GUIDELINES FOR JUNIOR PLAYER DEVELOPMENT

E  = Exposed  
P  = Proficient  
M  = Mastered  

<table>
<thead>
<tr>
<th>BODY MOVEMENT FUNDAMENTALS</th>
<th>U/14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Triple threat position</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>(every possession)</td>
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<tr>
<td>2. Running (controlled)</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<tr>
<td>3. Changing direction</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<tr>
<td>4. Jump stop</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>5. Stride stop-general</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>6. Stride stop leading to shot</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>7. Jumping (from triple threat position)</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>8. Jumping (on the move i.e. layup)</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>9. Shuffling</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>10. Drop step</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>11. Pivoting</td>
<td>P</td>
<td>M</td>
<td>M</td>
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</table>

<table>
<thead>
<tr>
<th>PASSING &amp; RECEIVING</th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Grip (before passing/upon receiving)</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>2. Two hand chest pass</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>3. Two hand bounce pass</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>4. Two hand overhead pass</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<tr>
<td>5. Baseball pass</td>
<td>E</td>
<td>P</td>
<td>M</td>
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<tr>
<td>6. Hook pass</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>7. One hand push pass</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>8. Hand off to cutter</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<tr>
<td>9. Lob pass</td>
<td>-</td>
<td>E</td>
<td>P</td>
<td>M</td>
</tr>
<tr>
<td>10. Receiving — balanced, give target, work to get open, meet pass, eyes on ball, catch softly on fingers, tuck ball away, square up</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<table>
<thead>
<tr>
<th>BALL HANDLING</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Ball familiarity drills</td>
<td>P</td>
<td>M</td>
<td>M</td>
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</table>
**Dribbling**

<table>
<thead>
<tr>
<th>Strong Hand</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Control dribble (stationary)</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>2. Control dribble (moving)</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>3. Speed dribble</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>4. Speed to control dribble</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
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</table>

<table>
<thead>
<tr>
<th>Off Hand</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Control dribble (stationary)</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>6. Control dribble (moving)</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>7. Speed dribble</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>8. Speed to control dribble</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
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</table>

<table>
<thead>
<tr>
<th>Both Hands</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
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</thead>
<tbody>
<tr>
<td>9. Cross over dribble</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>10. Reverse dribble</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>11. Change of pace dribble</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>12. Head &amp; shoulder fake dribble</td>
<td>-</td>
<td>E</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>13. Behind the back dribble</td>
<td>-</td>
<td>E</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>14. Between the legs dribble</td>
<td>-</td>
<td>E</td>
<td>E</td>
<td>P</td>
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</table>

**Shooting**

<table>
<thead>
<tr>
<th>Strong Hand</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Set shot/free throw</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>2. Layup</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>3. Jump shot (stationary)</td>
<td>-</td>
<td>E/P</td>
<td>P</td>
<td>M</td>
</tr>
<tr>
<td>4. Jump shot (on the move)</td>
<td>-</td>
<td>E</td>
<td>P</td>
<td>M</td>
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</table>

<table>
<thead>
<tr>
<th>Off Hand</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Layup</td>
<td>E</td>
<td>P</td>
<td>M</td>
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</table>

**Rebounding**

<table>
<thead>
<tr>
<th>Defensive</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Blocking out</td>
<td>E/P</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>2. Rebound /Protection of ball</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>3. Outlet</td>
<td>E</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Offensive</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Avoiding blockout</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
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<tr>
<td>5. Tip in or Follow shot</td>
<td>E</td>
<td>P</td>
<td>M</td>
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</tbody>
</table>

**Offensive**

<table>
<thead>
<tr>
<th>One on one moves</th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Jab and go</td>
<td>E</td>
<td>P</td>
<td>P/M</td>
<td>M</td>
</tr>
<tr>
<td>2. Jab and shoot</td>
<td>E</td>
<td>P</td>
<td>P/M</td>
<td>M</td>
</tr>
<tr>
<td>3. Crossover</td>
<td>E</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>4. Rocker step</td>
<td>E</td>
<td>P</td>
<td>P/M</td>
<td>M</td>
</tr>
<tr>
<td>5. Head &amp; shoulder fake</td>
<td>E</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>6. Dribble to jump shot/set shot</td>
<td>E</td>
<td>P/M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>7. Reverse Spin</td>
<td>-</td>
<td>P</td>
<td>M</td>
<td>M</td>
</tr>
</tbody>
</table>
**OFFENSE (cont’d)**

**Post Moves**
- 8. Turn around shot
  - E
  - P
  - P
  - M
- 9. Turn around fake/drive
  - E
  - P
  - P
  - M
- 10. Hook shot—strong hand
  - E
  - P
  - P
  - M
- 11. Hook shot—off hand
  - E
  - E
  - E
  - E

**Creating a Lead**
- 12. Straight lead out
  - E/P
  - P
  - M
  - M
- 13. Backdoor
  - E
  - P/M
  - M
  - M
- 14. V—in lead
  - E
  - P
  - M
- 15. Triangle
  - E
  - E/P
  - P
- 16. Step in
  - E
  - E/P
  - P

**Team Offense**
- 17. Give & go
  - E/P
  - P/M
  - M
  - M
- 18. Setting a screen
  - E/P
  - P/M
  - M
  - M
- 19. Screen & roll (on ball)
  - E/P
  - P/M
  - M
  - M
- 20. Screen & roll (away from ball)
  - E/P
  - P/M
  - M
  - M
- 21. Dribble rub
  - E
  - P
  - P/M
  - M
- 22. Back door
  - E
  - P/M
  - M
- 23. Blind pig
  - E
  - P/M
  - M
- 24. Scissors
  - E
  - P/M
  - M
  - M

**Fast Break**
- 25. Positioning/initial break
  - E
  - P
  - M
  - M
- 26. Secondary break
  - E
  - P
  - M

**DEFENSE**

**Strongside**
- 1. On ball defense
  - P
  - M
  - M
  - M
- 2. Denial
  - P
  - M
  - M
- 3. Post defense
  - E
  - E/P
  - P
  - P
- 4. Screen situations
  - E/P
  - P
  - P/M
  - M

**Weakside**
- 5. Flat triangle
  - P
  - M
  - M
- 6. Help & recover
  - E/P
  - P
  - M
- 7. Deny flash to ball
  - E
  - P
  - M

**Zone Defense**
- 8. 1—3—1, 2—1—1, 2—3, 1—2—2
  - E
  - E
  - P/M
  - M

**PRESSES**
- 1. Man to man
  - P
  - M
  - M
  - M
- 2. Zone
  - -E
  - E/P
  - P/M
  - M

**SPECIAL SITUATIONS**
- 1. Jump ball
  - P
  - M
  - M
  - M
- 2. Free throw
  - P
  - M
  - M
  - M
RULES

1. Knowledge of skill to prevent violation or infraction

<table>
<thead>
<tr>
<th></th>
<th>U14</th>
<th>U16</th>
<th>U18</th>
<th>U20</th>
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</thead>
<tbody>
<tr>
<td>P/M</td>
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KEY:

— = skill not to be shown to player

E = skill to be demonstrated, walked through, and explained as to when to be used but not practiced repeatedly

P = skill to be familiar to player, practiced extensively and recognized in game situation a majority of the time

M = skill to be mastered to near perfection
JUNIOR DEVELOPMENT PROGRAM

This manual has been produced to assist coaches in the skill development of junior basketball players.

The manual is based on the successful TBA GUIDELINES FOR JUNIOR DEVELOPMENT, to which has been added a further selection of drills on each skill area.

Coaches are encouraged to use these drills to prepare their practice sessions.

A great amount of knowledge is contained in this manual and we trust that you will use it to not only assist in your own coaching education but also that of your fellow coaches.

STUART MANWARING
ZONE DEVELOPMENT OFFICER
FIBA OCEANIA
PIVOTS
By Frances Garmon

A truly skilful player is one who has mastered the fine coordination’s of the various pivots and actually uses the acquired skill in the game situations. The execution of the pivot in game situations is a splendid test of alertness, muscle control and coordination. With the use of the pivot, the ball can be passed back when progress forward is blocked. The pivot is used to reverse the course of play as well as to evade the guard. The player without the ball will find the pivot a useful means of getting free for a pass and the player with the ball will find the pivot the best means of getting away from the guard for an unobstructed pass or to begin a dribble.

MECHANICS AND USE OF THE REAR PIVOT
1. A jump stop should be executed with the feet placed well apart and the knees bent.
2. If the pivot is to be made backward right, the weight will be on the left foot. If the pivot is to be made backward left, the weight will be on the right foot.
3. When the pivot is to be made backward right the right leg is raised sideward and should give the force to the whirl or turn backward. If made backward left, the reverse is true.
4. The rear pivot may be either a quarter or half pivot, according to the placement of the swinging foot and the position of the opponent.
5. Usually the half rear pivot is executed when the opponent is coming from the front, and the quarter pivot when the opponent is approaching diagonally from the side.

MECHANICS AND USE OF THE FRONT PIVOT
1. If the front pivot is taken from a running stride stop, the forward foot should be used for the pivot foot, as the weight is already upon it.
2. If the front pivot is taken from a jump stop, the pivot foot is the one on the side toward which the pivot is made.
3. If the right foot is forward in a running stride stop, the left leg is raised and whirled sideward and forward, turning the body to the right in a forward direction. The reverse is true if the left foot is forward.
4. The front pivot should be used after receiving the ball on the run with a fast guard trailing. As the pivot is made, the defensive player will no doubt overrun, thus leaving the opponent clear for a pass or dribble.

MECHANICS AND USE OF THE REVERSE PIVOT
1. A reverse turn should be used following a catch in a running stride stop when blocked by a defensive player from the front.
2. The feet are not in position to execute a rear pivot.
3. If the left foot is forward, the turn should be made on the balls of the feet to the right which faces the player in the opposite direction with the right foot leading.
4. If the right foot is leading when the stop is executed, the reverse turn will be to the left.
5. If the movement is well timed, the defensive player will not have time to change his position before the pass is delivered or the dribble started.

MISCELLANEOUS ADVICE ON PIVOTING
1. The player should be in possession of the ball before the pivot is started.
2. The pivot should be away from the opponent, never into him.
3. Balance should be kept throughout and at the end of the pivot.
4. The weight should be kept low, as it aids in the speed of the pivot and in maintaining balance.
5. The pivot or turn should be executed rapidly so the opponent will not be able to shift fast enough to cover again.
6. The ball should be thrown before the pivot foot leaves the floor, to avoid fouling.
7. The front and rear pivot and the reverse turn should be learned in either direction, right or left.
8. The pivot should usually be made toward the nearer sideline, as the defensive player should be playing inside of the player.
9. The pass or shot should be made as soon as the pivot is completed.
10. The ball should be kept close to the body and well under control.
Getting the Tap 90% of the Time
by Paul Sanderford
Women’s Basketball Coach
Western Kentucky University

During my first few years in the business, many veteran coaches kept advising me to “set the tone for the game early; force the other team to start making adjustment’s.” It seemed like good advice, and what better time was there to start doing it than with the opening tip off? If we could get our opponents to start adjusting even before the ball was tossed, we certainly could get off on the right psychological foot.

And that’s precisely how it worked out last season. We forced a defensive adjustment before the tap in every game, and we controlled the tap 25 out of 29 times.

We called it playing the percentages, as we used the play any time we felt we bad a 50-50 chance of succeeding. And even though our centre gave away inches to 60% of the opponents, we were able to control the ball 90% of the time.

Remember, many factors other than height affect jump balls. Poor tosses, the quickness of the opponents, and early movement on the circle can cost a team a lot of “sure” jumps.

We set out to win the jump with a simple but strategically sound alignment. As shown in Diag. 1, we put our #3 player, usually a small forward, at the offensive edge of the circle; our #4 player or power forward, at the defensive edge, and our guards in the offensive corners on the baseline.

Whenever our opponents saw this, they tended to send two players into the defensive lane as a tandem, as shown. This is exactly what we wanted; it eliminated two people.

It also gave our centre a much larger tapping area and took away the opposing fast-break opportunity, even when they got the tap.

If both defensive players squeezed our #3, we had the entire backcourt in which to back-tap. Coaching point: While we liked to score on the tip, our main objective was possession.

Many teams after seeing our set the first time, would send only one player back, as shown in Diag. 2. When this happened, we made one minor adjustment. We sent our two guards up to the sideline to the hash-marks. This gave our centre three tipping options and again put pressure on the defence. The safest tap was to #4. But the long tap to #1 or #2 could produce a two-on-one situation.

We spent quite a bit of time teaching our players how to seal off on jump balls, just as they did on the defensive boards. Our idea was to furnish the centre with a safe place for her tap.

Only once during our entire season did a team put pressure on this alignment. It put one player back on defence and another player by herself at the offensive end. This made us vulnerable defensively, but we still had at least a three-on-two offensively.

Remember what I said at the beginning: You have to play the percentages. If you don’t think you can get the tap, don’t use this set. If you do have a good chance for the tap, hop right to it.
FLOOR LENGTH no.21 - Inside Turn (One Line) (Diag. 7-35).
The players line up at one corner or the floor and the coach stands under the basket with a ball. The players start across the floor with each one keeping about ten feet in back of the one in front of him. They run with their hands above their waist, all joints relaxed, in good balance and never taking their eyes off the ball, that the coach is holding. Then they get about four feet from the side, they suddenly set the left foot when they are going to the right or the right foot when they are going to the left and push off it with a quick change or pace, to execute to inside turn and go back across the floor. The coach moves slowly straight down the floor when the last player crosses in front of him to be ready to take a position under the other basket when he is ready to start back.

DIAGRAM 7-35 Floor Length #21 – Inside Turn (One Line).

Floor Length #22—Inside Turn (Crossing Lines) (Diag. 7-36).
The players line up as in #21 except that one half of them are on each corner. The two lines proceed simultaneously down the floor as they did in #21. This requires split vision and quick adjustment to avoid contact with the other line and still keep the basketball within your vision.

DIAGRAM 7-36 Floor Length #22 – Inside Turn (Crossing Lines).
Passing/receiving technique

Passing
- aim for target area
- keep pivot foot on floor
- follow through

Receiving
- triple threat position
- give target
- meet the ball
- square up to the basket

Belly - up drill

Offense dribbles to free throw line & comes to a stride or jump stop, defense has harassed her from the side during the dribble. Offense pivots under pressure from defense & passes to next person in line. Offense cannot pass the ball until Defense has counted out loud to 6
Passing and Receiving #1-Triangle (Diag. 7-43). The players divide into groups of three with each group forming a triangle with the players about 4.5 metres apart. The ball is moved quickly from one to another with the direction being changed frequently. Various types of passes are used with the coach designating the type that he wants used and when a change is to be made. Some time is spent on the use of the right hand, left hand, and two hands whenever applicable.

1. Push pass.
2. Shoulder pass.
3. Hip pass.
4. Overhead pass.
5. Hand off pass.
6. Tip pass.
8. Roll pass.
The bounce pass is also practiced where applicable.

Passing and Receiving #2 - Circle (Diag. 7-44). Five players get evenly spaced around and one step back of each of the three circles. Quick passes are made diagonally across the circle with all type, being practiced.

Passing and Receiving #3—Circle Around (Diag. 7-45). Line up as in #2. The passes are now made around the circle with the passer passing in either direction. Various passes are used.

Passing and Receiving #4 - Circle Moving (Diag. 7-46). Line up as in #2. The passes are now made across the circle as the players are now on the move. When the coach gives some designated signal, the players quickly change direction.

Passing and Receiving #5 - Double Circle-Moving (Diag. 7-47). Six players line up around the foul or centre circle and nine players form a circle about eight feet outside of them. The circles move in opposite directions and keep two balls moving constantly from one circle to the other. When the coach gives some designated signal, both circles change direction.
Passing and Receiving #6—Around and Back (Diag. 7-48). The squad lines up as designated in the diagram at two different baskets. 1 has the ball and passes to 2 and takes his place, 2 passes to 4 and takes his place, 4 passes to 6 and moves out behind 7, 6 passes to 5 and moves toward the basket 5 passes to 3 and holds his position 3 passes to 6 who rebounds the ball and passes back to 3 and takes his place. The play now proceeds as before, except it is moving the opposite way.

Passing and Receiving #7—Chaser in the Circle (Diag. 7-49). Six or seven players space themselves around a foul circle and then move one step back. Another player gets in the centre of the circle as a defender. Passes are made across the circle with the defender attempting to deflect or intercept a pass. A passer who fails to complete the pass exchanges positions with the defender in the centre.

Passing and Receiving #8—Two Chasers in Circle (Diag. 7-50). This drill is the same as #7 except that you place two defensive men inside the circle and make the circle a little larger.

Passing and Receiving #9—Meet the Bounce (Diag. 7-51). Using only one half of the court, an equal number of players go to each corner. The first player in the 1 corner and the first player in the 2 corner have a ball. The player with a ball makes a bounce pass to the first player in line facing and then moves quickly to the end of the line to their right. The drill continues with the potential receiver always moving forward to receive the bounce pass. Good judgment must be used and fakes must be used to prevent the balls contacting each other.

Passing and Receiving #10—Cross-Court Snap (Diag. 7-52). Two groups of players line up as indicated and two chairs are placed as indicated. The player with the ball passes across court to the first player in the line facing him/her, fakes one way, and then cuts back between the two chairs and goes to the end of the opposite line. The drill continues back and forth in the same manner.
PASSING and RECEIVING no.11. - Guard to Reverser (Diag. 7—53). The squad lines up as indicated with each guard having a ball. As the guard starts dribbling forward, the player in the forward position fakes an inside turn for a quick reverse to receive a pass going under the reverser; then moves to pass under, the reverser then moves to the other side of the floor to make the same move from the opposite side when the others have had their turn. The guard retrieves the ball and moves back out front to be ready when his turn comes up again.

Passing and Receiving #12—Guard to Post to Guard to Post (Diag. 7-54). The three centres line up as indicated and keep changing positions C1 to C2 to C3 to C1. The rest of the squad line up out in front in two lines with the first player in each line having a ball. The pass is made to the post player and the passer receives a return pass after faking inside and cutting outside. He/she then takes one or two dribbles and passes back to the post player who fakes a shot and then passes to the guard coming back who passes to the first player in line from where he/she came and goes to the end of the opposite line.

Passing and Receiving #13—To Post and Alternate (Diag. 7-55). Each of three groups of five line up as indicated. The front man passes to the post man and makes a cut for some potential two man play. After the score, the post man goes to the end of the line out front and the original passer moves to the post. We often have the next passing guard take a defensive position on the passing guard and bother the passer some. Some of the options that can be used are:

1. The cutter may receive a return pass and drive for a shot, make a quick stop for a short jump, fake a shot and pass back to the post man for a shot, make a quick stop and turn and pass back to the post man for a shot, or make a quick stop and turn and fake a pass to the post man and take a quick shot himself.
2. The cutter may receive a fake going by the post and then receive a delayed pass underneath.
3. The passer may fake a cut and step back for a return pass and a quick jump shot, or for a quick drive after faking the shot.
4. The post man may fake to the cutter and get some type of shot himself.
5. The post man may make a quick reverse drive for a shot underneath as soon as he receives the pass.
6. The post man may turn quickly and face the basket immediately receiving the pass and then maneuver for a shot.
Passing and Receiving no.14 - To Post and Screen for Forward (Diag. 7—56). The squad lines up as indicated. The centre will post alternating and the forwards and guards will always go to the end of the line opposite of their respective positions. The guard passes to the post and cuts straight forward for a couple of steps and then moves quickly to set an inside screen for the forward to come across. The guard then rolls for the basket. The forward must fake back to set up his defender for the screen as he/she comes back quickly.

Passing and Receiving #15—To Post and Cut Off Forward (Diag. 7-57). The squad lines up the same as in #14 and the drill starts the same way. However the passing guard now moves directly toward the forward spot and the forward comes out to screen for the guard and then rolls across.

Passing and Receiving #16 -To Post and Screen for Guard (Diag. 7-58). The guards pair up with one of each pair having a ball. The pass is made to the post player and the passer moves over to set a side screen for the other guard and then rolls back. The post man hits the first cutter for a short jump shot or the second cutter for a jump shot from back of the circle area. The post player *may* move after the pass and be hit on either side of the key.
Passing and Receiving #17—To Post and Screen Down Opposite Lane (Diag. 7-59). The squad lines up as indicated. The centers alternate in the post with the extras working at forward until they take a turn in the post. GI passes to post, moves forward slowly, and then suddenly cuts across and screens down the opposite lane for F2 who has reversed. C turns to face the basket when he/she receives the pass and passes to the forward coming off the screen by the guard who passed to him. The forward who receives the pass from the center turns toward the basket and fakes a shot and then passes out quickly to the first guard in line on his side. This guard quickly passes to the post and the play resumes in the same manner with the center now having received the ball from the guard on the other side. The forwards and guard go to the end of the other line of their respective positions.

Passing and receiving #18 — To Post and Screen Down Lane (Diag. 7—60). The squad lines up as in no. 17, but the guard who passes to the post now fakes across and then cuts down the lane on his/her side to screen for the forward who has reversed. C faces the basket when he/she receives the pass, fakes a shot, and passes to the forward coming off the screen. The forward who receives the pass from the center turns toward the basket and fakes a shot, and then passes to the first guard in line on the opposite side. This guard quickly passes to the post and the drill continues as before.

Passing and Receiving #19—To Post and Guards Cross and Screen (Diag. 7-61). The squad lines up as in #17 but now both guards cut and both forwards reverse. The guard who passes to the center cuts as he/she does in #17 and the other guard does the same thing as if he/she had passed the ball. However, the second guard must cut behind the passing guard as he/she crosses over to screen down the opposite lane. The post player turns to face the basket and receives the pass, and after faking a shot, passes to the forward for whom the passing guard has screened. The forward turns quickly when he/she receives the pass and takes a shot. He/she then passes quickly to the first guard in line on the same side. This guard passes quickly to the post and the same procedure as before is followed with the post player having received the pass from the opposite side. Forwards and guards keep rotating sides and the post player receives about six passes before alternating with one of the centers working at forward.
Passing and Receiving #20—To Post and Screen Down Lanes (Diag. 7-62). The squad lines up as in #19, and the drill works the same except that the guard now fakes across and screens down his/her lane. In actual game situations the forward who does not receive the pass from the post becomes the safety in the #19 and

**Diagram 7-62** Passing and Receiving #20—To Post and Guards Screen Down Lanes.

Floor Length #23 – Diagonal Long Pass (Diag. 7-37). The players divide up as equally as possible in the four corners as indicated. The first player in corner 1 and the first player in corner 2 have a ball. 1 passes diagonally the length of the court to the first player in corner 3 and moves to the end of the line in corner 2, as the first player in corner 2 passes to the first player in line from corner 4 and moves to the end of the line in corner 3. The 3 man passes back to the 1 line, and goes to the end, of the 4 line as the 4 man passes back to the 2 line and goes, to the end of the 1 line.

**Diagram 7-37. Floor Length #23 Diagonal Long Pass**

Floor Length #28—Team Weave (Diag. 7-42). The teams line up five abreast as shown with the player in the middle rebounding the ball off the board to start the movement. He/she then passes to one of the players nearest to him/her and goes behind the receiver and one other player then cuts back toward the centre as does every passer. I like to have them finish with a jump shot at the other end and have all rebounding positions covered. This means a rebounder on each side of the board, one directly in front, one in the circle area and a protector.

**Diagram 7-42 Floor Length #28—Team Weave.**
The following three drills were devised by Joel R. Bailey and included in his book Basketball FUN Drills printed by Bailiwick Press 1980

**D R I B B L I N G**

Name of Drill: Keep Away  
Objective: To train guards in dribbling skills  
Duration: This station drill can be done in 10 minutes

Here is another opportunity to establish a club record that players can shoot at during the season. The player is given the ball in the half-court area and is told to dribble against two defensive players as long as he/she can. The stop watch records his/her efforts against their team mates who must face the next dribbler if he/she sets a record. This is a demanding drill, but really appeals to your player who sees themselves winning the next game with this crowd-pleasing technique. The defensive players should try to trap the dribbler much as they would in your zone press. Since the guards are working hard at one end of the court, the big players could be working on rebounding drills at the other end.

Individual specialized training  
A Guards  
(1) Dribbling  
- crossover  
- change of pace  
- head & shoulder fake  
- control  
- read the defense

NO SHOOTING ALLOWED  
(1) 2 dribbles to the right  
(2) 2 dribbles to the left  
(3) 3 dribbles to the right then crossover dribble to the left  
(4) 2 dribbles to the left then crossover dribble to the right
Shooting operational – without defender

- lead out — receive ball
- square up to basket
- one dribble — shoot
two dribble — shoot
no dribble — shoot

3 x 0 fast break (cross & shoot)

With enough players can be made continuous.

Duke lay-ups

- turn up floor upon receiving outlet
- stop in control
- receive in control
- shoot balanced

Power Ins/Pull—ups
FOOTWORK FOR DRILLS YOUNGSTERS

By Mike Burton

No matter how good an offence your team is running, it’s only as effective as the offensive fundamentals of the players executing it. This article is about useful fundamental drills to improve the skill level of young players. The following drills can be divided into two groups: shooting off the dribble and shooting off the pass.

Basic Organisation of Eight Drills for Shooting off the Dribble

These drills are done in the close season. The coach will take two players at a time and work with them intensely for an hour. During that hour it’s best to keep alternating them; one works intensely for a few minutes while the other rests and then switch. The player must score a set of ten baskets and will do four sets alternatively with his partner. The coach must pay special attention to the footwork and must insist on the player going to maximum speed throughout. All the drills start with the coach at the mid-court area just outside the 3-point line and the player with the ball under the basket. The player passes the ball to the coach and comes out from the basket with his body “open to the ball”. He/she is asking for the ball with the hand that is farthest from the basket. The coach passes the ball at the 3-point line so that, in general, he/she is astride the 3-point line and at 45° to the basket when he/she receives the ball. The player must now pivot on his/her foot that is closest to the basket and must fake the shot as he/she pivots into the “square-up to basket” position.

Drill 1

Using the above organisation, the player comes out on the right hand side of the basket. After he/she has faked the shot and squared-up as described, he/she makes a crossover step to the base-line with his/her left foot and powers in for a lay-up with one bounce of the ball, if the player misses the lay-up, he/she must get the rebound and power up until he/she makes the basket.

He/she then gets the ball out of the basket, outlets immediately to the coach and continues to go through the drill until he/she has scored ten baskets. The player is encouraged to “attack” the baseline with a strong dynamic move that will take him/her past any defender who is reacting to his/her shooting fake. The player is taught to cross over with his/her left foot and bounce the ball close to it. The ball and foot hit the floor at the same time.

The player than “takes off” for the basket picking up the ball before taking a step with his/her right foot, then left foot and finally lays the ball in with his/her right hand.

Drill 2

This drill is similar to drill 1 but is done on the left hand side of the basket (as one faces the basket). The player now signals for the ball with his/her right hand, pivots on his/her left foot and crosses over with his/her right foot. He/sher bounces the ball with his/her left hand, takes off, and catches the ball before taking a step with his/her left foot. He/she then takes a step with his/her right foot and finally lays the ball in with his/her left hand. If he/she misses the lay-up he/she gets the rebound and powers up shooting the ball with his/her strong hand.

Drill 3

For this drill we come back to the right hand side of the basket. The drill starts in the same way as Drill I. However, when the player has taken the ball and squared-up to the basket (pivoting on his/her right foot), we now imagine that his/her defender is overplaying him/her to the base-line side. The player now takes another step with his/her left foot towards the key area (fig 1). At the same time he/she bounces the ball with his/her left hand so that it hits the floor just outside his/her left foot. The player then takes off for the basket picking up the ball before taking a step with his/her right foot. He/she then takes a step with his/her left foot and finally lays the ball in with his/her right hand.
Drill 4
This drill is similar to Drill 3 but is done on the left hand side of the basket with opposite footwork.
Drills 1-4 were all lay-up drills. Drills 5-8 are similar, but are jump shot drills.

Drill 5
As in Drill 1, except that after the crossover step and bounce of the ball, the player picks up the ball, lands on his/her right foot, then places his/her left foot level with his/her right foot and shoulder-width apart. He/her bends slightly at the knees to absorb his/her forward momentum before going up for his/her jump-shot as soon as his/her feet hit the floor after the shot, he/she must go for the rebound and put the ball up till a basket is scored.

Drill 6
As Drill 5, but on the left hand side of the basket with opposite footwork.

Drill 7
As Drill 3, except that after he/she has taken a step with his/her left foot and bounced the ball with his/her left hand, he/she steps onto his/her right foot, places his/her left foot next to his/her right foot and shoulder-width apart before going up for his/her jump shot

Drill 8
As Drill 7, but on the left hand side of the basket with opposite footwork.

Basic Organisation of Four Drills Shooting off the Pass
The players will again score a set of ten baskets and will do four sets alternating with their partner.

Drill 9
Starting again under the hoop, the player passes the ball to the coach, then goes out to and around a chair and continues strongly to the basket, signaling for the ball with his/her left hand held high above his/her head (fig. 2). The coach passes the ball high to the player who lays the ball in with his/her right hand off a two-step, right foot, left foot lay-up. The player makes any missed lay-ups and passes the ball out to the coach before going hard for the chair again.

Drill 10
As Drill 9, but on the other side (fig. 3). The player signals with his/her right hand, lays the ball in the basket with his/her left hand off a two-step, left foot, right foot lay-up. The player makes any missed lay-ups with his/her strong hand.

Drill 11
As Drill 9, except that when the player catches the ball in the air, landing on his/her left foot, he/she places his/her right foot level with his/her left, and shoulder-width apart. He/she bends slightly at the knees to absorb his/her forward momentum before going up for his/her jump-shot. As in the other jump shot drills, he/she must go for the rebound as soon as his/her feet hit the floor.

Drill 12
As Drill 11, but on the opposite side of the basket with opposite footwork.

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Fig. 2

Fig. 3
Suggestions on How to Use These Drills

(a) Schoolteachers
Teach drills 1-4 and 9 and 10 to second year pupils in the summer term. Take two pupils per day and spend twenty minutes on Drill 1 until they have the feel for it. Then tell them to go away and practice that drill together for fifteen minutes a day until the next week. When they return, check the drill with them making sure they have developed any bad habits (ie dragging their pivot foot or taking a three-step lay-up). If the drill is done well, then move on to drill 2.
Teach drills 5-8 and 11 and 12 to strong 3rd years and 4th years who are ready for the jump shot.

(b) Club Coaches
All your players will benefit from these footwork drills, but your attention should be directed particularly to the tall players who have not been playing the game very long. Use the drills in the close season and preseason having two players per basket per coach.
You can use senior players as coaches here, introducing the skill to the whole group and then breaking up into small groups at the baskets. Work on Drill 1 as described, then do a lighter activity for ten minutes before going hard to Drill 2 with the groups.

B-E-E-F IT UP!
I’ll cover four basic fundamentals to becoming a good shooter. Of course without practicing one to two hours a day, no one will ever become better than average.
First of all, let’s spell the word B-E-E-F. Each letter in this word stands for one of the four steps to becoming a good shooter.

First letter is B. B stands for Balance. You can’t do anything in basketball without having good body balance. The way to obtain good body balance is to have feet about shoulder width apart and if you’re right-handed, your right foot should be slightly ahead of your left foot vice versa for left handers). Also your feet should always be directly pointing at the basket when preparing to shoot. Crouch your knees slightly and now you have good balance and are in a good shooting position.

Second letter is E. E stands for Eyes on the target or basket. As soon as your mind is made up to shoot, fix your eyes directly on the basket until the ball has been shot and actually hits the floor, Some players follow the flight of the ball with their eyes which causes them to jerk their heads back and usually leaves their shot short.

REMEMBER: Keep your eyes on the basket until the ball has actually gone through the net and hit the floor.

Third letter is E. E stands for Elbow. Your elbow should be directly under the ball, just like a dart thrower. Their elbows are always under the ball, otherwise the dart would be thrown to the side. It’s exactly the same with a basketball. If your elbow is out to the side when you shoot, this creates a sidespin on the ball which causes it to curve to the side. Keep the elbow straight up and down so the ball can be launched on a straight line to the basket.

Fourth letter is F. F stands for Follow through. After the ball is pushed toward the basket, the hand should be waving ‘bye bye’ at the ball. This creates good backspin on the ball, which will keep the ball in a straight line toward the basket. Your hand, wrist and forearm should look like a gooseneck.

These are just four tips that should help you become a better shooter with one to two hours of practice a day. Have a friend watch you shoot and see if you’re doing these four steps properly.

By Steve Bontrager
As Director of Player Acquisition for the Cleveland Cavaliers, I watch a lot of college basketball all over the USA. I’m constantly assessing talent, and one of the major characteristics I look for is attitude and work habits.

Is the player on time for team functions? Does he work hard in practice? Does he put in extra time on his own? Does he have the desire to excel both on the court and in the classroom?

Scouts and coaches are always looking for the great shooters, and the question that always arises is: Are great shooters born or are they developed through long, hard, and proper practice?

I have always believed that while some players possess God-given gifts - the tools to become outstanding shooters - other factors must also be present the desire to excel, good work habits, and coaching.

After watching hundreds of college and pro games and practices every year, I’m still amazed at how many players go out on the court practice after practice, game after game, and program themselves for a poor shooting performance.

They simply do not prepare properly. How many times have you seen a player come out on the floor and immediately dribble the ball out to the 20-25 foot range and shoot a jumper - and miss? Then shoot another from the same range - and miss again?

This scenario might be repeated 6-12 times. Sure, the player may go on and hit a couple of shots, but his success ratio will probably be less than 40%.

We all know that the most important factor in good shooting is confidence - a positive mental attitude. But how can a player feel confident when he keeps shooting the ball from 18-25 feet? Isn’t that more likely to put negative thoughts into his mind: that he is “cold” or “off” since the ball isn’t going into the hoop?

Shot selection has a lot to do with success. The NBA has the greatest shooters in the world, but if you examine their 3-point field-goal percentages you’ll usually find that the top ten figures will range from about 45% to 34%, with the average falling somewhere around 35.7%.

So how can a high school or college player be successful practicing his shot at 18-25 feet? In golf, the good players will start practice with short putts and then gradually increase the distance. In baseball, the batter will bunt the first couple of pitches to get his eye on the ball, and in football the place-kicker will start at maybe 20 yards and work his way up to 50 yards.

Good practice habits are essential in achieving success, and it is the coach’s responsibility to teach, motivate, and place the athlete in situations that enable him to succeed.

During shooting practice, the coach should circulate from basket to basket, working with individual problems and always reinforcing proper footwork. Good footwork is the basis for the type of body position and balance that all great shooters must have - that is, good body alignment, a good hand-wrist elbow relationship, and the proper extension and follow-through of the hand.
Many players are in placing the palm of the hand on the ball, instead of getting the ball upon the fingertips. The correct hand position - palm off the ball and fingertip control - will allow for a freer flip of the wrist and extension of the fingers, producing better rotation.

Elbow alignment is also a problem area. Many players tend to keep their shooting elbow too far from their body. As a result, their action is more of a push than a smooth extension and follow-through. The push lowers the trajectory of the shot.

A close elbow will allow the athlete to lift up on the ball and give the shot more trajectory and range. Remember, you can fit two basketballs into a basket from above. Consequently, the lower the trajectory of the shot, the more precise the shot will have to be.

At Westminster College, my team averaged 55% from the field for two years and set a single-game conference record of 73%. Yes, we were blessed with good shooters, but we also subscribed to an effective practice routine.

We called it “Shooting for Success”. After stretching exercise, each player was required to shoot 10 shots from each side of the backboard, concentrating on fingertip control, spin, release, and follow-through.

Next, the players were required to shoot from the layup position, 10 on each side again working on form.

Third, they had to shoot 10 shots from the right and left blocks.

Fourth, they had to shoot 10 shots from the left and right elbows of the key.

Fifth, the players then had to pair up and shoot 10 shots at a time from five different positions (left and right corners, left and right wing areas, and the back edge of the key directly on line with the basket) for a total of 50 shots.

Only after they completed this routine were they allowed to get out to the 20-22 foot range. From the start of the routine to the end, which took about 15 minutes, each player shot a total of 140 good shots. The fact that they could make a large percentage of them generated confidence and success.

Basketball is a game of habits. Watch and analyze such pros as Larry Bird, Adrian Dantley, Chris Mullin, or college players like Jeff Lebo, Steve Alford, and Dell Curry. You’ll discover that the one thing they have in common is proper practice habits.
Basketball players and fans commonly believe that players tend to shoot in streaks - that during a game, a player has times when he’s hot and every shot goes in, and others when he’s cold and barely able to hit the backboard. Sportswriters talk about streak shooting; players try to work the ball to the teammate who has the so-called hot hand, who has made his last three or four shots.

Does the hot hand really exist? To find out, Tversky and two colleagues, Robert Vallone of Stanford and Thomas Giovich of Cornell, interviewed Philadelphia 76ers coach Billy Cunningham and his players about shooting, and then studied detailed records of 48 of the Sixer’s games in the 1980-91 season. The players estimated that they were about 25 per cent more likely to make a shot after a bit than after a miss. In fact, the researchers found, the opposite was true - the 76ers were six per cent more likely to score after a miss than after a hit. Darryl Dawkins, for whom this effect was largest, made 71 per cent of the shots he took after misses and 57 per cent of those after hits.

Overall, the number of hot or cold streaks for the 76ers and three other National Basketball Association teams - the Boston Celtics, the New Jersey Nets, and the New York Knicks - was about what would be expected to occur by chance.

“There are plenty of excellent reasons why the hot hand could exist,” Tversky says. The only trouble is, it doesn’t”.

Then why is belief in it so widespread? Tversky says it’s because people forget that random sequences often contain streaks of one sort or another, simply by the laws of probability. For example, there’s only a one-in-16 chance of flipping a coin four times and coming up with heads every time. But there’s almost a 50-50 chance of getting four heads in a row on any series of 20 flips, a 25 per cent chance of getting five in a row, and a ten per cent chance of a streak of six. Since the average NBA player shoots around 50 per cent from the field, he has reasonable odds of making streaks of four, five, even six shots in a row if he takes - as an offensive star often would - 20 shots in a game. His apparent hot hand will actually just be due to the laws of chance.

Paradoxically, the fact that the players shot better after misses could result from their belief in the hot hand myth. A shooter who thought he was hot might take riskier shots; or the opposition, thinking him hot, might guard him closer, “This shows that long exposure to chance processes doesn’t guarantee that you’ll recognize them as such” says Tversky. “In fact, the more basketball you watch, the more you’re likely to believe in the hot hand.”
SHOOTING

Name of the Drill: Hot Potato
Objective: To practice shooting against zones
Duration: This drill runs from 10-15 minutes

This game emphasizes quick, accurate passing and shooting from the “zone position” with feet set in the direction of the basket and knees bent. The hand away from the ball is set in position to block the ball off the pass so that it can be released quickly and accurately.

Since only five players run this drill at a time, it can be used as part of station drills. The players spread out in zone spots at about a distance of 12-15 feet. On the whistle the ball is passed from player to player. No skip passes are permitted. When the whistle blows again, the player with the ball must shoot. If he misses, he is eliminated. The last player remaining is the winner.

It would be added at this point that coaches should observe this drill carefully to correct those players who must move their feet before releasing the ball. This wastes precious moments.
Three questions you must ask yourself:
1. How bad do you want to play?
2. How many hours are you willing to practice?
3. How determined are you to be a good player?
Outstanding shooters are made through repetition, and practice, they are not born.

BALANCE
The first step in shooting is balance. To be an outstanding shooter the legs must always be on balance. Shooting balance is one foot in front of the other. A basketball player is not in good shooting balance when his feet are parallel; a player is quicker and will shoot consistently better when one foot is in front of the other. A right hand shooter will lead with his right foot; a left hand shooter will lead with his left foot to maintain excellent shooting balance. The feet are not too wide or too close; NOTE: The Head controls body balance. Do not lean too far forward or too far backward. The shot starts at floor, legs as well as arms must be in shot. I bend my legs for power, I always keep a good shooting rhythm because my whole body is on balance, controlled by my head. Shooting is a Muscle-Memory Reflex... the more you do it, the easier it becomes.

In shooting a jump shot, the following must be kept in mind:

Feet:
Spread about width of shoulders — feet and legs should be directly under hips and shoulders in order to raise to highest point.

Leg:
Legs must be bent if you expect to shoot properly. The power for shooting ball comes from the legs. They should be in a flex position on reception of the pass in order to go straight up for shot quickly.

Body:
Back should be erect with shoulders squared and head up. If you bend your body at trunk, you won’t get as much spring.
THE ELBOW KEEPS THE BASKETBALL STRAIGHT

This is the most important step. The elbow is directly under ball in line with basket. Not too close or too far from body. I place my elbow under ball, the elbow will keep ball straight to basket. Do not allow your shooting arm to stick out to side or be on an angle. I use the dart theory to illustrate this (see during lecture). It’s elbow then I release the dart, elbow keeps the dart straight, elbow will keep ball straight. When the elbow is online toward basket, the ball will rest in one hand easily and can still be released straight to target. If my elbow sticks out to side or on an angle it will be difficult to keep ball straight along with creating the habit of bad form.

NOTE: A good drill is to have a player stand close to basket resting ball in one hand while taking shots (seen in lecture). Player will develop good basic form, concentration, spin and touch.

Wrist:
Should be bent as much as possible. This supplies power and a softer shot. The arm from the shoulder to elbow should be level with floor. The portion of arm from elbow to wrist should be at right angles with floor.

Hand:
Ball should be in full contact with four fingers and first point of thumb. There should be some contact along outside heel of hand. You must have control of ball to be accurate.

EYES ON THE TARGET

Every time I shoot the ball whether I make it or miss it, my eyes are on the basket A player can shoot for front of rim or back of rim. But do not follow ball with your eyes. This is a bad habit. My eyes never follow the ball, so my concentration is at its highest peak at all times.. the basket. Every time I shoot the ball I do the same thing. This will develop MUSCLE-MEMORY, I create a good basic fundamental habit through repetition. I’m on balance and my eyes are on basket.

When you are facing the basket from any spot on floor you will see three prongs on run. Concentrate on shooting over middle prong. Before shot is taken eyes must be on rim.

FOLLOW THROUGH

Every time I shoot ball, whether I make it or miss it, I follow through: teach players to stick their shooting hand in basket. Do not let them snap downward. All my left hand does in shot is help me hold ball (left hand on side of ball) only my shooting hand follows through on every shot. I’m on balance, my eyes are on the basket, my elbow is straight and I follow through.

When shooting a jump shot, the body should be coming down in about the same position as it was when it went into air. Don’t jump too far forward and definitely don’t jump to side.

JUMP SHOT

The basics of the Jump Shot are the same: Balance, Eyes on the Target, Elbow Straight, Follow Through. Again, I repeat, I do the same thing on every shot, it is important that you take note that my right foot is always in front of my left. When I land after my shot, I am always on balance and ready to play. I do not follow my shot, I feel confident that every shot will go in. Again, I am building a MUSCLE-MEMORY REFLEX.

Other than bad form with elbow, fading away during jump shot is probably the worst habit a jump shooter can create. When a jump shooter fades away he has two forces working against each other. The best habit is to go straight up and down. If you must move... move towards your target. This will keep your rhythm and help maintain concentration.

It takes good basic form and hours of practice to be an outstanding shooter.

To be a good player today, you have to play with intensity. All the drills with the Toss Back are skill tested and must be run with intensity. I became a pro because I was determined to be one. I spent many hours alone with a basketball developing my skills to be competitive today. I will now explain my ONE-PIECE theory of shooting. I station a Toss Back in the forward position. Release a pass to Toss Back, react and catch the ball but I dip it before the shot. This dip will create pressure from the defensive man because it allows him to reach in and deflect the ball. This defensive pressure will break my rhythm and timing causing me to lose the ball or miss the shot.

Now I run the same drill only now I eliminate the dip. I catch the ball and flow into my jump shot in One Piece. I start into my shot from the position I receive the ball. NO DIP. Again tremendous repetition using the Toss Back because today in basketball most shots come off a pass from a teammate. In this drill, I work on my shot, rhythm, and timing all in ONE PIECE. By doing this, it gives me the edge I needed against players bigger or quicker than me. To practice receiving a pass, I bounced the ball off a wall or tree and learned to catch the ball with my hands in shooting position, come on balance and release the shot all in One Piece before the defensive man could react. As the defensive player reaches, I am already at the top of my shot. He gets the feeling I’m shooting the ball right in his face and I get the feeling, I am wide open. Now the TOSS BACK replaces the wall and can be moved to any spot on the court to develop this and other basketball skills needed today to be competitive. Another Giant step to improve this great game of ours.
There are few easier shots in basketball than the free throw. Yet, is it not ironical that players, when presented with the easiest shot in the game, tend to transform it into the most difficult? This process of transformation is rarely physical. Most often it is mental.

For each free throw there exists a number of constants. Situational conditions rarely change — no change in shooting distance, no change in the position and distance of defending players and no change in the time allowed for the shot to be taken. Secondly, the physical component of free throws, shooting skill, is as constant as the level of skill attained by each player. Skilled basketballers, when relaxed and focused, can hit free throws almost at will. The physical skill is so well ingrained that no conscious thought of the process of the skill itself is needed. The physical skill is controlled and constant.

Yet, despite a lack of variability in situational factors and physical skill, there is often a significant difference in a player’s free throw average between practice and games. A relaxed body and calm mind is not difficult to achieve in the relatively pressure-free training environment. However, once in a game situation, a range of mental obstacles present themselves. Basketballers do not always use the extra time allowed to prepare for the free throw as best they could.

What is needed is to keep the mind free from potential hazards, whether they be in the form of doubt, emotion or concern about the outcome. The mind needs to be calm and focused on one or two of the important components of the shot. The objective of players should be to have control over the mental obstacles, rather than mental obstacles controlling them.

If mental control can be coupled with situational and physical control there is a greater probability that consistent, high percentage free throws can be achieved.

However, as is the case with most areas of sport, mental control is the last frontier to be considered. To acquire control, one needs firstly, to be aware of the negative or inappropriate mind games that are played on the line and secondly, to formulate a controlled mental strategy. It is generally accepted that performance is enhanced when one’s attention is focused totally in the present, absorbed in the task at hand. In the case of free throws, this means becoming totally absorbed in the physical and mental task of free throwing, ignoring the past, ignoring the future and ignoring the surrounding, irrelevant context.

Inappropriate mental strategies can be defined, quite simply, as anything that interrupts the successful performance of the shot. Inappropriate strategies can take two forms: focusing on irrelevant cues and focusing on pressure-inducing cues.

The former is a problem of concentration — not focusing on the right thing at the right time. For example, thinking about the way you intimidated your opponent into fouling you instead of focusing on the ring. Focusing on the fatigue in your body instead of focusing on relaxation.

The latter, a focus on pressure-inducing cues is more common. In most cases pressure results from a concern about the outcome of the shot.

Firstly, a word about pressure. Commentators and coaches often refer to “pressure situations”, such as a one-and-one free throw with ten seconds left in the game and the scores tied. Taken literally, we would be led to believe that the situation itself produces pressure. However the situation itself does not produce the pressure. An individual’s response to a situation creates pressure. Pressure is not external; it is internal, a product of the mind.

Pressure varies for each individual. While many players experience pressure when going to the line in the closing seconds of an important game with scores tied, others ignore the situation and focus on shooting to the best of their ability. By focusing on the task at hand they relieve themselves of potential ‘pressure’. How one perceives the situation and the focus of one’s attention will determine the amount of pressure experienced.

In short, pressure is increased by the unimportant, negative, or irrational thoughts and feelings that come to mind when confronted with a task. In the preceding example, a simple task such as free throw shooting becomes more than simply making the shots. It becomes the game, the season, respect, and ego. In other words, pressure is something we put on ourselves.

Individuals who experience pressure on the line are usually focusing on the outcome of the shot, or consequences of the outcome, rather than the shot itself. They may be concerned about coach and teammate expectations or responses, the game score, spectators, previous missed shots. Such thoughts and worries are pressure inducing. They only serve to make the shot more difficult.
Pressure can also result from a lack of confidence and/or shooting slump. In each case it is rarely the physical skills, which are to blame, rather the players’ mental perception of their own ability. That is, a shooter’s physical skill changes little between practice and a game, or from one week to the next, yet their success rate has dropped. Sometimes they may have developed a bad physical habit. Usually their slump is self-perceived — “I have missed the past three free throws so something must be wrong”. From this stage onwards there is something wrong. They have built a mental hurdle that stands in the way of the natural performance of their physical skill.

In summary, the easiest shot in the game can be made more difficult by players, firstly by not concentrating on the right thing at the right time and secondly, creating unnecessary pressure for themselves.

Many players would benefit from a well-practiced mental technique which helps maintain an appropriate focus of attention. In practice this means developing a mental and physical routine that is controlled and consistent. Developing a Simple Mental and Physical Routine Many players follow a consistent physical routine on the line. Phil Smythe for example always bounces the ball twice before shooting.

Not many players however have a mental routine. While they may try to concentrate, their mental behavior characteristically lacks control and consistency. Without an accessible routine their dominant focus of attention is open to the most powerful influence at the time. Problems arise when very powerful irrelevant influences compete with the relevant. In such moments we need to exhibit the mental strength and control to keep focused on the processes. If the game is tied in the closing stages a player without a well-practised routine is more susceptible to the pressure of the situation. They will become concerned about the outcome of the shot rather than having faith in their ability and letting it happen. Confidence to ‘let it happen’ is derived over time from CONTROL and CONSISTENCY.

Jay Triano for example has a basic mental pattern that is directly related to his physical pattern. “I bounce the ball five times and each bounce represents a specific focus, from the feel of my toes, to the bending of the knees, to my elbow being straight, to my finger tips on the ball, to the last bounce and the follow through. Every shot is five bounces, focus on the rim and shoot. When I’m lying down getting prepared for the game in the afternoon, I do 8 to 10 free throws in my mind.

Successful free throw shooting is best achieved with a calm mind, a relaxed body and an appropriate focus of attention. Muscles should be loose, vision limited to only the very necessary cues and thoughts task-related.

The following mental techniques can be incorporated into a physical routine.

1. Relax the body. Before stepping to the line remove physical tension or stress using a practiced relaxation method. One effective method is centering, a technique used by many elite athletes around the world and taught to MS athletes. Accumulated tension interferes with the rhythmical functioning of the muscles thereby interfering with natural shooting technique. Your objective is a calm mind and relaxed body.

2. Mentally rehearse the shot. After relaxing, mentally rehearse the shot. Using your imagination, watch and/or feel yourself successfully performing your free throw. Allow your imagination to develop a feel for a successful shot. If your mental shot misses, replay it until it is successful. Your objective is a clear mental image of successful free throwing.

3. Get comfortable. As you take the ball from the referee, adjust your feet until you become comfortable. Bend your knees slightly to reduce tension in the thighs and centre on your body awareness. Your objective is a comfortable, relaxed stance.

4. Focus on your spot on the ring. Centre your visual awareness and narrow your focus onto a particular point on the ring (ie) back or centre of the ring. All else becomes irrelevant. Your objective is relaxed, focused concentration.

5. Visualize success. Just before shooting, focus on the ring, eyes open and see the ball going through the hoop with your minds eye. See an imaginary ball going through the real basket. If this is difficult at first, choose a particular mark on your imaginary ball and watch the mark as the ball rotates through the air. Your objective is to give your mind a positive image of the successful shot.

6. Do it! Do not think about it. Your mind should be calm and your body relaxed. With imagery you have programmed your mind for a successful shot. Just set yourself, shoot and follow through. Your objective is to let it happen.

It is important for you to feel comfortable with your mental routine. Let it evolve over time. As it develops let it blend with your existing physical routine. Recognise however that most things new feel strange. Recognise the objectives of a mental routine and experiment with the techniques until they fit.

It is important to recognise that relaxation and mental rehearsal are skills. They are only effective in games if practised away from the court, then applied at practice sessions and finally applied in games. However, once acquired as skills, they provide the athlete with greater degree of control over the mental component of their game.
Rebounding and outlet passing

A. 1 on 1 — find the Aggressors

Coach throws ball up at backboard / ring — players rebound & attempt to score, No fouls called.

B. Crosscourt Blackout Drill

A drill to reach blocking out from a zone defense — go to an open area & find an opponent to block out.

Shot is taken from top of the key by player waiting in line, once the shot has left the player’s hand 01 & 02 head for the basket to rebound, XI must cross the lane, find 02 & block her out. X2 must cross lane and find 01 & block her out. If the offensive player gets the rebound she should attempt to score.

C. 3 on 3 Blockout drill

Offense passes the ball around the perimeter for a minimum of 5 passes; defense adjusts to strongside/weakside positioning. Offense shoots & defense blocks out while offense attempts to rebound, the defense fast breaks to ½ court vs offense as defense.
FREE-THROW SITUATION DRILL
by John Kimble

Every basketball coach must design a set of drills for every phase of the game. The best drills incorporate several facets of the coach's offence or defence and are run off exactly as they would be in a game.

What they do, in effect, is teach technique and habituate the response to specific situations.

Although most coaches spend time on free shooting, they don't usually embellish the practice of it. They simply have the players shoot fouls.

At Central Florida, we try to incorporate the principle of multiplicity and maximum game realism. In addition to the pure act of shooting we utilize box-outs, offensive rebounding, defensive rebounding, pressure, outlet passing, and jump shooting.

All of these skills are practiced in three-man units that operate both in individual and team contexts. Each of the three participants is given an opportunity to shoot 10 fouls (in pairs of two), take between five and 10 jump shots, react to the shot and move, be an offensive (or defensive) rebounder, and get the defensive rebound and make the outlet pass.

We work on this drill every day. At a designated time, we break up into our three-man work groups composed of a Shooter, an Offensive Rebounder, and a Defensive Rebounder.

The Shooter sets upon the foul line and the Rebounders align side by side on a predetermined side of the lane (Diag. 1). The Shooter then takes two free throws.

The Defensive Rebounder aligns in the inside position on the designated side. His responsibilities are to:

1. Keep both hands up.
2. Have quick feet, and step in with the “contact” foot.
3. Step directly toward the Shooter,
4. Box out the Offensive Rebounder,
5. Pivot away from the Offensive Rebounder (who is applying pressure), and then make a two-hand overhead outlet pass to the Free’Throw Shooter.
6. Play one-on-one defence vs the Offensive Rebounder whenever the latter happens to get the rebound off the missed shot.

The Offensive Rebounder aligns next to the Defensive Rebounder. His main responsibilities are to:

1. Keep both hands up.
2. Stack both feet together on the high side of rebounding position.
3. Step in with quick feet, starting with the contact foot.
4. Rebound the ball with the proper technique.
5. Put pressure on the Defensive Rebounder whenever the latter gets the rebound.
6. Use power moves to try to score quickly whenever he takes the rebound.
Floor Length #17 – Long Pass (B) (Diag. 7-31). The working threesome line up as in #14 with the man at the top of the key (3) faking and breaking to receive a pass as shown.

Floor Length #18 - Three-on-Three with Break (Diag. 7-32). This starts with the offensive men starting at the center line, They try to score, but put a press on whenever they lose the ball. The defense breaks and tries to score at the opposite end when they obtain possession in any manner. However, I usually do not permit a long pass to be used in this drill. As soon as the 1 and 2 groups pass the center line on the way back, the 3 and 4 groups move into position and the 5 group moves up. The 1 and 2 groups move over behind the 5 line when they come off the floor with the 1 group taking the offense against the 5 group when it is their turn.

Floor Length #19 - Baseline Man-to-Man Press (Diag. 7-33). One threesome tries to inbound the ball against defensive pressure. The long pass is not allowed. The offensive team tries to score at the far end and all threesomes rotate from the end line as they did in the sideline in #18. Both groups move off the floor and go to the end of the line when the offense loses the ball.

Floor Length #20—Baseline Three-Man Zone Press (Diag. 7-34). The defense line up as indicated and the offense try to penetrate past the center line without the use of a long pass. The threesome’s keep alternating as in #19 and the defense continue the principles that we use in our regular two-two-one zone press.
REBOUNDING

Name of Drill: Three Man Tap Shuffle

Objective: To practice jumping and movement

Duration: Drill usually takes 10 minutes

This drill is as valuable as a tool to cover quick jumping and quick movement to the ball off the board.

The three man teams are placed in positions indicated in the diagram below. Note that #1 and #2 begin to the right of the lane while #3 is placed on the left side. The player-designated #1 begins by jumping and passing the ball across the board. He/she then jumps across the lane taking the place of #3 who taps the ball across the board to #2 who steps up to tap. Player #3 after tapping the ball jumps across the lane into #2’s spot. The rotation continues in this fashion until someone makes a mistake.

This is another drill that can provide a record to hang on the wall. Music is often played while this type of drill is run.
Rebounding #10—Checking the Drivers (Diag. 7-10). 1, 2, and 3 take positions near the foul-lane area as shown, 5 dribbles toward the basket and takes a jump shot, or passes to 4 or 6 who takes a quick jump shot. 1, 2, and 3 check out 4, 5, and 6, respectively, for an instant and then go for the ball. When 1, 2, or 3 get possession of the ball, 4, 5, and 6 take the defense and 1, 2, and 3 move to the back of the lines as 7, 8, and 9 move against 4, 5, and 6.

Rebounding #11—Finding the Receiver (Diag. 7-11). 3 takes a quick set or jump shot from the jump-shooting area and moves to the back half of the circle for the long rebound area. If he rebounds the ball, he shoots again very quickly. When 1 rebounds the ball, he finds 4, who has faked one way or the other, and gives him a quick pass 2 moves in from the endline to bother 1 a bit and become the next rebounder as soon as 1 gets possession. 1 takes the place of 5 when he passes to 4, 4 shoots, 5 takes the place of 4, 3 takes the place of 2, and 2 the place of 1.

Rebounding #12—Competing for Ball and Completing Pass Out (Diag. 7-12). 1, 2, and 3 rebound underneath with each trying to get the ball from the other as 4 takes a quick jump shot. The two men who do not get the rebound try to tie up the one who does and prevent him from making a successful pass to 4. The first man to get five rebounds and complete the pass out to 4 exchanges places with 4 and they start over.

Rebounding #13 — Team Checking “A” (Diag. 7-13). One team lines up in their regular offensive positions with the defense in position. The coach has a ball and takes a shot from one of the outside positions as indicated by the circles. The offense works for an offensive tip or to regain possession as the defense works to get possession and complete a pass away from the defensive board for what might be the start of a break.

Rebounding #14 — Team Checking “B” (Diag. 7-14). The teams line up as in #13. The offense moves the ball quickly with fake cutting but not over three passes and then someone takes a jump shot. The teams then react as in #13.
OFFENSIVE

Leading to the 45 and play one on one

1) Straight lead
2) V — cut lead
3) Triangle lead — make contact with defence
4) Reverse pivot
5) Backdoor
6) Post up

**Points of Emphasis**
1. Pass and receive ball crisply
2. Square up to the basket upon receiving ball
3. Read the defense/be aware of your teammates movements
Offensive Concepts to be Taught

1. Pass and cut
2. Pass and screen away

Offensive one on one moves

- jab and go
- jab and crossover
- rocker and go
- fake shot and drive
- fake pass and drive
Basketball is a team game. By playing together and complimenting each other’s talents, a team with less individual talent can beat the team with greater talent.

This does not mean there is no place for one-on-one opportunities. On the contrary, the game is a series of one-on-one confrontations involving different aspects of the game.

The aspect of one-on-one involving moves by the offensive player with the ball against his defender is extremely important. It occurs every time the offensive player receives the ball. The player with the ball can help or hurt his team depending on what he does with the situation.

A distinction can be made between a selfish one-on-one player and a team one-on-one player. The selfish player does not see the entire team situation and guns the ball at the basket or plows to the basket like a bull driving into trouble. No matter what the defense, man-to-man, zone, or match-up the objective is for each defender to be conscious of the ball and help their teammate guarding the man with the ball. These team defences, with players that are adept at leaving their men and blocking the shot or drawing the charge prevent the selfish player from succeeding. The team one-on-one player is one who gains an advantage over his defender with a solid fake or penetrating drive which forces defensive help from another defender and creates an opening for a teammate to score.

Looking at the one-on-one situation in another way, average players are only able to score when they receive open shots. Great players work to receive the ball in a position to be a “triple threat” to shoot, pass or drive. Any player desiring to be better than average must be able to:

1. Make the outside shot.
2. Pass to the open man in better scoring position.
3. Drive to the basket and complete the play with a shot or pass.

Being a triple threat is no easy task. It takes the desire and determination to spend countless hours alone perfecting one’s offensive skills of balance and footwork, shooting, passing, driving, and passing off the drive. More than this it takes the experience gained from competition to react to a given one-on-one situation and decide what is to be done.

Oscar Robertson was possibly the game’s greatest all-around player, and led the NBA in scoring and assists in one season. When asked what was the most difficult part of the game for him to learn, he responded with a profound statement, when to shoot and when to pass.”
The game’s most exciting players, Bob Cousy, Earl Monroe, and Julius Erving were all great one-on-one players who not only created their own shot, but would draw other defenders to themselves and get the ball to their open teammates for the score. This concept of one-on-one basketball is an integral part of team play.

**Classification of Moves**
Moves with the ball may be simply classified as low post (back to the basket) moves and one-an-one (facing) moves.

**Low Post Moves**
The low post may be considered as the area inside the middle hash marks on the free-throw lane and below the dotted semi-circle line in the lane.

1. **Getting Open in the Low Post:**
Work to get open by using mentally strong and balanced stance with your feet spread at least three feet apart, knees flexed, back straight, rear out, and at least one hand up for a target. Try to seal (keep in one position) your man on one side warding him off with your back and upper arm while giving a target with the opposite hand high. Do not allow the defender to get his lead foot over your foot but keep his pressure on your back and rear.

If you are not open you can:

a. Move away a few steps and quickly come back
b. If you are completely fronted by the defender take him higher up the lane a few steps, above the middle hash mark and cut back door.

II. **Receiving the Ball in the Low Post:**
Meet the ball, catching it with two hands. Use a jump stop, both feet landing together, above the box, with the weight hack on the heels and the knees flexed so that you have excellent balance to react to the defender with the correct move. Protect the ball by keeping it in front of your forehead with the elbows out.

III. **Reading the Defence:**
Reading the defence means determining how the defender is playing you and then reacting with the correct move. It involves seeing the defender or feeling his body pressure against you.

In the low post, you read the defender’s position by feeling whether his body pressure is coming from the topside (toward the foul line) or from the baseline side. In both cases you would drop step with the foot opposite the pressure (or when in doubt) he is probably directly behind you. In this case, use a front turn, and face him to see how he is playing you.

Before you receive the pass, you can anticipate the defender’s position by being aware of where the pass will be coming from meaning corner, wing or high post area, and by being aware of the defenders position in preventing the pass.

IV. **Three Basic Low Post Moves (Without Dribble):**

A. **Drop Step to Baseline and Power Move.**
1. Reading the defender’s position to the topside, make a ball fake by showing the ball above your shoulder to the middle.
2. Drop step with your inside (closest to basket) foot, maintaining your strong balanced stance, getting your shoulders parallel with the backboard, your defender on your back and the ball protected in front of your forehead with your elbows out and away from the defender.
3. Make a head and shoulder fake keeping your knees flexed and getting the defender to jump or at least straighten his legs.
4. Explode to the basket off of both legs emphasizing position and power rather than height.
5. Shoot the ball with two hands from the protected position in front of your forehead.
6. Be in balance with knees flexed to rebound a possible miss with two hands and go up again with as many power moves as it takes to score.
B. Drop Step to Middle and Hook.
1. Reading the defender’s position to the baseline side, make a ball fake by showing the ball above you shoulder to the baseline.
2. Drop step with your outside (away from basket) foot, pointing it at the basket, maintaining your strong balanced stance.
3. On the drop step, move the ball to the lock in position with the shooting hand under the ball and the balance hand on top of the ball. Do not lead with the ball, rather “step and hold” keeping the ball back and protected by your head and shoulders.
4. Hook the ball by lifting the ball to the basket with the balance hand on the ball till the point of release. Follow through with wrist and fingers pointing to your opposite ear.
5. Be in balance with knees flexed to rebound a possible miss with two hands and go up again with as many power moves as it takes to score.

C. Front Turn to Baseline, Cross Over to Middle and Hook.
1. When in doubt as to your defender’s position, front turn to the baseline pivoting on your inside foot and drive step (Jab step) with the other foot and fake a jump shot by showing the ball high toward the baseline. (If the defender does not react you can shoot the short bank jump shot),
2. As the defender reacts to your showing the ball high bring the ball low below your knees as you cross-over with your lead foot.
3. On the cross-over step, move the ball to the lock in position with the shooting hand under the ball and the balance hand on top of the ball. Do not lead with the ball, rather step and hold keeping the ball back and protected by your head and shoulders.
4. Hook the ball by lifting the ball to the basket with the balance hand on the ball till the point of release. Follow through with the wrist and fingers pointing to your opposite ear.
5. Be in balance with knees flexed to rebound a possible miss with two hands and go up again with as many power moves as it takes to score.

One-on-One Moves (facing the basket)
I. Getting Open to Receive the Ball.
A player may be a fine shooter and one-on-one threat, but if he can’t get open once the defence is on him, his ability with the ball is worthless. Always see the ball. Scoring opportunities may be lost because the receiver does not see the pass.

II. Move without the Ball.
Move without the ball to free yourself. You cannot stand still, constantly change your pace and direction. Use moves such as the V-cut, backdoor, pop, fade, or flash. Work to use screening techniques to get open. Cut off screens with the roll, pop, or fade.

III. Receiving the Ball in Your Shooting Range.
Get open to receive the ball while in your shooting range. Your shooting range is the distance within which you can consistently make the outside shot. Try, through disciplined practice, to develop a consistently good shot from a range of at least 15 to 17 feet. By catching the ball in the area where you are a threat to make your outside shot, you can be an effective ‘triple threat’. If you do not catch the ball within your range, the defender will be able to sag off you and play your pass or drive thereby negating these moves.

IV. Two Techniques for Receiving the Pass.
There are two techniques for receiving the pass, depending upon the size of the opening created between yourself and your defender.

A. Catch the Ball in Good Position to Shoot (After Creating a Good Opening)
If you have created a good enough opening between yourself and your defender, catch the ball in position to shoot.
1. As you come to meet the pass, turn your body to face the basket.
2. Give a target with your shooting hand in the position from which you start your shot.
3. As the pass is thrown jump behind the ball letting the pass come to your shooting hand. Do not reach for the ball.
4. Catch the ball with the block and tuck method. Block the pass with one hand and then tuck your non-shooting hand under the ball and your shooting hand behind the ball. As you jump behind the ball land in balance in position to shoot.

B. Turn and Face the Basket (If you are forced to reach for the ball).
When tightly guarded, beat your defender to the ball and turn and face the basket. A common mistake is for tightly guarded players not to face the basket and be an offensive threat. Poor players have the bad habit of bouncing the ball immediately after receiving it.
1. Go to meet the pass. Reach for the ball with two hands. Land with a one-two step.
2. It is good to learn to land the inside foot establishing it as a pivot foot. You can then protect the ball with your body and also be in a position to execute a drop step (with opposite foot) should your defender over commit himself when going for the pass.
3. After receiving the pass, use a front turn, and face the basket.

C. Triple-Threat Stance.
Upon receiving the ball face the basket and become a triple threat to shoot, pass or drive.
1. See the Basket, and Your Defender
By focusing on the basket you can see the total picture, including an open man tinder the basket or the man who passed you the hail starting a play.
When seeing your man, read whether is is playing your shot, pass or drive,
2. Drive Step
This is a short (10-12 inches) aggressive jab step with one foot straight at your defender that fakes a drive and forces him to make a retreat step.
3. Weight On Your Pivot Foot
Your weight should be on your pivot foot with your knees flexed, upper body fairly erect. A common mistake of players is to lean with their weight on their forward foot. This limits quick reaction to the defence being played.
4. Square to the Basket
Be square to the basket with your body facing straight ahead. This provides good position for a shot, and a pass or drive in two directions, right or left Another common mistake is face to far to the right or left which limits your move with the ball to that direction.
5. Move the Ball Close to Your Chest.
Keep the ball moving close to your chest above your waist and below your shoulders.
Keep your hands in shooting position on the ball. It is easier to change your hand position from shooting to passing than the opposite.

D. Reading the Defence. Reading the defence means determining how the defender is playing you. It involves seeing how the defender reacts to your aggressive drive step.
From the triple threat stance there are three basic moves: (1) drive step, jump shot, (2) drive step, straight drive, and (3) drive step, crossover drive. All three moves start with the drive step. The move to be made will depend upon the position of the defensive player after he has reacted to your drive step.
If the defender retreats, come back for your jump shot. If he plays you tight, drive straight or crossover and drive depending upon his position in regard to your drive step.
The weakness in a defender’s stance is his lead foot the foot that’s up). It is more difficult for the defender to stop a drive toward his lead foot because it necessitates a long drop step with the lead foot while reverse pivoting on the back foot. A drive toward the back foot only necessitates a short retreat step. The defender should protect his lead foot by moving his stance half-a-man over, placing his back foot in line with the mid-point of the offensive player and his lead foot to the outside.
You should read the defender’s stance and position of his lead foot. If the defender plays you tight and head on, drive by him to the side of his lead foot weakness). Use a straight drive or crossover drive depending upon which foot is your pivot foot.
It is extremely important that on your drive step, you stop and hold your position for a count of one to read your defender’s reaction and position.
Do not make the common mistake of hurrying your move, causing a poor shot, or charge. Keep your balance physically, mentally, and emotionally.

E. Three Basic One-On-One (Facing the Basket) Moves.
From the triple threat stance there are three basic moves all starting with an aggressive drive step.

1. Drive Step, Jump Shot.
   a. Make an aggressive drive step. Stop and read the defence.
   b. If your defender reacts by retreating, quickly bring your drive step foot back into your balanced toe to heel shooting stance and shoot your jump shot.

2. Drive Step, Straight Drive.
   a. Make an aggressive drive step.
   b. If the defender does not react with a retreat step, take a longer step with your same foot used to drive step.
   c. Take a long dribble forward with your outside hand, then push off your pivot foot. Do not make a travelling violation on this move. The ball must leave your hand before you lift your pivot foot off the floor. Also be sure not to drag your pivot foot by keeping your weight on your pivot foot during the drive step you can prevent “travelling”.
   d. Protect the ball with your inside hand as a guard hand and with your body.
   e. Drive in a straight line to the basket keeping your body close to the defender and trying to cut off his retreat by closing the gap between your body and his possible retreat step.

3. Drive Step, Crossover Drive.
   a. Make your aggressive drive step.
   b. If the defender reacts by playing you tight in the direction of this step, swing the ball down below your knees and crossover step with your drive step foot in the opposite direction. Do not bring this foot back to your starting position before crossing over.
   c. Take a long dribble forward with your outside hand, and then push off your pivot foot.
   d. Protect the ball with your inside hand as a guard hand and with your body.
   e. Drive in a straight line to the basket keeping your body close to the defender and trying to cut off his retreat by closing the gap between your body and his possible retreat step.
   
   Remember, on your drive step, stop and read the defence, keeping your balance, physically by keeping your weight on your pivot foot, mentally by making the correct move, and emotionally by knowing the total team situation and keeping your poise.

One-On-One as a Part of the Team Concept.
On your drive see the total team picture. There is no greater offensive play than driving by your defender causing another defensive man to react to stop you, and then passing to a teammate spotting up in an open area for an easy shot. This concept of unselfish one-on-one basketball that creates openings for teammates is team basketball at its best.
BAPTIST COLLEGE’S
BIG MAN DRILLS

by Frank Pollock
Assistant Couch, College of Charleston

These are some of the drills that we use for our post people and power forwards. Along with these drills we use the jump rope, line drills, and quick slide drills. Basically, we use these drills for conditioning and foot coordination.

1. Mikan Drill— Continuous hooks with each hand.
2. Tip Drill — Tip ball off the board with right and left hand. Tip right hand five times and left hand five times, then tip into basket.
3. “Bang” Drill — Throw the ball on board, go up and get it, “bang” the ball against the backboard and/or rim before coming down, then throw the outlet pass.
4. Outlet Pass Drill — Player throws the ball on board, goes up and gets it, comes down and throws the outlet pass. Ball does not come below shoulder level! Next player in line puts pressure on the man throwing the outlet pass.
5. Superman Rebound Drill — Player starts outside free throw lane. Put the ball on the board above the basket at an angle and go rebound it on the other side of the lane, with both feet outside the lane. Keep ball above shoulder level. Keep hands above shoulder level when sliding across the lane. Now, throw the ball to other side and go get it. Do this continuously for 30 seconds; work up to a minute.
6. Continuous “Bang” Drill — Keeping the ball in both hands, go up and continuously “bang” the rim and/or backboard for thirty seconds.
7. Power Up — Pump Fake Drill — Coach throws ball across the board. Player rebounds the ball and does a power lay-up. (Keep the ball at shoulder level) Next time, use a pump fake, then power up.
8. Tow Ball Power Up — Place a ball on each block. Begin by picking up a ball and power move it to the basket; quickly go get the other ball and power it to the basket; continue for 30 seconds. (NOTE: You will need two other people to help.)
9. Three Ball Reaction Drill — Place a ball on each block and one on the bottom of the jump ball circle. Player stands in front of rim, facing the basket. On coach’s signal, the player goes up and touches the rim with both hands three to four times. On the last jump, the coach calls out the location of one of the balls (right, left, middle). The player goes to that ball and makes a power move. No dribbles! The coach can now call another location or tell the player to touch the rim.
10. Double Tip Drill — Each player starts on the block; one has the basket. The player without the ball goes up and touches the backboard. After he touches the board, the player with the ball throws it across so that the other player can now tip the ball back across he board. After every tip, the player must touch the backboard. The player is continuously jumping. (Note: Tell the player to jump off his toes and keep hands above his shoulders.)
11. Three Man Tip Drills — Start with two players on one side and one on the other side of the basket. The ball is started where the two players are stationed. The player throws the ball across the backboard and goes under the basket to the other position.
12. Offensive Post Drills — Start with a manager and a coach, foul line extended, each with a ball. The post flashes to the medium post, receives the ball horn the wing and gives it right back. This continues for 30 seconds. (Note: Tell the players to call for ball, keep hands up, give a good target, and keep elbows out.) From this same setup, the player can work on drop step power move, hook shot, and turn around jumper on both sides. When he shoots, make sure he passes back out no the same side he received the ball.
13. Three Shot Drill — Start with a manager and coach, foul line extended, each with a ball. The player flashes across the lane, receives the ball does a (1) drop step power move, flashes back across the lane, receives the ball and does a (2) hook shot, goes back across the lane and does a (3) turn-around jumper. (Note: Player passes the ball back out to the same side he received the ball.)
Drills for the Break
1. 3/2 Fast Break Drill
   — Divide group into:
     Point guards
     Pairs of off-guards and forwards or centres

A = Off Guards
B = Centres or Forwards
C = Point Guards

Notes:
1. A and B players always return to lines at end of court
2. C players always return to lines at side of court

Diag. 1
“Placement of players for drill”

Diag 2-5
“How to run the break drill”
Drills for the Break

2. 4/3 Fast Break Drill
   — Divide group into:
     Point guards
     Groups of 3: two forwards or centres and an off guard.

Diag. 1
"Placement of players for drill"

Diag. 2-5
"How to run the break drill"
A Good Simple Two-Man Fast-Break Drill

by Wim Cluytens
Basketball Coach, Mechelen, Belgium

Coaches interested in a good, simple fastbreak/shooting drill are invited to try the two-man drill shown in the diagrams.

I use it with my players for timing, concentration, form, and conditioning. Though simple, the drill has constant movement, with the two players shooting, cutting, passing, and rebounding. It sharpens all their skills and conditions them at the same time.

Diag. 1: Player 1 dribbles to his best shooting spot, takes a jumper, and moves into position for the outlet pass; this can be the side of the rebound or the spot on which the shot, if successful, will be inbounded. Player 2 takes the rebound, immediately hits 1 at the outlet position, and then cuts right up the middle.

Diag. 2: Player 1 passes to 2 in the middle, and the latter dribbles to his shooting spot. He jump-shoots as I crashes the board for the rebound. The drill then continues as before.

Coaching points:
1. Every coach can adapt the drill to his needs; e.g. the outlet pass can be longer or shorter, a special kind of pass can be used, etc.
2. Players dribble to the spots from which they will be doing most of their shooting in the game; e.g. guards to the top of the key or to the elbow, forwards to the baseline or 45° angle.
Developing the Inside Game

by Lindsay Gaze

Lindsay Gaze is the master of the continuity offense in Australia. He has coached the Melbourne Tigers since 1970 and the National Team for three Olympics. His offensive structure in International competition is well known and respected.

In our observation of international basketball we keep getting reminded about the importance of size, quickness and jumping ability. At the recent Olympics it was demonstrated once again that we do not compete favorably with most other countries when it comes to the power game although we are slowly narrowing the gap.

We compete very well in the “perimeter” game. We have been blessed with some great jump shooters in recent years and the tendency is to cultivate these strengths and minimise the weaknesses.

This could be an error in judgment (although the introduction of the 3 point range should help us). As the big man still has a dominating influence on the game and we need to spend more time in working on the skills to teach our bigger players how to handle specific situations.

As in most of our drills we want to isolate the parts and break them down into simplified teaching instructions. We want to emphasize the importance of the one on one moves when a man receives the ball close to the basket. In the early stages we are very specific and rigid in the way we want the player to pivot and face the basket before making the move to take the shot.

**DRILL 1: Post Drill without Defense**

Diagrams 1 and 2 the Coach passes to post man who sets upon middle dot of free throw lane. Post pivots on left foot in this situation, faces the basket and takes a jump short, using the backboard.

Attention must be given to the following points:
1. Pivot aggressively using inside foot as pivot foot.
2. Protect ball by expanding elbows and “cocking” the ball behind the right ear prior to making the shot.
3. Keep head up so that the player can recognise other options when defense is applied.

**DRILL 2: Post Drill without Defense**

Same as in Drill 1 except the player fakes the jump shot and then makes a crossover step and a “power” jump shot using the backboard. Attention must be given to the following points:
1. Pivot aggressively protecting the ball.
2. Do not exaggerate the fake but make a natural move.
3. On crossover dribble protect the ball.
4. Make the power move with the body parallel to the baseline after getting the defensive player on your back.
**DRILL 3: Post Drill with Defense**

Introduce a defensive player to the drill and at first direct him to play passively to allow the offense to learn the skills without too much intimidation.

Once the offense is comfortable with the skills direct the defense to be aggressive to the point of trying to deny the pass in the first place.

Attention must be given to the offense “shaping up for the pass and creating a good target”. Pivot aggressively protecting the ball and making the power moves.

At this stage we say the offense cannot be penalised for any fouls and then encourage aggression.

In our normal training program the next progression would be to introduce another offense and defensive player.

It should be pointed out that the drill we are using is primarily for our zone offense moves but we also note in the structure of our man-to-man offense we are creating many similar situations.

We are concerned about the teaching of fundamental skills and we are very concerned about the player’s ability to “read” the defense and subject to what the defense does, we must make the right decisions and the moves to beat them.

The three offensive players set up as in diagram 3.

It is pointed out that so long as the low post ‘A’ man is capable of receiving the ball then it will be passed to him. When the low post receives the ball he pivots aggressively and checks the defensive reaction. If there is no defensive help then he may make his one on one moves. After ‘A’ pivots C makes a power move baseline side of his defensive opponent establishing either a strong rebounding position or an effective passing target for A. B flares to the opposite side of the free throw lane for an alternative pass if his man helps out toward A. If B’s defense does not help then it leaves A in a better one on one situation.

If A cannot pass or shoot then he quickly returns ball to the feeder and slides out to high post position. C breaks across lane to setup in low post. B slides down and all original options can be repeated.

The timing and the technique of making the leads, establishing the post “targets” and the shot selection are all critical elements. Players must be patient and they must be precise in the way they execute it. They should be encouraged to pass the ball and be prepared to respect the defense returning the ball to the feeder as frequently as necessary to guarantee an elimination of passing errors. The drill also becomes a defensive exercise as we emphasize the need to deny the pass to the low post man.

It is not a difficult task to deny the first pass but then we must work at the next phase of the drill.

In Diagram 5, A is being denied the pass from the feeder. Hence, the pass is made to the high post man B. When this occurs A should assume a blocking out position on his man creating a target for B to feed him down the lane.

A should not lead for the ball, but block his man out and B makes a lead pass. This prevents A’s man from forcing A too far under the basket and into a more difficult passing lane. When B receives the ball C will time his move up the lane powering inside his man, if C’s defense is helping A then the pass to C is relatively easy. If C’s defense is working on denying the pass then A is left more on a one on one situation.
In Diagram 6, B passes to C who may shoot or power to the basket or quite often C is able to make a better pass to A.

In Diagram 7, B has elected not to shoot or pass and returns ball to feeder. A cuts across to weak side post B slides down and C breaks toward strong side and all drill options can be repeated. Hence, we have the capability of continuing the drill recognising the defensive adjustments and selecting the offensive moves accordingly. If the defense becomes particularly aggressive to start the drill, B and C may exchange to release the pressure; A and B or A and C.

We usually do not encourage this in the early stages as we prefer the offense to be positive in creating their targets in a one on one situation.

Sometimes the weakside low post man can be confused about the rules and to simplify their instruction we say if the low post gets the ball you go low. If the high post gets the ball you go high. This helps the comprehension and avoids the problems when both B and C start occupying the same zone when A gets the ball or when A and C occupy the same zone if B gets the ball.

Once the basic rules of timing and movement are established the efficiency of the players in their work close to the basket improves and it is quite possible for the smaller guards or forwards to be equally effective as the big boys.

THREE ON THREE IDEAL TEACHING UNIT

Coach Mike Osborne is a Director of Professional Basketball Consultants in partnership with Teny Aston, the former S.A. Director of Coaching. Mike has coached at Senior level in S.A. for five years. He coaches Noarlunga City Tigers and for past three years coached Adelaide 36ers in NBC. A former State Senior Coach, Mike was selected S.A. Coach of the Year in 1981.

The lament of many coaches is having to conduct training sessions with two few or too many players. The additional problem in the junior ranks has to cope with players of a wide range of abilities.

The three on three module provides many advantages:
1. Ensures that all players have a high work rate. Often in a five on five situation several players can dominate and the work rate of the other players may be too low.
2. Can quickly build from one on one to three on three situations. Once players have a good grasp of leading techniques and spacing then you are ready to play three on three.
3. Can be used comfortably with squads ranging in size from six to eighteen.
4. In squads with a diverse range of abilities it enables coach to match up players of similar ability. This will retain the interest of both the gifted’ player as well as
5. Provides sufficient variety and stimulus to be used for all junior age groups. The Rookie (Under 12) players can adapt to this comfortably.
6. Gives players sufficient space (particularly in their player developing years) to operate more one on one.
Half Court Games

Begin the build up to three on three by teaching squad how to lead (and defend the lead), how to cut (and defend the cut) and the basic defensive triangle.

**First Stage**

**Second Stage**

**Third Stage**

**Fourth Stage**

**Rules**
- Pass, cut and replace.
- "Bump" the cutter.

**Rules**
- Pass and screen on the ball.
- Help and recover on screen or jump the screen.

**Rules**
- Pass and screen away from ball.
- Jump the switch or slide through depending if screen set in range or out of range of shooter.

**High Post**

**Rules**
- Pass and cut off post.
- Pass to post and have split action.
- Introduce concept of 'circling out'.
Fifth Stage

Low Post Set

Rules
Pass to post and screen away.
Forward to guard pass then cut off post.
In all of the above situations the appropriate defensive reactions can also be taught.

Full Court Games

Develop rules on backcourt defence. Players can be given some basic defensive rules:
e.g. man to man help and recover
     man to man run and jump
     man to man but trap the inbounds pass or trap on the turn.

Once this is achieved then pick your teams
e.g. 4 teams and play a round robin game. Games of three minute duration provide sufficient time for teams to be quite fatigued.
These games prove very popular with the players - then can be given the opportunity to make up their own rules. This proves exciting for them and provides further stimulus to work hard.

An alternative drill can be used over the full court incorporating all of the above elements plus the fast break. The game allows for squads of size nine to eighteen players.
Team X attacks 3 on 2 against team O. Once ball crosses the centre line then a trailer from team O can enter the defence (after touching the centre circle). The object is for team X to first have 3 on 2 fast break then failing this it becomes a three on three. Meanwhile the next two players on team X prepare to defend their basket (after touching the corners of the court their end).
Should team X score a basket then they revert to defense (applying pre-determined defensive rules).
Team O now attacks but first has to get past team X. Once ball crosses the centre line then the three defensive players X drop out and go to end of their line.
This game can be played with a combination of different offensive and defensive rules. Make it competitive by, say, first team to 11 baskets,
Training sessions can be exciting and a learning experience for players. Give the players basic offensive and defensive rules then allow them to choose their own combinations. See what happens.
DEFENSIVE

Points of Emphasis
1. See man and ball at all times
2. Help and recover
3. Boxing out

A One on one full court defense (offense is not allowed to turn their back on the defense. ie: Reverse dribbles are not allowed.

B Two on two help and recover (full court)
Run and Jump on 2 on 2 full court defense
A. 2 on 2 switch

B. 2 on 2 Help & Recover

C. 3 on 3 Run and jump with rotation

Run & jump every time a player dribbles toward you. Switch on every screen, player guarding the dribbler switches to 3rd offensive man every time.

Lane Reaction Drill
DEFENSE!

by Bud Presley
Coach, Mento College, California, PRO-Keds Staff Coach

Bud is “about as fine a teacher of team and individual defense as any I have seen.” says Pete Newell. This from Dick Harter. “There is no better coach anywhere in the country We are proud to have Bud with us this year.

During the course of a very close 10-year association with basketball - 12 as a player and 28 as a coach - I have become increasingly convinced that defense is the single most important aspect of the game. It is often the determining factor in the outcome of a game. In recent years many “Run and Gun and Have Fun” teams have failed to win collegiate titles at the national level largely because of their sloppiness and lack of determination at the Defensive end of the floor. Despite their enormous physical talent, they are continually beaten in post-season playoffs by teams of equal or near-equal talent who are willing to pay the price of tough team defense. As a consequence, more than ever before, coaches have become aware of the inestimable value of defense. They are looking for players with heart and character — lads who will sacrifice comfort and develop the physical and mental toughness necessary to becoming a good defensive player.

Let’s face it, great offensive players are blessed with certain God-given abilities — speed, quick reflexes, coordination, an innate sense of timing, etc. This does not mean they have not had to work hard and long to develop these innate qualities to their fullest potential. Nor does it mean that determination and effort cannot make a good offensive player of one not naturally gifted. It does mean, however, that ultimate potential on defense is limited to some degree by native talent.

On the other hand, I have coached and seen a great number of young men who though lacking in outstanding natural athletic ability, have become exceptional defensive players through desire and intense effort. For good defense only about 20° is measured by desire to succeed. You all have it in your power to stimulate that most important 80°.

Here at Mento College our players take enormous pride in playing defense. This pride — the product of intense, unified physical and mental effort — has enabled our teams to establish a three year record of 75 wins and 11 losses. It has given us five Coast Conference titles, an accumulated 88-14 conference record, 3 California State runner-up titles, and a California State Small Division Junior College Championship. Our teams have led the nation’s junior colleges in defense (50.3 pts per game coverage) over this three year period, and in 1973, we set an all-time National J.C. defensive record of 45.7 pts per game.

This has happened at a very small (180 male students) private Junior College whose record prior to the establishment of our present program showed only 11 wins in a four year span. It is no wonder that I am fervently convinced that Defense is the most important element in winning basketball.

THE ESSENTIALS OF INDIVIDUAL AND TEAM DEFENSE:

1. DETERMINATION: This is a state of mental and physical toughness developed only through intense, all-out effort in every minute of every practice and every game. It is a quality that enables you to never give up or become discouraged. It is a quality that enables you to think, even when your opponent has scored on you three or four times in a row, that you are going to “Eat Him Up” the next time he comes down the floor.

2. AGGRESSIVENESS: This is the precise opposite of passivity. It is characterized by a passionate will to dominate your opponent. It is reflected in constant attack and harassment, in denying your man cutting lanes and passes, in contesting every dribble, every rebound, and every shot, in applying unrelenting pressure.

An aggressive player is risk taking in his play: he “takes the charge”, dives on the floor when necessary, fights over screens; he feels that every loose ball is his. He plays so hard and with such joyful abandon that he seldom gets through a practice session without suffering some minor injury—bruises, floor burns, etc. He bleeds a little and often causes others to bleed. This cleanses the soul.
3. **CONDITION:** It avails a player very little to have desire and aggressiveness if he is in such poor condition that he exhausts himself after five or ten minutes of intense effort. This either greatly reduces his efficiency overlong periods of time, or results in his finding a place on the bench. There is no easy road to conditioning. The type of physical and mental toughness necessary to sustaining an intense effort over a forty-minute game period is only acquired through hours of punishing work.

4. **PRIDE:** This is the accumulated result of determination, aggressiveness, and conditioning. It spreads among individuals and infects the entire team family; it is something you can literally “feel in your very soul”. It is the *shared* joy, thrill, and immense satisfaction of an all-out individual and team effort. Inevitably, its achievement fosters deep and lasting team friendships, loyalty, respect and love. These factors are the true and beautiful values of athletic competition. Pride is never felt by poorly disciplined teams made up of selfish individuals who play carelessly and without passing.

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**TIPS FOR INDIVIDUAL DEFENSE**

1. **AVOID THESE CARDINAL SINS:**
   a. Loafing and/or carelessness.
   b. “Pursuit” defense. Deliberately allowing your man to dive by you and then attempting to tip the ball out from behind. This leads to fouling and destroys team defense.
   c. “Dumb” fouls caused by reaching, lunging, holding or laziness in moving your feet and adjusting your position.
   d. “Skying” up. Leaving your feet on head, shoulder, and ball pump fakes. Never leave your feet in an effort to anticipate or block a shot until your opponent has left both of his.
   e. Failure to block your man off when a shot is taken and you are on the ball side of the court or your man is within easy re-bounding position.
   f. “Matador” defense. This is an abomination, it is characterized by bobbing your head at the shooter instead of closing out hand on him and contesting the shot, conceding shots by running by the shooter with your hands up in order to get an early release on the fast break, quitting on screens, lunging. “Pursuing”, and in general, lazy, indifferent defensive effort. Avoid it like the plague!
2. GUARDING A MAN WITH THE BALL;

1. Maintain a staggered, boxer stance with your strong foot (usually the left foot for right handers) slightly forward. Keep your knees flexed, your tail down, your head and chest up and your back straight or slightly arched. Feet should be about shoulder width apart. Keep constant pressure on the ball (point the ball) with the hand on the side of your forward foot. Never reach with your rear hand as this throws you off balance.
2. React (adjust your foot position) to all foot fakes towards the basket so as to maintain your position ahead of the man and ball.
3. Do not react to lateral foot fakes, as you are merely being set up for a crossover move.
4. If your man steps back, as in a full-rocker fake, ‘Belly-up on him and put him in “jail’.
5. Pressure the dribbler wide and give ground grudgingly. Get ahead of the ball, make him pick-up the ball, and then belly-up on him.
6. Jump back in the direction of the pass on all penetrating passes; as you do so, look for a possible hack or post screen.
7. Chest your man on cuts to the basket and take him out of his desired cutting path.
8. Fight over the top on all rear or post screens; bow your back, pull in your tail, and wedge your lead leg hard over the screen. Do not be afraid of making body contact, as this is a double jeopardy screen and the screener is fair game.
9. Take the Charge. Jump in front of the abandoned cutter or driver, take the knock down and draw the offensive charge foul.
10. When your man is clearly on the side court within 15 feet of the baseline, have your inside foot up and your baseline foot back to protect against the baseline drive.
11. In blocking out, step directly at your man's crotch with your strong foot if he crashes to your rear foot side front pivot into him and make contact if he crashes to your front foot side, rear (reverse) pivot into him and make contact.
12. Plague your man like a crazed, gnawing rat — dominant him!

3. GUARDING A MM WITHOUT THE BALL:

1. Maintain, whenever possible, a position of “mid-point” vision in which you can point and see your man and the ball at the same time.
2. If the angle ever precludes your maintaining “mid-point” vision, turn into the ball.
3. Deny all lead penetrating passes; guard to forward, wing to post
4. When guarding a man one pass removed from the ball (other than a post man) maintain a flat angle relationship of Ball. You. Man (see diagram). Be one step off the passing lane to your man and approximately one-third of the distance from the ball. Make all appropriate “Help” calls: Help-left, help-right, open-left, open-right, screen-left, screen right, high-post, switch” etc.
5. When guarding a man two passes removed from the ball (such as the weak side toward);
   A. Remember to maintain the flat triangle of Ball, You, Man see diagram).
   B. You are responsible for all over-the-top passes to the post when the post is fronted.
   C. Beat your man to the spot when he cuts to a ball side post and turn him inside, then open up the ball maintaining hip contact.
   D. Take away his backdoor cut by opening to the ball and fronting him as he reaches the low baseline post position.
   E. Remember no flatter how slow you may be in relation to your man, there can be no excuse for his
ever coming to get the ball from the diagonal forward position since, if you are in proper Man-Ball relationship, he has much farther to go than you do.

F. You are the final and ultimate help man in team defense. On any penetration drive to the basket, you must take on the driver.

G. Close out hard on any cross-court pass to your man; if you hustle, you should arrive almost simultaneously with the ball. Run the first half of the distance, then boxer shuffle with the inside foot and hand up the final two or three strides. Close out slightly baseline side,

**FINAL SUGGESTIONS:**

Watch the great defensive players in the game and you will discover a common ingredient: Fierce Determination — an All-Out, abandoned physical effort.

All of your players can play the Defense. They have it in their power to do so. If they will make the commitment they will be better players, better men, and you and your team will prosper.

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**Floor Length #27—Three-on-Two—Conditioner (Diag. 7-41).**

This is a variation of a drill that I saw described by Mike Harkins of Eastern Montana State College and have used to great advantage, it is a fine conditioner as well as providing near-game condition situations for the execution of the finish of the fast break and for defending in the three-against-two situation.

You need at least twelve players for this drill and my squad of fifteen make up a good number for it. They line up as indicated in the diagram. 1 starts the play by rebounding the ball off the board and passing to 2 or 3 and the three of them fill lanes and advance the ball quickly down the court in any manner. As 1 rebounds the ball, 9 moves out and takes a deep spot near the basket and 10 takes a spot in the outer half of the foul circle. When all three offensive men have passed the center line, 11 comes in from the sideline and touches one foot in the center circle and then comes back to help defensively. This forces the three offensive men to attack the two defensive men quickly and get a good shot before the extra defensive man gets there to make it three-on-three.

When the offense scores or loses the ball in any manner, they get off the floor and go to the end of the line at the side. The three defensive men, 9, 10, and 11, now become offensive men and break for the other end as 4 and 5 move out on defense at the other end and 6 becomes the late defensive man. The drill progresses in this manner and the coach must be alert to many things in this fast-moving, action-packed drill occasionally, we have the man who scores put on a nuisance one-man press to keep the new offense alert.

**Floor Length #24 — Long Peas from the Board (Diag. 7—38).**

The players line up as indicated in the diagram with 8, 9, and 10 each having a ball and I lined up on the side approximately one step farther out than the foul line extended.

As 8 tosses the ball high on the board, 1 breaks down the sideline and then out toward the basket when he gets a few feet past the centre line.
8 tries to complete a baseball or long hook pass to 1 and then goes to the end of the line from which I broke. 1 tries to receive the pass, score, retrieve the ball, and speed—dribble to the end of the line on the other side of the floor, and pass to the first man in that line without a ball. As soon as 8 passes, 9 moves over to take his place and 2 moves up to take the place of 1 when he cuts. Each man keeps moving up to take the place of the man who float, the spot in front of him. After a while the cutting line should move to the left side of the floor.

FLOOR LENGTH #25 — One—on—One — Conditioner (Diag. 7—39). Place a coach with a ball under the basket at each end. The players line up as indicated with the defense about three feet ahead of the offense. When the coach signals the start, the offensive man at each end breaks for the other end to receive a pass from, the coach there in an attempt to score. The ball is passed back to the coach when the offensive man scores, when the defensive man get possession, or when the coach calls for it. The instant the ball is returned to the coach the next pair in line at the opposite end break. When a pair has finished, they go to the end of the line where they just finished. The offensive and defensive then change assignment, after each round, but not after one length.

FLOOR LENGTH #26 — Two—on—Two — Conditioner (Diag. 7—40). A coach stands under the basket at one end with a ball and the players line up in four lines, at the other end in the offensive and defensive positions as indicated. When the coach signals for the start, the offensive men break for the other end in an attempt to receive a pass and score and the defense break back to prevent that happening. When the ball is returned to the coach under the same conditions as in #25, the next foursome in line break and the foursome who just finished go back down the floor outside the sidelines to the end of the line, but change assignments.
DEFENSE!
by Bud Presley
Coach, Meto College, California
PRO-Keds Staff Coach

Bud Presley is one of the top defensive coaches in the USA. In the past he has demonstrated his expertise in Australia and with this continuing article on defense he is to pass on his many years of experience.

Continued from Vol 3 No.1

I ONE ON ONE:
A Ball pressure and position drill (approx 1½ mm. daily)
Squad is spread along sideline in groups of two; defensive player faces sideline and has ball; offensive player starts out of bounds. Coach gives four direction calls:
1. Defense: defensive man places hand on offensive player's chest with elbow bent, hands him ball and contests ball with hand on forward foot side — he POINTS the ball at all times as offensive player moves ball
2. Footwork: Offensive player uses footwork fakes and defense responds: he retreads on all steps toward basket, closes in on all lateral or back steps.
3. Dribble: defense "turns" dribbler always getting ahead of the ball and contesting ball with flicking motion of forward hand from floor up and with palm up.
4. Belly Up: on command "belly up", dribbler picks up ball and defense swarms. Drill is continued alternating 'dribble' and "belly up" calls to opposite sideline. Offense and defense then exchange and come back.

Purpose of drill is to program proper techniques in maintaining constant pressure on ball.

B: 1 on 1 Lane Close Out
NOTE: I think it is very important that once drill technique and procedures have been covered all drills be run in separate groups (for example, 5 groups of 3 players at 5 baskets on 1 on 1 close out), so that no players are standing in lines and time is conserved.

Defense starts under basket, 0 passes ball to X at free throw line and closes hard; X may shoot, drive, etc., drill is not over until X scores or 0 screens off and gets bail. X runs half distance then shuffles to ball with strong foot up and hand up on front foot side. It is important that on final approach step, weight is on

C: 1 on 1 Side Close Out
back foot so that forward momentum will place defensive player in balanced position. Same as lane close out but except that emphasis must be placed on favoring the baseline side slightly, and arriving in defensive pressure position with the inside arm and hand up discouraging the shot and the baseline side arm extended into the low post passing lane.

**D: 1 on 1 Extended Defense with Post Avoid** Use same sideline format as in position drill; ie, groups of 2 spread along sideline:

In this phase, as dribbler brings ball across, a third player P establishes a post and calls for ball. 0 feeds post and tries to cut and rub his defense. X run-jumps to ball and fights cut

**E: Three Phase 1 on 1**

1. On guard to forward pass, run-jump (turn and take one running step in direction of pass) and chest cutter away from ball side cut: Force cutter to go inside and front him tough through post area (¾ front ball side on low post). No defense on forward — break drill into groups of 3 players and rotate.

2. Play post defense; make X step over top when possible and forward changes ball position with dribble
3. Off Side Defense: include close out on cross-court pass, beating back cut (turn into man and get him on back), beating over the top cut (chest man in keyway and turn him to basket; ride him on your hip as he cuts low).

NOTE: on weak side defensive phase, anytime forward sees that defensive man has lost ball vision, he may drive hard; defense must react immediately and take the charge, ie, Back cut — turn into the ball and get the cutter on your backside — elbows spread.

Defense meets dribbler at mid-court and turns him down side, then runs and cuts him off at a distance half way between a mark equal to the top of the key on sideline, and the half way line, if dribbler can turn corner and drive basket, he does, If he reverses to middle; action stops.

F: Stop Dribbler Drill for Guards; run on both sides of floor
G: Denial, Backdoor and Baseline Cut-Off Drill for Forwards

1. Denial - Defense makes two or three hard denials as forward creates lead; coach passes after release and gets ball back.
2. Backdoor - or backdoor, defense turns and runs to lane area, then makes hard reverse pivot into man and goes for ball.
3. Cut-off - Forward gets one bounce drive start; defense must run to cut off angle along base and take charge. If forward can beat defense for lay-up he takes it.

H: “Rub” Drill

Use two groups of six players, or two groups of seven, etc. Guard uses switch and reverse dribble in attempt to rub defensive guard on either high post man. Defensive guard must fight over top hard, driving lead arm, hip, and leg over screener and making contact. Defensive post man call, appropriately “post left” and “post right” and, if guard is late getting over screen, they must hedge out and stop or delay ball until guard gets through.

Guard may drive down middle, in which case defensive man on posts must take charge.

Players rotate the six positions every 30 seconds; thus we can get through drill in 2½ minutes.

I: Post Defense

Use three groups of five, or coaches or managers may rotate ball on perimeter if 15 players not available.

Offensive front starts low and works continuously to get open (he starts off ball so that we can check defensive post man’s man — ball relationship. Ball is constantly swung around perimeter wings may dribble base to create passing angle and may skip pass.

Defensive man ¾ fronts low post with X steps over top to maintain ball side ¾ front. If post man steps out and seals him so that he cannot make X step, defensive man turns into post and bear hugs over top. He must get there! We want war with a little blood shedding in this drill.
DEFENSE!
by Bud Presley
Coach, Mento College, California PRO-Keds Staff Coach

Bud Presley continues his four part article on Defense. Although Bud retires this year he is still one of the most respected defensive minds on the West Coast of the USA.

J. 6 Phase One on One
Groups of three utilizing five baskets. Used after all individual phases have been covered in separate drills.
Phase: 1 Lead Denial
Two or three pressure release, defense tries to force backdoor.

Phase: 2 Backdoor

Diag. 19

Defense turns and runs to lane area, then makes his rear pivot into man feeling for him and cutting off path.

Phase: 3 Mid Post Defense

Diag. 20

Diag. 21
Diag. 22

Defense 3/4 fronts ball side.

Phase: 4 Low Post Defense

Diag. 23

X dribbles to corner defense X steps over top and denies from lower side. Now dribble outer X step to high side.
Phase 5: Off side

Phase 6: Short ‘17 on Diag. 24

Defense assumes flat triangle position one step off passing lane pointing man and ball, at a distance of between ¼ and ½ (depending on his speed) of the distance between his man and the ball. He must now defend the cross court, the back cut, and the over the top cut at random.

Last phase is competitive to basket—scored on defense coming up with the ball.

II: TWO ON TWO DRILLS

As soon as two on two drills are begun, it is important that constant communication be emphasized — ‘help left’, ‘help right’, ‘open left’, ‘cross’, etc. Since this is the beginning of support team defense, we go slowly at first to program proper techniques.

A. Two on Two Full Court Lateral

Diag. 25

0^2 denies and calls ‘help right’. As ball progresses down court, dribbler penetrates inside and support man helps and recovers.

Diag. 26

Help and recover (X1 would now penetrate and 1 would help and recover). Defense and offense charge at other end and come back.

In the same drill “crossing” is taught. It is always the support man who decides whether to help and recover or cross. If he crosses, switches, he must call “cross” so that his teammate will scramble to pick up open man.
02 determines that O1 has been beaten too badly to recover, he calls “cross” and stops ball. O1 hustles at deep angle to pick up X1.

Diag. 27

Same drill is run in a vertical relationship length of court:

Diag. 28

Diag. 29

B. Two on Two Dovetail off Pinch Post Use all baskets, groups of four players.

Diag. 30

Post defense contests and calls “pinch right” so defensive guard is alerted. On pass, defensive guard jumps to ball and cheats cutter to keep him off screen; when the guard does cut over the screen, the defensive guard must drive his lead arm, hip and leg hard over the screener. The defensive post obviously cannot stitch, so he steps off one step in the direction of the cut and contains the area.

We also defense a dribble rub on this drill.

Diag. 31

If post is unable to hand ball off to cutter (and this should usually be the case), he passes to guard in corner and sets an inside screen.

Diag. 32

Diag. 33
Post defensive player calls “screen left” forearms screen or and ball; defensive player on cut mid guard is unable to passes back to post and sets Defensive player on guard to hedge out and stop ball.

Man on screener in both cases must hold screener in with forearm to prevent early roll, and to be in position to pop out and hedge.

**C. Guard - Forward Two on Two**

**1. Guard Around Cut**
On guard to forward pass and guard around cut, defensive guard jumps to ball and toes behind forward’s screen on hand-off; defensive forward steps back to let him through.

Occasional skip passes will force long close-outs and identify lazy defensive adjustments.

The second phase of our position four on four drill includes an occasional guard or forward empty in order to program ‘open left’ and ‘open right’ calls.
As X2 empties, O2, O3 and O4 must shout “open left” to O1 so that O1 can close off the open drive by X1.

As X3 clears through, O3, O4 and O2 call open right to O1. Since defensive players intent on pressuring the ball cannot see behind them, it is essential that teammates communicate open court clear-outs to avoid an open side one on one situation. These drills must be run with great intensity by the defense, and with a ‘crescendo’ of “help” and ‘open’ calls. With this added verbal encouragement, team pride and morale emerges from our four on four half-court drills.

B. Four on Four “Stop the Ball” Drill

In this phase, offensive players drive hard to the basket on every second or third pass, defensive players must help, rotate, and “stop the ball”. When the ball is stopped, players must closeout hard on the kick out pass.

Note that as X2 drives baseline, X3 must cover all the way down to the low block to screen out on X1 and/or prevent a pass to X4 as O4 stops the ball.

2. Close out on kick and pass

There should be some interception on diagonal kick outs, since $X^2$ is passing out of a double team formed by O4 and O2

C. Four on Four Help and Recover and Cross

X1 penetrates, O2 helps and recovers on pass to X2 and O1 catches up.

$X^2$ penetrates, O1 helps and recovers on pass to O3.
X penetrates inside, 03 helps and recovers on pass to 03 around the horn until all defensive recovered.

Thus we penetrate dribble players have helped and

In the “Cross” phase, we are simulating a game condition in which the man on the dribbler is beaten badly and his helping teammate must “cross” (switch) to stop the ball.

Cross drill repeated around the horn.

D. Four on Four “Line”
In this drill the offense is running a constant movement game - pass and cut, pass and screen away, drive, empty, post and split, etc. - creating as many defensive problems as possible and, of course, trying to score. Since there is no defensive centre to cover mistakes, the coaches can quickly correct defensive breakdowns that occur. Blocking out by all four defensive men is heavily emphasized.

There is no offensive foul in this drill, as we wish to place a great burden on the defense; to create a tougher situation than in a game.

E. Four on Four “Full Denial”
In this drill, which is a great conditioner and is designed to increase the time that we can maintain extreme pressure in a game situation, we deny all one-man removal passes (guard to guard, guard to forward, reverse passes, post entries, etc.). The offensive players constantly move executing the same freelance game as in the four on four “line” phase.

In order that the defense gets no rest, which would destroy the purpose of the drill, no shots are taken. Also, on a deflection or interception, the ball must be returned to the nearest offensive player immediately to minimise the break in the defensive action.

We run this drill for two minutes early in the year and build the time up to five minutes. It has been a great help to us in sustaining defensive pressure in games.
F. Four on Two Break to Four on Four Press
This is a defensive transition drill designed to reinforce early and immediate pick up or defense following a score. It presents a defensive situation more difficult than a game situation and promotes alertness and communication. It can be run continuously up and down the court or, you can rotate groups immediately after the offensive team has brought the ball up against the press.

Four on Two Break to Four on Four Press
Big men (forwards and centres) line up in pairs at mid-court, guards line up in pairs on opposite side of court. The first two guards in line - in this case G1 and G2 - play tandem defense at defensive end. The second pair or guards in line – G3 and G4 – go on offensive on the break. As the drill is completed, all players return quickly the rear of their respective lines,

The drill begins with an offensive rebound and a random break pattern - four on 1 - all four men on the break must penetrate past the free throw line so that no one gets a cheat start on the defensive press phase. When the ball is shot, we assume that it is made and allow one of the guards on defense to secure it and jump out of bounds. Now G1 and G2 bring it up against the press, and G3 and G4, who were on the break, immediately play full court press and communicate to identify their men. The next two big men in line, F3 and F1 now step onto the court in a random fashion and become offensive players against the press.

F1 and G2, who were on the break, sprint to high denial relationship on F3 and F4 and are now on the press team.

We now have a four on four full court press situation coming back up the floor. This drill has helped our early defensive transition pick-up immensely.
V. OUR MAN TO MAN 3/4 AND FULL COURT PRESS PRINCIPLES

Our extended press is simply an extension of all the defensive principles covered in the previously described breakdown drills. We must talk constantly, we help and recover (bluff) or cross in support of the ball as needed, and we rotate on crossing our trapping situations. On a cross action, the man who was beaten may trap the ball at any time instead of recovering to offensive player left open by the teammate who crossed for him, i.e.:

This is a simple cross, with the defensive forward stopping 0' penetration, and the defensive player on crossing hard to pick up the open forward. Note that our defensive centre must momentarily step out into the open passing lane as our defensive forward leaves his man to stop the ball (cross).

In this same press situation our guard may decide to recover to the ball and trap, in which case our defensive centre must stay with the open forward.

We keep our trapping to a minimum (except in a desperate case from behind late in the game situation) and use it as a surprise element.

Although we discourage random and excessive trapping by our guards (we prefer the less risky guard-forward trap shown above), we will do it on occasion, as long as our guards show good discretion.

We release this trap after one count (cross) since at the moment of the trap we are extremely vulnerable weak side underneath.

The following describes a guard-guard trap situation:

In this situation defensive guard O2 sees a vision problem develop or feels he can deflect the ball on a blind reverse dribble. When he leaves his man to trap, O4 the defensive forward on his side must shoot up to replace him (as if there was a rope connecting them) to intercept or deny a pass to the open guard.
One Count after 02 drives to trap G1 he calls “cross” and 01 crosses quickly to pickup G2 as 04 hustles back to cover F4 weak side under. 03 and our defensive centre must maintain a strong fronting position on their man for our trap to be successful.

We have found that on many occasions, 02 can draw the pass and make a deflection as he crosses to replace O2 as G1 will see that G2 is momentarily open.

This finishes the four part series on defense by Bud Presley. The Australian Basketball Federation Incorporated would like to thank Coach Presley for the use of this material for Coaches Corner. Future plans are to place the complete series in a book for public use.
A few years ago we were successful in winning the National N.A.I.A. Basketball Championship in five games during which we did not have a single good offensive game as a team. During the regular season we averaged 81 points per game and the opposition 67 points. How did we win the tournament? We did it with a pressure defence, which allowed an average of 63 points per tournament game. In these five games, our opponents averaged 29 points in the second half.

Pressure means hard work “all the time”, determination, aggressiveness, alertness and a type of initiative that will take advantage of certain percentage circumstances. During the tournament we averaged 67 points per game and the opposition 63 points. I will be the first to admit that we were fortunate — “lucky”; the ball just happened to bounce our way. We had “the breaks”, as the saying goes, but I am sure our players’ intelligent initiative had something to do with the breaks. We strongly believe that our defence won for us, in so far as any one single factor wins a basketball tournament or game.

Our general pressure rules are divided into two categories, which are both governed by a third covering rule. For discussion purposes let us assume that we play twenty minutes of offence and twenty minutes of defence in our game. Twenty minutes of defence divided among five players and one ball means that each person plays defence four minutes on the ball and sixteen minutes off the ball. It is our opinion that not enough time is devoted to defensive play “off the ball”.

Our first general defensive rule with regard to playing the man with the ball is to stop forward progress of the ball. It is our opinion that this objective can be accomplished best by trying to force the ball in the direction we want it to go.

The number one rule of all players playing off the ball (including the defensive post player) is to play ball-side. Therefore, the defence is divided into two general categories on ball and off ball. The on ball rule is stop the forward progress of the ball and the off ball rule is to play ball-side. The covering rule for these two major general defence rules is start defence at line of ball. This means that each player is between the ball and the basket he is defending before full pressure is applied. This necessarily means a varied type of pressure, depending on the game situation.

With the advent of pressure defense, a new dimension — or at least a different one — has to be applied to defence. That new dimension is direction. We feel that forcing the ball in a particular direction (left or right) gains many advantages. It allows greater freedom to the men off the ball and makes their defensive assignment easier because they not only know where the ball is; they know where it is going. It cuts down the amount of floor space that the defence has to cover. It does not allow the offensive team to control the defence by moving or reversing the ball, in order to apply these general rules it is necessary for each individual player to keep in mind this new concept, this new idea of direction and to apply pressure on and off the ball. In attempting to teach this pressure on and off the ball, we came up against the old bugaboo of defensive play “Which foot forward?”

This has been the question asked by both players and coaches for a number of years and the answer has changed as basketball has developed. At one time the answer seemed to be “whichever foot felt the most comfortable in a forward position”, which depended on whether you were right or left-footed. The next answer was a positional one as basketball changed to the backed-up, “jam the middle”, philosophy. The answer to the change was the inside foot forward so as to protect the
baseline and force the play inside to the middle where there was help. This same question, “Which foot forward?” is again of paramount importance in a further breakdown of defensive play into the two general categories on ball and off ball.

In teaching pressure offence over a period of years it became apparent that if you wanted the ball to go in a particular direction you would have to play with your (LF) left foot forward as illustrated in diagram #1.

Note: Direction is denoted by the movement of offensive player X1 in diagram #1, XI is being forced to his left. It can readily be seen that it would be an impossible task to force the ball left safely with the right foot forward.

Should you wish to make the ball go to the right (dia #2) it is again apparent that the right foot would have to be forward, as illustrated in dia #2, Again it can be seen that it would be an impossible task to force the ball right safely with the left foot forward.

These two diagrams (#1 and#2) seem to follow the old positional rule of the inside foot forward as determined by the position of the ball on the court.

We now keep the ball in the same position as in diagram #2 but we wish to force the ball left in diagram #3.

It is apparent again that the left foot has to be forward if the ball is going to be forced left. In a pressure defence we feel that the direction in which the ball is moving is as important as the position of the ball on the court. Therefore, position of the ball on the court does not determine placement of feet: rather the direction that the ball is being pressured is the determining factor.

This factor of right or left is changeable as determined by game strategy or by inability of defensive players to keep the ball moving in the predetermined direction, so in teaching pressure defence we must teach all players to play with either foot forward. Just as we teach them to drive in both directions and to use either hand.

Defence must be taught with the same attention to detail that most of us give to offence. The emphasis must be on teaching defence rather than talking defence.

Several assumptions were made before starting this article. We believe that the offensive player can beat the defensive player if he is allowed to have the ball in his shooting range and shooting position without having dribbled. (1 on 1) We believe that the dribbler is easier to play than the man who has not dribbled. We further believe that the dribbler is easier to play when he is forced in a particular direction and finally we want our players to play the ball in the fashion that we teach. We want the ball. We want all our players to keep in mind the idea of direction and to follow the three general defensive rules.
1. On Ball — Stop forward progress of the ball.
2. Off Ball — Play Ball-side.
3. Apply pressure from line of ball.

Yet, the best way to success is to have dedicated players who apply the foregoing rules instinctively and apply them even when they do not seem applicable. We have had some of these players and I sincerely hope we have some more. It is the same old story good players make good coaches.

**HALF COURT “MAN TO MAN” HELP DEFENCE**

**SHELL DRILL**

*By Charlie Ainmit*

Every practice session should incorporate a number of defensive drills and it’s necessary to have drills that are quick, efficient and give maximum repetitions in a simple form to quicken earning responses.

The Shell Drill is universally accepted as fitting these requirements and can he used from sub-junior to the highest level,

As this is a medium to learn half court help defence, it has to be adjusted to suit your personal defensive requirements, in particular the methods you wish to teach in defending individual offensive techniques. The methods shown reflect my ideas on how to defend the situation. As well, every segment must complement and be compatible with the total defensive system.

**DIAG 1. PRESSURE THE BALL AND SHIFT**
Point at ball and man, vocalise with “help left”, “help right” calls, move the ball rapidly around perimeter.

**DIAG 2. AND 2A. PRESSURE BALL, SHIFT AND ADJUST.**
When “4” clears out then defender calls “gone”. Defender on ball adjusts to protect against outside drive. Rotation as per diagram 2A.

There are a few rules to establish to gain an efficient work rate, e.g.,
(a) no intercepting or denial of ball around perimeter
(b) no second efforts or shots
(c) no creativity, play the offence set no forcing in of pass.

In regards to (d) it is a reward for good work when the offence does not pass in. as you have put the pass at risk.

I have titled the segments by their defensive responses, but as you develop your team then use the offensive description forcing the individual to decide on the correct defensive technique.
Diag 3. Help and Recover
Offence penetrates with dribble. Defender who is one pass away off ball helps out on defending “1”, stops penetration of ball then recovers to his man who receives pass.

Diag 4. and 4A. Baseline Rotation (Baseline Drive)
Let “3” drive then low defender takes up position on driver and the two high defenders rotate away and down on the ball, taking away passing lanes. Defensive man on “3” follows drive and plays high side for jump shot or trap. Diagram 4A shows rotation.

Diag 5. and 5A. Ball Side Shift (Slash Cut)
Put coach in centre post. Pass ball guard to guard to forward and then cut. Defender steps to the ball and forces cutter behind him as he goes over the top of the post. Defender plays between ball and man. Diagram 5A shows the rotation.

Diag 6. and 6A. Give and Go (Flash Cut)
Guard passes to forward and cuts. Defender shifts to ball forcing his man behind him. The low defender helps out for the lob pass, then steps up and denies his man the ball in the flash cut. Offensive man “4” steps out to top and “1” goes to vacated position. Ball is passed around to start on other side.

Diag 7. and 7A. Screenaway and Dribble Hand Off
Guard to guard pass as shown. Offensive man “1” screens down for team-mate “4”. Offensive man “2” dribbles and hands-off to “3”. Defence on “1” calls the screen, steps back and pulls his teammate through on slide. Defensive man “3” warns team-mate on ball and calls switch” and pushes him onto the ball. The ball is passed guard to guard and the motion is started again as shown in Diagram 7A.
**DIAG 8. SPLIT THE POST OFF THE TOP**

Guard to guard pass as shown, Offensive man “2” feeds coach and cuts off him in scissor action with offensive man “1”. Defenders sink/sag onto entry pass and switch on theft men when bumped. Offensive men “3” and “4” come high to start again.

**DIAG 8A. SPLIT ON SIDE**

Guard to guard pass as shown and then ball is entered to the coach. Offensive men “3” and “4” screen down as shown. Defenders sink/sag onto coach/pivot and then slide through on screens as for Diagram 7.

**DIAG 9, 9A AND 9B. POST UP CUTS**

Pass ball around perimeter as shown. Offensive man “4” makes flash cut to the ball. Defender bumps or chests cutter low and takes high side defensive position. Offensive man “3” then passes to “2” to “1”. “4” cuts to the high post while his defender beats him high side as ball is moved across to “1”. “4’s” defender steps over the top of “4”. “4” slides to low post while “1” dribbles to low position. Defensive man on “4” fronts his man down the lane. For the rotation “1” dribbles up and passes to “2”, while “4” moves across key to opposite forwards position. Offensive man “1” fills the vacant forward position and when “4” gets ball, “1” cuts across key to post up.

**DIAG 10 AND 10A. DRIVE OFF POSTS**

Guard passes to guard as shown. Offensive man “1” drives towards “4” for post screen. The low defender warns team-mate and then gets on sideline side of his man. As “1” approaches, the low defender steps out towards sideline while keeping contact with his man. As he forces “1” to dribble wide he steps back and pulls his team-mate through and adjusts back onto his man, denying him the ball on his reverse cut. For the rotation “1” dribbles up, passes high and “4” cuts to vacant forward position on other side of key. “2” passes to “3” who then passes back to

“2” to start drill again.
DIAG 11. AND 11A. REAR SCREEN AND ROLL
Offensive man “4” steps out and puts rear pick on “1”. Defender warns of screen while the ball defender takes away the inside drive forcing his man to use the screen. Ball defender gets his low post below the screener and on the dribble pushes other defender up onto the ball with a switch, putting pressure on the ball. The inside defender on the screen pivots and hooks the roller on his back keeping between the ball and the man on the roll. Rotation occurs when “1” passes to “2” and “4” goes to opposite forward position. “1” goes and screens “2”.

DIAG 12, 12A AND 12B. LOW POST LOB AND REBOUND
Guard passes to guard who passes to forward, “3” dribbles to corner while “4” breaks to the low post. Defender on “4” bumps him low then plays high side and slides to front the low post man “4”. Defender on “2” drops low to line of ball to help out on the lob pass. Offensive man “1” cuts to ball and shoots and the low post weakside defender goes to the low post “4” and boxes him out. Defender on “4” spins off his man low side to box out offensive man “2” and rebound. Rotation occurs when “3” moves up to “1’s” position who then fills “2’s” original position. “4” moves out to forward position while “2” rebounds the shot and passes ball around perimeter to start again.
Often times the difference between winning and losing a basketball game is an easy basket scored during the conversion period. To be a good defensive team you must eliminate easy baskets scored by your opponent. Converting from offence to defence is a simple process but one which must be taught and emphasized daily. Players must be taught to understand and to execute the seven steps needed for proper defensive conversion. It is helpful for the steps to be taught in a progressive manner.

**Step 1: Retreat Below the Level of the Ball:**
Level of the ball is an important concept to understand. We determine the level of the ball by drawing an imaginary line through the ball from sideline to sideline. (Diagram 1)

By establishing the proper level of the ball and by sprinting below it, it now puts our defence in a position to see the ball and also puts us in a position to help if penetration occurs.

Once the opposing team secures the rebound, the closest front line player (forward or centre) to the rebounder should get on the rebounder’s outside shoulder (shoulder nearest the closest sideline) and pressure the outlet pass. We feel the key to any successful fast break is the outlet pass from the rebounder to the guard. If we can delay this pass a second or two, it should give us more than ample time to sprint below the level of the ball. The man tracing the outlet pass should only hold for a count of one and then sprint back on defence.

As the closest man traces the outlet pass, the other four men must sprint below the level of the ball. After the man traces the rebounder’s pass for a one count, he also sprints below ball level. All sprints should be in straight lines toward the lane area. From there we build our defence out towards the sideline and half court.

As the players sprint back on defence, they should begin to look over their inside shoulder (shoulder closest to the middle of the floor) to see the ball. Once they get to their defensive end of the court, all players should assume a back peddling running motion with vision on the ball. As we assume a backpeddling motion at our defensive end of the court, we should be communicating on who should stop the ball.

**Step 2: Stop the Ball:**
The closest guard to the ball stops the ball as soon as he sees that his basket is protected. The point of pick-up as to where the ball should be stopped depends upon your team’s philosophy, your players’ speed and quickness and the opponents’ speed and quickness. Preferably, the ball should be stopped as close to half court a possible.

The ball should be directed to the nearest sideline a it comes over half court, At all costs, the ball should be kept out of the middle of the floor. By doing this, we can begin to build our half court defence.

Stopping the ball from advancing up court during the conversion period is a difficult task to perform. The defender must close out on the ball under control making sure the ball handler does not penetrate by him towards the basket. The following drills should help in stopping the dribbler during this phase. Diagrams 2 and 3.
Drill 1: Coach throws ball to either #1 or #2. If he throws ball to #1, he advances the ball up court. Number 2 retreats below the level of the ball and then closes out on the ball, forcing it to the nearest sideline. Build on this drill from 1-on-1 to 2-on-2; 3-on-3 to 4-on-4.

Drill 2: Coach throws ball to #1 and he advances it up court (A) closes out on the ball under control and gets the dribbler to slow down and forces the ball to the nearest sideline. Coach then hits #2 and (B) closes out on the ball.

Step 3: Match-up and Establish Your Position
Once the ball is defended, the remaining four defensive players should be communicating and pointing to their defensive match ups. Again, closest man concept prevails during the conversion phase. One of the most ridiculous comments in basketball is, “He’s not my man!” If a player has the ball—he’s everyone’s man! Communication is vital to any good team or organisation. Communication promotes teamwork and confidence. Talk such as: “I got the ball, you take number 10,” or “I have 12, you take 22,” should constantly be heard throughout the game.

Once we match up to a man we must then establish our defensive position in relationship to the ball and the basket.

Our defensive positioning is dependent upon the “Line of the Ball.” If we are defending a person on the ball side of the floor we determine the ‘line of the ball’ by rolling the ball from the ball handler to the man you are defending. This establishes the ‘line of the ball’. Diagram 4.

If you are on the ball side of the floor, you want your top foot on the imaginary line in a closed (denial) stance. This takes away the direct penetrating pass to the forward. Diagram 5.

To establish our help position on the ball side of the floor, roll the ball from the ball handler to the man you are defending. This establishes the ‘line of the ball.’ If you are in help position, you want to be at least one step off the line of the ball in an open position towards the ball. Diagram 6.

The further your man is from the ball the further you should be from your man is an important concept to understand and vital to good positioning on the help side.

Step 4: Help and Recover
We as coaches are living a life of illusion if we expect defensive players to stop offensive players one-on-one in the open floor. Offensive players are too quick and talented today to be stopped one-on-one. The basis of any good defence is good help and recover. When an individual breakdown occurs, team defence must take over. Anytime penetration has started towards the basket, denial defence is eliminated and we should think help on the ball and protect our basket.

Players defending a player one pass away should be close enough to the ball to stop penetration. Diagram 7. In Diagram 7 both B & C should be close enough to the ball to help if A gets beat.

Step 5: Delay Ball Reversal
The key ingredients to good offence are good ball movement and good player movement. It is difficult to curtail good player movement but good defensive teams can curtail good ball movement.

Good offence is also predicated on good ball reversal. By having the defence delay quick ball reversal, you cut into the efficiency of the offence and you disrupt their timing.

Getting a hand in the passing lane, forcing the offensive player to take a quick step back to receive the ball, disrupts offensive timing and is beneficial to the defence. Under no circumstances should the ball be passed or dribbled toward the middle of the floor without some type of passing lane pressure.

Step 6: Contest Shots
Every shot attempt by the opposing team should be contested. Your thinking when contesting a shot should not necessarily be to block the shot but to change the shooter’s form. “Change his shot” versus “Block his shot” is a saying we often use. Try to run at the shooter under control and get a hand in the shooter’s face. If we can get the shooter to bend his head backwards we greatly increase the percentages of him missing the shot.

Step 7: Block Out
On all shots we block out and pursue the ball. All five defensive men are responsible for blocking out, If the shot is taken quickly off the fast break and we don’t have our defensive match ups, the three forwards or two forwards and centre should form a rebounding triangle near the basket and look to block out a man in their area. Diagram 8.

Both guards should get to the foul lane and foul line junction and look for long rebounds.

Proper defensive conversion is the foundation of a good defensive team. It’s like the concrete foundation of a house, If the concrete foundation of a house is no’ fundamentally sound and strong, chances are the first and second floors of the house will not be strong. The same is true for defence, If the defensive conversion phase
of our defence is not fundamentally sound and strong, chances are our half court and quarter court defence won’t be strong.

Teaching and drilling defensive conversion is time well spent. Whether you play man-to-man or zone defence, it must be incorporated into your daily practice plan. Eliminate easy baskets scored upon you and increase your opportunities for victory.

The following three drills are excellent defensive conversion drills and have greatly helped our team in this area.

**Drill 1: 4-on-4 Block Out and Convert**
Coach has ball and four offensive players (1-2-3-4) have random movement and try to get open. A-B-C-D play defence. Coach shoots the ball and has the defence block out, rebound and fast break to their basket. 1-2-3-4 must now convert from offence to defence and incorporate our seven steps for proper defensive conversion. Drill can also be run 5-on-5. Diagram 9.

**Drill 2: 5-on-5 in the Paint**
All ten players are in the paint. Coach throws ball to any one player. Team with ball fast breaks team without ball converts defensively. Diagram 10.

**Drill 3: Call the Colour**
Each team stands on the foul line facing each other. Coach calls the colour of one of the jerseys. One of the players on that team must now sprint back and touch the baseline and then convert. The four remaining teammates convert immediately. Each team must communicate on which player must touch the baseline. Upon receiving the pass, the offence immediately runs their fast break. This drill sets up a realistic fast break situation. Diagram 11.
(The Southland Conference) so stopping transition baskets are a must for us to contend for the championship.

Drill #1—3 on 2, 2 on 1
Object of the Drill: To teach our players, usually guards, how to stop the basketball from penetrating for a cheap (high percentage) shot in transition from offence to defence. Execution of the Drill—3-2:
Number 1, #2, #3 rebound shot taken by coach and start down the floor in fast-break formation. A and B retreat to the following positions:
A goes to the 10-second line while B retreats to the basket. (Diagram 1). A must be with the ball wherever it crosses the half line. It is important that A be in a position to turn 1 (or anyone else bringing the ball over half court) toward the sideline. He may be more or less aggressive in approaching the ball depending on the skills of the ball handler.
When the man dribbling the ball across passes the ball to a teammate and that pass goes behind a (Diagram 2) then he must retreat to the basket. B waits for A to have the basket protected and then he moves out to cover the ball. If the pass stays in front of A (Diagram 3) then he stays with the ball. There is always a man back under the basket to protect against the lay-up. If A and B can make the offence pass the ball three to four times on their defensive end of the floor, they will have been successful.

Coaching Points:
1. A must be with the ball when it crosses half court and turn the ball to the sideline, make the man pick the ball up or make the man pass the ball to a teammate.
2. B must protect the basket ‘b’ being very active and must look to take the charge if a lay-up is attempted.
3. Communication between A and 13 is very important.

They exchange positions and responsibilities each time the ball is passed behind the point man. As the ball is passed back and forth between the offensive players and the defensive responsibilities of A and B change they must let each other know what they are doing.

Execution of Drill — 2 on 1: After a shot is made, missed or a turnover occurs in the 3 on 2, A and B become offensive players while 1, 2 or 3 (depending on who is furthest away from the basket at the time)

DEFENSE!
By Bud Presley
Coach, Mento College, California PRO-Keds Staff Coach
Bud Presley continues his four part article on Defense. Although Bud retires this year he is still one of the most respected defensive minds on the West Coast of the USA.

IV. FOUR ON FOUR DRILLS
We run a series of half court four on four drills daily as we feel that they cover a number of things of great importance in our team defense.
A. Four on Four Position, Talk, and Close Out
As ball is passed at a moderate tempo around the horn, defensive players must adjust by a run-jump to the ball or a hard close out on all passes. We also reinforce our "help left" and "help right" calls in this drill.

This rule makes defense really work and is good training for offense to advance ball with good passes, good V cuts, and post up action.

All "help", "pass", "screen", and "open calls must be emphasised. No dribble until ball passes centre line.

Once ball passes over mid court, it must be passed to a coach or manager standing out of bounds. This makes defense work to deny in-bounds return pass.

Also, the pass may be immediately cross courted from coach to manager, which makes defense change quickly from denial to help positions.

Once ball is returned in court, dribbling is permitted (which allows screens set on ball) and we play half court three on three to a basket or until defense gets ball.

C. Three on Three-Ball Screen Drill

Make appropriate "screen left" and "screen right" calls, fight over top; man on screener hedge out to delay ball when needed, continue until all players have deferred lateral and horizontal drill screens.

2. Guard to Forward Pass and Inside Screen

Defensive guard calls "screen right" and hold in screener with forearm, defensive forward fights over; defensive guard hedges out to delay ball if needed.
3. **Forward Blind Pick on Guard**

On blind up-picks on the ball, it is essential that the defensive forward called “rippit” (or rear pick); the defensive guard now closes very low and takes away the switch dribble, forcing the guard to go to the outside; the defensive forward steps back and contains the outside area.

**III THREE ON THREE DRILLS**

A. **Three on Three court passing game defense.**

It is essential that we steer the point guard to one side or the other, so that we establish a pressure denial side of the court and a help side.

On pass a screen away action, the defense guard jumps to ball and gets way off the screener (half distance between his man and the ball) to help on back-cuts and post up action. The man being screened goes behind the screen (one man removed) and even with his man. Once his man clears the screen, he denies him the ball, as he is now a next receiver. He forces him to back-cut in which case he chests him) or re-screen.

Extreme ball pressure on the forward with the ball is essential in playing passing game teams to take any easy passes to cutters and posting players. Graze the man with the ball — put it on to the floor!

We have already covered pass and cut action in our one on one breakdowns. Run-jump in direction of pass and force cutter (by chesting) away from a ball side cut, and then front him through the post area.
B. Three on Three Full Court

Diag. 40

Diag. 41

Diag. 42

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