

ASSIST 25

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FIBA

We Are Basketball

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SHOOTING THE RIGHT WAY

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PICK-AND-ROLL

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We Are Basketball



by Barry Brodzinski

SHOOTING THE RIGHT WAY

Barry Brodzinski is considered by many as the “Nation’s #1 Shooting Instructor” (www.shootingcamps.com). A high school All-American at North Catholic High School in Philadelphia, he then played at La Salle University. As a head high school coach of Roman Catholic High School, he has 300 wins, a 70% winning percentage, and his teams have won two Philadelphia Catholic High School Championships. He has been the shooting instructor at the Five-Star Basketball Camp for 24 years and is the Director of the Five-Star Shooting Camps. He also is the author and instructor of the shooting video, “The Five-Star Shooting Method,” and the new four-part Five-Star Shooting DVD Series. For more info see: www.five-starbasketball.com

Shooting the basketball has clearly become the most important part of the game and I want to describe the shooting technique that I have taught for over 26 years to players with all levels of talent. Many people will tell you that defense wins games. However, I think that while defense certainly keeps you in games, it is shooting, and the ability to score when needed, that wins games. If you look at the successful teams all over the world, whether they are in the NBA, college, or international play, the teams that win shoot the ball well from all areas of the court and have players who can make both the mid-range shot and the three pointers. A prime example of this was last season’s NCAA champion, the University of Florida. This team put on an offensive clinic during the NCAA tournament that no other teams could match.

For many players, the ability to shoot consistently is the only thing holding them back from being a better player. Coaches can be a major help to their players, but many times I find that coaches are focused on fine-tuning their offensive and

defensive sets and know very little about correcting a player’s shooting technique. It makes absolutely no sense to put players through drills, or have them shoot 1,000 shots without a basic understanding of how to shoot correctly. Remember that the more something is done incorrectly, the worse the habit becomes and the harder it is to correct. Whether it is during my Shooting Camps at Five-Star, or at the Shooting Camps I run all over the country, I start off every session by first teaching the basics of proper shooting technique. Let’s get started with the breakdown of the proper shooting technique. This should either help a player as a shooter, or help you better teach someone how to shoot.

LEGS

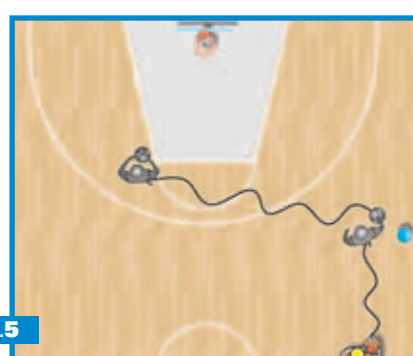
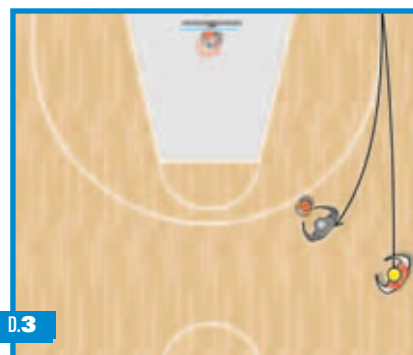
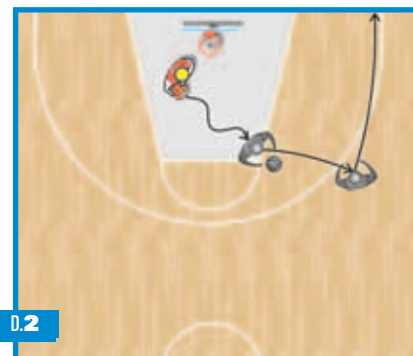
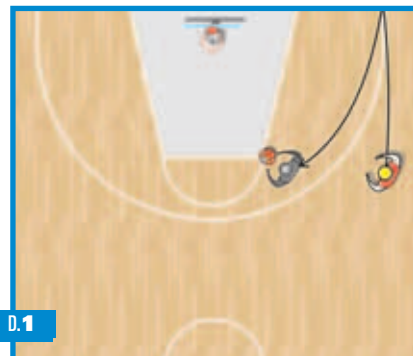
This is your power base. As a shooter, you want your legs to be as strong as possible. The knees should be bent so that you are always coming under the ball when you go to shoot. Feet should be within the width of your shoulders to provide proper balance. Most of you have heard the term “square up.” The easiest way for a player to be “square to the basket” is by having your feet and chest pointing at the rim. If this is done every time, you will always be facing the basket on your shot and this increases your chances of shooting the ball straight.

Remember: It is much easier to correct a player’s shot if it is short or long, as opposed to missing right or left. With proper balance and leg power, a player will be able to shoot right out of the triple-threat position with no wasted motion.

ARMS

Your arms should be relaxed and fall naturally along the sides of your body. A good offensive player will always show





his hands to his teammate and be ready to catch the ball. The elbows should remain relaxed along the sides of the ribs. Players will many times tighten their arms and force their elbows into the body. I don't want to see that. If the ball is centered properly, when a player goes to shoot, the shooting elbow will automatically fall under the ball. The guide hand elbow should be relaxed to help assist the "guide hand" in coming off the ball at the release point.

Centering the ball is extremely important. The ball needs to be centered from the belly button, chest, nose, and forehead, and this can be accomplished by getting to one of those positions right after catching the ball.

HANDS

The hands have two functions. There is the "power hand," or shooting hand, and the "weak hand," or guide hand. The "power hand" should actually be centered, gripping the ball with the full fingers and thumb. The bottom of the hand and the center of the palm are kept off the ball. The "power hand" wrist should be back early so it's under the ball. The guide hand should be on the side of the ball and relaxed (light) on the ball so it comes off easily when shooting. I cannot emphasize enough how important it is to have the shooting wrist back early. The wrist snap is critical for achieving an early arc, proper ball rotation, and finishing the shot on your follow through.

HEAD

It is very important for a great shooter to have the head up at all times. This way he can see his teammates and pick up the target (the rim) as early as possible. A shooter needs to "focus" on the front of the rim facing him, so he can shoot "up and over" the rim. By "focusing" and shooting "up and over," the shooting function truly becomes one of touch along with "eye-hand" coordination.

In all of my shooting instruction, I emphasize the importance of ball handling as a critical component to successful shooting. If you cannot dribble with your head up or fumble the ball when it's passed to you, you will lose many opportunities to shoot during a game.

FOLLOW THROUGH

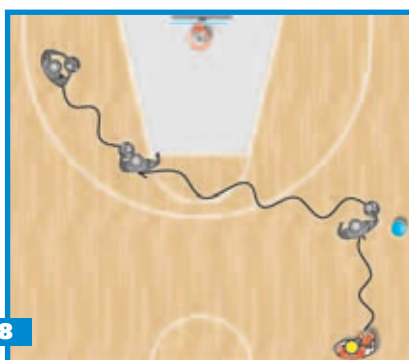
This is an automatic outcome of the "up and over" technique. Finish up and over by acting like you are trying to put your hand over the rim and into the basket. This also will assist with your arc, and more importantly, help you achieve an early arc to your shot. I have mentioned early arc twice because it is critical to have a consistent trajectory to your shot. The arc will differ depending on



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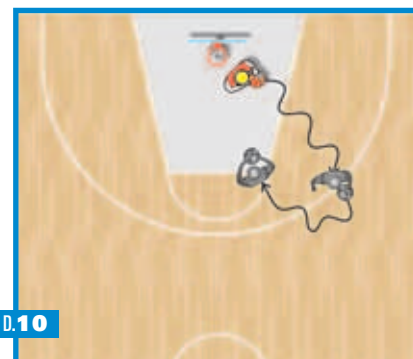
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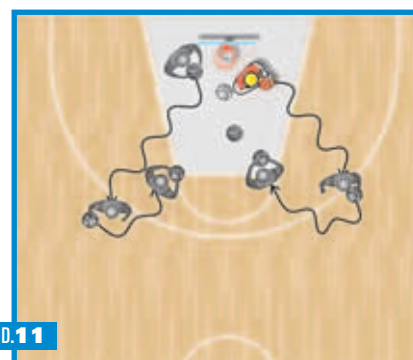
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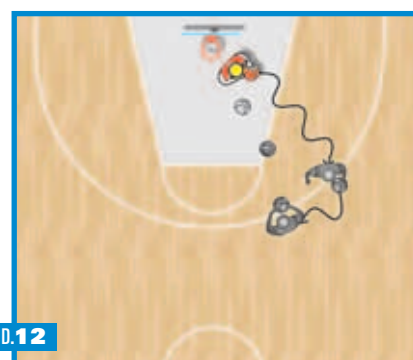
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D.11



D.12



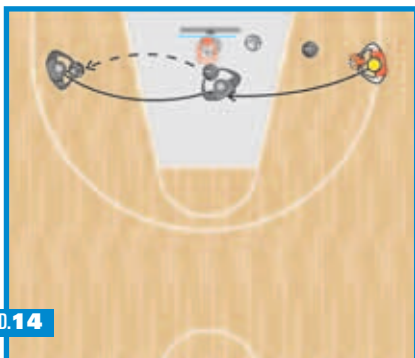
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whether you are wide open or shooting over someone, but the arc should always begin early in your release.

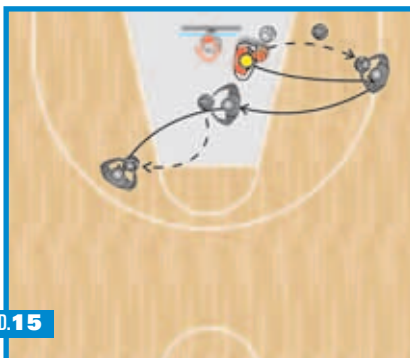
RELEASE POINT

The release point is different for younger and older players. The young player should center the ball and release it from the chest area, and then use all the other proper mechanics. The older player needs to release the ball just above the forehead, looking for what I call "see the V." This is the inverted "V" formed by proper position of the ball, hands, and arms as soon as the ball clears the forehead area. Of course, players who are shooting in the lane and over-extending their arms certainly have a different release point, but all others should be similar. Players will find that the further you are from the basket, the more the hands cannot be overextended or you will not get the power you need to make these longer shots.

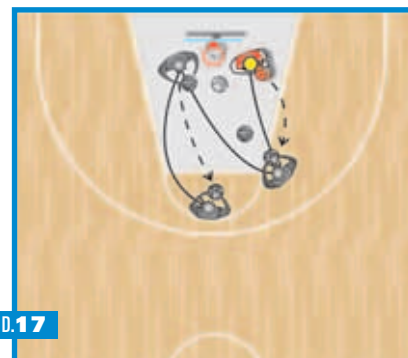
This is a simplified but basic approach to



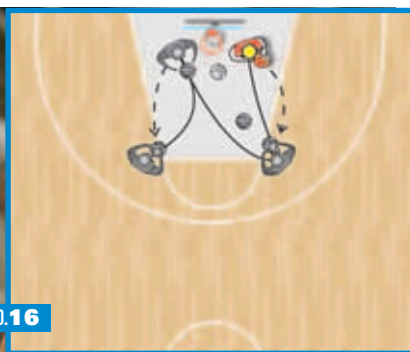
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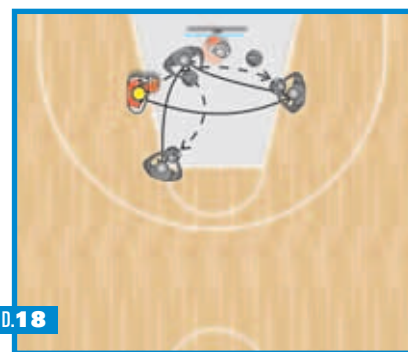
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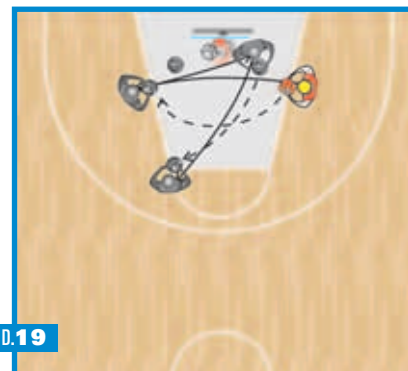
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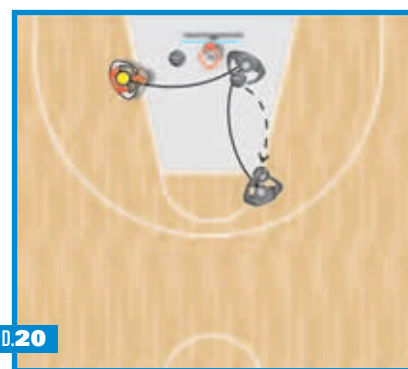
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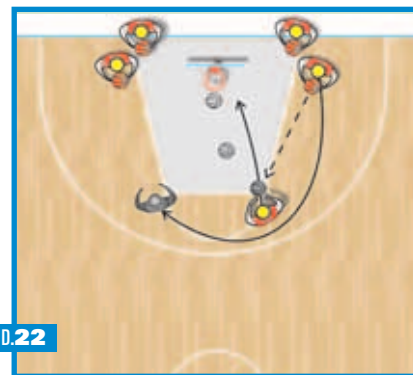
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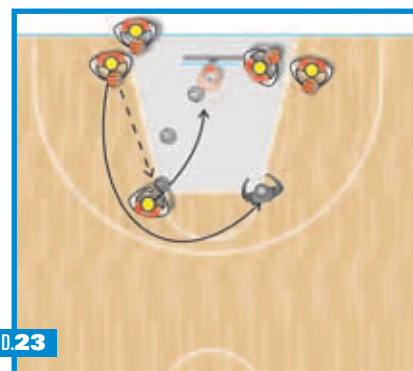
D.20



D.21



D.22



D.23

developing proper shooting mechanics. Remember that not everyone shoots the ball exactly the same way. What I have presented above are the areas of shooting that I feel every player needs to have in order to be a consistently successful shooter. Certainly, Reggie Miller shot differently than Michael Jordan, yet both were successful shooters, and did certain things correctly with their shot every time. Be comfortable and confident with your shot, and apply these basic fundamentals. You must remember, however, that to be a great shooter takes hard work. Proper Technique + Repetition = Success.

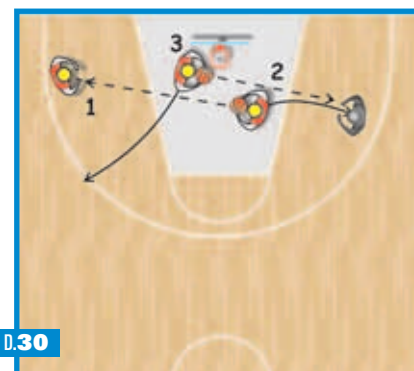
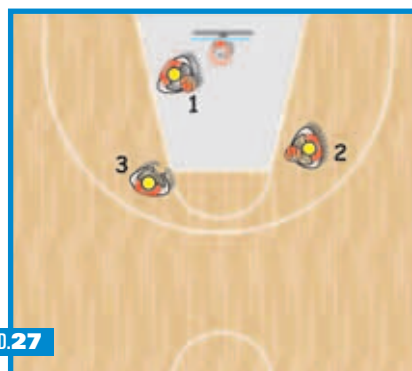
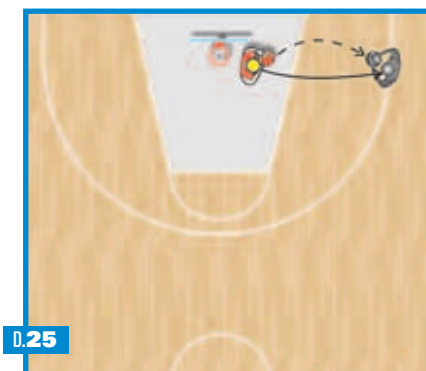
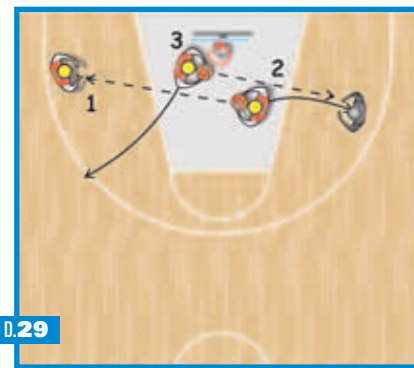
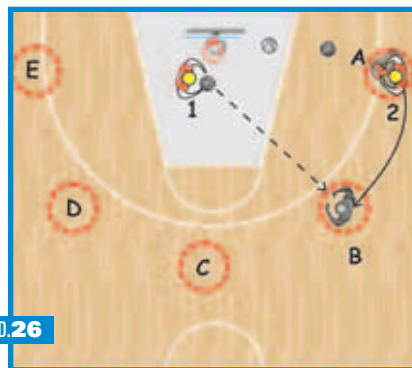
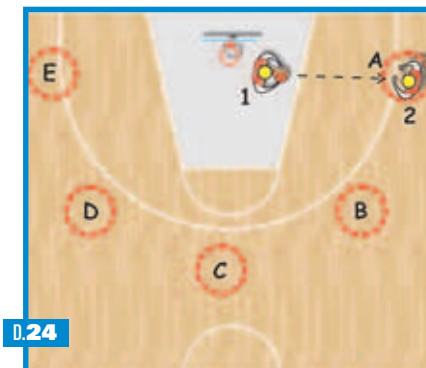
I will now present five individual shooting drills and five team shooting drills to assist both the player and the coach. Remember to use "shot making goals" with all drills to help you focus on success. Good luck with improving your shooting technique and becoming a great shooter. If you have any questions about shooting or particular problems with shooting technique, please e-mail them to me: bbrod22@aol.com

DRILLS

INDIVIDUAL DRILLS

"DOOMSDAY CONTINUATION SHOOTING DRILLS"

A ball is placed at the corner of the free-throw line, while the player stands at the three-point line, foul-line extension. The player sprints to the baseline, curls behind the ball, picks it up, and shoots. He gets his own rebound, puts the ball back in its original position, goes back to the wing, and continues the drill. The goal is to make 10



shots. The ball is placed on the other side of the court and the drill is repeated from this new position (diagr. 1 and 2).

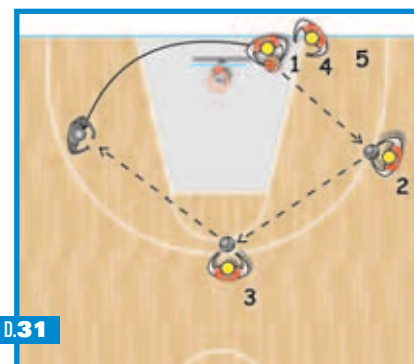
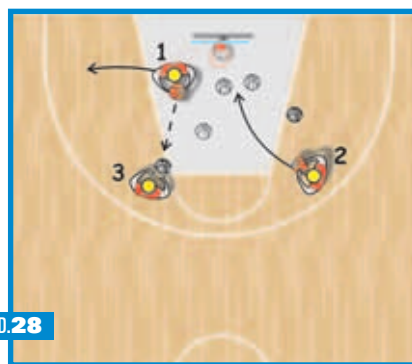
The drill can also be used for three-point shots, with the ball placed outside the three-point line. The player starts at half court, sprints to the baseline corner, sprints up to curl behind the ball, picks it up, and shoots. He rebounds his own shot, puts the ball in the same position, and continues to shoot. The same routine is run on the other side of the half court (diagr. 3 and 4).

This is an excellent drill for working on form and shooting technique. In addition, it combines more of a game conditioning workout. Remember to perform each drill on both sides of the court. Set shot-making goals, not shot-taking goals.

"HALF COURT X SHOOTING DRILL"

This is a fast-paced game conditioning and shooting drill that works off several dribble moves. The player starts with the ball at the half court to the hash mark area, starts to dribble, and then crosses hands to the left, and dribbles into shot with left hand. Of course, when the move is done on the left side of the court, this is reversed. He starts:

- ▼ Crossing hard into a 15-foot jump shot (diagr. 5).
- ▼ Crossing hard left, then crossing hard back right into a jump shot (diagr.6).
- ▼ Crossing hard, hesitating at the foul line, and then driving to the basket (diagr. 7).



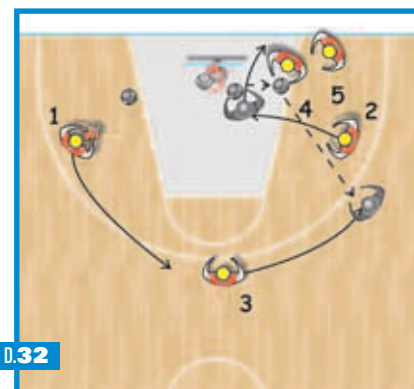
▼ Crossing hard, making an in-and-out move to the corner for a jump shot (diagr. 8).

▼ Dribbling to the hash mark and then making a spin dribble into the jump shot (diagr. 9).

The player always rebounds his own shot and dribbles hard back to the half court. He shoots two times and then changes sides.

"TRIANGLE SHOOTING DRILL"

This is another fast-paced game conditioning and shooting drill off the dribble. The player starts under the basket with the ball. He dribbles to the left, above the three-point line, turns, crosses, dribbling to the right into a 15-foot jump shot (diagr. 10). The player rebounds his own shot, dribbles to the opposite side with the right hand, cross dribbles to the left hand into a 15-foot jump shot. He takes 10 shots with the target of making at least 7 or 8 out of 10 (diagr. 11). The player can also work on his three-point shot by going above and



back into the three-point line (diagr. 12). He can also work on his bank shot, shooting by going off the low block into the shot (diagr. 13).

"CIRCUS SHOOTING DRILL"

This is a five-shot self-pass shooting drill. The player starts under the basket. He self passes the ball to the corner, catches it, turns and shoots without taking a dribble (diagr. 14). He rebounds his own shot and self passes again to the opposite wing (diagr. 15 and 16). Again, he rebounds his own shot and self passes to the top of the key area for the final shot (diagr. 17). The player's goal is to make 4 out of 5 or 5 of 5 shots. He then repeats the same routine.

The drill can also be done by self passing and then taking one dribble into the shot, or by self passing behind the three-point line to work on long-distance shooting.

"BIG MAN LANE X SHOOTING DRILL"

This is a continuous big man x pattern shooting drill in the lane off a self pass. The player starts on the block and self passes across to the opposite low block for a short jump shot (diagr. 18). He rebounds his own shot, self passes to the corner or foul line, and takes a jump shot. (diagr. 19). He rebounds his own shot, self passes to the opposite low block, and takes a short jump shot (diagr. 20). Again, he rebounds his own shot, self passes up to the opposite corner of the foul line for a short jump shot (diagr. 21). The drill should be repeated five times for 20 jump shots. The player will be able to work on his footwork on how to get into the shot. He will also work on turning into the defender or falling away from the defender for a short jump shot. No dribbling is allowed on this drill.

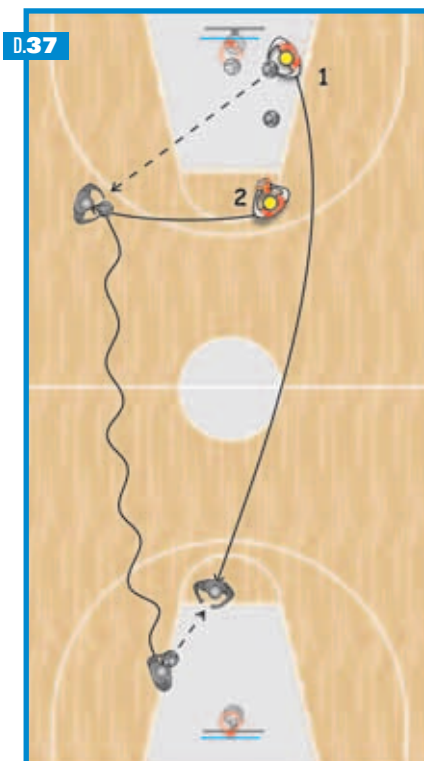
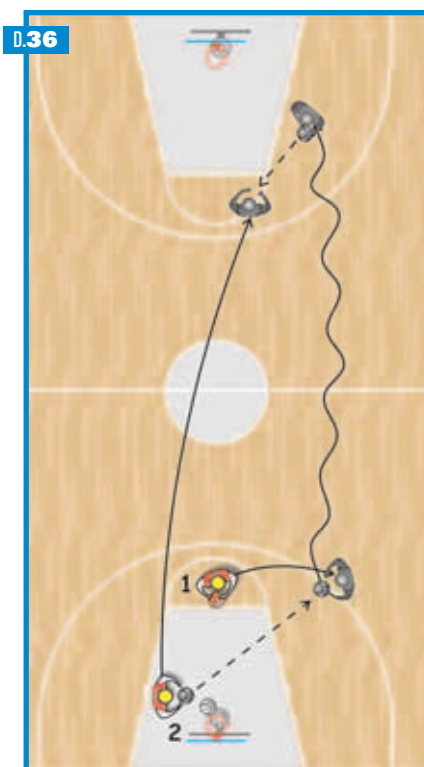
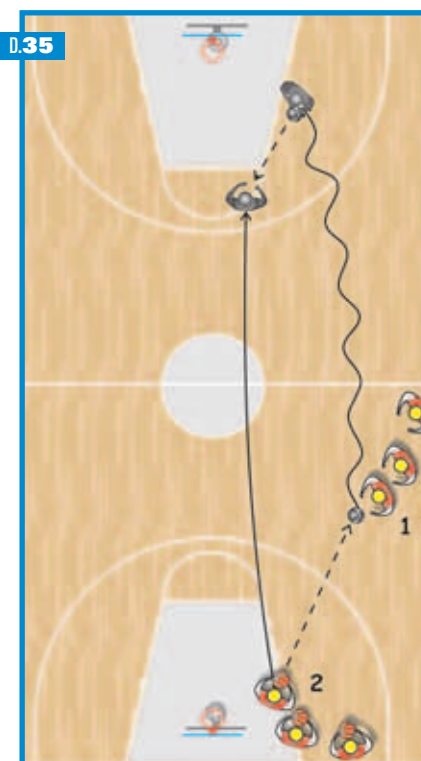
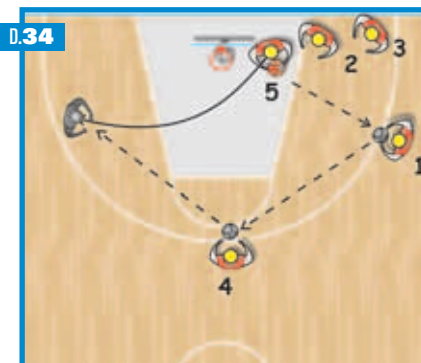
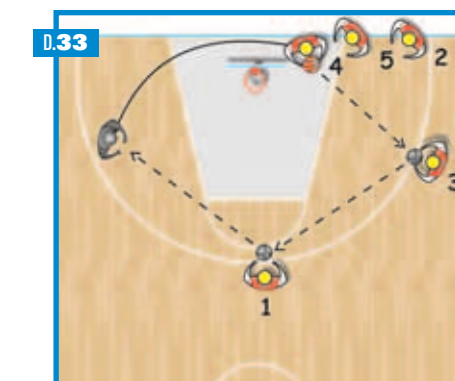
TEAM DRILLS

"WARM-UP SHOOTING DRILLS"

The players form two lines at the baseline on each side of the foul line. Each line has a ball. The drill starts with one player, who is the first shooter, at the three-point line. He receives the ball from the opposite player on the same side. After the pass, the passer cuts around the foul area, and goes on the other elbow, receives the ball from the player of the other line, and shoots. The shooter rebounds his own shot and passes the ball to the line on the same side he has shot from (diagr. 22 and 23).

"TWO PLAYERS - FIVE SPOTS SHOOTING DRILL"

This is a drill where two players work as partners. Player 1 is the first rebounder and player 2 is the first shooter. Player 2 shoots two shots from the five designated spots



around the lane, starting behind the three-point line and stepping into a 15-foot shot, starting in the corner (diagr. 24). Player 1 will be the rebounder and the passer. After player 2 shoots all five 15-foot jump shots, he will cut to the sideline corner and come back for a three-point shot from each of the same five spots (diagr. 25). He will shoot 20 shots and then switch with player 1, who will become the shooter (diagr. 26). The

goal is to make at least 15 shots out of 20.

"THREE PLAYERS RELOCATION SHOOTING DRILL"

This initially seems like a confusing drill. However, once the three players get it going, it becomes a fun, fast-paced shooting drill. Player 1, inside the lane, and player 2 on the perimeter, has a ball. In the meantime, player 3 moves to a spot to receive the pass from player 1 (diagr.

27). Player 1 passes to player 3, while player 2 shoots at the same time, rebounds his own shot, and passes the ball to player 1, who has sprinted out of the lane (diagr. 28 and 29). Player 3 rebounds his own shot and passes the ball to player 2, who has relocated after passing to player 1. Player 1 will rebound his own shot and pass to player 3, who has relocated after passing to player 2 (diagr. 30). The three players will shoot until they make 20 shots as a team. This drill helps players to learn to move after passing and helps the passer to quickly find a new open player.

“CURL SHOOTING ROTATION DRILL”

This is a continuation passing and shooting drill. A line of players stands behind the basket, with player 1 with the ball, and the player behind him with another ball. Player 2 is in the corner and player 3 is at the top of the key. Player 1 passes to player 3 and curls to the opposite corner to simulate going around a screen. Player 2 passes to player 3, and player 3 passes to player 1 for a jump shot (diagr. 31). Player 2 rebounds the shot and goes at the end of the line. Player 3 replaces player 2 in the corner, while player 1 replaces player 3 at the top of the key (diagr. 32). Player 4 then passes to player 3 and becomes the next shooter (diagr. 33 and 34). This is great drill because it keeps all the three players involved. No one can just stand still because the drill involves continuous motion. You can have the shooter shoot off the catch or else allow one dribble before the shot. The passer can be told to make a chest pass or bounce pass. The coach can also make this a 15-foot shot drill or a three-point shooting drill.

“THE FRONT AND FOLLOW CONDITIONING SHOOTING DRILL”

This is a full-court continuation shooting drill. There is one line of players at the hash mark, with player 1 on the court. Another line is formed under the basket, with player 2, the wing, on the court with the ball. Player 2 passes to player 1, who dribbles hard at the other basket, while player 2 trails and player 1 passes the ball back to player 2 for a jump shot at the key area (diagr. 35). Player 1 rebounds the shot and passes the ball to player 2, who went to the hash mark, and they go down to the other end. Then, player 2 passes to player 1 for a jump shot at the key area (diagr. 36 and 37). Please, note that all players on the player 2's original line have a ball. The next two players go as soon as the players in front of them cross the half-court line. The goal for this drill can be to see how many shots are made in a certain time, or the drill can end after a certain number of shots are made.



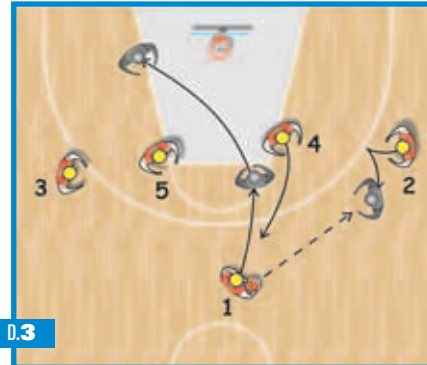
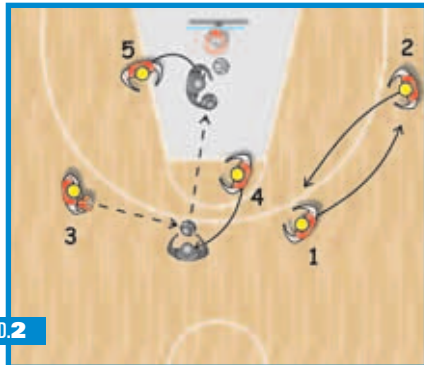
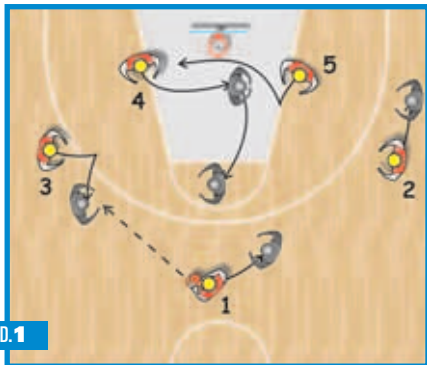


by Igor Grudin

RUSSIA WOMEN'S OFFENSE

Igor Grudin has become the coach of the Russian national team in 2004, and won the silver medal at the 2005 FIBA Eurobasket for women and the silver medal at the 2006 FIBA World Championships for women. His career as the head coach of clubs started in France, where he coached Tarbes (1996-97), Mondeville (from 1998 to 2002) and Bordeaux (2002-03). Then he went back to Russia, where since 2003 he has been coaching Samara, where he won the 2005 FIBA Euroleague and played the 2006 FIBA Euroleague final, winning also the 2005 and 2006 Russian titles.





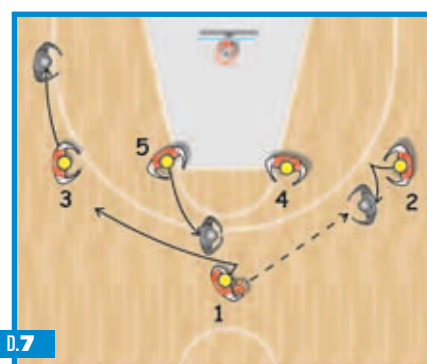
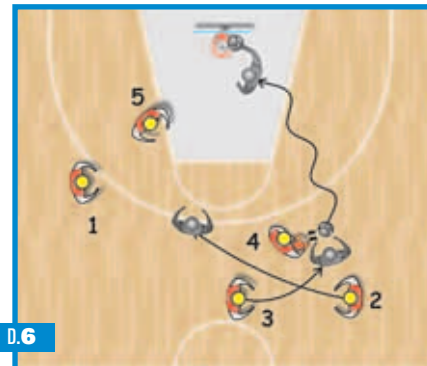
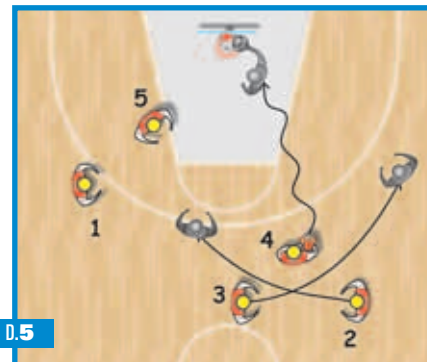
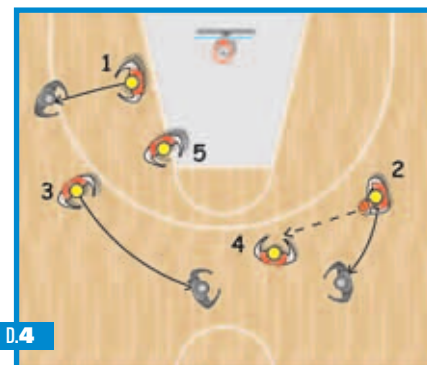
Our national team finished the 2006 FIBA World Championships in the second place, with a surprising 5-4 record, losing to France, USA, Czech Republic, and the final game against Australia. But in the semifinal our team had a game to remember against the U.S. team, defeating them 75-68 and proving that, on big occasions, we can produce great basketball.

A well-balanced team, led by guard Ilona Korstin and our center, Maria Stepanova, we finished as the third best scoring team (with an average of 78 points per

game) and fourth in assists (14.3 per game), which speaks highly of our team-oriented offense. We had trouble maintaining our motivation and concentration throughout the championship, but we still were able to obtain excellent results.

THE OFFENSE

Our players were technically very gifted, and we played a smart offensive game, reading the opponent's weaknesses extremely well. Our game was mainly inside-oriented for Stepanova and the power forward, Tatiana Schchegoleva.



A lot of high screens were used and we employed the high-low game with great precision. The guards were quick and had a very good reading and understanding of the game, and, when needed, they were able to take over the scoring by driving to the basket or shooting from the outside. Guard Ilona Korstin carried the team in offense (she had 13.4 points per game), and she was the second best scorer of the team, behind our center, Stepanova, who scored 16 points per game.

THE PLAYERS

- 1 - Oxana Rakhmatulina.
- 2 - Ilona Korstin.
- 3 - Natalia Vodopyanova.
- 4 - Tatiana Schchegoleva.
- 5 - Maria Stepanova.

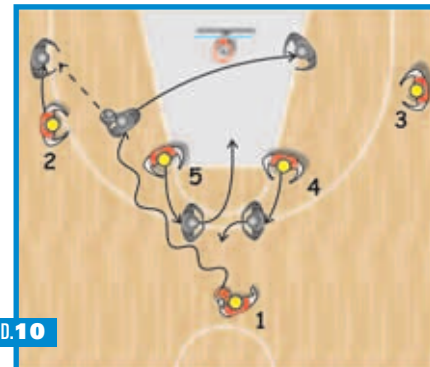
OFFENSE AGAINST INDIVIDUAL DEFENSE

Play for the Inside Players

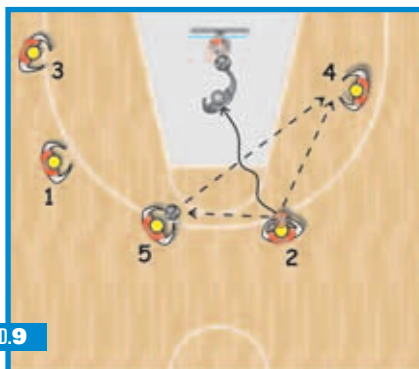
1 passes to 3 on the wing, 4 makes a cross screen for 5, and then flashes to the high



D.8



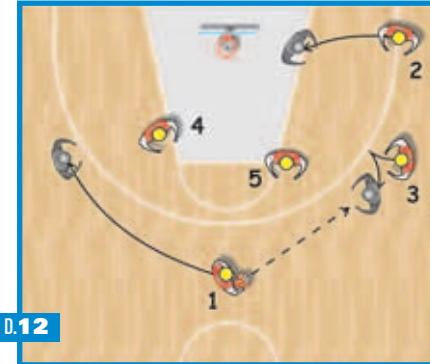
D.10



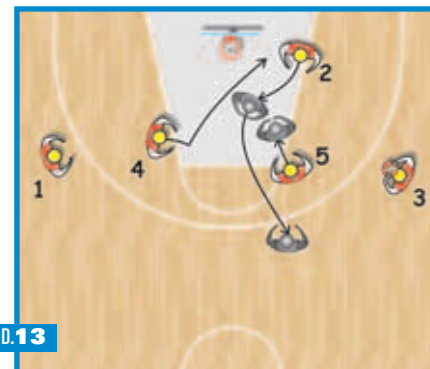
D.9



D.11



D.12



D.13



D.14

post (diagr. 1). 3 passes to 4 on top, while 5 pins her defender down and goes in the middle of the floor for an high-low passing play. 1 and 2 invert their positions, while 5 can receive and play one-on-one close to the basket (diagr. 2).

Play for the Perimeter Players

1 passes to 2 and screens for 4, then 1 goes to the weak side and 4 comes to the top (diagr. 3). 2 passes to 4 on the top and goes for an hand-off pass. 3 can be another option for a hand-off play, while 1 pops out to the wing (diagr. 4). After faking the hand-off, 4 drives to the basket (diagr. 5). If the defense is late, 4 can play the hand-off with 3, and 3 can drive to the basket (diagr. 6).

Quick play for Korstin or Schchegoleva

1 passes to 2 and receives a back screen from 5 (diagr. 7). 2 has the ball on the wing, 4 quickly sets a ball screen and pops out to the corner. 5 steps out and can help on the pass (diagr. 8). 2 has three options: kick the ball to 4, who is in the corner, to 5, who is on the top of the key (and she could pass to 4, if 4 cuts inside), or drive to the basket (diagr. 9).

Double High Play for Guards and Centers

5 and 4 set high screens on the top of the key. 1 drives and passes to 2 on the wing (diagr. 10). 2 can go one-on-one, while 5 flashes to the free-throw area and 4 flares on the wing, out of the three-point line (diagr. 11).

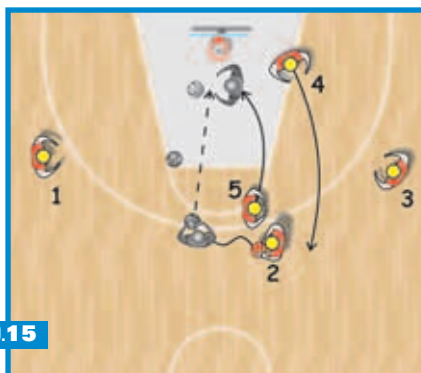
Play for Korstin

The play begins with a pass from 1 to 3, then 1 flares to the weak side, while 2 goes on the low-post area (diagr. 12). 2 can first post-up, if a smaller defender guards her. If not, she can make the "screen-the-screener" action: she screens for 4, then receives a screen from 5, and finally goes to the top of the key (diagr. 13). 3 can pass to 4, who can post up, or pass 2 on the top of the key. 5 quickly comes and sets a screen (diagr. 14). Now, 2 can play the pick-and-roll with 5. After she reads the defense's reaction, she can shoot behind the screen or drive all the way to the basket. 5 rolls to the basket, while 4 flashes high out of the three-point line (diagr. 15).

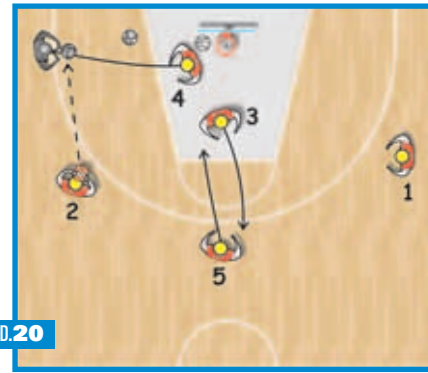
OFFENSES AGAINST ZONE DEFENSE

A Play

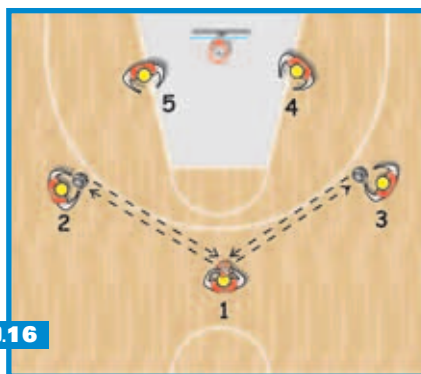
Our rule was to pass from one side to the other side of the court in order to move the defense. So, the three perimeter players pass the ball to each other (diagr. 16). When 2 has got the ball on the wing, in this



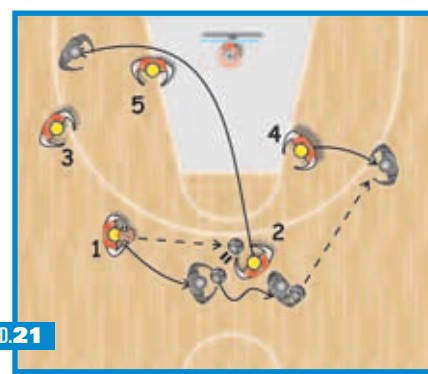
D.15



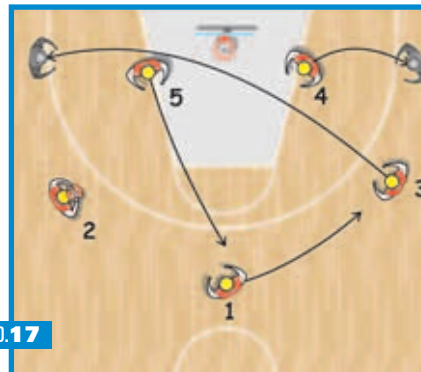
D.20



D.16



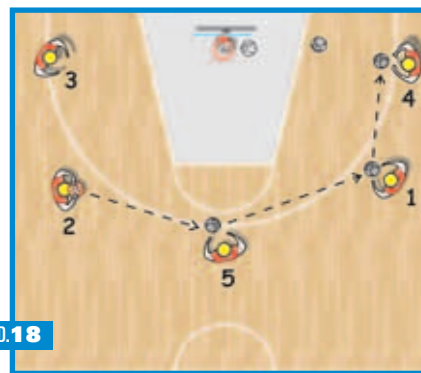
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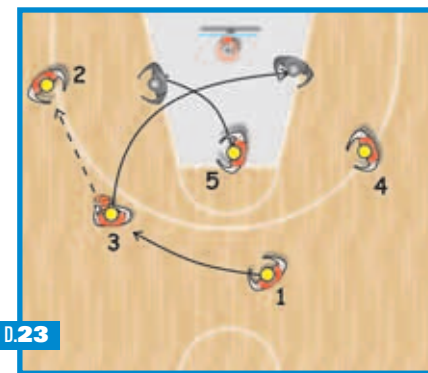
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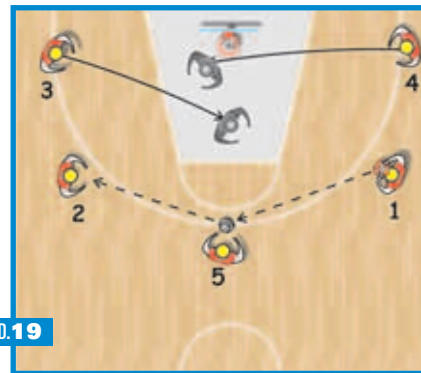
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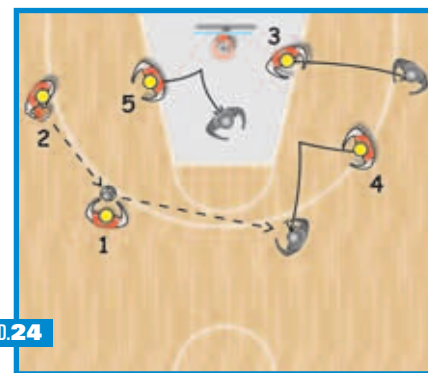
D.18



D.23



D.19

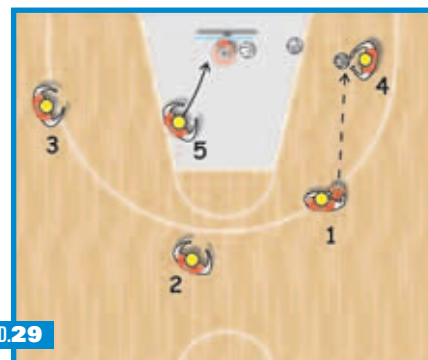
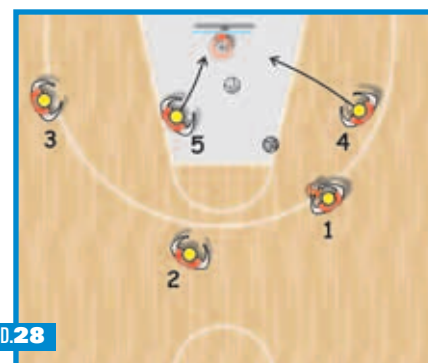
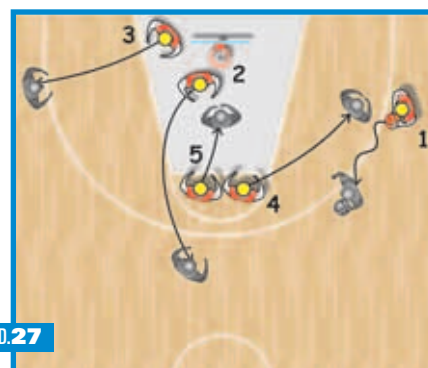
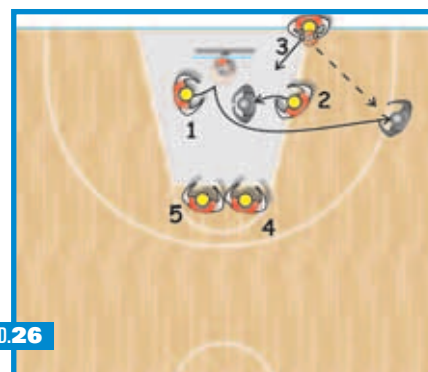
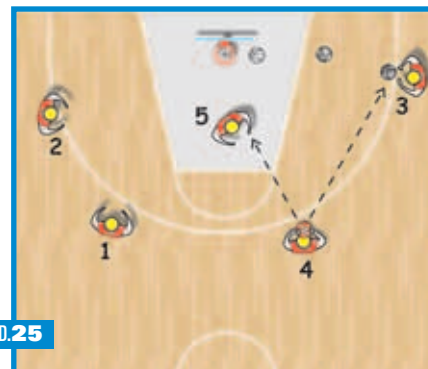


D.24

case, 1 flares on the weak side wing, 3 cuts across the lane and goes to the strong side corner, 5 flashes to the high post and 4 goes to the weak side corner (diagr. 17). The ball is quickly reversed from one side to the other side of the floor, from 2 to 5, from 5 to 1 and finally to 4, who can shoot from the corner (diagr. 18). If 4 cannot receive the ball in the corner, she cuts on the weak side corner, while 3 flashes to the middle of the lane and the ball is reversed again, now from 1 to 5, who can pass to 3, or reverse to 2 (diagr. 19). After the quick reversal, 4 comes out to the corner to get a pass from 2 and then take the shot. 5 cuts to the middle of the lane and 3 steps out. 4 can also pass to 5 in the low-post area (diagr. 20).

Another Play

We had a zone offense with two guards, one wing, and two centers, one high and one low. On the quick pass from 1 to 2, 4 steps out and receives the ball from 2, who after the pass, cuts to the weak side corner. 1 replaces 2 on the top of the key (diagr. 21). 5 flashes in the lane, 4 reverses the ball, passing to 1, who then passes to 3 (diagr. 22). 3 passes to 2, who is in the corner, and quickly cuts to the weak side corner. 5 flashes down the lane, and spots up at the low-post area. 1 replaces 3 on the strong side wing (diagr. 23). In this way we forced the defense to make many moves, and our quick passing makes the difference. 2 passes to 1, 4 steps out and gets the ball from 1. 5 flashes to the ball and 3





goes out to the corner (diagr. 24). Now, 4 has the following choices (diagr. 25):

- ▼ Pass to 3, for a shot from the corner.
- ▼ Pass to 5 for a post-up play.

BASELINE OUT-OF-BOUND PLAYS

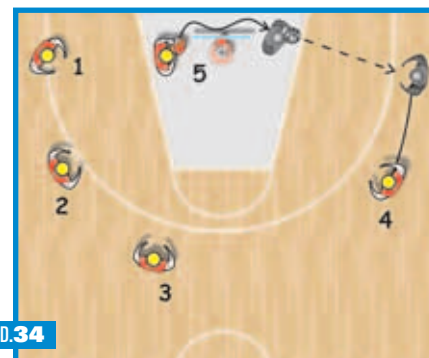
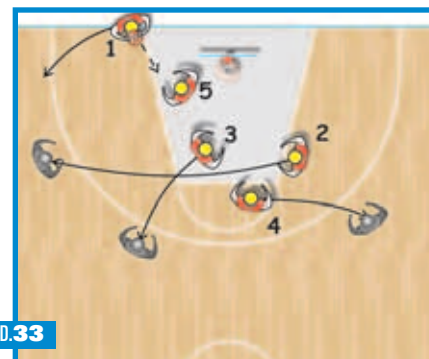
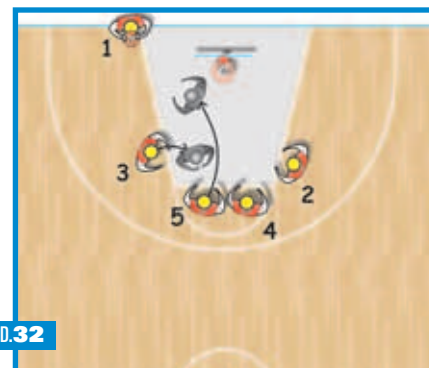
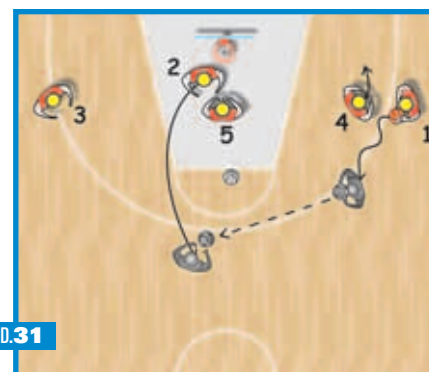
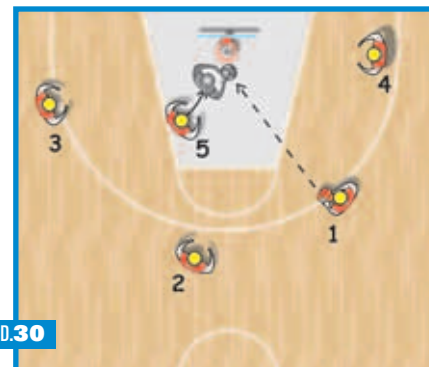
A Play

This is a play for the point guard. 5 and 4 are at the free-throw line, with 1 under the basket, and 3 as the inbounder. 2 screens for 1, who comes out of the lane, and gets the inbound pass from 3 (diagr. 26). 4 sets a ball screen for 1 on the wing, and, at the same time, 5 screens for 2, while 3 goes to the weak side corner (diagr. 27). 1 plays the pick-and-roll with 4, and she can shoot

(diagr. 28) or pass to 4, who has gone to the corner (diagr. 29). The other options are an inside pass for 5 (diagr. 30) or for 2 who, after receiving the screen of 5, pops out and shoots from the top of the key (diagr. 31).

Another Play

3 screens for 5, who cuts down the lane. 2 cuts off 3's shoulder and comes out on the strong side wing (diagr. 32). 3 goes to the top of the key, 4 steps out, and 1 passes to 5 (diagr. 33). 5 can play one-on-one and, if the other defenders help out, 5 kicks the ball out on the corner to 4, who has a good outside shot (diagr. 34).





by Antonio Carlos
Barbosa

Antonio Carlos Barbosa started coaching in 1963 with Instituto de Educaçao Ernesto Monte. Then he coached Clube Luso, Bauru, Piracicaba, Campinas and Jundiai, winning three Brazilian titles and two South American titles. He has been head coach of the Brazilian women's national team from 1977 to 1984, and he's become again head coach of the Brazilian women's national team in 1996. He has won seven South American championships and a bronze medal at the 2000 Olympic Games of Sydney.

Brazil women's team finished fourth at the 2006 FIBA World Championship, which was hosted by our country. We failed to beat Australia in the semi-final game and then we were beat by the powerhouse USA for the bronze medal. I think we, with a veteran team, played with heart and emotion and had a good tournament, losing to France, USA, and twice to Australia. We had experienced veterans, including Janeth dos Santos Arcain, Alessandra Santos de Oliveira, and Cintia Silva dos Santos, who carried the team throughout the competition, but fatigue played a role in the defeats.

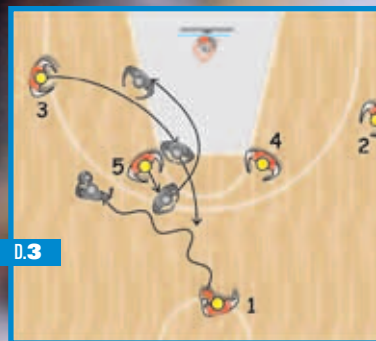
OFFENSE

When possible, Janeth and Iziane always looked for the easy transition baskets. They loved driving and drawing the fouls going to the basket, while using the crowd to motivate them. At the half-court offense versus an individual defense, we used a lot of high-low game plays for our big players. We also used screen-the-screener plays whenever we could. At the end of possession plays, we would try to drive and kick the ball for an open shot, or else work plays off the pick-and-roll.

I must admit that sometimes our urge to score quickly led us to turnovers and put us off our rhythm. Upon reflection, there were some stretches where our guards would forget about our effective inside players. Even so, I think we had a good tournament, carried on offense by three players: our center, Alessandra (13.8 ppg), and guards Iziane (16.9 ppg), and Janeth (13.3 ppg). We also finished first in offensive rebounds with 12.3 per game.

BRAZIL AT THE WORLD CHAMPIONSHIP





TRANSITION GAME**Inside play for Alessandra**

A quick play. 1 dribbles to the side with 3 and 2 on the wings and 5 (Alessandra) on the low post on the ball side. 4, as the second trailer, is in the middle of the court. 1 passes to 4, who then passes to 2, while 5 cuts to the ball side (diagr. 1).

2 looks for a pass inside to 5, and, after the pass, plays pick-and-roll with 4 (diagr. 2).

Another play

1, with the ball in the middle of the floor, has the two wings, 2 and 3, and the two high posts at the corners of the free-throw area. 5 steps out and screens for 1, who goes to the left side, while 3

screens-the-screener 5, and then pops out in the middle of the floor (diagr. 3).

1 passes to 3, who receives a screen from 4 (diagr. 4). After the screen, 4 pops out, 3 passes to 2, who then passes to 5, who has crossed in the lane and posted down low (diagr. 5).

HALF COURT MAN-TO-MAN PLAYS**Inside Play for Alessandra**

4 down screens for 3, while 5 comes high and 2 pops out on the wing. 1 passes to 3 (diagr. 6).

After the screen for 3, 4 comes high, back screens for 1, who cuts in the lane, and then 4 pops out on the top of the lane and

receives the ball from 3 (diagr. 7).

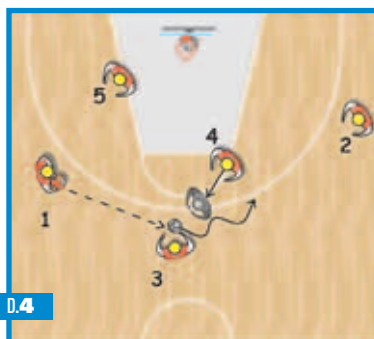
1 back screens for 5 and 4 passes the ball to 5 in the lane (diagr. 8).

Here is an option for this play: after the back screen for 5, 1 receives a screen from 4 (screen-the-screener-action), who comes high at the top of the lane, and receives the ball from 3 for a three-point shot (diagr. 9 and 10).

Plays for Guards Iziane or Janeth

Two high posts, 4 and 5, at the corners of the free-throw area, two wings, 2 (Iziane) and 3 (Janeth), and the point guard, 1, in the middle of the court. 4 pops out and receives the ball from 1, who then cuts in the lane,





while 2 is moving toward the lane (diagr. 11).

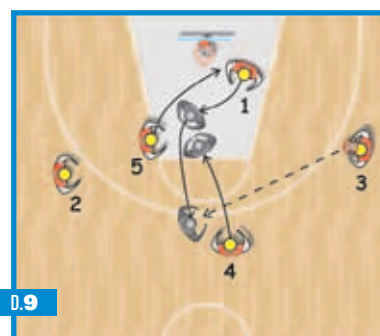
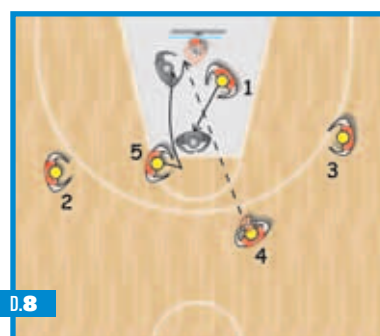
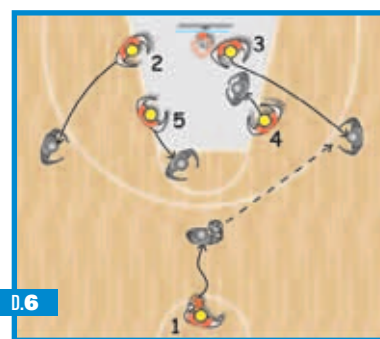
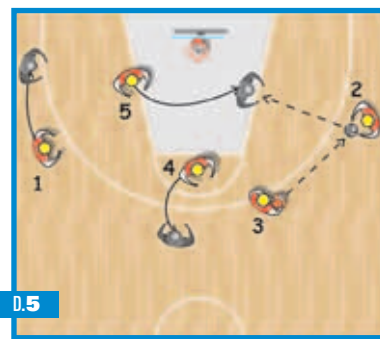
1 goes out in the wing area, 2 receives a down screen from 5, and then goes to the corner.

3 fakes to cut in the lane, comes back, receives a hand-off pass from 4, and drives to the basket. She can also pass to 2 or 5, who ducks in the lane after the screen (diagr. 12).

Option: instead of the hand-off pass, 4 can also pass directly to 2, who comes off the down screen of 5. Then there is a quick pick-and-roll between these two players, with 5, who steps out of the lane to the top, to clear out. 2 can go straight to the basket, or pass to 4, who has rolled to the basket after the screen, or to 5 (diagr. 13, 14 and 15).

OFFENSE AGAINST A ZONE DEFENSE

The set uses two low posts and three perimeter players. 1 passes to 2, and, on this pass, 4 pops to the corner and re-



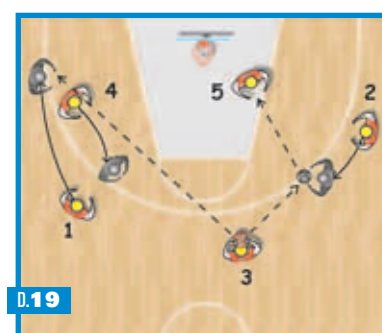
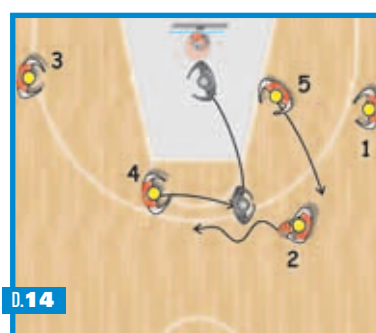
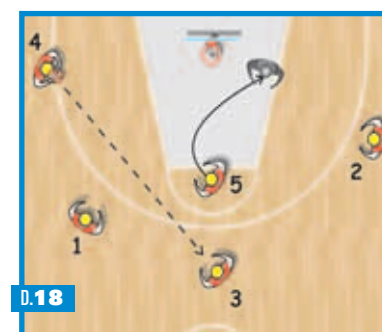
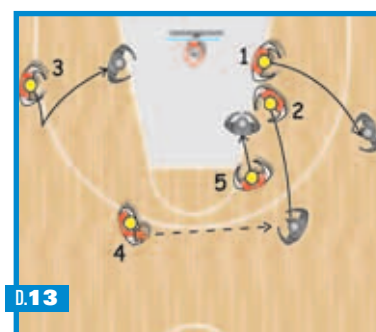
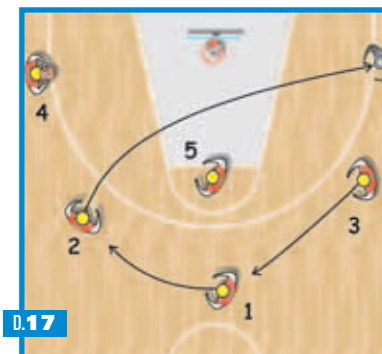
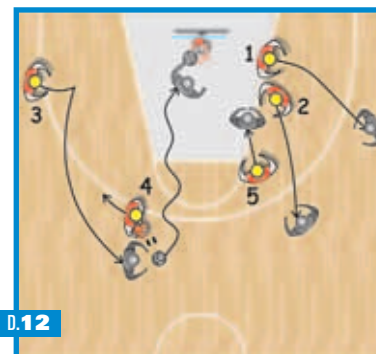
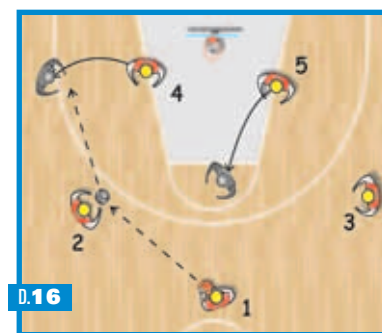
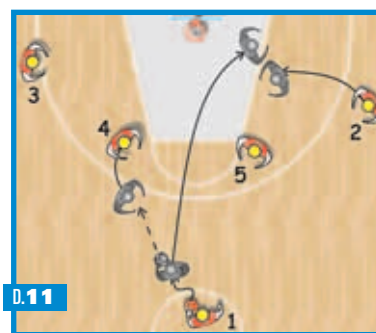
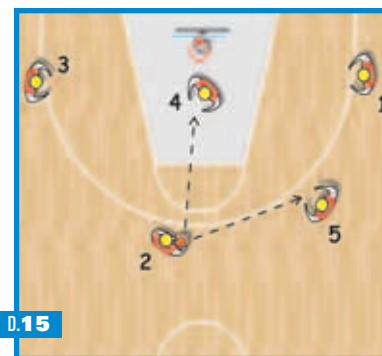
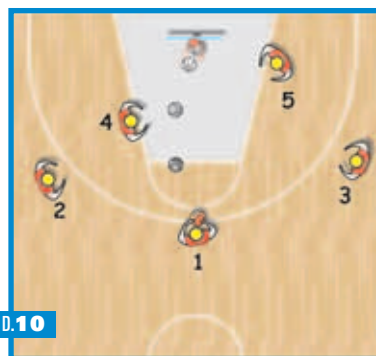
ceives the ball from 2, while 5 goes to the high post position (diagr. 16).

After the pass, 2 cuts in the lane and goes on the weak side corner, while 1 replaces 2, and 3 replaces 1. This movement keeps the defense busy (diagr 17).

4 makes a skip pass to 3, while 5 cuts down to the low post area (diagr. 18).

4 sets a flare screen for 1, who goes to the weak side wing position. 3 has many options:

- ▼ Pass to 1 on the wing.
- ▼ Pass to 2, who can shoot or pass inside to 5 on the low post.
- ▼ Pass to 4, who rolls to the top of the lane, after the screen for 1 (diagr. 19).





by Del Harris

THE DEFENSE ON THE PICK-AND-ROLL

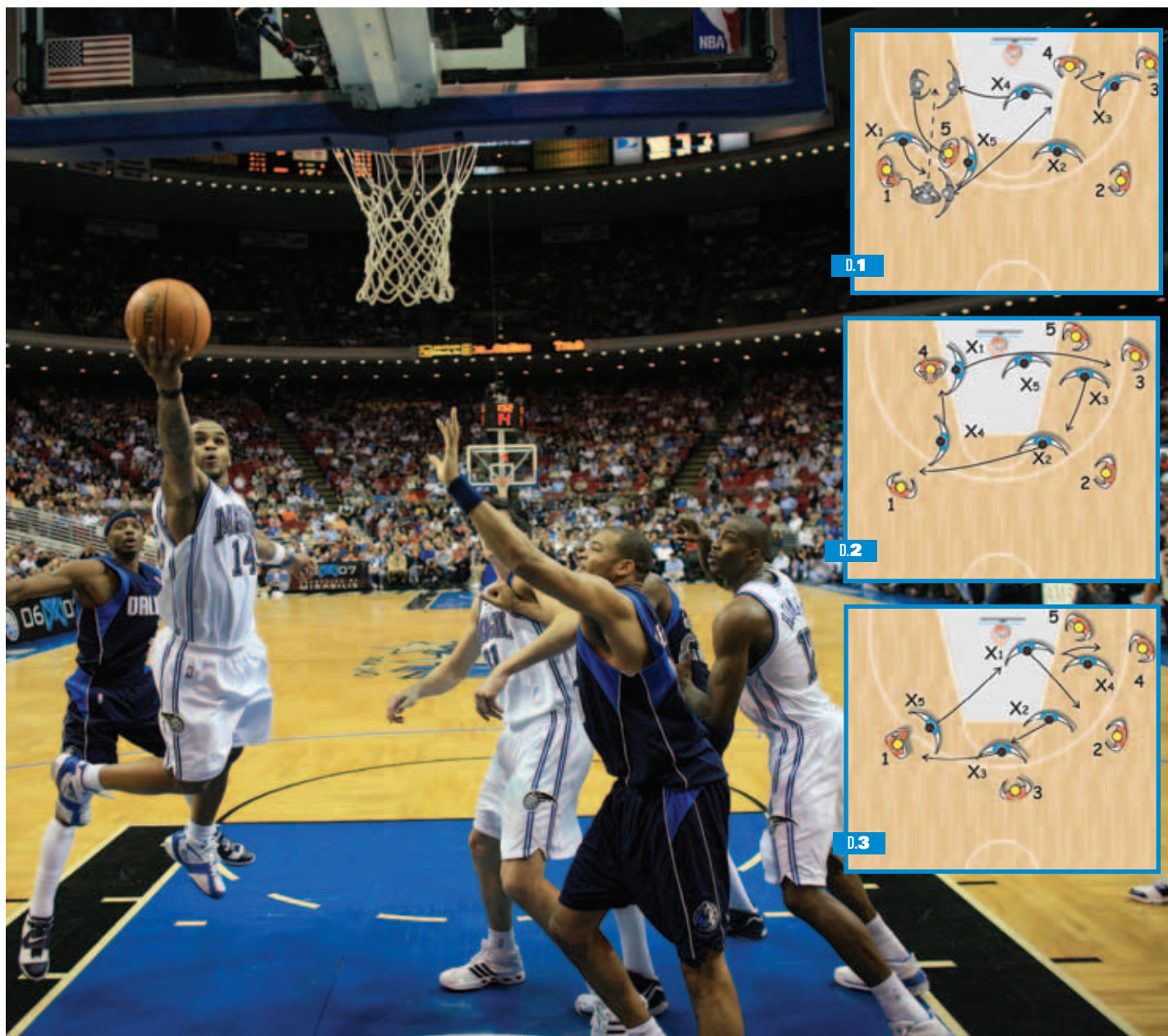
Del Harris is in his eighth season as an assistant coach with the Dallas Mavericks. He landed his first NBA coaching job as assistant with the Houston Rockets in 1976, and then he became head coach, and in 1981 he led the team to the NBA Finals. He then served as assistant coach of the Milwaukee Bucks and later became head coach. Then, Harris was from 1994 to 1998 head coach of the Los Angeles Lakers. He coached at every level, from the high school to the college (Earlham College), to overseas (for six seasons in Puerto Rico, winning three national titles). At the national team level, he was advisor of the 1994 FIBA World Championship Canadian National Men's team, one of the assistant coaches of the bronze medal US National team at the FIBA World Championships in 1998, and head coach of the 2004 Olympic Games Chinese National team, which reached the eighth place. He wrote several successful basketball technical books, above all on defense.

There are many choices of coverage a coach may select from in determining his pick-and-roll strategy, but we suggest to have one way that you become best at and a second, or "B" way, to cover the various angles, when your "A" way is getting beat. In the NBA teams will often employ four or five different techniques for certain situations, but the best defensive teams have a basic choice and then a counter or two at most, knowing that a team will not be able to be proficient if it tries too many techniques. Again, this follows our belief that you cannot do a great job at any one thing, if you try to do too many things in basketball. A veteran team that has been together can do more than a novice or newly-organized one, of course.

Some of the standard choices in pick-and-roll coverage are:

Help and recover. Some coaches call this "hedging" or "showing", but the idea is that the defender on the picker will help the defender on the ball at a prescribed angle to negotiate (defeat) the screen and then each man recovers to his own original man, ideally.





There are many variations of this, like hard help: this requires the helper to be right up on the picker as the pick is set to jump quickly out at a hard angle (90 degrees facing the sideline) in the path of the ballhandler. This prevents the ballhandler from “turning the corner” over the pick and getting into the middle of the defense. It forces the ballhandler break his angle of attack, or to charge into the defender. Of course this allowing his defender space and timing to go under the defensive helper, but over the player setting the pick and re-engage the ballhandler. The helper then recovers back to the picker, unless he gets too extended and someone has to pick him up, in which case he rotates to the free throw lane “paint” area to find an open man.

In this hard help method, the helper may be told to stay with the ballhandler: a) until his

teammate recovers, or b) until the ballhandler passes, or c) just a certain number of steps, ranging from zero to two or three. These are strategic decisions based on the abilities of the two opponents and how they attempt to score on the pick-and-roll action by rolling, or popping, or by having the ballhandler shoot, or to penetrate and swing the ball to the weak side to shooters or to a posted player.

Soft help. The helper may give a much softer angle help (45 degrees or less) and jam up the middle more with his coverage. “Covering the turn” means that the defender on the picker will drop back roughly in line with the “box” along the strong side foul lane and give a sort of zone coverage to the ballhandler and the foul lane. The defender on the ball must continue a hard pursuit over the pick. This method is less

aggressive, but prevents splits and tends to offer the jump shot more than the roll or penetration for teams that do that quite well in their attack.

In any coverage the defender on the ball may be told to go over or under the man setting the pick on him. That decision is made based on two factors: the distance the pick is set on the floor and the ability of the ballhandler to shoot behind the screen relative to his skill at penetration. We prefer to go under picks set far out on the floor and against poor shooters; and we prefer to go over on closer setups and against good shooters. Again, these are strategies that scouting or time out adjustments must address.

Trap. A more aggressive coverage is to trap the ballhandler with the defender on the picker. The most aggressive is for the de-

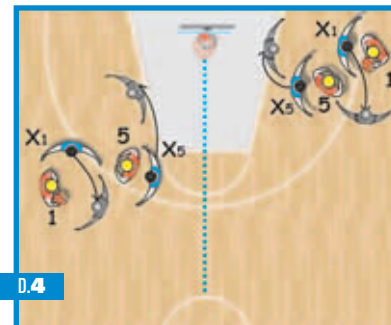
fender on the picker to trap the ballhandler before the pick is actually set, though the more common way is to trap just as the ballhandler is coming over the pick. Naturally, with either form of this aggressiveness comes some risk. A rotation is necessary if the ballhandler is able to pass the ball to the picker quickly on a pop or roll, with the lowest defender near the goal rotating to him. The diagr. 1 shows such a rotation as X5 jumps out to trap 1 and X4 rotates over to pick up 5, as he sees the ball in the air from 1 to 5. X5 will rotate opposite the pass into the paint and pick up the open man, normally 4, though X3 has to help until X5 can get there. Sometimes X5 is late, necessitating him to cover 3 on the weak side.

Switching. This method is the easiest and is utilized most often when equal-sized players are involved in the pick-and-roll. However, late in the game, most NBA teams will use the switch with 4, or even all 5 men in order to prevent a quick easy shot, especially a 3-pointer. Note: this is a critical strategy move to remember when you are protecting a lead late in the game. It is a good strategy when the possession clock is down to 7 seconds as well, any time in the game. The open shots beat you, especially the threes. Mismatches caused by switching are a far less dangerous situation to be in than giving up an open shot to a good player. The coach must teach how to pass off mismatches quickly and/or drill players how to trap out

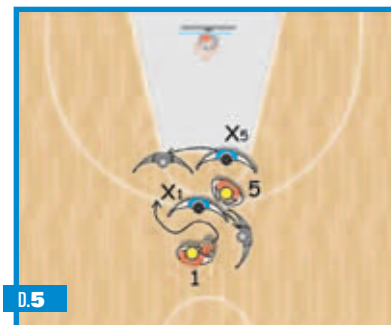
mismatches when they occur. That is, a big player must automatically trap down for a small teammate being posted by a big post as X4 does in diagr. 2. A small player must rotate over to replace a bigger teammate stuck out on the perimeter defending a quick penetrating smaller player due to a switch or emergency coverage as X3 does for X5 in diagr. 3. The mismatched man will rotate off to the weak side and pick up an open man. X2 rotates to 3 and X1 picks up 2.

Overplaying down to the baseline. Another oft-employed technique is to push the ballhandler down toward the baseline. To do this the defender on the picker must call out the signal for this coverage (usually a color or simply "down") immediately as he sees the pick about to be set. He then assumes a position two to three steps below the picker in the direction that the ball defender must push the ball and the defender on the ball must get into a severe overplay, pushing the ballhandler "down" toward the baseline and into the defender on the picker. This play usually occurs on wing and corner coverage (diagr. 4).

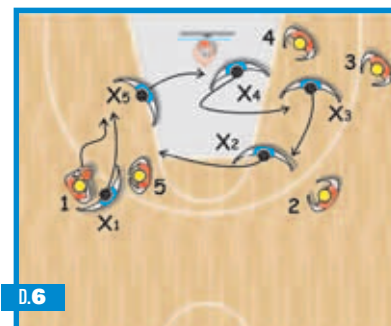
"Down" can be utilized on the top as well, but it is less safe there. The defender on the picker calls "Down right or left", depending on which way he wants the defender to send the ballhandler. The ball defender will then get into a position on the high side and push the ballhandler down toward the de-



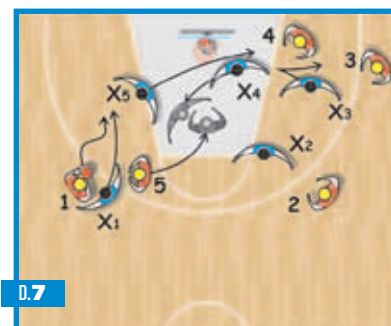
D.4



D.5



D.6



D.7



fender on the picker as in diagr. 5.

In both cases X1 must maintain contact with the ballhandler to keep him from splitting quickly between himself and X5. On the sideline pick and roll the coach must decide if he will have X5 recover back to 5 on a pass to him, or to have a player rotate to 5. In diagr. 6 X2 rotated to 5 because the game plan dictated that 5 was a great shooter from 15-17 feet. In the diagr. 7, X4 rotated to 5 on the roll because X5 did not get back to 5. X5 then rotates on across to the weak side to pick up an open man, in this case player 4.

The same decisions must be made on the coverage of the top angle pick-and-roll.



FIBA

We Are Basketball



by Keith D'Amelio

CONDITIONING AT THE NBA LEVEL

Keith D'Amelio is on his second year as the Strength and Conditioning Coach of the Toronto Raptors. Previously, he had the same role with the Asheville Altitude of the NBDL, the NBA developmental league. He was also assistant of the Strength and Conditioning Coach of the Boston Celtics for four years.

The primary goal of any Strength and Conditioning Coach is to help prevent injury both on the game field and in the weight room, from there the next goal is to enhance performance, and this was the exact approach that we took with Andrea Bargnani, the last NBA draft's top pick.

When we drafted Andrea, everyone thought that he was too frail and light to play in the NBA and that at 113 kg (250 lbs.) he would get pushed around. As a result, many said that for him to be successful he needed to gain significant weight. This was never intention, as we began his training we knew that with his skills and athleticism he would be more than ready for the NBA. The one aspect that he did need significant work on was in his overall strength we also wanted to help improve his movement deficiencies so that we would limit his potential from unnecessary injuries.

Andrea had some very minor issues that needed to be corrected before any true gains in both strength and athleticism could be reached.

He had some movement deficiencies and muscle imbalances mostly due to his overall size and his age, at 20 years old and 2.13 mt. (7-0 ft.) tall not everything grows in unison. As a result certain muscles get both overlooked and underused, potential creating problems by altering the body's mechanics. We knew that if we did not take care of these minor problems first that they could become bigger problems down the road and would also limit the gains that Andrea would get from further training.

Basketball is a sport in which the athlete

must run, jump, cut, dribble and shoot from a variety of body positions and in all planes of motion. Due to the variety of movements needed, basketball players must have the proper flexibility to get into these positions and the strength to control their body in the positions. If one these aspects is missing, or has a weak link, then injuries occur. As with Andrea, if there is an imbalance in strength or flexibility somewhere within the kinetic chain then there is a potential for injury. One of the major aspects of this is to have a strong foundation of core stability and strength so that there is a strong base from which to move the extremities. In our strength program there is also a heavy emphasis on single leg training as most of the movements listed earlier (running, jumping, cutting) are performed with only one leg in contact with the ground.

This places tremendous force on the ankle, knee and hip complexes requiring high levels of both stability and strength. While we utilize many different movements to enhance lower body strength (front squat, split squat, modified deadlifts, slide board leg curls and many others), the exercises that I place a greater emphasis on are the single leg squat and single leg deadlift.

SINGLE LEG SQUAT

The single leg squat is one of the best measurements of not only lower body strength but of lower body neuromuscular control. You can quickly determine someone's deficiencies with this movement as well. In the single leg squat, I do not place the emphasis on how much weight one can do, I place the measure on to what depth one can go. If you can single leg squat with great form to 28 cm (12 inches), then I know you have tremendous strength and stability.

When Andrea first arrived he was unable to perform a single leg squat to 56 cm (24 inches), he was able to squat to 60 cm (28 inches), although without great form. This



was due to the movement deficiencies and lack of neuromuscular control. Once we were able to correct some of his imbalances he quickly gained range of motion and is currently able to single leg squat to 42 cm (18 inches), a gain of 30 cm (10 inches) which is quite impressive.

PULL-UPS

Upper body strength is an area that most European players struggle with when they first arrive here to play in the NBA, it is not something that is focused on through out Europe. In dealing with the US collegiate players it is almost the opposite where upper body strength is focused on, although not always properly, lower body strength and movement is under trained. I have one major focus for our athletes in dealing with upper body strength, pull-ups, pull-up, and more pull-ups. This is one exercise that is severely overlooked for one simple reason it is hard for people to do. When Andrea arrived here, he was unable to perform one body weight pull up he is now able to do 6.

As with the lower body, there are a multitude of exercises that we perform to improve upper body strength, but the pull-up with all of its variations is the cornerstone of our upper body work. Andrea has also greatly improved in his upper body pushing strength, in looking at his dumbbell bench press when he arrived he could perform 18 kg (40 lbs.) x 10. He is now able to perform 36 kg (80 lbs.) x 10. This is a tremendous improvement as he has doubled his strength in this movement.

One aspect of his training that we have not focused on is his aerobic conditioning. Andrea came into the season having played for nearly a year straight making rest and corrective training his most important goals for the pre-season.

He has also has had the opportunity to play significant minutes for our team, which allows him to maintain his aerobic conditioning. When most rookies come into the NBA they rarely get the opportunity to play making it very important that they maintain a high level of aerobic conditioning, which they do by way of extra work both on and off the court.

With Andrea, I do not have him perform extra conditioning work as with games almost every other night, he needs to rest his body when the opportunity is given. I have provided below a sample of two workouts that Andrea is likely to follow in a typical week during the season. As Andrea continues to improve not only his abilities on the court but also his physical abilities he will be a talent in the NBA for years to come.



ANDREA'S IN SEASON SAMPLE TRAINING DAY ROUTINE 1

Foam Roll	5 min
Stretch	5 min
Dynamic Warm up	5 min

Dumbbell Chest Press	12, 6, 4
Oblique Hold	30s x 3
SL Deadlift	15, 10, 10

Pull Up's	Max x 3
MB Rotation Toss	8 x 3
Split Squat w/DB	12, 6, 4



ANDREA'S IN SEASON SAMPLE TRAINING DAY ROUTINE 2

Foam Roll	5 min
Stretch	5 min
Dynamic Warm up	5 min

Reverse Pull up	Max x 3
Standing Chops	12 x 3
Slide board Leg Curl	12 x 3

Slide board Chest Fly / Push	15 / 15, 12 / 12, 10 / 10
Bird Dog	15 ea. x 3
SL Squat (18")	12 x 3