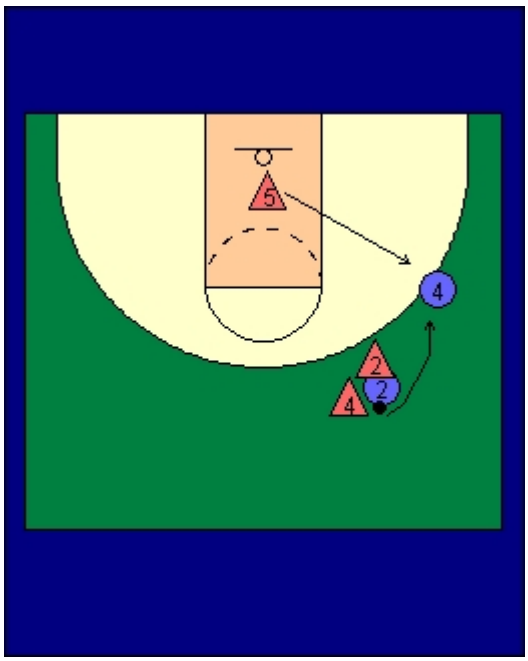


X2 take high side and force ball handler to the base line.X4 must be aggressive not to let penetration.

Trap:

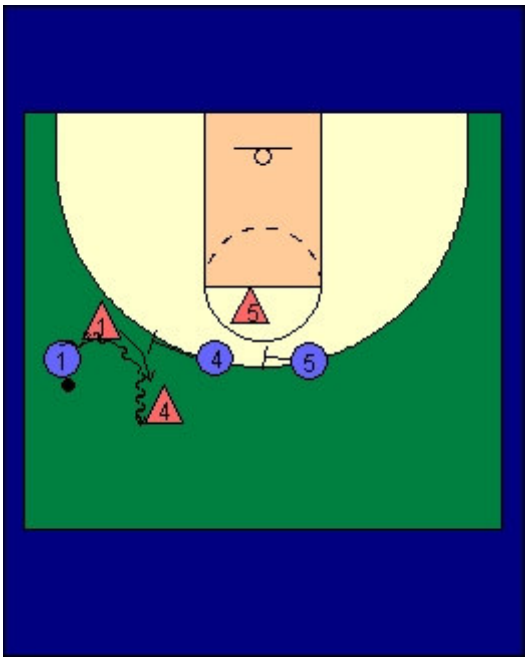
X2 and x4 trap and 4 pops out. Rotation then occur

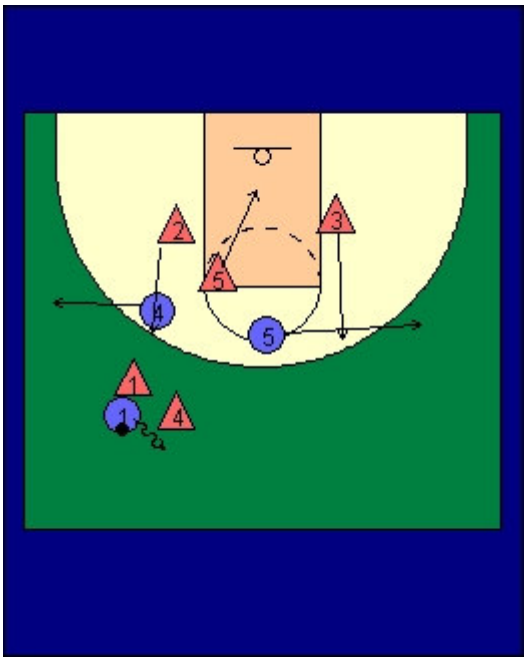




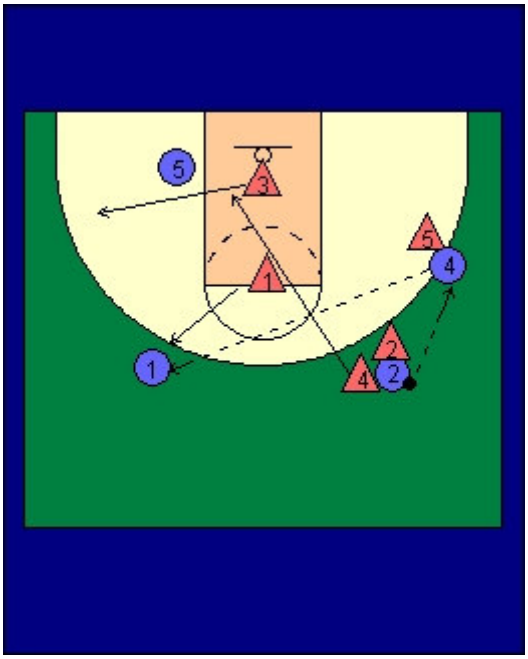
Middle stagger:

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.





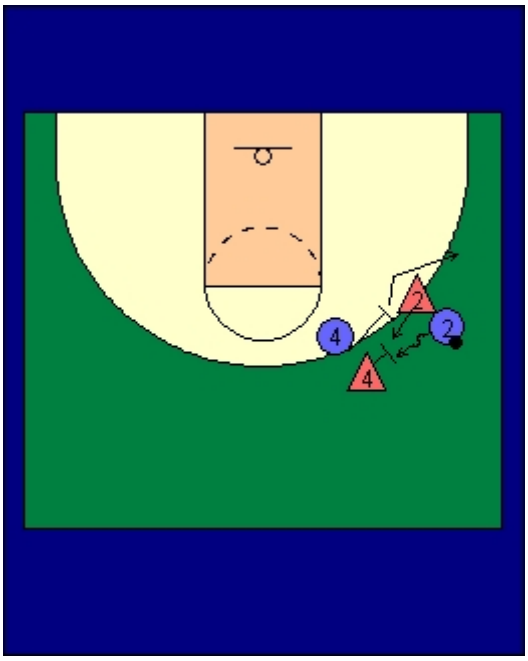
Trap and rotate (two big players):

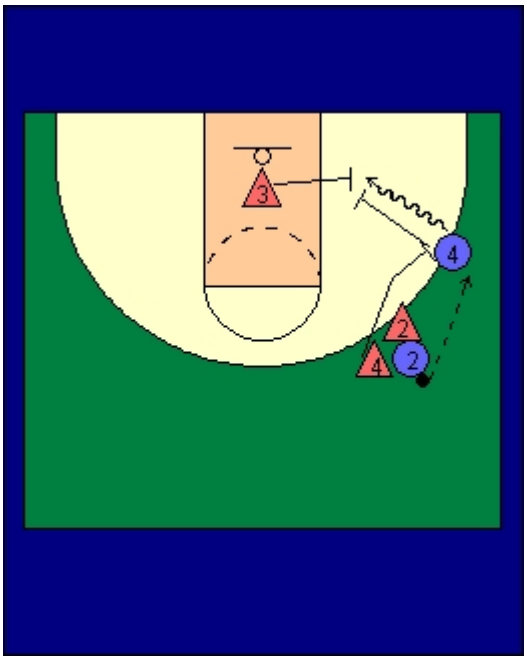


X1 and x3 form tandem, when 4 pops out on the skip pass, top player in the tandem rotates to the ball.

Trap twice:

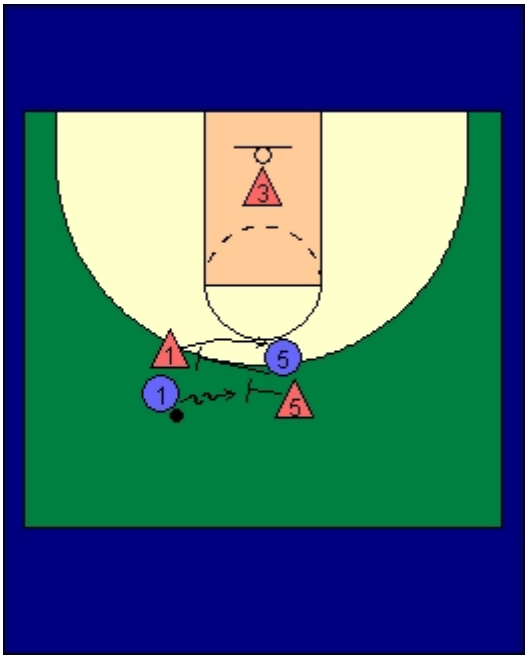
Hard show and over the top.x4 takes high angle toward the 4, and then forces 4 into trap with x3.

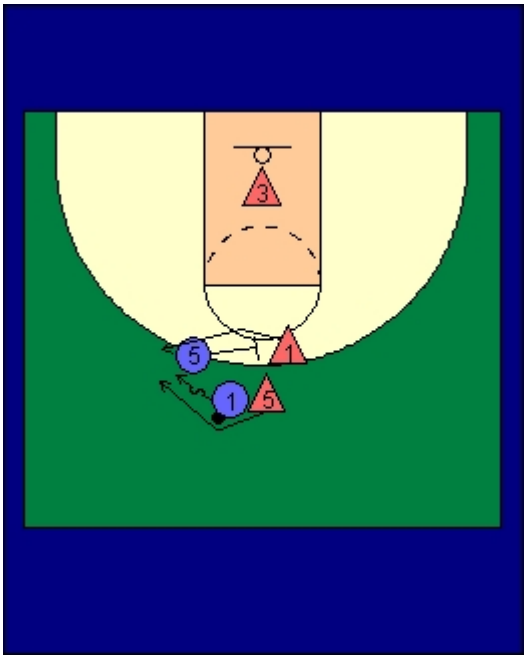




Re pick:

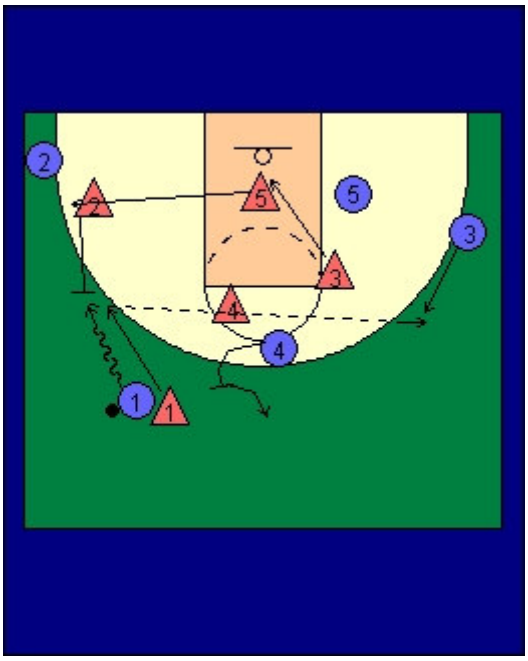
If x1 goes under the pick, automatic re pick will be used by offense. In this case x5 closes over the top and x1 goes under once more, to trap ball handler.





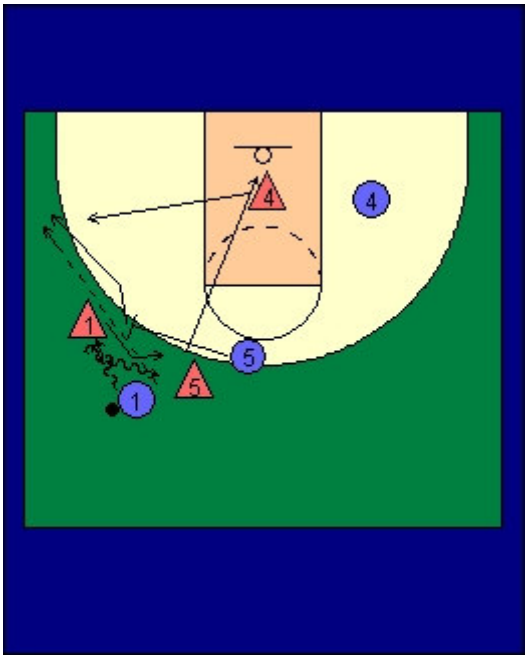
Force side line and rotate:

X1 forces ball handler away from the pick.x2 traps and pre rotation happen.1 is forced to skip pass with weak hand.



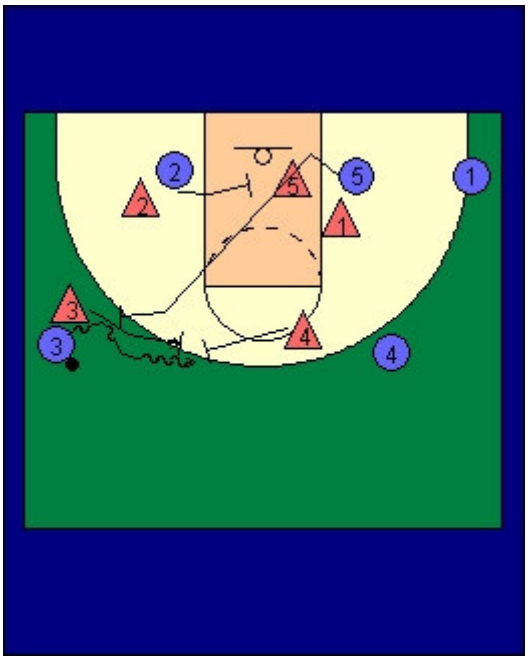
Trap and rotate:

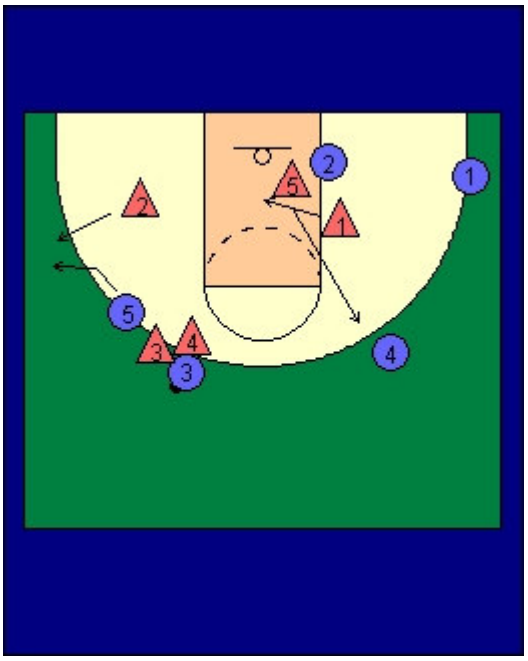
Side line pick and roll x4 is zoning up, as x5 hard show.x1 goes over the top x4 and x5 switch and rotate their man.



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







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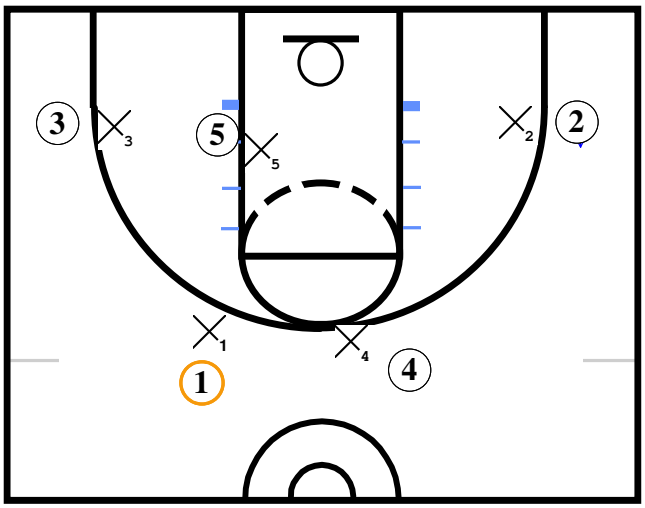
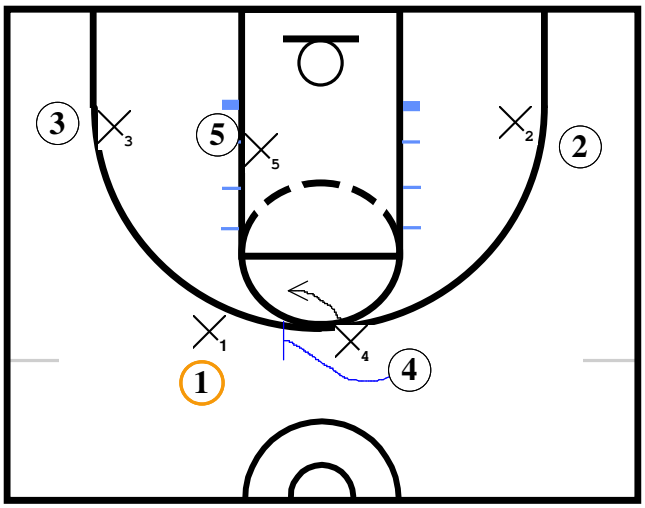
Flex Ball Screen

11-26-2007



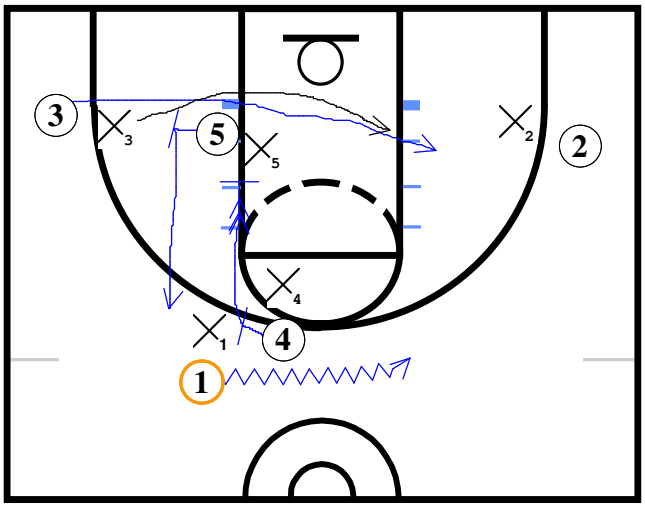
Frame A

Regular Flex Alignent: Notice that X4 is denying the pass to 4.



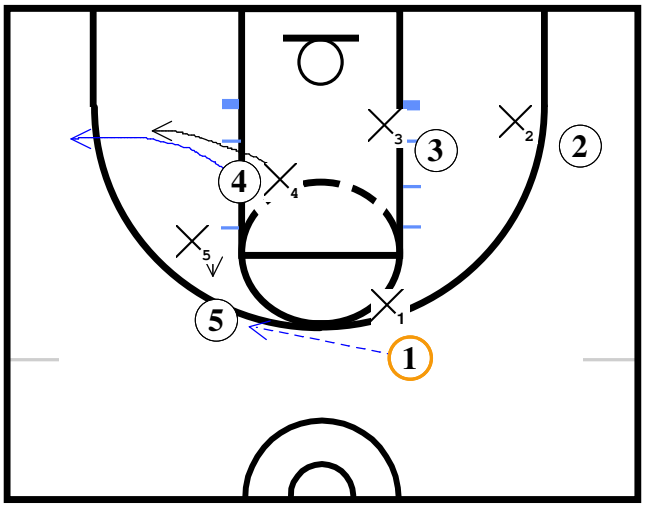
Frame B

Anytime you cannot make the pass to start the Flex, 1 in this case yells PICK, 4 will now ball screen for 1 to get us moving into our regular Flex.



Frame C

Right after 4 ball screens for 1, 5 will screen for 3 cutting to the right block and then receive a down screen from our 4 man. (Regular Flex Action)



Frame D

1 reads the defense and he can pass to 3 on the right block or 5 coming off of 4's down screen. 2 spots up in the right corner.

General Comments

Here is a great rule anytime you are running the Flex and cannot make the guard to guard pass up top, just yell PICK and you will get a ball screen that will break down the defense. This is very simple, but effective. *Eye Contact between the two players up top is very important.

Practice Organization - Fran Franshila ESPN

Texas coach Rick Barnes
used to tell me that when he was with Wimp Sanderson at Alabama, Wimp would listen at the locker room door after practice to hear if the players were laughing and giggling. He believed in keeping the players happy with short practices at the end of the year.

Because preseason conditioning can start as early as mid-August and team practice can go on for at least five months, you don't want to make your players both mentally and physically stale late in the season. So, typically, we liked to practice:

- 2½ hours in the preseason
- 2 hours in December
- 1½ hours in January
- 1 hour in February and March

In addition, we never liked to go more than an hour the day before a game. You don't want to leave your team's energy level out on the court at that practice. It's important that a coach stays upbeat and creates a "happy team" atmosphere with that short, sharp practice.

The other important idea to which many "high octane coaches" like Bobby Gonzalez, Kelvin Sampson and Tom Crean subscribe is the "overload" theory. The object is to make the practices tougher than the game. A high level of intensity in practice fosters a mindset that not only carries over to the game but also becomes part of a team's fiber. Creating pressure situations in practice is also a great preparation for games. It could be peer pressure, time pressure, or the pressure of competition. At the end of practice, I used to line up players on the baseline and if a player didn't make his two free throws, the entire team ran sprints. That player felt pressure to not let his teammates down so he focused even more.

Practice drills are designed to create mental and physical toughness as players find out that "playing hard" is a talent -- just like passing and shooting. Last year, when Oklahoma State struggled in a game during the year, Eddie Sutton rounded up some football equipment for his team to practice in. Loose ball and

charge drills were the order of the day. This was his way of letting his team know that they had to be mentally tougher.

Hubie Brown once said that the most important thing you can do to gain the respect of your team is to be organized in practice. The players want to know that you have a plan for them that they can take into battle. So, it doesn't matter what league you are in -- the preparation for the postseason starts back in October.

One of the ways we stayed organized and on track for the start of the season was to break the preseason down into segments. With offensive, defensive and special situation clip charts, we knew where we were on our road to the opening game. It allowed us to introduce certain offenses and defenses, as well as the drills that corresponded to them.

In the first week, through six consecutive practices, we would introduce our transition offense, a motion offense and some set plays in the "Power Series," our half-court offense. We also added our press offense, an inbounds series from under the basket and on the sideline. On the defensive end, we would build our man-to-man and introduce the very beginning of our 2-3 zone and a full-court press.

When you look at our special situation clips, you can get the idea of how we prepared our team for the important game-changing situations that can win or lose you games. This would be the equivalent to college football's special teams. Once the season arrives, most coaches will do some form of special (or game) situations every day, but it must be introduced early in the preseason.

5 th practice of Bristol University

Minutes	Drill	Notes
	Walk-through	Power Down, 5 plus 1, Pull and Kick
20	Warm-up Series	Lane Passing, Dribble Series, UCLA, 4-on-3 Passing, Carolina Drill
30	Defensive Series I	No Ball Drills (Closeouts, Deny and Exchange, Closeout/Blockout, 1-1 Maintain Vision and 7 Man Lock and Trail) and Shell Series (Pass and Hold, Fill and Sink, Cutter Through, Red (Post) and Pull and Kick)
10	Shooting Sequence	Yugo Shooting, 80 in 4
25	Motion Sequence	Breakdown, 5-on-0 with Power Down, 5-on-5
25	Defensive Series II	Blitz Drill, New York Drill, 1-1 Live, 2-2 Live, 4-4 Live, War Drill
10	Shooting	Big/Little Drills, Drive and Drift
20	Transition	Lay It Out Front, 5 plus 1, 5-on-0, Circle the Wagons
10	Inbounds Under	"P" Set 5-on-0, 421, 5241
15	Defensive Series III	3 and Out,

Men/Boys,
Hustle Cutoffs,
Hustle Drills

We always have an "Emphasis of the Day" and a "Quote of the Day" that the players are required to know. If a player is called upon during practice and he doesn't know either, the entire team runs. The emphasis of this practice is to "close out with your hands high." We always want the defender to have his hands up when the man he is guarding catches the ball. This allows the defender to contest a shot or a pass.

We try to break down a practice into work on fundamentals, shooting, offense, defense, transition and special situations. The tempo of practice is high and there are not many breaks. Because we have 12 players, they can drink as much water as they want as long as they are not in a drill. We do much of our teaching before practice in the film room in our "walk-though."

In our "warm-up series" are drills that encompass the basic fundamentals like passing, dribbling, shooting and footwork. No matter how short or long a practice is during the year, fundamentals are always a part of it. Your plays are not any good if you don't develop your players.

PRACTICE PLANING

G. Raveling : NIKE camp

COACHES ARE BASICALLY TEACHERS

(Court is the classroom, coach is the teacher, subject is basketball, players are the students)

· THE BEST TEACHERS:
1- Make learning exciting and fun
2- Maintain the students interest
3- Involve the student by asking for feedback
4- Bring out the BEST in each student
5- Truly CARE about the student

· AS TEACHERS WE MUST RECOGNIZE THAT LEARNING IS A CONTINUING PROCESS

· MORE GAMES ARE WON DURING PRACTICE THAN DURING THE GAME

"You prepare for war during times of peace"

· A COACH'S BASIC RESPONSIBILITIES ARE:
1- To Teach
2- To Motivate
3- To Discipline
4- To Evaluate

· AS COACHES, WE TEACH IN PRACTICE AND LEAD DURING THE GAME
· IN MY OPINION, THERE IS A TEACHING PROGRESSION:
1- Talk
2- Walk
3- Run
4- Participate

· STAFF RETREAT
1- Review
2- Plan
3- Assign

· TYPES OF PRACTICE (TEAM – INDIVIDUAL)
1- Combination 5- Shooting
2- Defense 6- Video
3- Offense 7- Conditioning
4- Position 8- Pre-game Practice

· PRACTICE PROVIDES A COACH THE OPPORTUNITY TO:
1- Teach 4- Motivate
2- Evaluate 5- Discipline
3- Learn 6- Prepare to win (Prepare to lose)

· THE GOALS OF A PRACTICE (As Coaches):
1- Get Players to Concentrate
2- Get Players to Play Hard
3- Get Players to Have Fun
4- Get Players to Communicate (Talk)

· TAKE MORE TIME TO PLAN PRACTICE THAN TO CONDUCT PRACTICE

· PRACTICE PLANS MUST BE (1) WELL ORGANIZED AND (2) TIMELY

· TYPES OF PRACTICE PLANS:
(On the court, Off the court (video), Scouting Report)
1- Monthly
2- Weekly
3- Daily

· NORMAL PRACTICE SHOULD BE BALANCED
1- Defense 6- Fast Break
2- Offense 7- Footwork
3- Shooting 8- Ball-Handling
4- Rebounding 9- Conditioning
5- Special Situations

· PRACTICE SESSIONS MUST INCLUDE:
1- Half-court activity
2- Full-court activity

· PRACTICE SHOULD VARY IN:
1- Time
2- Type
3- Length

· I BELIEVE THAT 30% OF THE PRACTICE SESSION SHOULD BE ON "5 ON 5"
· WHEN ALL IS SAID AND DONE, EVERY COACH MUST ASK HIMSELF THIS FUNDAMENTAL QUESTION:
"ARE THE PLAYERS GETTING BETTER?" ASK THIS ABOUT EACH INDIVIDUAL PLAYER

· PRACTICE RULES
1- Always Stand if not Participating
2- Run from One Drill to the Next
3- Never Criticize a Teammate (Encourage)
4- Neat Appearance

· USE PRACTICE NOTEBOOK

· USE OF ASSISTANT COACHES:
1- Must understand role in practice
2- Must be consistent w/teaching philosophy & technique
3- Enthusiasm
4- Review practice plans with them
5- Listen to them – No YES men
6- Take Notes
7- Be Who They Are (Don't need to mirror Head Coach's Style)
8- Be Certain They Understand Each Drill

· BASKETBALL SKILLS ARE LEARNED BY REPETITION. A PLAYER NEEDS "DAILY DOSES" OF REPETITIVE DRILLS IN ORDER TO ACHIEVE A HIGH SKILL LEVEL

· THE MOST DIFFICULT THING TO ACHIEVE IN A PRACTICE SESSION IS CONSISTENT CONCENTRATION
1- Call Out Player's Name
2- Ask Questions
3- Competition
4- Search for Methods to Increase Concentration

· THE MOST IMPORTANT MINUTES OF A PRACTICE ARE THE FIRST FIVE MINUTES AND THE LAST FIVE MINUTES

· DON'T USE A WHISTLE – PLAYERS SHOULD GET USED TO YOUR VOICE – YOU CANNOT USE A WHISTLE DURING A GAME

· COACHES SPEND MORE TIME ON THE "HOW" OF THINGS AND NOT ENOUGH TIME ON THE "WHY" OF THINGS – PLAYERS MUST KNOW THE PURPOSE FOR WHAT THE COACH IS DOING

· DON'T BE AFRAID TO ASK YOUR PLAYERS FOR THEIR OPINION – IF YOU LISTEN TO THEM THEY WILL LISTEN TO YOU

· DRILLS:
1- Purpose
2- Goal
3- Logical Progression (Individual to Team)
4- Name
5- Multiple (Combine as Many Fundamentals as Possible)
6- Timed
7- Fun (Fun Drills)
8- Intense
9- Competitive
10- Protect Against Monotony
11- Teaching Stations

· FOUR THINGS THAT MAKE DRILLS COMPETITIVE:
1- The Use of a Clock
2- An Opponent
3- Compete Against Self
4- Goal

· INJURED PLAYER PHILOSOPHY

· I BELIEVE – AFTER 31 YEARS OF COACHING – THAT IF YOU CAN'T GET IT DONE IN 2 ½ HOURS OF PRACTICE, YOU ARE NOT ORGANIZED ENOUGH

· HAVE SOMEONE OBSERVE YOUR PRACTICE AND WRITE UP A CRITIQUE OF THE PRACTICE (ASK THEM TO BE HONEST)

Tuesday, April 12, 2005

Some schools look like good gigs, but are they?

By Andy Katz
ESPN.com

Hollow words. Coaches have heard them before many times at Tennessee, and other high-major jobs like Rutgers, Seton Hall, Kansas State among others.

You've heard the rhetoric: This coach is going to turn the program around. He's going to get tremendous support. A new practice facility will be built. There will be more money coming into the program. You wait and see. It will happen.

Four years later there is a coaching change. After another four years there is another coaching change. And the cycle continues and continues.

Look at Tennessee's track record of late: Wade Houston, five seasons and no NCAA Tournaments before he was fired. Kevin O'Neill, three seasons and no NCAA Tournaments before he left for, of all places, Northwestern. Jerry Green coached for four seasons and went to four NCAA Tournaments and he was still sacked. Buzz Peterson just completed his fourth season without an NCAA berth before he was canned. Now it's Bruce Pearl's turn.

So, why should we believe Pearl can get Tennessee turned around when the others (save, perhaps, Green) couldn't replicate the successes of Don DeVoe's 11-year run (six NCAA berths from 1979-89)?

"I can't put my finger on why it's been one of those jobs here but it starts and ends with players," Pearl said. "We've got to get Tennessee kids to believe that you can go to Tennessee and win. They think they've got to go somewhere else and win."

Heard this before?

"The best players in the state are 400 miles away (in Memphis)," the recently deposed Peterson said. "I don't think they'll ever get a practice facility there. They don't really support (basketball). They have a powerful football program and the Lady Vols are strong but we weren't going to get a big turnout until after bowl season. Kevin O'Neill

told me once that you're fourth there. I said fourth? He said, 'Yeah ... football, Lady Vols, spring football and then you."

So, why go from Tulsa to Tennessee?

"It was the money, the money is always enticing," Peterson said. "I was making $380,000 at Tulsa and then I went to $800,000 at Tennessee two hours from my home. I saw Jerry Green had won and gone to four NCAAs and so I thought something has to be right there. They tell you that they're going to do this and that but there wasn't a big commitment. Money gets you. I was hot at Tulsa (after winning the NIT in his only season) and now Bruce is hot after winning those two games (in the NCAAs)."

So, why does Pearl think he can do what Peterson couldn't?

Well, he doesn't see how the best all-sports program (his words) in the SEC can't get it done in men's basketball. He said he's had hard jobs at (Division II) Southern Indiana and Wisconsin-Milwaukee.

"Tennessee basketball has to have a brand," Pearl said. "When you think of Tennessee basketball, what do you think? Our brand is going to be fast-breaking and defensive basketball. It's not going to be quite as aggressive as Nolan Richardson was at Arkansas but when you played Arkansas you knew what you were going against. That's what we'll brand here. The difference between Tennessee and those other schools like Rutgers in the Big East or Kansas State in the Big 12 is those aren't the best overall athletic programs in their respective conferences. Tennessee is and that's what puts them on and off a list of schools like that."

But why does this keep happening, where some of these jobs go through four- or five-year cycles of reshuffling in coaches? Rutgers and Seton Hall could feel the heat next year to move on a coach instead of sticking with the same guy to see them through it. There is impatience at all of these type of schools – those stuck in the middle, or more likely the bottom, of a high-major conference.

"The easy answer is to say they hired the wrong guy," said Connecticut assistant George Blaney, a success at Holy Cross, but unable to convert Seton Hall into a winner. "It really ends up being a culture at some of these places. The words are there but the real support isn't there throughout the whole school and the community. A lot of times they don't give

the current coach the time and resources to get it done. Instant success is prevalent in American society."

Also, Peterson was right on with the money angle. That's what can entice coaches from a mid-major school to a high-major. Peterson made that jump. So, too, did Pearl. Arkansas' Stan Heath did that as well, moving from Kent State. Billy Gillispie made the jump from UTEP to Texas A&M. But he did win in his first season, taking a team that went winless in the Big 12 to winning eight games in the league, 21 overall, and making a quarterfinal appearance in the NIT.

"Access to the NCAA Tournament is a big factor," Gillispie said of going to a school in a high-major conference and thinking you can get the program turned around. "But you've got to believe in the guy you're working for. The AD here, Bill Byrne, really does want to build a basketball program. You've got to do your homework to see if what they tell you could really come true. Sometimes in a lot of these places there has been neglect for a long time. You need everyone, and I mean everyone, to want to roll up [their] sleeves to get it done.

"All those coaches at Tennessee and everywhere else you're talking about has been missing something along the way and there was some sort of neglect along the way." That might have been the case at A&M when Melvin Watkins and Tony Barone were there.

"They're both good coaches," Gillispie said of Watkins and Barone, who did go to the NCAA Tournament at Charlotte and Creighton, respectively, but couldn't do that at Texas A&M. "I'm a firm believer that you can win anywhere as long as you have the support and you're the right fit for that particular job. That's critical for the AD to hire the right coach."

We'll see if that has occurred in Knoxville. They sure thought they found the right guy in Pearl. Then again, they probably thought the same thing when they hired Houston, O'Neill, Green and Peterson, too.

Andy Katz is a senior writer at ESPN.com.

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"HOW TO SCRIMMAGE"

BY GREGG POPOVICH OF THE SAN ANTONIO SPURS

*Coaches you have got to try this drill. It is called "3 Ways" *You can run this drill for 30 minutes if you want to. (This is a controlled Scrimmage)

1. This is a five on five drill full court. Team A against Team B

2. You play to ten points. You get one point for scoring and one point for a stop. *Even if a kid makes a three point shot it counts one point. (You will need a score keeper)

3. Team A is on offense and Team B is on defense. You call a set and throw the ball to team A's point guard. They will run the play, now we are in regular basketball going full court. Team B will now try and score on the far end of the floor and then Team A will come back to the original end and try and score here (do you see 3 Ways?) (This is a great time to work on your secondary break)

4. After they go down and back (Team A would have been on offense twice) they will throw the ball to you the coach and you will start over again, but this time Team B will be on offense first?

5. If the ball goes out of bounds under a goal you can run an out of bounds play.

6. Coach Popovich likes this drill because he is controlling the scrimmage and they are not just ripping and running while scrimmaging out of control. You can teach after they go down and back.

ASU Fundamental Skills

Herb Sendek

1.Full-Court Ball-handling:

Arizona State University Men's Team worked on their ball-handling skills in each of the three practices I attended. This drill was done by all players not just the perimeter players.

The players dribbled the length of the floor executing the following skills. Each length of the court begins with the players on the court, facing the baseline and spinning the ball to themselves. The players will:

- catch the ball on a two-foot stop,
- reverse pivot to face down the floor and then sweep the ball 1-2 times. Next, they
- crab dribble (they called it a glide dribble) and explode, three times going the length of the floor.
- at the other end of the floor the players stop with another two-foot jump stop.

The following are the other dribbling sequences used:
1. Crab dribble to back-up dribble to explode three times going the length of the floor.
2. Crab dribble to back-up dribble, between legs to explode three times going the length of the floor.

2. Shooting

Power 45:

This is a great shooting drill from Nike Skills Instructor, Kevin Sutton. The drill is done with two basketballs and three players – a shooter, passer and rebounder. Each player will take a total of 45 shots – 15 shots from 3 different spots.

The shots are:
1. 45 degree angle bank shot.

2. 45 degree angle bank after the player sprints to 3 point line, back to the block and receives a pass for a shot.

3. 45 degree angle bank shot from the left side. The player completes a bounce-bounce shoot, with the ball kept high.

3. 1 on 1

Catch and Go:

Catch and Go is a fundamental drill combining footwork and shooting that can be done with all players at one time. Each player has a basketball and will start near a basket. The players spin the ball out away from the basket, sprint to catch the ball on a two-foot jump stop, pivot to square up to the basket and shoot. Each player recovers their basketball and repeats the drill. Players should use reverse pivots and front pivots as well as practice pivoting on either foot.

1 on 1 vs. Closeout:

This is a great combination drill that can help develop many skills and concepts. Besides working on 1 on 1 offensive and defensive skills, this drill also enables the passer to work on the timing of their entry pass.

A chair is placed in the corner. The drill begins when O3 drags the arc, touches the chair and blast cuts back to the wing. O1 will dribble towards the swing position and make the entry pass right off the the dribble to O3. The timing should be so that the ball and O3 arrive at the wing at the same time. O1 should not be stopped when he/she makes the pass. X1 may leave and closeout to O3 as soon as O3 blasts back to the wing.

4. Defense

Sprint to the Ball, Stunt and Recover:

This is a fundamental 3 on 3 defensive drill, from University of Dayton Head Coach Brian Gregory. The first part of the drill is used to teach the defenders to move quickly on the flight of the ball into proper help position. The second part of the drill is to teach players to stunt at a driver and recover to their own man. Finally, the drill is live and the offence will attack the defence.

Part 1 – Sprint to the Ball

The offensive players do not move, but will pass the ball and then hold for a two-count. The time will allow the defenders to establish proper position and then the coach can ensure their positioning is correct. The

offence should do this until the coach is satisfied with the execution and effort or for at least two ball reversals.

The defenders must:
1. Sprint to the ball to get into proper help position – do not slide.
2. Closeout with a high hand to disrupt pass or challenge a shot.
3. Turn their head, as if on a swivel, to see both the ball and man.

Part 2 – Stunt and Recover

The help defenders will make a fake or move at the driver anytime the ball is driven towards them. This move is called a “stunt”, and is used to buy time for the on-ball defender to recover. The defenders must not allow any dribble splits between them.The offensive players will drive the ball to either side of the defender.

5. **Attacking Pressure**

Inbounding 2 on 2:

All players should learn to break man to man pressure with simple screening action. Whether it is from the sideline or baseline learning to read this action will help athletes throughout their basketball career.

From the baseline, the screener should be on ball-side and closer to the ball than the cutter. Beginning in this alignment will make it more difficult for the defenders to switch effectively. Notice in the first diagram that O1 starts at the top of the key and O3 starts in front of the ball. With O1 starting at the top of the key it is much easier for him/her to go towards the ball as opposed to going towards the sideline.

Here are several other important aspects to make this screening action effective:
1. The screen must be set at an angle with the screener’s back to the corner, not parallel to the baseline.

2. The cutter should fake opposite the screen.
3. The cutter must run shoulder to shoulder off the screen.
4. The screener must be a “quick second cutter” after the first cutter goes by the screen.
5. The screener and cutter must go opposite each other so there are outlets on each side of the ball.

6. Lay-ups and Conditioning

"85 in 2":

This is a full-court team lay-up drill from Arizona State University Men's Team. It is a conditioner but also serves more to bring the team together. The objective is for the team to make 85 lay-ups in two minutes; this would have to be modified for high school teams.

The drill uses four basketballs: one at the front of the line at each end, one with the second player in each line. The drill begins with O1 and O7 passing to the coach (manager or player – rotate players). The players will then sprint and receive a pass back from the coach. They then dribble the length of the floor for a lay-up. O2 and O8 will begin after O1 and O7 receive pass back from the coach. The next players will take the ball out of the basket and go immediately.

The drill continues for 2 minutes in this direction or the coach can call out "change!" at 1 minute and the drill will begin in the other direction.

7. Strategy

Drill Leaders:

Tom Crean, the Head Coach at Marquette University, uses a unique strategy to help develop leadership in his team. During the competitive drills Coach Crean selects leaders for each group. As an example, if they run 4 on 4 Shell Drill and they have 3 teams of 4 players; each of these teams will have a leader. The leader is responsible for making sure the team gets on the floor quickly when it is their turn, keeping score for their team, and is generally responsible for motivating and keeping the team focused on what needs to be done during the drill. If the leader's group is slow moving from out of the drill into the drill, is not

communicating, or makes a mistake in the area of emphasis, the leader will run for the group.

Arizona State University
In season Practices observation (after 3rd game)

Head Coach: Herb Sendek

After watching the practices it is not hard to see why he has been successful; Sendek is very enthusiastic and extremely demanding. The following are some random thoughts from the three practices observed.

General Observations:

- All coaches were very enthusiastic and involved in all aspects of the practices.
- The practices were very organized with a heavy focus on fundamentals, conditioning and playing together.
- Practices were about 2½ hours long
- The Head Coach demanded a high level of concentration and effort.
- All players did the ball-handling drills – it was not just the perimeter players.
- The Assistant Coaches were very physical during the drills. They used blocking pads as well as pushing and holding players during drills; all in an attempt to create a tougher situation than the players would face in a game.
- Running sprints was used as a punishment when the effort was not satisfactory to the Head Coach. Sprints had to be completed in a specified time or they ran again.
- All competitive drills ended with a winner and loser – the loser ran sprints.
- All practices began with a team huddle and then broke into a dynamic warm-up.

Focus on Fundamentals:

- Fundamental drills were done every day for at least 1/3 of practice. Even leading into a game against a nationally ranked opponent – they beat Xavier.
    - Each practice - full-court ball-handling drills 1 on 0 were done.
    - Full speed lay-ups were done every day.
    - Half-court passing drills were done every day – post players passing out of the post and perimeter players passing into the post.
    - Half-court lay-ups were done every day.
    - Shooting every day – mostly off screening action.
- "You can't beat the best teams turning it over."

Sendek's comments on having players give maximum effort and concentration:

- "That is not the body language of a tough competitor. You have to be better than that."
- "You are in survival mode right now – you are only looking out for yourself."
- "Why am I competing for your attention? When I am talking I want all eyes on me."
- "Fouling negates hustle."
- "You can't default to what is easiest!"
- "Don't give in to what you perceive as fatigue."
- "We need mental and physical toughness. You have to be able to play every possession for 40 minutes."
- "Do you know hard you have to play to win at this level?"

Strategies to Improve Concentration:

When they practiced 5 on 0 players subbed into the drill on the fly. As the set is being run they quickly take the place of a player and must seamlessly move into the set without any mistakes. The players were not told to sub in; they did this on their own. This obviously forces the players that are out to concentrate.

They ran several times when their effort or concentration were not meeting Sendek's expectations – they ran two "11's". An "11" is a full-court sprint down and back under 11 seconds.

Sendek worked to develop leadership:

- "How are you going to respond? Who is the leader?"
- They huddle frequently with the coaches, though briefly, to get instructions for the next drill – at the end of the instructions all the hands come to the middle and they say "together!"
- "Take ownership."

During Dynamic Warm-up:

- Players had to be in PERFECT sequence during the dynamic warm-up.
    - They had to stay even with each other as they moved down the floor – if they were not they started again.
    - They held their stretches for 5 seconds and then took 3 steps in between each stretch.
    - They all had to count in unison the 5 seconds of each stretch and the 3 steps in between each stretch; if they didn't they started again.
- Sendek wants the players to be aware and connected – his comment "If we can't stay together doing this, how can we stay together during a game?" exemplified this.

- Sendek put pressure on the leaders to have the players together.
- It appeared to be a very good team building exercise because they struggled to be together and had to start again several times – i.e. they faced adversity but then they succeeded.
- It forced players to concentrate and get outside of themselves.

Defensively:

- "Improve your pressure – the man on the ball has to help us!"
- Most defensive teams can recover and help on the first penetration but the sign of a great defensive team is the one that can help on the first and second pass after penetration.
- In their post defence, when an offensive player gets the ball inside, they get right into him with their chest and do not allow him to pivot.
- On ball defence – "keep a hand 6 inches from the basketball."
- Defending jabs – they take a hop back and "split the jab foot."

Offensively:

- They run the Princeton offence
    - Lots of 5 on 0 work – at least 20 minutes a day; this was done to improve their timing and understanding of the reads (coaches were guided defenders to give reads).
- ***Comments on their screening:***
    - "Wait on the screen."
    - "Better to be late than early."
    - "Sprint to screen."
- From an offensive standpoint ASU calls "extra!" in any situation where there is an open teammate or if another pass should be made
- "Pass to the inside shoulder of the shooter."
- "Create action – don't just stand there."
- ***Post Play***:
    - "Take it to the mid-line until someone stops you." The post players worked on back-down moves into the middle of the lane and then spinning back to the baseline.
    - They wanted their posts to throw their shoulders back when posting and create a "goal post."

Sendek wants his post players to go to the defender to get position – he calls this "seek and seal."

Hubie Brown: Techniques and Strategies

What do you talk about during a timeout?

*Offensive timeout

1. Offensive play
2. How many TOs are left?
3. Are we in the penalty? - No fade away shots
4. What defense we are in if we make, or miss? (Do you trap or foul right away?)

*Defensive timeout

1. Who do we foul?
2. Who are their best offensive rebounders?
3. Who are their 3 pt shooters?
4. Are they in the penalty?
5. What is their favorite play?

General comments from Hubie

*Don't leave the foul lane empty when ahead by 1, 2, or 3 points-match up man to man.

*Don't inbound the ball with one hand-what happens if a defensive player slides in?

*Don't slap the ball on inbound-go when the ref hands the kid the ball.

*Offensive rebounds-go behind the board, then box out on the weak side.

*Keep your terminology simple

*On any pick and roll, go at least 2 dribbles past the screen to maintain spacing

*On any screen, the screener should open up the shoulder you screen off of

*Offensive principle: leave an area, replace an area

*In your press offense and ½ court offense, have a short pass and long pass option always

*If a post man is being double teamed and you are on the opposite block, flash to the middle of the paint (the dotted line in the paint)-DON'T just stand on the block

*When you set a screen, Hubie says to screen an area, not the defender because there's a higher chance of a ref calling an illegal screen; also, the defender can't feel the screen immediately

*He never makes players run suicides: the only one who is happy in the gym is you, everyone else hates you

Offense

*Get your high % shooters shots from their spots, not your worst shooters-Who's taking the shots in your offense?

*Evaluate your offense at the 1/3 and 2/3 point in the season, and at the end of the season-get rid of bad plays at end of season

*Vs. a ½ court trap, teach the back dribble to create a potential 4 on 3 situation when you get the ball out of the trap

*If trapped without the dribble, take the ball (and the defender) down near the floor

*Drill: Have 2 lines of kids at half court, elbow extended location. From half court, have the kids take 2 dribbles to a chair on the elbow for a shot. Good for seeing the rim and keeping your head up on the dribble.

2 week program to get ready for the season

1. Conditioning (exercise program)

2. Lay-ups (4 dribbles)
    a. Stutter-explosion
    b. Crossover
    c. Through legs
    d. Wrap around

***He has guards and posts do these

3. Shooting-5 spots on the perimeter
    -3 shots from each
    -guards shoot from three, bigs one step in

4. 10 minute shooting

    Guards

    -3 man shooting-1 shooter, 1 passer, 1 rebounder
    -3 stations-corner-elbow, elbow-elbow, other corner-elbow
    -Rotate every 55 seconds
    -Can get 50-60 shots each

    Bigs

    -Post moves
        a. Drop step
        b. Sikma
        c. Jump stop
        d. Up and under

5. Defense-10 minutes (NO SPECIFICS HERE)

6. Offense-Hubie's necessities
    a. Transition offense-misses, blocks, TOs
    b. Fast break off of FTs
    c. Out of bounds vs. types of pressure
    d. Vs. the ½ court trap
    e. Zone offense
    f. Stall
    g. A north/south offense
    h. An "angle" offense-more east/west
    i. Motion offense
    j. Under basket out of bounds

International NBA Clinic Belgrade, 2002
Igor Kokoskov Assistant Los Angeles Clippers

Team defense against PnR

The issue of PnR is always a current coach topic...no matter what is the level of competition or quality of the players you work with. According to some coaches, PnR is the basic means of offense while according to the others it's only an additional one. Anyway, PnR is very popular in offense, it is used very much and thus I think that one should pay attention to this issue. Personally I'm not a coach that likes PnR, offensive, but I must be ready to use it in offense and to defend from it because it is very popular with the NBA. Coaches even like to say that the defense of the NBA team is as good as the PnR defense is good. Of course, no matter what your coaching philosophy is you will certainly take into account in the offense phase the player' personnel that you have in your team; if we speak of a team that you haven't chosen yourself. As it is common in our business...the coaching quality is the capability to "adjust" and the possibility to approach new players and team as a whole. The amount of the various team types that you are capable of coaching is limited above all by your knowledge of coaching. Look for example at Houston and the coach Tomljanovic. He has for many years had the most dominant league center Olajuwon; at present he almost hasn't got a "5" in team...fantastic coach transformation.

Relation defense-offense-scouting

Speaking of defense I will inevitably discuss offense. They are naturally in correlation...and I will especially tell something about the special situations of the "sets" of opponents' teams that we encountered and had problems with. In the NBA each scouting must elaborate 3 following segments: - the way we defend the position of low post, - the way we defend PnR at side, - the way we defend high PnR. The PnR is very frequent in the NBA and every good defense must be ready for it. Good offense team in the NBA knows to use PnR very well. Every good offense should have 2 dimensions: depth and width!!! Interchangeability of depth and width makes an offense good and undefendable. The offense width is realized with good players distribution in the offense field, with good outer shoot. Without a good shoot the first two conditions seem less important. Good shooters make offense extension. Unless the defense lets it, the offense player that shoots will automatically be "in the zone" although the "man" is played. Two steps backwards will be made and they will slowly rotate on the player. The problem of young US players, Clippers, is a bad shoot and not enough work at its perfection...The offense depth is another essential dimension of every good offense. The depth is realized in two ways: 1. by the game at the position of low post. 2. by penetration. I have said on purpose, "position of low post" (I haven't said "center" because in the NBA almost all players are individually trained to play backwards to the basket. That is the essential part of the NBA offense.

We mentioned the penetration, ie. getting through to the 1st defense line and taking the ball into the racket field and field of immediate realization, ie. penetration is done in 3 ways:
1) double pass
2) individual players penetrate in game 1:1
3)PnR.
Let's get back to PnR: in my opinion the basic PnR function offense is penetration and obtaining the offense depth. It was a long time ago when PnR was a means to acquire the time and numerical offense advantage in certain microspace. These days the offense is more aggressive, quick, more mobile and hard to predict...Using PnR one gets the offense depth and very often the players' reaction in "help side" is initiated and then with an extra pass free offense players are found. I usually tell to my players waiting at the "help side" that PnR is played with principles. Only principles are permanent, and the rules are changing!!! Why am I against any form of exclusiveness in coaching job. I don't believe when it is said that exists "certain" staff (and there are a lot of examples) that a priori does not exist in basketball...But I believe you when you say "this way or this principle gave me better results...". This is what actually occured with PnR; for example, at the beginning of 90's in Europe there was a trend "not to play PnR or giving in balls"...I am repeating that what you are going to play with your team depends on the players you have in the team. That's the key point. But still at the market are more popular players that "resolve" well PnR than players that "defend" well PnR!:
Let's start chronologically with remark that chronology has been made on account of first player's motion under the bloc. So we will first elaborate techniques over the bloc, through the bloc and under the bloc. Classification is not made according to the frequency of usage!! For preparation of one match we usually have 2 basic technique and one "adjustment" prepared.
"FIST-SIDE"- bloc at side, into the center

15 techniques are used in the NBA...

1. “Hard-show”, help and recover technique.
2. “Houston”, show + help of the players at the first passing line.
3. Basic Clippers...long show of the center and help to the player with a ball (we perform it with and withour full rotation).
4. Basic Indiana...long show of the center and help to the player with a ball...with little switch...RICK SMITS technique.
5. “RED”- agreesive PnR doubling.
6. “RED-MIAMI”...doubling of Riley.
7. “Open up and slide through”...
8. “Drop and plag”...
9. “Body-up and go under”...
10. “Switch”...
11. “Clippers” and return to our player.
12. “Minnesota”, rotation at mismatch (center)
13. “Go-green”, rotation at mismatch (guard)
14. “Blue” with rotation is directing at the front.
15. “Blue” without rotation is directing at the front.

We, coaches, are craftsmen...practical people...thus I know that it would be more interesting to you to pass through all the situations in the field.
We will begin with the situation side - PnR, fist-side...to my distress I haven’t followed the situation in the European basketball for a few years. What I have seen at some matches of the European league is that PnR is used a lot. Here in Europe we still have an active side of help (no defensive 3 seconds) and the time for attack has shortened to 24 seconds. Players are still moving a lot ...and that’s OK. Idea of the NBA people is to speed up the basketball and to go on with the tendency of motion in offense. But look at this detail: placing offense players, showing all 5 solutions in the offense!!! ...if offense players (especially at the side of help) move, first they don’t see the ball and thus they are neither prepared to receive it nor to attack the basket and shoot. For that reason in offense I like all players to be active and offense player to be ready to finish the action began from the PnR. Let’s set and explain the personnel side of the PnR!!!

Analisis:

1.Hard show

hard show is a technique used in situations when a player with a ball (player that uses bloc) is not a dominant ball-handler, Piatkowski, Maggette...Those are players of the position 2,3, and sometimes 1 if it is not aggressive. Mark Jackson. The offense player that blocs is a good shooter and you don’t want to leave free players at the “side of the action”, players at passing...in any case in such cases the advantage of the PnR is not that great that we should leave other players. Although everybody has to react very little, so that the player with a ball would think of them, and the primary obligation is to stay with your player.

Description of the technique: always in the PnR defense there is division of catch defense. In my opinion this basic rule of solving all kinds of defense problems is "solve only the staff that is in your sight; in front of you". Often guard watches over the shoulder and loses from his sight the player with a ball. This is your responsibility; communication serves to announce you the danger that is ahead. Angle defense is essential in the PnR defense. Who defends depth and who defends width? Depth and width form the angle of 90°. In this technique a guard is heading for the depth (Iverson never uses PnR, and he should not expect help there. Width is obligation for the tall players. The tall does a body-up into the offense player and interrupts his motion by kicking him out of his axis because the offense player hits "at the target", ie. defense player. One should be careful not to be rolled when one does a body-up into the offense player, as it does Karl Malone. I don't understand how one gets late in help at PnR when the opposite is logical in the case that you keep in principle the passing line closed? If we banalize the situation, the player that you cover goes to "beat" your player, there are two of them and you only watch and don't react (Krizevski)??? Showing is in the line with the offense player (one line) because the angle is ZERO and it is the worst for a good pass. If you are behind then you open the angle for passing or for "dribbling through the bloc", Iverson. Every SLIP of the great one in this technique is responsibility of such a player!!! Player with a ball also has to use his body. He steps towards the offense player and slides with him, as one body. He has to possess mental capability of independent coping with the bloc. If he does not think that way, than technique execution is very problematic.
Example: maybe Clippers with Megetti...
Good-bad sides:
good sides are that you never have problems with mismatch.
Players stay with their players. The offense does not get great advantage. Bad sides are that if guard does not breach the bloc and arrive then the offense player will get straight to the end...because all others will have an excuse not to help in ball breaching.

2. *"Houston" technique*

Situations: Houston technique is not frequent but it can be very efficient. It was used by Chicago, 5-6 years ago, in the final series against Utah when they had problems in PnR defense. This season Jerry Sloan, Utah coach, defended Sacramento. In such a way they left Stojakovic 2 times alone to shoot for 3 points...With Houston technique we, Clippers, defended and won Lakers last season when we defended Coby...As its name indicates, Houston and Tomljanovic use this technique.
Technique description: this technique is used when PnR player has excellent guard and brilliant tall one, that can shoot. Then you choose hard-show (identical technique), but you surely stay we the tall one and you send the player at the first passing line to impede penetration. Then you do full guard rotation, ie. in two ways: 1. if he starts widely with dribbling, then rotate with 3 defense

players.2. if the penetration is deep, than rotate with 2 players.
Example: Lakers-Clippers...or Utah-Sacramento...Chicago-Utah.
Good-bad sides:
of the technique: good thing is that you stop two best offense players; but the bad part is that you open the shoot at the ball side. If shooters do so, then they will be open...but I repeat that one should choose less evil, ie. influence the decision who is going to be the one that would put the ball in the basket

.

3. *Basic-Clippers, PnR defense*

Situations: this is for many teams the most represented PnR defense manner. It is rather efficient, because there is a very aggresive presure on the ball, and all positions are well covered. The attention is equaled at all opponent's players. For example, guard may be good, the tall one may shoot from half-distance and all players at ball's side are "dangerous for the basket"...This was the basic Clippers defense.
Technique description: the same principle of body play and guard slides as in hard-show technique. Center stays longer at help, ie. until the guard defeats the offense player with a ball. Guard sticks to depth, center to width. Every SLIP situation is ocupying players at the side of help!!! Center returns to the heart of the racket and "sees through" the situation. I prefer center to look at the offense player in racket and to run with "hand high up" and thus reduce "target" for passing. If ball changes side and doesn't rotate, if ball goes to the same offense side then rotation is made! One more thing: "Having rotated there is no rotation!" Let's remind ourselves of the fact that some teams send center even before, before pass, because if the were late then the shoot would already be performed. You depend on scouting for the match! In that case there is a zone - up. GUARD breaches the bloc. He goes over the bloc but under his center!! OVER and UNDER. I like to keep the first line closed. The guard from the angle must be in front of the center. At returning pass, the tall ones rotate and short ones get back to their people and there is no mismatch.
Examples: Lakers...with Kobe, Samaki Woker, Shaquille, Brian Shaw, Fisher.
Good/bad sides:
this technique is used very much and has least bad sides. The issue is of opponent's players and what we want to defend. The good thing is that defense decides and the bad thing is of course everything that cannot be covered unless all 5 offense players are active.

4. Basic-Indiana;

Situations: technique is named after Rick Smiths, Pacers' center, while under the supervision of Larry Brown. Rick was very mobile, even excellent in placing himself in relation to the PnR players. He was capable of keeping the guard with a ball long enough and to make his offense wider, until the guard overcomes this again. Brilliant anticipation..

Iowa Press Break

Overview

The Iowa Press Break is a very simple press break I picked this up from a very smart man that I once had the privilege of coaching under. The reason I would use the Iowa Press Break as your press break over another is because of how simple yet effective it is and how it can work against any kind of zone press. It's something that doesn't take hours and hours to put in, while at the same time gives you everything you want in a press break. When the ball is on a side the guard with the ball has all 4 of the options you should have in a press break. He has a player to pass to up the sideline, in the middle (where you want the ball), a reversal option and someone going deep diagonal.

The whole idea of the Iowa Press Break is that when one of the guards on the side has the ball, the opposite post flashes to the middle and the guard on the opposite side goes deep. You reverse the ball working it up the floor looking to hit that post when he flashes to the middle. Once the post flashing to the middle catches the ball, it's all over, all he has to do is turn and pass it to the guard streaking long and we've broken the press (hopefully)!

This offense can also be used in the half court against zone traps. I don't show it in the diagrams, but it is the same basic concept, I am sure you can figure it out! The offense starts in a 1-2-2 look with the posts on the blocks. When the ball is thrown to the wing, the backside post cuts up to the elbow and the backside wing cuts to the block. This is GREAT against the 1-3-1 trap because the backside block will be open if the defense locks onto the post flashing high. If you are confused with how this works, shoot me an e-mail and I will help!

This is great against a trapping press because you have spread the floor in such a way that they can not cover everyone. Many times, the guard cutting deep is going to be wide open and can be hit with a pass if the passer gets it off before the trap. At the very least against a trap the reversal pass will be open. If it is not open, you know that you have someone open who can gash the opponent.

As with anything else, this is not the end all be all of press breaks. This is what I personally find useful and is something that I use. Maybe something you have is better and if you do that is great! The only downfall I find to this pressbreak is that we don't have a guard cutting through the middle of the press. But I find the movement from the other players suffices for this. Many times, the player that is open is the post that is now on the ball side returning to his position up the sideline. The defender lets him go to block out the middle from the post that is now flashing there and the post returning to his ball side spot is open.

The following will be a quick rundown of the press break in more detail. Please refer to the diagrams as well. It really isn't anything that complicated or mind blowing. I am going to refer to the diagrams in the order that they appear.

Initial Entry

You can enter the ball anyway you want. What I show here is my line entry. The posts flash up and then dive deep, they stop at about the half court line. They are trying to clear the area so that the guards can cut in and receive the inbounds pass. If the defenders stay with the guards, hit the posts (if they can dribble) as they are going deep. If the defense is playing a zone, it's just like football, you are trying to get the ball to the post

while he is between the areas of the zone as he heads to half court. When the ball is entered to the wing, it should be immediately returned to the inbounder as he steps inbounds. Now, if you find the defense denying that pass, have the opposite side post immediately flash to the middle. If they don't deny that pass back, get it there and quickly get it reversed. If they do, your player should be looking to someone else for a pass because someone has to be open.

Reversals

Once the ball is on a side, if nothing is open off the post flash and sprint deep, the ball should be reversed. As the action takes place for the first pass however, the player at the point should have taken 1-3 steps up, depending on what the defense allows. Consequently, the guard coming back off the deep flash should not come all the way back, but should come back slightly ahead of the point guard. The reason for this is that even if they defense the cutters perfectly, you are still moving up the floor and will get across in the ten second time limit. The posts (though not shown on this poor artists rendition ☺), should back up a little bit to maintain the spacing against the press. Don't let them stay at the half court line and pack things in, that makes it too easy for the defense.

When the ball is reversed, the post now on the back side flashes to the middle and looks for the ball. The guard now on the back side goes deep. The post now on the ball side is looking for a pass up the side line and the point is taking 1-3 steps up. The process should continue until the ball is over half court, we can get a pass to the flashing post, up the sideline or deep.

Middle Flasher Entry

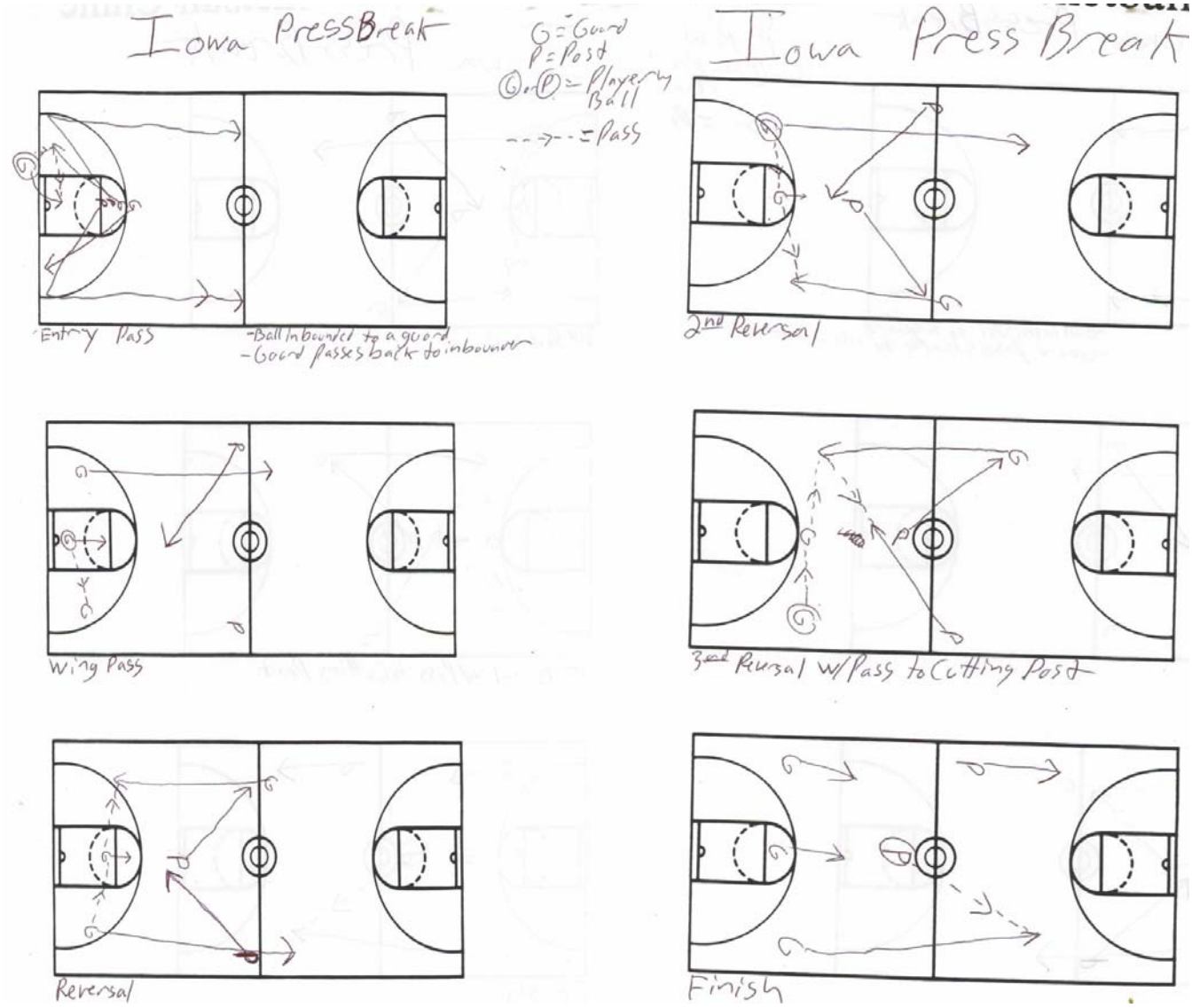
When the ball is entered to the post flashing middle, the press should essentially be broken. All the post player has to do is turn, look diagonal, and hit the guard who was streaking up the back side. If he isn't open, the rest of the players should be filling lanes to the basket and he should find someone. If your flashing post is a player that can put it on the floor (maybe a perimeter player in a 4 out offense), he has the green light to turn and go as well if they are dropping off to take away cutters. As with any press break, you want to attack and try to score. We want to beat the press for an easy shot so that they stop pressing us. As the catch is made the other post on the sideline should make a b-line for the rim as should the streaking guard. What we are hoping for, best case scenario, is for the guard to get the ball and both posts to streak making it a 3 on 1 or 3 on 2 break where we can score. The passes off the middle flasher entry should be bam, bam, and go. We want to attack!

Sideline Entry

It is not shown in the diagrams, but the sideline entry is basically the same principles as the middle flasher entry. We want to get the ball up the floor and go. If the player who caught the ball on the sideline can dribble, we encourage him to do so. Either way, we want the other post who was flashing middle to make a b-line for the rim as with the guard who was flying deep. If the player that catches the ball on the sideline is a poor dribbler, we want him to wait and hit one of the two guards trailing the play to give the ball to then attack.

Conclusion

Once again, this is just a simple look for attacking zone presses. Take a look at the poorly drawn diagrams. My software does not allow me to have full court diagrams with my play designer. The drawn diagrams show how the pressbreak works in a full court setting. If you have any questions, shoot me an e-mail at john.carrier@st.bemidjistate.edu. Thanks!



Baskeball conditioning

Jack Ramsay Portland Trail Blazers

World Association of Basketball Coaches clinic

-The human body is like machine
-Choose proper fuel
-You must eat properly 10% fat, 15-20% carbohydrates and 70% proteins
- Drink everyday 10-12 glases of water

How to correct and increase speed, quickness, explosivness?

First, start from footwork because running is basic element when we talk about playing basketball.

Footwork, together with handwork is very important
Teach everyday techniques of running and handwork(arms are under 45 deegre angle)

Start wth hands swinging up-down, then

Lift right hand and left knee up (correct)

Drills:

Jog around the court
Streching
Core drills
Then:

-Run ¾ of speed head up handwork and lift your knee high
- The same only ran bacvard
-Zig-zag on ech 3rd steps change directin

The next most important thing is ability to stop from full speed:

-Start from base line and stop at FT-CL-FT. Stop and pivot quickly , stay low

When you start you must be in low position

This was a warm up:

Streching each drill 10sec

Then we will do drills running over the court:

-High knee to CL and sprint to the other CL

-The same hops

- Butkick

-Diagonal drill: combination of butkick- highknee-run with long steps

-Sprint ¾ of court, start from base line to opposite FT line, 5 x

- Sprint 1/1 and ¾ of court. From base line to opposite baseline and back to FT, 5x

- One leg hops to CL.Jump each time higher and longer 5x

- With two legs knee on chest 5x

Push ups with different position of palms

- Fingers pointed forward
- Fingers pointed by side
- Fingers pointed inside
- Fingers front but and palms front
-

Then we work on abdominals and backs :seat ups, knee ups etc

At the end we do – combination of: 6 push ups + 6 abs-+ 6 back x 3 sets

PHILOSOPHY OF COACHING

The job of a coach is twofold. The first task is to teach skills: to teach a boy how to shoot better, jump higher, dribble smoother, practice harder, and rebound stronger. The second task, the major one, is to prepare young boys for the life ahead -- make them men.

A coach must develop character, and teach fair play. A coach must teach athletes to be humble in victory and proud in defeat. A coach must teach an athlete to live up to his potential. The coach's job is to teach a player to do his best and always strive to do better. Coaches must recognize they can never make a great player of a boy who isn't potentially great, but they can make him a great competitor.

For a coach, his team can lose, any team can lose, but a coach should never lose. For the job of a coach is not over once the practice or game is over. The final score for a coach isn't wins or losses and the coach's success is never published the following day. If it were published, the major statistics would be, so many men out of so many boys.

The following are a list of traits that should be possessed for success in the coaching profession:

1) Initiative
2) Enthusiasm
3) Sympathy
4) Self-Control
5) Patience
6) Attentiveness to detail
7) Impartiality
8) Integrity
9) Teaching Skill
10) Discipline
11) Floor Organization
12) Knowledge of the Game
13) Adaptability
14) Cooperativeness
15) Alertness
16) Reliability
17) Resourcefulness
18) Optimism
19) Consideration
20) Desire to Improve

RULES TO GOVERN A SUCCESSFUL PROGRAM

1) Integrate legitimate academic issues into the program. Ensure and demand success in the classroom; our students don't major in eligibility.

2) Don't promise potential recruits starting positions and don't recruit over returning players.

3) If present players have bad vibrations or feelings towards prospective recruits, re-consider the recruitment of this individual.

4) Maintain relationships with players once they leave . My relationship doesn't end where the season ends.

5) Emphasize to prospective recruits that they should come because they feel they'll fit in and enjoy the school, not simply to play for the team.

6) As a coach, I must always remember the players are the program and I am the orchestration. I should never see myself larger than the program but stay in control of my ego.

7) Athletes consciously or unconsciously choose a role model. Many times the coach becomes the major influence of the players lives. Coaches must recognize the magnitude of this responsibility and lead in a positive, mature fashion.

8) Never sacrifice the school standards or my standards for a player, a game or an officials call.

9) Never stop teaching. If I ever stop teaching my players have stopped learning and I have lost. You must have your players believe and know that what you are saying makes a difference.

10) Provide an overriding purpose to my program which is clearly visible to the players that goes beyond winning. Let them know we will work hard, with no regard for receiving credit and that credit comes when it is due.

Practice Philosophy

Basketball practice is longer extension of a classroom. Varying schedules, games and drills are highly important. Although the below listings are a basis, this doesn't happen daily. Different, yet similar, drills are used. All drills are developed around our offenses. Games are played between sessions or individual drills; shooting contest are used quite frequently. Conditioning is used when questionable effort is given or players recognize it is a conditioning day. Conditioning drills should have a limit and players should know that limit by use of a clock. However, a quick sprint is demanded when there is a lack of effort.

Practices should be orderly, useful, creative, experimental, encouraging, imaginative, and goal orientated. Coaches should communicate their goals effectively, allowing or soliciting feedback from players. The practice should be carefully planned involving all players. There should be an introduction and a closure. With each, a feeling of well- being should be addressed.

The coach is responsible for teaching players skills while developing a winning tradition within the rules of fairplay. Creating self-worth and self-esteem will enable them to grow as athletes and people. The student athlete should enjoy participating for the good of the team and himself.

General Comments

1) All players need a basketball during practice.

2) Medicine Ball, jump ropes, Big Ball valuable tools to daily practice.

3) Stretching is done prior to the start of practice under the supervision of a trainer.

4) Games and competitions are held between different parts of practice.

5) Optional drills are easily interchanged or added.

6) There is minimal coach lecturing during practice.

7) Time management in relationship to gym spacing is critical.

8) All players should receive an equal practice.

9) If you work hard in practice, you play in the games.

10) Practices should present drills insuring team improvement and offer the player opportunities for individual skills building.

11) Talking, smiling, laughing, concentrating, and competition are signs of a good practice. Players should be active participants in all aspects.

12) Coaches should enjoy the practices and the players. Coaches won't make all the right moves, nor will the players. Learn to live with each other.

13. The season is like a school year. Players get older, better and smarter. Don't stagnate them by doing the same offenses and defenses throughout the year. Continue to add new ideas and your players will respond positively.

Daily Practice Schedule

Introduction -- Begin each practice with a quick team gathering informing the athletes what is planned for the day and why. Always begin on a positive note.

Part I -- Team fast break and full court drills

1) 3 man weave twice, then 2 on 1
2) 5 man weave twice, then 3 on 2 -- 2 on 1
3) 3 man 2 balls chest passing, jump shots at wings
4) 3 on 1 fast break -- middle man stops at foul line -- back to a 2 on 1 fast break
5) 3 on 2 fast break -- back to a 2 on 1 fast break
6) Tip Drill -- 1 player dribbles up floor with 2 chasing -- return with 2 on 1
7) 3 on 3 break -- have one set of 3 line up at foul line -- throw ball to baseline set of 3, opposite man touches baseline -- 3 on 2 break -- third man hustles into play
8) 2 on 3 -- 3 on 2 -- 2 on 3
9) 4 on 4 break (same as above)
10) 5 on 5 break (same as above)
11) 3 on 3 on 3 (teach principles of 1-2-2 zone pressure along with breaking pressure in
12) 4 on 4 on 4 these two drills)

We begin each practice with the team formations using the full court. Each player must communicate constantly; either on the side line, when making a pass, or when involved in drills. If there is no talking, we will do a quick sprint. I believe If people are speaking, they are generally involved, interested, happy and content. Initiating each practice with this attitude generally leads to a productive practice.

Part II Fundamentals - (Defense and Ball Handling)

Defense:

A) Defense sliding (3)
B) Slide and chase (3)
C) Defend a man dribbling (passively) (3)
D) Defend a man dribbling (aggressively) (3)
E) Overplay one on one full court pass
F) Dribbler - Chaser
G) 3 on 3 -- 1 on 2 -- 2 vs. 1 to 3 on 3
H) Attack and Retreat -- (Sliding)
I) Overplay both sides -- cross over -- overplay
J) 1 defense 2 offense
   2 defense 3 offense
   3 defense 4 offense
K) 2 on 2 play
   3 on 3 play
   Little/Big
L) Full-Court Dribbling/Side Court -- Kentucky Drill

Ball-Handling

A) Crossover
B) Through legs
C) Around Back
D) Spin Dribble
E) In and out dribble
F) Variety of above
G) Speed with stutter -- left/right
H) Jump Stops

Incorporating the same dribbling sequence using the width of the court and dribbling towards a player -- 2 players at each sideline, balls constantly dribbling, all with ball

3) Games -- Dribble tag, team tag, knock-out

Individual defense, footwork, ball-handling, defensive pressure and court awareness are stressed in these drills. Players are constantly speaking and moving.

Part III -- Shooting-Offensive Moves

1. Half-Court

A) Cross-over drive right side -- left side
B) Cross-over to left hand drive (right or left)
C) Cross-over dribble for bank shot
D) Cross-over dribble for foul line jumper
E) Reverse lay-up

F) Power lay-up
Same set without dribble -- but with coach or manager passing ball.

2. Do the same shots however use the courts width-wise and dribble at a player.
3. Baseline -- to foul line -- lay-up -- jump start -- pump faked -- left -- right -- both sides

A varying collection of drills designed to improve individual play. Constant motion, dribbling and conversation is required.

Part IV -- Two Man Drills
A) Bank shots (rebound before ball touches floor/couple minutes)
B) Foul line jumpers
C) power (pro) layup (same as above)
D) Go one ball -- 1 on 1 (one dribble) (boxing out & stripping low -- scorer keeps possession)
E) Tapping drill/other ball drills (2 sets)
F) Rim touching/other hand strengthen drills (2 sets)
G) Over the top rebound/tipping ball in 2 hands over head
H) Over the top score -- right/left side
I) Shooting competition

These drills are designed to assist in quickness, taking the ball to the basket, explosiveness, rebounding, individual defense and conditioning.

Part V Rebounding Drills (Offensive players decide if proper box-out was administered)
A) One on One
B) Two on Two
C) Three on Three
D) Four on Four
E) Box or triangle drill where offense must find defense
F) Backboard -- tip, rebound, tap, and bang drill (half or full court)
G) 4 man pitch drill

Part VI -- Passing Drills
A) Medicine balls full court -- 3 sets of 4 up and down court.
B) Basketball -- 2 sets of 6 (these are races).
C) Two Basketballs -- (one chest/one bounce pass)
D) Rest drill -- extend foul line -- sets of two (chest passing -- quickly -- keep moving people back til standing on out of bounds lines) then chest pass, over the head pass, hook (pro) pass
E) Pass - follow pass - defend dribbler for 20 feet -- reverse -- (if six groups alternate groups on side)

F) Three man monkey in the middle-- 3 man two balls
G) 4 man/feed the post and defend the post
H) Drills for breaking pressure from set offense (5-1-4) or (5-1-3-4)
I) 5 man game -- no dribbling -- ball must reach baseline to score -- game to seven.

All passing drills should be done quick and hard. All passes are thrown accurately and briskly. Conversation and passing on the sidelines is mandatory. Explain a good passer is as valuable as a great shooter or rebounder.

Part VII -- Individual Defensive Skills Stations (4 man/Station)

A) Flex Drill
B) Team Competition (21 game -- 5 points for charge, 3 for offensive rebound, 1 for basket, 2 for 3 pointer, minus two for turnover, forfeit for complaining about call). Loser does suicide push-ups -- what winners want. Only 1 dribble. If defense doesn't speak, they forfeit points -- coaches discretion.
C) Three Minute Drill
    1) Step-up
    2) Rim Touches
    3) Four Lane Slides
    4) Push-ups
    5) Jump-Rope
D) Guard/Big Man Individual Skills
    Guard -- 1) Over the top, 2) Slide, 3) Run and Jump, 4) Hedge, 5) Weak Side, 6) Help and Recover, 7) Take Charge
    Big Man -- 1) Post (Front, Side, Behind), 2) Pick 'n Roll, 3) Hedge, 4) Shot Blocking, 5) Weakside, 6) Help and Recover

Part VIII -- Shooting Drills

A) Two at baskets -- A.move for shot, B. one dribble shot, C. pumpfake shot D. pumpfake and drive
B) Two balls constant motion, rebound
C) Foul shooting A. Sets of five B. one on ones
D) Screen Down -- Use manager or third player -- jump shot -- feed post -- drive baseline and pass -- drive middle and pass -- screen and roll
E) Competitive Shooting -- (Individual) Winner to ten -- pair winners and non-winning
F) Three Point Shooting
G) Three man shooting drills (shots taken in game, shots against zone pressure, shots off set plays)
H) Team shooting -- game to ten -- must make 9 and 10 consecutively -- 1/2 court

I) Full Court
Utilize competitions as often as possible (teams, fives, baseline)

Part IX -- Team drills/team defenses
A) Run offense against uncertain number of defensive players after break.
B) Five on five on five
C) Full court with/without "D"
D) Scrimmage
E) All five score in 35 seconds/secondary options
Part X-- Individual instruction -- each player should address an area of weakness and work with other players or coaches

Part XI
Team Offenses/Go over individual offenses from man to man, zone, underneath the basket, side out of bounds, full court secondary break transition.

Part XII
Team Defenses/Go over full court pressures, half court defenses, traps, and gimmicks.

Part XIII
Game situations/last second shots, set plays (offensively and defensively).

Part XIV
Conditioning: (Optional -- but should be timed)

1) Rim Touches
2) Chaser Drill
3) Defensive Sliding
4) Full Court Breaks
5) 20 Suicides in twenty minutes
6) Lay-up Drills -- (Full Court)

Part XV
Closure. (Either through game, coaches' statements, player statements or quick team discussion).

As a team, we discussed, then decided upon characteristics that would improve our individual and team abilities. We've agreed to abide by these, believing they will assist us in reaching our potential.

1) Team Warm-ups

A) Players are expected to be prepared, dressed and taped 30 minutes prior to game time.
Time alottment for pre-game warm-up.
30:00 - 22:00 -- Stretchings -- Light layups
23:00 - 17:00 Team Meeting
17:00 - 12:00 -- Layups -- Jump shots
12:00 - 9:00 -- three lane weave -- all participants shoot
9:00 - 6:00 -- Free shooting (foul shooting)
6:00 - 4:00 -- Quick team meeting
4:00 - 1:00 -- Lay-ups
1:00 -- Gametime -- team huddle at foul line

Expectations:
A) Go hard entire time
B) Communicate during drills
C) All players have basketball on shooting lines
D) All players should be preparing diligently for a game

2) Team Rules:

1) Weekly scheduled team meeting
2) Curfew prior to games
3) No D.C. per players
4) Practice times -- 2:00 hours
5) Lateness is not tolerated

3. Team Spirit and Unity

1) Stand up when players enter or leave the game
2) Count down shot clock
3) Team huddle at foul shots
4) Stand till first basket is made
5) Stick together as teammates during away trips

4. Team Objectives

1) Enjoy the year
2) Improve as a team
3) Work during every practice and game to maximize own and teammmates potential
4) Develop respect for staff, coach and teammates
5) Work together towards winning prep school championship

Jerry Petitgoue- Youth League Practice Plan

Master Practice Schedule

I.	5 minutes	Simple exercises
II.	5 minutes	Footwork drills
III.	10 minutes	Shooting drills
IV.	5 minutes	Shooting contest
V.	8 minutes	Ball-handling skills
VI.	7 minutes	Dribbling skills
VII.	5 minutes	Passing drills
VIII.	5 minutes	Shooting contest
IX.	10 minutes	3 on 3

I. Simple exercises
Jumping jacks, running in place, arm circles, jump rope

II. Footwork drills
- work on stance: Bend knees, backs straight, butt down, feet shoulder-width apart, hands up
- Quick feet- chop feet and turn left or right on coach's whistle
- Chair drill- hold folding chair between legs and slide. Keep butts down and feet shoulder-width apart.

III. Shooting drills
- Form shooting- BEEF method. Hold the follow through for 1 second
- Lay ups right hand and left hand- step with inside foot and then up. Tell them it is a high jump, not a long jump. Once they have gotten the footwork and the form, add a ball. Then dribble in.
- Then square up from a pass. Square up to the hoop in very important. First time through do not let them shoot, then stress the BEEF form
- Then square up from the dribble

IV. Shooting contest. This will relieve boredom. You could do any of a number of shooting games here such as knockout.

V. Ball handling skills
- Use whatever ball handling drills you use in practice. We like to give the drills names of popular NBA players.

VI. Dribbling skills
- Down and back with your right hand and then your left hand
- Then down and back with 2 balls
- Then line up chairs and weave in and out of the chairs.

VII. Passing drills. Work on the different kinds of passes

- Chest pass. Pass should be above the waist and below the shoulders
- Bounce pass. The ball should hit the floor 2/3 of the way. Hit the receiver at the belt.
- Overhead passes
- Could also do partner passing. One throws chest passes and the other throws bounce passes
- Could also run v-cuts. 1 passer and 1 cutter

VIII. Shooting contest. One example is "Beat the Pro" It is a game to 10. You are only allowed 1 lay up. Is you miss the pro gets a point, if you make the shot you get a point. First one to 10 wins.

IX. Three on three/ 5 on 5
- Only allows 3 on 3 for really young kids (1st and 2nd graders) because everyone gets to develop their skills. Third and fourth graders can play 5 on 5.

Syracuse 2 – 3 Zone

Jim Boeheim

4 Rules for the 2 – 3

1. **Guards Keep the Ball out of the High Post**
2. **If there is a man in front of you PLAY HIM!!!**
3. **Center takes the ball in the High Post**
4. **5 players move on every pass**

***Hands out wide instead of straight up**

***Fight over guard screens unless it's a poor shooter**

***Go to the Ball 1st, then wait to be "bumped" to your position**

***There is an automatic trap in the short corner**

***Cut off the 2 open lanes on any trap, farthest back guards 2**

***No Box-Out in the zone**

***Run out to keep teams from hitting the offensive boards**

Introduction to the System

John Wooden's 8 Laws of Learning: explanation, demonstration, correction, repetition, repetition, repetition, repetition and repetition.



The Secondary Break

- The way coaches teach the fast break is changing, just as basketball is evolving. Thanks to the three-point shot and the addition of freelance offenses, coaches are encouraging players to run the break in unconventional ways...and the lay-up isn't necessarily the ultimate prize anymore.

Secondary Break

- ***The Secondary Break Offense*** is broken up into clearly defined and described sections that will help you implement this exciting new offense on the first day of practice. It is important to note that this **sideline break system** is run exactly the same on either side of the court. First, we take a look at the point guard's pass options to begin each offensive series:

- **1. Early Offense** (pass ahead)

2. Secondary Options (hold up)

- *Wing Entry Series*
- *Trailer Entry Series*
- *Pick and Roll Entry Series*
- *Dribble Clear Entry Series*
- You will be in the same alignment at the *culmination* of each of these different point guard pass entry options. The *culmination* alignment will give you three passing options:

3. Culmination Alignment

- *Triangle Corner Series*
- *Triangle Post Series*
- *Pinch Post Series (2 man game series)*

- As with any great offense, we will conclude with a section on **"pressure releases"**. In simplest terms, what to do when the defense tries to take away certain passes that will disrupt the continuity of the offense.

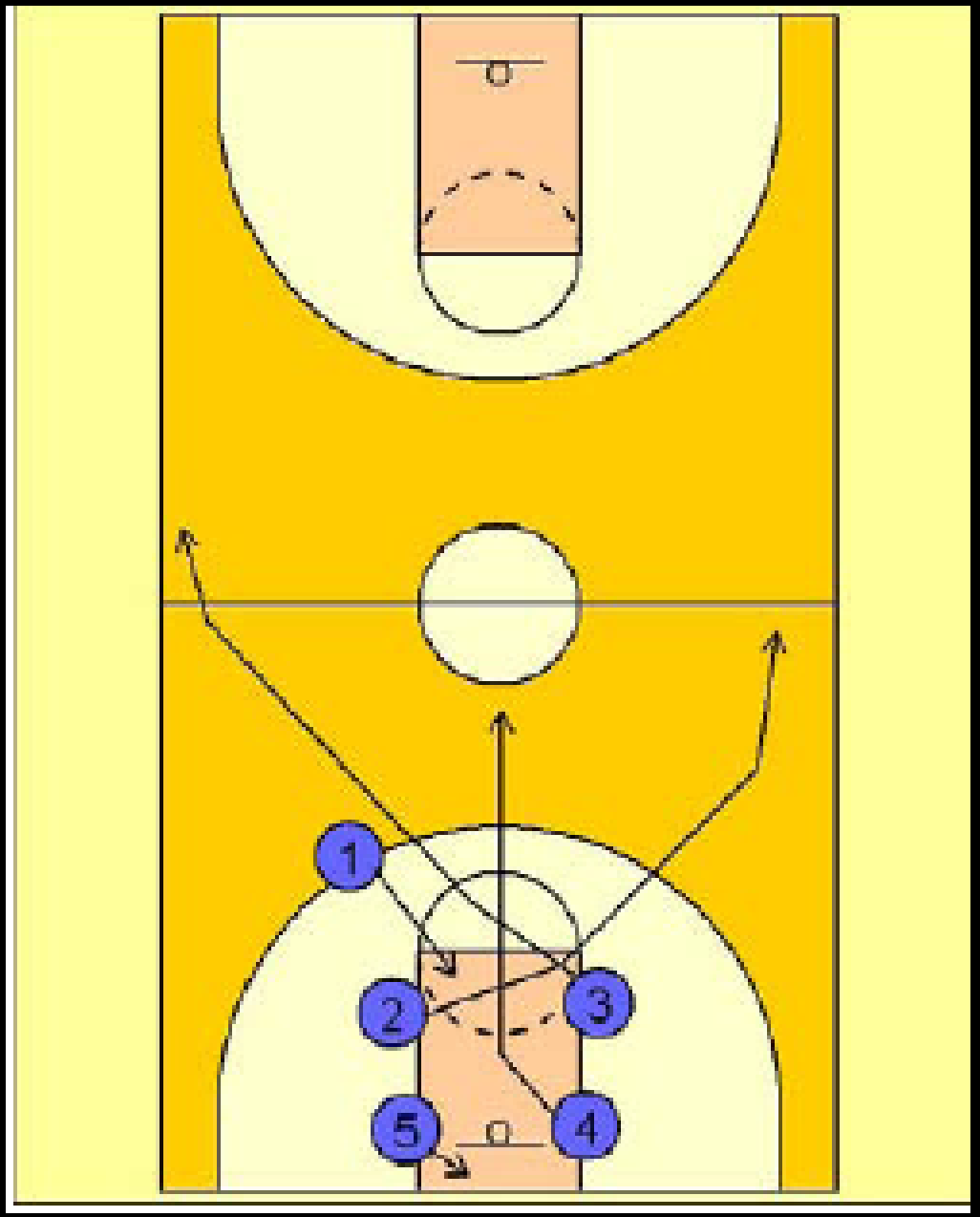
Secondary Break

- **Early Offense**
- One of the primary responsibilities of the point guard is to determine when to pass ahead in transition and when to hold up and run the secondary options, or more commonly referred to in this offense as the point guard entry options.
- We call passing ahead early your first option. This is when our point guard recognizes, upon receiving the outlet pass, that players ahead of the ball will have an advantage at scoring upon receiving the pass. This can be either a wing or post player. If he feels the offense “has numbers” on the defense, then he is encouraged to pass the ball ahead while the person receiving the ball is instructed (and drilled) to catch and attack the basket on the dribble, pass or perhaps three point shot. In any event, he will look to be aggressive upon catching the ball. I am one of many coaches who have changed their philosophy in terms of the early three-point shot on the break. If the post player is not open inside, there are no penetration options available, and we have other players running to the board for offensive rebound position, I encourage and drill them to take and make that shot. After passing ahead and no shot is taken, we would then run quickly into our motion offense or call a set play. The “Secondary Options” would not be available if we pass ahead early. My motion offense has some basic rules. I like giving them freedom here as they will need a break from the “disguised” structure they have from time to time. This will also be a difficult adjustment for the defense, as they become custom to defending patterns and tendencies.
- ***My motion offense rules:*** **1)** Must catch and face at all times; **2)** reverse the ball;**3)** must pass and cut, screen, or cut and replace themselves after passing; **4)** post players look to backscreen passers; **5)** backdoor cut or screen away if you do not receive the ball (do not stand); **6)** signal player you are screening for (fist up); **7)** proper spacing at all times (wide and high).
- I will now outline the Early Offense options, the proper lanes each player should run and the scoring opportunities available when passing ahead on the break.

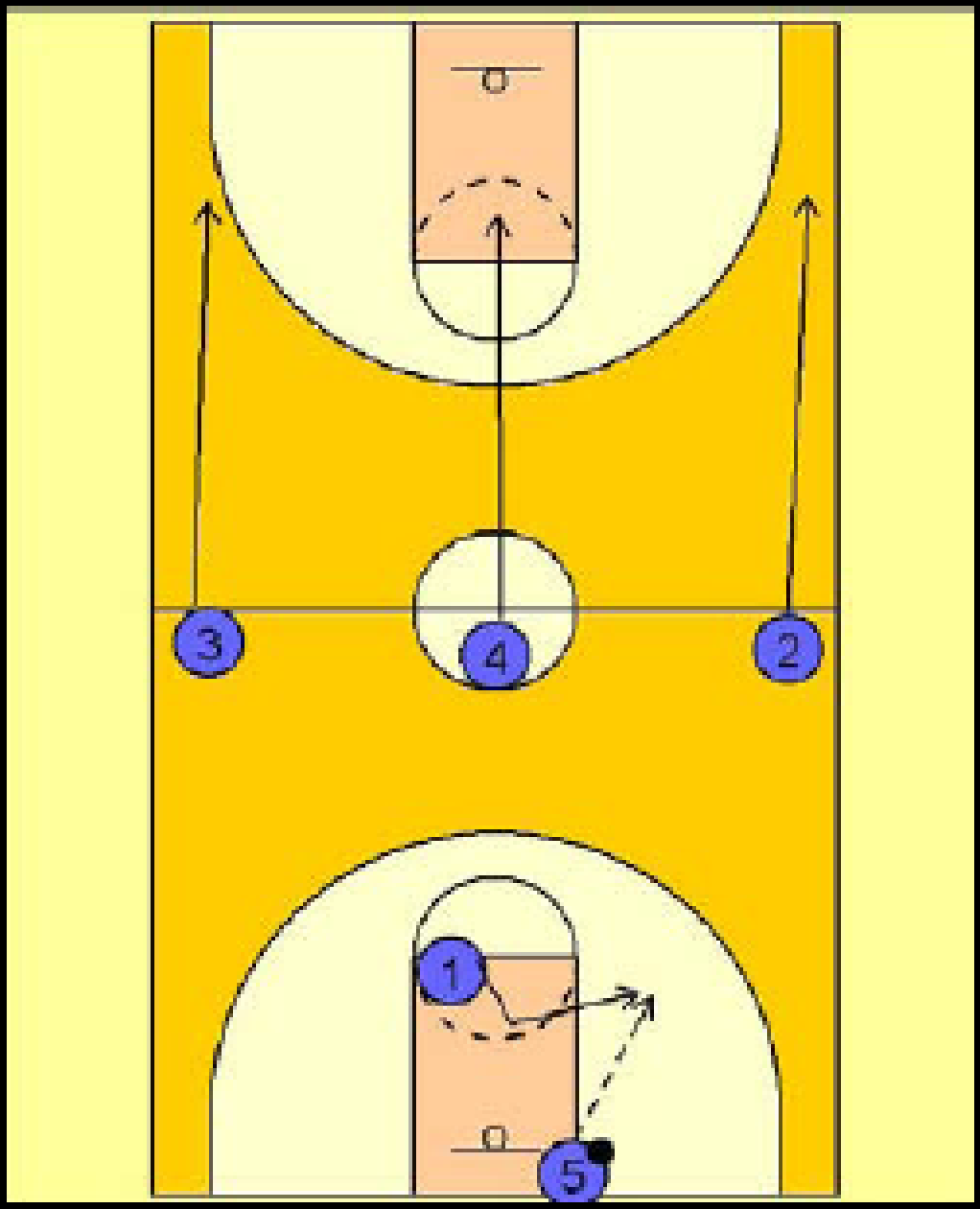
Early Offense

- *You always hear coaches talk about "pressure defense". I like to use the term "pressure offense" with my players. I want to attack the defense the minute we have the rebound. You should move quickly and seamlessly from your early offense to your secondary offense, not allowing the defense to catch their breath, gather themselves or dig in defensively.*
- *Always keep the "pressure" on the defense.*

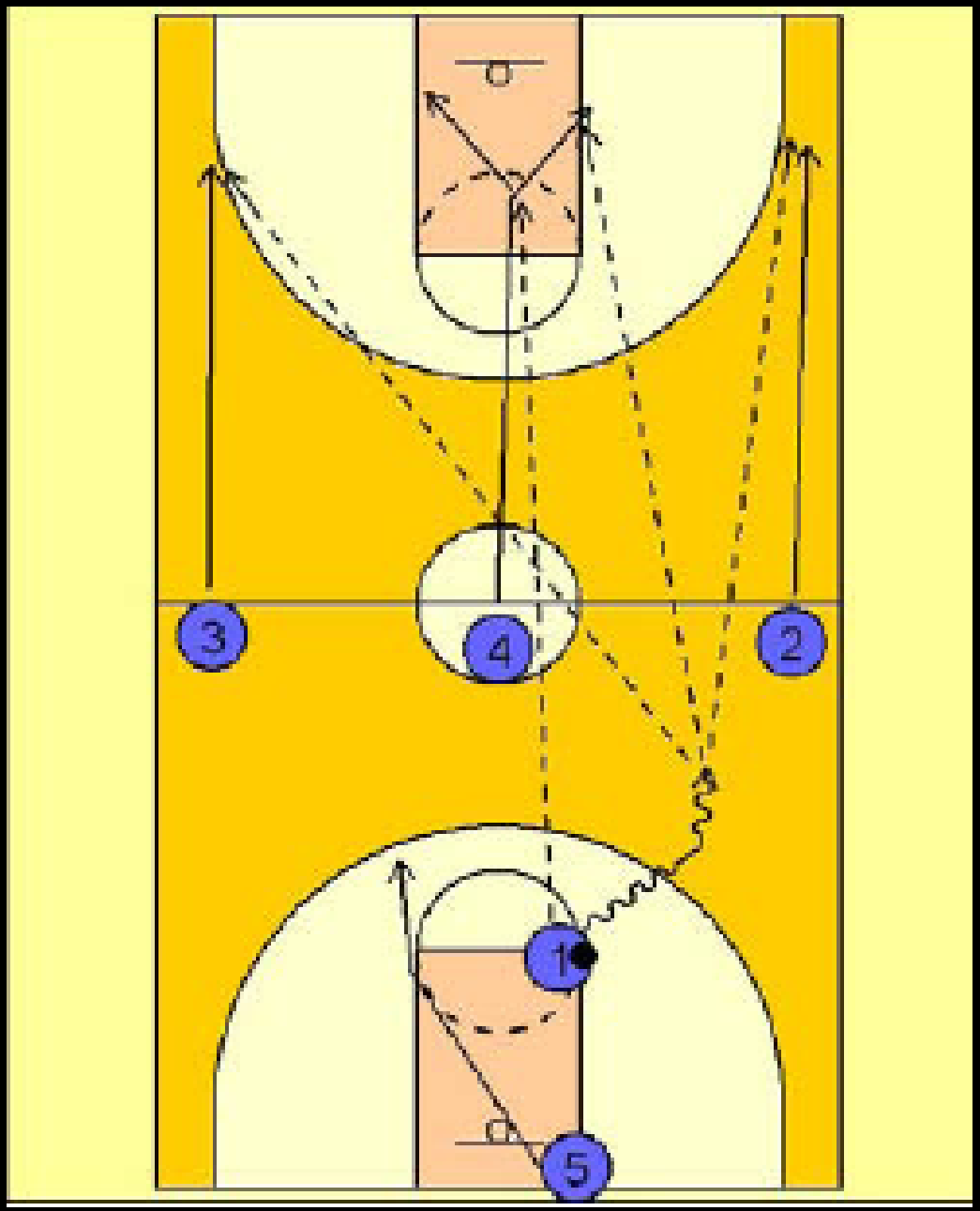
- #5 or #4 can take the ball out on either side of the basket. #1 makes his move to the middle and then breaks out to the side the inbounder has determined. #2 must always run the right sideline. #3 must always run the left sideline. #4 (or #5, whoever didn't take it out), runs hard down the middle of the floor eventually running to the ball side block. Some key teaching points: If you want to exchange and let #2 run the left side and #3 run the right, that is fine. Just be sure you stay that way the entire time those players are on the floor. If you sub some different #2 and #3 players in the game, and they want to switch what side of the floor they run, that is fine. The key is that both wing players on the floor know what side of the floor they are running and they HAVE TO run those sides each time on the break.
- On a missed shot when #4 and #5 do not get the rebound, then it is a foot race to see who gets down the court first to become the ball side block man and who becomes the post trailing the play.



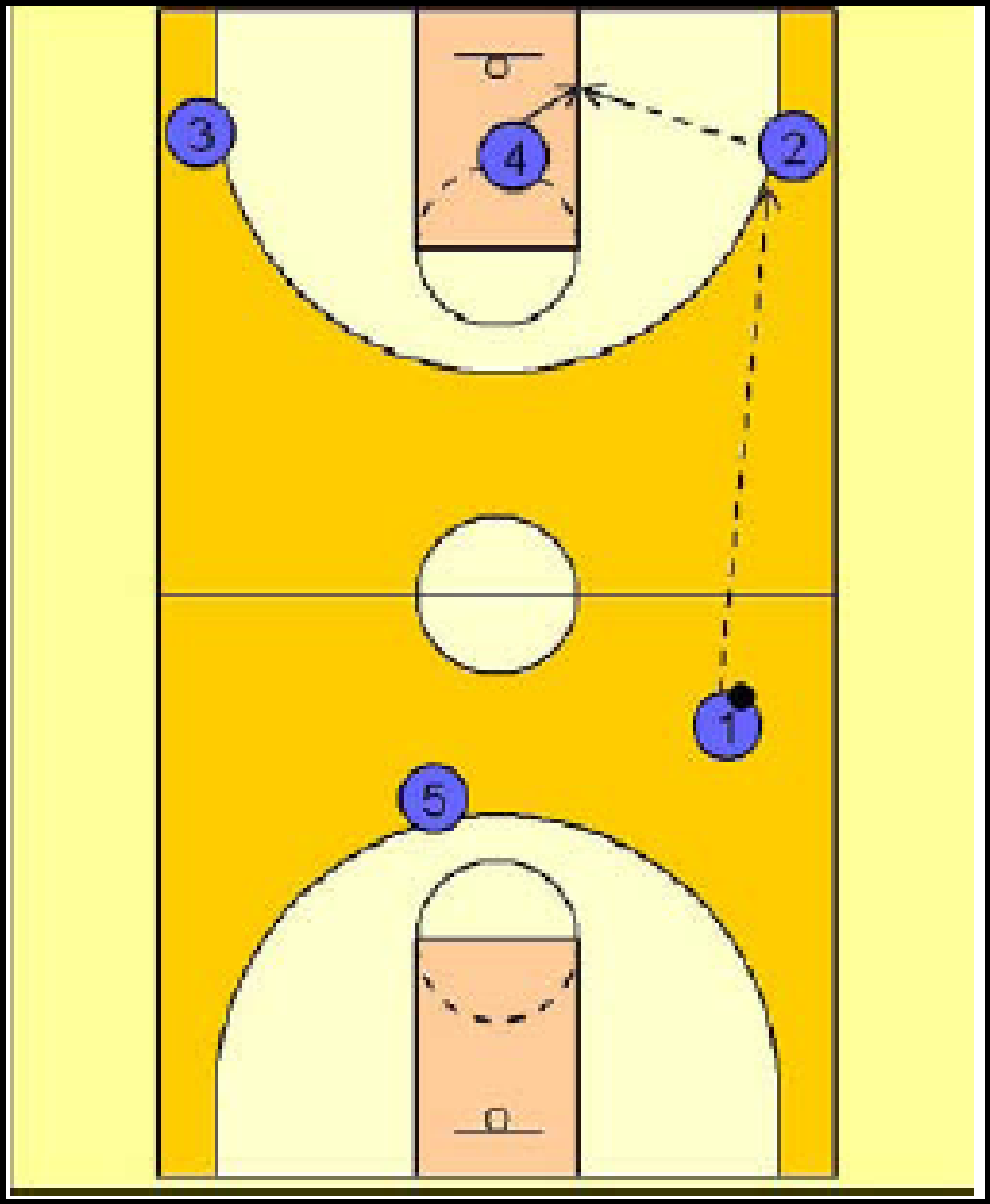
- #5 has taken the ball out of the net and determined a side to enter. #1 makes his hard cut to the right side of the floor to receive the inbounds pass. The remaining players (#2, #3, and #4) run their appropriate lanes. The ball must be entered to #1. Later we will discuss options when #1 is denied the entry pass.
- Teaching point: Make sure your point guard gets in the habit of COMING BACK TO THE BALL. So many players, not just point guards, have a habit of floating down the floor thinking they are open when a defender is just waiting for an opportunity to step in and make the steal.



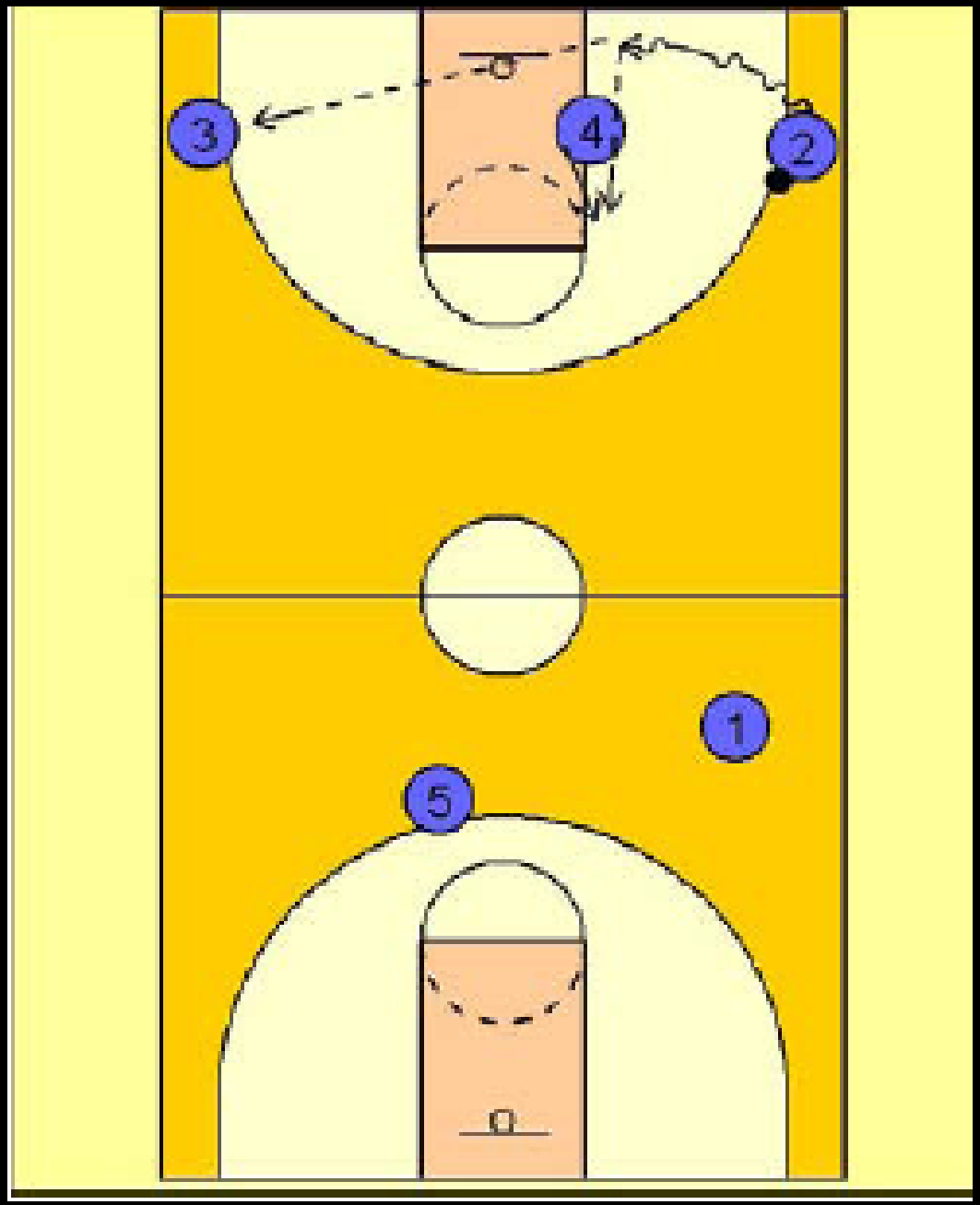
- #1 drives the ball up the right sideline while #5 steps opposite the ball and proceeds to run the trailer lane down the floor.
- Teaching point: #1 should look to pass ahead if he feels #2, #3 or #4 would have an opportunity for a good 3 pt shot, a lay-up, or an opportunity to catch and penetrate for a lay-up. This "passing ahead" will stretch the floor and keep the defense honest.



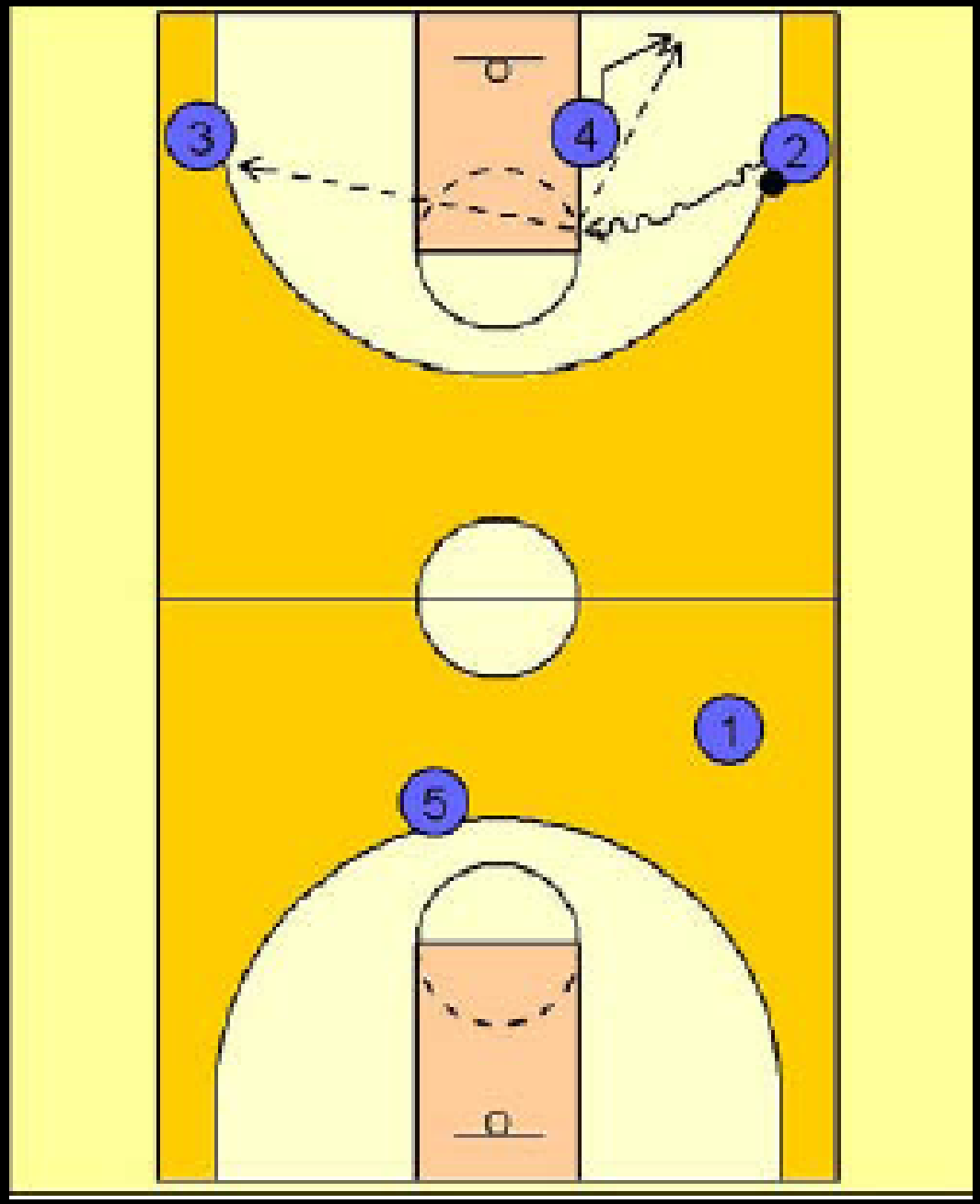
- If #2 does not have an open 3-pointer or a penetration lay-up opportunity, the #2 man may quickly dump the ball inside to #4 if he sees #4 has his man sealed and a chance for an easy lay-up.



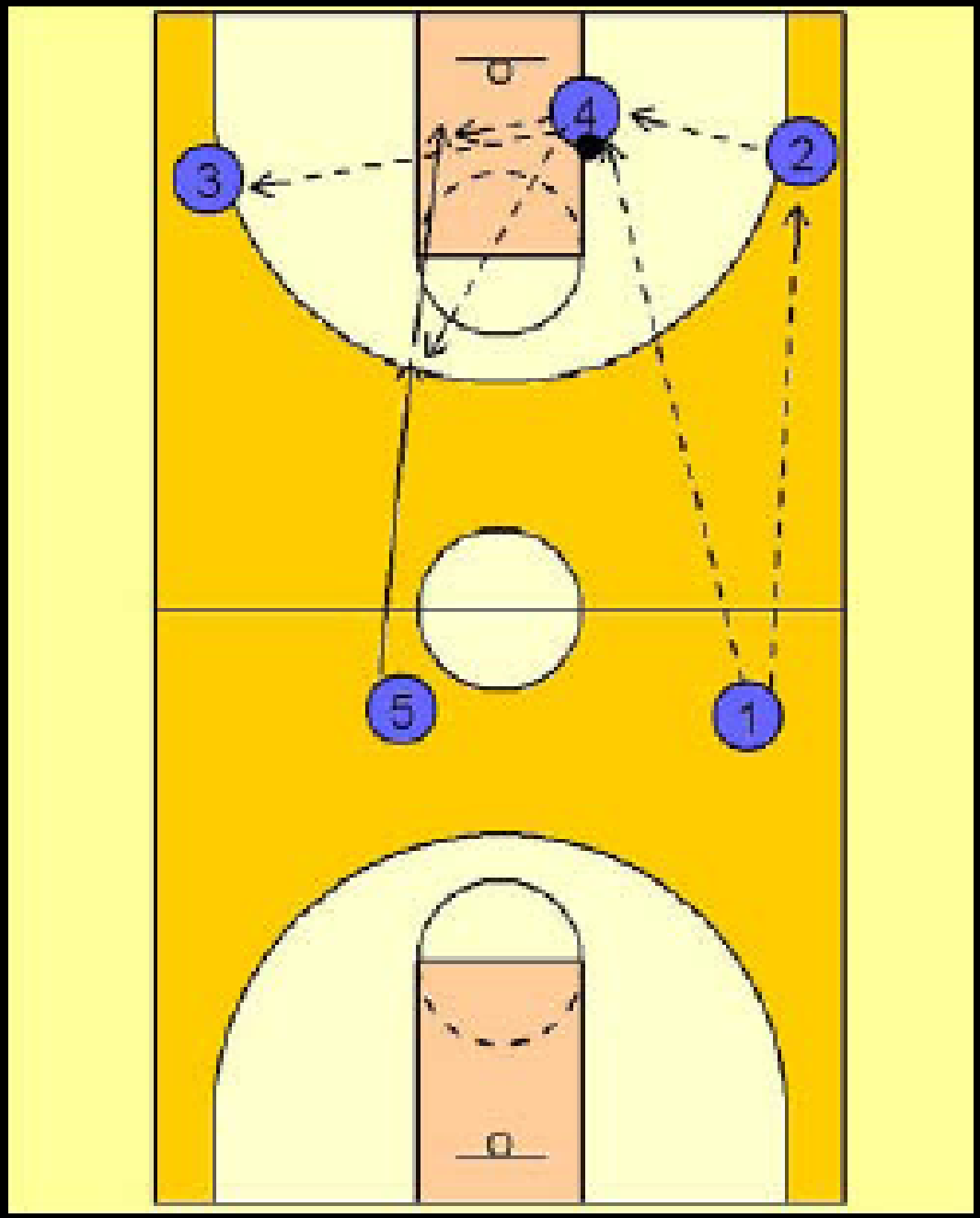
- If the post player #4 is denied the ball from #2, #2 can look to penetrate to the baseline. In this case, #4 is taught and "drilled" to step up the lane looking for the pass back from #2.
- #2 may also look to pass out to #3 on the opposite wing / corner area.



- If #4 is denied the ball, #2 may also look to drive the middle gap looking to score. When this happens, #4 is taught and "drilled" to step to the short corner area looking for the pass from #2. #2 may also look to get into the gap and kick the ball out to #3 on the opposite wing area.



- If #4 should receive the ball on the break either from the point guard or from the wing, he will look to score or will look to kick the ball out to the trailer #5 or the opposite wing player #3. The opposite high post player, #5 in this diagram, will always dive to the basket looking for a pass from #4 or good offensive rebound position on the back side.
- If a shot is not taken from these early offense options, we will run quickly into our motion offense or back the ball out and call a set play.



Secondary Break

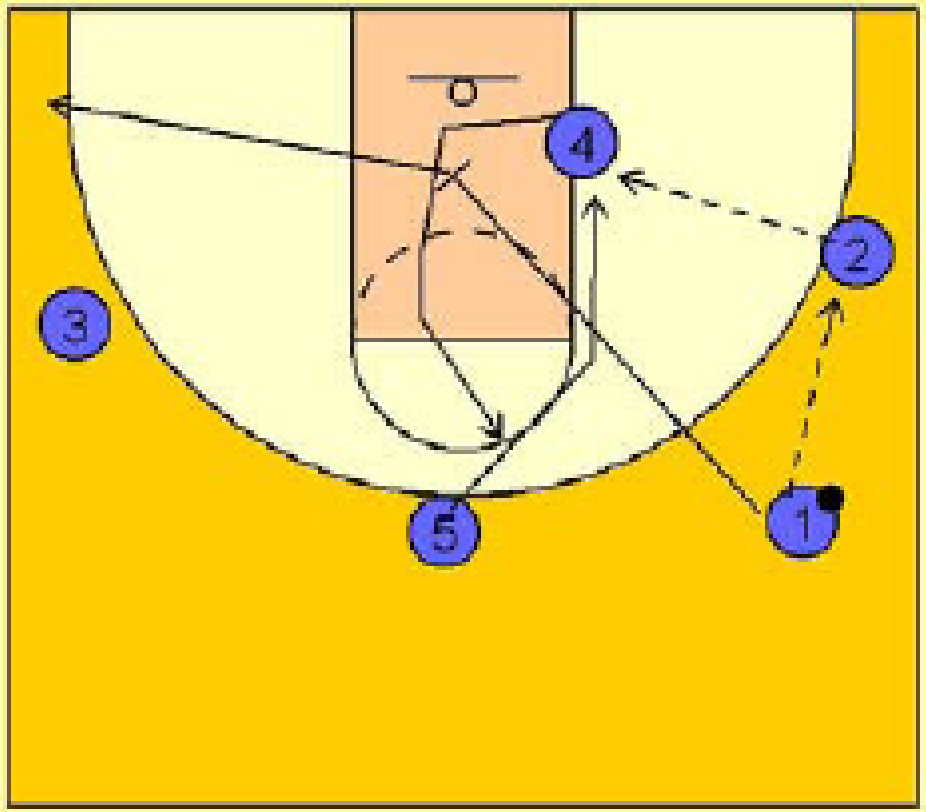
- **Secondary Offense**
- After the point guard has determined that there are no substantial advantages to passing ahead (described in our “Early Offense” section), he will hold onto the ball, slow up a bit and wait for the trailer man to catch up, then look to make one of four entry options in our secondary offense. The four entries are:
- **- Wing Entry Series**
- **- Trailer Entry Series**
- **- Pick and Roll Entry Series**
- **- Dribble Clear Entry Series**
- We call this process of getting into our secondary options, “second gear”. It will take coaching, live scrimmaging and drill work for your point guard to become comfortable and good at recognizing when to pass ahead (first option) and when to hold onto the ball and make the secondary entry options (second option). As mentioned earlier, each of these entries conclude or *culminate* with the same alignment, giving you three additional offensive options: **Triangle Corner Series**, **Triangle Post Series**, and the **Pinch Post Series(2 man game series)**. Each will be described in detail later on in this book.
- It is important to note that whenever we have a breakdown in the offense and players seem “ confused and out of sorts”, we must quickly and efficiently get into our Motion Offense, using the rules outlined in our Early Offense section.
- I will now outline the Secondary Break Offense and the four different point guard entry options available in this system.

Wing Entry Series

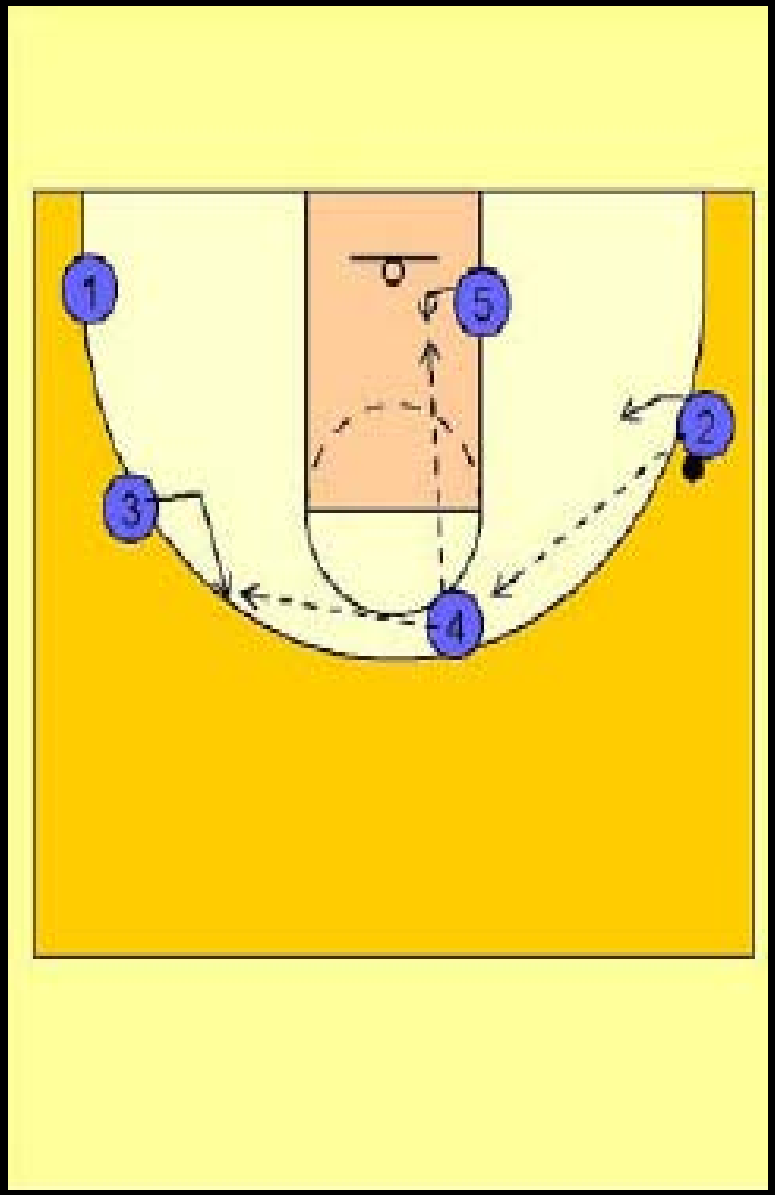
- ***Proper execution of the x-cut, back-cut and v-cut are crucial elements in determining the overall success of this offensive system.***

Wing entry series

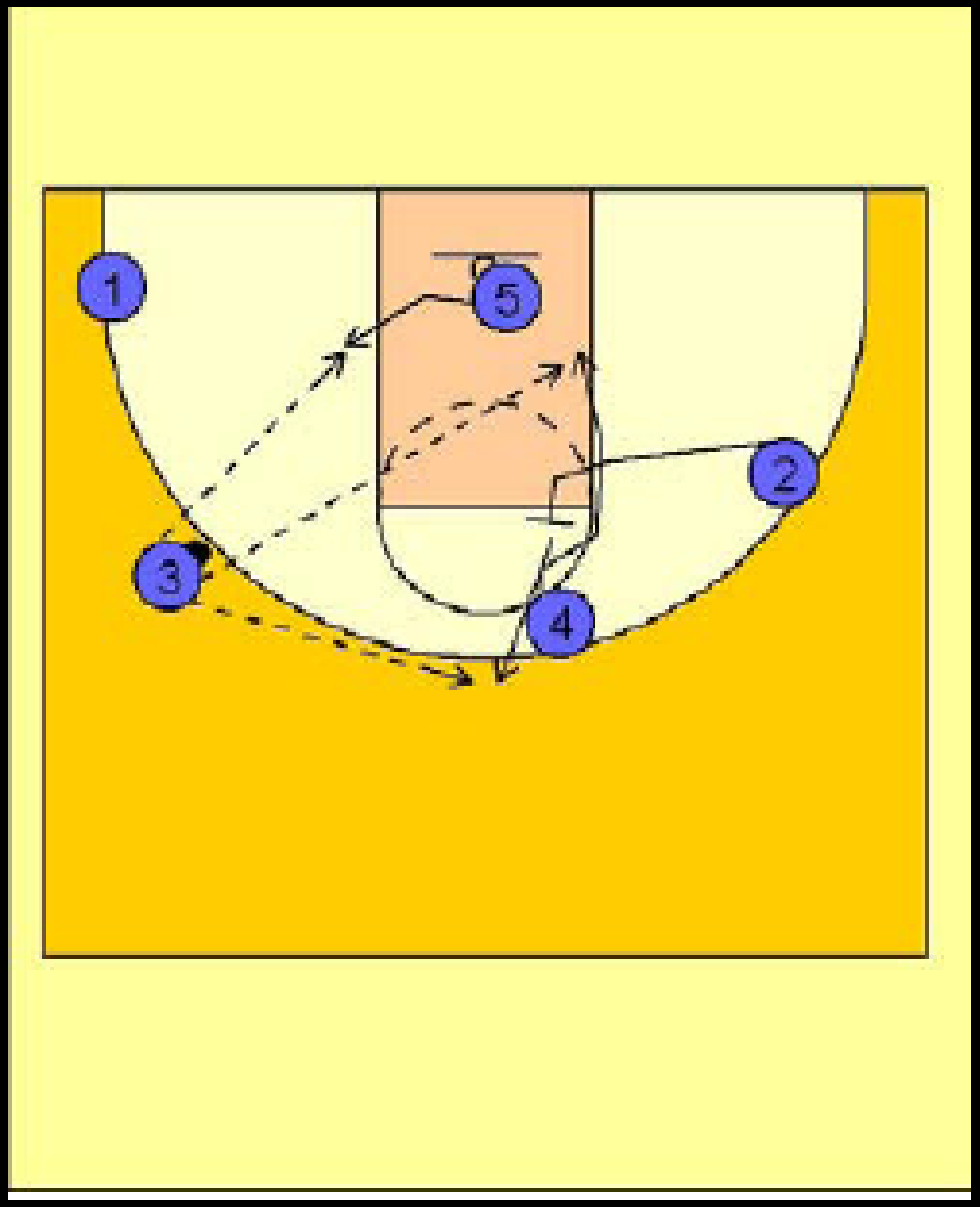
- Point guard elects to make the wing entry pass. #1 cuts through the elbow area of the free throw line while #5 makes a good hard x-cut shoulder to shoulder off of #1. As the X-cut is taking place, #4 steps back in the lane and then breaks up to the top of the key area. If #1 can set a screen for #4 he will do so before cutting out to the opposite corner. #2's first look is to #5 cutting off the shoulder of #1 for the lay-up on the right low block.



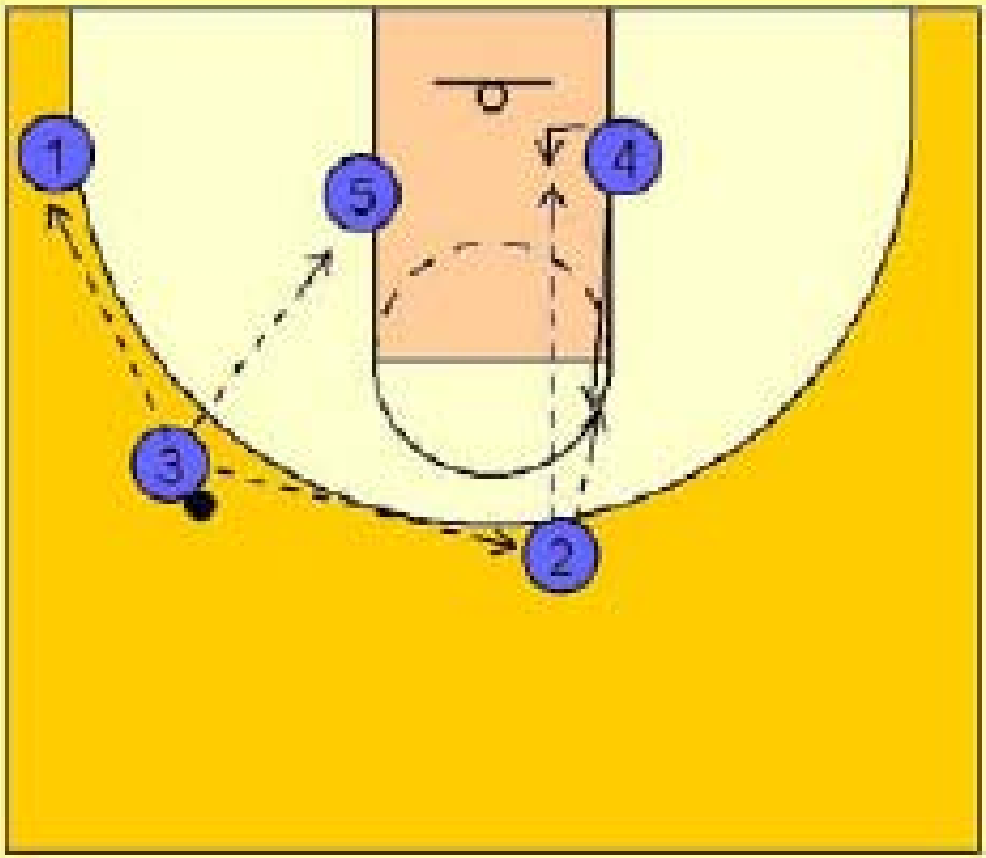
- If #5 is not open, #2 reverses the ball to #4 on top. #4 will quickly look to the high / low entry pass inside to #5 and then will reverse the ball to #3 on the left wing. On all ball reversal passes you must get your wing players to walk their defender down and then have them make a quick v-cut to get open for the pass. (#4 to #3 in this diagram). NEVER let them just stand to catch the ball (whether practicing 5 on 0, drill work, or live scrimmaging). After passing to #4, #2 starts to move in slightly to begin his backscreen action. #5 will have a one count to receive the high / low pass from #4 on top before it is reversed to #3 on the left wing. As the ball is passed to #4 on top, #3 begins to walk his man into the lane area and then executes a solid v-cut to get open on the left wing. #4 reverses the ball to #3.



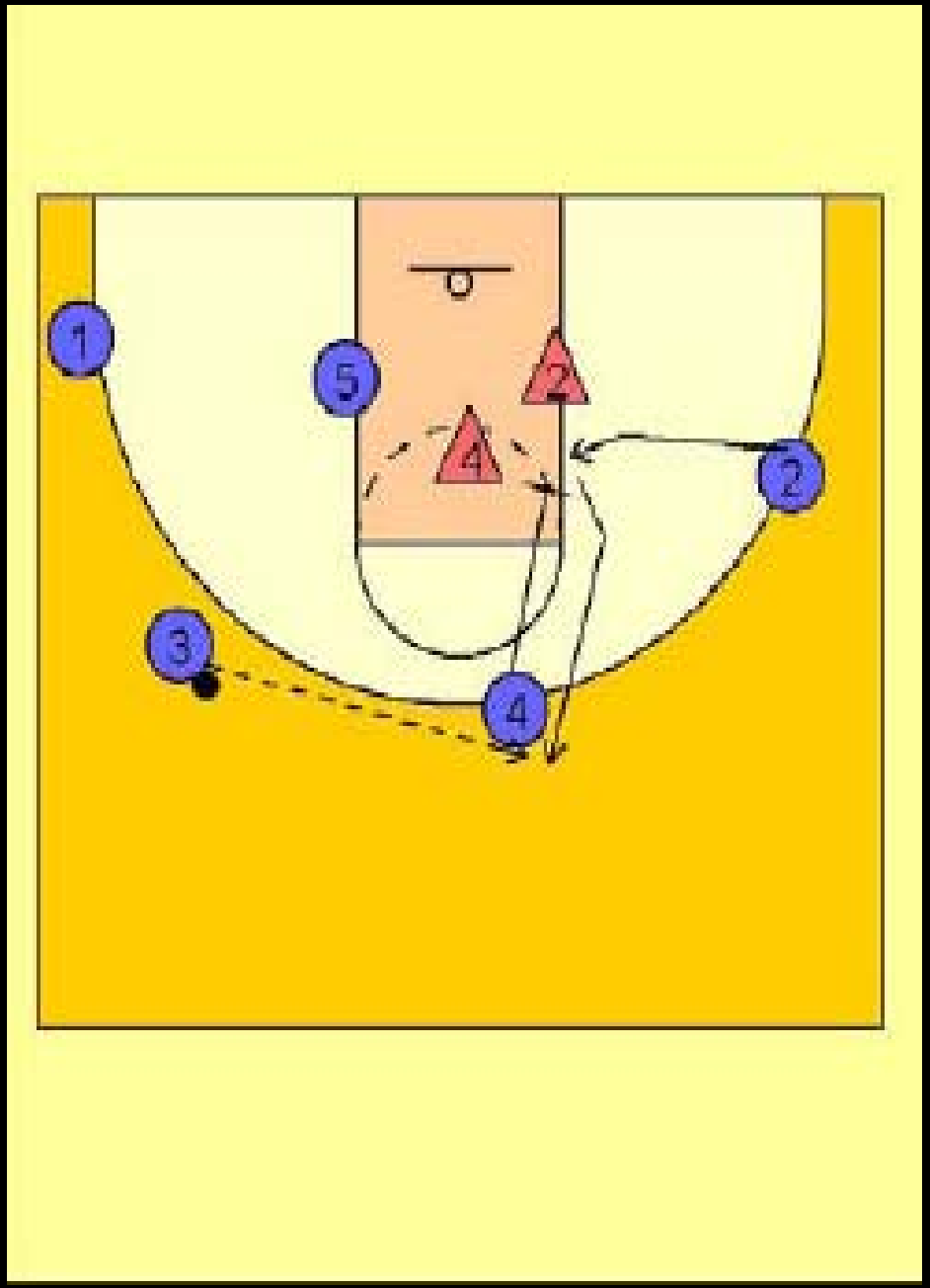
- Once #4 passes to #3 on the left wing, #2 moves up and sets a backscreen on #4's defender.
- #4 cuts to the basket looking for the pass back from #3. #2 screens and pops out on top looking for the pass from #3.



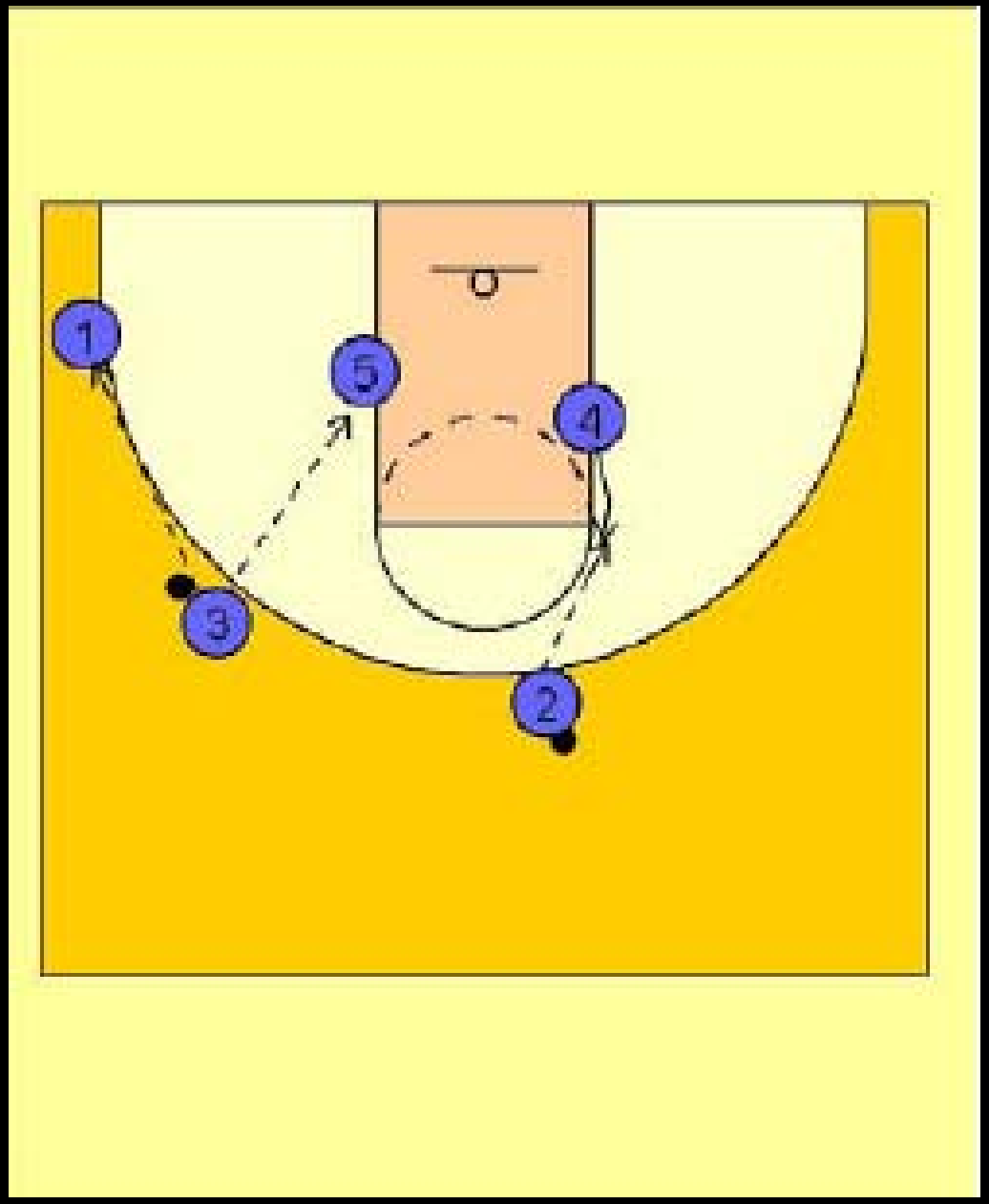
- As #5 makes his cut to the ballside low block, #3 now has THREE passing options available to him in our Culmination Alignment. He can pass to #1 breaking out to the corner that will initiate our Triangle Corner Series, He can pass into the post player #5 which will initiate our Triangle Post Series, Or he can pass to #2 on top that will initiate our Pinch Post Series. The Pinch Post Series and the Triangle Series are described in detail in it's own section.



- IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in the beginning of this series with #2 and #4, you may look to "exchange" roles. If #2 and #4's defender is sagging in the lane to help on the cut to the basket by #4, #4 will read, raise his fist and call out #2's name and screen for him (#4 downscreening for #2, instead of #2 backscreening for #4).
- This action is extremely effective as #2 and #4's defender is so far back in the paint he will often be unable to get out on the shooter #2 in time. #3, instead of looking for the lob pass to #4, would look to hit #2 breaking out on top for the potential open jumper.



- If #2 did not get the shot, #4 would flash into the high post elbow area and they are set to begin the Pinch Post Entry. If #3 did not pass to #1 on top for the shot, #3 would have the option to enter the ball either to the post man #5 and initiate the Triangle Post Series or to the wing man #1 and initiate the Triangle Corner Series.



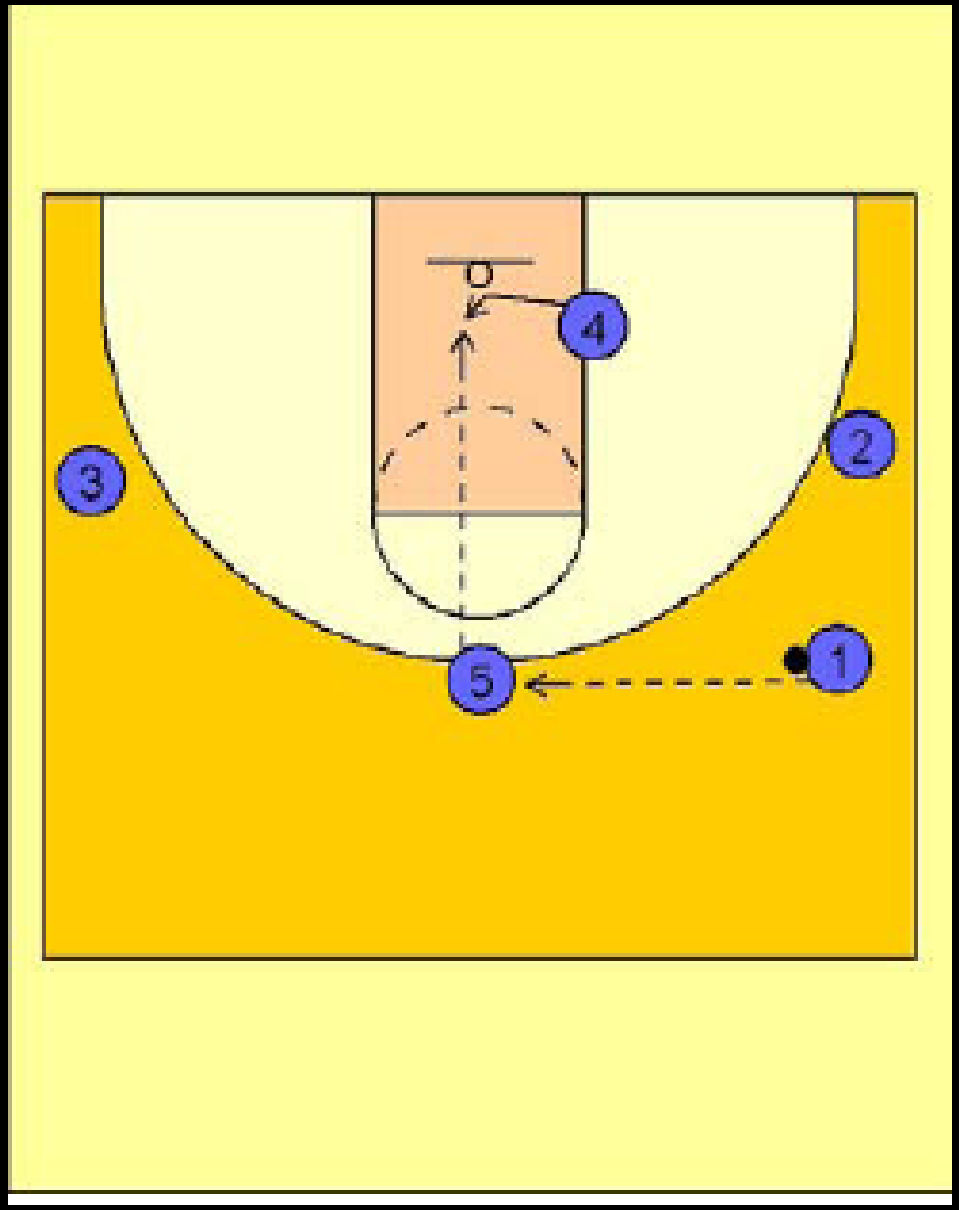
Trailer Entry Series

- *I firmly believe in the whole—part—whole method of teaching. They need to see what it is supposed to look like before they can truly understand it.*

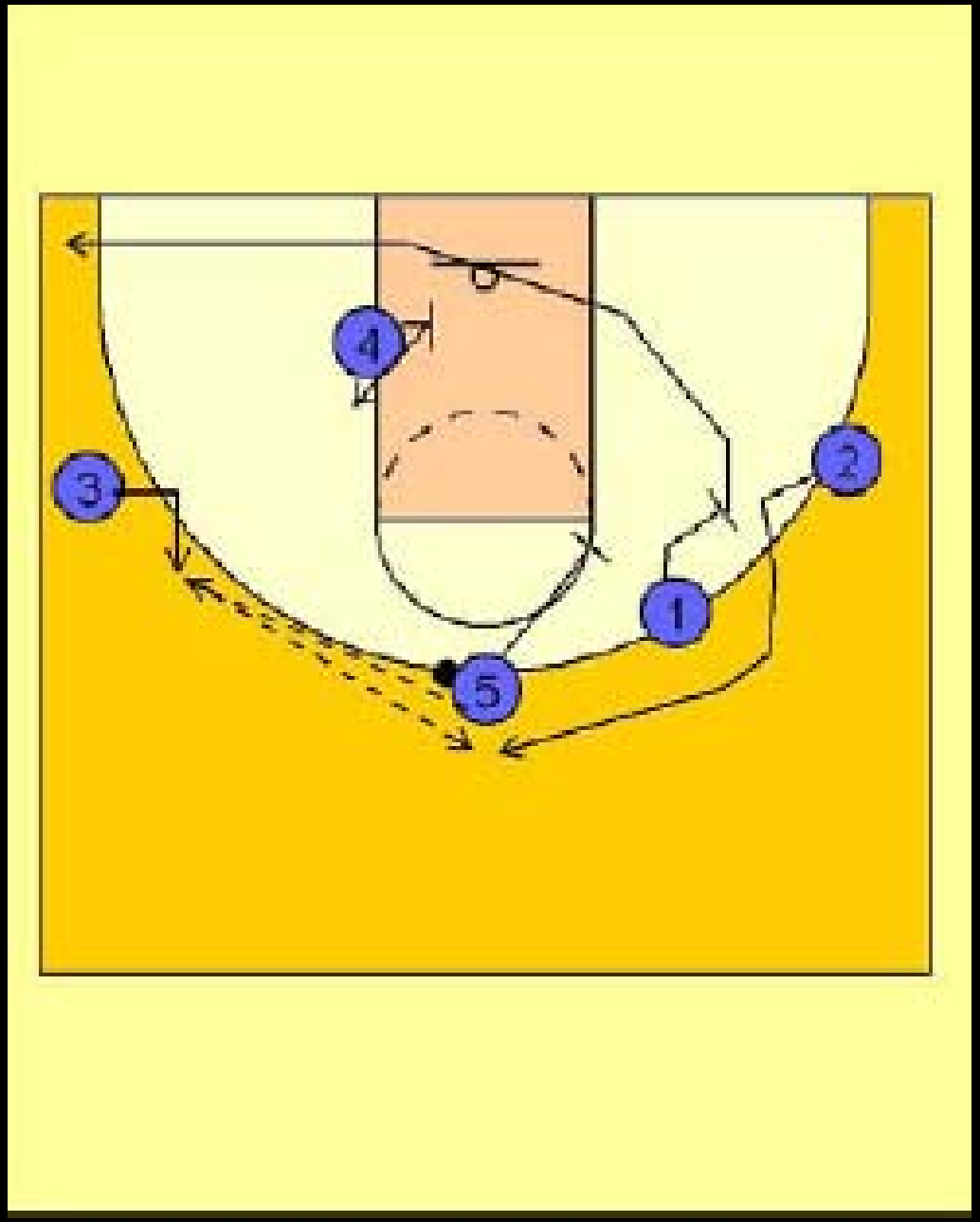
- *Then break it down, teach and demand!*

Trailer entry series

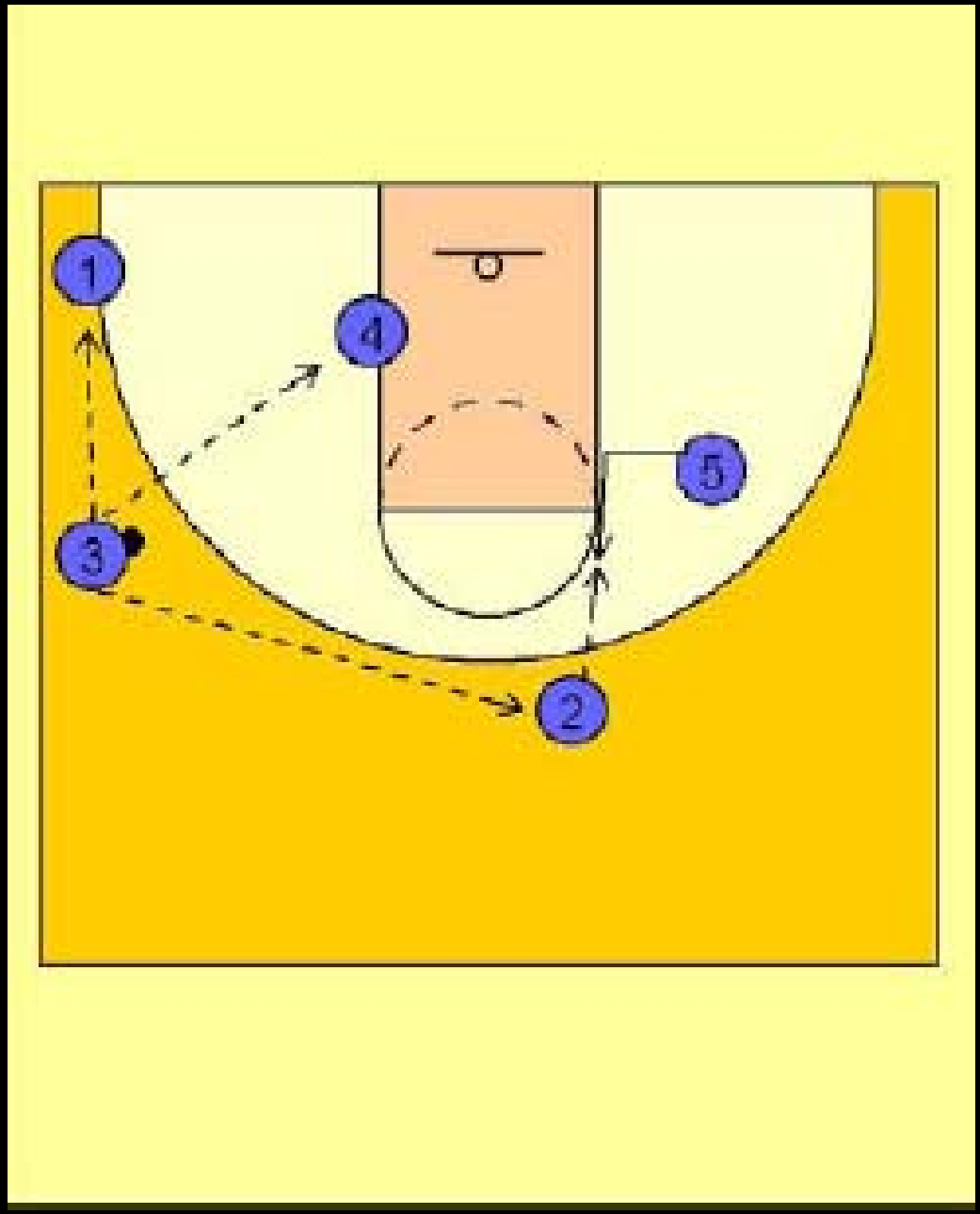
- #1 elects to pass the ball to the trailer man, #5 in this diagram.
- #5's first look is #4 ducking into the lane for the high / low pass.



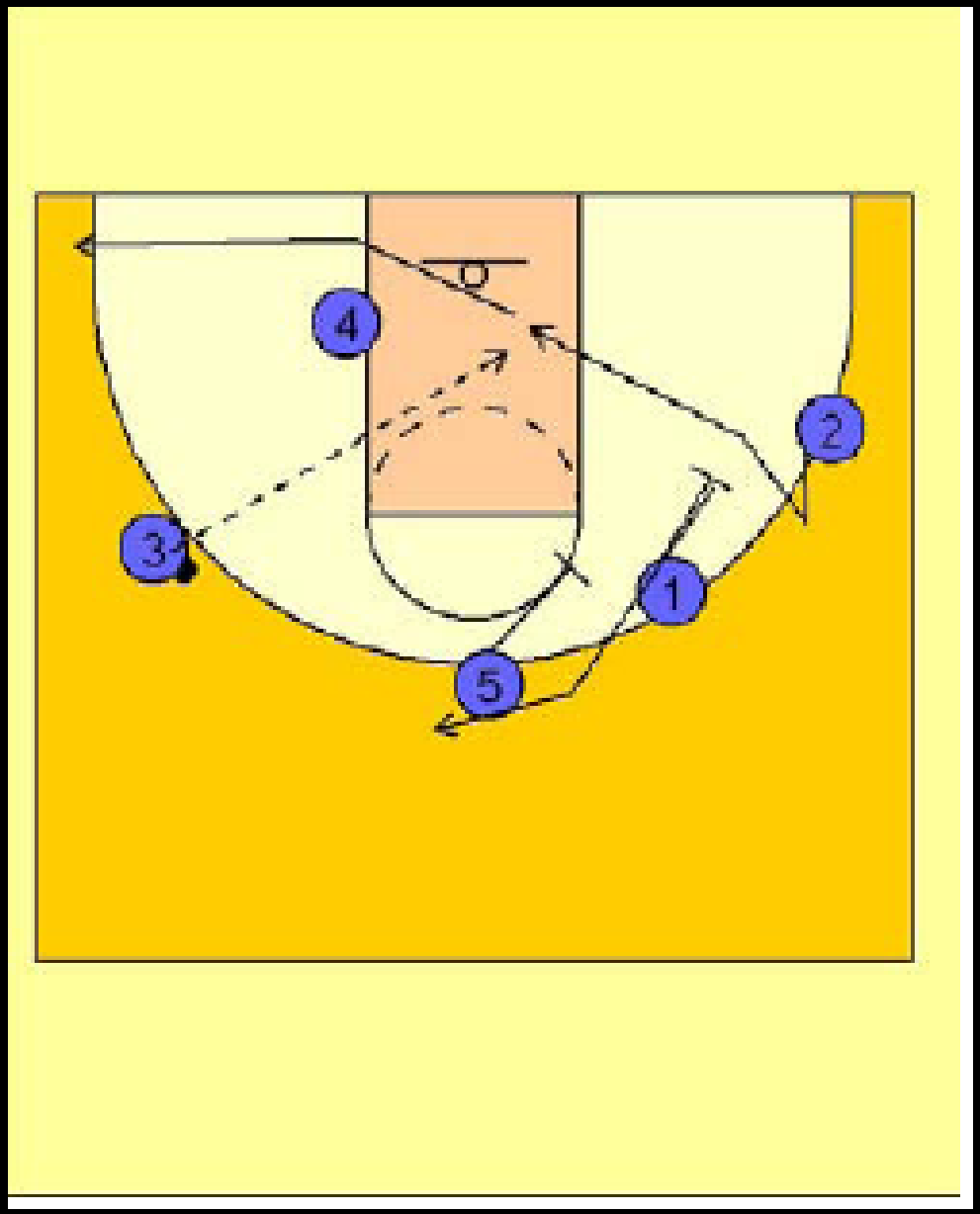
- #5 then passes the ball to #3 on the left wing. #4 follows the ball across and then turns to set a screen. As that action is taking place, on the pass from #5 to #3, #5 and #1 are setting double staggered screen for the shooter #2.
- #2 has THREE options available to him. If #2 decides to come over the top of the double staggered screen, #1 will read this and cut to the ballside corner area, often off the screen on the block from #4.



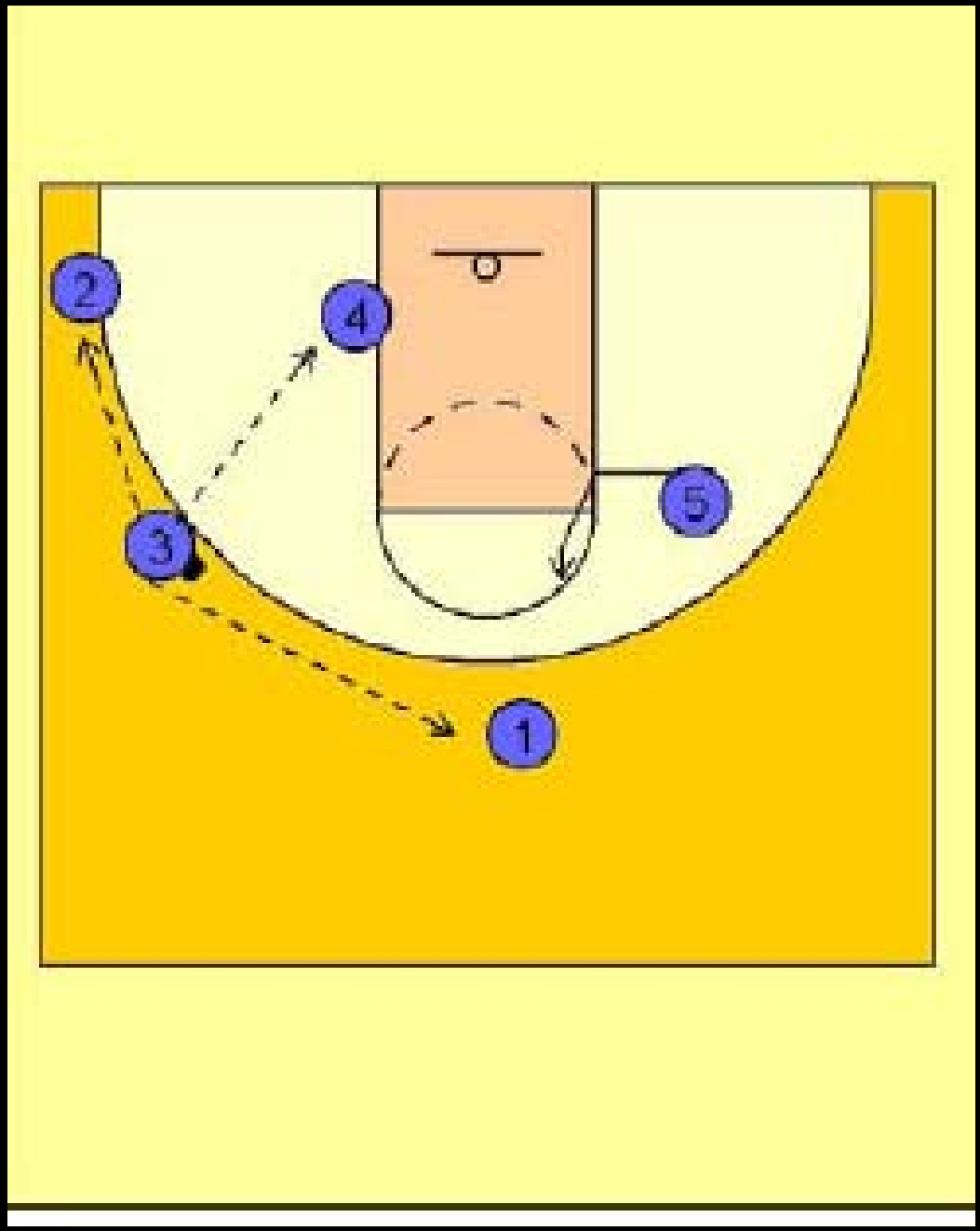
- Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment. The corner pass to #1 initiating our Triangle Corner Series, The post pass to #4 initiating our Triangle Post Series, Or to #2 on top initiating our Pinch Post Series. The Pinch Post Series and the Triangle Series are described in detail in it's own section.



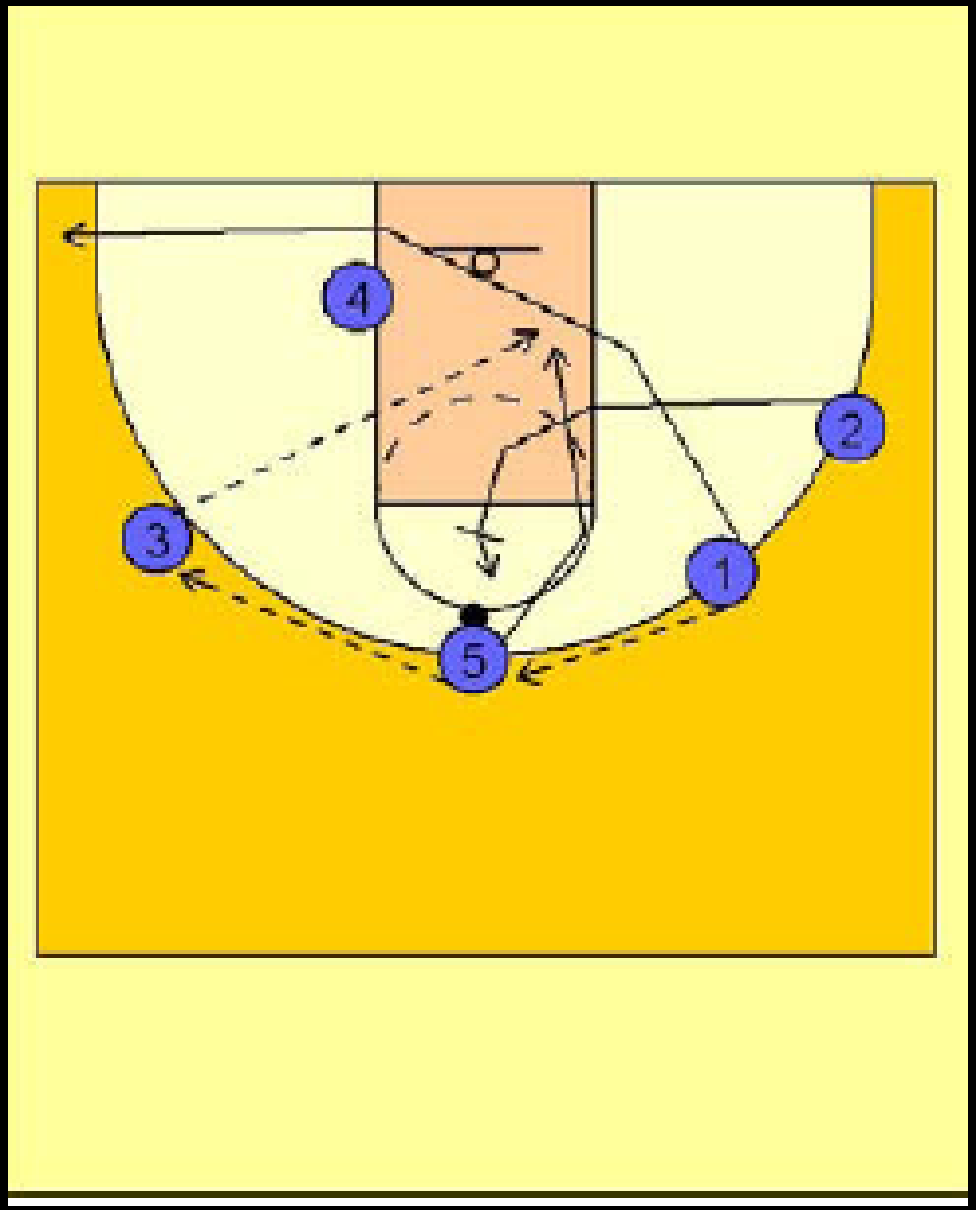
- Another option at the beginning of this series is when #2 uses the double staggered screen from #1 and #5. #2 has the option to fake high off the screens and then cut backdoor. #3 will look for the quick pass in the lane. #2 will then continue his cut out to the ballside corner area. #1, recognizes that #2 cut backdoor, immediately turns and uses a screen from #5 to break up to the top of the key area.
- In short here, #2 and #1 are exchanging spots on the floor initiated by #2's backcut to the rim and ballside corner.



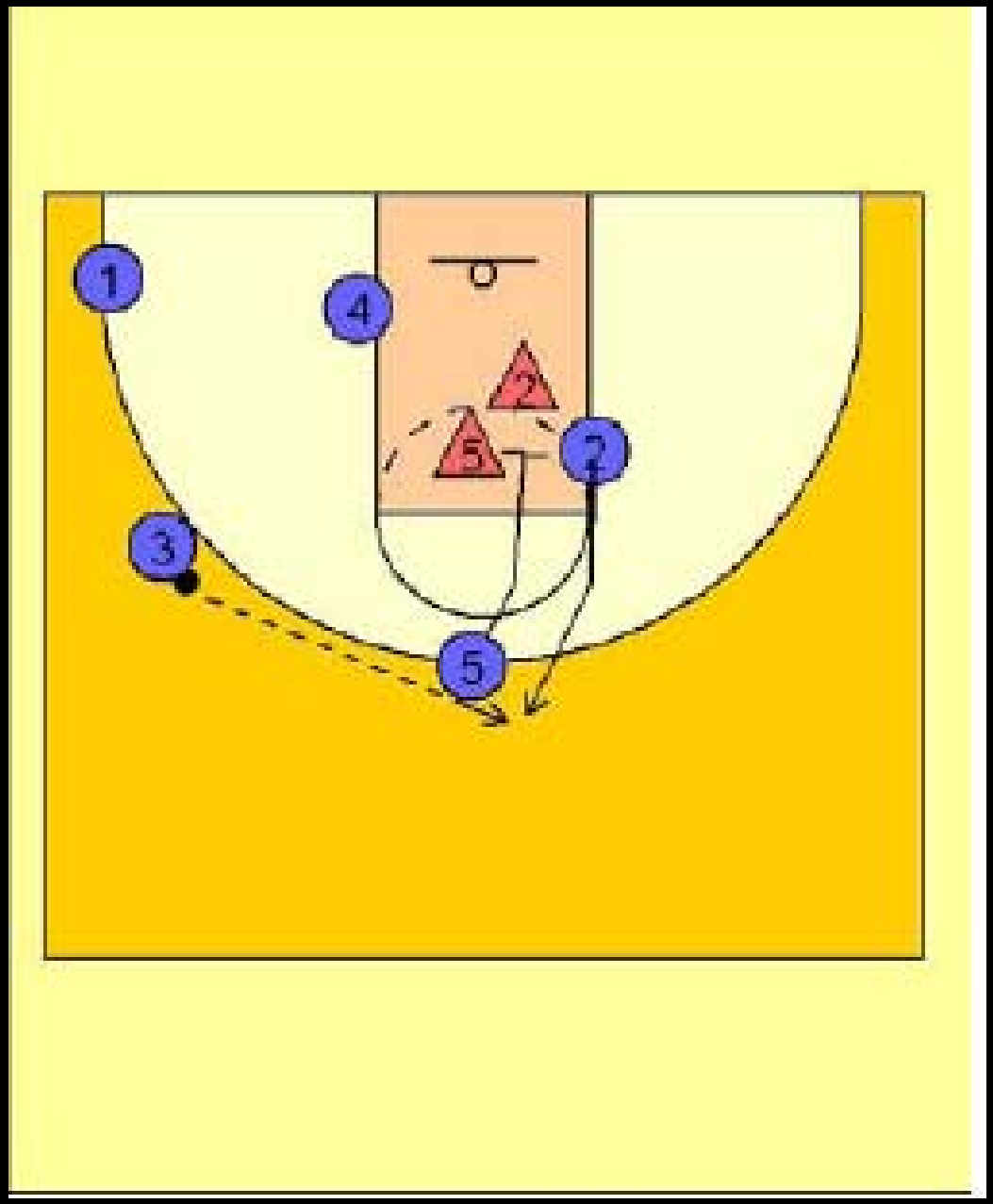
- Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment. The corner pass to #2 initiating our Triangle Corner Series. The post pass to #4 initiating our Triangle Post Series, or to #1 on top initiating our Pinch Post Series. Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.



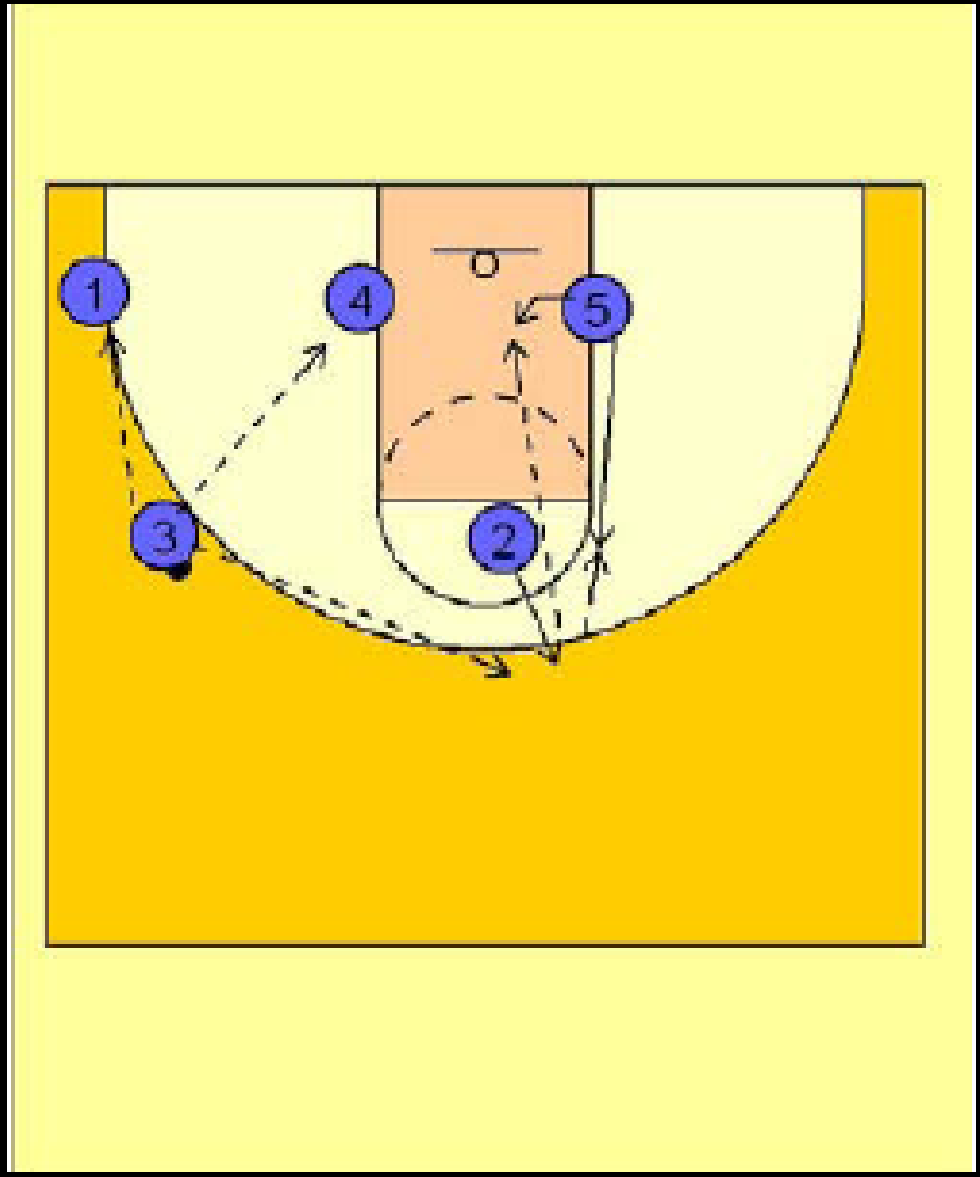
- #2's last option is to not use the double screen from #5 and #1 and
- instead cut into the middle of the freethrow line area when #1 passes to #5 on top. As soon as #1 sees #2 cutting into the lane instead of waiting for the double screen from #5 and #1, #1 would cut quickly to the opposite side corner area. When #5 passes the ball to #3, #2 will have his fist raised calling out #5's name so that he will recognize the backscreen option. #5 will then cut to the rim looking for the pass back from #3.



- IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in this option with #2 backscreening for #5, you may look to "exchange" roles. If #2 and #5's defender is sagging in the lane to help on the cut to the basket by #5, #5 will read, raise his fist and call out #2's name and screen for him (#5 downscreening for #2, instead of #2 backscreening for #5).
- This action is extremely effective as #2 and #5's defender is so far back in the paint he will often be unable to get out on the shooter #2 in time. #3, instead of looking for the lob pass to #4, would look to hit #2 breaking out on top for the potential open jumper.



- If #3 did not make the lob pass to #5 cutting to the rim, he would have the ball on the left high wing area and is now set to make one of THREE passes in our Culmination Alignment. The corner pass to #1 initiating our Triangle Corner Series, The post pass to #4 initiating our Triangle Post Series, Or to #2 on top, initiating our Pinch Post Series.
- Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.

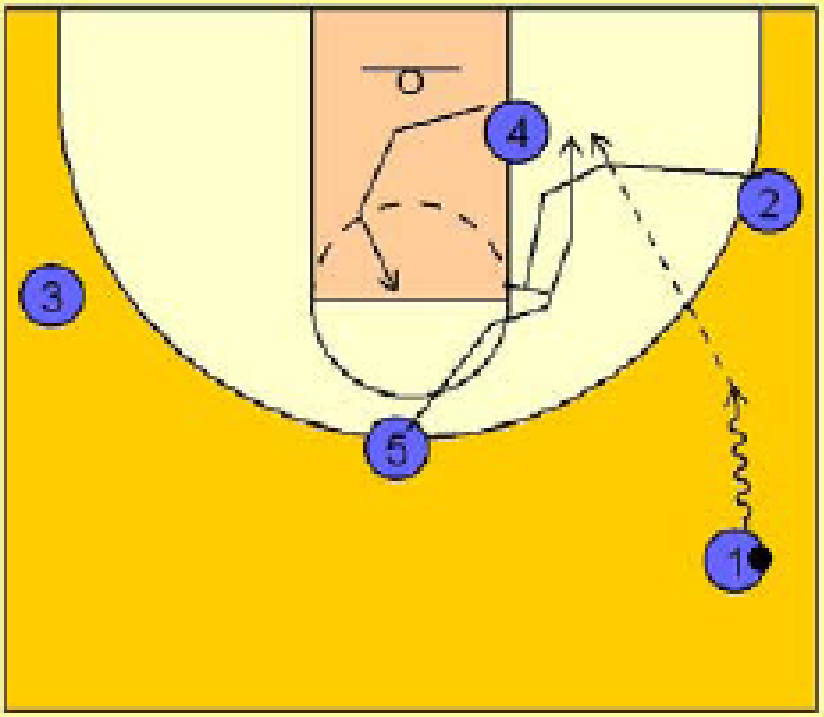


Dribble Clear Entry Series

- ***Several of the backscreens in this system are small on big, ensuring that if your defenders switch, the likelihood of a mismatch is greatly increased, whether on the lob or the subsequent post up action.***

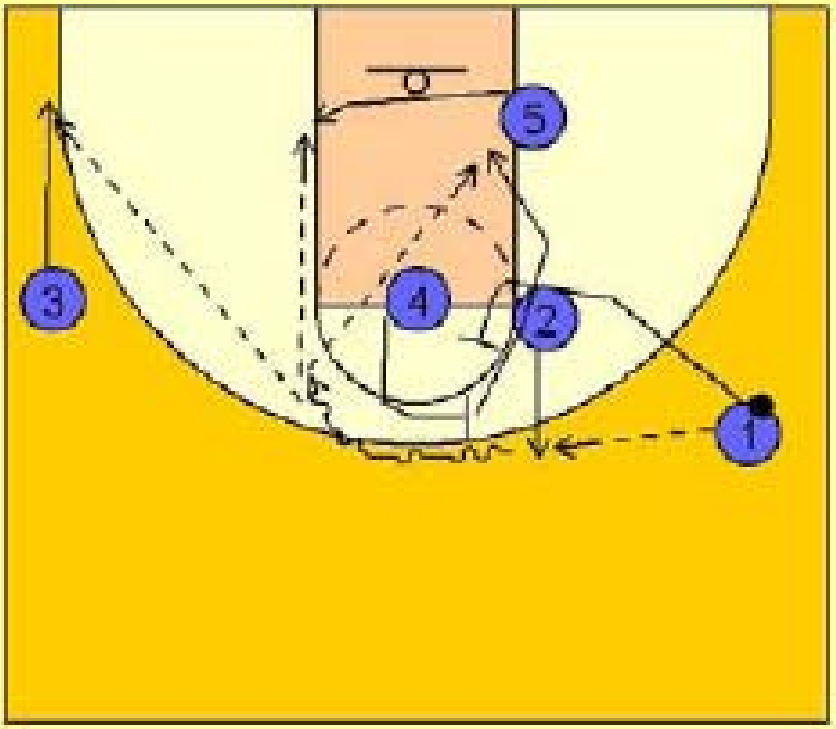
Dribble clear series

- #1 waves out #2 as he dribbles the ball into the front court. #2 cuts up the lane and sets a backscreen on #5's defender right around the freethrow line eblow area.
- As this is happening, #4 steps back a few steps and then cuts up the middle of the lane and stops around the middle of the freethrow line area.



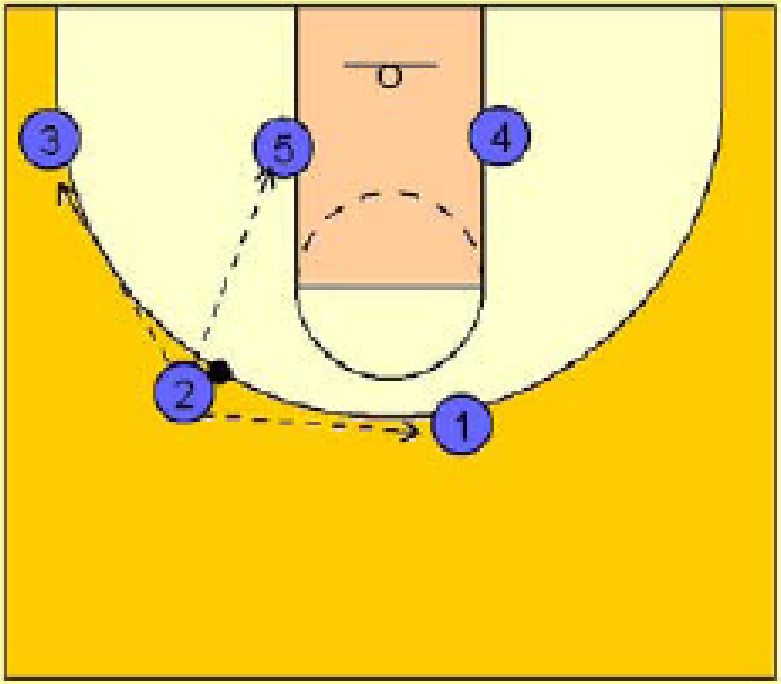
- If #5 is not open, #2 immediately pops out after backscreening for #5 and receives the pass from #1. #2 MUST step towards the ball and catch the pass on the right side of the top of the key area. The spacing will not work if he screens and pops out to the top of the key area.

- Now #2 has the ball and immediately receives a ballscreen from #4. This backscreen / ballscreen action is difficult to defend if executed quickly and properly. As soon as #1 passes to #2, he cuts into the freethrow line area looking to set a backscreen on #4's defender. #2 comes off the ball screen looking to: score the 15' pull up jumper, get in the paint and score, look for #5 coming across the lane, pass the ball to #4 cutting to the basket off of the backscreen from #1, or drive and kick out to #3 on the left wing.

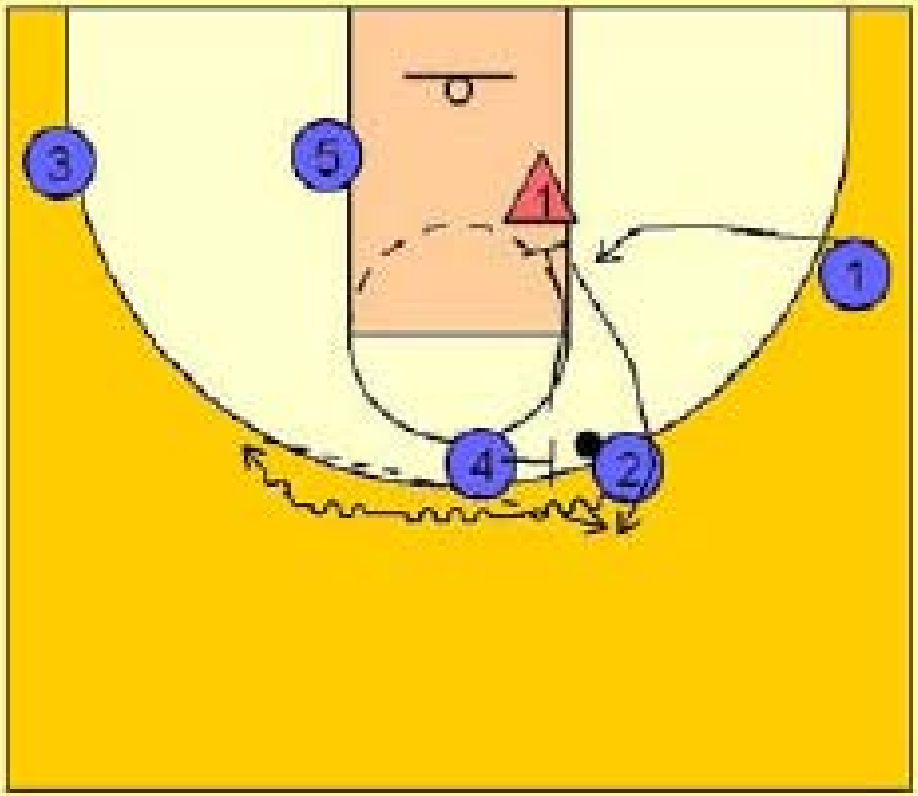


Dribble clear series

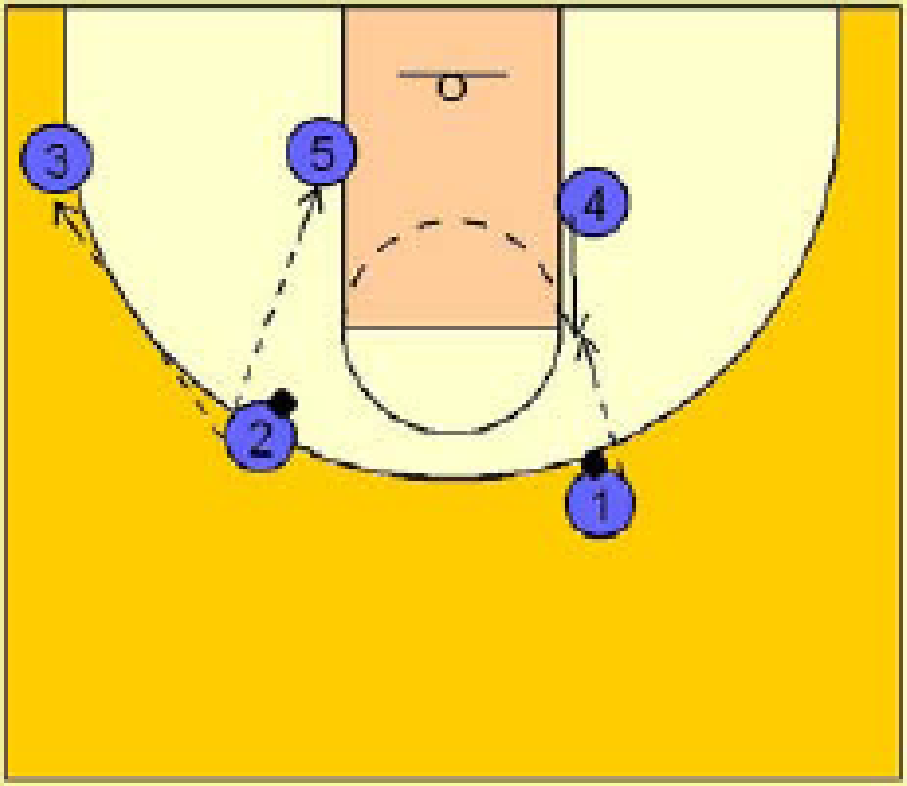
- If #2 did not have any of the scoring opportunities available to him on the previous diagram, he is now in a position on the left high wing area and is set to make one of THREE passes in our Culmination Alignment. The corner pass to #3 initiating our Triangle Corner Series, The post pass to #5 initiating our Triangle Post Series,
- Or to #1 on top initiating our Pinch Post Series. The Pinch Post Series and the Triangle Series are described in detail in it's own section.



- IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in the beginning of this series with #1 and #4, you may look to "exchange" roles. If #1's defender is sagging in the lane to help on the cut to the basket by #4, #4 will read, raise his fist and call out #1's name and screen for him (#4 down screening for #1, instead of #1 back screening for #4).
- This action is extremely effective as #1's defender is so far back in the paint he will often be unable to get out on the shooter #1 in time. #4's man may not be able to help either as he is busy "hedging" and "helping" on the ballscreen action between #4 and #2.
- #2, instead of looking for the lob pass to #4, would look to hit #1 breaking out on top for the potential open jumper.



- If #1 did not get the shot, #4 would flash into the high post elbow area and they are set to begin the Pinch Post Entry. If #2 did not pass to #1 on top for the shot, #2 would have the option to enter the ball either to the post man #5 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.



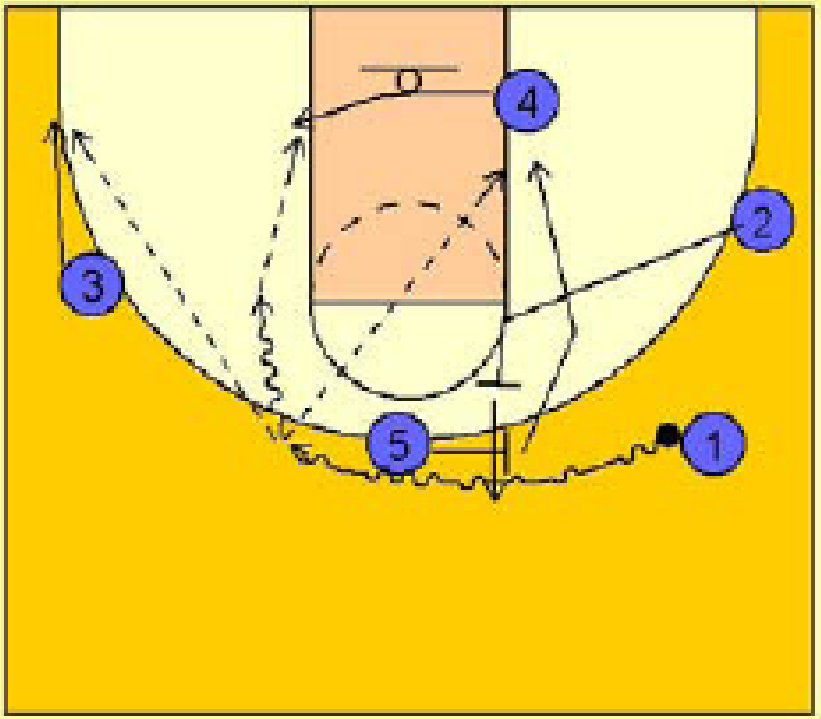
Pick & Roll
Entry Series

- Breakdown the pick and roll. Additionally,get your players to understand that the primary goal of dribble penetration is to get two defenders to guard the ball.

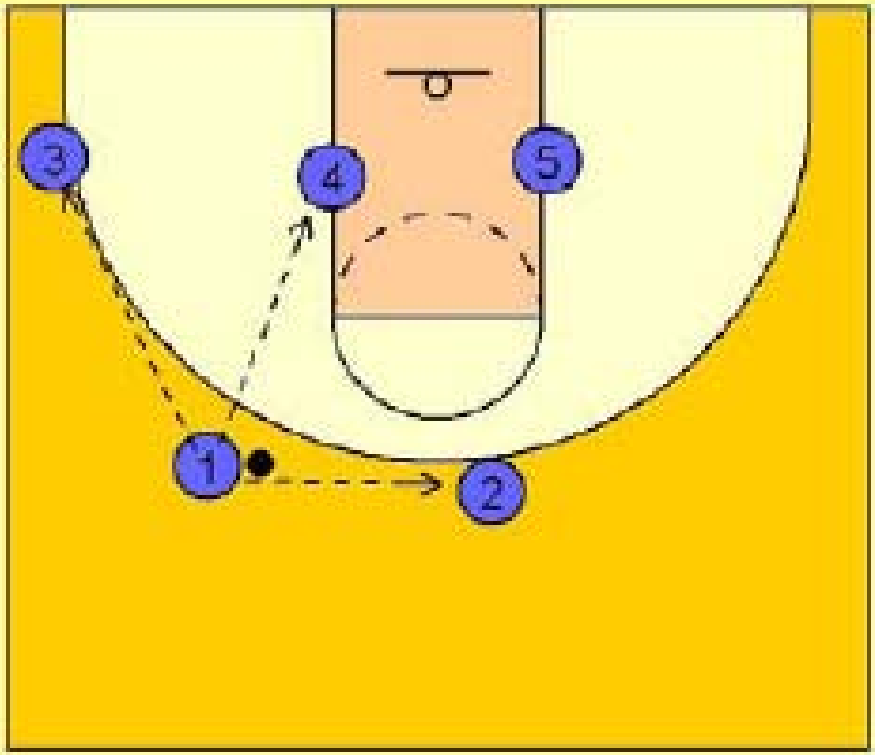
- Accomplishing that goal will lead to greater scoring opportunities.

Pick and roll series

- #1 elects to turn his dribble towards the middle of the floor which will initiate the Pick and Roll series. #5 moves over to set a ballscreen on #1's defender. As this action is happening, #2 is moving up to set a backscreen on #5's defender. #4 follows the ball across the lane to the opposite low block area. #5 rolls to the basket after ballscreening for #1 off the backscreen from #2. #2 steps out on top after backscreening for #5. #1 can look to: score of the dribble, drive and kick out to #3 on the left wing, pass the ball inside to #4 cutting across the lane, or throw the pass to the basket to the cutting #5 man.

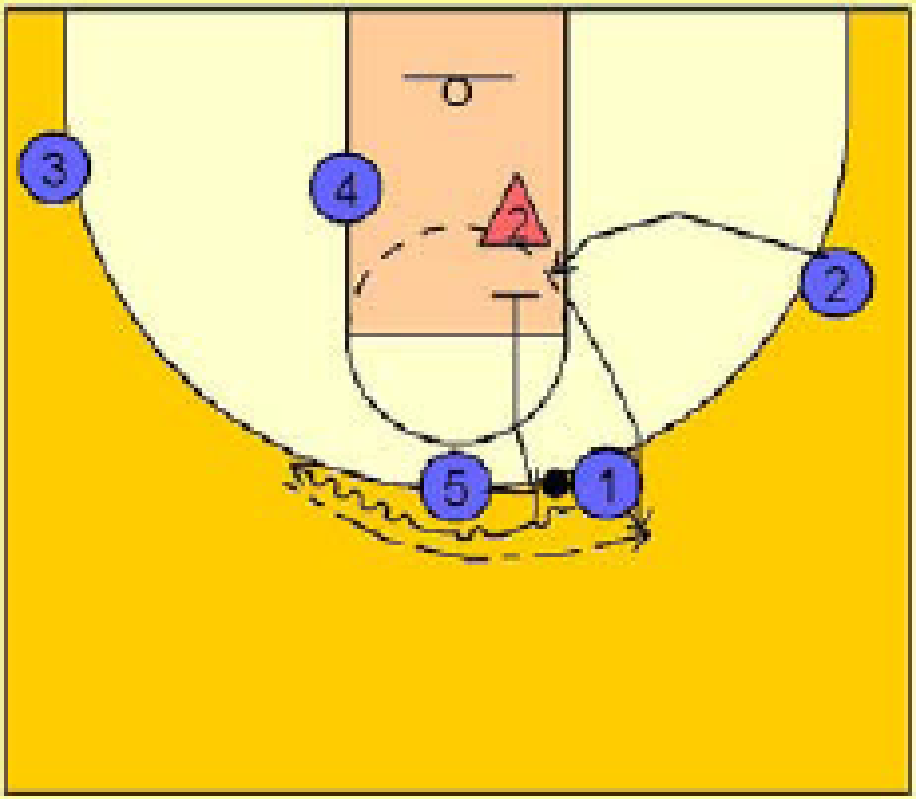


- If #1 did not use any of the scoring options available to him off the initial ball screen, he is now in a position on the left wing and has THREE passing options available to him in our Culmination Alignment. He can pass to #3 in the left corner that will initiate our Triangle Corner Series, He can pass into the post player #4 which will initiate our Triangle Post Series, Or he can pass to #2 on top which will initiate our Pinch Post Series. The Pinch Post Series and the Triangle Series are described in detail in it's own section.

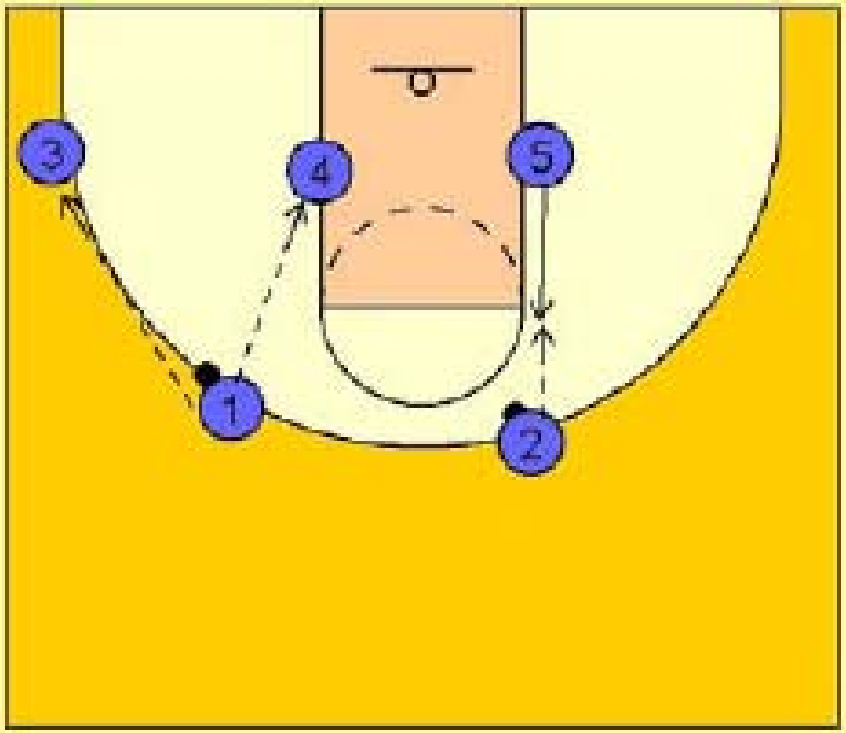


Pick and roll series

- IMPORTANT OPTION: As in the Dribble Clear Series, whenever you recognize on the "small on big screen" between #2 and #5 that the defenders are sagging in the lane and helping on the lob cut, #5 and #2 will reverse roles and #5 will downscreen for #2, trying to free him for an open jumper on top. This is a read by #5 who recognizes the sagging defender in the lane, he then immediately raises his fist, calls out #2's name, and #2 now uses the downscreen from #5 to get open on top and look for the pass from #1 for the jumpshot.



- If #2 did not get the shot, #5 would flash into the high post elbow area and they are set to begin the Pinch Post Entry. If #1 did not pass to #2 on top for the shot, #1 would have the option to enter either to the post man #4 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.



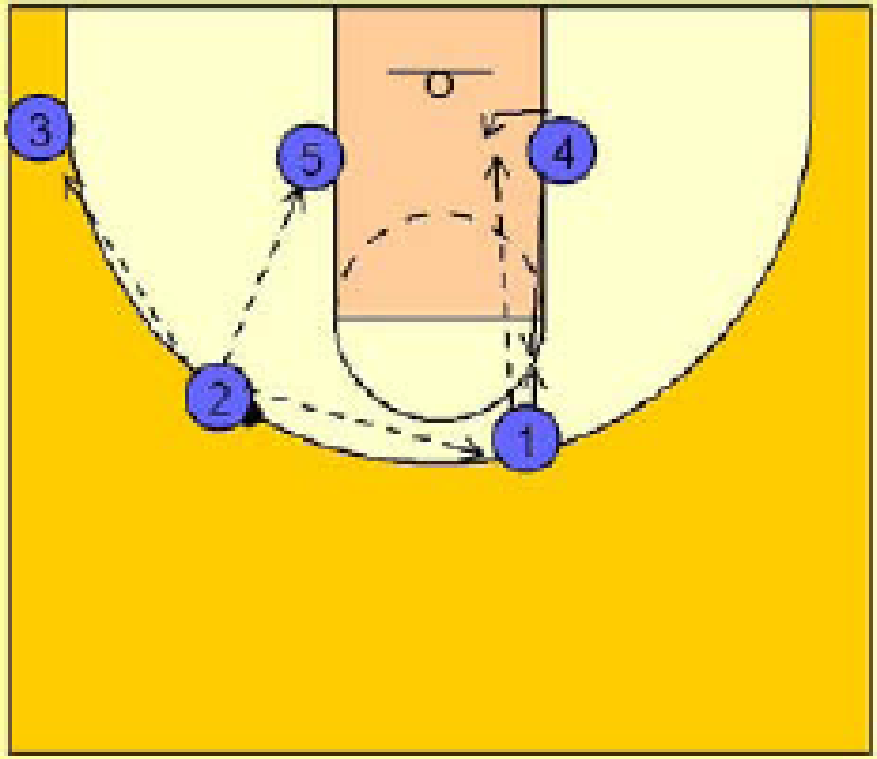
Pass Attack Culmination Triangle Series

- *A multitude of offensive attacks with no play calls or verbal signals, using only the entry pass as your guide.*

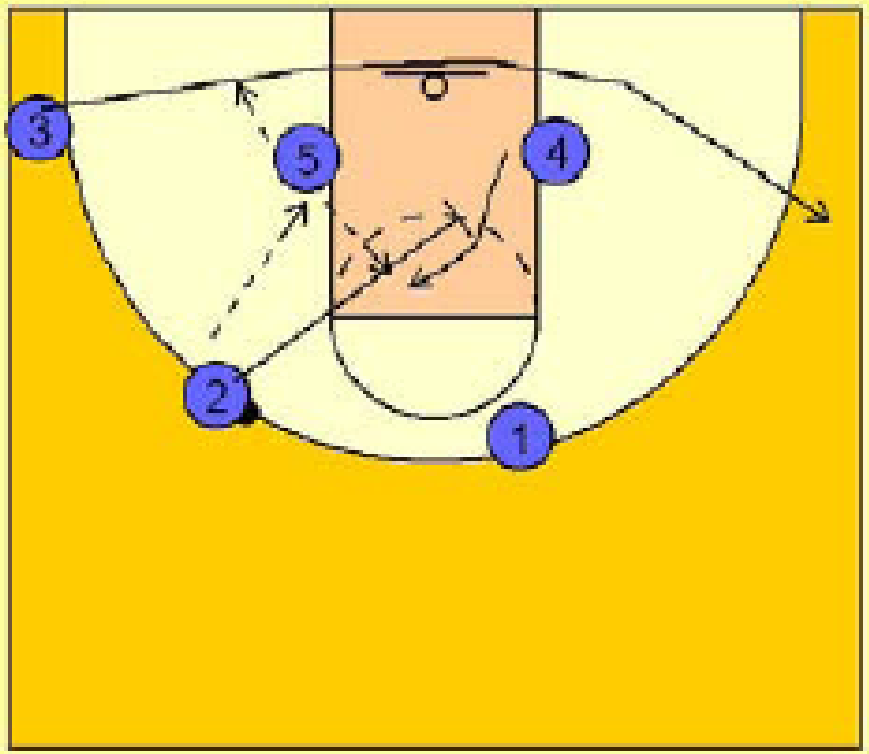
- *Beautiful to watch, difficult to defend and impossible to scout.*

Triangle culmination series

- Whenever the wing player, #2, receives the ball on the left or right high wing area, he is set to make one of THREE passes in our Culmination Alignment. The corner pass to #3 initiating our Triangle Corner Series, The post pass to #5 initiating our Triangle Post Series, Or to #1 on top initiating our Pinch Post Series. The Pinch Post Series is described in detail in it's own section, so we will continue with outlining the Triangle Options should the ball be passed to the corner or the low post.

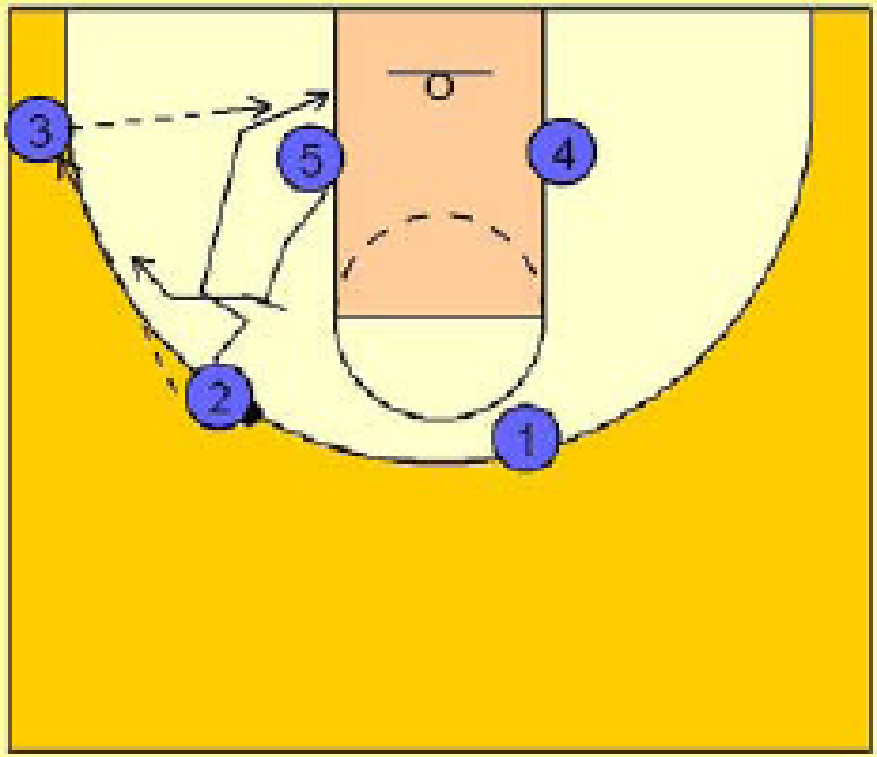


- If #2 passes into the post player #5, the Triangle Post Series is initiated. #3 will cut backdoor and out to the opposite wing area while #2 cuts into the lane, also looking for a pass back from the post player, and then #2 will set a screen on #4's defender on the opposite low block. #2 can look to step to the basket if the defenders try and switch the screens. IMPORTANT NOTE: If #5 has an angle to the basket on the catch he is always instructed to drop step and attack the basket immediately. He will only hold the ball and continue the Triangle Post Series when the center is playing directly behind him.
- #5 will look first to the cutters and then look to hit #4 in the mid-lane area. #5 must ALWAYS post up above the low block, giving him room to make the backdoor entry pass to the cutting corner man.

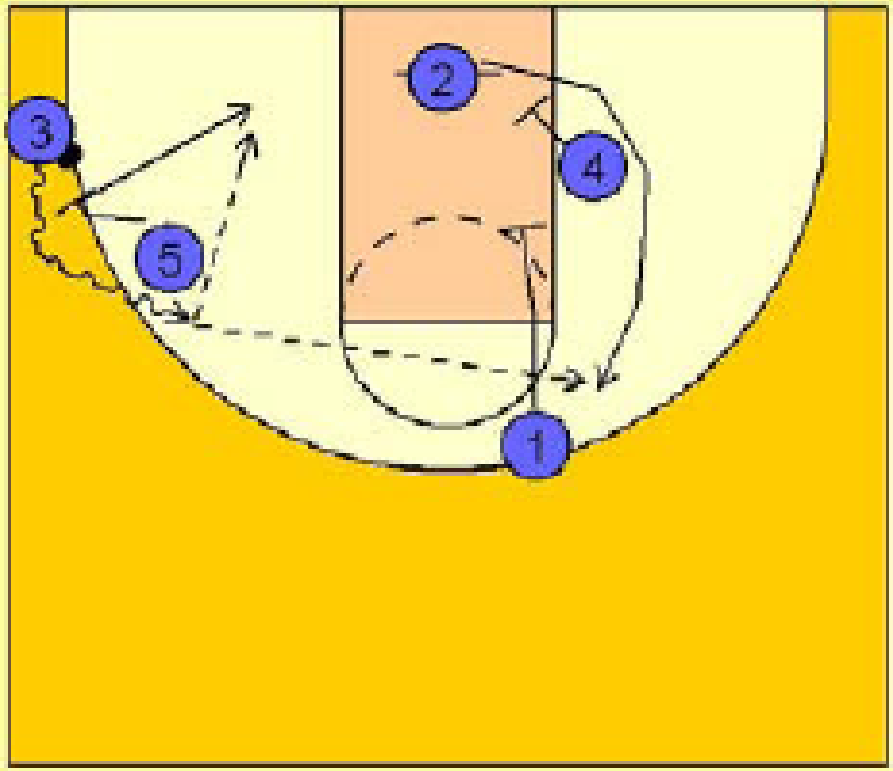


Triangle culmination series

- If #2 passes to #3 in the corner, the Triangle Corner Series is initiated. #5 will step out and look to set a backscreen on #2's defender. #2 looks for the ball cutting to the basket. As soon as #2 cuts off the backscreen from #5, #5 will then move over to set a ball screen for #3 in the corner area.



- As #3 and #5 execute the pick and roll on the left corner / wing area, #2 is coming off a double staggered screen from #4 and #1.
- #3 can look to score off the dribble, pass to #5 rolling to the basket, or hit #2 coming off the double staggered screen. #4 would look to post up after the screening action while #1 would break out to the right wing area.

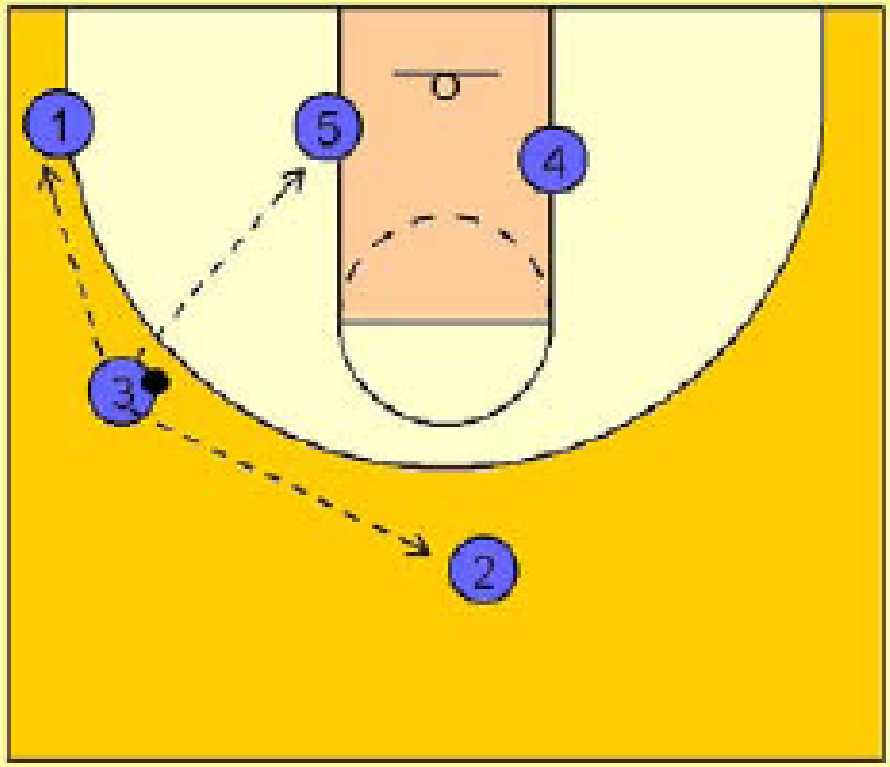


Culmination
Pinch Post Series

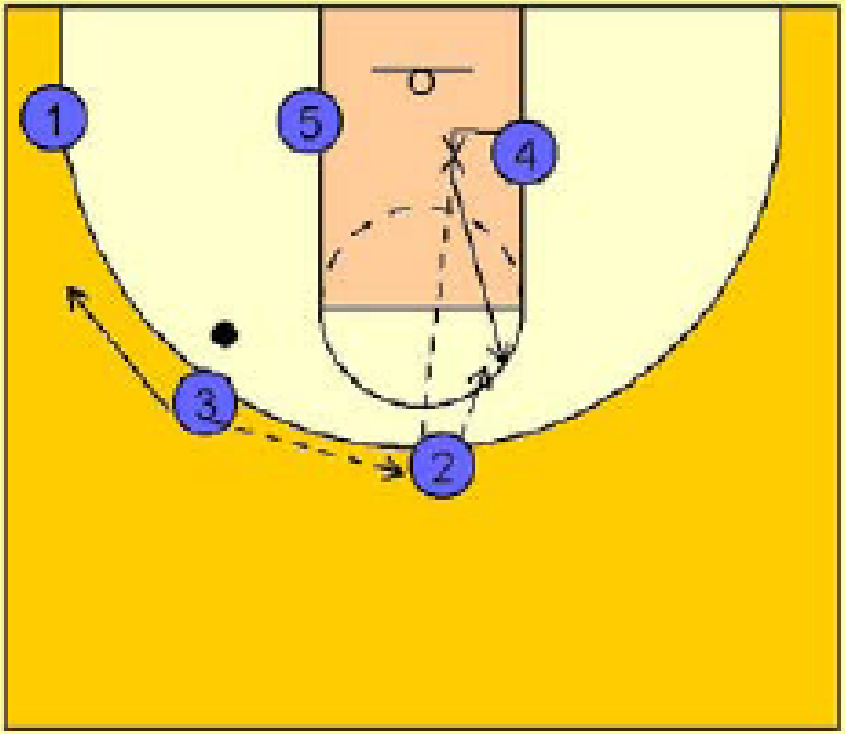
- The high post entry pass has to be treated (and drilled) the same way you drill your post players on the low block. Great footwork, balance, and low stance with an incredible determination to receive the ball.

Pinch post culmination series

- Whenever the wing player, #3, receives the ball on the left or right high wing area, he is set to make one of THREE passes in our Culmination Alignment. The corner pass to #1 initiating our Triangle Corner Series, The post pass to #5 initiating our Triangle Post Series, Or to #2 on top initiating our Pinch Post Series. The Triangle Series is described in detail in it's own section, so we will continue outlining the Pinch Post Series options should the ball be passed to the top man, #2.

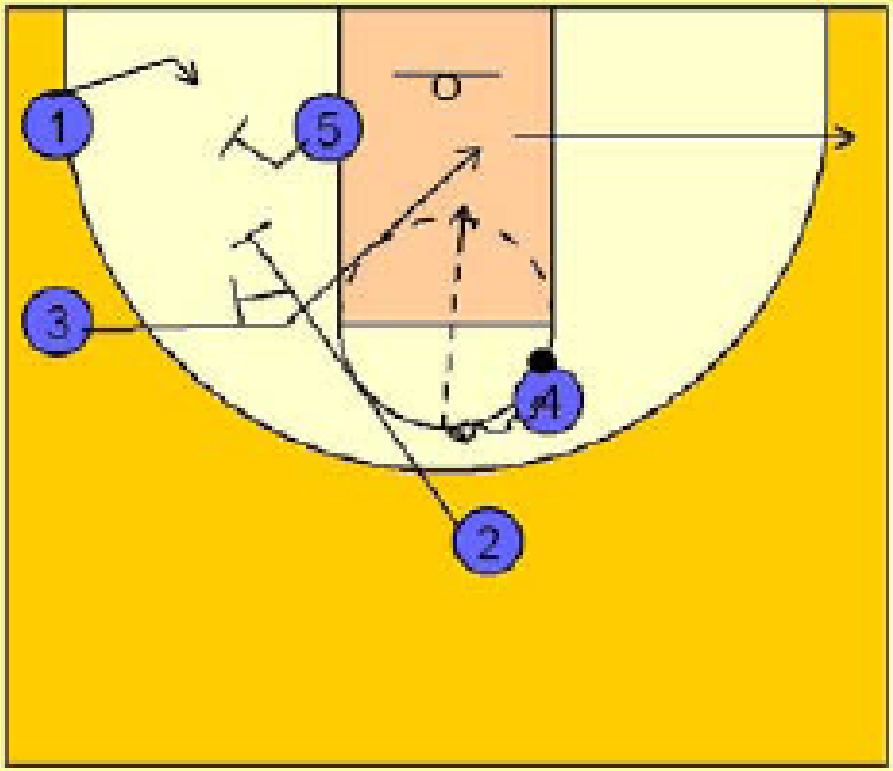


- The Pinch Post Series has several options and will be the bread and butter of your offense once you master all of the options. IMPORTANT NOTE: When the wing player (#3 in this diagram) makes his Pinch Post entry to the top man (#2 in this diagram) he must flatten out to the freethrow line extended area for proper spacing to continue the offense. As the ball is passed to #2 on top, #4, who just cut to the basket, will look to post up briefly for a 1 sec. count, looking for the high / low entry pass from #2, especially if the defenders switched on the potential backscreen action and you have a size mismatch from the small on big screen. If #4 is not open after a 1 sec. count, he will immediately flash to the high post elbow area, the "pinch post" location. #2 will look to hit #4 as he reaches the high post area. It is important that #4 receive the ball in the high post WHEN he is open, at the top of his cut. He should not be waiting for the pass. Timing is crucial.

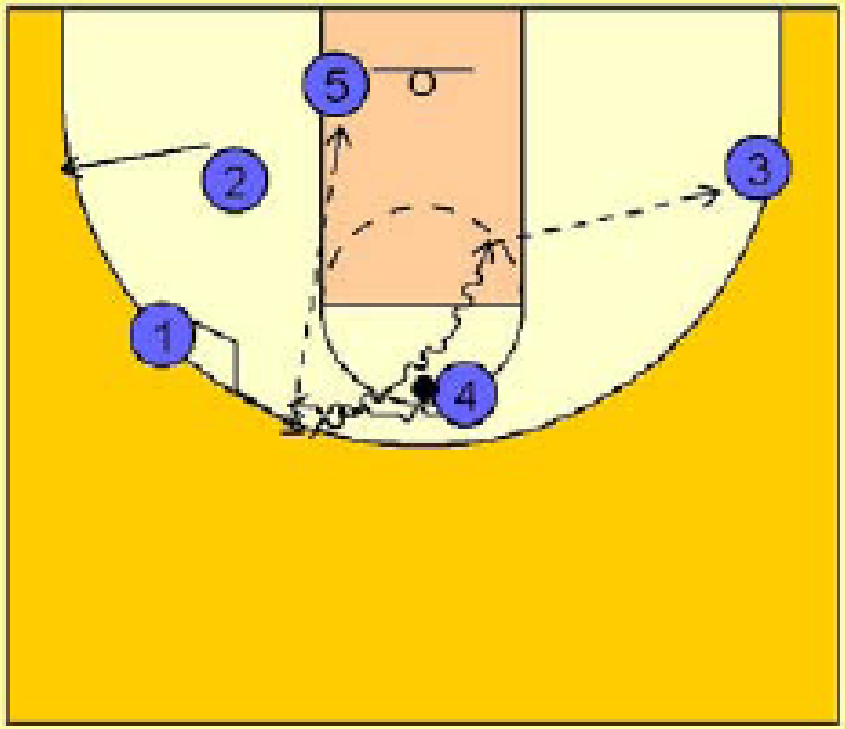


Pinch post culmination series

- OPTION #1 (and should be your most used option, especially early):
- Once #2 passes to #4, #2 will cut quickly to the left low block area looking to set a screen on #1's defender, along with #5. As #2 cuts down for this screen, it is #3's responsibility to time his cut so that he comes off the back of #2. #3 will cut through the lane and then out to the opposite wing area. As this X-cut action is taking place, #4 centers the ball with a dribble or two and looks for the first open receiver (#3 or #1). TEACHING POINT: If #3 happens to be a good post player or you have a mismatch defensively, this would be a great opportunity for #3 to stop in the lane, seal his defender and then #4 could look to make the high / low entry pass to #3 on the low block. #3's defender usually trails him on this cut or plays on the high side. You can have #3 stop and seal with his outside leg stepping over the top of the defender for good post position. If #4 did not look to make the post entry pass to #3 and continued his dribble towards #1, #3 would then continue his cut out to the right corner area. NOTE: You may want to experiment with #2 screening #3's defender INSTEAD of just cutting down to screen #1's defender with #3 cutting off his back. In

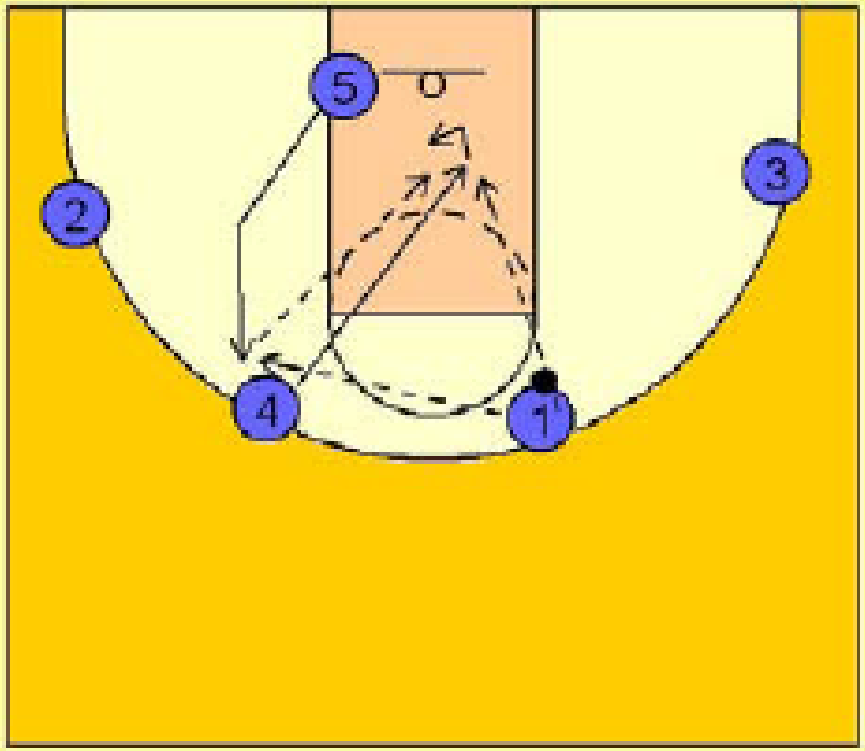


- #4 may continue his dribble and instead of passing to #1 coming off the screening action he will execute a dribble hand-off with #1. This action is effective if #4's recognizes #1 being defended hard off the screening action from #2 and #5. As #4 is dribbling towards #1, he may also look for #5 ducking in the lane for the post entry pass. The lane has been cleared out and #5 should have an area to work inside.
- If #1 was open, he would most likely receive the pass from #4 for the shot instead of the dribble hand-off, but it is his choice. #1's first look will be to score of the dribble or drive and kick out to #3 on the right wing.



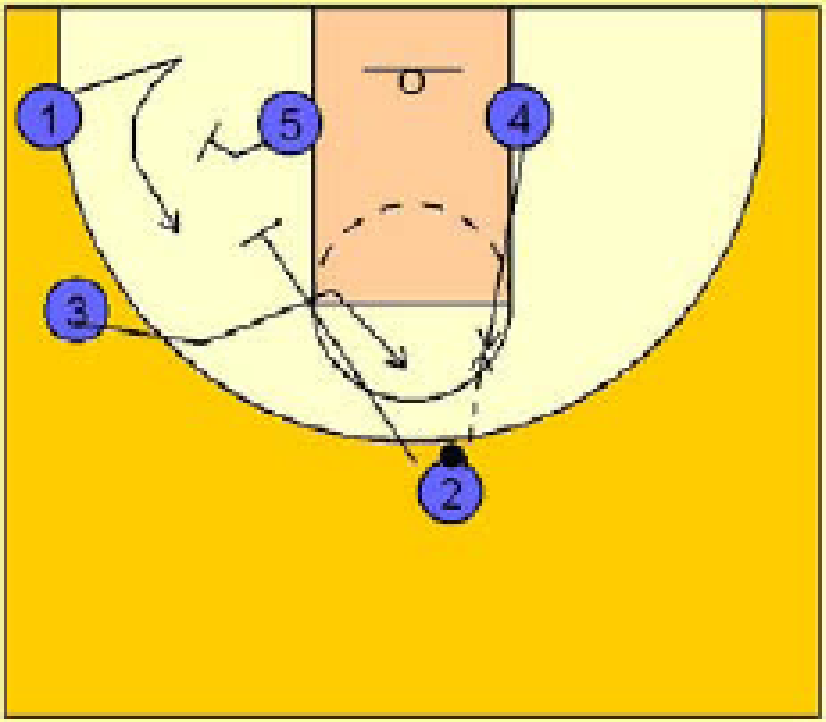
Pinch post culmination series

- As soon as #4 hands-off to #1, and this is consistent with all dribble hand-offs on the perimeter by a post / perimeter player, #4 will roll into the lane looking for the pass from #1. As this roll action from #4 takes place, #5 must always pop out to the space once occupied by #4. This action will allow #1 to quickly reverse the ball to #5 who can look inside to the pinning and sealing #4.

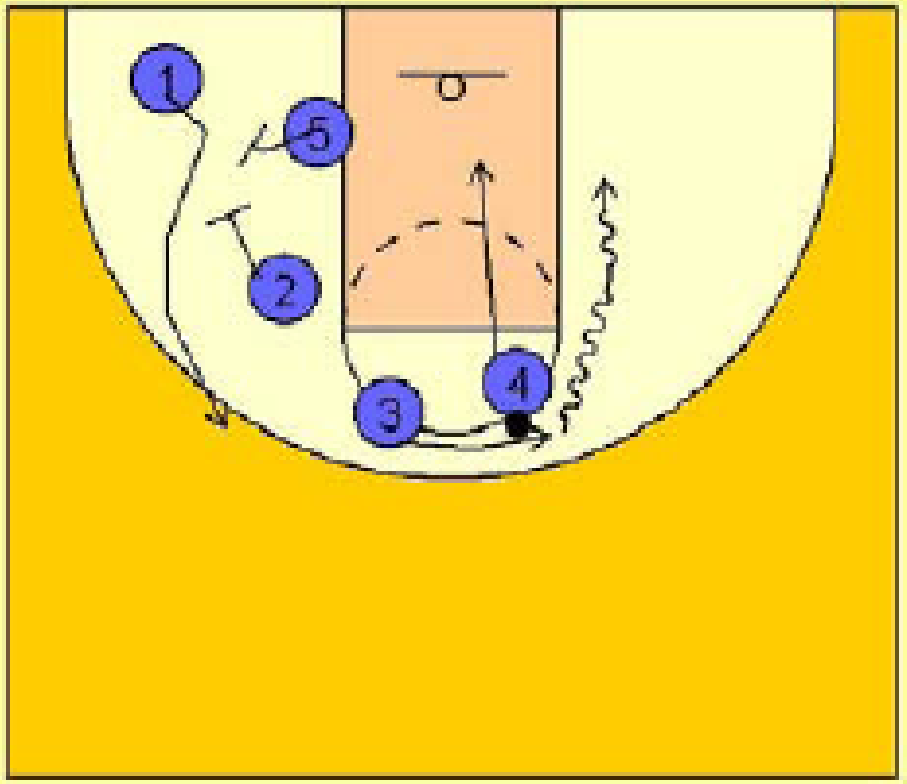


OPTION #2:

- #2 passes to #4 flashing and makes the same quick hard cut down to the left low block area looking to screen #1's defender. This time #3 fakes his x-cut action and breaks out to the top towards #4.

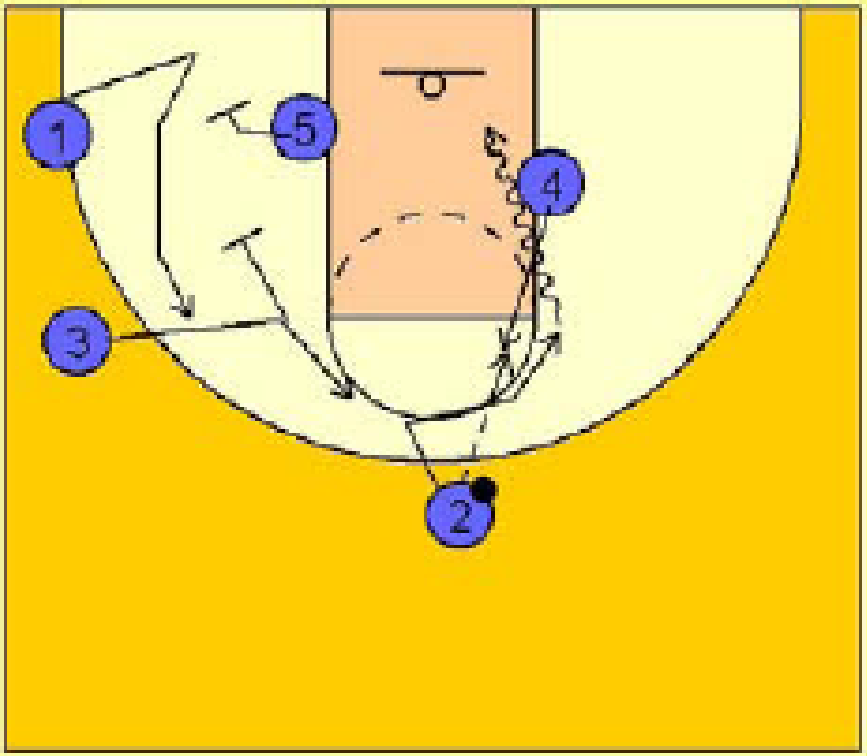


- #3 will then take the hand-off from #4 looking to score the jump shot if he is open right away or turn the corner for the lay-up. #4 will roll to the basket on all dribble hand-offs.

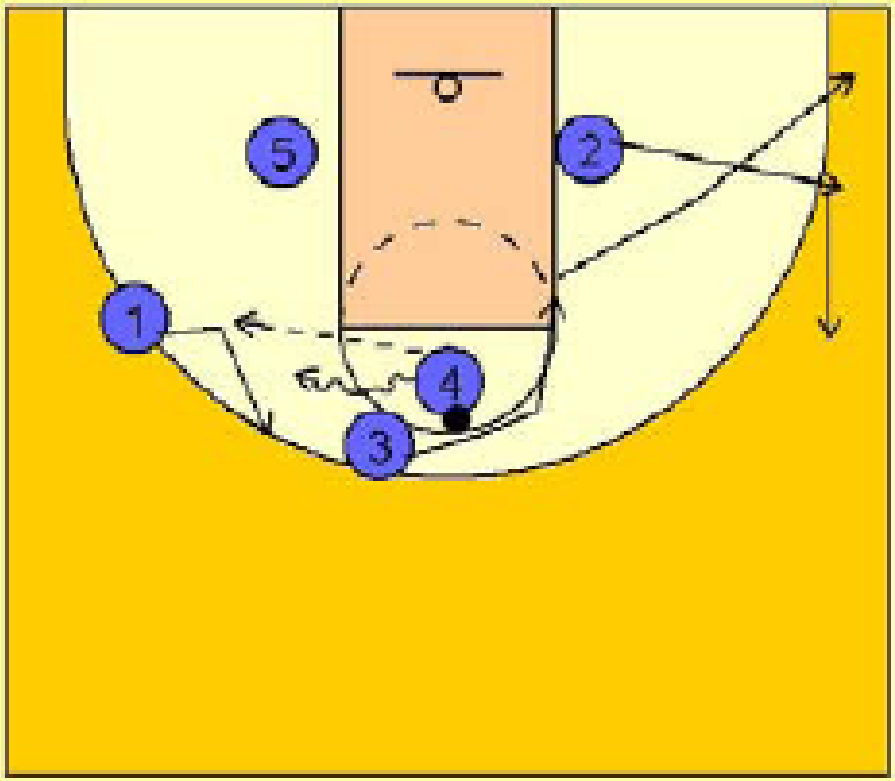


Pinch post culmination series

- OPTION 3 (this one is almost a guaranteed lay-up if you run the first two options a handful of times first: #2 passes to #4 flashing into the high post and starts his hard quick cut to the opposite low block to screen for #1's defender. This time, #2 fakes this action and quickly cuts back to receive a hand-off from #4. #2 looks to attack the basket on the catch. #3 sees this action taking place and can do one of two things. He can cut to the top and receive the hand-off from #4 if #2 did not get the ball, OR, he can turn around and look to screen #1's defender with #5.

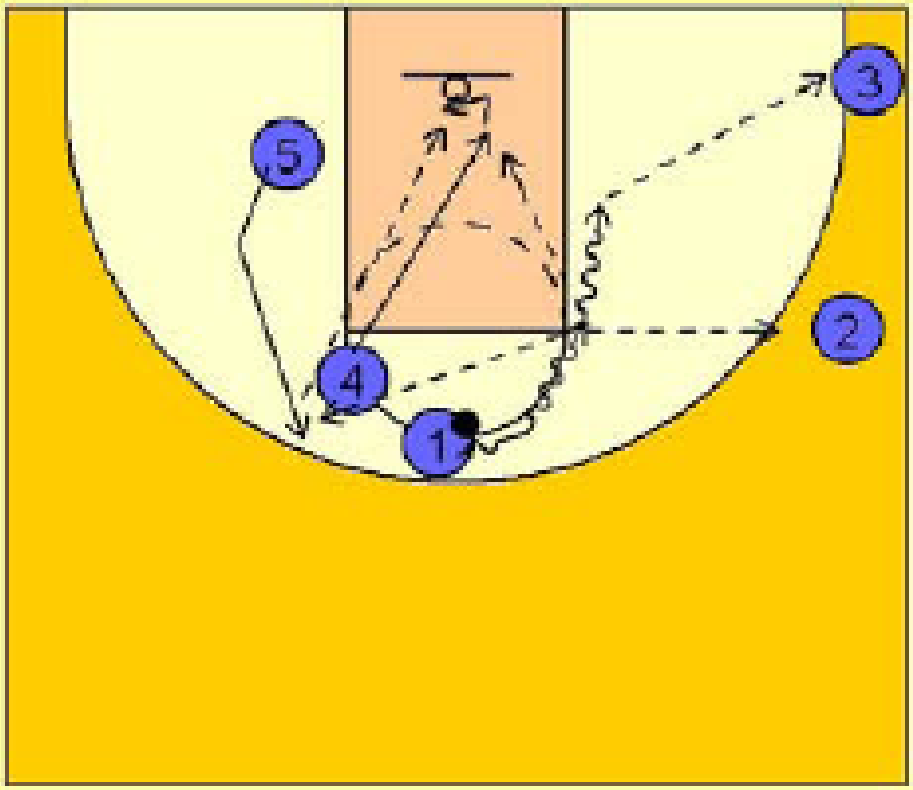


- If #2 did not get the ball he will quickly cut out to he right wing area and move up. #3 would also cut over the top and out to the corner area. #1 could then either receive the pass for the jump shot from #4 or #4 could continue his dribble and execute a dribble hand-off with #1.



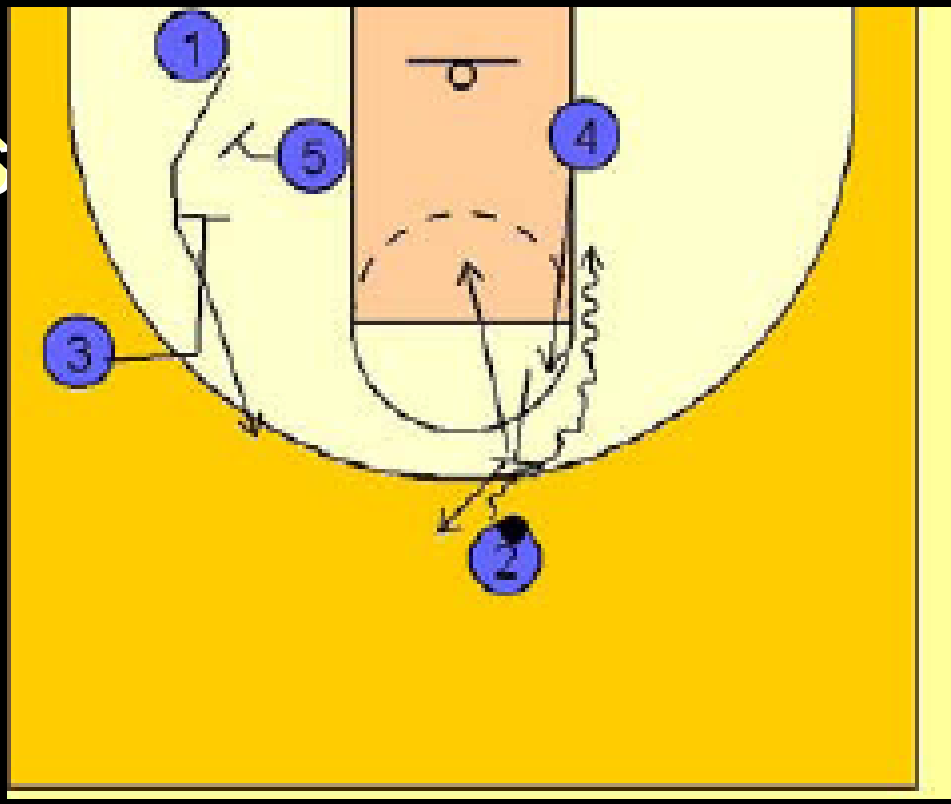
- Again, as in previous diagrams, whenever #4 executes a dribble hand-off on top, he will roll into the lane while #5 slides up to the top.

- #1 looks to drive and score, drive and kick out to #3 or #2, pass to #4 rolling in the lane, or pass back to #5 who will look to feed #4 pinning and sealing in the lane.

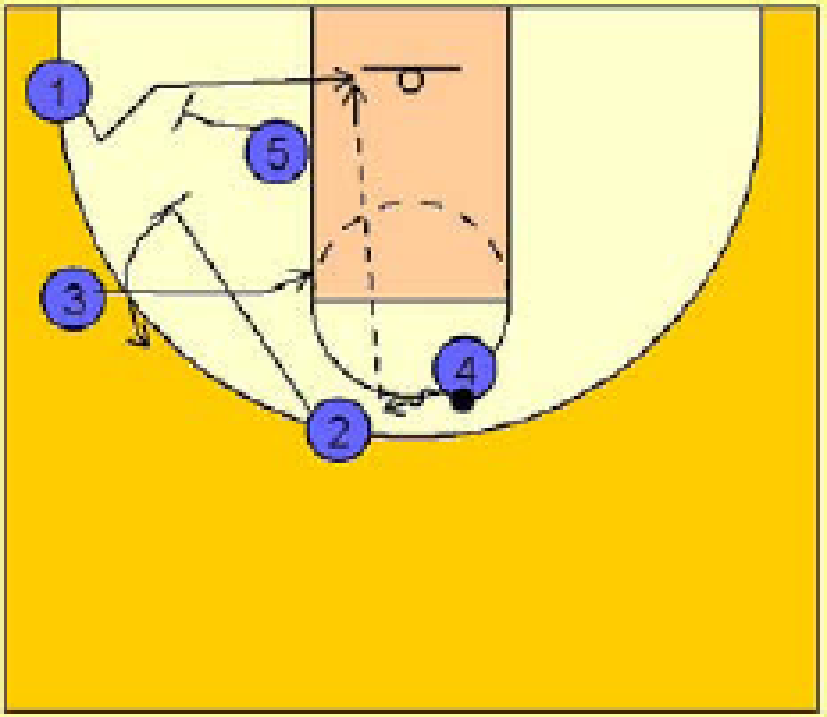


Pinch post culmination series

- OPTION 4:
- When #2 has difficulty passing to the flashing player #4, he may put the ball down on the floor and attack the basket. #4 will read this action and set a backscreen / ballscreen on #2's defender. It is important that #4 set a direct backscreen on the dribbler's defender instead of trying to screen on the side of the defender, as in most pick and roll situations. #4 then may roll to the basket after the screen or look to spot up on top if he has good outside shooting range. #2 is looking to make a direct drive to the basket and thus it is imperative that #4 set a backscreen / ballscreen for #2. As that action is taking place, #3 and #5 are setting a double staggered screen for #1.



- IMPORTANT NOTE: #1 ALWAYS has the option to cut low off the screening action from #2 and #5. #1 would make his cut BEFORE #3 had a chance to "x-cut" off the back of #2, so the timing would allow #1 to get open before #3 cut into the lane.
- TEACHING POINT: If #1 does decide to cut underneath the basket off the screen from #5, #2 should reverse his cut and come back to the top to receive the potential pass or dribble hand-off from #4. In essence, he is just replacing #1 in the offense and would execute the movements #1 would make if he came off the screen toward the top.

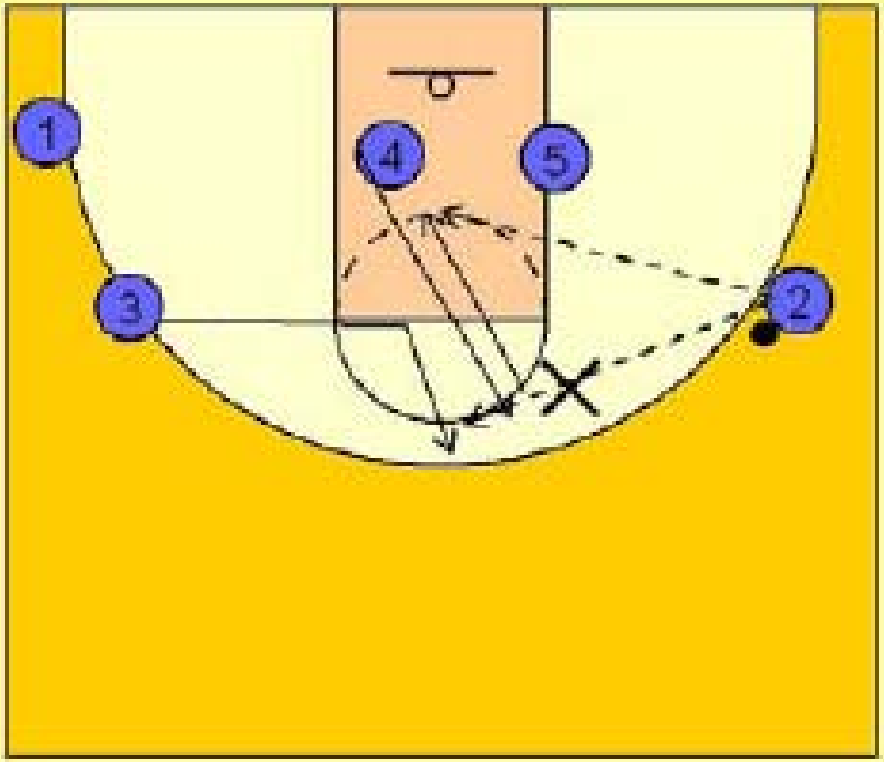


Pass Attack
Pressure Releases

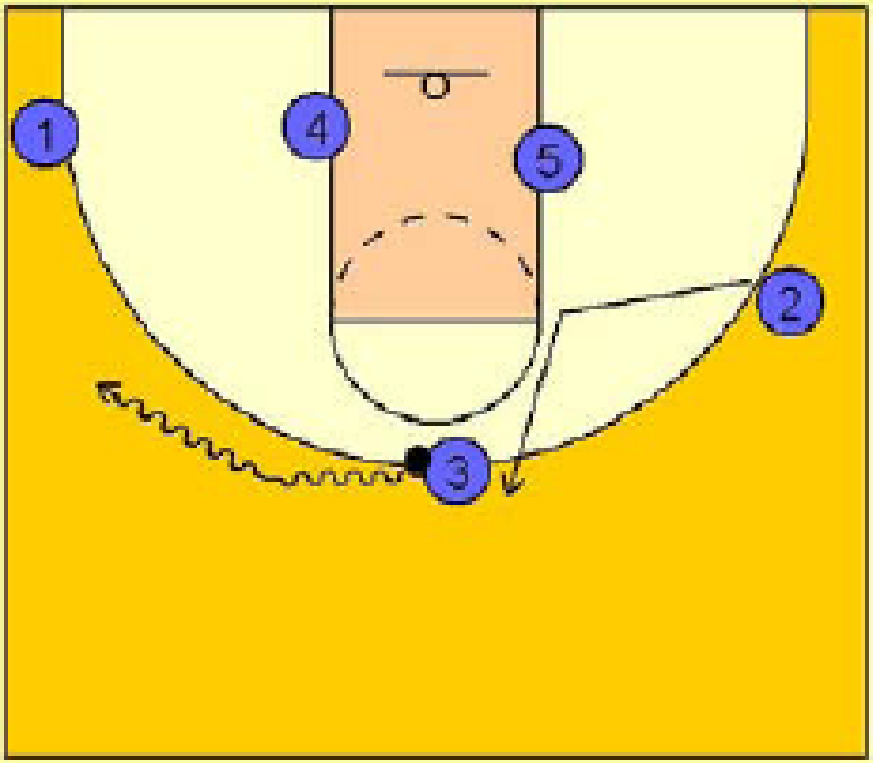
- The true indicator as to the *potential* success of any offensive system are the counters you have in place when teams try to take away what you are attempting to do.

Pressure release (wing entry)

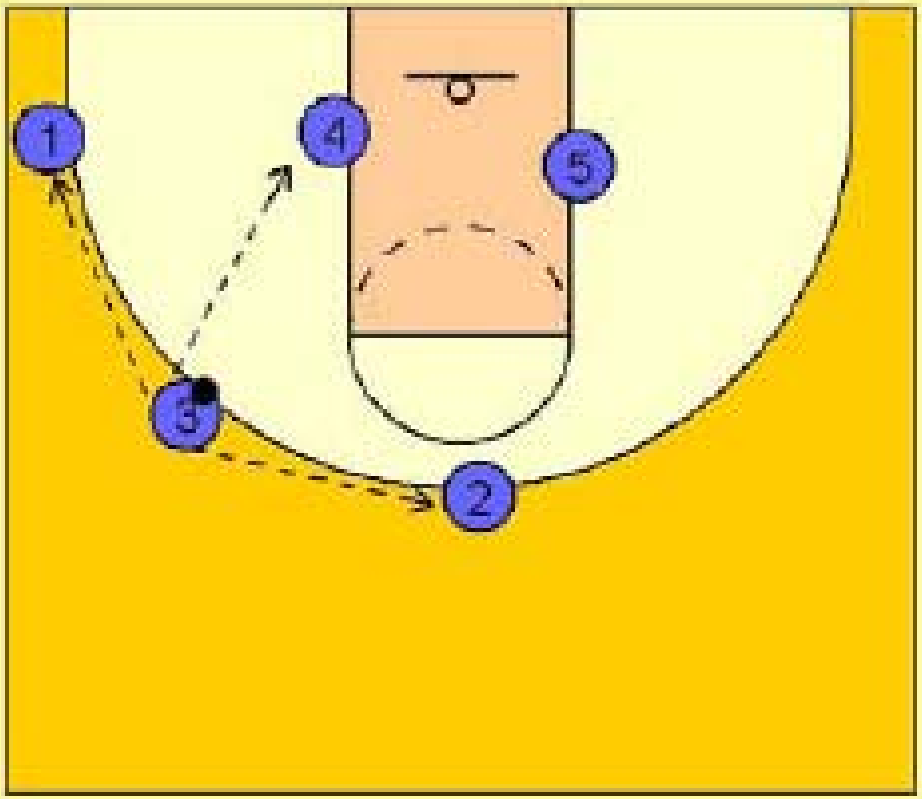
- On the wing entry series, #4 cuts to the top of the key to receive the pass. When and if #4 is denied the ball, he must immediately cut backdoor and look to receive the pass from #2. #3 reads this quickly and cuts into the freethrow line area and then breaks out to the top.



- Once #3 has the ball he quickly takes the ball over on the dribble to the left wing area. #2 cuts into the freethrow lane area and out to the top of the key.

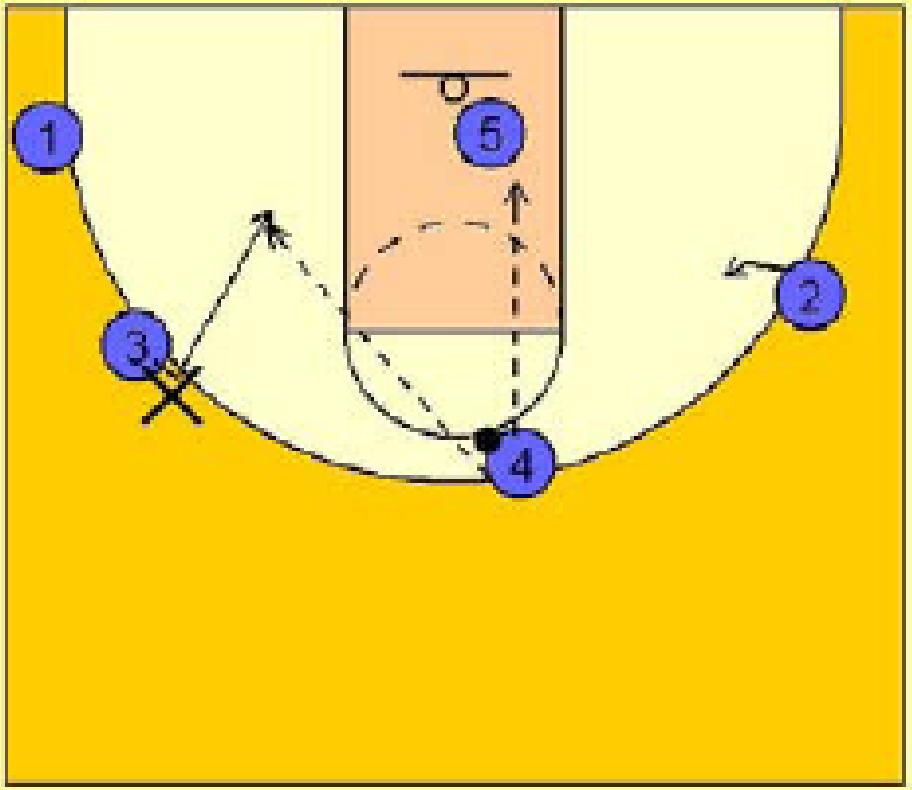


- You are now in alignment for the Triangle Corner Series, Triangle Post Series, or the Pinch Post Series on top.

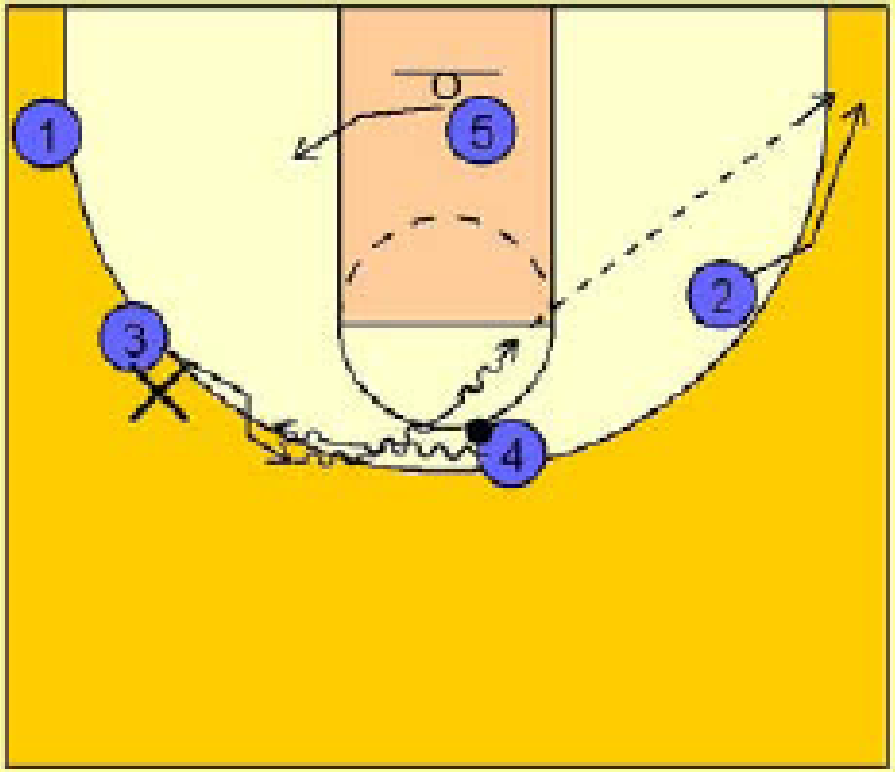


Pressure release (wing entry)

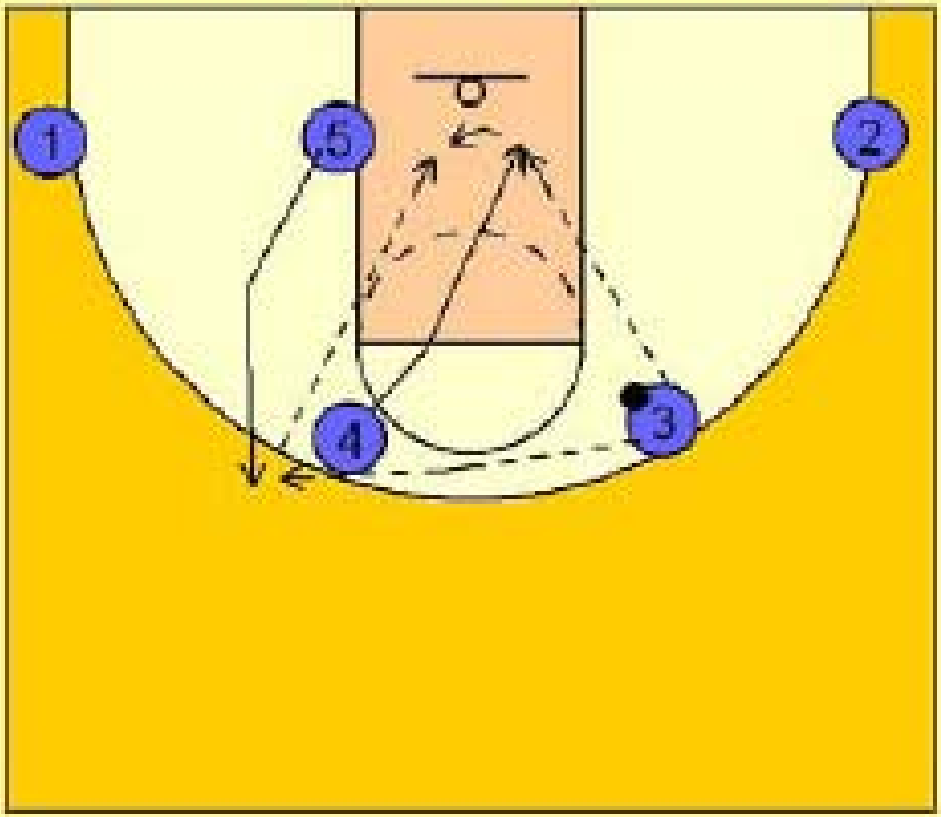
- ANYTIME the post to wing reversal pass is denied, you have two options available to you. Since #5 is "locking up" his defender with the high / low entry pass option from #4, #3 does have the opportunity to make a quick backdoor cut. If #3 should receive the ball he should be ready to either score or dump the ball off to #5 should his defender come over to help.



- A second option is for #4 to execute a dribble handoff with #3.
- #5 continues his movement across the lane while #4 drives at #3 for the handoff. #2 recognizes the dribble handoff and spots up in the corner area looking for the potential drive and kick out action from #3.

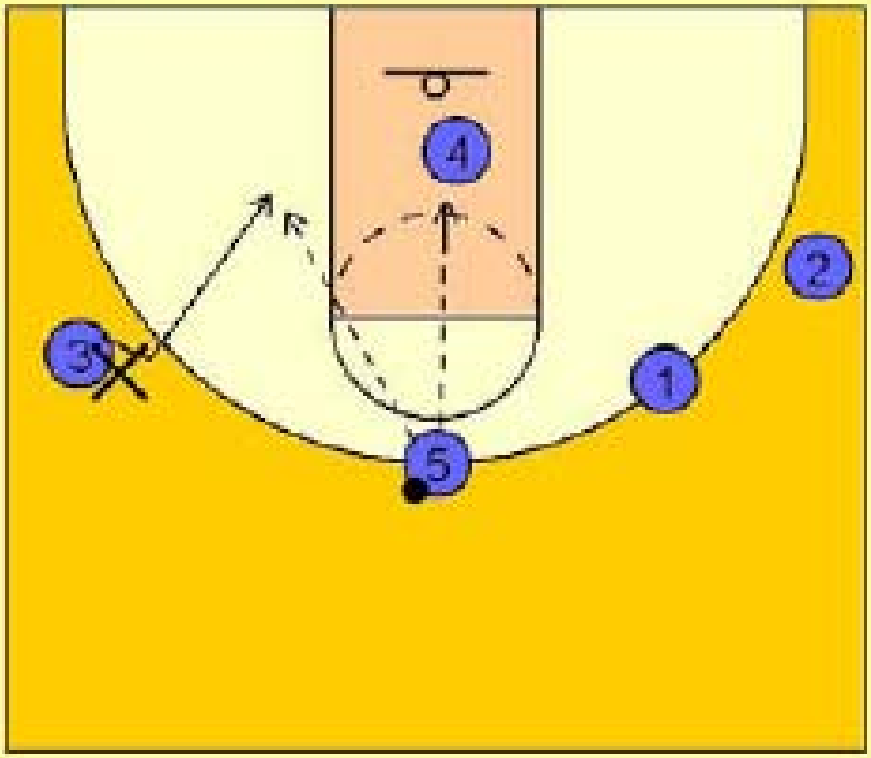


- Again, as with all post / perimeter dribble handoffs we will have the post player, #4 roll into the lane while the opposite post player, #5, takes his defender out and up to the top of the key area. If #3 was unable to score on the drive, or the kick out to #2 in the corner, he will look to hit #4 rolling into the lane or will look to reverse the ball back to #5 on top who may have a better passing angle into the post player #4, if he is being denied the ball. We would then go to our motion offense or call a set play if we were unsuccessful in scoring here.

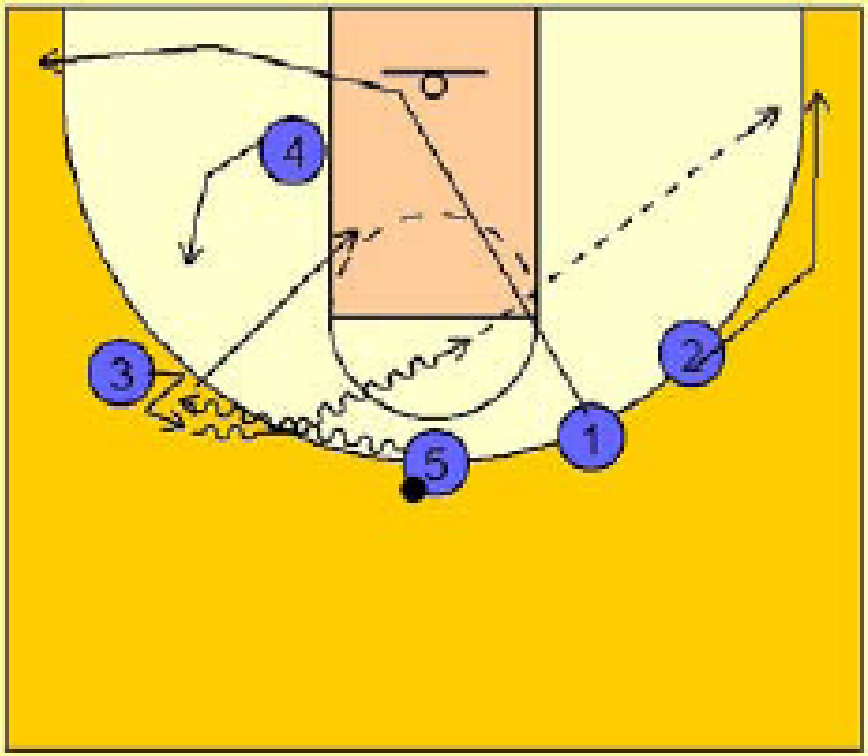


Pressure release (trailer entry)

- Whenever the wing entry pass is denied, not just in the Trailer Entry Series, but all series, the following action should occur immediately.
- #3 has two options. He can cut backdoor while #4 is "locking up" his defender in the middle of the lane with the high / low entry option from #5. #3 should be ready to catch and score or dump the ball off to #4 if his defender comes over to help on the backcut.

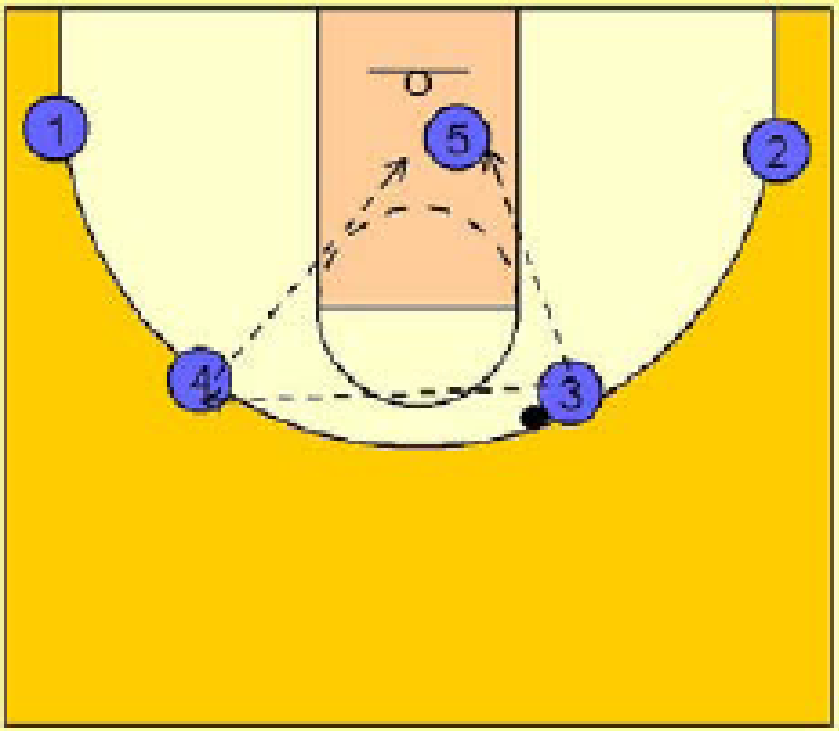


- The second option is for #5 to put the ball down and attack #3 on the wing and execute a dribble handoff. #1 recognizes the dribble handoff action and begins his normal clear out cut to the left corner area. #2 sees that #5 has begun the dribble handoff action with #3 and flattens out to the ballside corner area. #3 takes the hand-off and looks to get in the lane for a score or drive and kick out to #2 spotting up on the right wing. As in all dribble hand-offs with the post players on the perimeter, #5 will roll to the basket and the opposite post player #4 will move up the lane taking his defender away from the basket.

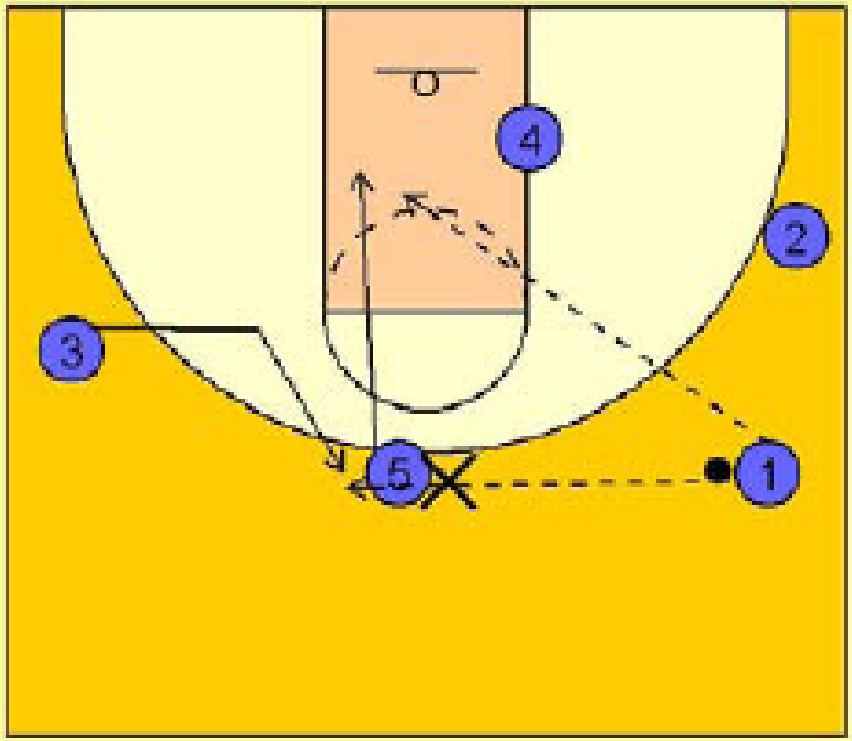


Pressure release (trailer entry)

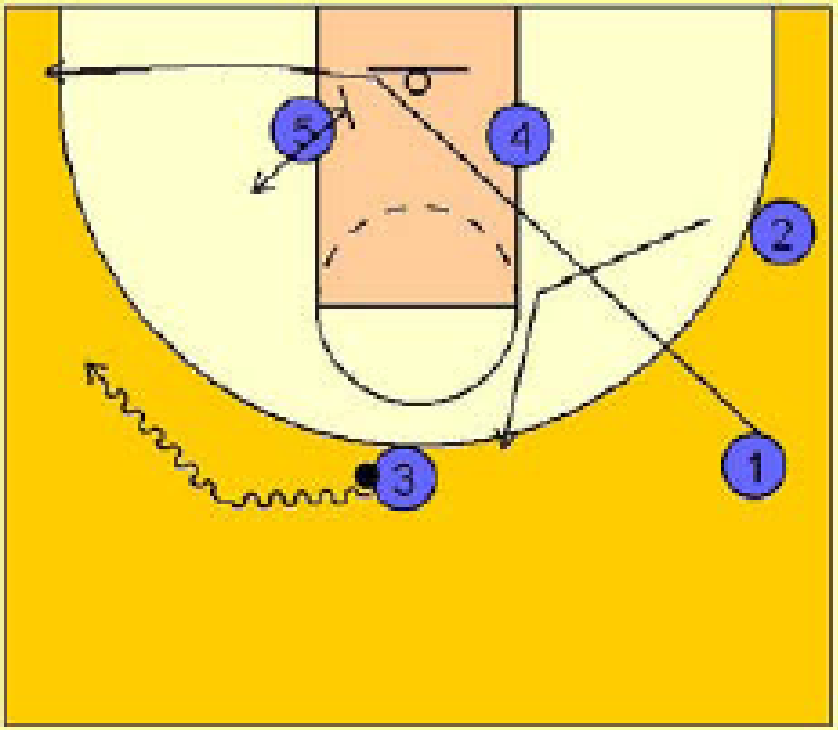
- If #2 was not open on the initial drive and kick, #3 looks to hit #5 rolling to the basket or will pass the ball back to #4 on top and look to feed the ball inside on a better passing angle.



- When and if the Trailer Entry Series entry pass is denied, #5 will recognize and backcut immediately. #1 will look to hit #5 on the backdoor pass. #3 recognizes this denial and backcut action and will quickly cut into the freethrow lane and out to the top of the key to receive the pass from #1.

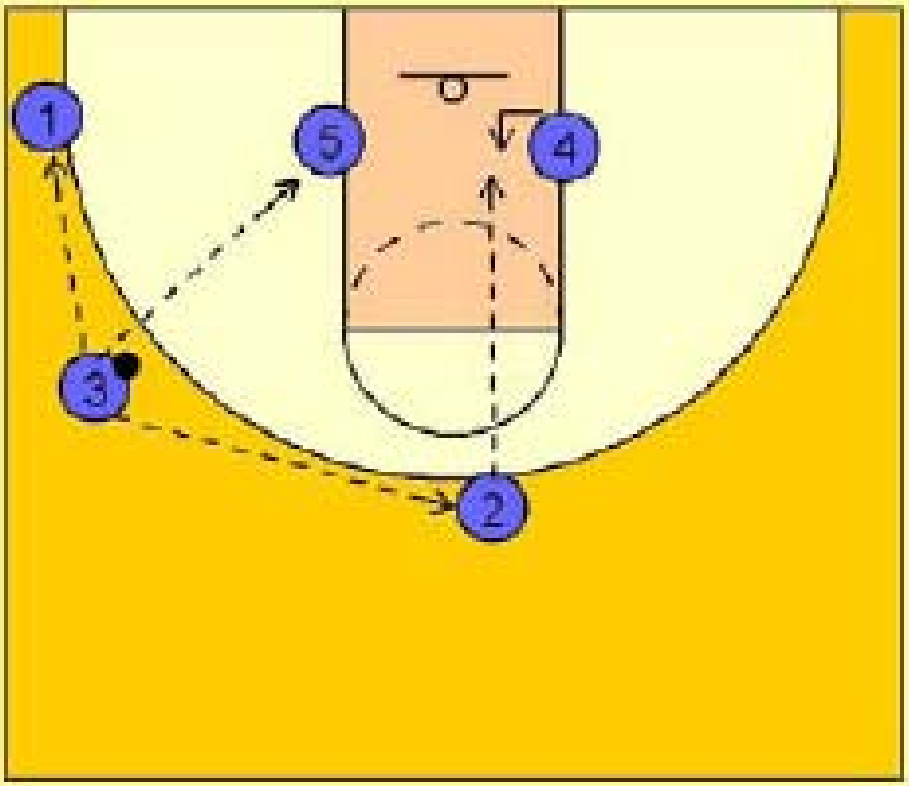


- Once #3 has the ball, he will quickly take the ball to the left wing on the dribble. #1 will cut through the lane and out to the ball side corner area off a screen from #5 on the block. After #5 screens he will post up above the block, looking for the entry pass from #3. #2 cuts into the freethrow line area and out to the top of the key.

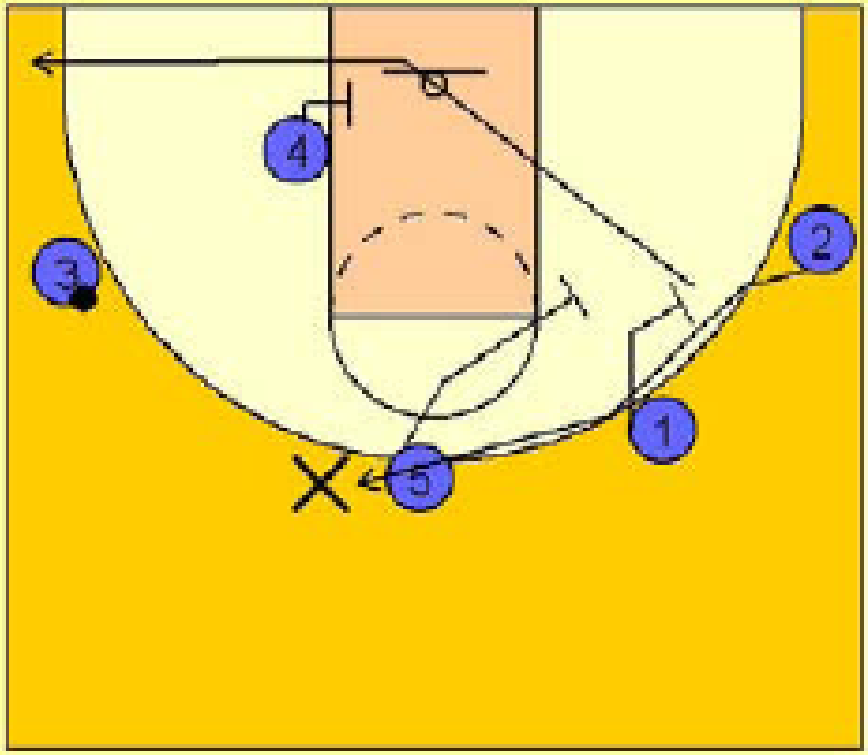


Pressure release (trailer entry)

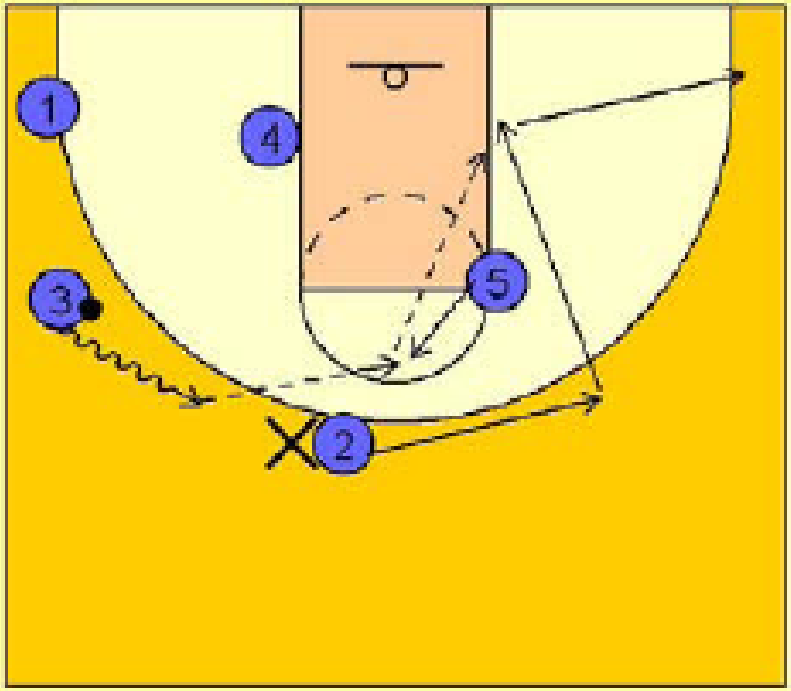
- You are now in alignment for the Triangle Corner Series, Triangle Post Series, or the Pinch Post Series on top.



- ANYTIME the wing player, #2, is denied the ball on top as he comes off the doublescreen from #1 and #5, you should look to use this pressure release option.

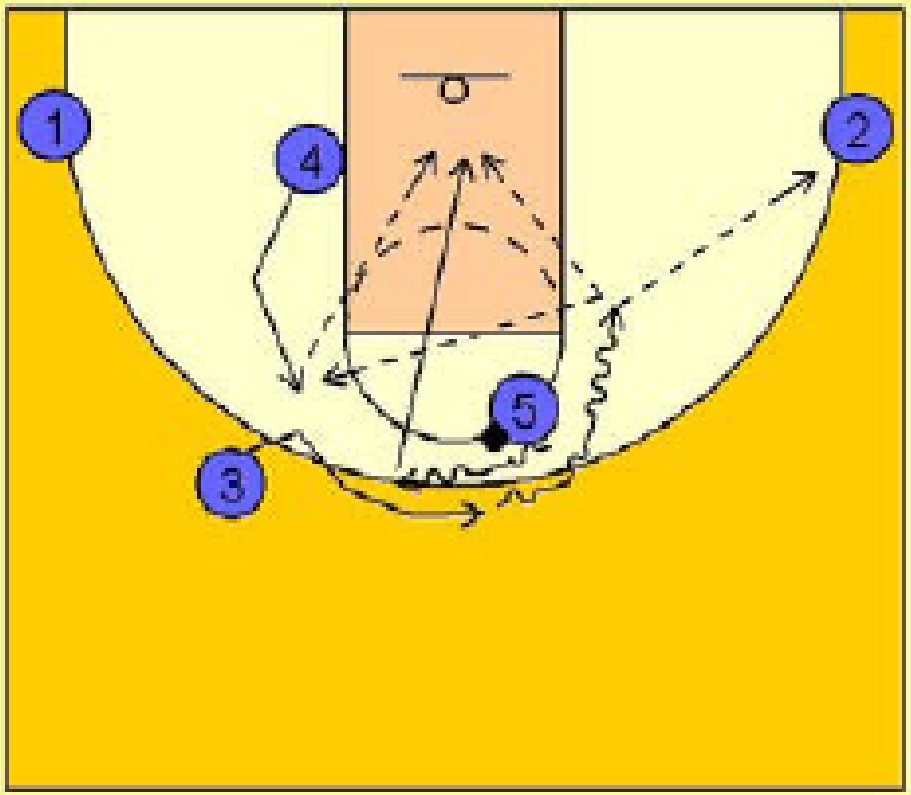


- #2 backcutting is not a great option as #4 is in the lane with his defender. So, when #3 recognizes that #2 is denied, we will use the same pressure release as described in the post flash pressure release option. #3 drives the ball at #2. #2 fades back to the right top wing area while #5 flashes toward #3 to receive the pass. Upon #5 receiving the pass from #3, #2 will cut backdoor looking for the pass from #5. If #2 did not receive the pass from #5 he will cut out to the same side corner area.



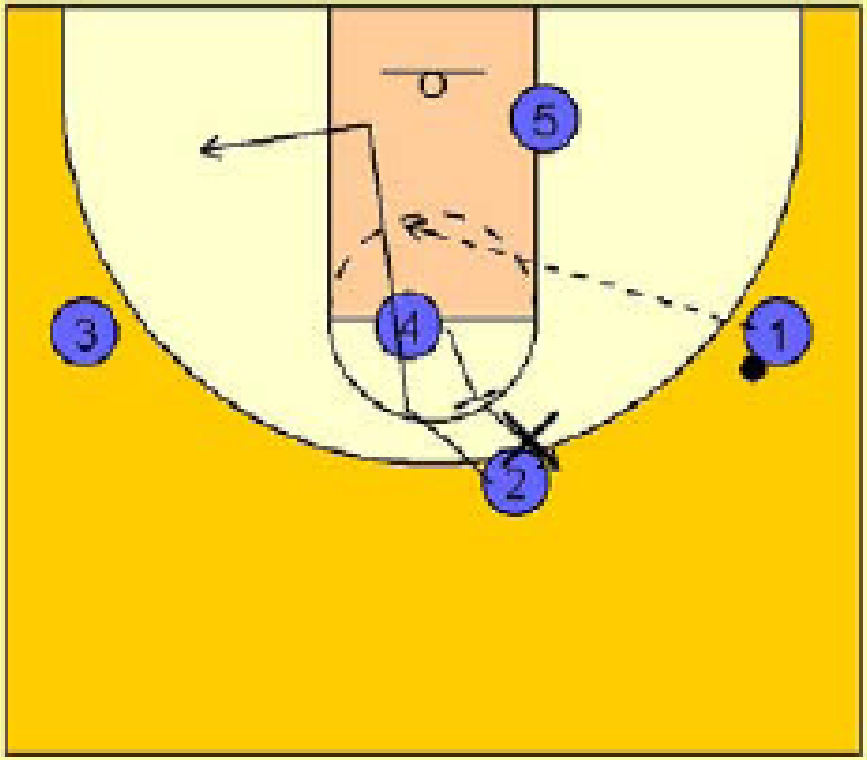
Pressure release (trailer entry)

- #3 will not continue his movement toward the ball, take his defender down a bit and then come over the top to receive the dribble handoff from #5. As with all post / perimeter handoffs on top, the opposite post player, #4, will start to move out on top while #3 looks to take the handoff and score off the dribble, drive and kick out to #2 on the right corner area if #2's defender helps on the penetration from #3, or #3 can look to hit #5 rolling in the lane or pass back to #4 on top for a better passing angle into the post player should #5 be fronted in the lane.

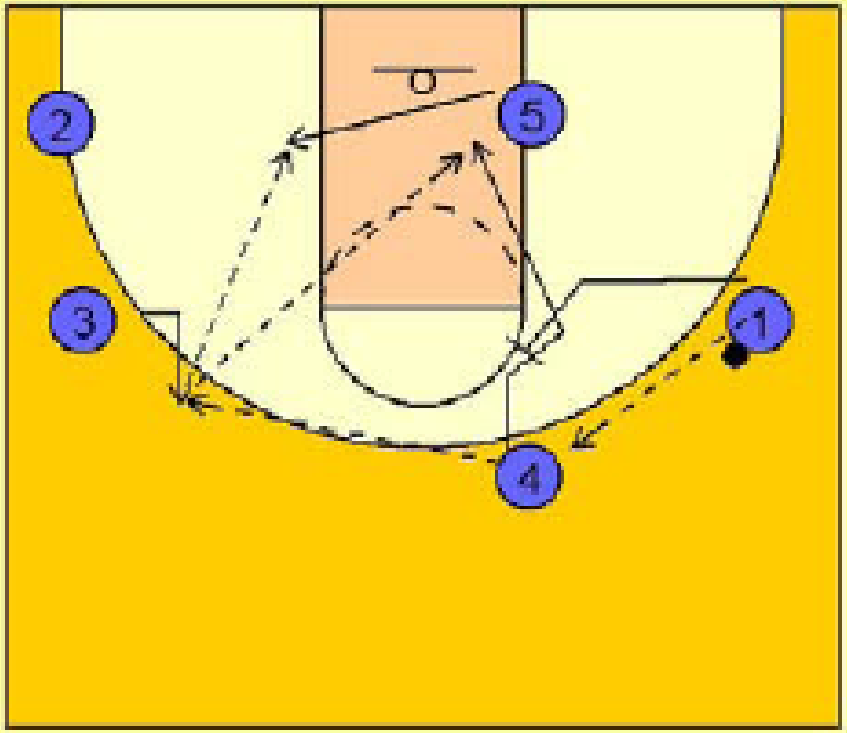


Pressure release (dribble clear)

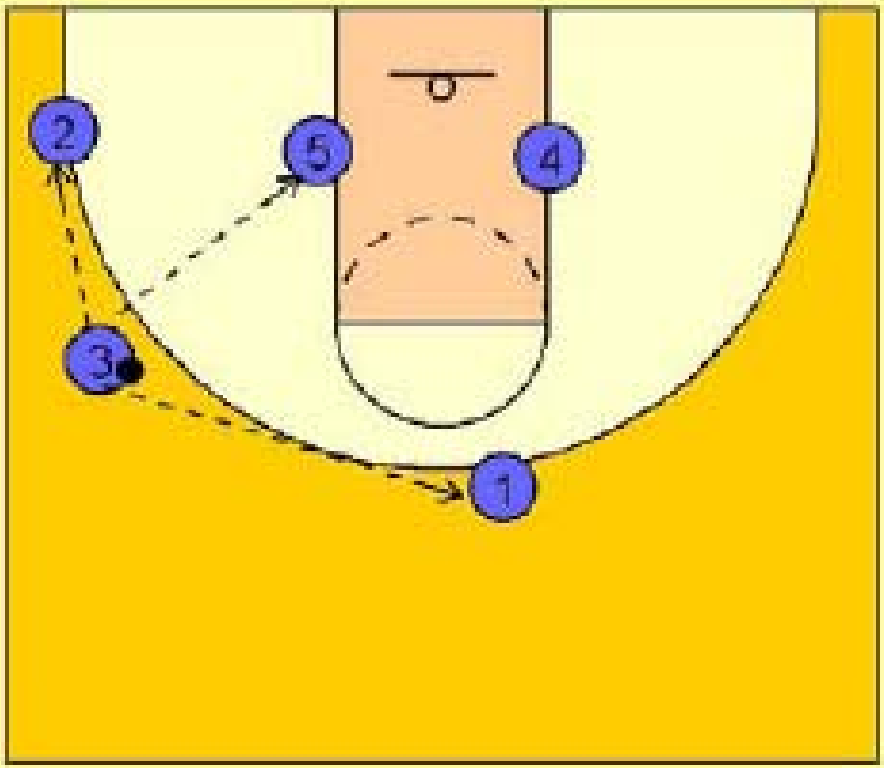
- In the Dribble Clear series, #2 sets a backscreen for #5 and then pops out on top. When and if #2 is denied this pass, #2 will quickly cut backdoor and look for a pass from #1. #4 will set a backscreen for #2 if he can and then will break out on top to receive the pass from #1.



- #4 would then take the pass from #1 and would reverse the ball to #3 on the left wing. As #1 passed the ball to #4 he would move into the freethrow line elbow area. When #4 passes to #3, #1 sets a backscreen on #4's defender. #5 would follow the ball across.
- #3 can look to throw the ball to #4 cutting to the basket or #5 breaking across the lane looking for the ball on the ballside low block.

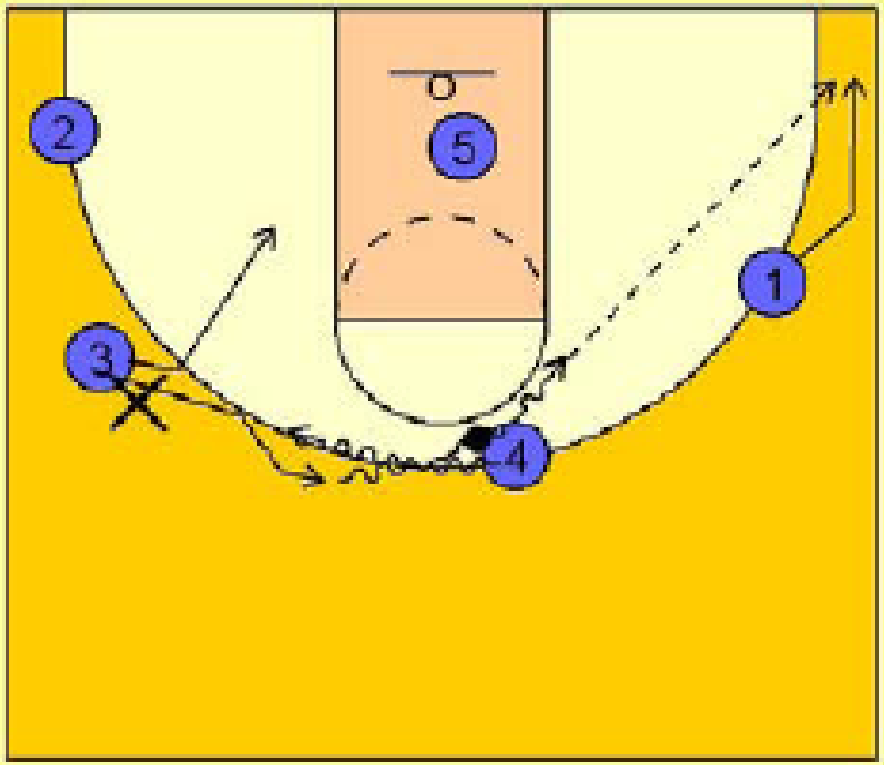


- You are now in alignment for the Triangle Corner Series, Triangle Post Series, or the Pinch Post Series on top.

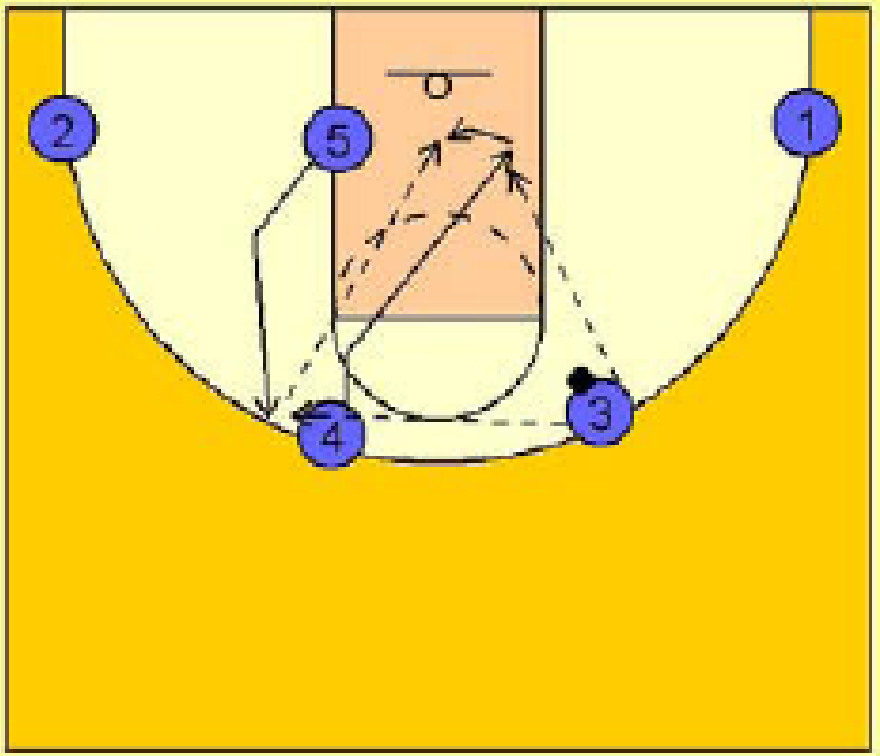


Pressure release (dribble clear)

- As a reminder, with all post to wing passes in this system, when the wing is denied he will always have TWO options. #3 can cut backdoor while #5 occupies his defender in the lane with the high / low entry pass option from #4, OR #4 can put the ball down and execute a dribble handoff with #3. #1 recognizes and flattens out in the corner while #3 comes off the handoff looking to get in the lane and score or drive and kick out to #1.

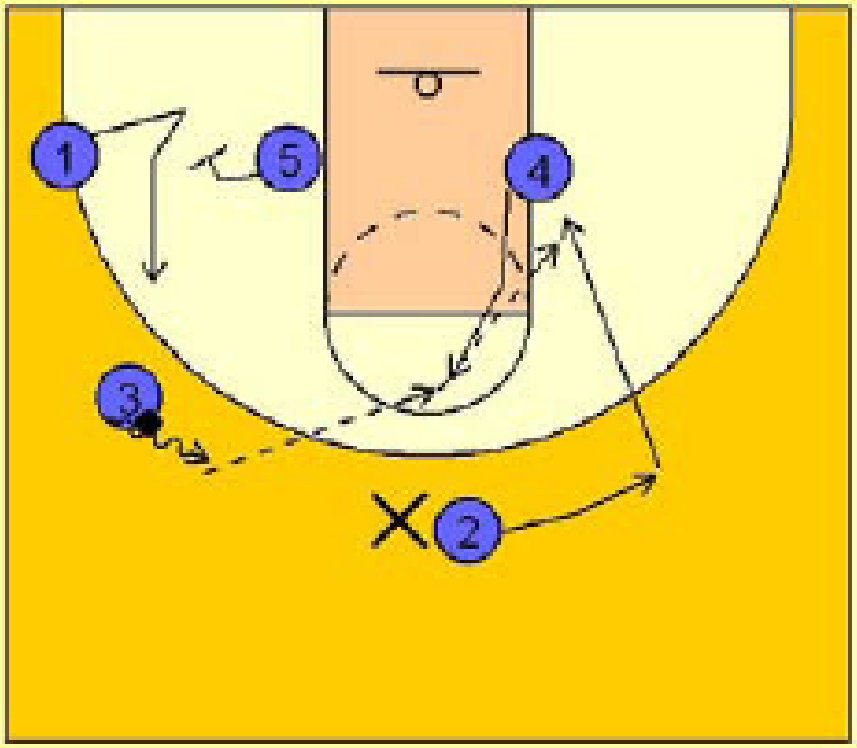


- As with all post / perimeter dribble handoff action, #4 would roll into the lane while #5 would bring his defender up and out of the lane, giving #4 room to work in the lane. If #3 could not pass directly into #4 because of #4's defender fronting and denying the pass, #3 would look to reverse the ball back to #5 who may have a better passing angle inside to #4.

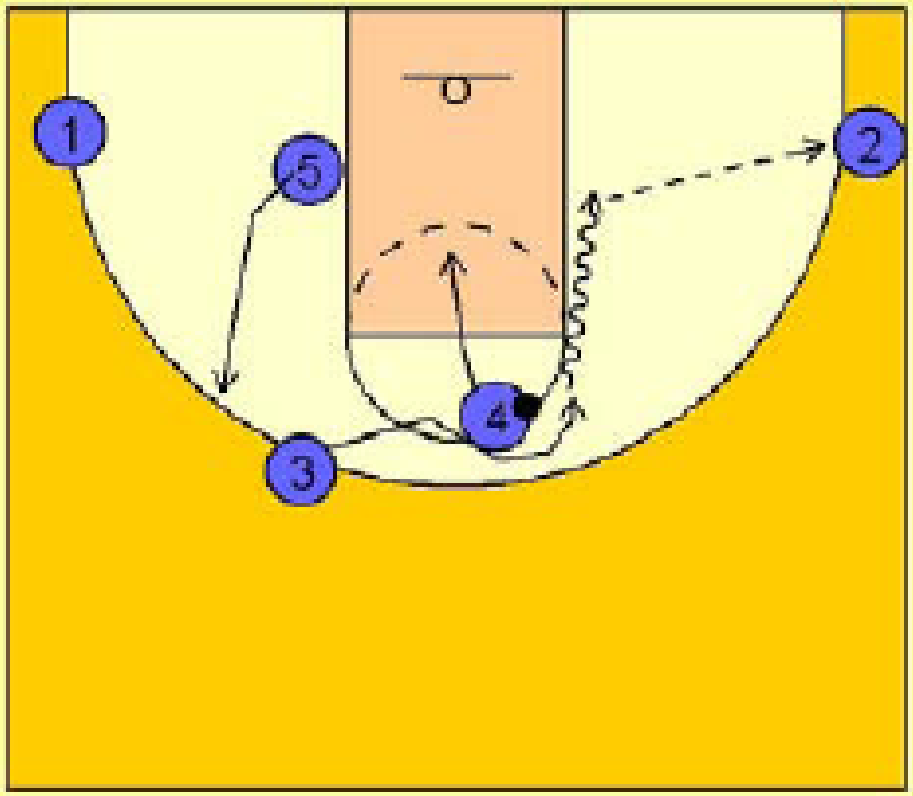


Pressure release (pinch post)

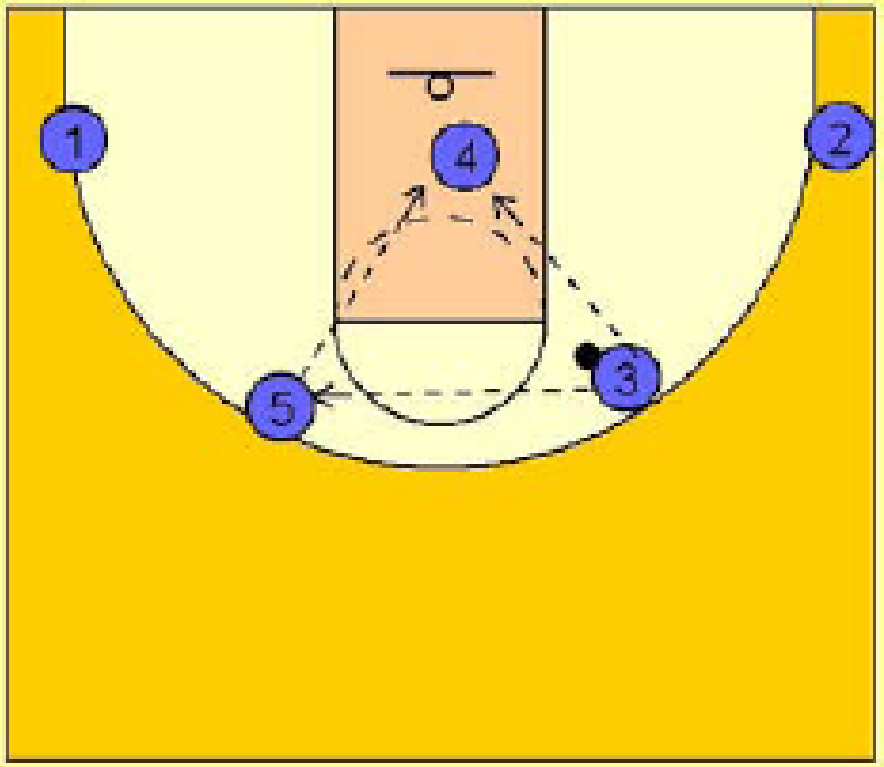
- When and if you cannot make the Pinch Post Series entry to the top man, #2 in this diagram, #3 can and will drive the ball at the man being denied, #2 backs up a few steps to the top right wing area.
- #4 continues his normal movement and flashes to the high post area to receive the pass from #3. #2 cuts backdoor and looks for the entry pass from #4.



- If #2 was not open or did not receive the pass, #4 will then look to dribble the ball towards the left side of the floor. #3 will not look to take the handoff from #4. #3 looks to attack the lane, drive and kick out to #2 on the right corner / wing area, or look to hit #4 rolling to the basket. Again, as with all post / perimeter dribble handoffs on top, the top post player rolls into the middle of the lane while the opposite post player, #5 in this diagram, flashes on top, taking his defender out of the lane.

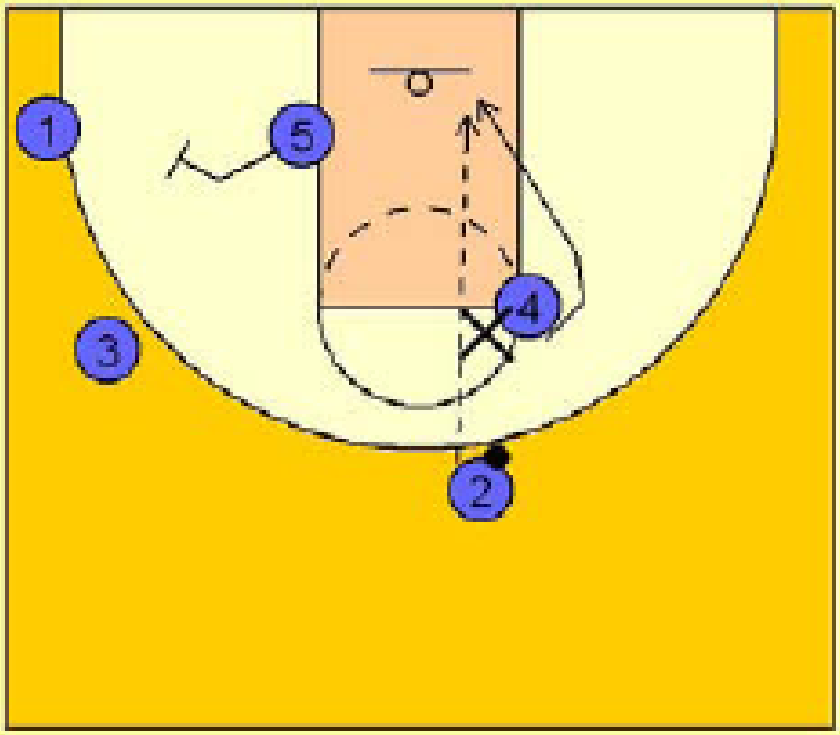


- #3 can look to feed the post man #4 or reverse the ball back to #5 who can look for a better passing angle into the post man #4.

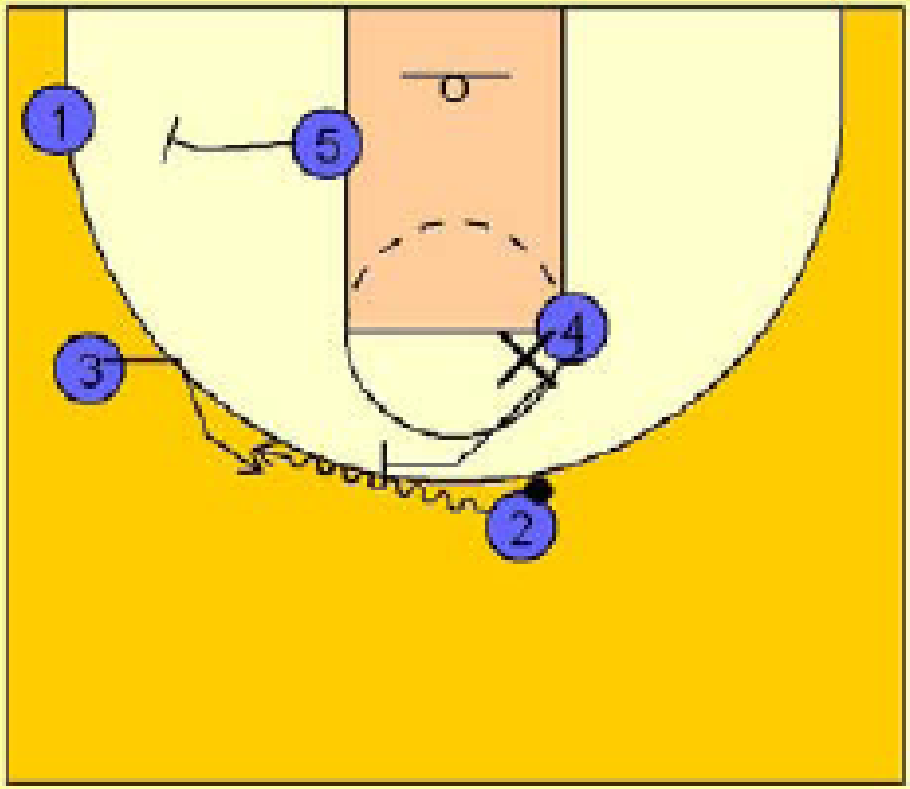


Pressure release (pinch post)

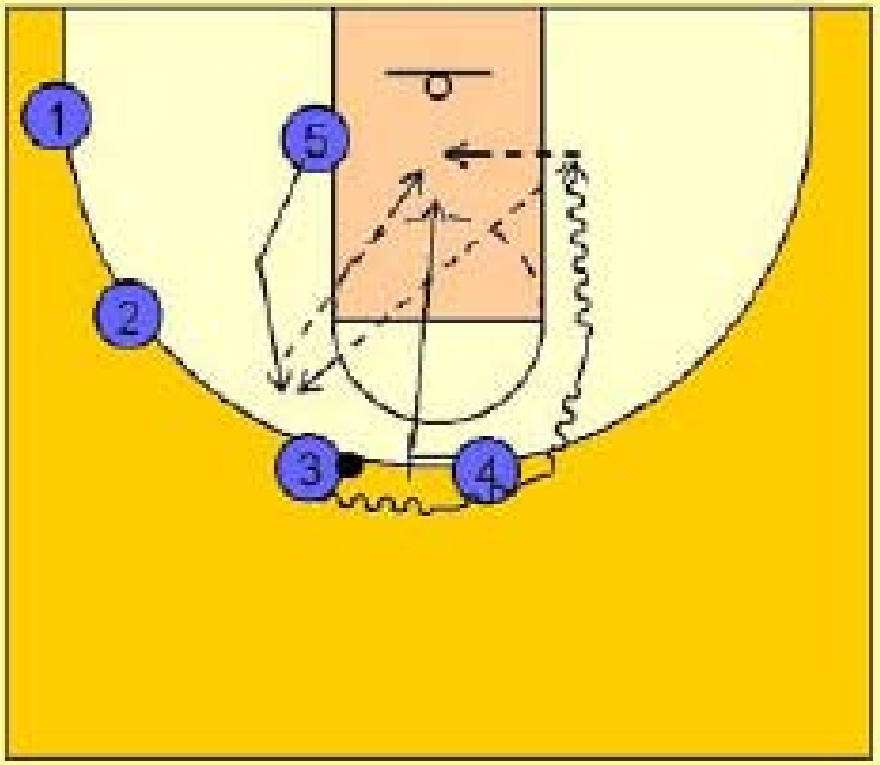
- When the post man is denied the entry pass to the high post, the first and easiest option would be for the post player #4 to make a spin move to the basket and look for the over the top pass from #2.



- When the post man #4 is denied the entry pass, does not execute the spin move to the basket, or the post player is late in getting to the high post, #2 should not wait and should keep the offense moving.
- Here we see #2 using the option to drive the ball at the wing player #3, when #4 is unavailable for the pass. #3 will fake in and over the top for the dribble handoff from #2. #4 recognizes the dribble handoff by #2 and #3 and moves up to set a ball screen for #3.

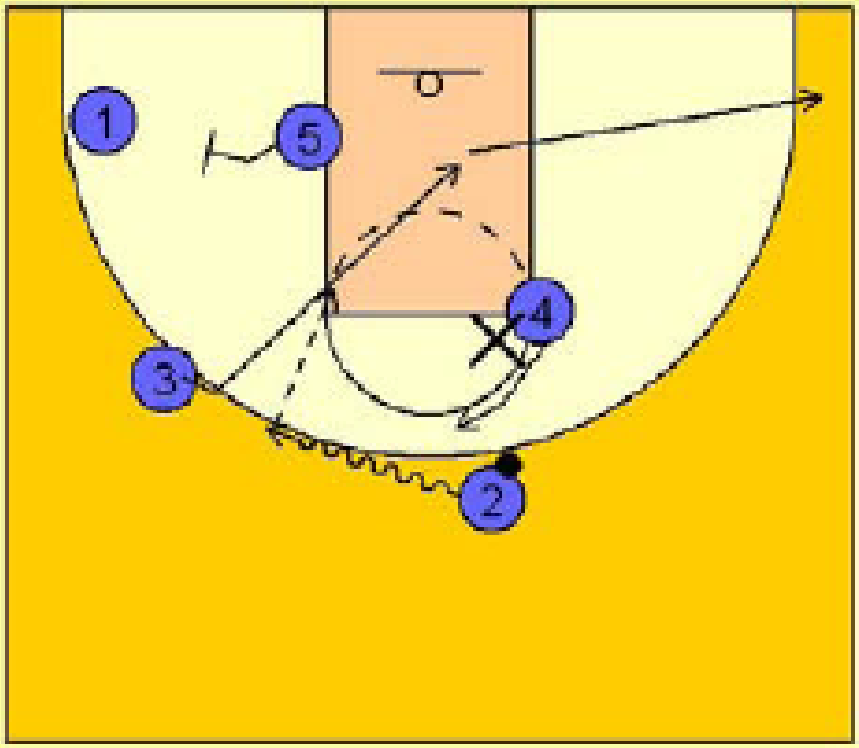


- As soon as #3 gets the ball from #2, #3 will take the ball off the ball screen from #4 and look to attack in the lane. #3 can look to score, dump the ball off to the rolling #4 man, or pass back to #5 stepping out on top. #5 may have a shot if his man stayed and helped on the post or he can look to feed #4 inside if he was being fronted on the intitial cut into the lane.

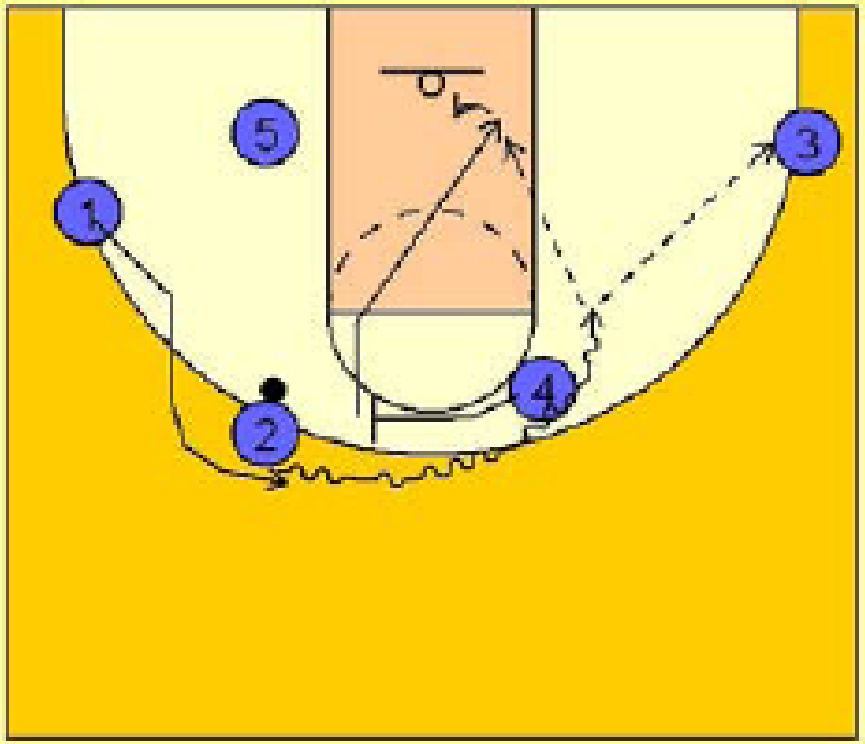


Pressure release (pinch post)

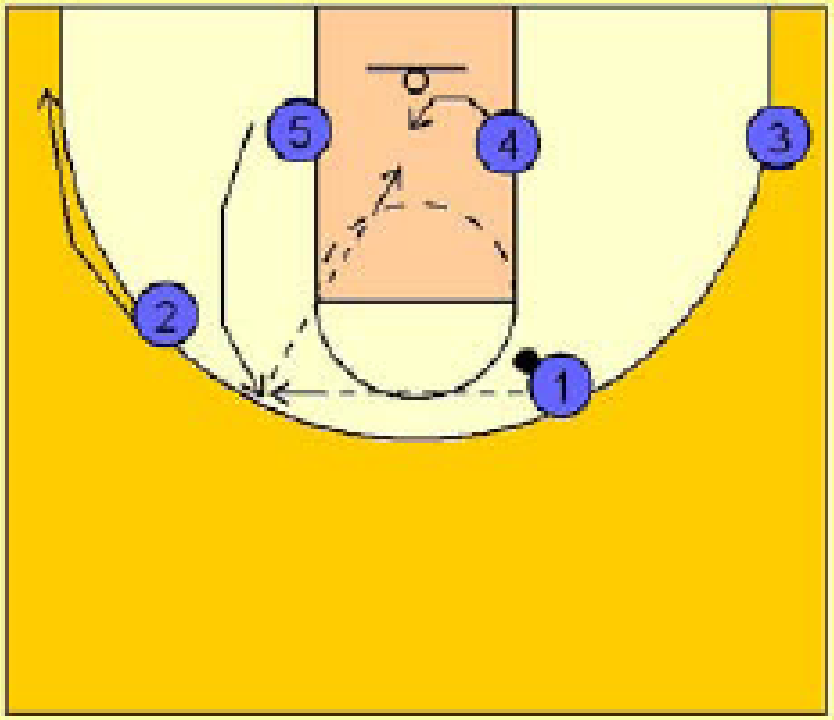
- Another option on this play is for #3 to fake as if he is coming for the handoff from #2 and then cut backdoor looking for the pass from #3.
- If #3 does not receive the ball he immediately cuts out to the opposite corner / wing area and gets ready to receive a pass in the corner for a shot. #4 sees the dribble entry and starts to move up and out from the freethrow line area.



- #1 now comes up right after #3's backcut and receives the dribble handoff from #2. As this action is taking place, #4 moves over to set a ballscreen immediately once #1 comes off with the ball. #1 looks to get in the gap with the dribble to score, pass to #4 rolling in the lane, or kick out to #3 on the right wing.



- After #2 executes the dribble handoff with #1, he will continue his movement to the left wing / corner area. #4 rolls to the basket and the opposite post player, #5, flashes high, looking to get his defender out of the lane and also to receive the next pass from #1 for perhaps a better passing angle in the post, especially if #4 is fronted on the ball side.



Secondary Break

- In closing, this complete offensive system gives you the *opportunity* to *execute*…
- **(13) Backdoor Cuts**
- **(12) Down Screens**
- **(8) Back Screens**
- **(6) Dribble Handoffs**
- **(5) Ball Screens**
- **(3) Lobs**
- **(2) X-cuts**
- …not to mention the numerous screens and cuts associated with your motion offense. You will have a multitude of offensive options at your disposal, with no verbal or physical signals to alert your opponent.
- How you will execute each option is up to YOU and YOUR TEAM.
- When you do execute its great to see!
- Thank you and good luck!
- John Saintignon at **johnsaintignon@gmail.com** Skype: john.saintignon
- Culiacan Caballeros at www.caballerosonline.com

Pass Option Complete Offensive Transition System

X-Cuts, Backdoors and Lobs

By Coach John Saintignon

Pass Option

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Introduction to the System

John Wooden's 8 Laws of Learning: explanation, demonstration, correction, repetition, repetition, repetition, repetition and repetition.

Pass Option

The Pass Offense is broken up into clearly defined and described sections that will help you implement this exciting new offense on the first day of practice. It is important to note that this **sideline break system** is run exactly the same on either side of the court. First, we take a look at the point guard's pass options to begin each offensive series:

1. Early Offense (pass ahead)
2. Secondary Options (hold up)
Wing Entry Series
Trailer Entry Series
Pick and Roll Entry Series
Dribble Clear Entry Series
You will be in the same alignment at the *culmination* of each of these different point guard pass entry options. The *culmination* alignment will give you three passing options:
3. Culmination Alignment
Triangle Corner Series
Triangle Post Series
Pinch Post Series
As with any great offense, we will conclude with a section on **"pressure releases"**. In simplest terms, what to do when the defense tries to take away certain passes that will disrupt the continuity of the offense.
www.coachjayjohn.com Page 4

Pass Option Early Offense

You always hear coaches talk about "pressure defense". I like to use the term "pressure offense" with my players. I want to attack the defense the minute we have the rebound. You should move quickly and seamlessly from your early offense to your secondary offense, not allowing the defense to catch their breath, gather themselves or dig in defensively. Always keep the "pressure" on the defense.

Pass Option

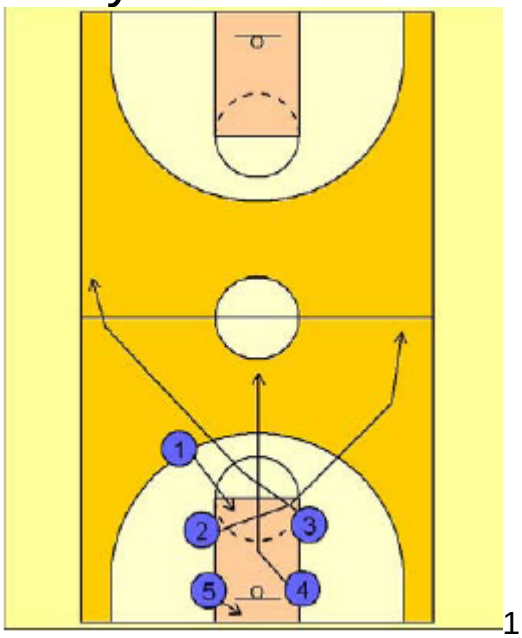
Early Offense

One of the primary responsibilities of the point guard is to determine when to pass ahead in transition and when to hold up and run the secondary options, or more commonly referred to in this offense as the point guard entry options. We call passing ahead early your first option. This is when our point guard recognizes, upon receiving the outlet pass, that players ahead of the ball will have an advantage at scoring upon receiving the pass. This can be either a wing or post player. If he feels the offense “has numbers” on the defense, then he is encouraged to pass the ball ahead while the person receiving the ball is instructed (and drilled) to catch and attack the basket on the dribble, pass or perhaps three point shot. In any event, he will look to be aggressive upon catching the ball. I am one of many coaches who have changed their philosophy in terms of the early three-point shot on the break. If the post player is not open inside, there are no penetration options available, and we have other players running to the board for offensive rebound position, I encourage and drill them to take and make that shot. After passing ahead and no shot is taken, we would then run quickly into our motion offense or call a set play. The “Secondary Options” would not be available if we pass ahead early. My motion offense has some basic rules. I like giving them freedom here as they will need a break from the “disguised” structure they have from time to time. This will also be a difficult adjustment for the defense, as they become custom to defending patterns and tendencies.

My motion offense rules: **1)** Must catch and face at all times; **2)** reverse the ball;
3) must pass and cut, screen, or cut and replace themselves after passing; **4)** post players look to backscreen passers; **5)** backdoor cut or screen away if you do not receive the ball (do not stand); **6)** signal player you are screening for (fist up); **7)** proper spacing at all times (wide and high).

I will now outline the Early Offense options, the proper lanes each player should run and the scoring opportunities available when passing ahead on the break.

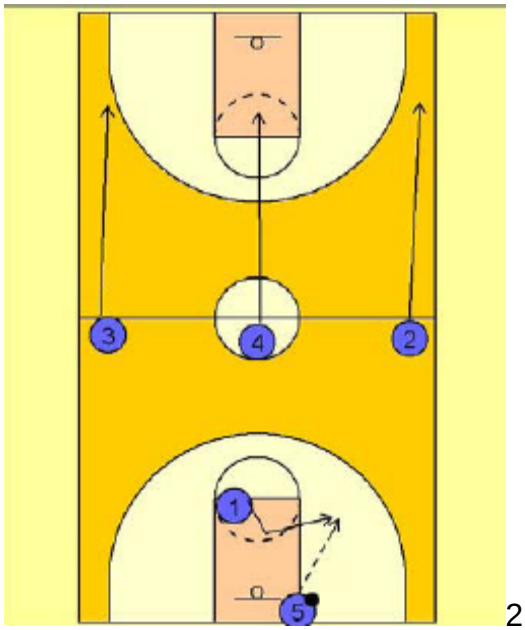
Early offense



1

(Early Offense)

#5 or #4 can take the ball out on either side of the basket. #1 makes his move to the middle and then breaks out to the side the inbounder has determined. #2 must always run the right sideline. #3 must always run the left sideline. #4 (or #5, whoever didn't take it out), runs hard down the middle of the floor eventually running to the ball side block.
Some key teaching points: If you want to exchange and let #2 run the left side and #3 run the right, that is fine. Just be sure you stay that way the entire time those players are on the floor. If you sub some different #2 and #3 players in the game, and they want to switch what side of the floor they run, that is fine. The key is that both wing players on the floor know what side of the floor they are running and they HAVE TO run those sides each time on the break.
On a missed shot when #4 and #5 do not get the rebound, then it is a foot race to see who gets down the court first to become the ball side block man and who becomes the post trailing the play.



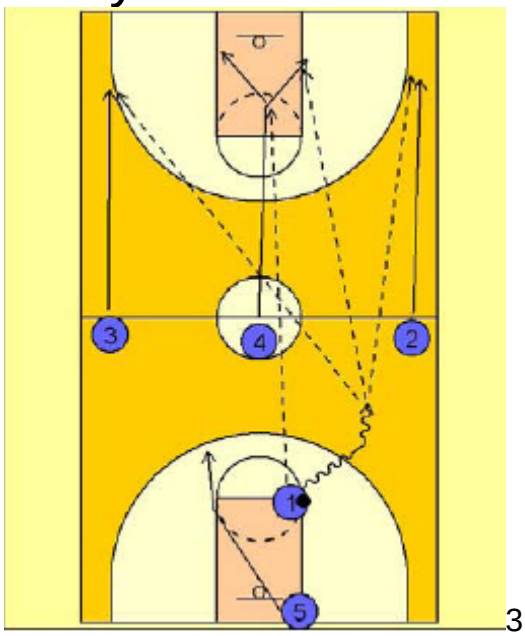
2

(Early Offense)

#5 has taken the ball out of the net and determined a side to enter. #1 makes his hard cut to the right side of the floor to receive the inbounds pass. The remaining players (#2, #3, and #4) run their appropriate lanes. The ball must be entered to #1. Later we will discuss options when #1 is denied the entry pass.

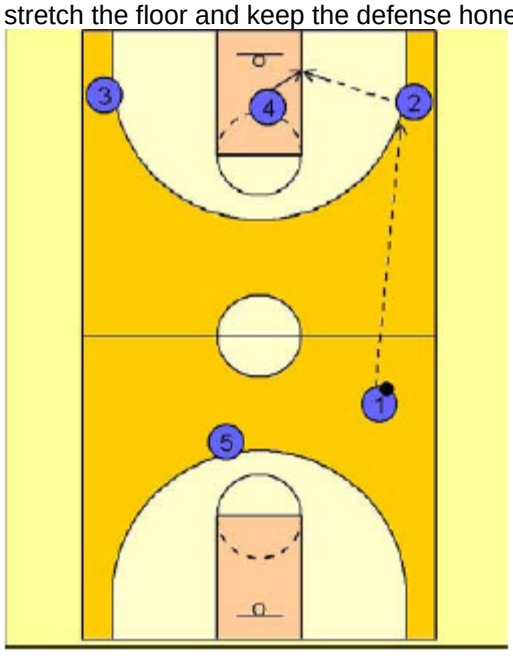
Teaching point: Make sure your point guard gets in the habit of COMING BACK TO THE BALL. So many players, not just point guards, have a habit of floating down the floor thinking they are open when a defender is just waiting for an opportunity to step in and make the steal.

Early offense



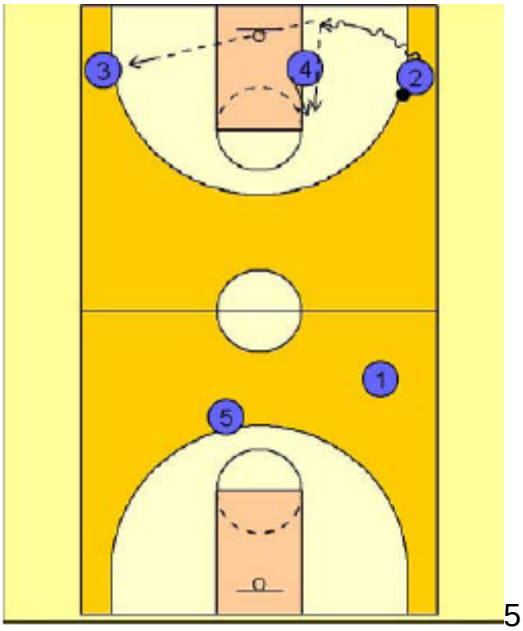
(Early Offense)

#1 drives the ball up the right sideline while #5 steps opposite the ball and proceeds to run the trailer lane down the floor.
Teaching point: #1 should look to pass ahead if he feels #2, #3 or #4 would have an opportunity for a good 3 pt shot, a lay-up, or an opportunity to catch and penetrate for a lay-up. This "passing ahead" will stretch the floor and keep the defense honest.



(Early Offense)

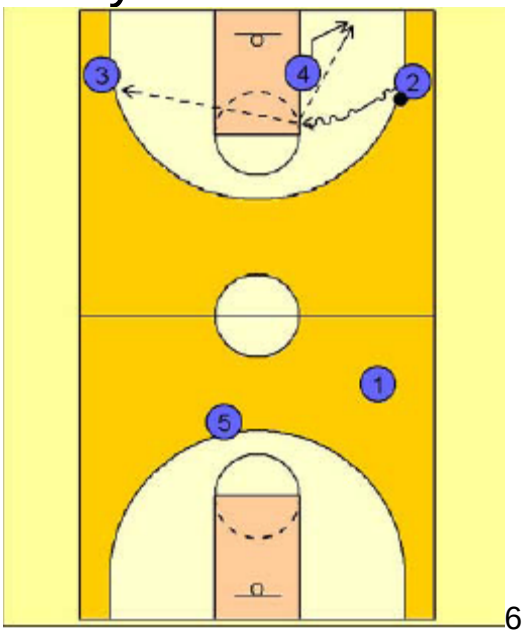
If #2 does not have an open 3-pointer or a penetration lay-up opportunity, the #2 man may quickly dump the ball inside to #4 if he sees #4 has his man sealed and a chance for an easy lay-up.



5
(Early Offense)

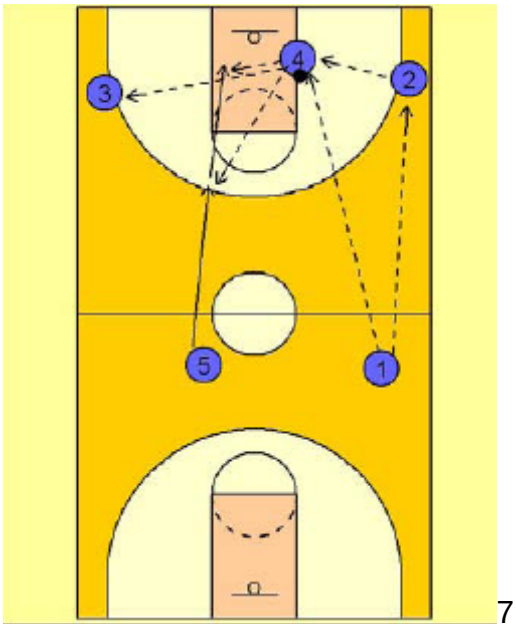
If the post player #4 is denied the ball from #2, #2 can look to penetrate to the baseline. In this case, #4 is taught and "drilled" to step up the lane looking for the pass back from #2.
#2 may also look to pass out to #3 on the opposite wing / corner area.

Early offense



6
(Early Offense)

If #4 is denied the ball, #2 may also look to drive the middle gap looking to score. When this happens, #4 is taught and "drilled" to step to the short corner area looking for the pass from #2. #2 may also look to get into the gap and kick the ball out to #3 on the opposite wing area.



7
(Early Offense)

If #4 should receive the ball on the break either from the point guard or from the wing, he will look to score or will look to kick the ball out to the trailer #5 or the opposite wing player #3.
The opposite high post player, #5 in this diagram, will always dive to the basket looking for a pass from #4 or good offensive rebound position on the back side.
If a shot is not taken from these early offense options, we will run quickly into our motion offense or back the ball out and call a set play.

Pass Option Secondary Offense

The way coaches teach the fast break is changing, just as basketball is evolving. Thanks to the three-point shot and the addition of freelance offenses, coaches are encouraging players to run the break in unconventional ways…and the lay-up isn't necessarily the ultimate prize anymore.

Pass Option

Secondary Offense

After the point guard has determined that there are no substantial advantages to passing ahead (described in our “Early Offense” section), he will hold onto the ball, slow up a bit and wait for the trailer man to catch up, then look to make one of four entry options in our secondary offense. The four entries are:

- Wing Entry Series
- Trailer Entry Series
- Pick and Roll Entry Series
- Dribble Clear Entry Series

We call this process of getting into our secondary options, “second gear”. It will take coaching, live scrimmaging and drill work for your point guard to become comfortable and good at recognizing when to pass ahead (first option) and when to hold onto the ball and make the secondary entry options (second option). As mentioned earlier, each of these entries conclude or *culminate* with the same alignment, giving you three additional offensive options: **Triangle Corner Series**, **Triangle Post Series**, and the **Pinch Post Series**. Each will be described in detail later on in this book.

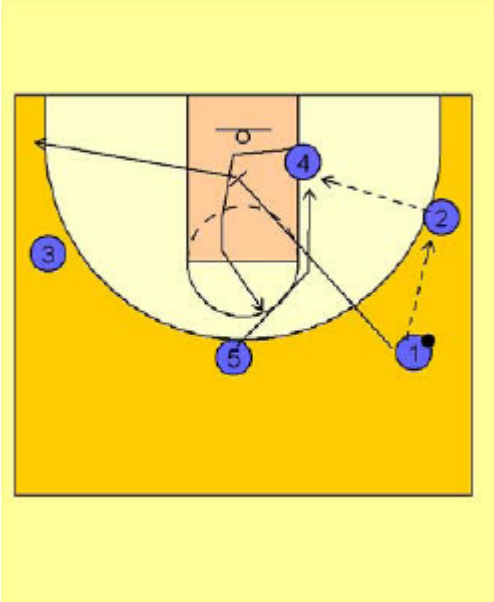
It is important to note that whenever we have a breakdown in the offense and players seem “out of sorts”, we must quickly and efficiently get into our Motion Offense, using the rules outlined in our Early Offense section.

I will now outline the Secondary Break Offense and the four different point guard entry options available in this system.

Pass Option Wing Entry Series

Proper execution of the x-cut, back-cut and v-cut are crucial elements in determining the overall success of this offensive system.

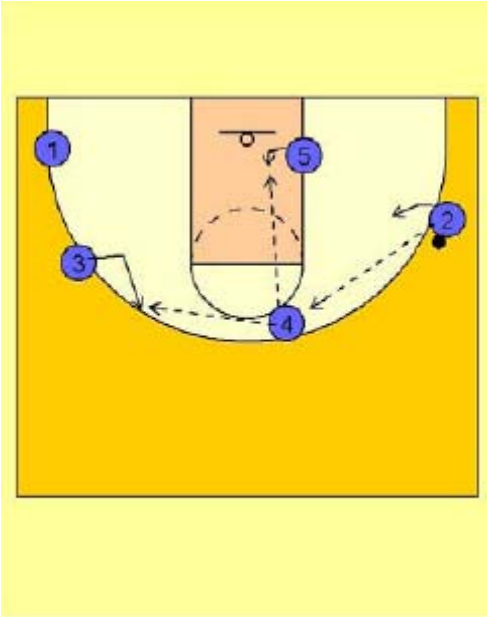
Wing entry series



1

(Wing Entry Series)

Point guard elects to make the wing entry pass.
#1 cuts through the elbow area of the free throw line while #5 makes a good hard x-cut shoulder to shoulder off of #1.
As the X-cut is taking place, #4 steps back in the lane and then breaks up to the top of the key area. If #1 can set a screen for #4 he will do so before cutting out to the opposite corner.
#2's first look is to #5 cutting off the shoulder of #1 for the lay-up on the right low block.



2

(Wing Entry Series)

If #5 is not open, #2 reverses the ball to #4 on top. #4 will quickly look to the high / low entry pass inside to #5 and then will reverse the ball to #3 on the left wing.

On all ball reversal passes you must get your wing players to walk their defender down and then have them make a quick v-cut to get open for the pass. (#4 to #3 in this diagram). NEVER let them just stand to catch the ball (whether practicing 5 on 0, drill work, or live scrimmaging).

After passing to #4, #2 starts to move in slightly to begin his backscreen action. #5 will have a one count to receive the high / low pass from #4 on top before it is reversed to #3 on the left wing.

As the ball is passed to #4 on top, #3 begins to walk his man into the lane area and then executes a solid v-cut to get open on the left wing. #4 reverses the ball to #3.

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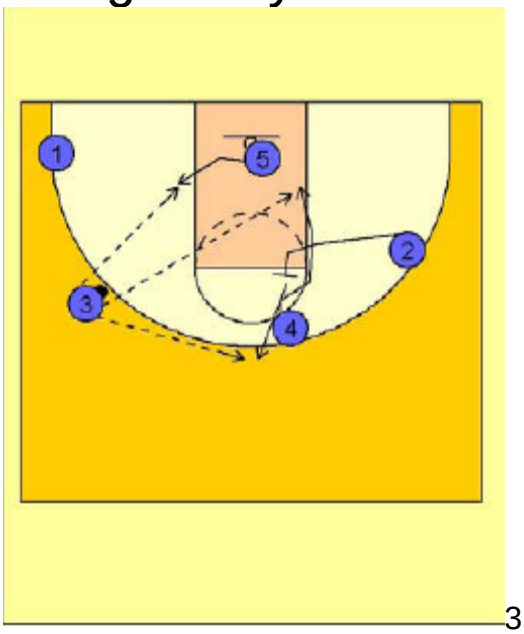
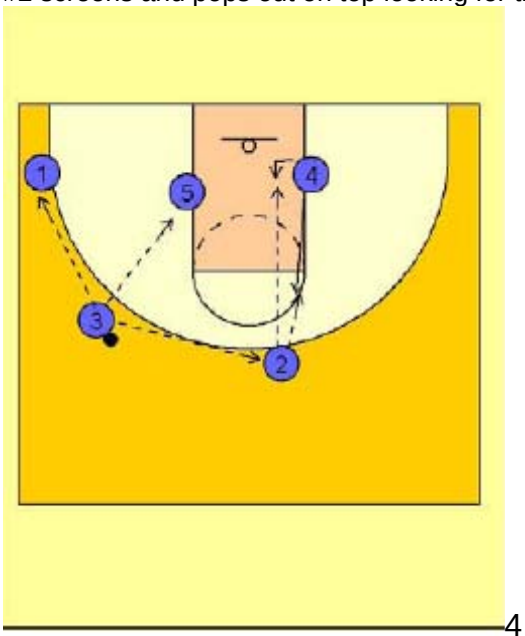
Wing entry series



3

(Wing Entry Series)

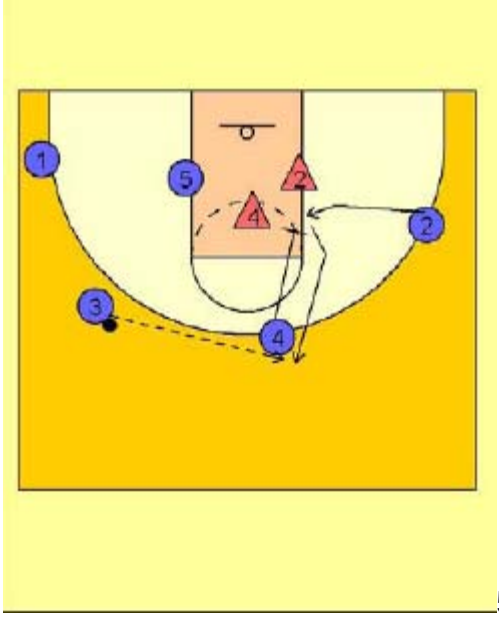
Once #4 passes to #3 on the left wing, #2 moves up and sets a backscreen on #4's defender. #4 cuts to the basket looking for the pass back from #3.
#2 screens and pops out on top looking for the pass from #3.



4

(Wing Entry Series)

As #5 makes his cut to the ballside low block, #3 now has THREE passing options available to him in our Culmination Alignment. He can pass to #1 breaking out to the corner that will initiate our Triangle Corner Series, He can pass into the post player #5 which will initiate our Triangle Post Series, Or he can pass to #2 on top that will initiate our Pinch Post Series.
The Pinch Post Series and the Triangle Series are described in detail in it's own section.



5
(Wing Entry Series)

IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in the beginning of this series with #2 and #4, you may look to "exchange" roles.
If #2 and #4's defender is sagging in the lane to help on the cut to the basket by #4, #4 will read, raise his fist and call out #2's name and screen for him (#4 downscreening for #2, instead of #2 backscreening for #4).
This action is extremely effective as #2 and #4's defender is so far back in the paint he will often be unable to get out on the shooter #2 in time.
#3, instead of looking for the lob pass to #4, would look to hit #2 breaking out on top for the potential open jumper.

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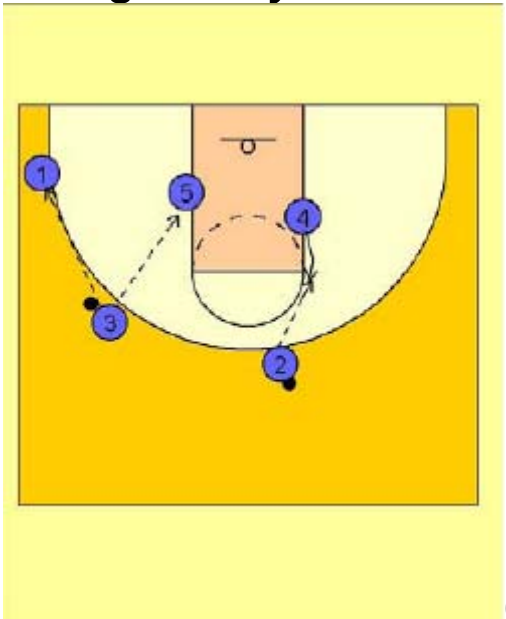
Wing entry series



6

(Wing Entry Series)

If #2 did not get the shot, #4 would flash into the high post elbow area and they are set to begin the Pinch Post Entry.
If #3 did not pass to #1 on top for the shot, #3 would have the option to enter the ball either to the post man #5 and initiate the Triangle Post Series or to the wing man #1 and initiate the Triangle Corner Series.

Pass Option Trailer Entry Series

I firmly believe in the whole—part—whole method of teaching. They need to see what it is supposed to look like before they can truly understand it. Then break it down, teach and demand!

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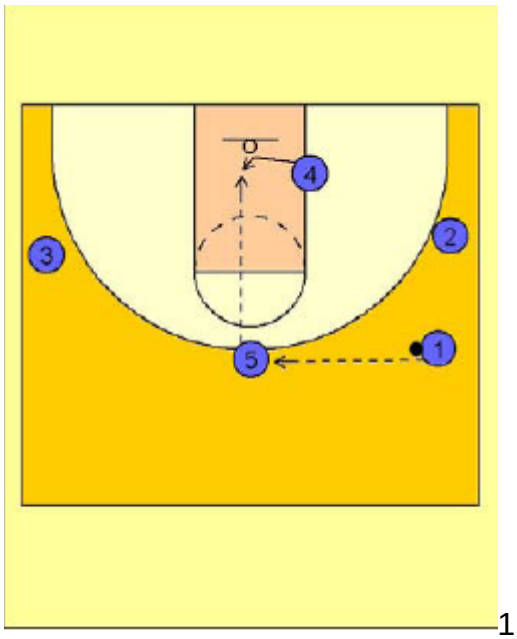
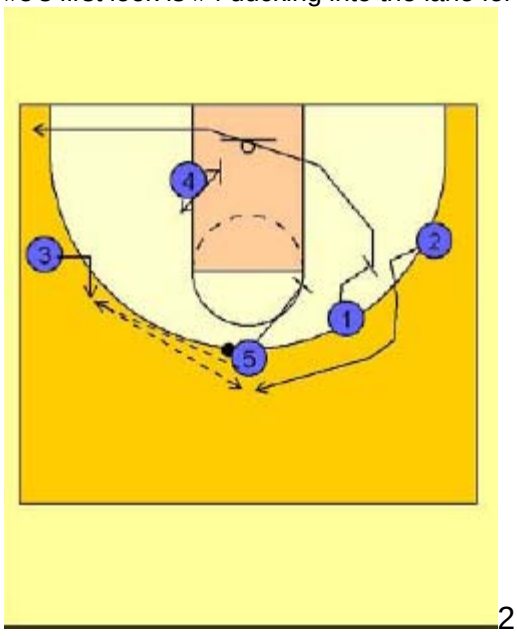
Trailer entry series



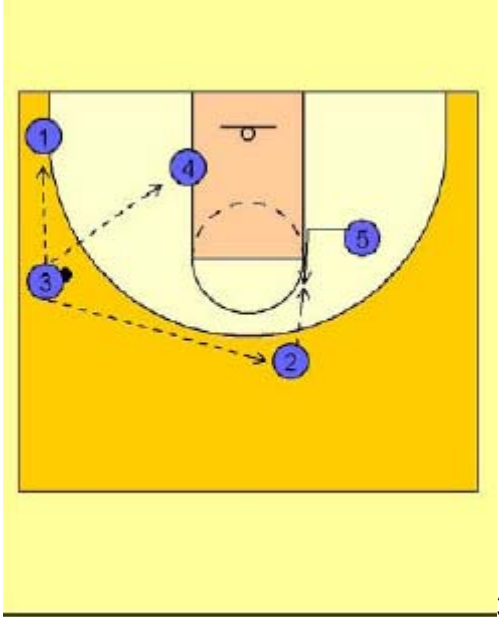
1
(Trailer Entry Series)

#1 elects to pass the ball to the trailer man, #5 in this diagram.
#5's first look is #4 ducking into the lane for the high / low pass.



2
(Trailer Entry Series)

#5 then passes the ball to #3 on the left wing.
#4 follows the ball across and then turns to set a screen.
As that action is taking place, on the pass from #5 to #3, #5 and #1 are
setting double staggered screen for the shooter #2..#2 has THREE options available to him. If #2
decides to come over the top of the double staggered screen, #1 will
read this and cut to the ballside corner area, often off the screen on the
block from #4.



3

(Trailer Entry Series)

Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.

The corner pass to #1 initiating our Triangle Corner Series,

The post pass to #4 initiating our Triangle Post Series,

Or to #2 on top initiating our Pinch Post Series.

The Pinch Post Series and the Triangle Series are described in detail in it's own section.

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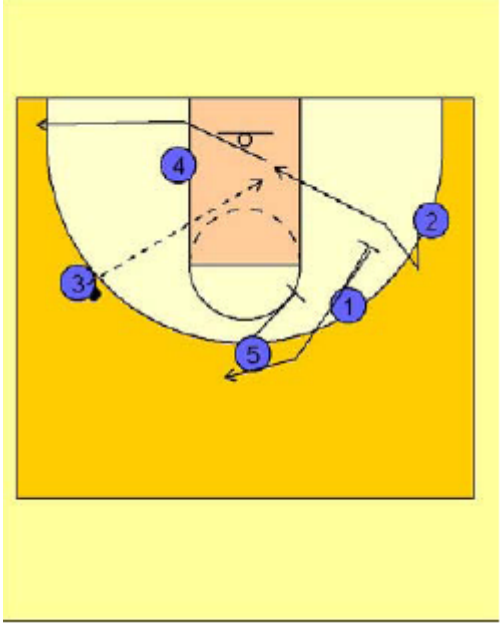
Trailer entry series



4

(Trailer Entry Series)

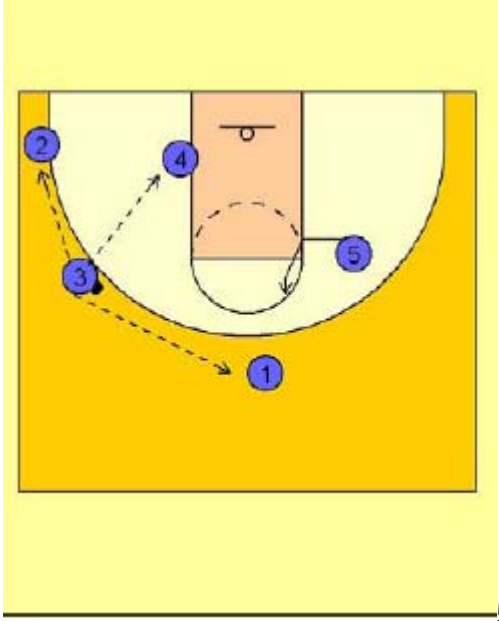
Another option at the beginning of this series is when #2 uses the double staggered screen from #1 and #5.

#2 has the option to fake high off the screens and then cut backdoor. #3 will look for the quick pass in the lane.

#2 will then continue his cut out to the ballside corner area. #1, recognizes that #2 cut backdoor, immediately turns and uses a screen from #5 to break up to the top of the key area.

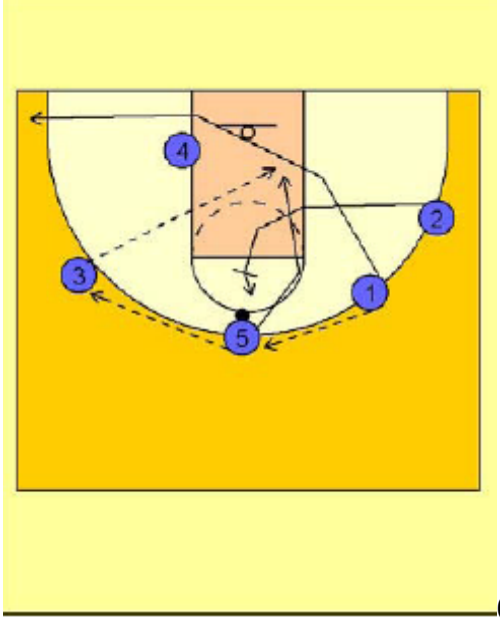
In short here, #2 and #1 are exchanging spots on the floor initiated by

#2's backcut to the rim and ballside corner.



5

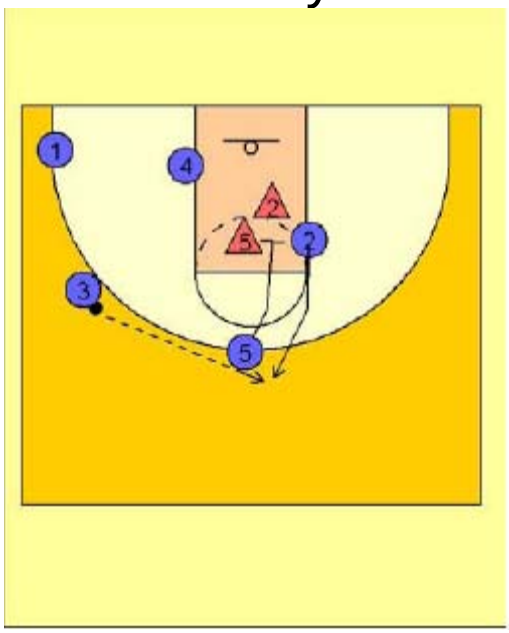
(Trailer Entry Series)
Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.
The corner pass to #2 initiating our Triangle Corner Series,
The post pass to #4 initiating our Triangle Post Series,
Or to #1 on top initiating our Pinch Post Series.
Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.



6

(Trailer Entry Series)
#2's last option is to not use the double screen from #5 and #1 and instead cut into the middle of the freethrow line area when #1 passes to #5 on top.
As soon as #1 sees #2 cutting into the lane instead of waiting for the double screen from #5 and #1, #1 would cut quickly to the opposite side corner area.
When #5 passes the ball to #3, #2 will have his fist raised calling out #5's name so that he will recognize the backscreen option. #5 will then cut to the rim looking for the pass back from #3.

Trailer entry series



7

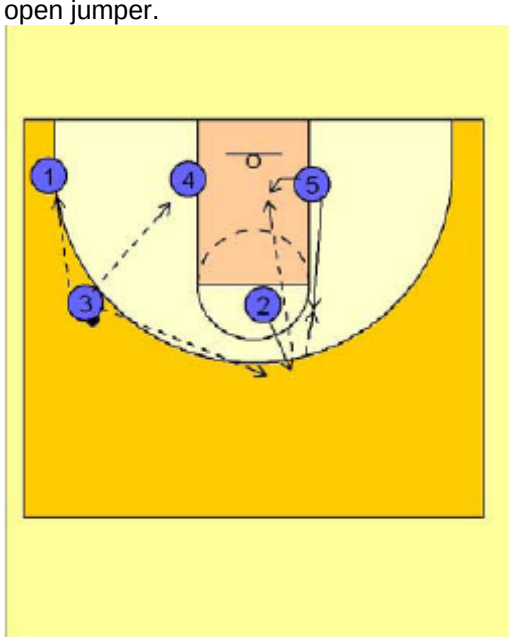
(Trailer Entry Series)

IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in this option with #2 backscreening for #5, you may look to "exchange" roles.

If #2 and #5's defender is sagging in the lane to help on the cut to the basket by #5, #5 will read, raise his fist and call out #2's name and screen for him (#5 downscreening for #2, instead of #2 backscreening for #5).

This action is extremely effective as #2 and #5's defender is so far back in the paint he will often be unable to get out on the shooter #2 in time.

#3, instead of looking for the lob pass to #4, would look to hit #2 breaking out on top for the potential open jumper.



8

(Trailer Entry Series)

If #3 did not make the lob pass to #5 cutting to the rim, he would have the ball on the left high wing area and is now set to make one of THREE passes in our Culmination Alignment.

The corner pass to #1 initiating our Triangle Corner Series,

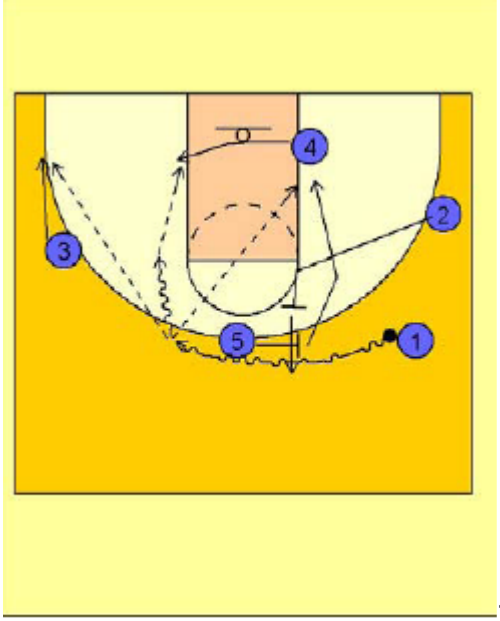
The post pass to #4 initiating our Triangle Post Series, Or to #2 on top, initiating our Pinch Post Series.

Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.

Pass Option Pick & Roll Entry Series

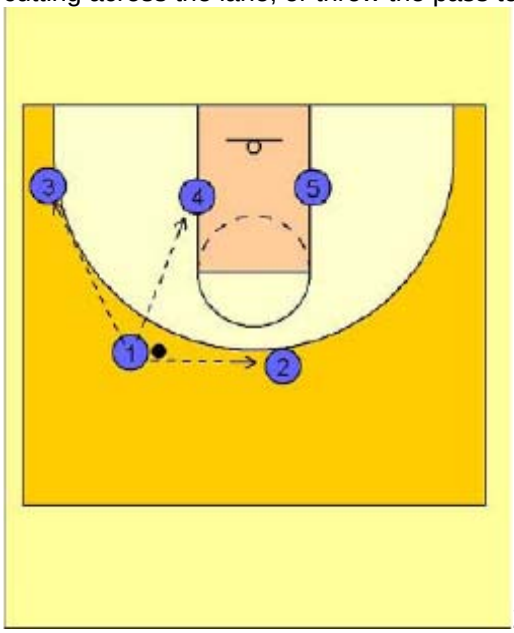
Breakdown the pick and roll. Additionally,get your players to understand that the primary goal of dribble penetration is to get two defenders to guard the ball. Accomplishing that goal will lead to greater scoring opportunities.

Pick and roll series



1

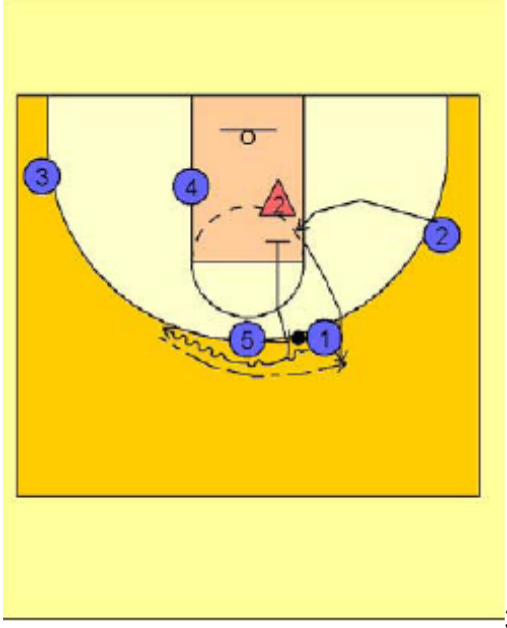
(Pick and Roll Series)
#1 elects to turn his dribble towards the middle of the floor which will initiate the Pick and Roll series.
#5 moves over to set a ballscreen on #1's defender. As this action is happening, #2 is moving up to set a backscreen on #5's defender.
#4 follows the ball across the lane to the opposite low block area.
#5 rolls to the basket after ballscreening for #1 off the backscreen from #2. #2 steps out on top after backscreening for #5.
#1 can look to: score of the dribble, drive and kick out to #3 on the left wing, pass the ball inside to #4 cutting across the lane, or throw the pass to the basket to the cutting #5 man.



2

(Pick and Roll Series)
If #1 did not use any of the scoring options available to him off the initial ball screen, he is now in a position on the left wing and has THREE passing options available to him in our Culmination Alignment.
He can pass to #3 in the left corner that will initiate our Triangle Corner Series,
He can pass into the post player #4 which will initiate our Triangle Post Series,
Or he can pass to #2 on top which will initiate our Pinch Post Series.
The Pinch Post Series and the Triangle Series are described in detail in it's own section.

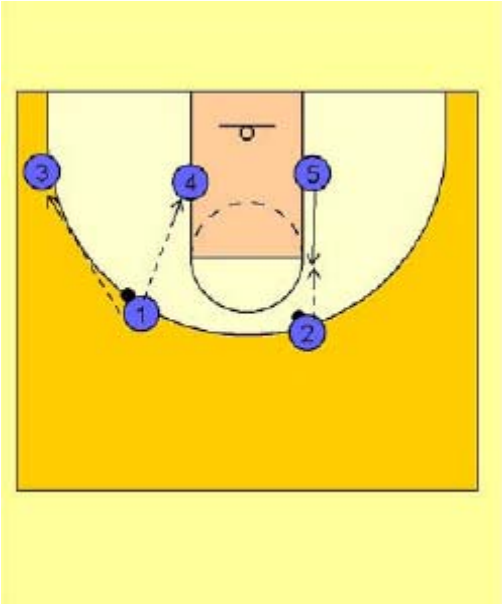
Pick and roll series



3

(Pick and Roll Series)

IMPORTANT OPTION: As in the Dribble Clear Series, whenever you recognize on the "small on big screen" between #2 and #5 that the defenders are sagging in the lane and helping on the lob cut, #5 and #2 will reverse roles and #5 will downscreen for #2, trying to free him for an open jumper on top.
This is a read by #5 who recognizes the sagging defender in the lane, he then immediately raises his fist, calls out #2's name, and #2 now uses the downscreen from #5 to get open on top and look for the pass from #1 for the jumpshot.



4

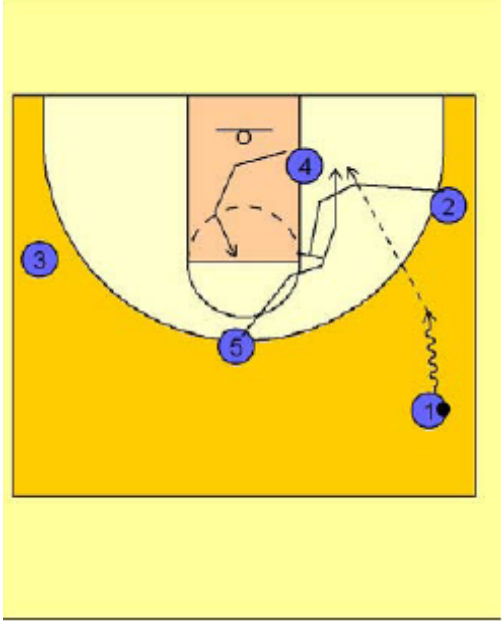
(Pick and Roll Series)

If #2 did not get the shot, #5 would flash into the high post elbow area and they are set to begin the Pinch Post Entry.
If #1 did not pass to #2 on top for the shot, #1 would have the option to enter either to the post man #4 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.

Pass Option Dribble Clear Entry Series

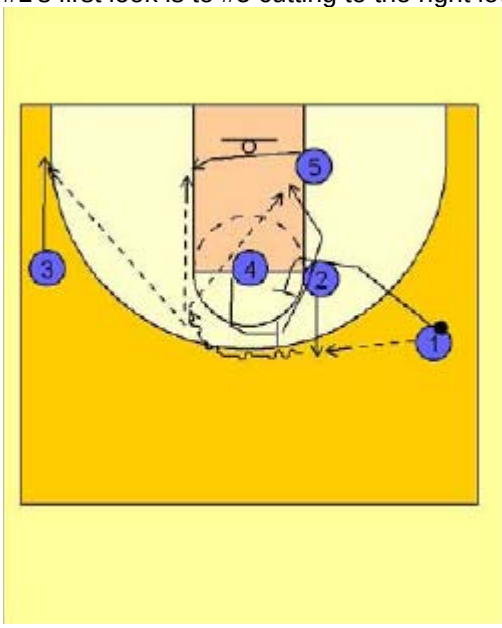
Several of the backscreens in this system are small on big, ensuring that if your defenders switch, the likelihood of a mismatch is greatly increased, whether on the lob or the subsequent post up action.

Dribble clear series



1

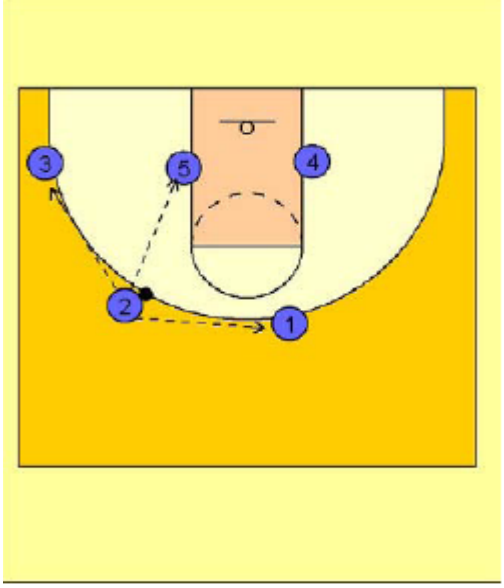
(Dribble Clear Series)
#1 waves out #2 as he dribbles the ball into the front court. #2 cuts up the lane and sets a backscreen on #5's defender right around the freethrow line eblow area.
As this is happening, #4 steps back a few steps and then cuts up the middle of the lane and stops around the middle of the freethrow line area.
#1's first look is to #5 cutting to the right low block.



2

(Dribble Clear Series)
If #5 is not open, #2 immediately pops out after backscreening for #5 and receives the pass from #1.
#2 MUST step towards the ball and catch the pass on the right side of the top of the key area. The spacing will not work if he screens and pops out to the top of the key area.
Now #2 has the ball and immediately receives a ballscreen from #4. This backscreen / ballscreen action is difficult to defend if executed quickly and properly.
As soon as #1 passes to #2, he cuts into the freethrow line area looking to set a backscreen on #4's defender.
#2 comes off the ball screen looking to: score the 15' pull up jumper, get in the paint and score, look for #5 coming across the lane, pass the ball to #4 cutting to the basket off of the backscreen from #1, or drive and kick out to #3 on the left wing.

Dribble clear series



3

(Dribble Clear Series)

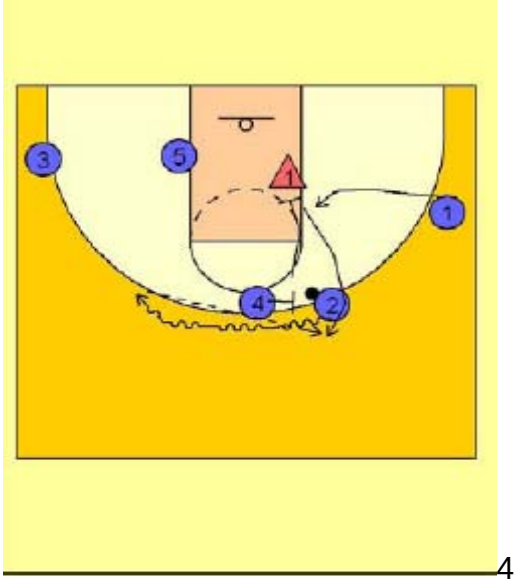
If #2 did not have any of the scoring opportunities available to him on the previous diagram, he is now in a position on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.

The corner pass to #3 initiating our Triangle Corner Series,

The post pass to #5 initiating our Triangle Post Series,

Or to #1 on top initiating our Pinch Post Series.

The Pinch Post Series and the Triangle Series are described in detail in it's own section.



4

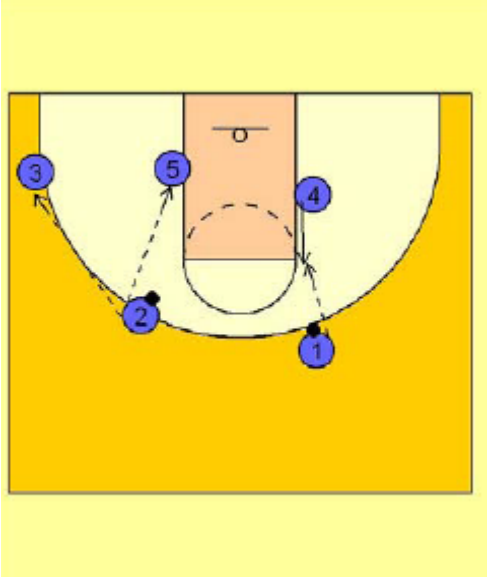
(Dribble Clear Series)

IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in the beginning of this series with #1 and #4, you may look to "exchange" roles.

If #1's defender is sagging in the lane to help on the cut to the basket by #4, #4 will read, raise his fist and call out #1's name and screen for him (#4 downscreening for #1, instead of #1 backscreening for #4).

This action is extremely effective as #1's defender is so far back in the paint he will often be unable to get out on the shooter #1 in time. #4's man may not be able to help either as he is busy "hedging" and "helping" on the ballscreen action between #4 and #2.

#2, instead of looking for the lob pass to #4, would look to hit #1 breaking out on top for the potential open jumper.



5

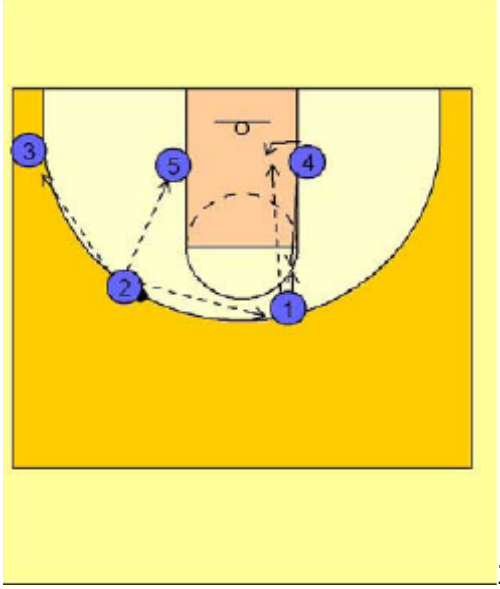
(Dribble Clear Series)

If #1 did not get the shot, #4 would flash into the high post elbow area and they are set to begin the Pinch Post Entry.
If #2 did not pass to #1 on top for the shot, #2 would have the option to enter the ball either to the post man #5 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.

Pass Option Culmination Triangle Series

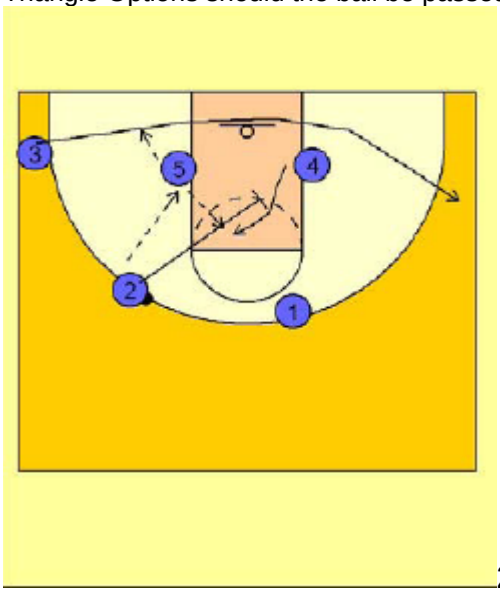
A multitude of offensive attacks with no play calls or verbal signals, using only the entry pass as your guide. Beautiful to watch, difficult to defend and impossible to scout.

Triangle culmination series



1

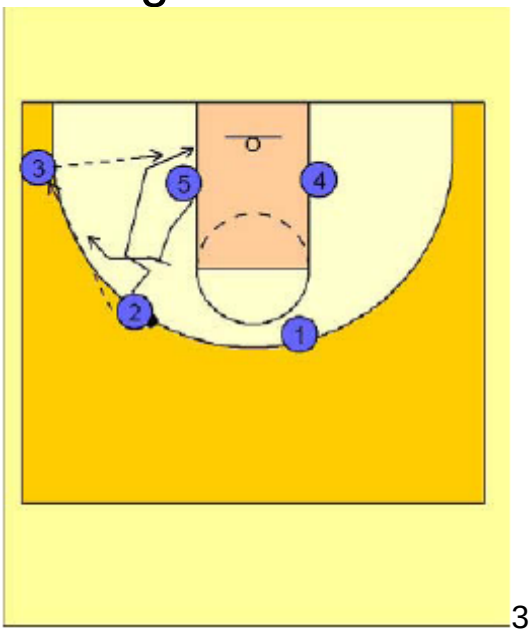
(Culmination - Triangle Series)
Whenever the wing player, #2, receives the ball on the left or right high wing area, he is set to make one of THREE passes in our Culmination Alignment.
The corner pass to #3 initiating our Triangle Corner Series,
The post pass to #5 initiating our Triangle Post Series,
Or to #1 on top initiating our Pinch Post Series.
The Pinch Post Series is described in detail in it's own section, so we will continue with outlining the Triangle Options should the ball be passed to the corner or the low post.



2

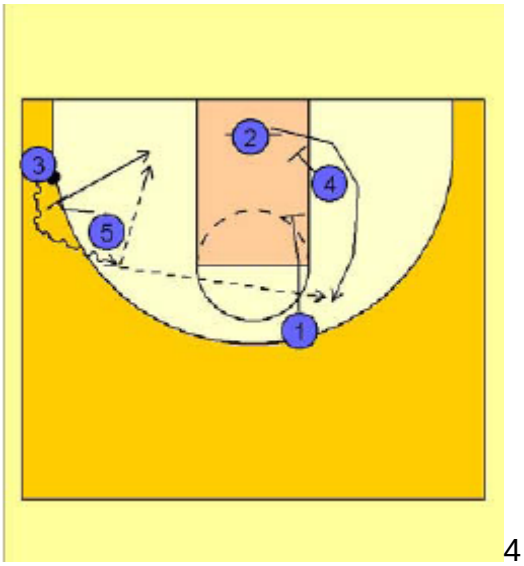
(Culmination - Triangle Series)
If #2 passes into the post player #5, the Triangle Post Series is initiated.
#3 will cut backdoor and out to the opposite wing area while #2 cuts into the lane, also looking for a pass back from the post player, and then #2 will set a screen on #4's defender on the opposite low block. #2 can look to step to the basket if the defenders try and switch the screens.
IMPORTANT NOTE: If #5 has an angle to the basket on the catch he is always instructed to drop step and attack the basket immediately. He will only hold the ball and continue the Triangle Post Series when the center is playing directly behind him.
#5 will look first to the cutters and then look to hit #4 in the mid-lane area.
#5 must ALWAYS post up above the low block, giving him room to make the backdoor entry pass to the cutting corner man.

Triangle culmination series



3
(Culmination - Triangle Series)

If #2 passes to #3 in the corner, the Triangle Corner Series is initiated.
#5 will step out and look to set a backscreen on #2's defender. #2 looks for the ball cutting to the basket. As soon as #2 cuts off the backscreen from #5, #5 will then move over to set a ball screen for #3 in the corner area.



4
(Culmination - Triangle Series)

As #3 and #5 execute the pick and roll on the left corner / wing area, #2 is coming off a double staggered screen from #4 and #1.
#3 can look to score off the dribble, pass to #5 rolling to the basket, or hit #2 coming off the double staggered screen.
#4 would look to post up after the screening action while #1 would break out to the right wing area.

Pass Option Trailer Entry Series

I firmly believe in the whole—part—whole method of teaching. They need to see what it is supposed to look like before they can truly understand it. Then break it down, teach and demand!

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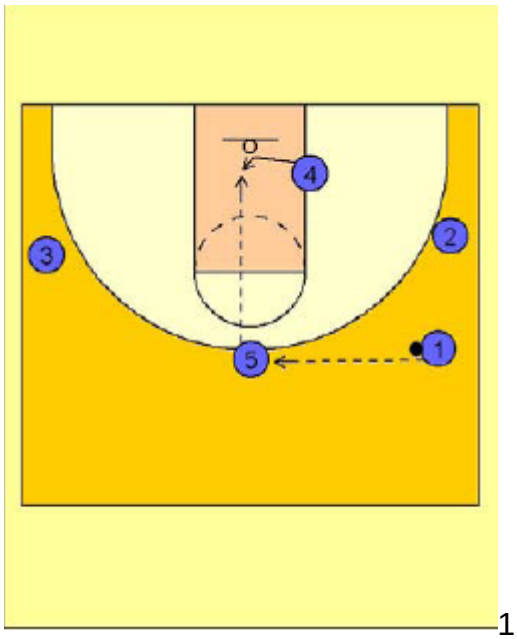
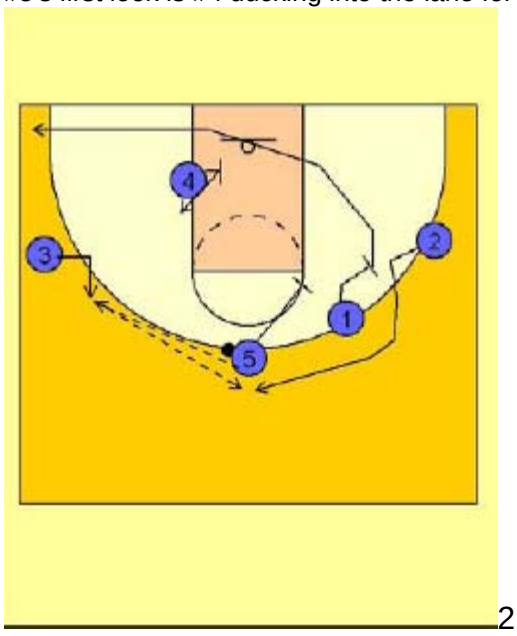
Trailer entry series



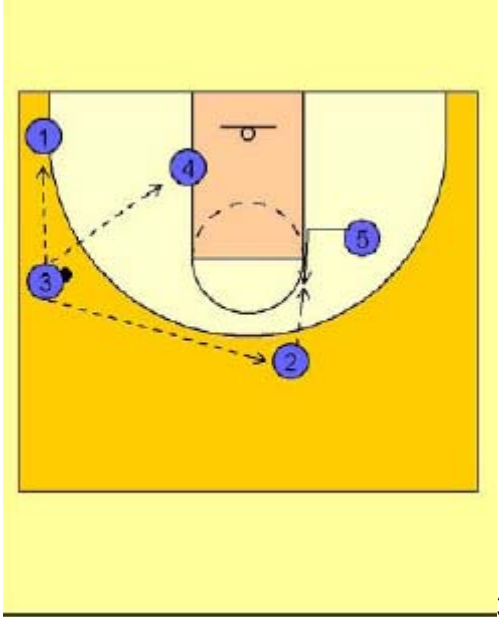
1
(Trailer Entry Series)

#1 elects to pass the ball to the trailer man, #5 in this diagram.
#5's first look is #4 ducking into the lane for the high / low pass.



2
(Trailer Entry Series)

#5 then passes the ball to #3 on the left wing.
#4 follows the ball across and then turns to set a screen.
As that action is taking place, on the pass from #5 to #3, #5 and #1 are
setting double staggered screen for the shooter #2..#2 has THREE options available to him. If #2
decides to come over the top of the double staggered screen, #1 will
read this and cut to the ballside corner area, often off the screen on the
block from #4.



3

(Trailer Entry Series)

Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.

The corner pass to #1 initiating our Triangle Corner Series,

The post pass to #4 initiating our Triangle Post Series,

Or to #2 on top initiating our Pinch Post Series.

The Pinch Post Series and the Triangle Series are described in detail in it's own section.

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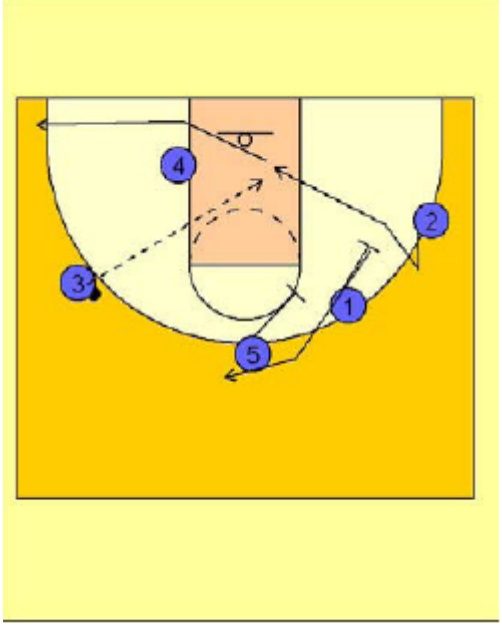
Trailer entry series



4

(Trailer Entry Series)

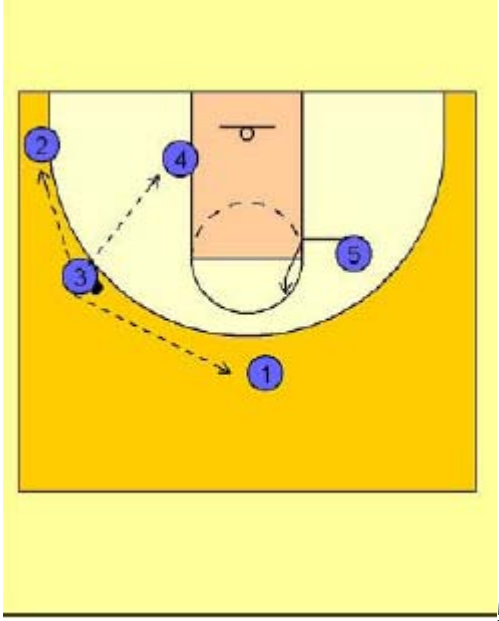
Another option at the beginning of this series is when #2 uses the double staggered screen from #1 and #5.

#2 has the option to fake high off the screens and then cut backdoor. #3 will look for the quick pass in the lane.

#2 will then continue his cut out to the ballside corner area. #1, recognizes that #2 cut backdoor, immediately turns and uses a screen from #5 to break up to the top of the key area.

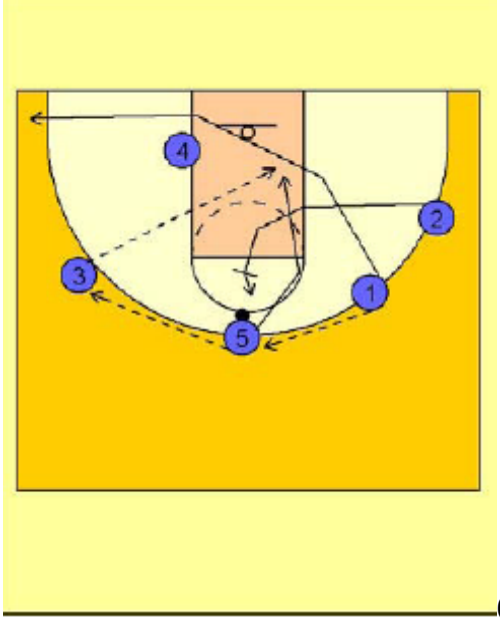
In short here, #2 and #1 are exchanging spots on the floor initiated by

#2's backcut to the rim and ballside corner.



5

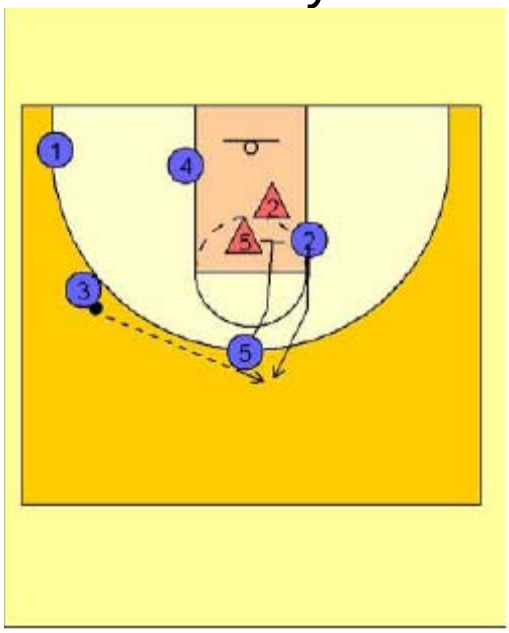
(Trailer Entry Series)
Now #3 has the ball on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.
The corner pass to #2 initiating our Triangle Corner Series,
The post pass to #4 initiating our Triangle Post Series,
Or to #1 on top initiating our Pinch Post Series.
Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.



6

(Trailer Entry Series)
#2's last option is to not use the double screen from #5 and #1 and instead cut into the middle of the freethrow line area when #1 passes to #5 on top.
As soon as #1 sees #2 cutting into the lane instead of waiting for the double screen from #5 and #1, #1 would cut quickly to the opposite side corner area.
When #5 passes the ball to #3, #2 will have his fist raised calling out #5's name so that he will recognize the backscreen option. #5 will then cut to the rim looking for the pass back from #3.

Trailer entry series



7

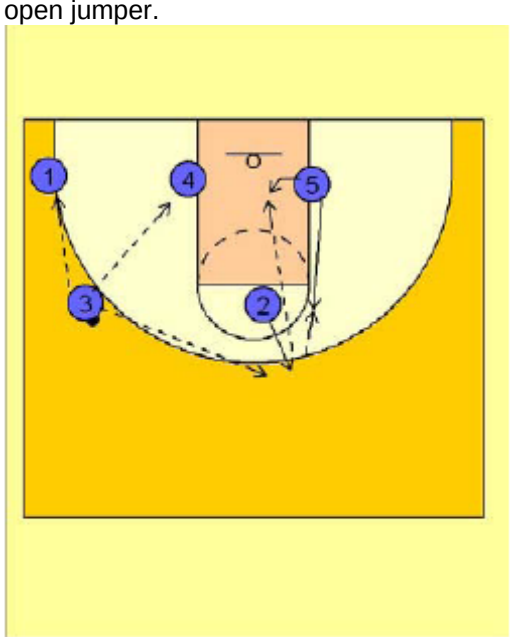
(Trailer Entry Series)

IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in this option with #2 backscreening for #5, you may look to "exchange" roles.

If #2 and #5's defender is sagging in the lane to help on the cut to the basket by #5, #5 will read, raise his fist and call out #2's name and screen for him (#5 downscreening for #2, instead of #2 backscreening for #5).

This action is extremely effective as #2 and #5's defender is so far back in the paint he will often be unable to get out on the shooter #2 in time.

#3, instead of looking for the lob pass to #4, would look to hit #2 breaking out on top for the potential open jumper.



8

(Trailer Entry Series)

If #3 did not make the lob pass to #5 cutting to the rim, he would have the ball on the left high wing area and is now set to make one of THREE passes in our Culmination Alignment.

The corner pass to #1 initiating our Triangle Corner Series,

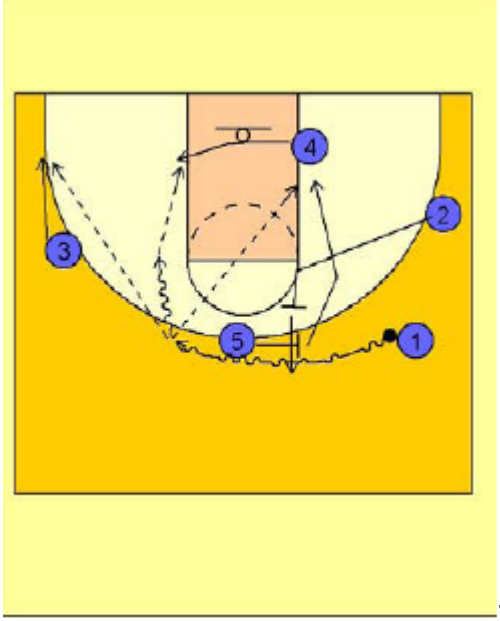
The post pass to #4 initiating our Triangle Post Series, Or to #2 on top, initiating our Pinch Post Series.

Again, the Pinch Post Series and the Triangle Series are described in detail in it's own section.

Pass Option Pick & Roll Entry Series

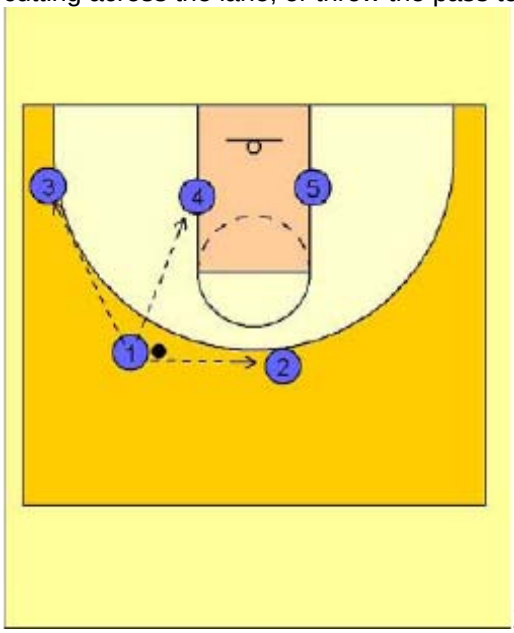
Breakdown the pick and roll. Additionally,get your players to understand that the primary goal of dribble penetration is to get two defenders to guard the ball. Accomplishing that goal will lead to greater scoring opportunities.

Pick and roll series



1

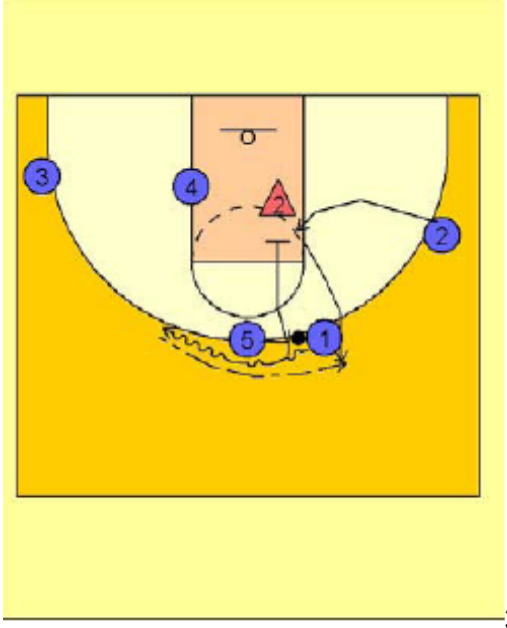
(Pick and Roll Series)
#1 elects to turn his dribble towards the middle of the floor which will initiate the Pick and Roll series.
#5 moves over to set a ballscreen on #1's defender. As this action is happening, #2 is moving up to set a backscreen on #5's defender.
#4 follows the ball across the lane to the opposite low block area.
#5 rolls to the basket after ballscreening for #1 off the backscreen from #2. #2 steps out on top after backscreening for #5.
#1 can look to: score of the dribble, drive and kick out to #3 on the left wing, pass the ball inside to #4 cutting across the lane, or throw the pass to the basket to the cutting #5 man.



2

(Pick and Roll Series)
If #1 did not use any of the scoring options available to him off the initial ball screen, he is now in a position on the left wing and has THREE passing options available to him in our Culmination Alignment.
He can pass to #3 in the left corner that will initiate our Triangle Corner Series,
He can pass into the post player #4 which will initiate our Triangle Post Series,
Or he can pass to #2 on top which will initiate our Pinch Post Series.
The Pinch Post Series and the Triangle Series are described in detail in it's own section.

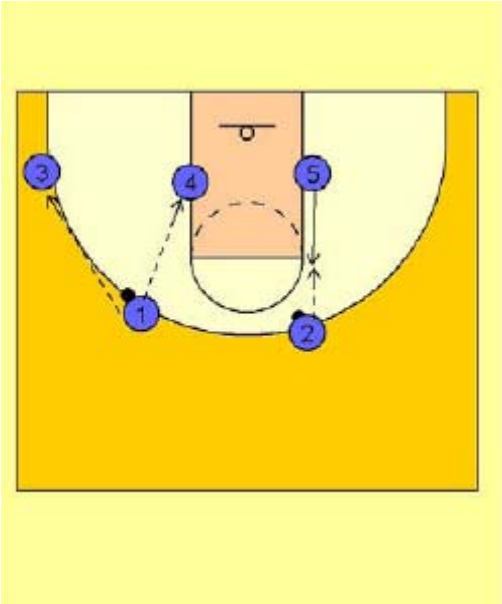
Pick and roll series



3

(Pick and Roll Series)

IMPORTANT OPTION: As in the Dribble Clear Series, whenever you recognize on the "small on big screen" between #2 and #5 that the defenders are sagging in the lane and helping on the lob cut, #5 and #2 will reverse roles and #5 will downscreen for #2, trying to free him for an open jumper on top.
This is a read by #5 who recognizes the sagging defender in the lane, he then immediately raises his fist, calls out #2's name, and #2 now uses the downscreen from #5 to get open on top and look for the pass from #1 for the jumpshot.



4

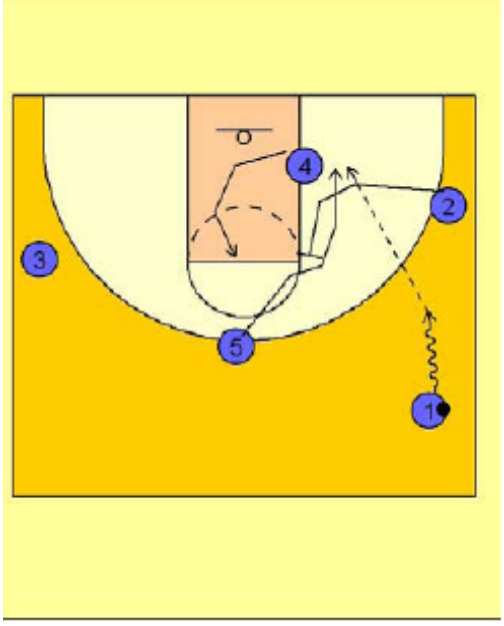
(Pick and Roll Series)

If #2 did not get the shot, #5 would flash into the high post elbow area and they are set to begin the Pinch Post Entry.
If #1 did not pass to #2 on top for the shot, #1 would have the option to enter either to the post man #4 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.

Pass Option Dribble Clear Entry Series

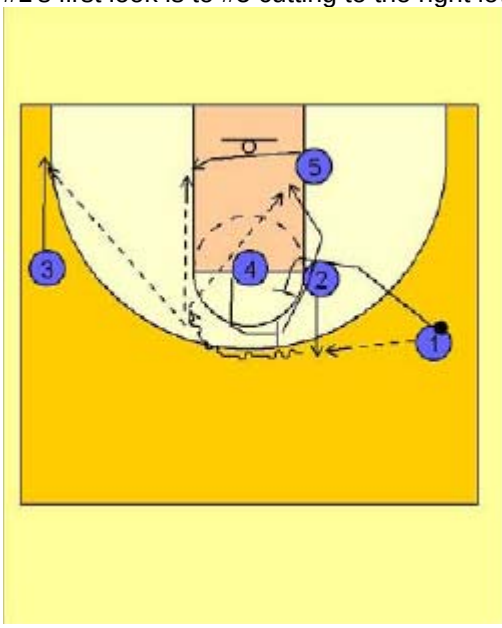
Several of the backscreens in this system are small on big, ensuring that if your defenders switch, the likelihood of a mismatch is greatly increased, whether on the lob or the subsequent post up action.

Dribble clear series



1

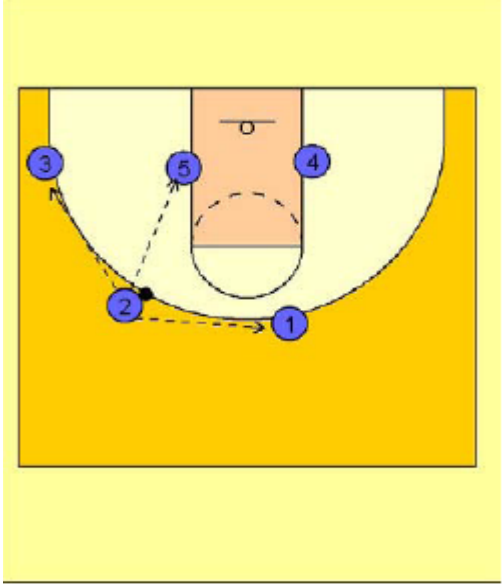
(Dribble Clear Series)
#1 waves out #2 as he dribbles the ball into the front court. #2 cuts up the lane and sets a backscreen on #5's defender right around the freethrow line eblow area.
As this is happening, #4 steps back a few steps and then cuts up the middle of the lane and stops around the middle of the freethrow line area.
#1's first look is to #5 cutting to the right low block.



2

(Dribble Clear Series)
If #5 is not open, #2 immediately pops out after backscreening for #5 and receives the pass from #1.
#2 MUST step towards the ball and catch the pass on the right side of the top of the key area. The spacing will not work if he screens and pops out to the top of the key area.
Now #2 has the ball and immediately receives a ballscreen from #4. This backscreen / ballscreen action is difficult to defend if executed quickly and properly.
As soon as #1 passes to #2, he cuts into the freethrow line area looking to set a backscreen on #4's defender.
#2 comes off the ball screen looking to: score the 15' pull up jumper, get in the paint and score, look for #5 coming across the lane, pass the ball to #4 cutting to the basket off of the backscreen from #1, or drive and kick out to #3 on the left wing.

Dribble clear series



3

(Dribble Clear Series)

If #2 did not have any of the scoring opportunities available to him on the previous diagram, he is now in a position on the left high wing area and is set to make one of THREE passes in our Culmination Alignment.

The corner pass to #3 initiating our Triangle Corner Series,

The post pass to #5 initiating our Triangle Post Series,

Or to #1 on top initiating our Pinch Post Series.

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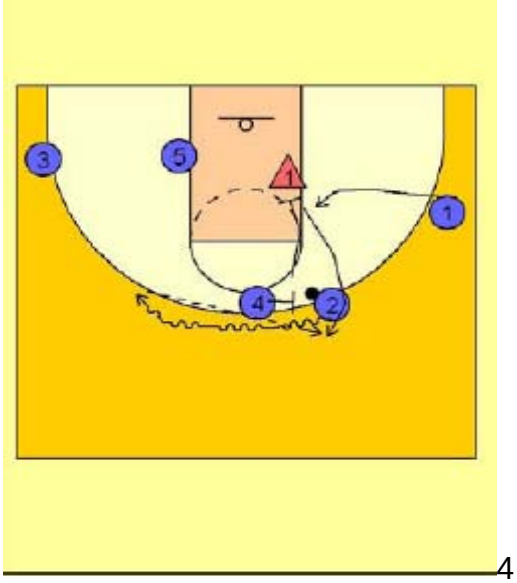


4

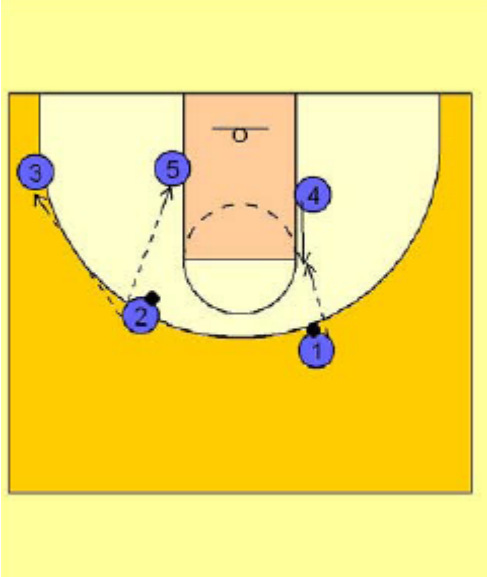
(Dribble Clear Series)

IMPORTANT OPTION: At anytime in this system when you have a small on big screen, as we see in the beginning of this series with #1 and #4, you may look to "exchange" roles.

If #1's defender is sagging in the lane to help on the cut to the basket by #4, #4 will read, raise his fist and call out #1's name and screen for him (#4 downscreening for #1, instead of #1 backscreening for #4).

This action is extremely effective as #1's defender is so far back in the paint he will often be unable to get out on the shooter #1 in time. #4's man may not be able to help either as he is busy "hedging" and "helping" on the ballscreen action between #4 and #2.

#2, instead of looking for the lob pass to #4, would look to hit #1 breaking out on top for the potential open jumper.



5

(Dribble Clear Series)

If #1 did not get the shot, #4 would flash into the high post elbow area and they are set to begin the Pinch Post Entry.
If #2 did not pass to #1 on top for the shot, #2 would have the option to enter the ball either to the post man #5 and initiate the Triangle Post Series or to the wing man #3 and initiate the Triangle Corner Series.

Pass Option Culmination Triangle Series

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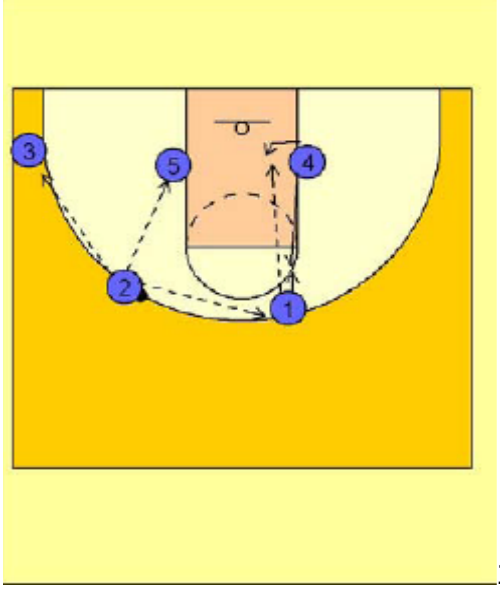
Triangle culmination series



1

(Culmination - Triangle Series)
Whenever the wing player, #2, receives the ball on the left or right high wing area, he is set to make one of THREE passes in our Culmination Alignment.
The corner pass to #3 initiating our Triangle Corner Series,
The post pass to #5 initiating our Triangle Post Series,
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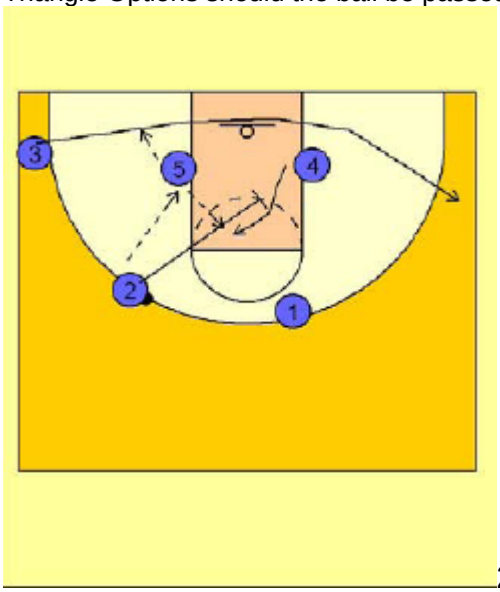
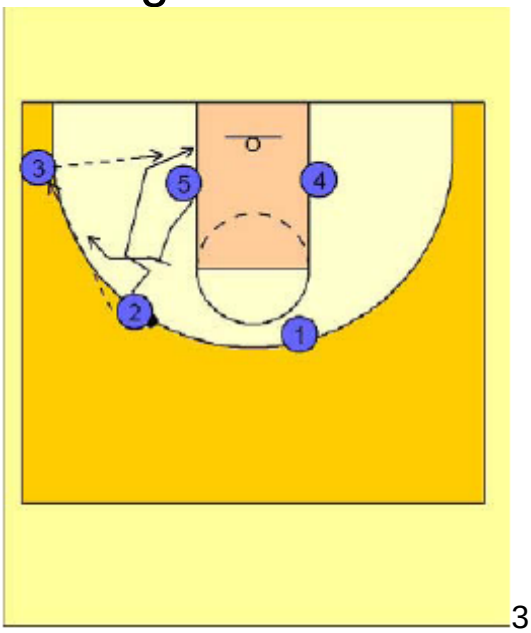


2

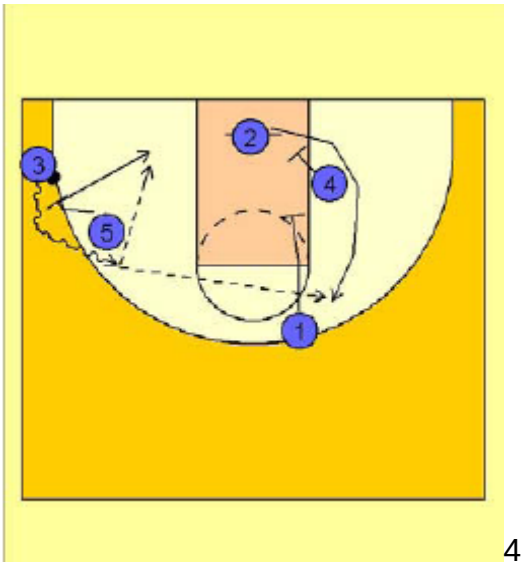
(Culmination - Triangle Series)
If #2 passes into the post player #5, the Triangle Post Series is initiated.
#3 will cut backdoor and out to the opposite wing area while #2 cuts into the lane, also looking for a pass back from the post player, and then #2 will set a screen on #4's defender on the opposite low block. #2 can look to step to the basket if the defenders try and switch the screens.
IMPORTANT NOTE: If #5 has an angle to the basket on the catch he is always instructed to drop step and attack the basket immediately. He will only hold the ball and continue the Triangle Post Series when the center is playing directly behind him.
#5 will look first to the cutters and then look to hit #4 in the mid-lane area.
#5 must ALWAYS post up above the low block, giving him room to make the backdoor entry pass to the cutting corner man.

Triangle culmination series



3
(Culmination - Triangle Series)

If #2 passes to #3 in the corner, the Triangle Corner Series is initiated.
#5 will step out and look to set a backscreen on #2's defender. #2 looks for the ball cutting to the basket. As soon as #2 cuts off the backscreen from #5, #5 will then move over to set a ball screen for #3 in the corner area.



4
(Culmination - Triangle Series)

As #3 and #5 execute the pick and roll on the left corner / wing area, #2 is coming off a double staggered screen from #4 and #1.
#3 can look to score off the dribble, pass to #5 rolling to the basket, or hit #2 coming off the double staggered screen.
#4 would look to post up after the screening action while #1 would break out to the right wing area.

Michigan Basketball- John Beilein

BCAM Meeting 10/7/07
888-30-hoops
Date of future Michigan Clinic Nov. 3, 2007

- The wolf gets his strength from the pack and the pack gets its strength from the leader
- You can do anything you want in practice but not everything you want- simplify
- Be who you are off the court on the court
- Embrace adversity- let it push you forward
- It is a marathon not a sprint
- After all of your games watch what you say. After studying the film you will realize your team and your players were not as good or bad as you thought. Do not destroy their confidence.
- Get a ball with stripe around it (www.anacondasports.com)
- There are lots of ways to win- open your mind
- Philosophy
  1. No turnovers- get a shot
  2. 3 points is more than 2 points (film your shooters)

Drills

- He makes his players qualify with runs in order to practice
- If they cannot make their times on these drills they must re-qualify with a run time
- These teach them a sense of achievement
- Make drills harder than the game will be
- Tape them to show them how hard they are practicing
- Give them goals and hold them accountable to them

- **Circle the ball around your body**
  1. Guards- 120/min
  2. Forwards- 110/minute
  3. Bigs- 100/minute
  4. Circle the ball around your waist
  5. After 10 rotations slap the ball and reverse directions

- **Ball between the legs**
  1. Both hands are in front of the knees
  2. Release the ball and catch it with both hands behind the knees
  3. Goal 40 in 30 seconds counting only the hands forward position

- **Pretzel**
  1. Ball between the legs with one hand in front of the knee and the other behind
  2. Goal 40 in 30 seconds counting only the right hand forward position

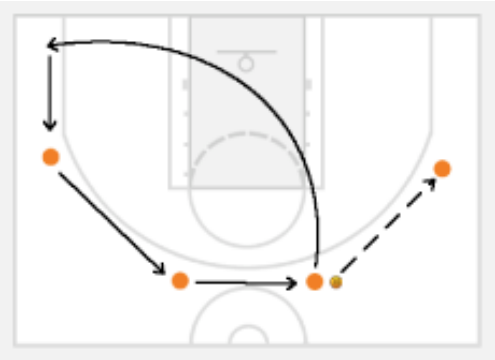
- **Dribble behind the back**
  - Goal 55 in 30 seconds counting only the right hand touch

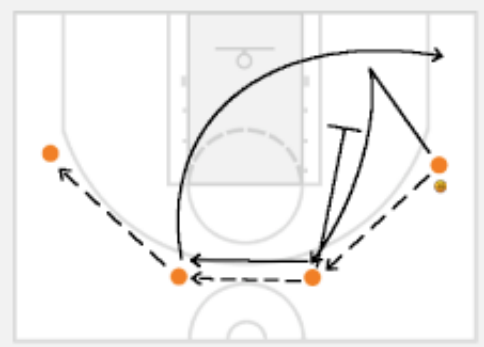
- **Fifty 3's in 5 minutes**
  1. Shoot 3-3's and then a 2 at the elbow
  2. Keep moving to different spots

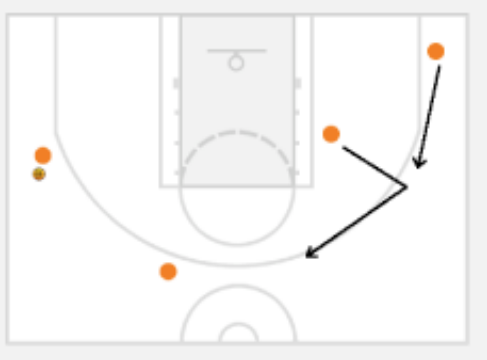
- **Michigan Passing- 2 players and 1 ball**
  1. If the ball is in the air your feet are in the air to receive a pass
  2. Catch it on 2 and step with a hot foot (the shooting hand foot)

- **Michigan Box Passing- 4 players and 1 ball**
  - Same drill as 2-player drill with a catch, hot foot pivot right and a pass to the right
  - Same drill with a catch, hot foot pivot moving right foot to the left and a pass
    1. Pass to the outside hand
    2. Come open when the ball sees you by stepping down (out), showing hands, calling for the ball
    3. After passing move back in to re-establish 15-18 foot passing spacing
  - Blast to the ball
    1. Same drill with a catch, hot foot pivot left and a pass to the left but now you must run to the ball to catch it
    2. Throw to the outside hand
    3. Right foot on fire- move it quickly
    4. Bring the foot through before extending the arms to pass, as this will protect the ball
  - Passing- all of these drills can be done again by adding another ball

- **Perfect Passing- 10 perfect passes in 30 seconds**
  - Players must complete 10 passes with perfection (outside hand, foot fire, 2 feet in the air, clean catch)- if they are not successful, they run until the 30 seconds is completed

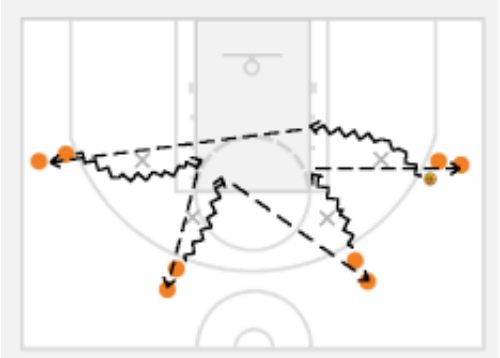




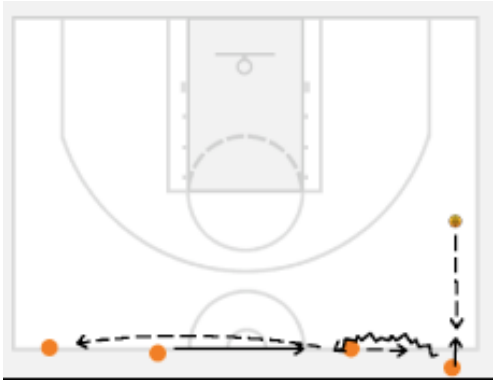


- **Perfect Passing against Defense- 10 perfect passes against defense**
  - Dribble the ball over half-court
    - 10 passes or 1 backdoor cut and a pass out of the backdoor qualifies as a success
    - Play team against team and transition on turnovers
  - 5 perfect passes with 1 dribble playing 4 against 5 defenders
    - Same rules as before
    - Play team against team and transition on turnovers

- **Michigan Penetrate the lane- 4 balls and 8 players with 4 stationary defenders**
- Show shot (shot fake or can use a pass fake) while keeping knees bent and shoulders low
  - Drive right past the defender body to body with one or 2 dribbles
  - Jump stop and shot fake
  - Pass to the player in the line to the right of you
  - This player is calling out "1 more, 1 more"
  - Try to get into the lane with 1 dribble
  - Catch the ball on a hop
  - The dummy defender does not move but has wide hands
  - Have soft feet on the jabs and on the catch/hop
  - When the ball penetrates the lane and gets picked up, you should hear a pop of the ball (ball slap)
- Same drill but go left with a crossover move with the hot foot
  - Shot fake and pass to the left and rotate left
- Same drill with a right attack and a spin dribble
  - Pass left



- **Michigan 4 on a line**
  - Key thought- get by the defender shoulder to shoulder to get back to the line
  - Ball is passed to the offensive player as he comes to half-court
  - Dribble pas the defender who has close out and get back to the line
  - Pick up the ball and the next defender closes out
  - Must make a clean pass to the next player



- **Conditioning 17 sidelines in 1 minute**

A successful offense will

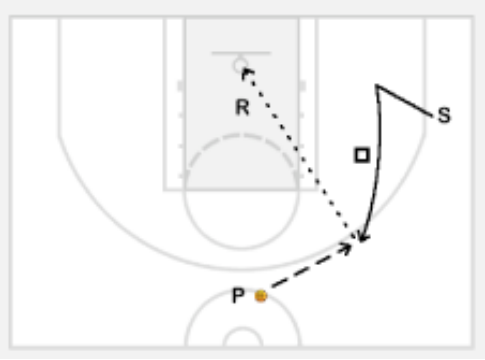
1. Cut behind the defense
2. Get the ball behind the defense

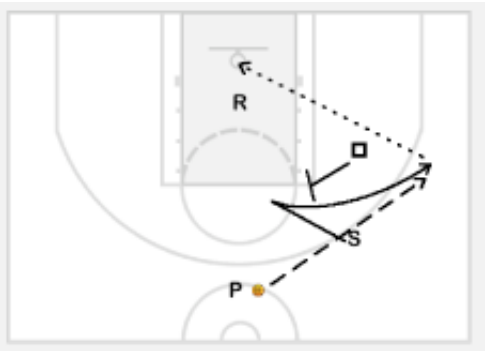
Backdoor cuts

- Do not fake a backdoor cut
- 2 types
  - Sudden- the player reads he is being tightly guarded and goes backdoor
  - Signaled
    i. A play is called
    ii. The offensive player with the ball my dribble away and then spin back as the wing has cut backdoor

Michigan Shooting

- 10 shots and 7 makes in 30 seconds
- The shooter comes off of a down screen and then a flare screen for shots
- All 3 players in the drill run if they are not successful (the screener does not run)
- If not successful- run to half-court and back in 5 seconds





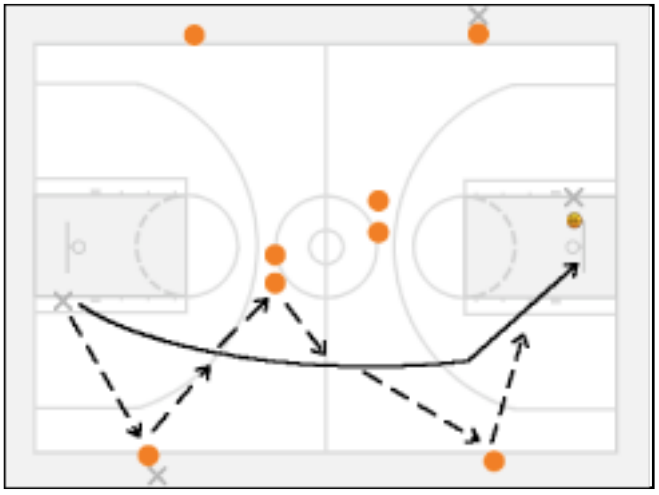
Coach Beilein would not address any questions about his 1-3-1 zone (how to play it or how others have broken it)

He came across as a very positive man and a good, no non-sense leader

End of Clinic

Full Court Pass and Catch (not from Beilein but I did not want to start a new file for 1 drill)

- Two players start with a ball on the baseline
- Pass to the wing and the wing passes back to the player as the player sprints down the court to the other end
- Pass to middle and back
- Pass to next wing and back for a lay-up
- After each pass, the wing sprints to now become a middle passer and the middle players sprints to become a new wing
- The far wing sprints under the basket to rebound the next players lay-up and then makes a wing pass, etc.
- The drill can be run with 3 or four balls (extra player starts with pass to middle and extra middle players are needed)
- Keep track of the number of made shots in the allotted time period- if unsuccessful, condition them



JOHN KRESSE - COLLEGE OF CHARLESTON
1-2-2 & 1-3-1 PASSING LANE DEFENSE

1) 1-2-2 & 1-3-1 Passing Lane Defenses
    Why?
    a) Deny ball inside
    b) Many coaches don't have good zone offense

2) Play few defenses, but play them well
    a) 1-2-2 Passing lane defense
    b) 1-3-1 Passing lane defense
    c) Man
    d) Fullcourt 2-2-1

3) Start fullcourt man - Many players have butterflies at the beginning of the game and will turn it over early if you pressure them.

1-2-2 Passing Lane Defense

Why? Creates ball pressure on the perimeter

Diagram I: Player responsibilities.
    a) 1 picks up ball when it reaches 22ft - Jumping Jack active! Guards ball one arm length away and stops penetration. No passes overhead; only lateral passes. When the ball is middle, 2 and 3 must have one foot in the lane.
    b) When playing the ball on the perimeter, the person guarding the ball yells "up". If the ball is thrown or dribbled into another area, the new defender yells "up". The last defender yells "back". We never want two players on the wings or corners guarding the ball at the same time.
    c) ROTATION: Five men move with every pass or dribble.

Diagram II: Flash from low post to high post. 4 and 5 carry him to dotted line, and then turn him over to 2 and 3.

Diagram III: Ball on wing

Diagram IV: Ball in corner. 4 goes out and 5 guards the post ¾ baseline. 4 takes away baseline penetration and maintains pressure on the ball. If the ball is entered from the corner or wing, the post is triple teamed

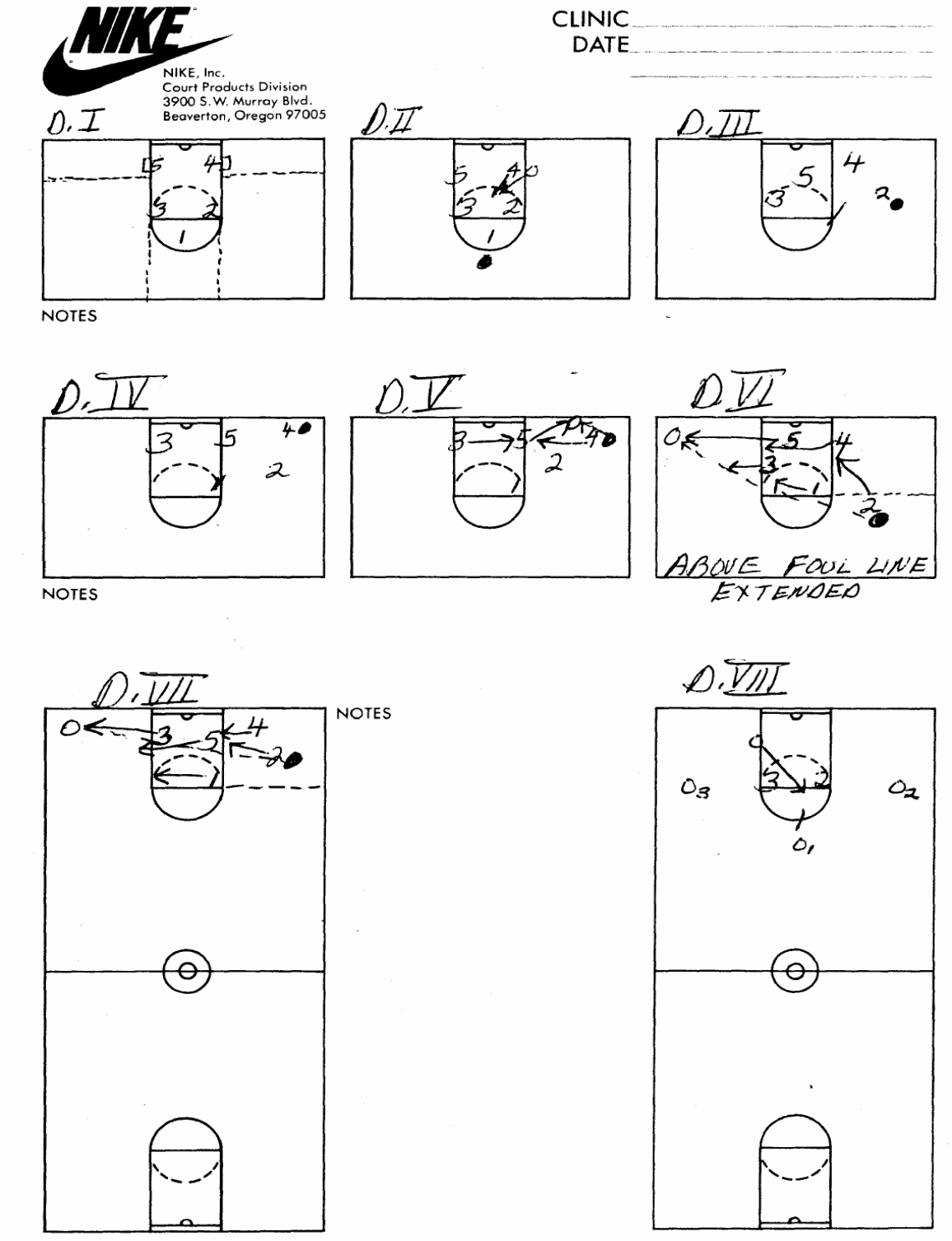
Diagram V: Corner to Short Corner. 4 and 5 switch

Diagram VI: Cross court pass.

Diagram VII: Cross court, below FT line extended

Diagram VIII: Low post man flashes high. When the offense reverses the ball, O2 and O3 try to drive to the basket. 2 and 3 must drive them to the corner.

Diagram XI: 4 and 5 men go from baseline to baseline fighting over screens and denying the lowpost.



1-3-1 Passing Lane Defense

Why? a) Spread offense and takes them away from rebounding position.
b) Forces corner shots…better fastbreaking opportunities.
c) Ball doesn't go to highpost.
d) Reduces dribble penetration

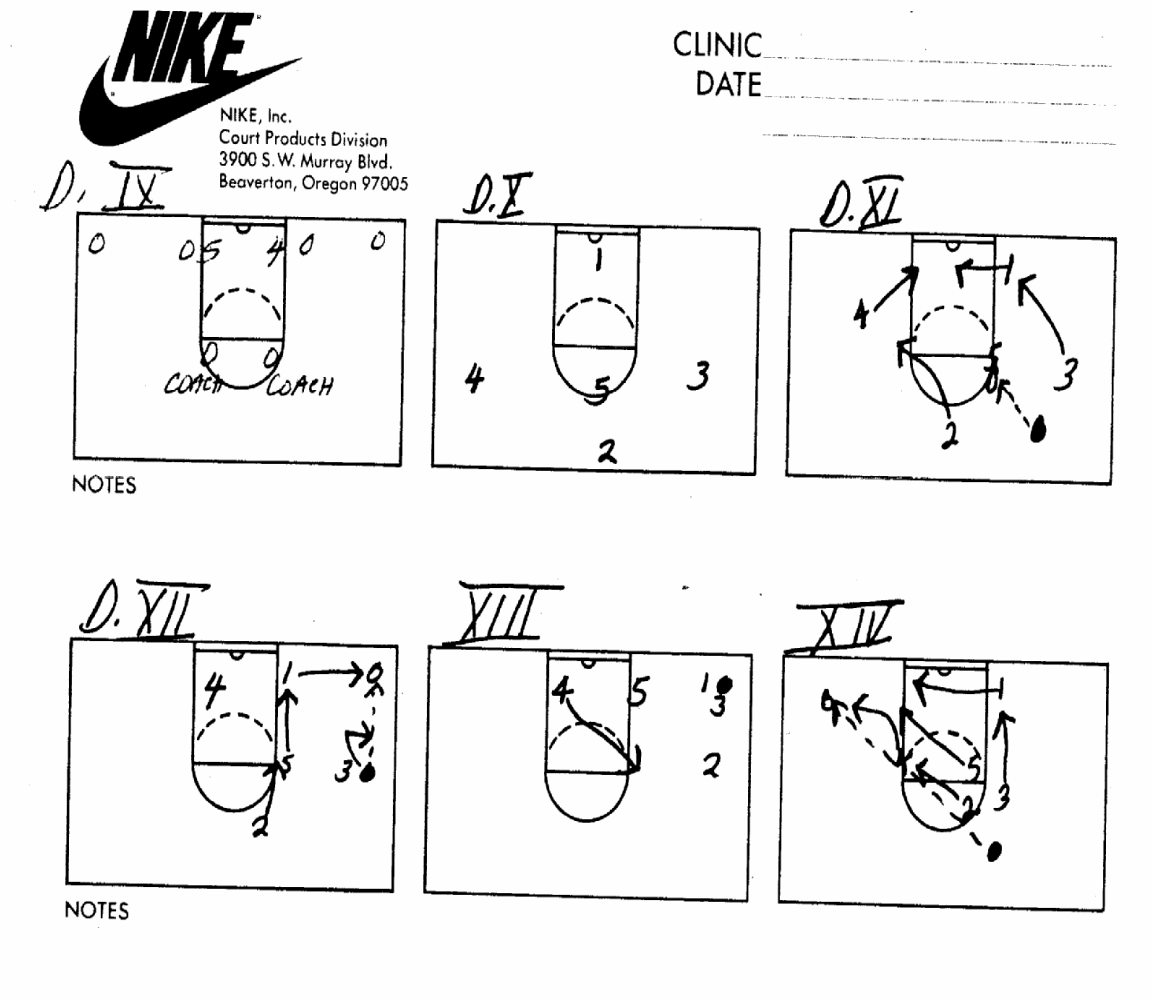
Diagram X: Starting positions

Diagram XI: Ball passed to highpost. 2 goes backside because that is where highpost will look first after catching the ball 1 fronts lowpost

Diagram XII: Ball in corner. 3 plays the ball back out.

Diagram XIII: Trap in corner, usually off dribble. 2 has the pass back out and 4 takes ballside highpost.

Diagrams XIV: Cross court pass



2-2-1 Press

John Kresse
College of Charleston

A. ¾ Court Zone Press

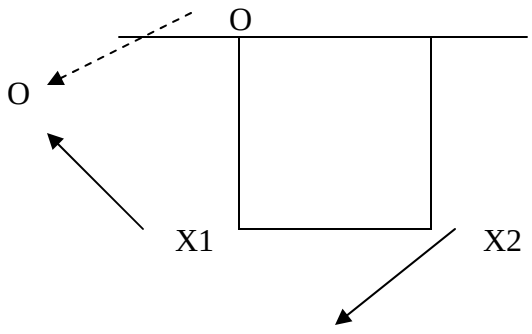
B. Player Ingredients
1. Athleticism
2. Quickness
3. Work Ethic

C. Do not always have to get steals. Force the opponent into mental and physical mistakes
   a. Bad decisions
   b. Bad passes
   c. 10 second violation
   d. Mental wear on opponent

D. Press Situations
1. After make
2. After FT
3. On violation by us
4. Missed foul shot by us

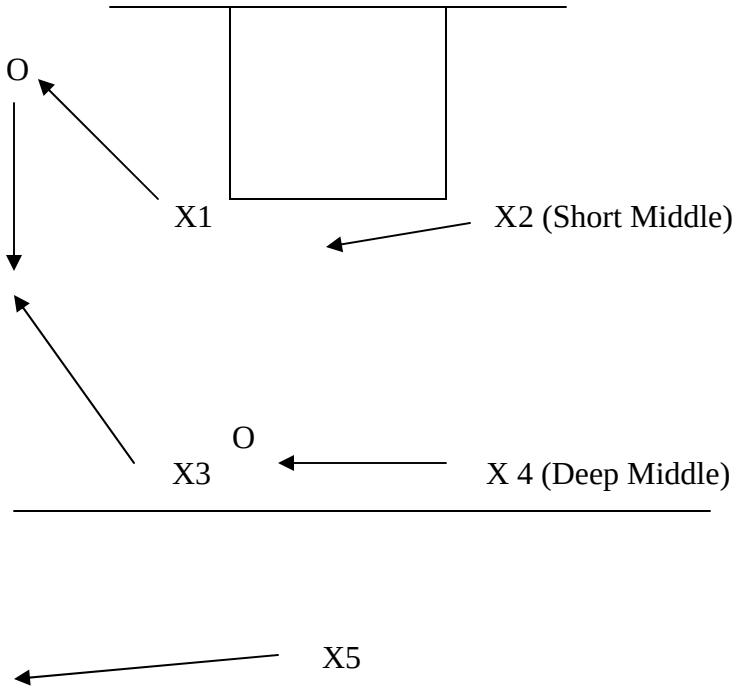
E. Keys
1. Ball Pressure
2. Force the ball to the sideline
3. Communicate
4. Trap w/o fouling
5. Rotate players not in the trap
6. Protect the basket. No lay-ups
7. Challenge every shot
8. Rebound

F. Basic Set-up (First Line)



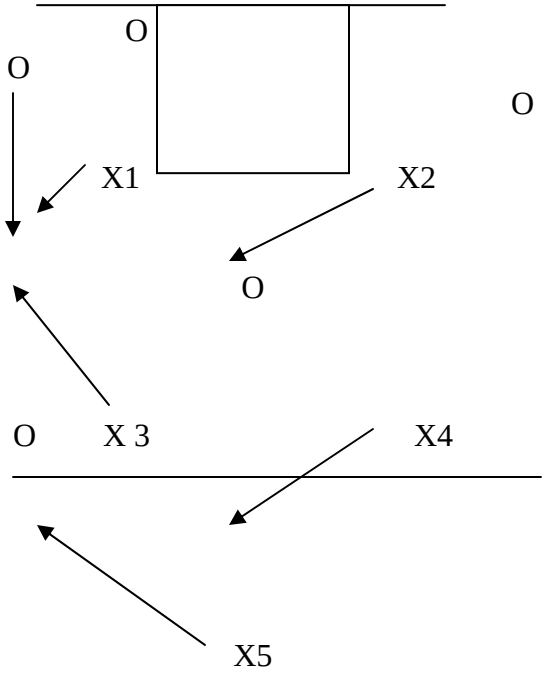
1. Allow the first pass in then pressure the ball. Defenders body should face the sideline.
2. Weakside front needs to move to the middle and take away the short middle pass.
3. Front two defenders are on a string.

G. Basic Set-up (Second Line)



1. Back line should have size
2. Trappers
3. Take away deep middle
4. Ballside back play cat and mouse with the defender. Don't allow a direct pass up the sideline
5. Front line weakside must stay even with the level of the ball.

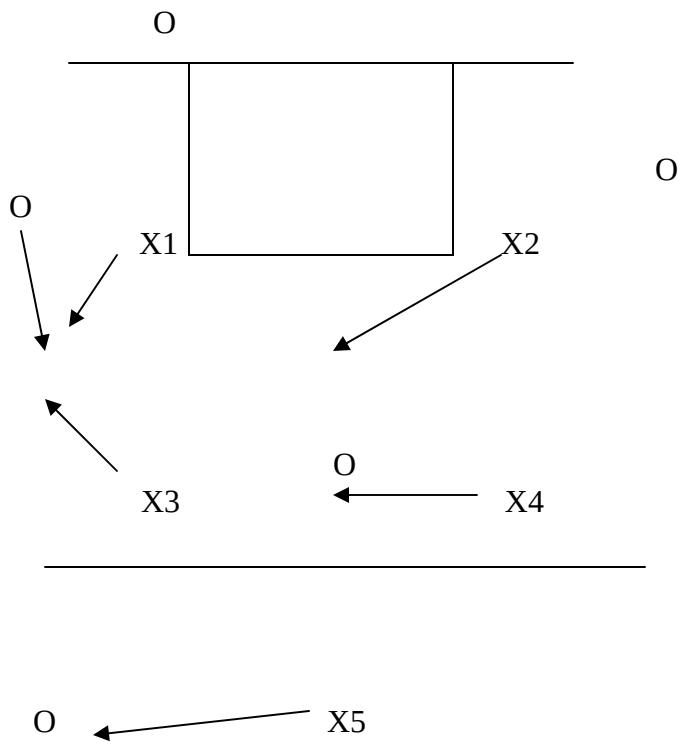
H. Basic Set-up (Back Person)



1. Take away or steal long passes
2. Protect the basket
3. Move ball side

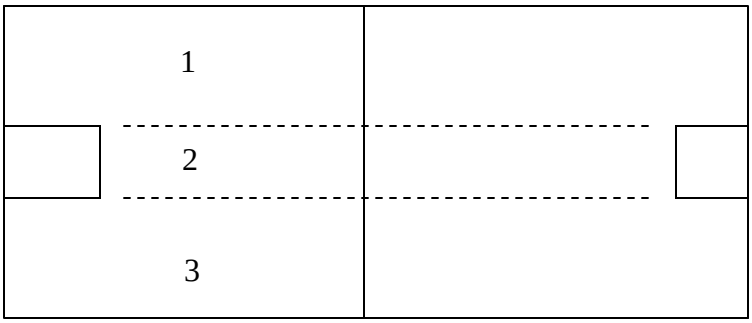
I. Sideline Traps

1. Force the ball up the sideline
2. Trap the dribbler
3. High hands and trace the ball
4. Trappers lock feet
5. Take away sideline and short and deep middle passes



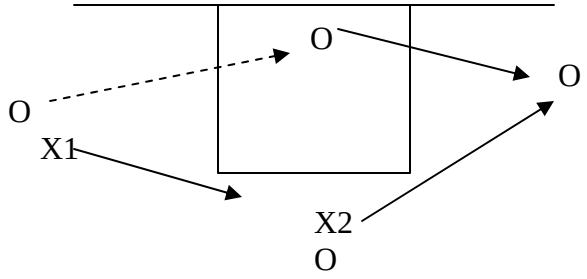
1. Trap the dribbler
2. Back rotate
3. Weakside defenders take away short and deep middle

J. Traps in the backcourt

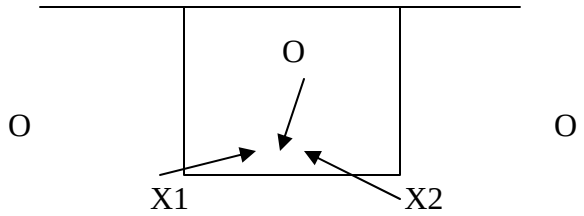


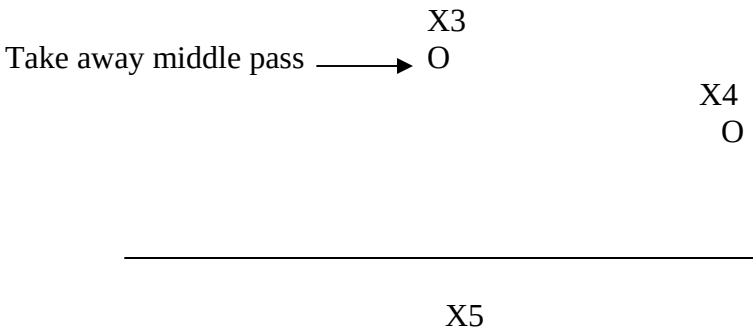
1. Three lanes. Trap in lanes 1 and 3. Contain the ball in lane 2

K. Defending pass back to the inbounder

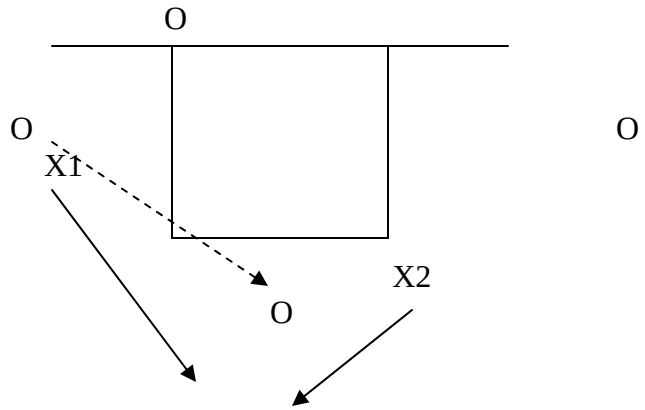


1. Both take away short middle and then jump out on ball reversal
2. Trap in the middle if they try to attack that gap





L. Defending ball passed to the short middle

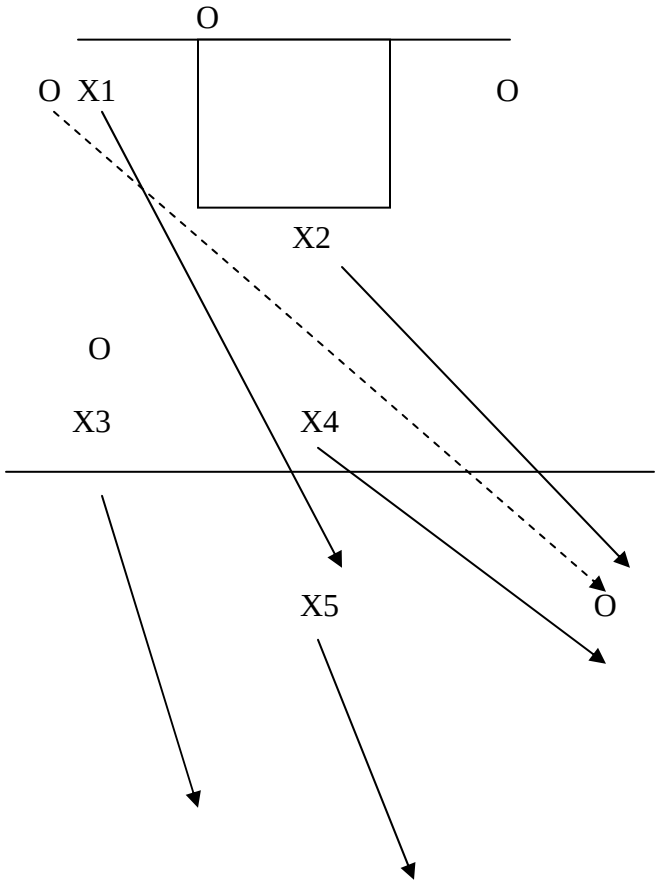


1. If they do get the ball to the short middle. The front line defenders must retreat.
2. If it is a big with the ball in the middle, they will not beat us off the dribble.

M. Defending dribble penetration

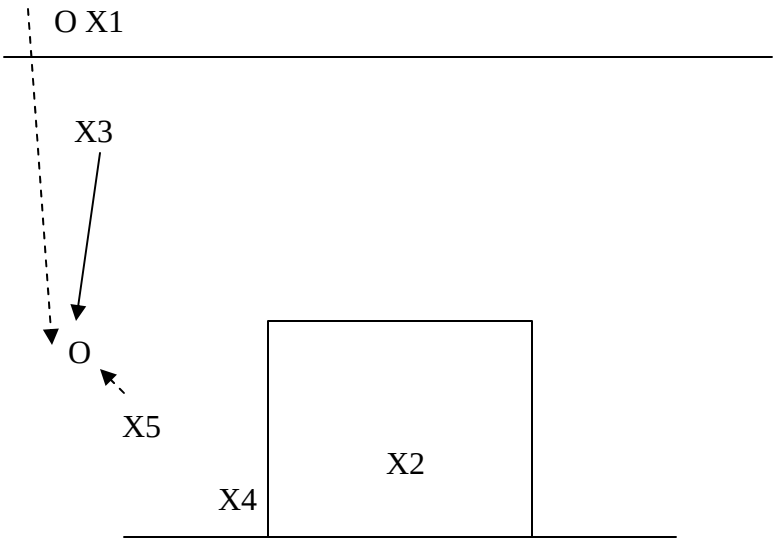
1. If they do beat us with dribble penetration then we must retreat back into the 2-3 zone

N. Defending the long diagonal pass

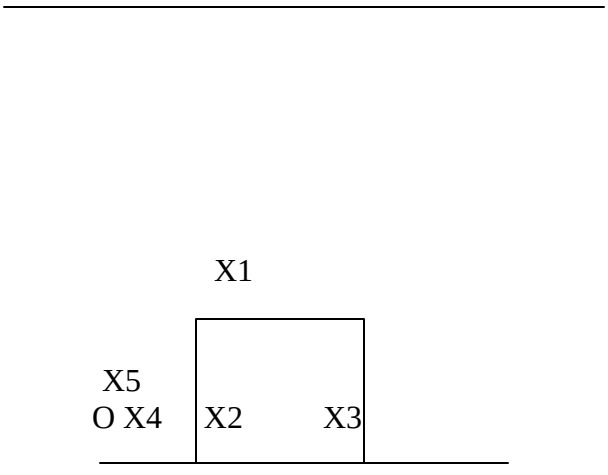


1. Trap this with the back and the front on that side.
2. It is a longer pass which takes more time so we should be able to trap it and retreat with everyone else

O. ½ Court Traps and Rotations (FT Line Extended)



P. ½ Court Trap and Rotations (Corner Trap)




Kevin Pigott
Fordham Prep Rams

Five-Star Basketball Camps

by Kevin Pigott
Head Varsity Basketball Coach
Fordham Preparatory School
Bronx, NY



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The Coach: Kevin Pigott
Head Varsity Basketball Coach
Fordham Preparatory School
Bronx, NY

Kevin Pigott has been the Head Varsity Basketball Coach at Fordham Preparatory School in the Bronx, NY for the past ten years. Fordham Prep plays in the powerful New York City Catholic High School league. During that same time period he has also become a mainstay at the Five-Star Basketball Camp. Pigott teaches English at Fordham Prep and is also secretary of the New York City Catholic High School League.

In order to compete with the powerhouse New York City Catholic teams, Pigott has taught his teams the controlled half-court offensive game. He credits much of what he does to the famous Pete Carrill. He has a record of 120 varsity wins and 121 varsity loses. Pigott has also coached at All Hallows High School in the Bronx and Bishop Guertin High School in Nashua, New Hampshire.

Introduction

We have used an offense similar to what Princeton has used for the past five years successfully. The following ideas have been taken from many different sources. Every year the offense evolves for me as I add new concepts and ideas as well as having different players creating in it. We try to keep it simple for the kids and not do many complicated things. Before I discuss the offense let me bring up some concerns.

You have to spend an inordinate time on fundamentals. Players must be able to dribble with either hand, make lay-ups, make free throws, have at least one strong move to the hoop, and play good defense. The offense becomes more effective the better you shoot the ball. Players must be committed to developing their individual offensive skills in the off-season.

When the offense is working well players will be put in many one-on-one situations where they must have good facing-the-basket moves.

Clearly this style of play is not "stall-ball!" Watch Princeton play and you can see that they are allowing their players to create. Imagine how well Michael Jordan would have done with this offense. The point of emphasis is to allow players to use their offensive skills to get a good shot. For the high school player those opportunities are created by the effective use of the backdoor cut, the ability to make lay-ups, effective jump shooting and free throw shooting, and excellent ball-handling skills.

II. The Positions

We surround the high post with four players (see diagram 1). These "guards" and "wings" will have to move and cut around the high post. The wings are located on the "foul-line extended" near the sideline. The guards are located at the "elbow-extended" near the ten-second line. They have to be able to handle the ball and shoot well. The more shooters you have out there the better this offense works. It helps if the post can shoot also. He needs to pass well, shoot the ten-footer, and have some offensive capability in the low post. In this offense, the post player will do most of the screening.

Diagram 1

III) The Backdoor Cut

We practice this constantly. Why? Kids normally do not work on this move on their own. We run our backdoor cuts primarily from one of the four outside spots. In practice, we use a couple of simple drills (see animation) to teach this. We have two lines. One line has dribblers who dribble and then pass the ball to a backdoor cutter. The other line has the cutters, who come out and then cut backdoor. We move the angles of the drill. We also change the shots for the cutters. They do the

same drills taking different types of lay-ups and jump shots. We force them to use the backboard. Whenever they use the backboard on their shots they must yell "glass." This instills confidence.

Technique is very important. The cut is determined by the defense. When the offensive player comes to the perimeter, he immediately goes backdoor if the defender is overplaying him. We teach him to swing his outside arm up as if he is giving a target to the passer and v-cut off his outside leg hard to the hoop. As he turns towards the hoop he immediately brings his inside hand up as a target for the bounce pass. Please note that this hand must be low enough to catch the bounce pass.

Communication is important. Both players have to talk. The receiver must yell "backdoor" as he makes the move. The movement of his outside hand also serves as a non-verbal cue. The passer has to read this. We prefer a one-handed pass off the dribble. The problem we have found with this is that the passer cannot check his pass. However, a jump-stop followed by a two-handed pass takes too much time to get the ball to the cutter.

The passer will also yell "backdoor." He is not only using the cues from the cutter but also watching the defender. If the defender is looking at the passer he will be frozen just enough for the play to work. We want the passer to dribble at the defender when the defender is in a "ball-you-man" position. If the defender is face-guarding the cutter the passer's target will be the cutter's inside hand. It is important for the passer to see where the defender is looking - players quickly learn that they can get their bounce passes into the tightest of spots. Note that the cutter can shallow-cut instead of going backdoor when necessary.

Part II: Weak side Moves

We want the weak side guards to keep moving. Their movement takes the attention of the weak side defense. We do not want to screen here. Instead we just want the players to interchange (see animation). If the defenders start to sag, we can skip the ball over the defense and use the post as a lateral screener. Defenders tend to play closely when the offensive player is a good jump shooter.

Part III: Strong Side Options

The perimeter players have a couple of options. They can pass and cut to the hoop (see animations). They can dribble at the wing and handoff. The dribbler can keep the ball and fake this play. They can pass and cut to the corner. From this we can run "dribble reverse' which is mentioned below. They can pass and come back for the handoff. They can run the pick-and-roll or the pick-and-pop. Again the players must orally communicate these options to each other. We break down these options and drill them over the course of the season and try to combine them with our other moves.

Part IV: Post Play- High

We usually start the post high. When he catches the ball, he can pass to a cutter, take it to the hoop, or shoot the jumper. If your post man can hit the three-point shot consistently, the floor will open for the other players. One of our options is to hit the high post and then scissor cut both our guards off him (see animation) hoop. If the wing hits the post he immediately goes backdoor looking for the return pass.

Sometimes the defense will front the high post. We can isolate the post if we can remove the weak side help with our cuts. The guard can go "over-the-top" with a lob pass (diagram 14) or we can hit the wing, which will allow the post to seal-off the defender and then cut to the hoop. The lob pass is one that we work on constantly for entry both into the low and high posts.

Part V: Post Play- Low

If the offense is working the low post will get opportunities to score. Without weak side help we should be able to get the ball inside. Please note, post entry is a skill that you might have to work on with your players. The time put in here is worthwhile. Obviously the same can be said for low post moves.

The movement of the player after making the entry pass is important. If his defender leaves him to double-down, the passer takes one step either to his left or right for the return pass. If the defender goes half way down to the post, the passer immediately cuts off the post looking for the handoff (see animation). If the defender stays with him the passer immediately up screens for the strong side guard at the elbow. We then run a couple of options dependent upon the defenders. We can have the guard curl to the hoop with the wing opening up for the jump-shot. We can have the guard flair to the corner with the wing cutting hard to the hoop. Again, we breakdown these moves and drill them constantly. Proper footwork is always important.

Part VI: Post Play - Screening

The post man will do the most screening in this offense. He has to learn to set lateral or "slip" screens. These are done on two occasions. First, we like to skip the ball over the defense when the defense is starting to sag on the weak side. This becomes more effective when there is an offensive player in the middle looking to screen any defender attempting to "close-out" on his man. We teach our players to screen in a flexed stance similar to a defensive stance. Now the screener can laterally slide in order to "headhunt" the player he is attempting to screen. There are hardly any fouls called on this action because of how far the screener is away from both the passer and receiver. We do this from both the low or high post (see animation). This can also be done with any player penetrating the defense. Now the screener, who must be in the high post, must screen with his body facing the baseline. Here we are looking for a possible three-pointer from the top of the key.

Part VII: Reversing the Ball

This offense is not predicated on reversing the ball. We do reverse the ball to move the defense, but it is not necessary to do in order to make the offense effective. Theoretically we can work the ball on one side of the floor and keep it there. For example, this allows us to keep the ball in the hands of our good foul shooters in end-of-game situations where we are ahead and our opponent is deliberately fouling. This will also allow the grammar school or youth league coach to keep his lefties on the left side of the floor if his players have a weak right hand. The same holds true for the opposite.

Part VIII: The Plays

We do not run many plays. That is just one of my quirks. I like the kids to create and react on their own. However we run "automatics" when the position of the ball reaches a particular place. You can run these as set plays. Here are a few of them.

Dribble Reversal: We try not to reverse the ball from the corner by passing it. This gives the defense a great angle for possibly stealing the ball. Whenever it is in the corner we try to bring the ball out by dribble. We dribble the ball out of the corner towards the wing. Any player in the wing position has to automatically cut to the hoop. If there is a player in the low post the cutter can now use him to cut off him and curl (diagram 23) or flair to the corner (see animation). We can hit the cutter or the post. The dribble must reverse his pivot in order to hit the cutter if he goes to the corner. You can use this as a play by having the guard pass to the wing and cut to the corner, attempt a post entry, and then dribble-reverse the ball.

Wing Flash: We drop the high post to the low post strong side. The weak side wing flashes into the high post for the pass from the wing. The high post player now has to face the hoop by using a drop pivot. He can hit the low post who ducks-in, shoot the baby jumper, take it to the hoop opposite the low post, or hit the weak side guard who is going backdoor. The high post must use a drop pivot in order create the proper space to see all these options (see first animation).

Part VIII: The Plays (continued)

Here are several other play options we work on and have found to be effective.

Double Backdoor: One of the interesting parts of this offense is how the kids learn to use it. Here is an example of what I learned from the kids. The "Double Backdoor" is simply one player following another backdoor cutter from the same spot (see first animation). The passer does not hit the first cutter but has a better chance with the second one. The defender on the second cutter usually gives up quicker than the first. It is the same move being replicated. A variation of this used by Princeton is to hit the backdoor cut off of the spin dribble. The cutter has to time this perfectly since the dribbler cannot see him.

Pig: The only time we backdoor from the weak side. We flash the low post from the weak side to the top of the key. The strong side guard passes to the post. The weak side wing goes backdoor and the post attempts to hit him.

UCLA: The strong side low post comes to the strong side elbow as the guard hits the wing with a pass (see second animation). The guard uses the post for a back screen and cuts to the hoop. The wing hits the post with a pass and then down screens for the guard. The guard can curl, flair, or pop out to the wing for a pass from the post. The post has the option of shooting the elbow jump shot. In this play the post can set the ball screen for the wing for a pick and roll or a pick and pop.

Part VIII: Rebounding

If the defense starts to closely guard the offensive players then there should be more offensive rebounding opportunities as the offense opens up the floor. Offensive players are now isolated against the defenders because there are less defensive players around the hoop. Also we teach our players to tap the ball back to offensive players in the guard positions. The guard defenders will still sag defensively just enough for this technique to work. Thus we keep the ball alive and move it to players who are not the focus of a box-out.

Considerations

Movement: This is not a continuity offense. The kids must move on their own. Thus the backdoor cut becomes the crux of the offense. We teach our kids to go backdoor when there is no other option available. In order for the offense to work, offensive fundamentals must be worked on every day. We are trying to create a good shot with proper spacing and taking away the help side defense. If we have to be patient to do this, it will be done.

Defense: Our defense must be as good as our offense. Working very hard for a good shot becomes negligible when our opponent can score quickly. We must also prevent our opponents from getting second shot attempts. Thus time must be spent on defense and rebounding. The tendency is that players who enjoy this offense also enjoy playing defense.

Post Play: The post player might not be a good outside shooter. This will not hurt the offense if he can pass and screen well. We have found that the post can set screens for the backdoor cutters without the cutters even knowing it.

Passing: According to Coach Howard Garfinkel, this is a lost art. Make sure you teach the skip pass, post entry, and how to fake and check passes. Players must know how to pass off the dribble with one hand in order for the backdoor to work. Thus players must be ambidextrous. As they grow confident in their passing skills they will start to skip the ball more, fake their passes more, and hit backdoor cuts from many different angles, some you would not even imagine of.

Zone Offense: What type of zone offense do you run? Whatever it is it must be effective. If not, you will see zone much of the time. Two seasons ago we ran this offense against all zones. You can pinch the weak side wing into the elbow against a 3-2 or 1-2-2 when you have a high post. Then you can drop him into the ball side corner as the post drops down creating an overload (animation). A play like "dribble-reverse" is very effective against a 3-2 or a 1-2-2.

A 2-3 or 2-1-2 zone will have problems if your post can successfully stick the outside jumper. Finally, the starting positions of the offense will prevent a 1-3-1 from getting many effective traps.

Conclusions

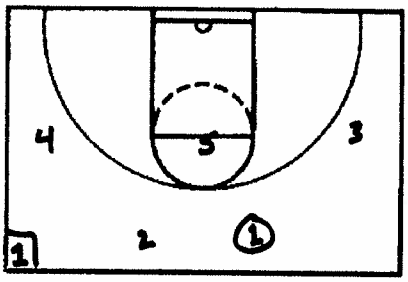
Most of us refer to this as the Princeton Offense. Indeed many of my ideas have come from simply watching and taping Princeton when they are on television. However, my ideas have come from numerous sources. Incorporate what you like or need and build upon that. That is what I have done.

The key to your success in using this offense will be getting your players to concentrate on learning the fundamentals. It should not be too hard to sell them on the idea that they will become better players if they learn how to use this offense. Remember that the success of this offense is contingent upon how skilled your players are. Good luck!

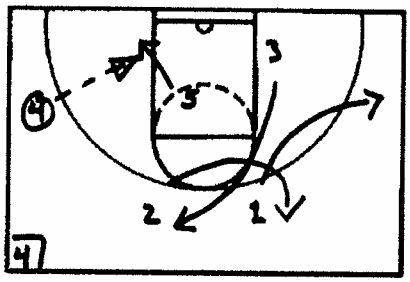
FORDHAM PREP RAMS BASKETBALL

Varsity: Kevin Pigott
Assistants: Ed Haddad, Pat Deane, Bob Cook, Charles Sullivan, Kevin Gilligan

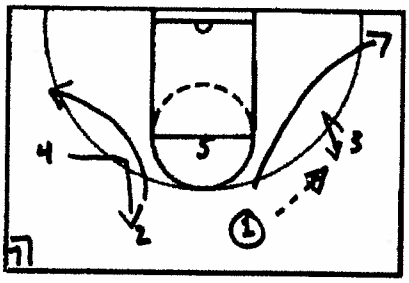
Clinic Date KEVEN PIGOTT → FORDHAM PREP H.S. (NY)
PRINCETON OFFENSE



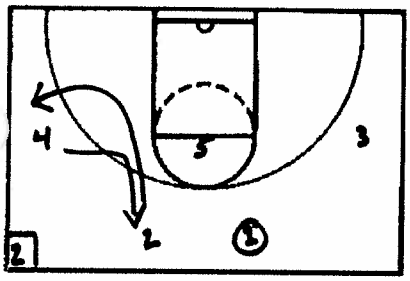
Notes BASIC ALIGNMENT



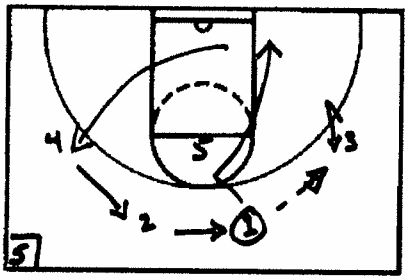
Notes
- WEAK-SIDE EXCHANGES AFTER 5 SLEDGES TO LOW POST AFTER SKIP PASS



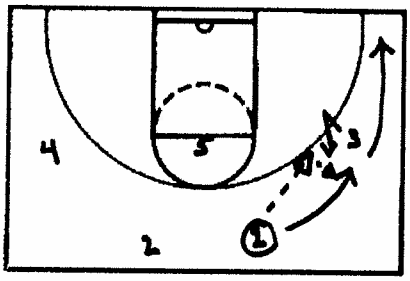
Notes STRONG-SIDE MOVEMENTS
3) CORNER CUT
- WING ENTRY & CORNER CUT
- MUST HAVE WEAK-SIDE EXCHANGE ACTION



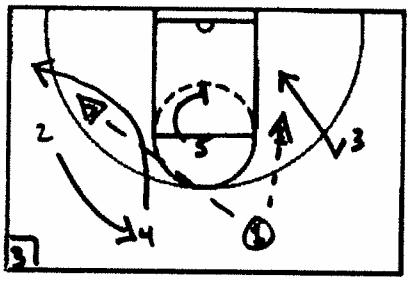
Notes WEAK-SIDE MOVEMENTS
- EXCHANGE - NOT A SCREEN



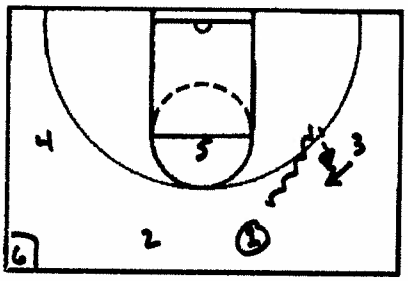
Notes STRONG-SIDE MOVEMENTS
1) BASKET CUT
- EVERYONE MUST FILL NEW OPEN PERIMETER SPOT



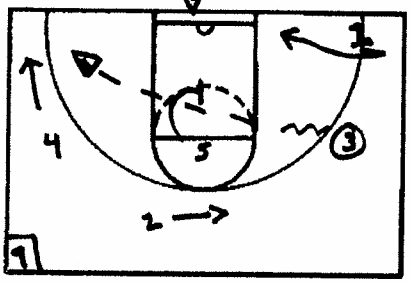
Notes STRONG-SIDE MOVEMENTS
4) COMEBACK
- YOU CAN HAND-OFF OR FAKE IT



Notes HORIZONTAL SCREEN
5 PENS 4'S DEFENSIVE MAN WHO HELPS ON BACKDOOR FOR SKIP PASS



Notes STRONG-SIDE MOVEMENTS
2) HAND-OFF
- CAN FAKE HAND-OFF & TURN CORNER



Notes
- ATTACK WEAK MIDDLE W/ HORIZONTAL SCREEN FROM 5

FORDHAM PREP RAMS BASKETBALL

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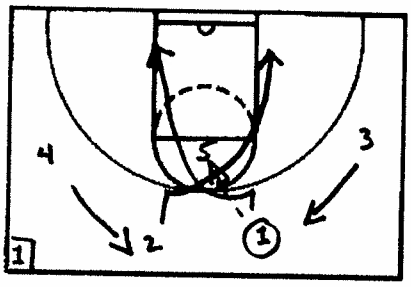
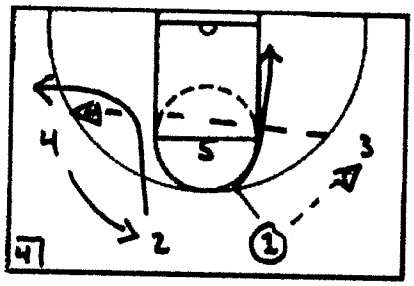
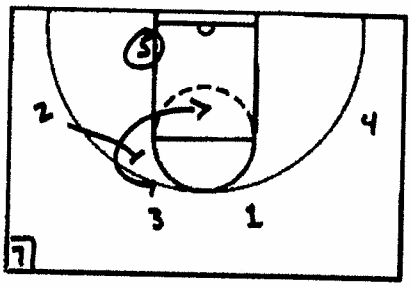
Clinic Date KEVEN PEGOTT → FORDHAM PREP H.S. (NY)



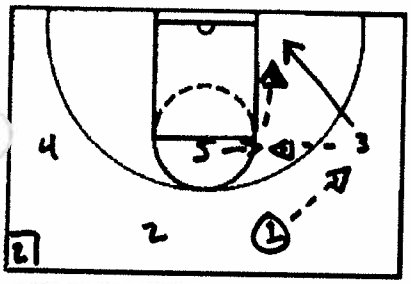
Notes HIGH POST OPTIONS
1) SCISSOR CUTS
· PASSER IS 1ST CUTTER



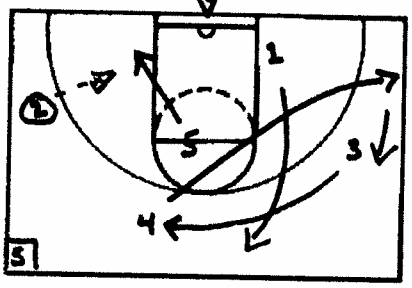
Notes LOW POST OPTIONS
1) SKIP & SEAL LOW



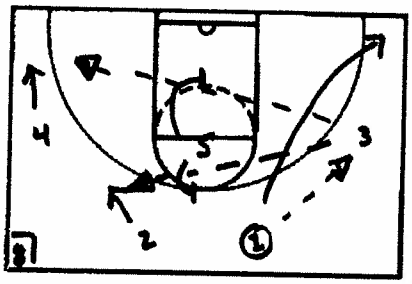
Notes LOW POST OPTIONS
3) GUARD CURL



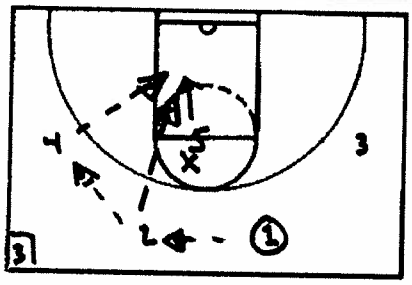
Notes HIGH POST OPTIONS
2) STRONG-SIDE BACKDOOR
· WEAK ALWAYS CUT BACKDOOR ON WEAK/HIGH POST PASS



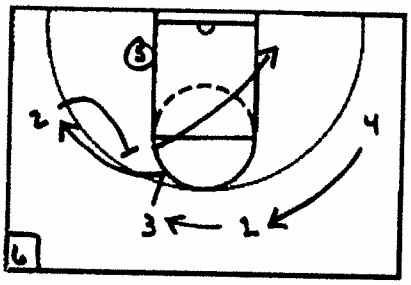
Notes



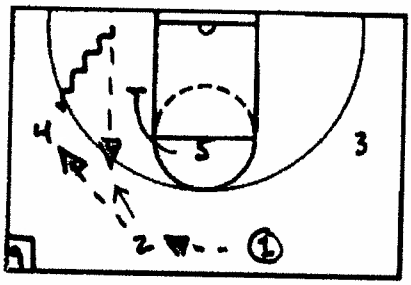
Notes POST PLAY SCREENING
1) SLIP SCREENS
· SET AGAINST SAGGING OR HELP-SIDE DEFENSE



Notes HIGH POST OPTIONS
3) V. FRONT
· SEAL & RELEASE ONCE BALL HAS BEEN THROWN



Notes LOW POST OPTIONS
2) GUARD FLARE
· SCREENER SLIPS TO REM & FEEDS OUT ON WEAK-SIDE



Notes POST PLAY SCREENING
2) WEAK BASELINE
· POST SCREENS 2's DEFENDER WHO HAS SAGGED TO HELP ON BASELINE PENETRATION

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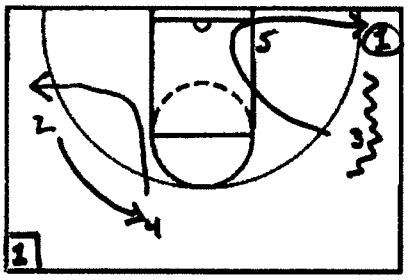
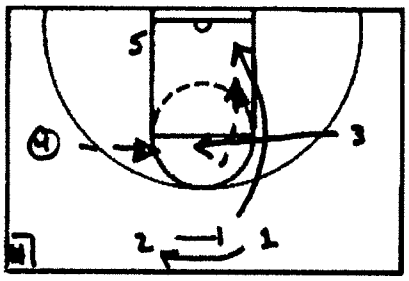
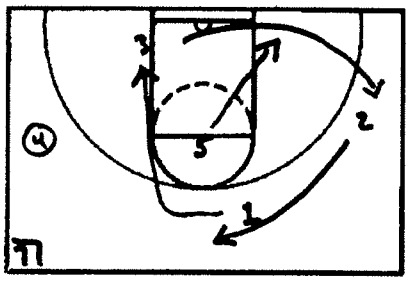


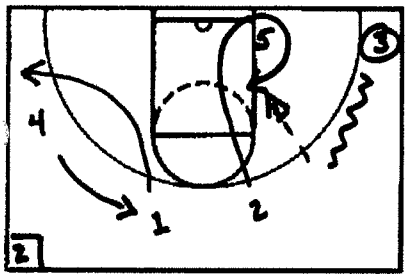
Notes BALL REVURSAL
1) CORNUR REVURSAL
- USE 5 TO FLARE TO CORNUR
- DREBBLE OUT OF CORNUR TO CUT DOWN PASSENG LANES



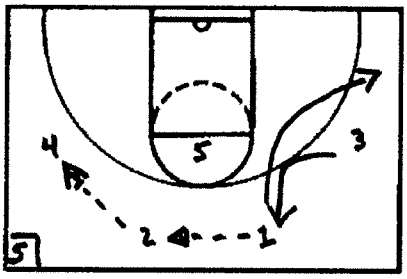
Notes
- BACKDOOR OFF WENG FLASH
- CONTENUATION OF DEAGRAM #3



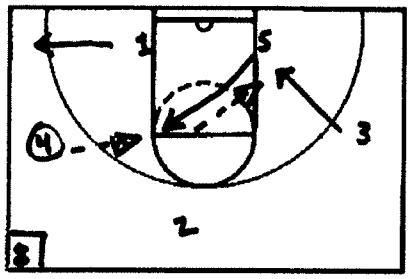
Notes
- CONTENUATION OF DEAGRAM #6
- HEGH POST MUST SLEDE TO WEAK-SEDE LOW POST



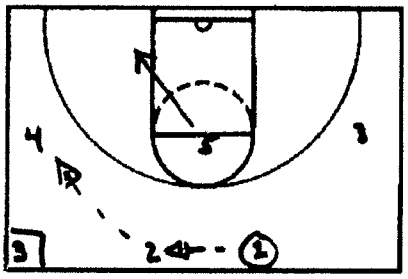
Notes BALL REVURSAL
2) POST CURL
- DREBBLE OUT OF CORNUR TO CUT DOWN PASSENG LANES
- BACKDOOR & CURL OFF LOW POST

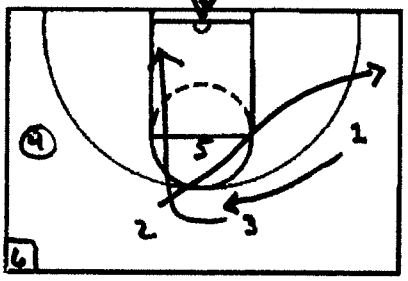


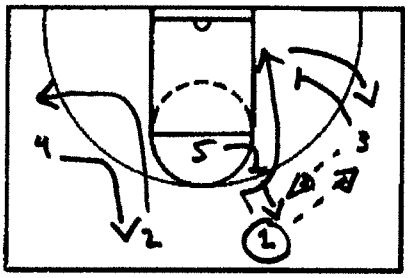
Notes DOUBLE BACKDOOR
1) DOUBLE BACKDOOR CUT
- MUST HAVE WEAK-SEDE INTURCHANGE



Notes DOUBLE BACKDOOR
2) BLEND PIC
- WEAK-SEDE BACKDOOR OFF HEGH POST FLASH



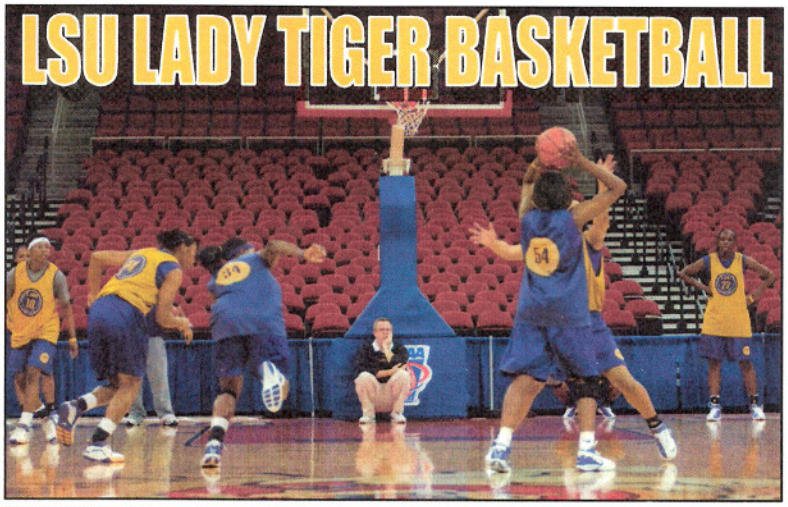




Notes WENG FLASH
1) WENG FLASH FROM WEAK-SEDE

Notes
- 3 MUST FELL NEXT OPEN PURIMUTER SPOT & DEVE BACKDOUR

Notes DOUBLE BACKDOOR
3) UCLA



PRACTICE STRUCTURE

At LSU, we strongly believe that the structure and organization of a practice session is without a doubt the biggest determinant for the success or lack of success of our team. We tell our team that our practice time — from the first day to our first game — will strongly lay the ground work for the kind of season we can expect to have.

What we do, how well we do it and our total approach to practice, both mentally and physically, will greatly enhance or hinder our ability to reach the goals of our program. There are several aspects to our practice program that must be addressed. They are preparation, teaching structure, repetition, teaching emphasis, overload drills, emphasis of the day, practice outline, practice statistics and practice video.

PREPARATION

Our staff meets for a short time following a practice to evaluate the day's results. We go over both the good points and the bad points and note some things we need to do at the next practice while that day's workout is still fresh in our minds. This gives us an edge when we sit down the next day to begin organizing our practice.

When organizing a practice, we first try to set goals, then follow that with the drill work necessary to achieve them. Although it may not always be possible on the high school or junior high school level, it is extremely beneficial for the staff to get together before practice to go over the order of events. An unorganized practice could last three hours; organize and prepare and you can get in the same amount of work in two hours.

TEACHING STRUCTURE

We believe that no matter what a team does offensively or defensively, it's very important to break down its system of play to teach it properly. We break our system down into drills (part-method) that simulate parts of our game, then build it to a five-on-five (whole-method) situation. Players will better understand what it is you want them to accomplish, and you can key in on particular teaching points that are necessary for team success. The best way to develop good habits is with part-method teaching. In

fact, this is so important to us that we continue to break down the different aspects of our game even after the season is well underway.

You should never underestimate the importance of full-court work. Whole-method work is critical for the development of timing and spacing and should be a daily part of your practice as well.

REPETITION

We feel that repetition is the backbone of a good practice structure. The constant drilling of fundamentals and the correct approach to offensive and defensive skills are necessary for developing proper habits. We believe in repetition with variety. For example, we want to work on defensive rebounding and the fundamentals of blocking out each day in practice. We will have a better chance of improvement if we use different drills to drive the point home. If we come out everyday and do 2/2 blockout, the players would eventually become bored and wouldn't be receptive to our teaching. Sometimes we want to make the drills fun and competitive by keeping score — but still being repetitive in the concept of blocking out.

TEACHING EMPHASIS

We have a certain methodology and we don't ever want to stray from our philosophy. For instance, we might be doing our Shell Defensive Series (designed to work on our man-to-man defense), but we still expect our offense to execute. If we are working on offense, we expect our defense to play as instructed and to blockout on every shot. If you teach your players to low ball transfer in one drill you must expect them to low ball transfer in all areas of play even if you are primarily working on defense. This is a key to doing things right consistently and goes back to the importance of repetition. It also allows you to get more out of your practice. You might have a 10 minute session on offense but you can also get 10 good minutes out of defense at the same time.

OVERLOAD DRILLS

This signifies drills in which we place a larger burden on our players in a drill than they would face in game situations. We might add an additional ball to a drill to make it more difficult for the defensive team. We even add an additional offensive player to make it more difficult for the defensive team. One of our favorite drills is 5/4 in which we have four defensive players that have to defend five offensive players.

Offensively, we might add a restriction to make it more difficult for the offensive team to perform. Almost daily, we take the dribble away from the offensive team to place a premium on our ability to be strong with the ball, make good passes and execute our cuts against pressure defense.

EMPHASIS OF THE DAY

Each practice, we choose an "Emphasis of the Day." When the players come to practice, they will find a sheet of paper with the emphasis of the day in their locker. When they walk on to the practice floor, they will see it taped up at each basket and at the water cooler. We will start practice by huddling up at which time Coach Chatman will mention the emphasis of the day and why it is important. We generally will start practice with a drill that is specific to the emphasis of the day. Throughout practice, the coaching staff will constantly mention the emphasis in all drill work. The majority of the time, the emphasis with be related to a basketball fundamental: Blockout, Low Post Feeds, Shot Fake, Contest the Shot, etc. On occasion, it will be a mental emphasis: Concentration, Communicate, Listen, Intensity, etc.

PRACTICE OUTLINE

Another important part of practice for us is the use of a practice outline. We write down the drill work and scrimmage situations in the order in which we want them performed. This allows us to stay on time and not forget something we need to go over. Upon saying this, you should also not be a slave to your practice outline. There will be times when we want to go a little longer or shorter in a certain segment. We have also on a rare occasion, completely went away from the practice outline for various reasons. We keep all practice plans and file them in our office for future reference. We have added some practice plans to this passout to give you an idea of how we develop ours at LSU.

PRACTICE STATISTICS

We believe statistics provide a great source of motivation for players in practice settings. This is where imagination comes in handy. We obviously keep normal stats such as shooting, rebounding, assists and turnovers. But we will occasionally keep a stat based on an area we want to improve upon. For a week we might keep track of "screens set" to encourage screening. We always keep track of turnovers individually and what kind of turnover was committed. Anything of importance can be turned into a stat sheet. We post the previous day's stats on the bulletin board in our locker room and you can rest assured that they look at the stats before coming out to practice.

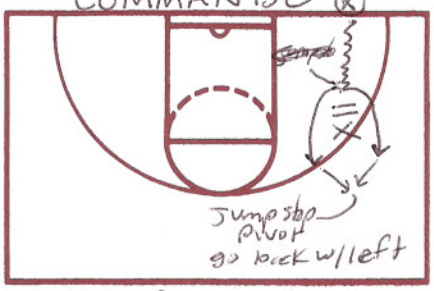
PRACTICE VIDEO

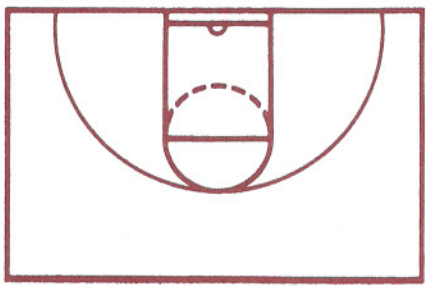
Video is a huge teaching tool and one that we try to maximize in our program. We are big believers in taping all of our practice sessions and then we have a coach watch and take stats after practice. We bring players in individually to watch practice clips as well as showing it to our team. We may watch video before practice or after practice (sometimes both). We have even taken a short break in the middle of practice to watch video. Clips can be put together in a variety of ways. They can be positive clips, negative clips, and even motivational clips. While we always want to show clips that show mistakes in order for us to improve, never doubt the power of showing positive clips for reinforcement. Video is a great teaching tool — utilize it as much as possible.

Sean Miller - Xavier

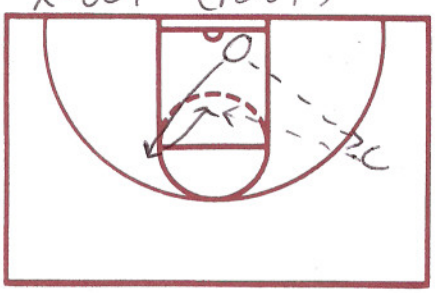
FORT WALTON BEACH COACHING CLINIC

COMMANDO (R)



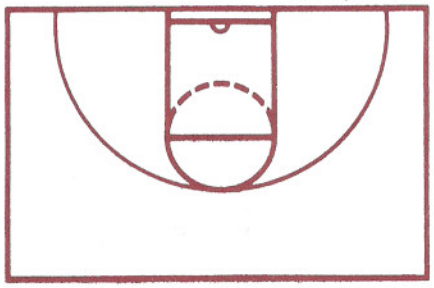


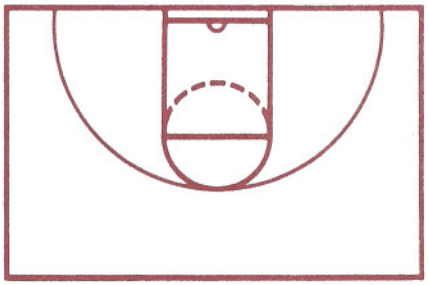
X-OUT (POST)

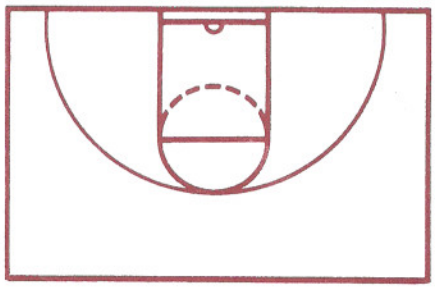


NOTES Commands:
1. "ready" - start dribble
2. "~~set~~" - feet fire
3. "go" - attack dribble move jumpstop, reverse pivot, go back

OUTLET TO COACH
RECIEVE PASS, SCORE W/O DRIBBLE
KEEP EYES ON COACH,
HANDS UP EARLY

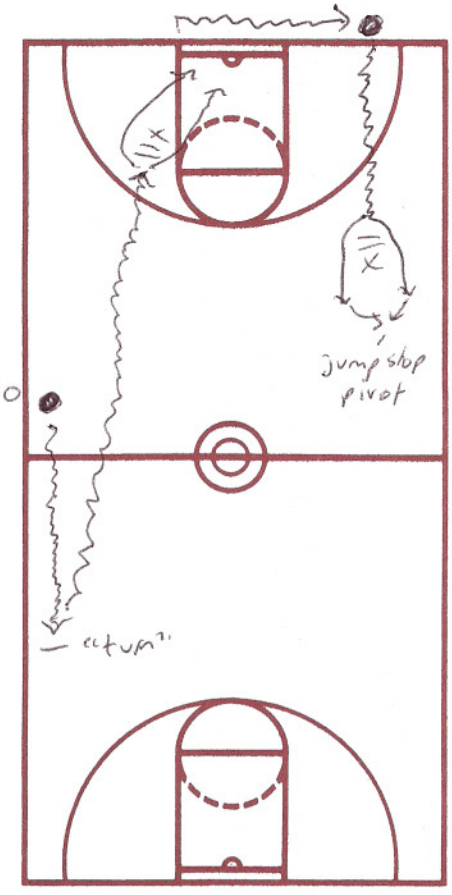




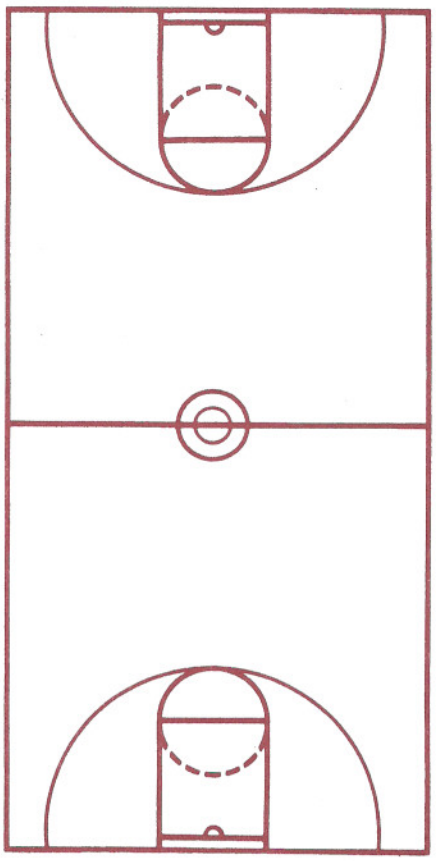


NOTES

FITNO 1/2 COURT FINISH



NOTES
3 stationary dribbles
then go
dribble full speed
on coach's command
"turn", reverse pivot,
dribble full speed
attack dribble move,
finish, 3 dribbles along
baseline then into
"Commando" drill



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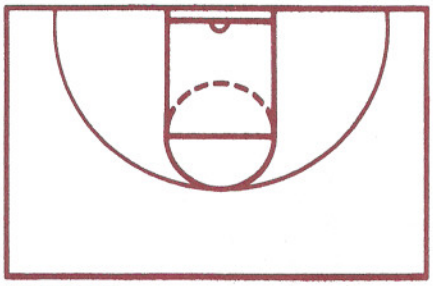
SEAN MILLER - XAVIER

FORT WALTON BEACH COACHING CLINIC



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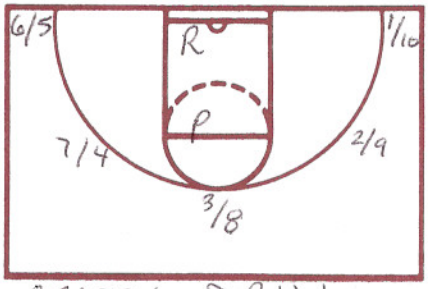
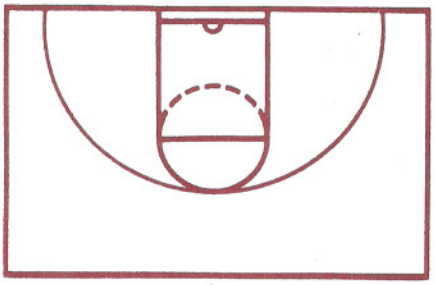
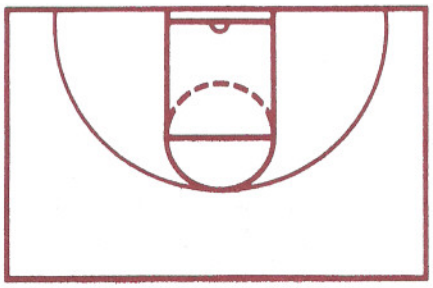


CELTIC DRILL
2 balls, make 2 in a row before moving; 10 spots
2:00 minutes



R = rebounder
P = passer



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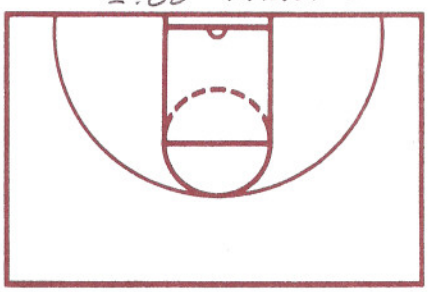
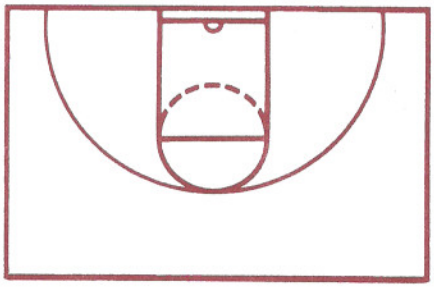
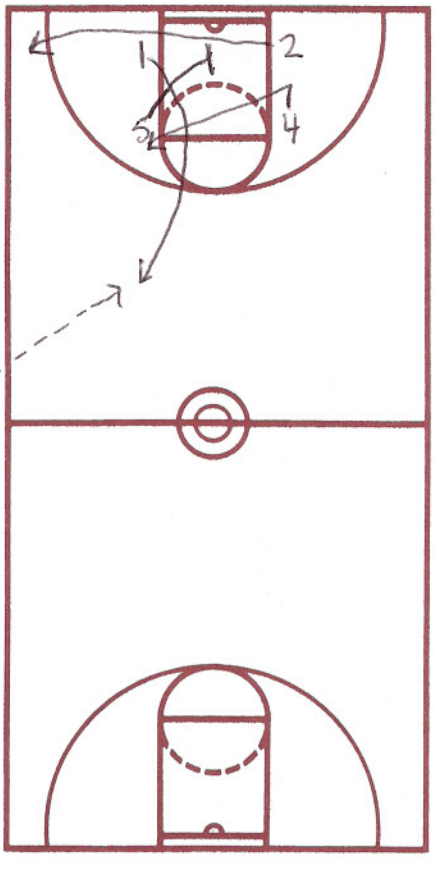


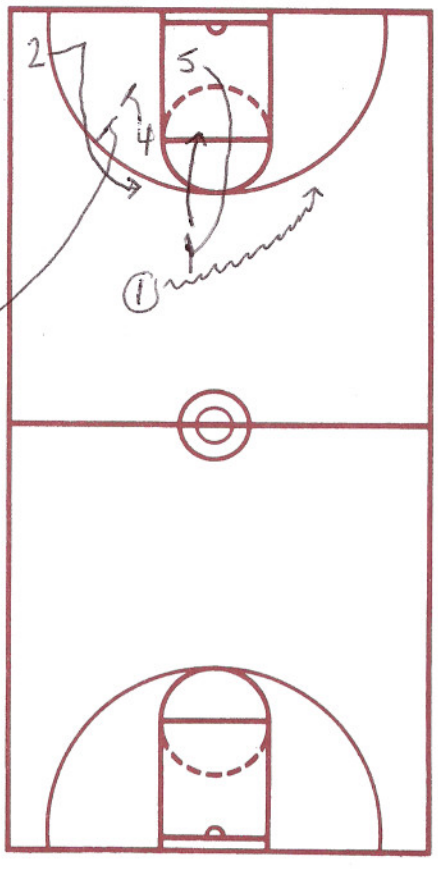


SLOB v. MAN & Zone



NOTES
ALL MOVE AT SAME TIME
5 seals middle v. zone
4 ball screens for 1, 1 can throw back to "2"

SLOB (Cont)



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BALL HANDLING

- 2 BALL DRIBBLE

TOGETHER - ALTERNATE - One high/One low - R+L switch
"FAST BREAK" "switch" "RIGHT + LEFT"
" LOW + HARD

- MOVES (5): CROSS, INSIDE-OUT, HESITATION, Behind BACK, INSIDE-OUT CROSS

Hesitation

When? Get a defender to lean forward from help or transition

Cross-Over

When? when a defender is moving backwards

MAKE THE MOVE EARLY

Inside-Out

- Cross after def doesn't bite

Behind Back

- from sideline to middle

COMMANDO (DRILL) :30 or :60

Toughness Series (8:00 to 10:00)

Mikans - make 10

Reverse Mikans - make 10

McHales - Tip 7 + make 8 (off hand on rim) - Right + Left

Break the glass off one step & Backboard Slams - outside foot "kickstand", left foot planted 2 Baskets each side

X out (make 6)

Ball Pick up - Pick up ball on outside foot (make 6)

Jump Hooks (make 5 @ 3 spots)

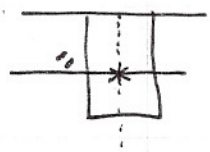
3 Post Cuts - ① Transition Sprint floor + Bury Hands up early ② Blast help side to ballside flash ③ Button Bury outer screen

Post

2 feet + 2 hands - "Goalposts" up early

Catch w/ 2 feet in paint - NO DRIBBLE

When catch outside paint Chin + Check middle - work to midline w/ back to basket for hook counter to baseline



Great kickout angles from midline

1) Midline 2) midline counter

3) midline up + under 4) midline counter up + under

Reverse Pivot + "Break his knees"

OFFENSIVE NOTES

1. We cannot leave our offense to chance! We must be organized and thinking as a team.
2. Fast Break – Under control – we are interested in a good offensive percentage shot. Our fast break average for a game should average 25-25 per game.
3. Always advance the ball up- court quickly. Controlled movement is the key to a good offense.
4. Nearest man – Take ball out of bounds and put in play as quickly as possible following opponents score. Take a look first – no blind passes.
5. Find the open man and get the ball to him as son as possible. Any hesitation will be too late. Good shot selection is a primary concern for all, players.
6. Use dribble only for a purpose. Dribbling the ball without a purpose is a waste of time. Let's move the ball and pick for one another.
7. Positioning – Very Important – Keep spread and always create a good passing angle for the man with the ball. Keep your spacing in offense.
8. Offensive rebounding - Guards are always back on defense, so our rule will be "2 ½ men on the boards." A forward or center shooting outside of the lane area will get back once the ball is released from his hand. If the ball is shot from inside the lane area, all three front-court people will crash the board. Our offense will give you sound position.
9. Players who read defenses have a tremendous advantage. We encourage players to be creative in our offensive structure. This means if a good opportunity presents itself for scoring, and you read the defense correctly, you have the green light.
10. Offensive recognition and thinking - The most important and quickest information the offensive man must realize is how his defensive opponent plays him. You must ask yourself these questions:
    A. Does he play off me with and without the ball?
    B. Does he overplay me?
    C. Does he turn his head to follow the ball?
    D. Does he help out when your teammate drives or becomes free?
    E. How does he react on screens?
    F. Does he block out on rebounding?
    G. Can I drive on him?
    H. Can I hit outside on him?
    I. Does he protect a particular side on defense?
    J. Does he recover fast from offense to defense?
    K. Does he like to switch often?
    L. Is he aggressive?
    M. Does he foul on the drive?

N. Will he retreat because of a fake?
O. Can I stop on the drive and take my jump shot or should I continue all the way.
P. How far out in the backcourt will he play me in a normal position?
Q. Hardly the lst and probably as important as any step mentioned --- Is he in shape to produce at all times.

11. Screening – Every effort should be made to screen behind the defensive man rather than in between your teammate and his opponent. Naturally, this cannot always be accomplished because the defensive man may be playing too far off. He may be playing much too far off. He may be playing much too tight to get a pass to your man, or if the play is inside, the screen would be made inside so the receiver may shoot behind the screener.
12. You must recognize and realize the options available to you in the offense. React to the defense.
13. You should never take your eyes of the ball except when screening away from the ball.
14. Most offensive plays will be called when opponents are shooting free throws.
15. Out-of-bounds plays wills tart by slapping the ball with hand and a visual (fingers) and vocal (voice) signal to designate which play to run.

INDIVIDUAL PLAYERS RESPONSIBILITIES IN OUR OFFENSIVE PATTERNS.

CENTERS

1. Movement
2. Set picks and roll upon contact
3. Rebound- Offensively and defensively. Boards wins games.
4. Block Shots
5. Passers- Use good vision to make passes to cutters and to the weak side against sagging clubs.
6. Be active and learn the various keys on offense
7. Run- Get in the fast break

FORWARDS

1. Be active all the time, particularly when being pressured.
2. Move without the ball. Every time you pass you should move unless a set play.
3. Rebound offensively and defensively. Keep good defensive position and block out.
4. Be aware of “offensive keys” and your responsibilities.

5. Go to the offensive board and work for offensive position. Anticipate your teammates shot.
6. Think, and play smart basketball.
8. Run- Get into the fast break by filling the lanes.

GUARDS

1. Leaders, Quarterbacks, start the offense and organize our attack. Get the team moving.
2. Move the ball and yourself, depending upon your offensive situation.
3. Lead the fast break, and be able to make the judgement on when we have a fast break opportunity.
4. One guard is always back for defensive balance.
5. Know the time on the 24-second clock at all times.
6. Help rebound when the situation presents itself, get loose balls and hustle on defense.
7. Run and get into the fast break.
8. If guards are directing our attack properly, very few set plays should be called from the bench.

BASIC TEAM OFFENSES BY NUMBERS AND NAMES

#1 Triangle Offense
- Strong side Action
- Split up & Down
- Rutgers

#6 Triangle Offense
- Reverse ball action
- Slice past
- Double slice
- Slice reverse
- Slice pick
- Slice "B" 6B
- Double possibilities (Fist up)
- Plain double
- Double reverse

#5 High post offense- (any number 5)
- #50- Forward back picks for guard, pin down away.
- #5 - One guard front – stack both forwards same side, center on other side.
- #5X - Forward flashing, center-forward cross under-guard wide.
- #15 - Forward flashing, center picks other forward, guard follow ball.

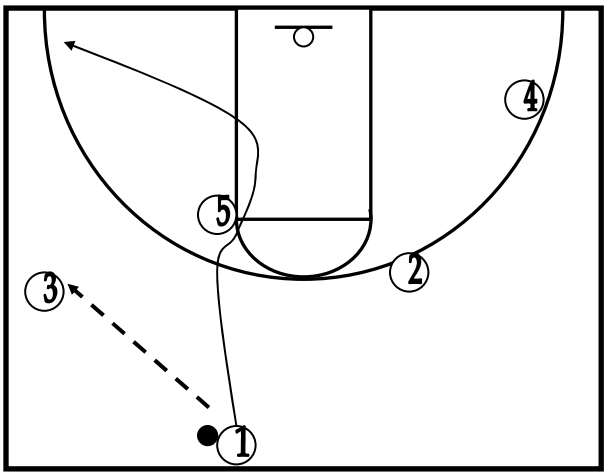
Quick Offenses (Cities Names)
KC - Center in lane
Indy - One guard front double pin down
DC Backdoor
Philly – Double guard around
LA – One guard front into power low.

Stack Offense
Weakside Action
Swing Action- Flash-forward
Strong side action
Inside Game
Offense vs. Pressure at Half Court (College Names)
Carolina – guard hits opposite forward flashing
Duke - Guard hits center side
Virginia - Guard hits forward who hits opposite forward across
Out Of Bounds plays under the basket 1-2-3
Out of Bounds plays sideline A-B-C
Home run- No time outs available- Ball on opposite end of floor.

Jump ball situations#1 spread. #2 even Tip, #3 step-rotate
Foul shot made – fast break alignment

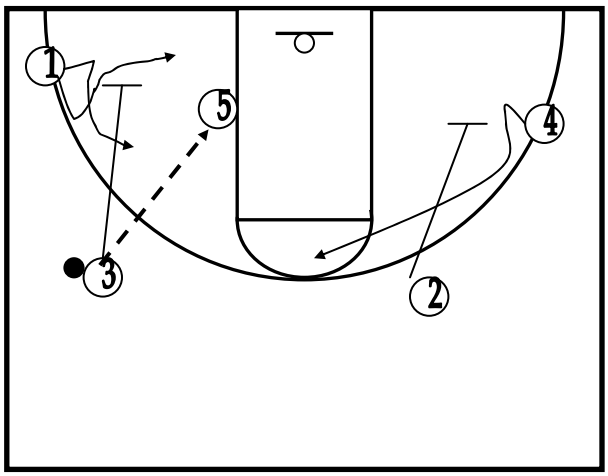
OFFENSE #1 TRIANGLE OPTIONS

Fig-1 "TRIANGLE"



1 passes to 3 and goes to the corner
1 can also dribble 3 to the corner
Option to go either side. (baseline)
Triangle is formed. If 3 can hit 5
Early he will do so. He does not have
To wait for 1.

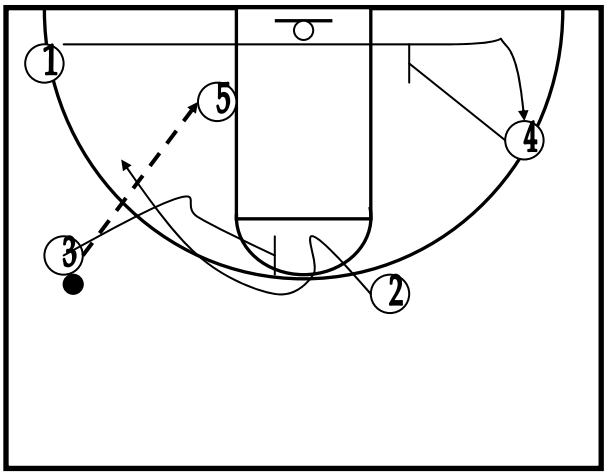
Fig-2 "SPLIT DOWN"



3 passes to 5. 3 picks for 1.
1 has the option dribble 3 to the corner.

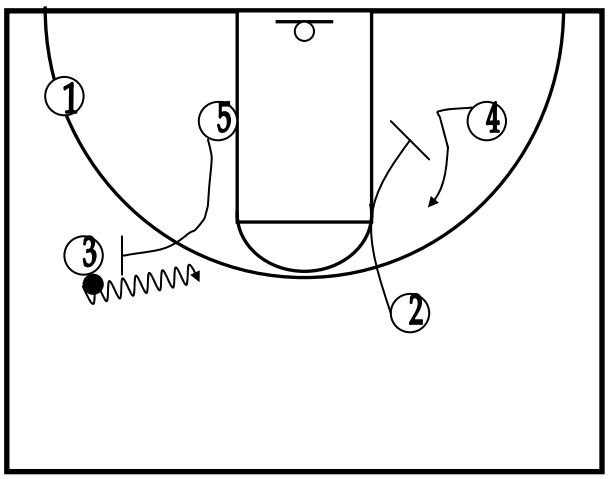
When 5 receives the ball 2 picks for 4.

Fig-3 "SPLIT UP"



3 passes to 5 and picks for 2. 1 cuts backdoor and out off of 4's pick.

Fig-4 "RUTGERS" Pick and roll



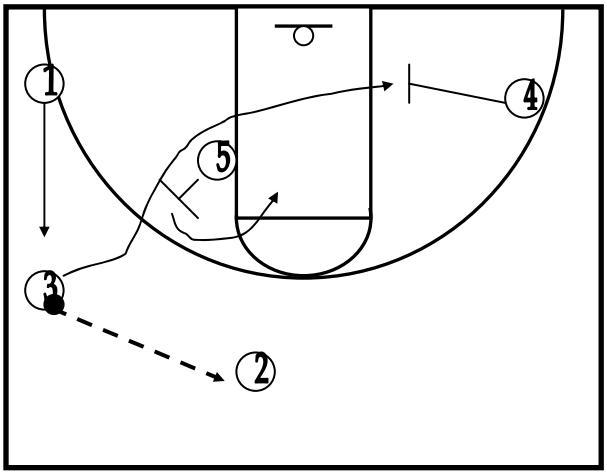
5 picks for 3, who preferably drives
To the middle with 5 rolling and 2
picking for 4.

OFFENSE #6 SLICE OPTIONS

Reversal Ball Action- 2nd phase of triangle offense.

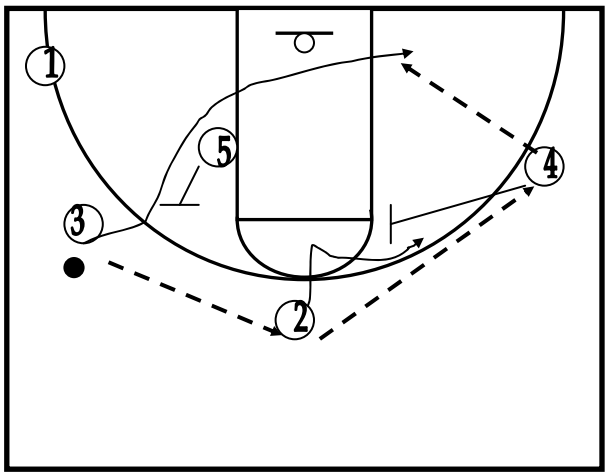
1. Slice By reversing, we mean 3 will pass ball to 2 at top of key. (Fig 1)
2. Double possibilities

Fig-1



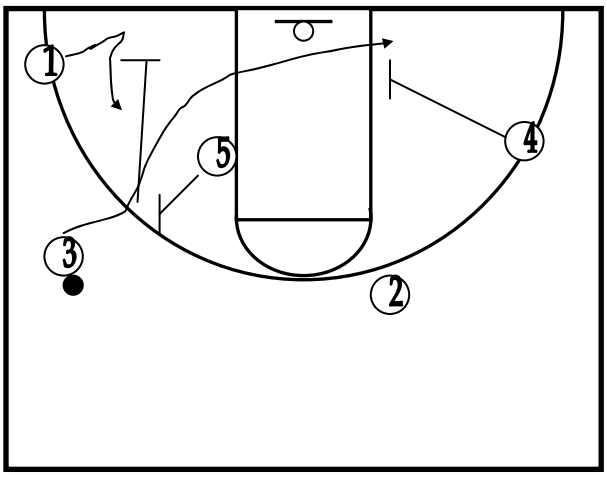
Slice means cut off 5 either "over the top" or "behind" looking for a pass , he hesitates, and 4 will set pick . Now 5 can roll in front of basket and 1 will replace 3. 2 can pass to any of the options.

Fig-2 "POST"



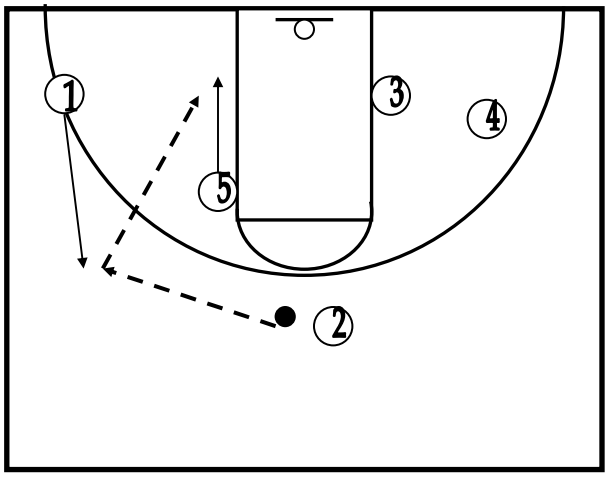
If we wanted to post 3, 2 passes to 3 Under the basket on the block. After 4 makes pass he cuts to prevent the sag.

Fig. 3 "DOUBLE SLICE"



After 3 slices 1 goes to the baseline mid point and gets screen from 5 for A possible shot. If no shot 2 passes

Fig. 4 "SLICE REVERSE"

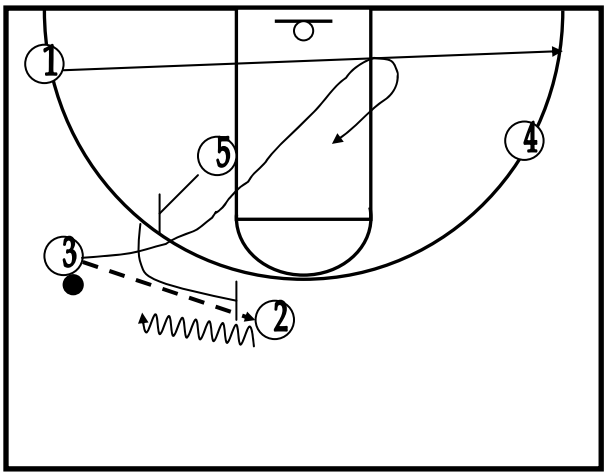


Cut by 3, then 1 replaces 3. 2 passes to 1 and he passes to the center on the move to the hoop.

to 3 coming off a pick by 4.

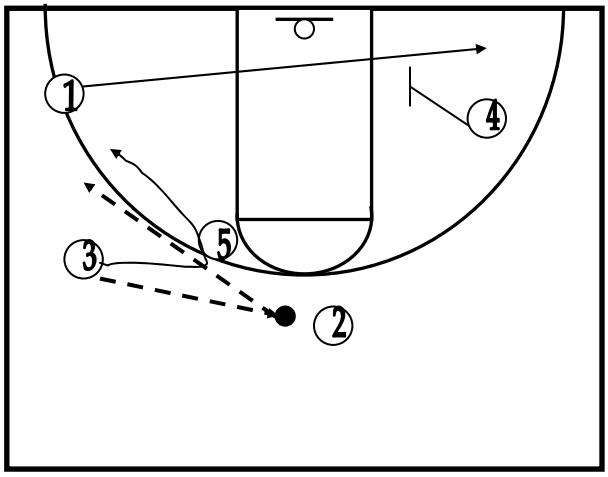
SLICE OPTIONS CONTINUED

Fig. 5 "SLICE PICK"



Cut by 3 over the top of 5.and 1 cuts baseline and 5 comes high to set a pick and roll with 2. Look for roll back by 3 at the dotted line

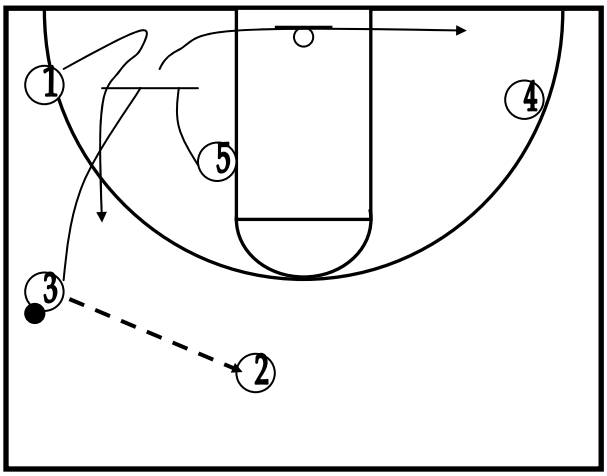
Fig. 6 "SLICE B"



1 cuts baseline and 3 fakes cut and drops back behind pivot for a jump shot 4 picks for 1 coming off pick.

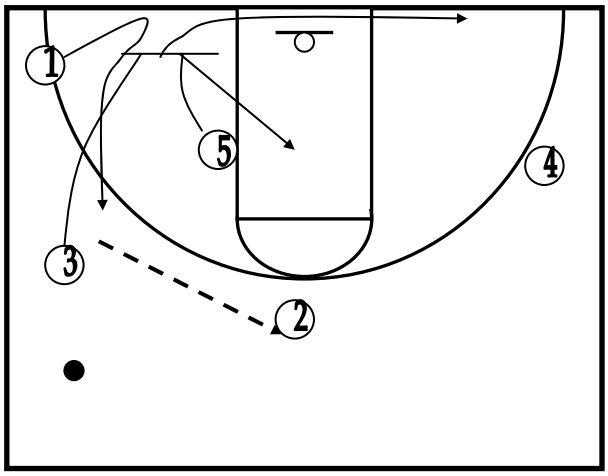
"FIST UP" SERIES – DOUBLE OPTIONS

Fig-1 Basic set alignment of "Fist Up"



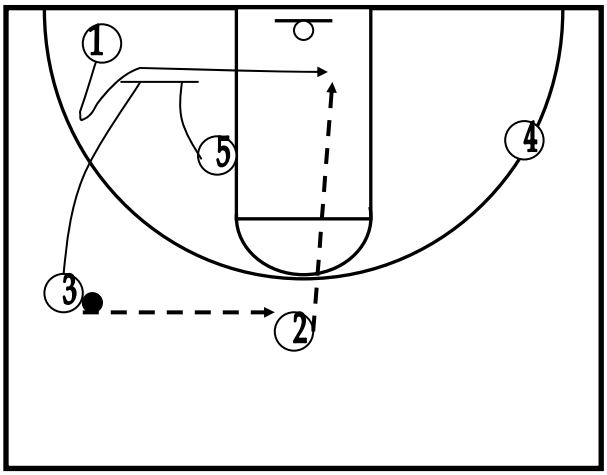
Series always starts from "set"
Either G1 or G2 could be in corner or Midpoint.
Can only operate when triangle is Drive.
Formed.
In this series does not have to handle The ball, he can just set the pick with 5

Fig-2



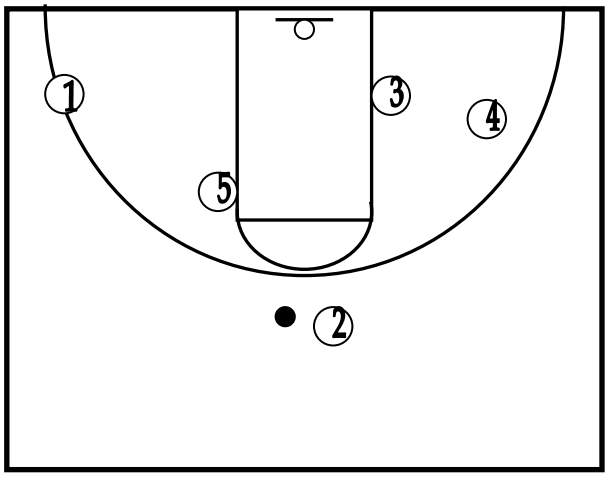
3 passes to 2 and sets a double pick with 5, 1 takes his man behind the double Screen and looks to receive a pass from 2. 1 reads defense for a jump shot or drive .

Fig. 3 Fist long backdoor



3 passes to 2 and sets a double pick and reverses under basket to receive pass from 2 for a lay up. After 1 Reverses, 3 moves to free throw line extended, and 5 rolls to dotted line.

Fig. 4



STACK OFFENSE

There are four phases of the stack offense

1. Weak side action
2. Swing action- Flash forward
3. Strong side action
4. Inside game

Weak side initiation 2 passe top 4 and screens for 1. This action can result from and exchange between 2 and 4 or 2 dribbling down and 4 screening for 1.

Fig-A

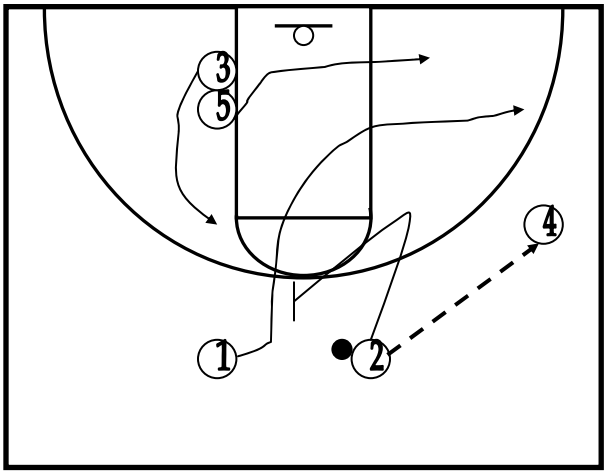


Fig. 1

Fig-B

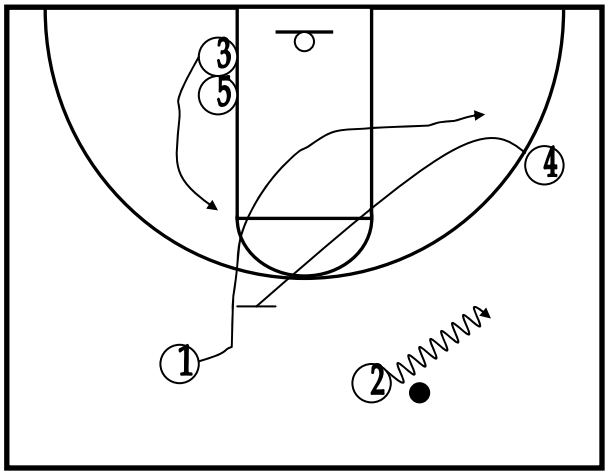
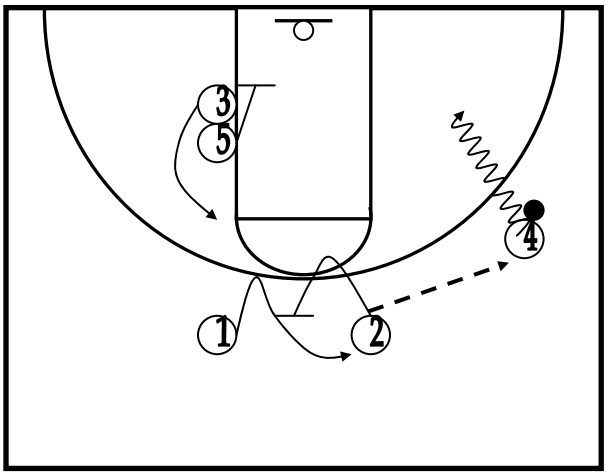
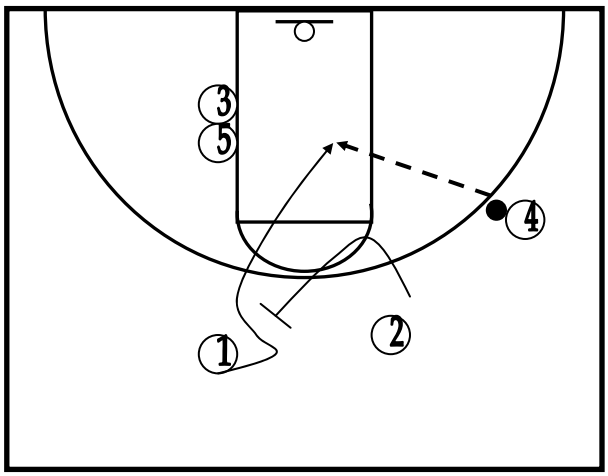


Fig. 2

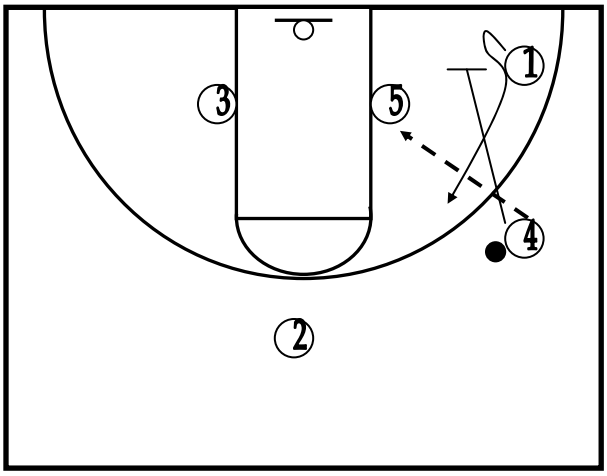


4 goes 1 on 1



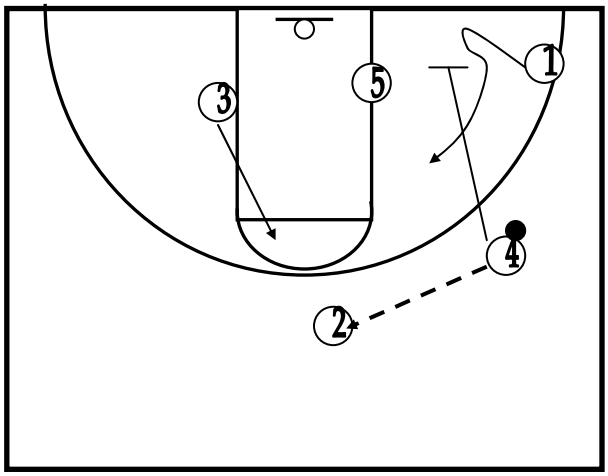
4 feeds cutter

Fig. 3



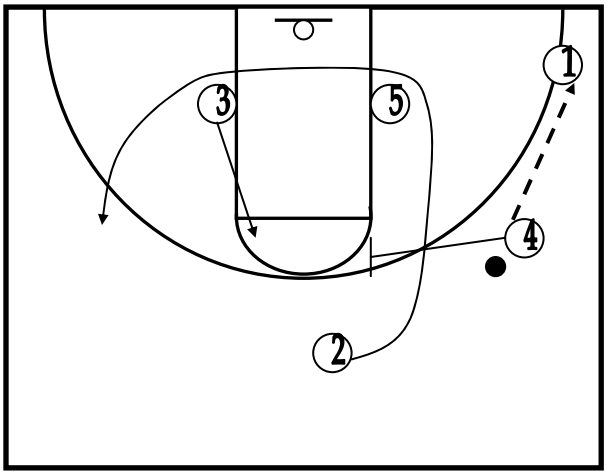
4 passes to 5 and screens for corner guard.

Fig. 4



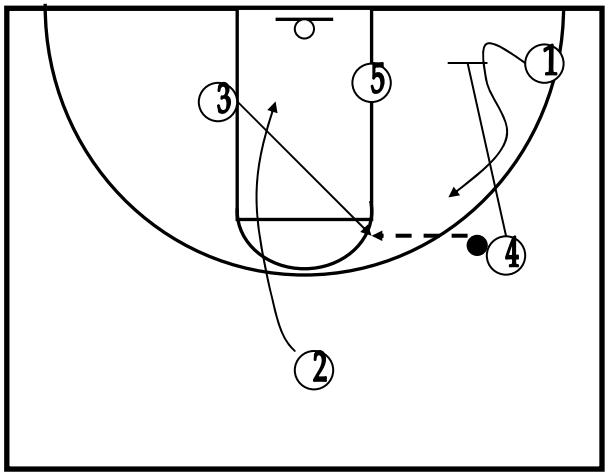
4 passes to 2 and screens for corner guard.

Fig. 5



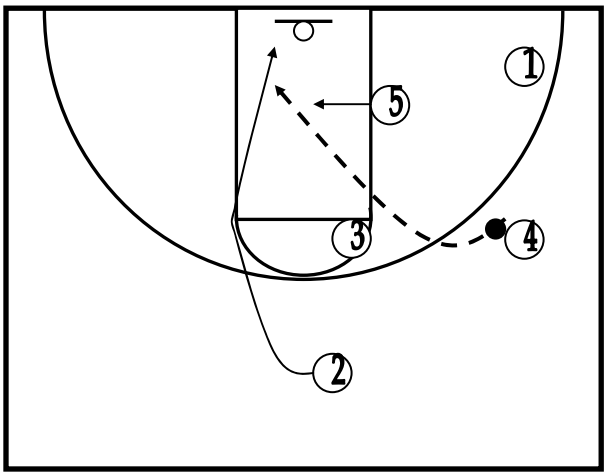
4 passes to corner guard and screens for outside guard.

Fig. 6



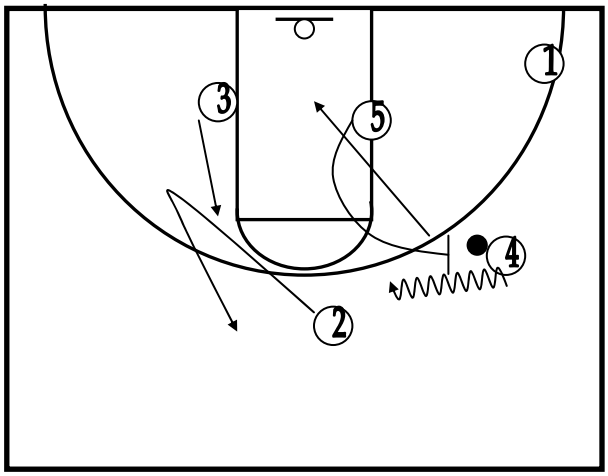
On overplay top guard or center, 4 passes To 3. Flash forward

Fig. 7



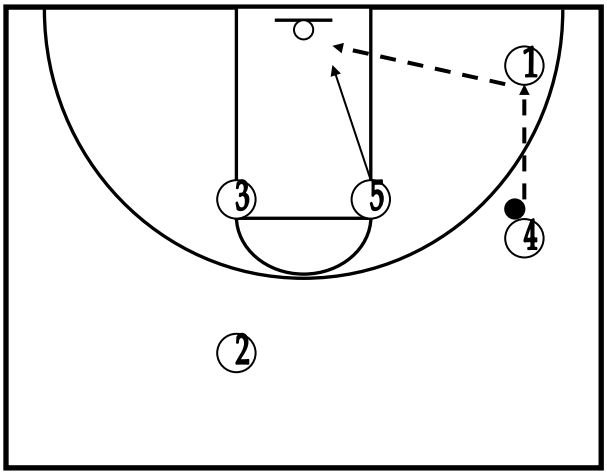
4 passes a lob to 2 or 5.

Fig. 8



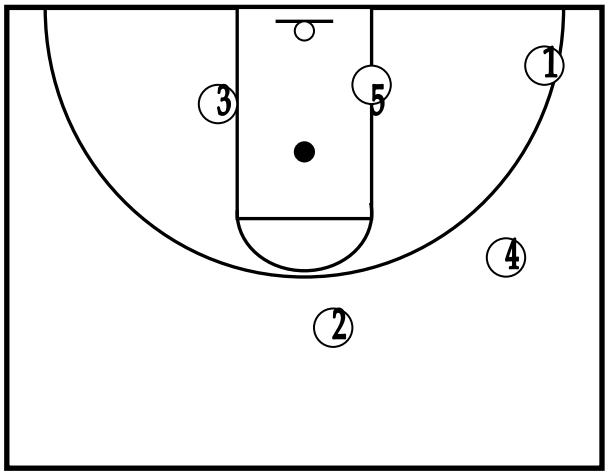
5 screens for weak side forward.

Fig. 9



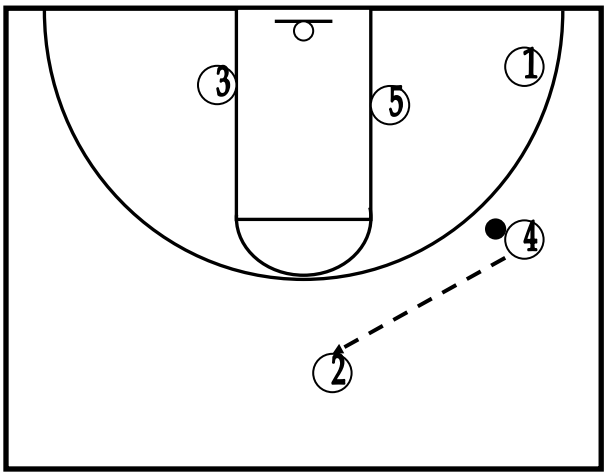
Blitz vs. Good defense

Fig. 10



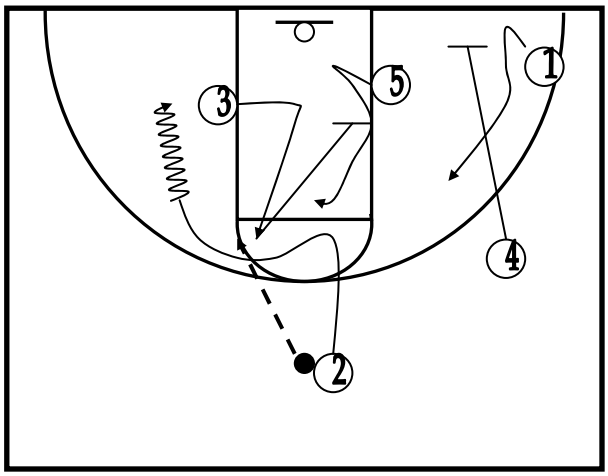
"SWING" Options by outside guard

Fig. "SWING"



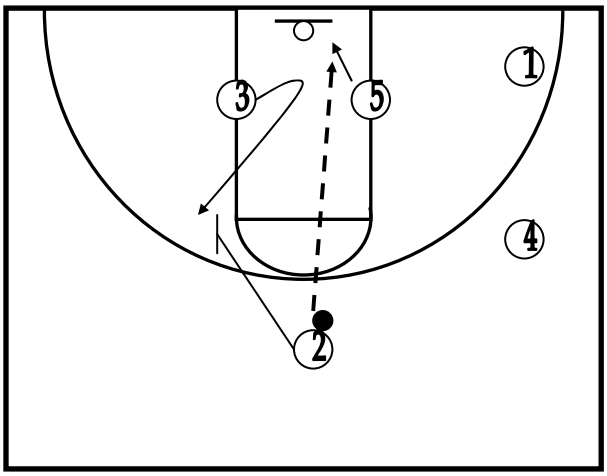
4 swings to 2.

Fig. 1



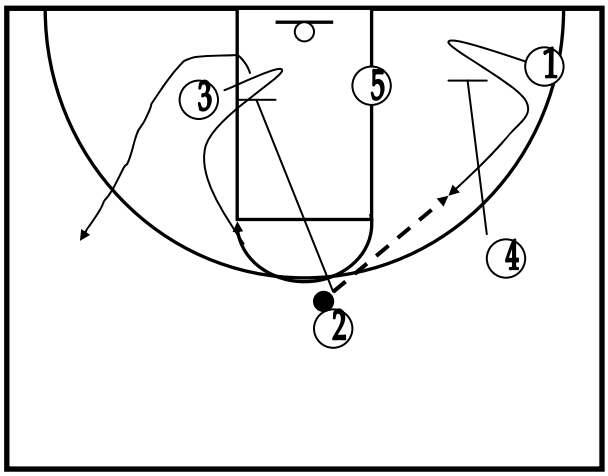
2 passes to 3 and cuts off 3. 3 may pass to 2 or 5.

Fig. 2



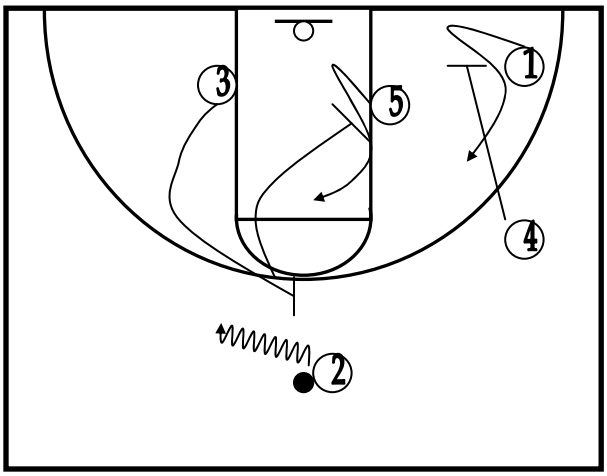
Passes to center and screens away.

Fig. 3



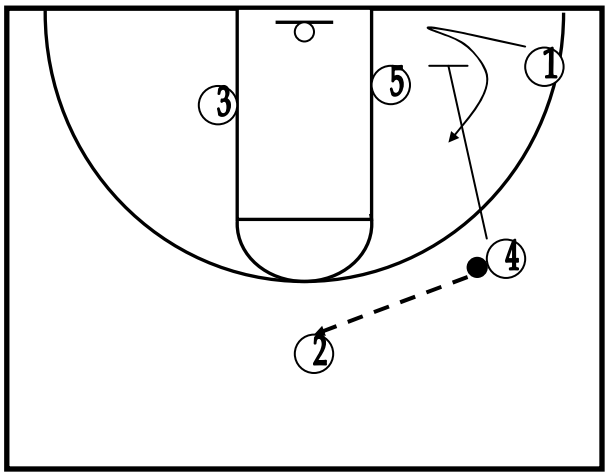
Passes to corner guard and screens away.

Fig. 4



1 on 1 off flash forward screen, also inside screen.

Fig. 5



Jumper by 2 when the defense sags.

5 “FLASH FORWARD” OPTIONS

FLASH

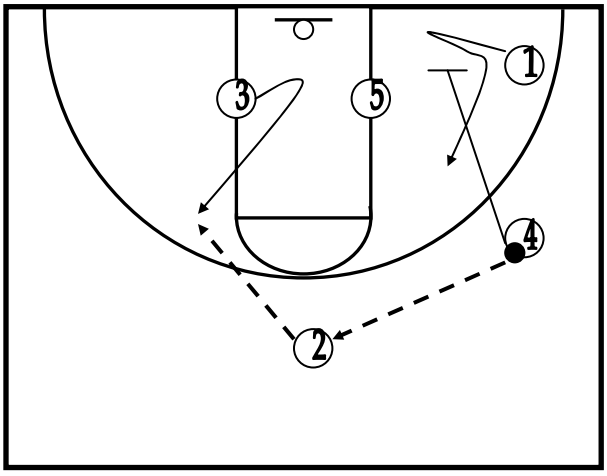


Fig. 1

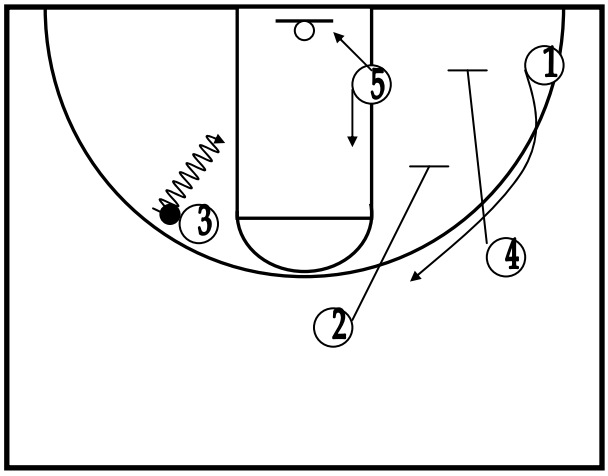
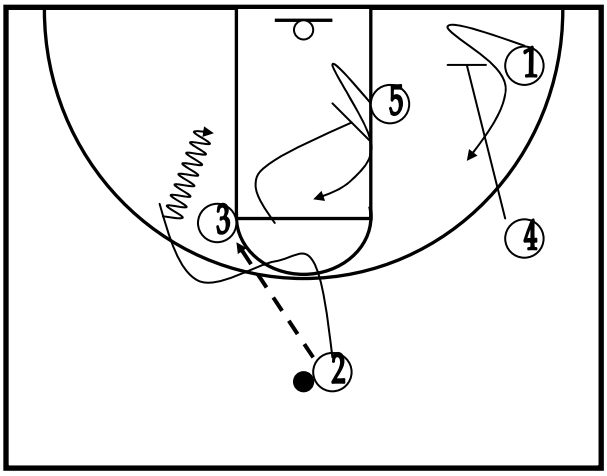
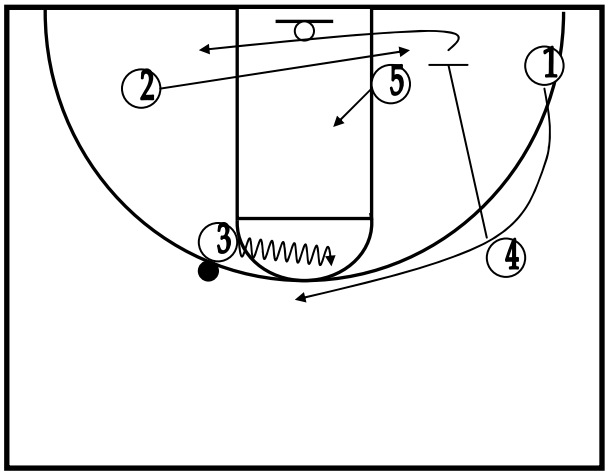


Fig. 2



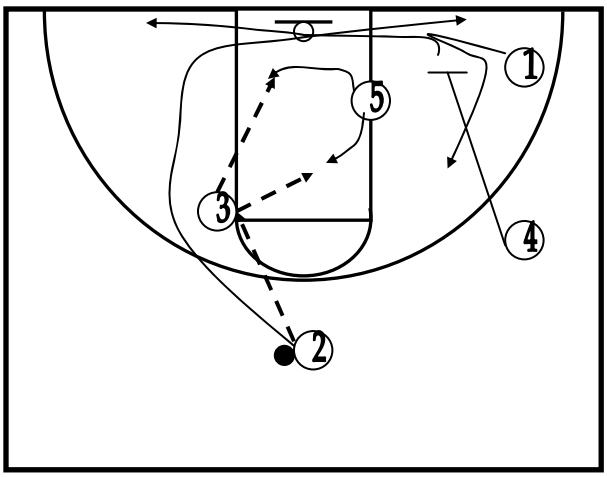
Return to outside guard and screen for center.

Fig. 3



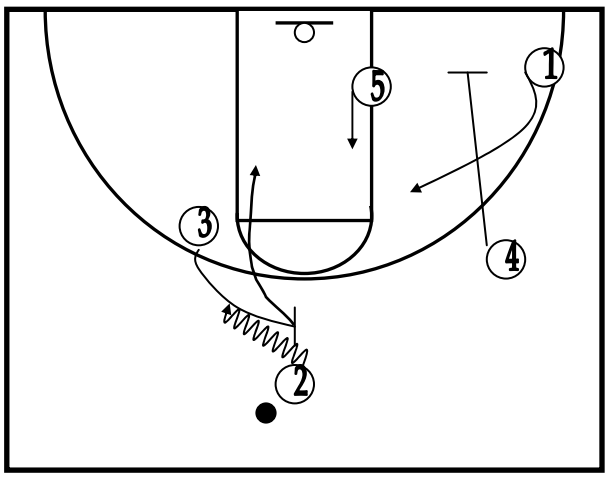
Fake the pass to 2 and dribble block. 3 can pass to 1 or 5.

Fig. 4



3 looks to pass to the center flashing.

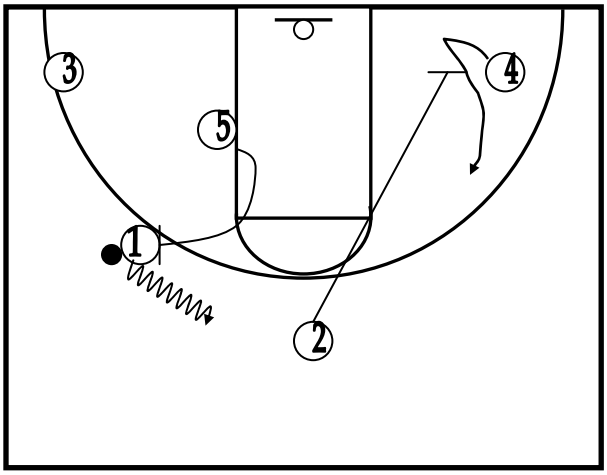
Fig. 5



Strong overplay screen for guard, 3 slips.

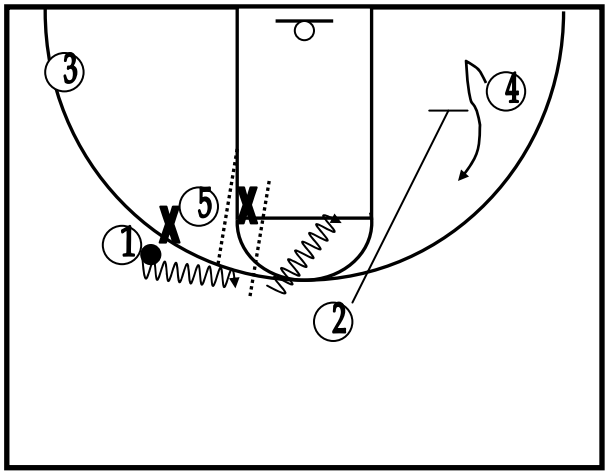
STRONG SIDE OPTIONS AND SOLID SCREENS

Fig. 1



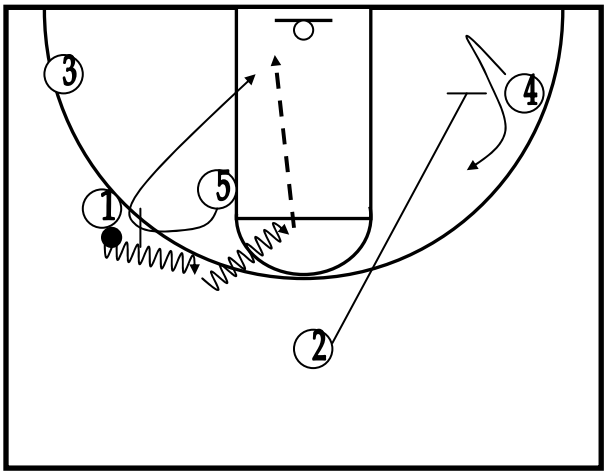
Pick and Roll or RUTGERS
Guard or forwards are interchangeable
If guard is passed up.

Fig. 2



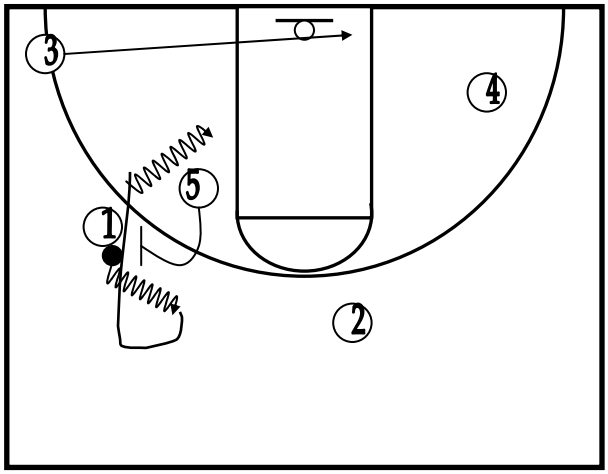
Defense is “square” guard changes and goes.

Fig. 3



Defense “checks”- Center rolls
For return pass.

Fig. 4



Guard reverses off dribble

STRONG SIDE OPTIONS AND SOLID SCREENS

Fig. 5

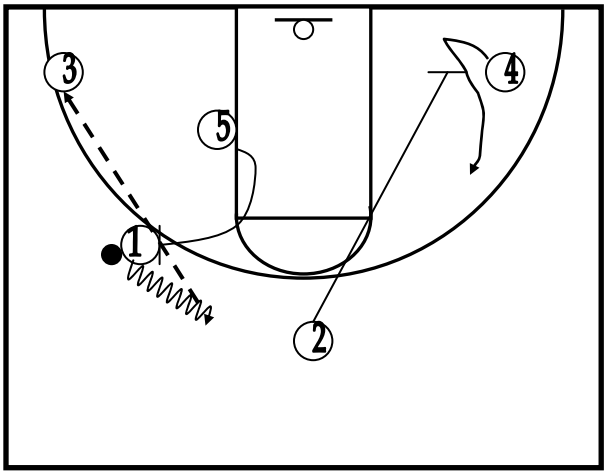
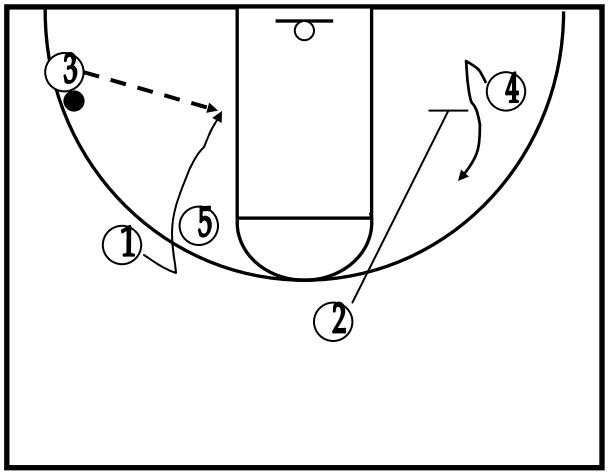


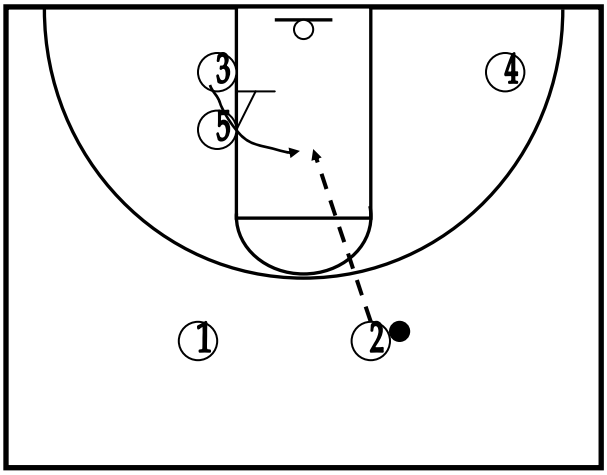
Fig. 5A



Blitz on strong check and over the top defense. Counter on a throw back to the corner and a cut to the basket by 1. (Slice)

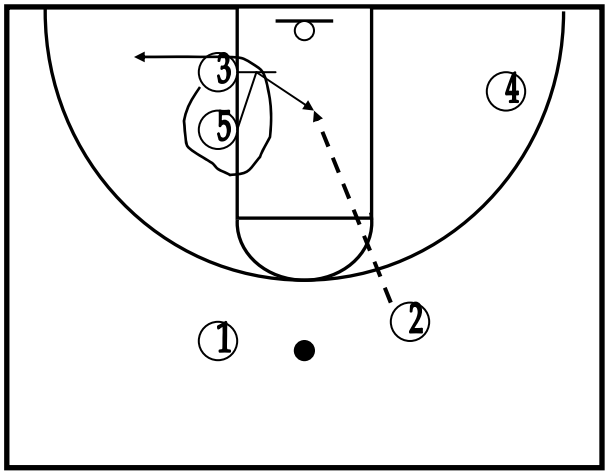
INSIDE GAME

Fig. 1



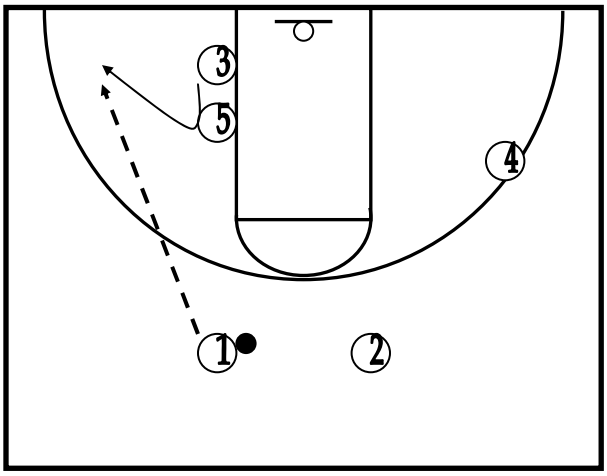
1 or 2 has the ball. 5 and 2 play 2 man screening game. If no play they revert to basic pattern.

Fig. 2



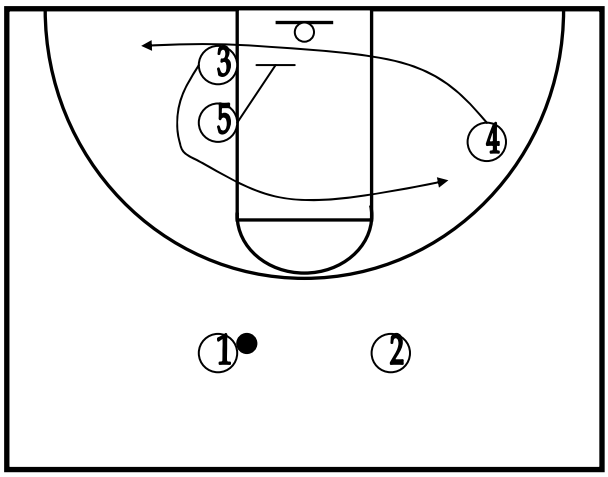
3 goes over the top and screens for 5.

Fig. 3



If defense sags, 3 can fade to the corner.

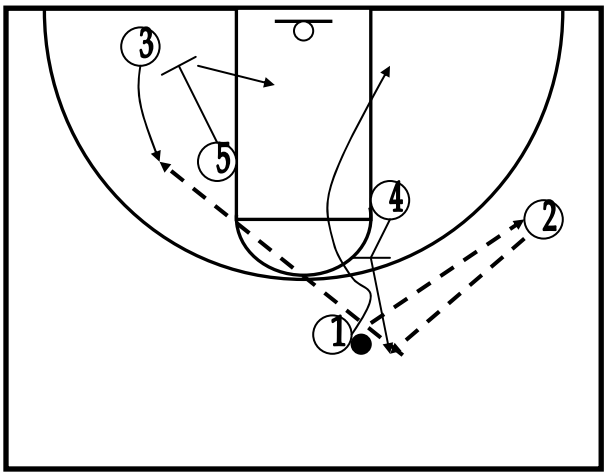
Fig. 4



Revert to basic pattern if unsuccessful.

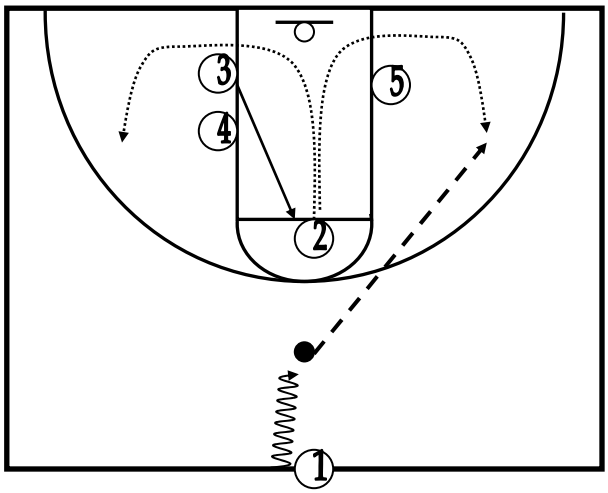
OFFENSE # 5 HIGH POST

Fig. 1 #50



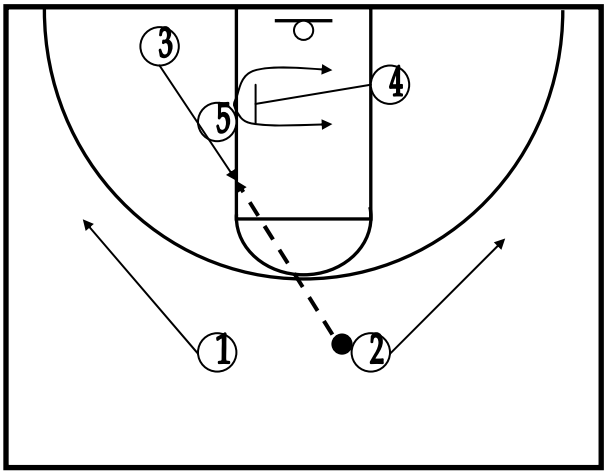
1 passes to 2and cut off screen by 4 to low block. 2 looks for 1 as 4 steps out to receive pass from 2. 5 screens down on 3and 4 looks to pass to 3 or 5 in the low block

Fig. 2 #5



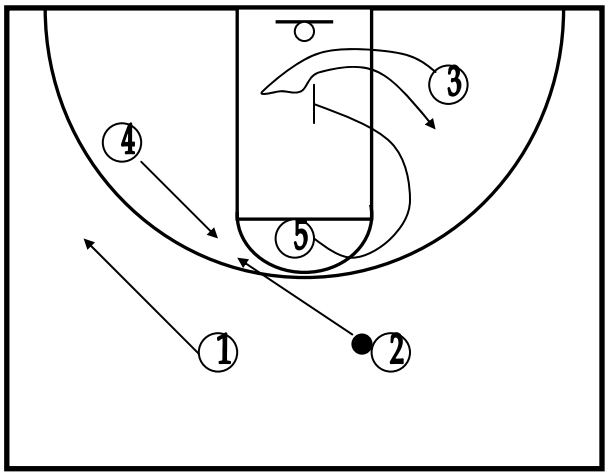
1 comes over ½ ct line with 2 directly ahead of him. 2 goes down the lane and can go either way. 1 can pass to 2 or pass to 4 or 5 in the post. 3 goes to the FT line as an outlet for 1.

Fig. 3 #5X



2 passes to 3 flashing to the top of the key. 4 screens across for 5.
3 passes to the open man both post up strong and guards flare to the Ft line extended.

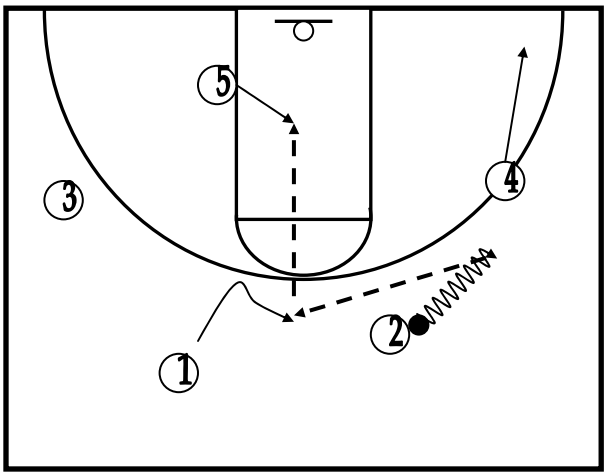
Fig. 4 #15



2 passes to 4 flashing to the top of the key And 5 peels off high post to set a screen in the lane for 3. 3 takes his defensive man under basket. 4 passes 3 coming back. 2 follows his pass and 1 drifts to the side.

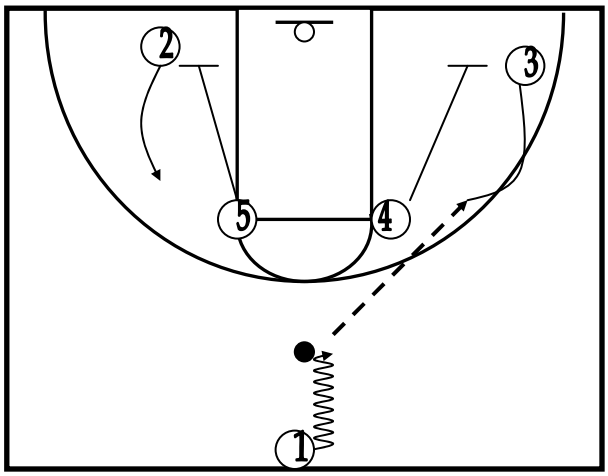
QUICK OFFENSE (CITIES)

Fig. 1 KC ALIGNMENT



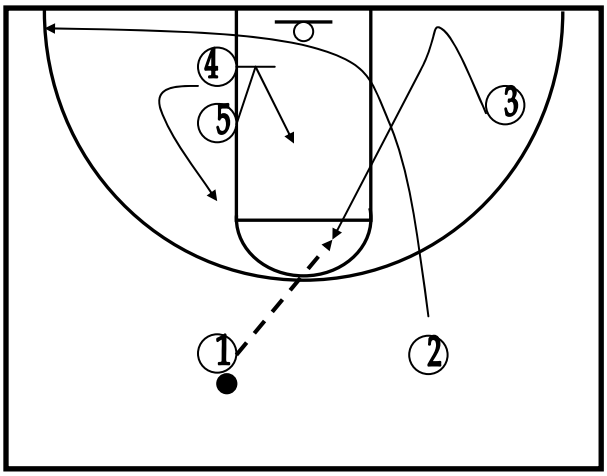
2 dribbles hard toward 4. 4 fades to the baseline. 2 reverses the ball to 1. Who passes to 5 in front of the basket.

Fig. 2 INDY



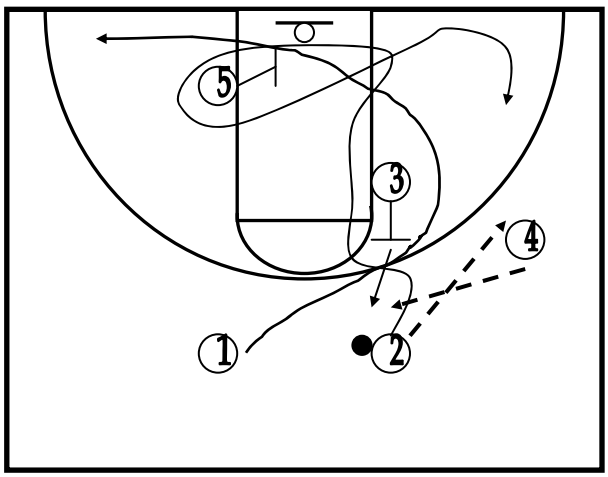
1 has a 1 on 1 move, 5 and 4 screen for 2 and 3. 1 looks to pass to either open Man. 4 and 5 immediately 4 and 5 post.

Fig. 3 D.C.



1 passes to 3 flashing to FT line area. 2 backdoors and continues baseline around double pick. 1 follows his pass in a guard around cut. 3 now has a third option off the double screen to hid left. 5 pins down on 4. 4 pops up the free throw line. 5 now rolls in front on the basket in the lane.

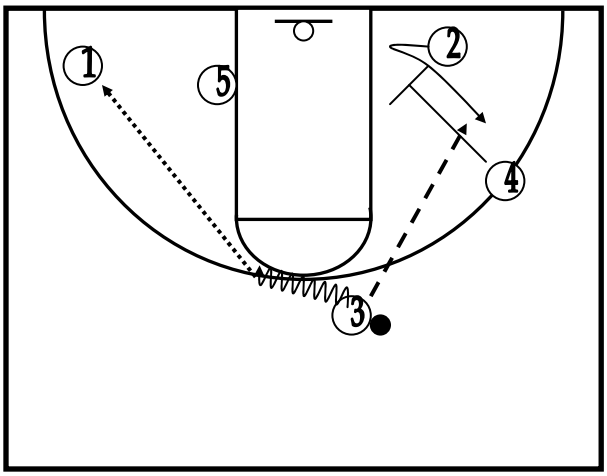
Fig. 4 PHILLY



2 passes to 4 and cuts off back pick by 3 and runs a swing and go around 5. 4 passes to 3.

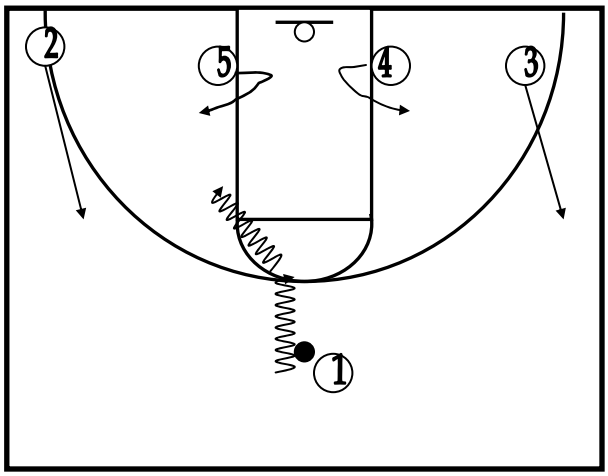
QUICK OFFENSE (CITIES)

Fig. 4A PHILLY



3 dribbles across looking to pass to 2 in the corner , 5 in the front of the basket, or 1off a pin down

Fig. 5 LA Alignment



1 guard front with players spread. 1 can go 1 on 1. If a double team takes place 1 is to hit the open man for a shot or a dump down to 4 or 5 for power game moves. Used near end of half or game to use some time off the clock, 2 and 3 are defensive safety.

Fig.

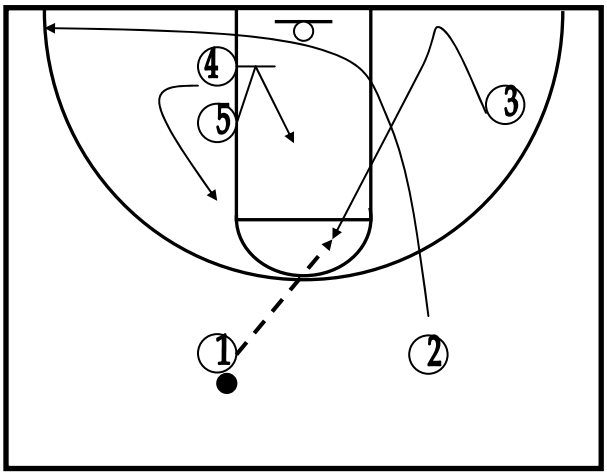
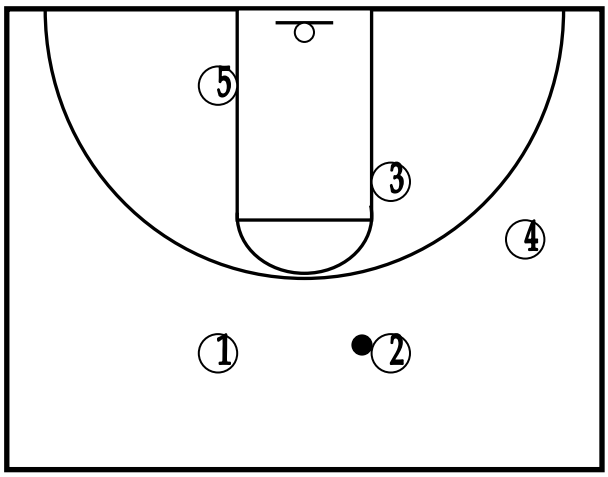


Fig.



OFFENSE vs PRESSURE DEFENSE

Fig. 1 CAROLINA ALIGNMENT

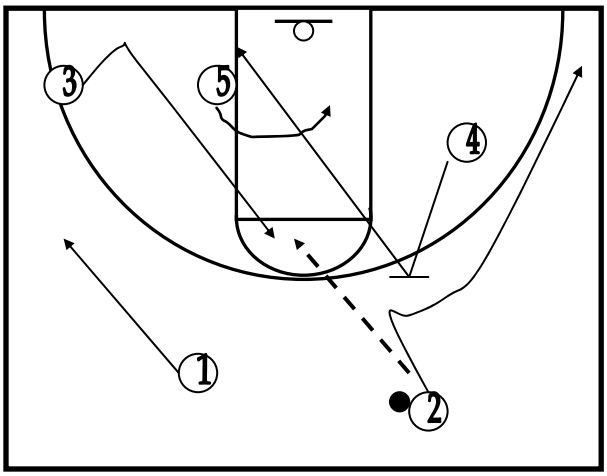
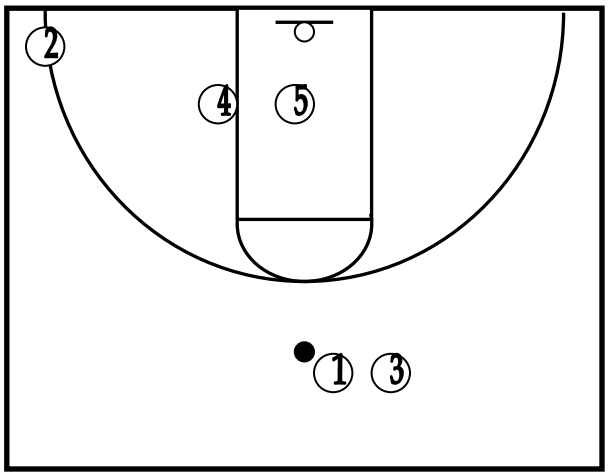


Fig. 2



When 3 comes high to receive pass, we will run either the Back Door offense or Carolina. In Carolina 2 passes to 3, 1 moves to the FT line extended. After 3 receives pass 4 will sets pick for 2 and cuts to the basket. 3 can pass to 2,4or 5. 5 can make his move to the basket after 4's cut the hoop.

Fig. 2 DUKE Alignment

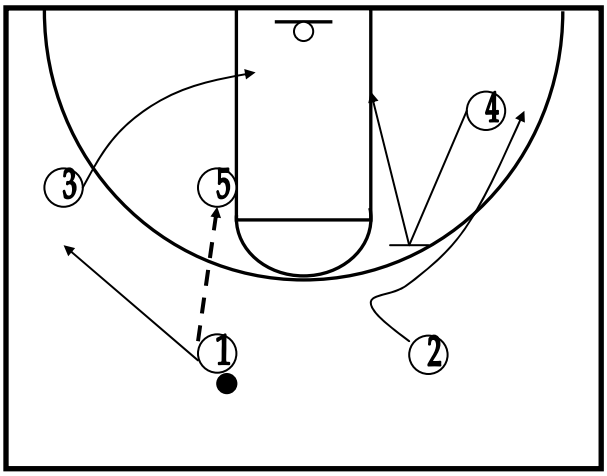
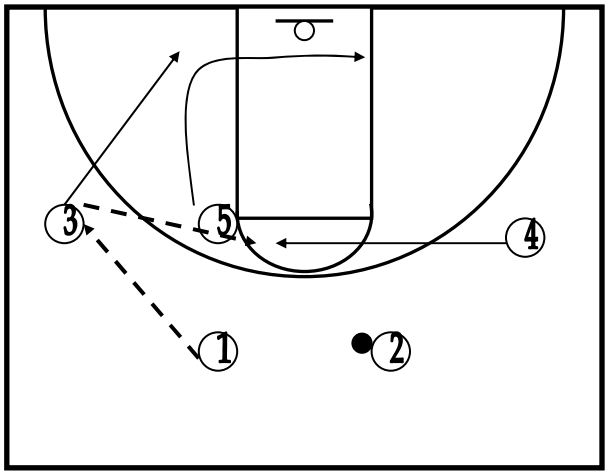


Fig. Virginia alignment



In the Duke alignment 1 fakes a pass to 3 and passes to 5 directly. 3 makes a backdoor cut stopping at the low box. 1 fills to the FT line extended. 4 back picks for 2 ,2 goes to the corner and 4 posts low on the same side.

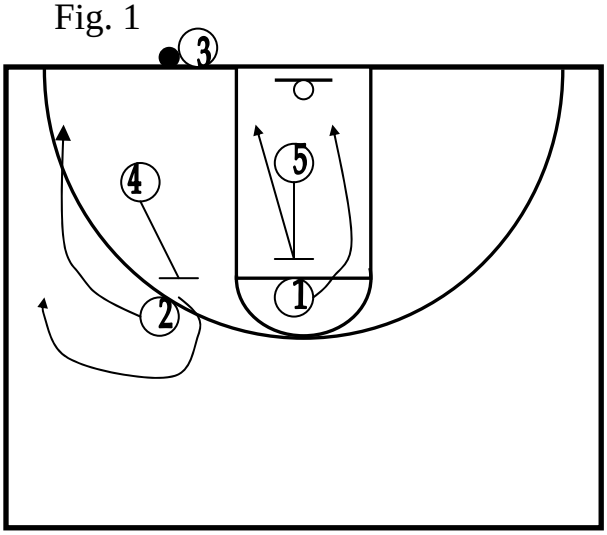
In the Virginia, 1 passes to 3, 5 goes deep looking for a post up. 4 comes Across FT line to receive pass from 3. 4 looks to pass to 5 rolling in front or 3 cutting to the hoop.

OUT OF BOUNUDS - UNDERNEATH

1- Timing – essential for proper execution of plays.

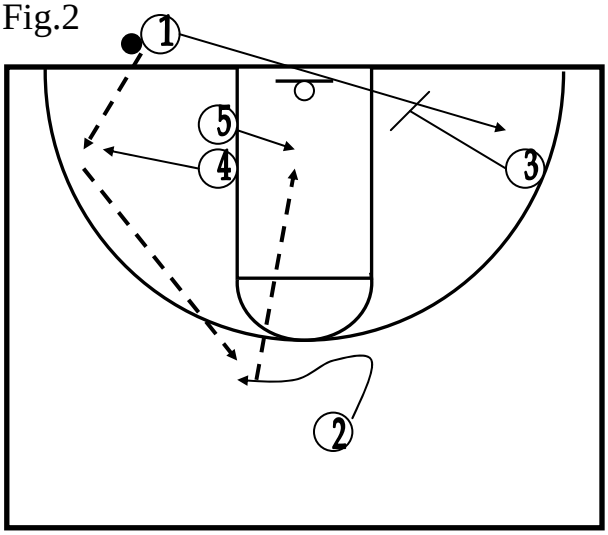
2- Slap ball- Key to start play

Fig. 1



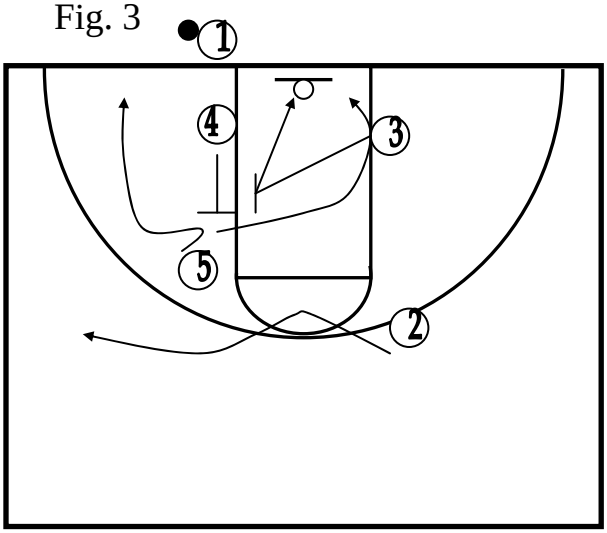
5 back picks up looking for lob pass. 1 uses the back pick. 4 picks for 2 for an outlet.

Fig.2



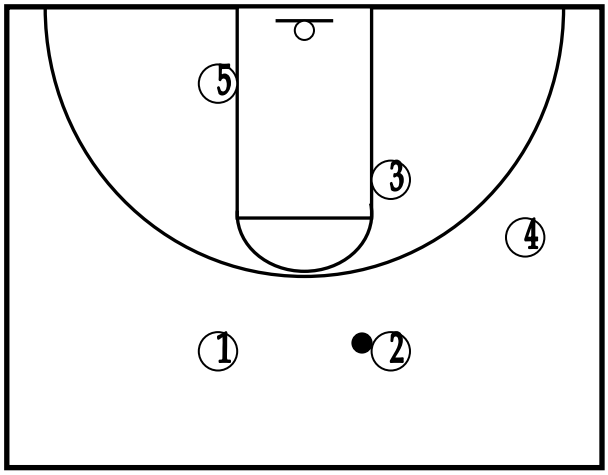
Initial pass –1 passes to 4. 4 passes to to 2. 2 passes to 5 in the pivot position If 2 cannot pass to 5 directly he looks for 3 or 1 ,who is getting the pindown.

Fig. 3



4 picks for 5. 5 comes down the lane on the outside. 2 swings to the ball side wide. 3 blind side picks 4 and then rolls.4 should be open low box away.

Fig.



SIDE OUT OF BOUNUDS

Fig. A

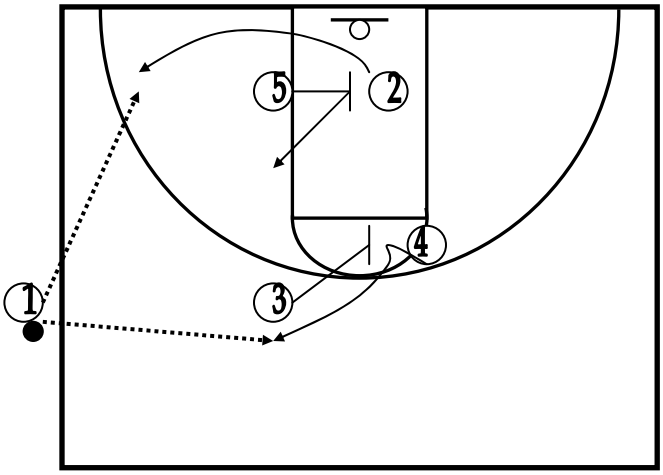
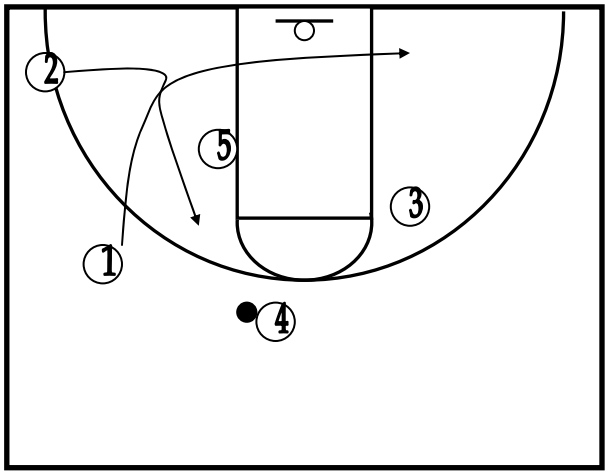


Fig.A1



3 picks for4, 1 looks to pass to 2. 1 has 3 options: 1- pass to 2 for corner shot, if 1 passes to 4, 4 looks for 5 in front of the basket.(after 1passes to 4 , 1 will step in and shoot the gap, so the defense must play it straight)2-1 can pass to 5 directly (position of ball on side court) 3- 1 can pass to 2 coming off pick, then 2 passes to 5 deep in the paint.

Fig. B

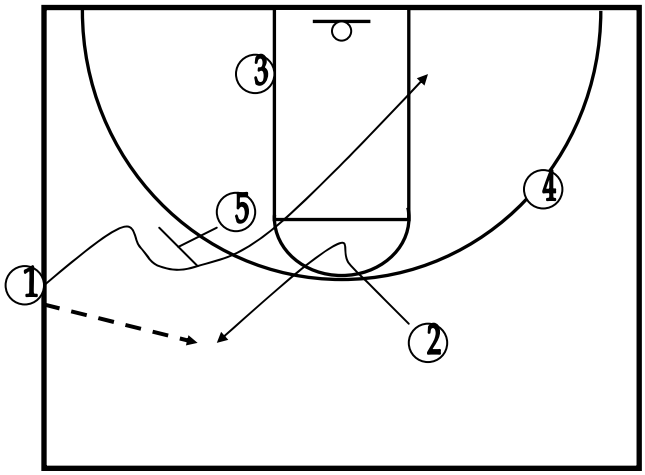
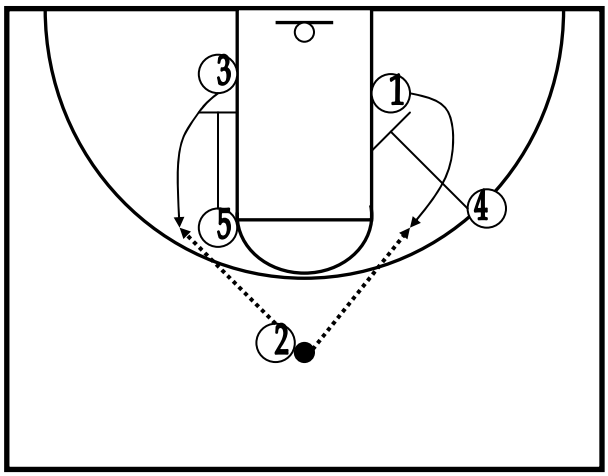


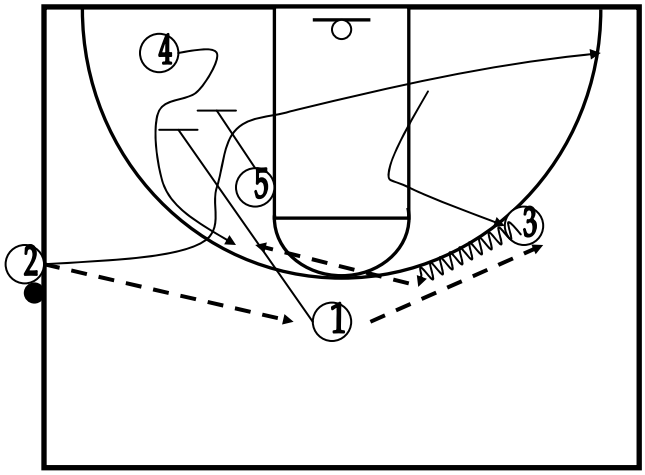
Fig. B1



1 passes to 2 and then slices over or behind 5, continuing to opposite side of court where he will get a pin down from 4. 5 now pinsdown on 3. 3 may go either way while 5 rolls in front of the basket.

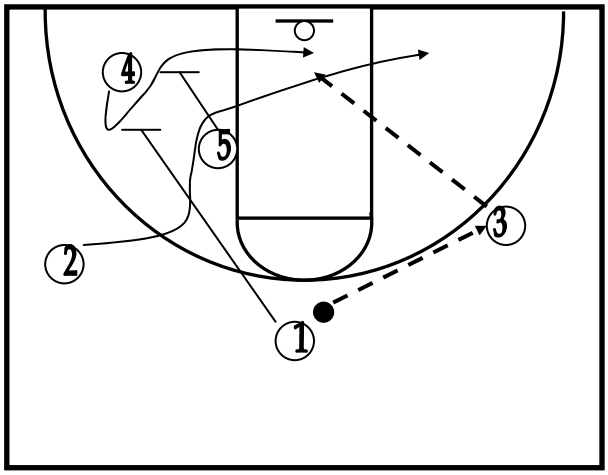
DOUBLE BLOCK IN BOUNDS AND OUT

Fig. 1



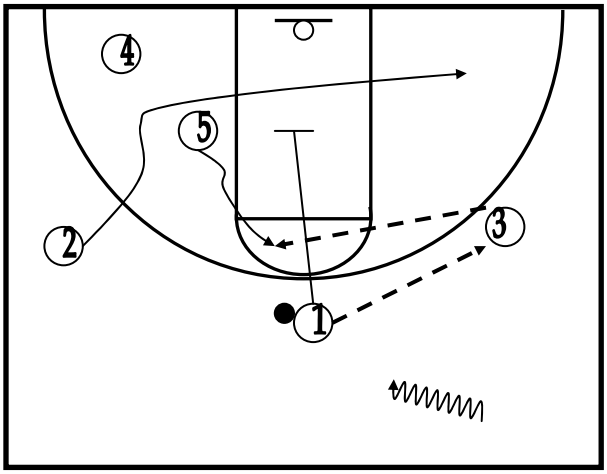
2 passes to 1 and shuffle cuts off of 5. 1 and 5 double block for 4. 3 takes ball to 4 for jumper.

Fig.2(Option 1)



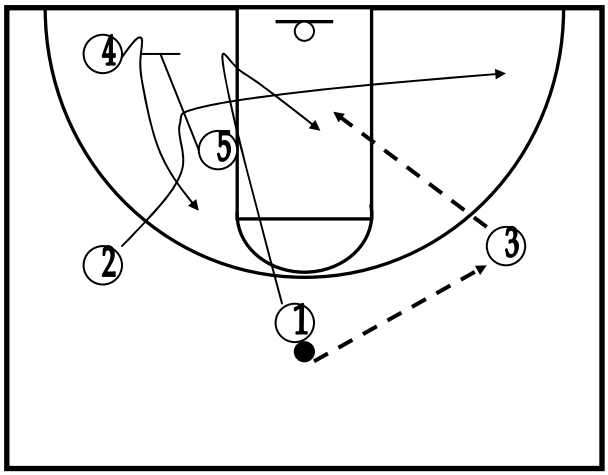
3 back doors or goes 1 on 1. 4 makes long back door.

Fig. 3 (Option 2)



Defensive center sags to help. 1 Screens defensive center.

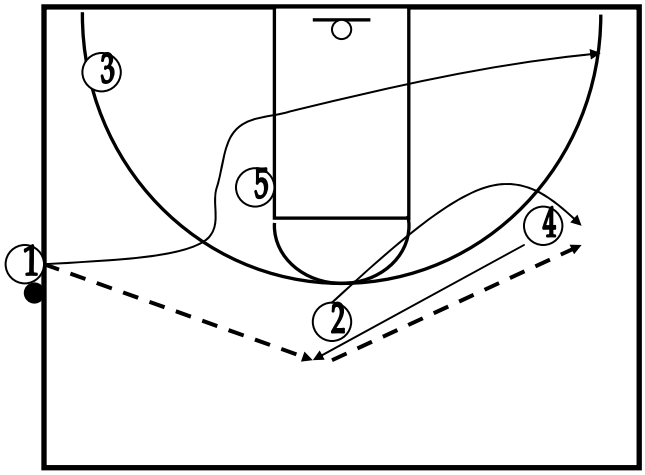
Fig. 4 (Option 3)



Options on X. 1 watches his defensive Man. If he switches on 4 he goes to the Ball.

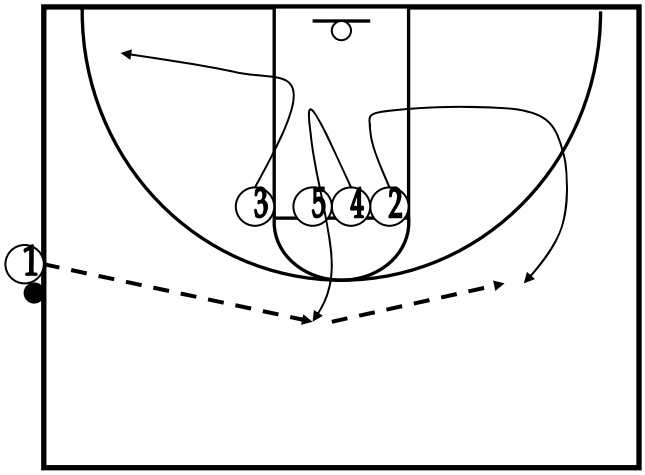
FROM OUT OF BOUNDS

Fig. 1



1 to any player on the court –
stay in the play and all options.

Fig.2(Option 1)



same play different set.

Fig. 3

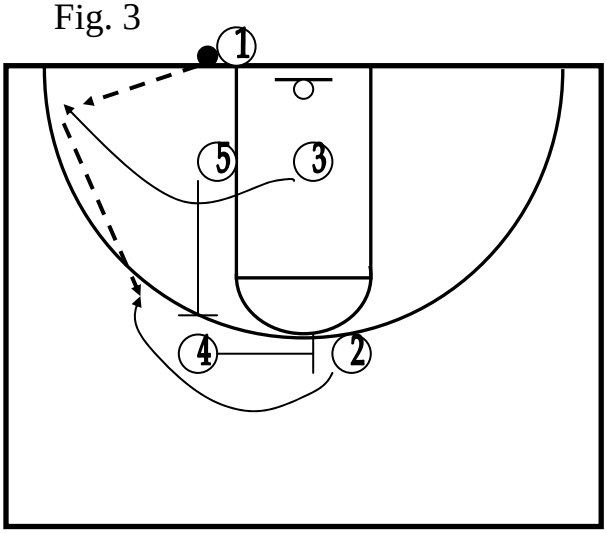
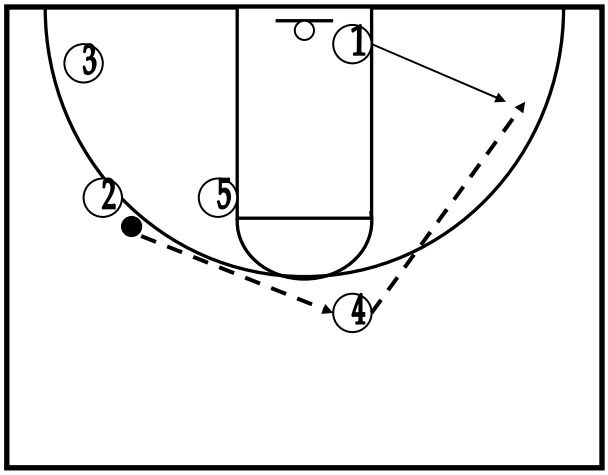


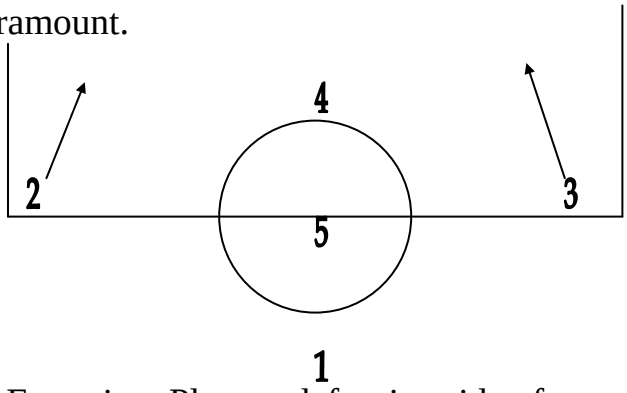
Fig. 4



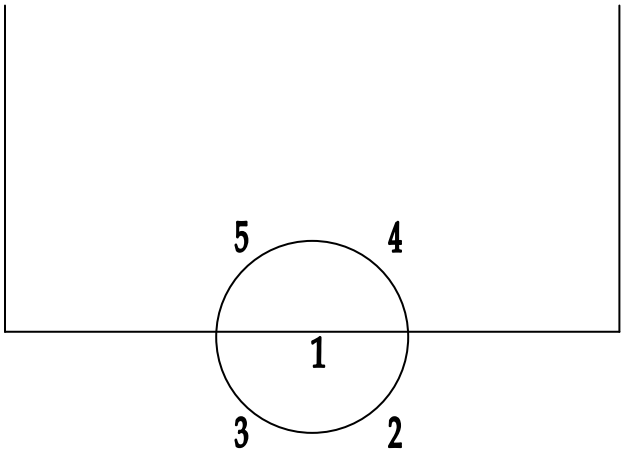
Same play for under.

JUMP BALL SITUATIONS

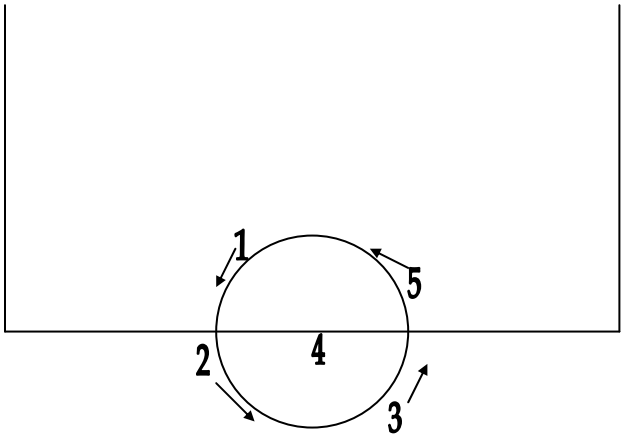
1# Used at mid court or at opposite circle, complete control of tip.
As ball is tossed 3 and 4 take off on break. Ball is tipped to 4- possession is paramount.



#2 Even tip – Play on defensive side of your assigned man-played at all jump areas Tip should be made to middle of 3 – 2 areaa2 and 3 block out oponents.



#3 Steal – Opponents have control of tip. Players rotate right to assigned men.



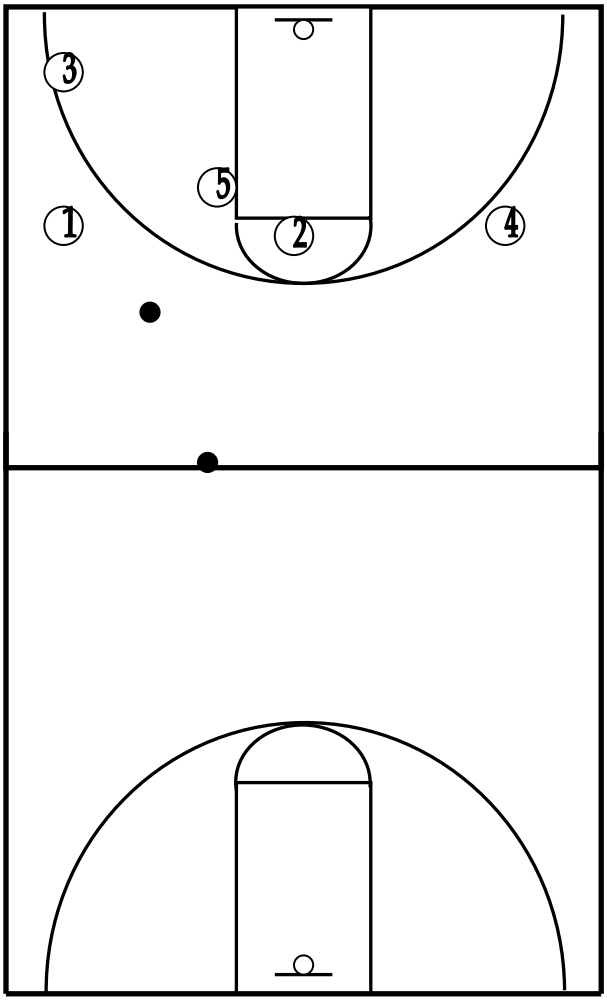
FAST BREAK

1. A “fun way” to play.
2. Three essential areas: rebounding, speed and ball handling, plus conversion.
3. We want the ball passed – dribble only when pass is impossible.
4. Fast break – Starts with rebound, missed field goal, foul shot, fumbles interceptions and from inbounds.
5. Get ball to our guards – we don’t want the forwards dribbling the ball in the backcourt.

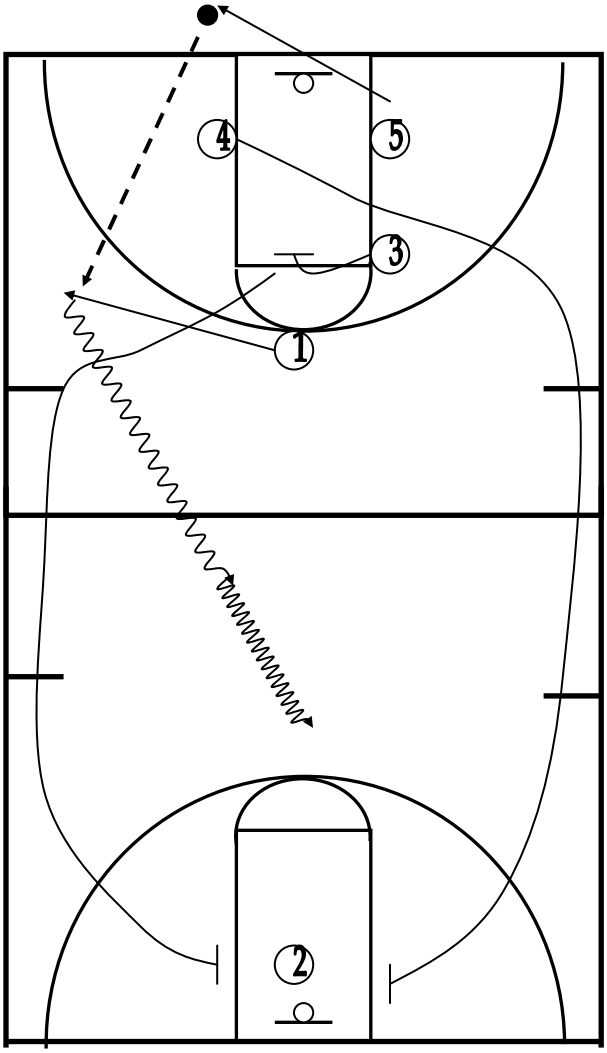
The guard must get himself in a position to receive the outlet pass. The initial outlet pass is very important for our fast break.

6. Stay spread and our wingmen should angle toward the basket at the foul line extended – 45-degree angle.
7. Get the ball to mid court as soon as possible.
8. Middle man (stops at foul line) unless you have a drive to the basket. The 15 footer (jumper) is a good shot, be content with it.
9. All five players must run.
10. Trailers talk – Look for the opportunity shot.
11. Advantages of the fast break are:
    A. If it is a cheap basket and easy way to score.
    B. Players like it – It wears a team down.
    C. Can break a game open.
    D. Best way to catch up quickly.
    E. Is an aid to team defense(opponents are wary about pounding offensive boards)
    F. Fast break develops opportunities, initiative, aggressiveness and team condition.
12. Dangers of the fast break.
    A. You must be careful on the outlet pass. Don’t throw blind passe.
    B. Use good judgement on the shot at the end of the fast break. We are looking for the excellent opportunity shot.
    C. Be aware of defensive balance, be sure one player is back.
    D. Recognize when you don’t have the fast break so we can move into or set offense immediately.

Fig. 1



FAST BREAK OFFENSE AFTER FOUL SHOT



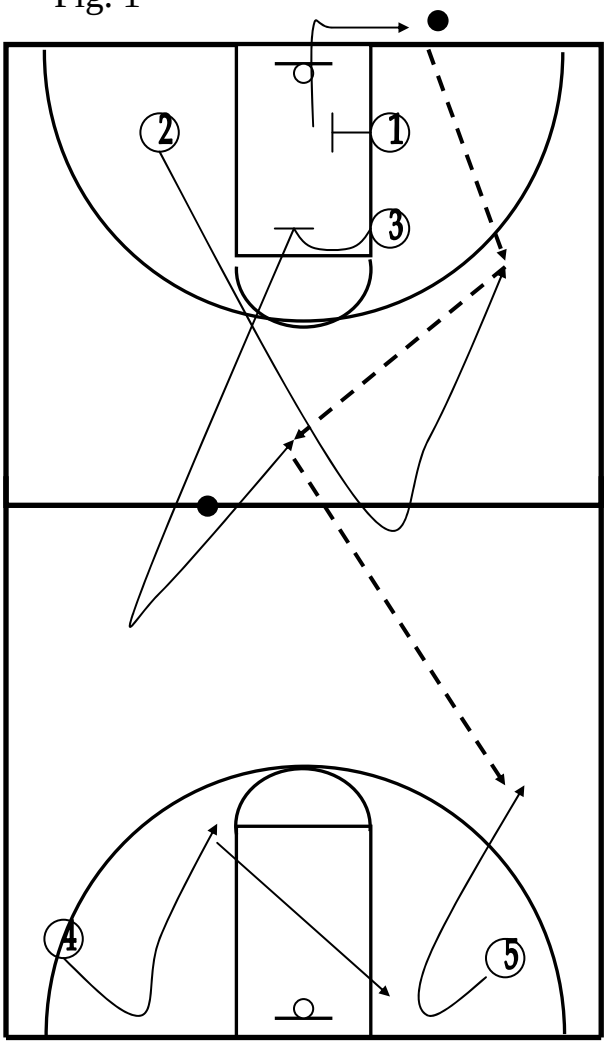
*Excellent for beating zone press set up
Shooter must be blocked off by 3rd man
On lane first.
Pitchout should be at 28 ft mark.
Center takes the ball out on this play.

Center rebounds ball- clears the basket 1 takes the outlet pass at the 28-ft mark. 3 blocks out then releases to set pick for 2 at the side lane. 4 delays a second to see if center needs help then sprints to sets a pick for 2 along the lane so 2 can pop out either side. Both forwards looks to post up strong. 1 dribbles hard to the middle and looks hard for all options.

FAST BREAK OFFENSE AFTER FOUL SHOT AGAINST PRESSURE

"Quickie" – Break after successful foul shot and also to beat pressure defense.

Fig. 1



Principles -

Break up court; V-cut back to ball;
Turn and face; hit ahead; 3 man must
Go beyond mid-court before V-cut;
The numbers of the players are
Interchangeable.

BASIC TEAM DEFENSES BY NAMES AND COLORS

Yellow – Man to man.

Black – Zone press after a foul shot or basket (2 – 1 – 2).

Red – One half court trap.

Blue – 10seconds or less on the 24 second clock. Play ball aggressively and switch on ball only.

Orange – Jump switch full court defense.

Help – small guard is taken into deep pivot. We will full front man and get help from side opposite.

Grab – Take 1 shot foul, or son as opponents cross mid court. Go the hand that is dribbling the ball as we might get the steal.

Note: when in full court zone press or half court trap defense when the ball passes our foul line we stay in zone rotation.

MAN TO MAN DEFENSIVE FUNDAMENTALS

1.Defense - a basket saved is as good as a basket earned.

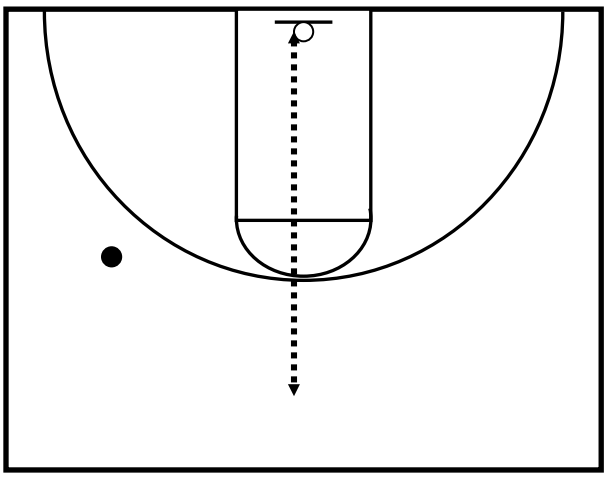
2.Matter of pride and desire.

3. Many players are picked because of offensive ability, but many players lost a chance because of defensive limitations.
4. Study your opponents – neutralize his strengths.
5. Be aggressive – take attack away from opponent.
6. Use hands , palms up.
7. Give with dribblers , don't be a reacher. This will only commit fouls.
8. Put pressure on jump shooters, don't try to block each shot, unless you have a decisive height advantage.
9. Force drivers to their weaknesess; generally a right-handed players like to drive right. We will force to the corners unless directed different.
10. Once an opponent has stopped dribbling, close in on him to take away his passing lanes and eliminate a shot.
11. Force opponent into catching ball in a position where he is less apt to do anything with it.
12. If your opponent receives ball in scoring position, we must close in on him.
13. Prevent opponents from penetrating by dribble or pass.
14. Mid-Vision (peripheral vision) important. Defensive positions very important in relation to your man and ball. Also stance is very important.
15. Prevent weak side from cutting across middle to receive passes.
16. Clog the driving lanes, prevent lay ups.
17. Don't get forced under the basket.
18. After shots, block out and rebound.
19. Once your opponents passes the ball, take one step back and in the direction of the pass. This will eliminate an inside cut. Force cutters behind you. Don't allow guards to receive hand-offs from forwards at the foul line extended. Force away from ball. We want forwards to handle the ball.
20. Don't turn your head on defense.
21. Normally don't cross feet on defense.
22. In playing defense, flex knees and keep low. Good stance is important.
23. Fight screens and picks. Don't give up, only have to work hard a few seconds.
24. Get loose balls (4-point play). Does not show on statistic sheet, but important to a team's success.
25. Defense begins immediately following a score: don't turn your head or take your eyes of the ball as you change from offense to defense.
26. Don't be an "if" type player. Example: If I had picked had picked up, if I didn't fall for the dummy play, etc, must stay alert.

27. Fellow who knows good defense will be a better a better offensive player.
28. Defense requires physical conditioning and sacrifice. This is pride in your job.
29. In conclusion, defense wins game, offense wins reputations.

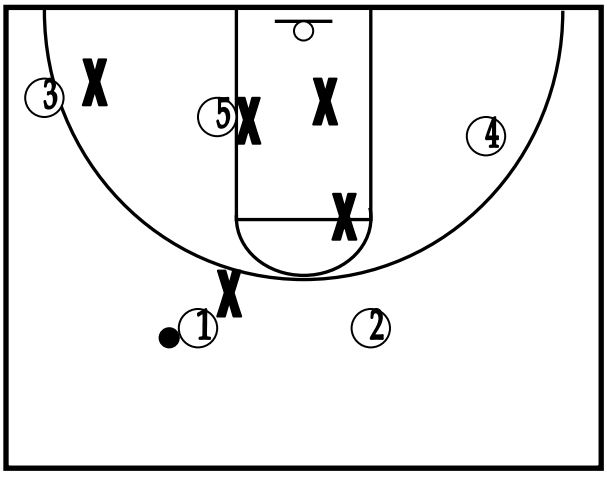
BASIC TEAM DEFENSIVE GUIDELINES

1. Eliminate the lay-up.
2. Guards pick up opponents at half court: the guards feet should be aligned with jump circle.
   A. Guards: Force opponents to corners but don't allow them to turn the corner.
   B. Forwards: stop the dribbler, force your opponents to the corner.
3. Once stopped we pressure.
4. Force everyone to the corners- No middle.
5. <u>We pressure the ball</u> at all times. Do not pressure to foul, but force mistakes. Be aggressive on defense, maintain good defense position.
6. Should one of our opponent's guards drive middle, our guard's work together to stop penetration. Switch if necessary.
7. On pick and roll involving the center, (G&C or F&C) we will drive them to the corner.
8. When picks are set approximately 16' or closer, we fight over the picks while deep man exposes.
9. When there is 10 seconds left on the 24-second clock, play everyone extremely close, real pressure, and no fouls. Everyone is trying to create an extra pass and a forced shot. If there is a cross-involving two opponents <u>not including</u> the center, <u>switch</u> and talk. If the center is involved, stay with your own man.
10. If your opponents split the post, our guards drop back to the line of the ball, talk and probably switch.
11. If the ball is positioned ● defensive players on weak side should have feet touching an imaginary vertical line as drawn to prevent penetration and weak side cutters.



12. Our defense pivot man must make it difficult for opponents to pass ball into the pivot since this is where team offense begins. Use good judgement; eliminate all lay-ups and make opponents attempt additional pass.
13. Everyone help out on defensive boards. All five men every game.
14. Prevent weak side cutters from catching the ball in the foul line area, that includes everyone. Our goal on defense: keep the ball outside, example on the perimeter. Eliminate penetration the basket by either dribble or pass.
15. When changing from offense to defense, get back quickly on defense and pick up your opponent as soon as possible Be near your man, not 6' from him where he can get a quick pass and a jump shot. Run hard to our foul line to set our defense.
16. Block out. Rebounds are wins.
17. On free throws, don't relax, make contact with opponents.
18. Centers assignment, prevent lay-ups, be alert to help out in event of back door. Analyze what is developing in opponent's offense.
19. Everyone is expected to protect the baseline.
20. General defensive picture:

1. Pressure ball at mid court, forcing to sidelines and to corner. Don't let man turn corner nor let him reverse back out. The weak side sags.
2. One pass away – play up but soft.
3. Two passes away – sag – cover lane area.
4. Pivot man – help protect baseline, be aware of give and go since we overplay.
5. Eliminate lay-ups. We want opponents to keep their offense on half court.



21.No sagging on opposing centers. Our centers will play opponents 1 on 1.with some exceptions.
22.NO FOULS – Pressure jump shooters – Fouling costs games.
23. Maintain and know your defensive position. Work on defense.

PRESSURE DEFENSE CONCEPTS (MAN TO MAN

1. Playing man with ball tight.
2. Playing man with out ball (overplaying) one place away.
3. Apply pressure on ball to force mistakes, not to steal the ball.
4. Prevents opponents from playing his normal game, pick him up at different areas on court, keep him thinking.
5. All five men must press (requires conditioning), need depth top press.
6. Half court, full court, three- fourths court.
7. Full court pressure:
   A. Need two guards, otherwise offense will create situations (must stop the dribbled) Guards important key. We will force to corners but not allow opponents baseline turn.
   B. Forwards - must have same characteristics as guards: fast, aggressive, possessive movements.
   C. Center – aggressive , good leaper and rebounder and sense of anticipation. Eliminate lay-ups, force additional pass when necessary.
8. In pressure defense, we can steer opponents.
9. Pressure defense:
   A. Foot near mid-court(extended forward) – gives consistency.
   B. Never lose sight of the ball and man.
   C. Cut off passing lanes. Don't allow penetration by dribble or a pass.
   D. Look double team opportunities (especially on sidelines) and corner; use good judgement.
10. Pressure does not mean fouling. Let the offense make a mistake.
11. Pressure the offense into giving up the ball by violation, charging fouls, hurried shots, stealing the ball and pass interceptions.
12. Defense should collapse when the ball penetrates the perimeter of your defense. Force the ball to be thrown back outside. Prevent lay-ups and close shots.
13. Don't be afraid to double team when opponents cross or reverse dribble (turn back)
14. We will play opponents tight on the ball at all times. (everyone)
15. Force opponents to the corner, always. Guards and forwards.
16. Defensively - we will fight over picks when opponents are in scoring range. When 16 feet or closer, always fight over picks while the deep man exposes and talks. Try to remain with match ups when possible. (Hustle)
17. When there is less than ten seconds on the 24-second clock, we play everyone extremely close, real pressure, but no fouls. Everyone helping try to create an extra pass or a forced shot. Less s than 10 seconds, switch all over court on ball. Must get real tough.

ZONE PRESS FUNDAMENTALS (PRESSURE DEFENSE)

1. Force the ball to the sidelines. Do not let the ball be dribbled to the middle in the back court, or your double team to be split.
2. Stop the progress of the dribbler on the sidelines. Sidelines favor the defense. At least stop the dribbler.
3. Force the opposition to pass the ball under extreme pressure.
4. All men not covering the ball cover the easiest passing lanes open for the passer.
5. Platy the ball and anticipate where e it is going.
6. Double up on the man with the ball at every opportunity. Most vital aspect of the zone press.
7. Be ready to adjust in the press if an opponent finds consistent scoring opportunities.
8. Players not involved with the double-up must slough off and protect the most vulnerable areas against offensive attack. Know where to go.
9. Hustle to exert constant pressure on your opponent, but don't commit unnecessary fouls.
10. Important: In zone pressing we feel we must be protected under the basket at all times. The foul line area (second most vulnerable area) must also be covered. Make the opponent shoot a jump shot.

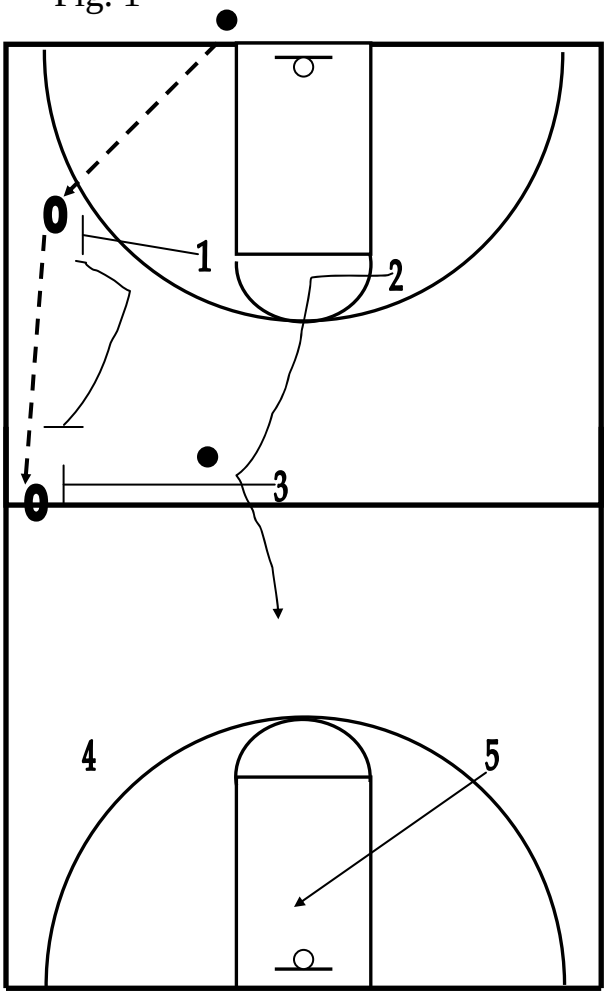
ZONE PRESS 2 – 1 – 2 (BLACK)

Initial Basic Alignment

(Slight Adjustments may be necessary)

1. 2-1-2 sort of conservative zone press.
2. Force to sidelines
3. Stop dribbles – overplay passing lanes.
4. Double team at every given opportunity.
5. Initial trap should be between 1 and 3.
6. This is a positional defense and each player has certain responsibilities and shifts that will be discussed at practice.
7. Opponents get no lay ups everyone has to exert himself and you must pursue ball once it has passes you.
8. A press is used to force mistakes, not steal the ball.
9. 4 and 5 should rarely cross mid line of court.

Fig. 1



Indiana Pacers Practice observation

Indianopolis 8.11.1996

Head coach: Lary Brown

5'	1-0 shot individual
3'	Warm up: Drible around 1/1c
10'	stretch + core
3'	Run: knee up/kick/carioca etc
2'	3-0 x 2 Weave
2'	3-0 x 2 Same 3 passes
2'	4-0 x 2 Weave
2'	5-0 x 2 Same
2'	3-0 x 2 Same
2'	2-0 x 2 Side line Fast break
2'	2-0 x 2 Fast break intoduce the ball behind the base line
	Defense:
12'	4-4 1/1 + C Coach introduce in offense, flex
8'	4-4 1/1+ C Player introduce
2'	WB
5'	5-5 1/1 + C corrector
13'	5-5 1/2 Trap on the wing
2'	WB
54'	5-5 1/2 Offense: Spec sit posledjih 10" udvoj P&R
6'	strech + abdominal and back Individualy - Reggie Miller shots

TUNICA BASKETBALL COACHING

2003

GRAND CASINO & CONVENCTION CENTER

ROBINSONVILLE, MS

Larry Gipson
Nortwestern State University

Motion Offense

Keys:

1. Sparing – fill 5 spots 12'-15' apart.Not to close – not too far.
2. Execution – proper screen angle-contact-separate-set up cuts
3. Read Your Man- screener and cutter
   a/ How to cutter reacts to his man and comes off the screen
   b/ Screener react to the cutter or slip the screen if his defender overplays

Problems:

1. Hrizontal spread - count balance
2. reversing the ball
3. Looking inside afer receiving the ball
4. Holding a position – or the ball – for a 2 count before moving or passing
5. Staying high and wide – keeping the ball off baseline except for the shot
6. Passing to the post as soon as open
7. Tiing of cuts with the ball

Rules:

1.If an offensive mn is belowe you downscreen unless you are the better shoter
2.Sets up all cuts
3.Identify shoter
4.Four things to do after pssing the ball:

a/ '7'cut –back cut
b/ Pick away
c/ Set up and receive pick
d/ Replace yourself – cut and come back

5.A player goes through the post, he mst hold a 2 count before gets out of the post – usually by back or cross picking
6. Player closest to the middle of the floor is usually the picker.
7. If defense swiches, picker slips pick and cutter comes hard to the ball
8. Picker must always be inside the cutter – never even with each other
9. Pick always goes to cutter and headhunts - no air picks
10. Backpicker must follow cutter with vision and re-pick- if cutter goes through or defender helps on cutter
11. Cutting:
    - cutter must always know where is the all
    - cutter must always watch/read his man an react accordingly
    - cutter must come off pick shoulder to shoulder

12. Picks:

- Down picks
- Backpick- re-pick
- Cross pick
- Flare picks

13. Picker:

- go to defender – headhunt pick
- be alert to defense and how they defend the pick
- flare pick must be set on line – cutter must set up his cut
- back picker ALWAYS look to re-pick

14. Shot selection – only take good shot for you – no bad shots or tough shots.

DRIVE SERIES

Run your regular offense – but when you drive take place – do this:

BASE LINE DRIVE:

A/Driver goes to score:
If he is going to shoot the lay-up, he does a look off and ball fake

1st look

B/ I and slips the ball out to the post and can stop him – the driver looks up the basket and slips the ball out to the post

2nd look

C/ If the driver can't deal the ball to the post – he picks up his dribble and looks for a man low and away trying to get open(stepping in a window or busting by a defensive man). Use good passing skills – might have to bounce pass around the defensive help man with his base line hand.

3rd look

D/ If his low man away is not open – the driver looks for a wing or guard busting into a window – more in the middle- or in area cleared by the movement of the low man.

4th look

E/ The next look is for guard sliding away to the elbow away.The action of the driver will flatten out the defense and the pass should be open.The pass to the guard will probably have to be thrown over a big man – but should be thrown as sharp and crisply as possible.

F/ The safety mst come from the post man (the one who was the 1st look).If the driver has been unable to shoot or hit one of the 4 looks, the post man must step out and get open for the driver to do a reverse pivot and to get rid of the ball – so a held ball will not be called.

DRIVE TO THE MIDDLE:

Everything is basically the same.driver to score – and if hit is not possible:

1st look:
Is it look at the post – passer looks up at the basket and deals it to the post.

2nd look:
Is a man busting open down low_ from a side away

3rd look:
Is a wing or guard away – coming hard to an open area – up the lane

4th look
The guard at the elbow away

5th look
Is the ball side post stepping out for an outlet pass.

TEACHING MOTION OFFENSE

Prepration:

Evaluation of personnel:

- how many people on perimeter?
- Single post?Double post?Oen post?
- Aligment?
- Entry passes? Rebound coverage?

*Do a few things well
Do not beat yourself
Read the situation to score

DEVELOPING THE OFFENSE

The success of the offense – executions will depend on the ability of the coachng staff to teach and then continue to stress the fundamentals of the offense.

Primary teaching points:

- Players must be constantly be aware of:
  1/ Reading the defense
  2/ Knowing what your teammates are doing
  3/ Moving with the purpose
  4/ Executing fundamentals

- Players must realize the importance of floor balance and spacing

- Players must realize the importance of ball reversal
- Players must know that the picker is scorer and the picker must be constantly reminded to be on alert for scoring opportunities
- Players must know the proper use of the dribble
- Players must know the importance of control of the ball
  - proper passing/catching/ballhandling fundamentals
- Shot selection – Players must know the kinds of shots you want
- Players must be taught to move with a purpose.Through drilling they must know:
  1/ How to get open
  2/ How a when to free up a teammate
  3/ When to balance the floor
  4/ When to help a teammate who has the ball
- Players must know the importance of constantly executing roper passing, cutting and Picking principles
- Players must be patient>Four passes before we shot the ball
- Restrictions in practice:
  - No dribble or shot
  - Make minimum # of passes before shooting
  - Get a specific kind of shot/pick
  - Specific player shooting
  - Post man handles ball a specific # of times

SELLING MOTION OFFENSE TO THE PLAYERS

DEFINITION:

Disciplined free lance – controlled freedom
Players and ball movement with our rules

Qualities a player must posses:
Unselfishnes – There must be a commitment to team play
Patience - To get the shot yo want.You must make 4 passes in order to utilize movement and Picking
Concentracion - Players must be aware of: 1/How they are being defended 2/ What their Teammates are doing.

We want 5 players to work had to create scoring opportunities for themselves and for their teammates.The harder you work to free your teammates the better the offense will work and the more shot opportunities you will get.
We want to make 4 passes before we make the good shoot opportunity.If we get a great scoring opportunity, lay-up/post shot, before we have made 4 passes we will take it.
We will take the 15 footer after 4 passes.

FUNDAMETALS OF MOTION:

Passing

- Hold ball for 2 counts – look at basket
- Pass away from the defense
- Make the easy pass, accrate pass
- Make a crisp, sharp wise pass
- The passer is responsible for the success of the pass.be aware of receiver's situation on the floor.Do not make him handle the ball when he has no chance of making a good play
- Applay all passing and catching fundamentals – control the ball

Cutting

Two types of cut:
1/ To receive the pass
2/ To set a pick

Picking

Types of pick:
1/ Downpick
2/ Crosspick
3/ Backpick

Picking principles:

- Set a pick at the proper angle – screen nearest leg
- Jumpstop 2 feet from defense – it is a cuuter responsibility to utilize a pick
- Headhunt – good wide base, set a tough pick – drop forearms to inside of tights, be tough
- Face the man you are picking
- Signal to the cutter – name of hand signal
- Picker – you are a scorer – look for the ball/seal/step to open a passing lines

PICKING DRILLS
Include in warm up drill/starts/stops/ changes of direction/ footwork/V-cuts/jumpstops/etc

Mass picking drills-teach picking in mass

Rotate-picker, defense, end of lines

1/ Down pick:
Four players are on the base line spacing apart.and 4 +4 behind o the top of the key also spacing apart.Palyers from the top picks, players on the base line uses picks and gets behind the second group of pickers.Drill continues.Coaches corrects

2/ Cross pick:
The same only different angle and lines

3/ Back pick
The same only different angle and lines position

4/ 2-1 + C Reading the defense drill
Teaching points:
*concentrate on cutting and picking principles
* Teach responsibility of picker as a scorer
* Defense is passive

Down/cross/back pick

Note: Run these picking situations from different spots on the floor.Rotate 2-2-3

5/ 3-1 Reading the defense
Passing principle are now taght along with picking and cutting>Rotate 1-2-3-4

6/ 3-2 reading the defense

Add the defensive player on the picker
Teaching points:

- Concentrate on the picker as a scorer

Note: rotation alternate offense and defense after three possessions, then rotate to the next position passer-picker-cutter
Start the drill with passer or picker having the ball

Perimeter rules:

- Cut every time you pas.Options
  a/ basket cut
  b/ pick away
  c/ replace yourself
  d/ baseline cut

- Do not make two consecutive cuts in the same direction
- Face the basket for a slow 2 –count
- Maintine 15’-18’ spacing – floor balance
- Always look belowe you to pick
- Cut to the post man if it is vacant
- Use of the dribble:
  to improve passing angle
  to penetrate to the basket/
  to relieve defensive pressure
  to control the offense

The key is repetitions and constant stressing of fundamentals and rules.
It is important to have estabilished these perimeter rules when you teaching offensive fundamentals in drills and breakdown situations.
It may be helpful to talk and walk torough a 5-0 situations.

Perimeter drills:

1/ 3-0 can be structured or unstructured drill, can be a strictly a perimeter drill or can include post play also.

Restriction; minimum # of passes/ specific cuts/ball reversal/

2/ 3-3 same as 3-0, except add defense

Post rules:

- Post up for 2 counts then exercise the best option: a/ cut to the ball b/ pick away c/ go to the perimeter and pick
- Ball to the high post – low post: a/ post up b/ backpack
- Ball is passed to the low post – high post go opposite (board coverage)
- Ball is dribbled on the perimeter, nearest post player becomes picker and picks for temmates
- Post help rules: If ball is in trouble on perimeter free yourself for release of the trapped ball.

Combining Perimeter & Post paly:

Drills:

1/ 3-3 Inside.Offensive players starts motion from different spots on the floor, depending on what coach wants to work on.
Coach always start the drill making first pass
Each perimeter and post rules
Teach pass-cut- pick principles

Restrictions:

- no dribble – work on movement and picking away from the ball
- minimum # of passes
- particular type of shot
- start with particular cut

2/ 4-4 Inside, the same as 3-3 only add player
Teach players court awarnes, do not let them steroptype play.
When the ball is on specific area on the cort there are picking angles that are better than others>Players must be made aware of these good picking angles in 3-3 or 4-4 situations
Teach them to read and do not make 2 consecutive cuts in sme direction.

3/ 5-5 motion

Entry:

- Guard –frorward
- Geard – high post
- Guard- corner

Aligmnets:

- 2 guards front – 3 man motion
- 1 guard front - 4 man motion
- 2 guards front – 5 man motion

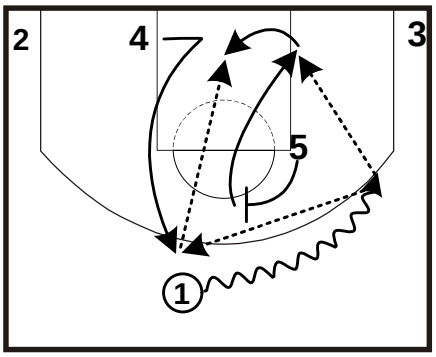
We do restrict the movement of our guards in the 3 man and sometimes the 4 man motion.

Miami Heat

Halfcourt Offense

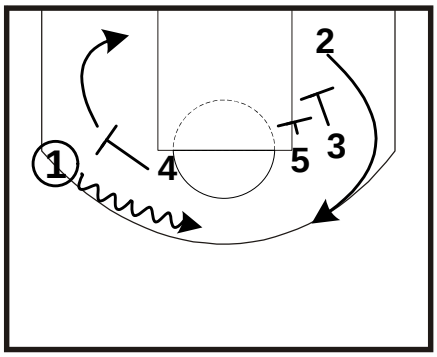
TOPSETS

THUMB DOWN 5



Shaq rolls. Haslem, Walker and Posey replace.

14



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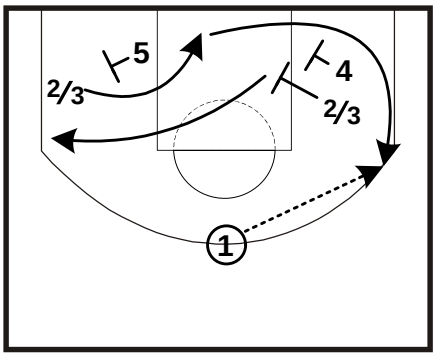
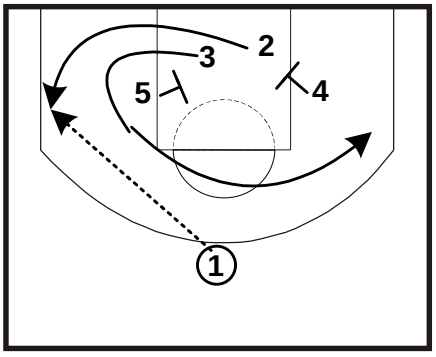
RUB 2 (3)



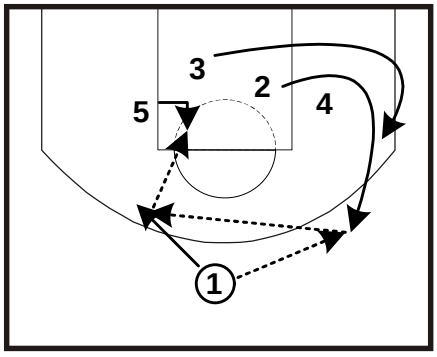
For Kapono and Jones

FLOPPY DOWN



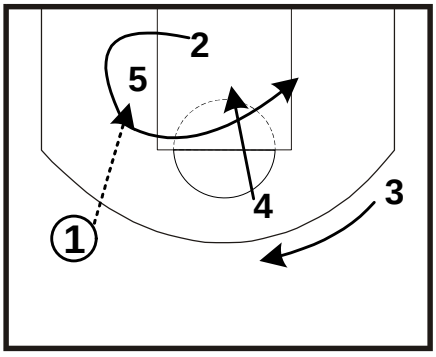
Kapono off last screen for jumper

FLOPPY DOWN PUNCH



Description

C 5



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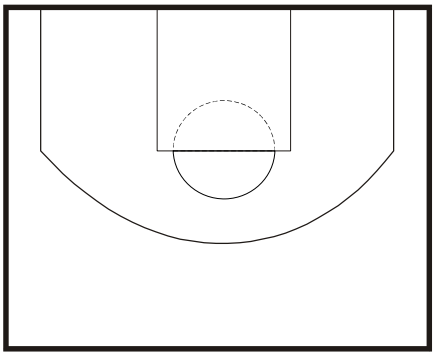
LINE 2 PUNCH

22



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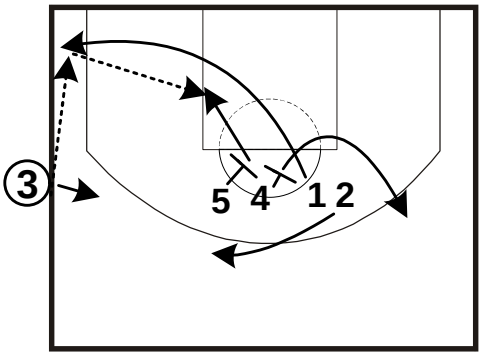
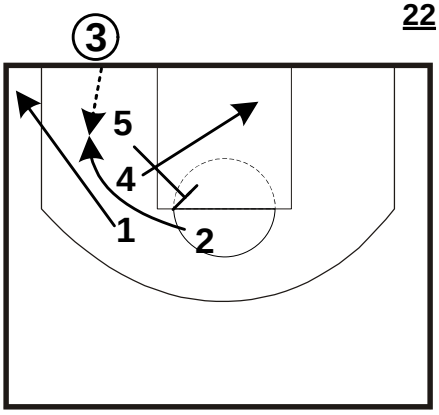


SOB



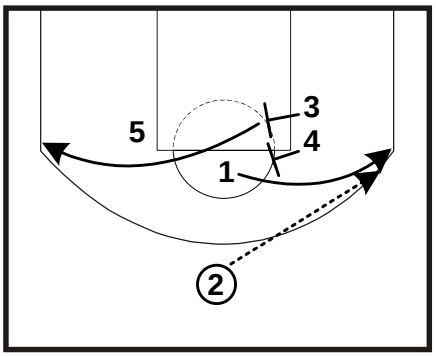
BOB

Miami Heat

1 Series

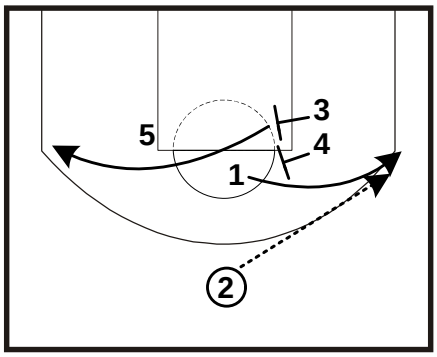
Halfcourt Offense

1 CHEST



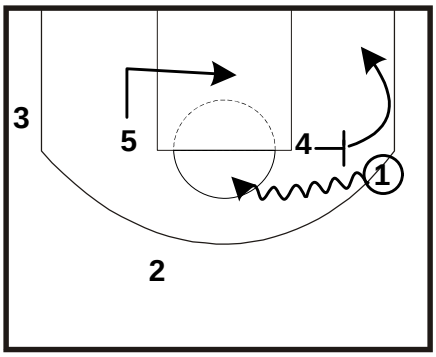
Description

1 CHEST GET



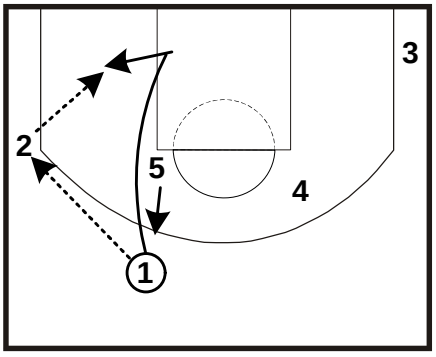
Description

1 CHEST GET (cont'd)



Description

1 DOWN



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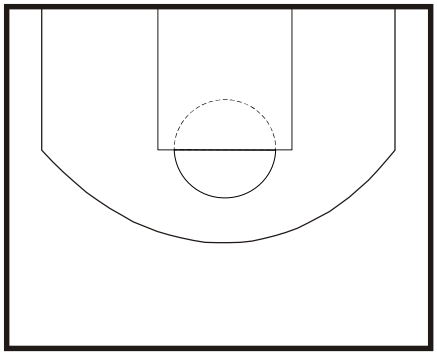

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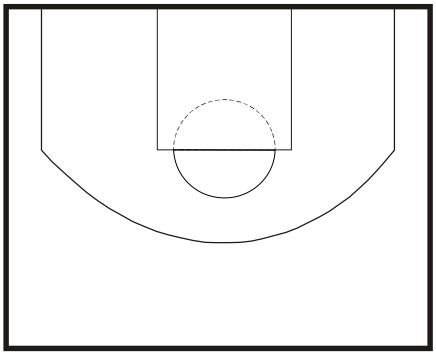
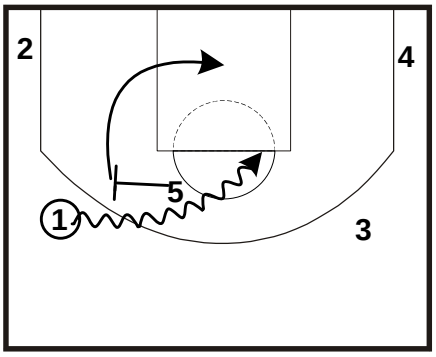


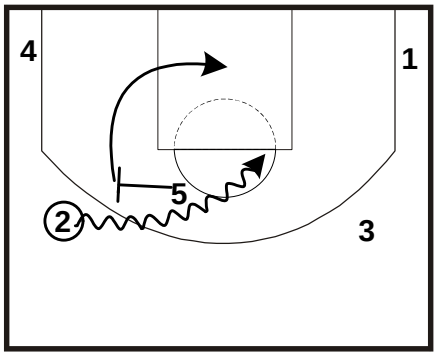
Description

1 UP



Description

1 UP (option)



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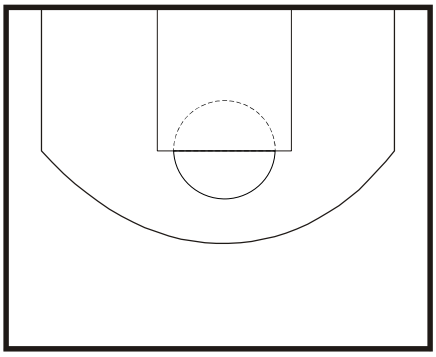
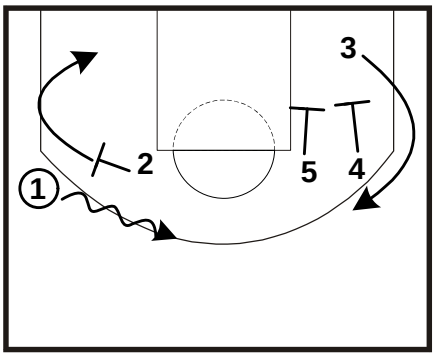


Description

Miami Heat

Halfcourt Offense

12



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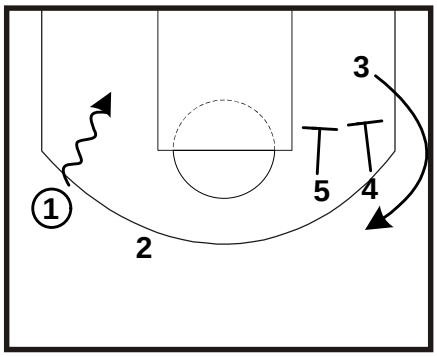

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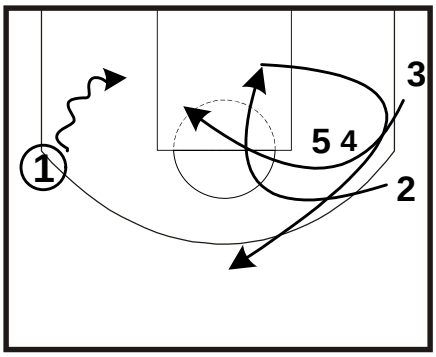
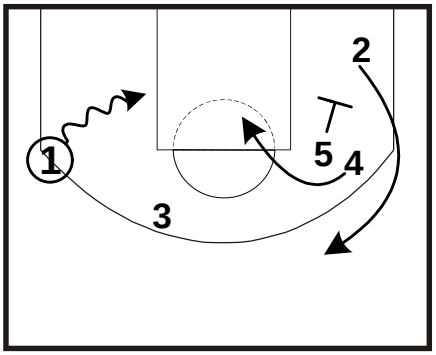


Iso for 1 - 2 & 3 in wheel action

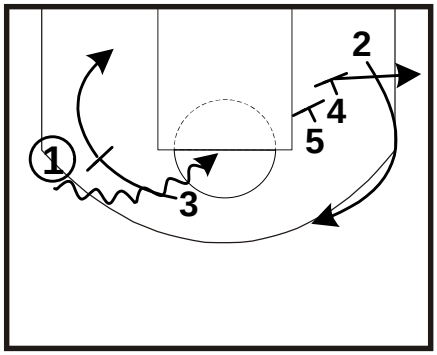
13 ICE



1 backs down / iso from wing

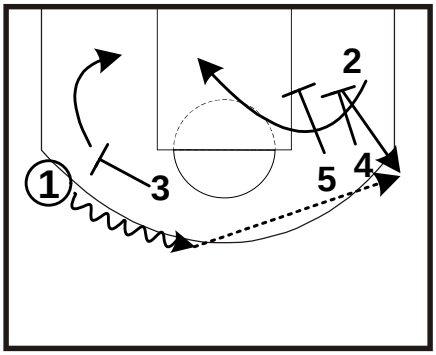
OR

13 ICE



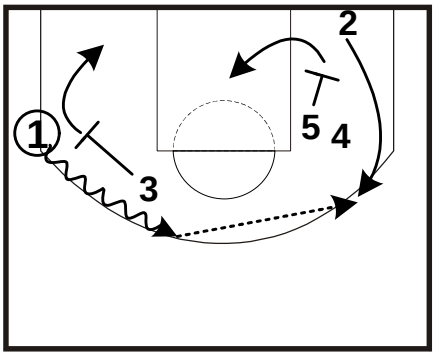
1 can call 3 over to run p&r

13 POP



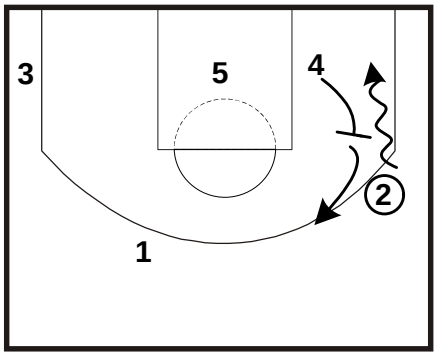
Description

13 FLAT



Description

13 FLAT (cont'd)



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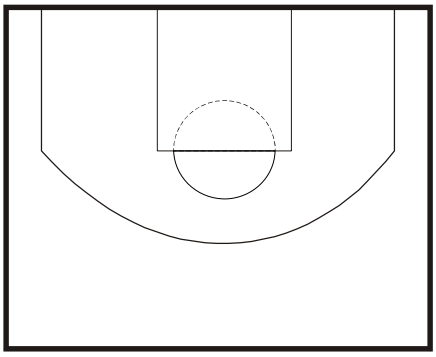
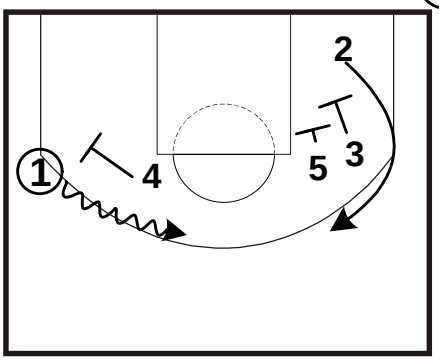


Description

Miami Heat

Halfcourt Offense

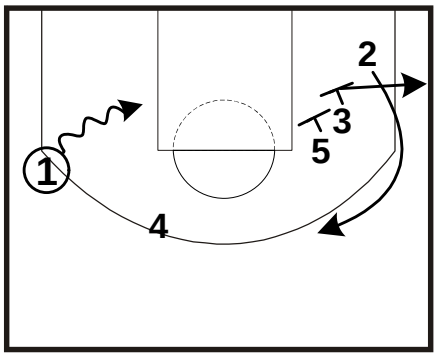
14



Side P&R w/ 4

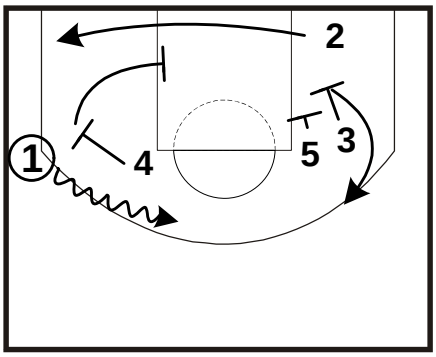
OR

14 ICE (option)



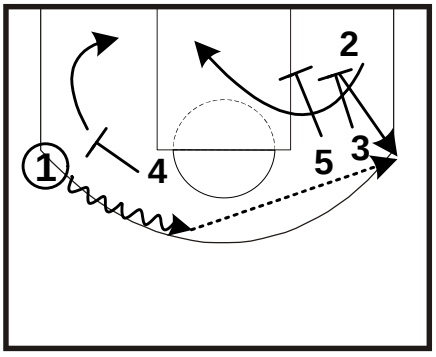
1 backs down / iso from wing

14 FLOPPY



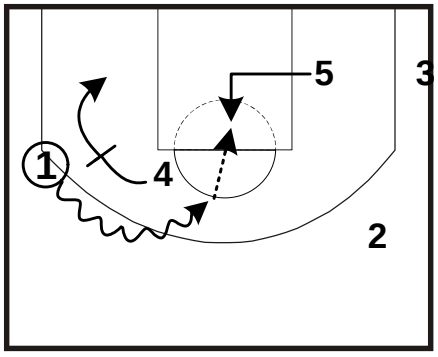
Description

14 POP



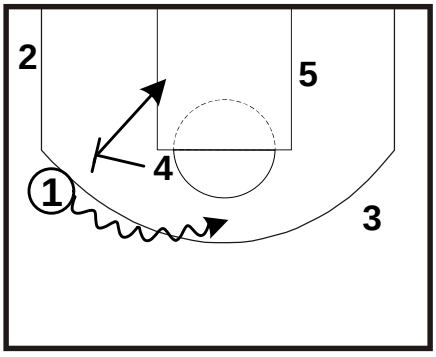
Description

14 PUNCH



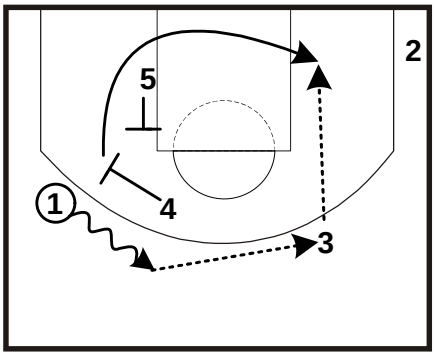
Side P&R w/4 -
hard duck in on weakside

14 STRONG



Side P&R - strong corner filled

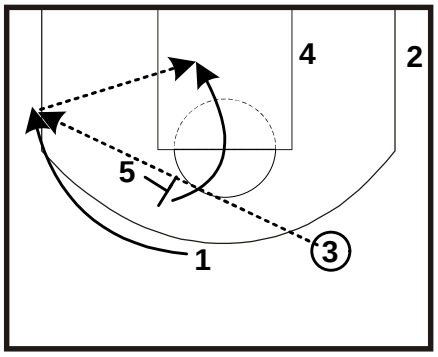
14 ROLL



Description

or

14 ROLL (cont'd)



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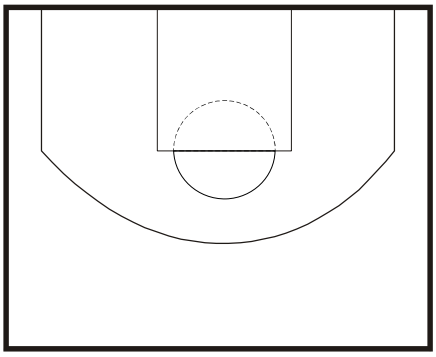
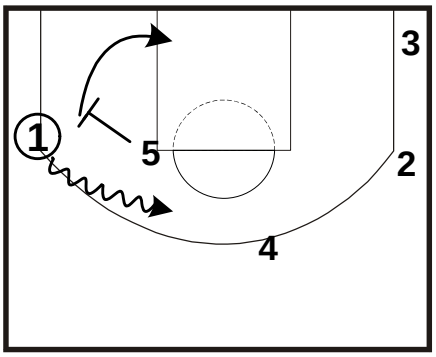


Description

Miami Heat

Halfcourt Offense

15



Side P&R w/ 5

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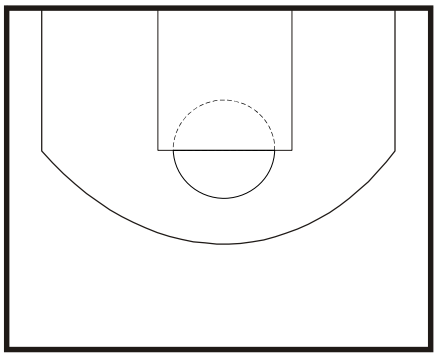

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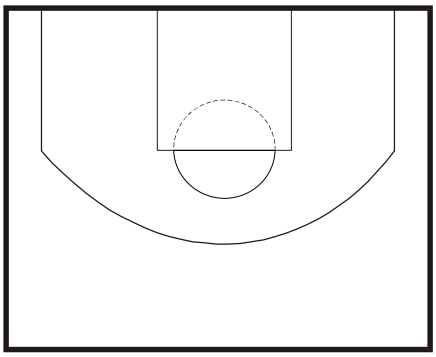

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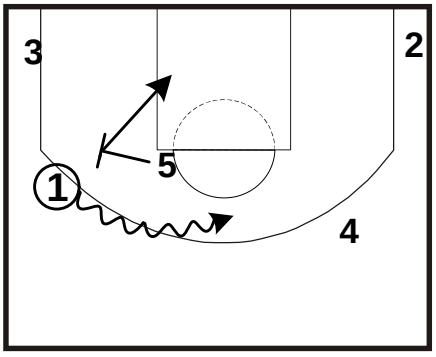
15 SPREAD



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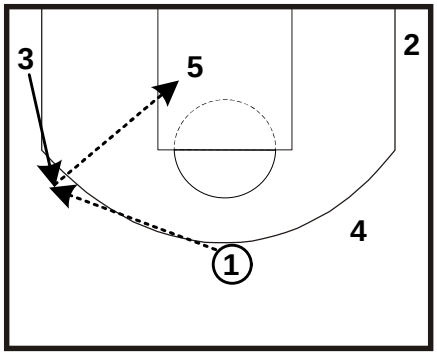

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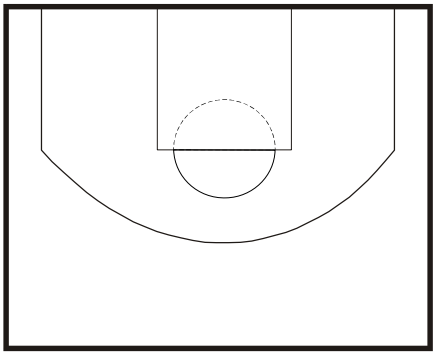
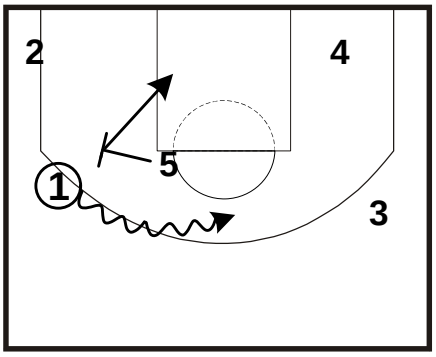


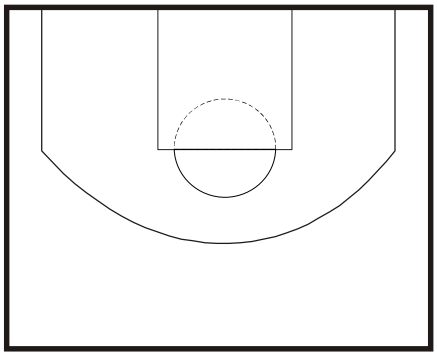
Description

15 STRONG



Side P&R - strong corner filled

Text



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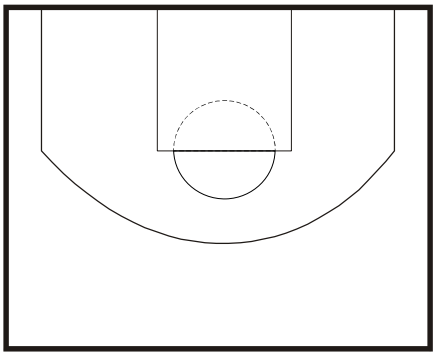
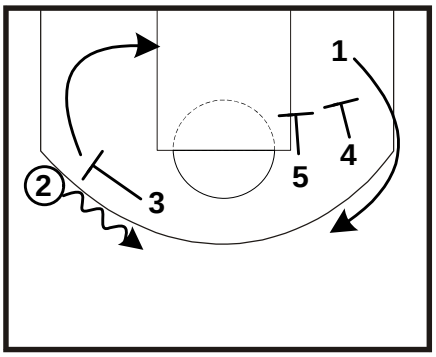


Description

Miami Heat

Halfcourt Offense

23



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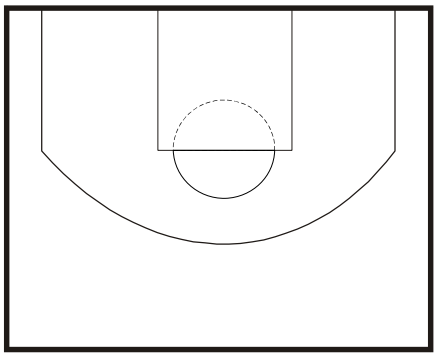

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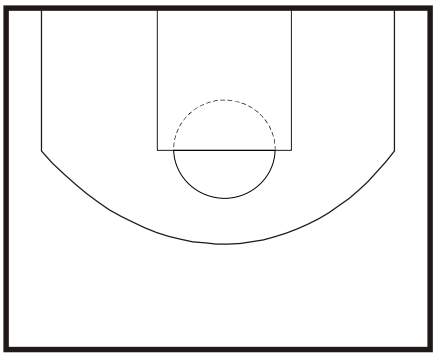
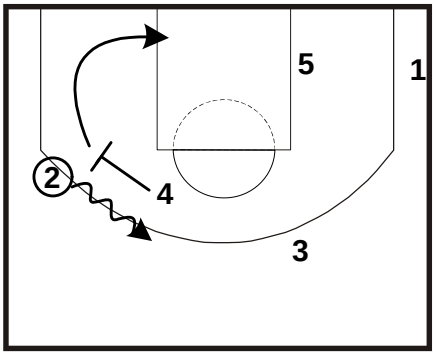


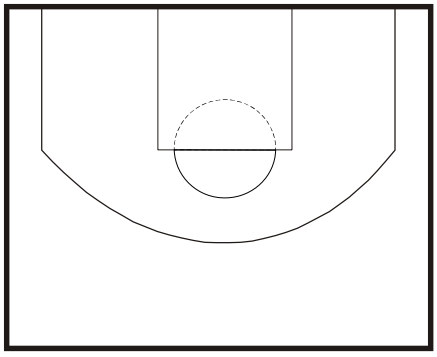
Description

24



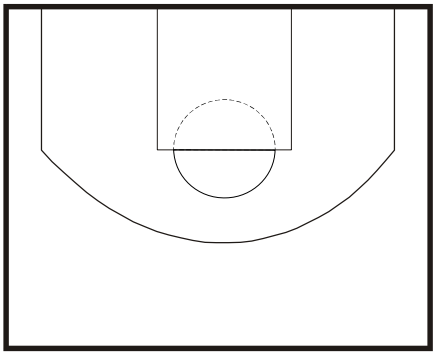
Description

Text



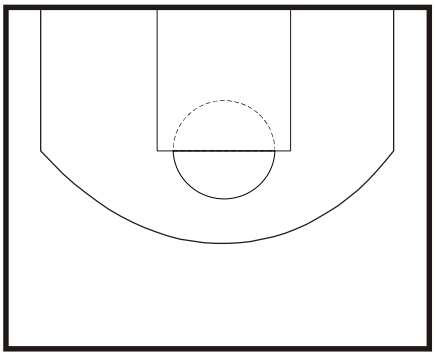
Description

Text



Description

Text



Description

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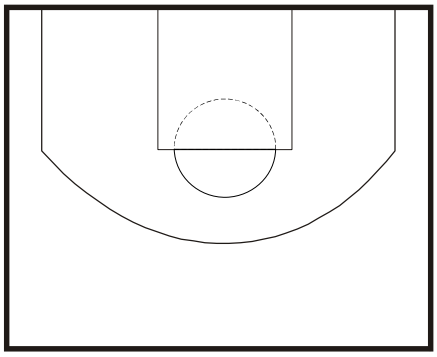

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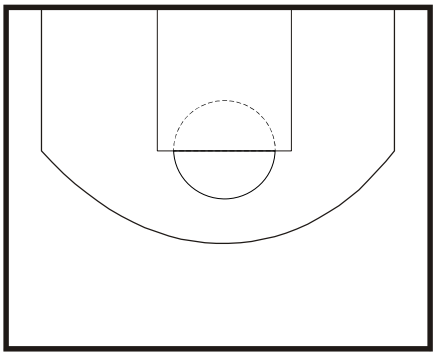


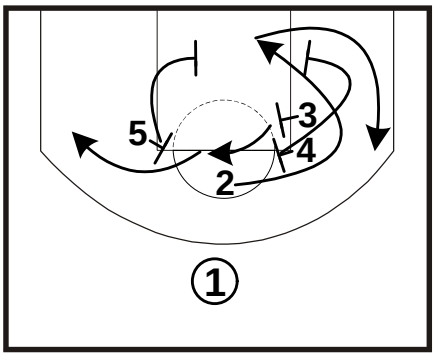
Description

Miami Heat

Halfcourt Offense

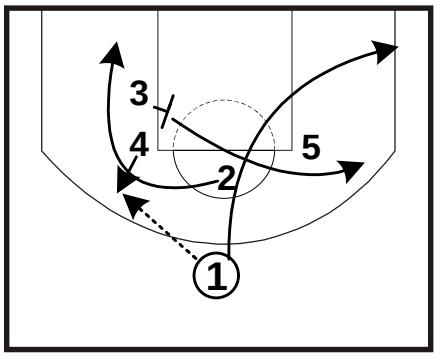
2 Series

2 CHEST



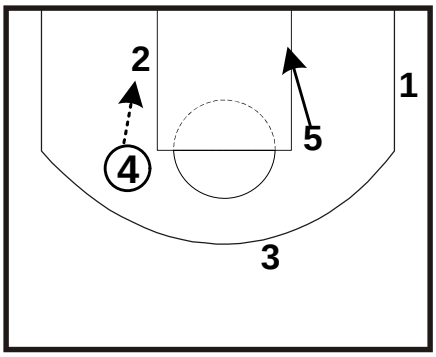
Description

2 CHEST (option)



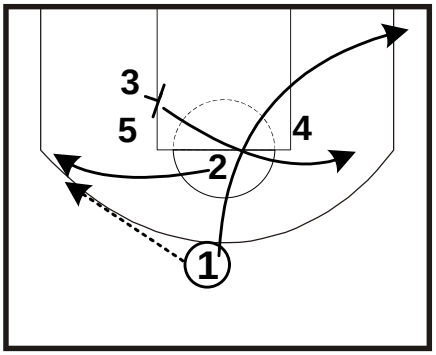
Single double for 2 -
flare off elbow

2 CHEST (option cont'd)



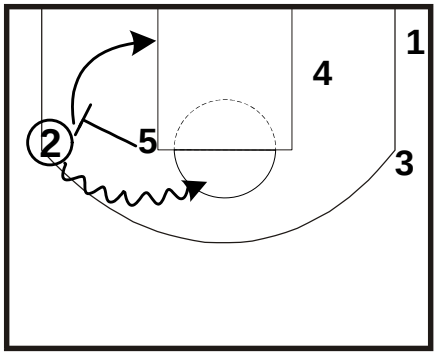
To drop to 2 - elbow feed

2 CHEST GET



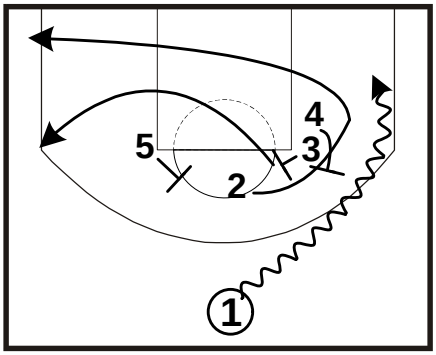
Single double for 2 -
flare off elbow

2 CHEST GET (cont'd)



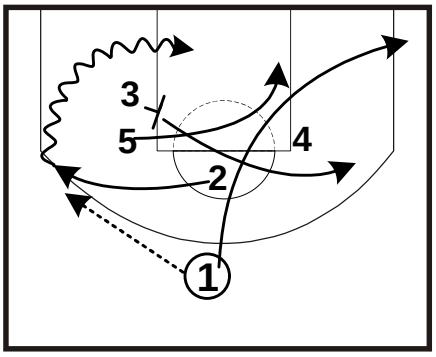
To side P&R w/ 5

2 CHEST (ato option)



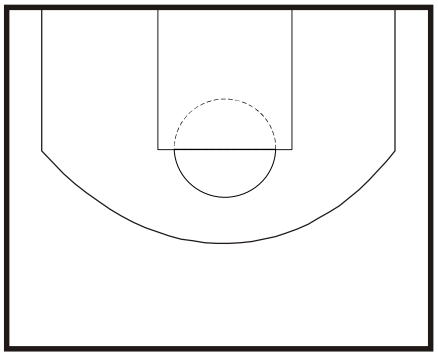
Description

2 CHEST HOLD



Single double for 2 -
flare off elbow - to wing ISO for 2

Text



Description

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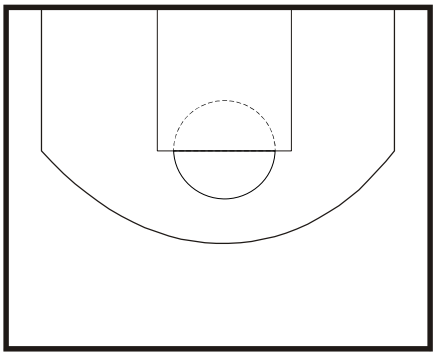
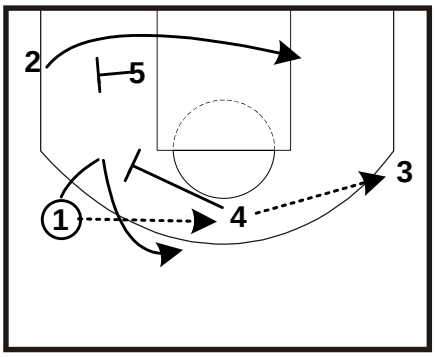


Description

Miami Heat

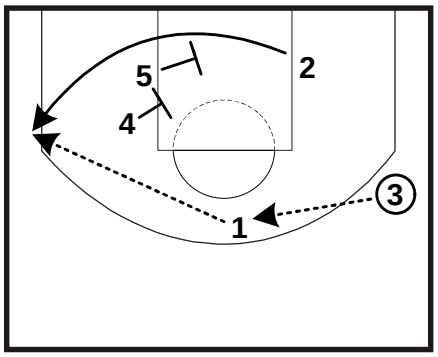
Halfcourt Offense

2 DOWN



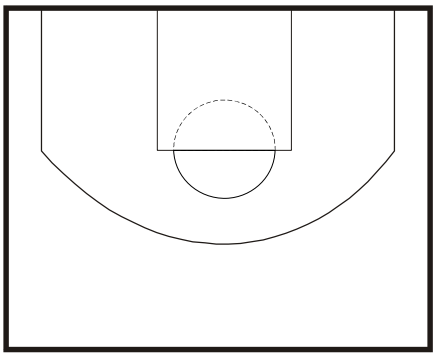
Description

2 DOWN (cont'd)



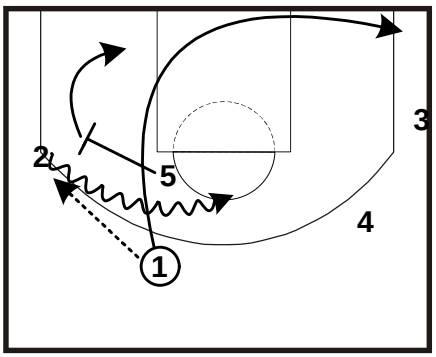
Description

Text



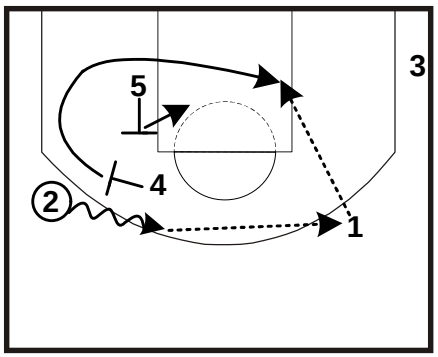
Description

2 OUT



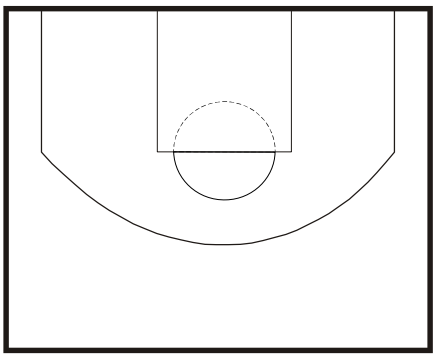
Description

2 OUT ROLL



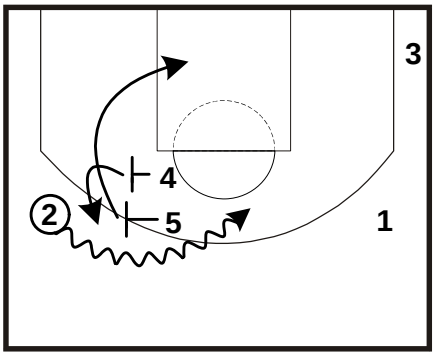
Description

Text



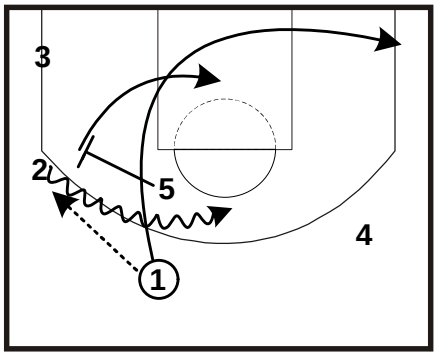
Description

2 OUT STACK



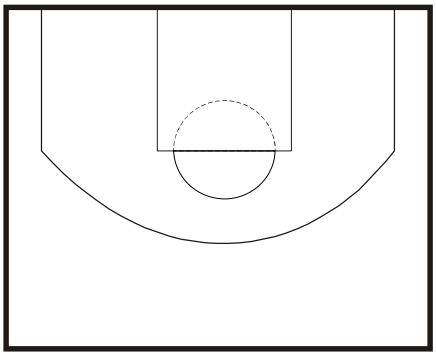
Description

2 OUT STRONG



Description

Text



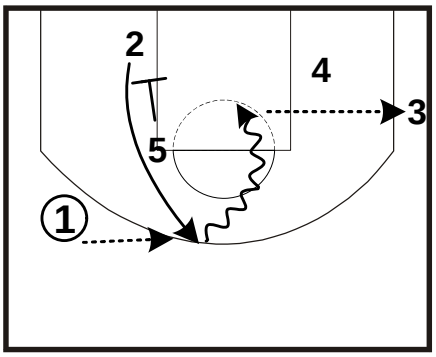
Description

Miami Heat

2 Series (3)

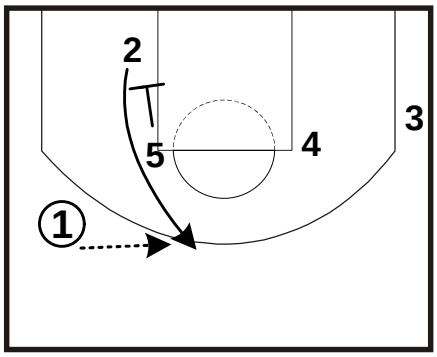
Halfcourt Offense

2 UP



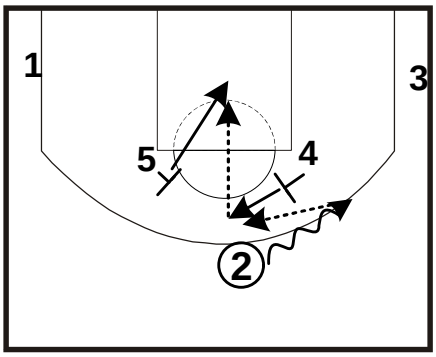
5 PINS 2 TO TOP, 1 HITS 2. ISO FOR 2 (WADE) AT THE TOP.

2 UP FIST UP



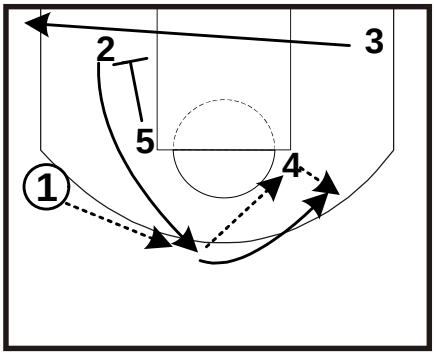
Zipper action

2 UP FIST UP (cont'd)



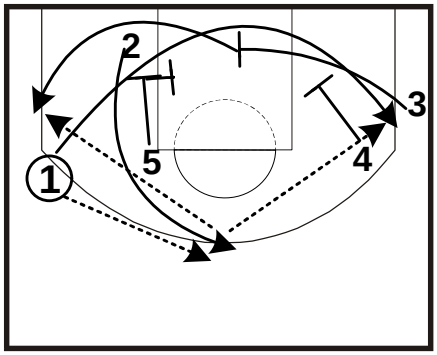
To elbow picks

2 UP FLASH



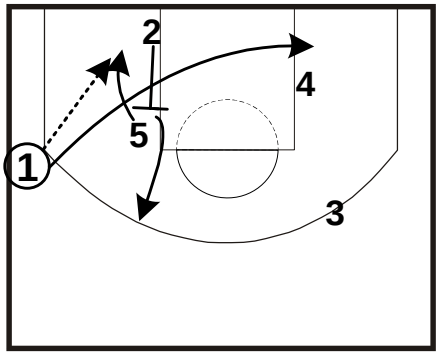
Description

2 UP FLOPPY



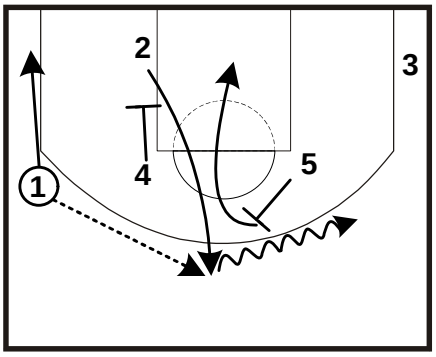
Description

2 UP RIP



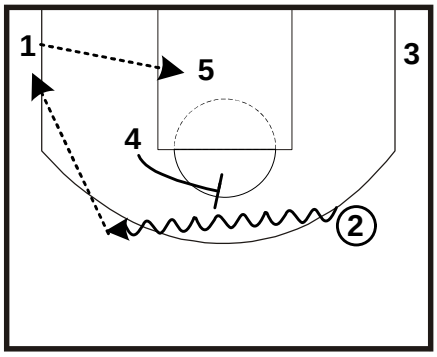
Rip for 5 to post up

2 UP HORNS TWIST



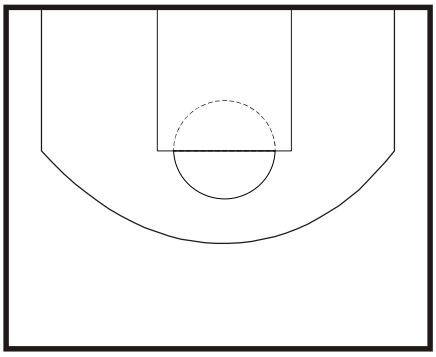
Description

2 UP HORNS TWIST (cont'd)



Description

Text



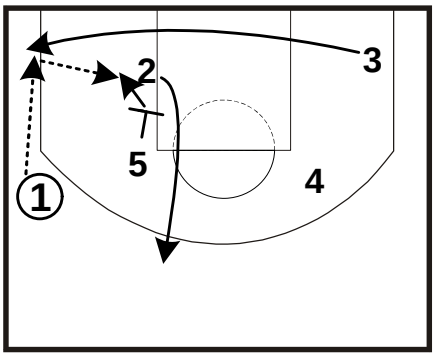
Description

Miami Heat

2 UP Series (4)

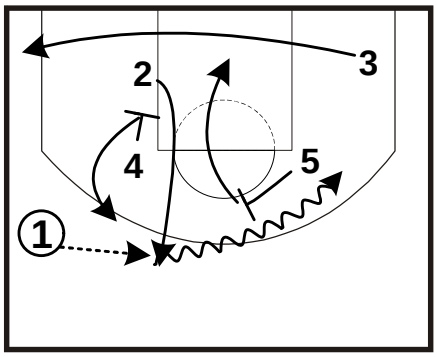
Halfcourt Offense

2 UP STRONG



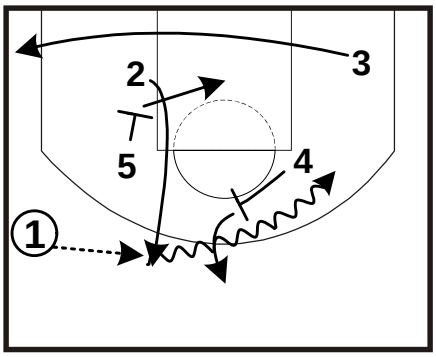
Zip 2 to top - 3 comes to ballside corner- overload post up

2 UP STRONG THUMB DOWN



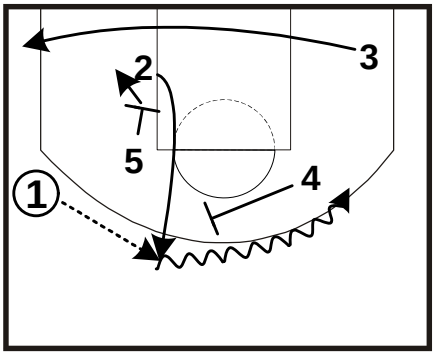
Description

2 UP STRONG THUMB UP



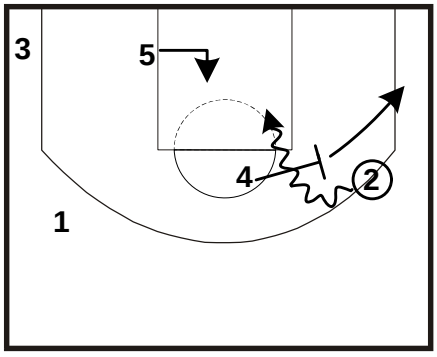
Description

2 UP STRONG THUMB UP TWIST



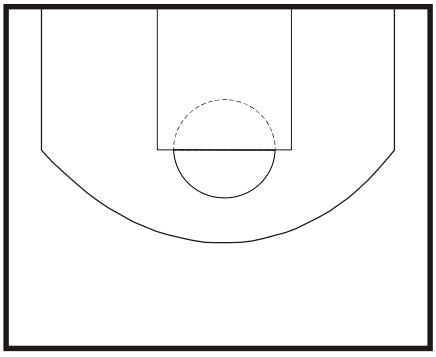
Description

2 UP STRONG THUMB UP TWIST (cont'd)



Description

Text



Description

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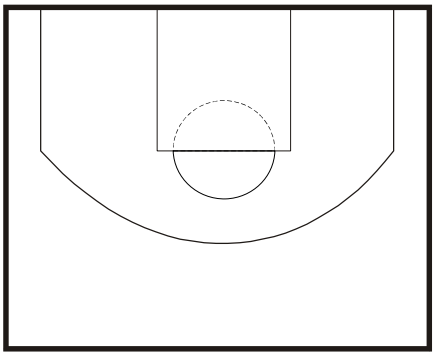

Description

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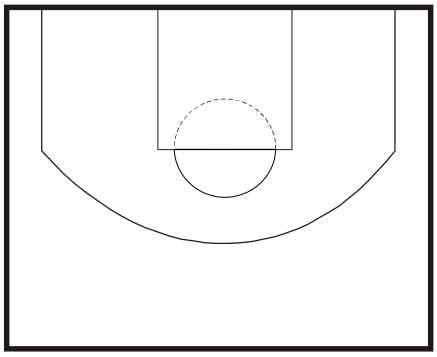

Description

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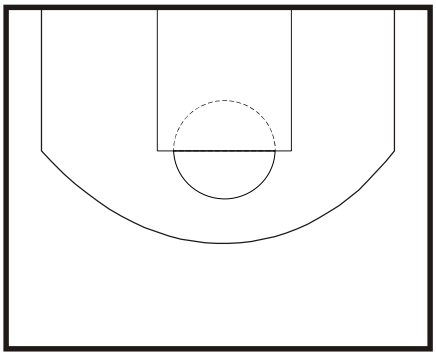


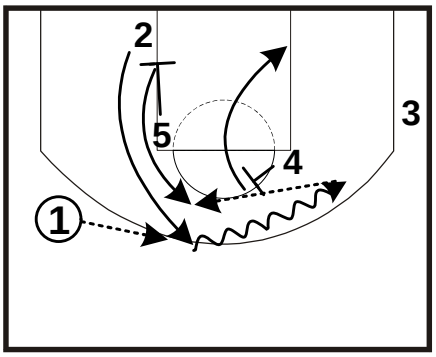
Description

Miami Heat

Halfcourt Offense

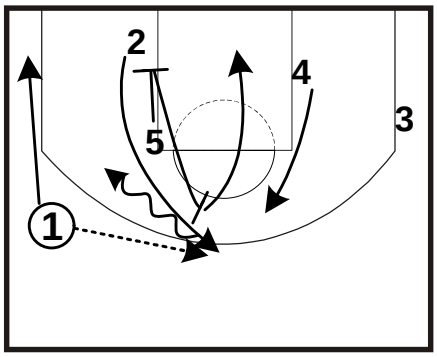
2 Series (5)

2 UP THUMB DOWN



Zipper to middle P&R -
5 replaces to top

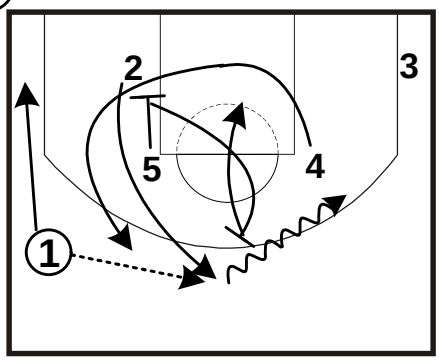
2 UP THUMB DOWN 5



Zipper to middle P&R -
4 replaces to top

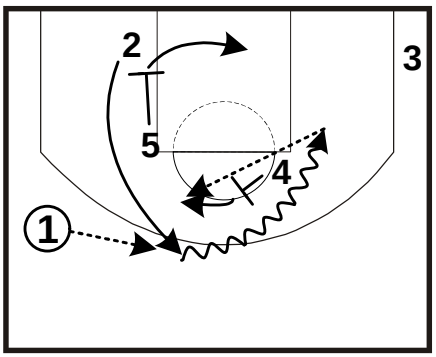
or

2 UP THUMB DOWN 5



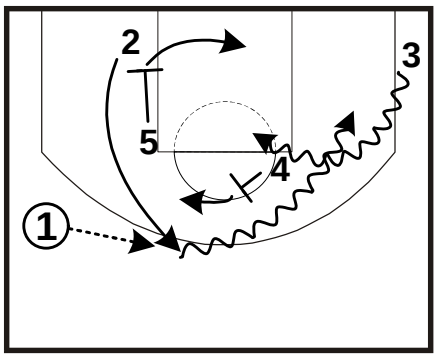
Description

2 UP THUMB UP



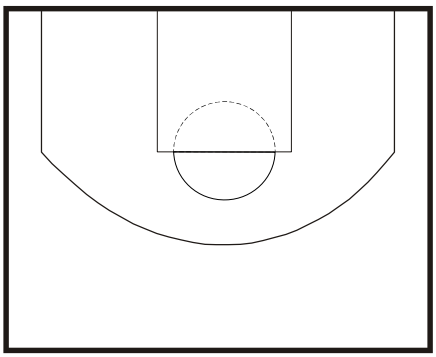
Zipper to middle pick & pop

2 UP THUMB UP GIVE



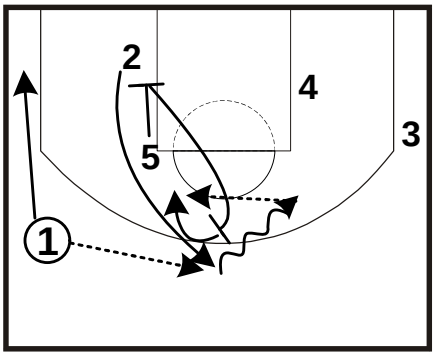
Description

Text



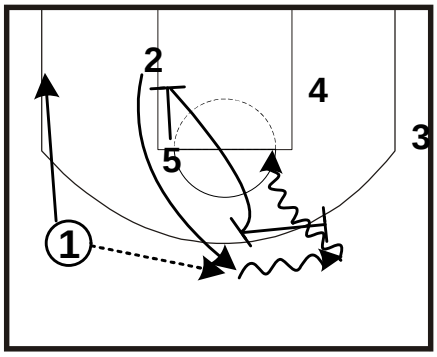
Description

2 UP THUMB UP 5



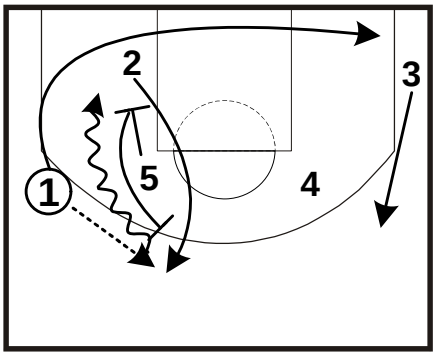
Zipper to middle pick & pop

2 UP THUMB UP 5 TWIST



Zipper to middle pick & pop + reset pick

2 UP THUMB UP 5 CLEAR



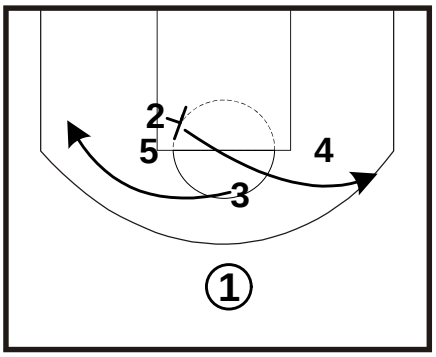
Description

Miami Heat

3 Series

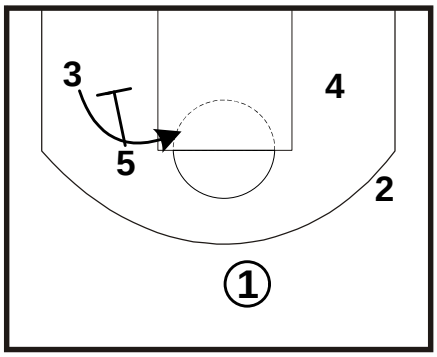
Halfcourt Offense

3 CHEST



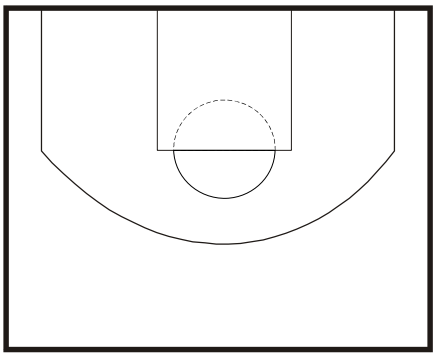
Description

3 CHEST (cont'd)



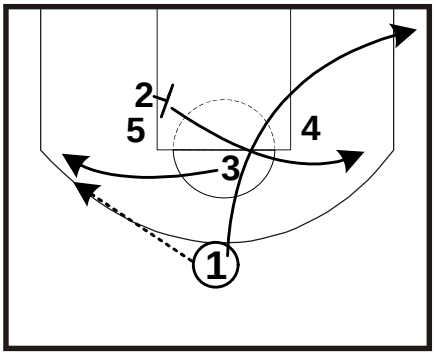
Description

Text



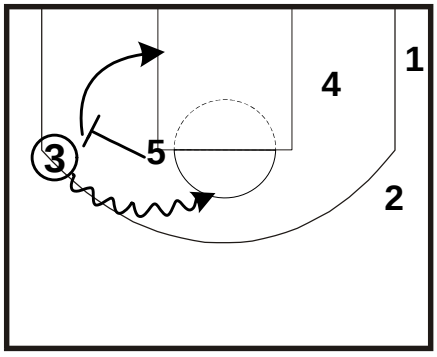
Description

3 CHEST GET



Description

3 CHEST GET (cont'd)



Description

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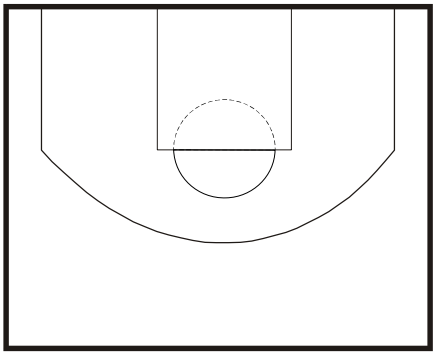
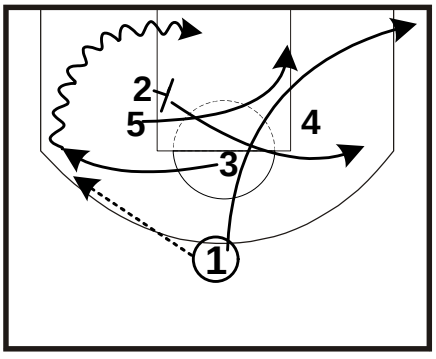


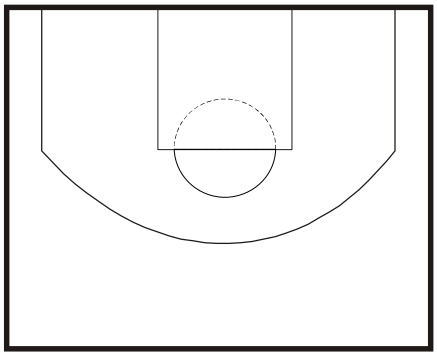
Description

3 CHEST HOLD



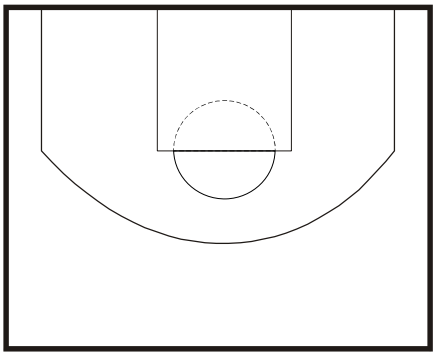
Description

Text



Description

Text

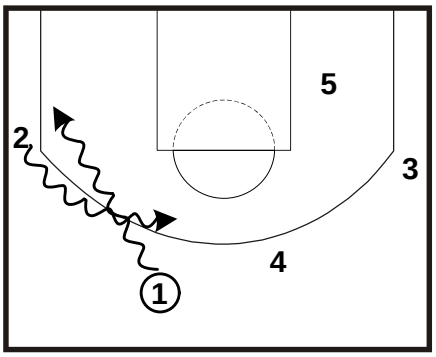


Description

Miami Heat

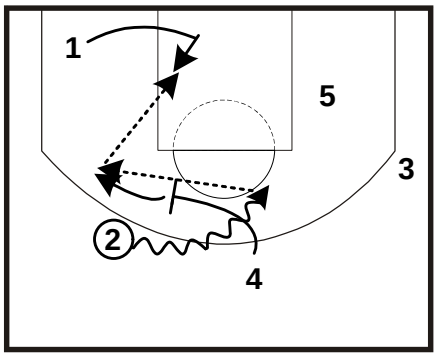
Halfcourt Offense

41



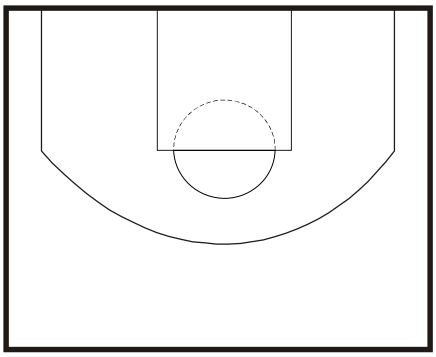
Description

41 (cont'd)



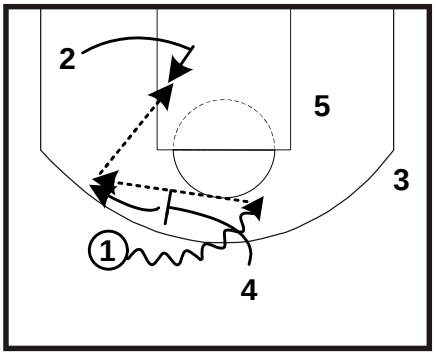
Description

Text



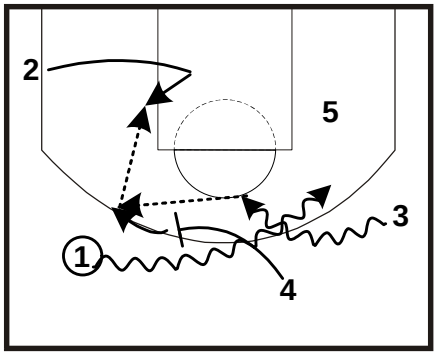
Description

42



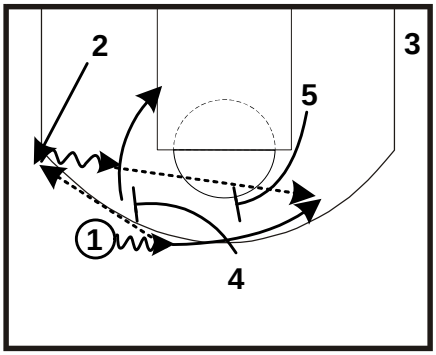
Description

42 (option)



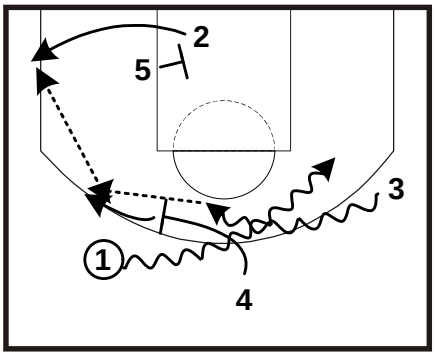
Description

42 (ato option)



Description

42 (ato option 42-2 out?)



Description

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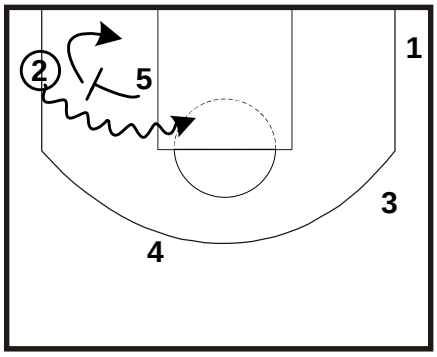
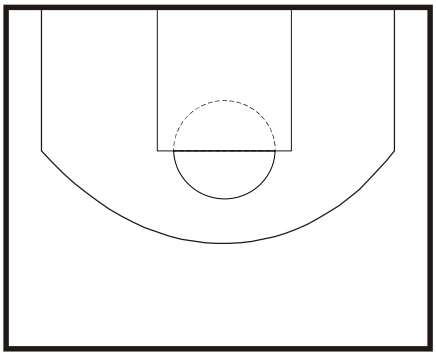


Description

Text

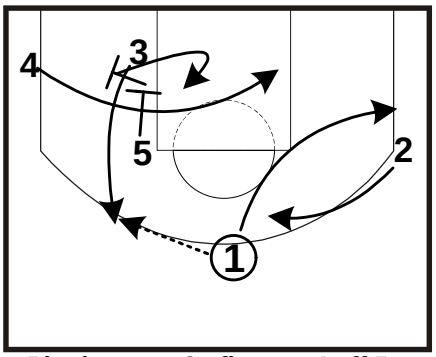


Description

Miami Heat

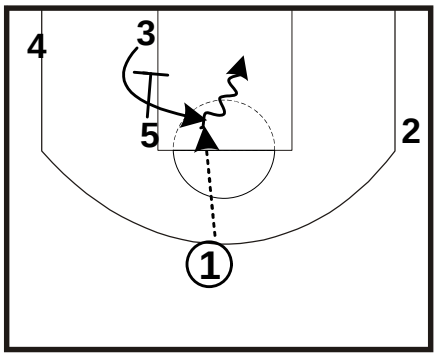
Halfcourt Offense

5 DOWN



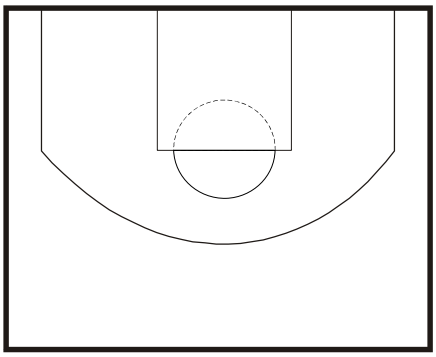
Pin down on 3 - flex cut 4 off 5 - hard duck in post up 5

5 DOWN



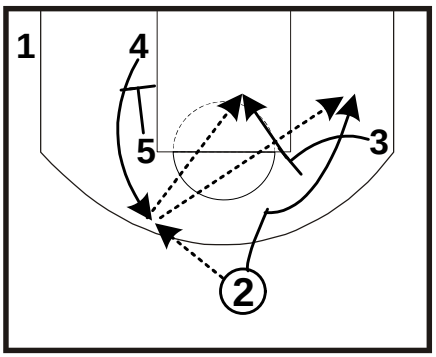
Tight curl on pin down

Text



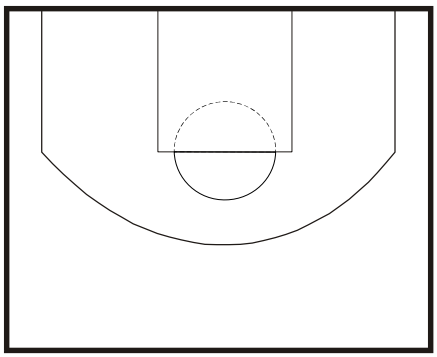
Description

(ato ?call)



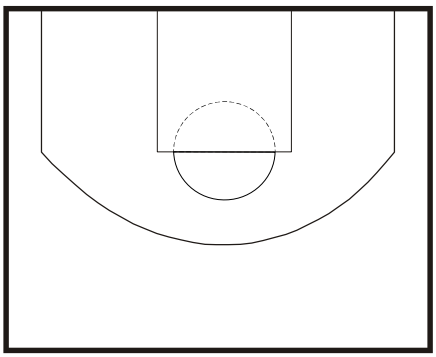
ATO play - flare screen - watch 3 slip to rim

Text



Description

Text



Description

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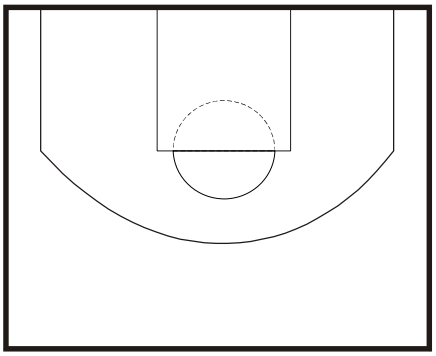
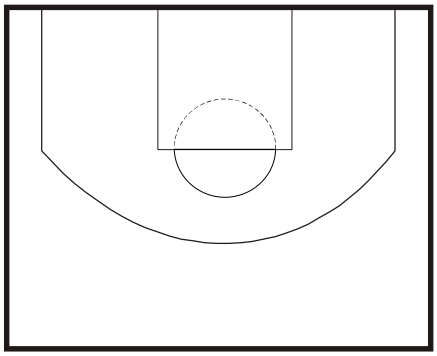


Description

Text



Description

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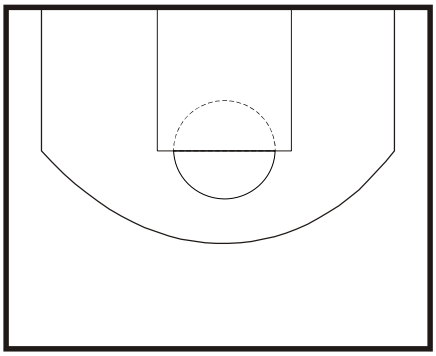
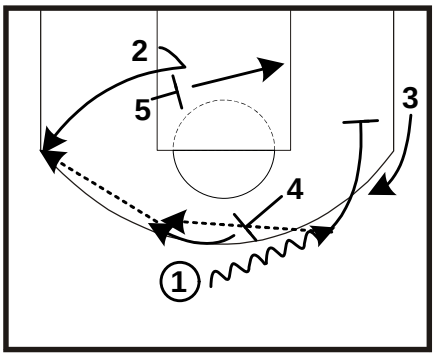


Description

Miami Heat

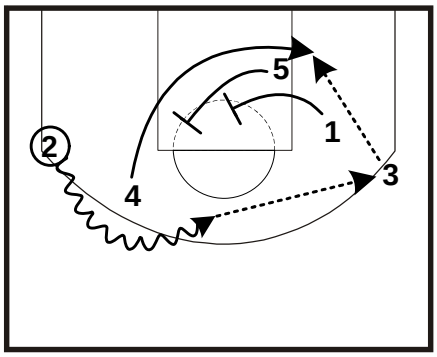
Halfcourt Offense

50



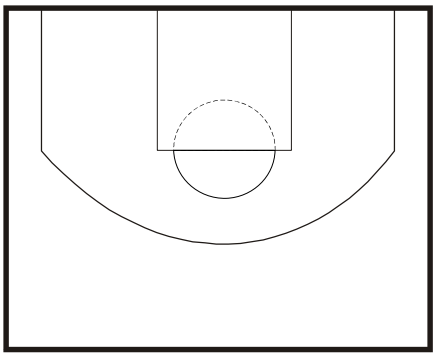
Description

50 (cont'd)



Description

Text



Description

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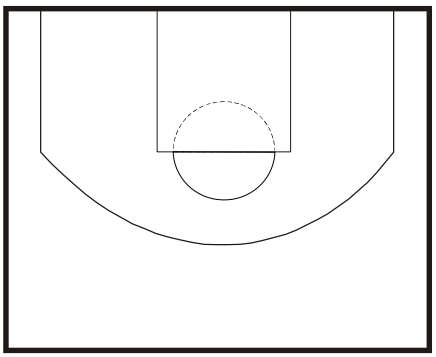
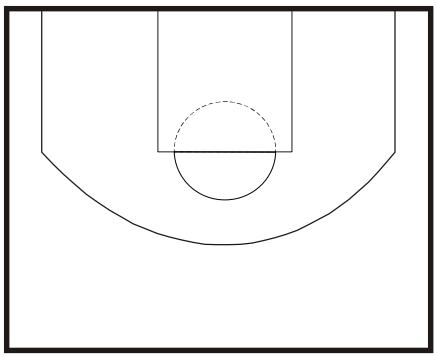


Description

Text



Description

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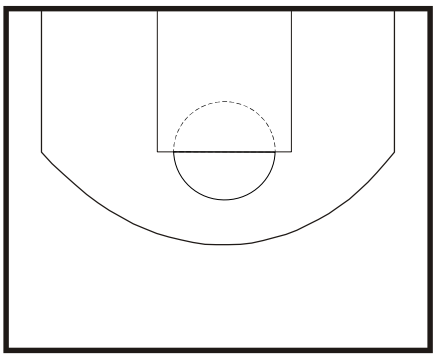

Description

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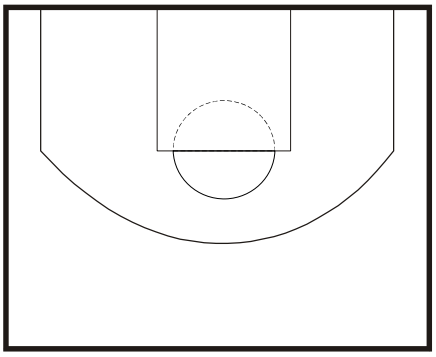

Description

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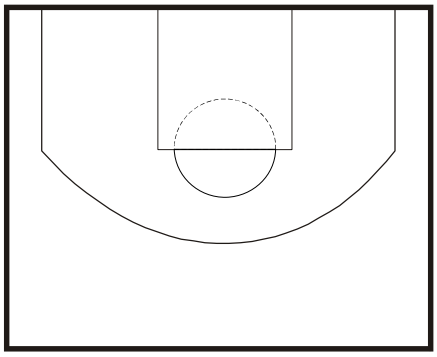

Description

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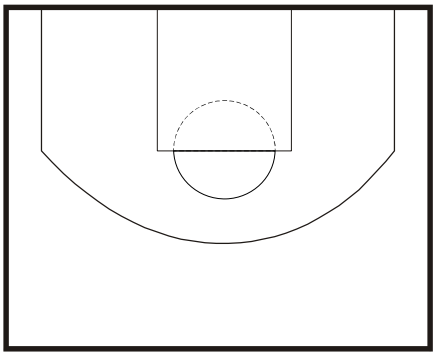


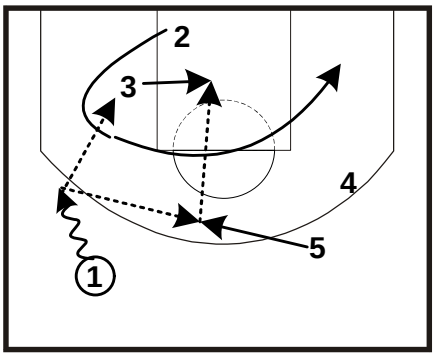
Description

Miami Heat

C

Halfcourt Offense

C 3



Description

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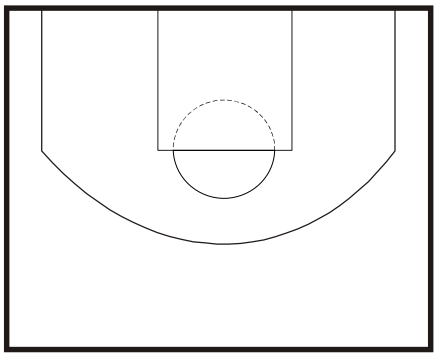

Description

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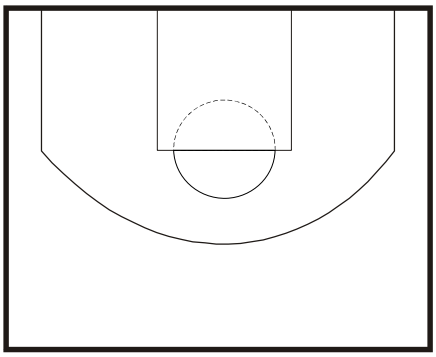
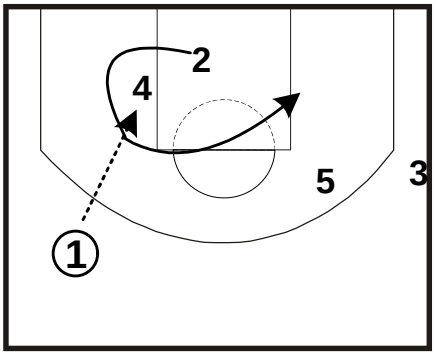


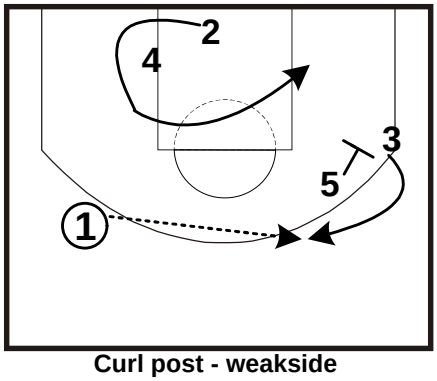
Description

C 4



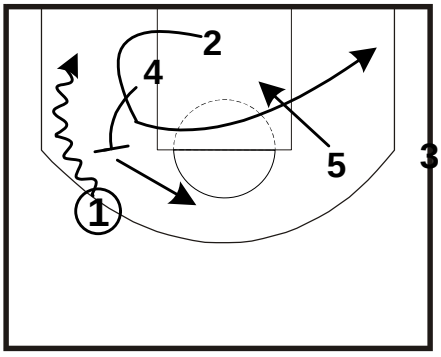
Curl post up

C 4 BOX



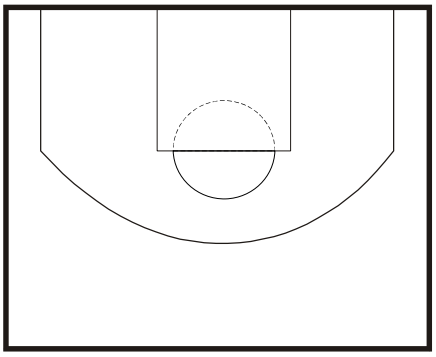
Curl post - weakside
pin for 3 pt shot

C 4 FLAT



Curl post to step up pick

Text



Description

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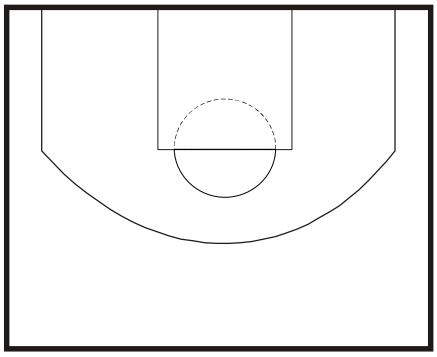

Description

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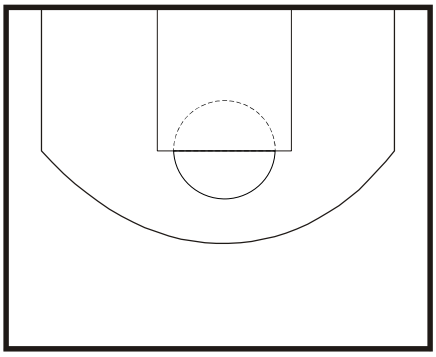


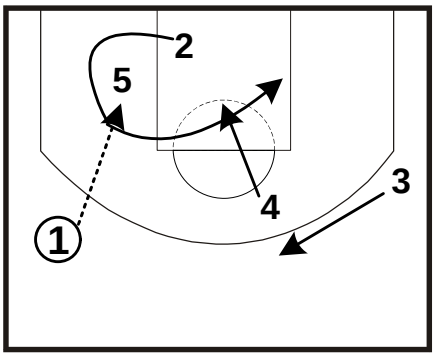
Description

Miami Heat

Halfcourt Offense

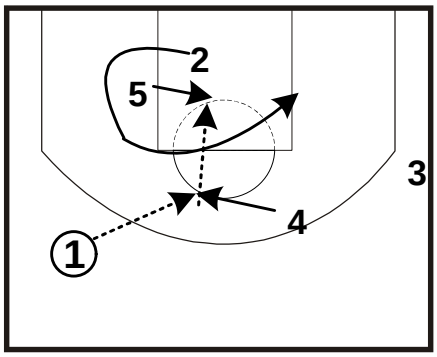
C (2)

C 5



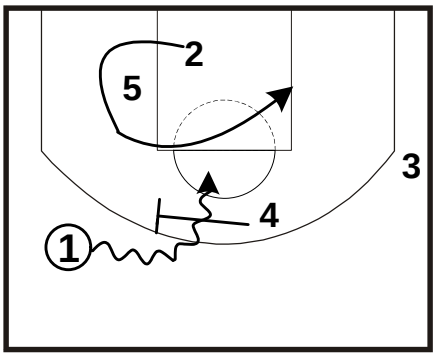
Curl post up

C 5 (option)



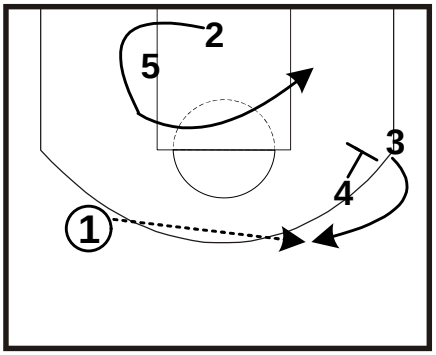
Description

C 5 (option)



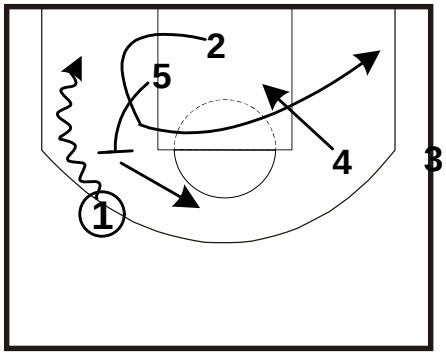
Description

C 5 BOX



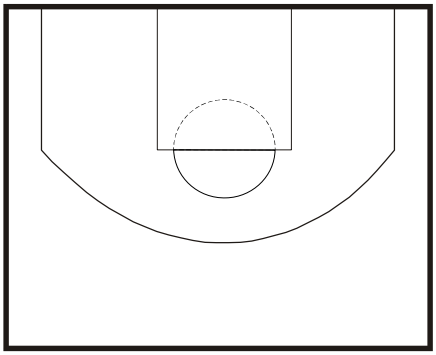
Curl post - weakside pin for 3 pt shot

C 5 FLAT



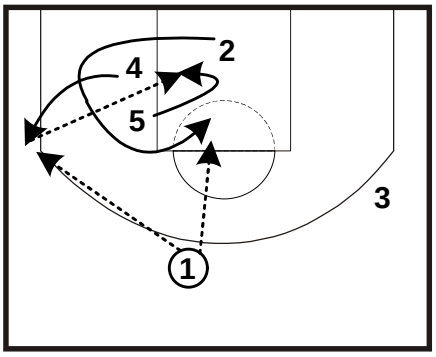
Curl post to step up pick

Text



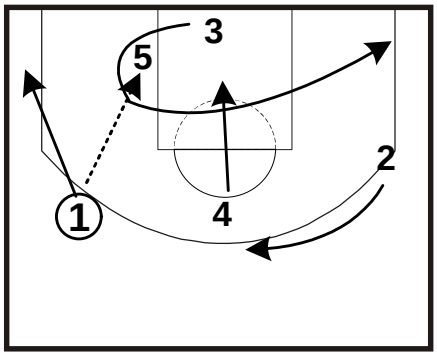
Description

C (ato option)



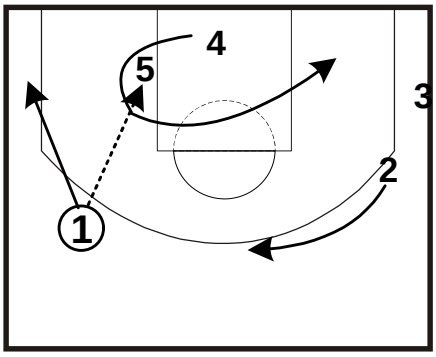
Description

C 3 5



Curl to post up 5 - dive 4 on double team

C 4 5

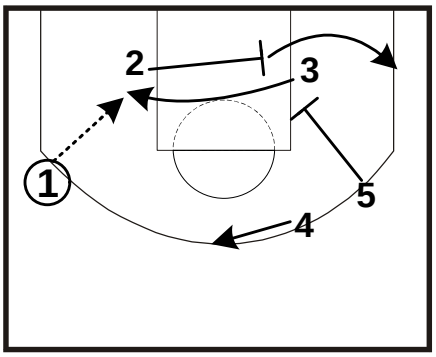


Description

Miami Heat

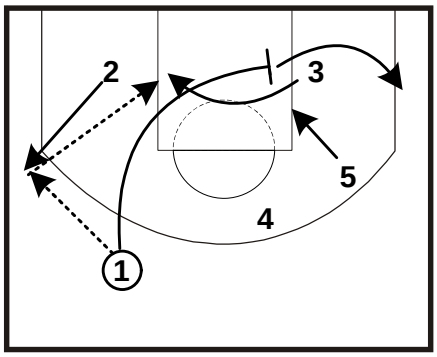
Halfcourt Offense

CROSS 3



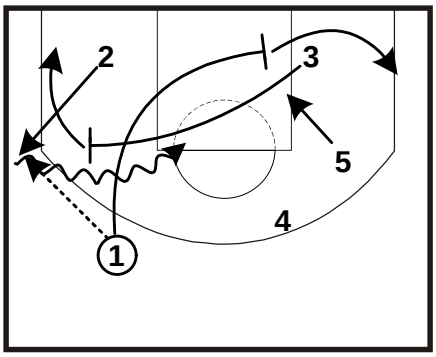
Description

CROSS POINT



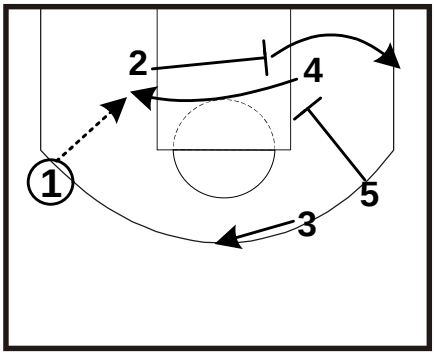
Description

CROSS POINT GET



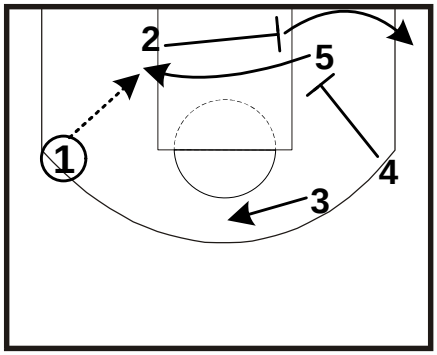
Description

CROSS 4



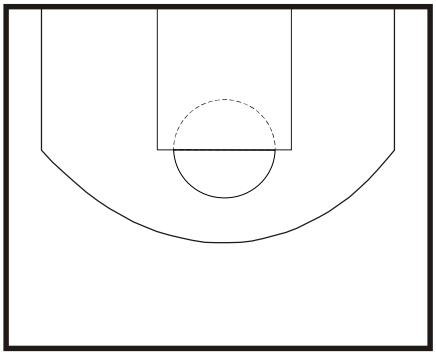
Low cross to post 5

CROSS 5



Description

Text



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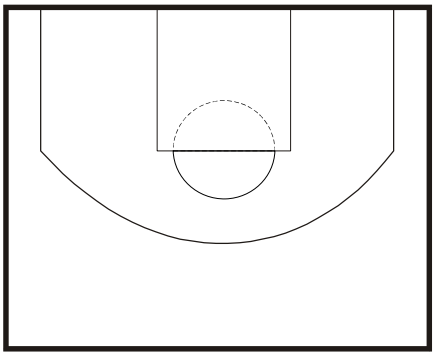
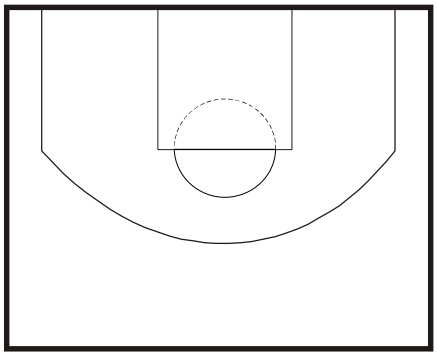


Description

Text



Description

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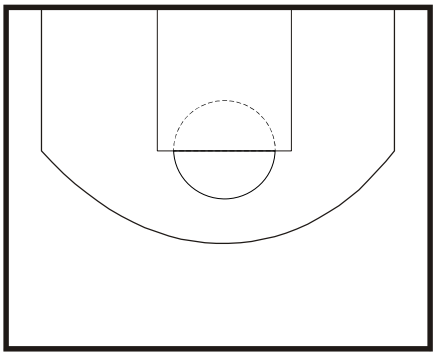
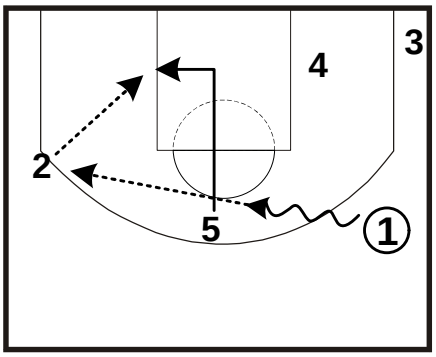


Description

Miami Heat

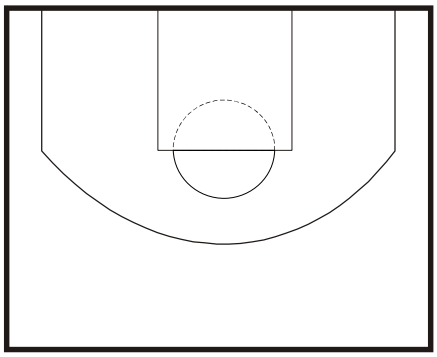
Halfcourt Offense

DIVE



Description

Text



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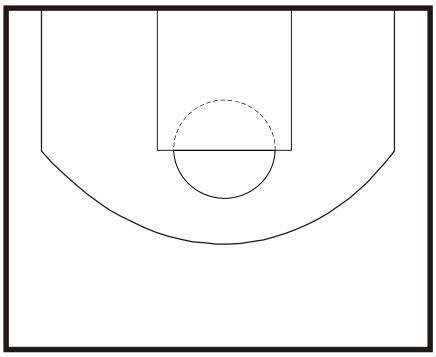

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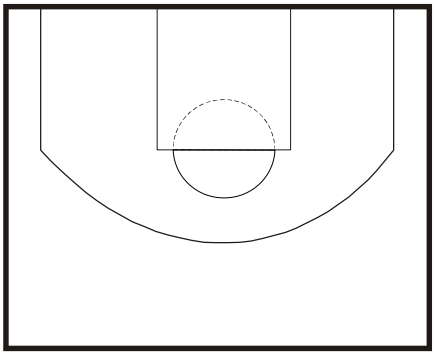

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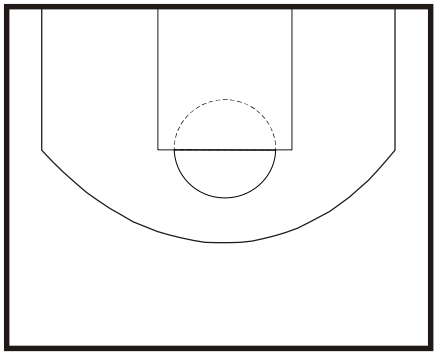

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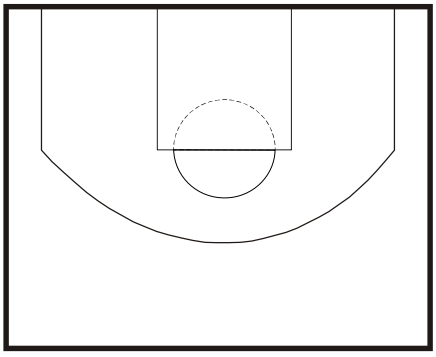

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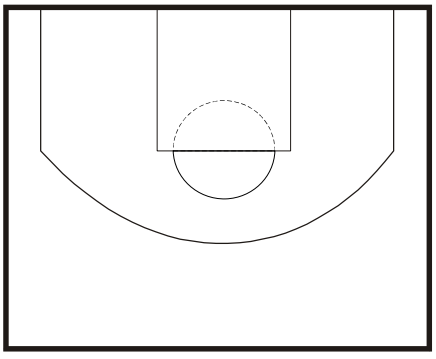

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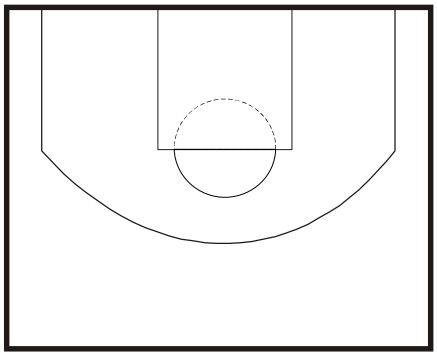

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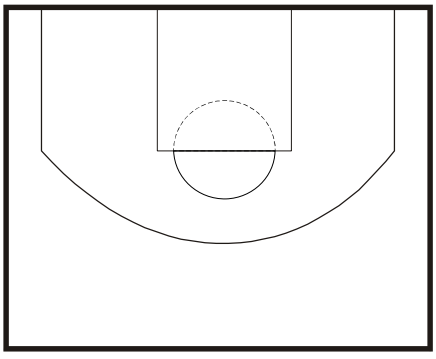


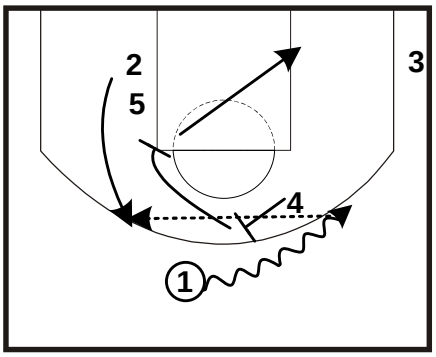
Description

Miami Heat

Halfcourt Offense

DOUBLE / TRIPLE

DOUBLE



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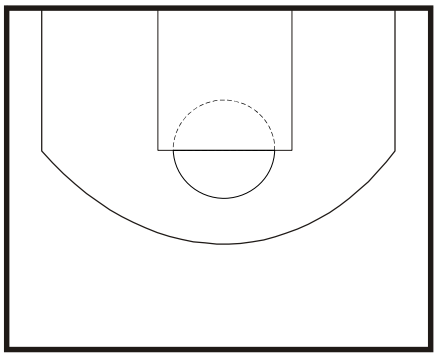

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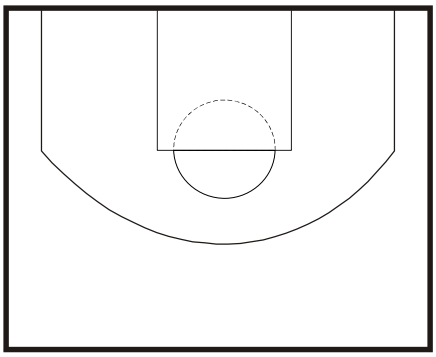

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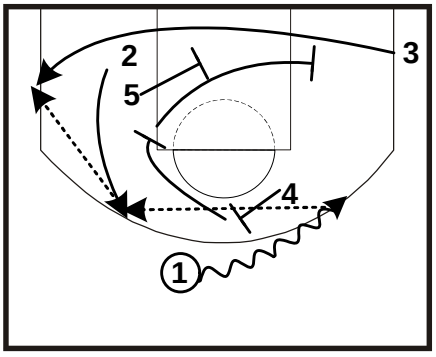

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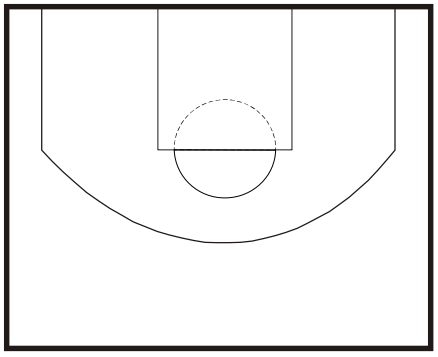

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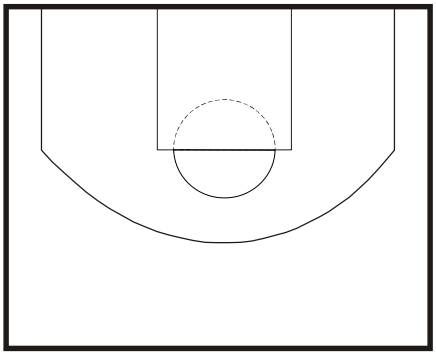

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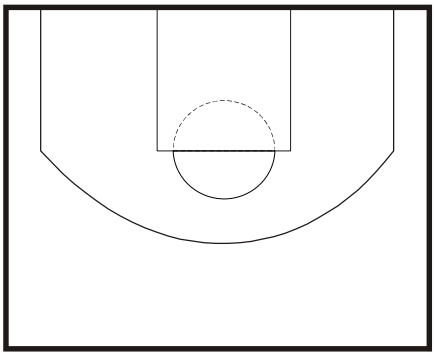

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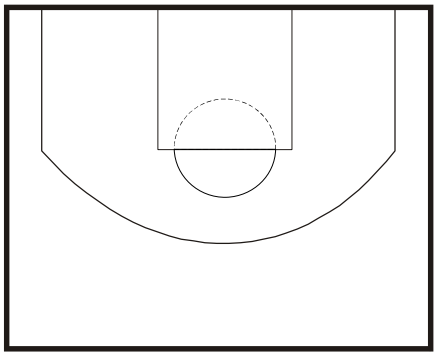

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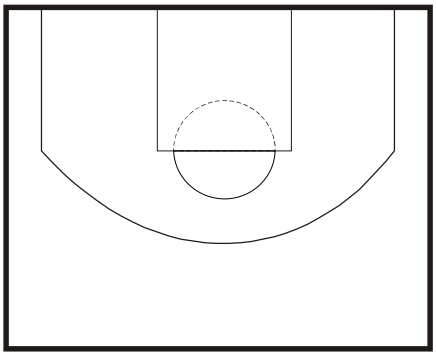


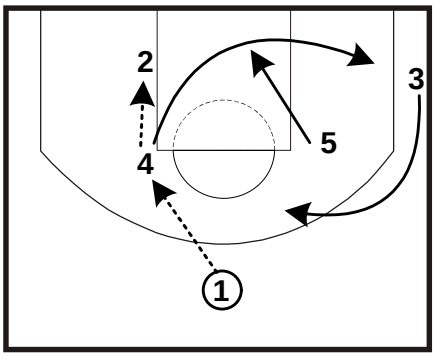
Description

Miami Heat

DROP

Halfcourt Offense

DROP 2



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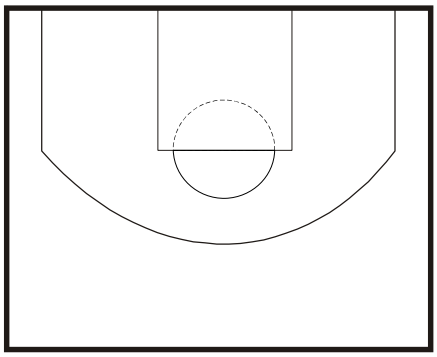

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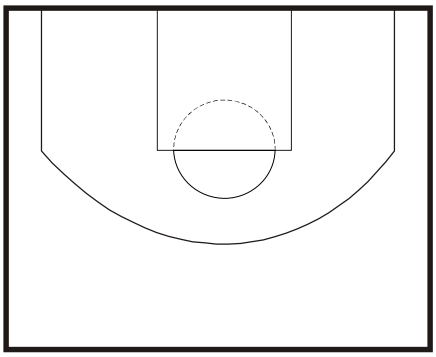

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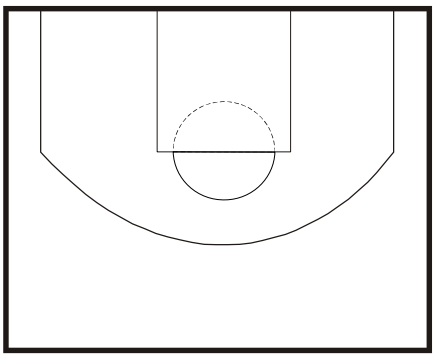

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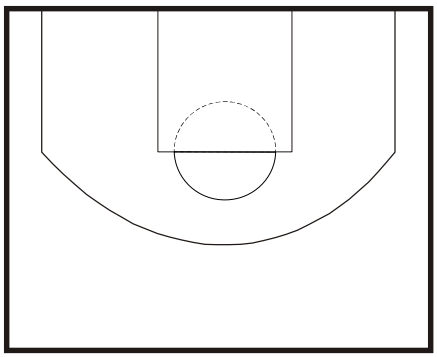

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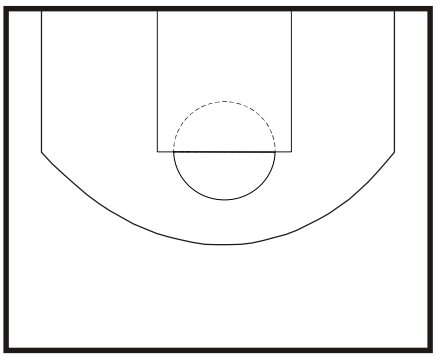

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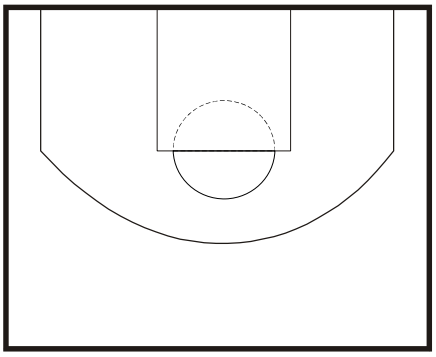

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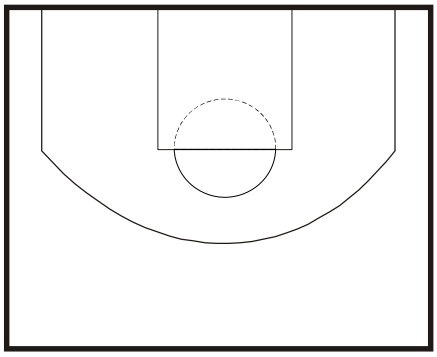

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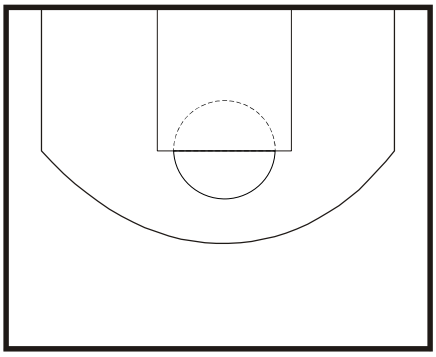
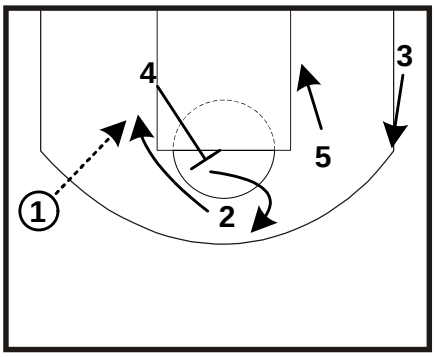


Description

Miami Heat

Halfcourt Offense

FIST DOWN



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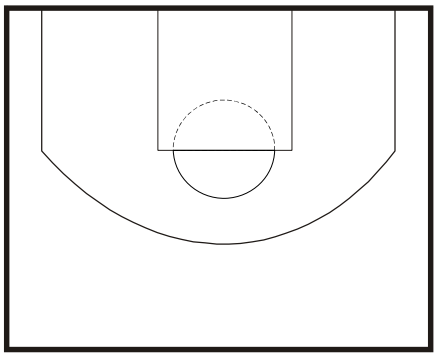

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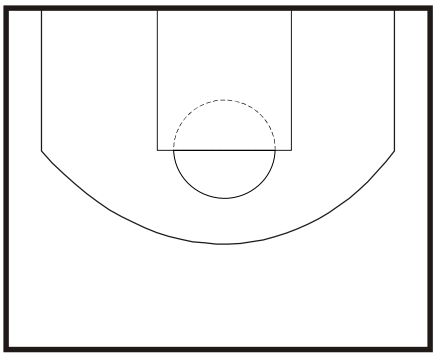
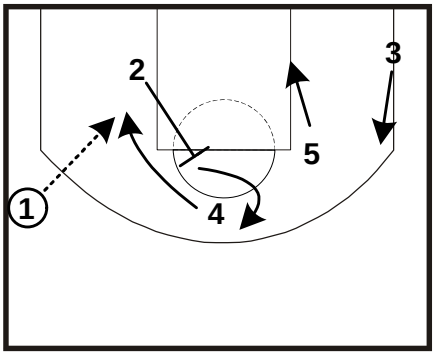


Description

FIST DOWN 24



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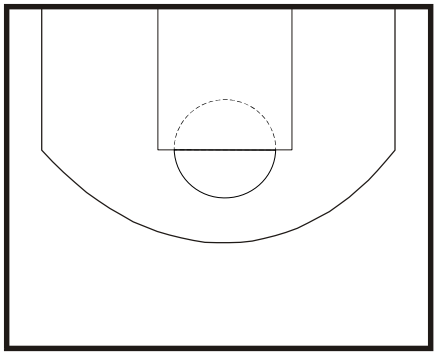

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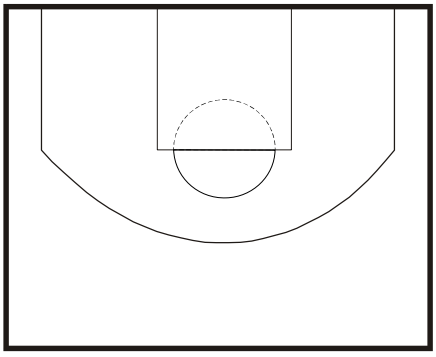

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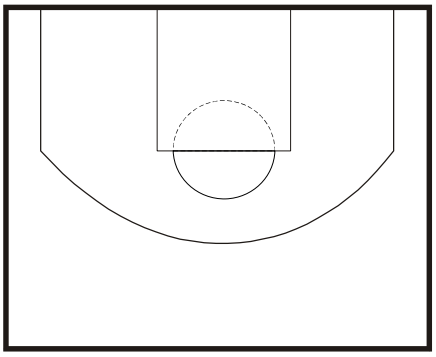

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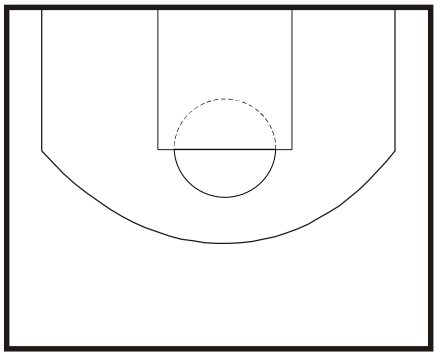

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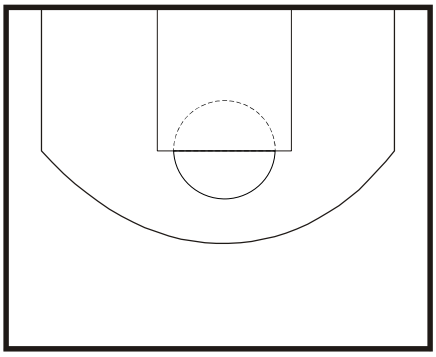
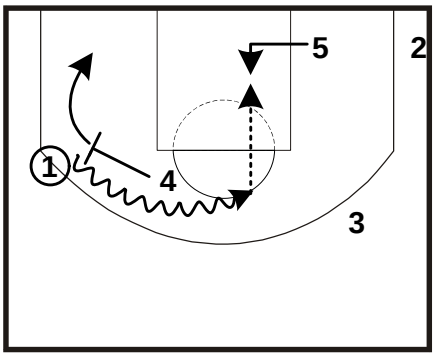


Description

Miami Heat

Halfcourt Offense

FIST OUT



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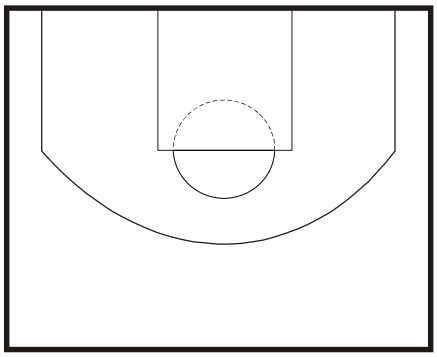

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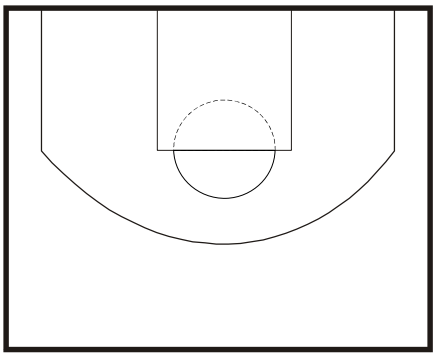
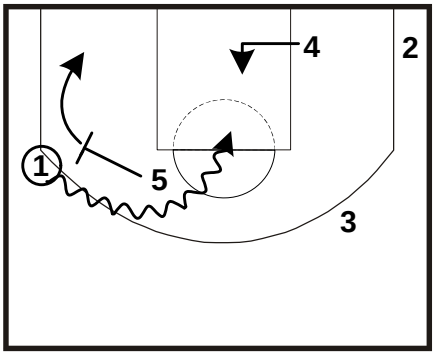


Description

FIST OUT (option)



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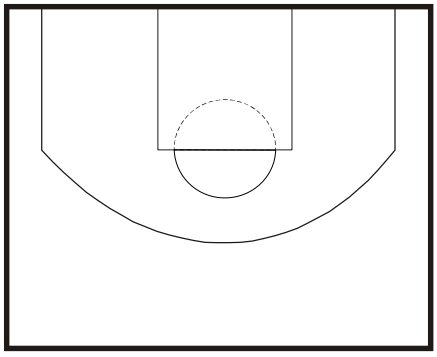

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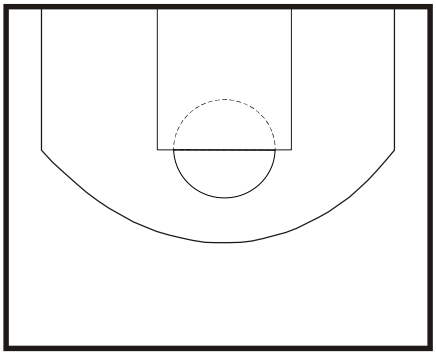

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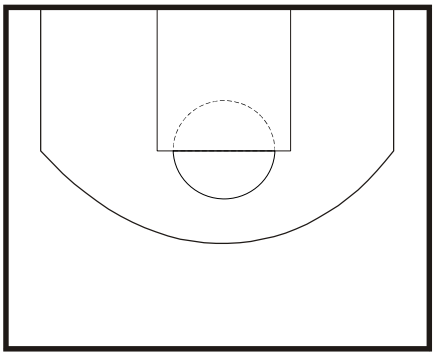

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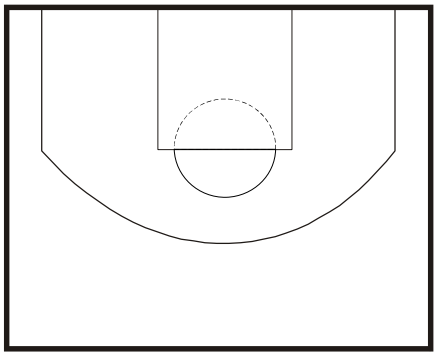

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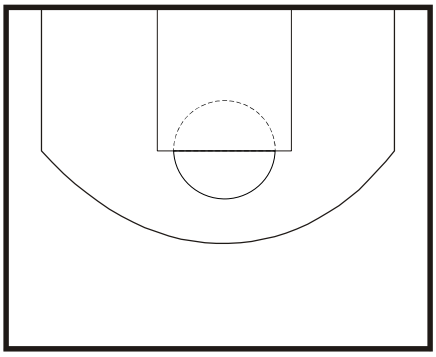
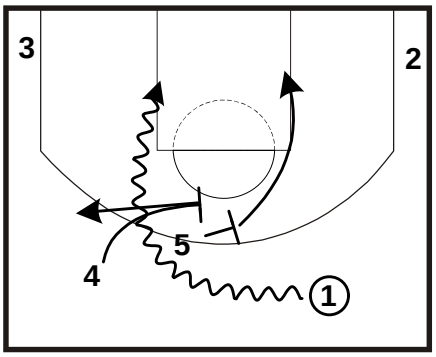


Description

Miami Heat

Halfcourt Offense

FIST UP



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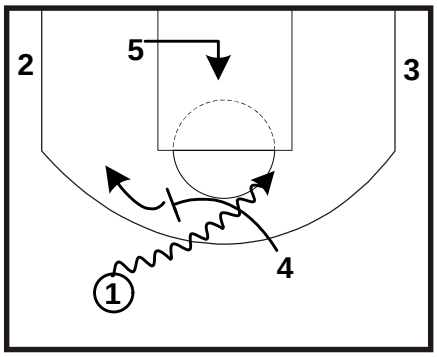

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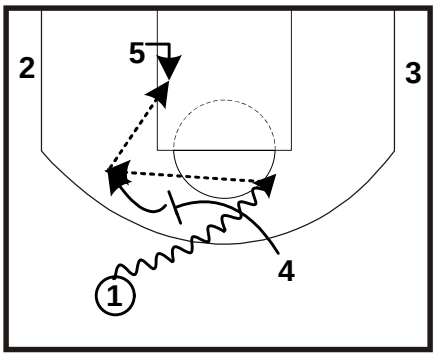

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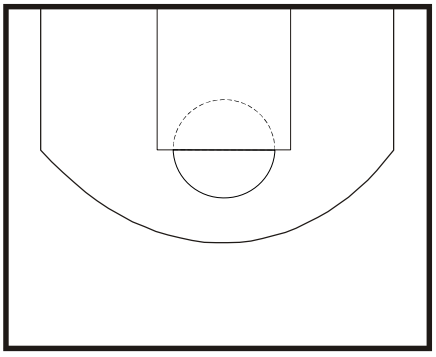

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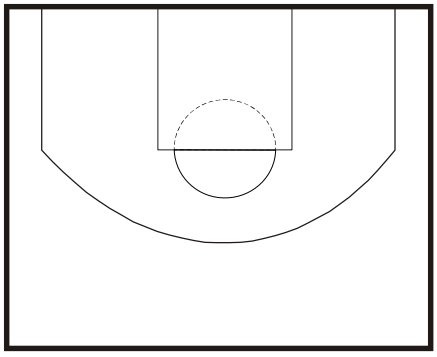

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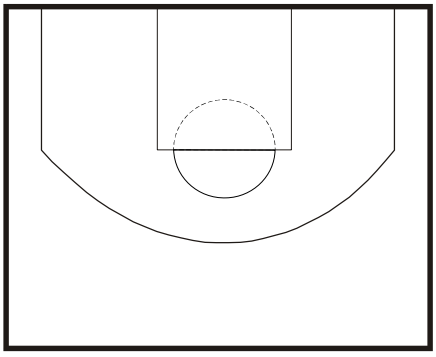

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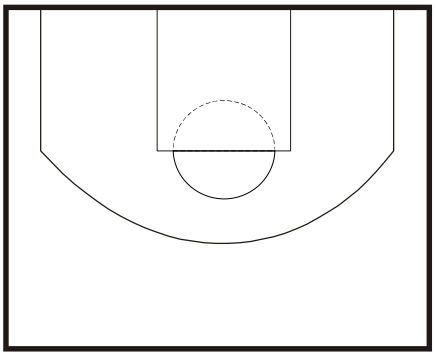

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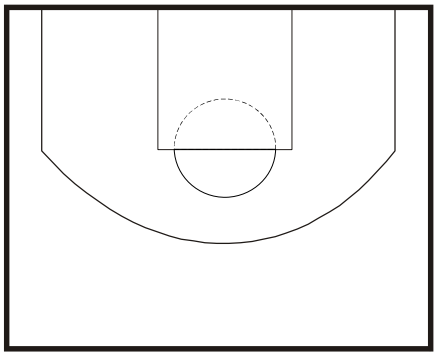

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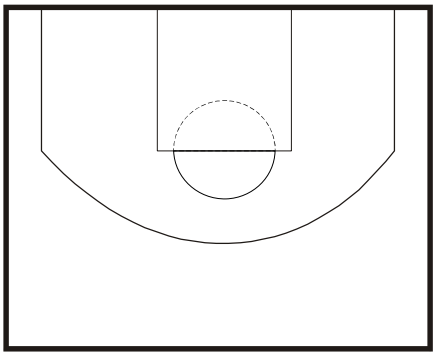


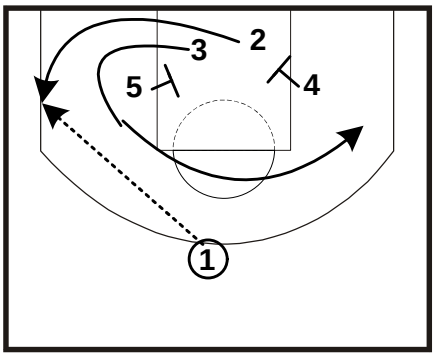
Description

Miami Heat

FLOPPY

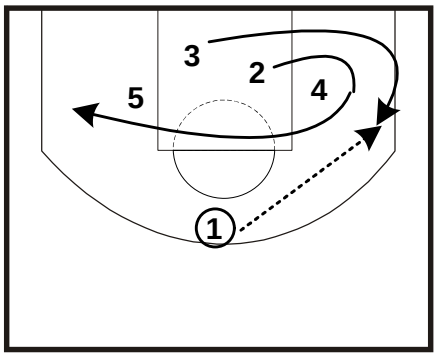
Halfcourt Offense

FLOPPY DOWN



Description

FLOPPY DOWN 3



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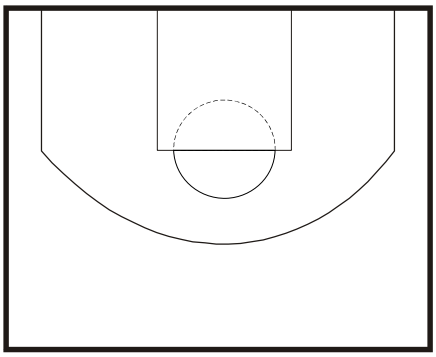
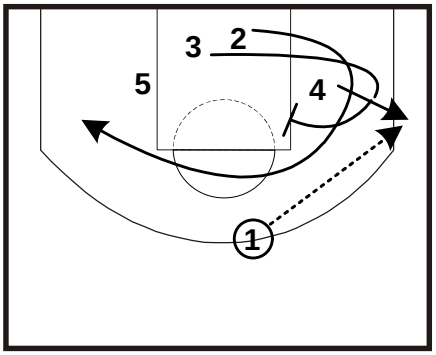


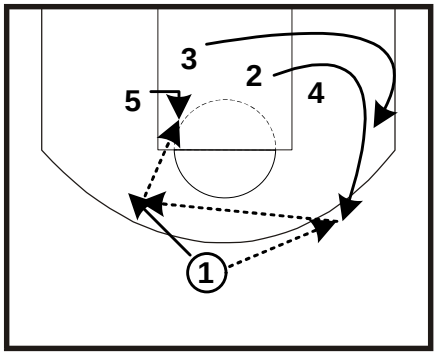
Description

FLOPPY DOWN POP



Description

FLOPPY DOWN PUNCH



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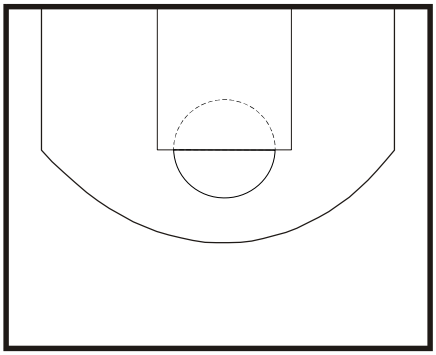
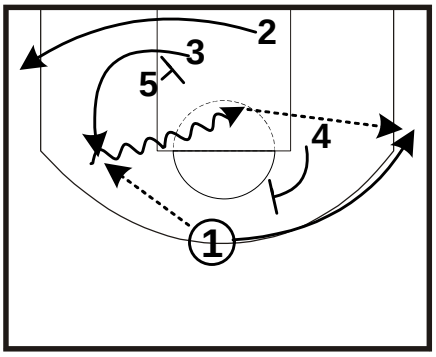


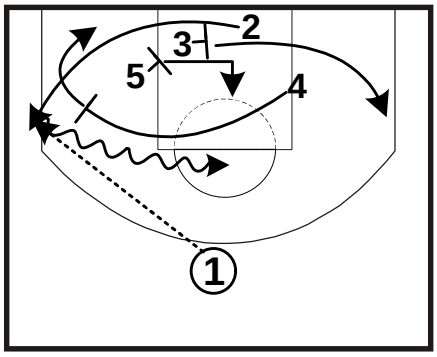
Description

FLOPPY CHEST



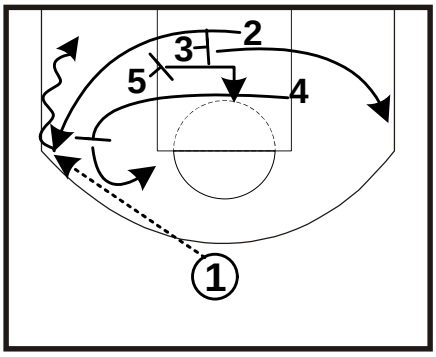
Double curl off same side - flare 1 to weakside

FLOPPY OUT



Baseline screens to side P&R

FLOPPY OUT FLAT



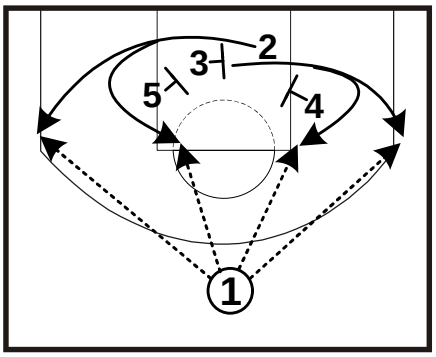
Baseline screens to side step up P&R

Miami Heat

Halfcourt Offense

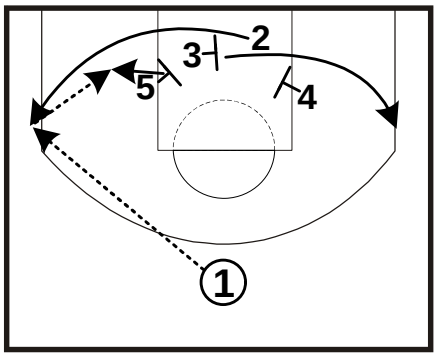
FLOPPY (2)

FLOPPY UP



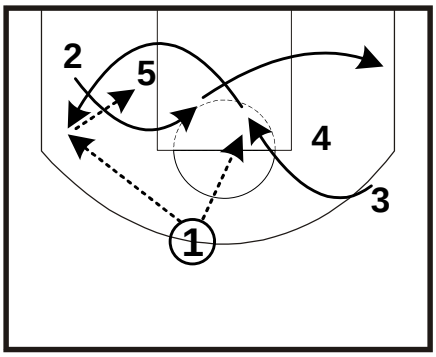
Baseline screens

FLOPPY UP 5



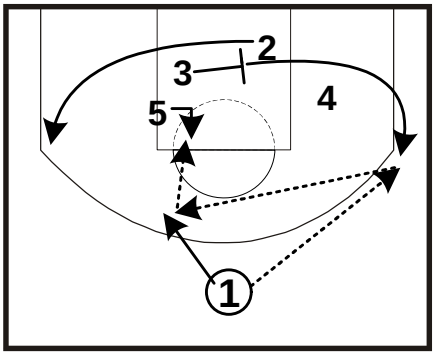
Description

FLOPPY UP PUNCH



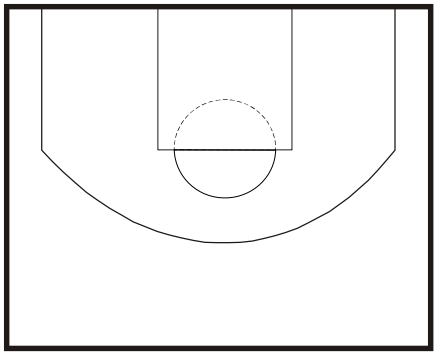
Slice cut 3 over 4 - thru the lane and turnout off 5 - 2 rubs off 5 - post up 5

FLOPPY UP PUNCH (option)



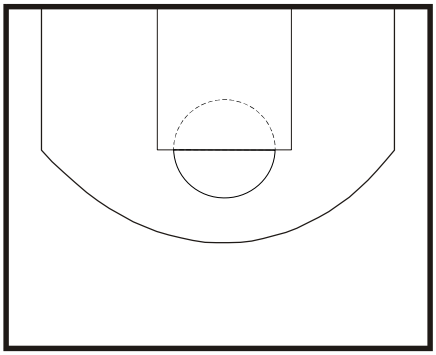
Baseline screens - to post up 5

Text



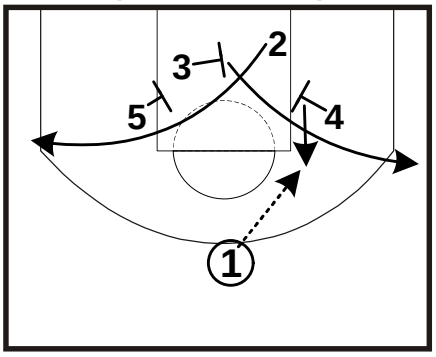
Description

Text



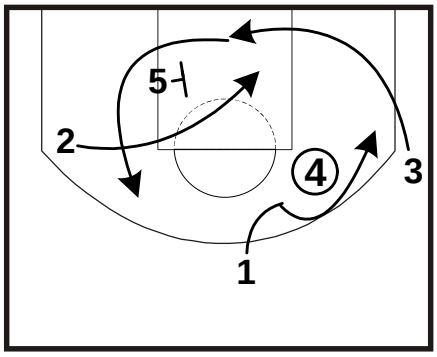
Description

FLOPPY UP FLASH (vis: rub chest)



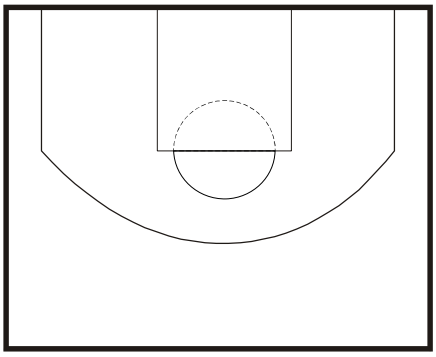
Baseline screens - flash to elbow feed

FLOPPY UP FLASH (cont'd)



Wing backcut - guard around

Text



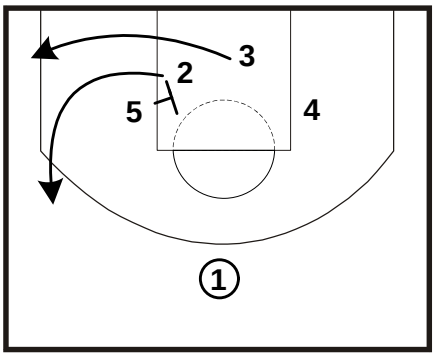
Description

Miami Heat

FLOPPY (3)

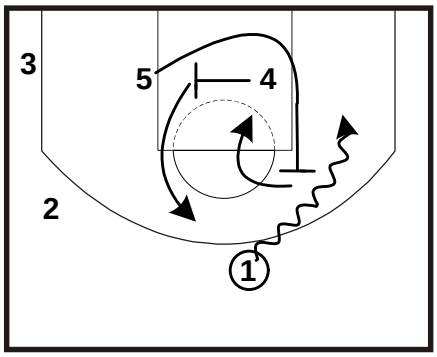
Halfcourt Offense

FLOPPY OUT STRONG THUMB UP →



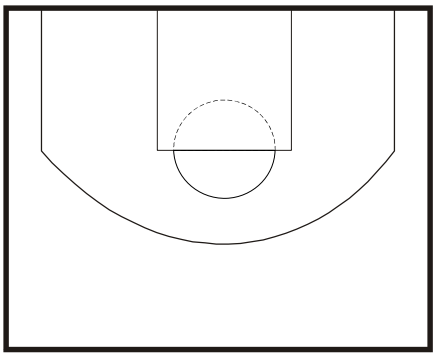
Description

FLOPPY OUT STRONG THUMB UP (cont'd)



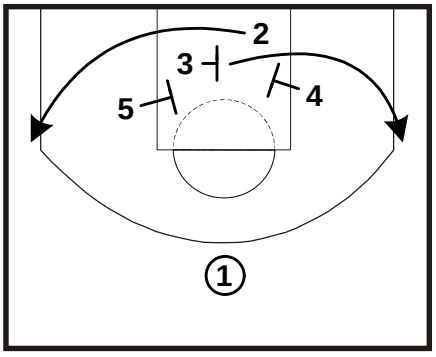
Description

Text



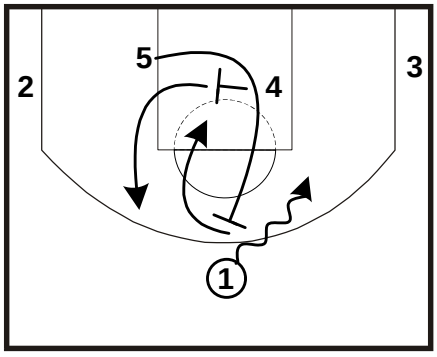
Description

FLOPPY UP THUMB DOWN →



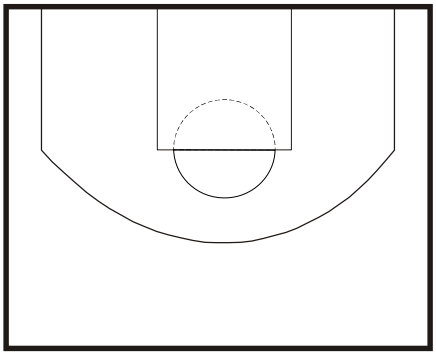
Description

FLOPPY UP THUMB DOWN (cont'd)



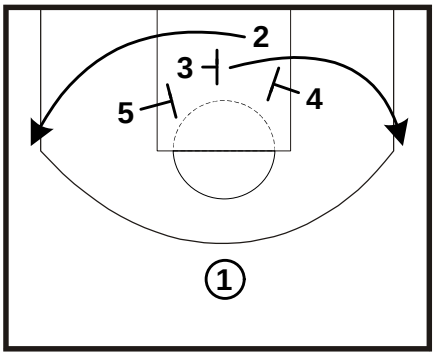
Description

Text



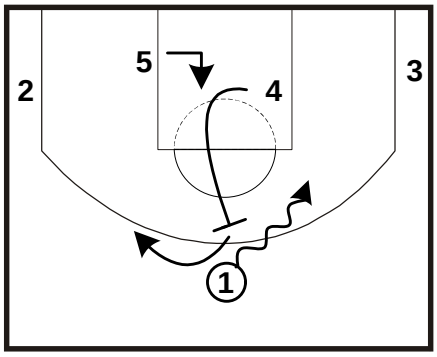
Description

FLOPPY UP THUMB UP →



Description

FLOPPY UP THUMB UP (cont'd)



Description

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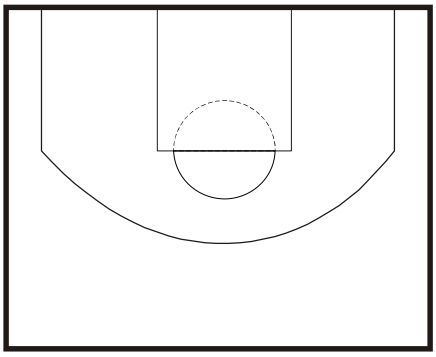


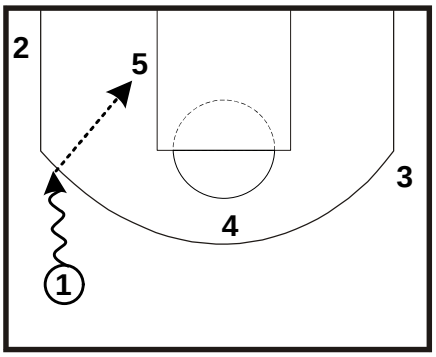
Description

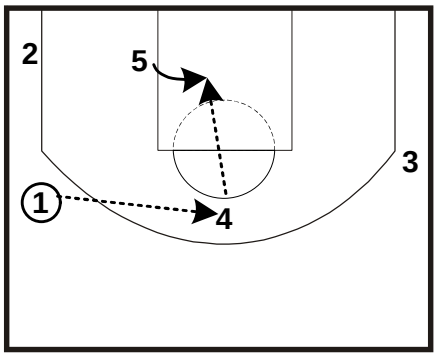
Miami Heat

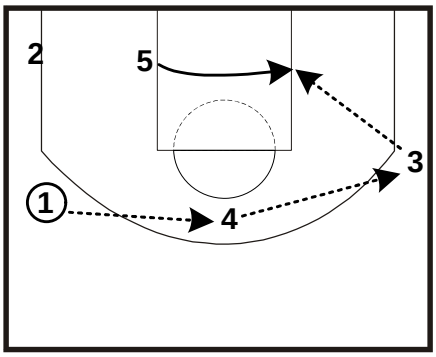
GO GAME

Halfcourt Offense

GO GAME or **GO GAME** or **GO GAME**

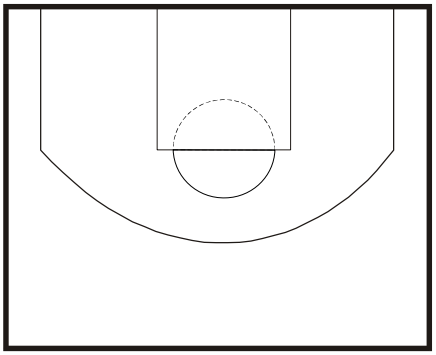


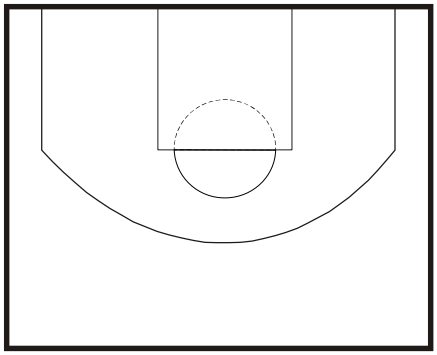


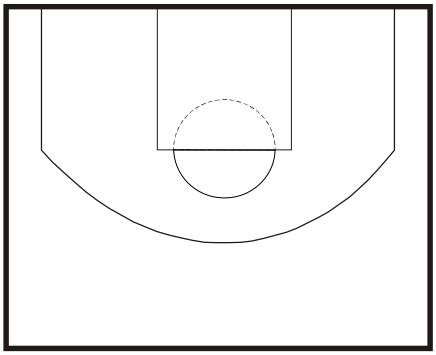


Description **Description** **Description**

Text **Text** **Text**

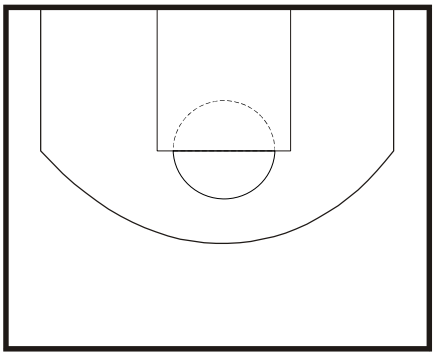


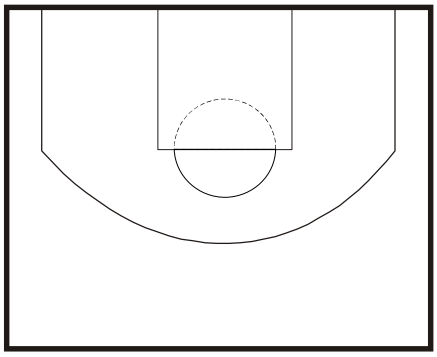


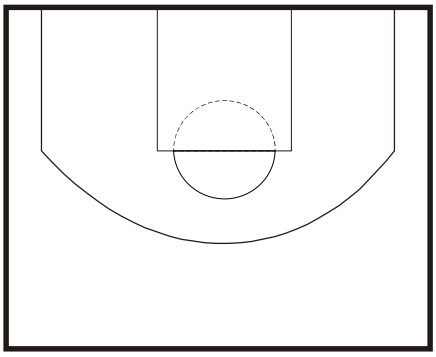


Description **Description** **Description**

Text **Text** **Text**





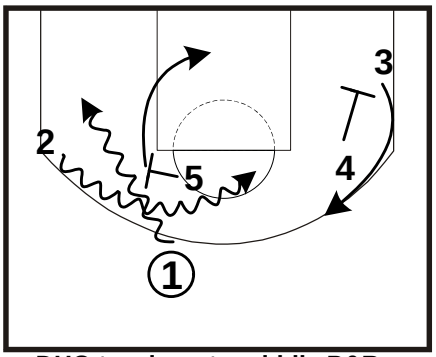


Description **Description** **Description**

Miami Heat

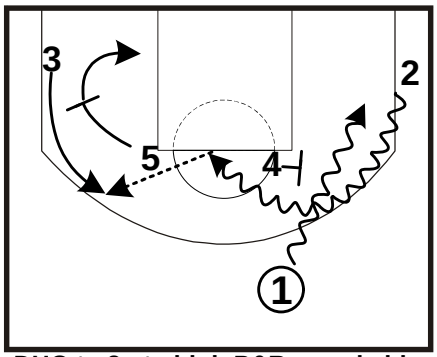
Halfcourt Offense

HANDOFF 2



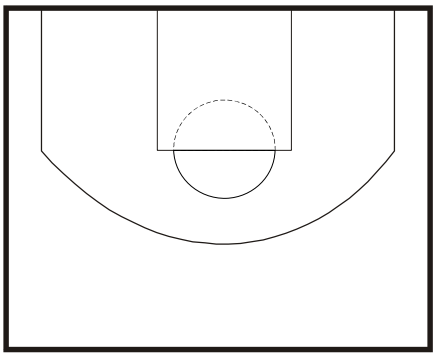
DHO to wing - to middle P&R - weakside pin down

HANDOFF 2-4



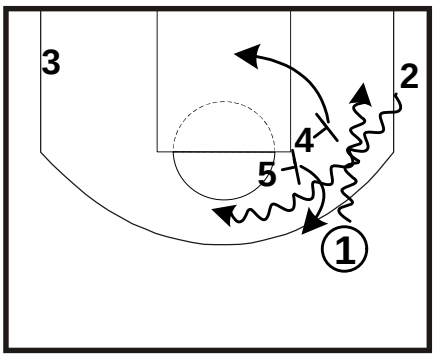
DHO to 2 - to high P&R - weakside pindown

Text



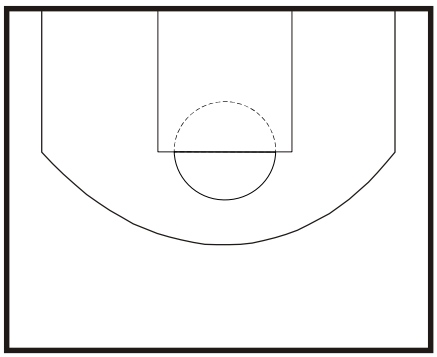
Description

HANDOFF (ato option)



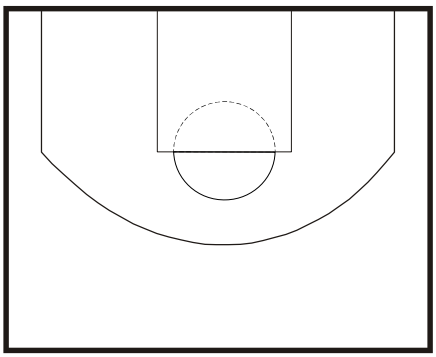
DHO to 2 - to staggered picks - 4 rolls 5 pops (Doleac)

Text



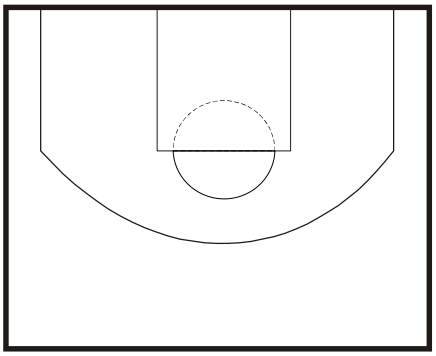
Description

Text



Description

Text



Description

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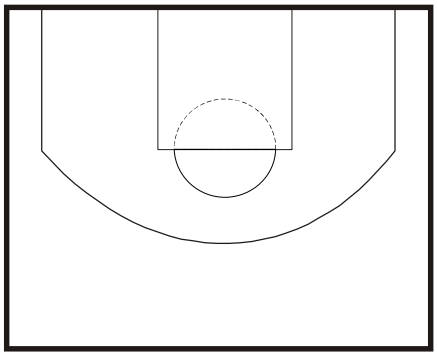
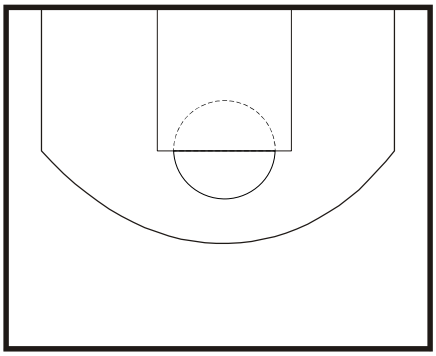


Description

Text

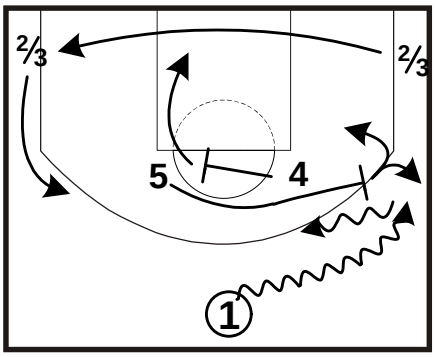


Description

Miami Heat

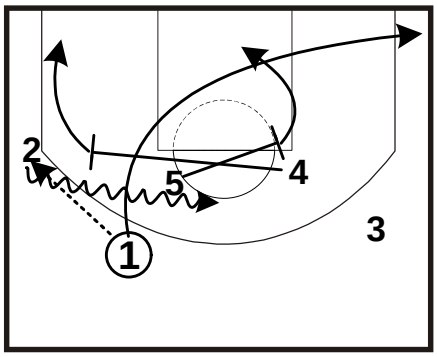
Halfcourt Offense

HORNS OUT



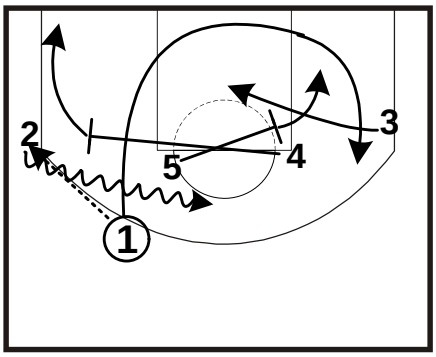
Description

HORNS OUT 2



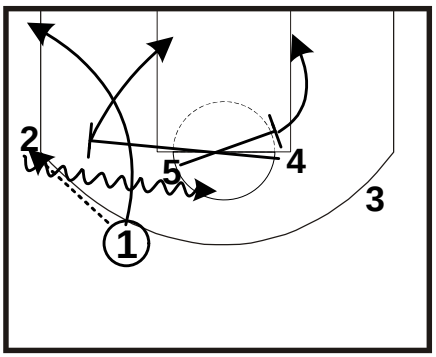
Description

HORNS OUT 2 OPEN-CLOSE



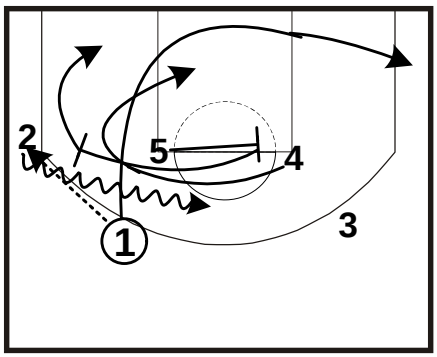
Description

HORNS OUT 2 STRONG



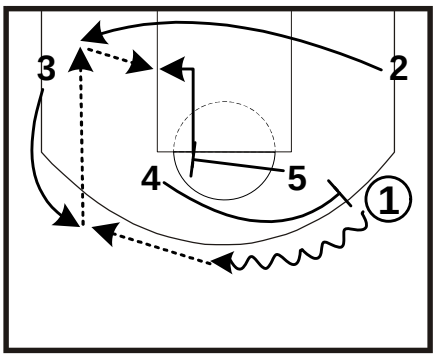
Description

HORNS OUT 2 TWIST



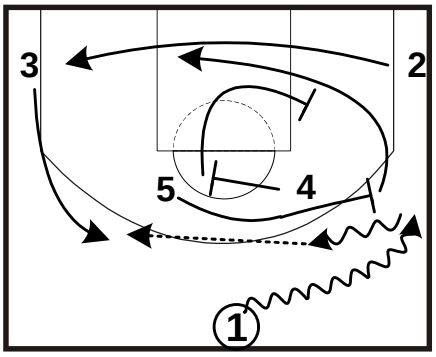
Description

HORNS OUT 5



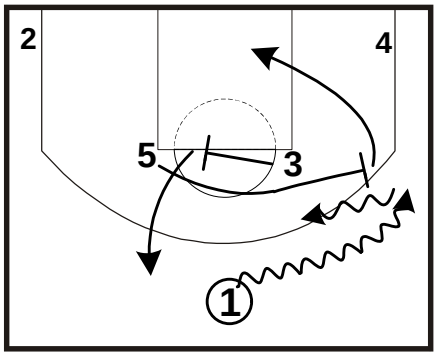
Description

HORNS OUT ROLL



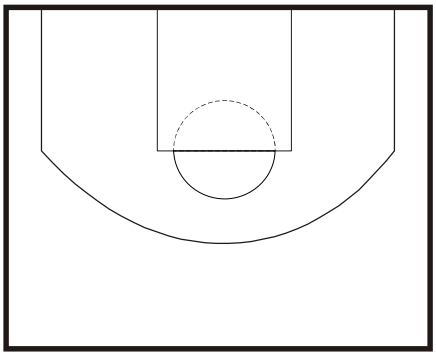
Description

HORNS OUT (ato)



Walker @ 3

Text



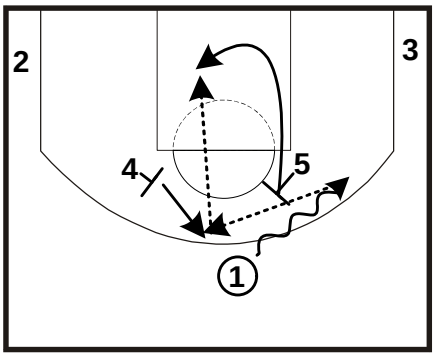
Description

Miami Heat

Halfcourt Offense

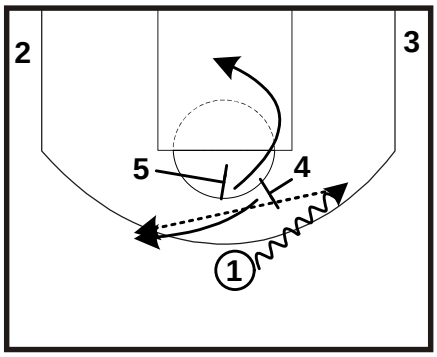
HORNS (2)

HORNS UP



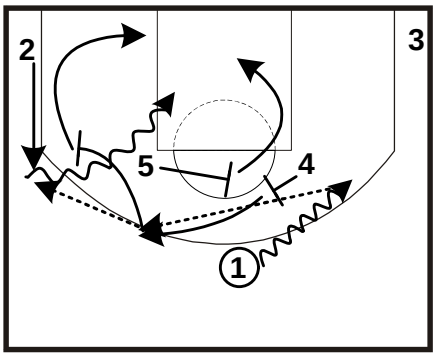
UCLA post up 1

HORNS UP CHEST



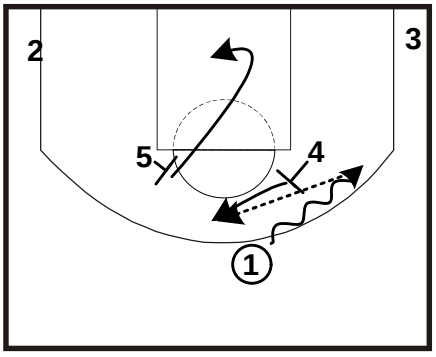
Description

HORNS CHEST GET



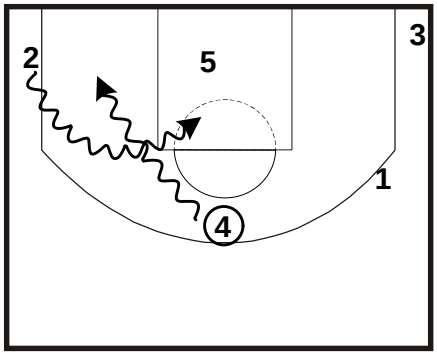
Description

HORNS UP DRIBBLE



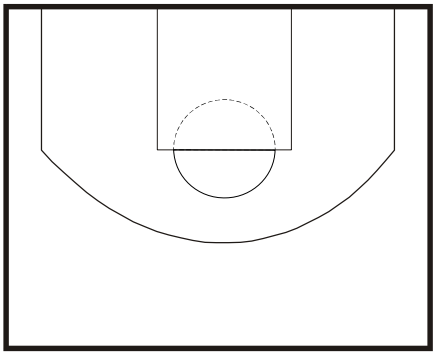
Desrciption

HORNS UP DRIBBLE



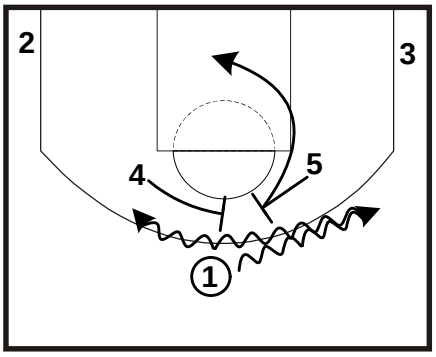
Desrciption

Text



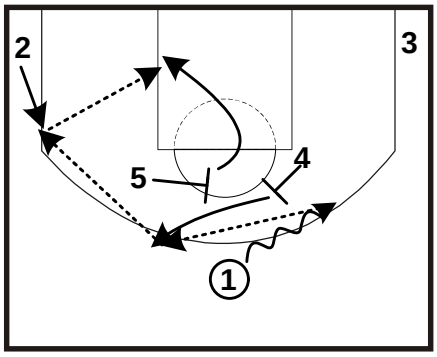
Description

HORNS UP TWIST



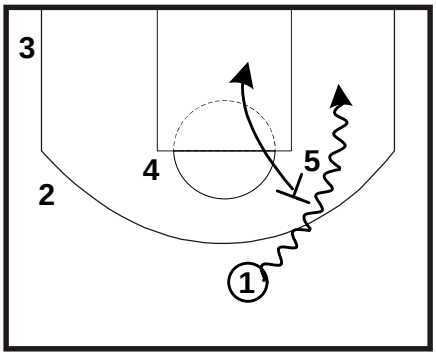
Description

HORNS UP X



Description

HORNS (ato)



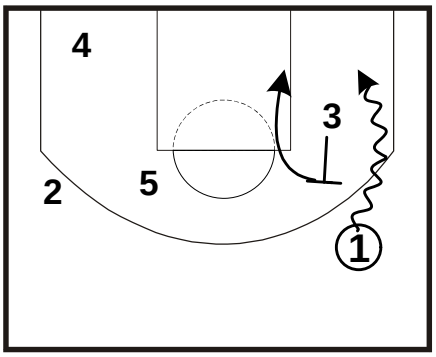
Description

Miami Heat

L

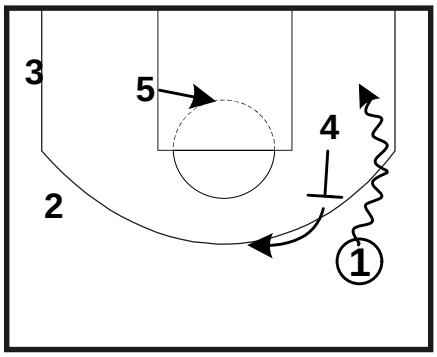
Halfcourt Offense

L 3



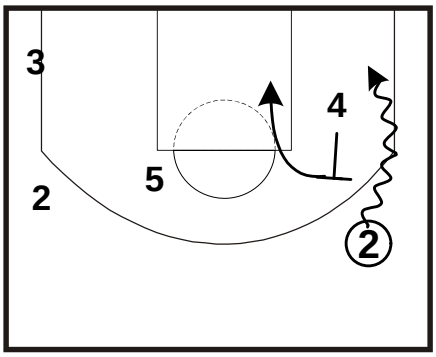
Step up P&R

L 4



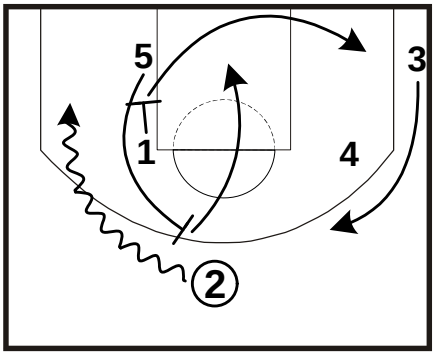
Step up P&R

L 4 (option)



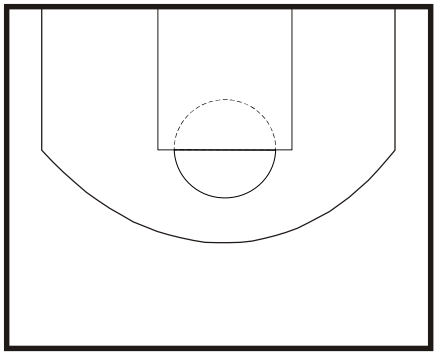
Step up P&R

L 15



1 pins down on 5 then clears to opposite corner - 5 comes to run P&R w/ 2

Text



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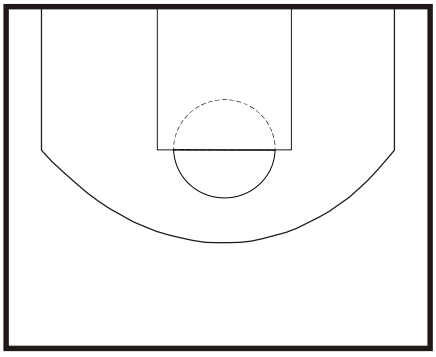

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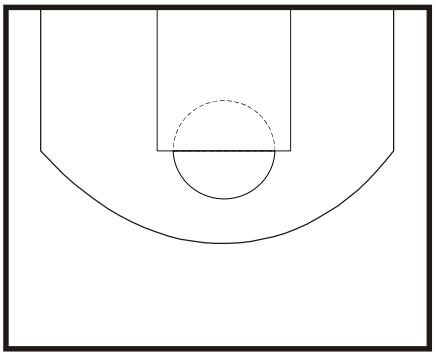

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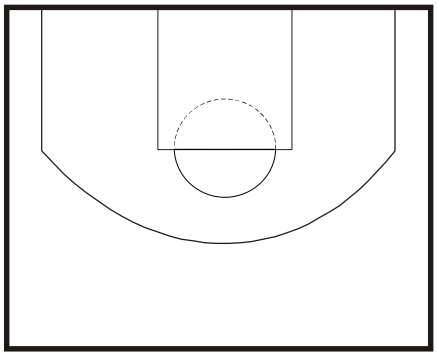

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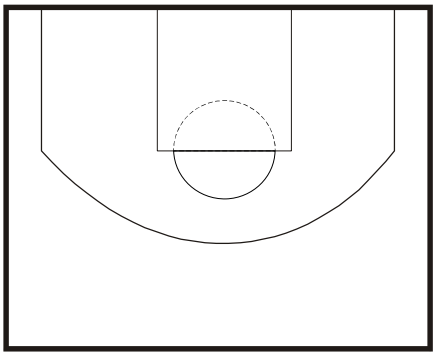
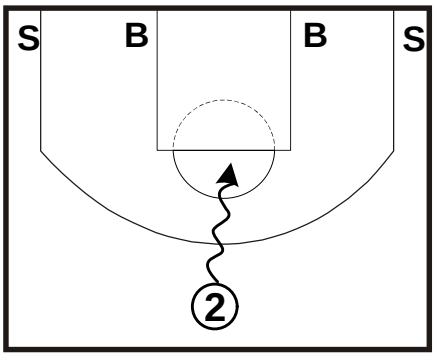


Description

Miami Heat

Halfcourt Offense

OPEN



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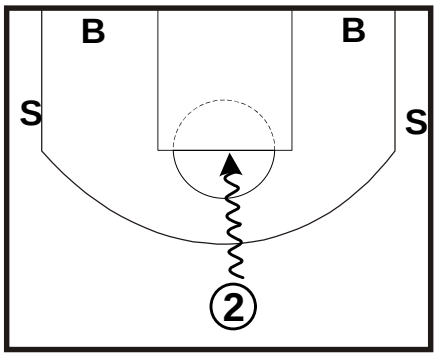

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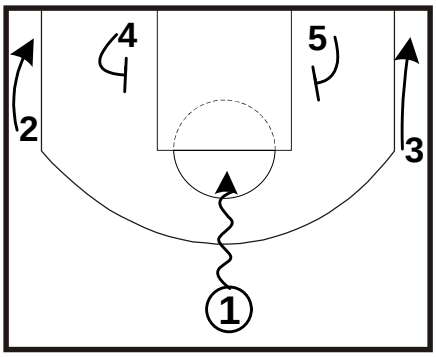

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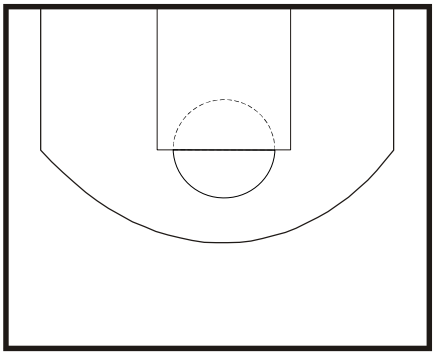

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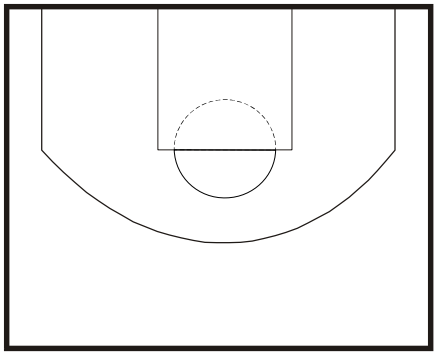

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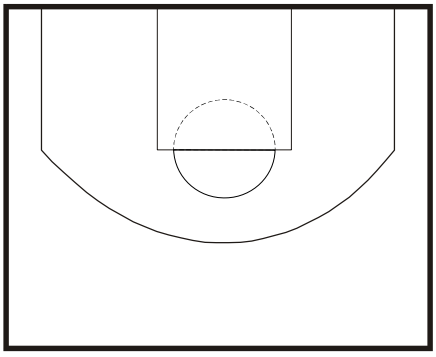

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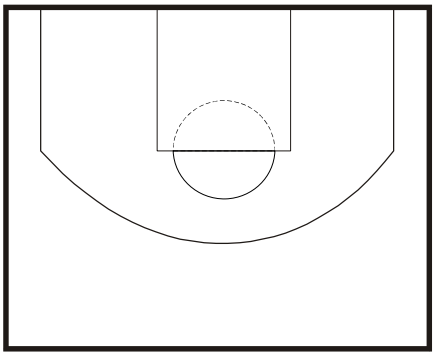

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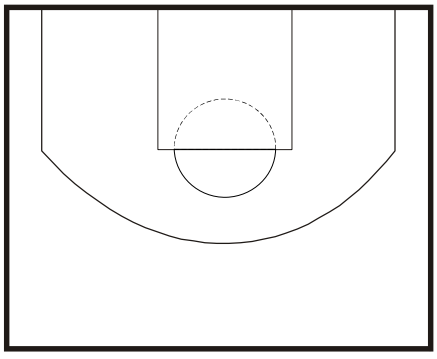

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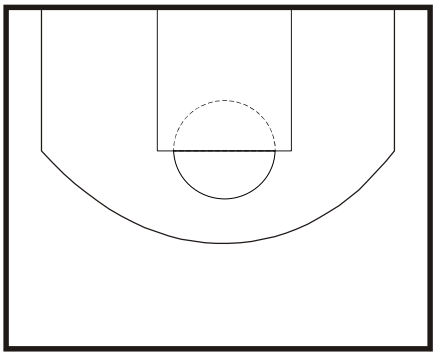
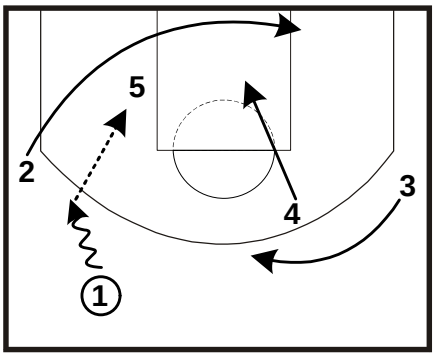


Description

Miami Heat

Halfcourt Offense

PUNCH



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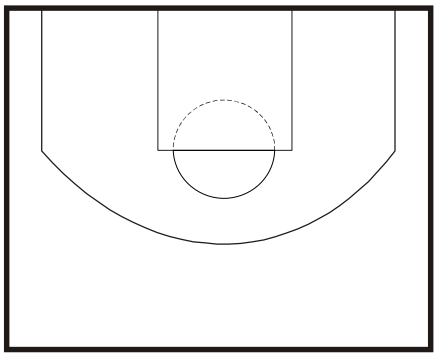

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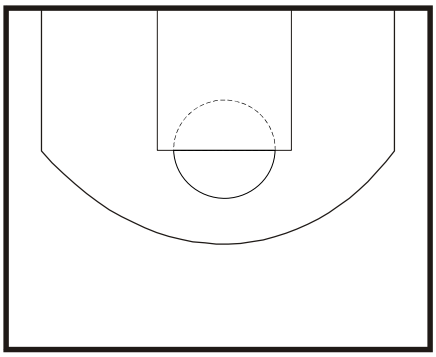
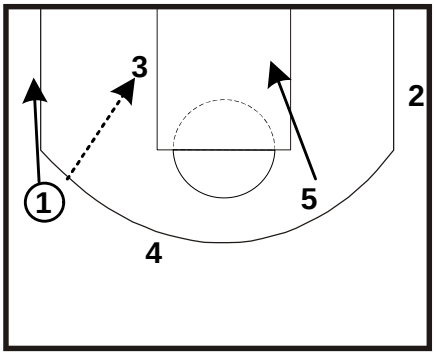


Description

PUNCH (option)



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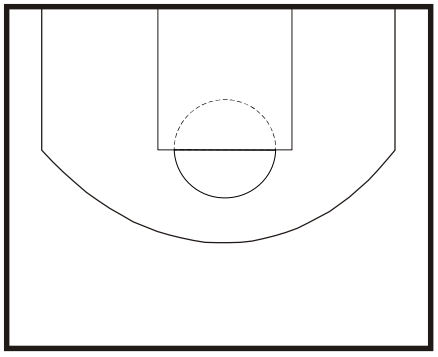

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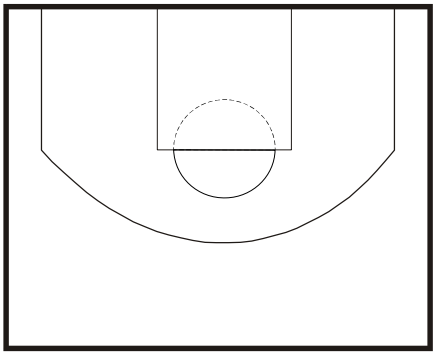

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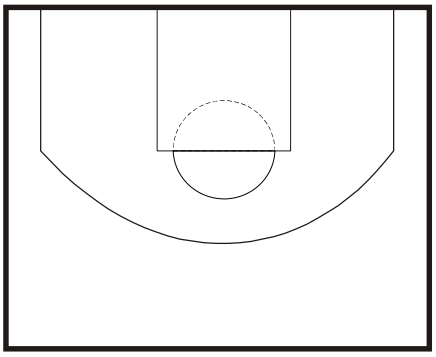

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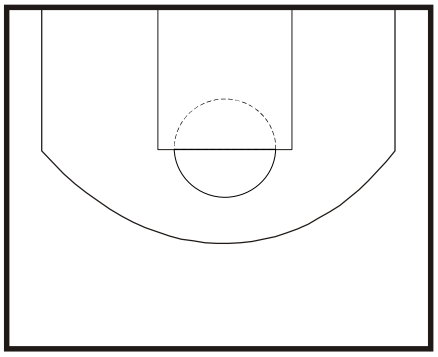

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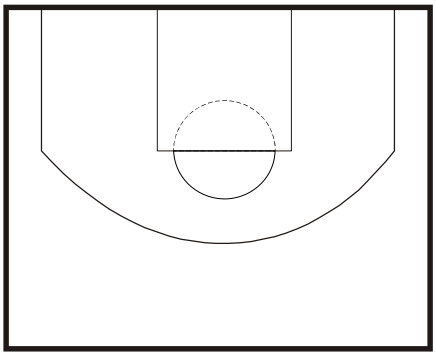


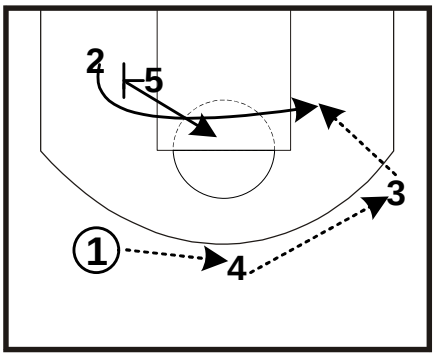
Description

Miami Heat

PUSH

Halfcourt Offense

PUSH 2



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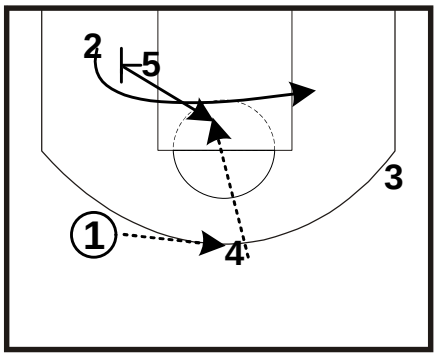
PUSH 2 (option)



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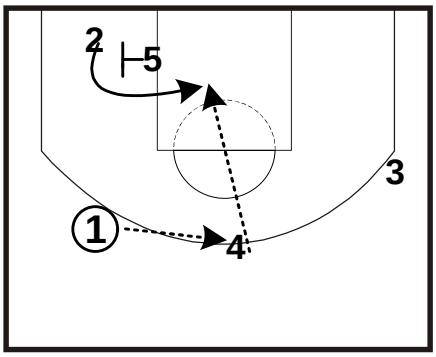
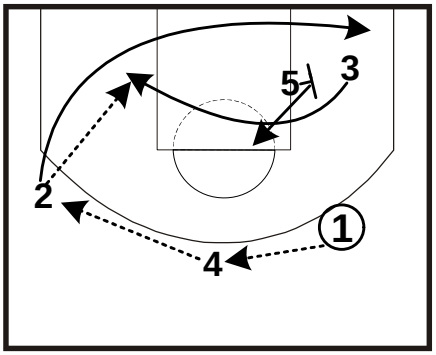


Description

PUSH 3



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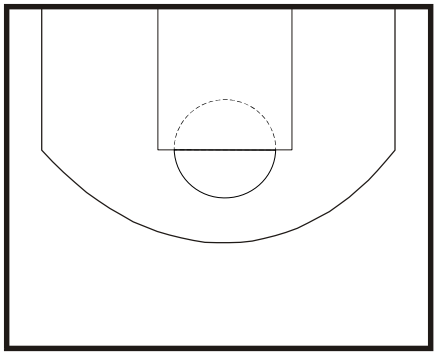

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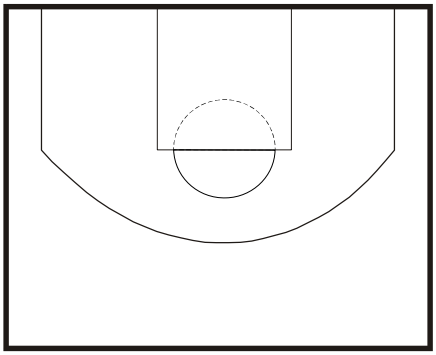

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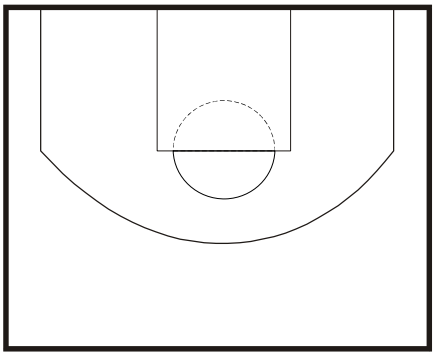

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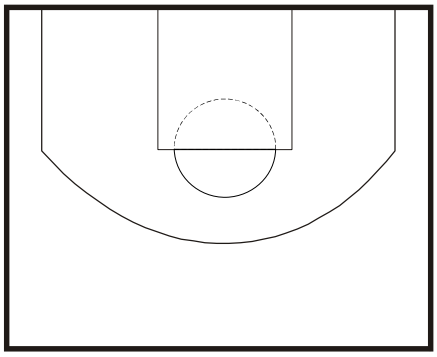

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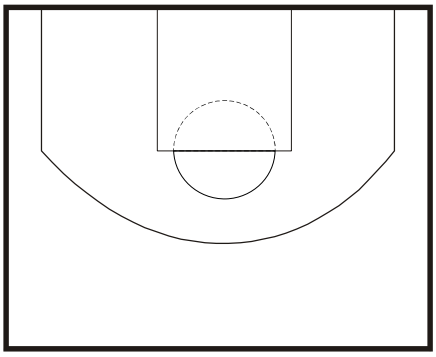


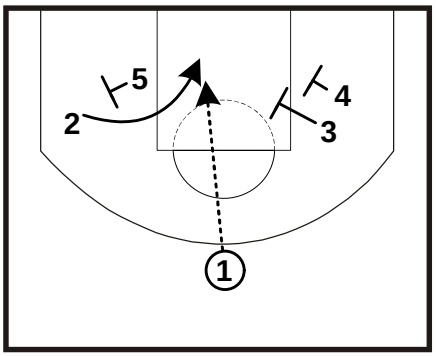
Description

Miami Heat

RUB

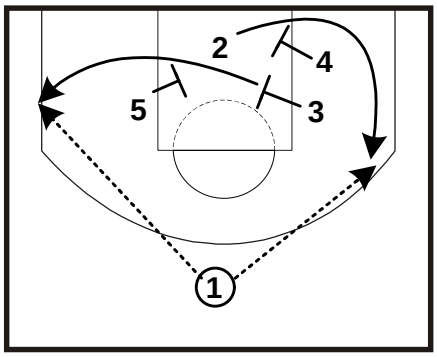
Halfcourt Offense

RUB 2



Description

RUB 2 (cont'd)



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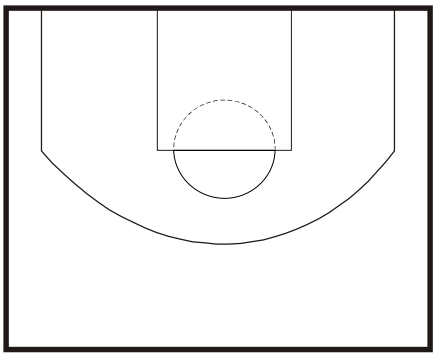

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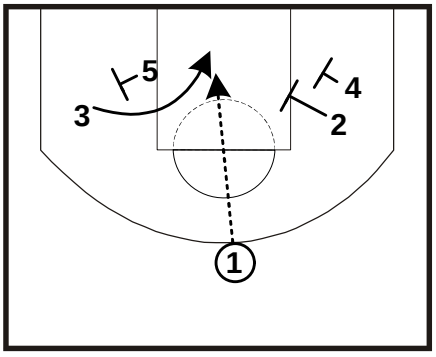
RUB 3



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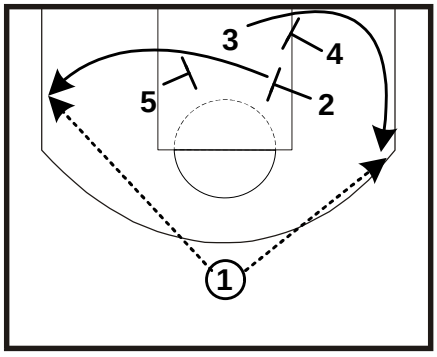

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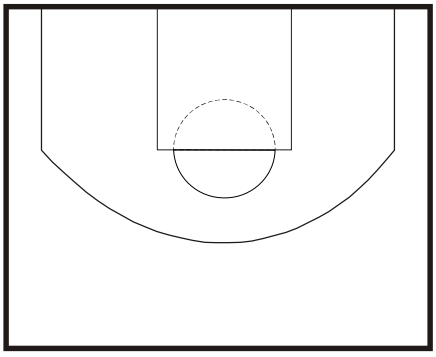

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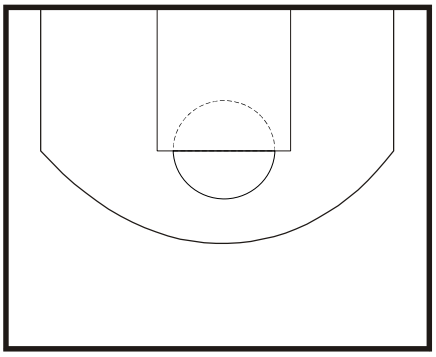

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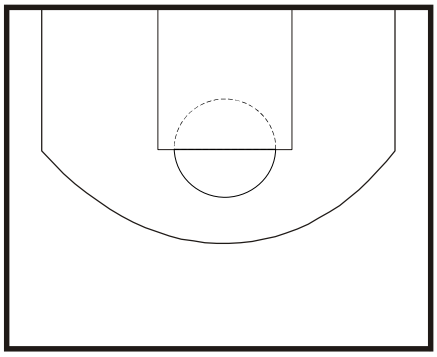

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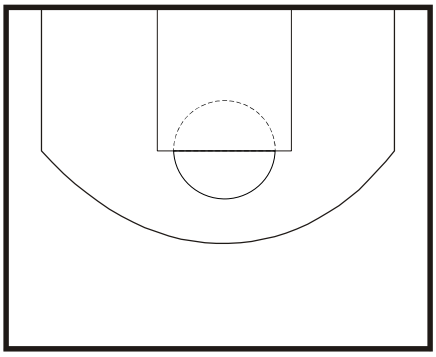


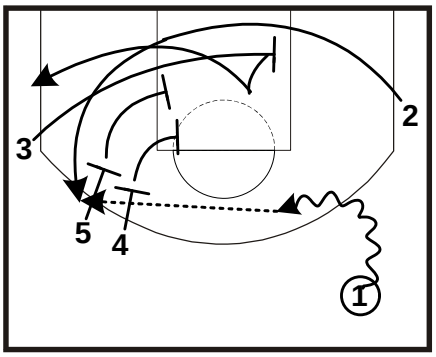
Description

Miami Heat

Halfcourt Offense

SIDELINE

SIDELINE



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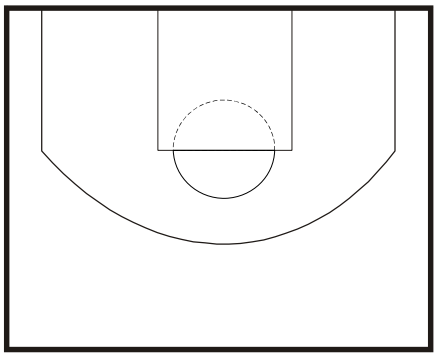

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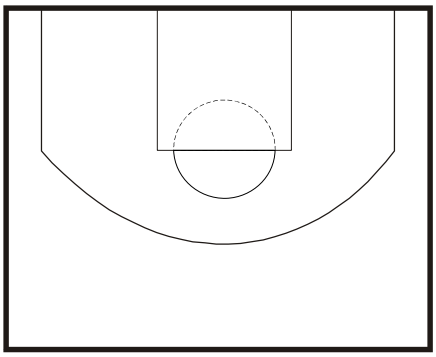
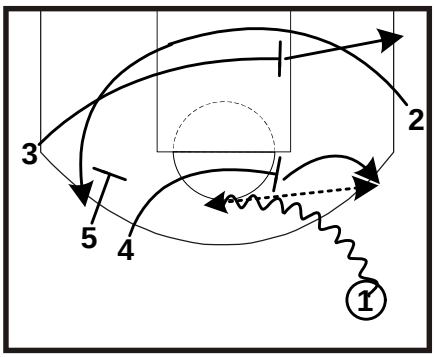


Description

SIDELINE DRAG



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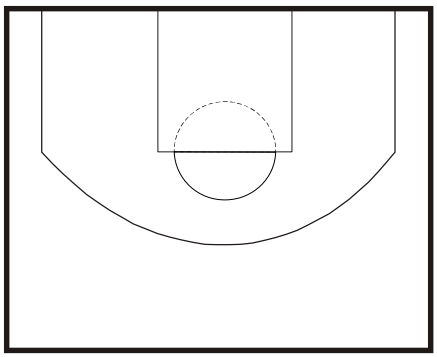

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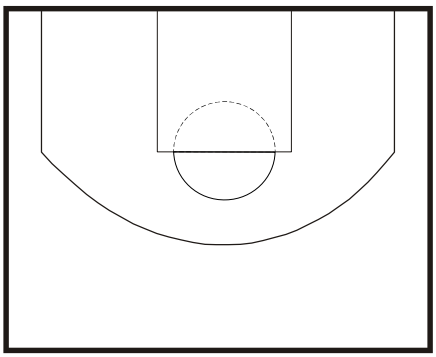

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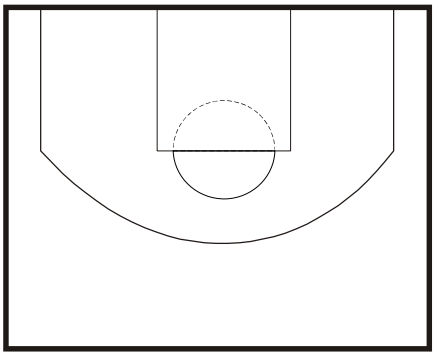

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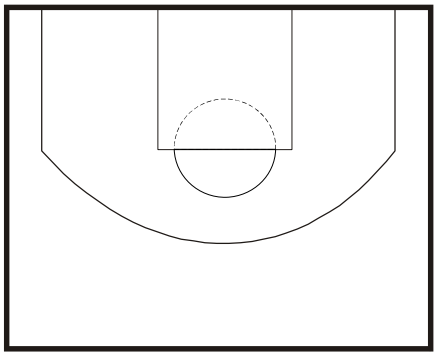

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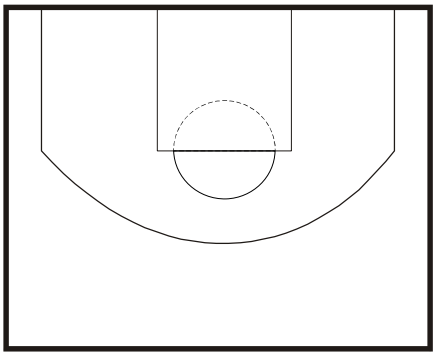


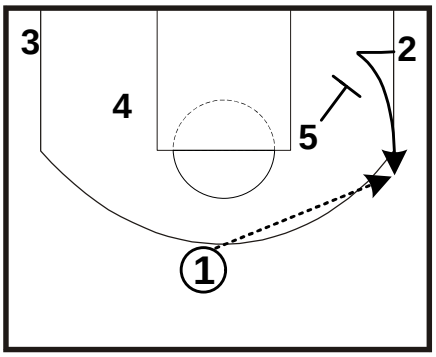
Description

Miami Heat

SINGLE

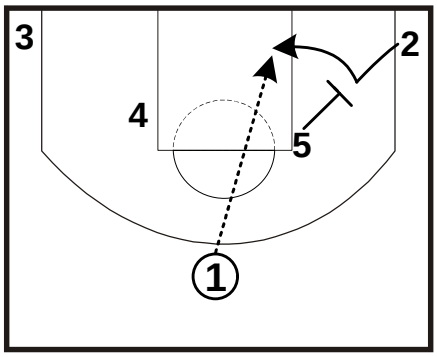
Halfcourt Offense

SINGLE



Description

SINGLE (option)



Description

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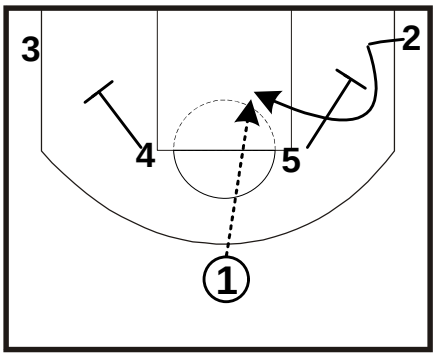
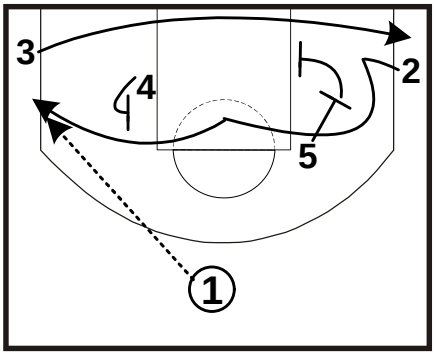


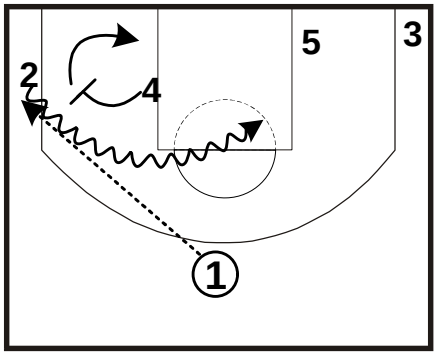
Description

SINGLE (option)



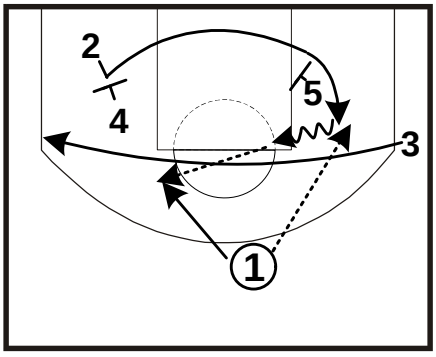
Description

SINGLE (option cont'd)



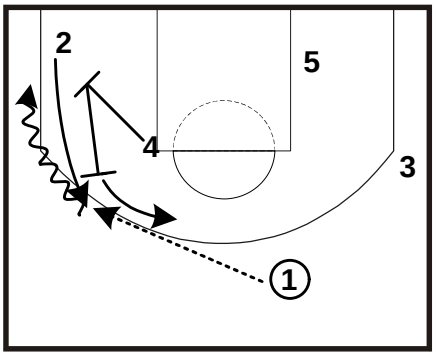
Description

SINGLE (option)



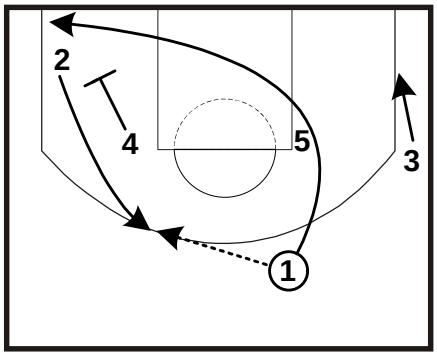
Description

SINGLE FLAT



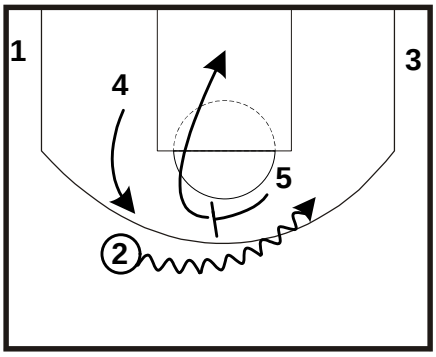
Description

SINGLE THUMB DOWN



Description

SINGLE THUMB DOWN (cont'd)



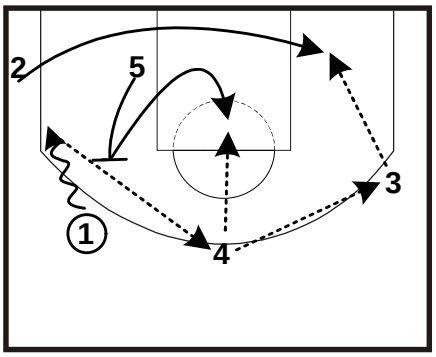
Description

Miami Heat

SLICE

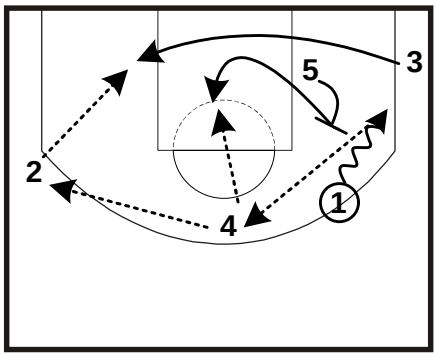
Halfcourt Offense

SLICE 2



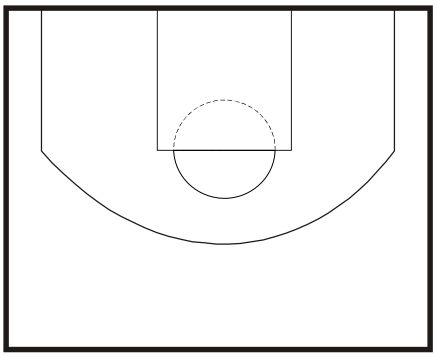
Description

SLICE 3



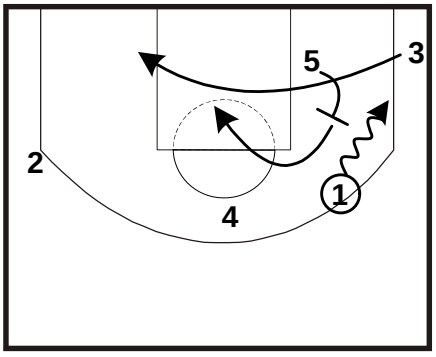
Description

Text



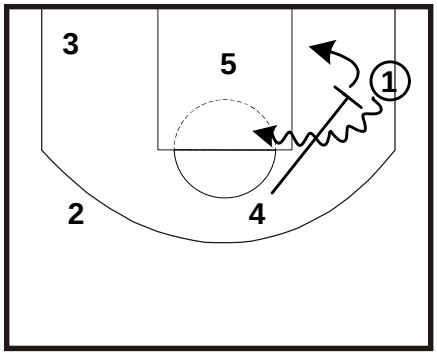
Description

SLICE 3 TWIST



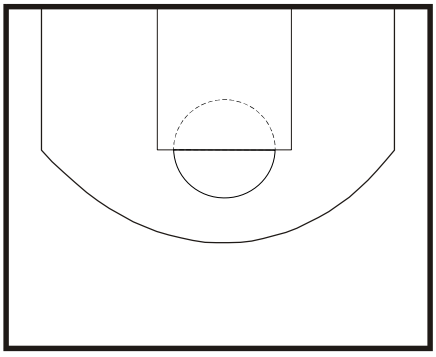
Description

SLICE 3 TWIST (cont'd)



Description

Text



Description

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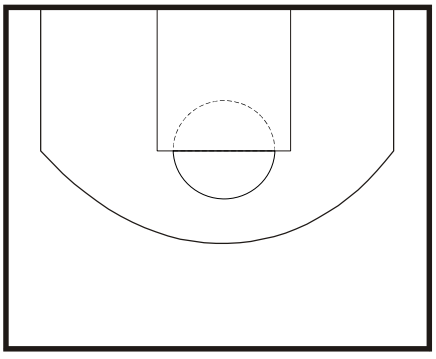
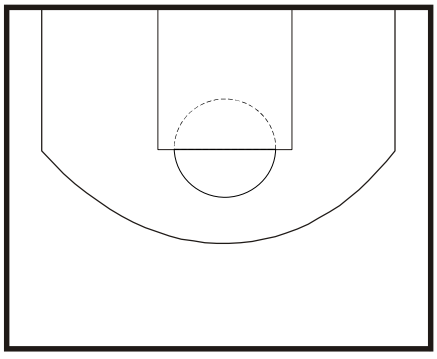


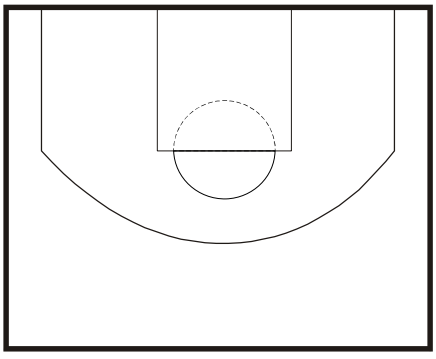
Description

Text



Description

Text



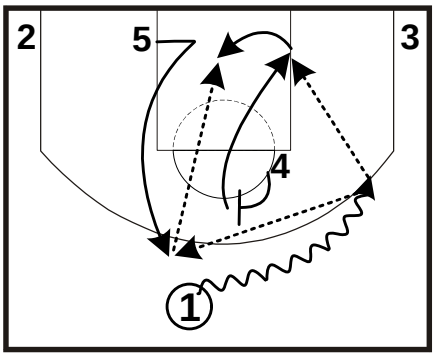
Description

Miami Heat

Halfcourt Offense

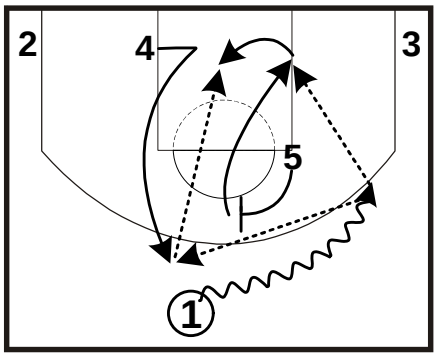
THUMB

THUMB DOWN 4



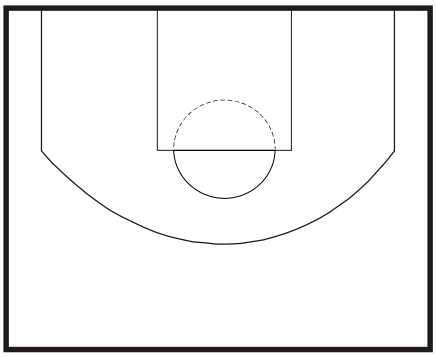
Description

THUMB DOWN 5



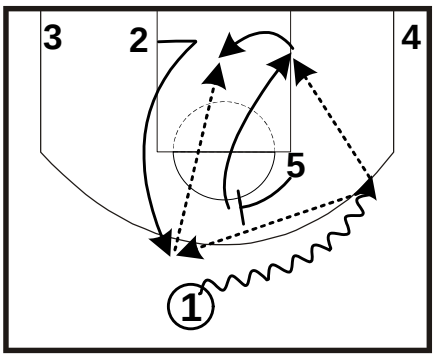
Description

Text



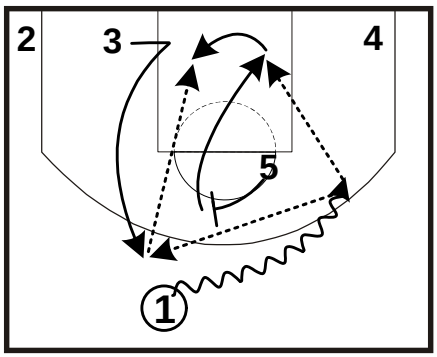
Description

THUMB DOWN 52



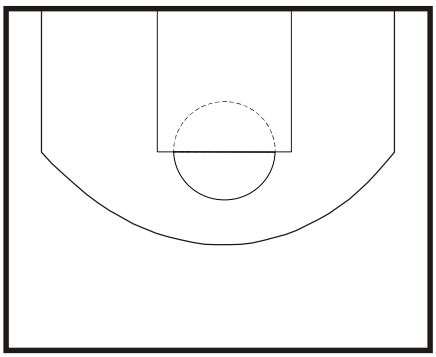
Description

THUMB DOWN 53



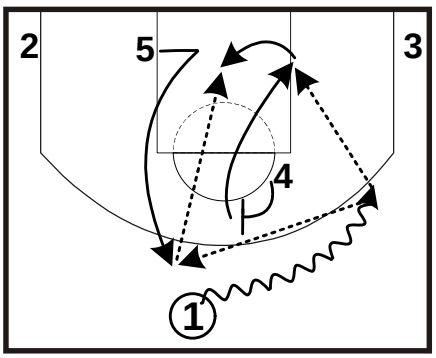
Description

Text

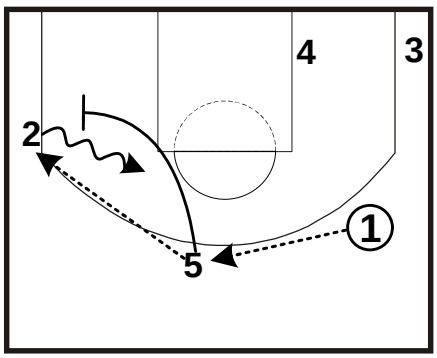


Description

THUMB DOWN GET → THUMB DOWN GET (cont'd)

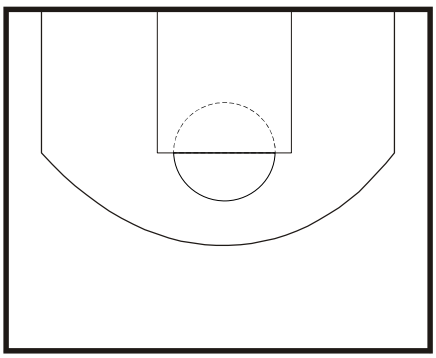


Description



Description

Text



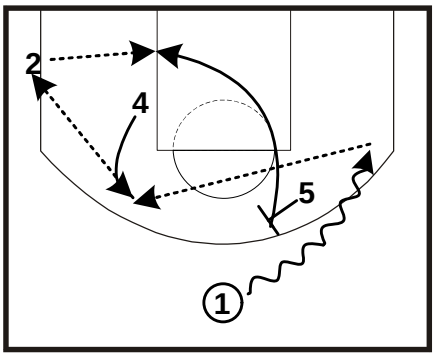
Description

Miami Heat

Halfcourt Offense

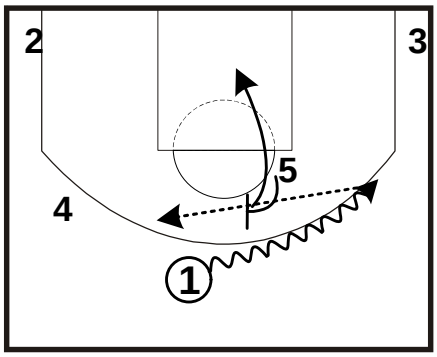
THUMB (2)

THUMB DOWN SHAKE



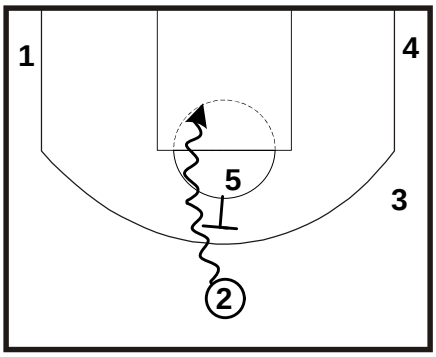
Description

THUMB DOWN SPREAD



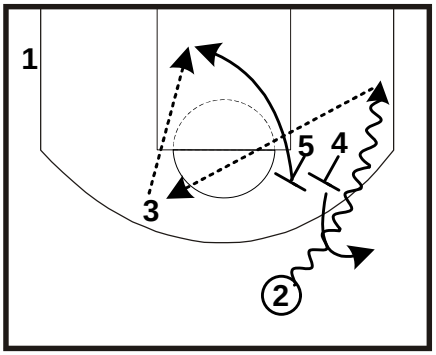
Description

THUMB DOWN SPREAD (option)



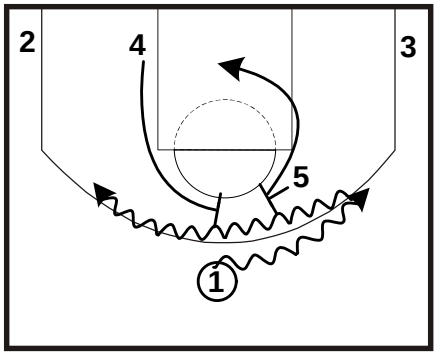
Description

THUMB DOWN STACK



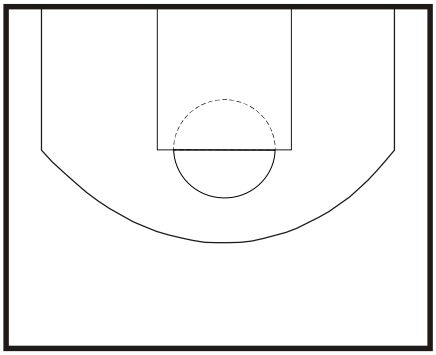
Description

THUMB DOWN TWIST



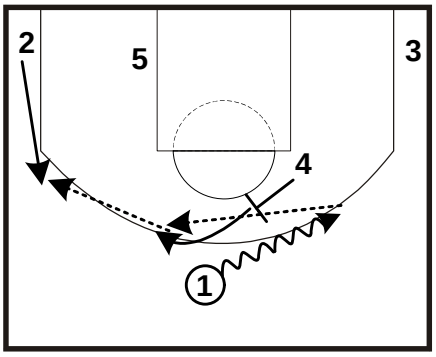
Description

Text



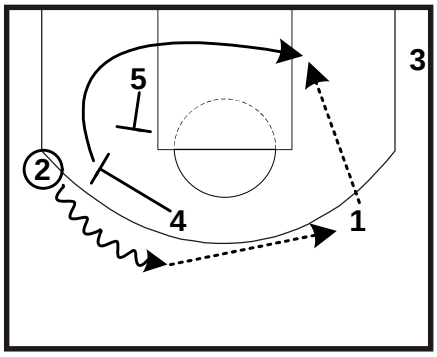
Description

THUMB UP GET ROLL?



Description

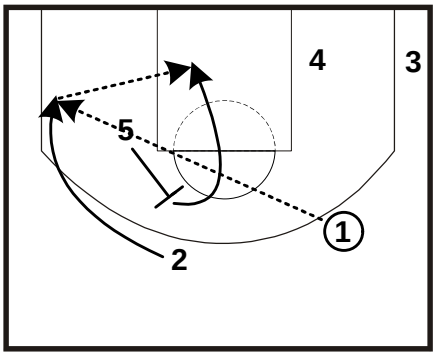
THUMB UP GET ROLL (cont'd)



Description

or

THUMB UP GET ROLL (cont'd)



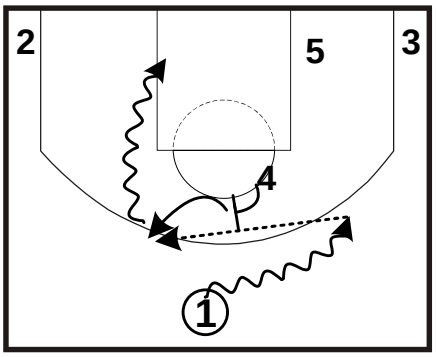
Description

Miami Heat

THUMB (3)

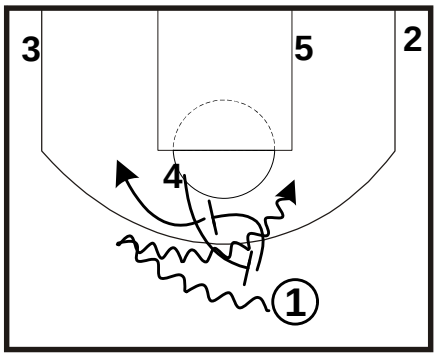
Halfcourt Offense

THUMB UP 4



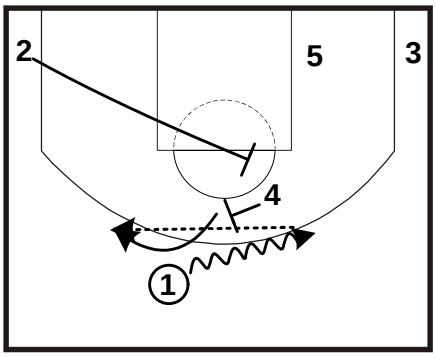
Middle pick & pop

THUMB UP 4 TWIST



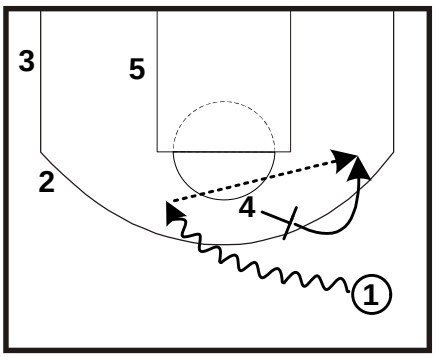
Middle pick with reset

THUMB UP 4 (ato option)



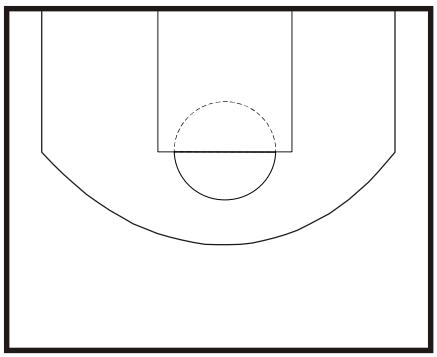
Description

THUMB UP 4 (option)



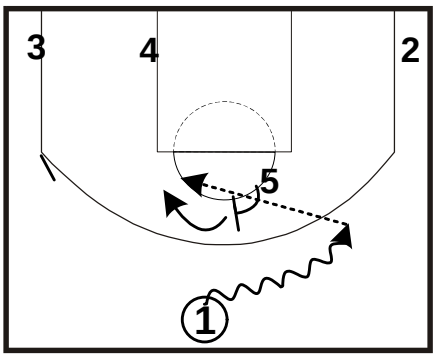
Description

Text



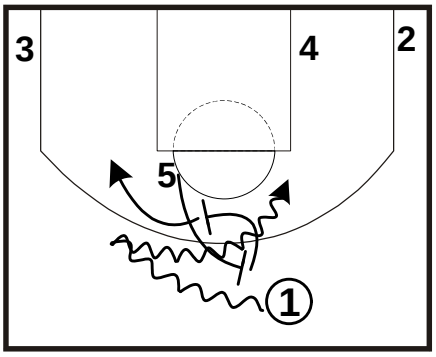
Description

THUMB UP 5



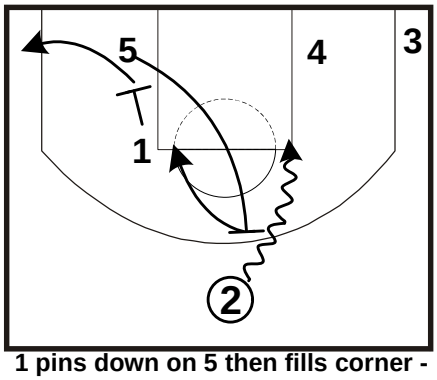
Middle pick & pop

THUMB UP 5 TWIST



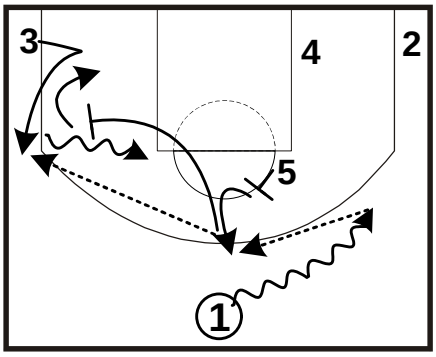
Middle pick with reset

THUMB UP 15



1 pins down on 5 then fills corner - 5 comes to top to run P&R w/ 2

THUMB UP GET



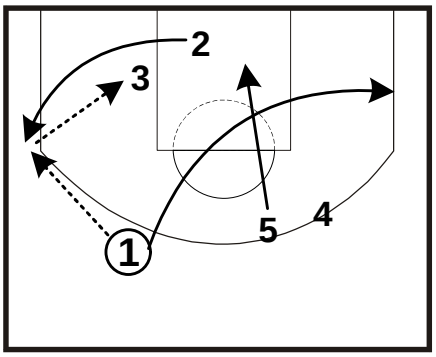
Description

Miami Heat

Halfcourt Offense

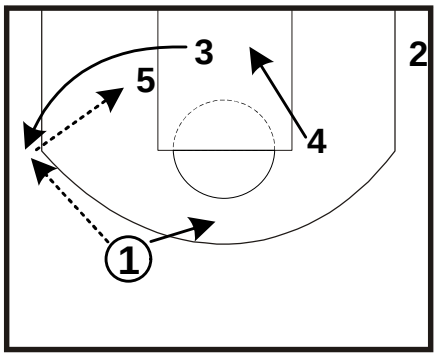
TURN

TURN 3



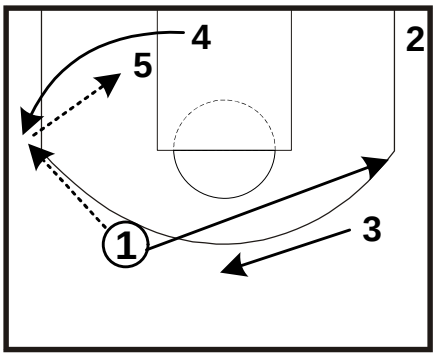
Turnout post up 3

TURN 35 HOLD



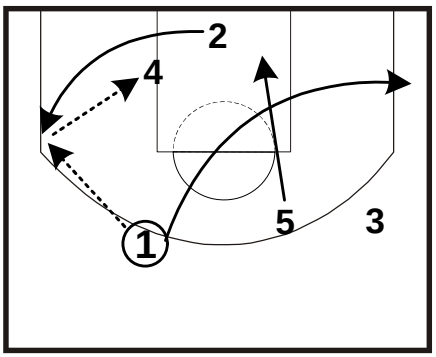
1 stays at top - 4 dives on double team

TURN 45 HOLD



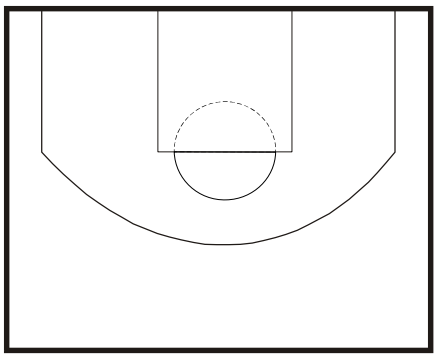
Description

TURN 24



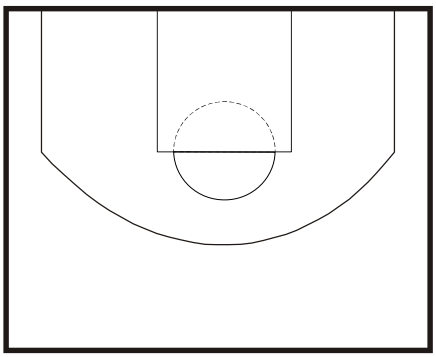
Turnout post up 4

Text



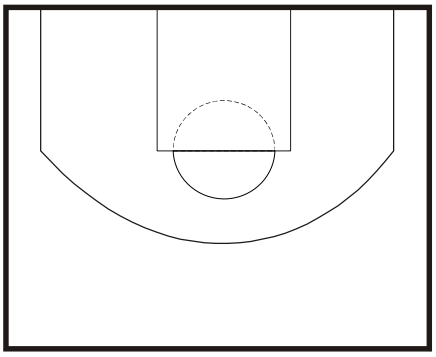
Description

Text



Description

Text



Description

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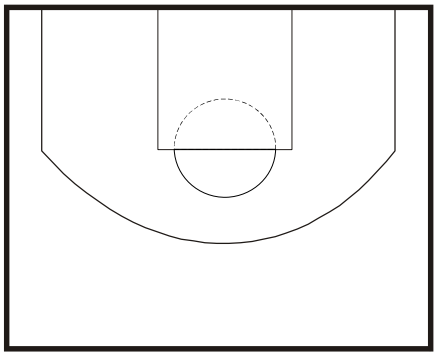
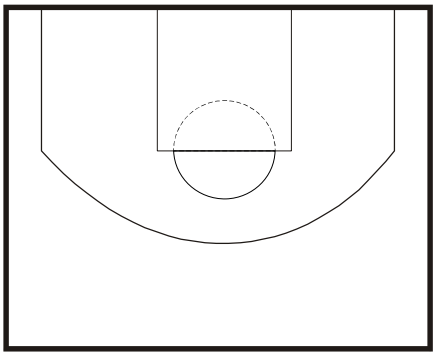


Description

Text

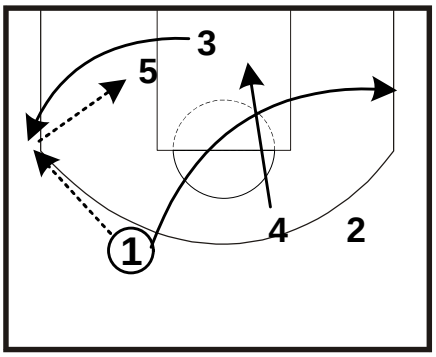


Description

Miami Heat

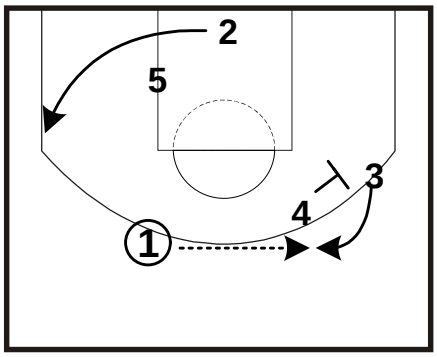
Halfcourt Offense

TURN 35



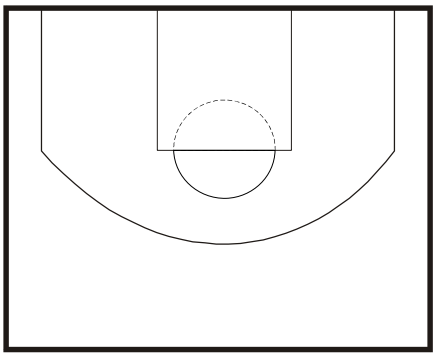
Turnout post up 5

TURN 5 (need 3 option)



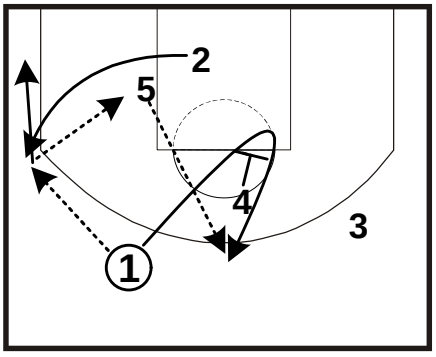
Turnout with weakside pin to 3 pt shot

Text



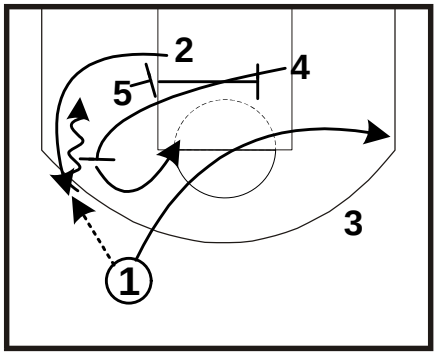
Description

TURN 5 DOWN 1



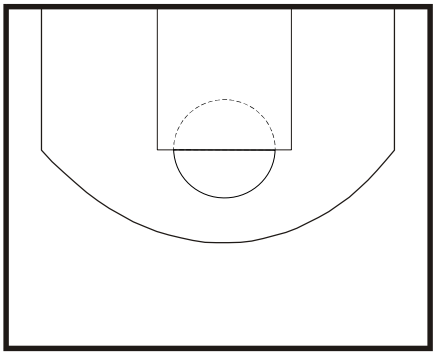
Turnout post up 5 - 4 pins down on 1

TURN 5 FLAT



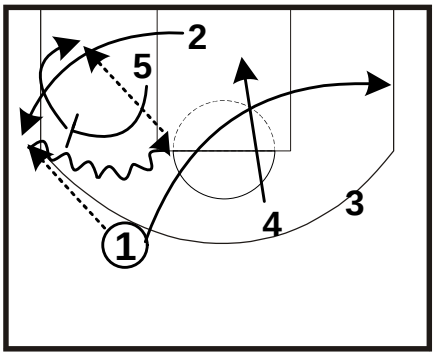
Turnout 2 off 5 - 5-4 low cross to step up sideline pick

Text



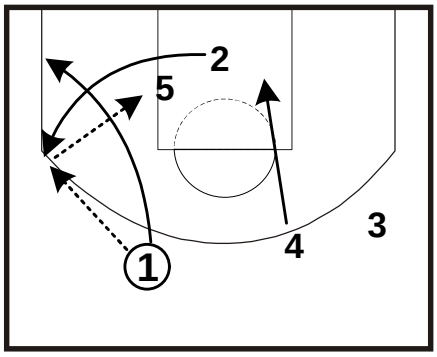
Description

TURN 5 GET



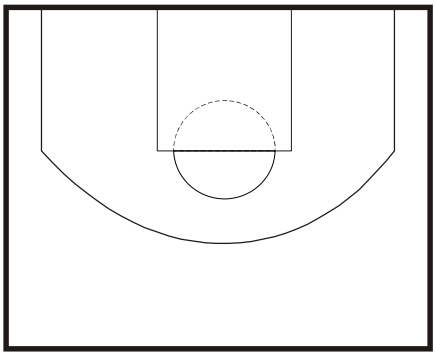
Turnout to side P&R

TURN 5 STRONG



Turnout post up 5 - 1 hit wing then fills strong corner

Text



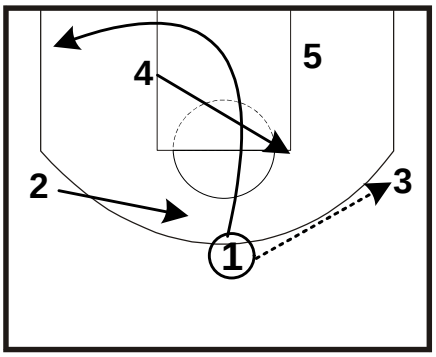
Description

Miami Heat

Halfcourt Offense

ZONE

TAP HEAD



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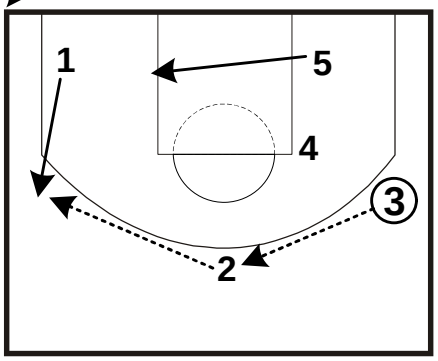

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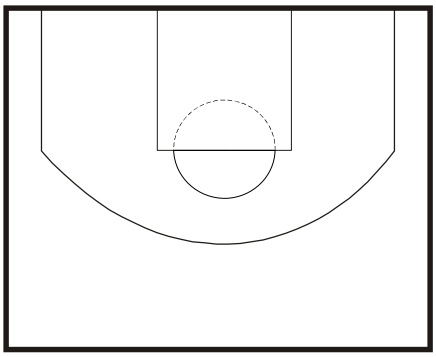

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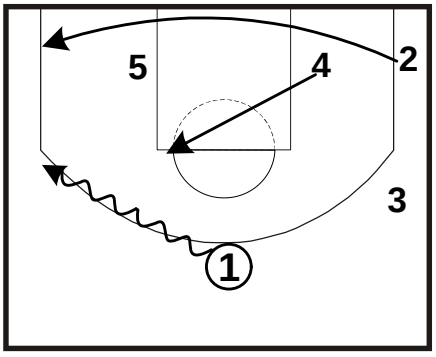

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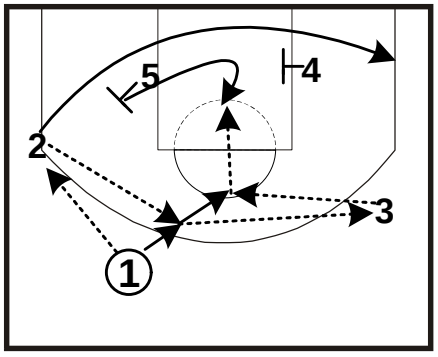
TAP HEAD (opton)i



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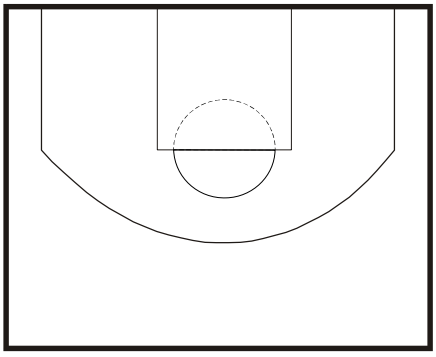

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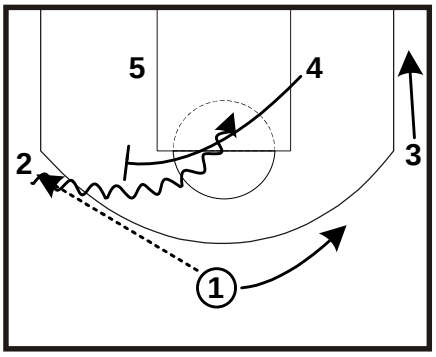
TAP GET



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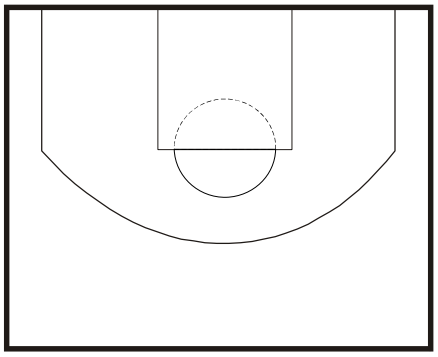

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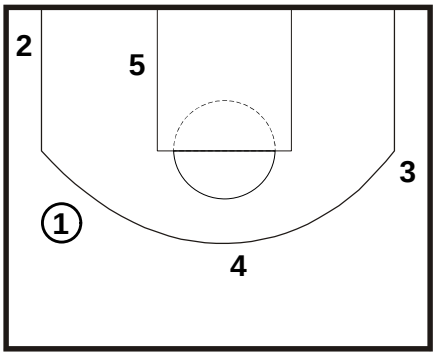

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Miami Heat

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Halfcourt Offense

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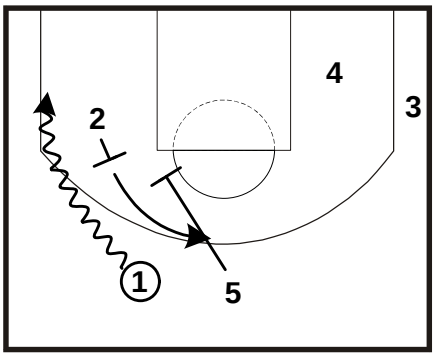

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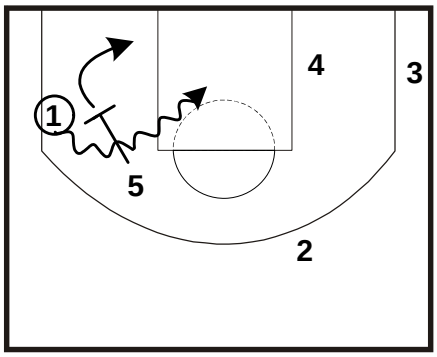

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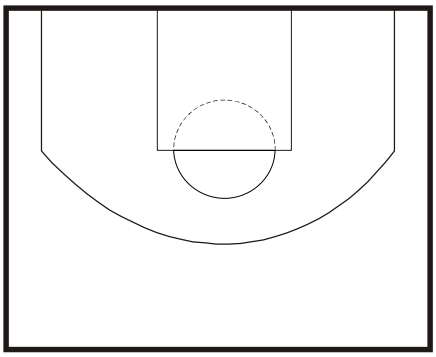

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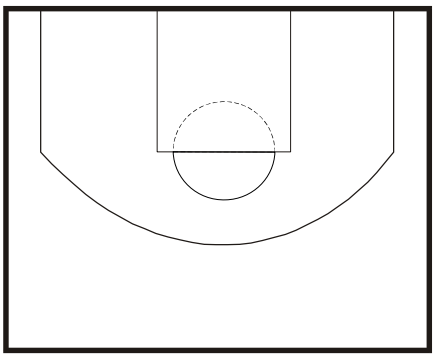

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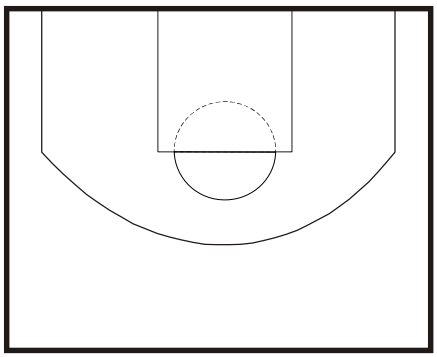

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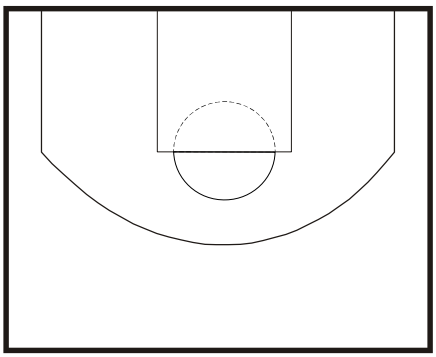

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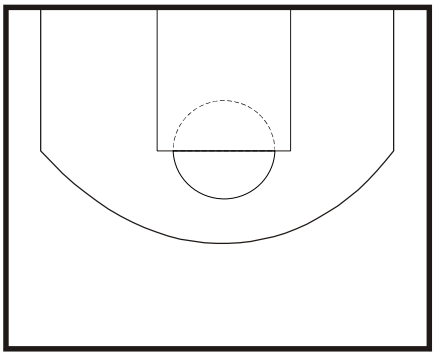

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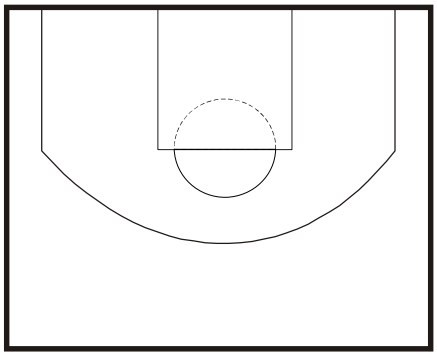

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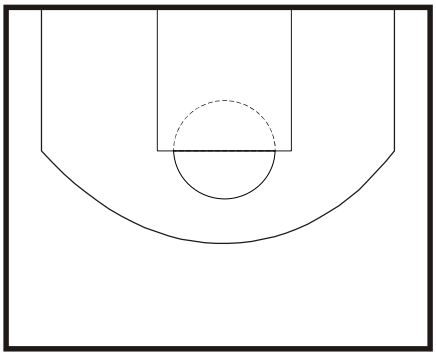
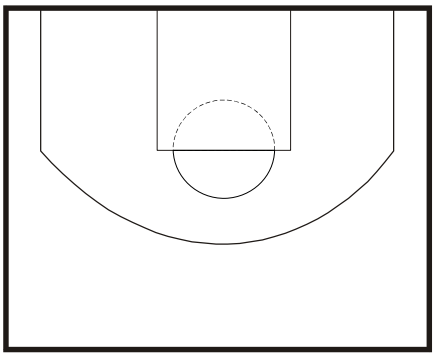


Description

Miami Heat

Halfcourt Offense

Text



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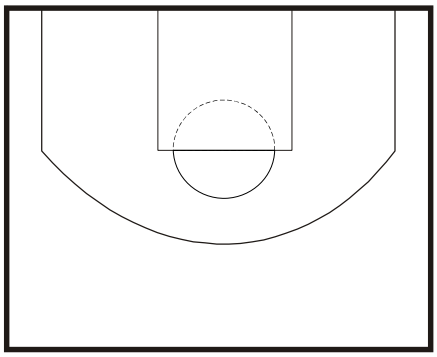

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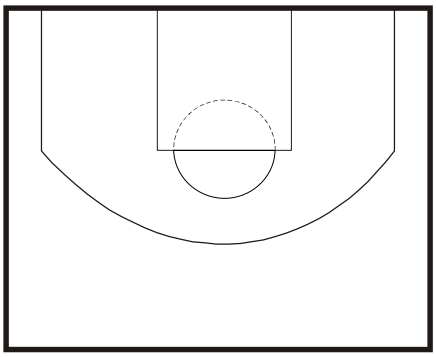

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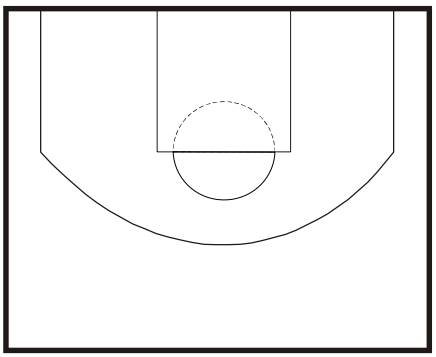

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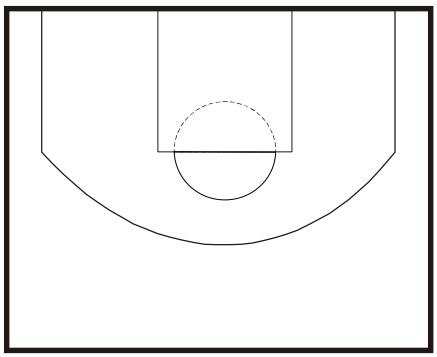

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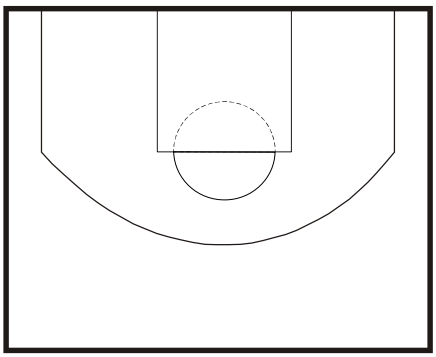

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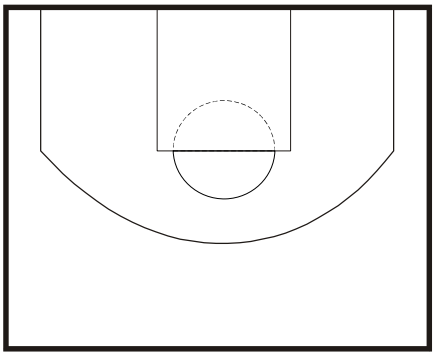

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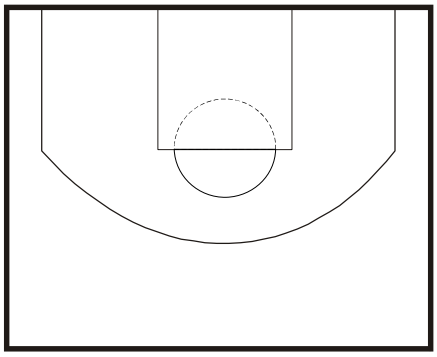

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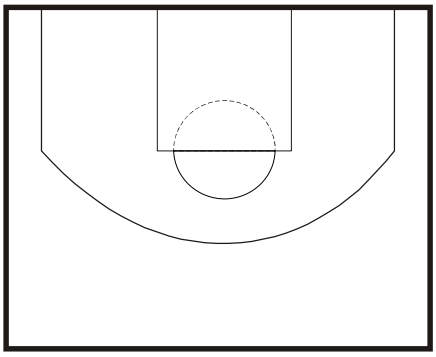


Description

Offensive Footwork- Brey

Wing Moves

- Do these from both sides of the basket with players moving to their right and left. Left foot pivot.
- Wing cut- Line under the basket, pass to coach at top of key, run to low block/plant/cut to wing/catch/face/left foot pivot/move right foot feet should be wide and knees bent/return to end of line/right and left side
- Wing cut to shallow cut- Same as above but coach moves toward the player and the player does a shallow cut to the top of the key/ receives pass/does same footwork
- Wing drive- Wing cut/receive pass/shot fake (pass fake)/ 1 dribble drive to a power lay-up with 2 foot jump stop at the basket
- Do these from both sides of the basket with players moving to their right and left. Left foot pivot.
- Wing drive/ Jump shot- use shot fake and 1 dribble to pull up into a jump shot. Catch passes outside the 3 pt. line
- Wing drive/ Shallow cut/ Jump shot- same as above
- Pull through- Have players cut from the corner to the wing/ receive pass from the top/ pull the ball through to the baseline side/ power dribble to the hoop for a power lay-up/ coach is standing at wing acting as defender and go off his hip/ do this from right and left of the basket and have players go in both directions to the hoop
- Pull through to short jump shots
- Pull through at baseline- Have players cut from the low block to the corner/ receive pass from the wing/ power dribble left and right/ power lay-ups/ short jumpshots
- Curl- cut from wing to low block/ cut back up to elbow/ receive pass/ shot
- Fade-cut from wing to low block/ cut back to the wing/ move backwards to the corner/ receive pass/ shot

Guard/ Post Combo drills

- Wing cut- start at the wing/ low block cut then back out to the wing/ receive pass from top/ feed post/ reposition/ receive pass back/ shot fake/ 1dribble/ shot

Shooting drills

- Foul line jump shots- start with line at center court/ 2 hard dribbles up to coach at free throw line/ jump stop/ shot
- Return pass- start with line at center court/ pass to coach at wing/ sprint to foul line to receive return pass/ jump stop/ shot
- Power lay-ups- start with line at sideline at center court/ pass to coach at foul line/ sprint in to receive return pass for 2 footed power lay-up
- Short jump shots- start with line at sideline at center court/ pass to coach at foul line/ sprint in to receive return pass for short jump shot near low block

- Shot fake- start with line at sideline at center court/ pass to coach at foul line/ sprint in to receive return pass/ shot fake/ drive middle in to lane/ pull up for short jump shot
- Cross underneath- start with line at sideline at center court/ pass to coach at foul line/ sprint in to receive return pass on the opposite side of the lane/ jump shot

Dribble Moves

- Inside out- coach stands at foul line/ players dribble in from half court/ make the dribble move just before reaching the coach/ jump shot
- Cross over- make dribble below knees on the crossover/ coach may place hand out to make this occur
- Spin
- Behind the back
- Between the legs

Post Footwork- coach is at wing position

- Power Move- receive pass by moving from 1 low block to the other/ let the pass take you to the basket/ let the pass tell you where the defense is
- Screen and Sit- move from 1 low block to the other/ post/ screen away to middle of lane/ open and sit for return pass/ shot
- Screen and Jumpshot- same as above but instead of sitting within the lane you move to the foul line for jumpshot
- Screen and Drive- same as above but do 1 or 2 dribbles to drive to the rim or to get position for an open jumpshot
- Post flash- outlet pass to coach at wing/ move quickly to elbow on coach's side of court/ jumpshot
- Post flash with shot fake and 1 dribble
- Post to Screen and Roll- post/ screen to middle/ flash to foul line/ receive pass/ shot fake/ pass to wing/ screen/ coach dribbles to screen/ roll/ catch and shoot
- Post Step out- post/ coach dribbles middle that triggers step out to short corner/ pass/ shot
- Post Step out/in- as coach drives middle step out then see that the lane is open so step back in for a power lay-up
- Power drill- four players/ shooter in the lane/ 2 wings/ rebounder/ coach makes good and bad passes, throws ball off backboard, rolls ball into shooter from top of key/ shooter grabs the pass and shoots/ ball passed to coach/ 5 to 8 reps per player

Two Man Drills

- Guards with 2 posts- 2 permanent posts/ guards at center court/ guard dribble to wing/ feed post with variety of passes/ guard repositions to corner/ post returns ball/refeed to post/ reposition/ return pass to wing/ shot or shot fake, dribble, drive, shot (bank, 3 pt., basket cuts)
- Shooting off of ball screen- guard at wing passes to coach at top of key/ makes basket cut and back to wing/ receives pass from coach/ pass to high or low post/ drive off of the screen/ shot

- Slip screen- here the post looks like he is going to screen but moves out of the screen to the basket for a shot or to repost

Passing

- Use 3 or 4 people in a triangle or a rectangle
- Over exaggerate the fundamentals
- Chest- follow through with thumbs down/ step to player with right foot
- Bounce
- Overhead- use wrists
- Hook- step around the defense with right foot
- Pass Fakes
- 2 Passers/ 1 Defender drill

MOTION OFFENSE

Mike Brey

Our “Motion Offense” is basically:

-3 players outside

- 2 players inside

In the halfcourt, with theball on top, we are in screening pairs with the two inside players working together with the perimeter players to get open.
These initial screens can be a variety of different angles.

We encourage the players to get to different spots on the floor toreceive screens. We want to get away from it always being a big player setting down screen for a perimeter player.

Once we get the ball to the entry (foul line extended) the perimeter players will work together as will the inside players.

WHY MOTION OFFENSE?

We love to be “hard to guard”. We’ve been fortunate to have versatile / multitalented players in our program that haveflourished within this system.

Naturally, as a result of our success, we continue to recruit talented young guys who will fitus well.
Teams that run motion offense are difficult to defend and difficult to scout.

We teach our guys to read the defense andmake the right play.

We have certainly instituted some rules but we try to give plenty of freedom.

Whether they are esponsible enough to handle that freedom is something coaches need to work through.

Defining roles with your group is st as important as where you are entering the ball. If your best perimeter shooter is not getting enough touches andhots then you have work to do.
Teammates need to understand their roles and then trust each other within their own assignments. Coaches need to have he ability to loosen the reins at first, then pull them back in as your team handles this freedom.

INITIAL ALIGNMENT

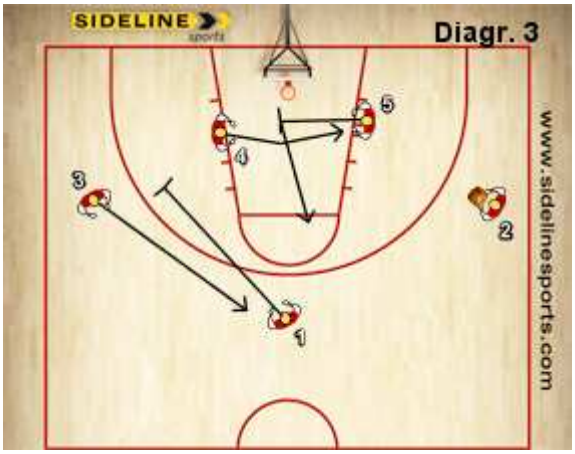
4 and 5, the big players, screen for 3 and 2 and 1 passes the ball to one of the wings, 2 in this case (diagr. 1 and 2).





Spacing is so important for us in this offense.

We use the three-point line as a guide for our perimeter spacing. 2 caneither pass to 5, in this case, who posted up right away or 5 can screen to the other side for 4. At the same time, 1 and 3are working
together, either screening away or 1 can set a fade screen





and then shaping up to ball on top. (diagr. 3).

Like all good offensive situations, ball reversal is crucial to the success of this offense. It is so much easier to make apenetrating dribble or post feed after we've moved the defense some with reversal. Most often reversal will come throughthe perimeter player who has come to the top. We do, however, love to get reversal through the big player in the high post.
As the big player catches the ball in the high post, we teach him to look for his shot (depending on personnel), look to feedhis partner in a high-low situation, or to reverse to the opposite perimeter player at foul line extended. At times we havehad a rule where anytime the ball is reversed through the high post you must follow with a screen on the ball.
We will generally either roll the big player to the basket or have him step out to the short corner. Our angle of the ballscreen is usually back to the middle. On penetration, the guard will have numerous options which will include the other bigplayer at the opposite side of the court or even the other perimeter player in a drive and kick pass situation.
It is important that once the ball is passed to the wing, the perimeter players are patient to allow the big players to worktogether before they look to reverse the ball. We teach that, for the most part, if you can see the jersey of our big playerand he has a guy on his back, the ball has to go in there. It may not always be for a scoring opportunity, but it does flattenout the defense and we get more chances from there.
We may play two man game on the same side and go inside – outwith a shooter. He may look to go low to high for the other big player for a jumpshot at the corner of the three second lane.
Or we may look to make a skip pass across the lane to the perimeter for reversal: all good options in our motion.

a. "Shallow"
probably used most often. 1 dribbles to the wing 2 and 2 will replace 1 to the top. 3, the other wing, may choose to go down below 4 and get help witha screen or just get to the top as quickly as possible. For good spacing we encourage them to get a foot in the lane asthey make their cut.
Anytime we "shallow" a wing, 4, the big player, and 3, the perimeter player on the other side, shouldtime it so the down screen occurs just as the ball is coming back to the top from 1 to 2 (diagr. 4).
We will get an awful lot of good looks with this movement. The initial pass from the wing back to the top cannot be a lazyone.
We don't use it as frequently but we could shallow from wing to top as well. When 2 passes the ball to 3, 2 makes ascreen for 1 and 5 comes to the high post, for keeping the defenders busy and not allow them to help (diagr. 5).





b. “Circle”
1 dribbles at 2, the wing, and pushes the perimeter players 2 and 3, around on the three-point line,each replacing the other. 5, the ball side big player, will post up. 4, the opposite big player, will look to down screen for 2,who was “circled” initially. Timing is important.
We may or may not get a shot or dump down to the big, but it does get usgood ball reversal, with the ball passed from 1 to 3 and from 3 to 2 (diagr. 6).

c. “Cross”
With ball in center of floor, 2 and 3, the perimeters players, will cross under the basket and receive downcreens from 4 and 5 to get open (diagr. 7).

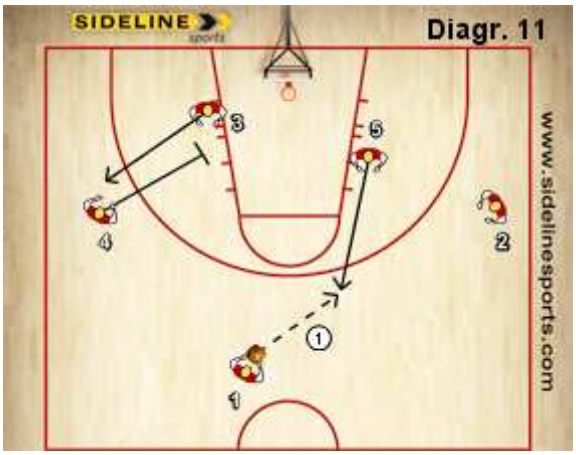




We have generally always crossed under the basket with both players coming out on the low side. This year we havemade a slight adjustment.
The perimeter players coming from left to right will come off at a different angle of the big playerat the right elbow. We are very interested to see this evolve. It should initially create some good three point opportunities(diagr. 8).
As teams look to fight over the screens to get to our shooters, we should have big players rolling to the basket. Theperimeter players will also have a significant driving area with the big players in a high position.

d. “Exchange”
Perimeter players will dribble exchange at any opportunity. It is more of an exchange than adribble weave. We teach for the ball handler to try to drive the defense back by penetrating and flipping back the ball to theteammate to create some space (diagr. 9).





This has even evolved to the point where we may wind up with one or two exchanges followed by a big player, who makes
a screen on the ball on the top of the three second lane (diagr. 10).

e. “Release”

Most defenders of the big players are not comfortable defending out on the floor away from the
basket. Against teams who we have difficulty make the entry pass directly to the wing, we will just make a “release” passto a big player, who comes out high to begin our motion (diagr. 11).
1, the ball handler, will take the ball away from that big on top and than pass the ball to him, 5 in this case. We may lookfor a quick duck – in and post up and then we are into motion.
You need to feel comfortable with that big player catching and handling the ball and making decisions with it out there.

PLAYER DEVELOPMENT

Everything we do in regard to our individual improvement plan is centered around our motion offense. We want to teachthem the offensive “dance” within our offense. Simple drills which emphasize catch and face without traveling are vital toour development.
Can our big players flash high, catch the ball and make a high to low post feed without traveling?
Canour perimeter players come off a big down screen, catch the entry pass and under great duress make a game winningpost feed?

HOW DO WE BUILD IT?

a. Perimeter players 3 - 0

the perimeters work together to get open. Great emphasis for them on proper spacing,
particularly in the high post, need to keep that area clear for the opposite big player. Getting them to read drive and kick pass situations, reading the defense. May add a coach to the post to allow them tomake post feeds and read situations off of that.

b. Big players 2 -0

With passers at each entry pass to the wings, big players work together. Need to get both high and low posts filled andvery important for them to communicate with each other. Must shape up to the ball after screening, screener most oftenthe open guy! Big players may also step out to make a ball screen for passers. Mostly coming from high post to be a ballscreener but will also allow them to some out of low post to accomplish the same thing.

c. 3 -0 on a side

With twelve players we will have four groups of three active players in this drill, two at each end. Again without defense,the ball handler has ball on top and big and perimeter players are working together in screening pairs. We look to start indifferent alignments and get various angles. Once the ball is entered to the wing, big player posts up.
On post feed, theperimeter players work together, either screening for each other, basket cutting and replacing, or by just replacingthemselves on the perimeter. Players look to score, but are aware of the other group on the opposite side of the floor.

d. 5 -0 motion

We are now in a position to put it all together. We are using our initial screening pairs to enter the ball
Footwork and communication are important. The wing, who has just caught the ball, may tell the ball side bigplayer to go screen away because he is not open.
They have to trust each other that they will get it back and that they arehelping each other.
We are also in a position to preach defensive balance that when a shot goes up we are being sure thatthe guards are thinking about being back and not going to the boards.

The 1-1-3 Man-Zone Defense
"A Different Look"

Mike Dunlap
2003

1-1-3 Man-Zone

The 1-1-3 man-zone is a flexible defense. Primarily, we work on all man defensive principles. We believe that the integrity of any defense rests with the individual fundamental skills. For instance, each individual must be able to hold a defensive stance and know specific hand skills. The commitment, repetition, and eventual success of the "stance" says everything about the work ethic of each team. There is no debate on this topic.

The 1-1-3 man-zone prides itself on simple concepts. Our man defensive drills come from the school of ball pressure, rotation, and rebounding. We want to disrupt the opponent's offensive patterns and address their greatest strengths. When you boil it down, we are trying to impact our opponent's offensive patterns and impact their habits. If you steal their practice time, you destroy their greatest strengths.

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1-1-3 Man-Zone

A. WHOLE CONCEPTS

1. DISRUPT OPPONENT'S BALL MOVEMENT
    a. WHY?
    1) Breaks offensive patterns, creates turnovers, and forces opposition to play more 1 on 1 basketball.
    b. HOW?
        1) Heavy Ball Pressure.
        2) Sideline Pins.
        3) Frequent Traps.
        4) Deflections.
        5) Quick Rotations.
2. DEFENSIVE SPACING
    a. WHY?
        1) Creates collective mindset that **five** players guard the ball.
        2) Harder for opponent to penetrate, especially ballside.
        3) More difficult to **see** exterior/ interior passing lanes.
        4) Allows for quick traps.
    b. HOW?
        1) Five players jump to each pass – must be demanded!
        2) Box Theory – Draw a line down the middle of the floor – Full court, ¾ court, ½ court.

3. HIGH HOLE/ LOW HOLE
    a. WHY?
        1) The strength of any defense is the backside or what we call the spine. This means that the helpside of the defense always has a basket protector (low hole) and a partner who is fifteen feet to thirty feet directly above him (high hole). Hence, cutting and replacing into these spots is vital.

b. HOW?

1) Either freeze your low hole man or rotate him out to the closest man. This means the high hole partner slides down to protect the basket.
2) Rotate high hole man out to closest man then another player must fill that spot, much like cut and replace.
3) If the defensive spacing is good then this can happen quickly.

4. BUMPING/TRAPPING

a. WHY?

1) Reestablish original positions. We like big on big and quick on quick as much as possible.
2) Anticipation of certain cuts by opposition.
3) Counter penetration.
4) Discourage passes to certain spots such as the short corner, low/high post, and the dead corner.
5) Makes us an "Attack Defense."

b. HOW?

1) Talk, touch, and push- bumping.
2) Stunting- next closest player rotates to ball. Defense should attack the dribble hard. He does not hesitate or help and recover. You either get a trap or run-jump.
3) We do not believe in help and recover.

5. DEFENDING ELBOWS

a. WHY?

1) Keeps defensive spacing tight.
2) Accountability- players know who should be where.
3) Reduces opponent's high post attack.
4) Allows for quick trap (High Post, Low Post, Wing, Top of Key).
5) Affords the 5 man flexibility to close out ballside.

b. HOW?

1) Guards cover wing and ballside elbow or both elbows. This key is simple. Ballside wing covered by forward then elbows covered by both guards. If one guard covers a wing position and the other guard covers ballside elbow, then the helpside forward covers the other elbow.

6. REBOUNDING

a. WHY?

1) Determines the outcome of each game.
2) Completes each defensive possession.
3) Creates a collective mindset.
4) Speaks to mental toughness and discipline.

b. HOW?

1) Always block off shooter as he is the easiest target.
2) Move to triangle spots, even if you cannot see the ball.
3) Get weakside wedge (Two players opposite side of rim).
4) Nonstop pursuit of garbage rebounds –"run though the ball."
5) Cap rim each practice.

B. PART CONCEPTS

1. SIDELINE PINS

a. WHY?

1) Slows down ball movement.
2) Makes offense dribble ball baseline.
3) Sets baseline trap.
4) Puts "guess" in opponent's mind.
5) Defense dictates to offense, not the other way around.
6) Reduces operational space of floor.
7) Overloads ballside of floor.

b. HOW?

1) Hard closeout at wing.
2) "High hip" of offensive man with feet square to sideline. The hands are in a "high position."
3) Four players in the box – overload situation.
4) Next closest man ready to stunt and keep ball on sideline.

2. EXTREME BALL PRESSURE

a. WHY?

1) Disrupts the ability of offensive man to think and read.
2) Causes turnovers.
3) A trademark that becomes a source of pride.
4) Accountability.

b. HOW?

1) 1 on 1 daily drilling on individual skill sets.
   - Closeouts.
   - Feet, Hands, and defensive spacing tested.
   - Limit offensive man's dribble until defensive man develops a skill set.
2) Creates a physical mindset as you sequence to 2 on 2, etc.
3) Cap Rim.
4) Advantage/ Disadvantage drilling.

3. COUNTING THE SIDELINE ALLEY

a. WHY?

1) Quickest way to recognize whether forwards **up** (at wing) or **down** (dead corner coverage).
2) Accountability.
3) Adjustable (Coach has freedom to change).
4) Sorts out elbow coverage.

b. HOW?

1) Two on sideline then forward on ballside stays down.
2) Talk it – first player there calls "ball." Thus, aggression is not taken away from players.
3) Mistake- two players arrive at wing together. Trap or bump- forward down.

4. DENYING HIGH POST AND ELBOWS

a. WHY?

1) We want to keep the ball out of the middle alley. He who keeps the ball in the middle of floor usually wins.
2) Cut down offensive operational space. The floor gets smaller as game unfolds.
3) Expectations are clearly stated – "keep the ball out of middle and off elbows." If the ball goes there "trap it."

b. HOW?

1) Counting.
2) Arm front elbows, not a dead front. This allows elbow defenders to move quickly on airtime of pass.
3) Two guards will cover elbows, or one guard and one forward – it is that simple.

5. FRONTING LOW POST

a. WHY?

1) Defensive position – quick rotation versus baseline penetration – trap it.
2) Corner coverage if ballside forward **up** – wing pin.
3) Limits space in ballside box.

b. HOW?

1) Jump to pass.
2) Arms out – more difficult to screen .

3) Swim move technique.
4) Hand to hand combat.

6. STUNTING

a. WHY?

1) Stops penetration.
2) Creates attack/help mindset.
3) Unpredictable.
4) Assists defensive spacing.

b. HOW?

1) Closest man concept – next closest man is responsible for rotating through the ball – come to the dribble.
2) Spear the ball with closest hand.
3) Trap the kill dribble or run and jump - coach will decide.
4) Teaches players the cut-n-replace on defense. When one player rotates, everyone is rotating.

7. ROTATING

a. WHY?

1) Creates aggression.
2) Says "we" not "me" about defense.
3) Disrupts offense and difficult to prepare for in a short period of time.
4) Teaches players how to rotate out of presses.

b. HOW?

1) Use 4 on 5 drill.
2) Stress "hands."
3) When in doubt-rotate- always stay in doubt.

8 TRAPPING

a. WHY?

1) Aggressive mindset.
2) Disrupts offense.
3) A device to come back from opponent's lead.
4) Protects a great scorer "a frozen spot" or a limited athlete.
5) Gives team a "secret."

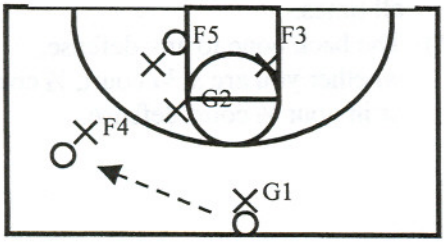
b. HOW?

1) 4 on 5 drill.
2) 2 on 5 drill.
3) No dribble for offense.
4) Mandatory dribble for offense.

Diagrams

1-1-3 Man-Zone

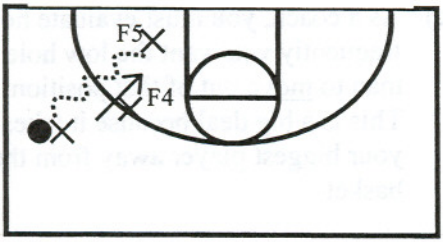
Disrupt Opponent's Ball Movement



HOW?

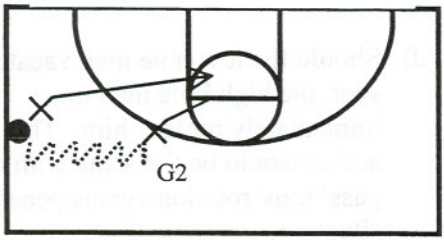
a) Hard sideline pin.

Trap Dribble Penetration



b) Stunt and trap dribble penetration.

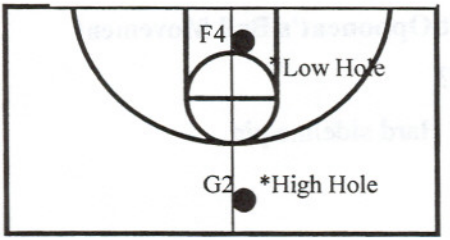
Run and Jump Dribble Penetration



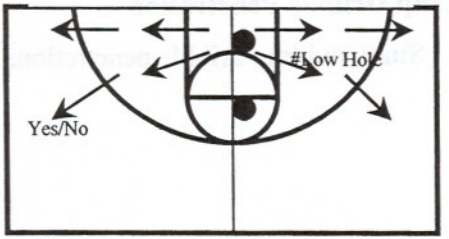
c) Run and jump dribble penetration.

*Stunt versus dribble – next closest defender strikes out to dribble hand.

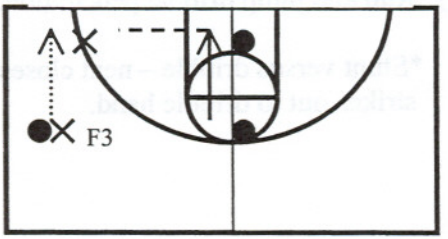
High Hole/ Low Hole Concept



a) These two spots must be occupied at all times.
b) The back bone to any defense, whether you are at ¾ court, ½ court, or in your ½ court defense.



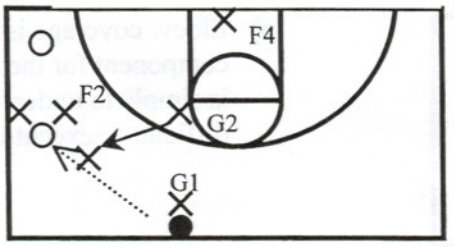
c) As a coach, you must evaluate how frequently you want the low hole man to move out of that position. This is a big deal because it takes your biggest player away from the basket.



d) Should the low hole man vacate his spot, the high hole man must immediately replace him. This action would be the same with any pass/ trap/ rotation versus penetration situation.

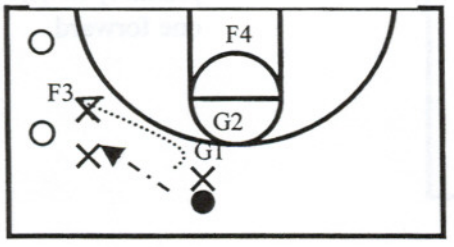
*How efficiently your team does this will determine your success – NO question.

Bumping and Trapping



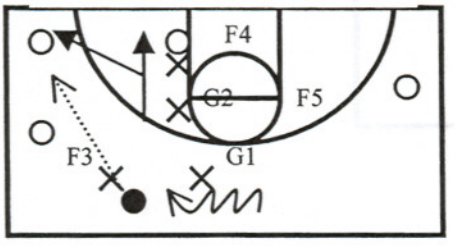
a) Your player has a choice with bumps and traps. They can either trap or cut-n-replace.
b) G2 decides trap at wing. F3 can either stay or bump down to corner.

Cut-n Replace versus Penetration



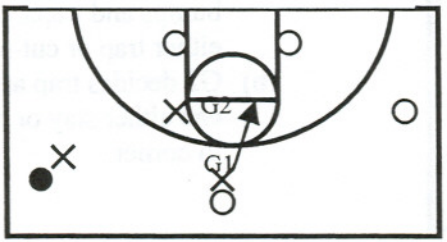
a) Simple stunt or strike out by F3 at dribble penetration.
b) G1 replaces F3 and you have a clean run and jump action.

Trap and Rotate

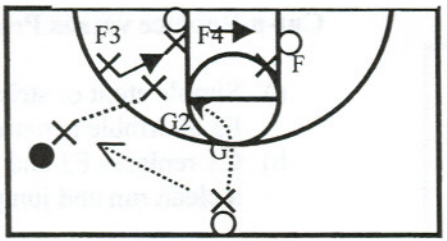


a) Anytime you trap, rotation is the order of the day. Hence, your players must be alert at all times.
b) Closest man concept when ball is passed. He who hesitates is lost.

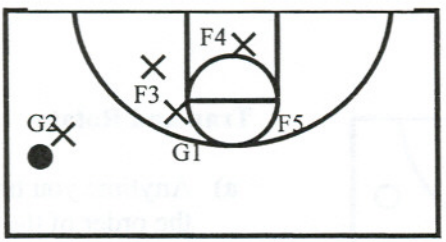
Defending the Elbows



a) Elbow coverage is a key component for the 1-1-3. It is simple to understand but difficult to execute.



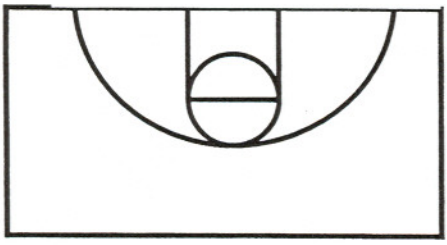
b) Ideally you would like G1, and G2 to cover the elbows, as this is easiest. Yet it will probably be ONE guard and one forward.



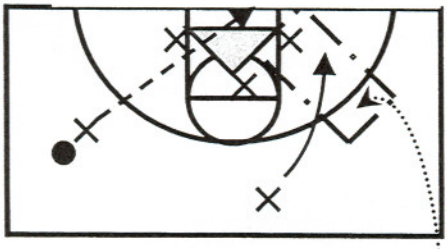
c) The ballside elbow MUST have a defender standing on that spot. WHY? Someone will eventually flash there and to assist with penetration.

Rebounding

a) Cap your rim. WHY? This takes the assumption away from your players that some shots will be made. Additionally, it forces your team to rebound through necessity.



b) A triangle/ cup must be formed on all shots.

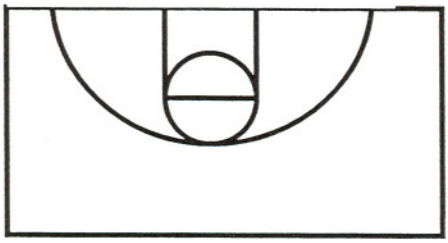


c) A weakside wedge must form, as you want more players in the area where the rebound will come off the rim.

Weakside Wedge

d) Your players must know that the shooter is the easiest person to block off and many rebounds can be had with a "gangtackle" mindset.

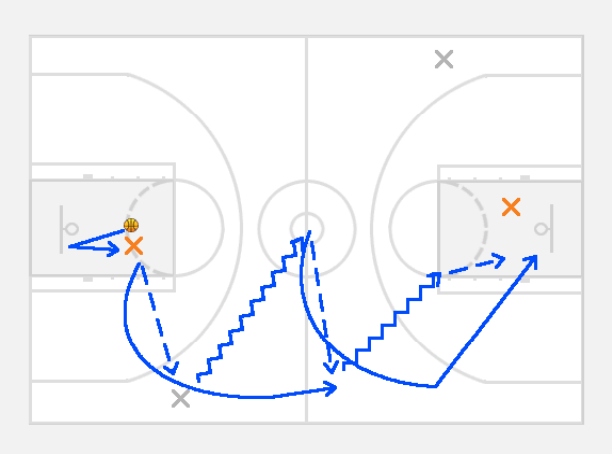
*Rebounding is dirty work. You must stay at this task daily – nothing fancy.



Eliminating Turnovers- Mike Heideman

Warm up drill

1. Players line up at both ends of the floor with a rebounder and an outlet
2. The rebounder throws the ball off of the glass, grabs the rebound and passes to the outlet
3. The wing man dribbles to the middle circle and then passes back to the rebounder
4. The rebounder dribbles to the elbow and passes back to the outlet man for a lay-up

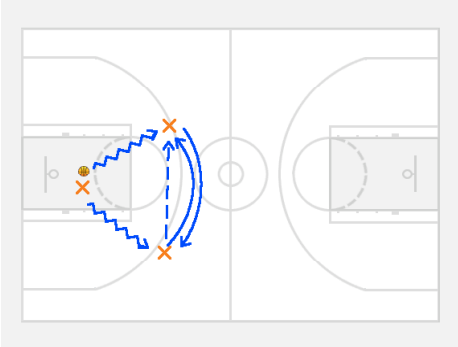


Boss drill

1. All players have a ball
2. The players toss the ball off of a pitch back unit and receive the pass back
3. The players then start to move their shooting hand foot and move the ball to their right and left sides of their bodies by sweeping the ball off of the floor and by bringing the high over their heads with elbows out
4. Stress moving the ball close to the body and next to the ears
5. Scrape the ball off of the floor by keeping the body low
6. Rotations
    - 1 dribble lay-up
    - Jump shot with 1 dribble R
    - Jump shot with 1 dribble L

Circle Drill

1. Have 3 players rotate in a circular pattern
2. If you are dribbled at, move away
3. If you are dribbled away from, move toward to maintain spacing
4. Catch the ball and get boss



Attack/ Retreat Dribble drill

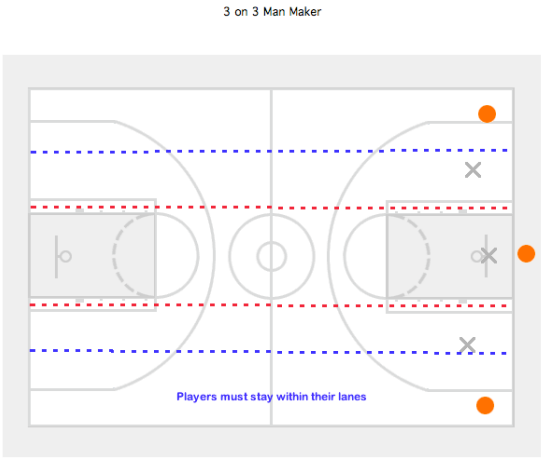
1. Players line up on the baseline
2. They attack dribble to the foul line extended
3. Retreat dribble by staying low and keeping the ball on the back hip, crossing the ball over and then advancing again
4. Drill is done to the other end of the floor

Run the Gauntlet drill

1. Player starts at half court near the out of bounds line
2. He dribbles to his right past a defender (who tries to knock the ball away from behind), crosses over and dribbles to his left past another defender, to his right past another defender and then to shoot a lay-up
3. Rotation- Offense to defender 3 to defender 2 to defender 1 to the end of the line

3 up 3 down drill

1. Full court drill
2. The offensive players can only advance the ball by passing and they are allowed one dribble to create space if needed. The defenders are trying to stop the forward progression.
3. The court is divided into 3 lanes and the players must stay in their lanes



2 ball dribbling

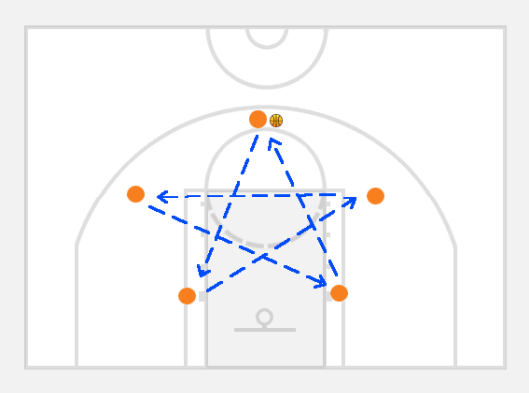
1. Full court same
2. Full court alternate
3. Full court change of direction/ hands
4. Speed dribble down and back

1 vs. 2 ball handling

1. 2 defensive players try to contain a dribbler trying to get to half court

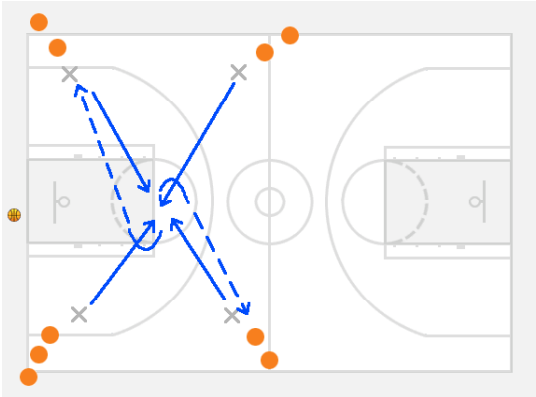
Star passing drill

1. Use 1, 2 or 3 balls
2. The players follow the ball to the line they have passed to crossing through the center of the other lines
3. Practice all types of passes
4. Do a portion of the drill getting boss with the ball
5. Extend the lines (make them farther apart) and use overhead or baseball passes- take 3 steps back



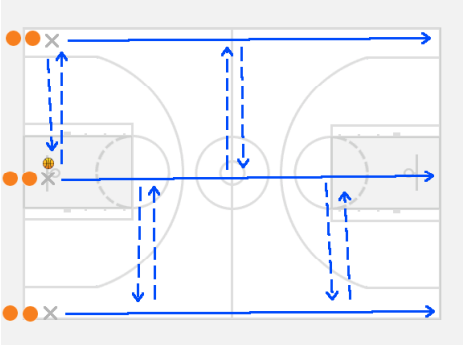
Four Corner Pivot Pass

Four players at each corner dribble into the middle, jump stop, reverse pivot and pass to the next line to their right (or left)
Make sure the players stay low and wide on the jump stop and pivot
Call out the players' name you are passing to



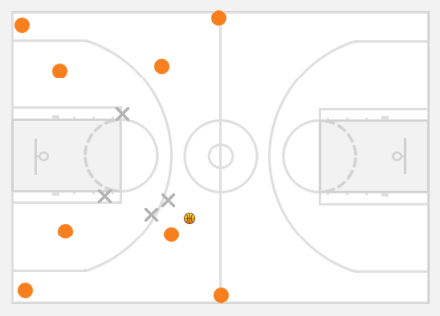
Full Court Passing and Catching

All players have balls and are in 3 lines
The player in the middle must throw bounce passes to the outside players
The outside players throw chest passes in the air to the inside players
The players pass while moving down the court and stay at the opposite end until all players have completed the drill and switch lines
Do the drill until all players have been the player in the middle



Getting out of traps

1. Must build confidence into your players so they can handle a double team
2. Stress body balance and wide elbows
3. 4 offensive players and 4 defensive players
4. 1 dribble is allowed
5. The offensive player with the ball is always double teamed by 2 defensive players and the other defensive players play in the gaps



Tough drill

1. Offensive player at the wing tosses the ball into a pitch back at the top of the key
2. After the offensive player catches the ball, the defensive player attacks the offensive player and they play 1 on 1 until a basket is scored or there is a defensive rebound

10 Consecutive passes

1. Ball handling drill where 3 offensive players play 3 defensive players and must make 10 consecutive passes without the ball being stolen or a turnover occurring
2. This drill can also be done 3 offensive players against 4 defenders where the ball is double teamed and trapped as often as possible

3 on 2/ 2 on 1 drill

3 offensive players play against 2 defenders and after the shot the 2 defenders become offensive players and move to the other end of the court and play against the middle man or the shooter who is now a defender

End of practice drill

1. 3 man weave down the floor, make 3 passes and try to make 11 consecutive lay-ups in 1 minute
2. Players line up at both ends of the floor
3. If there is a bad pass or less than 3 passes, the lay-up does not count
4. Do this drill for up to 7 consecutive minutes

Mike Dunlap Metro State (now with Denver Nuggets)

DEFENSIVE PHILOSOPHY

A.Corner stones

1. Ball pressure – no free looks
2. Rotation-stop the ball
3. Basket protection (no easy baskets)
4. Rebounding – completes the defense
    - In brief, we want pressure on the ball the entire game. We do not want our opponent to have " free looks." The ball is the most important thing in the game and consequently we should give it the appropriate emphasis.

B.Pressure Points

1. Alleys – we want the ball pinned on a sideline as much as possible. Limited space and difficult reversals of the ball, make it particularly difficult for a team to run their designated offense.
2. Turning The Ball – before the ball crosses half court line we want to turn the basketball 2 to 3 times and then keep the ball on the nearest sideline or what we call the "alley"
3. Wing position – when the ball is pinned on the sideline alley at the wing position we will either front or side post the post while using help side defender to play the split line. In brief, we play the ball hard, deny one pass away, and play basket protection two passes away.
4. Post Position – once the ball goes into the post e like to force the post player baseline and rotate our lowest basket protection underneath to double the post position. The defense is vulnerable when the ball goes inside and therefore the defense should address the fire in the house.
5. Screens – we trap screens on the ball and rotate from that point. We see a golden opportunity when two offensive players come to the ball. This allows us to keep maximum pressure on the ball while we have our players in an optimum position to rotate for help.
6. Rebounding - I have stated to our players many times, you can make every defensive mistake known to man but blocking out and getting the rebound rights all wrongs. Defensive boards complete your defense and a team must execute this consistently in order to be any good. While blocking out is important, ball pursuit off the shot is most important. We must be warriors in this area.

C.Defensive Transition

1. Fundamental to our success as a basketball team will be in direct relation to the number of easy baskets we allow. I believe defensive transition is paramount in our system.
2. In order to understand sound defensive transition, we first must analyze the fast break.

Made or missed, the fast break team is trying to:

a. Get a quick outlet pass as far up the court as possible.
b. Transfer the ball to a shooter at the other end of the court.
c. Get an uncontested three point shot or lay-up off after the second pass.
d. Immediate ball reversal to the opposite wing and /or trailer as it is very tough for the defense to go from ball side pressure to help side closeout.

3. Numbered Defensive Break
   a. Concept
      1. Players roles- each player will have a designated lane (i.e the same lanes as our numbered fast break)
      2. Emphasis – pressure the basketball while covering fundamental fast break lanes.
   b. Rules
      1. Stop the ball
         a. Meet the outlet pass and get the guard to turn as many times as possible- slow the ball down, at least.
      2. Sprint the lanes
         a. The first three steps are the most important because that is when the break generally takes place.
         b. Once players reach the half court line, vision on the ball and man should be a pint of emphasis.
         c. The key is to get below the level of the ball.
      3. Match Up/ Rotation
         a. Match up to the offensive man in your lane.
         b. However, if there is not a man in your lane, rotate to the nearest offensive player: at no time should the defensive player be solely responsible for his lane.
   4. Help on Penetration
      a. The ball and its penetration is the single most important thing to defend. Therefore, the emphasis should be keeping the ball in front of you. Since that does not always happen, immediate rotation to the ball cannot be stressed enough.

b. Two points should be mentioned – first, quick rotation will not occur unless there is proper defensive spacing (“ play up the line,” or to the ball): secondly, whenever a player is beaten by penetration you can double the ball with the chaser as a rule of thumb.

5. Contest all shots
    a. Hands are essential in all phases of defense, especially when it comes to defending the shot.
    b. It is imperative that all shots be pressured with the hands up on the closeout.
6. Rebounding - Completes All Defensive Series

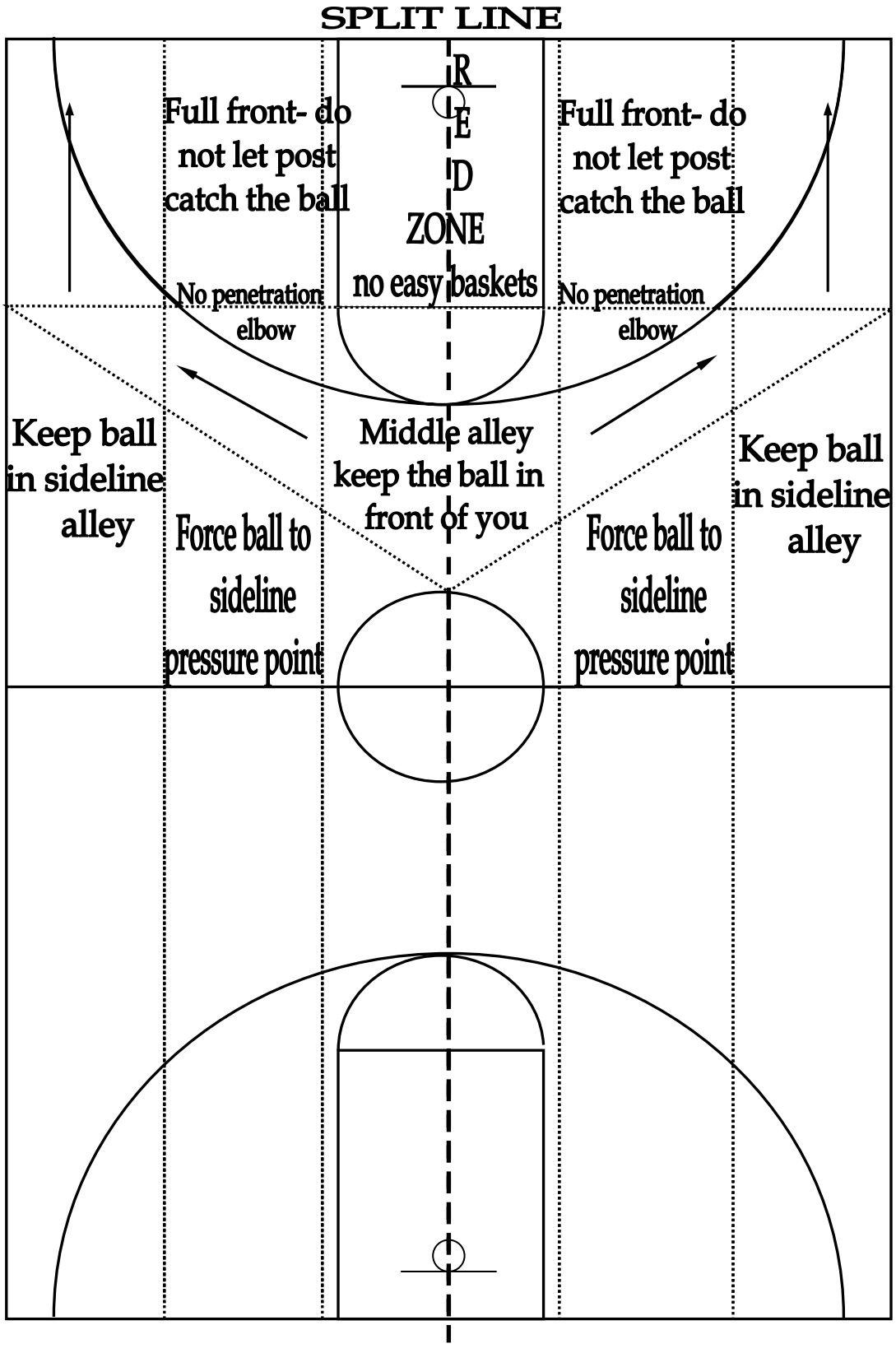
c. Responsibilities
1. “1”- a free safety
    a. Must get to the initial outlet immediately – made or missed (i.e. fast break teams want the ball inbounded / outletted quickly). If you condition your “1” man to jump to the ball instantly it will slow the break down.
    b. In situations where the “1” man cannot get to the ball (definitely the exception) , he will fill the “2” or “3” lane, which ever is open
2. “2” – sprints the right sideline lane. In cases where “1” cannot get to the ball quickly enough “2” will assume his responsibilities.
3. “3” – sprints the left sideline lane. Occasionally, he will take the initial outlet pass.
4. “4” – sprints inside lane nearest the “3” man and is responsible for any trailer. Additionally, he we assist on middle penetration should his man be dragging up the court.
5. “5” – sprints to paint and will be responsible for the first cutter through the paint- he protests the paint.

D.Defensive Sets

1. The Press- While we use a specific number system (e.g. 2-2-1press is called “22”) the concepts remain the same. Hence we use different sets according to numbers. It makes our system flexible, yet we can keep our defensive constants.
2. Soft Pressure versus Hard Pressure
    a. We never compromise pressure on the ball but we do adjust our pressure one and two passes away. Why? We can give more help with the ball defender.
3. The Zone – In brief, the better the man defense you have the better you are in the zone.

E.Attitude

1. Statement- hard nosed attitude and approach to defense says it all about the Roadrunners. We need to invest in a few simple concepts, execute the philosophy, and know down to our bones that defense wins championships.
2. Conclusion – Defense is like insurance: you better have it. The Roadrunners will be the BEST defensive team (as ranked by RMACstats) in the RMAC. We take pride in our defense.


SPLIT LINE
R
E
D
ZONE
no easy baskets
Full front- do not let post catch the ball
Full front- do not let post catch the ball
No penetration elbow
No penetration elbow
Keep ball in sideline alley
Middle alley keep the ball in front of you
Keep ball in sideline alley
Force ball to sideline pressure point
Force ball to sideline pressure point

Defensive Drills

A. Objective – We believe the ability to maintain a low and balanced stance will determine how successful we will be. Therefore, we stress the "defensive stance" and the ability to hold the stance for long periods of time.
B. Drills – We know that our teaching should be based on situation play. In other words, the drills all should have time, score, and competition in mind : this alleviates the monotony of the task.
C. Full Court Drills
    1. 1- 0 (stance , slide, closeouts)
    2. 1 on 1
    3. 1 on 2
    4. 2 on 2
    5. 2 on 3
    6. 3 on 2 rotation
    7. 3 on 3
    8. 3 on 4
    9. 4 on 3
    10. 4 on 4
    11. 4 on 5
    12. 5 on 4
    13. 5 on 5
    14. 5 on 6
D. Half Court Drills
    1. 1 on 0 (Stance, slide, closeout, post defense & reaction)
    2. 1 on 1
    3. 2 on 1
    4. 2 on 2
    5. 2 on 3 (Rotation, post denial & reaction, fighting and switching screens)
    6. 3 on 2
    7. 3 on 3
    8. 3 on 4
    9. 4 on 3 (trap and rotate)
    10. 4 on 4
    11. 4 on 5(rotation)
    12. 5 on 4

13. 5 on 5
14.5 on 6 (rotation)

E. Defensive spacing
   1. 4 on 5
      a. Close outs and ball pressure
      b. Communication
      c. Rotation
      d. Reaction
      e. Stop penetration
      f. Blocking off
   2. 4 on 4
      a. Channel ball to areas
      b. Denial
      c. Post denial and reaction
      d. Stunt penetration
      e. Blocking off

      ** Mouth, hands, bumping, spacing are keys

      *** We never compromise hard ball pressure and stance
   3. 4 on 5 ¾ court
      a. Channel ball after turning it in the back court
      b. Rotation
      c. Blocking out
      - We want to contest the shots and teach anticipation here: absolutely depend on each other – no other way.
   4. 5 on 5
      a. Dead ball full (Press 22/5)
      b. Made – match up zone
      c. Miss- man to man
      d. 1-3-1 ½ court trap
      e. No switch/ switching
   5. 5 on 5 ½ court – blocking off at the free throw line – one of the most overlooked areas in the game. A very important detail.
   6. 5 on 5 situation play – We believe that situation play must be taught with time and score three times per week.

3 Out 2 In 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 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.

Also, I do not let my players run the screen and roll when they want to. I don't do this for one simple reason, I find that it always ends up with 1 player having the ball, 1 player standing, and 3 players trying to set a ball screen. I do incorporate ball screens, but always as some type of set play or else when we have an offensive look that I like (ex: designated post on the low block and specific perimeter with the ball on the wing).

Teaching back door cuts and pass fakes is something that must be done to easily add extra dimensions. Teach your players that you **DO NOT** need a screen to run a back cut. You just run a back cut every time you are being over played by the defense. 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.

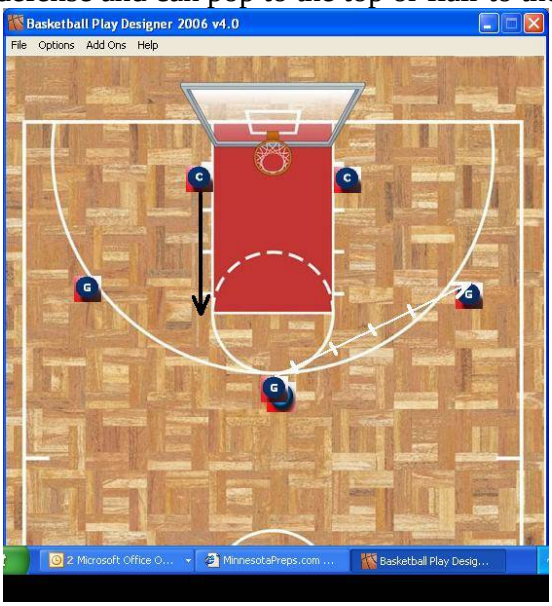
The motion offense is an equal opportunity offense, but that doesn't mean everyone on the team has to shoot the same. As a coach, you must coach players on their expectations and roles on the team. Where do they fit in? I stole this thought from Rick Majerus, but it's a good one. You should have your 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. Also, some of the diagrams skip the step of making a pass. **My diagram program doesn't let me show the passer moving so I just have the diagram start just after the pass is made.** The Cs on the diagram represents the post players and the Gs represent the perimeter players. If you want to designate players to spots that is fine, but I don't so I make my diagrams as such. Hope that clears up any confusion. If not, or if you have ANY QUESTIONS please e-mail me and ask!! 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-

The post are a vital part of this offense and should be gone to early and often. Establish your post play early with lots of touches in the post. Encourage your posts to screen for each other, cut all over and be unpredictable. Mandate that your guards get the ball inside early to set the tone. It will make it easier for your guard to get shots in the end.

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 each other 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, he has to move. 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.

Also along with screening, if you have a post that can play on the perimeter, encourage him to set back screens for the guards and screen himself onto the perimeter. The guard he screens for temporarily becomes a post while the post is out on the perimeter. It's another thing you can do to draw bigger defenders out and make them play perimeter defense.

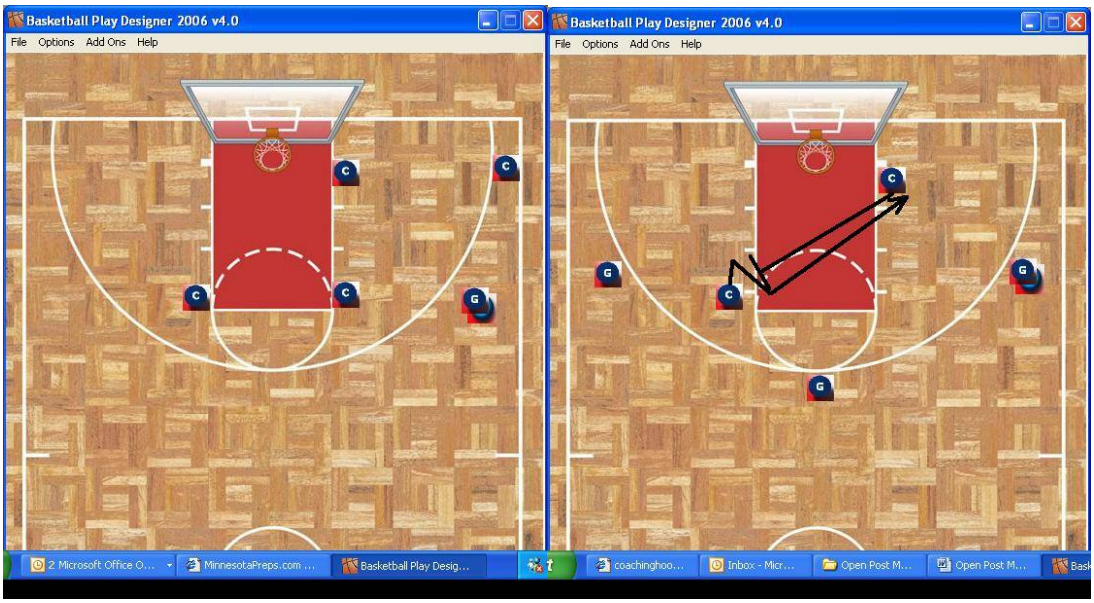
If your posts find themselves in a low post situation where one is on the low block and another is short corner, the post on the block can set a flex type screen for the post in the corner.

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. This is **one of my FAVORITE looks** and is basically great offense. The low post sets a cross/back screen for the post in the backside high post area. Players working that look for each other in tandem are absolutely great!

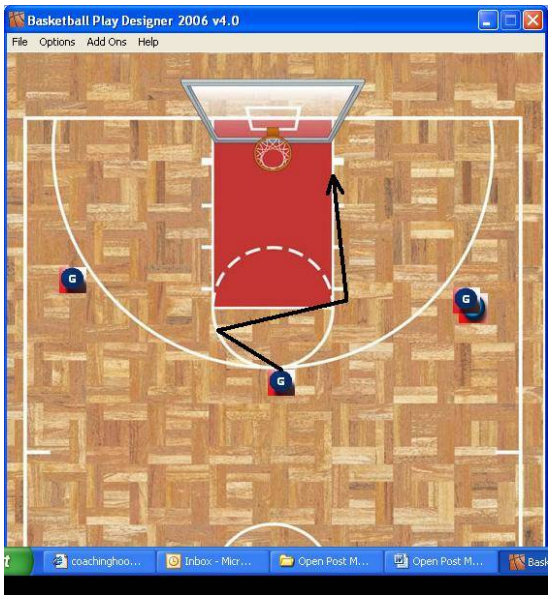
Lastly, as I said above, encourage your post players to vacate the post when they either see the guard at the point running a basket cut or a guard coming off the screen running a back or curl cut. They don't HAVE to, but I would advise them to do it 50/50.

Basic Positions (w/ball on wing) **Post to Post Cross/Back Screen**



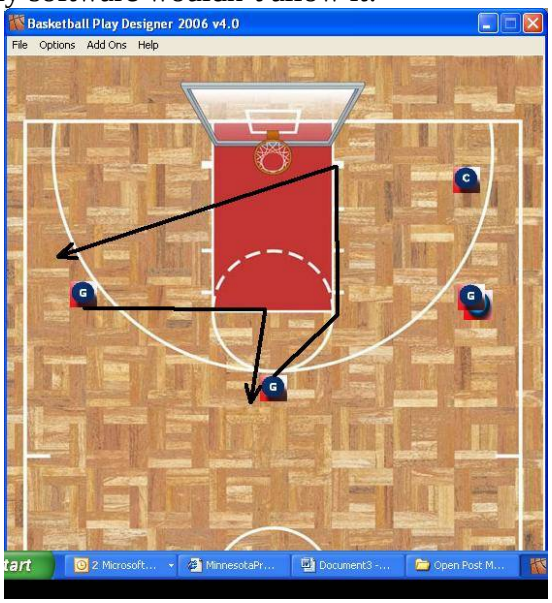
Pass and Basket Cut Overview-

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.



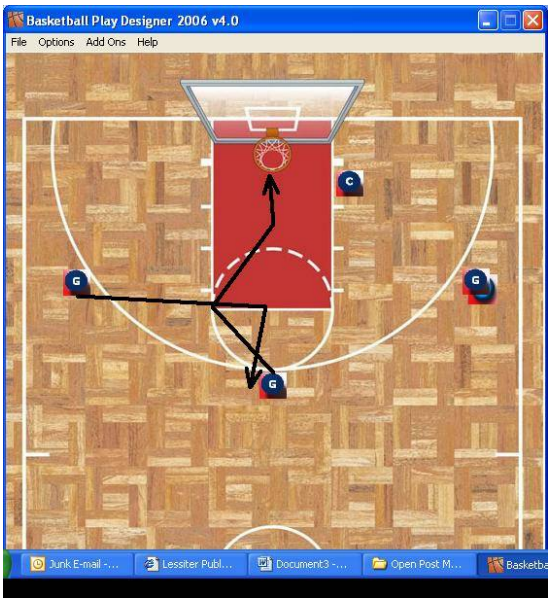
Pass and Basket Cut Without Post on Block-

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. The diagram *should* show steps away, but my software wouldn't allow it!



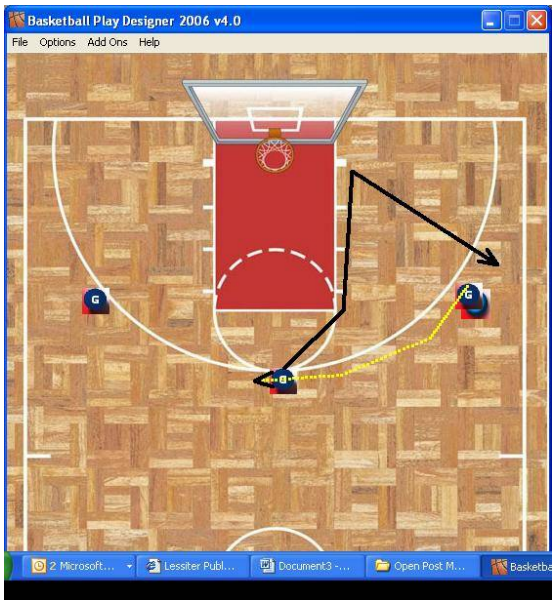
Pass and Basket Cut with Post on Block-

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. The diagram *should* show steps away, but my software wouldn't allow it!



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. The diagram *should* show steps away, but my software wouldn't allow it!



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. The diagram *should* show steps away, but my software wouldn't allow it!



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. Notice in the following diagrams how the wing being screened for starts lower, that is because my software couldn't show them walking down then making the cut, so I started it as if they already set the screen up. 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.

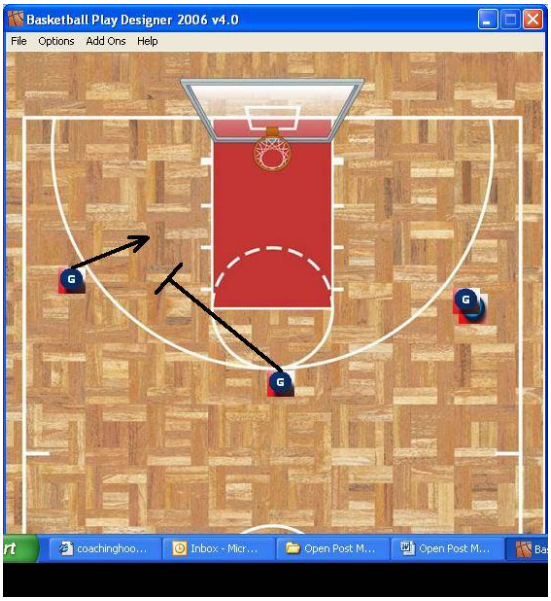
The screener should separate and look to score based on the cut that's run and how his defender is playing him. You should make sure that the cutter is reading how is defender plays the screen and not just going through the motions. The screener separating should be just as viable a scoring option as the cutter and often is. Also, if the screener reads the defense and always separates hard, it's going to hurt teams that have the screener's defender hedging the screen and bumping the cutter because the screeners man is going to be cutting to the basket for layups. The same is true against teams that switch on screens, the screeners man is going to be behind him as he separates.

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, with 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.

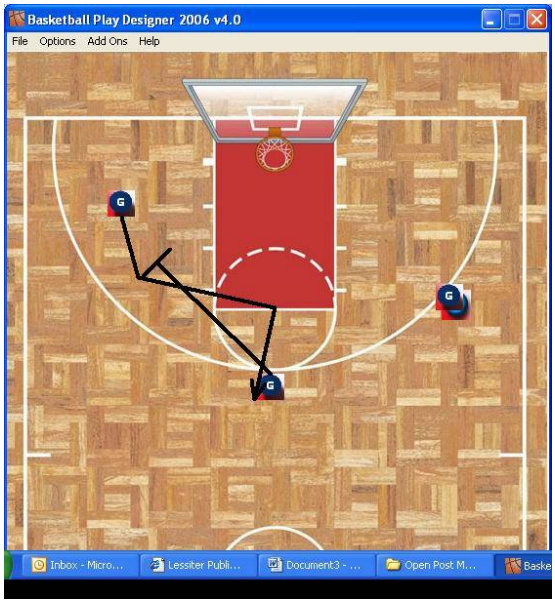
Also, as mentioned, if the second post is on the backside elbow, he too should be setting a screen so it becomes a staggered double. After the cutter cuts off the screen, the post screener should separate as well. For separation rules read the portion under the double point screen section. The post does NOT have to separate out however because the ball will probably be swung to his side anyway.

The diagrams I have however only show the perimeter players to add clarity to them.



Pass and Screen Away Straight Cut-

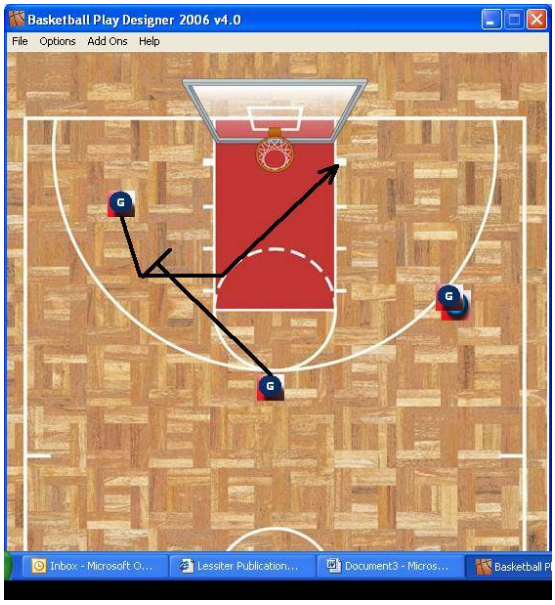
This is a good cut to run if the defender is sagging in the lane or the cutter can't really tell how he is playing defense. The diagram starts after the back side wing takes 1-3 steps in order to set up the screening angle (already done in the diagram, notice the lower position). The cutter should cut 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-

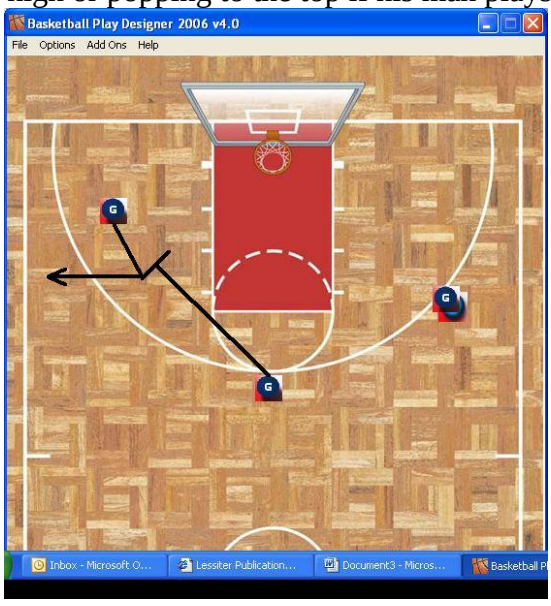
I love this cut, it should be one of the primary cuts because it's getting touches close to the basket and pulling the defense in. This cut should be run if the cutter's defender is trailing him on the cut. If there is a post on the ball side block, the cutter should curl down the middle of the lane 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-

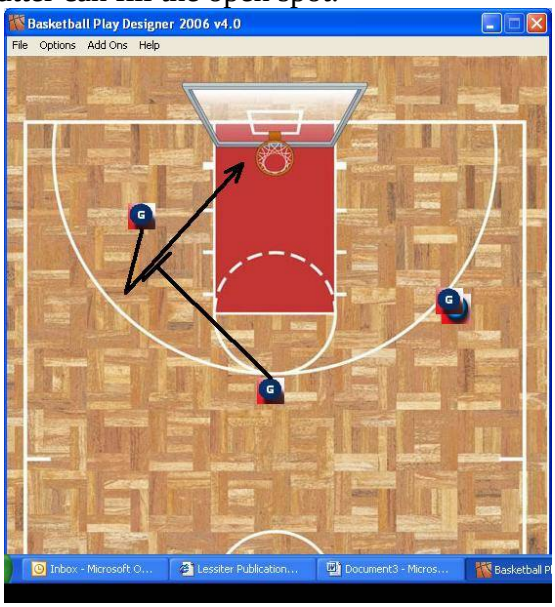
This is the cut to run when the defender is defending by coming under the screen or when the defender is sagging in the middle of the lane defending against back and curl cuts. The cutter should pop out to the wing. When the cut is called, the screener can turn in and change the screening angle on the defender. The cutter should put his hands up and call for the skip pass if open. I teach on a flair that the cutter turn his body so that he is facing the ball. 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-

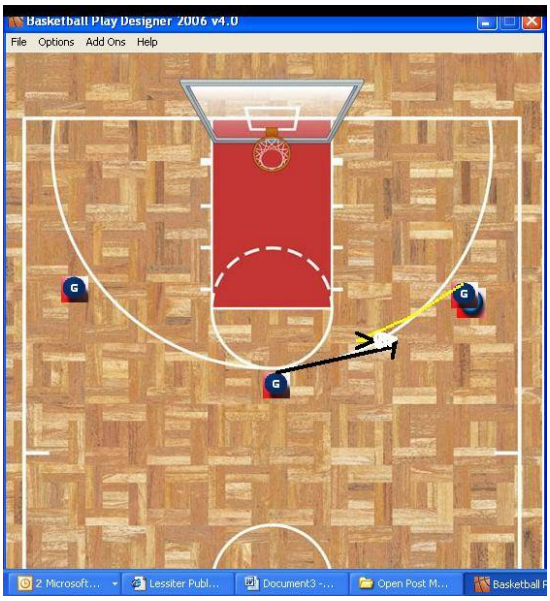
This is the cut to run if the defender is over playing the cut. The cutter should dive to the basket looking for the ball. The rules with the block being empty or filled are the

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 initiate the option by cutting toward the wing. He should actually cut at the wing player's defender. 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 dribbler should pivot to face back the way he was coming from. The player cutting from the point should run right off the dribbler's back, shoulder to shoulder. 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 at the collegiate level as well as in Europe and the NBA. It is one that can be used effectively because if they switch, it's an easy pass back and score for the screener (dribbler). 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. There is also the option to get a double point screen if there is a post on the back side elbow. Both options will be shown in diagrams.

The reason I think this works is because you can catch the points defender jumping to the ball and playing tighter defense. It's going to be easy to set screens and free up the player at the point because their man should be fairly close. I like the screens to be set on the back side elbow, but I also wouldn't mind if the screener's head hunted to get the defender. It depends on what works best for you.

The same cuts that are run off screen away can be run off this screen. I do change the terminology a little, but if you aren't comfortable with that you tweak it to fit your style. The only difference is that when the guard cuts off the screen to the back side wing I call that a flair cut because I want to run it as such (high hands, facing the ball, etc). If the cutter pops back to the point because their defender overplayed, I call it a pop back.

Separation off the double point screen is a little more tricky and requires communication between the cutter and both the screeners. The post screening has two options after the cutter goes through, face up to the ball or dive to the basket. His cut is based primarily on where his partner post is. The screening wing has to base his separation on what the other two are doing. The post screener calls his separation out first, either "face" or "dive" then the perimeter screener can separate out by reacting to the cut and the post separation. It is kind of arbitrary how I decided to do the separation, feel free to adjust it how you want. I just give the post first crack because he is limited to two options. Also, it's ok if the post dives after a curl or back cut, but you definitely do NOT want both my screeners diving to the basket and clogging up the lane. In all

honesty, the screeners rarely impede each other or get in each other's way. The only time the post affects how the perimeter

The screening post can turn and face only if there is no post in the high spot. If there is a post there it's counter productive. When the post faces, he just flashes to the high post with hands up ready to catch the ball. He doesn't even have to turn and just goes straight ahead. I would recommend this one if your post is a good shooter from 15' and/or if his defender was sagging in the lane to defend the screen. If he is a poor shooter and the defender is sagging he should still face because he can catch the ball wide open and look for a drive (if he is that skilled) or a high low pass to the other post.

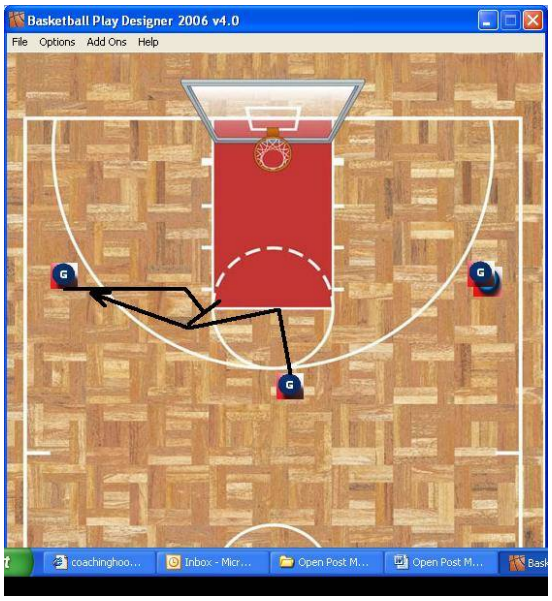
The screening post should dive to the basket after the screen if his defender is hedging the screen or the defender is playing on his high side (maybe to deny the face up), or else if there the other post is occupying the high post area. If the cutter runs a flair or pop cut, the screening post can immediately dive. If the cutter runs a back or a curl cut, the screening post should wait until the cutter clears out to dive into the post. The post should NOT dive if the low post is occupied. Then he should just face instead. A post diving into the open post area is a great way to get the ball inside, especially when the other post is either short corner (overload look) or high post (high/low look).

One last notable point here is that the point guard can call for a point screen and if the defender gets around the screen the point can always just cut to the basket. It is shown as a back cut here. Just because they call for the point screen doesn't mean they have to use it. They have to do what the defense dictates and take the most open option.



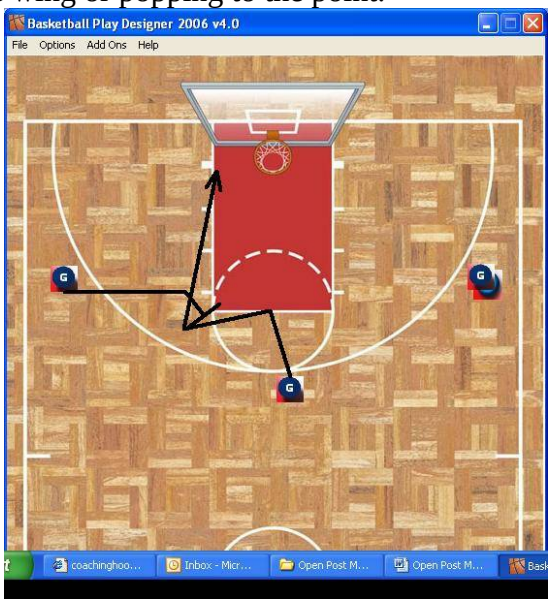
Pass and Call for Point Screen – Flair Cut

This is the cut to run if the defender gets caught by the screen and then goes under it. The point guard runs a flair cut out to the back wing and looks for the skip and the shot. The screener can separate by either popping to the point or cutting to the basket and filling a spot. If the screener dives to the basket, they can fill by bumping the back side wing (the original point) or by just cutting to the top and filling that empty spot.



Pass and Call for Point Screen – Curl Cut

The curl cut off this screen should be used when the defender is caught by the screen and is trailing the cutter over the top of the screen. The cutter just curls around and dives to the basket. The biggest point here is to curl almost all the way around so you are spending most of your cut with a chance to get a pass. The screener should separate be either flairing out to the wing or popping to the point.



Pass and Call for Point Screen – Back Cut

This is the cut to use after you run this look a few times and the defense starts to overplay and cheat the screen. The cutter should cut right up to the screen so they are almost shoulder to shoulder (cutter's low shoulder, screener's high), then the cutter should dive in front of the screen to the basket leaving his defender on the back side.



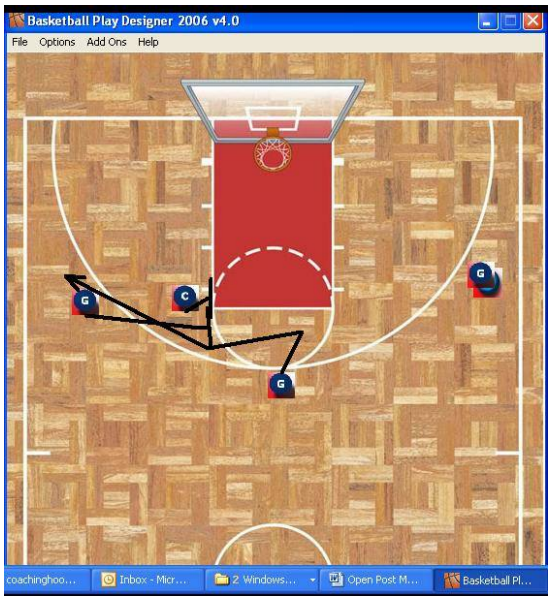
Pass and Call for Point Screen – Pop Cut

This is the option to use if the defender gets wise to what you are doing and starts to cheat the screen by standing right under it so they can play the cut to the wing or the basket. The cutter just pops back out to the point and looks to get the ball either for a shot or a pass to the separating screener. In this the screener can separate either by diving to the hoop and filling or by flairing out to the wing depending on how they are being played.



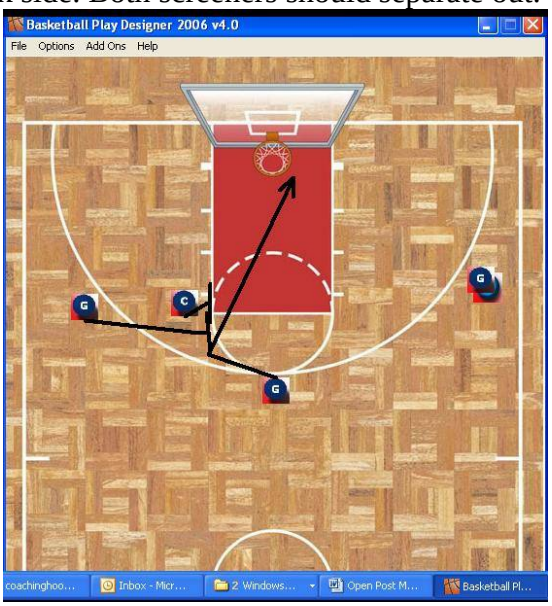
Pass and Call for Double Point Screen – Flair Cut

This is the cut to run if the defender gets caught by the screen and then goes under it. The point guard runs a flair cut out to the back wing and looks for the skip and the shot. The perimeter screener can separate by either popping to the point or cutting to the basket and filling a spot. The post screener can either dive to the basket or face up.



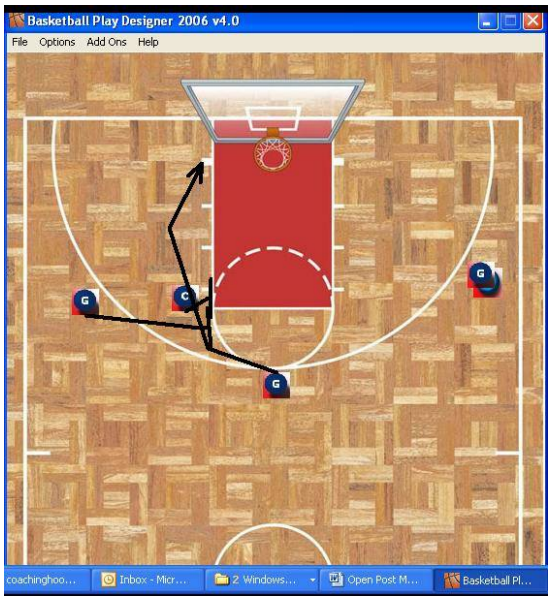
Pass and Call for Double Point Screen – Back Cut

This is the cut to use after you run this look a few times and the defense starts to overplay and cheat the screen. The cutter should cut right up to the top of the screen so the cutter and top screener are almost shoulder to shoulder (cutter's low shoulder, screener's high), then the cutter should dive in front of the screen to the basket leaving his defender on the back side. Both screeners should separate out.



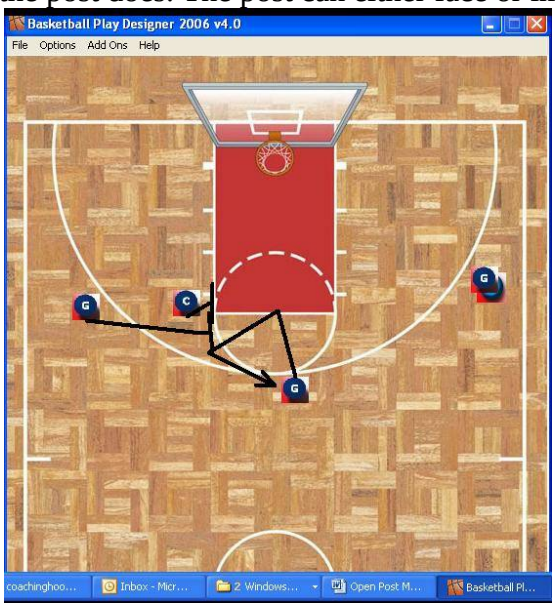
Pass and Call for Double Point Screen – Curl Cut

The curl cut off this screen should be used when the defender is caught by the screen and is trailing the cutter over the top of the screen. The cutter just curls around and dives to the basket. The biggest point here is to curl almost all the way around so you are spending most of your cut with a chance to get a pass. The screener's should communicate and separate out. This is a situation where if the post were going to want to dive into the post he should wait for the cutter to clear.



Pass and Call for Double Point Screen – Pop Cut

This is the option to use if the defender gets wise to what you are doing and starts to cheat the screen by standing right under it so they can play the cut to the wing or the basket. The cutter just pops back out to the point and looks to get the ball either for a shot or a pass to the separating screener. In this the perimeter screener can separate either by diving to the hoop and filling or by flairing out to the wing depending on how they are being played and what the post does. The post can either face or immediately dive.



Wing to Guard Pass Options Overview-

In this offense, the pass from the wing out to the guard was a look that often gave me trouble because there really was no movement. 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. I have a few options you can give your players for

when they pass the ball from the wing to the point. They aren't satisfactory to me, but they are something at least! You can teach them all or you can select the ones you want. I personally would recommend selecting 2-3 at the most however to eliminate confusion, maybe 2 cuts (V, L) and 1 screen series (ex: downscreen). If there is screening involved, the post and perimeter MUST communicate to get the result they want. You can have hand signals or use verbal communication.

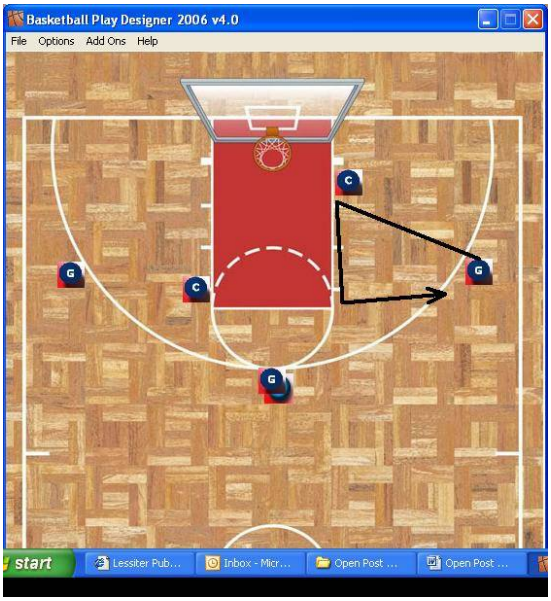
Wing to Guard Pass - V-Cut

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 re-screen instead.



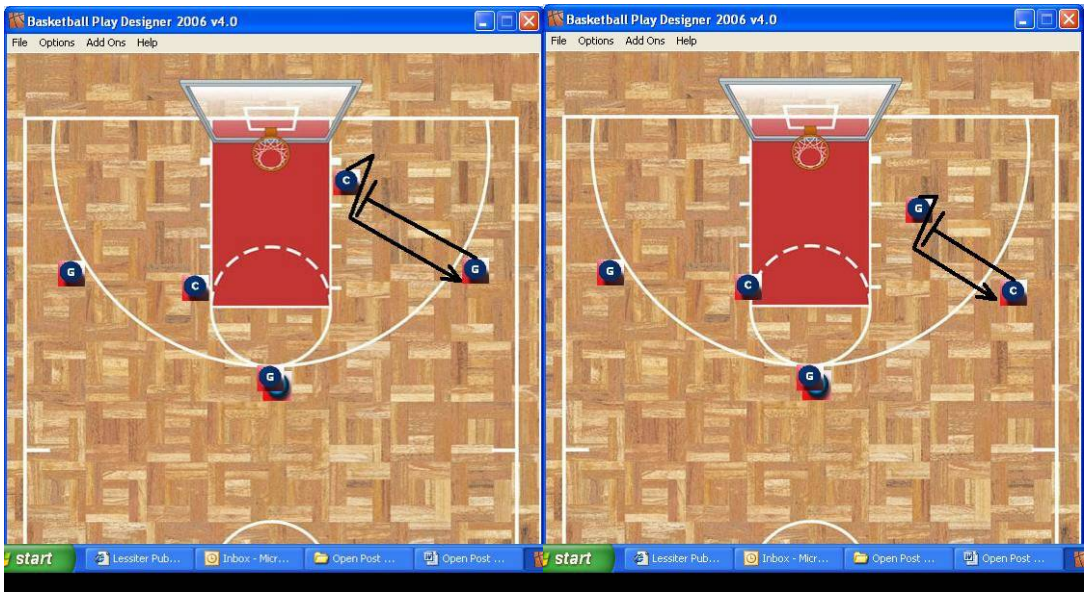
Wing to Guard Pass - Down Screen

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 re-screen.



Wing to Guard Pass - Screen and Re-Screen

Just shows what it would look like on a down screen and re-screen where the guard pops back out to the wing. You could have a screen and re-screen with any combination of post-wing screen or wing-post screen. In this diagram, both screens are downscreens but it doesn't have to be that way. Use the combination you think best fits your team or the combination that you like.



Post Entry Options Overview

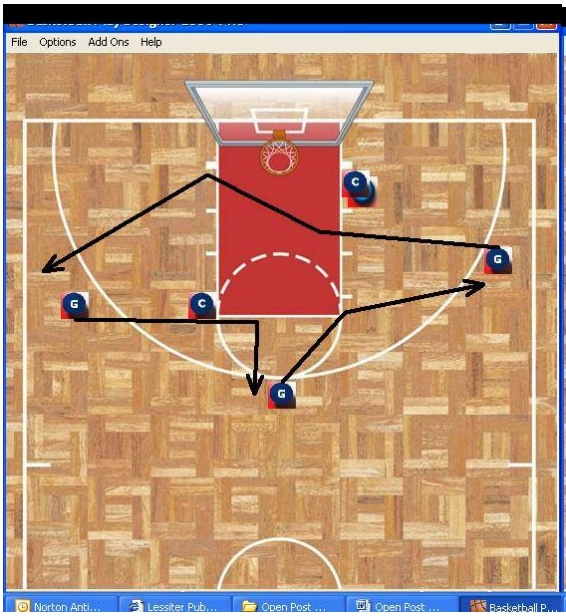
These diagrams show the options your guards have when they enter the ball into the post. It is too common to see the pass made into the post, especially high post or short corner, and then have the passer stand there and be easy to guard. You have to emphasize to your kids that they have to move when 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

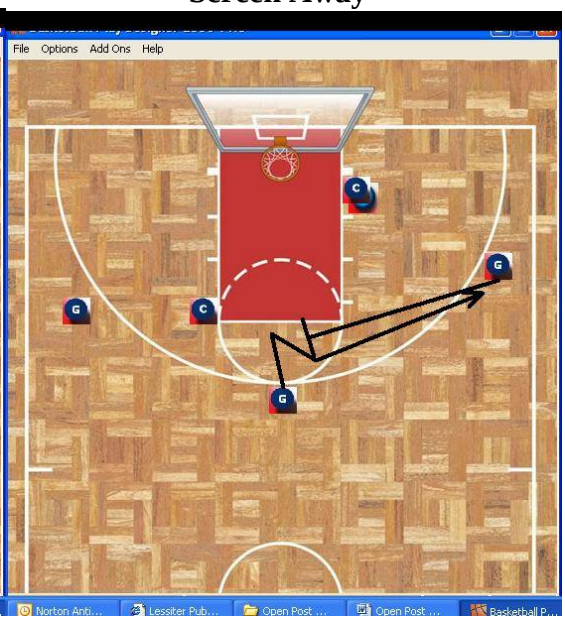
These diagrams show the different possible looks you can get when the ball is entered to the low post. They show guards relocating high, relocating low, basket cutting, and screening away.. With the basket cut, I like to have my players cut tight to the post because sometimes you can get pass in there if their defender is trailing. A good pass to teach is the hand off or quick bounce (that hits then in the chest). There may be no better play than a give and go from the guard to the post and back to the guard for a layup. It's a look that I don't think is utilized enough in motion offenses. Also, teach your perimeter's how to relocate for a shot after a pass. If the player can't shoot, or their defense doesn't leave the help, the player should either be cutting to the basket or screening away, if he's a shooter and the defense helps, he should be relocating. Relocation, like everything else in motion offense, is based on the defense. Teach your shooters to relocate as far away

from the defense as you can. Defense helps high side, relocate low, defense helps low, relocate higher. The low post can also look to skip the ball to the backside where the double comes from.

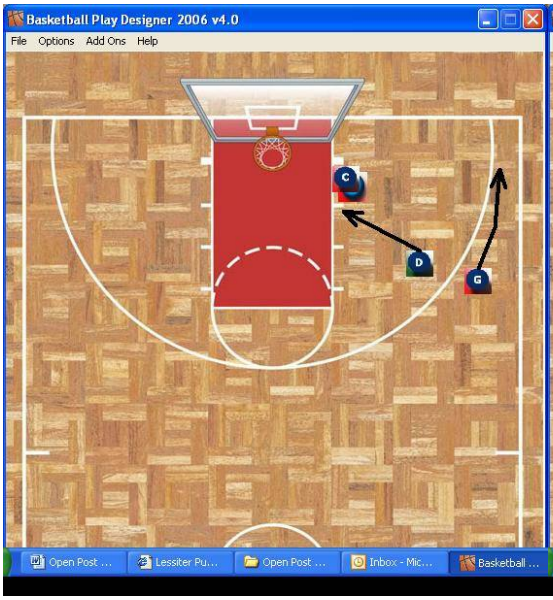
Basket Cut



Screen Away



Relocate Low



Relocate High

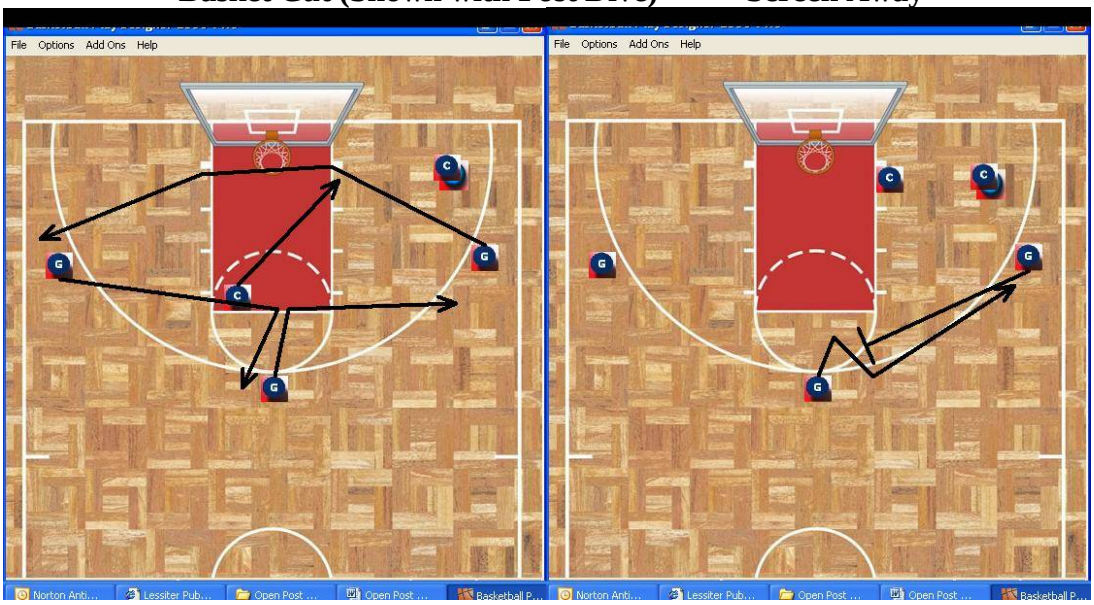


Short Corner Entry

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 a skilled and/or athletic player, he should look to take his man 1 on 1, especially if he has a quickness advantage. This is a look that can be an equalizer for the other teams big, slow footed post that clogs the lane. 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 is, I would advise a higher cut by

the guard or a screen away. If there isn't a low post, the other post CAN cut down after the guard vacates but shouldn't if the post is trying to drive to the basket. That's a situation the other post just has to read. Also, an open post is a great time for one of your bigger guards to isolate in the low post or for your team to isolate a very small player on the other team.

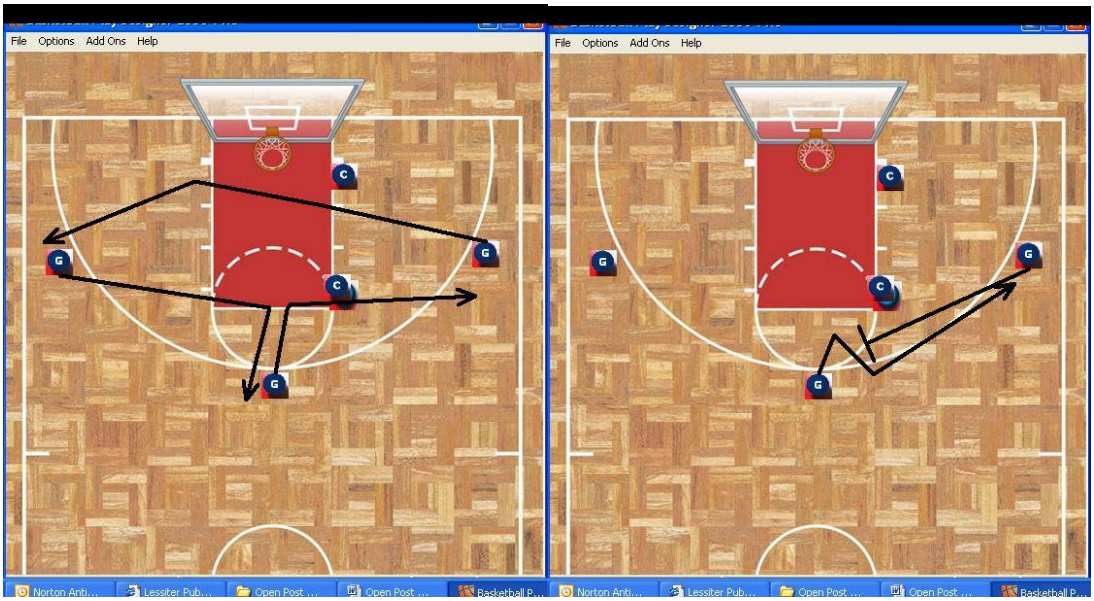
Basket Cut (Shown with Post Dive) **Screen Away**



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. I think that the high post entry in this offense is absolutely vital for good offense. You have to get post touches there to look high low. It's also great for ball reversal to go through the high post. Look at the screen away diagram, you have a post isolated on the block with no help and the ball in the high post, what more could you want? I would mandate high post touches early and often in the offense.

Basket Cut (Shown with Low Post) **Screen Away**



High And Wide

High and wide is a different, yet effective look you can run out of the 3-Out Open Post Motion. When you run high and wide, your 2 posts only have three options on where to be. They can be ball side or weak side high post or else in the short corner. I like them both being on the elbow myself, but I do want them to give some variety and move a little. Your perimeter players should be 25+ feet away from the basket. All the options are the same, pass and cut, screen away, or call for a screen as well as the dribble options. Now I am sure right now you are thinking I am completely nuts, why would I want my perimeter and post players out of their scoring range? Well, there are a couple of reasons to run this look.

The first reason, and the one I would use it for the most, is to run this as a stall at the end of a game. The beauty of it is you do not have to waste valuable practice time putting in a fancy stall, it's built into the offense already. But when you are stalling, you still have looks to score because you are in your regular offense. You can have players basket cutting (and because they are high getting screens from the post), curl cutting, and back cutting to the basket and being wide open because there is no help under the basket. If the post players defenders sink you can throw it into them as part of the stall. One thing to think about when running the stall is to use a lot of the Euro screens that I will talk about with the dribble options. Kind of like the dribble weave the old Celtics teams of the 60s ran. That is something to stress when stalling. Of course you don't want to do it all the time, but if they are really denying it's a good look. Also, if they are really trapping and denying, back cuts are going to be vital. You start to run good back cuts, the defense is going to get screwed giving up easy layups. I just tell my kids the minute your defender takes 2 steps to the ball (to go double) cut hard to the rim and get the ball!

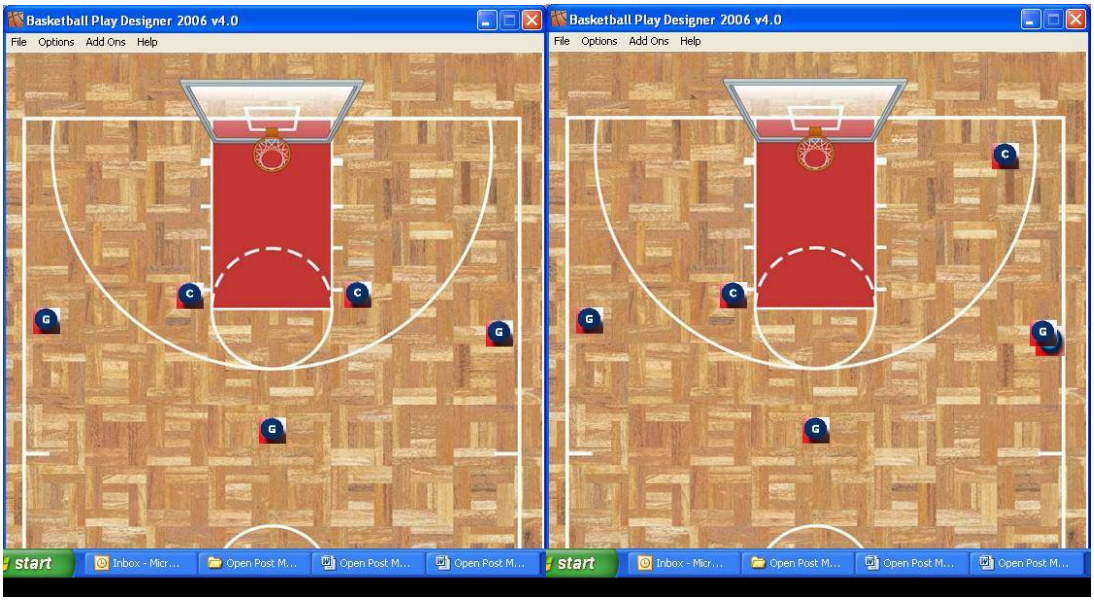
The second reason I would run high and wide is if the defense is playing all out denial, trapping defense. They are running a scramble or a run and jump type of half court defense. They are trying to make us cave under tight man to man pressure. Having your players high and wide is going to open up the lane for a lot of curl and back cuts. Also, with the post players high and wide, they can be setting back screens for the guards

that are being pressured further freeing them up. The posts can step to the perimeter to set the screens. You are trying to stretch the help out so far that you can gouge it with slashes to the basket. I know it's counter intuitive to have your players where they can't score, but sometimes the benefits outweigh the drawbacks.

Having a great penetrating point guard is another reason to break out the high and wide sometimes. This opens the floor and hopefully spreads the help thin allowing the point guard to penetrate. I teach my other players to step up to the three point line (or inside to arc to their range) when the guard drives and their man leaves to help, or if he goes far enough to help just cut to the basket. This can put them in position to be the recipient of some nice kick out passes and open looks (not to mention layups from time to time). Also, brining the high post man up for screen and rolls in the high and wide is a great look. The same applies when the other perimeter player's defenders leave to help, they step up and get ready for the kick back.

Lastly, I run high and wide when I just feel like the offense is stagnant. I may run it for a possession to get the players in the flow of cutting and moving. I may have a call that they go high and wide and constantly cut and fill off the pass, just start to get in the flow and try to get the ball inside with cuts. I feel that if they hear high and wide, they don't hold the ball as long and aren't looking to go one on one as much. At least that is how I teach in (unless of course I have the point guard who I am telling to drive).

2 High Posts Look **High Post, Short Corner Look**



Dribble Over Options-

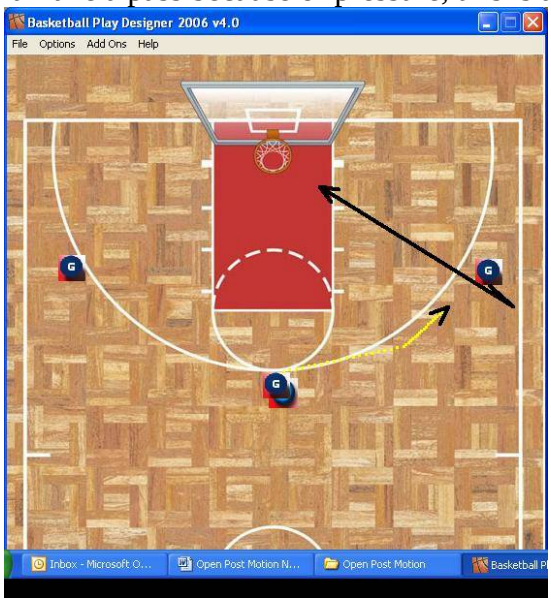
There are a few reasons to use a dribble over. It can be added as just another option to create movement and add some unpredictability to the offense. It can be used to move the ball against all out denial pressure, especially when using the back cut option. Either way I think it should be incorporated at the high school level. Using the dribble to move the ball is something that has been lost in the game and wouldn't be bad to revive. What the player being dribbled at does it up to the player being dribbled at. He should read the defense and react to it. At the same time however, be careful of using this option too much. As with most things, you have to strike a balance. You shouldn't be using the

dribble over three times a possession or necessarily on every possession, but it should be used. All the diagrams show the dribble over being used from guard to wing, but it can be used from wing to guard as well.



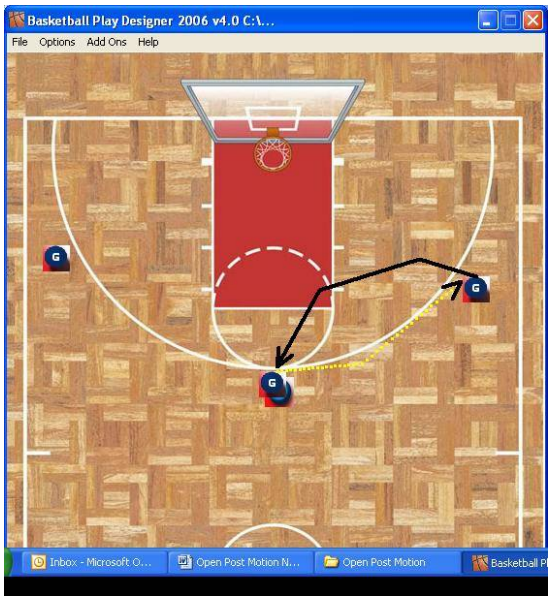
Back Cut-

This is an option where one of the players dribbles at another. The player being dribbled at runs a back cut to the basket and fills the open spot on the perimeter. This should be used when the defender is overplaying the player being dribbled at. If the player with the ball can't make a pass because of pressure, this is a viable option.



Shallow Cut-

This is another dribble over option. The player being dribbled at cuts like he is going to cut to the basket but then pops out to the spot vacated by the dribbler. This should be used when the defender drops back upon seeing the dribble over in order to not get beat back door. The player that runs the shallow cut should look to get the ball and shoot if open.



Euro Cut-

This is the same as the Euro cut on the pass options. The player that is being dribbled at cuts toward the defender of the player dribbling the ball. The player dribbling the ball recognizes this and then jump stops, pivots the direction he came from, and has the player being dribbled at cut off his back shoulder to shoulder. He receives a handoff and either drives, shoots, or continues the offense.

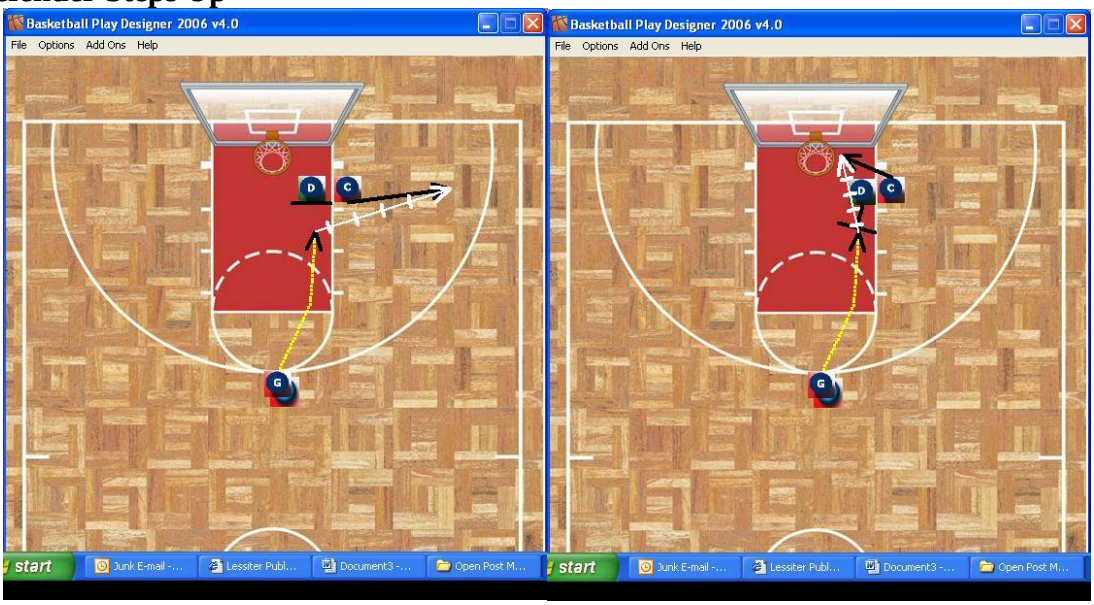


Drive Options-

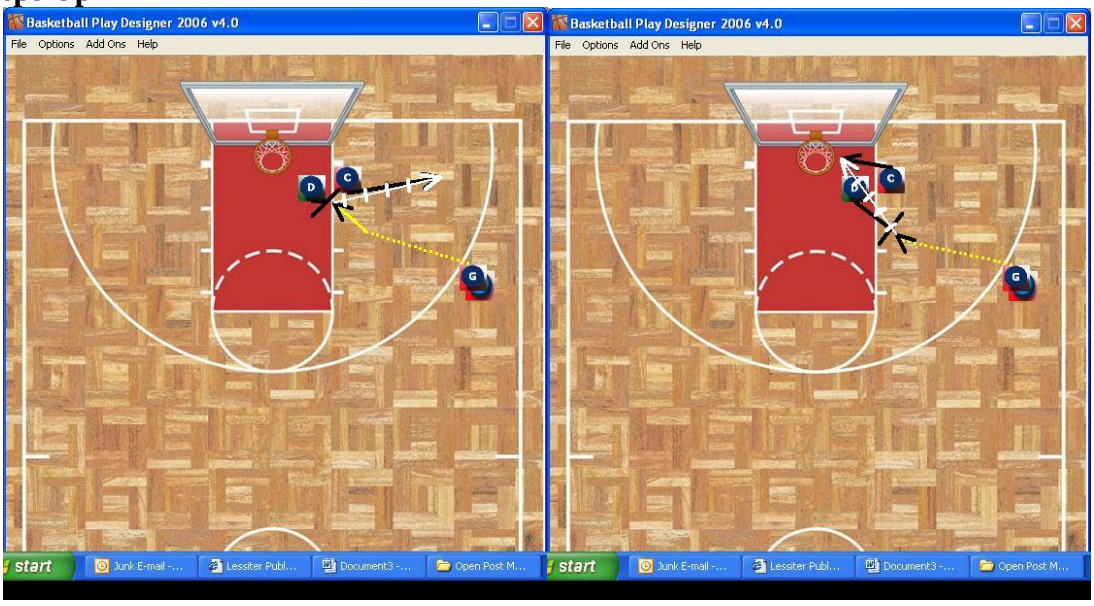
These diagrams are just a quick overview of what I teach my post players to do when a perimeter drives. To many times I see posts just standing there confused and clogging the lane. I show them how to read their defenders and make a move that will be useful to both them and the driver. My rule of thumb is this: defender stays next to you or moves laterally (to the middle of the lane), step out and make him decide. If he steps up to stop the penetration, duck in behind him to the basket. Your rules may not be the same

as mine and that is just fine. I would however, strongly recommend you have rules for your post players so they are not just sitting there clogging the lane.

Drive from Point – Defender Stays **Drive from Points – Defender Steps Up**



Wing Drive – Defender Stays **Wing Drive – Defender Steps Up**



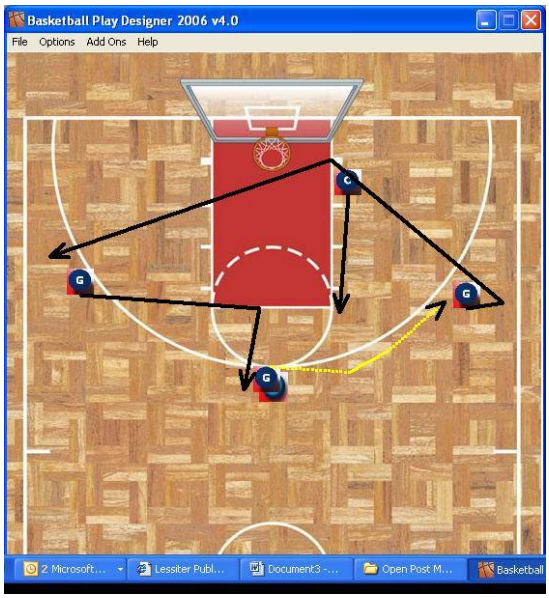
Wing Entry Trouble Shooting Overview-

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. Also, these are not the only options out there, I am sure you can think of tons on your own, do so and use them! These are just some quick ones to get you thinking about it.

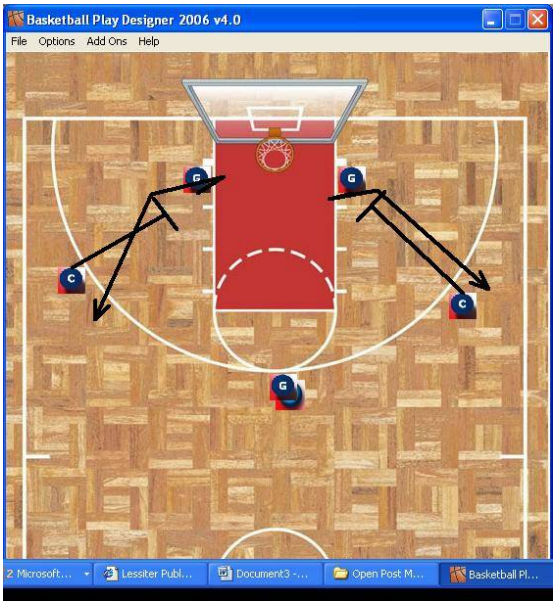
Wing Entry Trouble Shooting Dribble Over-

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.



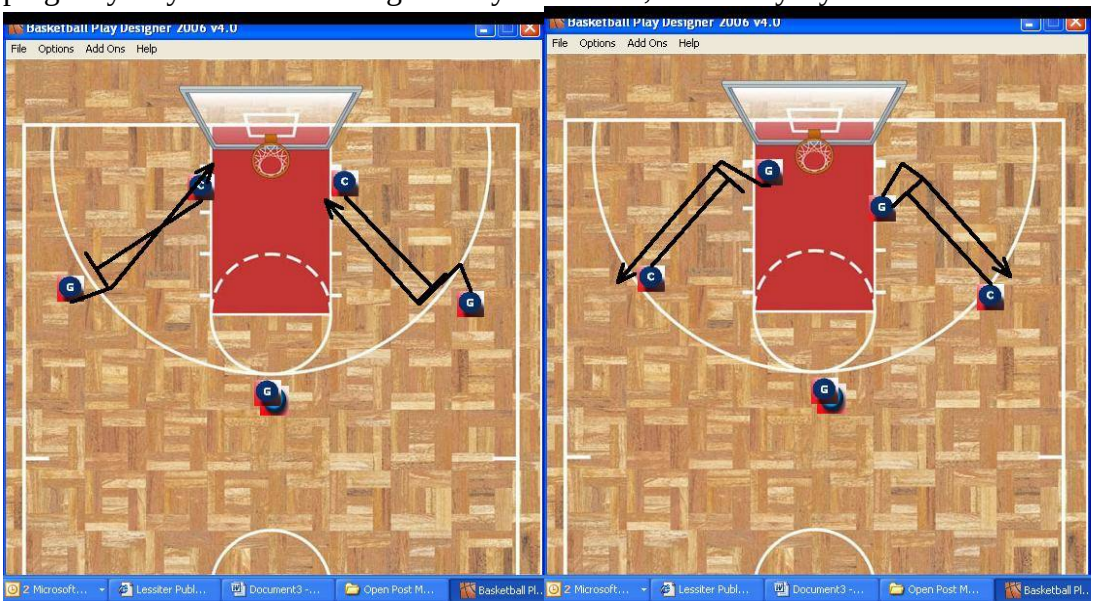
Wing Entry Trouble Shooting Pin Down-

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-

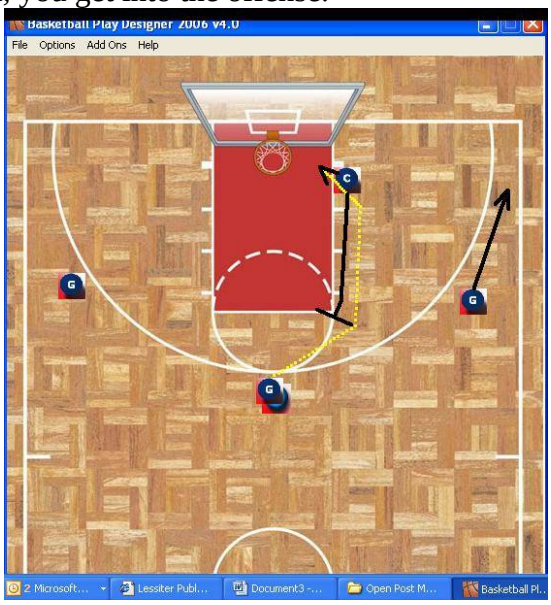
These two diagrams show a screen and re-screen look you can use to try and exploit the fact that the defense is denying the wing pass. You can run this both sides as shown or you can designate a side. The post players first set a back screen for the wings. This should work if they are on the line up 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

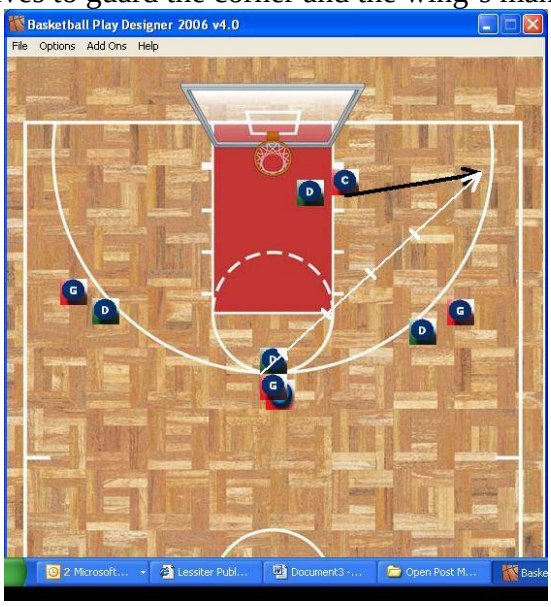
If the defense is flat out denying the wings, it should make the screen and roll with the point and a post easier. It is not shown on the diagram, but the back side post should pop to the elbow and draw his defender away from the basket. The wing on the side of the screening post should drop low and 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.



Conclusion

This is not by any means the ONLY way to run the open post motion. There are multiple ways to run it successfully, just as there are many ways to run motion offense in general successfully. This is just what I do when I run the 3 Out/2 In Open Post Motion.

If you have any questions, feel free to e-mail me (John Carrier) at john.carrier@st.bemidjistate.edu. As I said, this is not the end all, be all for motion. Continue to look at different things and see what works for you. Hopefully you got something out of this!

UW-SUPERIOR YELLOWJACKETS
BASKETBALL

"Own the Lane" Post Workout

Our post workouts are designed to incorporate every aspect of offensive play that a post can dictate and contribute to on the basketball court. All drills must be game speed, and aggressive. If a player isn't completely exhausted after completing this workout, he hasn't gone hard enough. Also, blocking dummies can be used for all drills to simulate contact with a coach or a partner.

How it Works
The player will compete in every drill for the allotted time. Immediately after completing the drill, he will shoot 10 Free-Throws. If the player doesn't make 8 out of 10, he has 20 push-ups for each additional miss.
For example: 7 out of 10 = 20 push-ups.

KEYS FOR ALL DRILLS

1) Game speed
2) Be aggressive at all times
3) Attack the rim
4) Finish

Warm-up
Mikan Drill (20 makes each side)
Reverse Mikan (20 makes each side)
Tip Drill (10 consecutive R, with a finish) (10 consecutive L, with a finish)

Drill #1: Superman:
The player starts holding a basketball on the right block. In this drill he will toss the ball off of the backboard diagonally and catch it on the opposite side of the rim. (left side). On the catch he will finish with a power move to the basket. After making the basket, the player sets up quickly on the left block, tosses the ball to the right side, catches, and makes a power move to finish. This is repeated for 1 minute. Each player will do three rounds of different finishes.
Round 1: Rebound & Finish
Round 2: Rebound, power dribble & finish
Round 3: Rebound, power dribble, reverse lay-up.

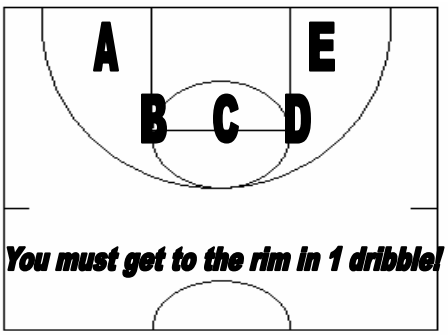
10 Free-Throws

Drill #2: Block to Block Finishes
You will need a partner for this. The player starts on the right block with a ball. For one minute he makes a post move and finishes with a dunk, or lay-up using the board. After his first shot, he will pick up another basketball from the left block and make another move and finish. The partner will rebound and replace the ball on the opposite block until the time is expired. Each move will last for one minute.
Round 1: Drop step baseline
Round 2: Turn around short jumper
Round 3: Drop step middle (j-hook)
Round 4: Reverse Pivot short jumper
Round 5: Up and under 1 dribble to the rim

Note: You can incorporate dribble drop, quick spin, shot fakes, etc… into each drill. Mix it up!!!

10 Free Throws

Drill #3
Each player will cut to a spot on the perimeter and perform 5 different offensive moves. Once the cycle of 5 moves is completed, the player moves to the next spot. The moves are as follows:
1st shot: Catch and shoot
2nd shot: Catch and rip R 1 dribble finish
3rd shot: Catch and rip L 1 dribble finish
4th shot: Catch and shot fake, attack rim
5th shot: Catch and shot fake, shot



10 Free Throws

Princetone high post offense

Pete Carril clinic

Kings

*** Carill: Defense telling you where to go**

***Guard and wing comunication**.
Master first fundamentals

Dribble entry:

- move the ball quickly
- get the defender off balance
- go from hand to hand as fst as possible

15 min - dribble drills

“The purpose of dribble is, to get the defender off the stance”
*Work hard to make things easy

Important: immediately to have good spacing and passing angles

Good angles to easy create possible passes

Wing penetration – crossover
Important: look accros the court, move defender slowly from stance – short step forward and push the ball to other side.

They are not good as guards
Wing - spin

Hand off 2-0

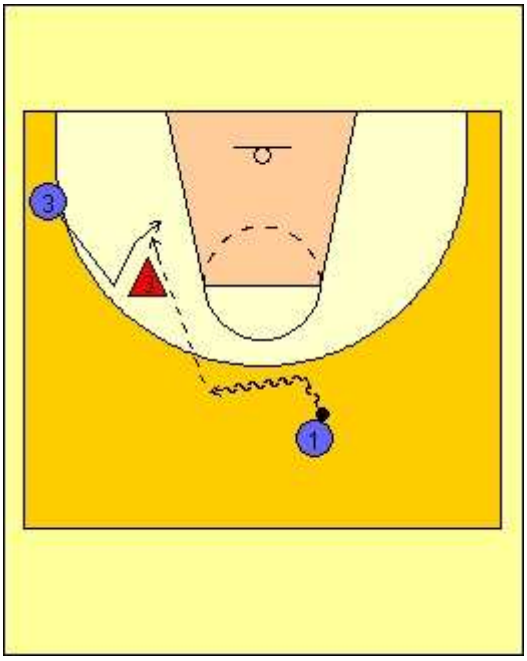
Show elbow – timing(V- cut and dribble)- jump stop- dribble toward receiver and jumpstop- reverse pivot around outside leg(front) – move shoulder to shoulder.

*Both players must move their defenders to make hand off.

If you are overplayed – move close to the ball and backdoor 2-0

Back door pass

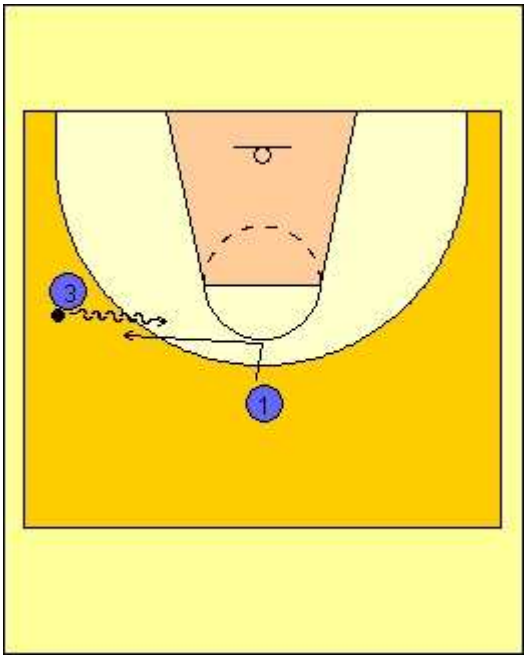
Te ball is passed as close to the defenders back as possible- this prevents defender from the opening up to the ball and cut the ball.

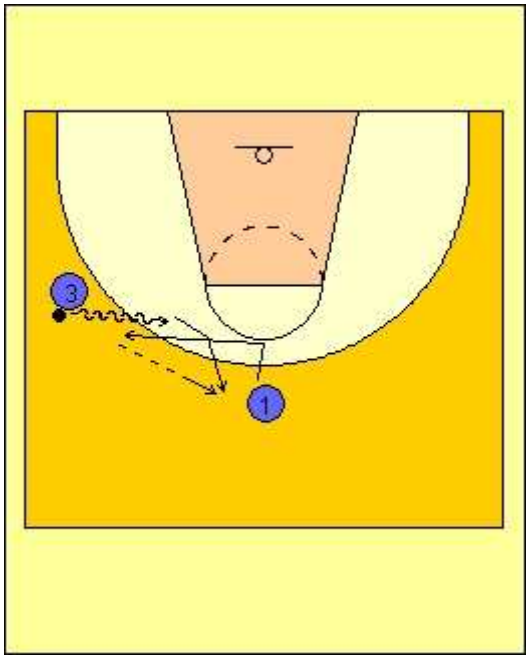


Drills wih the defense:

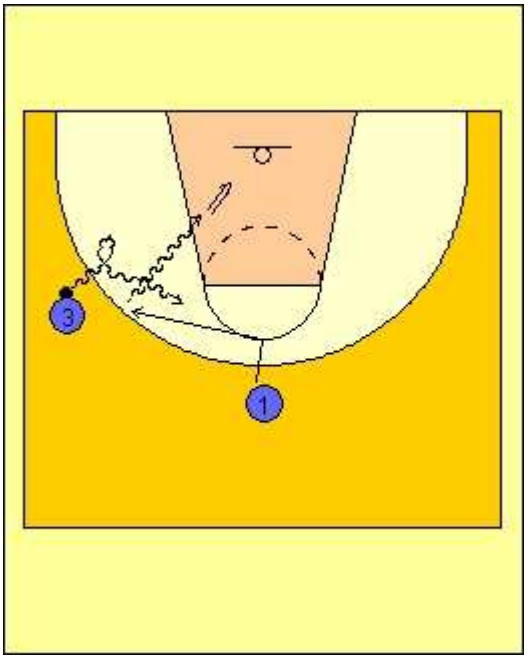
- **hand off flip pass**

Shoot

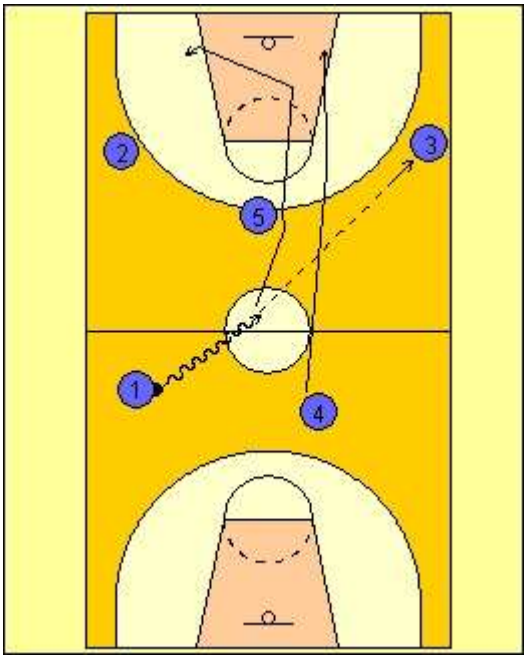


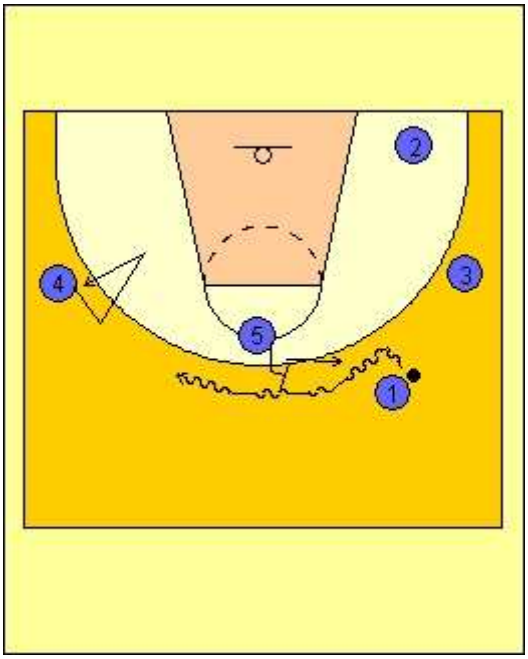


Combo drill:

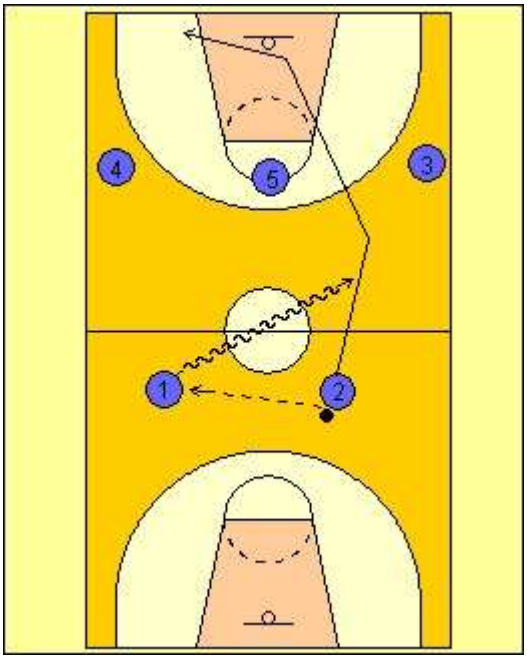


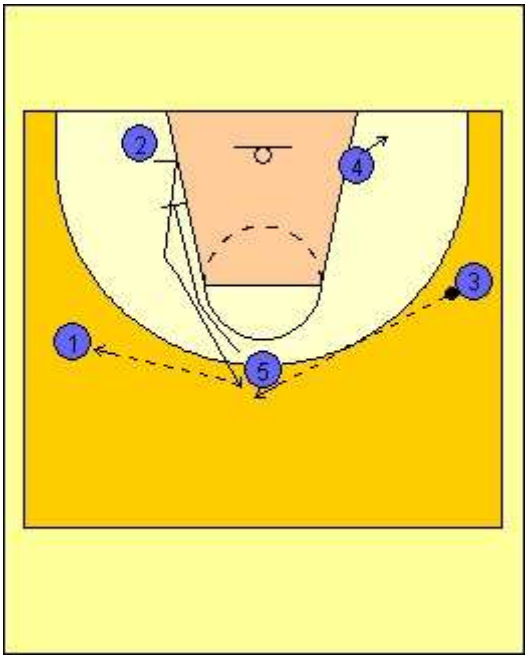
Dribble entry: back door





- **Always when you cut to the basket, look for the ball - not to post up(if you look to post up you will lost speed)**
- **Accelerate and sprint, after first step**

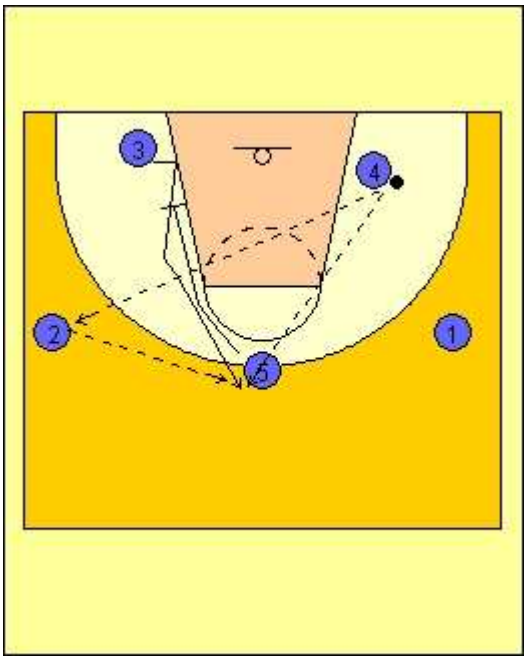




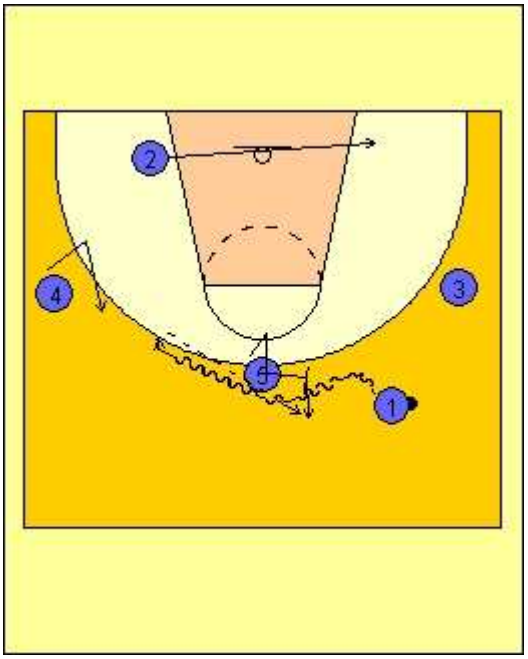
Low post move

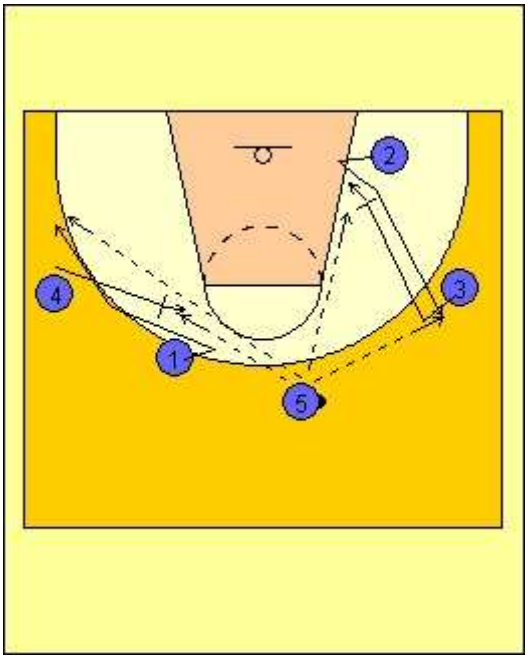
- read and understand teammates decisions- if low post turns to the base line – players read and creates passing lines.

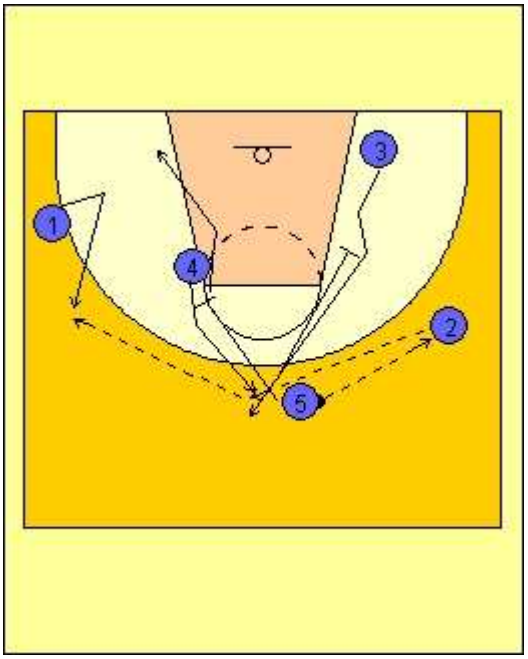
High- Low



Low post pass to the high spot or to weak side wing to high post spot.

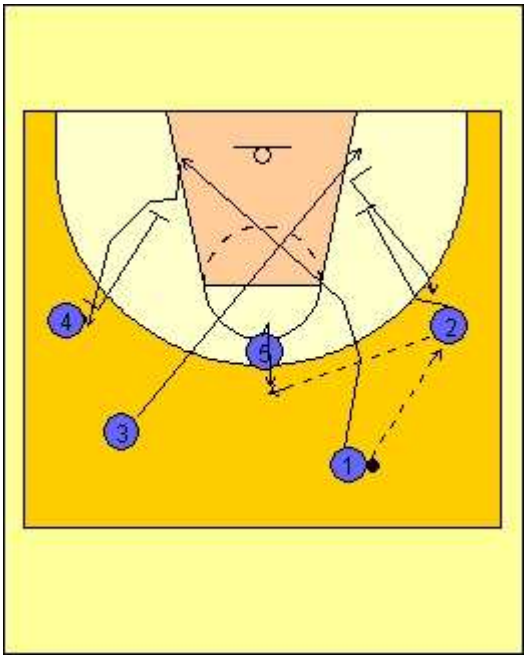


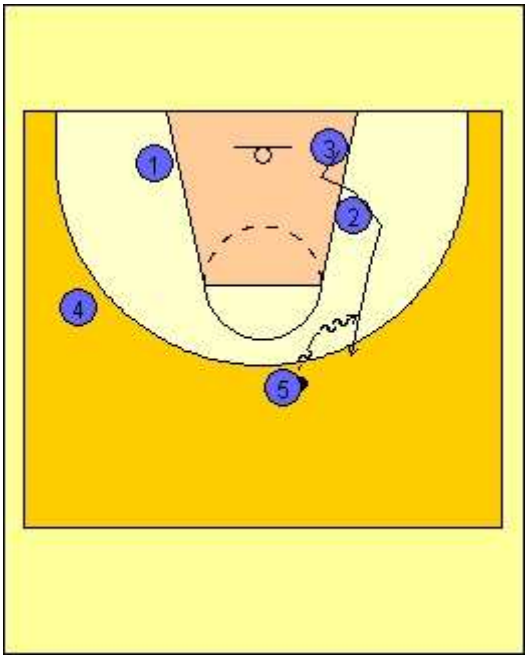




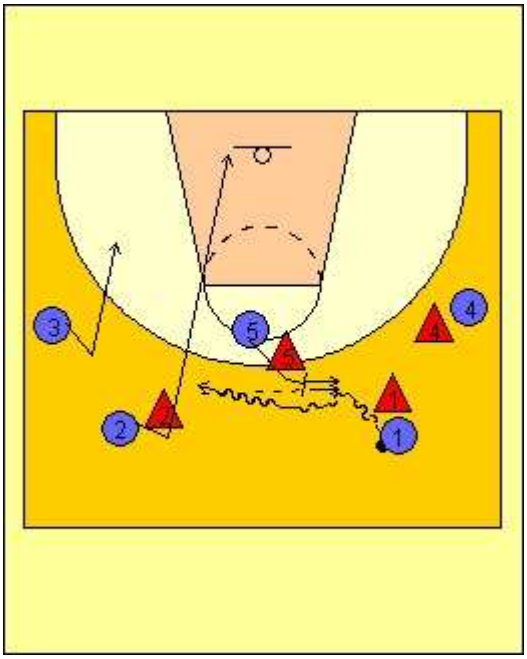
5 picks 4 and 4 pick 3 for shot

- Bigs run same guards drills
- Hand off

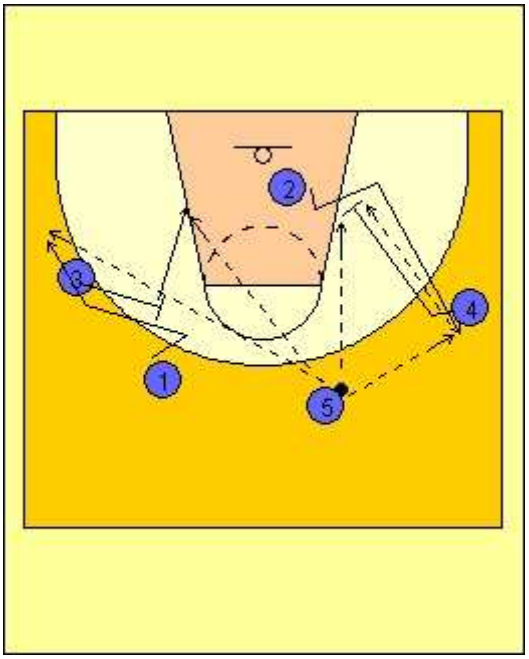




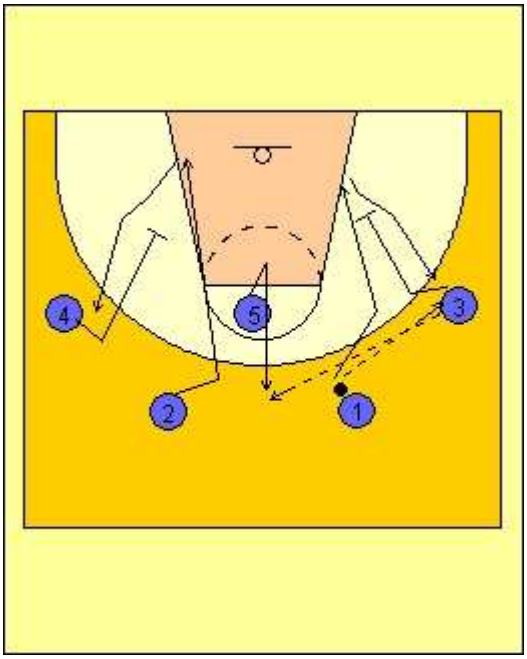
Dribble entry

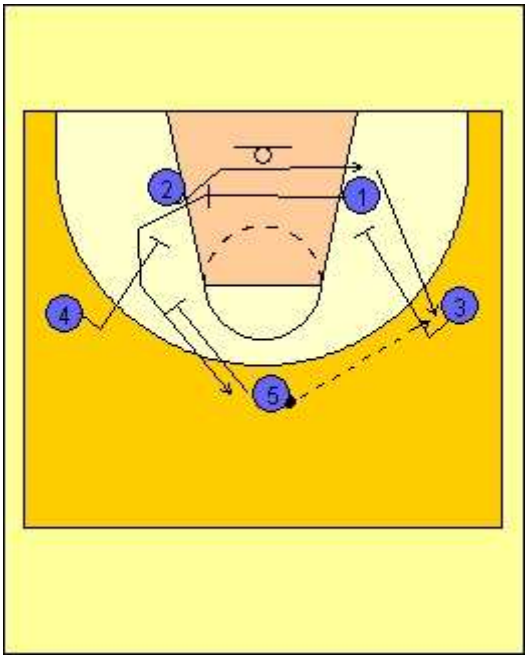


5 pops up



4 posts up and 3 lips to the basket

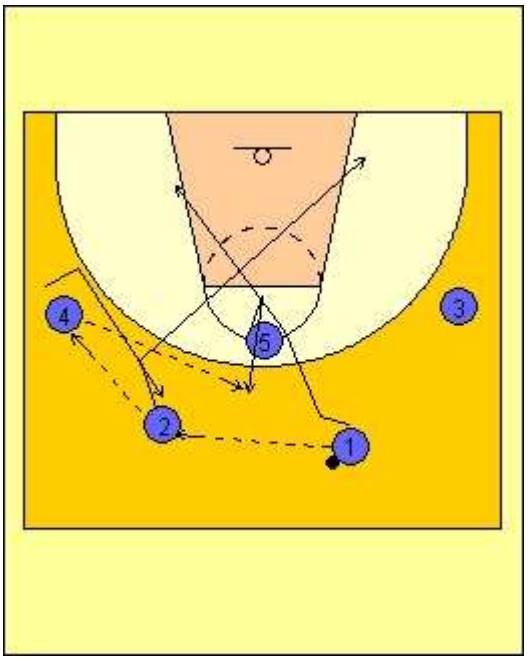


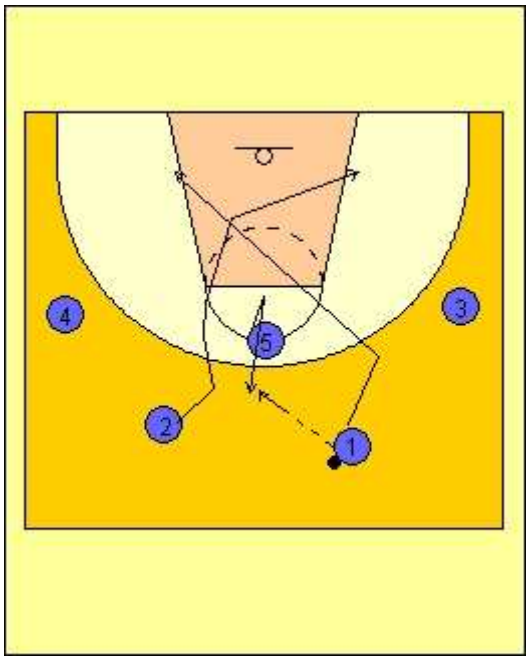


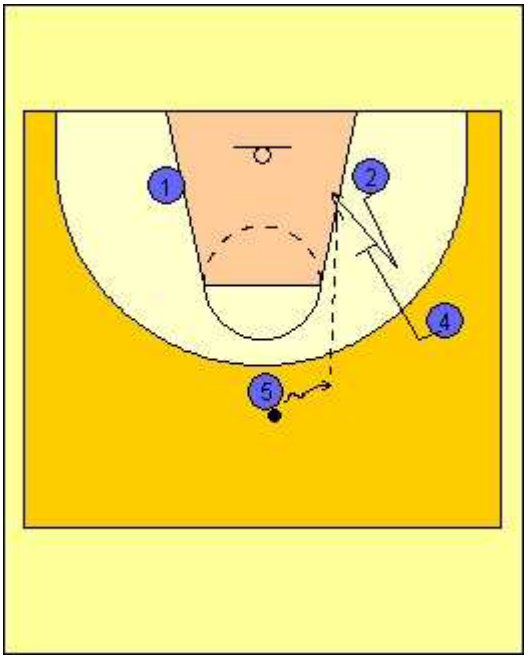
*** 1 stops and look for the ball**
*** 5 one step back nd pops up**

criss-cross, down picks
4 posts up

Swing pass entry:







** To play his kind of offense 5 must be able to pass/dribble and shoot

"DEVELOPING AN INSIDE GAME"

PETE GILLEN
HEAD BASKETBALL COACH

PROVIDENCE COLLEGE
PROVIDENCE, RHODE ISLAND

The thing that is great about basketball is that there are many ways to do things and many ways to be successful. The things that I am going to talk about are not necessarily the right way and they are certainly not the only way to play the game. These ideas and techniques have been good to us over the last few years and I hope that they can help you in some way.

My Goal - To help everyone here with at least one thought or concept or drill that they can use to help make their team better next season.

My talk will be divided into six parts:

I. Mental Part of Developing an Inside Game

II. Technique on How to Get the Ball Inside

III. Drills on How to Get the Ball Inside

IV. Offensive Concepts in Developing an Inside Game

V. Getting the Ball Inside Against a Zone Defense

VI. Individual Development of Your Big Men

I. MENTAL PART OF DEVELOPING AN INSIDE GAME

I feel that 80% of the game today is mental.

(A) We should really stress with our players every day that we want them to get the ball inside as much as they can. If the defense really sags, then they should not hesitate to shoot their jump shot. But, we want them to look inside first.

***Whatever you, as a coach, feels is very important, your players will usually try to do this thing well.

(B) Basketball is a lot like a Game of Chess. In chess if you can get your opponent's big pieces (like the queen, the rook and the knight) off the board, you will win the game. The same thing holds true in basketball. If you get the ball Inside you will draw a lot of fouls and the opposing coach will have to take his big men off the court because they will be in foul trouble or they will foul out. Now you have a great chance to win the game.

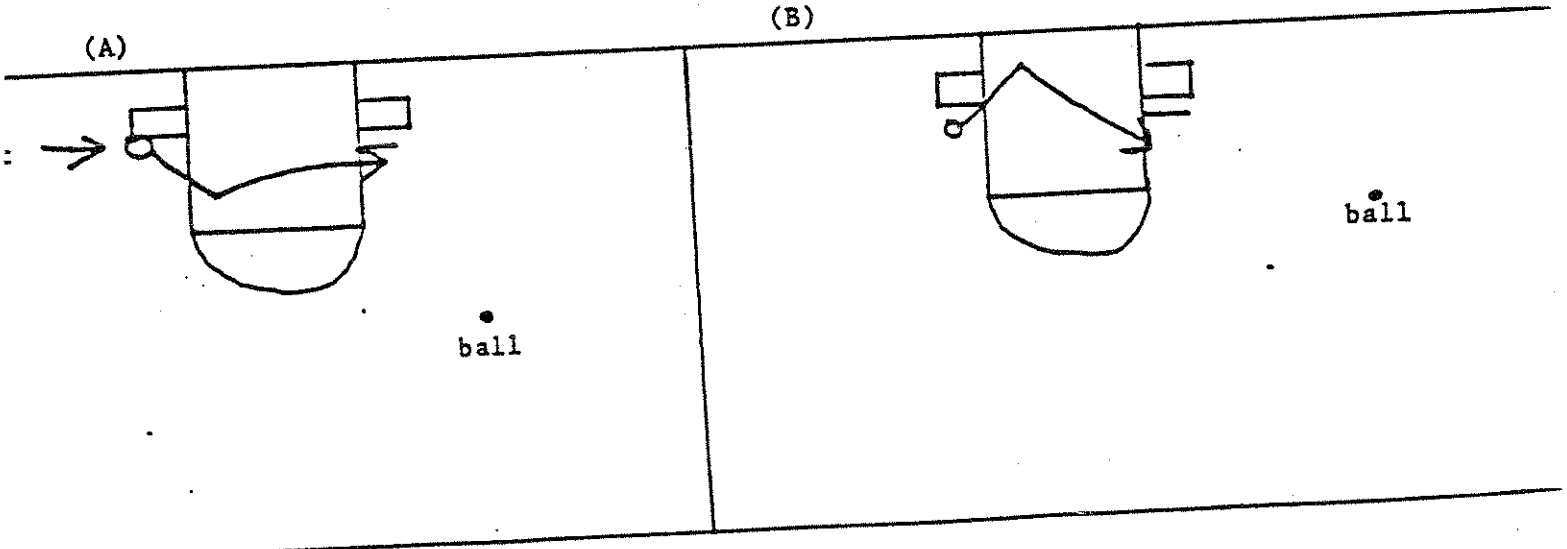
(C) The toughest place to guard someone in basketball, in my opinion, is in the Low Post Area. Because if you make one mistake on defense and the offensive player knows how to play, the offensive player will get a great percentage shot or he will get fouled.

(D) Basketball is a game of Angles and Percentages. We must know the best angles to get the ball Inside. This will depend where the defense is playing us in the Low Post Area. The best percentage shots are usually the ones in the Low Post Area.

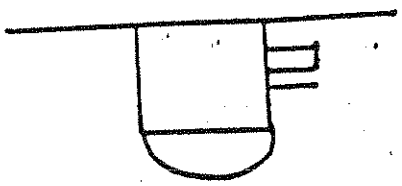
II. TECHNIQUE ON HOW TO GET THE BALL INSIDE

Seven points for the Low Post Player

1. Start on the Opposite Side of the floor from where you want to post up. A weak side cut is very difficult to defend. In Diagram (A) (below) - Fake High to go Low by jamming off your right foot in a "V cut move." In Diagram (B) - Fake Low to Go High. Here you would come up a little higher in the Post Area. In Diagram B, I would jam off my left foot in a "V cut move".



2. Come to a "Jump Stop" on the first hash mark above the box.



We want to land with a jump stop because then we can use either foot as our pivot foot. We want to land on the first hash mark above the box because if we turn towards the baseline, we still have a good angle to shoot the ball off the backboard. If we get the ball on the box or below the box and then turn baseline, we will have to shoot the ball straight in. I believe this straight in 6-8 foot shot is very difficult. We encourage our players to use the backboard every chance they get in the low post area.

3. Take up a lot of room and really bend your knees and Locate the Defense. Once you make contact with your defender you should try to keep contact with your defensive man. Try to keep your defensive man "locked" in one spot so it is easier for the passer to get you the ball inside. Your feet should be spread a little wider than the width of your shoulders. We don't want the Offensive Post Player to do a split, but we want him to take up as much room down there as he can and still be comfortable.

4. Give a Target Hand away from your Defensive Man. It is very important that the feeder or passer has an exact spot to throw to. A catcher in baseball gives the pitcher a target and a spot to hit. The low post player must also give the passer a target to hit. The low post player should really extend his hand to give a big target to the passer. He can extend his hand either high or low, wherever he wishes.

5. Break the Defender's Arm up or Break it Down. By this we mean we are going to lift up or lean on and push down the Defender's forward arm. This means the Defender's arm that is closest to the feeder. We break the Defender's arm up by simply putting our arm underneath the defensive man's arm at his elbow and lifting our arm up three inches. This locks the Defender's front arm and prevents him from deflecting the pass as it comes into the Low Post. We break the Defender's arm down by putting our arm over his forward arm at the elbow area and just bring our arm down three inches. This also locks the Defender's arm and stops him from intercepting or deflecting the pass into the pivot. This is a perfectly legal maneuver and we are not pushing off or "clearing out" or elbowing our defender in any way. We want to keep our defender in this "locked position" for as long as possible until the ball is almost in our hands.

6. Reach our arms out and come to meet the pass. Basketball, like baseball, is often a game of inches. The low post man should not stand there with his hands at his sides and wait for the ball to come to him. He should reach out to receive the ball. He might even have to take a step with one foot towards the ball if he feels in danger, or he thinks the pass could be stolen or deflected. If he does this, he is establishing a pivot foot and he cuts down on the variety of things he can do in the low post area. But, the most important thing is to catch the ball first and if he has to take a step to meet the pass, then he should do so. The low post player should look the ball into his hands with his eyes. You catch the ball with your eyes as well as your hands.

7. Don't be afraid to pass the ball back outside when you get the ball in the Low Post Area. Most players when they get the ball in the pivot area just hold on to it and shoot it at all costs. Very often the low post player is double or triple teamed and he can't do a thing with the ball. Don't try to force things in the low post area. By kicking the ball back outside, the low post man will often get the ball right back again for an easy shot.

Seven Points for the Passer or Feeder into the Low Post

1. The passer must have the Confidence and Guts to throw the ball into the Low Post. Many times a perimeter player might see a man free in the Low Post area, but he is afraid to throw the ball in there. He is afraid that the ball might be deflected or stolen. He is afraid of the verbal abuse he might get from his coach if he makes a mistake. Rather than take a chance, he plays it safe and passes to someone else on the perimeter.

2. The passer or feeder should see how and where the Defense is playing the man in the Low Post. He should see if the Defense is fronting the Low Post or not. He should see if the Defense is playing 3/4 on the High Side or 3/4 on the Baseline Side. He should see if the Defense is playing Behind the Low Post Man. The passer should see if the Defense varies in the Low Post area, or if they always guard you the same way. By knowing how the Defense is playing your man in the Low Post area, this will tell you how you can best feed the man in the Pivot.

3. Know your Angles.
   (A) If the defense is playing the low post man 3/4 on the High Side, take the ball towards the corner and throw a baseline bounce pass. Most of the time the man on Defense in the Low Post area will play 3/4 on the High Side.

   (B) If the man on Defense is playing 3/4 on the Baseline Side, take the ball towards the Foul Line area and throw a Bounce Pass Inside.

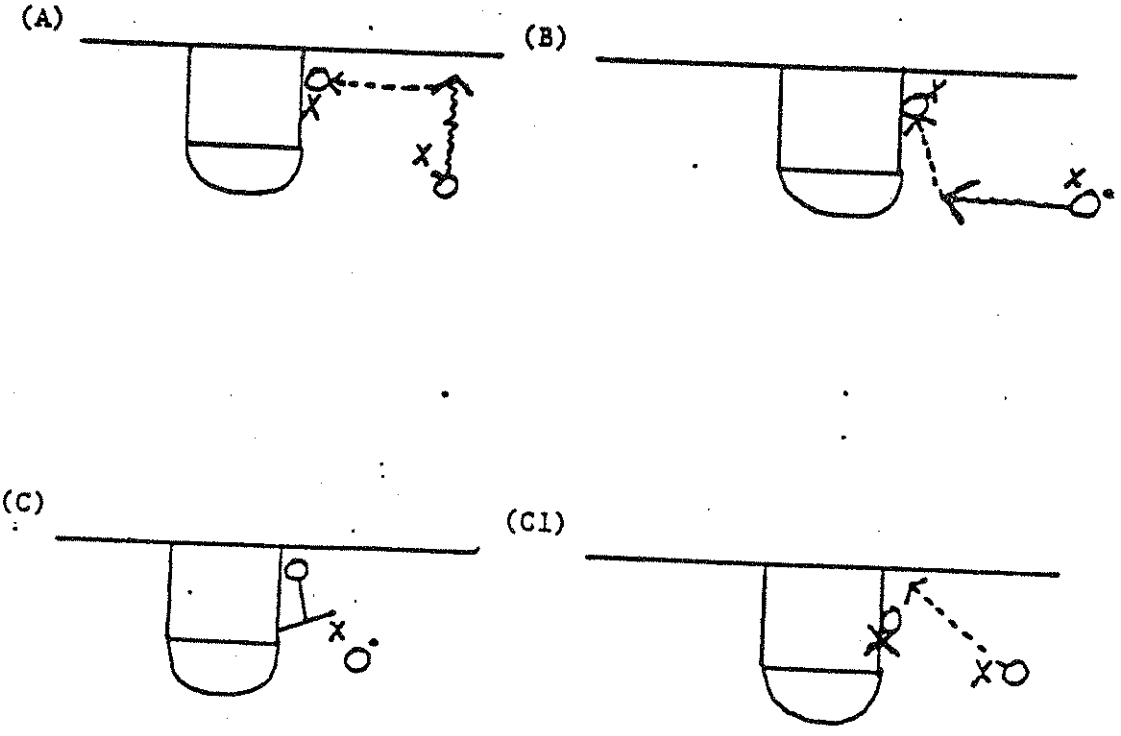
   (C) If the Defense is completely fronting the man in the Low Post, the man on Offense should inch his way up the lane towards the Foul Line. By doing this he is also bringing the Defense up

the lane. Then as we get more room between the two players and the Baseline, the passer has a better angle to throw a Lob Pass. The passer Lobs the ball and aims for the bottom corner of the backboard right at the edge. The player on Offense now seals off the defender and locks him there until the ball is directly over his head on the lob pass. Then the Offensive Player rolls his hips and gives the defensive player a little bump with his hips to get the defender off balance. Then the Offensive player releases his pressure and goes for the Lob pass and lays the ball in.

***At all costs we try not to let the Defense front us, but if we can't get free from being fronted, we rely on this type of Lob Pass.

(D) If the Defender always plays behind in the Low Post, we get the ball in there as often as we can.

***We should take the ball towards the baseline, if we are not sure how the Defense is playing the Low Post or if the Defense is changing positions every few seconds.



Lob Pass

4. The passer or feeder should look for a target hand. He should not pass the ball Inside unless he sees a big target hand for him to aim at. The passer is often under intense pressure so he needs some help and a target to aim for.

5. The feeder should fake his pass before he throws it. This is one of the biggest errors in trying to feed the pivot. The passer does not fake his pass and so often it is deflected by his own defender. The passer should make a short hard violent fake to freeze his man for a split second and then pass the ball down to the Pivot in another way. Here are four types of passes a feeder can use:

   (A) Fake High and throw a bounce pass low.

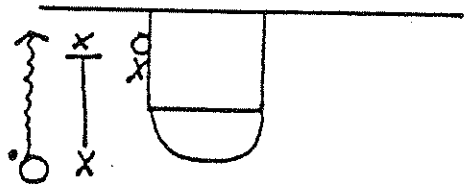
   (B) Fake Low and throw a two handed Jump Pass High.

   (C) Fake Low and throw a pass right by the Defender's ear. The Defender will not be ready for this type of pass. Bill Bradley used this type of pass most often when he fed Willis Reed in the Low Post Area, when they both played for the Knicks.

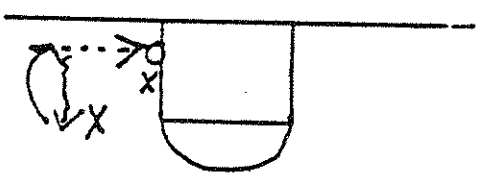
   (D) Fake Low and then Reverse Pivot and throw a bounce pass or chest pass on the other side of your defender. In this type of pass, you want "to use your body as a weapon" to keep the ball away from your defender. You are also going to use one of your legs to "lock out" your own defender, so you can get a clear path to throw the ball Inside.

6. Give a "Second Look" into the Low Post. We do this by taking the ball to the baseline and we look to pass it inside. We can't pass the ball down low, so we keep our dribble alive and Reverse Pivot and start to go back towards the Foul Line Area. We take one dribble back out towards the Foul Line and then we pivot around back towards the baseline and look to throw a baseline bounce pass. By doing this move, both the defender on the dribbler and the defender in the Low Post will relax and we can often get the ball into the pivot area.

(A)



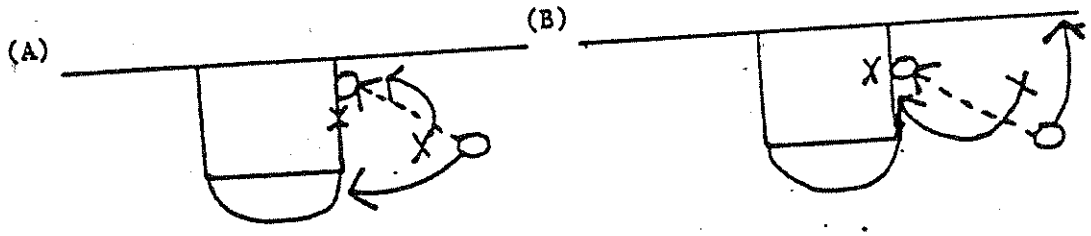
(B)



7. Don't stand in the same place after you feed the Pivot. Most of the time the defense on the passer will attack the Low Post Man and double him up after the ball is passed in there. The passer should cut the opposite way his defender turns his head to attack the Low Post Man.

(A) If the Defender turns toward the baseline side to attack the post, the passer should cut toward the Foul Line Area.

(B) If the Defender on the passer turns towards the Foul Line Side to attack the Low Post, the passer should cut towards the baseline. If the Defender on the passer stays with the passer and does not Double Up the Low Post, the passer should cut to an open area, but don't stand still. The passer should look to receive the ball back from the Low Post man if the defender on the passer doubles up the Low Post. He should be set to shoot a jump shot or fake the jumper and drive to the hoop as his defender runs back to guard him.



IMPORTANT NOTE

I firmly believe that the Bounce Pass is the best type of pass to feed the Low Post man. I feel this way because the Defender in the Low Post area does not like to bend down low because it really hurts and puts a strain on his hamstring muscles. The bigger a player is, the more difficult and uncomfortable it is to bend down low. The Offensive player will bend down low because he is anticipating getting the ball and scorring two points. But, the Defender in the low post will very rarely have the motivation to get down real low to deflect a pass into the pivot area. He will concede the pass Inside and look to block the shot.

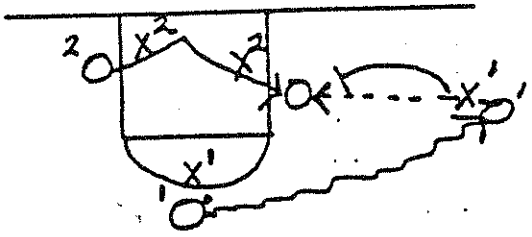
***Getting the ball Inside is only half the battle. We as coaches must spend many, many hours with our players on Low Post moves and fakes once they get the ball down close to the basket.

DRILLS ON HOW TO GET THE BALL INSIDE

Drill (1) - 2 on 2 Feeding the Post

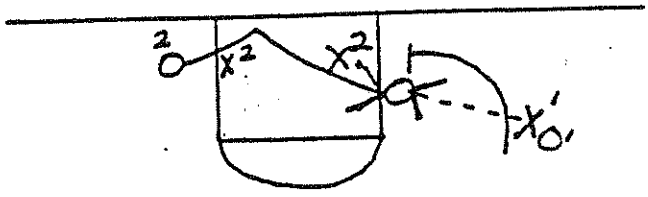
The passer can start at the top of the key or on the wing opposite the post player. The post player makes a "V cut" and flashes to the ball. He wants to post up on the first hash mark above the box. The passer feeds the ball down low. X^1 must attack the Low Post and double team him Inside. The Low Post player can shoot it or kick it back outside and play a two man game.

(A)



***the defender on the passer must attack the post after the ball is passed inside.

(B)

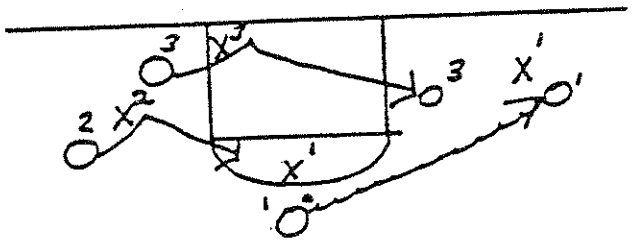


***the ball starts on the wing here.

Drill (2) - 3 on 3 Post Feed

Similar drill, but now we add a man flashing to the High Post Area. Both the Low Post Man and the man flashing to the High Post start opposite the ball. Both X^1 and X^2 must attack and triple team the Low Post when the ball is passed Inside. The man on the wing O^1, and the man on the High Post O^2 must move when the ball goes Inside. Then they just play 3 on 3. O^3 can kick the ball back out or try to score Inside.

(A)



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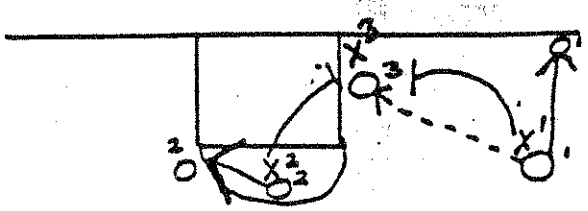
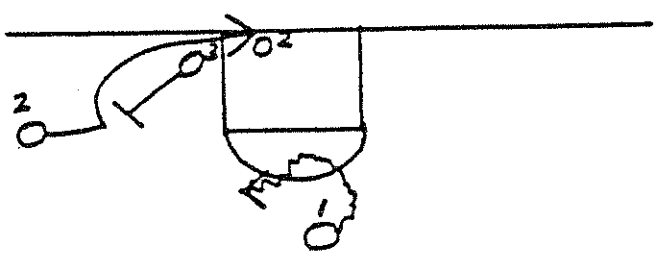


***O^2 stops at the midpoint area in the key area to give O^3 more room to operate Down Low.

Drill (3) - Upscreen Into a Downscreen into a Post Up.

This is also a 3 on 3 Drill. The dribbler, O^1, takes the ball away for a dribble or two and then reverse dribbles and comes back to the two men who are screening for each other. O^3 sets an Upscreen for O^2 and O^2 goes on the baseline side of the screen and goes about half way into the 3 second lane. Then O^3 goes back down and sets a Downscreen for O^2. O^2 comes off the downscreen usually on the baseline side, but any way he can get free. Then O^1 fakes a pass to O^2 coming off the downscreen. O^3 turns and posts up and takes a step to meet the pass from O^1. O^1 can pass the ball to O^3 posting up or to O^2 coming off the Downscreen.

(A)



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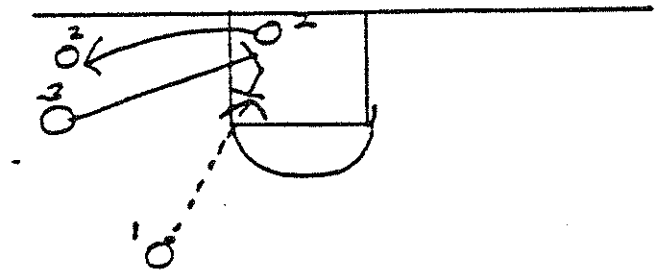
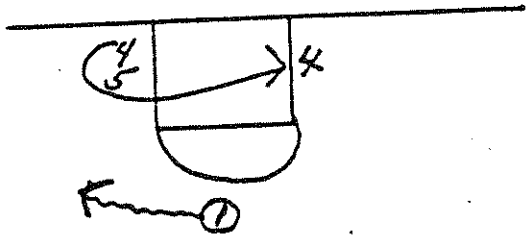


***This is a 3 On 3 drill. The Defense can't Switch for the first few weeks of this Drill.

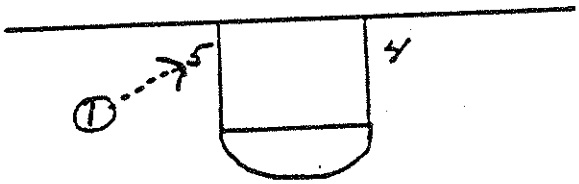
OFFENSIVE CONCEPTS IN DEVELOPING AN INSIDE GAME

1. Curl into a Post Up. Indiana does this very well. #4 runs a curl and keeps going across the lane. The defender on #5 now has to help out and protect the basket so #4 does not get an easy shot. This gives #1 the opportunity for a dribble entry and a quick bounce pass into #5.

(1A)

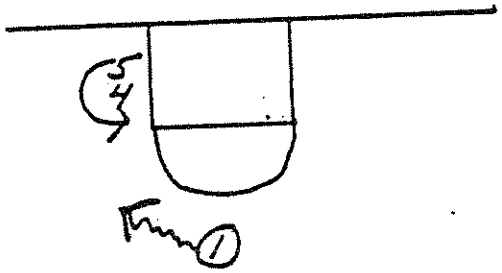


(1B)

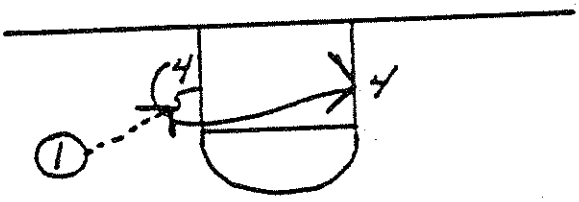


2. Curl - Curl Move. In this move we are going to run two curls. Then we are going to pass the ball inside. In this move we want to get the ball to #5 down low so he runs the first curl and stops on #4's right shoulder. Then #4 immediately runs a curl off #5 and keeps going. Now quickly #1 makes a dribble entry and makes a bounce pass down to #5 when this confusion for the defense is going on.

(2A)



(2B)



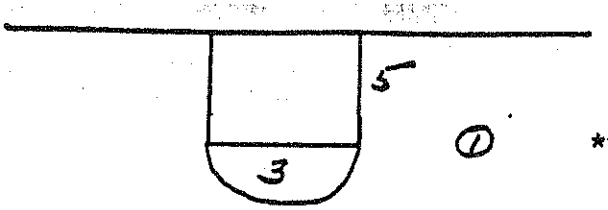
3. We can have:

   (A) A Ball Side Triangle

   (B) A Weak Side Triangle

Both of these Offensive Concepts have their advantages. [illegible] Triangle we have two different angles to get the ball inside. Both [illegible] that #3 is in the Mid Point of the Key Area. We do this so the man guarding the player in the High Post Area can't easily sag down low to help out inside.

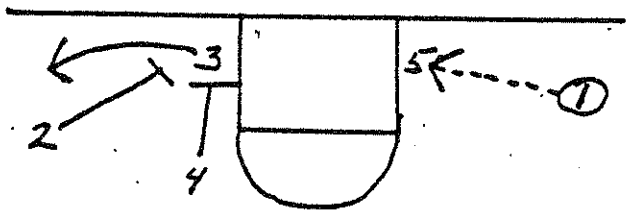
(3A)



***Ball Side Triangle

In a Weak Side Triangle we give #5 more room to work with down low. The NBA players favor the Weak Side Triangle because they are so good one on one.

(3B)



GETTING THE BALL INSIDE AGAINST A ZONE DEFENSE

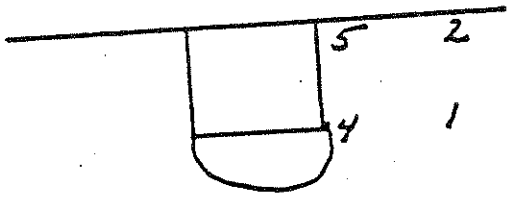
It is also very important to get the ball Inside against a Zone as well as against a Man to Man Defense. We start off in a 1-2-2 Set Up. We then have #1 dribble the wing on the right side down to the baseline. #4 comes up to the High Post and #5 comes Behind the Zone into the Low Post on the Right Side. We now have a Box Overload. This type of overload really spreads out the Zone Defense and almost makes them play you Man to Man. The disadvantage of the Box Overload is that you are not in great position to go to the Offensive Boards.

To Reverse the Ball #1 runs a Pick and Roll at the High Post with #4. If #1 can pass the ball to #4 who is Rolling Across the Foul Line Area he does so. If we get the ball to the Foul Line Area, this puts great pressure on the Zone Defense.

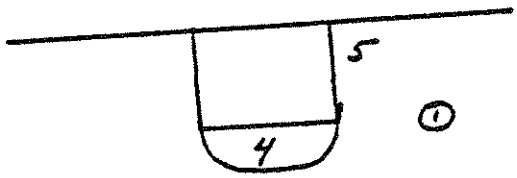
does not get the pass from #1, he rolls to the Left Low Post and looks for the ball. #5 Flashes to the High Post Area. #1 keeps his dribble alive and pushes #3 down to the Left Corner. Now we have a Box Overload on the Left Side of the Floor.

At any time we can Skip Pass from Wing to Wing. After the Skip Pass we should look to pass the ball down low immediately.

***We don't mind our High Post Man coming to the Elbow against a Zone Defense. The defense is going to sag in the Zone anyway, so we sometimes have to make shorter passes.

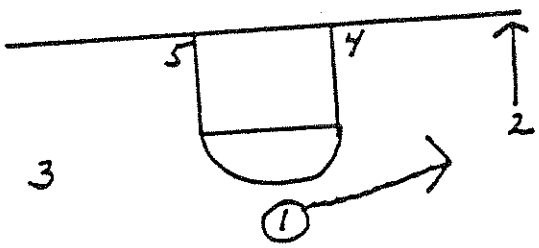


***Against Man to Man Defense, we want our High Post Man stopping at the Mid Point Area of the key.

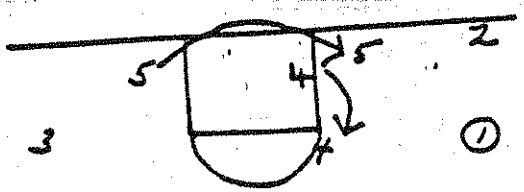


A Zone Offense to Get the Ball Inside

(A)

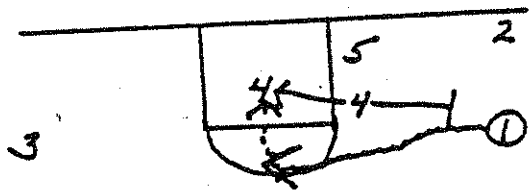


*** 1-2-2 Set Up-Dribble and push #2 to baseline



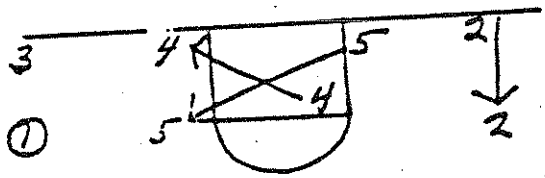
*** Box Overload makes them play you Man to Man

C)



*** Look to get the ball to the High Post after the Pick and Roll

(D)



*** We can Skip Pass from Wing to Wing at any time and then look Inside right away

NDIVIDUAL DEVELOPMENT OF YOUR BIG MEN

e first should spend a lot of time working with our big men individually with no defense on them. We should teach them just a couple of moves at first, but we should practice these moves from both the Left and the Right Low Post Areas. We should teach our big men drop step moves and have them take the ball to the rim and not fade away when they shoot.

2. We don't go on to this second step until we feel that our big men are fairly comfortable making their inside moves without any defense on them. Then we should have our big men play a lot of one on one with their backs to the basket in the Low Post Area. The Offensive player can take as many as two dribbles to get his shot off. But, the less dribbling our big men do inside, the better off we will be.

3. Now we can play two on two with someone trying to feed our big man down low. The defender on the low post man can play him any way he wants to. The defender on the passer must double team and attack the post when the pass goes inside. (See page 8 - Drill 1).

Here we are working on posting up, getting position and fighting for position, catching the ball and reacting when we are double teamed. The big man can shoot it right away when he gets the pass down low or he can kick it back out and just play 2 on 2 and free lance.

4. Before we get to this next step, we have to make sure our big men know when to shoot and when to pass the ball back outside. When they are comfortable making the right decision on whether to shoot or to pass, we can now move to 3 on 3 play. Here we have a high post, a wing and a low post. The defenders on the wing and on the high post men must attack the low post when the ball goes inside. (See pages 8 and 9, Drill 2) The low post can shoot or kick it back out and just free lance and play 3 on 3.

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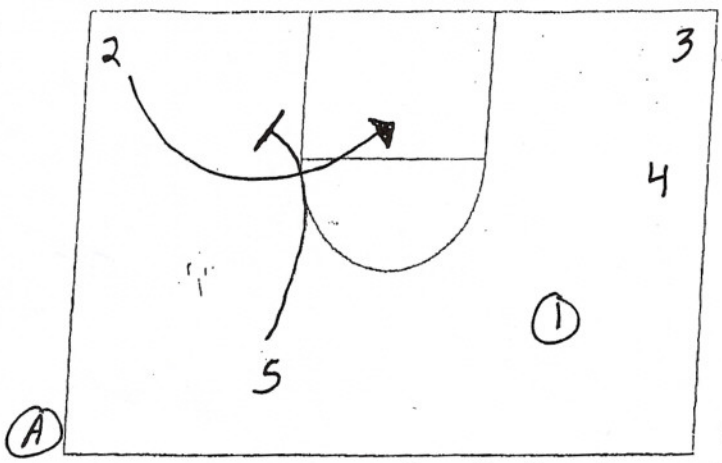
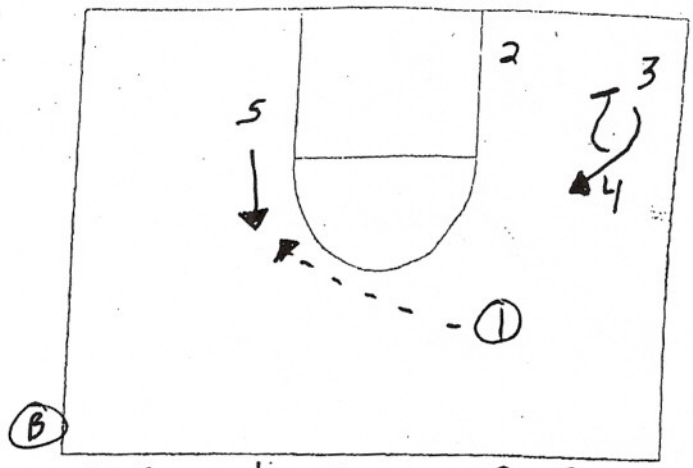
Phoenix

Quick

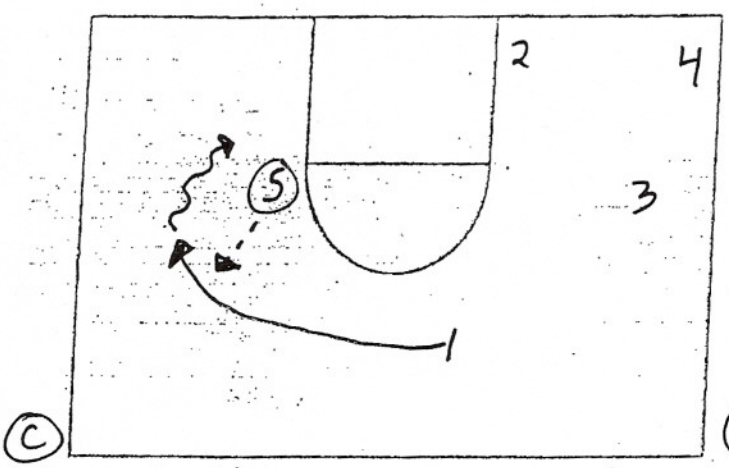
OFFENSE



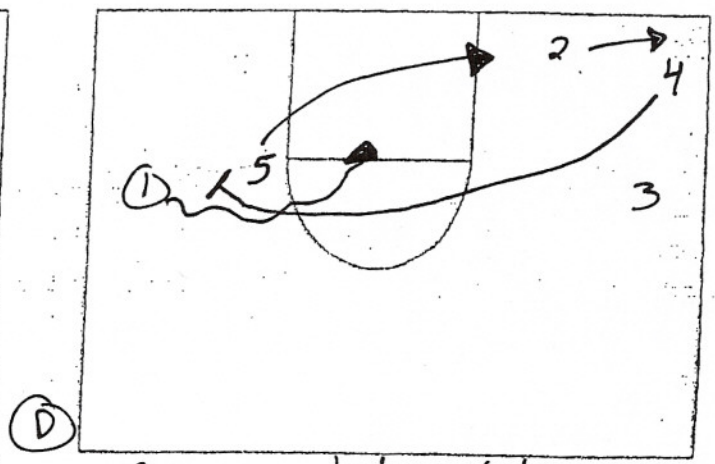
5 Screens 2 Cutting to the Lane



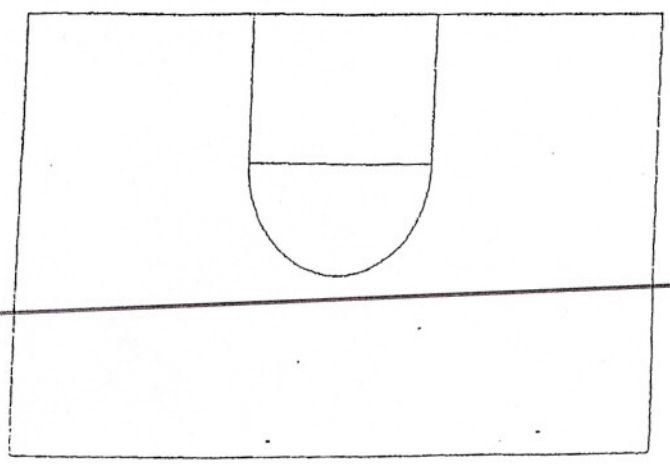
5 Pops Out & Receives Pass From 1

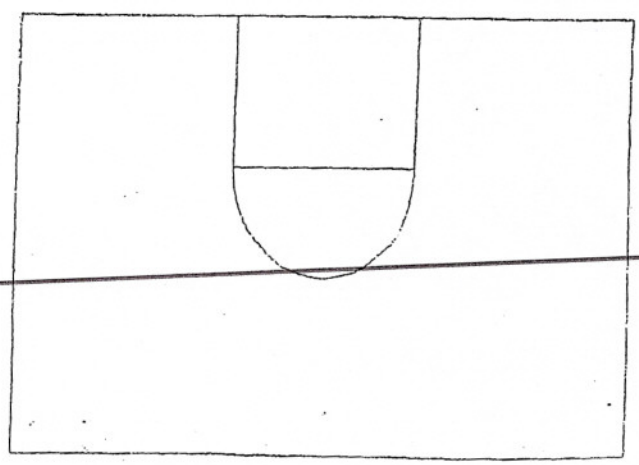


5 Handoffs to 1 - 1 Tries to Cut Corner



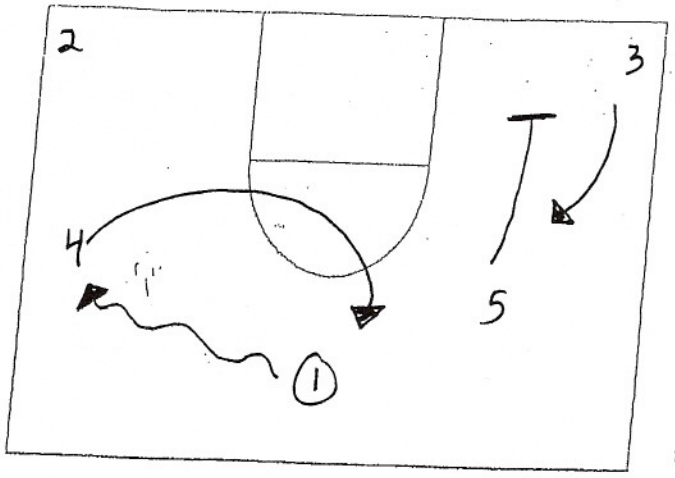
If 1 doesn't Have Shot 4 Ball Screens 1



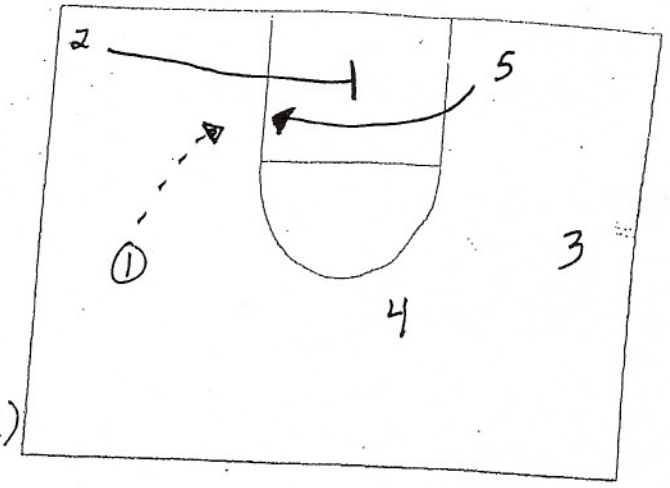


"Down"

OFFENSE



A.)



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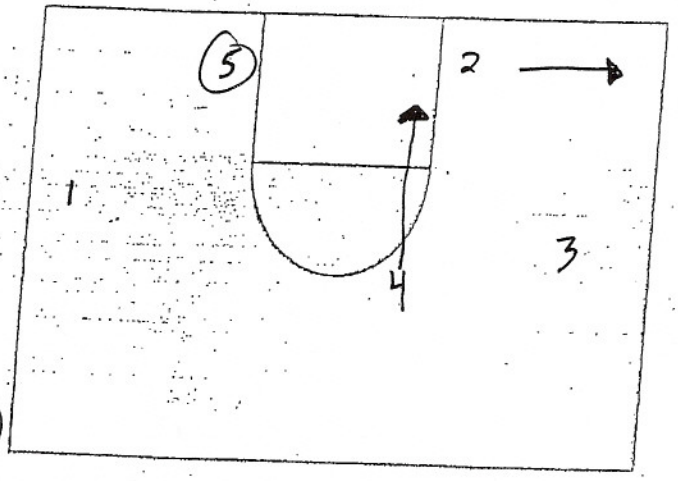
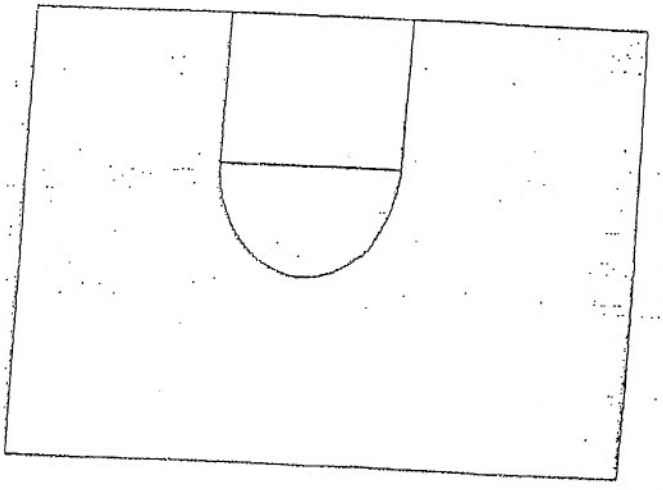
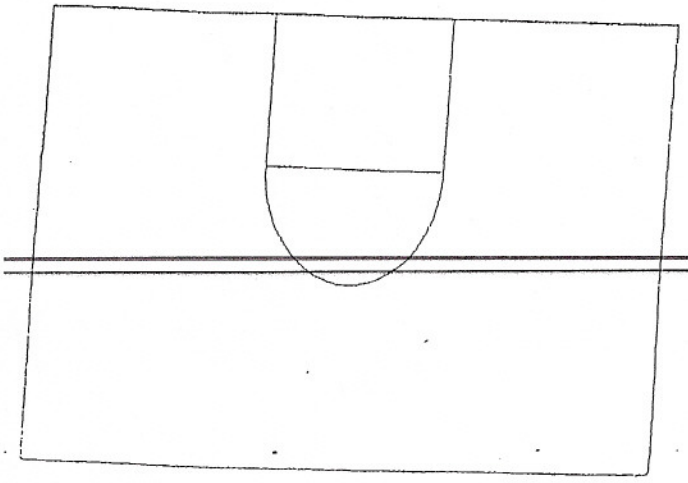
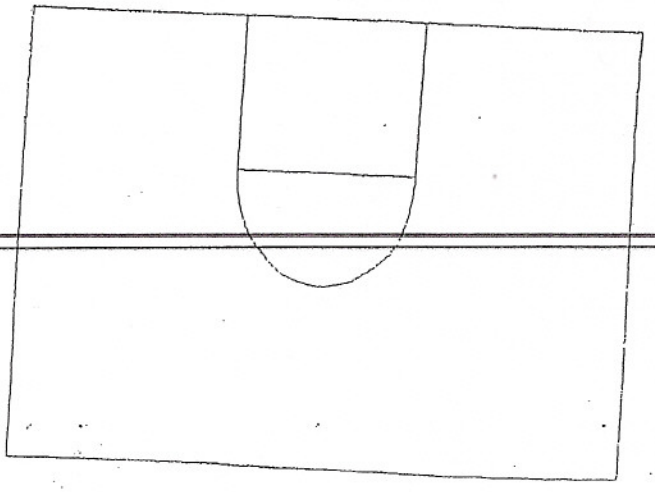


C.)



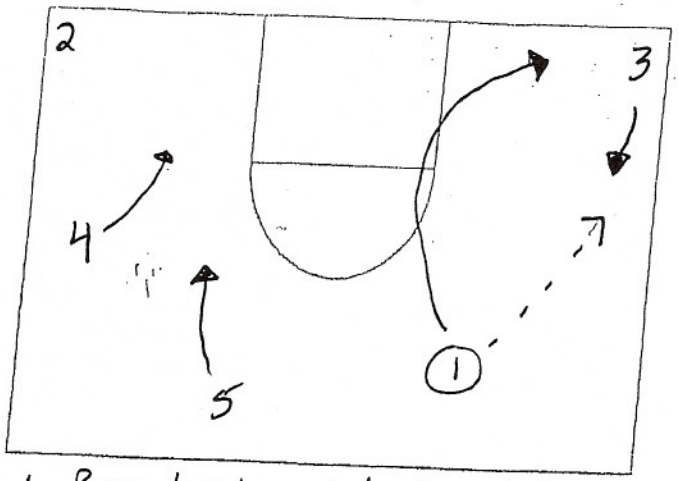




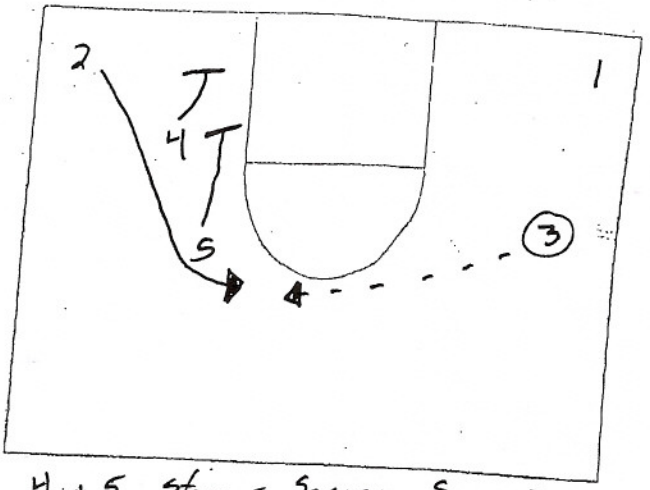
Phoenix

Same

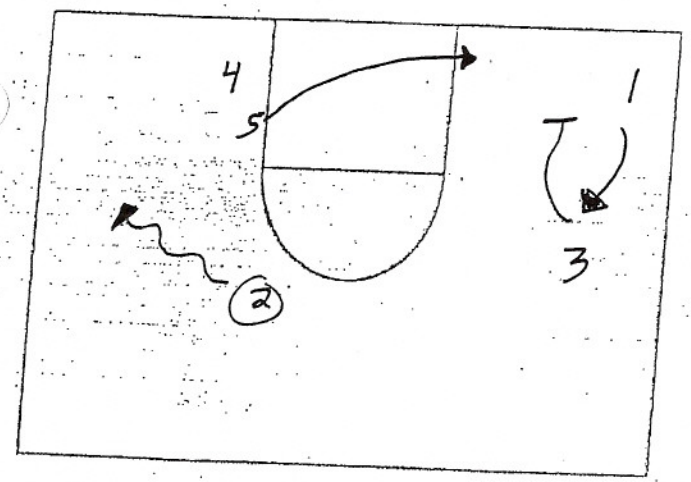
OFFENSE

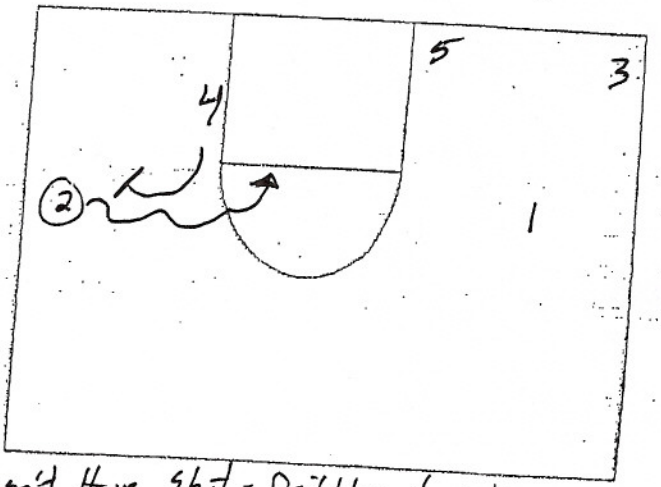


1 Passes to Wing + Cuts Same Side

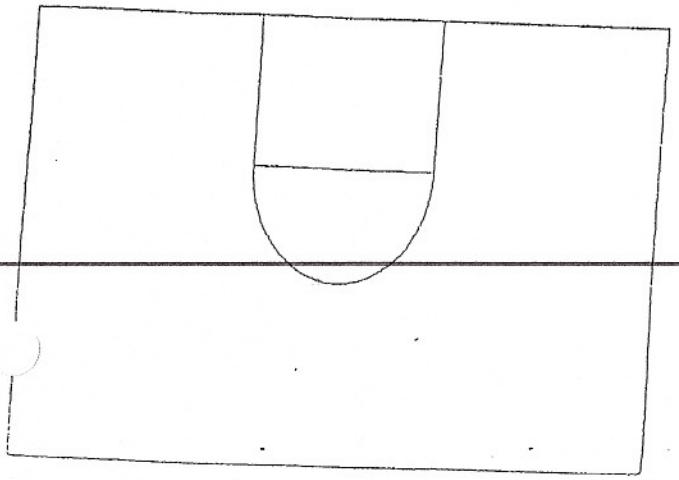


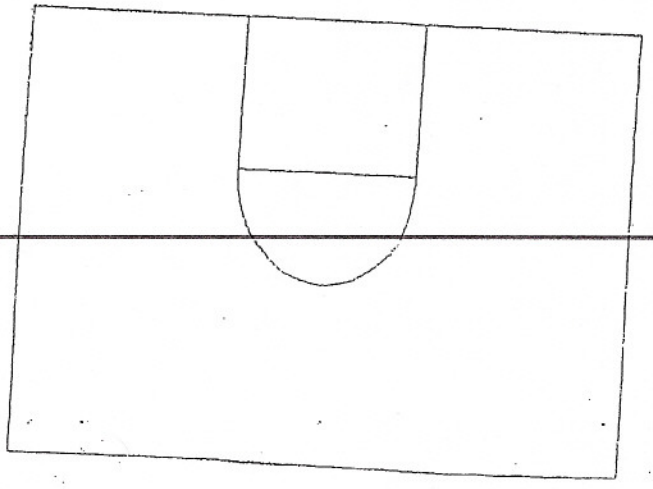
4 + 5 Stagger Screen for 2



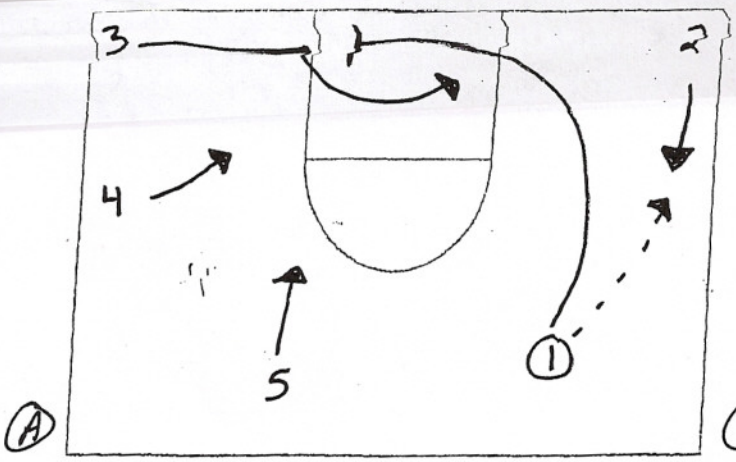


If 2 Doesn't Have Shot - Dribbles to Wing + Ball Screen from 4 or 5



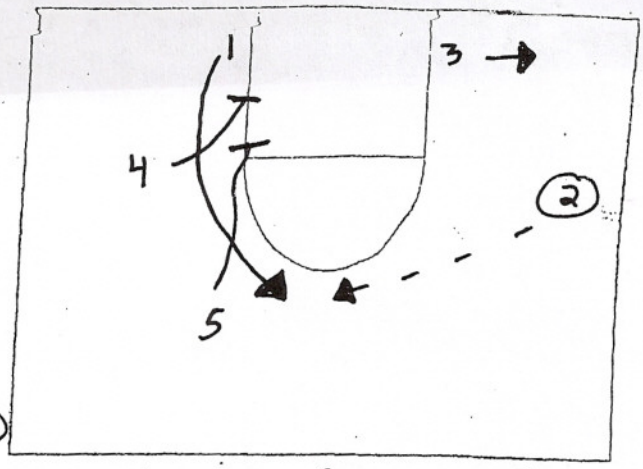


OFFENSE



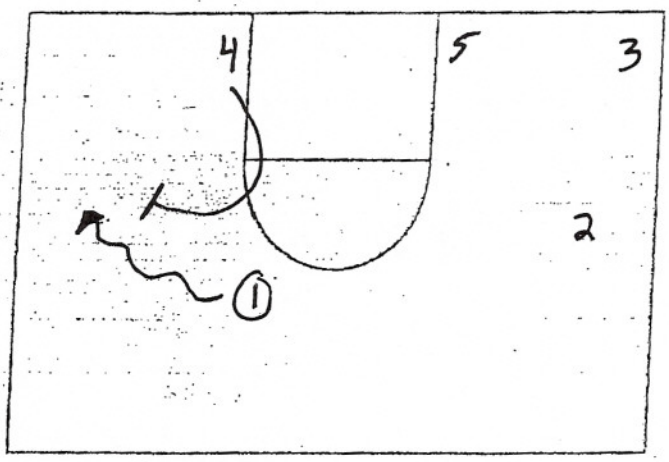
A

1 Passes to Wing + Cuts Thru
1 Screens for 3



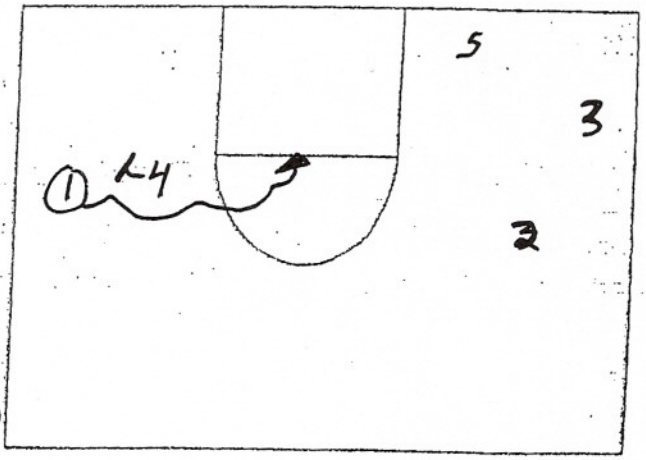
B

1 Gets Stagger from 4 + 5



C

1 Dribbles to Wing / 4 Ball Screens 1



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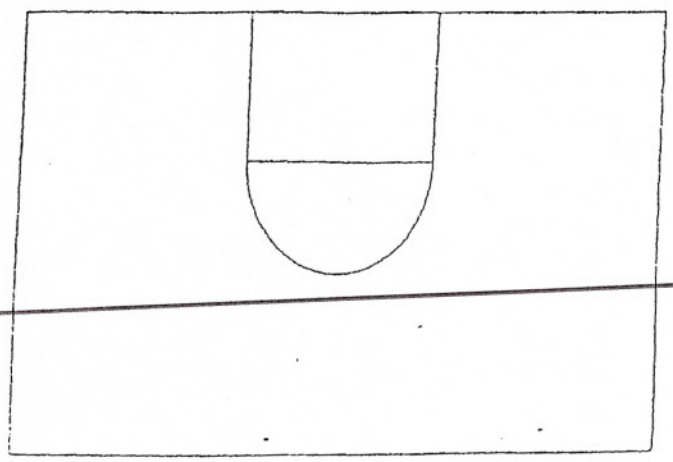
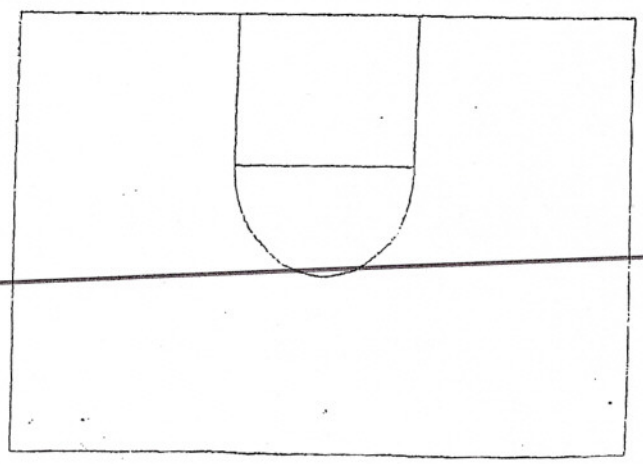


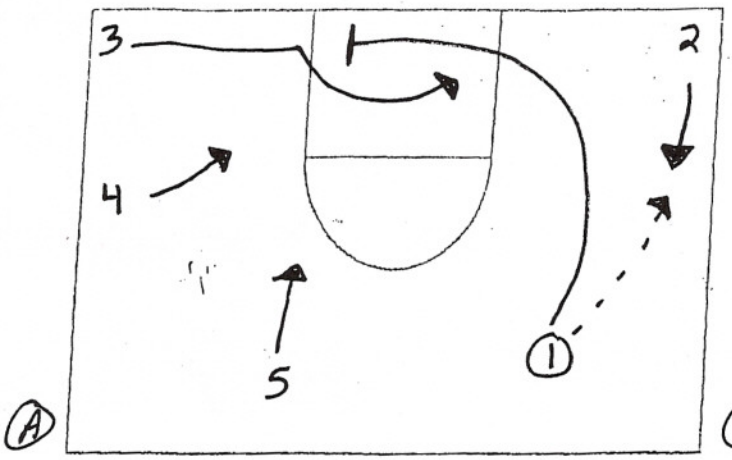


Sep 17 04 09:21a

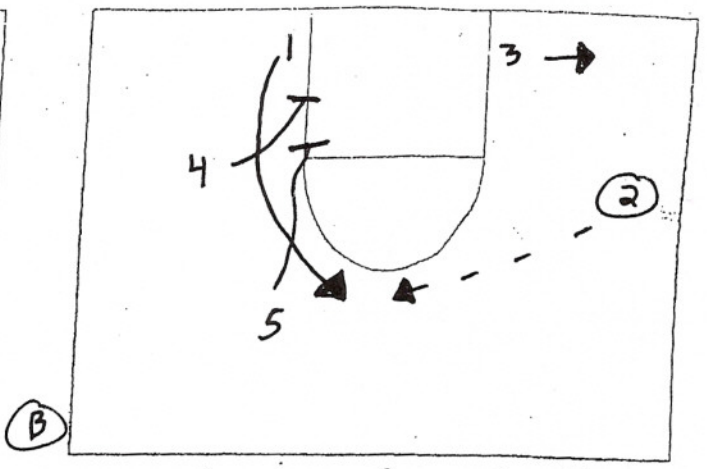
Phoenix

Thru Weak

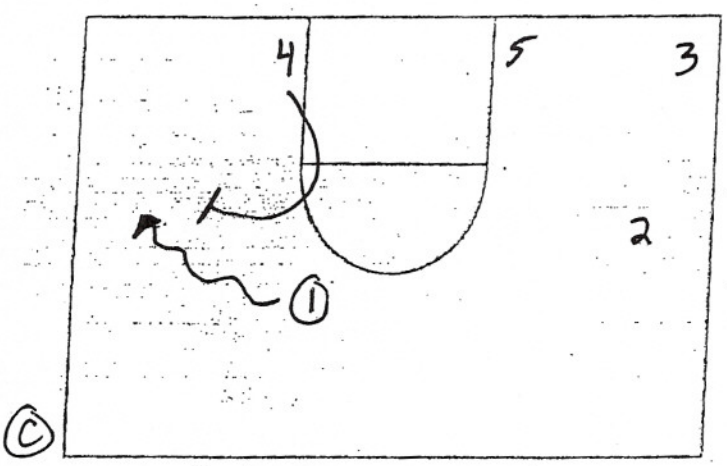
OFFENSE



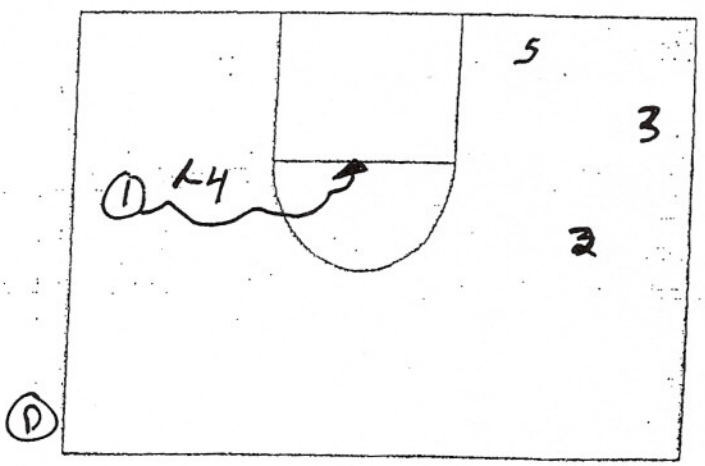
1 Passes to Wing & Cuts Thru
1 Screens for 3

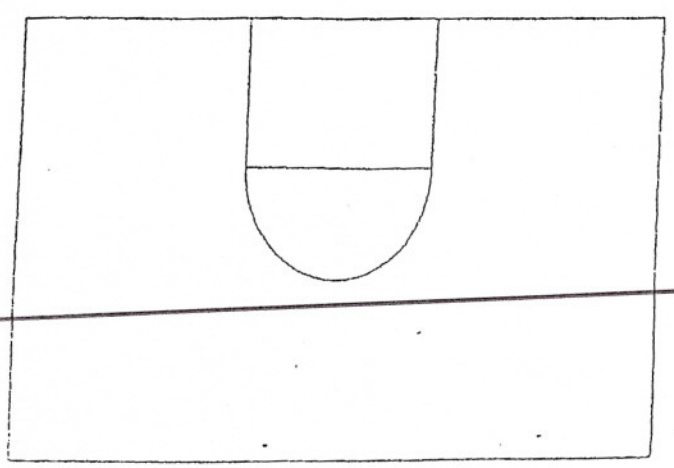


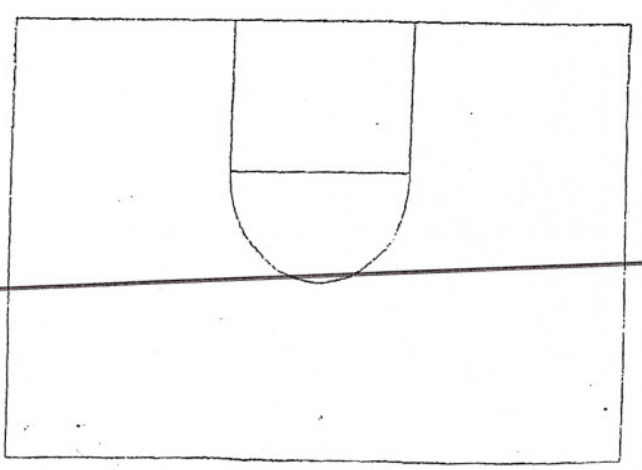
1 Gets Stagger from 4 + 5



1 Dribbles to Wing / 4 Ball Screens 1

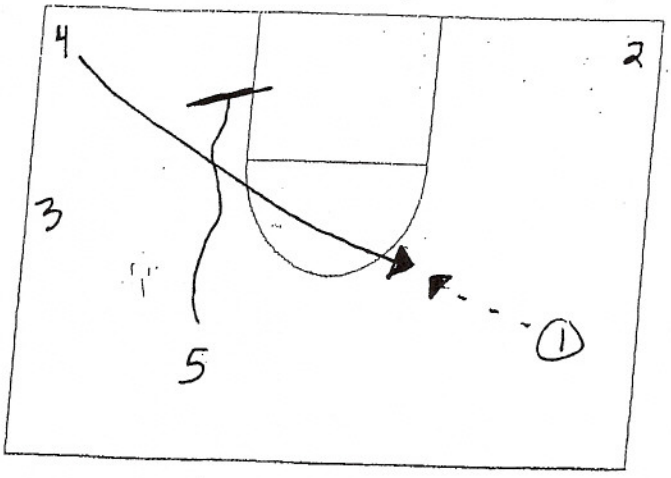


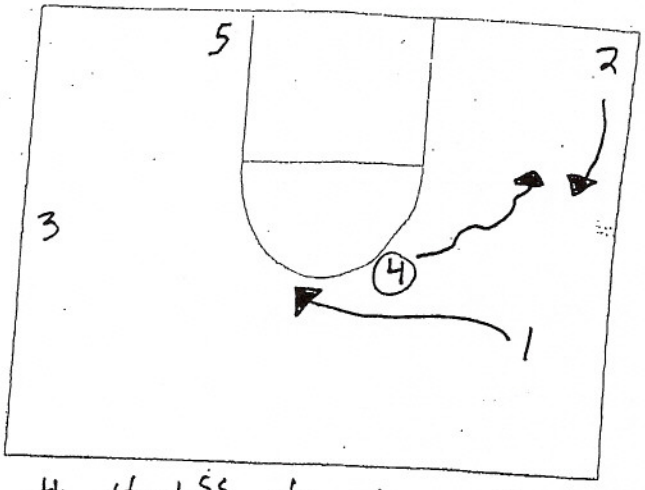




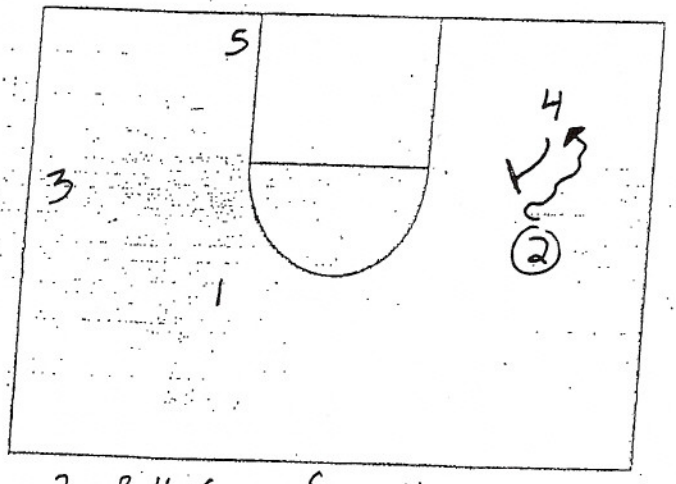
4 Pop

OFFENSE

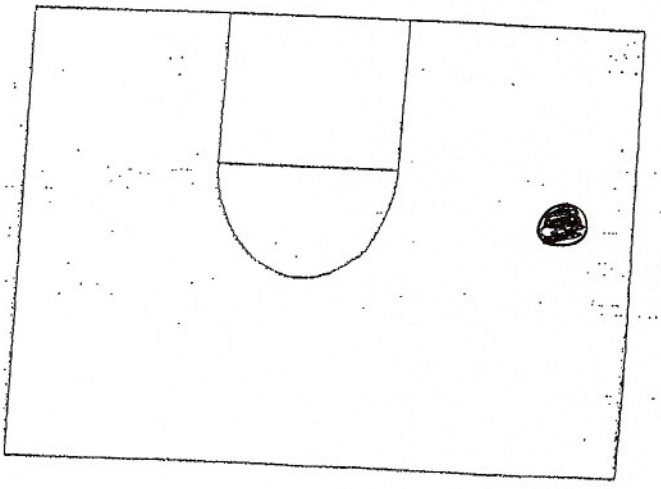


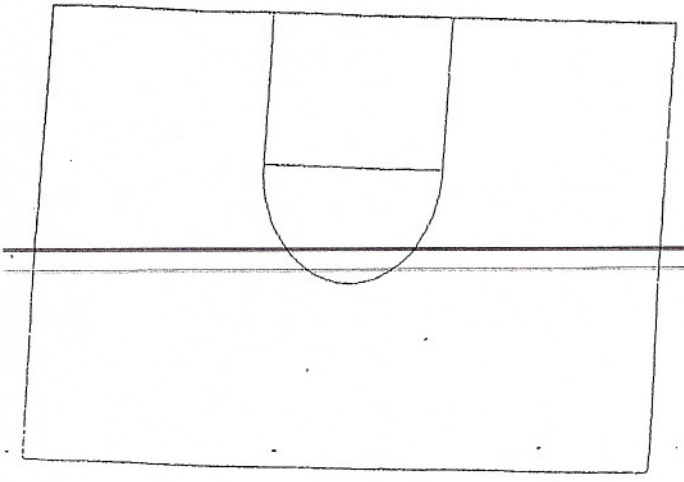


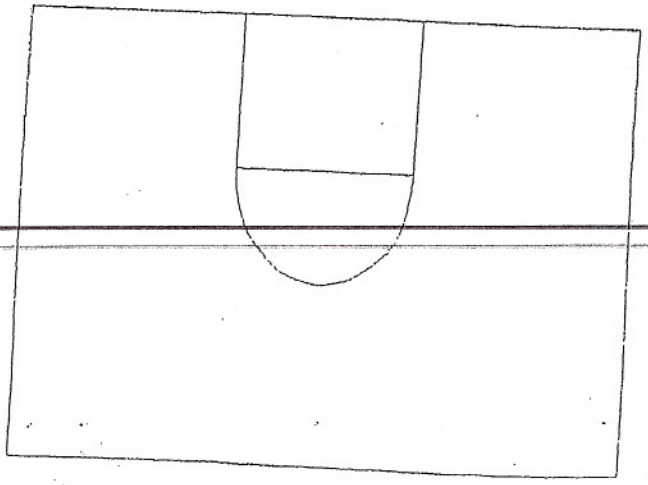
4 Hand off to 1 or 2



2 Ball Screen from 4



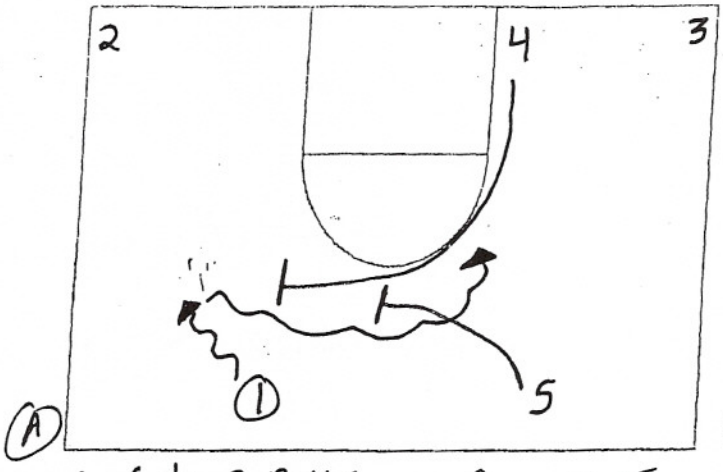




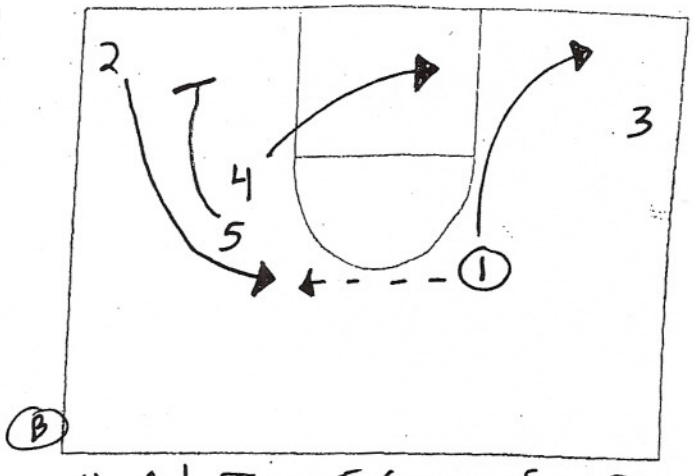
Phoenix

Double Drag

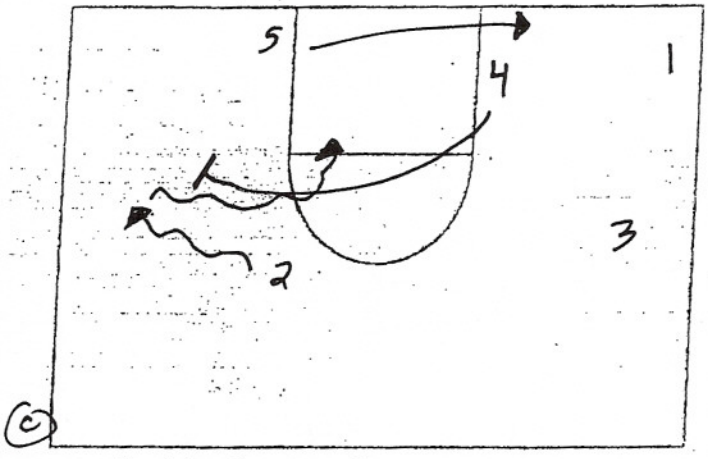
OFFENSE



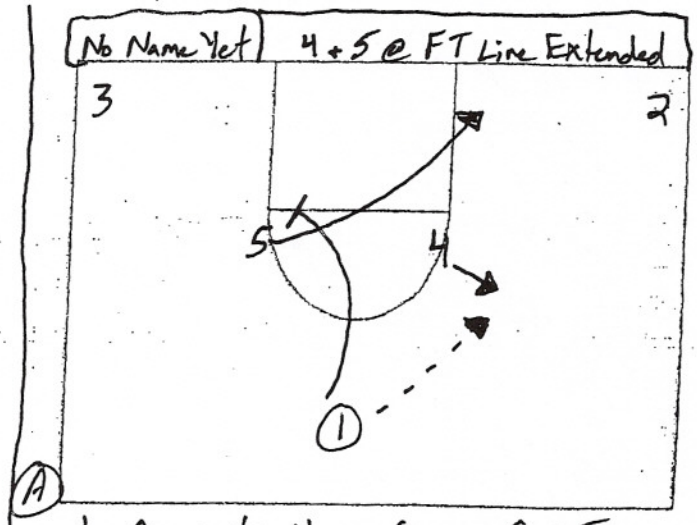
1 Gets 2 Ball Screens from 4+5



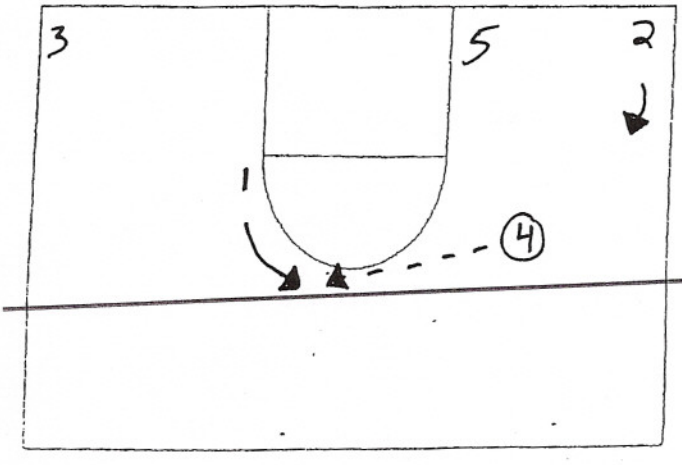
4 Cuts Thru - 5 Screens for 2
1 Passes to 2 + Cuts Thru

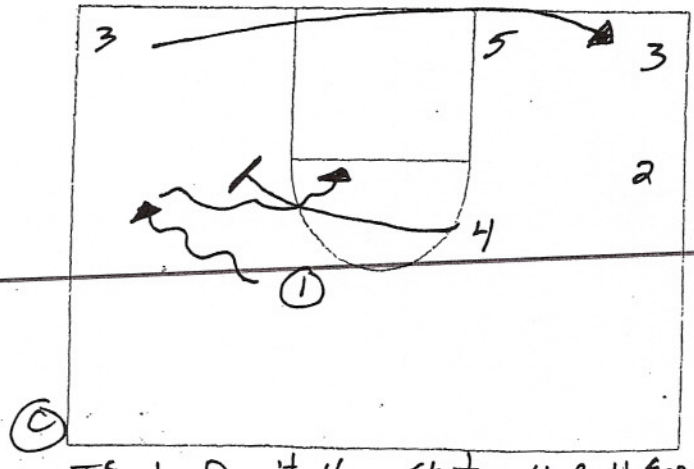


4 Ball Screens 2



1 Gives to 4 + Screens for 5
5 Dives to Basket

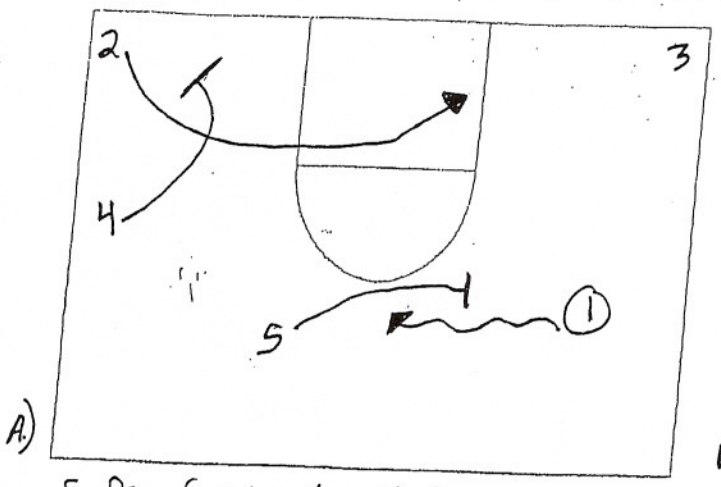




If 1 Doesn't Have Shot 4 Ball Screens 1

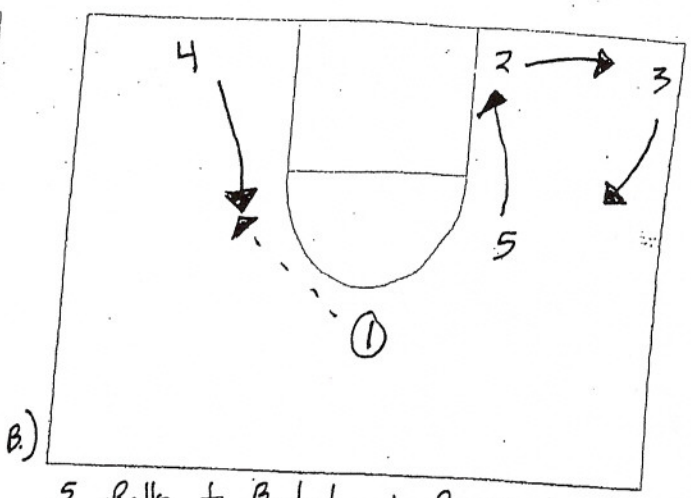
Quick 4

OFFENSE



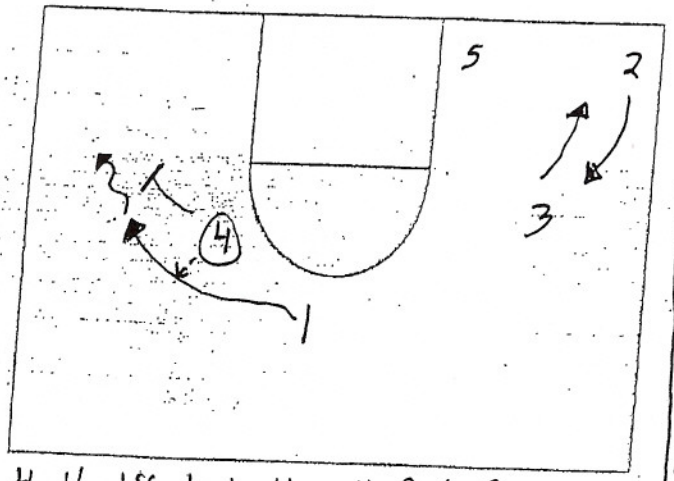
A)

5 Drag Screens 1 + 4 Screens 2
2 Curls



B.)

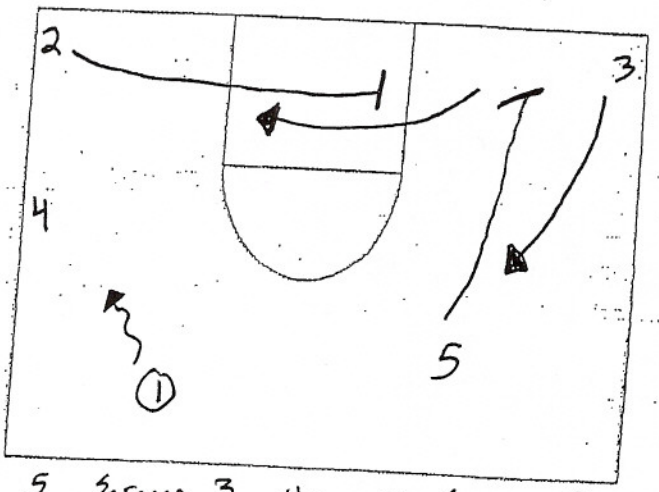
5 Rolls to Basket 1 Passes to 4



C.)

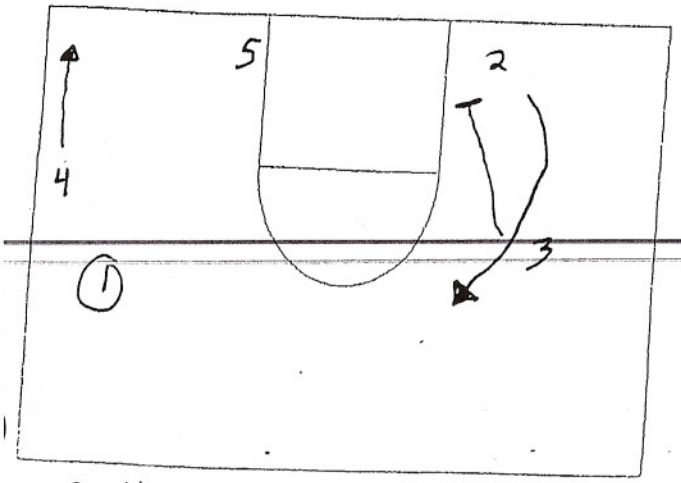
4 Handoff to 1 then 4 Ball Screens 1

"P"

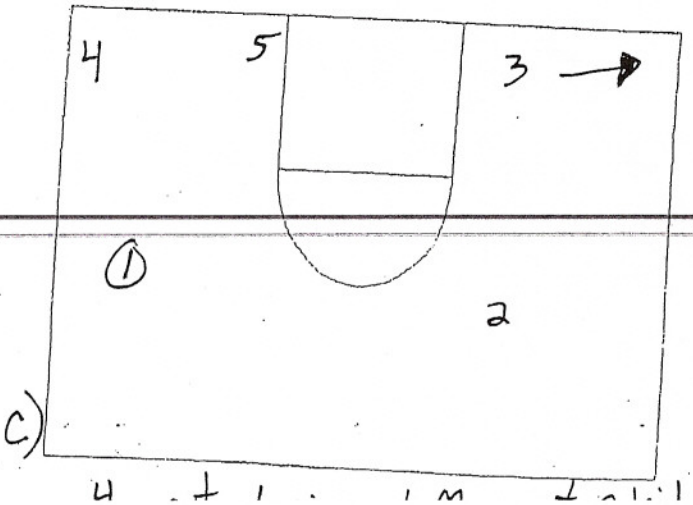


A.)

5 Screens 3 then 2 Screens 5



1 Dribbles 4 Moves Down

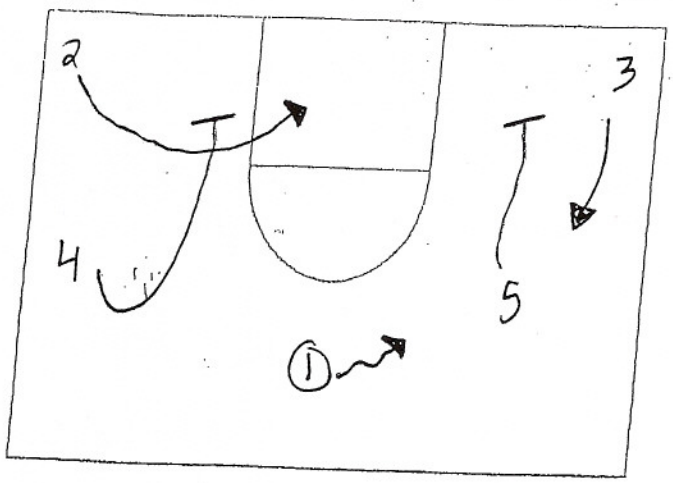


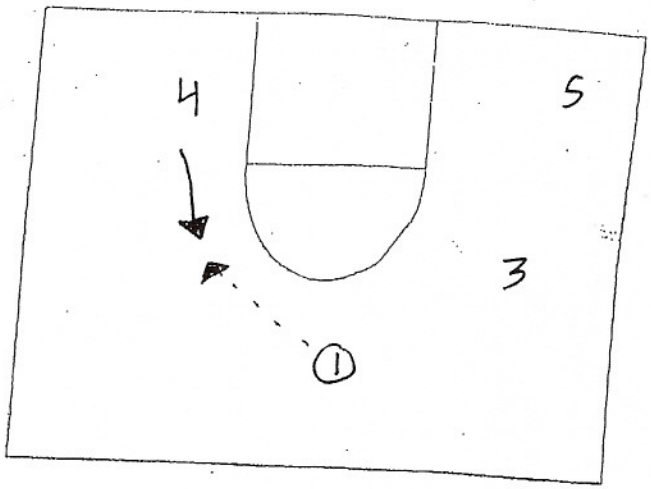
C)

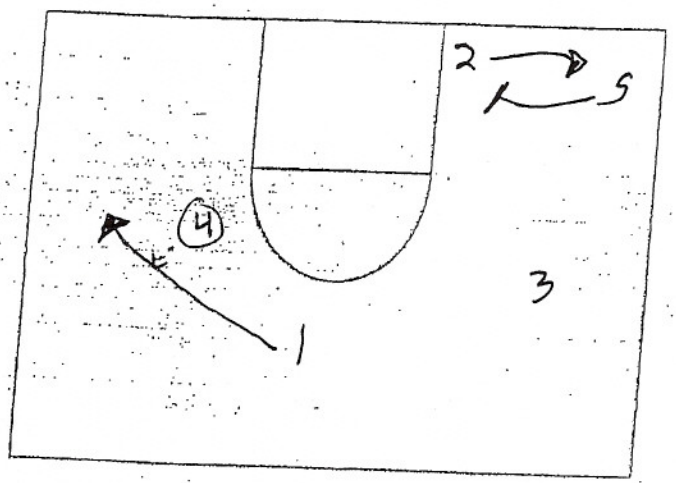
4 + 1 ... + Pivot

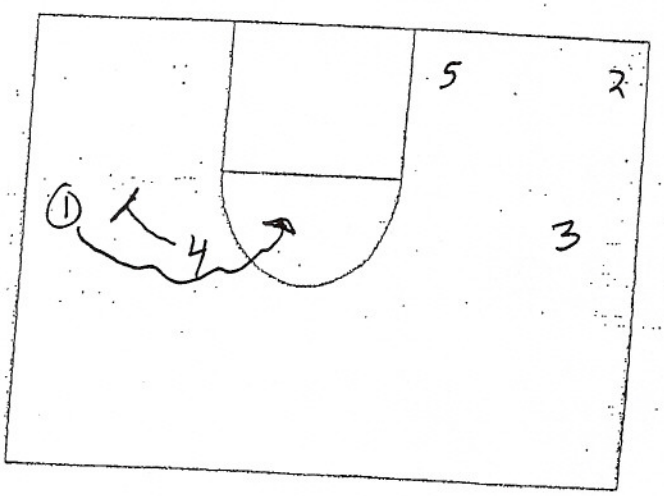
"2 Quick"

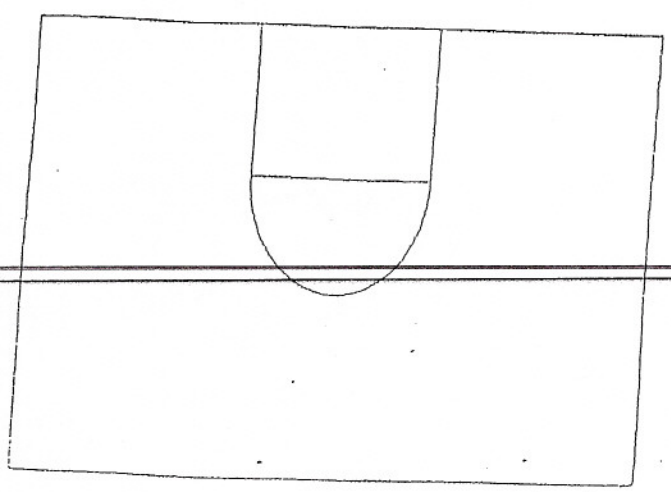
OFFENSE

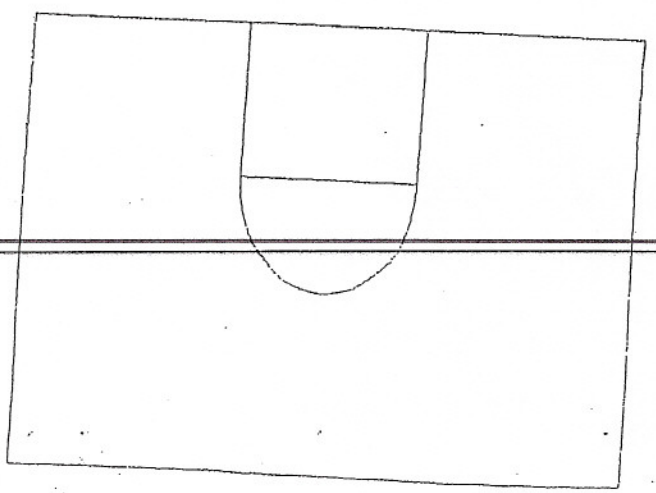












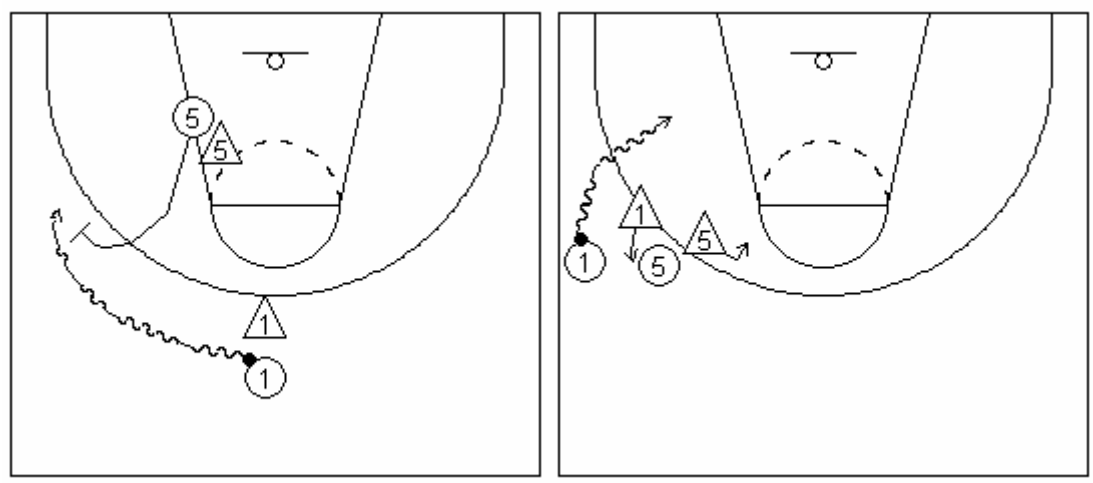
Defence of the Pick and Roll

Coach Pierre Vincent – Head Coach of Bourges Basket, LFB France and EuroLeague Women and also Assistant Coach of French Women's National Team.

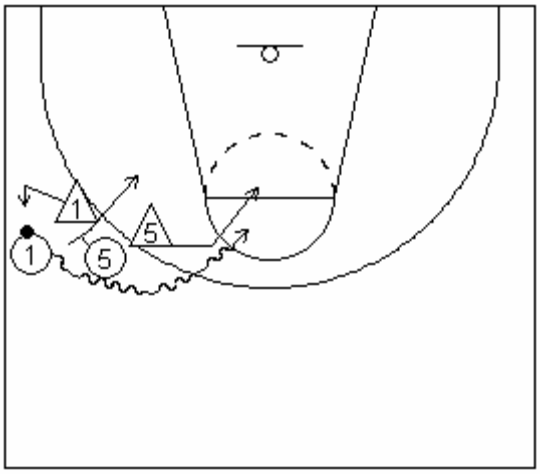
I have chosen this theme in order to speak about a defensive strategy that we have put into effect this season. Usually we were for more aggressive choices (step out and defensive rotations) on all the screens being set in the middle, and side help for all the other screens.
This year, we have generalized this defence by going backwards because of a particular team configuration; a 5 man, very big but slow and a small power forward.
The idea was both to use the size of our pivot (going backwards facing the dribbler) and at the same time to avoid rotations, to protect our 4 from a mismatch.

I am therefore going to try to develop the options that we have used throughout the season in order to both develop our defensive coordination and to adapt ourselves to the offensive systems of our opponents.

1. CONTROL THE OPPOSITE SIDE OF THE PICK.



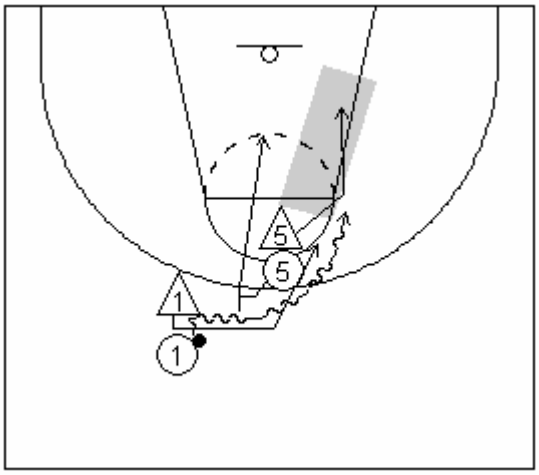
From the moment the screen is called, the on ball defender must defend the opposite side of the screen.

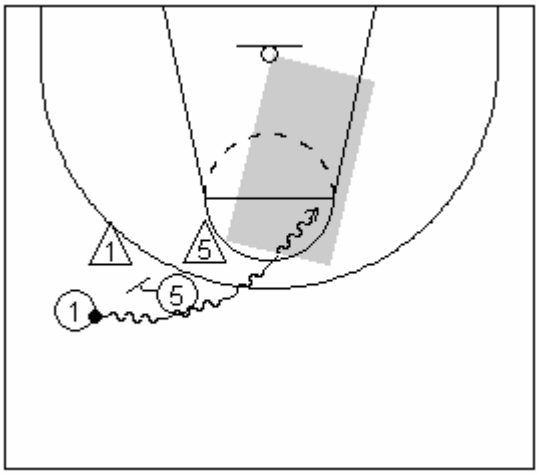


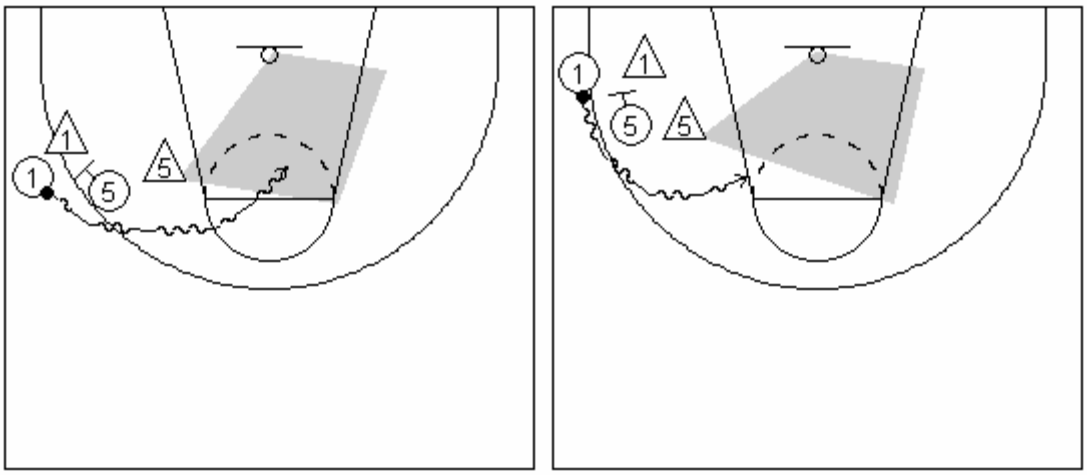
Following that, he is asked to pass above the screen.

2. THE PIVOT MUST COVER THE ZONE.

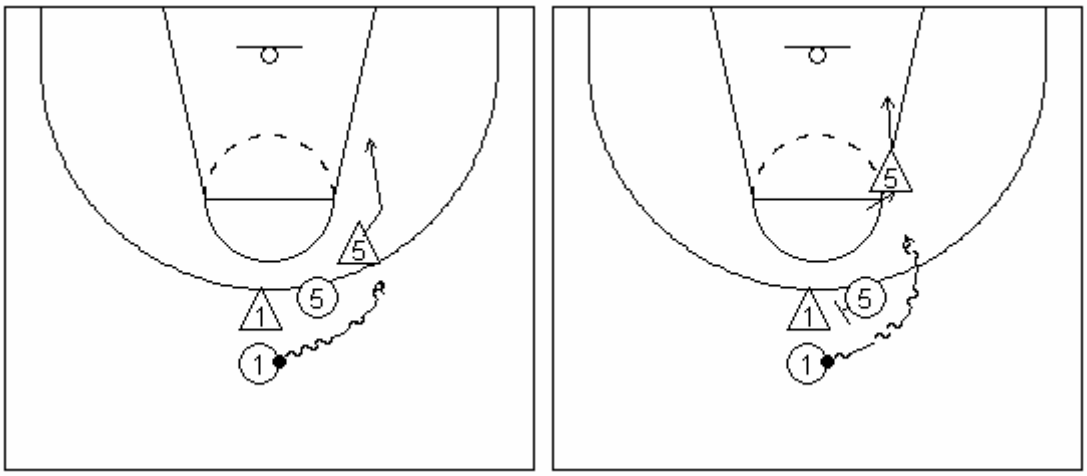
As the person responsible for this, the pivot will have a role which is all the more difficult because the screen will be played far from the lane. In the authorized zone, you can see the space that the pivot has to cover, the back will have to pass above the screen and take on his direct opponent as quickly as possible.



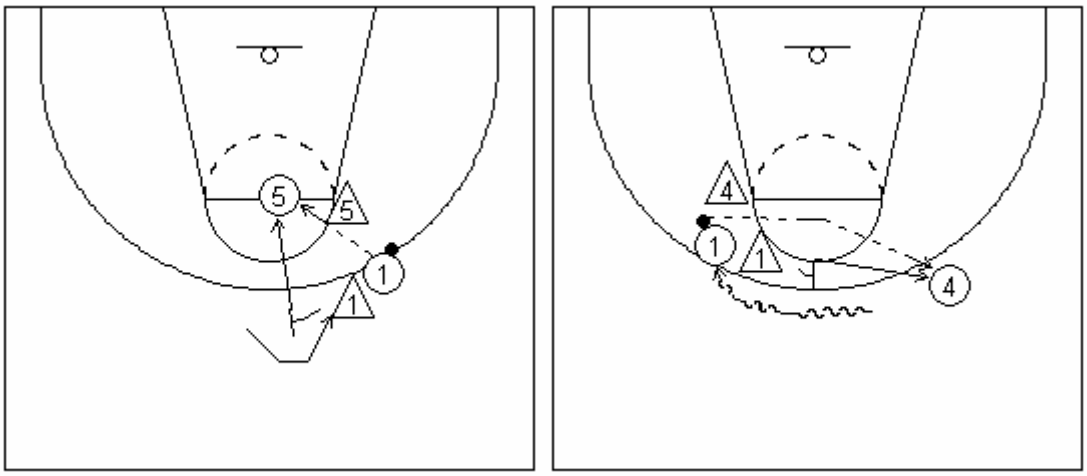




His attitude will depend on the profile of the attacker. If he defends a player near the screen, if he defends a dribbler, he will distance himself (one or two steps backwards, one or two steps to the side).



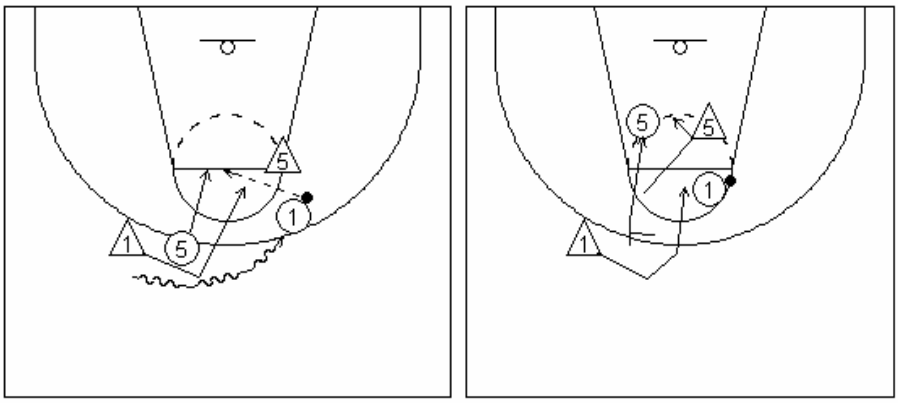
3. THE ROLE OF THE ARMS



The players have to understand that they will have to defend this pass from #1 to #5 (or #1 to #4) and that they will have to control this with the inner arm.

4. THE SWITCH.

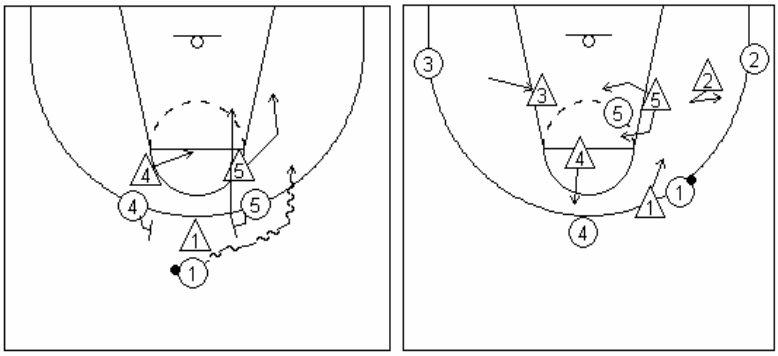
The idea is not to switch but when the defender is caught on the screen, if the offensive player is going towards the circle, you start again ; if on the other hand, he distances himself, then you will switch.



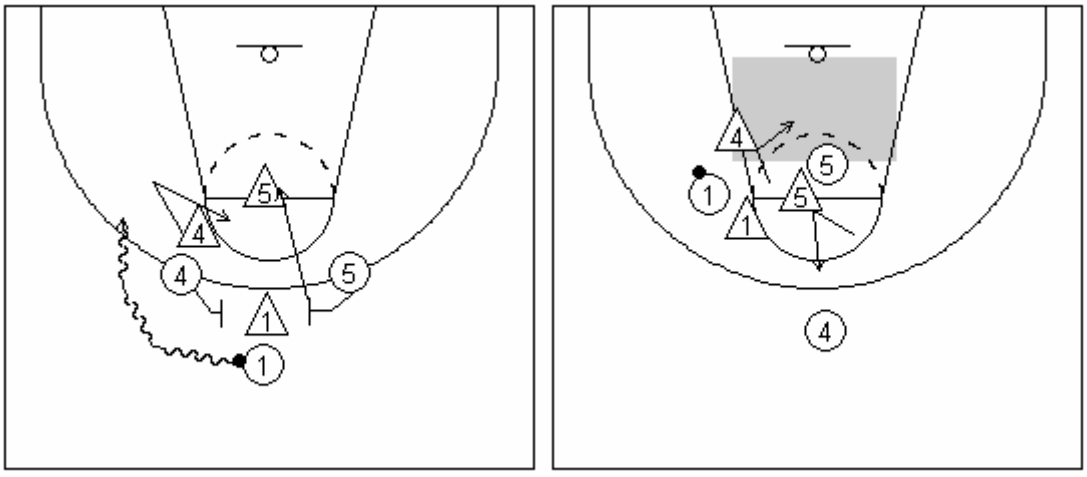
5. SOME SPECIAL SITUATIONS.

SITUATION 1

The defender #4 has to place himself between attacker 5 and attacker 4 and move only with the ball. The defender 4 has to upset the pass by pressing the right hand of the passer.

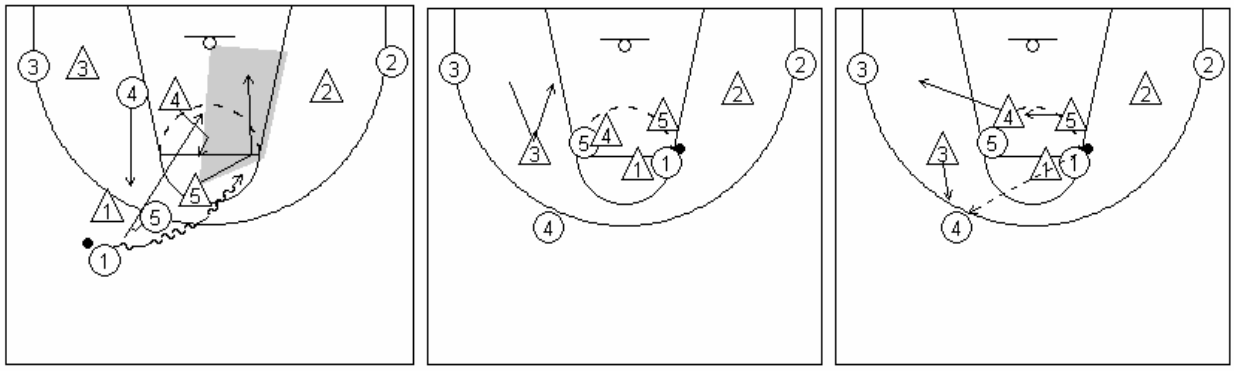


Defender 5, in his position, contests the cut without allowing himself to be blocked in order to assure the rotation, if necessary. In this case, you will switch, the signal being the position of the defender 4 under defender 5.

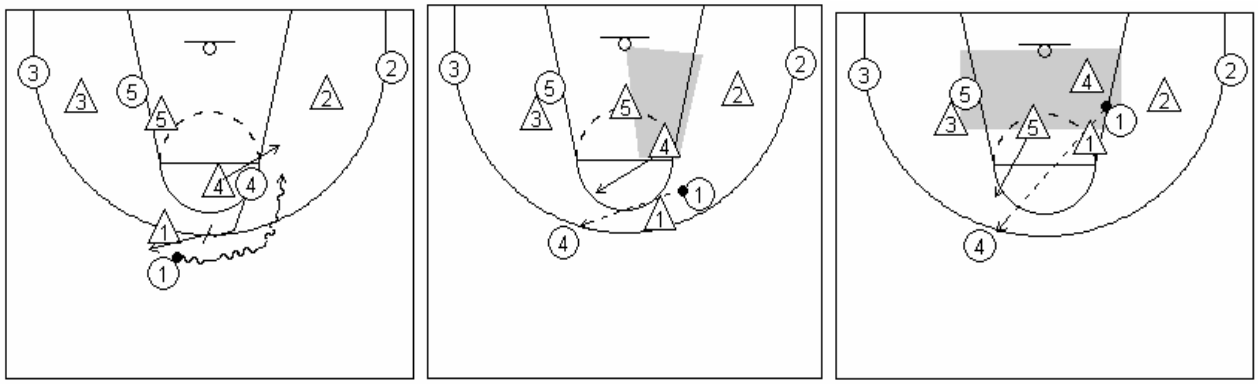


SITUATION 2

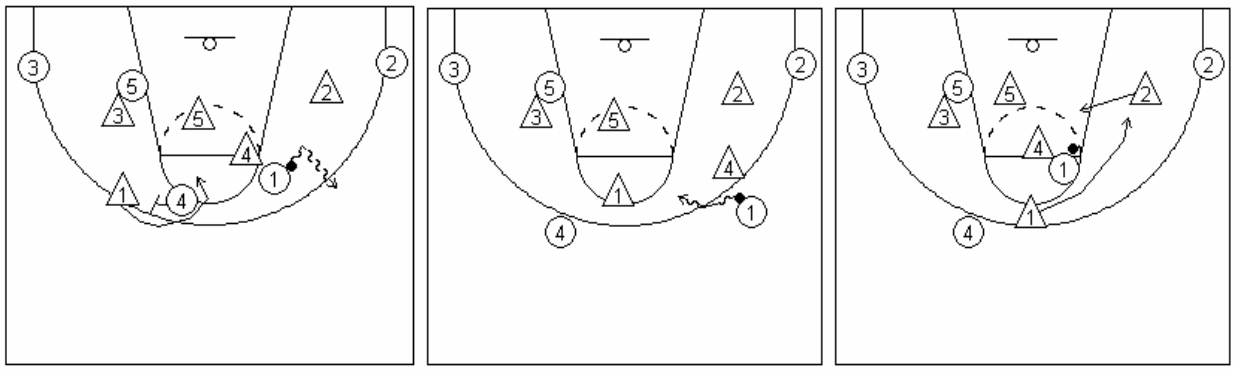
Defender 4 has to help by contesting the cut without getting blocked by attacker5.
Defender 3 will have to dissuade a high post pass. If the pass is made, then defender 3 and defender 4 switch.



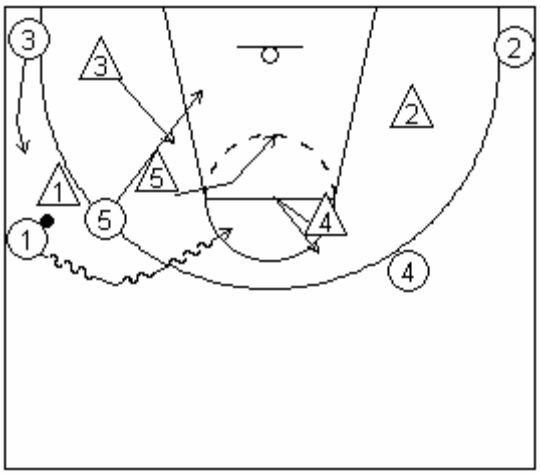
The same logic in this case.



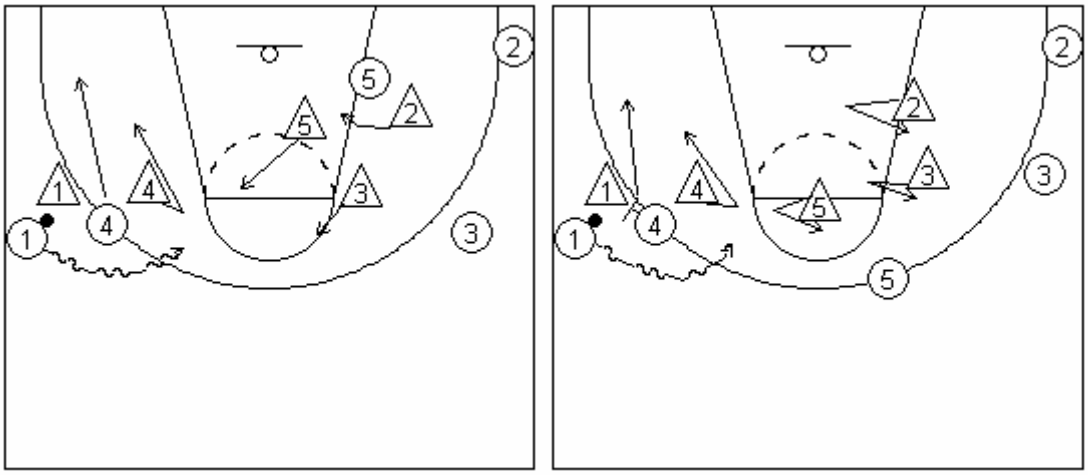
In this case, the same rules will apply.
In the case of a switch, defender 4 will veer towards defender 1.
In the case of a penetration in the zone, defender 2 will rotate over.



SITUATION 3

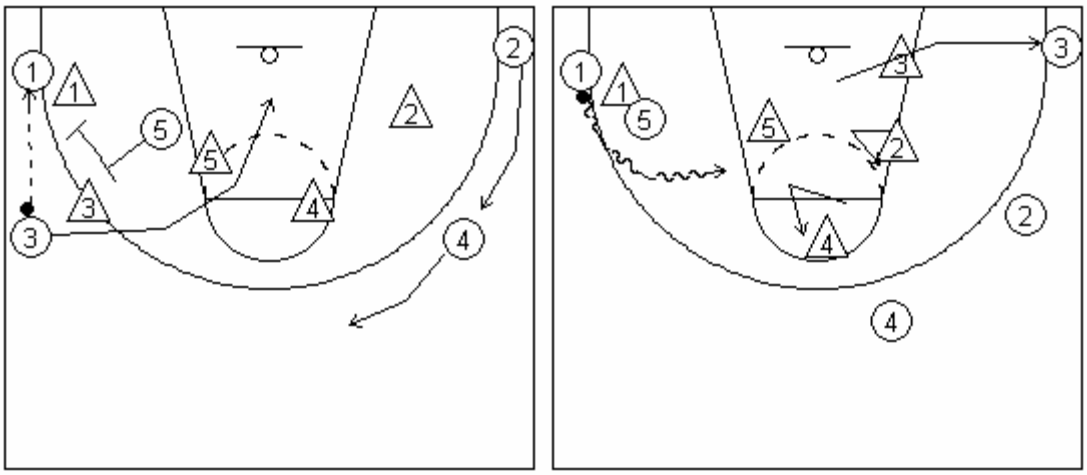


Faithful to our strategy, we will control the penetration by help given on the ball side with the intention of helping and recovering with a very high position on the passing lanes. The help on #5 will come from the opposite given by defender 3.
When the screen is placed very wide without the possibility of help from the opposite side, then you ask defender 4 to fake the help and to go and pick up again. Ask defender 2 to cover attacker 5 and defender 3 to come to help very high on the passing lane.



SITUATION 4

Finally, as presented at the beginning of this session, this strategy is all the more difficult to hold if the screen is placed far from the central area. We have been faithful to our ideas to the end, the same responsibilities but with more distance to cover.


1
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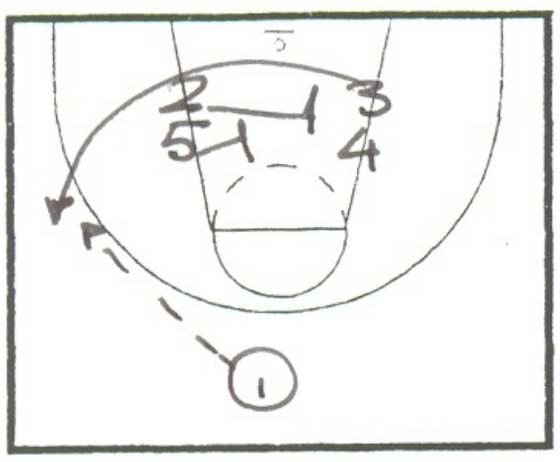
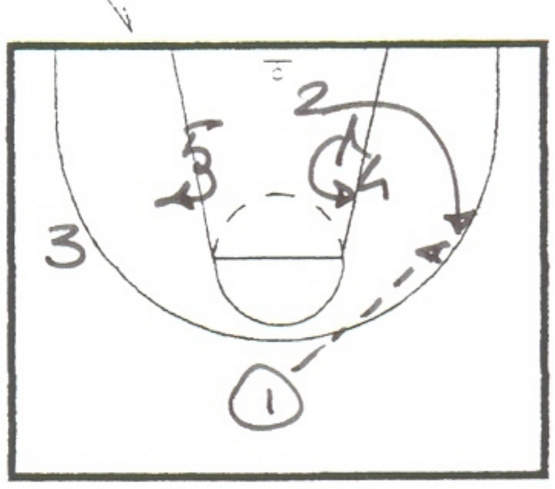
ITALIA

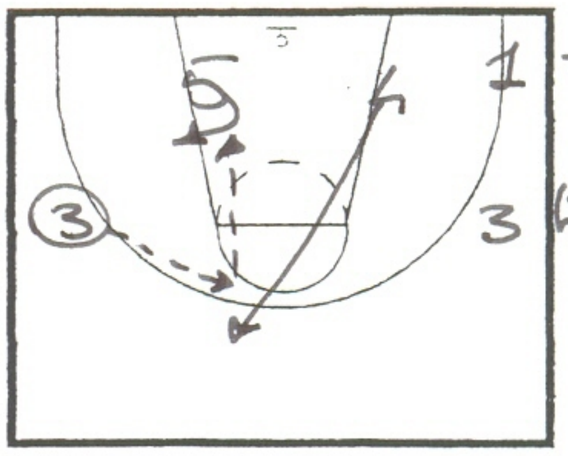
Opponent PORTO RICO

Date _____ Game # 6

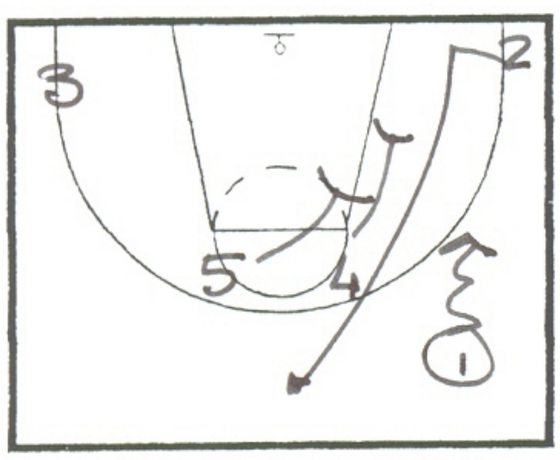
Score _____

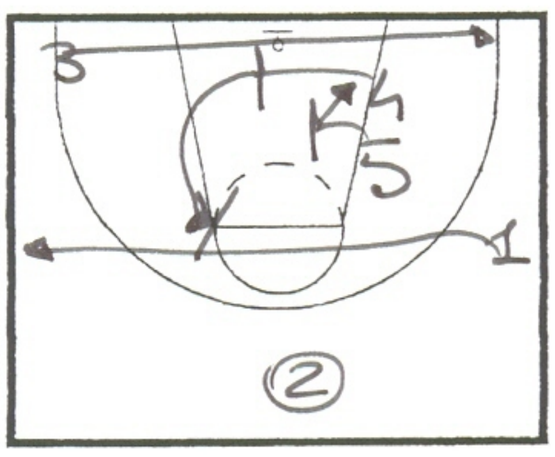


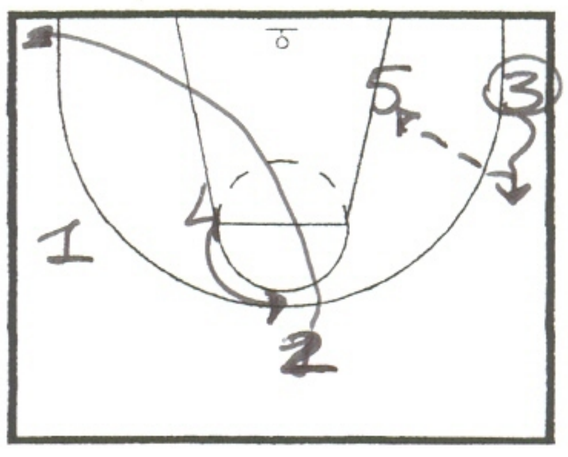




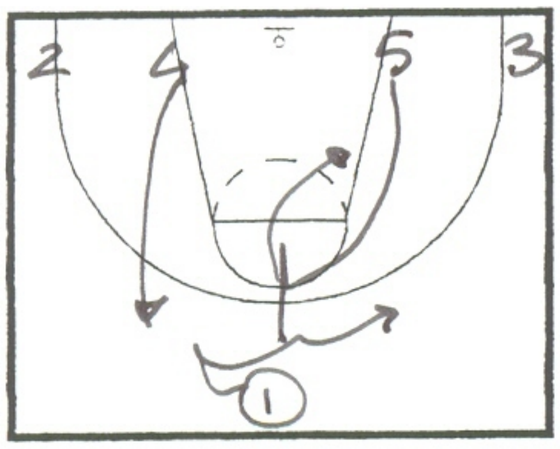
DOPPIO/SINGOLO
↳ ALTO/BASSO

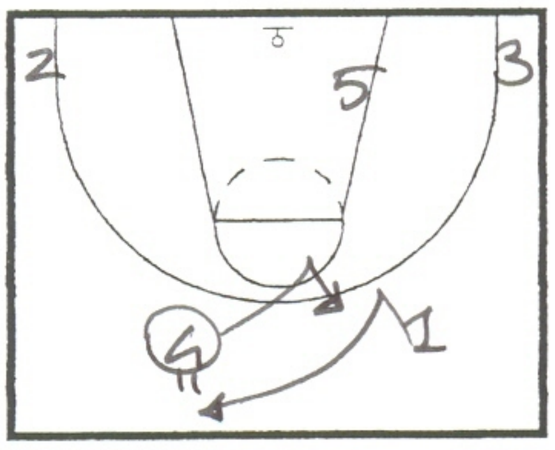


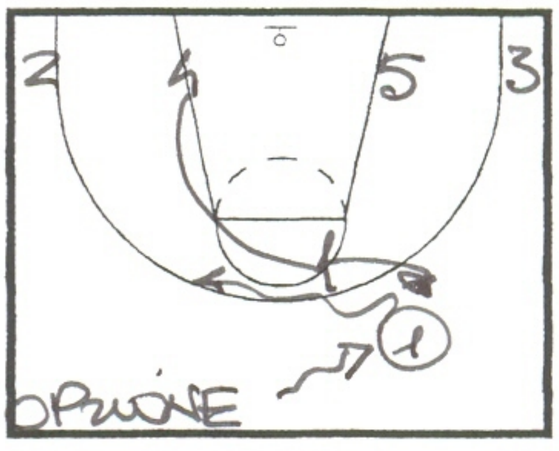




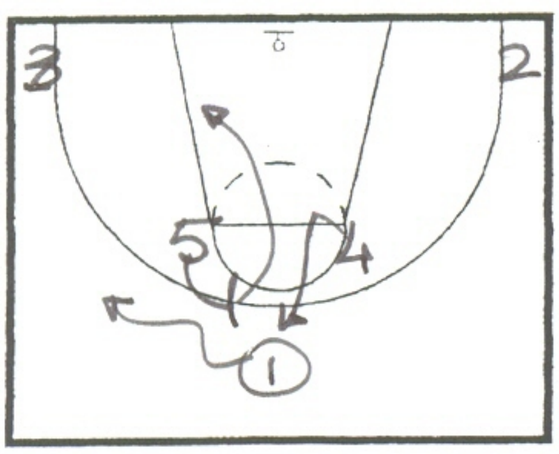
STAGGER
↳ BLU SIDE

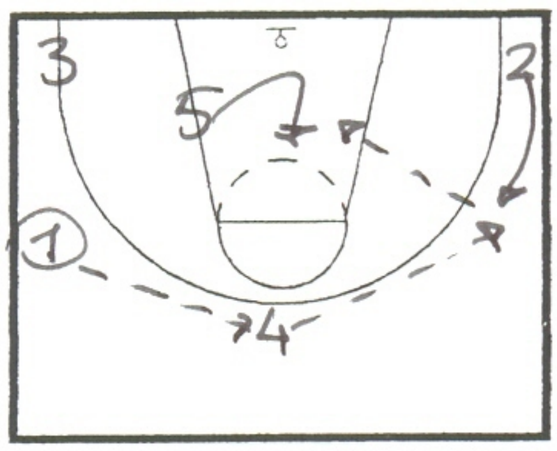


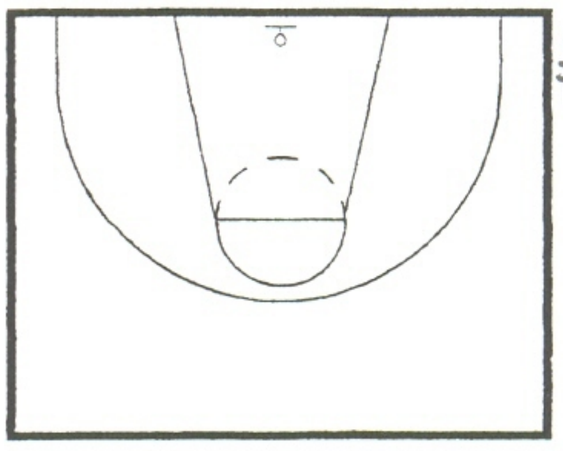




PICK&ROLL CENTRALE







2 POST ALTI
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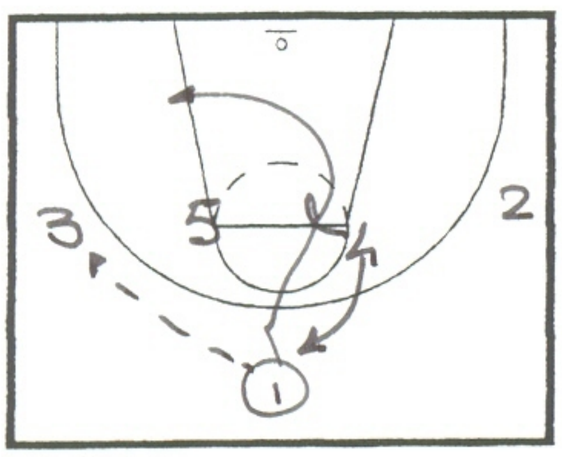

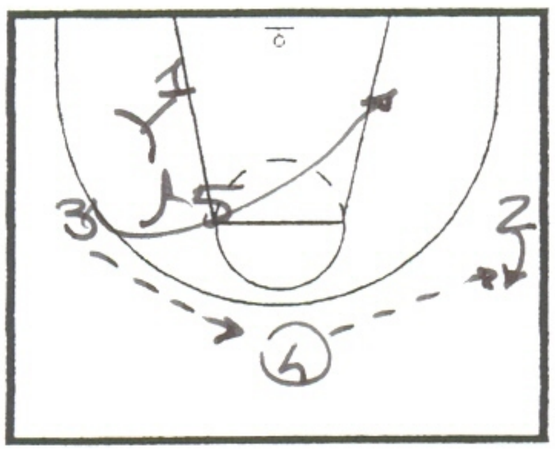

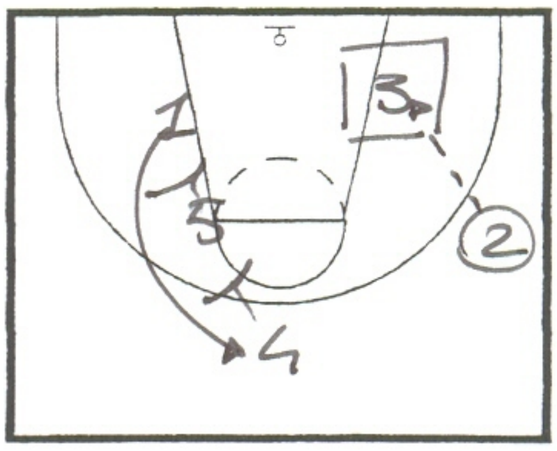

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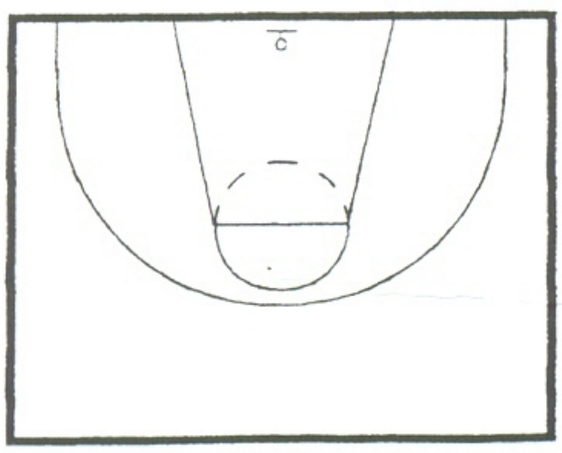
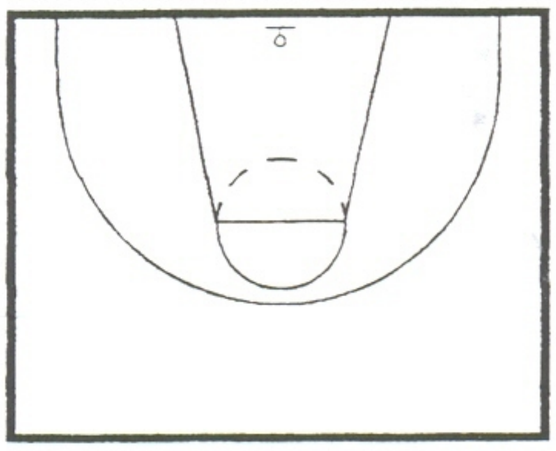
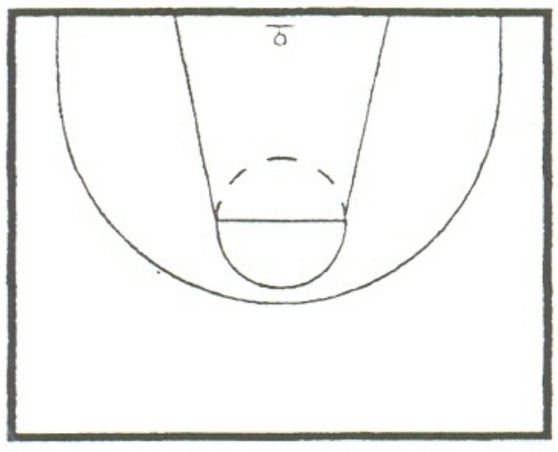
③ POST UP







POST PLAYER MOVES AND DRILLS CONTENTS

POST PLAYER EXPECTATIONS
8 Traits of a Post Player
10 Expectations for our Post Players
Post Player Basic Skills & Competencies
Money Moves List

POST-UP POSITIONING
Post-Up Position Technique
Post-up Position Drill
2 on 1 Post Positioning
Beating the Fronter

GETTING OPEN
6 Ways to Get Open
Get Open Drills
Feed the Post

POST MOVES
15-Minute Post Workout
Post Moves- Block
Post Moves- High Post
Post Moves- Baseline

CREATING GOOD HANDS
Ball Concentration Drill
Two Ball Pick-ups
Bad Pass Reaction
Back to the Passer
Bad Hands Drill
2 on 1 Pass Receiving

SHOOTING DRILLS
One Hand Shooting
One Hand Shots Under Basket
Triangle Shooting
Spot Jumpers
Five Spot Shooting
3 with 2 Shooting
Mikan Drills
Block Agility Drill

POST MOVES PRACTICE (GROUP WORK)
Post-to-Post Shooting
Low-High Post Shooting
Baseline Drill
Flash and Shoot
Hook and Drive

REBOUNDING TECHNIQUES AND DRILLS
Rebounding Quotes
Box-Out Technique
Tug of War
Jump Ball Drill
One on One Box-Out Drill
Bucket-to-Bucket Drill
Protect the Ball Drill
Jump-Rebound Drill
Tip-In Drill
Offensive Rebounding Techniques
21 Tips
Search and Put back
Manhattan Drill
War Drill

8 TRAITS OF A POST PLAYER

-Must be Aggressive

"Great post players are aggressive"

"Size is not the important thing, you must be aggressive and combative"

-You must Love Contact

"The better player you are, the more contact you will receive

-Want the Basketball

-Communication

Point where you want the ball

Demand the Basketball

-Be a Worker

-Be a Good Free Throw Shooter

Our goal is 70%

-Play with No Fear

10 Expectations for our Post Players

1. Develop an attitude that the "paint" belongs to you
2. Be stronger and more determined than your opponent
3. Always beat the opponents post up the floor
4. Be able to score with either hand
5. Develop and utilize a variety of moves from the Block, Baseline, and High Post
6. Be aware of and utilize alternate ways to get open
7. Be able to screen and roll to the basket
8. Develop and use proper Box-out technique
9. Develop and use various offensive rebounding techniques (Duck Under, Spin Move, and Fake & Go)
10. Shoot 70% or better from the foul line

POST PLAYER BASIC SKILLS & COMPENTENCIES

Post players in our program must be able to complete the following skills at no worse than 80% to 90% efficiency, depending on the skill. Meeting these competencies is crucial to basic game performance as a post player. The most important reason for meeting these prescribed competencies is that, it gives the individual post player the basic skills to develop the "Money Moves" we feel a top notch post player should be able to perform fluently.

Skill #1
One Hand Shooting **18-20** (Dominant Hand) **16-20** (Weak Hand)

Skill #2
Regular Mikan Drill **18-20**

Skill #3
Right Hand/Left Hand Mikan Drill **17-20**

Skill #4
Mikan Drill Hook Shots **16-20**

Skill #5
Mikan Drill Bank Shots from Block **16-20**

Skill #6
Drop Step to Lane(5 each Block) **9-10**
Drop Step to Basket(5 each Block) **9-10**

Each of these skills will be tested weekly in-season

MONEY MOVES LIST

The following 12 moves are the moves I feel will make our post players a cut above the competition. Mastering these moves will give the individual post player the tools to beat their defender in multiple ways.

Money Moves from the Block

- Drop Step to Lane, Up and Under Move
- Hook Shot to Baseline
- Crab Dribble to Baseline, Drop Step Back to Lane
- Hook Shot to Lane
- Crab Dribbles to Lane, Drop Step Back to the Basket
- Crab Dribbles to Lane, Jab to Basket, Jumper to Lane

Money Moves from High Post

- From Elbow, Whip Thru, Lay-up on Opposite Side
- From Elbow, Whip Thru, Two Dribbles, Jump Shot

- From Elbow, Whip Thru, Dribble to Block, Plant
  Inside Foot, Drop Step to Lane

Money Moves from Baseline

- Drive to Basket, Turn Shoulders, Score
- Drive Lane, Lay-up over Front of Rim
- Drive Lane, Running Hook

POST-UP POSITION

Wide Base

Feet Wider than Shoulders

Knees Bent

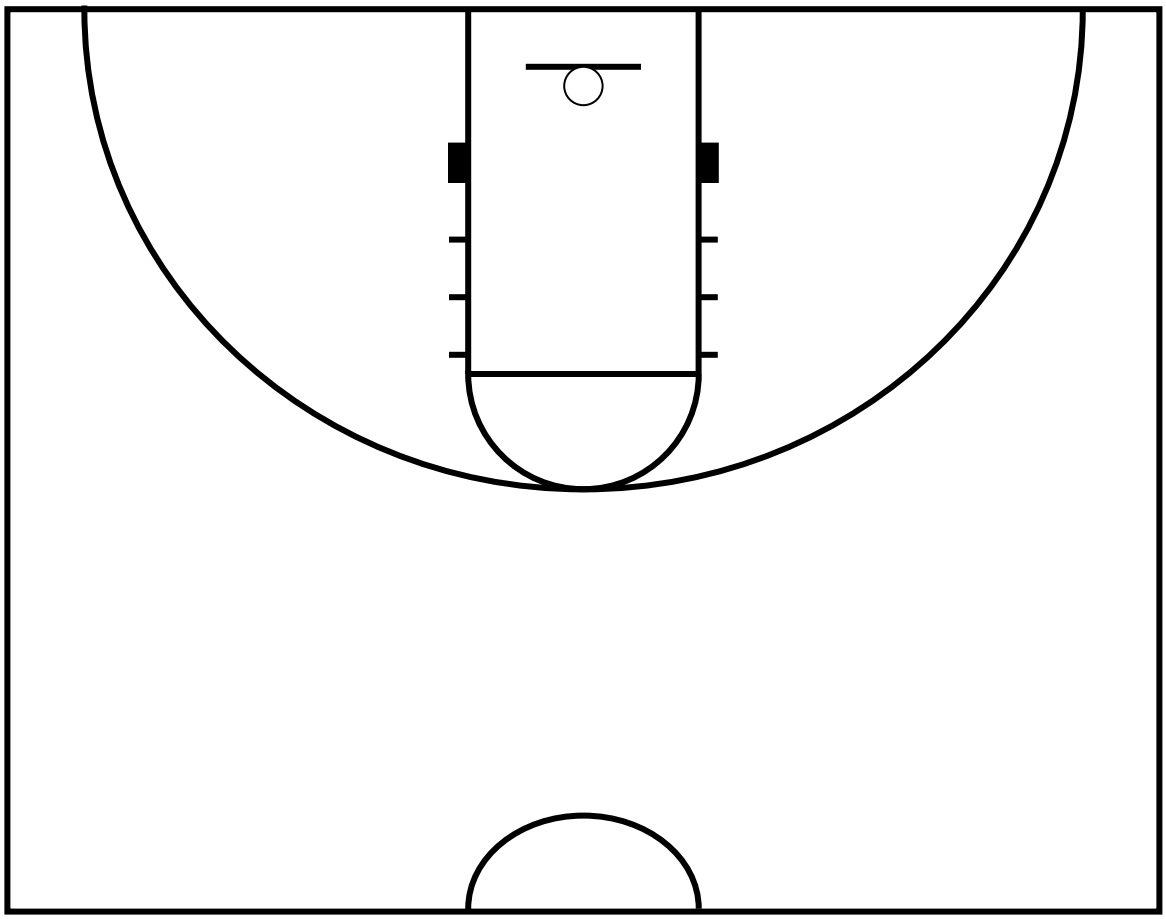
Behind Pushed Back to Create Space

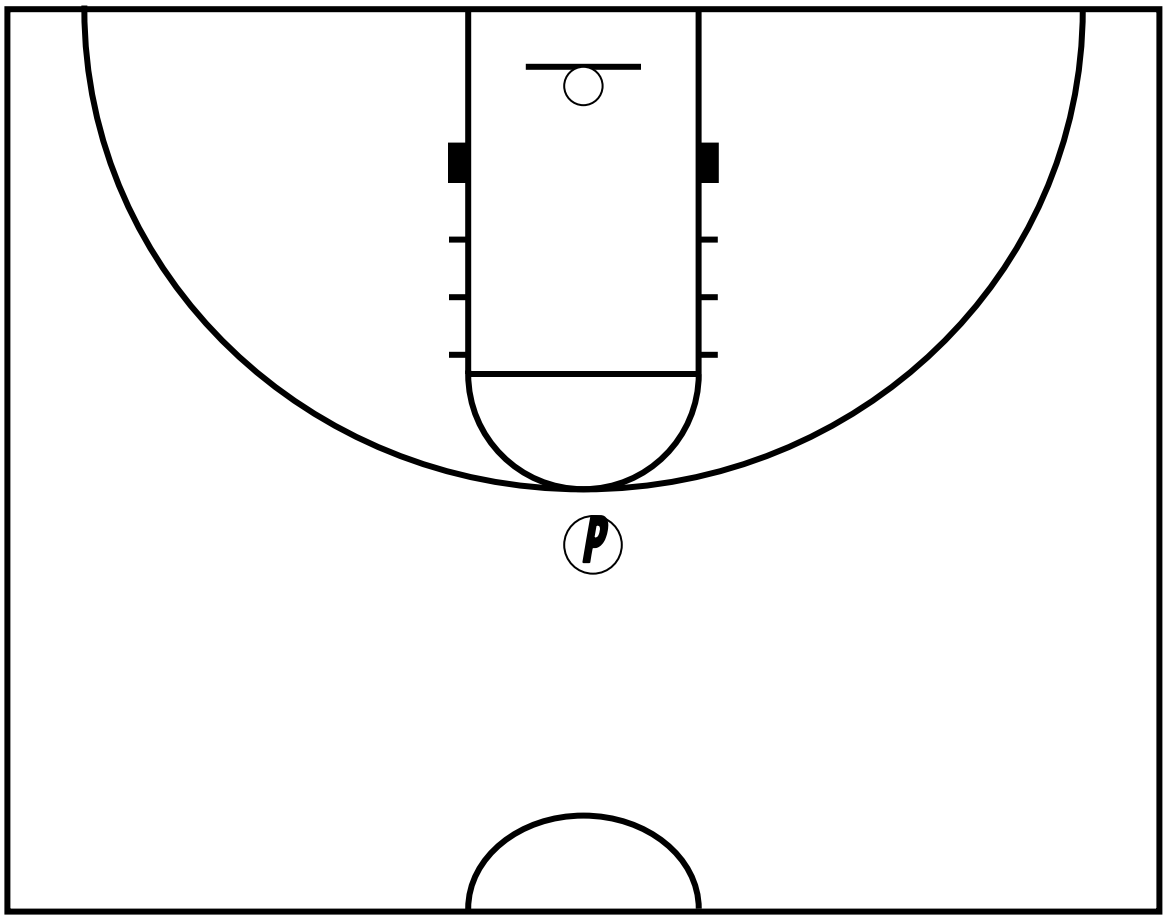
Both Hands Up and Out

Be as Big as Possible

Be between Block and First Hash Mark

Use Behind to Cover Up Opponents Front Foot





Location #1 “HIGH” P=Post player and also #5
Post player has the ball approximately 6-8 steps beyond 3-point arc.

THE BACKDOOR OFFENSE

Part One ----- Foundations of the Backdoor Offense

A. Location of Post
    1.high
    2.Low
    3.Side Post
    4. Top of Key

Part Two ------ High to Low Series

A. Circle entry
B. “X” entry
C. Back Screen entry
D. Circle Entry 5 to 1
E. Flares
F. Special Option
G. Tiger Option
H. Black Option
I. Black Option to Low

Part Three ------ Side / Shuffle Cut Series to Top of Key Series

A. Top of Key Series
B. Orange Series
    1. Orange option
C. Blue Option
D. White Option

Part Four ------ Additional Options

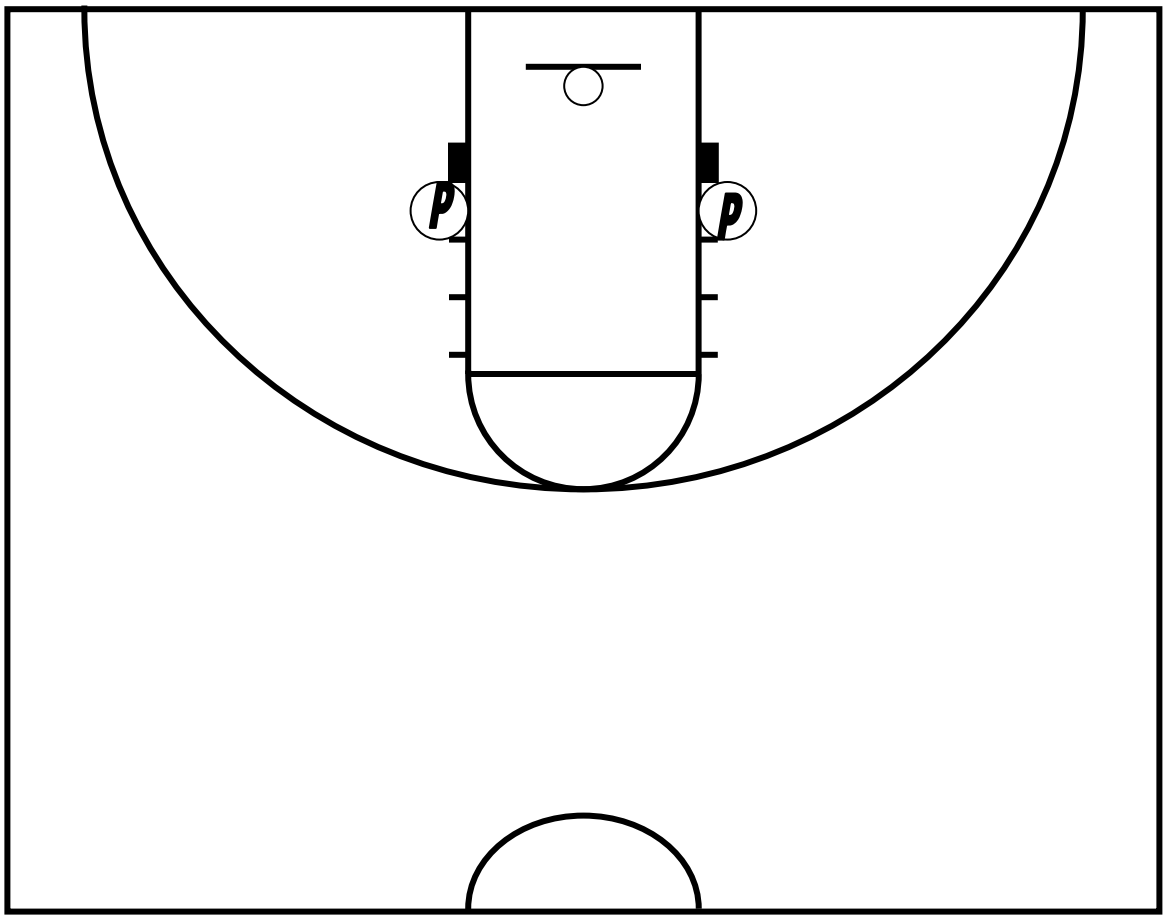
A. Rocket
    1. Rocket Option
B. Spread Option
C. Cardinal Option
D. Astro Option

Part Five ----- Special Sets

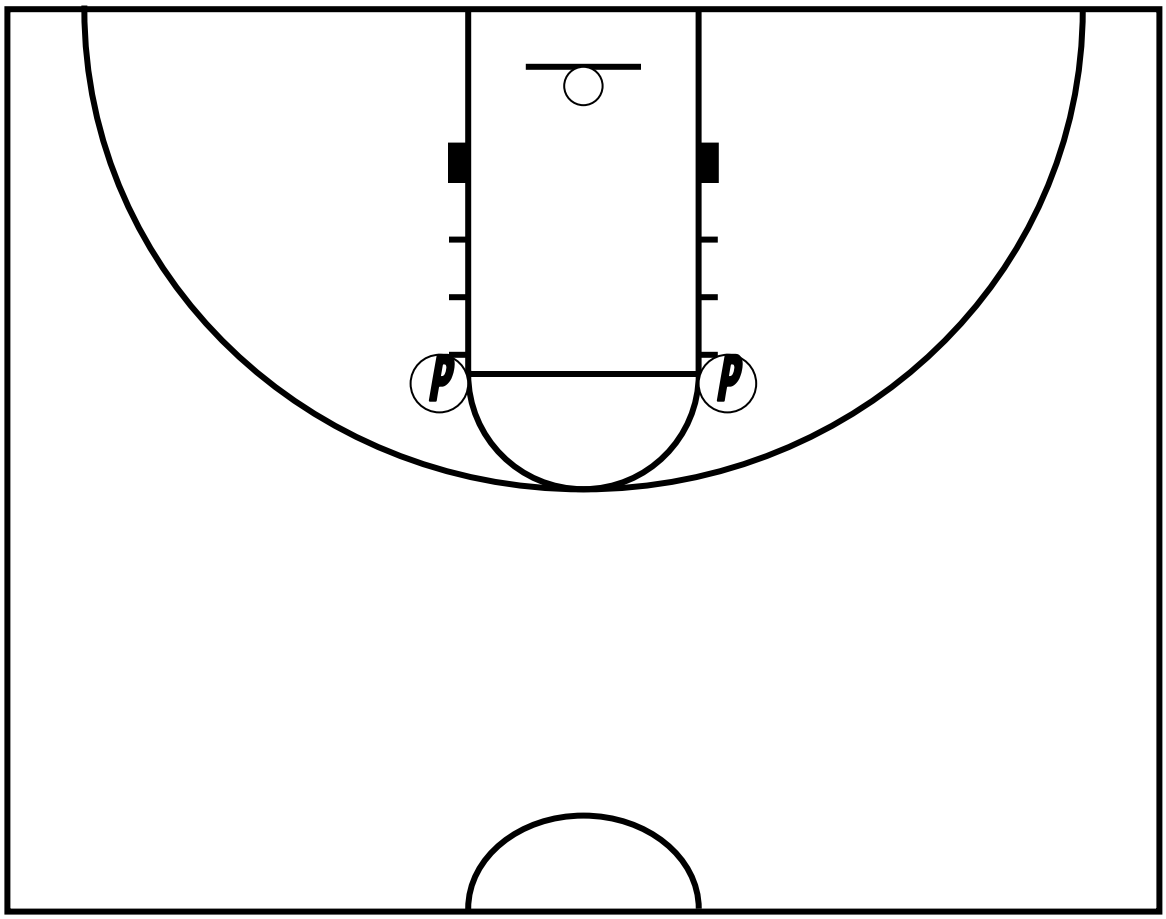
A. High Series “Flare”
B. Scissors
C. Iso
D. Triangle
E. Circle Special
F. Dribble Entry
G. State
H. Shirt
I. Lob Set

J. Sprint
K. Sprint Pressure release
L. UCLA
M. Shuffle Cut

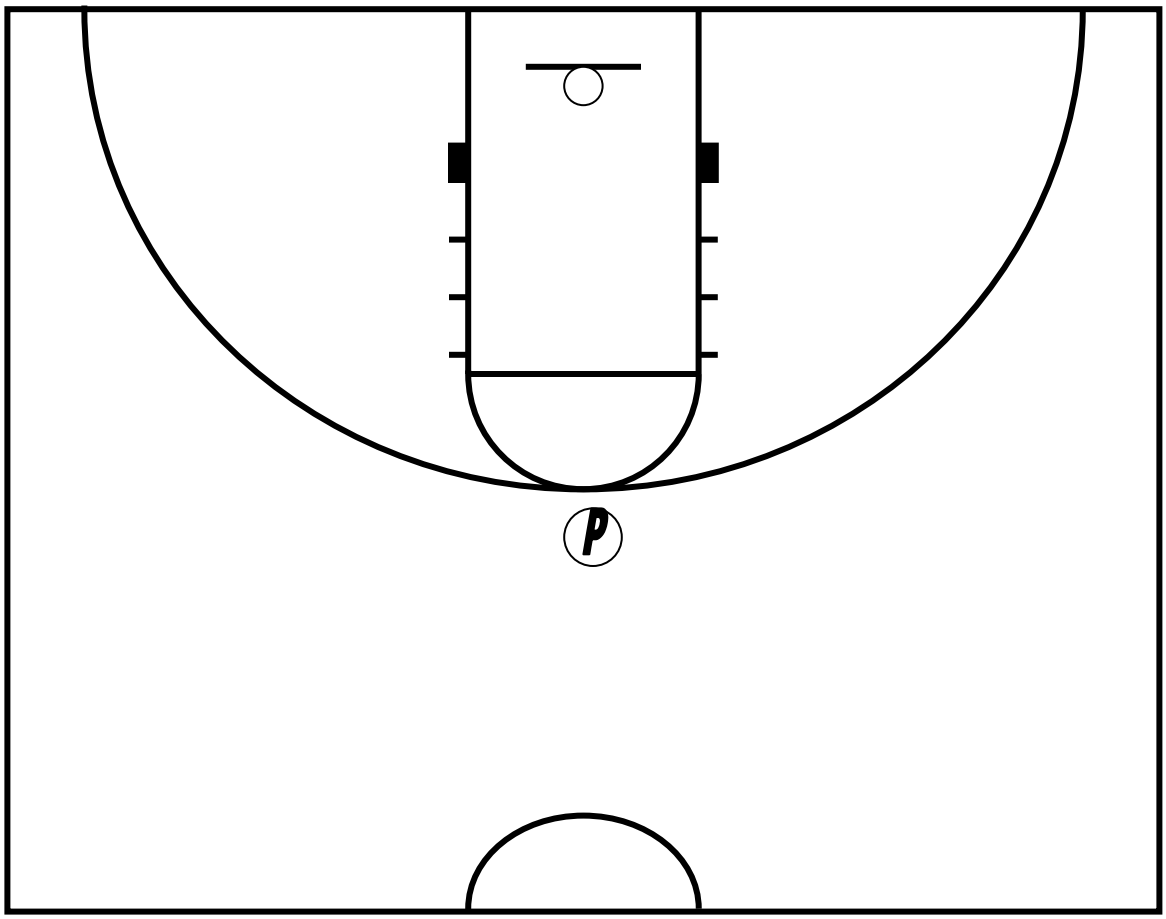
Part Six ------ Breakdown Drills
A. 2-0 Back door lay-up
B. 2-0 Hand off
C. 3-0 Flares
D. 4-0 Flares to penetration and Pitch.



Location #2 “Low Post”
Post player can occupy either block looking to score.

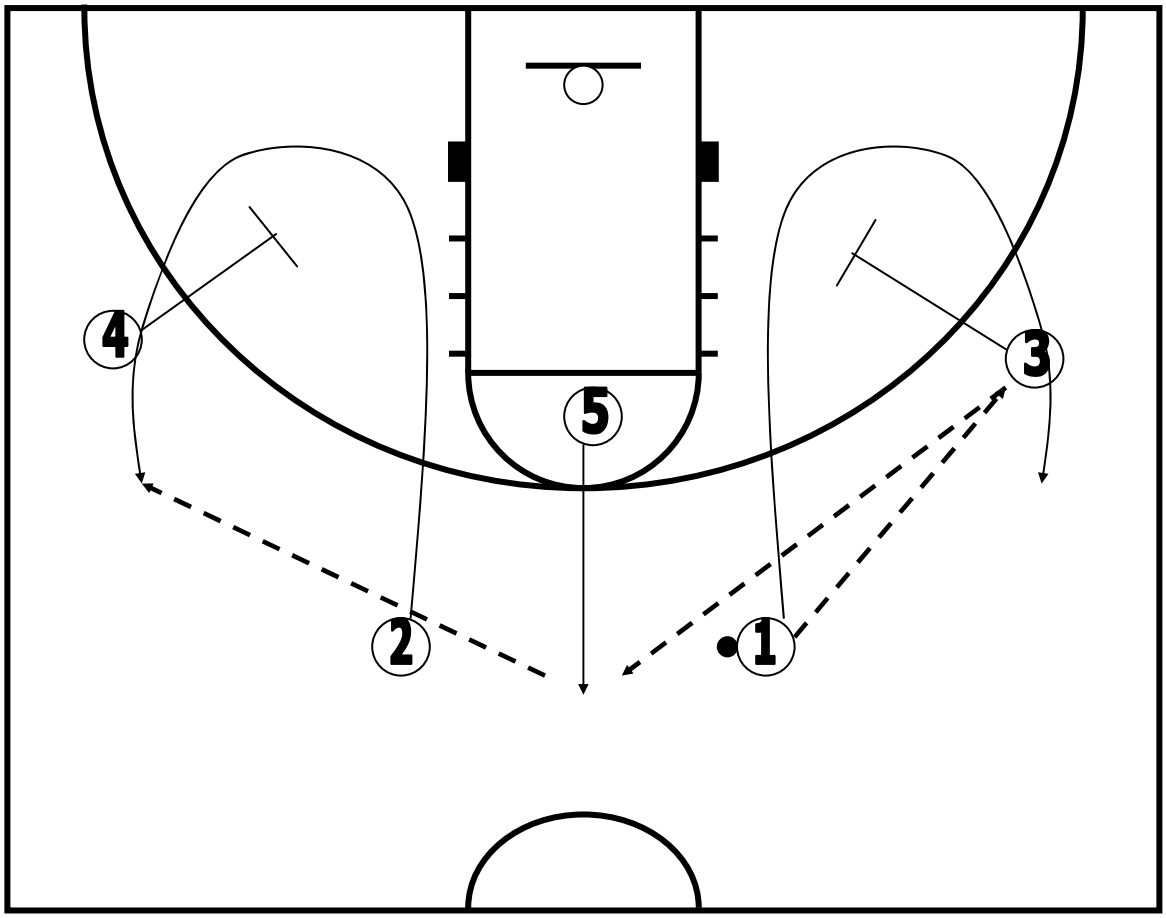


Location #3 “Side Post”
Post player is anchored at either elbow.



Location #4 “Top of Key”
Post player occupies spot approximately one step beyond 3- point arc.

PART 2 HIGH LOW SERIES



“High to Low Series”

“Circle Entry”

Players are in a 2-3 high set

1 passes to 3, 3 pass to 5 on a step out.

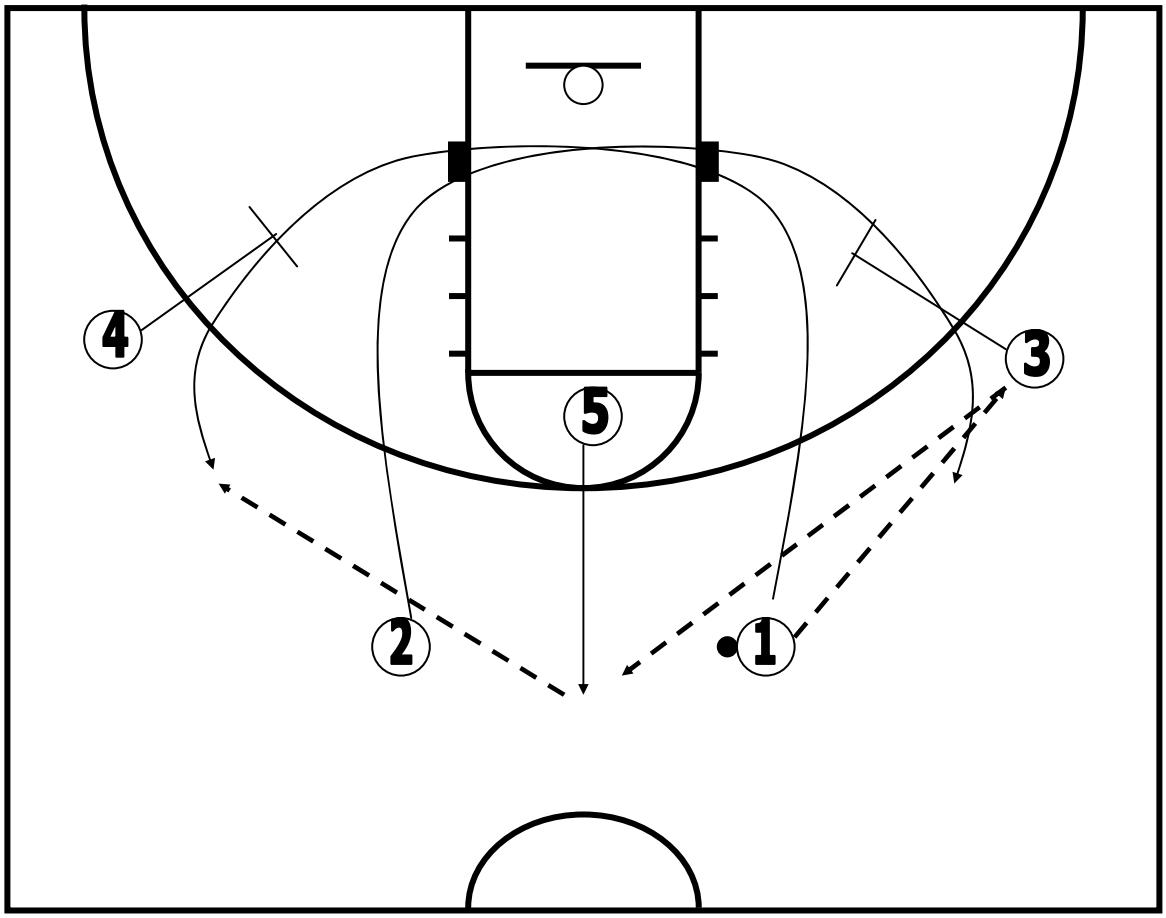
1 and 2 are basket cutting, then coming off screens by 4 and 3.

5 can pass to 1 or 2.

3 and 4 look to slip the screens.

If defenders on 1 and 2 “play the play,” then 1 and 2 can fake coming off the screen and back door for a lay-up.

PART 2 HIGH LOW SERIES



"High to Low Series" "X" Entry

Players are in a 2-3 high set

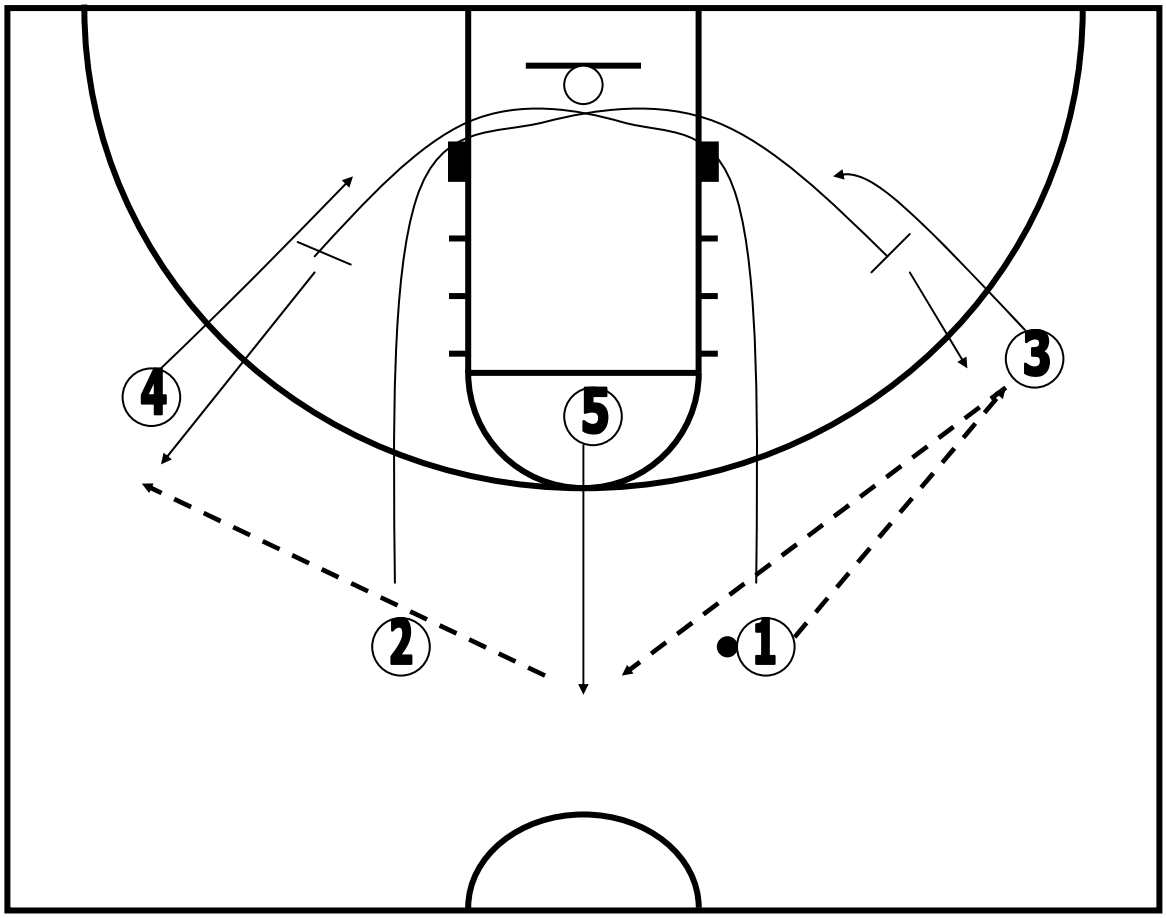
2 passes to 4, 4 pass to 5 on a step out

1 and 2 basket cut, criss-cross, 2 gets a screen from 3 and 1 gets a screen from 4

5 can pass to 1 or 2 at any time for a jumper off the screen

4 and 3 can look to slip the screens on the switch

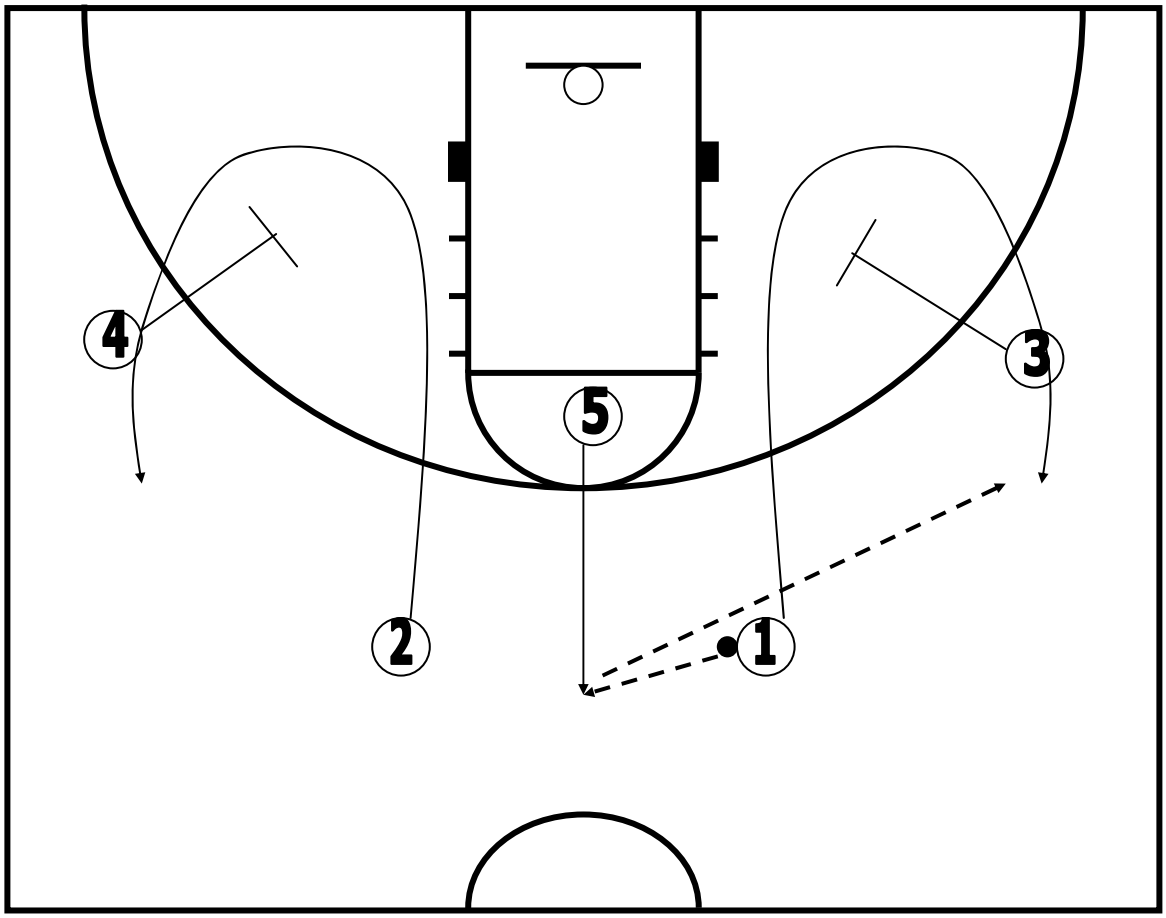
PART 2 HIGH LOW SERIES



"High to Low Series" "Back screen" Entry

Players are in a 2-3 high set
1 passes to 3, 3 pass to 5 on a step out
1 and 2 basket cut, criss-cross, set back screens for 3 and 4.
Note: 3 and 4 must wait on the back screen
If 3 and 4 are not open, pass to 1 or 2on a step out and into continuity offense.

PART 2 HIGH LOW SERIES

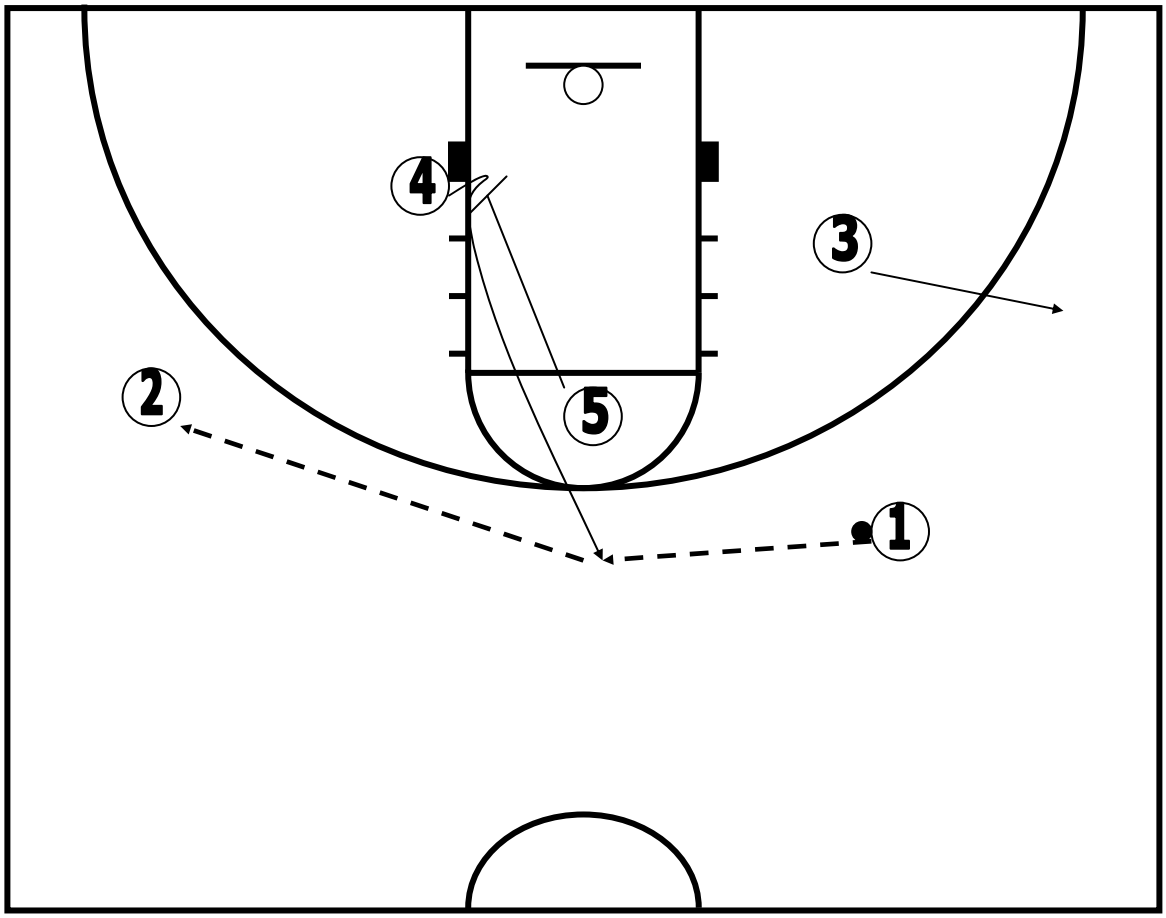


"High to Low Series"

Offense has executed the circle entry

5 passes to 1.

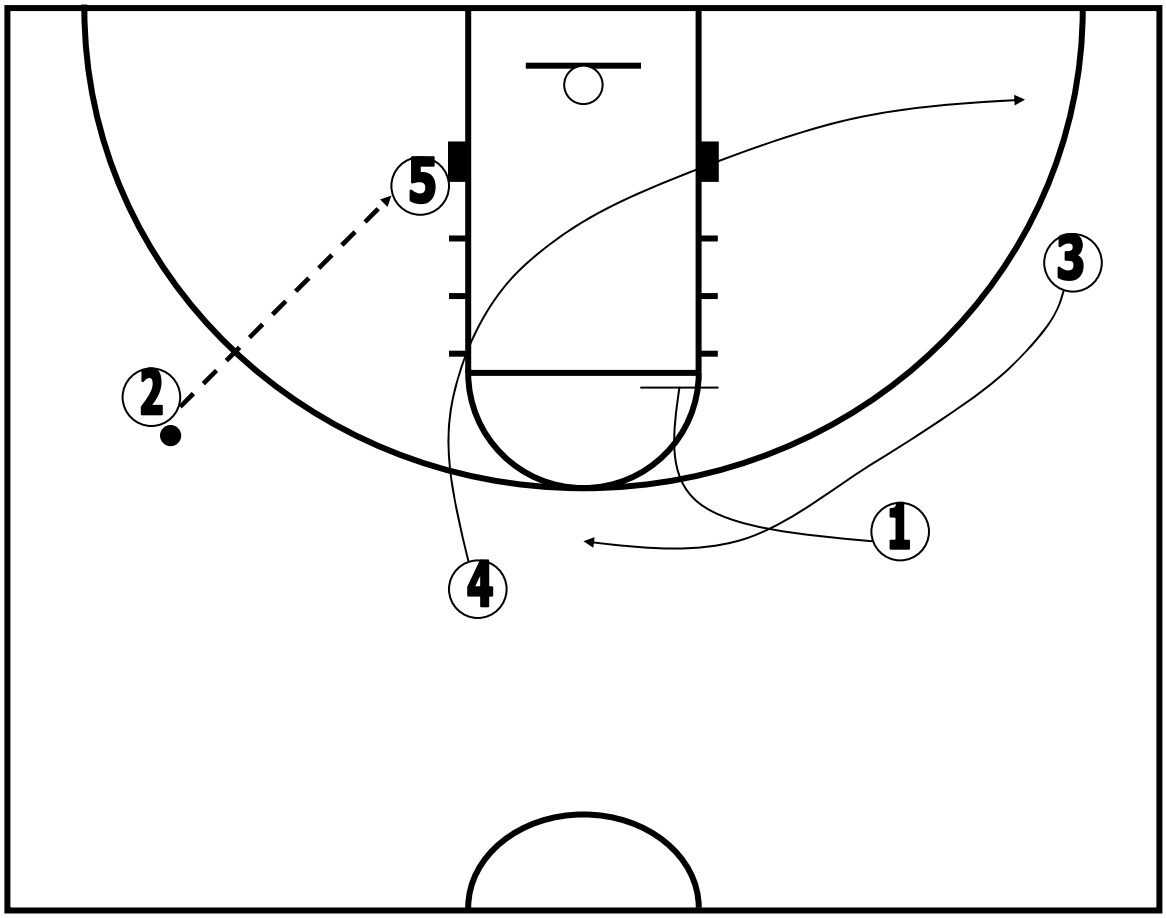
PART 2 HIGH LOW SERIES



"High to Low Series"

5 screens for 4.
1 passes to 4
4 quickly reverses the ball to 2.

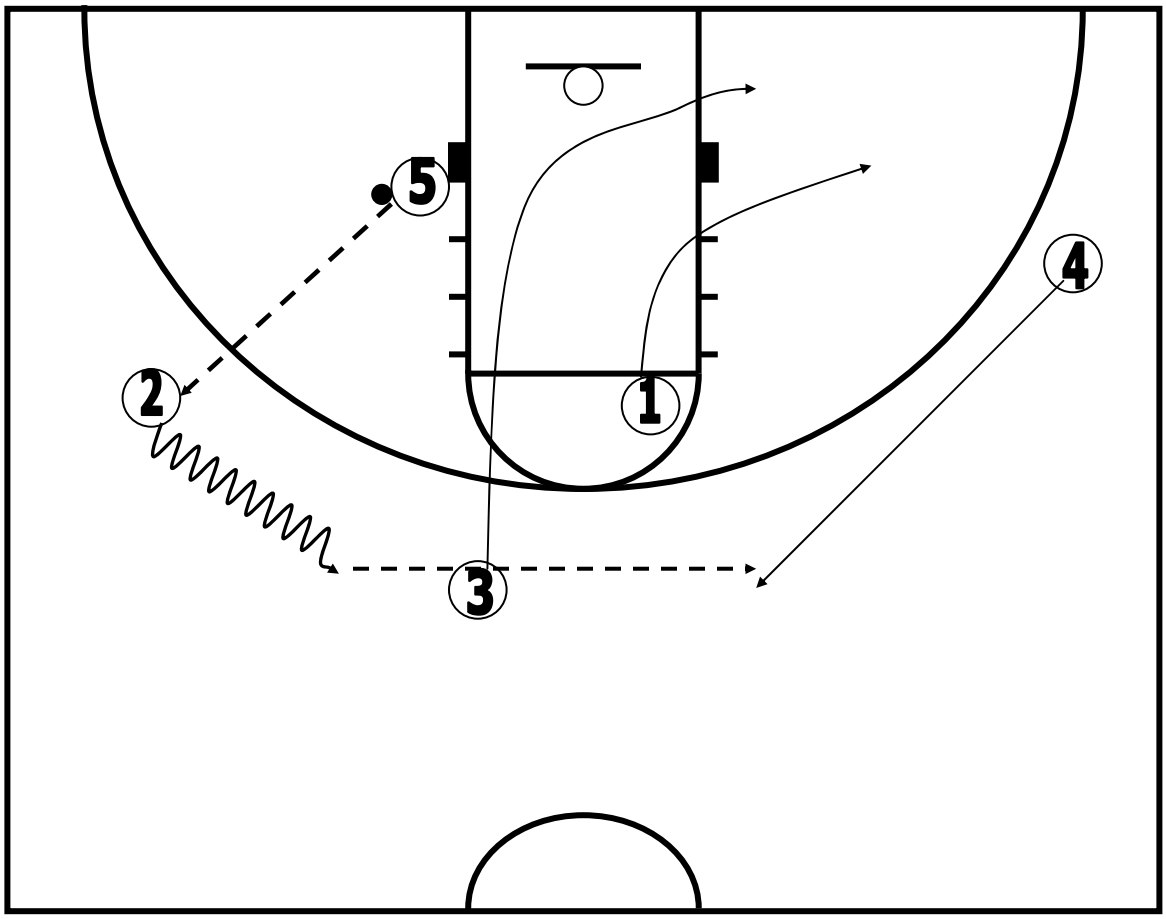
PART 2 HIGH LOW SERIES



"High to Low Series"

4 cuts to weak side corner after passing to 2.
2 passes to 5 in the post looking for a shot
1 screens 3 coming to the top of the key.

PART 2 HIGH LOW SERIES

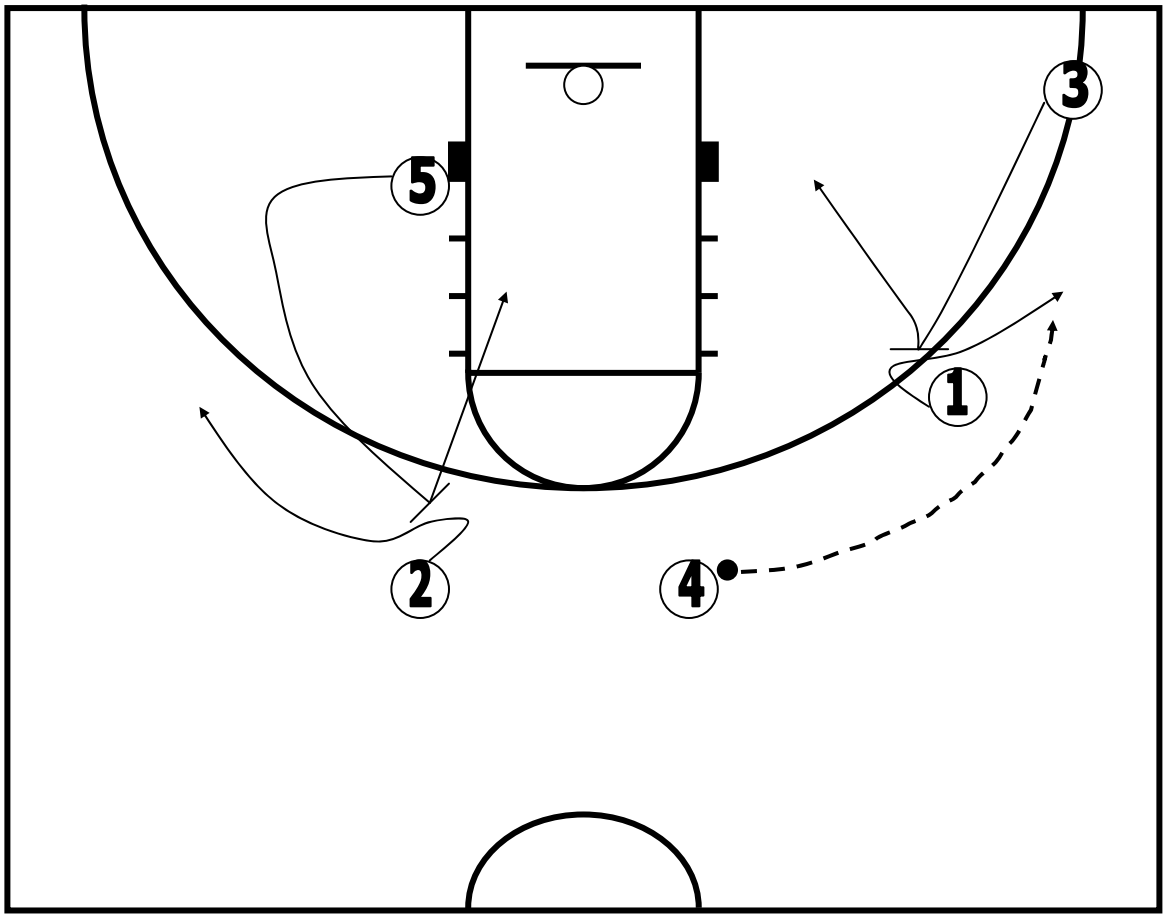


"High to Low Series"

2 gets return pass from 5

2 dribbles out 3 and 1 passes to 4

PART 2 HIGH LOW SERIES



“High to Low Series” Flare Screens

After passing to 4, 5 sets a flare screen for 2
3 is setting a flare screen for 1
5 and 3 can slip screens for easy lay up
4 passes to 1

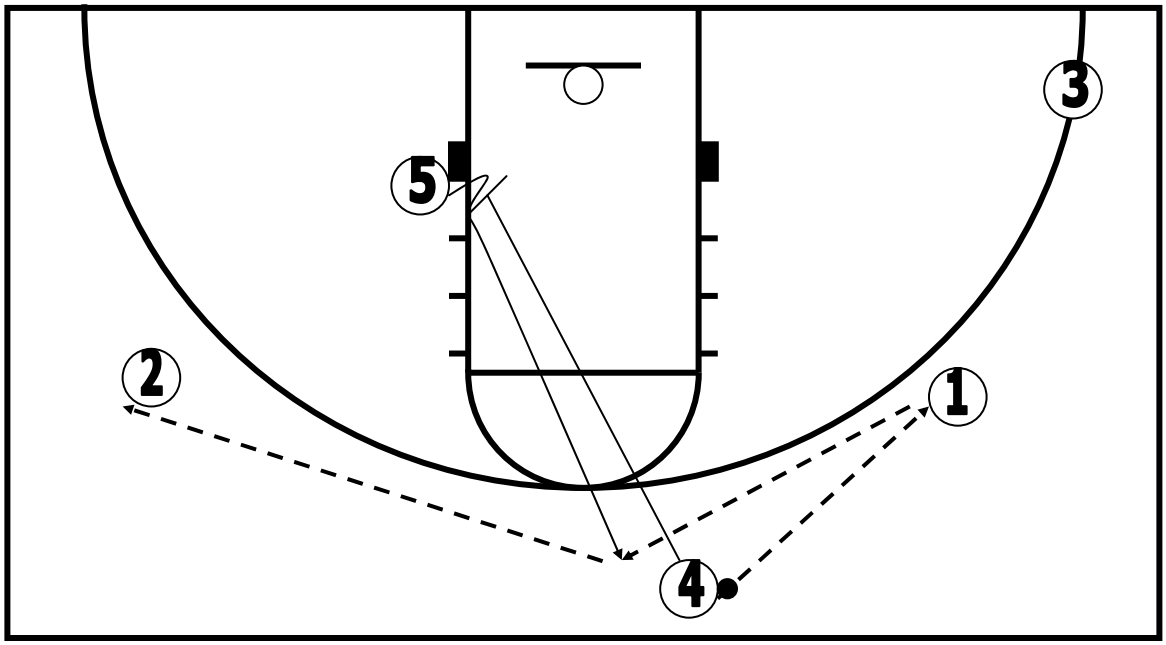
PART 2 HIGH LOW SERIES

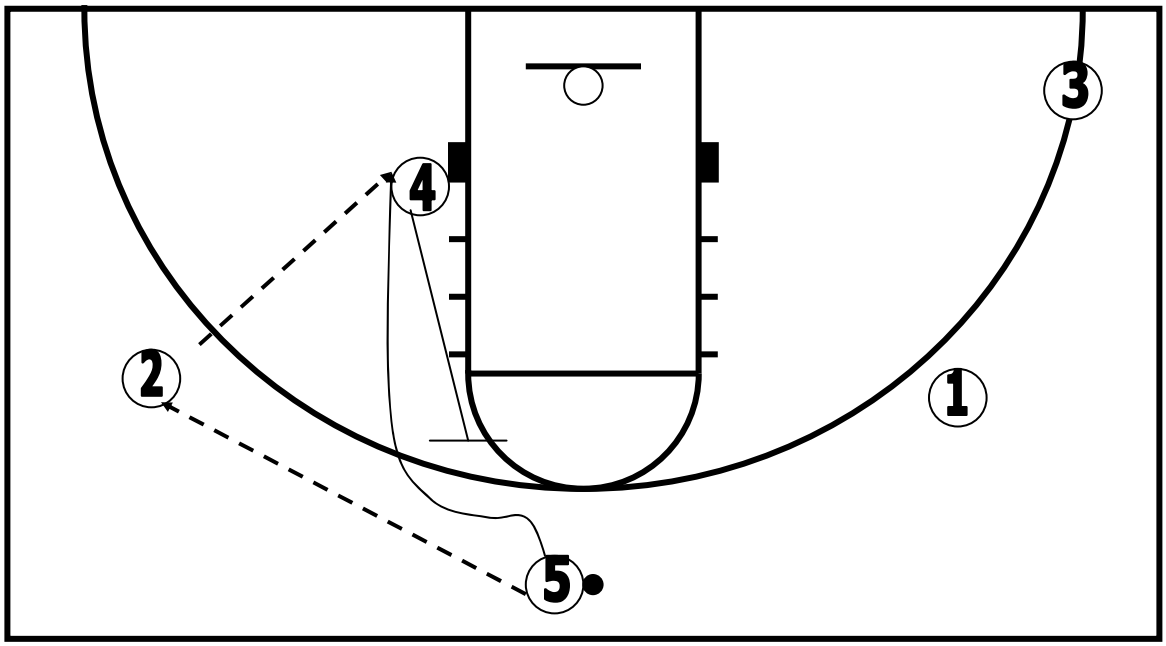
“High to Low Series” Special Option

After 4 passes to 1, 4 down screens for 5

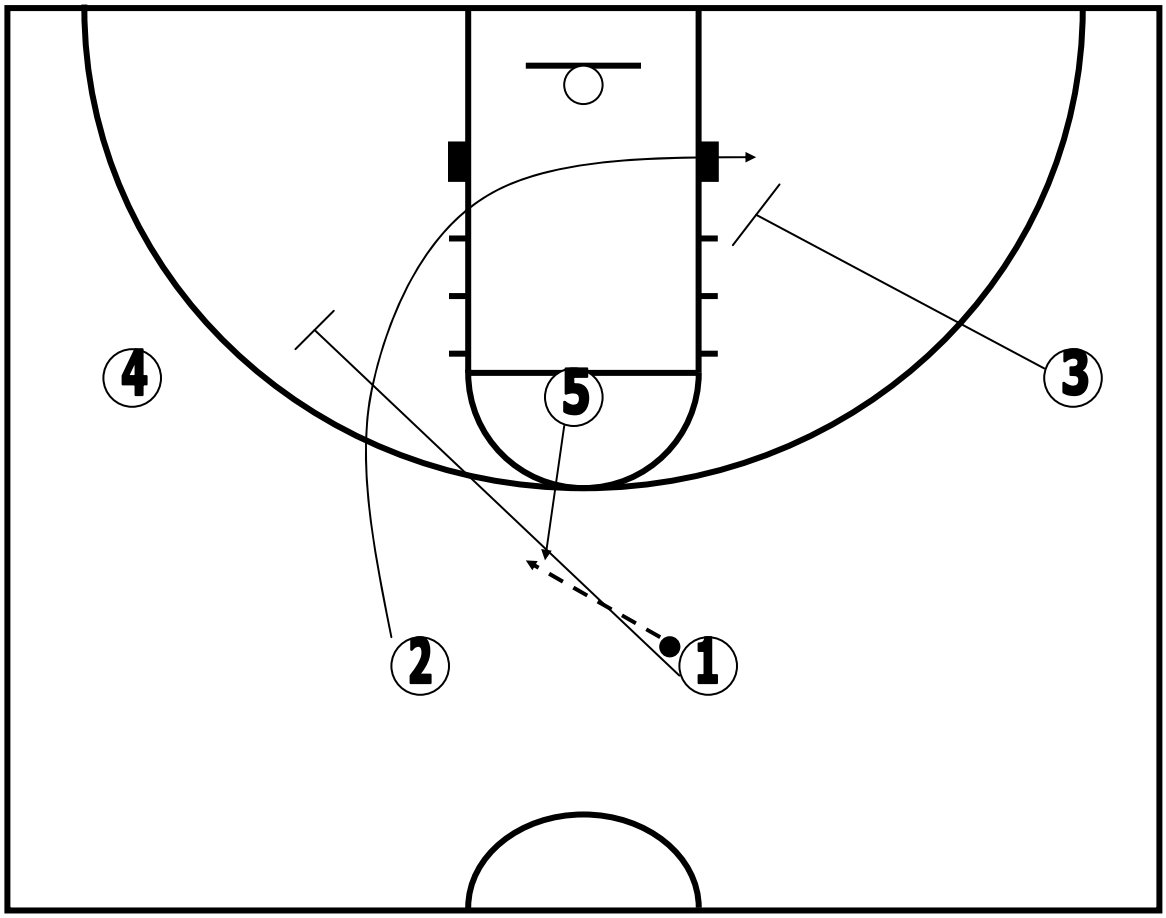
1 passes to 5, who quickly reverses the ball to 2.

4 up screens for 5 for a post isolation





PART 2 HIGH LOW SERIES



“High to Low Series” Tiger Option

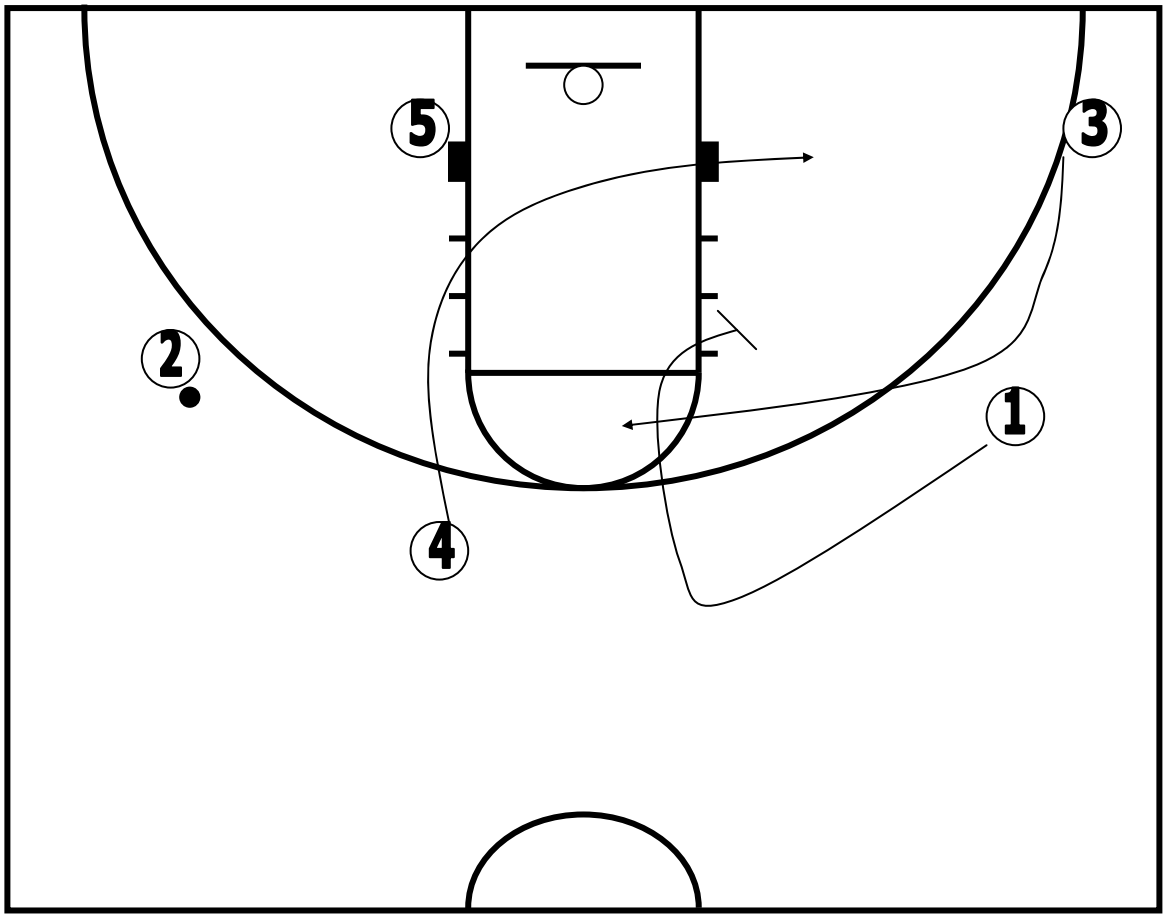
2 cuts through on pass to 5

1 runs to set screen for 4, 4 can back cut or curl

1can slip the screen

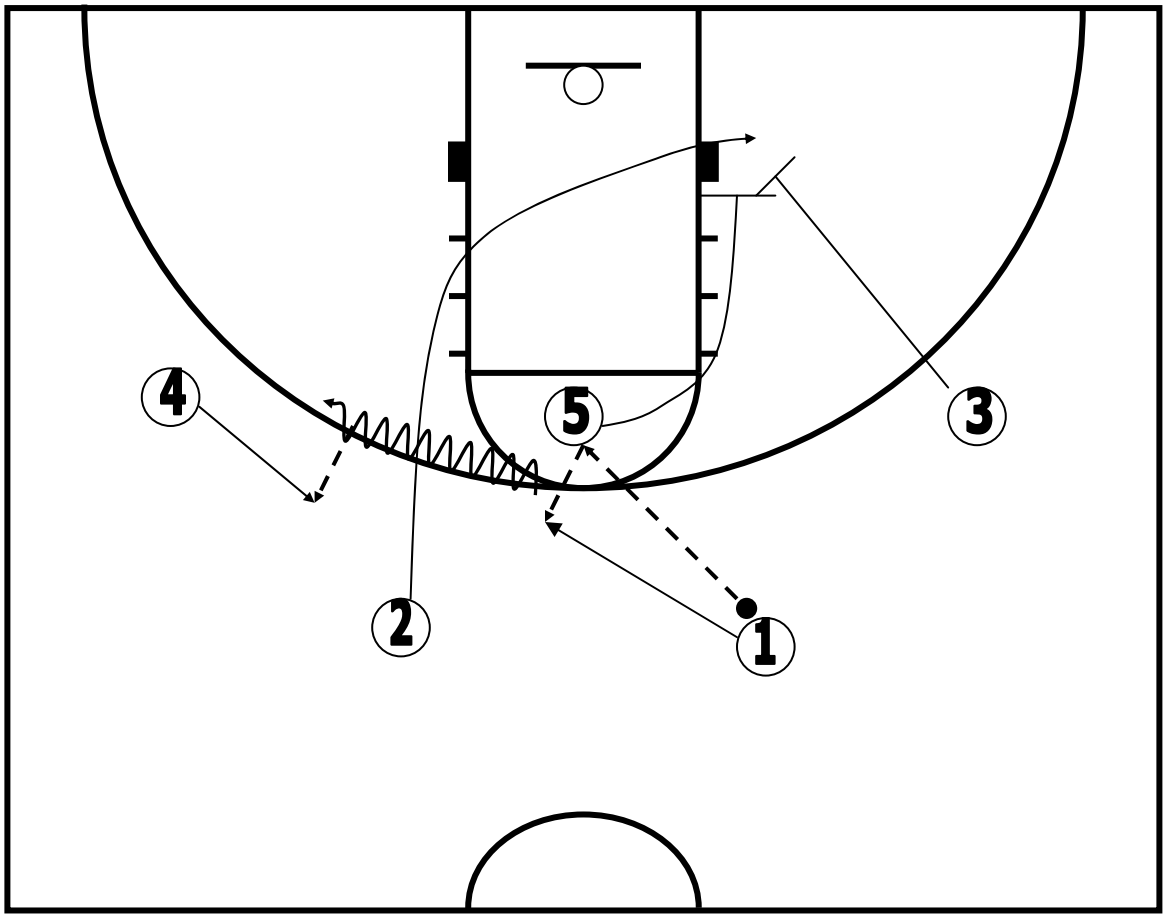
3 is down screening for 2

PART 2 HIGH LOW SERIES



"High to Low Series": Special option to low series
2 has the ball, 4 cuts to opposite corner
5 looks to post
1 screens for 3

PART 2 HIGH LOW SERIES



"High to Low Series": "Black" option
1 passes to 5 on a step out to the "High" position
2 basket cuts hard
1 cuts behind 5for a return flip pass
5 relocates to set a double screen with 3
4 takes the handoff from 1 and looks to pass to 2 coming off of 3 and 5's double screen.

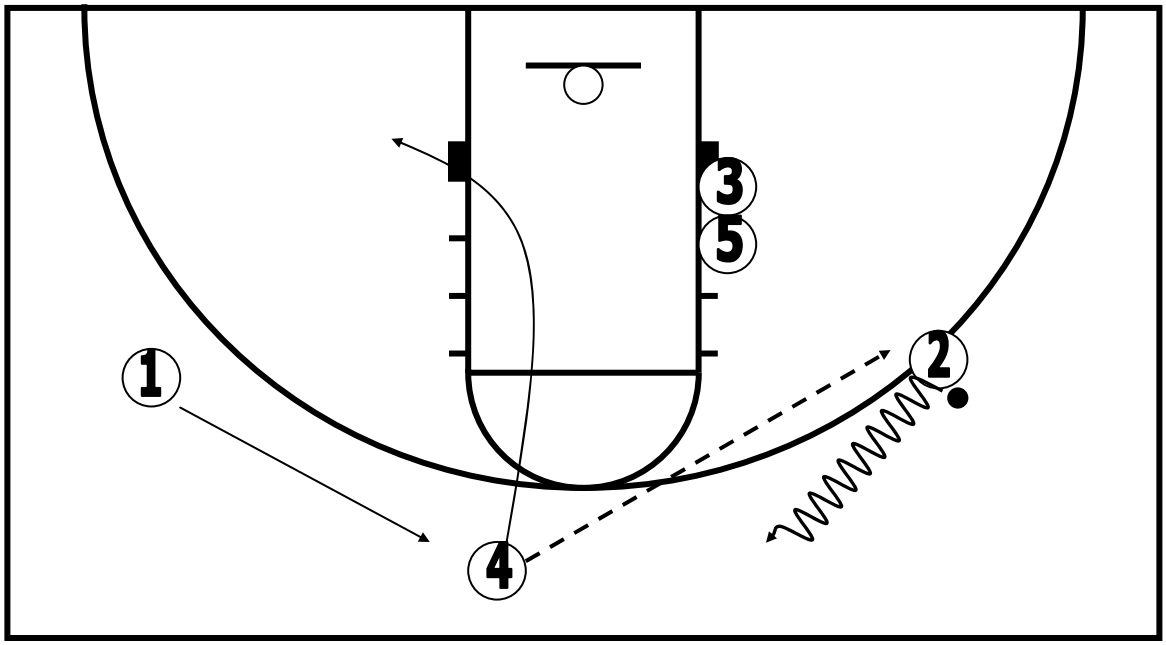
PART 2 HIGH LOW SERIES

“High to Low Series” “Black” option

4 has passed to 2, 2 is not open for the shot

2 now dribbles at 4and 4 back cuts to the weak side.

1 fills high



“Black” “ option to Low”

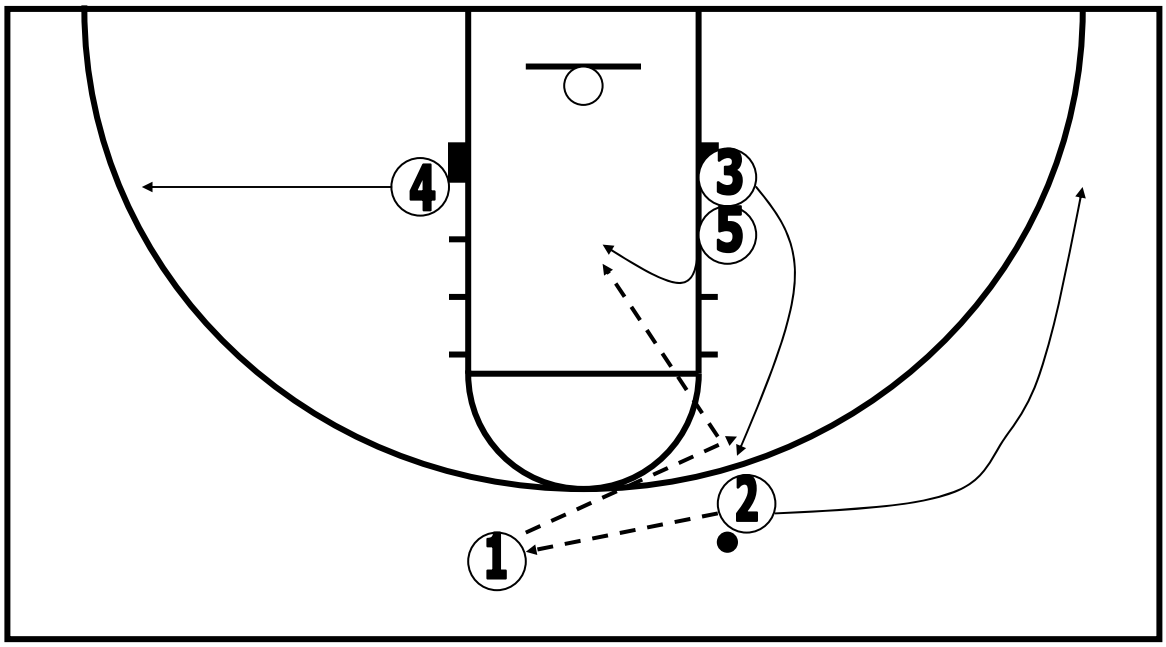
1 receives pass from 2

2 fades to the wing

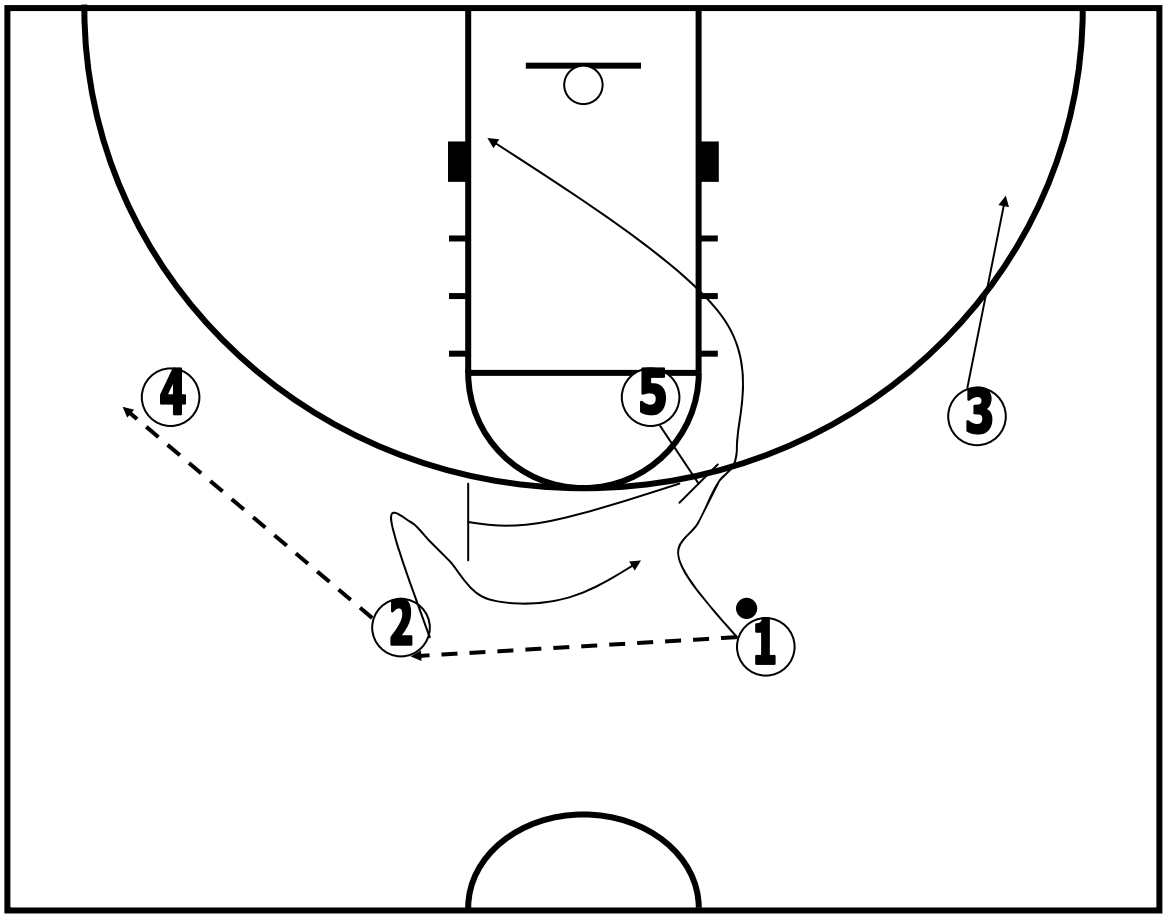
3 now rubs off 5 and gets a pass from 1

3 can pass to 5on a duck in or 2 on the wing

If 3 passes to 2, he will cut opposite and now it is in low series.

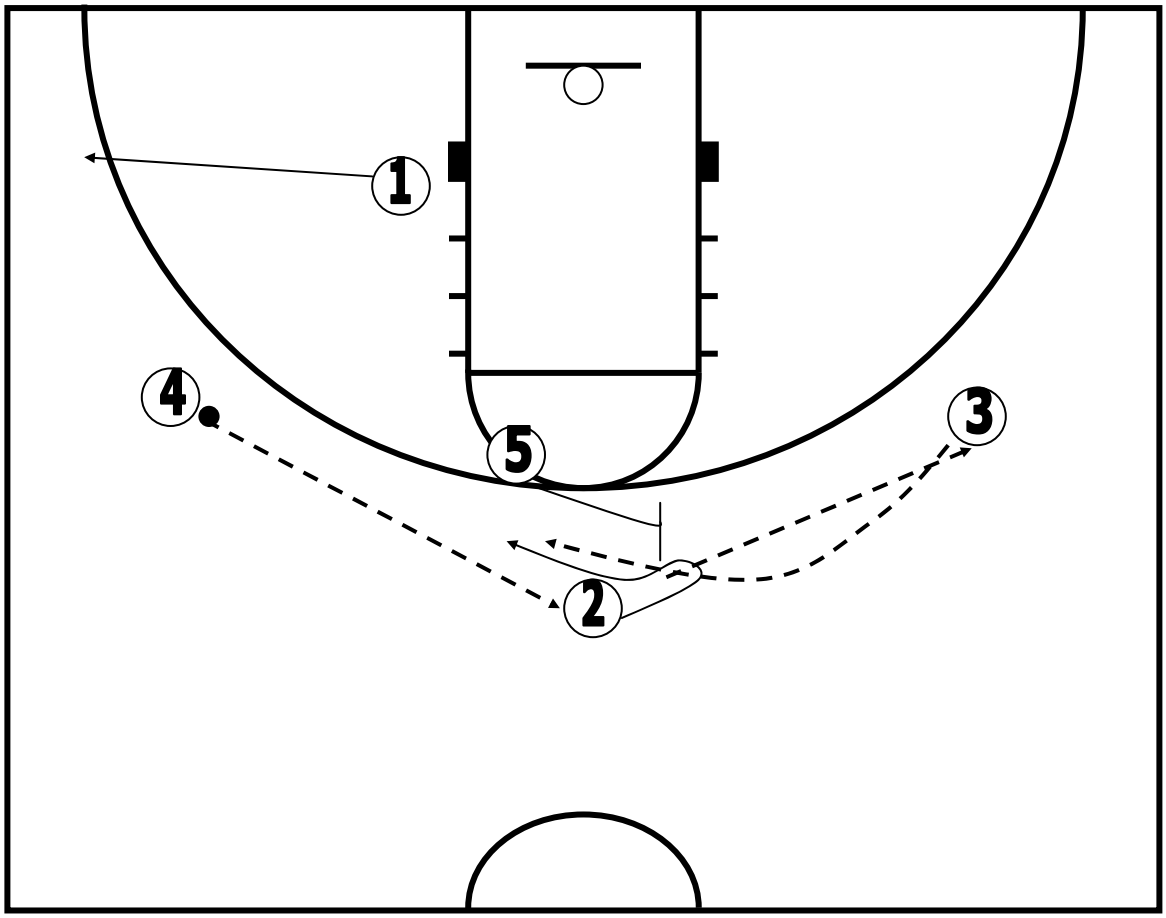


Part Three Side/ Shuffle Cut Series to top of Key series



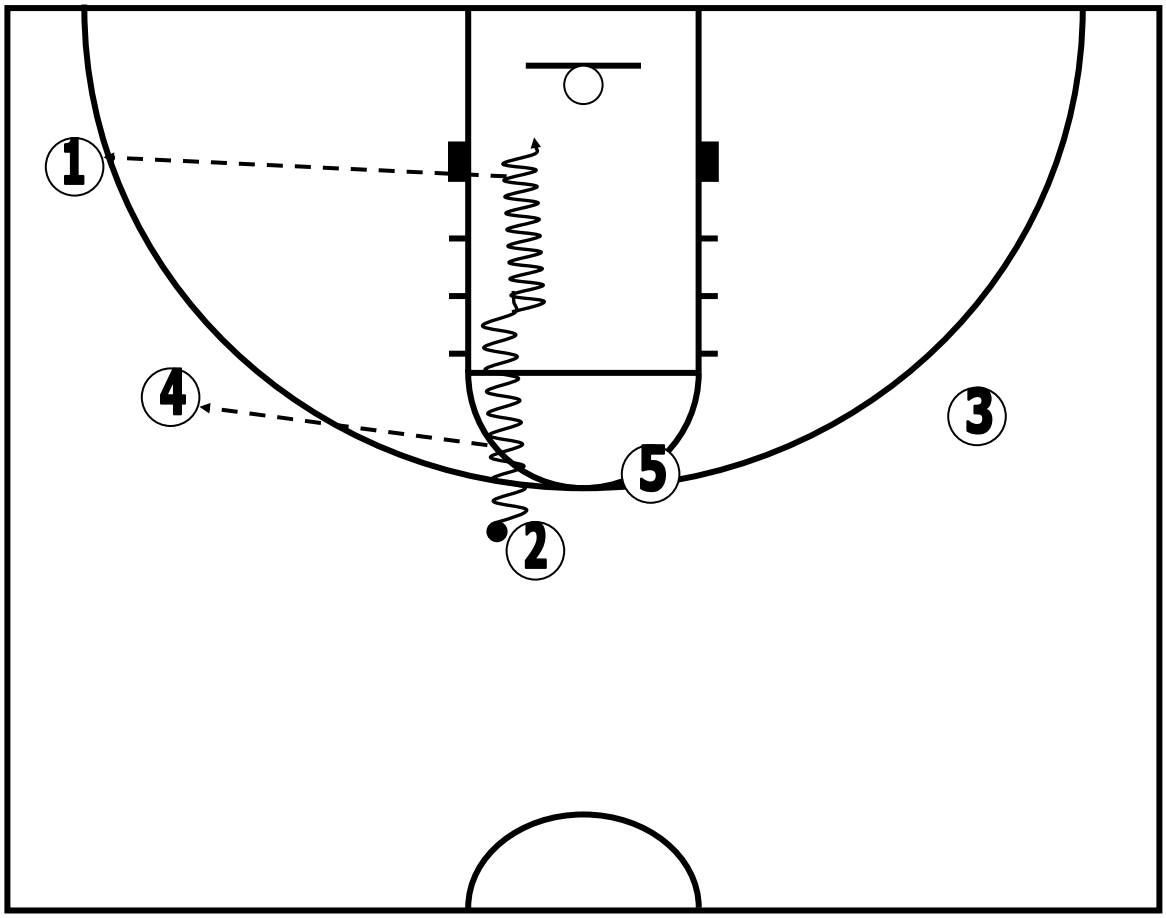
Basic alignment is a 2-3 high set with the postman occupying either elbow
1 man reverses the ball to 2, then ball is swung from 2 to 4
On the flight of the ball from 2 to 4, 1 is cutting hard off of 5's back screen for a lay up
If 1 is not open, 4 looks to pass to 2 off the flare screen from 5.

Part Three Side/ Shuffle Cut Series to top of Key series



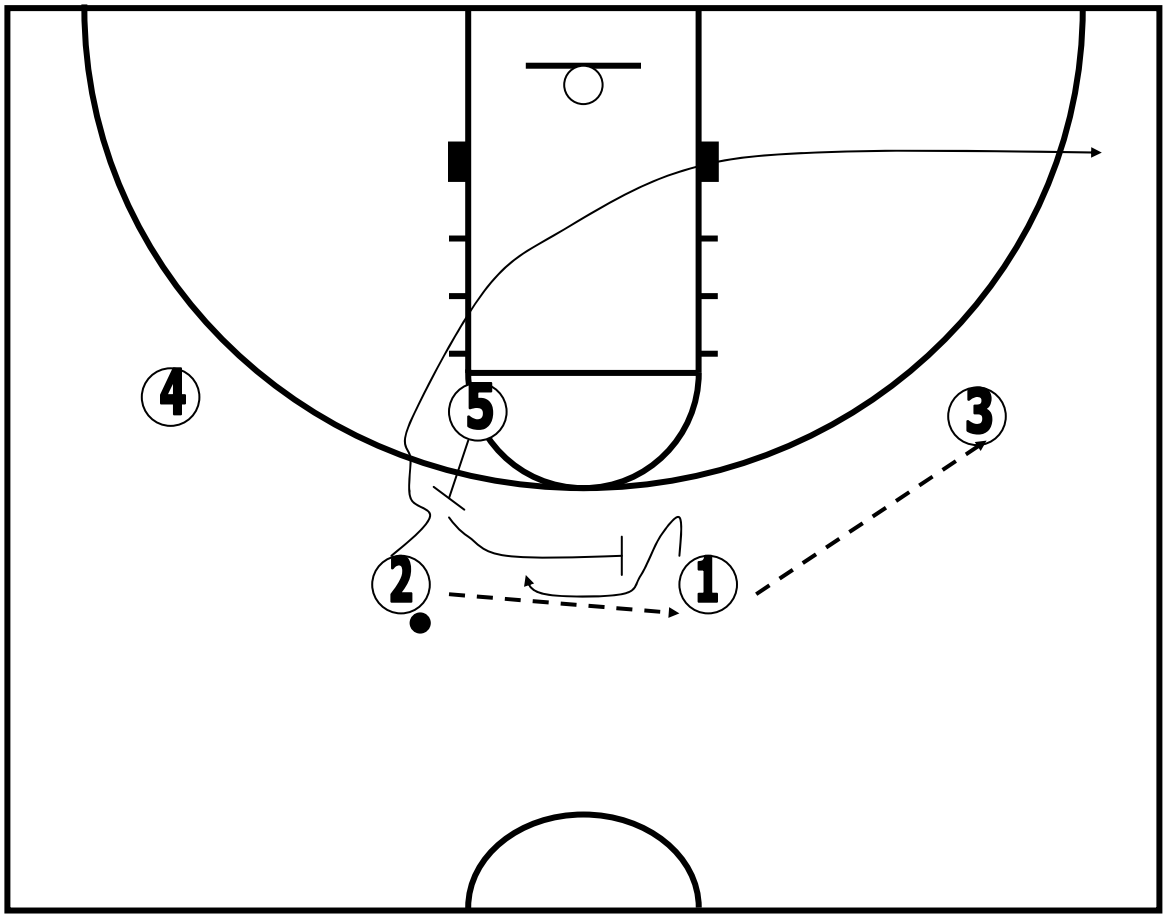
4 passes to 2 but 2 has no jumper
2 swings ball to 3 and 5 sets another flare screen for 2
1 has cleared to the corner.

Part Three Side/ Shuffle Cut Series to top of Key series



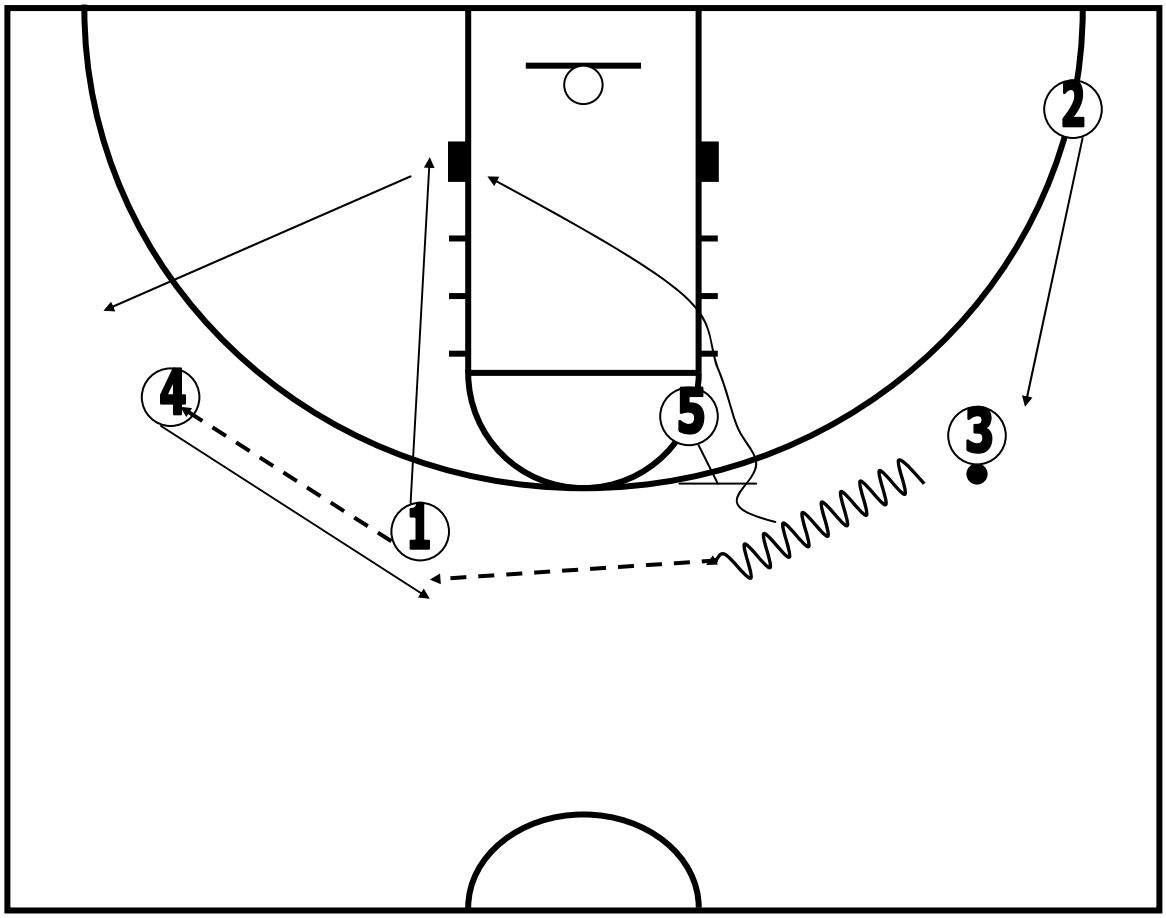
2 catches and has the option
1-shoot
2-drive for a lay up
3- kick to 4 or 1 for a jump shot

Part Three Side/ Shuffle Cut Series to top of Key series (Continuity 1A)



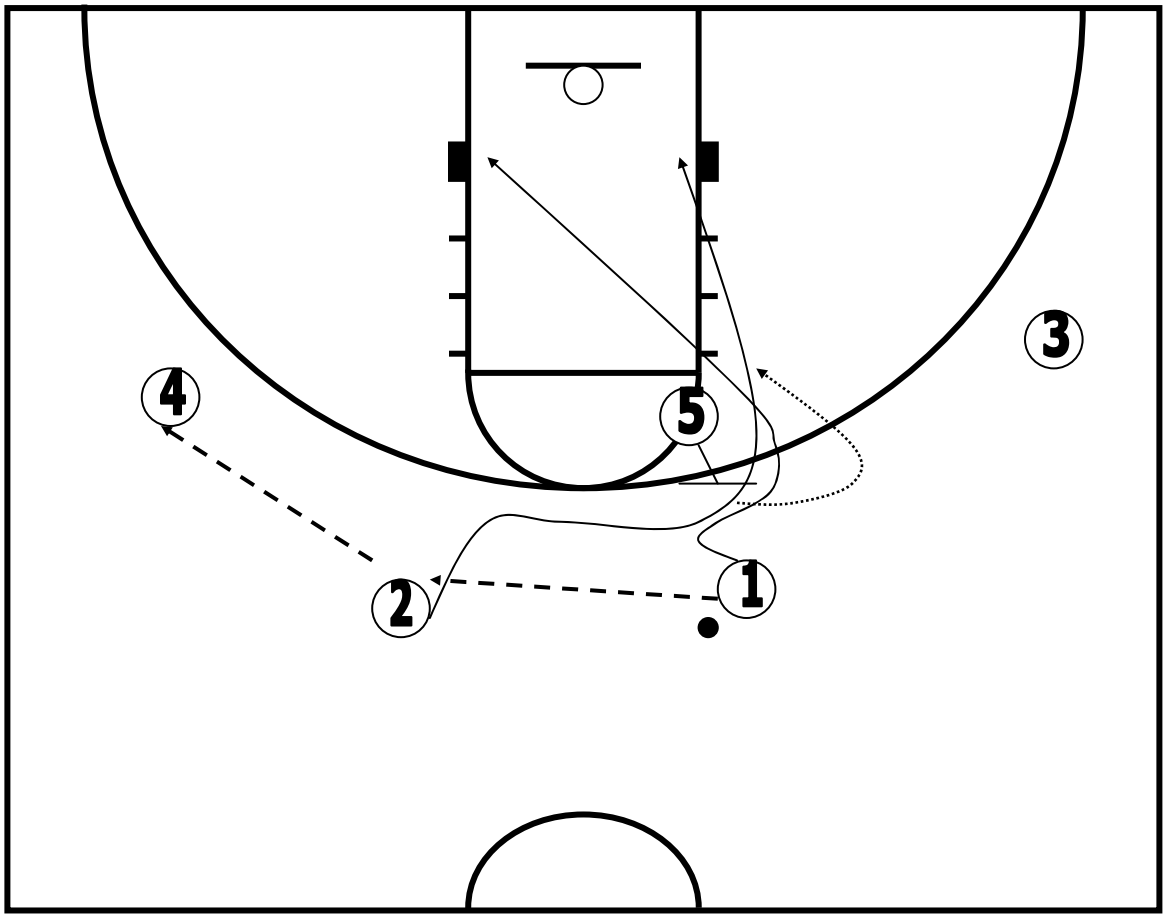
The following two diagrams will illustrate the side/shuffle series as a continuity you desire to run it as such
2 passes to 1 who reverses to 3
2 is cutting off 5's screen on the flight of the ball from 1 to 3
1 receives flare from 5

Part Three Side/ Shuffle Cut Series to top of Key series (Continuity 1B)



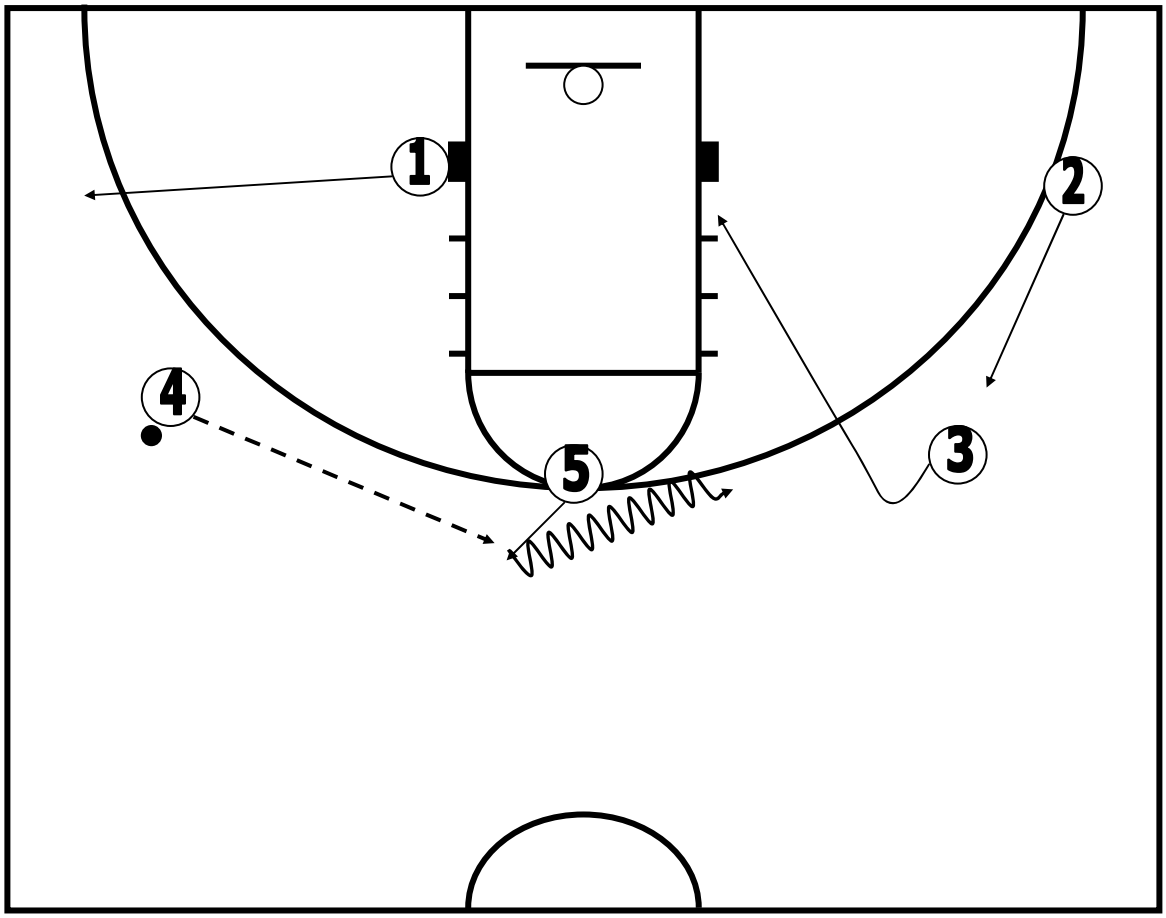
1 was not open off 5's flare screen, so he cuts through
3 dribbles to the guard spot, 3 passes to 4who has filled the other guard spot
4 reverses ball to 1, who has filled the forward spot (as has 2 on the weak side)
On pass from 4 to 1, 3 cuts hard off of 5.
4 will then receive flare from 5 and continuity is established.

Part Three Side/ Shuffle Cut Series to top of Key series



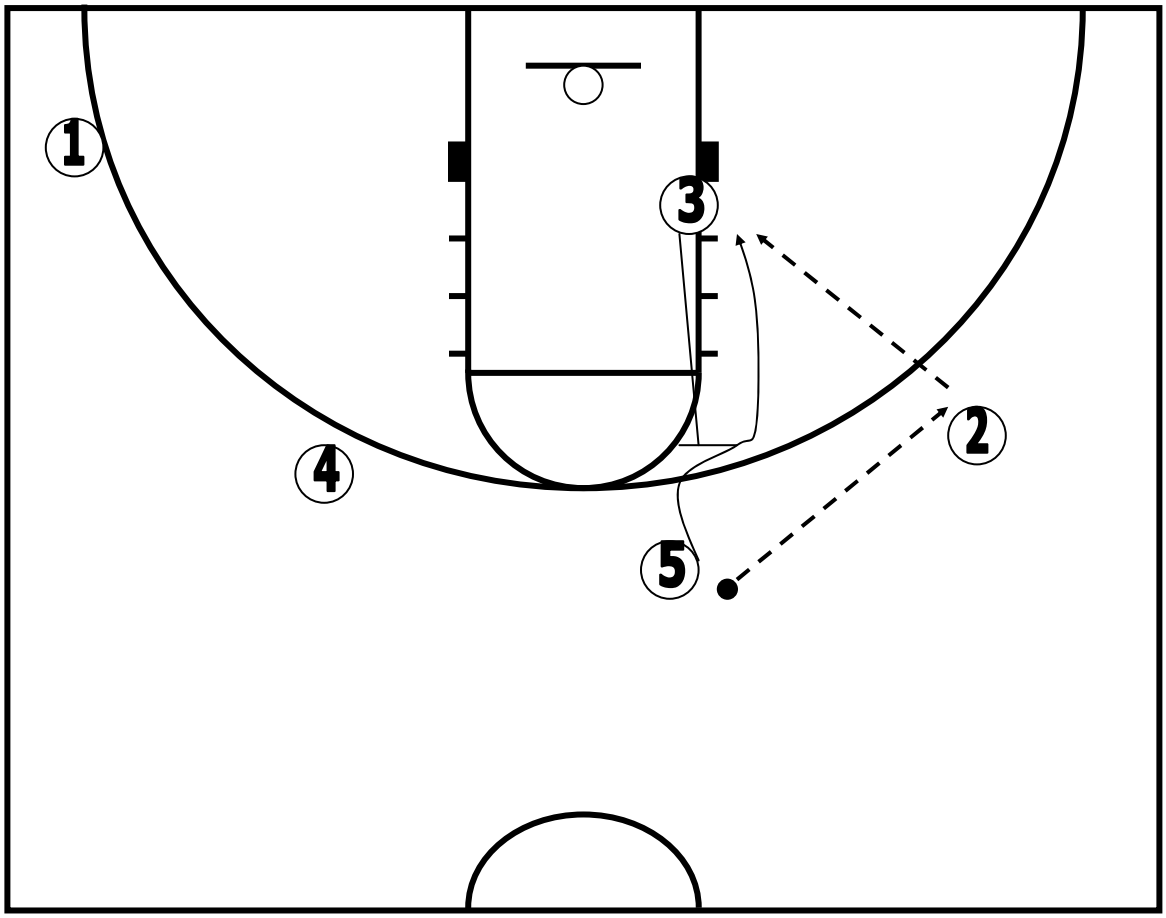
The following diagrams will illustrate the execution of the “side/shuffle” series into “top of the key” series with several special options included
1 passes to 2 who swings top 4. 1 cuts off 5 looking for a lay up. 2 gets flare from 5 but isn’t open so he cuts through.

Part Three Side/ Shuffle Cut Series to top of Key series



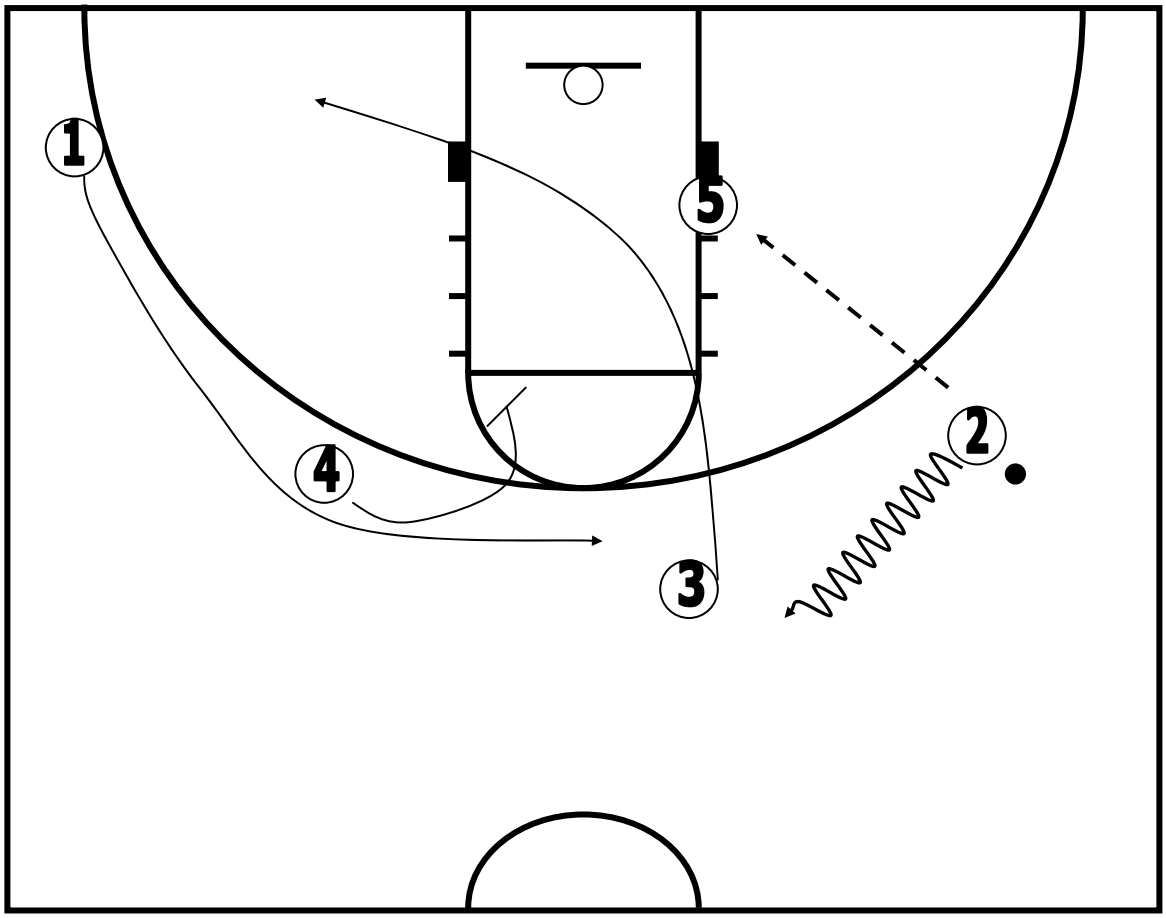
4 passes to 5 on a step out, 5 dribbles hard at 3 who back cuts to the block
1 has filled weak side corner
2 steps up for pass from 5

Part Three Side/ Shuffle Cut Series to top of Key series



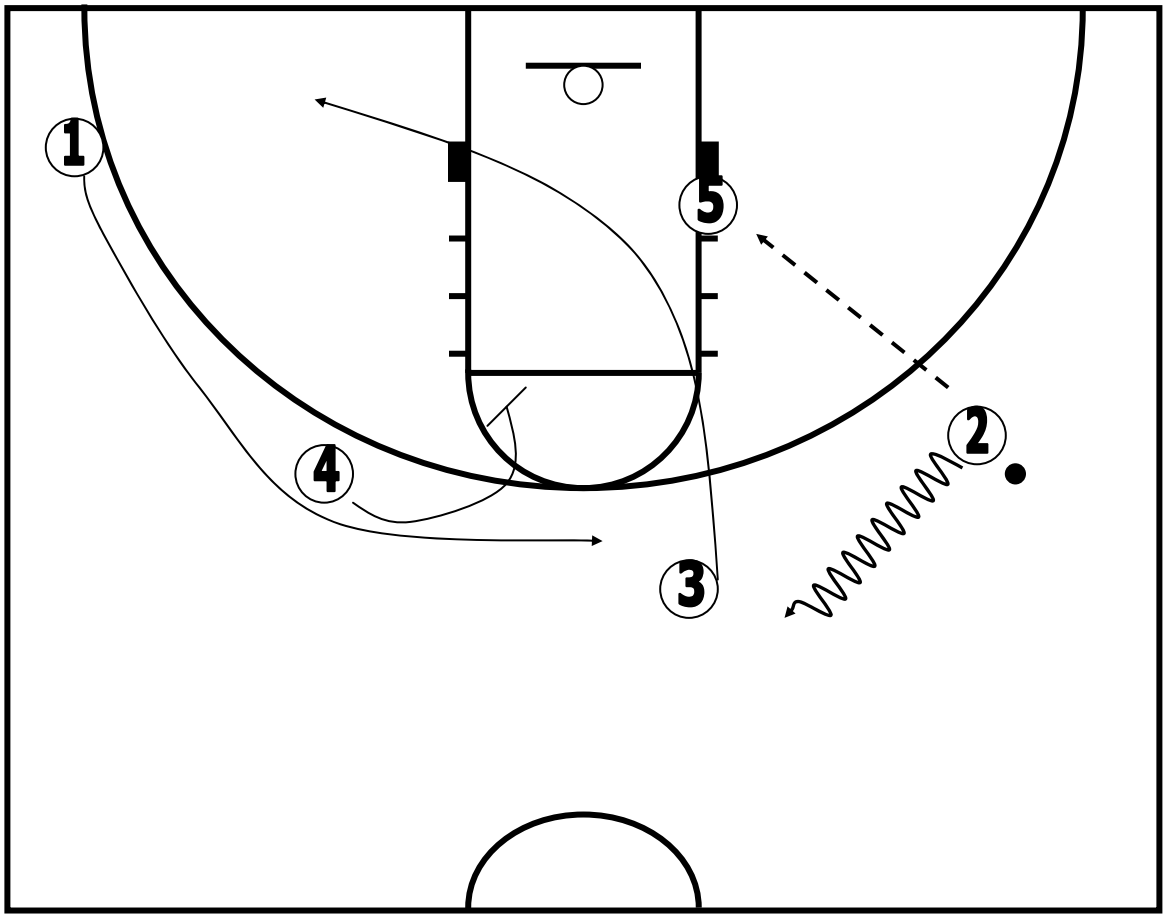
5 passes to 2
5 now receives an up screen from 3 for post isolation
2 can pass to 5 directly or step out and look to feed 5 on a duck in.

Part Three Side/ Shuffle Cut Series to top of Key series



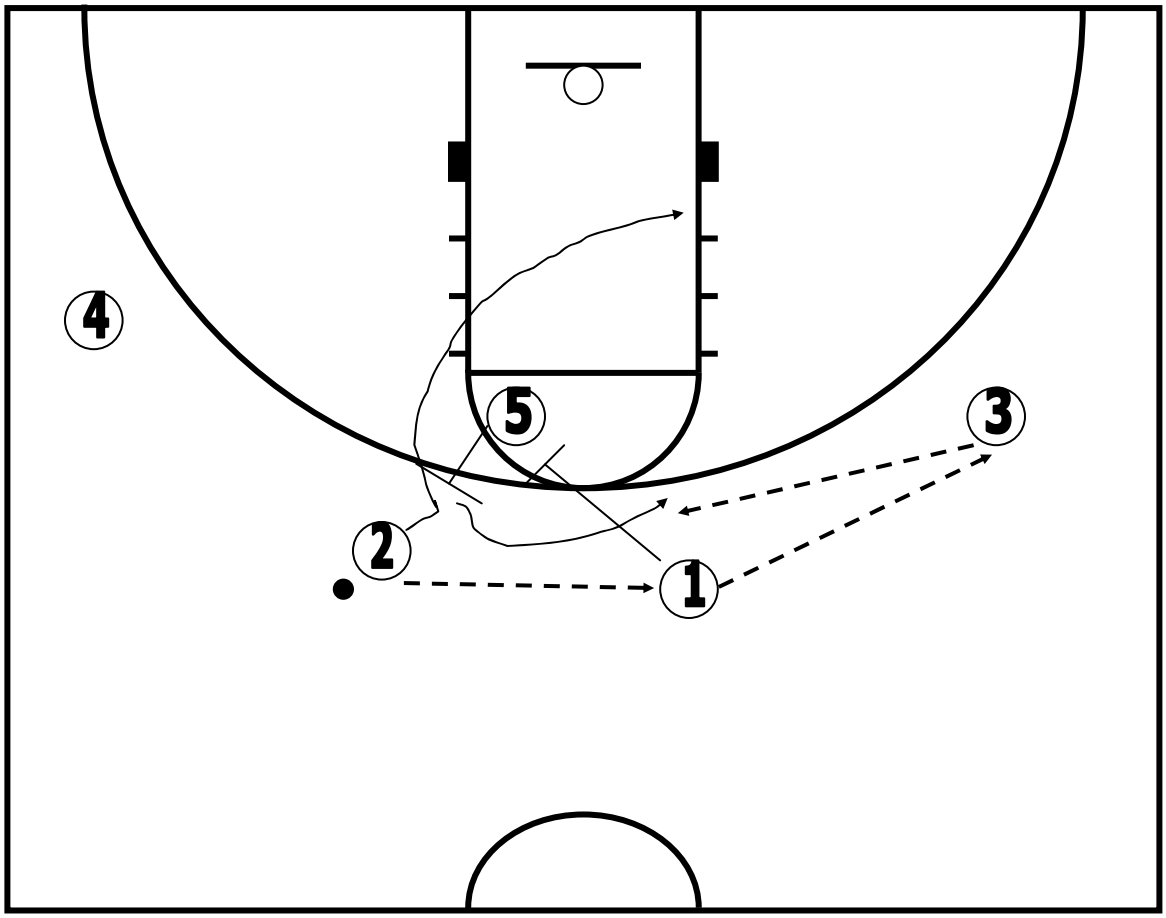
“Orange” option to “Low” series
If defense takes away post isolation by 5 and 3 being denied, 2 dribbles at 3 –3 back cuts to fill opposite corner
4 screens for 1 and we are now in a “Low” series with 5 occupying the low post

Part Three Side/ Shuffle Cut Series to top of Key series



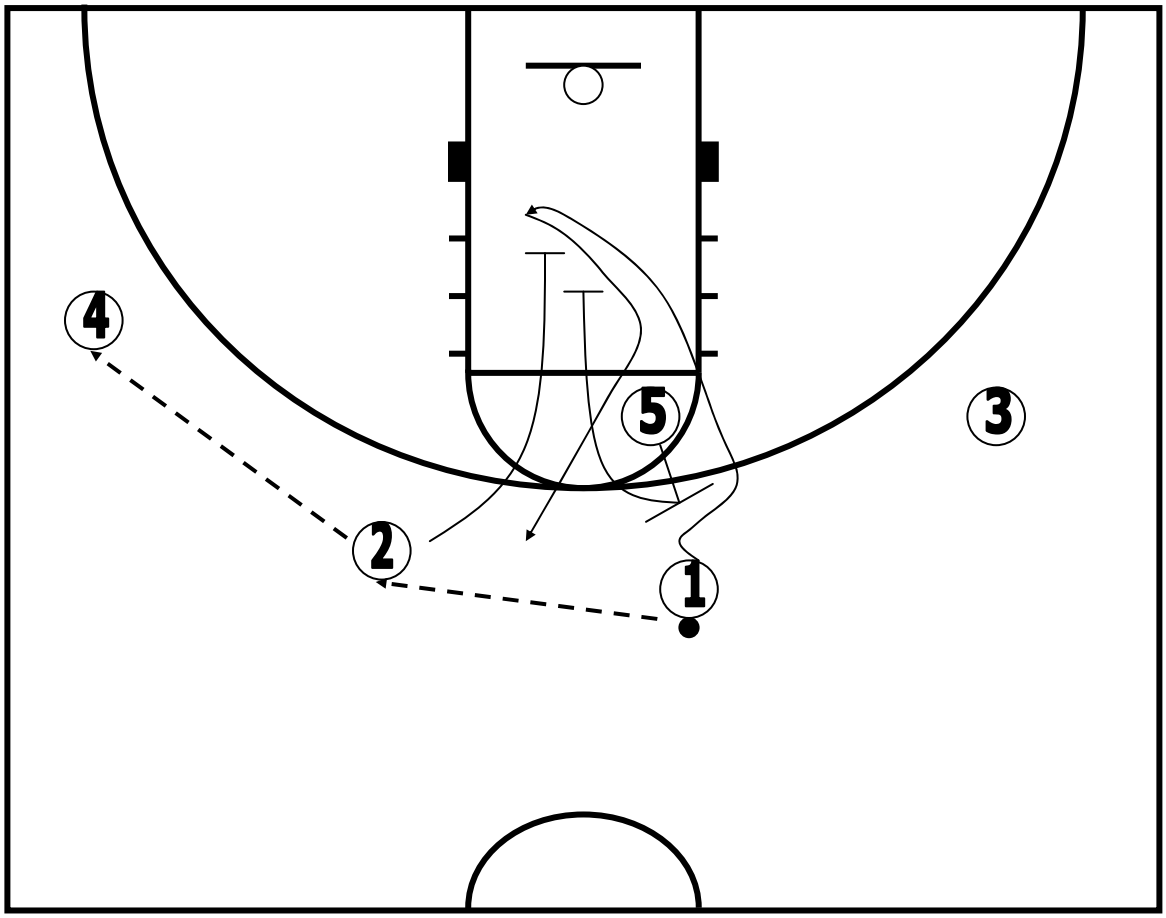
“Orange” option to “Low” series
If defense takes away post isolation by 5 and 3 being denied, 2 dribbles at 3 –3 back cuts to fill opposite corner
4 screens for 1 and we are now in a “Low” series with 5 occupying the low post

Part Three Side/ Shuffle Cut Series to top of Key series



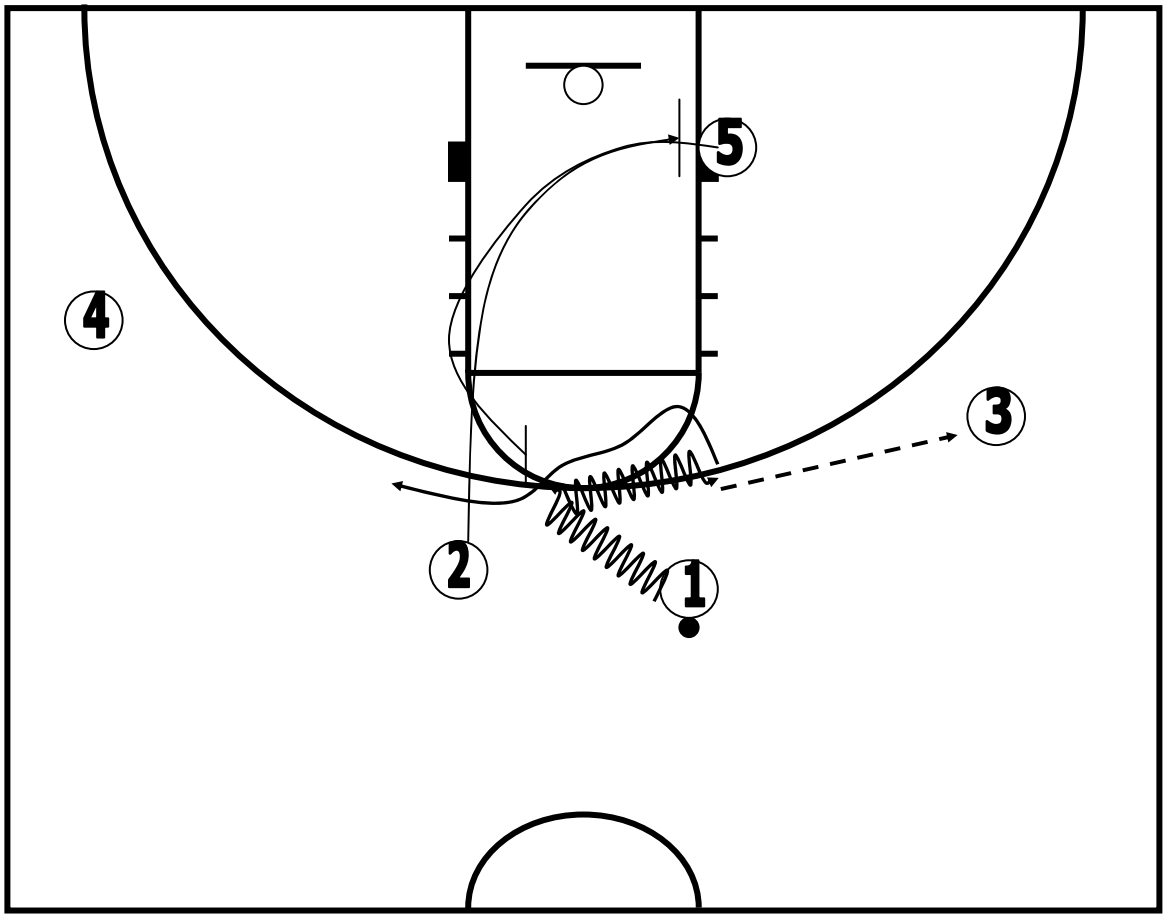
“Blue option” out of side/shuffle series
This action offers an outstanding counter if 5’s defender is giving deep help on the shuffle cut
After 2 cuts off 5, 1 screens for 5 for an open jump shot.

Part Three Side/ Shuffle Cut Series to top of Key series



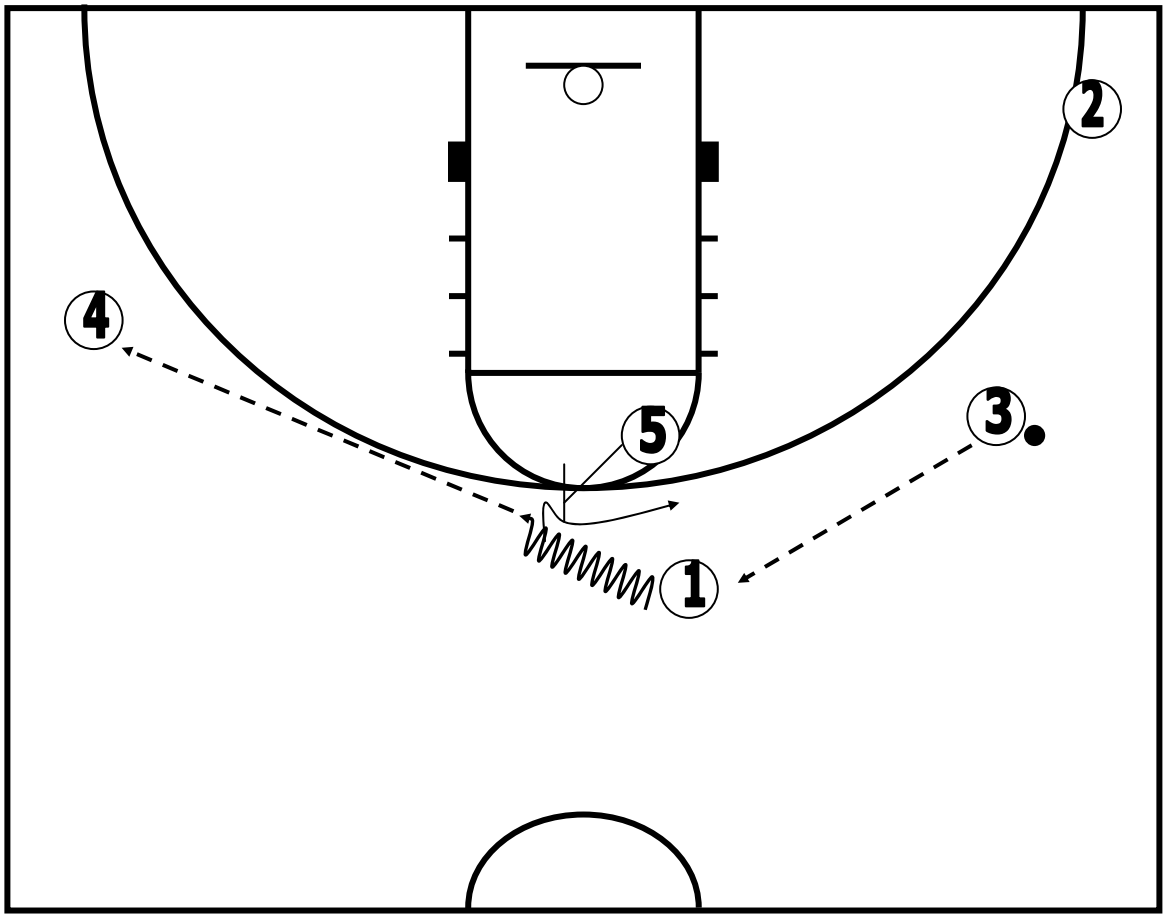
“White” option out of “Side/Shuffle” series
This option works great when defenders begin to anticipate the shuffle cut by their offensive player
Ball has been swung to 4 and 1 cuts off 5
1 now comes off double staggered screen from 2 and 5 for a jump shot opportunity

Part 4 additional options



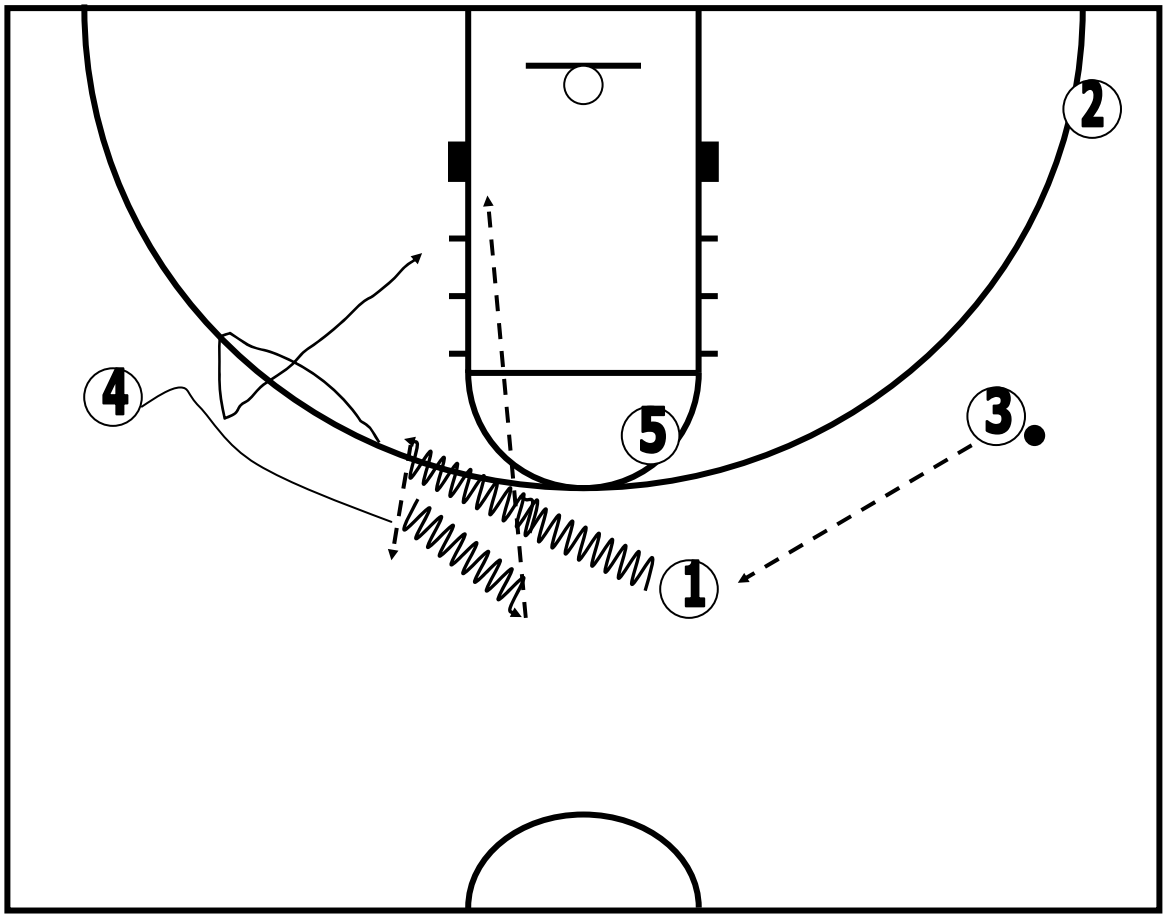
“Additional scoring Options”: “Rocket” option
1 dribbles hard at 2, 2 cuts through screening for 5
5 pops to high post elbow
1 spins away from 5 and passes to 3
1 gets a flare screen from 5

Part 4 additional options



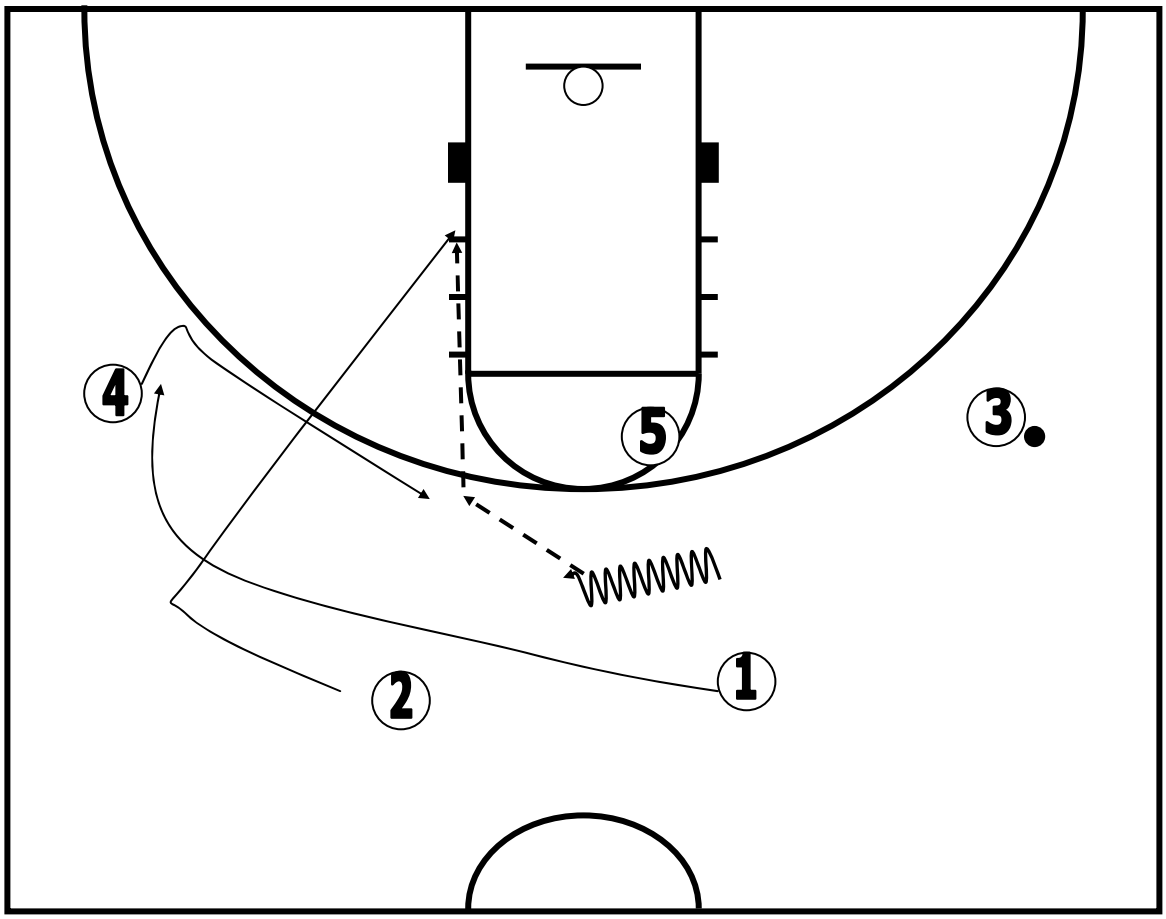
“Additional scoring Options”: “Rocket” option
1 looks for jumper off 5’s flare screen
1 has an option: 1 can swing to 4 and get another flare from 5 looking for a jump shot.

Part 4 additional options



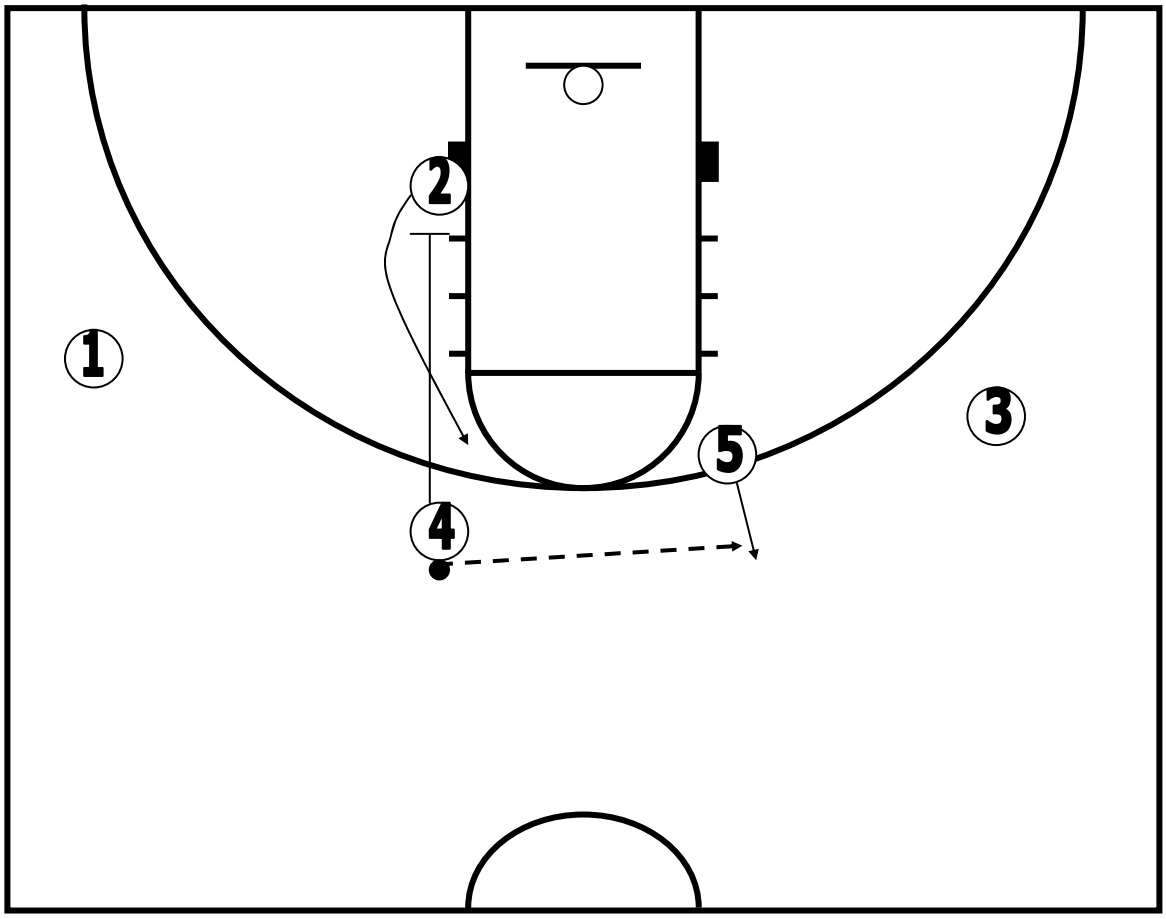
“Additional scoring Options”: “Rocket” option
The next option 1 has is to give dribble handoff to 4
4 takes two dribbles, jump stops, reverse pivots and passes to 1 on a back cut.

Part 4 additional options



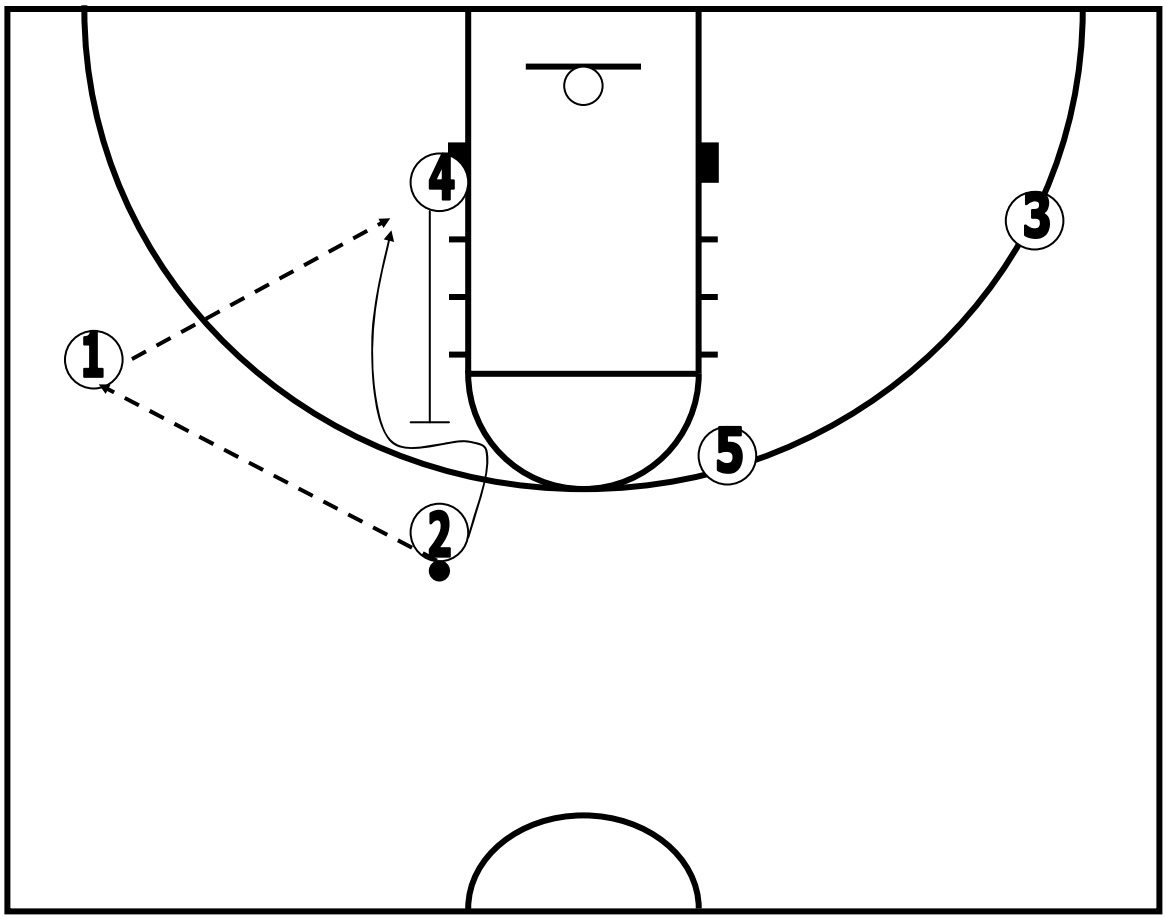
“Additional scoring Options”: “Spread” option
1 passes to 4 after dribbling to middle
on the flight of the pass, 2 cuts backdoor looking for a pass from 4.
1 fills to the wing spot.

Part 4 additional options



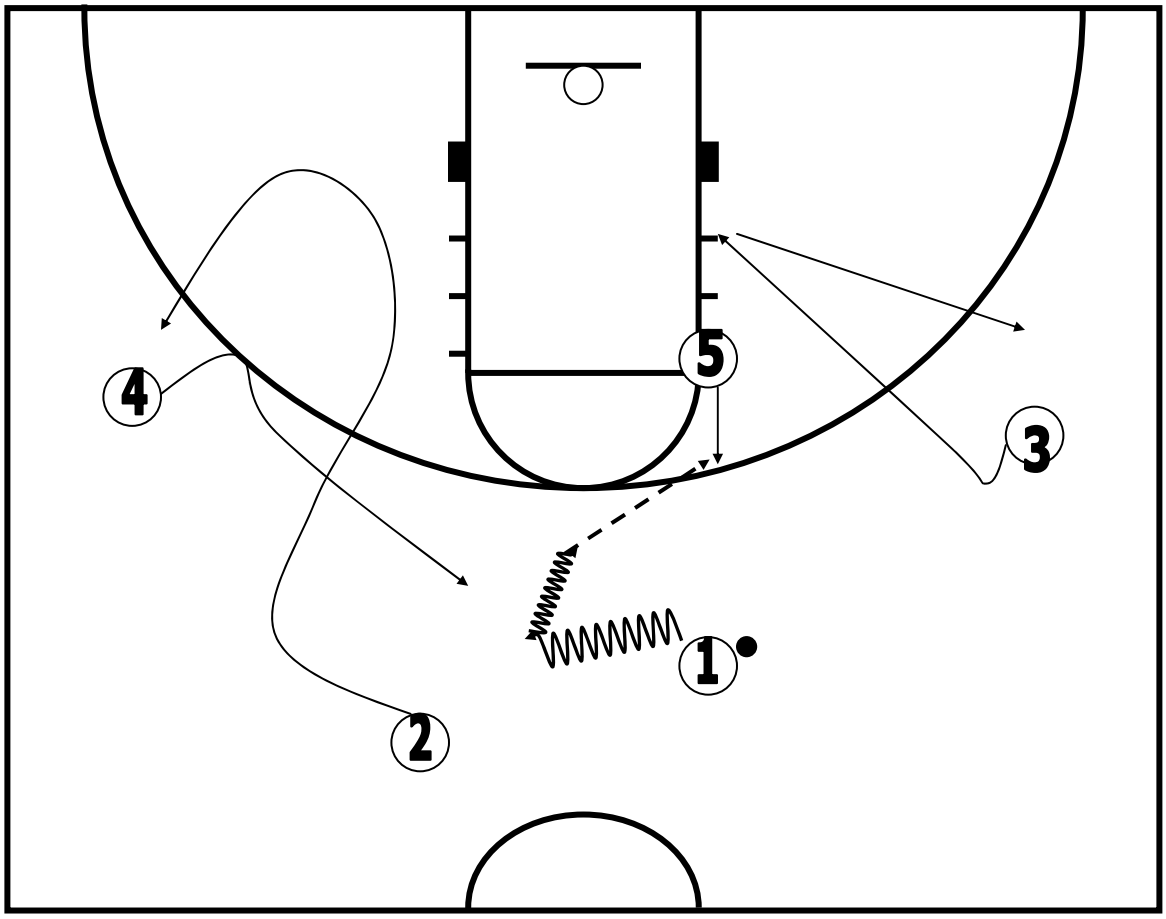
“Additional scoring Options”: “Spread” option
4 passes to 5 if 2 is not open on the back door
4 then down screens for 2

Part 4 Additional Options



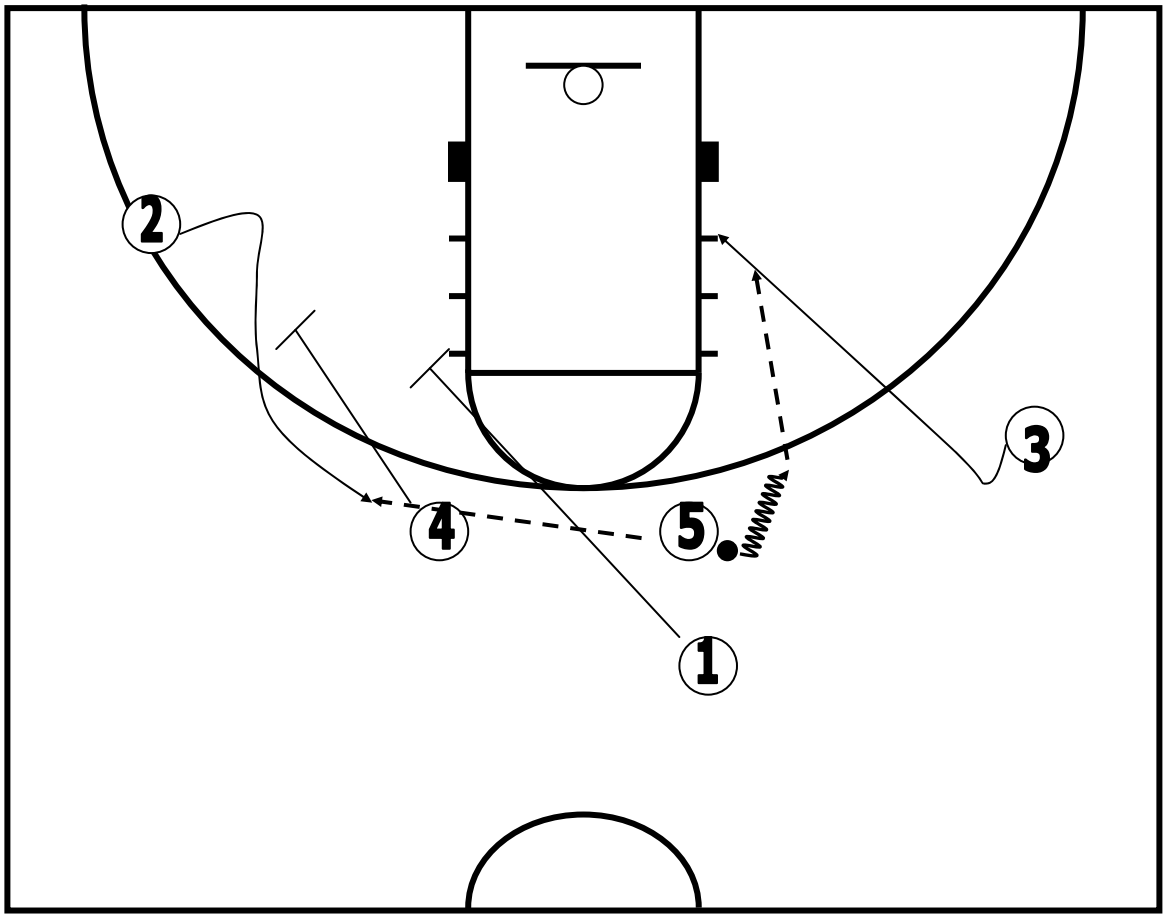
“Additional scoring Options”: “Spread” option
5 reverses the ball to 2. 2 passes to 1
4 now up screens for 2 for an isolation in the post

Part 4 Additional Options



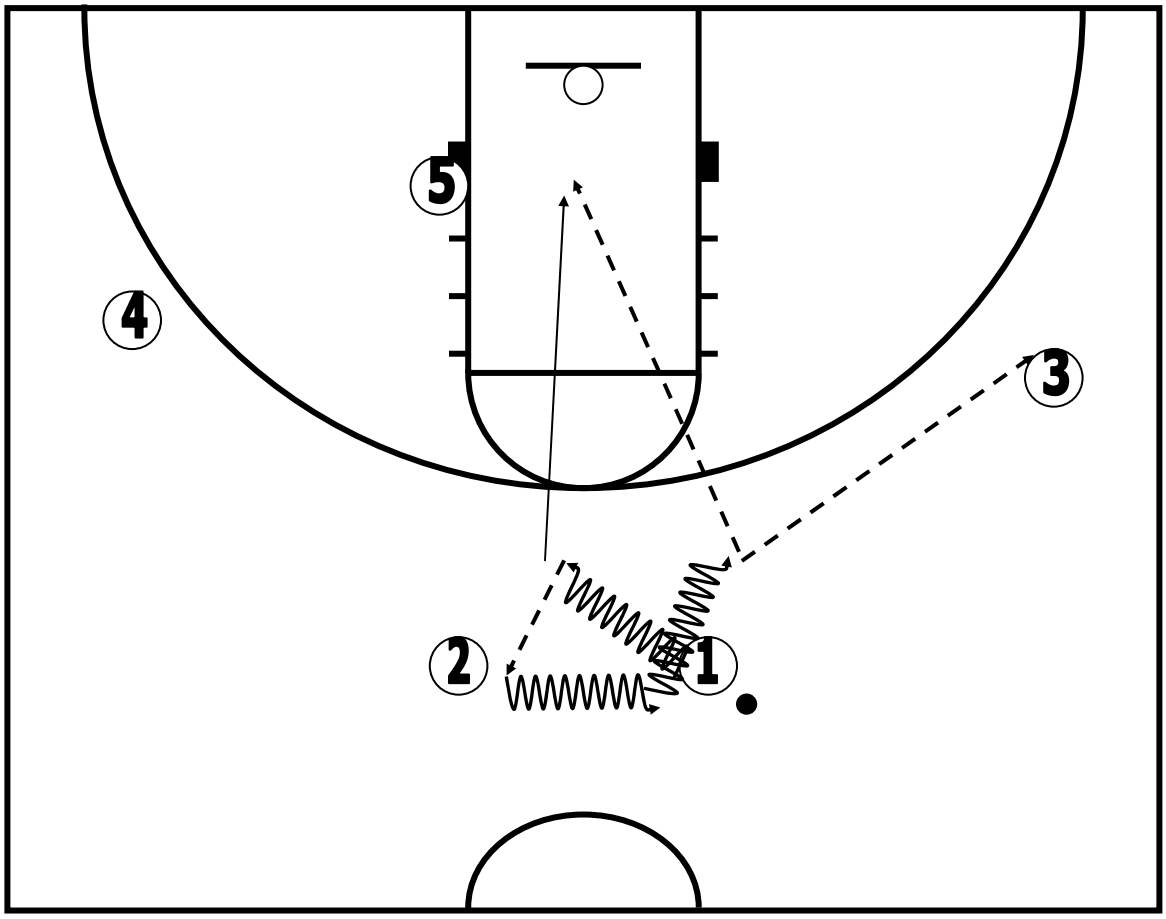
“Additional scoring Options”: “Cardinal” option
Players are in Side/Shuffle alignment
1 dribbles at 4 and spins back and passes to 5
5 looks to pass to 3 on a back door
2 has faded to weak side corner
If 3 is not open, he walks back outside to the 3-pt arc.

Part 4 Additional Options



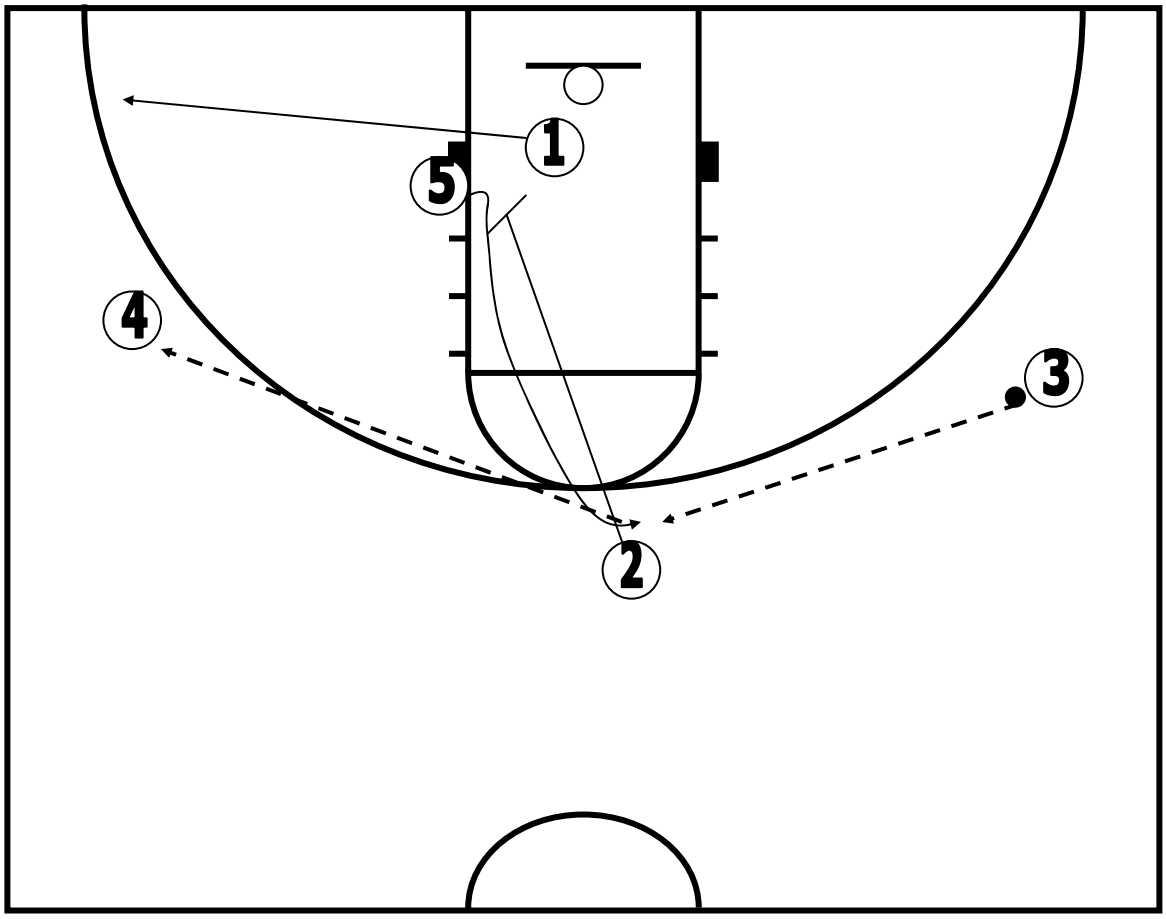
“Additional scoring Options”: “Cardinal” option
5 has two options now, as 3 was not open on the back door. He can pass to 2 coming off a double screen from 1 and 4 or he can look to pass to 3 after dribbling at him to freeze 3’s defender.

Part 4 Additional Options



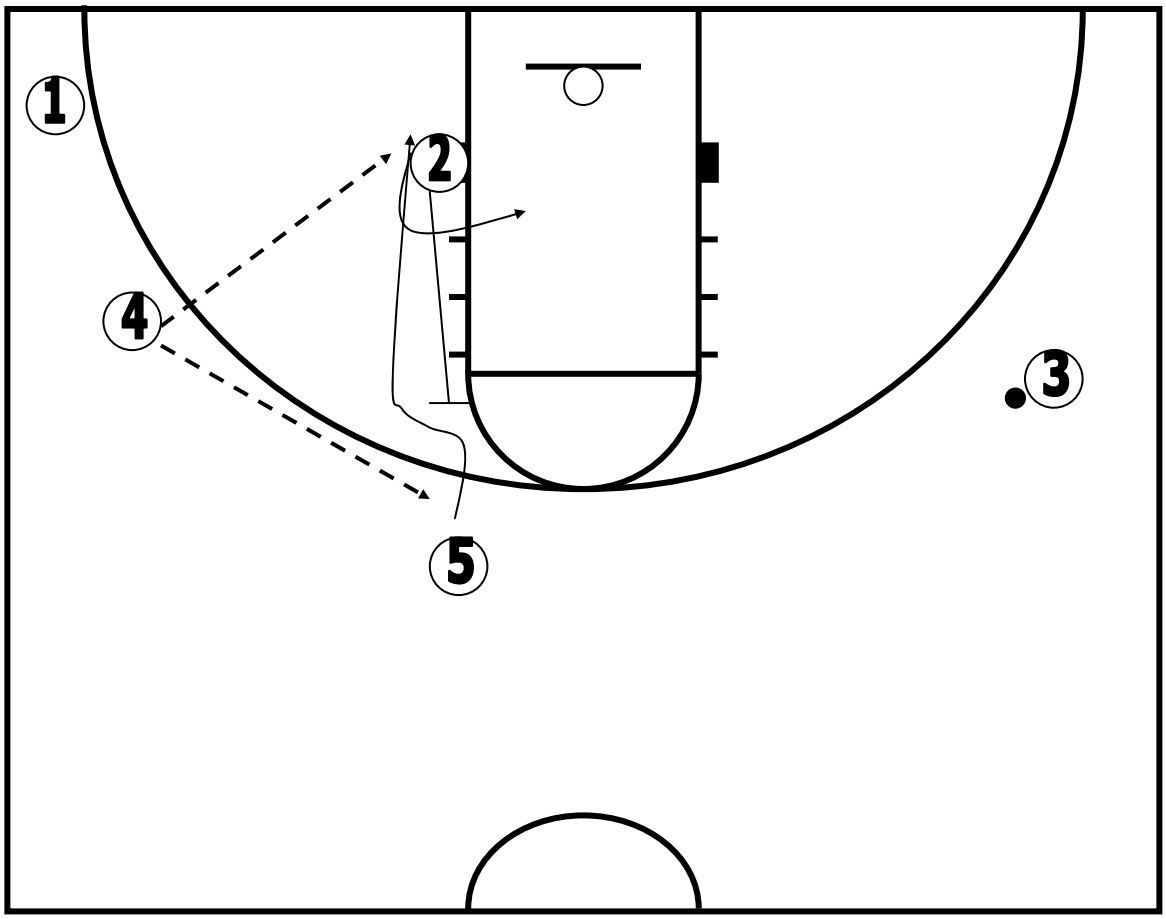
“Additional scoring Options”: “Astro” option
1 dribbles at 2 and gives him a hand off
2 looks to pass to 1 on a back cut
if 1 is not open, 2 passes to 3.

Part 4 Additional Options



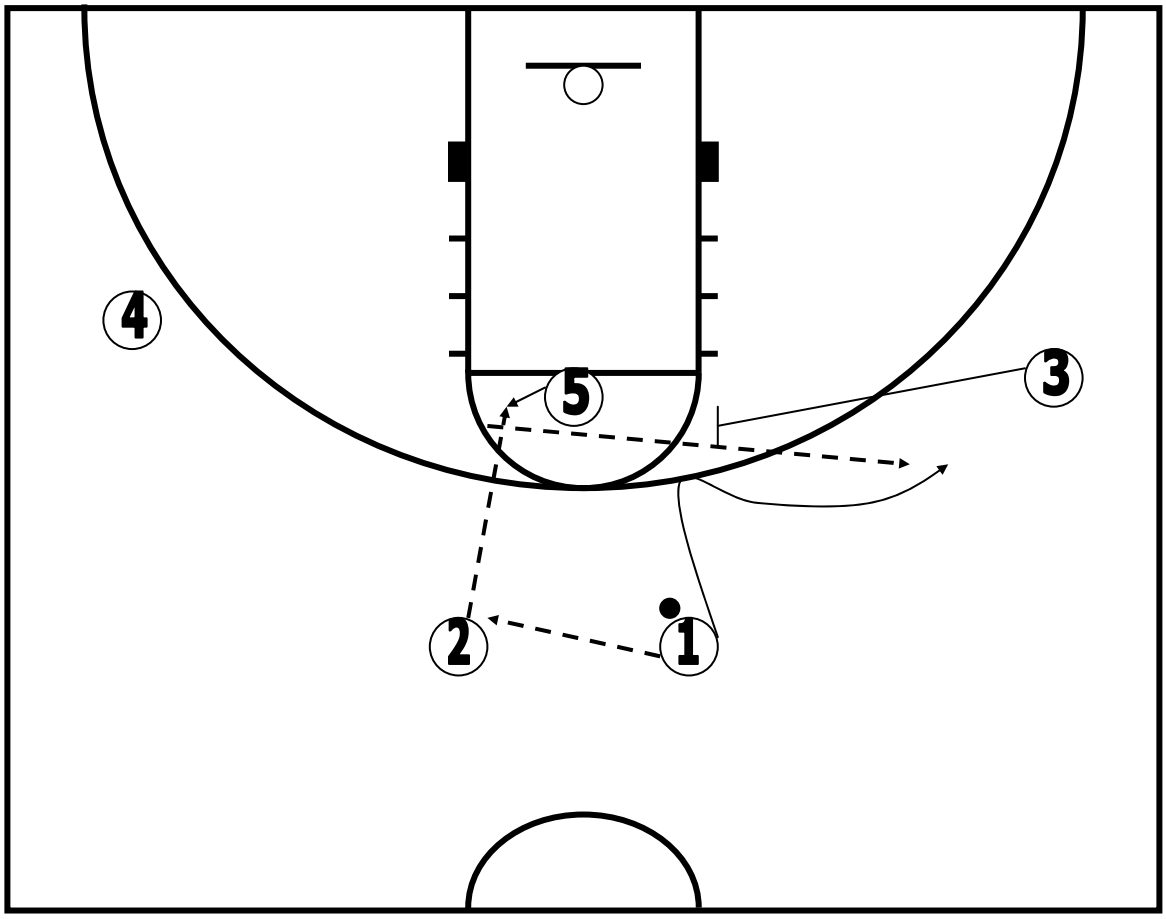
“Additional scoring Options”: “Astro” option
1 was not open so 2 has passed to 3
2 Down screens for 5
5 gets pass from 3 then reverses to 4

Part 4 Additional Options



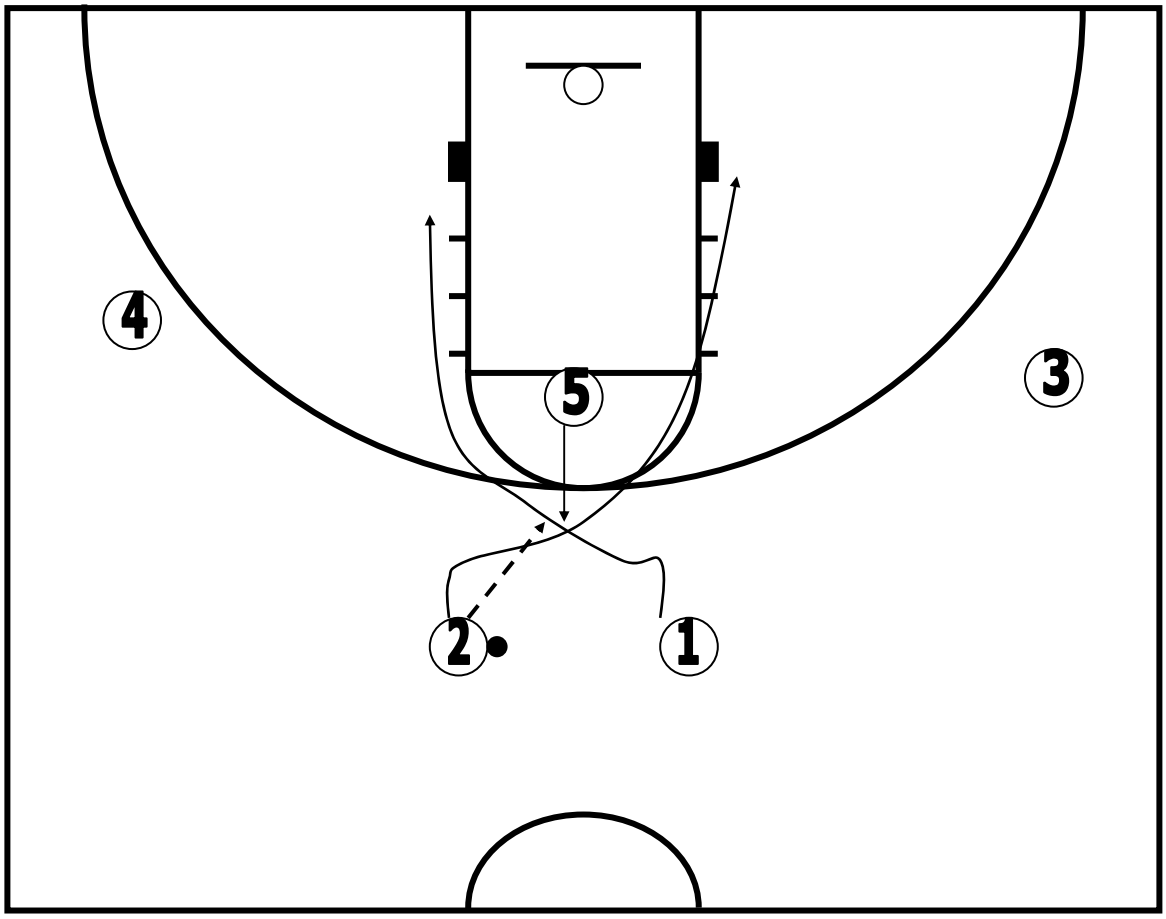
“Additional scoring Options”: “Astro” option
4 has the ball
After 5 passes to 4, 2 sets a back screen for 5 for post isolation
If 5 is not open immediately, 4 can pass to 2 on a step out for a jumper or pass to 5 on a duck- in

Part 5 Special Sets



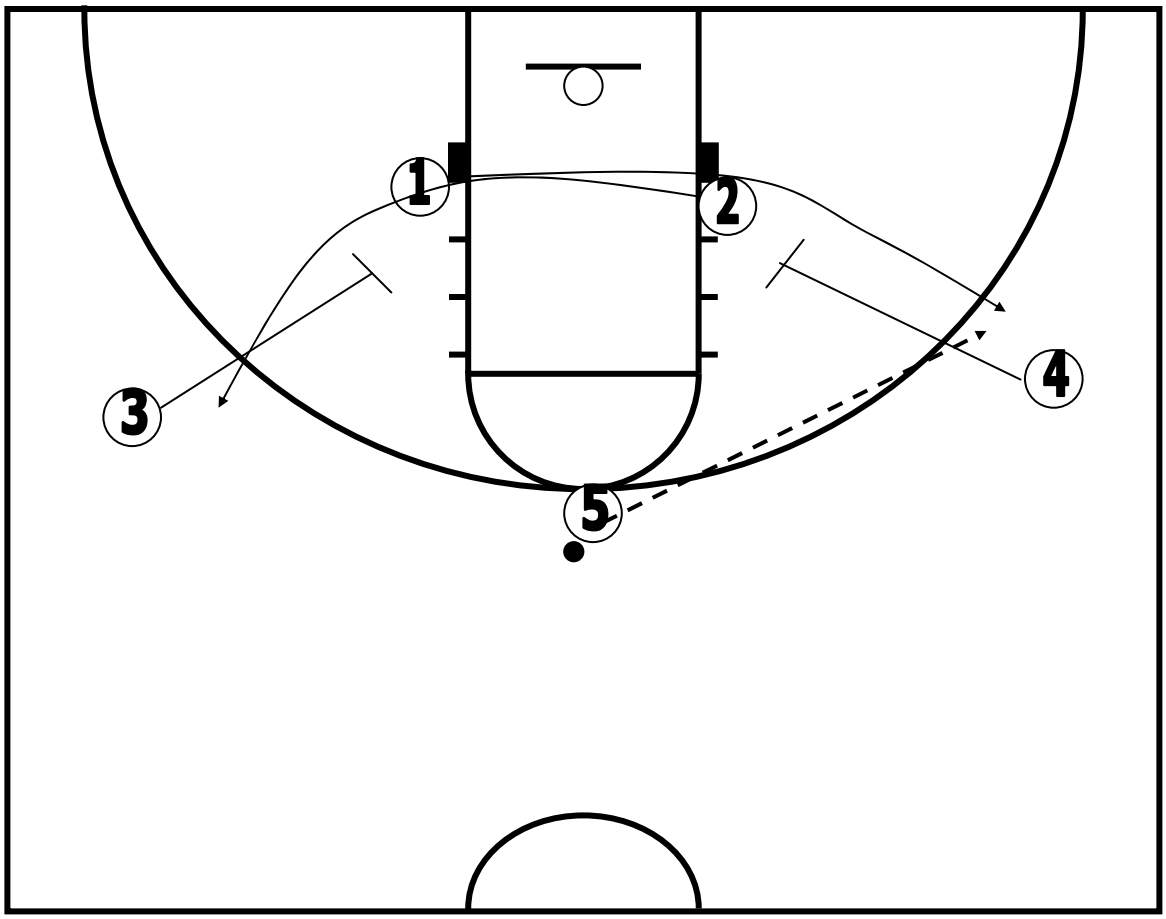
“High Series”: Flare for 3pt shoot
Players are in a 2-3 alignment
1 passes to 2, 2 passes to 5 at the high post
on the pass from 2 to 5, 1 cuts in and receives flare screen from 3 for a jump shot

Part 5 Special Sets



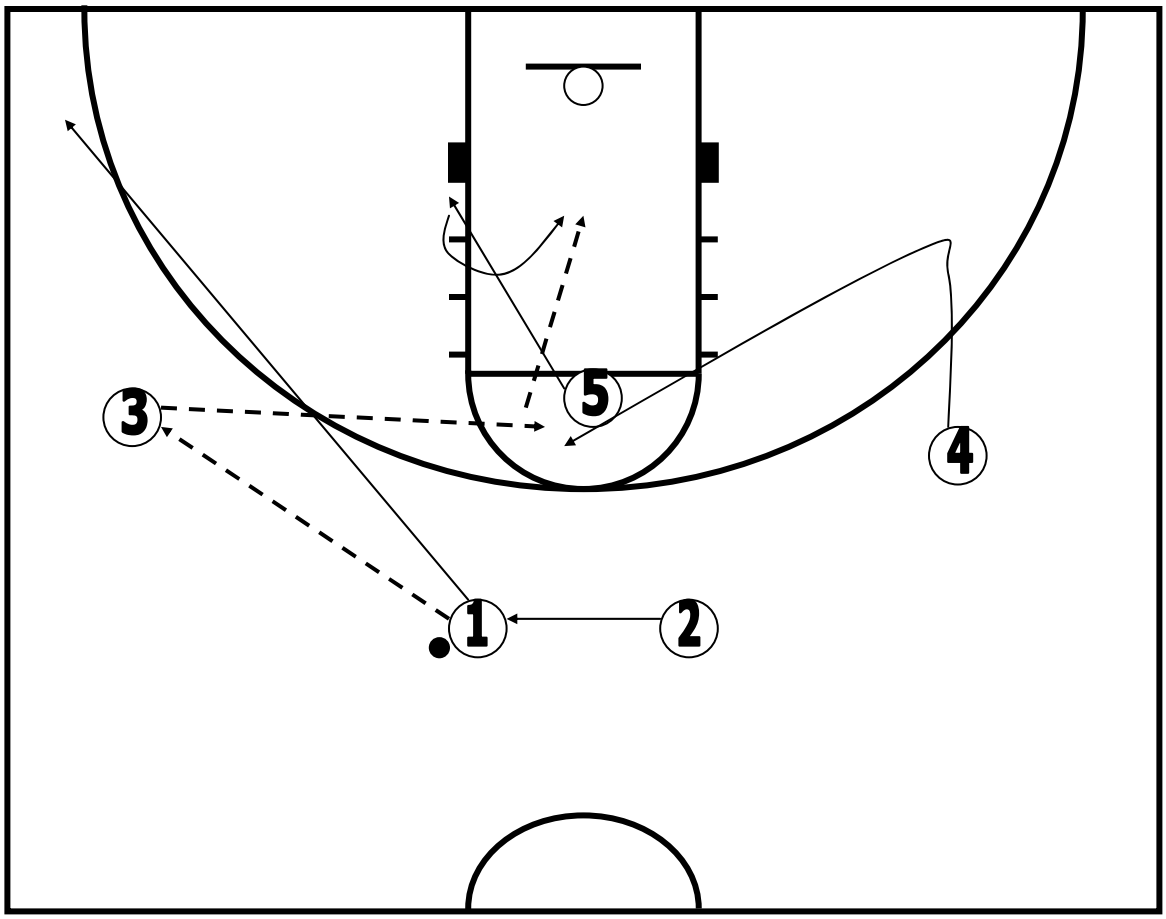
Special Set: Scissors” (A)
Players are in a 2-3 alignment
2 passes to 5, 2 and 1 then will scissor off 5 for a hand off of open, 2 goes first
5 reverses pivots and squares to the basket

Part 5 Special Sets



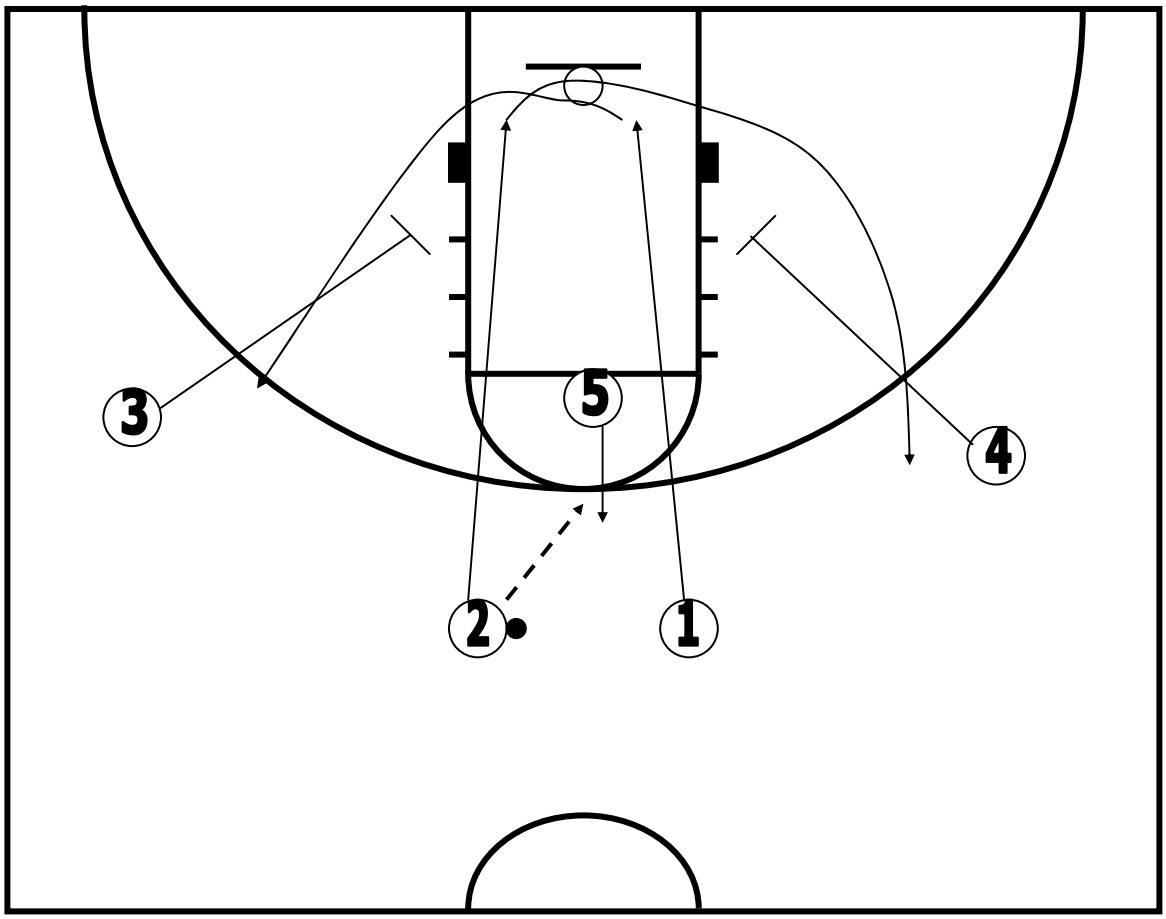
Special Set: Scissors” (B)
1, 2 now criss-cross and receive down screens from 3 and 4
5 looks to pass to 1 and 2 for a jump shot

Part 5 Special Sets



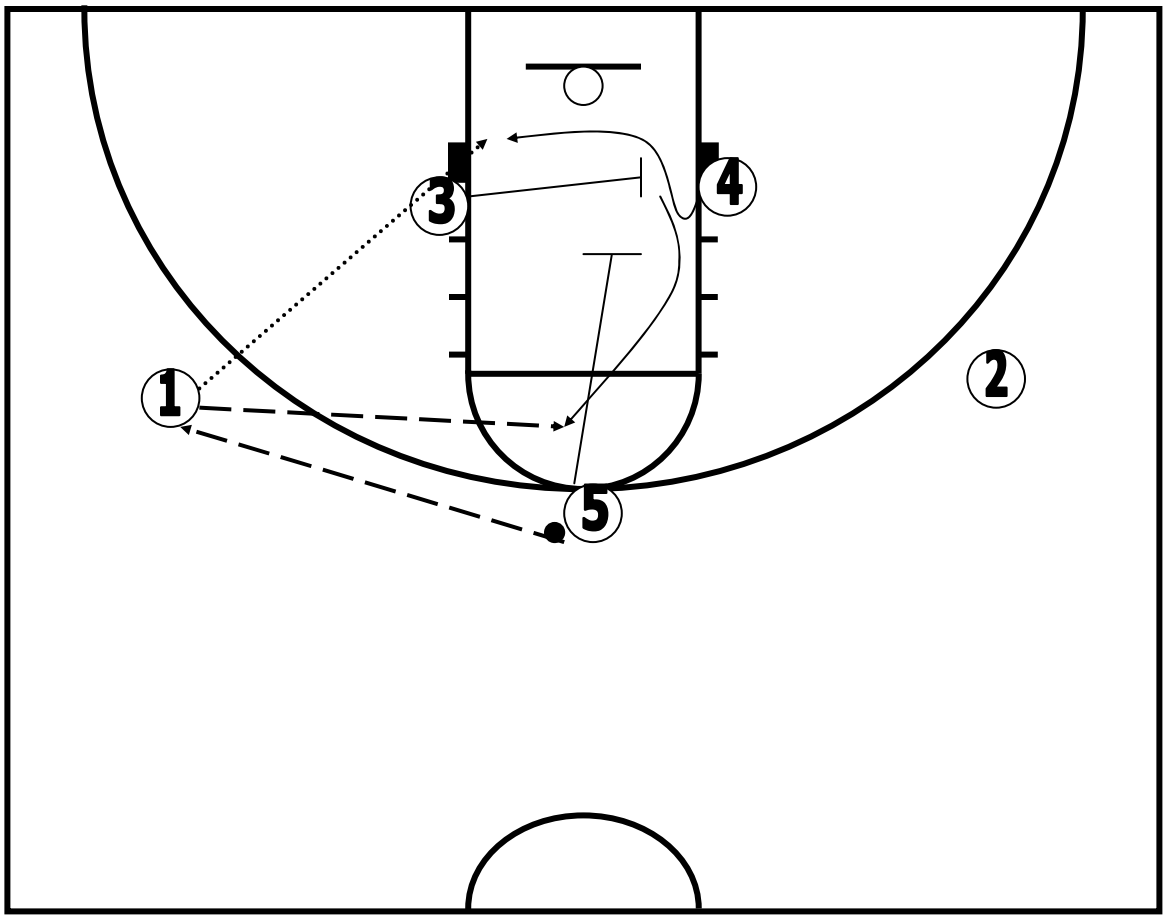
“Special Sets”: ISO
Players are in a 2-3
1 passes to 3 on the wing, 1 then cuts hard to the corner
5 dives hard to the block
4 V cuts hard to fill the high post area, receives ball from 3
2 fills 1 ‘s spot
4 looks to pass to 5 on the duck-in

Part 5 Special Sets



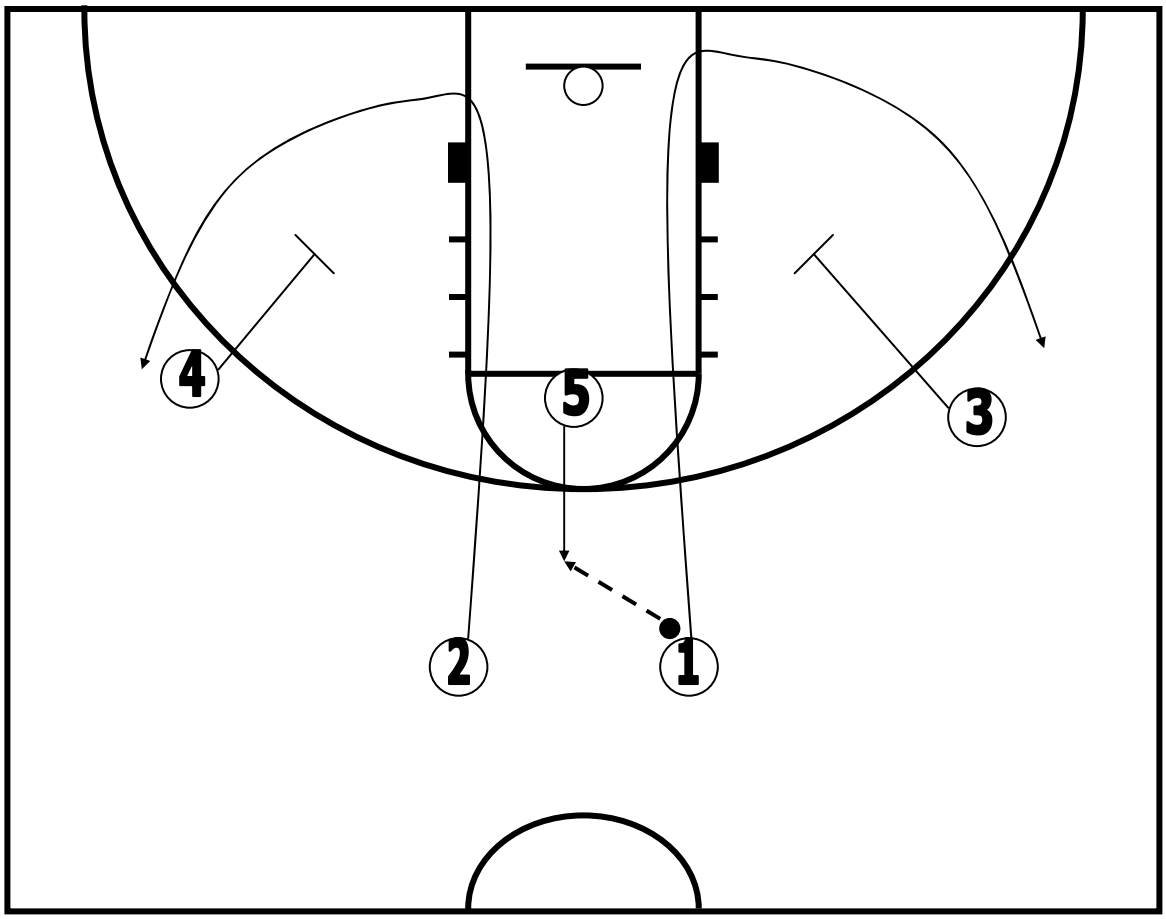
Special Set: “ Triangle” (A)
Players are in a 2-3 set
2 passes to 5 on a step out
1 and 2 basket cut hard and criss-cross,
getting screens from 3 and 4

Part 5 Special Sets



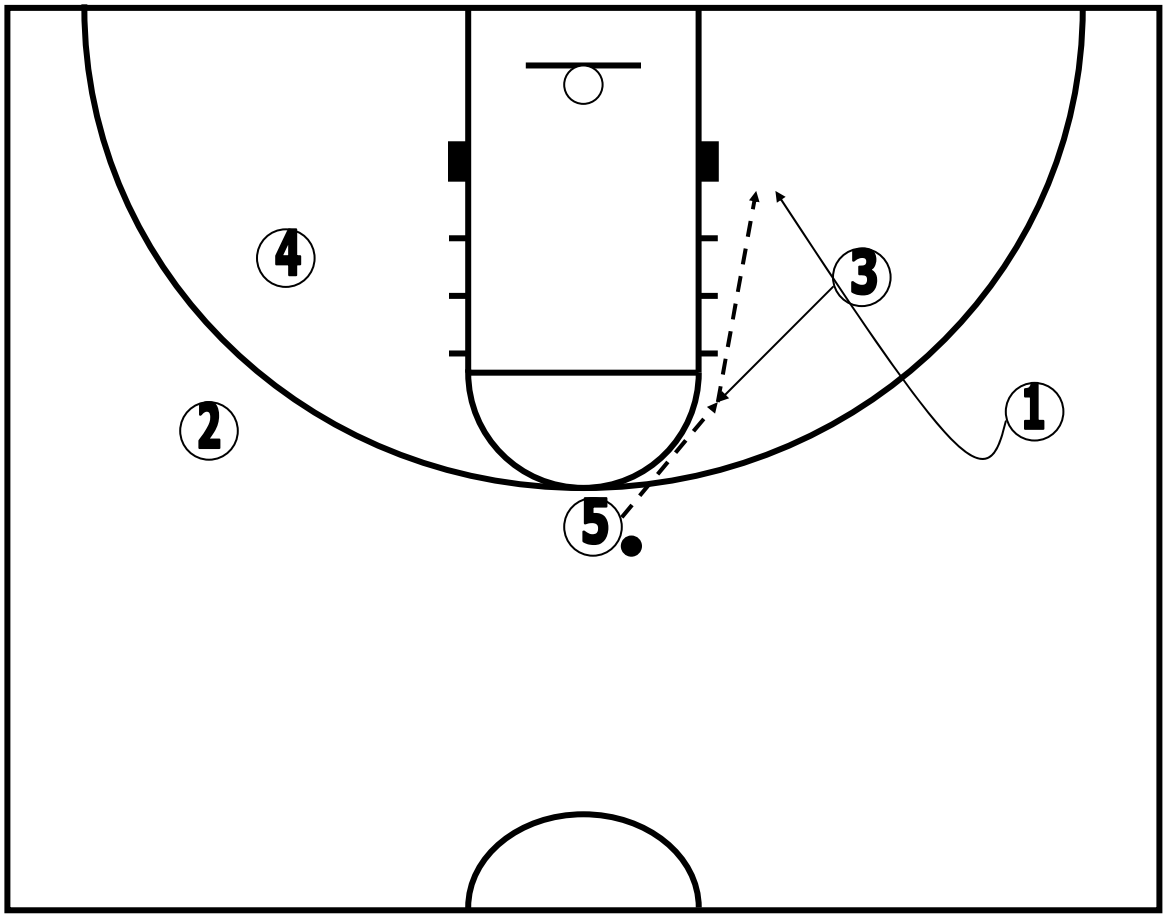
Special Set: “ Triangle” (B)
5 passes to 1, 3 now cross screens for 4
1 looks to pass to 4 for a lay up
5 then screens for 3 looking FT line jump shot

Part 5 Special Sets



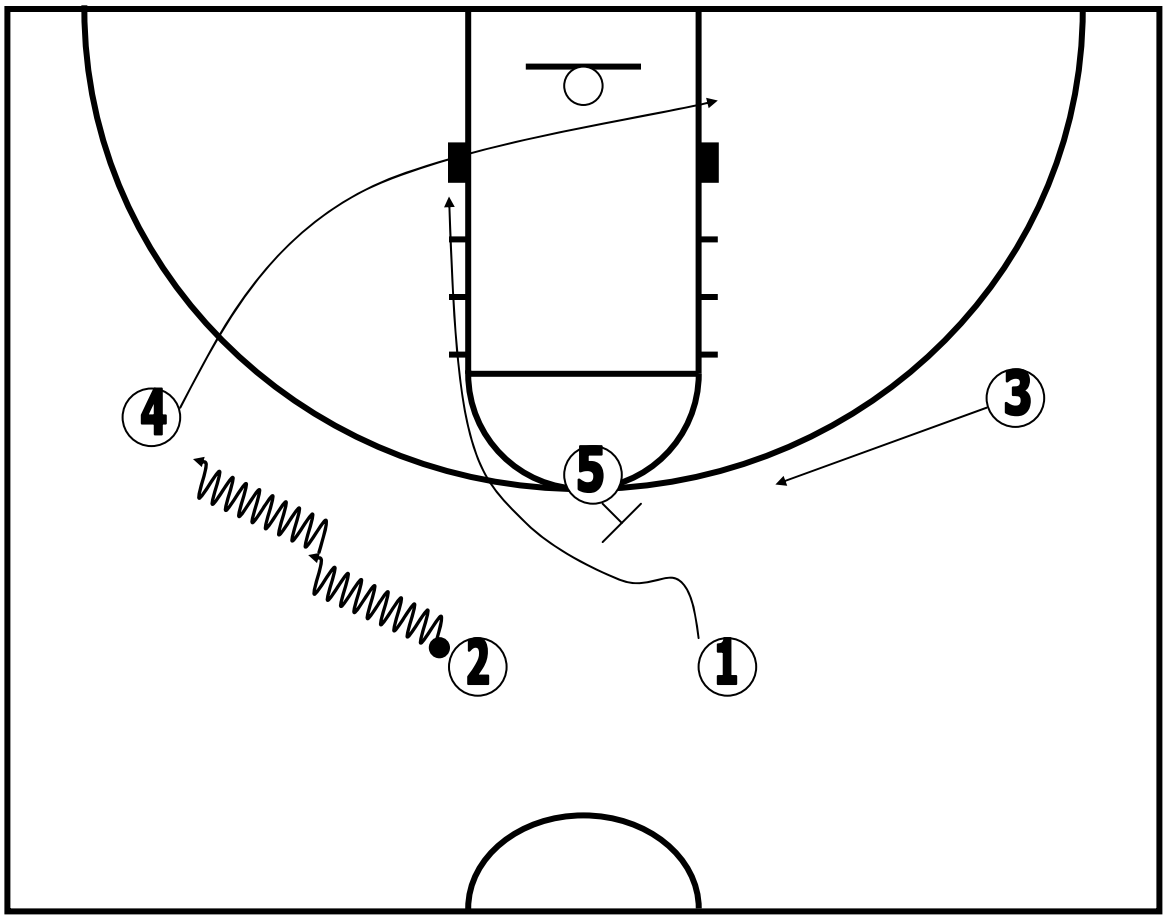
Special Set: " Circle Special" (A)
Players in 2-3 alignment
1 passes to 3, 3 passes to 5 on a step out high
1, 2 are basket cutting, then receiving screens for 3 and 4

Part 5 Special Sets



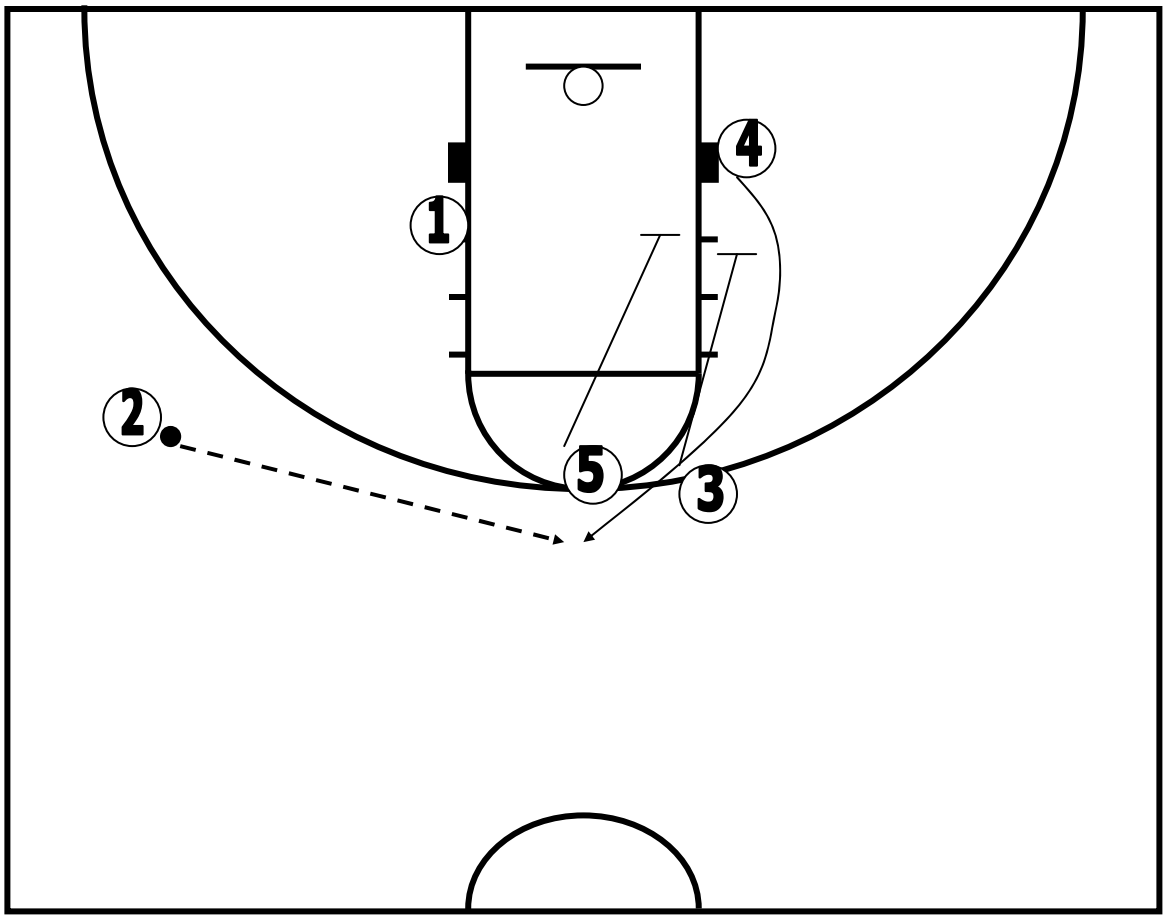
Special Set: “ Circle Special” (B)
5 passes to 3 or 4 as they flash back to 5 after setting screen
on the pass , 1 steps high and back doors his man for an easy lay up
Set this play by running “circle” entry

Part 5 Special Sets



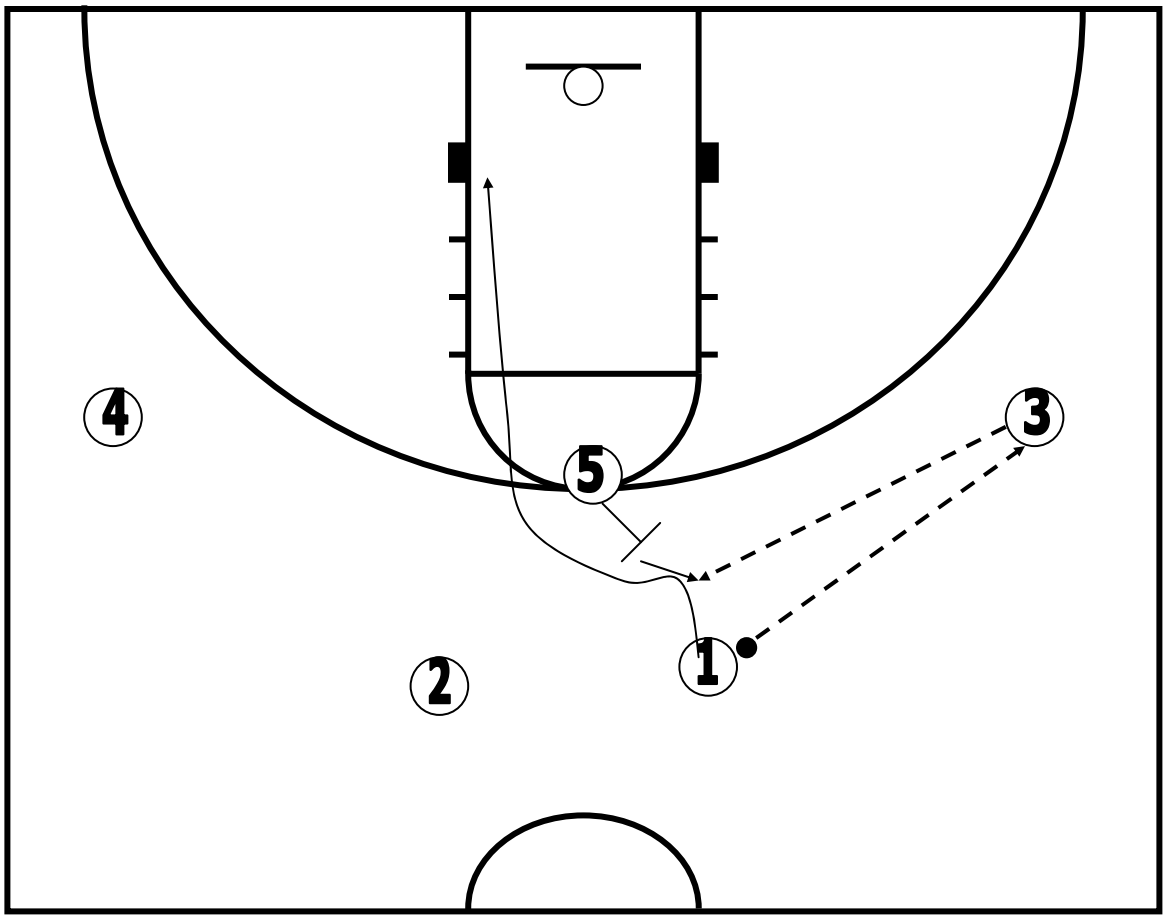
Special Set: “Dribble Entry” (A)
Players are in a 2-3 alignment
2 dribbles hard at 4who back cuts his man to the paint
At the same time, 1 is coming off back screen from 5 looking for a lay up

Part 5 Special Sets



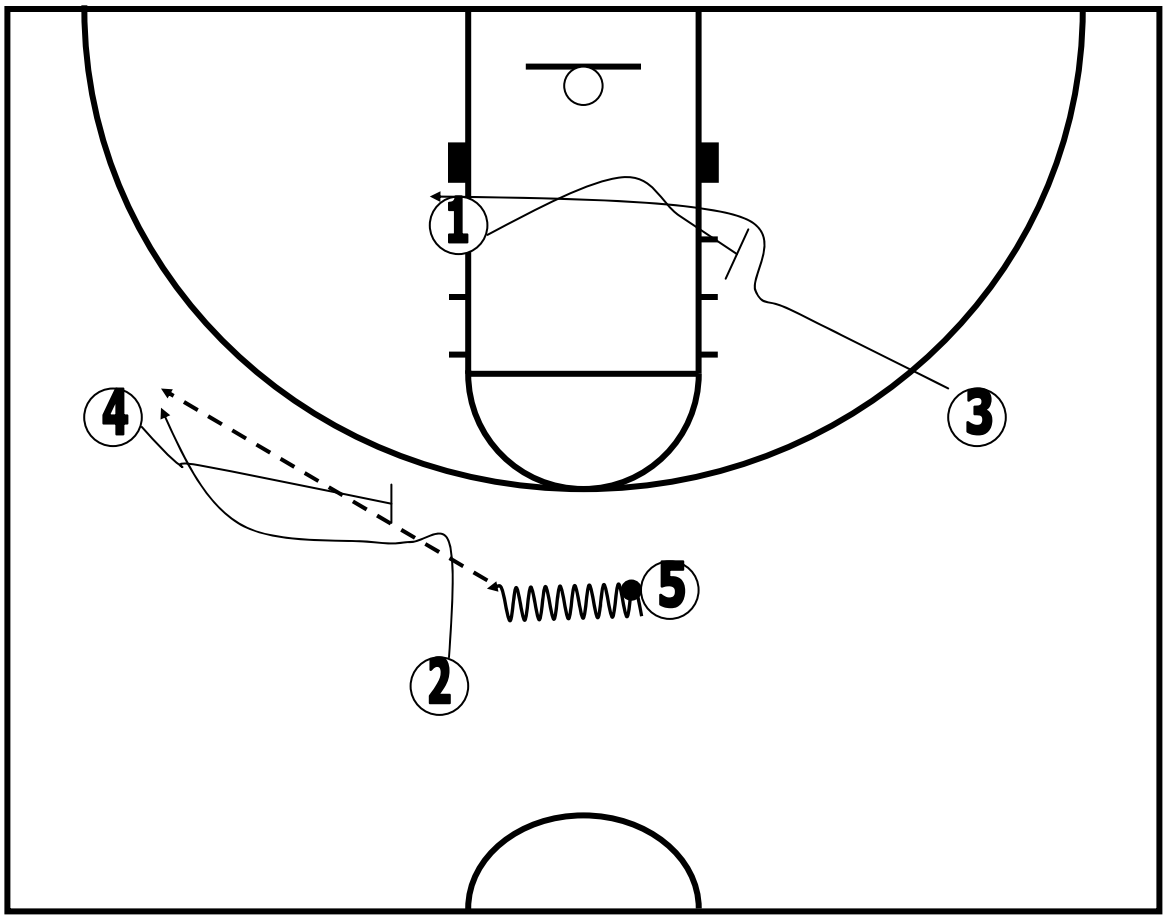
Special Set: “Dribble Entry” (B)
If 1 is not open, 2 can pass to 4 coming off a double staggered screen from 5,3

Part 5 Special Sets



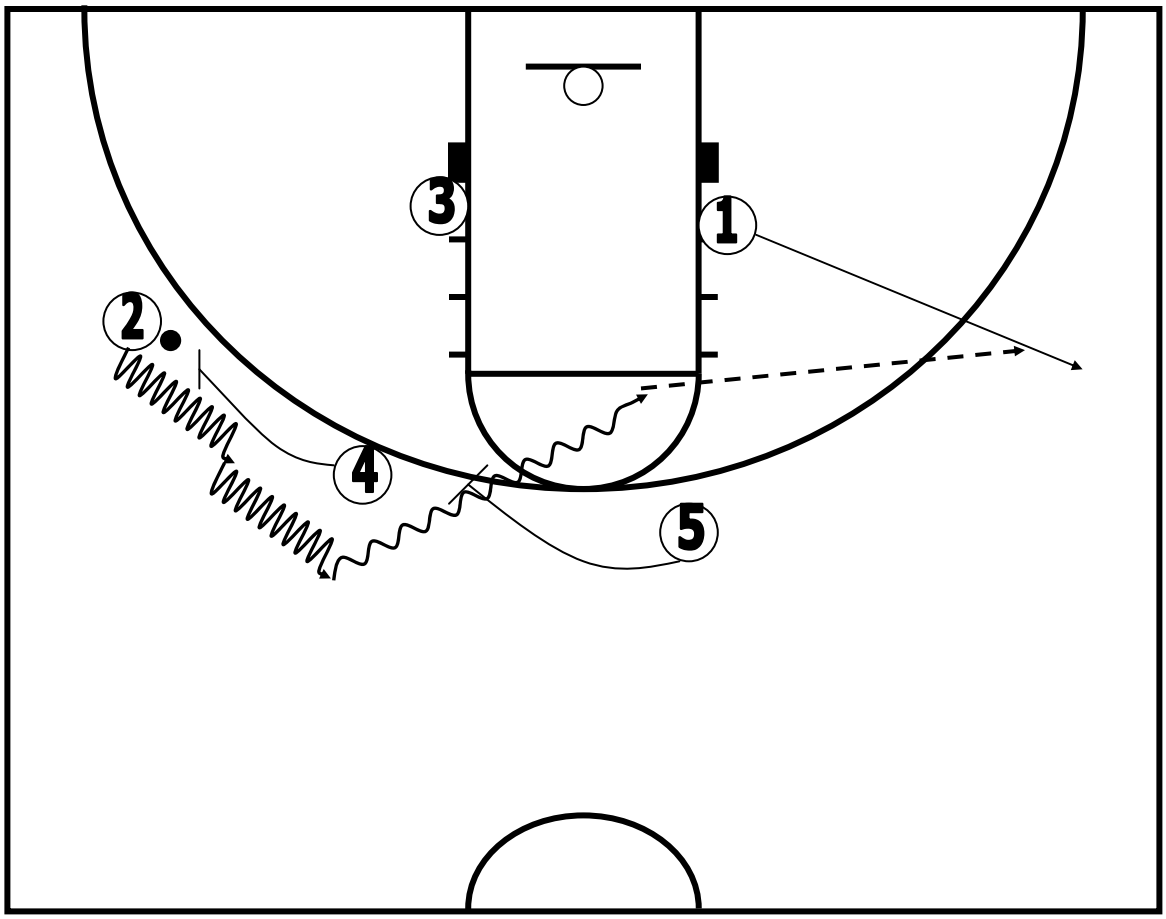
Special Set: “State” (A)
Players are in a 2-3 alignment
1 passes to 3, 5 back picks for 1 looking for a lob pass
if not open, 5 steps out for reversal of pass from 3.

Part 5 Special Sets



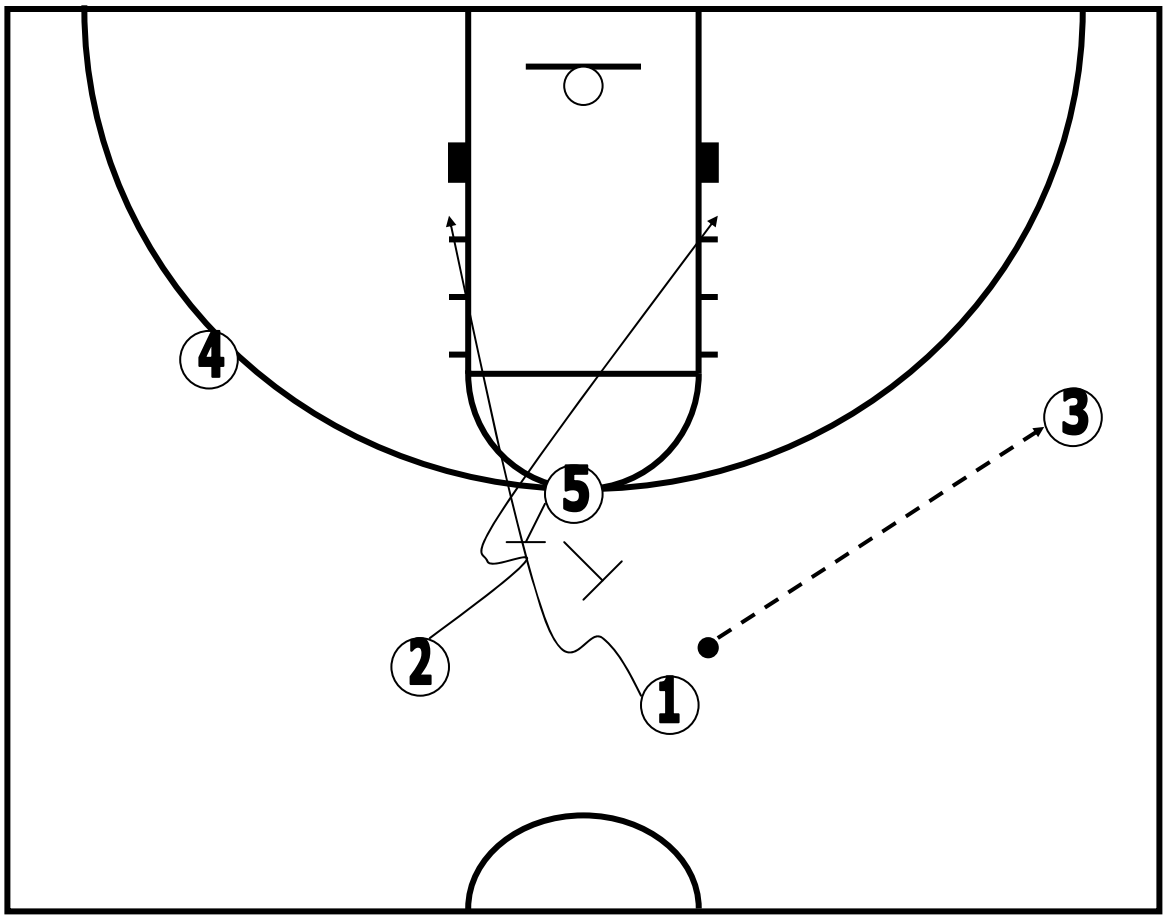
Special Set: “State” (B)
5 takes two hard dribbles to the left and swings the ball to 2, 2 uses 4’s flare screen
At the same time (flight of the ball from 5 to 2) 1 has gone to set a cross screen for 3 looking for a post feed.

Part 5 Special Sets



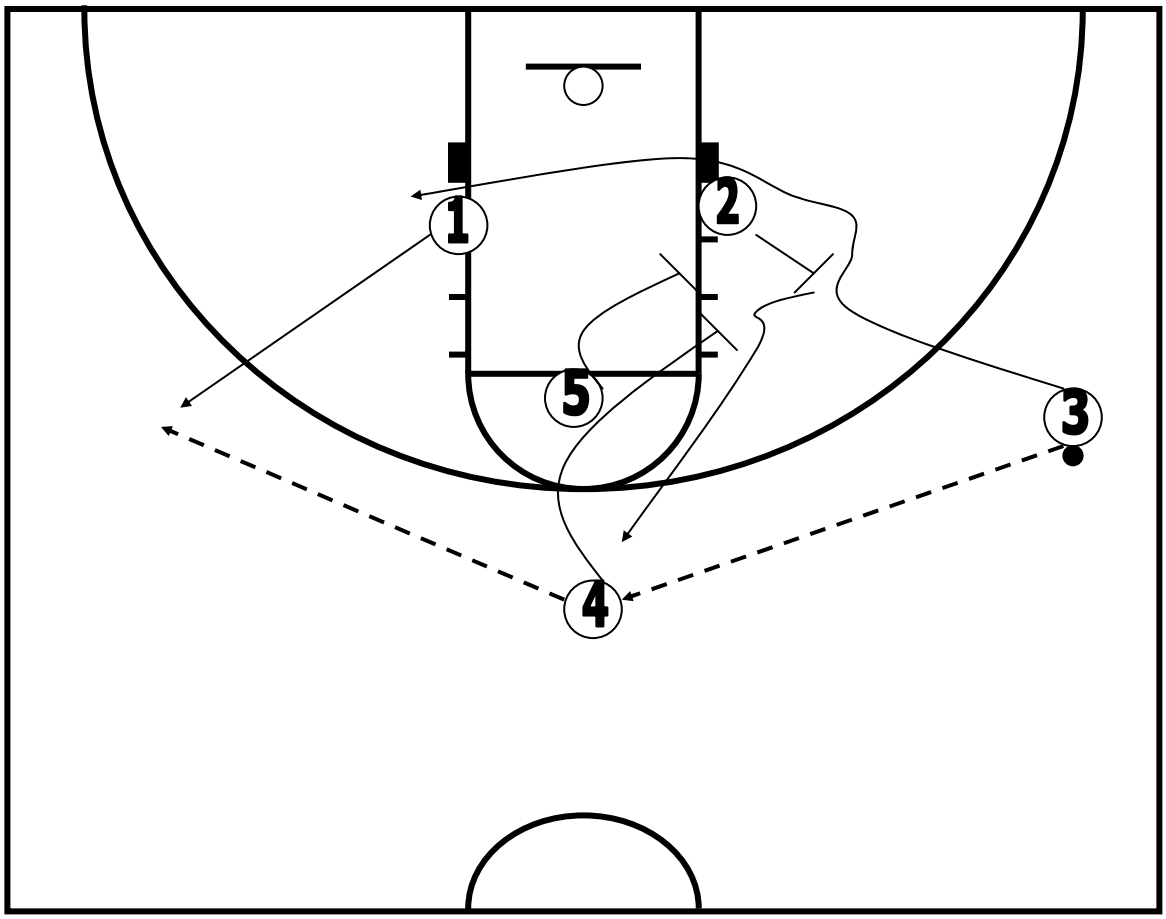
Special Set: “State” (C)
If no shot exists for 2 or 3, then 4 and 5 proceed to set a double staggered ball screen for 2 who looks to create
1 drifts to the corner spotting up for a jumper.

Part 5 Special Sets



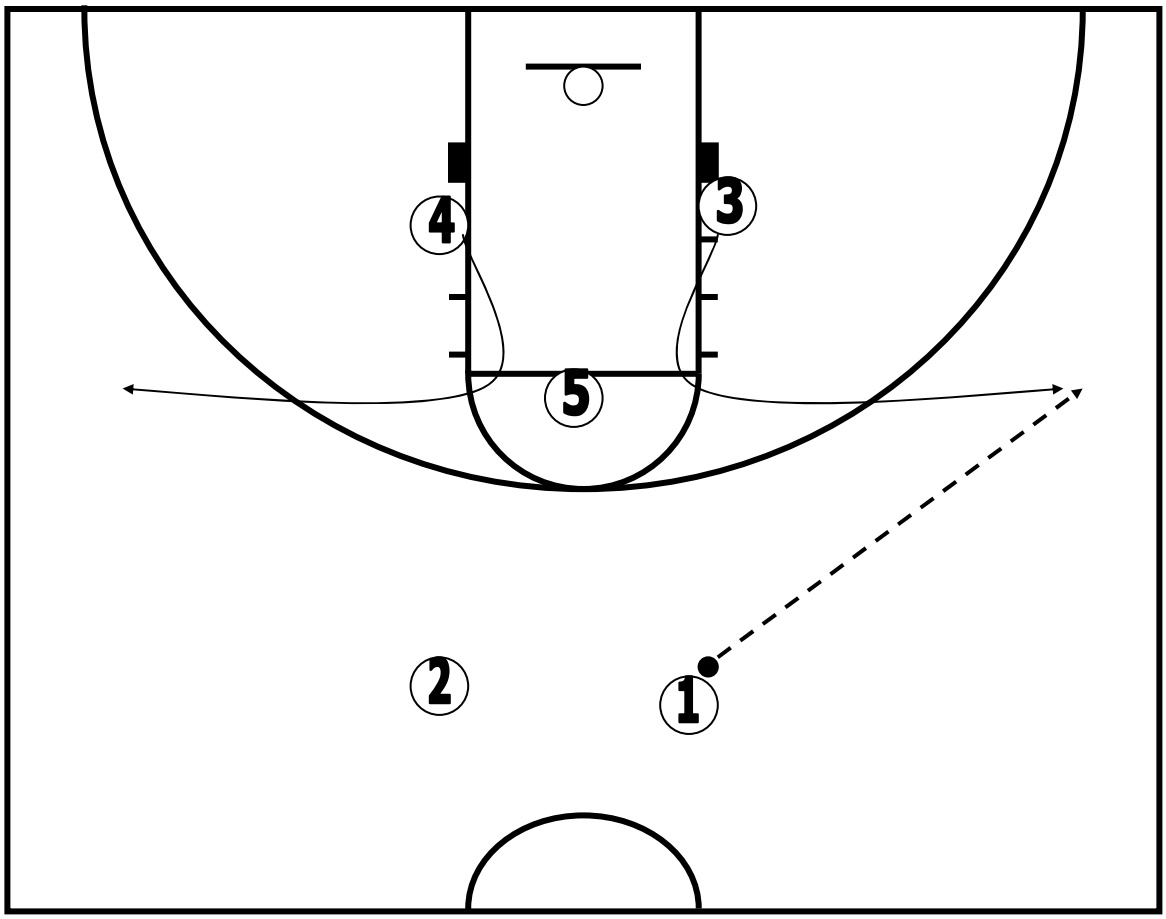
Special Set: “Shirt” (A)
Players are in a 2-3 alignment
1 passes to 3
2 cuts off 5, 1 then cuts off 5
4 sprints to the top of the key for ball reversal

Part 5 Special Sets



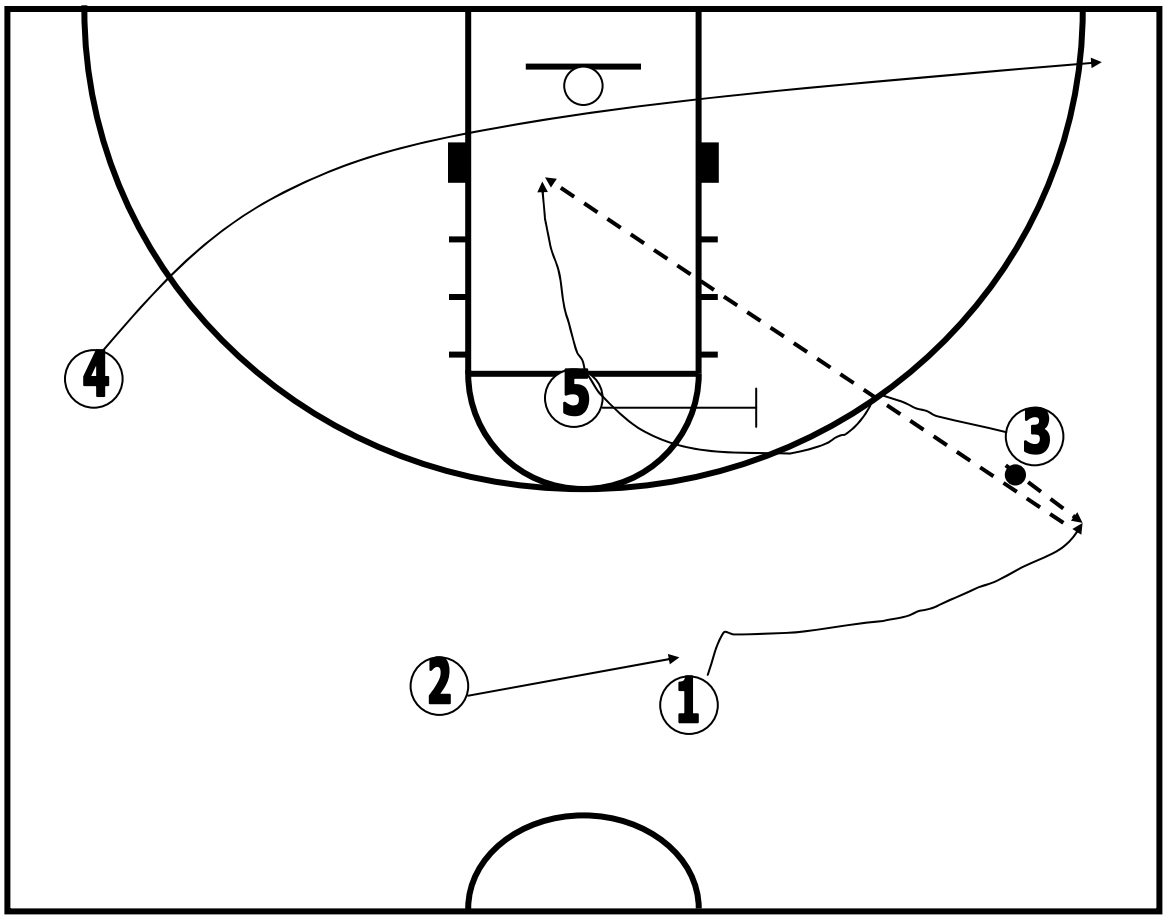
Special Set: “Shirt” (B)
3 passes to 4 for ball reversal
1 cuts hard to wing for ball reversal from 4
on flight of the ball from 4 to 1, 3 cuts off 2’s back screen for a lay up
If 3’s not open, 1 can pass to 2 off a double-staggered screens by 5 and 4

Part 5 Special Sets



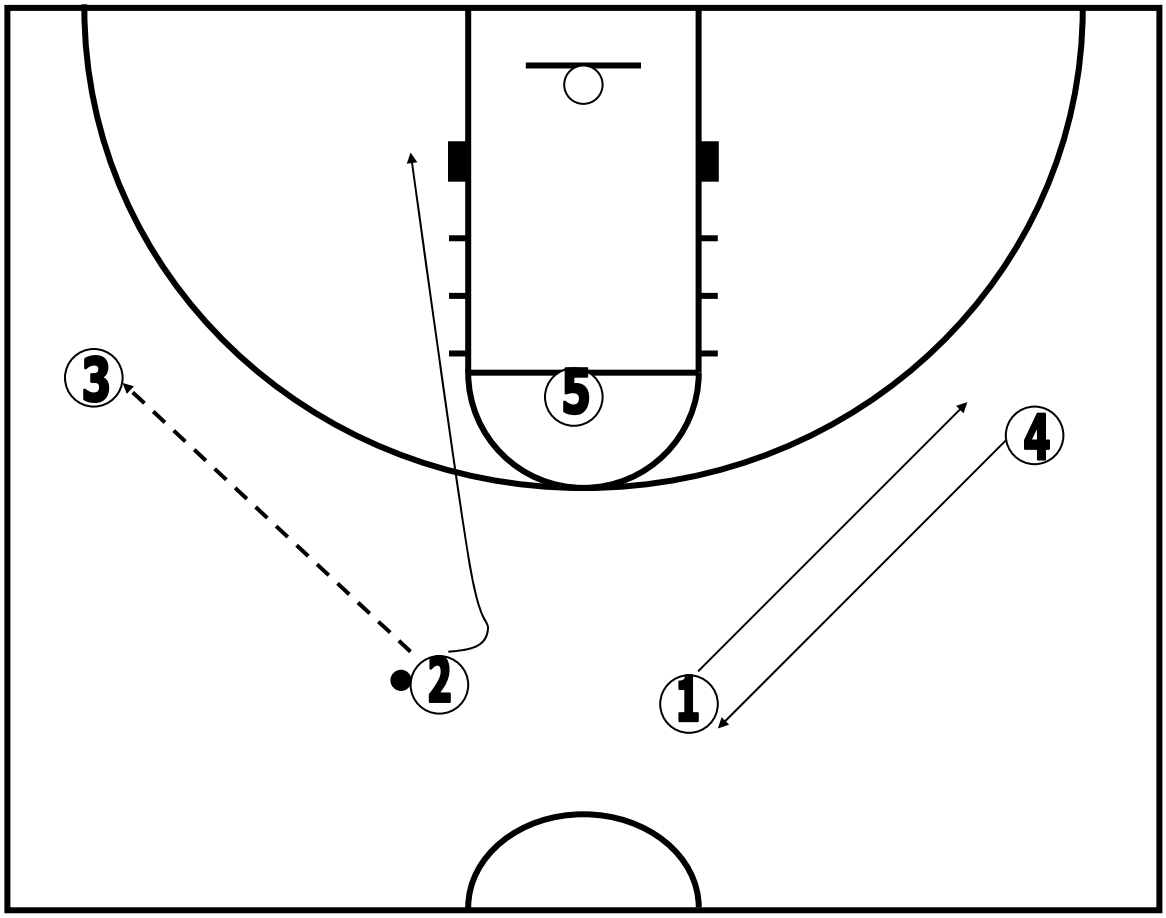
“Lob” play set (A)
3 and 4 “L” cut out
1 passes to 3
5 occupies the high post

Part 5 Special Sets



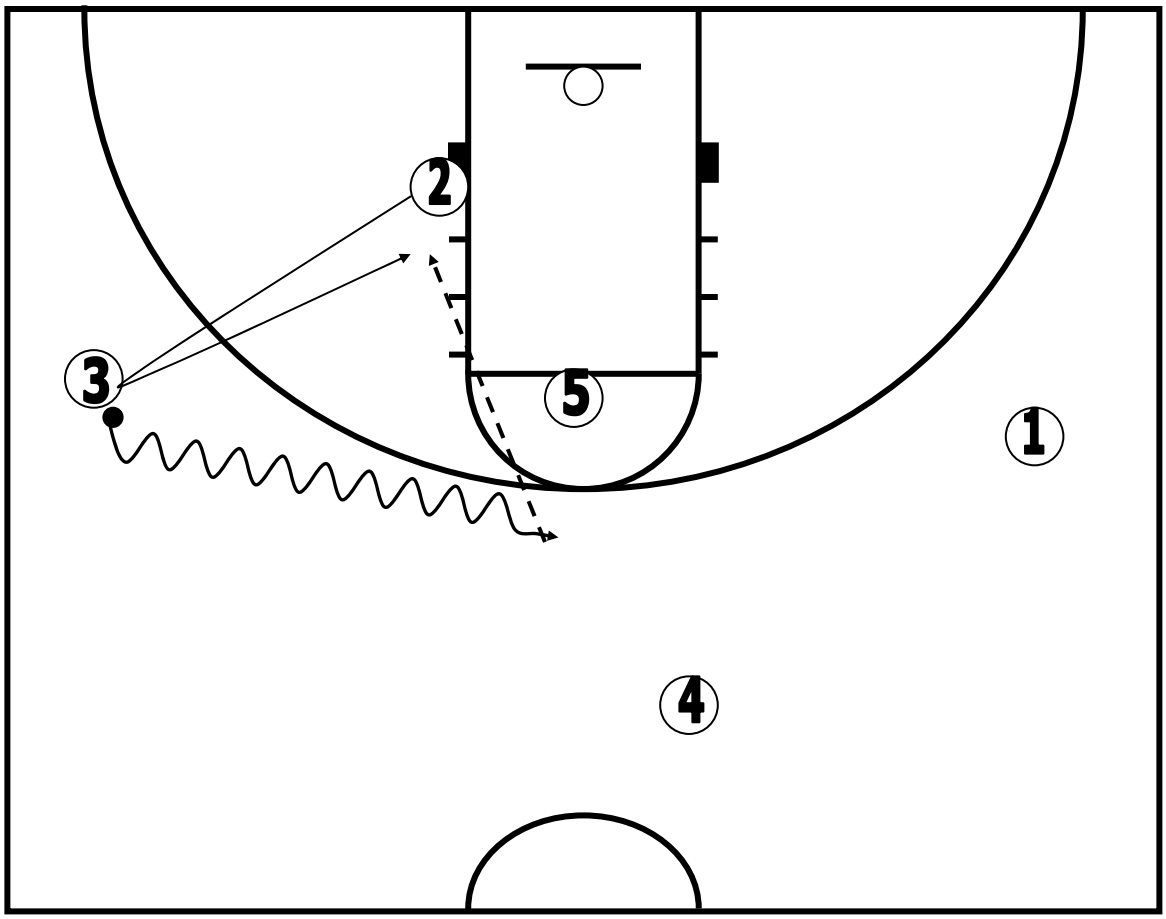
“Lob” play set (B)
On the pass from 1 to 3, 4 dead sprints to ball side corner
At the same time, 1 fakes away and comes to get a flip back pass from 3
3 now runs his man off 5’s screen for a lob from 1
2 must fill ball-side guard spot to take away help

Part 5 Special Sets



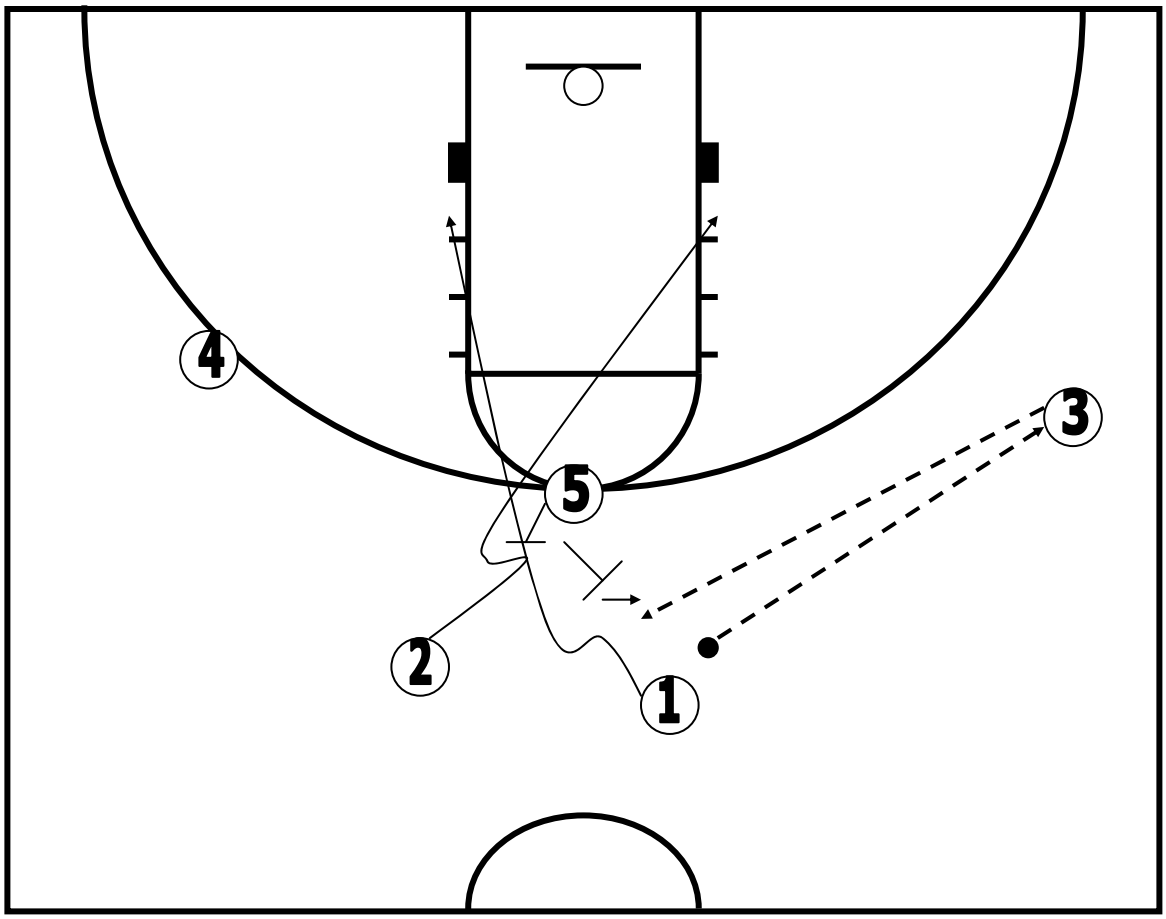
“Sprint” pressure release (A)
2 passes to 3, then basket cuts hard
1, 4 are interchanging weak side
5 occupies the high post

Part 5 Special Sets



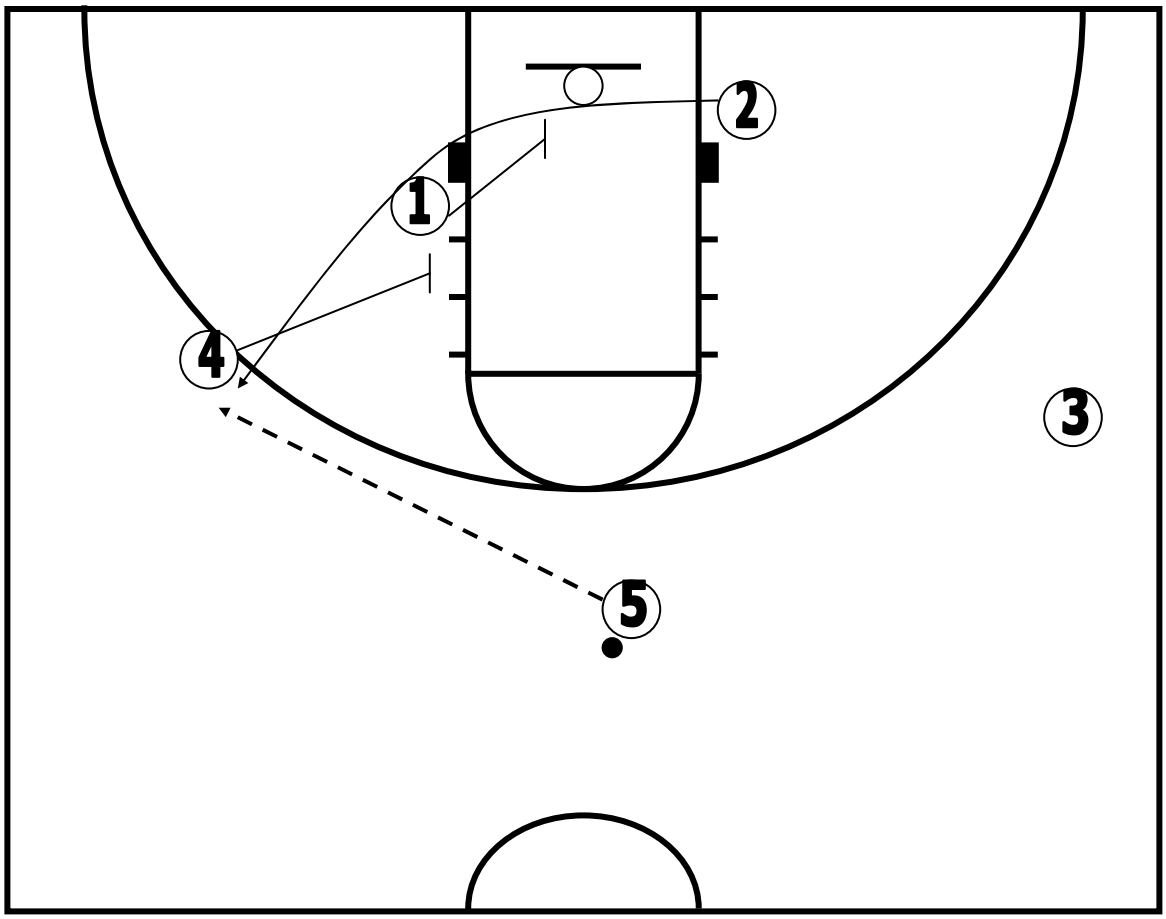
“Sprint” pressure release (B)
3 has the ball. As soon as 2 has reached the block, 3 dribbles hard to the top of the key
After basket cutting, 2 sprints to replace 3 on the wing
When 3 gets to top of the key, he jump stops, reverse pivots and ball fakes 2
2 back doors his man for an easy lay up

Part 5 Special Sets



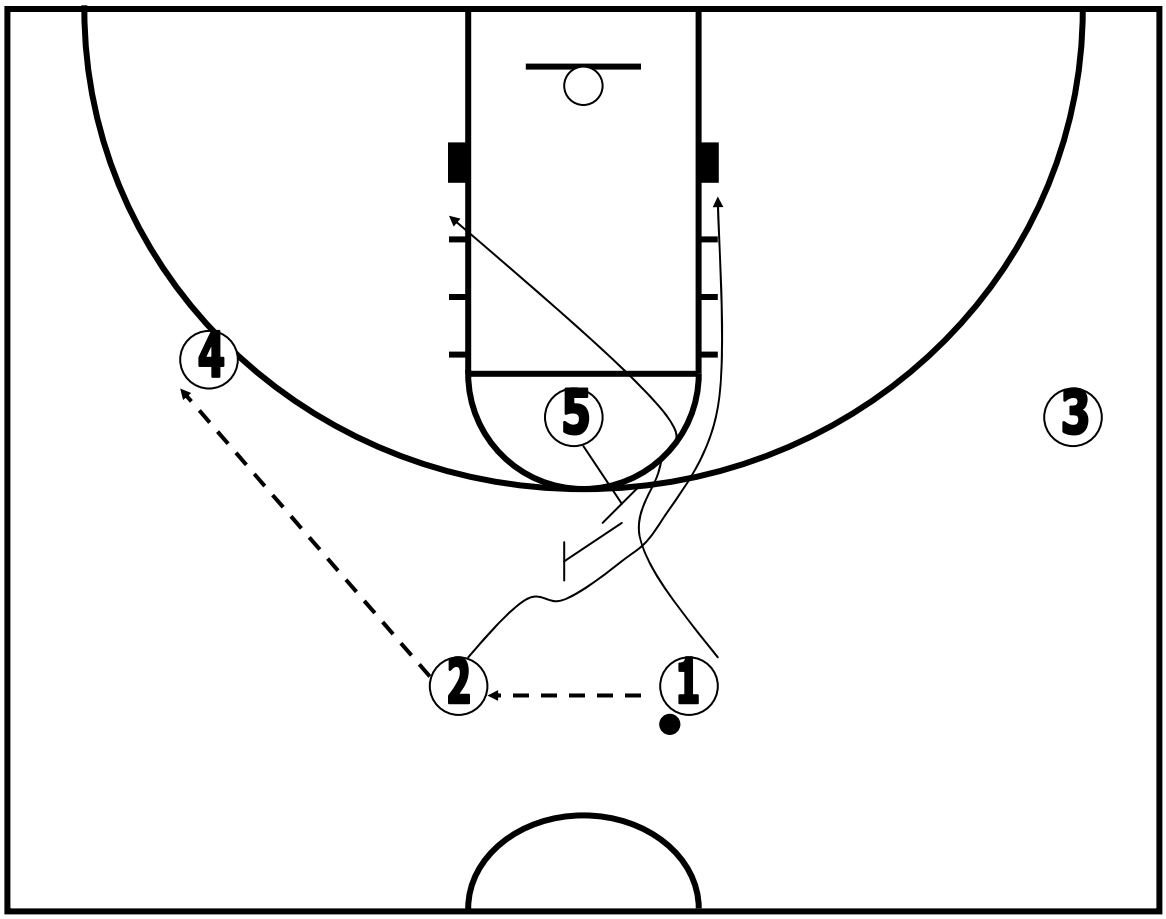
"UCLA" for a 3 point shot (A)
1 passes to 3: on the flight of the pass, 5 back screens for 2, then back screens for 1
5 then steps out for ball reversal

Part 5 Special Sets



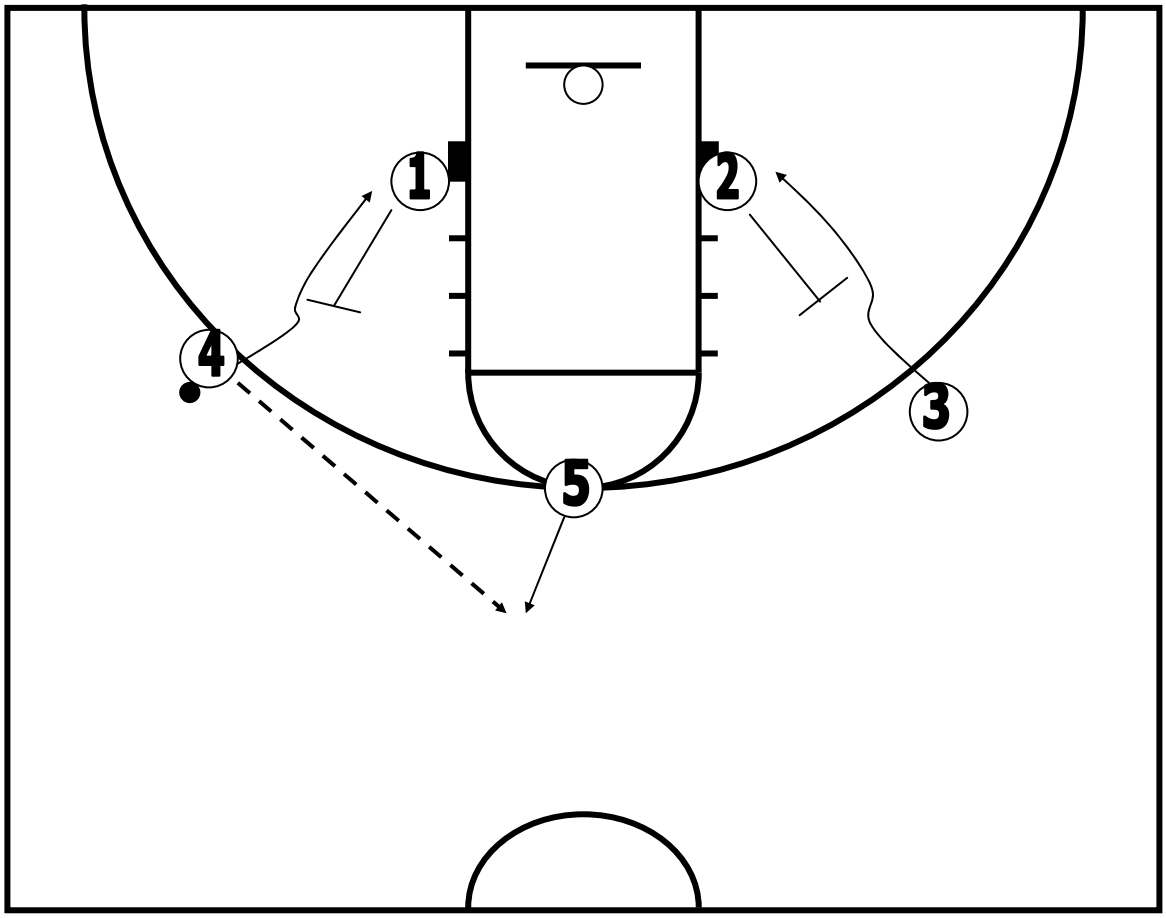
"UCLA" for a 3 point shot (B)
5 now has the ball
2 is now coming off a double staggered screen for open 3 point shot

Part 5 Special Sets



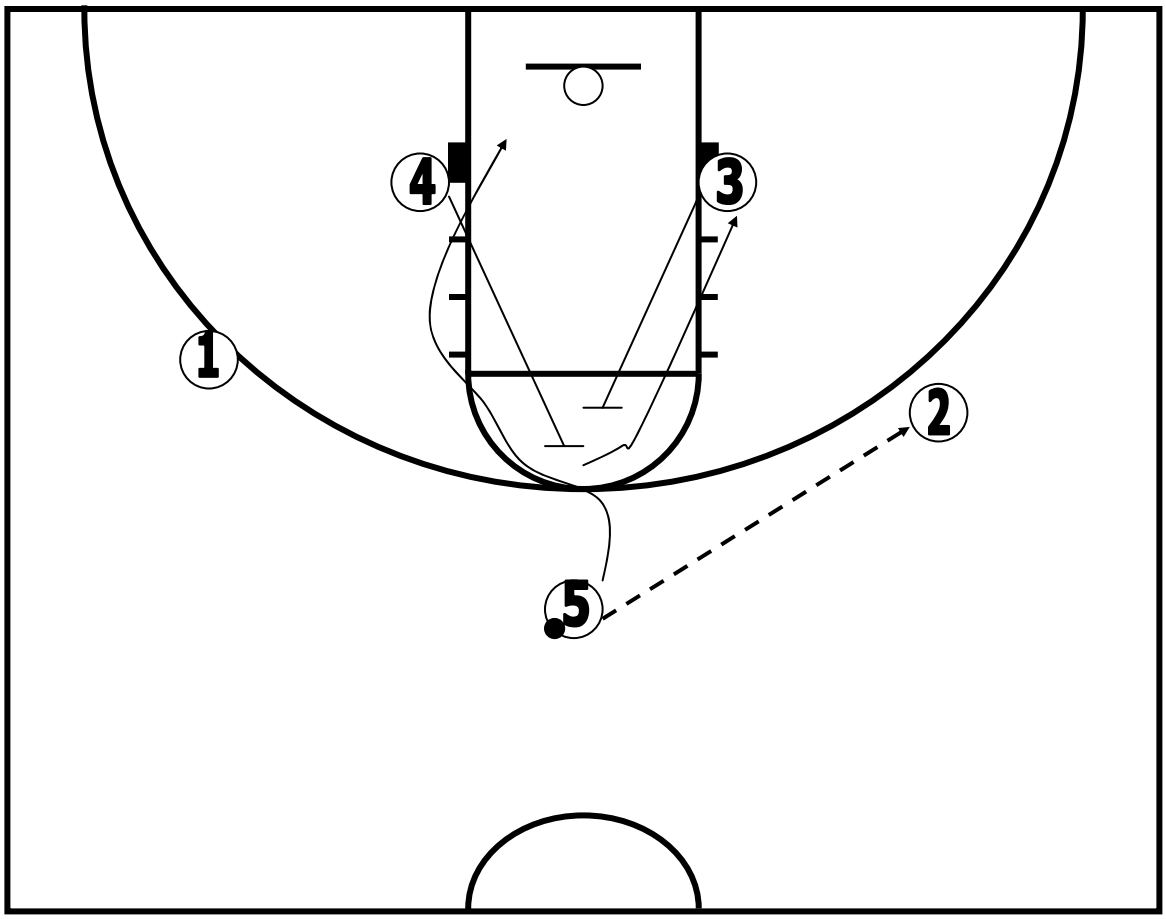
“Shuffle Cut” Series: More options (A)
Players are in a 2-3 alignment
1 reverses the ball to 2, 2 passes to 4
On the flight of the ball from 2 to 4, 5 back screens for 1, then 2

Part 5 Special Sets



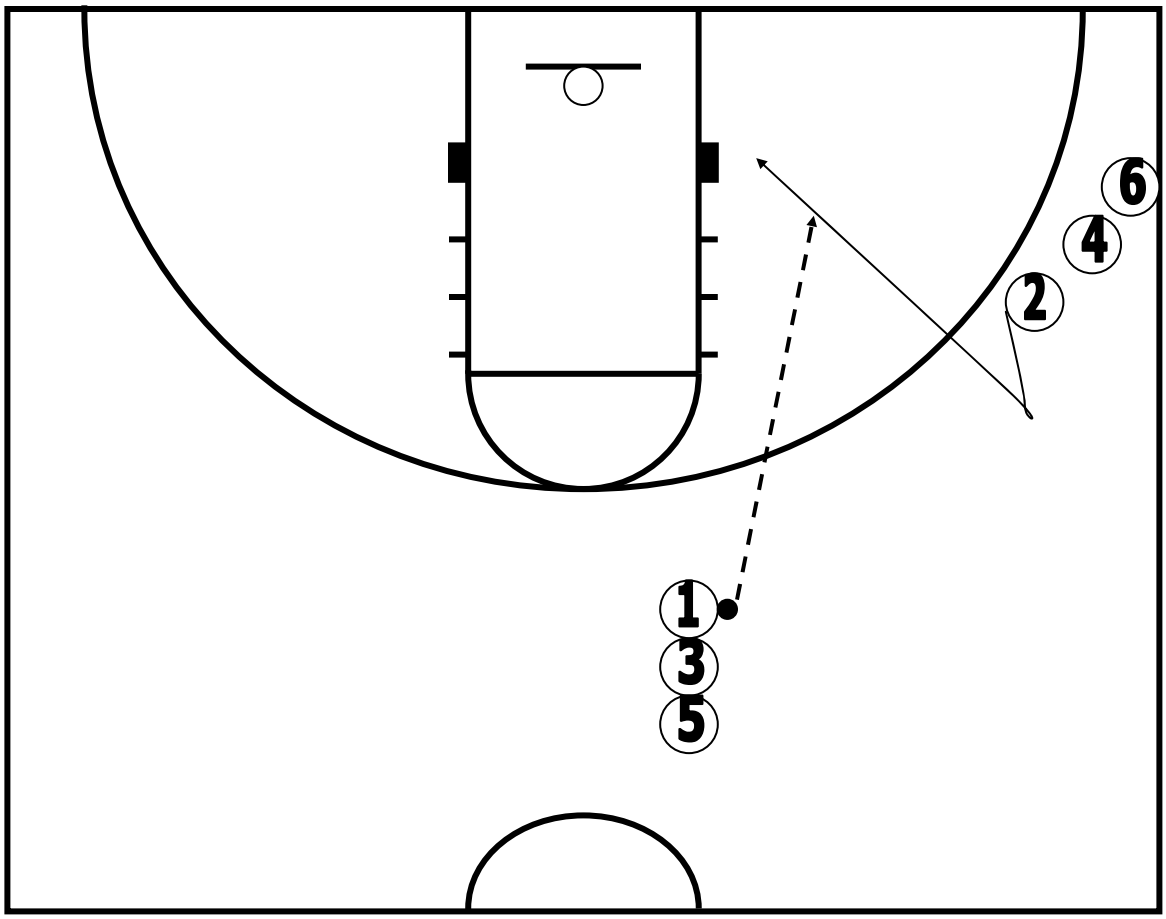
“Shuffle Cut” Series: More options (B)
5 steps out for a pass from 4
1 now back screens for 4, 2 back screens for 3
5 is looking for 4 or 3 for an easy lay up
5 also looks to pass to 1 or 2 on a step out for a jump shot

Part 5 Special Sets



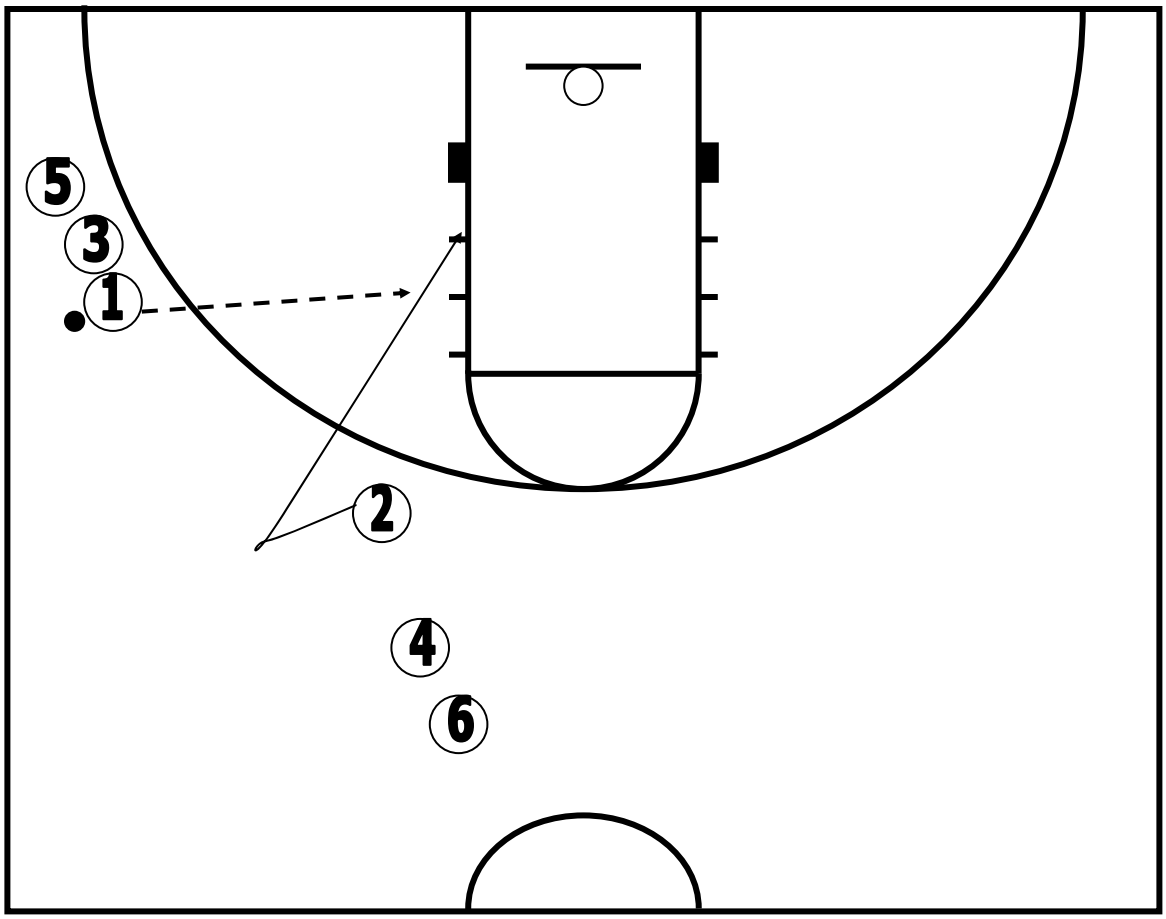
“Shuffle Cut” Series: More options (C)
5 passes to 2 on a step out
4 sets back screen for 5, looking for a lob
3 now sets an up screen for 4 looking for 4 rolling to the hoop off the screen

Break down drills #1



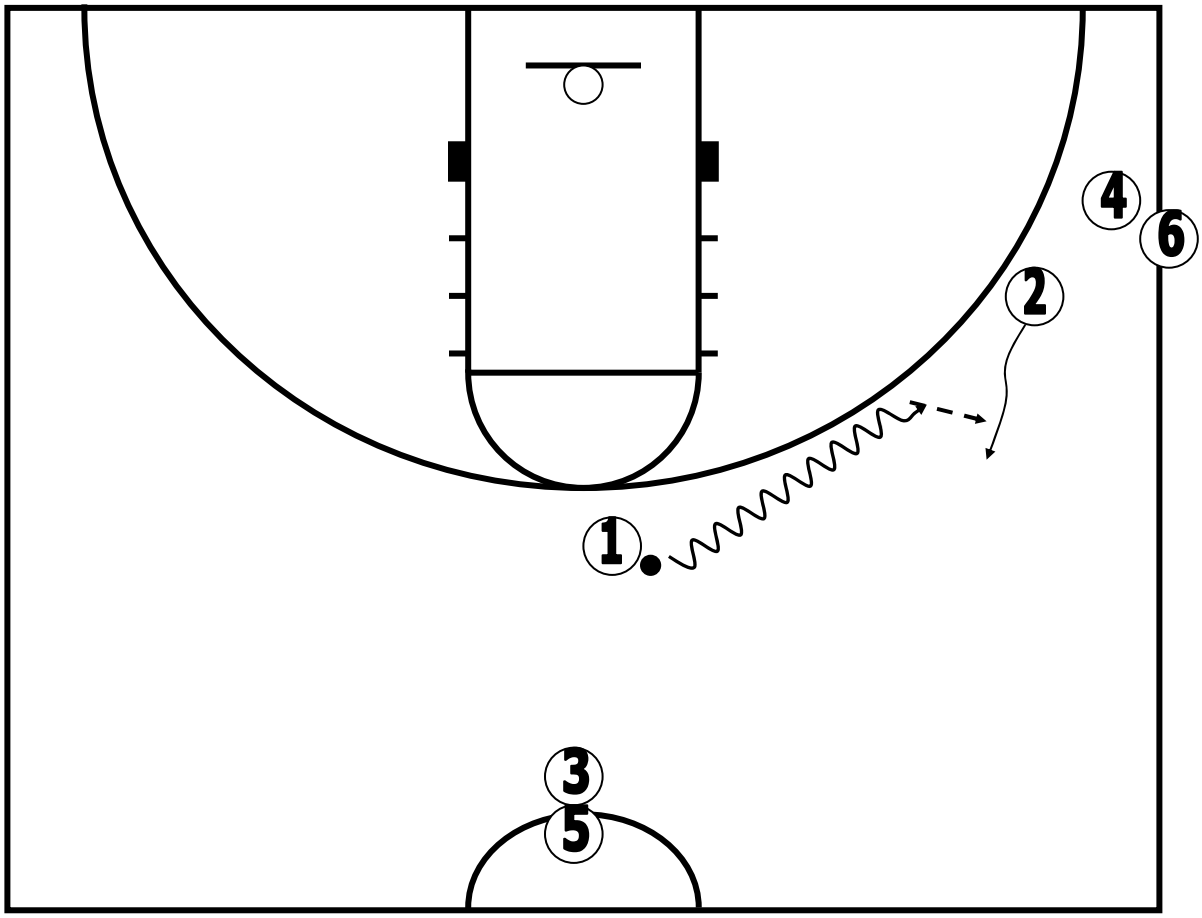
Break down drill #1
O1 dribbles hard at O2
O2 fakes high, back doors for a lay up
Pass must be a bounce pass leading players to the basket
Make sure players are cutting in straight line to the basket
Go from both sides

Break down drills #2



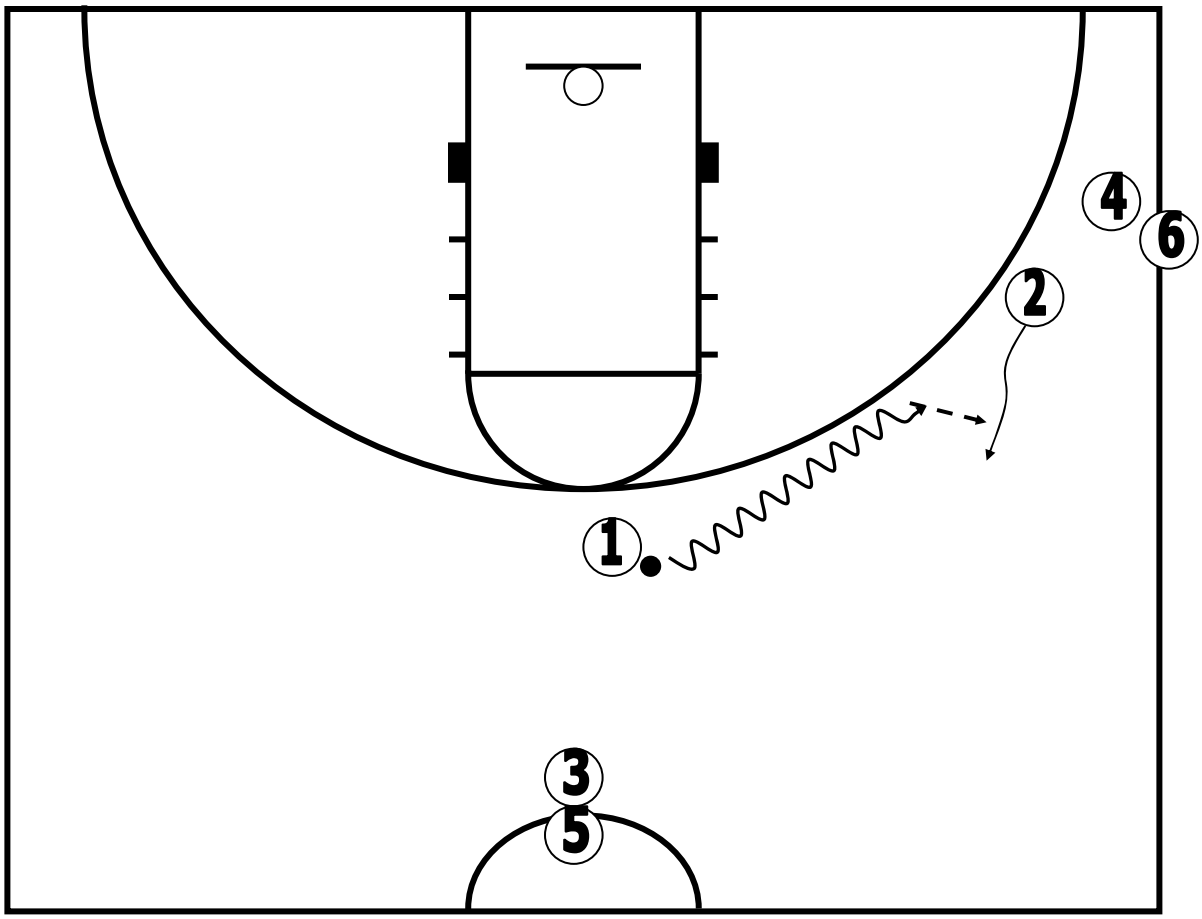
Break down drill #2
Same drill as #1, just different location
O1 dribbles hard at O2, who fakes high and cuts back door
Same teaching points as drill #1
Go from both sides of the floor

Break down drills #3



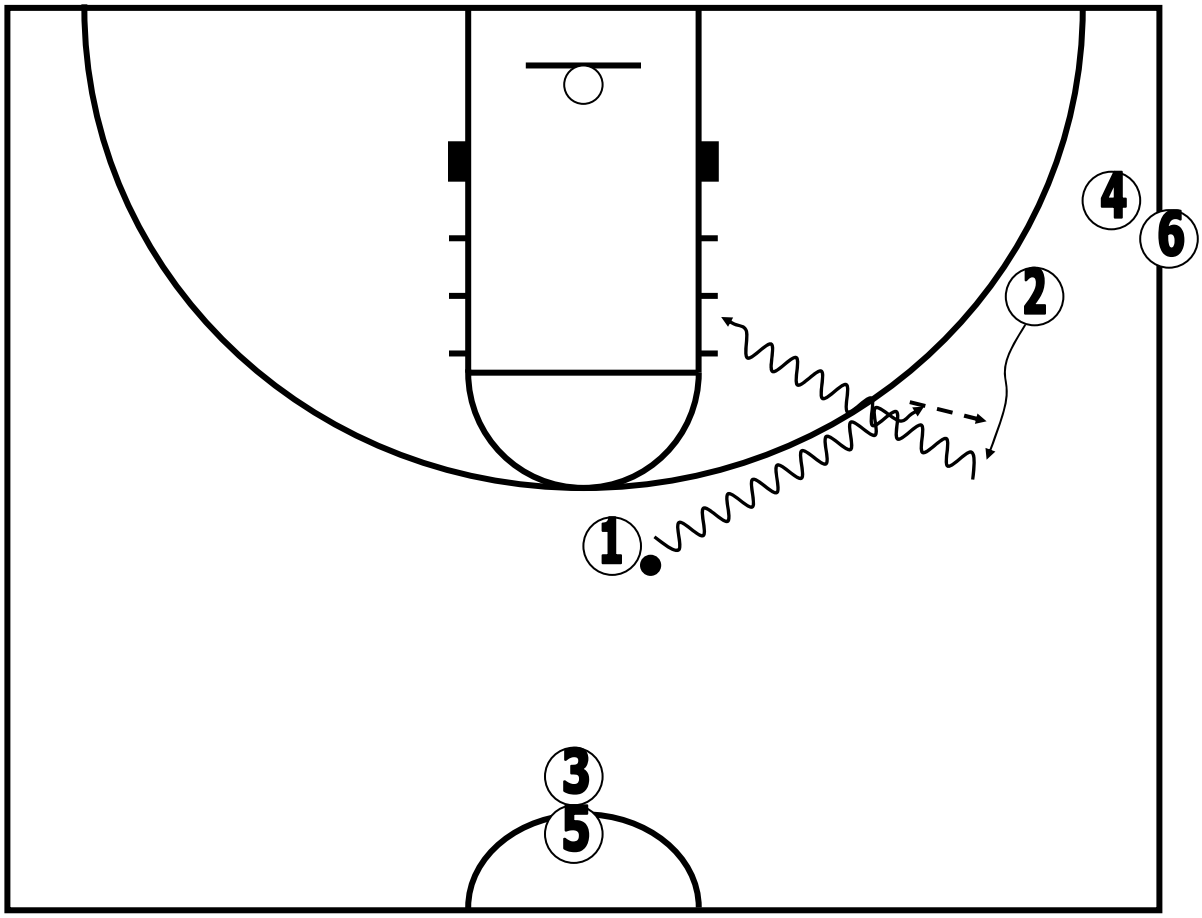
Break down drill #3
O1 dribbles hard at O2. O2 accepts dribble hand off from O1. O1 must dribble directly at O2's defender
O2 now has 3 options
A. O2 can shoot off the hand off
B. He can drive straight to the hoop
C. He can take the ball , dribble hard, and pass to O1 on the back door

Break down drills #3 (cont.) Option A



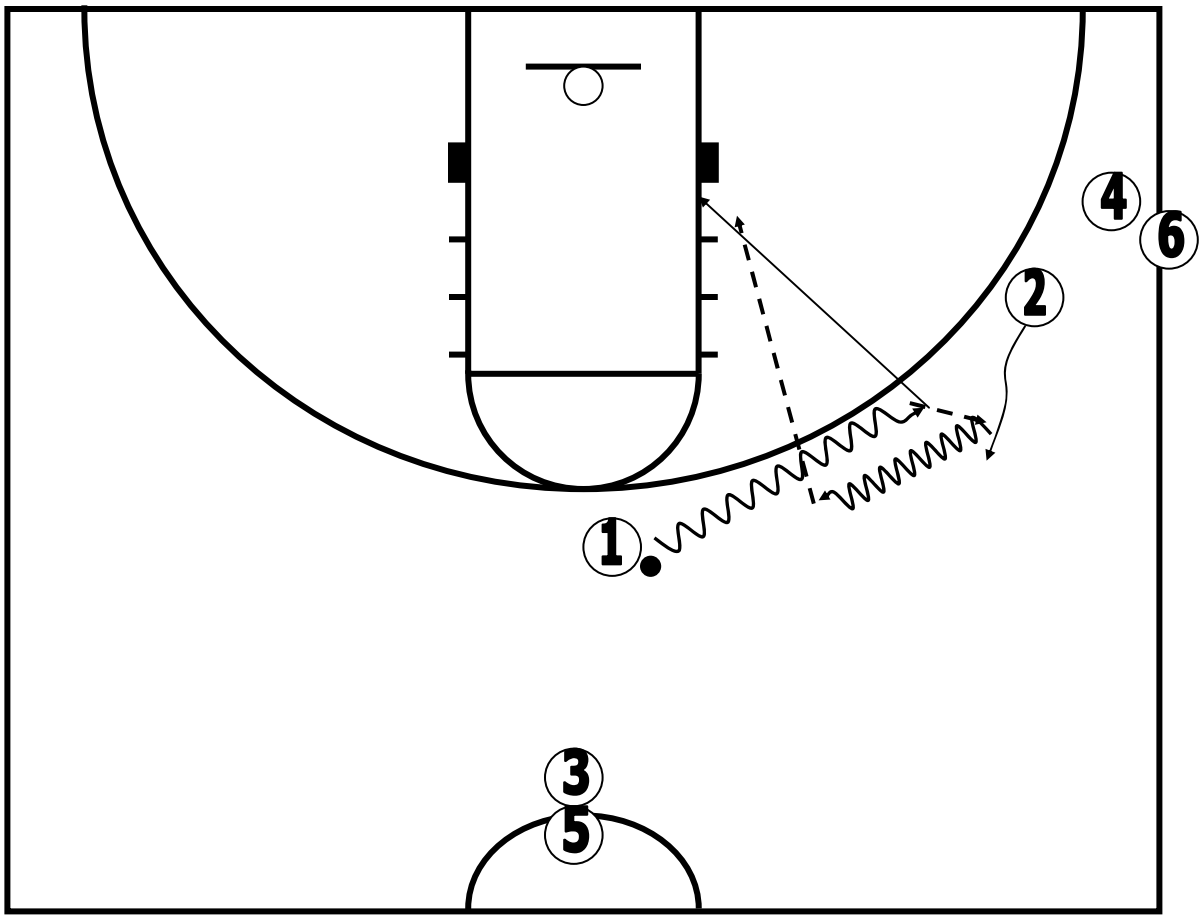
Break down drill #3
O2 has ball off the hand off and shoots a jump shot
Go from several locations on the floor

Break down drills #3 (cont) Option B



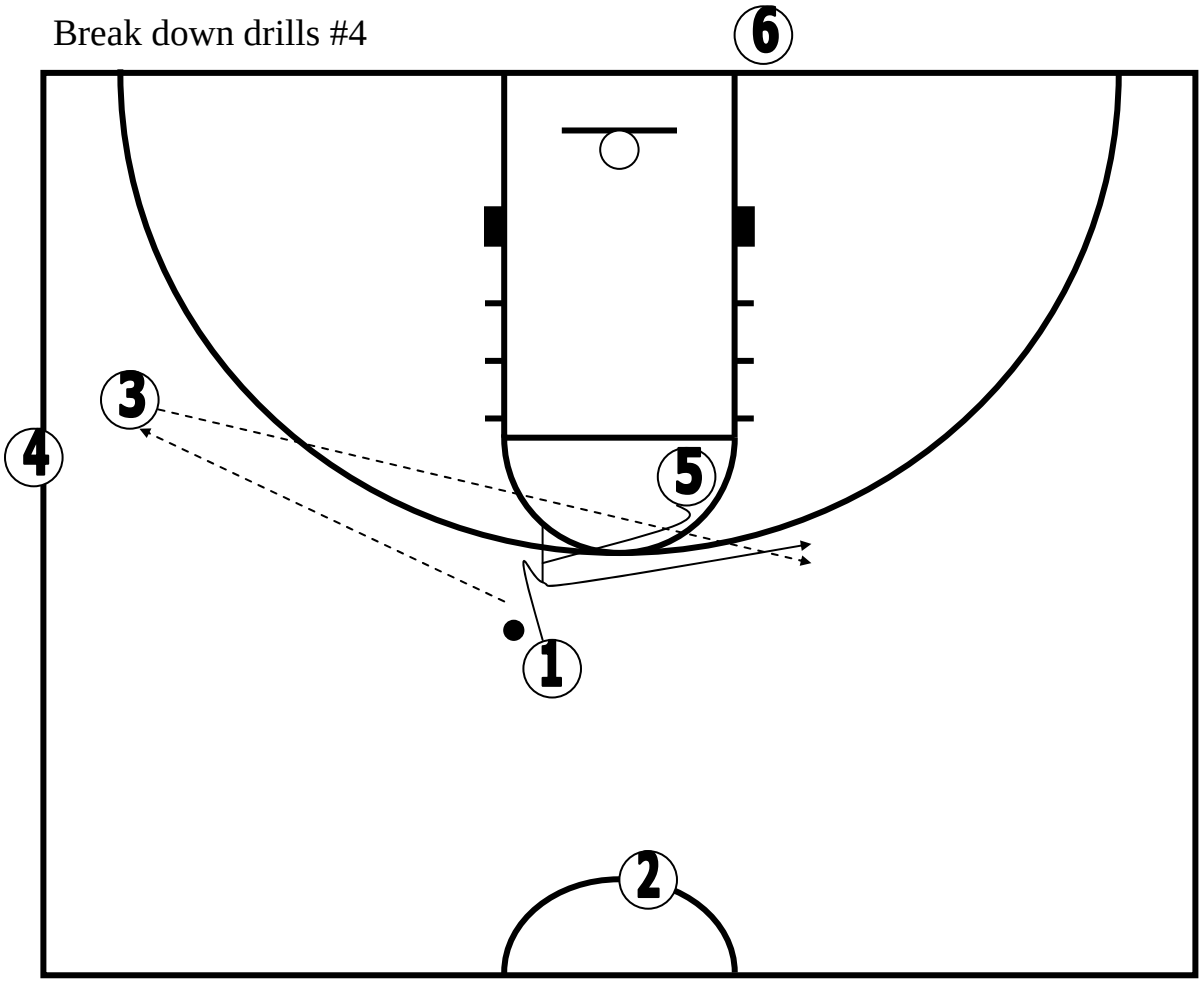
Break down drill #3
O2 has received dribble hand off from O1
O2 takes hand off and dribbles straight to the hoop

Break down drills #3 (cont) Option C



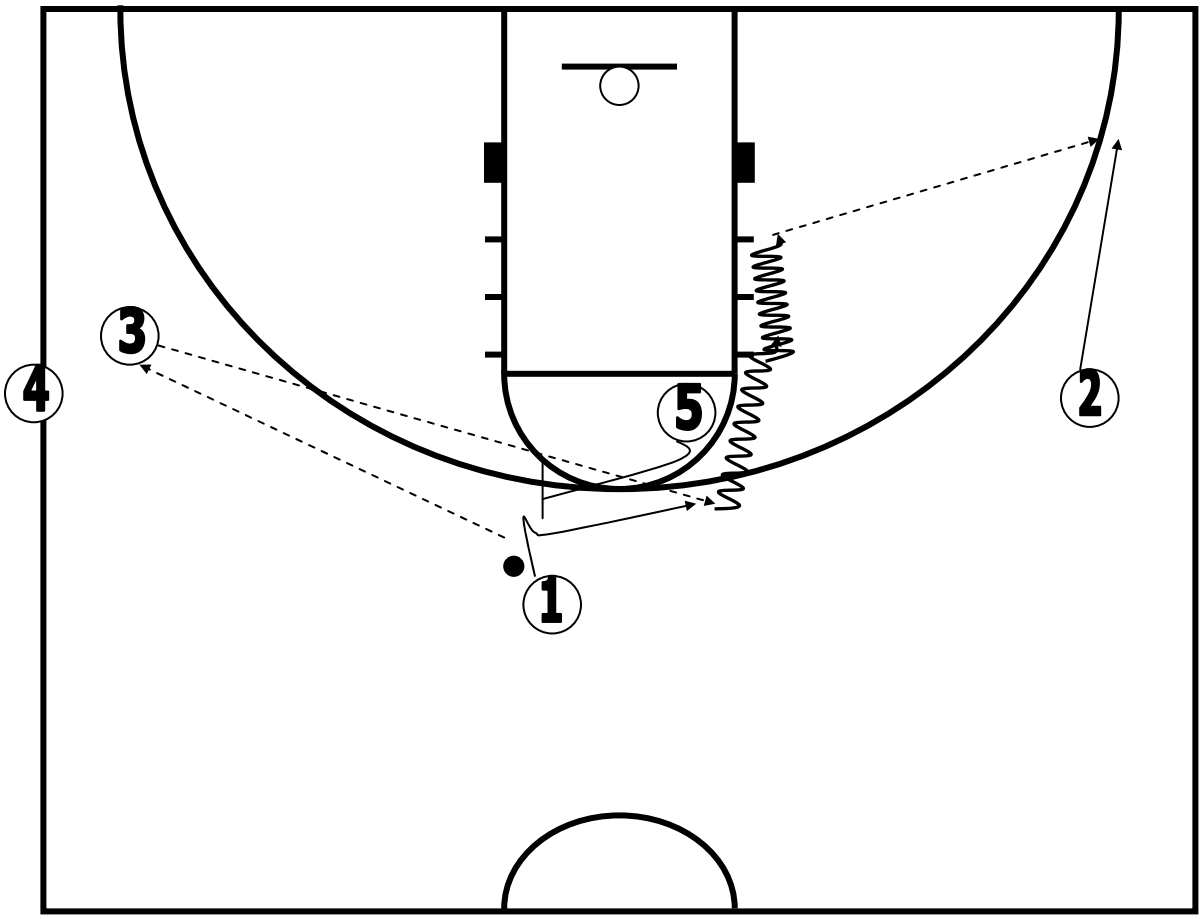
Break down drill #3 option C
O2 has received dribble hand off from O1
O2 dribbles hard, jump stops, reverse pivots, passes to O1 with a back door pass

Break down drills #4



Break down drill #4
O1 passes to O3, O1 cuts in and fades off a flare from O5
O1 must cut hard to create proper screening angle for O5
O1 can shoot jumper or drive to the hoop
Go from both sides

Break down drills # 5



Break down drill #5
O1 passes to O3, cuts in, receives flare screen from O5
O3 passes to O1and O1 drives to the hoop and pitches to O2 for a jump shot
Go from both sides of floor
5 must work religiously at getting himself in good screening position/angles

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)

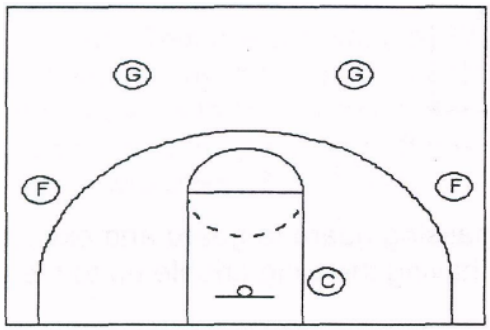


Figure 1-1

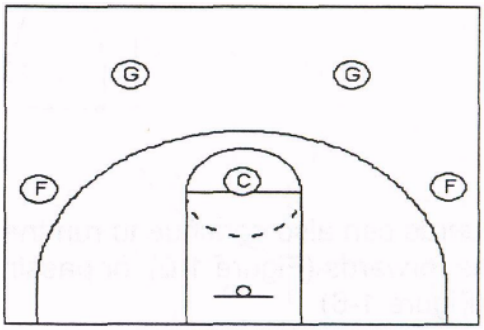


Figure 1-2

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)

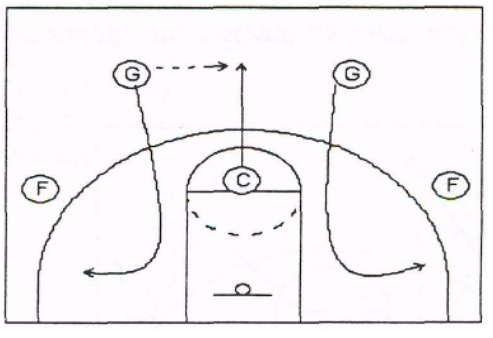


Figure 1-3

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)

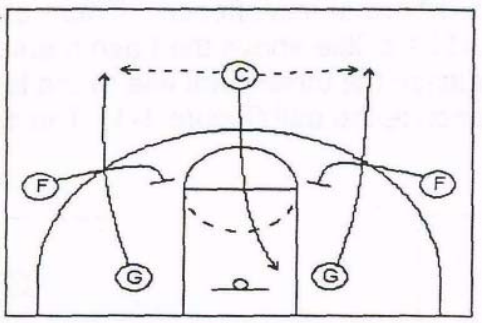


Figure 1-4

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)

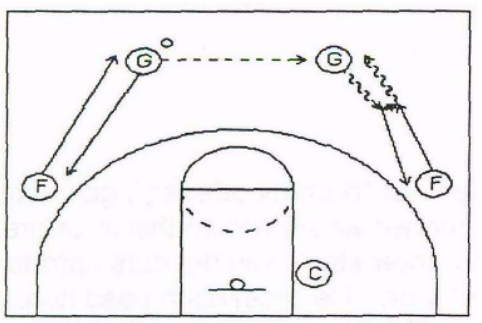


Figure 1-5

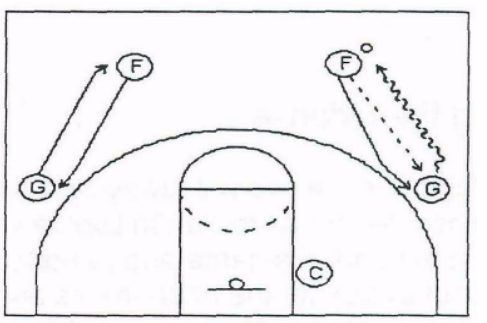


Figure 1-6

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)

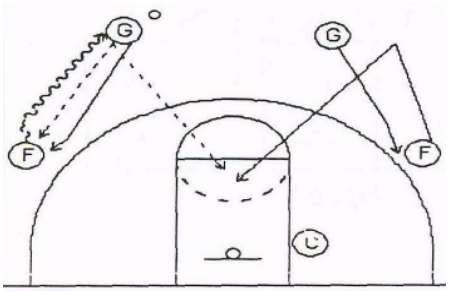


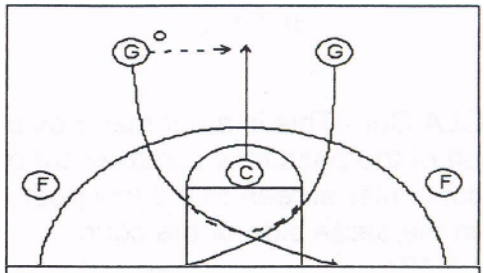
Figure 1-7

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)

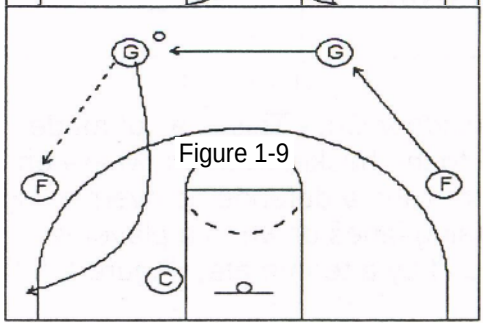
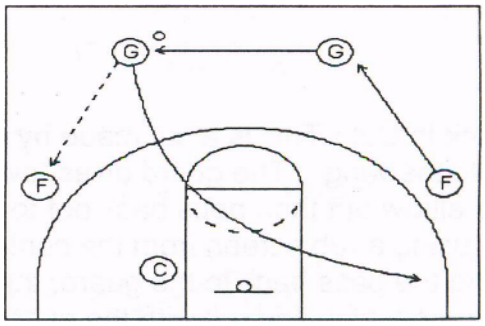


Figure 1-9



#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)

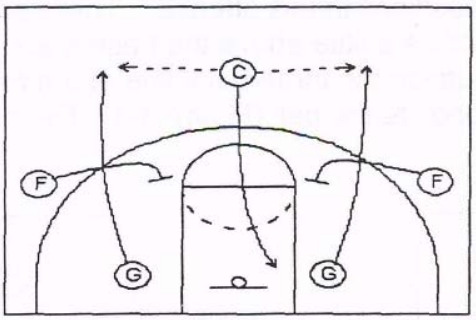


Figure 1-4

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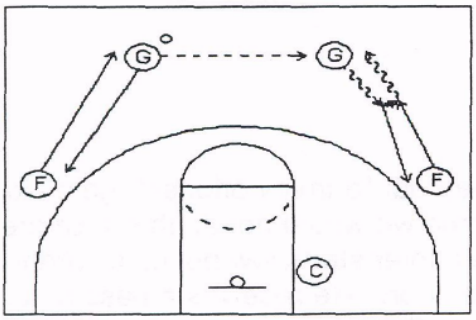
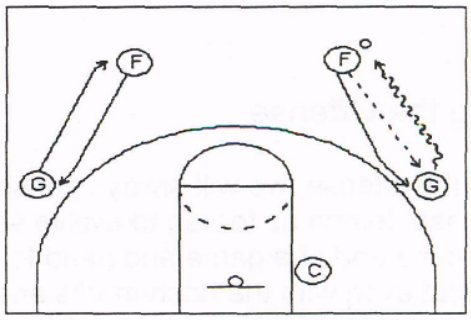


Figure 1-5



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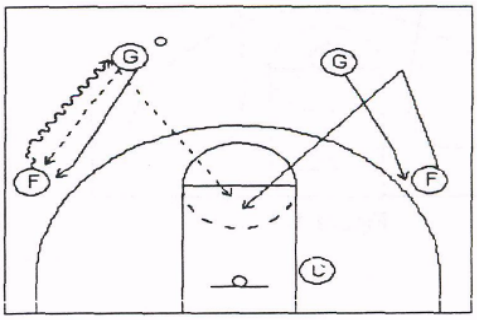


Figure 1-7

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)

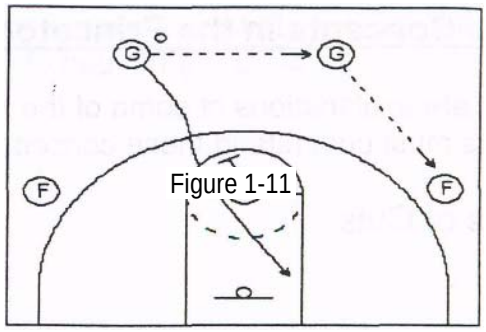


Figure 1-11

#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)

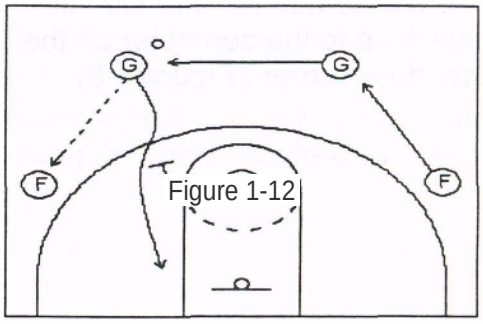


Figure 1-12

#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)

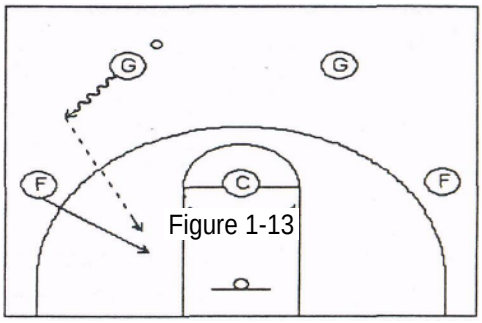


Figure 1-13

#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)

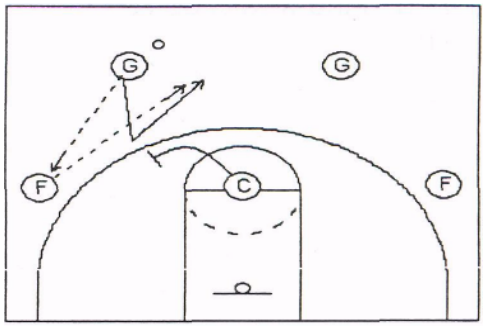


Figure 1-14

- 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)

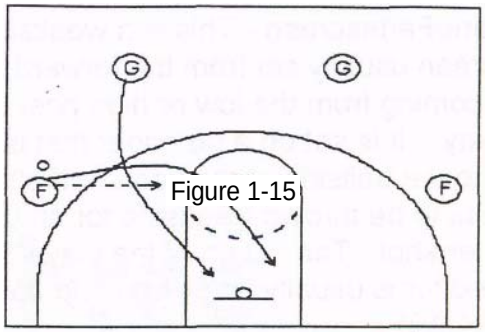


Figure 1-15

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)

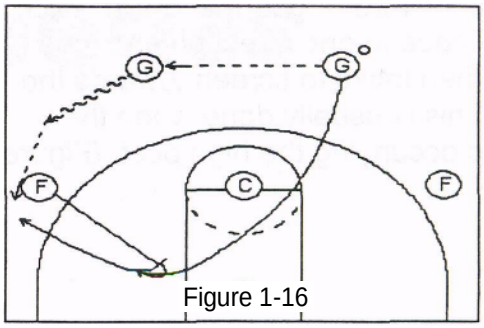


Figure 1-16

#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)

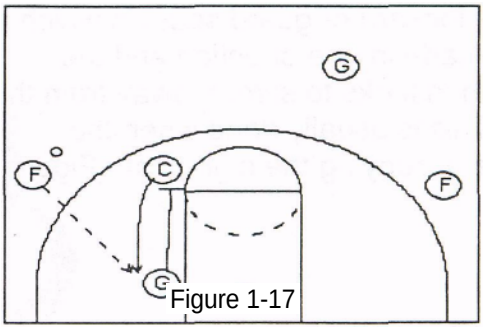


Figure 1-17

#3 - Rubscreen - This is any stationary screen set by the high post center on cutters going to the basket. (Figure 1-18)

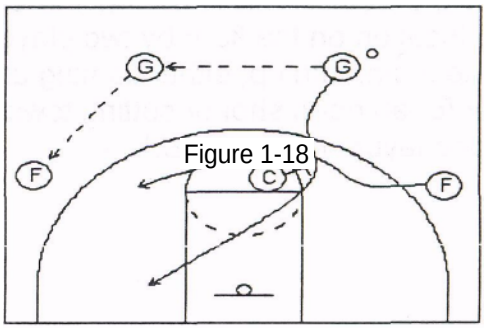
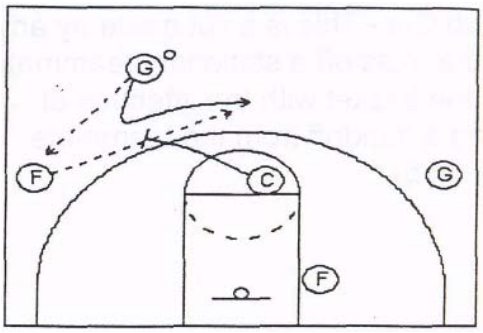


Figure 1-18

#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)

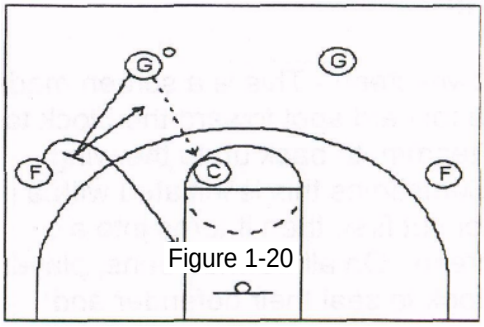


Figure 1-20

#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)

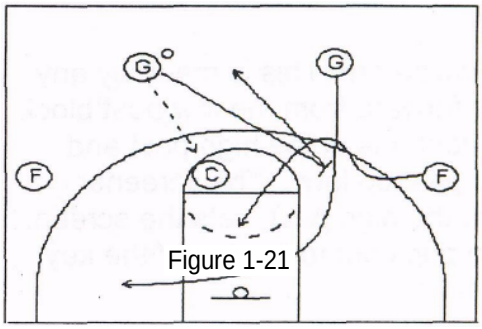


Figure 1-21

#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)

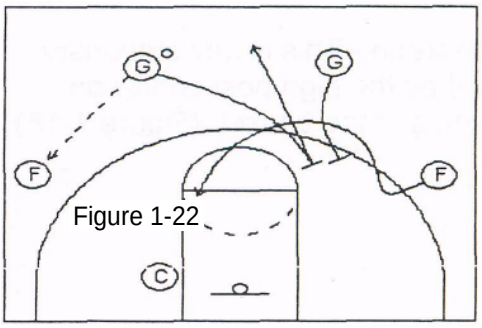


Figure 1-22

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

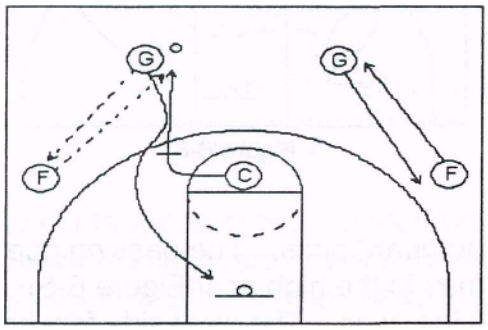


Figure 6-1

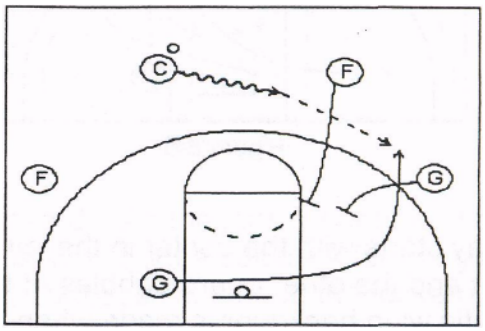


Figure 6-2

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**

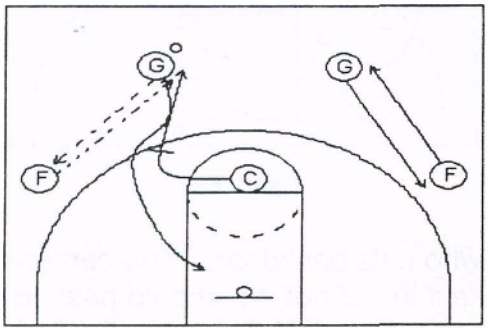


Figure 6-3

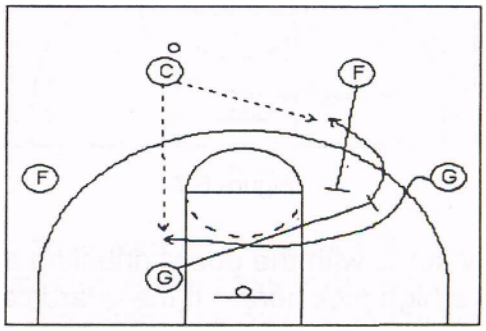


Figure 6-4

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

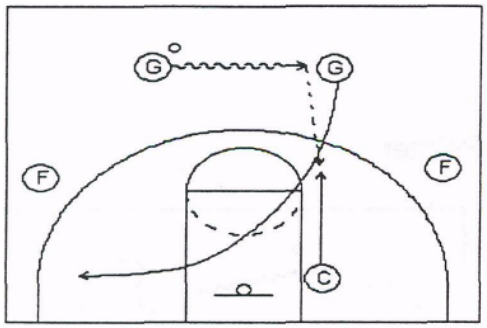


Figure 6-5

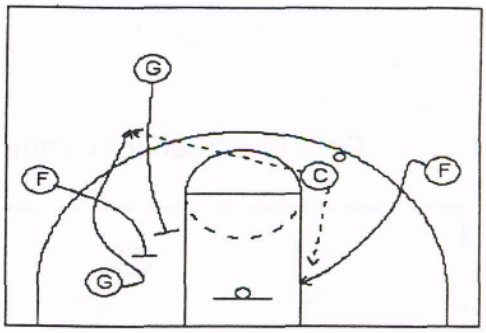


Figure 6-6

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

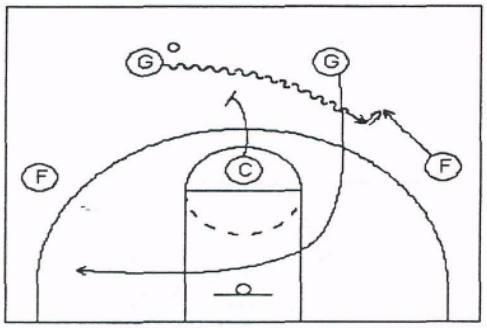


Figure 6-7

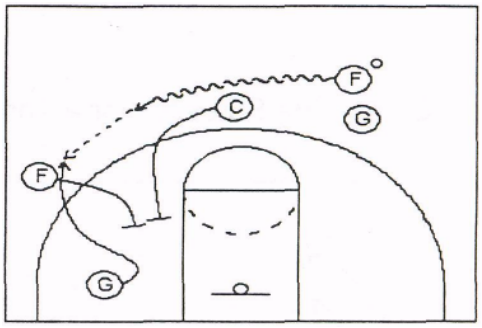


Figure 6-8

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).

HoopsHype.com Interviews

Rick Carlisle: "Pitino made me consider the possibility of being a coach"

by Alex Gozalbo / July 28, 2002

What does Detroit need to improve this season?

Rick Carlisle: We needed to strengthen the point guard position. The way the games are being played now, with the chance to set a zone defense, you need more players able to shoot from outside.

How do you want your team to play?

RC: What I really like is a strong defense and an unselfish team-oriented offense with a lot of passes.

You have quite a defensive approach to the game in Detroit, don't you?

RC: I know what you mean... The Bad Boys and stuff. The fact is that we want to find our own identity. We want to compete without being selfish on the offensive end. Our goal is to imitate the **Sixers** or the **Nets** and reach the NBA Finals. We already went beyond our own expectations this year. If only **Rebraca** wasn't injured in the series against **Boston**...

That's a good player.

RC: He could become a very important player. He is very strong and his fundamentals are improving. He got adjusted to a faster game and now he can keep on improving.

Have you changed your mind about European players?

RC: In the NBA we know they are very talented and that's why they play here. Now it is a lot easier for them because the NBA has become something more familiar. You also have to give credit to the coaches in Europe because they are doing a great job.

What's the main difference between European and American players?

RC: Europeans are more ready for a number of reasons, notably because in the United States the time to work is limited. In Europe you can improve your shooting and other skills you don't have time to in America.

What will be the role of Mehmet Okur in the team?

RC: He is a big man that brings a lot of possibilities as far as playing outside -because he shoots the ball well- or in the post. He has good fundamentals and mental toughness. He is young but has proved he can face anyone.

Rebraca, Okur... Is it better to sign a European player than a player coming from High School?

RC: Some kids have proved they are ready for the next level. You have **Kevin Garnett** or **Kobe Bryant**. In their case, the results have been excellent. Others, however, need some time to adapt themselves. Unfortunately, there are some others kids that declare themselves eligible and are left in a very sad situation after not being drafted.

Tayshaun Prince was your pick this year... Was it a surprise for you to find him available at No. 23?

RC: Yes, I like his versatility. He is the second best three-point shooter in the history of Kentucky. That means he can play outside. Besides, he is good putting the ball on the floor and passing it. He is also the fifth best shot blocker all-time in Kentucky and that will help us inside. In addition to it, you have to say he stayed four years in college and is already a mature player.

The best coaches in the NBA last season are former players: Byron Scott, Phil Jackson, yourself... Why?

RC: That is nothing new in the NBA. What about **Lenny Wilkens**, **Pat Riley** or **Don Nelson**? That's something that will never change, but, at the same time, you have some coaches without that experience like **Jeff Van Gundy** or **Mike Fratello**.

And Larry Bird?

RC: Now he must get more involved in the new franchise in Charlotte. If his group succeeds at getting the new franchise... But I'd rather not talk about that! He is very competitive, a winner as a player and as a coach.

When will there be a European coach in the NBA?

RC: I think it is quite possible that happens very soon because the level in Europe is great.

And what about you? Would you like to coach in Europe?

RC: Some coaches, like **George Karl**, have already done that. I've never thought about it, but it's just one more possibility. My visit to the Clinic of Eivissa was my first one to Spain and the people is wonderful. But right now my mind is on the Detroit Pistons, although it may be a good experience in one or two years time.

What is your team?

RC: I feel very close to the Pistons because this is the franchise that has given me the chance to be a head coach, but I has good experienced with the Celtics, which selected me in the NBA Draft and gave me the chance to win a ring, the **Knicks** and the **Nets**.

What is like to play in the Madison?

It is the most important sports building in the world and a very especial place. To beat the Knicks there, even today, is very especial.

You were coached by Rick Pitino there, weren't you?

RC: Yes, my experience with him was the one that make me consider the possibility of being a coach. His basketball is very different. The only thing similar to his basketball is what the Nets did this season.

Everything changes, not only basketball... What were you doing on September 11?

RC: I was in a bus in Michigan during a Pistons promoting campaign. I felt a great sorrow and I was very affected for the families of the people that died there.

Can anyone beat the United States in Indianapolis?

RC: No, I don't think so.

But Lithuania was one basket away from doing it so in Sydney?

RC: Yes, but now the championship is played in the United States. We are the favorites and, being the hosts, there will be no room for relax.

Is this the first time that the USA National Team has been designed as a team and not as an All-Star?

RC: Maybe what you say is true because some of the best players -**Shaq**, Kobe Bryant or Kevin Garnett- have decided not to be in Indianapolis. It is a mix of young people with veterans.

Ben Wallace will be there... What is your relationship with him?

RC: Fine, I hope (Laughs). He is one of the players with more work ethic I've ever been with. He is great defender, but, at the same time, he is giving up a lot of hours to improve his offensive skills.

Studying Psychology in college must have been useful for you...

RC: My job is very much alike to that of a psychologist. The role of the NBA coach is 80 per cent management of human resources and 20 per cent technical work.

Who will win the NBA?

RC: The Detroit Pistons! Although you have to beat the **Lakers** to be the champion and that is not going to be easy. They are the favorites. Right now everybody is thinking about how to compete with O'Neal. That is the big problem.

Is he that dominant?

RC: If you have O'Neal on your team, you have to adapt your game to him. He is an excellent player. He weighs almost 330 pounds but is able to run, jump, pass the ball... Besides, I know him and he is a great guy.

What will Yao Ming be able to do against him?

RC: I've only seen him in tape once and I think it will take him some time to adjust to the NBA, bet he could become a good player. International players in this year's draft have all skills, but none will reach the level of **Pau Gasol**.

Alex Gozalbo is a basketball writer for Gigantes. The interview was made during the International Clinic of Eivissa (Spain).

Tell us what you think about this interview. E-mail us at **HoopsHype@HoopsHype.com**

Half Cort Man to Man defense

Rick Majerus clinic
University of Utah

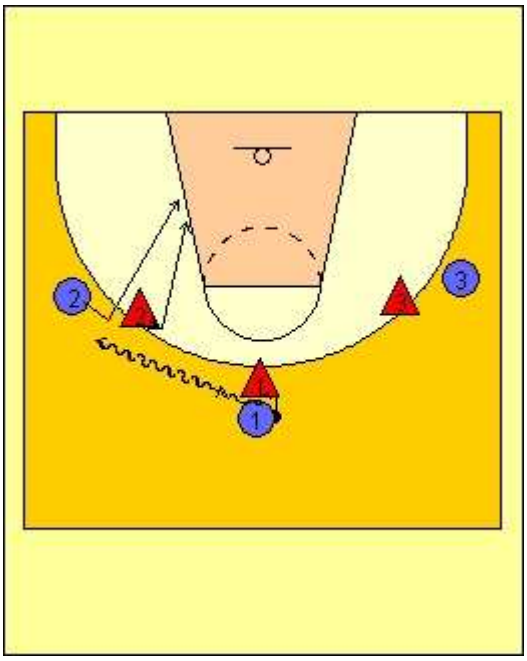
Always deny penetration and force offense to one more extra pass.
On wing, defensive player use denial position

We use 3 different stanes in relation, where is the ball:

1/ Defensive player on the ball is always aggressive and with is nose on the ball
2/ Defensive player one pass away is half away from and he is in pack stance
3/ Denial stance – very close and aggressive

Drills

1/ 3-3 Deny first pass/lLow post/ weak side cut



*Force offensive player to back door
If defense deny back door cut.Player with the ball dribble to wing position under 45 degree and player in offense posts up.

Low post defense.
* 3 situations - why we must front low post in defense
1/ mismatch and short guards – big player
2/ low post is good player
3/ potential passer is in the strong side corner

In those situations, low post must be fronted

Never let passer to pass the ball from good passing angle.

If passer is under 45 degree, LP must be fronted and force lob pass.
If LP receive ball, defender then moes behind, spread legs and strech arms and force him to go around not straight to the rim.

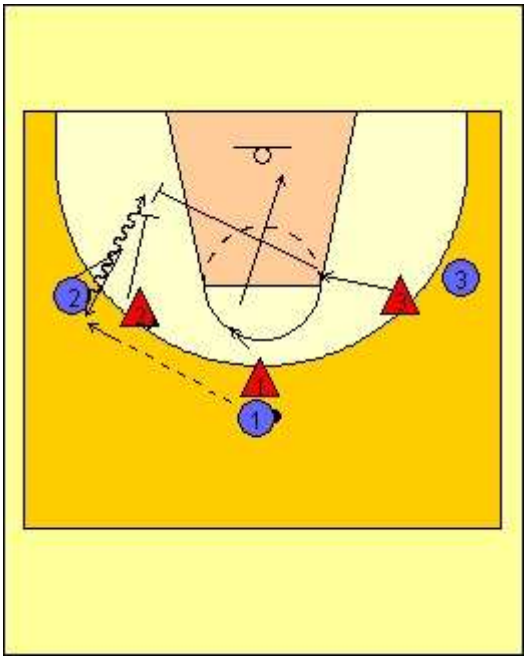
Drill continuity:

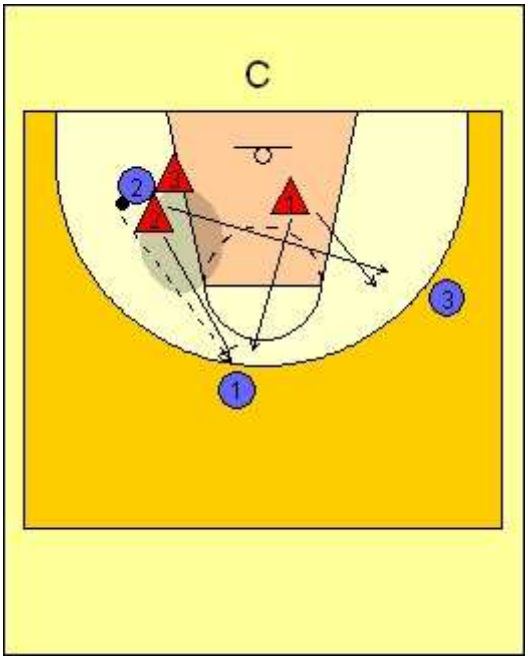
If LP can not receive the ball, he moves to the weak side outside of the key.

3 reasons when defender leaves the key:

1/ On base line penetration.
2/ If player with ball shot
3/ when offense player cut behind to the LP – bump and deny him and go with him

2/ 3-3 stop base line penetration

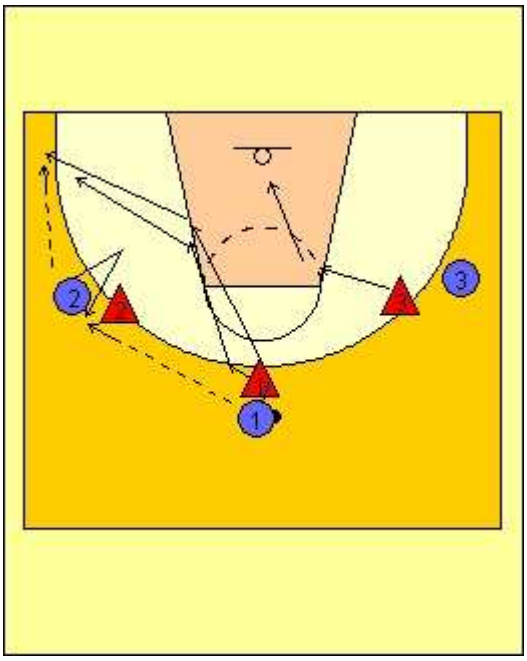




In his situations trap 2 and rotate.Player who is beaten can

- follow pass or
- he will find an open man.

3/ 3-3 deny give and go/ LP



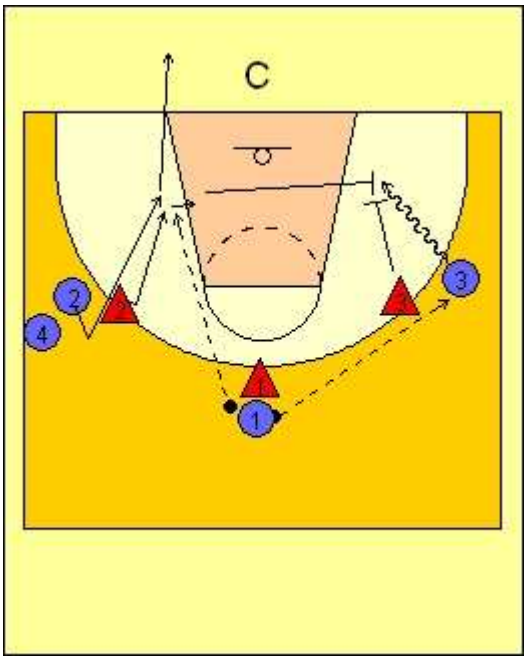
Deny give and go, deny LP.
If LP receive the ball, defense play on earlier described way, ¾ of body/front.
Passer is guarded (we call yo-yo 70-30/30-70) in pack stance

Rules:
a/ All cuts to the basket must be slowed down and denied. - defense dictates offense where to go
b/ deny pass to LP
c/ let offense to pass to the corner

*If offense score after the first cut- defense run 10 length

The most difficult situation in defense and it is practiced everyday:
Player on weak side is in denial position and he must see the ball and be ready to help on penetration and stop the ball outside of the key

4/ 3-3 deny back door/stop penetration



Player 1 with 2 balls
First, stop back door, then stop weak side baseline penetration
-If player with the ball pass to new player on strong siede, then defensive player 2 must close out and they play 2-2
-If ball is assed to weak side then continuity is 3-3
Defensive player 2 must recognize pass and react

All players:

- see the ball
- move feet in direction of ball movements

5/ 3-3 dawn pick-deny curl cut
Picker defender steps-up and buys time and then front the picker, cutter defender trace and put hands on cutter hip.

Change angle and timingof pick by bumping picker

The last thing what we do in defense, is SWITCH
Switch equals guards-guards/big-big.
In most occasions beat you open shot, not mismatch

3 rules when switch:
1/ Talk loudly
2/ Contact between two defenders
3/ Switch and deny

Each time switch in defense, try to steal the ball
Do not switch if you are not aggressive and without intention to steal the ball.
If afer switch we got mismatch situations such as:

a/ short –big, LP position:
always front and never help on baseline penetration- help ust come fro weak side.

Signal for this situation si WHITE:
Play more aggressive and force all to the outside and trap baseline penetration

Situations when is an automatic switch:

1/ Short to short pick – be aggressie positions 1-2-3
2/ Hand off
3/ After pass to LP and split around LP
4/ Flare pick

Defensive players communicate loudly and switch.
On the pass defense sprints half way to the player with the ball and then moves in well balanced diagoanal stance and low.and he must know offensive players intentions.

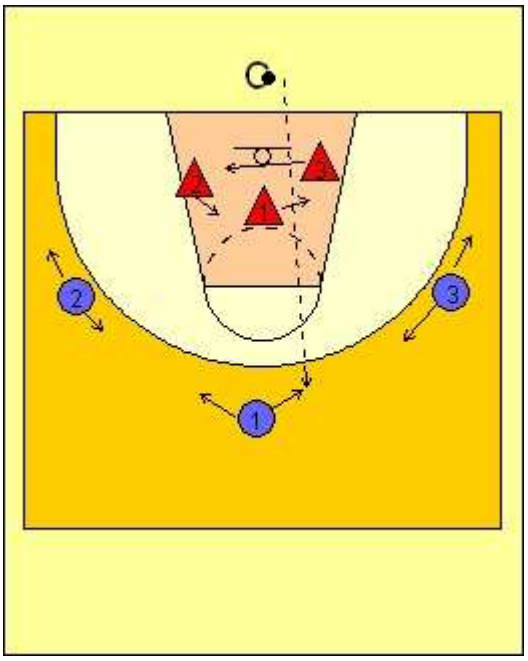
Do not want middle penetration, specialy when we play WHITE
When palyer is in denial stance and he must stop penetration
Jump to the ball in open stance and do not turn back to your man
-shoulders in the line you-offensive player

Ball is passed to the wing:
1/ One leg between offensive player and the basket
2/ If we in defense call BLUE – we play YO-YO (fake to press the ball) and defensive player exchange is stance in pack stance
Never react on shot fakes-do not leave floor with feets.

Pack stance – all moves toward the LP living outside man open
This kind of defense we play when outside player is bad shooter and also big players 4 and 5.

If we are in YO-YO and penetration happen to the base line, once more we call YO-YO , it means that weak side player, do not need to help what is not case for WHITE situations.

6/ 3-3 +C close out



- defensive players under basket and move and comunicate, coach with the ball.Coach pass and defense closes out and paly live 3-3
- offensive players only moves
- compete

Ball Defense- Rick Pitino

To play outstanding defense you do not need to be an outstanding athlete. You need-

1. Excellent quickness
2. The desire to excel
3. Great anticipation

His defense is not man defense it is ball defense. Man to man you are not going to keep a great scorer from scoring. 2 reasons

1. Back pedaling by defender
2. Offense knows where he is going and is moving forward

If you allow an offensive player to set up in the middle of the floor where they can shoot, pass and drive, you are giving them too many options. Must take away options-

1. Keep your arms bent at the elbows with your thumbs pointing toward your shoulders when in a stance- this allows for quicker reactions from your hands and arms
2. When the shooter goes to shoot, get a hand into his vision (not his face) and make sure his vision is distracted
3. Take away his strong hand drive- get your head onto his strong hand side- this will hopefully force him to only go one way and you know which way he will go- he prefers one foot to be forward so you will only drop step in one direction
4. After the player shoots, call out shot. This will reinforce that you now have to box out and will be running the fast break.

When the ball is on a side, take away the middle by overplaying the offensive player to the middle of the floor and forcing him outside

On ball defense

1. When playing defense, take short steps and not long slides.
    a. Head goes up and down
    b. Will get beat on a drop step
2. Remain bent at the elbows, bent at the knees and having your momentum go to the basket. We will protect the basket and give up the moving jump shot but we will challenge the shot with our hand into vision
3. Keep the thumbs pointed at your shoulders as this will take away the pass over your shoulder and next to your ear- it makes your hands quicker- deflect the ball
4. If we deflect 35 passes and shoot over 38% for the game, we will win over 95% of the games

When defending off of the ball, play the ball and see the man

1. Get into more of an open stance- deflect or intercept passes with your outside hand and not your inside hand if you were in a chest to chest deny position
2. Be more concerned with the ball going to the basket than with your player catching the ball
3. As your player moves toward the basket or the baseline, stay open seeing the ball and just backpedal with him staying between him and the basket

4. Keep a hand on the cutter if you need to so you know his position
5. Any time you make a steal in the backcourt, do not dribble the basketball- catch it and advance it with a pass
6. Do not lunge when trying to make a steal- lead with the outside foot and hand as not to foul

Defending Screens

Down Screen

Ways to fight over the screen

1. The screener will head hunt the defender and try to take him out- many times he will move and rarely will they call the moving screen
2. Switch- leads to big on small situations
3. Only fight over the screen- frees up the curl
4. Have the screener's defender open up and then slide through- frees up the fade to the corner
5. Go 4 deep over the top and this makes the fade even harder to defend
6. His way
    a. Always see the ball and your man. See the screen coming
    b. Get directly behind the cutter and follow the man fighting through and then trying to deny
    c. The screener's defender must call out the pick and take away the curl
        a. Open up
        b. Keep a forearm on your man
        c. Hit the curl cutter and stand him up
        d. If you lose contact with the screener, he will slip to the basket leading to an easy score

Back Screen

1. Call out "back pick and direction"
2. The cutter's defender drops the foot of the direction called and loses sight of the ball and is directly facing the screener
3. The screener's defender will allow space between him and cutters defender so that the cutters defender can slip through- single space and fight through
4. Relocate the ball

Cross Screen

1. The screener's defender must open up and show his numbers to the ball and protect the basket
2. The cutter's defender must take away the low cut baseline forcing his man to catch the ball while going away from the basket
    a. Will step over the screeners top foot and still deny
    b. Will follow and then catch up and deny or defend if his man was passed the ball

UCLA Cut with Back Screen

1. Any time you are guarding the ball and it is passed you must jump to the ball
2. The screener's defender must have an arm bar initially
    a. Call out the screen
    b. Open up to the ball nearer the basket to allow the cutter's defender to single space and go through
3. The cutter's defender
    a. Jumps to the ball
    b. Drop steps to go face to face with the screener and goes ball side of the screen and then moves between the screener and your teammate (screener's defender) to find his man
4. After this action, the post player will normally pop out
5. The UCLA cutter will normally post up
    a. Keep an elbow on him
    b. Play to his high side to take away the duck in

Pick and Roll

1. On a pick and roll above the 3-pt line- hedge out with the screener's defender and go behind
2. On a pick and roll below the 3-pt line- hedge out with the screener's defender and then trap with the on ball defender
3. The other off ball defenders will have to rotate over to the screener when he rolls to the basket
4. This pass to him should not be easy as we should have good ball pressure

Post defense

1. Post defender must get a forearm onto his player at all times when he is ball side
2. Keep a hand or finger on his man when he is weak side of the floor
3. Teach the double down with the top defender and not the wing defender
    a. The opposite wing defender will take the player who receives the next pass out of the post
    b. The wing defender takes away the return pass to his man by face guarding the wing player
    c. The player that double-teamed then takes the next pass to the outside
    d. The double must take away the inside pivot and use high hands
4. Do not allow the post to back the defender into the lane
    a. Show the referee your hands
    b. Place your thigh of the baseline foot against his top thigh and bump him out showing the referee you are innocent of any fouls by not using your hands
    c. Must stay low to use leverage

Key thoughts

1. Do not fear the dribbler- fear the passer
2. Trap any uncontrolled dribble- when their head goes down and they are not looking for teammates
3. Do not be concerned with who's guarding who in this defense
4. Guard the ball
5. Take away all options to the basket

Deflection system-stay active with your hands and feet

1. Touching any portion of any pass
2. Any steal
3. Any blocked shot
4. Any dive for a loose ball
5. Any tip from behind

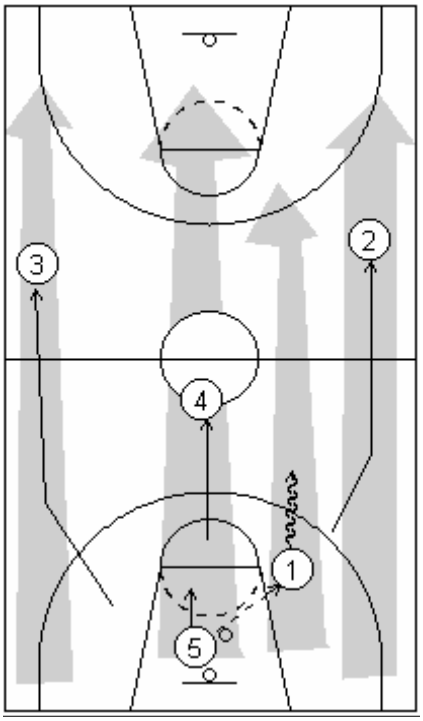
NORTH CAROLINE
Transition Game

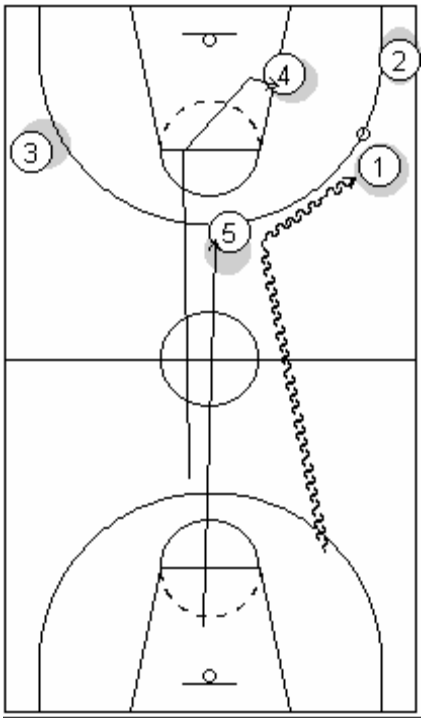
Roy Williams

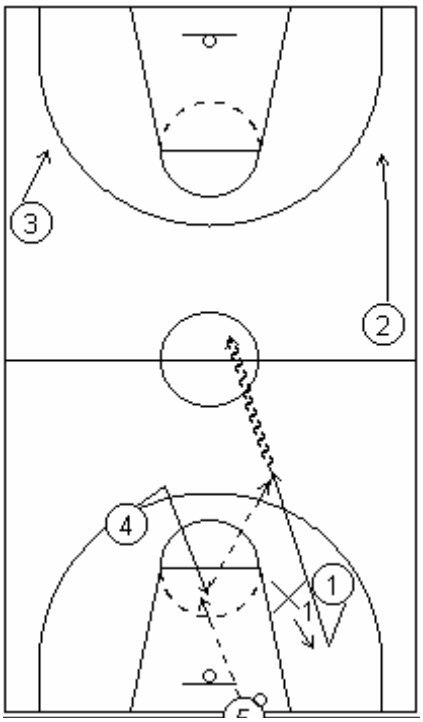
Phase of transition :

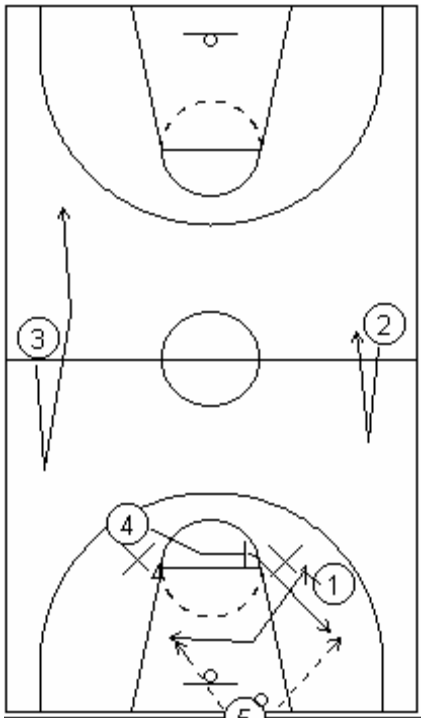
1. Primary Fast break
2. Secondary Fast break
3. Continue offense

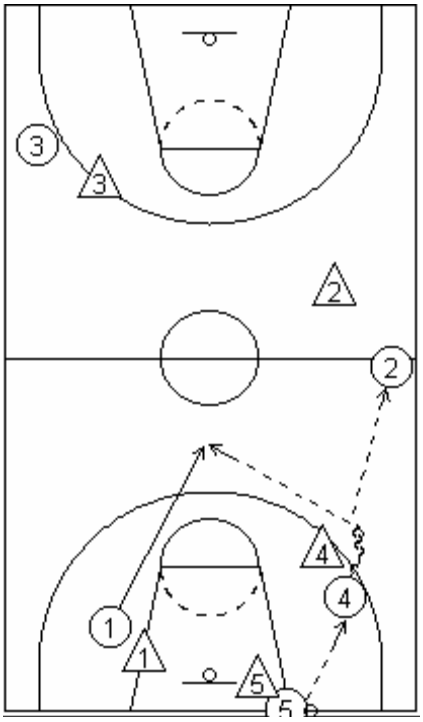
1. Primary Fast break

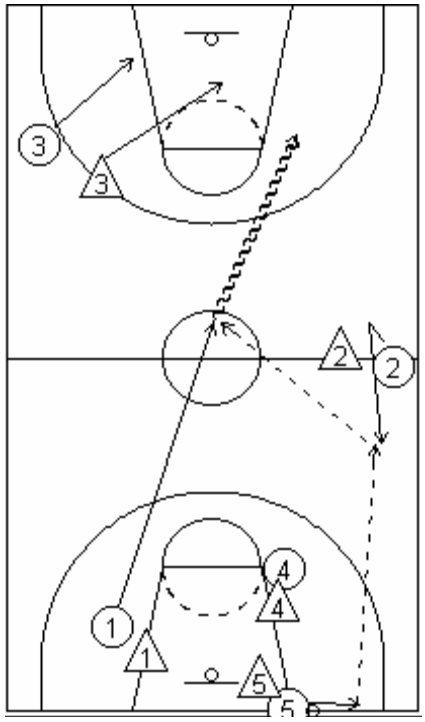






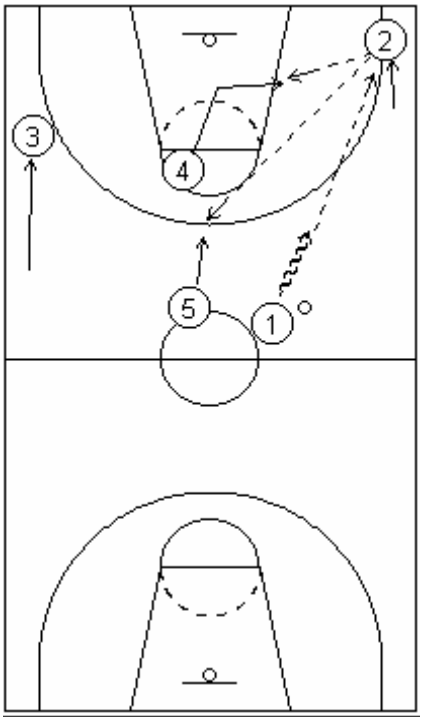


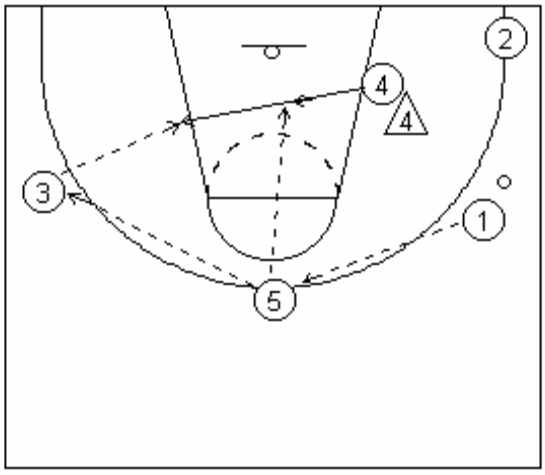


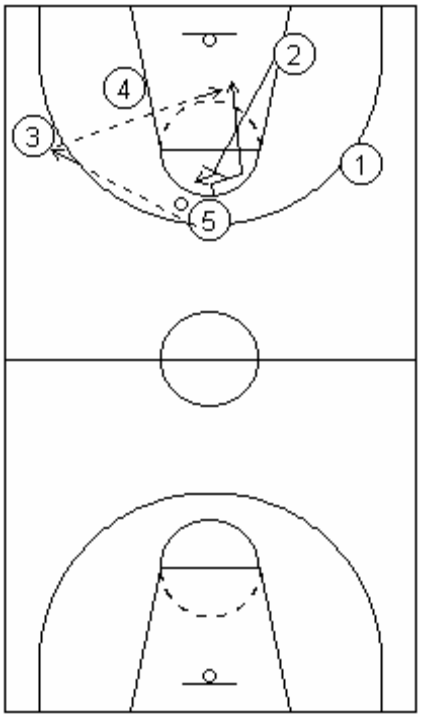


2. Secondary fast break

a. Option - corner man



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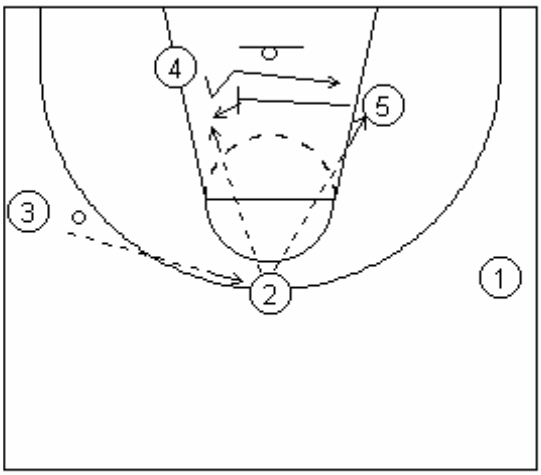
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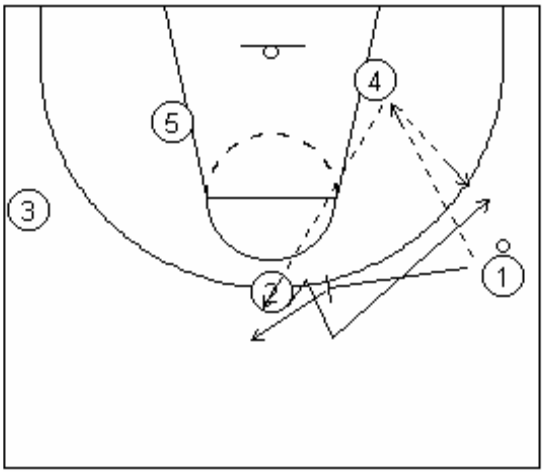
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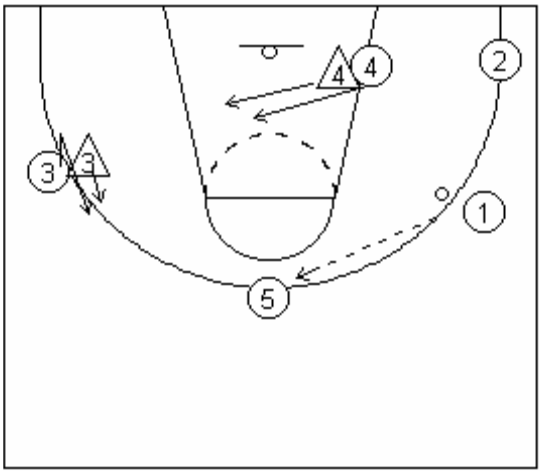
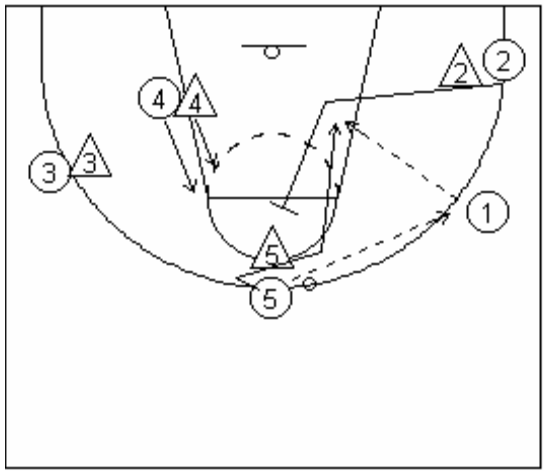
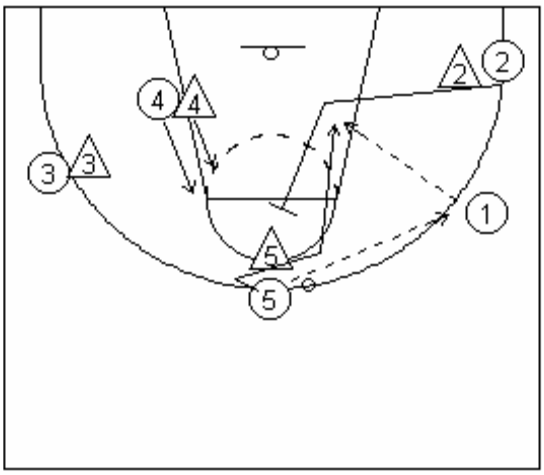
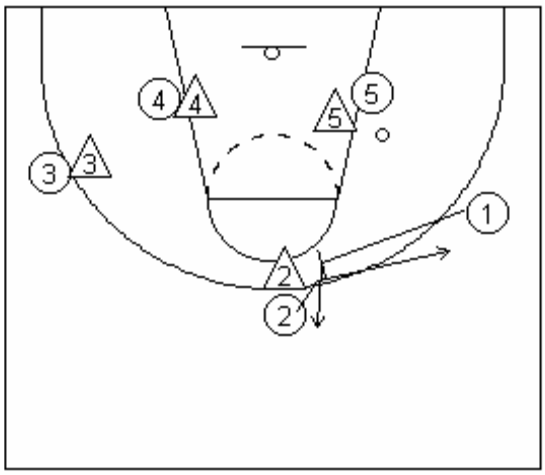
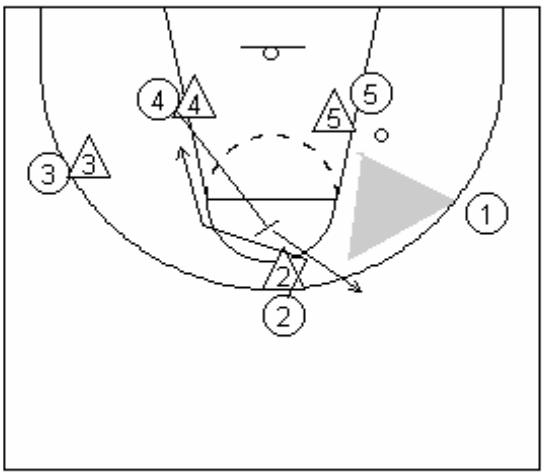
b. Option – corner man



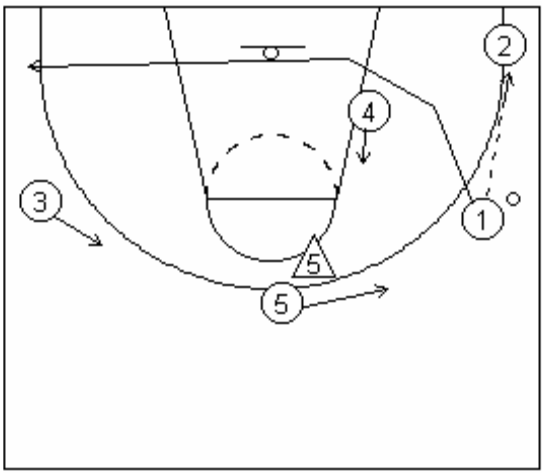


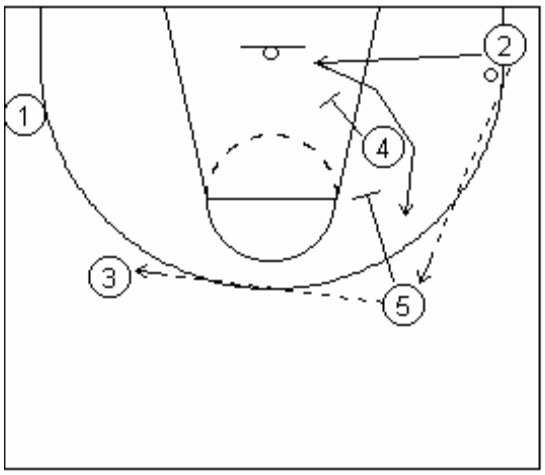




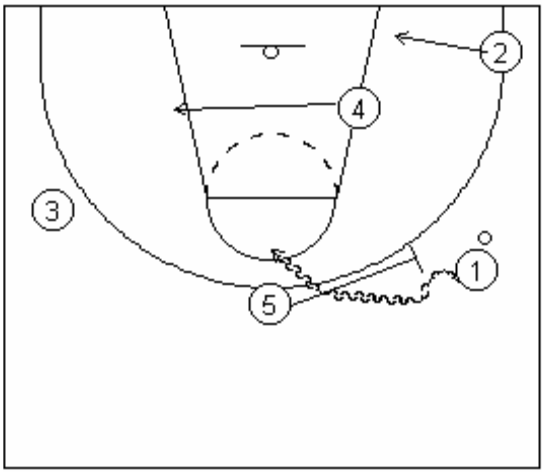


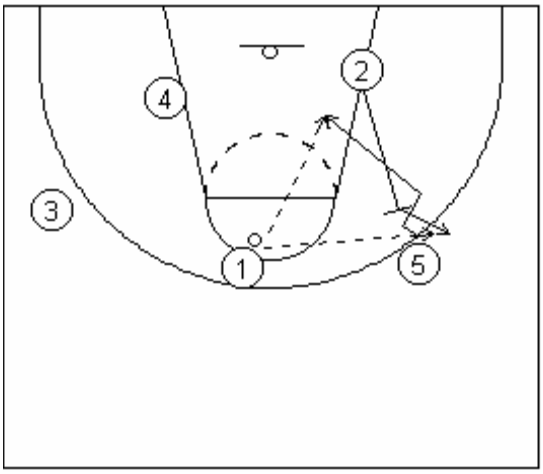
c. Option - pass and cut

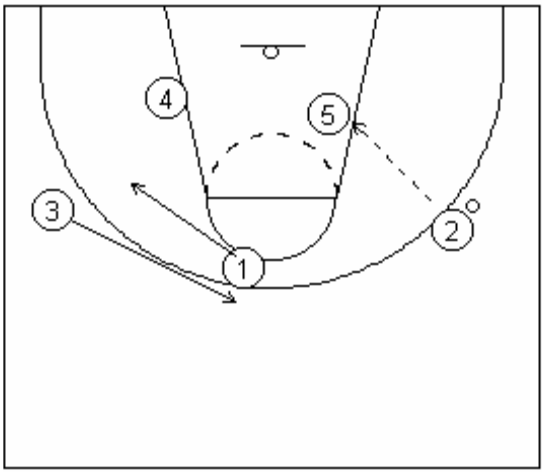




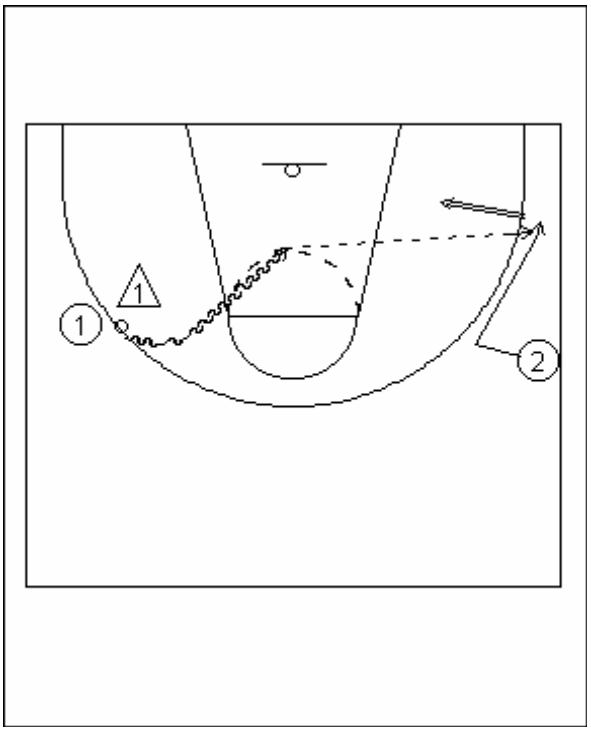
d. Option - dribble

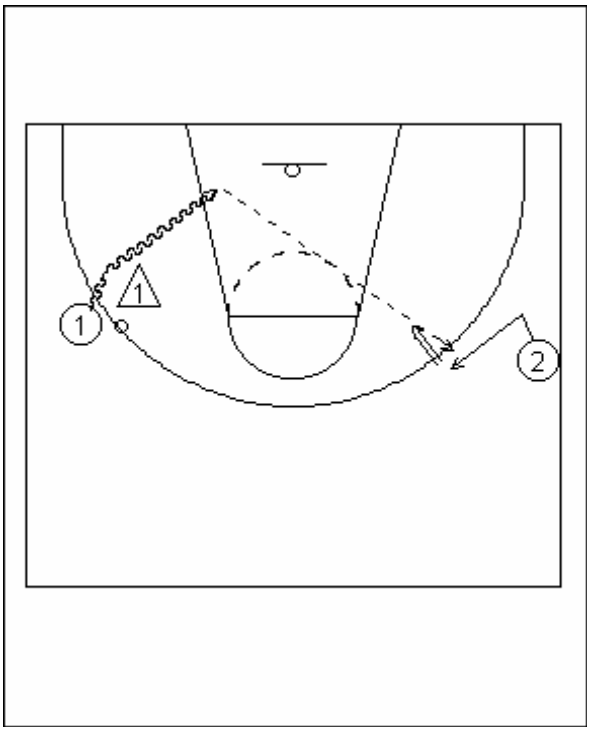


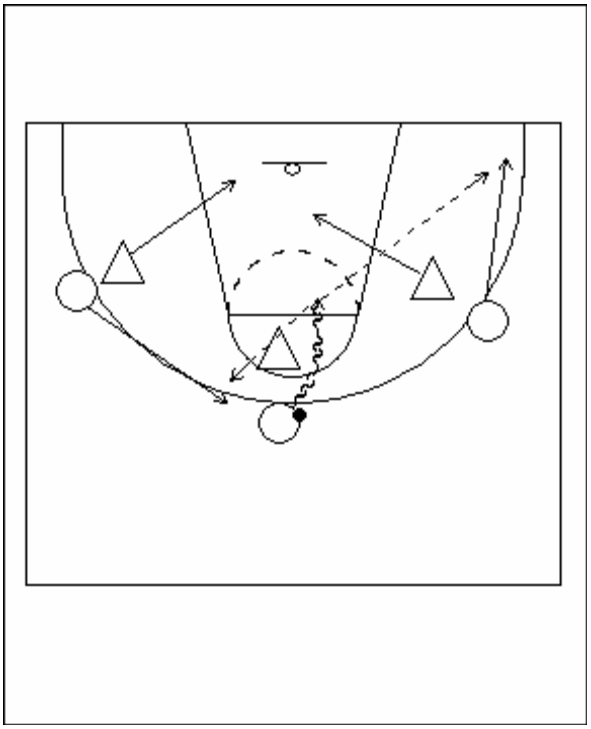


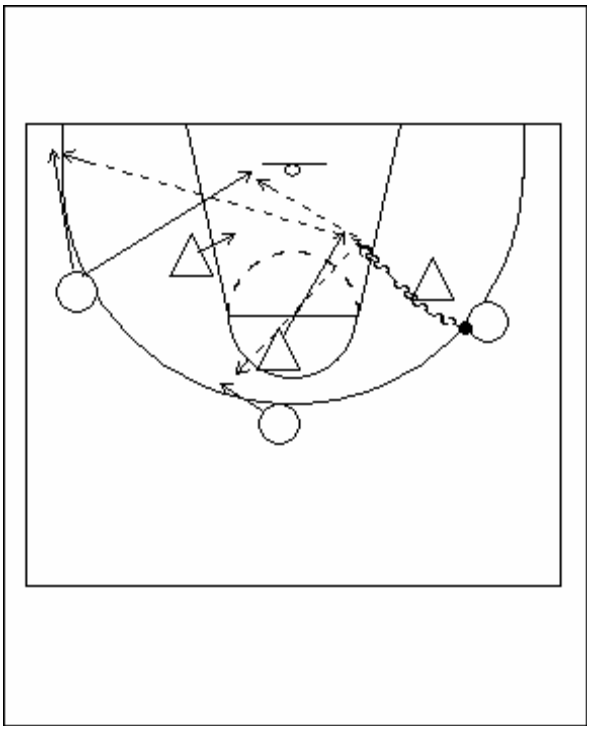


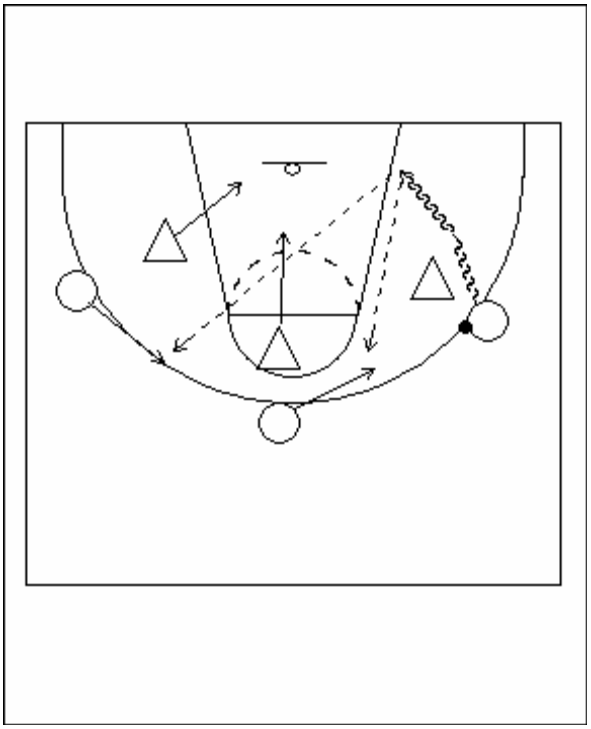
Equal number - penetrate and kick

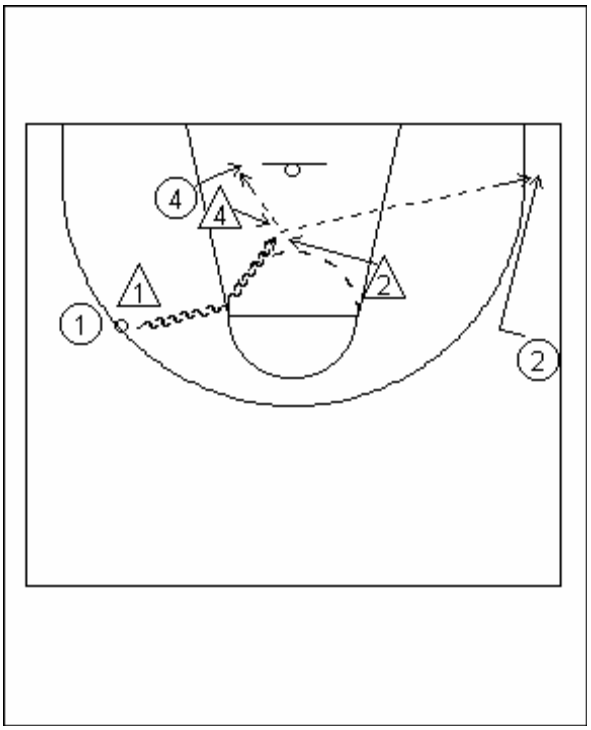








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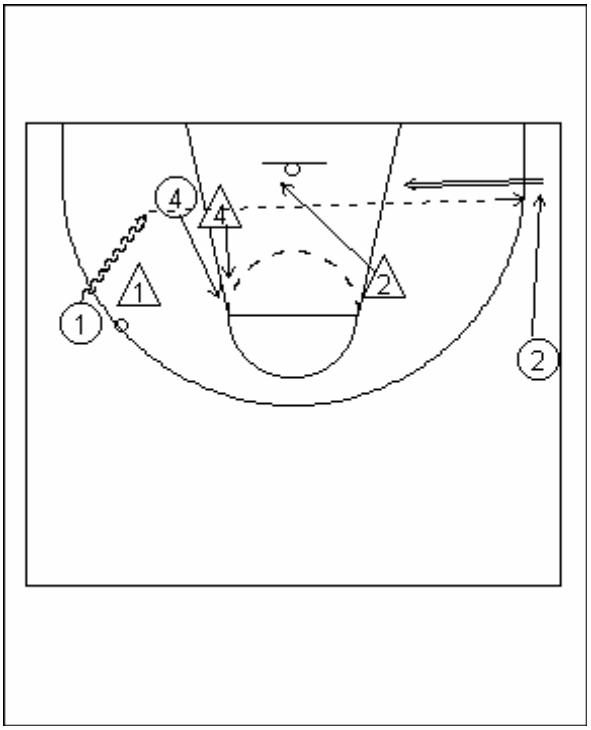
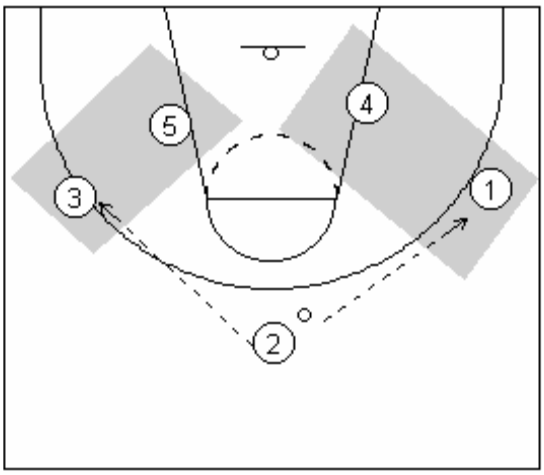
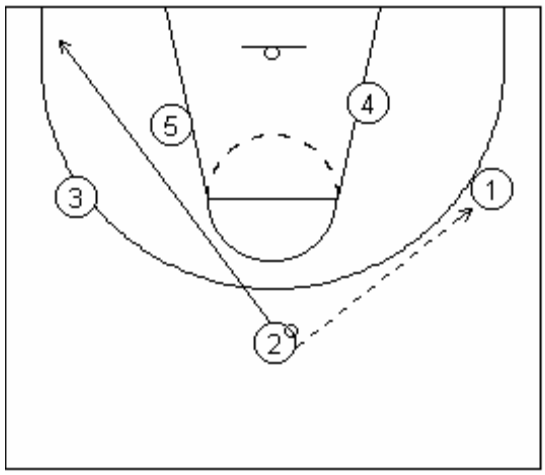
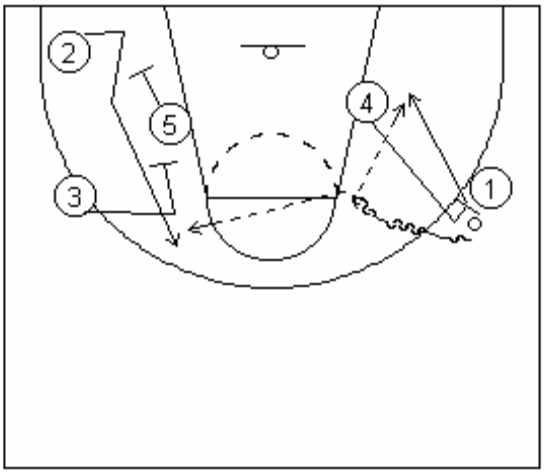


3. Continue offense



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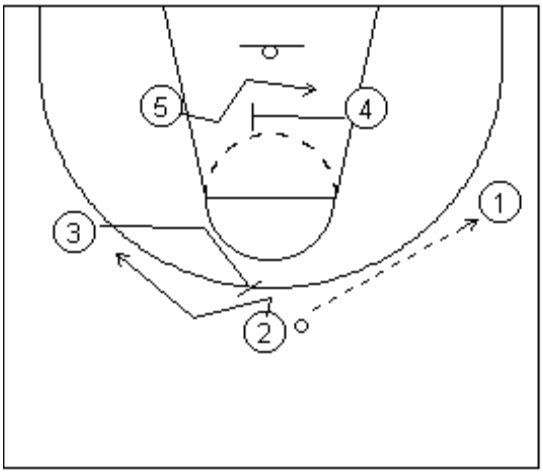
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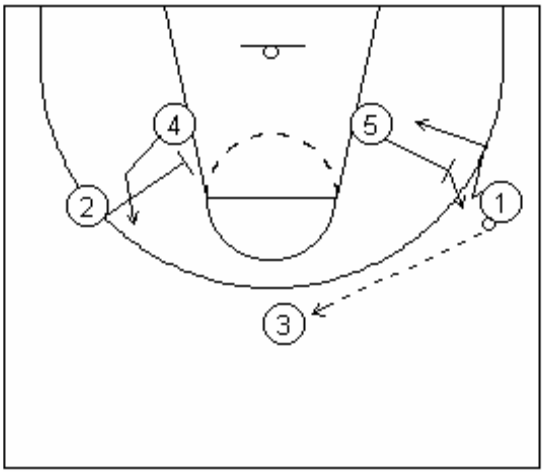
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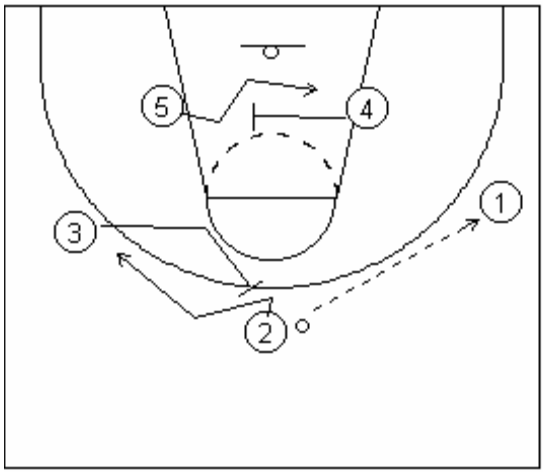
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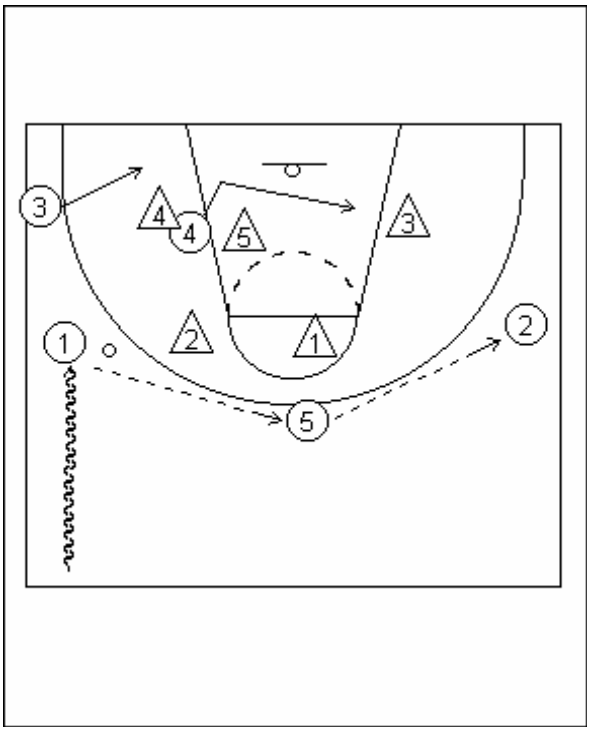
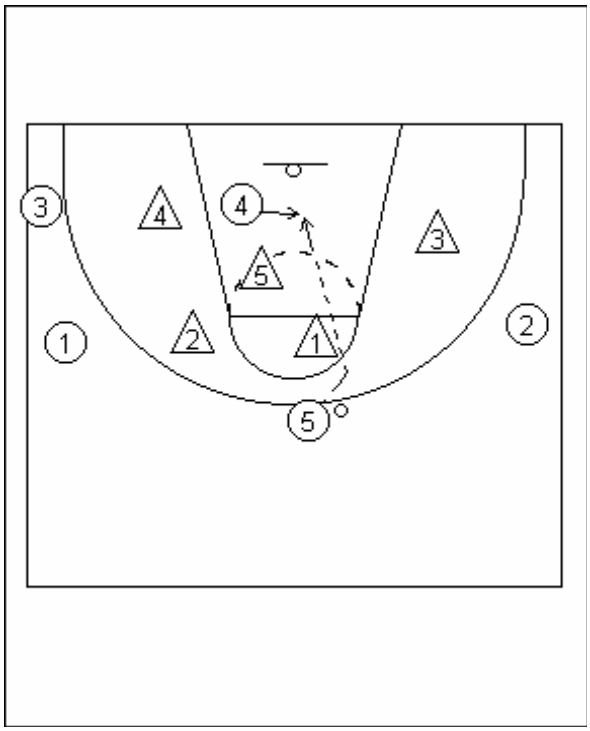
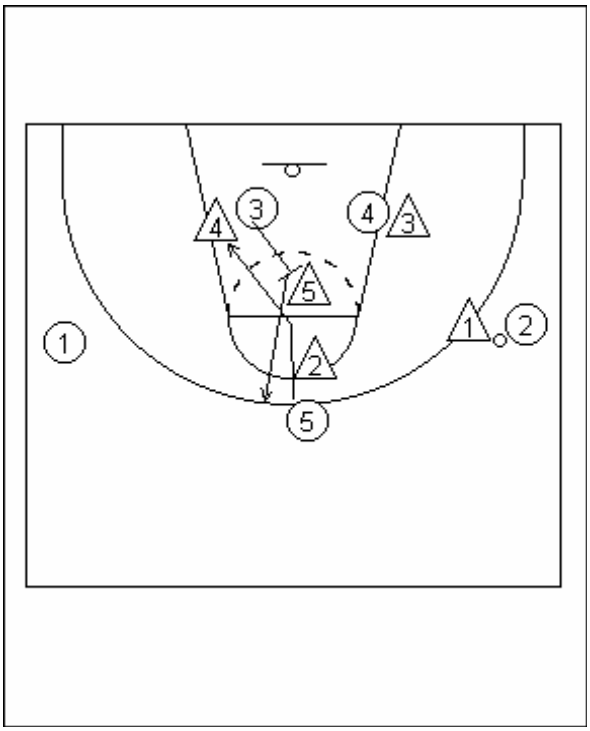
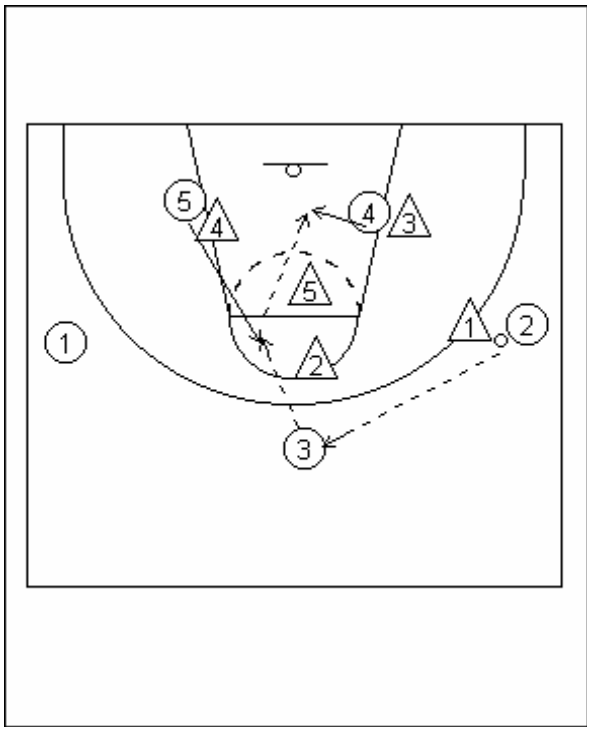
Kansas normal vs zone offense

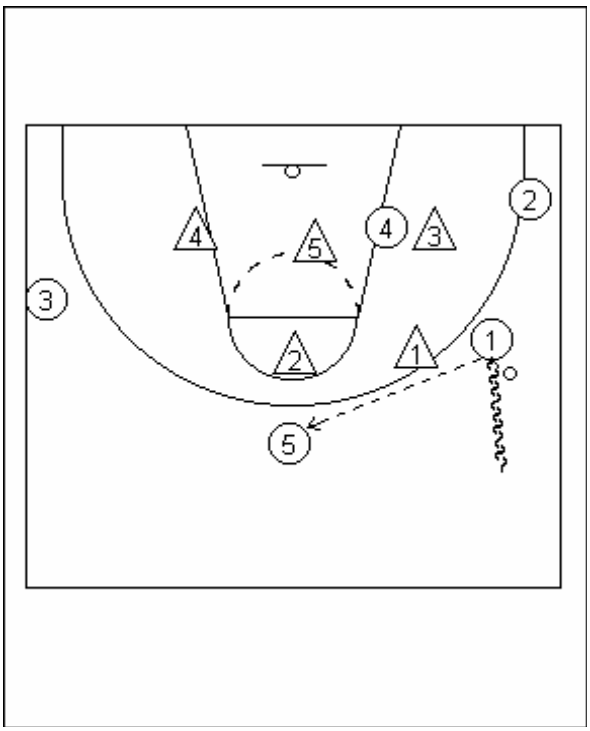


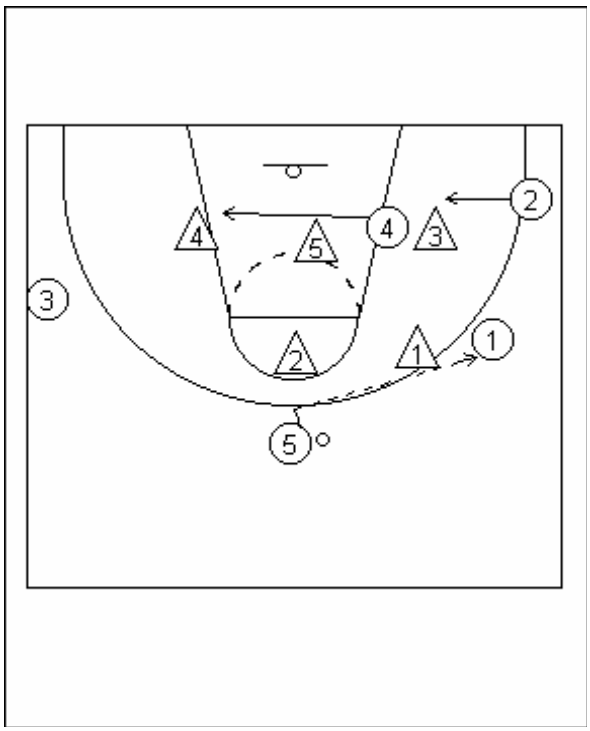


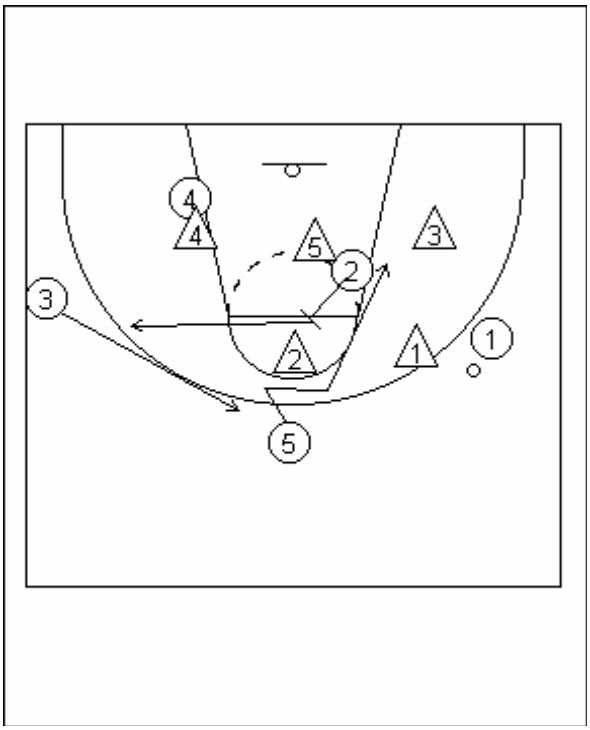


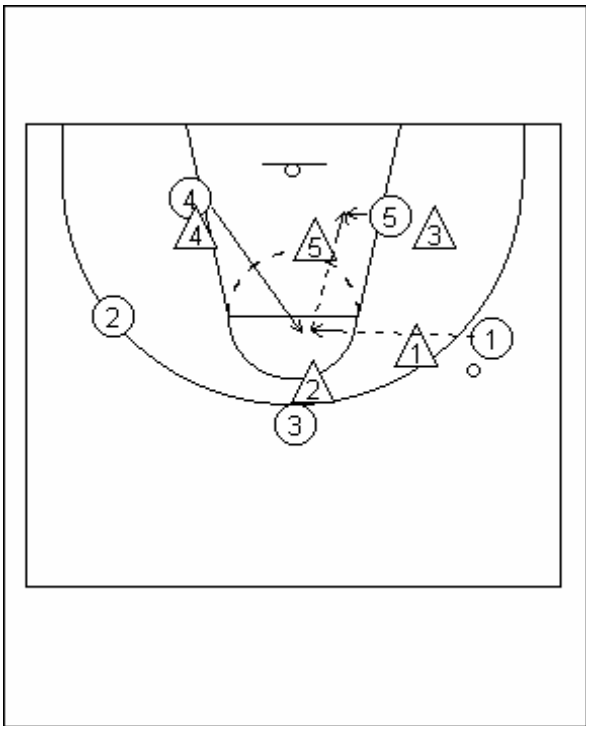


Cut to the ball side

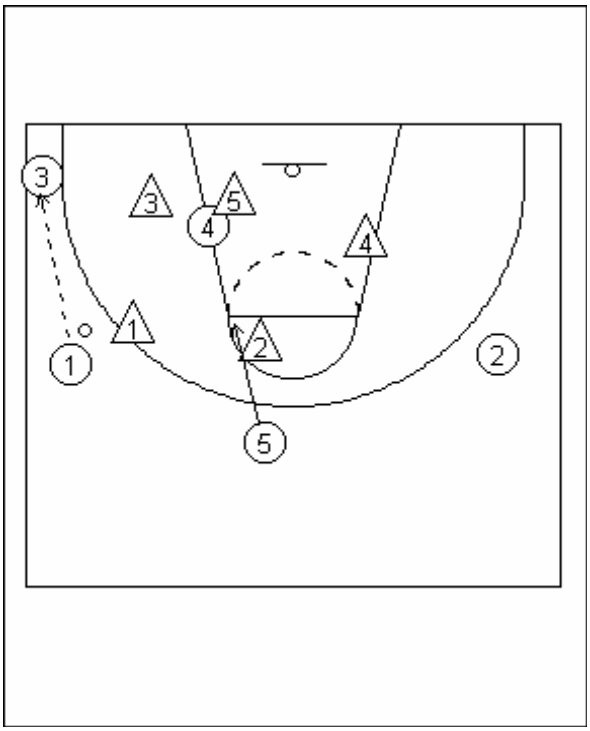


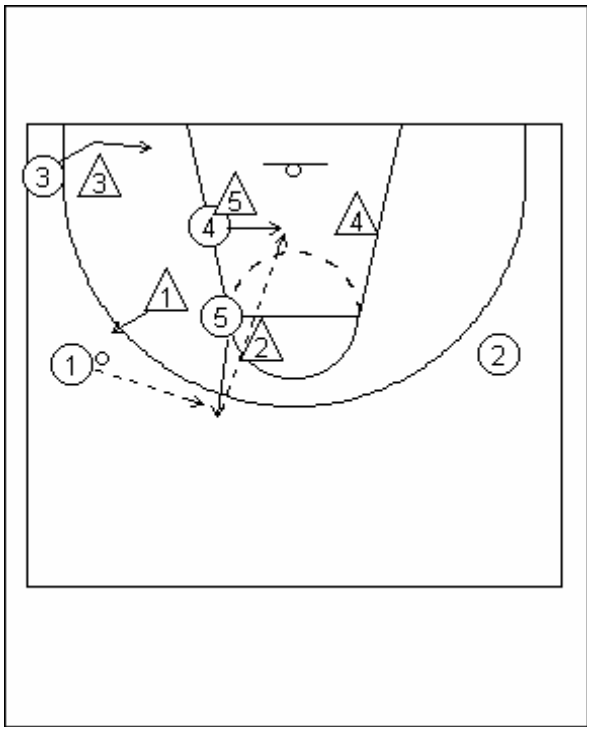


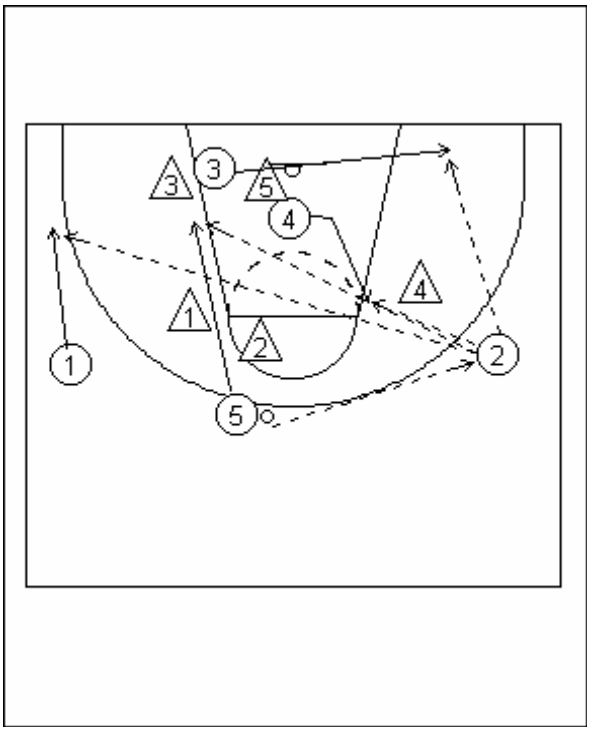




Free lance vs match up zone

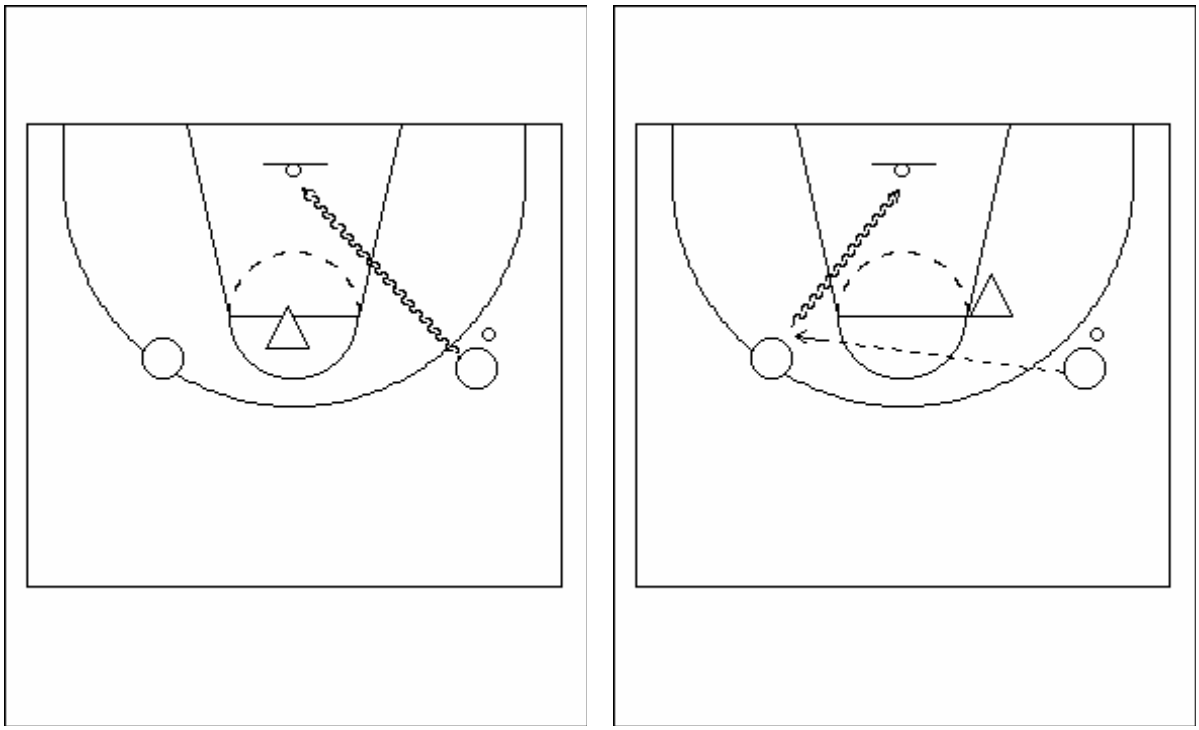




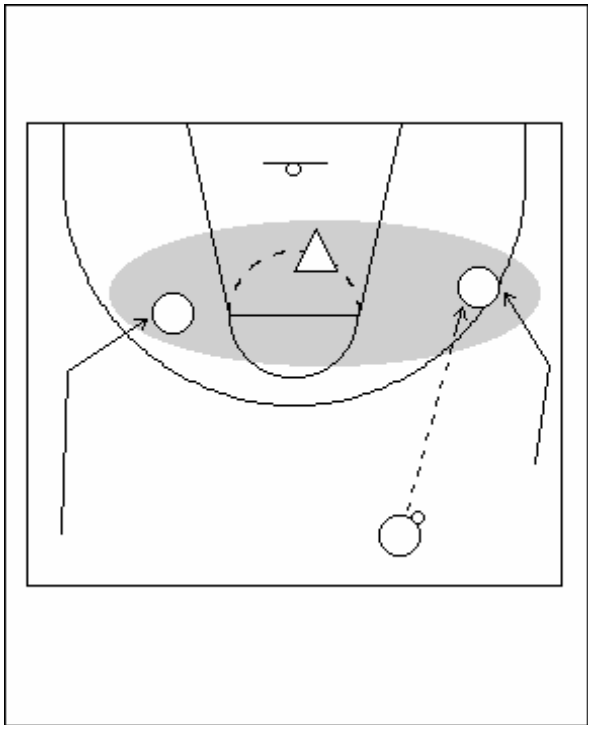


FAST BREAK DRILLS

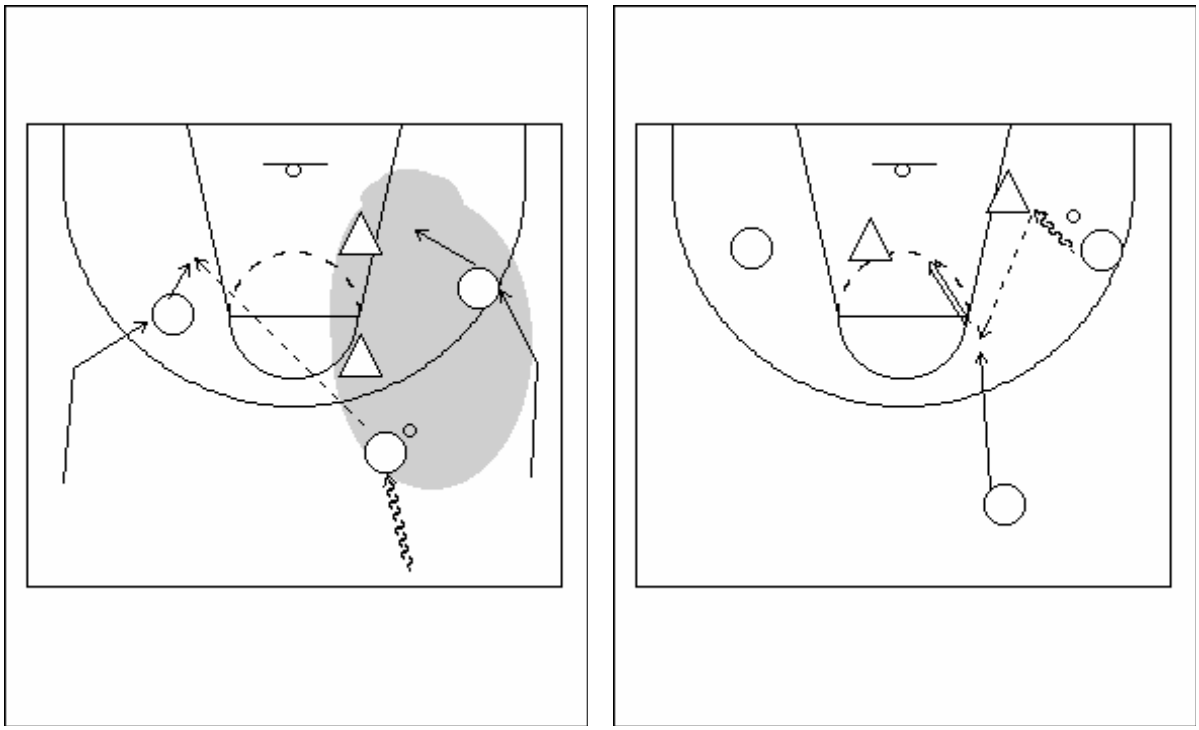
1. 2 – 1 goal: lay-up



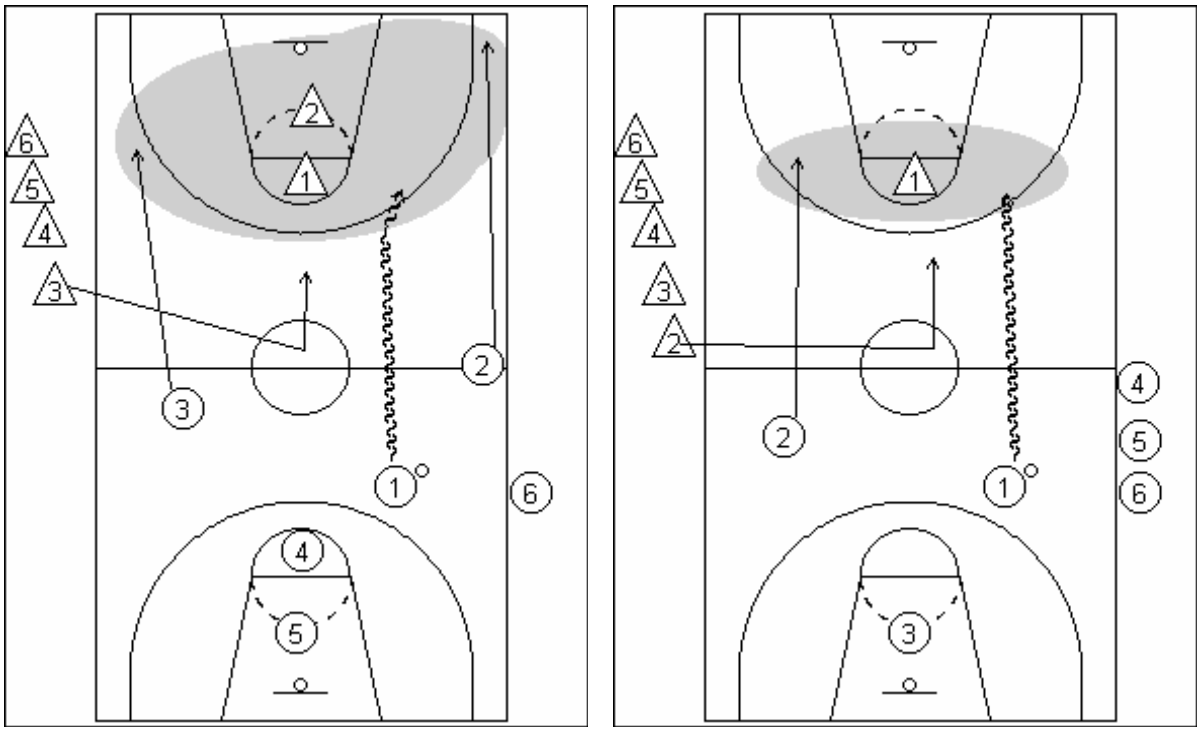
2. 3 – 1 goal: 2-1 and lay - up



3. 3 – 2 goal; 2 - 1

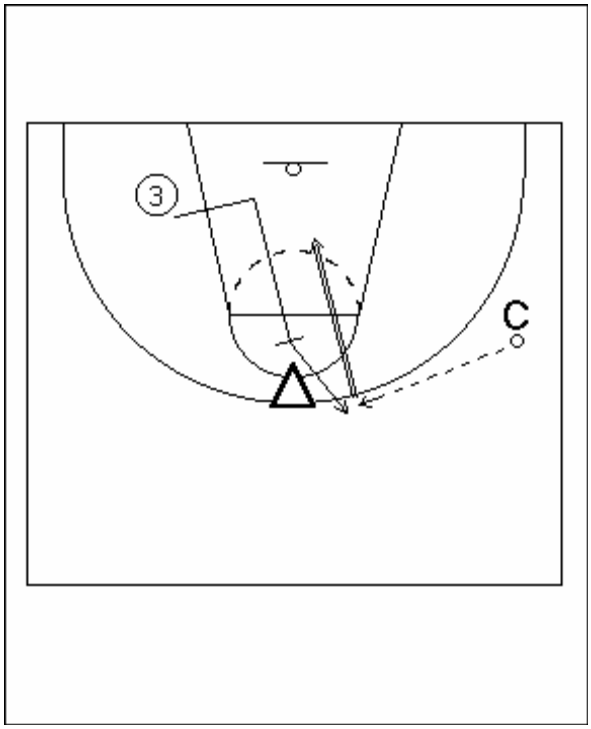


OPEN COURT 2 – 1 ... 3 – 2 ... 4 - 3 ... 5 – 4

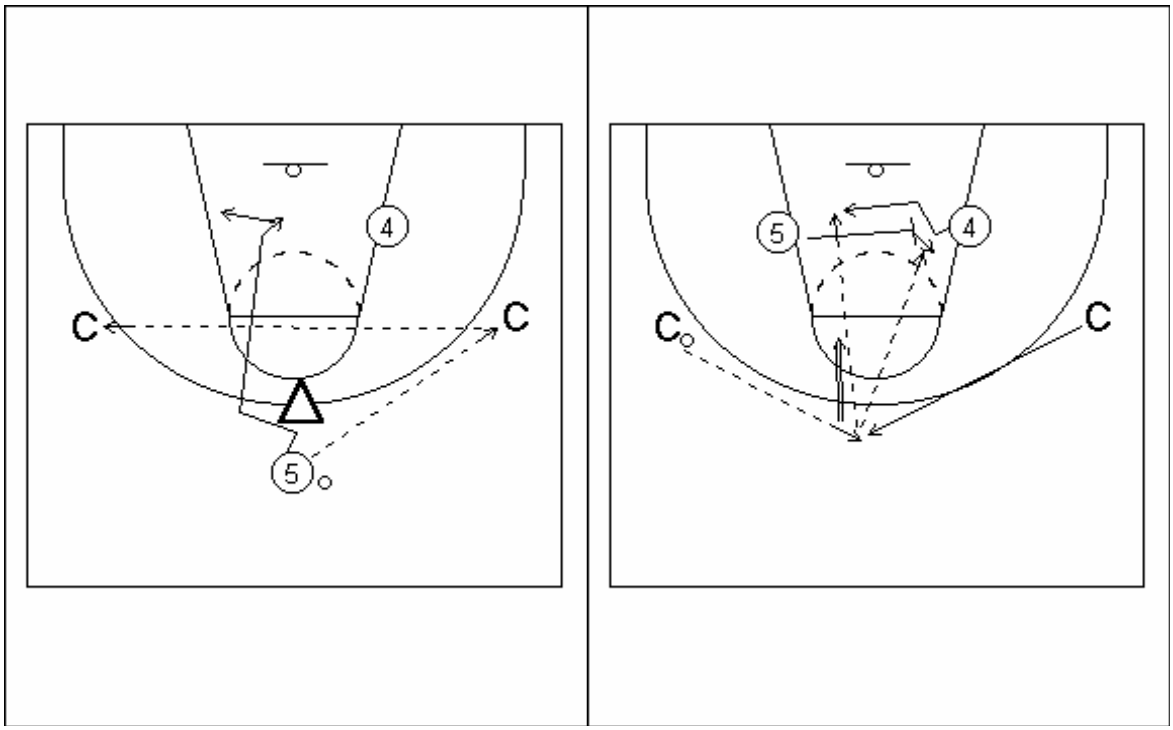


Break down drills:

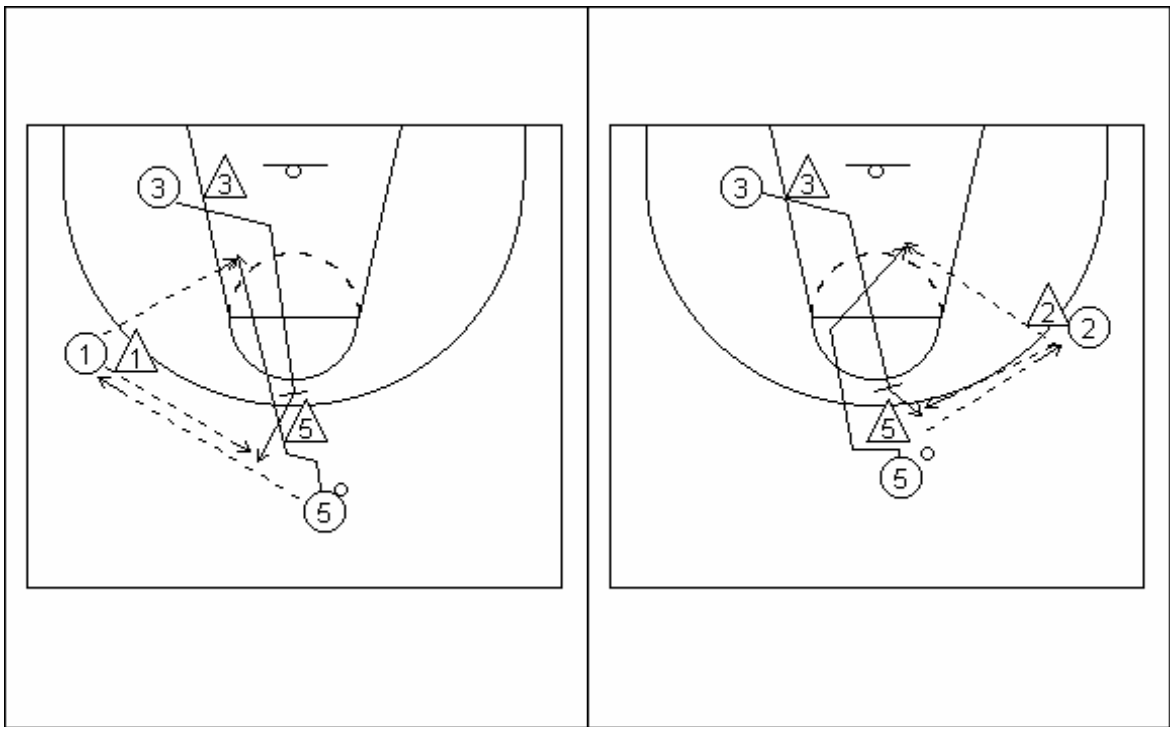
1 – 0 / 2 – 0 + C Shot



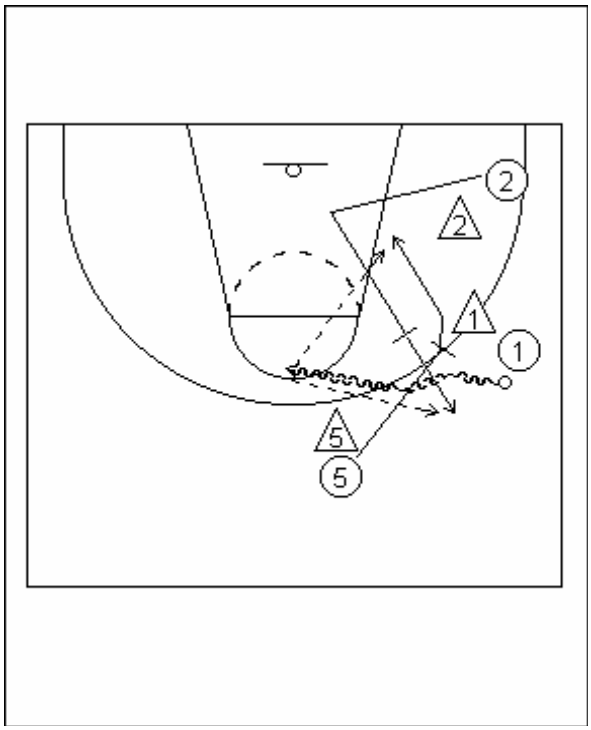
C + 2 – 1 + C



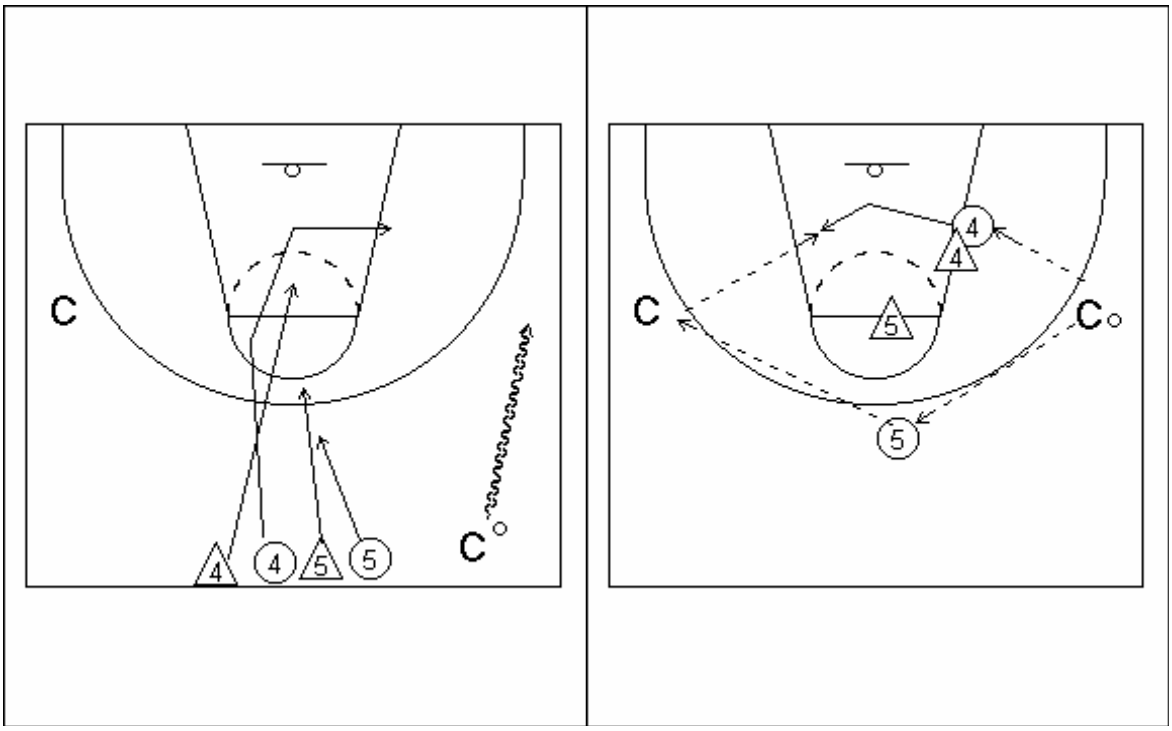
3 – 3 back pick



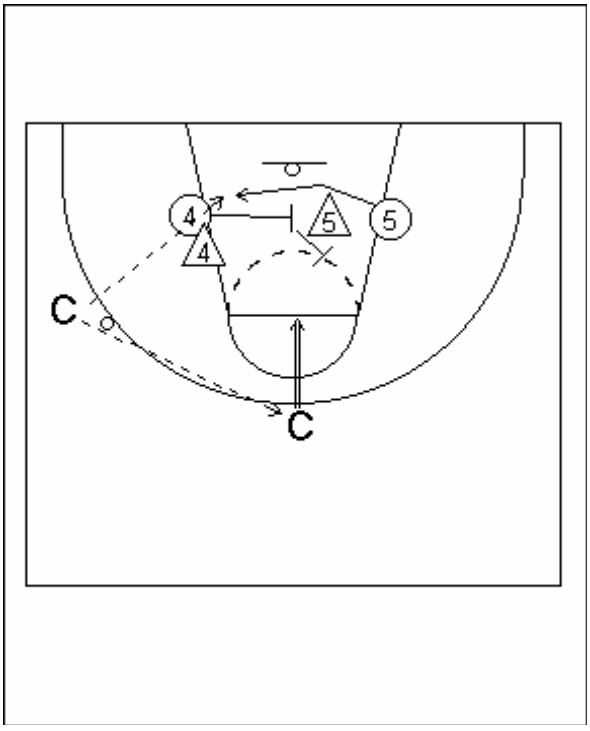
3 – 3 P&R



2 - 2 "Trailers" + C

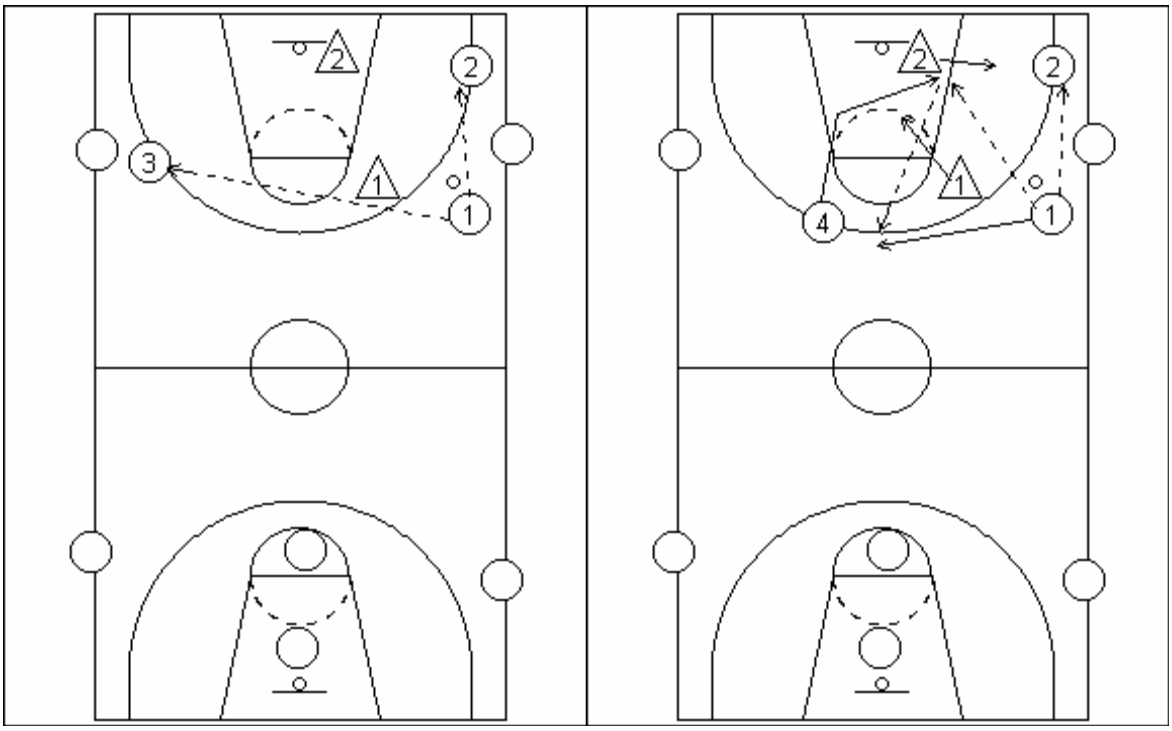


2 - 2 "Trailers" + 2 C

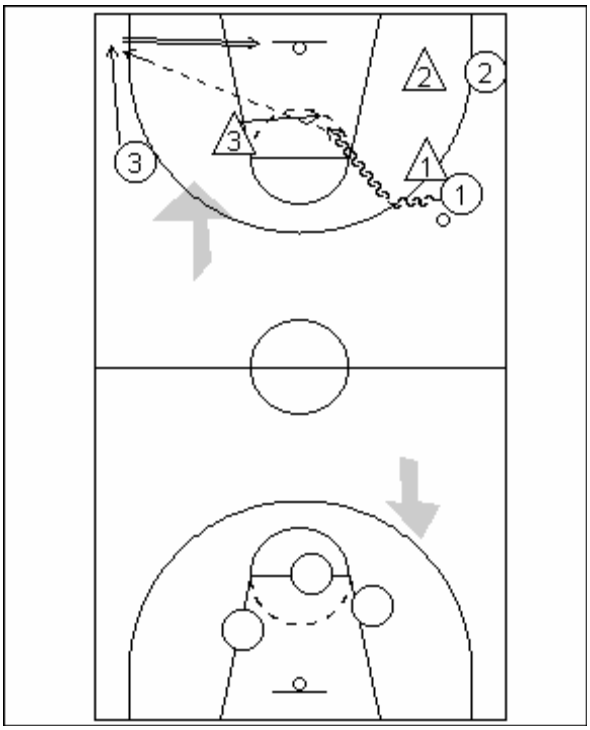


Advantage drills

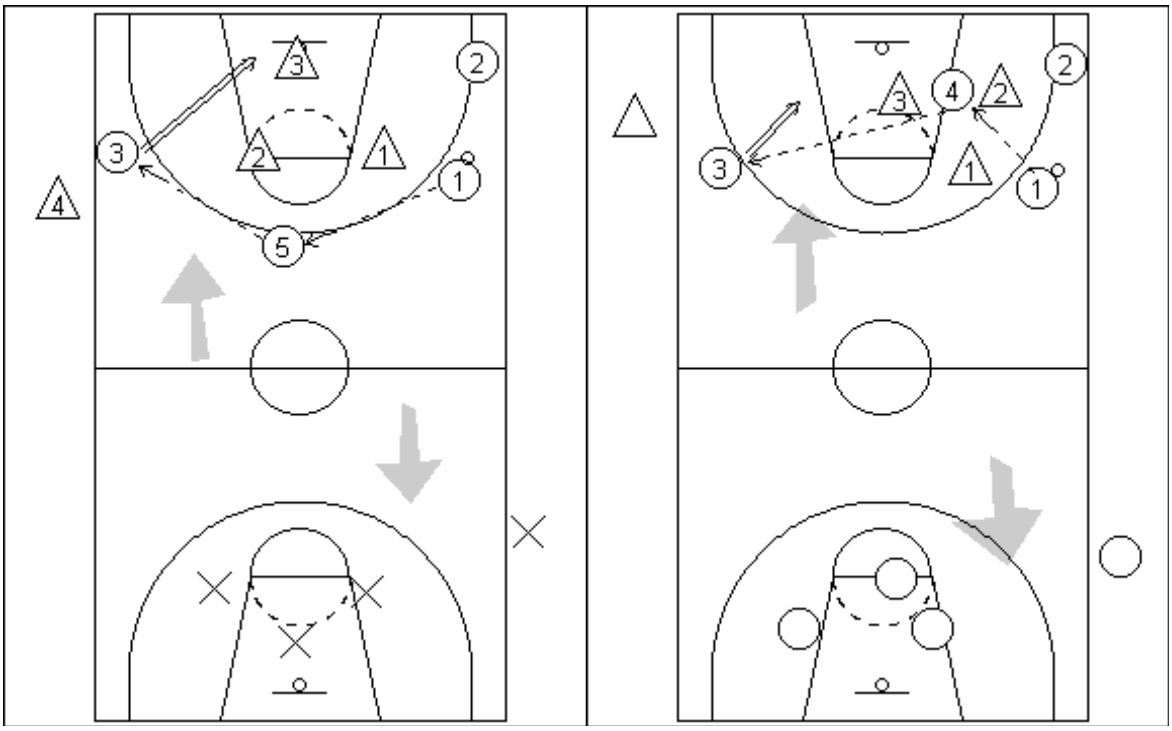
3 - 2 + TRAILER



3x3x3 CAMPO INTEIRO

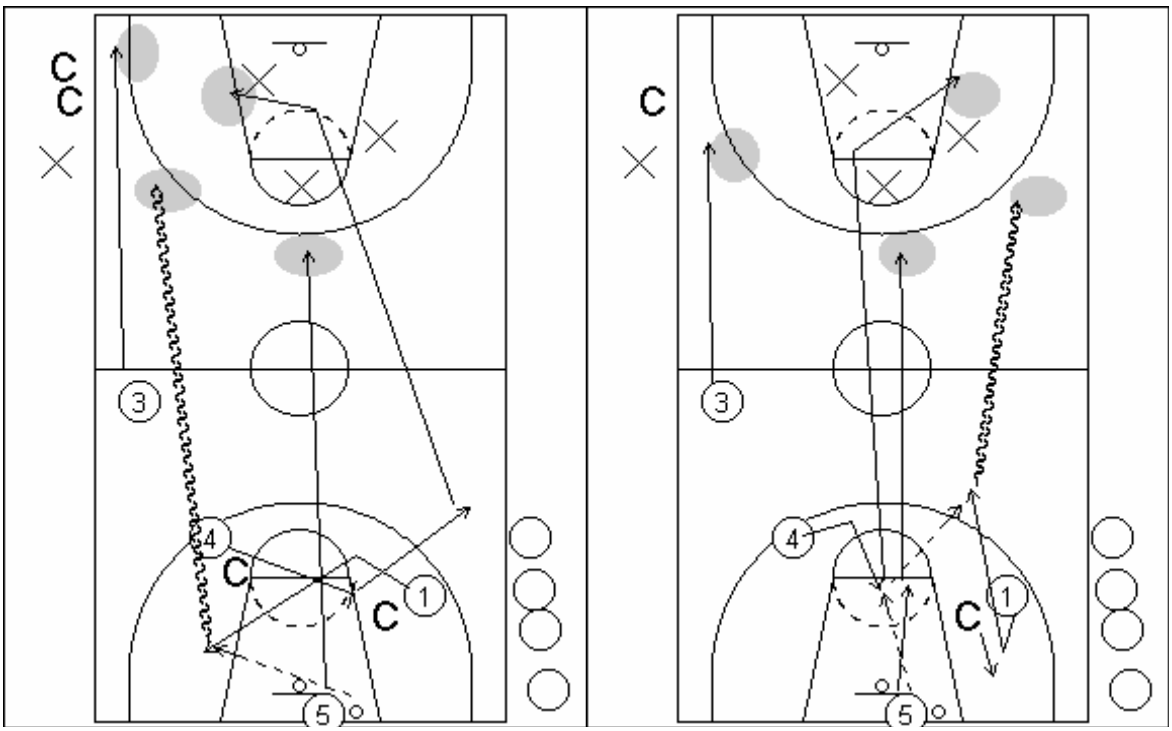


4 - 3...CONTINUE ....3 PTS/ TRAP PASS

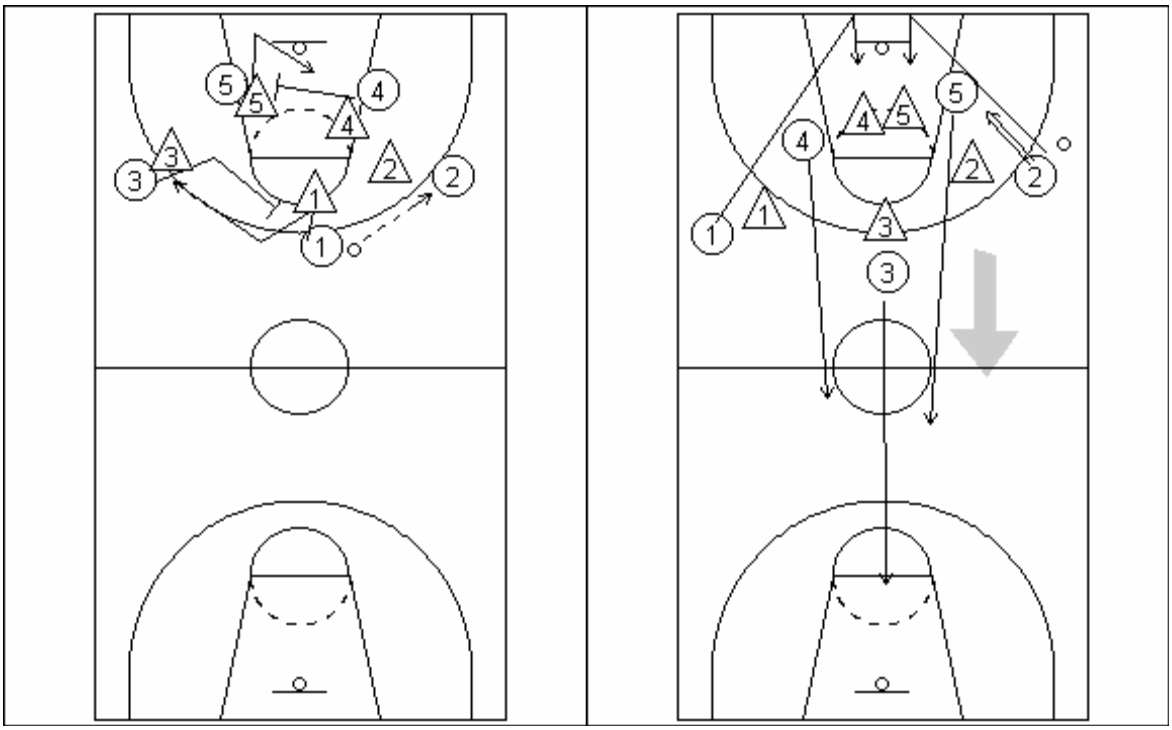


"VS PRESS"

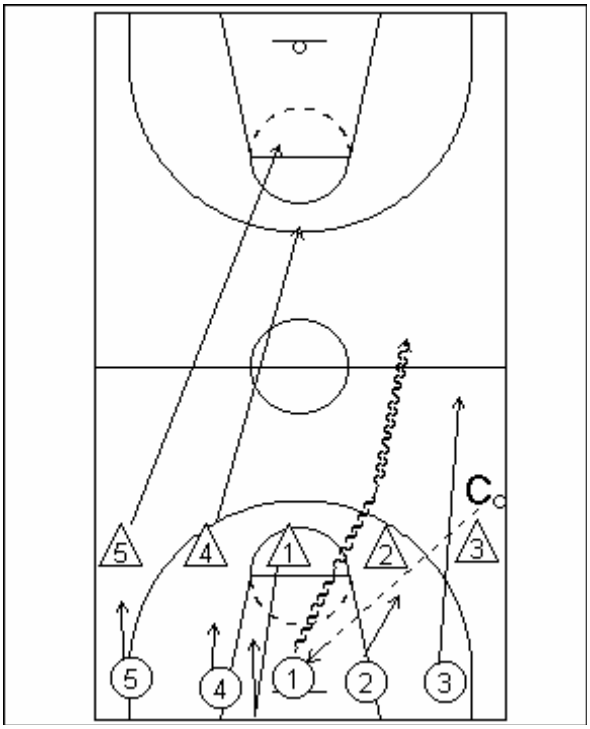
4 – 4 – 4 + 2 C



5 - 4...5 - 3



REACTION DRILL 1-2-3-4-5-4-3-2-1 X



“CONDITIONING”
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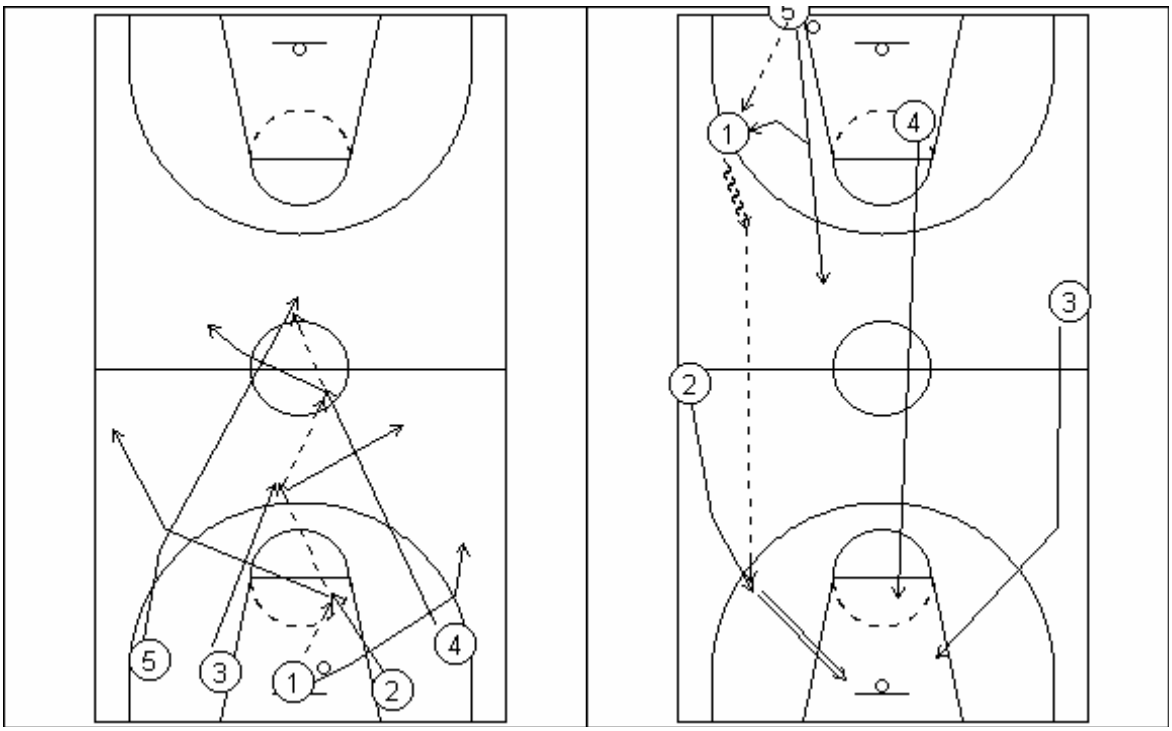

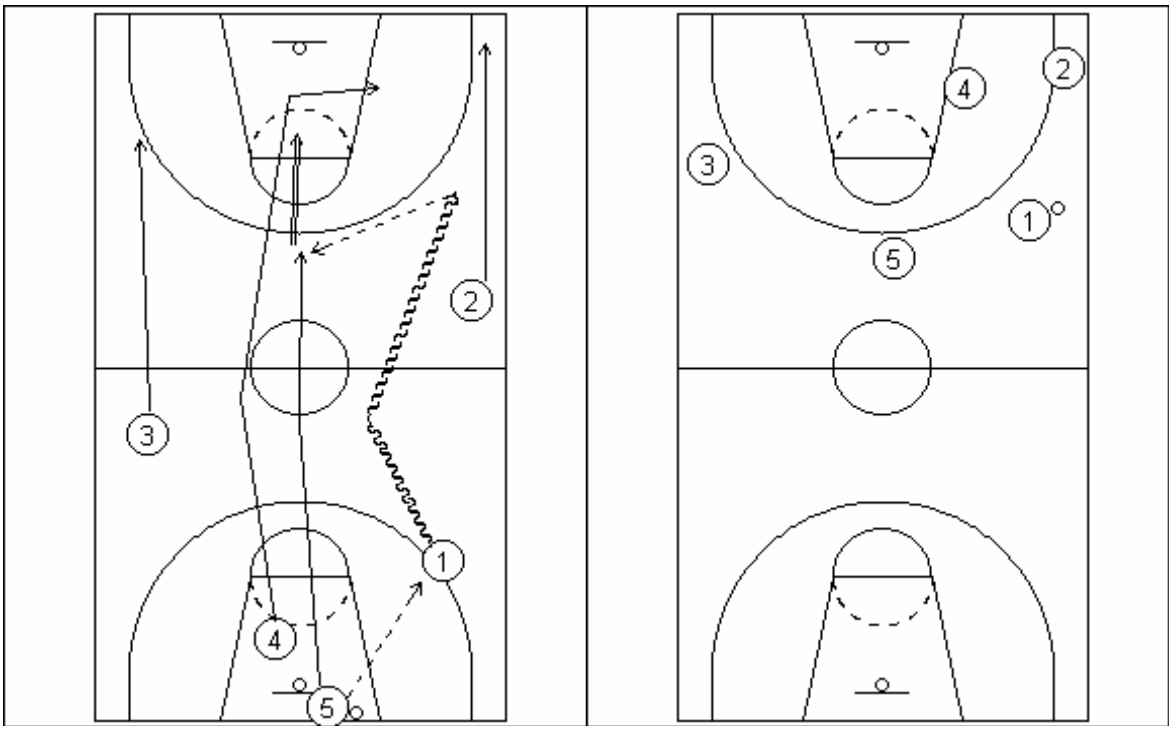

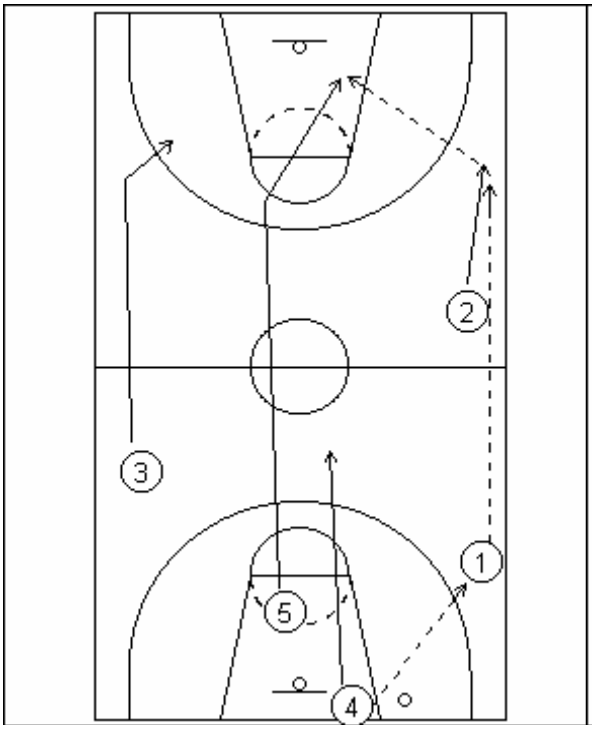
2
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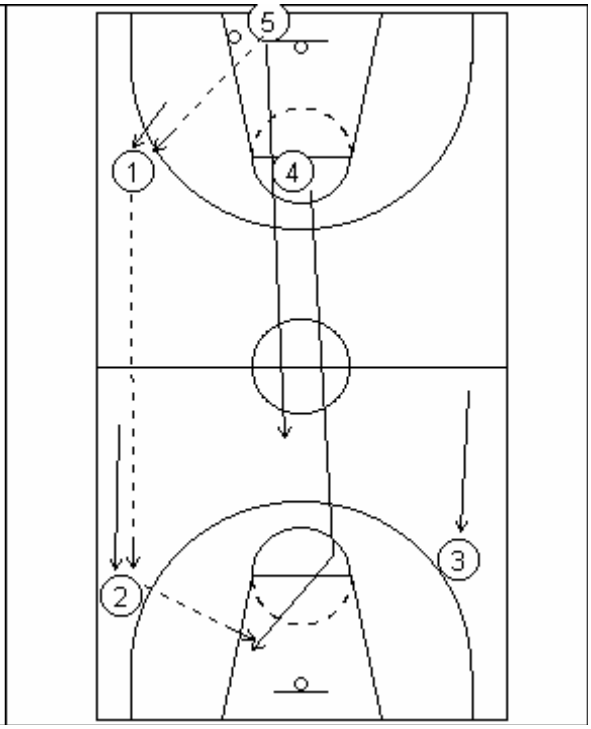
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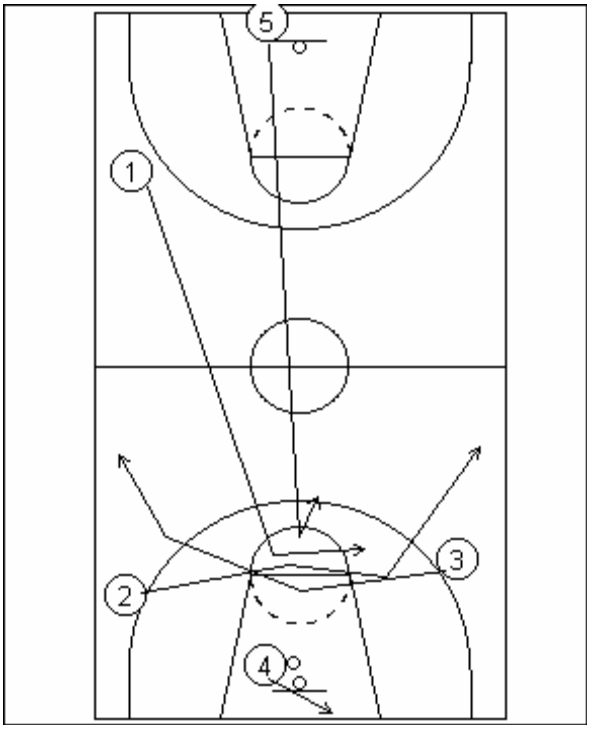
5
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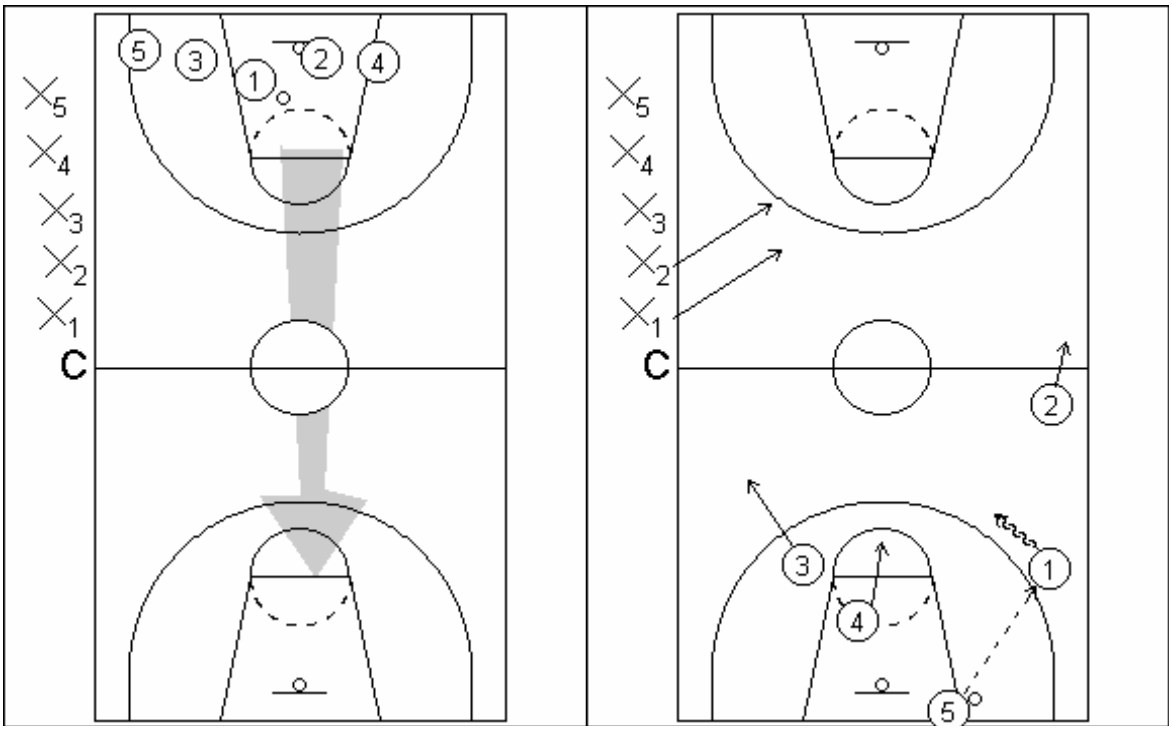
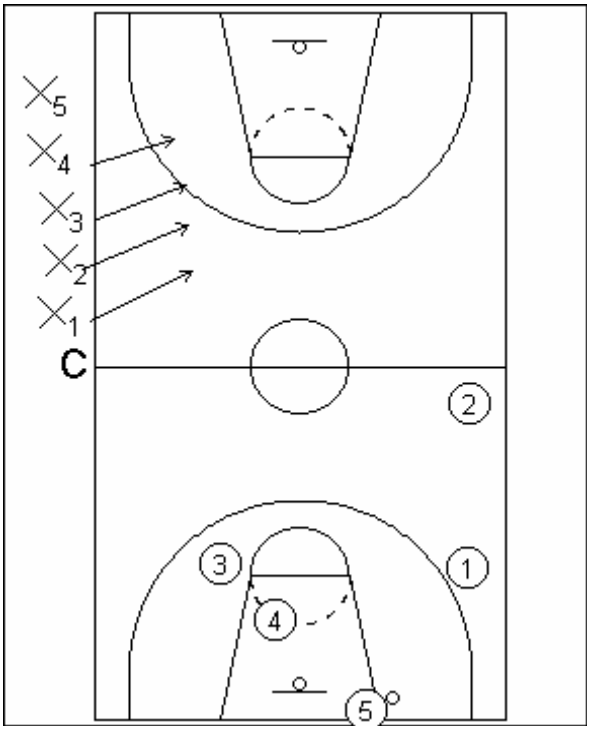
RECOGNITION DRILL





"UNC" Transition Set
Early offence and options

The University of North Carolina secondary break provides high percentage opportunities in transition and is effective in placing early pressure on the defence and as an "entry" to half court offence.

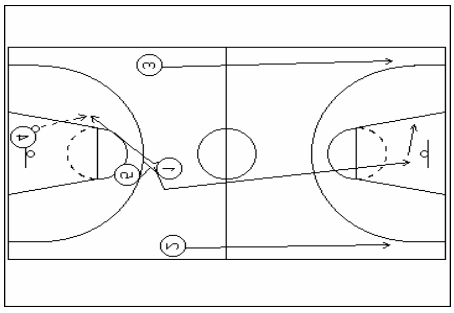
The value of the structure is that it puts early pressure on the conversion defence and then provides solid secondary options, which can flow into motion or continuity quickly and with minimal disruption to offensive rhythm.

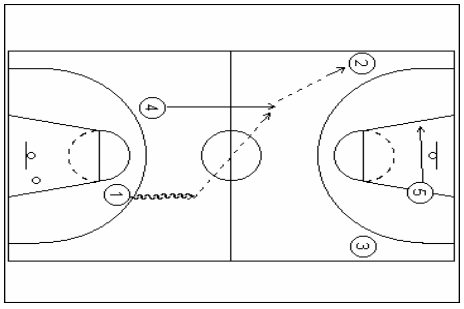
The principles of most "breaks" apply –

- **Free the guard up to get it in**
- **Lane runners run hard and wide looking for a high percentage "early" (lay-ups)**
- **Establish a "deep catch" opportunity with the first big down the floor**
- **Trail man run opposite the circle from ball carrier and present for reversal**

When drilling transition offence, it is important to ensure players are taking care of the simple details that will allow your team to create high percentage scoring opportunities early in the possession –

- **Play the entire defensive possession**
- **Get the ball inbounds quick or make a quick outlet pass**
- **Lane runners sprint (not run) wide**
- **Ball carrier look to pitch back court to forward-court**
- **First "big" down the floor sprint and present in the "deep catch slot" at the mouth of the goal**





These aspects will assist in increasing point production from transition and broken play, along with a focus on putting early pressure on the defence.

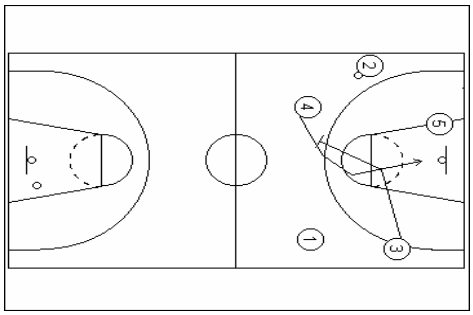
Once in the half court, the UNC set provides multiple scoring opportunities, the first of which is the "small to big" up-screen set by the 3-man for the trail big, usually the 4-man.

This screen is to tough defend because it comes early in the possession as the defence is scrambling to establish position and the "small to big" nature of the screen makes it tough to defend by switching.

Teams that switch the screen face the proposition of a post player sealing a much smaller defender in the lane, exposing a “big” to the situation of guarding a perimeter, or the screener “slipping” the screen for a lay-up.

Once the screen set is set, the ball carrier has the option of feeding the ball side post, who has “traced” the ball to the post area, or the “over the top” pass to the 4 going off 3’s screen. There is also the option of hitting the 3 stepping out after the screen.

The player going off the initial up-screen should look to “button-hook”, reverse pivoting after the cut to establish a deep catch opportunity deep in the lane. This creates a high-low entry look.

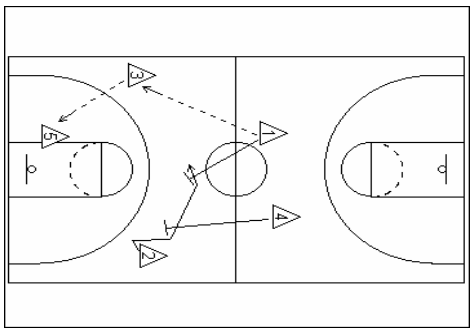


This “button hook” action is vital in providing the set with a further option and provides value for the post man who cuts hard and then seals and presents a strong target in the lane. It is important the cutter does not simply “fade” to the perimeter after the screen.

Once the action is completed, the offensive team can be quickly organised into their offensive structure, be it motion-based or continuity. Automatically, a post triangle and open side of the floor have been established, which is the basis of most 4 out, 1 in offences. Conversely, the 4-man can stay inside to create a 3 out, 2 under setting.

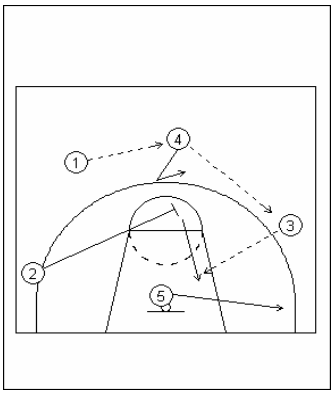
By continually placing pressure on the rim by hard running and effective up screening, the defensive conversion will tend to “collapse” and guard the lane, opening up perimeter shooting opportunities.

If the ball is thrown down the line, rather than sent opposite, the offence has the option to “kick it back” to the 4 to key the action, or a staggered screen can be set for the 2 man as 3 and 5 explore the post-game (two-man game).

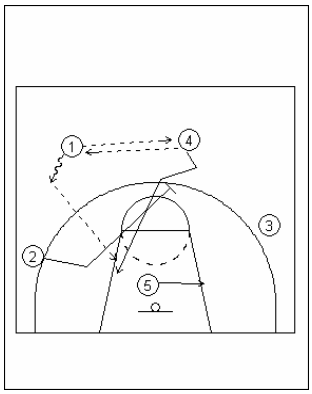


As with any aspect of the game, it is imperative the players execute fundamentals in this structure. That means sprinting lanes, shooters getting their footwork done early, passing to the advantage of a teammate, post players sealing and providing a target and intelligent decisions with the ball.

Variations –



"Slip"



"Kick-back"

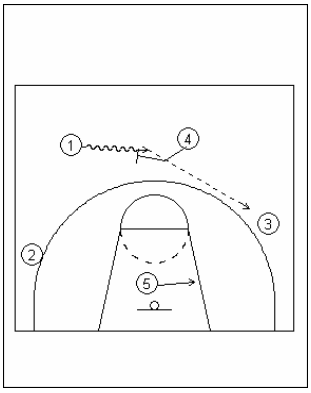
"Slip" -

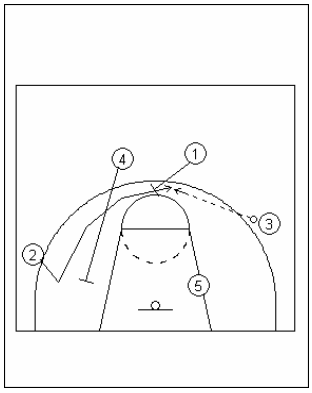
- 2 guard runs action as if to send usual up-screen
- 4 runs replacement cut
- 2 slips into post-up

"Kick-back" –

- Ball is swung to 4, who immediately sends it back
- 2 runs same screening action
- 1 gets an angle with the dribble as 4 runs UCLA cut into post-up

"Dribble rub" –





- 4 sets on-ball screen for 1, who looks to turn the corner
- If not available, ball is sent to 3, who looks to play 2-man game with 5
- 4 and 1 set down stagger for 2 to come off for jump shot

HALF COURT TEAM SHOOTING

Hand-Offs

FROM THE CORNER

1. One line of players is in the left baseline corner. Each of these players have a basketball. A second line of players is just to the left of the top of the key.

2. Player 1 (from the line in the corner) dribbles the ball towards the left elbow and calls out "exchange!". At the same time, player 2 (from the line at the top) slides along the three point line towards the wing area.

3. As player 1 goes by player 2 he hands/pitches the ball to player 2 while simultaneously turning to butt screen player 2's imaginary defender.

4. Player 2 takes the hand-off and goes straight up for the shot. Player 2 gets his own rebound and goes to the end of the line in the left corner. Player 1 goes to the end of the line at the top of the key towards the right (both sides can go at once). Diagram 21.

5. After a few times through each line the players taking the hand-off should take one dribble and then pull-up for the jump shot.

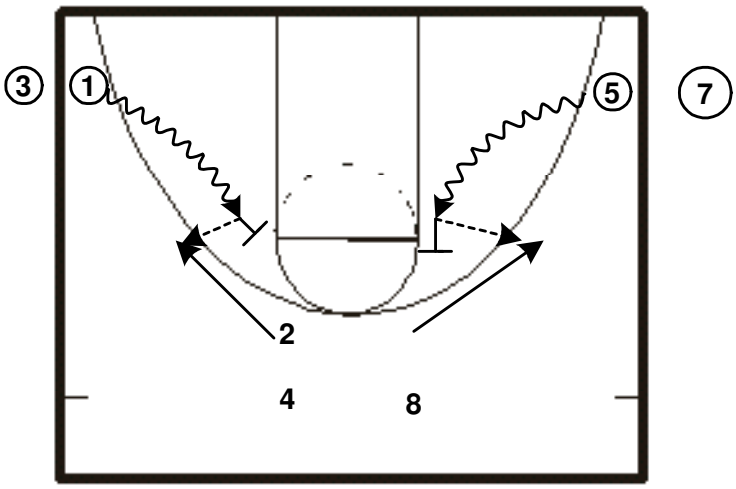


Diagram 21. Player 1 would go after player 8. Player 2 would go after player 3 (after getting his rebound). Player 6 would go after player 7. Player 5 would go after player 4.

Hand-Offs

FROM THE TOP

1. One line of players is in the left baseline corner. A second line of players is just to the left of the top of the key. Each of these players have a basketball.

2. Player 1 (from the line at the top of the key) dribbles the ball towards the left elbow and calls out "exchange!". At the same time, player 2 (from the line in the corner) slides along the three point line towards the wing area.

3. As player 1 goes by player 2 he hands/pitches the ball to player 2 while simultaneously turning to butt screen player 2's imaginary defender.

4. Player 2 takes the hand-off and goes straight up for the shot. Player 2 gets his own rebound and goes to the end of the line at the top of the key. Player 1 goes to the end of the line in the right corner (both sides can go at once). Diagram 22.

5. After a few times through each line the players taking the hand-off should take one dribble and then pull-up for the jump shot.

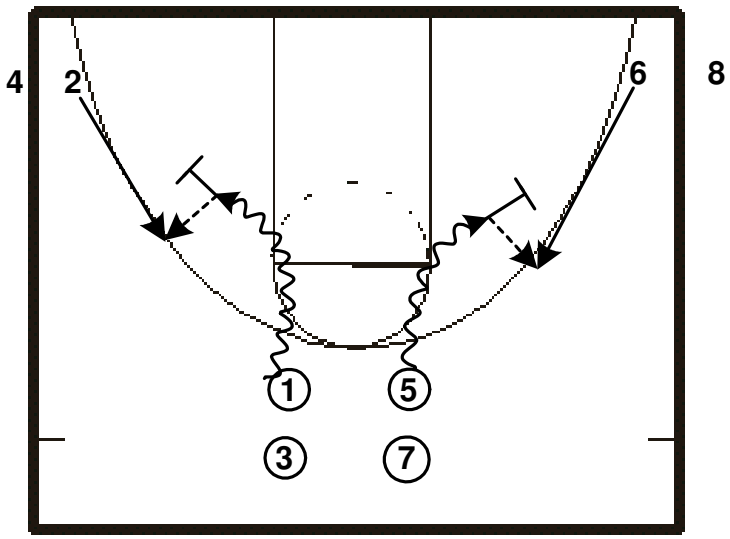


Diagram 22. Player 1 would go after player 8. Player 2 would go after player 3 (after getting his rebound). Player 6 would go after player 7. Player 5 would go after player 4.

Penetrate and Kick

SINGLE PENETRATION

1. One line of players on the left wing. A second line of players just to the left of the top of the key. Player 1 (in line at top of key) has a ball.

2. Player 1 squares up to the basket and then penetrates the lane. As player 1 penetrates the lane, player 2 (in the line on the left wing) rotates along the three point line.

3. Once player 1 has penetrated as far as he can, he kicks the ball out to player 2 (who has communicated with player 1 where he is on the floor) for the shot.

4. Both sides of the floor can go at the same time. Have players stay on the same side of the floor and then switch sides as a group. After player 2 has shot the ball he gets his own rebound and goes to the end of the line to the left of the top of the key. Player 1 goes to the end of the line on the left wing. Diagram 23.

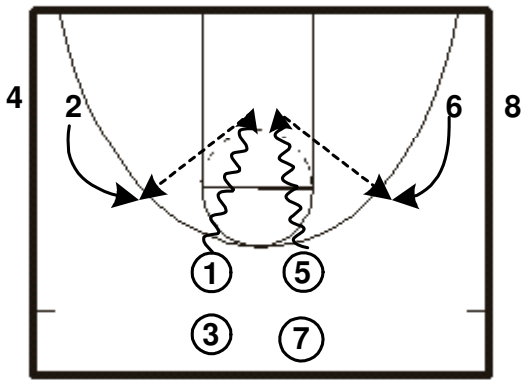


Diagram 23. Player 2 would go after player 3. Player 1 would go after player 4. Player 5 would go after player 8. Player 6 would go after player 7. Change sides as a group.

Penetrate and Kick

DOUBLE PENETRATION

1. Set this drill up in exactly the same manner as the Single Penetration drill.

2. In this drill, when player 2 receives the pass from player 1 instead of shooting, player 2 will also penetrate into the defensive void left by player 1's penetration.

3. As player 2 penetrates, player 1 clears out to the left wing area filling the area vacated by player 2. Player 1 then slides along the three point arc just as player 2 did earlier. When player 2 has penetrated as far as he can, he turns and kicks the ball out to player 1 for the shot (player 1 has communicated to player 2 where he is on the floor).

4. Both sides of the floor can go at the same time. Have players stay on the same side of the floor and then switch sides as a group. After player 1 has shot the ball he goes to the end of the line on the left wing. Player 2 gets the rebound and goes to the end of the line to the left of the top of the key. Diagram 23 shows the first penetration. Diagram 24 shows the second penetration.

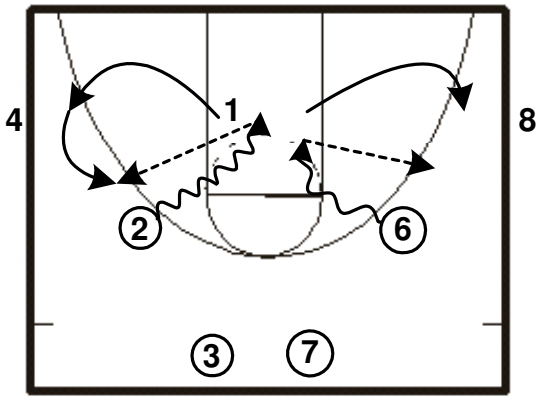


Diagram 24. After shooting player 1 would go after player 4. After shooting player 5 would go after player 8. Player 2 would go after player 3, and player 6 would go after player 7.

Curl, Pop, Fade

CURL-POP-FADE

1. Two lines of players underneath the basket. Every player has a ball. Set a screener just outside of the mid-post on both sides.

2. Have two coaches or some other passer at the top of the key. The first players in line pass their balls to the coaches at the top of the key.

3. The first time through the lines the player curls into the lane for a shot (as though the defense is trailing on the screen). Make sure players first set their defender up by taking a step into the lane. Diagram 25.

4. The second time through the lines the player pops to the wing for a shot (as though the defense tried to go through the screen). Diagram 26.

5. The third time through the lines the player fades to the corner for the shot (as though the defense cheated to the middle on the screen). Diagram 27.

6. The fourth time through the lines the player curls again. Fifth time he pops. Sixth time he fades. Etc.

7. Have the players stay on the same side of the floor until all players have made 5 curls, 5 pops, and 5 fades. Then change sides of the floor. Both lines can go at the same time.

*The purpose of this drill is to get the footwork for each type of shot down through an abundance of reps. The shots should come further out than in the warm-up shooting drills. Eventually, the coach can add a "dummy" defense who the players must "read". The "defense" either trails, goes through the screen, or cheats middle and the offense must make the appropriate decision.

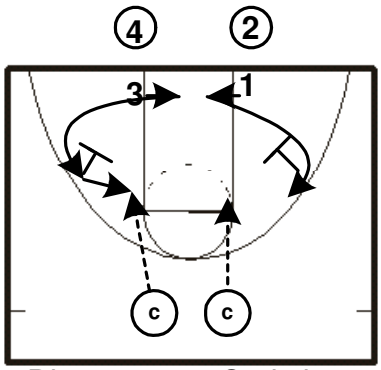


Diagram 25. Curl shots

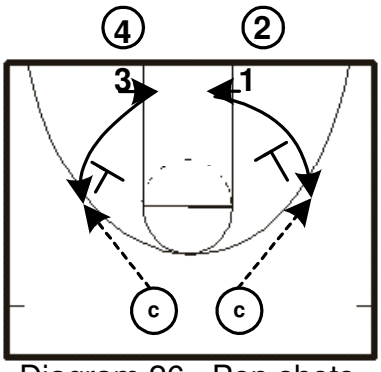


Diagram 26. Pop shots.

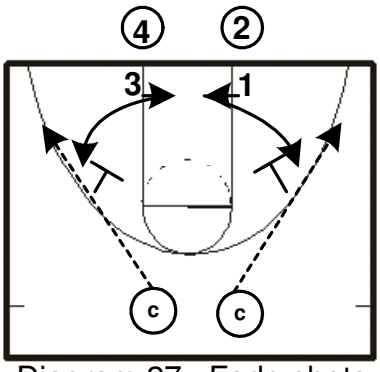


Diagram 27. Fade shots

2-0 Fade Screen Options

2-0 FADE SCREENS REGULAR

1. Player 1 has a ball at the top of the key. Player 2 is at the right wing. One coach/passer (coach 1) is on the right block, while another coach/passer (coach 2) is also in the right post area with a ball.

2. Player 1 brings the ball up the floor as though he is the point guard. Player 2 V cuts to get open and player 1 passes him the ball at the wing.

3. Player 2 passes the ball into the post to the coach without a ball. Diagram 28a. Player 2 then goes to the right elbow to set a fade screen for player 1.

4. Player 1 takes his defender away from player 2 and then comes back to use the fade screen for a shot. Diagram 28b. After setting the screen player 2 pops straight back for a shot. Player 1 receives a pass from coach 1 and shoots. Player 2 receives a pass from coach 2 and shoots. Diagram 28c.

*This option works best when player 2's defender sags in to help in the post area. All of the 2-0 fade screen drills are designed to give both offensive players shots so that the players can get more reps in. Once all players have drilled on the right side, they should move to the left side of the floor.

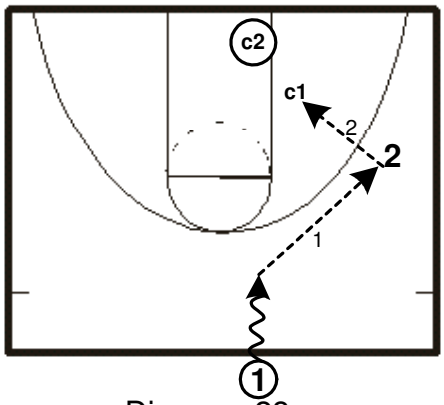


Diagram 28a.

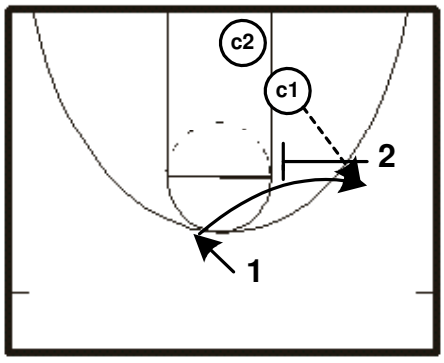


Diagram 28b.

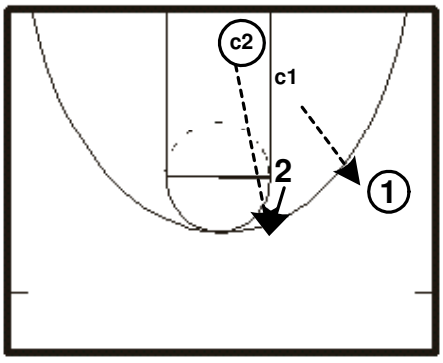


Diagram 28c.

2-0 Fade Screen Options

2-0 FADE SCREEN WITH SCREENER SLIP

1. Player 1 has a ball at the top of the key. Player 2 is at the right wing. One coach/passer (coach 1) is on the right block, while another coach/passer (coach 2) is also in the right post area with a ball.

2. Player 1 brings the ball up the floor as though he is the point guard. Player 2 V cuts to get open and player 1 passes him the ball at the wing.

3. Player 2 passes the ball into the post to the coach without a ball. Diagram 29a. Player 2 then goes to the right elbow to set a fade screen for player 1.

4. Player 1 takes his defender away from player 2 and then comes back to use the fade screen for a shot receiving a pass from coach 1. Diagram 29b. After setting the screen, player 2 sees his "defender" helping to defend player 1, and slips to the basket where he receives a pass from coach 2. Diagram 29c.

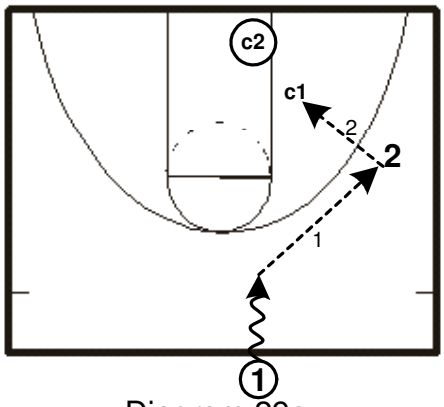


Diagram 29a.

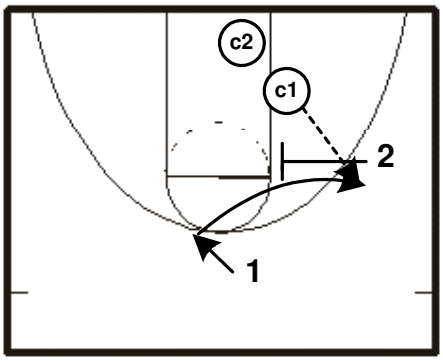


Diagram 29b.

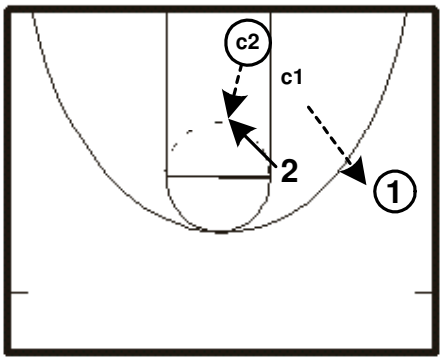


Diagram 29c.

2-0 Fade Screen Options

2-0 FADE SCREEN WITH SCREENEE SLIP

1. Player 1 has a ball at the top of the key. Player 2 is at the right wing. One coach/passer (coach 1) is on the right block, while another coach/passer (coach 2) is also in the right post area with a ball.

2. Player 1 brings the ball up the floor as though he is the point guard. Player 2 V cuts to get open and player 1 passes him the ball at the wing.

3. Player 2 passes the ball into the post to the coach without a ball. Diagram 30a. Player 2 then goes to the right elbow to set a fade screen for player 1.

4. Player 1 takes his defender away from player 2 and then comes back to use the fade screen. Player 1 "reads" his "defender" and sees the defender cheating over the screen to beat player 1 to the fade screen shooting spot. Player 1 then slips the screen and cuts to the basket receiving a pass from coach 1. Diagram 30b. After setting the screen, player 2 sees player 1 slip to the basket and either replaces himself out to the wing or to the top of the key (to maintain floor balance) and receives a pass from coach 2 and shoots. Diagram 30c.

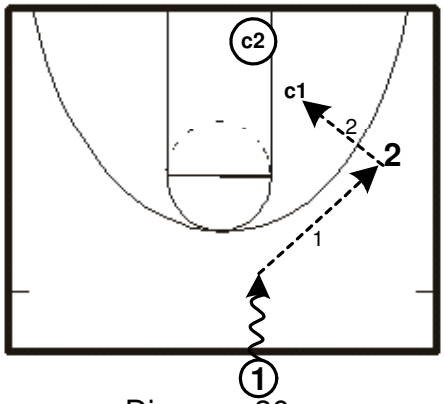


Diagram 30a.

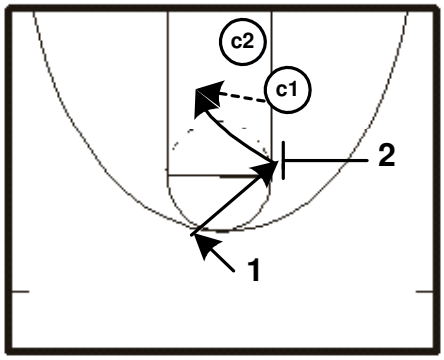


Diagram 30b.

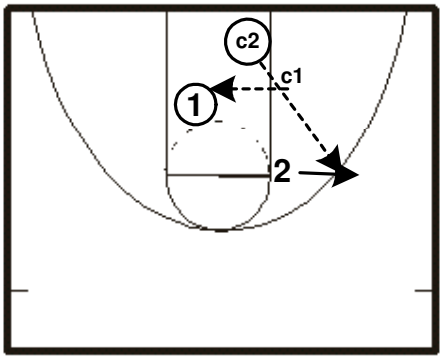


Diagram 30c. Player 2 could also replace to the top of the key.

2-0 Curl Screen Options

2-0 CURL SCREENS REGULAR

1. Player 1 has a ball at the top of the key. Player 2 is at the right wing. One coach/passer (coach 1) is on the right block, while another coach/passer (coach 2) is also in the right wing area with a ball.

2. Player 1 brings the ball up the floor as though he is the point guard. Player 2 V cuts to get open and player 1 passes him the ball at the wing.

3. Player 2 passes the ball into the post to the coach without a ball. Diagram 31a. Player 1 has set his man up by taking 1-2 steps towards the left wing, and then come back to the right elbow to set a curl screen for player 2.

4. Player 2 takes his defender away from player 1 and then comes back to use the curl screen for a shot. Diagram 31b. After setting the screen player 1 pops straight back to the right wing for a shot. Player 1 receives a pass from coach 1 and shoots. Player 2 receives a pass from coach 2 and shoots. Diagram 31c.

*This option works best when player 2's defender trails player 2 around the screen. All of the 2-0 curl screen drills are designed to give both offensive players shots so that the players can get more reps in. Once all players have drilled on the right side, they should move to the left side of the floor.

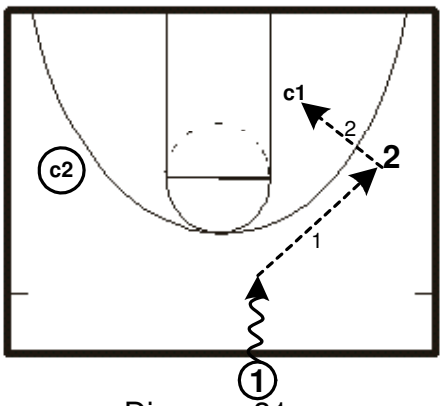


Diagram 31a.

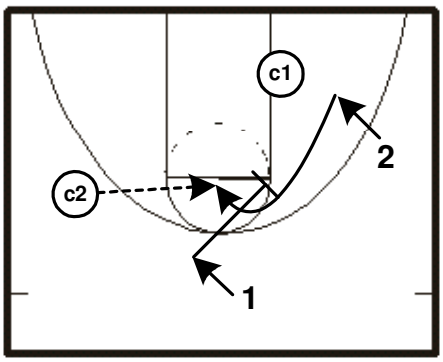


Diagram 31b.

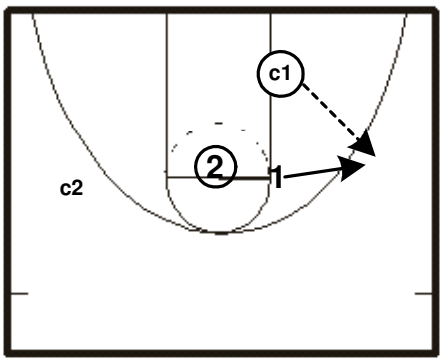


Diagram 31c.

2-0 Curl Screen Options

2-0 CURL SCREENS-SCREENER SLIP

1. Player 1 has a ball at the top of the key. Player 2 is at the right wing. One coach/passer (coach 1) is on the right block, while another coach/passer (coach 2) is also in the right wing area with a ball.

2. Player 1 brings the ball up the floor as though he is the point guard. Player 2 V cuts to get open and player 1 passes him the ball at the wing.

3. Player 2 passes the ball into the post to the coach without a ball. Diagram 32a. Player 1 has set his man up by taking 1-2 steps towards the left wing, and then come back to the right elbow to set a curl screen for player 2.

4. Player 2 takes his defender away from player 1 and then comes back to use the curl screen for a shot. Diagram 32b. After setting the screen player 1 "reads" his defender helping on the curl screen and slips to the basket, using a reverse pivot, for a lay-up. Player 1 receives a pass from coach 1 and shoots. Player 2 receives a pass from coach 2 and shoots. Diagram 32c.

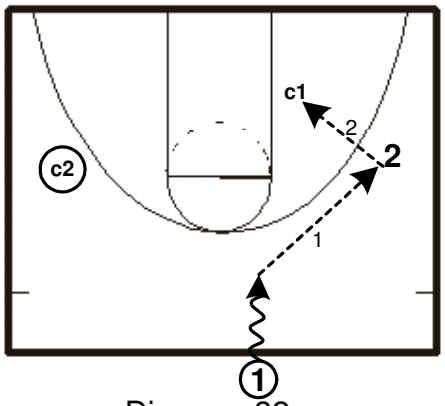


Diagram 32a.

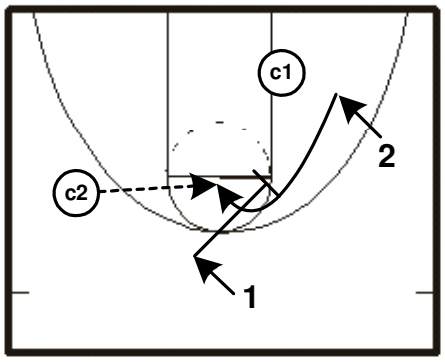


Diagram 32b.

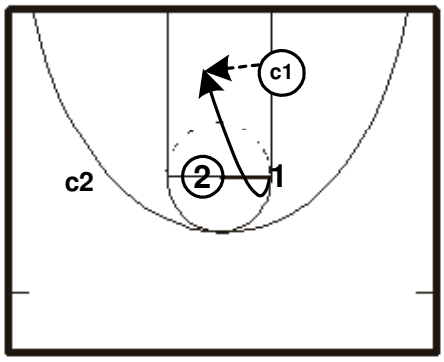


Diagram 32c.

Passing out of the Post

PASSING OUT OF THE LOW POST TO A CUTTER FOR A LAY-UP

1. Perimeter players are in a line at the right wing each with a ball. Ideally, there is a post player in the right low post (this way players work together and get to know how each player passes and catches the ball). Otherwise, a coach can take over the low post position.

2. Player 1 passes the ball into the post (who ideally has posted up directly between the passer and the basket, creating the best initial entry pass angle) and cuts to the basket (on the high side) after setting his defender up.

3. Player 1 receives return pass from player 5 and completes lay-up. Diagram 33.

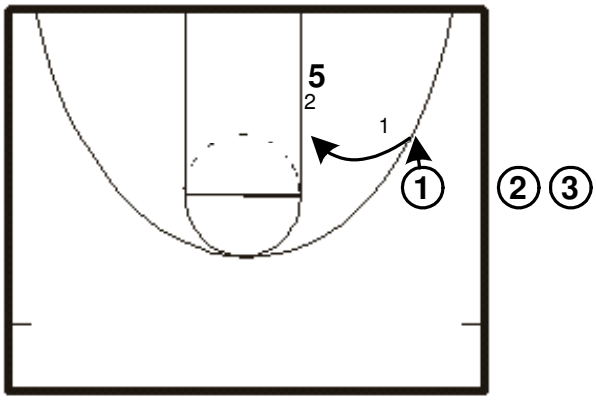


Diagram 33.

PASSING OUT OF THE LOW POST TO MID-RANGE JUMPER

1. Perimeter players are in a line at the right wing each with a ball. Ideally, there is a post player in the right low post (this way players work together and get to know how each player passes and catches the ball). Otherwise, a coach can take over the low post position.

2. Player 1 passes the ball into the post, fakes a cut to the basket, and then pops back to the corner.

3. Player 1 receives return pass from player 5 and shoots mid-range jumper. Diagram 34.

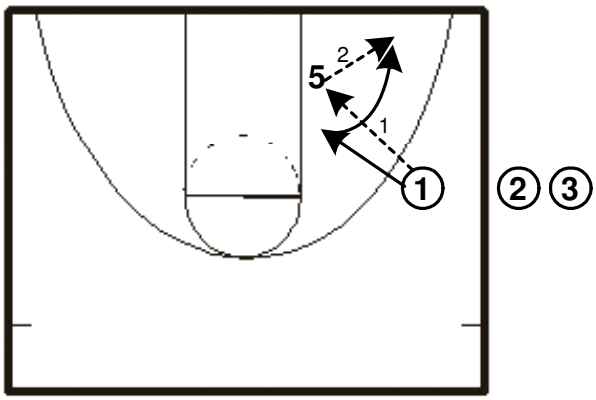


Diagram 34.

Passing out of the Post

PASSING OUT OF THE LOW POST FOR RELOCATION JUMPER

1. Perimeter players are in a line at the right wing each with a ball. Ideally, there is a post player in the right low post (this way players work together and get to know how each player passes and catches the ball). Otherwise, a coach can take over the low post position.

2. Player 1 passes the ball into the post, reads his man turning to dig in the post, and relocates along the perimeter for a jump shot.

3. Player 1 receives return pass from player 5 and shoots jumper. Diagram 35.

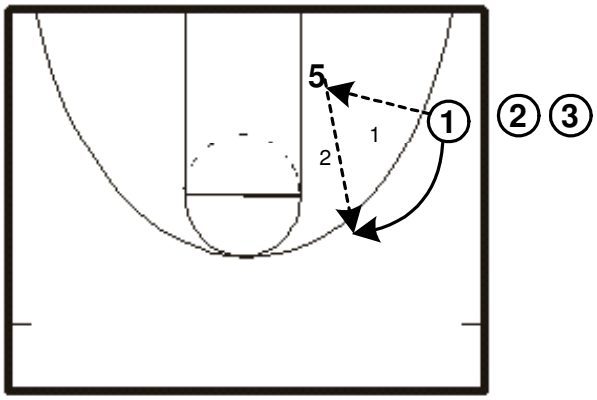


Diagram 35.

PASSING OUT OF THE LOW POST FOR ELBOW JUMP SHOT

1. Perimeter players are in a line at the right wing each with a ball. Ideally, there is a post player in the right low post (this way players work together and get to know how each player passes and catches the ball). Otherwise, a coach can take over the low post position.

2. Player 1 passes the ball into the post, fakes a cut to the basket, and cuts to the right elbow for a jump shot.

3. Player 1 receives return pass from player 5 and shoots jumper. Diagram 36.

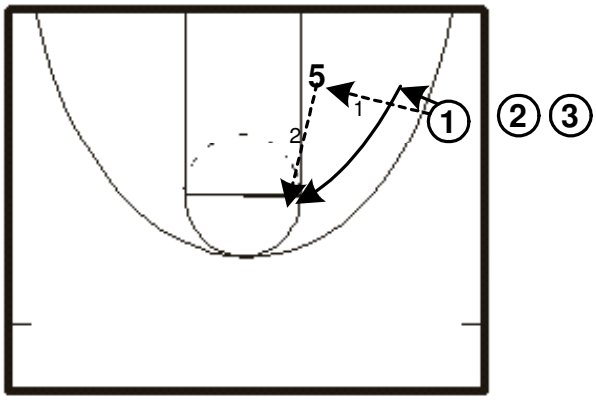


Diagram 36.

Passing out of the Post

PASSING OUT OF THE LOW POST FOR OPPOSITE WING JUMP SHOT

1. Perimeter players are in a line at the right wing each with a ball. Ideally, there is a post player in the right low post (this way players work together and get to know how each player passes and catches the ball). Otherwise, a coach can take over the low post position.

2. Player 1 passes the ball into the post, fakes a cut to the basket, and "S" cuts to the left wing for a jump shot.

3. Player 1 receives return pass from player 5 and shoots jumper. Diagram 37.

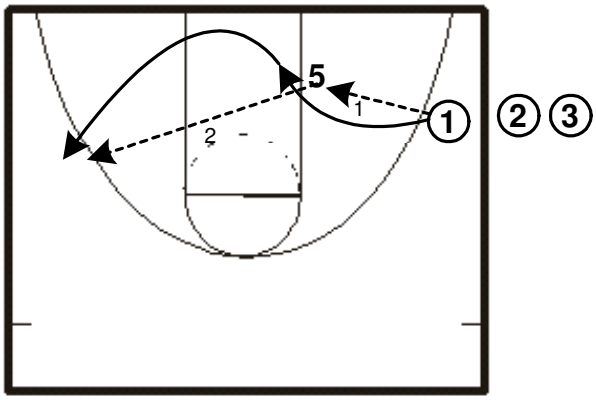


Diagram 37.

PASSING OUT OF THE HIGH POST FOR A CORNER JUMP SHOT

1. Two lines of players at center court. Each player with a ball. One post player at each elbow (if enough players are not available for passers, coaches can also fill this spot).

2. Player 1 passes to player 5. Player 1 then sets his defender up and cuts off of player 5.

3. Player 5 fakes the hand-off to player 1and then reverse pivots to face the basket as player 1 continues his cut to the corner.

4. Player 5 passes to player 1 in the corner for a jump shot. Diagram 38.

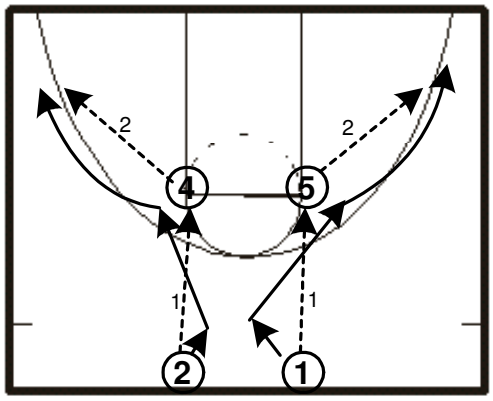


Diagram 38.

*Both sides of the floor can perform the drill at the same time. After 3-4 times through each line, players can begin to incorporate a shot fake, one dribble pull-up jumper.

3-0 On a Side

3-0 ON A SIDE

1. This drill is designed to simulate game conditions by having three offensive players on one side of the floor. Player 1 (a guard) has a ball and is on the right side at half court. Player 5 is in the right low post. Player 3 is on the right wing.

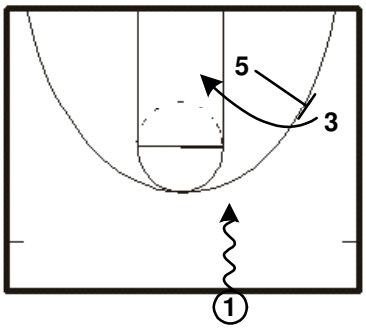


Diagram 39.

2. The players need to understand that they are simply playing basketball and there is no set pattern to what they are doing. They should simply move the ball, in and out of the post, and eventually get a good shot. The following is simply one potential sequence.

3. Player 1 brings the ball up the floor as player 5 sets a backscreen for player 3. Diagram 39. Player 5 then comes back and sets a downscreen for player 3 to pop back out to the wing. Player 1 passes to player 3 on the right wing. Diagram 40.

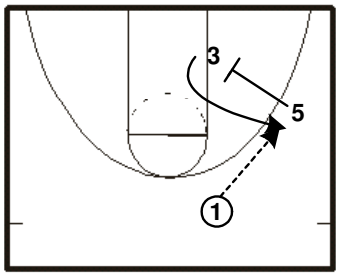


Diagram 40.

4. Player 3 then dribbles towards player 1 for an exchange. Diagram 41. Player 5 then comes out to the right wing to set a ball screen for player 1. Player 1 comes off the ball screen and passes to player 5 rolling to the basket for a lay-up. Diagram 42.

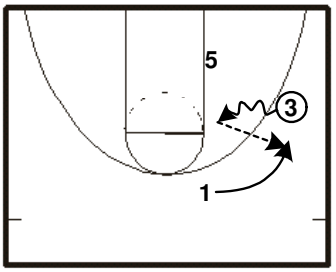


Diagram 41.

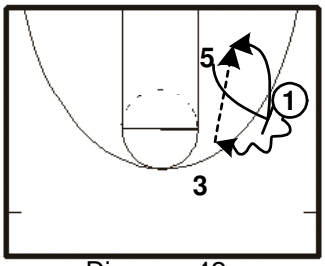


Diagram 42.


SMU

Man Defense- Steve Hawkins- Western Michigan University
Must have a consistent philosophy-He bases his defense and transition on fatigue caused from pressure.
Prepare for a season by preparing with the toughest opponent in mind
Get ready to do the toughest jobs- attack the hardest part of the games
Adjust to your personnel- are you fast or strong, smart, whatever?
Repetition is the key to knowledge
Whole/ part/ whole teaching method

Defense
- He keeps it simple
- The more the thinking, the slower their feet get

Concepts
- Stop the ball
- Make the offense play against an organized defense- this starts at the offensive end by only sending 3 or 3 1/2 people to the offensive boards. The 2 goes to the free throw line.
- Don't allow the ball to be thrown from the backcourt to the frontcourt. This is huge, as it will put to much str on the defense.

The 2 toughest things to do in the game today
Guard the dribbler on dribble penetration.
- This is a team and individual responsibility
- Must be in a stance at all times
- Help before help is needed
- Do not allow dribble penetration to the middle of the floor- steer the ball to where you want it to go
- Deny reversals unless they go in an extremely circular route
- Individual responsibilities
    - We can be too soft on kids regarding how they guard the ball- no blow bys
    - He does not teach sliding on the perimeter- run with the dribbler. As the dribbler commits his shoulders, the defender must commit his shoulders.
    - Bounce and move- players should be light on their feet by bouncing. Use inertia to your advantage by staying in motion.
    - Run glide run- when your man commits his shoulders, you commit your shoulders
    - Point of contact- who gets his' shoulders lower at the point of contact will win the battles so you must get low to drive and to defend the drive

Drills
WMU Turn the Shoulders- the players line up with one player out of bounds with the ball. The other players are in a line directly if front of him. The player with the ball slides with a dribble up and down the sideline and then turns his shoulders to make a fast dribble. The defensive players slide with the ball handler and then turn their shoulders and sprint to stay with the ball handler. Rotate after 20 seconds and go for 2 minutes.

Zig Zags with Shot Fakes- normal zig zag drill but the ball handler stops every other turn to fake a shot. The defender contests the shot with a high hand and boxes out then returns to closeout position to defend the dribble.

1 on 1 War- 3 coaches are positioned at top and wings. 2 players are positioned near the free throw lane facing the basket. If the ball is passed from top to the right wing, the right player becomes the offensive player and the other player the defender who tries to keep the ball out of the offensive players hands and play post defense. If the ball is passed to the left wing, the left player is the offensive player.

Offensive Driving Line- 2 coaches on top, 2 lines at the wings, and 2 defenders in the lane. One coach passes to the wing. The defender on that side closes out. The offensive player gets 3 dribbles or 3 seconds to get a shot off. The defenders try to not allow any middle dribble drives.

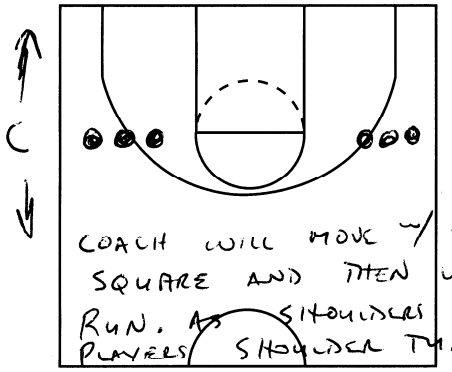
4 on 4 contain- play with 2 players on top and 2 wings. 4 defenders try to keep the ball out of the lane. When an offensive player has the ball, they try to dribble drive into the lane while the other offensive players stay stationary. If the offensive player with the ball gets into the lane or is stopped, they pitch the ball to one of the other offensive players who tries to dribble drive. Switch offense and defense if the offensive player does not try to drive or the ball is stolen from the dribbler or on the pass out.

Windmill- play 3 on 3 with point, wing and post. The ball is passed from the top to a coach on the opposite wing. The passer down screens the post player. The defender must go through the screen by taking one hand and slapping the back of the screener, taking the other hand and throwing it over the head of the screener and using that hand to push the screener out of the way. The ball is thrown back to the player cutting on top from the coach and then the wing down screens to the post so we have a screen the screener action. The coach can also drive from the wing and the defenders must keep the ball out of the lane. This drill can also be done with ball screens.

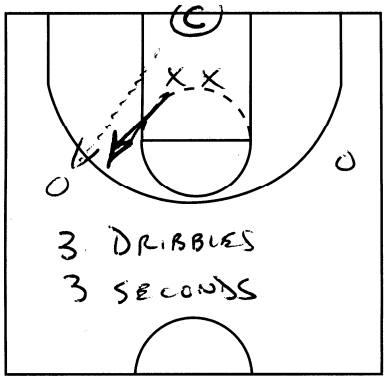
Multi-tasking away from the ball- these must be done to make the defense successful

- Weak side help
- Getting through screens
- Do not allow post position

BCAM CLINIC

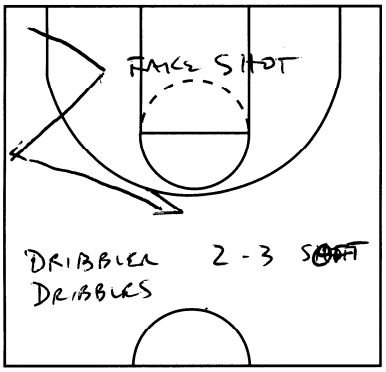


COACH WILL MOVE W/ SHOULDERS SQUARE AND THEN WILL RUN. AS SHOULDERS TURN PLAYERS SHOULDER TURN



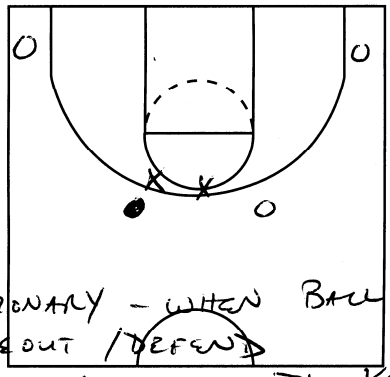
3 DRIBBLES
3 SECONDS

ZIG-ZAG W/ FAKE SHOTS



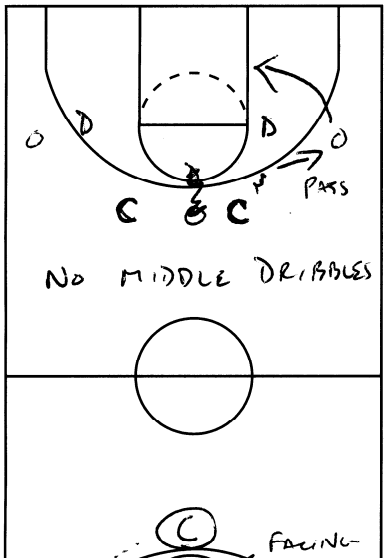
DRIBBLER 2-3 SHOT DRIBBLES

4 ON 4 CONTAIN



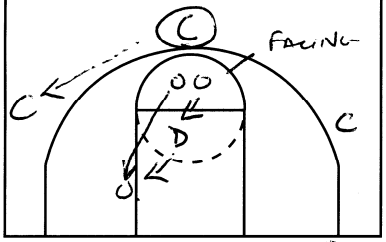
WHEN AN OFFENSIVE PLAYER HAS THE BALL, THEY MUST GO TO THE BASKET HARD - 3 GUYS MUST STAY STATIONARY - WHEN BALL IS PITCHED → CLOSE OUT / DEFEND KEEP THE BALL OUT OF THE KEY FOR 15 SECONDS

OFFENSE DRIVING LINE 3-3



3 DRIBBLES
3 SECONDS

NO MIDDLE DRIBBLES

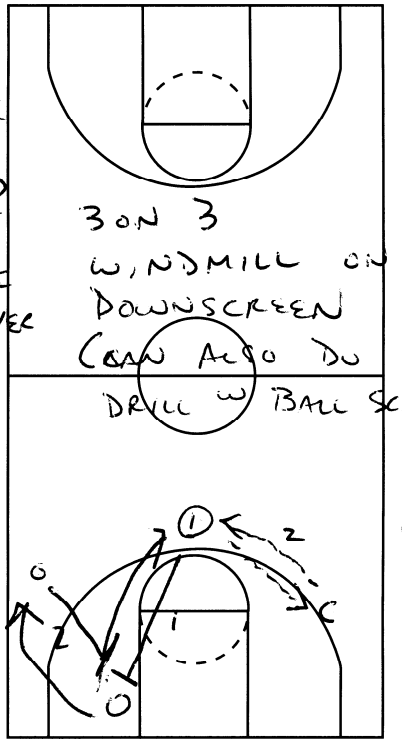


1 ON 1 WAR 2ND OFFENSIVE PLAYER BECOMES DEFENDER

DEFENSE OR OFFENSE

GO THROUGH THE SCREENER BY TAKING ONE HAND & SLAP THEIR BACK, WHIP THE OTHER HAND OVER THE SCREENERS HEAD AND PUSH THEM AWAY

COACH CAN DRIVE



SCREEN THE SCREENER

November 15, 2007 -- Players are often branded with unfair stereotypes by critics that mask their prejudices with conventional wisdom.

One of the prevalent knocks on Steve Nash by critics is that as an athlete, he is considered ordinary. Unfortunately for them, that assessment is "extra-ordinarily" misguided.

While Nash may not be the type of point guard who throws down alley-oops or sets bench-press records, the two-time MVP possesses certain physical attributes that could be considered even more exceptional. Balance, core strength, eye-hand coordination and the ability to change speed and direction quickly – while often unappreciated – are vital components of the elite athlete.

Like all sports greats, the complete game that Nash exhibits to Suns fans on a nightly basis is the result of a limitless amount of work. What distinguishes Nash from other athletes with an insatiable work ethic is his ability to not only work hard, but to work smart.

On PBS' *Charlie Rose Show* over the summer, Nash talked about how he designed his game around the natural talents that he possesses. His one-legged running floaters, body-contorting passes and lane-carving penetrations are the result of an analysis of how he could be most effective. However, in order to complete those plays and moves, he needs to possess the balance, quickness and flexibility to perform them. He also had to have the endurance to sustain an intense pace for over 35 minutes a game.

In order to create these specific athletic movements, Nash began to work with physiotherapist Rick Celebrini. A former Canadian national and professional soccer player, Celebrini was first recruited by Nash early in his career to help him with his ailing back.

Nash's congenital back condition, spondylolisthesis, has been well-publicized, but it has been kept at bay due to the technical work that Nash has performed during his summers. After experiencing success with Celebrini early in his career, Nash re-enlisted his help when he left Dallas to sign with Phoenix. During that summer, Nash and Celebrini underwent two-a-day workouts for six weeks in order to help him correct and economize his physical movements.

"We changed the way he ran and especially the way he changed direction," Celebrini said. "We both recognized that there were ways in which he moved that were a direct result of his weaknesses and past injuries.

"We had to break down those movements and slowly recreate them through repetition. By correcting movement dysfunctions, we are able to prevent injury, optimize the bio-mechanical efficiency of the body and bring about performance enhancement."

Nash believes that the correctional exercises he performs allows him to persevere through the grinding NBA schedule.

"All of Rick's philosophies and exercises are about pure movement and moving properly with the right sequence and firing the muscles," Nash said. "They allow me to prevent injury, sustain fitness and maintain my level of play through all of these games despite having a bad back."

That's why at the end of practice, one can find Nash doing footwork and other exercises that help with his body's mechanics. In addition, the Suns playmaker follows his own workout regimen in the weight room, engineered to enhance his performance on the floor.

"I'm not very explosive," Nash claimed. "I'm not going to beat too many people in a race, jump over or out-muscle anyone. Instead, I try to use my coordination, balance and momentum to my advantage."

Nash expects that the training that he undergoes in the weight room translates to results on the court. The All-NBA guard adapted a customized workout routine for his specific goals – one that focuses on the core strength and balance necessary to optimize his game on the court.

Whereas most players take off anywhere between two weeks and a month at the end of the season to allow their bodies to recover, Nash only takes between three and five days off.

“I can’t sit still and since I’m getting older, I don’t want a big hill to climb when I come back,” he said. “And since I like to eat, I don’t want to get fat.”

The two-time MVP claims that he has basically trained the same he did when he was younger, except when he was younger, he played basketball all summer. Now, he doesn’t play until September.

“I really need to take a break mentally from the game,” Nash said. “I just shoot, stay in great cardio-vascular shape and lift so that I can prevent injury.”

Once he feels rested, Nash commences with his summer workout program, which includes a total-body workout three days a week, shooting four or five days a week and playing competitive soccer two times a week. When he lifts, Nash performs a lot of repetitions (15-25 reps), and finishes at fatigue.

His workout is very core-focused, allowing him to preserve his health and his back while increasing his chances of longevity.

At 33 years old, Nash looks to make minimal gains during the offseason and mainly focuses on strengthening his body so he doesn’t break down during the season. With the amount of energy he exerts during the season, he is not as concerned as much with building as he is with maintaining his level of fitness. The key for Nash is to keep training fun and avoid burning out, especially with the prospects of a possible 100-game season looming.

“I could care less if Steve goes from benching 70-pound dumbbells to 45-pound dumbbells," strength and conditioning coach Erik Phillips said. “That wouldn’t help him that much on the court because he’s already great.”

The weight-training philosophy of the Suns training staff is to build the body like a pyramid. The bottom part of the pyramid represents stability, the second block is strength and the third block is power. Nash will remain within the stabilization stage throughout the season and venture into the second and third blocks in the offseason.

“Since I am not as naturally explosive as the other players, weight training helps me become more athletic,” Nash said.

It is hard to argue with the results. The five-time All-Star hasn't missed more than seven games in a season since coming to Phoenix and while most players tire in the fourth quarter, Nash often finds another gear. His ability to accomplish that, all while playing at a frenetic pace, is the reason that he can sustain such a high level of play throughout the season.

So if you want to train like the game's best, take a look at what the two-time MVP does over the summer:

Monday

Weight Room: Chest and Back

Sets: 2-3

Reps: 12-20

Time: No rest between exercises, 90 second rest between sets

Exercises: Dumbbell Bench Press on Stability Ball, Bosu Ball Push Up, Split-Stance Cable Fly, Bent over Dumbbell Row (While balancing with Single Leg on Bosu Ball), Single Leg Dumbbell Cobra (While balancing with Single Leg on Bosu Ball), Roman Extension on Stability Ball (physical therapy-like ball)

Abdominals: Pick four Abdominal/Core Exercises

Cardio: 1 hour Skateboarding/Basketball

Tuesday

Cardio: Skateboarding/Tennis/Basketball

Wednesday

Weight Room: Shoulders

Sets: 2-3

Reps: 12-20

Time: No rest between exercises, 90 second rest between sets

Exercises: Rotator Cuff Exercises on Cable (Flex, Internal Rotation, External Rotation), Shoulder Dumbbell Combo (Scaption, abduction) – 1.) Single-leg Balance on Bosu Ball Dumbbell Overhead Press – 2.) Single-leg Balance on Bosu Ball, Dumbbell Shrug to a Calf Raise, Cable PNF Patterns (type of resistance for stretching and strengthening)

Abdominals: Pick four Abdominal/Core Exercises

Cardio: 1-2 hours of Soccer

Thursday

Cardio: Skateboarding/Tennis/Basketball

Friday

Weight Room: Biceps/Triceps

Sets: 2-3

Reps: 12-20

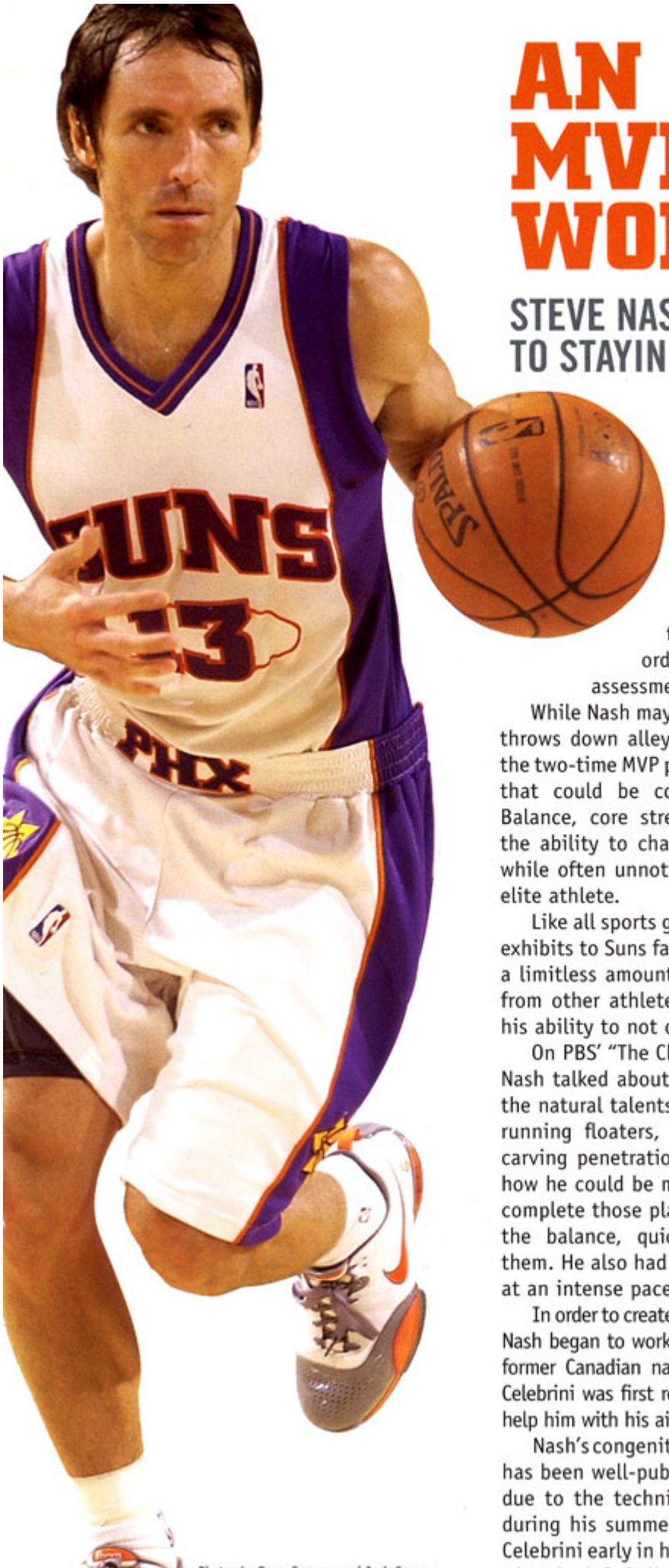
Time: No rest between exercises, 90 second rest between sets

Exercises: Dumbbell Bicep Curl (Single-leg Balance on Bosu Ball), Preacher Curl (Double-leg Balance on Bosu Ball), Dumbbell Tricep Kickbacks on Stability Ball, Tricep Cable Pulldown

Abdominals: Pick four Abdominal/Core Exercises

Cardio: 1-2 Hours of Soccer

Y



AN MVP WORKOUT

STEVE NASH'S SECRET TO STAYING HEALTHY

By Stefan Swiat

Players are often branded with unfair stereotypes by critics that mask their prejudices with conventional wisdom.

One of the prevalent knocks given by critics on Steve Nash is that as an athlete, he is considered ordinary. Unfortunately for them, that assessment is extraordinarily misguided.

While Nash may not be the type of point guard who throws down alley-oops or sets bench-press records, the two-time MVP possesses certain physical attributes that could be considered even more exceptional. Balance, core strength, hand-eye coordination and the ability to change speed and direction quickly – while often unnoticed – are vital components of the elite athlete.

Like all sports greats, the complete game that Nash exhibits to Suns fans on a nightly basis is the result of a limitless amount of work. What distinguishes Nash from other athletes with an insatiable work ethic is his ability to not only work hard, but to work smart.

On PBS' "The Charlie Rose Show" over the summer, Nash talked about how he designed his game around the natural talents that he possesses. His one-legged running floaters, body-contorting passes and lane-carving penetrations are the result of an analysis of how he could be most effective. However, in order to complete those plays and moves, he needs to possess the balance, quickness and flexibility to perform them. He also had to have the endurance to sustain it at an intense pace for over 35 minutes a game.

In order to create the most efficient athletic movements, Nash began to work with physiotherapist Rick Celebrini. A former Canadian national and professional soccer player, Celebrini was first recruited by Nash early in his career to help him with his ailing back.

Nash's congenital back condition, spondylolisthesis, has been well-publicized, but it has been kept at bay due to the technical work that Nash has performed during his summers. After experiencing success with Celebrini early in his career, Nash re-recruited Celebrini





summer, Nash and Celebrini underwent two-a-day workouts for six weeks in order to help him correct and economize his physical movements.

"We changed the way he ran and especially the way he changed direction," Celebrini said. "We both recognized there were ways in which he moved that were a direct result of his weaknesses and past injuries.

"We had to break those movements and slowly recreate them through repetition. By correcting movement dysfunctions, we are able to prevent injury, optimize the bio-mechanical efficiency of the body and bring about performance enhancement."

Nash believes that the correctional exercises he performs allows him to persevere through the grinding NBA schedule.

"All of Rick's philosophies and exercises are about pure movement and moving properly with the right sequence and firing the muscles," he said, "which allows me to prevent injury and sustain fitness, as well as my level of play through all of these games with a bad back."

That's why at the end of practice, one can often find Nash doing footwork and other exercises that help with his body's mechanics. In addition, the Suns' playmaker follows his own workout regimen in the weight room, engineered to enhance his performance on the floor.

going to beat too many people in a race, jump over or out-muscle people, but I try to use my coordination, balance and momentum instead."

Nash expects that the training that he undergoes in the weight room translates to results on the court. The All-NBA guard adapted a customized workout routine for his specific goals – one that focuses on the core strength and balance necessary to optimize his game on the court.

Whereas most players take off anywhere between two weeks and a month at the end of the season to allow their bodies to recover, Nash only takes between three and five days off.

"I can't sit still and since I'm getting older, I don't want a big hill to climb when I come back," Nash said. "And since I like to eat, I don't want to get fat."

The two-time MVP claims that he has basically trained the same way he did when he was younger, except when he was younger, he played basketball all summer. Now, he doesn't play until September.

"I really need to take a break mentally from the game," the point guard said. "I just shoot and stay in great cardio-vascular shape and lift so that I can prevent injury."

One he feels rested, Nash commences with his summer workout program, which includes a total-body workout three days a week, shooting four or five days a week and playing competitive soccer two times a week. When he lifts, Nash performs a lot of repetitions (15-25 reps), and finishes at fatigue.

His workout is very core-focused, allowing him to preserve his health and his back while increasing his chances of longevity.

gains during the offseason and mainly focuses on strengthening his body so he doesn't break down during the season. With the amount of energy he exerts during the season, he is not as concerned with building as he is with maintaining his level of fitness. The key for Nash is to keep training fun and avoid burning out, especially with the prospects of a possible 100-game season looming.

"I could care less if Steve goes from benching 45-pound dumbbells to 70-pound dumbbells," strength and conditioning coach Erik Phillips said. "That wouldn't help him on the court because he's already great."

The philosophy of the Suns' training staff is to build the body like a pyramid. The bottom part of the pyramid represents stability, the second block is strength and the third block is power. Nash will remain within the stabilization stage throughout the season and venture into the second and third blocks in the offseason.

"Since I am not as naturally explosive as the other players, weight training helps me become more athletic," Nash said.

It is hard to argue with the results. The five-time All-Star hasn't missed more than seven games in a season since coming to Phoenix and while most players tire in the fourth quarter, Nash often finds another gear. His ability to accomplish that, all while playing at a frenetic pace, is the reason that he can sustain such a high level of play throughout the season.



If you want to train like the game's best, take a look at what the two-time MVP did over the summer:

******BE ADVISED!!! These exercises should not be performed unless under the supervision of a certified strength and conditioning trainer. Many of these exercises could result in injury if performed incorrectly!! *******

Monday
Weight Room: Chest and Back
Sets: 2-3
Reps: 12-20
Time: No rest between exercises, 90-second rest between sets
Exercises: Dumbbell bench press on stability ball, Bosu ball push up, split-stance cable fly, bent over dumbbell row (while balancing with single leg on Bosu ball), single leg dumbbell cobra (while balancing with single leg on Bosu ball), Roman extension on stability ball
Abdominals: Pick four abdominal/core exercises
Cardio: 1 hour skateboarding/basketball

Tuesday
Cardio: Skateboarding/tennis/basketball

Wednesday
Weight Room: Shoulders
Sets: 2-3
Reps: 12-20
Time: No rest between exercises, 90-second rest between sets
Exercises: Rotator cuff exercises on cable (flex, internal rotation, external rotation), shoulder dumbbell combo (Scaption, abduction) – Single-leg Balance on Bosu ball dumbbell overhead press – single-leg balance on Bosu ball, dumbell shrug to a calf raise, cable PNF patterns (type of resistance for stretching and strengthening)
Abdominals: Pick four abdominal/core exercising
Cardio: 1-2 hours of soccer

Thursday
Cardio: Skateboarding/tennis/basketball

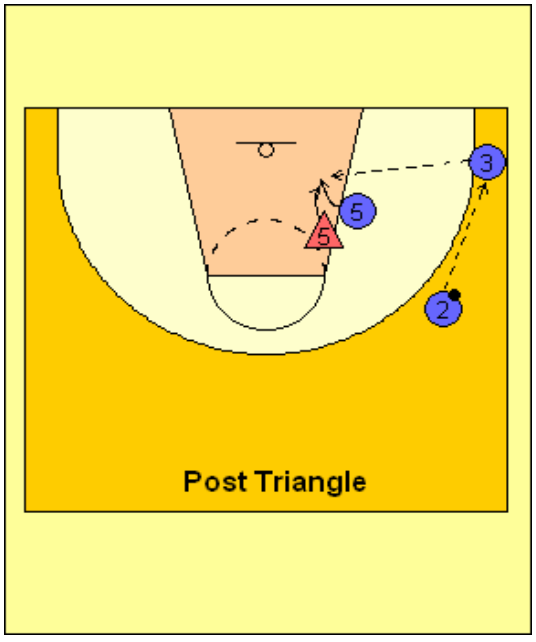
Friday
Weight Room: Biceps/triceps
Sets: 2-3
Reps: 12-20
Time: No rest between exercises, 90-second rest between sets
Exercises: Dumbbell bicep curl (single-leg balance on Bosu ball), preacher curl (double-leg balance on Bosu ball), dumbbell tricep kickbacks on stability ball, tricep cable pulldown
Abdominals: Pick four abdominal/core exercises
Cardio: 1-2 hours of soccer

Tactics to Get to the Ball Inside

by
Mike McNeill, Coaching Development, Basketball BC

The following are a number of tactics that can be used to get the ball inside. Whether they are a part of a play your team runs, or they are part of the concepts you teach players, all teams must have several strategies to get the ball inside.

Post Triangle: This is possibly the most fundamental of all concepts. In this example, O5 is positioned directly on the line from the basket to the wing. This is called the **"line of deployment".** The significance of this position is that for the defender to prevent the ball from being passed directly inside he/she must either be on the top or bottom side of the post. This opens up a passing lane on the other side of O5. It is important for O2 and O3 to be on either side of the line of deployment. The post player must prevent the defender from going over top by keeping his/her feet active and preventing the defender from stepping across their foot closest to the ball.

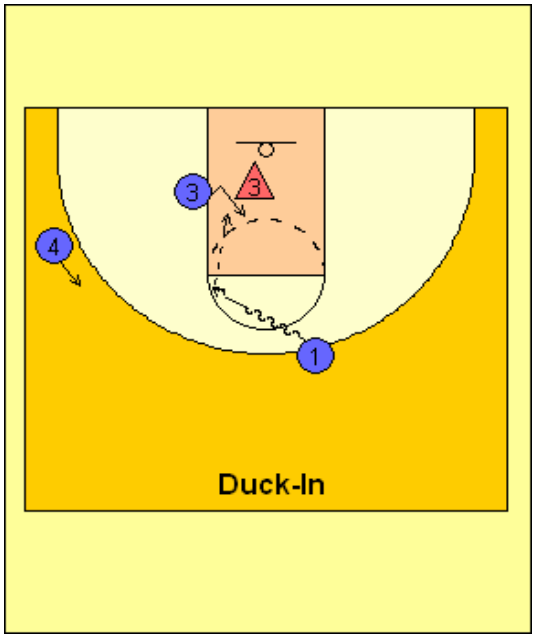


Duck-In: The duck-in is a weak-side low post move done whenever the post defender plays below the offensive player. This is why it is important *weak-side* low post players always face in (face the basket). When the post faces in he/she can see their defender and will be able to get into the defender's body more effectively.

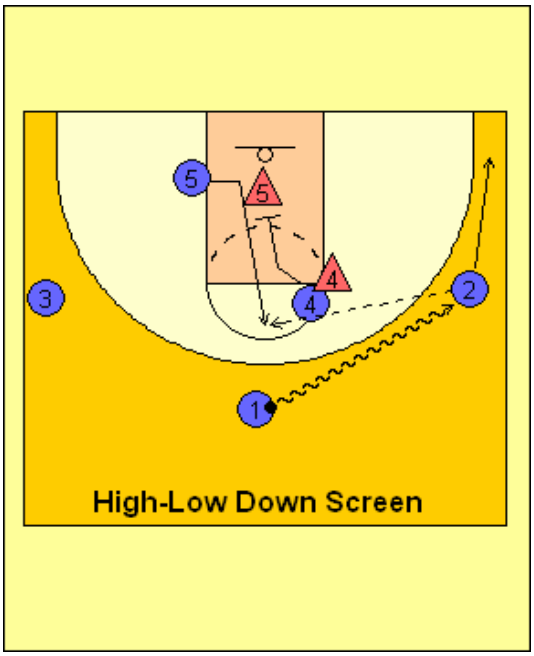
To correctly duck-in the offensive player must get low, step across the defender with his/her baseline foot, and sit on the defender's thigh. Post play is about footwork and for the post to attain great position he/she must get their baseline foot across the defender's foot that is furthest from them. The inside elbow should go into the chest of the defender and form an "L", with the palm of the hand facing the passer; this will prevent the post from holding the defender. The target hand will usually be low to receive a bounce pass. If there is a significant size advantage the pass may go high. For the passer to be able to get the pass by the defender he/she must get tight to their defender. To accomplish this, the passer will usually take one dribble directly at the elbow to close the gap, then fake high and pass low with a knee to knee bounce pass (passer's knee to post's knee).

When the post goes to the basket to score he/she should go back in the direction they came from because there should not be any back-side defenders to

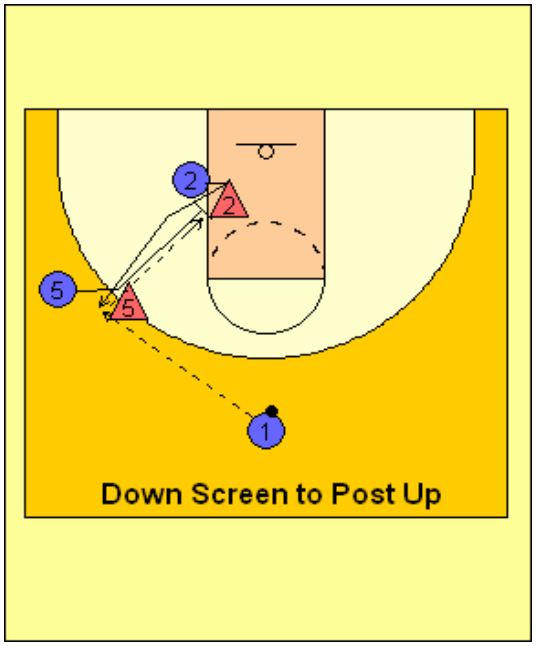
help. This is done by completing a drop step with the foot furthest from the passer. The finish can be either a lay-up or a power move.

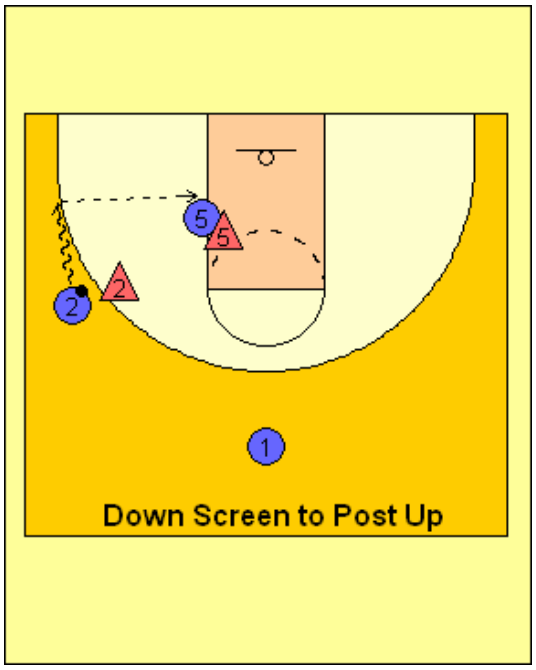


High-Low Down Screen: In this action the post-up player starts high and screens down. The cutter goes high and receives a pass from the wing and looks to pass the ball directly into the post. The post should two stop on the down screen, and then front pivot across the defender with the foot furthest from the ball. As the post front pivots he/she "swims" his/her outside arm over top of the defender (the elbow passes in front of the defender's face). Usually the low post is not open for very long. For this reason the pass from the cutter to the low post should be a two-hand overhead pass, and therefore the pass from the wing should come to the cutter high.



Down Screen to Post Up: This action is similar to the High-Low Down Screen tactic. The post will begin at the wing and will down screen towards the block. The technique for screening and pivoting is the same as the high-low down screen. When the ball is at the top a quality defender will have jumped to the ball and create space for the cutter's defender to get through the screen. However for the post to attain great position he/she must close the gap between themselves and the defender. Therefore, the screener must take up the space quickly to prevent the defender from getting over top on the pivot. After receiving the pass at the wing the cutter will often have to take one dribble towards the baseline to improve their passing angle.

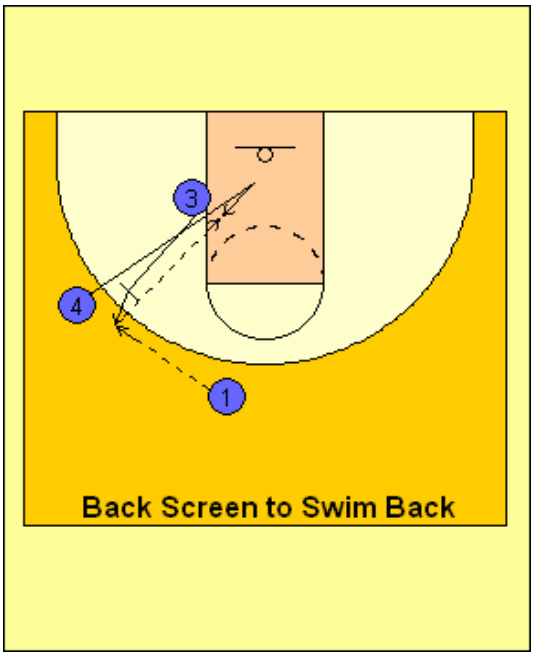


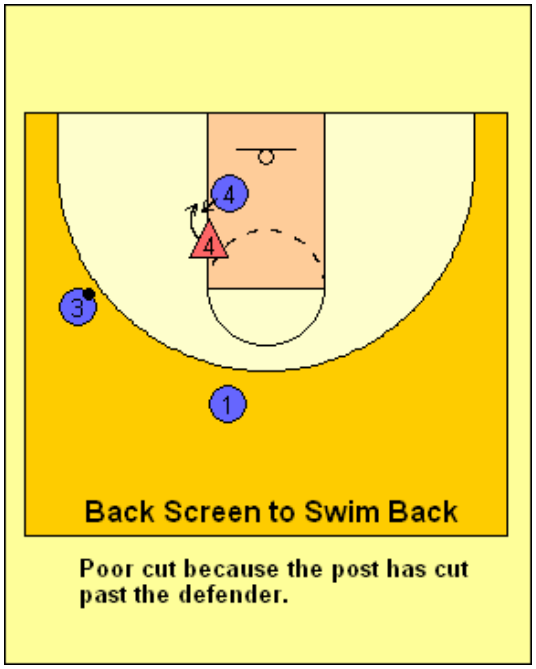


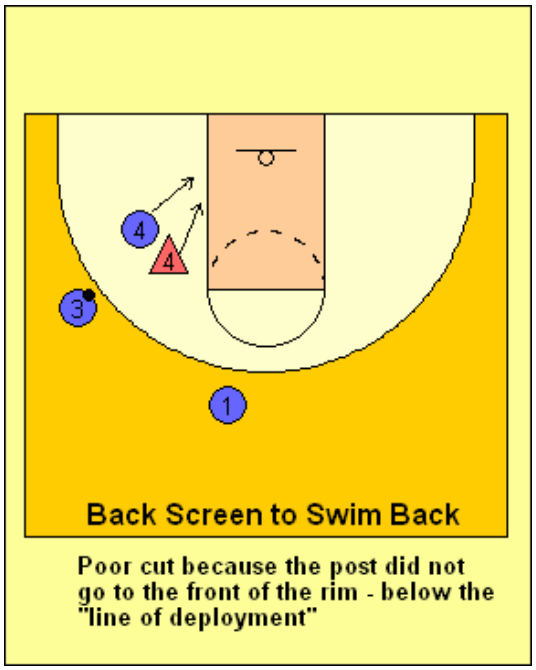
Back Screen to Swim Back: This tactic serves two purposes: 1) to get the ball inside and 2) serve as a pressure release. A small to big back screen is a very effective way to relieve denial pressure because, unless the defence switches, the small defender will have to help momentarily as the offensive post player comes off the screen to the basket. If the small defender does not help they may give up a lay-up.

The screener (the small) steps out of the post and sets a back screen for the post to go to the basket. The screener then quickly steps out to the 3 pt. line and receives a pass from the top. There are three critical points on the post's cut to the basket: 1) he/she must come tight off the screener's shoulder to force the small defender to help momentarily, 2) he/she must take the cut towards the front of the rim to force the defender higher (above the line of deployment), and 3) he/she must not cut past the defender and allow the defender to easily get over top and front or side front.

To execute a good post up the post must swim back by taking their baseline arm aggressively over top and in front of the post defender and, with their baseline foot, step across the top foot of the defender. The passer may be able to pass directly in to the post or may need to take a dribble to the baseline to improve the passing angle.

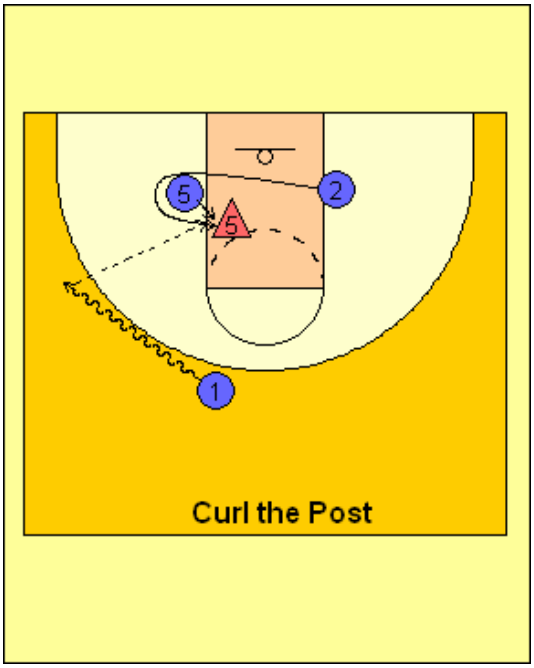






Curl the Post: This tactic is extremely effective when the post defender bumps curl cuts by offensive players. The ball starts at the high elbow above the post. The cutter cuts across the lane below the post and then curls very tight around the post to the middle of the lane. As the cutter comes across the lane the post defender must momentarily help on the curl, if the post does not help, the pass should go to the cutter. As the defender is helping on the curl the passer brings the ball towards the wing to improve his/her angle and the post steps into the post defender to establish position. Once the cutter's defender clears the passing lane is usually open. In many cases the cutter may set an "incidental screen", by running into the post defender as he/she completes their cut.

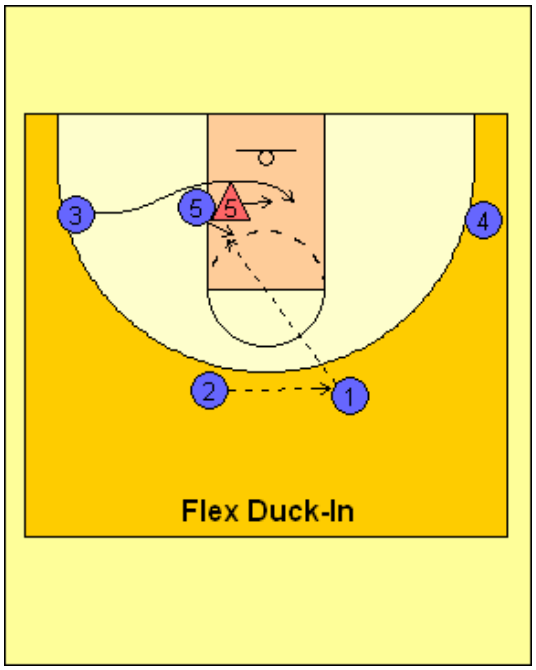
If the cutter's defender attempts to go over top of the screen then the post should step higher and the cutter should fade to the corner.



Flex Duck-In: This tactic has the same principle of curling the post: the post defender must defend a cut by another offensive player. The cutter will flex cut low off the post and force the post to help momentarily. As the post defender helps the offensive player ducks in right in front of the post defender.

As in all flex action the ball will be at the opposite high elbow. The post

should not step outside the lane to set a screen for the cutter because it makes the distance too far to get back in and post up. The flex screen should be set with the post's back to the basket. Then to execute the duck-in properly the post will drop step towards the ball with his/her top foot and then slide quickly in front of the defender. The ball may be passed into the post high or low depending on the post defender's recovery. Similar to the regular duck-in, the post should go back in the direction he/she came from to score, because there should not be any back-side defenders to help. This is done by completing a drop step with the foot furthest from the passer. The finish can be either a lay-up or a power move.



Closing Thoughts: These tactics are team concepts because they will involve more than one player. When concepts are taught to players they must learn to read the defenders because the position of the defenders will determine where the ball should be passed. In the case of getting the ball inside the first step is to teach the players to see the position of the post defender. So begin teaching these tactics with only a post defender and initially instruct the defender on where to play. Then you can allow the defender to be live. The next step is to add defenders on the passers. This will now force the passers to use their skills while also reading the post defender. The final step is use the tactic within the context of a 5 on 5 environment, so the passers must recognize the help defenders.

With all offensive play, spacing is a critical element. It is important to emphasize spacing throughout the teaching of these tactics to ensure the post player is not crowded when he/she receives the pass. Proper spacing will help prevent the quick double-team on the post and will open passing in and out of the post.

The last aspect is timing. The anxious post player will often get into position before the pass is ready to be delivered. The post often ducks-in too early or posts-up before the ball is at the wing; which either results in a 3 second call or allows the defender time to get around the post. It is important for the post player to be patient and allow the play to develop

All teams need to have an inside threat. Whether you simply teach the tactic or concept, or incorporate them as part of a play, these are steadfast methods which will usually be effective when executed properly. While there are many ways to get the ball inside these are some of the most effective and popular ways.

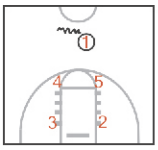
Butler Bulldogs Sets vs Man Defense

Great Alaska Shoot-Out
2007

Against Michigan and Texas Tech

Just a note for reference - All of Butler's players are able to shoot from behind the 3-point line and hit very consistently. This lets them really spread the floor and it makes it difficult for the defense to play a great deal of help-side defense.

Butler Plays Against Man - Same Formation

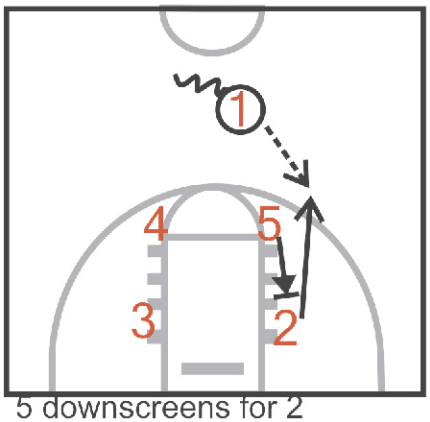


Box Setup

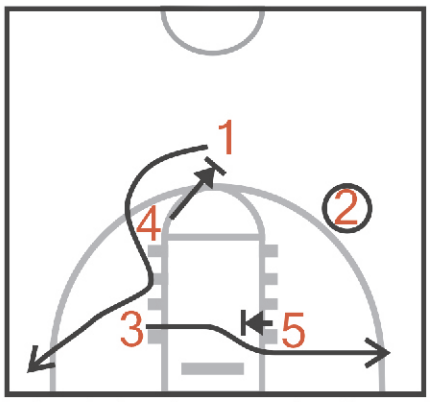
Play Name

Run Against

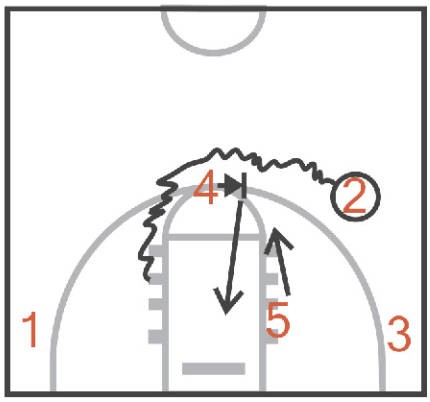
Man



5 downscreens for 2
1 passes to 2



4 sets backscreen for 1
1 goes to corner
3 runs off 5s screen

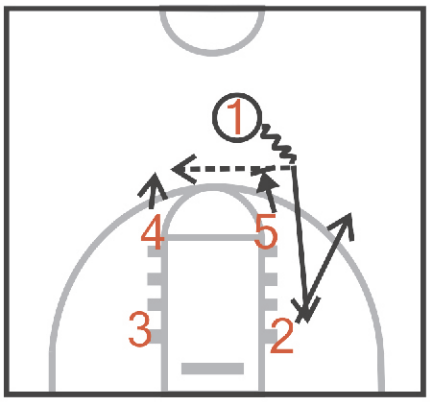


4 uses a ballscreen from 4
2 can hit 1 in corner, 4 rolling or 5 popping up

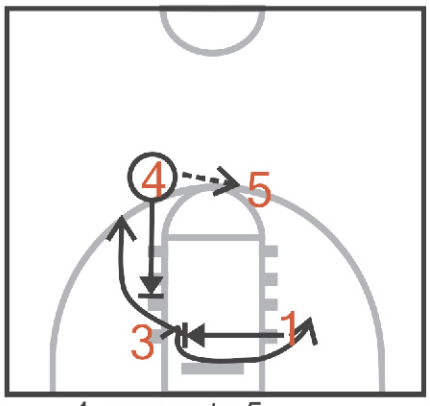
Play Name

Run Against

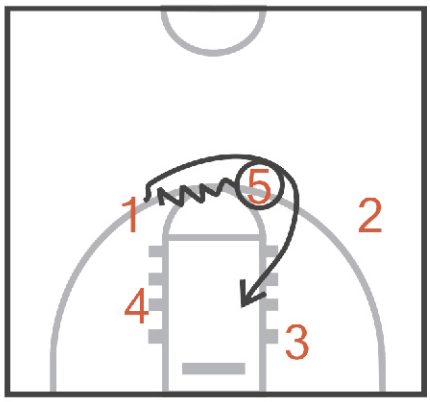
Man



2 breaks out as 1 dribbles up
1 reverses to 4 as he steps out
5 backscreens (UCLA Screen) 1



4 passes to 5
1 screens across for 3
4 downscreens for 1

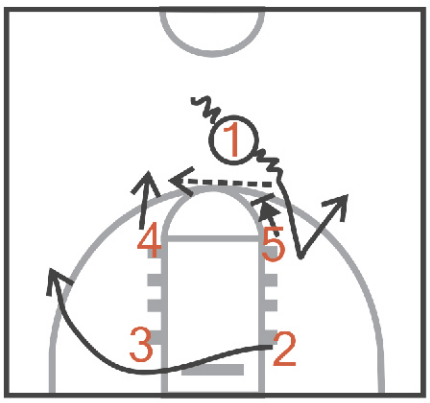


5 dribbles at 1
5 handoffs to 1 (treated like a ball screen)
1 shoots or attacks and kicks

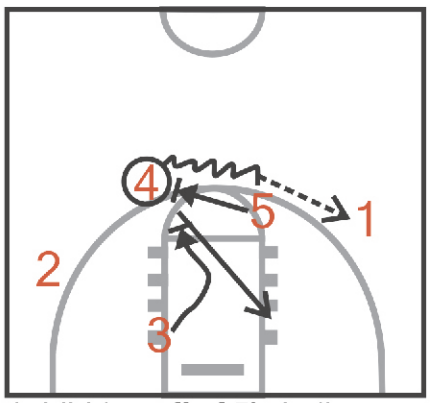
Play Name

Run Against

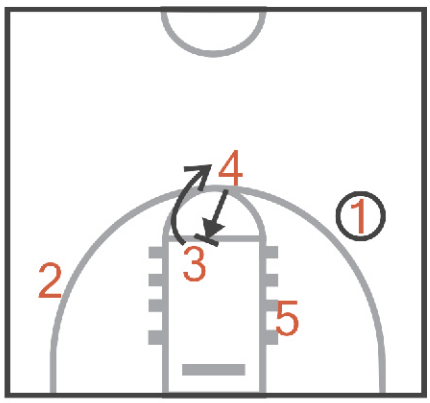
Man



1 passes to 4 as he steps out
5 UCLA screens for 1
1 pops back out to wing
2 runs to ballside wing

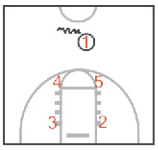


4 dribbles off of 5's ballscreen
3 screens 5s man as he hedges (screen the screener)
5 dives to block



4 downscreens for 3 (screen the screener action again)

Butler Plays Against Man - Same Formation

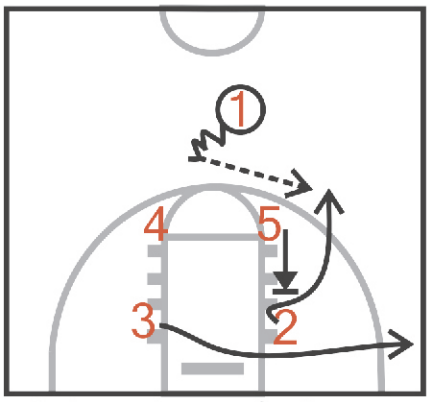


Box Setup continued

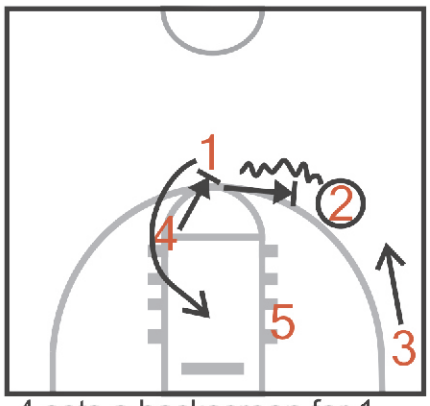
Play Name

Run Against

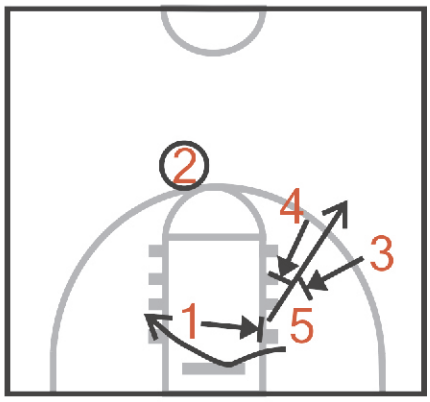
Man



5 downscreens for 2
1 dribbles and passes to 2
3 cuts to corner



4 sets a backscreen for 1
then sets a ballscreen for 2
3 slides around the arc

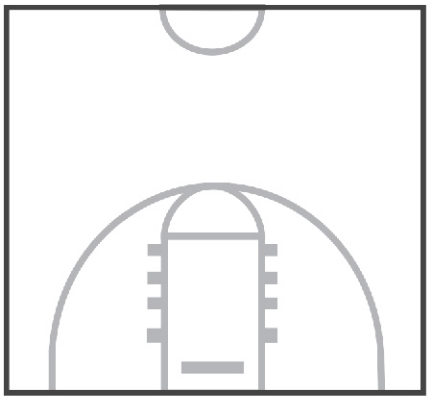


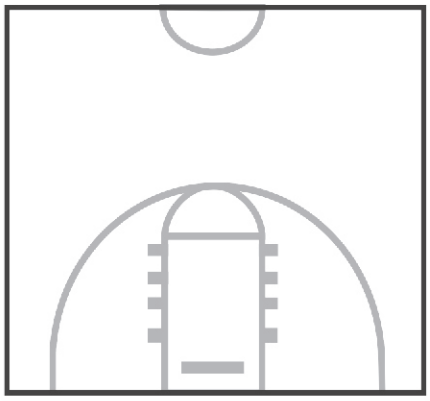
1 continues on to screen for 5
4 and 3 then set a double screen for 1
2 looks for 5 posting or 1 on the wing

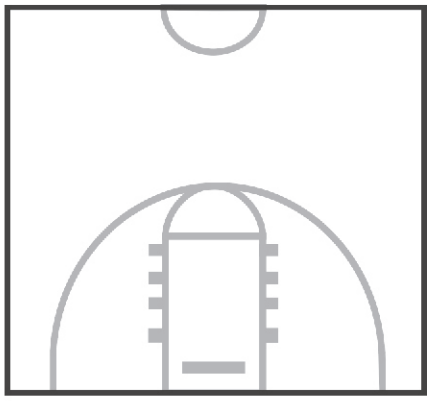
Play Name

Run Against

Man



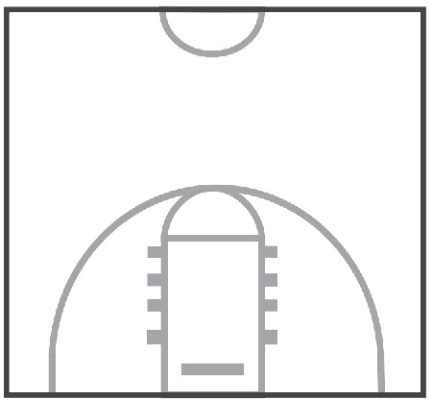


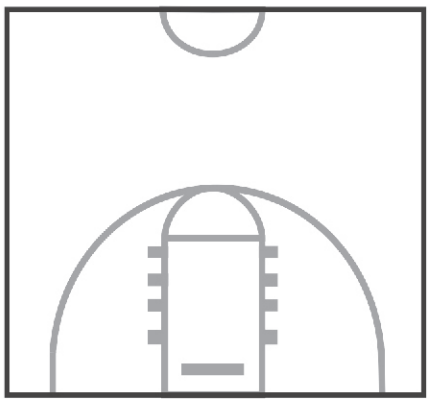


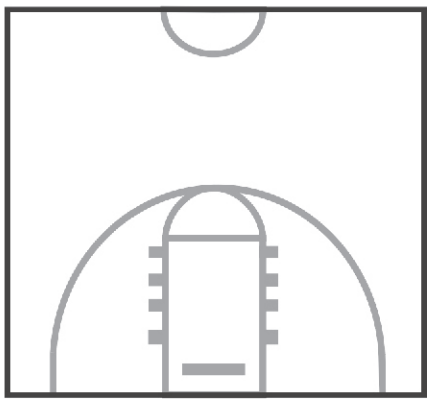
Play Name

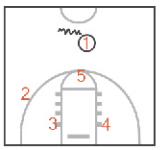
Run Against

Man





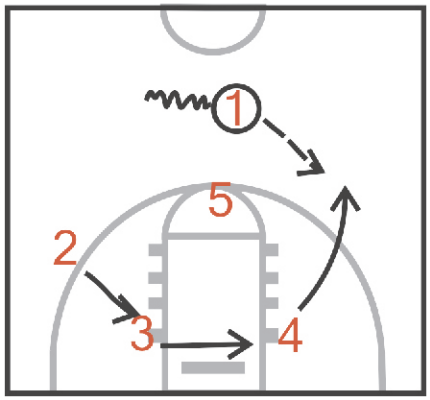


Butler Plays Against Man - With this Set up  Same Formation

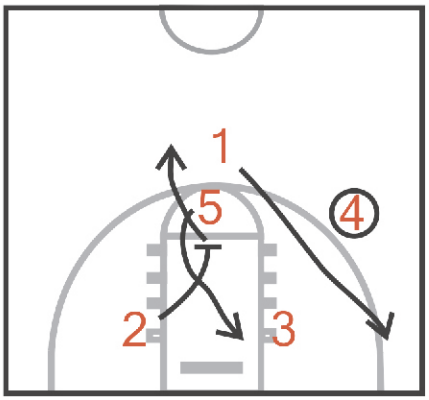
Play Name

Run Against

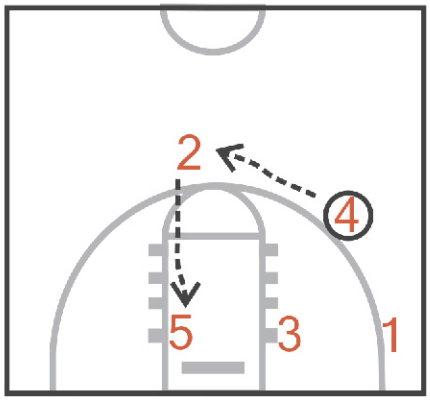
Man



1 passes to 4



4 Can throw lob to 5 or 2 as he pops

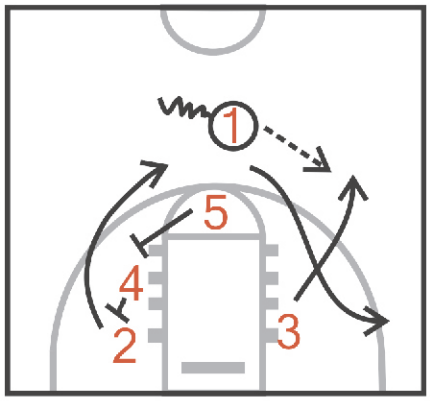


If 5 doesn't get lob he spins and posts up and 2 passes it inside

Play Name

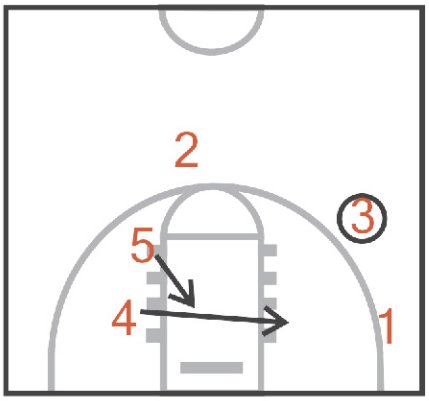
Run Against

Man

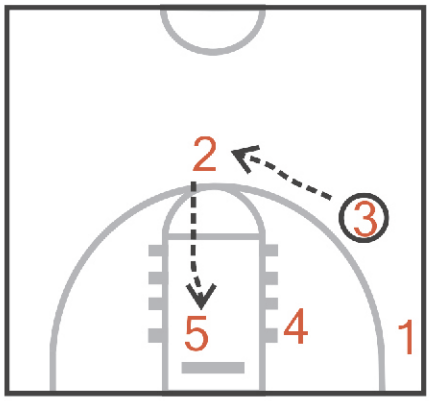


1 passes to 3 and cuts to corner

2 comes off a staggered screen from 4 & 5



4 flashes across lane
5 dives to front of rim
3 can hit 2,4, or 5

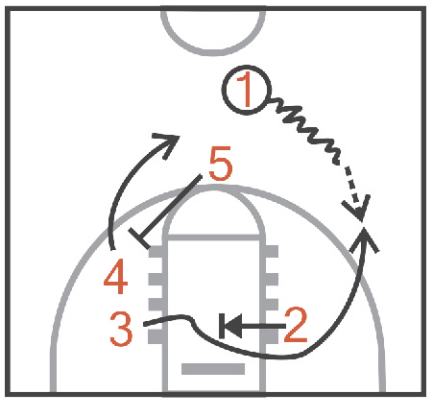


If 2 gets it his first look is inside to 5 who spins and posts

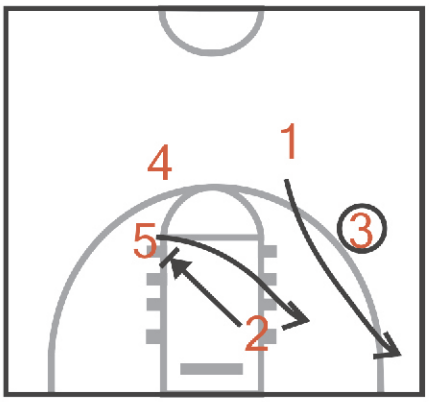
Play Name

Run Against

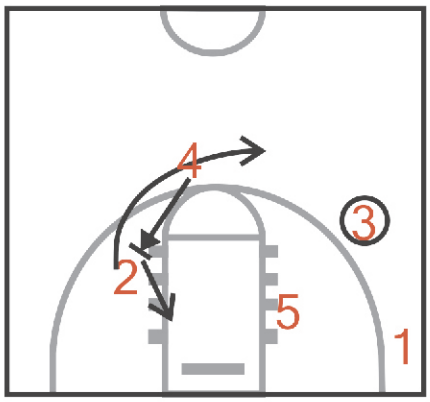
Man



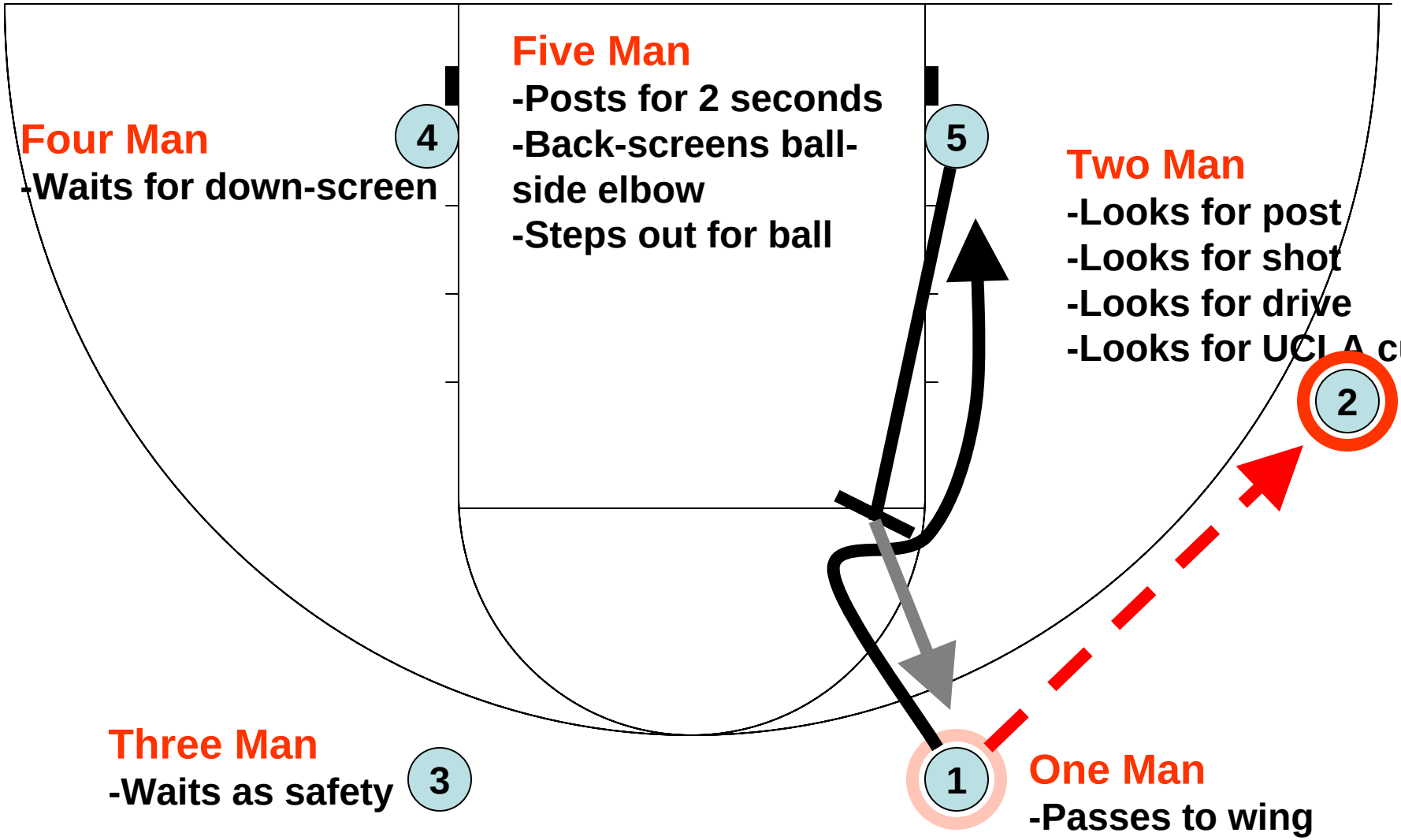
1 dribbles left
5 sets screen for 4
3 runs off a screen by 2



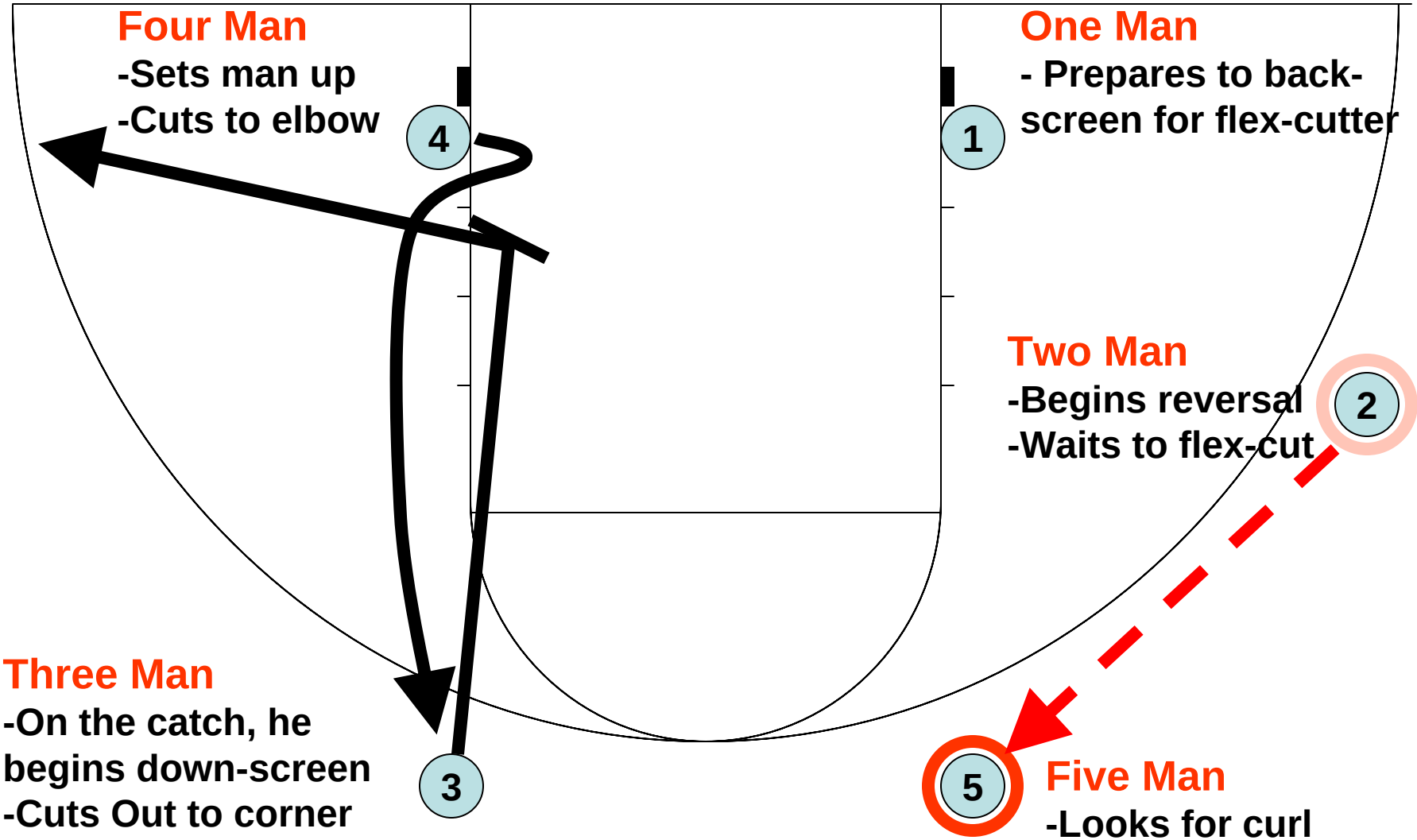
2 sets back screen for 5 to block 1 cuts ball side corner



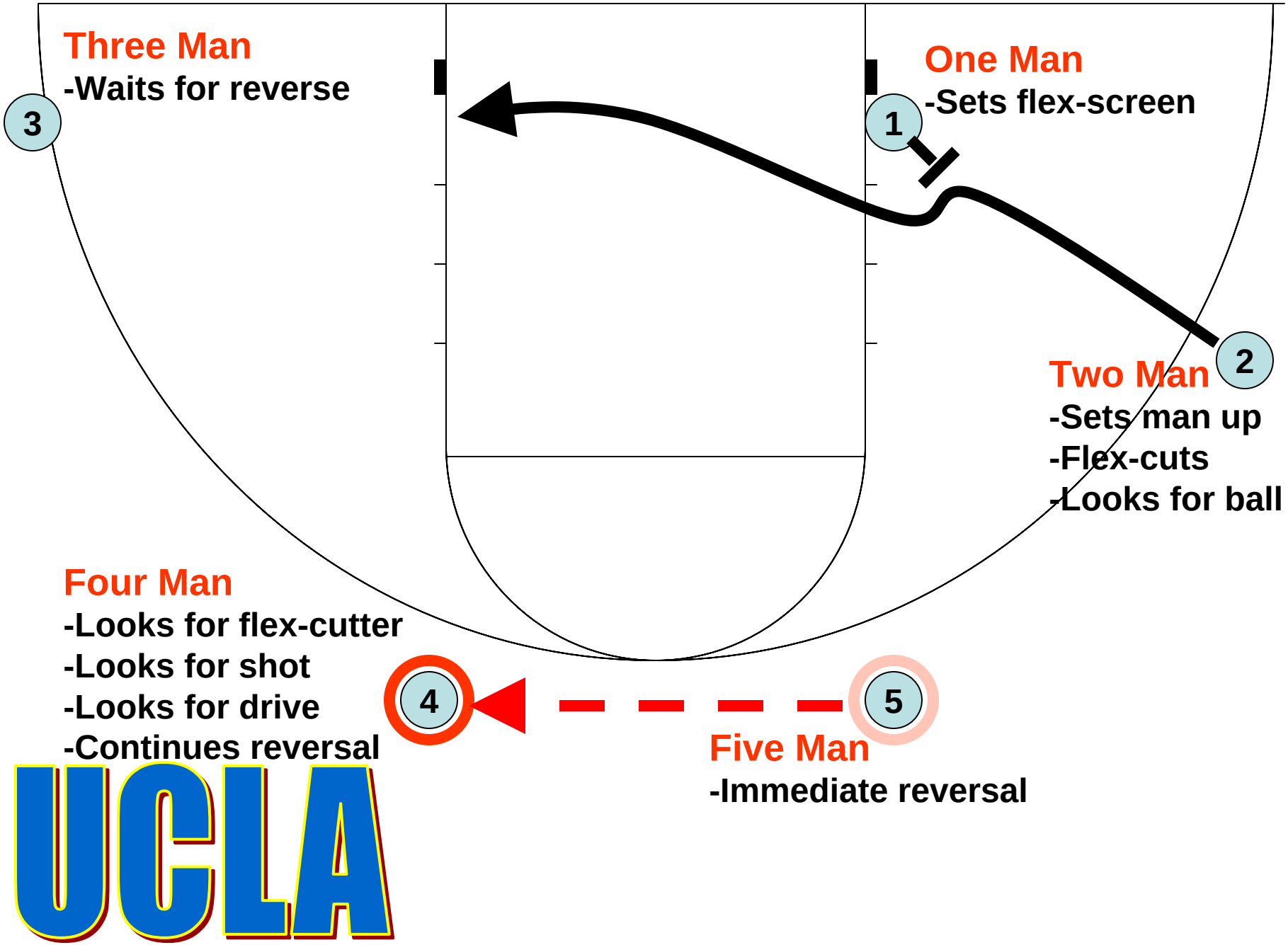
2 comes off a screen from 4
3 can pass to 2 or 5 inside hoping 2s defender either switches or bumps if he bumps 2 will be open after 4 screens for him

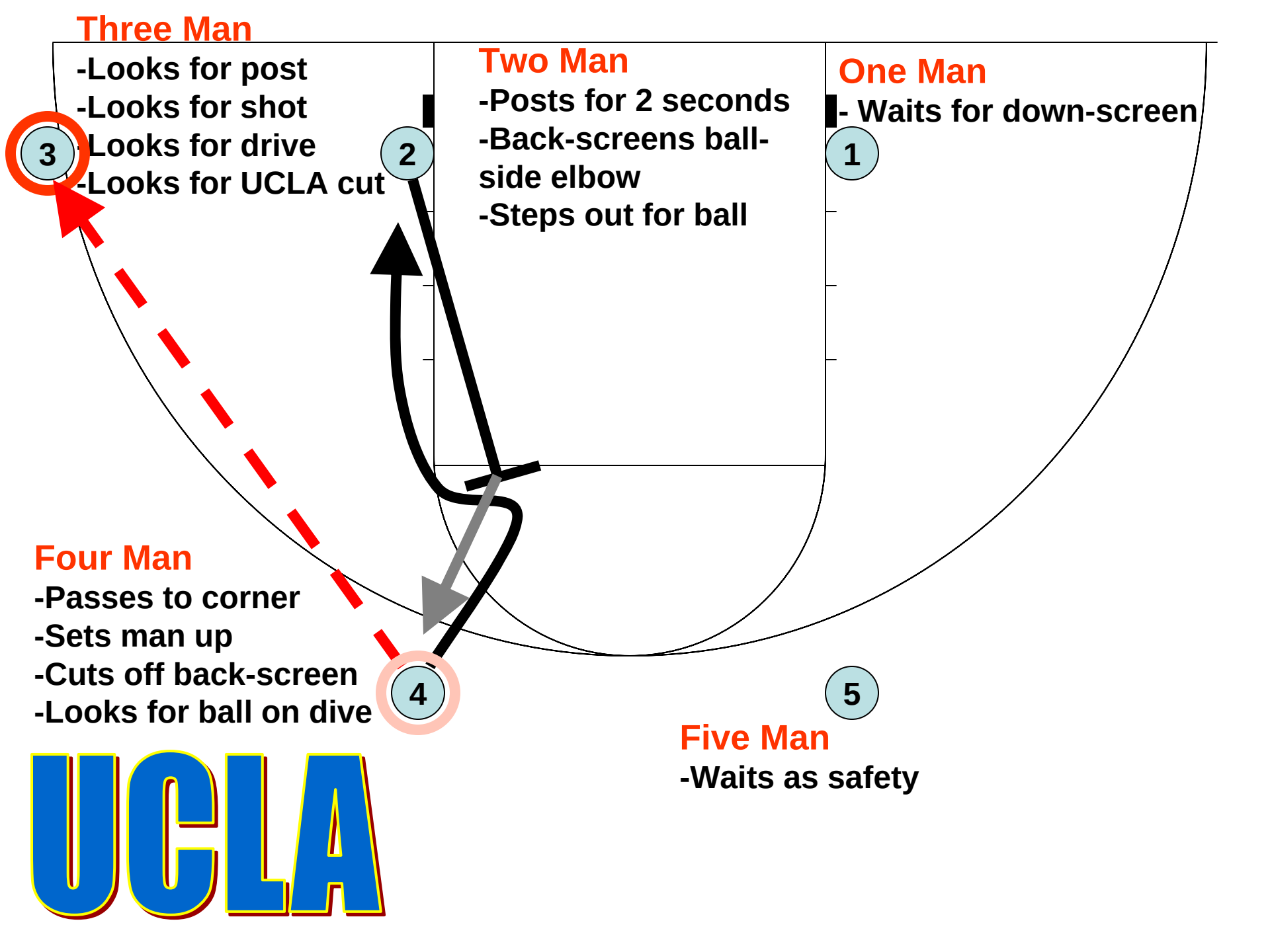

Five Man
-Posts for 2 seconds
-Back-screens ball-side elbow
-Steps out for ball
Four Man
-Waits for down-screen
4
5
Two Man
-Looks for post
-Looks for shot
-Looks for drive
-Looks for UCLA cut
2
Three Man
-Waits as safety
3
1
One Man
-Passes to wing
-Sets man up
-Cut off back screen
-Looks for ball on dive

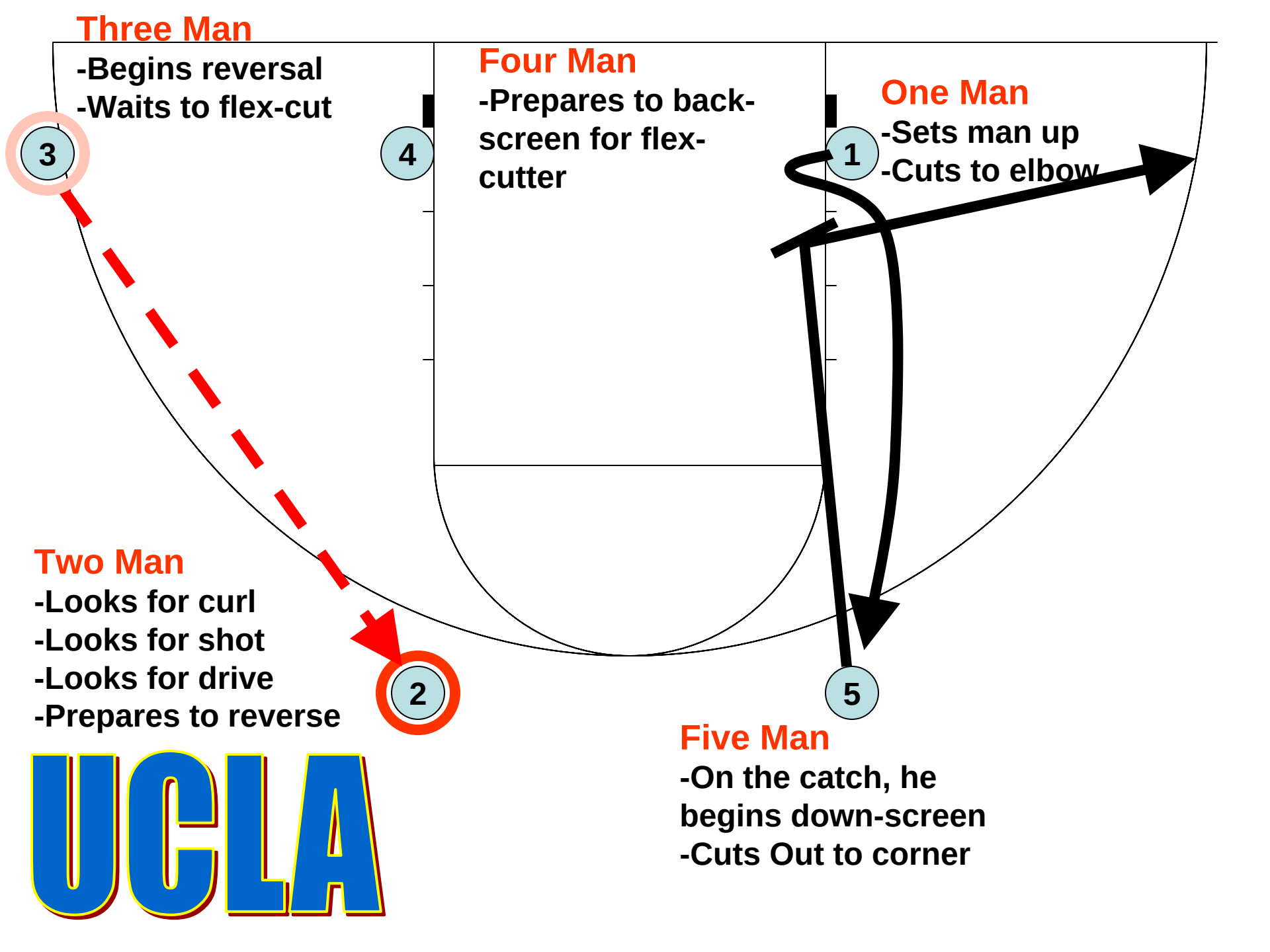
UCLA

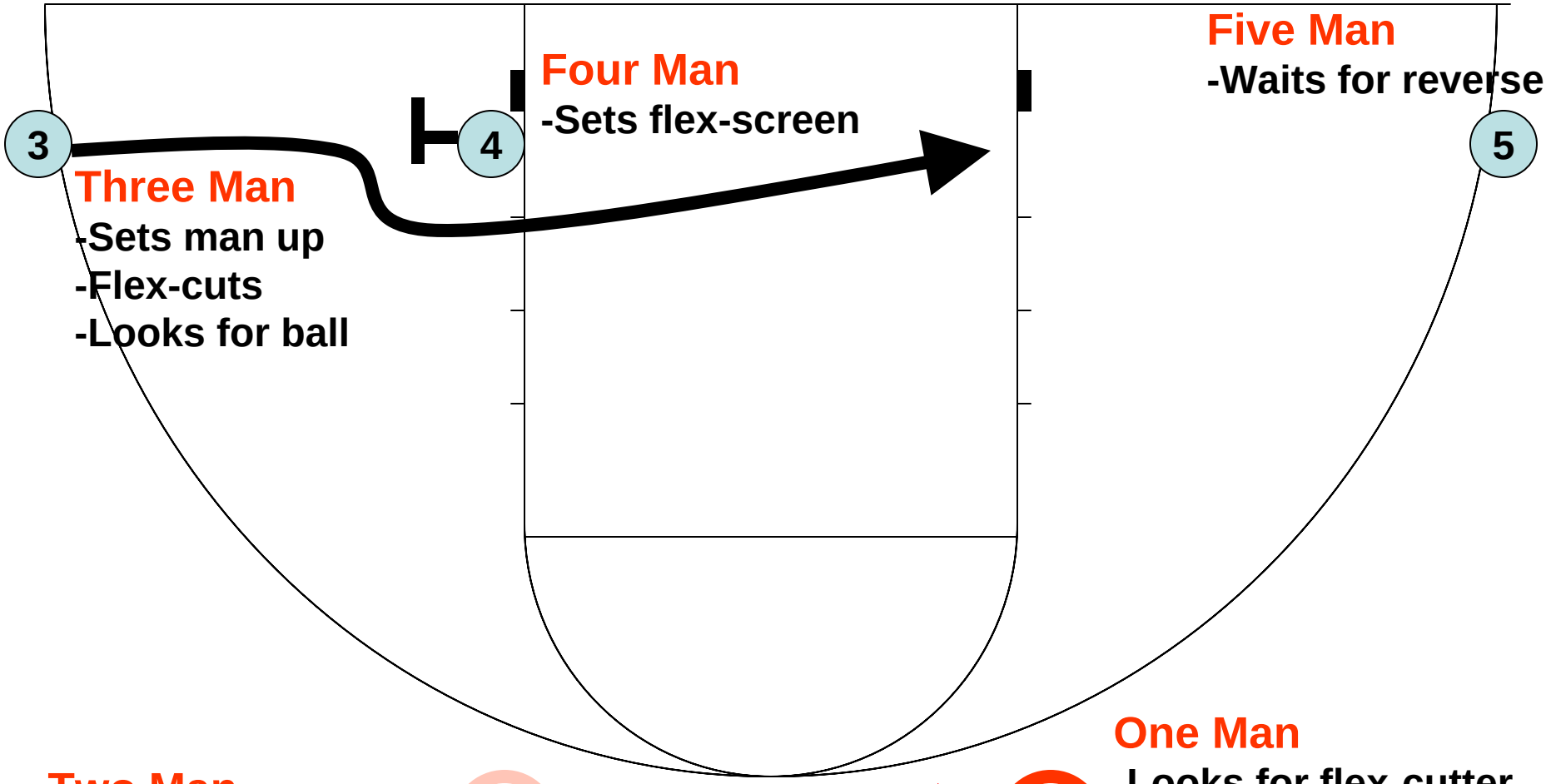

Four Man
-Sets man up
-Cuts to elbow
4
One Man
- Prepares to back-screen for flex-cutter
1
Two Man
-Begins reversal
-Waits to flex-cut
2
Three Man
-On the catch, he begins down-screen
-Cuts Out to corner
3
5
Five Man
-Looks for curl
-Looks for shot
-Looks for drive
-Prepares to reverse

UCLA


Three Man
-Waits for reverse
3
One Man
-Sets flex-screen
1
2
Two Man
-Sets man up
-Flex-cuts
-Looks for ball
Four Man
-Looks for flex-cutter
-Looks for shot
-Looks for drive
-Continues reversal
4
5
Five Man
-Immediate reversal
UCLA


Three Man
-Looks for post
-Looks for shot
-Looks for drive
-Looks for UCLA cut
Two Man
-Posts for 2 seconds
-Back-screens ball-side elbow
-Steps out for ball
One Man
- Waits for down-screen
3
2
1
Four Man
-Passes to corner
-Sets man up
-Cuts off back-screen
-Looks for ball on dive
4
5
Five Man
-Waits as safety
UCLA


Three Man
-Begins reversal
-Waits to flex-cut
Four Man
-Prepares to back-screen for flex-cutter
One Man
-Sets man up
-Cuts to elbow
3
4
1
Two Man
-Looks for curl
-Looks for shot
-Looks for drive
-Prepares to reverse
2
5
Five Man
-On the catch, he begins down-screen
-Cuts Out to corner
UCLA



Three Man
-Sets man up
-Flex-cuts
-Looks for ball

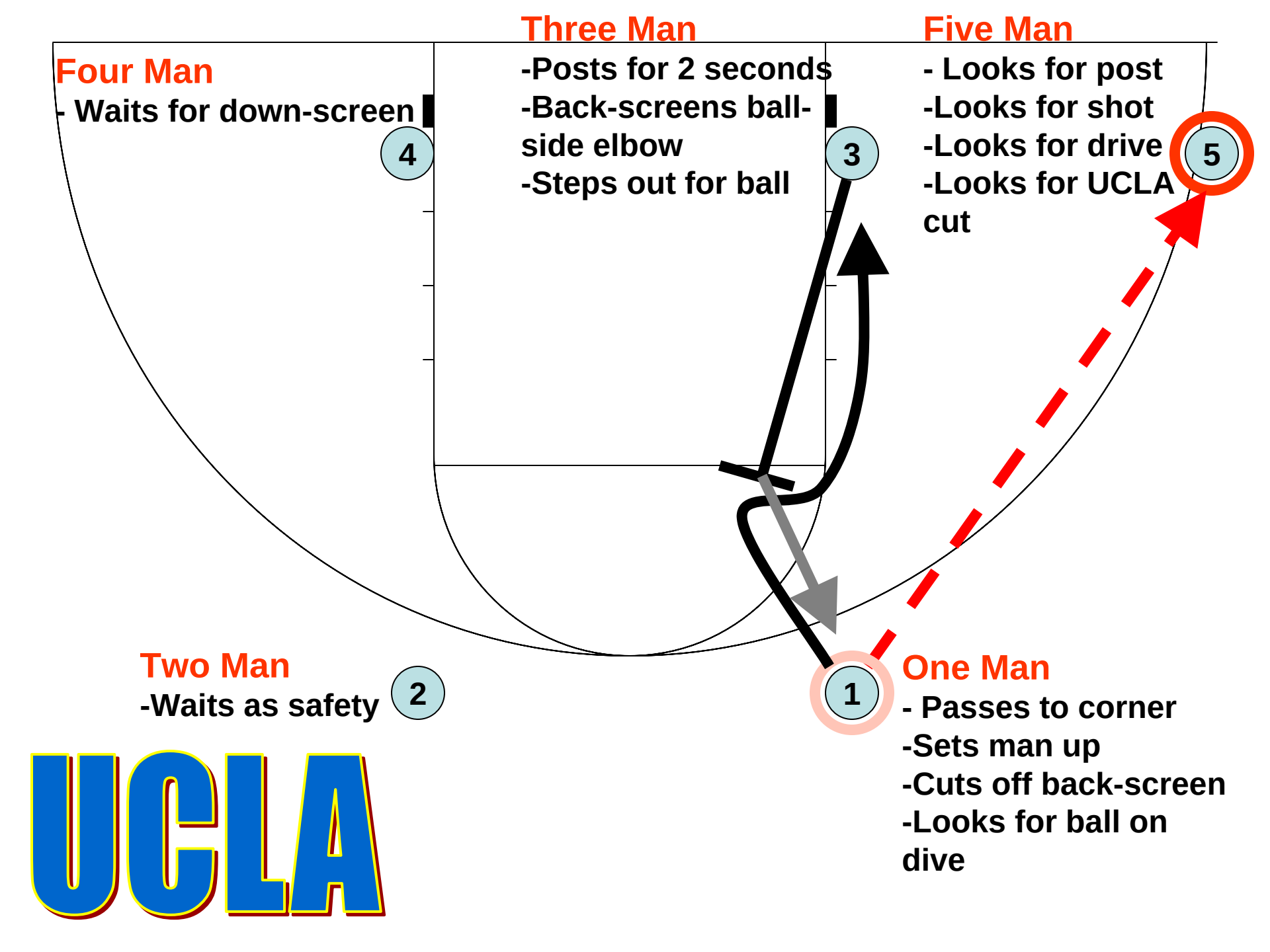
Four Man
-Sets flex-screen

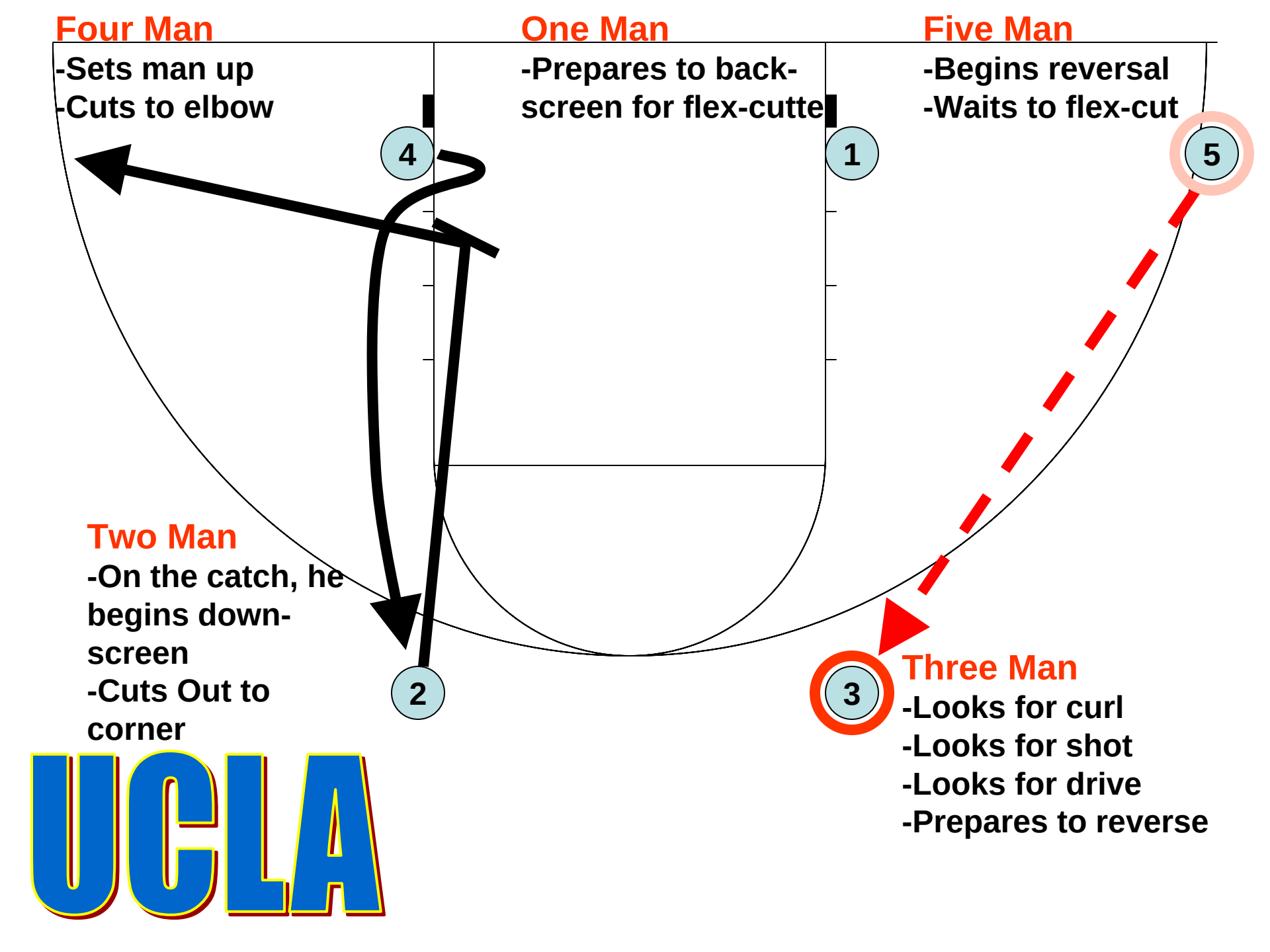
Five Man
-Waits for reverse

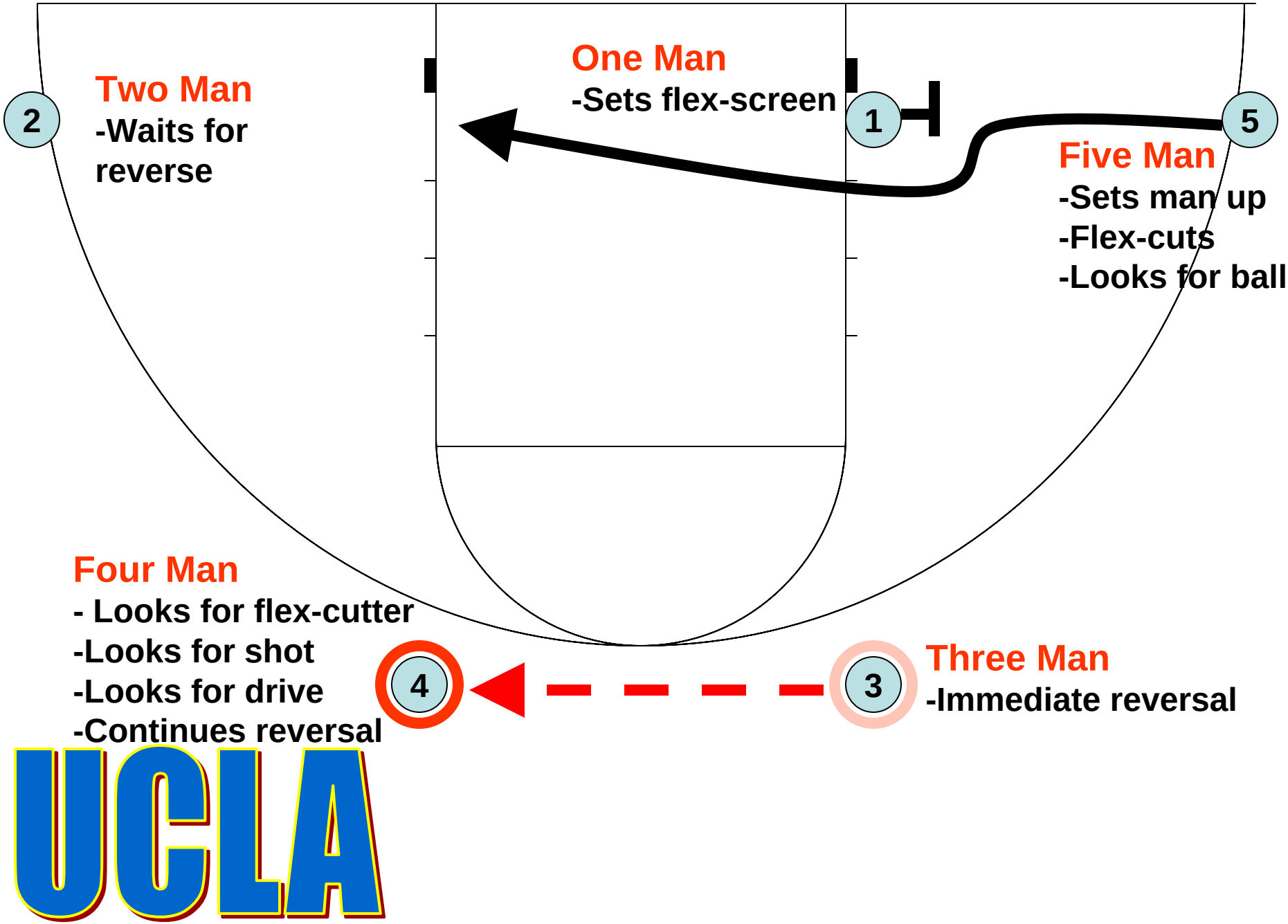
Two Man
-Immediate reversal

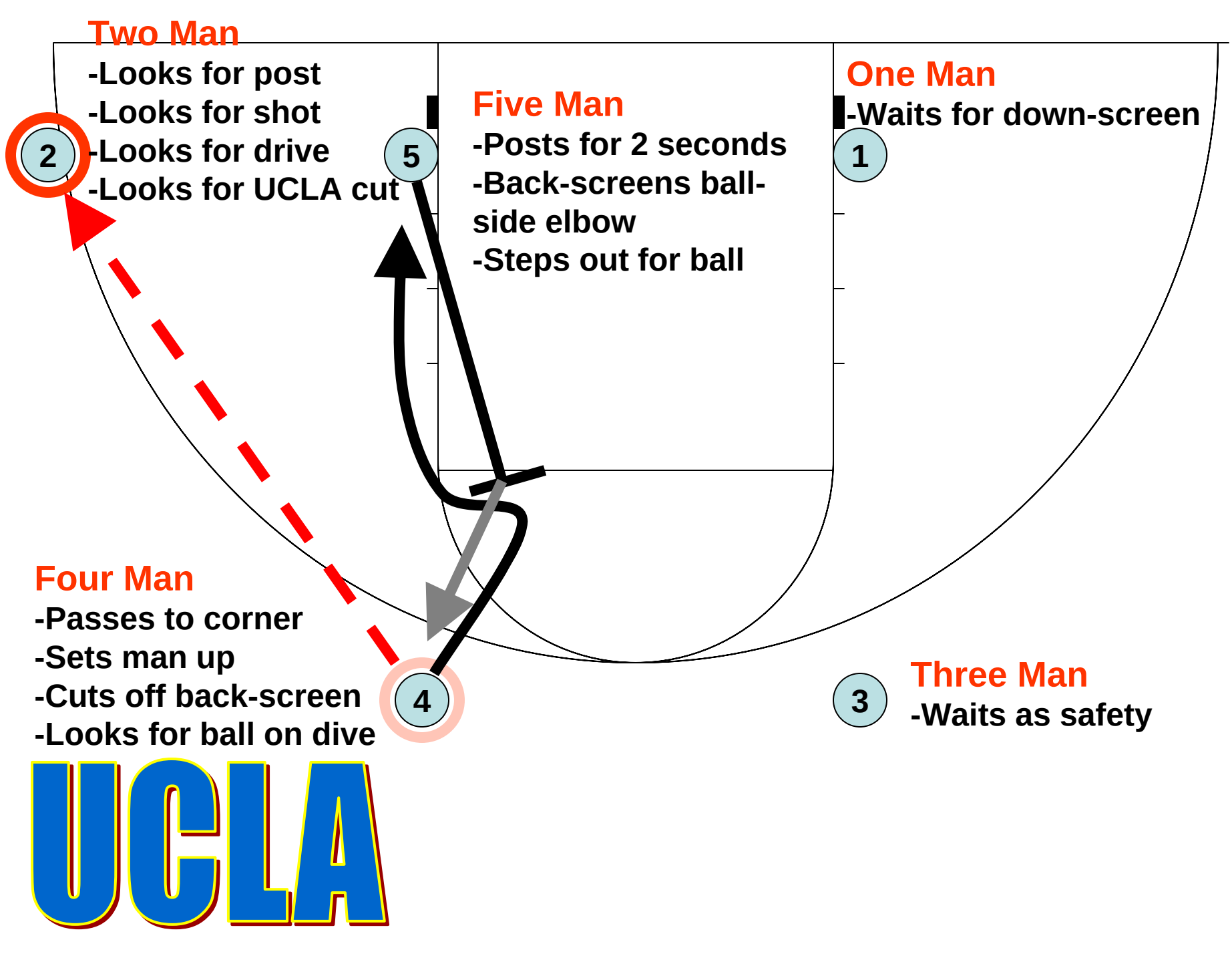
One Man
-Looks for flex-cutter
-Looks for shot
-Looks for drive
-Continues reversal

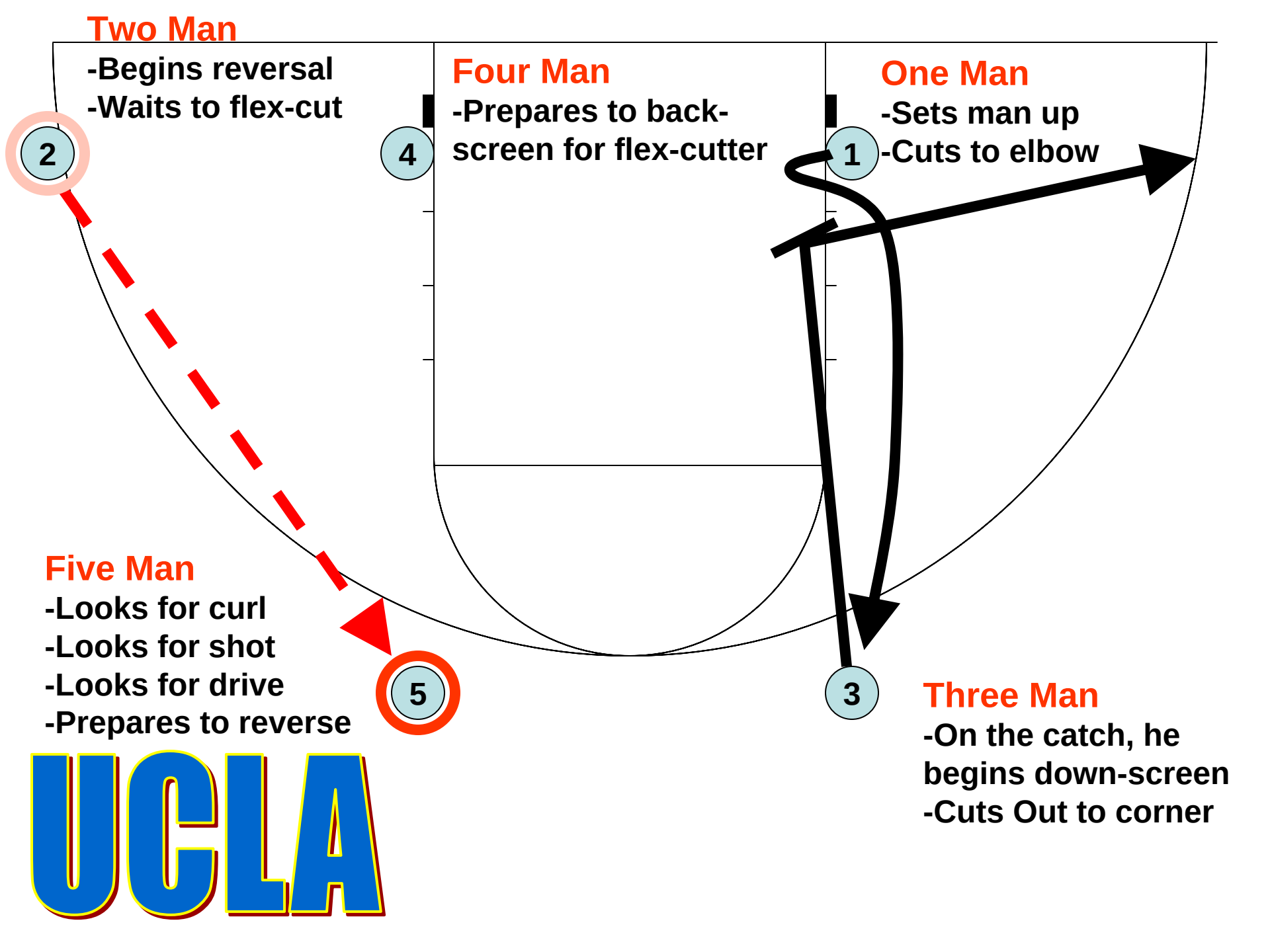
UCLA

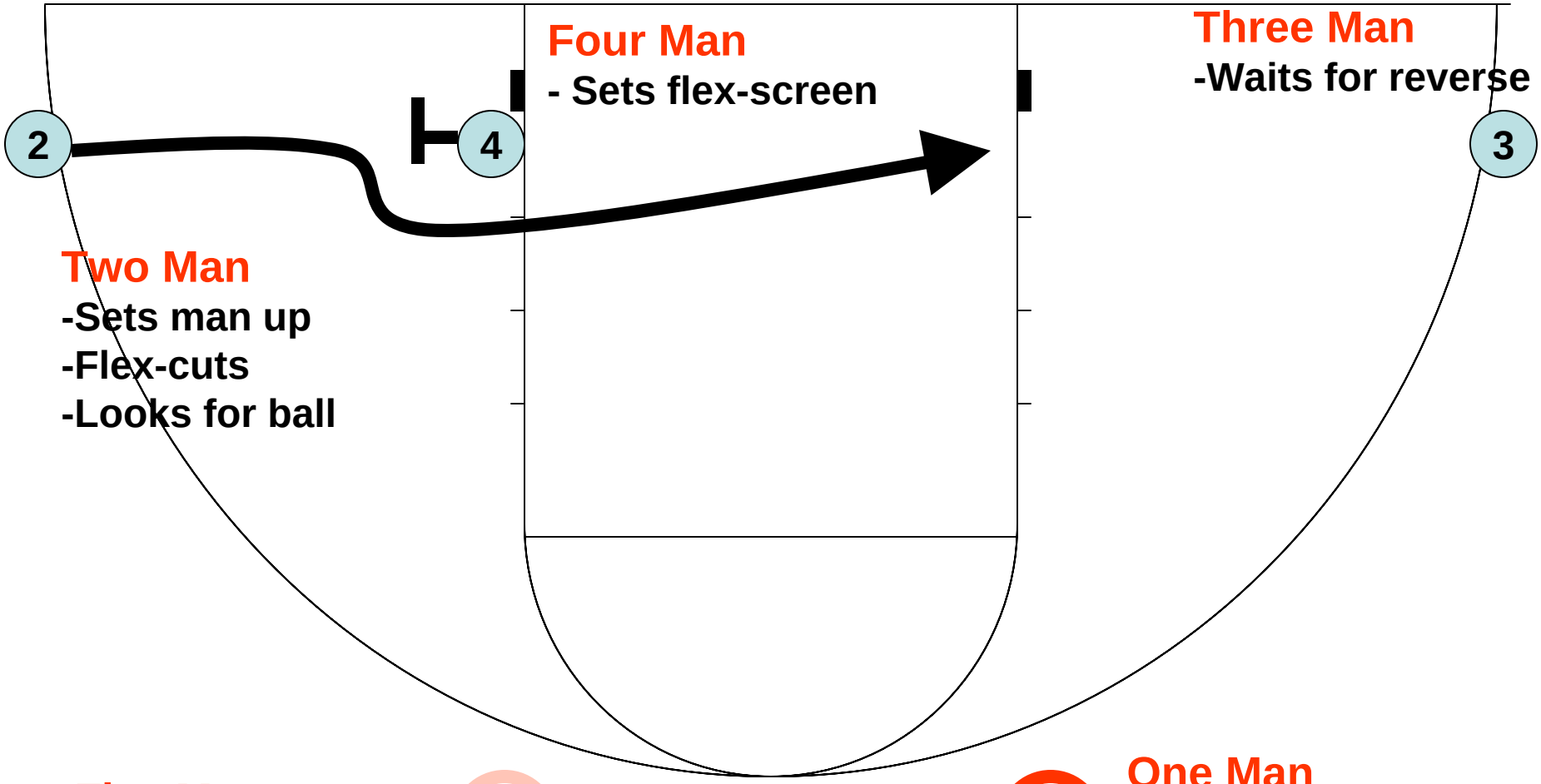

Four Man
- Waits for down-screen
4
Three Man
-Posts for 2 seconds
-Back-screens ball-side elbow
-Steps out for ball
3
Five Man
- Looks for post
-Looks for shot
-Looks for drive
-Looks for UCLA cut
5
Two Man
-Waits as safety
2
One Man
- Passes to corner
-Sets man up
-Cuts off back-screen
-Looks for ball on dive
1
UCLA


Four Man
-Sets man up
-Cuts to elbow
One Man
-Prepares to back-screen for flex-cutte
Five Man
-Begins reversal
-Waits to flex-cut
4
1
5
Two Man
-On the catch, he begins down-screen
-Cuts Out to corner
2
3
Three Man
-Looks for curl
-Looks for shot
-Looks for drive
-Prepares to reverse
UCLA


Two Man
-Waits for reverse
One Man
-Sets flex-screen
Five Man
-Sets man up
-Flex-cuts
-Looks for ball
Four Man
- Looks for flex-cutter
-Looks for shot
-Looks for drive
-Continues reversal
Three Man
-Immediate reversal
2
1
5
4
3


Two Man
-Looks for post
-Looks for shot
-Looks for drive
-Looks for UCLA cut
2
5
Five Man
-Posts for 2 seconds
-Back-screens ball-side elbow
-Steps out for ball
One Man
-Waits for down-screen
1
Four Man
-Passes to corner
-Sets man up
-Cuts off back-screen
-Looks for ball on dive
4
3
Three Man
-Waits as safety
UCLA


Two Man
-Begins reversal
-Waits to flex-cut
Four Man
-Prepares to back-screen for flex-cutter
One Man
-Sets man up
-Cuts to elbow
2
4
1
Five Man
-Looks for curl
-Looks for shot
-Looks for drive
-Prepares to reverse
5
3
Three Man
-On the catch, he begins down-screen
-Cuts Out to corner
UCLA



Four Man
- Sets flex-screen

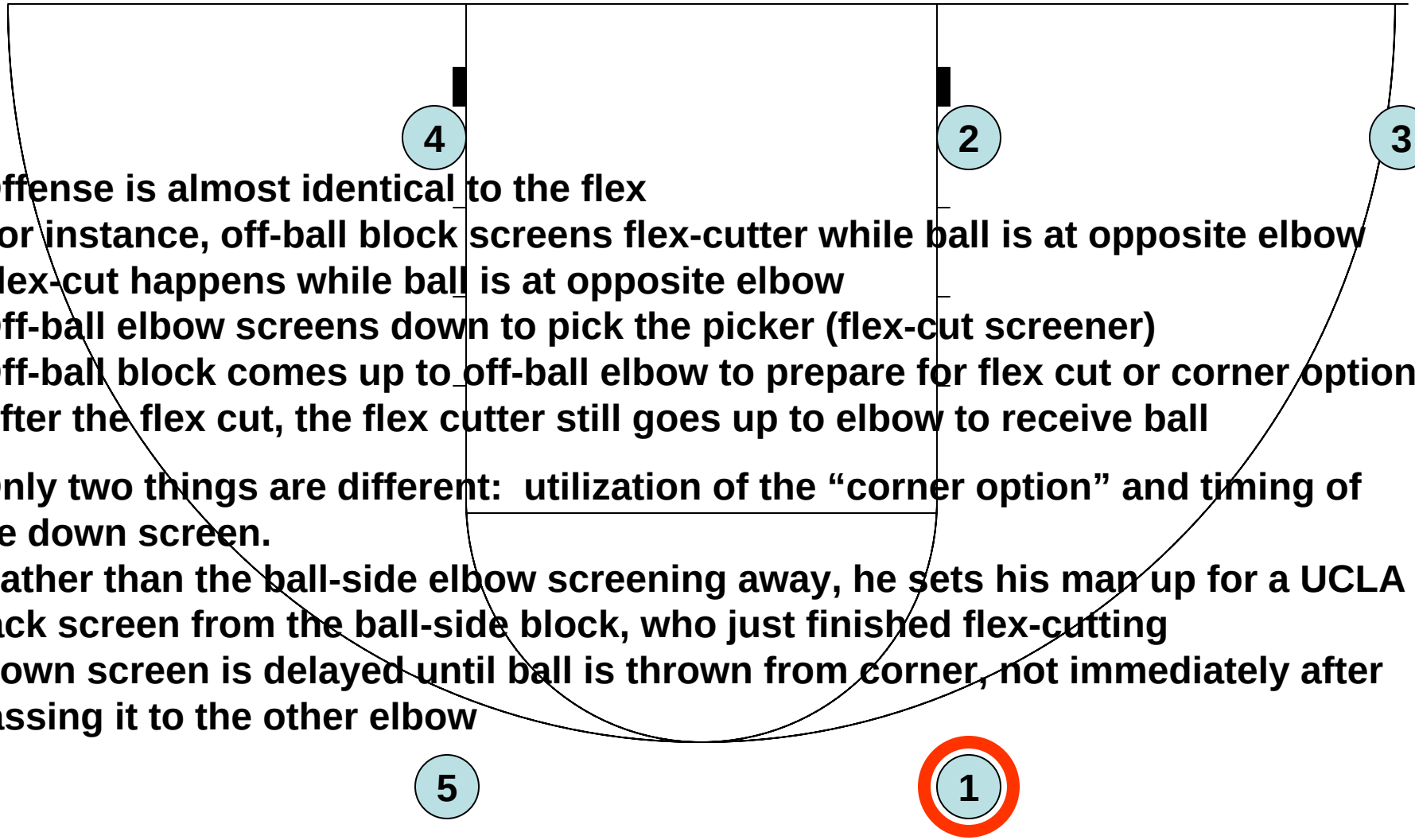
Three Man
-Waits for reverse

Two Man
-Sets man up
-Flex-cuts
-Looks for ball

Five Man
-Immediate reversal

One Man
-Looks for flex-cutter
-Looks for shot
-Looks for drive
-Continues reversal

UCLA

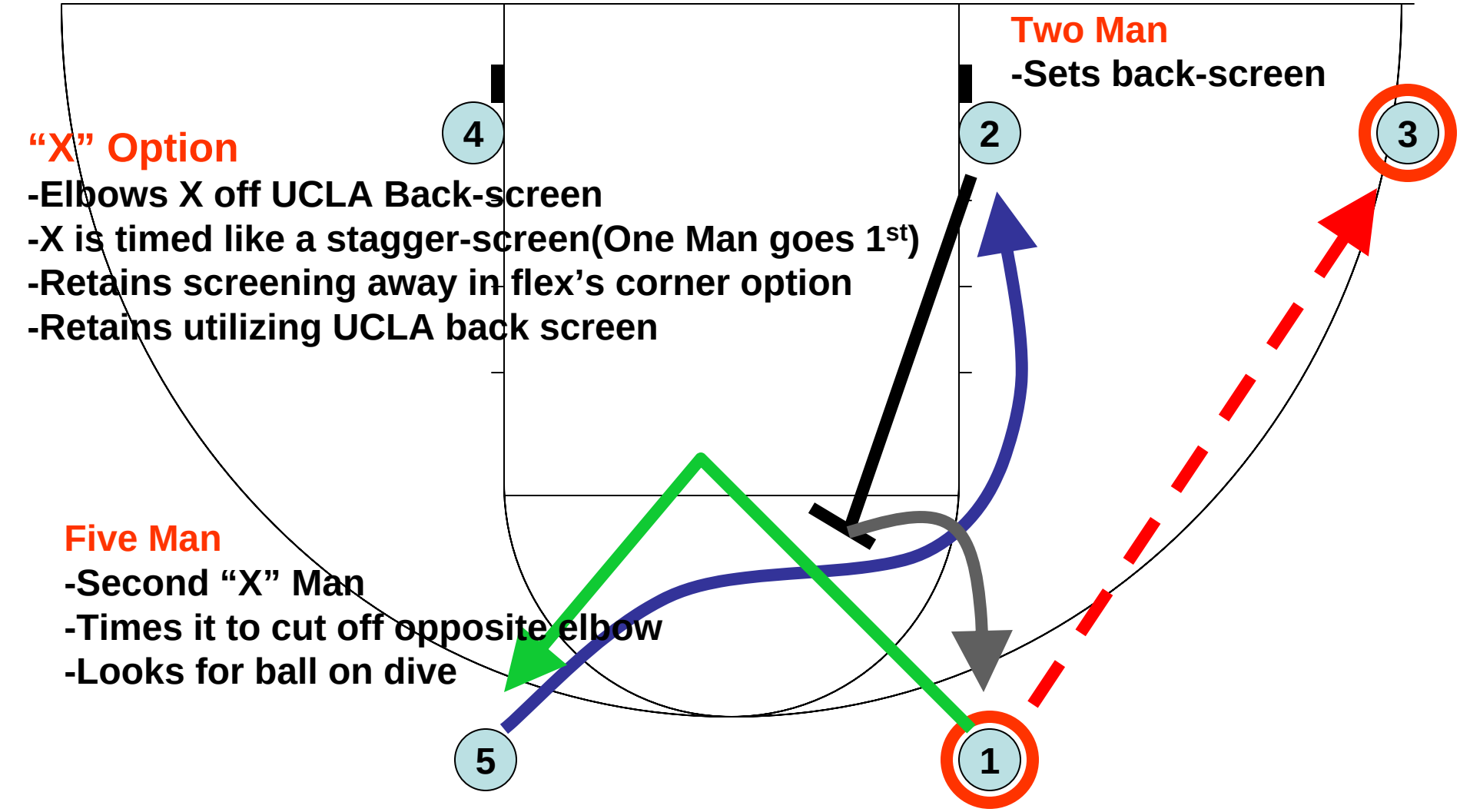


-Offense is almost identical to the flex
-For instance, off-ball block screens flex-cutter while ball is at opposite elbow
-Flex-cut happens while ball is at opposite elbow
-Off-ball elbow screens down to pick the picker (flex-cut screener)
-Off-ball block comes up to off-ball elbow to prepare for flex cut or corner option
-After the flex cut, the flex cutter still goes up to elbow to receive ball

-Only two things are different: utilization of the "corner option" and timing of the down screen.
-Rather than the ball-side elbow screening away, he sets his man up for a UCLA back screen from the ball-side block, who just finished flex-cutting
-Down screen is delayed until ball is thrown from corner, not immediately after passing it to the other elbow

-Let's look at a SECOND CORNER OPTION for the UCLA FLEX, from here pass to corner and "X" Cut the UCLA back-screener

Teaching Points



"X" Option

- Elbows X off UCLA Back-screen
- X is timed like a stagger-screen(One Man goes 1st)
- Retains screening away in flex's corner option
- Retains utilizing UCLA back screen

Two Man

- Sets back-screen

Five Man

- Second "X" Man
- Times it to cut off opposite elbow
- Looks for ball on dive

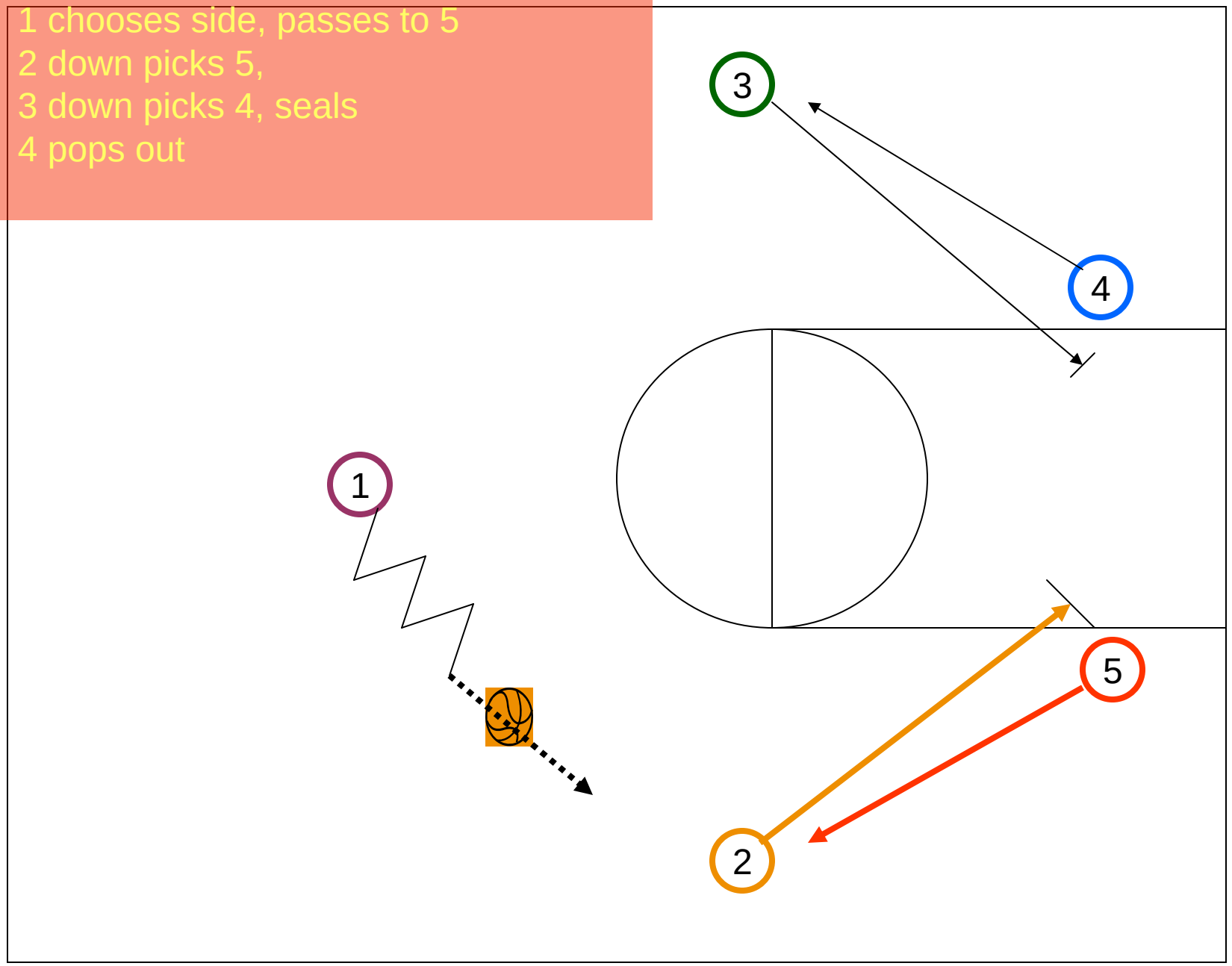
One Man

- First "X" Man
- Times it to screen opposite elbow
- Replaces opposite elbow

X Option

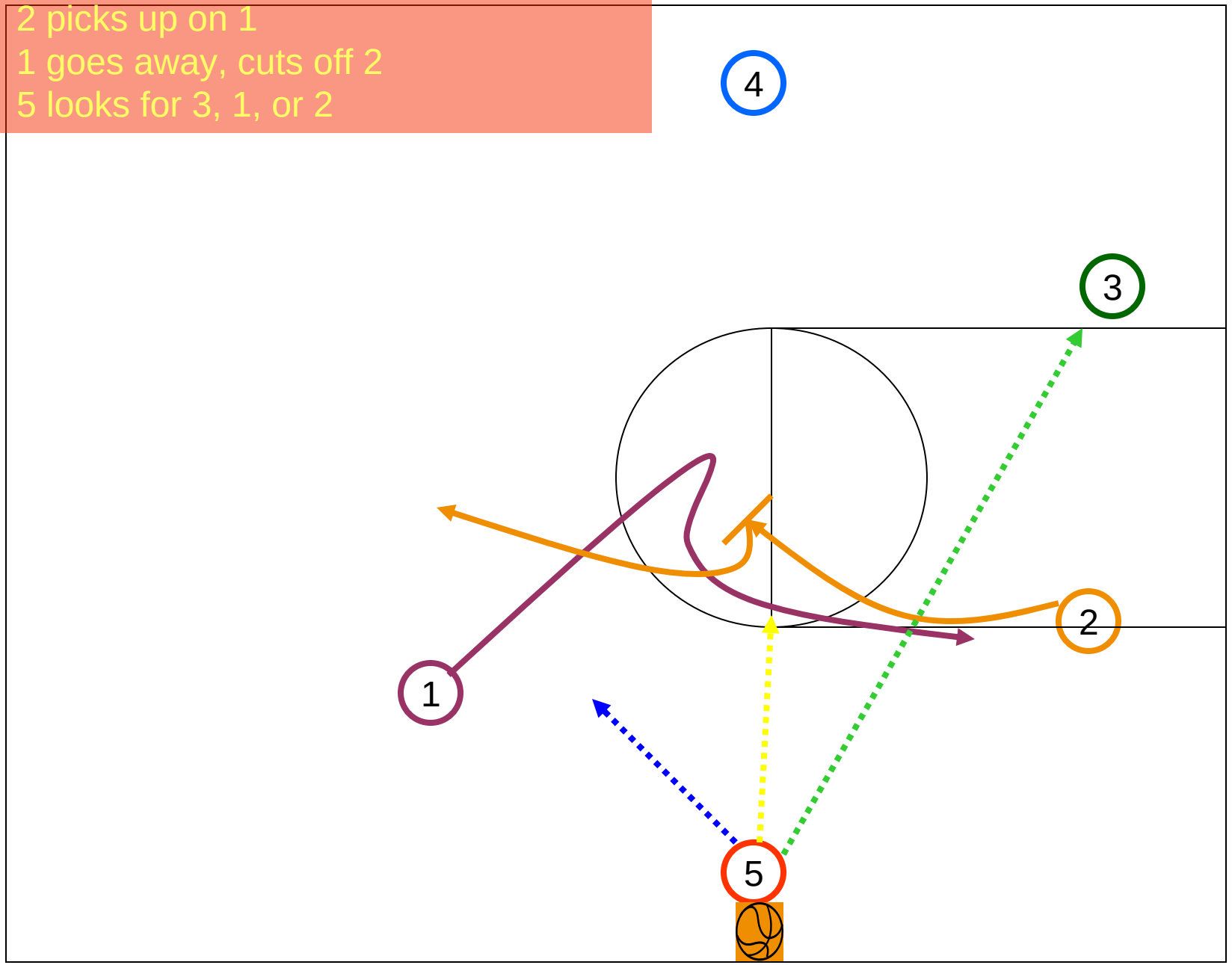
UCLA:

1. 1 chooses side, passes to 5
2. 2 down picks 5,
3. 3 down picks 4, seals
4. 4 pops out



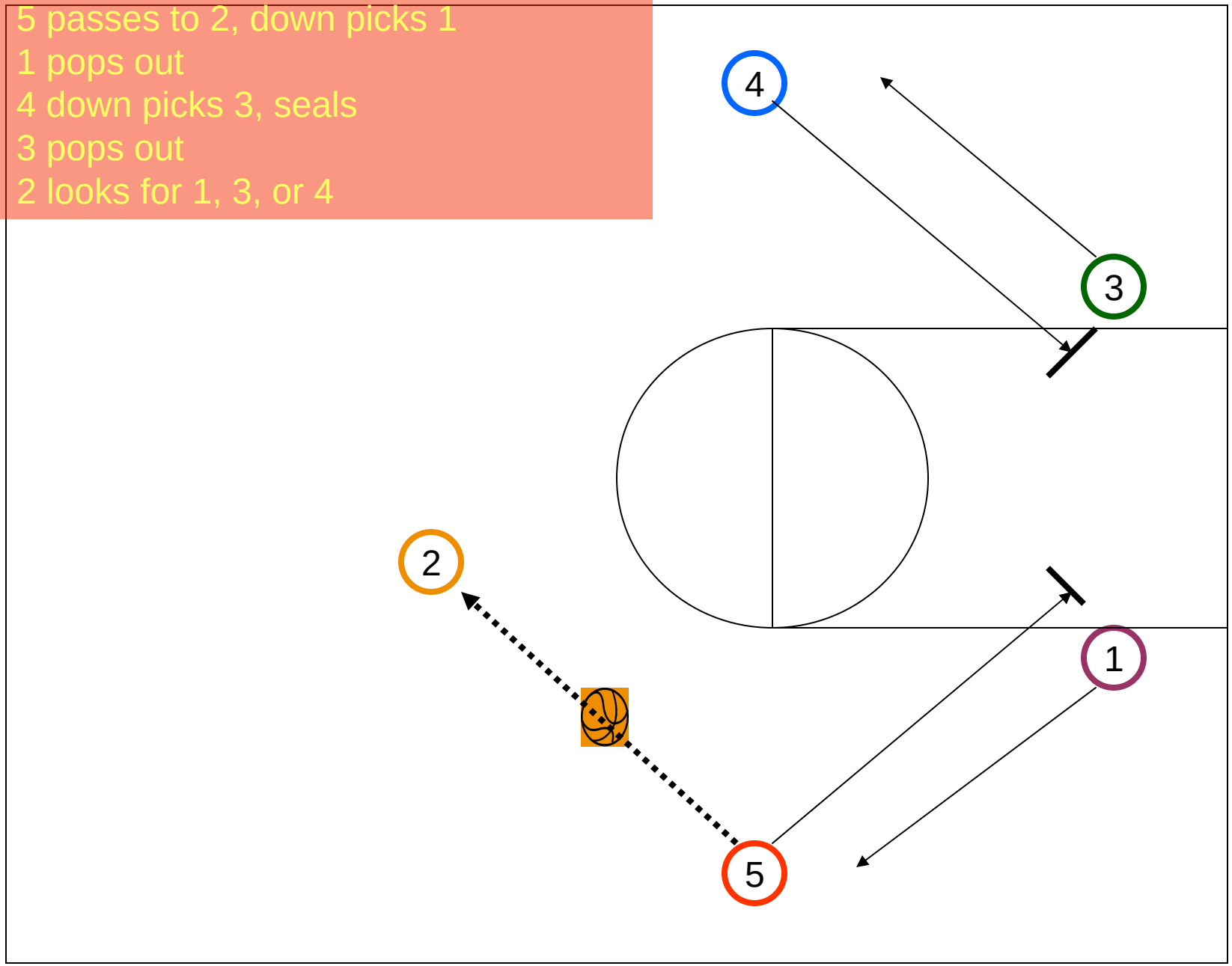
UCLA:

1. 2 picks up on 1
2. 1 goes away, cuts off 2
3. 5 looks for 3, 1, or 2



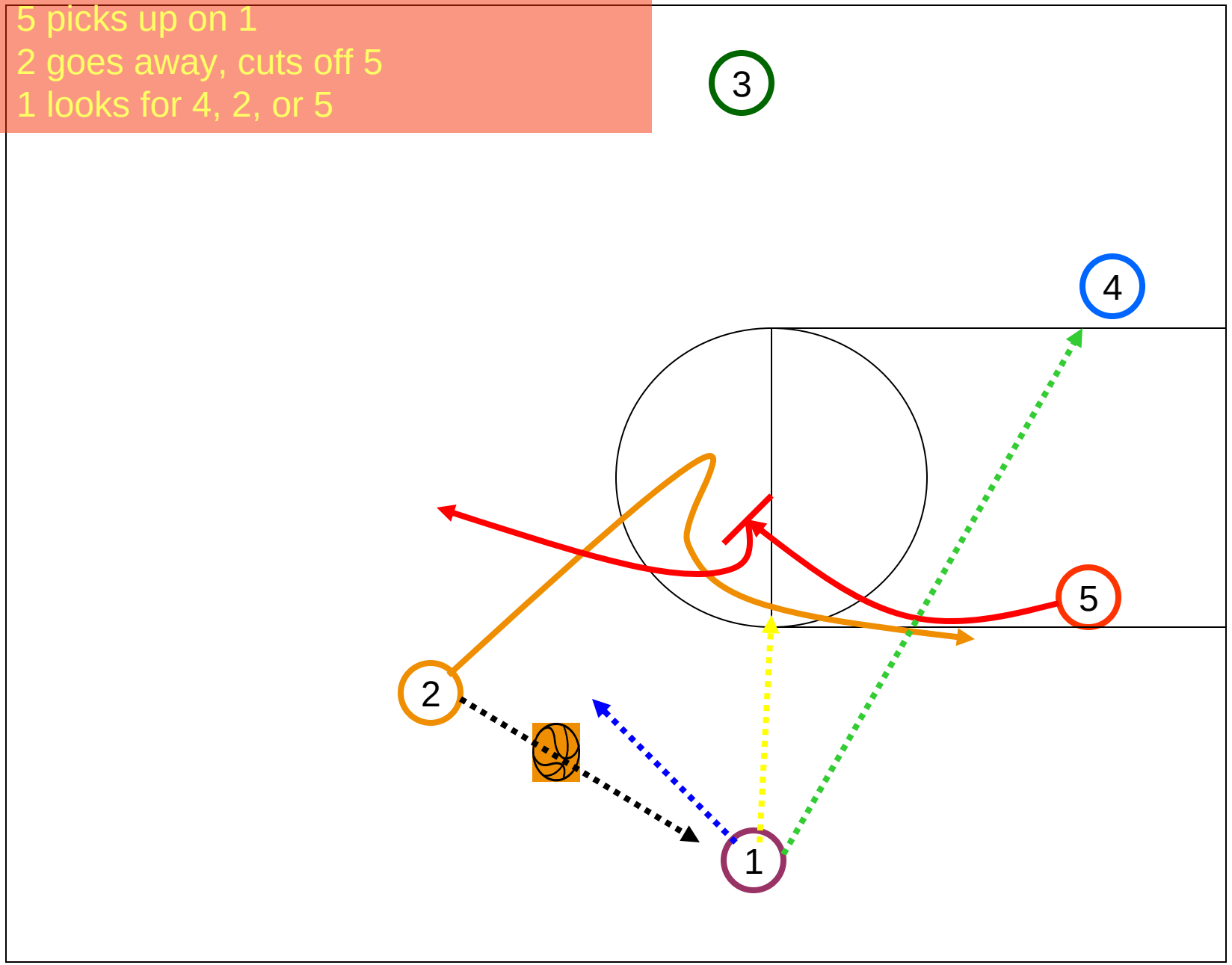
UCLA:

1. 5 passes to 2, down picks 1
2. 1 pops out
3. 4 down picks 3, seals
4. 3 pops out
5. 2 looks for 1, 3, or 4



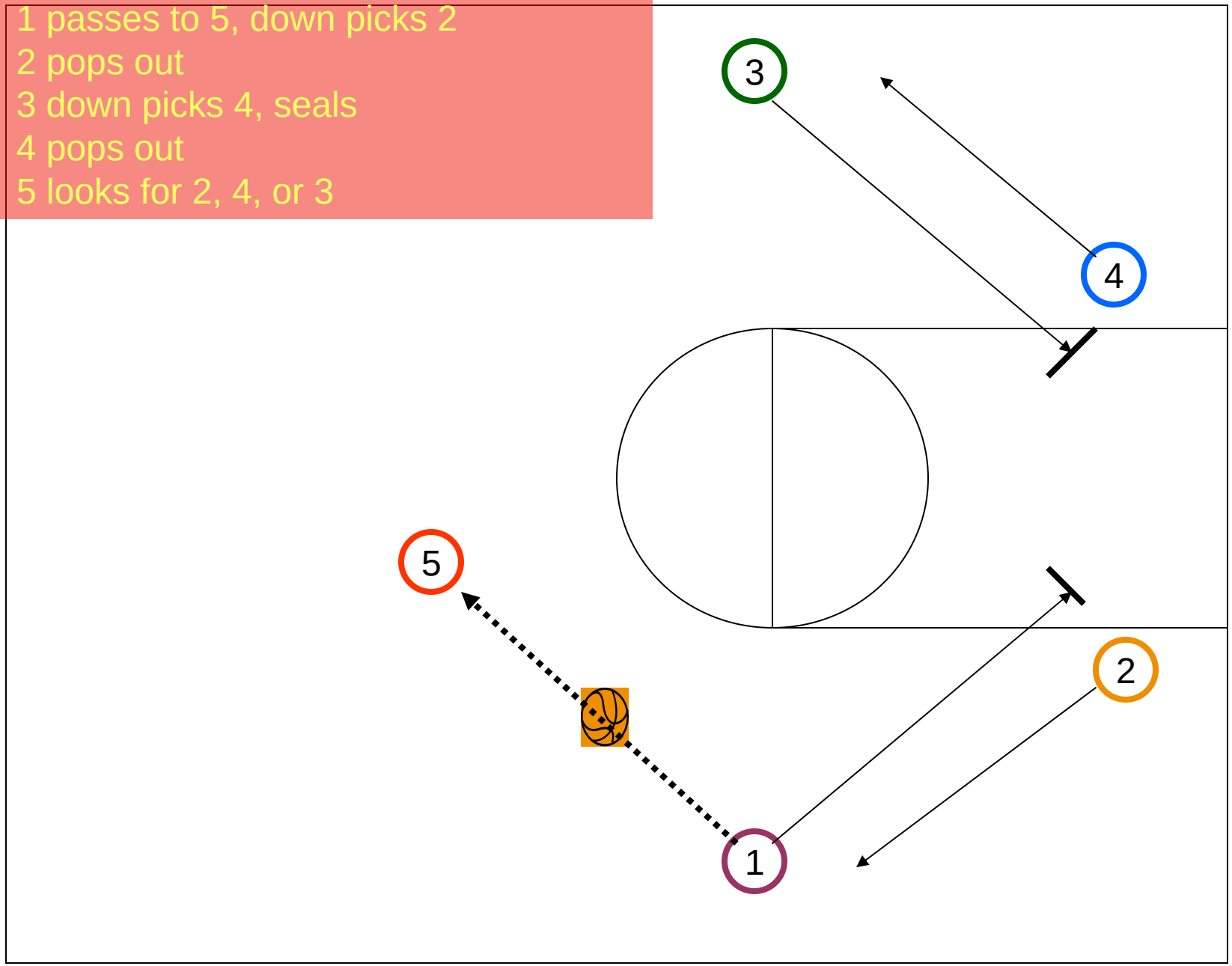
UCLA:

1. 5 picks up on 1
2. 2 goes away, cuts off 5
3. 1 looks for 4, 2, or 5



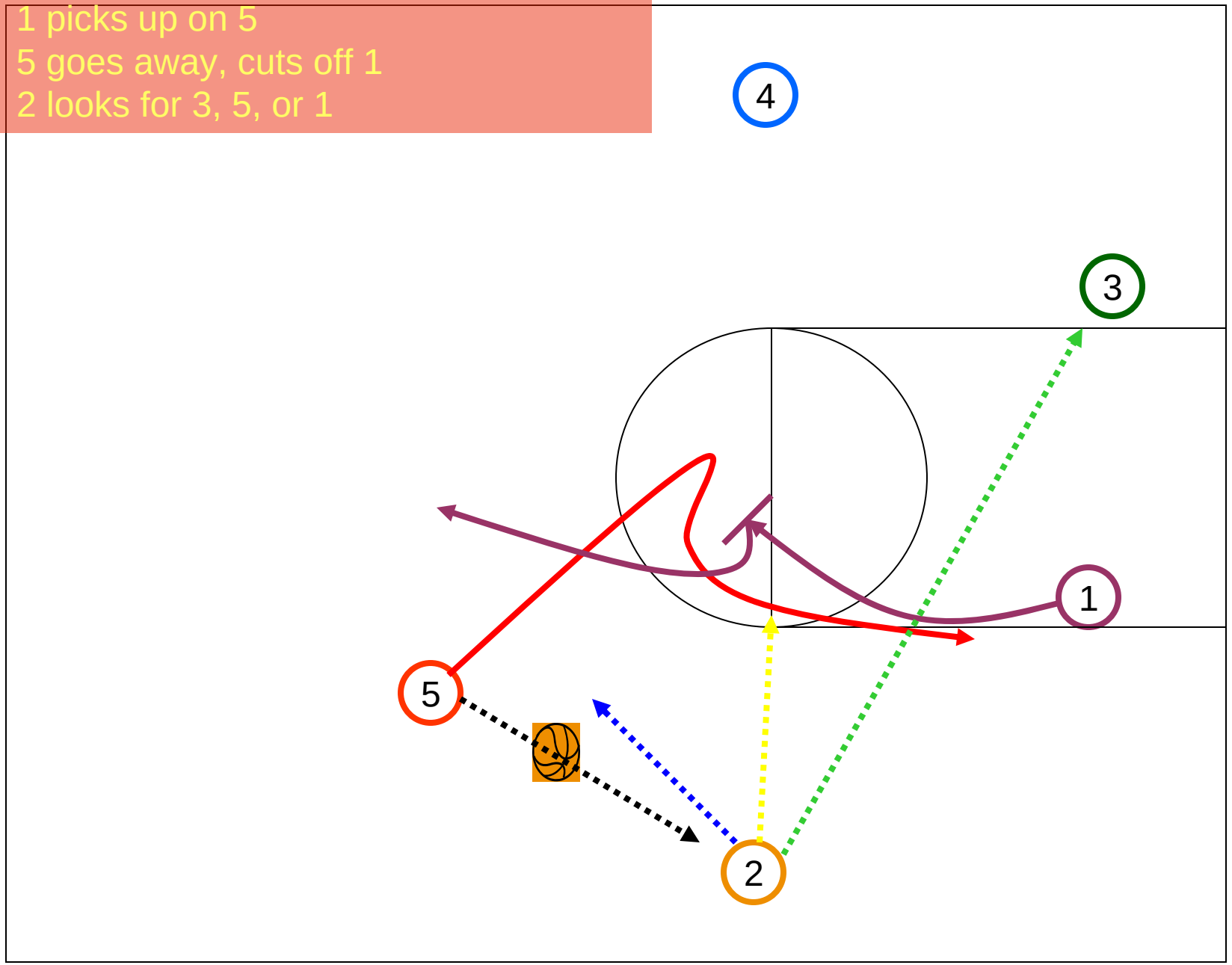
UCLA:

1. 1 passes to 5, down picks 2
2. 2 pops out
3. 3 down picks 4, seals
4. 4 pops out
5. 5 looks for 2, 4, or 3



UCLA:

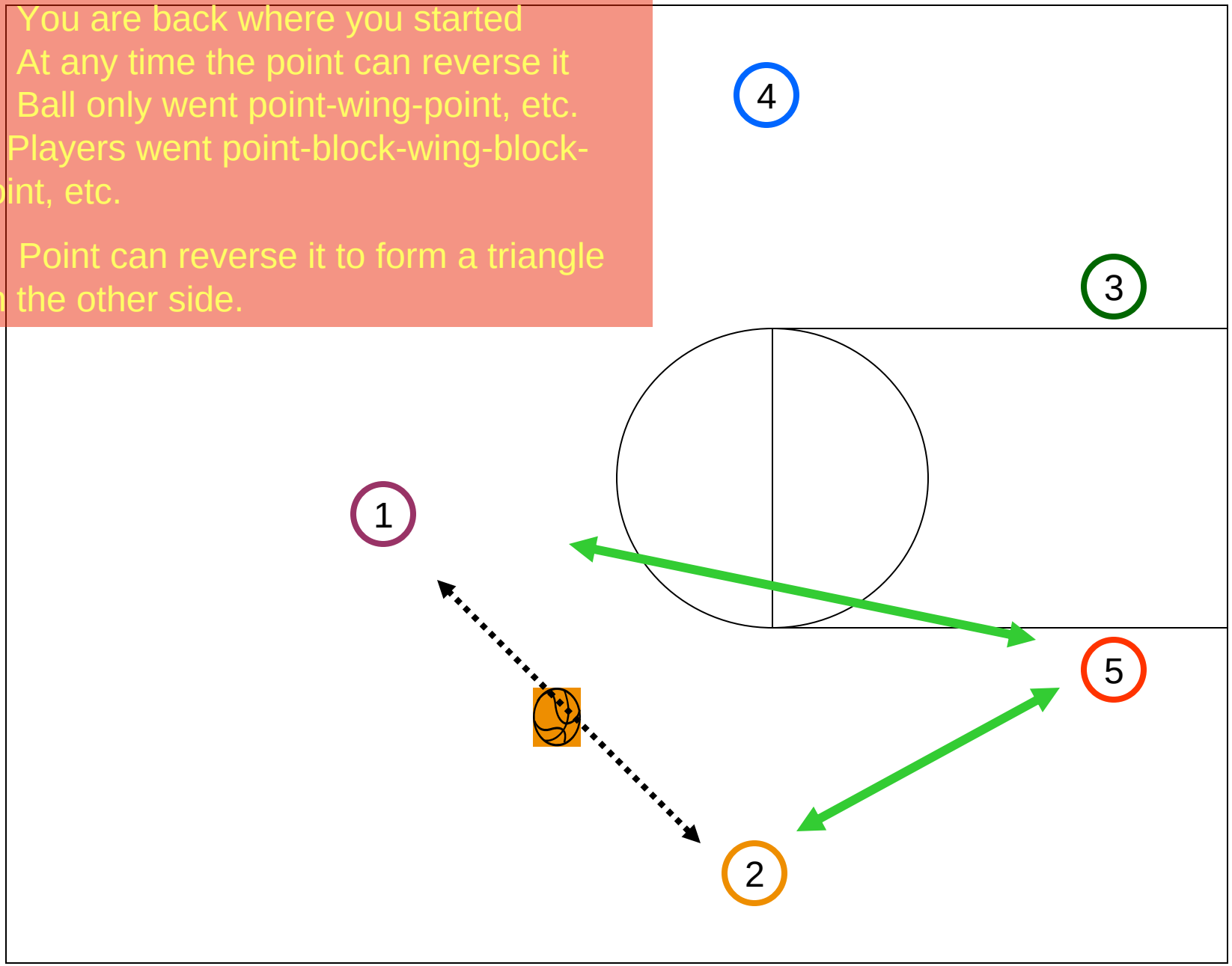
1. 1 picks up on 5
2. 5 goes away, cuts off 1
3. 2 looks for 3, 5, or 1



UCLA: (Teaching It)

1. You are back where you started
2. At any time the point can reverse it
3. Ball only went point-wing-point, etc.
4. Players went point-block-wing-block-point, etc.

Note: Point can reverse it to form a triangle on the other side.



UCONN 2-2-1 PRESS

The basic premise of the 2-2-1 is: Keep the ball out of the middle of the floor. We want the offense to advance the ball down the sideline.

As for UConn's initial alignment of the 2-2-1 press, the Huskies put their two best "on the ball", defenders 1 and 2, in the front line where they can pressure the ball and force it up the sideline. The Huskies 4 and 5 are on the second line, where they must "contain" the dribble on the sideline and trap, or if the ball goes away from them, rotate to cover the basket as the safety. Finally, 3 is usually the best "interceptor," because he must play sideline to sideline.

Now, this 2-2-1 does not contest the first pass to either side of the court (Diagram 1). The inbounder has passed and stepped in, and when that initial pass comes in to his side, 1 pressures the ball as 2 finds the middle man or "flash man". Now, 2 must stay a step removed from middle man's right shoulder because we want create the illusion that he is open. Notice how 1 and 2 have created a "sharp angle." It's the job of 4 to play in the passing lane on the sideline. He must be ready to trap the dribbler advancing up the side, or returning to the initial look if the ball is passed back to the inbounder. At the same time, 5 moves to the middle of the court, behind the left shoulder of the middle man. He is on a "sharp angle" with 4 and, also, must be ready to play the long diagonal pass over his head. (Diagram 2)

Diagram 1

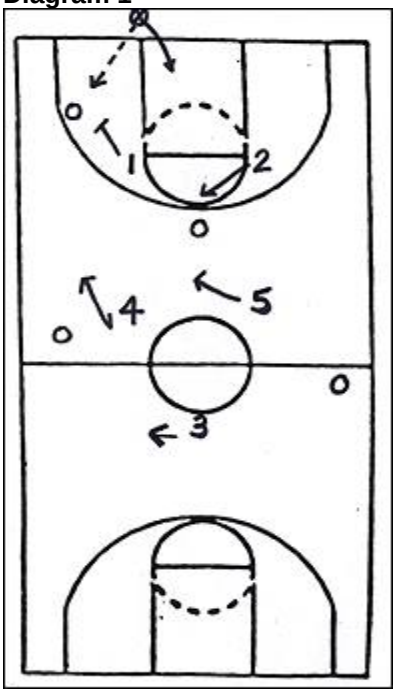
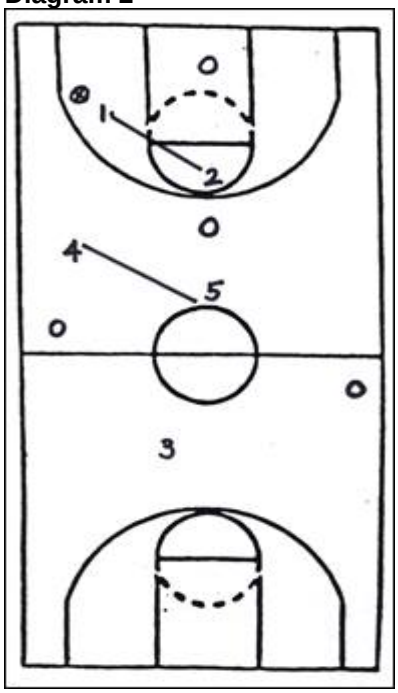


Diagram 2



When the ball is reversed back to the inbounder, they go back to the 2-2-1 "look" it had before the ball was inbounded and "surround the middle." (Diagram 3). Keep in mind that, on this pass, the ball is not being advanced, and the offense is using up some of its 10-second count. They do not run 2 up to the ball because we would be giving the offense a middle of the floor "look".

The goal now it get the offense to reverse the ball, and once it does, 2 plays the ball as 1 sinks on a "sharp angle" to the middle. It's up to 5 to play the passing lane of any sideline pass (to encourage a soft, pass over his head), allowing 4 to form his "sharp angle" with 5. Remember, 3 always moves to ball side so that, if a pass is thrown over the second line defender, he can "shoot the gap" to steal the pass. (Diagram 4)

Diagram 3

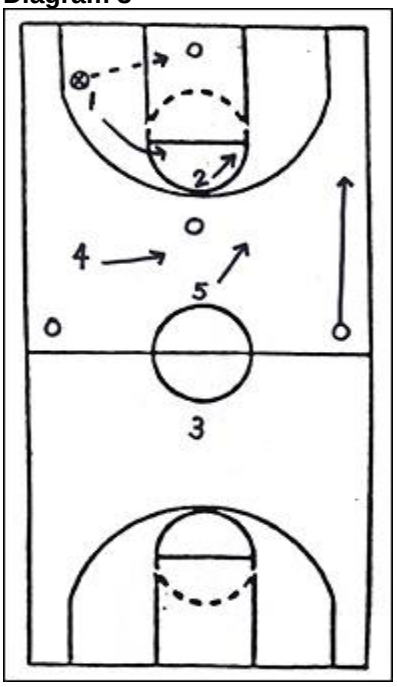
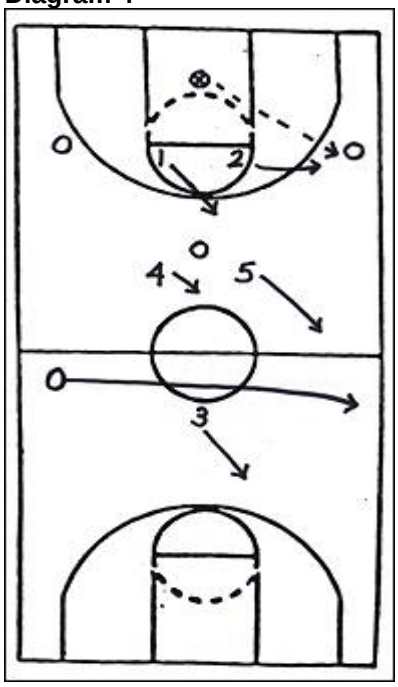


Diagram 4



If the offense chooses to dribble up the sidelines, it's time for the rotations and trap sequences to begin. In this example, 5 retreats and only when he's sure the dribbler is coming, he "steps up" to double team. (Diagram 5). With the help of 2, a trap is formed as 1 moves to the first person he can find in the middle of the court, looking for a deflection or a "tip from behind" if the middle man catches and puts the ball on the floor. By stepping 3 up to steal the sideline pass; we are rotating a player of size back to defend the goal as the safety. (Diagram 6)

Diagram 5

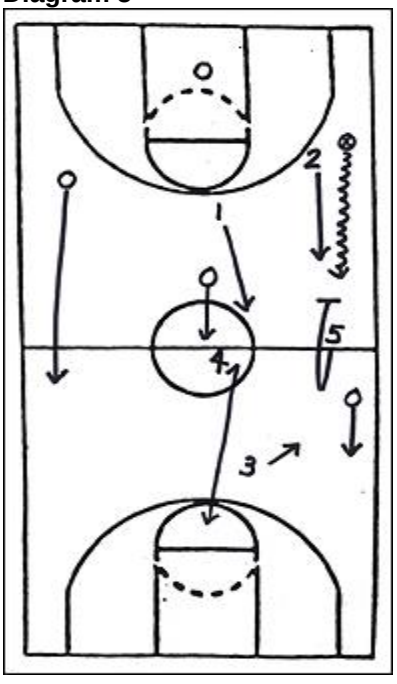
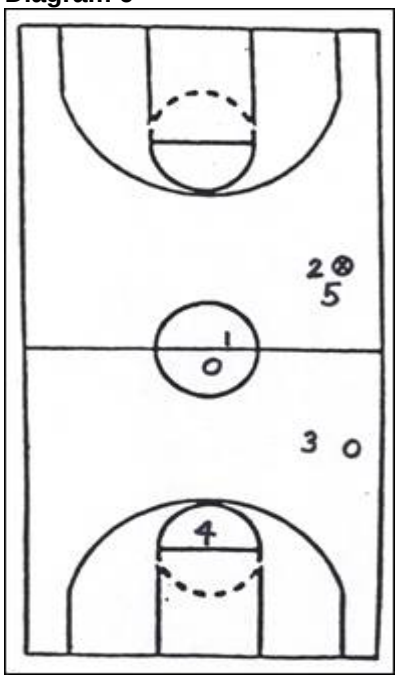


Diagram 6



Now, if 3 can't steal the ball, he must force the ballhandler to make a sideline dribble move. The dribbler will be met by 4, where we can trap again with 3. This time, 1 rotates back to "zone the goal" as the safety, as 2 and 5 sprint out of the traps back to the lane. (Diagram 7) The importance of "sprinting out of the trap" can not be overemphasized. Often times, in rotating hard back to the lane, they will steal the "limited vision" pass that offensive player throws. (Diagram 8)

Diagram 7

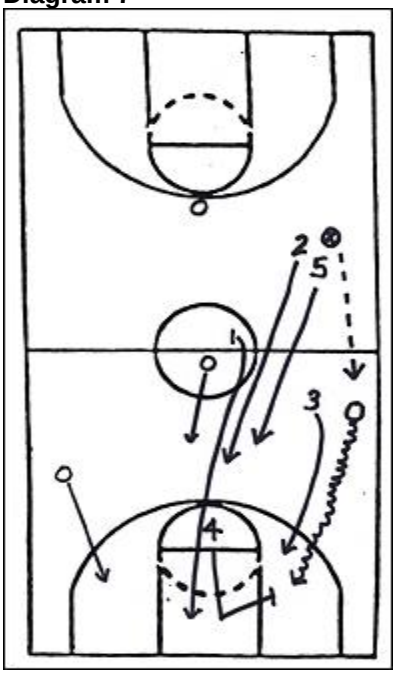
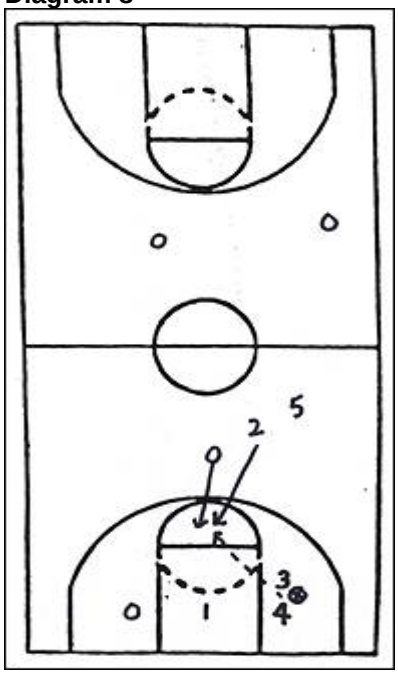


Diagram 8



As for the timing of these traps in the 2-2-1 press, there is a slight difference in how we play the "early" or "late" skip passes (or a cross-court pass). A skip pass that originates in the back court, or "early skip", can be tracked down by both of our opposite defenders, 1 and 4. (Diagram 9) The players not involved in the double team have the same responsibilities, as 3 moves to the ball side of the court, 5 replaces 3 and "zones the goal", and 2 moves to the middle of the floor, replacing 5. In this case, 2 is looking to steal the limited vision pass. (Diagram 10)

Diagram 9

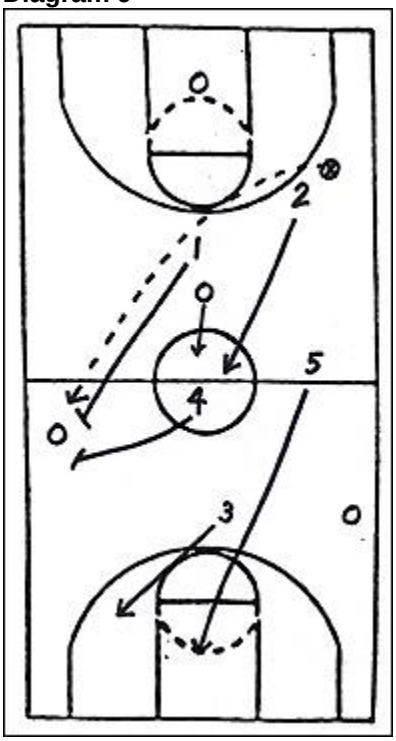
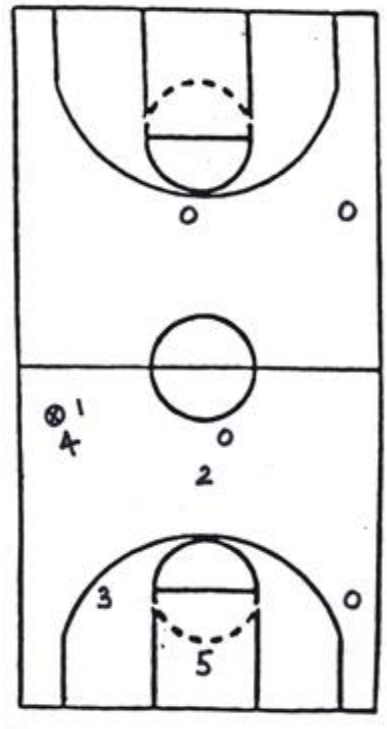
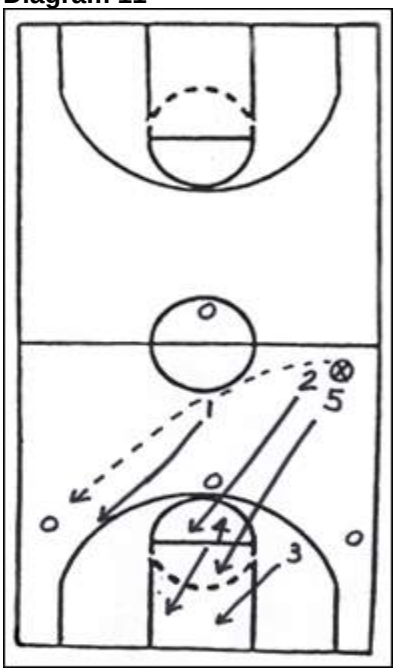


Diagram 10



Finally, on any "late skip pass" thrown from the front court, 1 chases down the ball and everyone else retreats to the lane to build the half-court defense. (Diagram 11)

Diagram 11



Remember, there are many ways to make the 2-2-1 press "multiple". UConn gives it different looks by moving its personnel to the spots where the Huskies can be most effective. The Huskies will "face guard" at times, making the 2-2-1 a true full-court press, then back off and make it a half-court press by retreating until the ball gets to the 10-second line.

In other words, the 2-2-1 can speed teams up, and at the same time, slow them down. If used correctly, this press makes teams do what they don't want to do, and that is play at your pace, not theirs.

Becoming A Great Shooter

Don Meyer

- Do shooting progressions every day
  - Find shooting pocket by swinging arm into it
  - Lay on ground and shoot ball with one hand - can use partners
  - Get a partor and shoot back and forth
  - Shoot to a brick on the wall
  - Form shoot w/ one hand in front of loop
  - Flamingoes - form shooting on left leg only for righties
  - Free throw shoot

- Balance hand pick-ups
  - Dribble ball and use balance hand to assist getting the ball quickly to the shooting pocket

- Game Shots, Game Spots at Game Speed

When you get tired go to the free throw line

- Spin yourself a pass and shoot
  - jump stop
  - V-cut
  - can use partner
  - use props to simulate defense

- Partner shooting
  - One partner shoots 25 total
  - 5 stationary, 5 off the dribble, 5 with a shot fake w/ dribble optional, 10 shots any variety using

4-Up
- 2 groups one on each elbow, first team to make 4 more than the other wins

Developing Your Perimeter Players

Don Meyer

- Do not hit the post unless you can see their numbers
- Always look to post before you dribble
- Always face the basket when catching exterior pass
- Pass is quicker than the dribble to beat defense
- Get your vision under the net to see floor instead of fighting defense hit the open man
- Hit the post where they may do something with it
Pass in the air from the top, only bounce pass from the wings
Swing the ball to open up the post
- Go away from defense to get post open
- Dribble with a purpose
- Don't pick up your dribble without a pass or shot

Dribble Drills

- Dribble in place at knee level - control dribble - keeping eyes up
- Speed dribble up the court w/ both hands
- Power dribble at knee level perpendicular to sidelines under control, protecting the ball, using shuffle steps to advance ball

Use weak hands!!

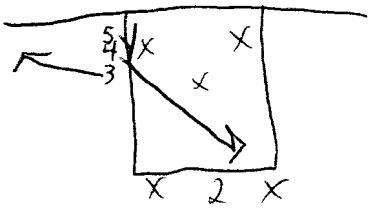
- Work on speed, control, power at the same time and changing hands on command also going backwards using control or power

Don Meyer

Zone Attack

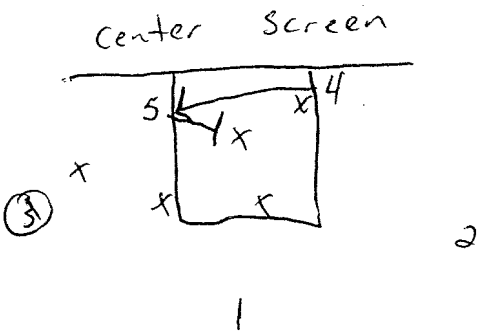
- Know who should shoot and from where, high percentage shots
- Take the ball inside, beat from inside out
- Be patient with the ball, don't make a difficult pass, make the easy pass
- Swing the ball, get the Defense moving, use pass fakes
- Take the ball off the top and off the baseline
- Catch in triple threat, nothing above head

Stacks

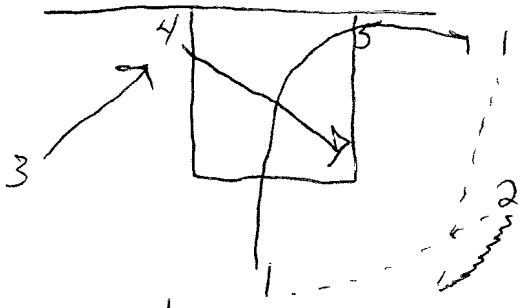




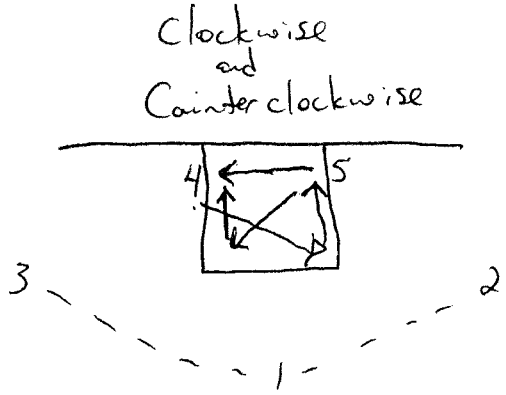
Center Screen



Take Off



- 3 on 4 drills
- 4 on 5 w/ 1 offensive post player
- Look opposite from where you recieved ball
- Play Zone Attack w/ no shot
- Make a certain number of passes, only shoot lay-ups / swing the ball so many times before shot
- No points count unless on an offensive rebound →


Clockwise
and
Counterclockwise
4
5
3
2
1

Don Meyer
Drills for teaching Individual and Team offense

- Be a practice player first, work at an uncomfortable pace
- Handle the basketball safely and quickly and look to attack, don't give Defense a break
- Quality shots produce better numbers
- Board coverage on both offensive and defensive side
- Pass with feet on the ground and catch with feet in the air, catch the ball facing the hoop
- Groups of 3 working full court w/ one passer and the other two setting screens for each other, work on communicating, setting up the screen, and rolling to the ball as the screener, catch ball w/ a jump stop and triple threat then pass back to the passer and go set a screen, work on all kinds of screens that have been taught, rotate positions on the way back
- 2 on 0 passing, working on passing with a couple of dribbles, using V-cuts, catching triple threat facing basket, work back and forth
- 3 lines of flick passing to next line, want to hit them in the face, everyone in line mimics the action, chest pass, weak and strong hand, bounce pass the same way, catch ready to do something with the ball
- Same lines only after pass use a closeout, if the man has his hands up then fake up and bounce pass to next man in line, if hands are down then fake bounce pass and go over head
- 4 lines dribble out, reverse pivot and pass to next in line, then use a man to guard the reverse pivot so they must protect the ball
- 3-4 lines with someone at half court, pass to half-court, follow pass receive pass with jump stop, reverse pivot, 2-3 dribbles to a designated

→ side, while the 2 others in line are posting up on each other, so you read the defense and hit them where they are open

- Same thing only the passer, when receiving the ball back gets trapped by the person passing back and a person following them out, they must defeat the trap by passing to the person next in line posting up
- man in the middle (3 total), 2 passes and one in the middle, close gap to defense and get pass by them by moving and pass faking
- 3 people 1 in the lane Defense covering a wing man, work on closeout, pass to post you collapse on post, then on the pass back out recover to your man

- 3 on 0 passing where 2 people w/out ball work on setting screens, 1 coming back to the ball, loops, shot fake, pass fake, penetrating to get Defense to collapse and pitching out to wing, skip pass, all what you would do in Zone Attack
- Then have 3 out moving around w/ pass feeds to the post who are working high low w/ each other against no defense Zone Attack
- 3 on 0 on only one side of the floor work on setting screens, popping out, looping, etc., no shots
- 2 on 0 with one man in the post and one outside working on feeding post and kicking out, no shots taken
- 4 on 0 w/ one post / 5 on 0 w/ one post

NORTHERN STATE WOLVES BASKETBALL

MOTION PRINCIPLES

1. Spacing is offense; offense is spacing…BIG SPACING.
2. Angles; post men constantly seal to obtain feeding angles/perimeters move to obtain feeding angles.
3. Momentum; we look to drive against an opponents momentum and/or mismatches.
   → OUR DRIVE OF PREFERENCE IS THE MIDDLE DRIVE.
   → Pass fakes, shot fakes & skip passes are excellent ways to create defensive momentum.
4. Hit the first open man by zipping the pass away from the defense.
5. On every catch look **R**im, **P**ost, **A**ction…verbals in practice are great teaching tools.
6. Put the ball on top twice…we want to go to the 3rd side and 4th side and then inside.
   → 4 passes = a good shot, 5 passes = a great shot, 7 passes = a great shot and a foul
7. Hold the ball longer on top as our best post feeds come from the top versus a man or a zone
8. We want to go inside, inside, and inside some more.
9. Slow down and read your defensive man when you make cuts.
   → This gives you a change of pace with your change of direction.
10. Basket cut to score or whenever you do not know what to do on the perimeter.
    → Stick your head under the basket, read the defense, and space to appropriate area at the NBA three point line.
11. Players in the post seal constantly to occupy the defense rather than chasing the ball around the perimeter.
    → Your only movement is to get more of the defense
    → Show your numbers to the ball and the ball will come to you.
12. Move the ball quickly and crisply, but not so fast that you can't see the **R**im, **P**ost and **A**ction.
13. Move with a purpose when cutting and screening.
    → We do not need a quantity of cuts and screens. We need quality cuts and screens.
14. We want to take great open rhythm shots.
    4 = Open lay-up
    3 = Open jump shot
    2 = Okay shot by a good shooter/scorer
    1 = Bad shot
    0 = Turnover

    WE WANT 4'S & 3'S
15. We must have great **O**ffensive **B**oard **C**overage (OBC) on every shot…3 tailbacks
    → We want 2 on 1 rebounding in the weakside slice of the pie
16. We must have great **T**ransition and **T**alk on every shot we take.
    → 2 fullbacks at the halfline to stop the ball and give no lay-ups or uncontested 3's
    → 3 tailbacks that crash the boards and then get their tails back

GETTING TO THE FREE THROW LINE **(we want to make more free throws than opponents attempt)**

1. Fast break at every opportunity
2. Post and finish strong to the rim (this doesn't have to be just post men)
3. Quality cuts and screens
4. Drive the ball as opposed to dribbling…drive against momentum and mismatches
5. **O**ffensive **B**oard **C**overage on each shot

SPECIAL SITUATIONS

*__JUMP BALL__: SANDWICH, HANDS UP, BOPCRO, STEAL, RUN SECONDARY, VIOLATE

*__BASELINE O.B. DEFENSE:__ BODY UP, TAG, FREE MAN, FIST TO TRAP CORNER

*__SIDELINE O.B. DEFENSE:__ ON/UP LINE, FREE MAN, BALLSIDE OF SCREEN, PURDUE ADJUSTMENT UP/ON HANDLER, 130 LET IT IN WITH FREE MAN IN FRONT OF POST

*__1-4 LOW DEFENSE:__ FAKE TRAP, 1-1-3 TANDEM, DORK TRAP, CROSS FIST & ROTATE OUT

*__DELAY GAME DEFENSE:__ REGULAR, ZIPPER, TRAP, FOUL (grab left wrist)

*__SIDELINE O.B.:__ SPREAD, LINE, SECONDARY, KENTUCKY, PURDUE, WRONG WAY PLAY @ HALF
__SHORT SECONDS SLIP A SCREEN__

*__FREE THROWS:__ X, Y, SLOW X, MISS IT X, VIOLATE IF AHEAD, DOUBLE VIOLATION

*__PRESSES:__ FAST BREAK, 12 / 13 / 14 VS ZONES, SPREAD, LINE, IOWA STATE, SPREAD PULL IOWA STATE, KENTUCKY RUNOUT, STEP OUT KENTUCKY RUNOUT; 1) BEST INBOUNDER 2) THREE AVAILABLE WITH DEEP DIAGONAL FINISHER 3) BEST IN MIDDLE 4) POST COMMIT BALLSIDE 5) SHORTEN THE PASS 6) REVERSE IT TWICE 7) ENGAGE TWO 8) CRACKBACK 9) CLEAR CRACKBACK 10) ATTACK THE MIDDLE 11) PASS FAKE & LOOK OPPOSITE 12) STEP OUT & STEP IN FREE THROW SHOOTER WHEN THEY ARE FOULING

*__PRESSURE:__ CLOCK--ATTACK IT WITH CHASER, BACK SCREEN, BE AGGRESSIVE, 5 & 5 HIGH, DOWN

*__COMEBACK GAME:__ PLATOON SHOOTERS/ FOULERS/DEFENDERS, KEEP REBOUNDERS IN ON FREE THROWS GETTING THREE'S---CRACKBACKS, 33/66, DOWN TO A 3, #1 PENETRATE, GREEN, UP, FLORIDA UP, DENVER

*__TRIANGLE AND TWO:__ #1 PLAY INTO MOTION, USE ZONE DEFENDERS FOR SCREENS

*__BOX/MATCH AND ONE:__ #2 MOTION W\ ONE PLAYER SCREENING & USE THE ZONE DEFENDER AS SCREENER.

*__GIVING A FOUL:__ FOULS TO GIVE, THREE POINT LEAD. DON'T FOUL _____ WHO TO FOUL_____

*__LAST SHOT OF GAME:__ WHO, WHAT, WHEN – REBOUND TO STOP OR GET PUTBACK- LONG HEAVE OFF ONE FOOT AT BUZZER, ONE MORE DRIBBLE, TRAP THE DRIBBLER WITH THE SHADOW, FOUL IF UP 3 IN SHORT SECONDS,

* __FULL COURT SPECIALS VERSUS PRESSURE__- SPREAD, SPREAD IOWA STATE, SPREAD PULL IOWA STATE, KENTUCKY, WAKE-UP, HOME RUN (__KEVIN, KYLE, MITCH__ Catch), LINE (ESPECIALLY IF THEY ARE FOULING)

*__DON'T BANK TIME OUTS, CAN'T EAT THEM, USE WISELY CONTROL TEMPO- RUNNING TO'S COACH CAN CALL TIME OUTS e.g. TEN SECOND CALL, etc…__

*__WHO HAS THE POSSESSION ARROW?__ **Double violate to get possession when on defensive or offensive free throw, don't let them.**

__DON'T LEAVE BENCH OR CELEBRATE ON LAST SHOT__ (Technical)

__SUBSTITUTION__
LISTEN TO INSTRUCTIONS
REPORT TO SCORE TABLE
REF BECKONS YOU IN
RUN IN, TOUCH & TALK
RUN OFF & GET INSTRUCTIONS

__MATCH UP POINT AND TALK (BUMP OR TRAP)__
POSITIONING, ANTICIPATION, & TECHNIQUE
GUARD SOMEONE, DO NOT GUARD AIR
NO TWO ON THE BALL / FRONT THE POST
KEEP IT OUT OF THE MIDDLE, DRIVES AND HIGH POST
REAR END TO BASELINE/ HOOP COUNT THE SIDELINE
"MIDDLE POST DEFENDER TALK CONSTANTLY"

MOTION----SURENESS----SHOT DISCIPLINE---OBC
TIGHT TRIPLE THREAT FACE SPACING
CENTER THE BALL, REVERSALS
ON TOP TWICE, SLOW THE BALL DOWN ON TOP
PIPE CUTS
BASKET CUTS
BACKPINS
BACK FLARES
INDIANA'S
CURL SCREENS TO POST OR POP
CUT & SPACE
DRIVE & SPACE
CONCEPTS VS. SWITCHES
7 PASSES
NO DRIBBLE

ZONE ATTACK---SURENESS---SHOT DISCIPLINE---OBC
SAN FRANCISCO
INSIDE- NO PERIMETER LAPSES
FLASH MIDDLE POCKET/SHORT CORNER
BASKET CUTS/SHORT CUTS
DRIBBLE OFF & STEP OUT TOP & CORNER
INDIANA'S & INDIANA OFF STEP OUTS
SCREEN IN/ SEAL IN/ POST NEXT ONE
SCREEN IN FOR FLASHER TO POCKET/SEAL OUT
PASS FAKE / SHOT FAKE
PASS BACK INTO 3 OR MORE
2/1 WEAKSIDE BOARDS

MAN VS. BOB
1= TOP
2= POST SPIN or OOP
3= TRIPLE
4= 4 TRIPLE
5= BOX UP
FLEX/ FLEX BOX UP
BOX STEP OUT/ STEP IN
*****Single/Double Away for Inbounding Shooter

ZONE VS BOB
BOX SCREEN IN
BOX X
BOX STEP OUT/ SCREEN IN
BOX STEP OUT / SCREEN OUT
STACK
OKLAHOMA
#1 TOP
SCREEN IN FOR INBOUNDER

Shooting and Free Throw Shooting Competitive Games

Shooting Games

1. **1, 2, 3 shooting game to 21, or any total.**
   Start at 3-point line or free throw line if younger.
   Always try to set a personal best.
   1. Shot fake
      Circle tight
      Body on 1st, straight line drive.
      Head up on target. 1 dribble to rim, chin the ball, clean lay-up for 1 point.
   2. Shot fake
      Circle tight
      Go somewhere with 1 dribble.
      Hold follow-through. Make is 2 points.
      Swish=extra point. (3)
   3. Shot preparation. "Don't shoot fast, get ready to shoot fast."
      Ball in the air, feet in the air.
      Hold follow-through. Make is 3 points.
      Swish=extra point. (4)

   -Can go alone or 2, 3, or 4 in a group. Go against another team, time, or both.

2. **Five Point Count Down** (or any number)
   -1 on makes – count down
   +1 on misses – count up
   Time it for personal best or compete against someone. You could add the swish rule.

3. **Make 25 don't miss 2 in a row.**
   If you miss 2 in a row and can swish the next shot you are still alive.
   Keep going after you get to 25.

4. **4 Up**
   Get 4 ahead of the other team. Sit down in a straight line with ball in front of the line when you finish. We usually shoot from free throw line elbows, but you can adjust it to any spot.

5. **Beat Steve Nash**
   Start with a Free Throw (Make = +1, Miss = -3)
   After the free throw, you shoot jump shots and a certain number of lay-ups according to age. Jump shots and lay-ups by age
   (Make = +1, Miss = -2)
   First to 10 wins

Free Throw Games

1. **Free Throws & Points**
   For example; shoot 4 Free Throws get 5 points
   Swish = 2 points
   (Any number free throws and points can be set)

2. **Plus 2, Minus 2**
   Swish = +1
   Make with rim = 0
   Miss = -1
   After plus 2, make as many in a row as you can. If you miss, you can swish the next one to stay alive.

3. **Make 16 Free Throws in 6 minutes**
   Shoot a 1 on 1
   - Miss the 1st – Do a Dribble suicide
   - Miss the 2nd – Dribble down and back twice
   - Make both – Dribble down and back once

4. **Team 1 on 1**
   Everyone shoots a 1 on 1; you must reach whatever total is set for a goal. Sprint to baseline, and hold your number of makes above your head to get the count.

5. **Buy the Bank Free Throws**
   Makes add up points
   Miss buys the current point total
   Reach a certain total (usually 21) and you are out.

6. **Team encouragement free throws.**
   Teammate shoots 1 free throw. If the player misses, you run. If you don't encourage, everyone runs.

7. **Bubba Free Throws or Free Throws to Win**
   Set a score like 64-60 (you are down)
   Make = +1 for you
   Miss = +2 for the opponent
   Entire team shoots one each, or you can use [illegible] groups.

8. **Scrimmages**
   Poorest free throw shooters shoot all the free throws. When you are subbed out, make 6 in a row and you can come back in (John Wooden).

Northern State Wolves Basketball

NORTHERN STATE UNIVERSITY – WOLVES BASKETBALL

DEFENSIVE RULES & DEFENSIVE PACKAGE

4 Levels of Defense → 1) Ball 2) Off Ball 3) Situations 4) Recovery

Philosophy: Our individual and team defensive rules are successful when each player concentrates each possession on *recognizing*, *anticipating*, and *making plays*. We are an attacking defense that takes away the opponent's strengths and dictates the tempo of the game. WE DETERMINE THE OUTCOME OF THE GAME.

Defensive Rules:

1. Transition & Talk
   - From our offensive board coverage & turnovers
   - No points off turnovers
   - Three tailbacks to board every time (2/1 weak side)
   - Halfback at his proper adjusted depth
   - Fullback at the half line
   - GET AHEAD OF THE LINE OF THE BALL
     - *Backflow / Wolf the Ball*

2. Ball Pressure (Control, Steer, Zipper)
   - Six inch zone, line of scrimmage
   - Front hand above ball, back hand sickle
   - Sickle as you JUMP TO BALL TO DENY
   - Steer at wing
   - Zipper at wing, crotch on top leg
   - Control funnel – ADJUST GAP AS WE SEE FIT
   - Strive for a DEAD call

3. Anticipate Quick Rotations
   - JUMP TO BALL for position
   - Attack ball penetration (Brick wall)
   - On and up the line, fake traps
   - Ball below circle – "hoop" is both feet on ball side
   - "High I" is both feet on man side of basket
   - We adjust like a free safety in football
   - BASELINE TRAP & COVERDOWN WIDE
   - HOLD YOUR TRAPS
   - Closest man rule → X-out
   - GO WHERE YOUR HELP CAME FROM

4. Keep It Out
   - Be in proper stance and proper position
   - Anticipate (quickness=vision, position, anticipation)
   - Attack and stop ball penetration one yard outside of lane

5. Keep It Off
   - Head in the passing lane
   - Ball side of down screens

6. Shot Pressure
   - We pressure every shot, proper hand on lay-ups
   - Front hand on jump shot – do not short arm
   - Brick wall on power - Jail if under board
   - Smaller guard can strip & pressure

7. BOPCRO (Block Out, Pursue, Chin Rebound, Outlet)
   - Forearm in chest & butt in gut "Pop Him"
   - Easiest Turn, with Hands Shoulder High

Stance – you are always a better athlete when in the proper stance and in position.
Vision – 75% on the ball & 25% on your man
Position – vision puts you in the proper position
Talk – Your mouth never stops moving (intelligent talk)
Anticipate – The proper stance with vision puts you in the proper position to recognize, anticipate and make a defensive play.

Four Keys to Great Defense:

1. Developing a defensive conscience
2. Tremendous pressure on the ball
3. Quick ballside (fake trap) and helpside rotation
4. Attacking and stopping ball penetration

"BALLSIDE DEFENSE MAKES US TOUGH"
"HELPSIDE DEFENSE MAKES US SUCCESSFUL"

Defensive Package:

1--- Man to Man Pressure
2--- Match-up
   A. Regular with bumps
   B. Fist with traps
3 ---1-3-1
4 --- Flat 2-3 (Trap Below Free Throw Line Extended)

*****WE CAN ZIP UP ANY OF THESE*****

Level of Our Pick-up:

- Free Man (always unless Up is signaled) → Regular
- Man Up On Ball → Thumb Up
- Deny All Passes in With Free Man → 40
- Weak Hand Catch of First Pass → 30
- Top of Half Line Circle → 20
- Top of Our Circle → 10

****We will set a half court fence for each game or no fence for each game****

Traps:

- Smart Trap Handler (PG denial) → Fist on Head
  - No Shooting the Gap
- Trap First Pass → One Fist Up
- Trap Dribble on Sideline → Two Fists Up
- Trap Dribble Past Half Line on Sideline → Side Fist

Denials (no trap):

- Double Deny Handler → Two Hands on Head

Attacking/Trapping the Post:

1. Off the passer
   A. On the pass
   B. On the dribble
2. Wolf off a dork
3. High I
4. Low I automatic

CYCLE OF THE GAME

1. DEFENSIVE COVERAGE — CONCENTRATION-COMMUNICATION-CONSISTENCY

___ TRANSITION & TALK (Fullback, Halfback & Tailbacks) STANCE (SIT into game)
VISION
___ BALL PRESSURE AND JUMP TO THE BALL POSITION
TALK
___ ROTATION (Baseline Trap and Cover Down) ANTICIPATION
Anticipate, Help the Helper. Go Where Help Came From TECHNIQUE
___ Wing Denial (On and Up The Line, Hand In Lane)
****CONSECUTIVE STOPS
___ Keep It Out (Transition, Post Feed, Drive, Flash, Rebound) CONTROL THE FUNNEL
STEER/ZIPPER WINGS
___ Keep It Off The Top (Head In Lane, Tunnel, Extend) BASELINE TRAP AND
COVER DOWN ROTATE

2. SHOT PRESSURE

3. BOPCRO (Block Out, Pursue, Chin the Rebound, Outlet) BALLS – SWITCH BALL
SCREENS

4. SURENESS (TALK OUR OFFENSE) BALLS IN THE RACK

___ Triple Threat/Sinko Threat (Add Pass Fake and Shot Fake) T ough
E ffort
___ Rim, Post, Action @ Wing-----Rim, Post, Post, Action on Top A ttitude
M otives
___ Cutting & Screening S ervant Leaders

___ Dribble Up To Fill Top

___ Dribble at Overplay For Loop or Backcut

___ Put Ball on Top Twice, Third Side Inside (TOP DOWN FEEDS)

___ Lane Game (Break Package, Post Feed, Drive, Cutter, Rebound)

___ Cut & Space PLAY HARD
PLAY SMART
___ Drive & Space PLAY TOGETHER
THEN IT IS FUN

5. SHOT DISCIPLINE

___ 4'S & 3'S PLAY THE RIGHT WAY
TO WIN THE RIGHT WAY!

___ Who, Where, When, How

___ Inside/Out Approach...No Perimeter Lapses—Inside Presence

___ Second Shots (1st = 30%, 2nd = 60%, 3rd = 80%)

6. OFFENSIVE BOARD COVERAGE

___ Slice of the Pie
-Posts Roll Weak side
-2 on 1 Weak Side Rebounding
-Wings to Elbow, Three From Top

___ Guard Penetration
-Other Two Are Fullback & Halfback after Crack back

___ Rebound Presence

____ - _____

____ - _____

____ - _____

____ - _____

____ - _____

____ - _____

____ - _____

____ - _____

3's: Must Dribble: WOLF: NO CATCH

DRIVER'S: DOUBLE GAP:

POST: MBO'S: DORKS:

OUR DEFENSE	OUR OFFENSE
1. Transition & Talk	1. Break Package
2. Ball Pressure (Deflections)	2. Middle Catches
3. Keep Out /Keep Off	3. Cutting & Screening
4. Post Defense/Presence	4. Sureness & Shot Discipline
5. Shot Pressure & BOPCRO	5. OBC
No Fast Break Shots	
No 3's To A 3	
No Rhythm Shots	
No Second Shots	

UNCOMFORTABLE PACE
INTENSITY + TECHNIQUE = HUSTLE PLAYS
SUBSTITUTE FOR DEFENSE
CONDITION - DEPTH - FOULS
On The Line/ Up The Line, Ball-You-Man & Ball-You-Basket
BALL PRESSURE W/OUT PENETRATION & FOULING

MAN	STANCE	TALK
MATCH PAT	VISION	ANTICIPATE
1-3-1	POSITION	ROTATION
FLAT TRAP		TECHNIQUE

1) Ball 2) Off Ball 3) Situation 4) Recovery / Rotation

LEVEL 4 DEFENSE

DOUBLE DENY HANDLER	SHADOW
SMART TRAP HANDLER	TRAP BALL BACK TO MIDDLE
POINT GUARD DENIAL	TRAP FIRST PASS
NO CATCH & NO HELP	TRAP DRIBBLER
STEER, CONTROL, ZIPPER	TRAP DRIBBLER ½ CT.
ATTACK POST ON DRIBBLE 1- PASSER 2- WOLF 3- HIGH I 4- LOW I (AUTOMATIC)	TRAP WING PASS ½ CT. CROSS FIST 1-4 LOW BACK FLOW

PRIMARY
SECONDARY (Back Pick/Crunch Trailing Big)
DEAD BALL SECONDARIES How is post guarded?
Denver, Turnouts, Triple Who is guarding playmakers?
GO INSIDE TO OUR POSTS/POST PRESENCE
EVERY PASS IS A SHOT Early Three's?
EVERY SHOT IS A PASS ON TOP TWICE
Drive Momentum & Mismatches # of passes? 4, 5, 7
FAVORITE SIDE EARLY AND OFTEN No dribble?
(Spacing, Angles & Momentum) GET _____ OPEN
4 OUT (Two on top, Basket Cuts, Cut & Replace)
3 OUT (Center Ball, Athlete Pocket Catches, Buddy System, Screen Out /Seal Out, Flare Screen, Screen In, Draw Fouls)
2 OUT (Flash High & Top Down, Screen Out/Seal Out, Pipe Cuts, BackPins, DUKE, Stack, Pull, Curl, Post)
PAIRS
FIVE (UCLA Cut to Post)
FIVE HIGH (Monticello & Loop)
4 CORNERS
SHORT SECONDS— UP, DUKE, DOWN

SECONDARY	PIPE CUTTER'S
TURNOUTS	TRIPLE
CIRCLE	BACK PINS
DENVER	INDIANA'S
TRIPLE (OFF TACKLE)	BACK PICK FLARE
UP SCREEN (Dan & Kyle)	LOOP BP FLARE
FLAT Screen	DOUBLE/TRIPLE ACTION
LOOP UP Screen	DRIBBLE UP FLARES
	BACK DOORS
#1 PLAY(Shooters Same Side)	OTAY/ WOTAY
Denver (Loop)	CAROLINA
Flare (Loop)	TO GET 3'S
Vandy Double Cross	DOWN (Switches)
FRED (5/4 Man, Clear Wing)	UP
UCLA (Denver) (Special)	FLAT
FOUR SIDE	4 Side
FIVE SIDE	INDIANA
DUKE	33 & 66's (1 INTO 33)
STACK (Loop & Curl Screens)	DENVER
GATOR	GATOR
DOWN (Switches & Kevin)	

ZONE ENTRIES
ZONE SECONDARY (Turnouts & Pipe Cuts)
1 PLAY ZONE
LOOP SKIP (CS)
LOOP FLASH (Point Guard Drop to Corner)
DUKE FLASH
VANDERBILT DOUBLE CROSS (4 or 5 man under)
BALL SCREEN/FLARE/CS
ILLINOIS DOUBLE
LOOP UP (KYLE, KEVIN)
UP
NORTH CAROLINA X LOB

ZONE MOTION
Who is guarding you? Drive mismatches...
Take him away from where he came.
San Francisco Attack from the rear.
PASS FAKE & SHOT FAKE EMPHASIS
****Screen Out /Seal Out—— Screen In/Seal In
FLASH INTO POCKET & FACE RIM, POST, OPPOSITE
Wide Short Corner/ High Post Pocket
Basket Cuts/ Dribble Follows/ Short Cut Follows
WE DETERMINE THE MATCH-UPS
SURENESS AND SHOT DISCIPLINE (Early Three's)
OFFENSIVE BOARD COVERAGE
3 OUT (Wide Short Corner & High Post Pocket Step Outs)
2 OUT (21, 23) SCREEN OUT/ SEAL OUT
4 OUT Basket Cuts, Short Cuts, Follows, SCREEN OUT
1 OUT SCREEN OUT/ SEAL OUT/ SCREEN IN/ SEAL IN
4 CORNERS

BALLS IN RACK SURENESS
SHOT GRADING
OFFENSIVE BOARD COVERAGE

Don Meyer (Philosophy / Thoughts)
Graceland Clinic

[redacted] - Have Your Players Take Notes

Choose How You Adapt

1. Your Philosophy
2. What is your personnel, put in a position to be successful
   - Get everyone on the bus
   - Get everyone in the right seat
3. " " " opponents philosophy
   - How does your league play.

3 Rs of Notes

Retrieve - You have to be able to retrieve your notes

Review - Review your notes, have them handy

Reinforce - Reinforce your thoughts and ideas

- Young coaches should give time and effort to listening to productive leaders, business etc.,

- The only thing they will remember at a timeout is the last thing you tell them

- You will make enemies faster than friends.
  - Who is helping you when you aren't there?
  - Build your army with a low profile, people who will support you

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can tell a lot about a person by how they treat someone. cannot do anything for them or against them.
11 - Be Courteous

Me W/ Administrators
battles big enough to fight and small enough to win.
the battle to win the war
Don't fight a wounded animal
Don't wrestle w/ a pig because you get dirty and the pig likes it

The price of greatness is responsibility
Make your players pick up trash, leave everything clean
- Your program is the front porch of the school

Connie Mayer ☆ Plan / Prepare / Practice / Play Like you just lost your last time

-Hardest thing in coaching is to tell a kid to do something that you aren't doing yourself

-Everyday you must prove that you should be coaching.

-You can't want something for somebody more than they want it for themselves

☆ -You must play at an uncomfortable pace

www.plannerpads.com
"Getting Things Done" by David Allen - Organization

- Plan Your Week on Sunday (What does this program need this week, see a need - fill a need)

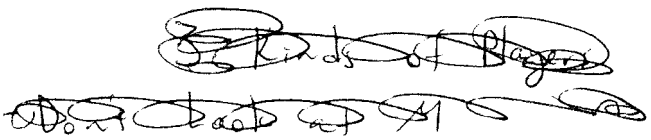
- If you want something, you can help yourself. If you need something we are here to help.

- Plan the next day the night before

T - Tough - Teach how to be tough
E - Effort
A - Attitude
M - Motive - Get the book "Make the Big Time Where you Are"

3 Rules for Coaches
- Find Out Who You Are / Find Your Gift or Unique Talent
  - Stay Sharp
  - You become lazy when things go good
- Develop that gift or talent
- Give your gift away everyday

2 kinds of coaches
- those that have been fired
- those that will be fired



Kinds of Coaches

- Unconscious and incompetant
- Conscious and incompetent
- Conscious and competent - Anal
- Unconscious and competant - You don't have to think about doing the right thing

Jordan / Woods

"If people knew how hard I worked, they wouldn't think it was so easy."

3 Coaches to Hire For Coaching Staff

- Older and experienced
- Coach that won't let you do stupid destructive stuff
  - Hold you accountable
- A younger coach that you can teach

Foxhole Test - Find leaders / don't pick buddies / don't do at beginning of year
- 3 points for being trusted most
- 2 points next
- 1 point last

- Everything about a team revolves around trust

- Writing a thank you note is the most important thing you can do.

Visionary Leadership

- See the long-term picture of the program
- Do a needs assessment to find out what you need
  - Somebody has to expect greatness
  - People aren't attracted to you by what they see in you, it is what you see in them
- See the picture, sell the picture
  - We did well and why, we can do better and why
  - 1:00 -> 1 minute assessment
  - Praise -> Prompt -> Lead
- Paint the picture
  - On a good team, 1 or 2 players do the dirty work, on a great team, everyone does the dirty work
  - You can measure a person by how they respond to a challenge
  - All great empires are destroyed from within.
  - Leadership starts at the top
  - Never coach when you are mad, because you can't make good decisions.
  - I've never met a wise person who wasn't dumb

Thoughts

- Have Assistants put things on paper

Don Meyer (Player Development)
Graceland Clinic

Team Building
- Share Ownership of the Team
  - Our team / We've got to stick together
- Share Suffering
- Individual Responsibility
- Collective Pride

5 Stages in Coaching Career
- Survival
- Striving for Success
- Satisfaction
- Significance - Bobby Knight -> Indiana Wooden -> UCLA
  - Jealousy -> [illegible] Tail is wagging the dog
- Spent - Passion -> Duty -> Burden
- People would rather be comfortably mediocre than strive for excellence
- You dont have to like your players, but youve got to love 'em

Thoughts

4 Rules to Being a Good Shooter
- Keep the ball straight
- Get it up - arch / back half of basket
  - 80% of all missed shots are missed short
  - Land 6 inches closer to hoop on jumper
- If you want to be a shooter, get feet ahead of hands
  - get behind the ball
  - don't dip the ball
    - no negative motion

- Focus
- Feedback
- Wings
- Follow Through

- No long stroke early, long stroke late
  - compact / economic shot
- Don't shoot fast, get ready to shoot fast
- Game Shots / Game Spots / Game Speeds
- Wooden "You can't spend too much time on shooting."
- Sit into your game

★ If a kids not going to live in a gym, he can only use one type of footwork.

Rules to Teach Players

- When the pupil is ready, the teacher will appear.
- Have to see the skill directly.
- Have to feel it directly.
- Properly and quickly to ad nauseam - Repitition

Iba

- "You must practice the game in the manner in which it is played."

Pateno

- "A coaches job is to replicate game situations in practice."
- "Make the practices like games, and the games like practice."

- Mass Practice - Whole Team - Most Improvement Occurs
- Distributive Practice - Breakdown - Individual

- Concentration leads to Discipline, Discipline preceeds Moral
- A Quiet Team is a Scared Team
- Do Not Ever Think About Winning, Only Ways to Win

Halftime

What we did	" " "
~~" " "~~ on O poorly	well on D
" " "	" " "
" on Off.	well on Off.

End of Game
Same

Ownership

- Have players fill in the squares.

- More Olympic Gold Medals have been lost by overtraining than undertraining.
- Kill them Mentally, Don't kill them Physically
- Teach Skills, Not Drills

Shot Time

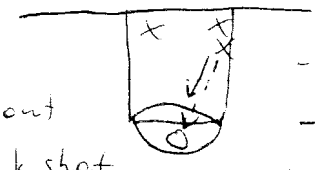
- Groove your shot
  - Don't Jump, Shoot up to toes
  - Jump Hook repitition, no jump
    - On left hand hook, "throw your glove," = lead with right hand

5 Ways to Get to Post

1. Transition
2. Feed the Post
3. Drive into lane
4. Cut into lane
5. Offensive Rebound

- Build Outside Shooters
- " Pull-Up Game
- " The Drive, Get Piece of Paint

2 Balls, 3 Closers Out



- pass
- closeout
- block shot

- continuous shooting / closing out
- going strictly for a blocked shot until shot is blocked
- when shot is blocked / player may then show shot — one dribble and shot

3 Balls on the Ball Rack

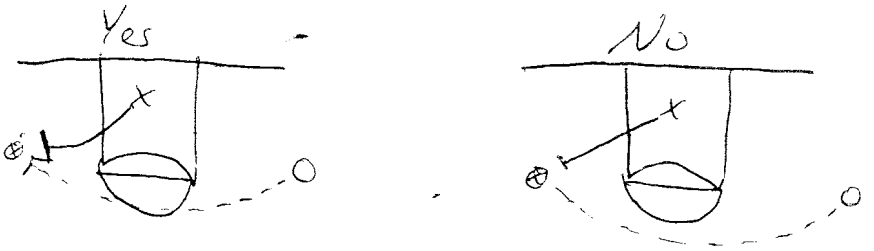
- Every turnover means you lose a ball
- No balls left on the rack = run

- Never cut the kid, make it hard so they quit

- 80% of corner shots go weakside
- Send 2 guys weakside

Closeout

- Banana Arch to take away Middle Drive
- No Straight line closeouts



- If your a big - closeout short on another big
  - because they can't shoot

Post Defense Full Court

- The farther the ball is from your man, the farther you are from them.

Basketball = Spacing / Angles / Momentum

Post Screens

- Post screens - post up / seal - don't set screen face to face
  - no moving screen violation

- 1 bad shot = 1 bad shot
- 2 bad shots = 1 bad player
- 3 bad shots = 1 bad coach

- Make more free throws than your opponents attempt
  - Normally requires a good post presence

Ball Screens

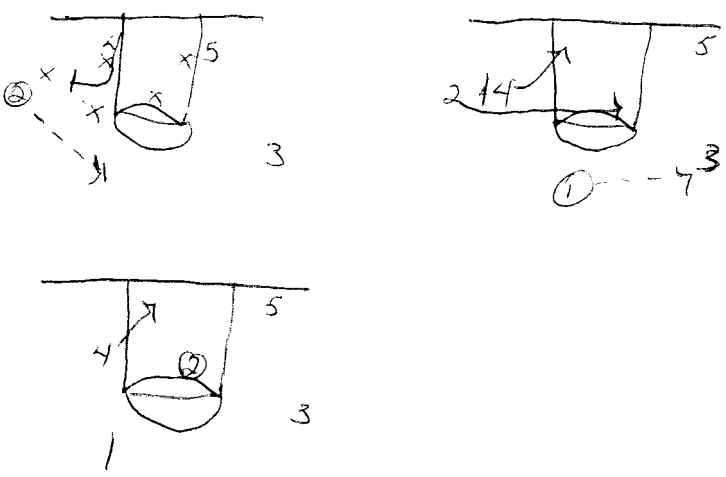
- No matter what kind being set - you must take 2 hard dribbles past screen with the intent to score

Fouls

- Set hard picks on guys you want to get in foul trouble
- When they come back the will be less aggressive
- Best way to win is get their best person in foul trouble

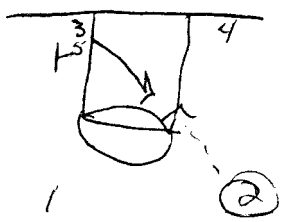
Newell Series "Screen Out Seal Out"

SOSO

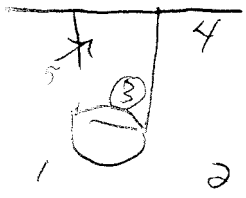


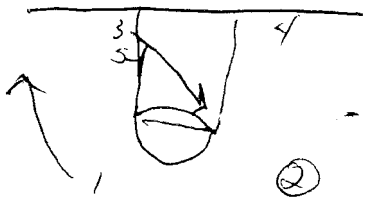
- Play / Lob / Continuity / Motion

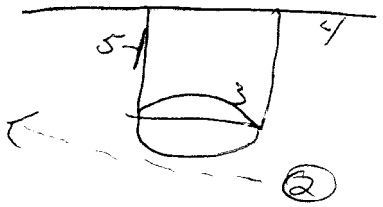
Stack



- 5 seal out if outside forward is out
- 5 seal in and hit corner if outside forward is in





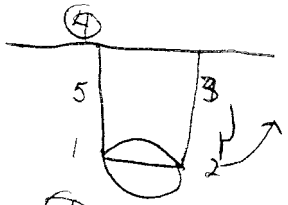


- 1-1-3 Tandem helps cover the high post
- Use 2 guard front and stack against a 2-3

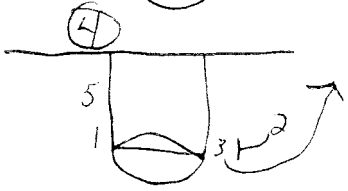
Ball Reversal / Bring to top twice before action for primary people / shooter

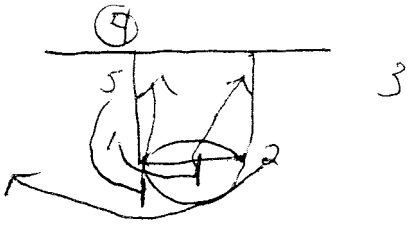
- Go away from best shooter / screen in on backside for your good shooter

UOB



- 5 man ballside for lob





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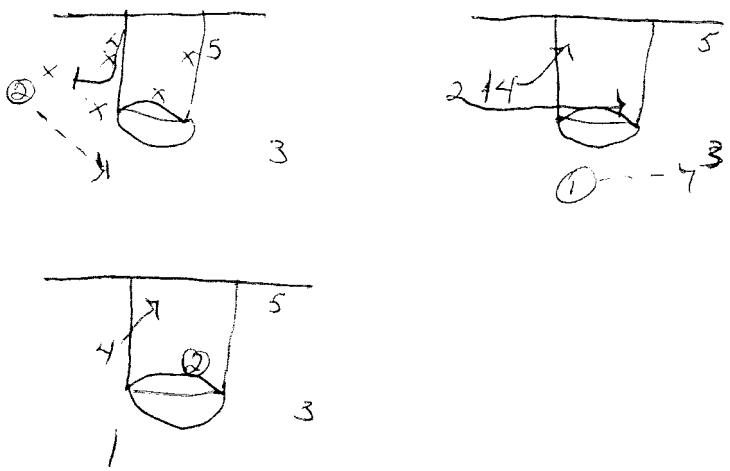


- Play / Lob / Continuity / Motion

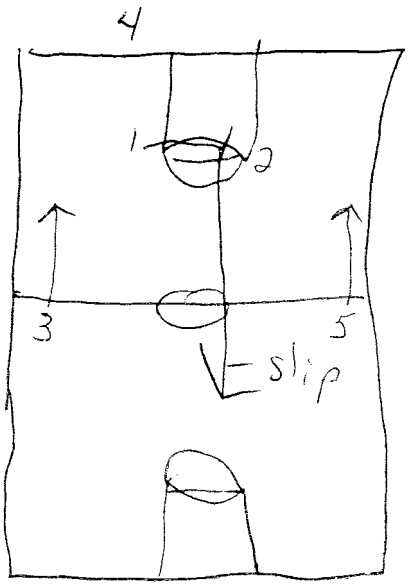
Rule on Parents

- If you give a parent your ear, they will put their tongue in it.
- Never raise your voice to a parent.

Game

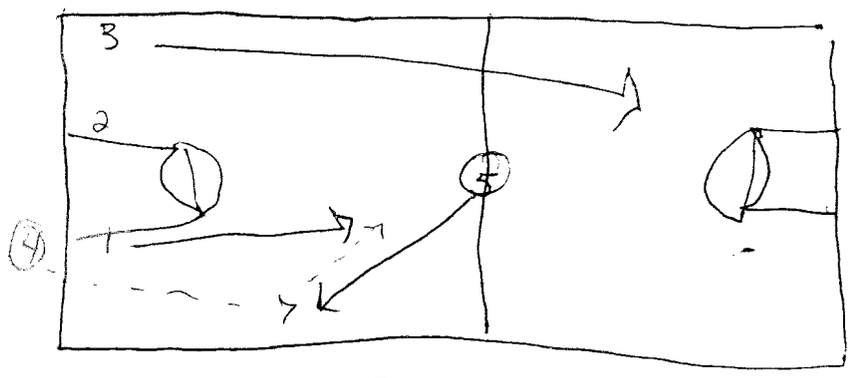
- Better to be aggressive and get beat than to be passive and get beat.
- Be the puncher, not the counter puncher
- Who is passive in a knife fight?

Press Offense to Relieve Pressure



Press Offense
When D Doubles Your Point
"Iowa State"

3 = best finisher



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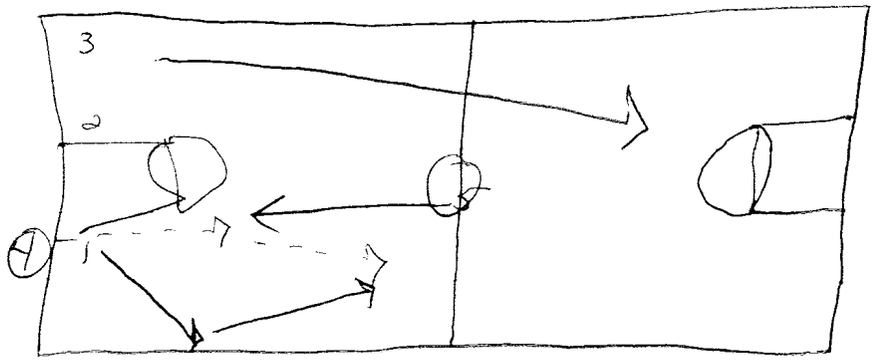
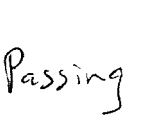


Don Meyer

Planning and Organizing Practice

- Have a yearly plan, Summer / Fall / Etc.
- Have a team concept, make the team better, know your role
- Have practice schedule, number of the practice, date, week
- Warm-Up, have fundamental transitions so that players are able to become acclimated and loosen up
- Have a variety, don't meet in the same place all the time
- Break everything down into weeks so that there is a comprehensive plan for the season and everything that you want to cover can be
- Informal situations with players, cookouts, etc., develop a family atmosphere
- Players need notebooks, instructional or motivational videos, students take notes, they must pay attention, give players responsibility, something they need to work on
- Hopefully students will start to watch tape as a student of the game and not just a spectator
- Don't make drills masterpieces, keep things simple that relate to what you want to do
- Defensive Transition, Rebounding, Shot Selection, Outletting
- Shot, intense practices, don't string things out
- <u>Be a Practice Player First</u>
  Properly and Quickly Execute the Fundamentals of the Game for the Welfare of the Team
- We practice and play with the intensity and poise of a national championship team

- Keep your temper, intensity with poise, be a smart player
- The people who work the hardest are the last to surrender
- Warm-Up - Running Floor at differing paces and directions, Buddy Screening
- 2-Ball Dribbling, Back to the Passer, 2 Ball Passing using opposite hands, 2 Ball Pick-Ups where your partner rolls the ball and you must chin-it and return pass, Around the Worlds, to Finger Tips above head Protecting the Dribble, Ball Slams, Pull Back Crossovers, 2 Ball Passing w/ 1 Basketball and 1 Whiffle or Tennis Ball, Lane Passing
- Random Passing  where 2 Balls are Being Passed and 2 guys farthest out are out of the line of sight of passer, rotate around
- 5-0 secondary Break
- Partner closeouts - pass out with weak-hand, dig at the ball, call back, closeout w/ high hand
- If the aren't moving, tell them to change ends
- One on One closeout / Blackout, force to the middle, change ends, check up and find ball
- 4 on 4 cutthroat where players must be spread, no one in post, coach should be in below the hoop to work on closeouts then higher to work on defensive work, play with hands on shirt to improve movement - man on ball can use hands, full court cutthroat and start with jump ball where everyone goes for it then play it live
- Free Throw water break - must hold follow through or push-ups, get own rebo people waiting work on fundamentals

Planning And Organizing Practice

- Free Throws, everyone claps for shooter, run for misses
- Rapid Fires with rebounder and shooter moving everyone else cheers, have to hold follow Through
- Non Shooter Rebounding with shooter and rebounder
- Triangle Shooting
- 3 Outside Shooters, 2 Rebounders, and Coach Under the Loop - Perimeters move and shoots, Rebounders only put back misses, coach gets makes and passes them out
- Partner shooting using no dribbles, 1 dribble shot fakes, etc. / Use follow through, make 5-5-5, etc.
- Make sure you hold follow through and momentum is toward the hoop



Player must blockout to get 3 consecutive rebounds, rebound then outlet to coach, then blockout

- Loose Ball to score, with partners, partner rolls it out, get on the floor, pass to partner to score
- Take a charge, 1 on 1 multiple at a hoop, playing helpside / recovery and taking the charge
- Tip Drill Full Court with hands always up, yelling the whole time
- Suicide while yelling some sort of basketball stuff with a face first slide at the end

Don Meyer
Drills for Teaching Individual and Team Defense

- Intensity and Technique
- Make sure players play until the whistle, run the drill from offense to defense, etc.
- Don't have a drill mentality
- Transition and communication
- Get all 5 players in a defensive stance - hands, feet, talking, vision
- Good positioning, helpside, etc.
- Good board coverage, strong side, weakside, defensive transition
- Run for 5 or 10 minute blocks with perfect intensity in mind
- Quality intense work and less possessions and mind boggling repetition
- Carryover 1 good possession, make them do it perfect then have a Carryover
- Buddy Teaching w/ experienced player
- Have a team concept of defense
- Everyone teaches, coaches, players, partners, etc.
- Once ball gets into the 3 point area, Defender puts both hands up, no longer dig
- Make the dribbler arch, no straight-line drives
- Any passing drill (secondary) such as a closeout, always use the weak hand
- Partner up and have partners spaced out facing each other along a sideline to work on weak hand pass → closeout, ball handler gets closed out on then takes a couple of dribbles, arch, dig, call "Ball"!! etc.

- Work on all positions of the floor, posts closing out on wing, high post, etc. top of key
- Do not allow middle penetration
- If bad hands or wrists during frozen push-up have them do a sit-back or frozen sit-up w/ legs flat on floor
- ∅ on ∅ w/ 2 helpers along baseline, use both wings to closeout and force to baseline where your helper is, helper is foot fire until help is needed
- Helpside with one person on (deep) each wing and defender in the helpside position, must work on stopping drive and knowing where their man is, their man should walk along the wing providing different angles for defender to have to react to so that they may see both their man and the ball
- 2 on 2 helpside, swing ball from wing to wing, stopping middle penetration, providing help, seeing both man and ball, forcing to baseline
- Don't care if it goes out of bounds, play until the whistle blows
- 3 on 3 where a closeout, helpside, etc. is all needed and practiced
- Helpers always along baseline
- No closeout, have coach bring ball up across half court and pass to someone, then 3 on 3

Don Meyer
Motion Offense Simplified Principles

- Keep things simple to be effective
- Players must believe in themselves and their teammates
- Good fundamentals, Good shot selection, Good patience, move quickly but effectively
- Patiently swing basketball to weaken defense
- Secondary break to set-up
- Use a lot of players to play a superior pace
- A flexible style offense will work better against good defenses
- Learn principles, not plays
- Players develop individual initiatives
- Look to fill the high post especially with a good athlete
- High Post for a slow second, backpick, will clear out post
- Backpick perimeters if they are recieving a lot of pressure, especially effective screening a man who just passed
- Perimeters 15-18 ft. apart
- Use V-cuts, use a change of pace w/ change of direction
- Always be ready to do something with the ball
- Only use 2 dribbles, every 3rd pass should go into post
- Look for Pass then Shot then Drive
- Move ball quickly
- Defense sags set down screens
- Defense tight set outer screens, headhunt
- If you can't get open, backdoor or rescreen
- 1 man runs the offense - communicator
  2 man is the shooting guard

- 3 man is a tough player able to rebound and do a multiple of things
- 4 man is a good athlete, rebounder, shooter
- 5 man is low-post, look to anchor the offense

Teaching Tips

- Teach motion as high and wide as possible
- Get spread out and keep them away from each other
- If you don't score it is not the offense or you, it is the absense of good fundamentals
- Think in practice, react in games

Breakdown Drills

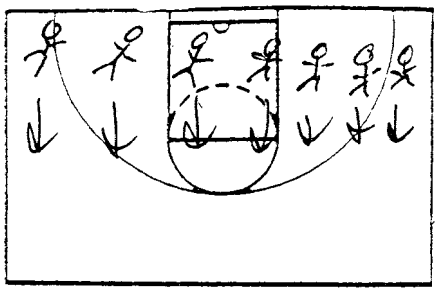
- change of pace, change of direction, work on V-cuts
- work on screens w/ no defense, curl cut, flare cut, pop up, back cut
- Passing lines using flick pass w/ both strong and weak hand, bounce passes in the same fashion
- 2 on 1 - 1 post 1 wing work on feeding post and relocating, feeding low and high side
- Poor offense comes from poor fundamentals
- Run gamelike situations when practicing offense, from an OB Plan, sideline, Free Throw, etc.

CLINIC

DATE Jay Wright

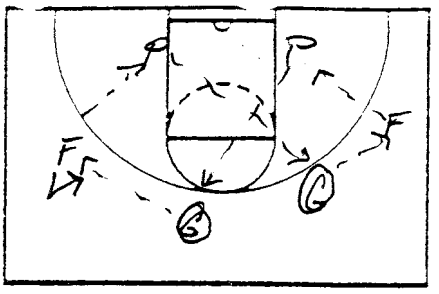
How to set tone - Successful season

(1)



NOTES Slow defensive

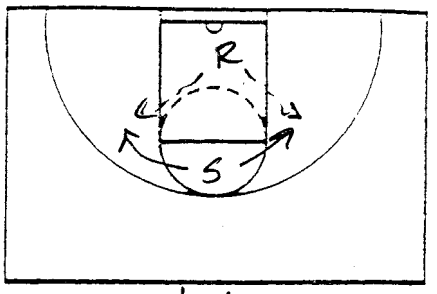
Slides ⇒ Step slide



Post feed: work

Pass - V cut - post moves - Jab series

Change spots / side of floor

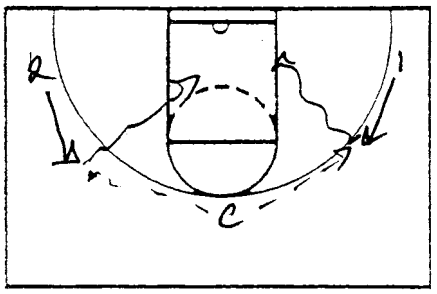


1 ⇒ 2 steps jigger

step into shot

inside foot first

Hold follow thru

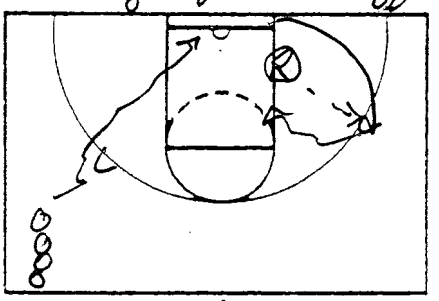


NOTES

Jab series

Jab & Go / Jab & Rip

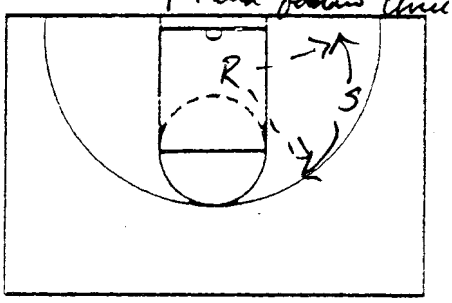
Jab & Jumper /

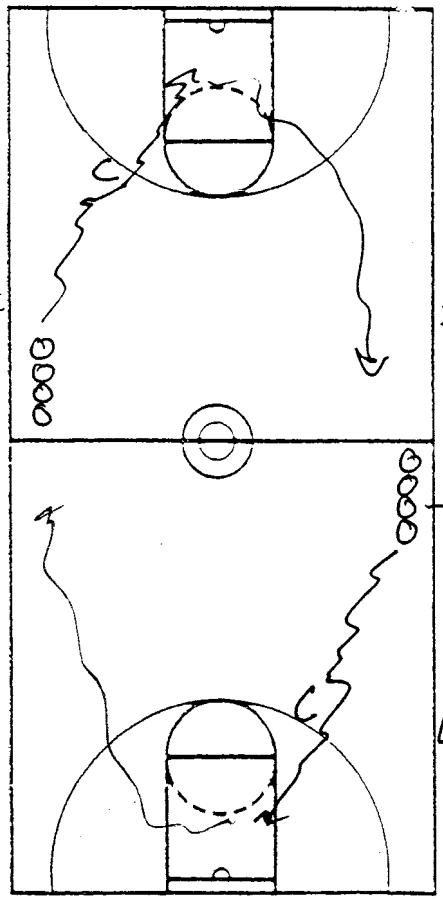


Lefty drill ⇒ ~~Dp~~ dribble

from 3pt line ⇒ Jab & cut move at Coach ⇒ R pass

Jab/Go ⇒ elbow "J"





lay up Drill

start one - rest lay up -

NOTES

Set lift ⇒ form shooting

Sequence ⇒ Walk thru (Before practice) Stuff

Stretch for 7 min. before & after practice

30 min

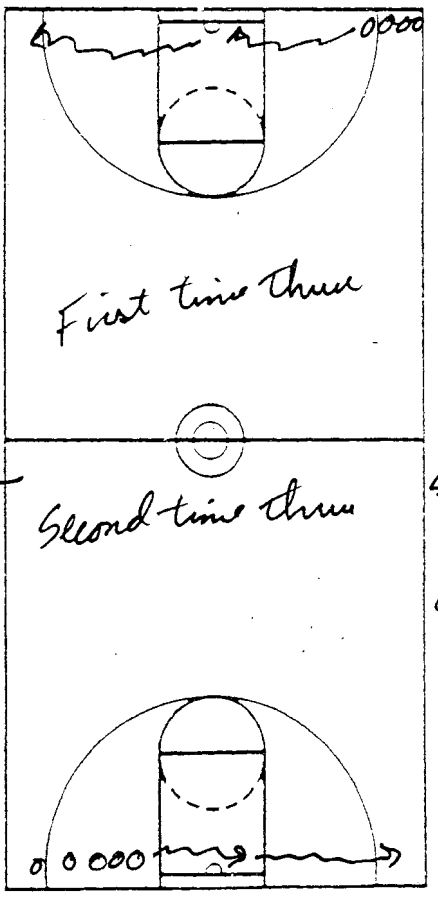
Stretch - 7 min

Passing - 4 min

Shooting - 9 min

foot work - 4 min

Dribbling - 4 min



lay up Drill

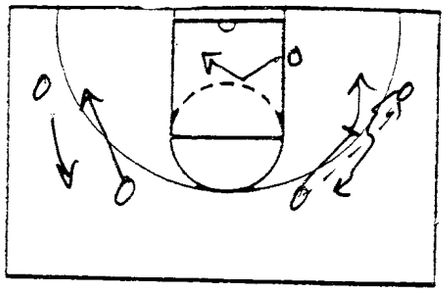
First time thru

Second time thru

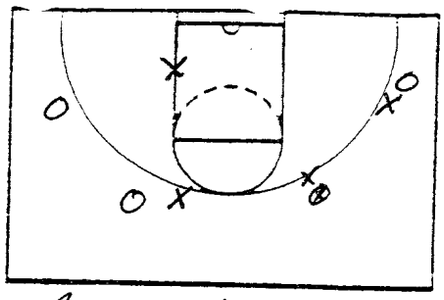
start corner go to other corner

CLINIC
DATE Jay Wright

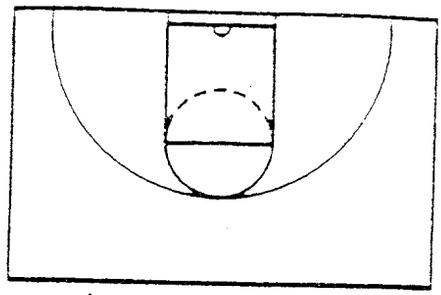
(2)



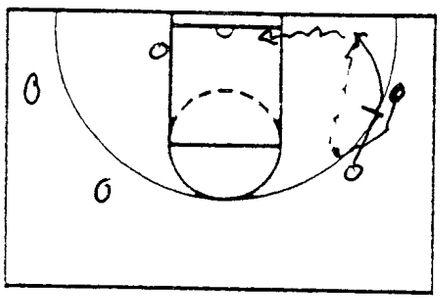
NOTES attack



Run on / Run off
~~4 on 4~~ Def stop def → off new def.



X = fist & forearm → deny
Pressure passer
Space dribble



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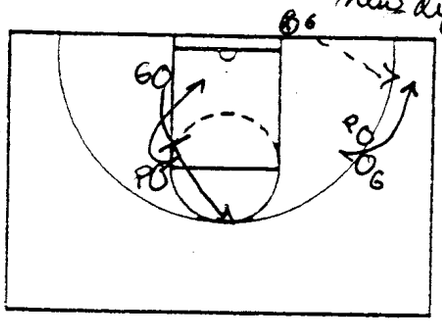
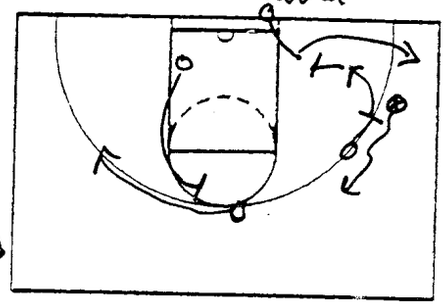
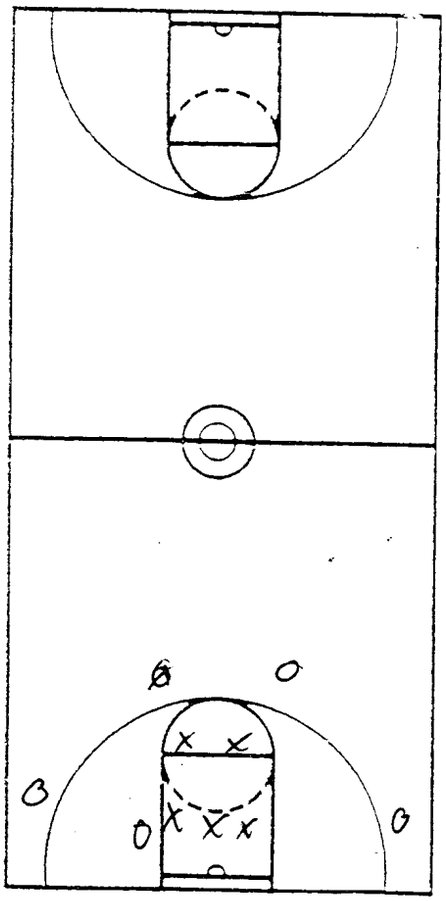


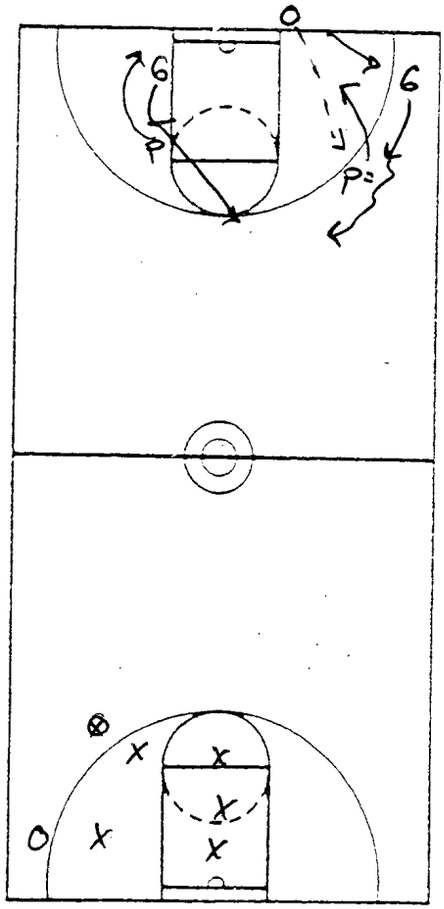
Bob





NOTES

Attack ⇒ Fast Break into Secondary break
Wheat out ⇒ Close out
Conversion offense ⇒ all 5 run three middle of floor to paint. If behind ball ⇒ Wolf
In paint Point to who you got ⇒ Call who got Point ⇒ "I got Point"



6 dead dribble Handoff

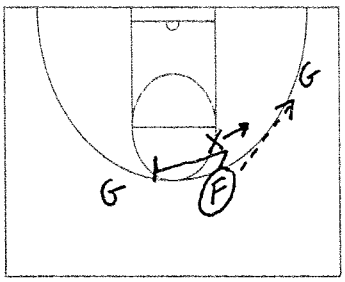
How to Teach the Motion Offense System

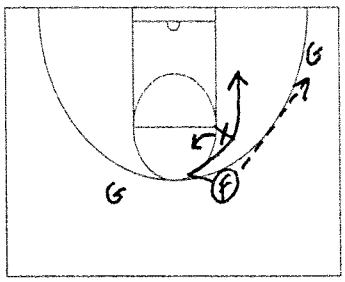
* **Offensive Philosophy**

- True motion team runs motion with the game on the line
- Motion teaches kids how to play, not just how to run plays
- Can learn the basic concepts of offense: cutting, timing, spacing, passing
- It's then easy to learn any set or play if you understand the basics
- Run offense to score, not just to run offense
- If you can get a good shot after one pass, take the shot
- Only time that changes is in time and score situations/end of the game situations
- Every cut and screen should be made to score
- Timing and spacing are key to good offense
- Spacing is offense, offense is spacing – just having good spacing is good offense – give
  guys space to make plays
- Play to your strengths
- Offseason – work on your weaknesses, improve your skills
- Inseason – play to your strengths
- Play together – screen assist, extra pass, quick outlet
- Take pride in doing the little things that help your team win
- Players play for their teammates and coaches, actors play for the crowd
- Paint catches, paint passes
- "Solid" – everything fundamental that a player does: passing, pivoting, catch the ball to shoot, etc.

* **Fundamentals**

- NBA players are the most fundamentally sound players
- Take Lanes (read what the defense is giving you)

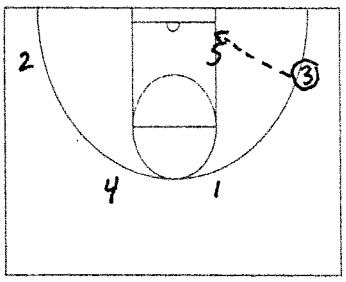




- Options after passing: screen or basket cut
- Catch to shoot every time
- The most open you'll ever be is when you first catch it
- Put your eyes on the rim (every play)
- Standing in one position is not bad as long as we have good spacing and we're ready to shoot

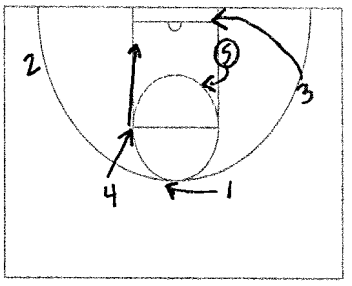
* **Post and Rip**

- Anytime we feed the post, we want to throw it to the inside shoulder of the player so he can maintain the seal



- Always look to seal first, not make a post move
- If no seal, and post player gets pushed out – chin the ball and go "baseline to score" or "middle to explore"

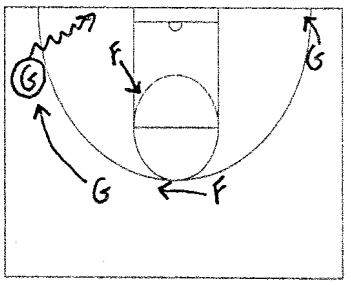
- If you go "middle to explore" – initiates "rip series"



4-man goes to weakside elbow and rips down the lane
3-man can rip baseline or go to weakside elbow and rip down the lane
1-man and 2-man fill top of key and weakside wing to give room for 5-man to work

* **Drive and Space**

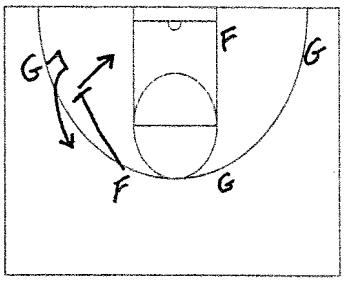
- As soon as we drive the ball, we're in our "drive and space" action



- Each player has to get off his defender's line
- We want to throw a baseline bounce pass
- Once we go to "drive and space," we're out of motion

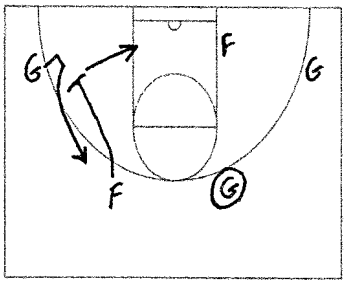
* **Screener/Cutter**

- Screener: "head-hunt waist, solid base"
- Cutter: "V-away, eyeball-to-eyeball, shoulder-to-shoulder"
- Screener becomes 2nd cutter
- Screener always goes opposite the cutter

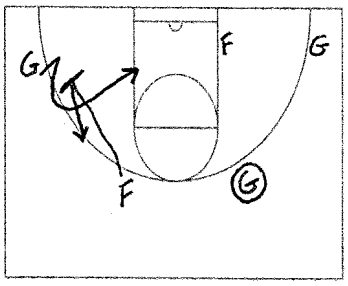


- Screener/Cutter action on a downscreen

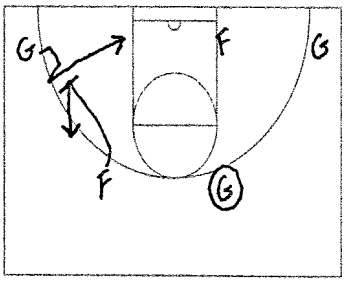
(straight cut and dive)



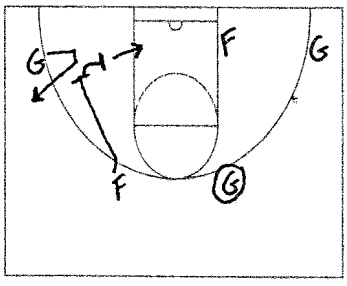
(curl and pop)



(back cut and pop)

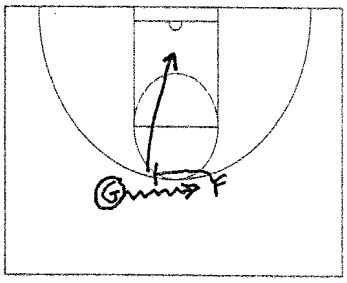


(outcut/re-screen and dive)

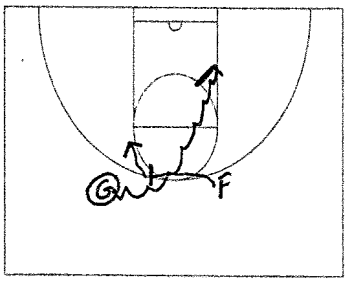


- Screener/Cutter action on a ballscreen (same action except you have the ball)

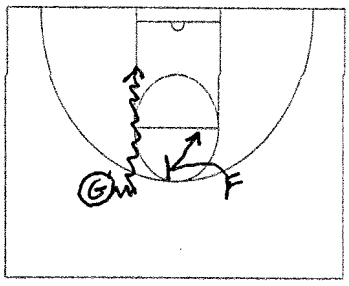
(straight cut and dive)



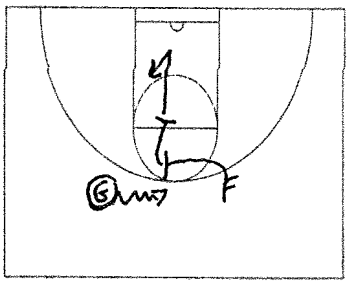
(curl and pop)



(back cut and pop)

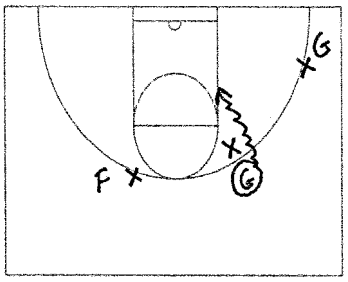


(outcut/re-screen and dive)

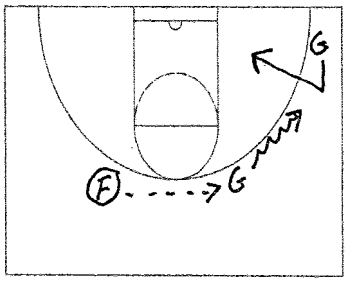


* **Using the dribble**

- Dribble should be used to drive to the basket, use a ballscreen, or make an easy pass
- Players often dribble without accomplishing anything
- Picking up your dribble is a killer
- Good time to drive is when you see a defender's back



- You can force containment or create an easier pass or shot
- Dribble at if reversal is denied = backcut



- Better to keep your dribble than dribble to a spot and pick up your dribble

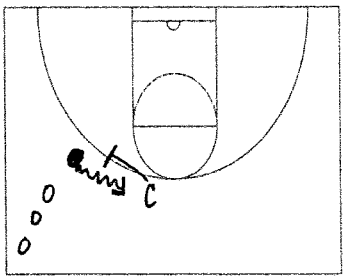
* **Review: Key components in motion**

- Spacing
- Hard Cuts
- Drive and Space
- Post and Rip

- Screener/Cutter
- Motion is a great thing to defend against in practice – all different types of screens
- We're always working on our motion, even if we're working on our defense
- No matter what wrinkle we put in, our players will know how to read the defense

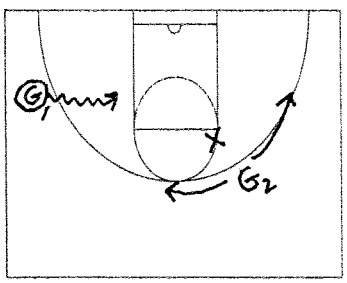
* **Breakdown Drills**

- Ballscreen Jumpers



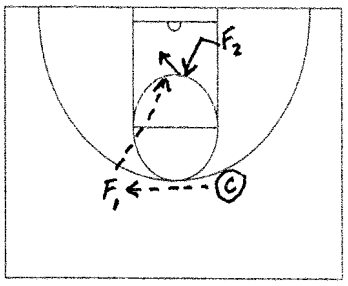
  - all different shots off of a ballscreen
  - straight/curl/back/out
  - take them from all four motion spots
  - going left/going right
  - coach can dictate cut, or they have to read the defense

- 2-on-0 Drive and Space Drill



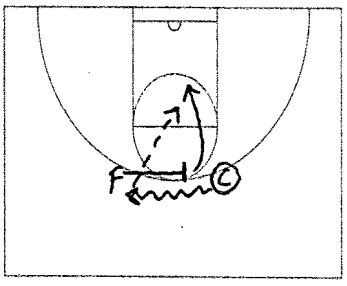
  - guard #1: drives the ball, stops, pivots under control
  - guard #2: wants to get off the line of his defender; 1-2 steps into jumper
  - practice pivoting off both feet

- **Forward Hi/Low Drill**



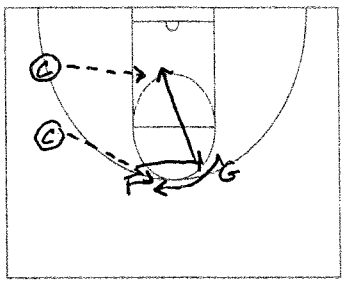
  - Forward #1: first looks to catch and shoot
  - Forward #2: then looks to beat his man on duck-in; if defender takes it away – seal, reverse pivot, maintain contact until ball is over head
  - Timing is important
  - Passer is the eyes of the receiver – if passer puts the ball high, he's telling the receiver to keep the ball high
  - Catch it up, keep it up – catch the ball high and keep it above your chin

- **Weak Hand/Weak Foot Drill**



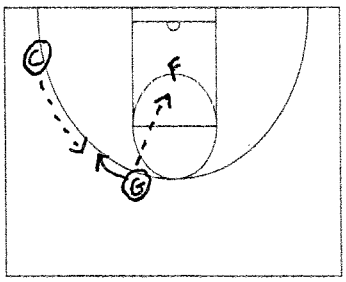
  - Forward sets a screen and makes a 2nd cut
  - Coach throws poor pass
  - 2nd cutter has to chase ball down
  - Chin the ball
  - Pivot on weak foot
  - Extend to the rim without a dribble
  - Layup using their weak hand

- **Screener/Cutter Drill**

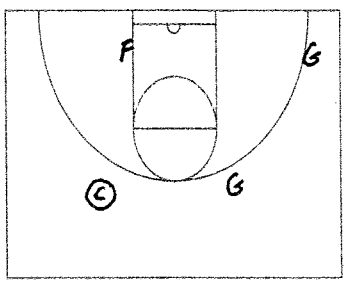


- Guards and Forwards
- Forward is screener and then becomes 2nd cutter
- Guard is the cutter
- One coach is responsible for cutter, one for the 2nd cutter
- Screener calls cutter's name; "head hunt waist, solid base;" "hard and late on 2nd cut"
- Cutter calls the cut – mix up the cuts: straight, curl, back, out

- also can do drill where cutter passes to 2nd cutter, then pops back out for shot

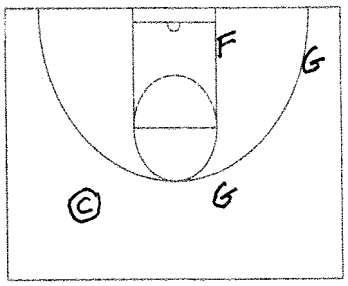


- **3-on-3 Weakside**

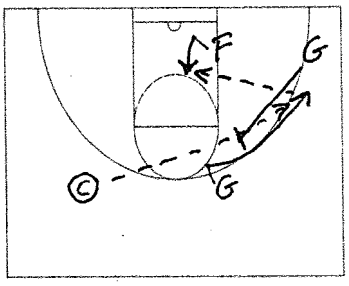


- teach them what they can do on the weakside vs. what they can do on the strongside
- weakside events: screener/cutter action, post flashes, ball screens
- weakside players can: slip the screen, curl into the lane, make 2nd cuts to the basket
- weakside post looks for: ball to be reversed, offensive rebound, space on drive – catch and finish when post defender helps
- on missed shot, kick it out to coach and fill spots

- **3-on-3 Strongside**

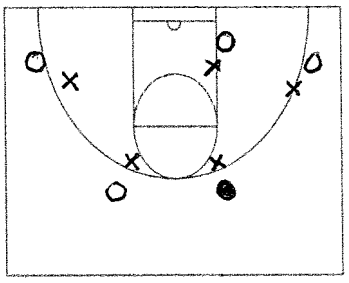


- Hard for perimeter players to make basket cuts when post player is on their side
- Post player can get baseline seals (step to defender and seal, not to the ball)



- Skip pass recipient must recognize seal
- Skip passer must know to skip it
- Post must know not to duck-in

* **5-on-5 (No Dribble)**



- Have to catch and shoot – a good shooter not catching to shoot is worse than a bad shooter taking an open shot
- Have your eyes on the rim – see everything
- If perimeter pass are denied, post feed is a good option/outlet (great spacing because everyone is denying and can't help)
- You can also put on other motion restrictions – give them things they're only allowed to do
- What are we trying to teach in this drill?
- For example: have to score off a post touch, have to score off screener/cutter

MIKE KRZYZEWSKI ONE MAN CLINIC

APRIL 21-22 1988

MOTION OFFENSE

Factors In Offense

1 - Good balance (Use the three point line).
2 - Good shot selection.
* You must discipline your team about one and two.
3 - Get your primary scorer the ball where he can score.
4 - Remember the toughest man to guard is one that is moving. (Think before you move).

Teaching Zone Offense

Two ways to attack zones.

1 - Gaps.
2 - Distortion.

1 - Gaps

1 - Attack natural gaps (Use of dribble). Freeze defensive player with dribble.
2 - Angle penetration. Strech zone.
3 - Ball reversal.
4 - Keep men behind zone. Flashing from behind zone keeps zone off balance.
5 - Screen zone.

2 - Distortion

1 - Use of different sets to distort the zone (Stacks).
2 - Use of skip passes.

When running motion offense there is no predetermined pattern. You must read the defense.

Basic Rules

1 - Pass and replace.
2 - Use different cuts (Esp. Shallow and Flare cuts).

3 - Face up after sceens. After screens, screeners must be prepared to catch ball. On screens that free players on the wing, make sure that they catch and face so :

1 - Player is facing basket, where the action is.

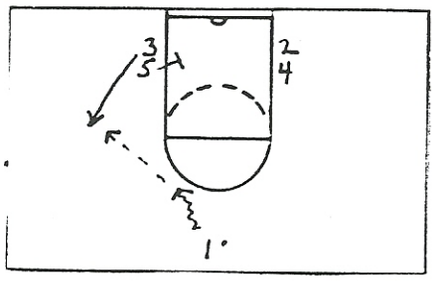
2 - Player does not reverse the ball too soon.

4 - Maintain balance. Use the three point line (Don't clog middle).

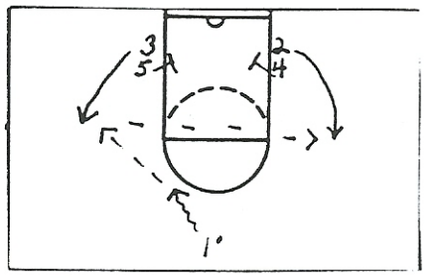
5 - Maintain spacing.

Different Sets

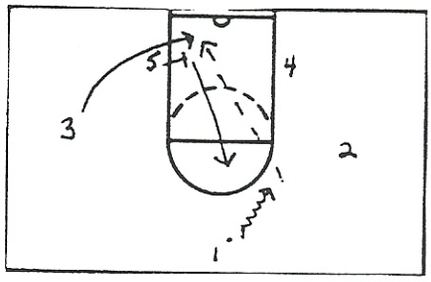
1 - Double Stack (Entry pass).



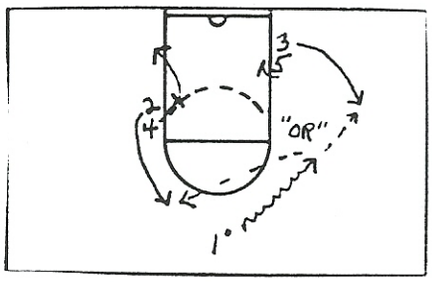
2 - Double stack, skip pass. On skip post man (5) opens to ball.



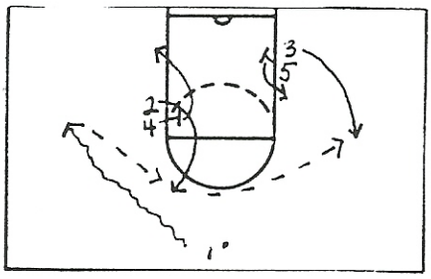
3 - Double stack "Flash". After wings pop out of double stack, the opposite side post man flashes to foul line and wing goes back door.



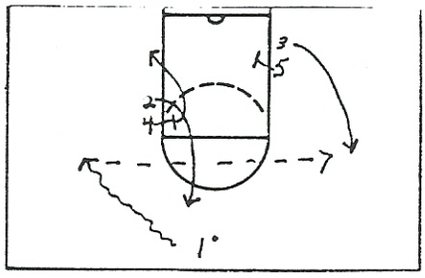
4 - High - Low stack. Option 1 - One (1) man dribbles away from high stack. Four (4) man screens for two (2) and rolls, three (3) pops off low stack, five (5) seals to the ball.



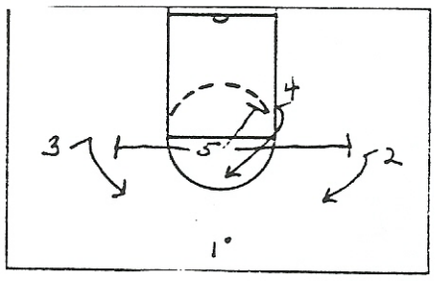
High -- Low stack. Option 2 - One (1) dribbles toward high stack. Four (4) screens for two (2), who makes shallow cut. Four (4) rolls down lane. Three(3) pops off low stack. Ball is reversed to three (3) who looks for five (5) man sealing.



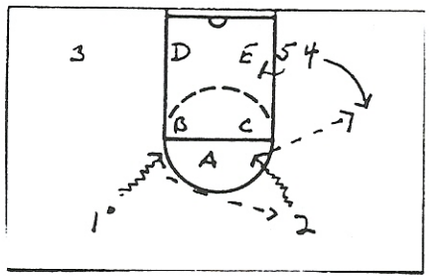
High - Low stack. Option 3 - Same as option 2, but ball is skipped from one (1) to three (3). *This is a good option against teams who give a lot of help from the weakside.



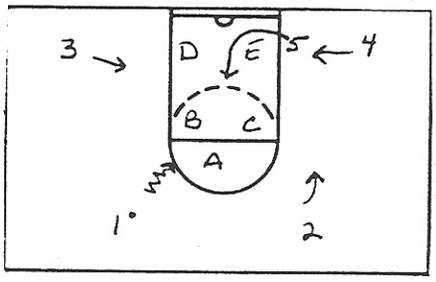
5 - Two Wide. This set is used to spread the defense out. One player is designated to screen anyone moving towards the ball.



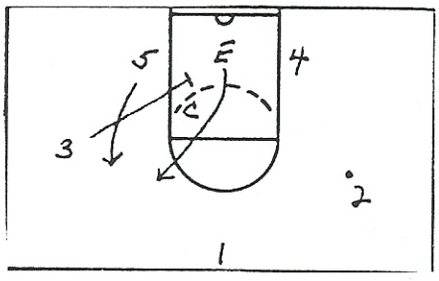
6 - Three Deep. This is used against a one man front. Example 1. One (1) penetrates gap, then passes to two (2). Two (2) penetrates gap and passes to four (4) on wing. Four (4) looks for shot or hits five (5) sealing.



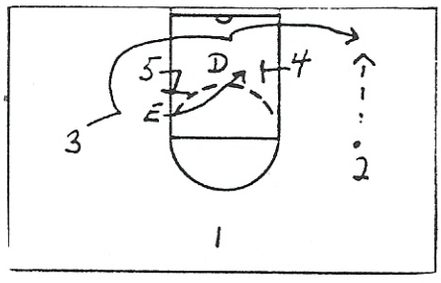
Three deep. Example 2 - One (1) penetrates gap. Five (5) flashes from behind zone. Three (3) and four (4) cut to basket, while two (2) steps in.



When you are playing a team that helps a lot, you must screen the helpside. Make the the help man move. Example 1.

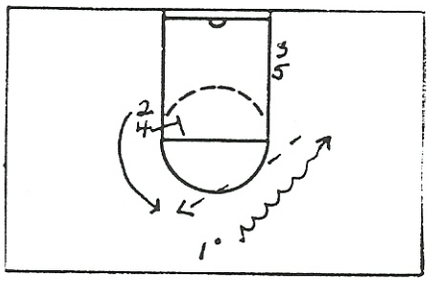


Example 2.

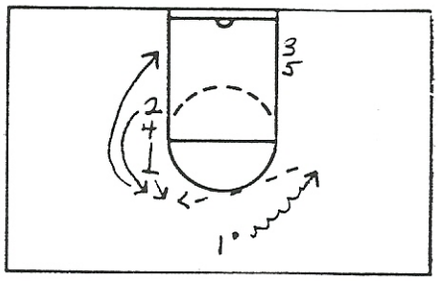


Quick Shots for 3 Pointers

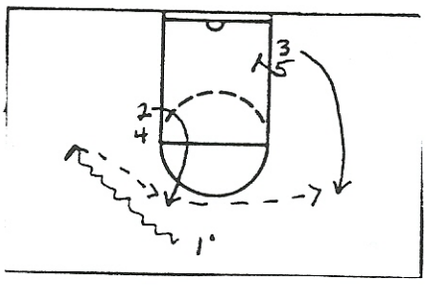
1 - Use High - Low stack. One (1) dribbles away from high stack. Two (2) comes off screen from four (4).



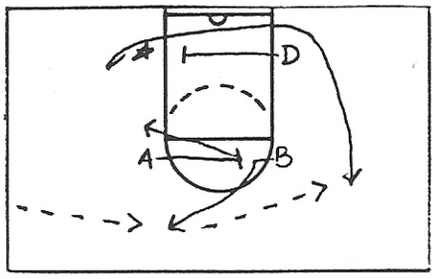
2 - Use High - Low stack. One (1) dribbles away from high stack. Two (2) comes off screen from four (4). Four (4) back screens two (2), then steps to ball for 3 pointer.



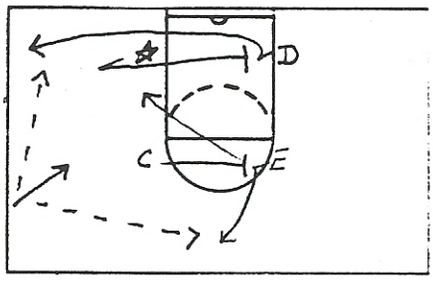
3 - Use High - Low stack. One (1) dribbles toward high stack. Two (2) makes shallow cut, four (4) cuts down lane. Three (3) pops out to wing on reversal for 3 point shot.



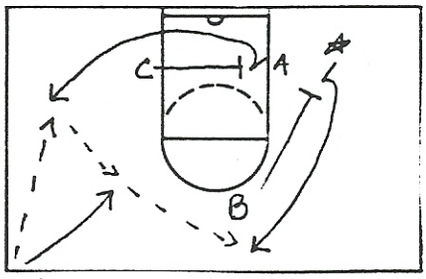
4 - Side out of bounds. * is best shooter.



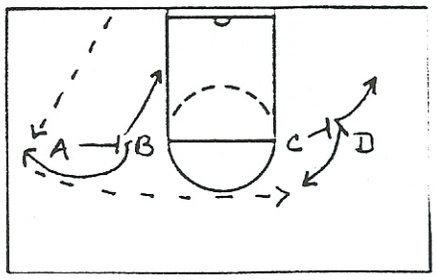
5 - Side out of bounds.



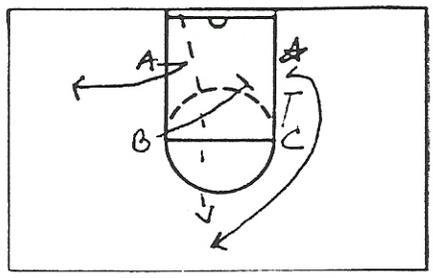
6 - Half court. This is for a shot with 2 to 4 seconds left. * is best shooter. Have your second best shooter take the ball out of bounds.



7 - Under basket. Set up players across the foul line extended. Best shooter starts out away from ball.



8 - Under basket. Set up in box. Set doubble screen for shooter who starts out on block opposite ball.



Man To Man Defense

Basic Rules

1 - Force the ball to the outside. Make the player with the ball lose court vision.
2 - Pressure ball. You must disrupt the ball handler (Make every pass a tough pass). Don't be afraid to get beat, you have help.
3 - Contest the pass. Force the player out to receive the ball. Don't be afraid to get beat backdoor, you have help.
* If you pressure the ball you make it difficult to make a good pass on the backdoor.

It is important your players like playing defense. Have your players develop individual and team pride.

Two things that must be covered everyday in practice:
1 - Contest the pass.
2 - Pressure the ball.

5 v 5 Principles

1 - Pressure ball.
2 - Force the ball to the outside.
3 - If you are one pass away, contest the pass.
4 - Stop ball reversal.
5 - As the ball moves, you move.

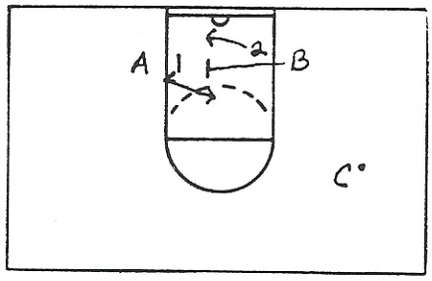
Gear your defense at your opponent. Invent ways to help each other against certain teams.
Have players point out ball and man as much as possible (This helps keep the hands out.
Have players play the ball on the dribble with their palms up. This will make it difficult for players to reach in.
If a player is disciplined, you should allow him to play the way he feels comfortable. You may have a player who is capable of stealing the ball off the dribble, teach this player how to time the dribbler. Have the player

make the dribbler develop a pattern (This takes at least four or five trips down the court.). It is also important that the defensive player picks his spots (Not every time down the court.).

A player who is guarding the ball must be prepared to assume a contesting position after the player passes the ball (This is a major defensive move).

Defending the Post

1 - Play top side when the ball is above the foul line.
2 - Play bottom side when the ball is below the foul line.
* When going from top side to bottom side (Or visa-versa) step in front of offensive player.
3 - Always keep hands up.
4 - When guards are forced to play in the post (On a switch) have them stand right in front of post player.
5 - Rule on block to block screens - The player getting screened steps to the top, player guarding the screener steps baseline.



6 - When defending the flash cut, meet the flasher with a cocked arm (Wack-out).

Drills

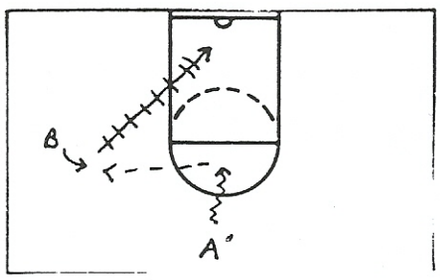
Individual Work

Basic Rules

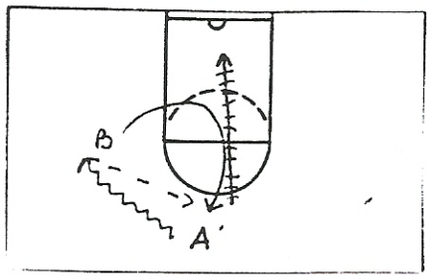
1 - When doing individual workouts the workout should last about twenty-five minutes.
2 - Coaches need to take pride in these workouts.
3 - Pressure players. Make the player go to the limit (Remember the workout is only twenty-five minutes.).
4 - When talking to player, let him know exactly how you feel and what you think.
5 - * Wait about five seconds before you start to evaluate the player in the drill (Don't say anything).
6 - If player is not ready play mind games with him. Example, "Go strech some more, that must be why you can't do this drill.
7 - After each drill shoot foul shots before going onto next drill. Player must make a one-and-one. Sometimes make the player do the drill over if he doesn't make the foulshot. Or make another player do the drill if he misses (Use peer pressure on the kids, it will bring them together).
8 - Guards should work on decision making.
9 - Big Men should have short hard workouts (Drills that last no longer than a minute.).

Offensive Drills

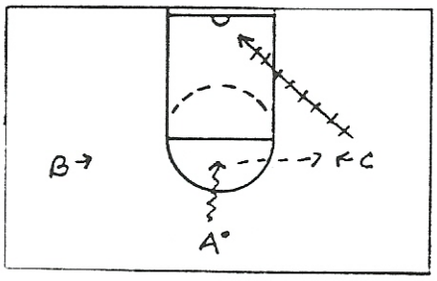
1 - Two man zone shooting. Player A penetrates, then passes to B on wing. Player B must be ready to shoot (Later add shot for A).



2 - Two man shallow cut. Player A penetrates on an angle. Player B makes shallow cut and receives ball for shot.

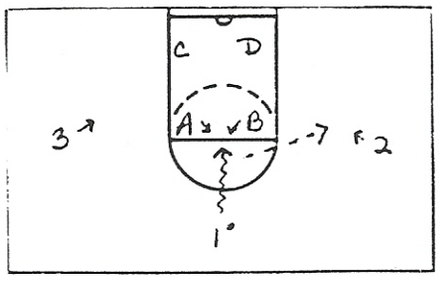


3 - Three man zone shooting. Player A penetrates and passes off to player B or C. Make sure player A uses ball fake or shot fake. Players B and C must step in and be ready to shoot.

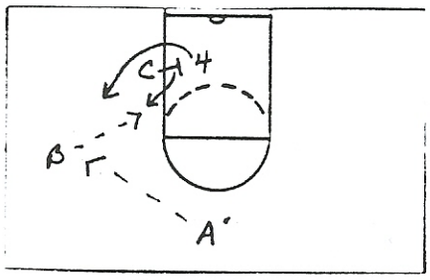


4 - Same as drill above, but add a post player. Post man flashes to middle and side to side. When ball goes into post <u>all three outside players must step in and be ready to shoot</u>.

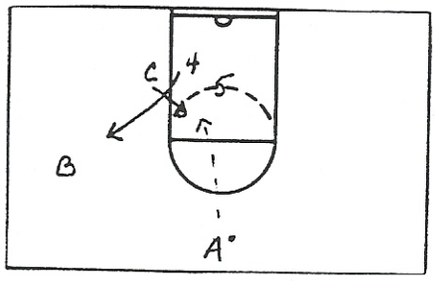
5 - Box Drill. Three offensive players play against four defensive players. Offensive players penetrate gaps, making two defensive players play the ball. On penetration wings step in, ready to shoot. Later add a post player.



6 - Screening against a zone. Start with three offensive players against one defensive player. Player A passes to player B on wing who either shoots or passes inside to player C. Add another defensive player and make player C read the defense.
Example of 3 v 1.

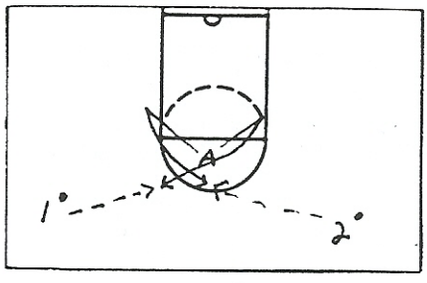


Example of 3 v 2.



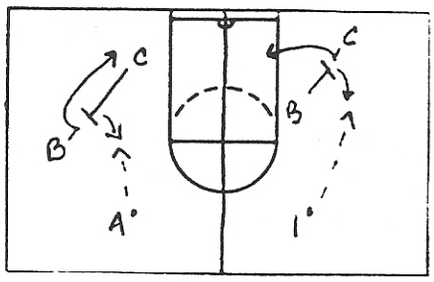
Shooting Drills

1 - Spot shooting. Player A (Shooter) must make strong V-Cuts. Make sure player uses correct shooting foot from each side. Passes must be made to inside shoulder. This is also done on each wing.



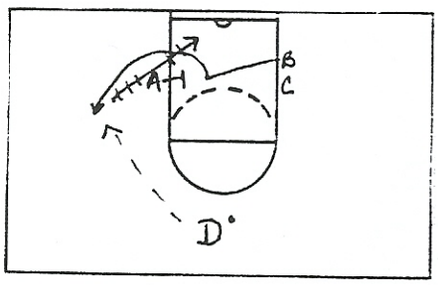
2 - Screener shooting. Players must learn to open after setting a screen to receive the ball. Player C sets screen for player B, then opens to the ball for shot. Each screen (Backscreen, downscreen, and block to block screen.) must be done on both sides.

Example 1 - Backscreen. Example 2 - Downscreen

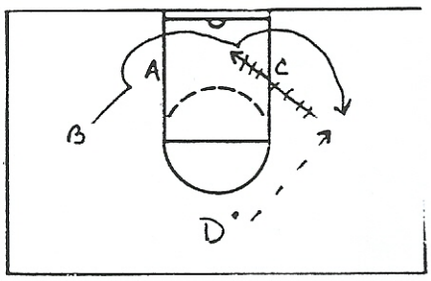


3 - Shooting off a stack. Each player takes two shots, then becomes screener. This drill has three parts.

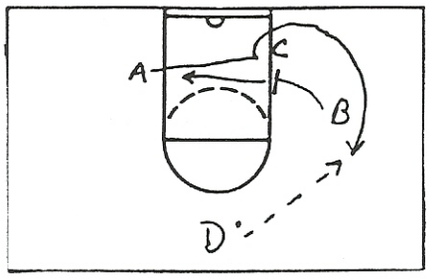
Part 1 - Player B is the first shooter.



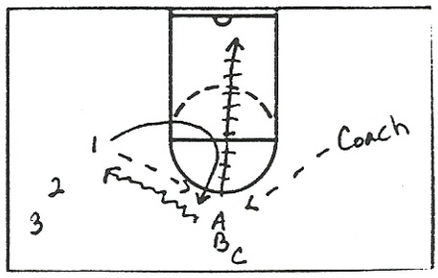
Part 2 - Player B takes second shot.



Part 3 - Player B goes opposite, Player A becomes shooter.



4 - Shallow cut shooting. Coach passes to player A, who makes angle dribble. Player 1 makes shallow cut. Player A reverses ball to player 1 for shot.



To practice screening play two v two (with coach) or three v three in certain areas on court (Restrict the playing area). Make sure you set up drills that fit your offense. In order for the player to get open from a screen he must:

1 - Wait for screen.

2 - Set your man up (change of pace).

3 - <u>When coming off screen the player must have hands ready</u> (Players lose one to two seconds when their hands are not ready).

4 - Make sure shooting foot is ready.

Defensive Drills

1 - Zig-Zag. This drill is done five different ways.

1 - Regular.

2 - Once you get to half court play at full speed.

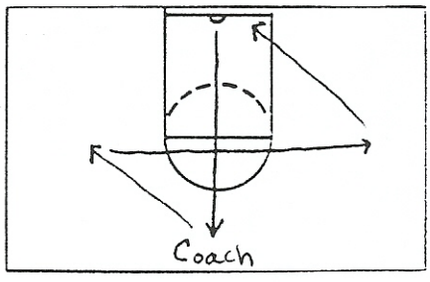
3 - Defensive player starts with ball. When he passes the ball to offensive player he sprints to half court, then he must turn and stop ball. Make sure player sees ball while running to half court, sets his feet to force outside, and jumps at ball when it reaches half court.

4 - The coach stands at hash mark (just over half court) As players go one-on-one coach will signal to the offensive player to pass him the ball. The offensive player will then cut to the basket, the defensive player will contest the return pass.

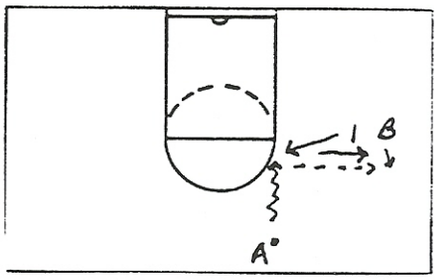
*For 1, 2, and 4 offensive player must have his back to defensive player until half court (or 3 point line).

5 - Full court, full speed.

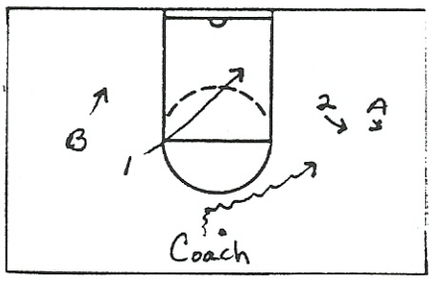
2 - Slide and Talk. Players must talk and use their arms to avoid knocking into each other. Players must always be looking at coach. The coach holds a ball and passes ball to players. This drill is done as many as three times a practice (Duke uses this drill if foulshots are not made).



3 - Trace-Ball-Move. Players trace ball with inside hand. When coach says dribble players do a mini zig-zag. When coach yells stop, defensive player applies pressure. Coach will then yell move and offensive player starts to dribble again.
4 - Help and Recover. Player contests pass on wing, then must help when player with ball drives to basket. When offensive player picks up dribble, the defensive player must recover to his man. Later add shot (check to make sure player box-out).



5 - Two Man Contesting. Coach has ball in middle of court. players play two-on-two. Check for proper rotation and box-out. Players must adjust to the ball. Later add two post players to set picks (make the defense work).



6 - 4 v 4 Freeze. The four offensive players pass the ball on the outside. The offensive players may not move and the defensive players may not steal the ball. When the coach yells stop players freeze in order to check position. Later add a post player (make sure players jump inside on pass to the post.

7 - 6 v 4. Offense plays with two extra players. These two players stand in each corner. When ever they recieve the ball the drive to the basket. Check defensive rotation.

Big Man Drills

1 - Jump and Touch Rim. Hands must be up the whole time. The jumps are quick and player must explode to rim.

2 - Mikan Drill. As player is doing drill give some contact. player must make five in a row to stop.

3 - Bad Pass Drill. Player stands along lane. Coach must throw bad passes just in reach of player. If the ball is rolled, player must get feet behind ball (make the player move) and bend his knees to get the ball.

4 - Reaction Drill. Player stands along the lane. Two players stand about seven feet away, each with a ball. Player along the lane must recieve a pass and quickly pass the ball back. As he passes the ball back he recieves the next pass. Hands must be behind pass, passes must be made quickly, and if a bad pass is made (by one of the two players not in drill) the player must move to get ball then quickly get back to his original spot.

5 - Two Man, Two Ball Drill. Two balls are placed on each block. One player will shoot the other will rebound and replace the balls. Player shooting must jump stop with pivot foot in the lane. He must square his shoulders to the backboard. The shooter's inside elbow must be up and he must flick the ball in.

6 - Offensive Rebounding. Players form line on or above block. Coach shoots ball from opposite block. On the shot Offensive player moves in to tap ball in or shoot the ball right away. This is not a power move. After the player takes shot, he he bumps the next player coming in for offensive rebound. The player must not bring the ball down.

7 - Superman Drill. Player passes ball to himself off the backboard. He must catch pass and land outside the lane. Player must keep the ball over his head (Keep track of records).

Their are times when you must test your relationship with your players.

Don't let the drill do the teaching or the players play the drill. The coach must teach and explain the drill. Players must play it as a game situation.

What ever system you play, you must gear it towards beating the best teams in your league. Teach only what you can teach well.

In practice don't let your players stand around, have them work on individual drills. Have important people come to practice (Principals, former players, respected teachers).

Practice should not last longer than two hours. Duke breaks practice into four areas - 30% Offense, 30% Defense, 30% Transition, 10% Situations. At the end of practice let players shoot around.

Video your practices. Video all 4 v 4 and 5 v 5 situations. Also video individuals, follow that player during drills and when he is on the sideline (see how they act).

Make a high light video using college and pro teams. Make your coaching points using these clips.

Weight lifing is done three days a week during the off season and two days a week during the season. Stretching is done everyday.

When going over game situations :

1 - Use only a few plays.

2 - Video tape them (see if they work).

3 - Develop a three point shooter.

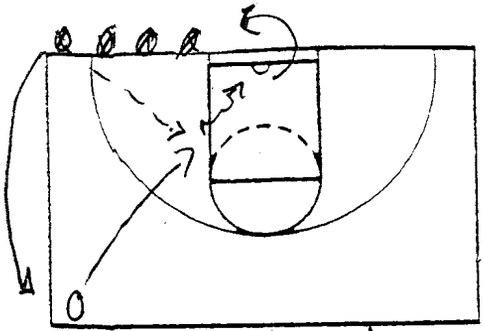
4 - In practice go over situations without your top five players, use your top seven or eight.

Teach responsibility, let players know what is acceptable behavior.

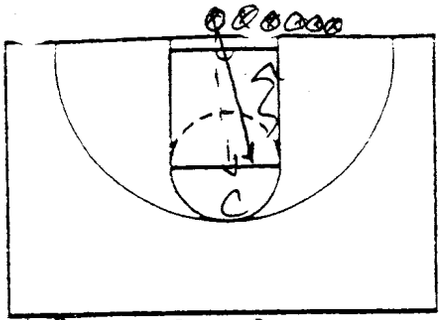
CLINIC Jeff Young
DATE Concentration & Conditioning

(1)

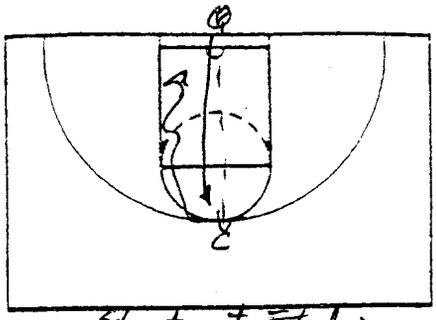
Warm up drill



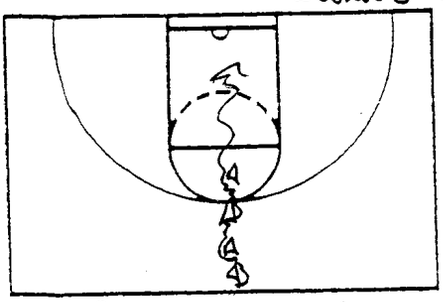
NOTES Drill 1 ⇒ 5 layups - R
5 elbow J - R
5 layups - L
5 elbow J - L



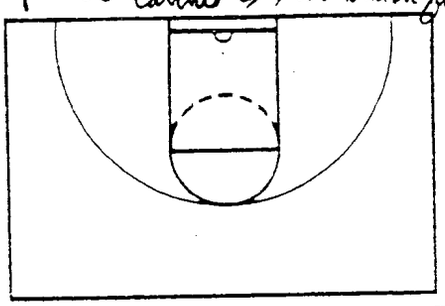
Drill 2 ⇒ Pass to Coach
Sprint to Coach ⇒ Jump stop
Reverse pivot - 1 dribble finish
Coach catches ⇒ puts ball on floor



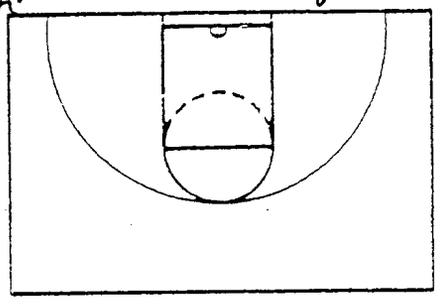
Start at FT line
⇒ move back to 3pt line ⇒ still 1 dribble
start R hand finish ⇒ then left



NOTES Drill 3 = 5 Chairs



Start R ⇒ Finish R
" L ⇒ " L



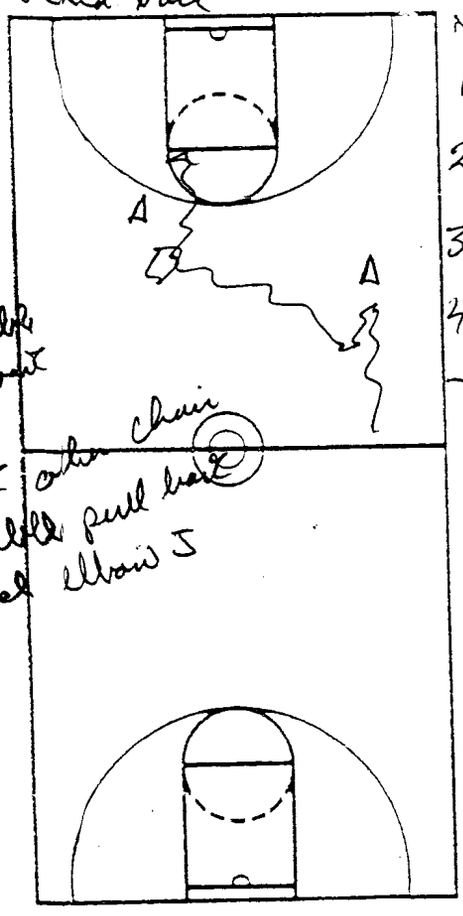
Rip ball thru hip of defender

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.

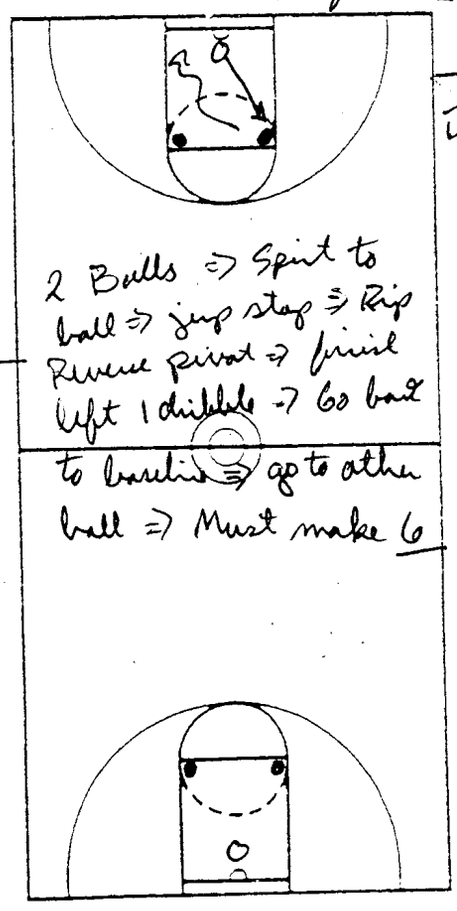
1) Always working on feet
2) Always have basketball in hands
3) Finish ⇒ at basket / Jump Shot
4) Conditioning

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

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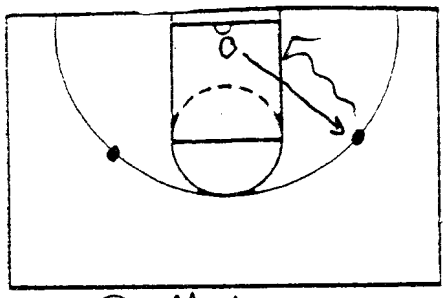
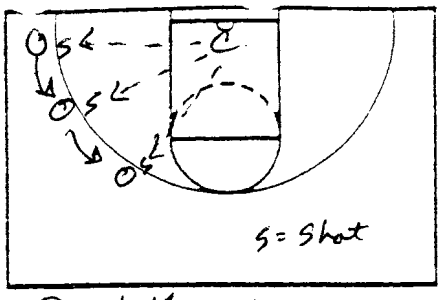
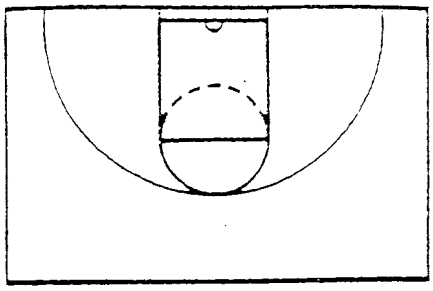
(2)

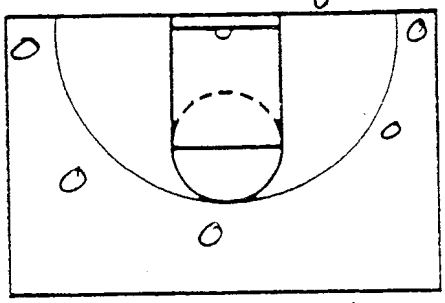


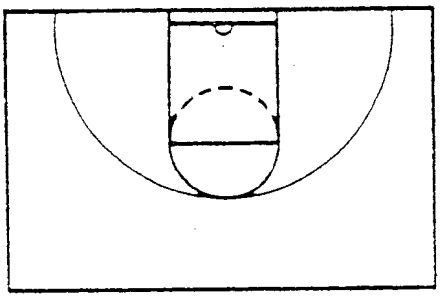


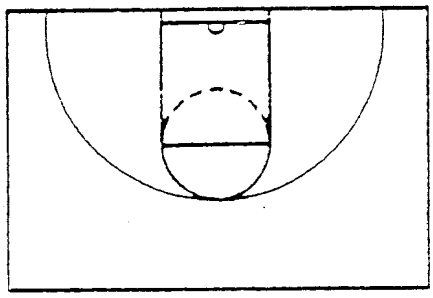


NOTES Drill 6 ⇒ Same as drill 5 ⇒ after rip ⇒ Dribble move ⇒ finish

Drill 7 ⇒ 1 min first week = 2 min - 3 min ↑ all 3pt shots ⇒ 10 makes per minute ⇒ after time player must make 1 & 1







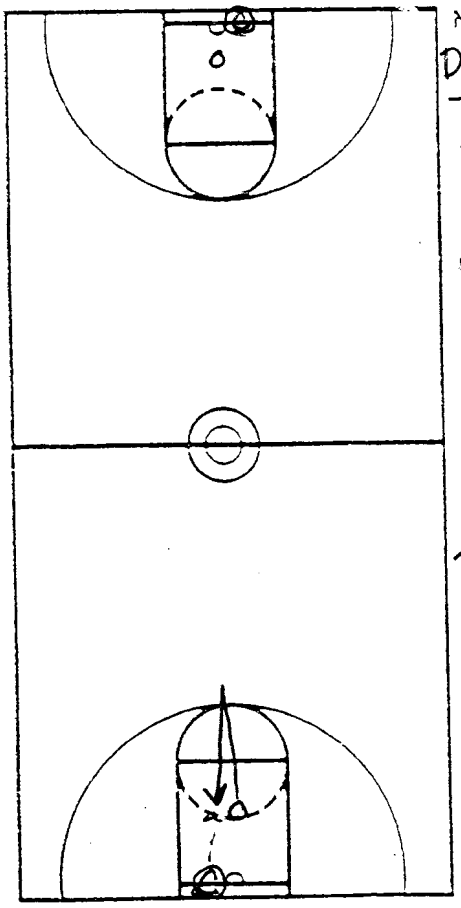
NOTES Drill 8 ⇒ 32 ⇒ 1 or 2 guys

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)



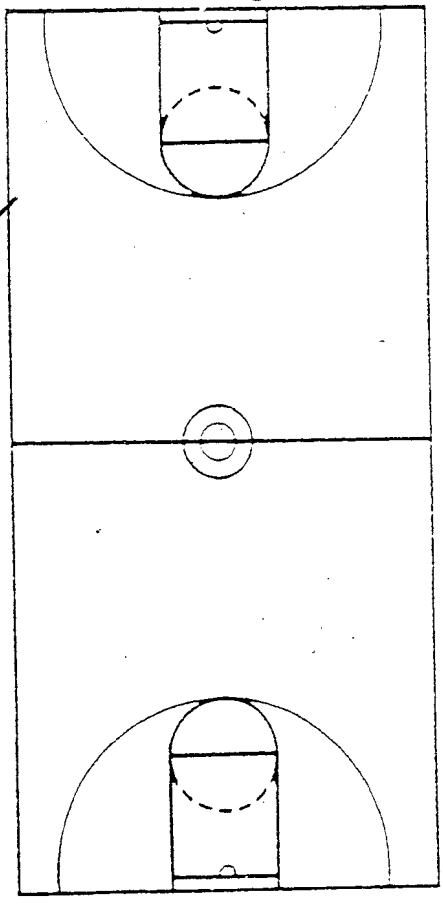
NOTES

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



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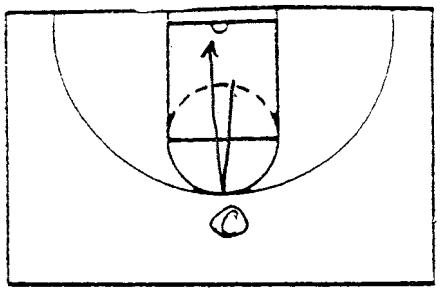
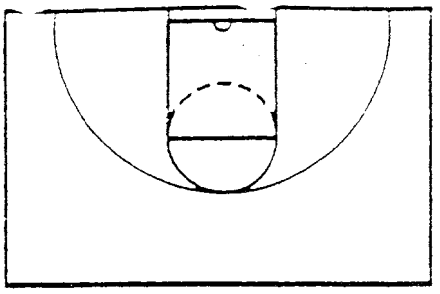
Post Stuff

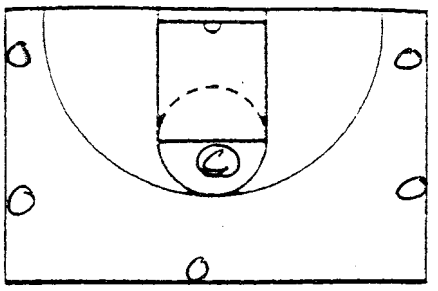


NOTES

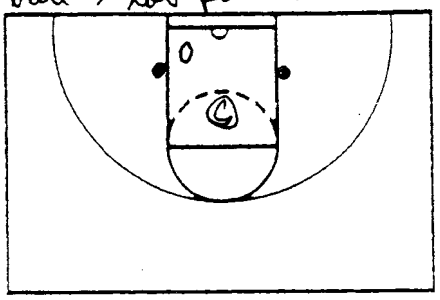
Drill 11 - Post ⇒ Come up to 3pt line ⇒ Call for ball ⇒ lob pass to score =



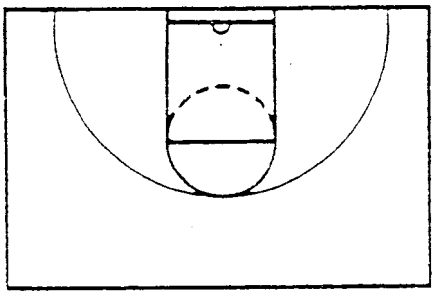
Posts start conj to 3 line work up to ½ ct - Work on alt hand finish -



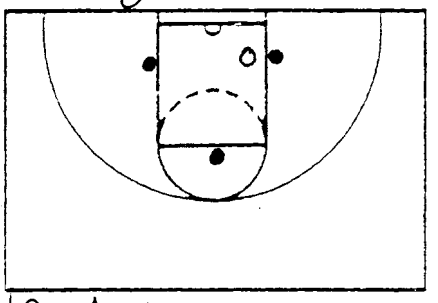
Drill 12 ⇒ Players start at each spot Split to rim ⇒ receive Pass from Coach to score



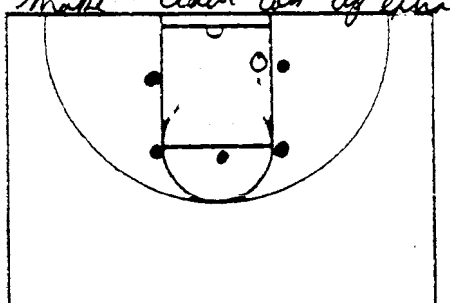
NOTES Drill 13 = Drop step finish ⇒ No dribble Coach has 3rd ball - after make - Coach toss up extra ball



⇒ Toss off glass for rebound score (Pogs)



Drill 14 ⇒ Go to ball drop step - finish no dribble 3 balls



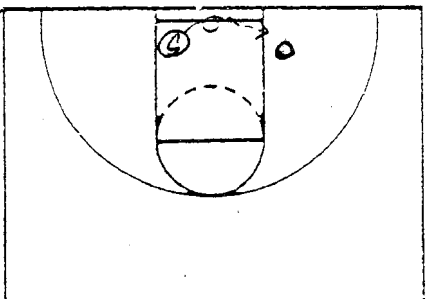
NOTES

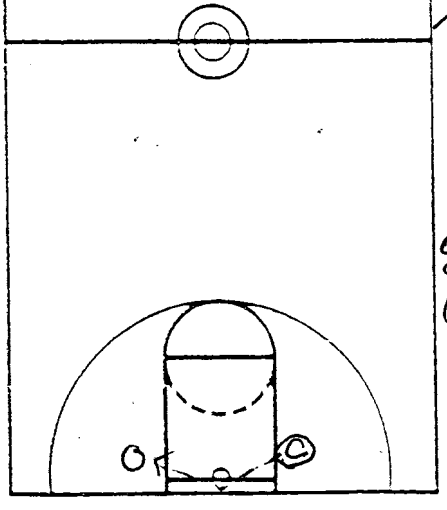
Drill 15

Drop step - finish 5 balls

Drill 16

W/ rubber ball Coach toss off board ⇒ finish (Pogs)



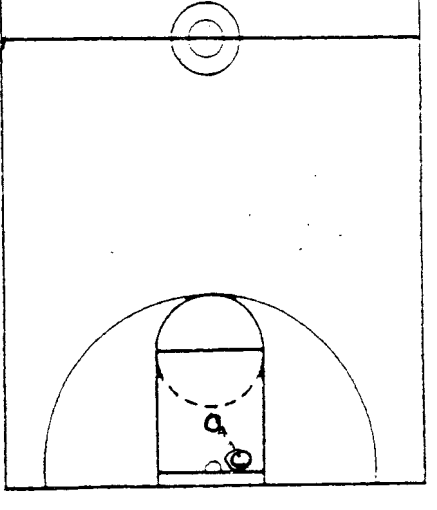


Drill 17

Same as 16 get rebound - crab dribble finish on same side as Coach

Drill 18

Step and finish



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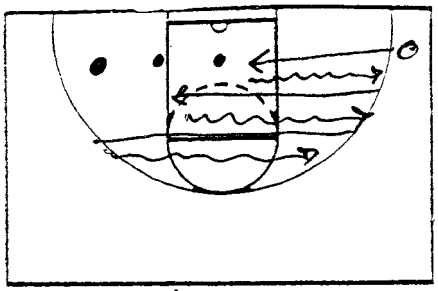
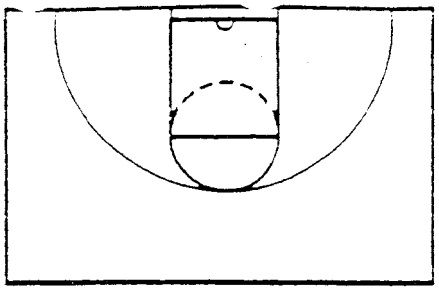
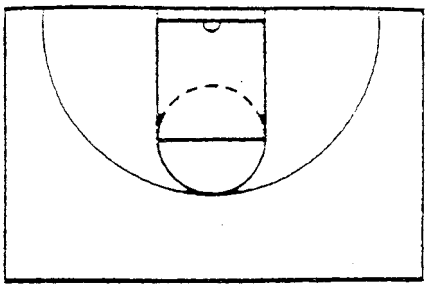
DATE Jeff Young (4)

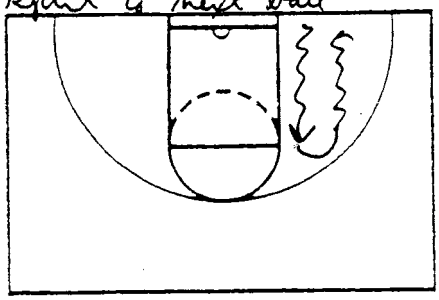


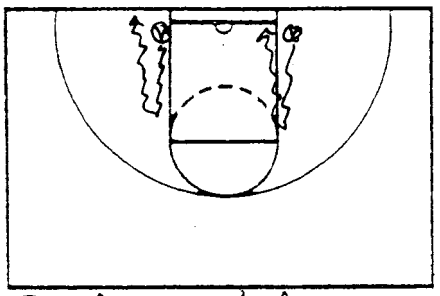


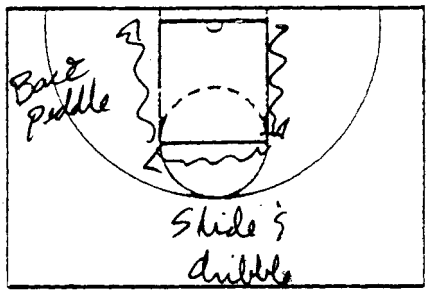


NOTES Drill 19 ⇒ w/ bnd w/ band → Split to ball pull back dribble to 3 line - put down Split to next ball

Drill 22 ⇒ 2 ball dribble





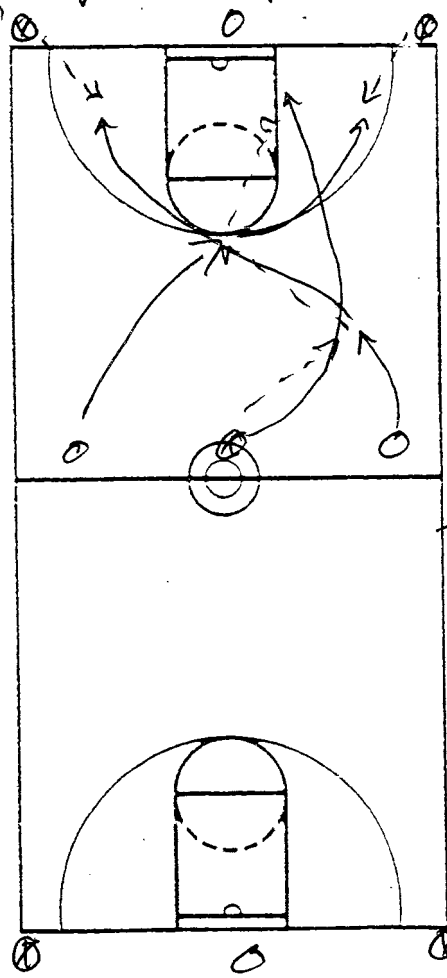


2 ball dribble line

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

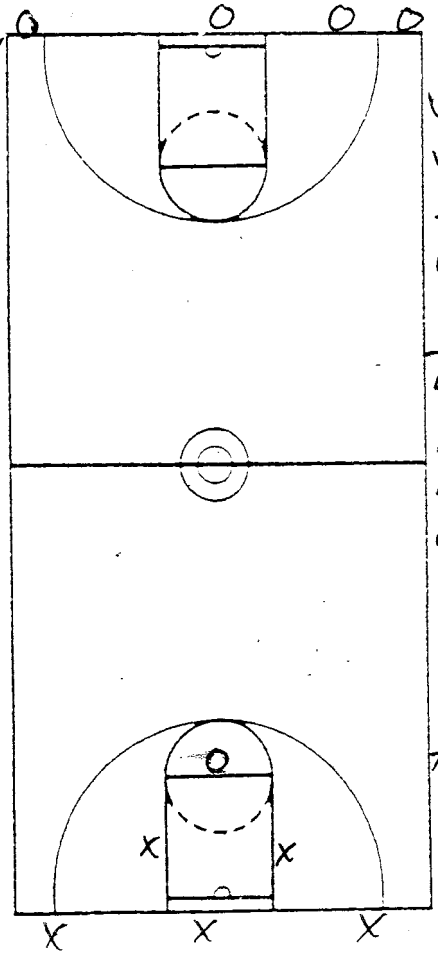
after Ft X (2 in) on O

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

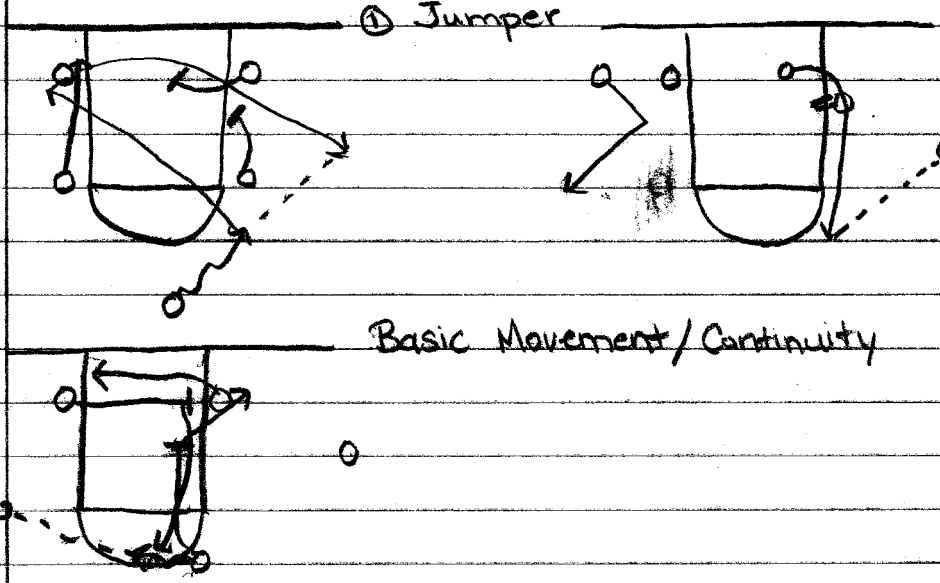
Jerry Petitgoue's Triple Post offense

- Advantage's of the Triple Post -
  - Has good floor balance
  - Has great scoring opportunities
  - Excellent Triangle rebounding
  - Keeps ball in the middle
  - Gives players a chance to create

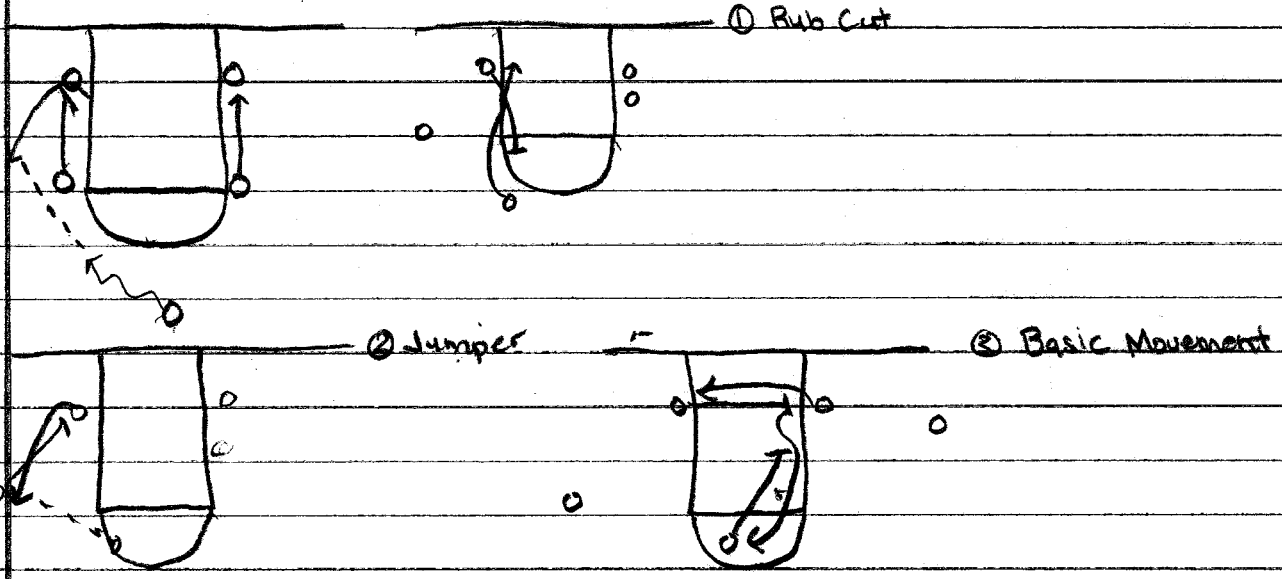
- Coaching Points -
  - Triple Threat
  - Downscreens in the lane
  - Swing the ball (sagging def.)
  - Penetrate Pressure def.
  - Side-top-side
  - Break down deferise

- Entries -

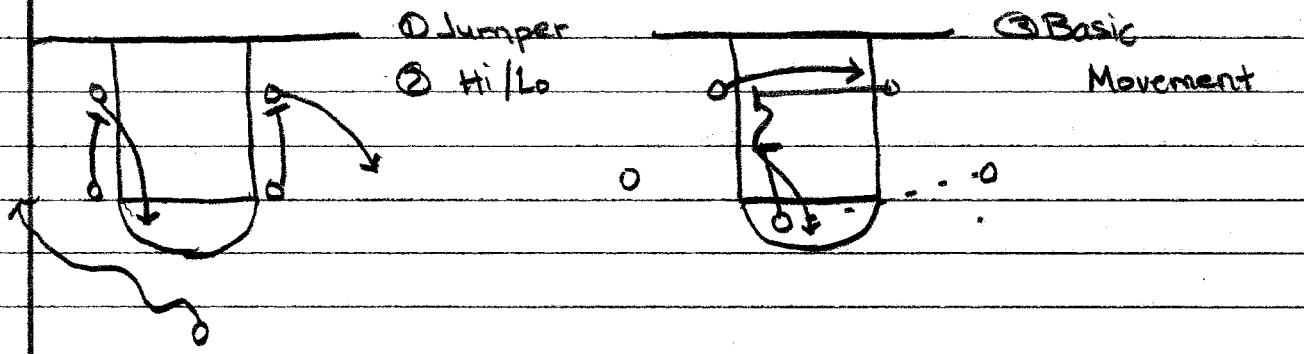
"Toaster"



"Wisconsin"



"Low"



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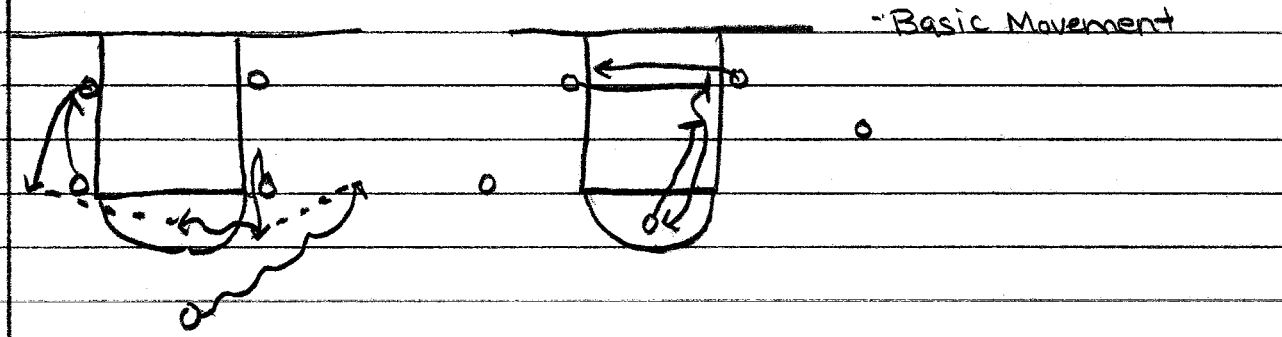


Terry Tarkanian - Pressure Defense

- We spend much time guarding the ball.
- The biggest concern is to play defense straight up and deny the next pass
  - Next pass is: Guard to Forward
    Guard to Guard
    Forward to Center
- Always front the post - We cannot allow the ball into the post.
- Guarding on the ball philosophy - Be as close as you possibly can to the offense without getting beat
- Technique of a good stance is essential to this
- If you get beat while defending the ball, run to get back in front of the ball handler, then resume your B.C. - B.S.
- In order to play pressure defense, we must keep the kids highly motivated - sell them
- Coaches must be demanding.

Defensive Philosophy

① Teach Technique ② Repitition ③ Intensity

On a Missed Basket we will pick up @ 1/2 court

On Ball Defender: "Don't force to a side, keep your nose to the ball, Do not allow penetration

People Who Are 1 pass Away - or More

- If the Pass is far away, You Should Be 1/3 the distance to the Ball
- As the Ball Gets Closer to You, You need to Get Closer to the Ball

- If Ball is Close to You, You are in a Ear-Chest Position

Key Points on Our Missed Shot

① Pick Up @ 1/2 ct
② 1/3 Distance
③ Ear / Chest
④ Maintain Vision

- Teaching Drills -

Run Glide Run - Zig-Zag
Denials - Ear to Chest
Close Outs - Run 2/3 of the Distance, then Slide w/ 2 hands Up

Trap - Pressure Defense

Defending The Post
Bump Cutters - step up, hit the Cutter.
Escort Them Out of the Lane

Key Points to Defending In the 1/2 Ct.

1. Run - Glide - Run
2. Denial
3. Close Outs
4. Beat Cutters

- After a Basket - we want to Run Up Full Court

3 ways You Could Play This
1. Cover the Inbounder - Play Ball
2. Play off the Inbounder - Center Field
3. Trap off the 1st Pass

- Mix things up. Do not Do the Same Thing Each Time

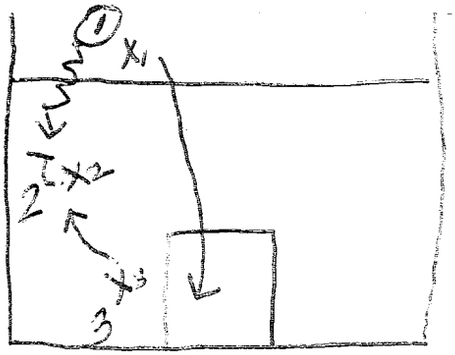
- On any Catch, We Want to Force the Defense to Activate the Ball - Meaning, Dribble it Immediately

- Everyone is in a 1/3 the Distance Position

- Everyone Else is in a Bluffing Position

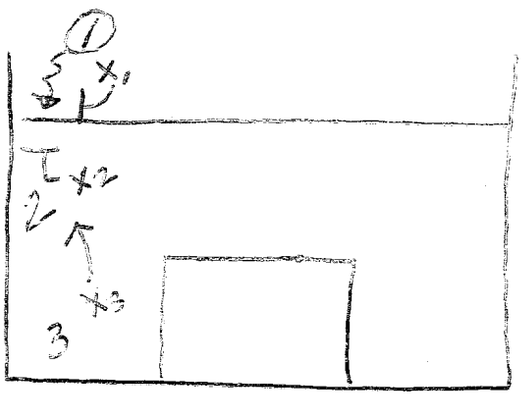
We Will Do 2 Things to the Dribbler

① Jump Him



X_1 forces 1 to Speed Dribble
X_2 Jumps out at the Dribbler
X_3 Rotates up to Take the Next Pass
X_1 Sprints into the Paint to Help Everyone Else

② Double Him



- X_3 is the next defender I must cut off the next pass

Every Day Defensive Fundamentals

① Run Glide Run Zig Zag
② Close Outs - ½ team is on Baseline
start w/ feet being ⊥ to Baseline
- 1st 2 x's players take 2 hard steps then Glide w/ hands up and React to C who has the Ball
"Stay In Stance"

TALL - PRESSURE DEFENSE

NEXT 2 x's CLOSE OUTS W/ BOX OUT

③ DENIALS - EAR TO CHEST

④ ONE ON ONE DRILL

⑤ BIG MAN DRILLS

THEN

5 ON 5 PRESS DRILLS DO 3 WAYS

① ON INBOUNDER

② PLAYING OFF INBOUNDER

③ DOUBLE BY TRAPPING

UNLV - Running Game

Jerry Tarkanian

- Believe in Pressure Defense and Pressure offense
- Put Pressure on the other team to get back
- Don't give their defense a chance to set up
- Must have an outstanding point guard

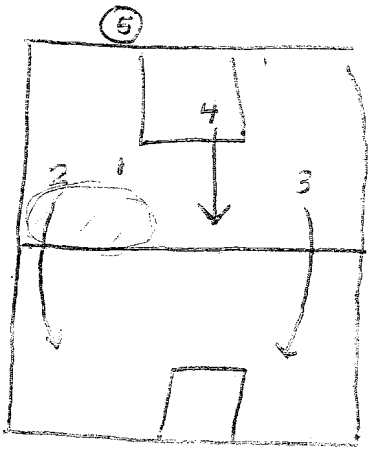
It's a #ED Break
1 - is PG
2 - is Right Wing
3 - is Left Wing
4 - is Power Fouward
5 - is Center

- We assign everyone to a spot then try to exploit the offense
- Whether it is a Make or a Miss, we will always try to get the ball to the Point Guard
- We will break on a Make or Miss.
- 2 + 3 will always streak as soon as we get a Rebound
- If 2 or 3 get a Rebound, then 1 goes to that Wing Spot.

On a Make

- 5 takes the Ball Out ASAP
- 2 + 3 will Always run their lane
  - 2 runs the Right Lane
  - 3 runs the Left Lane

- 1 will Start @ the Ballside Elbow + break after reading how they are being played

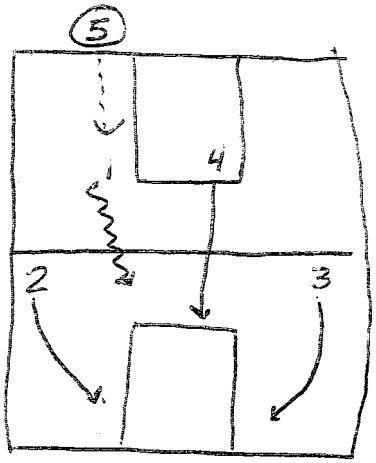


- 5's first look is for 2 in the circled area in the diagram above

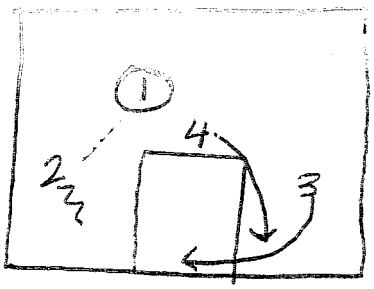
- 4 is the Quickest Guy + Streaks up the Middle of the floor

ON A DIRECT PASS TO 1

- WE WILL LOOK TO TAKE ANY LAYUP POSSIBLE SO...
  - 2 + 3 SPRINT TO THE BLOCKS

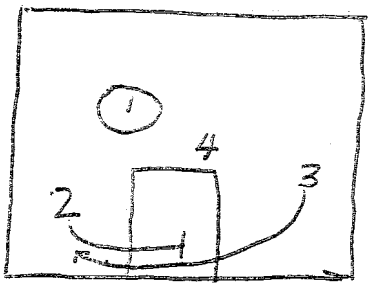


- 4 STOPS @ THE FOUL LINE AND READS IF 2 OR 3 GET THE BALL
- IF 2 OR 3 GET THE BALL THEN 4 GOES TO THE OTHER BLOCK WHILE THE OTHER WING CIRCLES

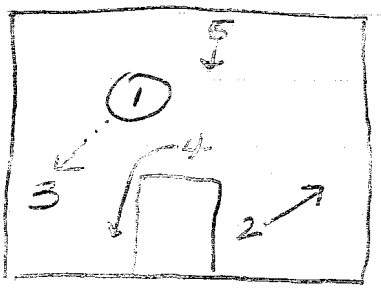


IF THERE IS NO LAYUP

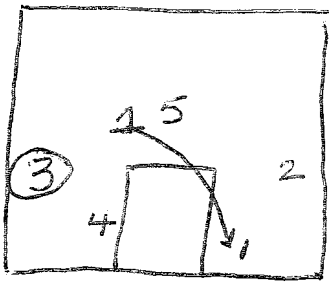
- 2 CIRCLES HIGH → TO SCREEN
- 3 CIRCLES LOW



- 1's FIRST PASS SHOULD NOW BE TO 3 & 4 WILL NOW POST UP ON THE SIDE OF THE FIRST PASS

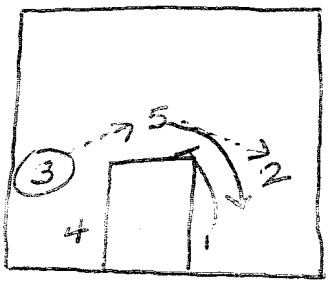


- 3's FIRST LOOK IS TO 4 ON THE BLOCK
- AFTER PASSING TO 3, 1 DIVES TO THE OPPOSITE BLOCK
- 5 HAS BEEN THE TRAILER MAN, WILL NOW BECOME THE BALL REVERSAL GUY.



ON REVERSAL FROM 3 TO 5 TO 2

- ON CATCH BY 2 → 1 SCREENS FOR 5 WHO DIVES TO BLOCK
- 2 TRIES TO ENTER TO 5 ON THE BLOCK



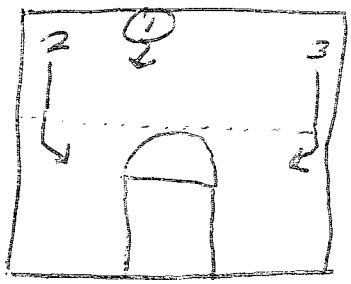
FROM HERE, WE RUN A 3 OUT / 2 IN MOTION SET

ON MISSES

* THE RUNNING GAME IS ALSO OUR FAST-BREAK OFF OF EVERY MISSED SHOT

- ON EVERY REBOUND, WE WANT TO OUTLET TO 1
- OUR GOAL IS TO ATTACK THE BASKET W/ ORGANIZATION

- 2 + 3 RUN WIDE UNTIL THEY ARE 1 STEP BELOW THE TOP OF THE KEY



- AT THIS POINT, THEY WILL BREAK FOR THE BLOCK

- 1 JUMPSTOPS @ THE FOUL LINE OR DRIVES TO THE BASKET IF THEY FEEL THEY CAN DRIVE TO THE BASKET.

- 4 + 5 SPRINT DOWN, 4 ET WANT TO TRAIL THE PLAY
  - 1ST OF THESE 2 IS THE FOUL LINE / POS GUY
  - 2ND IS THE THE TRAILER.

WHEN DRILLING USE A SKELETON 5 on 0

~~BLOCK OUTSIDE~~ 5 on 5 + HAVE THE OFFENSE BOX OUT THEN GET INTO THE NUMBERED BREAK

- COACH SHOULD CALL OUT THE SEQUENCE OF PASSES

BASKETBALL NOTES

Coach Jerry Wainwright



GAME SITUATIONS TO PRACTICE

1. One minute to go, score tied, your team has the ball.

2. One minute to go, score tied, your team is on defense.

3. One minute to go, trailing by one, two, or three points, your ball under opponent's basket.

4. One minute to go, ahead by one, two, or three points, you're on defense and ball is under your basket.

5. One minute to go, behind by four and five points, with opponent having the ball.

6. Ten seconds to go, opponent has just scored the go ahead points.

7. Ten seconds to go, score tied, you have the ball in back court.

8. Ten seconds to go, trail by two or three points, opponent has the ball.

9. Two seconds to go, lead by one, two or three points, opponent has the ball.

10. Two seconds to go, lead by one, two or three points, opponent has ball out-of-bounds under your basket.

BASKETBALL NOTES

Coach Jerry Wainwright



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BASKETBALL NOTES

Coach Jerry Wainwright



GAME SITUATIONS TO PRACTICE

One Point Series

Five seconds are put on the clock and the situations practiced are:

1. **A one point lead and the ball in the process of shooting a 1-1.**

2. **A one point lead with the ball out of bounds from the sideline.**

3. **A one point lead with the ball out of bounds at the endline.**

4. **A one point lead with the ball out of bounds under the offensive basket.**

5. **A one point lead without the ball--sideline out of bounds.**

6. **A one point lead without the ball--endline out of bounds.**

Two Point Series

The two point series operates under the same situation outlined above, except the point spread is two with ten seconds remaining.

Three Point Series

The three point series follows the same pattern with a three point spread and twenty seconds remaining.

Four Point Series

The four point series involves a four point spread with thirty seconds remaining.

PRACTICES

Considerations for Planning Practices

1. Length of practices.
2. Space available: one full court, six goals, four goals, or two goals.
3. Time available. How many hours do you have the facility?
4. Number of players to work with – 18-20 players requires some different approaches than working with a squad of 10-12.
5. Number of returning players. Large number, you can allow less time for explaining drill procedures, rotation of drill lines, etc.
6. The school year schedule: holidays, concerts, and other functions that will take the gym. Considering these things in your master plan or weekly plan will help ensure getting what you need in on other days, or planning a day off.
7. When we think of conditioning, we consider both physical and mental. Through the year, we plan for and extemporaneously use tapes, records, talks by our staff, selected articles and poems, etc. to facilitate making the players more coachable.
8. We always try to begin our practices with flexibility and warm-up drills, and close with drills involving competition or fun.
9. One of the laws of learning is repetition. We believe in giving small doses and repeating frequently. Maximum effort for short periods of time.
10. We believe in small group or station teaching.
11. The most important considerations we can give to devising our practice plan is the organization of a drill so that the players are not standing in line for long periods of time.
12. Plan water break.
13. We try to make sure that all of our drills are applicable to our offensive and defensive systems and assimilate game situations. Don't drill for drill's sake.
14. We believe in using a drill or drills that incorporate most of the fundamentals, every day. We're sold on it and the players know it.
15. Since it has been established that the learning process is closely related to physical, mental, and emotional fatigue, we try to introduce our new material and do most of our teaching in the early part of practice.
16. We present the whole part on the floor initially in introducing a team system, work on breakdown next, and present the whole on the chalkboard, before working on the whole part.
17. Record and file each practice for later evaluation.

PRACTICE

Why Plan Practice

1. Assure maximum use of available time.

2. Ensure ample coverage of each phase of the game.

3. Eliminiate inadvertent over-emphasis on any one phase.

4. Maintain better player interest.

5. Allow for daily, weekly, and seasonal evaluations and to better plan for future seasons.

6. Allow for the maximum development of each player by avoiding idle time.

7. Allow the maximum use of coaches and managers.

8. Answer the 3 primary questions involving practices:

    a. What am I going to teach?
    b. How will I teach it?
    c. Why am I teaching it?

BASKETBALL NOTES

Coach Jerry Wainwright



WHAT THE STATS SAY

TURNOVERS

1. The most common turnover is related to passing errors.
2. The second most common turnover is due to poor footwork.
3. The third most common turnover is related to dribbling.
4. Body balance is related to over 65% of the turnovers.
5. The most common turnover in the latter stage of a close game is the passing error.

SHOOTING

1. Less than 40% of the shots are taken without the aid of a screen.
2. Late in the game, the defense fouled more than half the time versus shots inside the 3-second area.
3. Jump shooters who executed a good stop before shooting average 50%. This drops 35% without a well executed complete stop.

BASKETBALL NOTES

Coach Jerry Wainwright



ORGANIZING YOUR PRACTICE TIME
PREPARE FOR SUCCESS

Time on the floor with your players is very valuable. The quality of your practices will eventually determine how many games you win or lose during the season. Talent level of players, number of players, time, facilities, and equipment are all things to consider when putting your practice schedule together.

The following is a collection of ideas that will contribute to more organized and productive practice sessions.

PRACTICE CONSIDERATIONS

1. Each day, ask this question: "What do I want to accomplish this practice session?"

2. Certain aspects of the game should be performed every day; i.e. ballhandling, shooting, defense, rebounding, passing, setting picks, etc.

3. Be a teacher on the floor and assume nothing when teaching. These four points are important when teaching: explain, demonstrate, perform, critique. Use positive comments.

4. Teach new concepts early in practice sessions when players are most alert.

5. Once new ideas have been taught, repetition is the key.

6. When showing a new concept to the team, walk through it first so players can see what is expected. (Whole-part-whole concept)

7. Follow demanding drills with free throws or less demanding drills. Shoot free throws when tired.

8. Simulate game conditions in practice so players are accustomed to these conditions. Use the game and shot clock to simulate various game situations.

9. Practice what you stress and believe in. Work on those things you will use in games.

10. Build conditioning into your drills to avoid excessive running after practice. Don't make players dread the end of practice.

11. Limit drills to five or six minutes. Half- and full-court team situations will take longer.

12. Explain the purpose of drills. Let them in on the "why" of what you're doing.

BASKETBALL NOTES

Coach Jerry Wainwright



GET THE MAXIMUM FROM PRACTICE SESSIONS

1. ***Practice does not make perfect.***

   "Perfect, planned, purposeful practice makes perfect." Coaches are successful by design, not by chance. Athletes can then practice with a purpose and be confident that they will play as effectively as they have practiced.

2. ***Reinforcement, properly utilized, facilitates the learning of athletic skills.***

   Use positive reinforcement in concert with informational, instructional, and corrective feedback to insure the best results in the learning of athletic skills. Provide athletes with a *"reinforcement sandwich"* to develop the correct motor behaviors (e.g., first positively reinforce the athlete, then give feedback - instructional, corrective or informational, then use positive reinforcement again).

3. ***Individualize practice sessions as much as possible.***

   The most effective learning will take place when the coach and athlete work together one to one. We cannot "mass produce" skilled athletes since each athlete learns differently. Recognize and address individual differences and learning styles among athletes.

4. ***For maximum learning and retention, a progressive decrease in the frequency of reinforcement and feedback yields the best results.***

   In the early stages of skill learning, provide frequent and specific reinforcement and feedback. As the skill is mastered, reward the athlete only partially or occasionally and provide feedback when needed.

5. ***Conditioning is an essential prerequisite for successful skill learning.***

   Coach and athlete must understand the influence of physical stress on skill learning and performance. Although athletes must be ready to perform even when they are physically exhausted, they should avoid

attempts to learn skills when they are extremely fatigued. An athlete who attempts to learn and perform skills while exhausted will inevitably make mistakes, practice their mistakes, and therefore create bad habits. Avoid mixing conditioning drills with skill acquisition drills.

6. ***Regulate the practice environment for effective learning.***

Effective skill learning depends on the coach's appropriate use of distributed or massed practice sessions. Distributed practice sessions (DPS) are more efficient for performance and learning than massed practice sessions. DPS provide rest between practice trials which allows the athlete to mentally and physically assimilate new and potentially difficult movement patterns and to integrate them with previously learned skills. Massed practice sessions (MPS) can also be extremely effective in helping athletes with skill retention by having them engage in prolonged drills of learned skills. MPS are also beneficial for conditioning athletes.

7. ***Introduce skills in their entirety, keep instructions simple, and permit the athlete to try the skill as soon as possible.***

Utilize a whole-part-whole teaching approach so the athlete can progress from his or her understanding of how to perform a skill to developing a "feel" for how the skill should be performed in its final analysis. Although breaking skills down into their component parts can tend to make the athlete too mechanical in their movement patterns, it may be the only way for athletes to initially assimilate complex skills and movement patterns.

8. ***"Staleness" is a natural occurrence in the skill learning and performance process.***

Coaches can help athletes overcome these phenomena by suggesting rest, providing insight, and by increasing or varying learning drills.

BASKETBALL NOTES

Coach Jerry Wainwright



COACHING
Practice
Organization

1. Set a specific time for players to be on the floor ready to go. Punish those who are late.
2. Allow no one to miss practice without your expressed consent in advance.
3. Issue basketballs to players only after they are dressed and ready for practice.
4. Practice is a time for work. Do not permit horseplay.
5. Players should stop at once whatever they are doing when the coach calls for their attention.
6. Players should report any sickness or injury to the coach at once.
7. Displays of temper will not be tolerated.
8. Cursing will not be tolerated.
9. Coaches should dress the part during practice sessions.
10. Each practice session should be planned to the minute and written down for future reference.
11. Have a system for issuing and caring for equipment.

PRACTICE

Suggestions For an Effective Practice

1. Communicating to the players what is expected is a top priority. Terms we use are as simplified as possible and hopefully help identify.

2. We follow our practice plan with little variance. A manager keeps the clock or a stop watch and changes us from drill to drill.

3. We avoid distractions as much as possible. Practice is our classroom and we don't want it treated any differently. Teaching and learning should not be hindered.

4. We try to make our players understand that each drill has an objective and fits into the whole.

5. Utilize your coaches and managers.

6. Make sure that managers have (a) floor clean, (b) equipment needed, etc. all ready before practice begins.

7. Although we may be stressing a specific area, most drills incorporate the execution of others. We make sure that sloppiness or poor execution in other areas is not overlooked.

8. Along the same lines, we will have at least one coach watch and instruct the defense if we are emphasizing offense in a particular team session, and vice-versa.

9. We define the rotation of players in drills explicitly, so there is no time wasted in exchanging positions.

10. Our biggest concern and problem on occasion, in conducting our practices, is achieving our two primary objectives: (1) correct technique and (2) quick tempo, simultaneously. We feel that you must strive for both correct technique and a quick tempo, but you have to bend sometimes. One thing we do to establish a quick tempo is our exchange of drills.

11. Close or open practice sessions?

12. We have developed some guidelines for coaches, players, and managers to adhere to during practice sessions:

Coaches:
-be on the floor 15 minutes before official practice begins
-dress appropriately
-be enthusiastic
-be as positive as possible
-no sitting
-all eyes on a coach or player speaking to the whole group

Managers:
-at least one manager always at each teaching station
-no talking
-dress appropriately
-refer to practice schedule

Players:
-all activity stops on verbal command of coach
-be enthusiastic but no useless chatter
-at no time will a player sit or kneel
-all eyes on a coach or player speaking to the entire group
-no player may offer an excuse to any criticism during practice - we do, however, encourage the players to discuss any concerns they may have, after practice, or in the coach's office the next day
-be positive in your approach to new techniques and show a willingness to improve others
-never criticize a teammate
-concentrate
-control your emotions - because of physical and mental fatigue and body contact, slippage may sometimes occur briefly - this will always be settled with a handshake and never taken off the floor

We do follow these principles as closely as possible in planning and conducting our practice sessions.



Game Situations To Practice

One Point Series

Five seconds are put on the clock and the situations practiced are:

A one point lead and the ball in the process of shooting a 1 - 1.

A one point lead with the ball out of bounds from the sideline.

A one point lead with the ball out of bounds at the endline.

A one point lead with the ball out of bounds under the offensive basket.

A one point lead without the ball - - sideline out of bounds.

A one point lead without the ball - - endline out of bounds.

Two Point Series

The two point series operates under the same situations outlined above, except the point spread is two with ten seconds remaining.

Three Point Series

The three point series operates under the same situations outlined above, except the point spread is three with twenty seconds remaining.

Four Point Series

The four point series operates under the same situations outlined above, except the point spread is four with Thirty seconds remaining.

BASKETBALL NOTES

Coach Jerry Wainwright



COACHING
Drills
Ideas and Concepts

1. Each drill should have a purpose.
2. Use combination drills that teach several fundamentals.
3. The most valuable drills are breakdown drills of your offense and defense.
4. Use recognition drills controlling the offense or defense.
5. Most of your drills should be full court, full speed drills.
6. Drills should be competitive when possible.
7. Chart your drills, especially your shooting drills.
8. Practice every fundamental at <u>game</u> <u>speed</u>.

BASKETBALL NOTES

Coach Jerry Wainwright



COACHING
Practice
Ideas

1. Always use time factors.

2. Execution in practice is the key.

3. Taper the time of practices as the year goes on.

4. Have short practices not easy practices - intensity.

5. Treat all kids alike - "a day's work a day's pay".

6. Ask yourself are you getting enough running and enough shooting.

7. Use the scoreboard for time and score situations.

8. Ideas for "practice enders":

    1. Players sing - class vs. class! Worst "singers" run.

    2. Superman

        (a) The team picks one player to beat a standard - i.e. 12 full court lay-ups in a minute.

    3. "Senior Dismiss"

        (a) Seniors decide what drill to end on.

9. If the pre-game warm-up is 30 minutes and a team plays a 24 game schedule, here is 12 additional hours of practice.

10. Use a combination of coaching "up" and coaching "down" with emphasis on the "up".

11. Have your own team scouted in practice by an unbiased former coach.

12. Instead of scrimmaging so much, emphasize coach controlled team drills. Tell your players at your pre-practice meeting what the point of emphasis will be on that day and then concentrate on it.

13. Have a few excellent character or "gut" development drills. It is important to use these early in your pre-season practices. These very important drills can set the tempo for your practices and games for the upcoming season.



COACHING
Practice
Ideas
-2-

14. Correct mistakes in practice the moment they happen using these methods:

    (a) reenactment of the play or situation
    (b) verbal exaggeration of the incident and therefore learning by association
    (c) punishment for repeated mistakes - your punishment should be consistent from day-to-day and not based on the type of mood you are in - it should also be long enough in time to give them some time to think

15. No matter how good or bad the practice goes, always leave the court on a happy note. This will require a happy, light drill to end practice and it wil also require you talking to them as a team and individuals. This is very important. The next day they will be ready to go again.

16. Best learning time is slightly before the middle of practice.

17. The worst possible punishment I can give my players is to deny them the privilege of practicing.

18. You must accomplish whatever you set out to do in a drill.

19. Winning teams practice harder than losing teams.

20. The so called star player who loafs through practice needs a new coach.

21. Players who are too tired to give 100% in practice should be allowed to rest on the bench the night of the game.

BASKETBALL NOTES

Coach Jerry Wainwright



Tips for Keeping Practices Effective and Fun

* Take time to prepare and organize your practice in advance. Know exactly what you want to do at the start of each practice.

* Keep your drills and various segments short and snappy. The players' ability to concentrate on one topic decreases the longer you spend on it.

* Keep the attitude upbeat and positive by handing out more praise than criticism.

* Have fun yourself, and take advantage of humorous opportunities. If the players see that you are having fun at practice, they will be more likely to have fun themselves.

* Keep everybody involved. If you are going 5-on-5, assign the remaining players to the two teams and let them reap the rewards or suffer the consequences of how their teammates fare. This gives those not physically involved a stake in what happens and keeps them part of the practice mentally and emotionally.



A Good Game Plan For Your Underclass Coaches

1. Develop the best players for future varsity competition.
2. Play players at positions they will play at the varsity level.
3. Settle on 8 or 9 players and make sure they get the majority of the playing time. It is very unusual that more than 8 or 9 players will make the varsity.
4. Treat everyone fairly but not necessarily the same.
5. All cuts will be made by the varsity coach.



You have to be a great coach to coach high school because you don't have the time a college coach has to develop players and teams.



The Measure Of A Coach Is Based On How Well He/She Can Create In Practice The Situations The Team Will Face In Games And Practice Them At A Level Where The Players Learn to React Instinctively In Their Execution.

BASKETBALL NOTES
Coach Jerry Wainwright



PRACTICE

Is The Day-To-Day

TEACHING

While

GAMES are the TEST



Create a training environment that makes the players say, "Sometimes the games aren't quite as challenging as practices."



Make it a point to PRACTICE as if you LOST your LAST GAME.



Practice sessions should be like dinner – save the dessert for last.

END PRACTICE ON A POSITIVE NOTE WITH A DRILL THAT THEY ALL ENJOY.



Practice always against pressure.



THE "TEMPO" PRACTICE

Never make more than 2 corrections in a row.

Don't talk too much – young coaches often do.

GET IN
MAKE YOUR POINT
GET OUT

BASKETBALL NOTES
Coach Jerry Wainwright



YOU MUST "MAKE" YOUR PLAYERS THINK IN PRACTICE

*Always take advantage of teachable moments!

Examples

1. Teach time and score in practice.

2. Teach players how to play with foul trouble and also how teammates must play when a player is in foul trouble.

3. Play segments of practice time without your point guard
   - players must cut harder and earlier
   - players must protect the back-up point guard

BASKETBALL NOTES
Coach Jerry Wainwright



10 Pointers For Winning A State Championship

#1 GET THERE – Gear your system to beat the best.

#2 ONCE YOU GET THERE, IT'S NO BIG DEAL – You're in it to win.

#3 DO WHAT YOU DID TO GET THERE – Don't change.

#4 BE AGGRESSIVE – Especially early on (maybe press).

#5 REST – More gold medals lost by overtraining than undertraining.

#6 GIVE NO EASY BASKETS – Take away lay-ups and second shots.

#7 GET EASY BASKETS – Fast break and go to the glass.

#8 MAKE YOUR FT's – Get to the line first, neutralizes athleticism.

#9 MAKE LAY-UPS – In all your drills, make "clean" lay-ups (no rim)

#10 GIVE REASON TO WIN – As an example, Pitino's "we deserve to win."

BASKETBALL NOTES

Coach Jerry Wainwright



LAST SECOND SITUATIONS

Ideas, Concepts and Plays

BASKETBALL NOTES

Coach Jerry Wainwright



LATE GAME SITUATIONS

THOUGHTS

1. One of the most important parts of the game, yet one of the most overlooked.

2. Majority of games are won and lost by 8 or fewer points (3 or 4 possessions).

3. Defense, offense, shooting, etc. is taught by repetition - do the same with late game situations (every day).

4. Must be more than just a segment of practice; coach it just like it's a game, i.e. from the bench, calling TO's, substituting, etc.

5. Each member of the team must know TIME, SCORE, and SITUATION.

6. Must work on all possibilities - up big, up a little, tied, down big, down a little; different time left (5 minutes on down); different foul situations; different personnel.

7. Theory is "you've experienced it before, you know what needs to be done".

8. Occasionally make bad calls (even fouling out players), maybe even taunting to get player's reactions - call T's.

9. Substitutions to stop clock or "O"/"D".

10. Know best player to go to, best play to call, best "D" to use (maybe different at home and on the road).

11. Have a philosophy - make sure everyone knows and understands it.

12. Know what you want to do but have a contingency plan.

13. Should never face anything in a game your players haven't experienced.

BASKETBALL NOTES

Coach Jerry Wainwright



LATE GAME SITUATIONS

QUESTIONS TO ASK

1. **If behind, do you want to foul or go for steal/TO? If foul, whom and when?**

2. **If up 3, do you foul to avoid 3 pointer? If so, when?**

3. **If down 1, 2, or tied, do you want to hold for last shot or take first good one?**

4. **After getting rebound/TO (or after made shot), do you want to immediately call time, push it up and call time, disregard time out and go for score?**

5. **Do you like "2 for 1", i.e. shoot so the opponent gets the ball with more than 45 seconds so you can get it back?**

6. **Do you have plays from all locations (taking time left into account)?**

BASKETBALL NOTES

Coach Jerry Wainwright



IDEAS - LAST SECOND SITUATIONS

Practice Situations

1. Use clock and officials.
2. Varsity vs. JV's with Varsity ten points down.
3. Big guys vs. little guys - build role appreciation.
4. Drill running actions where players have one second to shoot.
5. Call team together in practice, give them situation and play, then test them on it. Also do in classroom.

End-of-Game Philosophy

1. Delay Game
   *Keep clock running, take sure shot, open up the floor.
2. Freeze Game
   *No shots unless a lay-up (uncontested) or free throw.
   *Use when you have enough points to win or you want the last shot.

Overload Scrimmage Situations

1. Using six defensive players while perfecting the half court trap press offense.
2. Using seven defensive players when advancing the ball up against a three quarter court zone press.
3. Using eight defensive players when operating the full court press offense.
4. Using six offensive players to strengthen the zone defense.

BASKETBALL NOTES

Coach Jerry Wainwright



REASONS FOR A COACH TO CALL A TIME OUT IN THE LAST MINUTE

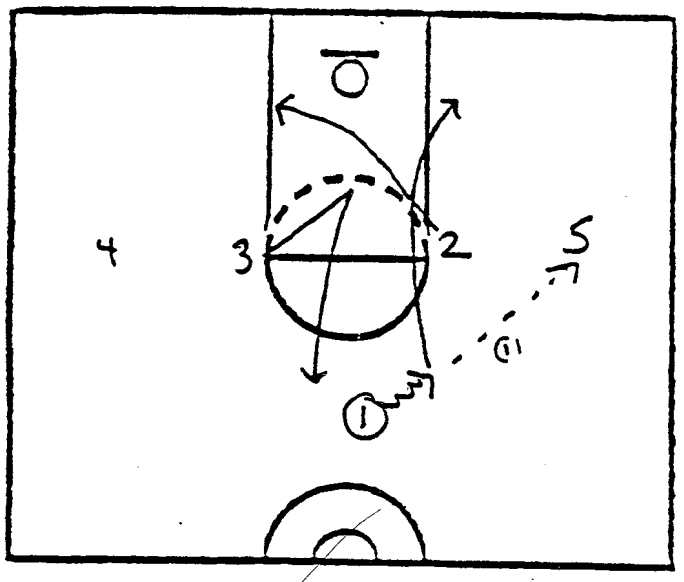
1. To calm the players.
2. To reinforce and motivate the players.
3. To run a special play or to cover a special situation.
4. To cover individual assignments.
5. To break the opponent's momentum.
6. To settle down the crowd.
7. To make an opposing free throw shooter think about the shot.
8. To give the players a rest.
9. To stop the clock.
10. To make a defensive change.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL OFFENSE
ALL PURPOSE ACTION

(A)



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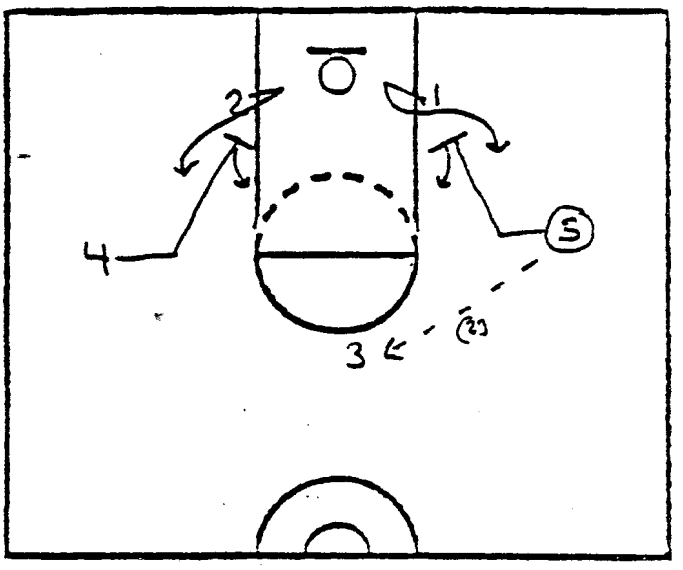


Diagram A

1. Players align in 1-4 set (with post players on wing).
2. 1 man passes to 5 man and cuts through the lane to the ballside box.
3. 2 man slices across the lane to the opposite box.
4. 3 man steps down lane to dotted line and then v-cuts to the high post.

Diagram B

1. 5 man passes to 3 man, steps to the ball, and then downscreens for 1 man.
2. 4 man steps to the ball, and then downscreens for 2 man.
3. 5 man and 4 man open to the ball after screening.
4. 3 man makes a play for himself or hits the open man.

NOTE:
1. Can run this action against zone defense also. Just screen zone areas and cutters flare.
2. Can run this action from different sets, just so the post man breaks out.
3. Can use as a last second play or as shot clock runs down.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL SITUATIONS
7 to 12 Second Play

(A)

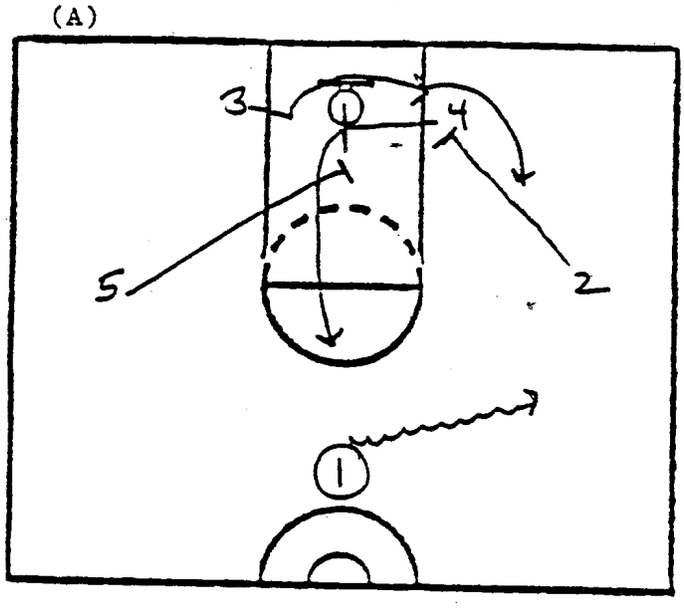


Diagram A

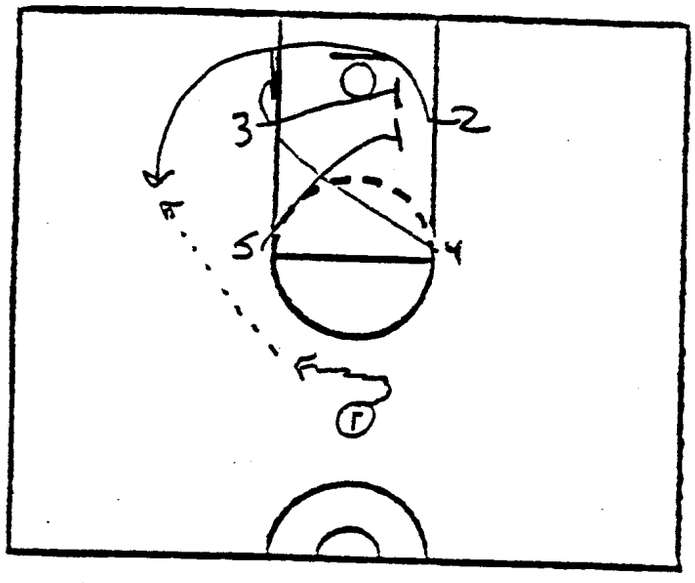
1. 1 man dribbles 2 man down.
2. 4 man screens across for 3 man and then receives screen from 5 man.
3. 3 man continues across off screen down by 2 man.
4. 1 man passes to open man.

BASKETBALL NOTES

Coach Jerry Wainwright

MAN-TO-MAN ACTION
DOUBLE-SINGLE READ

(A)



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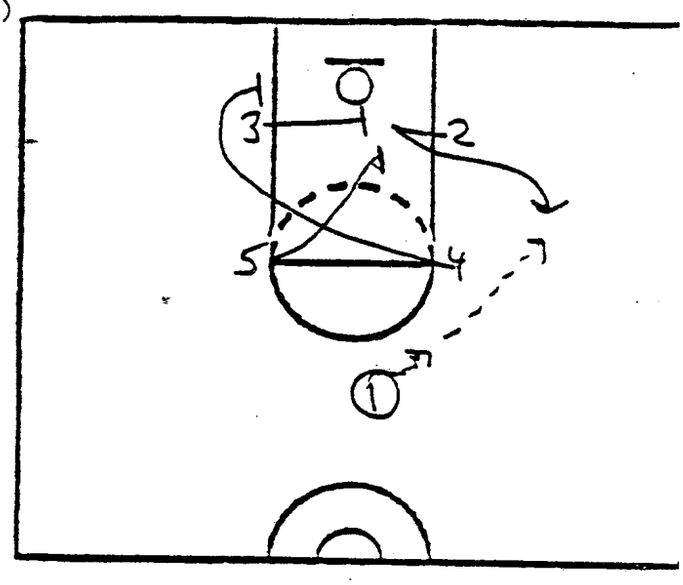


Diagram A

1. #2 is screener.
2. #5 and #3 move across the lane to set a double screen for #2.
3. #4 cuts off #5 to opposite block.
4. #2 cuts off double screen then off single screen.

Diagram B

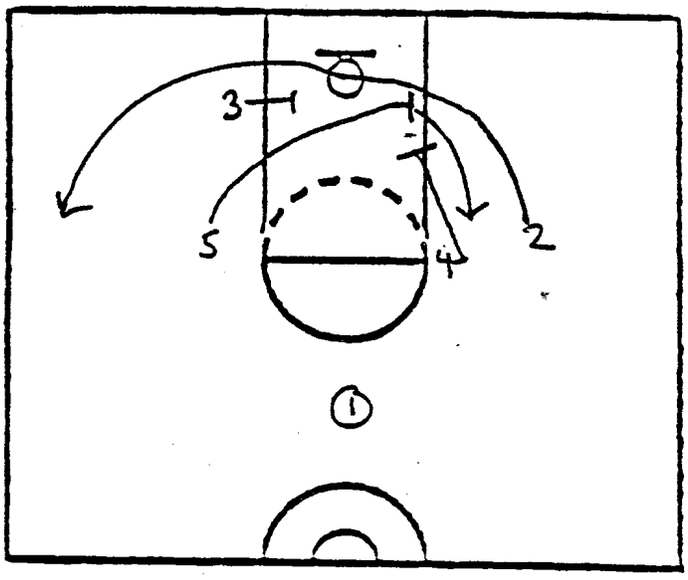
1. If #2 reads that the defense is cheating on the double, he pops back to wing.

BASKETBALL NOTES

Coach Jerry Wainwright



MAN-TO-MAN ACTION
SCREEN FOR SCREENER



1. #5 is scorer.
2. #5 sets screen for #2.
3. #2 continues off second screen for #3.
4. #4 screens down for #5 who pops to wing for jumper.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
PITTSBURGH ACTION

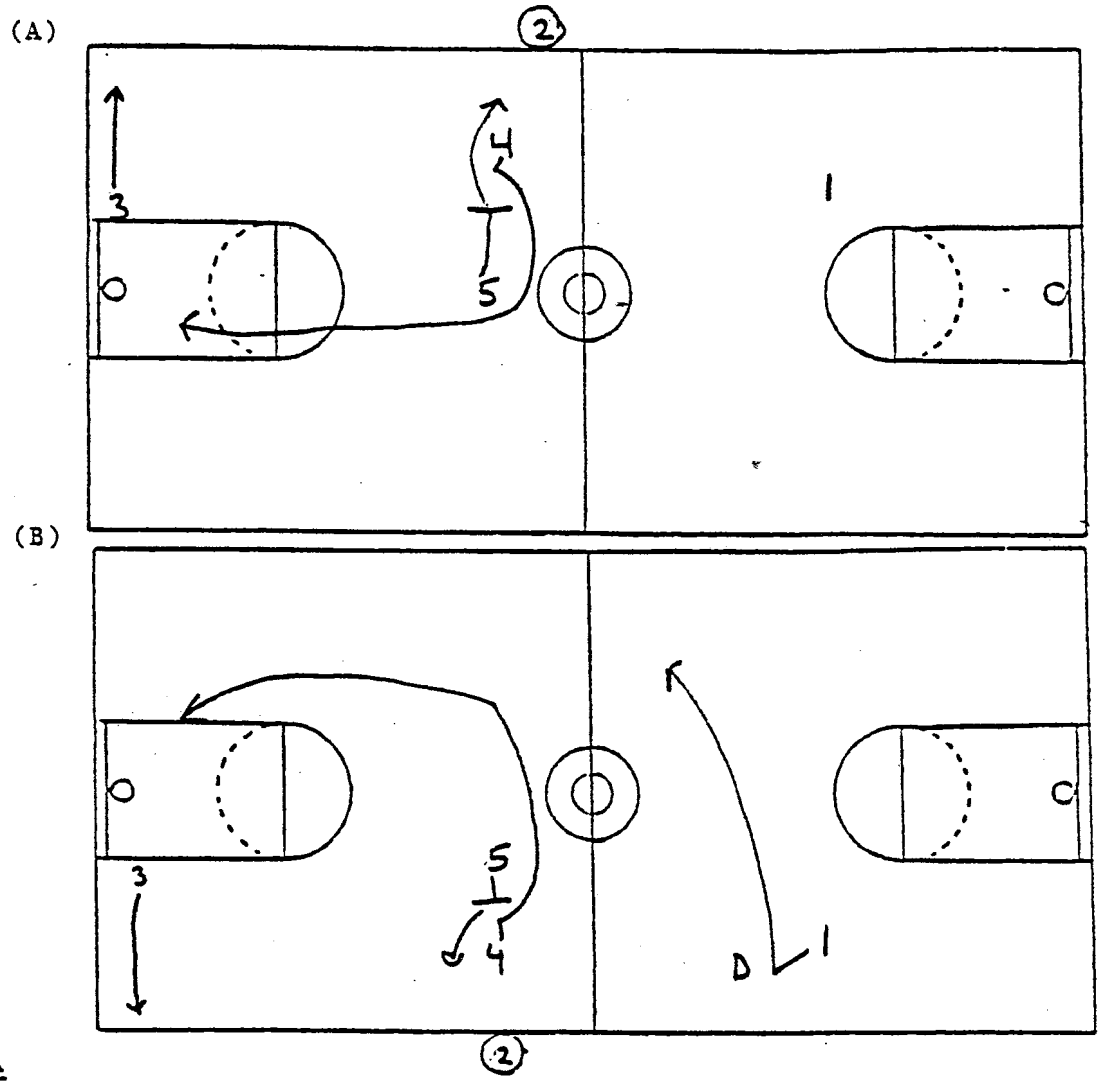


Diagram A

1. Players align as shown.
2. 5 man backscreens for 4 man who rolls off screen to the basket looking for lob.
3. 5 man after screen comes to the ball.
4. 3 man reads the defense, and either holds and posts, or cuts to the corner. (He is a 1-on-1 option.)
5. 1 man holds backcourt if no one plays him for the "safe" in.

Diagram B

1. If defense plays the 1 man hard, he walks him to the ball, then cuts hard backside (where there is no help).
2. After inbounding, 2 man steps in to open area.

NOTE: If 1 man receives ball in backcourt, get right into offense.

BASKETBALL NOTES

Coach Jerry Wainwright



OUT-OF-BOUNDS - SIDE
"A" PLAY

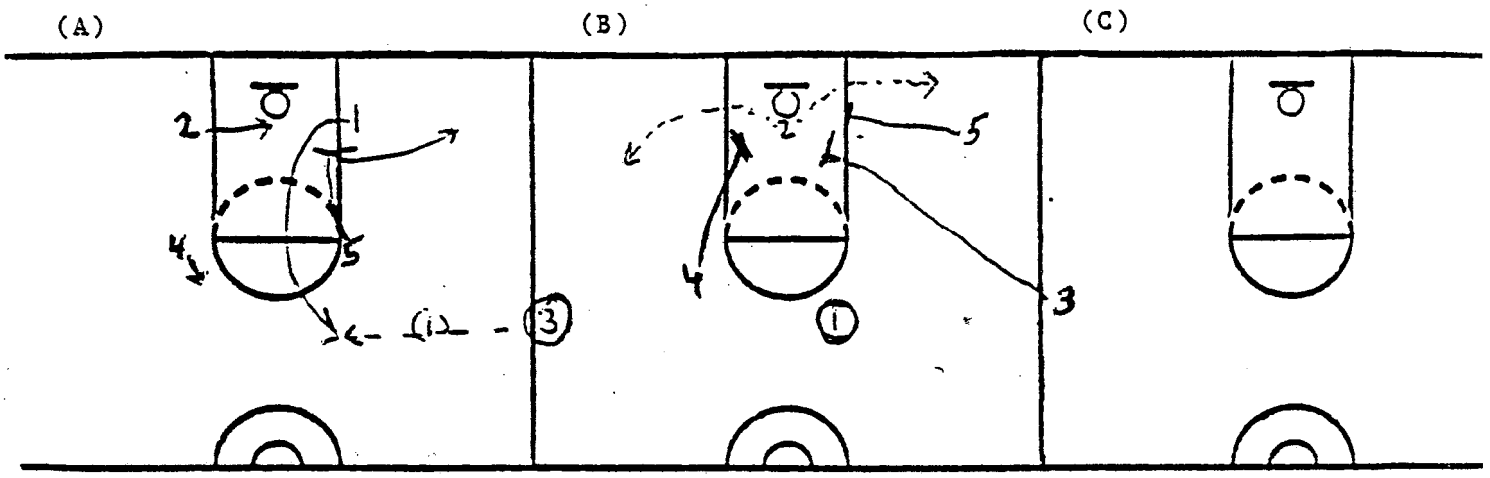


Diagram A

1. Players align in box, 2 man is primary shooter.
2. 5 man downscreens for 1 man, then opens and cuts to the ball.
3. 1 man cuts to the top of the circle and receives inbound pass.
4. 3 man steps in.
5. 2 man puts "head" under the basket.

Diagram B

1. 5 man and 3 man double downscreen for 2 man.
2. 4 man downscreens for 2 man.
3. 2 man comes off screens to either side.

NOTE: Use versus man or zone defense.

BASKETBALL NOTES

Coach Jerry Wainwright



OUT-OF-BOUNDS - SIDE
"B" PLAY

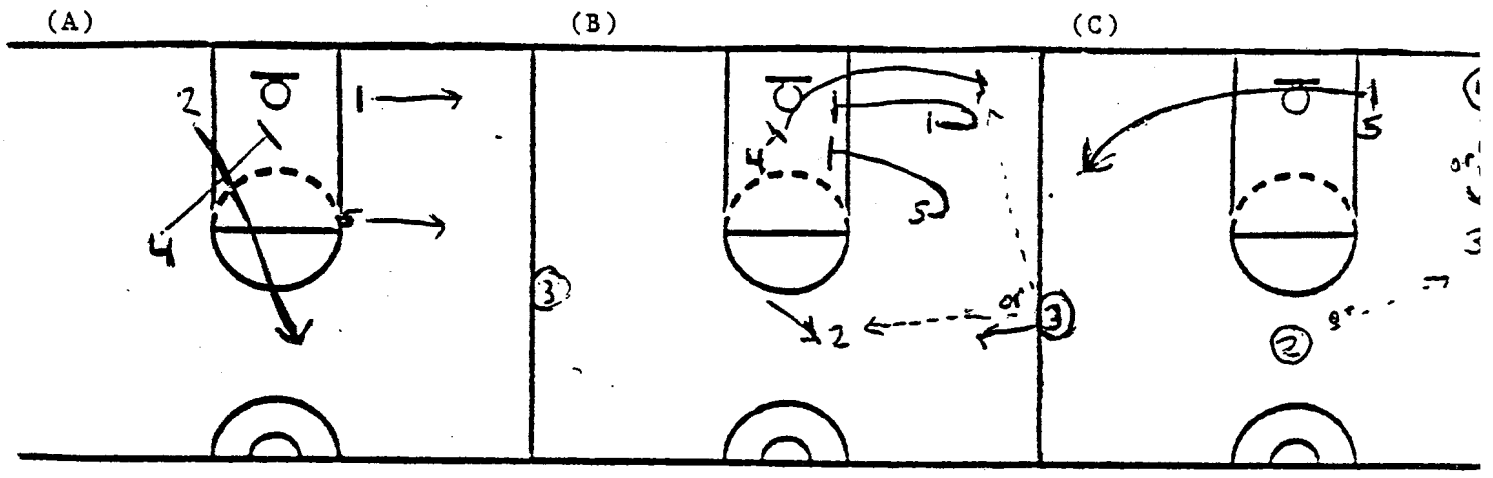


Diagram A

1. Players align in box set, 2 man and 4 man good shooters.
2. On ball slap, 1 man and 5 man cut to ball side, 4 man downscreens (sloppy) for 2.

Diagram B

1. 1 man and 5 man step back to double screen for 2 man.
2. 3 man inbounds to 2 man or 4 man, then steps in.

Diagram C

1. If time permits a second pass, return ball to 3 man on step in.

NOTE: 1. Use versus man or zone defense.
2. Good play when you need to score on first pass.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
PENN ACTION

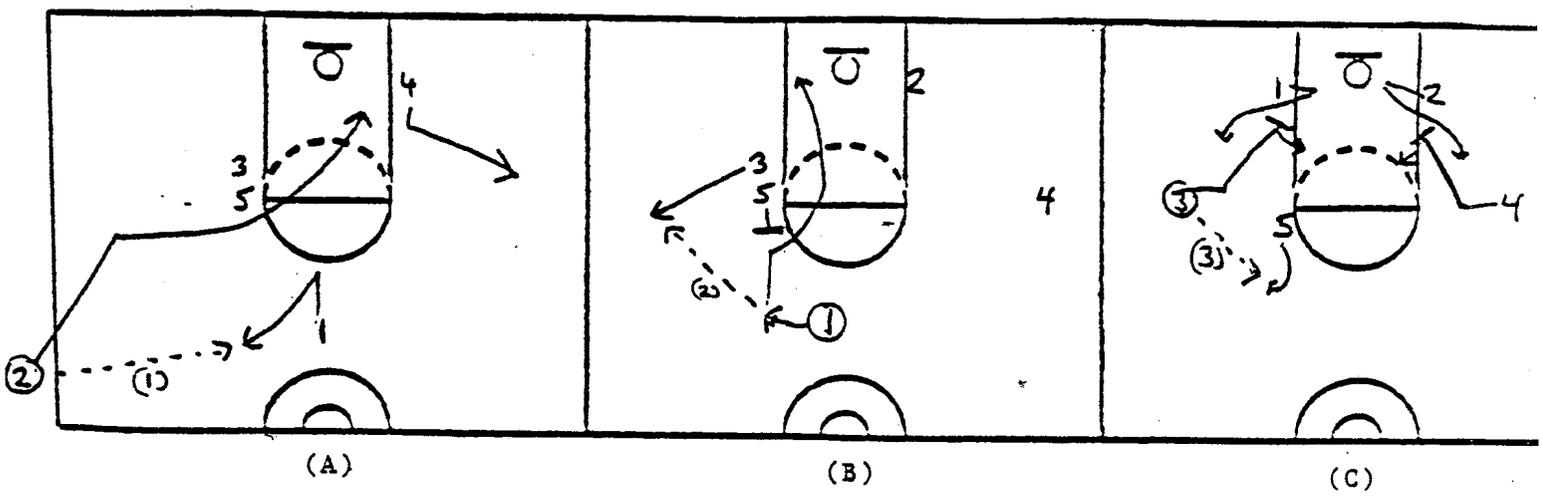


Diagram A

1. Players align as shown, 2 man inbounds the ball.
2. 1 man frees himself and receives inbound pass.
3. 4 man v-cuts to wing.
4. 2 man steps in after inbounding the ball and shuffle cuts off double screen set by 3 man and 5 man to opposite box.
5. 1 man looks to pass directly to 2 man.

Diagram B

1. If pass to 2 man is not open, 3 man steps out and receives pass from 1 man.
2. 1 man shuffle cuts off 5 man to ballside box.

Diagram C

1. 3 man reverses ball to 5 man, who steps out after setting shuffle cut screen.
2. 3 man and 4 man downscreen for 1 man and 2 man, and then roll back.
3. 5 man passes to open man.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL SITUATIONS
SIDE OUT-OF-BOUNDS
LAST SECOND SHOT

(A)

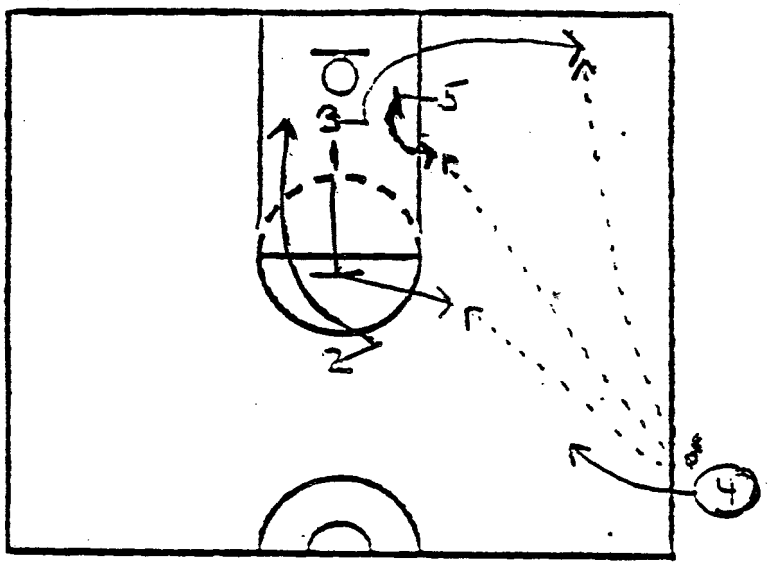


Diagram A

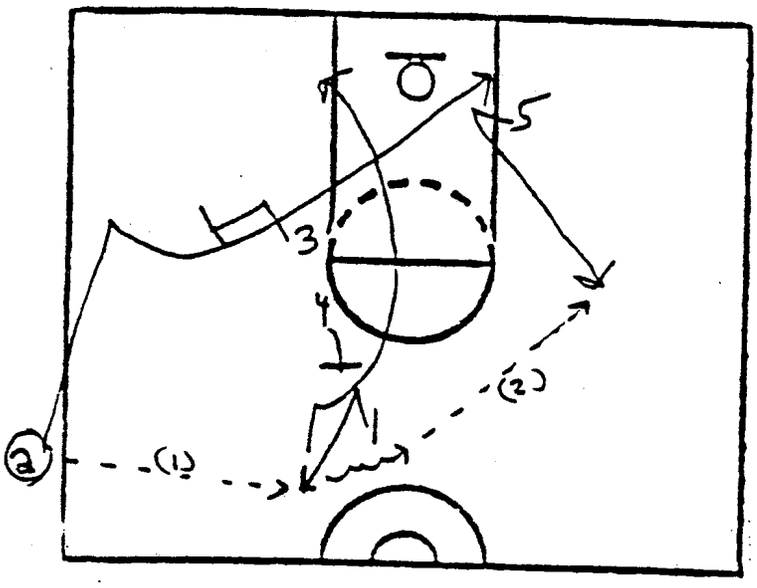
1. 1 man backscreens for 2 man who cuts to the basket looking for lob.
2. 1 man comes to the ball after setting backscreen.
3. 3 man cuts off 5 man's screen to ball.
4. 5 man opens after screen.
5. 4 man steps in after entering the ball for return pass and 3 point shot.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
IVY

(A)



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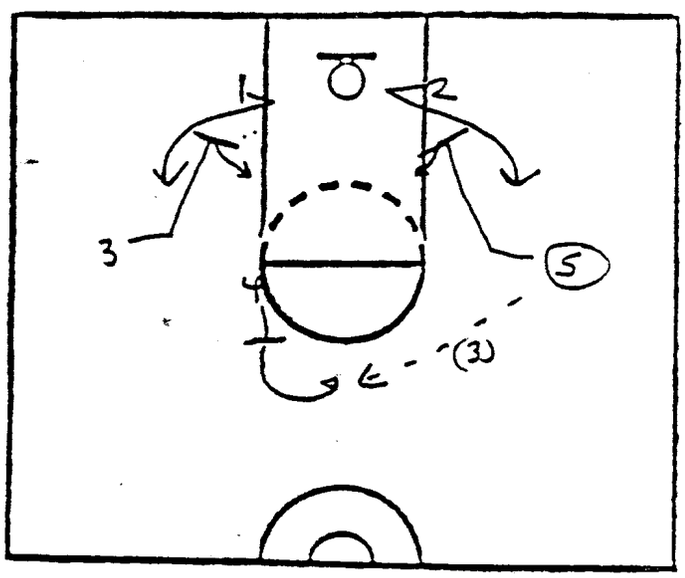


Diagram A

1. 1 man v-cuts to free himself and gets inbound pass from 2 man.
2. 5 man breaks out and receives pass from 1 man.
3. 1 man cuts off 4 man's backscreen and goes to box.
4. 2 man steps in and v-cuts off 3 man's backside to the ballside box.
5. 4 man steps out after setting backscreen.

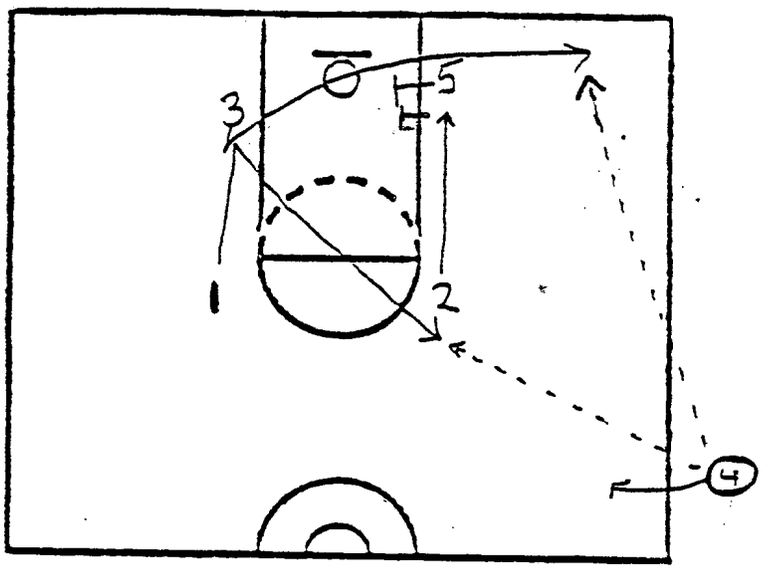
Diagram B

1. 5 man passes to 4 man, steps to the ball, and downscreens for 2 man.
2. 3 man opens and downscreens for the 1 man.
3. 3 man and 5 man open after downscreening.
4. 4 man passes to the open man.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
ACTION FOR UNDER 7 SECONDS

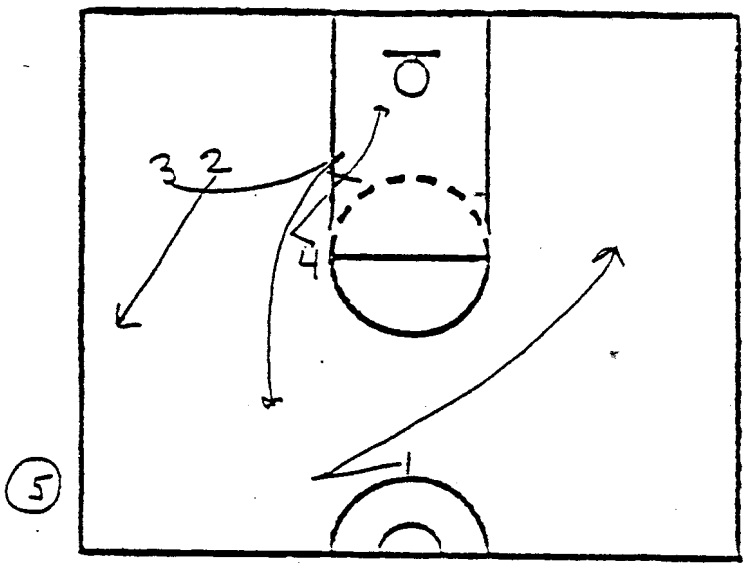


1. Players align in box set.
2. 2 and 1 cut down to 5 and 3.
3. 2 holds in double screen with 5.
4. 3 fakes up and cuts off double.
5. 1 flashes to ballside elbow.
6. 4 steps in for return pass.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
LAST SECONDS ACTION



1. 2 and 3 line up side by side.
2. On slap of ball, 3 cuts over 2. As he passes him 2 flashes to sideline.
3. 4 screens down for 3 and then rolls to basket.
4. 1 steps to the ball and fades.

BASKETBALL NOTES

Coach Jerry Wainwright

SIDELINE OUT-OF-BOUNDS
MILWAUKEE
(Last Seconds Play for 3 Points)

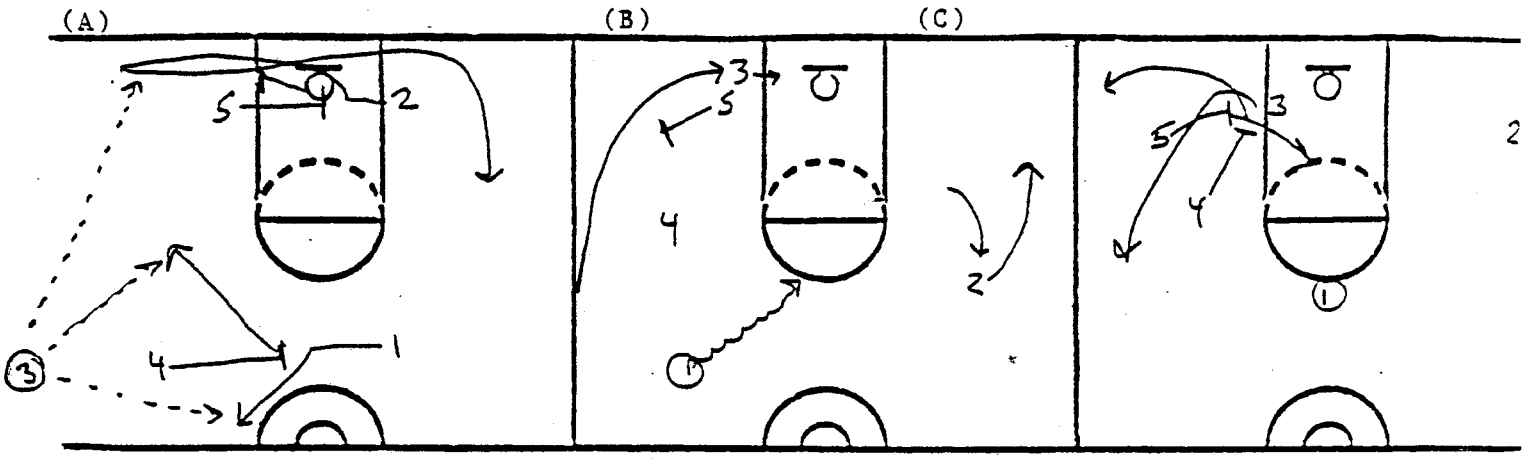


Diagram A

1. Players align in box as shown with 3 man inbounding ball.
2. On signal, 4 man screens for 1 man and rolls back.
3. 1 man breaks to ball.
4. 5 man screens across for 2 man.
5. 2 man breaks out off 5 man's screen, then backcuts off 5 man's backscreen.
6. 3 man inbounds to 1 man, 4 man, or if open 2 man on his 1st cut.

Diagram B

1. If inbounded to 1 man and 2 man is not open, he penetrates.
2. 3 steps in and comes off backscreen by 5 man to box.

Diagram C

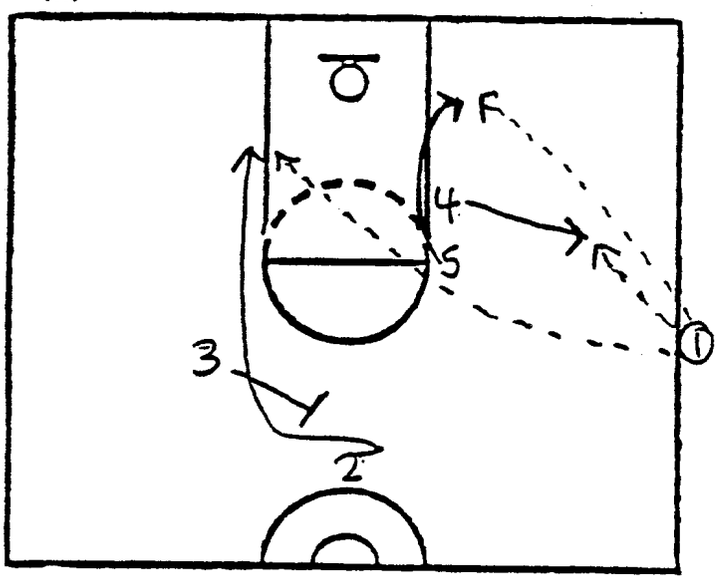
1. 3 man then breaks off double screen by 5 man and 4 man to 3 point range.
2. 4 man wheels off 5 man to 3 point range and 5 man opens in lane.
3. 2 man fades.
4. 1 man hits the open man.

BASKETBALL NOTES

Coach Jerry Wainwright

Out-of-Bounds Side
Versus Pressure Man-to-Man Defense
Action: Versus Man On The Ball

(A)



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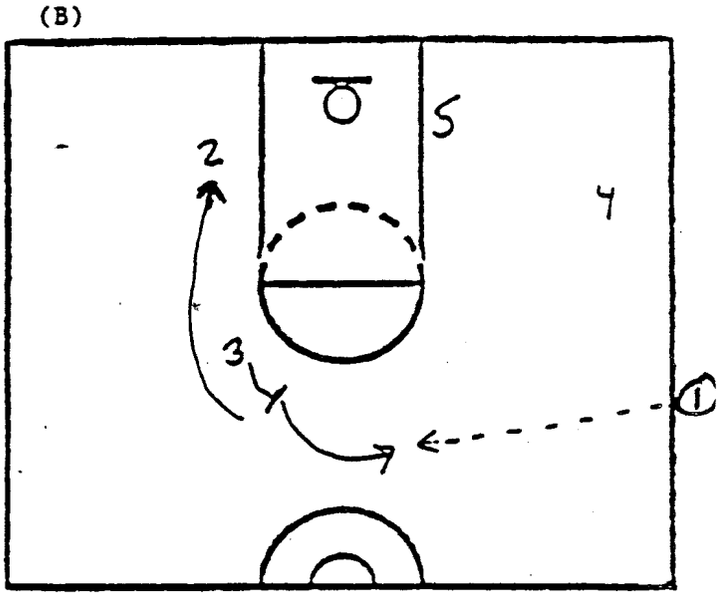


Diagram A

1. #4 breaks to ball.
2. #5 rolls down lane and posts.
3. #3 backscreens for #2.
4. #2 steps to ball, then cuts off backscreen looking for the lob.
5. #1 inbounds to the open man.

Diagram B

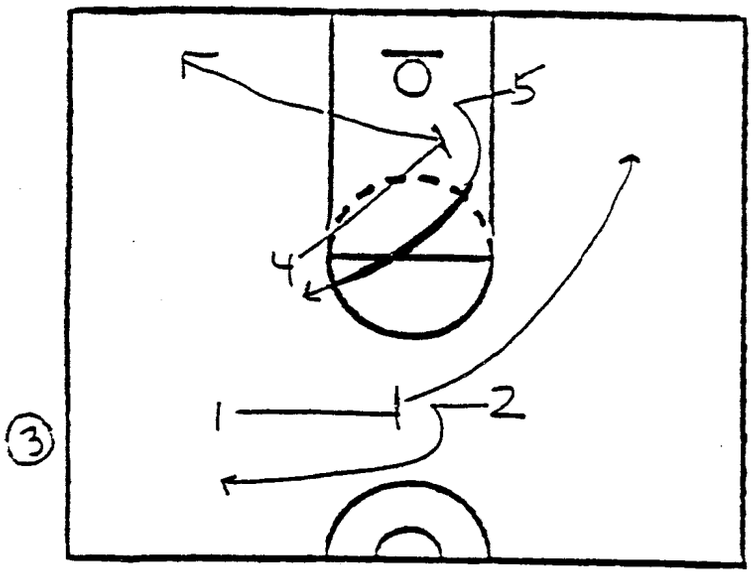
1. #3 rolls back to ball after setting backscreen as outlet.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
POST FEED ACTION

(A)



(B)

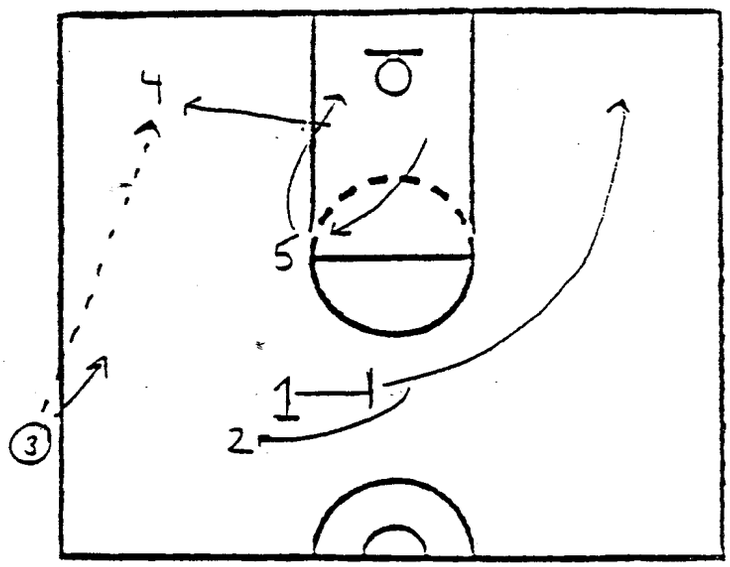


Diagram A

1. 1 screens for 2, then fades.
2. 4 diagonally downscreens for 5 and rolls hard to corner.
3. 5 cuts hard off the downscreen to "L".

Diagram B

1. 3 inbounds to 4.
2. 5 rolls hard down the lane looking for ball.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
DIRECT PASS (Last Seconds)

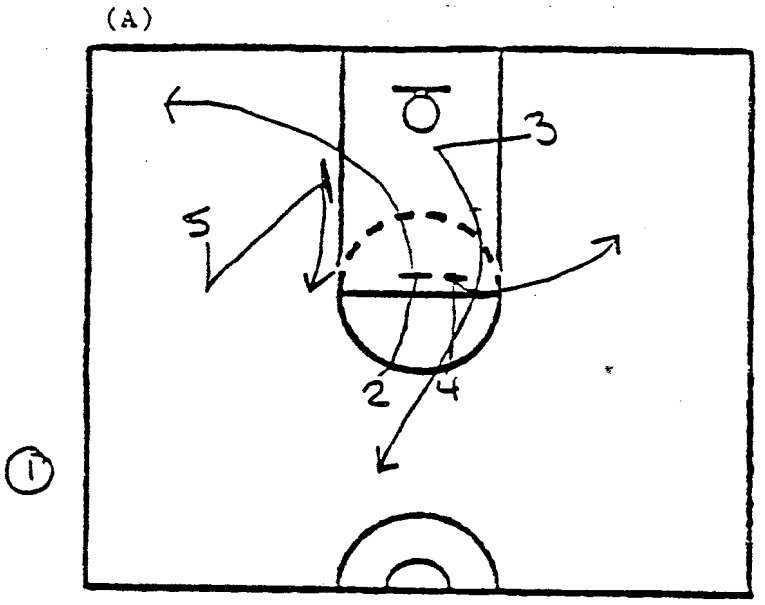


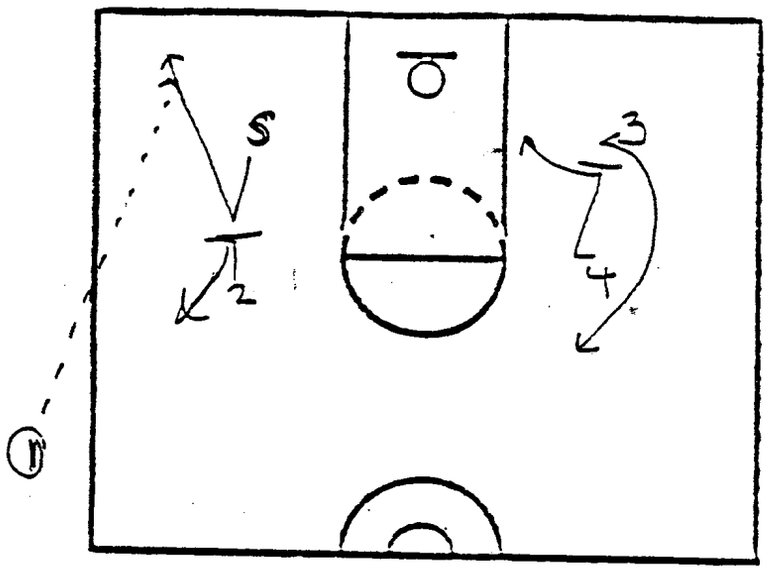
Diagram A

1. Players align as shown, 1 man is inbounder.
2. On signal from inbounder, 2 man and 4 man double screen down for 3 man.
3. After setting double screen, 2 man continues to corner off screen by 5 man. 5 man steps up lane after setting screen.
4. After setting double screen, 4 man spots up to wing.
5. 3 man comes off double screen ready to shoot.
6. 1 man passes to open man.

BASKETBALL NOTES

Coach Jerry Wainwright

OUT-OF-BOUNDS - SIDE
LAST SECONDS
(Celtics Action)

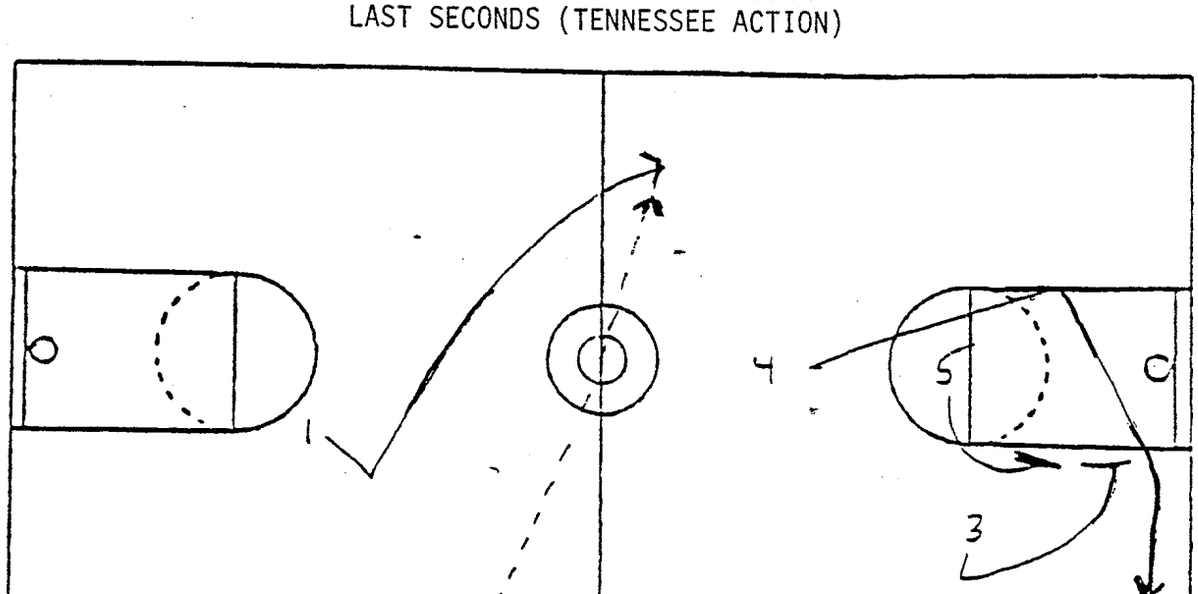


1. The 2 man takes two steps to down screen for the shooter (5).
2. 5 cuts hard to the level of the screen, then fades to corner looking for lob pass from 1.
3. 4 downscreens for 3, who comes hard to the ball.
4. 4 then opens to the basket.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - 3/4 COURT
ACTION - DOUBLE SCREEN FOR SHOOTER
LAST SECONDS (TENNESSEE ACTION)

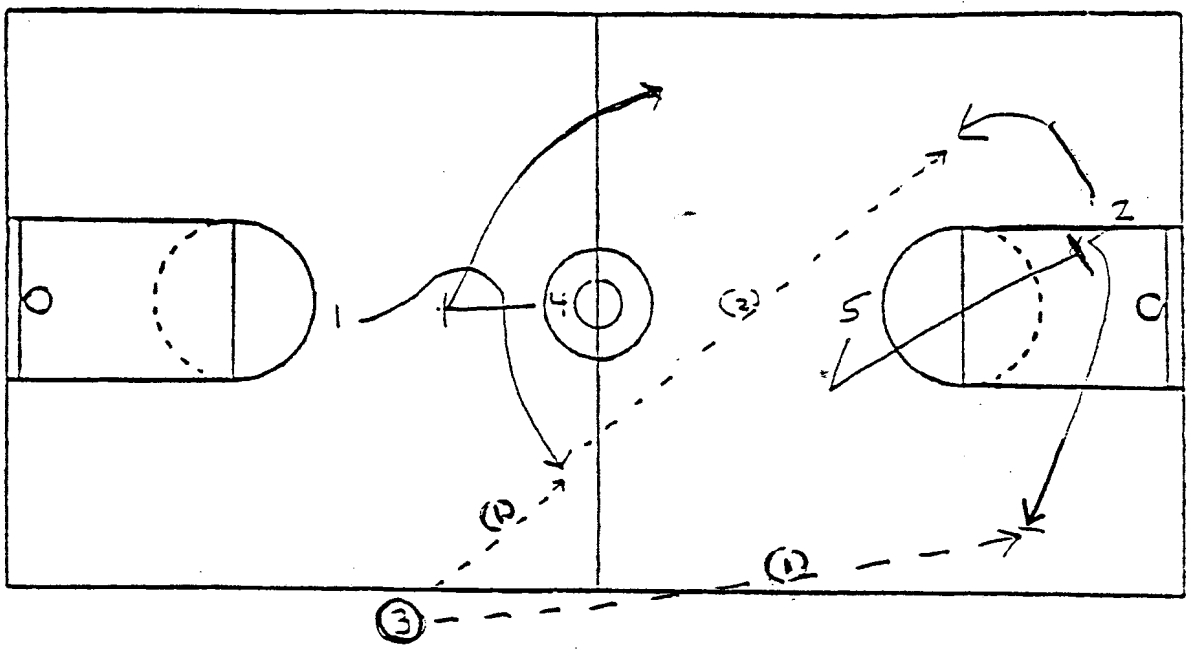


1. 4 is best shooter.
2. 4 cuts away, then comes off double by 5 and 3.
3. 1 steps to ball, then cuts backside.
4. 2 looks to 4 then 1.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - 3/4 COURT
ACTION - LAST SECONDS

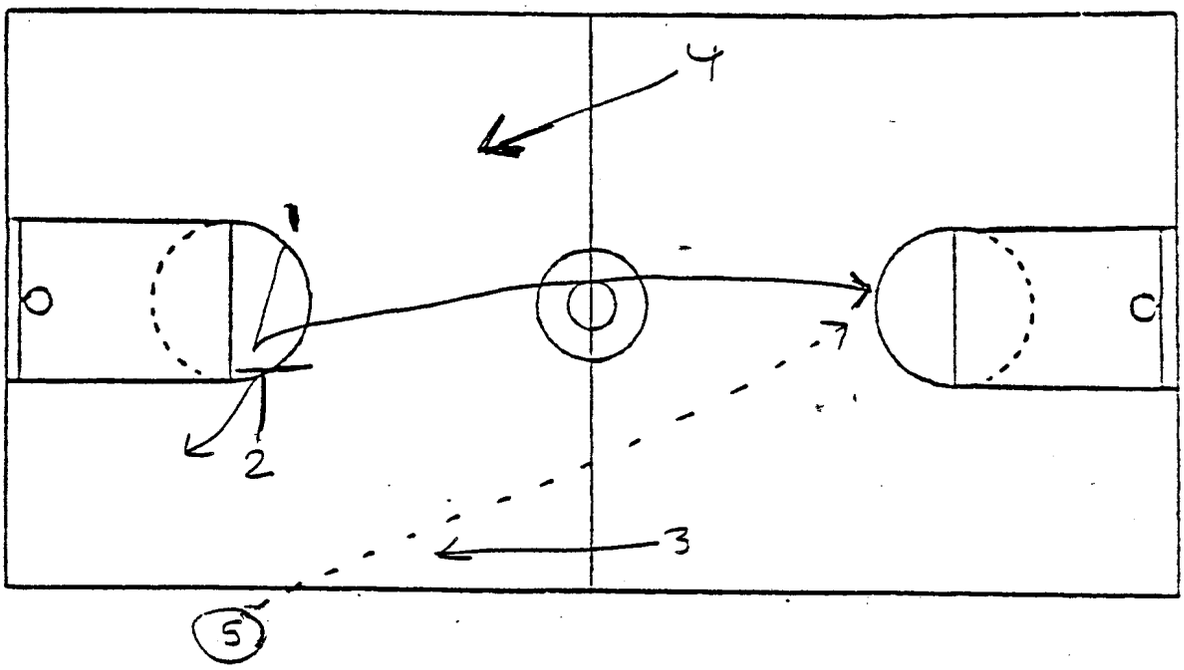


1. 4 screens for 1. 1 cuts up sideline to ball.
2. 4 fades opposite.
3. 5 screens for 2 and rolls back.
4. 2 cuts off screen toward ball.
5. 3 passes to open man.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - 3/4 COURT
ACTION - DEEP FOR LAY-UP



1. 3 and 4 break hard to ball.
2. 2 pivots to set screen for 1 and then rolls back.
3. 1 cuts hard to level of screen and then streaks deep.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - FULL COURT
LAST SECONDS
(3 POINT ACTION)

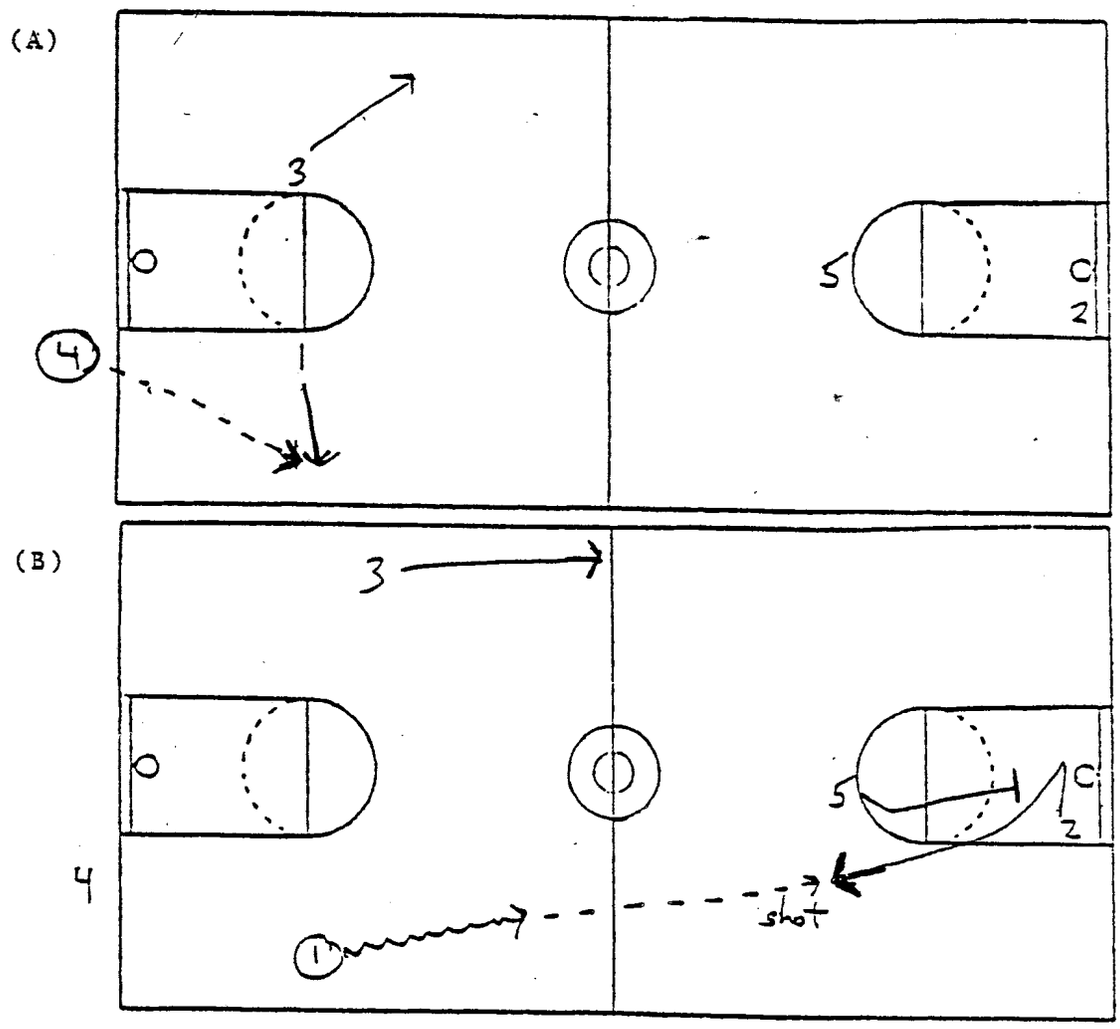


Diagram A

1. 5 is best screener, 2 best shooter.
2. 4 inbounds to 1.
3. 3 flares.

Diagram B

1. 1 "pushes" the ball.
2. 5 downscreens for 2.
3. 3 flares wide.
4. 1 looks to pass to 2 for shot.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL FULL COURT
ACTION TO CALL TIME OUT AT HALF COURT

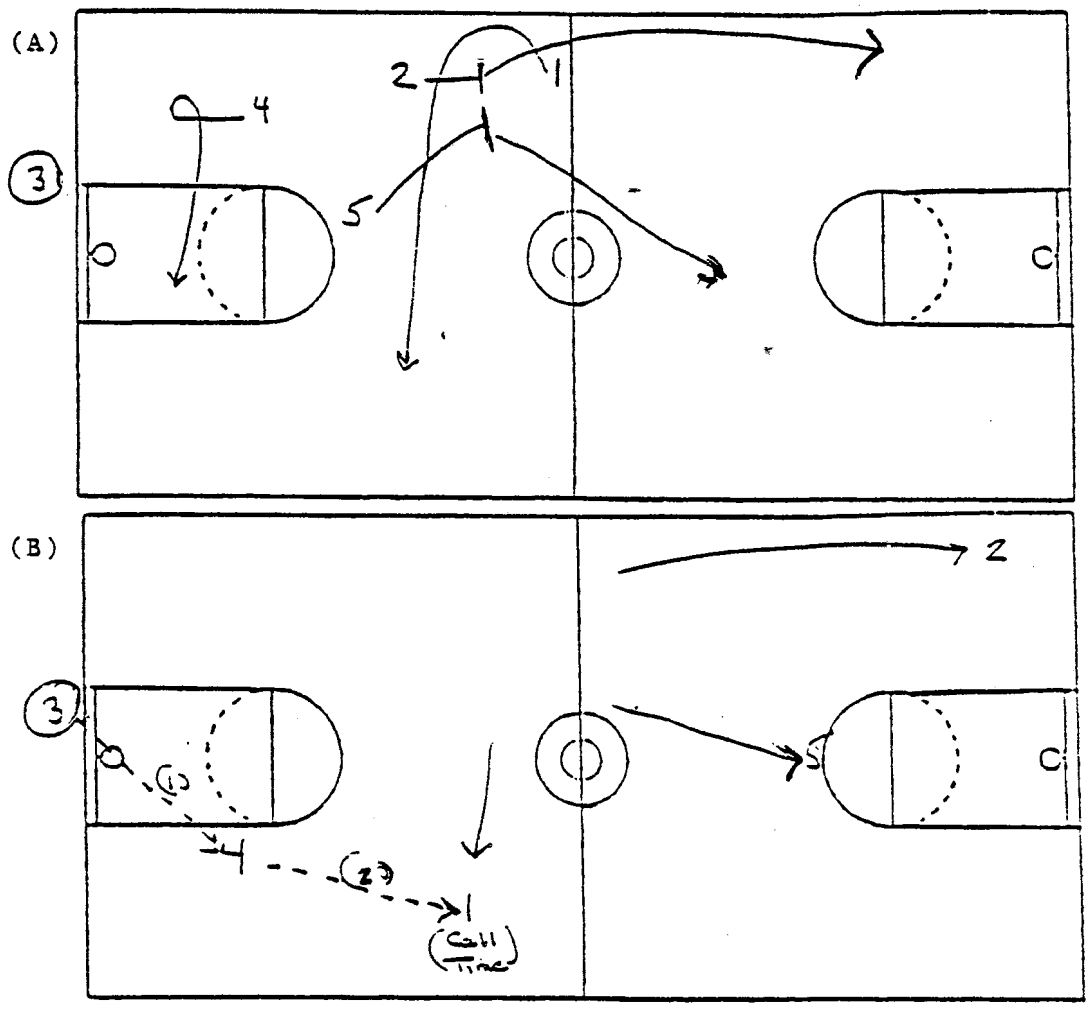


Diagram A

1. 4 steps to ball, reverses pivot, and cuts across the lane.
2. 2 and 5 screen for 1, then break deep.
3. 1 curls off double screen, breaking hard to the sideline.

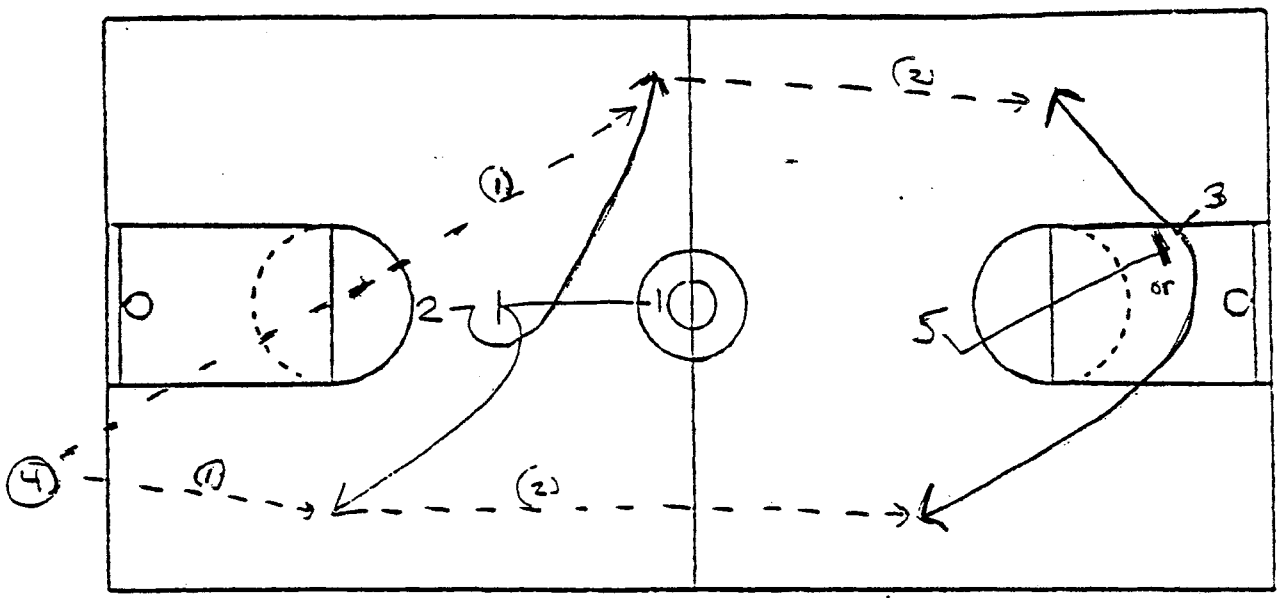
Diagram B

1. 3 inbounds to 4.
2. 4 looks up sideline to pass to 1.
3. 1 catches the pass and immediately calls time.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL FULL COURT
ACTION - LAST SECONDS



1. 3 screens for 2 and then cuts opposite 2's cut.
2. 5 screens for 3 and then rolls opposite 3's cut.
4. 4 passes to open man.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL SITUATIONS
NO TIME OUTS LEFT
5 SECONDS OR LESS

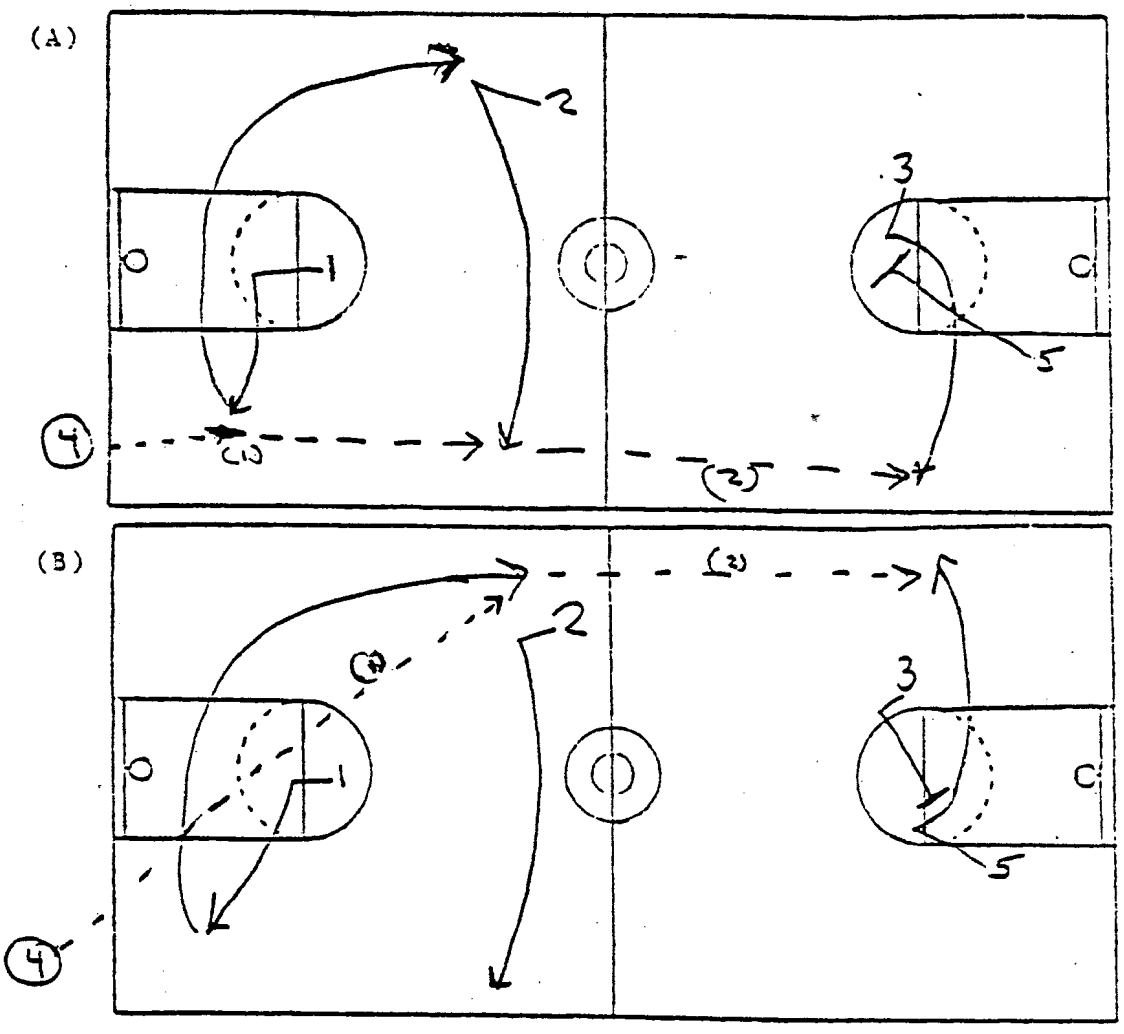


Diagram A

1. 1 man fakes hard and comes to ball, then empties on backside wing.
2. 2 man fakes to the ball then cuts hard across the court.
3. 4 man tries to inbound the ball to 2 man on the move.
4. When 2 man receives the ball 5 man "headhunts" on screen for 3 man.
5. 3 man sets his man up and curls off screen by 5 man.

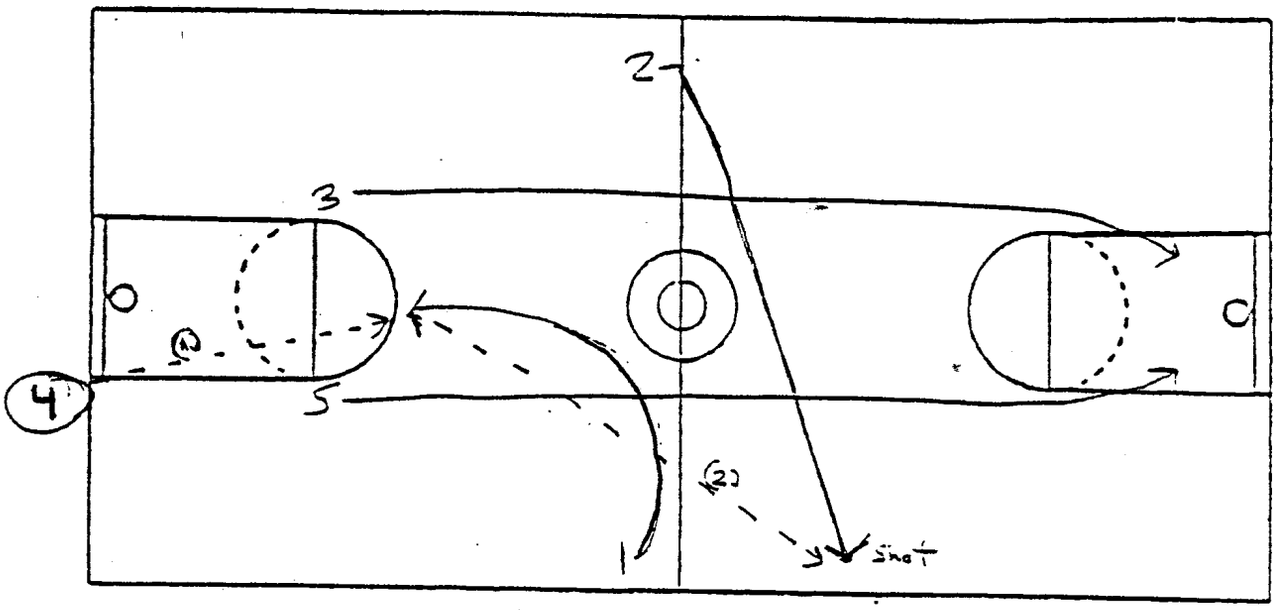
Diagram B

1. If ball is inbounded to 1 man, 3 man screens for 5 man.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - FULL COURT
ACTION - UNDER 5 SECONDS



1. 1 is best passer and 2 is best shooter.
2. 5 and 3 sprint deep to rebound.
3. 1 circles through center and tries to get inbounds pass at top of circle.
4. 2 delays a count, then sprints opposite at a diagonal.
5. 1 looks to 2. If he is not open, he dribbles for shot.

BASKETBALL NOTES

Coach Jerry Wainwright

SPECIAL - FULL COURT
ACTION VS. MAN-TO-MAN DEFENSE

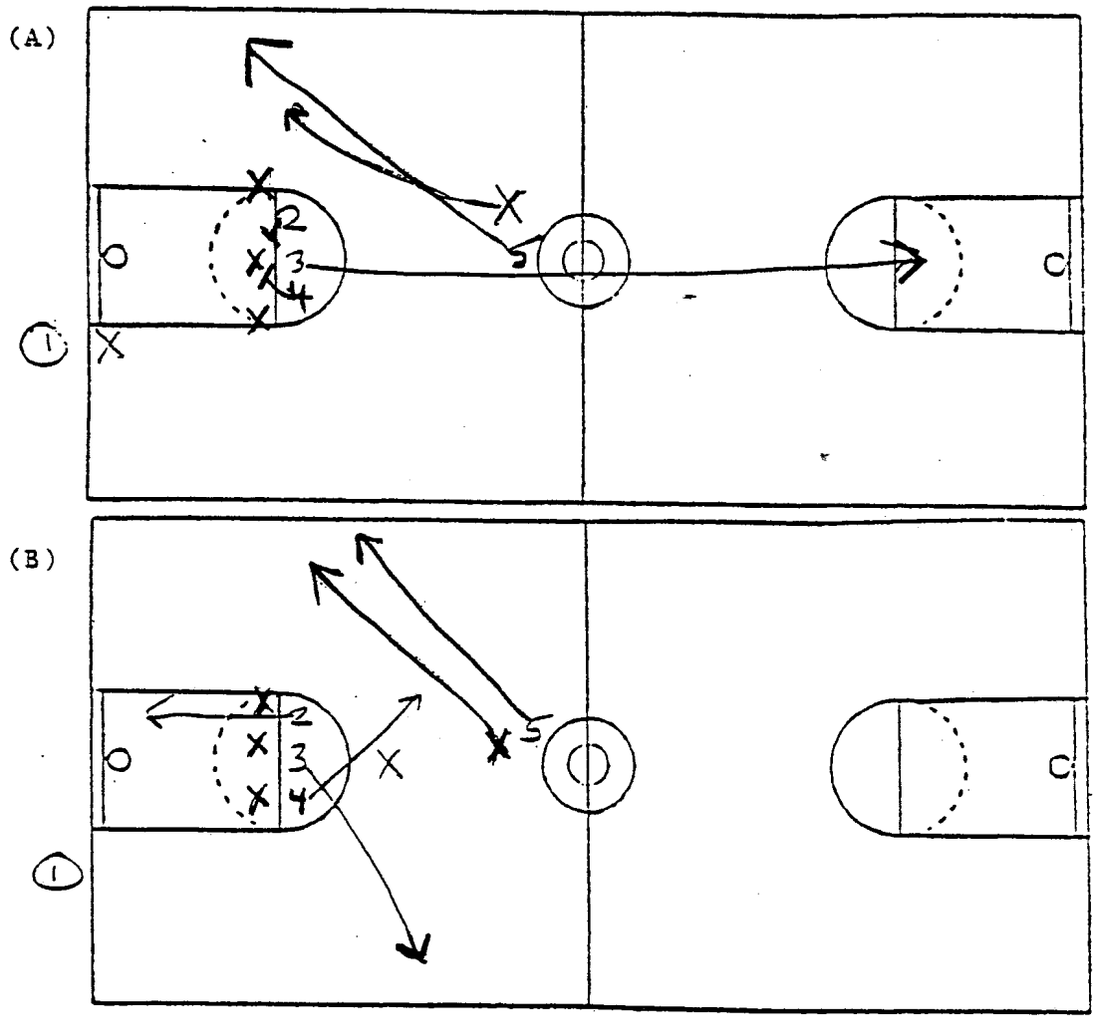


Diagram A

Against Man On the Ball Defense

1. 5 breaks to the ball.
2. 2 and 4 pinch in to screen and 3 cuts deep.

Diagram B

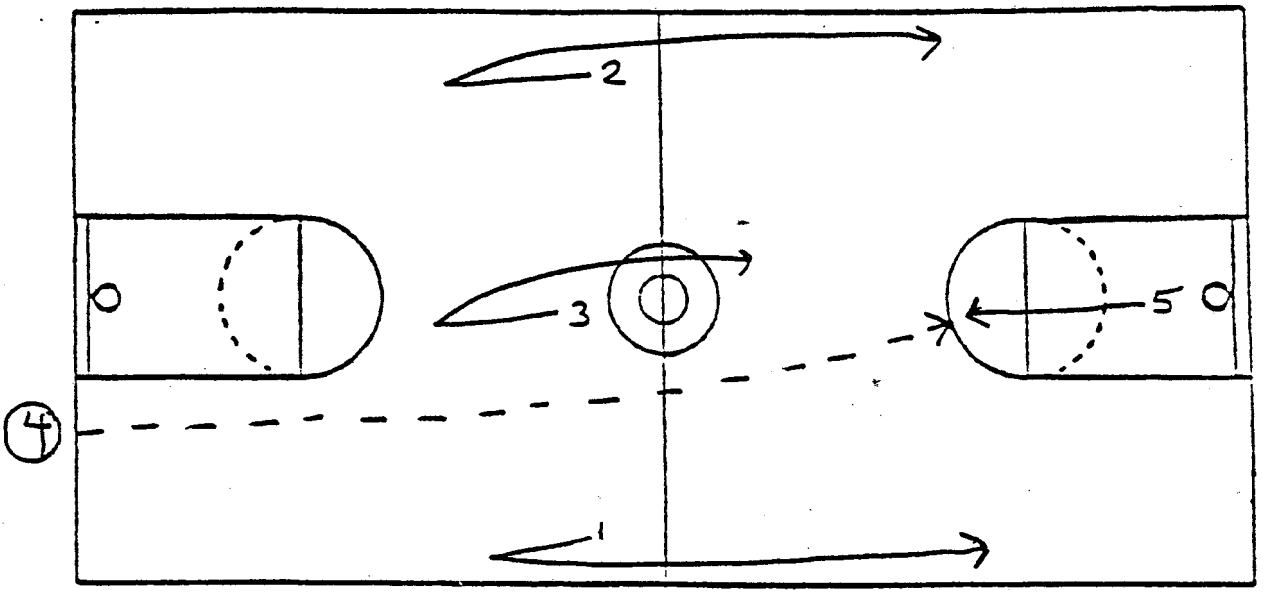
Against Man Off the Ball Defense

1. 5 breaks to the ball.
2. 4 and 3 x-cut as 2 breaks to the ball.

BASKETBALL NOTES

Coach Jerry Wainwright

FULL COURT SPECIAL
"HOME RUN" ACTION (LAST SECONDS PLAY)



1. Players align as shown.
2. 5 man breaks from under the basket up the lane to receive pass from 4 man.
3. If possible, 5 man catches and shoots immediately.
4. If 5 man can't make the catch, he "taps" the ball to one of the three men filling the lanes.

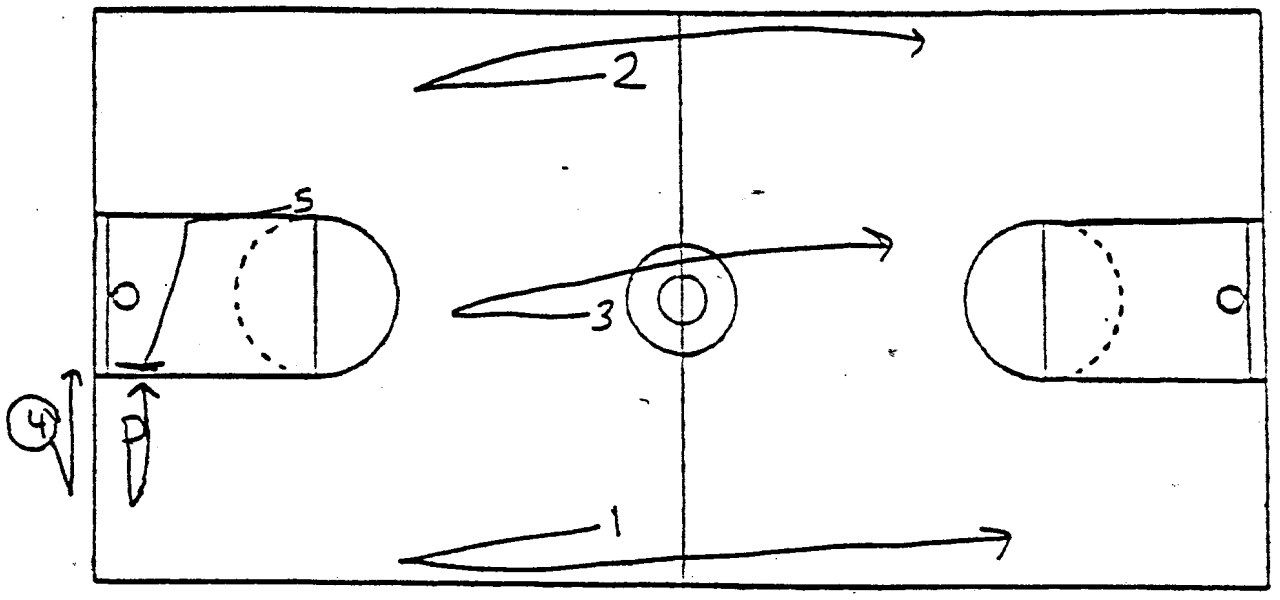
NOTE: Use with 2 or less seconds.

BASKETBALL NOTES

Coach Jerry Wainwright



FULL COURT SPECIAL
HOME RUN - BALL SCREEN COUNTER (LAST SECONDS PLAY)



1. Players align as shown.
2. 1 man, 3 man, and 2 man step hard to the ball and then break deep.
3. 4 man fakes pass and then runs baseline.
4. 5 man attempts to "blind pick" the man on the ball.

NOTE:
1. Tell the referee what you are going to do.
2. 5 man must take the "hit".
3. Use with 2 or less seconds to go.
4. Use only when you can run the baseline.
5. Use when the defense has a man aggressively on the ball.
6. Use when you have a timeout left, so if it doesn't work you can call it.

BASKETBALL NOTES

Coach Jerry Wainwright



PERIMETER RESPONSIBILITIES

I. Be a Leader - Coach on the Floor

- A. Communicate
- B. Play with poise and confidence
- C. Play with toughness
- D. Involve the post players

II. Make Smart Plays

- A. Eliminate mental mistakes
- B. Keep the offense moving - always the easy pass - unselfish
- C. Be opportunistic - threat to score
- D. Offense without the ball
- E. Make others better - bring out their best
- F. Make good decisions

III. Make Shots

- A. Three point shot - pullup shot
- B. Free Throws - 80%

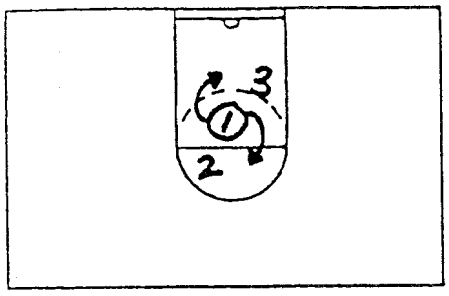
IV. Set the Tempo

- A. Offensive rhythm
- B. Defensive pickup points

BASKETBALL NOTES

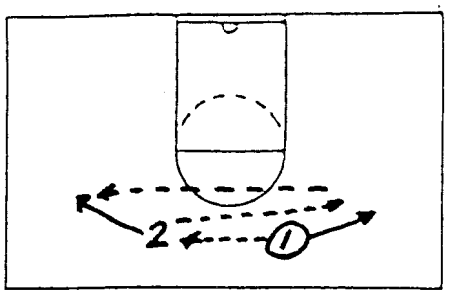
Coach Jerry Wainwright

PERIMETER
SKILLS
DRILLS



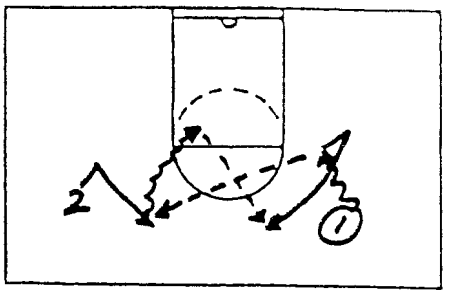
1 on 2 Toughness

- 3 players
- 1 has ball and cannot dribble
- 1 pivots and protects from 2 and 3
- rotate



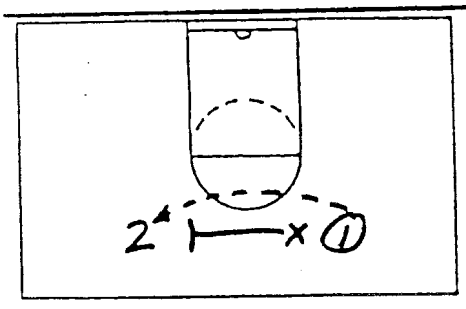
Firmness

- 2 players
- 1 has ball and makes crisp, firm passes with 2
- add pass fakes
- increase distance with every pass



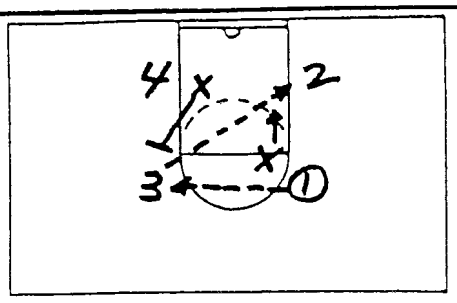
Don't Walk

- 2 players
- 1 has ball, shot fakes and takes hard dribble as 2 cuts to get open
- 1 hits 2 and repeat



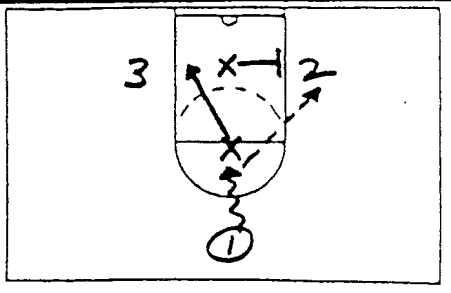
2 on 1 Passing

- 3 players
- 1 has ball, defense pressures him
- 1 hits 2 and repeat



Zone Passing

- 6 players
- 1 has ball and hits any of the others
- two defenders vary their coverages
- offense keeps the ball moving

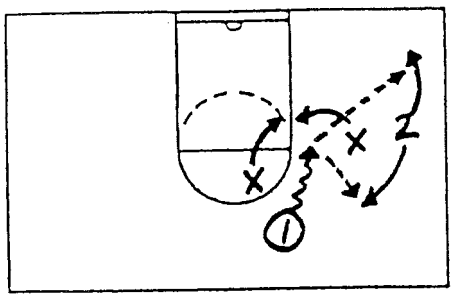


3 on 2 Passing

- 5 players
- 1 has ball and dribbles up to defense
- 1 hits open man and play it out until basket is scored

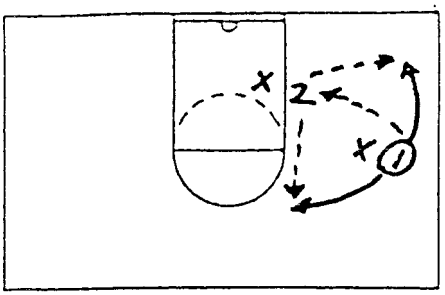
BASKETBALL NOTES

Coach Jerry Wainwright



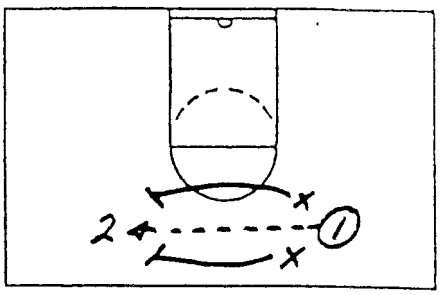
Draw and Kick

- 4 players
- 1 drives between two defenders and hits 2
- change angles
- vary positions on floor



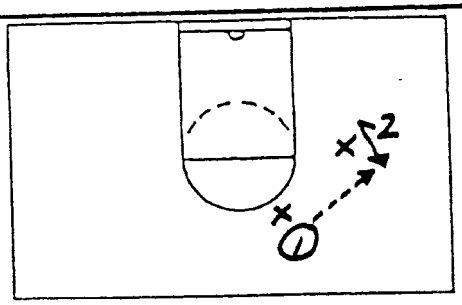
Feed Post and Relocate

- 4 players
- 1 hits 2 and relocates for return pass
- do on both sides of floor



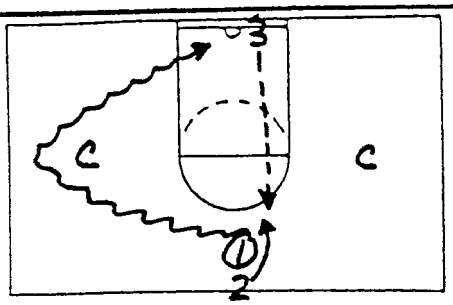
Trap Passing

- 4 players
- 1 has ball and two defenders trap
- 1 hits 2 and continue



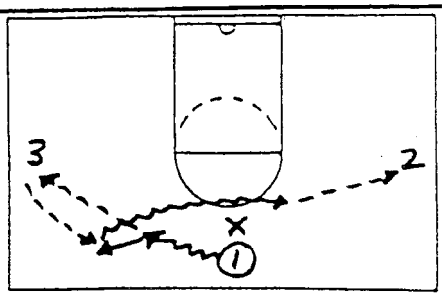
Pass Away from Defense

- 4 players
- 2 gets open, 1 passes away from defense and continue



Turn the Corner

- 3 or 4 players
- 1 shot fakes and dribbles around cone and explodes to basket
- 3 rebounds and hits 2
- go left then right



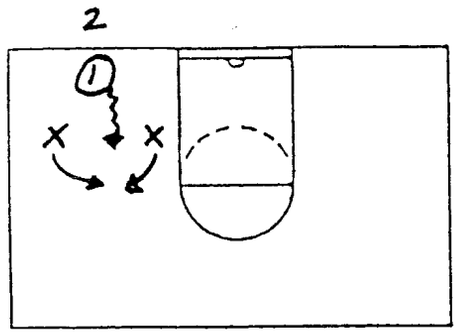
Dribble Swing

- 4 players
- 1 swings ball with dribble and hits 2 or 3
- 1 gets ball back and continue

BASKETBALL NOTES

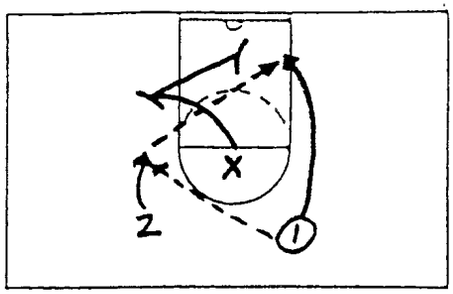
Coach Jerry Wainwright

PERIMETER
SKILLS
DRILLS



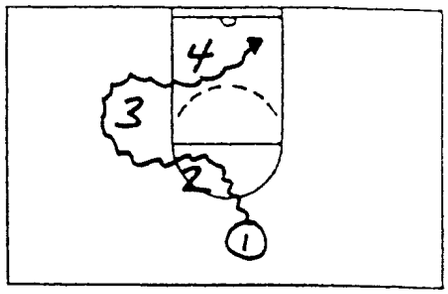
Single Advance

- 3 or 4 players
- 1 brings ball full court against two defenders
- rotate



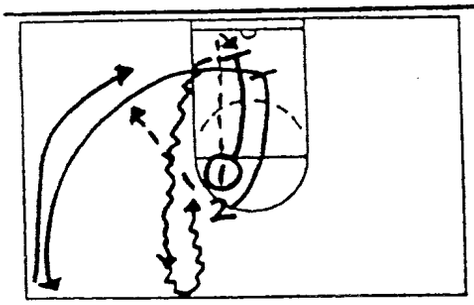
Finishing

- 3 players
- 1 has ball and hits 2
- two pass limit to score
- offense allowed only one shot
- rotate



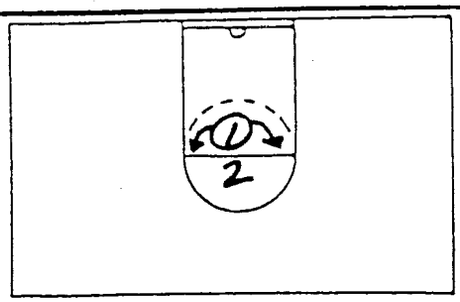
Dribble Moves

- 3 or 4 players
- 1 has ball and uses various moves to score
- rotate



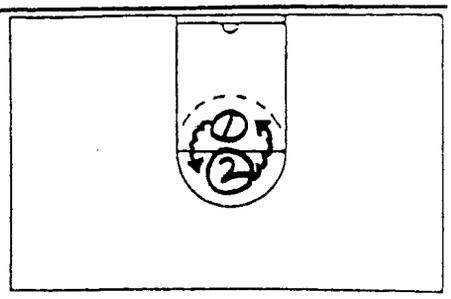
Bust Out and Fill

- 2 players
- 1 has ball and rebounds it off the board
- 1 busts out as 2 bothers him then fills the lane
- both players hit half court, reverse direction and attack same basket in a fast break fashion
- rotate



1 on 1 Toughness

- 2 players
- 1 has ball and cannot dribble
- 2 applies pressure
- rotate

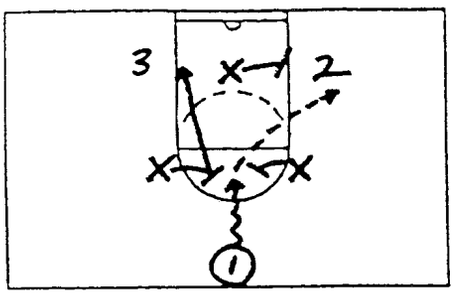


Dribble Knockout

- 2 players
- each has his own ball and attempts to knock the other's dribble out of the circle

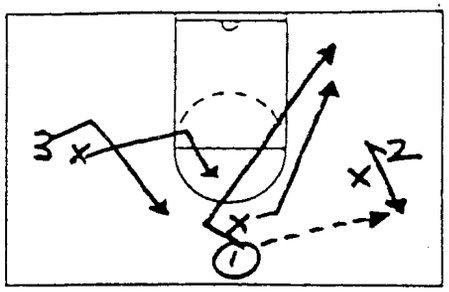
BASKETBALL NOTES

Coach Jerry Wainwright



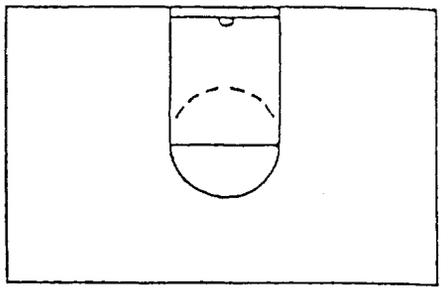
3 on 3 Passing

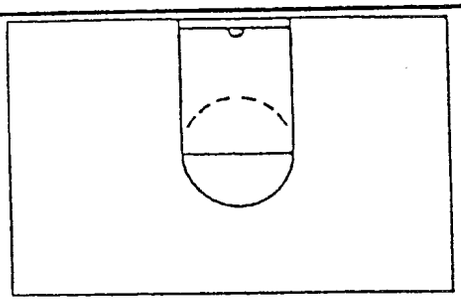
- 6 players
- 1 has ball and dribbles up to the defense
- 1 hits open man and play it out until basket is scored
- rotate

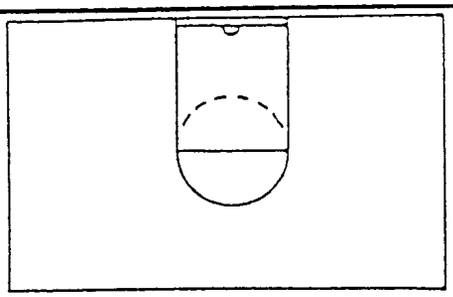


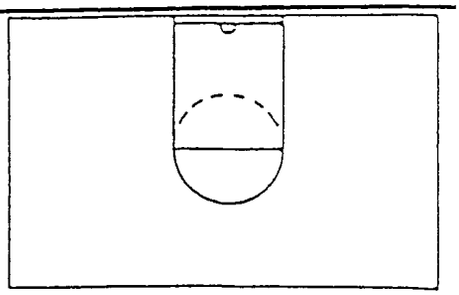
3 on 3 No Dribble

- 6 players
- regular game rules except offense can not dribble
- rotate











THE ONLY THOUGHT GOING THROUGH A POINT GUARD'S MIND AS HE ADVANCES THE BALL UP THE FLOOR SHOULD BE, "WHAT CAN I DO TO MAKE SURE WE SCORE ON THIS POSSESSION?" IT MAY BE (1) SHOOT IT, (2) PENETRATE AND SHOOT, (3) PENETRATE AND PASS, (4) FEED THE POST, (5) GET IT TO WHOEVER'S HOT, OR (6) SIMPLY INITIATE THE OFFENSE.



A GREAT GUARD NOT ONLY DOESN'T TURN THE BALL OVER, HE ALSO PREVENTS TURNOVERS BY THROWING SOFT, CATCHABLE PASSES; BY HITTING HIS TEAMMATES WHEN AND WHERE HE WANTS THE BALL; BY CREATING PASSING LANES, ETC.

BASKETBALL NOTES

Coach Jerry Wainwright



PLAYING GUARDS
Duties/Responsibilities

- Run the offense; set up the defenses - there has to be a leader out on the floor.
- Responsible for being the best ballhandler on the team.
- Responsible for having everyone in the right places on offenses, defenses, and in breaking the press.
- Score when needed but more importantly get the other players involved in the offense.
- Responsible for keeping everyone under control out on the floor the entire game.
- Responsible for controlling the tempo of the game.
- Must know all the positions on offense and defense.
- Watch clock and know when a shot must be taken.
- Primary safety after shooting FG unless he penetrates.
- Must be able to assume 2 or 3 positions in the event of traps, etc.
- Key decision maker on the team - must not decide until the defense is read!
- Make sure teammates know who they are guarding all the time - check at TO's, jump balls, substitutions, free throws, etc.
- Call huddle at FTs to check defenses, etc.

BASKETBALL NOTES

Coach Jerry Wainwright



WHAT MAKES A GOOD POINT GUARD?

I. The point guard is the head of the team:
   a) He must think for everyone on the floor.
   b) He must think like the coach does.

II. The point guard keep everyone happy:
   a) He must know who the scorers are.
   b) He must know who has the "hot" hand.
   c) He must know everyones shoeting ranges.

III. The point guard must realize and accept the fact that his position is a "CATCH 22" position.
   a) Extremely important, but often over looked.
   b) When things are going right, it is not because of the point guard.
   c) When things are going wrong, it is because of the point guard.

IV. The point guard must always know time and score every-time down the floor. (keep score in your head)

V. The point guard must set and control the tempo of the game.
   a) When to run?
   b) When to walk?

VI. The point guard must be a leader.
   a) Vocal(show emotion, get people to play harder, call the offenses, & defenses).
   b) He must also lead by example(must be the hardest worker)

"THE LEADER OF THE RACE, DETERMINES THE SPEED OF THE RACE"

VII. The point guard does not turn the ball over.
   a) Make the safe play vs. the spectacular play.
   b) Look to hit singles before going for the homerun.
   c) Always know who you are passing to.

VIII. Good point guard must be able to make free throws.
   a) 80% in the first 28:00 of the game.
   b) 90% in the last 4:00 of the game.

IX. The point guard must be able to stick the wide open jumper.
   a) Foul line jumper.
   b) Three point jumper.

X. MUST ALWAYS BELIEVE IN THEMSELVES AND THEIR GAMES. BE CONFIDENT! PLAY CONFIDENT!

TIPS FOR GUARD PLAY

(compiled from conversations with major college coaches on what they look for in a major college guard)

Major college guards must be able to:

1. Get the ball up the court versus pressure using both their left and right hand while seeing the entire floor so they may be able to pass to an open teammate. Great guards can handle the ball while seeing the entire floor.

2. Take the ball to one side to start the offense and make the entry pass.

3. Demand the ball on the fast break. You must want the ball on the fast break and be able to take the ball to the opposite end with speed and control. You must be able to hit the jumper off the dribble at the end of the break.

4. Learn the pace of the game - when to speed it up or when to slow it down.

5. Develop passing skills with both hands.

6. Shoot the ball from the perimeter. (Point areas and wing areas because of the many zone defenses that you will face.)

7. Develop leadership abilities.

8. Understand your role and develop judgement on making the play. (Example: "be able to get the ball inside" versus a mismatch).

9. Be able to use quick one-on-one moves off both the dribble and the catch.

10. Play defense - you must be a defensive expert.

BASKETBALL NOTES

Coach Jerry Wainwright



HOW TO PLAY GUARD

Don'ts

1. Don't think you know what an opponent is going to do. Be alert and counter his threat.

2. Don't ever get discouraged as the going gets tough. Try all the harder and be calm and sure. Intensive deadly guards have often been the stabilizing influence of success.

3. Don't shoot at a basket and follow your shot in. You will be caught in a bad position.

4. Don't think it is the business of the forwards and center to score all of the points. Improve your free throwing and goal shooting.

5. Don't foul.

6. Don't leave your feet to stop an opponent's shot as he may fake and dribble around you. Leave your feet only to get ball off the defensive backboard.

7. Don't turn your head to follow the ball when your opponent makes a pass to a teammate, as that leaves your man free to cut for a return pass.

8. Don't cross or tangle your feet when guarding an opponent, but learn the boxer's step so that you are perfectly balanced to change direction at any time.

9. Don't let your man get behind you.

10. Don't try to take the ball away from an opponent. It is nearly impossible. Be content to stop his dribble so that he must pass or shoot.

11. Don't pass the ball across the floor under the basket you are defending.

12. Don't try to start even with a moving man who is approaching you. Get in the direction he is going as soon as possible.

13. Don't be off balance at any time.

14. Don't commit yourself until an offensive play has actually started.

15. Don't let an opponent shoot unmolested.

16. Don't rush or charge your opponent.

17. Don't wait for him flat-footed. Be able to change your direction quickly.

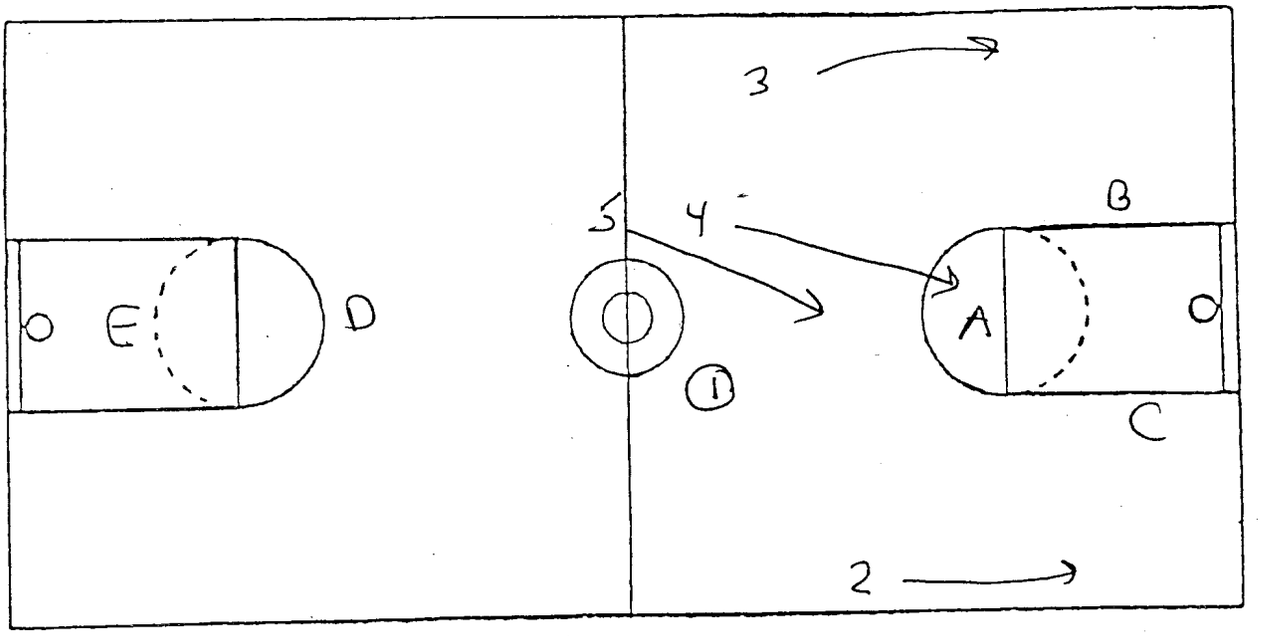


BASKETBALL NOTES

Coach Jerry Wainwright

DRILL NAME: **53/52 CONTINUOUS**

DRILL NO.: _____



PROCEDURE:

1. Offense runs fast break versus 3 defenders at one end and 2 at other end.

2. Offense scores: 3 points for 3
   2 points for 2
   1 or 2 points for foul

3. Defense scores: 3 points for charge
   2 points for steal
   1 point for rebound

3. Play for 1 minute on clock.

COACHING POINTS:

1. Stress all fast break fundamentals.

2. Change the length of the game.

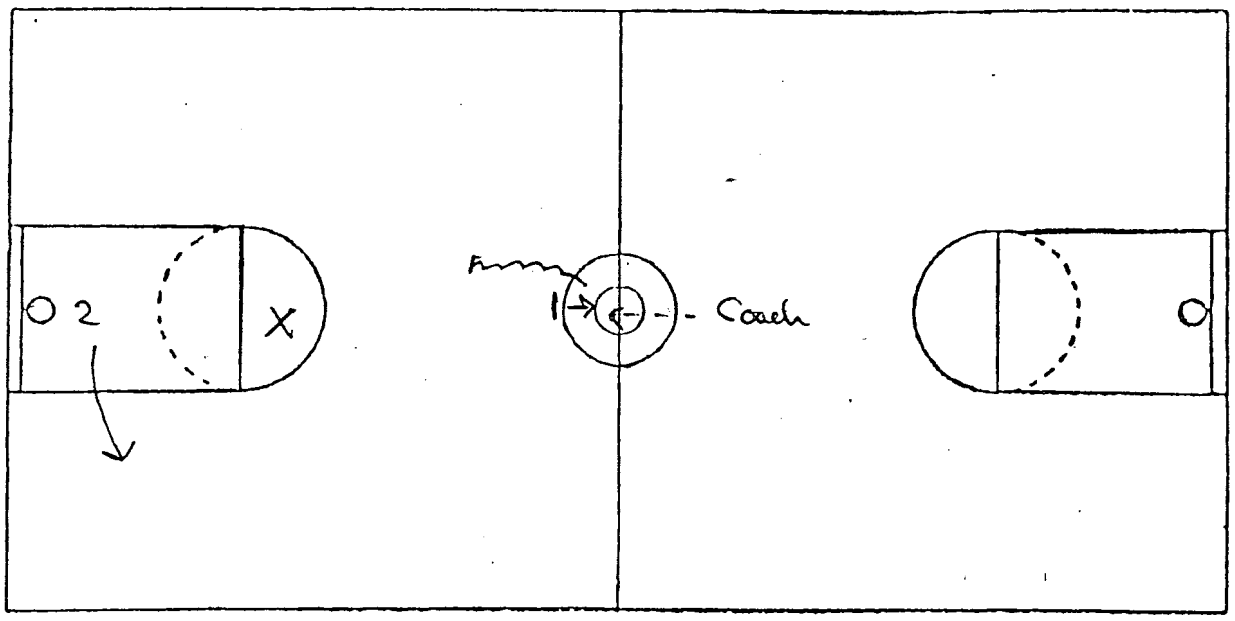
BASKETBALL NOTES

Coach Jerry Wainwright



DRILL NAME: 2-ON-1, SQUARE

DRILL NO.: _____



PROCEDURE:

1. 1 faces Coach with back to the basket he will attack.
2. On pass from Coach, 1 turns and attacks 2-on-1.
3. 2 must go opposite on 1's attack.
4. X plays 2-on-1, fake and fall defense.

COACHING POINTS:

1. Can put a limit on 1's dribbles (i.e. 2 or 3).
2. In 2-on-1 offense, make one play and get lay-up or short bank shot.
3. Emphasize X's defense.
4. Good drill versus press.

BASKETBALL NOTES

FAST BREAK

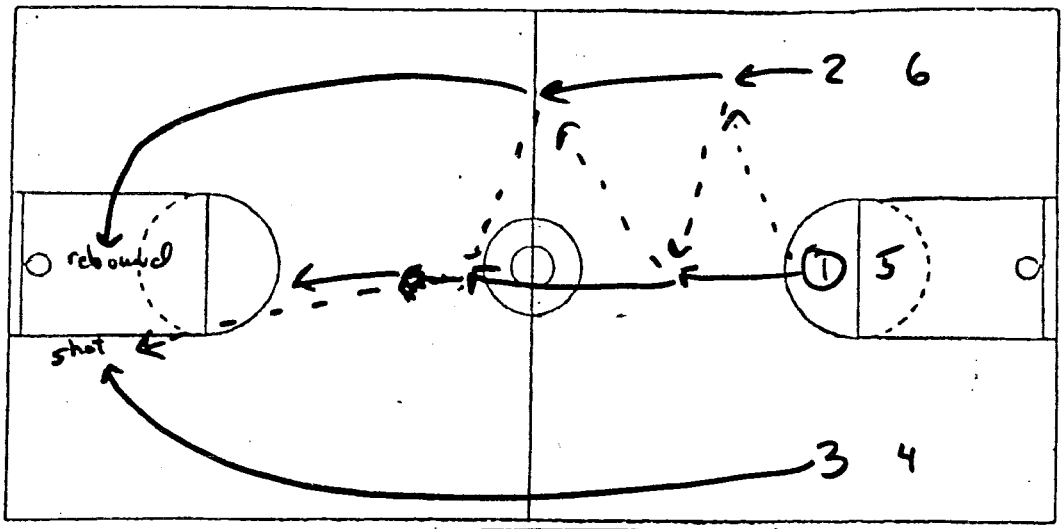


Coach Jerry Wainwright

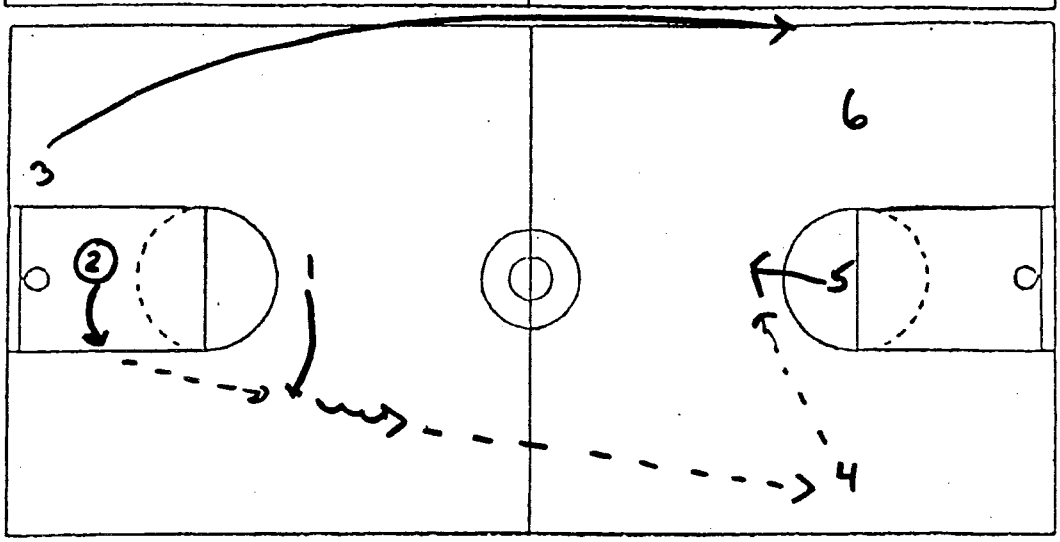
DRILL NAME: Kansas #1

DRILL NO.: _____

(A)



(B)



PROCEDURE:

Diagram A:

1. 1 and 2 pass between themselves up the court. 3 runs the lane.
2. 1 passes to 3 for a lay-up.
3. 2 rebounds the shot.

Diagram B:

1. On a make or miss, 2 outlets to 1.
2. 1 takes one hard dribble and chest passes to 4 (1 could also baseball pass)
3. The drill continues for a specified time period.

COACHING POINTS:

1. Snap all passes.
2. Run wide.
3. Sprint back to your lines wides (or off the court)
4. Make shots

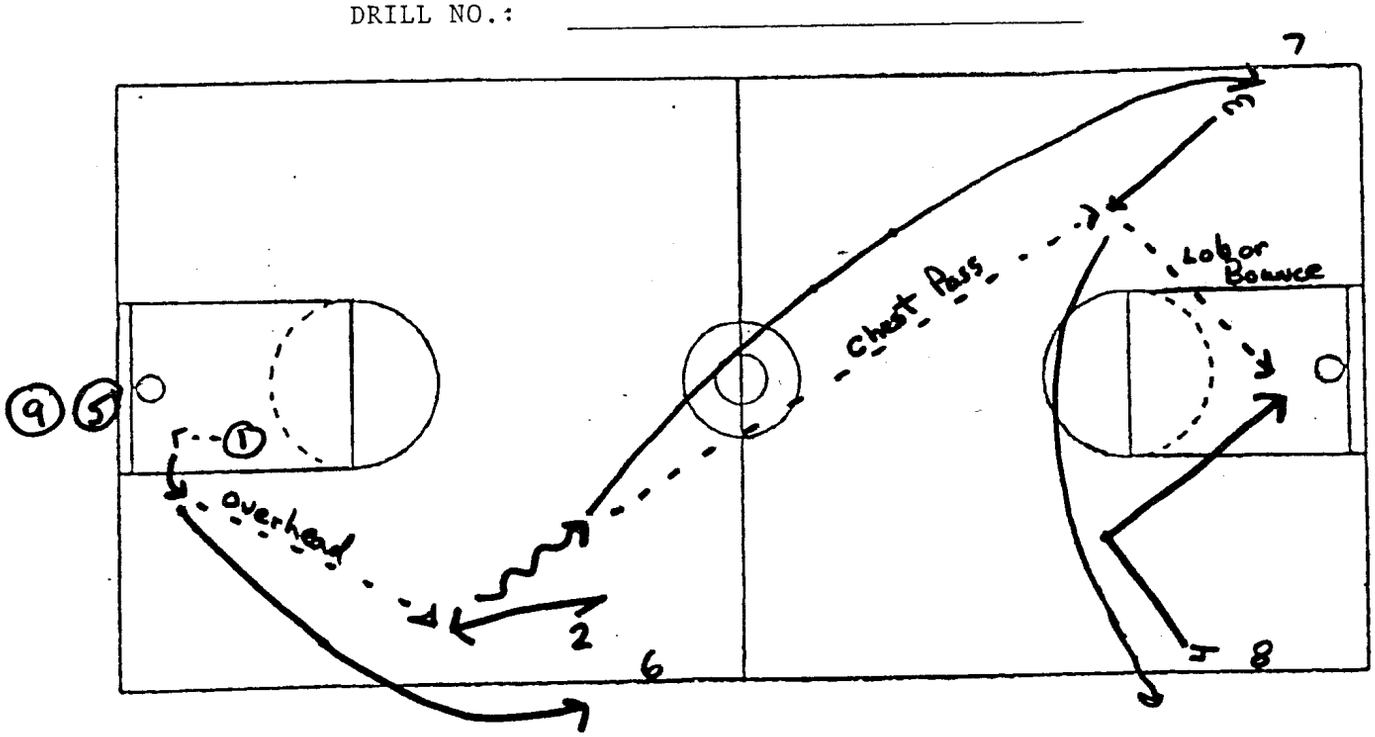
BASKETBALL NOTES

Coach Jerry Wainwright



DRILL NAME: Jayhawk

DRILL NO.: _____



PROCEDURE:

1. 1 throws ball off board, rebounds, and makes an overhead outlet pass to 2
2. 2 receives the outlet, pivots, takes one hard dribble and chest passes to 3.
3. 3 meets the pass, pivots and either lobs or bounce passes to 4 cutting to the shot.
4. All players follow their passes to the end of the line they passed to. The shooter rebounds his own shot and dribbles full court (wide) to the rebound line.
5. The drill continues for a specified time period.

COACHING POINTS:

1. Swap all passes.
2. Meet all passes.
3. Use both sides of the floor.
4. The "next man goes" after the 2nd pass in the drill.
5. Make shots.

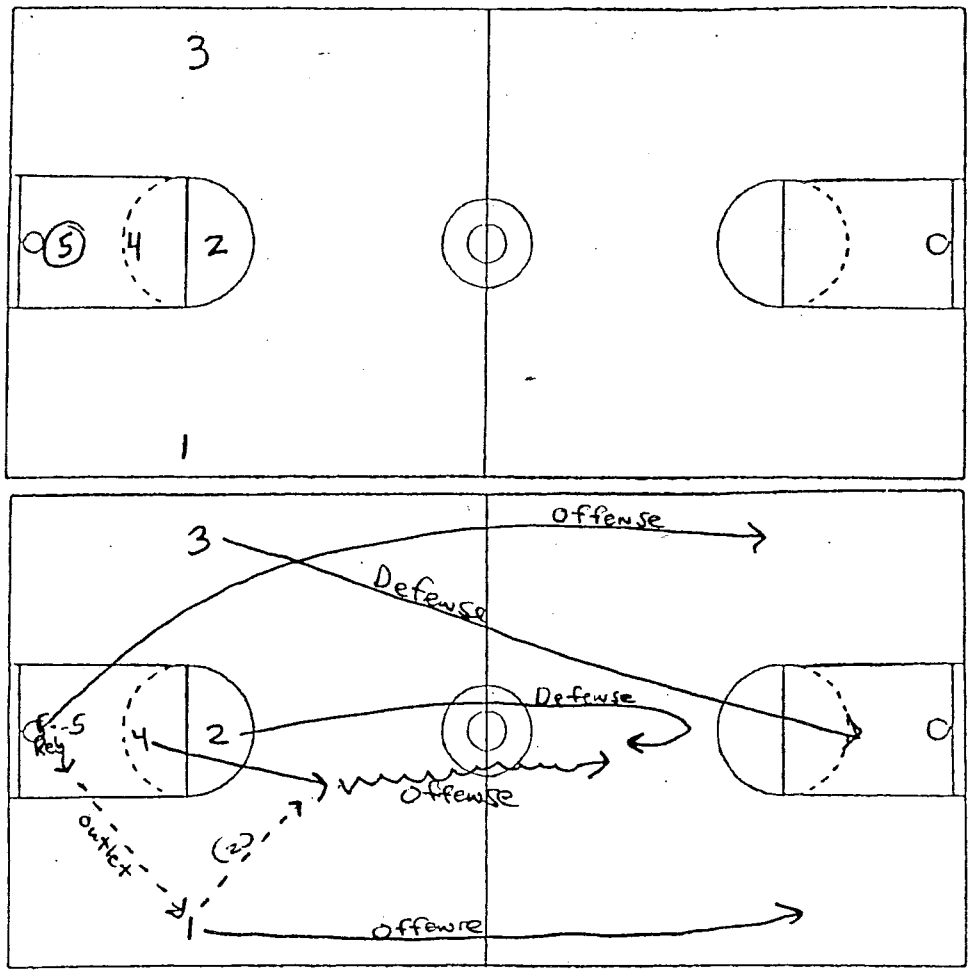
BASKETBALL NOTES

FAST BREAK

Coach Jerry Wainwright

DRILL NAME: Iowa State

DRILL NO.: _____



Procedure:

1. 5 players align as shown with #5 having the basketball. (Diagram A)
2. The players' responsibilities are (Diagram B):

   (a) #1 and #3 will be either defense or offense.
   (b) #2 is always defense.
   (c) #4 and #5 are always offense.

3. Drill begins with #5 throwing the ball off the backboard, rebounding it, and outletting it to either #1 or #3.
4. Whichever man he outlets it to, converts to offense while the other wing now becomes defense.
5. Players now canvert to 3-on-2 full court fast break drill.

Coaching Points:

1. Outlet man reads #2's defense. He tries to center the ball to #4 or takes it to the middle himself if #4 is denied.
2. Run wide in the lanes.
3. Be aggressive on defense.

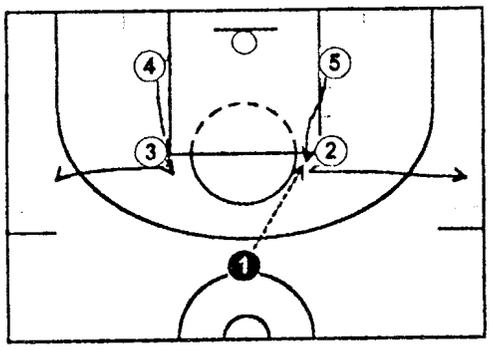
PISTON

3-Point Play

NEW ORLEANS PRIVATEERS

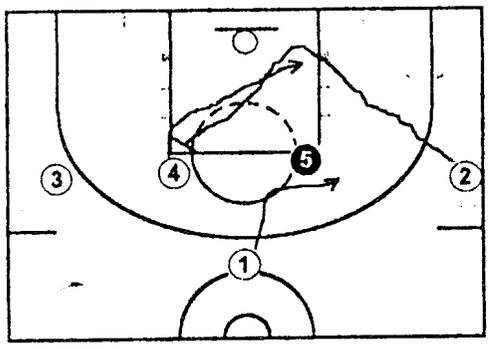
10-12-1997

FRAME A



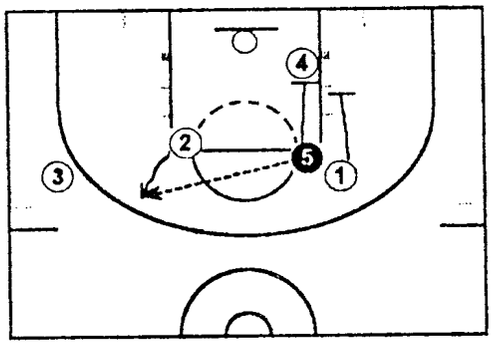
PISTON - BOX SET, ELBOWS (2&3) BREAK TO WINGS, POST'S (4&5) FLASH TO ELBOWS. ENTRY IS MADE TO EITHER SIDE.

FRAME B



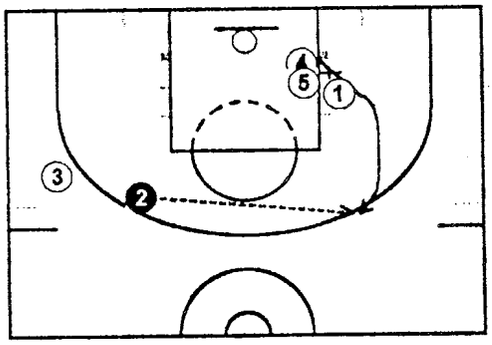
AFTER ENTRY IS MADE STRONG-SIDE WING IMMEDIATELY CUTS BACK DOOR. 1 COMES AND LOOKS TO RUB MAN OFF OF 5 WHILE RECEIVING A SCREEN. IF WING DOES NOT RECEIVE BACKDOOR, HE SETS SCREEN FOR WEAK-SIDE ELBOW.

FRAME C



5 LOOKS FOR 4 IN POST, IF DENIED BALL IS REVERSED TO 2 WHO STEPS BACK AFTER SETTING SCREEN FOR 4. 5 & 1 THEN SET STAGGAR SCREEN FOR 4 AT ELBOW AREA.

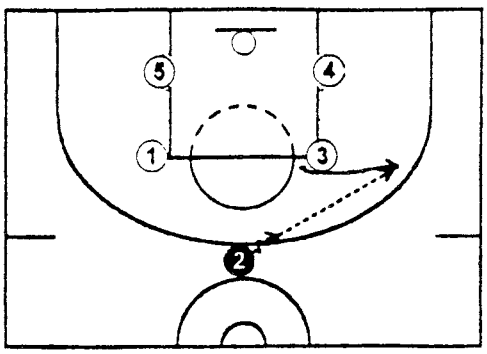
FRAME D



GENERAL COMMENTS

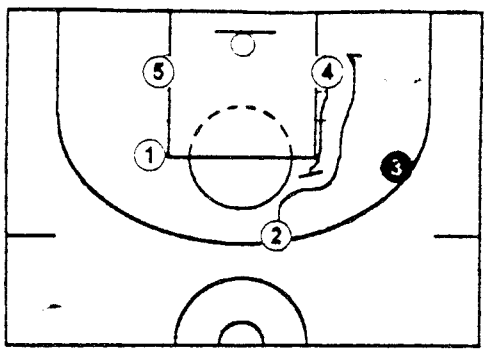
WEAK
3-Point Play

FRAME A



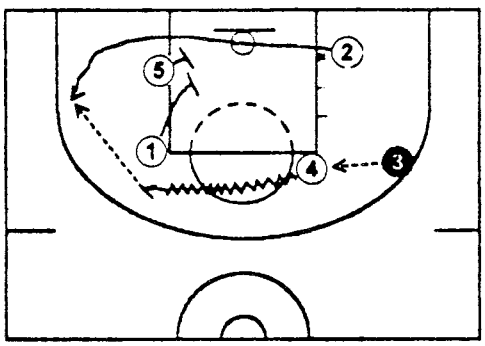
BOX SET, 3 BREAKS OUT AND 2 MAKES WING ENTRY

FRAME B



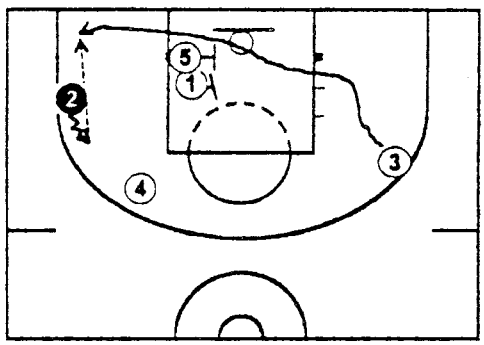
AFTER WING ENTRY IS MADE, 4 SETS "UCLA" SCREEN FOR 2.

FRAME C



4 RECEIVES PASS FROM 3 AFTER SETTING SCREEN. 2 THEN RUNS OFF DOUBLE SCREEN BY 1 AND 5. IT IS IMPORTANT THAT 4 DRIBBLES TO SIDE TO IMPROVE PASSING ANGLE.

FRAME D



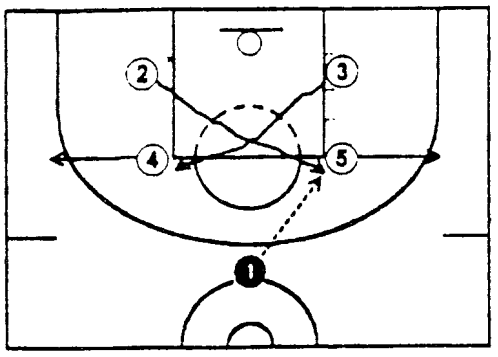
IF 2 CANNOT GET OFF SHOT, HE DRIBBLES UP TO WING AREA AND 3 RUNS OFF BASELINE DOUBLE SCREEN BY 1 AND 5.

GENERAL COMMENTS

POST OPTION

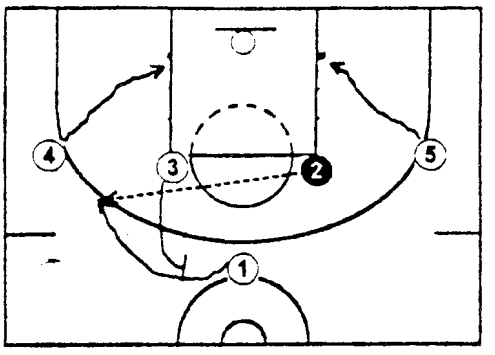
Post Play

FRAME A



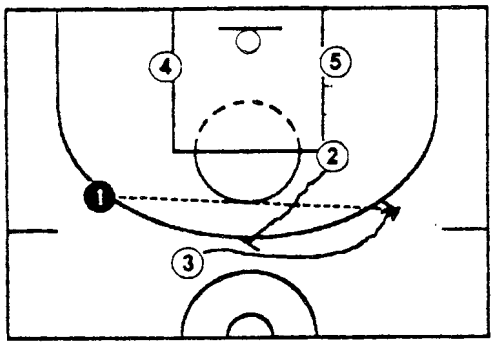
4 AND 5 BREAK TO WINGS WHILE 2 AND 3 CROSS, ENTRY IS MADE TO 2.

FRAME B



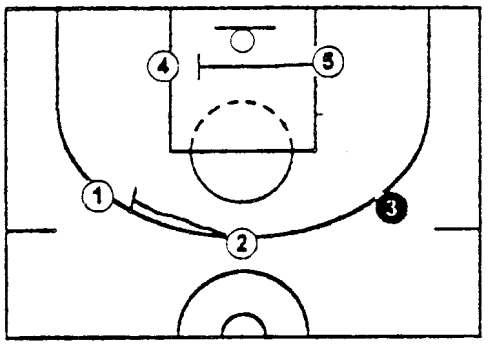
ON PASS TO 2, 5 CUTS BACKDOOR HARD, THEN POSTS UP. 4 DOES THE SAME THING ON THE OTHER SIDE. 3 SETS SCREEN FOR 1 FOR JUMP SHOT IF POST IS DENIED.

FRAME C



IF 1 CANNOT GET SHOT OFF, 2 SETS BACKSCREEN FOR 3 WHO FADES TO WING FOR THREE POINT SHOT.

FRAME D



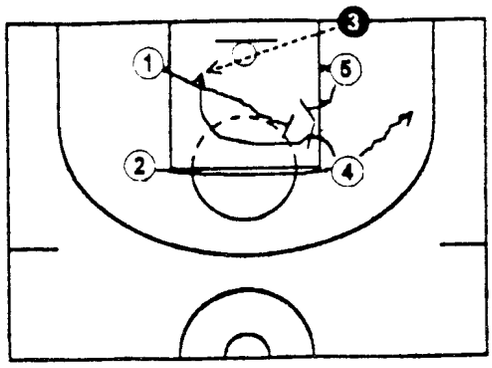
FROM HERE IF NO SHOT HAS BEEN TAKEN, WE ARE INTO ARE REGULAR OFFENSE

GENERAL COMMENTS

COAST - T - JAYHAWK - SPACE

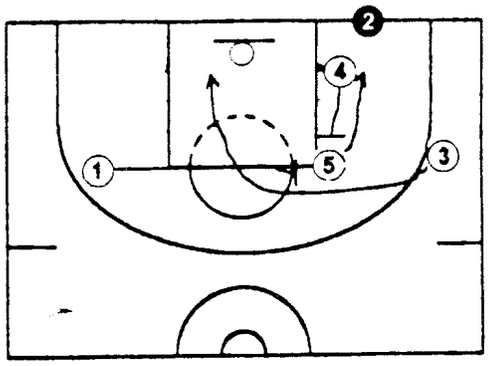
O/B Baseline

FRAME A



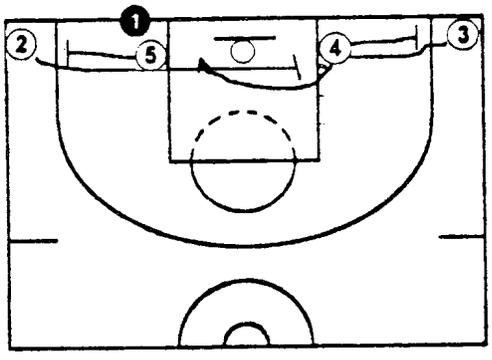
"JAYHAWK" - VERSUS MAN/MAN. BOX SET, 5 AND 4 SET DOUBLE SCREEN FOR 2. 1 SETS SCREEN FOR 4 ROLLING TO THE HOOP.

FRAME B



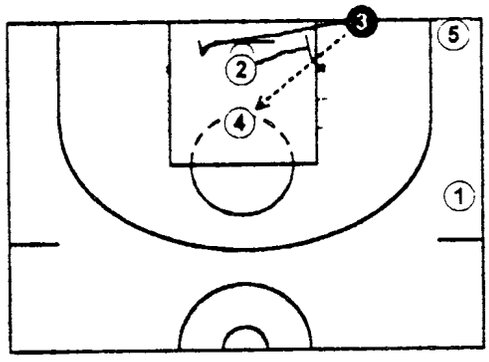
"T" - VERSUS MAN/MAN. 4 BACKSCREENS FOR 5 AND 1 CROSS SCREENS FOR 3 CUTTING HARD TO THE HOOP. 4 IS THE SAFETY.

FRAME C



"COAST" - VERSUS MAN/MAN. 4 ACROSS THE BASELINE, 5 SCREENS FOR 2, 4 SCREENS FOR 3. IF NEITHER LAY-UP OPTION IS OPEN, 2 CONTINUES THROUGH THE LANE AND SCREENS FOR 3.

FRAME D

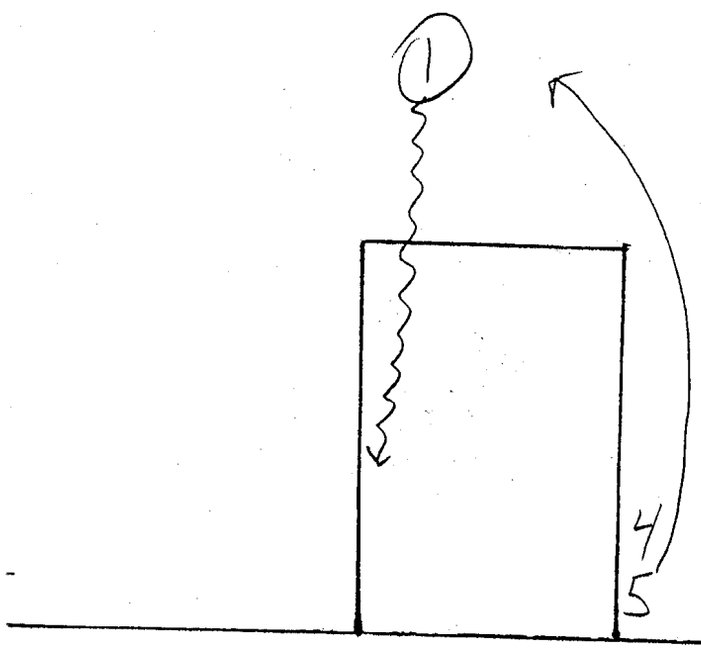


"SPACE" - VERSUS MAN/MAN. 5 DRAWS THE CENTER AWAY FROM THE GOAL, 1 IS THE SAFETY. 4 LOOKS TO SEAL HIS MAN FOR LOB, 2 SCREENS FOR 3 THEN OPENS UP TO BALL. 4 HAS TO READ THE DEFENSE AND MAKE THE PASS.

GENERAL COMMENTS

4

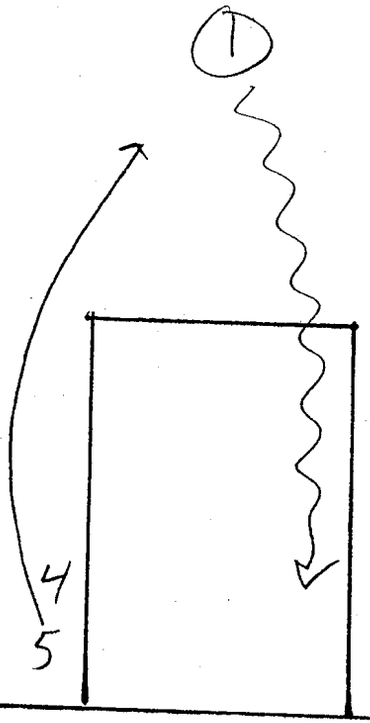
10



3

2

100



3

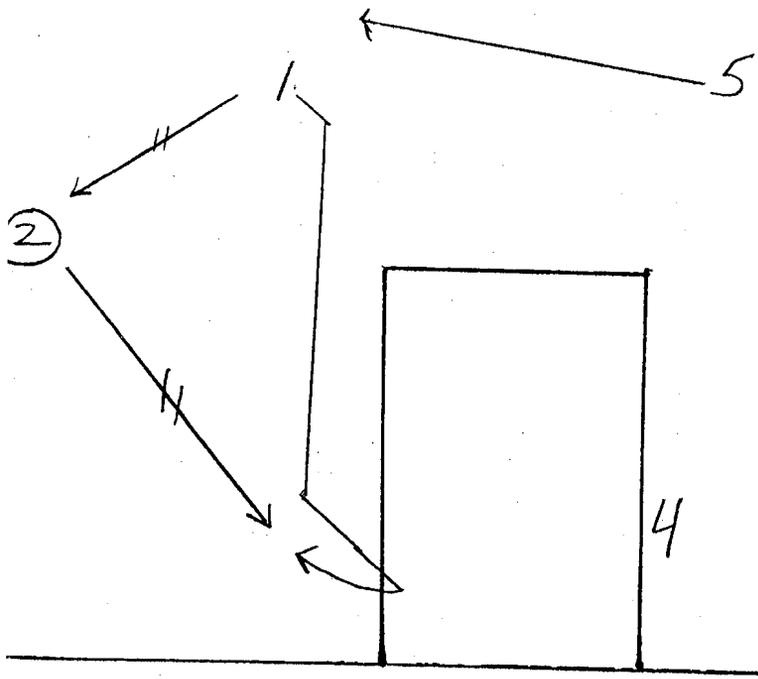
4.

L.D.

4 | 1

pass entry

3 | 2



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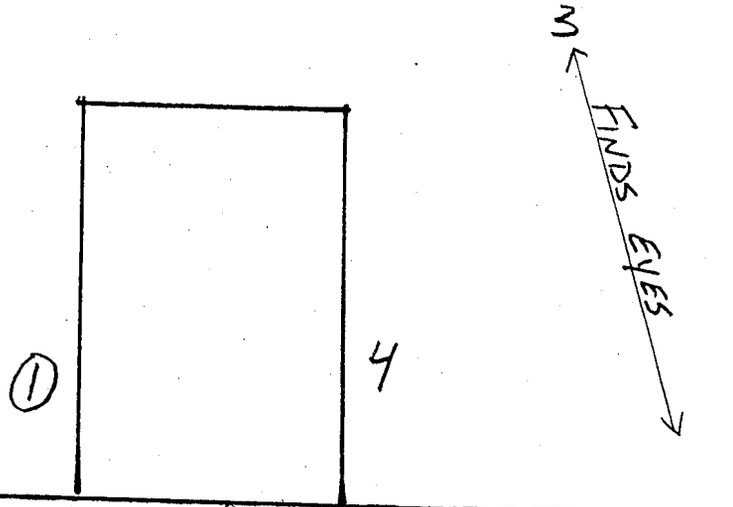
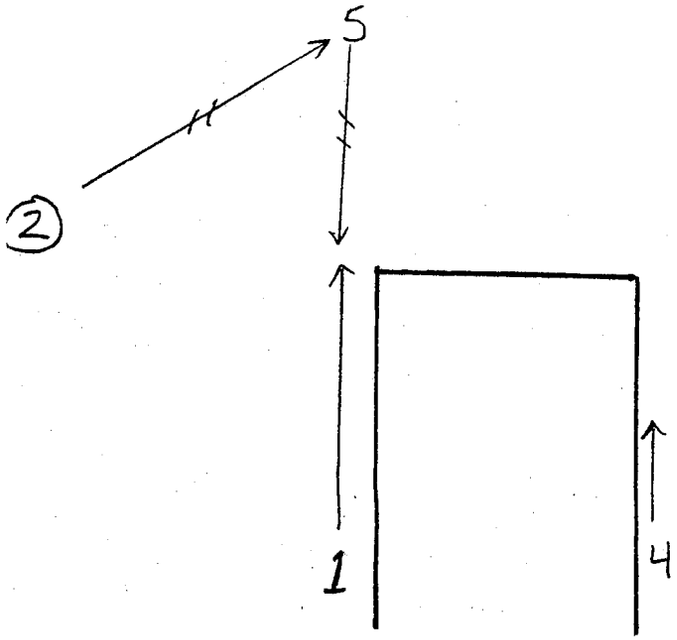


IF 2-1 NOT OPEN:

1: HAS OPTION of BACK DOOR PASS / 1 on 1



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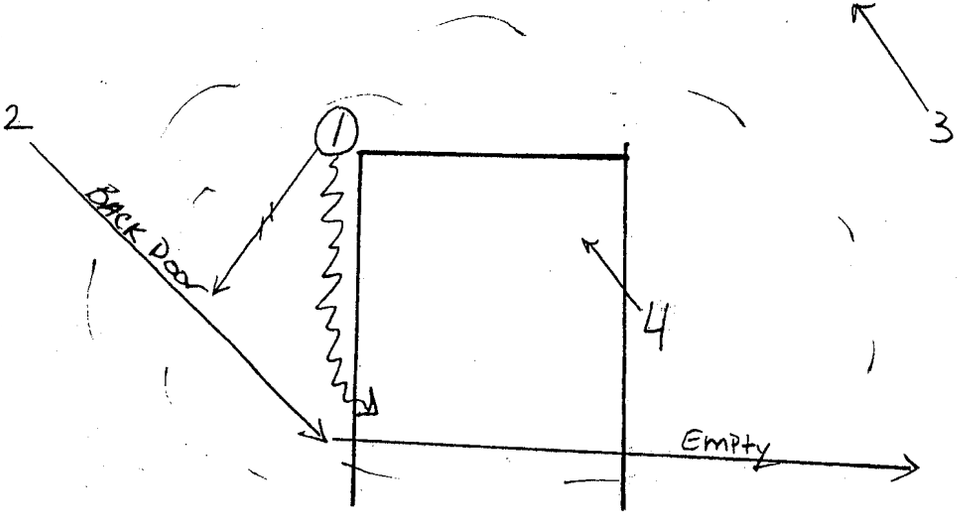
5

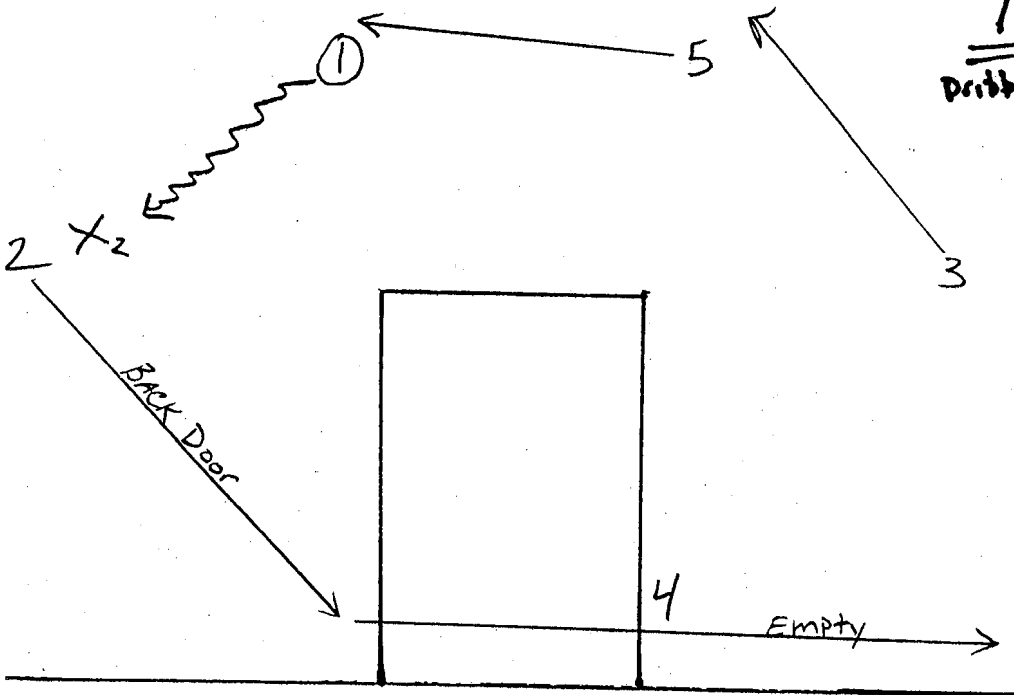


T.

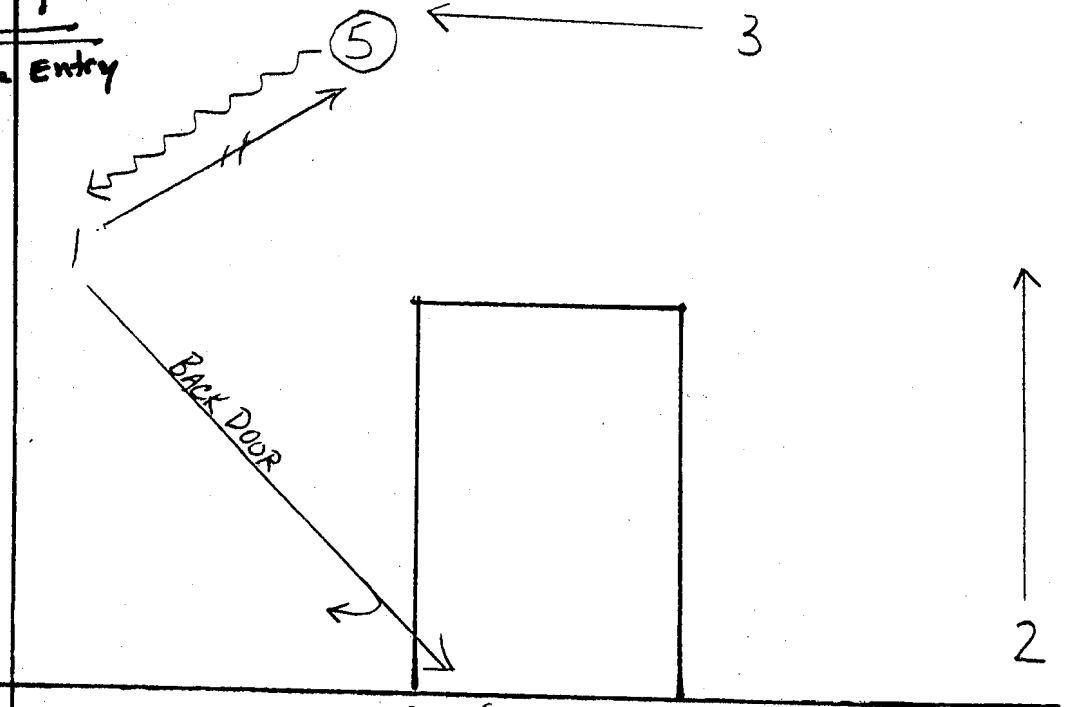
LB

4 | 1

Dribble Entry

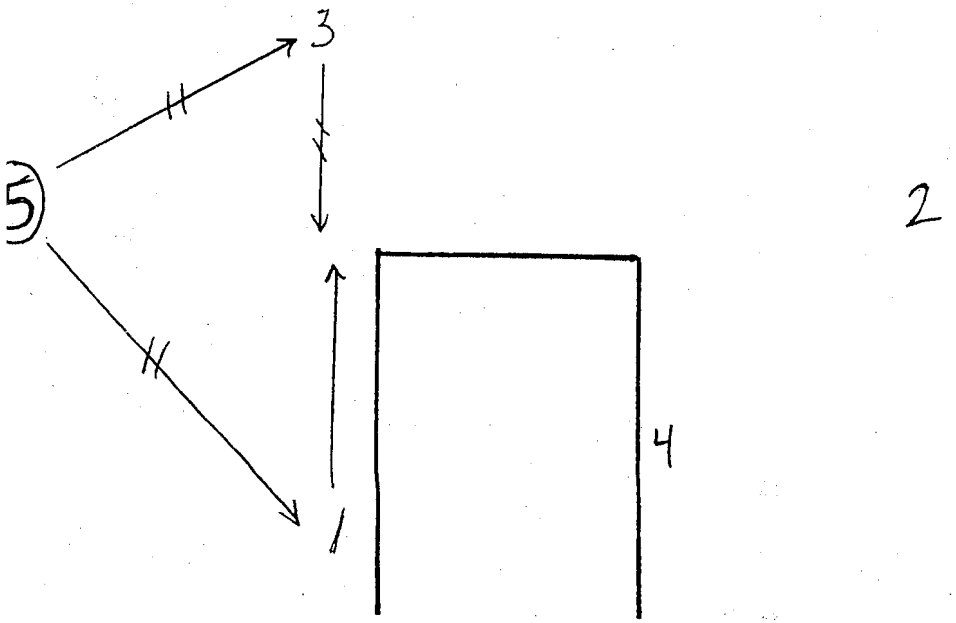


5: to 1 on post up
5: (1 Not open) to 3 + 1 Flashes

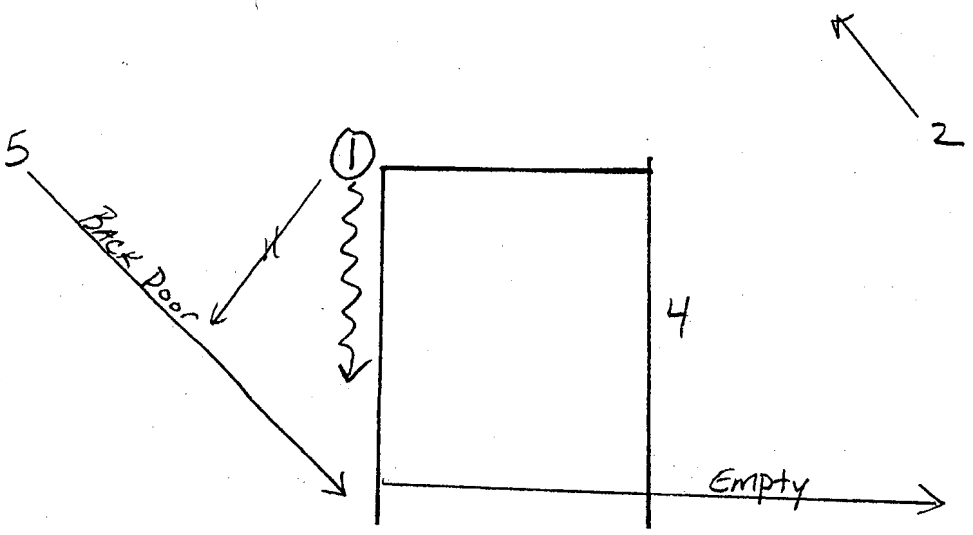


D.

1: option of BACK DOOR / 1 on 1



3

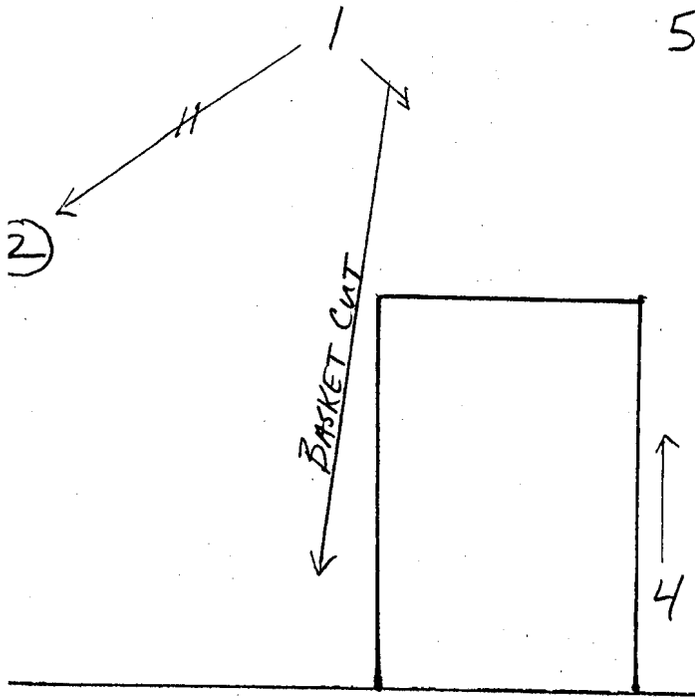


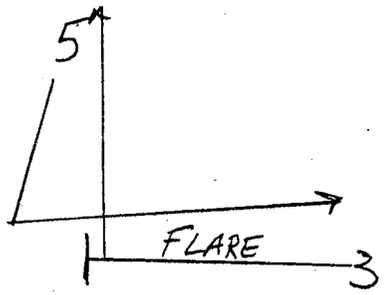
L.P.

4 | 2

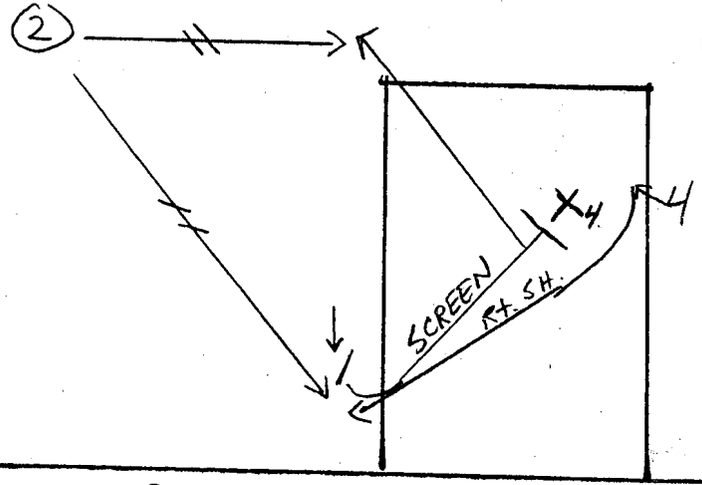
Pass | Entry

1 — Screens for 4 / Rolls back
4 - Rolls out (Rt. Shoulder) to B' -K
2 - Hits 4 on Block
1 At Elbow





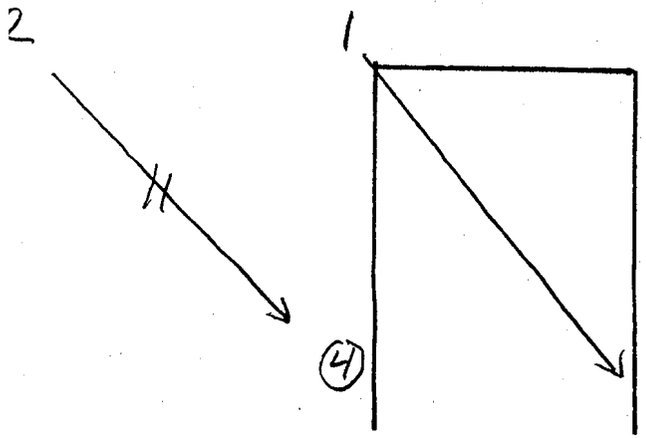
3



D If 1 Catches - straight to Rim

3

3



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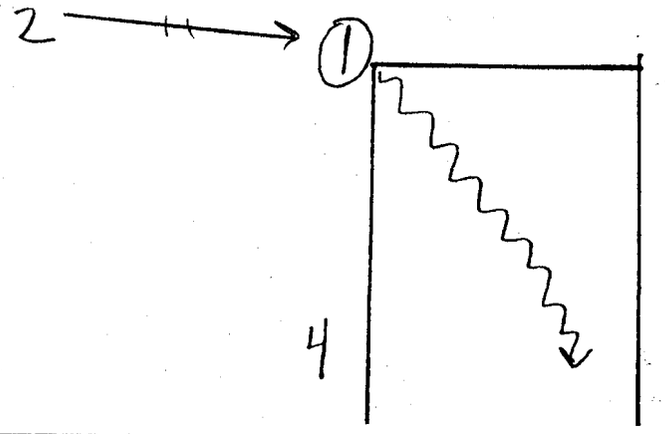

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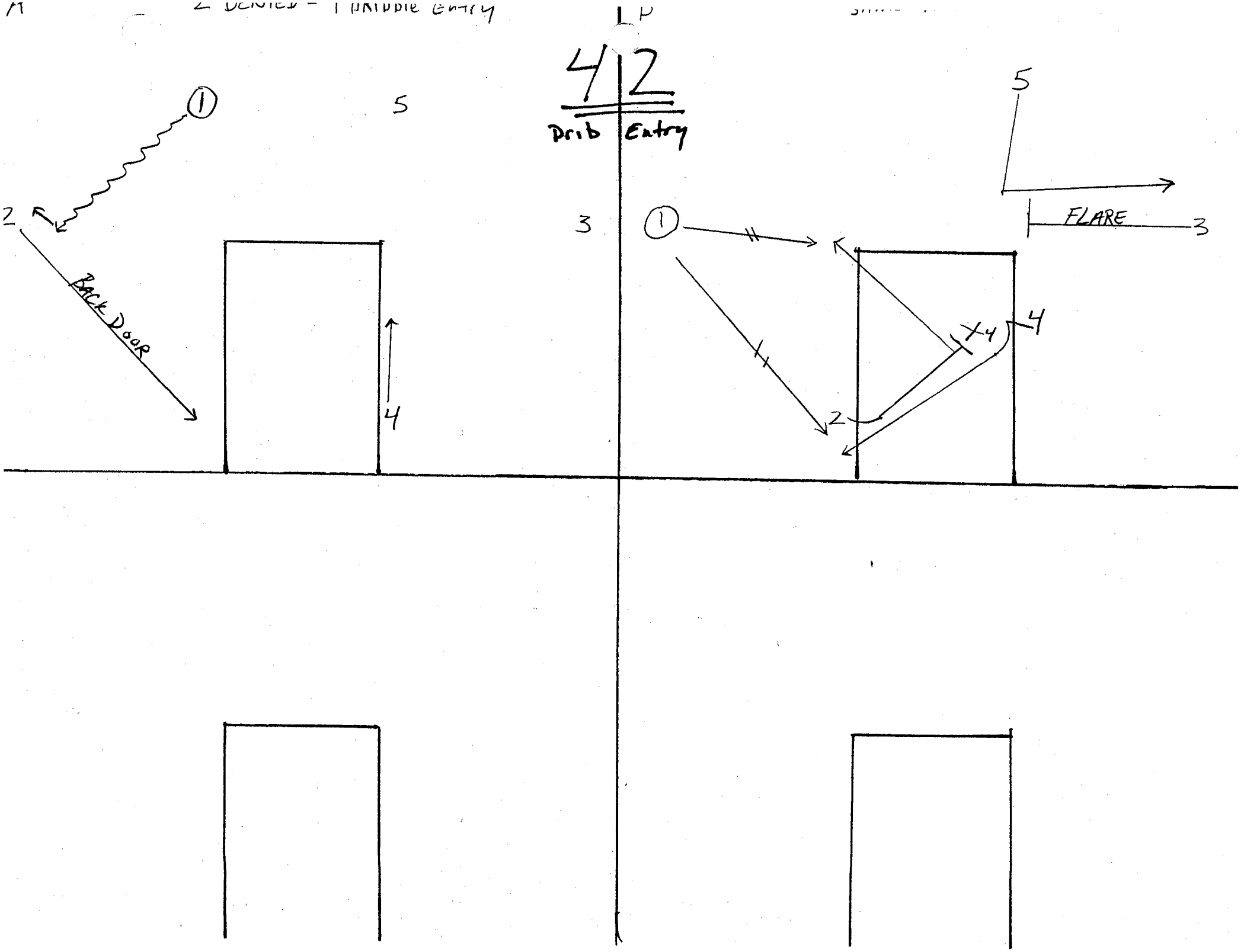
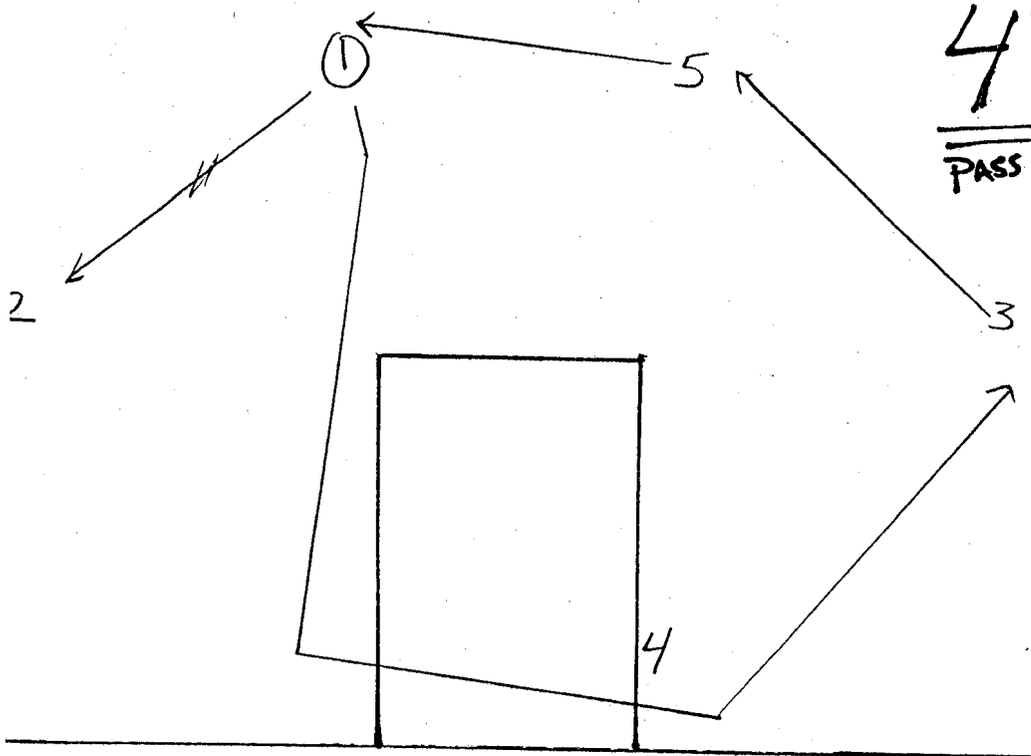

4 2
Drib Entry
1
5
2
BACK DOOR
4
3
1
5
FLARE
3
X4
4
2

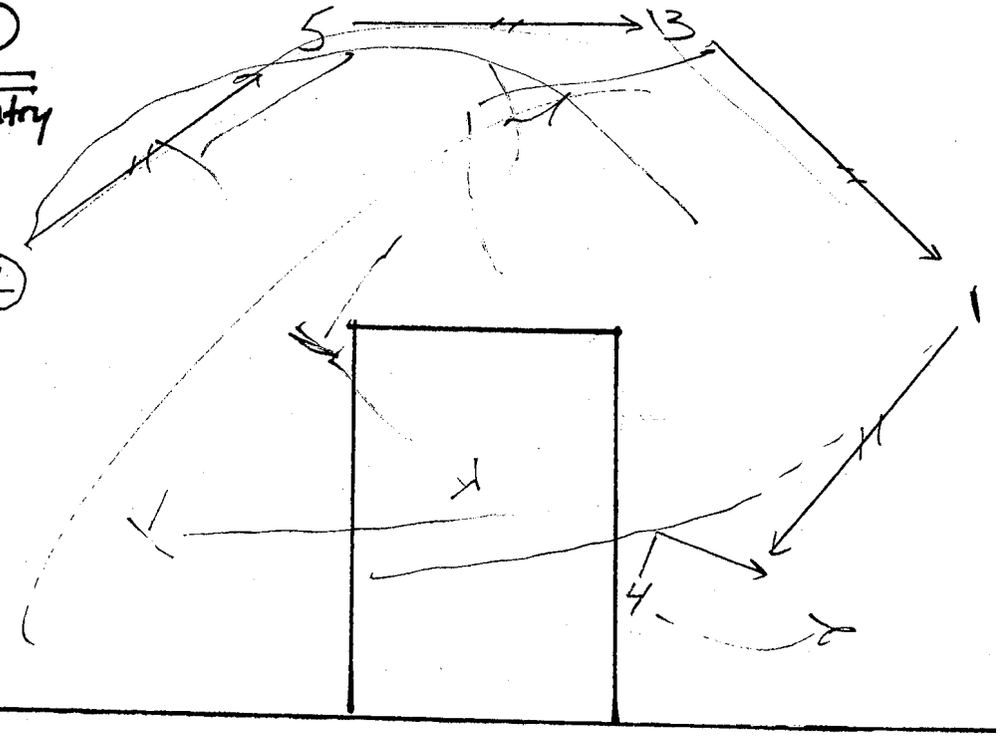
14

4 | 3

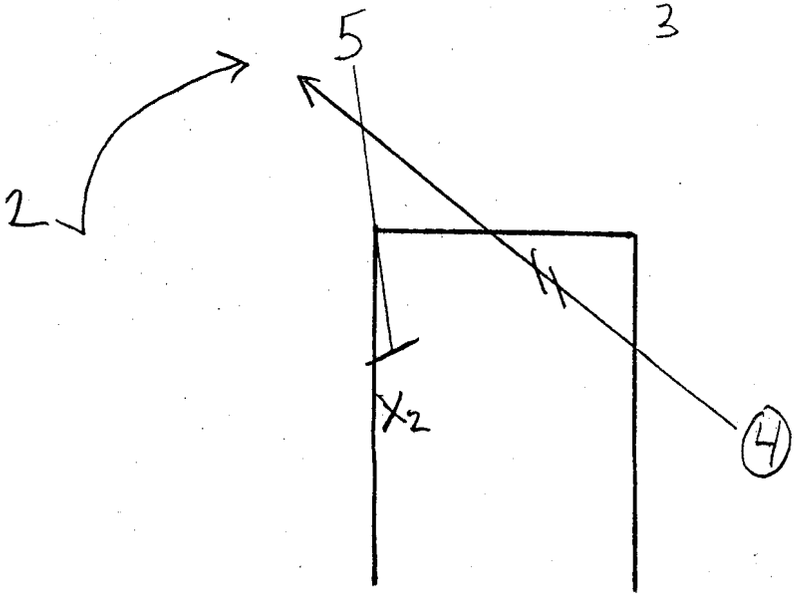
PASS Entry

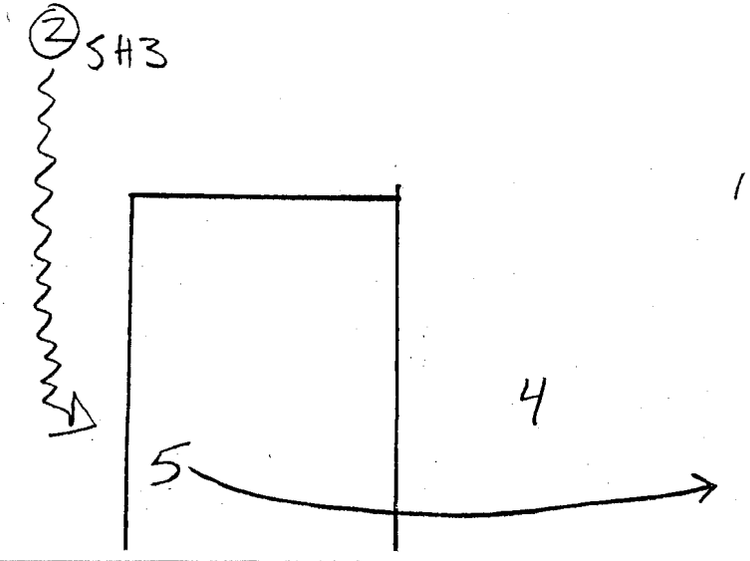


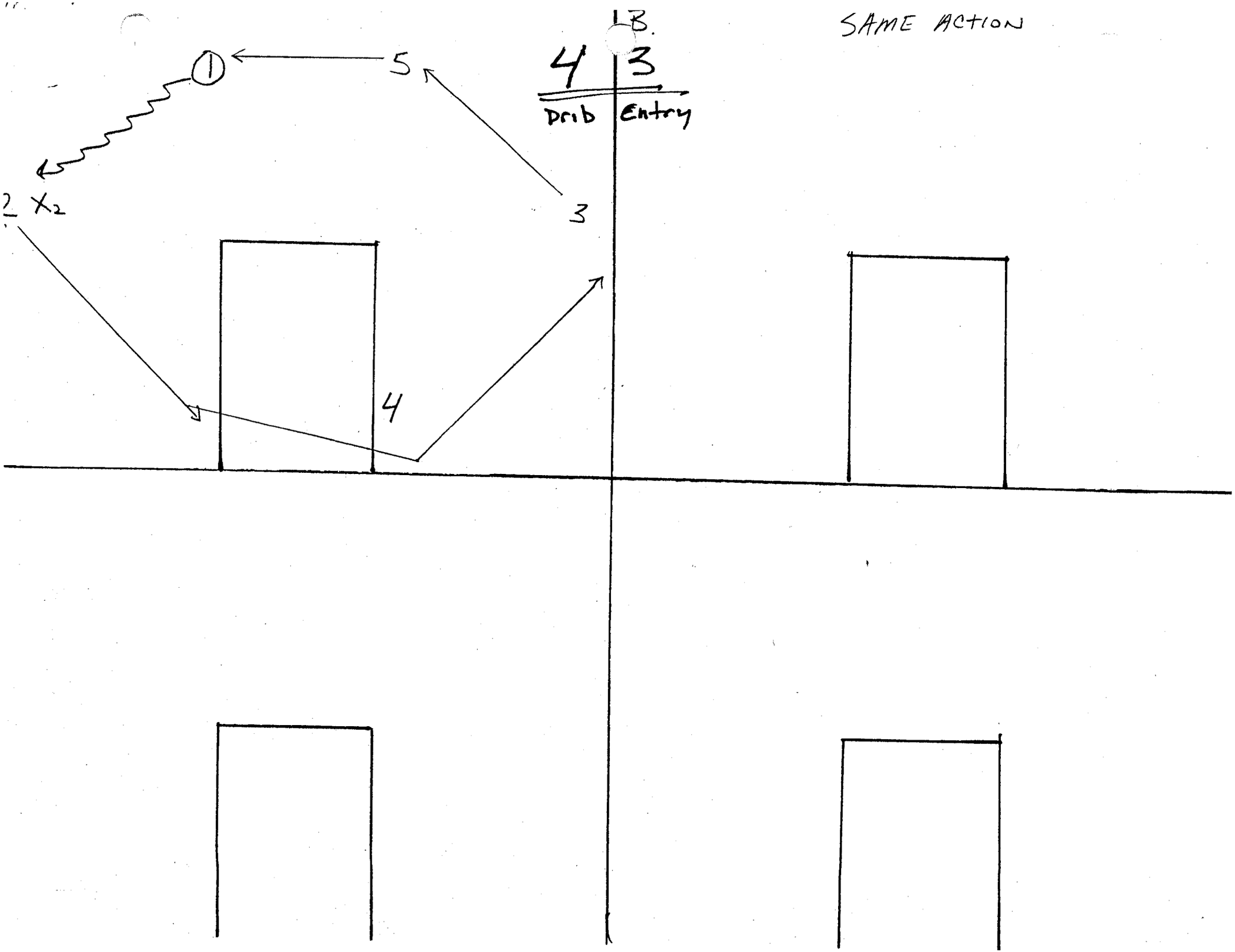
5- DIVES + SETS SCREEN

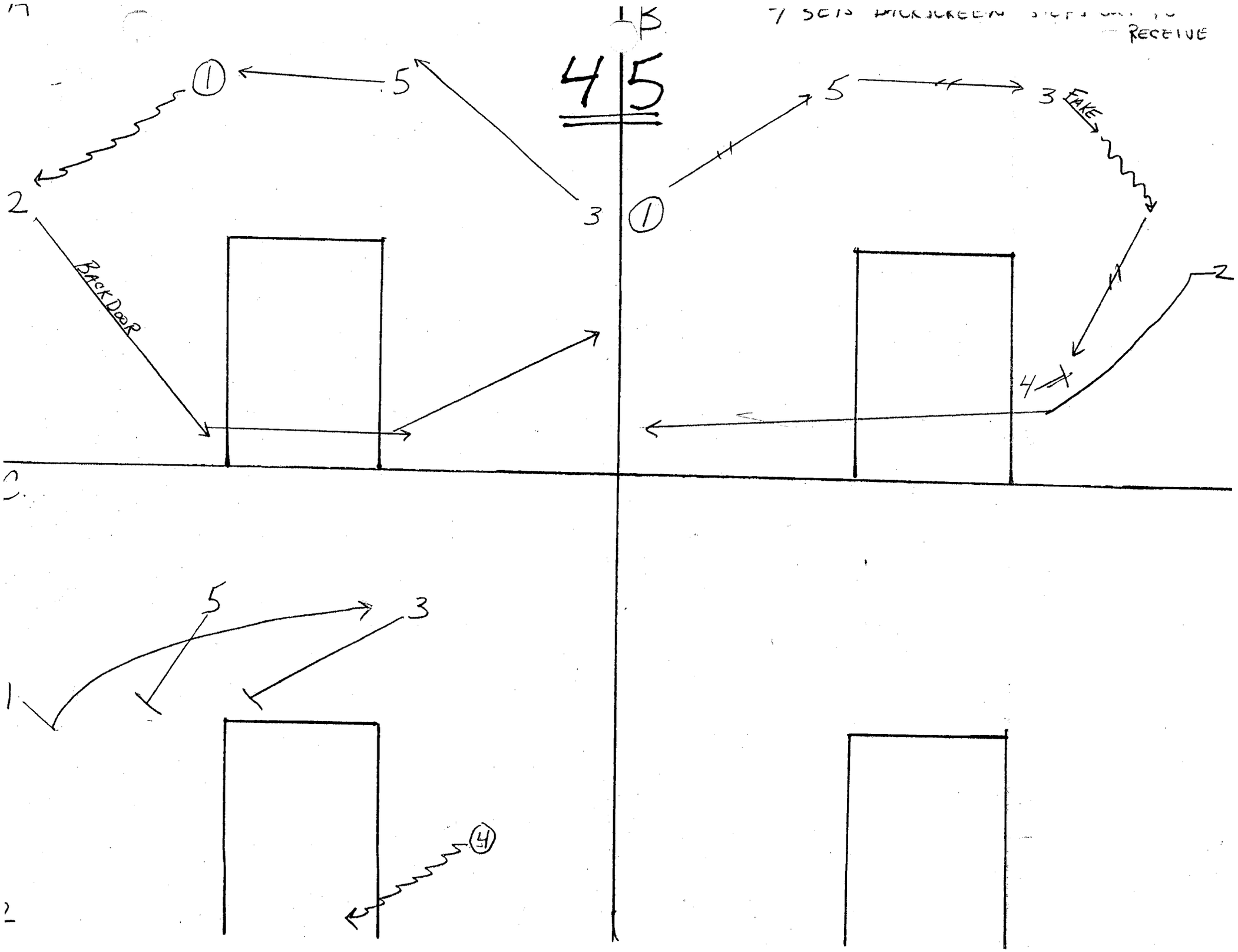


2- SH3 or DRIVES
5- Empties






LB.
SAME ACTION
4
3
Drib
Entry
1
5
2
X2
3
4


4 5
1
5
2
3
BACK DOOR
5
3
FAKE
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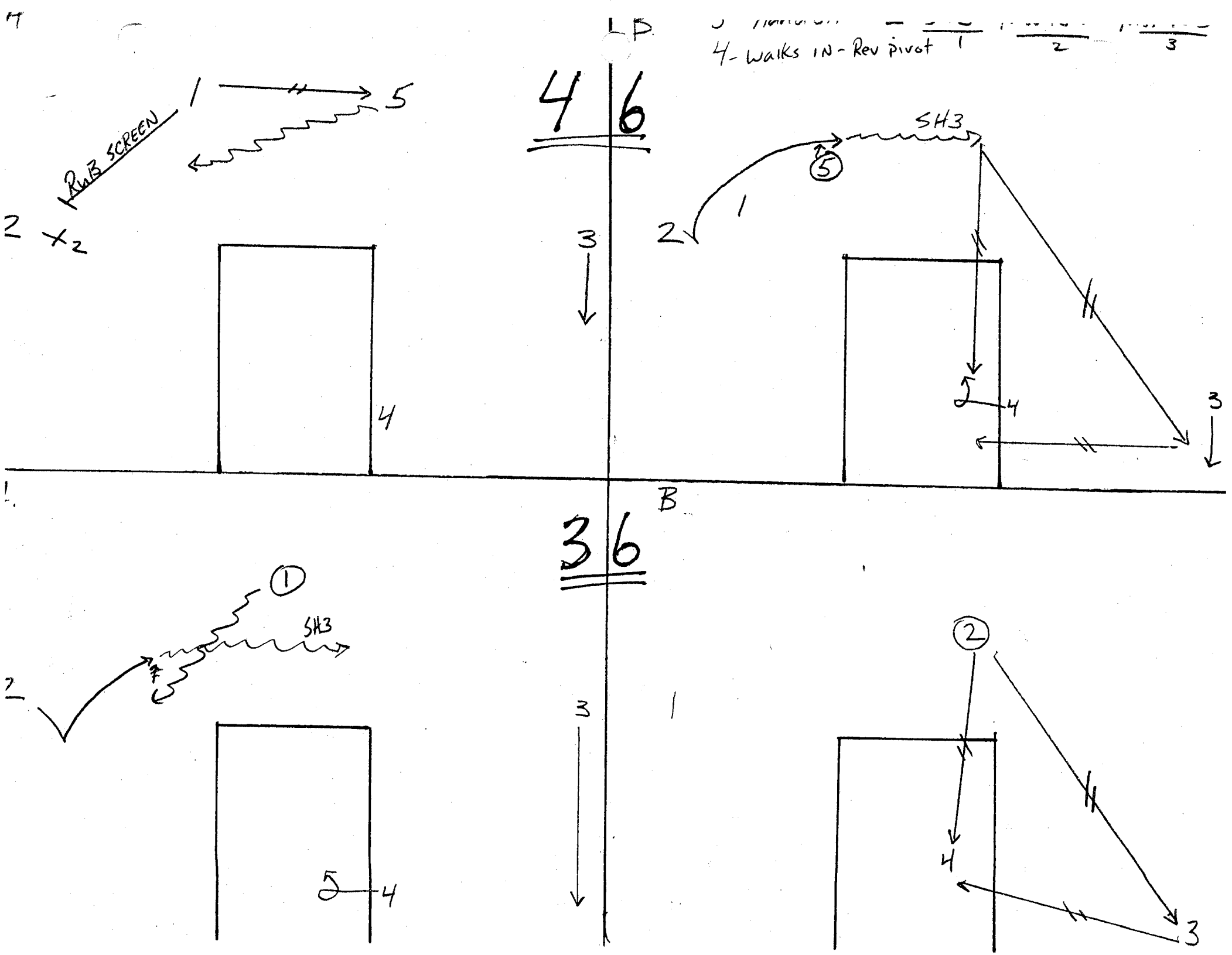
4
2
5
3
1
4


LD
4-Walks IN - Rev pivot
1
2
3
4 6
RwB SCREEN
1
5
2
X2
4
3
SH3
5
1
2
4
3
B
3 6
1
SH3
2
5
4
3
1
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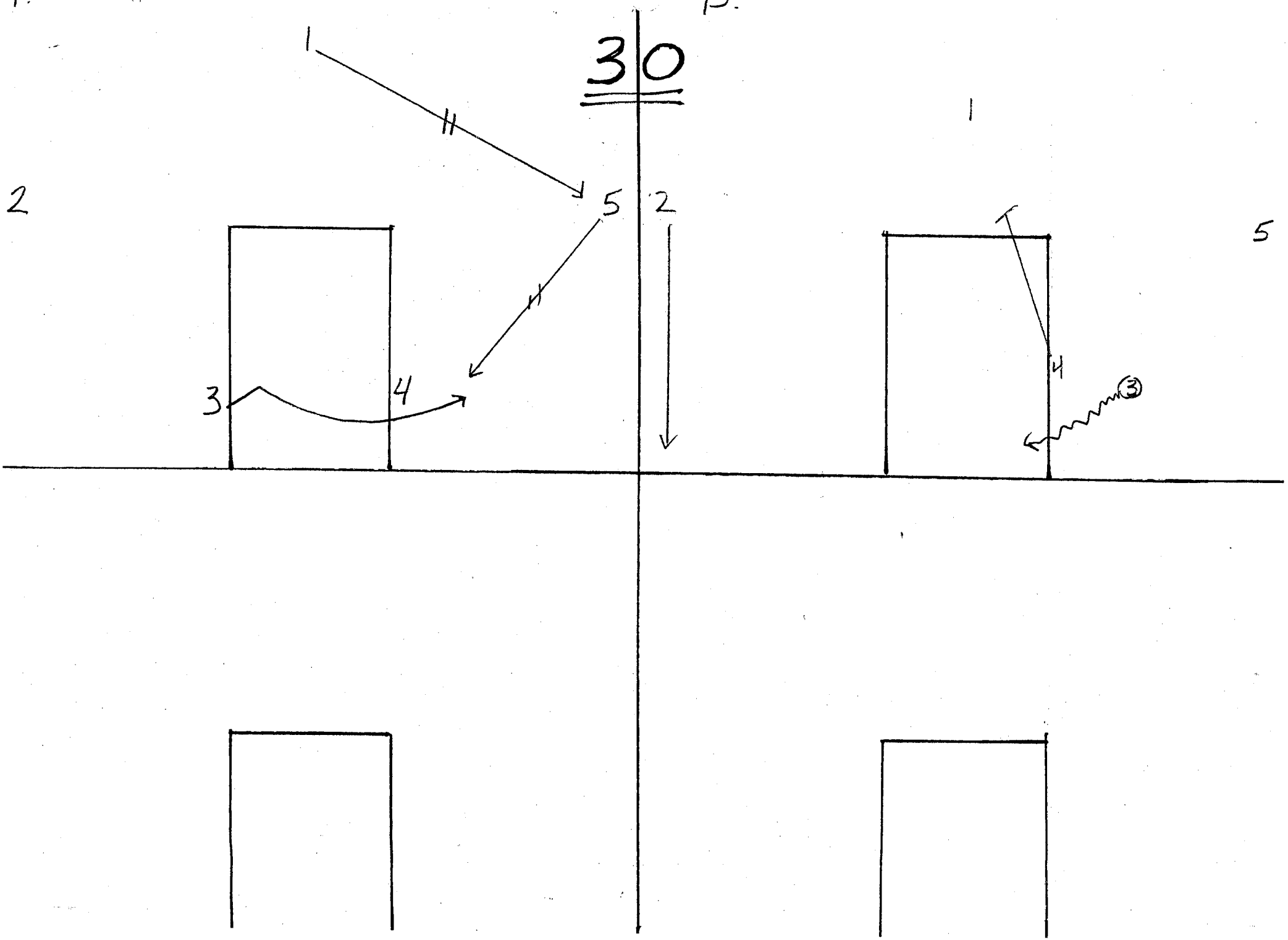
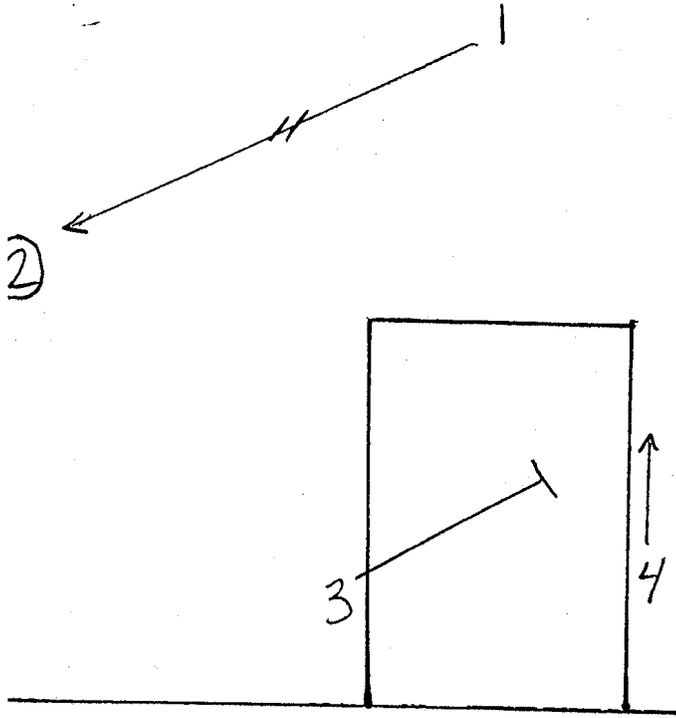
4
3

A.

4 - POSTING UP



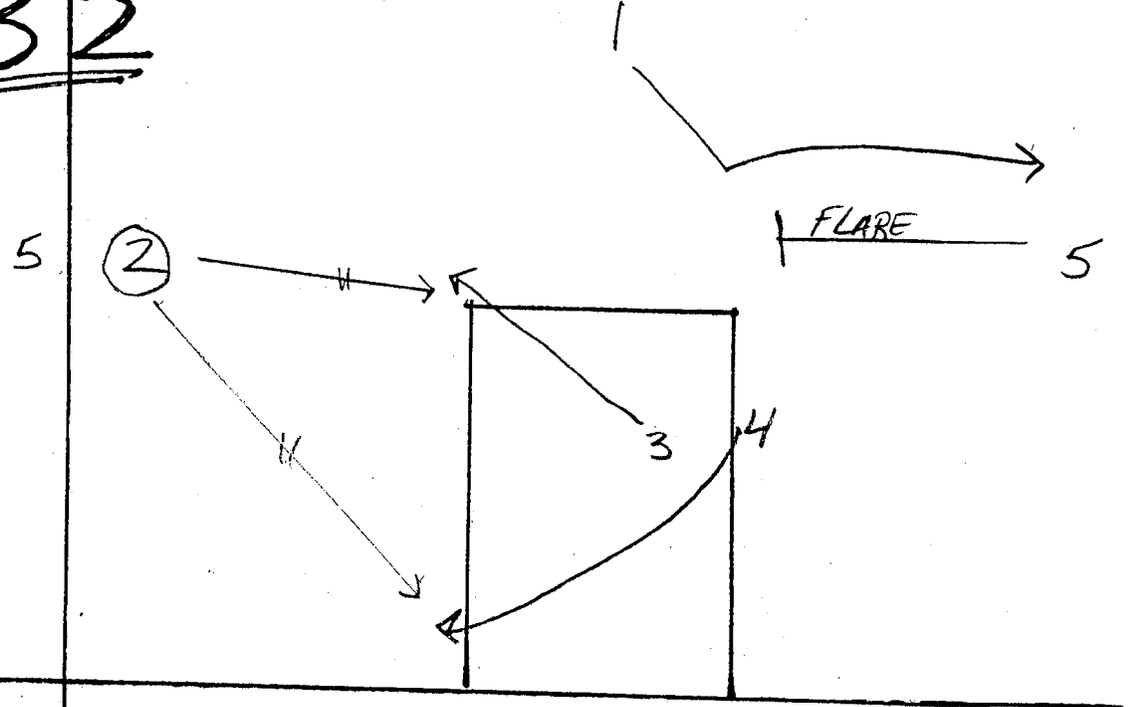
4



B

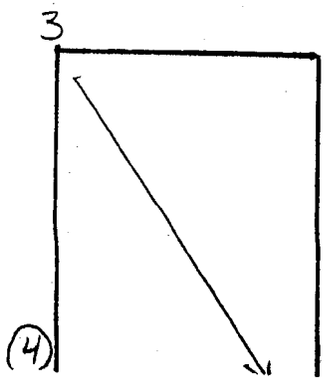
3 2

2 - pass to 4 — pass to 3
1 2

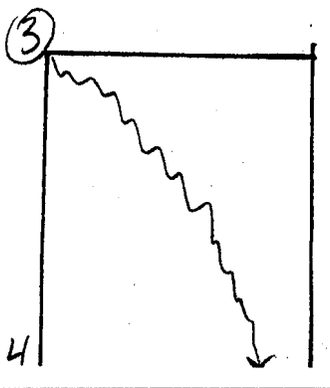


5

5

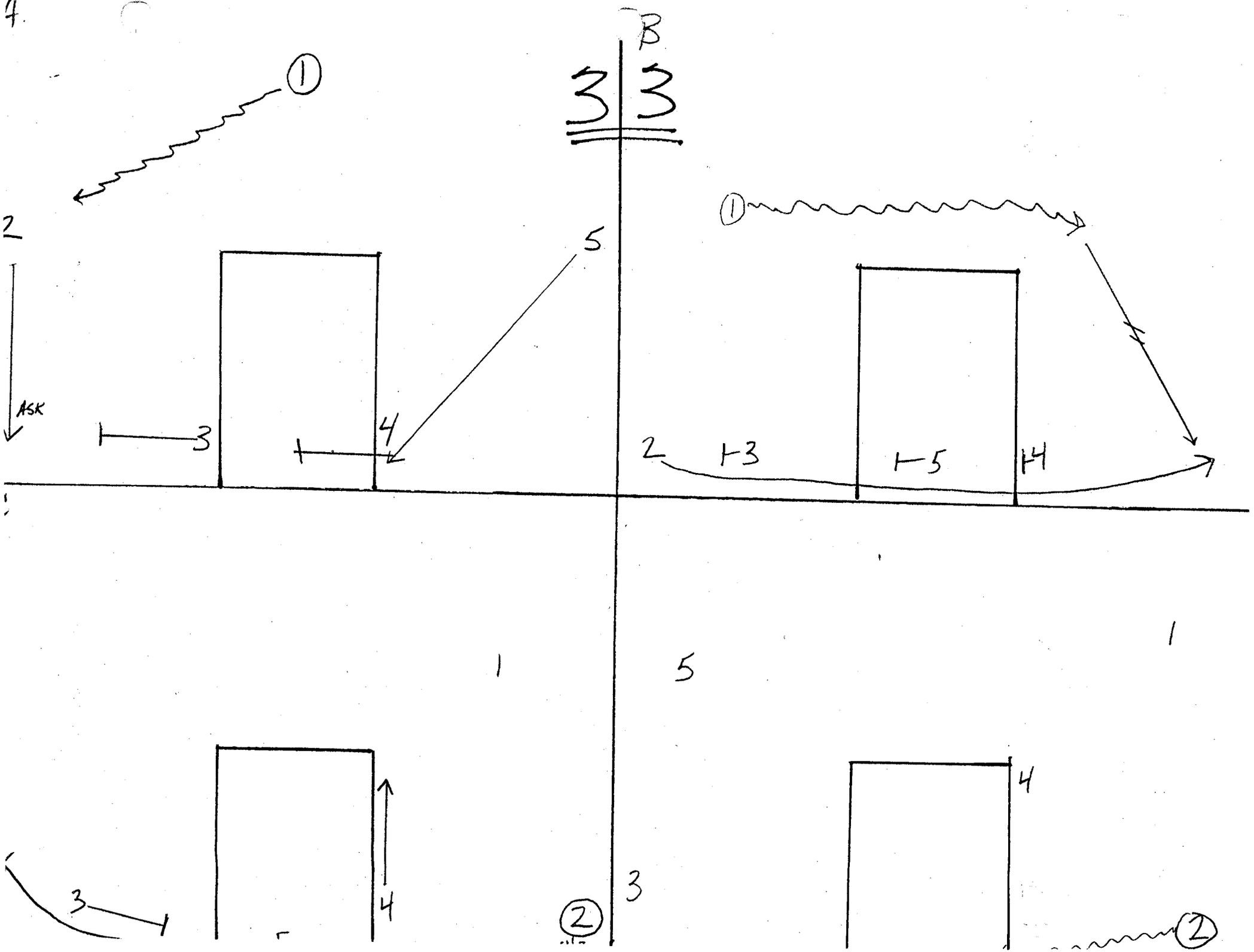


1 2





4.

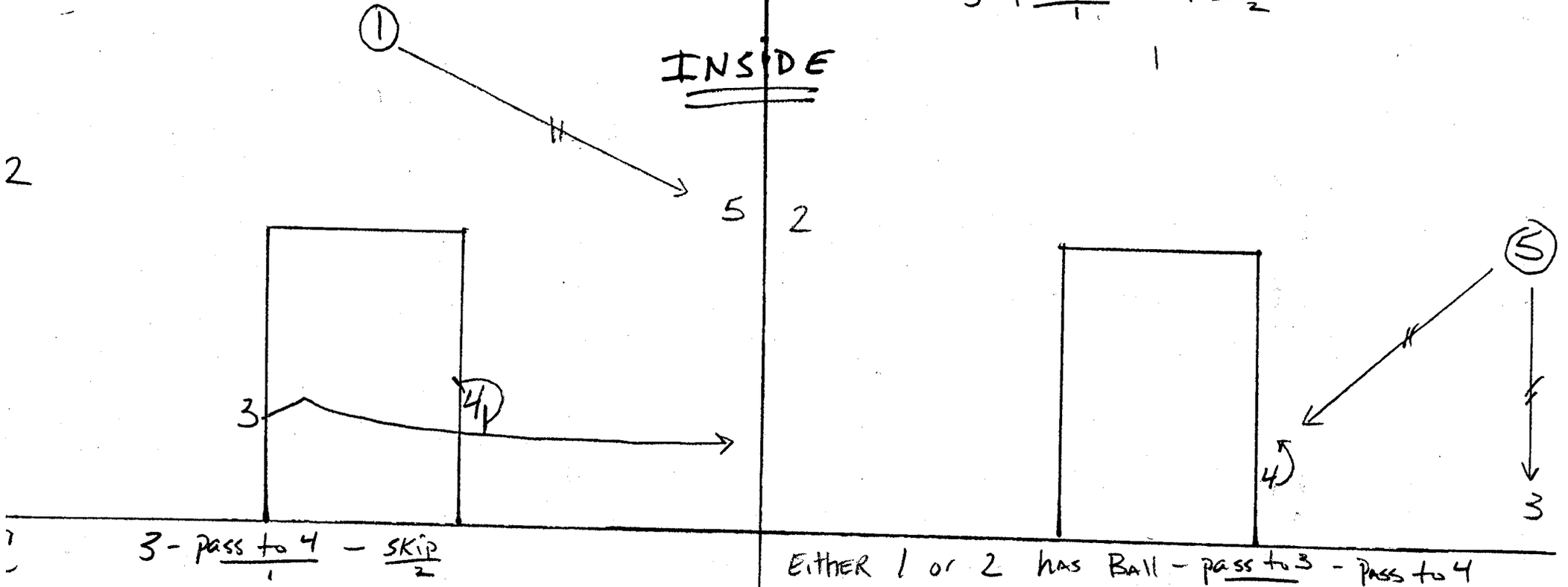


4. 4 - LEFT Foot in LANE / SWINGS Gate + SETS SCREEN For 3 to Corner

B.

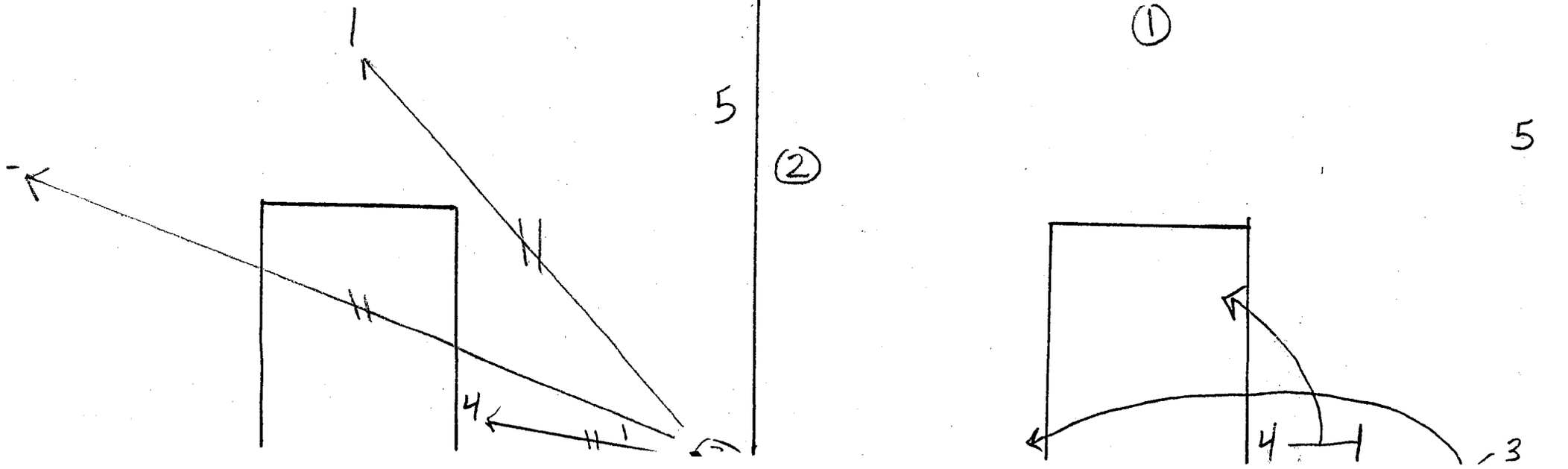
4 OPENS BACK UP (Rev. Pivot)
5 - pass to 4 (1) — pass to 3 (2)

INSIDE

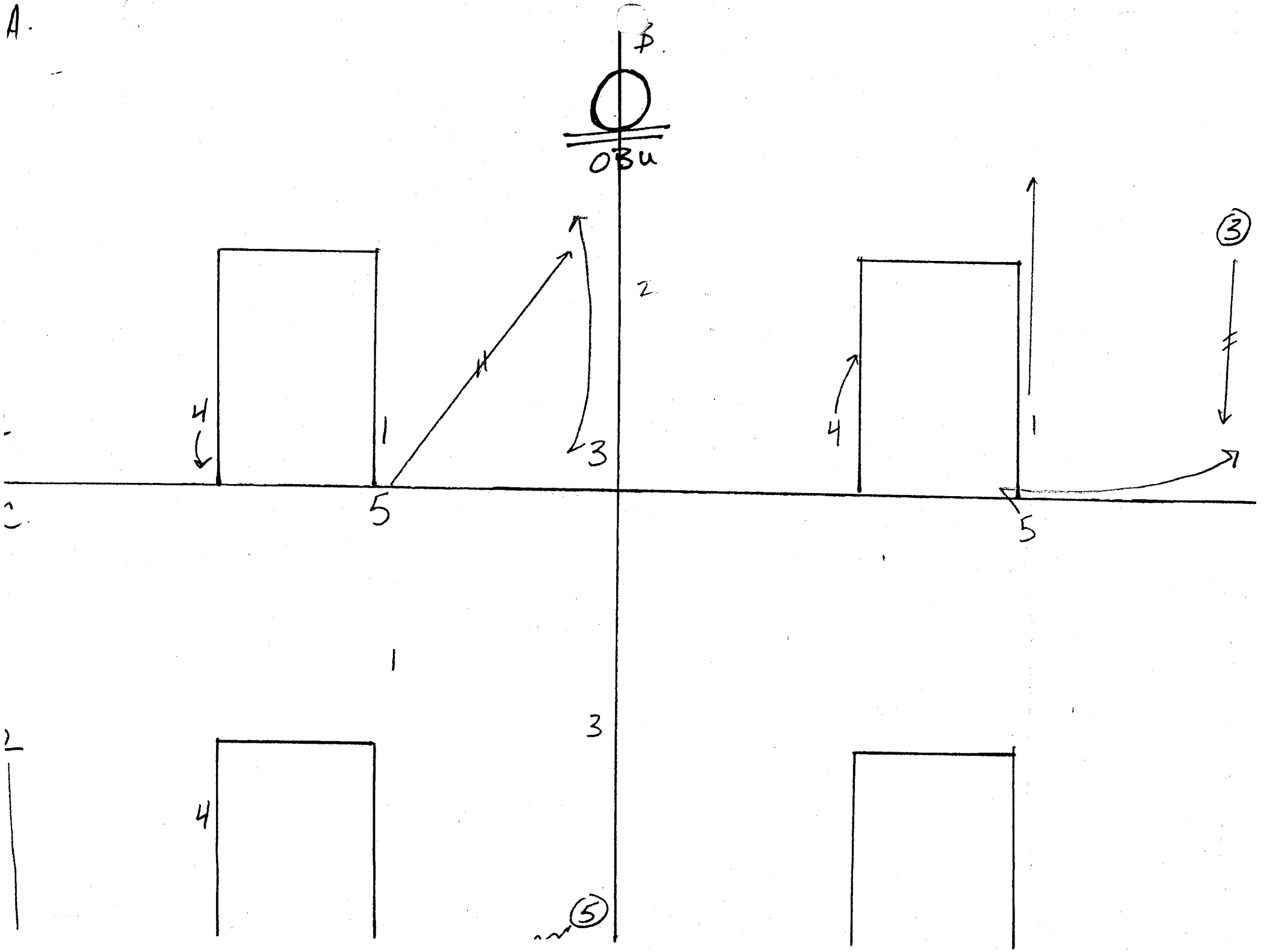


3 - pass to 4 (1) — SKIP (2)

Either 1 or 2 has Ball - pass to 3 (1) - Pass to 4 (2)



A.

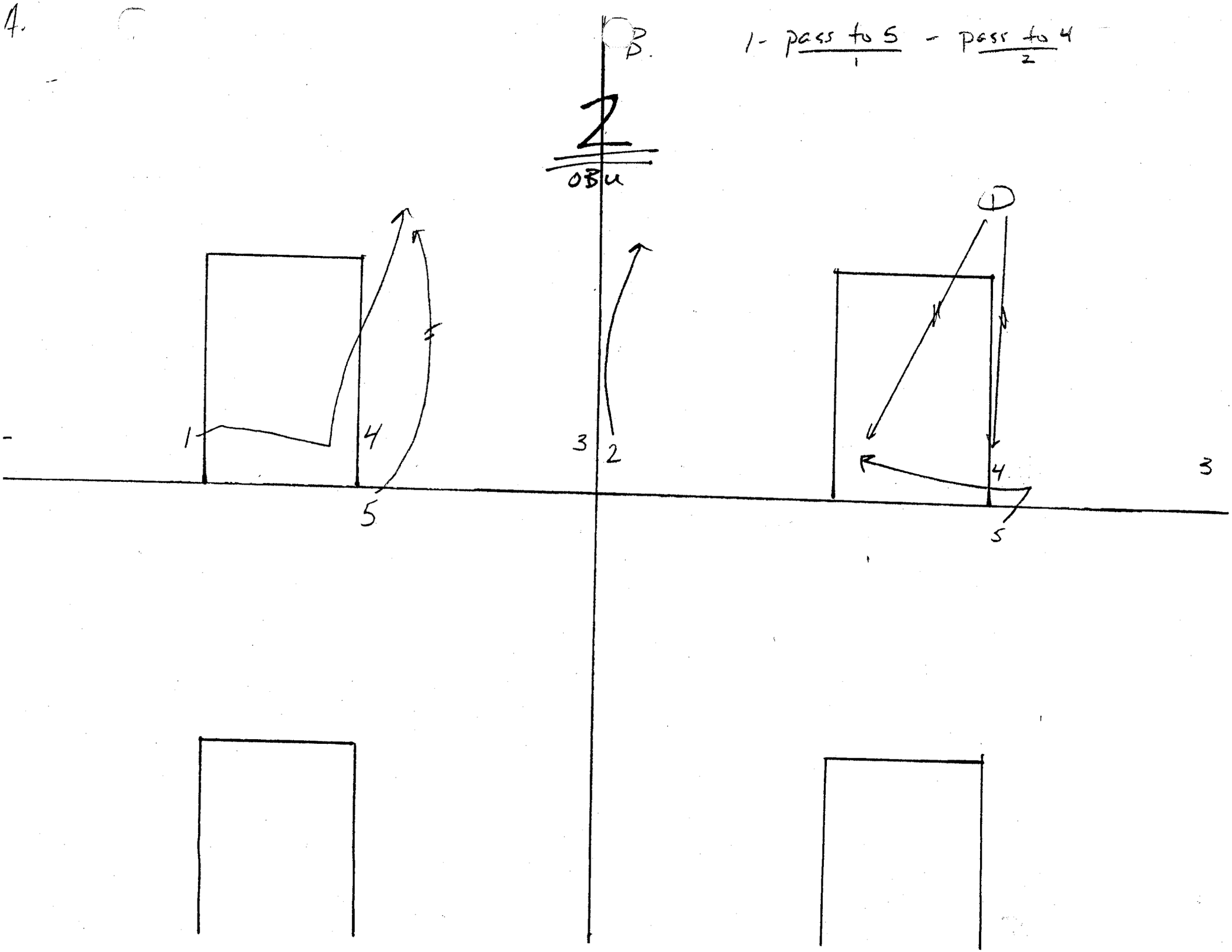


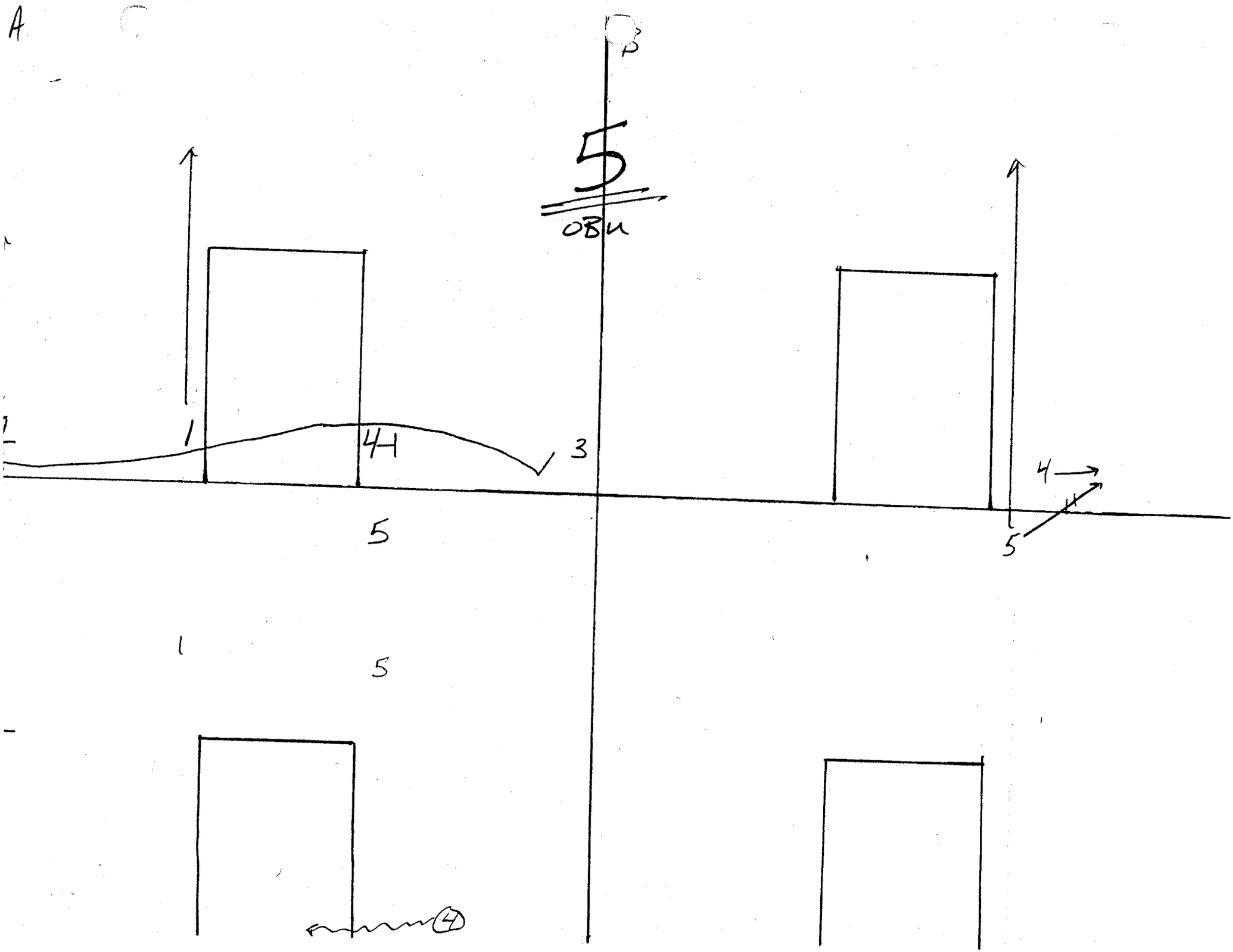
4.

B.

1- pass to 5 - pass to 4
1 2

2
OBL




A
B
5
ОВи
1
1
4
3
4
5
5
1
5
4

A

B

OBJ

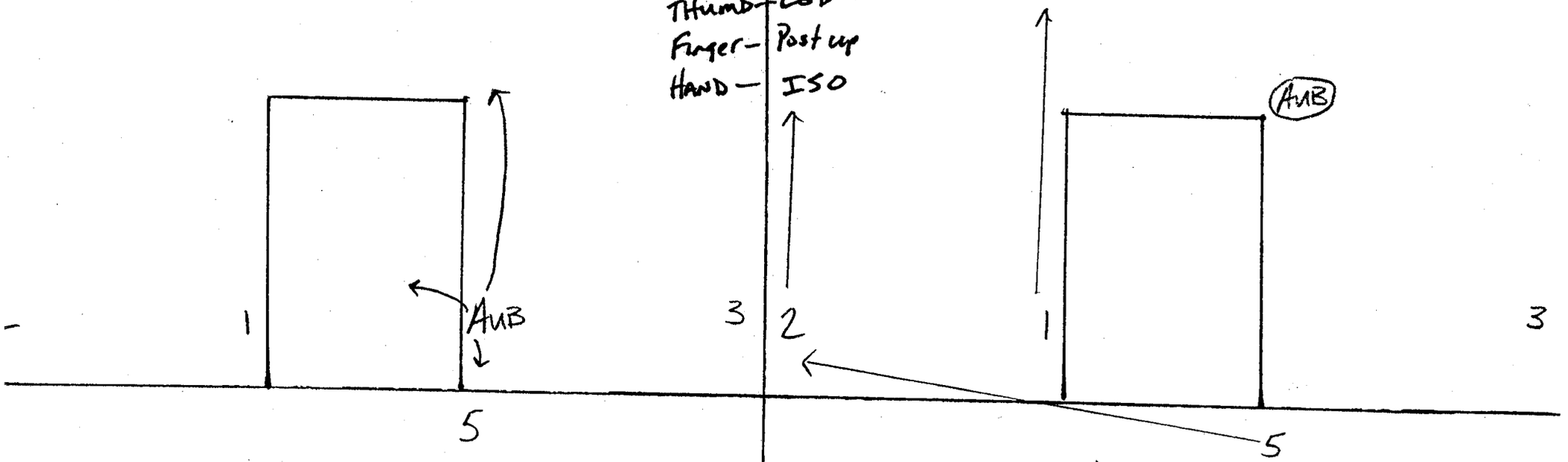
"NAME"

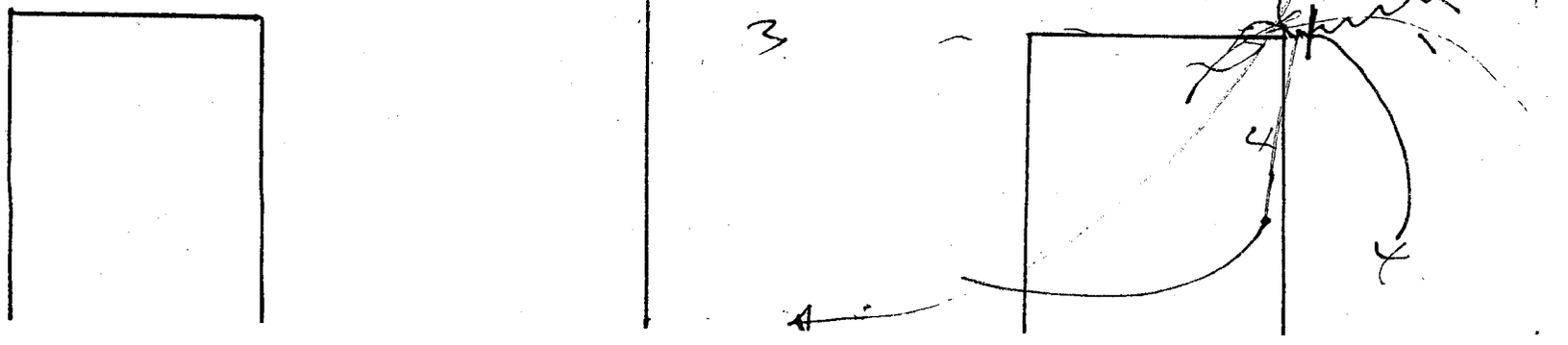
Thumb – Lob

Finger – Post up

HAND – ISO

IF HAND(ISO)



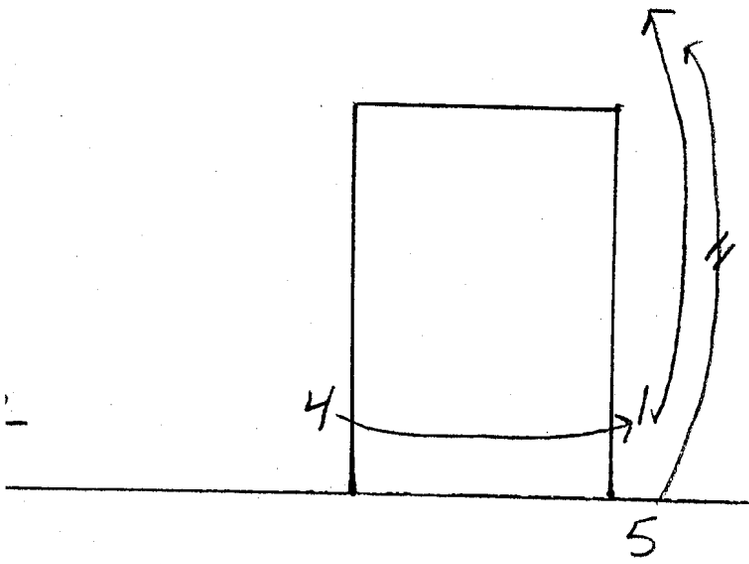


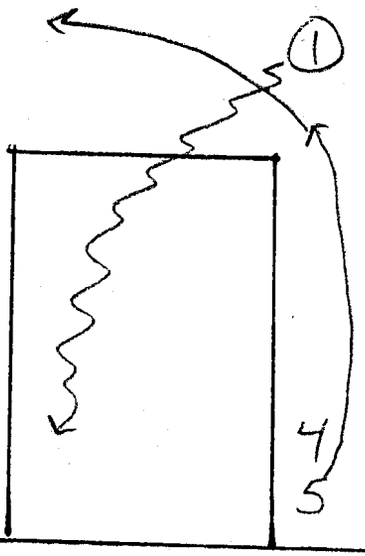
A

B

1 0

ОВи



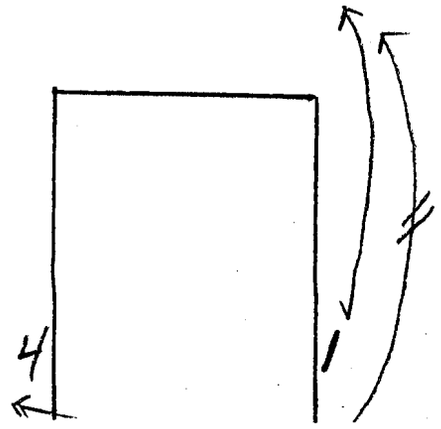


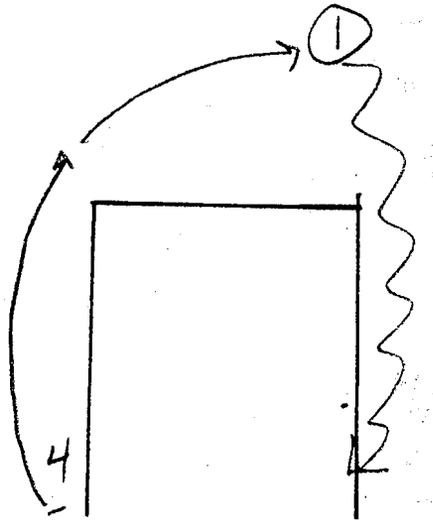
3 2

3

1 0 0

ОВи

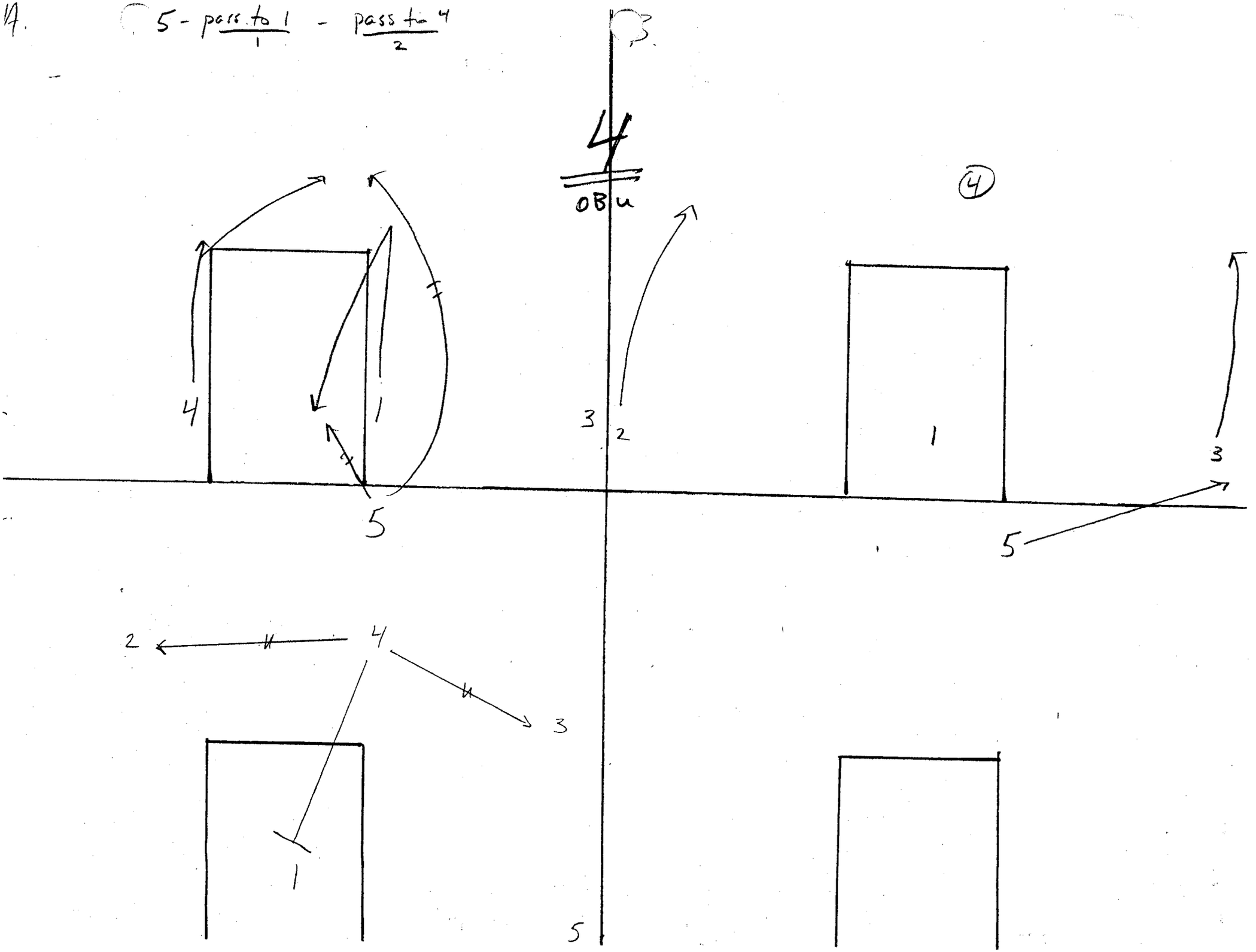




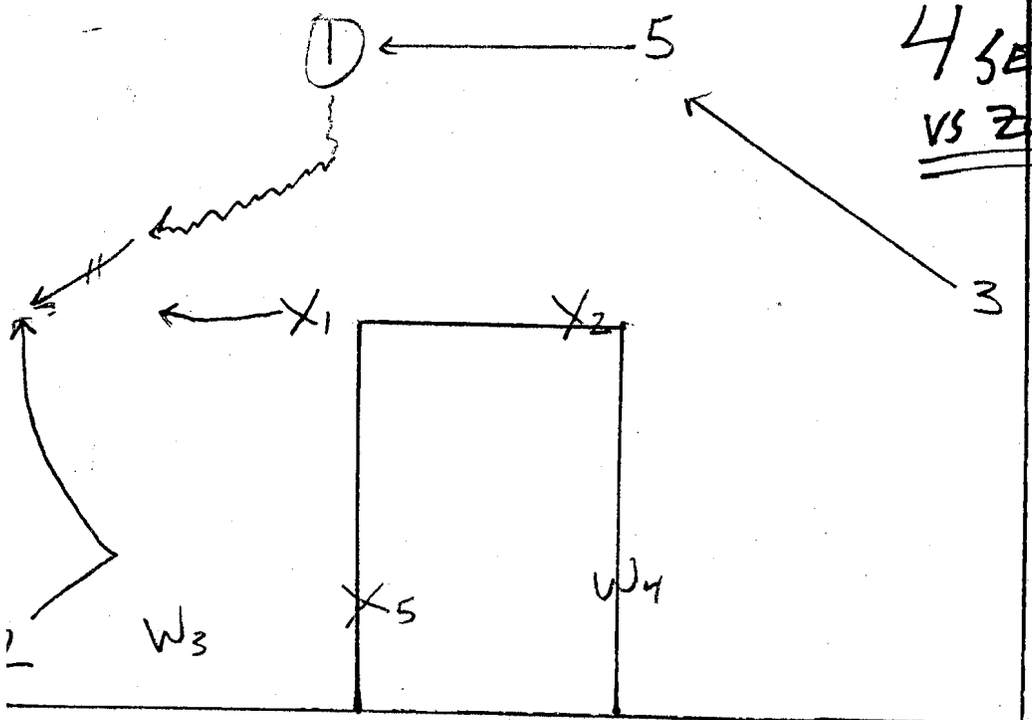
3 2

3

4. 5 - pass to 1 - pass to 4
1 2

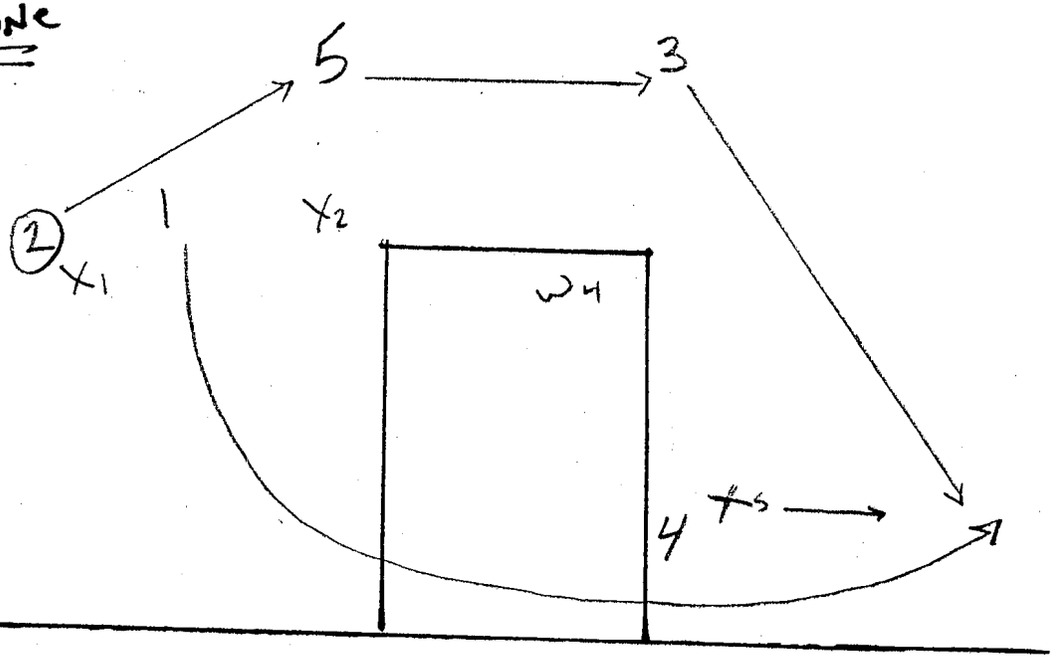


A



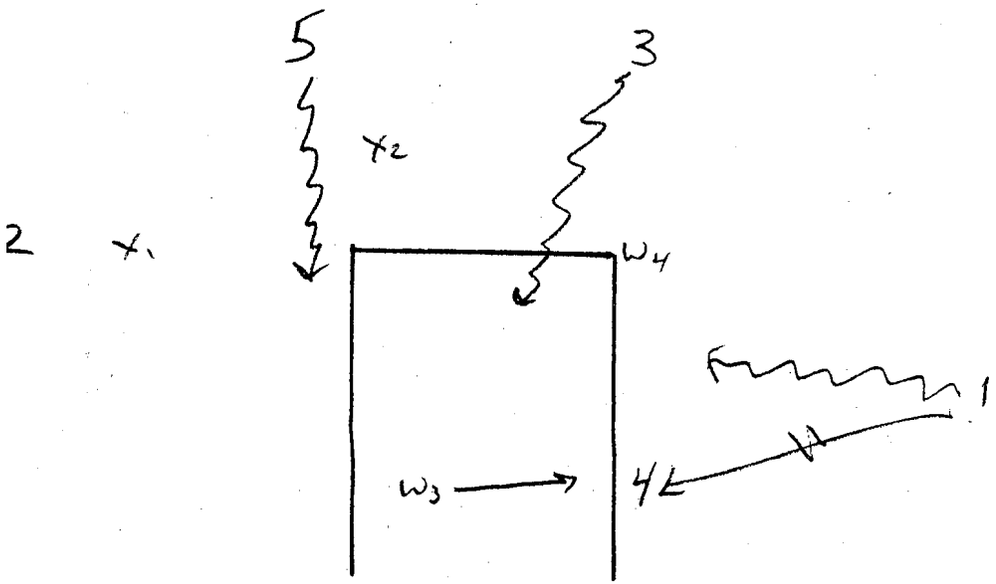
B

4 SET
VS ZONE



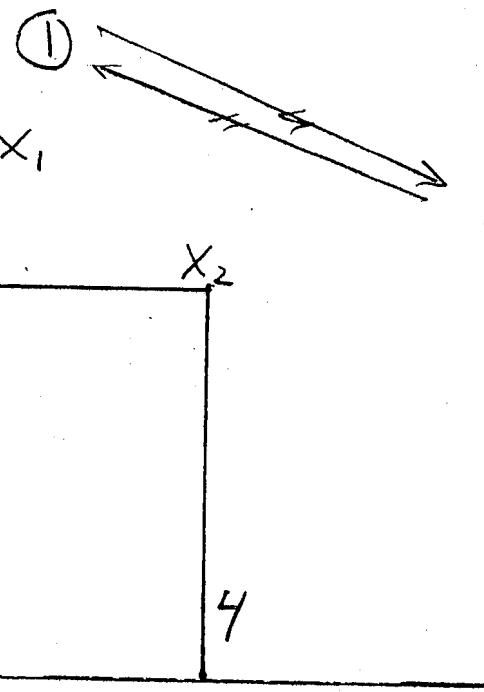
∴ At Any point 5, 3, 1 Can SH3 or Drive A GAP

*If Swung fast enough = open 3pt for 1 in corner, or pass into 4 wide open



A.

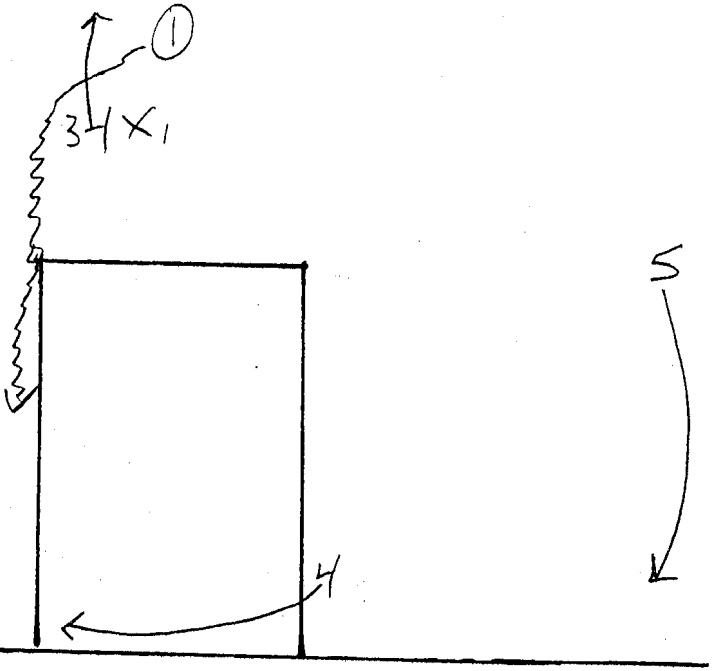
1-5, 5-1
3 sets ON BAM SCREEN when I catches D.



SLIDE
VS. ZONE

2 FLARES
3 pops out AFTER SCREEN
4 SLIDES under ZONE

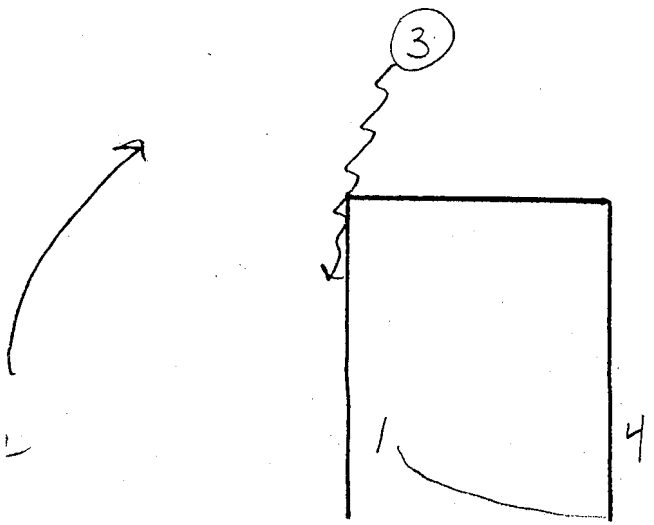
5- to NER

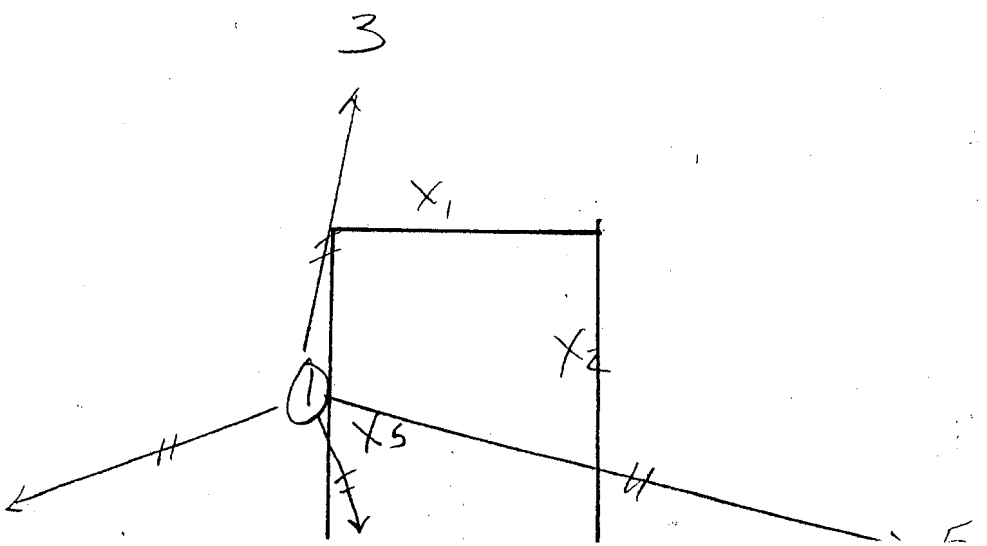


B

C.

ENDS in 4/set





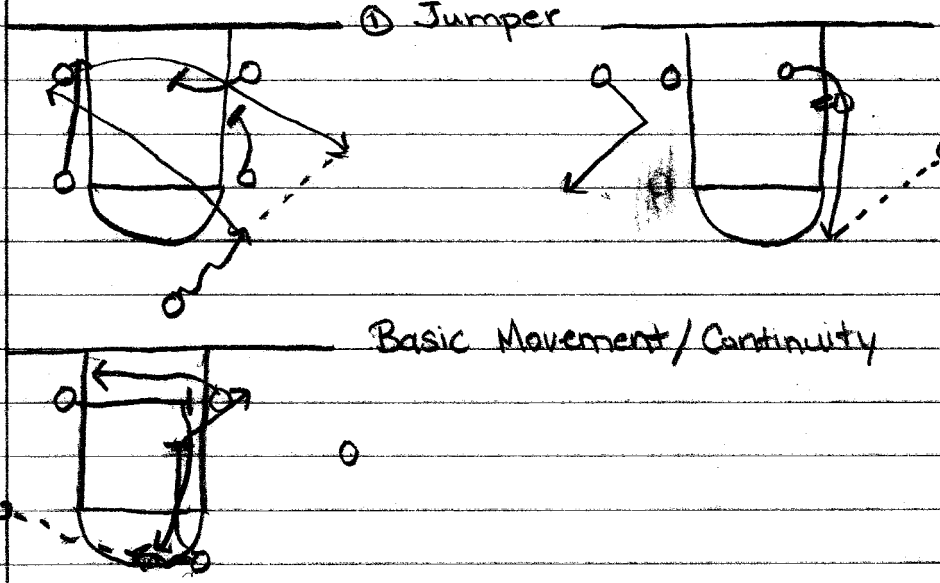
Jerry Petitgoue's Triple Post offense

- Advantage's of the Triple Post -
  - Has good floor balance
  - Has great scoring opportunities
  - Excellent Triangle rebounding
  - Keeps ball in the middle
  - Gives players a chance to create

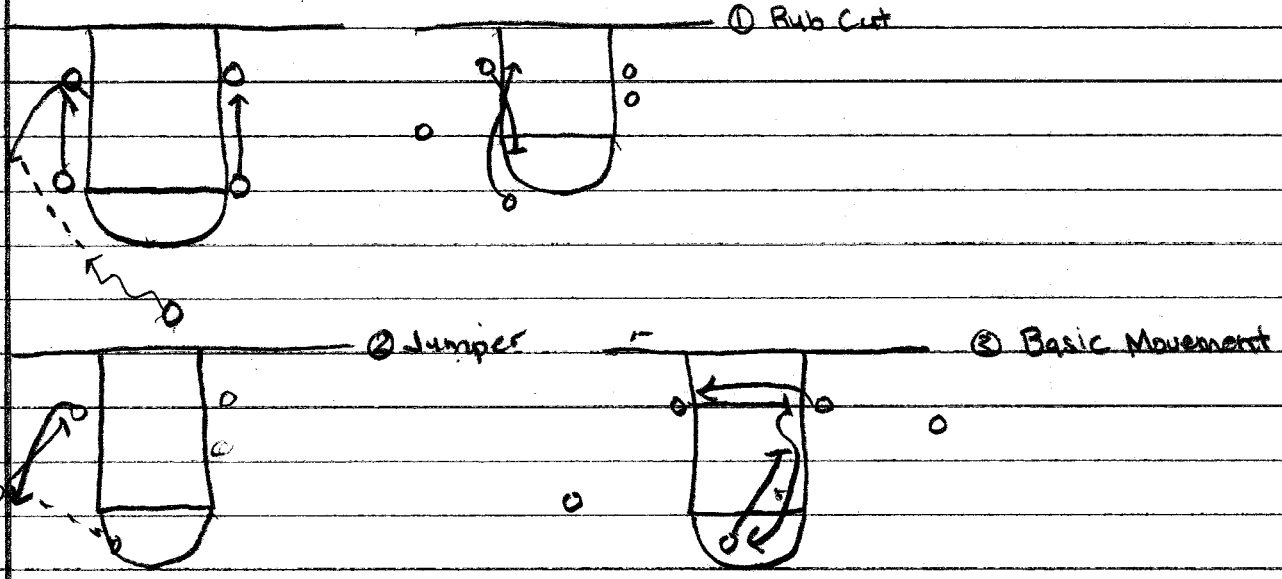
- Coaching Points -
  - Triple Threat
  - Downscreens in the lane
  - Swing the ball (sagging def.)
  - Penetrate Pressure def.
  - Side-top-side
  - Break down deferise

- Entries -

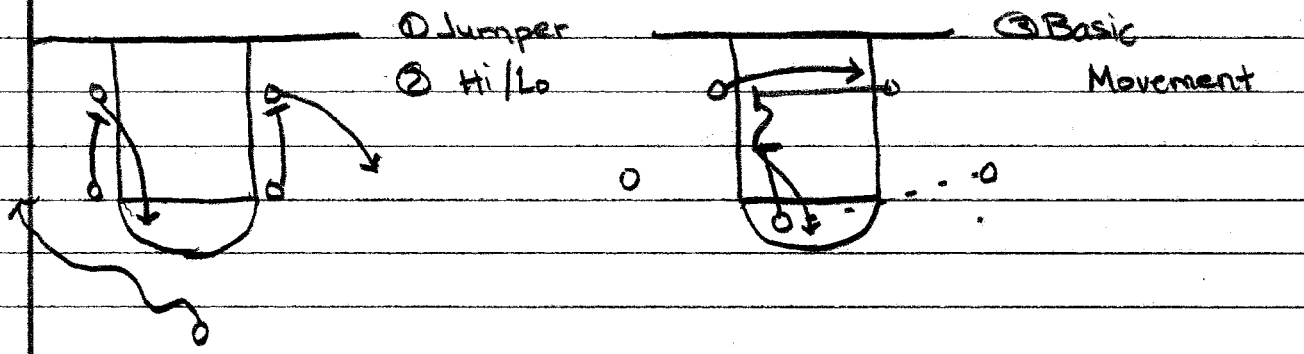
"Toaster"



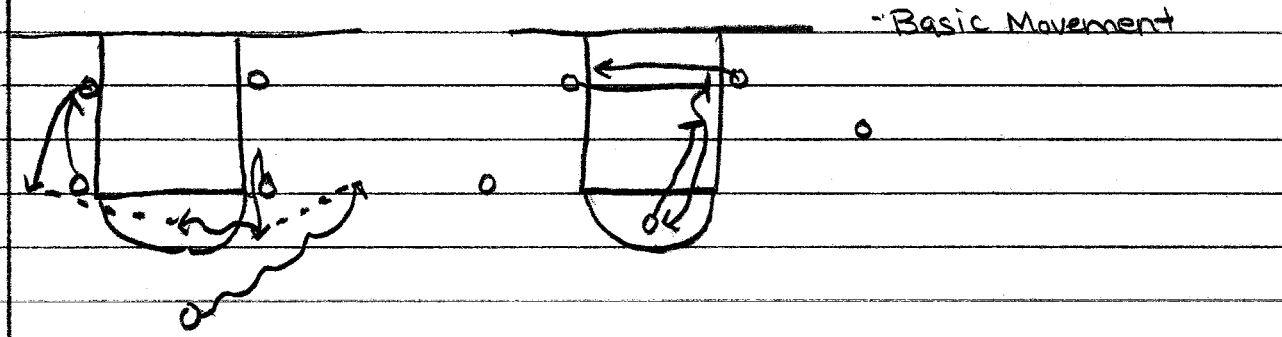
"Wisconsin"



"Low"



"High"



JOHN CALIPARI
OL CLINIC
10/6

BUILDING A PROGRAM

1. DO IT W/ GOOD PEOPLE
2/01 MISTAKE ≠ BAD PERSON
CHARACTER SET IN MIDDLE SCHOOL
2. GET INVOLVED W/ SCHOOLS IN COMMUNITY
4/01 3. SET THE TONE - WHAT IS IMPORTANT TO YOU
BE THERE, BE AWARE
2/01 4. GET PLAYERS TO ENJOY HARD WORK
1/01 5. DON'T BE AFRAID TO SAY NO -
HARD WORK - THEN AFFECTION
4/01 6. MENTAL / PHYSICAL TOUGHNESS
2/01 7. NEW PROGRAM - VISUALLY SHOW CHANGE
8. COMMUNICATION
LEARN WHAT MAKES THEM WORK
BUILD RELATIONSHIPS
10-15 MIN EVERY TWO WEEKS OF INDIV. TIME
- DESK / TABLE
- DOES EVERY PLAYER KNOW THEIR ROLE
- EXPLAIN IN FRONT OF EVERYONE
- EXPLAIN "WHAT'S IN IT FOR ME"
AT SOME POINT - EMPOWER TEAM
9. ENTHUSIASM + PASSION
BE EXCITED EVERY DAY
1/01 PUBLICLY REWARD PLAYERS WHO GO HARD
10. CHEMISTRY / SYNERGY
1/01 BREAKFAST EVERY DAY
TEAM PUNISHMENT
RESPECT - RELATIONSHIPS
PEER PRESSURE AT START OF PRACTICE

PHILOSOPHY

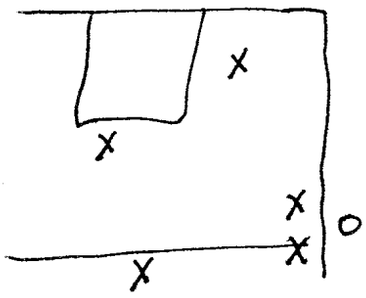
1. RECRUIT GOOD PEOPLE WHO CAN PLAY
2. TEACH LIFE SKILLS
3. PLAY EVERYBODY
4. WORK SO HARD PLAYERS BELIEVE IT IS DESTINY

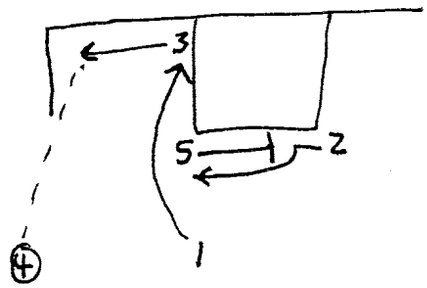
STYLE - KNOW IT THOROUGHLY

4/01 PLAYERS HAVE TO KNOW YOU TOTALLY BELIEVE IN TEAM'S SUCCESS. PLAYERS ARE INSPIRED BY YOUR BELIEF.

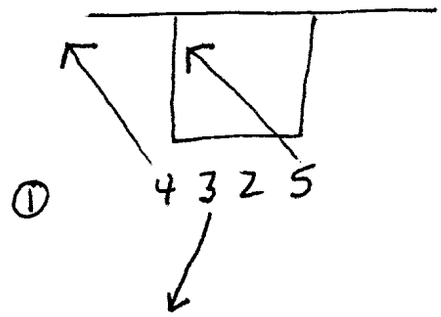
' HIRE FORMER PLAYERS

NBA - NO BOYS ALLOWED

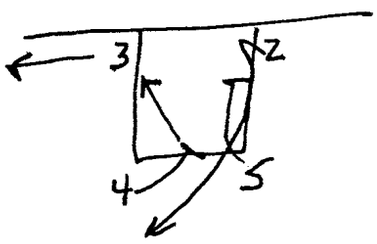




3 MUST GET OPEN, CAN STACK W/ 5



"MEMPHIS"



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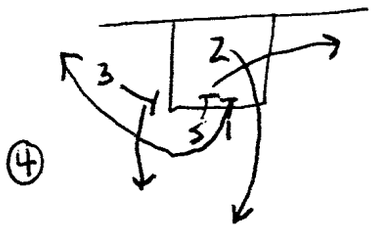
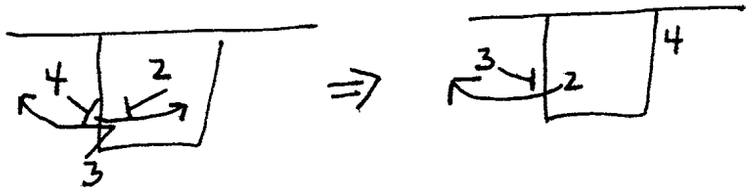
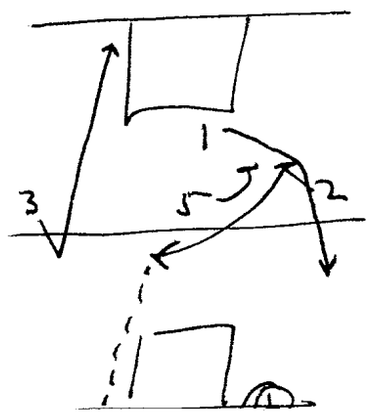


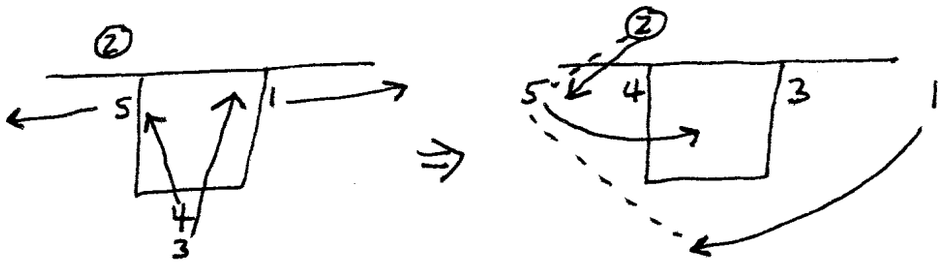
STS, STS



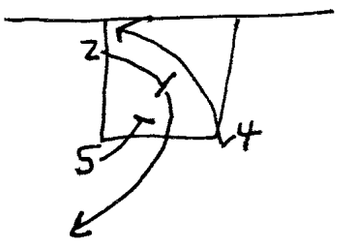
FOR TIMEOUT



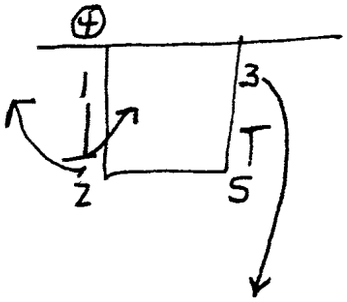
JC III



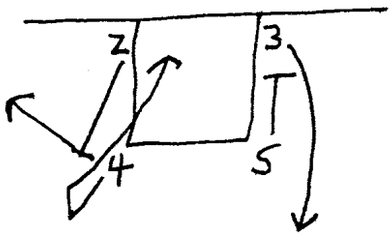
LONG CORNER



GET BALL IN VS. PRESS



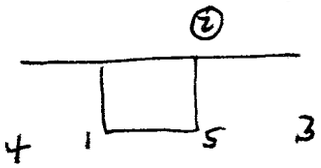
LAST SECOND SIDE-OUT



①

STARTS EVERY GAME W/ PRESS

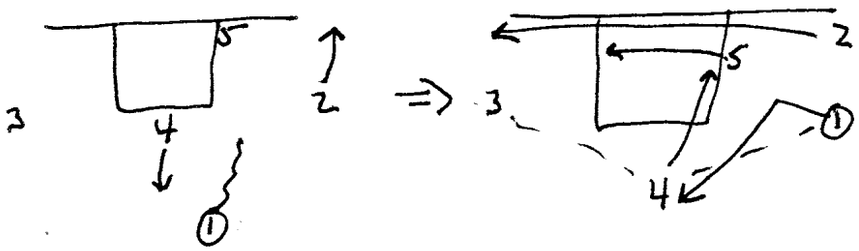
VS. PRESS

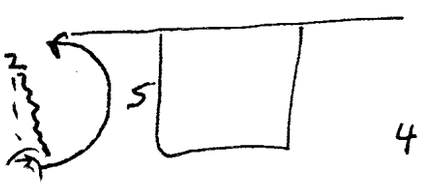


CALL #, HE GOES LONG
OTHERS GET OPEN

ATTACKING ZONES

1. FAST BREAK
2. MOVE BALL
3. MOVE MEN
4. BALL PEN (PASS/DRIVE)





2 PASSES TO 3 OR 5, OTHER MAN DIVES

1

#14 VANDERBILT Practice Plan for

EMPHASIS OF THE DAY: Off: - Execute our sets properly

Def. - Know who you are the help and be there.

THOUGHT FOR THE DAY: The person blowing his own horn is usually off key.

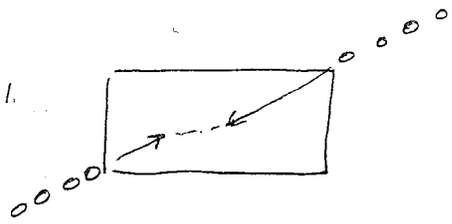
Perimeter -

Post -

TIME	SUBJECTS
3:00	FILM
3:40	ON COURT
4:00	4out / Single Exchange
4:05	Secondary Break Work - 1 trip
4:20	4 Game
4:35	Waterbreak
4:39	OS Offense w/ 1 conversion
4:50	Introduce 55 Defense
5:05	ADD "JUNGLE"
5:12	PLAYS
5:27	2 Defense & Zone Offense
5:42	Side OS

BLACK		GOLD
1 Real	(Bell)	1 Bell
2 Gordon	(Drake)	2 Cole
3 Foster	(Walker)	3 Hinkle
4 Walker	(McClellan)	4 Duff
5 Oleary	(Metcalf)	5 Erell

Vandy Practice 11-28-07

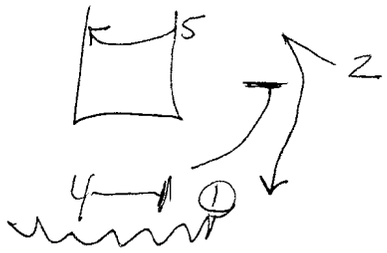
1. 

1 ball sprint pass A. Chest
B. Bounce

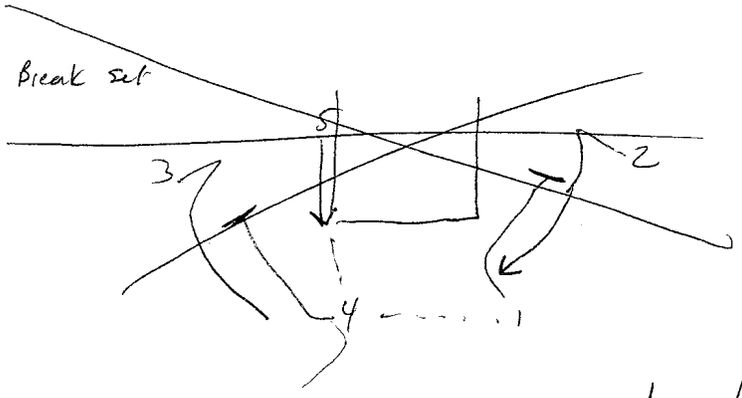
2. Fastbreak drill 5-0

3. Secondary break on made shot or miss
   * 3 teams - 1 on side waiting
     1 team on offense entire time. Top 2 teams run break on offense

Break set

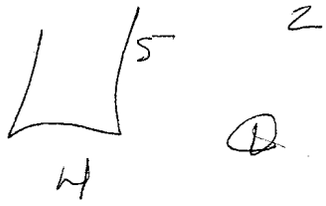


Drag?

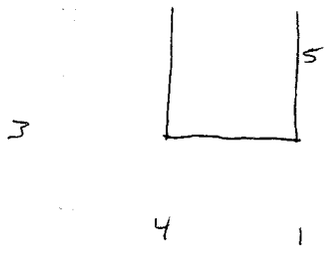


High ??

- Break push here
  Allignment



"4 game"

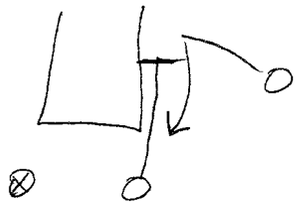


PG can cut to ballside corner

our motion we can cut, screen away,

(*) — Teaching pt. Gold team was on defense the entire 15 min & played w/ more energy than the offense.

#4 offense

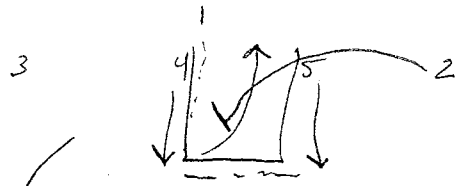


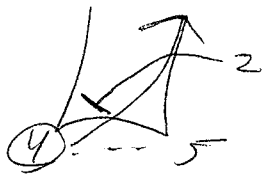
proper down screen angle

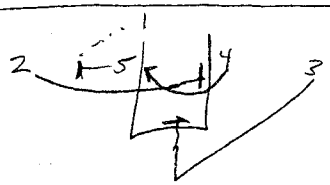
Water

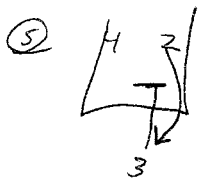
To work on Bob: off huddle w/ coach on the baseline

1st call

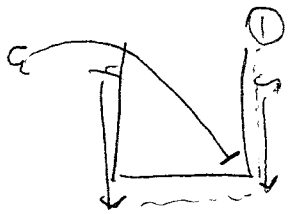








⊗ work BDB's into Def trans. / to. p.

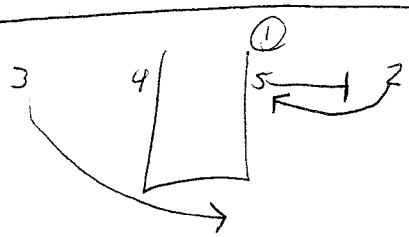


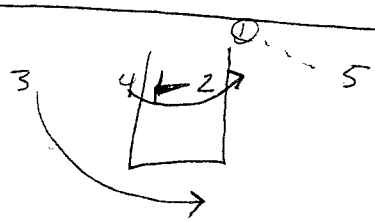
~

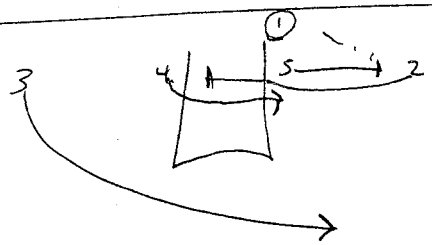


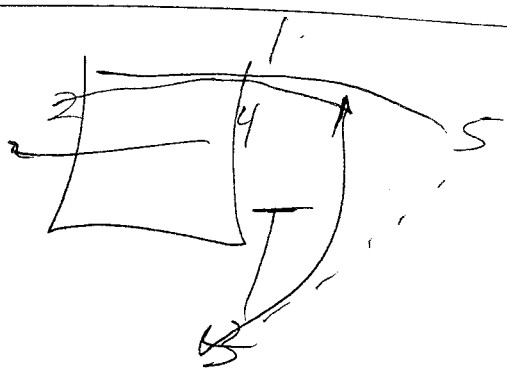
1st call

OBU w/ conversion



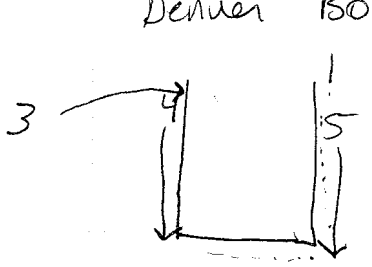


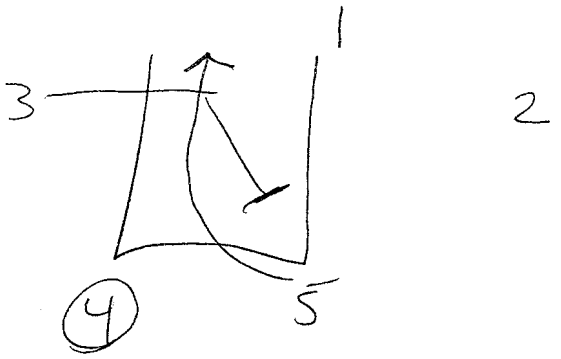




! – Denver Action

Denver BOB!





What does P6 do?

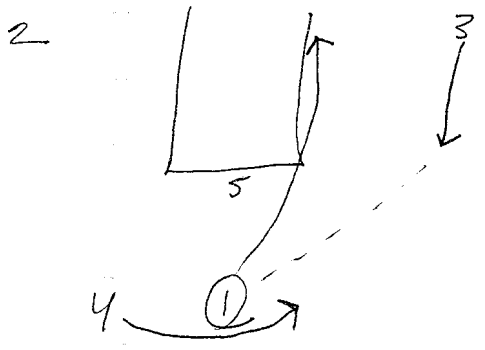
- 55 Defense is 1 trap + back out of a 1-2-2 alignment

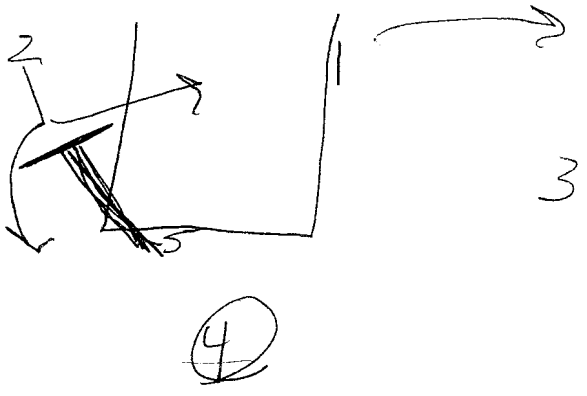


4 trips in :44 sec

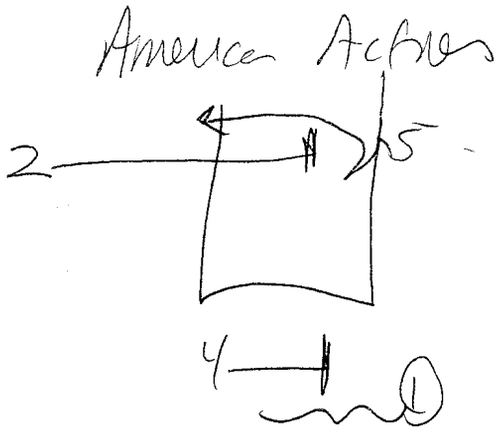
3 trips :33 sec stop @ FT

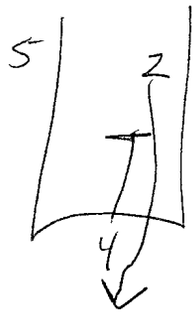
Set



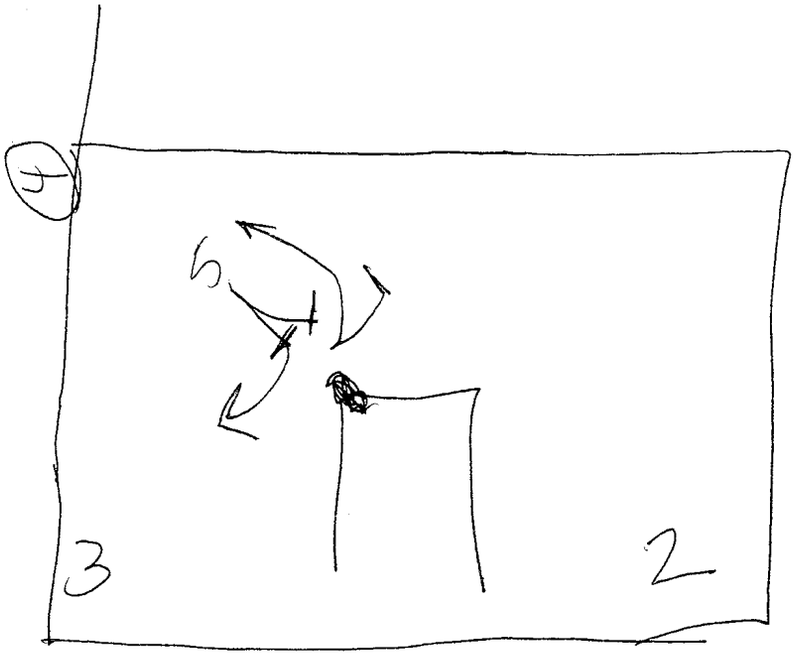


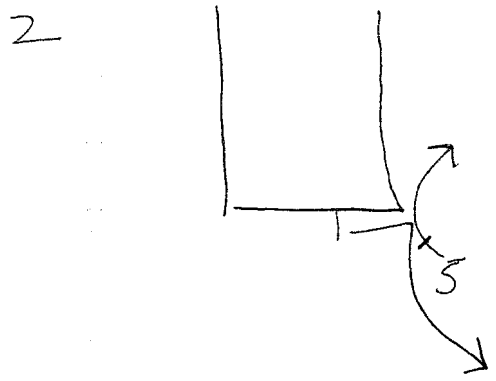
* Have an extra ball ready w/ an asst coach or mgr.

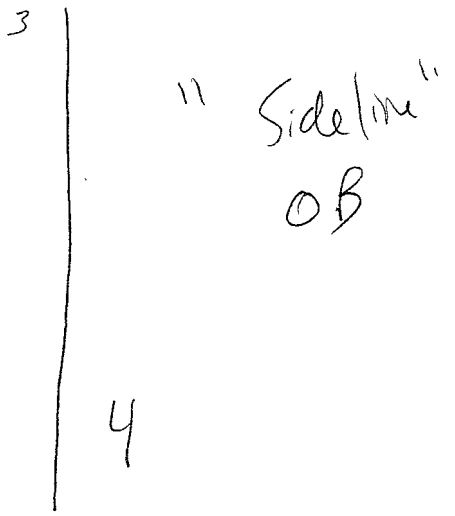


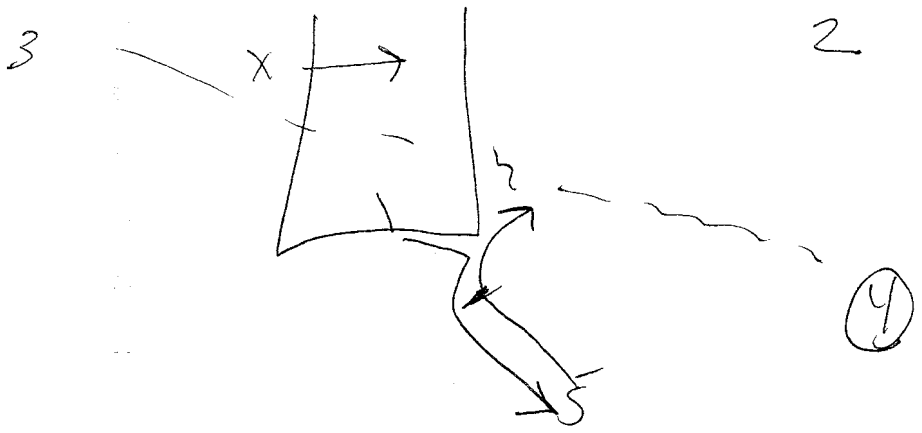


SLOB




2
5


3
"Sideline"
OB
4


3
X
2
1
5
4

CLINIC
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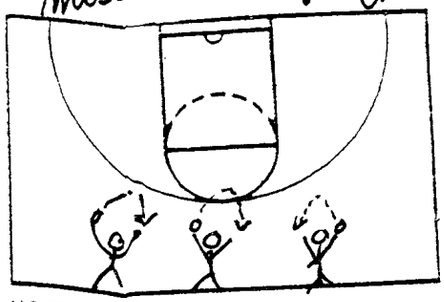
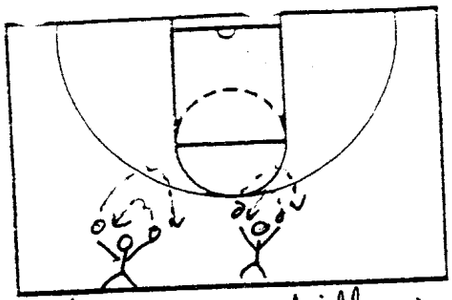
26 Skill development Drills

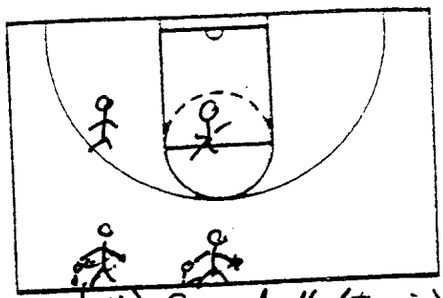
1

Don't fear making mistake

Dropped ball is a turnover







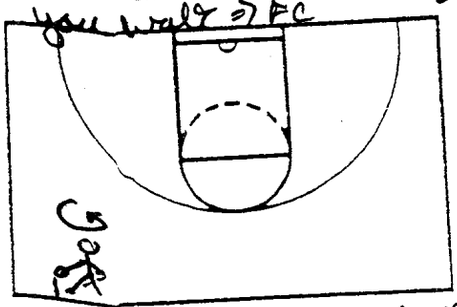
26 balls

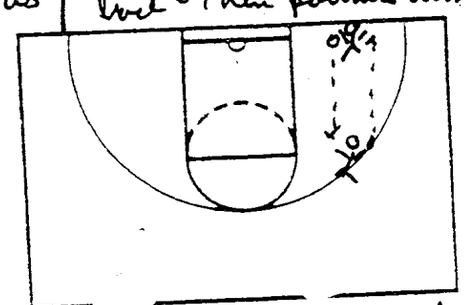
NOTES

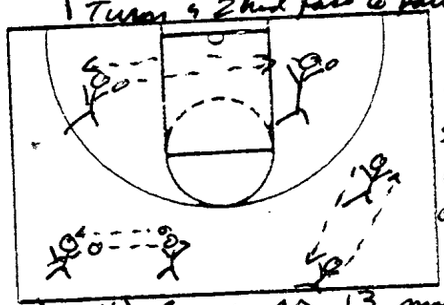
9) Walk hands above head
Toss tennis ball to self as you walk ⇒ FC

10) Same drill as 9 w/ 2 tennis balls
Partner up ⇒ ½ ct and last - Then partners turn

11) Drop ball (Tennis)
Pass are bad to next
Rt hnd drop ball to left ⇒ left hand pin pass to Rt ⇒ 6 x's
Turn ½ hnd pass to partner







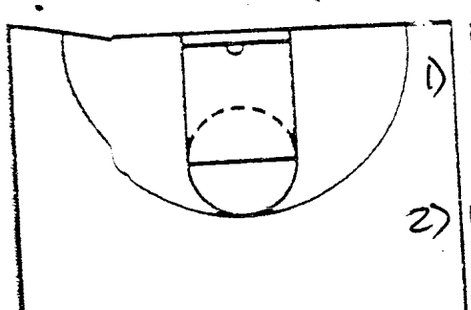
13-14 Stay in athletic stance

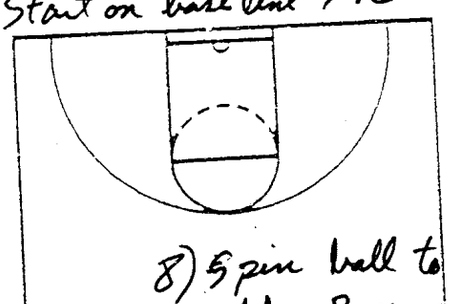
NOTES 12) Same as drill 11 ⇒ pivot while doing

13) Partner pass ⇒ Base line
Ft line ⇒ 2 Balls - Pass Rt hnd to Lt hnd - Lt hnd to Rt hnd ⇒ Step forward

14) Same as 13 main now ⇒ groups all over court

Ball handle/Stretch ⇒ Start on base line ⇒ FC





NOTES

1) Walk on heels - Dribble ball ⇒ Full court

2) Walk elbow to opposite Knee ⇒ Dribble

3) Walk kick leg out touch hand ⇒ Dribble

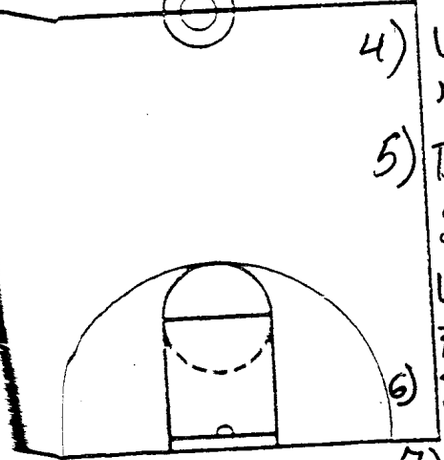
4) Walk backwards ⇒ long steps ⇒ through legs Dribble

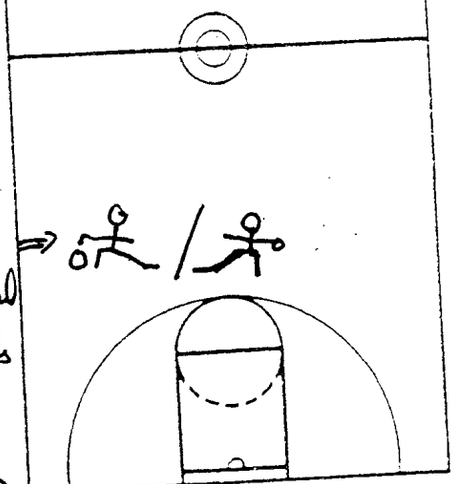
5) Dribble sideways ⇒ After 2-3 dribbles lean way forward Way backward ⇒ stride quads Face same way - up and back

6) Dribble walk ⇒ between legs

7) Dribble ⇒ Touch body part called ⇒ Head to floor

8) Spin ball to self catch ⇒ Boss - pivot





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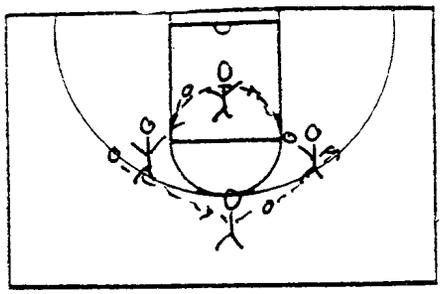
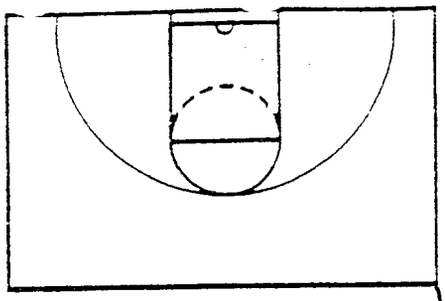
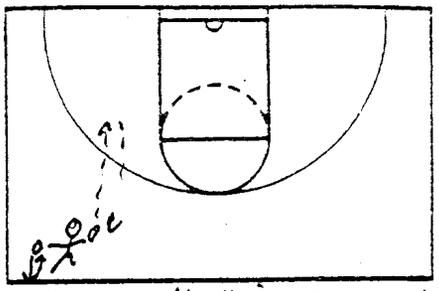
DATE 26 skill dev drills

(2)

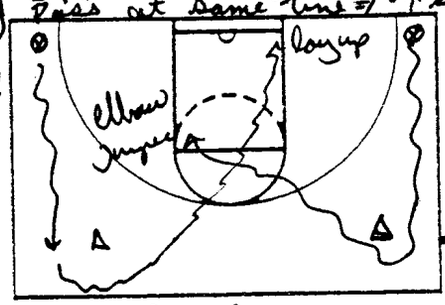


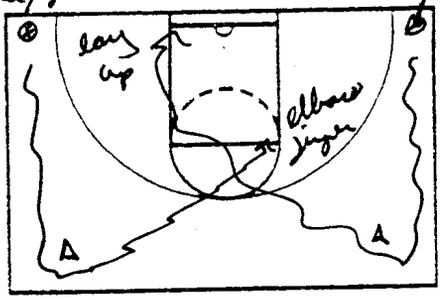


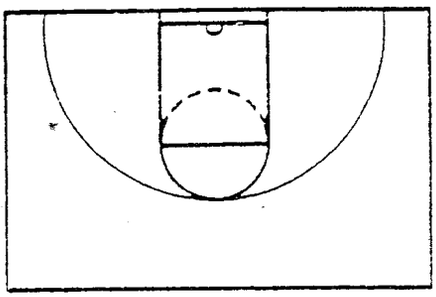


NOTES
15) 6 rows of 4 - 1 Ball per person ⇒ Throw ball to Rt - Receive from left Pass at same time ⇒ speed/get closer / Rev direction

16) 1 Basketball & 1 Tennis ball Dribble ball → Toss/catch tennis ball - Cross over dribble / Extended legs

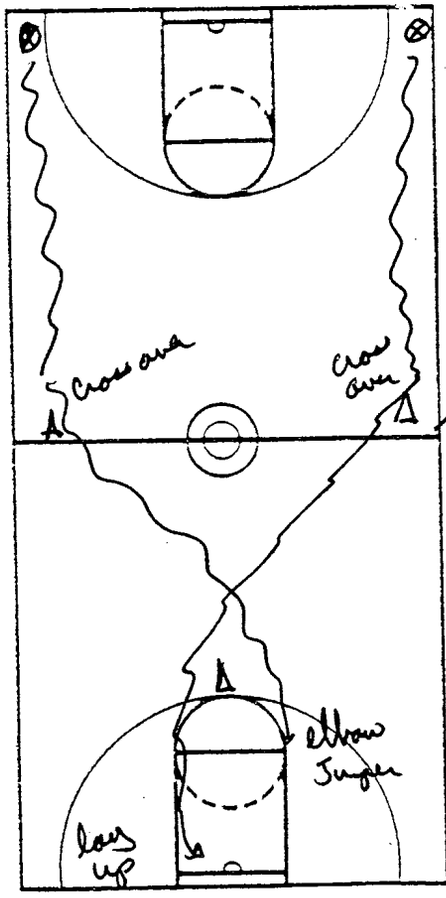






NOTES 17) 2 lines → go to end of opposite line after shoot

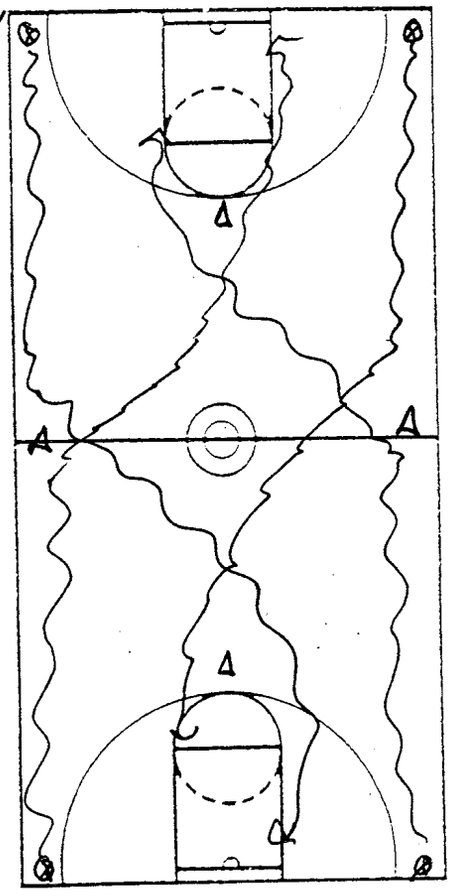
Reverse



NOTES
18) Full court version of 07

19) Same as 18 - 4 going at same time

Must Communicate



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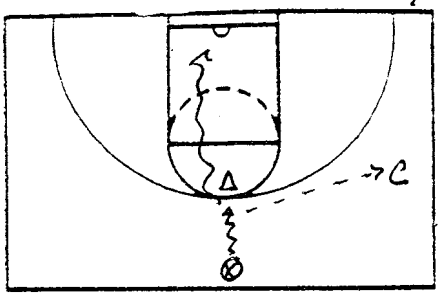
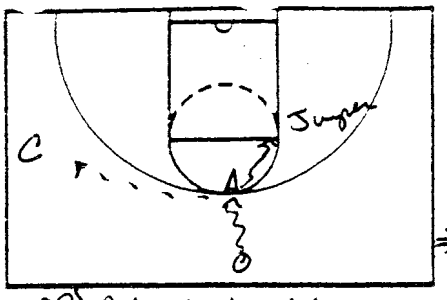
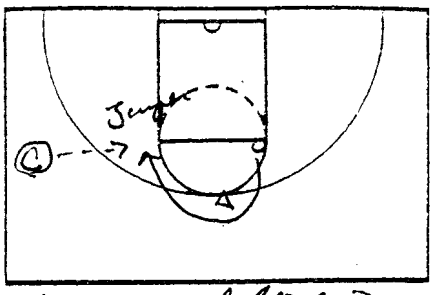
DATE Kevin Sutton

(3)

Bad Pass = no shot



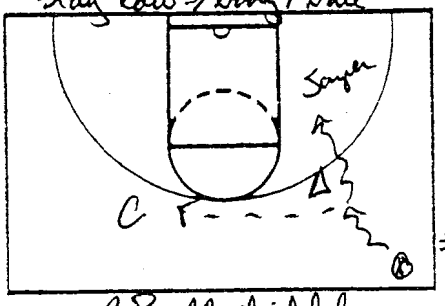


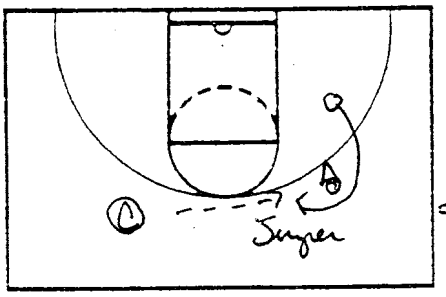


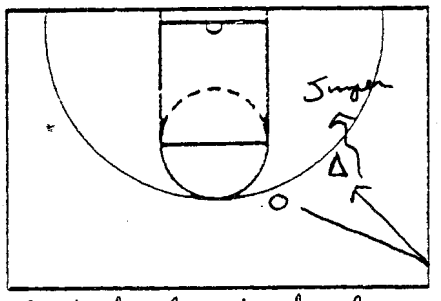
NOTES 21) 2 balls ⇒ 1 hand push pass to Coach ⇒ lay up w/ other ball
Dribble
Stay low ⇒ body & ball

22) 2 ball dribble ⇒ pass to wing ⇒ elbow jumper

come around cone ⇒ receive pass jumper

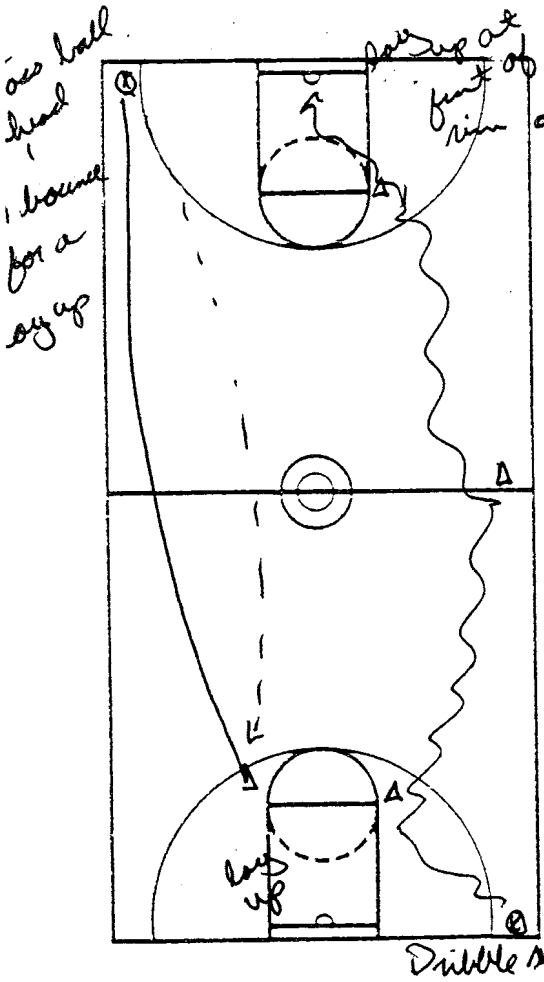






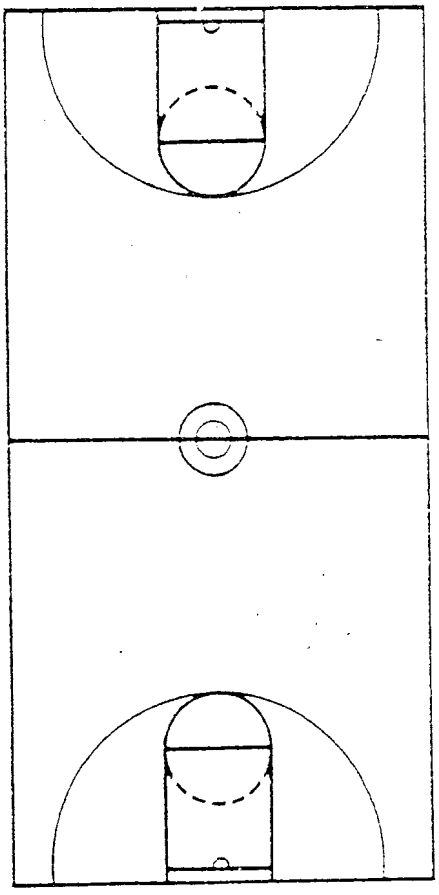
NOTES 2 Ball dribble ⇒ Push pass to coach ⇒

Get ball out of chair
Shot fake - 1 dribble jump shot



NOTES
20) Italian lay ups

Dribble Move



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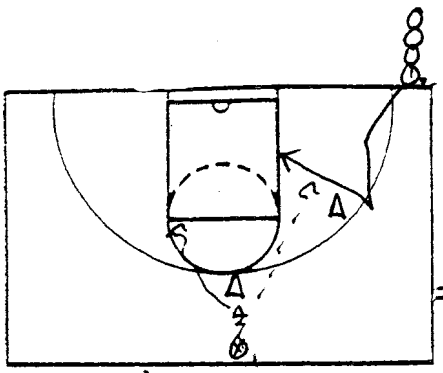
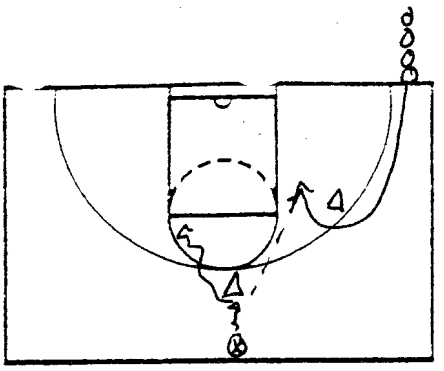
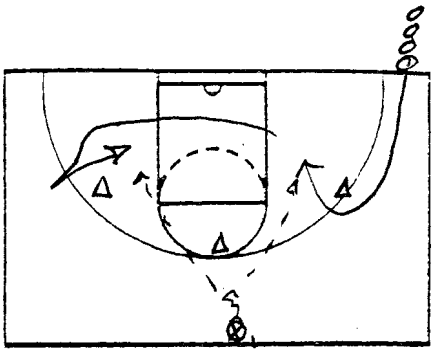


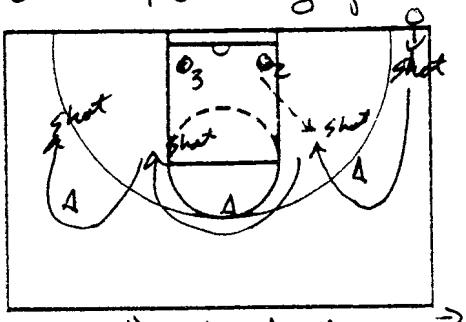
NOTES 23) 2 ball dribble
Pass to O_2 on back door
cut - O_1 elbow jumper



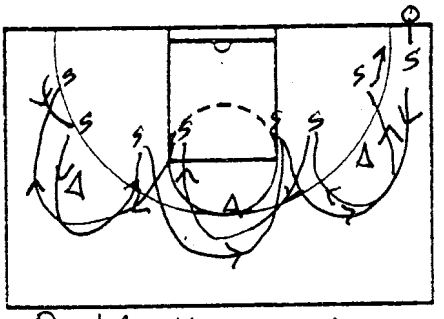
Curl move



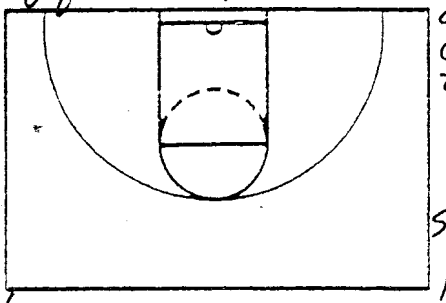
O_2 ⇒ make move off chair
back cut or curl ⇒ O_1 pass
make opposite move other side
of floor ⇒ O_1 pass. ⇒ O_1 gets 3rd ball
out of chair at
top of
key
⇓
Shot fake
~~Stop~~
1 dribble
Score
Switch line



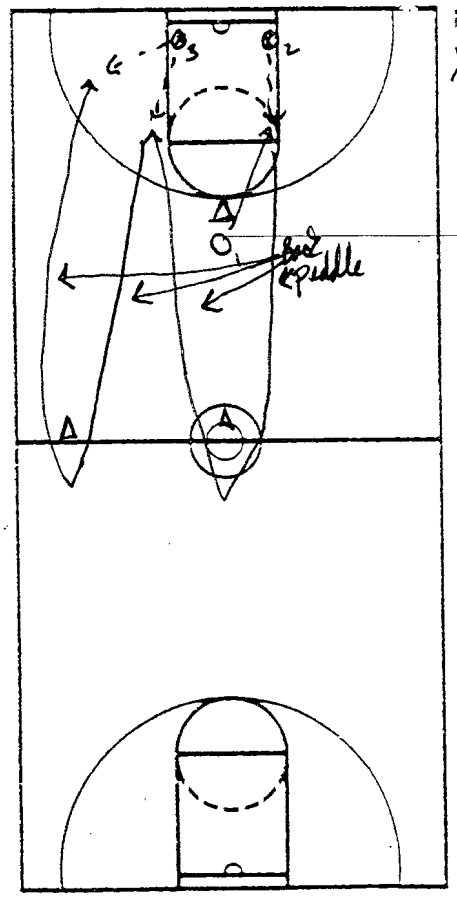
NOTES 24) M shooting
3 guys ⇒ 2 balls



⇒ Double M ⇒ Work
M ⇒ Then do over start

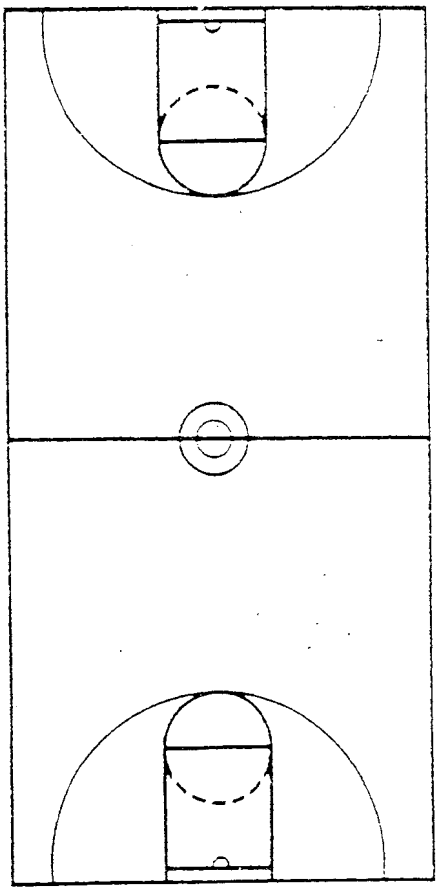


Can make drill
Competitive ⇒ Each basket = 1 pt
First pair to 6 wins.



NOTES 25)
X shooting

Back peddle or
move chairs back & run



LARRY EUSTACHY - IOWA STATE

CREATING MENTAL TOUGHNESS

→ success comes through adversity in practice

1) CREATING TOUGHNESS → here, in parking lot, ANY state, any gym
   - hard to do consistently
   PLAYERS/COACH - guy who gets FIRED in a year + half
   - do a disservice to players
   Being tough on others is natural for some
   DEMANDING COACH - must make a commitment
   - must be excited DAY 1 + DAY 300
   - must have enthusiasm from start to finish + every time in between

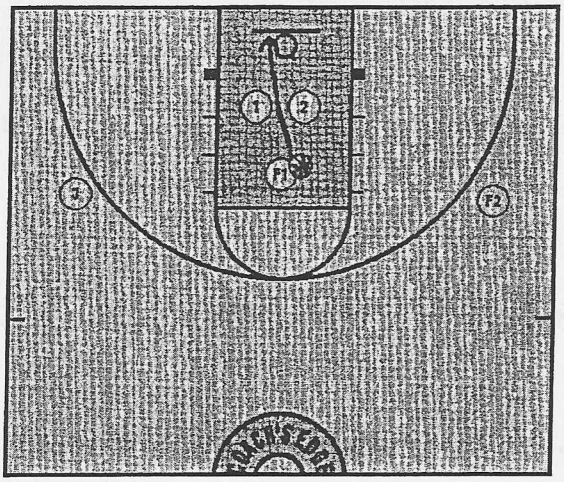
→ don't have to curse; raise your voice if it's not your way
→ ALL kinds of way to say:
"Thats NOT right, DO IT AGAIN"

PLAYERS will hate you anyway either:
- too hard on them
or not hard enough

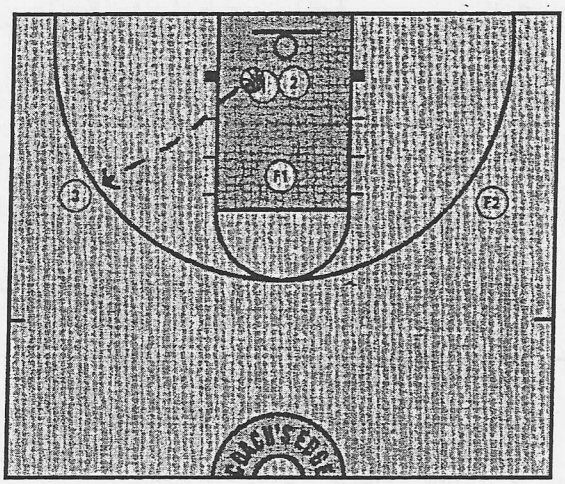
NO DIFFERENCE between coaching a team + raising a child
BE demanding + consistent

Big Men Workouts

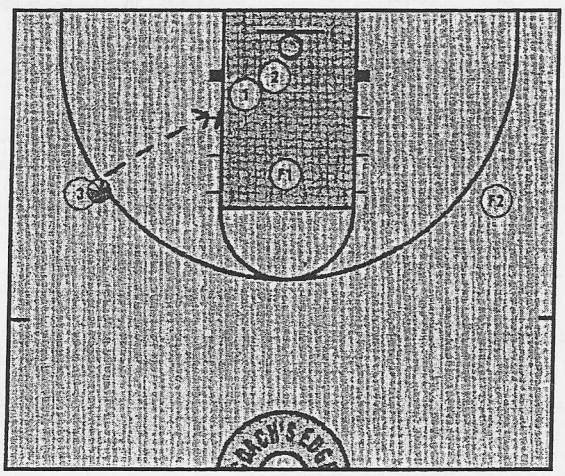
Diagram 1: 2 on 0 Rebound



Coach shoots the ball and the 2 players go rebound it.

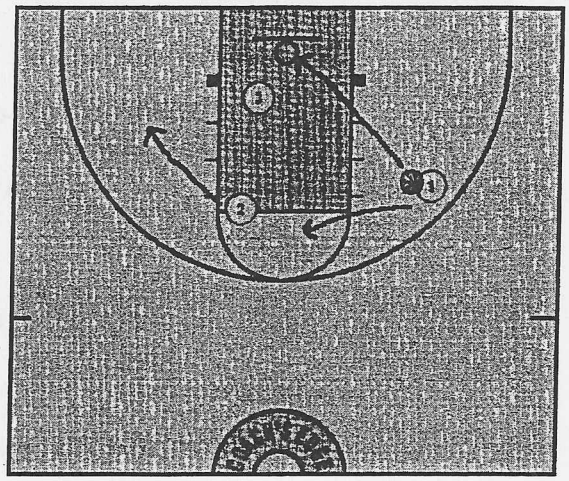


The player that rebounds the ball outlets it to the wing and then posts hard as player 2 defends him.

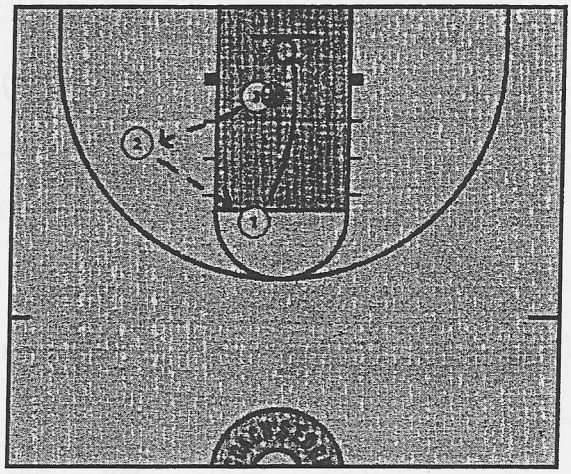


The ball gets passed into the player who is posting hard. Then the 2 players go 1 on 1.

Diagram 2: 3-Man Shooting



Player 1 shoots and moves. Player 2 keeps the 15' spacing



Player 3 rebounds and outlets to player 2 who passes to player 1. Keep repeating until player 1 has made 10 shots

Hope you enjoy this section and will find it useful for your team.

2) PHYSICAL TOUGHNESS

you can't ask more than individual or team can give you

GAUGE players ; everyone cant run 78 miles

ALL Kinds of different Levels of ability

GOAL:

Begins with weights - Be the strongest team in your league

Believe you are Stronger

out muscle - have an edge

CONDITIONING - very difficult at ISU

- players have a party when its over & they make it to practice

will have a chance to win if you are strong & well conditioned

3) ADDING ADVERSITY TO PRACTICE

put players in tougher situations than games [games are Rewards]

BREAK the Players down (ex NOT CALLING FOULS)

Sometimes FRESHMEN have to be soph.

DONT LET one play affect another ; keep going

STARTS W/ WARMUP

STRETCH - very long & tedious

SLIDE DRILL coach w/ BALL FAKE L, R, FRONT, PULL BACK, SHOT 35 sec clock 4 X

30 seconds LINE DRILL 5 X up & back

ROTATE TO RIGHT (w/subs)

5 man weave 2X up & back must make last shot

[10 min.]

catch ball w/ both hands

ball cant hit floor

COACHING IS TEACHING SAME STUFF over & over again

there is no new stuff

theres A way to DO IT & way to NOT DO IT

95% of coaching is getting A team to play hard

IN PRACTICE A) NO OUT OF BOUNDS ; go hard after ball !

B) NO WATER BREAK

(no team break)

practices continue - WATER is there on sidelines

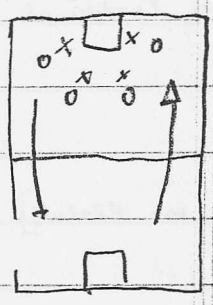
C) player falls down not up in 2 sec. → run a 30 sec line drill

99/100 not hurt

Being tired is a weakness

go hard w/o getting hurt

4) BUILDING TOUGHNESS IN PRACTICE



FULL court 4 on 4

NO out of bounds

score - stay miss - going down

ALL KINDS OF WAYS TO WIN - REBOUNDING & DEFENSE !

Cant just go out & play - NEED to think

★★★ emphasis ; contesting a shot → NOT done 30 sec line drill

gets player to think !

Accelerates thinking !

ex) Turnovers = 30 sec line drill

Blockout

Transition defense

Stance

Vision

personell tendencies ; ex front, switch, help defense, shooters

screening

BREAK them down & Build them back up

BUT, keep it FUN - MAKE them want to come back

use personality & Be POSITIVE even though its hard to do

- TOUGH ones will compete & take PRIDE
- easy to find out who has it & who doesn't
- play individual catches / TEAM CATCHES [COMPETITION]

5) COMMITTING TO TOUGHNESS

work hard to become a better coach
not nearly the coach I hope to be

Be demanding - must have plays buy into & play FOR the coach
don't want to disappoint the coach

TIME SPENT - office, ROAD
- builds RELATIONSHIPS
DONT TAKE the FUN AWAY!

FALSENESS & OR SINCERITY ARE easily seen

You can demand more of your players than you think!

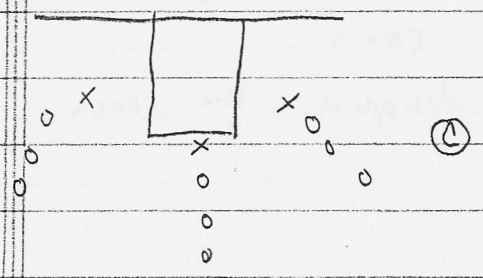
The Key - play a certain type of game on anybody's court

Anyone can win at home
WINNING on Road takes toughness

- Everyone is happy when things are going great
- MAKE Practice Be difficult & BAD
- Get tougher everyday
- Smooth is NO GOOD ; YOU WANT BUMPS IN THE ROAD
- Things going wrong are GOOD

(MENTAL IS TO THE PHYSICAL AS FOUR IS TO ONE)

✕ 3 on 3 Blockout drill ✕ (NO OB!)



- must get 3 stops in a row
- ball goes in count remains the same

STOP = 1 pt.

- IF offense gets loose ball or a rebound, the count starts over

✯ put players in situations where they can't hide ✯

will be in for an hour if no effort

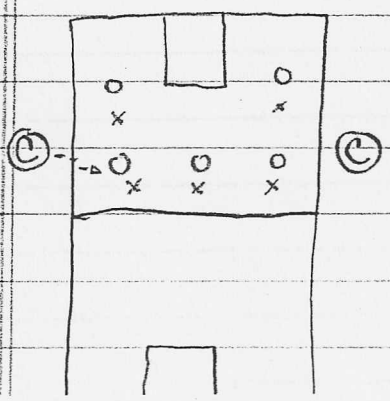
HARDEST DRILL IN PRACTICE

ADVANCED : 3 stops + blockout + vision + stance etc...

✕ THE MAN DRILL ✕

have them do things they don't think they can do

They can do so many things they think they can't do



60 sec. Anything but draw blood or hold

- catch w/ 2 HANDS
- NO TRAVELING
- PASSES must be 6-10 ft. apart no handoffs

✕ deny every pass (count them out) switch

Summer Workouts

Big Men

DAY 1

Ball Handling

Things to work on:
See the whole court, keeping head up. Pound the ball hard, change of speed to beat your man. Take about 5 minutes to do this, make sure full speed is being used.

Full court, 1/2 speed
Full Court, 3/4 speed
Full court, full speed
(No zig zag)

Backboard Touches

Start at the FT line and throw the ball at the backboard and catch it and slam it as hard as you can on the backboard.

Things to work on:
Catch the ball at the highest peak with 2 hands.

2 on 0 Rebounding *(See diagram 1, p. 6)*

Things to work on:
Start facing the basket, coach shoots and they fight for the rebound, outlet the ball, the player who got the rebound is on offense the other one is on defense. Post hard and try to score also working on defense.

Rapid Fire Passing

Things to work on:
Two players with balls and a player 10' away. Pass the 1st ball and as he is releasing the ball back to the passer, then the next ball comes and so forth. Got to catch 15 in a row, then rotate.

Mikan Drills

With 1 ball
With 2 balls

Things to work on:
Hand-eye coordination, concentration.

DAY 2

Ball Handling

Things to work on:
See the whole court, keeping head up. Pound the ball hard, change of speed to beat your man. Take about 5 minutes to do this, make sure full speed is being used.

Full court, 1/2 speed
Full Court, 3/4 speed
Full court, full speed
(No zig zag)

Finish with Contact

Ball gets thrown off the glass, player goes and gets it and finishes. Contact with a blocking dummy is applied to the player as he is finishing.

Things to work on:
Everything to the basket, get the ball with two hands, continue until you finish the play on a make, no falling away.

3-Man Shooting *(See diagram 2, p. 6)*

Things to work on:
You got a shooter, passer, rebounder.

1. Shooter, makes 10 shots before he rotates, has to move between each shot. (Go hard.)
4. Passer, has to keep 15' spacing between him and the shooter at all times. Make 2-handed good passes.
5. Rebounder, has to go after every rebound like it is a game situation. Go hard and grab everything with 2 hands.

Rotated shooter to rebounder, passer to shooter, rebounder to passer.

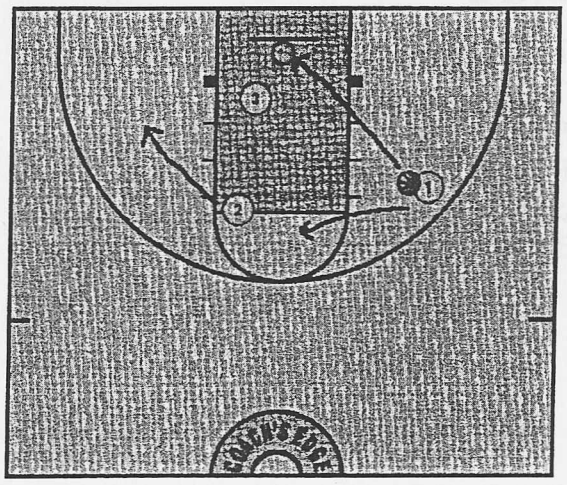
Mikan Drills

With 1 ball
With 2 balls

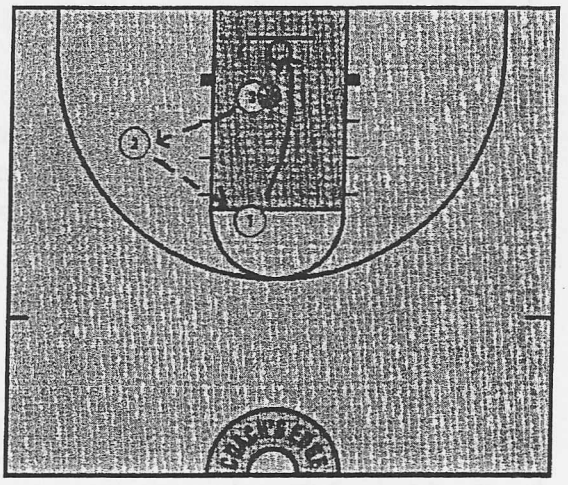
Things to work on:
Hand-eye coordination, concentration.

Perimeter Workouts

Diagram 2: 3-Man Shooting

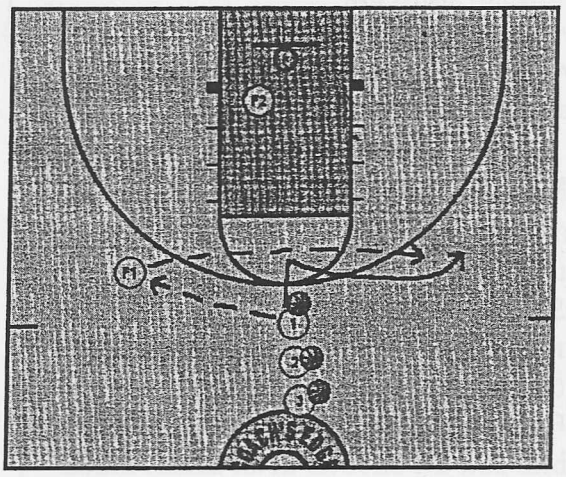


Player 1 shoots and moves. Player 2 keeps the 15' spacing



Player 3 rebounds and outlets to player 2 who passes to player 1. Keep repeating until player 1 has made 10 shots

Diagram 3: 4-Spot Shooting



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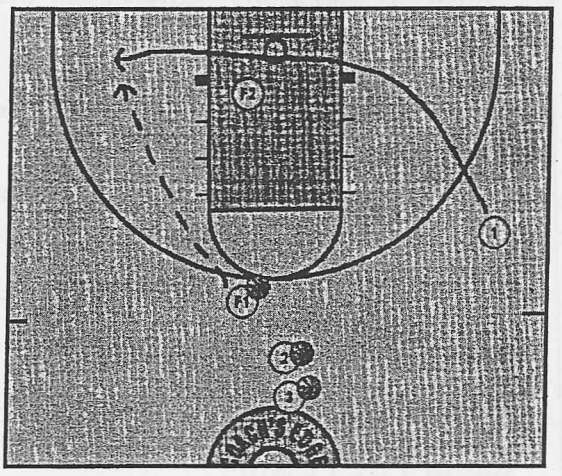
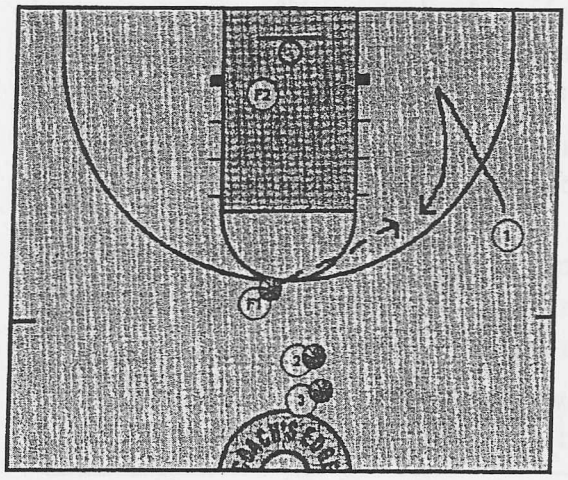


CORNER



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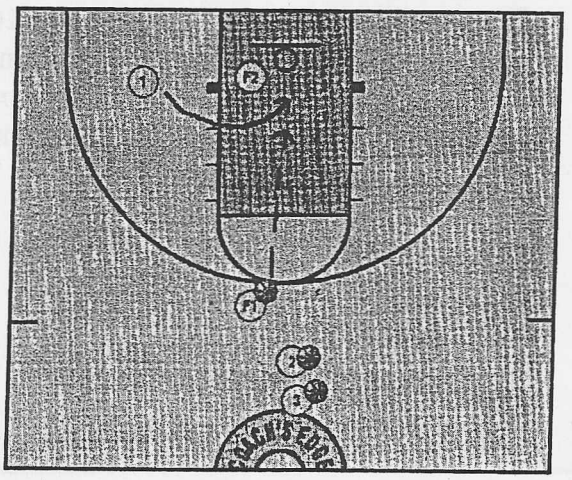

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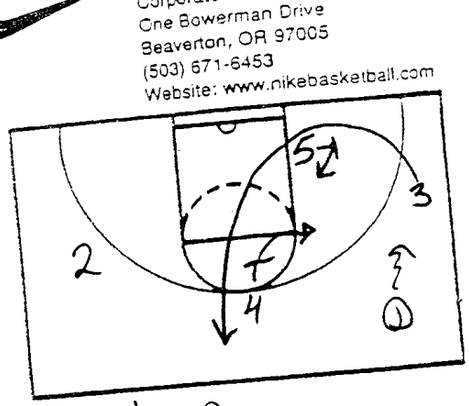
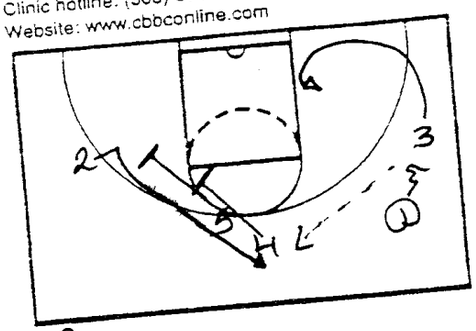
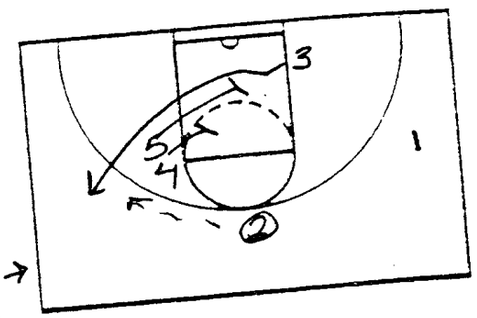
CLINIC
DATE Loren Perkins

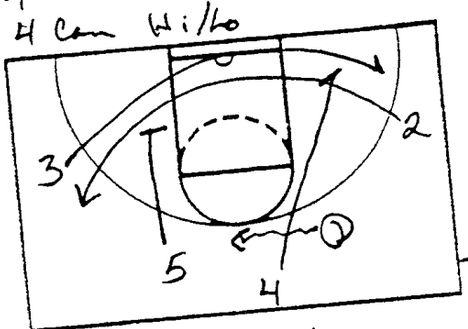


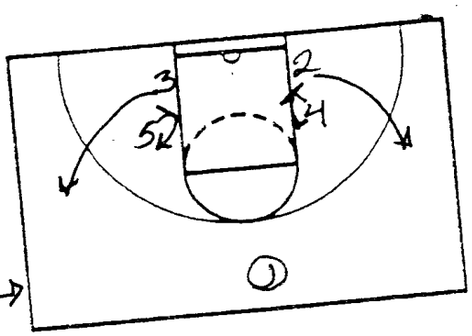


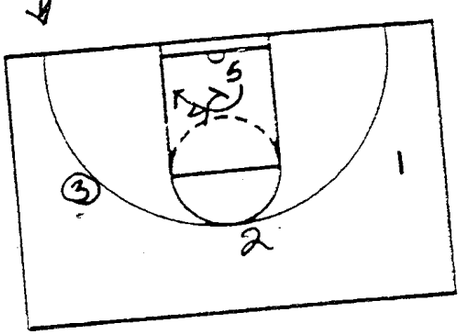
Away



NOTES Loop
5 Cam post after screen
4 Elbow flash " "
4 Cam Hi/Lo

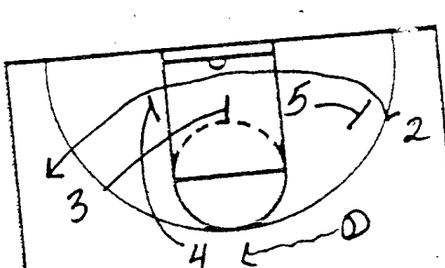


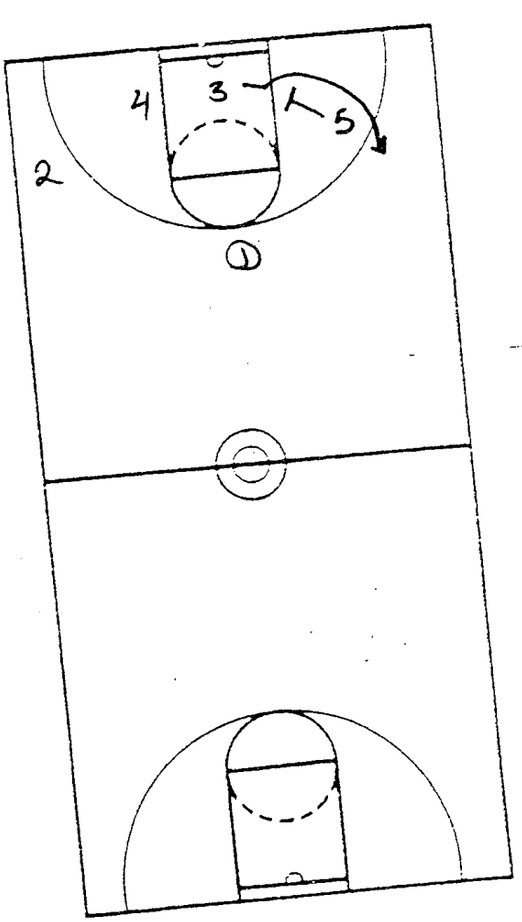


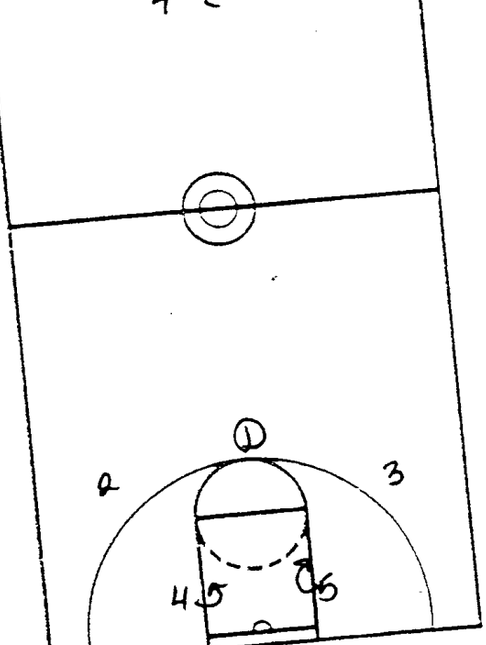


NOTES Basic Cut

NOTES
Triple







CLINIC

DATE Jason Perkins

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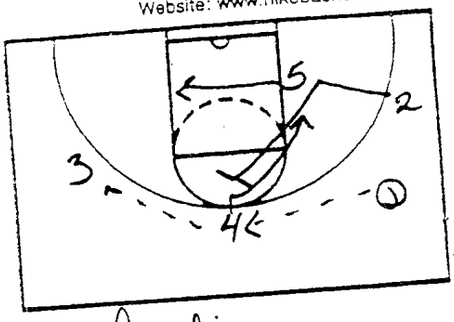
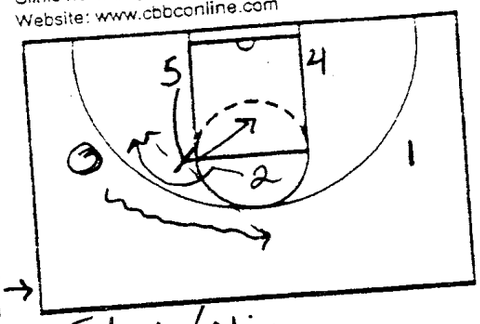
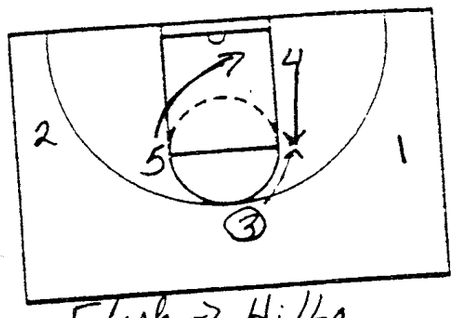


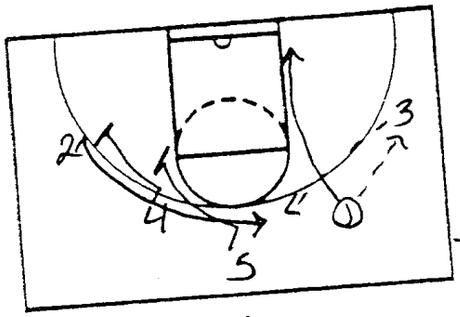


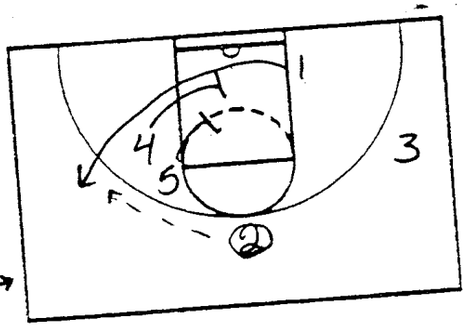
Flare/Slip

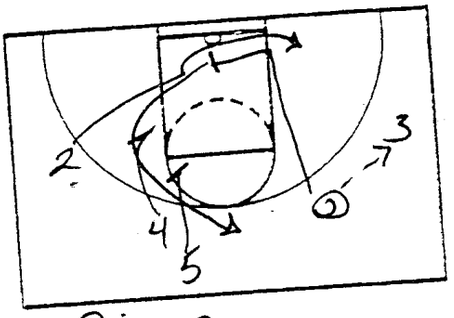


Flash → Hi/Lo

NOTES Carolina

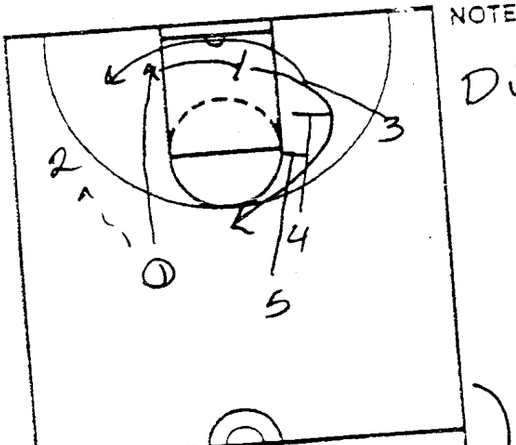






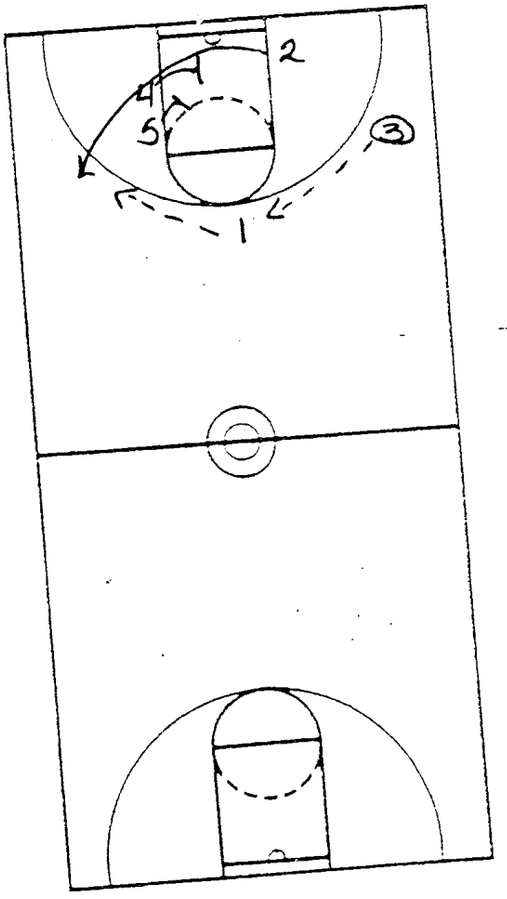
Dive 2

NOTES Dive 1



NOTES

Dive 3



CLINIC
DATE
Jason Perkin

(3)

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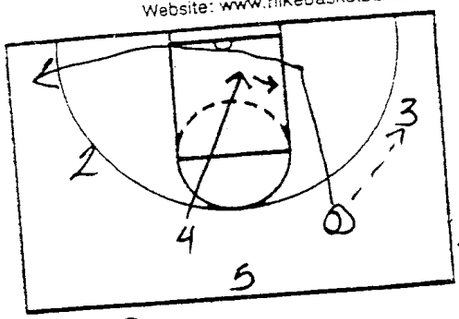
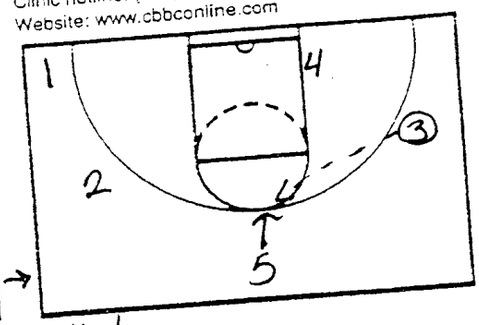
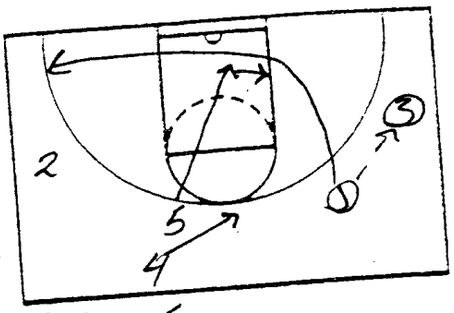


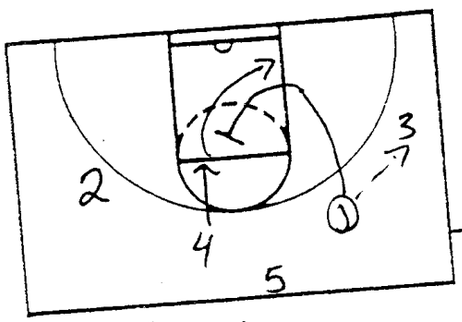


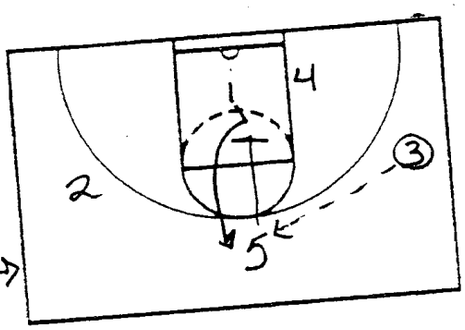
Hi/Lo

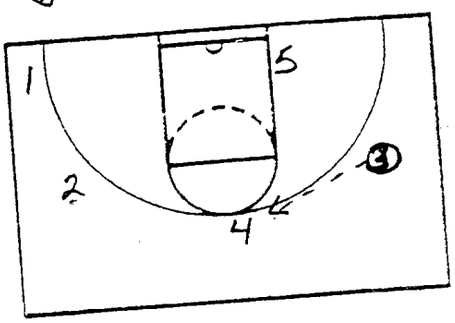


Dive 5

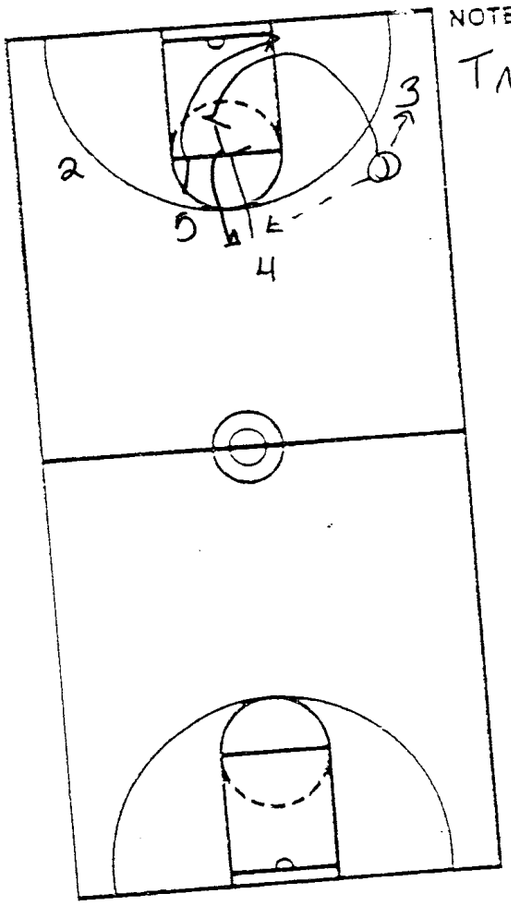
NOTES Dive 4







NOTES Triangle 4



NOTES
Triangle
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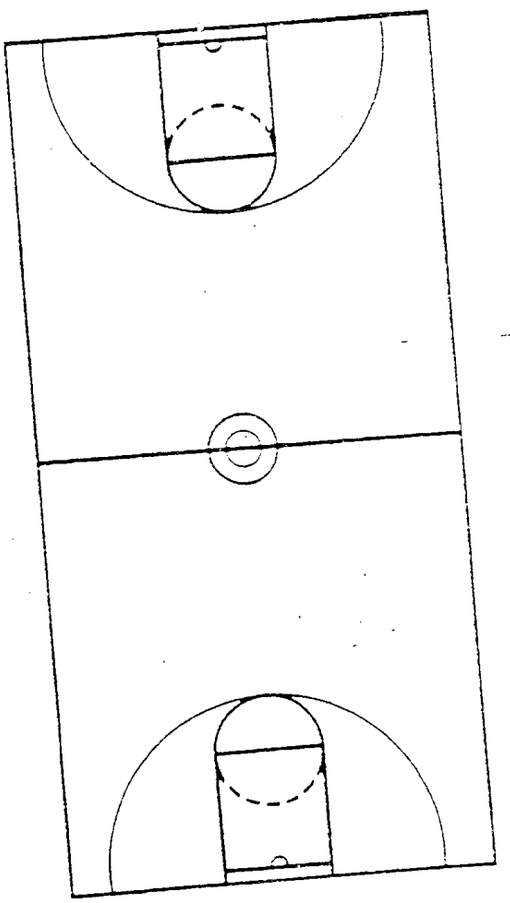

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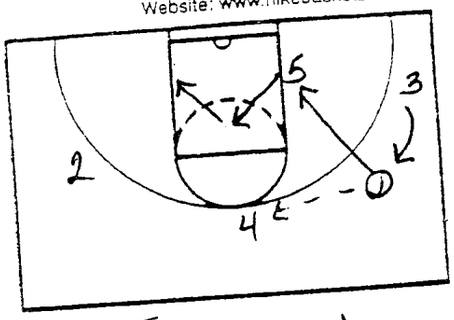
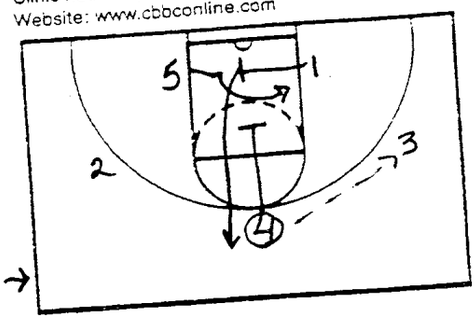
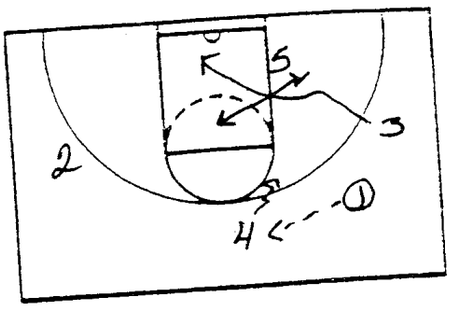
DATE Jason Perkins (4)

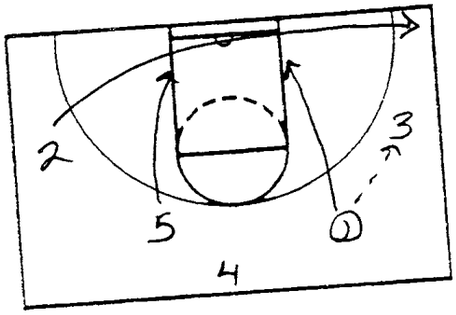


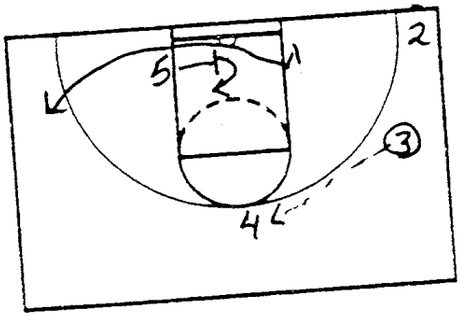


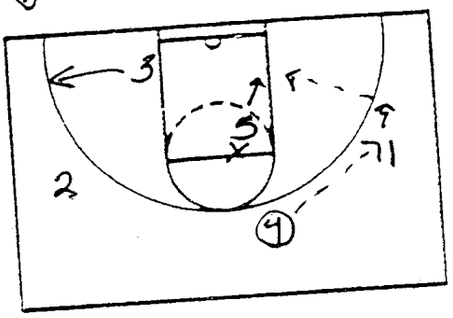


NOTES Throwback

Utah

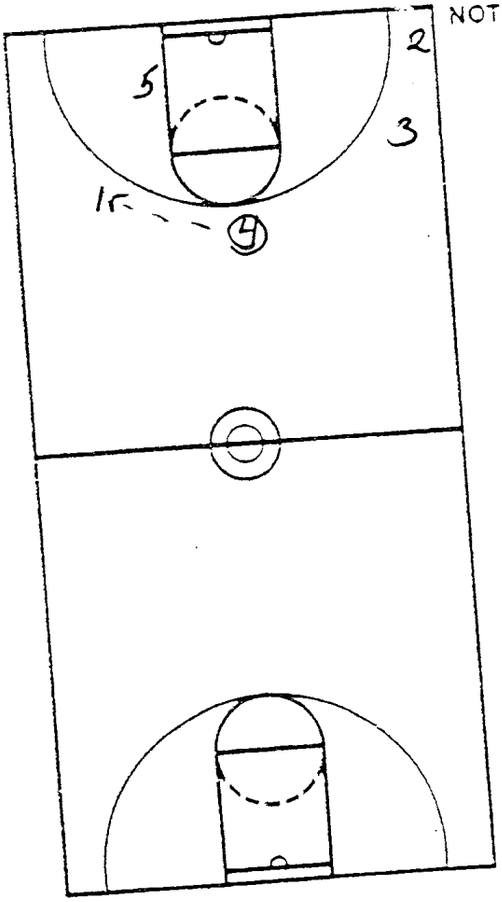


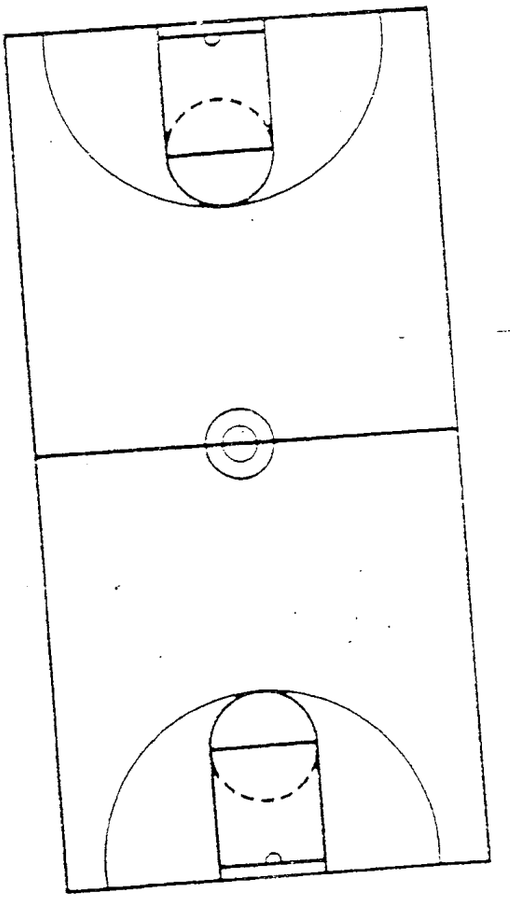




NOTES Turn

NOTES





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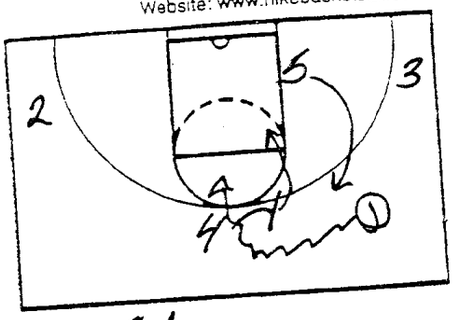
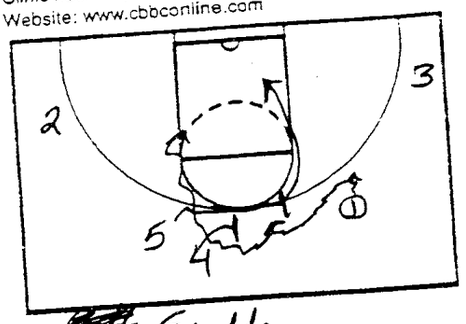
CLINIC
DATE Lacey Pardini

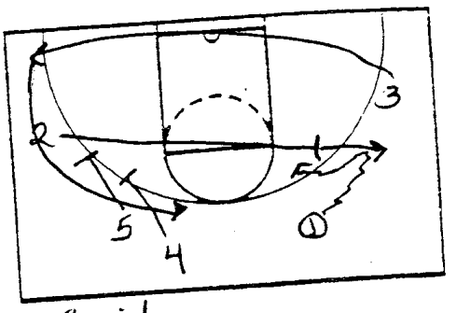
(5)



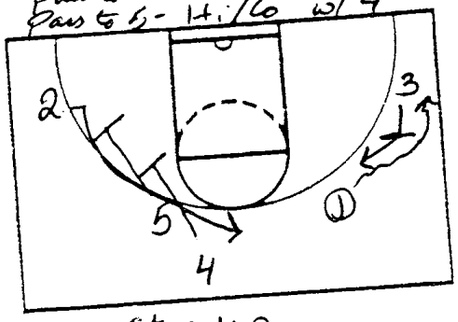
NOTES Side
1 can drive
Pass to 4
Pass to 2
Pass to 5 - Hi/Lo w/ 4



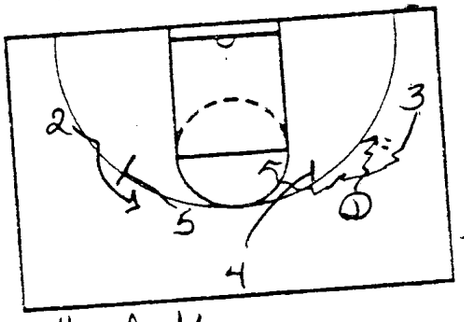
~~Post~~ Sudden
4/5 double ball screen
5 rolls 4 pops to 3pt line



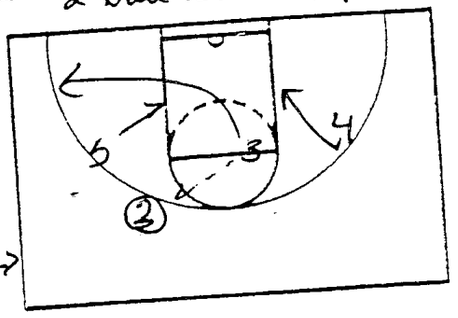
Quick
3 clear to corner - receive
double stagger
2 ball screen & pop

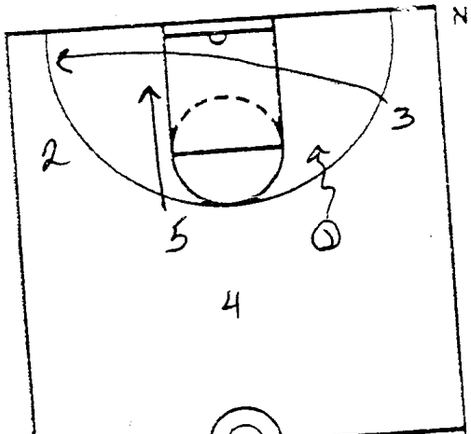


NOTES Step up
3 shoulders face ½ ct
on screen



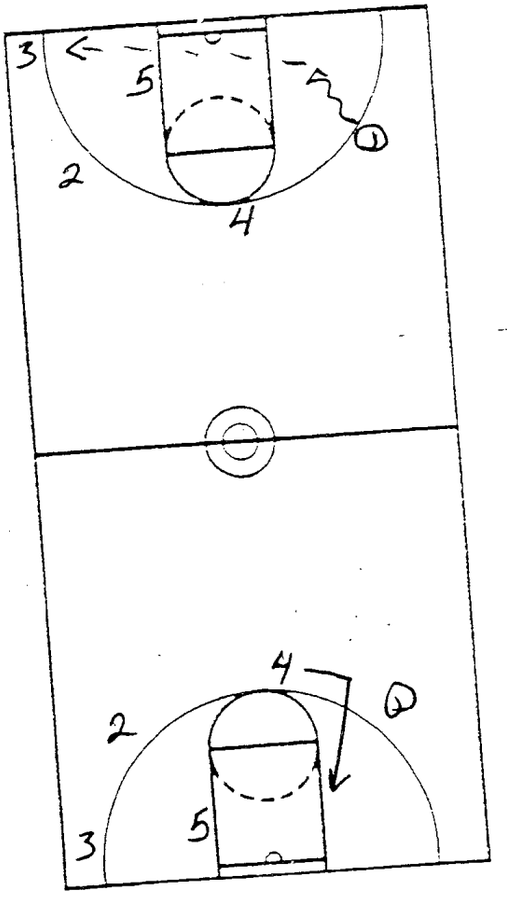
Hand off



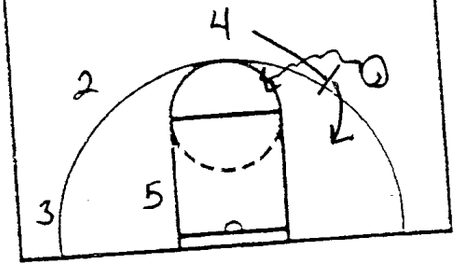


NOTES
Post
Drive

→ Drift



~~Post~~ Pick



Post

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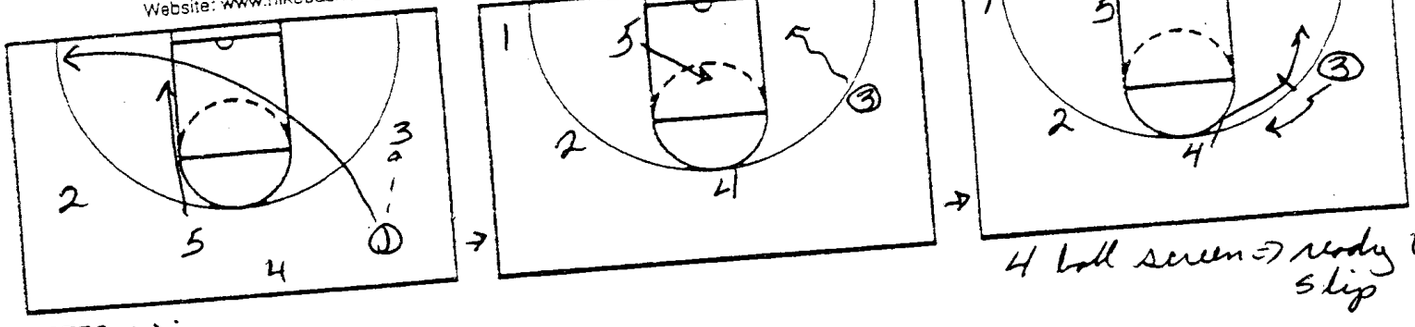
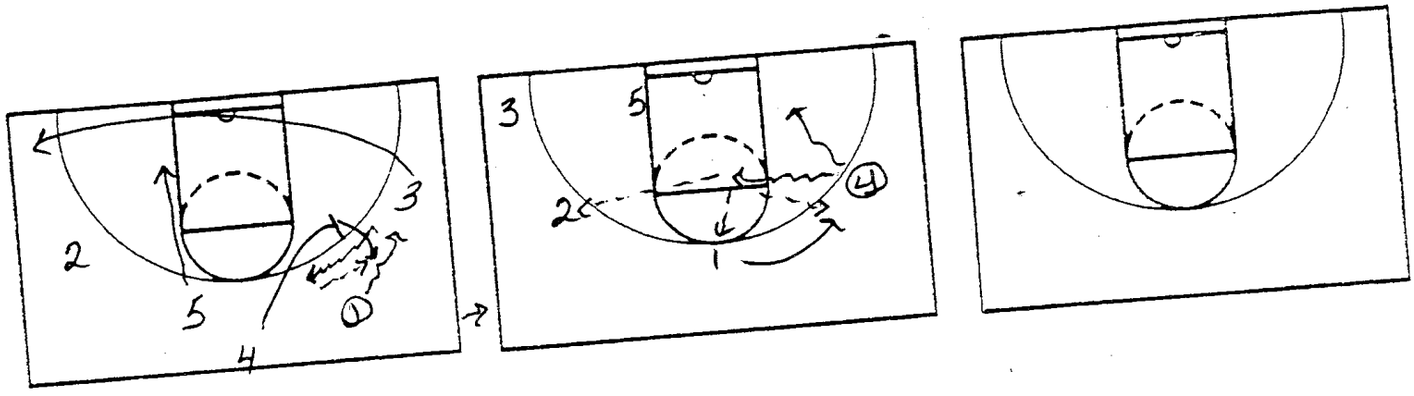
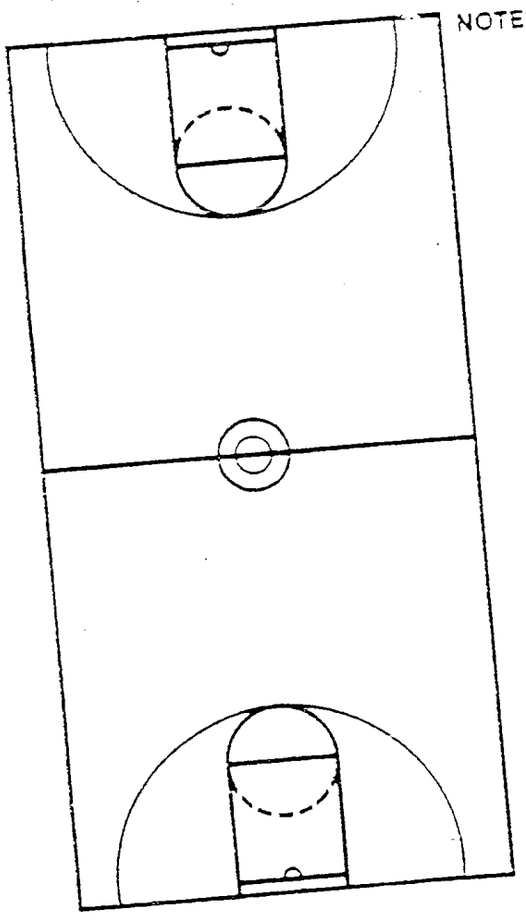


4 ball screen ⇒ ready to slip

NOTES Wing



NOTES
4 ball screen & pop
1 pass to 4



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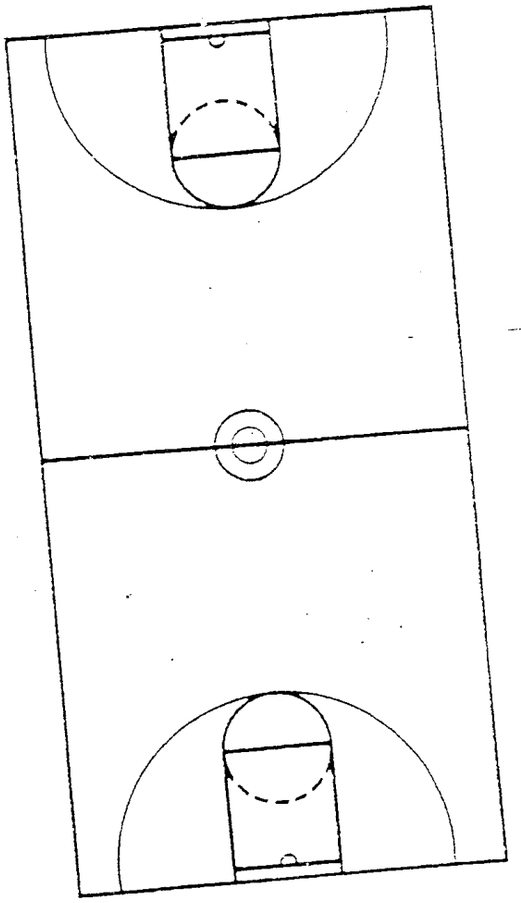

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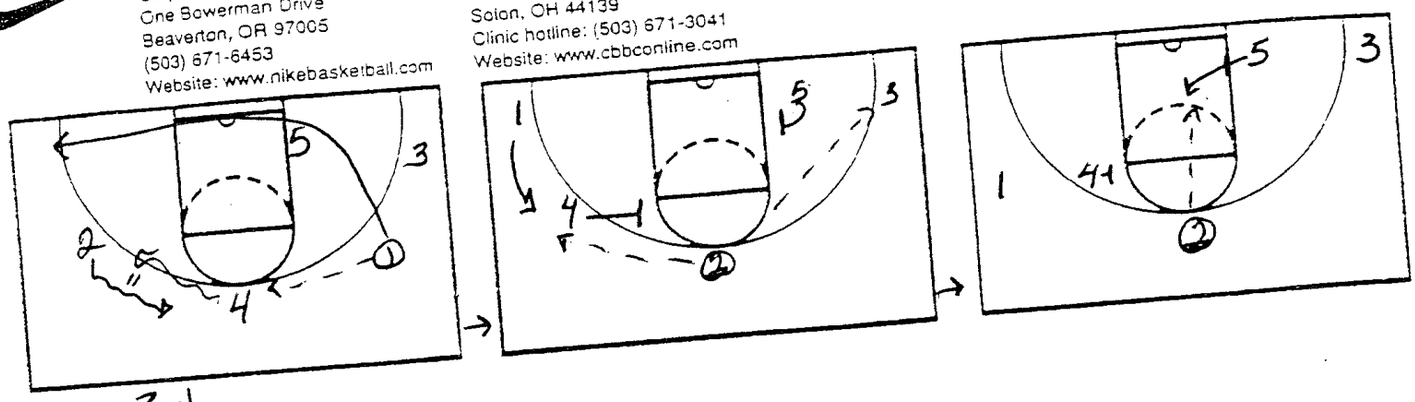
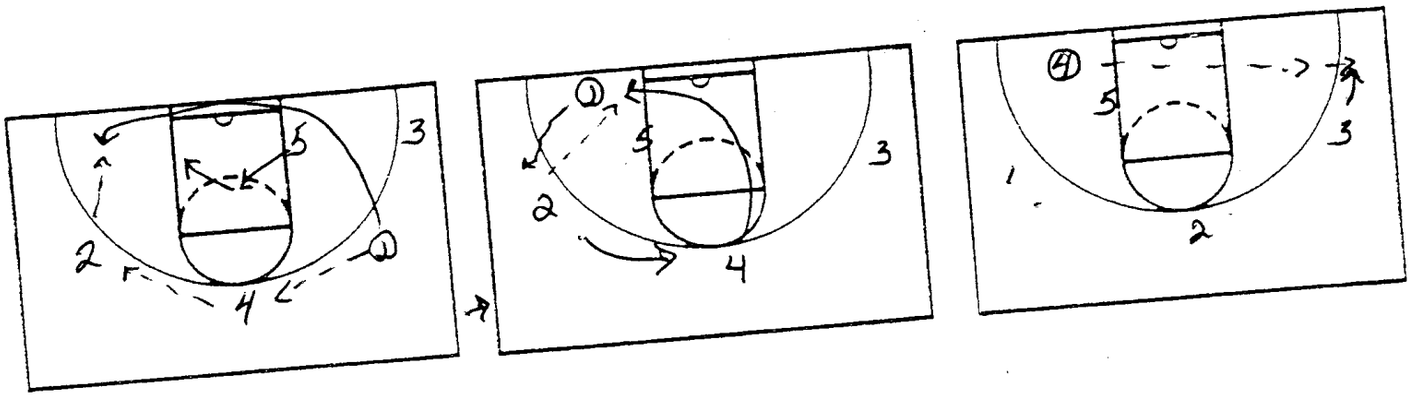
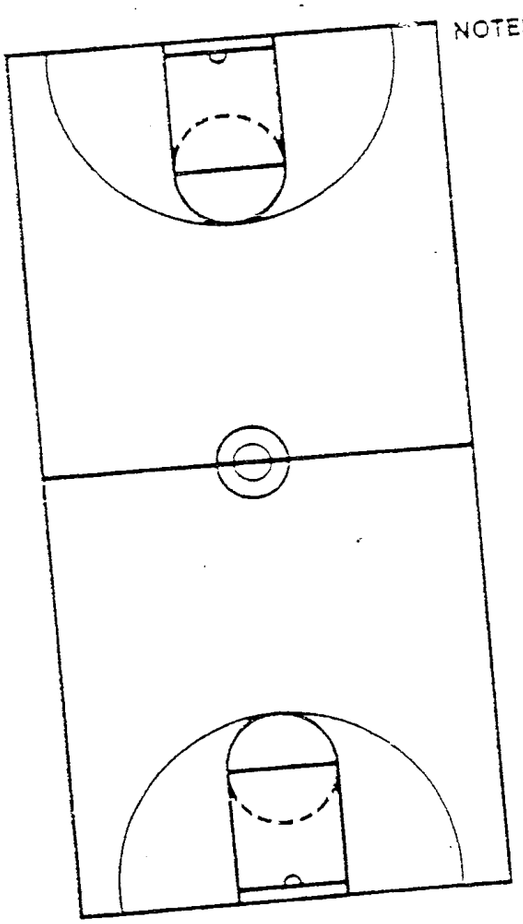


NOTES 3pt



NOTES Clock SC



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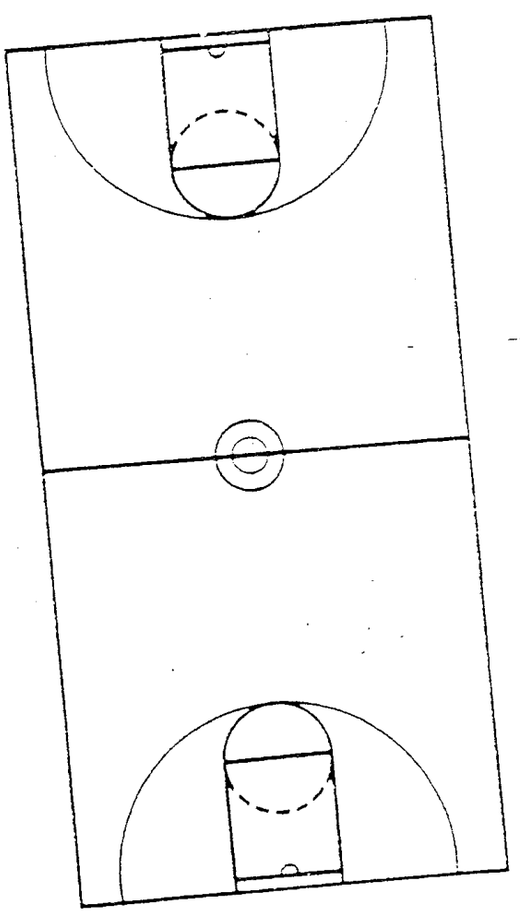

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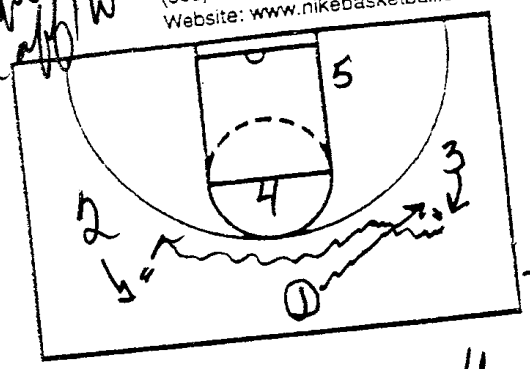

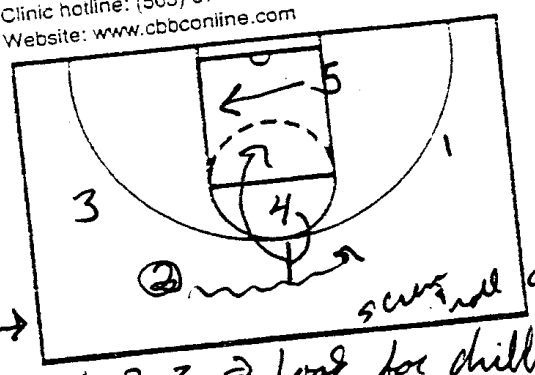

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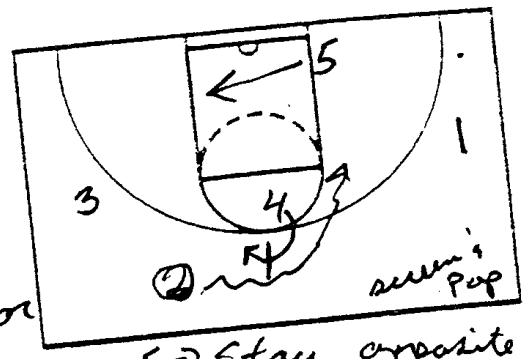


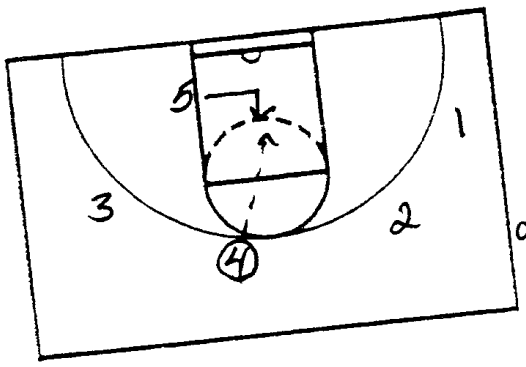
NOTES

Soviet Olympic offense

1-2-3 ⇒ look for dribble Hand off

4 ⇒ look to ball screen any time ball comes to middle of floor

5 ⇒ Stay opposite ball



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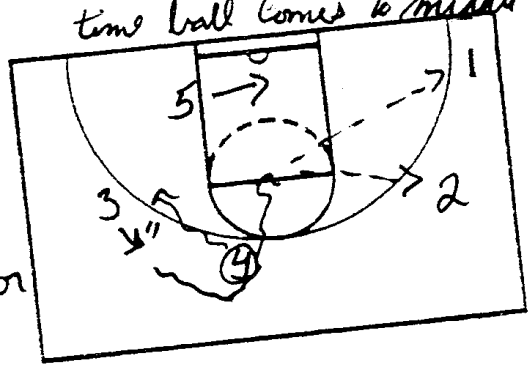
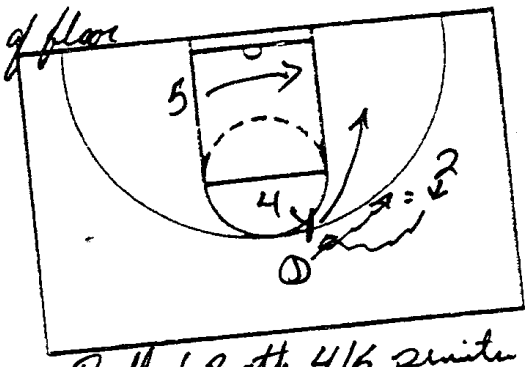
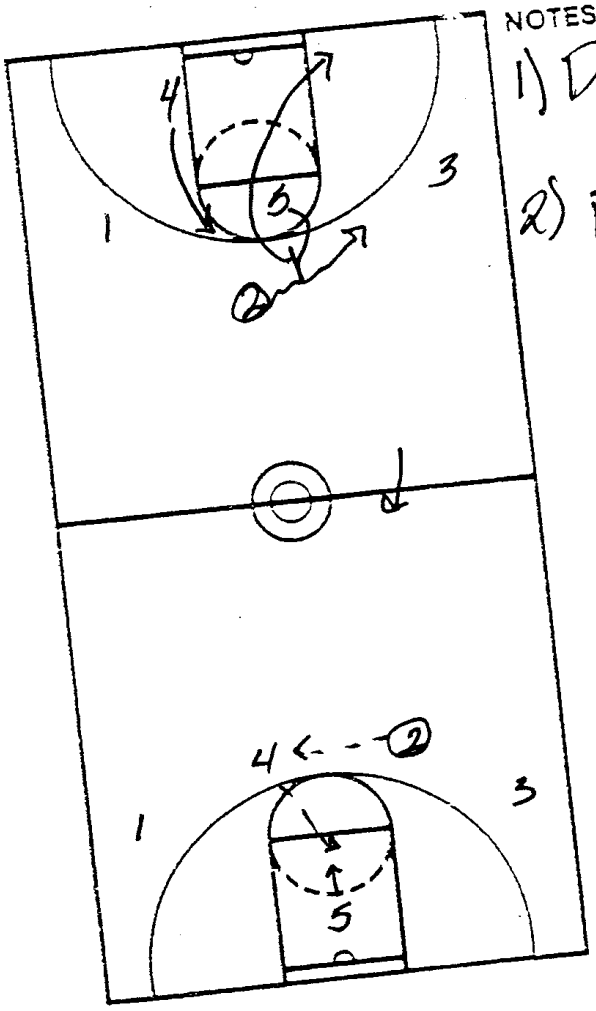




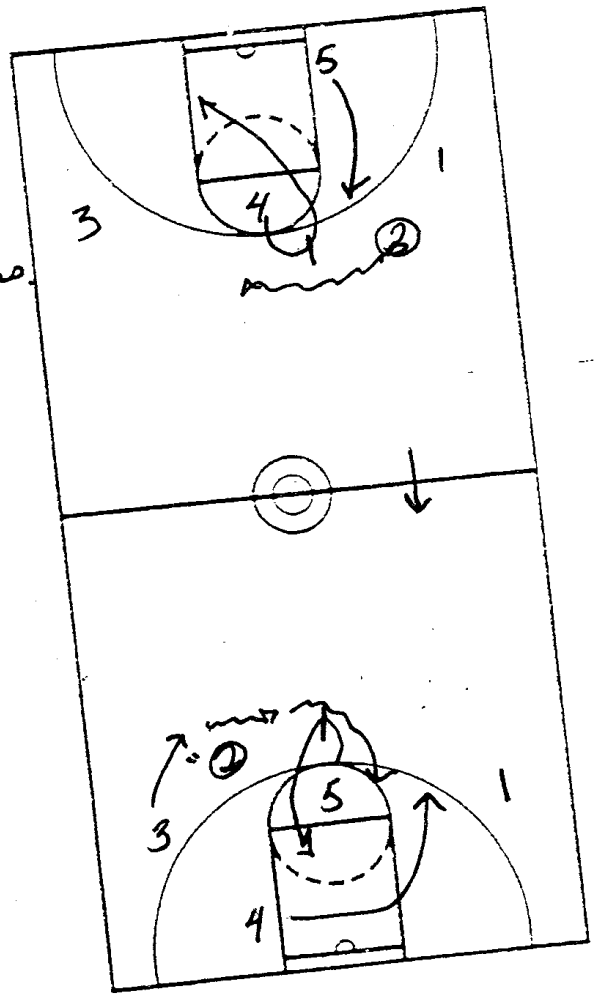
Roll (Both 4/5 pointer skills)

↓

NOTES



1) Dribble at teammate's defender
2) Post set ball screen



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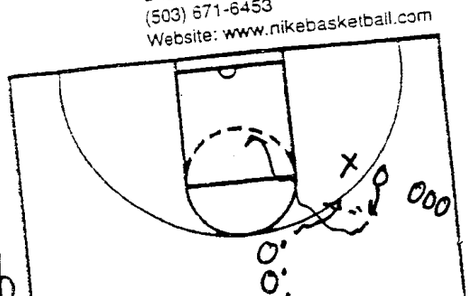
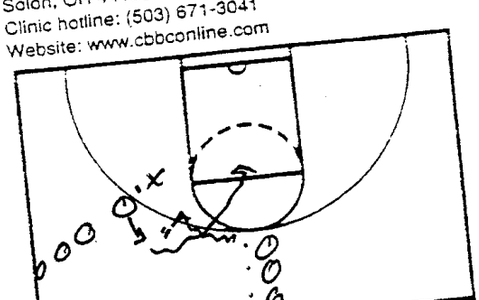
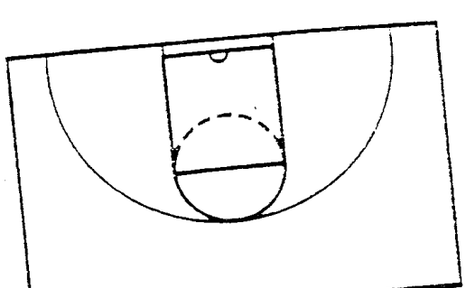


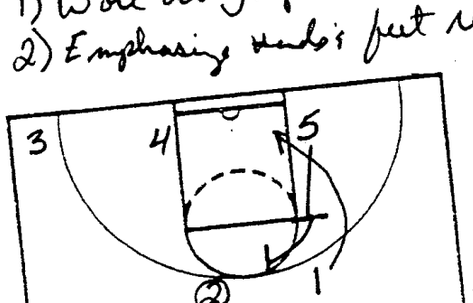


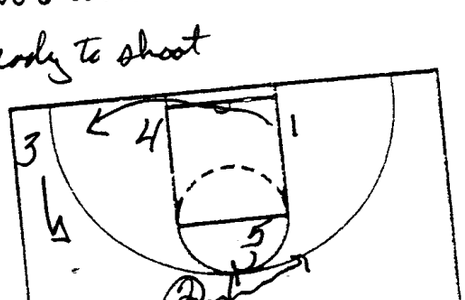


NOTES Dribble at defender!

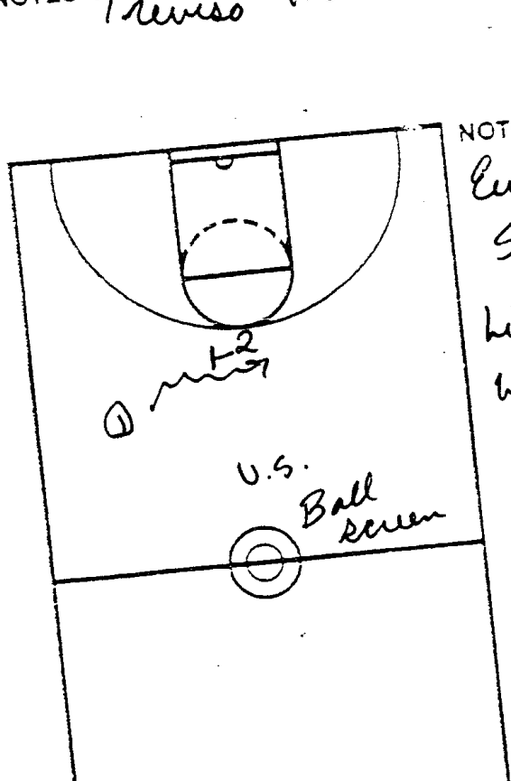
Teaching Points
1) Work on jump shot & dribble drive
2) Emphasize hands & feet ready to shoot







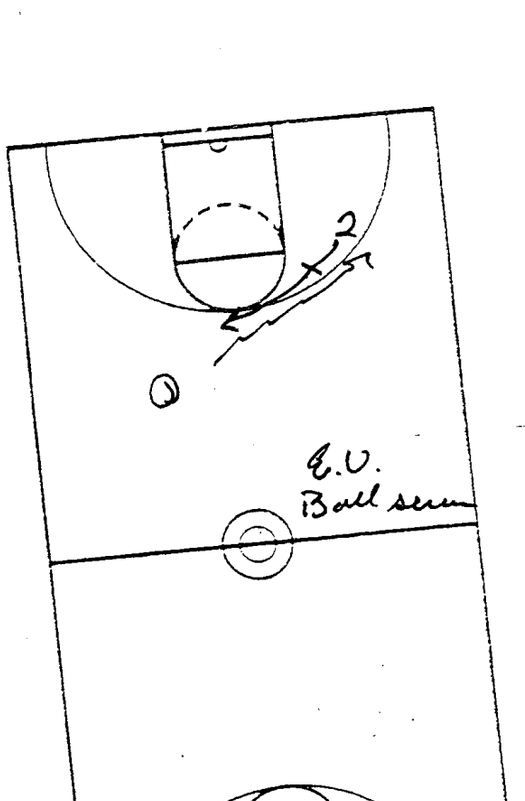
NOTES Treviso Pick



NOTES
Europe ball screen:
Sudden → flare

Like to set screens w/ back to ball

U.S. Ball screen



E.U. Ball screen

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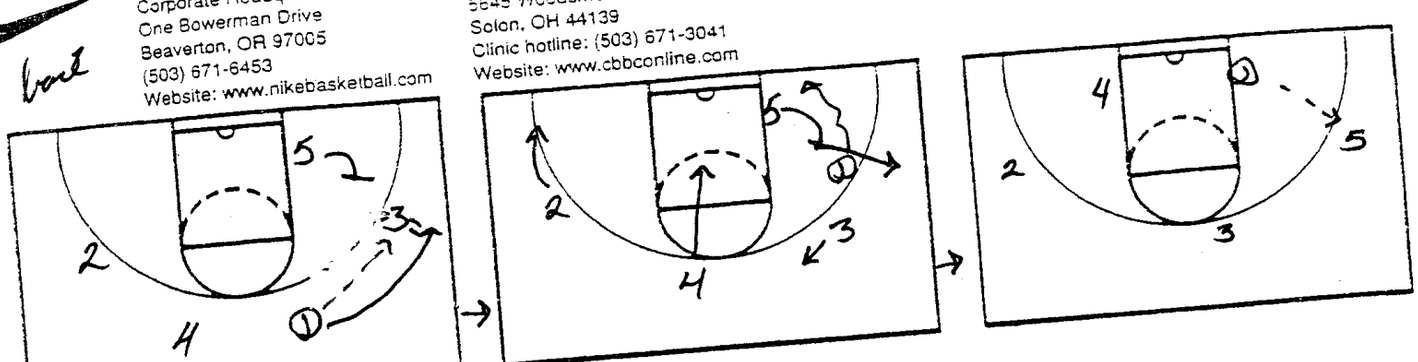
Jason Parkin

(5)



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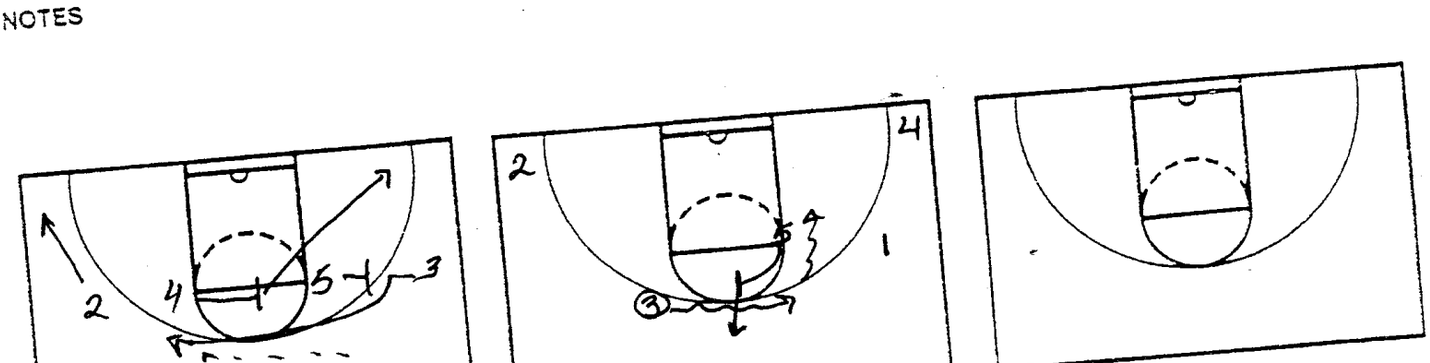
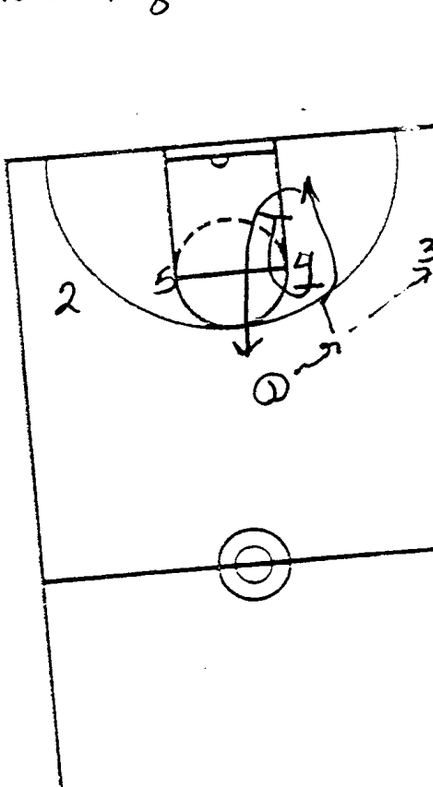
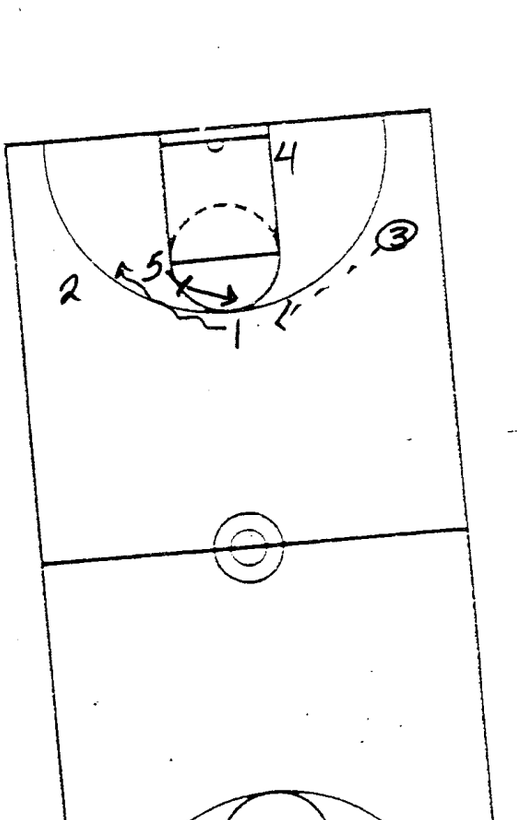


NOTES High Pick & Pop



NOTES
I take Pick & Pop

5 can roll or Pop!



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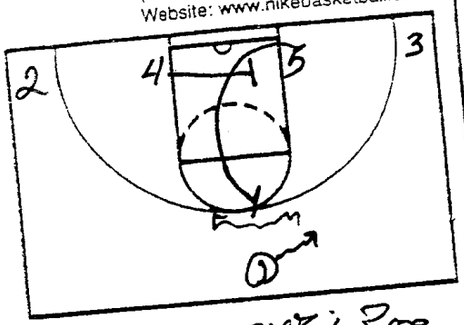
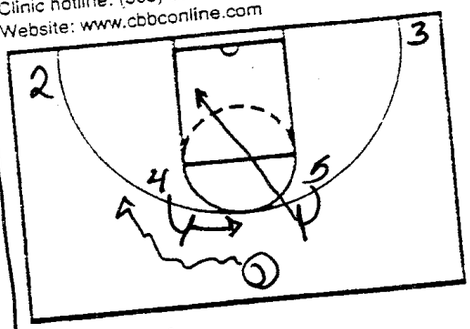
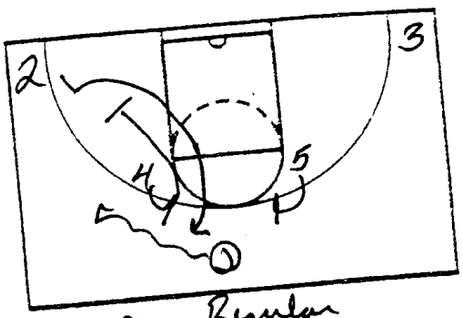


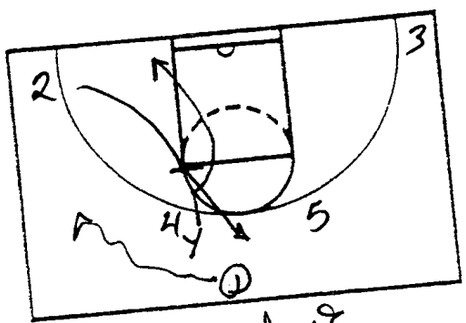
NOTES Low pick & Pop

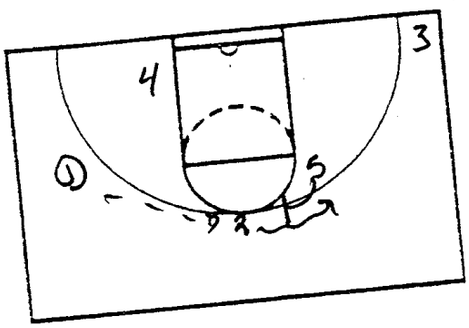


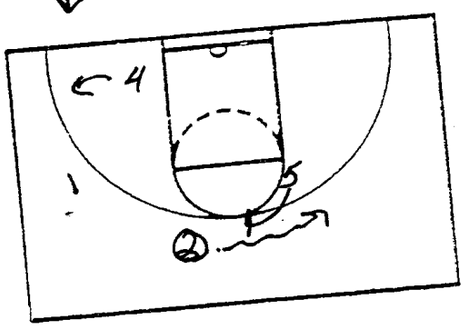
A-Set



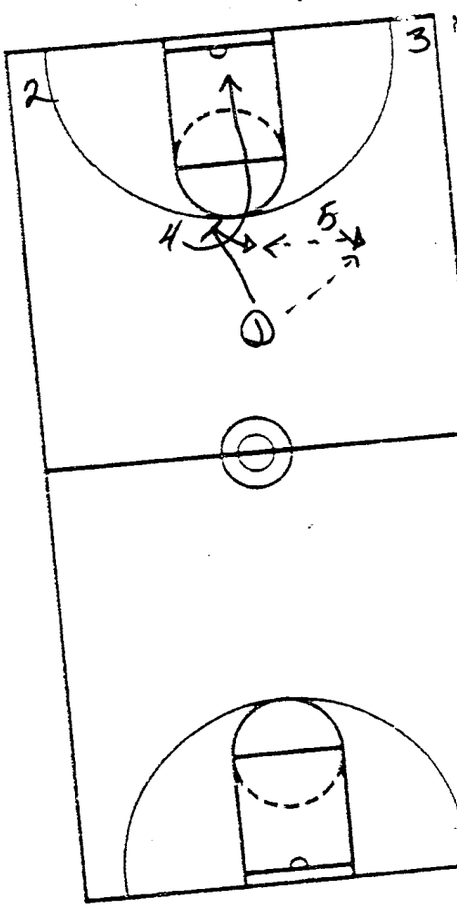
Zipper Regular





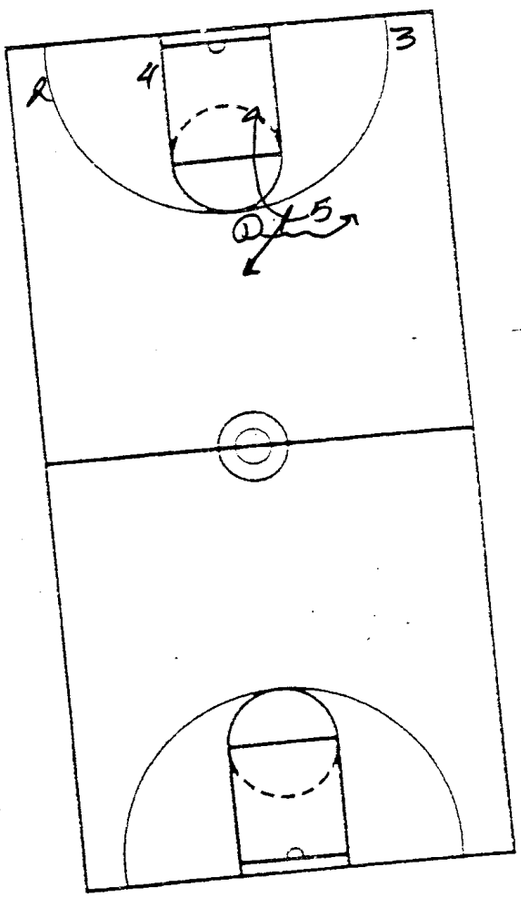


NOTES Zipper back
2 Back screen 4



NOTES
A-set loop

5 can roll or Pop!



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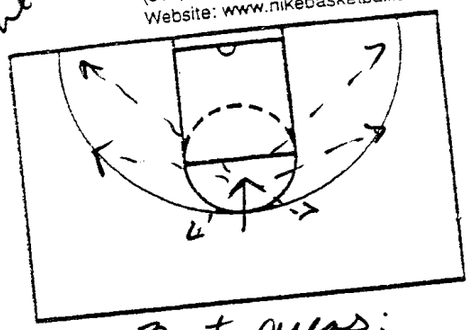

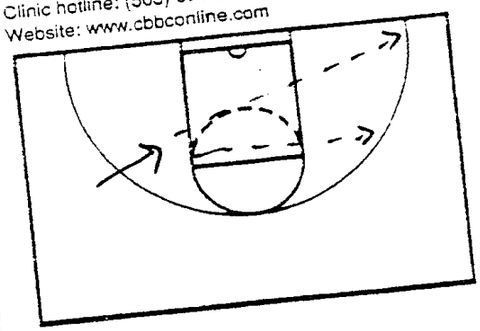

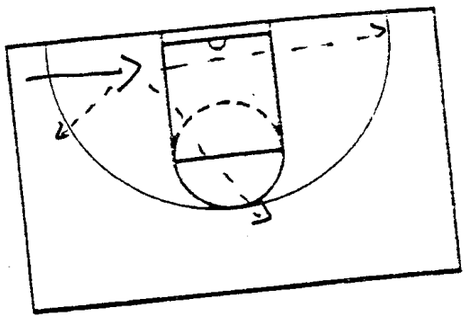

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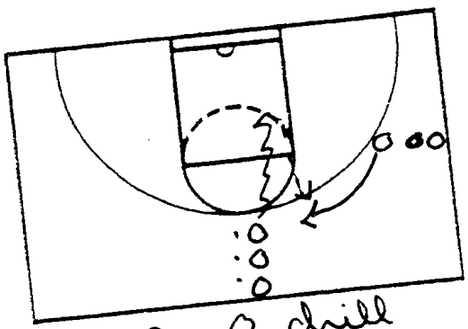
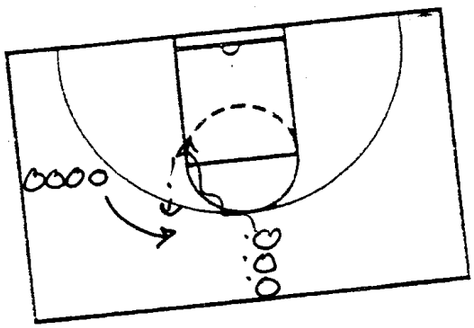
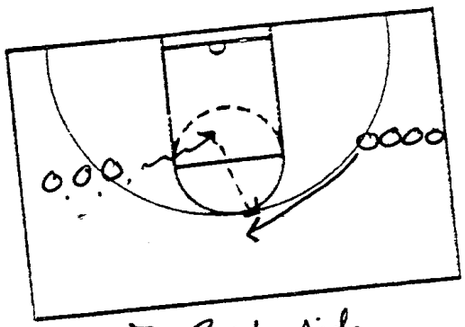
Top of Key

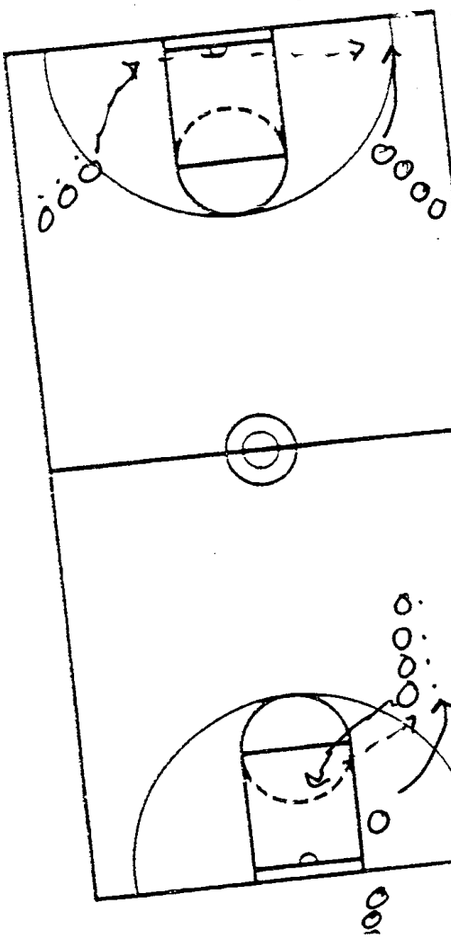






NOTES 2 on 0 drill
Top drive

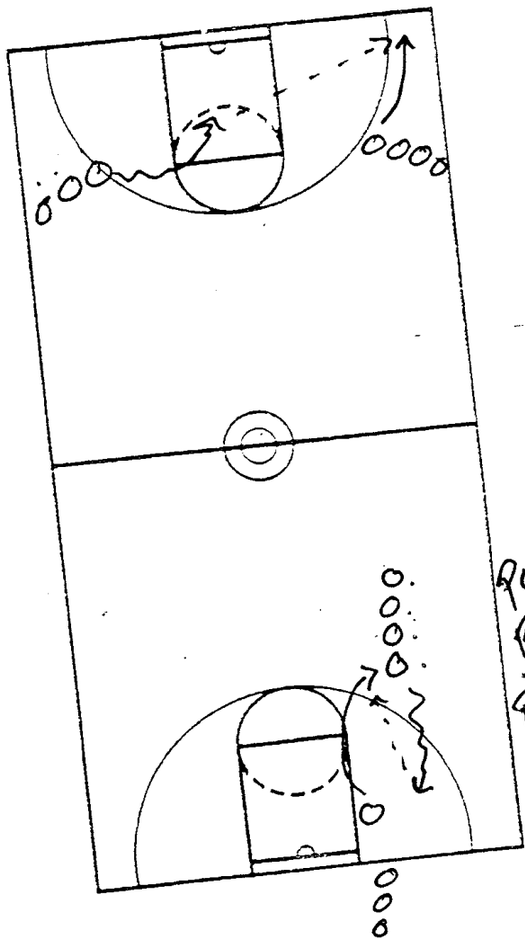
Work R & L side
Side drive



NOTES
Drift Baseline
Work R & L side

Drift Middle
Work R & L

Post middle
Post loop behind
drive to shooting
range
Work R/L



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DATE Lasar Perkis

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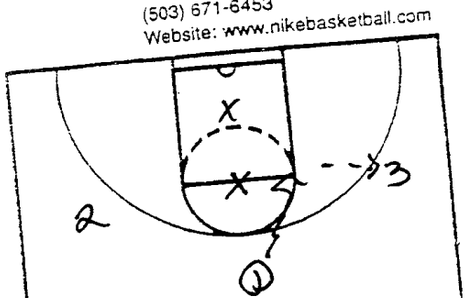
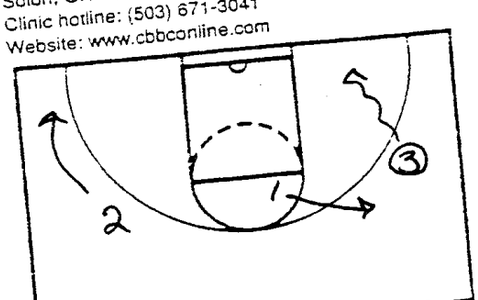
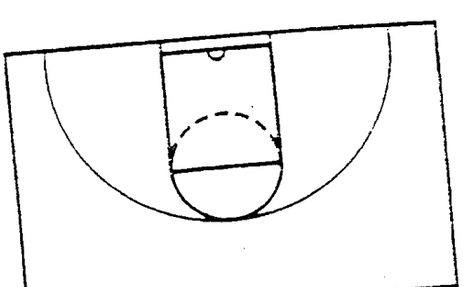


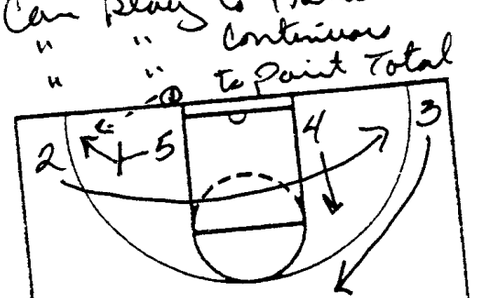


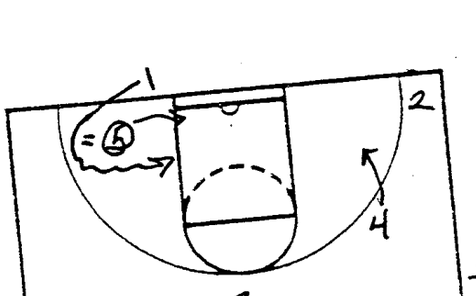


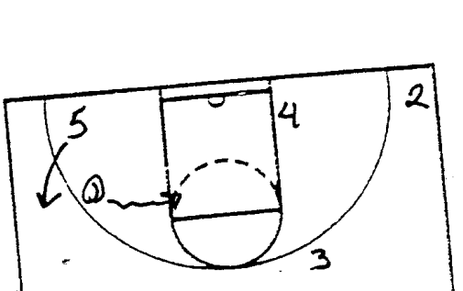
NOTES Duke 3-2

Can play to 1 shot
" " Continuous
" " to point total

OB

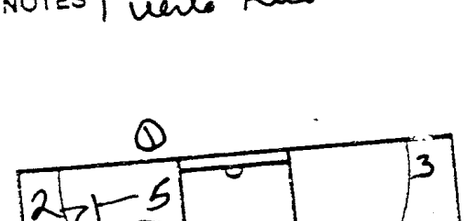






NOTES Puerto Rico

4 drives on hand off

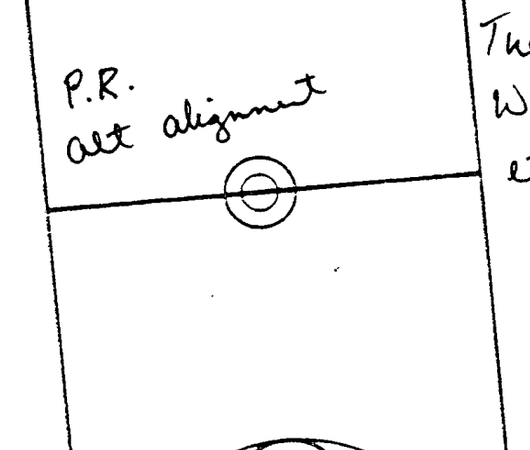


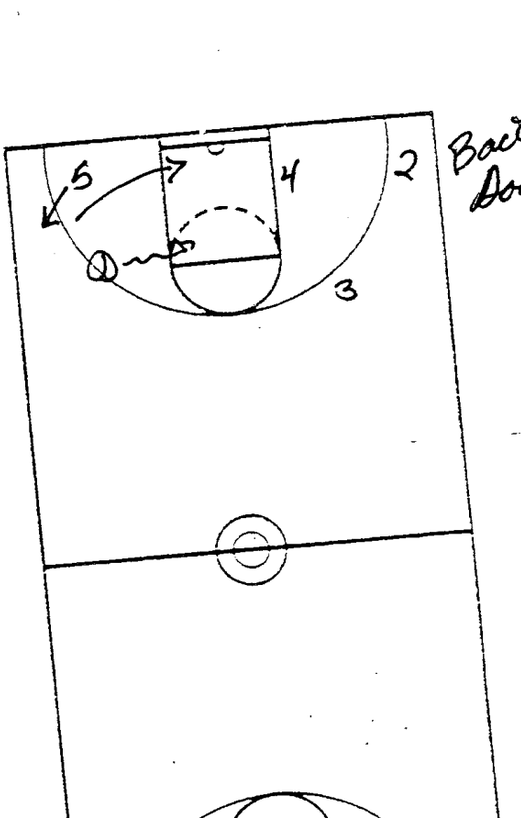
NOTES Drive & Kick

Vary where you look to shoot from

Mon: Top drive
Tues: Wing drive
Wed: baseline
etc.

P.R.
alt alignment



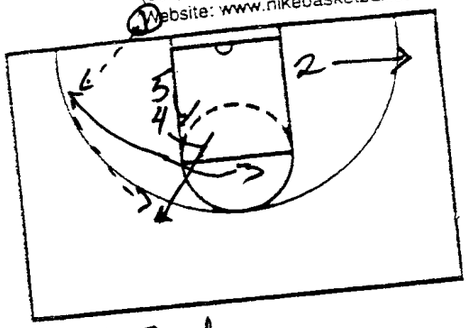


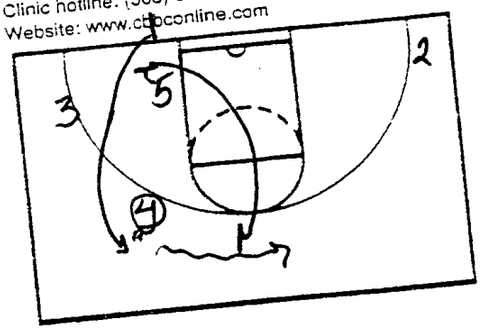
Back Door

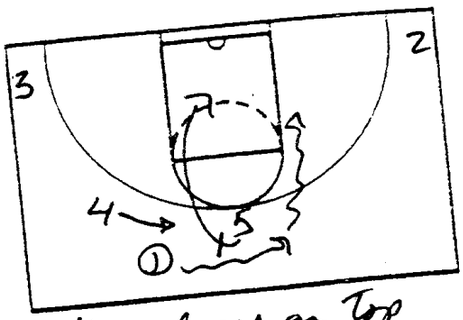
DATE Lamar Perkins

Nike, Inc.
Corporate Headquarters
One Bowerman Drive
Beaverton, OR 97005
(503) 671-6453
Website: www.nikebasketball.com

Nike Championship Clinic Headquarters
5645 Woodsmore Drive
Solon, OH 44139
Clinic hotline: (503) 671-3041
Website: www.ncboconline.com

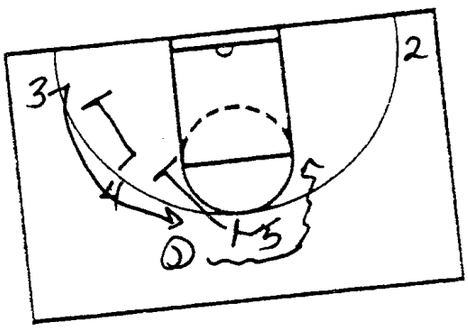


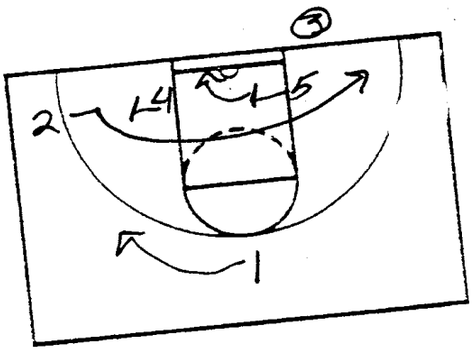


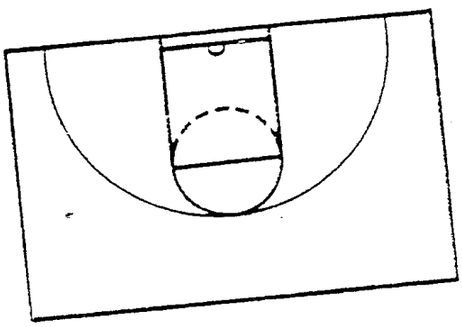


4 replaces on Top

NOTES Bologna

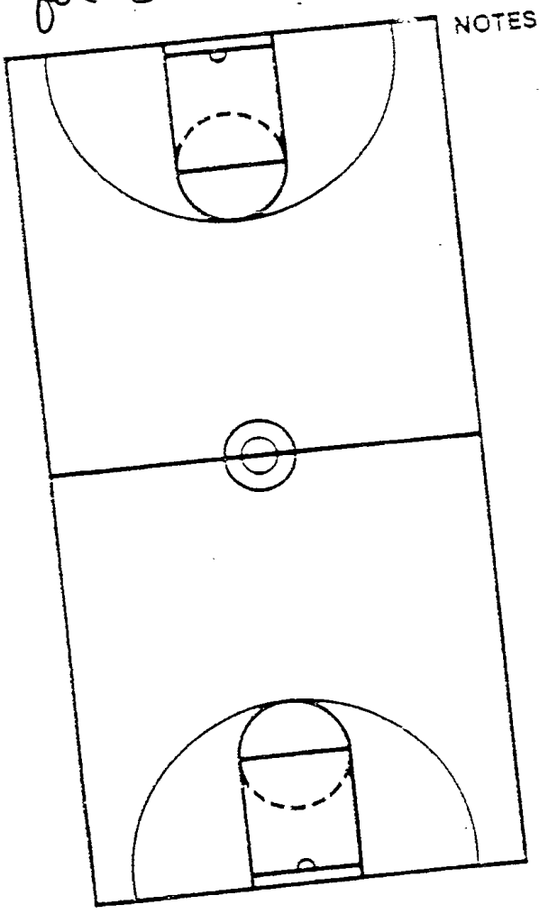


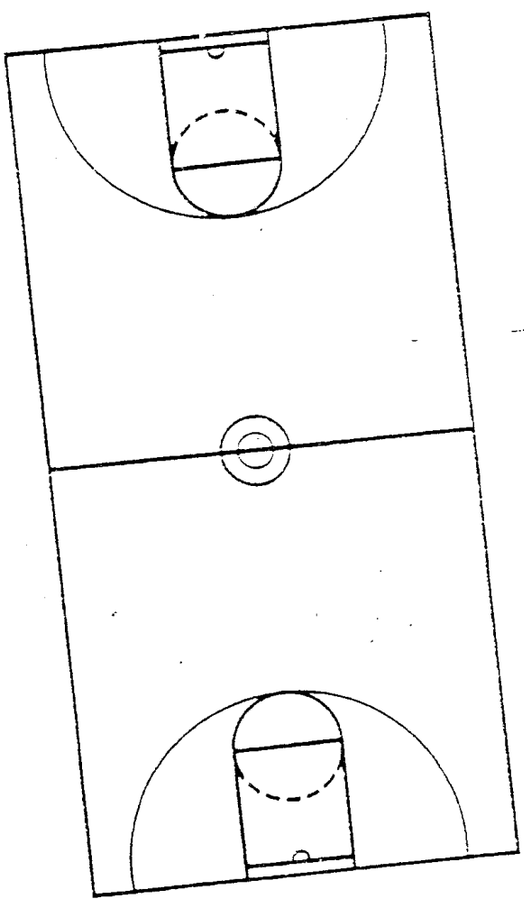




NOTES
4/5 double stagger
for 3

NOTES





UNLV - Running Game

Jerry Tarkanian

- Believe in Pressure Defense and Pressure offense
- Put Pressure on the other team to get back
- Don't give their defense a chance to set up
- Must have an outstanding point guard

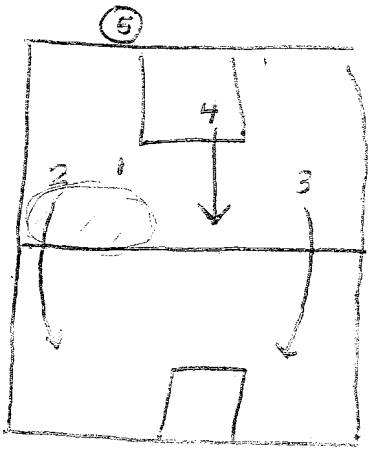
It's a #ED Break
1 - is PG
2 - is Right Wing
3 - is Left Wing
4 - is Power Fouward
5 - is Center

- We assign everyone to a spot then try to exploit the offense
- Whether it is a Make or a Miss, we will always try to get the ball to the Point Guard
- We will break on a Make or Miss.
- 2 + 3 will always streak as soon as we get a Rebound
- If 2 or 3 get a Rebound, then 1 goes to that Wing Spot.

On a Make

- 5 takes the Ball Out ASAP
- 2 + 3 will Always run their lane
  - 2 runs the Right Lane
  - 3 runs the Left Lane

- 1 will Start @ the Ballside Elbow + break after reading how they are being played

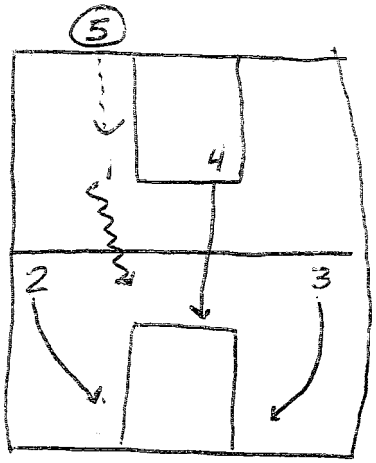


- 5's first look is for 2 in the circled area in the diagram above

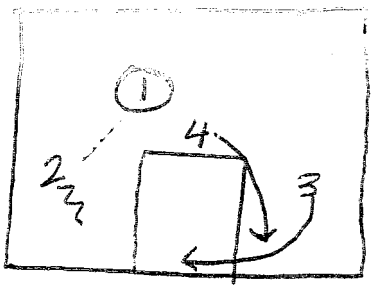
- 4 is the Quickest Guy + Streaks up the Middle of the floor

ON A DIRECT PASS TO 1

- WE WILL LOOK TO TAKE ANY LAYUP POSSIBLE SO...
  - 2 + 3 SPRINT TO THE BLOCKS

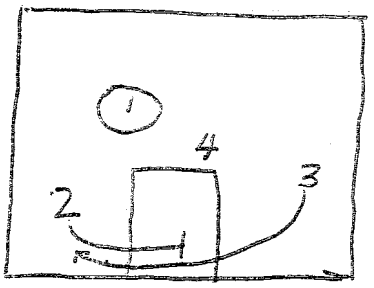


- 4 STOPS @ THE FOUL LINE AND READS IF 2 OR 3 GET THE BALL
- IF 2 OR 3 GET THE BALL THEN 4 GOES TO THE OTHER BLOCK WHILE THE OTHER WING CIRCLES

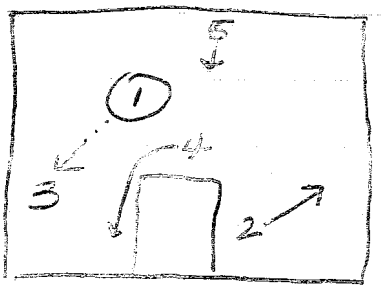


IF THERE IS NO LAYUP

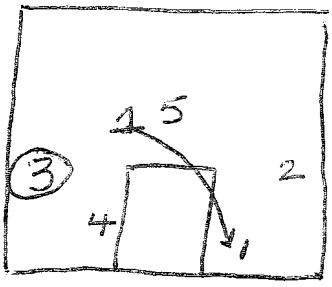
- 2 CIRCLES HIGH → TO SCREEN
- 3 CIRCLES LOW



- 1's FIRST PASS SHOULD NOW BE TO 3 & 4 WILL NOW POST UP ON THE SIDE OF THE FIRST PASS

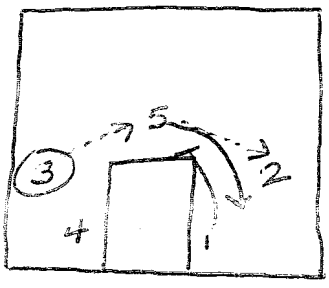


- 3's FIRST LOOK IS TO 4 ON THE BLOCK
- AFTER PASSING TO 3, 1 DIVES TO THE OPPOSITE BLOCK
- 5 HAS BEEN THE TRAILER MAN, WILL NOW BECOME THE BALL REVERSAL GUY.



ON REVERSAL FROM 3 TO 5 TO 2

- ON CATCH BY 2 → 1 SCREENS FOR 5 WHO DIVES TO BLOCK
- 2 TRIES TO ENTER TO 5 ON THE BLOCK



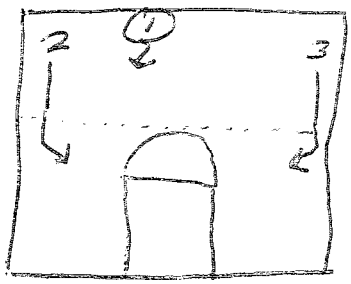
FROM HERE, WE RUN A 3 OUT / 2 IN MOTION SET

ON MISSES

* THE RUNNING GAME IS ALSO OUR FAST-BREAK OFF OF EVERY MISSED SHOT

- ON EVERY REBOUND, WE WANT TO OUTLET TO 1
- OUR GOAL IS TO ATTACK THE BASKET W/ ORGANIZATION

- 2 + 3 RUN WIDE UNTIL THEY ARE 1 STEP BELOW THE TOP OF THE KEY



- AT THIS POINT, THEY WILL BREAK FOR THE BLOCK

- 1 JUMPSTOPS @ THE FOUL LINE OR DRIVES TO THE BASKET IF THEY FEEL THEY CAN DRIVE TO THE BASKET.

- 4 + 5 SPRINT DOWN, 4 ET WANT TO TRAIL THE PLAY
  - 1ST OF THESE 2 IS THE FOUL LINE / POS GUY
  - 2ND IS THE THE TRAILER.

WHEN DRILLING USE A SKELETON 5 on 0

~~BLOCK OUTSIDE~~ 5 on 5 + HAVE THE OFFENSE BOX OUT THEN GET INTO THE NUMBERED BREAK

- COACH SHOULD CALL OUT THE SEQUENCE OF PASSES

BASKETBALL NOTES

Coach Jerry Wainwright



PERIMETER RESPONSIBILITIES

I. Be a Leader - Coach on the Floor

- A. Communicate
- B. Play with poise and confidence
- C. Play with toughness
- D. Involve the post players

II. Make Smart Plays

- A. Eliminate mental mistakes
- B. Keep the offense moving - always the easy pass - unselfish
- C. Be opportunistic - threat to score
- D. Offense without the ball
- E. Make others better - bring out their best
- F. Make good decisions

III. Make Shots

- A. Three point shot - pullup shot
- B. Free Throws - 80%

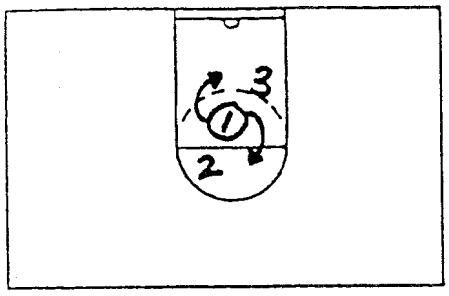
IV. Set the Tempo

- A. Offensive rhythm
- B. Defensive pickup points

BASKETBALL NOTES

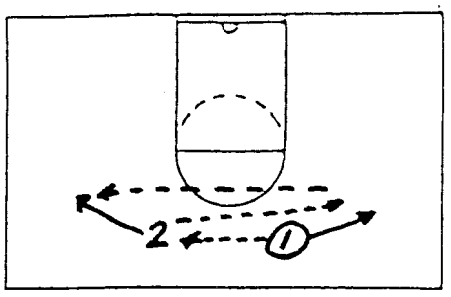
Coach Jerry Wainwright

PERIMETER
SKILLS
DRILLS



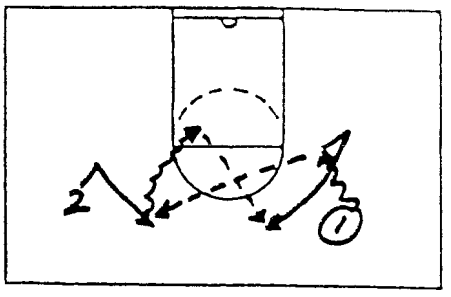
1 on 2 Toughness

- 3 players
- 1 has ball and cannot dribble
- 1 pivots and protects from 2 and 3
- rotate



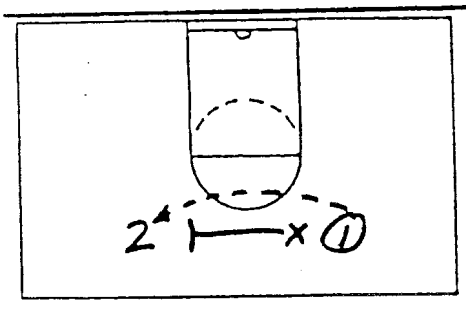
Firmness

- 2 players
- 1 has ball and makes crisp, firm passes with 2
- add pass fakes
- increase distance with every pass



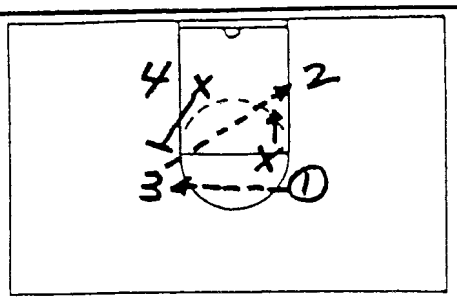
Don't Walk

- 2 players
- 1 has ball, shot fakes and takes hard dribble as 2 cuts to get open
- 1 hits 2 and repeat



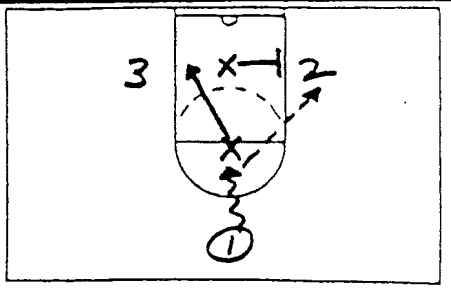
2 on 1 Passing

- 3 players
- 1 has ball, defense pressures him
- 1 hits 2 and repeat



Zone Passing

- 6 players
- 1 has ball and hits any of the others
- two defenders vary their coverages
- offense keeps the ball moving

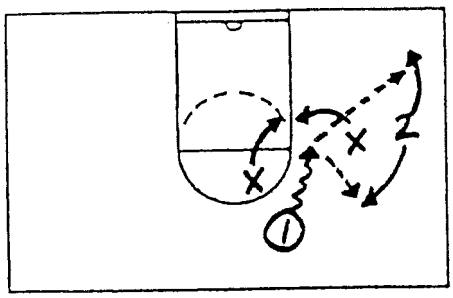


3 on 2 Passing

- 5 players
- 1 has ball and dribbles up to defense
- 1 hits open man and play it out until basket is scored

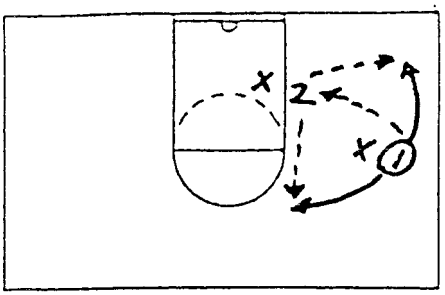
BASKETBALL NOTES

Coach Jerry Wainwright



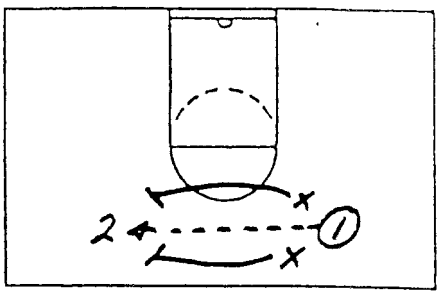
Draw and Kick

- 4 players
- 1 drives between two defenders and hits 2
- change angles
- vary positions on floor



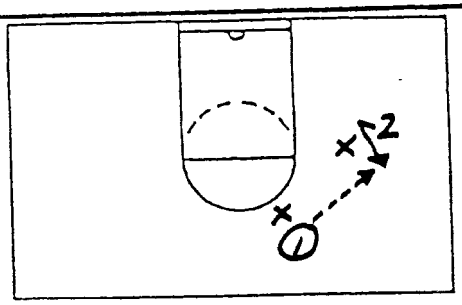
Feed Post and Relocate

- 4 players
- 1 hits 2 and relocates for return pass
- do on both sides of floor



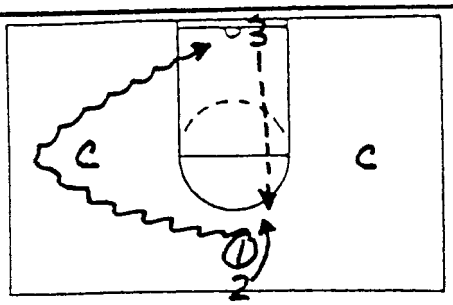
Trap Passing

- 4 players
- 1 has ball and two defenders trap
- 1 hits 2 and continue



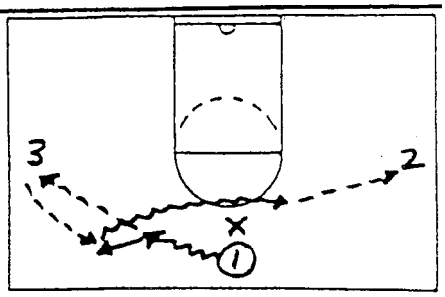
Pass Away from Defense

- 4 players
- 2 gets open, 1 passes away from defense and continue



Turn the Corner

- 3 or 4 players
- 1 shot fakes and dribbles around cone and explodes to basket
- 3 rebounds and hits 2
- go left then right



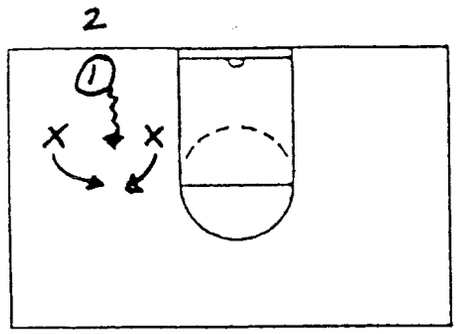
Dribble Swing

- 4 players
- 1 swings ball with dribble and hits 2 or 3
- 1 gets ball back and continue

BASKETBALL NOTES

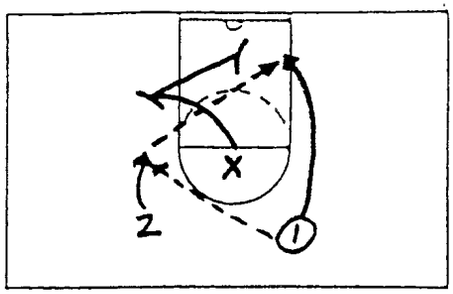
Coach Jerry Wainwright

PERIMETER
SKILLS
DRILLS



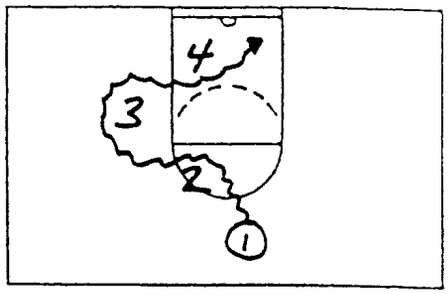
Single Advance

- 3 or 4 players
- 1 brings ball full court against two defenders
- rotate



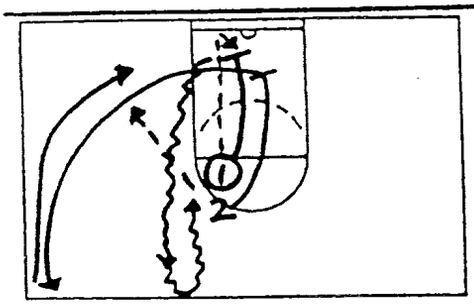
Finishing

- 3 players
- 1 has ball and hits 2
- two pass limit to score
- offense allowed only one shot
- rotate



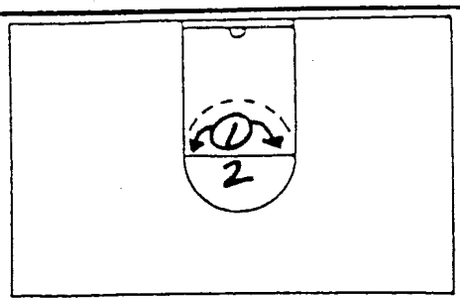
Dribble Moves

- 3 or 4 players
- 1 has ball and uses various moves to score
- rotate



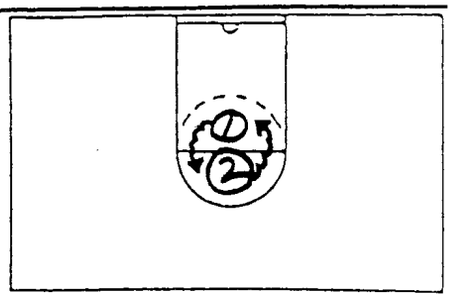
Bust Out and Fill

- 2 players
- 1 has ball and rebounds it off the board
- 1 busts out as 2 bothers him then fills the lane
- both players hit half court, reverse direction and attack same basket in a fast break fashion
- rotate



1 on 1 Toughness

- 2 players
- 1 has ball and cannot dribble
- 2 applies pressure
- rotate

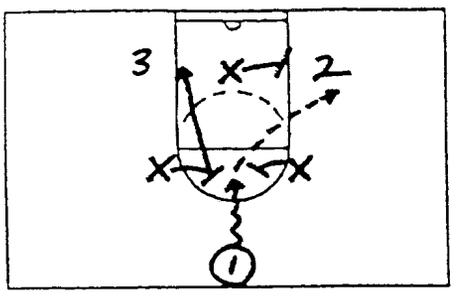


Dribble Knockout

- 2 players
- each has his own ball and attempts to knock the other's dribble out of the circle

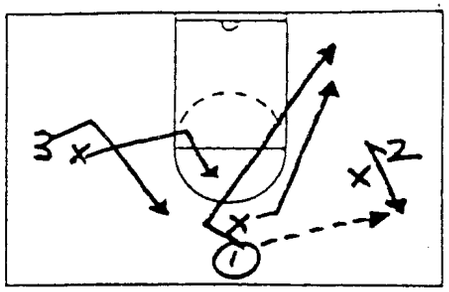
BASKETBALL NOTES

Coach Jerry Wainwright



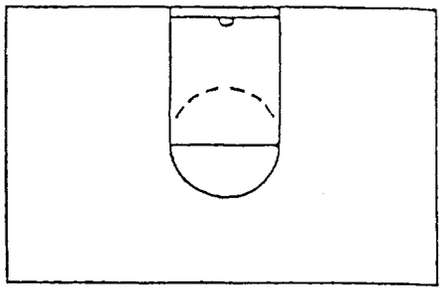
3 on 3 Passing

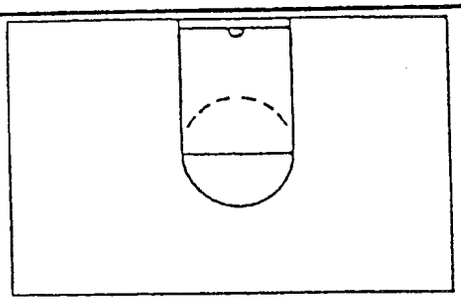
- 6 players
- 1 has ball and dribbles up to the defense
- 1 hits open man and play it out until basket is scored
- rotate

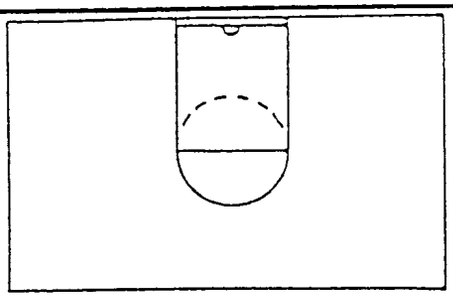


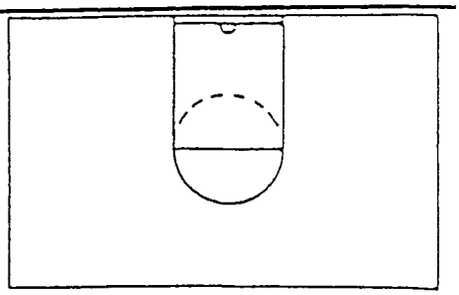
3 on 3 No Dribble

- 6 players
- regular game rules except offense can not dribble
- rotate











THE ONLY THOUGHT GOING THROUGH A POINT GUARD'S MIND AS HE ADVANCES THE BALL UP THE FLOOR SHOULD BE, "WHAT CAN I DO TO MAKE SURE WE SCORE ON THIS POSSESSION?" IT MAY BE (1) SHOOT IT, (2) PENETRATE AND SHOOT, (3) PENETRATE AND PASS, (4) FEED THE POST, (5) GET IT TO WHOEVER'S HOT, OR (6) SIMPLY INITIATE THE OFFENSE.



A GREAT GUARD NOT ONLY DOESN'T TURN THE BALL OVER, HE ALSO PREVENTS TURNOVERS BY THROWING SOFT, CATCHABLE PASSES; BY HITTING HIS TEAMMATES WHEN AND WHERE HE WANTS THE BALL; BY CREATING PASSING LANES, ETC.

BASKETBALL NOTES

Coach Jerry Wainwright



PLAYING GUARDS
Duties/Responsibilities

- Run the offense; set up the defenses - there has to be a leader out on the floor.
- Responsible for being the best ballhandler on the team.
- Responsible for having everyone in the right places on offenses, defenses, and in breaking the press.
- Score when needed but more importantly get the other players involved in the offense.
- Responsible for keeping everyone under control out on the floor the entire game.
- Responsible for controlling the tempo of the game.
- Must know all the positions on offense and defense.
- Watch clock and know when a shot must be taken.
- Primary safety after shooting FG unless he penetrates.
- Must be able to assume 2 or 3 positions in the event of traps, etc.
- Key decision maker on the team - must not decide until the defense is read!
- Make sure teammates know who they are guarding all the time - check at TO's, jump balls, substitutions, free throws, etc.
- Call huddle at FTs to check defenses, etc.

BASKETBALL NOTES

Coach Jerry Wainwright



WHAT MAKES A GOOD POINT GUARD?

I. The point guard is the head of the team:
   a) He must think for everyone on the floor.
   b) He must think like the coach does.

II. The point guard keep everyone happy:
   a) He must know who the scorers are.
   b) He must know who has the "hot" hand.
   c) He must know everyones shoeting ranges.

III. The point guard must realize and accept the fact that his position is a "CATCH 22" position.
   a) Extremely important, but often over looked.
   b) When things are going right, it is not because of the point guard.
   c) When things are going wrong, it is because of the point guard.

IV. The point guard must always know time and score every-time down the floor. (keep score in your head)

V. The point guard must set and control the tempo of the game.
   a) When to run?
   b) When to walk?

VI. The point guard must be a leader.
   a) Vocal(show emotion, get people to play harder, call the offenses, & defenses).
   b) He must also lead by example(must be the hardest worker)

"THE LEADER OF THE RACE, DETERMINES THE SPEED OF THE RACE"

VII. The point guard does not turn the ball over.
   a) Make the safe play vs. the spectacular play.
   b) Look to hit singles before going for the homerun.
   c) Always know who you are passing to.

VIII. Good point guard must be able to make free throws.
   a) 80% in the first 28:00 of the game.
   b) 90% in the last 4:00 of the game.

IX. The point guard must be able to stick the wide open jumper.
   a) Foul line jumper.
   b) Three point jumper.

X. MUST ALWAYS BELIEVE IN THEMSELVES AND THEIR GAMES. BE CONFIDENT! PLAY CONFIDENT!

TIPS FOR GUARD PLAY

(compiled from conversations with major college coaches on what they look for in a major college guard)

Major college guards must be able to:

1. Get the ball up the court versus pressure using both their left and right hand while seeing the entire floor so they may be able to pass to an open teammate. Great guards can handle the ball while seeing the entire floor.

2. Take the ball to one side to start the offense and make the entry pass.

3. Demand the ball on the fast break. You must want the ball on the fast break and be able to take the ball to the opposite end with speed and control. You must be able to hit the jumper off the dribble at the end of the break.

4. Learn the pace of the game - when to speed it up or when to slow it down.

5. Develop passing skills with both hands.

6. Shoot the ball from the perimeter. (Point areas and wing areas because of the many zone defenses that you will face.)

7. Develop leadership abilities.

8. Understand your role and develop judgement on making the play. (Example: "be able to get the ball inside" versus a mismatch).

9. Be able to use quick one-on-one moves off both the dribble and the catch.

10. Play defense - you must be a defensive expert.

BASKETBALL NOTES

Coach Jerry Wainwright



HOW TO PLAY GUARD

Don'ts

1. Don't think you know what an opponent is going to do. Be alert and counter his threat.

2. Don't ever get discouraged as the going gets tough. Try all the harder and be calm and sure. Intensive deadly guards have often been the stabilizing influence of success.

3. Don't shoot at a basket and follow your shot in. You will be caught in a bad position.

4. Don't think it is the business of the forwards and center to score all of the points. Improve your free throwing and goal shooting.

5. Don't foul.

6. Don't leave your feet to stop an opponent's shot as he may fake and dribble around you. Leave your feet only to get ball off the defensive backboard.

7. Don't turn your head to follow the ball when your opponent makes a pass to a teammate, as that leaves your man free to cut for a return pass.

8. Don't cross or tangle your feet when guarding an opponent, but learn the boxer's step so that you are perfectly balanced to change direction at any time.

9. Don't let your man get behind you.

10. Don't try to take the ball away from an opponent. It is nearly impossible. Be content to stop his dribble so that he must pass or shoot.

11. Don't pass the ball across the floor under the basket you are defending.

12. Don't try to start even with a moving man who is approaching you. Get in the direction he is going as soon as possible.

13. Don't be off balance at any time.

14. Don't commit yourself until an offensive play has actually started.

15. Don't let an opponent shoot unmolested.

16. Don't rush or charge your opponent.

17. Don't wait for him flat-footed. Be able to change your direction quickly.

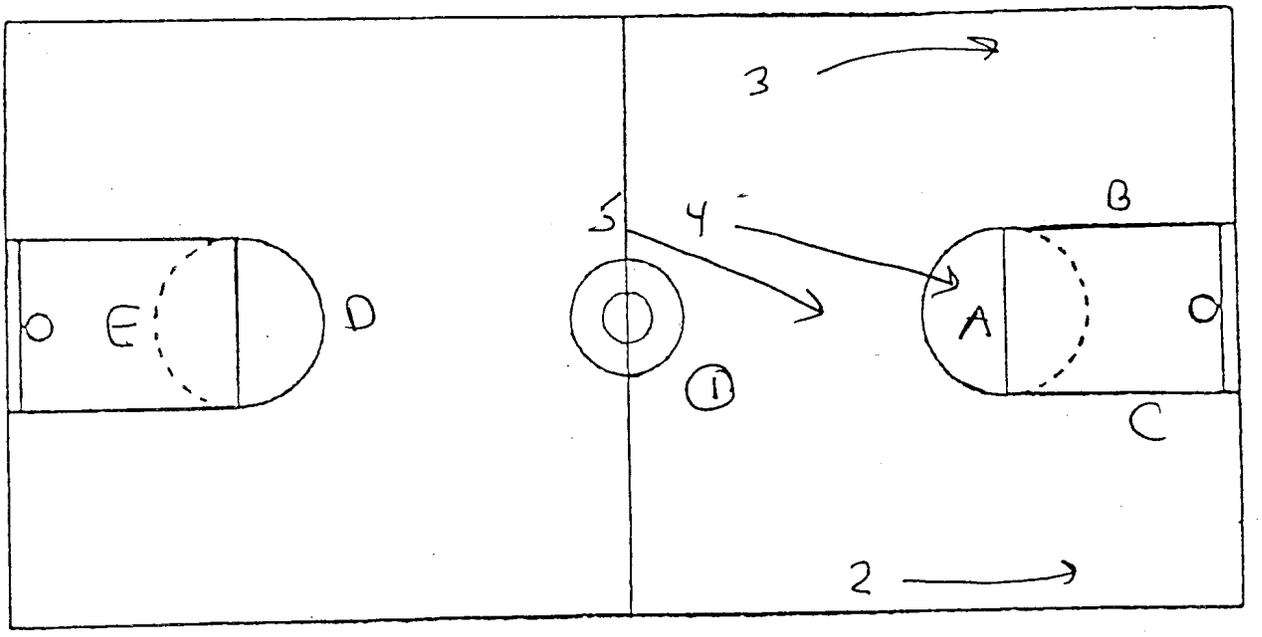


BASKETBALL NOTES

Coach Jerry Wainwright

DRILL NAME: **53/52 CONTINUOUS**

DRILL NO.: _____



PROCEDURE:

1. Offense runs fast break versus 3 defenders at one end and 2 at other end.

2. Offense scores: 3 points for 3
   2 points for 2
   1 or 2 points for foul

3. Defense scores: 3 points for charge
   2 points for steal
   1 point for rebound

3. Play for 1 minute on clock.

COACHING POINTS:

1. Stress all fast break fundamentals.

2. Change the length of the game.

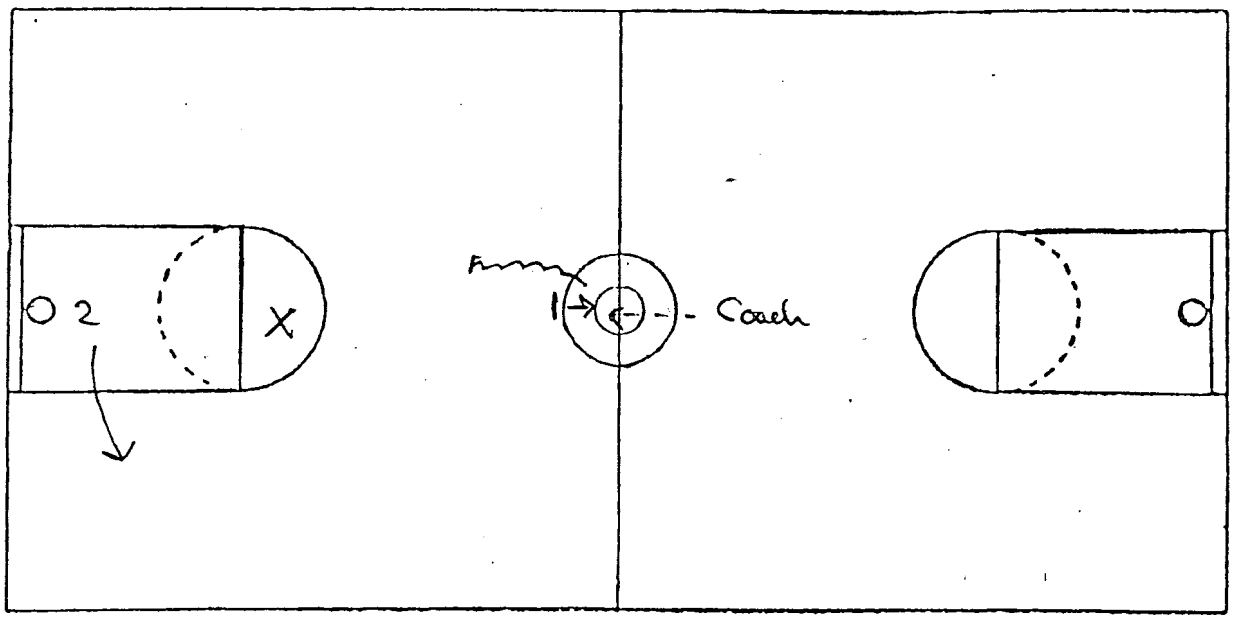
BASKETBALL NOTES

Coach Jerry Wainwright



DRILL NAME: 2-ON-1, SQUARE

DRILL NO.: _____



PROCEDURE:

1. 1 faces Coach with back to the basket he will attack.
2. On pass from Coach, 1 turns and attacks 2-on-1.
3. 2 must go opposite on 1's attack.
4. X plays 2-on-1, fake and fall defense.

COACHING POINTS:

1. Can put a limit on 1's dribbles (i.e. 2 or 3).
2. In 2-on-1 offense, make one play and get lay-up or short bank shot.
3. Emphasize X's defense.
4. Good drill versus press.

BASKETBALL NOTES

FAST BREAK

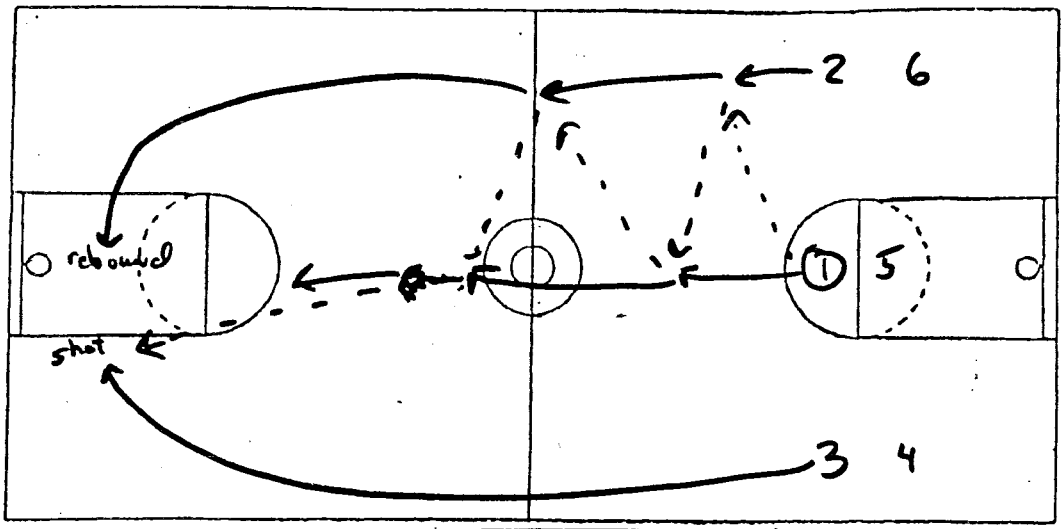


Coach Jerry Wainwright

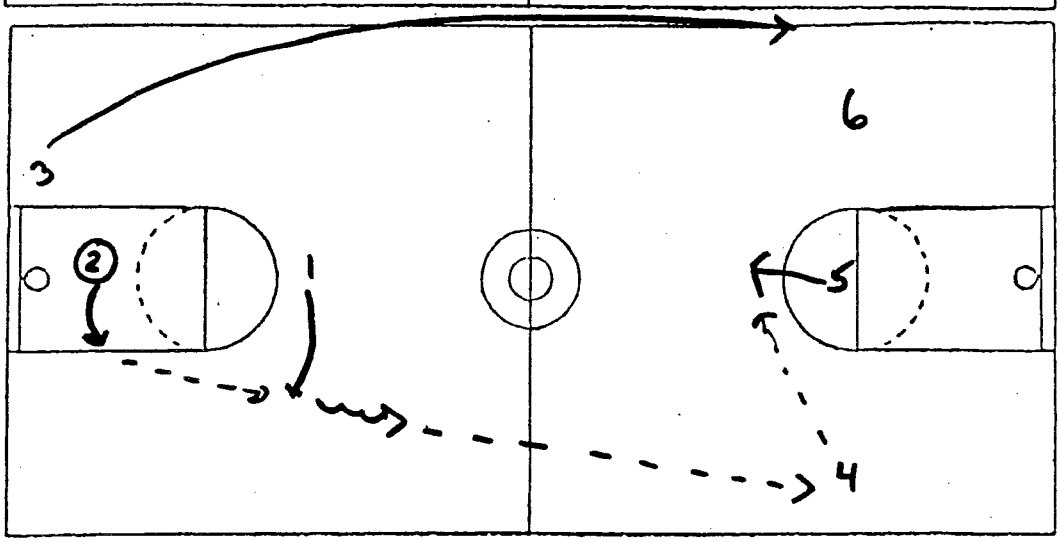
DRILL NAME: Kansas #1

DRILL NO.: _____

(A)



(B)



PROCEDURE:

Diagram A:

1. 1 and 2 pass between themselves up the court. 3 runs the lane.
2. 1 passes to 3 for a lay-up.
3. 2 rebounds the shot.

Diagram B:

1. On a make or miss, 2 outlets to 1.
2. 1 takes one hard dribble and chest passes to 4 (1 could also baseball pass)
3. The drill continues for a specified time period.

COACHING POINTS:

1. Snap all passes.
2. Run wide.
3. Sprint back to your lines wides (or off the court)
4. Make shots

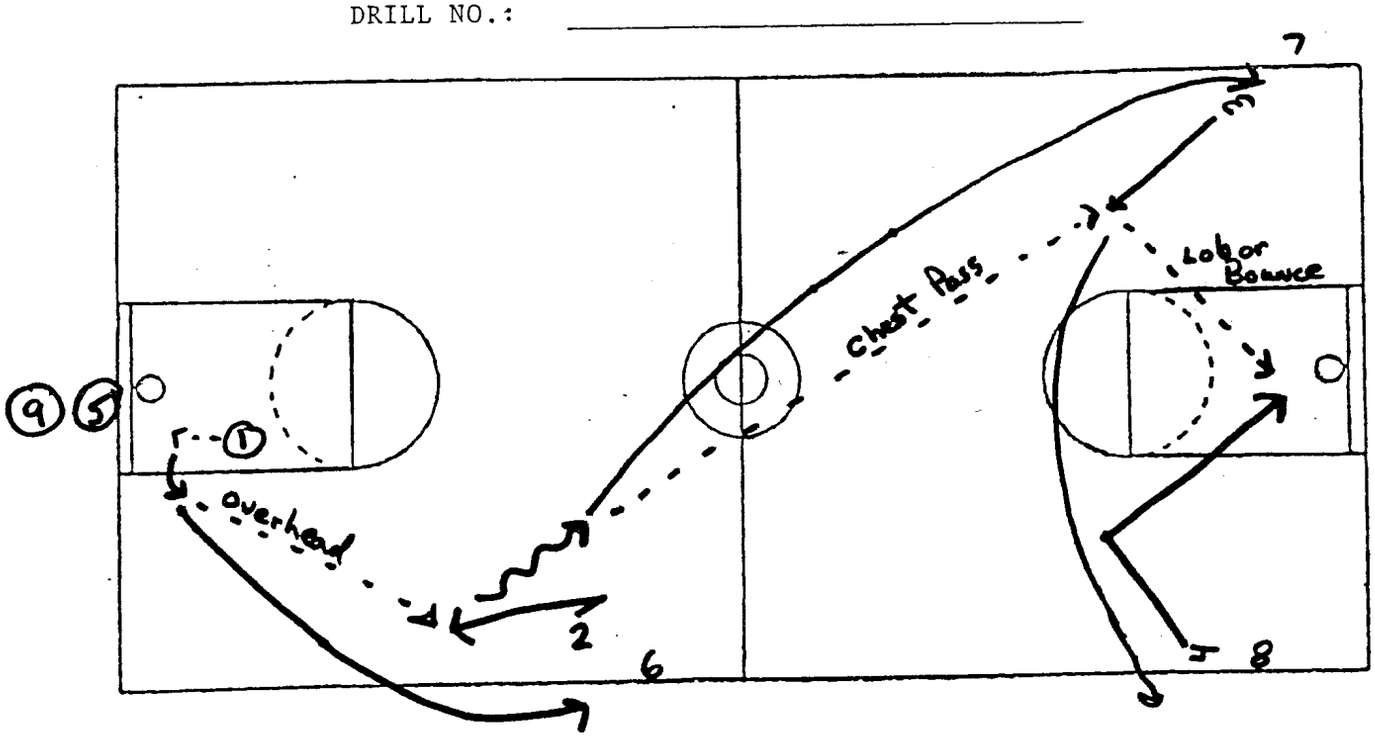
BASKETBALL NOTES

Coach Jerry Wainwright



DRILL NAME: Jayhawk

DRILL NO.: _____



PROCEDURE:

1. 1 throws ball off board, rebounds, and makes an overhead outlet pass to 2
2. 2 receives the outlet, pivots, takes one hard dribble and chest passes to 3.
3. 3 meets the pass, pivots and either lobs or bounce passes to 4 cutting to the shot.
4. All players follow their passes to the end of the line they passed to. The shooter rebounds his own shot and dribbles full court (wide) to the rebound line.
5. The drill continues for a specified time period.

COACHING POINTS:

1. Swap all passes.
2. Meet all passes.
3. Use both sides of the floor.
4. The "next man goes" after the 2nd pass in the drill.
5. Make shots.

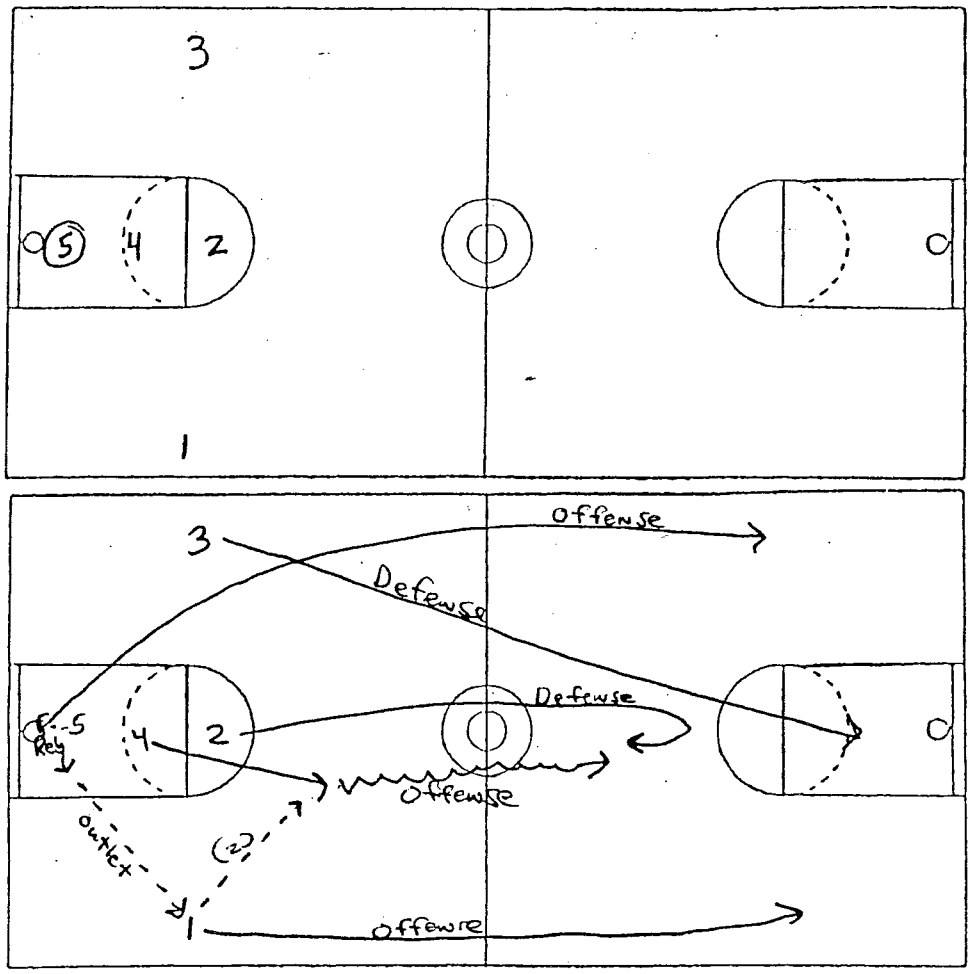
BASKETBALL NOTES

FAST BREAK

Coach Jerry Wainwright

DRILL NAME: Iowa State

DRILL NO.: _____



Procedure:

1. 5 players align as shown with #5 having the basketball. (Diagram A)
2. The players' responsibilities are (Diagram B):

   (a) #1 and #3 will be either defense or offense.
   (b) #2 is always defense.
   (c) #4 and #5 are always offense.

3. Drill begins with #5 throwing the ball off the backboard, rebounding it, and outletting it to either #1 or #3.
4. Whichever man he outlets it to, converts to offense while the other wing now becomes defense.
5. Players now canvert to 3-on-2 full court fast break drill.

Coaching Points:

1. Outlet man reads #2's defense. He tries to center the ball to #4 or takes it to the middle himself if #4 is denied.
2. Run wide in the lanes.
3. Be aggressive on defense.

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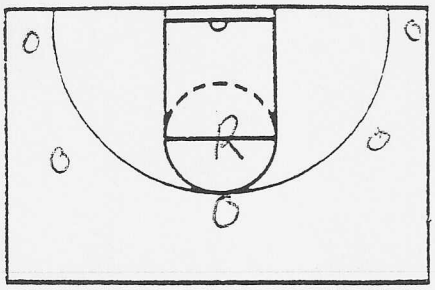
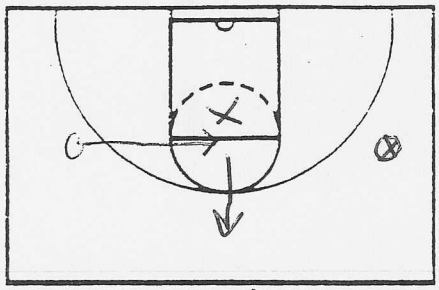
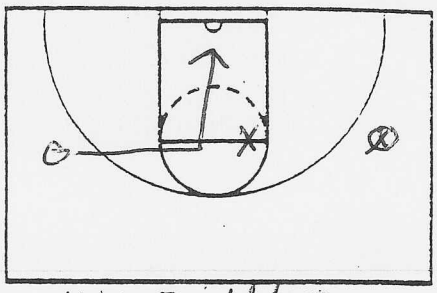


NOTES
Five spots

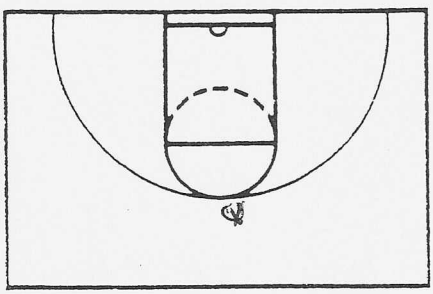
Read Spot Rules



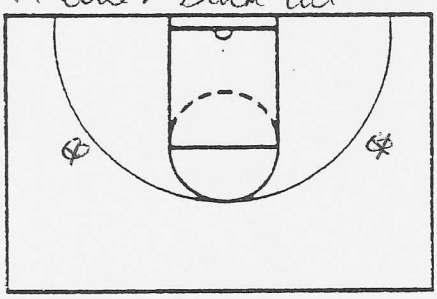
If defender below FT line: Ant cut
If defender is even/above FT line: Back cut



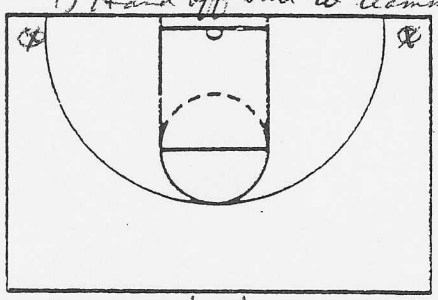
Use Dribble to
1) Drive or Drive/Kick
2) Get out of trouble
3) Improve a passing angle
4) Hand off ball to teammate



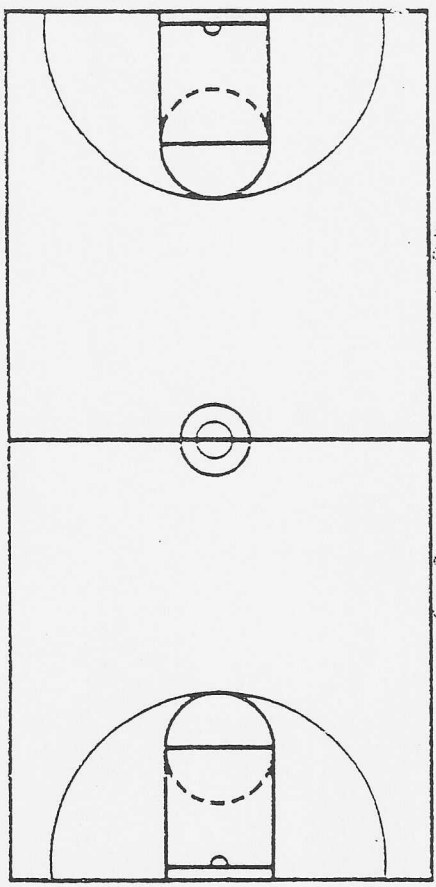
NOTES
Look to shoot / drive



Catch and face
Drive → Drive/Shoot

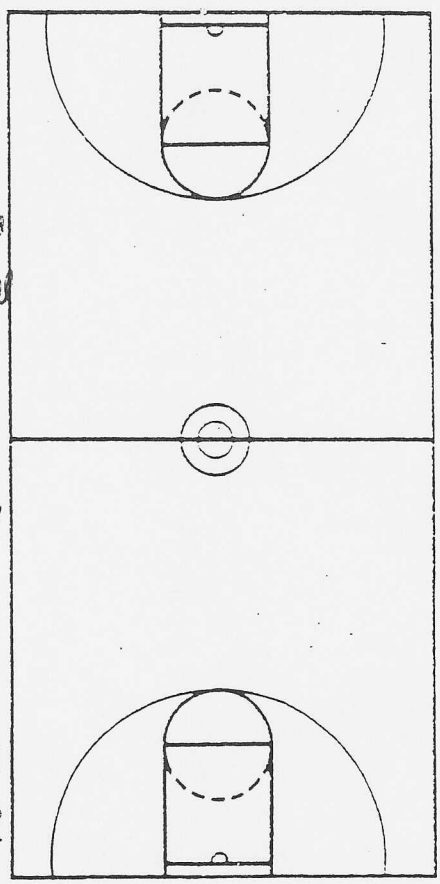


Stay alert
Don't hide
look to cut



NOTES
Reasons to use:
1) Spacing
2) adaptable to team / talent
3) Teach skills of basketball
4) Fun to coach / play

Rules:
1) Fill 5 spots
2) Fill spots closest to ball
3) Cut thru read spot
4) Back cut vs overplay
5) Dribbled at: Back cut
Dribble out of
Ball screen



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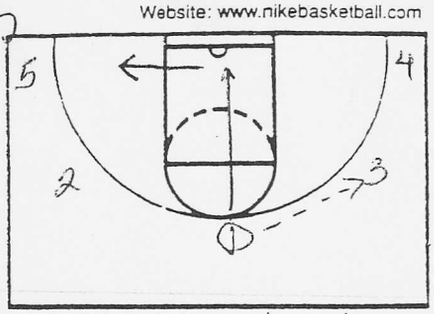
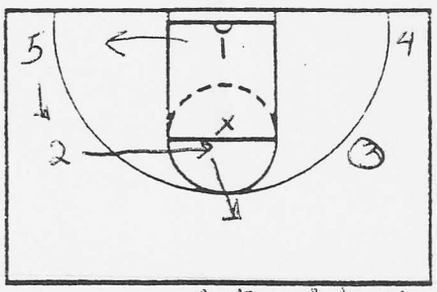
(2)

Shooting drill

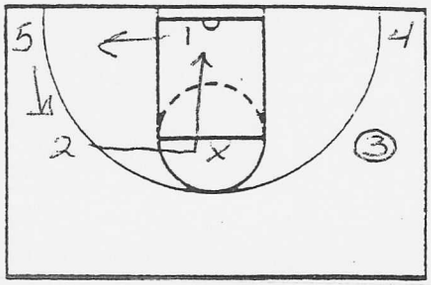


NOTES vs aggressive defense
1) Pass & basket cut
2) Back door overplay

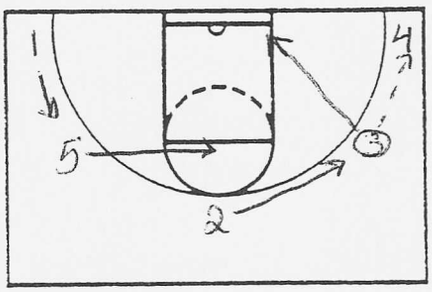


2 steps out toward ball not straight out.

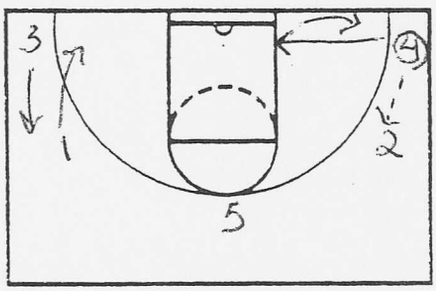
Defender underplay



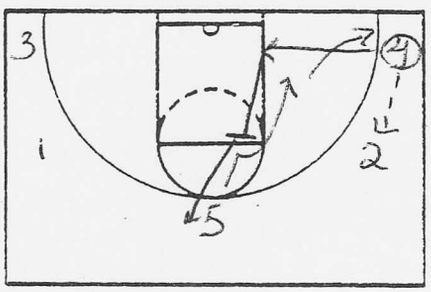
Defender overplay at red spot

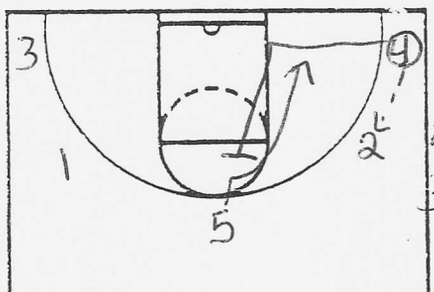


NOTES Wing to Corner

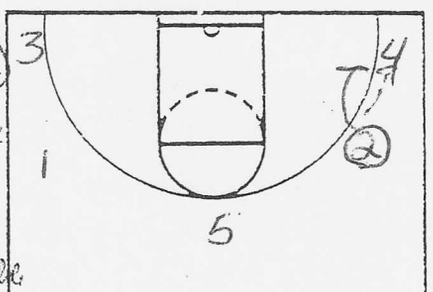


Corner options:
1) Pass to wing Cut & replace self (3 & 1 Can interchange/screen to keep weak side busy)
2) Drive
3) UCLA action





NOTES
1) Catch & face basket (pull)
2) Be ready on weak side
3) Use dribble to attack
Improve pass
get out of trouble
4) Reverse ball → Might reverse ball 5/6 x's facing quiet D"
(a standing defense wins)
(Shot selection should be your choice, not something dictated by the defense
5) Visual & Verbal cue for screens TALK
6) Cut to ball → Shorten passing lane
7) Get rebounds



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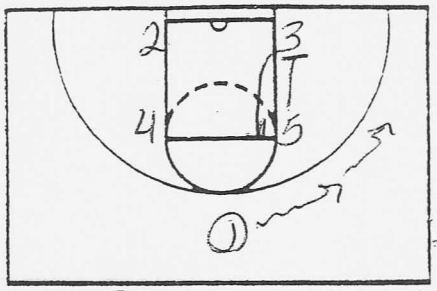
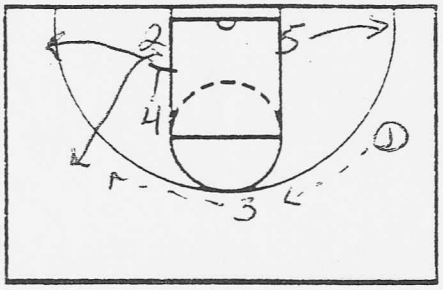
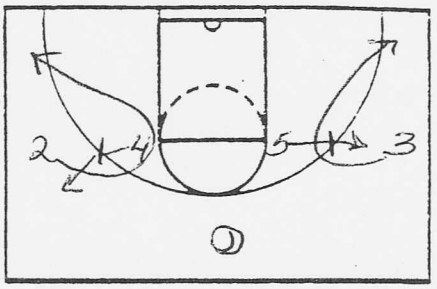
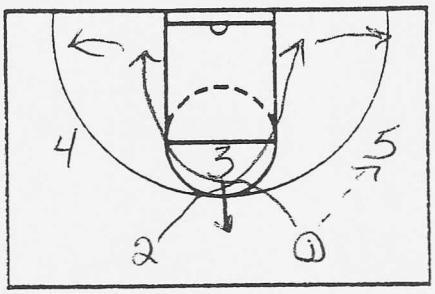




NOTES Box



1-4



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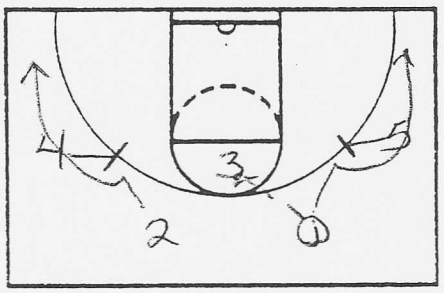
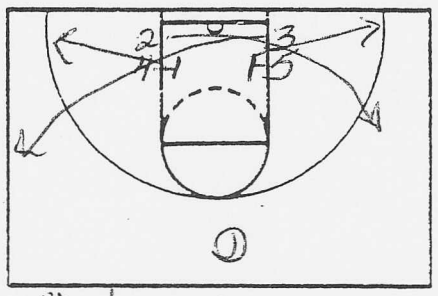
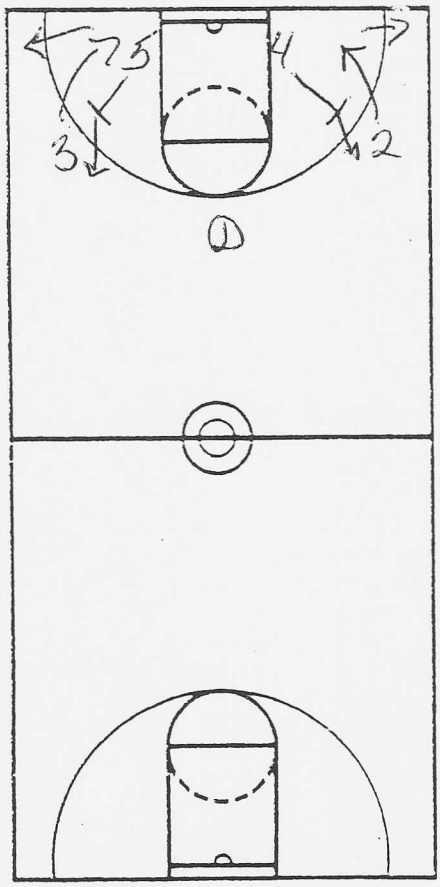


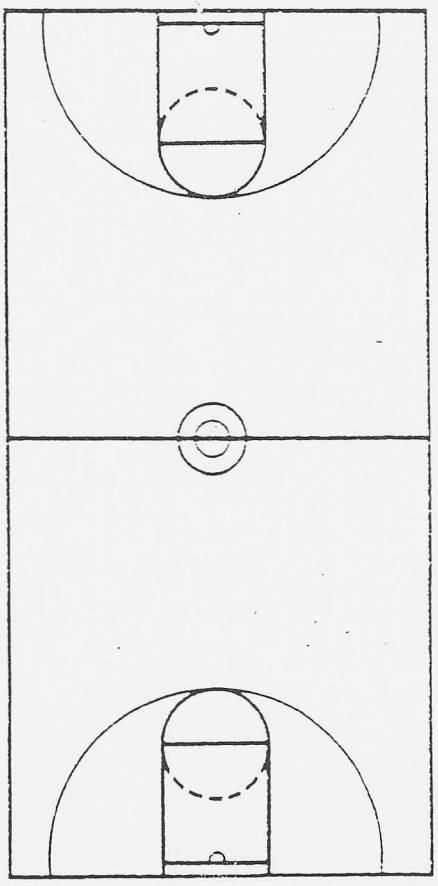
Flares



Stacks: 2/3 can pop out
or
2/3 can cross



NOTES
1-2-2
Back



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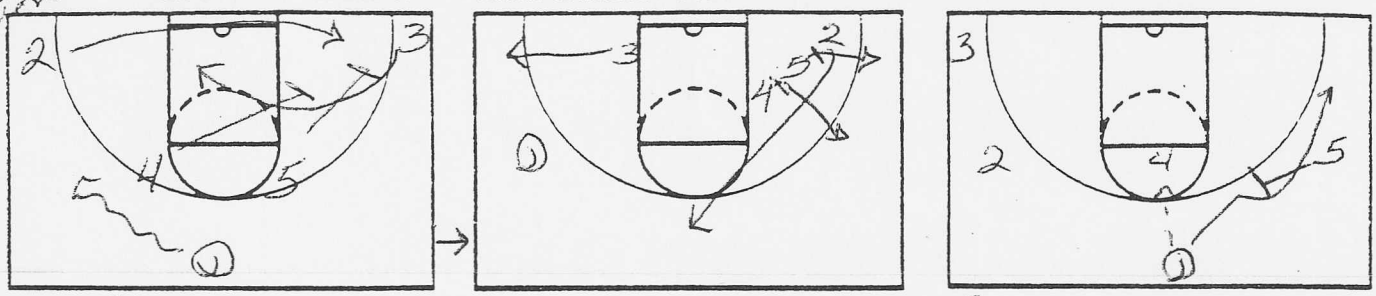
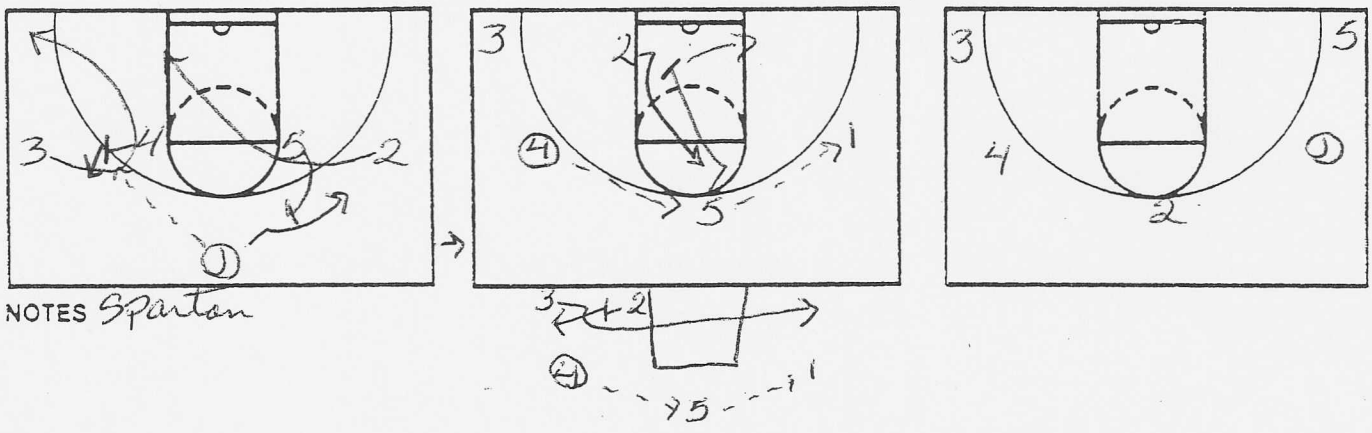
Baseline Option

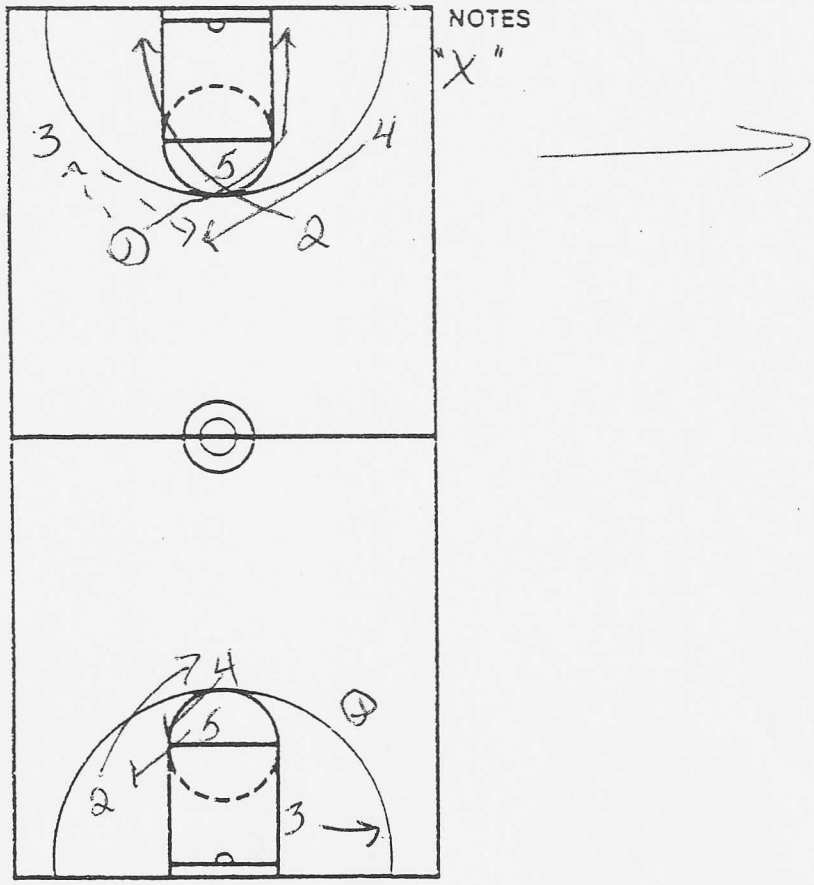


NOTES Circle

Cavs



NOTES Spartan



NOTES "X"

Post Option

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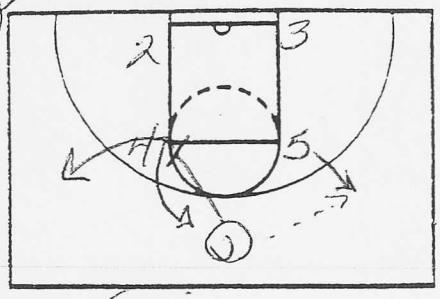
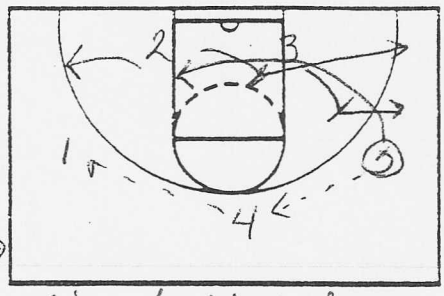
CLINIC Open Post
DATE Jason Perkins

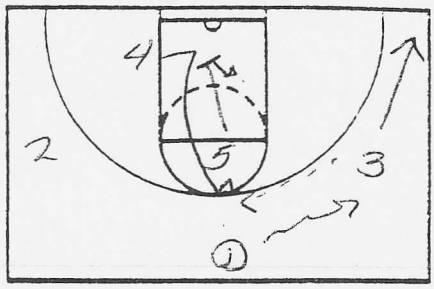
6



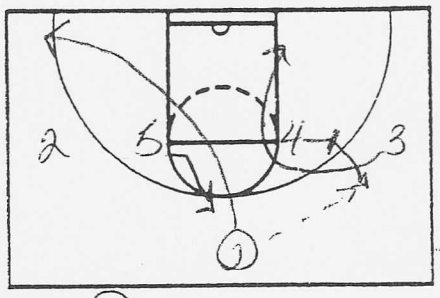
NOTES Sonic



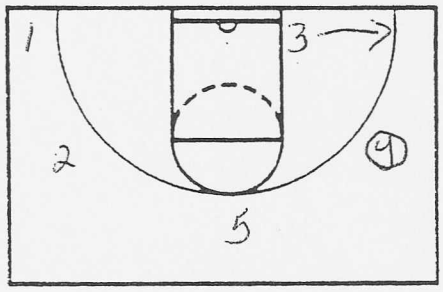
2 & 3 double back screen for 5

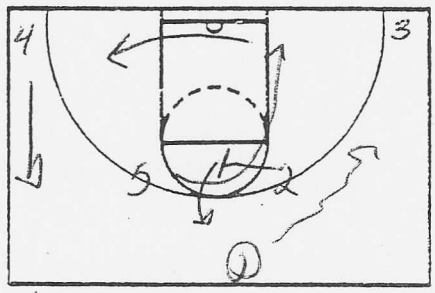


Bang

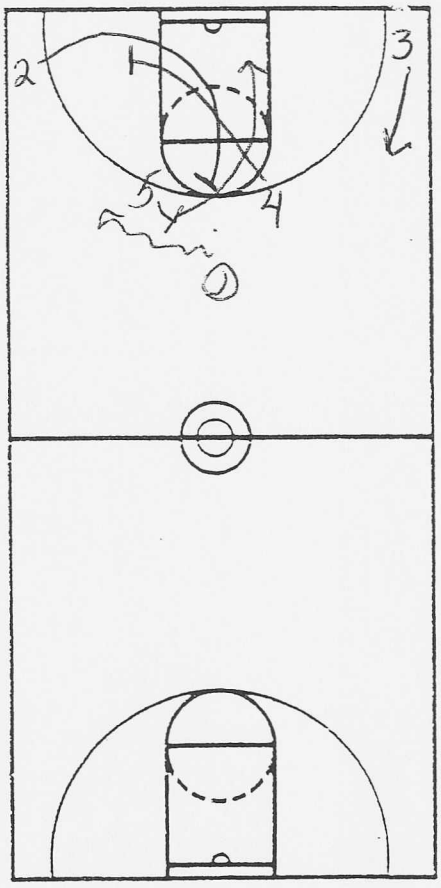


NOTES Drop

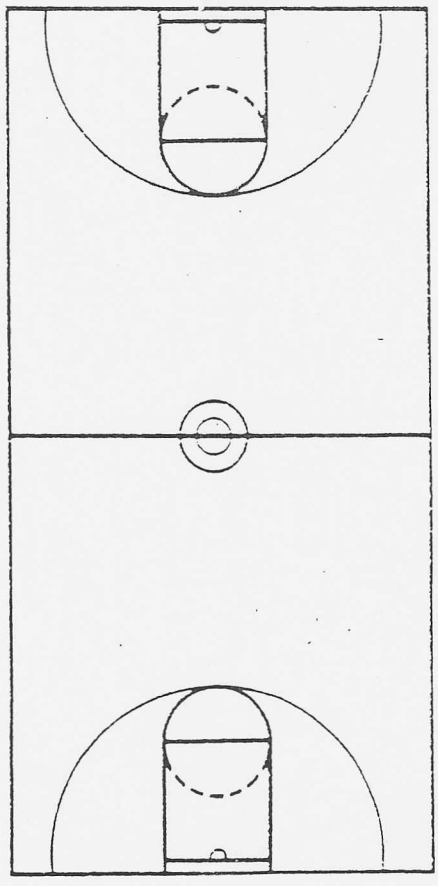




Hawk



NOTES Lob



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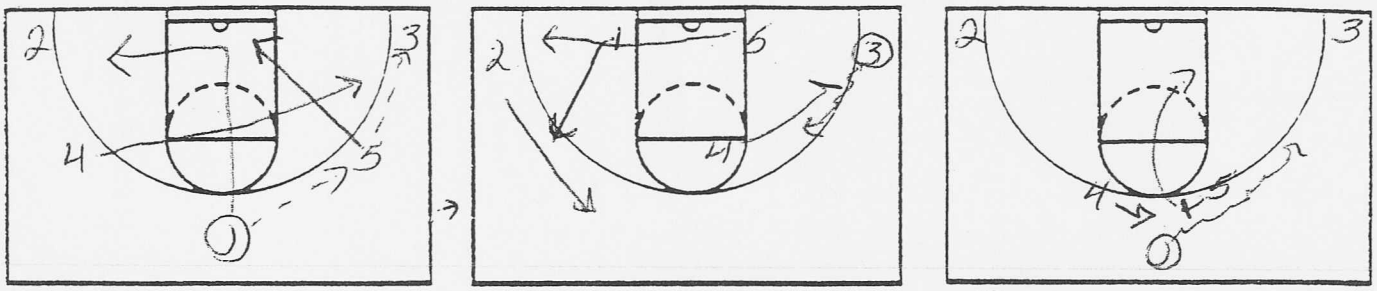
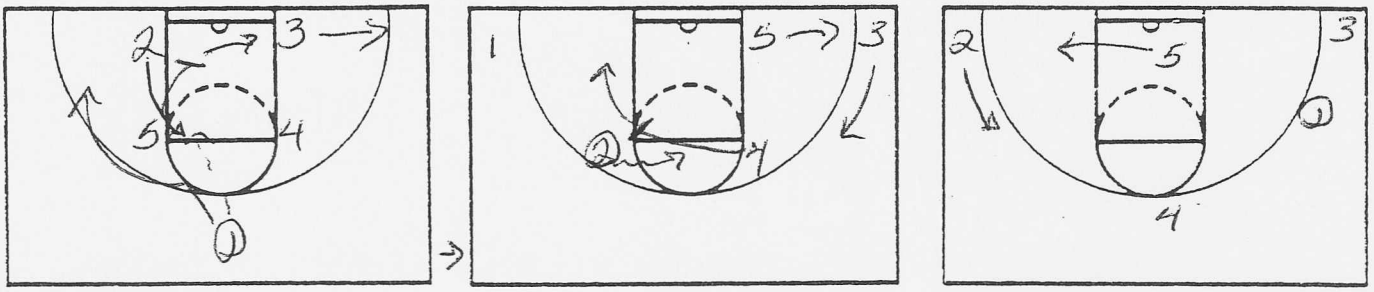
Pick & Roll

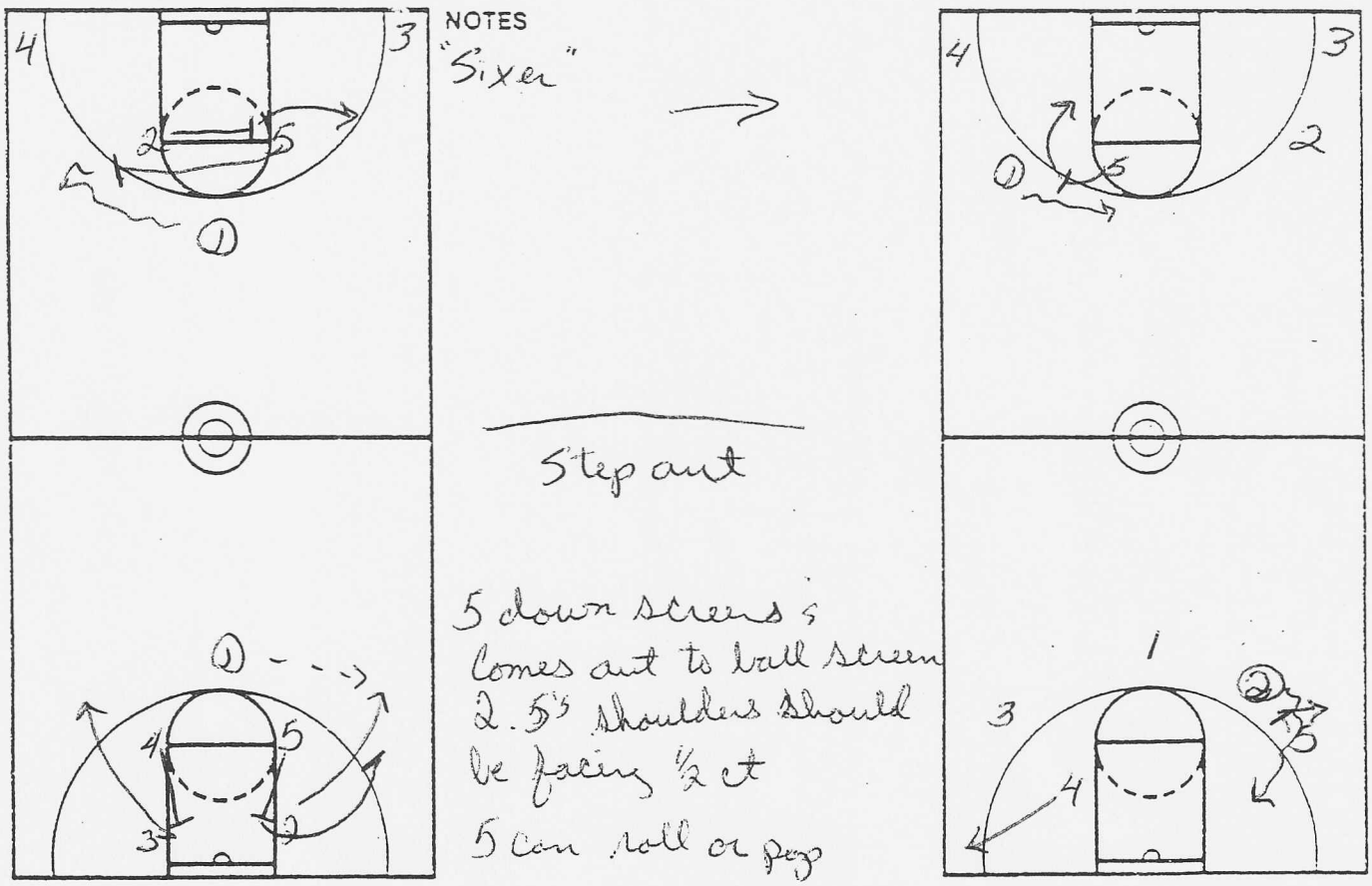


NOTES Corner

Double



NOTES Elbow



NOTES "Sixer"

5 step out

5 down screens & comes out to ball screen 2. 5's shoulders should be facing ½ ct

5 can roll or pop

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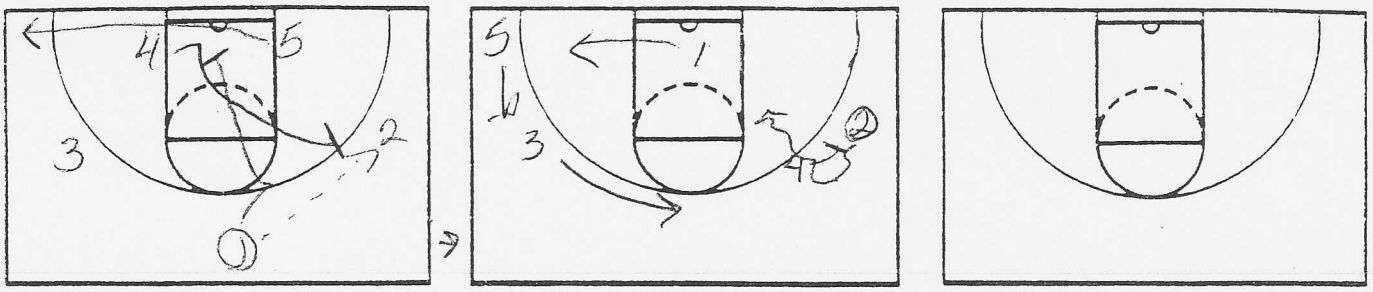
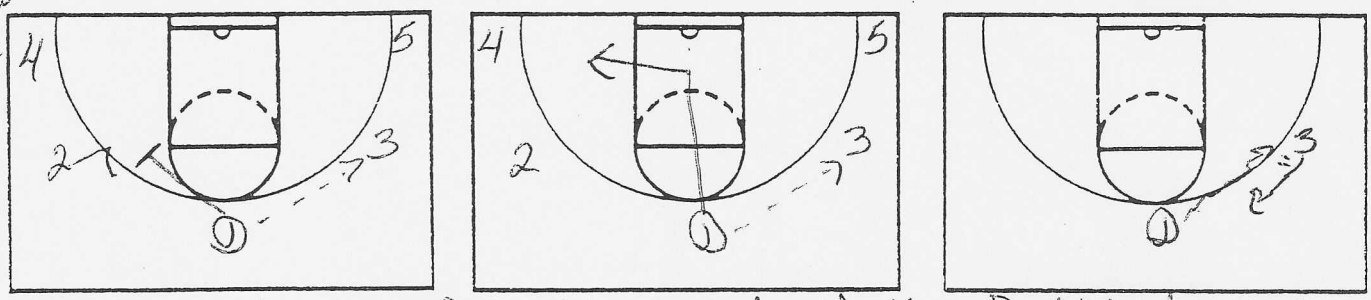
DATE Jason Perkins

(8)



NOTES Side

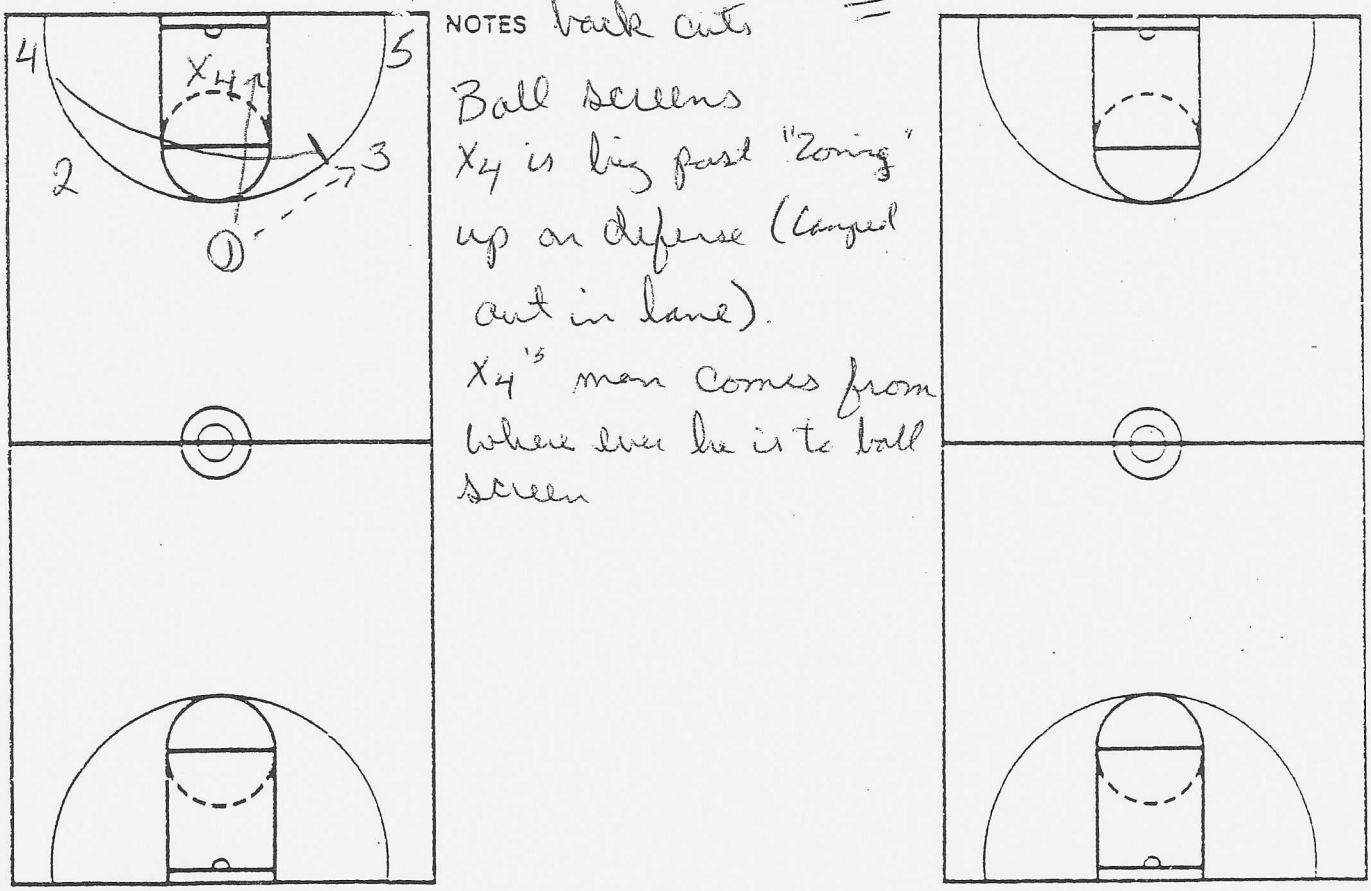
second dribble



NOTES If the def switch: 1 screens his own defender

If weak ball handler Cutter rule: 2 is weak player => always back cuts

Dribble handoff
1 dribbles at 3's defender



NOTES

Ball screens
X_4 is big post "Zoning" up on defense (Cooped out in lane).
X_4's man comes from where ever he is to ball screen

CLINIC Open post
DATE Larson Perkins

(9)

Practice Drill

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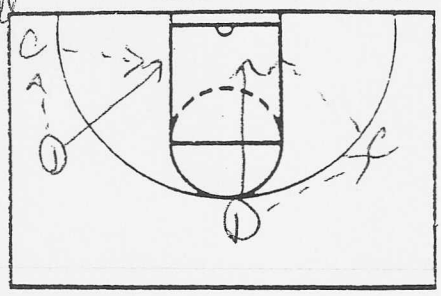

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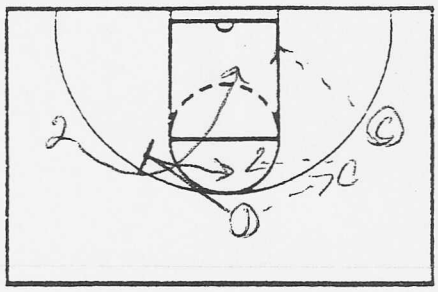
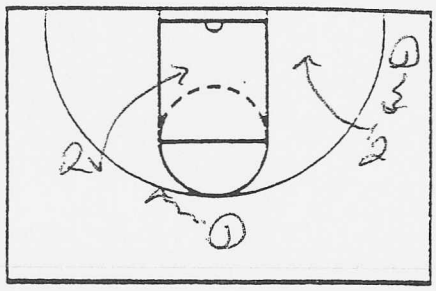
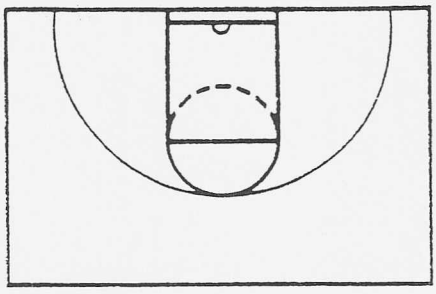


2 ball shooting
From all spots



Drive/back cut/lay up



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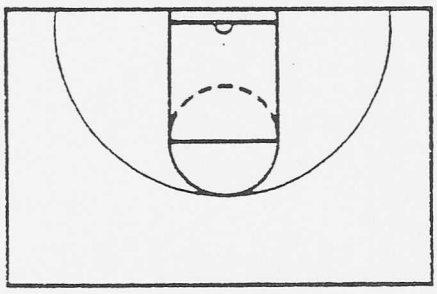
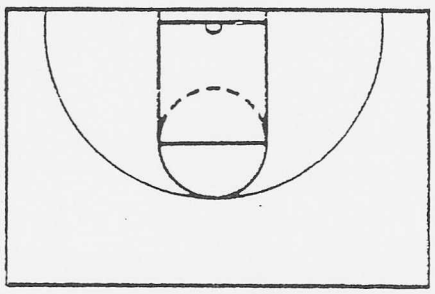
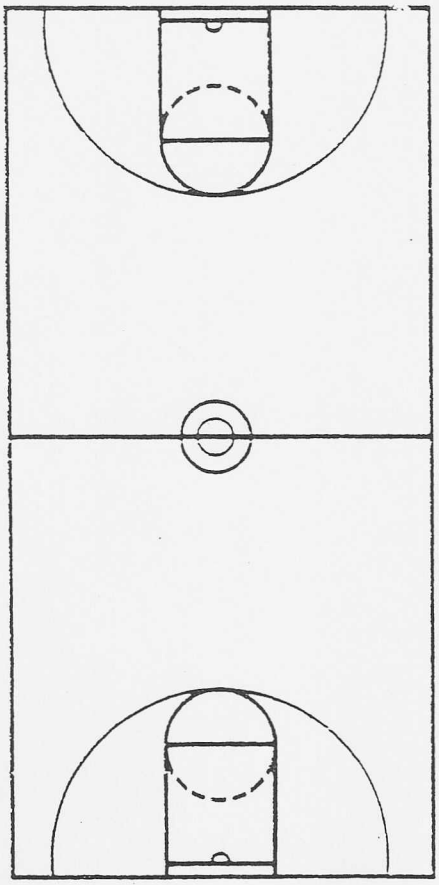
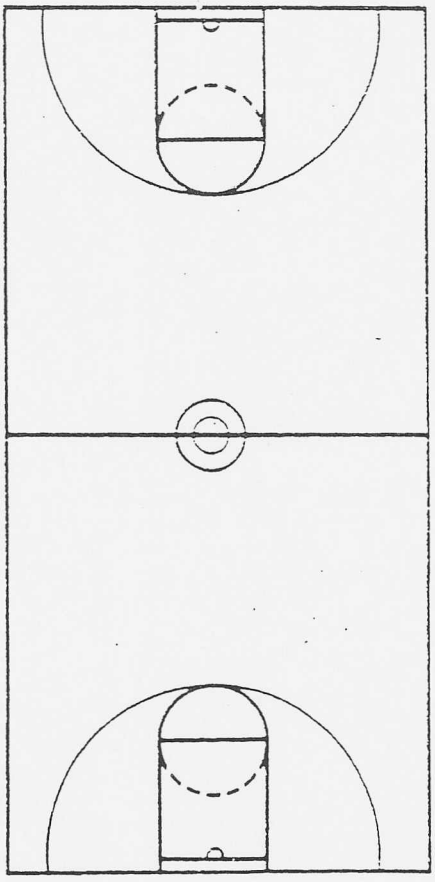






NOTES

Game Shots
from
Game Spots



MANHATTAN COLLEGE BASKETBALL "MOTION OFFENSE"

I. What is Motion?

A. You are teaching your players how to play, not just run set plays
B. Simply put, it is organized chaos

II. Why Run It?

A. Purest way to play
B. Cannot scout it, only your players tendencies
C. Each player use his expertise
    1. Shooting
    2. Screening
    3. Penetration
    4. Posting up

III. Ideas

A. You must be committed to it
B. All different levels can run it
C. During practice you can always be working on it
    1. Defensive Drills
    2. Fast Break
    3. Presses

IV. How We Start To Teach It

A. Define the players
   1. Perimeter
   2. Inside
   3. Inside / Out

B. Perimeter Rules
   1. 15-18' spacing
   2. Catch the ball in triple threat position
   3. Do not cut into occupied post (high or low)
   4. Use you dribble only for:
      a. Going to basket
      b. Improve passing angle
      c. Get out of trouble

C. Inside Rules
   1. Ballside post player initiates the screening action
   2. Ball goes to high post, low post player MUST duck in
   3. To step out, you must backscreen

D. Seven Things You Can Do After You Pass The Ball
    1. Pass and Stand
    2. Pass and Go Behind
    3. Pass and Set A Screen On The Ball
    4. Pass and Replace Yourself
    5. Pass and Screen Away
    6. Pass and Basketcut
    7. Pass and Insidecut

E. Setting A Screen
    1. Downscreen... Back to the ball
    2. Backscreen.... Back to the basket
    3. Hold right wrist
    4. Wide body
    5. Read the cutter

F. Teach Four Ways To Come Off A Screen (to both groups, perimeter and inside)
    1. Pop Out
    2. Curl
    3. Backcut
    4. Flair

IMPORTANT IDEAS:

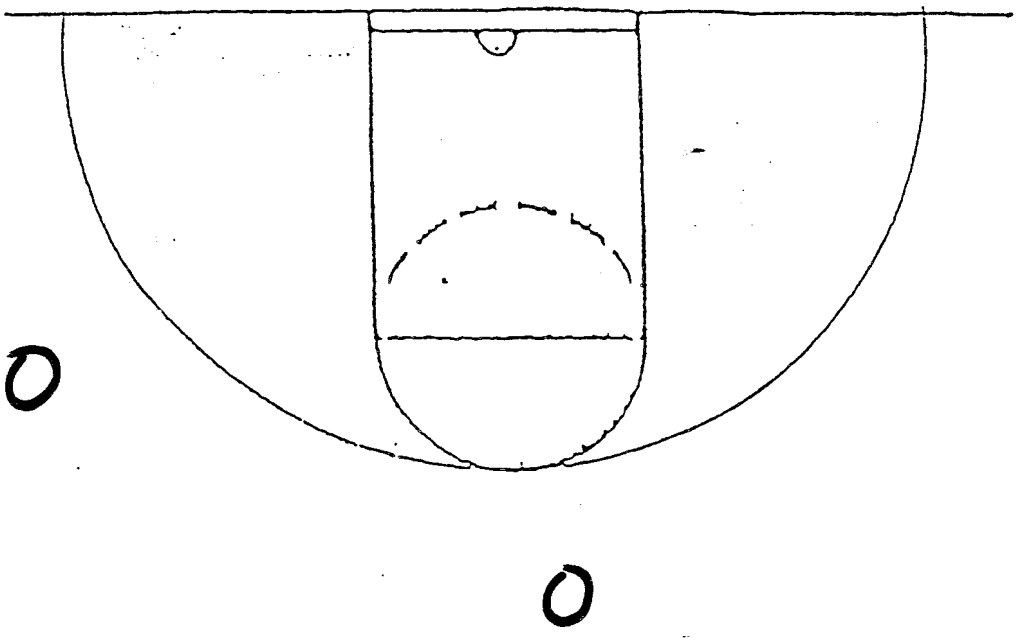
1. Three Steps away to accept a screen
2. Talk on offense
3. Live with your cut, don't change your mind otherwise you will confuse the screener
4. It is better to come off HARD and late as opposed to coming off early and then waiting

G. Drills For Perimeter Players

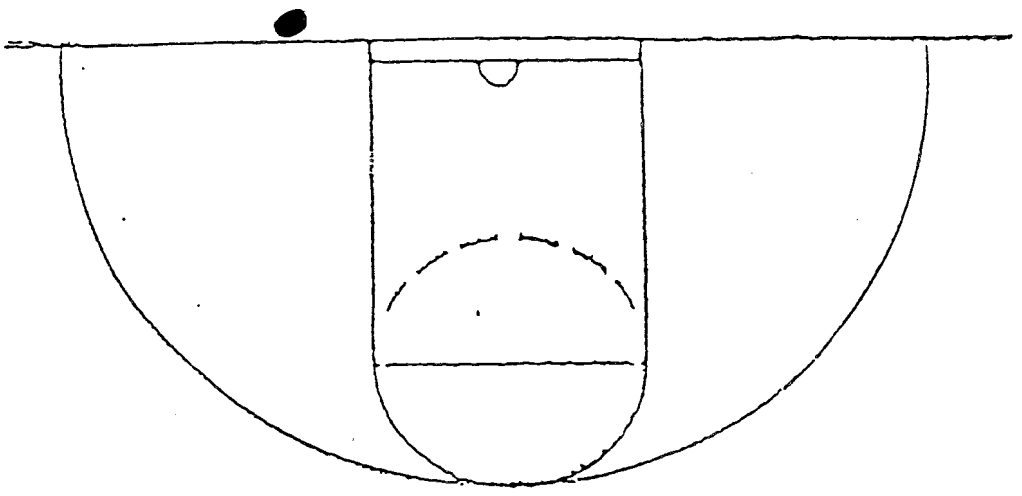
1. 3 on 0

a. No Shots

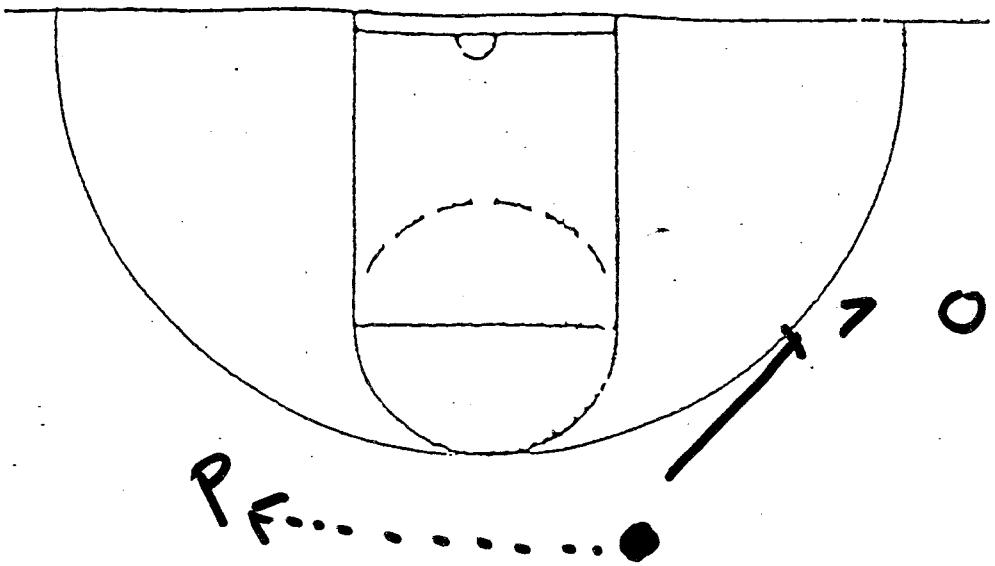
b. One Ball



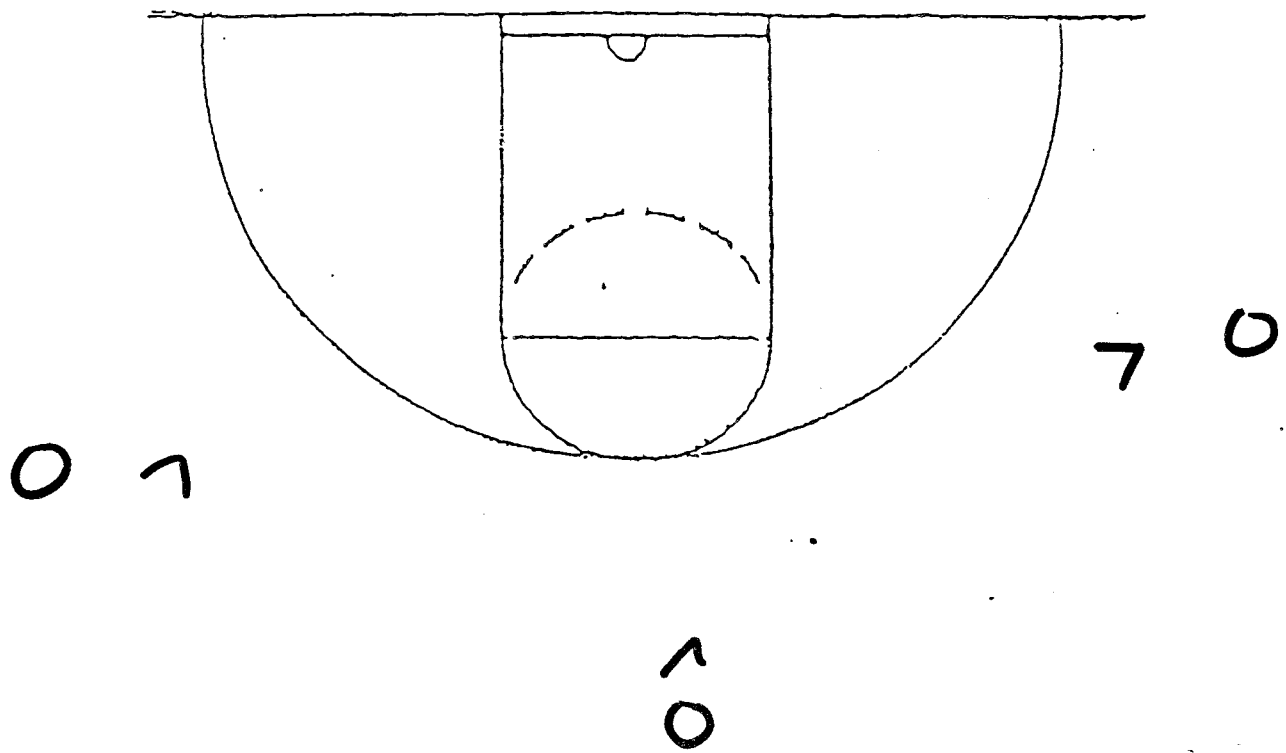
c. Three Balls



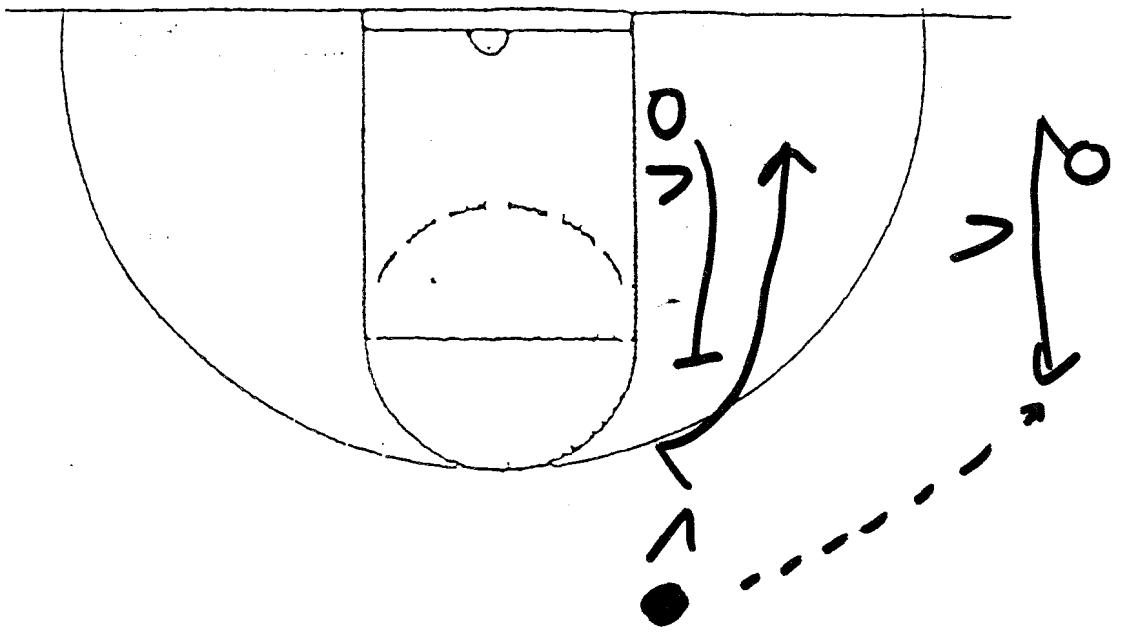
2. 2 on 1
   a. Pre-Determine how defense plays
   b. Play Live



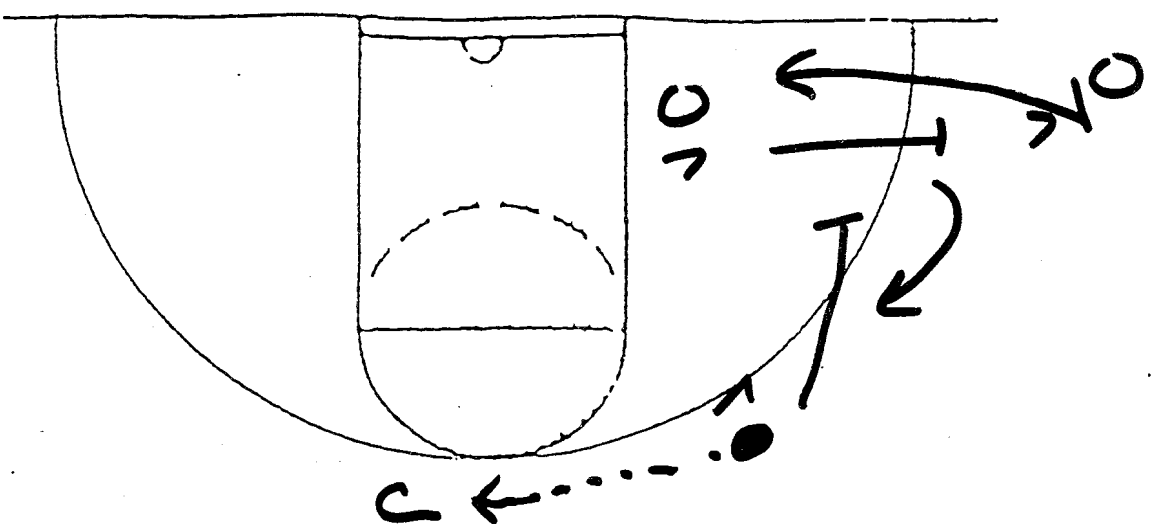
3. 3 on 3- Different Sets
   a. 3 Wide



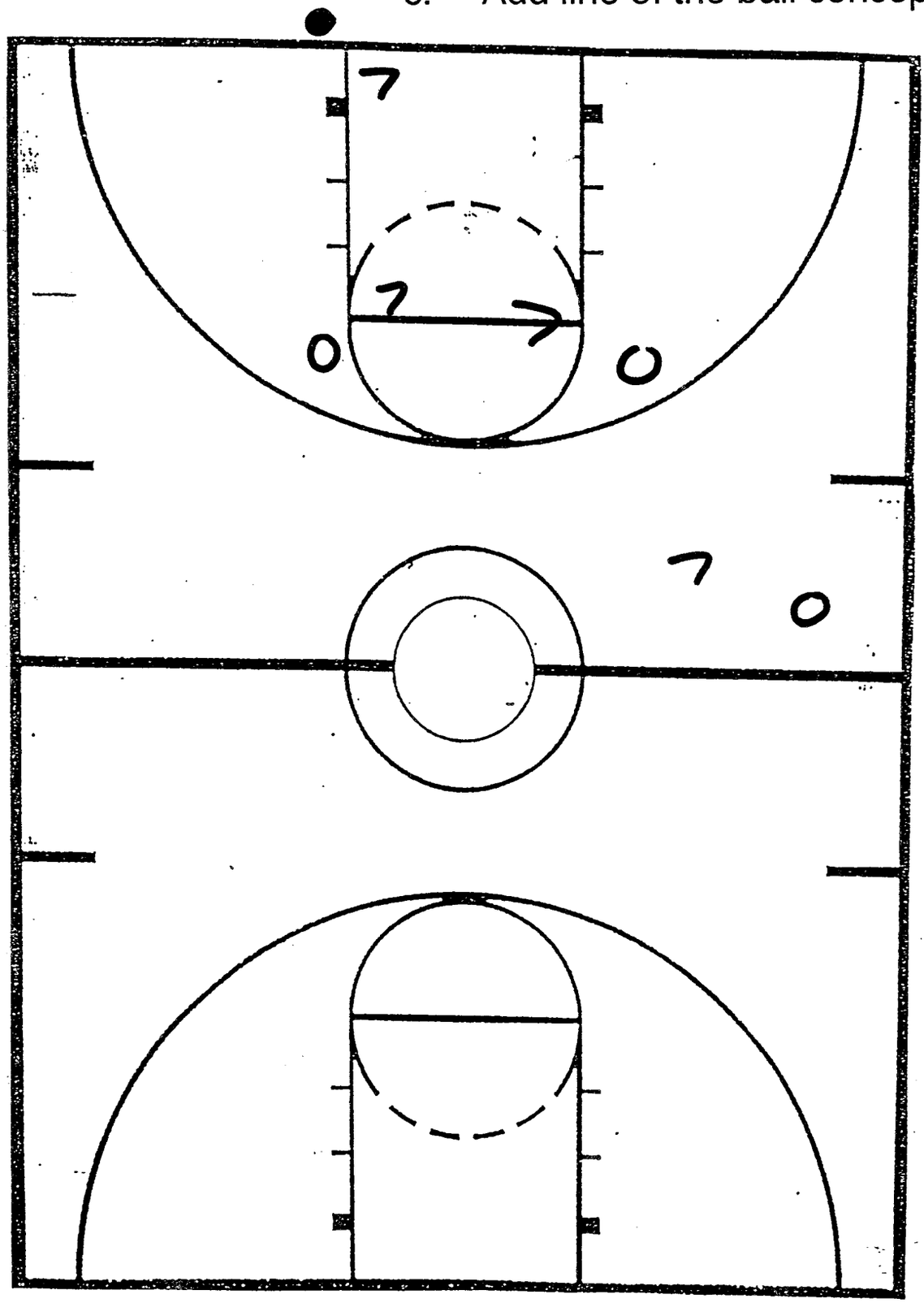
b. Ballside



c. Flex Setup-- go live after 1st pass



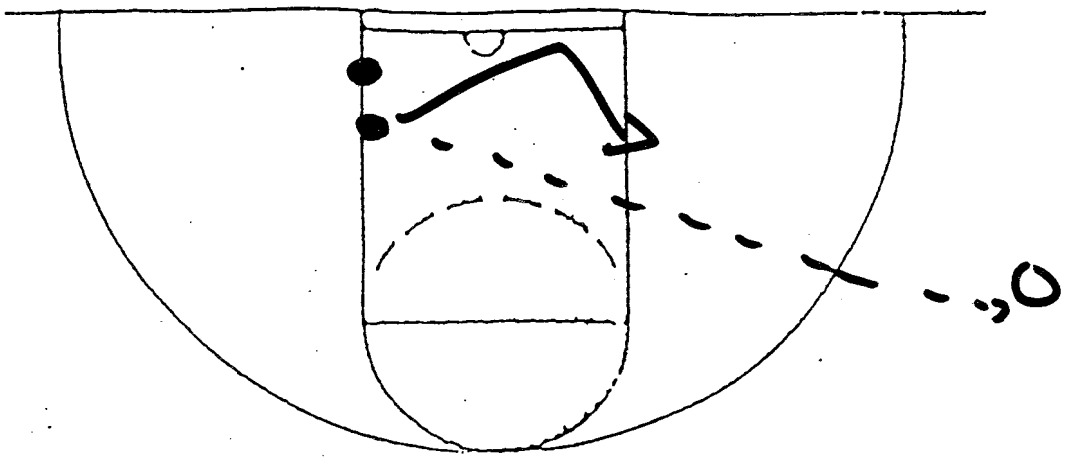
4. Full Court Drill
    a. Can't cross half-court until the ball is over
    b. No switching
    c. Add line of the ball concept



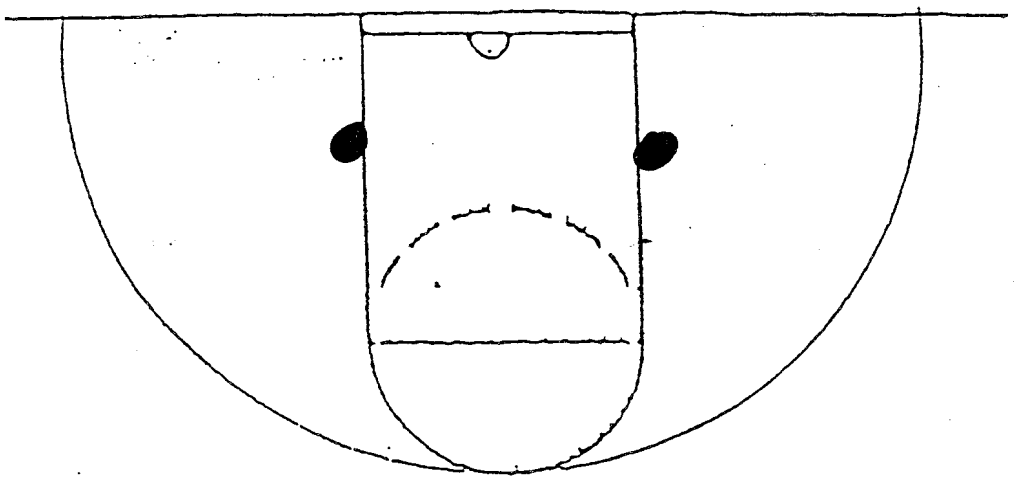
H. Teach Inside Players How To Post Up
   1. Straddle the first hash mark
   2. Wide base
   3. Elbows up, thumbs pointed down

I. Teach Inside Moves (no longer teaching five or six moves, now down to three)
   1. Moses Malone (drop step)
   2. Buck Williams (jump hook)
   3. Kevin McHale (up and under)

J. Drills For Inside Players (use heavy balls)
   1. V Cut to post up

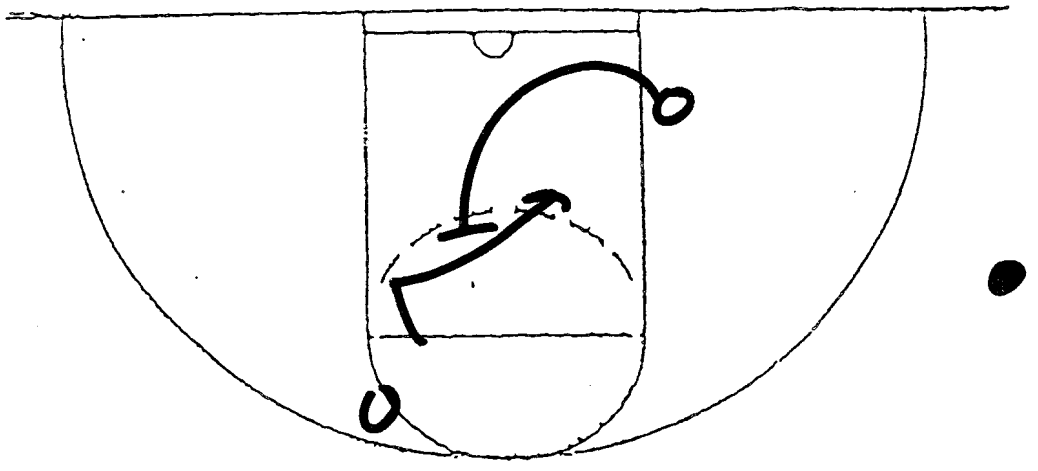


2. Two balls on the floor (use all the moves)



K. Teach Inside Players The Screening Action

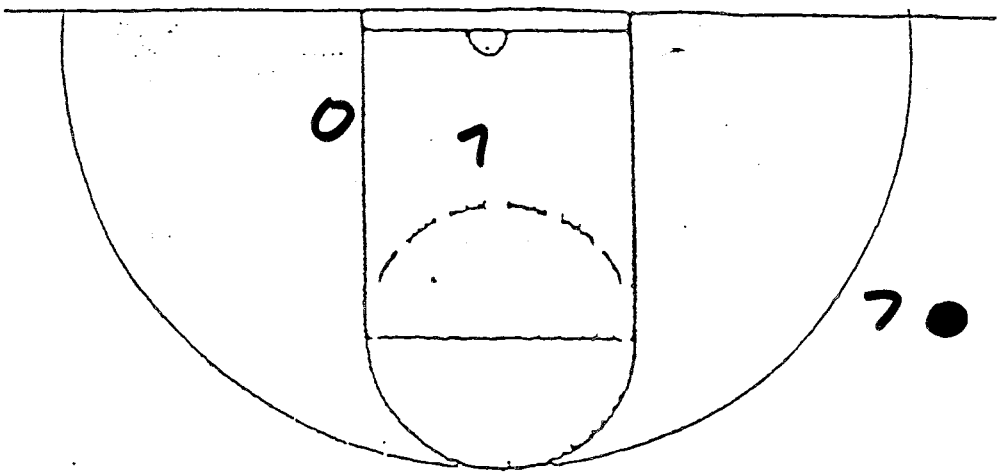
1. Remember the rule: ballside post player initiates screening action



Key element: turn to the baseline and remember to shape up to ball

L. Other Drills To Improve Motion

1. 2 on 2-- Get it inside
   a. No Seal Back
   b. With Seal Back



2. 2 on 1 Passing



3. 1 on 1 Wildman



M. Now The Team: 5 on 5
    1. Limitations
        a. No dribble
        b. Ball must go inside 2x
        c. Ball must be reversed 2x
        d. Set three backscreens
        e. Seven passes
        f. Only two players are allowed to score
        g. No shots-- count passes
        h. Go for :30-- then call play

N. Other Elements To Teach
    1. Switching Defenses
        a. Replace yourself
        b. Screener most important
        c. Must backscreen with inside players
        d. Slipscreens

Varsity practice 10.13.07

TKelsey@belhaven.edu

≈ 10 min 1. Side to side (high knees, butt kicks, carioca, Def slides pull knee to chest. Kicks, lunges,

2. stuck

10 min 3. Regular off vs. zone teach by skip

5 min 4. Dummy zone off. NO Def

3 min 5. Team lay-ups

3 min 6. Stretch lines

1. Def slide steps

10 min 7. Guard - Post - all shooty w/ guards

10 min 8. Guard - Post 1/1 on wing

5 min 9. 3/3 cut throat

3 min 10. 5 man weave Down 3/2 back

3 min 11. Timeout

8 min 12. ~~5~~ 4/4 h/off + ball screen

h-off → switch small/small big/big

big/small sob under

8 min 13. 3 line closeout

8 min 14. 2 ends work

8 min 15 " " switch ends

8 min 16. " " "

Keep score # of stops per attempts.

2 min 17. FT

7 min 18. Def. trans. Drill

8 min 19. 5/5 ~~2~~ ~~of~~ full ct man 2 man

12 20. zone off vs 2-3 5/5 ½ ct

5 min 21. 5-0 FB Dry - secondary

10 min 22. 5/5 ~~Fast~~ Break secondary

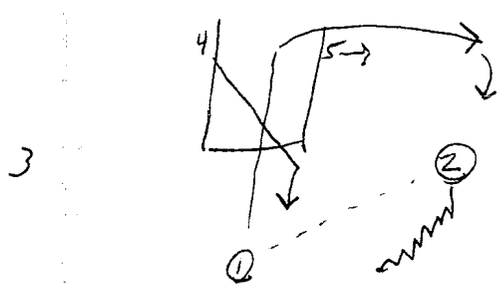
5 min 23. 5/5 up + down play w/ offside

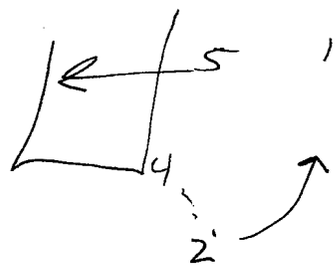
2 min 24 Time out

12 min 25. 5/5 3 trips

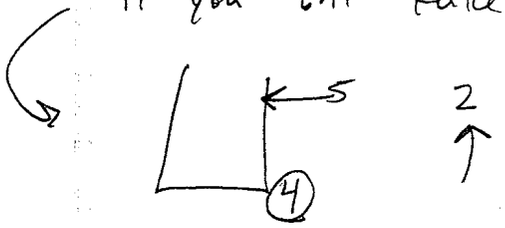
Regular vs. zone - freelance zone off. 3 - 2 in

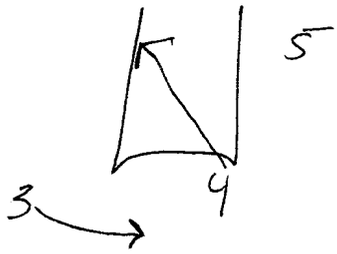
- ball cuts to wing w/ dribble or pass





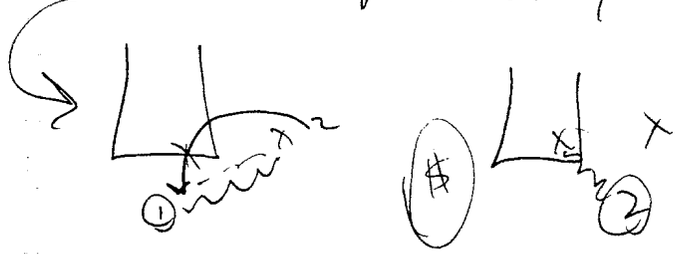
- 4+5 are playing short corner, elbow, high post,
- ✱ best play to get ball is elbow.
- when you pass make a cut
- if you kill fake corner is open





pass fake 4, 3 is open

! ✱ Dont pass ball in dir. you caught it from
! ✱ pass ball oppo. dir. you dribble it.
! ✱ if you can get top 2 guards on same side of floor you can kill backside



2 dribbles @ 2nd top defender

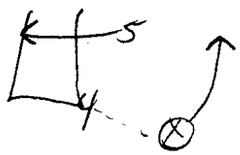
"Regular" zone off cont

! - set screens vs zone that lead to shots.

set action



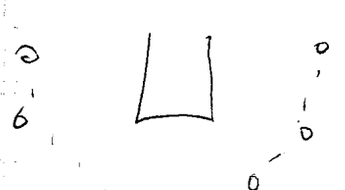
screen ball for pen purposes
Dont change the ball
both posts can be low
Dont pass fake to an open guy
⊗ PG passes + cuts to rim, head under, + goes ball side + dribble off
when ball enters high post



⊗ passer dives to wing

-they want ball @ elbow.

Team Lay-ups 2 "ends"



4 balls
mgrs rebound
crossover Drive finish w/ lay-up

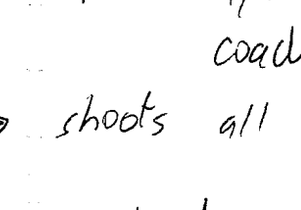
A. Lay-up
B. Reverse lay-up
C. Cross overs Jumper / Dribble
D.

---

2 min ~~Def slides~~ - by coaches hand tells dir
1 step
2 steps
3 steps

Guard-post * Guards – shoot lines ½ ct - rapid fire
- No V cuts
- body down hands ready
- elbows and corners + top
- Add Dir Drive + cross

Post 1/1 in post w/ man behind
coaches feed
→ shoots all 10 minutes !!

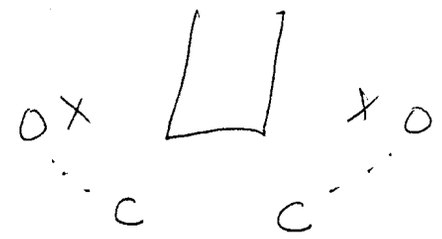


Dr eads + crossovers.
1 Dribble on DD + cross
2 Dr. on basket Drive + pull up

4

Teach pt ! Get low to catch ball w/ hands ready

⑧ 1/1 wing



- Def starts up line but no deny then Jump
- No substitution for beg in shape !!

5 min. 9. 3/3 cut throat

* Coach starts w/ ball on top

* stallup on side for breakdown drills

3 min 10. 5 man weave down

passer + shooter are back on def in 3/2 situation.

1st man runs to rim 2nd stops ball

11. Sit on bench for timeout
- Teach

8 min 12. shell def ball screen + h-offlp

3 out 1 in shell

8 min 13. 3 lin closeout

coach throws off the baseline
start w/ foot in paint

- Players catch ball low in FT.
Def closes out w/ high hands

• 1st two weeks of practice very imp. for intensity

8 min. 14. 4/4 1 end

other end shoot

x work w/ Joh
on backscreen + shoot.

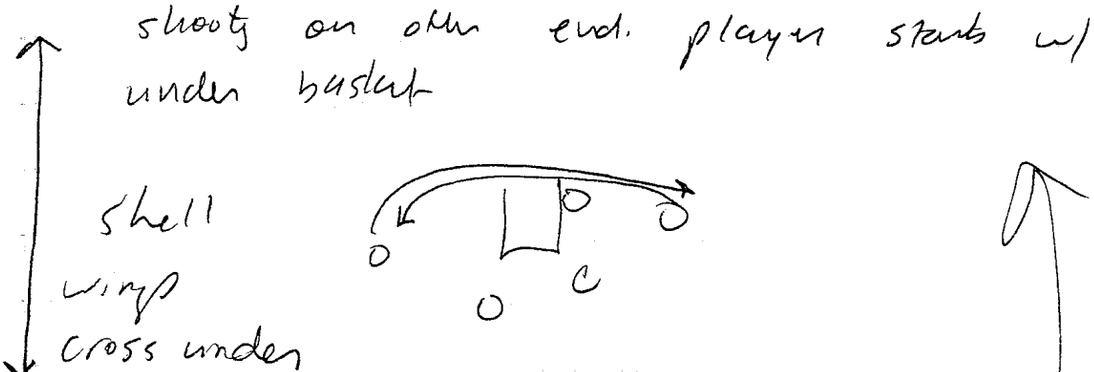
2 ends



Illegal when you catch it. Def. makes you do something w/ it.

15. 4/4 shell 1 end shoot on other end

shoot on other end. player starts w/ ball under basket



16. same # 14, 15, 16

3 stations (off. def. shooting)

• off + def are on same end

★ (40 %) on def. get stops 40 % of time + win. 4/10

2 min 17. FT

7 min 18. Def trans. Drill

* You dont guard a man till 1/5 5/5

8 min. 19. 5/5 full ct

- 1/2 poss to def trans
  stop on each end.
- Keep score

12 min 20. Zone off vs 2-3

⊛ when you hit high post slide to corner will be wide open



"Get the ball moving" vs "Get it to short corner + high post"

5 min 21. Secondary Break 5-0

10 min 22. 5/5 Full ct Break

1. coach shoots into fast-break
2. transition back

- in transition PG must take ball to FT line extended to flatten out defense

23. 5/5 play.

2 min 24. Time out

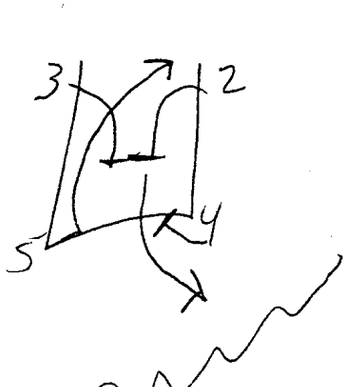
12 min 25. 3 trips.

4/4

25 sec 1

ball in paint = basket above block

Can't back down



Double Heneres

Zone offense principals Kevin Stallings

1. Don't pass the ball in the direction you caught it from
2. Pass ball in the opposite direction you dribble it
3. If you can get the top two guards on the same side of the floor you can kill the backside
4. Screen the ball for penetration purposes
5. Don't chase the ball
6. Get the ball to the high post
7. Get the ball moving
8. When you hit high post float to the corner for 3

Greg McDermott - Set play offense

Preperation — How do they defend screens??

Before game. (Attack how they defend)

(Coaches make adjustments during the game)

(We can counter the defensive rules of the other team with our set plays.)

Every play has to have some type of "counters".

If there is a system you use, you must be able to run it multiple ways.

Iowa State has 120 set plays!!!

Every play has 8 or 9 counters for each play that they run.

Greg McDermott - Set play offense

off. philosophy - (1) Using a "different" system can make your team more difficult to play.

(2) Use a system that effectively takes advantage of your team's talents.

"Running set plays doesn't mean your players need to overlook open scoring opportunities"

(Set plays can help players know where the defense is.)

"Set plays allow you to position players where they are most likely to succeed."

"With setplays, coaches can make reads in preparation before the game."

Greg McDermott - Set play offense

If you want players to buy in to your system, they must feel that they are an important part of it.

Every Player has plays for them

(1) They never forget a play for them.

If I can watch a play that works on us, and we can't agree on how to defend a specific play then add that play to your offense.

"Running a lot of sets forces the defense to react to all of your screening activity."

They call 80% from our huddle.

Players always huddle to tell each other the play - free throw line, timeouts.

Greg McDermott - Set play offense

First - last second shot - It will change each game. (quick hitters)

Set plays - good guards for it.

"Having different guards that can start the set play is critical."

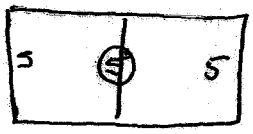
"Having a large catalog of set plays makes it very difficult for your opponent to prepare.

When teaching set plays: Players must:

(1) See it happen
(2) Do it themselves
(3) write it down
(4) watch themselves do it.

Greg McDermott: Set play offense

5 on 5 on 5



Six possessions on offense

I will give them #1, #2, #3, #4

Last two - screen out the play that I want. Then you are done.

Adding set plays

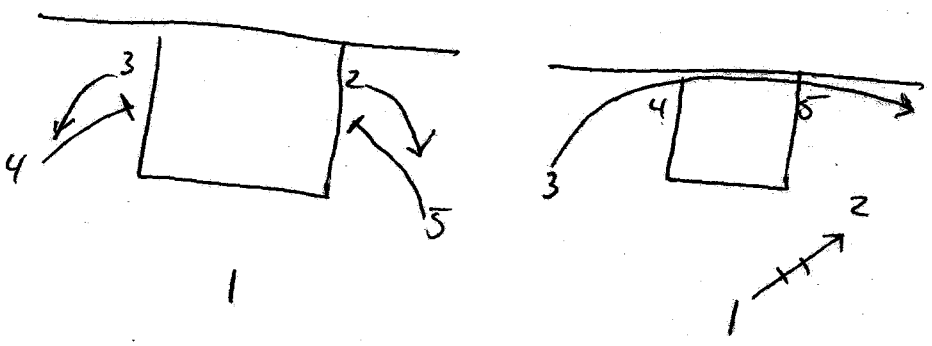
(1) ½ speed with Defense

(2) Dummy offense

(3) Full speed.

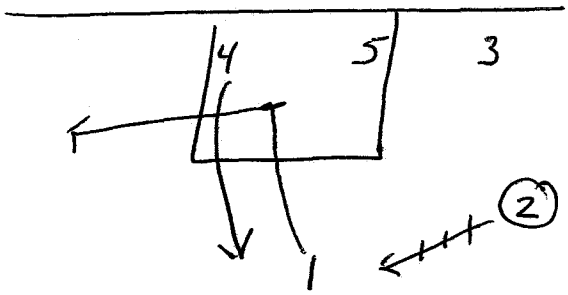
Playing against dummy offense too often develops unrealistic movement habits.

"Kimberly" - against pressure Def.



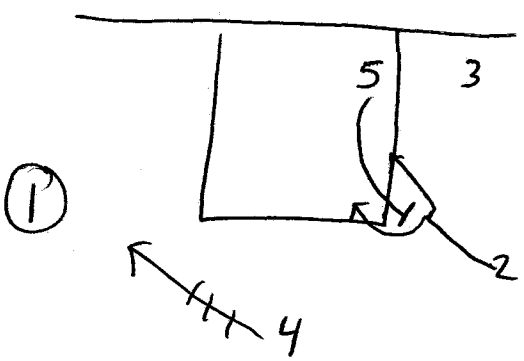
Greg McDermott - Set play offense

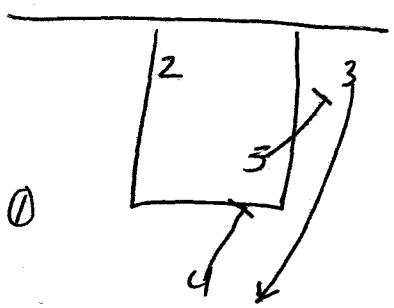
"Kimberly"

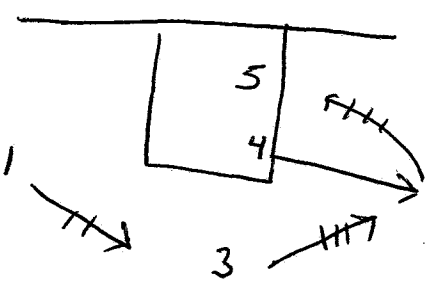


On the screen

(1) - is told to wait till the ball is in the air, then front pivot and catch the ball.







"Pop" and seal

Looking for

(1) shuffle cut

(2) staggered screen

(3) pop and seal

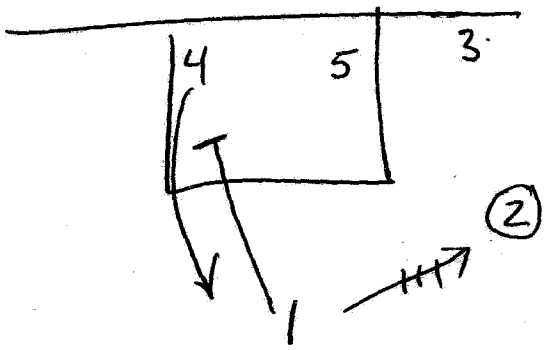
4 men - pops out

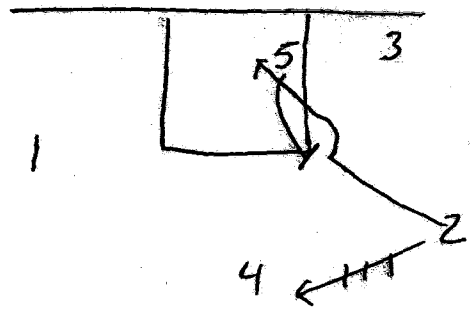
5 men - seals the post for the score.

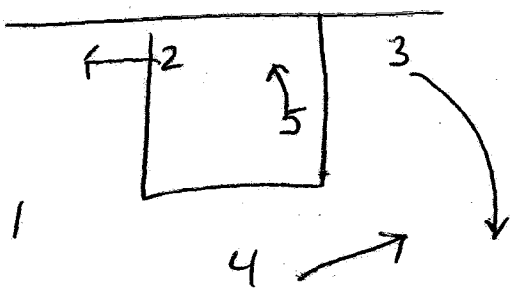
Greg McDermott - Set play offense (7)

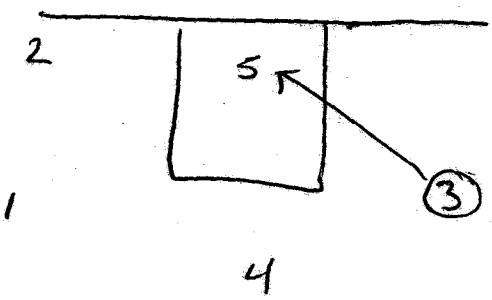
Counters for "Kimberly"

Kimberly Comeback - help on shuffle cut with their post player

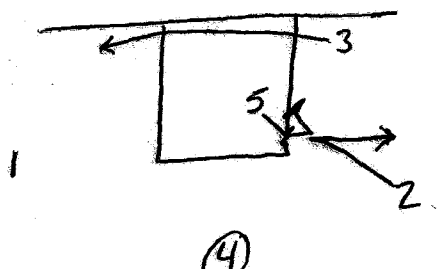






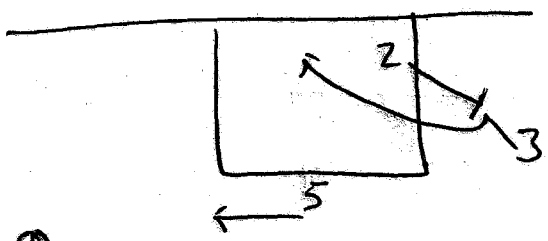


Kimberly "Fake" - They are trying to beat him to the block. (30:14)



Greg McDermott - Set Play offense

"Green Bay Lob"



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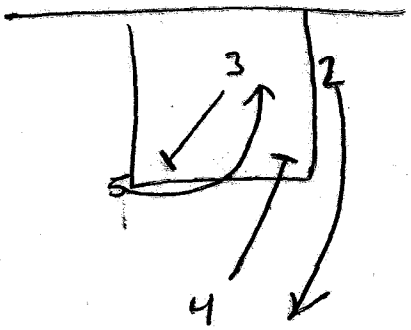
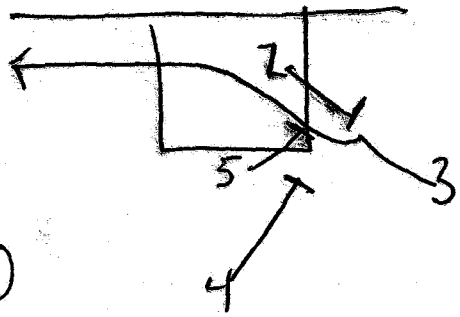
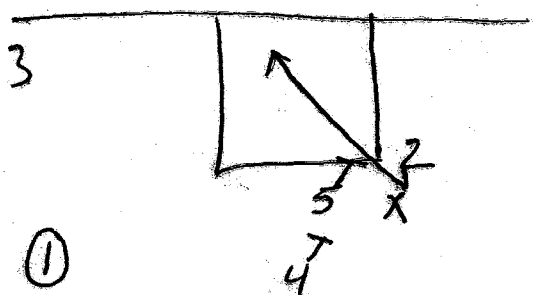


"Start this play to the side of the post players strong hand."

Green Bay to the screener → switch the guard to guard back screen

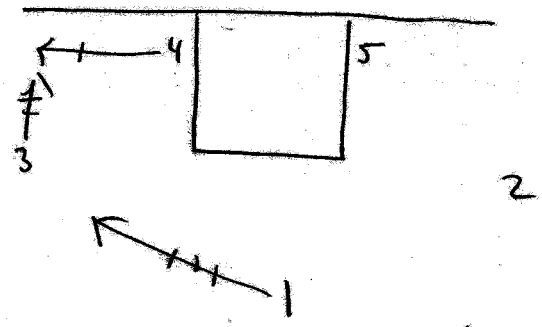


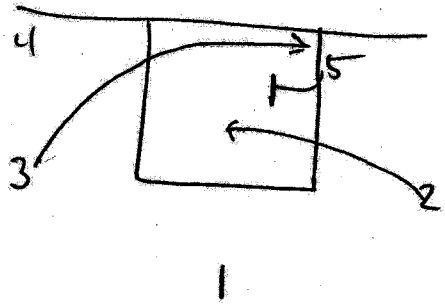


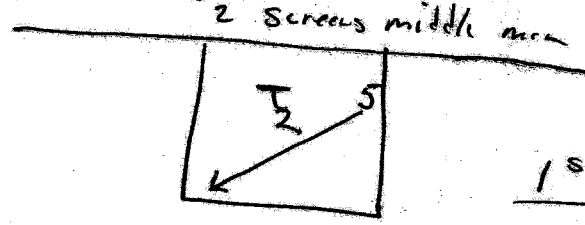
2's man is high side Plays the switch

Reverse pivot the "2" back to the basket.

Greg McDermott - Set play offense





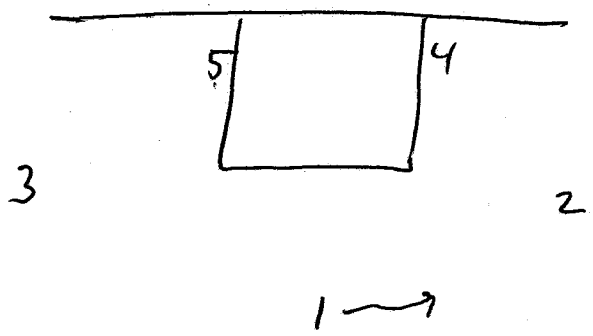


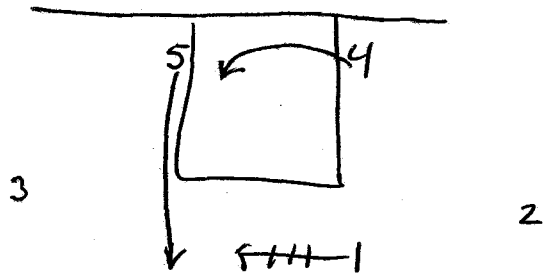
1st option

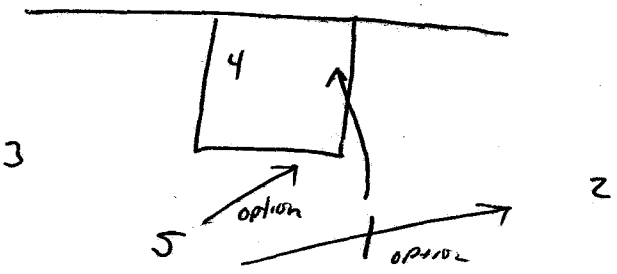
5 men for "J" at elbow

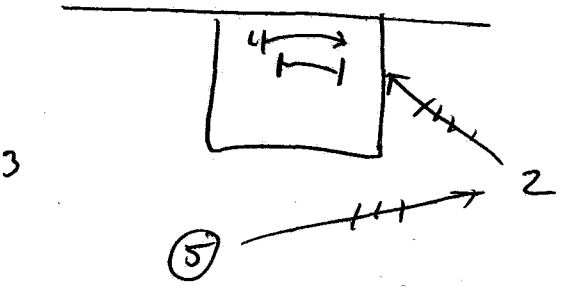
Greg McDermott - Set play offense

Attacking the Wing Defender → Screen the middle of zone



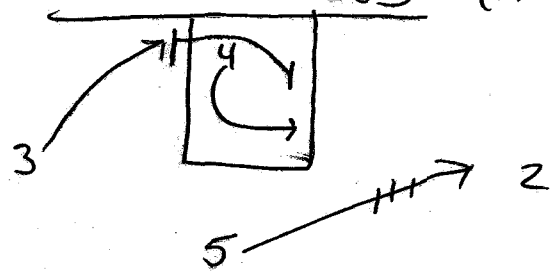






Get half a body low on the screen to force the defense to go over the top

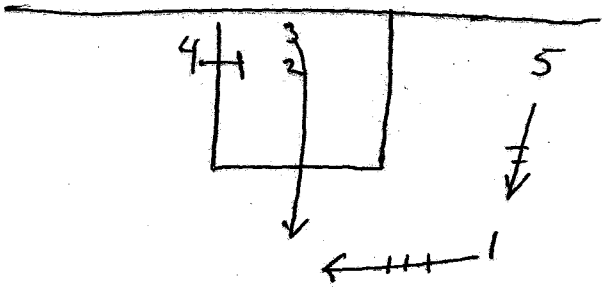
Counter – Lob (Instead of screening the post)



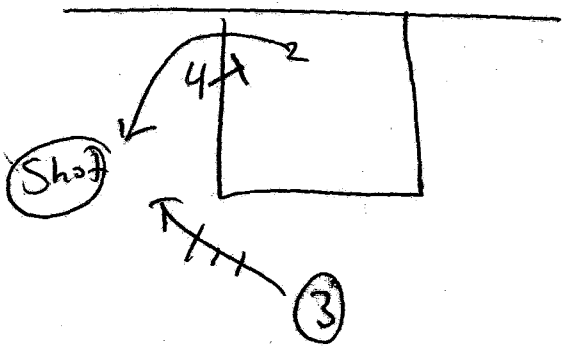
Looking for the Lob for the "3".

Greg Mc Dermott - Set play offense

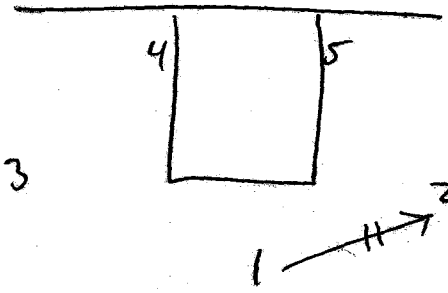
Counter for Last shot



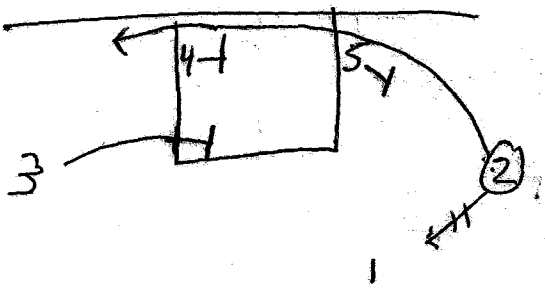
When they start to shut ball side, we use this counter.

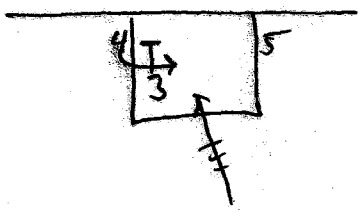


Outside Decoy



one hand dribble then back

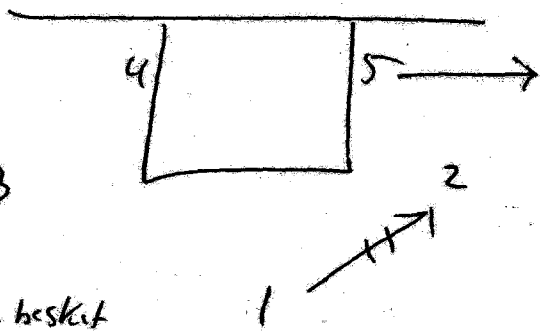




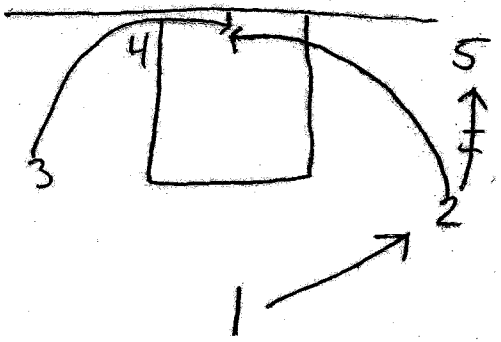
Greg McDermott – Set plays offense

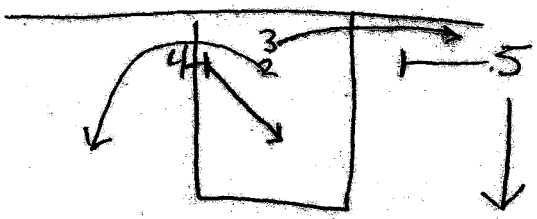
"Set plays can frustrate a zone defense as they typically are not use to being screened,

Last Shot

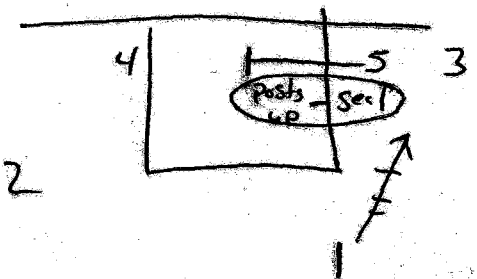


2 and 3 Step hands underneath basket





1 (one dribble and then back)



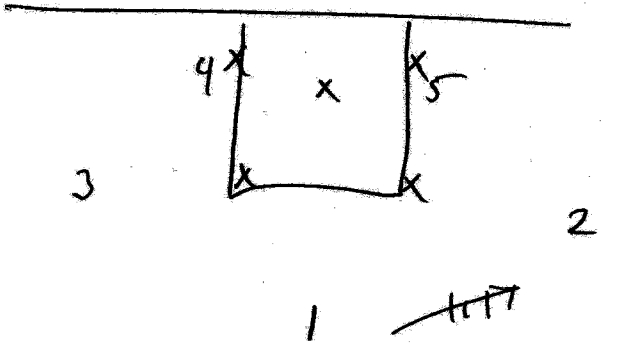
Greg McDermott - Set play offense

"Set plays can frustrate a zone Defense as they typically are not use to being screened."

"Last Shot"

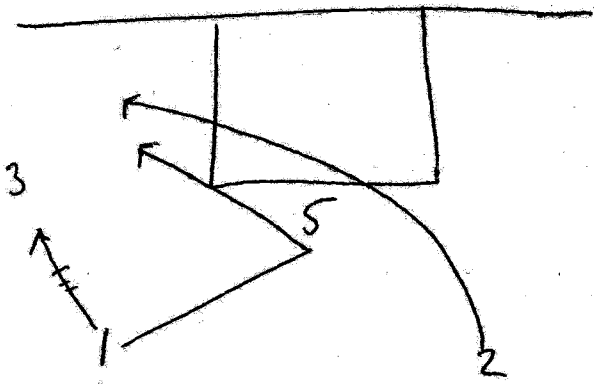
vs

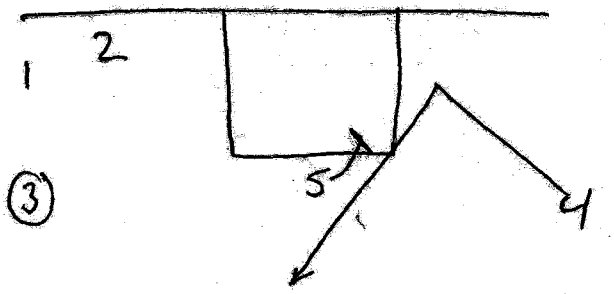
2-3 zone

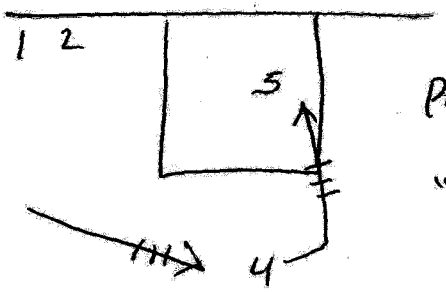


Gregg McDermott - Set play offense

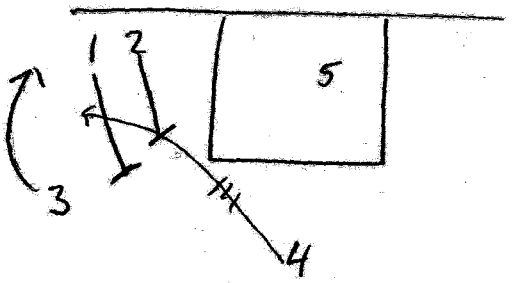
"Green Bay - Post up"





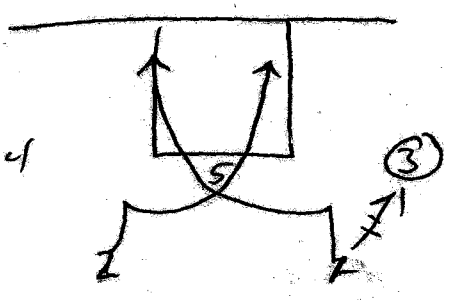


Post up for "5"

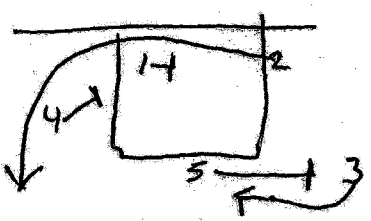


"Flare screen option"

"Green Bay - Ball Screen"



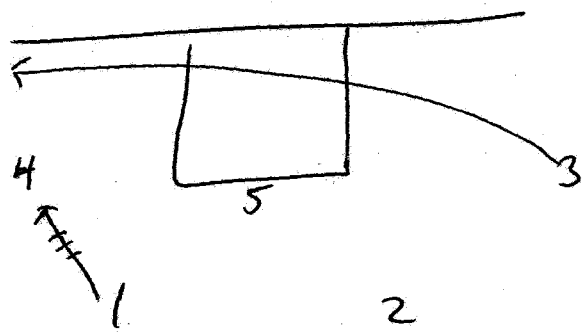
The Shooter is more of a decoy. He wants something out of the two man game.

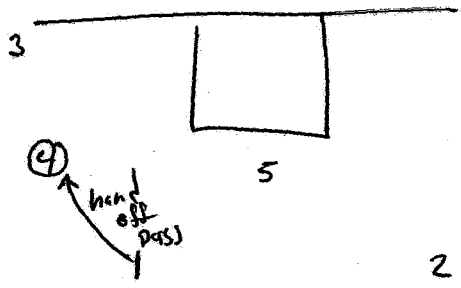


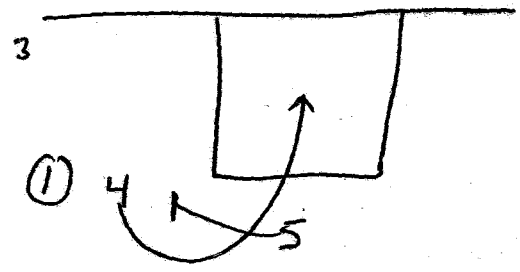
Options - Pick-n-Roll or Shooter.

Greg McDermott – Set play offense

"Green Bay Multi-option" — For Late shot or shot clock expiration

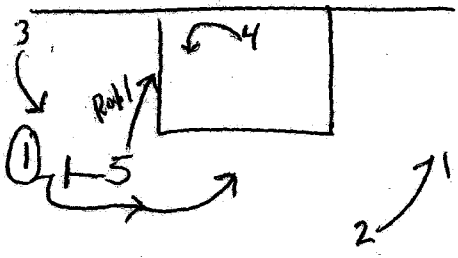


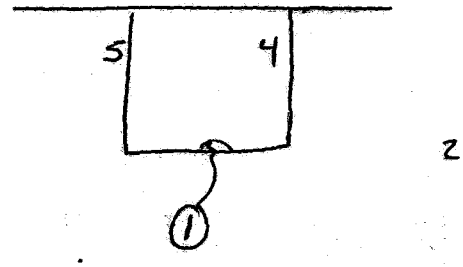




1st option Lob

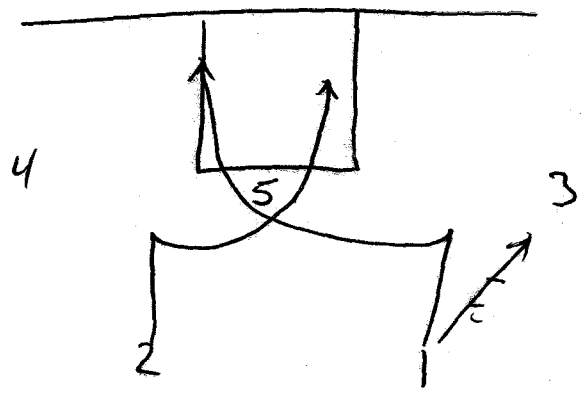
#4 - Seals post





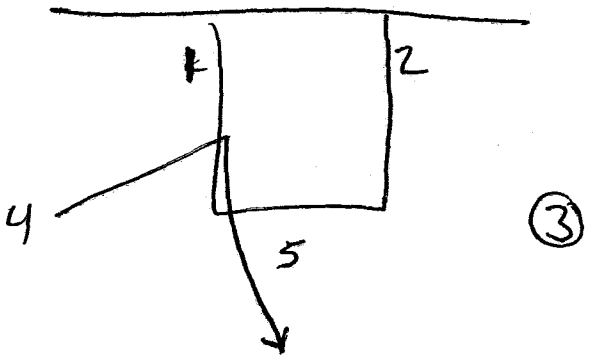
Greg McDermott – Set Play offense

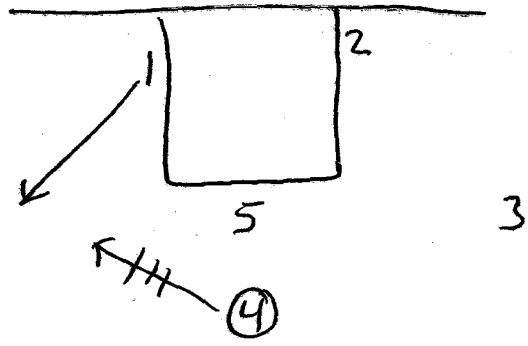
"Green Bay"

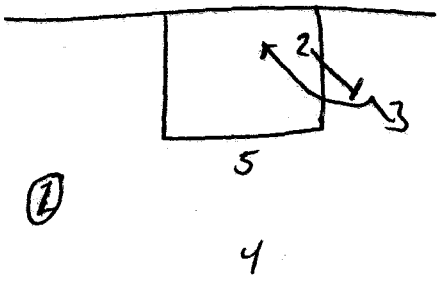


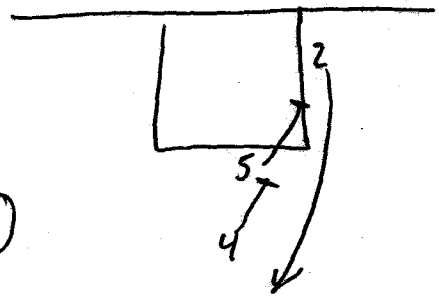
Sometimes for Bell Reversal

They basketcut their guards and fill the reversal with "Bigs"

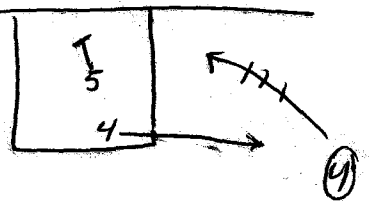








"Pop" and Seal at the end



4 - pops out

5 - seals post

2

Greg McDermott - Set play offense

You can use the same signal to signify the same action out of different sets.

Using Consistent signals makes it easier for your players to remember the play.

How to simulate the set plays

(1) Run the first 5 min. of a game

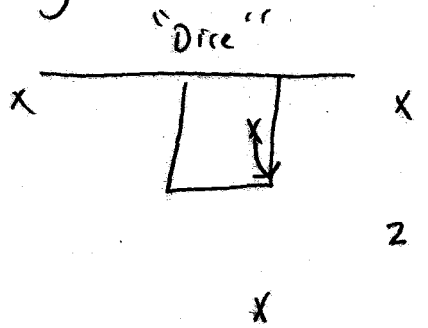
(2) Tip ball, 3 sets plays.

(3) Subs - 3 more set plays. (Be Discreet with hand signals and Names)

If New sub comes in, Pg's responsibility to grab jersey and tell him here is what you have next.

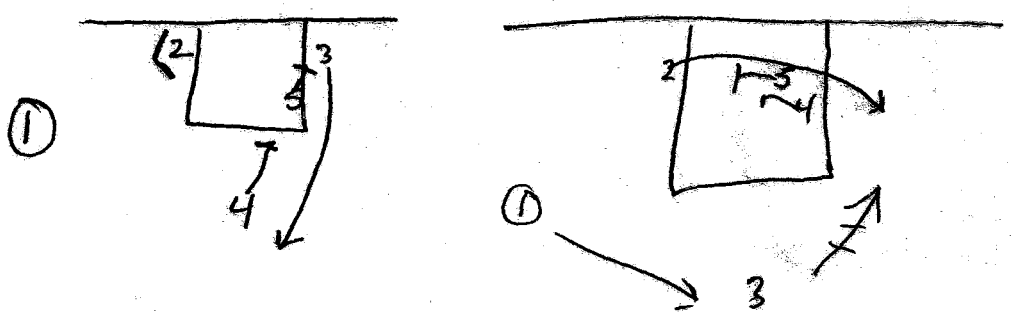
Greg McDermott - Set play offense

What if they trap the first pass? Run "Dice"



"Dice" is out playing the trap by attacking it.

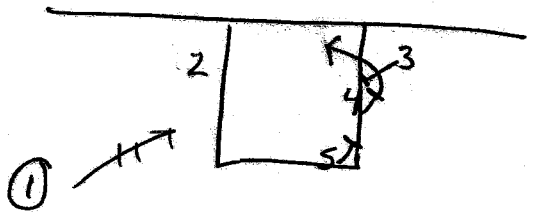
Kimbery "off the dribble" - if "2" is fronted then use "off the Dribble"



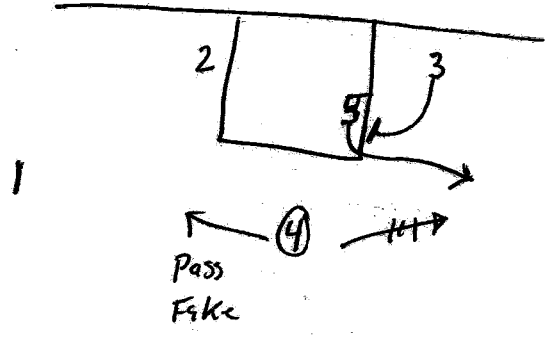
"A front on defense gives the offensive player extra time when he comes off the screen"

Grey Mc Dermott - Set play offense

Kimberly - Lob → when post guy defender is fully asleep Run it. 4's man.



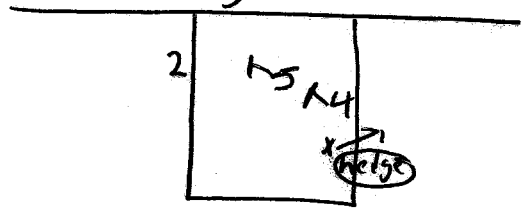
Kimberly "Big 3pt Shot"

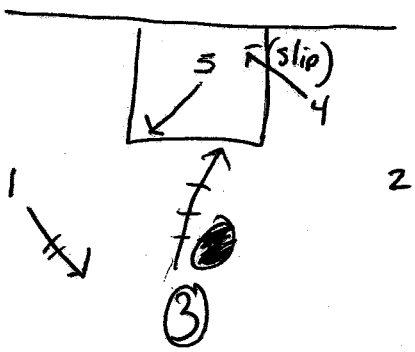


This play is more likely to get you a good, open 3pt Look.

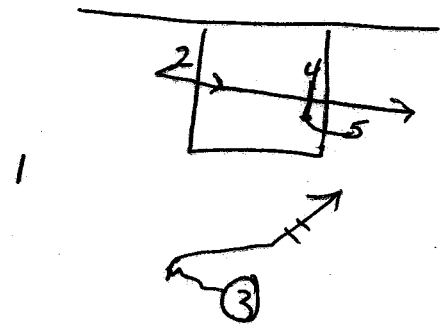
Greg McDermott - Set play offense

Kimberly "Slip" - If 4 man's defender hedge's staggred screen





Kimberly - "Pinch screen"



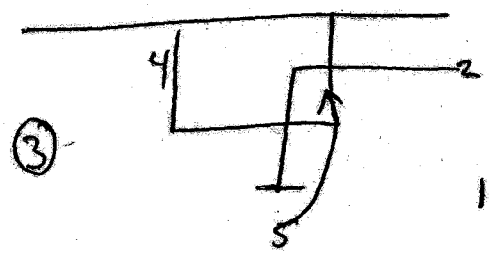
"3" takes one hard Dribble to the left.

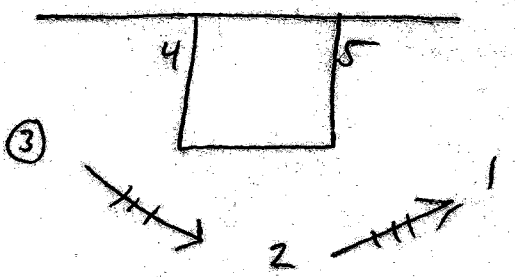
"2" takes one hard step then goes through Pinch "Screen"

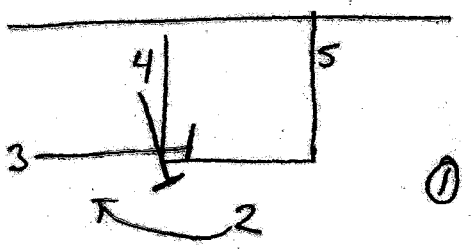
(Timing is important)

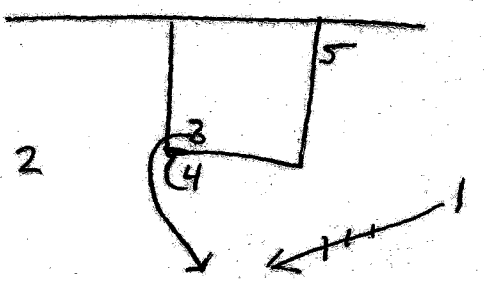
Greg Mc Dermott - Set Plays offense

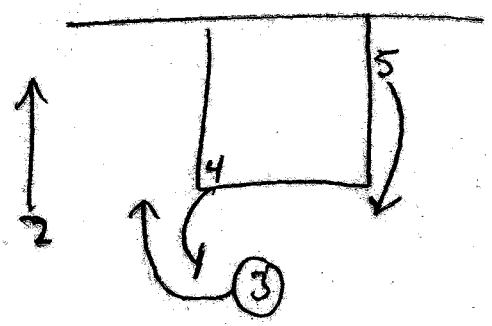
Transition - Two slings, want the ball on the outside 1/3 of the floor.

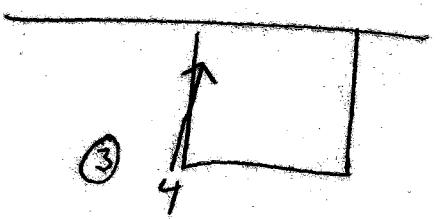






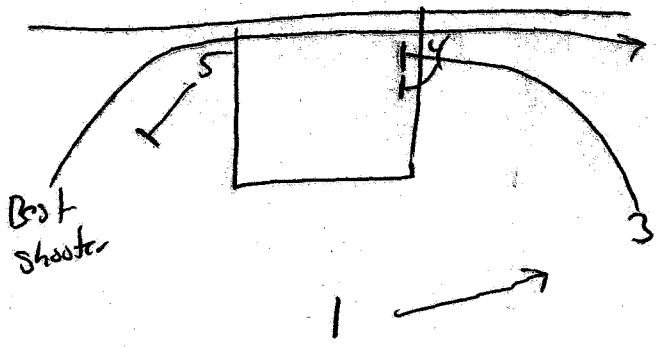






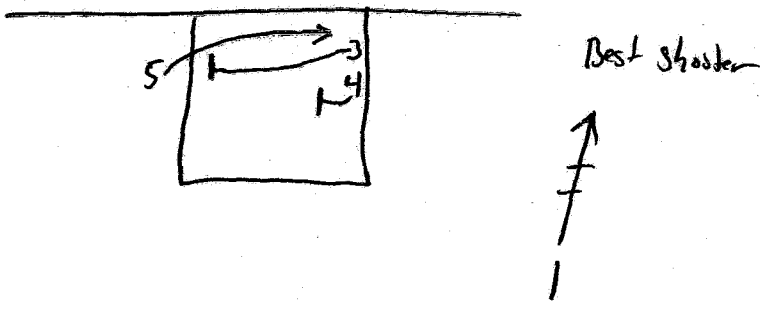
"Basic Transition"

Greg McDermott - Set play offense



Very effective against 1-3-1.

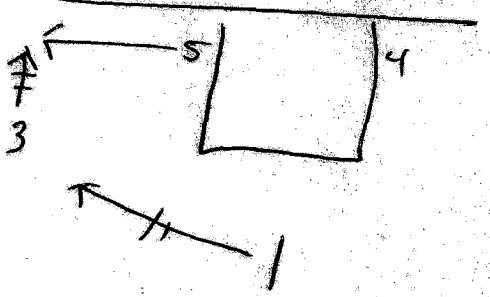
Screen middle / backside

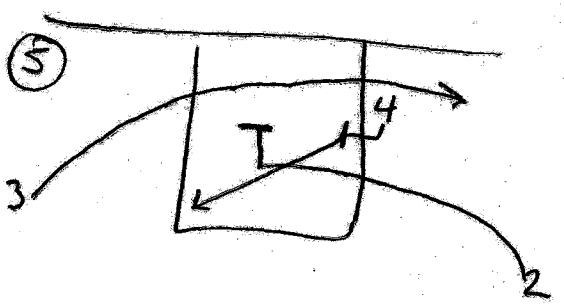


"You need to build systems that fit your team and their talents."

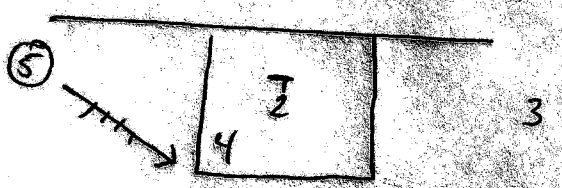
Greg McDermott - Set play offense

Triple option - vs 2-3 zone

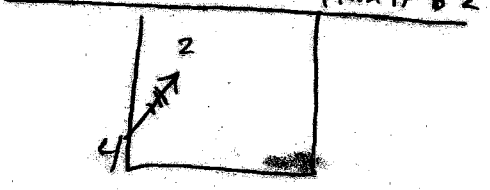




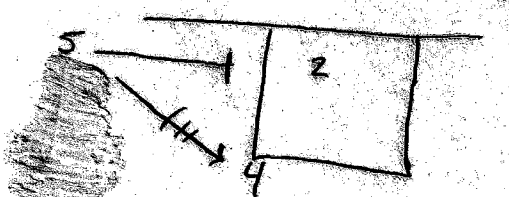
1st option - shot for 4



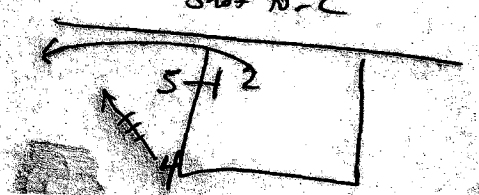
2nd option - collapse on 4 pitch it to 2



3rd option



shot for 2



Greg McDermott - Set play offense

Game goal: Try to make more free throws than your opponent attempts.

(Scouting - Sideline Analytics)

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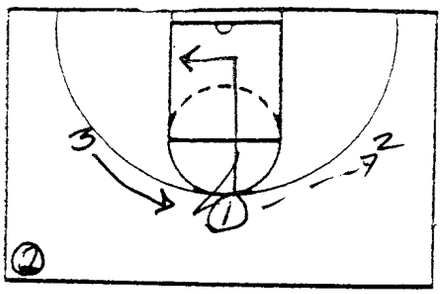
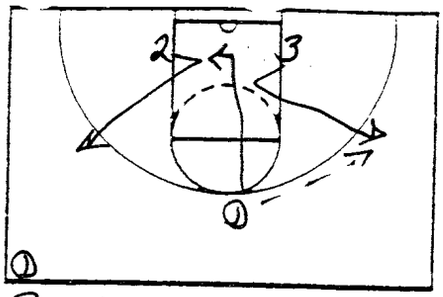
Drills & Motion off.

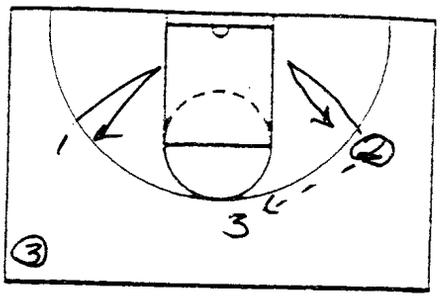
(1)

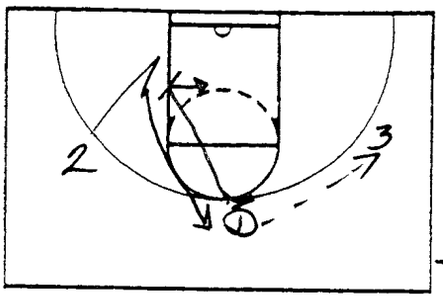


NOTES
Set up defender opposite of Pass

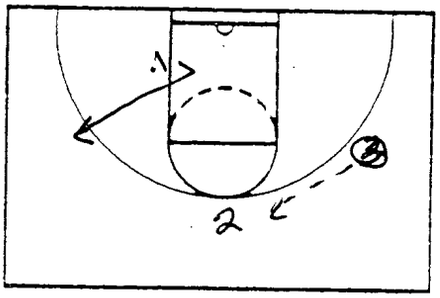


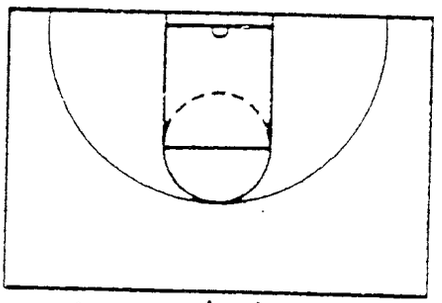
Pass & Cut



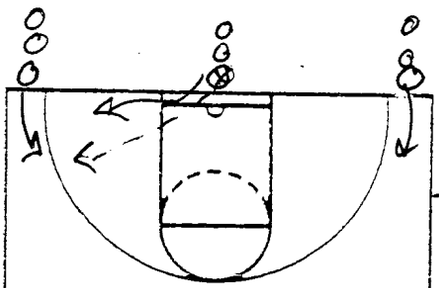


NOTES
Pass & screen away





Player choice → Cut or screen away



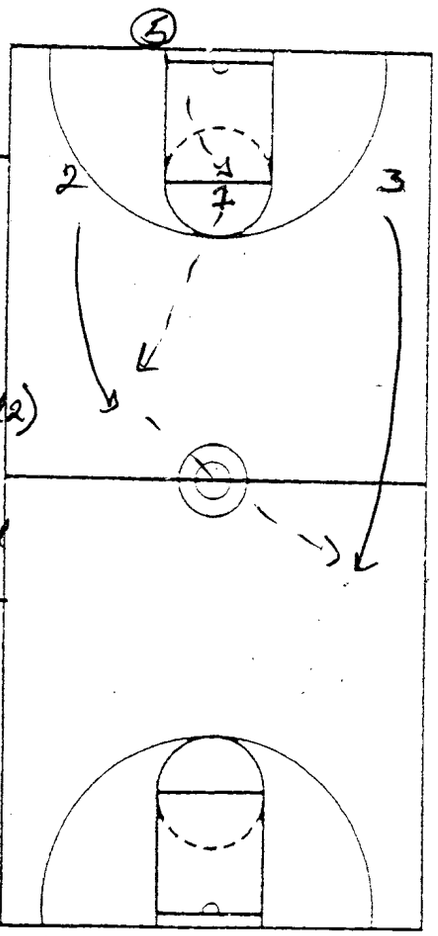
NOTES
Don't be fast - Be perfect

Weave drills work on communication

3 man weave

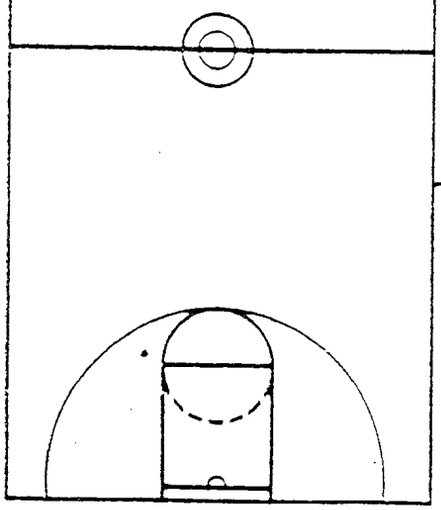
5 man weave (pass & go behind)

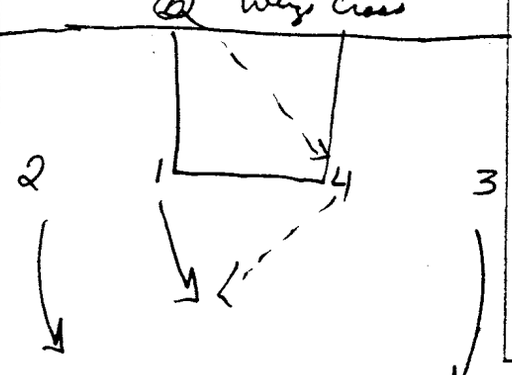
5 out ⇒ Same as 4 out
Pass to 4 → Pass ahead
Wings Cross



4-out

Pass ahead





Wings Cross - 5 man. How to inbound

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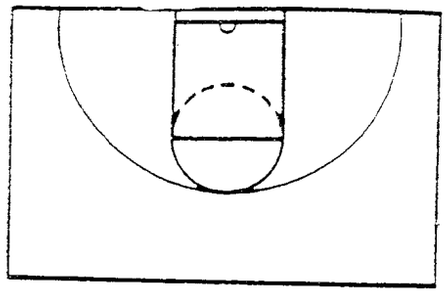
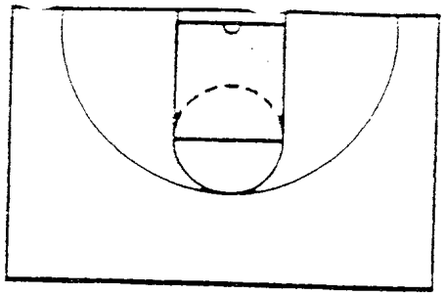
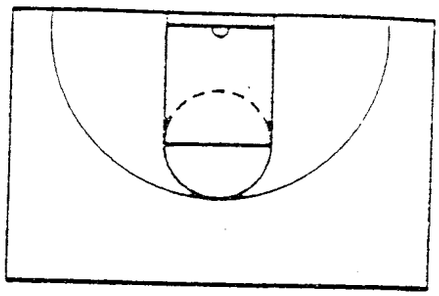

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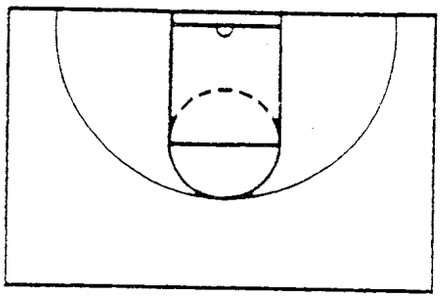
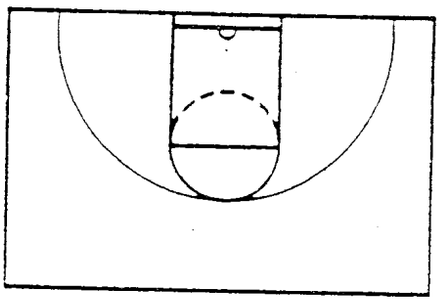
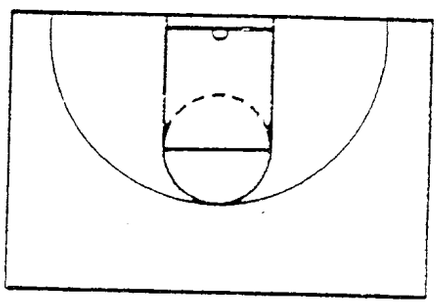

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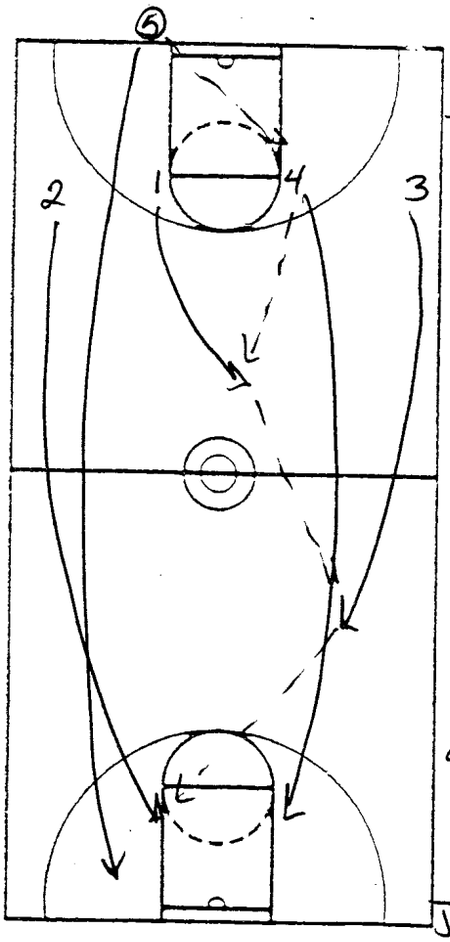


NOTES
5 out - 4 man run from elbow to elbow
5 man run basket to basket
Coach Choice

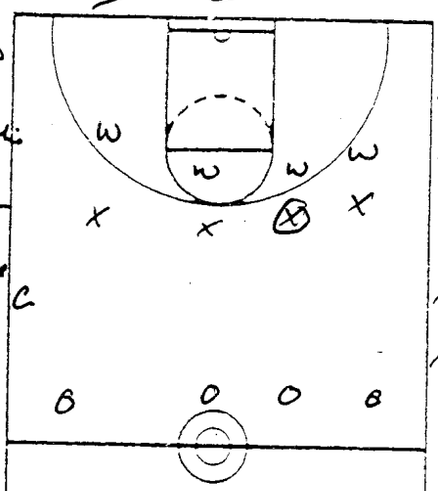
All players on baseline
Coach Calls
3 man weave
5 man weave
4 out
5 out

Force players to talk and adjust

Weave drills tell you who leaders are

If bad shoot 1 & 1 - first one is live - if make 2 - now on "D"

After score → C Pass to C
Players don't touch ball
Pass to new off.



4 on 4 on 4
Defense is Core
no screen roll
no post up

Score or stops
first team to 7 wins
Get stop - Stay on "D"
off - Pass and cut
Pass and screen
move w/o ball

If team scores they are new def.

Stop = D board steal T.O.

O Board = -1

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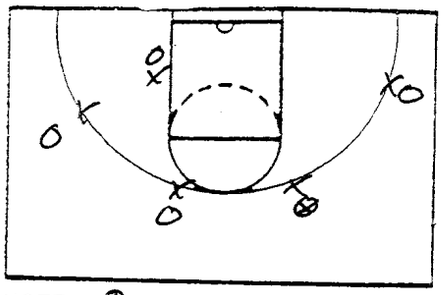
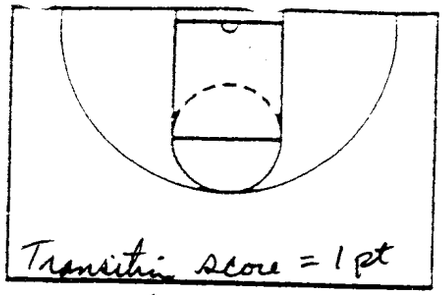
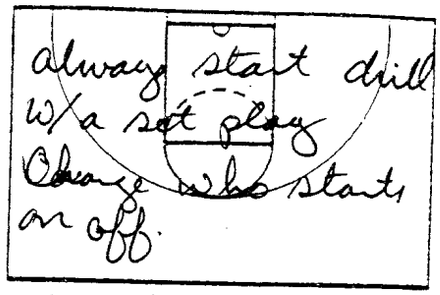


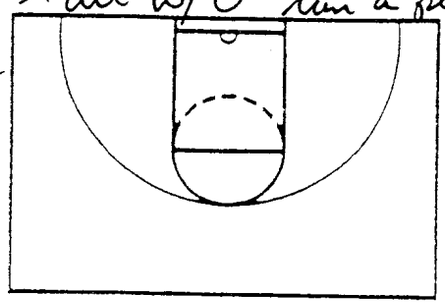


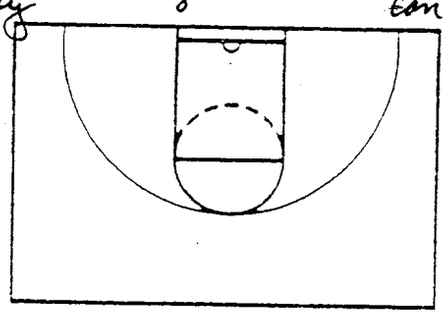


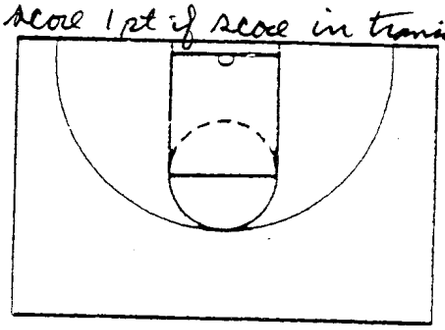
NOTES One way - 5 on 5 Stop = 1 pt O Board = -1

First team to 10 is winner → X's get ball ⇒ FB to other end ⇒ run early off or mi
O's get ball ⇒ " " " " " " "

Start w/ O's run a play ton score 1 pt if score in transiti

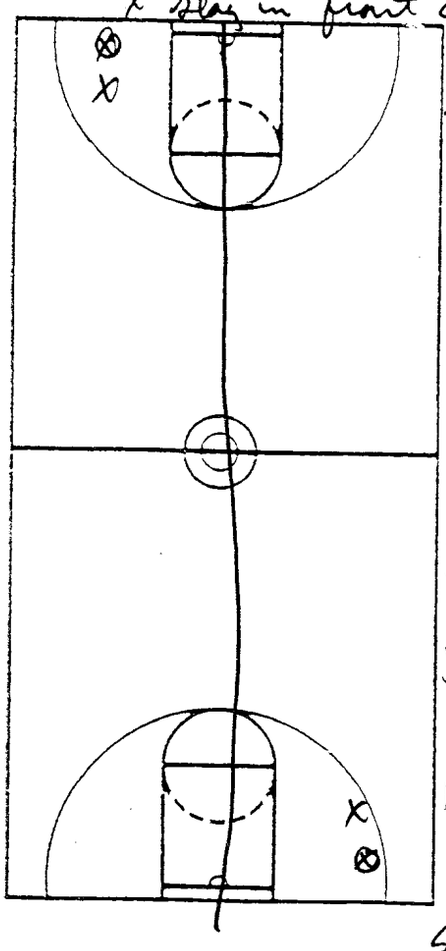






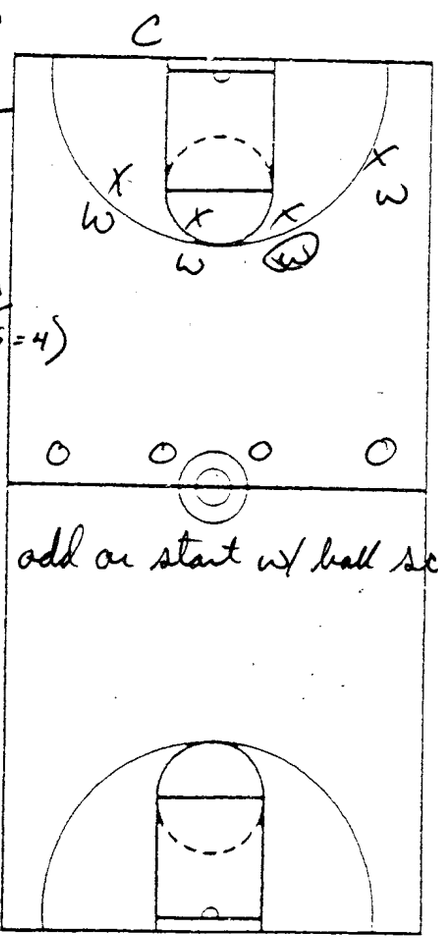
NOTES

Defense ⇒ O score as easy & quiet as possible } Beat to a spot
X stay in front of O



NOTES
4 on 4 on 4 ⇒ Defense is core

3 teams
Score on stops - first team to 7 wins (NBA - C wins = 4)
Stop ⇒ D board / Steal / T.O.
O Board = -1
NO ball screens / post ups to start ⇒ later can add on start w/ ball screen
If off scores ⇒ they are new def team
If def gets stop - stay on def.
Non shooting foul ⇒ shoot 1 & 1 first is live ⇒ make both no run def.
Shooting foul ⇒ Both are live (Shoot 2) ⇒ If make 2 shooting foul on 1 & 1 one



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DATE Greg Popovich

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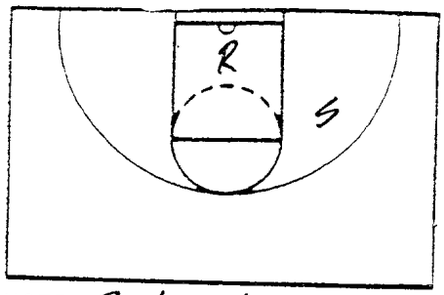
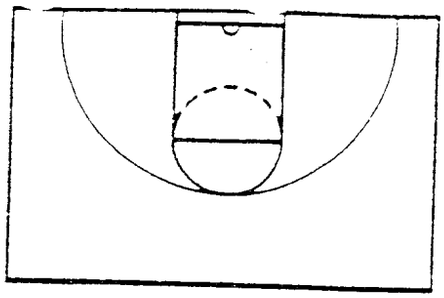
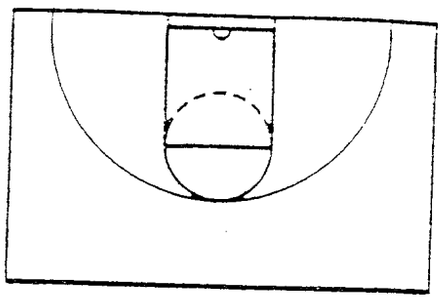






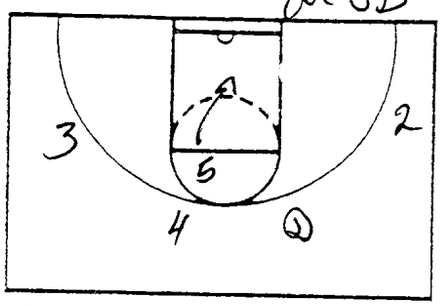
NOTES Beat Johnny Dawkins

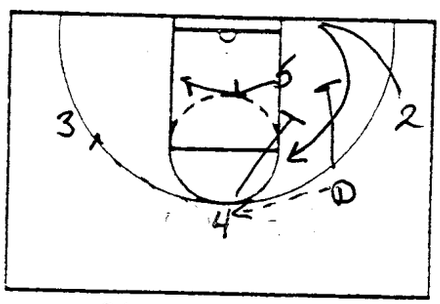
Made basket = 1
Missed basket = 3 for JD

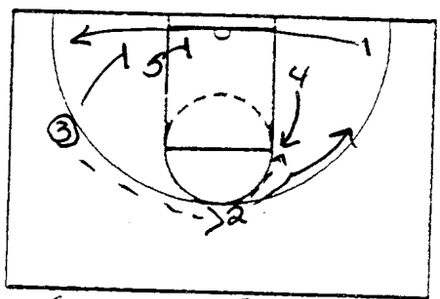
Start w/ ft.
First to 21 pts wins

⇒ Can catch & shoot
Rocker step & shoot

motion off







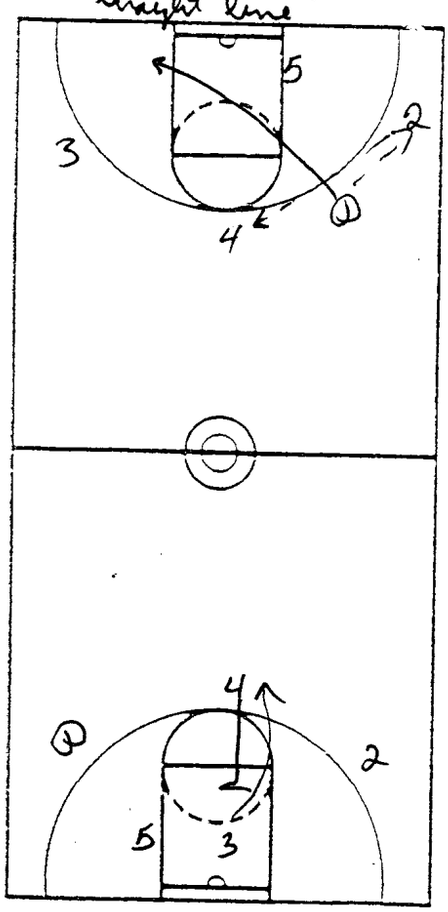
NOTES 1-2-3 interchangable
4-5 " "
5 ⇒ Banana Cut to post - not straight line

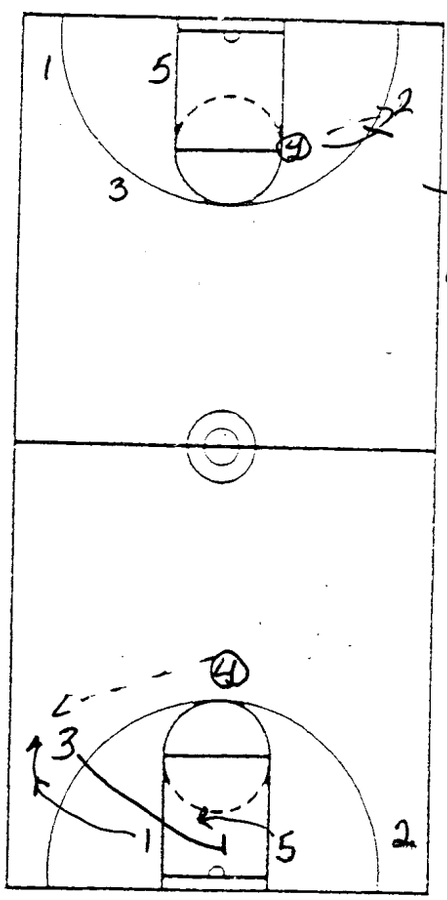
Strong

Goggle w/ 3/5/1 ⇒ do what they want - stay on same side of floor

4 ⇒ inside pivot

NOTES
Weak





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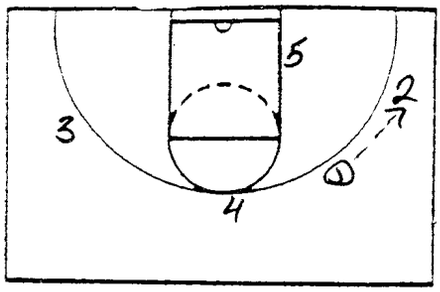
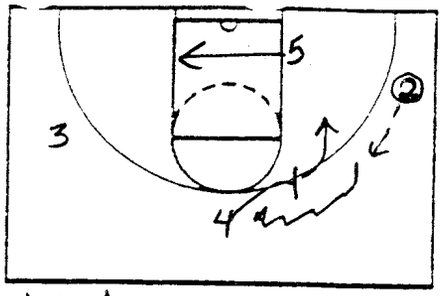
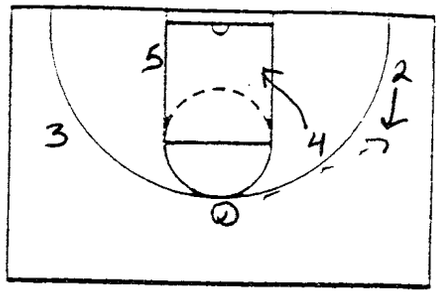
DATE Greg Popovich

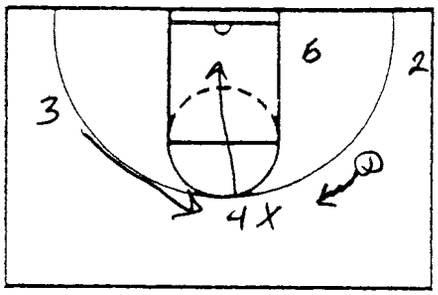


NOTES Automatic

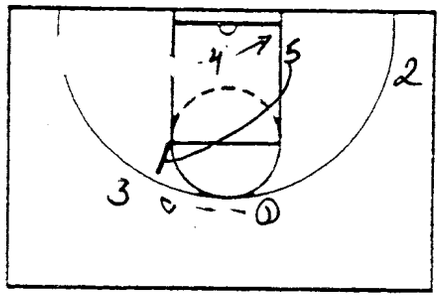


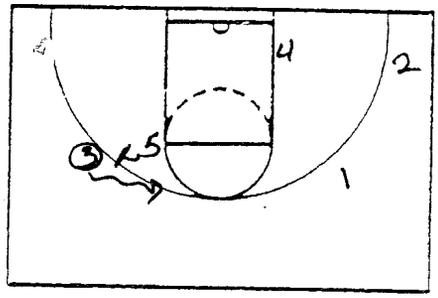
If ball comes across to top = automatic shake

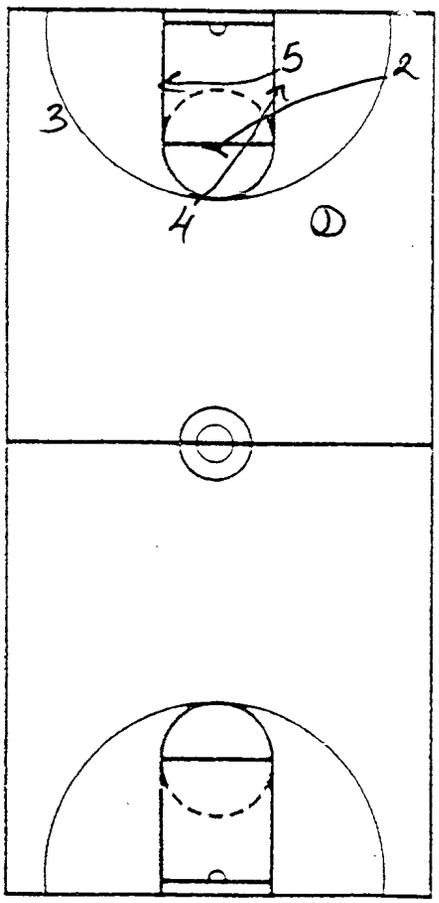




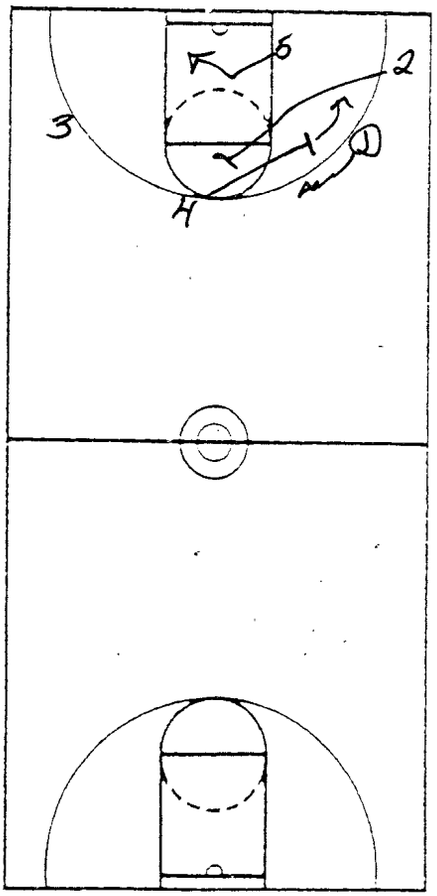
NOTES Top pass denied







NOTES
Post trailer



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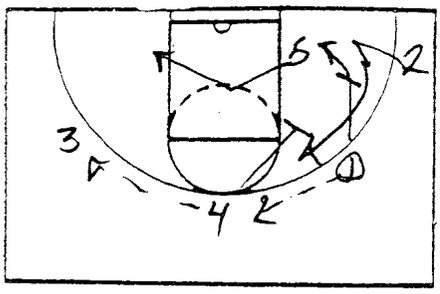
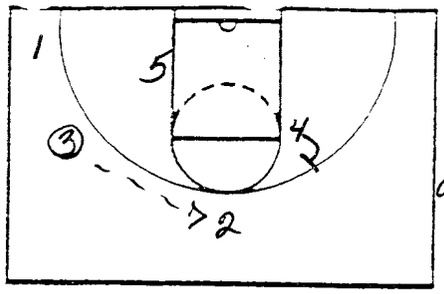
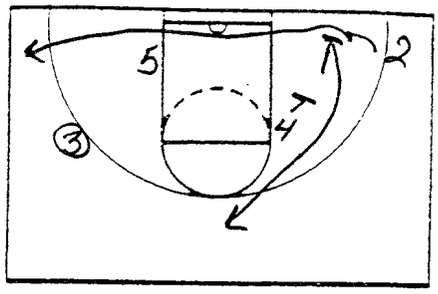
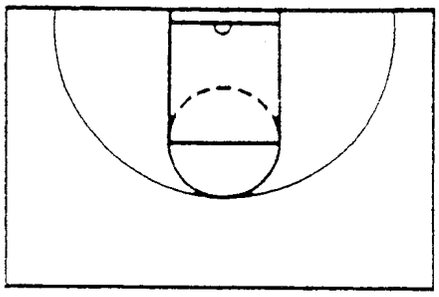




or



NOTES Strong slip



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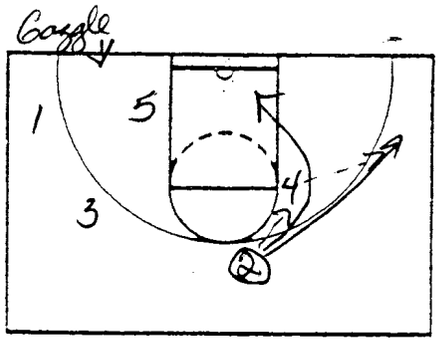
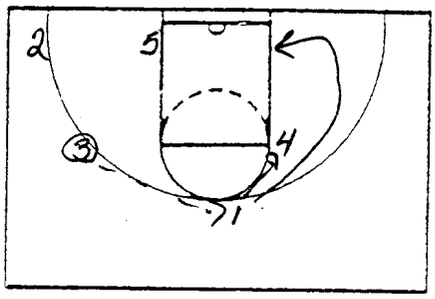
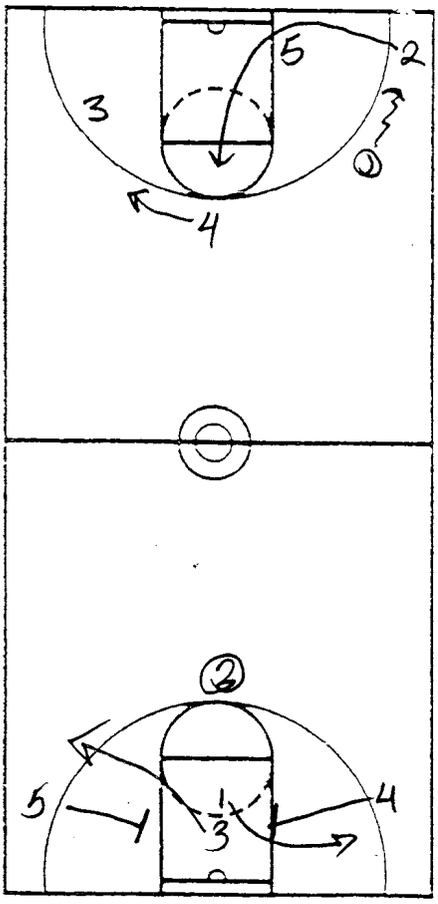
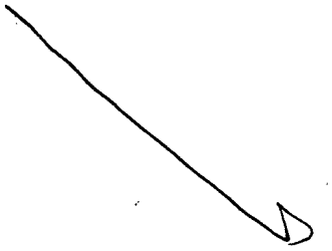




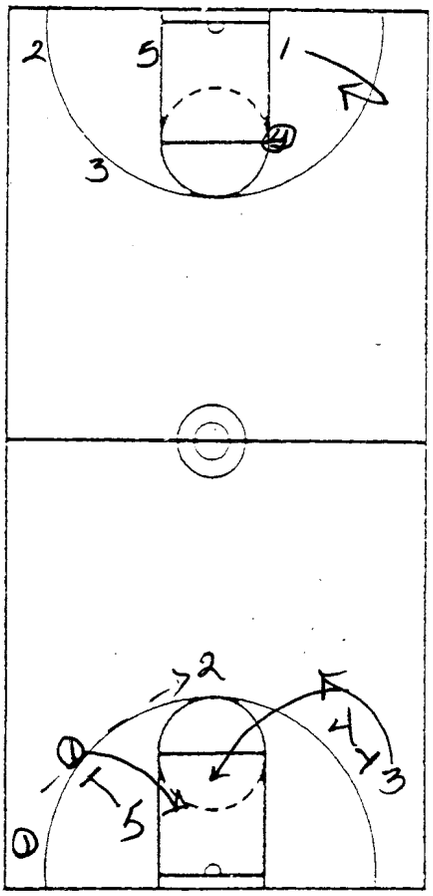


NOTES

Loop



1/3 go either way



CLINIC

DATE Greg Popovich

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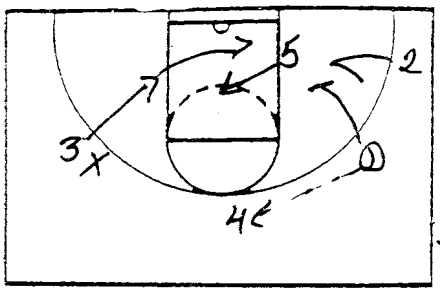
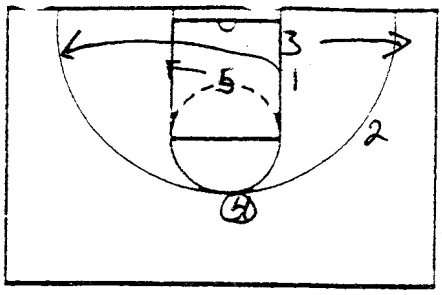
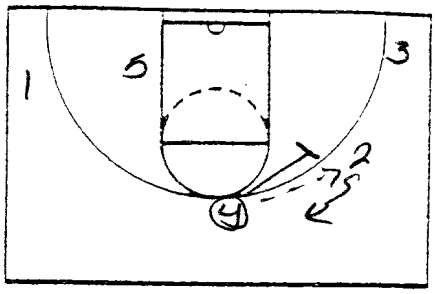
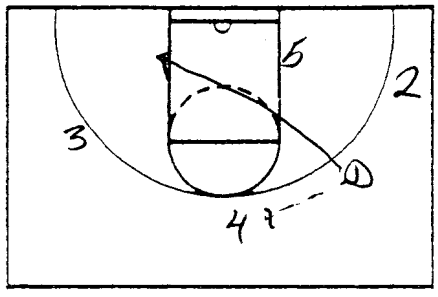


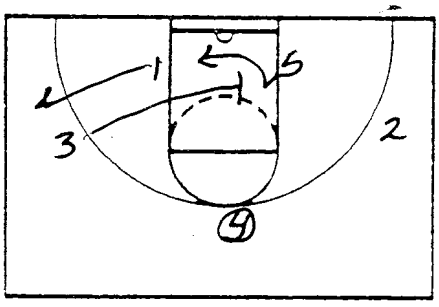


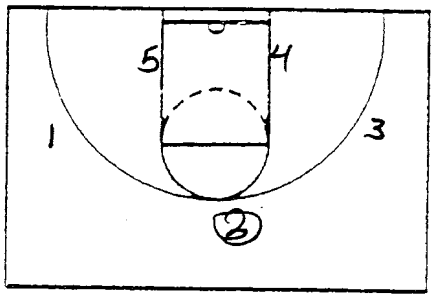


NOTES 3 denied on strong

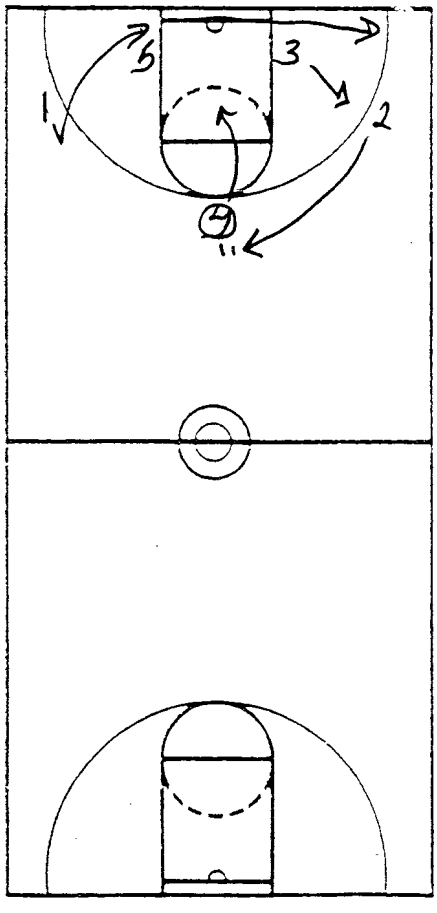
3 cut 2 in look







NOTES 1 Denied in weak



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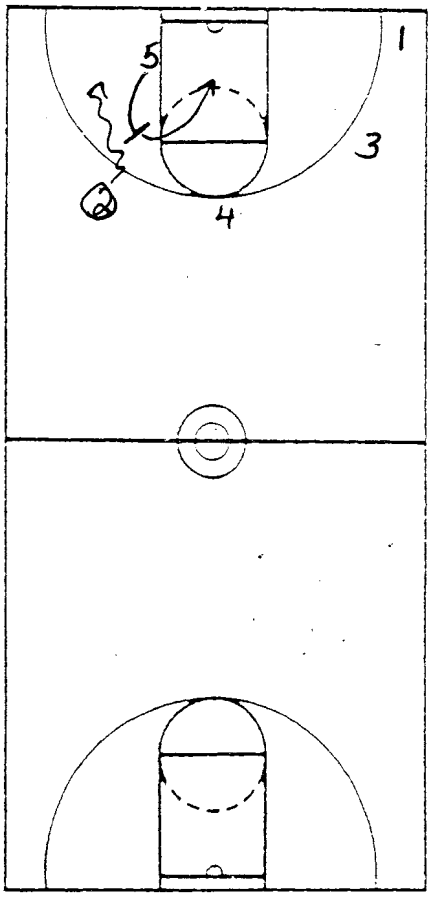


MARSHAM → PRESSURE MATCHUP

"35" = 1-1-3 MATCHUP COVERS ROUGHLY 35% OF COURT

WHY?

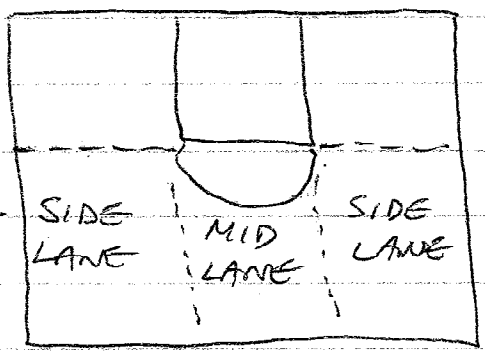
1. When overmatched athletically
2. Foul trouble
3. Opponents don't shoot well or attack it well
4. Stop offensive flow

"35" Run Through — show whole method

GUARDS

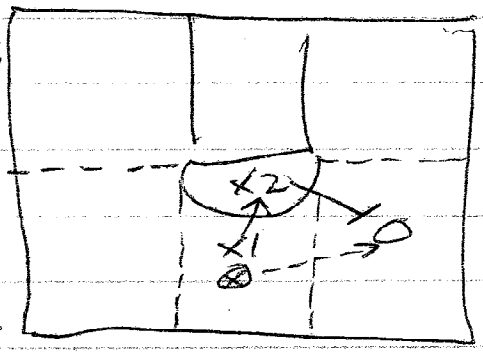
X1 — picks up between ½ ct line + top of circle
— stays with ball on dribble to FT line extended

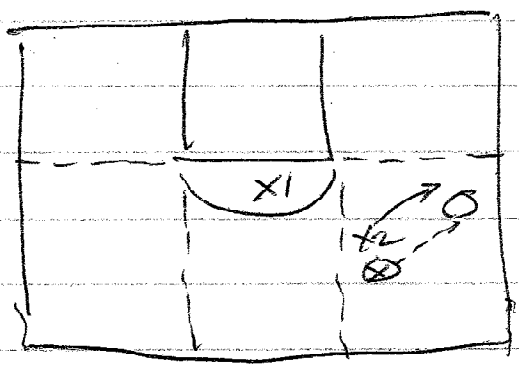
- Three Zones designates X1 + X2 coverage



Ball stays in zone lane guard follows it — if ball changes lanes, guards pulley switch + cover

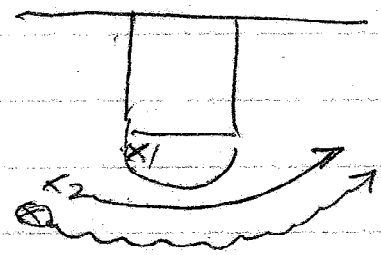
- Teach "next pass" scenarios
- Who covers next pass?
- Guards always pulley





- When one guard is out, the other in high post with bottom hand covering post
- Guards never turn back to ball

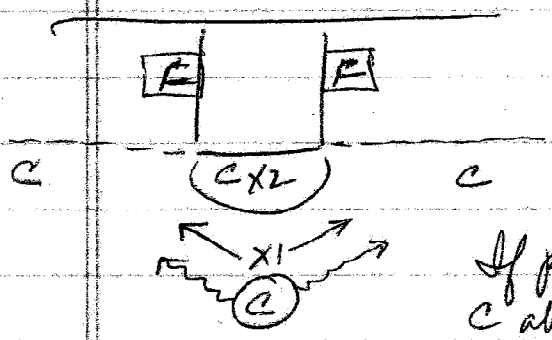
- Any pass out of the corner is guarded by halfside high post guard (even if pass is below FTLE)
- No guard pulley if ball is dribbled from one lane to another



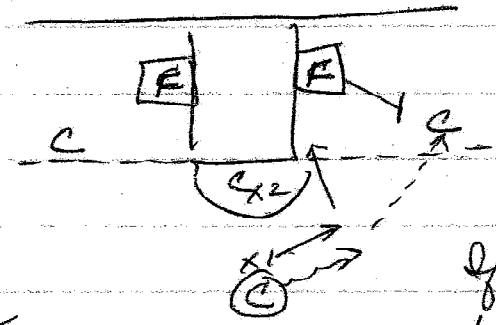
- Guards open up to ball with closest hand + foot leading to post on pass.
- High hand closests – take away jump shots first
- Closest man (guard or forward) covers the skip pass.
- Guards are key rebounders esp. weakside.

GUARDS BREAKDOWN DRILL

C = coaches
[F] = coaches or mgrs. as forwards



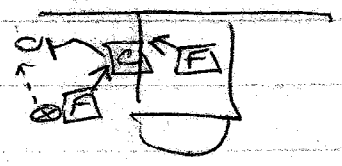
If pass to C above FTLE guard covers



If pass to C below FTLE forward covers

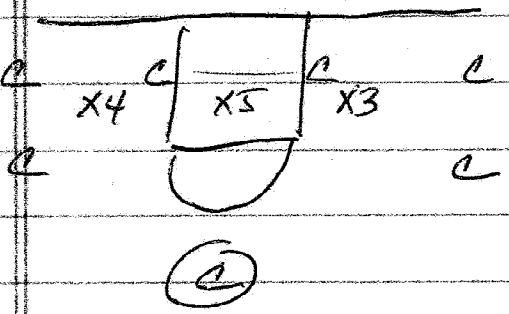
BACKLINE

- Communicating always w/ each other + guards – esp. when pass thrown to FTLE area.
- Generally, [F] takes ball at FTLE or slightly above Always [F] if pass below FTLE
- Pass below [F] = short slide [C] takes corner, opposite [F] show face



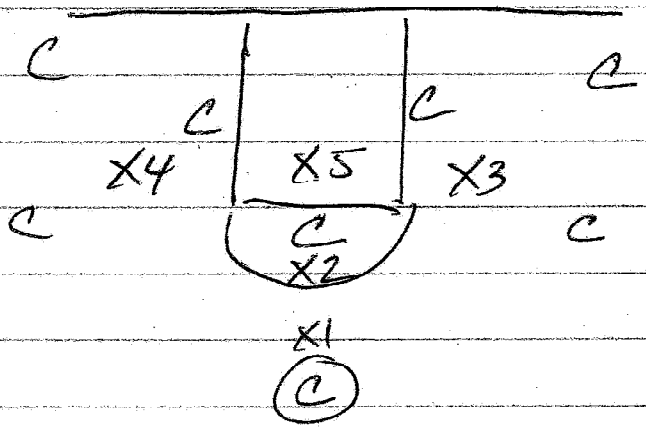
- Prefer short slide because rebound weakside better
- Deadfoint all low posts
- Rebounding is key — weak F find someone
  - C get to 50/50 position

BACKLINE BREAKDOWN DRILL



* on short slide — open up + sprint to cover post while facing the ball.

8 ON 5 DRILL



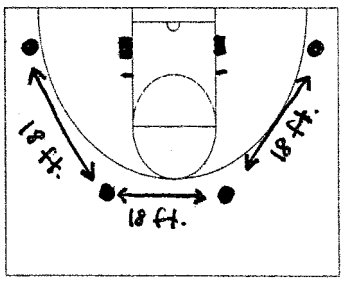
- Make 7 passes then short — blackout
- Weakside forward shows face on short slide but still must rebound the backside.
- Everyone: see ball!!

- Follow flashing players until hand him off to another defender
- Skip pass = closest defender covers it
- Better 2 than none on the ball.
- If guard bumps player off the ball, readjust to cover next pass.
- If ball is dribbled out of corner, guard takes it as if it were passed out.

4-Out, 1-in Motion

* **Spacing**

- 2 baseline spots, block extended
- 2 slot perimeter spots, 2 to 3 feet off the 3pt line
- 18 feet between spots
- 2 post positions (1 on each side) – straddle the first marker above the block = primetime; can make baseline moves and moves to the middle; also allows for cutting opportunities for feeder (to cut baseline)

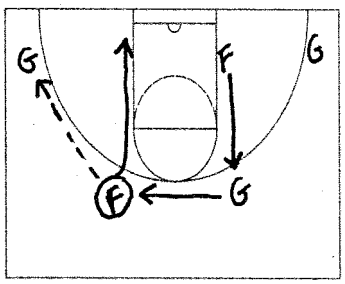


* **Positions**

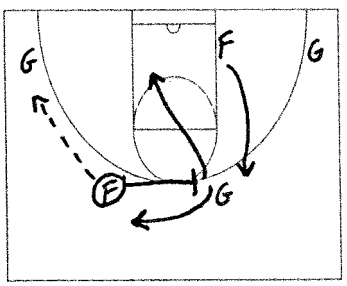
- 3 perimeter players (1-man, 2-man, 3-man) can fill any of the 4 perimeter spots
- 2 post players can fill either post positions or either slot positions (always want to maintain positions diagonal from each other)
- Never want two post players to fill both post positions at the same time – one is always in the slot, and one is always in the post

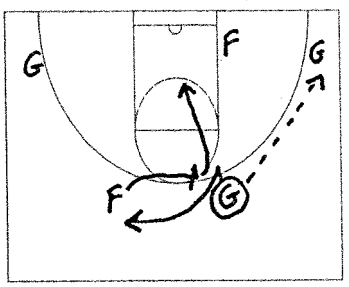
* **Basic Rules for Post Players**

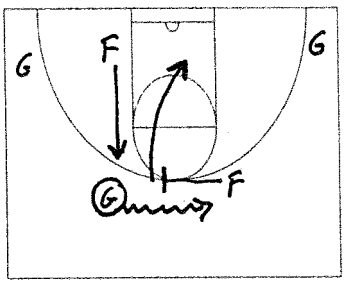
- High/Low opposite each other



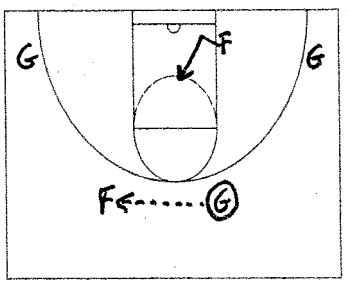
- Always screen in the slot



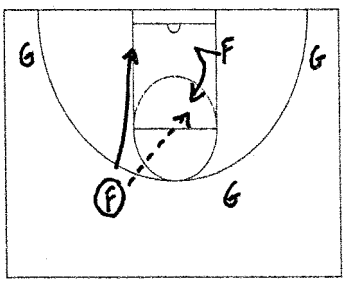




- When ball is in the slot with forward, other forward will duck-in

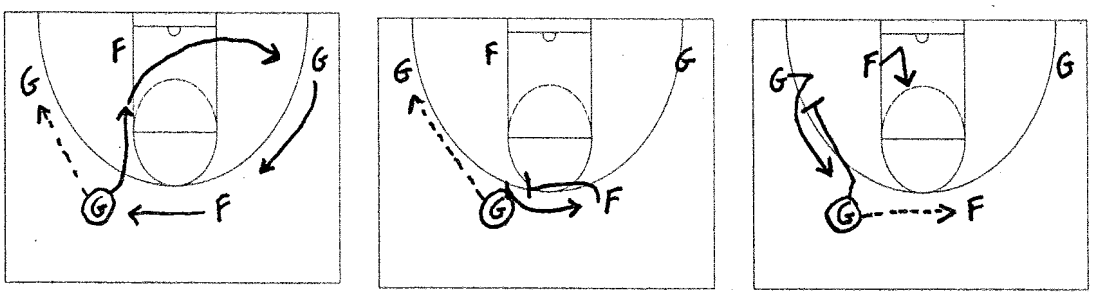


- If ball goes into post, other post player will Rip to opposite elbow/opposite block

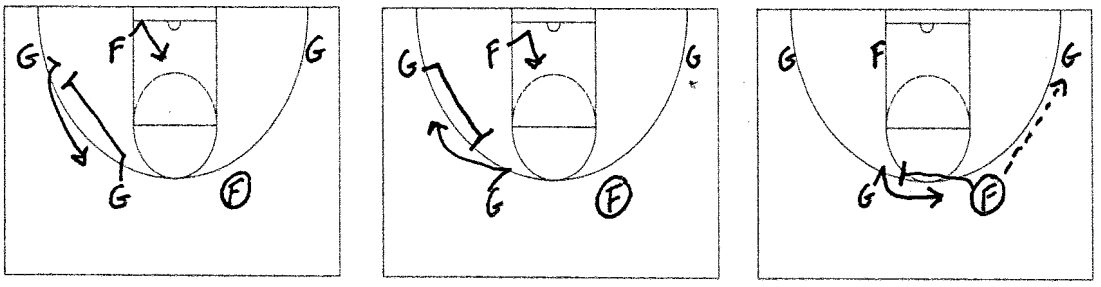


* **Basic Rules for Perimeter Players**

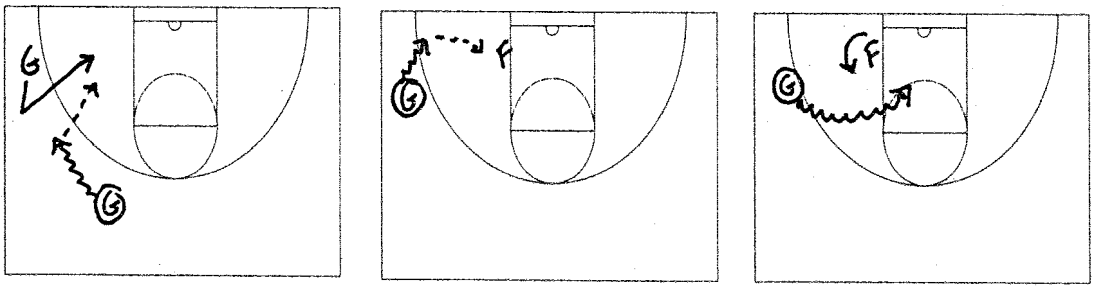
- After any pass: can basket cut, screen, or receive a screen; never pass and stand



- Perimeter Players only screen for each other



- Only use your dribble to drive or make an easy pass



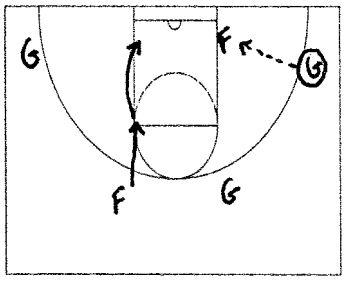
* **Key Teaching Points**

- Post ups and Ballscreens are primary looks (always looking to score first)
- Perimeter players must catch to shoot then look to reverse the ball (eyes on the rim, see post, reversal)
- Use good shot selection (easy shots, define for each player)
- Be "solid" – solid passes, solid screens, solid 2nd cuts; make the proper fundamental play

- Take lanes – don't fight the defense – take the lane the defense gives you
- Communication – talk to each other when screening, cutting, 2nd cutting, reversals
- "Read Opposite" – post players, screener-cutter action

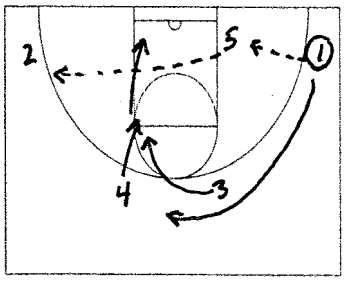
* **Scoring Opportunities**

- Post up and Rip

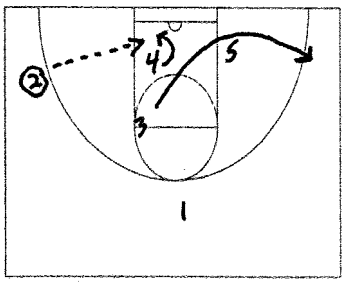


  - any time ball goes into the post
  - good opportunity to feed the post off ball reversal
  - catch pass and go "baseline to score"
  - if post player can't do that, go middle to explore
  - if post player goes middle, that initiates cutting action (Rip)
  - Opposite post man: rip to opposite block, get weakside rebounding position
  - 3-man goes to opposite elbow for jumper; if not, rip to basket
  - the two perimeter players rip to the top of the key and the weakside wing

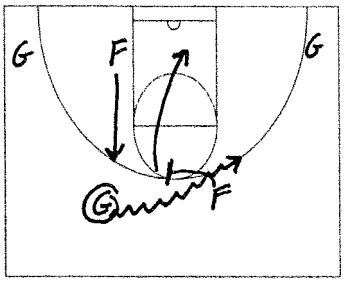
- Post-Rip-Skip



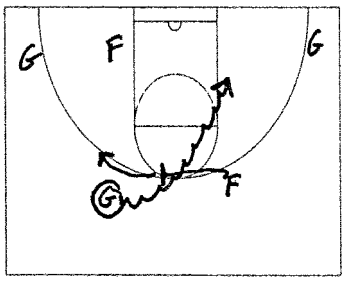
- Post-Rip-Skip-Seal



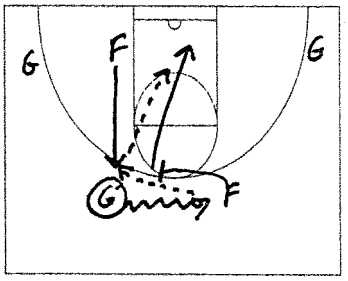
- High Ballscreen (screener reads opposite)



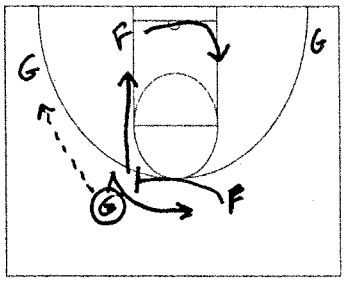
(Curl and Pop)

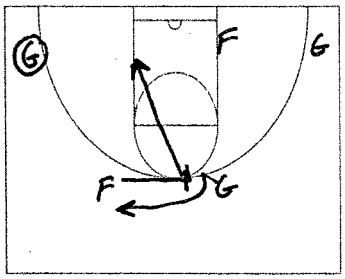


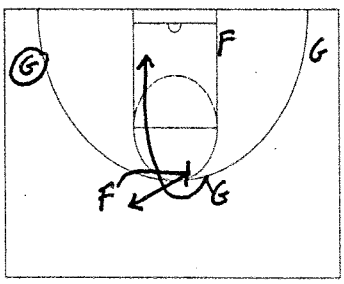
(Roll, Pop and Seal)

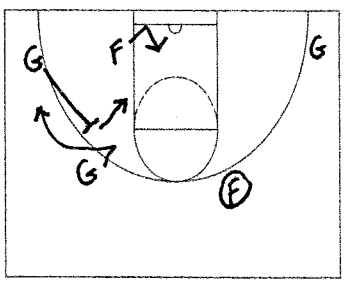


- Screener/Cutter Action

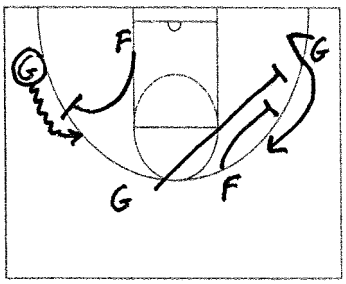








- Side Ballscreen



* **Conclusion**

- Our 4-out, 1-in motion works hand-in-hand with our individual instruction
- It enables us to use ballscreens and post ups, which are difficult to defend – so we get to practice against that every day
- Keeps pressure on the defenses we play against (to have to defend our motion)
- Keeps a continuity in our program – each year we run the motion offense, but as our players change and their abilities change, we can make adjustments within our motion offense

Breakdown Drills for the 4-Out, 1-in Motion Offense

* Simulate game situations

* Repeat necessary footwork

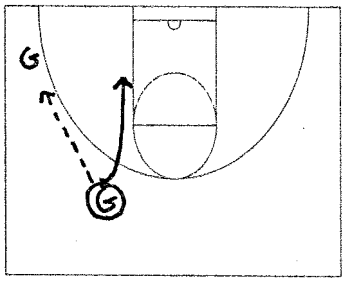
* Want to make sure:

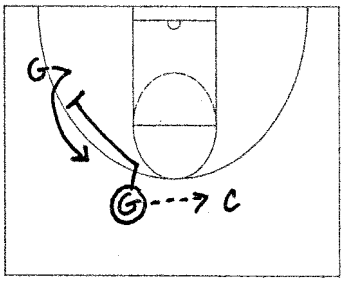
  - Guards work well together
  - Forwards work well together
  - Team executes together under pressure situations

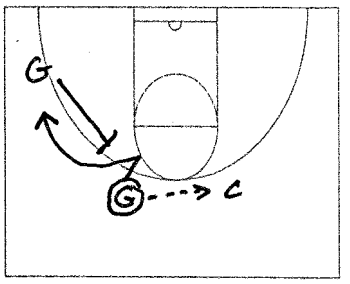
* Drills: Guards Drills, Forward Drills, Combined Drills, Live Drills, 2-Ball Shooting Drills

* **Guard Drills**

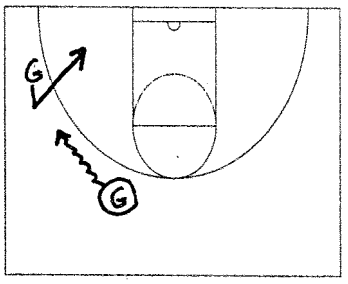
  - Every time a perimeter player makes a pass, he can basket cut, screen or receive a screen



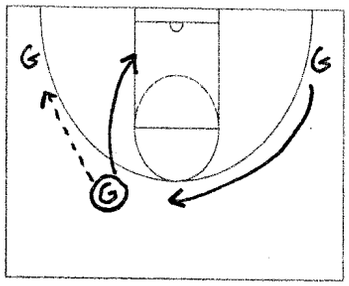




  - If a pass is denied, dribble at teammate to tell him to basket cut

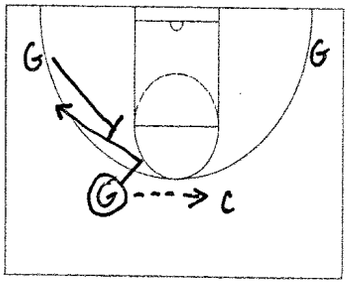


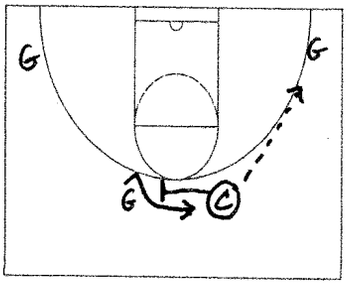
- 3-on-0 Pass and Cut



- Catch to shoot
- Make hard cuts
- Reverse the ball
- Dribble thru vs. denial
- Fill motion spots
- Keep proper spacing

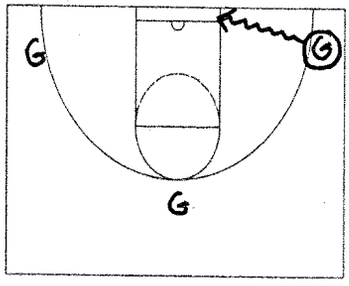
- 3-on-0 with a Coach

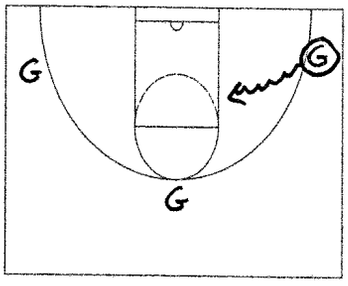


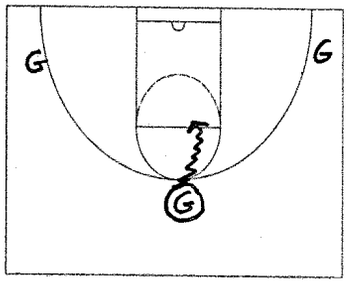


- Coach is post player/screener
- Score off high cross screen, flare screen, or ball screen; can hit 2nd cutter
- Coach calls out which cut

- Go moves/Rip moves/Spacing off the ball



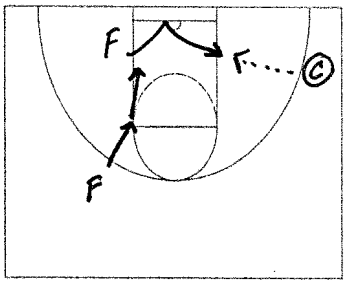




- On baseline drive, opposite perimeter player – flood the baseline – bounce pass
  - On drive to middle, read defense
  - On drive from top, read defense

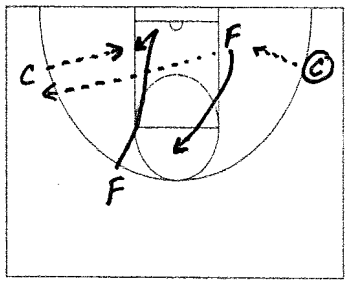
* **Forward Drills (2-on-0)**

- Rip Drill



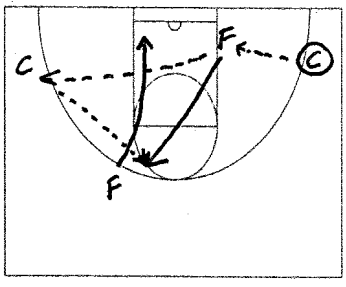
  - Hit the post, go middle to explore
  - Opposite post man rips down the lane

- Rip/Skip/Seal Drill



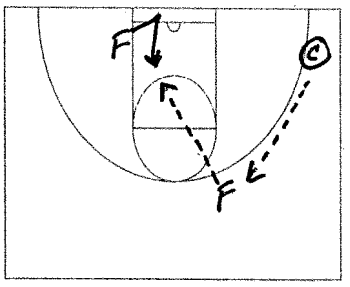
  - Hit the post, go middle to explore
  - Opposite post man rips down the lane
  - Skip opposite to coach – throws pass to post man sealing
  - Other forward flashes high

- Rip/Skip/Flash



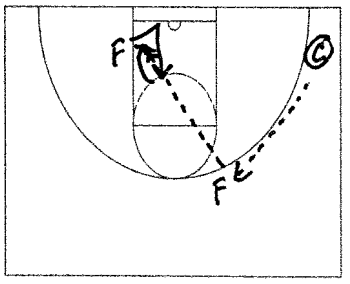
  - Hit the post, go middle to explore
  - Opposite post man rips down the lane
  - Skip opposite to coach – throws pass to post man who flashes
  - Inside foot jumper, go-move or rip-move

- High/Low Duck-in Drill



  - Any time ball is high, low post man ducks-in
  - First option is always to go baseline to score

- High/Low Duck-in/Lob Drill

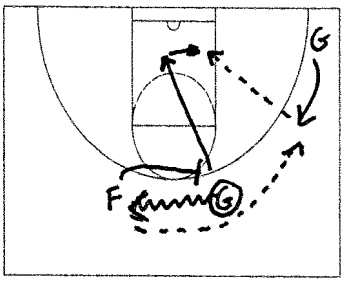


  - On duck-in, if defense fronts, reverse pivot for lob

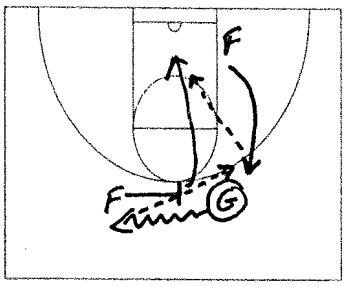
* On all these drills, work together, get footwork down, get passing angles down

* **Combo Drills – High Ball Screen**

- High Ballscreen/ Skip/Seal

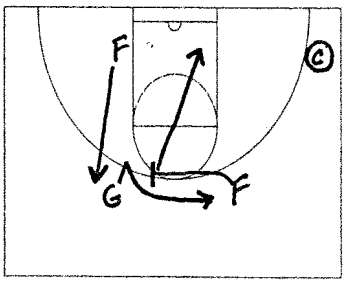


- High Ballscreen/ Roll and Pop/ Seal

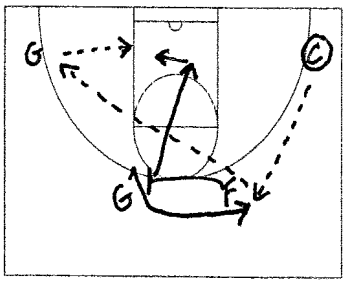


* **Combo Drills – High Cross Screen**

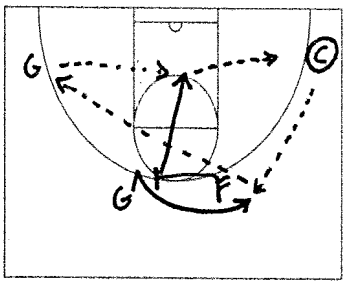
- High Cross Screen/ Pop/ Seal



- High Cross Screen/ Skip/ Seal

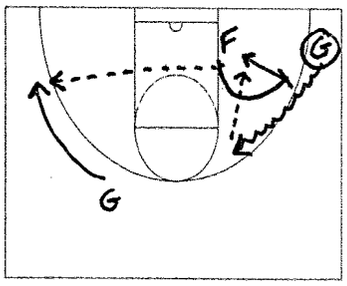


- High Cross Screen/ Skip/ Seal/ Extra Pass

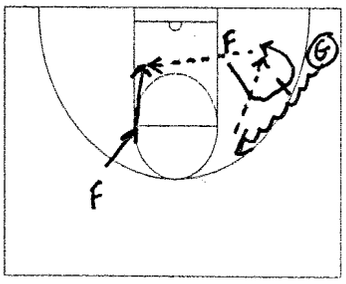


* **Combo Drills – Side Ball Screen**

- Side Ball Screen/ Roll/ Kick Opposite

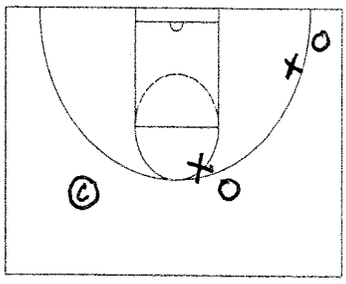


- Side Ball Screen/ Roll/ Rip



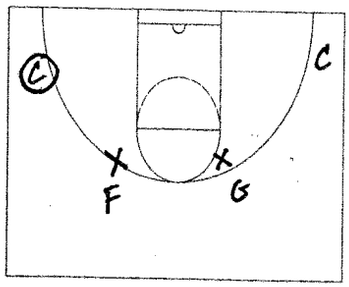
* **Live Competitive Drills**

- Guards: 2-on-2 with a coach



- Have to score on your ½ of the floor
- Can basket cut, screen, or receive a screen
- Screen and 2nd cut

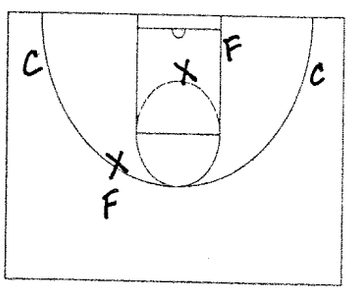
- Guard/Forward: 2-on-2 with a coach



- Forward is always the screener, Guard is always the cutter
- Forward can set a cross screen, flare screen or ball screen
- Screener becomes 2nd cutter
- Can use both coaches as outlets

* Live situations when players get a lot of touches – this is when they learn how to play together – even though they make mistakes

- Forwards: 2-on-2 with a coach



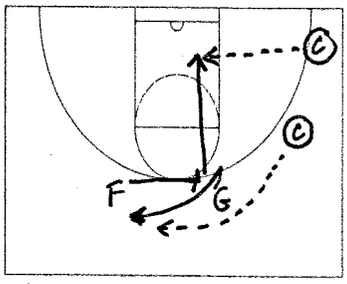
- Scoring opportunities: go moves and rip moves on perimeter; go-to's and counter-moves in the post, skips/rips
- Can add a 3rd coach as a perimeter player in the slot

* Forwards should: get a lot of movement, work together, stay high/low opposite each other

* **2-Ball Shooting Drills**

- We want to practice taking the shots we will get out of our offense
- Cutter calls the cut, screener makes 2nd cut
- 4 different cuts: straight and flash, curl and pop, out cut/re-screen/flash, back cut and pop
- High Flare Screen

(Straight)



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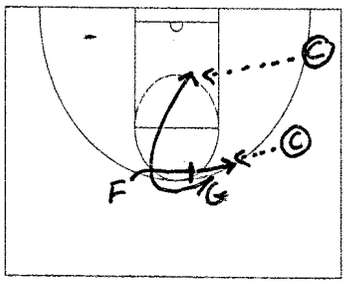

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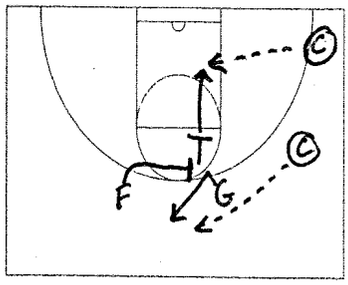

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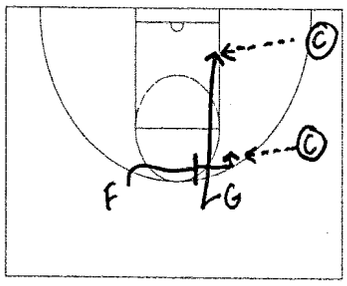
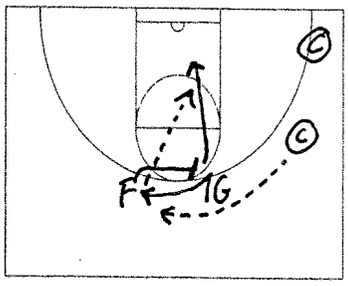
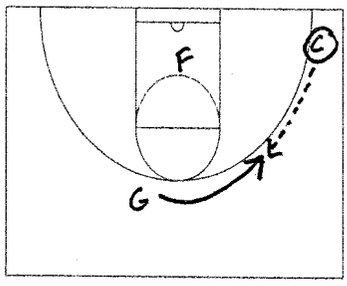


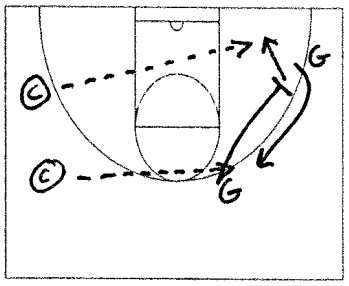
- You can add making an extra pass as well





- Down Screen

(Straight)



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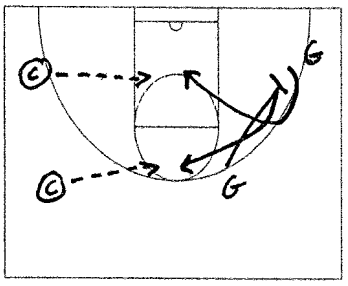

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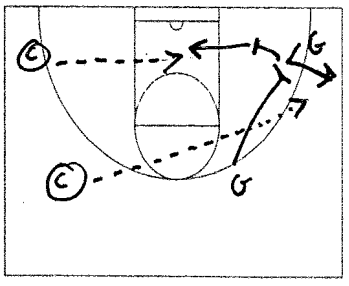

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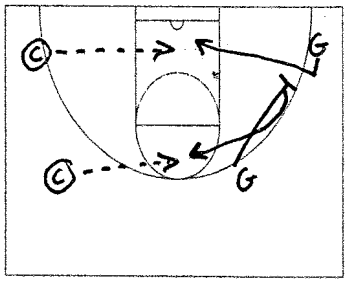
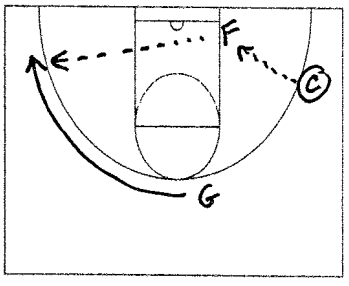
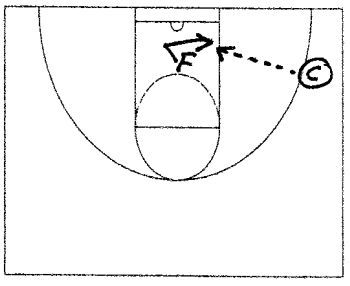


- Rip/Skip/Re-Post





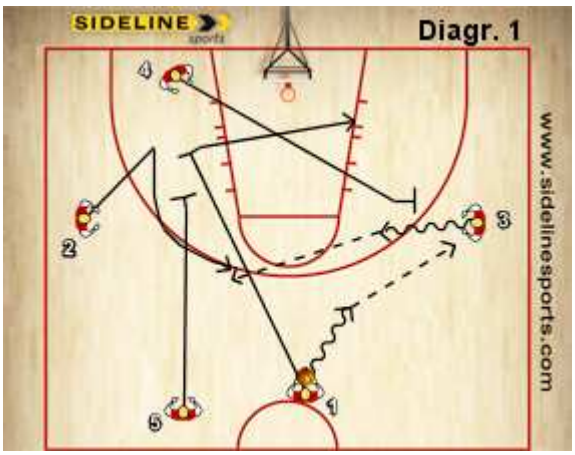
- Feed the post, go middle to explore
- Guards rips to opposite wing
- Forwards re-posts, can go baseline to score or use go-to/counter move

HOUSTON COMETS OFFENSE

Van Chancellor

Our plays are based on a series of quickhitting moves, each with different options.

1 dribbles to the middle of the court and passes the ball to 3. As 3 gets the ball, 4 makes a pick for her, at the same time, 1 and 5 make a staggered screen for 2, who can receive a pass from 3 (digr.1).

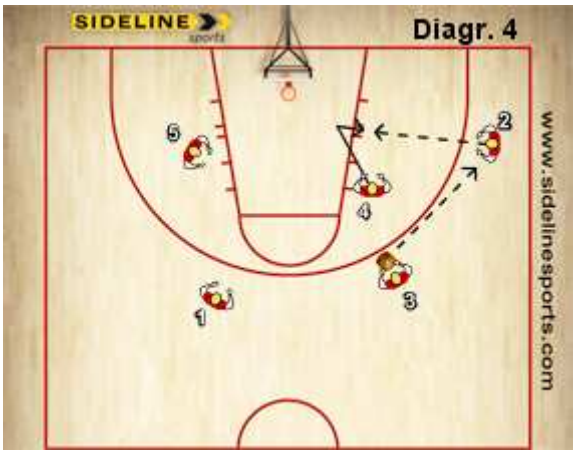




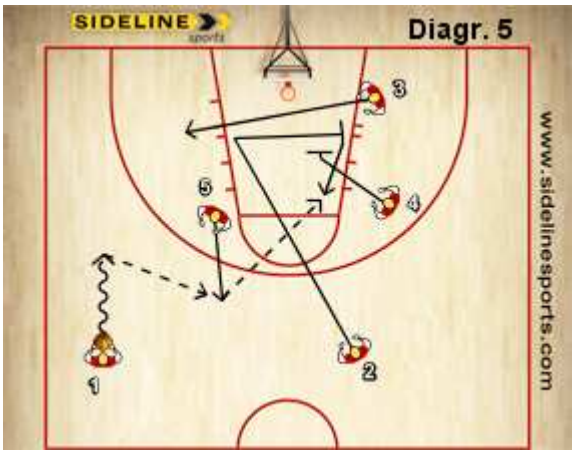
If 2 cannot shoot, 5 screens on the ball for 2. 5 can roll to the basket or flare, if she has a good outside jumpshot (diagr. 2).

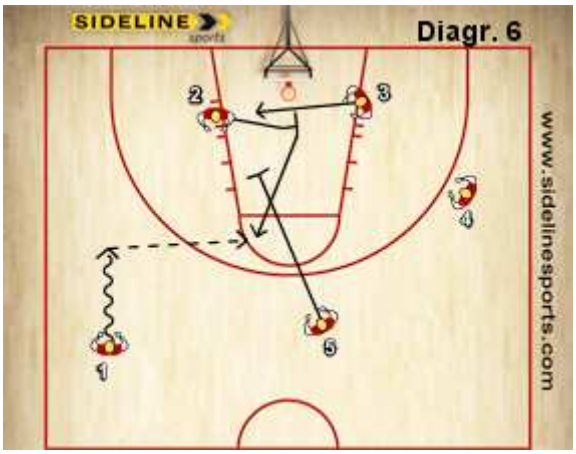
1 dribbles toward the sideline, and receives a screen from 5, while 2 and 4 make a double screen for 3. 1 passes to 3 for a possible shot (diagr. 3).





1 dribbles down the left side, as 2 cuts in the lane on the ball side, and then goes to the opposite side of the lane to screen for 3. 1 can pass the ball to 3 in the low-post position If 3 is not open, 5 pops out, receives the ball from 1, and passes to 2, who is coming off a down screen set by 4. (diagr. 5)





If 3 is guarded and cannot shoot, she quickly passes the ball to 2 in the corner, who can pass to 4 in the low-post position
(diagr. 4).

“Screen the screener” action:

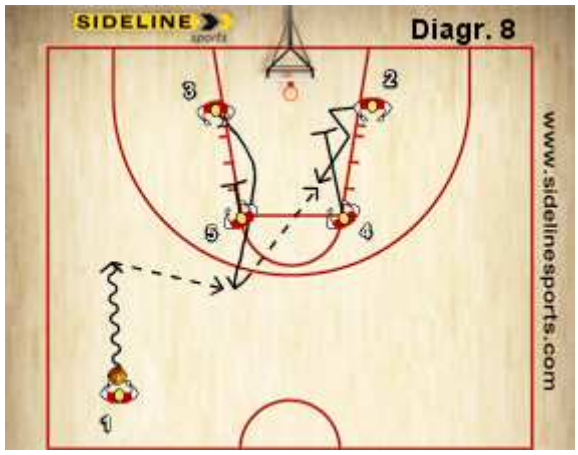
2 sets a cross screen for 3, and then receives a down screen from 5. 1 can pass to 3 in the l-post position, or to 2 in the free-throw area (diagr. 6).

A variation of “screen the screener” action: 1 dribbles down the left side and looks to pass to 3, who received a screen rom 2. 3 posts up in the low post. If 3 is not open, 1 dribbles towards the top of the three-second lane and passes to 2, ho is coming off the double screen of 4 and 5 (diagr. 7).

The “Zipper” play:

While 1 dribbles down the left side, 3 cuts off a down screen made by 5, and can receive the ball from 1 3 can pass to 2, who is coming off the down screen set by 4 (diagr. 8

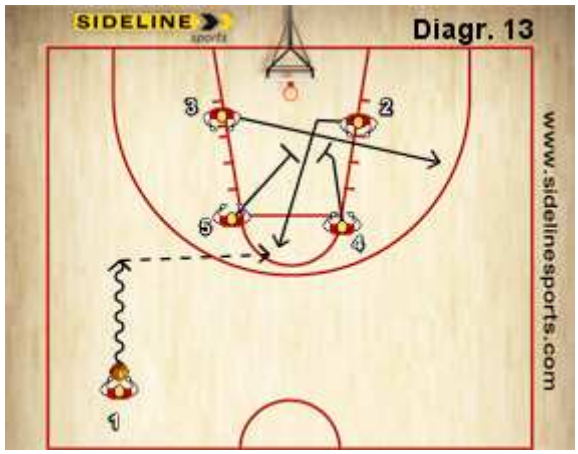




2 must read and react to the moves of the defenders:

If the defender X2 is screened properly and stays on the screen, 2 pops out for a possible jump shot (diagr. 9).





If X2 tries the short route and slides over the screen, 2 cuts to the corner for a possible jump shot.

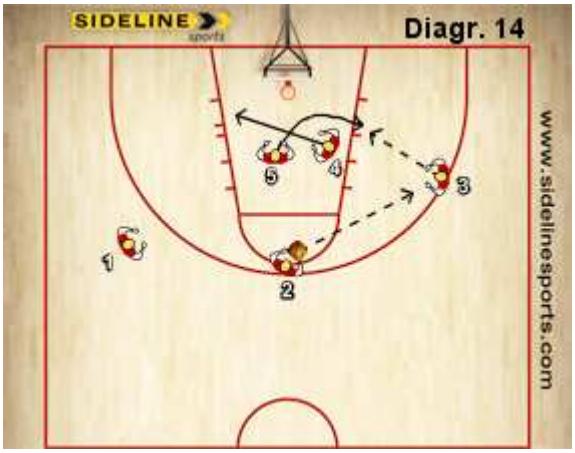
If X2 plays tight and comes off with 2 from the baseline, 2 will “curl” to the middle. This means that she will go aroundthe pick and cut in the lane for a lay-up.

If X4, the defender guarding the post, tries to step out and help on 2, 4 quickly cuts to the basket, looking for a passfrom 1.

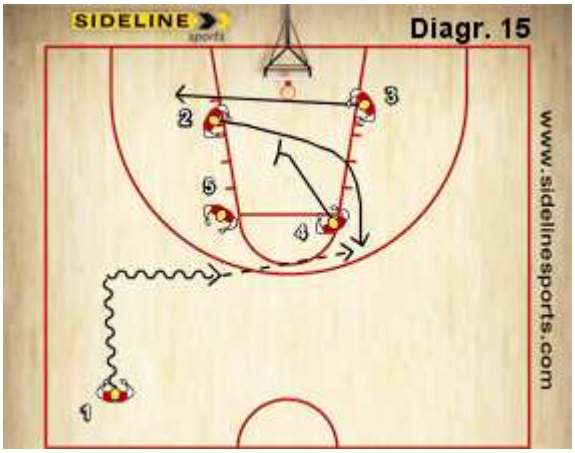
1 dribbles down the left side, goes to the middle of the court, and tries to pass to 2, who is coming off the screen set by 5.
At the same time, 3 cuts in the lane and clears out to the opposite side of

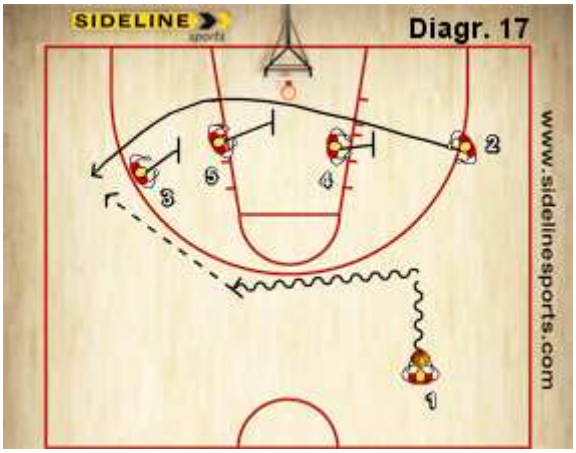
the court. 3, while cutting in the lane, uses the
pick of 4 to get open. 2 receives the ball from 1 and quickly looks for a shot (diagr.13).

If 2 cannot shoot, she can pass to 3, and 3 can then pass to 5, who is posted up in the low-post position (diagr. 1



1 dribbles to the middle of the court and looks to pass to 2, who is coming off the screen set by 4. 3 cuts in the lane and
clears to the opposite side of the court, while 5 holds. 2 receives the ball from 1 and looks for the possible shot (diagr. 16)

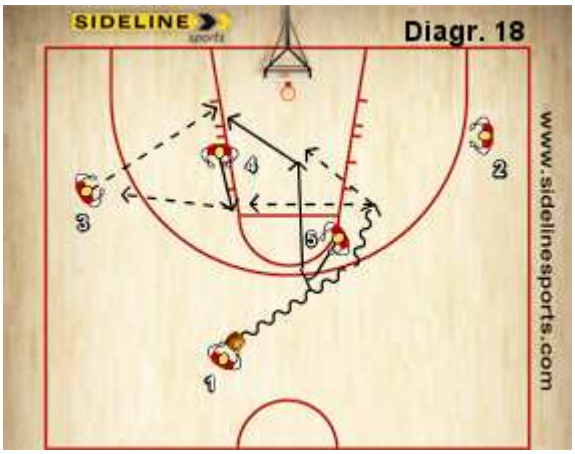




1 dribbles down and then to the opposite side and passes the ball to 2, who has received a triple staggered screen, set by , who steps out of the lane, by 5 in the lane, and by 3 near the lane (diagr. 17)

1 dribbles towards the high-post player, who steps out of the free-throw area and sets a pick for 1. As 5 rolls to the basket,4 pops out to the free-throw area to receive the ball for a possible shot (diagr. 18). If 4 cannot

shoot, she passes to 3, whocan pass to 5, who has posted up in the low-post area.



Defensive Philosophy

We will dictate 100% 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? • 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 (expect 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 comes 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 corner, across ½ court, so close that easy jump)
-any pass out – both SPRINT out to middle and 'SEE and FIX'
-any dribble out – SPRINT TO TIP
-on ball's – auto traps
-any wing to corner 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 the 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 corner’ 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)

<u>Defensive Formations:</u> (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!

‘Spots’ (2-1-1 w/ controller alignment)

-only on makes
-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 ½ 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 inbounded to be sure no confusion of matchups – then separate
-vs. 3 or more off. Players at FT line – only ½ 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 ¼ 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 a HIP hand and a 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 VERTICALLY

Black: trap past ½ court down sidelines

Gold: containment – soft man to man - fake traps and keep offense in front of us
Once across ½: sag 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 ½ 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 its 1 can guard 2)

"ICE": a call the trapper makes (usually in the ½ 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).

½ Court Pressure

-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 ½ 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)

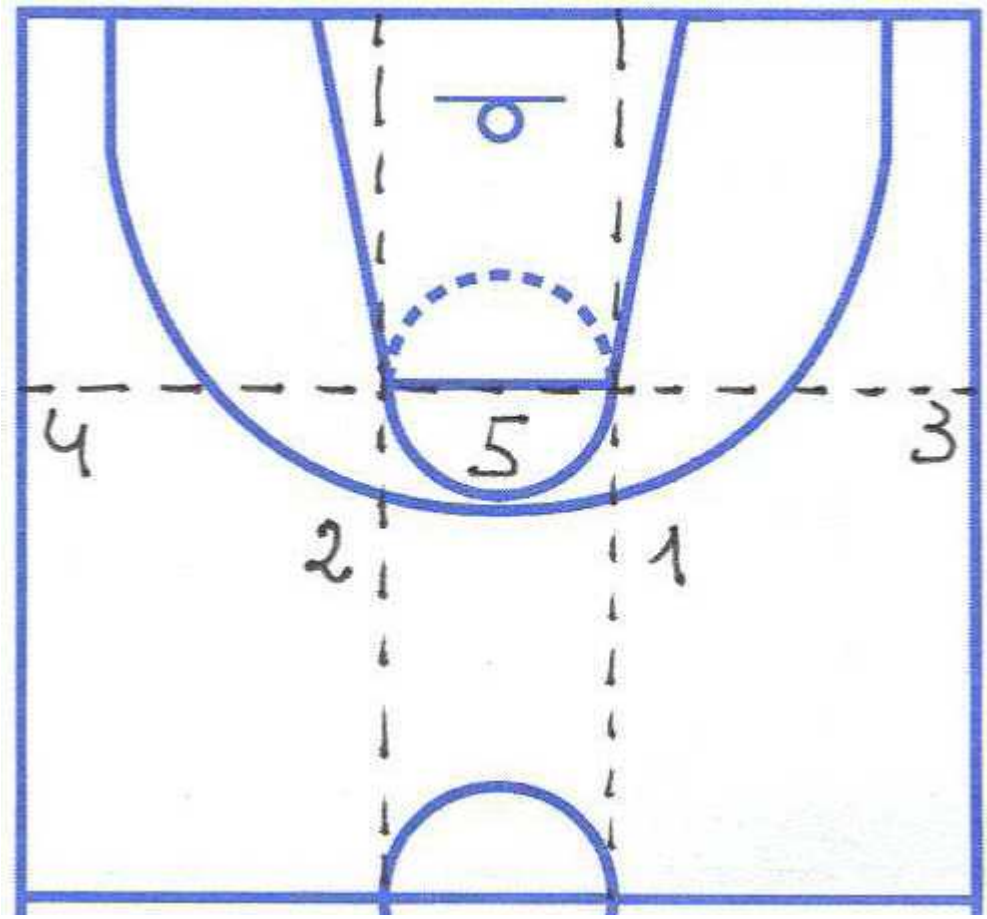
Clinic Roma 2003 Italian national team

WHEEL OFFENSE

METODOLOGY

In teaching Wheel offense, use WHOLE – PART- WHOLE metod.
After demonstration of principes, use 5-0 to 5-5.
In the PART phase, analise all possible situations and correct it.Work toward perfection.
Then return to WHOLE phase.

Basic formation



The basic formation is 2-3, above FT line. From this formation allow offense to strt on both sides of the floor.It is esy to use back door what is primary aspect in this kind of offense.For defense is difficult to help.
Caractristics of this kind of offense is:

1. Spacing
2. Situation 1-1
3. Timing
4. Four passing lines

Spacing and ball movement create multiple options in offense.
Player positiom can be:

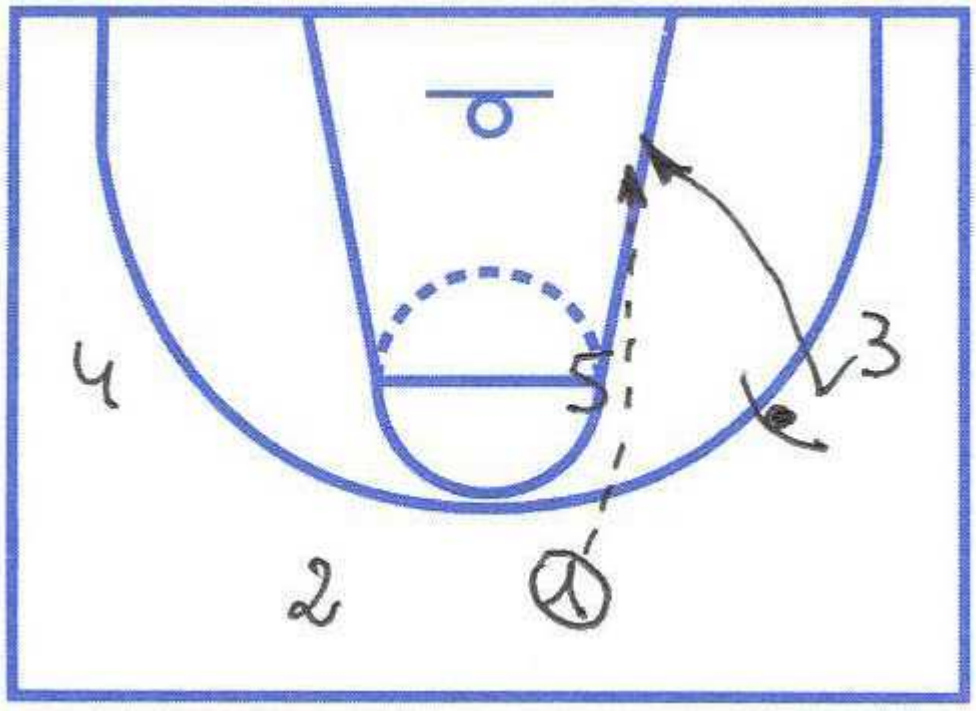
a/ in relation of the court lines
b/ in relation to teammates penetration
c/ in relation of picks

Position of perimeter players determine:

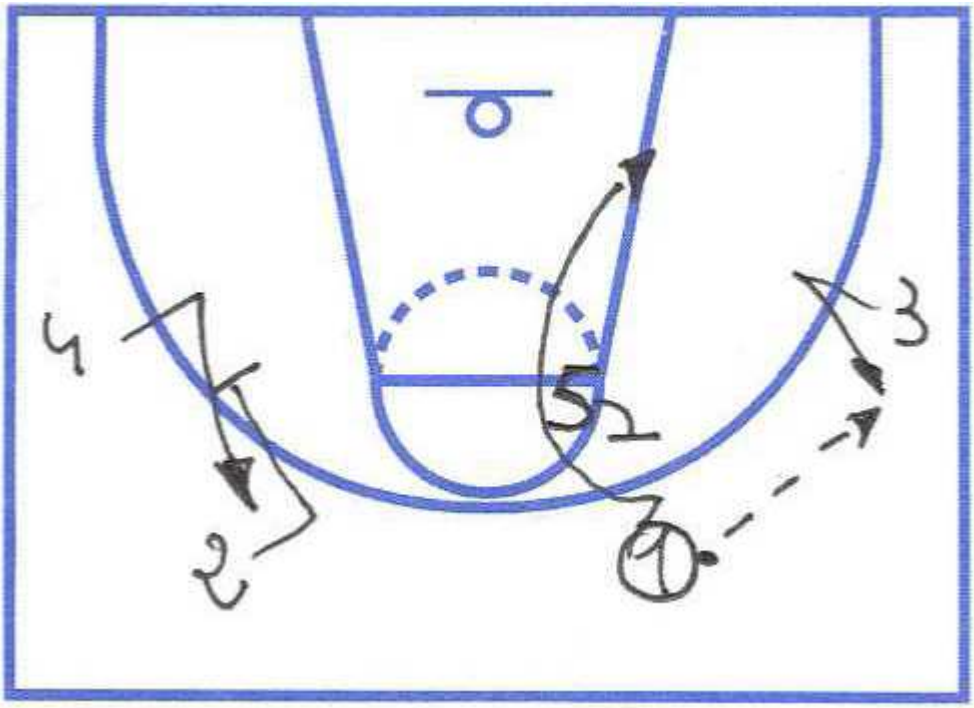
- 3 pts line
- FT line (extended line)

Wheel offense goals are:
1/ Move and clear space and
2/ Receive the ball and play 1-1

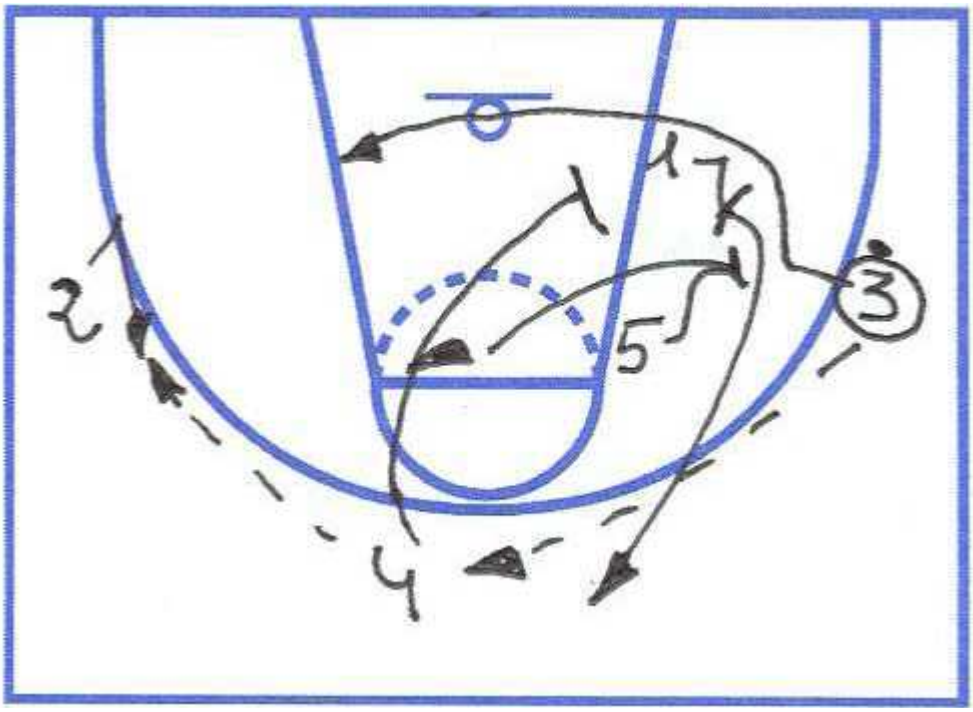
"GET' BACK DOOR:



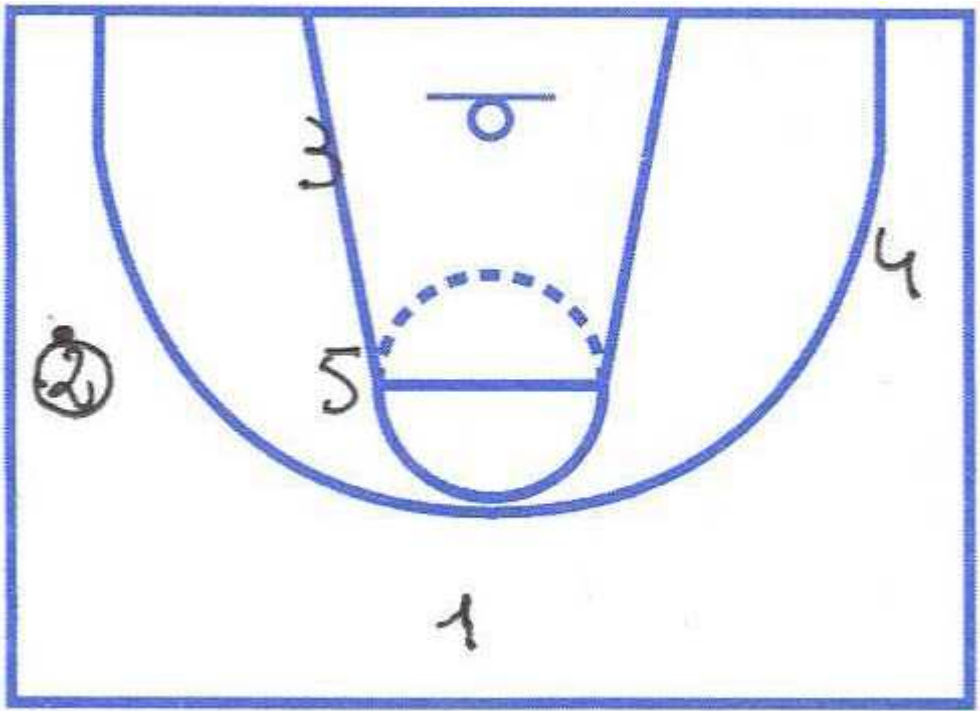
ELBOW RUB:



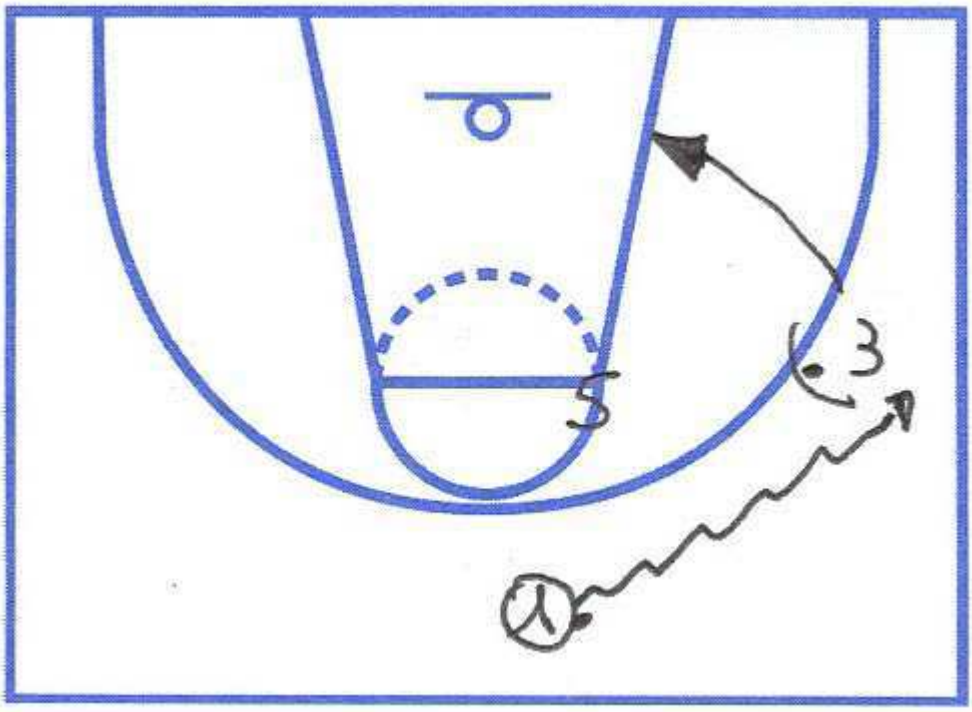
Reverse the ball for 1-1 and form triangle.



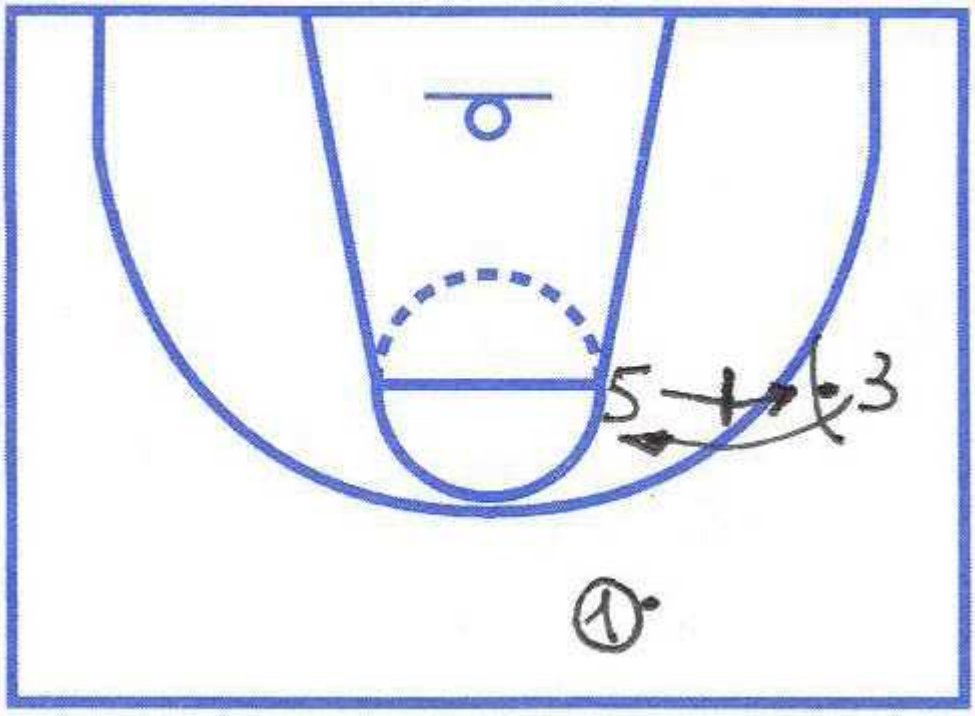
Triangle



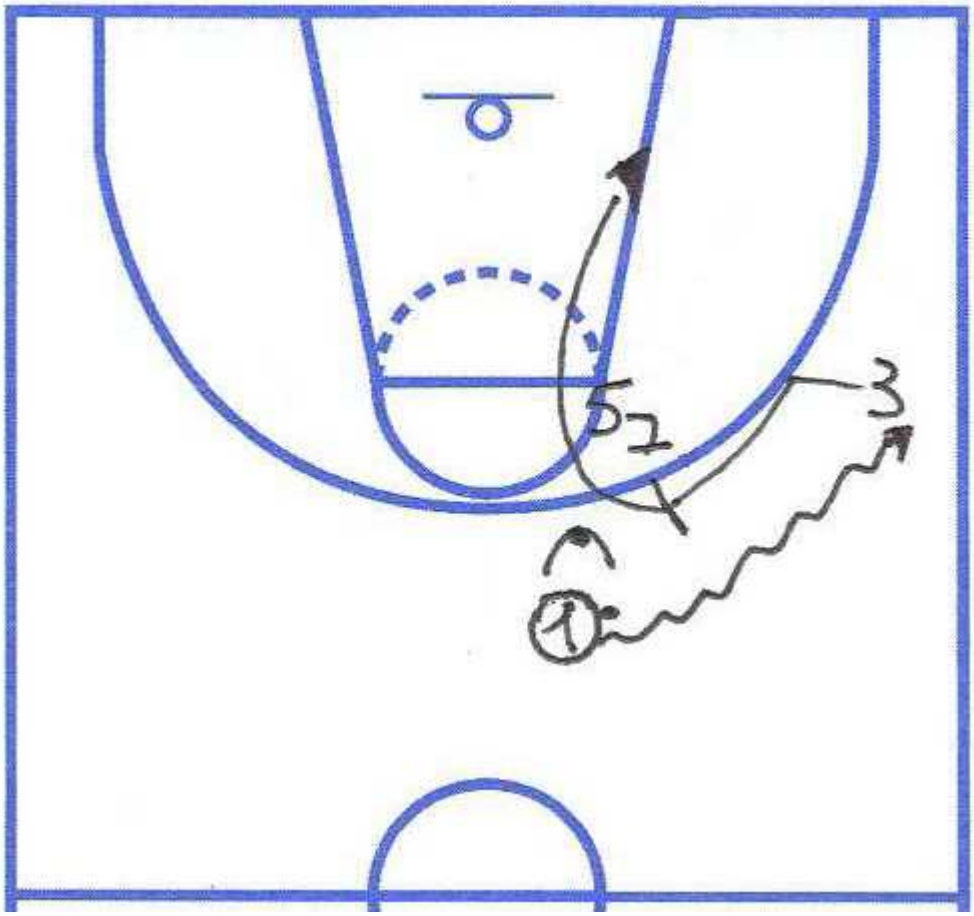
GO POST UP OPTION:



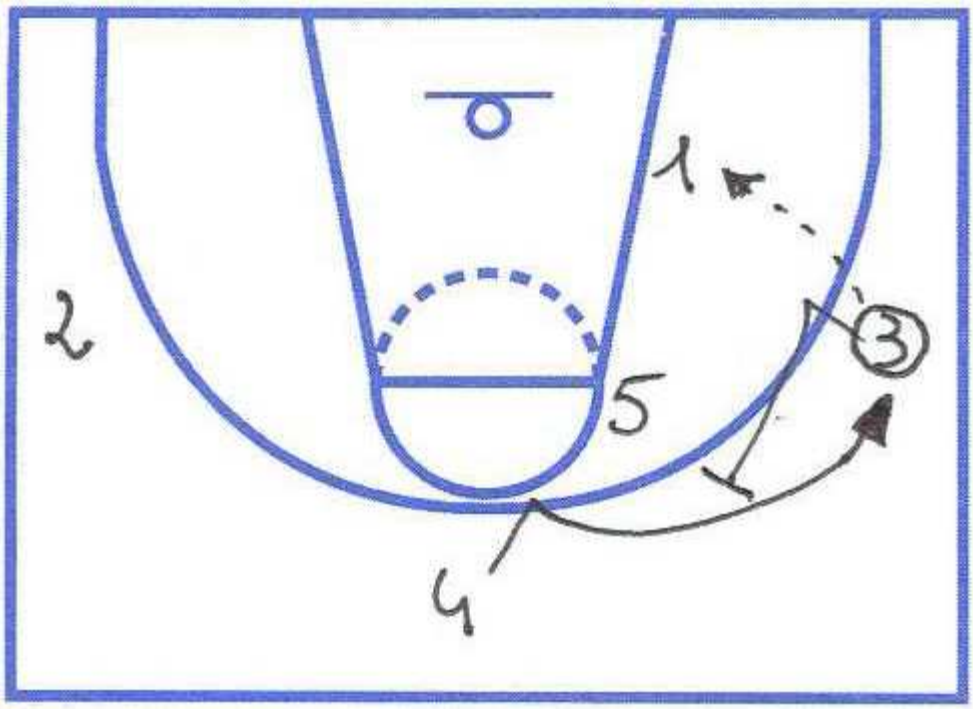
Use back pick to echange position on the court.



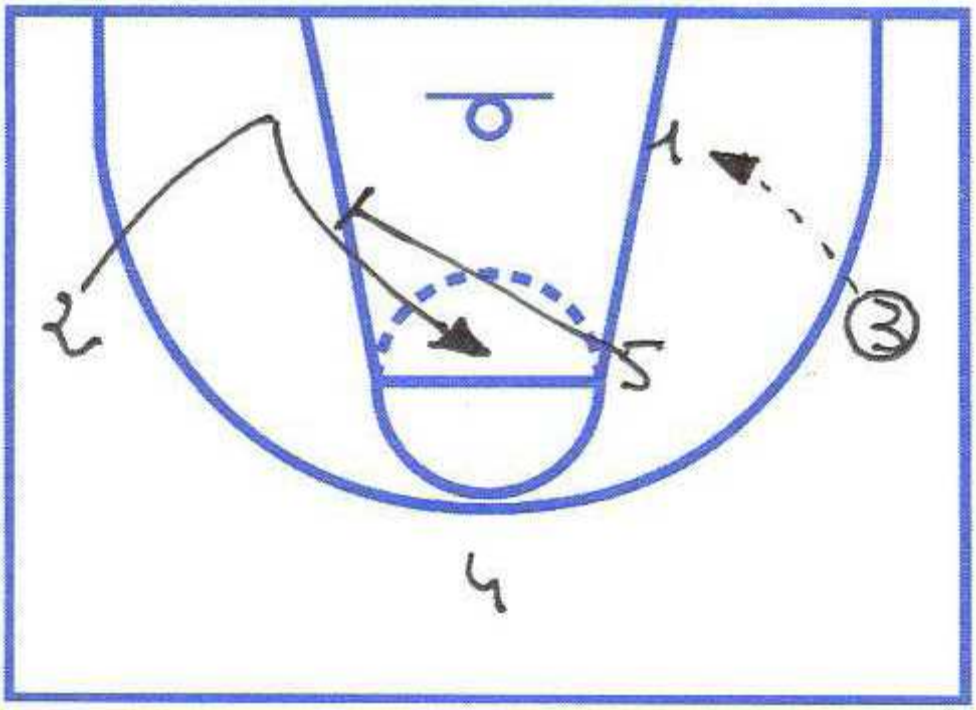
PICK AND ROOLL OPTION: if defense is agressive



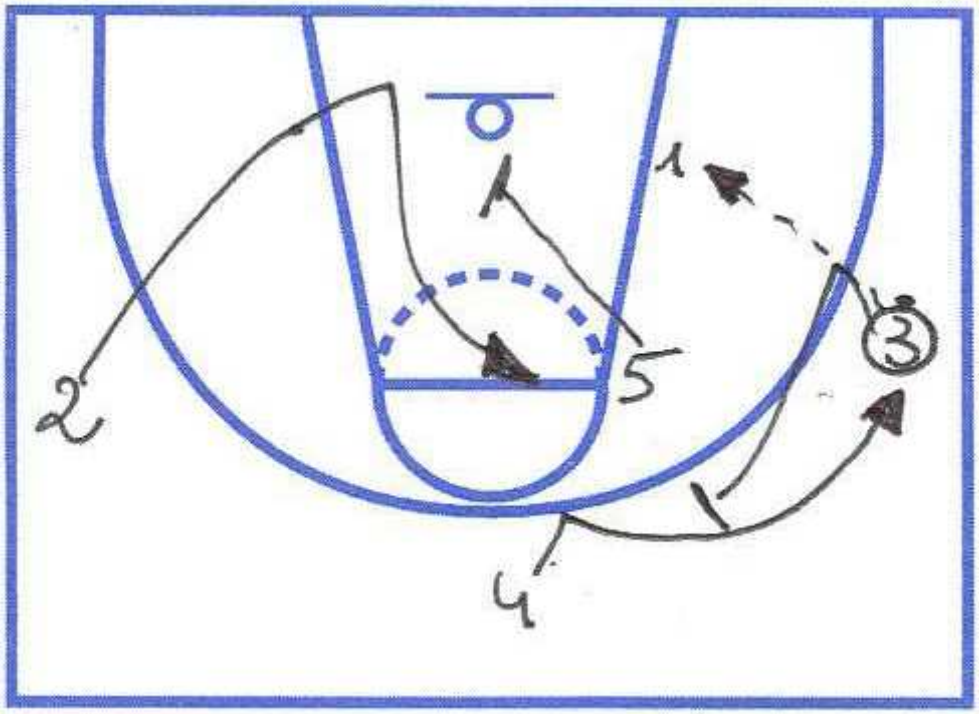
SPLIT OPTION:



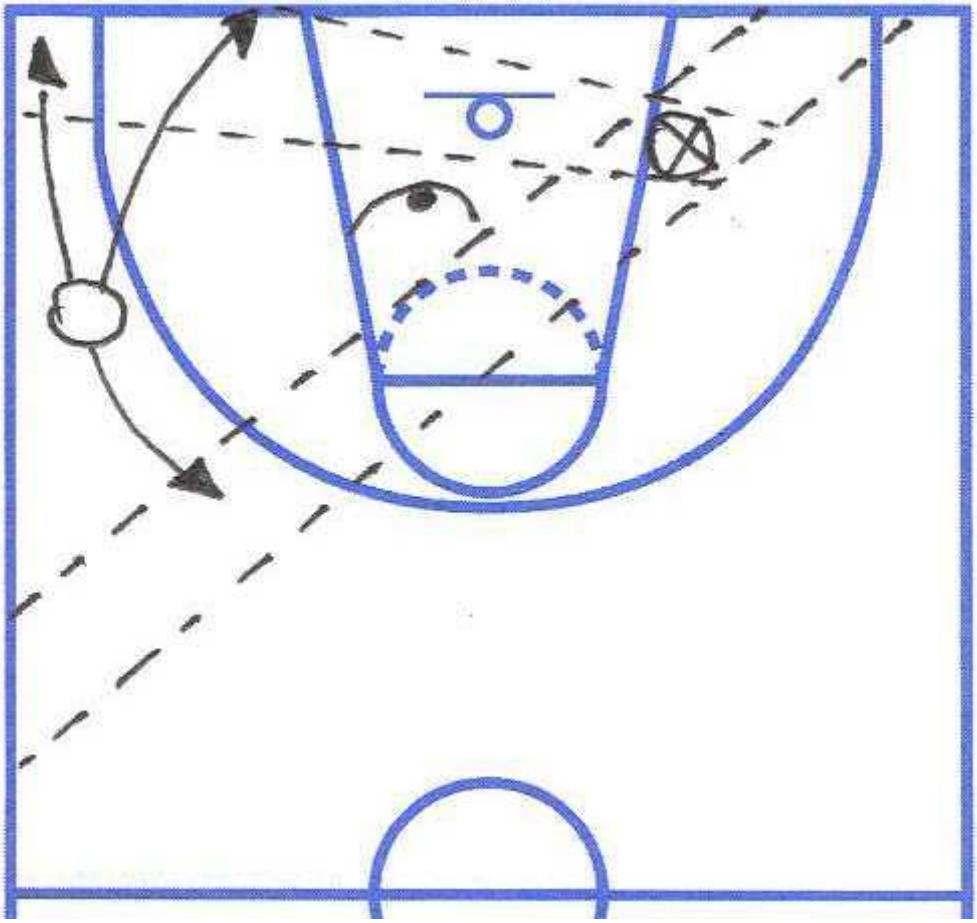
Weak side down pick, if you pass to the player on the low post position



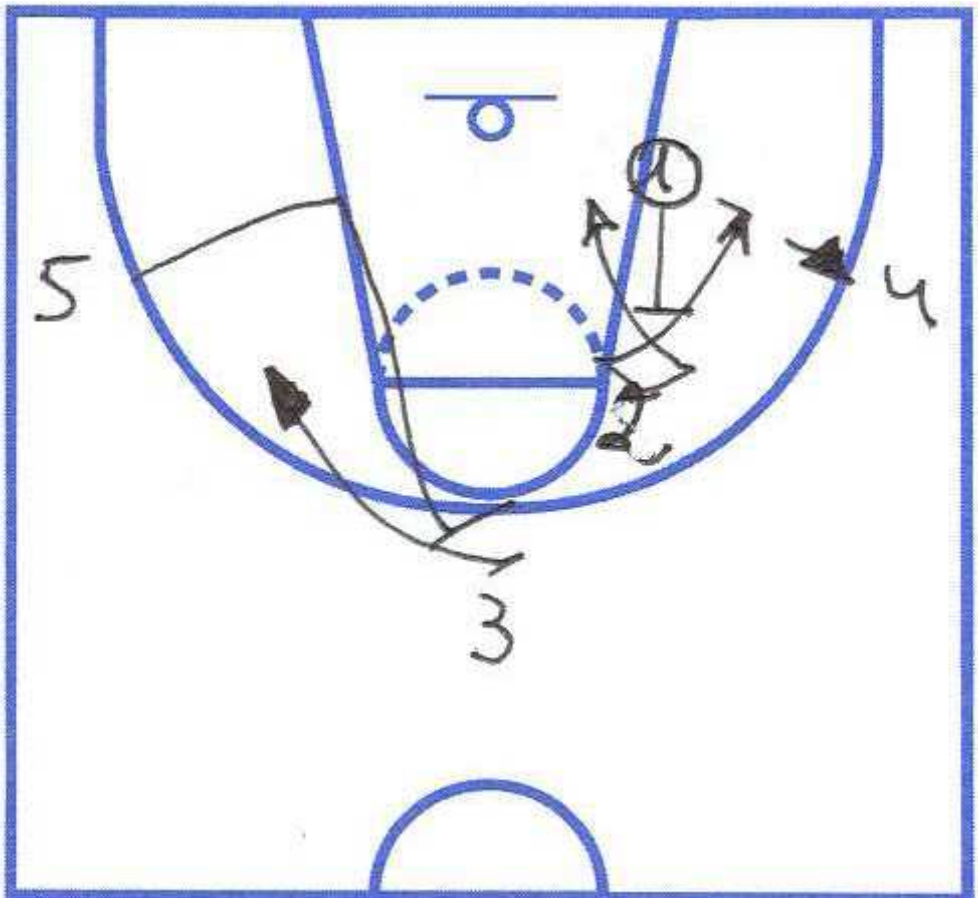
Combine SPLIT and exchange player positions



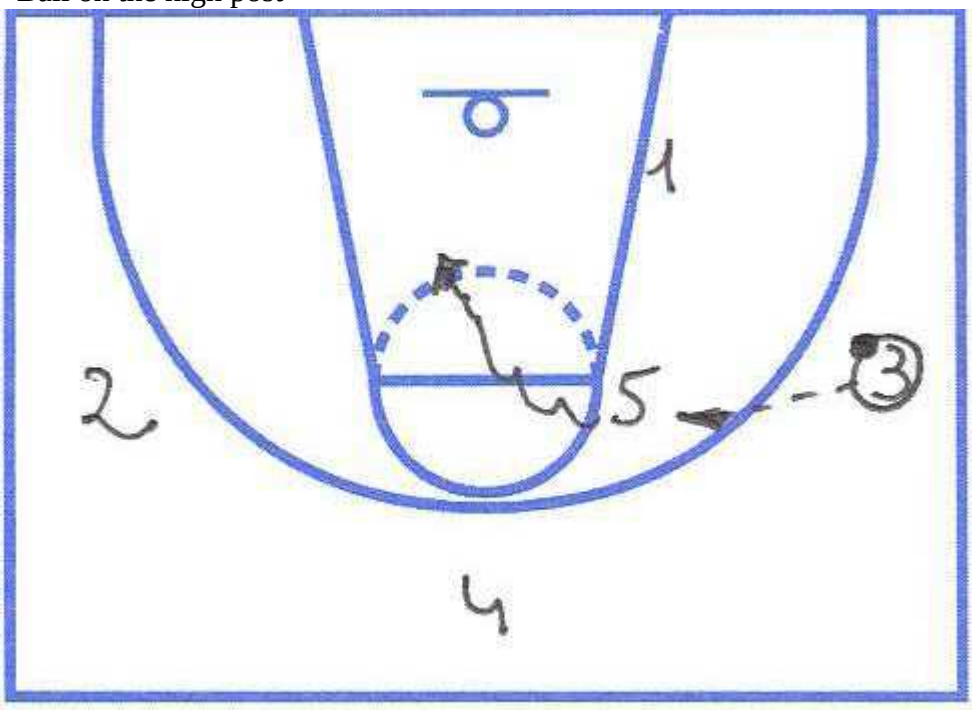
Players from the weak side, move and create passing lines in relation to ball position



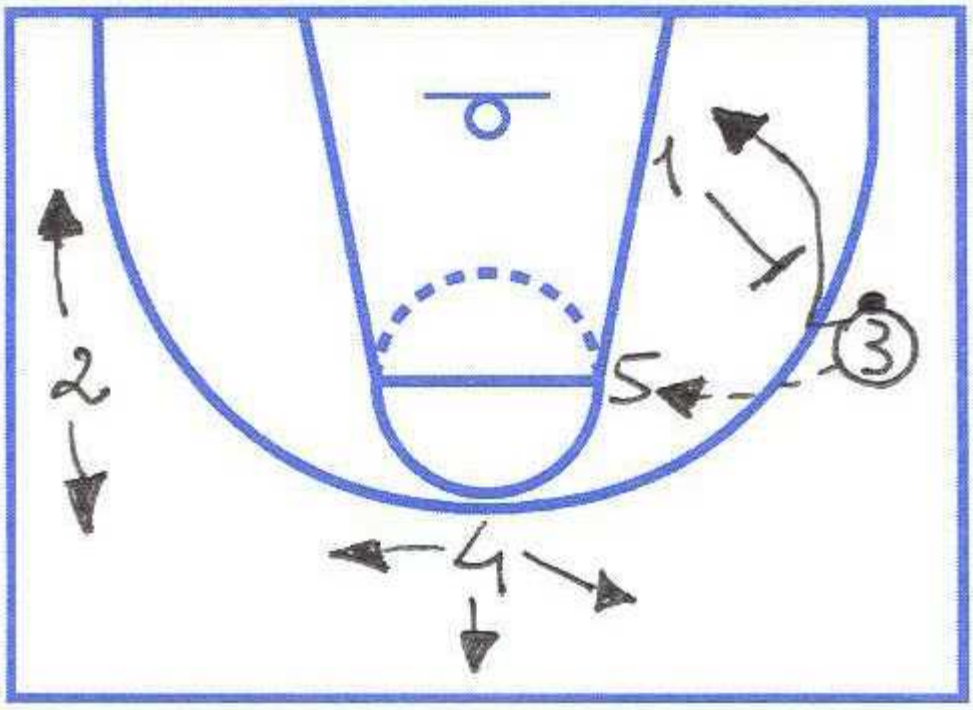
Pass back to the perimeter



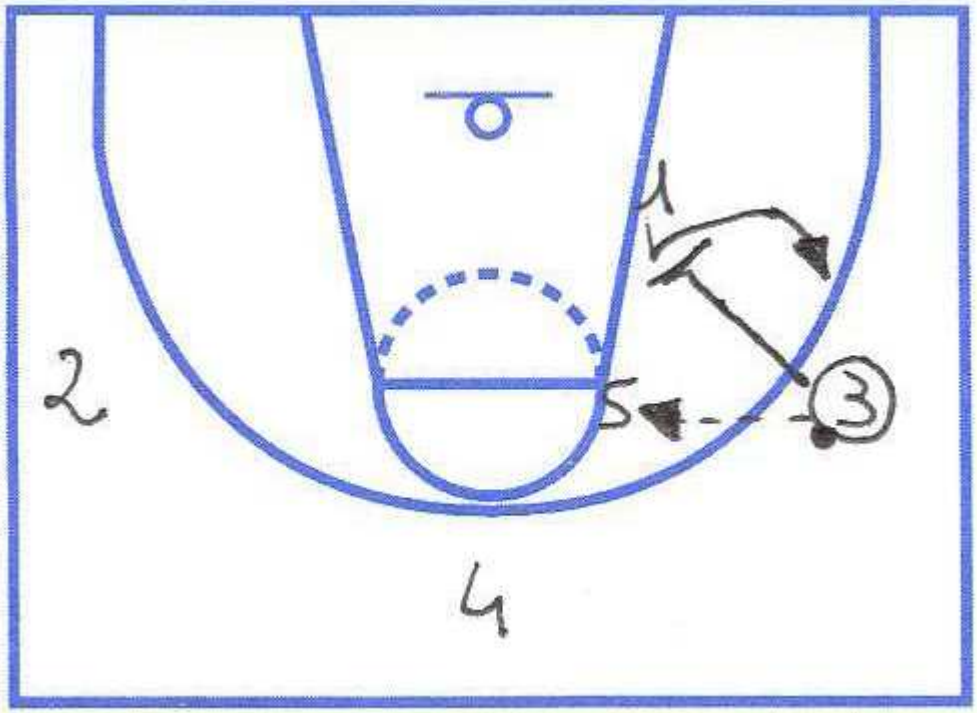
Ball on the high post



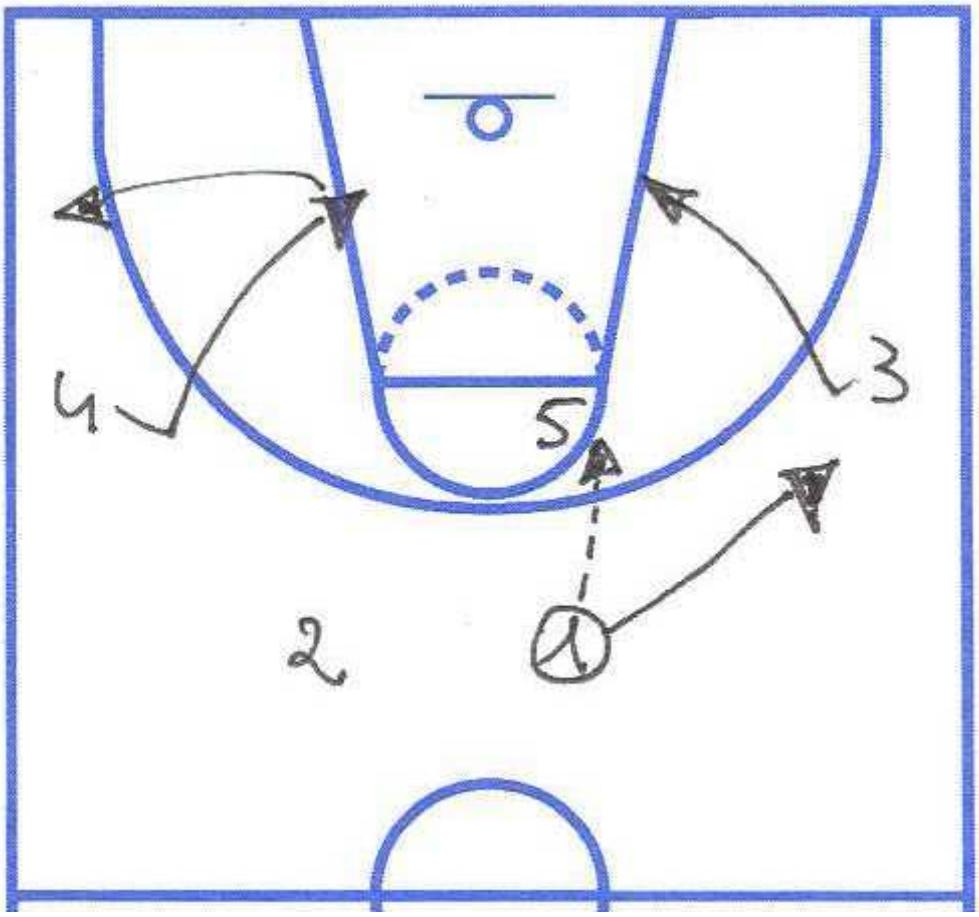
Ball on the high post – back pick



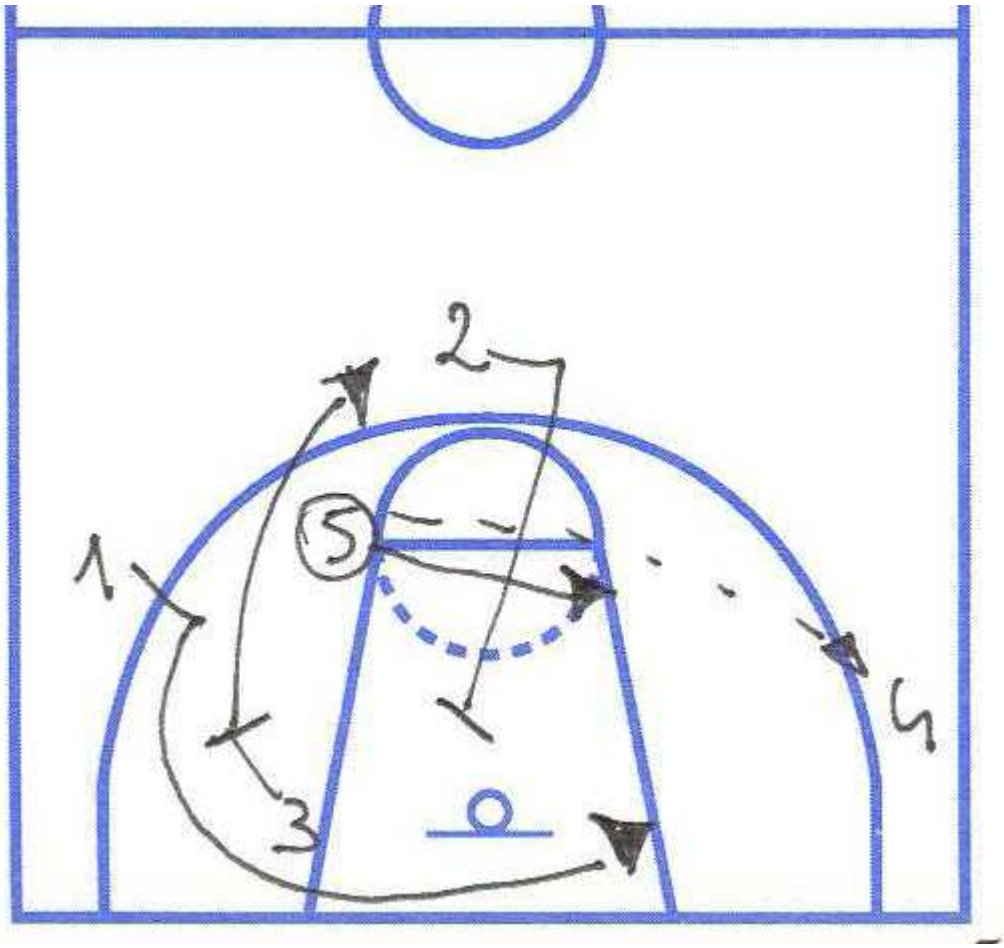
Ball on the high post – wing sets down pick



PASS TO HIGH POST AND BACK DOOR:



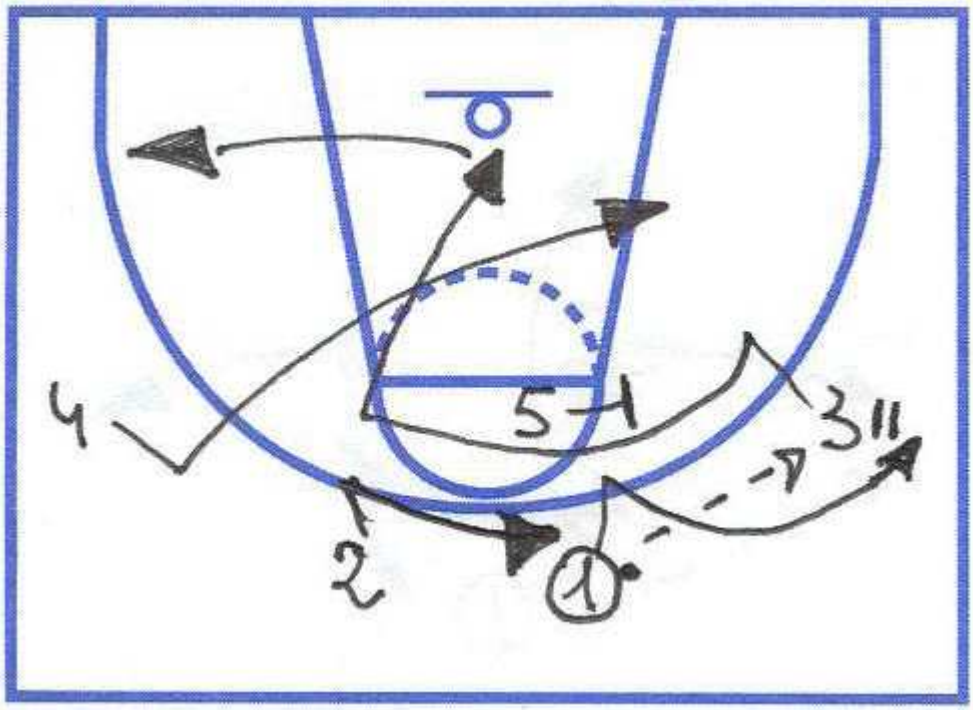
SKIP PASS



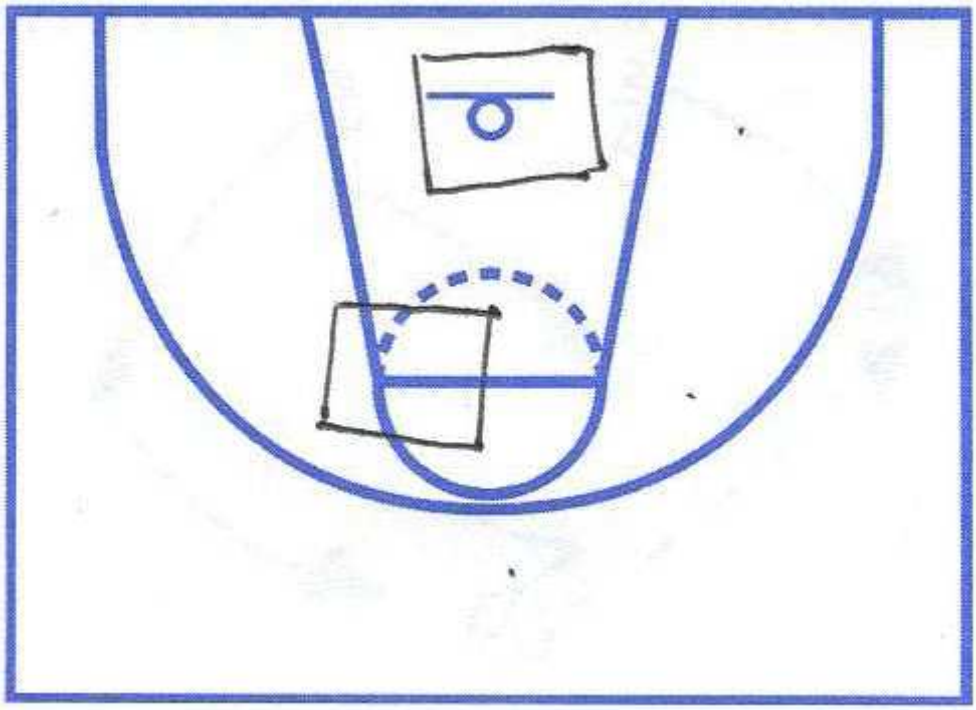
OPTIONS IN “GET”:

1/ 1-1
2/ FLASH CUT
3/ Flare pick

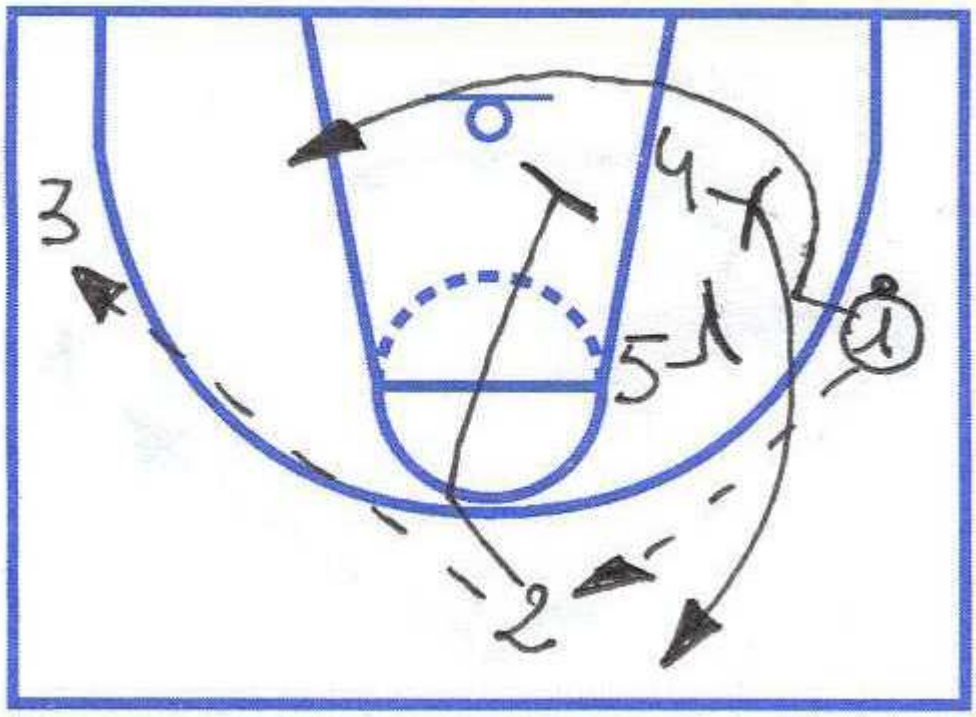
“GET” HAND OFF:



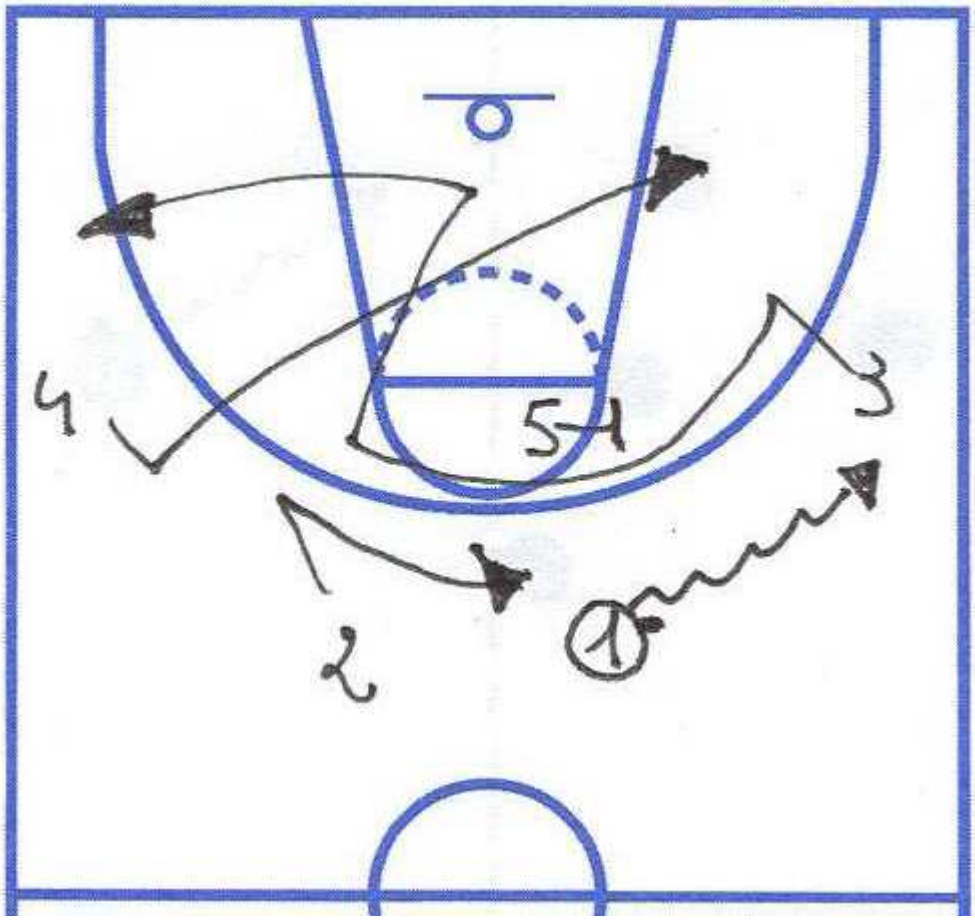
Continualy attack two spots: basket and high spot



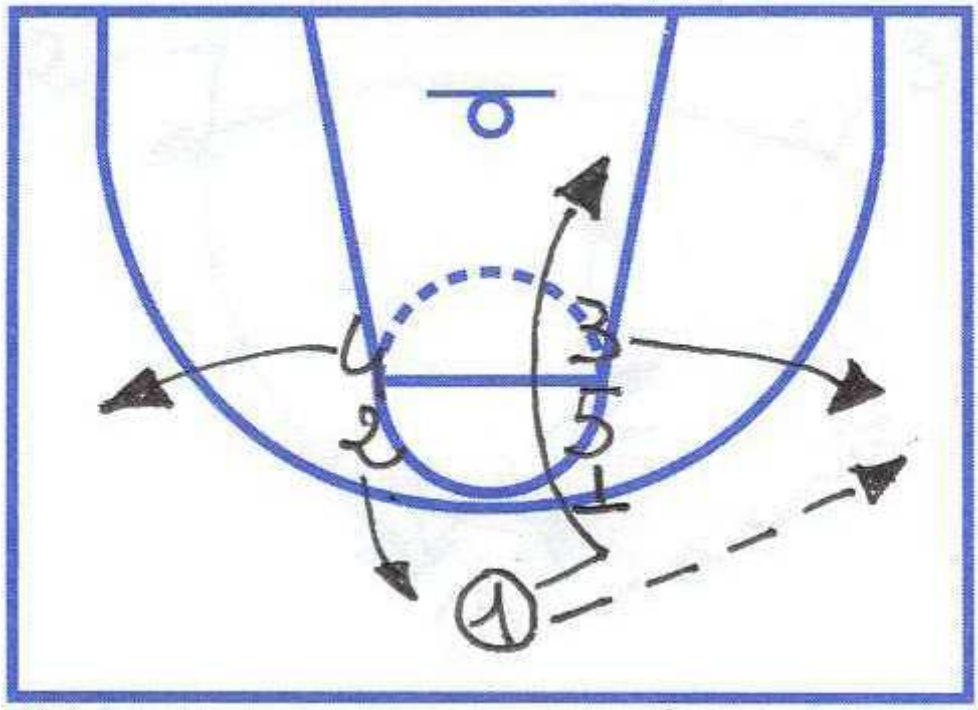
Continuity:



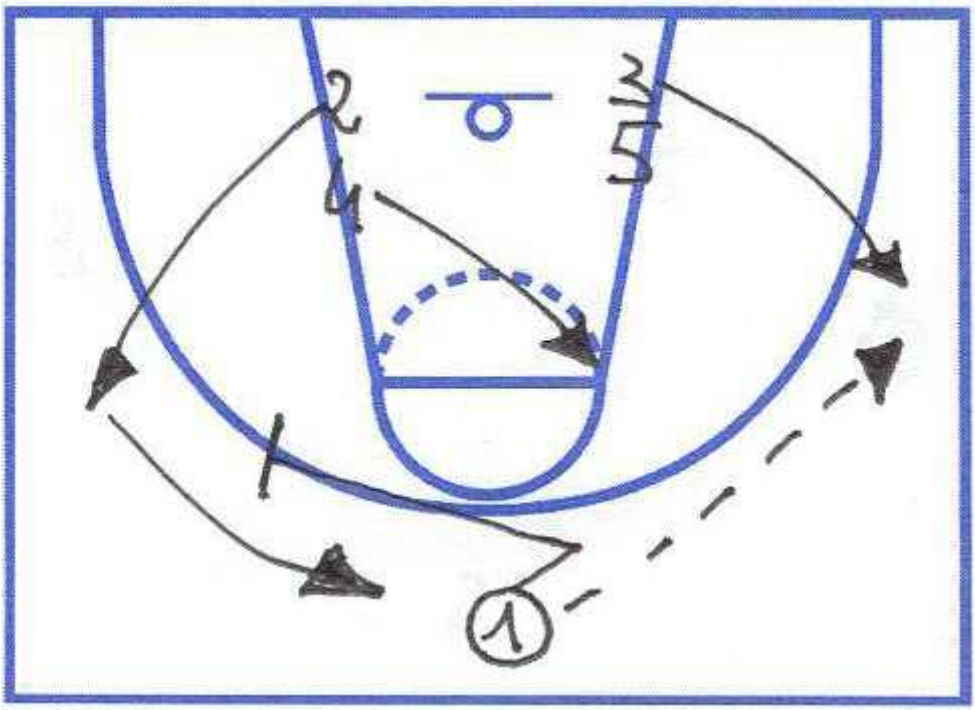
“GET” GO:



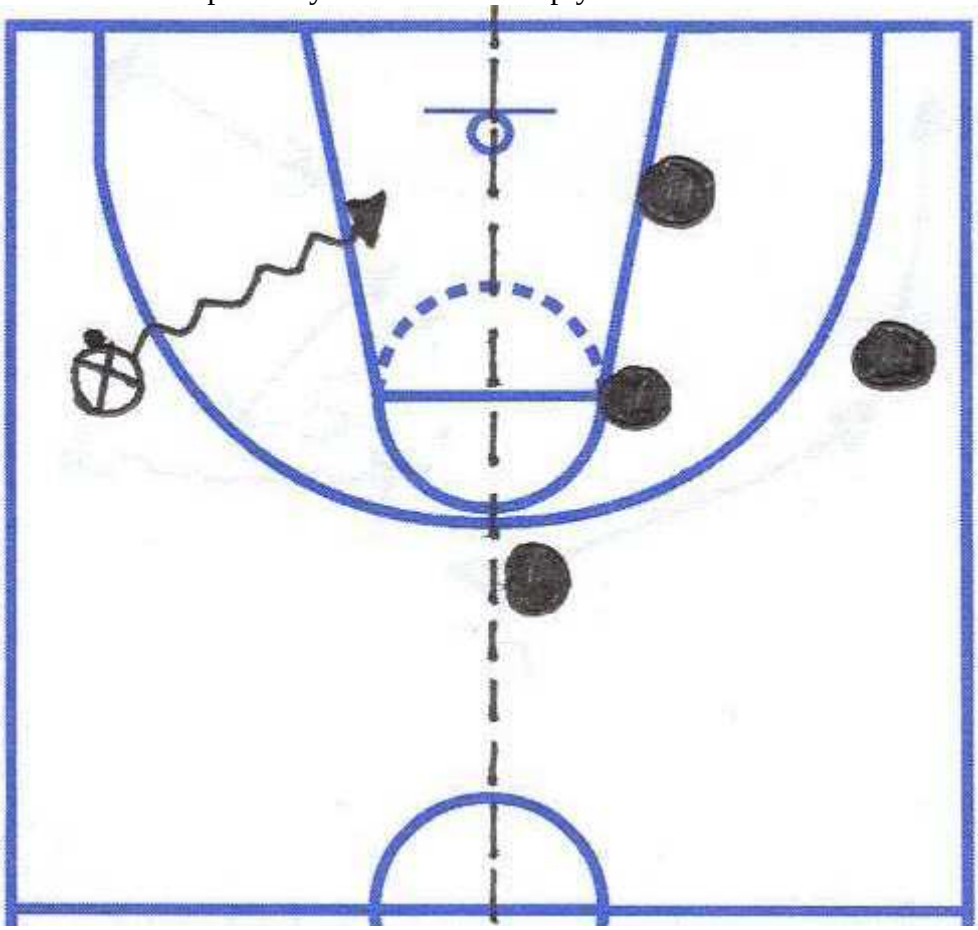
High stack entry:



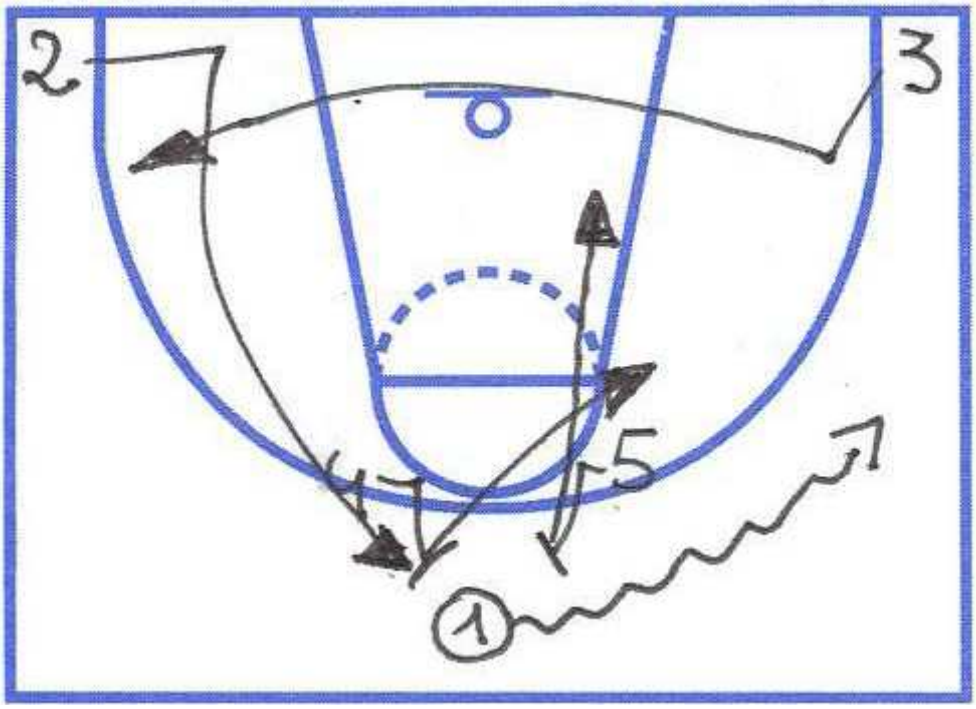
Low stack entry:



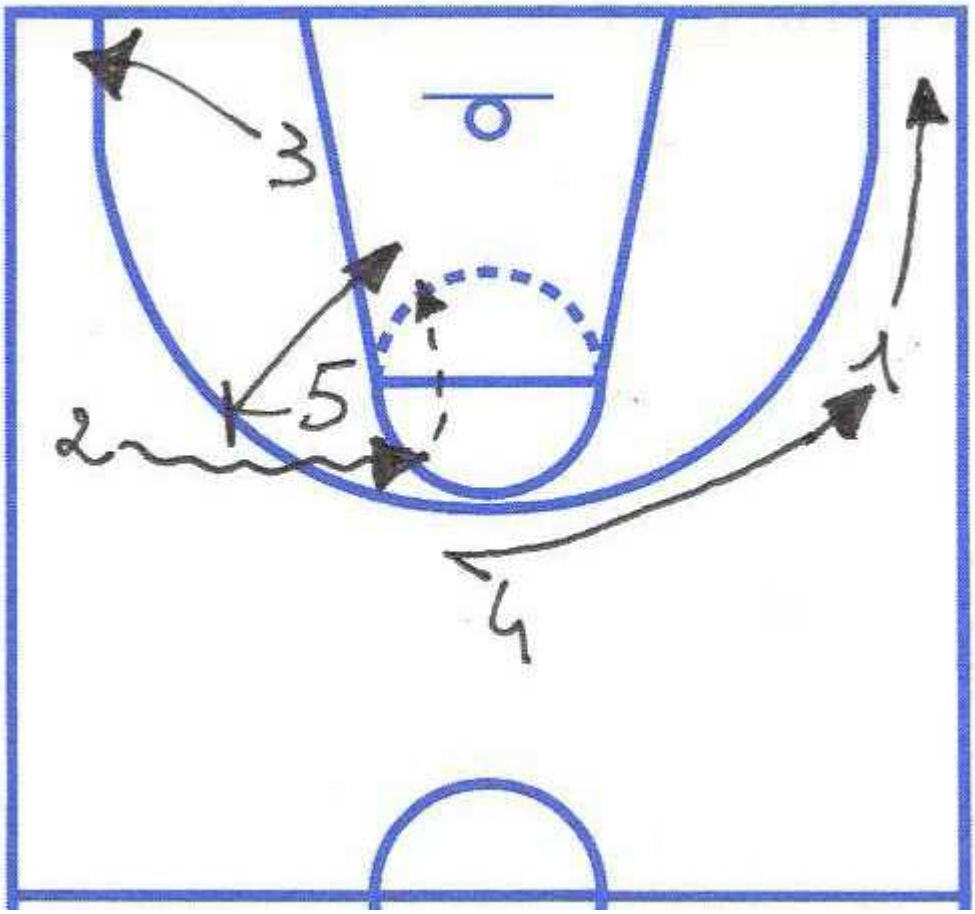
Weak side 1-1 oportunity: ¼ of court is empty



“Horns” entry:

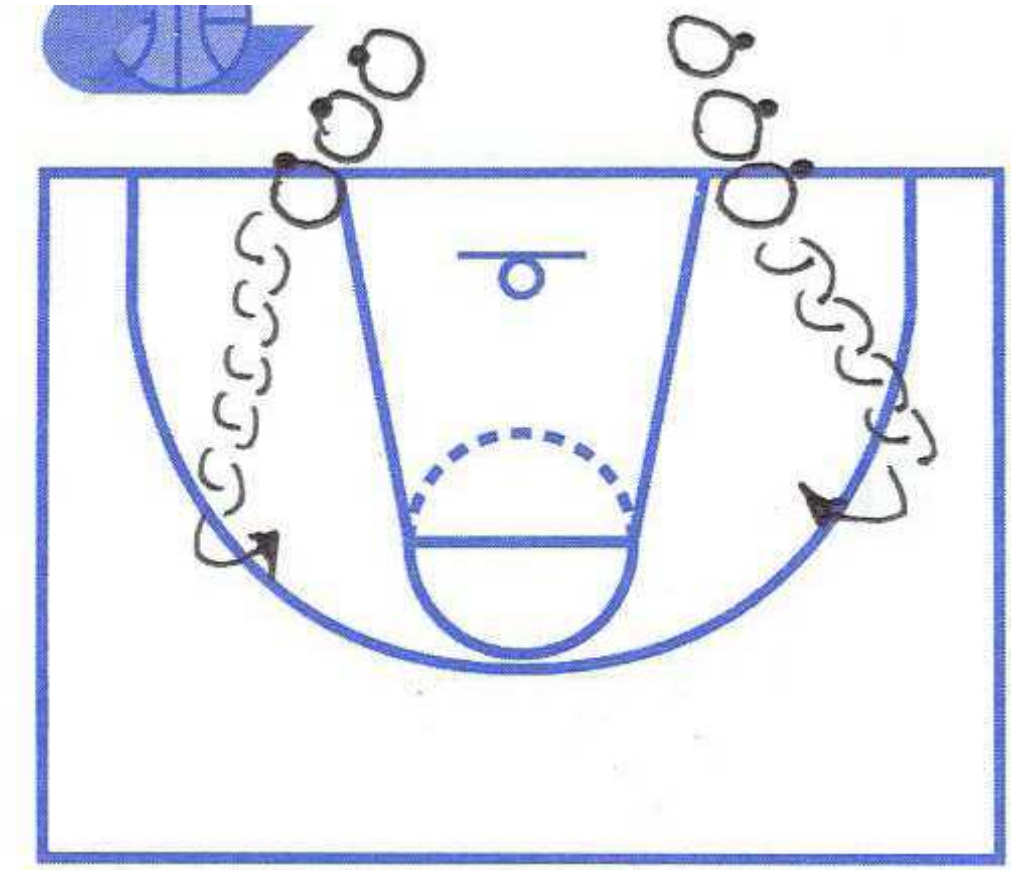


Side pick and roll:



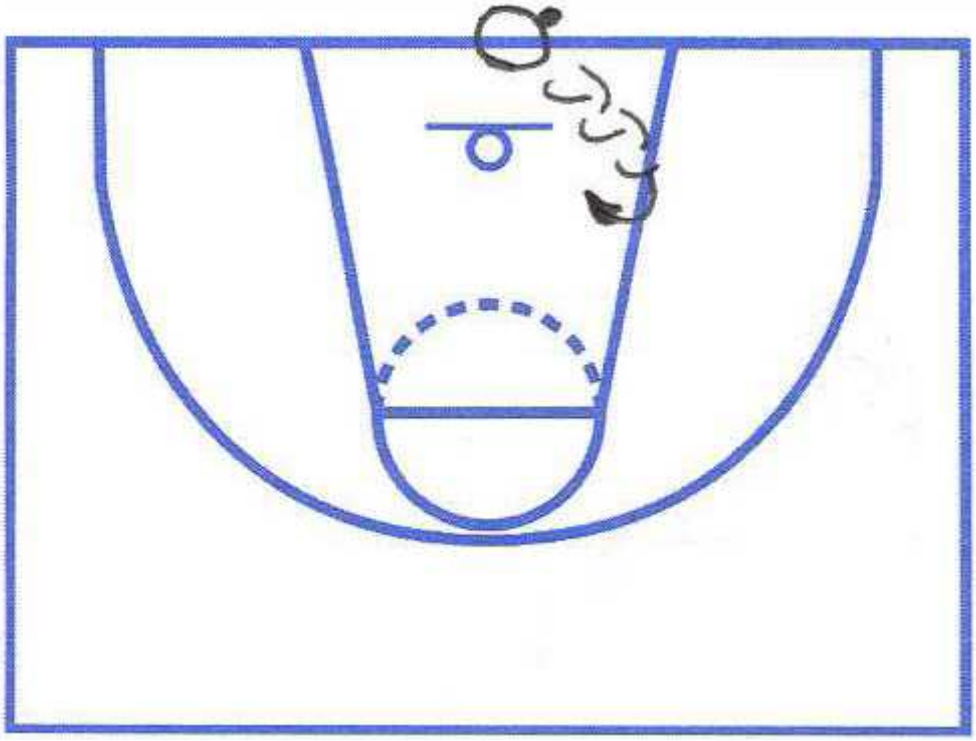
DRILLS:

1-0 SELF PASS

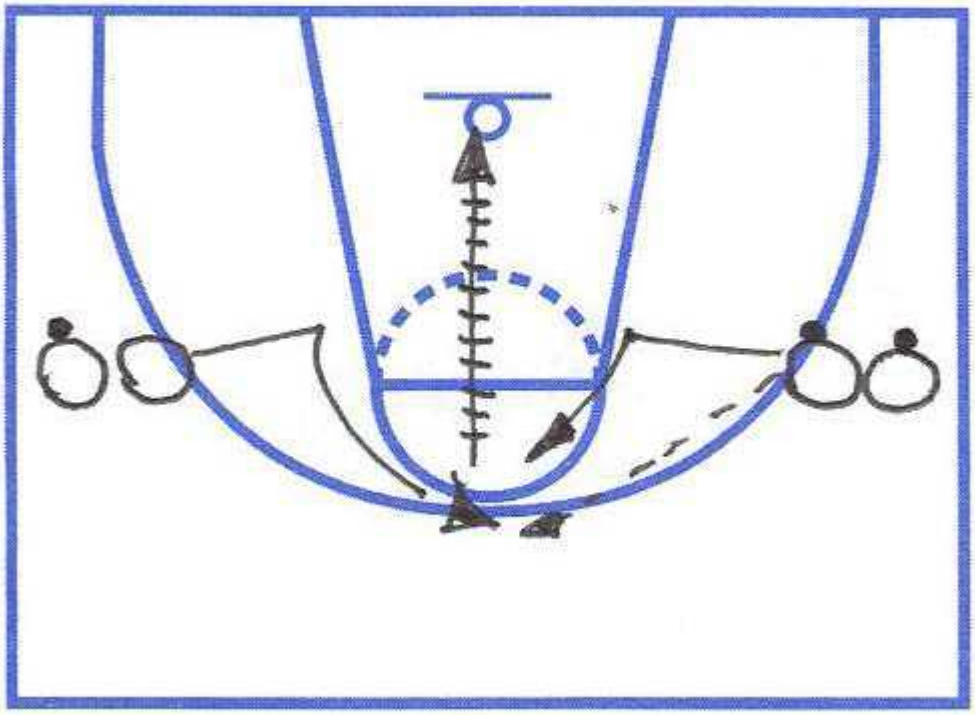


Players with the ball, self pass, sprint , jump stop, face:
Shot and then add different moves

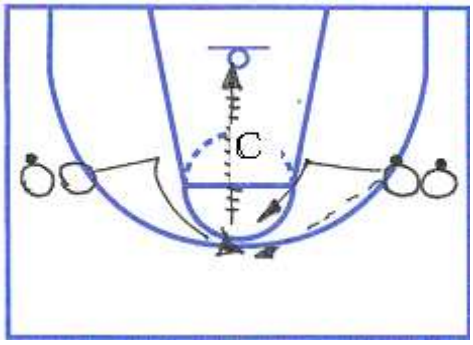
The same only low post moves 1-0



Flare cut 1-0 + 1



Flare 1-1+1

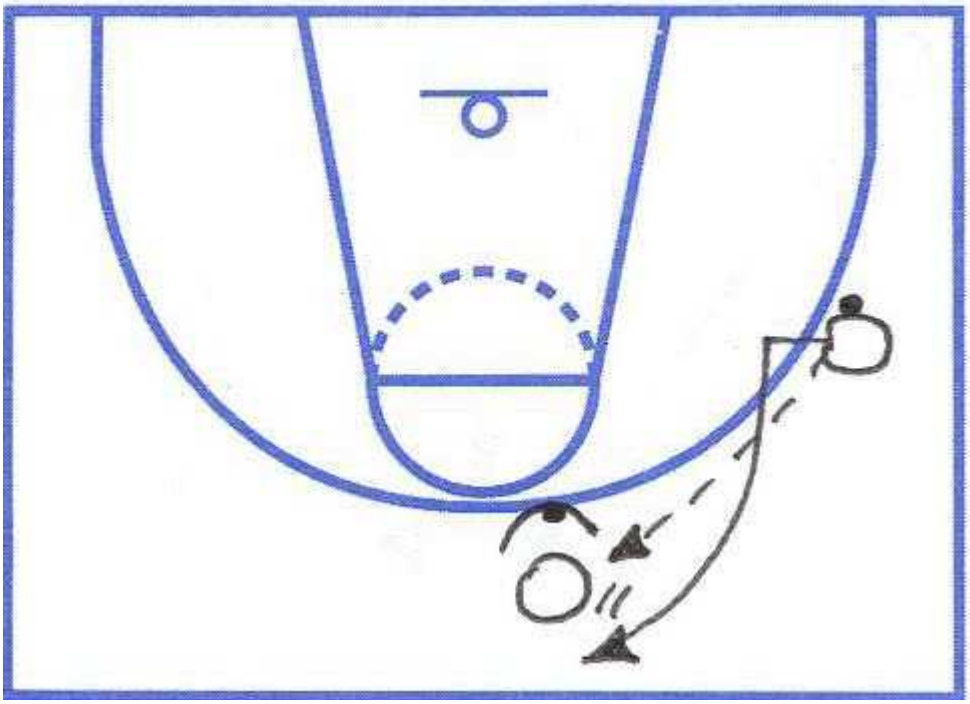


1-1 DRILLS:

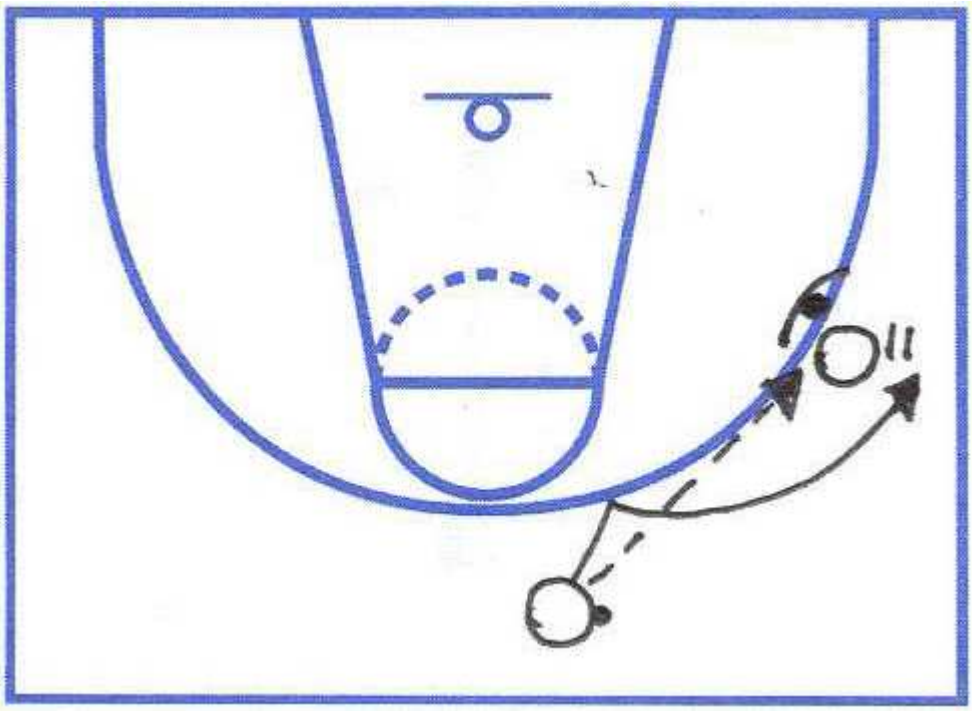
This is a vital part in bulding wheel offense.Elements what we drill are:

- basic position in offense
- mental toughnes- be determine
- triple treat position after catch
- footwork
- get read of your guard
- resolve all situation with one dribble
- afer you pass, continue to play
- shot selection
- proper shooting technique

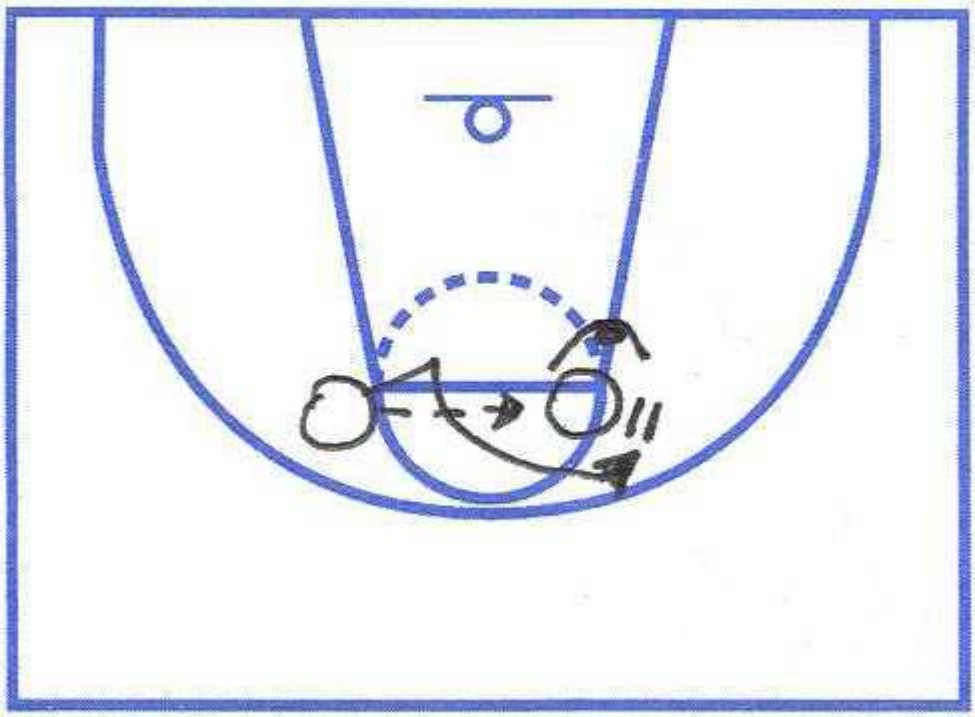
TOP



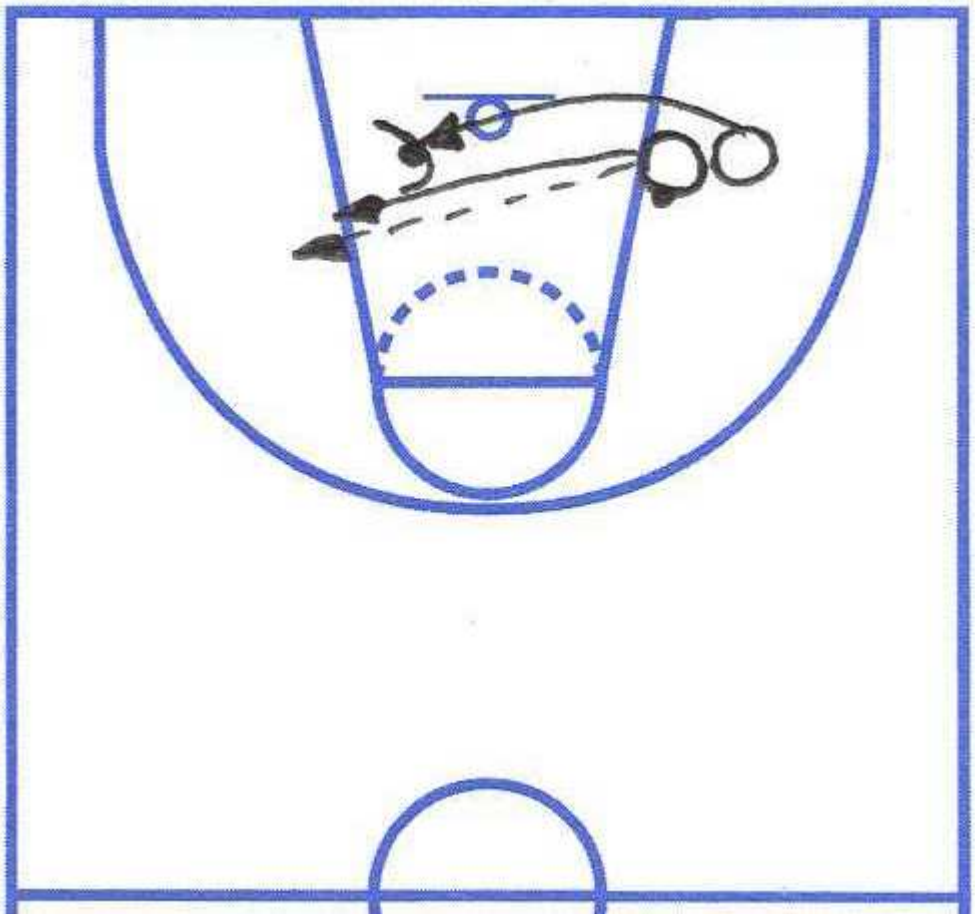
WING



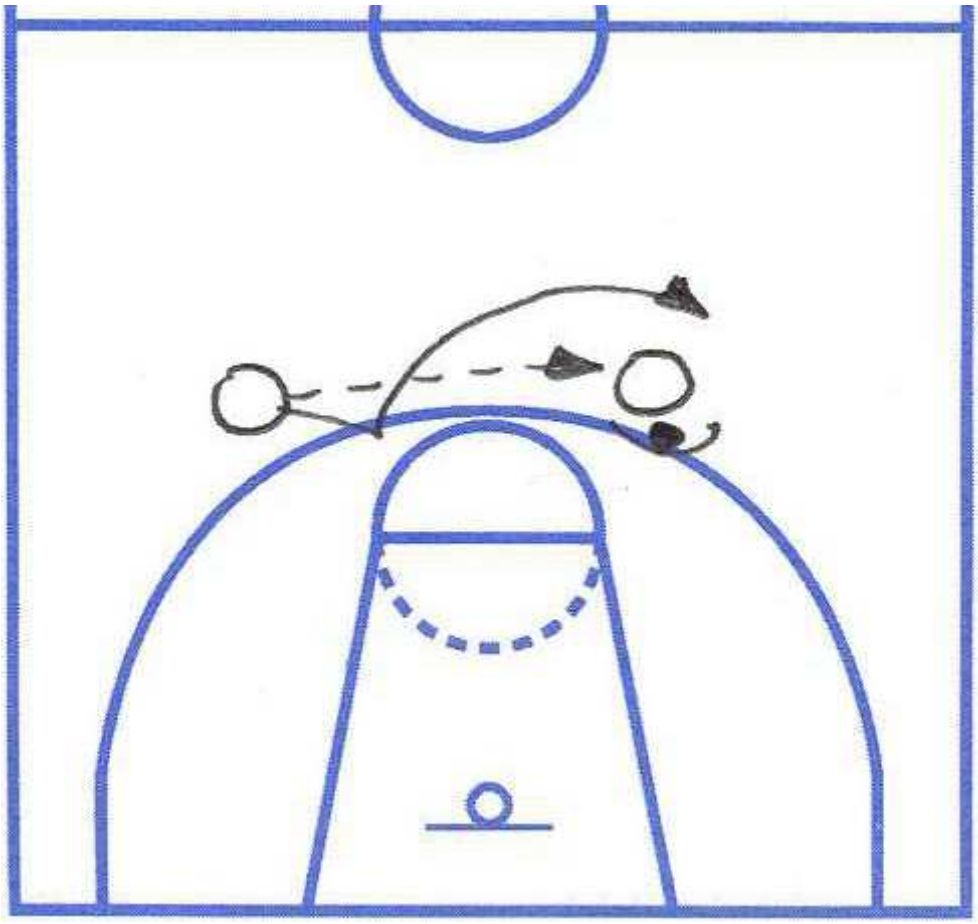
HIGH POST



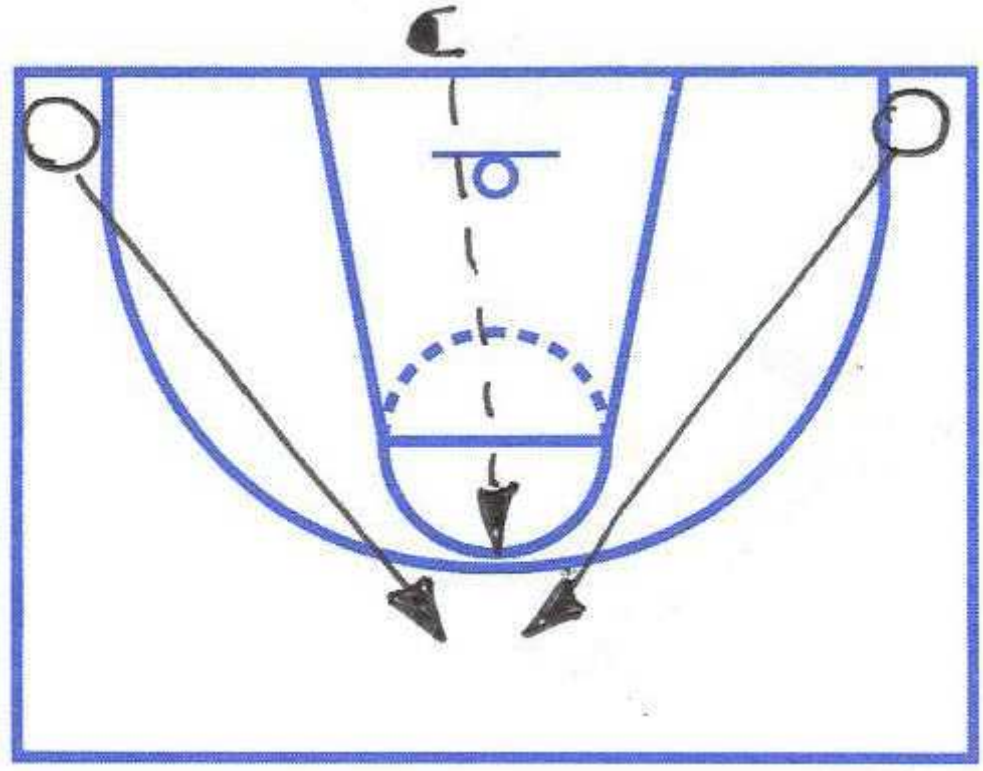
LOW POST



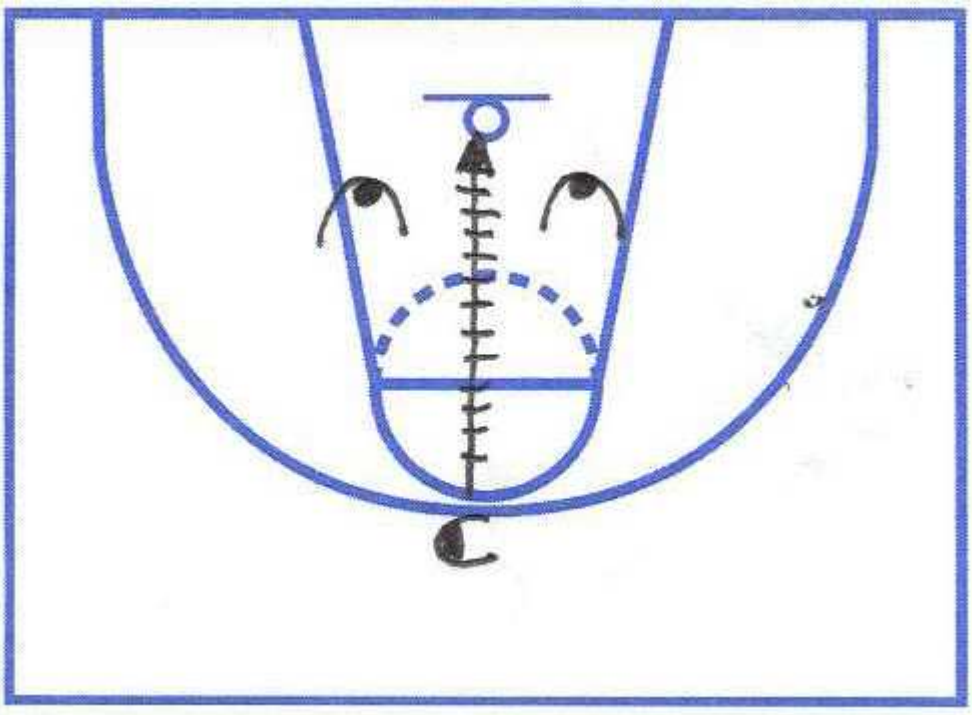
GUARD



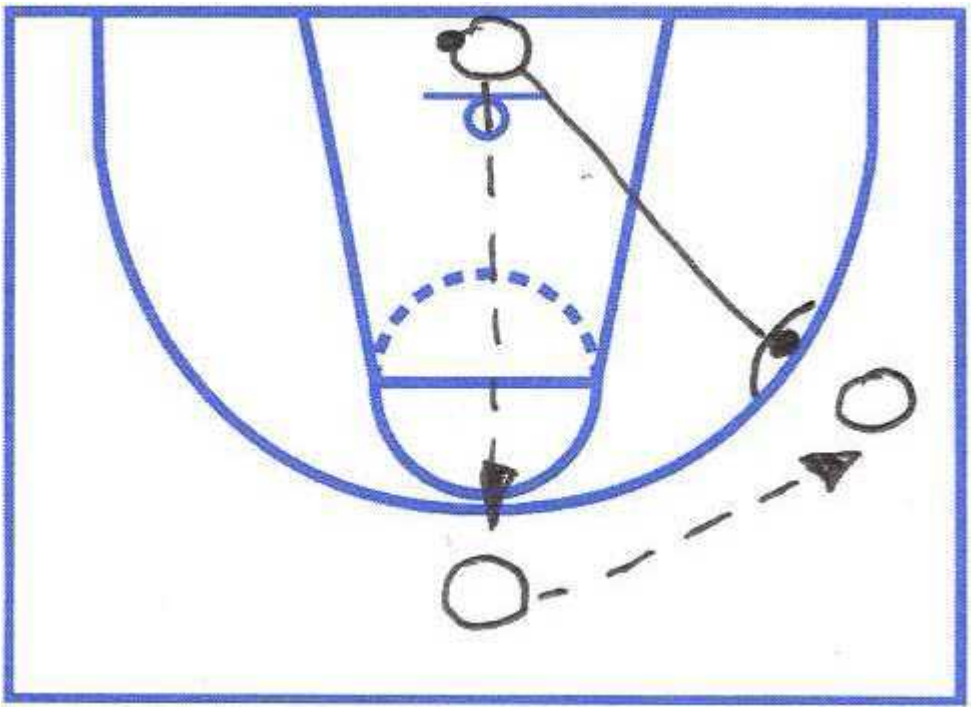
MENTHAL TOUGHNES DRILLS:



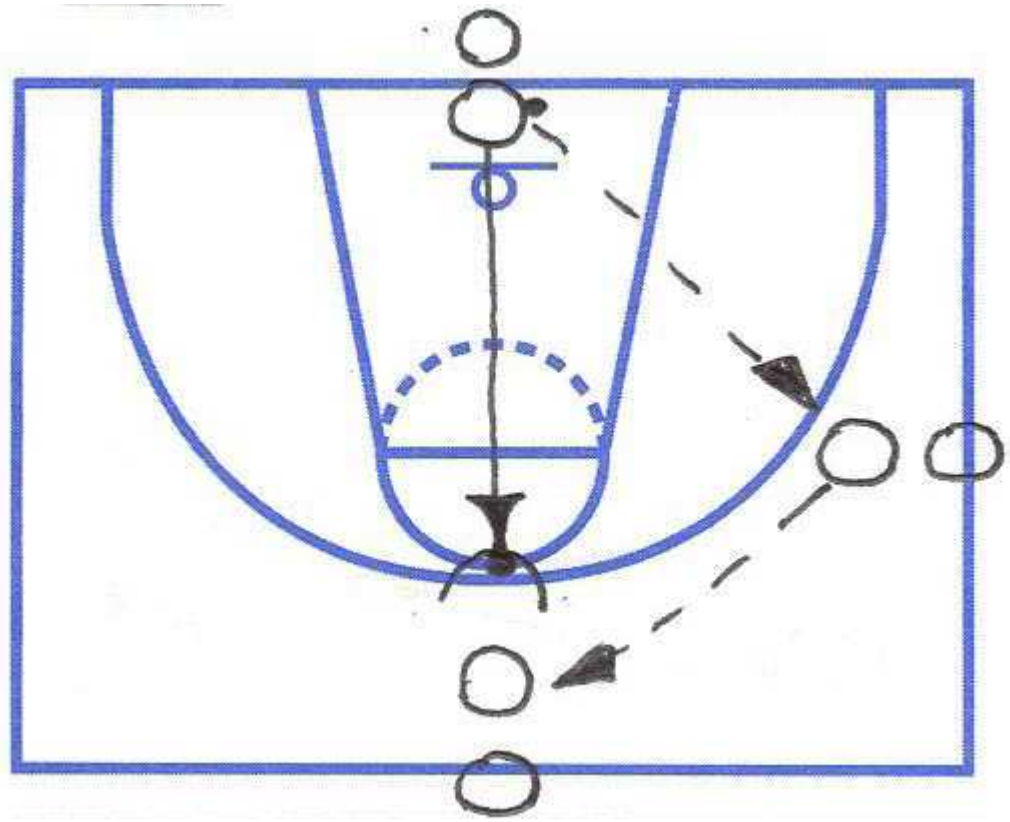
WAR



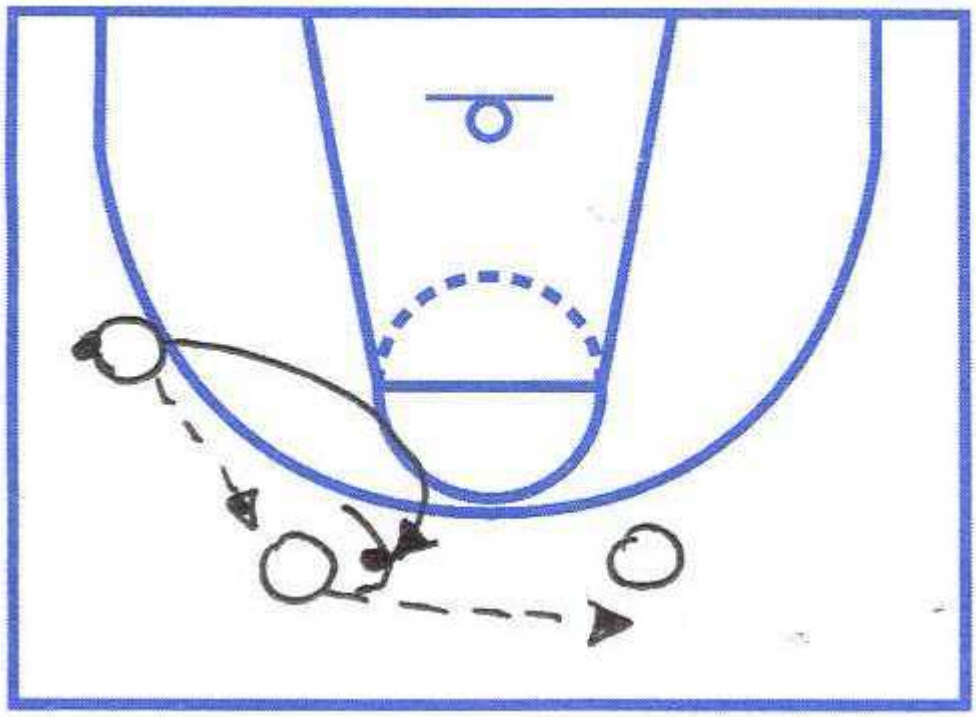
GUARD



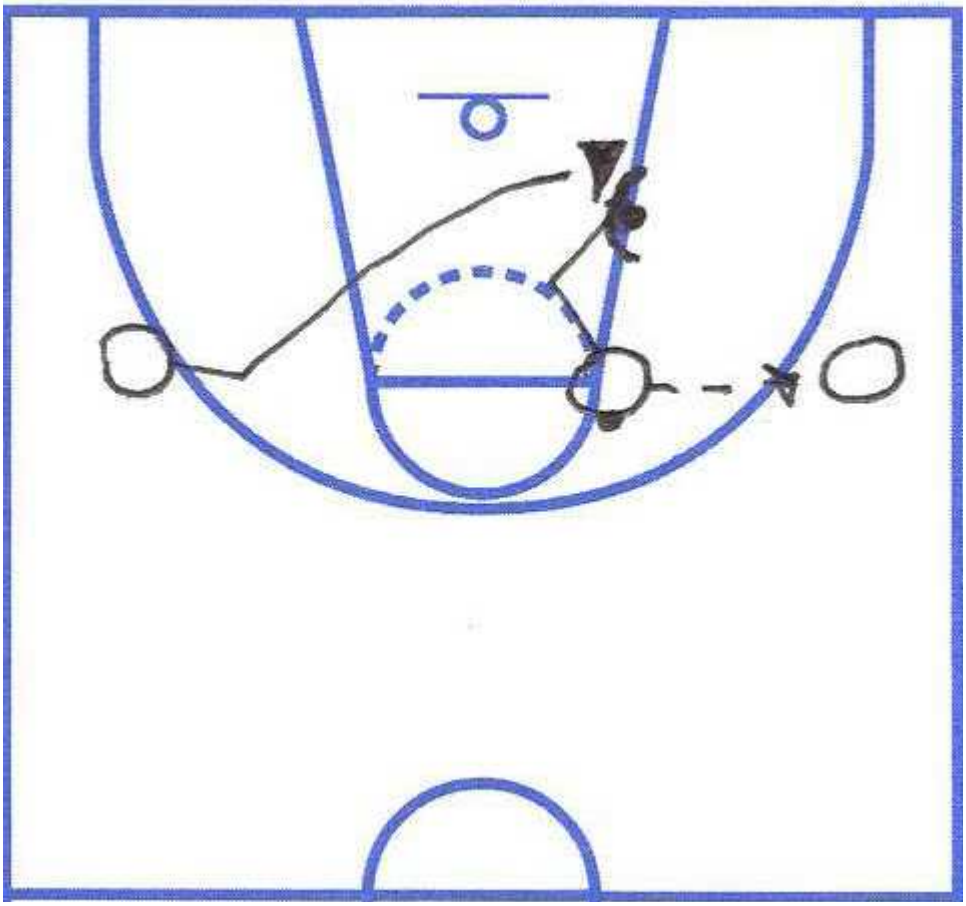
1-1+1 HIGH POST



GUARD

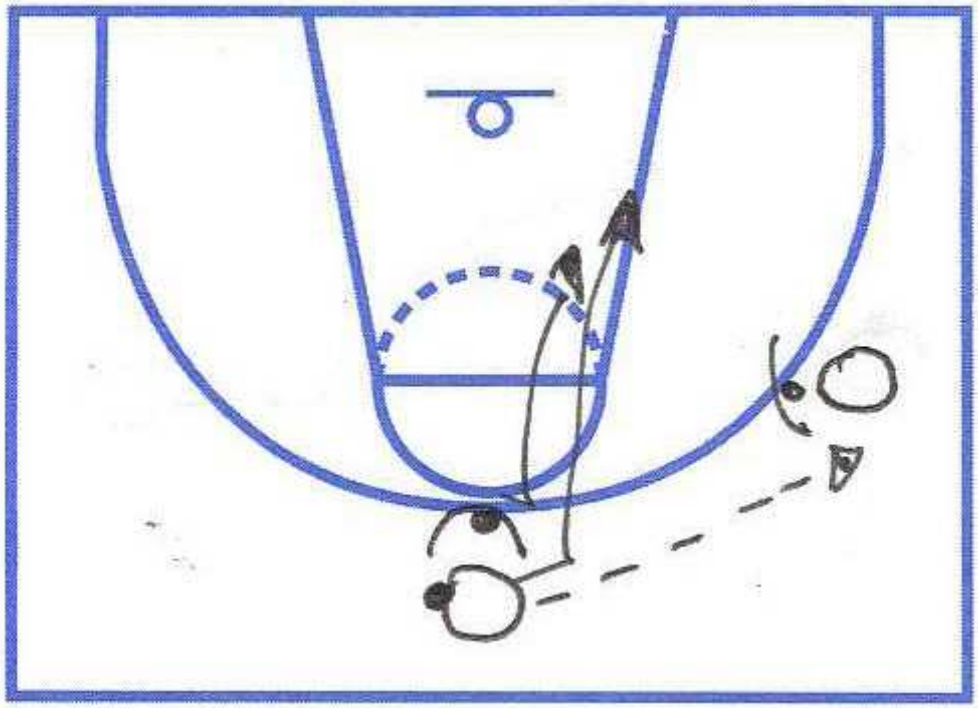


LOW POST

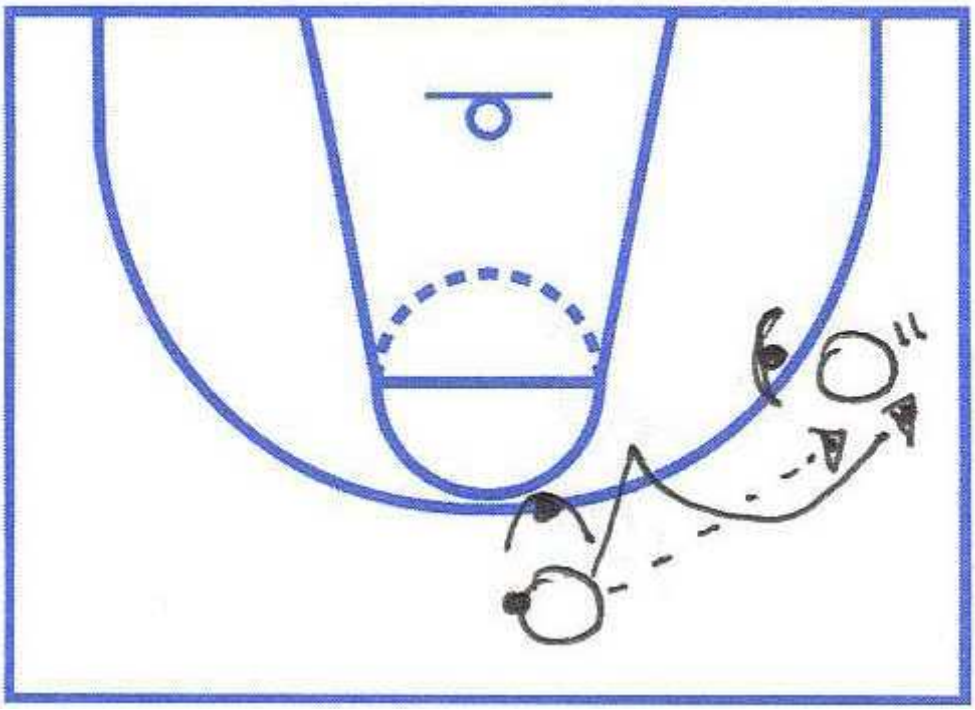


1-1 DRILLS:

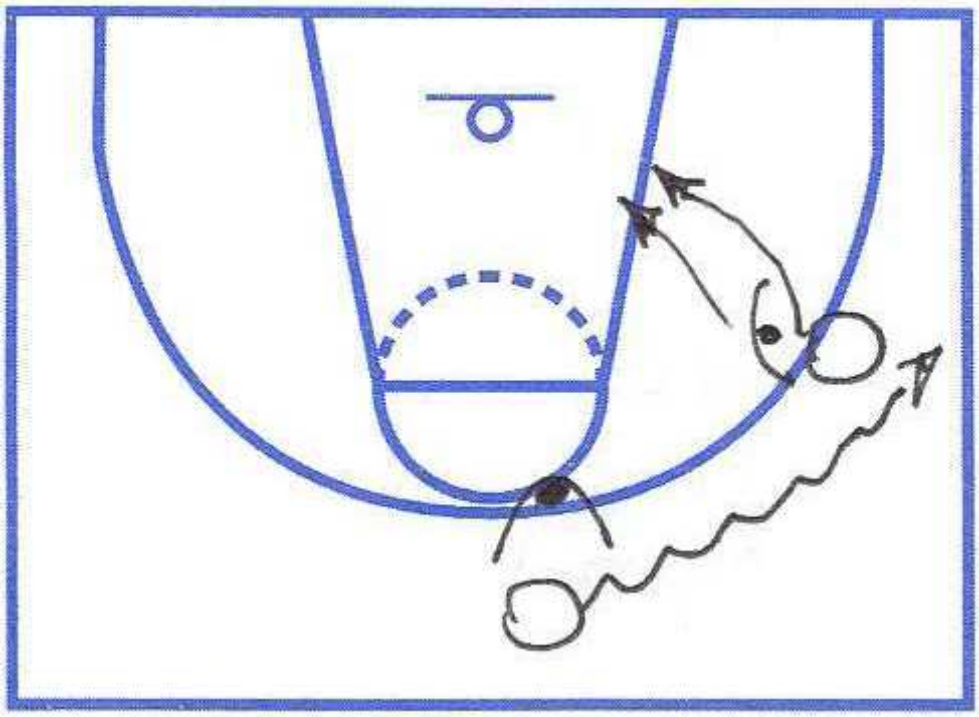
Basket cut



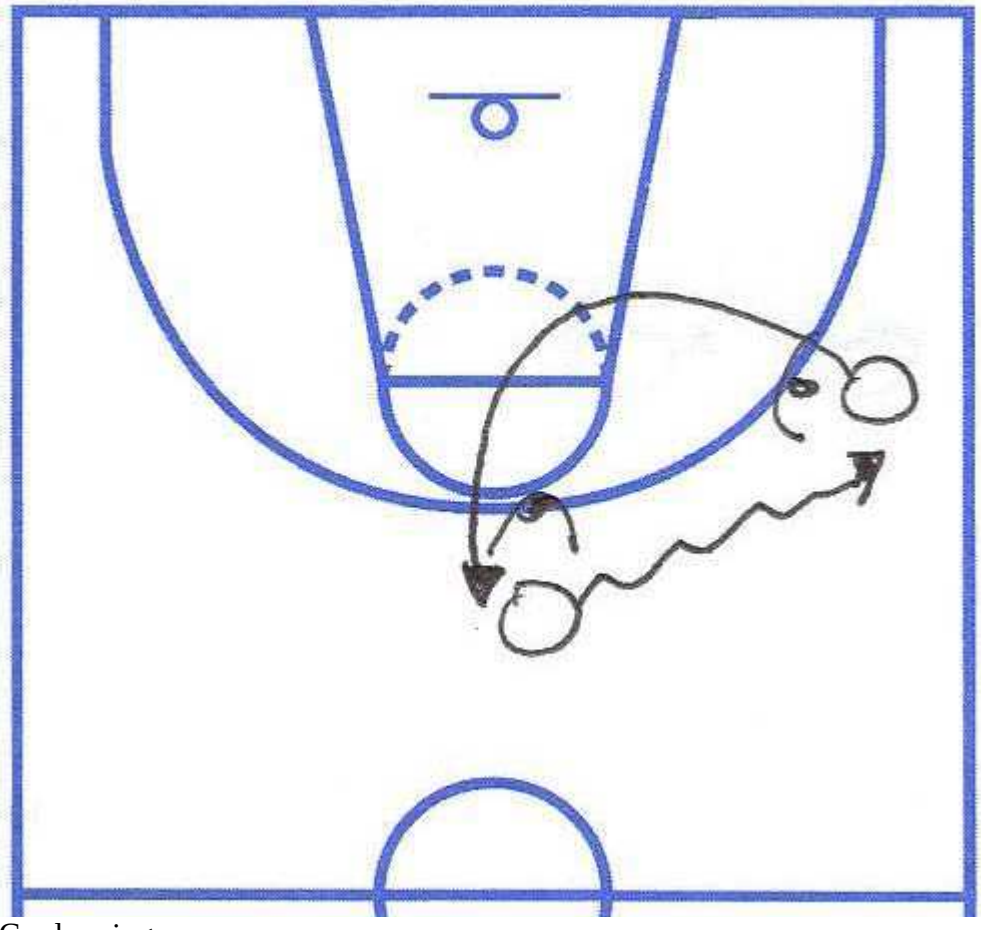
Hand off



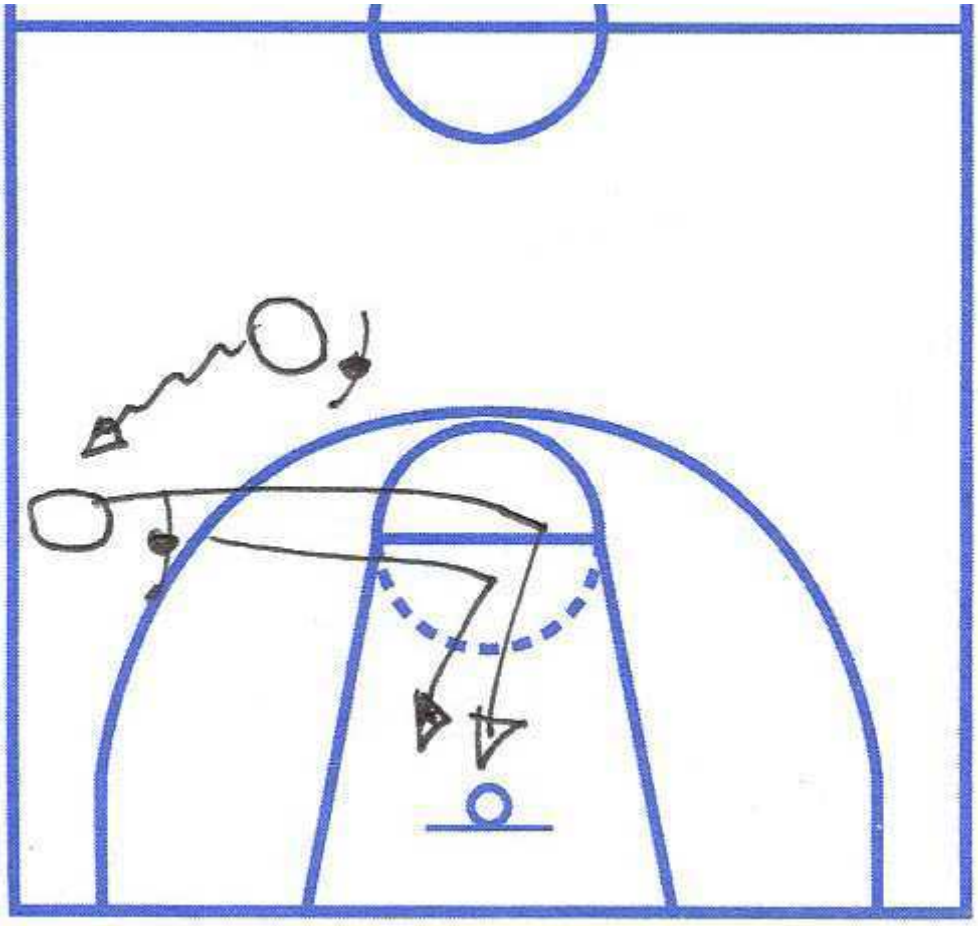
Post up



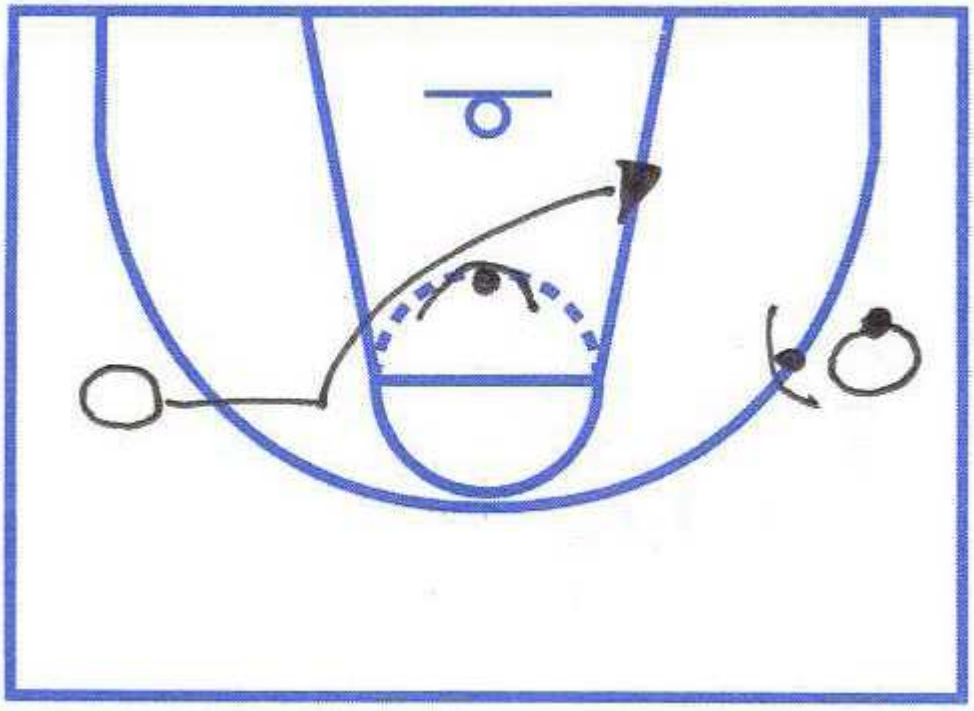
Shallow cut guard -wing



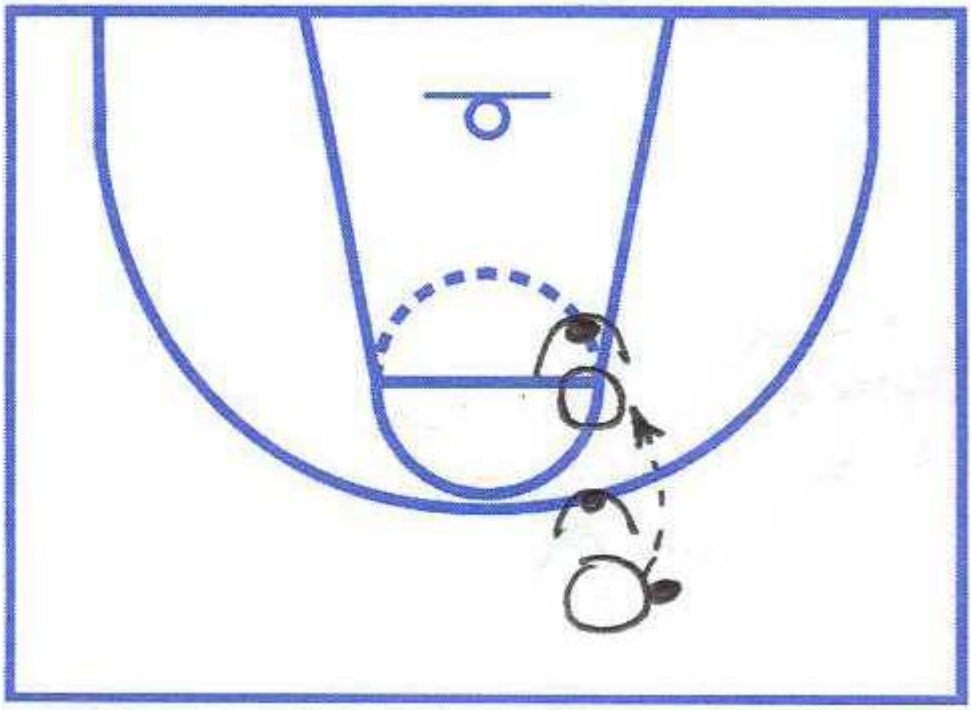
Gard - wing



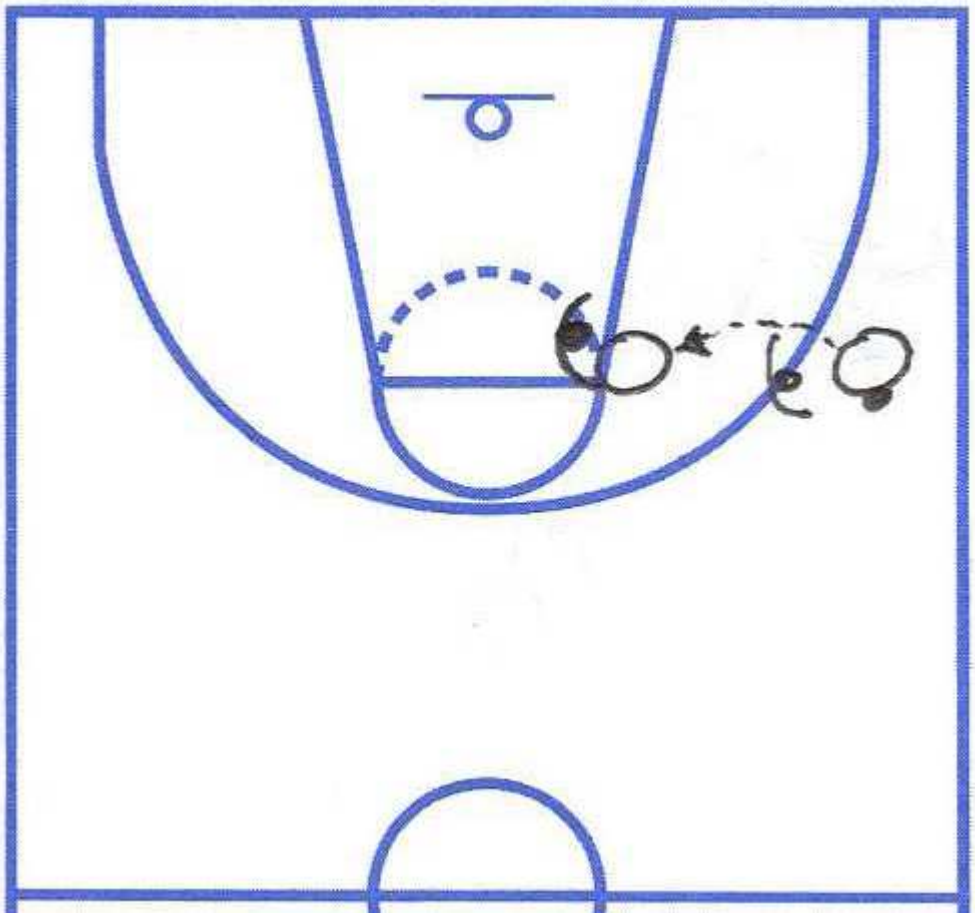
WING –WING



Guard – high post

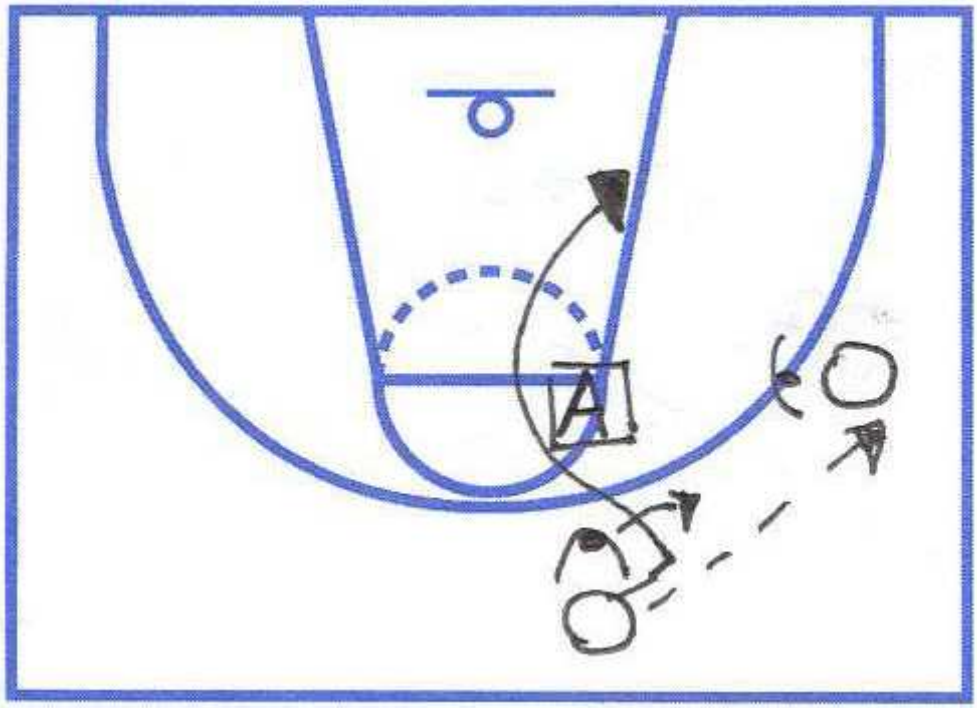


Wing- high post

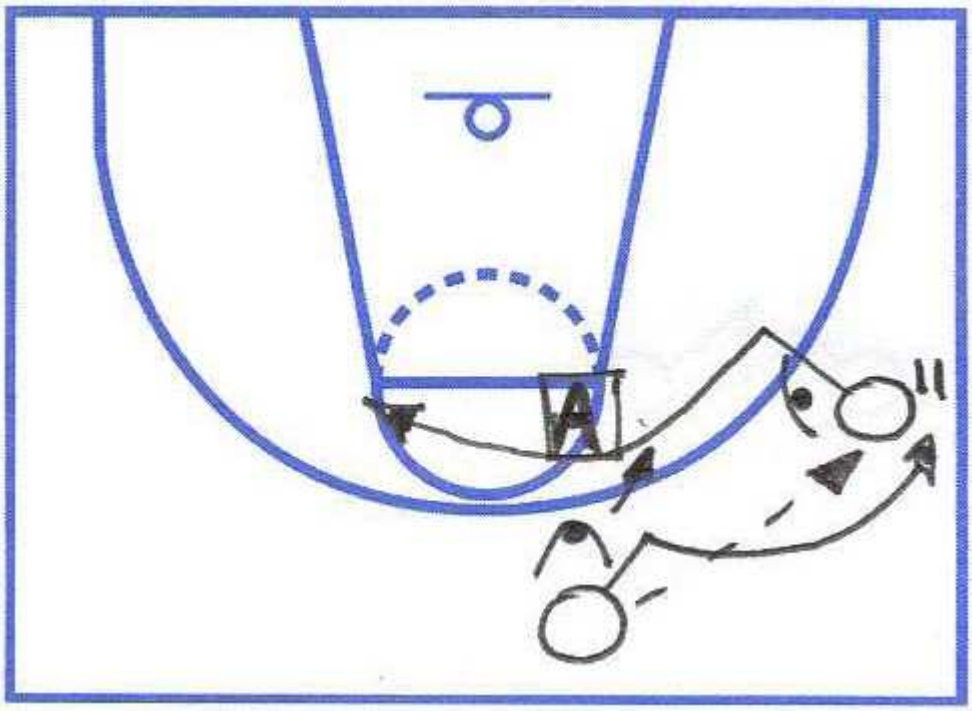


2-2 +1 DRILLS:

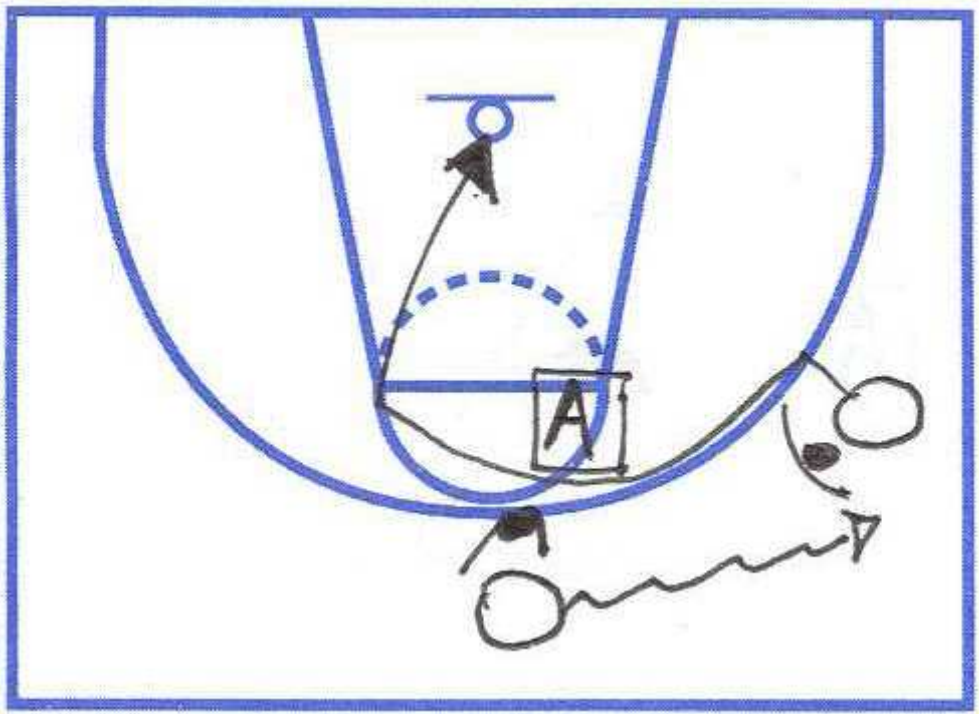
Elbow rub



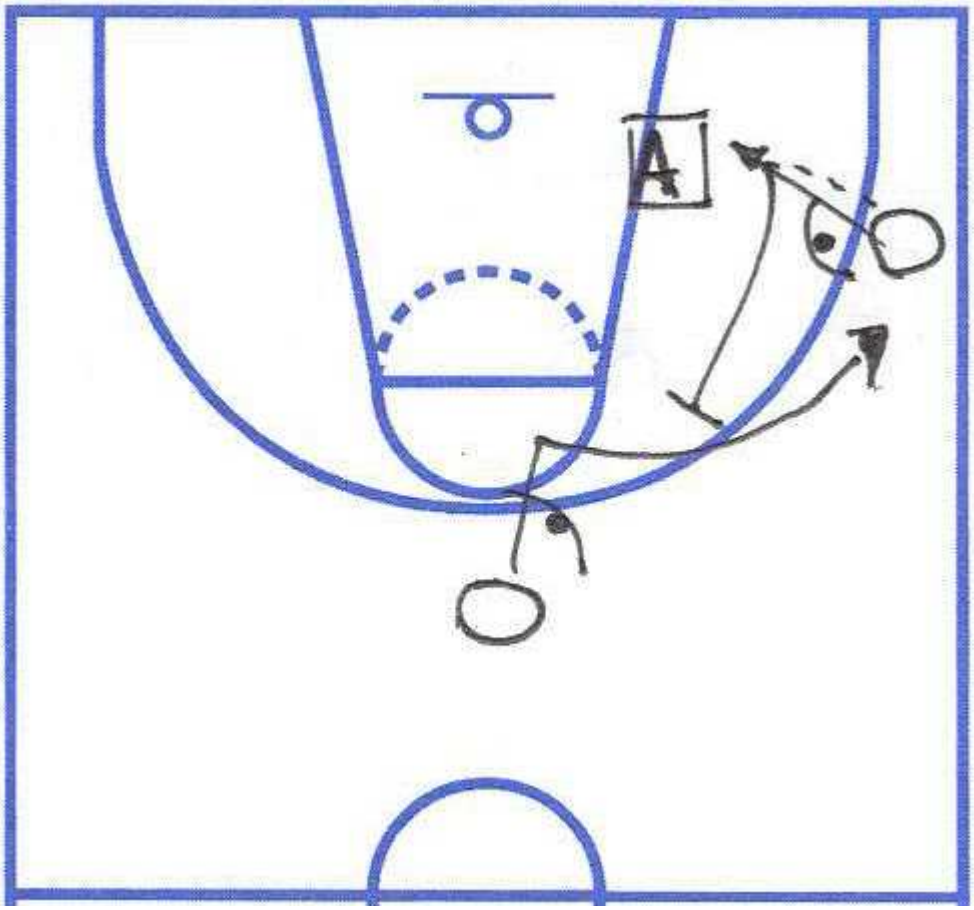
Hand off and clear



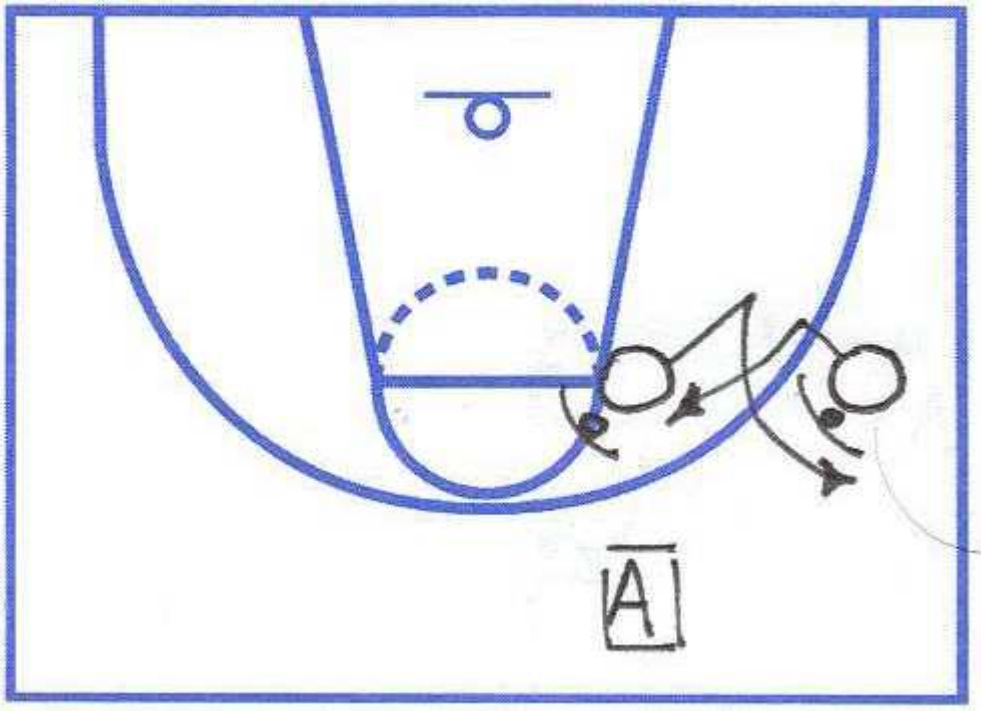
Cler and cut



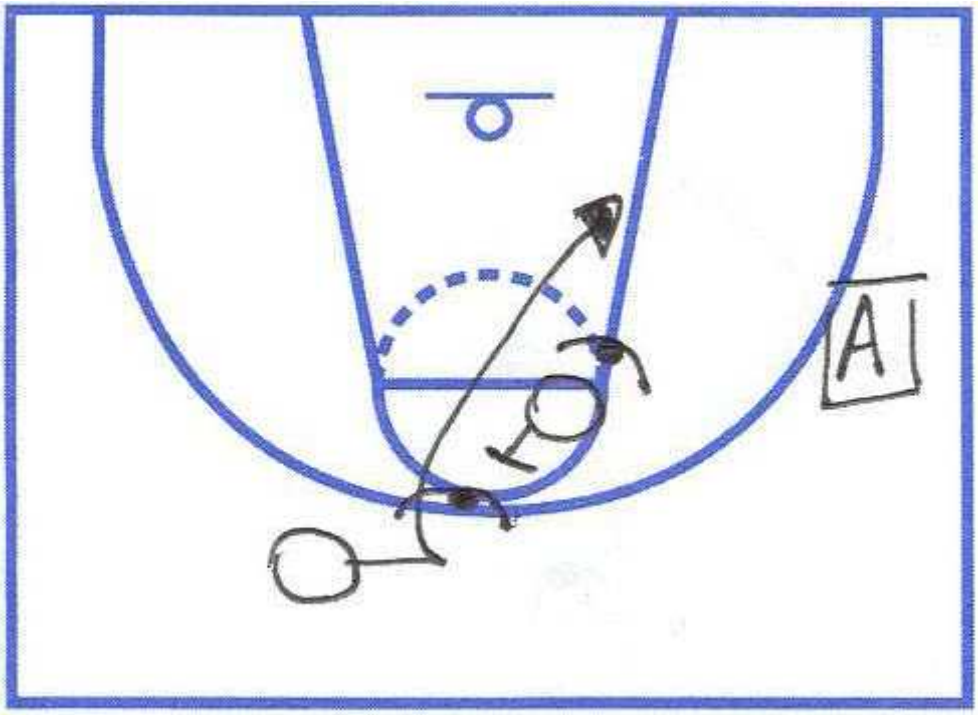
Exchange position after pass to te low post player



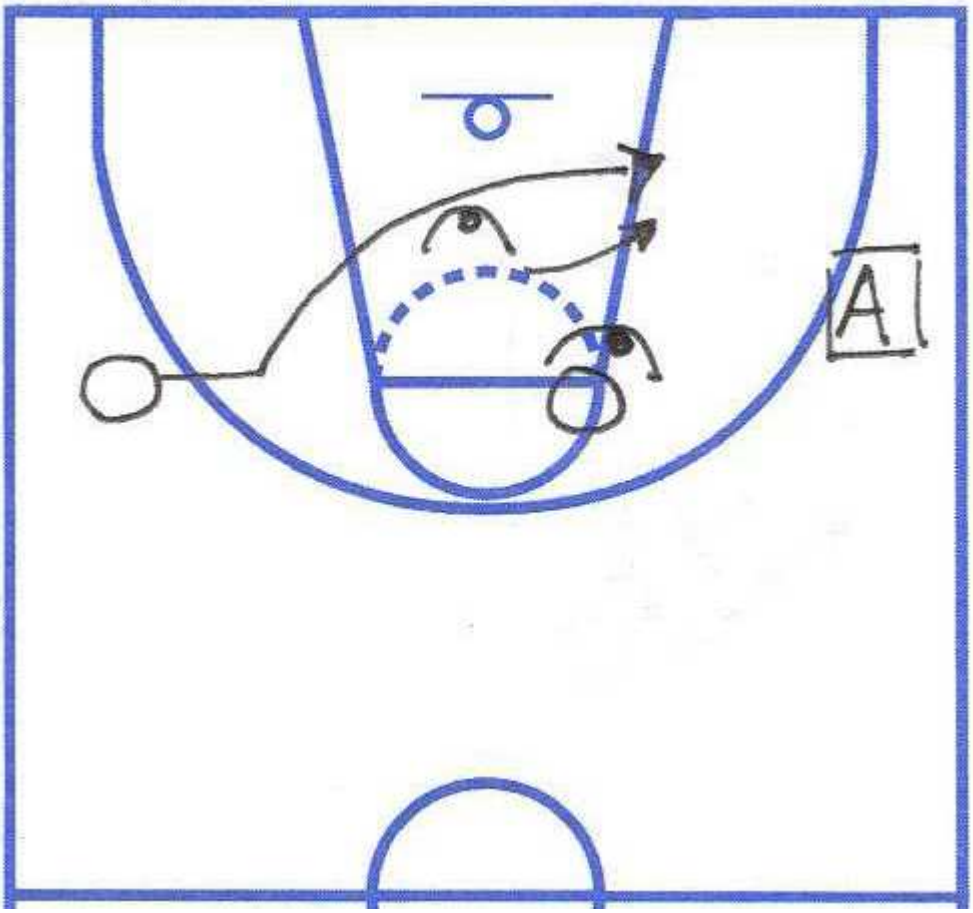
Exchange positions



Weak side

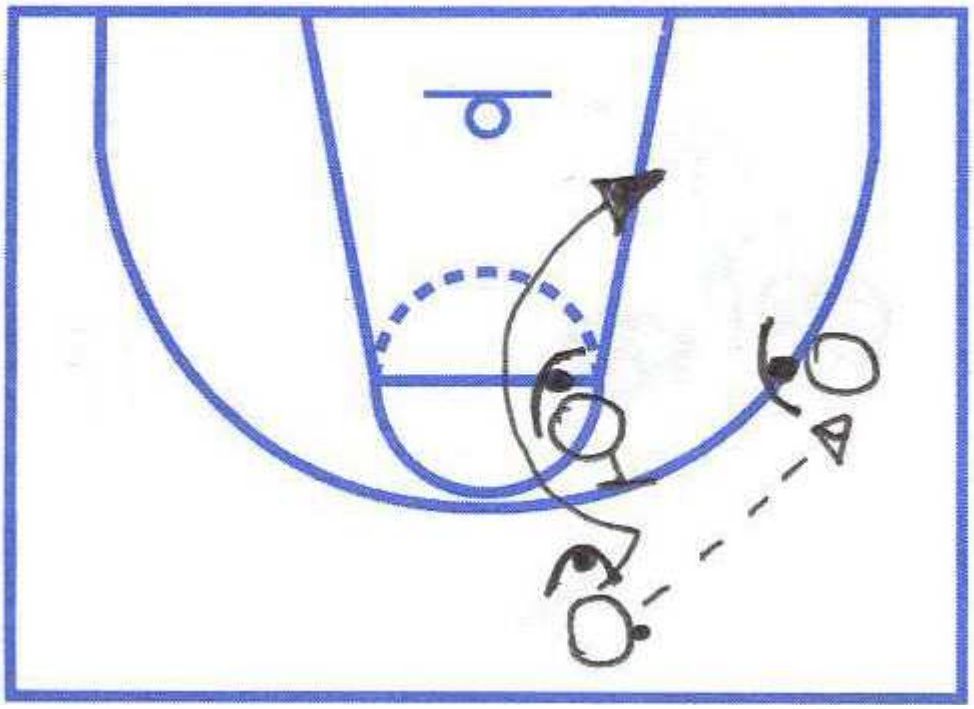


Low post weak side flash

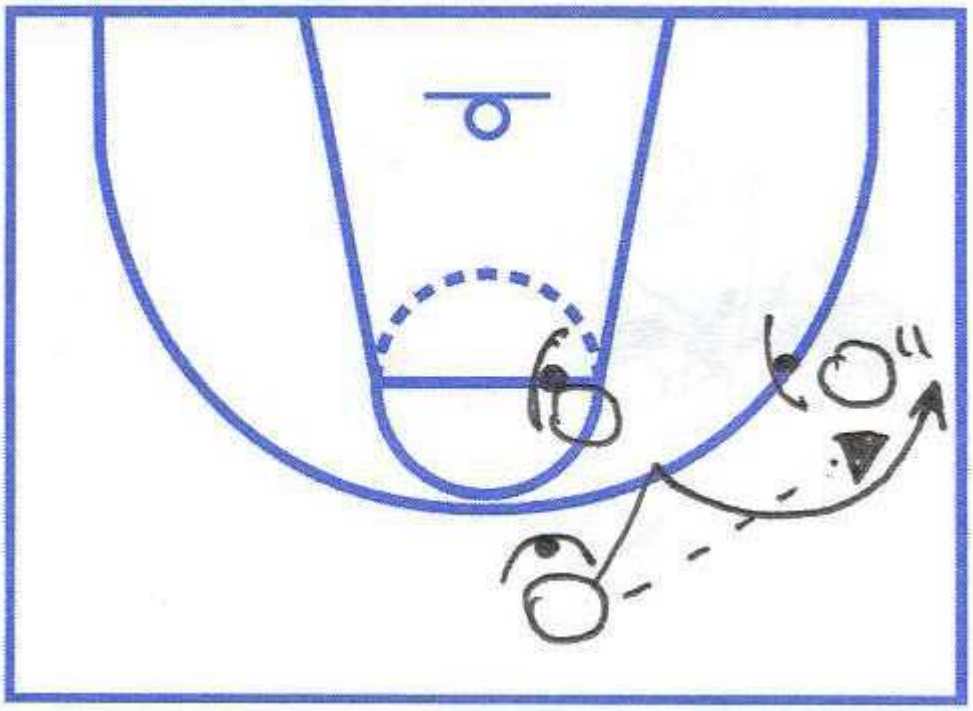


3-3 DRILLS:

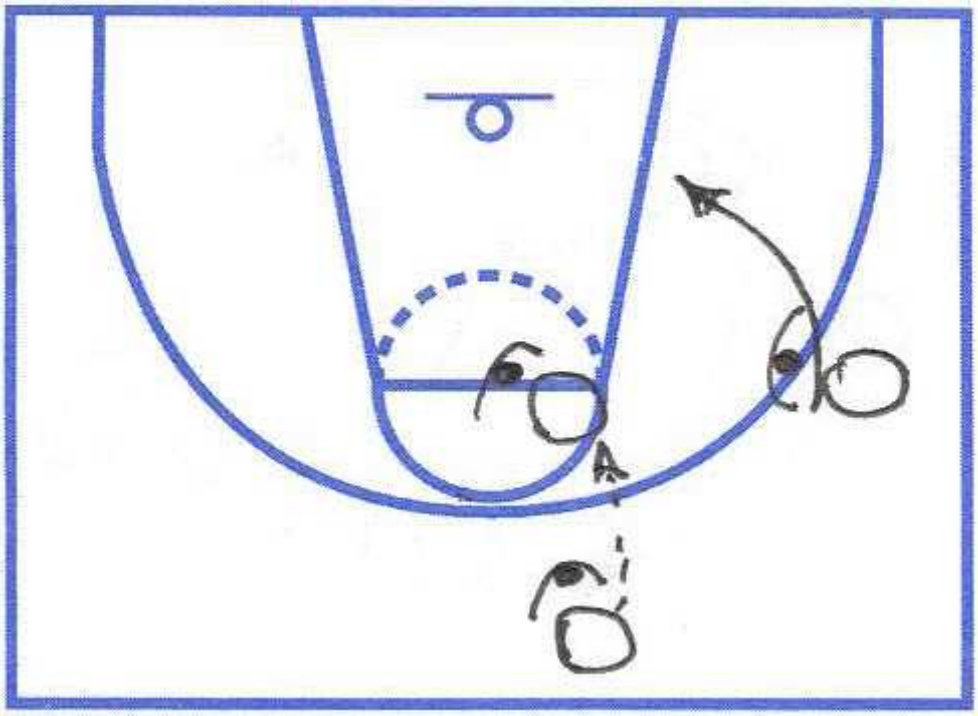
Elbow rub



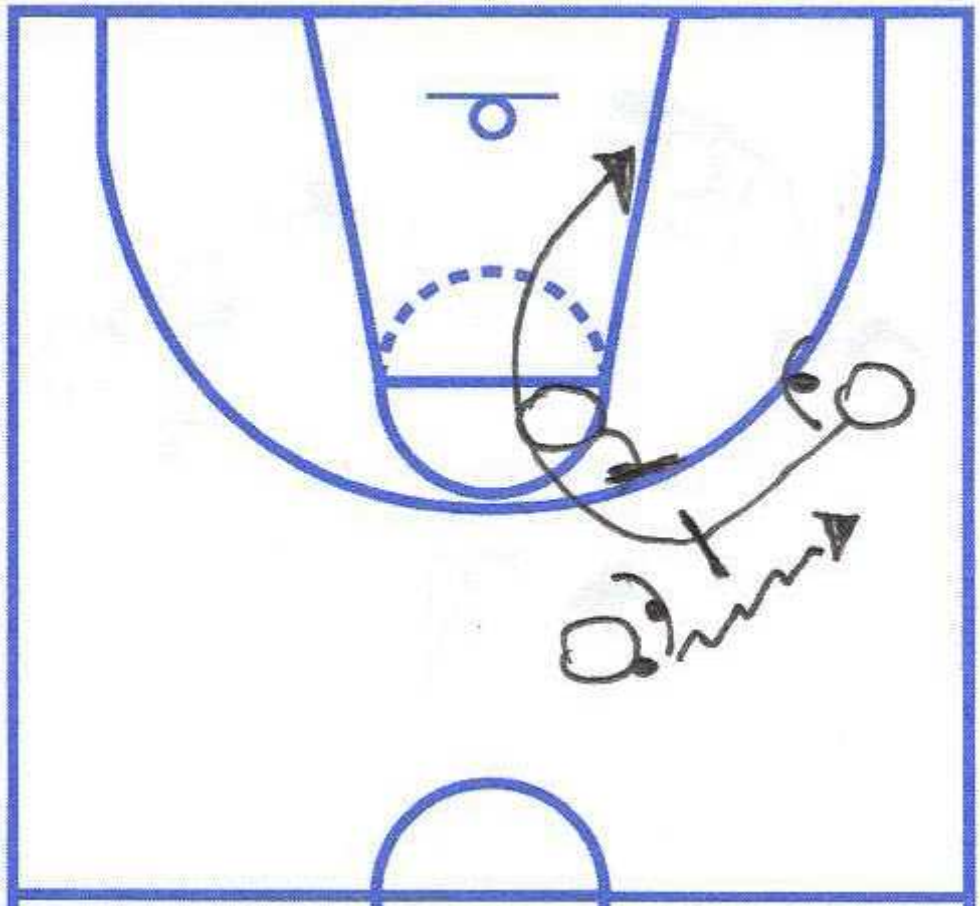
Hand off



Back door

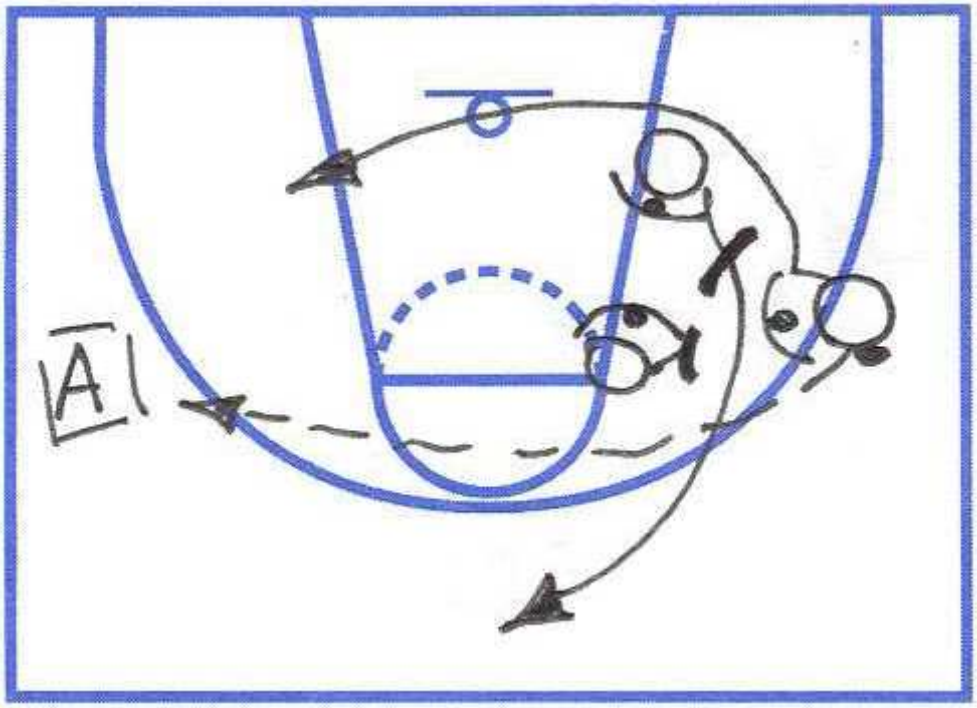


Flex

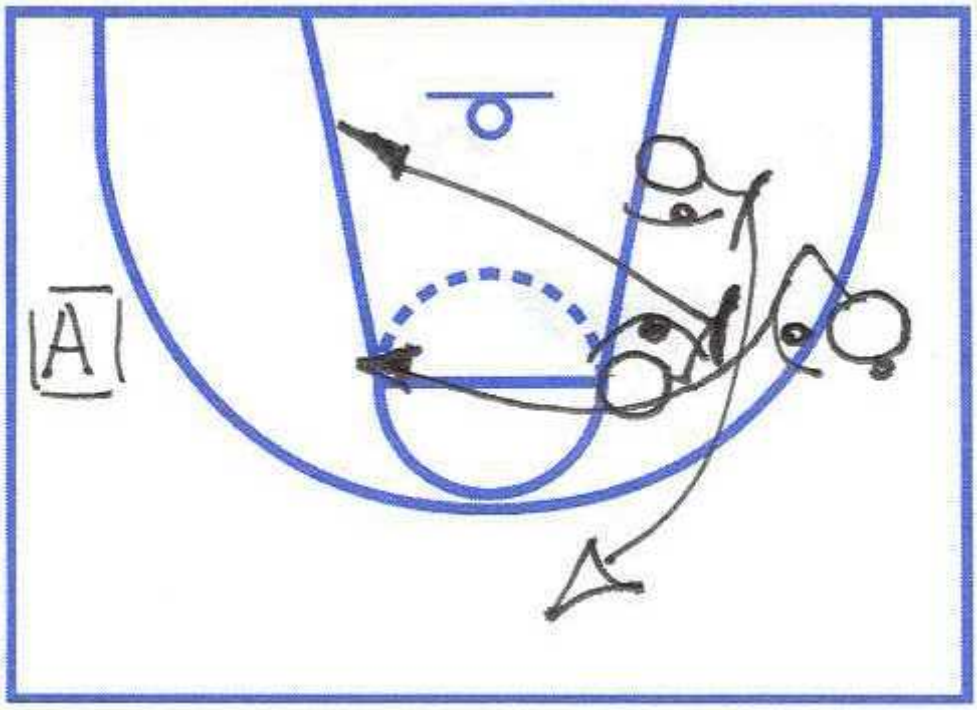


3-3 +1 DRILLS

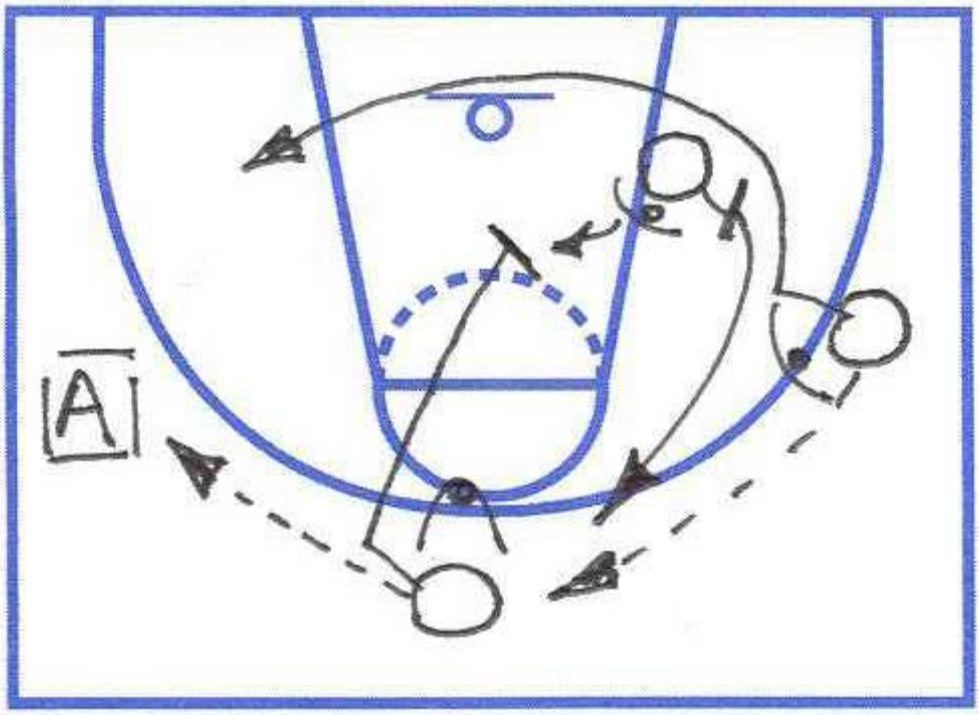
Skip pas



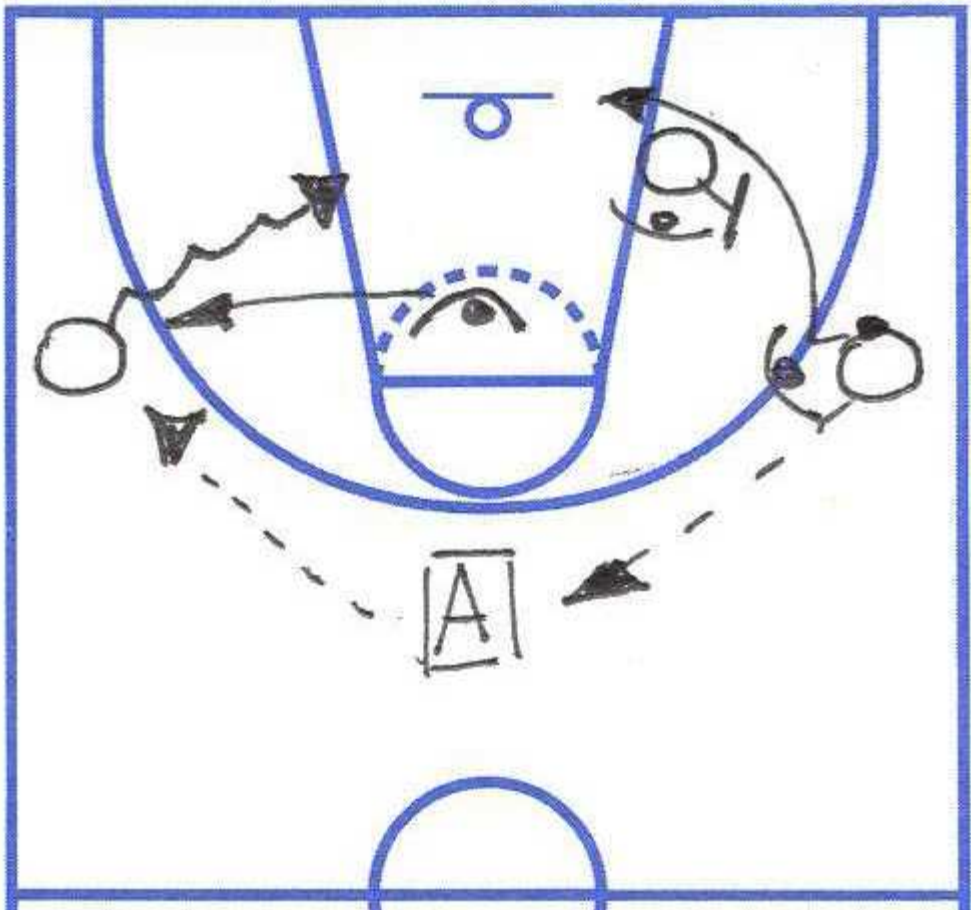
Flex



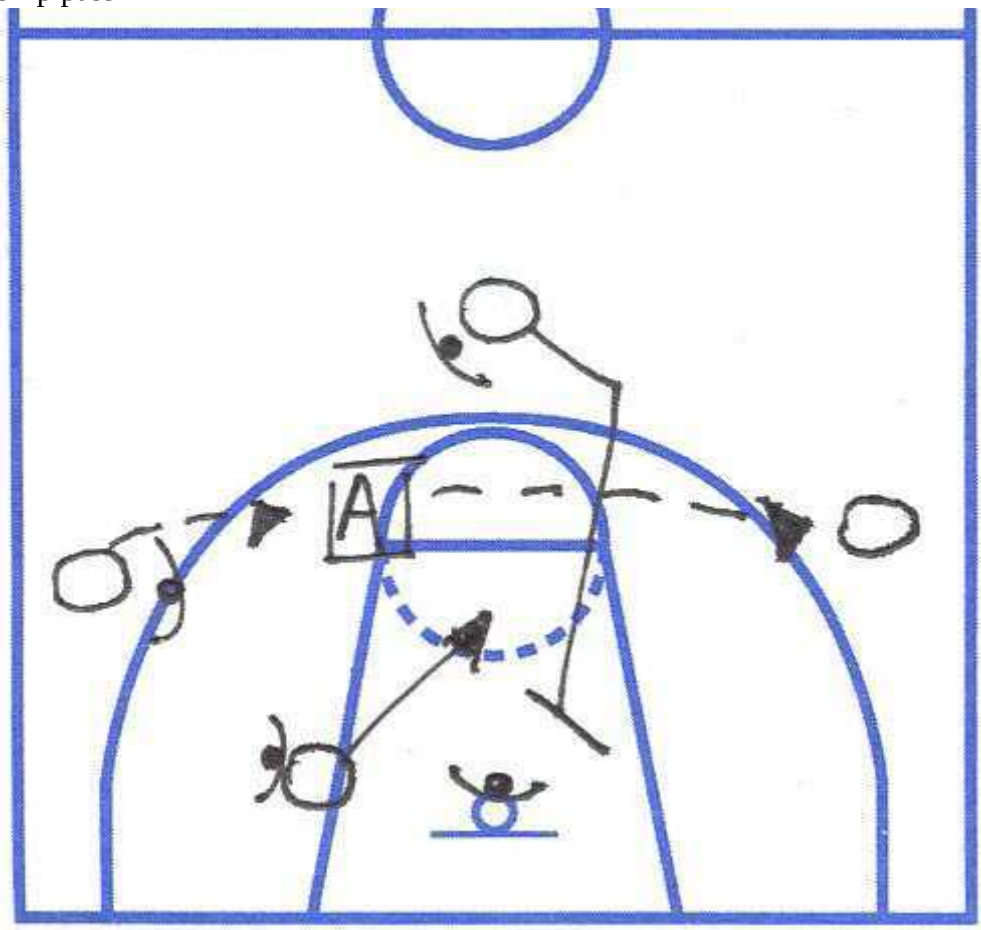
Flex



Penetration



Skip pass



Combination Defenses- Will Rey

These are nice to have in your back pocket.

Why use one?

- Change tempo
- Dictates who takes the shots
- Uses zone principles
- Keeps the ball out of the hands of the opponent's best player
- Offense often doesn't know which offense to run

When to use?

- Can use the entire game or after timeouts
- To stop a run or to change momentum
- Use it until they score twice

Diamond and one

Advantages:

- Good when you are trying to take away one player
- Need to ask, "Do we want to take away their best player, shooter, or playmaker?"
- Most effective versus a perimeter player but will work versus a post player.

Defender is in total denial, he does not have to help. His only responsibility is to make sure his man has no catches.

He should force his man into the pack (the other 4 men are playing a zone) see the ball

Defender concepts

We have 4, they have 4. There should not be an open man.

X1 is at the top and covers everything from elbow to elbow
X4 and X3 are on the wings and cover from the elbow to the block
X5 stays on a straight line between the ball and the basket.

If the offense gets in a 1 guard front, line up your defense in a 1-3 with the 5 man staying in a straight line between the ball and the hoop.

If the offense is in a 2 guard front, the wing on that side will step up. Remember, we have 4 they have 4.

Pass coverage: On a pass to the wing and then a basket cut by the passer, X1 will take the cutter to the lane line and then X4 will absorb him.

If the pass goes from the wing to the corner, X5 can show but X4 should slide down to bump X5 back to his original position.

People in the diamond must know who the shooters are.

Remember we have 4 and they have 4. There should be no open cutters.

Diamond and one- Bump cutters

A counter often used for this defense is a lot of screening to free the man up for a shot.

To stop this, the guy covering the star player must stay right on the star's butt so that they are almost 1 person.

The other 4 guys should bump the star player as he goes through.

Once the star gets under the basket, never give him a choice of direction. Don't play on top, take away one of his options. Send him to a side where the wing defender can extend the defense a little more.

Bump cutter or extend on any screen. We want to force an outside shot.

A defender in this defense should not have to go from on the ball to on the ball.

Yell "shot" every time a shot goes up. We need to do this so we can find someone to block out.

Don't want the zone to get stretched out too far so that offense can get it into the high post.

X1 should cover top of the key to the free throw line. Once the ball is passed to the wing, X1 should drop to take away the high post.

Can't let the pass be thrown behind X1 to the heart of the zone.

If a pass is thrown to the player we are trying to stop, force him into the pack. We can't let the star get easy catches.

Triangle and Two- Good if a team has 2 good players and 3 average to below average players.

Advantages:

- Flexible because you can take 2 players out of the offense
- Forces non-scorers into scoring roles
- Can upset the offense's chemistry

We are completely denying 2 players
The other 3 defenders are in a triangle.

The 2 players being denied are not allowed to catch the ball. They are in full denial all over the floor.

If these 2 guys cross screen for each other, switch.

We will play this against the 2 best scorers or versus the point guard and the scorer.

If they screen for each other, extend the screen and get through

Scouting is essential to this. Make the other 3 beat you. Better still… no open looks. Remember, we have 3 and they have 3.

Put your most athletic person at the top of the triangle. He should also be crafty. He should never have 2 feet on the 3-point line. He covers elbow to elbow.

X2 and X3 have their respective wing areas.

If they bring someone else up such as O2 or O3, we'll bring someone else up too.

Make them take a contested jump shot. In theory their guy is at best their 3rd best shooter so we are fine with this.

We can't get beat off the dribble

Once the ball is passed, we jump to a help and support position

Talk, talk, talk. Tell each other where their help is.

No shots for 2 best players. No lay ups

If they overload this and put the 2 guarded guys away from the triangle, fine. Move the triangle to the side.

Don't deny pass to the corner. We want them to shoot contested jump shots

No lay ups or any baskets close to the hoop. We are making them shoot contested jump shots

<u>Post defense concepts</u>- on a pass to the post X1 will trap down with one of the wing defenders to force the ball back out. If they want to go inside out and shoot the jumper, that is fine.

Trap from the top-down

Again, the guarded guys can't catch the ball

If he does catch it in a scoring position, we must run and trap with the top of the triangle.

If he throws it out, we close out to force the jump shot.

If he isn't in a scoring position, X1 should stay back in the triangle. We will never leave the basket unattended.

Ball screens

If an unguarded player screens for a guarded player, we trap it or string it out and let him fight over it.

If 2 guarded guys screen for each other, we switch it.

If they come into a scoring area, the point guy on the triangle helps or traps.

If a shot is taken they must yell "Shot!" Penalize players if they don't do it in practice

Why is it so imperative to do this with the box and one or the triangle and 2? Because the guys in full denial may not see the shot going up.

We immediately go to 5 guys boxing out. It should be a good defense to rebound out of. Why? Because we are always near shooters. The triangle guys never have 2 feet outside the 3-point line so we can have them close to the hoop.

The triangle men must constantly talk. They must appear bigger than they are. Hands up in the triangle, active hands.

2 guys must be in full denial and see the ball. If they cross screen or screen switch. Force them into the triangle. If we get lost, go to the rim and work your way out.

They may have a 3rd player who is a good shooter. We will have to keep track of him. Talk, talk, talk!

4 on 4 Diamond and 1 drill

4 offense guard 4 defense. Don't let the defense get stretched out too far.

Stay big and talk. Only guard to the 3-point line. Don't get stretched out too far.

When the ball is skipped to the other side of the floor, the closest man takes it.

We do not want any of our defenders in the diamond to have both feet outside the lane.

Once the shot goes up, the 4 have man to man responsibilities and must block out.

1 on 1 Diamond and one drill

Stop the offensive player from catching the ball. Can work in a shot to get them used to boxing out.

Force the offense back into the pack. We want to force back door passes and back door cuts.

3 on 3 Triangle and 2 Drill

Offense can do whatever they want. When ball goes into the post, the top of the triangle comes down and traps and then rotates out on the pass back out.

When the shot goes up, yell "Shot!" and box out.

If they screen on the ball, unguarded for unguarded, you switch and go on the inside.

2 on 2 Triangle and 2 Drill

Now work on the guarded players. Full denial

If they screen for each other, switch.

Then put someone with a blocking dummy. Do not go over the top, trail and closeout.

Then add a 2nd screener. Try to get 35 seconds without a touch. Only backdoor passes are o.k. Coach will just fake that pass and the drill will continue.

Offensive Low Post Play with Will Rey

In order to be an effective low post player, you must know your court geography. You must know where you are on the floor.

Technique- line principle- We want our post player to be on a line between the ball and the hoop. This is the only line you need to worry about, don't worry about lines on the floor.

There are only 4 ways that someone can guard you in the post:

1. Front
2. Behind
3. High side
4. Baseline side

The line principle puts the defender at a tremendous disadvantage.

Technique: Stance

- Feet wider than shoulder-width apart if possible
- Take up as much space as possible
- Get low, in a sitting position
- Elbows away from the body
- Hands on a 6 inch string. This means we always want our hands together to catch the ball
- We do not want you holding off the defense with 1 hand and catching the ball with the other hand.

Technique: The Battle of the Front Foot

- Get your closest foot to the defense in front
- Try to seal off the defense so he can't prevent you from catching the ball
- Passer must be able to see the numbers on the front of your jersey

Technique: Coming to the ball(passer on one side, defensive player in the paint, post player flashing to the ball)

- How is the defense guarding you? He will either be even with you, below you, or above you
    - If he is even or below, drive him lower and then knife through with your inside arm and leg and then come to the ball. *Get open to the ball with a wide lower body and a wide upper body.*
    - If the defense is higher, drive the defense higher and use your inside arm and leg to knife through the ball
    - If the defense is even or below and they take away your knife move, spin and pin him (think of a revolving door)
    - If the defense is playing above, same thing- spin and pin

Technique- Taking up the slack
What happens when the ball comes to you?
Answer: As the ball is reversed, you should knife into the defender and pin him, not allowing him to recover.

Technique- Ball reversal
If the post player is being fronted and therefore can't get a pass from the wing, he should call for a ball reversal so he can get a feed from the top. He can keep the defense on his hip and walk the defender up the lane to clear more room for the top down feed.

Technique- Receiving the ball
The 3 C's

1. Catch in 2's
    a. 2 eyes
    b. 2 hands
    c. 2 feet – take a short jump stop to the ball.
2. Bring the ball to your chin
3. Check the defense- Turn your head to the side.

Technique: Scoring moves
When you catch the ball and bring it to your chin. You need to feel defensive pressure.

Pressure on the topside or high:

- Drop step opposite the pressure
- Seal the defense
- One dribble move to the power box (the area right in front of the rim)

In the power box:

- You become your own best screen. Think lean forward and jump backward
- Keep your inside elbow high to protect the ball versus weak side help
- Get low and wide (power squat)
- Explode up (through the defender's nose if necessary)

Pressure on the base line side:

- Turn to the middle and drop step to the power box
- Explode

Pressure from behind

- Spin to the baseline
- One dribble to the power box

Technique: Jump hook
What happens if you don't feel any pressure?

- You don't make an attack right away if you don't know where the defense is guarding you.
- Don't predetermine your move before you catch the ball

- When you catch the ball and you don't feel any defensive pressure slow down and read the defense.

Technique: Attack the middle Once dribble, drop step, jump hook with shoulders perpendicular to the back board (point your shoulder)

- Raise inside arm
- Ball at your chin
- Jump off both feet
- Lean into your man
- Come to a complete stop and gather yourself
- This is a jump shot that comes right out of your shoulder

Technique: Counter move for the jump hook

If you take a dribble to the middle and it is blocked, dribble back to the base line with the same hand and get right to the power box.

Technique: Square-up series

If the defense on you is loose and the off-ball defense is tight we can use the square up series. Square up to the middle of the floor and look for the turn around jump shot.

Coaching points:

- Bring the ball up as you turn. That way if the defense has his hands down you are already into your shot.
- Counter: If the defense takes your jump shot away you go right into up and under. This is a one step move into the power box. Knife by him with a long step and put the ball up on the board.

Technique: In and Out series

What happens if the defense off the ball plays halfway or collapses on you?

- Pass the ball out
- Reposition in the post closest to the hoop
- Drop step to the power box
- Could also make a strong pass fake and then counter with a strong up and under move.

Technique: Short corner attack

Any time you are getting a lot of pressure on the low post, loosen up to the short corner with your back to the base line. Short corner is good because the defense will be reluctant to go out there and you can make 2 moves from here.

1. Crossover to the power box. When you get to the power box, gather yourself and go up strong. Get the ball under your chin.
2. If the defense lunges at you, reverse pivot to the power box.

Technique: Reaction to dribble penetration

1. On a baseline drive, circle out for the open shot. Left foot out on the catch so you can shoot immediately.

2. On penetration to the middle. Circle out of the post only this time to the short corner with the same shooting technique as mentioned earlier

Drill: Self-feed

Now that you have the moves, you must know how to practice them. Get in the paint and spin a pass to yourself. Go through the 3 Cs mentioned earlier and make a move.

Drill: 3 man

This is a 3 man, 2 ball shooting drill. 2 passers and an offensive player. Also have a defender with a football blocking pad. The defender varies his defensive pressure.

Drill: Shot fake game

2 players in the power box. Offense tries to score and the defender tries to block the shot. If the offense gets the rebound, he puts it back up. If defense gets the rebound, he becomes the offense.

Coaching point: The shot fake should go from the chin to just above the forehead and back to the chin. Do not let the ball go below the chest.

Drill: Timing Series

Line at the top of the key to start this drill

1. Throw the ball off the board and go get it
    a. Rip it off the board with 2 hands
    b. Go up from the power box (Explode!)
2. Then add a shot fake (remember not to travel)
3. Same as above but now tip in the rebound. If you miss, tip it until it goes in.
4. Same as above except instead of tipping it in, bang it against the board then put it in.
5. Same as above, then shot fake and cross over to the other side and lay it in.

GREEN BAY

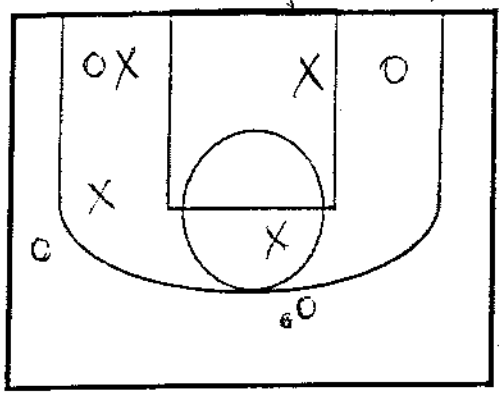


BASKETBALL

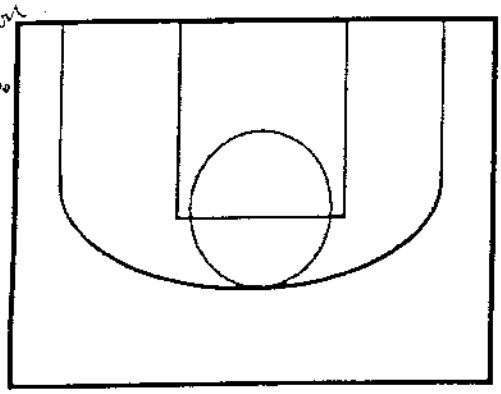
Green Bay Basketball

Comments

4 on 4 shell getting the paint "Wade rule"



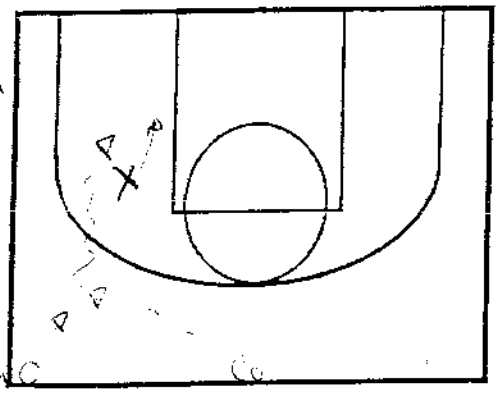
If Wade would get into paint → Defense would run. If Defense keeps Wade outside Key for a possession → Wade runs.

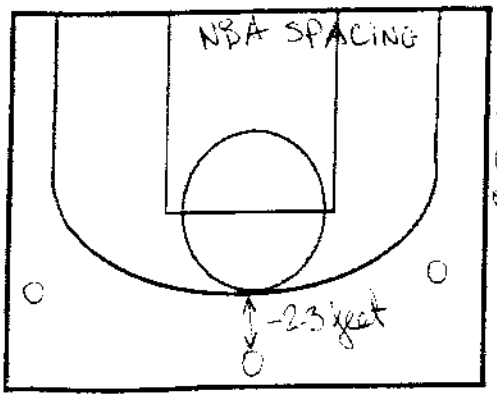


1 on 1

Transition closeout

Receive or move create closeout situation in transition





NBA allows step-in for a shot on reception

Comments

players should be/have

① Ability to change speeds w/o ball be "herky jerky" unpredictable

② Always in a low athletic position

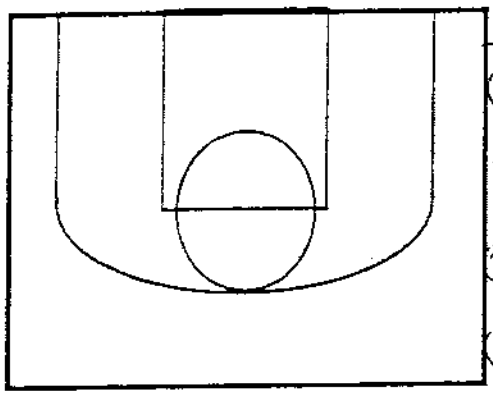
③ patience

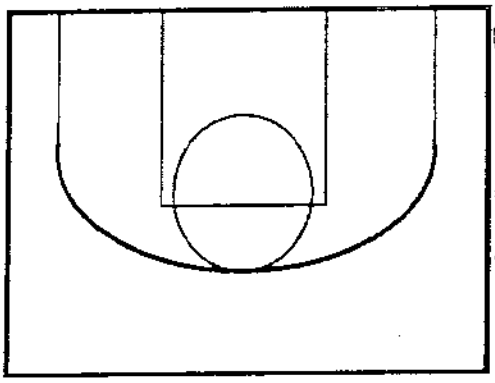
④ imagination

⑤ aggressiveness

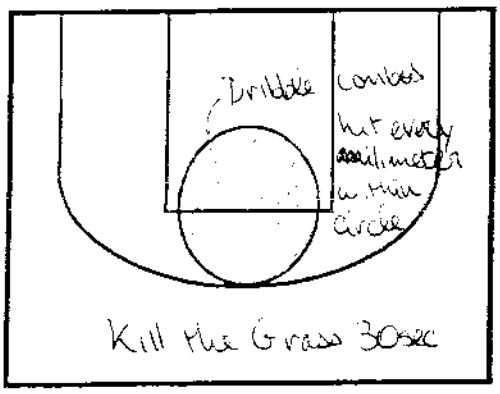
25% Rule

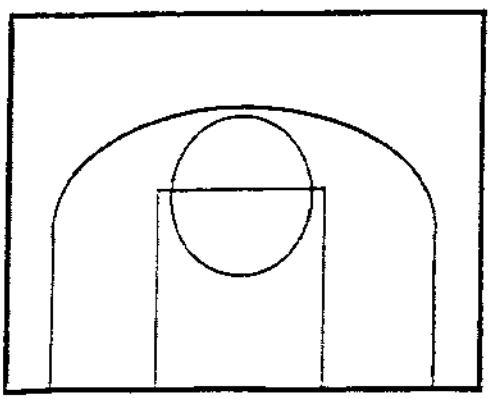
You can't improve/change a player/person by more than 25%





* Stress Ball Handling drills → 2 balls rocking swinging
- change speeds
- pull back dribble
→ ball on the back foot → pull back 2 dribbles → switch sides





Jumpstop reception

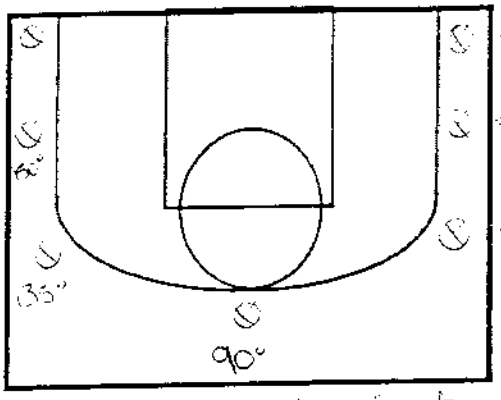
→ quicker, less consistent on shot

faster release

Green Bay Basketball

omments

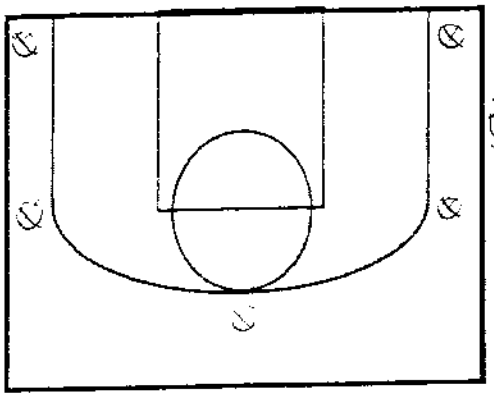
7 spot shooting
1 min 30 sec
make 2 in a
row before
moving to
next spot

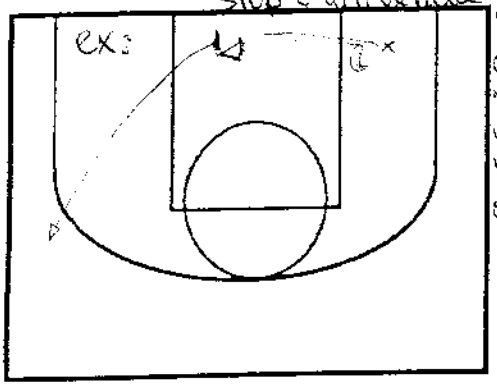


3pts 2pts 1pt

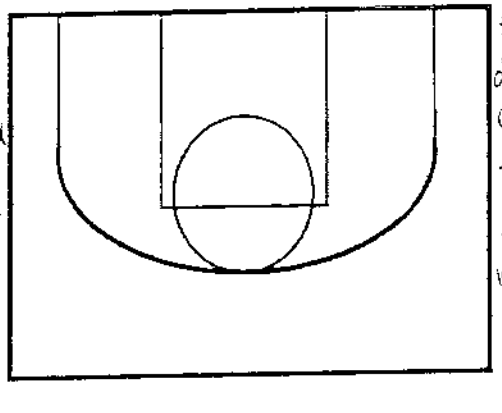
Comments

3-2-1 shooting
(sweep drive)
(Trey) (take drive pull-up)
3 reps from each
spot
Max 6 pts/spot
use 5-7 spots
Tune it



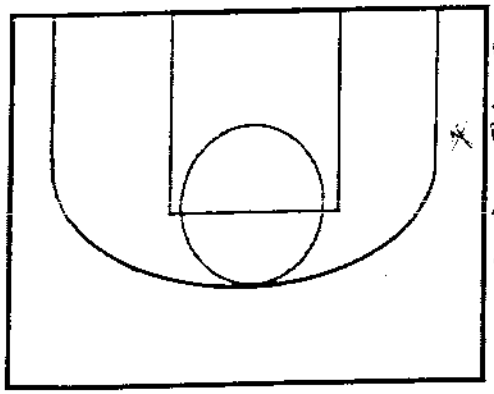


Use
double
moves
when paced
tightly
off the rail

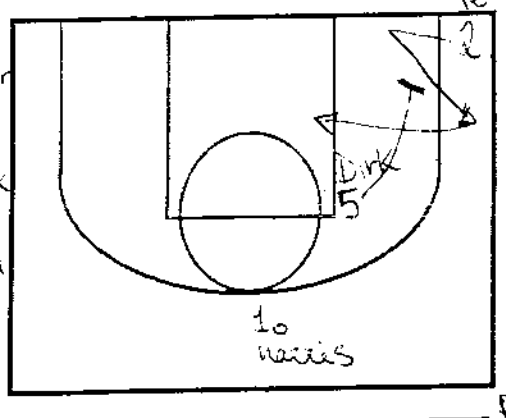


* Do Not break
down a players shot
completely; improve
1 on 2 things.
Eliminate the
"Dip Motion" in shootin

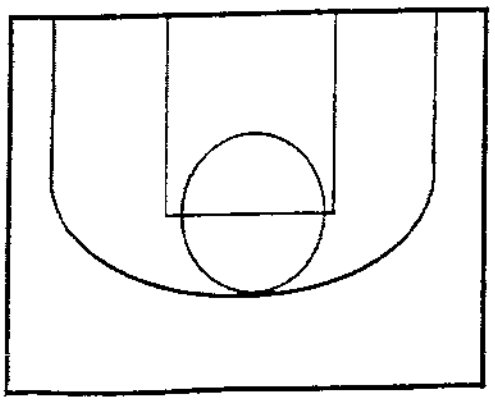
demonstrates the rear turn to free yourself from defender



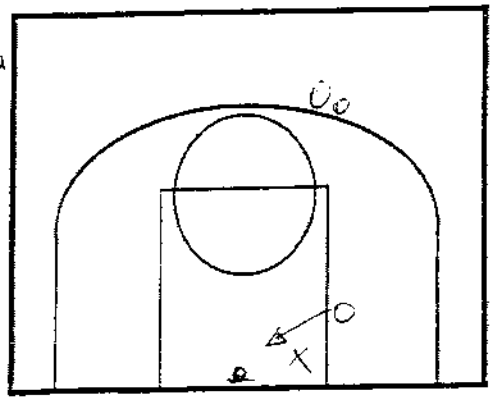
practice
a gimmick
move to
draw a foul



Dallas pin-down
screen.



"Duckin"
if defender
is below
you.

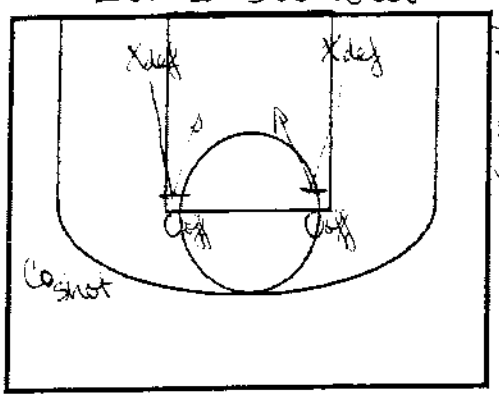


Posts:
practice talking,
juggling, footwork
use slippery gloves
Concentrate on catchin
ball first, then move
pick up knees when
running.

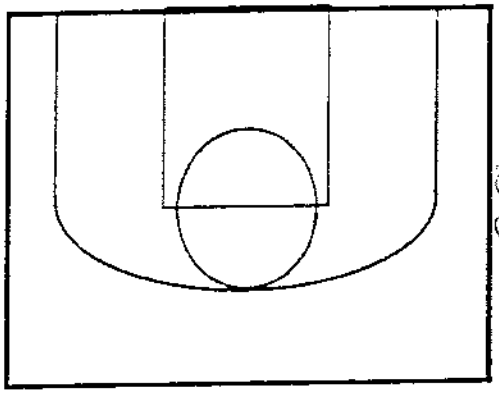
Green Bay Basketball

ents

2 on 2 Blockout



Blockout before securing rebound

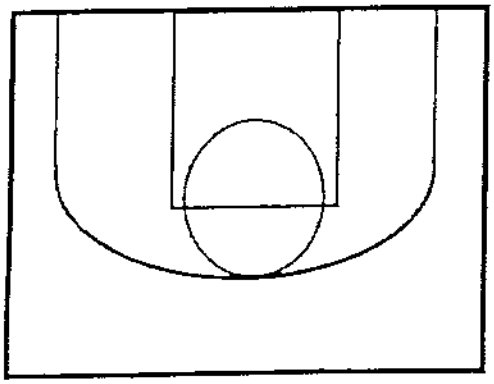


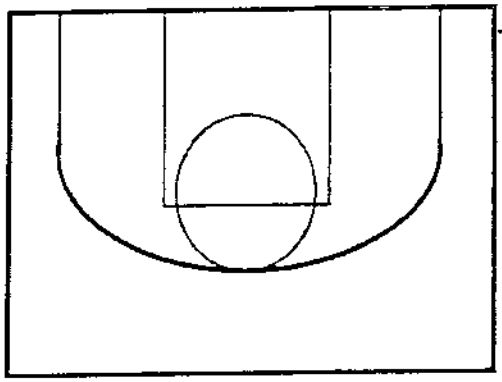
Comments

Post series

- Swim move to free yourself for reception

① Drop step
② turnaround J
③ Dropstep turnaround
④ Okpuwen (2 dribbles and spin back)

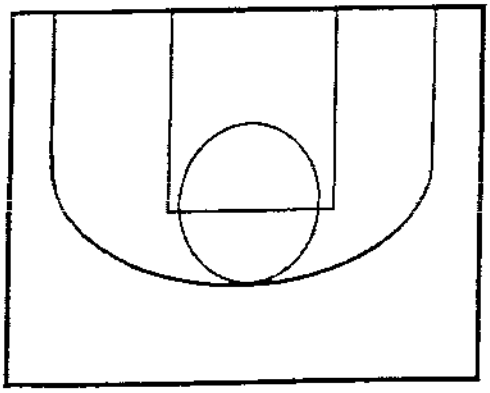




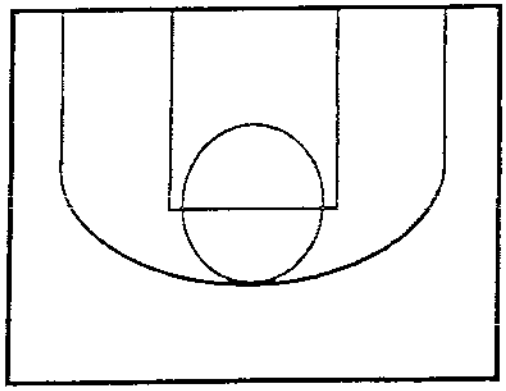
- Low crab dribble in the paint (dribble near the front "lead" foot)
- back pivot useful to see everything

Rebounding -

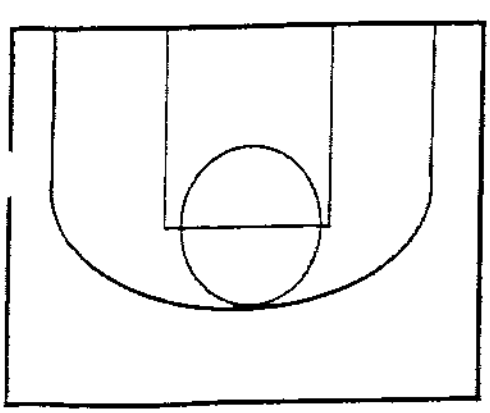
Clear the ball
rebound out of the area
Split and go get the ball
2 on 2 Blockout
"WAR"



"WAR"

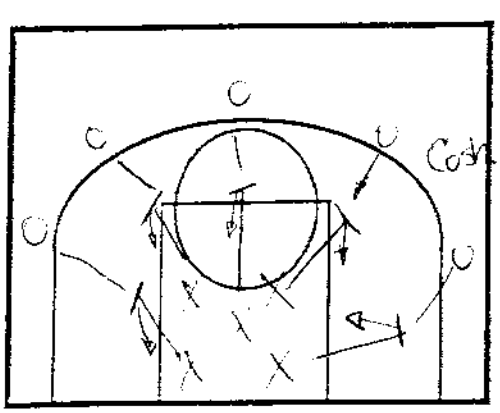


Implement scoring system ex: - 2 for offensive rebound allowed



A / B

transition



after rebound go 5 on 5 Down, Back, & Down (3 possessions) switch & ~~rotate~~ for Coach's shot

1) **Don't Be Stupid**
   Don't argue with the coach-DO IT HIS/HER WAY!
   Who is right? The Coach is right!
   (No team ever lost playing the wrong defense, they lost playing that defense poorly.)

2) **Keep Your Man In Sight While You Help**

3) **When Ahead At End Of Game-Don't Foul**
   Your opponent will shoot quicker and usually poor shots.

4) **When Ahead At End Of Game-What's Your Offensive Strategy?**
   "Lay-ups only"
   "15 feet and in"
   "No shots at all-get fouled"
   (Never over dribble-pass-go and come back-get it again)

5) **Do The Opposite Of Your Teammate**
   If he held it, you pass it, and vice versa.

6) **Anticipate**

7) **Anytime You Pass And Cut** (pass and screen away) **And No One Follows-Curl Back To Ball**
   Know if your man went to double team.

8) **Back Screen/Back Cut**
   "Rears"

9) **A "Bad" Fake May Be A Good Fake**
   A bad shot fake may make the defender think you want to drive when you really want to shoot.

10) **F.G.% Indicates Team Play**

11) **Ball Pressure Starts Any Defense**

12) **Position On Defense Is Most Important**

13) **"Beg" For The Ball With Your Body-Not Your Mouth**

14) **Behind At End Of Game- Stop Passes- Move Up- Turn Ball- Steal From Behind**

33) **Say "Thanks" For A Good Pass**
One that leads to a basket

34) **Us/We/Team**

35) **"Buy" Into The Team-Heart And Soul**

36) **Never Stop Getting Open**
You'll get it one in ten.

37) **A Good Player Knows He Needs Just a Good Play, Not A Great Play To Win**

38) **Keep a Good Shooter Off Balance**
Never let him get his rhythm.
May even take a hard foul.

39) **Anytime You Stand There Deciding to Shoot- Decide Not To**
When in doubt- pass

40) **Get Off The Floor!**
If you are hurt, you can't play rest of the game.

41) **Feed The Post From Below Free Throw Line Or In Alley**

42) **Develop Pride In Face You Can Score Inside Without Putting Ball On Floor**

43) **"Good Play"**
Saying has great effect.

44) **Look**
Every time you get ball, see your basket.

45) **Why Did You Lose??**

46) **Post Scoring Position Is Above Block**

47) **Mental Toughness- Quality Of Mind**
Ignore negatives- what do you care about refs?
Some players just play every practice and game.

48) **Slow It Down When Momentum Changes**

63) **Run Through The Ball-Meet It!**
Go to the ball with your body

64) **Saving The Ball**
Under opponent's basket-throw long, otherwise throw up in air toward your basket.

65) **A Stupid Player Is One Who Spends A Great Deal Of Time And Concentration On Questioning The Coach, Instead Of Doing His Best To Make The Coach's Decisions Work**

66) **Form Tough Work Habits**

67) **"Good"**
Good Play, good pass, good help

68) **Know Time And Score**
Always

69) **2 On 1 = Lay-up**

70) **Defend The Alley And Outside The Alley**

71) **Use One Move And Get The Ball Upcourt**

72) **"Who's Man Was That?"**
Never ask that

73) **Any Time The Ball Penetrates**
Be ready

74) **"My bad"**
Two worst words in English language

75) **Sure Winners**
Occur when best players are hardest workers

76) **F.T.'s, Rebounds, Turnovers**
The formula To WIN!

5. Players must learn to love the competition. Trying to improve. To take bumps and come back for more. Winning does count!!! So does competing, trying hard, team building, and having fun.

6. Parents-too many "Re-live" life thru their kids-especially thru athletics. This creates PRESSURE

   Parents must remember:

   You made mistakes, lost games
   You were frightened when you first started
   Don't pressure because of your pride

7. Accountability & Responsibility-

   High School athletes equate these to pressure, and many of them don't like pressure.

   But making them accountable for turnovers, poor effort, bad shots, no block outs, etc. is a great way for them to learn to handle pressure.

12. Make it a point to have parents understand courage. There are different kinds of courage. Some can climb mountains. but are frightened to get into a fight; others can fight, but turn to jelly when a bee approaches. NO ONE avoids fear totally.

Feelings should never influence your habit of play. You play tough, alert, intense, in control, and with pride - no matter who you play or where you play.

Once you realize what habit of play means, once you commit yourself to do your best at all times, you can take on anyone.

Tight Chair Drill

**4 chairs aligned vertically and do dribble moves thru*

1. Crossover
2. Inside/Out
3. Inside Out Crossover
4. Parallel behind the back → dribble outside of chairs

**Go thru, twice w/ each hand*

Focus: Ball Quick, Quick Feet, Dribble low and tight

Spread Chairs

**Spread 4 chairs out length of floor, and do dribble moves thru. Come back full court, at half, do "Move of the Day" into a finish at opposite end*

1. Hesitation
2. Crossover
3. Inside/Out
4. Inside/Out Crossover
5. Between the legs Crossover

**Do each move with RH and LH*

Focus: On Inside/Out Crossover, you have to step right at an angle then bounce left and vice versa. If feet are parallel, you stop moving and defense will not react

Dribble Moves Into Move Of The Day

**Start at half court with back to basket and use stationary behind the back dribble. On Coach's "Go", attack the defense and make dribble move then finish. Go Full court, making "Move of the Day" at half into another finish*

1. Blast = push out past defender
2. Crossover when defense takes blast away *angle right and bounce left
3. Inside/Out
4. Inside/Out Crossover
5. Between the legs Crossover

**both sides*

Focus: Attack the defense in a straight line and explode off their hip. Defender will mix up where they pick up ball handler.

"Kill the Grass"

**Start around the circle, FT or Half court. Dribble combos across the circle. Coach will point to the spot they should touch. Go for 30 seconds*

Focus: "Kill" every blade of grass. Be as quick and tight as possible.

Advance Drill

**Full court drill. Work on Slow to Fast and Fast-Hesitate-Fast. Change of pace 3 times, explode into dribble moves*

1. Inside Out
2. Inside Out Crossover
3. Between legs Crossover

} **Work with RH and LH*

Can also do **Advance Pass Drill. Start on Baseline, make dribble move, explode out of it one dribble, pass to coach, sprint ahead and receive pass into a catch in shoot, lift and go, or dribble move*

Focus: Changing speeds with dribble.

Offensive Footwork (5 or 7 spots)

**Ball toss, catch and sweep one dribble then change directions between legs or behind back into a pull up. Two moves at each spot*

Ball Fake Shooting (5 or 7 spots)

**5 shots from each spot. One guy after the other, alternating*

1. Shot fake right to rim = 1 pt
2. Shot fake right pull up = 2 pts
3. Shot fake left to rim = 1 pt
4. Shot fake left pull up = 2 pts
5. Catch and shoot three = 3 pts

Focus: Game speed, keep track of points. Shot fake = Sell Shooting Elbow.

Wing Series (Both Sides)

**Get open on the wing versus a defender using a V or L cut*

1. Catch and rip the ball through the defender
    a. Sweep low and strong
    b. Rip ball across your chin and at defender's nose. . .Pro style

2. Go shoulder to shoulder past the defender and finish on the 2nd defender using one of the following moves:
    a. Lay-up (power)
    b. Slide shot (shoulder parallel to baseline)
    c. Quick Spin
    d. Crossover
    e. Escape (drive to middle of floor)

Focus: Get physical to get open, be boss with the ball, shoulder to shoulder past defender, drop and drive your shoulder, push the ball out in front, and FINISH!

Post Series (Both Blocks)

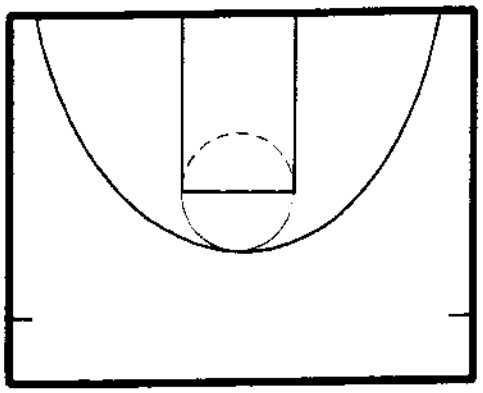
**Ball toss, catch and chin, find the defender, and then go into your move. We feel that it is essential for all of our players to be able to score in the post.*

1. Get in good low post position = butt down, low and wide, arms in L's
2. Catch the ball with 2 hands and immediately bring it to your chin
3. Make 20 baskets utilizing each of the following moves alternating sides:
    a. ½ hook to the middle
    b. Turn around jumper (over right and left shoulders)
    c. Up and Under (over right and left shoulders)
    d. Face-up shot
    e. Face-up sweep or crossover
4. Finish all missed shots = every rebound is live!

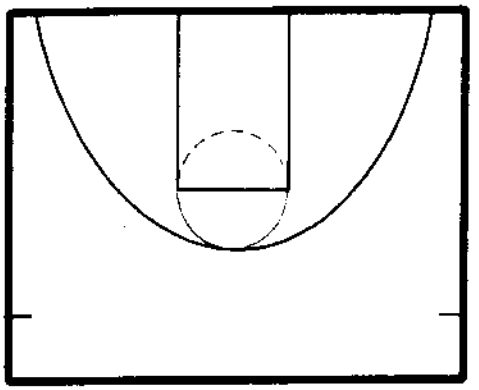
Focus: Catch and chin the ball, post low and wide, keep your arms in L's.

BANG-BANG

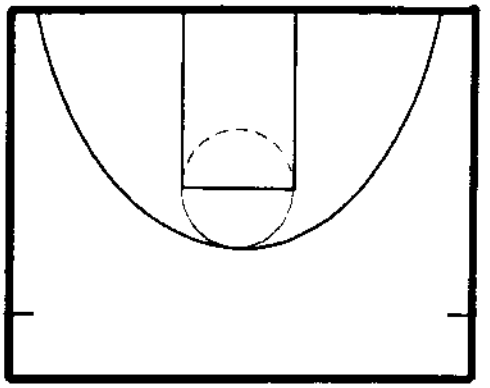
Special Situations



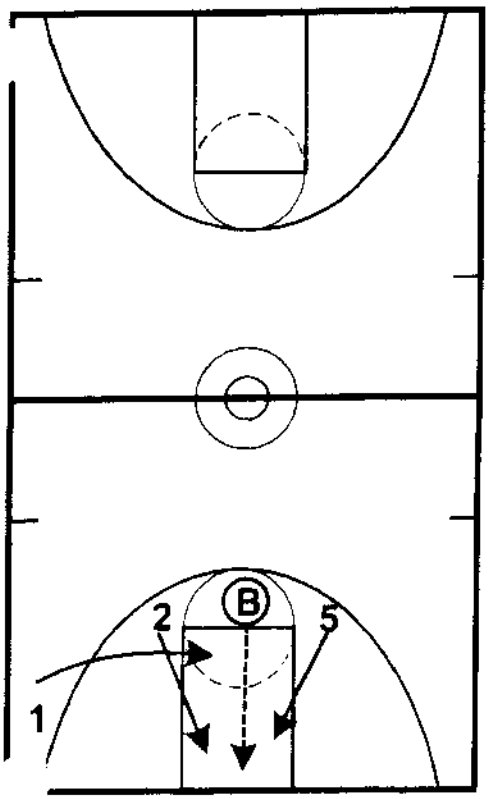
POINTS:
1-QUICK OUTLET OR INBOUND
2-PUSH BALL OUT IN FRONT
3-RUN...RUN...RUN...RUN!
WING RUN WIDE
POST POSITION DEEP

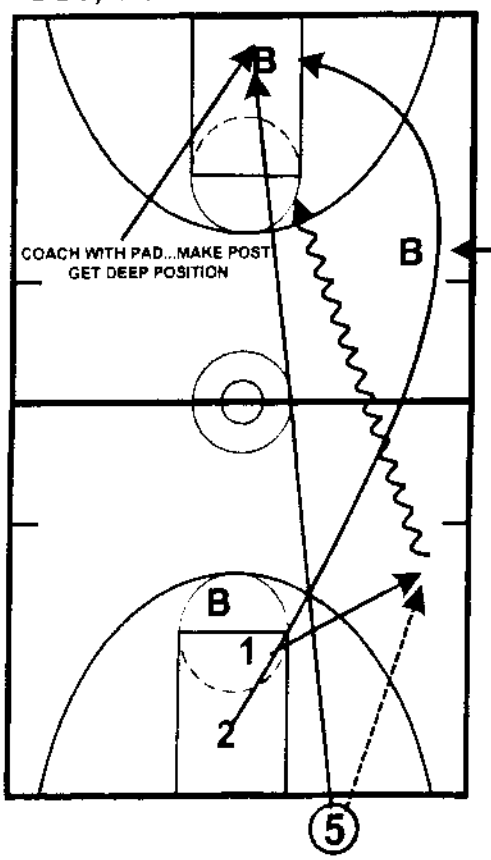


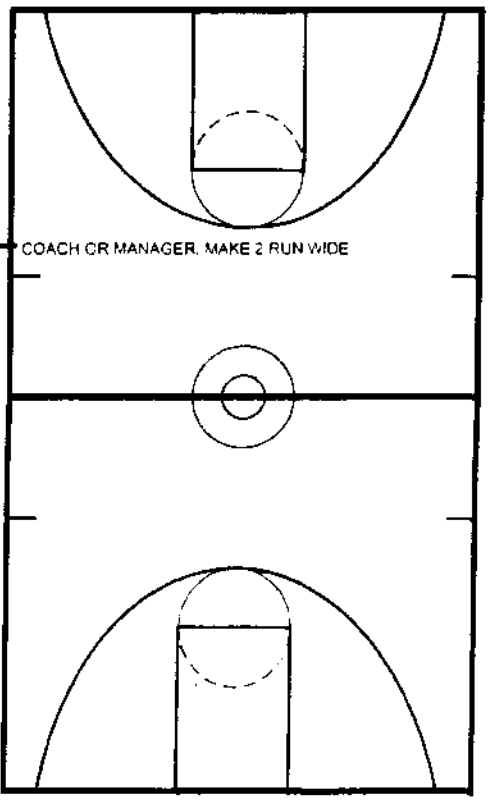
1-2 LAYUP
2-2 FINISH WITH CONTACT
3-2 PULL UP
4-2 POST PASS TO 5, 5 SCORE
5-1 OR 2 POST PASS, 5 KICK OUT, 1 & 2 SCREEN



EVERYDAY SWITCH SIDES...FLY RIGHT OR FLY LEFT!!





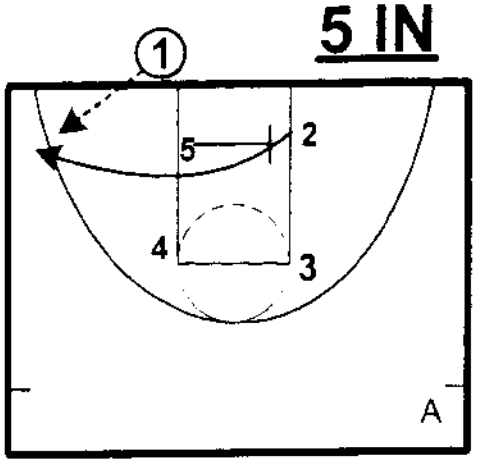


B = COACH
-COACH CAN SHOOT OR ROLL LOOSE BALL TO START DRILL
-5 OR 2 REBOUND, OR 5 INBOUND ON MADE BASKET
-5 OUTLETS TO 1
-2 RUNS LANE

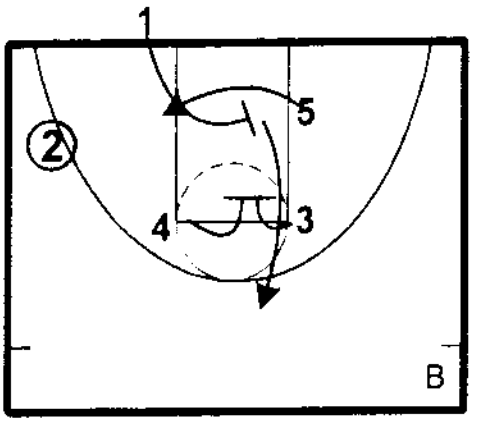
GREEN BAY BASKETBALL

Halfcourt Offense

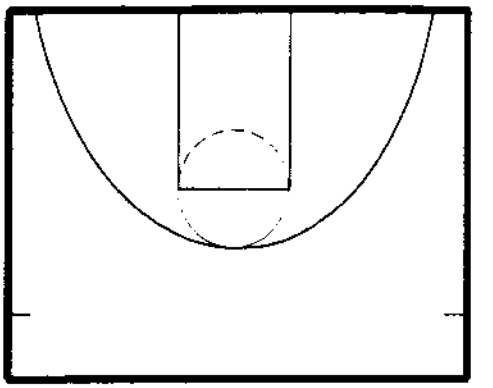
5 IN

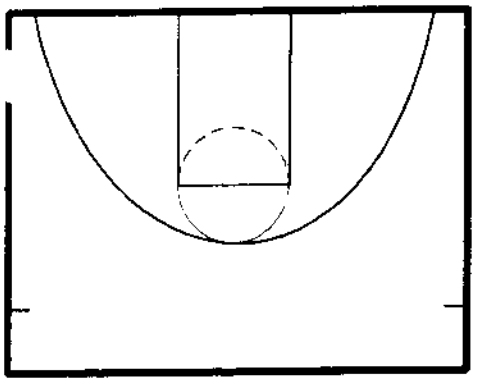


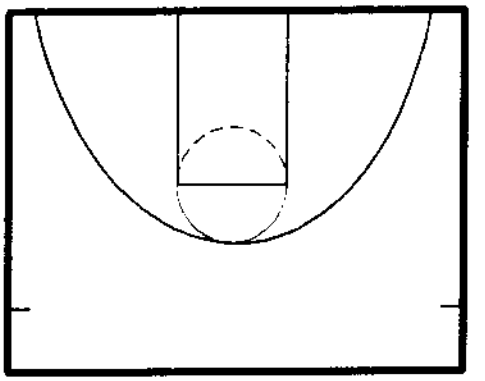
5 CROSS SCREENS 2
1 HITS 2

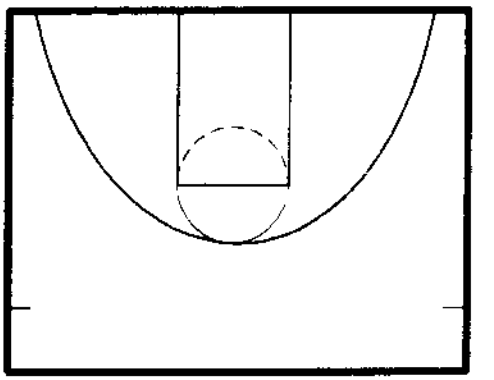


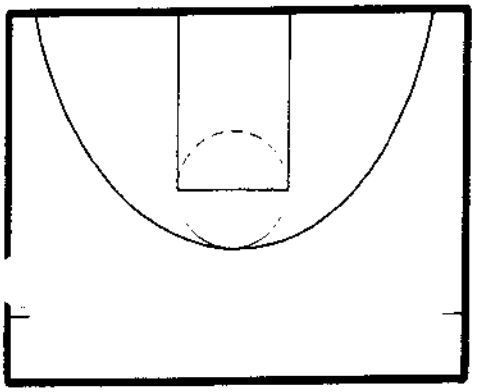
1 CROSS SCREENS 5
4 & 3 DOUBLE 1
...IT IS AMERICA'S PLAY

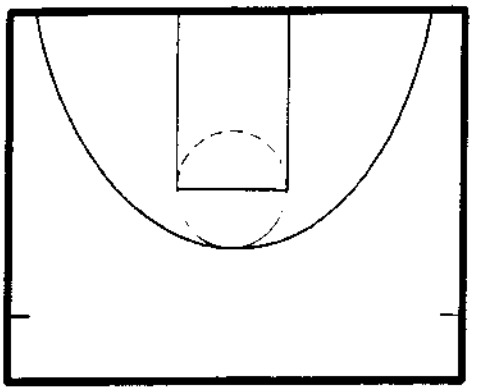


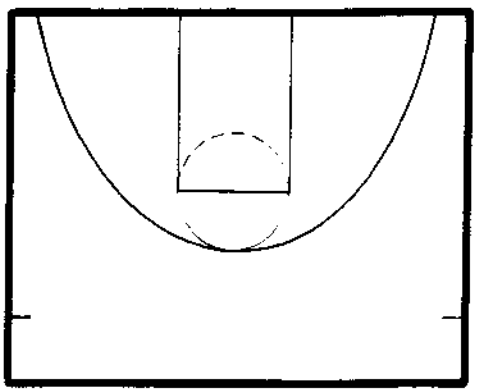








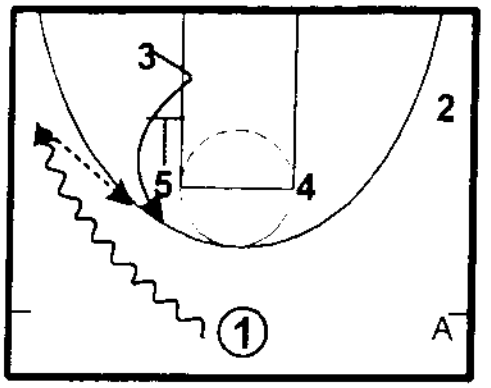




GREEN BAY BASKETBALL

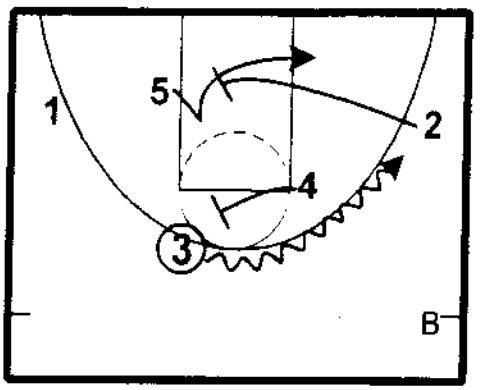
Halfcourt Offense

"30'S POWER X"



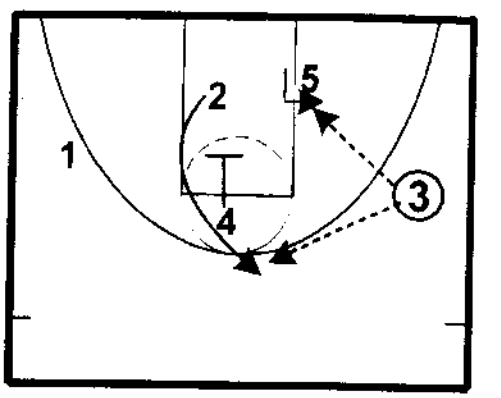
1 DRIBBLE ENTRY LEFT
5 ZIPPERS 3
1 HITS 3

CONT.

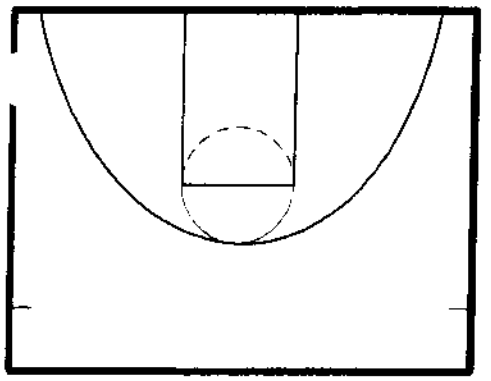


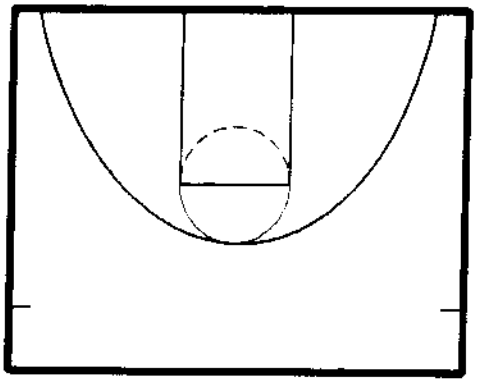
4 BALL SCREENS 3
2 SPRINT SCREENS 5

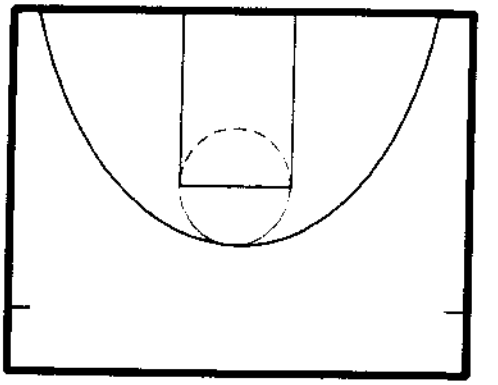
CONT.



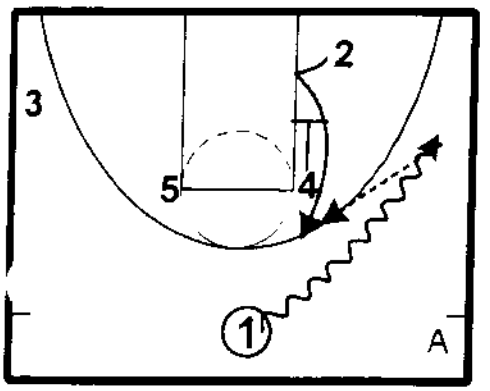
SCREEN-SCREENER
4 PINS 2





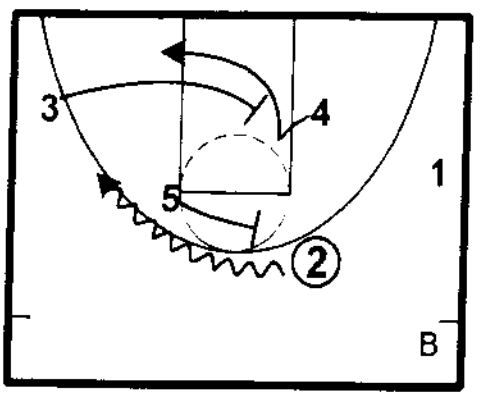


"20'S POWER X"



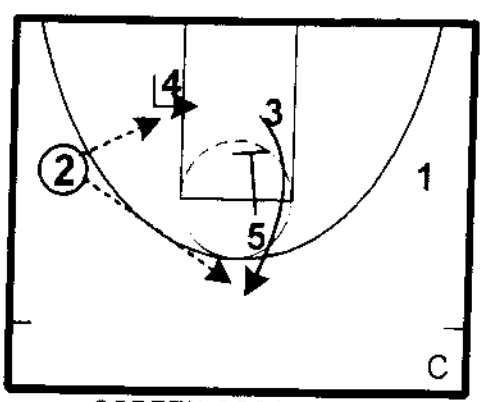
1 DRIBBLE ENTRY RIGHT
4 ZIPPERS 2
1 HITS 2

CONT.



5 BALL SCREENS 2
3 SPRINT SCREENS 4

CONT.

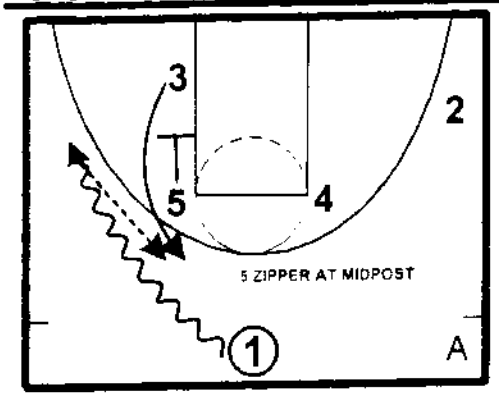


SCREEN-SCREENER
5 PINS 3

GREEN BAY BASKETBALL

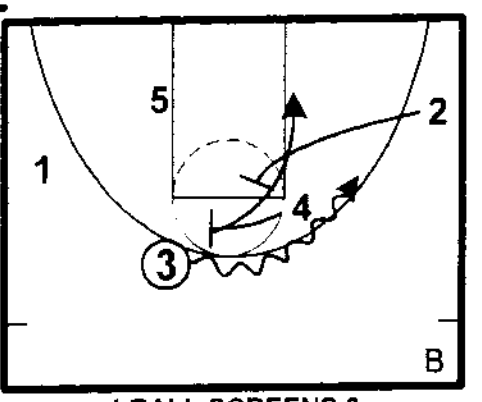
Halfcourt Offense

'30'S POWER UP"



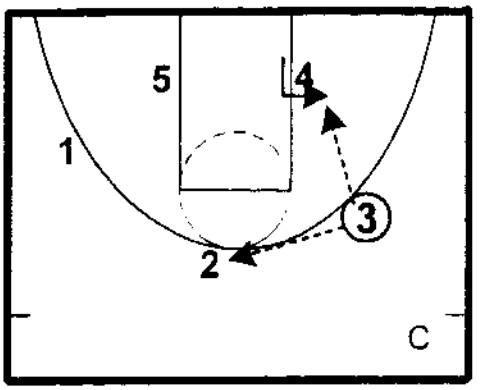
1 DRIBBLE ENTRY LEFT
5 ZIPPERS 3
1 HITS 3

CONT.



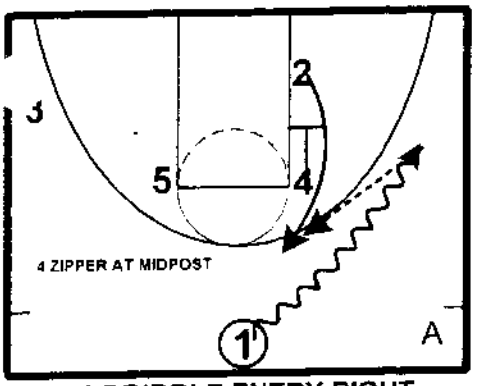
4 BALL SCREENS 3
2 RIPS 4

CONT.



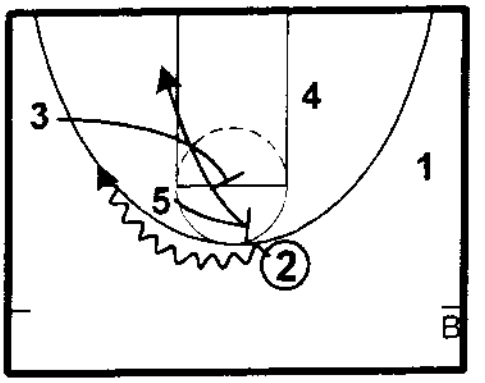
3 CAN HIT 4 OR 2

"20'S POWER UP"



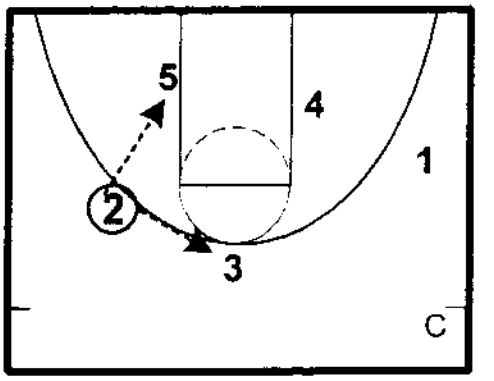
1 DRIBBLE ENTRY RIGHT
4 ZIPPERS 2
1 HITS 2

CONT.

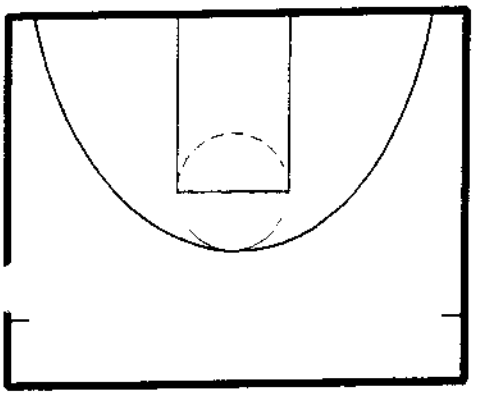


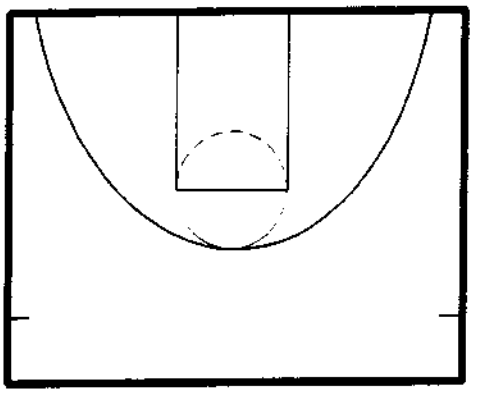
5 BALL SCREENS 2
3 RIPS 5

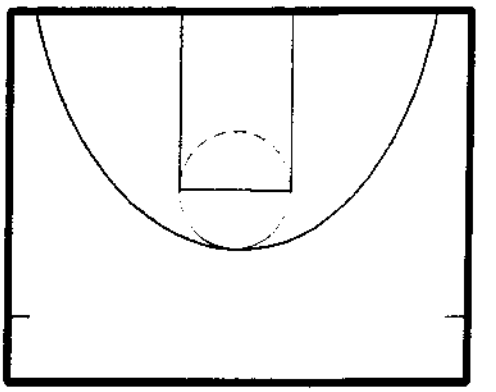
CONT.



2 CAN HIT 5 OR 3



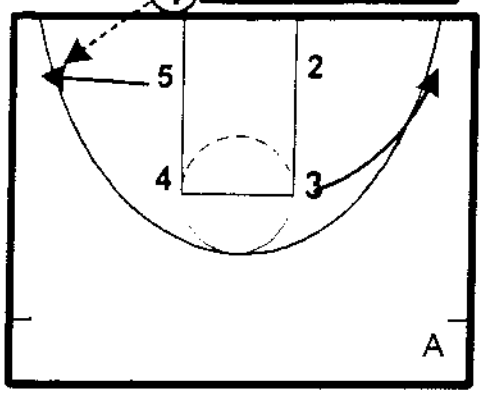




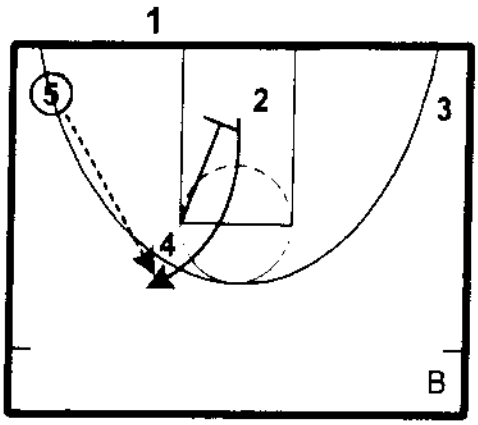
GREEN BAY BASKETBALL

Halfcourt Offense

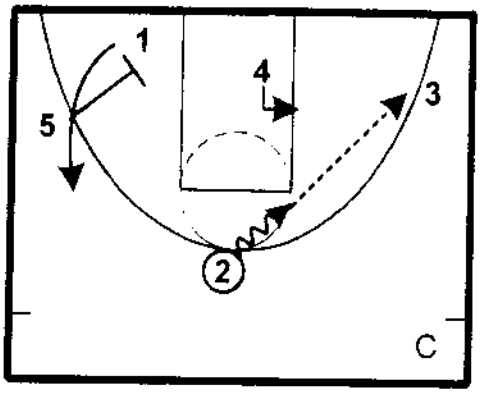
"5 OUT"



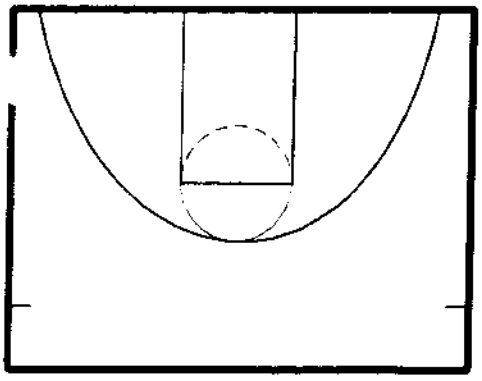
5 POPS TO CORNER
3 CLEARS TO OPP. CORNER
1 PASSES TO 5

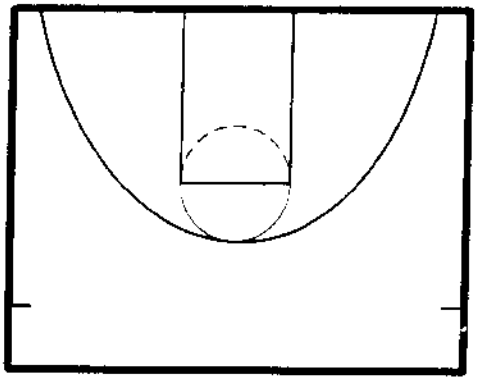


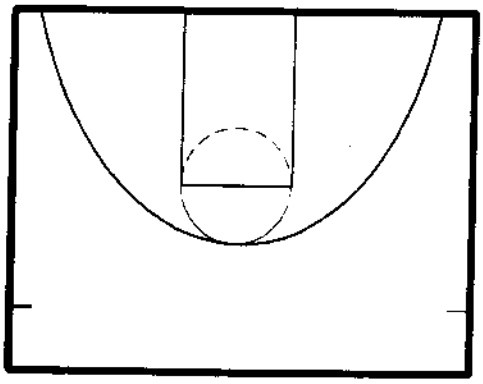
4 PINS 2
5 PASSES TO 2

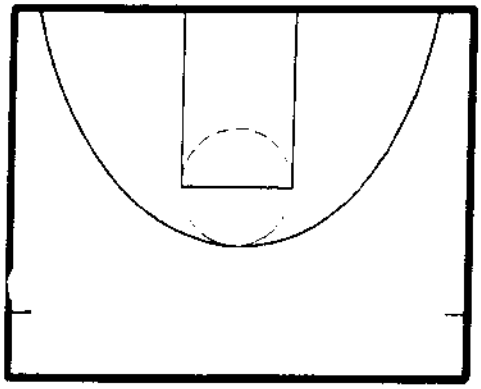


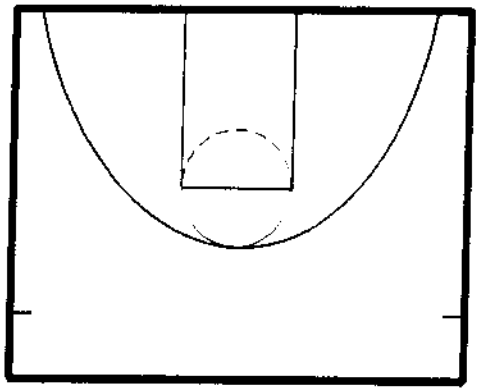
4 DUCKS-IN
2 CAN ENTER TO 4 OR SWING TO 3
5 PINS 1 AS DECOY

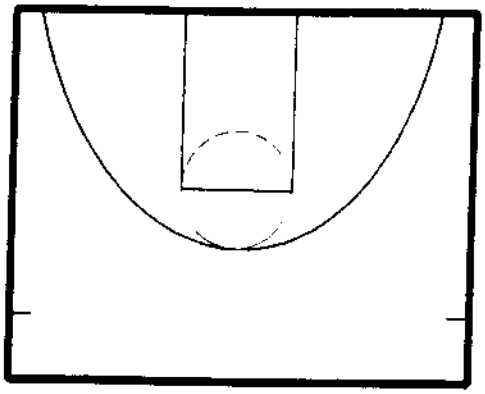






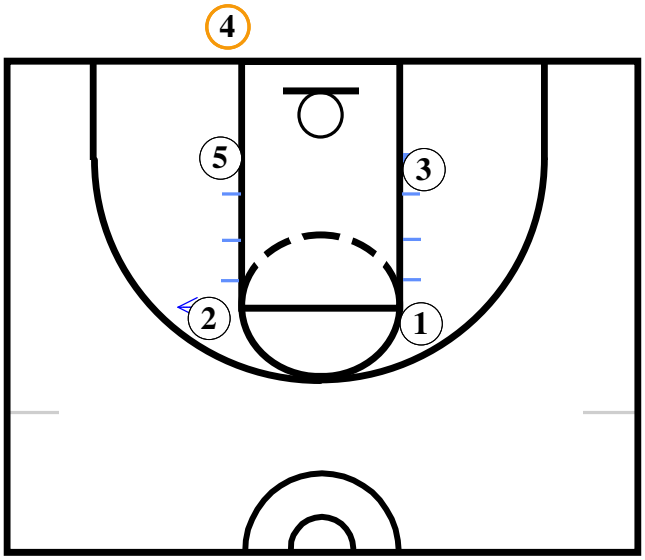






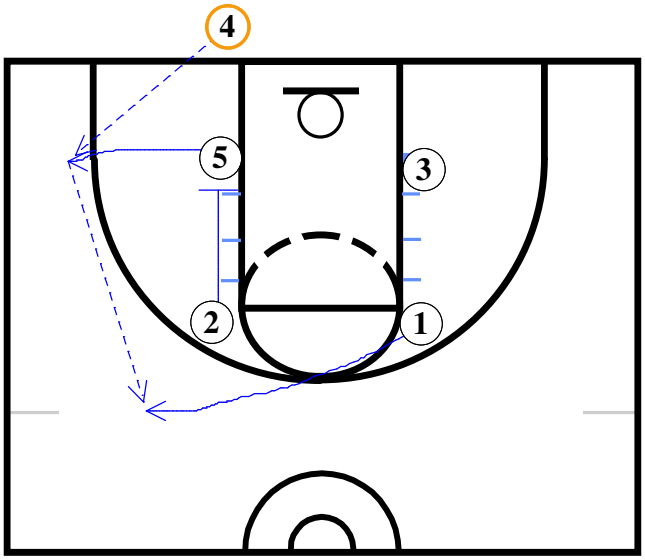
Zip

03-13-2006



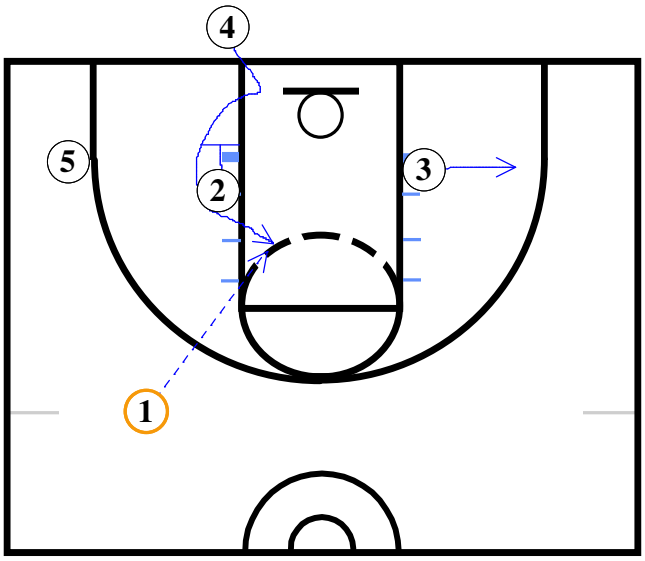
Frame A

Box Set: 2 needs to be your best shooter.



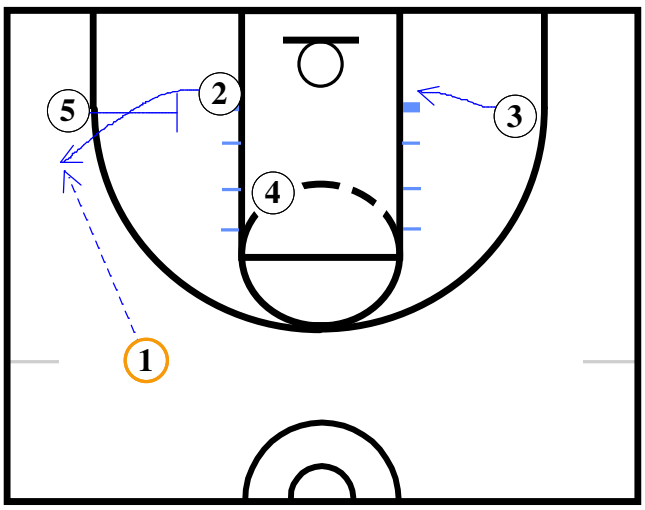
Frame B

5 pops out to the ballside corner, 2 breaks to the block. 4 passes to 5 who passes to 1 up top. (1 must get open) *4 can skip pass to 1 if 5 is covered in the corner.



Frame C

When 1 catches the ball he will pass to 4 coming off of 2's down screen. 4 is open a lot on this set.



Frame D

If 4 is covered 1 will now look for 2 coming off of 5's screen. 1 will pass to 2 for a three point shot. 3 is the weakside rebounder.

General Comments

This set works great against a man to man defense and a 2-3 zone defense.

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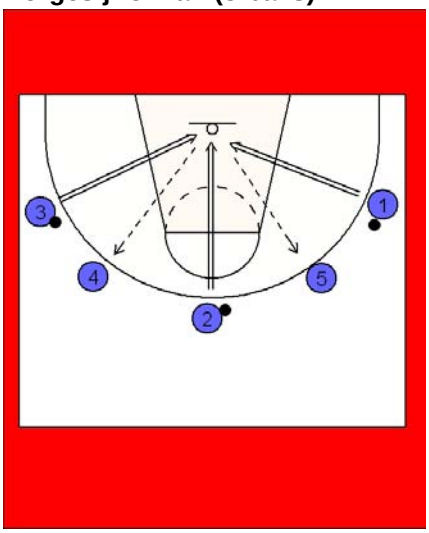
Borges jr 5 man (3 balls)

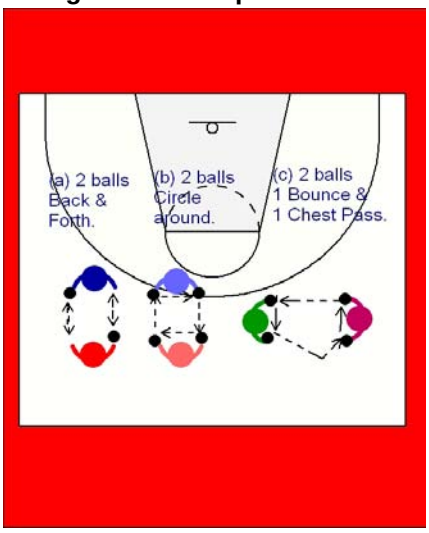


Players 1, 2 and 3 have a ball. Player 1 starts the drill by shooting the ball, rebounding and then making a pass to player 4 or 5. Player 2 and 3 also shoot the ball just after player 1. All players rebound their own shots and make a pass to the open players outside the key who are ready to catch and shoot.

Emphasize:
- players have to really get after their shots as the drill becomes very quick
- make good, strong direct passes
- shooters to prepare early, show hands & be down ready to catch the ball and shoot
- shooters must call the name out of the rebounder.

Variation:
Play to a time limit or target score either individually or as a group.

Bourge w 2-4 ball pass dribble



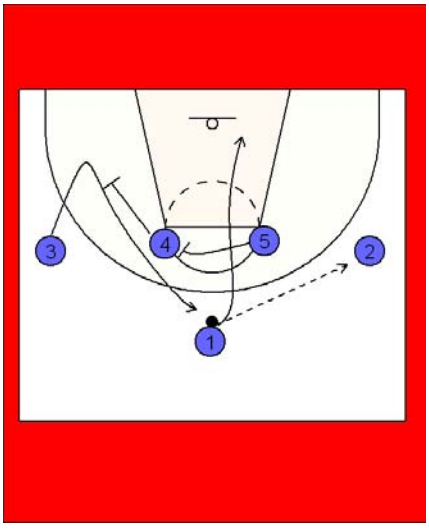
(a) 2 Balls Back & Forth. Players face each other & with one hand pass the ball back & forth, keeping the ball on the same side.

(b) 2 or 4 Balls Circle around. Players face each other & pass ball with one hand, catch, skip the ball across to their other hand, then pass.

(c) 2 Balls 1 Bounce & 1 Chest Pass. Players face each other, 1 player throws a 2 hand chest pass, the other a 2 hand bounce pass.

Alternate hands (direction) for all categories.

Bourges - come

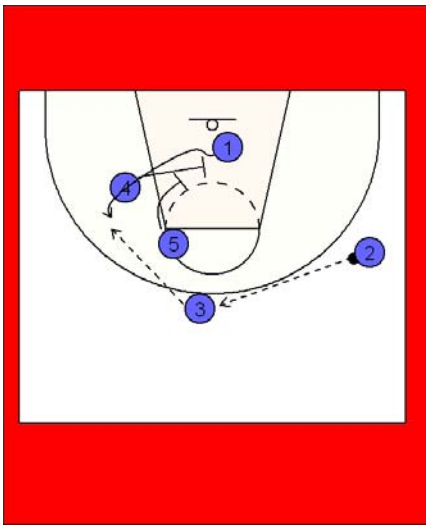


1 passes to 2 & cuts through to the basket.

3 makes a hard V cut down deep toward the baseline.

4 & 5 set a staggered double screen for 3.

3 comes off the staggered double.

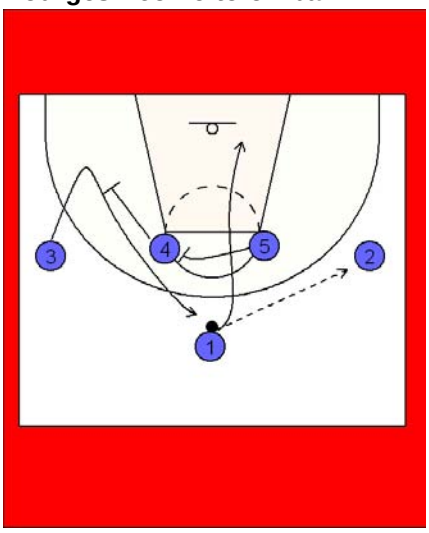


4 & 5 now turn to set another staggered double screen for 1.

2 passes to 3.

3 passes to 1 coming off the staggered double looking for the shot or post feed.

Bourges - come to on-ball



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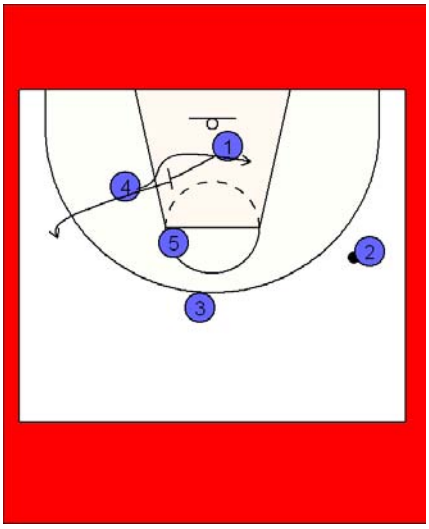
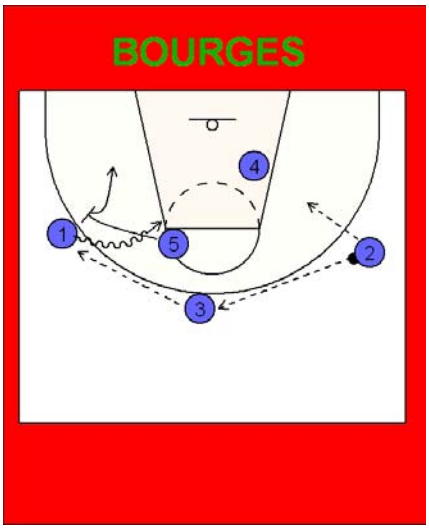
4 & 5 set a staggered double screen for 3.

3 comes off the staggered double.



1 screens across to the weakside for 4 & then flares out wide to the weakside wing.

4 comes off the screen from 1 & dives into the post looking for the ball.

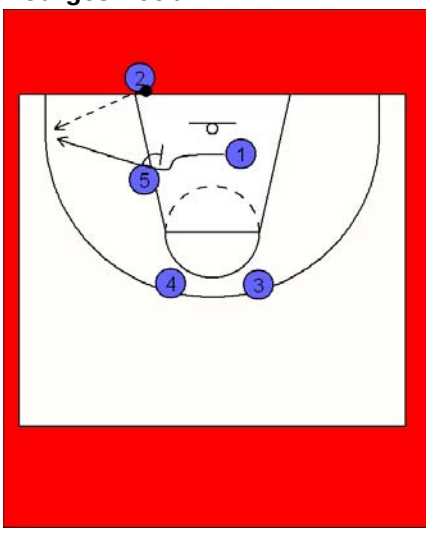


2 looks to feed 4, if that pass is not on 2 passes to 3.

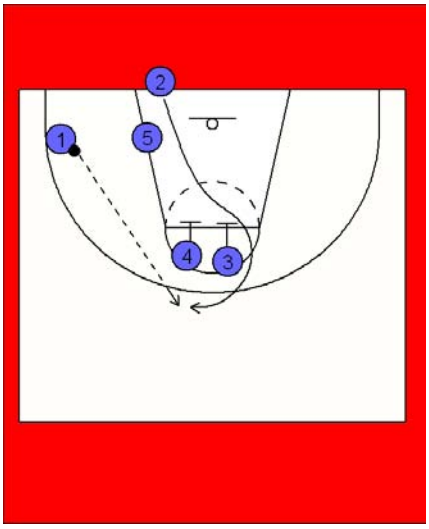
3 passes to 1 on the wing.

5 sets the on-ball screen for the screen & roll or on-ball & rim run actions.

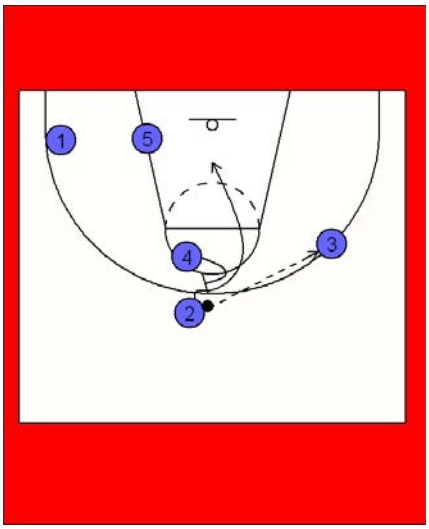
Bourges - eob 2



5 will first shape up to the ball, then screen away to release 1 who will cut ballside corner to recieve the inbound pass

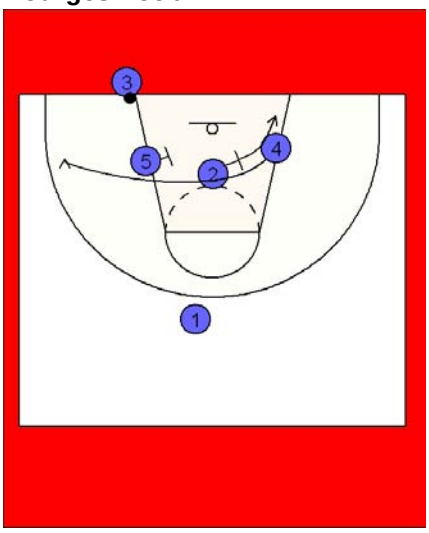


2 will look to cut of a double screen set by 4 & 3 just below the foul line. 1 will make the pass to 2 for shot option



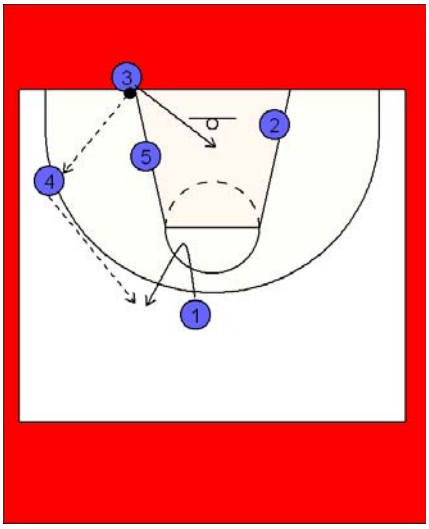
3 will flare to the wing position & 2 will move the ball on quickly for the shot or drive option. 04 will screen 2's defender releasing 2 for a cut to the basket

Bourges - eob 4



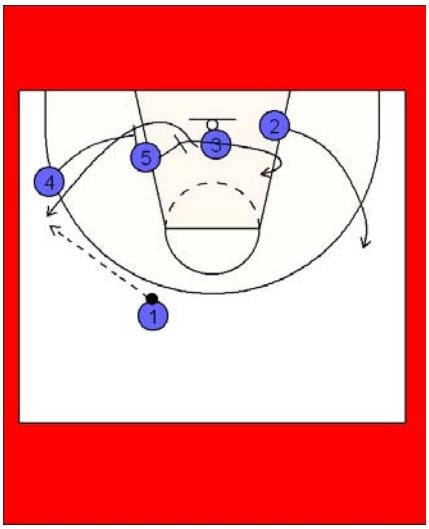
2 screens for 4 and looks for the cheap fedd to the weakside.

4 cuts quickly off the 2 & 5 screens to the wing to receive the ball.



3 passes to 4 & steps inbounds to the splitline under the basket.

1 makes a hard V cut and pops out for the pass from 4.



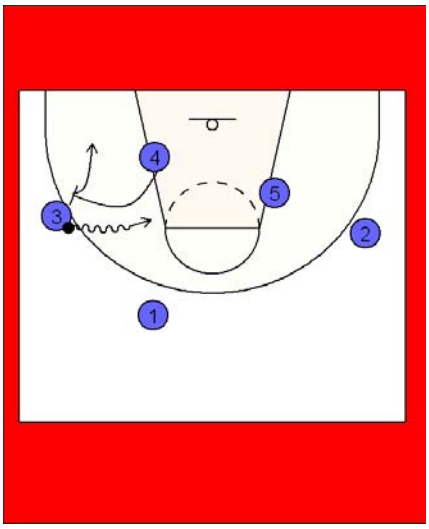
2 clear5s out to the weakside & spots up.

4 & 5 set a staggered double screen for 3.

5 continues to the weakside block.

4 posts.

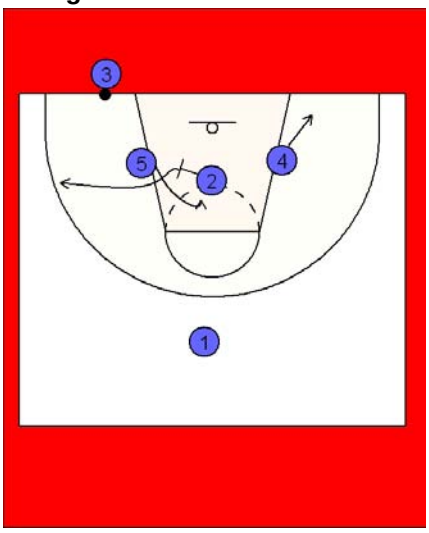
1 passes to 3 who turns out looking to shoot.



If the shot is not on 3 calls 4 out to screen.

4 sets an on-ball screen for the screen & roll or screen & rim run action.

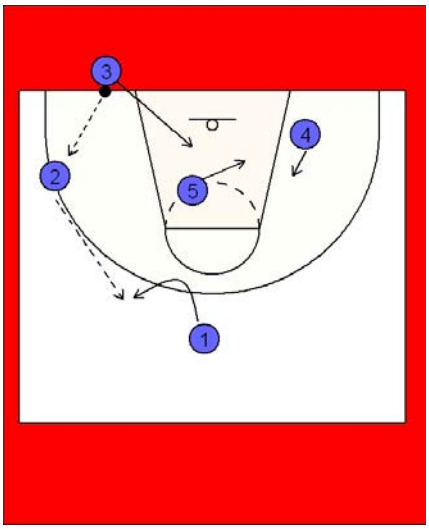
Bourges - eob 5



2 screens for5 who steps to the middle of the key.

2 flares wide after the screen.

4 steps to the weakside.short corner.



3 looka to pass to 5 or 4 but if they are not open the pass goes to 2 on the wing.

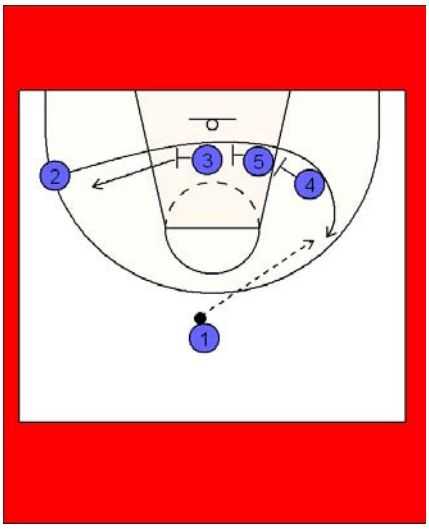
3 steps inbounds to the split line under the basket.

5 move to the weak side block area.

4 lifts.

1 makes a hard V cut to receive the ball from 2.

2 passes to 1.

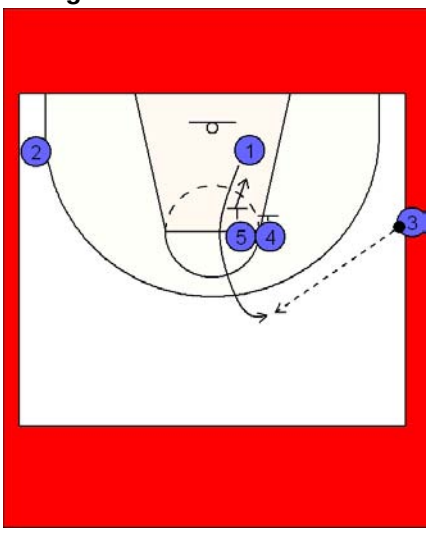


3,5 & 4 now set a staggered triple screen for 2 to come off looking for the shot.

3 clears out wide.

4 & 5 look for posting opportunities.

Bourges - sob

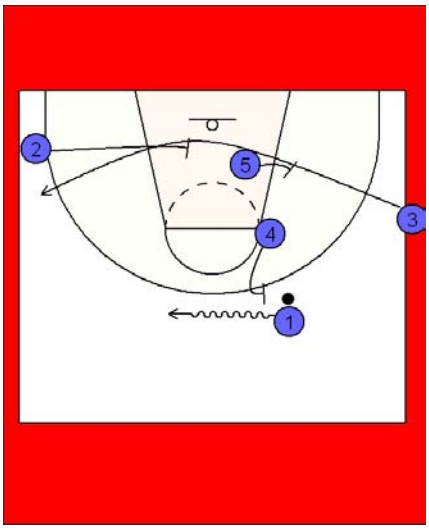


5 & 4 start at the strong side high block.

1 starts at the baseline below the bigs.

5 down screens for 1.

3 passes to 1.



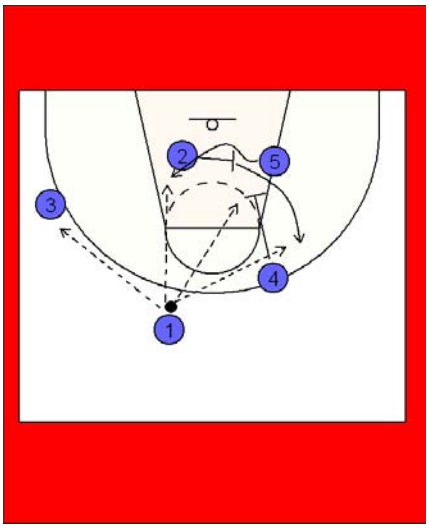
5 sets a screen for the inbounder 3.

2 moves to the inside of the key to set a second screen for 3.

3 gets to the far wing as quickly as possible.

4 sets an on-ball screen for 1.

1 dribbles across the top of the key quickly.



2 screen for 5.

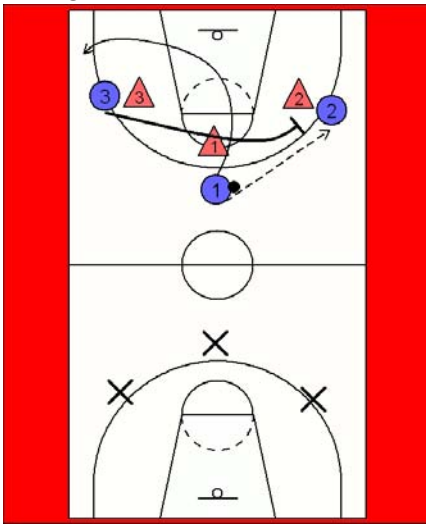
5 comes into the strong side post aggressively posting.

4 down screens for 2 & opens to the ball.

2 comes off the 4 screen out high looking for the shot.

1 looks for passing options to al spots.

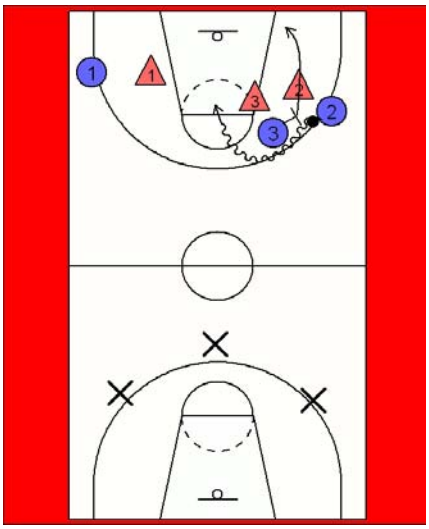
Bourges 3 on 3 on-ball screens



Blue 3 on 3come down to play Red 3 on 3.

1 passes to wing & circles out to the weakside.

3 runs across the court to screen the wing for the screen & roll action.

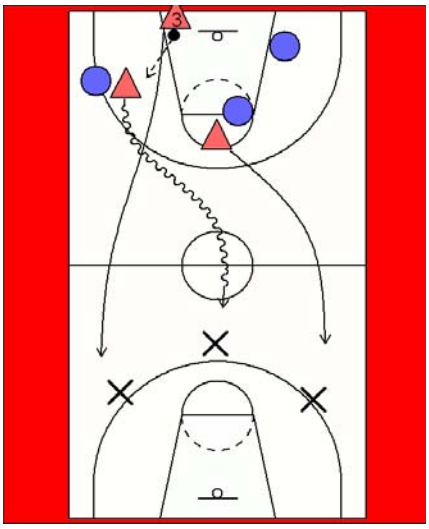


2 & 3 run the screen & roll or rim run options.

3 rolls or runs to the short corner area.

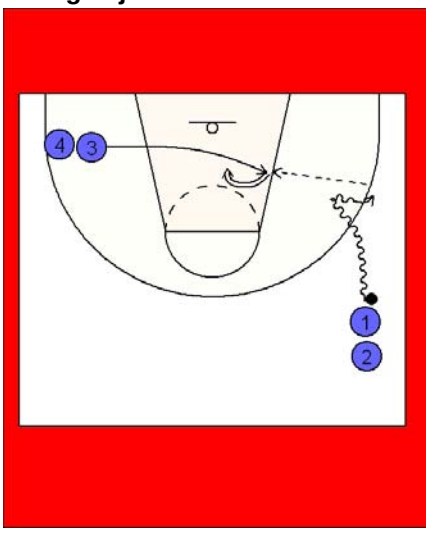
1 spots up on the weakside.

Play until a score or a stop.



After the score Red take the ball out of bounds & advance it up the floor to the waiting 3 defenders (marked as X in this diagram) & the drill is repeated.

Bourges jr - 2 v 0 series



2 v 0 SERIES - Post Feed

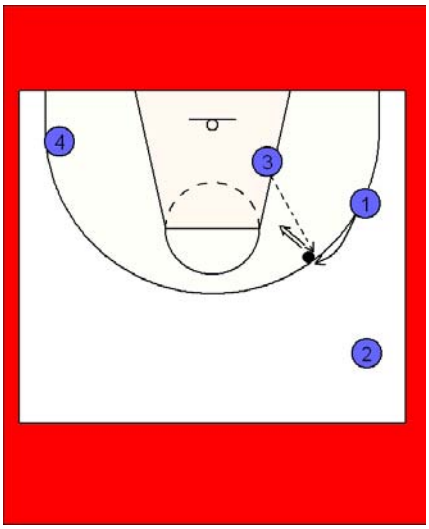
O1 dribbles the ball to the wing, and uses a crossover move to penetrate at the hoop.

O1 then retreat dribbles out to the wing spot.

As this occurs O3 flashes to the ball side post for a post up.

O1 enters the ball to the post.

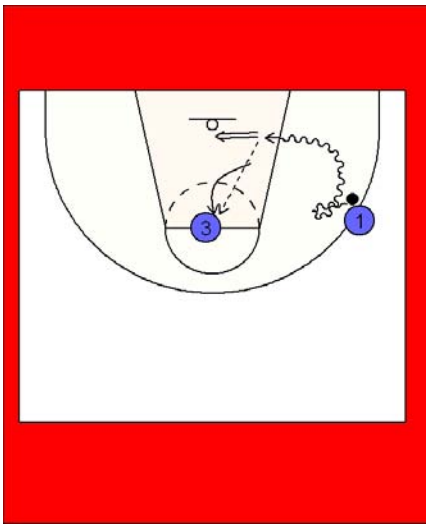
O3 catches the ball with their back to the baseline and makes a post move



2 v 0 SERIES - Post Kick Out

The post O3 makes a post move, while the wing player O1 relocates.

O3 kick the ball out to O1 for the jumpshot.



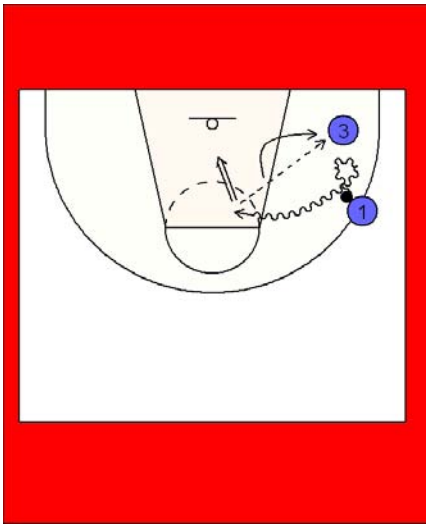
2 v 0 SERIES - Dribble Penetration

O1 makes an attacking dribble to the basket then retreates to the 3pt ling at the wing.

Then O1 penetrates hard baseline.

On the baseline penetration O3 loops out to the dunkers spot.

O1 either shoots or passes to the reciever O3 for the shot



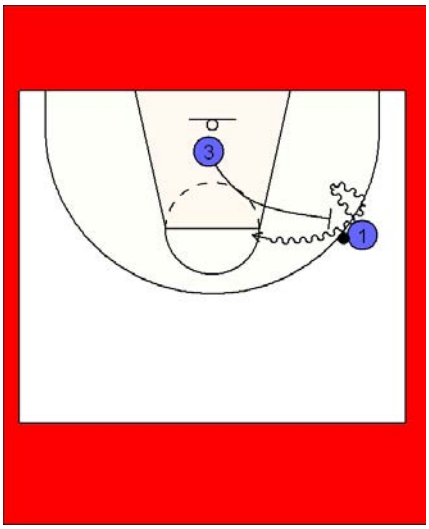
2 v 0 SERIES - Dribble Penetration

O1 makes an attacking dribble to the basket then retreates to the 3pt ling at the wing.

Then O1 penetrates hard middle.

On the middle penetration O3 loops out to the short corner.

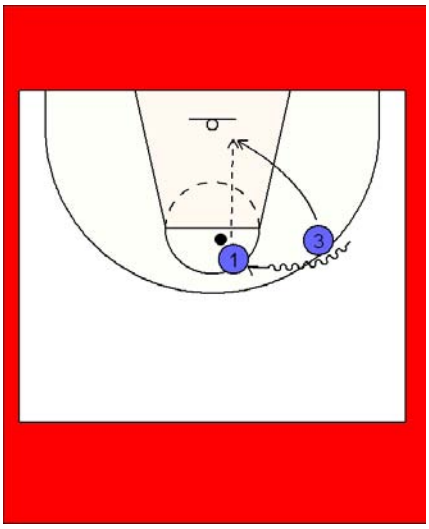
O1 either shoots or passes to the reciever O3 for the shot



2 v 0 SERIES - On Ball Series

O1 makes an attacking dribble to the basket then retreats, on the retreat O3 sprints out to set a wing on ball screen.

O1 drives off the onball to the middle



2 v 0 SERIES - On Ball Series

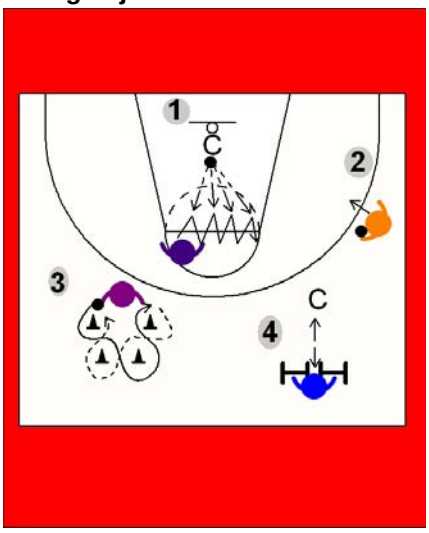
O3 "rim runs" off the ball screening action.

O1 looks to pull and shoot the jumpshot or feed the post on a seal.

Progression:

2 v 2.

Bourges jr station work



Station Work.
1 min stations & rotate.
Repeat each drill 2 times.

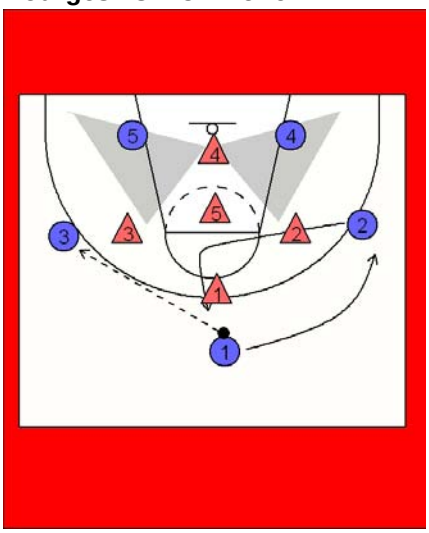
1. Player makes quick 2 foot jumps across the line & back working alonf the length of the foul line. Coach & player pass the ball to & fro. This can progress to the player jumping & passing the ball around the waist as they jump.

2. Player is in triple threat stance and with one lead foot makes as many jab steps as possible.wap legs next time through.

3. Player stands on one leg and rolls the ball on the floor around the 4 hats in a figure 8. Swap legs next time through.

4. Player balances on 2 H shaped blocks whilst coach passes ball back & forth. the cross beam being a 4cm dowel.

Bourges vs 1-3-1 zone



1 passes to the wing & flares out to the opposite side.

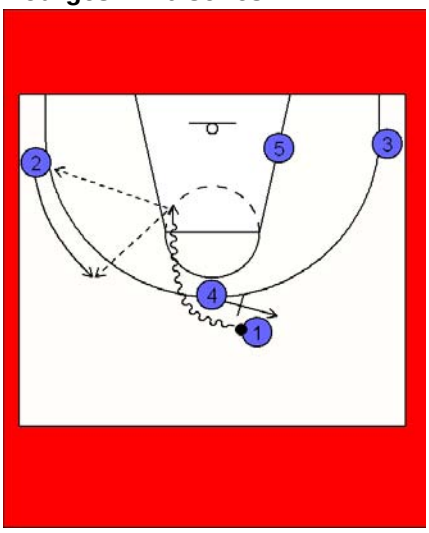
2 cuts across the foul line & up through the middle to replace 1.

The ball is continually reversed trying to shift the defence.

4 & 5 operate in the shaded areas looking for flashing opportunities, seals or passes over the top.

Aggressive movement of the ball & attacking opportunities are encouraged.

Bourges w - 0 series

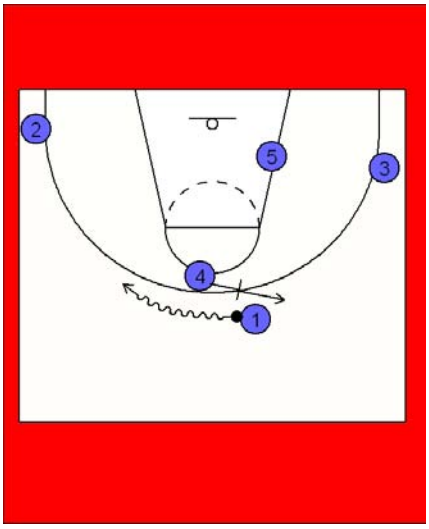


On-ball screen option.

1 drives off the 4 players screen looking to penetrate for the drive or shot.

2 can hold or move up the lane according to what the defence does looking for the pass out & shot.

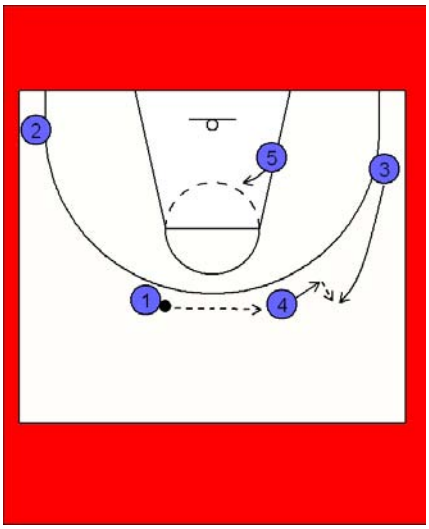
4 flares high.



Kick back option.

1 drives off the 4 players screen.

4 flares high.

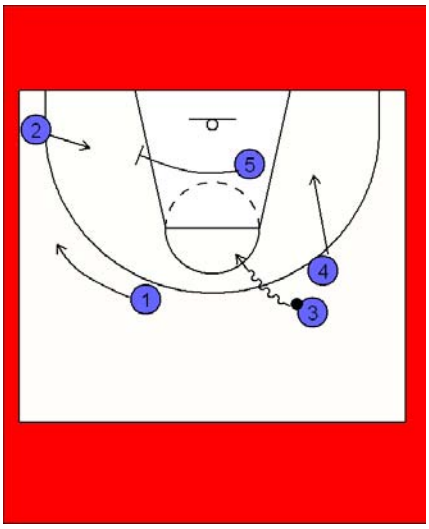


1 kicks the ball back to 4

4 take 1 short dribble for the handoff.

3 comes up to take the handoff from 4.

5 posts hard looking for the ball. If 3 can feed the post we do so



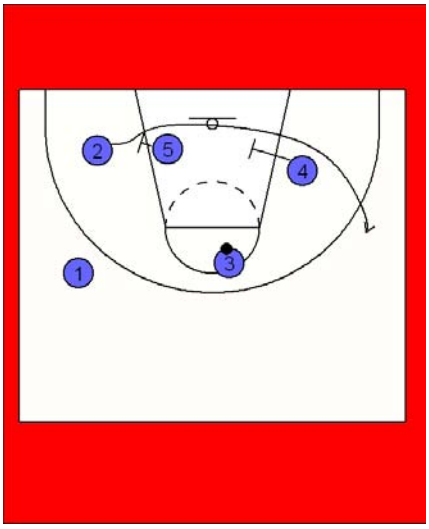
If the post feed is not on 5 moves across the key ready to set a screen for 2.

3 dribbles looking for penetration.

4 drops low looking for the dump or move into position for a screen.

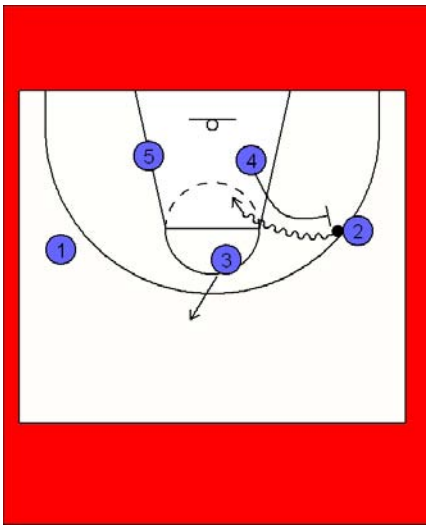
1 flares wide.

2 moves into position to come off the staggered screens.



5 & 4 now set staggered screens along the bottom of the key.

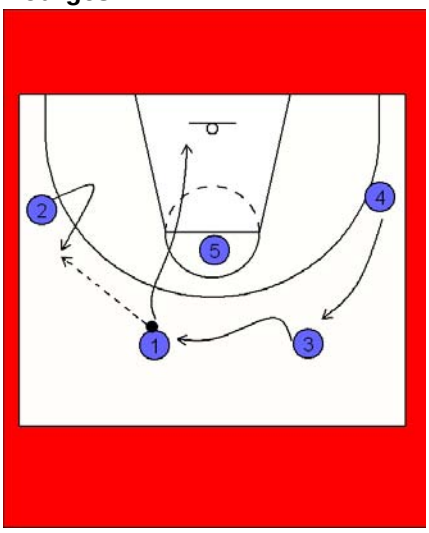
2 comes off the screens looking for the ball from 3.



3 pops out high to the weakside.

4 loops back up to set an on ball screen for the screen & roll action.

Bourges w 1

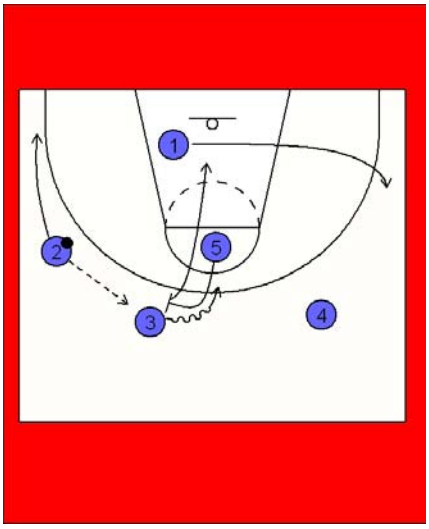


2 makes a V cut to lead for the ball.

1 passes to 2 and cuts through the key looking for the ball.

3 replaces 1.

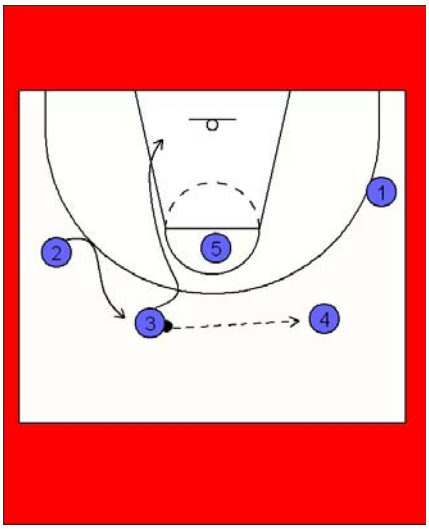
4 replaces 3.



2 passes out to 3 and relocates low to the baseline.

1 clears out of the key to the weakside.

5 now sets an on-ball screen for the screen & roll action or the screen & rim run option.



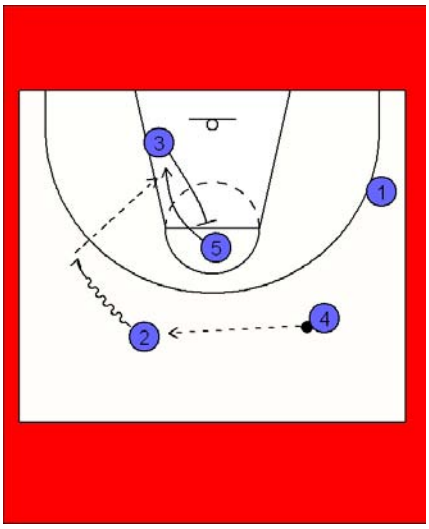
Continuation Option.

If the the onball screen option is not on:

3 will pass to 4 and cut to the weakside of the key with speed.

2 will quickly step their defender to the basket & lead quickly to replace 3.

4 passes to 2.

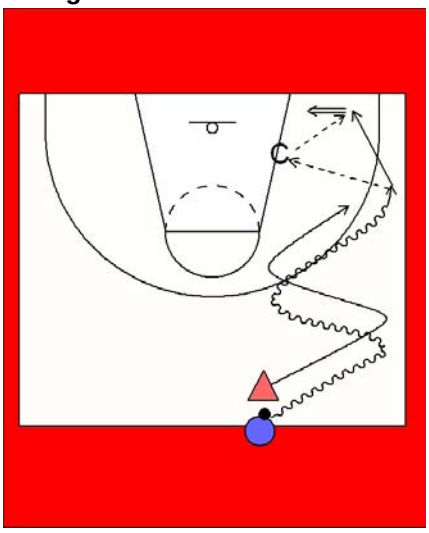


2 drives quickly & aggressively at the sideline

3 now sets a good up screen for 5.

5 Dives into the post looking for the post feed from 2.

Bourges w 1 on 1 1/2 court



Players play 1 on 1 from the half at game intensity.

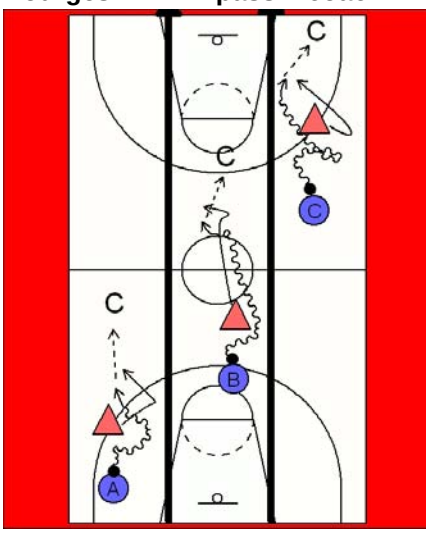
The coach is in the low block.

Offence must make the post feed & relocate.

Coach passes the ball back and the offence shoots.

Defence palys hard until the shot is released.

Bourges w 1 v 1 pass 2 coach



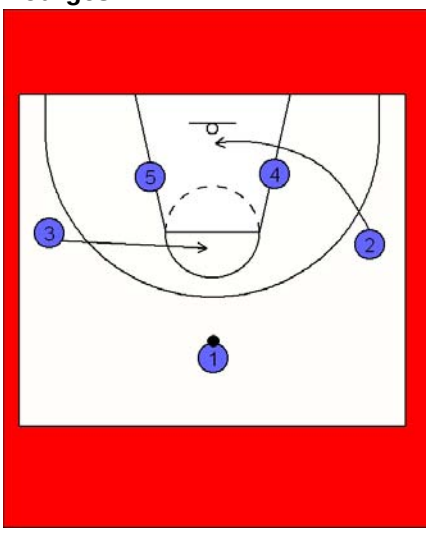
Offence dribbles at defender, makes 2 or 3 changes of direction to beat the defence & passes to the coach as shown in A.

Coach passes back and repeat the sequence as shown in B.

Coach passes back and repeat the sequence as shown in C

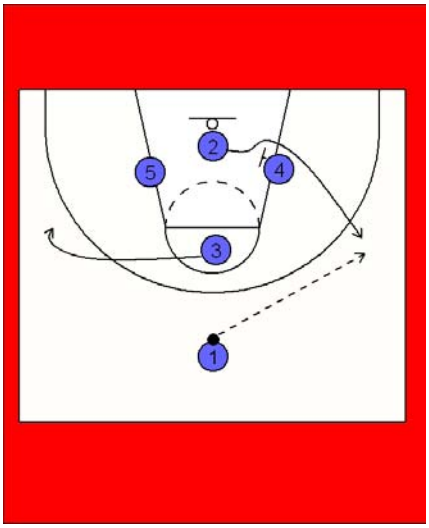
Any change of direction can be used
Offence must work at game pace..
Defender must apply great pressure.
Use a variety of passes but all must be firm & hit the coaches target hand

Bourges w 2



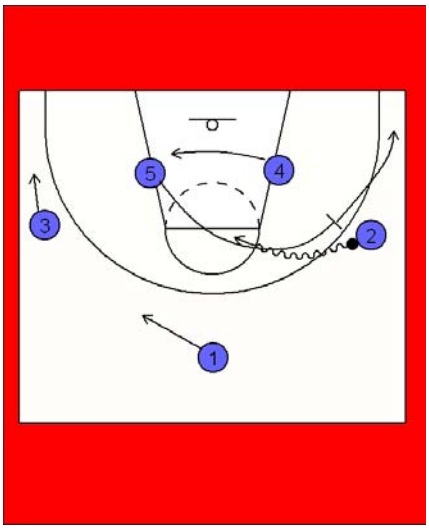
2 swings low to the split line under the basket.

3 gets to the split line at the foul line.



4 screens for 2 who comes to the wing to receive the ball.

3 flares to the opposite side of 2.



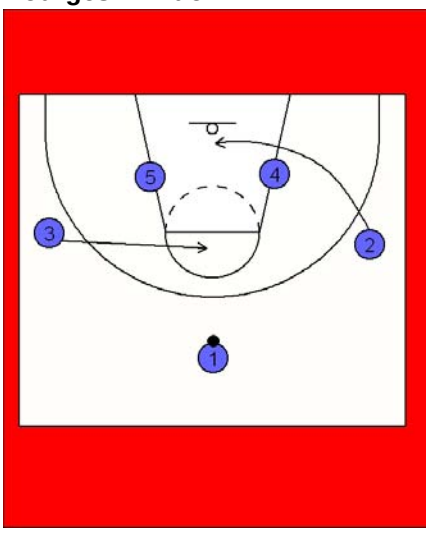
5 flashes high quickly & continues on to set an on-ball screen for 2.

4 clears the post to the weakside.

1 & 3 relocate to receiver spots.

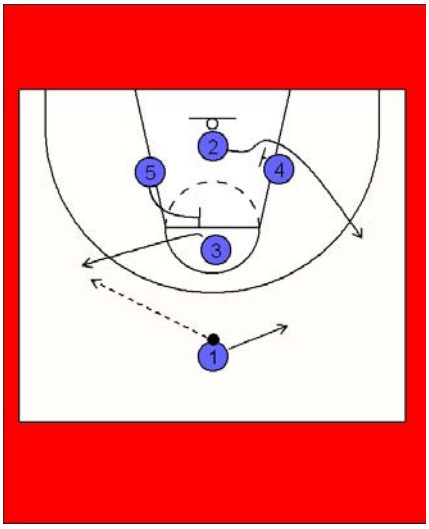
2 uses the on-ball screen looking to score or find the open pass.

Bourges w 2 down



2 cuts to the low split line.

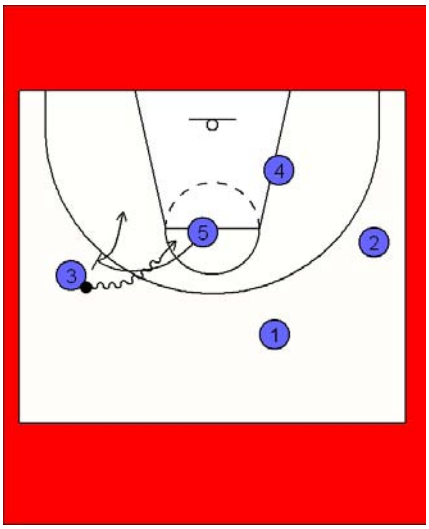
3 cuts to the high split line.



5 sets a screen for 3 who pops out wide to receive the ball.

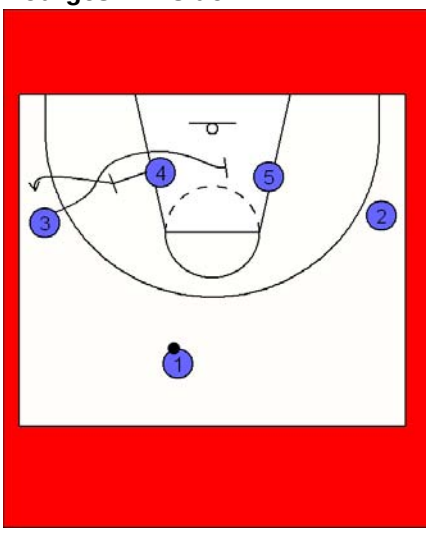
4 sets a screen for 2 who cuts out to the opposite wing. 4 stays at the weakside post.

1 passes to 3.



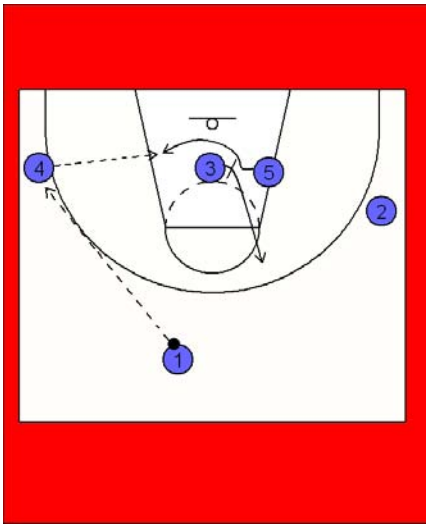
3 & 5 work the screen & roll or screen & rim run actions.

Bourges w 2 side



4 sets a back screen for 3 then gwts out wide to the wing.

3 cuts off the back screen & into the key ready to set a screen for 5.

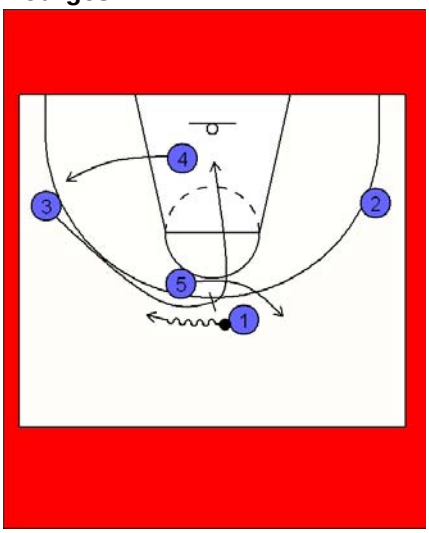


As 1 passes the ball to 4 5 cuts off the 3 screen in to the strong side post.

4 looks to punch the pass into the posting 5.

3 clears out high after the screen to give the post room to operate.

Bourges w 4

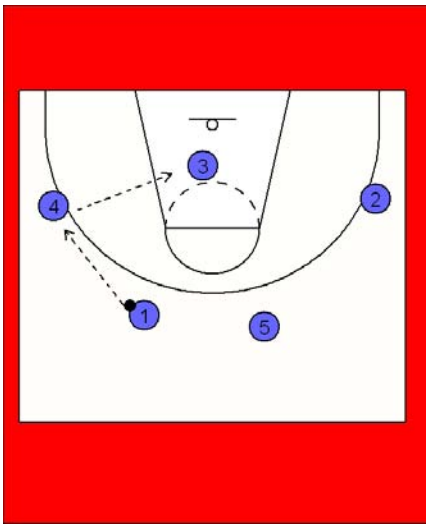


3 comes to screen 1.

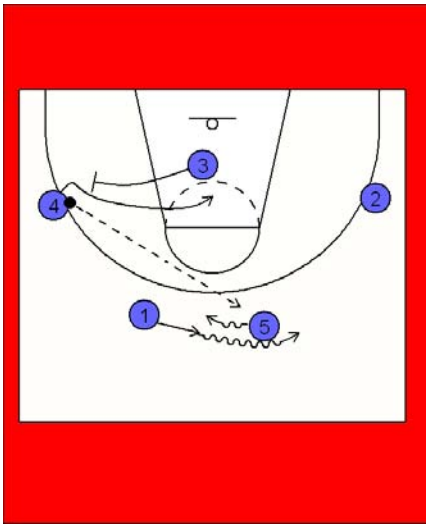
5 pops out high behind the dribbler.

4 moves from the lead post position to the wing.

3 dives to the basket after the screen.



1 passes to 4 who looks for 3 cutting to the basket.

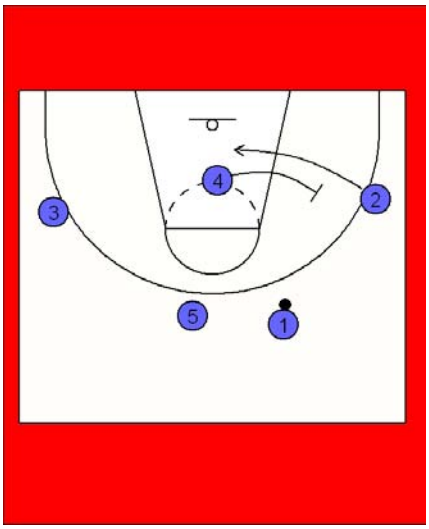


4 kicks the ball across to 5.

3 comes to back screen 4.

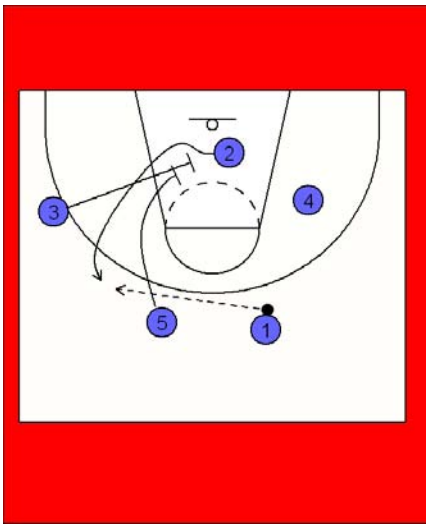
5 looks to pass to 4 if open, if not 4 takes the dribble handoff option to 1.

1 comes off 5 with the dribble handoff.



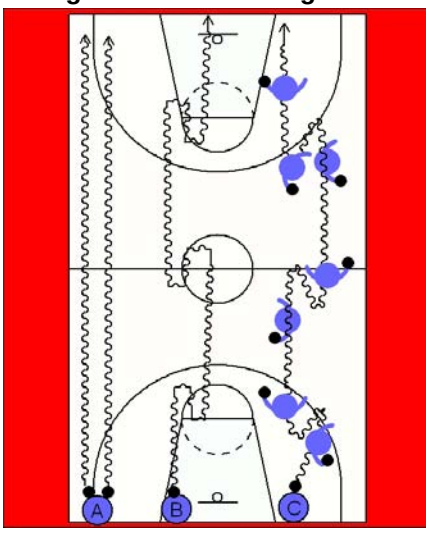
4 back screens for 2.

1 looks to pass to 2.



3 & 5 now come down to set a staggered double screen for 3 who turns out looking for the shot.

Bourges w ball handling



Ball Handling.

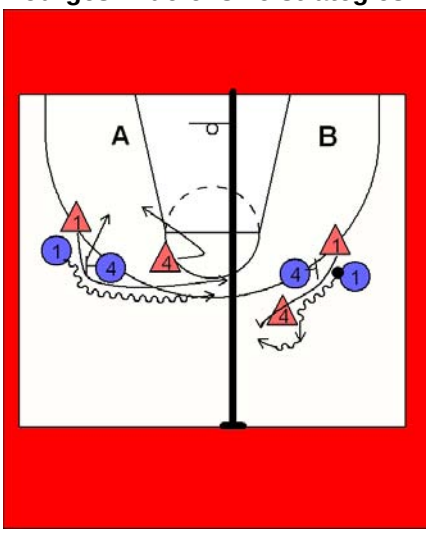
A. 2 ball dribbling the length of the floor & back, emphasise firm dribbling of the ball & eyes up.

B. Hesitation dribble (back up dribble)
Purpose: To teach vision & protection of ball after a stopped penetration or a fast break.
Procedure
on the free throw line, 1/2 court line, far free throw line do the following jobs:
speed dribble, protection dribble, back up dribble, cross over dribble, speed dribble.

C.Another version of Hesittation Dribble.

The last 2 or 3 steps of the forward dribble have the player turn the body away from the immaginary defender drawing the ball away from the defender, crab forward to the foul line, back dribble, crossover & explode into another forward dribble. Repeat up floor.

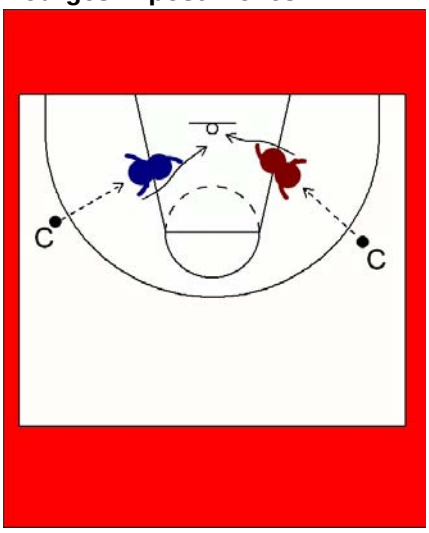
Bourges w defensive strategies



A. Show hard & recover on the on-ball screen. Ball defender gets over the screen.

B. Soft shallow show, be low and wide to make the offenc have to travel a greater distance allowing the defender to catch up.

Bourges w post moves



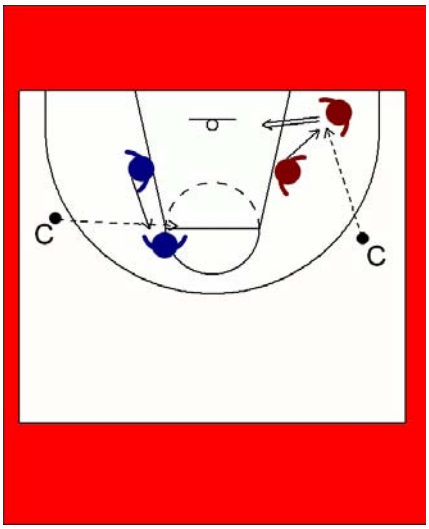
Coach passes the ball into the post player who posts low, wide & strong. The post player makes a hard drop step (base or middle) to the basket & powers up strong to score.

Make sure the offence makes a quick, long powerful sliding step to the basket keeping the defence on their back.

Methods:
1.The drop step can be a quick, long drop step and power up off the one leg.
2. It can also be executed as a quick, long drop step with a low quick power dribble to a 2 foot jump stop into a shot or counter move.
Hook shots, Running Hook shots, step throughs & reverse pivot moves are good examples of counter moves.

Play 1 on 1 when coach is satisfied with action.

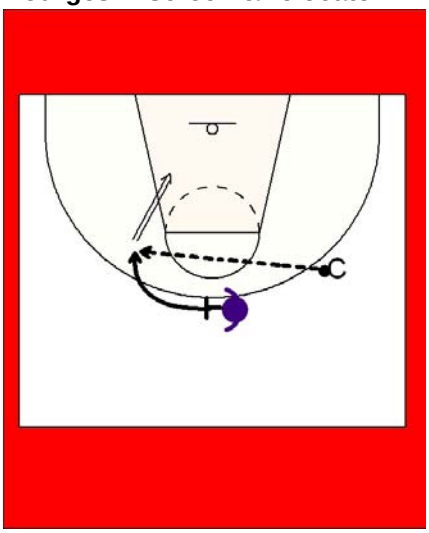
*Note; Diagram shows 1 player on each side showing the action of the drop step, sealing & drive.



Progress this to the post slipping down to the short corner or up to the foul line area.

Coach passes the ball to the post player for the shot.

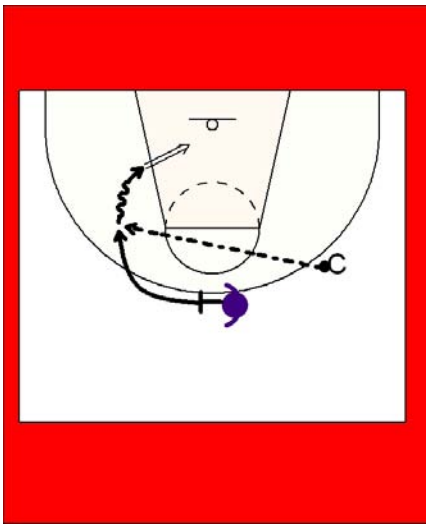
Bourges w screen & relocate



Player sets an imaginary on-ball screen out high the continues through to spot up on the weakside.

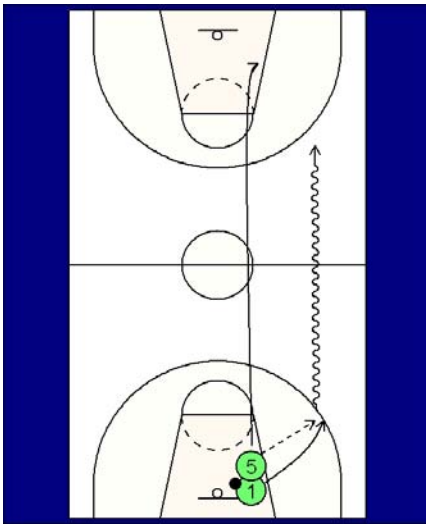
Coach passes the ball to the screener.

Player takes the shot.



As previous but player now takes a dribble into the shot.

Clermont - 2 v 0 transition

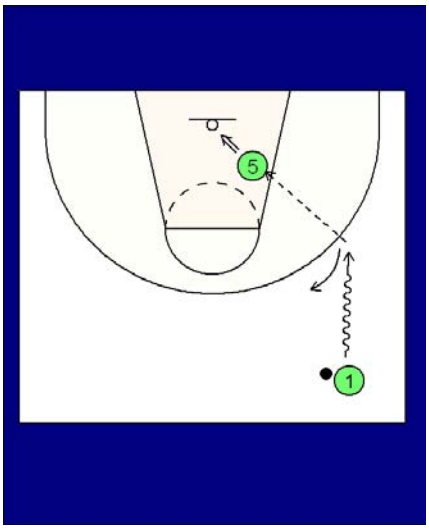


2 v 0 TRANSITION SERIES

1 Alley Opp taps twice of the backboard then sprints to the outlet spot

5 alleys oops twice then rebounds the ball landing with their chest to the sideline (pivot in the air).

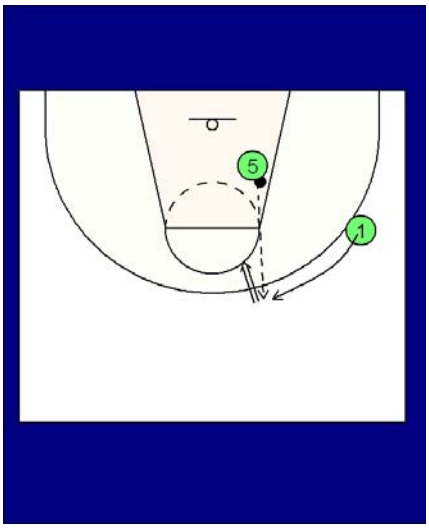
1 dribbles up the side alley, 5 sprints down the centre lane



a. Post Entry

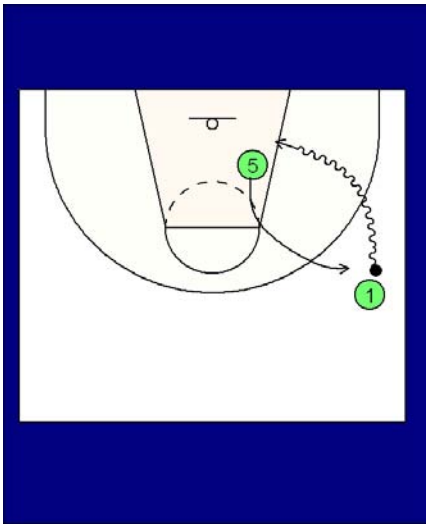
1 passes the ball to 5 for the post up and shot.

1 relocates high.



b. Post Entry & Kick Out

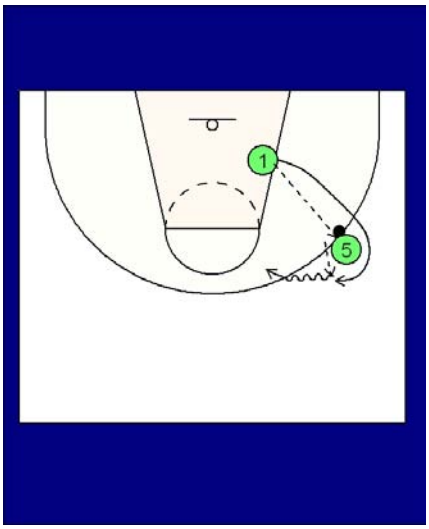
5 kicks the ball back out to 1 for the jump shot



c. Baseline Action - drive & loop out

1 drives baseline looking to score

5 "loops out" and replaces 1 at the wing spot



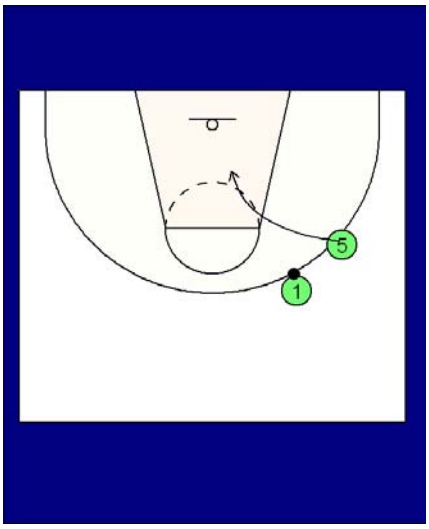
c. Baseline Action - handoff action

as per previous action

1 jumpstops and reverse pivots to make a pass to 5.

1 then follows their pass to the outside of 5 for a handoff

5 reverse pivots to make the hand off

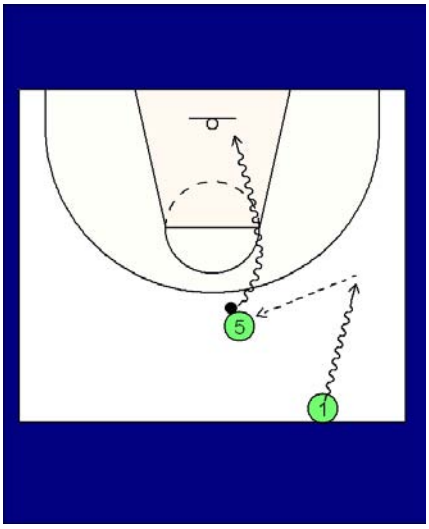


c. Baseline Action - handoff action cont.

as per previous action

5 "rim runs"

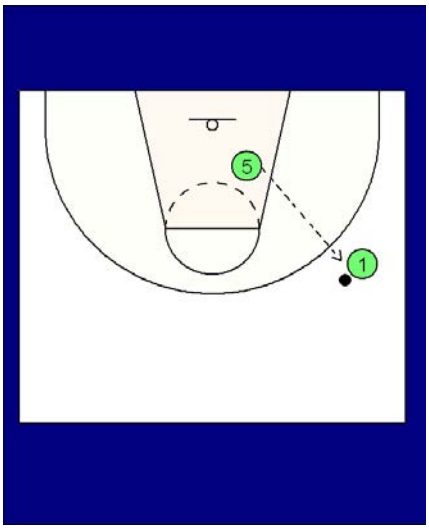
1 looks to feed 5 on the dive (rim run)



d. Hit the trailing post

1 passes to the trailing post 5 in transition

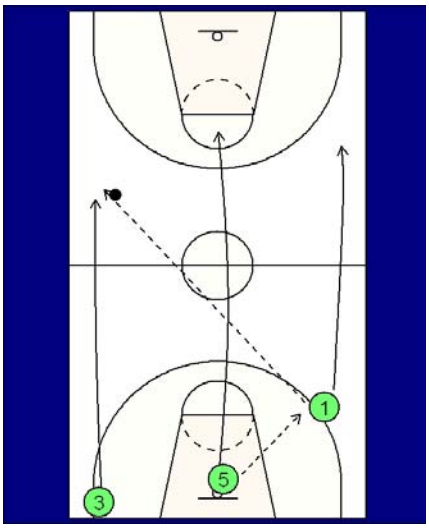
5 penetrates to the basket



d. Hit the trailing post cont.

5 comes to a jump stop in the keyway, reverse pivots and passes the ball out to 1.

Clermont - 3 v 0 transition



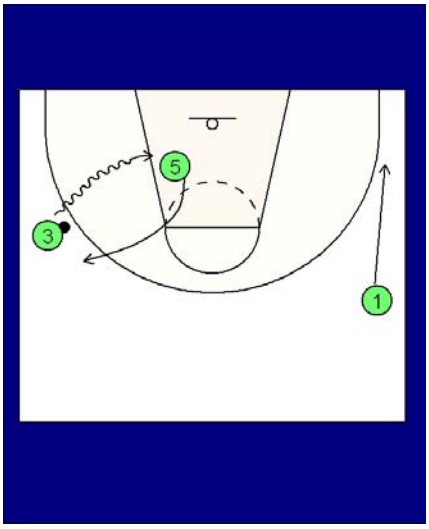
3 v 0 TRANSITION SERIES

3 Lines on the baseline

5 Outlets to 1, 3 sprints the lane

1 passes crosscourt to 3, 5 fills the middle lane

1 sprints the opposite lane

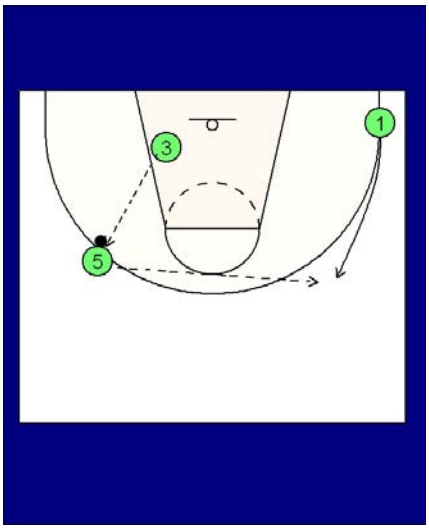


Baseline Penetration (with a post)

3 drives baseline

5 loops behind to replace the drive

1 drops to the opposite corner

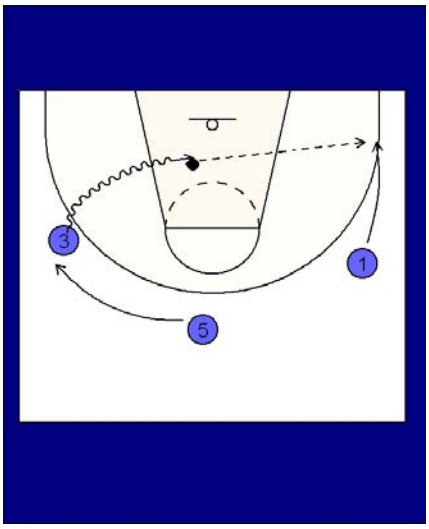


Baseline Penetration (with a post) cont.

3 comes to a jumpstop and using a reverse pivot passes out to 5.

1 lifts from the opposite corner (to shorten the reversal pass)

5 reverses the ball to 1



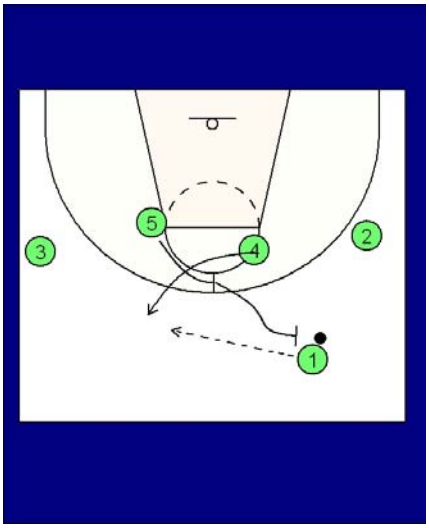
Baseline Penetration (no post)

3 penetrates baseline

5 (trailing post) fills behind the penetration to the wing

1 drops to the weakside corner

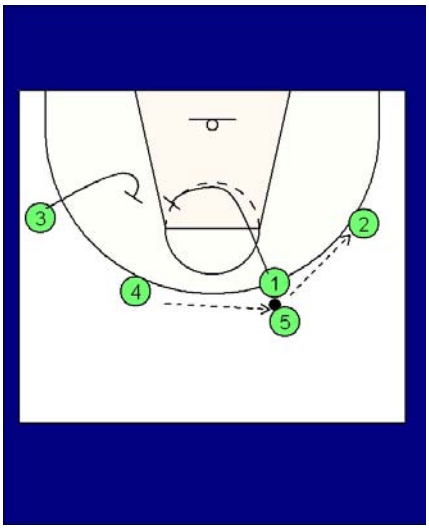
Clermont - 4 side



5 sets a cross pick for 4 to cut to the weakside guard spot

1 makes the pass to 4

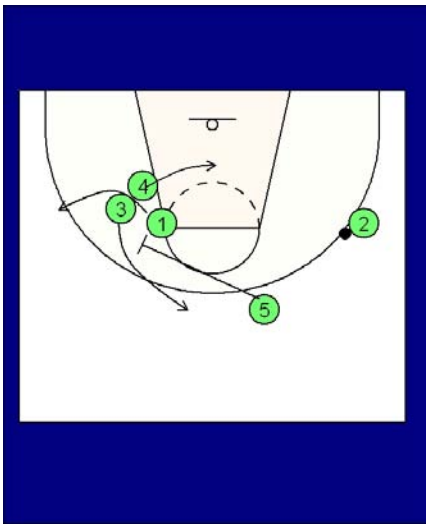
5 sets a back pick on 1 after the intial entry pass



4 reverses the ball through 5.

5 passes th ball to 2.

3 & 1 set a double back pick for O4 at the weakside elbow.

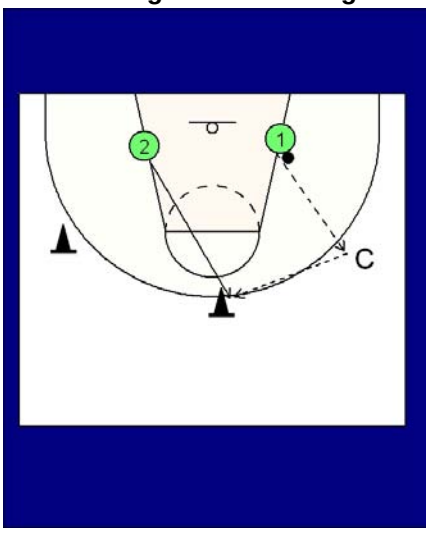


4 cuts hard to the basket off the double elbow screen (from 3 & 1)

5 sets a down screen fro 3

1 rubs off 3 to the wing

Clermont - guards shooting

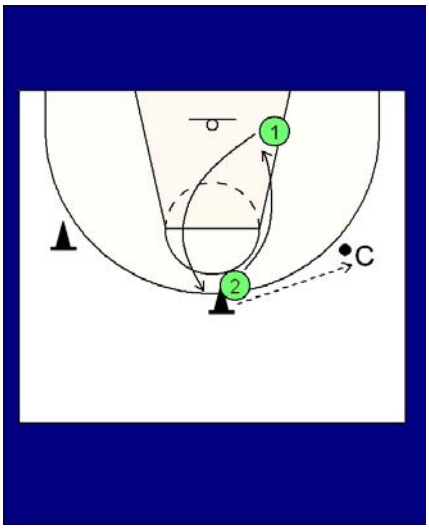


Guards Shooting.

1 passes to coach.

2 Flashes high to receive the ball from the coach.

2 can recieve & shoot or pass to 1.

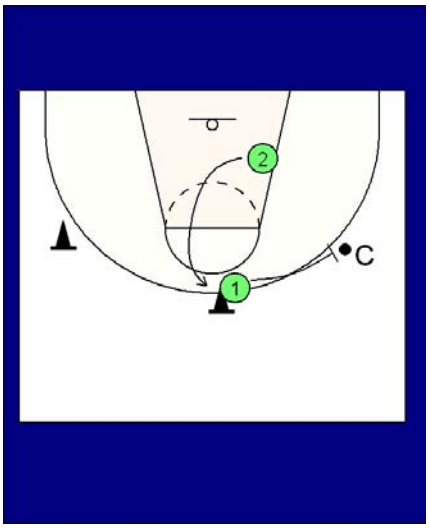


Progression:

2 kicks the ball back to the coach & dives strongside to the post.

1 circles behind as 2 passes & vacates the post replacing 2 high.

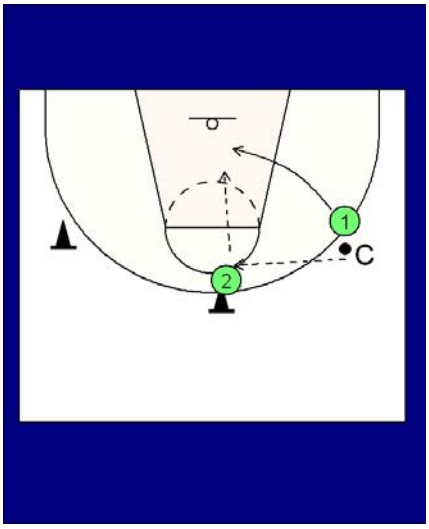
1 can shoot or pass to 2.



Progression:

1 can set an on ball screen for the coach.

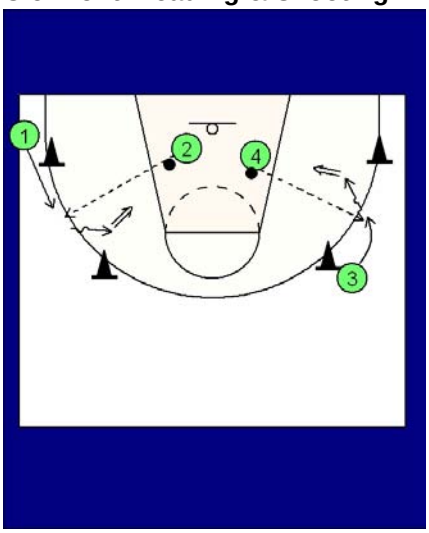
2 circles out to the weakside vacating the post & replaces 1 out high.



The coach passes to 2.

1 dives to the basket and 2 hits 1 for the lay-up.

Clermont - leading & shooting



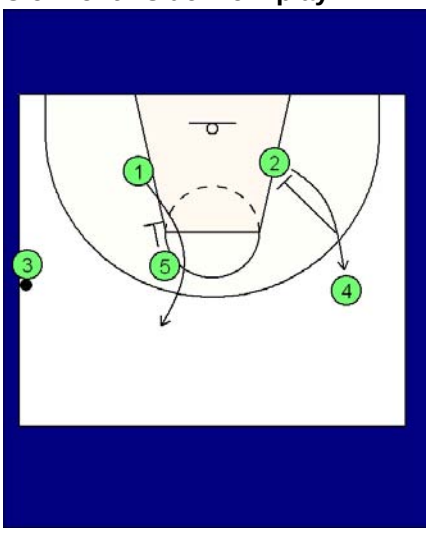
PARTNER SHOOTING - OFF A LEAD

2 Starts with the ball in the keyway

1 Starts at the baseline corner (cone), and makes a lead up to recieve the pass from 2.

SERIES:
a. Catch & Shoot
b. Catch & 1 DJS Middle
c. Catch & Rip through base (1 DJS)

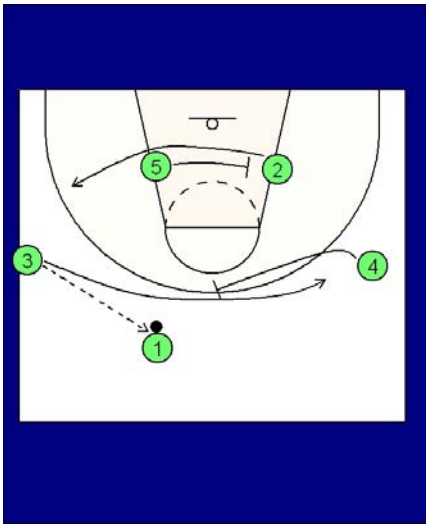
Clermont - sideline 2 play



"SIDELINE 2 PLAY"

5 sets a ball side downscreen for 1.

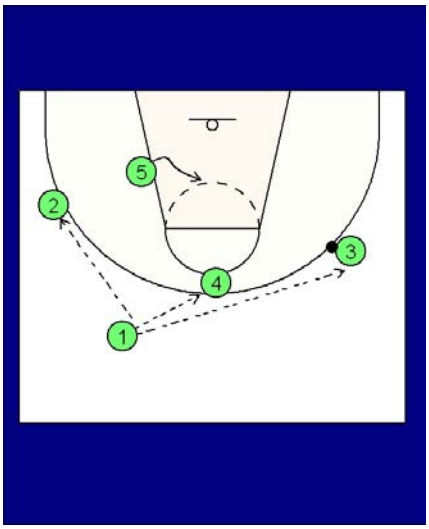
4 sets a weakside down screen for 2.



5 sets a cross screen for 2 to turnout.

3 enters the ball to 1 and cuts across the court.

4 sets a cross pick for 3 to flare to the weakside wing

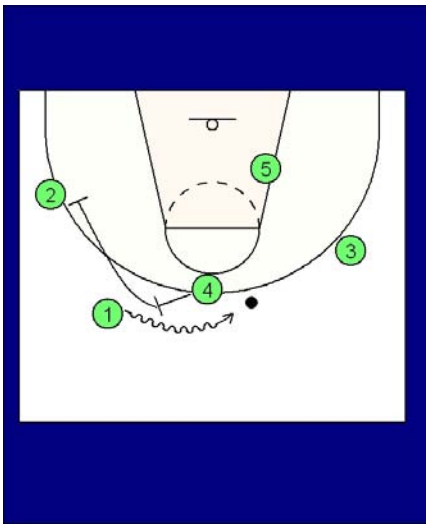


1 has the follwoing options:

a. skip pass to 3 for the clearout or 2 man game with 5

b. pass to 4 for the high low game with 5

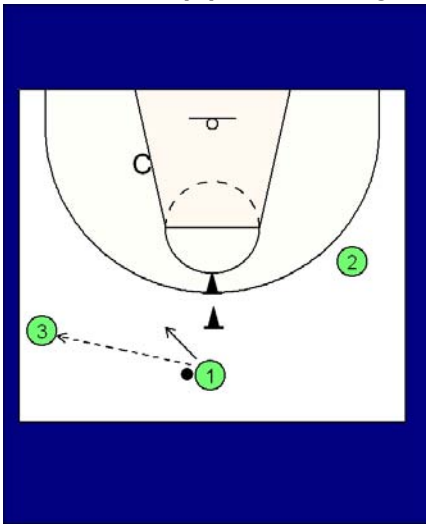
c. pass to 2 for the turnout action



On Ball Option.

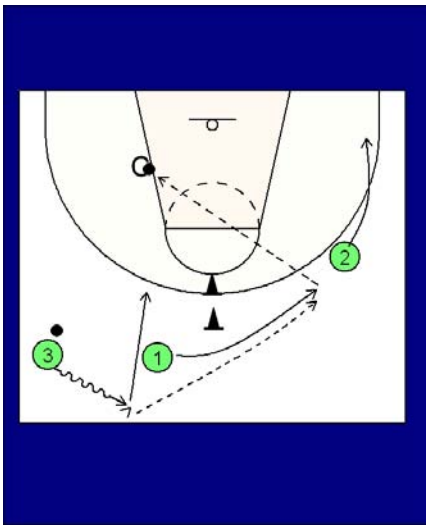
4 can set a middle pick for 1, then set a second down screen for 2.

Clermont - skip pass shooting



Skip Pass Shooting.

1 passes to 3 & steps the imaginary defender off then flares high & wide off the top hats.



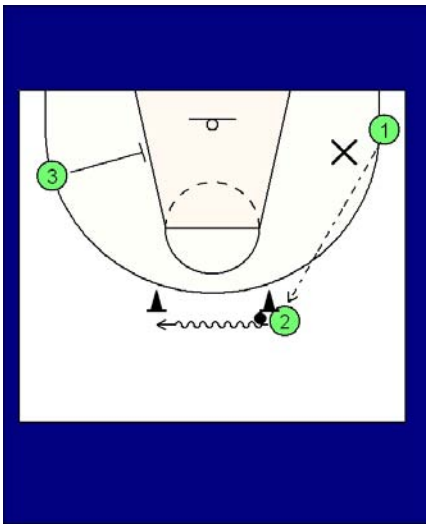
As 1 Flares,

3 dribbles out high and skip passes to 1.

2 relocates low.

1 now passes to the coach who looks to pass to any of the 3 players who all should be in receiver stance ready to shoot.

Clermont - turnout cuts



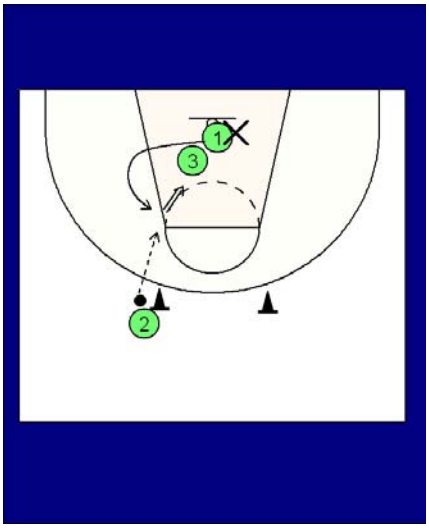
1 v 1 TURNOUT CUTS (with a screener & passer)

1 starts with ball in the corner and is defended by X1.

1 passes to 2.

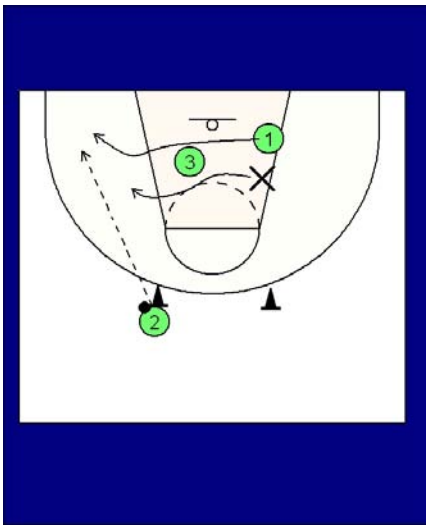
2 dribbles across top of key.

3 moves to set a screen for 1.



3 sceens 1 who curl cuts if X follows under.

3 can post or popo high after screen.

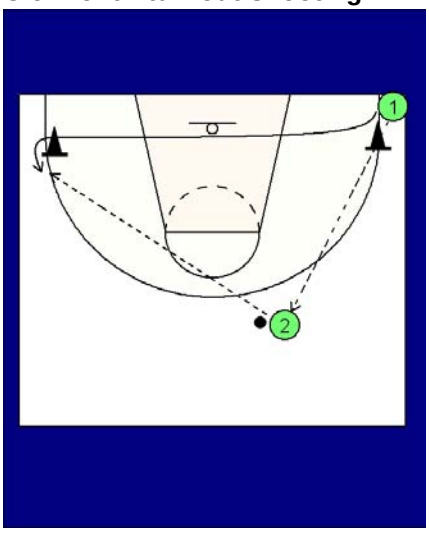


If X goes over the top 1 will flare low & wide.

3 can post or popo high after screen.

rotate positions after each possession.

Clermont - turnout shooting



TURNOUT SHOOTING.

1 Starts with the ball in the deep corner of the court and makes a pass to 2 at the guard spot.

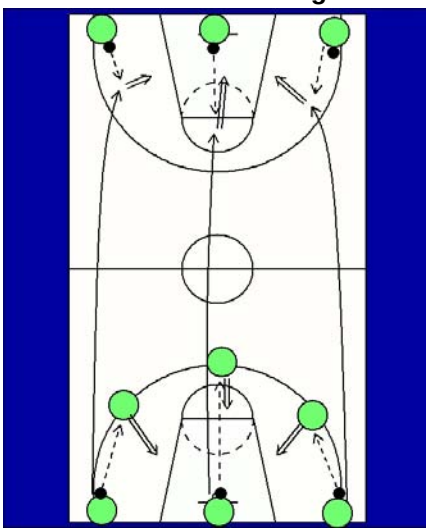
1 Sprints the baseline

2 Makes a pass for 1 to shoot

SERIES:

a. Short Corner Jumpshot
b. 3pt Corner Shot

Clermont 3 lane shooting

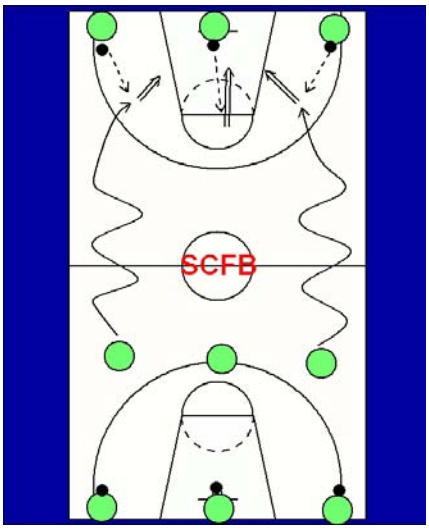


Players run the floor in waves of 3.

When they get to the edge of the 3pt line the baseline passers make a pass to the man in their lane.

The receivers shoot & rebound their own shot then move to the baseline to become the next passers.

The passer run to the opposite end to repeat the drill.



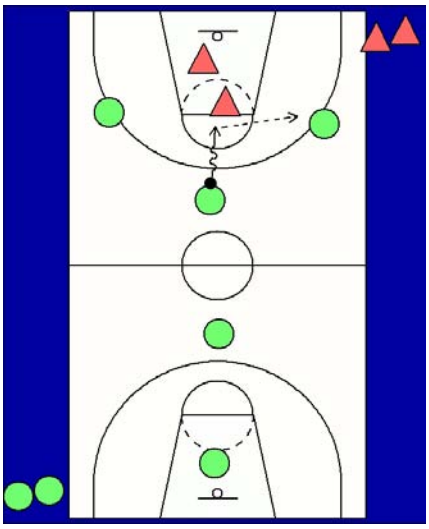
Progress this drill by having the players slide up the floor defensively facing the way they came from.

Focus on low stance, sharp drop steps, spear hand deflection hand.

When the players get just outside the 3 pt line they turn, lead to & receive the ball for the shot.

The next wave goes and the drill repeats.

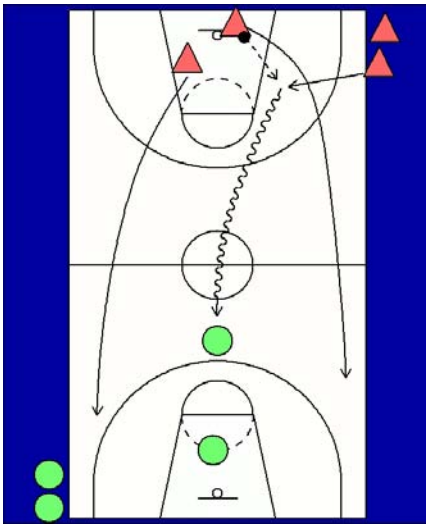
Clermont 3 on 2 continuous



Players come down the floor 3 on 2.

Outlet line is waiting on the base corner.

emphasis on the defender meeting the offence early.



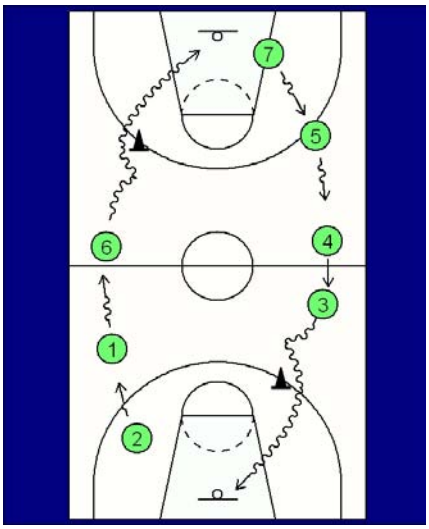
After the shot the 2 defenders become offence.

The outlet line player joins in with the outlet pass.

All 3 come down to attack the 2 waiting defenders.

This cycle continues until coach determines.

Clermont dribble move shot

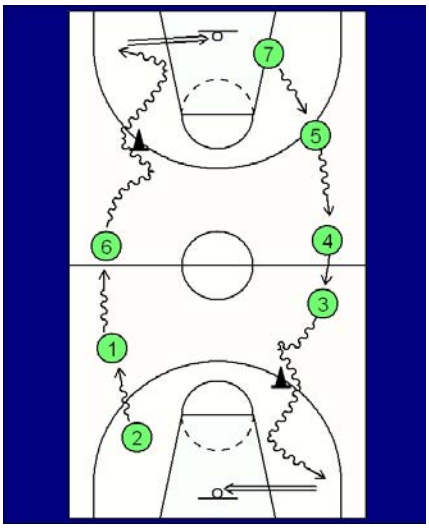


Each player has their own ball. Have players dribble full crt to the hat.

At the hat the player must make a dribble move & lay-up.

Players rebound their own ball & join the other line.

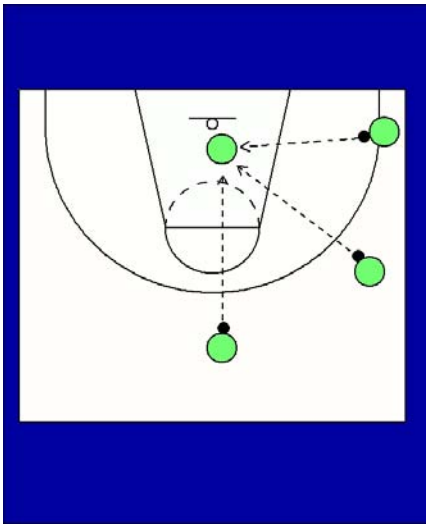
This is a warm up drill but must be done with intensity.



The same drill is performed but now the player makes a retreat dribble at the edge of the key & takes a step back shot.

Players rebound their own ball & join the other line.

Clermont dunk drill



Have 3 passers located at the baseline, 45 & top of the key.

Have the post player at the basket ready to receive the ball.

One after the other the balls are passed firmly into the post. The post player now powers up and dunks the ball landing & locating the next pass to repeat the same thing.

Each passer makes 2 passes totalling 6 dunks the rotates.

Clermont eob

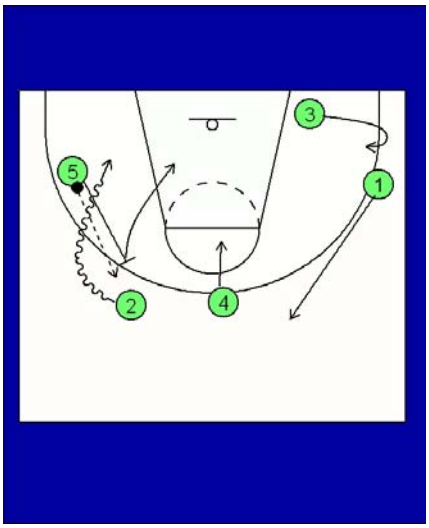


5 back screens for 1 who cuts throught to the weakside.

5 turns to receive the ball off 3.

2 & 4 shift across.

3 clears to the weakside.



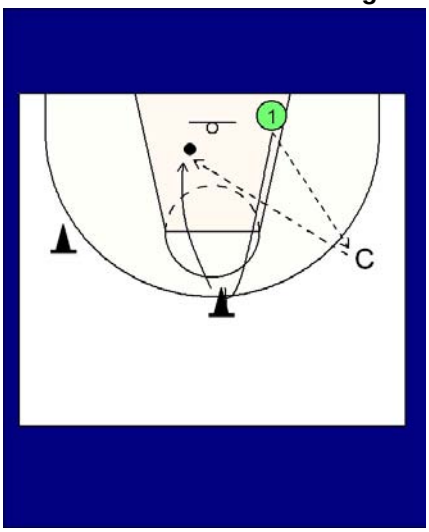
5 passes to 2 & then sets an on-ball screen for 2 creating the screen & roll action on the cleared out side.

4 drops to the free throw line area.

1 lifts.

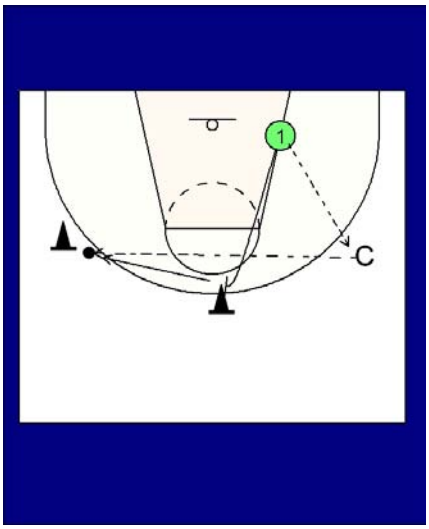
3 spots up on the weakside.

Clermont flash/flare shooting



Flash Shooting.

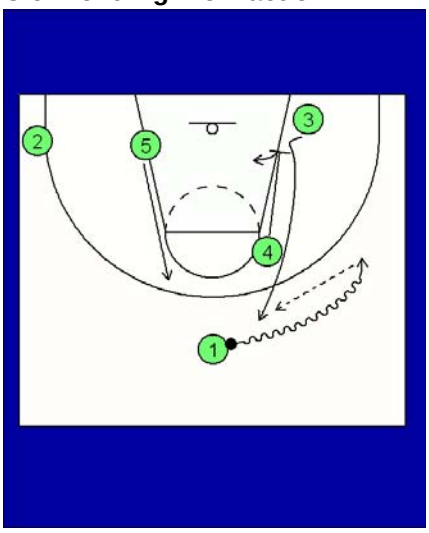
1 passes to the coach then sprints high to curl around the top hat & dive to the basket for the pass back from the coach & lay-up.



Flare Shooting.

1 passes to the coach then sprints high to curl around the top hat then flares out wide to the second hat in shooter ready stance to receive the ball from the coach for the shot.

Clermont high low action

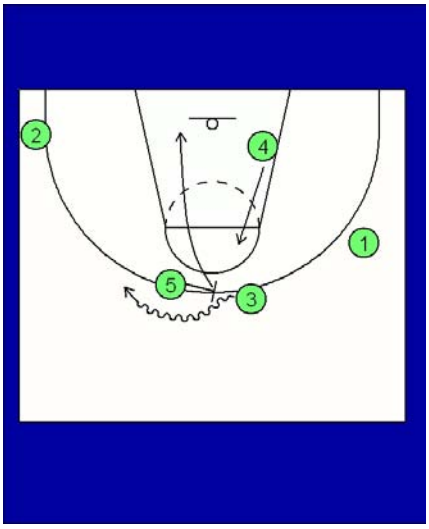


1 dribbles to wing.

4 sets a down screen for 3 & posts up.

3 pops out high.

5 flashes up the lane high.



5 now sets an on-ball screen for 3 and we have the screen & roll action.

4 flashes as 5 dives.

2 spots up.

Clermont high to low post



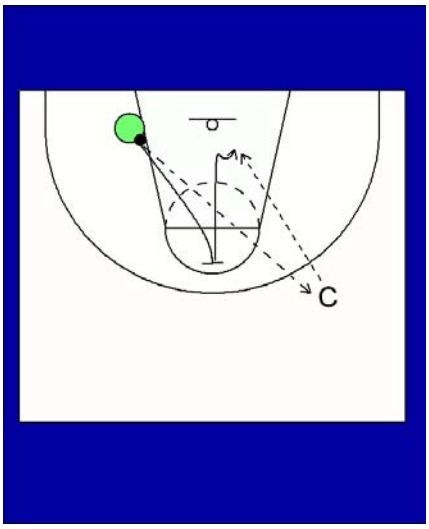
Post starts with ball & passes to coach,

Player leads up to the foul line hard the quickly dives to the ball side wing.

Coach feeds the ball to the post.

Post makes a strong post move & finishes going to the rim hard.

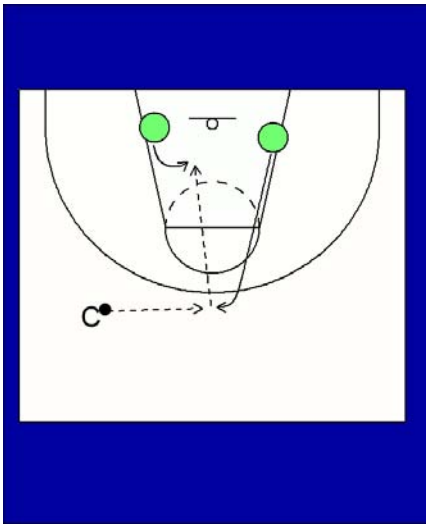
Work both side of floor.

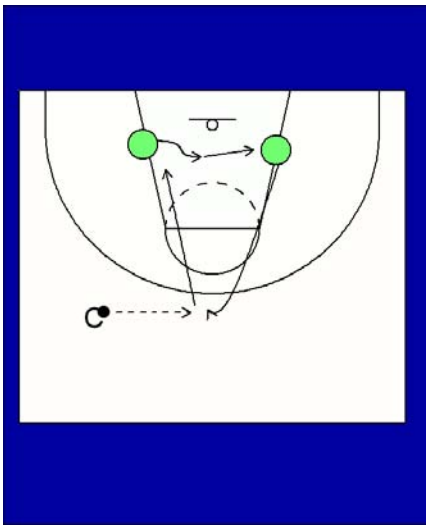


Progress this to the post setting an up screen then dive to the basket emphasising the drop step to post up.

Coach passes the ball for the post feed and strong move.

Again work both sides.



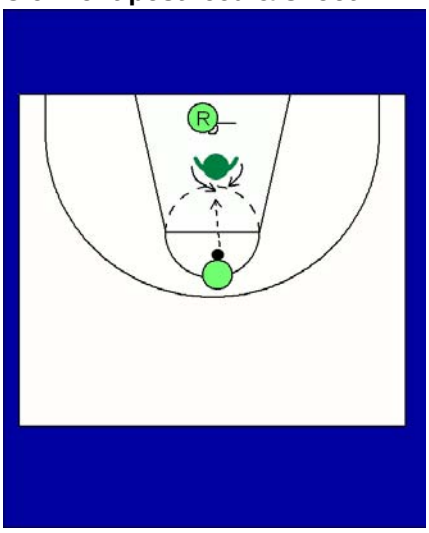


Weakside player leads up hard, if the ball is not passed to this player they then dive to the strong side post..

low post player posts hard for a one two count, if the high player does not receive the ball then the low player cuts across the key to the weakside.

The drill is repeated until coach feeds the high post player the ball, then the low post receives & scores.

Clermont post feed & shoot



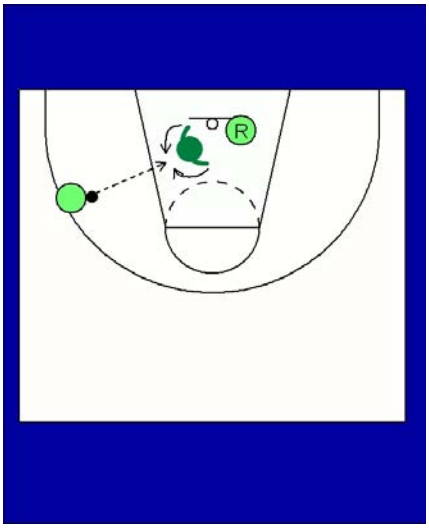
Post player stands back to the ball.

Passer out high slaps the ball & passes to the post.

On the slap the post turns, receives the ball & makes the post play.

Rebounder passes the ball back.

Repeat 10 times & rotate.



Post player stands back to the ball.

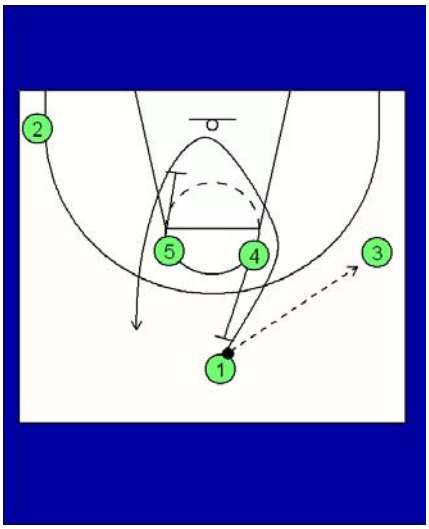
Passer out high slaps the ball & passes to the post.

On the slap the post turns, receives the ball & makes the post play.

Rebounder passes the ball back.

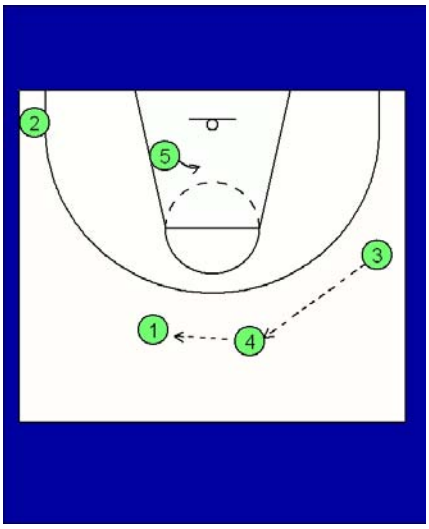
Repeat 10 times & rotate, then work the other side.

Clermont shirt rub



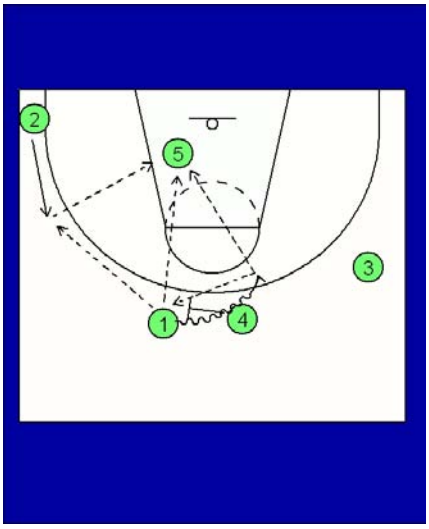
1 passes to 3 & cuts to the rim off the up screen set by 4.

1 contiues to the top of the key coming off a down screen by 5.



The ball is now reversed from 3 to 4 to 1.

5 looks to post hard.

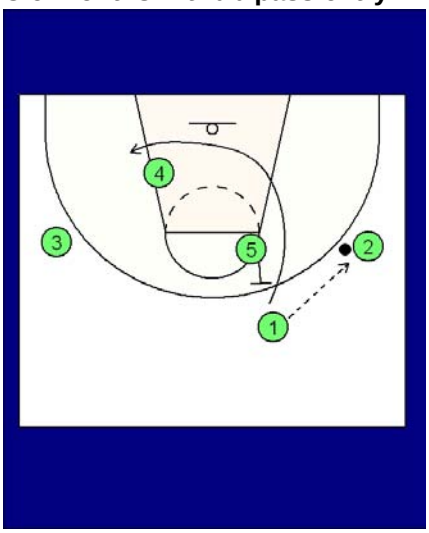


4 sets an on-ball screen for 1.

1 comes off this screen looking for the drive or passing options but is especially looking to 5.

If the pass can not be made to 5 it can be reversed through 4 & 2 who both look to 5.

Clermont- shirt rub pass entry

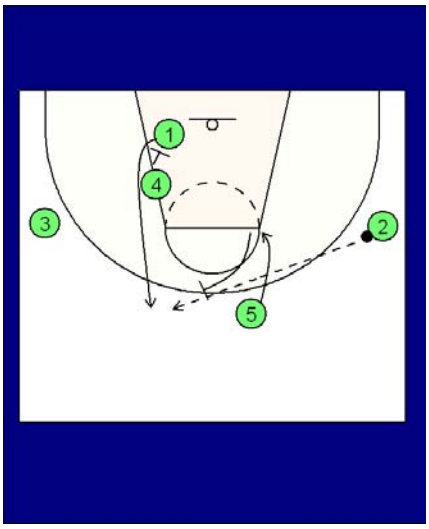


Stade Clermontois Basket Auvergne
"Les Espoirs"

"SHIRT RUB PASS ENTRY"

1 makes a wing entry pass to 2.

5 sets a UCLA screen for 1 who basket cuts.



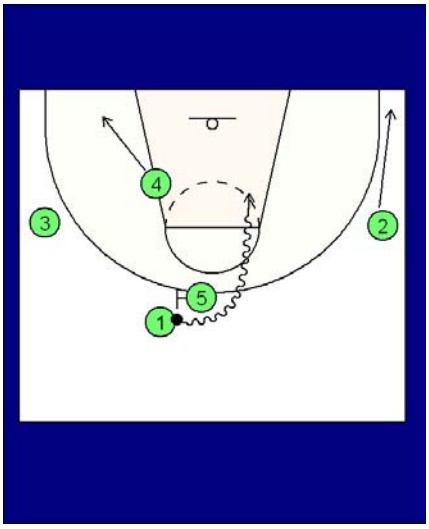
4 sets a down screen for 1 to flash back to the top of the key

5 fakes a basket cut

2 passes the ball back to 1

5 flashes back high and sets the middle on ball screen

Post players make high low screen reads after this.

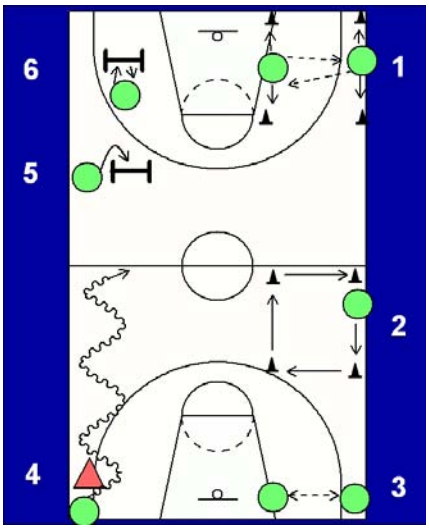


5 sets an on-ball screen for 1 & they use the screen & roll action.

4 gets to short corner.

2 punches low.

Clermont stations



This is a circuit that is run for 2x1 min rotations, 40 secs of exercise with 20 secs break or rotation to next station.

1. Slide & pass - Players face each other and pass whilst sliding between hats, vary passes.

2. Between hats players defensive slide across, run backwards, slide across, run forwards.

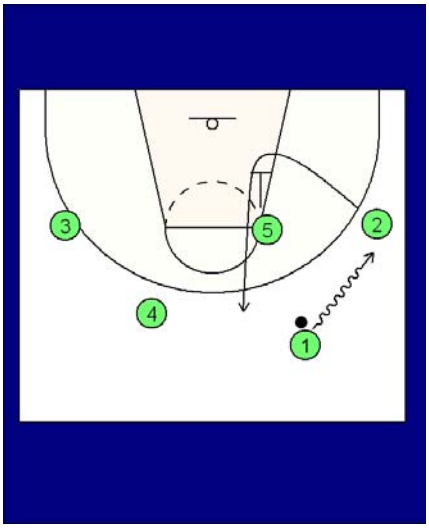
3. Players jump, catch & pass in one motion.

4. 1 offence, 1 defence, dribble & slide in a zig zag pattern to the half, swap O & D & return.

5. Players make 2 foot jumps up & down on a box 30-50cm in height.

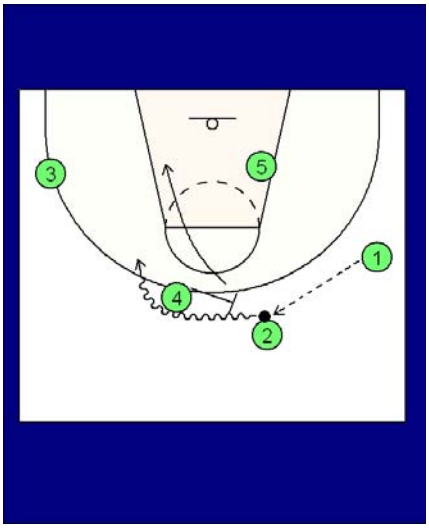
6. Players do step ups on a box 30-50cm in height.

Clermont-shirt rub dribble ent



1 dribble enters to the wing

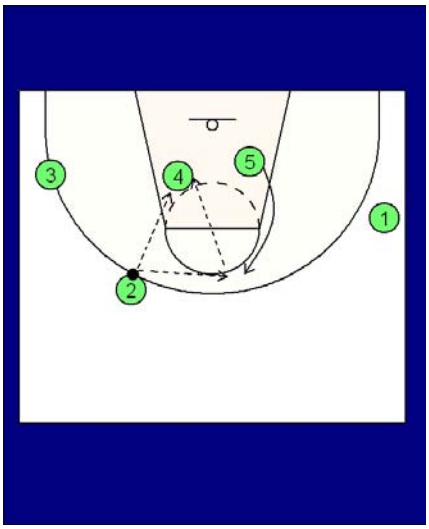
2 back cuts and button hooks off 5



1 passes back to 2 who recieves an on ball screen from 4.

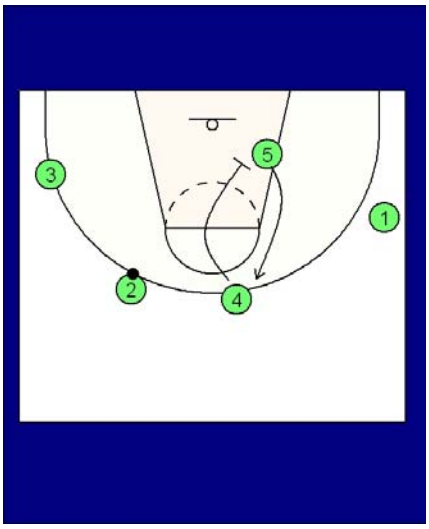
4 & 5 make high low reads

- dive and lift or,
- pop and duck in



4 & 5 make high low reads

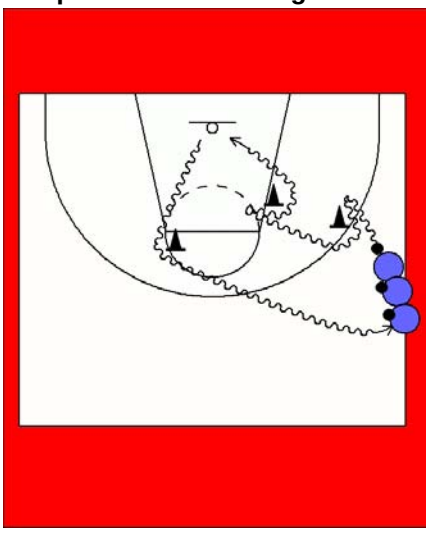
- dive and lift or,
- pop and duck in



Down screen read:

4 will sprint into a downscreen for 5

Insep m15 hat dribbling



Each player has a ball

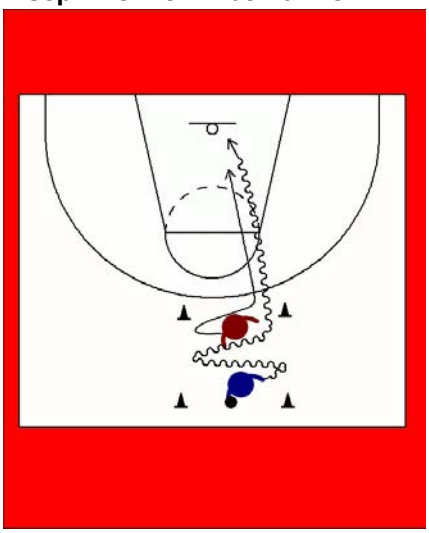
Players drive at the first 2 hats & perform a retreat dribble, hard crossover then drive to the second hat & repeat. After the second hat the player lays the ball up, rebounds the ball & dribbles around the 3rd hat to return to the line.

Progress to the players making a triple cross over dribble at each of the 2 hats then drive.

Progress to 3 continuous behind the back dribbles at each hat.

Any change of direction dribble the coach calls can be used.

Insep w15 1 on 1 box drive



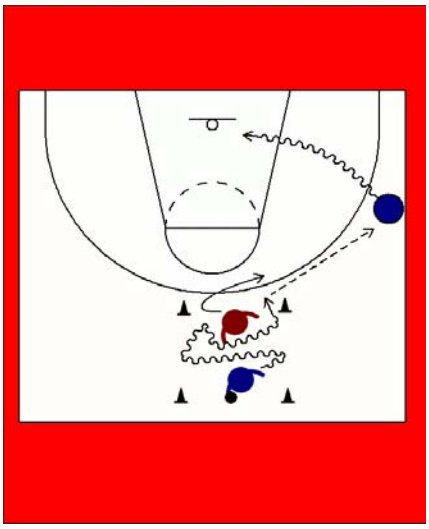
Players play 1 on 1 in the designated area as shown with hats.

Defence trie to stop the offence leaving the box are through the ring side of the hats.

Offence works until an open opportunity arises to beat the defender through the gap & drives to the basket trying to score on their opponent.

Played at game intensity both on offence & defence.

Box can be moved from point spot out top to the wings.



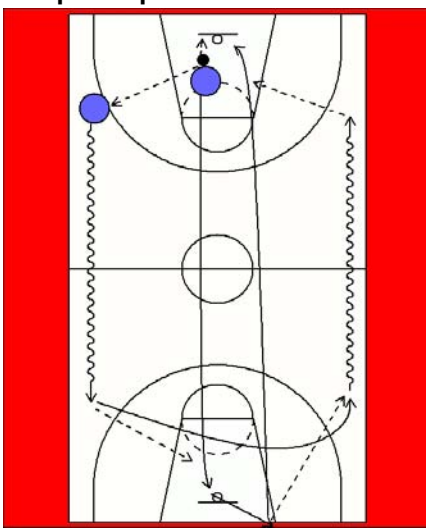
This drill can be further progressed to the point player practing passing skills.

This is done by passing to the wing or a post player under pressure.

The wing rips the ball through for the drive, if there is a post player receiving they will make a post move.

Further progression is to add a defender to the receiver.

Insep w15 pairs 2 man series



Post player throws ball off the backboard, rebounds & outlets to the wing.

The wing dribbles the length of the floor at speed & passes to the trailing post.

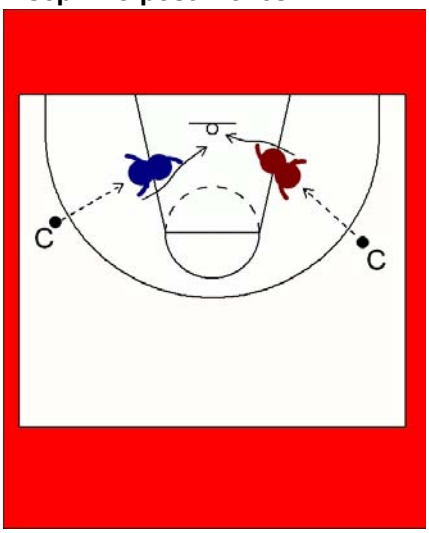
The post lays the ball up, rebounds the ball & passes the ball in from out of bounds as quickly as possible.

The wing will have relocated to the opposite side for the outlet pass and the drill, drive up the side & pass to the trailing inbounder.

The trailing inbounder lays the ball up & thre next group goes.

Progreeion of this drill is for the guard to take a retreat dribble for seperation then pass. Further progression can be for the post to come to the block to make a post move or play the 2 man game with the feeder.

Insep w15 post moves



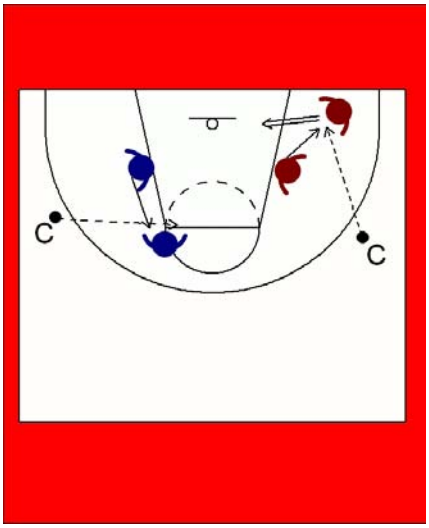
Coach passes the ball into the post player who posts low, wide & strong. The post player makes a hard drop step (base or middle) to the basket & powers up strong to score.

Make sure the offence makes a quick, long powerful sliding step to the basket keeping the defence on their back.

Methods:
1.The drop step can be a quick, long drop step and power up off the one leg.
2. It can also be executed as a quick, long drop step with a low quick power dribble to a 2 foot jump stop into a shot or counter move.
Hook shots, Running Hook shots, step throughs & reverse pivot moves are good examples of counter moves.

Play 1 on 1 when coach is satisfied with action.

*Note; Diagram shows 1 player on each side showing the action of the drop step, sealing & drive.

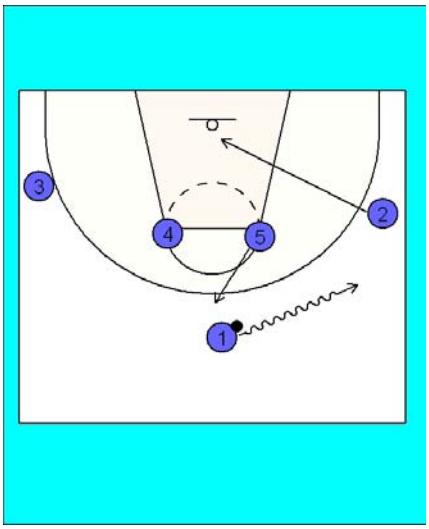


Progress this to the post slipping down to the short corner or up to the foul line area.

Coach passes the ball to the post player for the shot.

Progress to 1 on 1 when satisfied.

Pau - hand

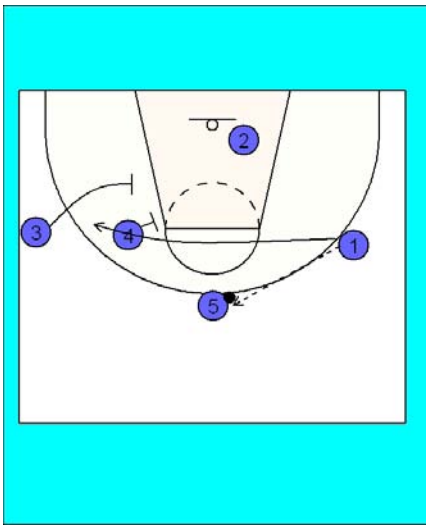


Set Up: 1-4 High

Entry: 1 Dribbles enters to the wing

The ballside wing 2 back cuts to the basket

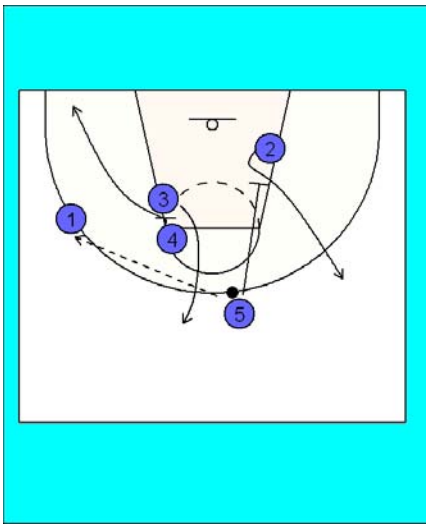
The ball side post 5 steps out for ball reversal



Reversal: 1 reverses the ball to 5.

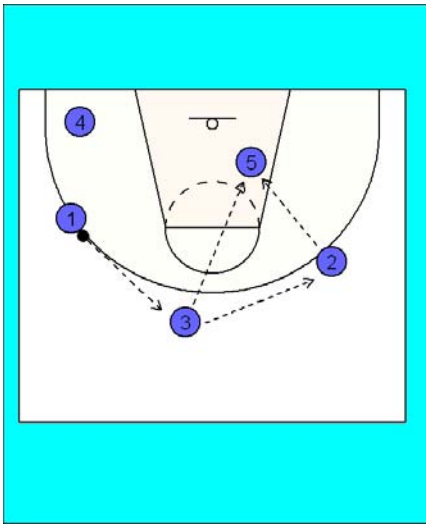
3 & 4 set a double screen at the weakside block for 1.

1 cuts across the screen quickly looking for the reversal or cheap curl & drive.



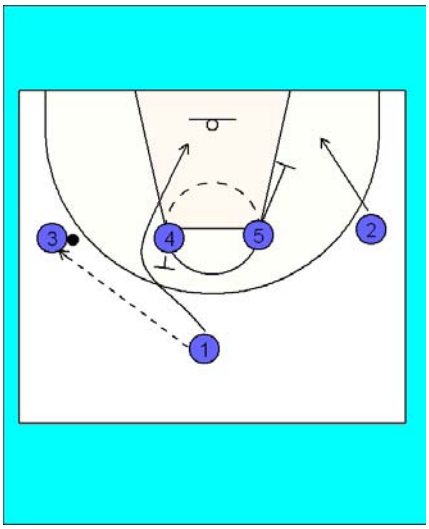
If the drive is not on 4 & 5 down screen.

3 & 2 come to outside of 3 point line after screens.



Ball is reversed & we are looking for the post up action.

Pau - hand outside



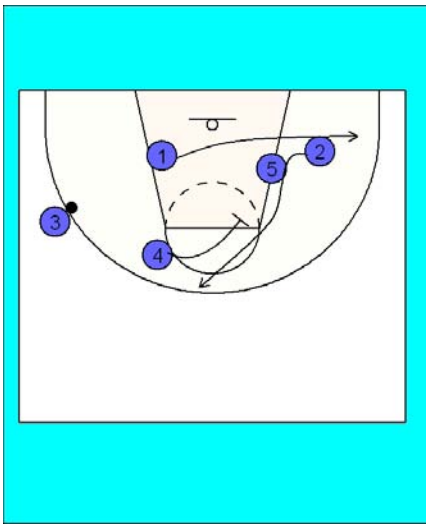
1 passes to 3.

4 sets a screen for 1.

1 cuts hard to the basket.

2 moves low for a down screen.

5 set a down screen for 2.

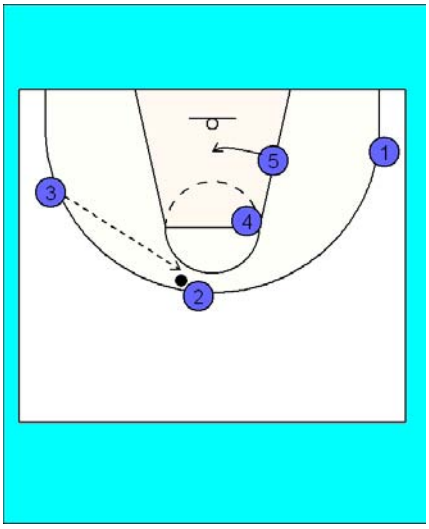


2 comes off the 5 player screen.

4 sets a second screen for 2.

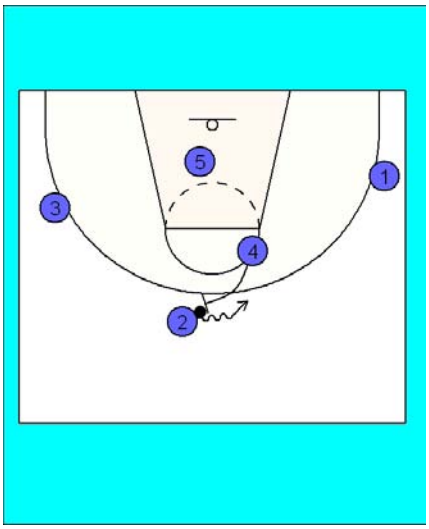
2 continues off the 4 players screen.

1 clears out to weakside wide.



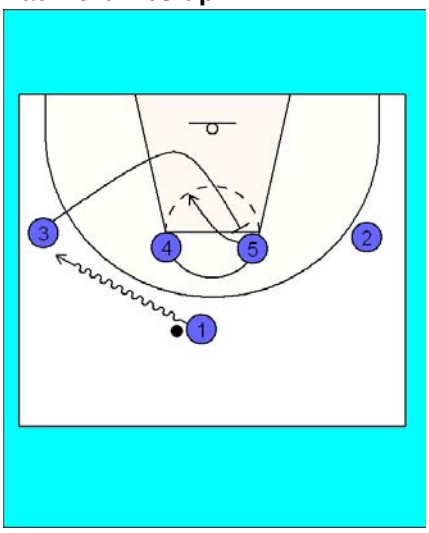
2 receives the ball from 3.

5 steps to the rim looking to post.



4 steps out to set an on ball screen for 2.

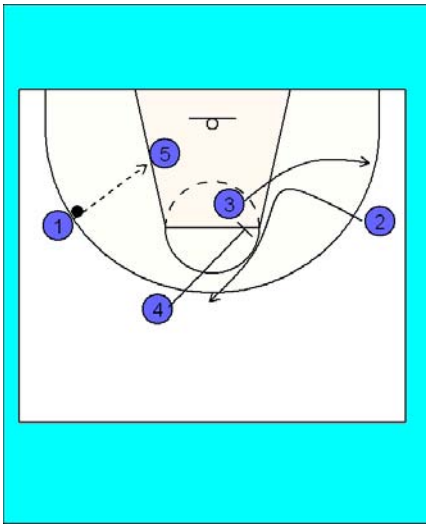
Pau - thumbs up



1 dribbles 3 out from the wing.

3 cuts toward the basket then up screens for 5.

5 dives low looking for the pass from 1.

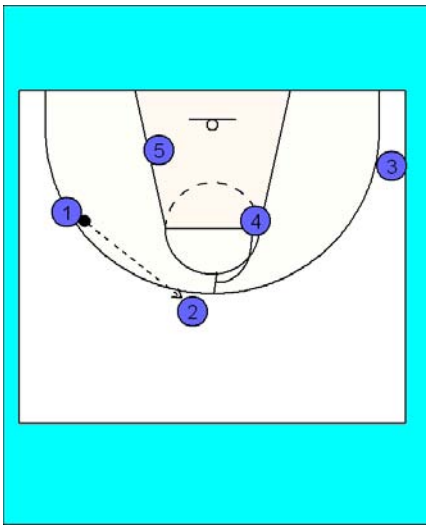


1 looks to 5.

3 flares out to the weakside wing.

4 screens to the weakside for 2.

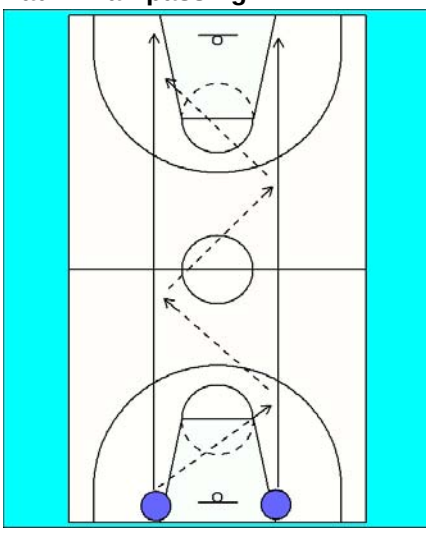
2 comes off the screen looking for ball reversal.



If 1 kicks the ball to 2.

4 can look to run the screen & roll action.

Pau 2 man passing

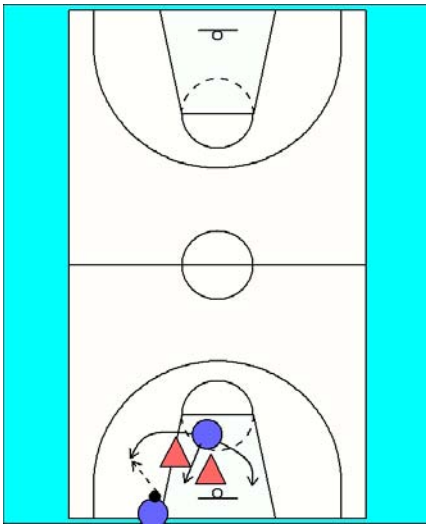


2 lanes passing up the floor in pairs.

Go in waves & return when all have got to the far end.

Repeat as many times as the coach deams necessary.

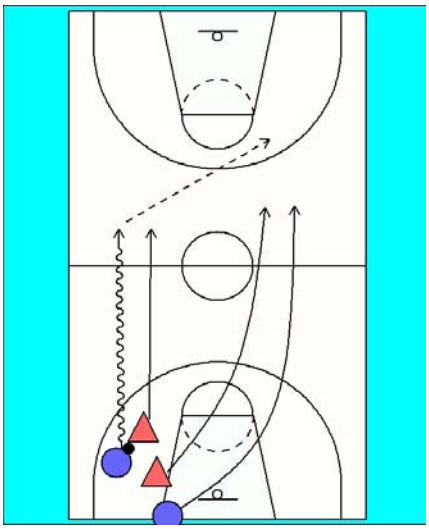
Pau 2 on 2 inbound full crt



2 payers on offence, 2 on defence.

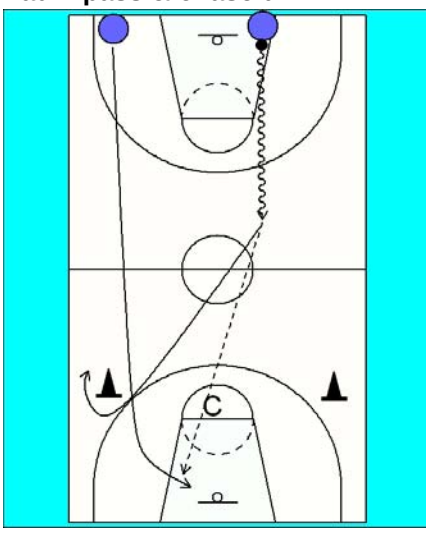
1 offensive player passes the ball inbounds whilst 2 defensive players deny the other offensive player the ball.

No lob passes allowed on the inbounds. Make the offence use speed and agility to get open.



When the ball is passed in bounds successfully the players play 2 on 2 full court until a score or a stop.

Pau 2 pass & chase drill

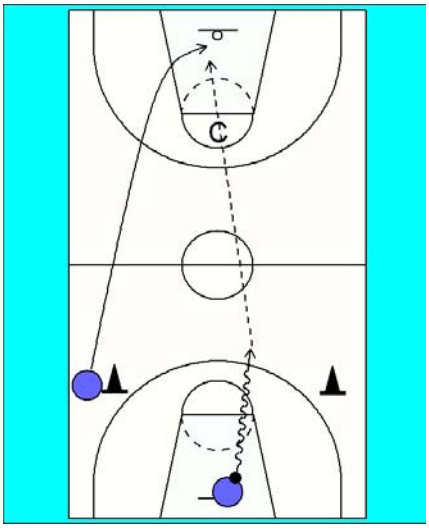


Dribble off baseline at speed & throw the pass ahead of the running outlet player. The outlet player must be at full speed to run the ball down.

Coach at foul line to add extra pressure by having to pass over them.

Passer runs around hat.

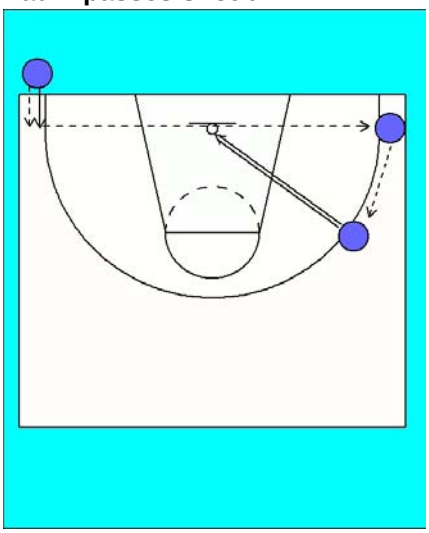
reciever makes the lay-up and rebounds their own shot.



Return doing the same thing.

Alternate sides of the court.

Pau 2 passes shot drill

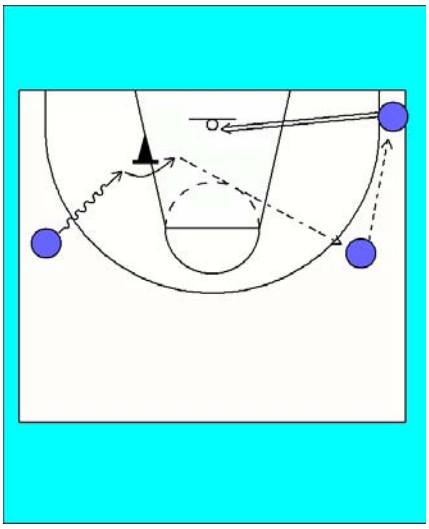


Base player starts with a pass to their self. The player steps inbounds to the ball, pivots & passes across the baseline to the low receiver opposite.

The low receiver passes to the wing man.

The wing receives in shooters stance & shoots.

Rotation is clockwise.

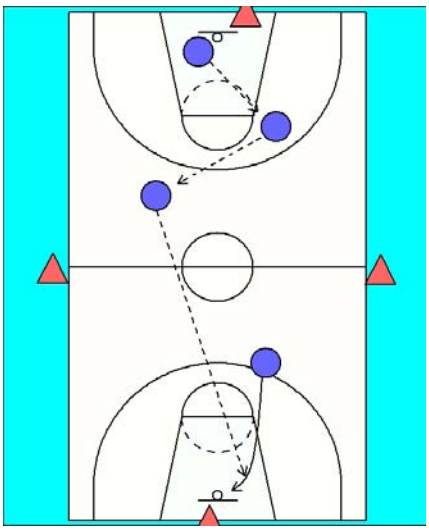


Player drives to a jump stop around a chair or hat & kicks it to the opposite wing.

That wing kicks it to the base line player for the shot.

Rotation is clockwise.

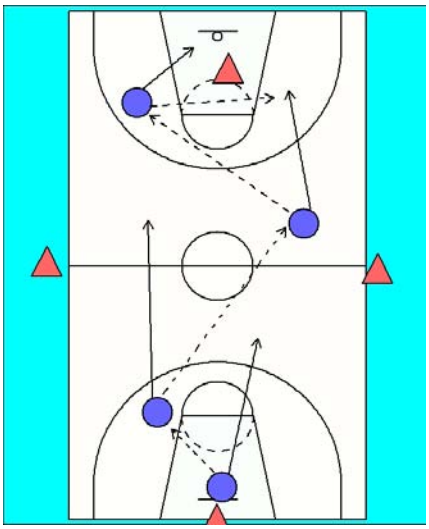
Pau 4on0 to 4on4 no dribble



4 on 0 down the floor, passing the ball without it touching the floor & shoot the lay-up.

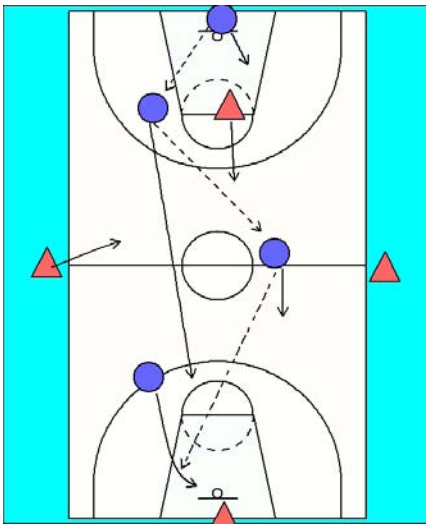
Have 4 defenders spread around the floor, 1 at each end & 1 at half on each side.

If the ball is stolen at any time by the defence the drill begins from 4 on 0 again.



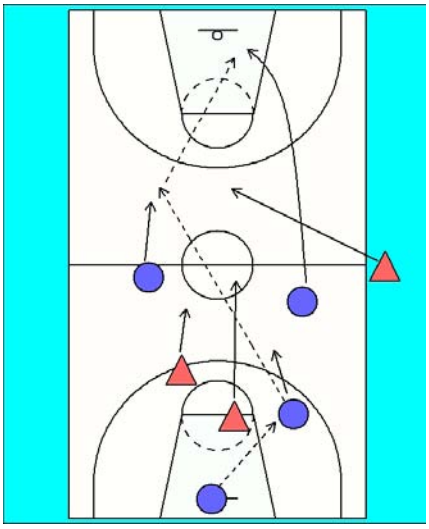
Same as previous play passing ball up floor from an inbounds pass now the far defender joins in to play 4 on 1.

If the ball is stolen at any time by the defence the drill begins from 4 on 0 again.



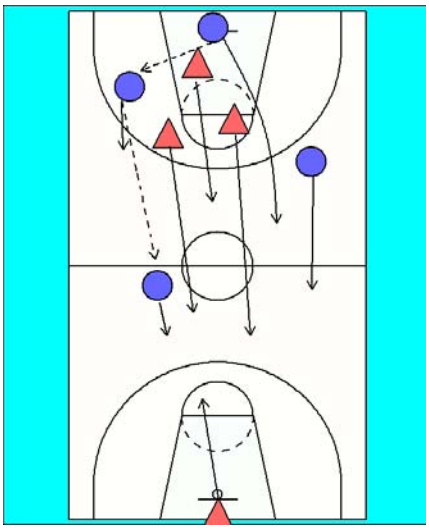
Same as previous play passing ball up floor from an inbounds pass now a side line defender joins in to play 4 on 2.

If the ball is stolen at any time by the defence the drill begins from 4 on 0 again.



Same as previous play passing ball up floor from an inbounds pass now the other side line defender joins in to play 4 on 3.

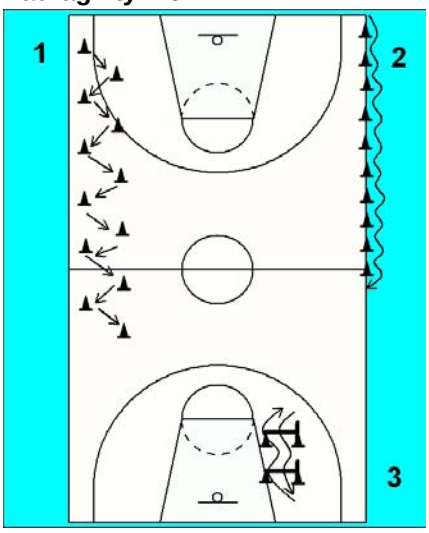
If the ball is stolen at any time by the defence the drill begins from 4 on 0 again.



Same as previous play passing ball up floor from an inbounds pass now the far defender joins in to play 4 on 4.

If the ball is stolen at any time by the defence the drill begins from 4 on 0 again.

Pau agility work



Station 1:

1 step slow lateral bounds between hats, walk back & repeat when finished.

Progress to 1 step fast lateral bounding.

Station 2:

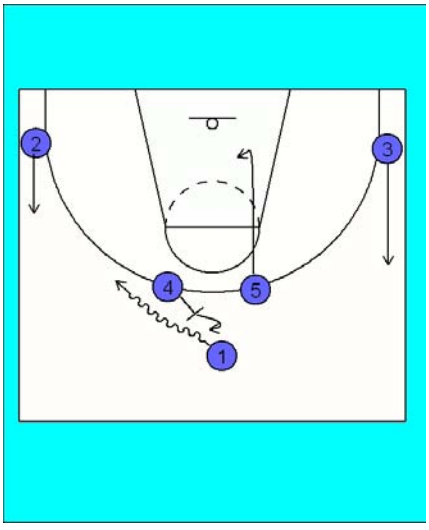
High knees, high step over hats whilst running the length of the floor. Walk back & repeat.

Progress to running backwards over the hats with a high step.

Station 3:

Have players do 2 leg quick contact jumps over the 2 raised sticks (approx 30cm), go forward & return backwards 5 times then the next player goes.

Pau black



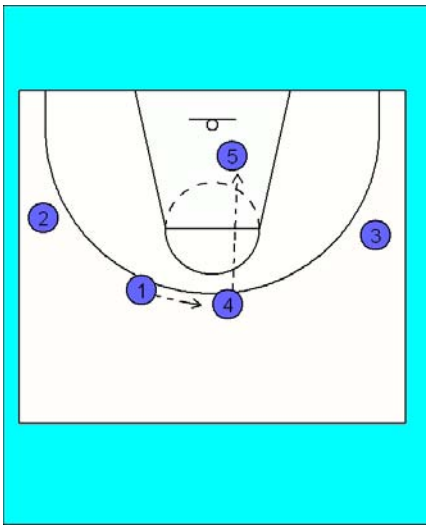
This is an Isolation play for a good post player.

1 dribbles off the screen by 4.

4 pops out high above the 5 for a good passing angle.

2 & 3 lift high & wide.

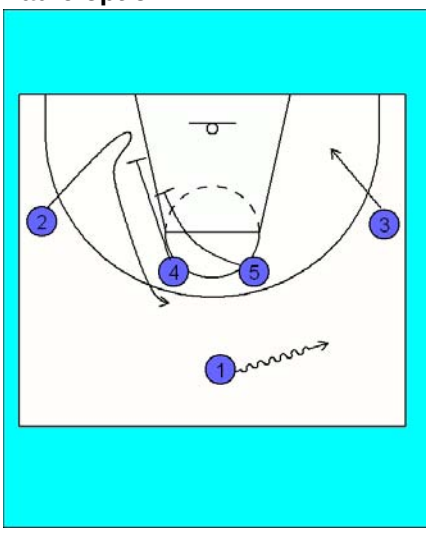
5 now dives into the post area trying to get a good seal or post up position on their opponent.



4 receives the ball from 1 if 1 cannot make the feed.

4 looks to feed the isolated 5 who wil go to work with post moves, height or strength.

Pau c option 1

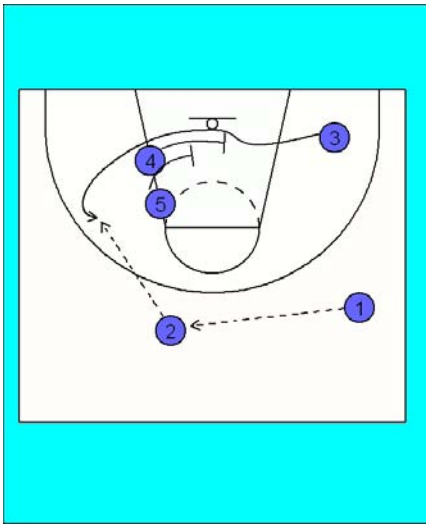


1 dribbles wide.

4 & 5 set a staggerd double screen for 2.

2 comes off screen high looking for the shot.

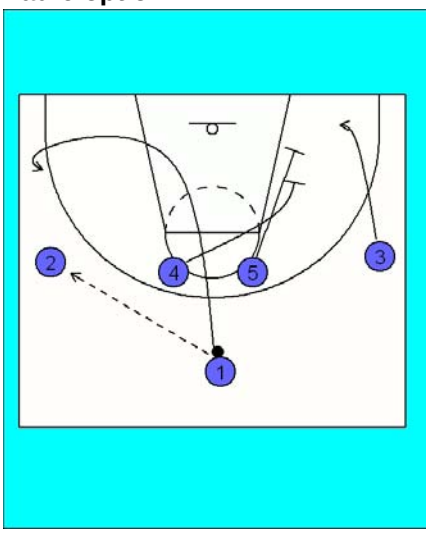
3 relocates low.



4 & 5 now turn to the keyway and set another staggered double for 3.

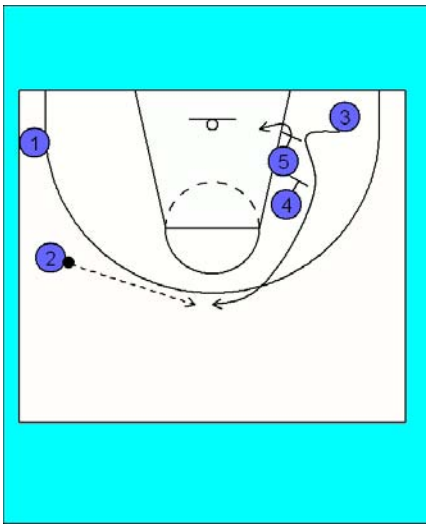
3 looks for the turnout & shot as the ball is reversed.

Pau c option 2

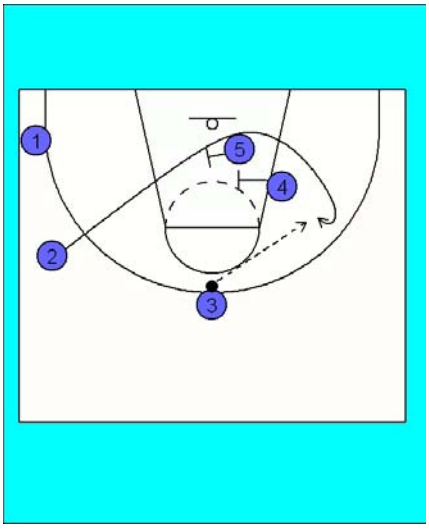


1 passes to 2 & cuts through to the low strong side.

4 & 5 set a staggered double screen for 3 who has moved down low.



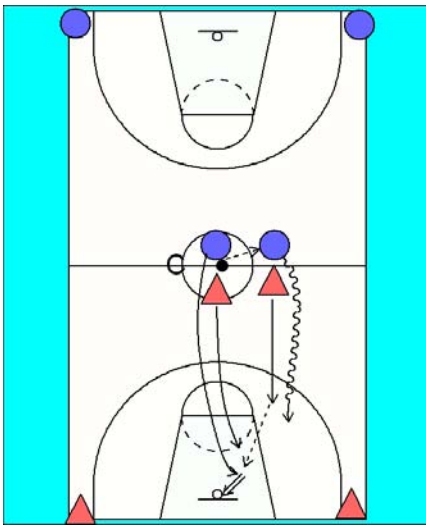
3 comes off the double looking for the shot or the post up by 5.

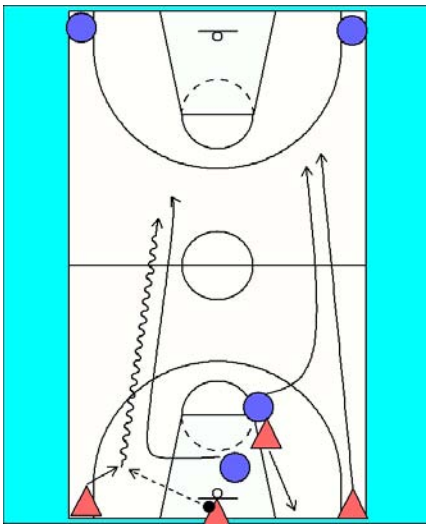


2 now speed cuts through the key & comes off 5 & 4 who are setting another staggered double.

1 floats the weakside.

Pau continuous full crt 2 on 2



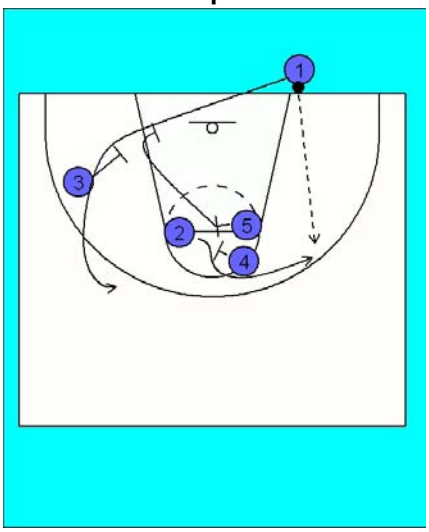


2 players from each tem start in the middle of the court.

Corners of court are loed with the next attacking players.

Begin with a jump ball to decide who starts.

Pau eob head tap



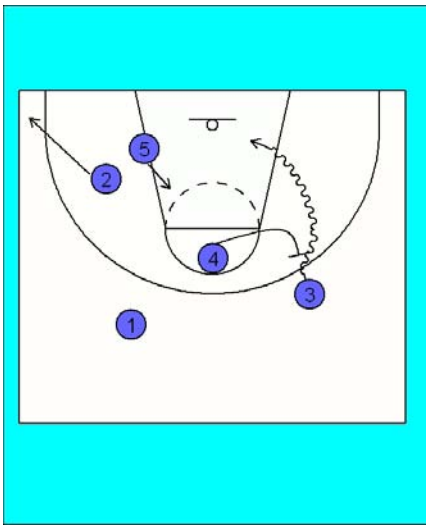
1 takes the ball out of bounds.

4&5 set a screen for 2 who comes off as quickly as possible to receive the ball.

5 continues to the low post and sets another screen for 1.

3 also sets a screen for 1.

1 cuts as quickly as possible off the staggereed screens.



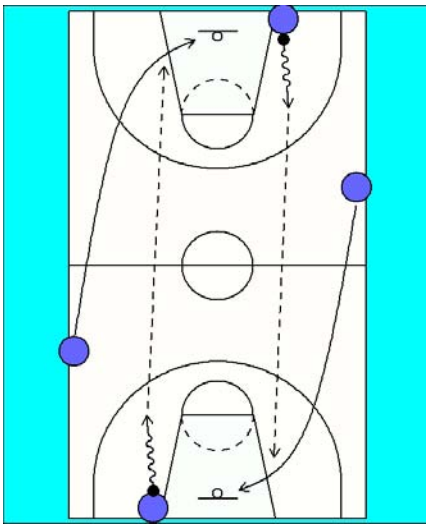
4 now sets an onball screen for 3 & 3 looks to drive to the basket quickly.

4 pops & spots up.

5 steps to space.

2 flares wide.

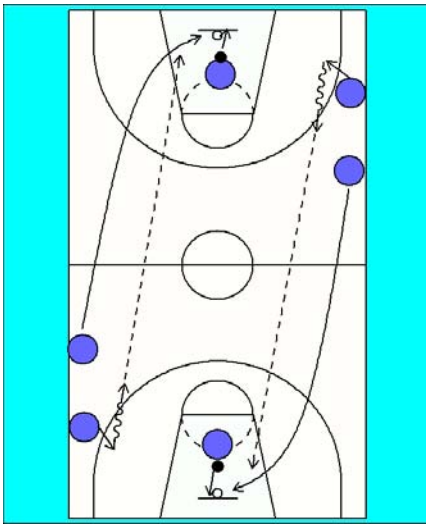
Pau fast break outlet



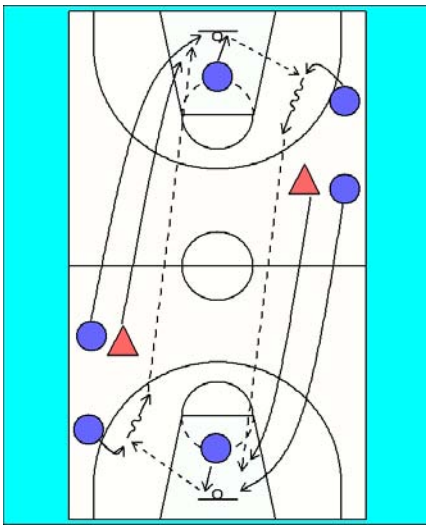
Baseline player has the ball, takes 1 or 2 dribbles to the free throw line & outlets it to the wing.

The wing is running at speed to the end basket. The ball must not touch the floor after the pass, it is catch & lay-up.

This is to be done on both sides of the floor & is continuous.

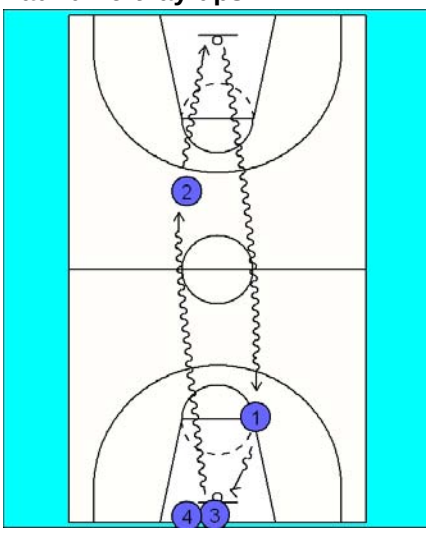


Progress to adding an outlet player at foul line extended who leads to the ball, head snaps to see up the floor, takes 1 dribble & out lets to the running wing.



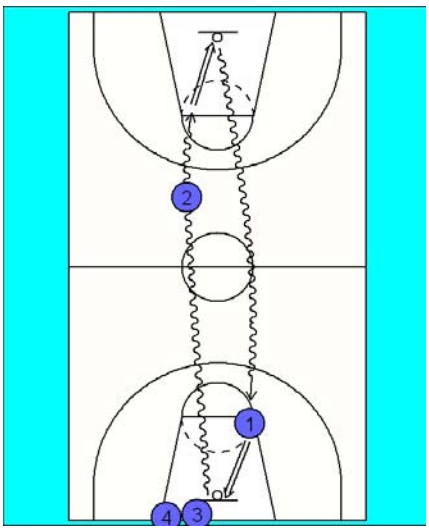
Add a defender to make the pass hard. If the defender steals it the contest stops & move to the next group.

Pau full crt lay-ups



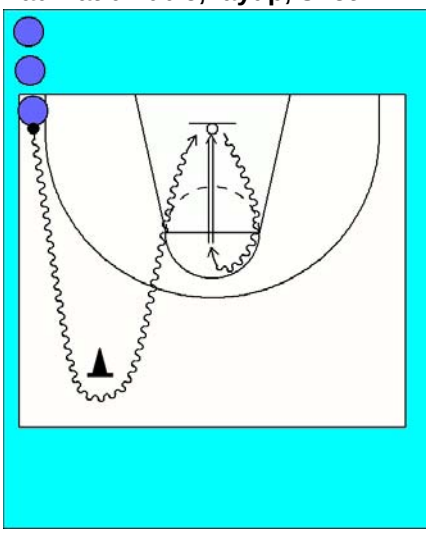
Players line up on baseline & dribble at speed to make a lay-up, rebound the ball for themselves & return with another speed lay-up.

Next player goes on return & lay-up player rejoins base.



Progress this to a speed dribble & pull up jump shot.

Pau hat dribble, layup, shot



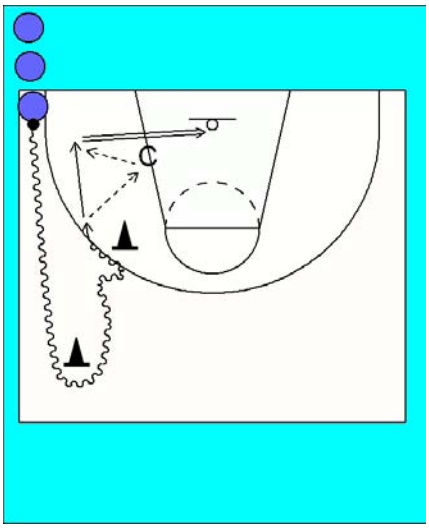
Players line up on baseline with a ball.

On coaches cue player dribbles out to the first hat at speed with the ball on the outside hand.

The player turnd around the hat & crosses the ball over to the new outside hand.

The player now drives hard to score a lay-up & rebounds their own ball.

Then the player drives up to the opposite elbow hard & loops aroung for the jump shot.

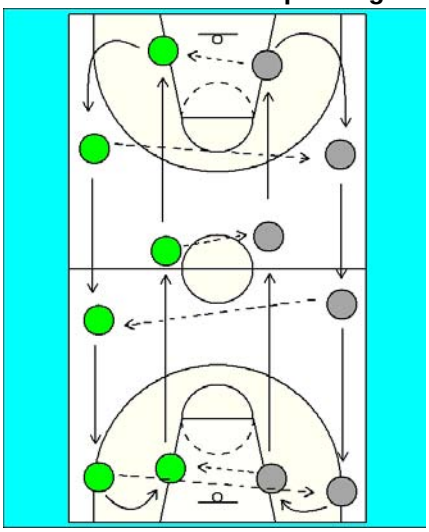


Progress the drill to the player dibbling up & around the hat remembering to keep the ball on the outside hand.

When the player reaches the second hat they are to make a double movement (behind the back, between the legs, crossover, etc.)around the hat & pass to the coach.

The player cuts quickly to space to receive the ball back for the shot.

Pau inside to outside passing



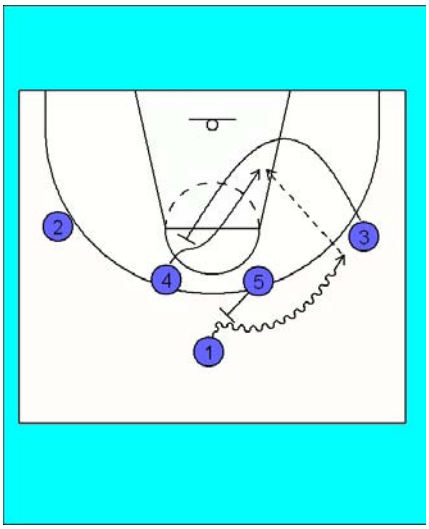
In this drill we have the inside players run the lane making the required passes (chest, bounce, behind back, volleyball etc.) to each other.

At the far baseline the players peel off to their side line and run the outside lanes passing over the top of the inside lanes.

This can be done with 2 players continuously or multiple players. If large numbers are present have a feeding line on the baseline.

Emphasise good passes especially the long over the top passes. Work at a good speed.

Pau iso 4



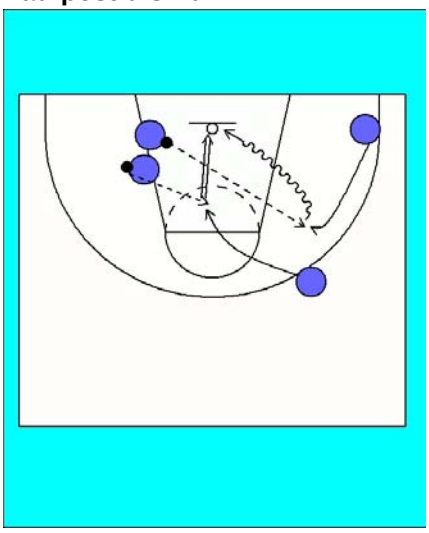
5 screens 1.

1 dribbles 3 out of the wing position.

3 sets an up screen for 4.

4 busts into the post looking for the ball from 1.

Pau post dish drill

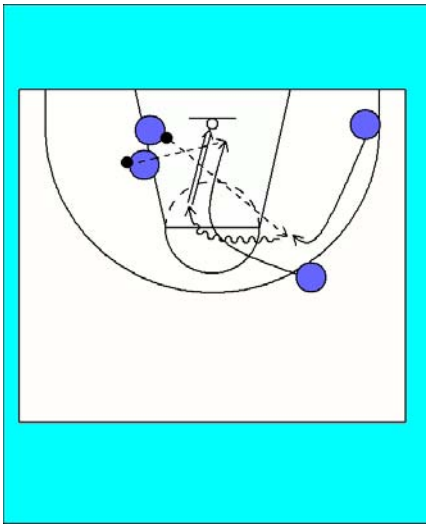


Have 2 passers with 2 balls in the low post. One with their back to the basket.

Have the high player cut hard toward the ball to receive it & shoot.

Have the low player lift up to receive the ball to rip it through & drive to the baseline for the lay-up.

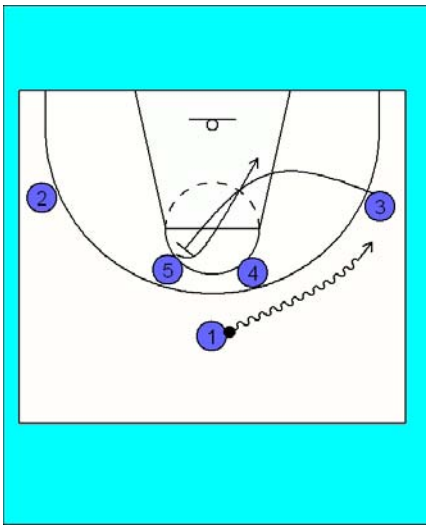
Rotate from passers to receivers and visa versa



Progress to the high player cutting all the way to the basket to receive the late pass & lay-in.

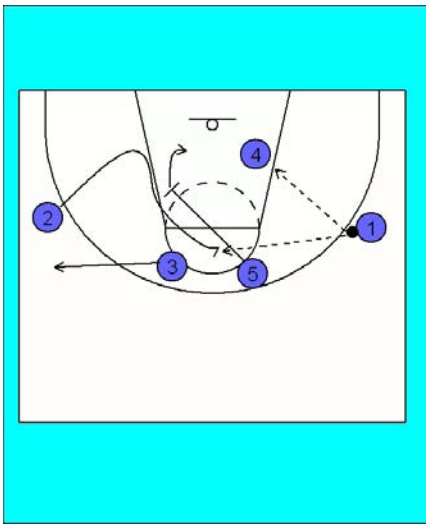
The low player receive the pass & dribble across the foul line to shoot the jump shot.

Pau thumbs



1 dribbles to the wing.

3 sets an up screen for 5 who cuts hard to the low block looking for the ball.

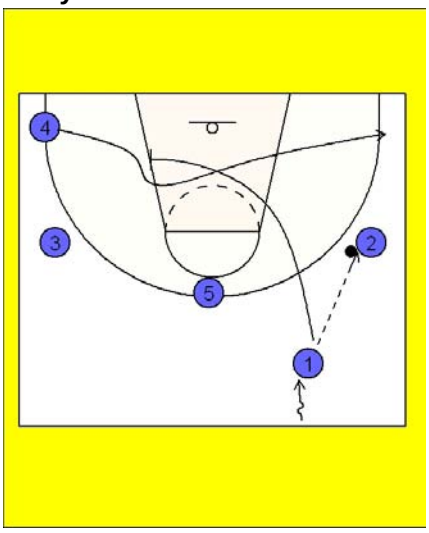


3 gets wide weakside & spots up.

5 now down screens for 2 who comes off looking for the shot.

5 wheels around in the post looking for the next pass.

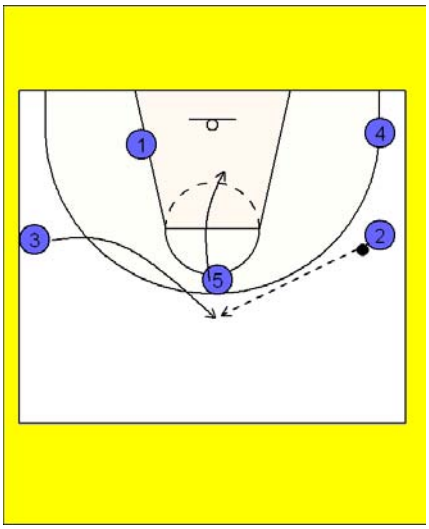
Vichy - offence



HALFCOURT OFFENCE

1 enters the ball to the wing 2.

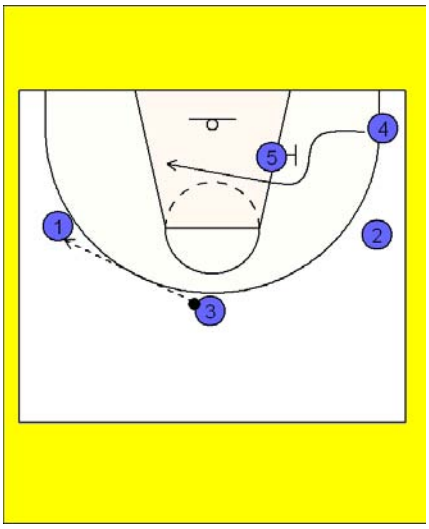
1 basket cuts and sets a cross screen for 4 to flex cut off.



5 dives to the basket looking for the post up.

3 replaces the point spot from the weakside.

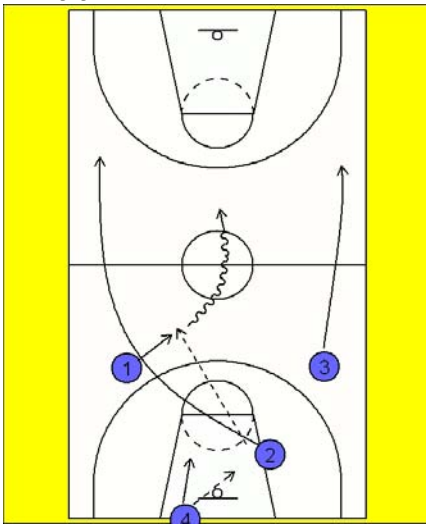
2 reverses the ball to 3 at the top.



3 reverses the ball to 1.

5 sets a cross pick for 4 to flex cut off for the ball side post up.

Vichy jr 4 vs 0 trans



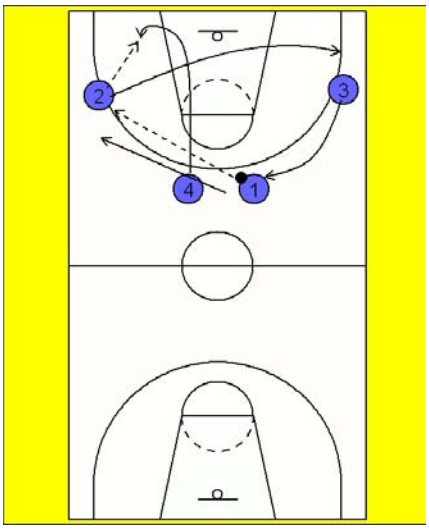
This is a drill teaching the younger athletes spacing, timing & offensive concepts.

This is a series of transition & spacing sets run as 4 on 0 to start with then progressed to 4 on 4.

Transition starts with an outlet from 4 to 2 then on to 1 who dribbles up the floor to the point spot.

2 & 3 run the lanes wide.

4 trails.



Option 1.

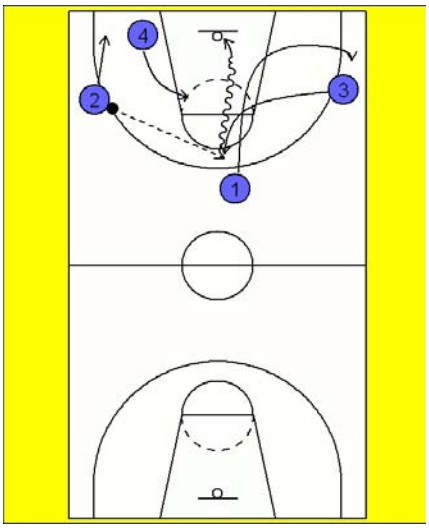
1 passes to 2.

4 trails through post to short corner.

2 passes to 4 & cuts through the key looking for the pass, if the pass is not on 2 continues through to opposite wing.

1 moves to the strong side wing.

3 replaces 1 out high.



Option 2.

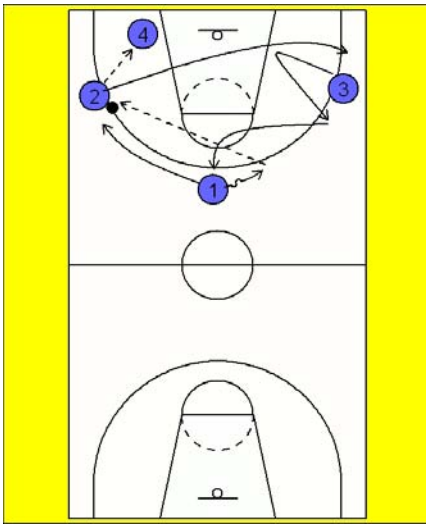
In this option 1 passes to 2 and cuts through the middle of the key looking for the ball & out to the weakside wing if the pass is not on.

3 low cuts across foul line & pops out high to the point area.

3 passes to 1 who dribble attacks straight down the middle.

2 drops to a receiver spot,

4 fills into the post behind the ball carrier.



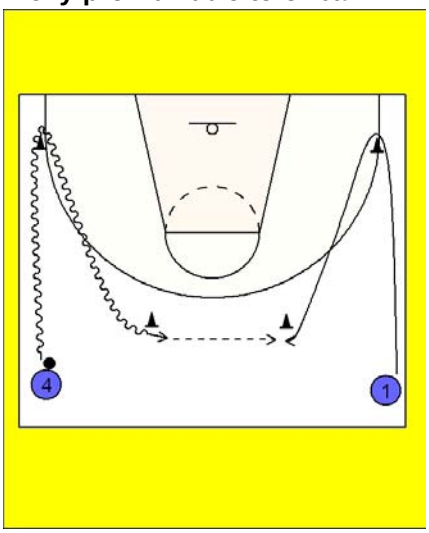
Option 3.

1 dribbles to one side looking at the v cut by 3, then kicks the pass back to the opposite side, in this case 2.

2 passes to 4 and cuts hard through the key to the opposite side.

As 2 cut 1 replaces 2 again keeping spacing.

Vichy pro - dribble to onball

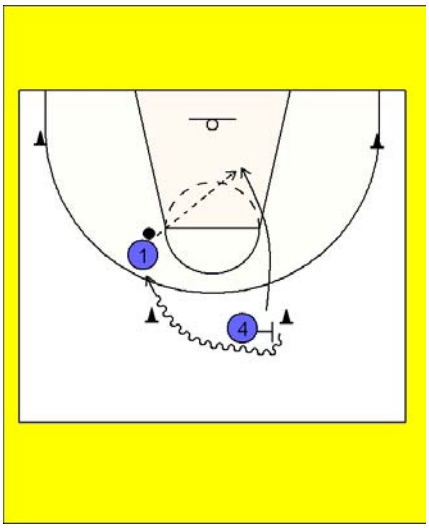


Dribble to On-Ball.

4 dribbles ball down to low hat, then up to the high hat.

1 runs around the low hat on their side of the court & up to the high hat at the same time.

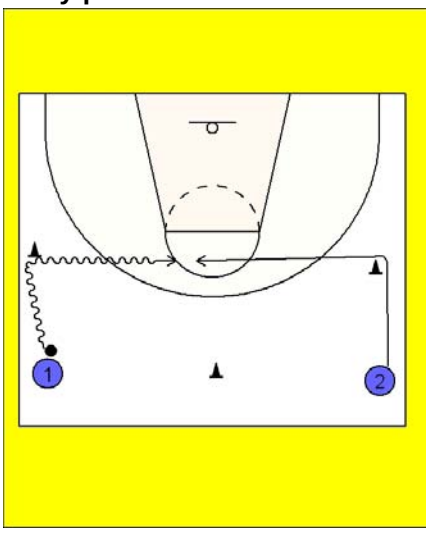
4 passes to 1.



4 now sets an onball screen and rolls.

1 comes off the screen looking to shoot or hit 4 on the roll.

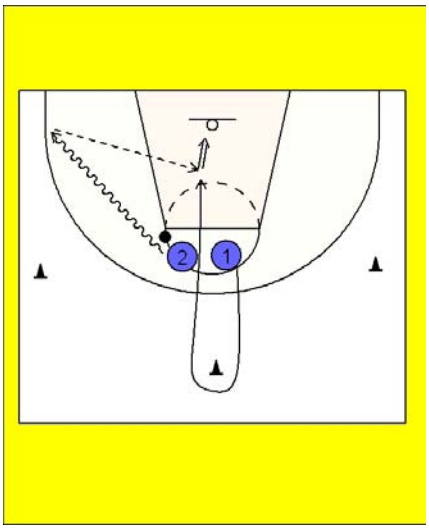
Vichy pro - handoff to drive



Guard Handoff & Drive.

1 dribbles the ball to the cone and completes a cross over dribble, and continues their dribble towards the splitline.

2 at the same time sprints around their cone and towards 1.

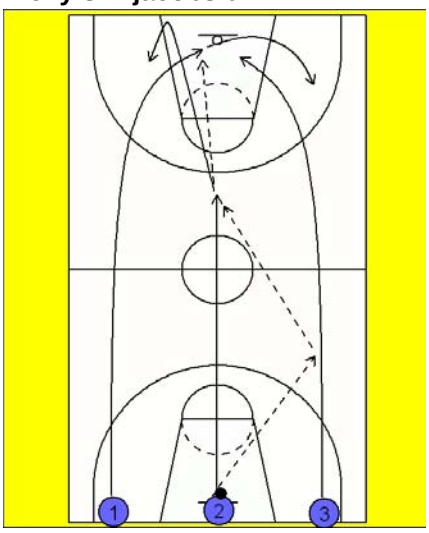


1 hands the ball off to 2.

2 dribbles the ball towrds the corner of the court, where he jumpstops, reverse pivots and makes a pass to 1.

Before recieving the pass 1 sprints up the splitline towards halfway around the marker then back towards the basket to recieve the pass from 2 for the layup.

Vichy sr - jacobs drill



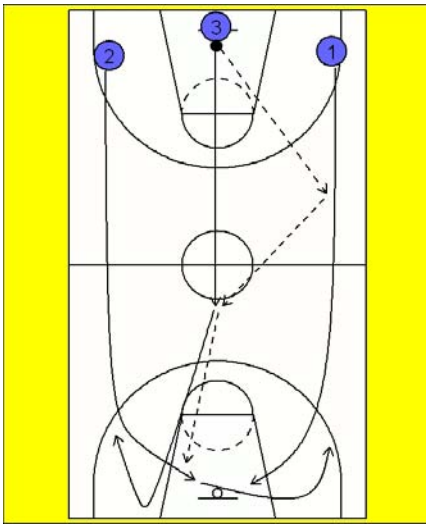
The ball is passed from 2 to 3.

3 then passes back to 2 without travelling.

2 now passes to 1 who makes the lay-up.

3 rebounds.

1 follows to the side of the last pass bounces off the baseline & sprints wide down the side.



3 now passes to 1.

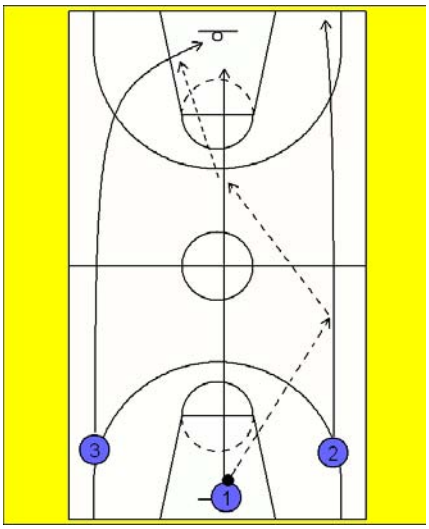
1 passes back to 3 & runs in for the rebound.

3 passes to 2 who lays the ball up.

3 bounces the baseline.

2 runs wide.

1 rebounds.



1 now passes to 2.

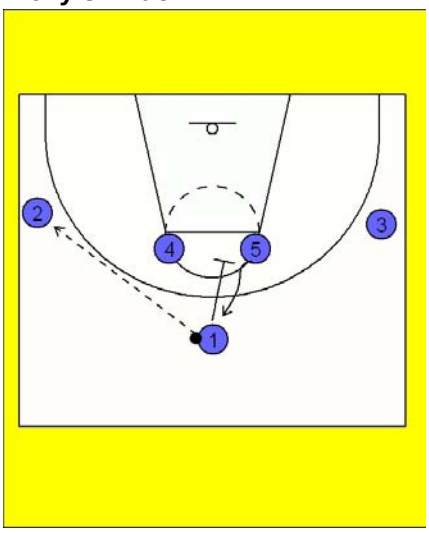
2 returns the pass to 1.

1 passes to 3 for the lay-up.

1 or 2 can rebound.

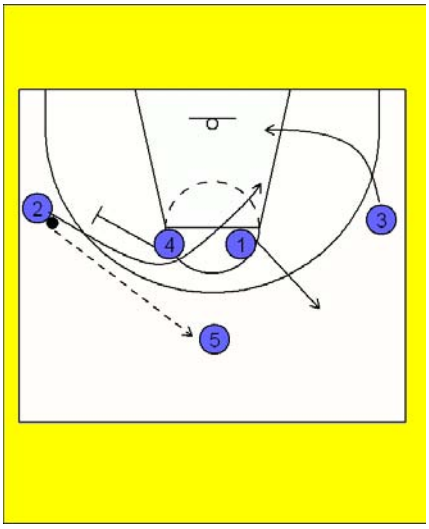
The drill finishes as all players run across the baseline.

Vichy sr 1 down



1 passes to 2.

1 sets a down screen for 5.

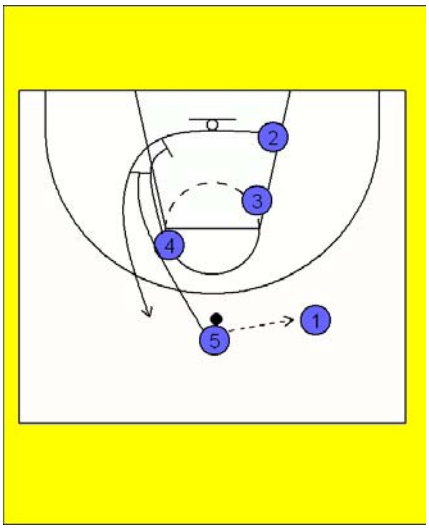


2 passes the ball to 5.

4 sets a screen for 2 who cuts to the opposite edge of the key.

1 pops out wide.

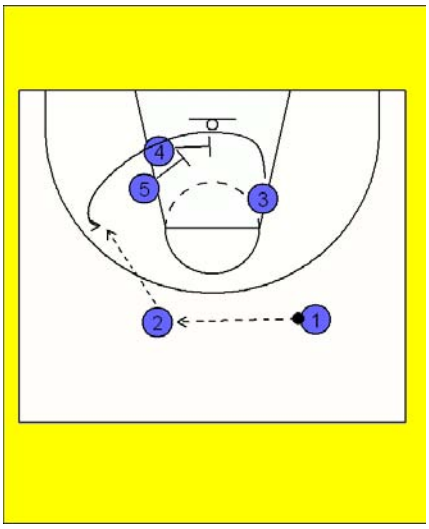
3 relocates low to edge of key.



5 passes to 1.

4 & 5 set a staggered double screen for 2.

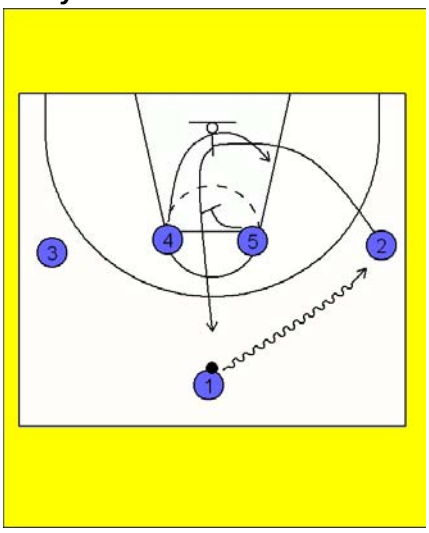
2 comes off the screen & out high.



1 passes to 2.

4 & 5 set a second staggered double in the key for 3 who turns out into the wing area looking for the open shot.

Vichy sr 2



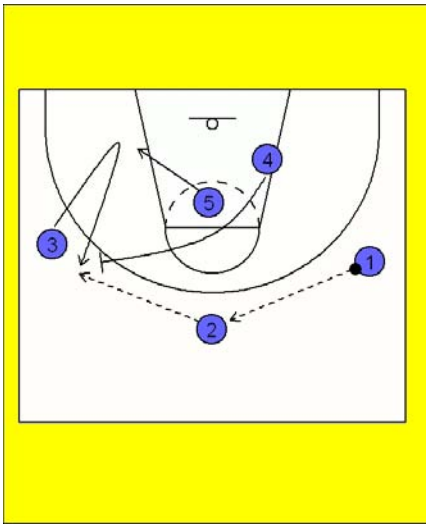
1 dribbles to the wing.

2 clears out to the split line in the key & sets a screen for 4.

4 relocates as 2 moves to set the screen, then 4 comes off the 2 screen & into the strong side block.

5 now sets a screen just below the free throw line foe 2.

2 comes out to the point spot off the screen.

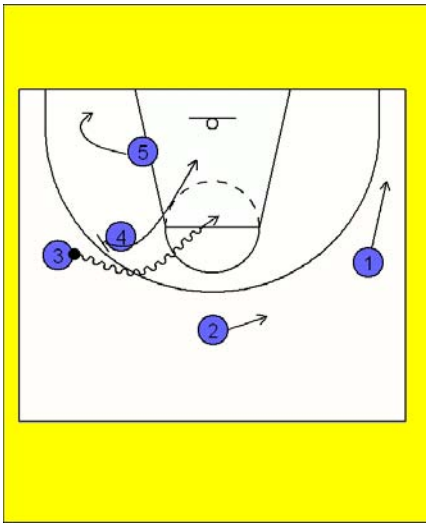


5 drops to the low post after the screen.

1 passes to 2.

2 passes to 3 who gives a hard v cut before receiving the ball.

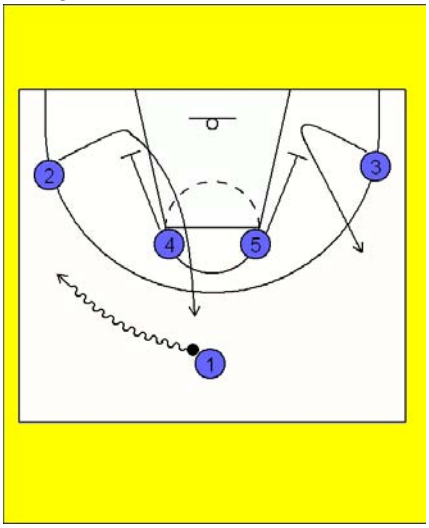
4 quickly runs from the weak side to set an on-ball screen for 3.



4 & 3 play the screen & roll action.

2,1 & 5 all relocate to receiver spots.

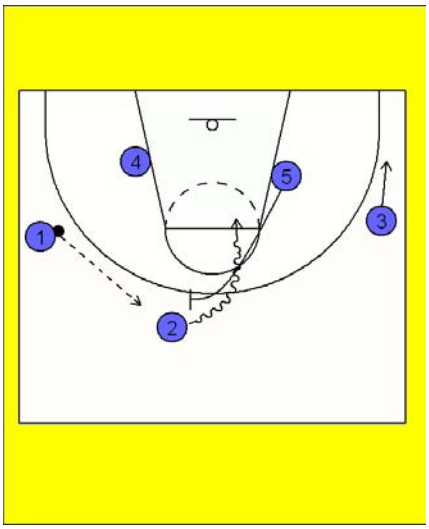
Vichy sr 2 down



1 Dribbles to the wing.

4 sets a down screen for 2 who comes to the ball side of the split line.

5 sets a Down screen for 3 who flares to the weakside wing..

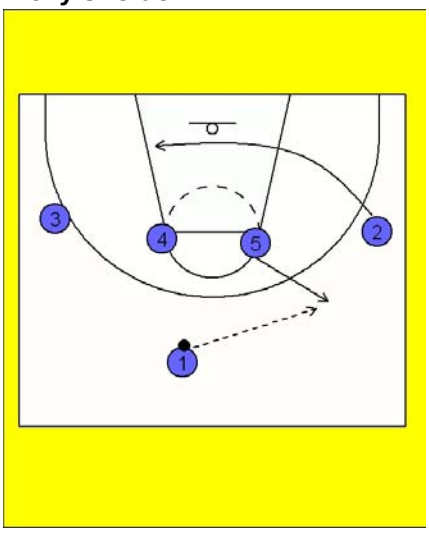


1 passes the ball to 2.

5 suns quickly to set a screen for 2 for the screen & roll action..

3 relocates low in a receiver spot.

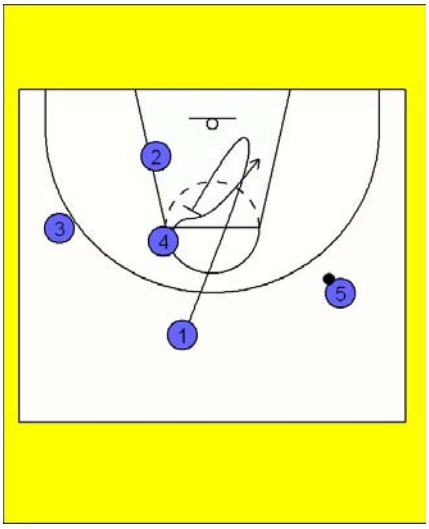
Vichy sr 3 down



5 pops out wide & high.

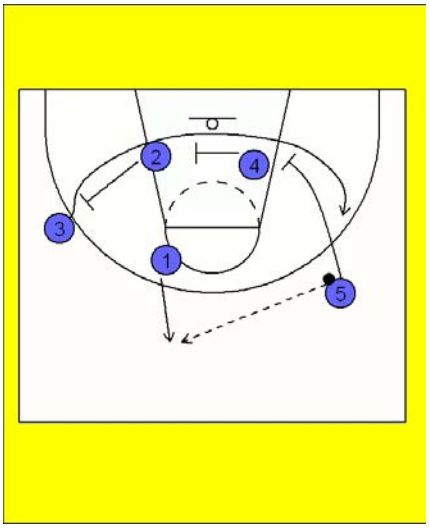
1 passes to 5.

2 cuts to the weakside block.



1 makes a hard basket cut then turns to up screen for 4.

4 dives into the post looking for the ball.

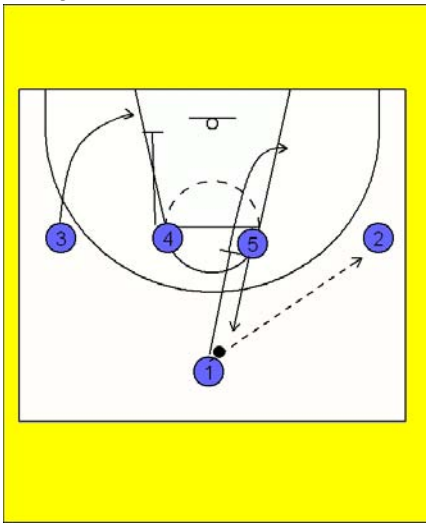


1 pops out after setting the screen.

5 passes to 1.

3 now gets 3 consecutive screens from 2, 4 & 5 coming out to the wing lokking for the shot or dump into the posting 5.

Vichy sr 5 down

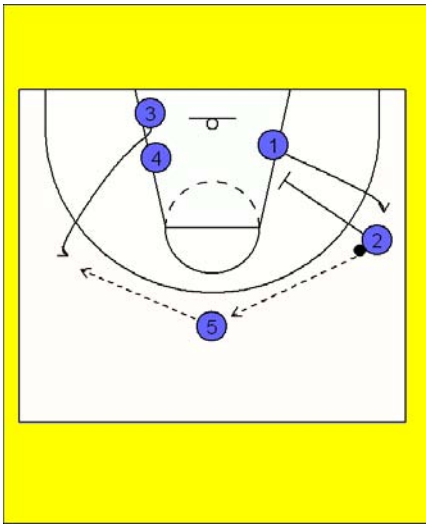


1 passes to 2.

1 screens down for 5 then relocates down to the low block.

5 pops out high.

4 down screens for 3 on the weakside.

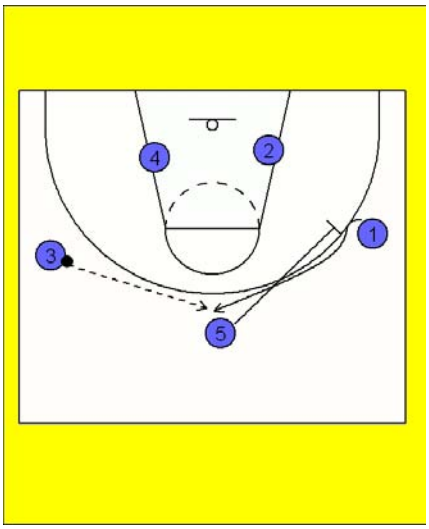


2 passes to 5.

3 comes odd the 4 screen.

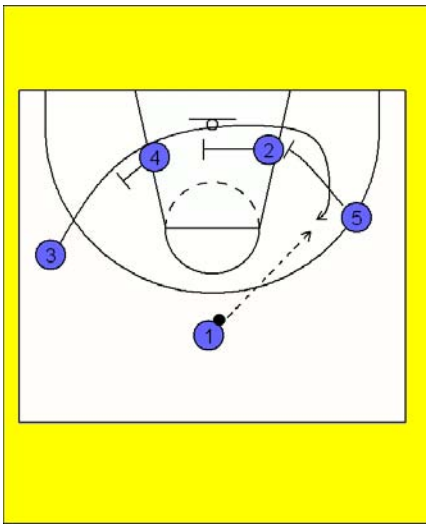
5 passes to 3.

2 down screens for 1 who pops out to the wing.



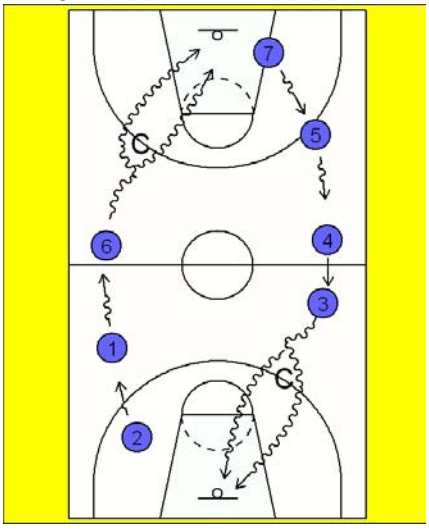
5 screens for 1.

1 comes high to receive the ball.



3 now gets 3 consecutive screens from 4, 2 & 5 coming out to the wing lokking for the shot or dump into the posting 5.

Vichy sr full crt dribble move

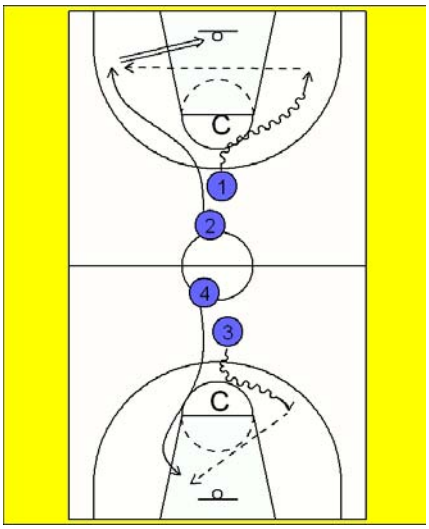


Each player has their own ball. Have players dribble full crt to the coach.

The coach puts an arm out to act as a gate, the player must react & go opposite side of the extended arm.

The player makes a dribble move & lay-up.

This is a warm up drill but must be done with intensity.



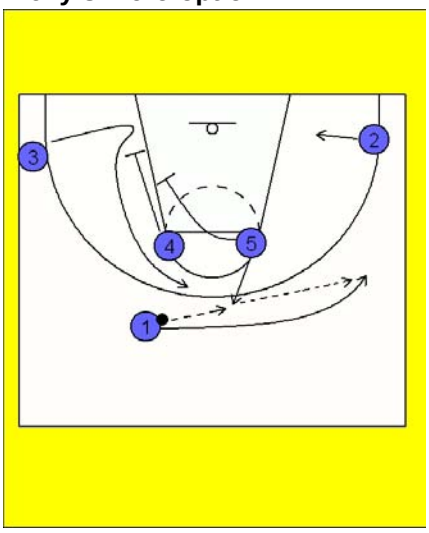
The first player dribbles at the coach.

The coach puts an arm out to act as a gate & the player must dribble opposite.

The second player cuts opposite to the ball handler looking for the skip pass.

The ball handler passes it and the receiver shoots.

Vichy sr zero option 1



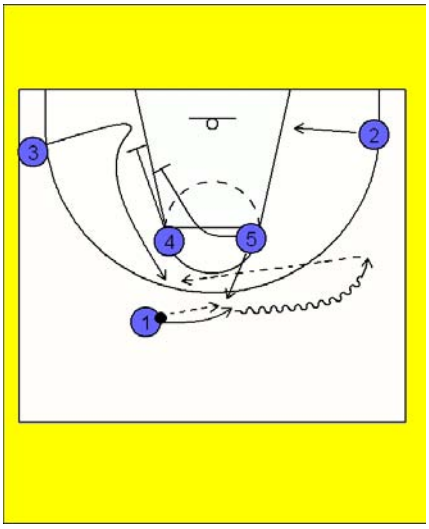
Pass entry to Zero.

1 passes to 5 who pops out from high post.

1 cuts across 5 to the wing and receives the ball back off 5.

4 & 5 now set a staggered screen for 3.

2 starts to cut the baseline after the screen.



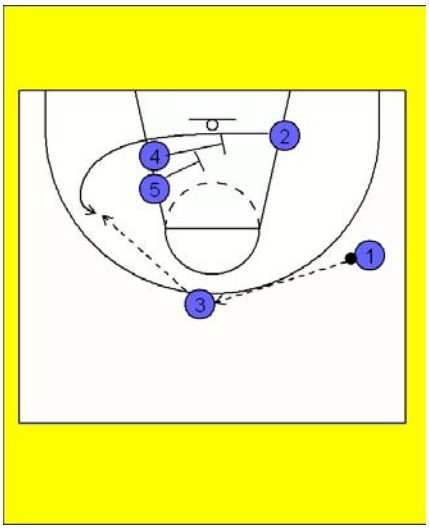
Pass & Handoff entry to Zero.

1 passes to 5 who pops out from high post.

1 cuts across 5 & receives the ball for a handoff & dribbles to the wing.

4 & 5 now set a staggered screen for 3.

2 starts to cut the baseline after the screen.

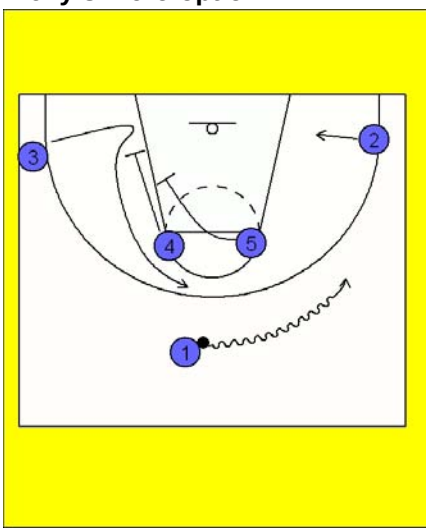


1 passes to 3.

2 comes off a second 4 & 5 staggered screen.

3 looks for 2 on the turnout.

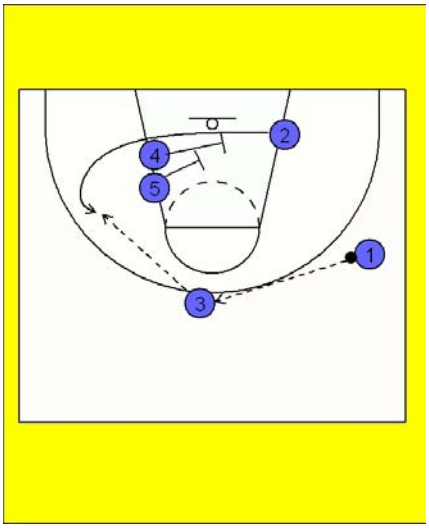
Vichy sr zero option 2



1 uses the dribble entry to the wing.

4 & 5 now set a staggered screen for 3.

2 starts to cut the baseline after the screen.

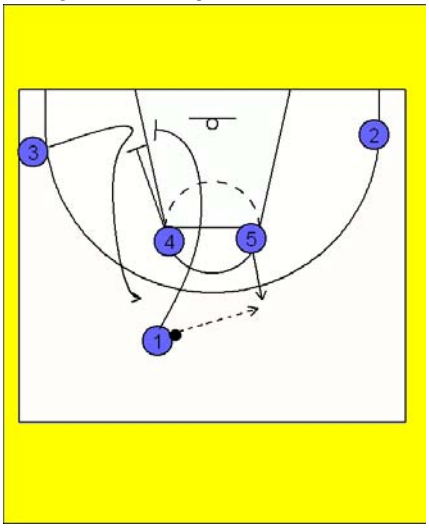


1 passes to 3.

2 comes off a second 4 & 5 staggered screen.

3 looks for 2 on the turnout.

Vichy sr zero option 3



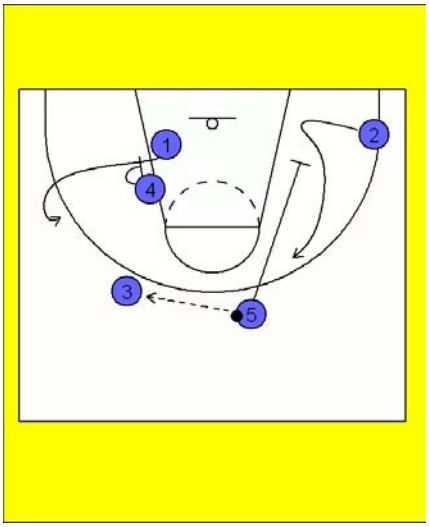
5 steps out.

1 passes to 5 & cuts to the low block to set a screen.

4 sets a down screen.

2 now has the option to cut off 1 along the baseline or off 4 out high.

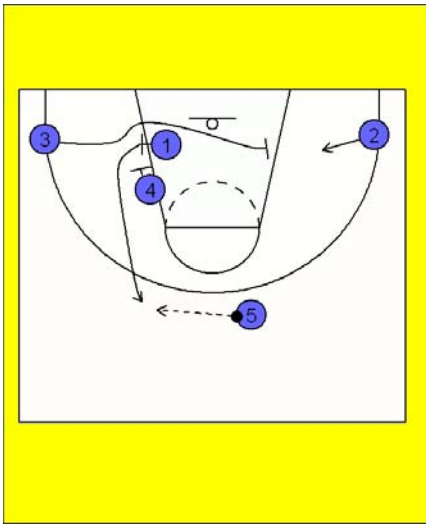
In this play we take the down screen option to come up high..



3 receives the ball.

4 sets a screen for 1 who curls out to the wing.

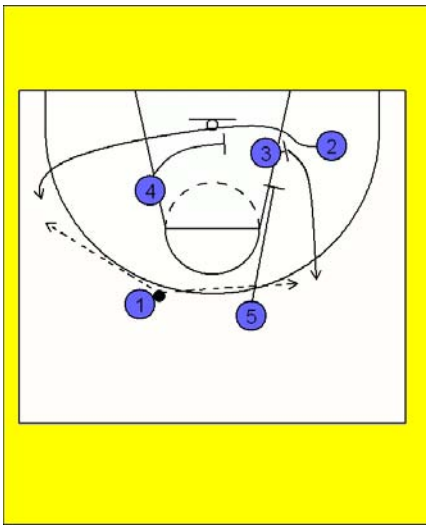
5 sets a down screen for 2.



In this play 3 takes the baseline cut across the key to screen 2.

4 down screens 1 who comes high.

5 passes the ball to 1.



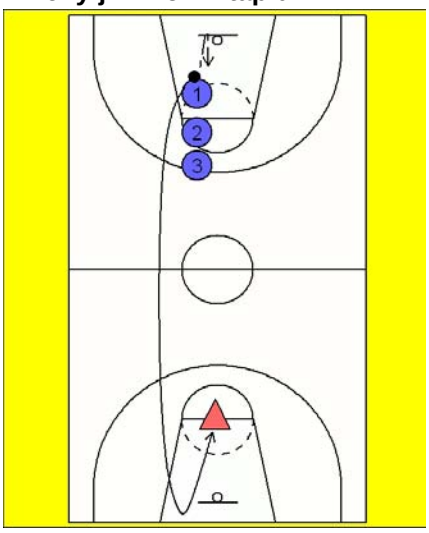
4 now turns to set a screen in the keyway.

2 cuts hard off the 3 & 4 staggered screens.

5 then sets a down screen for 3.

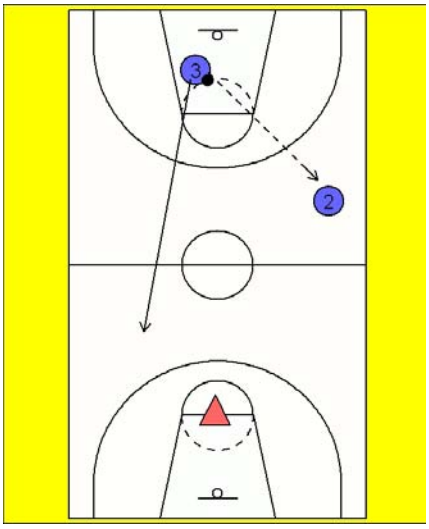
1 is looking for passes to 2, 3 or the posts.

Vinchy jr - 2 on 1 tap drill

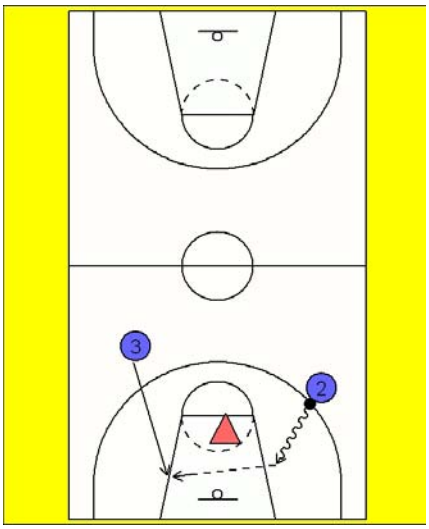


Three Man Tap Drill into 2-1

1 will toss the ball off the backboard & sprint hard to the opposite baseline becoming the defender in the 2-1 situation.



2 will also tap the ball off the board & 3 will rebound the ball after 2's tap ouletting the ball to 2 who has filled either the left or right corridor.



2 will push the ball up against D1 looking for a defensive commitment, 3 will trail & fill.

1 pass maximun in the forward court

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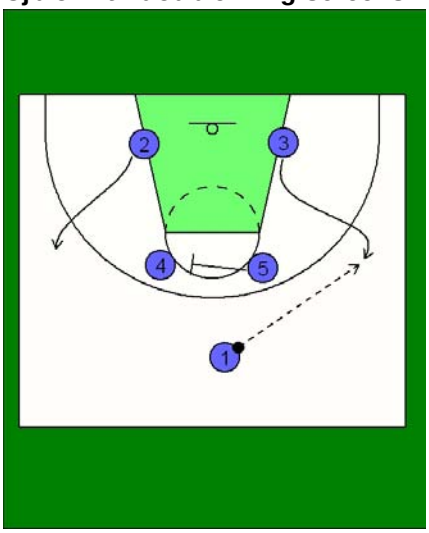
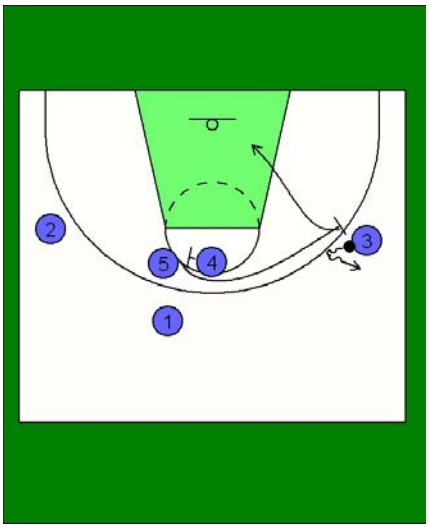
Cjb 5 with double wing screens



3 & 4 lead out for the ball from the low post area.

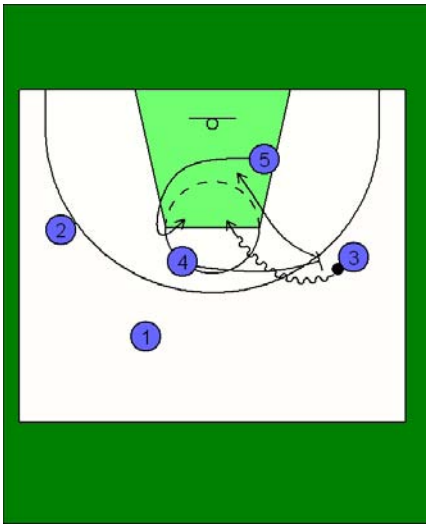
1 passes to the open wing player.

Which ever wing gets the ball, the strong side post screens away for the opposite post.



5 comes to screen 3 who makes a fake drive off the 5 mans screen.

5 rolls to the basket looking for the pass.

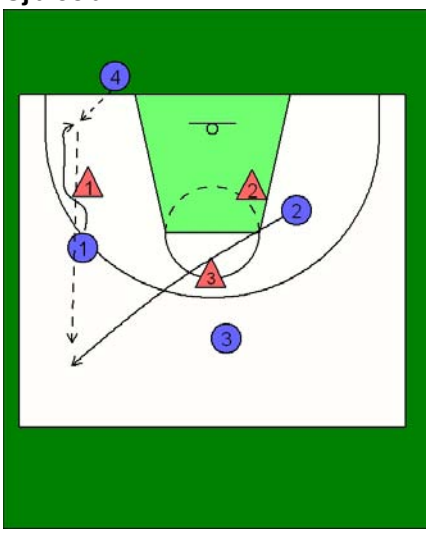


4 now comes to set a second screen & roll play for 3.

3 comes off the screen looking for 3 rolling or any other scoring opportunities.

5 has relocated to a receiver spot just below the free throw line.

Cjb eob



This is an end out of bounds set after a score.

4 takes the ball out.

1 is ball side, 2 is opposite and 3 is the extra pressure release.

1 tries to beat his player with a step & speed, when he gets the ball 2 will bust over to the strong side of the court before the half way line looking for the quick kick ahead.

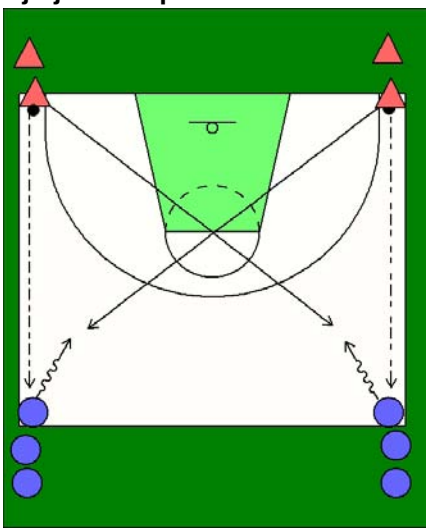


If 1 cannot receive the ball 2 will break across the key with a step & speed to receive the ball.

1 will now push ahead on the strong side before the half way line looking for the quick kick ahead pass from 2.

3 is the pressure releas option if 1 & 2 cannot receive the ball. 3 will lead with speed looking for the ball.

Cjb jr - dual passes to 1 on 1



Line Offensive players on each side of the centre court line & Defenders on each of the Baseline corners.

the first defender on each corner starts with the ball & passes it straight up the lane to the first Offensive player in each line.

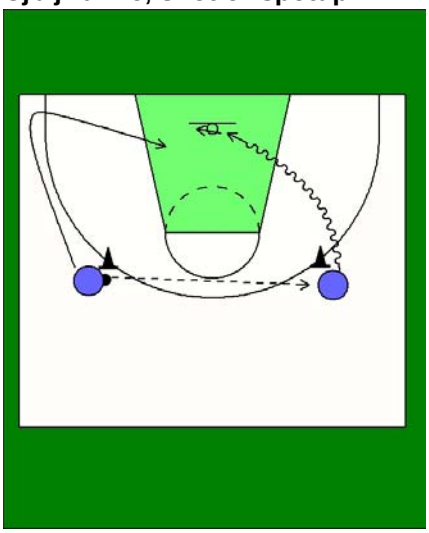
As soon as the pass is made the defenders sprint to defend the Offoensive player on the diagonal side of the court.

As soon as the Offence receives the ball they are attacking the hoop with speed trying to beat the closing out defender to score.

restrict the 1 on 1 one game to thehalf side the players are now on & play until a score or stop.

Rotate to a different line each time playing both Offence & Defence..

Cjb jr drive, shot or spotup

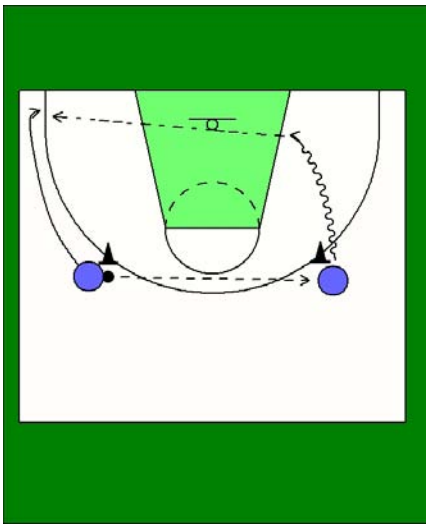


Load players at the hats as shown.

1 player passes the ball across court and sprints to the low corner then heads to the basket to be a dump option or the rebound.

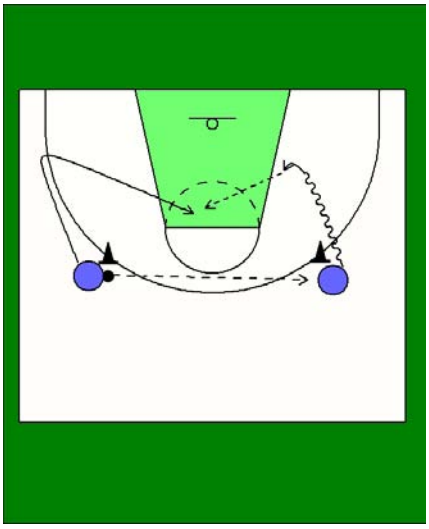
The receiving player drives looking to score or pass to the dump option.

Work on different types of finishes. Can use a hop step shot, jump stop shot, step around floater, reverse lay-up, etc.



Here the player passes to the opposite wing, the wing drives to the basket & the passer relocates to the low receiver spot.

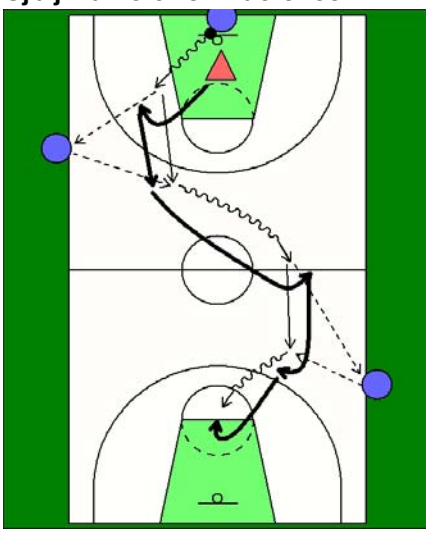
The driving player makes the long pass and often uses the leap in the air leaning pass along the baseline



The pass is made to the opposite wing & the wing drives to the basket hard but pulls up at the edge of the key to dump the ball to the flashing player.

As soon as the pass is made the passer quickly cuts toward the low reciever spot then flashes high to the area just inside the free throw line for the dump.

Cjb jr full crt 1on1 defence



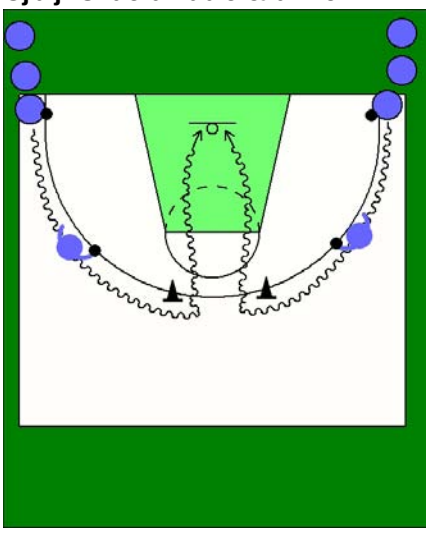
Start with 1 offensive player & 1 defender under the basket.

Have a passer on one side of the back court & one on the other in the front court.

Offence dribbles toward the 1st reciever, defence plays trying to stop offence making or receiving passes, denial is a main focus. Repeat this to the opposite side.

On receiving the ball back from the 2nd passer we play 1 on 1 until a score or stop.

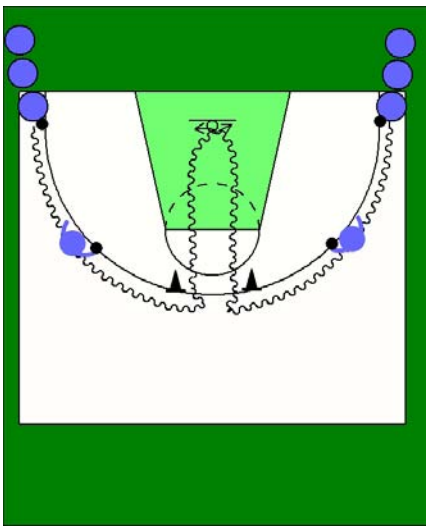
Cjb jr slide dribble & drive



Players start on the baseline & slide with a crab dribble using the hand to the centre of the court.

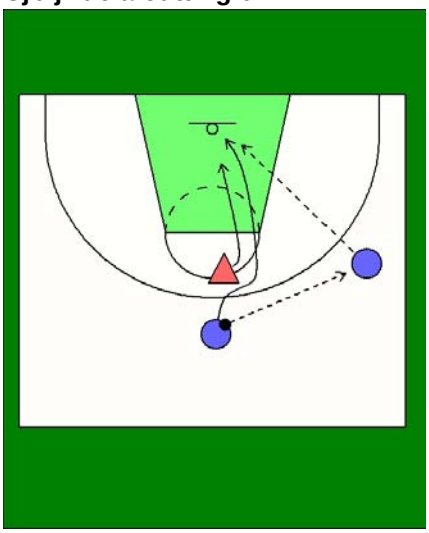
The crab dribble ends at the hat and the player drives hard to the basket for a lay up.

Progression of this can be for the players to make 1 or 2 changes of direction at the end of the hat.with a cross over, between the legs, reverse spin, behind the back, etc, then drive to the basket.



Another progresion of this drill can be to add different finishes to the lay ups. Players can use the revers lay up, a large 1-2 side step action, a jump stop to a move, running hook shots, etc.

Cjb jr ucla cutting drill



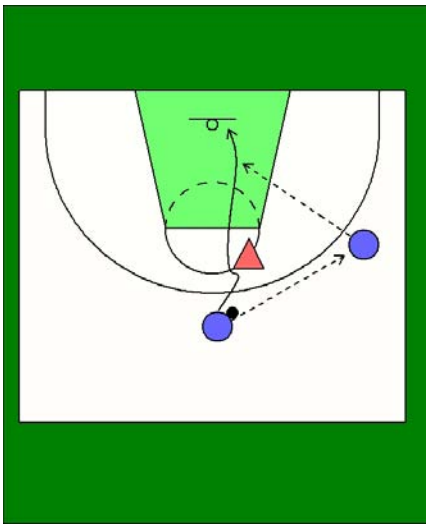
Have a player at the point with a ball & a defender. The defender gives best effort at all times.

Place a player at the wing spot as a passer.

The defender is not off to the ball giving the cutter an advantage.

Ball is passed to the wing & the offence makes a hard UCLA speed cut to the basket trying to beat the defender to the outside.

The ball is passed to the cutter & 1 on 1 is played until a score or stop.



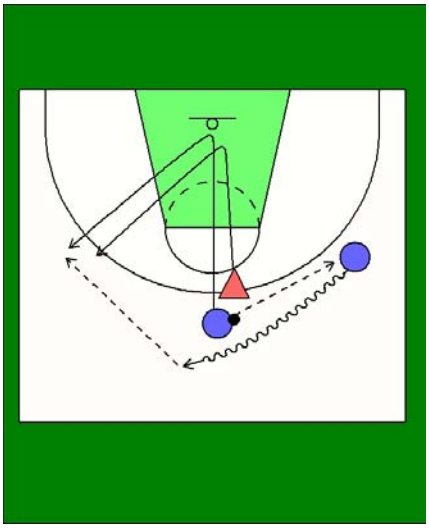
Have a player at the point with a ball & a defender. The defender gives best effort at all times.

Place a player at the wing spot as a passer.

Ball is passed to the wing, defence jumps to the ball & the offence makes a hard UCLA speed cut to the basket with hand extended looking to slip behind the defender for the pass.

Progress this to the offence running at the defender, hitting & spinning off the defender looking to beat them to the basket for the pass.

The ball is passed to the cutter & 1 on 1 is played until a score or stop.



Have a player at the point with a ball & a defender. The defender gives best effort at all times.

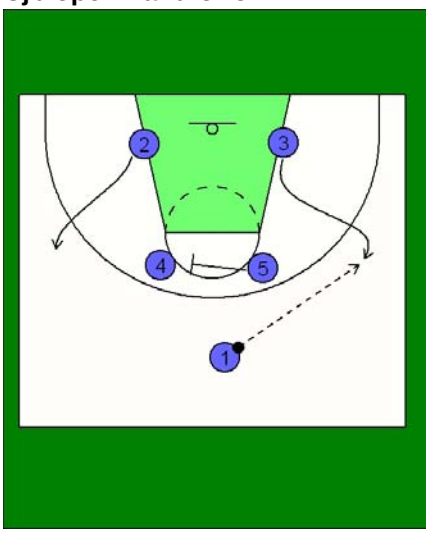
Place a player at the wing spot as a passer.

Ball is passed to the wing and the offence makes a speed cut to the basket trying to beat the defender.

If the ball is not passed in the wing player dribbles to the top of the key & the cutter leads out hard for the ball with the defence applying denial pressure.

The ball is passed to the cutter & 1 on 1 is played until a score or stop.

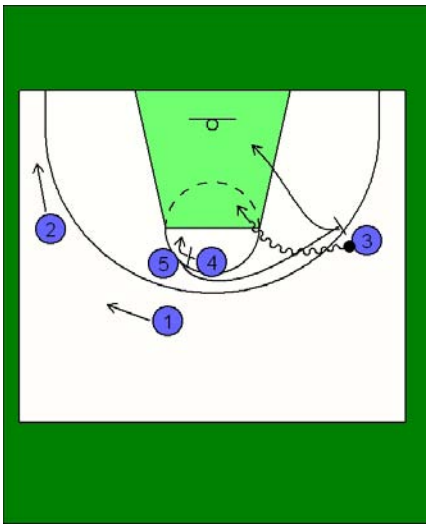
Cjb open hand or 5



1 is out high with the ball, 4 & 5 start high, 3 & 4 down below the block.

4 & 5 step their man off & lead out hard for the ball.

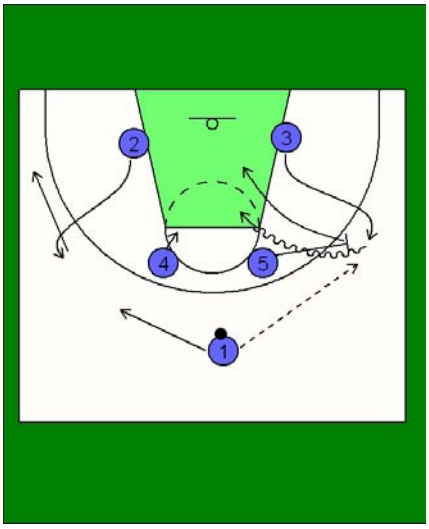
The ball is passed to the open lead then the strong side postman screens for the other post. In this case 5 for 4.



5 now sets an onball screen for 3 and the screen and roll is played.

4 screens and looks to step in for the dump from penetration.

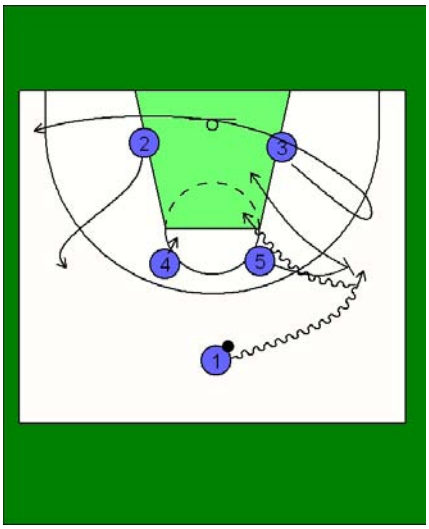
The weakside player spots up looking for the skip pass & shot.



Another start to this set is for 5 to screen for 3 immediately & the screen & rol play is used.

Again the other post steps to the gap looking for the dump pass off penetration.

The weakside player spots up looking for the skip pass & shot.

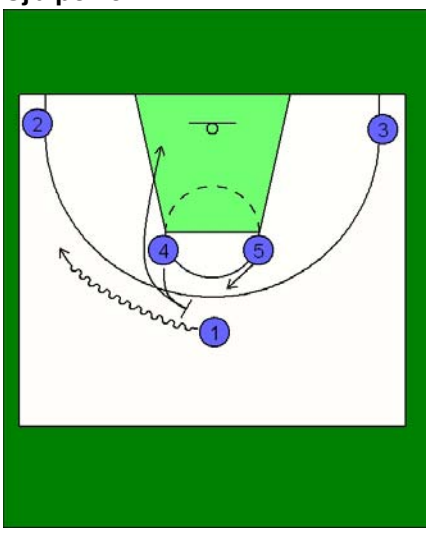


Another start to this series is for the 1 man to push the leading wing out by dribbling over to the wing.

The posts will the perform either of the previous actions to come out for the screen & roll play.

The other post will step to the gap, the weakside players spot up looking for the skip pass & shot.

Cjb power



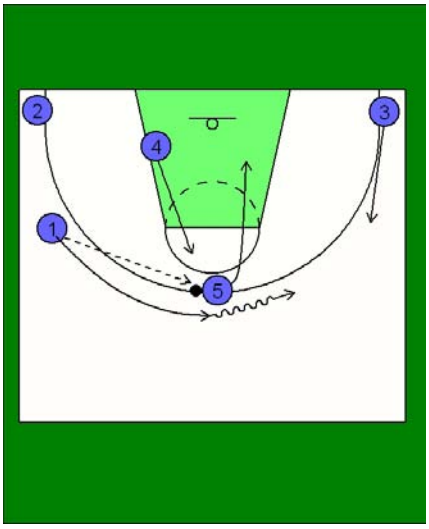
On the call power a post player 4 will step out & give 1 an onball screen.

2 & 3 get wide & low.

1 dribbles to the wing.

4 rolls to the basket.

5 steps out for the reversal pass.



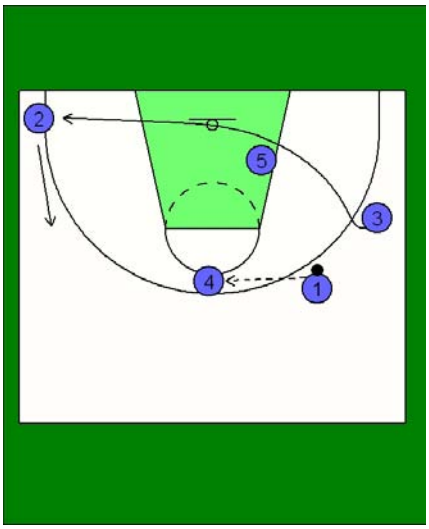
1 reverses the ball to 5 then runs hard at 5 looking for the hand off, screen & roll action.
(5 can use the 1 dribble hand off to 1.)

1 dribbles toward the wing.

5 dives to the basket

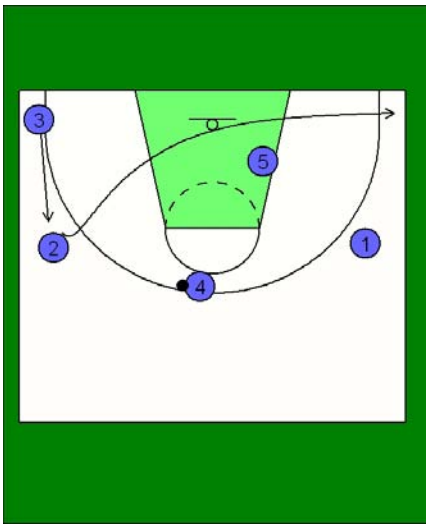
3 lifts as if to receive the ball.

4 flashes to the top of the key.



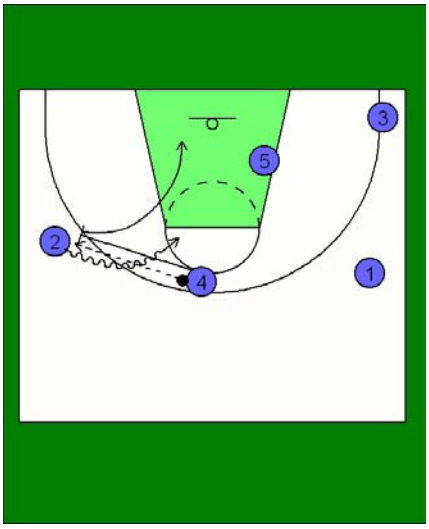
3 makes a hard back cut looking for the backdoor pass, if not 3 then gets wide to the opposite side.

1 reverses the ball to 4.



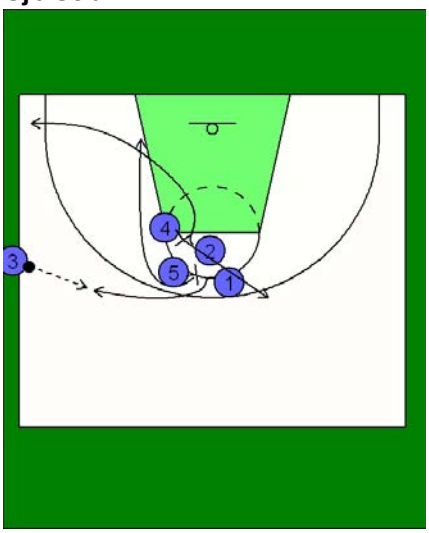
2 now makes a hard basket cut looking for the pass from 4, if not 4 gets wide to the low corner.

3 lifts.



4 passes to 3 & the on ball screen & roll action is played.

Cjb sob

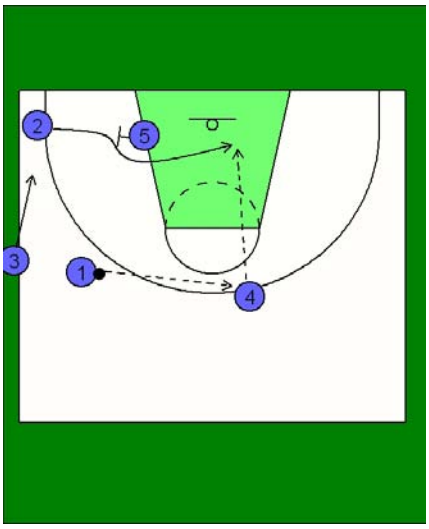


3 takes the ball out of bounds.

4 & 5 start inside 1 & 2.

4 screens 2 who cuts hard to base corner, 4 flares high to weakside.

5 screens 1 who leads to receive the ball & 5 rolls to the low post.



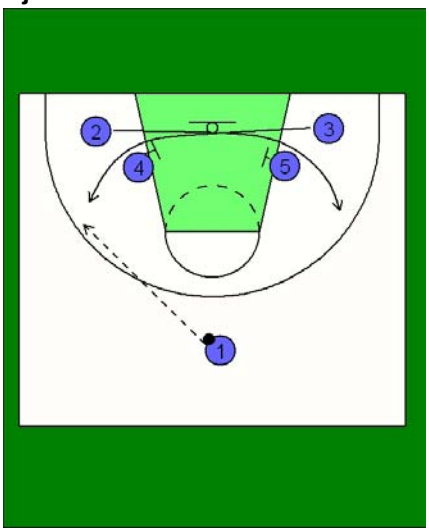
1 passes to 4.

2 makes a quick flex cut off 5 looking for the pass from 4.

5 will post looking for the possible pass from 4.

3 steps into the weakside spot up shot.

Cjb turnouts

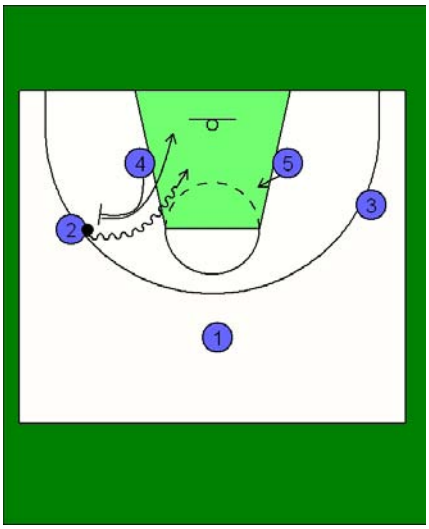


4 & 5 start above the block 2 & 3 start low & run turnout cuts off the post screens.

The 2 & 3 can also decide to stop their cuts & double back to the side they started.

2 & 3 may also screen for each other then use the post screens for turnouts.These cuts are made at pace.

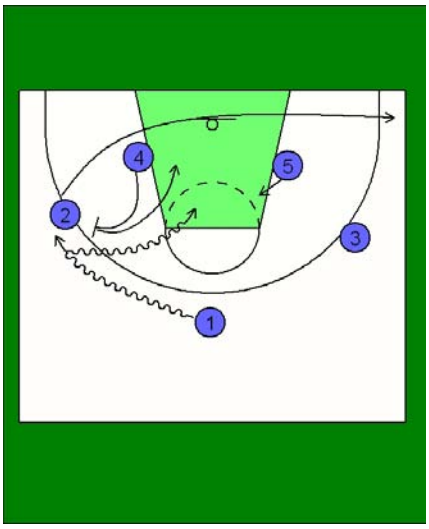
1 passes to one of the leading wing players, in this case the 3.



The 4 man now sets an on ball screen & roll for the 2 man.

5 steps to the gap looking for the dump off penetration.

3 & 1 are spotting up for the skip pass.

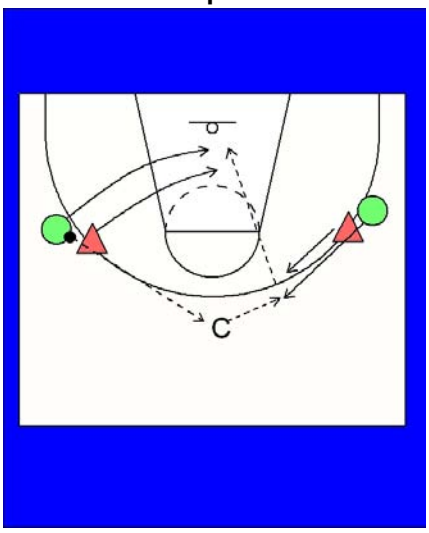


An alternate start after the turnout cuts may be for the 1 to dribble the wing man out.

The 2 will cut hard looking for the ball, if the ball is not passed 2 will continue through getting wide and low into the reciever spot.

When 1 gets to the wing 4 will set an on ball screen to run the screen & roll action

Fcb 2 on 2 with passer



Coach starts with ball.

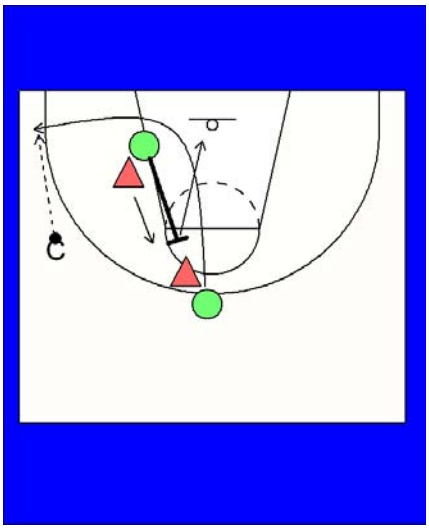
Players make leads & cuts looking for the ball, leads & cuts must be done with speed.

Coach passes the ball when an option presents then the players play 2 on 2 until a score or a stop.

Players can pass back to the coach at any time.

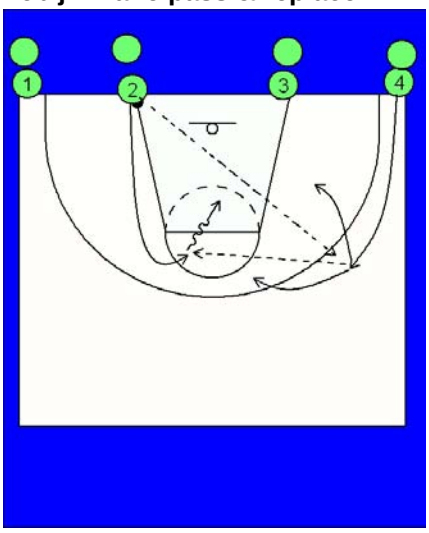
Emphasise the denials in defence.

Coach can limit dribbles or passes if they wish to.



Same as previous diagram but start with the coach on the wing & the players will start with a screen action.

Fcb jr 4 lane pass & replace



4 lines on the baseline with the basketballs starting on the lines at the edge of the key.

This is a drill done in pairs using opposite sides of the floor, work one side then the other.

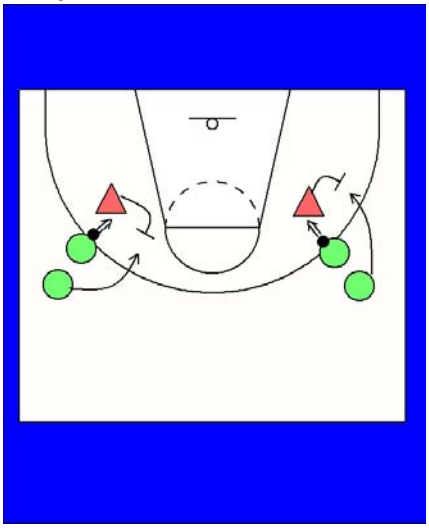
The passer on the low edge of the key (2) passes to the wide player 2 lines across (4). this player leads to the high wing to receive the pass.

2 now sprints up the lane and turns at the F/T area to receive the ball back. 2 now drives toward the hoop varying taking the shot or passing to the relocating wing (4).

4 relocates high or low looking for the next pass & shot.

The next group 1 & 3 copy the drill on the opposite side & the drill is continuous.

Fcb jr blockout drill



3 players line up on either side of the court. The first player in the line will be the defender.

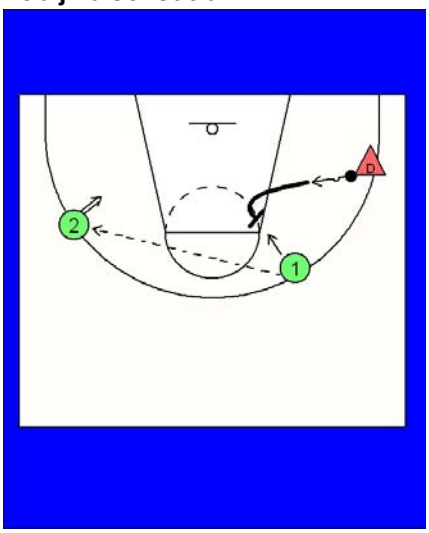
The second player has the ball and will shoot.

The third player will crash the boards as the ball is shot & the first player must block that player out.

If the offence gets the ball, play 1 on 1. If the defender gets it the drill is over.

Shooter becomes defender.
Rebounder shooter.
Defender to end of line.

Fcb jr blockout drill 2



The defender starts with the ball & takes 1 dribble then passes to the player marked 1.

1 then skips the ball across court to the wing (2).

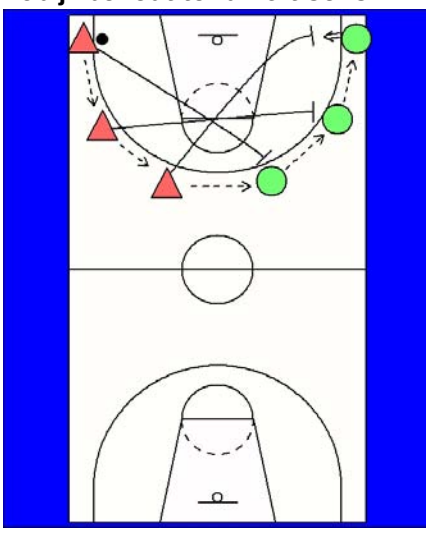
The defender quickly swings around to face up to the 1.

The wing (2) player shoots the ball as soon as they recieve it.

The defender now blocks out 1 & they play until the defence comes up with the ball or 1 scores.

Rotation is D to 1, 1 to 2, 2 to D.

Fcb jr boxout to full crt 3on3

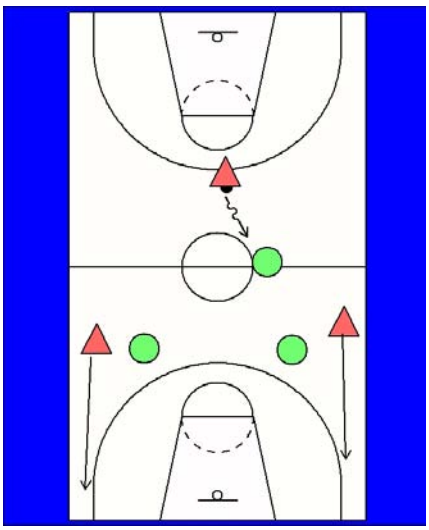


6 spots are loaded around the 3 point line.

The ball is passed quickly from one player to the next around the 3 point line until it gets to the last player who shoots the ball upon receiving it.

As the 1st player passes the ball they will sprint to block out the 4th player. The 2nd boxes out the 5th, the 3rd boxes out the 6th.

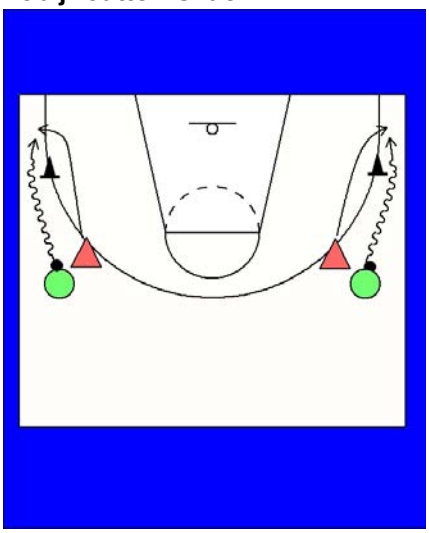
After the block out we play, if the offence retains the ball they try to score.



After a score or a block out & rebound we want the ball sent up the floor as quickly as possible for a 3 on 3 transition game.

Rotae each player 1 spot each time.

Fcb jr cuttoff slide



Start Offence out high with a ball & a defender guarding the offence.

Offence dribbles the ball to the hat with the defence channelling the offence to the side.

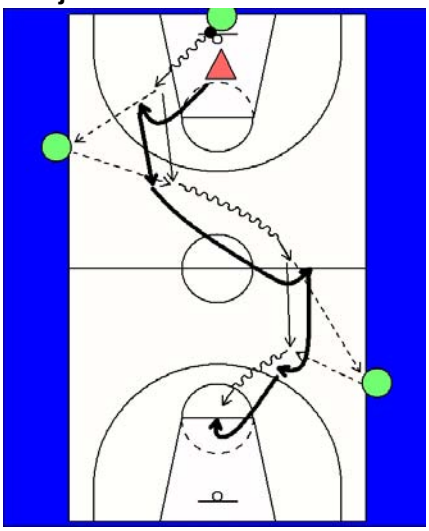
When they get to the hat the defence makes a hard cut off slide to stop the offence dead.

Have the offensive player move the ball from side to side for a 3-5 second count whilst the defender aggressively traces the ball calling "dead, dead, dead".

Advance this to the offence trying to score but can only attack from the corner below the hats.

Use both sides of the floor and swap offence to defence when coach determines.

Fcb jr full crt 1on1 defence



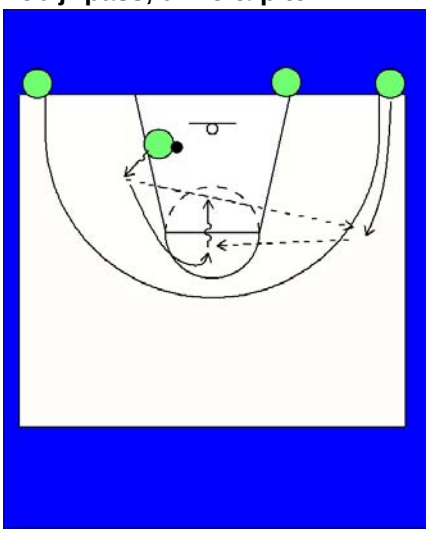
Start with 1 offensive player & 1 defender under the basket.

Have a passer on one side of the back court & one on the other in the front court.

Offence dribbles toward the 1st reciever, defence plays trying to stop offence making or receiving passes, denial is a main focus. Repeat this to the opposite side.

On receiving the ball back from the 2nd passer we play 1 on 1 until a score or stop.

Fcb jr pass, drive & pitch



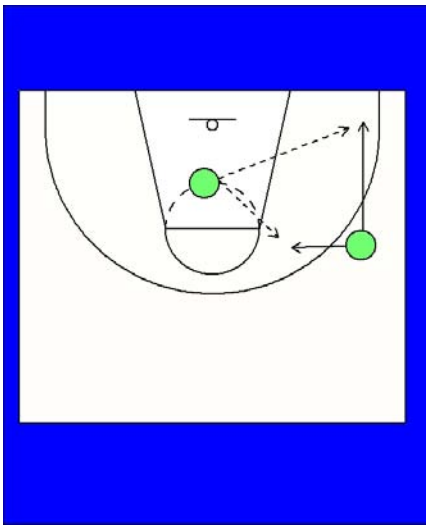
Line 4 players up along the baseline as shown.

The post player steps in & tosses the ball upin the air or of the backboard, cathes it & takes a retreat dribble out of the key.

The opposite wide base player leads to the wing spot and the post skips the ball to the wing. The wing player squares up looking at the shot.

The post now flashes to the free throw line and the wing passes the ball back to the post player.

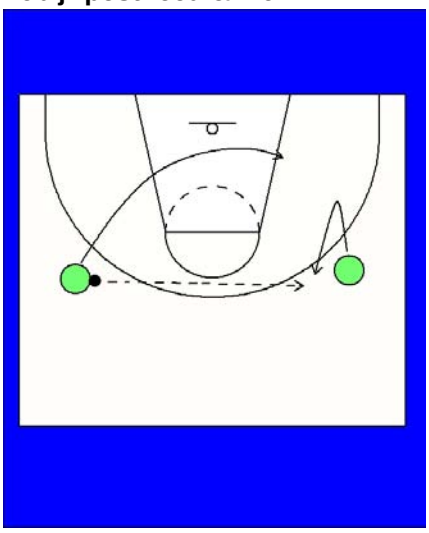
The post player drives to the basket.



Progression of this drill is for the wing to make a flare move to the base or to the elbow & the driving post man will kick it out for the shot.

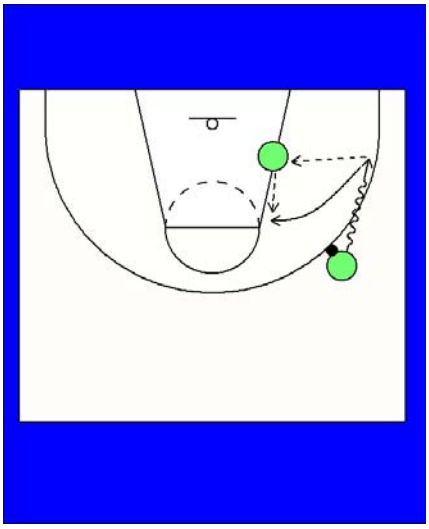
the post player must present anotheer target after the pass.

Fcb jr post feed & kick



Ball starts on either wing & is skipped across to the other side afte the player make a V cut into a lead.

Passer now cuts hard to the low post.



The ball carrier now make a dribble move to feed the playert posting up.

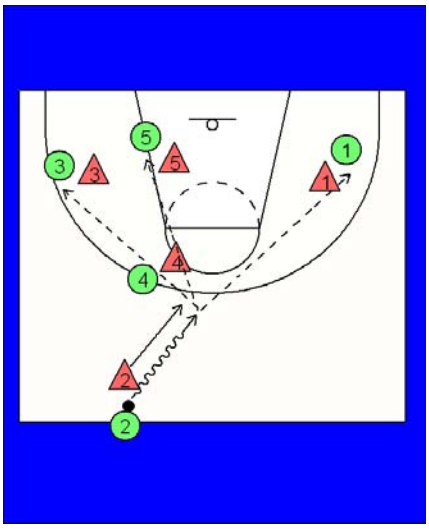
After passing into the post this player now relocates quickly to the elbow for a possible pass back & shot.

Alternate the posting player making a move to a shot & cutter taking the shot.

Fcb transition to half & play

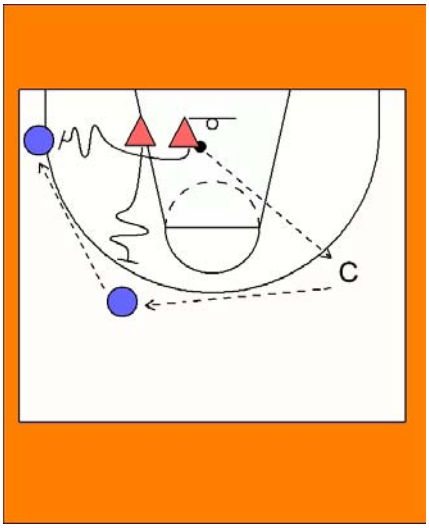


Play transition to half passing the ball with no dribbles.



When the ball gets to the half player must slap the ball on the ground then we can play 5 on 5 either with no restrictions or with rules as coach demands.

Fuen labrada - 2 man closeout



Defenders start at the bottom of the backboard side by side.

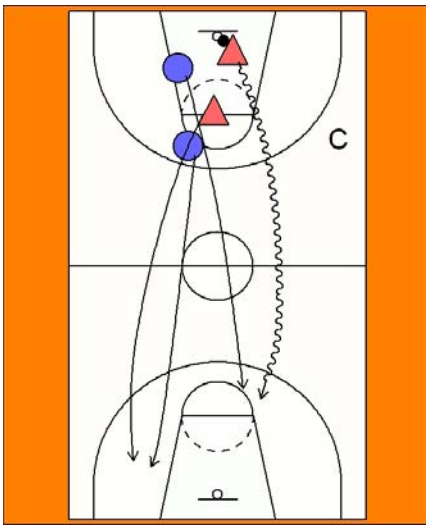
1 offensive player out high & the other in the deep corner.

Drill starts with a pass to the coach.

On this pass the outside defender closes out the high offence.

The ball is quickly passed on to the corner & the Inside defender closes this player out,

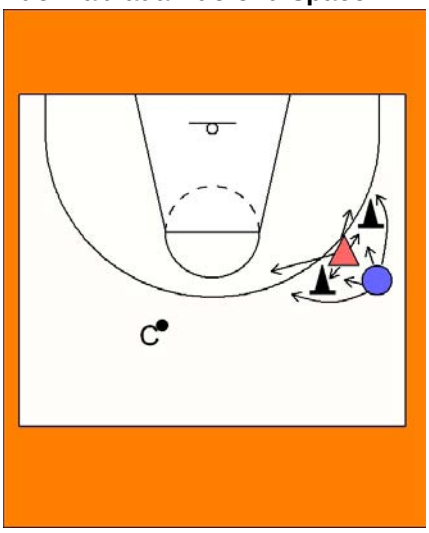
Play 2 on 2 until a score or a stop and progress to next step on page 2.



After the score or stop the defence takes the ball to play full court 2 on 2 until a score or stop.

Next group is up and running the drill again. Other players return to start.

Fuen labrada - defend space

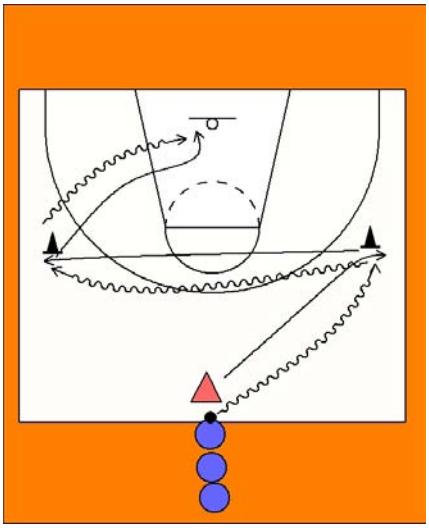


In this drill we set 2 hats approximately 2-3 metres apart.

The defenders goal is to stop the Offence cutting through the gates, they do this by being in stance and countering the Offences moves by cutting them off. Players can use the body to check the cut through the gates. Defence wants the Offence to go outside the gates.

Whichever player wins the battle once the Offence gets through or around the gates the coach will pass the ball and the players play 1 on 1 to a score or a stop.

Fuen labrada - defend the hat



One on One - Defend the Hat.
This is a great drill for developing the defence.
Place 1 hat on each wing.
Line players up at the centre line & have 1 player on D the other on O.

The objective of this game is for the defence to stop the Offence from touching the hat (chair, etc.) with their hand.

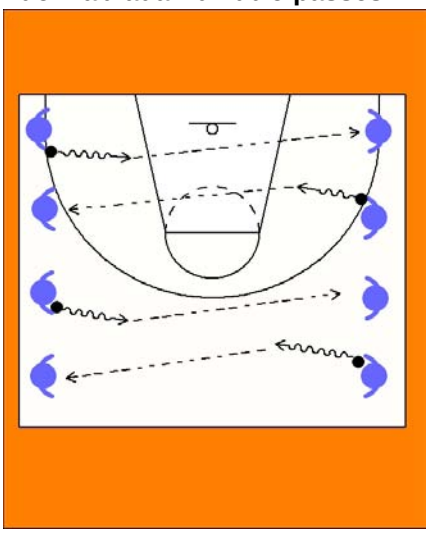
Defence must do all they can to stay between the ball and the target.

Once the offence touches the first hat they try to dribble as quickly as possible across to touch the second hat. Again the defender scrambles and tries to deny the Offence from doing this.

After touching the second hat the offence attacks the basket trying to score. Defence of course tries to stop this

Start the next 2 players after the score or stop.

Fuen labrada - dribble passes



Players in pairs face each other lined up across the court at the sideline.

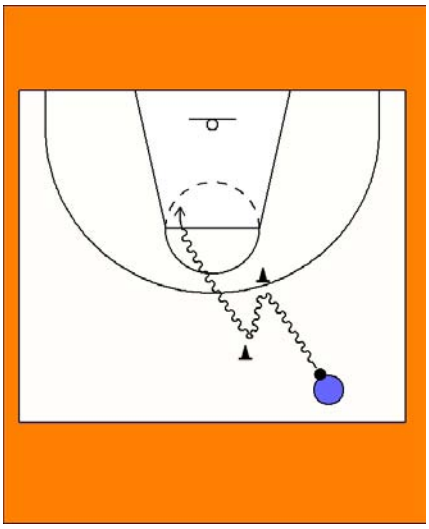
Player with the ball take 2 or 3 dribble and makes the one hand push pass to their partner.

After the pass they return to the sideline quickly ready to receive the pass from their partner.

The drill continues from side to side.

Different passes can be added to the drill, vary which hand is used if using the one hand pass from the dribble.

Fuen labrada - dribble retreat

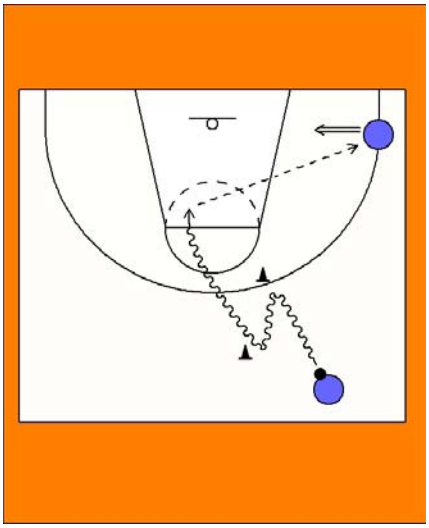


Start player at centre court with a ball.

Player drives at the lower hat with speed & uses the retreat dribble causing separation from the hat.

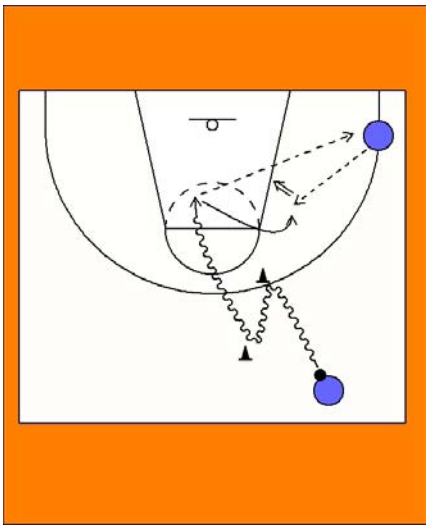
When the player reaches the high hat the player takes off with speed to take the jump shot at the foul line area.

This can be progressed to 1 on 1.



As previous with the retreat dribble action but now add a second player as a receiver.

The ball handler passes to the receiver who shoots the ball.



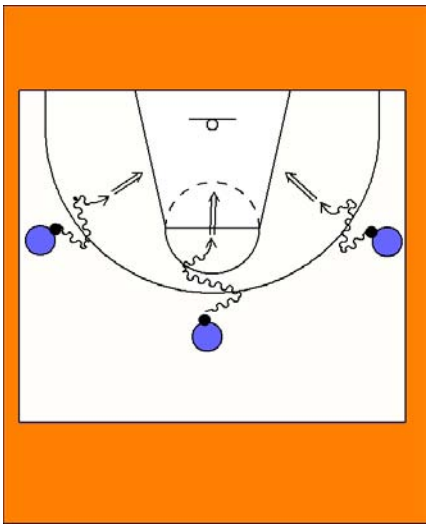
As previous with the retreat dribble action.

The ball handler passes to the receiver & relocates.

The ball is passed back to the dribbler for the shot.

This can be progressed to 2 on 2.

Fuen labrada - dribble shoot



Line players up around 3 point line with a ball.

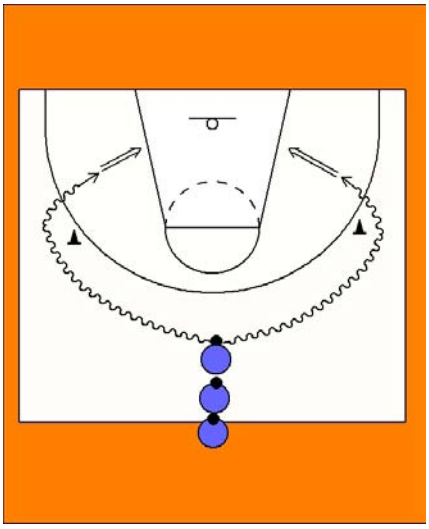
Players make 1-2 dribble moves & shoot.

Players rebound their own ball & either pass it to the next in line or dribble to the next spot to repeat.

Coach can make it competitive by playing to a score.

Coach can also add a defender & make the drill competitive. If there are multiples going at once restrict players to their 3rd of the court.

Fuen labrada - dribble slide



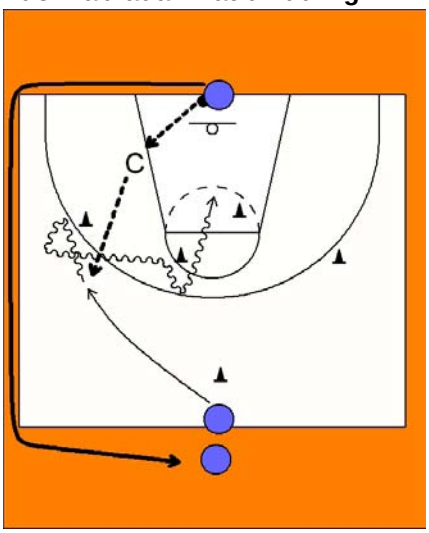
Players start at the point spot with their own ball.

Have players use a defensive slide movement whilst dribbling the ball with their outside hand.

Players turn the corner when they reach the hat to attack the basket for the drive or the jumpshot.

Player rebounds their own shot & rejoins the line.

Fuen labrada - hat dribbling



Players line up on the centre line, coach is in the low post.

Hats are placed randomly anywhere on floor.

The player leads in any direction at all & the coach passes the ball to the player.

On receiving the ball the player must dribble to the nearest hat, make a dribble move at that hat, dribble to any of the other hats, make another dribble move & drive to the basket for the lay-up or jump shot.

The player rebounds their own shot, passes the ball to the coach & returns to the centre to repeat the drill.

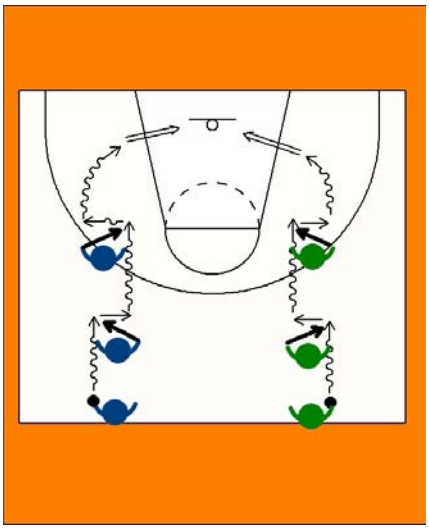
dribble moves can be retreat, between legs, reverse, behind back, crossovers, multiple combinations, etc.



This is the same drill going to different hats,

Coach can make it 3 or 4 hat moves prrior to shooting.

Fuen labrada - reach dribble



This was an interesting drill where the players dribble the floor, reach across their body with the non dribbling hand to cross the ball over.

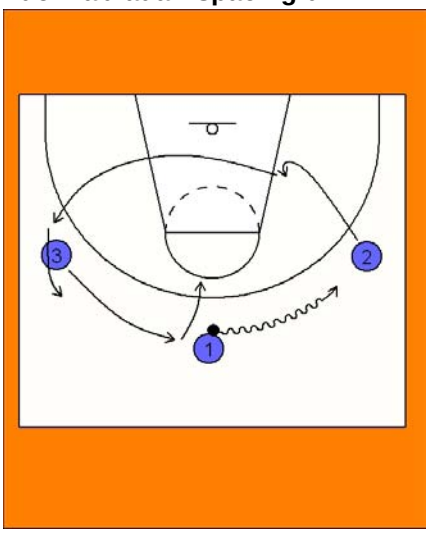
The dribble then continues until the next crossover point when the player reaches across the body with the non dribbling hand to cross the ball over again & continue dribbling.

so it continues down the court until the drive or the shot.

Players return to the beginning & repeat the drill.

This would be a drill out of the norm but may improve bilateral ball handling.

Fuen labrada - spacing drill



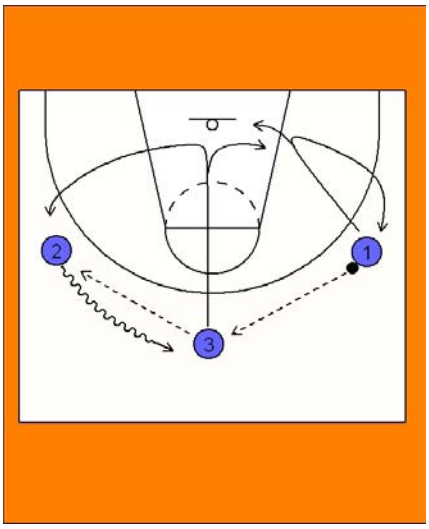
This is a simple spacing, passing & cutting drill. Players do not have set rules as such but must keep the wings & point spots occupied without crowding the same spot.

Each time a player fills a position they should be in a ready to receive & shoot stance. If the ball is not moved within a 2 count the Offence must make a move. following are some movement examples.

Set players up 3 on 0. Have the point player dribble the wing out.

strong side wing can cut into post & clear out to weakside.

Weak wing can replace point. This player can also decide to dive to the basket after coming high & the weakside player can replace.



If the ball is reversed through the point to the wing the point player can basket cut.

If the wing 2 dribbles high the cutter 3 can replace this player. If not 3 can go opposite.

1 can cut to the basket & out to the other side of the court, 1 can cut & replace themselves also.

As soon as the coach is satisfied with the acquired spacing concepts add defenders to play 3 on 3

Fuena labrada - 3 on 2 break



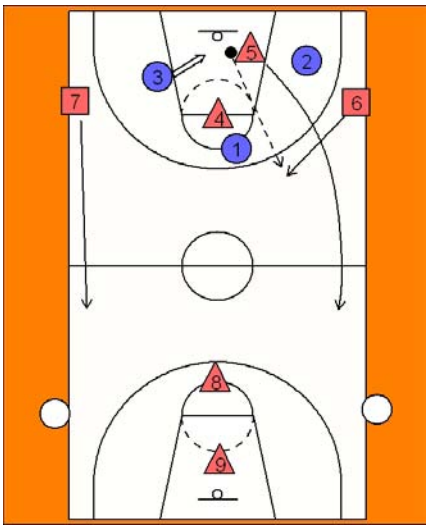
The drill starts 3 v 2.

1, 2 & 3 on offence v triangle 4 & triangle 5 on defence.

Box 6 & box 7 are the outlet players who will be offence going the other way.

With triangle 8 & 9 waiting on defence at the other end.

Their are 2 spare players in this drill (waiting at the other end as outlet players).

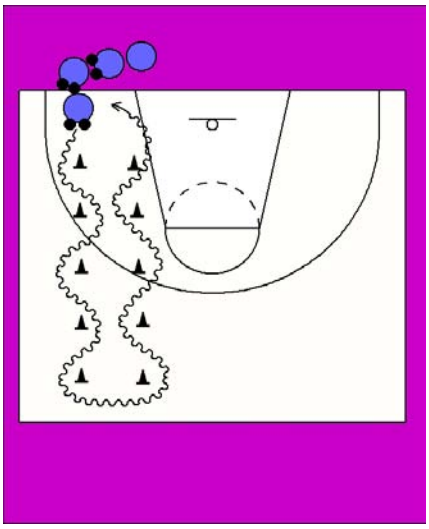


On the change of possesion - WHICHEVER of the 5 players on the court grab the rebound (or steal) in this case triangle 5.

Triangle 5, Waiting players shown as Box 6 & 7 become offence & play 3 v 2 down the other end against triangle 8 & 9.

The drll continues end to end in the same sequence.

Real madrid - 2 ball dribble



Players line up on the baseline with 2 balls each.

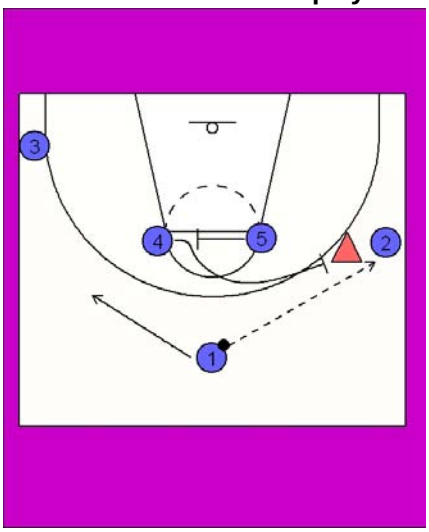
Players drible the 2 balls around the hats as shown using a variety of methods.

Two balls bouncing together, alternating dribbles, 2 ball crossover, reverse spin dribble, etc are some methods used.

Players work up the line & back down the other side to rejoin line & pass balls to next player if necessary.

Focus on good dribbling stance, eyes up, good ball control.

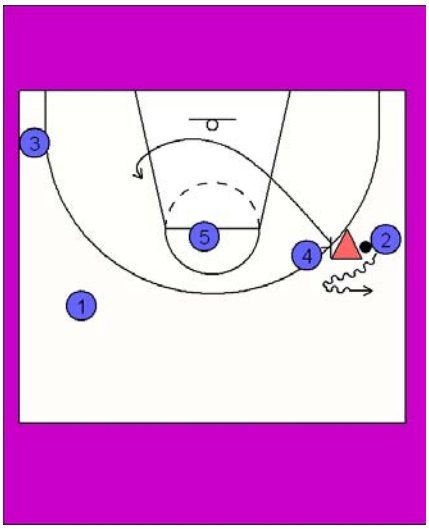
Real madrid - 2 screens play



1 passes to 2 & flares wide.

5 screens across for 4.

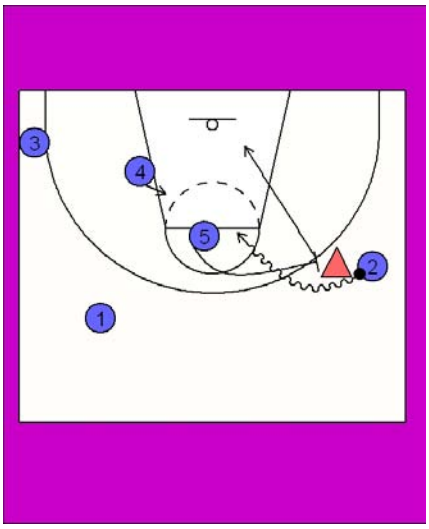
4 comes off the screen & out to set an on-ball screen for 2.



2 drives hard at the 4 screen but retreat dribbles hard to put the defender off.

4 rolls to the basket & we look to feed 4 if open.

4 continues to the weakside block if not open.



Immediately upon the 2 players retreat dribble 5 sprints to set an onball screen action again for 2.

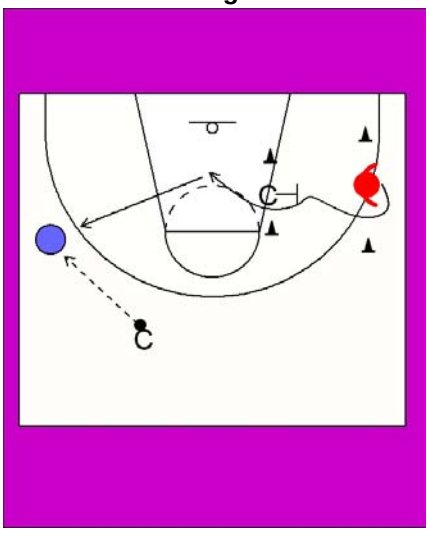
2 drives off the screen looking for scoring or dishing opportunities.

5 rolls to the basket or short corner area.

4 steps to the gap for the dump pass.

1 & 3 float in the ready stance waiting for the dump & shot also.

Real madrid - d fight thru



Place 2 hats 3 metres apart so the defence can slide back & forth repeatedly facing the sideline.

Place another2 hats1.5 metres apart at the edge of the key. between these hats we place a coach with a bump pad.

Have a coach or player out high with a ball.

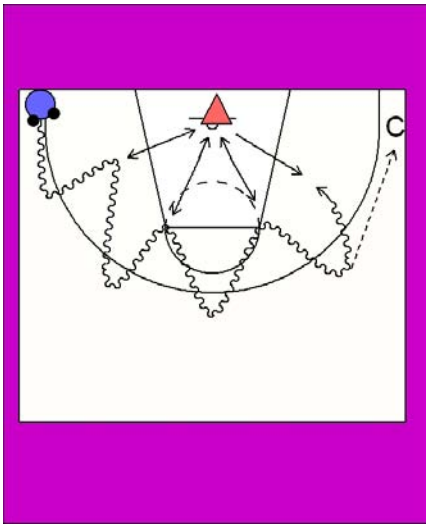
Place an offensive player at the wing.

D slides between the hats until high coach calls "Go".

The defender now turns & must get through the gates & the coach with the bump pad 7 on to the split line.

Coach then passes the ball to the wing, the defender closes out & we play 1 on 1 until a score or a stop.

Real madrid - dribble&closeout



Place 1 Offensive player in the corner with 2 balls & 1 defender under the basket.

Offence dribbles the 2 balls up to the wing then drives toward the basket.

Defence closes the offence out.

Offence retreat dribles with both balls out high.

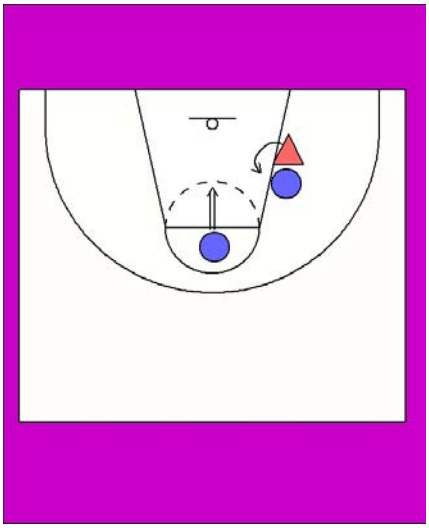
Defence retreats to the Basket.

The same is repeated at the elbows of the key by the Offence & the Defence.

Once the Offence gets to the opposite wing they pass 1 of the balls to the coach & then drives to score.

Defence again closes out & we play until a score or stop.

Real madrid - f/t blockout



Simple drill of having a player shoot the F/T & the defender must block the Offensive rebounder out.

Have the defender pushing with the rear foot & stepping across the Offence with the high foot.

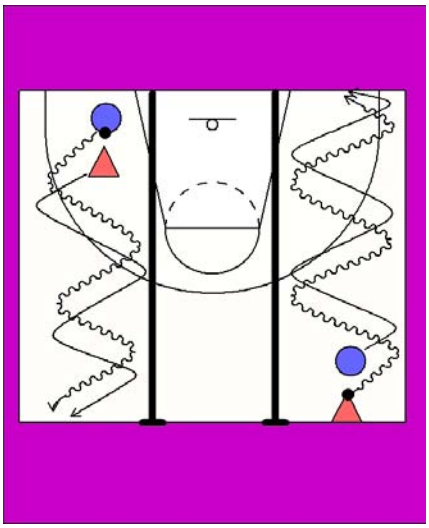
Defender must make & maintian strong body contact to blockout.

Play 1 on 1 until Defence comes up with the ball or Offence score.

Use both sides of the key.

Note: If the Free throw goes in play on as if it missed.

Real madrid - lane defence



Have the Offensive players dribble up the lanes trying to beat the defence.

Defence must contain the man whilst applying pressure trying to steal the ball.

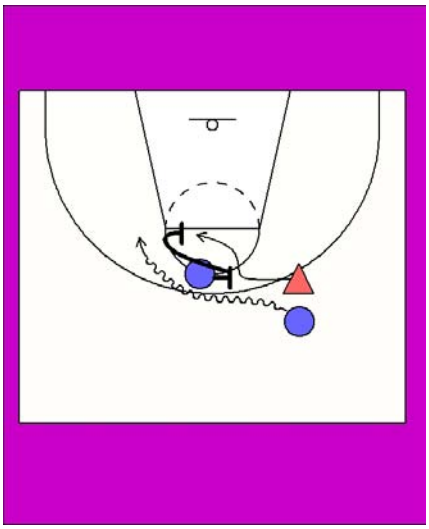
If defence steals it give it back & keep working until the half way line.

At the half way line players swap roles.

Continue drill until coach calls stop.

this drill is done at a fast hard work rate.

Real madrid - screen rescreen

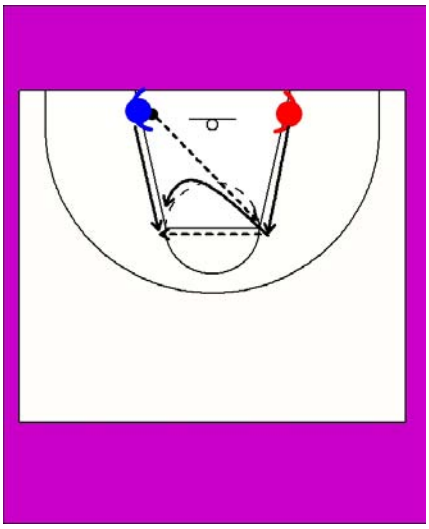


This drill is a high screening drill where the screener is low and wide but ready to sprint out of the screen to rescreen the defender who goes to the low side of the screen.

The important part of this drill is that the screener quickly reactsaa to get ahead of the defender so that a legal screen can be set for the second time.

an alternative way to run this is for the Screener to start with their back to the Ball handler & defender on the first screen then sprinting to set the second screen facing the defender.

Real madrid - slide to 1 on 1



1 Offensive player on the low corner of one side of the key & 1 Defensive player on the other facing each other.

Defence slides up to the elbow with good technique.

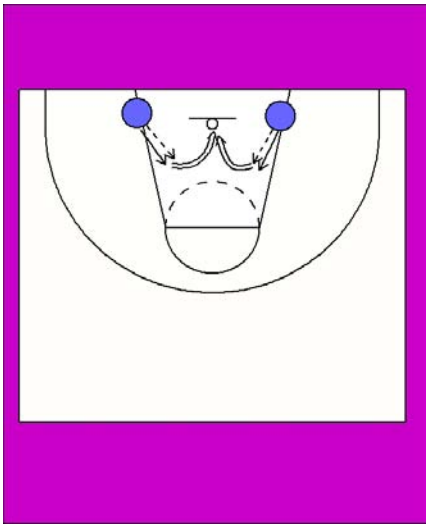
Offence passes to the Defender at the elbow 7 slides up to the other elbow.

The Defender now passes across to the Offence & scramble to cut the Offence off.

Offence can attack immediately upon receiving the ball.

Play 1 on 1 until a score or a stop.

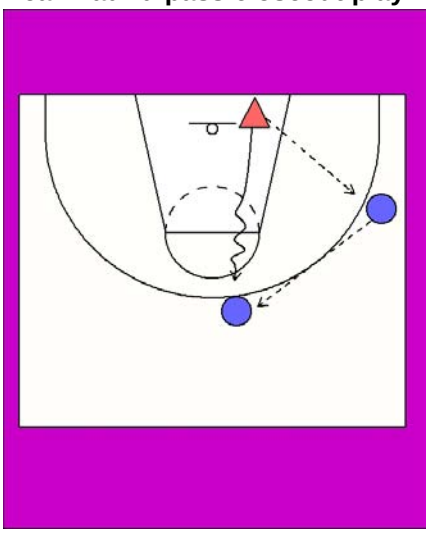
Real madrid hook shots



Players toss ball out & chase it down to shoot a hook shot.

Return to the opposite starting point & repeat until coach is happy.

Real madrid pass closeout play



Defender passes the ball to the wing.

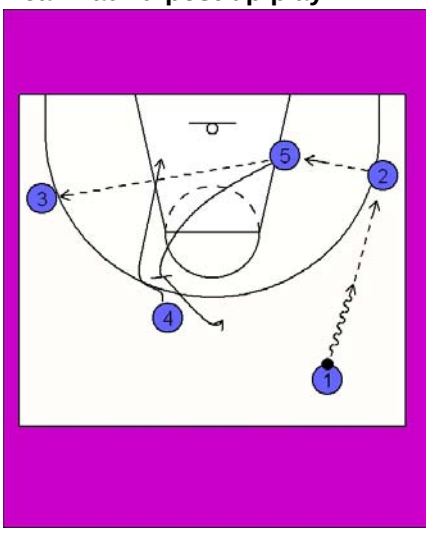
The ball is quickly passed on to the player at the top of the key.

The defender closes out the top player as quickly as possible making sure they are closing out with short sharp stutter steps.

From here the players play 1 on 1 until a score or a stop.

Rotation is clockwise or defender repeats until they make a stop.

Real madrid post up play



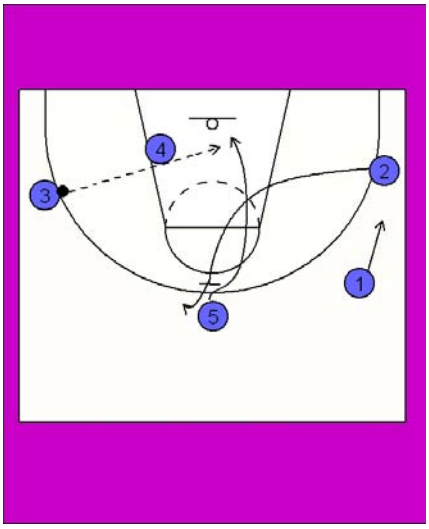
1 dribbles down to pass to 2.

2 passes into 5.

5 skips across to 3.

5 upscreens 4 who dives into the post.

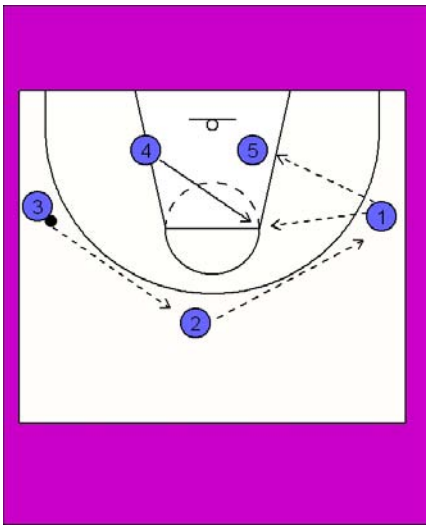
5 pops out high.



2 now sets an upscreen for 5.

5 comes off looking for the lob pass from 3.

1 moves to spacing.



If the lob pass is not on the ball is quickly reversed through 2 to 1.

5 holds the post.

4 flashes high to be another passing option.

FIBA MENS WORLD CHAMPIONS 2006

SPAIN.

No	NAME:	HEIGHT:	POSITION.	DATE OF BIRTH.
4	PAU GASOL	215cm 7-1"	4/5	06 JULY, 80
5	RUDY FERNANDEZ	195cm. 6-5"	2	04 APRIL, 85.
6	CARLOS CEBAZAS	186cm 6-1"	1.	14 NOV, 80.
7.	JUAN CARLOS NAVARRO	192cm 6-3"	2.	13 JUNE, 80.
8.	JOSE MANUEL CALDERON	191cm 6-3"	1.	28 SEPT, 81.
9.	FELIPE REYES	206cm 6-9"	4/5.	16 MARCH, 80.
10.	CARLOS JIMENEZ	204cm 6-8"	3	10 FEB, 76
11.	SERGIO RODRIGUEZ	190cm 6-3"	1.	6 DEC, 86
12.	BERNIE RODRIGUEZ	197cm 6-6"	2.	7 JUNE, 80.
13.	MARC GASOL	212cm 7-0"	5.	29 JAN, 85.
14.	ALEX MUMBRU	202cm 6-8"	3.	12 JUNE, 79.
15.	JORGE GARBAJOSA	205cm 6-9"	4.	19 DEC, 77

HEAD COACH : "PEPU" HERNANDEZ
DATE OF BIRTH: 11 FEB, 1958
PLACE OF BIRTH: MADRID, SPAIN
CAREER: ASSISTANT COACH – ESTUDIANTES, MADRID
(SPAIN-ACB, 1989-1994)
HEAD COACH - ESTUDIANTES, MADRID
(SPAIN- ACB, 1994-2005)
INTERNATIONAL CAREER: HEAD COACH SPANISH NATIONAL TEAM 2006

PEPU HERNANDEZ MAKES HIS DEBUT WITH THE SPANISH NATIONAL TEAM IN JAPAN. HE IS A VERY EXPERIENCED COACH IN THE SPANISH ACB LEAGUE. WHERE HE LED ADECCO ESTUDIANTES TO EIGHT SEMI FINALS AND ONE FINAL. HE HAS PROVEN TO BE A HIGH LEVEL TECHNICIAN WHO LIKES TO WORK WITH YOUNG PLAYERS AND PLAY A FAST AGGRESSIVE GAME.

DEFENCE:

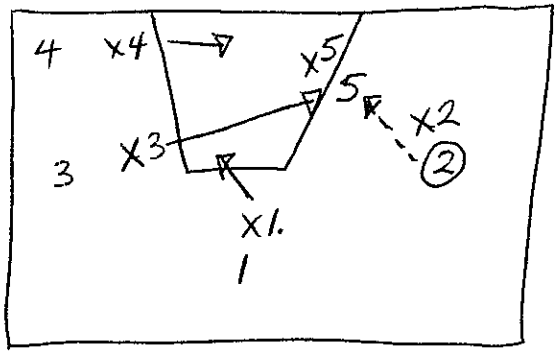
IN THIS WORLD CHAMPIONSHIP TOURNAMENT MAN TO MAN WAS SPAINS MAIN DEFENCE. THEY ALSO PLAYED A 2-2-1 FULL COURT ZONE PRESS, FROM FREE THROWS AND SOMETIMES AFTER A FIELD GOAL, GOING BACK INTO A 3-2 MATCH UP ZONE DEFENCE OR BACK INTO MAN TO MAN DEFENCE. THEY ALSO WOULD SWITCH DEFENCES BY SOMETIMES PLAYING A ZONE DEFENCE ON BASELINE OUT OF BOUNDS PLAYS OR SWITCHING FROM A ZONE DEFENCE TO MAN TO MAN DEFENCE ON OUT OF BOUNDS PLAYS FROM THE SIDELINE. THEIR PREFERED METHOD OF DEFENDING THE ON-BALL SCREEN (PICK"N"ROLL) WOULD BE TO <u>GO THROUGH</u> BETWEEN THE SCREENER AND THE SCREENERS DEFENDER. THIS METHOD WAS USED TO DEFEND ON-BALL SCREENS FROM THE WING AND AT THE TOP. IF THE DEFENDER ON THE BALLHANDLER, IN THE ON-BALL SCREEN, COULD NOT GO THROUGH THEN THE DEFENDER ON THE SCREENER WOULD STEP OUT AND "SHOW" THEN RECOVER ALLOWING THE DEFENDER ON THE ~~DRIBB~~ BALLHANDLER TO <u>GO OVER</u>. THE TOP OF THE SCREEN. AT TIMES THEY WOULD DOUBLE TEAM THE BALLHANDLER IN AN ON-BALL SCREEN AT THE WING. WITH DOWN SCREENS AND TURN OUT CUTS THE PREFERED METHOD WAS TO <u>GO THROUGH</u> OR TRAIL OVER DIRECTLY BEHIND THE CUTTER "IN THEIR FOOTSTEPS".

DEFENCE CONTINUED.

IN THE FINAL. THEY DOUBLE TEAMED THE LOW POST WITH THE HELPSIDE FORWARD, EITHER THE 3 OR 4 MAN, AND SOMETIMES DOUBLE TEAMED THE ~~INBOUNDS CATCH~~ FIRST INBOUNDS CATCH FROM THE BASELINE OUT OF BOUNDS PLAYS.

DOUBLE TEAMING THE LOW POST.

(A)

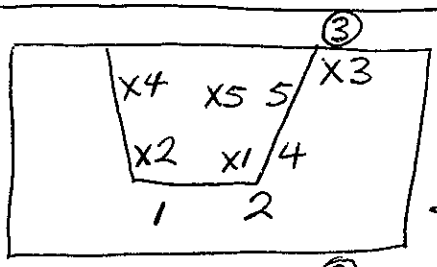


- SPAINS X5 PLAYS ON THE LOW SIDE OF 5.
- ON THE FLIGHT OF THE PASS FROM 2 TO 5 SPAINS X3 MOVES ACROSS TO DOUBLE TEAM 5.
- X4 AND X1 ADJUST DEFENSIVE POSITIONS.

DVD FOOTAGE 9MINS 47SECS ON GAME CLOCK. TO 9MINS 41SECS ON GAME CLOCK. SPAIN V GREECE FINAL 3 SEPT, 2006 1ST QTR

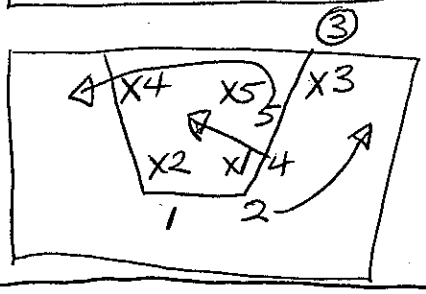
DOUBLE TEAMING THE BASELINE INBOUNDS PASS.

(A)

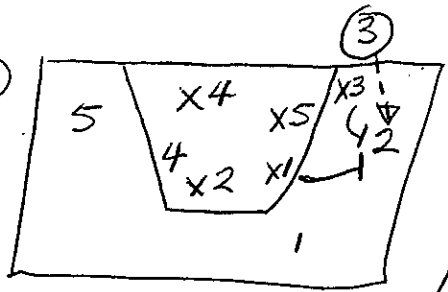


- SPAIN ZONE THE BASELINE INBOUNDS PLAY.
- X3 IS ON THE BALL.

(B)



(C)



- X3 AND X1 DOUBLE TEAM 2 WHO HAS CAUGHT THE INBOUNDS PASS

DVD FOOTAGE. 3 MINS 24 SECS ON GAME CLOCK 1ST QUARTER TO 3 MINS 19 SECS ON GAME CLOCK.

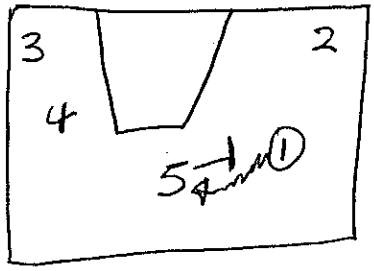
OFFENCE:

SPAINS FIRST PRIORITY ON OFFENCE WAS TO USE THEIR VERY QUICK GUARDS TO DRIBBLE THE BALL UP THE FLOOR AT HIGH SPEED. THE GUARDS THEN LOOK TO PASS TO THE FORWARD SPRINTING AHEAD OF THE BALL. THEY WOULD LOOK TO DO THIS FROM ALL BROKEN PLAYS OR INTERCEPTS OR DEFLECTIONS FROM THEIR 2-2-1 ZONE PRESS OR 3-2 ZONE DEFENCE. THE 1 OR 2 MAN WOULD ALTERNATE IN HANDLING THE BALL WITH THE 3 OR 2 MAN SPRINTING THE SIDELINE LANES. WITH OFFENSIVE TRANSITION AFTER A BASKET THEY WOULD LOOK TO GET THE BALL TO THE 2 OR 3 MAN SPRINTING THE SIDELINE LANES, THEN LOOK TO THE 4 MAN TO GET A CATCH CLOSE TO THE BASKET ("DEEP CATCH"), THEN LOOK FOR AN ON-BALL (PICK "N" ROLL) SCREEN FROM THE TRAILING 5 MAN. IN THE HALF COURT THEY WOULD RUN A SERIES OF PLAYS FROM THEIR MAIN OFFENSIVE ALIGNMENT OF 3 OUT 2 IN EITHER HIGH ("HORNS"), LOW, OR STAGGERED (HIGH, LOW). CREATING DRIBBLE PENETRATION ~~BY THEIR VERY QUI~~ OPPORTUNITIES FOR THEIR VERY QUICK GUARDS, WHO COULD ALSO SHOOT VERY WELL FROM THE PERIMETER, WAS A PRIORITY. MANY HALF COURT PLAYS "FLOWED" AND BEGAN FROM FULL COURT TRANSITION.

OFFENCE:

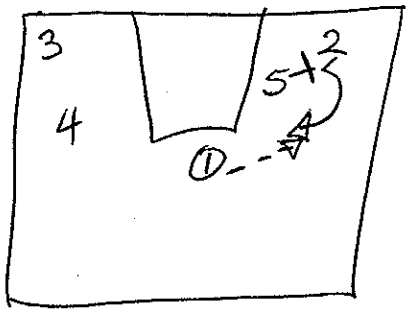
#1 FROM TRANSITION FOR 2 MAN NAVARRO.

(A)



- 5 MAN SETS AN ON-BALL SCREEN FOR 1. MAN.
- 1 MAN DRIBBLES OFF TO MIDDLE.
-

(B)

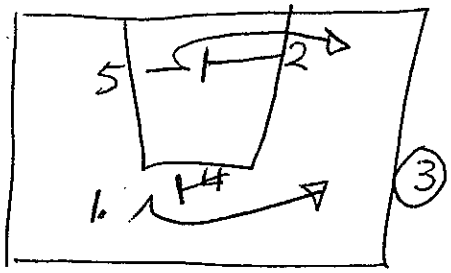


- PLAYER 5 CONTINUES AND SETS A DOWN SCREEN FOR PLAYER 2.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
3 MINS 34 SECS → 3 MINS 44 SECS.

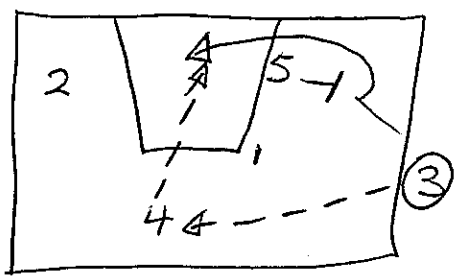
#2. SIDELINE OUT OF BOUNDS FOR 3 MAN JIMINEZ.

(A)



- PLAYER 3 HAS BALL OUT OF BOUNDS SIDLINE.
- 2 SETS A SCREEN FOR 5
- 4 SETS A SCREEN FOR 1.

(B)



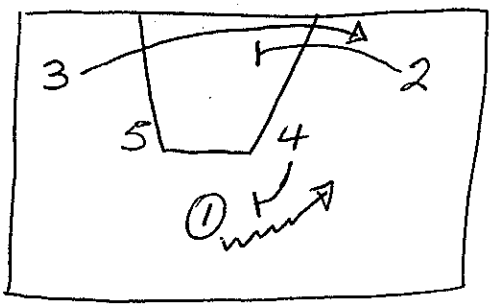
- PLAYER 3 PASSES TO 4 THEN CUTS OF PLAYER 5'S SCREEN.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
4 MINS 21 SECS → 4 MINS 29 SECS.

OFFENCE CONTINUED:

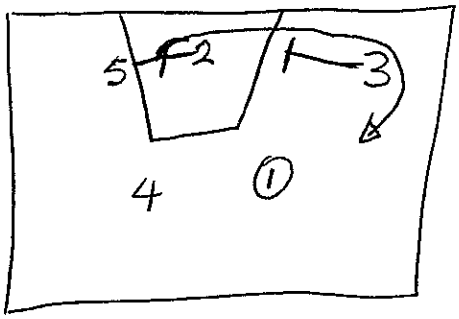
#3. PLAY FOR 4 MAN GARBAJOSA.

(A)



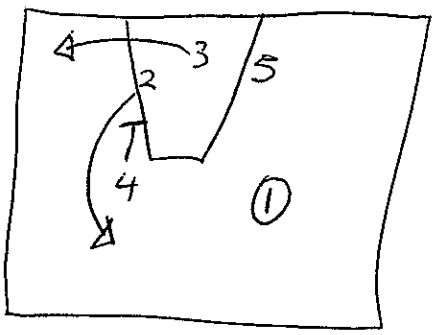
- 2 SETS A SCREEN FOR 3
- 4 SETS RAY ON BALL SCREEN FOR 1.

(B)



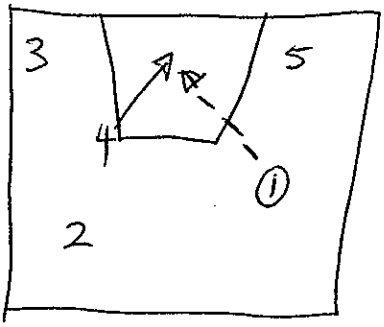
- 2 CONTINUES AND SETS A SCREEN FOR 5
- 3 SETS A SCREEN FOR 5.

(C)



- 3 FLARES TO THE CORNER
- 4 SETS A DOWN SCREEN FOR 2.

(D)



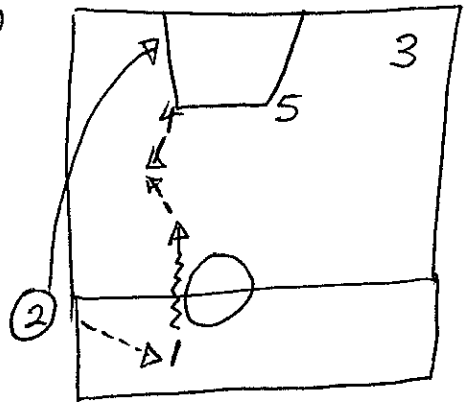
- 4 CUTS TO THE BASKET AFTER SCREENING FOR 2.
- 1 PASSES TO 4.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
9 MINS 13 SECS → 9 MINS 34 SECS.

OFFENCE CONTINUED:

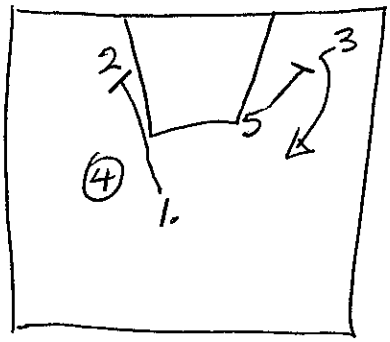
#4. SIDELINE OUT OF BOUNDS FOR 2 MAN FERNANDEZ

(A)



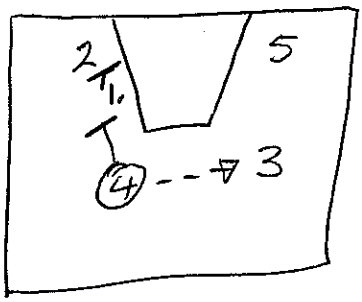
- 2 HAS THE BALL OUT OF BOUNDS SIDELINE HALF WAY, PASSES TO 1. AND CUTS TO BLOCK.
- 1 DRIBBLES INTO THE FRONT COURT THEN PASSES TO 4 WHO HAS LED OUT FROM THE HIGH POST.

(B)



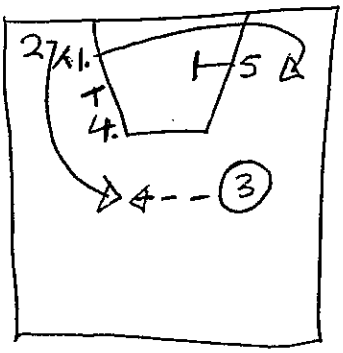
- 1. SETS A DOWN SCREEN FOR 2.
- 5 SETS A DOWN SCREEN FOR 3.

(C)



- 4 PASSES TO 3 THEN SETS A DOWN SCREEN FOR 2.
- 1 AND 4 HAVE NOW SET A STAGGERED DOUBLE SCREEN FOR 2.

(D)

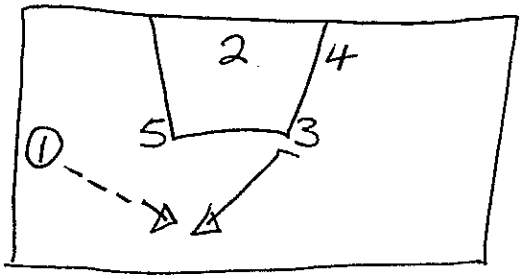


- AFTER SETTING A SCREEN FOR 2, 1 NOW COMES OFF AN ACROSS SCREEN SET BY 5.
- 3 PASSES TO 2 FOR THE SHOT.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
26 MINS 15 SECS → 26 MINS 29 SECS.

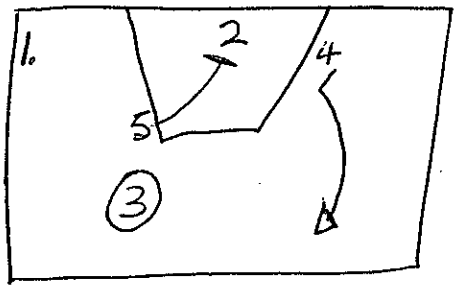
#5. LAST SHOT PLAY, NAVARRO. 2 MAN.

(A)



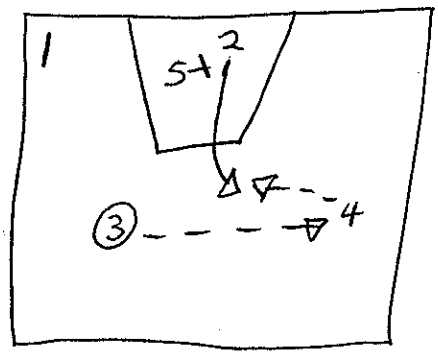
- 1 PASSES TO 3 WHO HAS LED OUT FROM THE HIGH POST.

(B)



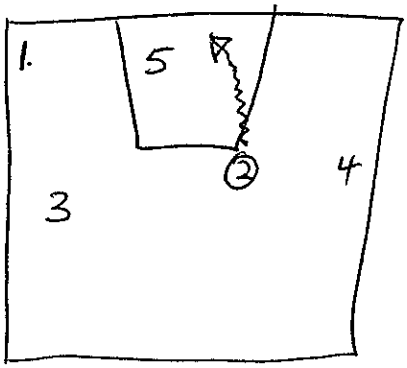
- 5 SETS A DOWN SCREEN FOR 2.
- 4 LEADS HIGH FROM THE BLOCK.

(C)



- 3 PASSES TO 4 WHO PASSES TO 2 CUTTING OFF 5's SCREEN.

(D)



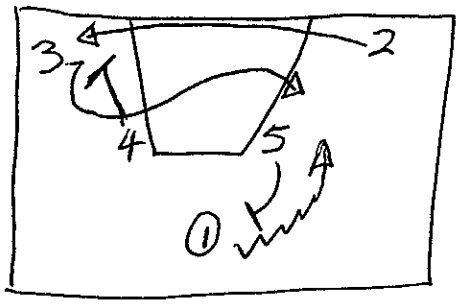
- 2 PENETRATES FOR THE LAY UP.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
49 MINS 11 SECS → 49 MINS 52 SECS. 2ND QUARTER.

OFFENCE CONTINUED:

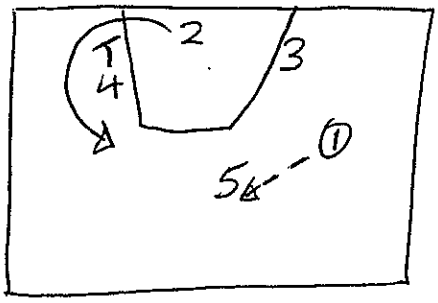
#6. FROM OFFENSIVE TRANSITION FOR 1 MAN CALDERON.

(A)



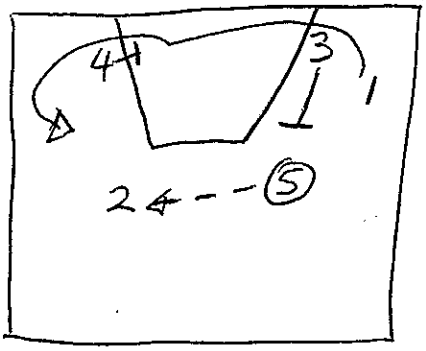
- 5 SETS AN ON BALL SCREEN FOR 1.
- 4 SETS A DOWN SCREEN FOR 3
- 2 CUTS ACROSS THE BASELINE.

(B)



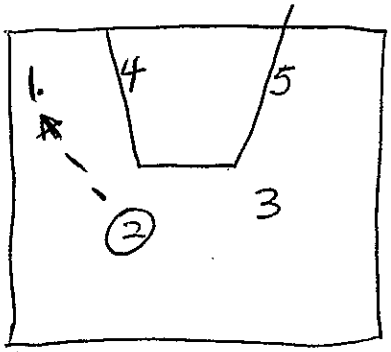
- 1 PASSES TO 5.
- 2 CUTS OFF 4's SCREEN.

(C)



- 5 PASSES TO 2.
- 1 CUTS OFF 3 AND 4 SCREENS.
- 5 PASSES TO 2.

(D)



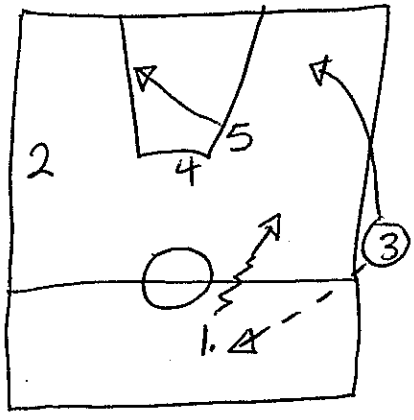
- 2 PASSES TO 1. FOR THE SHOT.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
56 MINS — 49 SECS → 57 MINS 05 SECS.

OFFENCE CONTINUED:

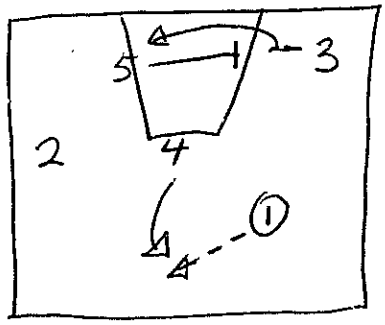
#7. SIDELINE OUT OF BOUNDS FOR 5 MAN GASOL.

(A)



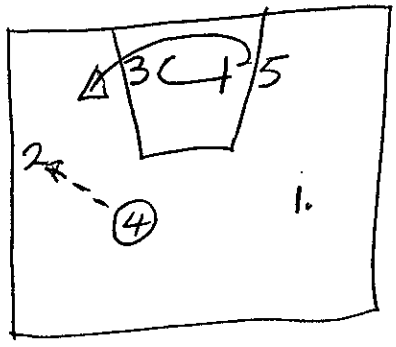
- 3 PASSES TO 1. THEN CUTS TO THE BLOCK.
- 5 CUTS TO OPPOSITE BLOCK.
- 1 DRIBBLES BALL INTO THE FRONT COURT.

(B)



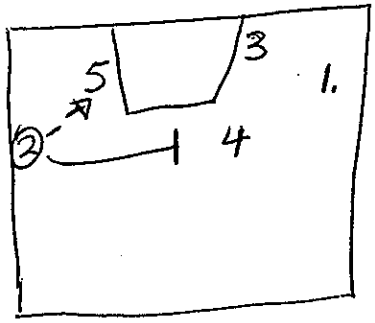
- 1 PASSES TO 4 WHO HAS LED OUT FROM THE HIGH POST.
- 5 SETS AN ACROSS SCREEN FOR 3.
- 3 CUTS OFF 5'S SCREEN.

(C)



- 4 PASSES TO 2.
- 3 COMES BACK AND SETS A SCREEN FOR 5.

(D)



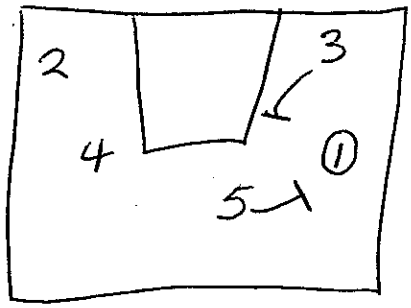
- 2 PASSES TO 5 THEN SCREENS FOR 4.
- 5 OPERATES, "BACK IN" MOVE.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
1 HOUR 01 MIN 59 SECS → 1 HOUR 02 MINS 18 SECS.

OFFENCE CONTINUED:.

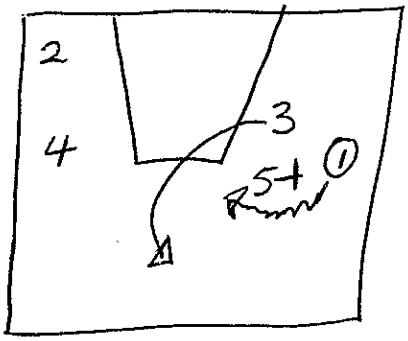
#8 FROM OFFENSIVE TRANSITION FOR GASOL 5 MAN.

(A)



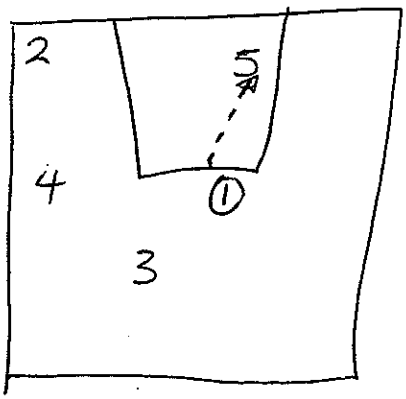
- 5 SETS A ON BALL SCREEN FOR 1.
- 3 SETS A SCREEN ON 5's DEFENDER.

(B)



- 1 DRIBBLES OFF 5's SCREEN.
- 3 CUTS HIGH AFTER SETTING. A SCREEN ON 5's DEFENDER.

(C)



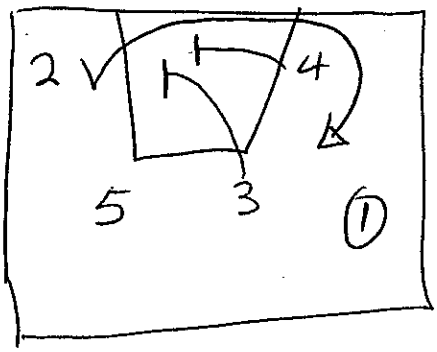
- 1 PASSES TO 5 WHO OPERATES.

DVD COUNTER. SPAIN V ARGENTINA 1/9/06
1 HOUR 05 MINS 26 SECONDS → 1 HOUR 05 MINS 34 SECS.

OFFENCE CONTINUED:

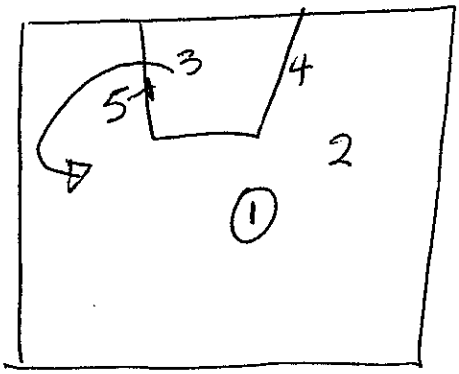
#9. OFFENSIVE TRANSITION FOR 4 MAN GARBAJOSA.

(A)



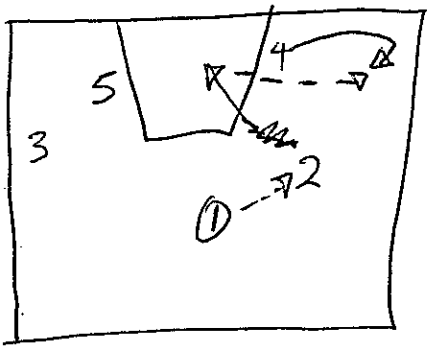
- 3 AND 4 SET A STAGGERED DOUBLE SCREEN FOR 2.
- 2 CUTS OFF THIS AND COMES HIGH.

(B)



- 3 CUTS OFF 5'S SCREEN.

(C)



- 1 PASSES TO 2 WHO DRIBBLE PENETRATES.
- 4 FLARES TO THE CORNER FOR THE SHOT.

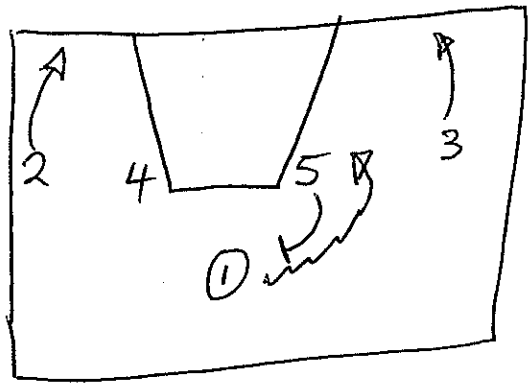
DVD COUNTER SPAIN V ARGENTINA 1/9/06

1 HOUR 06 MINS 34 SECS ⟶ 1 HOUR 06 MINS 43 SECS.

OFFENSE CONTINUED:

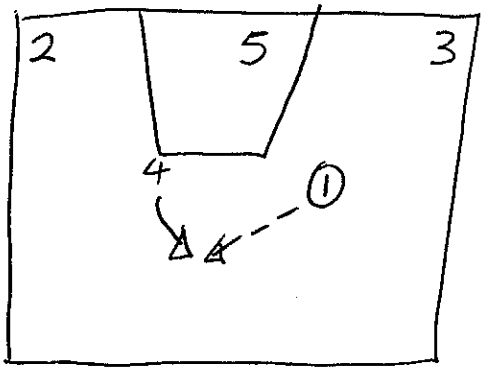
#10. "HORNS" FOR 4 MAN GARBAJOSA.

(A)



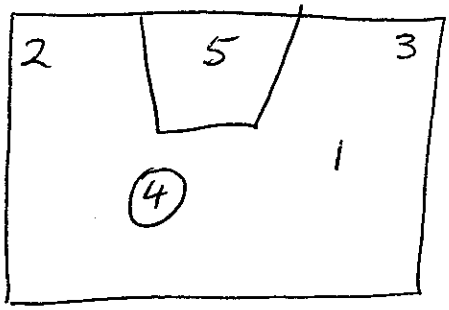
- 5 SETS AN ON-BALL SCREEN FOR 1.
- 2 AND 3 FLARE TO THE CORNERS.
- 1. DRIBBLES OFF 5'S ON-BALL SCREEN.

(B)



- AFTER SETTING THE ON-BALL SCREEN FOR 1, 5 ROLLS TO THE BASKET.
- 4 LEADS OUT FROM THE HIGH POST AND GETS A PASS FROM 1.

(C)



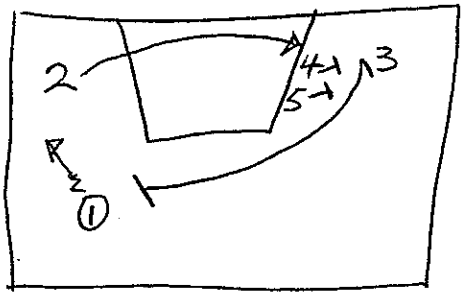
- 4 NOW CAN SHOOT, DRIVE OR PASS TO 5, 3, 2 OR 1.

DVD COUNTER SPAIN V ARGENTINA 1/9/06
1 HOUR 15 MINUTES 10 SECS → 1 HOUR 15 MINS 21 SECS.

OFFENSE CONTINUED:

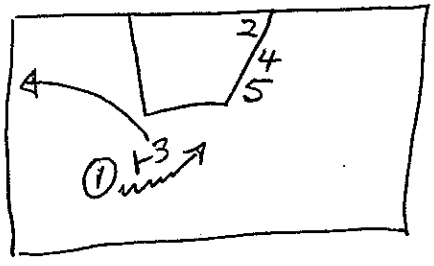
#11. PLAY FOR 5 MAN GASOL.

(A)



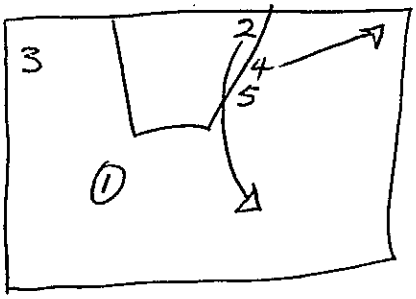
- 5 AND 4 SET A STAGGERED DOUBLE SCREEN FOR 3.
- 3 CUTS OFF AND SETS AN ON-BALL SCREEN FOR 1.
- 2 CUTS THE BASELINE TO BELOW 4 AND 5.

(B)



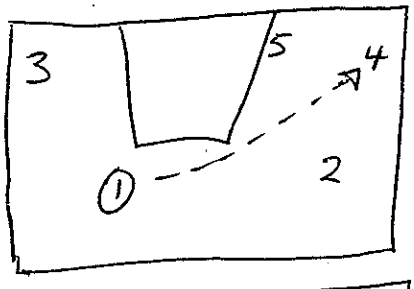
- 1. DRIBBLES OFF 3's ON-BALL SCREEN.
- 3 ROLLS TO THE CORNER.

(C)



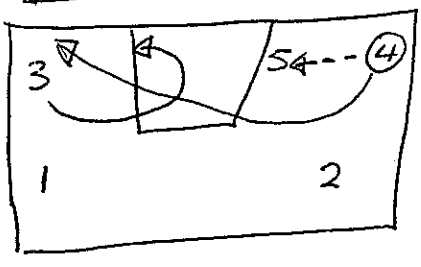
- 2 CUTS OFF 4 AND 5 TO THE TOP.
- 4 GOES TO THE CORNER
- 5 POSTS UP LOW.

(D)



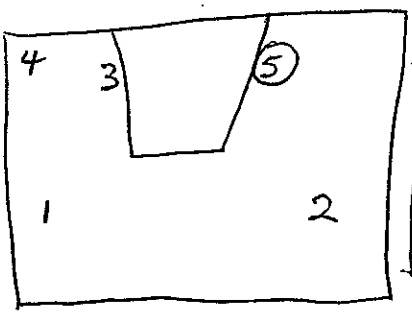
- 1 SKIP PASSES TO 4.

(E)



- 4 PASSES TO 5 AND CUTS TO CORNER.
- 3 CUTS AND CURLS BACK. TO OPPOSITE BLOCK FROM 5.

(F)



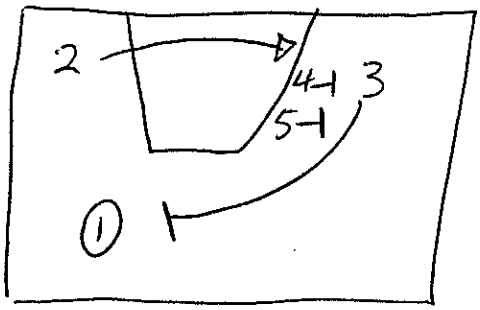
- 5 OPERATES

DVD COUNTER SPAIN V ARGENTINA 1/9/06
1 HOUR 22 MINS 49 SECS → 1 HR 23 MINS 06 SECS.

OFFENSE CONTINUED:

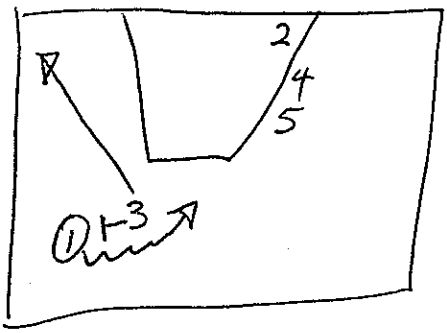
#12. PLAY FOR 5 MIAM GASOL. VARIATION FROM PLAY #11.

(A)



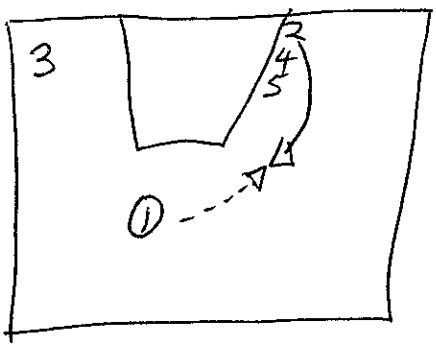
- 4 AND 5 SET A STAGGERED DOUBLE SCREEN FOR 3.
- 3 CUTS THEN SETS AN ON-BALL SCREEN FOR 1.
- 2 CUTS TO BELOW 4 AND 5.

(B)



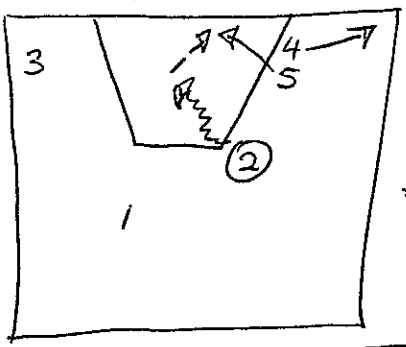
- 1 DRIBBLES OFF 3's ON-BALL SCREEN.
- 3 FLARES TO THE CORNER.

(C)



- 2 CUTS OFF 4 AND 5.
- 1 PASSES TO 2.

(D)



- 2 PENETRATES TO THE MIDDLE.
- 4 CUTS TO CORNER.
- 5 CUTS TO BASKET FOR THE PASS FROM 2.

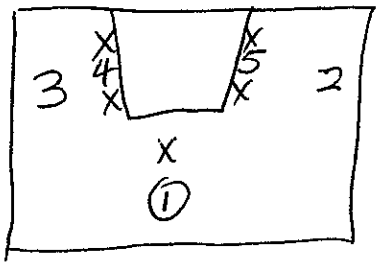
DVD COUNTER SPAIN v ARGENTINA 1/9/06

~~1 HOUR 25 MINS 24 SECS~~ → 1 HOUR 25 MINS 30 SECS

OFFENSE CONTINUED:

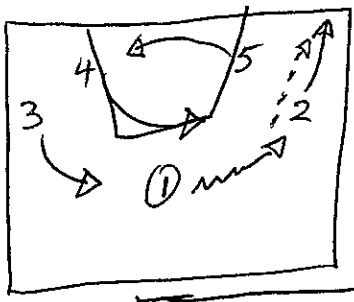
#13 PLAY VS 3-2 ZONE. FOR 2 MAN NAVARRO.

(A)



- OFFENCE SETS UP IN 3 OUT 2 IN.

(B)

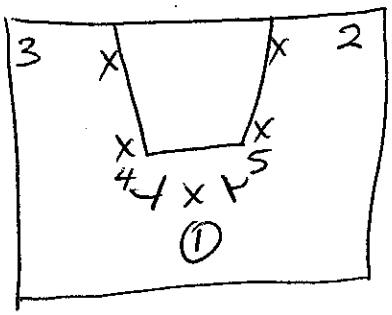


- 1 DRIBBLES AT 2 WHO FLARES TO THE CORNER.
- 4 COMES HIGH, 5 CUTS AWAY.
- 1 PASSES TO 2 FOR THE SHOT.

DVD COUNTER SPAIN VS LITHUANIA 29/8/06
4 MINS 51 SECS → 4 MINS 56 SECS.

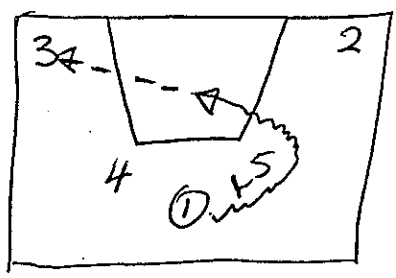
#14 PLAY VS 3-2 ZONE FOR 3 MAN JIMENEZ

(A)



- 4 AND 5 SET ON-BALL SCREENS FOR 1. "HORNS SET".
- 3 AND 2 FLARE TO CORNERS.

(B)

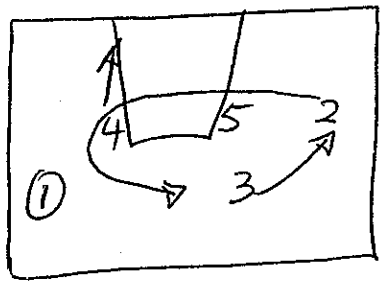


- 1 DRIBBLES OFF 5's ON-BALL SCREEN AND PENETRATES THE ZONE DEFENCE THEN PASSES TO 3 FOR THE SHOT.

DVD COUNTER SPAIN VS LITHUANIA 29/8/06
5 MINS 26 SECS → 5 MINS 35 SECONDS

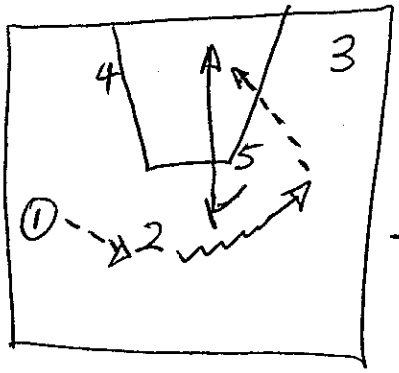
#15. PLAY FOR 5 MAN GASOL.

(A)



- 2 CUTS OFF 4 AND 5.
- 3 FLARES TO THE CORNER.
- 4 GOES TO THE BLOCK.

(B)

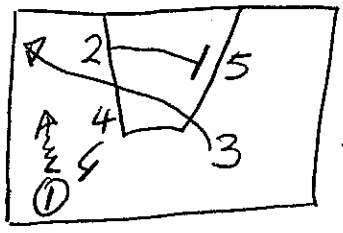


- 1 PASSES TO 2.
- 5 SETS AN ON-BALL SCREEN FOR 2.
- 2 DRIBBLES OFF 5'S ON BALL SCREEN THEN ROLLS TO THE BASKET FOR A PASS FROM 2.

DVD COUNTER SPAIN V LITHUANIA 29/8/06
6 MINS 17 SECS → 6 MINS → 23 SECS.

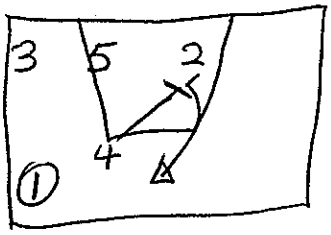
#16 PLAY FOR 2 MAN OR 5 MAN.

(A)



- 4 SETS AN ON-BALL SCREEN FOR 1.
- 2 SETS AN ACROSS SCREEN FOR 5.
- 3 CUTS TO THE CORNER.

(B)



- 5 CUTS OFF 2'S SCREEN TO THE BALLSIDE BLOCK.
- 4 SETS A DOWN SCREEN FOR 2.

DVD COUNTER SPAIN V LITHUANIA 29/8/06
14 MINS 30 SECS → 14 MINS 34 SECS.

GENERAL COMMENTS REGARDING PLAYING POSITIONS.

GUARDS

SPAINS GUARDS WERE VERY QUICK, HANDLED THE BALL EXCEPTIONALLY WELL, WERE ABLE TO PENETRATE VERY EFFECTIVELY, WERE EXCELLENT PERIMETER SHOOTERS AND CONTROLLED OFFENSIVE TEMPO APPROPRIATELY. THEIR MAIN ATTACKING MOVES WERE THE CROSSOVER DRIBBLE AND FAKE CROSSOVER DRIBBLE. BECAUSE OF THEIR ~~HIGH~~ OUTSTANDING BALL HANDLING ABILITY THEY WERE ABLE TO CREATE THEIR OWN SHOT OFF THE DRIBBLE. THEY DEFENDED WELL AND WERE ABLE TO PUT PRESSURE ON OPPOSING GUARDS IN BOTH THE HALF COURT AND FULL COURT.

FORWARDS.

SPAINS FORWARDS WERE ABLE TO PLAY BOTH INSIDE THE KEY AND ON THE PERIMETER. ALL HAD GOOD SHOOTING RANGE WITH THE "CATCH AND SHOOT" JUMP SHOT AND PULL UP JUMP SHOT OFF THE DRIBBLE. THEY DEFENDED THE FORWARD LEAD WELL AND THE ON-BALL SCREEN WELL.

CENTRES

HAD GOOD SHOOTING RANGE INSIDE AND OUTSIDE THE KEY. MAIN ATTACKING MOVES "BACK IN" DRIBBLE WITH A JUMP HOOK AND "TURN AROUND" JUMP SHOT DEFENDED ON-BALL SCREENS AND GENERAL SCREENS WELL.

SPAINS CUMULATIVE STATISTICS FOR THE 2006 MENS WORLD CHAMPIONSHIPS. (9 GAMES)

	SPAIN.		OPPONENTS.	
FIELD GOALS.	272/546	50%	224/572	39%.
2 POINTS	198/348	57%	155/350	44%
3 POINTS	74/198	37%	69/222	31%
FREE THROWS	179/252	71%	82/121	68%
REBOUNDS.				
OFFENSIVE	86		97	
DEFENSIVE	249		197	
	335		294	
ASSISTS	129		107.	
TURNOVERS	129		158	
STEALS	88		56	
BLOCKED SHOTS	26		15.	
PERSONAL FOULS	150		226.	
FOULS ON.	223		149.	
POINTS TOTAL	797		599.	
POINTS PER GAME	88.6		66.6	

SPAINS TEAM CUMULATIVE STATISTICS FOR THE 2006 MENS WORLD CHAMPIONSHIPS (9 GAMES). 24 TEAMS. COMPARISON.

SECOND IN POINTS FOR	88.6 AVERAGE.
SECOND IN FIELD GOAL %	50%
SECOND IN 2 POINT FIELD GOALS	56.9%
FIFTH IN 3 POINT FIELD GOALS	37.4%
SECOND IN POINTS CONCEDED	66.6 POINTS
SEVENTH IN ASSISTS	14.3 AVERAGE.
SEVENTH IN FREE THROWS	71.0%
FOURTH IN STEALS	9.8 AVERAGE.
SEVENTH IN BLOCKED SHOTS	2.9. AVERAGE.
EIGHTH IN REBOUNDING	37.2 AVERAGE.

IT SHOULD BE NOTED THAT NOT ONLY DID SPAIN HAVE AN OUTSTANDING TOURNAMENT SHOOTING THE BALL AND SCORING BUT THEY ALSO FINISHED SECOND IN HAVING THE LEAST POINTS SCORED AGAINST THEM.

SPAINS RESULTS ON THE WAY TO WINNING THE 2006 FIBA MEN'S WORLD CHAMPIONSHIPS.

DEFEATED	NEW ZEALAND	86-70
"	PANAMA.	101-57.
"	GERMANY	92-71
"	ANGOLA.	93-83
"	JAPAN	104-55.
"	SERBIA AND MONTENEGRO	87-75.
"	LITHUANIA.	89-67.
"	ARGENTINA.	75-74.
"	GREECE.	70-47.