1) Better One on One Offense
2) Better Ball-Handling (2010 DVD)
3) Better Shooting
4) Better Free Throws
5) Better Post Play
6) Scoring without the ball
7) Better Passing
8) The read and react offense DVD 2010

“ICE”

INTENSITY, CONCENTRATION, ENERGY

Intensity-Consistency-Persistence-Faith-Love

If you got a Purpose with a Passion, you got a love for it!
BETTER BASKETBALL’S “BETTER ONE-ON-ONE OFFENSE”

Attack Immediately
- from triple threat or off the dribble
- read defense and react (learn to read how he’s playing you and react to it accordingly)

FOUNDATIONS OF FUNDAMENTALS
1. Acquire the knowledge
2. Mechanical phase – go slow and repeat
3. Speed Phase – get the move down, speed it up to game speed eventually
4. Read and React Phase – Use the Right Move at the right time
   a. Get a defender to “play along.” (dummy defender)
   b. Game speed defender, but not live
   c. Game experience – do it live one on one and in game setting as well

CHAP 1 TRIPLE THREAT TOOLS
1. Triple Threat Attack Position
   Shoulder, Knees, and Toes in a vertical line, back is straight, feet staggered slightly and shoulder width apart. Head is level and on a swivel shoulder to shoulder
   Ball is in “shot pocket”, Hands in shooting position on ball.
   WHY? To be able to shoot, pass, or drive, or fake any of the three.
   WHERE DO YOU USE IT? On perimeter, in range to score facing the basket.
   HOW DO YOU GET TO TRIPLE THREAT? Jumpstop, 1-2 step stride stop, or front or reverse pivot
2. Which foot do you pivot with? Train both feet.
   Catch a pass and step into it from top of key or wing going right foot/left foot, and then left foot/rt foot.
   Learn to reverse pivot away from pressure defense or when someone over recovers on a pass to you. (like paul pearce high post series with ganon baker on “big fella’ workout)
3. Quickdraw – shooting the ball quickly from triple threat attack position with no step or dip and in one motion up and out.
   Defense is fairly close but hands down or not in your shot pocket or is too far away, quickdraw and fire!
   Don’t QUICKDRAW when man is all over you or in your shot pocket
   You can’t dip it, hitch it, or have a “2 piece” (two-motion) shot to be able to quickdraw

QUICKDRAW ONE ON ONE
You are in triple threat facing basket from 10-20ft out. Defense is facing you and backs up away from you as far as he can while still being able to put a hand on top of the basketball in your shot pocket. He puts his hand on top of ball, then, when he takes it off and puts his hands down to his side it is live. He can’t move until you start your shot motion. Once you start your shot motion, he tries to jump and block it. NO SHOT FAKE!! You can play it 5 shots each, who makes the most. Shoot til he blocks it, shoot til you miss 3 or miss 2 in a row. Be creative.

TRAIN YOUR MIND TO IGNORE DEFENDER. HE’S LIKE A SCARY MOVIE...HE AIN’T REAL. “IF HE CAN’T TOUCH THE BALL, HE AIN’T THERE AT ALL.”

4. Shot fake
   LESS IS MORE, SIMPLE IS BEST. Short shot fake =ball quickness
   Must be a good shooter first, or they ain’t buyin’ it if they’re smart.
   From triple threat, fake shot to nose level, keep butt down, then quick drive
   A NEXT LEVEL SHOT FAKE..lower butt down and lift the head to give illusion you are jumping.
   Ball no higher than nose (makes you quick with ball, no vision blocked, speeds up drive)
   High shot fake slows down drive

5. Head and shoulder fake
No dribble or step. Give illusion you are going to go left or right.

6. Drive fake – moves the defender back. If drive fake works, then quickdraw. If not, then nothing was lost.
   Long jab step means to far to reset feet and loss of explosive power from the glutes
   Excessive foot movement=traveling

Drive Fake into triple threat attack. Pivot square up looks like a drive. You gotta make the pivot square up look like a drive when you step into triple threat. (look at it as a move to use getting into triple threat from an open stance.)

**CHAP 2 FIRST STEP MECHANICS**

A. First Step Mechanics (No wasteful movements)
   - Open step – stepping with the foot that is the same as the direction you are going.
   - Cross step – attack with foot stepping across pivot foot (driving right, step with left foot first)

**THE OPEN STEP**
1. Rip (rotate) the ball to your hip (shooting hand on top, other on the side). This shields ball from defender. “KEEP YOUR GAME TIGHT.”
2. Foot and ball hit floor at the same time.
3. Place dribble outside your stepping foot
4. Reach out with non dribbling hand as if shaking hands with someone to shield ball or knock a defender’s hand away or get into his body.

**THE CROSS STEP**
1. Rotate ball to pivot foot hip
2. Foot and ball hit floor at same time
3. Ball hits outside foot
4. Reach out with inside arm

B. Recruit the Glutes
   Knees and back must be bent, knees over the balls of the feet.
   Knees slightly to the inside of feet to push off at an angle.

**FIRST STEP**
- Like a sprinter, only touch floor with toes (this makes you immediately explode into second step)
- Knee will still be over your toe to make knee form an angle of less than 90 degrees
- Head is out over your knee which allows you to “recruit your glutes” a second time on the second step.
- Your shoulder and head should be at the the height of the defender’s hip

The Cross step is a more natural step

In an open step, if the first step is too long, the second step will be too slow. If the heel of the first step hits ground first, then the glutes are out (hitting the heel to the ground first is a stopping motion, not a speed motion).

SHORTEN your first step slightly, strike ground with ball of your foot, get head and chest over your knee, angle formed by the floor and shin should be less than 90 degrees.

C. BALL MOMENTUM

   Like a sprinter uses arms to build momentum and speed, use arms and the weight of the ball. Rip ball from shot pocket to hip as you step and make a “CIRCLE-TIGHT C”. Paint a circle C with a violent rip of the ball into your first dribble (rotate shoulders) BECOME BALL QUICK.
   Combine or add a head and shoulder right into a rip tight circle C left

D. To “V” or not to “V”

   Lines of attack. Drive by him in a V shape, not a U shape. Veer him off if you beat him clean and put him directly behind you.
   1. Protect ball
   2. Eat up space between you and defender, drive body to body
   3. Stay on “V” line of attack
4. reach other arm out to protect ball and build momentum (Each side of the defender is a door, and his hip is the keyhole. Reach that off arm through the keyhole on first step. Brush his hip with your arm and shoulder.

E. PUT IT ALL TOGETHER

1. Training Phase 1
   Proper mechanics - rip it to your hip, eliminate travel call by ball and foot hitting floor at the same time, train both feet as a pivot foot. Use cross and open steps with either foot as a pivot.
   IF LEFT FOOT IS PIVOT FOOT GO... "RIGHT HIP"....OPEN STEP..jumpstop...“LEFT HIP”...CROSS STEP..jumpstop...etc (add shot fake) (“shot fake..rt hip..open step...jumpstop..shotfake..lft hip..cross step..jumpstop...etc)

2. Training Phase 2
   Move pieces into 1 smooth action. Add shot fake in.

3. Training Phase 3
   Add explosion
   Add power in “Circle tight C” and rip into first dribble.

4. Training Phase 4
   Use a dummy defender and someone to shake hands with behind him. Put cones on either side of defender to keep you in the “V” attack lanes.
   Can use two chairs lined up, first one is defender, second one is the one you shake hands with as you go by first chair. Put hand in Keyhole.

CHAP 3 READ AND REACT (shot read, drive read, direction read, shot fake read)

1. SHOT READ – can defender touch the ball in your shot pocket. IF NOT, SHOOT IT!! (QUICKDRAW)
2. DRIVE READ – if defender is too close to shoot, then drive it. KEY NOTE:If defender dares to put hand in shot pocket.. then drive.
3. DIRECTION READ – Attack his lead foot (high foot{one closest to you}), control space with body to body to make it harder for him to swing step. READ HIS LEAD SHOULDER and ATTACK his back (go away from his face).
4. SHOT FAKE READ – if defender is in middle distance and is still close to shot pocket, use shot fake to “close the gap” or get him to come out of his stance by standing up or jumping. If he does take the fake, it’s a DRIVE READ. If he doesn’t, it’s a SHOT READ (QUICKDRAW).

SUMMARY- if he can touch ball in shot pocket, drive. If he CAN’T touch ball, QUICKDRAW. NOT sure, draw him close with shot fake and drive or quickdraw. IF he is out of range but you are having a bad night, Close the gap between you both with a dribble. KEY NOTE- TAKE WHAT THE DEFENDER GIVES YA.

CHAPTER 4 – BEATING DEFENSIVE PRESSURE

   SHOT POCKET DRILL – Defense and offense can’t move feet. Defense has hand in shot pocket. Offense fights to protect it with tight circles, hip to knee, shoulder to shoulder, etc.

2. SQUARE PRESSURE – defense it tight to you and squared up on you.
   A. FRONT PIVOT – front pivot into him head to head and be lower than him.
      a. Tuck it back as you step back onto free knee for protection and “baiting” the defense as you come into him with a front pivot.
      b. If he slides over to play the ball as you front pivot from the protective stance, sweep the ball to the floor below his hands and cross step by him. Get head low and over your knee.
      c. Don’t give ground or show fear.
      d. If he doesn’t slide over on the front pivot from protective stance as you bait him, open step by him. Time the step and dribble to hit floor at same time and reach pass him with open arm to protect dribble.
e. **READ, REACT, AND COUNTER.** If the defense is much quicker than you and he stops the front pivot and cross step or open step, counter by drag footing back into triple threat without using the dribble. **SCENARIO WOULD BE.** He pressures you and you tuck ball behind free knee, you counter with front pivot, he shifts to cut it off so you sweep low to cross step, but he retreats ahead of you and is heading to cut it off. **RESET** to Triple threat and **READ** his recovery and re-attack. Use shot fake if necessary. The sweep is a scoring move, but if defense is ULTRA quick, you may not get the chance to put ball on the floor, but that’s ok, you got back to triple threat without any harm.

**ROCK THE CRADLE** – Constant sweep with crossover step, then sweep back to tuck stance.

**DON’T OVERSTEP.**

**B. REVERSE PIVOT** – Used when arm bar is set on him (Pro stance for perimeter pass)

Set armbar into his chest, face passer, and with off arm put it out wide away from defender to call for pass and show target. Catch with outside hand, and reverse pivot to triple threat.

**Sweep and Go By**

**Fake Sweep and Counter Back Other Way**

**Fake Sweep and Counter Back with Sweep and Cross Step But Don’t Go.** **RESET TO TRIPLE THREAT.**

**C. ANGLE PRESSURE** – you tuck ball back on free knee, and he comes up and bodies up on you face to face, then reverse spin and attack, and seal defense behind you as you drive. **Point** lead foot toward goal and that gets you straight line to the goal. If you don’t you won’t be able to go straight to the rim and he will be able to cut you off.

**Spin and Seal** – moves and counter moves.

If he recovers as you spin, don’t dribble, spin and reset to triple threat and quickdraw or drive.

**CHAP 5 – MIDRANGE – Development and defensive reads for the pull-up jumper.**

**MIDRANGE** – distance between first step past defender and the goal. (hop, hop back, pull up jumper)

Gotta read defenders and help defenders.

**PULL UP JUMPER** 1-2 step vs. jumpstop

**THE ONE-TWO**

The one-two is quicker. Cross step is two steps, about .93 seconds. Open step is three steps, about 1.45 seconds. **Last Dribble should be lower and harder.** **“Can’t make you quicker, just more efficient.”**

a. Push the dribble down and a little harder than normal
b. Ride it up with your shooting hand
c. Off hand simply moves to the side of the ball to assist upward motion of the shot

**TO STOP-**

a. The foot opposite the dribble hand must “BRAKE” you.
b. Hit heel first ahead of head and knee with angle greater than 90 degrees at knee.
c. Point toe of first step toward rim

**NON SHOOTING HAND** – if you dribble with this hand, it becomes the pick up hand and moves ball over to shot pocket

**OPEN VS CROSS STEP** – open step gives you three steps, cross step gives you two.
**DEFENSIVE READ FOR 1-2 STEP**

If you attack and defense aggressively retreats to cut you off, pull up during first dribble of penetration (he’s heading where you are going). Look for an aggressive retreat of the defender. He may still be beside you or already ahead of you. Either way, HE HAS TURNED to spring and out of his defensive stance. Using a jumpstop on this gives the defense time to recover and block it or contest it.

Developing the side hop (hop side rocker)
- If you beat him clean, then see the next chapter
- If you haven’t beat him clean, then

**STEP ONE**
- 1st step is directly to the rim. After the first dribble, create separation by pushing off with your inside foot nearest defender, step to the side and 1-2.

**STEP TWO**
- Counter his recovery
  * If he recovers straight towards you, then drive in the open space (a go move)
  * If he recovers to cut off the line of between you and the rim, crossover and take him back in the opposite direction.

**STEP THREE - HOP BACK (ROCKER)**
- Retreat back at a 45° angle to develop progression.
- Once your steps are coordinated and you are ready to cover more ground, get air under both of your feet and step back is now a hop back.

**THE TWO-FOOT HOP PULL UP JUMPER (jump stop)**
The foot you were braking with on the 1-2 is now the hop foot. The inside foot closest to the defender guarding you or the one opposite the dribble hand.

On an open step drive, its two steps and a hop
On a cross step drive, it’s 1 step and a hop

“The time in the air between hopping and landing is use to prepare the shot.” Start the shot motion the instant the feet pop on the ground. (and stab squat your feet-meaning pop them off the floor like coming off springs to get more power into the shot (called the MIOTIC REFLEX(can simulate this reflex by placing your hand flat on the ground, and then raising your index finger and hitting in back onto the ground as hard as you can. Then, with the hand still on the ground, take the other hand and pull the index finger back, then let it hit the ground. It hits harder than the first way..this is called the miotic reflex –from “J-GLOVE shooting”)

**WHY USE THE 2 foot hop (jumpstop)**
The defender is still close enough to bother the shot.. the hop is used to create greater separation away from a tight defender to get your shot off.

ADVANCED LEVEL – allows you to cover more ground and change direction and land wherever you want. (like on a drive, hop as far as you can and when both feet hit the ground, pop off the ground in another direction to split defenders or get by a second defender.) Hop allows you to enter the 3 point line area and come back behind it again for a 3 pointer (easier to do with a cross step hop back, so learn to use either foot as a pivot foot.)

**THE MIDRANGE (FINAL THOUGHTS)** – develop both the 1-2 for quicker shots off the dribble and the jumpstop to create greater separation from the defense.

**ALSO, USE THE JUMPSTOP HOP WHEN YOU RECEIVE A KICKOUT PASS FROM THE PAINT FOR A THREE POINT SHOT. BE AIRBORNE WHEN BALL HITS YOUR HANDS AND “STAB SQUAT POP” IMMEDIATELY INTO YOUR SHOT.**

Also, if defender is NOT beaten clean, LEAN ON HIM as you attack the rack..HE MAY GIVE UP to avoid the foul, or you may have to finish with the defender on you.
CHAPTER 6  FINISHING

FIVE SITUATIONS

1. When you beat a defender “clean” (meaning you blew by him and “veered” him off and he is now directly behind you), get to the rim quick, just “GET THERE”, don’t worry about which foot our hand you shoot with or jump off of.  SPEED IS EVERYTHING.

2. If you don’t beat your defender clean, then avoid the strip by NOT swing ball hip-to-hip.
   a. Hide ball on outside hip, let body protect ball
   b. Turn back to defender with 2 hands on ball, finish with outside hand
   c. Use only outside hand
   d. Lean into defender and get him behind you
   e. Avoid the charge
      i. When help defender is near the goal – change the line of the drive.  If going off one foot, you can give the illusion by changing the position of your body somewhat.  GOING OFF TWO FEET allows you to truly change direction of drive.  While you are in the air off hop, you will be deciding which direction to go.  If you want to go right when you land, then land just slightly with your left foot first.  Your momentum will carry you by the defender.  Finish with a finger roll, tear drop, or recompose with two.
      ii. If defensive help arrives early outside the lane, you can still get to rim by hopping around defender.
         Protect the ball, change direction to avoid the charge, and cover enough ground to get to the rim.
         a. Step 1: SNATCH UP our dribble with both hands (ball will be at least head high or higher) and leave ground off one foot.
         b. Step 2: to avoid contact, change direction of drive with a LONG hop by defender
         c. Step 3: Turn you back to your help defender while in the air (protect ball with body)
         d. Step 4: Land on two feet and extend to rim

3. Handling the shot blocker  a) he arrives late from behind b) arrives at same time at an angle c) arrives early and is facing you.
   a. HE ARRIVES LATE AND BEHIND YOU
      1. Going baseline, let you momentum carry you to the other side of the rim.
      2. Driving from top, angle your body, jump horizontally and create lots of space between you and the rim and extend ball in front of you so he cannot block from behind.
   b. HE ARRIVES AT AN ANGLE AT THE SAME TIME AS YOU
      1. DON’T lean away from contact.
      2. Leave ground and DRAW contact while both of you are in the air.
      3. Plant your inside shoulder squarely into his chest.  You shoulder should form a “T” with the defender’s body
      4. The contact will be Ball-You-Man.  Put yourself between ball and defender.  Shoot with the NON-CONTACT arm.
      5. Don’t continue straight to the rim.  He will knock you off balance
      6. JUMP INTO HIM and his force will balance you back out and get you vertical.
      7. This can get you to the foul line if he still blocks it
   c. SHOT BLOCKER ARRIVES EARLY AND IS IN POSITION AND WAITING ON YOU
      OPTION 1: create more space from him with side hop
      OPTION 2: Use a FLOATER or tear drop

4.WHEN YOU ARE STOPPED SHORT, FINISH CLOSER
   A) Up and Under.. Shot fake and if he leaves the ground, use an up and under step through by him.  (shot fake just over head height, go ear to ear, turn hips by stepping through, and jump towards the goal
   B) Reverse Pivot .. after shot fake spin back move

   5. KICK IT OUT TO AN OPEN TEAMMATE on the perimeter.  You don’t have to shoot it every time.
CHAPTER 7 – DRIBBLE ATTACKS

Don’t dribble in one place

DRIBBLE ATTACKS ARE USED WHEN:
- You have ball outside shooting range and must close the gap to your defender off the dribble
- You use your dribble to come off a ball screen
- You look for a good passing angle and nothing develops and you need to attack

USE A GOOD COMBO OF THESE 10 Dribbles (SEE better basketball better ballhandling 2010 notes for moves to use.)
- Stutter step, hesitation, crossover, between legs, around back, slide, spin
- Straight line moves – inside out, fake crossover underneath, fake crossover back thru front door tween legs (rafer alston series), cross – recross.

PUT ANY 2 IN ANY ORDER

THIS CHAPTER IS TO TEACH WHEN-WHERE-AND HOW to use them

1. Space to face – close the gap to meet your defender
2. Shot read – as you approach your shooting range, use a body move about 1 body length from defender
   a. Quickdraw read – if defender backs up, “pull the trigger” and shoot quick. IF the defender hands are down, fire away.
3. Drive read – read his back and blow by him if he comes out of his stance.
4. Counter the cutoff – (with a cross over of some kind) start move 1 body length away, enough room to beat him with a simple crossover
5. Draw defense closer – some form of pulling back to make him lunge toward you. BAIT the defender to eat up space between you.
6. COMBINATIONS
   LEVEL 1 – beat defender with a change of direction and change of speed with tween legs
   LEVEL 2 – defense begins to anticipate the move...go between the legs and counter with coming back thru the legs
   LEVEL 3 – to counter his defense on your first 2 change ups, do a level 2 move and then add a crossover
   START WITH level 1, and then add a counter, then add one more counter.
   Get him off balance, out of position, and take advantage of it in another direction
   KEEP COMBO’s simple and quick...help defense has less time to adjust.

8. NO SPACE TO FACE – defensive pressure forces you into a power dribble stance. He’s too close to face up on him with your dribble, but too far to seal with a spin. What do you do?
   - Penetrate with a power dribble, jab hard and then retreat in a hard reverse power dribble to create space between you and your defender. Now you are back in an attacking universal stance with shoulders and feet square to the rim. Now he has to close out on you, and you now have the advantage.
   a. if defender stays back, then quickdraw
   b. if defender closes with low foot forward on the ball side, then open step by him. Push the ball out there and shoot your inside arm past him.
   c. if he closes with opposite foot of ball forward, use a crossover or tween legs.
   d. if he closes the gap body to body, spin and seal him behind you.
   e. you can use combos here as well.
FINISH THOUGHTS
Keep your head up. Other reads now are:
- Where are the help defenders
- Where is my open space to finish
- How quickly is my defender going to recover if I beat him clean

USE CHAP 5 MIDRANGE or CHAP 6 MOVES versus the help defenders for finishing

POINTS VS. STYLE – “Paint your game with style if you must, but sign your name with points!”

CHAP 8 BALL SCREENS

TAKE ADVANTAGE (from triple threat or off the dribble.)
- You got a help defender off of the ball screen, 2 defenders to read, and a teammate to feed.

KEY TO SCORING
- Read the defense and React with the appropriate move.

FOUR PRINCIPLES

Principle 1: You are responsible for setting defense up for the screen, and then control the space between your space between yourself and the screen.
- Take defender below the screen so to make it easier to control the space. Draw a “T” from the ball screeners high foot. One line of the “T” goes from his high foot you want to dribble over thru his low foot, and the other line of the “T” goes perpendicular to the first line thru the screeners high foot. Take defender below T line of high foot before using it to control space.

Principle 2: If in Triple Threat Attack position, then stay down and don't look at screener to give it away. KEEP defender focused on you with fakes to show the drive threat. IF DEFENDER JUMPS TO BALLSCREEN SIDE, go to rim opposite the screen.

Principle 3: Brush your teammate as you go by. “Go shoulder to his hip” to keep you low and explosive and to keep defender from squeezing through.

Principle 4: HAVE A SCORING MENTALITY. Assume screen will work and you will go score. Being a scoring threat opens up teammates.

READ AND REACT TO EACH ADJUSTMENT THE DEFENSE MAKES ON BALL SCREENS
- Defense can slide under/ Hedge but no switch/ double team/ switch

1) If defender slides under ballscreen, he intends to stop your drive to hoop. Not worried about your shot. BECOME A SHOOTER

2) If Screener shows (hedges) he has two purposes for hedging. 1 – buys time for ball defender to recover by forcing you to dribble in a wider arc than normal. 2 – prevents you from turning the corner
   A. Don’t let the hedge slow you down and don’t pick up your dribble. Instead, create separation by going at least 2 dribbles past the screen. Opportunities come when each defender tries to recover on defense (either on shooter or rolling teammate)
   B. IF defender hedges TOO far out away from ball screener, SPLIT THE HEDGE by pushing ball thru the space and split the defenders.

3) If They double team the ball screen – you must hit your teammate before the defense tightens the trap. The passes are covered in “BETTER PASSING” DVD.
   a) Get up and over the trap with both hands
b) Reverse pivot and wrap around bounce pass
   Don’t let the double team scare you into picking up your dribble. Keep dribble alive until you can hit an open teammate.

4) IF defense switches, options multiply
   If pick is good, he can roll and seal and feed with a wrap around pass.
   If it forces a mismatch, feed him in post area
   If ball screen defender over plays with a jump switch, pass in the gap
   If screen can’t roll, up dribble attacks..back up like giving up (pull back move), then hit him with a move when he comes toward you.

   If defense if perfect, then re-screen. Power dribble retreat, crossover switch hands, and use re-screen to attack in other direction.
THE SCREENER CAN SCORE (covered in scoring without the ball DVD) by using a SLIP, ROLL, FLARE, or RE-SCREEN.

**CONCLUSION on ONE-ON-ONE OFFENSE**

Your move will get you a score or draw help defense for a pass.

Set your mind on attacking—either you score or you set up a teammate to score.
INTRO
Approached from a workout rather than a teaching sequence

STRENGTH 3.5 MINUTES
1. Up and down pounds (hi low one ball)
2. Pound and kill
3. 2 ball pounds
4. 2 ball pounds up and down
5. 2 ball pound alternate
6. 2 ball alternate up and down
7. 2 ball pound and kill
8. 2 ball rt high, left low
9. 2 ball left high, right low
10. 2 ball alternate high and low
11. 2 ball pound and switch. (balls stay, hands cross and bounce one time and back to same original ball)

VERTICAL CONTROL AND SPEED 3.5 minutes
1. One hand machine gun
2. 2 hand machine gun
3. Rt leg circle tap dribbles / left leg circ taps (both directions)
4. 1 ball fig 8 tap dribbles
5. Rt knee fig 8 tap (on right knee, go fig 8 around body and under knee)/left knee
6. 1 ball spider (rt left in front, rt left in back)
7. Walk the spider north-south
8. Walk the spider east-west

CHANGING HANDS 8 minute workout
1. Front V (straight crossovers left to rt hand)
2. Hi to low front V
3. Lunge rt V (tween legs rt leg forward (reg, hi to low)/ lunge left V
4. Pound and cross
5. Hi to low back V (slide dribble under butt)
6. Pound and triangle (universal stance, pound left hand, then tween legs to rt hand, then slide dribble to left hand, then back thru legs to front into rt hand, repeat the other direction
7. Triangle (same as 6 but no pound dribble in front)
8. Between and back left { universal stance, left hand thru legs to rt, rt hand slide to left, left slide back to rt, rt back thru to left, repeat)/between and back right
9. Between and back alternate (do a tween and back left, crossover to right hand, and do a tween and back rt, then crossover dribble to left hand, etc…)
10. Kill crossover (pound dribble 2 to 4 times, then kill it low and cross it to left, pound again 2-4 times, then kill and cross to right)
11. Consecutive kill crossovers (buh duh buh… buh duh buh’s)
12. 2 ball pound and switch clockwise/counterclockwise
13. 2 ball switch two
14. Combo circle and switching (crossover two ball dribbles, go in circle rt, switch dribble, circle left, mix it up)
15. Skipping thru the front (scissor legs and cross tween legs) (can add scissor,scissor, then three slide dribbles and scissor again)
16. Skipping thru the back (same as above except go tween legs with rt hand and rt foot forward, left hand left foot fwd)
17. Front/back alternate skipping (tween legs front skip, then slide dribble, then tween legs back skip, front crossover)

HORIZONTAL CONTROL ONE BALL 6minute workout
1. 1 hand front cup (side to side one hand V)
2. Rt hand cup, hi to low/left hand cup high to low
3. Pound and cup right hand/left hand
4. Pound and double cup right/left
5. Swing the purse right/left (side V dribbles)
6. Draw the “L” right hand / left hand (front V to Side V to front V....)
7. Draw the “U” rt side V, front V, left side V, front V)
8. Draw the square clock wise and counter clockwise(side V, front V, side V, under butt V, ....)
9. Draw the square advanced (speed it up)

TWEEN THE LEGS ONE BALL 4 minute workout
1. Two dribbles rt leg back door (in and out 1 leg wraps from behind)/ left leg back door
2. Two dribble rt leg front door/ left leg
3. Two dribbles back door alternate (in and outs fig 8)
4. Two dribble front door alternate
5. 1 dribble back door left/rt leg
6. 1 dribble back door both legs
7. 1 dribble front door left/rt leg
8. 1 dribble front door both legs

**TWO BALLS VERTICAL CONTROL AND SPEED 6 minute workout**
1. Machine guns together
2. Machine guns alternate
3. Two ball taps finger by finger
4. Two ball fingers machine gun
5. Right leg circle taps (left hand tap dribble stays in front)/left leg circle taps
6. Circle tap from behind-alternate legs, switch hands to other basketball when crossing back thru legs from behind
7. Circle tap thru front
8. Two balls figure 8
9. Two balls one knee fig 8
10. Two ball spider

**TWO BALLS POUND AND SWITCH 5.5 minute workout**
1. Two ball pound
2. Two ball pound up and down (hi to low)
3. Two ball pound alternate
4. Two ball pound alternate up and down
5. Two ball pound and kill
6. Two ball rt high left low/left high right low
7. Two ball alternate high and low
8. Two ball pound switch hands
9. Two balls pound and switch clockwise/counter clockwise
10. Two balls, switching two (ball in front stays in front)
11. Two ball combo, circle and switching (circle is alternating the ball in front on crossover, either circling right or left)

**TWO BALL HORIZONTAL CONTROL 3.5 minutes**
1. Two ball front cupping (side to side V same direction)
2. Two ball swing together (side V's same)
3. Two ball swing opposite (alternating side V's)
4. Two ball swing staggered (tween same and alternating)
5. Two ball cross and swing (Side V same, then front V, one hand and ball will go in front of other hand and ball so arms will be crossed when cupping, then bring them back and then side V same again....)
6. Two ball cross front and back
7. Two ball circle drop behind back clockwise/counterclockwise (in front, hand ball from left to rt hand, then rt hand does a slide dribble)
8. Two ball cross'em behind the back. (two dribble pounds, then hop fwd and cross both balls under butt, repeat)
9. (Two ball alternation fake the crossover over the top (alternating inside outs)

**TWO BALL TWEE THE LEGS 5 minute workout**
1. Two balls – two dribbles back door
2. Two balls – two dribbles alternating backdoor
3. Two balls – two dribbles front door
4. Two balls –two dribble alternating front door
5. Two balls one dribble backdoor/front door/front and back door together/ front and backdoor alternate/ alternating front door/alternating backdoor
6. Two ball jumping jack back door/ jumping jack front door

**THREE BALL COORDINATION WORKOUT 3 minutes**
1. 3 ball circle drops (floor juggle in circle) 2 ball juggle is a build up.
2. 3 ball dribble patterns (three balls lined in front of you, pound on two, then leave outside one and move hands over one ball and repeat. Can do both outside and leave middle ball)
3. Three balls, switch two
4. Three ball figure8
5. Three ball forward motion
6. Three ball back it up
7. Three ball zig zag

**MOVES AND MOVING WORKOUTS**

**ONE BALL ON THE MOVE 4 minute workout** Each drill is performed forward and backwards, some are done twice)
1. Tween legs front door (walking fwd and backward)
2. Tween legs back door
3. Left leg left hand front door/rt leg rt hand front door
4. Left leg left hand back door/rt hand rt leg back door
5. Left hand both legs front door/rt hand
6. Left hand both legs back door/rt hand
7. Opposite hand and leg front door (twist and reach across the body)

**TWO BALLS ON THE MOVE 5 minute workout** two trips for each drill (down and back, down and back)
1. Two ball sprint and kill coordinated pounds/ alternating pounds
2. Two balls control, speed, power, coordinated pounds / alternating pounds (baseline to free throw line is control pace, then sprint to mid court, then power dribble to other free throw line.)
3. Two ball zig zag crossovers in front baseline to other free throw line / tween legs (outside ball goes thru legs / around the back (slide dribble) (outside ball goes under butt)
4. Two ball zig zag spin (bring balls in tight on spin)

**IN THE TRENCH CROSSOVER CRUNCH 2.5 MINUTE WORKOUT** (two trips each drill) 3 cones (bottom of midcourt circle, top of key, bottom of free throw circle 6 ft below ft line) use chairs?
1. Crossover crunch (start by one cone, rt hand, give a little hd and shoulder to the outside, crossover low and push off outside foot and body to body, shoulder to hip.) stop at other cone, turn around and attack back
2. Power back crossovers
3. Kill crossovers
4. Cross re-cross (double crossovers)
5. Fake cross underneath (1 hand side V dribble or cup dribble)
6. Fake cross over the top (inside out dribble)
7. Fake cross around the leg (rafer alston series from Ganon baker) rt hand thru front and rt hand gets it and brings it back around to the front)

**IN THE TRENCH BODY SHIELD 2.5 minute workout** (2 trips down and back each drill)
1. Tween the legs crossover
2. Fake tween legs (double cross kill)
3. Around the back wrap around dribble (not under butt)
4. Behind the back (slide dribble)
5. Fake behind the back (outside leg wrap)
6. Spin
7. Fake spin

**IN THE TRENCH COMBO KILLER 3 minute workout** (2 trips down and back each drill)
1. Crossover between the legs / crossover and under butt / cross over and spin
2. Tween legs and cross over / tween legs and under butt / tween legs and spin
3. Behind back and crossover / behind back and tween legs / behind back and spin

**THE TENNIS BALL WORKOUT KEEP YOUR EYES UP 7 minute workout**
1. Under catch crossover/double crossover
2. Overhand catch crossover / double crossover (cross re-cross)
3. Tween the legs once
4. Tween legs twice
5. Tween legs three times
6. Behind back underhand catch / overhand catch / behind back re-cross / behind back double re-cross
7. Combo crossover then tween legs / crossover and behind back
8. Combo tween legs + crossover / tween legs and behind the back
9. Combo behind back and crossover / behind back and tween the legs

**JUST FOR FUN (OR IF YOU ARE INJURED) 3.5 minute workout**
1. Sitting bull – sit Indian style and dribble around your body
2. Ab blaster – situps and crunches cross under legs
3. Behind the head tap one hand, two hand machine gun
4. Shoulder roll (lay on left side, dribble with right hand, take it around and over your head, switch hands at top of head and roll to right side (when on your side, be on your elbow of non dribbling hand))
5. Roly poly (take shoulder roll and then sit up and do a leg v dribble over them, and keep it going in a circle around body. Go both ways.)

**SPECIALTY WORKOUTS!!!!!**

**SPECIALTY WORKOUT FOR CROSSOVERS - Crossover buildup 4.5 minutes (need a basketball and a tennis ball)**
1. Front V dribble
2. Hi to lo front V
3. Pound and Cross
4. Kill crossover
5. Consecutive kill cross overs
6. Tennis ball underhand catch crossover 1 time / 2 times / 3 times
7. Tennis ball overhand catch crossover build up 1 time/ 2 times / 3 times
8. In the trench crossover 4 trips
9. Power back cross overs 4 trips
10. Cross re-cross 4 trips

**SPECIALTY WORKOUT FOR FAKE CROSSOVER 5 minute (need two basketballs)**
1. One hand front cup (1 hand v-dribble)
2. Rt hand cup hi to low / left hand cup hi to low
3. Rt hand pound and cup / left hand pound and cup
4. Pound and double cup rt hand / left hand
5. 2 ball front cupping
6. In the trench fake cross underneath (1 hand cup dribble) 4 trips
7. In the trench fake cross over the top (inside out dribble)
8. In the trench fake cross around the leg (inside wrap dribble)

**SPECIALTY WORKOUT FOR TWEEN LEGS 6 min**
1. Lunge rt V dribble crossovers / lunge left V change pace of cross over
2. Tennis ball – tween legs once toss and catch tennis ball underhanded
3. Tennis ball – tween legs twice
4. Tennis ball – tween legs three times
5. Two dribble both legs front door (in and out dribbles thru front)
6. One dribble both legs front door (two leg wraps)
7. On the move tween the legs front door (walk and pound dribble) base to opp ft line
8. On the move tween the legs back door (walk and pound dribble) baseline to opp ft line
9. Two ball zig zag tween legs (outside ball goes thru legs) baseline to opp ft line
10. In the trench tween legs 4 trips
11. In the trench fake tween legs – double crossover quick tween legs really

SPECIALTY WORKOUT FOR BEHIND BACK 5.5 minutes
1. Pound and triangle
2. Triangle
3. Between and back left / between and back right (universal stance)
4. Between and back alternate
5. Two ball cross’em behind back
6. Two ball zig zag behind the back
7. Tennis ball – behind the back underhand catch / over hand catch / behind back recross / behind back double re-cross
8. In the trench wrap around the back 4 trips
9. In the trench behind the back 4 trips
10. In the trench fake behind the back (outside single leg wrap)

SPECIALTY TRAINING RT HAND 8 minutes
1. Up and down pound
2. Pound and kill
3. Right hand machine gun
4. Rt leg circle tap
5. Rt hand cup hi to low
6. Pound and cup rt hand
7. Pound and double cup rt hand
8. Swing the purse rt hand (side one hand V dribble)
9. Draw the “L” rt hand front cup to swing the purse to front cup
10. 2 dribbles right leg backdoor (outside wrap)
11. 2 dribbles right leg front door (inside wraps)
12. 1 dribble rt leg back door
13. 1 dribble rt leg front door
14. On the move rt hand rt leg front door
15. On the move rt leg rt hand back door
16. On the move rt hand both legs front door
17. On the move right hand both legs back door
18. In the trench fake the cross underneath rt hand only
19. In the trench fake the cross over the top rt hand only (inside out dribble)
20. In the trench fake the cross over around the leg rt hand only
21. In the trench fake behind the back rt hand only
22. In the trench fake spin rt hand only

SPECIALTY TRAINING LEFT HAND 8 minutes
1. Up and down pound
2. Pound and kill
3. Left hand machine gun
4. Left leg circle tap
5. Left hand cup hi to low
6. Pound and cup lefthand
7. Pound and double cup lefthand
8. Swing the purse left hand (side one hand V dribble)
9. Draw the “L” left hand front cup to swing the purse to front cup
10. 2 dribbles left leg backdoor (outside wrap)
11. 2 dribbles left leg front door (inside wraps)
12. 1 dribble left leg back door
13. 1 dribble left leg front door
14. On the move left hand left leg front door
15. On the move left leg left hand back door
16. On the move left hand both legs front door
17. On the move left hand both legs back door
18. In the trench fake the cross underneath left hand only
19. In the trench fake the cross over the top left hand only (inside out dribble)
20. In the trench fake the cross over around the leg left hand only
21. In the trench fake behind the back left hand only
MVP WORKOUT!!!  5 minutes  one ball needed

Stationary one ball dribbling
1. Up and down pounds
2. Two hand machine gun
3. Rt leg circle taps
4. Left leg circle taps
5. One ball figure 8 taps
6. One ball spider
7. Rt hand front cup hi to low
8. Left hand front cup hi to low
9. Rt hand swing the purse
10. Left hand swing the purse
11. Draw the square counterclockwise

IN THE TRENCH Dribbling  2 trips each for #12-17
12. power back crossover
13. cross re-cross
14. tween the legs
15. Around the back wrap
16. Behind the back
17. SPIN

ALL-CITY WORK OUT  10 minute  need 2 basketballs
1. Two hand machine gun
2. 1 ball fig 8 taps
3. Hi to lo two hand front V (crossovers)
4. Kill Crossovers (1-2-killcross--)
5. Rt hand cup hi to low
6. Lft hand cup high to low
7. Draw the “L” right hand
8. Draw the “L” left hand
9. Two dribbles both legs back door (backwards in and outs)
10. On dribble both legs front door (inside wraps)

2 Ball stationary dribbling
11. 2 ball pound up and down
12. 2 ball pound up and down alternate
13. 2 ball front cupping (front v dribbles)
14. Two ball swing the purse together (side V’s same)

2 ball on the move
15. two ball coordinated pound, speed, power  two trips baseline to opposite free throw line
16. Two ball alternating control pound, speed, power  (two trips baseline to opposite free throw line)

IN THE TRENCH 3 chairs or cones (1 6 feet below ft line, 1 at top of key, and other at bottom of Midcourt circle)
17. In the trench crossovers 2 trips
18. In the trench power back crossovers  2 trips
19. In the trench kill crossovers 2 trips
20. In the trench cross re-cross 2 trips
21. In the trench fake cross over the top (inside out)2 trips
22. In the trench tween the legs 2 trips
23. In the trench around the back 2 trips
24. In the trench behind the back slide dribble under butt 2 trips
25. In the trench spin 2 trips
26. In the trench crossover tween the legs 2 trips
27. In the trench tween the legs and crossover 2 trips
28. In the trench behind the back and crossover 2 trips
ALL STATE WORKOUT 20 minutes (need two basketballs)

1. Pound and cross
2. Kill crossover
3. Consecutive kill crossovers
4. Rt leg circle taps
5. Left leg circl taps
6. 1 ball fig 8 taps
7. Rt hand cup high to low
8. Left hand cup high to low
9. Pound and double cup rt hand
10. Pound and double cup left hand
11. Draw the “L” rt hand
12. Draw the “L” left hand
13. Draw the “U”
14. Draw the square clockwise

2 ball dribbling stationary

15. Two dribble rt leg back door (dribble wraps)
16. Two dribble left leg back door (outside dribble wraps)
17. Two dribbles rt leg front door (inside dribble wraps)
18. Two dribbles left leg front door (inside dribble wraps)
19. Two dribble backdoor both legs (in and outs fig 8)
20. Two dribbles both legs front door (in and outs fig 8 in reverse)
21. One dribble both legs back door (outside fig 8 wraps)
22. One dribble both legs front door (inside fig 8 wraps)
23. Two ball pound up and down
24. Two ball pound up and down alternate
25. Two ball front cupping
26. Two ball swing together (side V dribble same)

2 ball dribbling on move #27-#33

27. Two ball sprint and kill coordinated pounds (ft line to ft line)
28. Two ball sprint and kill alternating pounds (ft line to ft line)
29. Two ball control, speed, power coordinated pounds (baseline to opposite ft line)
30. Two balls control, speed, power alternating pounds (baseline to opp ft line)
31. Two ball zig zag crossovers (2 trips baseline to opp ft line)
32. Two ball zig zag tween the legs (2 trips baseline to opposite ft line)
33. Two ball zig zag behind the back (slide dribble under butt) (two trips baseline to opposite ft line)

IN THE TRENCH DRILLS – 3 CHAIRS (one at 6 ft. below ft line, 1 at top of key, 1 at bottom of midcourt circle)

34. In the trench crossover (2 trips)
35. In the trench power back crossover (two trips)
36. In the trench kill crossover (two trips)
37. In the trench cross re-cross (double crossover) 2 trips
38. In the trench fake cross underneath (2 trips)
39. In the trench fake cross over the top 2 trips (inside out dribble)
40. In the trench fake cross under the leg (inside wrap) 2 trips
41. In the trench tween the legs (2 trips)
42. In the trench fake tween the legs (2 trips) (cross recross tween legs fast)
43. In the trench around the back 2 trips
44. In the trench behind the back 2 trips
45. In the trench fake behind the back (outside wrap) two trips
46. In the trench spin 2 trips
47. In the trench fake spin 2 trips
48. In the trench crossover tween legs 2 trips
49. In the trench crossover and behind the back 2 trips
50. In the trench crossover and spin 2 trips
51. In the trench tween the legs crossover 2 trips
52. In the trench tween legs behind back 2 trips
53. In the trench tween legs and spin 2 trips
54. In the trench behind back crossover 2 trips
55. In the trench behind back and tween legs 2 trips
56. In the trench behind back and spin
ALL AMERICAN WORKOUT 30 MINUTES

ONE BALL Dribbling Drills Stationary (Except for Walk the Spider North South and East-West)

1. Two hand machine gun
2. Rt leg circle tap
3. Left leg circle tap
4. I ball fig 8 tap
5. Walk the spider North-South
6. Walk the spider East-West
7. Hi to low front V crossover
8. Hi to low back V slide dribble underbutt
9. Pound and triangle
10. Triangle
11. Kill Crossover
12. Consecutive Kill Crossovers
13. Rt hand cup hi to low (front V dribble)
14. Left hand cup hi to low
15. Draw the square clockwise
16. Draw the square counter-clockwise
17. Draw the square advanced (same as above just lower and faster)
18. 2 dribble both legs backdoor (in and outs outside)
19. 2 dribble both legs front door (in and outs inside)
20. 1 dribble both legs back door (fig 8 outside wraps)
21. 1 dribble both legs front door (fig 8 inside wraps)

TWO BALL STATIONARY Dribbling

22. 2 ball pound
23. 2 ball pound up and down
24. 2 ball pound alternate
25. 2 ball pound alternate up and down
26. 2 ball pound and kill
27. 2 ball rt hi left low
28. 2 ball left hi rt low
29. 2 ball alternate high and low
30. 2 ball front cupping (add two ball fake over the top alternating)
31. 2 ball swing the purse together (side V dribble same)
32. 2 ball swing opposite (side V dribbles alternating)
33. 2 ball swing staggered
34. 2 ball cross and swing (both balls doing "Draw the L" at the same time)

TWO BALL ON THE MOVE Dribbling 2 trips each (ft line to ft line or opp baseline to ft line)

35. 2 ball sprint and kill pounds (2 trips free throw line to free throw line)
36. 2 ball sprint and kill alternating pounds (2 trips ft line to ft line)
37. 2 ball control, speed, power coordinated pounds (2 trips baseline to opp ft line)
38. 2 ball control, speed, power alternating pounds (2 trip baseline to opp ft line)
39. 2 ball zig-zag cross over (2 trips baseline to opposite ft line)
40. 2 ball zig-zag tween the legs (2 trips baseline to opposite ft line)
41. 2 ball zig-zag behind the back (2 trips as above)
42. 2 ball zig-zag spin (2 trips baseline to opposite free throw line)

IN THE TRENCH - 4 trips down and back each drill (3 chairs or cones at a) bottom of mid court circle b) top of key c) 6 feet below free throw line

43. Crossover
44. Power back - crossover
45. Kill - crossover
46. Cross - re-cross (double crossover)
47. Fake crossover underneath (1 hand cup dribble quick)
48. Fake crossover over the top (inside out dribble)
49. Fake cross around the leg (rafer alston one hand inside wrap dribble)
50. Tween the legs
51. Fake tween the legs (Double cross between the legs with second hand popping it back thru the legs low and quick)
52. Around the back
53. Behind the back
54. Fake behind the back (outside single leg wrap) (ADD DOUBLE BEHIND BACK CROSSOVER [cross re-cross] HERE AS WELL)
55. Spin
56. Fake Spin
57. Crossover then between the legs (BIBBY SERIES OF COMBO CROSSES #57-)
58. Crossover and behind the back
59. Crossover and spin
60. Tween legs and crossover
61. Tween legs and behind back
62. Tween the legs and spin
63. Behind back and crossover
64. Behind back and tween the legs
65. Behind the back and spin
SECRET #1: P.R.A.C.T.I.C.E. (8 secrets to real training)

- Preparation: Set time out to practice (we make time for other things, this is just one of those things that if its important to you, you make it happen)
- Repetition: No short cuts, no free lunches (if you want to be able to do it in a game, gotta do it over 17,000 times in practice)
- Attitude: Great shooters think every shot is in and they can outshoot anyone
- Concentration: Block out distractions and focus!
- Technique: The main thrust of shooting. The best practice comes with the best technique
- Intensity: TAKE NO CASUAL SHOTS!! Rest when you need to, then train like the game is on the line.
- Conditioning: Don’t play to get in shape, get in shape to play. You shoot with the entire body, so body must be in shape
- Expectations: “If you shoot for nothing, you are probably going to hit it.” Set tangible, realistic goals and expect results.

SECRET #2: Changing Bad Habits (Make corrections after the shot)

“What you do after the shot will affect future shots.” Correct your follow through if it is wrong while it is still in the air. Be consistent, the longer you practice bad habits, the longer it takes to break. Finish every shot correct, or correct it after the finish.

SECRET #3: The best kept secret to Mental Training

The Natural Inner Voice says “Should I put this shot up? I’ve never been a good shooter.” “I am great this game.” “I’m getting better with each shot.”

The trained inner voice says “This shot is going in.” “I am a great shooter.” “I take and make great shots.” “One didn’t go in, but I know what I did wrong and I will fix the next one.” “I am getting better with each shot.”

“As one thinks in their heart, so they are.”

Cocky thinks more of itself than it can produce.

COPING WITH NEGATIVE THOUGHTS—think of them as birds with no place to land. You can’t stop them from flying over your head, but you can prevent them from landing and building a nest. Master your mind. Think nothing but swish!!

SECTION A

CHAPTER 1 - FORM

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PHASE 3 – after the shot

PHASE I – Before you shoot

SHOT SUMMARY AND REVIEW

THIS SEPARATES STATIONARY SHOOTERS FROM REAL SHOOTERS

CHAPTER 2  HOW TO BUILD YOUR FOOTWORK STEP BY STEP

A) READY

- Both arms are fully extended.
- Shooting wrist is fully snapped downward and broken and “flaps” a little.
- Index, Middle, and Ring fingers are directly above the goal and on the shotline.
- First two fingers are dead center down in the middle of the goal, tips of fingers finish at or above the top of the square.
- GUIDE HAND fingers finish pointing up to the ceiling relatively the same height as shooting hand.
- Palm of guide hand faces the shooting hand, and “FRAMES” the outside edge of the rim.

B) SET

- Feet square under your shoulders
- Body coiled in triple threat stance (knees bent, hips dropped and bent forward, and back strait, head up, eyes up) shooting toes, shooting knee, and shooting shoulder should form a straight vertical line perpendicular to the floor in this position.
- Ball in shot pocket (in the shotline)
- 2 right angles (elbow and wrist). Forearm parallel to floor with elbow directly under the shoulder. Upper arm perpendicular to ground.

C) FIRE

- Everything goes up together. Ball NEVER travels downward or backward. Just UP AND OUT.
- Time the breaking of the wrist with feet leaving the floor and as elbow straightens and locks out. (as you get older and have mastered the POWER WAVE, the release point may change to near the top of the jump, but don’t rush to get to that point. Work the “release as feet leave the floor” until it is mastered.
- Feets pointing toward goal and under shoulders

D) POSE

- Freeze your follow thru and check your shooting sights
  - Both arms extended
  - Shooting wrist fully broken
  - Shooting fingers on shotline above and pointing downward into goal
  - Shooting fingertips finish higher than top of square
  - GUIDE HAND along side of rim, “FRAMING” the rim
  - Feet pointing toward goal and under shoulders

BREAKING THE SHOT INTO THREE PHASES

PHASE I – Before you shoot

a) “READY and SET” check hands feet and body position

PHASE 2 – During your shot

a) FIRE – see the target through your arms and time your release with feet coming off the ground

PHASE 3 – after the shot

a) POSE – check your sights, arms extended, wrist snapped, fingers down, finger tips above square, guide hand palm facing shooting wrist and framing the rim, feet under shoulders, toes to rim

CHAPTER 2  HOW TO BUILD YOUR FOOTWORK STEP BY STEP

THIS SEPARATES STATIONARY SHOOTERS FROM REAL SHOOTERS.

THIS IS THE 2ND HALF OF SHOOTING

1) Step up square – start in triple threat and step back with shooting foot, then step up and fire. Stay low and set. Train shooting foot to step squarely under right shoulder. Use it when you catch the ball in an “open stance” on the perimeter facing the passer.

2) Step up square other side – do it with the non-shooting foot (left foot for right handers). Train left foot to go under left shoulder

3) 1-2 dribble

   a. Step back with right foot and put dribble down with right hand, step up and shoot. Dribble should hit floor at the same time as the step back foot hits the floor. Stay low and eyes locked on rim. Bring right foot directly under right shoulder. Hips stay square to target. Don’t let them twist on step back.
   b. THIS is a lead up drill to the moving 1-2 dribble pulling up for a quick jumper. This is the quickest way to shoot off the dribble.
   c. Rick Barry says reach down on the final dribble to get the ball sooner. You can ride the dribble up the shotline if going right.
   d. It trains your eyes as well as your feet. DON’T WATCH DRIBBLE. EYES ON TARGET as soon as possible

4) One-Two dribble other side (weak side)

   a. Step back with weak foot and pound dribble as soon as step back foot hits the floor.
   b. Keep hips square to target and eyes on the target.
   c. Guide hand brings ball over to shot pocket in the shot line into shooting hand.
   d. You can break this down by just practicing the dribble with the weak hand and pulling ball to the shotline with the weak hand without a step. Just quick low pound dribble and pull over to shooting hand. Then add the step back, then add the shot.

5) Pivot Square Up

   a. Point your left shoulder at the rim and be where your right shoulder is in a straight line with the left shoulder and rim. (Rim, left shoulder, right shoulder form a straight line so you are facing sideways to rim.)
   b. Step with your left foot and dribble with your right hand, pivot and square up into triple threat, staying low and using a low pound dribble.
   c. Pivot on left heel and point left toe toward target as you step into it.
   d. DIP inside shoulder to assist in the pivot and landing square.
   e. The most important part of this move is pivoting and squaring up without overstepping with right foot into triple threat, or understepping with right foot where it is not square with left foot, but behind.
WHY THE UP AND OUT SHOOTING MOTION IS IMPORTANT.

Shooting hand - Little finger and thumb provide lateral balance for ball and the other 3 shoot the ball with direction and backspin

CHAPTER 3 - TELL MY WHY (the why for chapter 1)

SHOOTING HAND - Little finger and thumb provide lateral balance for ball and the other 3 shoot the ball with direction and backspin

FOUR JOBS OF THE GUIDE HAND

- the shooting hand take over and slide it by the guide hand.
- This is accomplished by pressure from the tips of the ring and little finger. As the ball travels up the shot line, the pressure can be relinquished and let your legs.
- This footwork speeds up shot preparation. For things like receiving a skip pass across the perimeter, receiving a pass out from the post, or receiving a pass from a dribble penetration
- Makes it easier to stop when going at full speed

GREAT PLAYERS HAVE NO WEAK HAND, NO WEAK FOOT, NO FAVORED DIRECTION

As the ball travels in a UPward direction from the shot pocket to above your head, it rides the power generated by your body from the ground up. Your shooting hand provides the OUTward motion toward the goal as it finishes the stroke on the top of the shot. The best shot form makes best efficient use of that vertical power as possible.

The wrist and fingertips by itself can give you about 2’ of distance
- Arms, wrist, and fingers together can give you about 10’ of distance or more.
- BUT, they shouldn’t have to. They are for accuracy and control. The more force you put into arms and wrist, the less they can do what they need to do which is provide control and the fine motor components of the shot and guide the ball.

2. Must recruit core and legs for power.
- The power starts from the ground and travels up the body and finishes at the wrist snap. The best shot form makes best efficient use of that vertical power as possible.
- The more efficient you are, the less work your arms have to do.
- SO, the goal of the shot is a “ONE-PIECE, COORDINATED, SMOOTH EFFORT IN THE UP AND OUT DIRECTION.”

As the ball travels in an UPward direction from the shot pocket to above your head, it rides the power generated by your body from the ground up. Your shooting hand provides the OUTward motion toward the goal as it finishes the stroke on the ball at the top of the shot.

THAT’S WHY YOU DO NOT WANT ANY NEGATIVE MOTION WITH THE BALL DURING THE SHOT. YOU loose all the upward momentum power generated by the legs and body, forcing other motions and movements to compensate for that lost power, like guide hand thumbing, twisting body, slinging ball from behind the head, throwing the head and body back, kicking legs out (dolphin kick-once invented by abby shearminre, lol.)

THE MOST ACCURATE SHOOTERS ARE THE MOST EFFICIENT SHOOTERS. NO WASTED OR NEGATIVE MOTIONS. THEIR SHOT TAKES MAXIMUM ADVANTAGE OF THE POWER GENERATED BY BODY.

IF YOU DIP IT, THEN THE BALL IS GOING DOWN WHILE THE BODY “POWER WAVE” IS GOING UP.

IF YOU START BALL TOO HIGH, OR MOVE IT UP WHILE YOU ARE COILING TO JUMP, THEN THE BALL IS AHEAD OF THE “POWER WAVE” AND YOU loose the power.

USUALLY THE HEAD SNAP IS A SIGN OF A MISSED POWER WAVE.

FOREARMS FRAME THE GOAL, SO YOU CAN HONE IN ON THE RIM WITH BOTH EYES.

WHY TRAIN BEGINNER TO RELEASE BALL AS FEET LEAVE THE GROUND – YOU ARE BUILDING ATHLETIC STRENGTH AND TIMING AND COORDINATION. ATHLETIC STRENGTH IS THE COORDINATION OF SEVERAL MUSCLE GROUPS.

YOU KNOW YOU ARE GETTING THERE WHEN YOU CAN SHOOT BEYOND THE ARC EFFORTLESSLY AND STILL CONTROLLING THE ARC OF THE BALL.

WHEN VERTICAL JUMP INCREASES, YOU WILL SEE THE RELEASE COMING AFTER FEET LEAVE FLOOR.

DON’T TRY AND DEVELOP THE VERTICAL JUMP FIRST, DEVELOP THE SHOT FIRST. IT AIN’T THE VERTICAL JUMP, ITS TIMING.
WHY SHOULD BOTH ARMS BE FULLY EXTENDED AT THE END OF THE SHOT.
THE SHOOTING ARM IS FULLY EXTENDED TO MAXIMIZE THE STROKE OF THE SHOT.
THE NON-SHOOTING ARM REMAINS EXTENDED TO KEEP THE BODY FROM TWISTING ON RELEASE. DROPPING THE GUIDE HAND WILL TURN YOUR BODY AWAY FROM TARGET.

WHY FINISH WITH SHOOTING HAND DOWN INTO GOAL
HELPs KEEP BALL ON SHOT LINE AND STRAIGHT.
THE SHOOTING WRIST SHOULD HAVE A FLOP AT THE END SO YOU DON'T OVERFLEX OR ARE TO STIFF AND GUIDING IT IN INSTEAD OF SHOOTING IT IN.
BALL STARTS ON SHOT LINE, TRAVELS UP SHOT LINE, AND IS RELEASED ON SHOTLINE

WHY IS THE GUIDE HAND FINISH POSITION SO IMPORTANT AFTER THE SHOT
1. It should finish in a “chopping” or “hand shake” position with fingers pointed to the ceiling
2. If finger or thumb or curled in anyway, then try are using it to add force to the ball
3. If palm is facing rim on follow thru, then chances are they are using their thumb to add more force to the shot
4. These movements add a “second and contrary force” to the flight of the ball. This VECTOR (vector is force with direction) has to be compensated for with the shooting hand by stroking the ball with a VECTOR in the opposite direction to counter it.
5. The shooting hand should be the only VECTOR on the ball.

WHY SHOULD THE SHOOTING FINGERS FINISH ABOVE THE WHITE SQUARE
1. You can’t watch the flight of the ball by taking eyes off the target, so if they finish higher than the top of the square, your arch should be good
2. You can POSE after the shot finishes and look at the hand positions. The hands should “Be in your peripheral vision, but not below the top of the white square.”
3. The best way is have someone watch the arc from the side, or use the NOAH SYSTEM machine

WHY SHOULD I PAY ATTENTION TO MY FEET AFTER THE SHOT
REASON # 1
1. EVERY shooter body has a tendency to twist and torque.
2. If you allow your body to twist, it becomes difficult to keep shot on target and keep ball on shotline.
3. Minimizing excess motion increases accuracy

REASON # 2
2. Means your shot is stable and shot is easier to control

REASON #3
1. Train and practice feet square and toes toward goal to overtrain
2. Helps to overcome understepping or overstepping on 1-2 steps off pass or dribble
3. Your feet will have game slippage, so a little stagger with weak foot back is ok

SECTION C – SPECIFIC TRAINING CHAPTERS 4-7

CHAPTER 4 – Training section introduction GOOD HABITS to build muscle memory. DO IT TILL IT STICKS!!
3 things you will see in this section
1. High amounts of repetitions may be required
2. Might become part of your Daily homework for a while
3. Comeback and periodically sharpen skills with these drills.

CHAP 5 – training your shooting stroke (FINAL PIECE OF THE SHOT) the release at the end of the shot
The big picture
Fire – from triple threat to release
Isolating the ball from “trigger point” to release. Or “waiter position to release
1. Take ball above eye level and guide hand off in WAITER POSITION spread fingers, ball on finger and thumb pads
2. (REFINING THE STROKE) Shooting hand – extend and lock out elbow, then snap the wrist at the end, and “finger fork” releases the ball (finger fork is ring, middle, and index finger) they stroke the underside of the ball and send it on the way with backspin
3. The first two fingers with be the last to touch the ball, and are the ones that give ball the all important “shooters touch.” They control the center of gravity of the ball. You can do this one hand shooting while standing and shooting straight up in the air, sitting, or lying on your back. GET IN REPS
4. Controlling flight of ball along shot line
   a. Use a line on the wall, floor, or side of backboard shooting with one hand. Don’t worry about distance yet
5. Over the front of the rim.
   a. Stand in front of rim with ball in the waiter position
   b. Try not to touch the rim... how many can you swish in a row... it from the side
   c. Do this sitting in a chair
   d. Do it from the side of the rim
   e. 5 -3 shooting. Swish 5 in a row from the left side of time 1 foot away, then 5 in a row in front, then 5 in a row on right side of rim, then step back to just outside the lane below block, and swish 3 in a row, then in front of rim 5 feet away and swish three in a row, then left side outside lane below block and swish 3 in a row.

CHAPTER 6_training your shotline
Don’t go to the rim yet
GET ON A LINE ON THE FLOOR and shoot it while looking at the line the whole time. Try and make it land on the line on a specific part of the line.
A) THE GEOMETRY BEHIND THE TRAINING – the rim is 18 inches in diameter, and ball is 9.4 inches in diameter, or 9 inches for girls. So you can be off your shotline 4-6 inches and it still goes in. So use a two inch line, and if you miss it a few inches, its still a make. THIS HELPS CONTROL THE FLIGHT OF THE BALL
B) WHERE’S YOUR SHOTLINE
   a. IF YOU ARE RT EYE DOMINANT AND RIGHT HANDED, THEN THE SHOT LINE IS JUST TO THE RIGHT OF DEAD CENTER
   b. JUST THE OPPOSITE FOR LEFT EYE DOMINANT LEFT HANDERS
   c. IF YOUR DOMINANT EYE IS OPPOSITE OF YOUR SHOOTING HAND, THEN LINE DEAD CENTER BETWEEN LEGS
   d. (TO FIND THE DOMINANT EYE, TARGET A FRIEND THRU A TUBE MADE BY CUPPING YOUR HANDS TOGETHER AND PUT IT ARMS LENGTH AWAY FROM YOU WITH BOTH EYES OPEN. YOUR FRIEND WILL TELL YOU WHICH EYE HE SEES, OR YOU CAN THEN CLOSE ONE EYE AND SEE IF YOU STILL SEE YOUR BUDDY THRU THE TUBE. IF YOU CLOSE AN EYE AND CAN’T SEE HIM, THEN THAT OPEN EYE IS NOT DOMINANT.
HOW IMPORTANT IS THIS DOMINANT EYE STUFF? IT MAY NOT BE IMPORTANT. BUT IF IT CAUSES YOU TO MOVE YOUR HEAD ON THE SHOT, THEN IT IS A PROBLEM. INSTEAD OF MOVING HEAD, THEN MOVE SHOTLINE OVER TOWARD THE OPPOSITE DOMINANT EYE. ADJUST THE SHOT POCKET HORIZONTALLY.

IF by yourself, use a line on the wall and extends to your feet, and hit the line with the ball on the way down so it will bounce back to you while you pose your shot. Make sure to leave the ground. Goal is to hit line on wall

If you have a partner, line up on the same line and get far enough away so the ball can at least bounce once so you can see how close to the line the shot lands. Goal is to hit the line on the floor dead center everytime between you and your partner.

ADVANTAGES W PARTNER TRAINING
1. YOU CAN CORRECT PARTNER ON FOLLOW THRU, FINGER PADS, FEET TURNED OR OTHER GLITCH
2. SAVES TIME SINCE NO REBOUNDING
3. EASIER TO CONCENTRATE ON FORM ESPECIALLY YOUNG PLAYERS
4. YOUNG PLAYERS EXPERIENCE SUCCESS SOONER
   a. KEEPING BALL STRAIGHT
   b. BALANCE
   c. TIMING OF HANDS AND FEET
   d. FRAMING THE TARGET
5. GREAT FOR COACHES, GET MORE REPS
6. PERFECT FOR TRAINING THE FORM AND FOOTWORK FROM CHAPTERS ONE AND TWO
   a. Proper grip, wrist set, shot pocket, back straight, bent limbs, feet under shoulders, time hands and feet together
   b. POSE – see between arm, both arms extended, wrist broken, guide hand in “chop” position, feet finish under shoulders
   c. Step up square rt and left foot
   d. 1 left dribble with left foot step, right foot step – 1 right dribble with right foot step up, then left foot step up
   e. Rt hand dribble- pivot square up with left foot step, then vice versa.
   f. Off pass from partner – catch pass in air off hop of left foot, then off hop off right foot
   g. Off pass from partner facing sideways, catch in air and square in the air off right foot, then vice versa

CHAPTER 7 TRAINING YOUR VISION
Gotta transition from court awareness vision to concentrating on a target when decision to shoot comes. Some still see their teammates in peripheral vision as they go up for shot. Gotta go from seeing all around you to concentrating on a small target

Train your eyes to focus on a smaller target than the rim. “YOU AIM BIG, YOU’LL MISS BIG..YOU AIM SMALL, YOU’LL MISS SMALL.”

DON’T AIM AT ENTIRE RIM, AIM AT “BULLSEYE” OF RIM.

LINE VISION OVER NET HOLDER LOOPS DRILL (DO THIS DRILL AT THE END OF A WORKOUT)
SEE THE NET HOLDERS, LINE YOURSELF UP ON ONE OF THEM. PICTURE BALL DROPPING OVER THAT NET LOOP HOLDER. NEVER TAKE YOUR EYES OFF OF IT. HAVE A PARTNER REBOUND SO YOU NEVER HAVE TO TAKE YOUR EYES OFF HOLDERS. . FEEL EYE STRAIN, REST AND MOVE TO THE NEXT LOOP AND REPEAT. YOU ONLY NEED TO BE 5 TO 10 FEET AWAY.

TAKE YOUR TIME ON THIS DRILL AND FOCUS... THIS IS NOT A HURRY UP AND GET DONE DRILL.

SECTION D WHAT ABOUT...? CHAPTER 8-9

CHAPTER 8 WHAT ABOUT THE WOMEN'S SHOT?

IT IS NO DIFFERENT FOR WOMEN THAN MEN, BUT THERE ARE DIFFERENT TYPES OF ERRORS

Athletic strength is more important than brute strength. It’s the coordination of groups of muscles together so that the sum is better than the parts.

Shooting range is not a gender thing, it’s a technique thing!!

Set the ball in shot pocket, don’t change it so you don’t have to step or sling.

Everyone releases the ball above the head.

CHAPTER 9 WHAT ABOUT THESE SHOTS?


The bank shot
1. The only difference is you target. Finish with your pose framing the top corner of the square, and aim at the top corner of the square with the ball coming down out of the arch.
2. Best if used in the lane where contact is being made against you, or at a 45 degree angle outside the lane to either side

THE 5 foot pull up
1. Keep everything the same
2. But slow your hands down at the top of your extension.
3. It’s all touch from here, so you can finish with just fingers and wrist at the top if you slow down at the top.

Long distance shooting
1. Let distance come naturally, don’t rush to get to the 3 point line
2. Athletic strength learn to recruit the wave
3. You can increase your hand speed from shot pocket on up. Body will match it. May not make it at first, but you can get distance.

POST SHOOTING
1. Your body to body so no space to face up
2. Shot pocket is now under your chin when back to basket
3. Ball moves from under chin to over head
4. Use technique from 5 ft pull up. Slow hands and use wrist and fingers to finish. Still a smooth one piece shot
LAY-UP
Basic layup – with right hand, rt knee goes up, and vice versa. Knee and elbow are connected. If defense is between you and the goal, this puts you between him and the ball.
Fast break lay-up (ADVANCED LAY-UPS) - is a full speed layup. Defender becomes less of a factor. The skill becomes catching the ball and making the lay-up at full speed. If you try and do the basic layup, you may find yourself stutter stepping and slowing down to do it, but this may allow defense to catch you or you travel.
Did you turn it over? Did you get two points?
ADVANCED FUNDAMENTAL LAYUP DEFINITION – at full speed with no dribble, leaving the ground off of either foot from either side of the basket, and making it with either hand. This includes reverse lay-ups on either side as well.

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REVERSE LAY-UPS

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YOU WILL GET COMFORTABLE IN THREE DAYS. IN SEVEN DAYS, YOU MAY EVEN CHANGE HANDS IN THE AIR, FINISH OFF EARLY PASS OR LATE PASS.
HOOX SHOT – ON BETTER BASKETBALL “BETTER POST PLAY”

SECTION E  WHERE THE RUBBER MEETS THE ROAD

CHAPTER 10  SHOT TRAINING FOR THE SERIOUS  TRAIN YOUR SHOT HABITS

USING YOUR SHOT CHART – COPY THE ONE FROM THE VIDEO
KNOW IN ORDER TO GROW – SEE VIDEO
ON CHART, TAKE 10 SHOTS PER EACH SECTION TO GET UP 200 SHOTS, TAKES ABOUT AN HOUR
ONLY GOT 30 MIN? DO 5 SHOTS PER SECTION
GET A REBOUNDER SO YOU CAN POSE, OR USE GUN OR TOSSBACK
CHART GIVES YOU THINGS TO CONCENTRATE ON WHEN SHOOTING IN THE FIRST 10 STEPS.
FIRST 10 STEPS OF CHART ARE ON FORM
LAST 10 STEPS ARE TRAINING FOOT WORK
RECORD NUMBER OF MAKES ON EACH, AND TOTAL NUMBER OF MAKES, THEN FIND PERCENTAGE.

CHAP 11 – USING THE GUN  INCREASES REPETITIONS, WHICH IS THE KEY TO SHOOTING AND BUILDING MUSCLE MEMORY.
ADVANTAGE #1 - # OF REPS INCREASED CAN GET ABOUT 300 SHOTS IN 10 MINUTES
DO 10 MINUTES OF A SHOT, THEN REST 2 MINUTES SHOOTING FREE THROWS. DO 5 SETS OF THESE. SO YOU WILL HAVE 5 SETS OF 10 MINUTE SHOOTING AND 5 SETS OF 2 MINUTE FREE THROWS, WHICH EQUATES TO 60 MINUTES OF PRACTICE WHICH EQUATES TO 1000-1500 SHOTS
ADVANTAGE #2 - CAN WORK ON POSE INSTEAD OF CHASING REBOUNDS
ADV #3 – CAN IMMEDIATELY CORRECT WHAT YOU DID WRONG ON PREVIOUS SHOT
ADV #4 – SIMULATES A GAME PASS, LONG OR SHOT
ADV #5 – CAN BE SET STATIONARY
ADV #6 – CAN HAVE IT MOVE FROM CORNER TO CORNER
ADV #7 – THE NET ENCOURAGES YOU TO ARCH THE BALL. MAY TAKE A WHILE TO GET USED TO THE NET, BUT IT WILL COME.
ADV #8 – KEEPS SHOT COUNT OF MAKES AND MISSES, AND GIVES PERCENTAGE
ADV #9/10 – QUICK SET UP AND TAKE DOWN
ADV #11 – ANY PLAYER CAN KEEP SHOOTING TOUCH SHARP BY USING IT AT END OF PRACTICE
ADV #12 – CAN HELP COLLAPSE TIME FRAMES AND INCORPORATE TEAM DRILLS TO MATCH YOUR OFFENSE AND SHOT SPOTS
WWW.SHOOTAWAY.COM  MENTION BETTERBASKETBALL RECOMMENDED IT AND GET A DISCOUNT
BETTER BASKETBALL – FREE THROWS VIDEO NOTES

I) INTRO
   a. 10 free throws, then 10 one and ones – then run down and back in 10 sec for each miss out of 20
   b. Ten strike
   c.

CHAP 2 INGREDIENTS FOR SUCCESS

A) 4 PREREQUISITES
   a. Motivation
   b. Realistic expectations
   c. Shooting Mechanics
   d. Alignment

B) Attitude after the whistle
   a. Finding the groove
   b. Pre-shot ritual

C) Practice Drills and miscellaneous thoughts

CHAP 3 MOTIVATION

1. How many games has your team lost by 1 to 5 points?
2. If 10-20% better at the FT line, would you have won?
3. Who gets fouled the most? Great or poor FT shooters?
4. Who plays the most at the end of a tight game:
5. For the most part, GREAT FT SHOOTERS GET TO FINISH GAMES

CHAP 4 REALISTIC EXPECTATIONS

– “players don’t fail, most players quit too soon”

Why? Unrealistic expectations for improvement.

“Grab that “stupid little voice” in your head around the neck and strangle the life out of it!”

Realistic FT Goals

1. Keep ball straight 9 out of 10 times
2. Make 10 in a row by the end of the month
3. Improve FT percentage by 10% by “X” number of months or weeks. (it may take years to improve it)

CHAP 5 SHOOTING MECHANICS

1. Square up to the goal. Point both feet and shoulder toward target. Staggered feet ok.
2. Knees bent and hips dropped (enough to be able to touch kneecaps.) Steel Rod in back (back straight)
3. Set ball
   a. Forearm parallel to ground (80-90 degree elbow bend)
   b. Shooting wrist cocked
   c. Guide hand supporting the ball on the side and under the ball
   d. Bicep/triceps perpendicular (vertical) to ground
   e. UP and OUT
      i. One motion, no hesitation
      ii. No negative motion (don’t crank over head-cross body)
   f. Start shot on shot line and ball stays on shot line all the way.
   g. Finish with weight on balls of your feet
   h. Finish with frame on rim (guide hand frames the side of rim)
   i. Shooting hand finger tips down and higher than top of square (or backboard)
CHAP 6 ALIGNMENT

Why is it important? It is a forgiving factor in FT Shooting. Gives shot more room for error and still score.

Steps to proper alignment

A. Determine shooters alignments
   a. From set to shot line connecting where ball is set to point of release in line with rim (shot line)
   b. Find Dead Center of the GOAL LINE.
      i. What part of body should the player line up on the DEAD CENTER? Shot line
   c. Connect shot line to GOAL LINE
      i. Get a little help. Have someone stand under rim and use opposite goal or behind shooter to line it up. Once he aligns your shot line to the GOAL LINE, look down and see where your feet are and memorize it.
   d. The better the alignment the less skill is needed. You can miss a little w/ arc and distance and still make the shot.

CHAP 7 ATTITUDE AFTER THE WHISTLE

Time between getting fouled and getting to the line.

1. situation distraction – “oh no, we are down one. If I miss, we could lose”
2. Pain after hard foul
3. fatigue
4. Coach and teammates overload your brain
5. Your opponent “ICE’S” you with timeouts

Have replacement thoughts! Say them in your mind, not aloud

1. “You just fouled the wrong person.”
2. “This is nothing, I made “x” in a row yesterday, and they are only making me make 2.”
3. “My personal record is “x” in a row and they are only making me shoot 2?”
4. If they call a timeout, say to yourself, “You better call a timeout. I would but it won’t do you any good. I’m a great FT shooter.”
5. “This only helps me find my groove suckers!”

FT Attitude is a shield to the real distraction

CHAP 8 Finding your groove

Shoot imaginary practice shots in your mind (like a platform diver before he jumps)

Get to the line early, Find you alignment, Take im aginary practice FT’s early. Your mind doesn’t know the difference from a real or imaginary ball.

CHAP 9 Why have a pre-shot ritual?

Makes you feel like you made the shot before you shoot it.

1. It will eliminate distractions
2. Remind body of proper mechanics
Helps overcome: STRESSES, DISTRACTIONS, UNCERTAINTIES

ADDS PREDICTABILITY

1. Auditory protection
2. Visual sequence
3. Rhythm of the ritual
AUDITORY PROTECTION from any distractions.

1. the fans
2. unintentional from coach or teammate
3. opponents on the lane
4. your mind

VISUAL SEQUENCE

Keeps eyes and mental focus where they are supposed to be

FT’s are the most difficult shots in basketball because

1. no one is guarding you
2. have plenty of time (maybe too much)
3. because rhythm and speed of game is lost the moment the ref blows the whistle.
4. Gives time to realize the pressure that is on you and hinders focus

RECAPTURE THE RHYTHM LOST BY THE WHISTLE

Ball bounces
Knees bending
Visual sequence
Breathing sequence
Verbal sequence in your mind

CHAP 10 THE RITUAL OF THE FREE THROW

1. find alignment
2. take practice shot verbal confirm “nothing but net” or “whop”
3. Take 2 to 3 dribbles — relax and reminds you you are shooting a rhythm shot, loosens wrist. Look at dribble or rim or both, doesn’t matter
4. Bend knees once or twice to remind to use legs
5. rotate ball to valve, find shooting grip
6. locate the bullseye (rim)
7. Inhale, then Exhale (reminder to relax)
8. Stop and SET – come to a full stop when you set the ball (say “there it is” or “over the front of rim” or “bullseye”)  
9. From here, shoot your one piece free throw  
   a. Come up on balls of feet  
   b. Knees, toes, shoulders in line  
   c. All motion is up and out

10. Hold follow thru, finish your shot, frame it with guide hand, shooting hand in shot line higher than square pointing down into goal.

NO TWO PIECE SHOTS!!!

Those who hold follow thru for 1 second or more avg 80%, others that didn’t avg’ed 40%
players are built in the offseason on their own time
- if you expect your coach to take out a huge chunk of practice time for FT’s, then you are being irresponsible.
- One kid split a 45 min lunch 25 min lunch-20 min ft’s
- We find time to do the things we want to do, don’t we. X-box, facebook, dates, etc..

CHAP 12 DRILLS AND REASONS WHY

DRILL 1  “Consecutive makes”

Give yourself 3 to 10 chances to beat your personal record

DRILL 2 “20 FT Game”

Take 2 FT’s with your ritual, then walk away, come back. Repeat 7 times. Then 3 FT’s, walk away, and then three more. Multiply you score times 5 for your percentage

DRILL 3 BIOFEEDBACK (requires a partner)

Go thru pre shot ritual eyes open

When you get to “set the ball,” close eyes, hold follow thru and keep them closed until you hear partner’s feedback “left, right, short, long”. Trains you to shoot by feel as much as sight.

“FEEL” distance, alignment, and arc.

“Great shooter shoot with their entire body”

DRILL 4 consecutive makes with eyes closed

DRILL 5 Baseline FT’s

15 feet from back of rim on baseline. Forces you to concentrate on the target, drop over front of rim

DRILL 6 Distraction FT’s

Get a partner to verbally or visually distract you standing next to you

DRILL 7 Consecutive Strings of 2 made ft’s in a row

DRILL 8 WORK OUT FT’s

Go 2-3 minutes hard on some drill or sprints, then recover on the line. Shoot 5 or 10.
See It – Repeat It (Get It To Game Speed) – Stay Motivated

**Chapter 1 - Post Philosophy**

Keep it simple

Everyone should learn to play post (INSIDE IS FOR EVERYONE)

Be a threat. (don’t necessarily have to score)

Make something good happen

Understand your team’s system

CONTACT!! Gotta love it. (YOU ARE IN A WAR ZONE)

Shoot 80% from the line

**Fundamental One**

A) The power shot (power box shot)
   - Inside lane – shoulders parallel to the backboard, butt out and knees bent, ball under the chin
   - Release ball in front of you
   - Dunk or use glass, leave hand prints on the glass
   - Fake with the ball only, STAY DOWN
   - Seek contact when defender is on the way down (plant your shoulder into his chest on the Way up.)
   - Shoot with the non-contact arm

B) Communicate
   1) “Call for ball” (Perimeter-give it to him!!)
   2) Visually-get open with stance, hand, and voice

C) Stay open (hold seal) “keep what you got”
   a) Win stance battle-feet wide-sit in invisible chair-“H” up with elbows high and fingers to the sky, and win arm battle
   b) Win the Foot battle-Don’t lean back, keep head over your knees and use your butt.
   c) Win arm battle-always show your hands to officials, put elbow into defenders armpit.
      - Pro-stance – don’t push off, keep armbar in his chest
      - Use a “bicep clamp” if he reaches over
      - Use an arm pit clamp if he reaches under

D) Receiving the ball
   1) Catch with two hands-Hop if you can and land, chin to shoulder facing middle
      - CATCH-CHIN-CHECK, hold under chin against chest, elbows out (hands in shooting position)
   2) Catch with one hand –
      - In pro stance – stop ball with soft hand and pull it into two hands (give with ball)
      - Stop and trap ball (“POP—POP!”)
      - In pro stance, if ball is a wide pass, put it on outside foot and drag inside foot to stay close to the lane.

E) Position – on line of the ball
   - Get between ball and basket

**Chapter 3 – Getting Open vs Zones**

1) Cut early or cut late. Not as the zone shifts
2) Center screen – pin middle of zone deep in the paint. Use the rim as protection
3) Work the seams of the zone
4) Hunt the short corner

**Chapter 4 – Getting Open vs Man to Man**

“don’t have just great effort, but have intelligent effort.”
1) Screen opportunities
   a) Cross-screen - screen across the lane, hold, open up and seal
   b) Down Screen – Set screen then step through or reverse pivot and seal
   c) Fake the screen – head toward teammate, then plant and come back and pin or reverse and seal before you get to defender you were intending to screen

2) Duck-ins
   a) Swim Over - If ball goes from opposite wing to point, push his right arm bar down with your right hand and swim over with your left.
   b) Duck-under On low post area, step toward baseline first. If he comes with you, go back to ball with a cheat step with your high foot. Your low arm comes under and hits his tricep and step through with your baseline leg.
   KEY NOTE: cheat step-step close to defender with high foot.
   c) Reverse Pivot – if defense gets body to body with you, PLANT TOP FOOT between his, reverse pivot into wide low chair stance

3) Weakside, waiting on ball reversal
   Go make a seal as ball is in the air and he is deep in the lane. (GO GET HIM)

THE LEG WHIP – create space
   Face your defender, use your head by grabbing your shorts

4) Cutting
   If defender presents armbar-press it down and swim over
   If defender goes body to body- reverse pivot and roll and seal
   a) Block to Block (fake cut behind him)
      - Set him up by going low, read, then react
      - If defender presents armbar-press it down and swim over
      - If defender goes body to body- put low foot between his feet, reverse pivot and roll and seal
   b) Cutting high to low
      Fake like looking for lob pass. If armbarred, push and swim over and go to rim. If bodied, reverse pivot
   c) Fronted but no lob
      1) Spin and get in front
      2) Duck under arm-step up in front of him
      3) Release and come back, push armbar, spin the body

CHAPTER 5 SCORING
   Before you get the ball

LANE PRINCIPLES
   (Do all your work before you receive the ball)
   1) If you catch it in the lane, DON’T DRIBBLE, just score
   2) Shoot closer to the goal than from where you received the ball
   3) Make Contact by “T”-ing your shoulder to his to stop the blocked shot (Baby hook)
   4) Contact-go up with 2 hands, arms form a “V” on release of hook

RUNNING THE FLOOR
   Explode through the first three steps

THE PRESSURE PRINCIPLE
   If you can move him, move him in the direction of side he is on.
   If guarded on the high side, take him higher. If guarded low, take him lower. If he is behind you, push back.
   If fronted, put both arms up, your elbow over his shoulder, hold seal with your hips, release when ball is between arms overhead.

SETTING THE ATTACK WITH A DOUBLE TRAP
   If he is big, duck in early, point for the past to the wing, and hold your seal
CHAPTER 6  AIRTIME ADVANTAGE (move before you receive the ball)  (DROP STEPS)

A) The defensive read – if defender is to a side, signal for a pass with the opposite hand.
B) FOOTWORK (drop step) – Plant heel first, point your toe to get hips around, hold hips and arm pin, then square to target
C) HAND WORK- Put blade in crook of his elbow, target arm bent, hold arm bar, catch with target arm, then trap it
D) GOING BASELINE – if you are far from the rim, take a long second step, watch out for shot blocking
E) GOING MIDDLE – Explode to goal toward the front of the rim or do a half pivot baby hook in “T” shoulder position. Can use up and under fake.

-KEY POINTS TO THE UP AND UNDER
  1. shot fake above your head but keep knees bent, look at rim to give the universal “I am going to to shoot this” face.
  2. Take ball “ear to ear”.
  3. Step through and take your hips by his.
  4. Take a big step and go up.

KEY POINTS TO CATCH AND STEP AND HOOK
  1. Point toe across the lane – line of shoulders point to basket
  2. Wrist and fingers provide touch, arms finish in V at release
  3. Land square to goal
  4. Cheat steps – move your pivot foot under you with a little hop to get you closer to the basket

CHAPTER 7  MOVES WITH THE BALL

Scoring with feet outside lane and back to basket, defender behind you.
- Stay well above the block (to attack in either direction)
- Catch on a hop to have double pivot feet
- Chin with elbows out
- Check over the top shoulder for cutters
- Do all three (Catch, Chin, Check) before feet hit the ground

KEY NOTE – reverse pivot and/or front pivot on either foot

SPIN N GO (Hard spin) defender is slow or off balance to one side)
Hard spin, get ball and step into lane on first dribble.

STEP-POUND-HOP (defender in balanced position with arm bar in back) POWER DRIBBLE MOVE
Get him to commit to a side, step and point toe, foot and ball hit floor at the same time, bring hips around to the power box.
  a) If you beat him baseline...power shot
  b) If he recovers on you, reverse pivot and baby hook or standard hook
  c) If you beat him middle, power shot
  d) If he recovers on you, baby hook
  e) If he recovers to block shot, up and under
  f) If he recovers and blocks middle, reverse pivot and power shot, or 1 foot hook. Some go slow and crab dribble and reverse to power shot.
  g) Step and hook middle is great (especially if you are a finesse player, or long and tall)

STEP-POUND-PIVOT
  a) Drop step to baseline side
  b) Drop step middle-jumper
  c) Drop step middle-jump hook
  d) Drop step middle-up and under
  e) If middle is blocked-counter back to baseline
FRONT PIVOT
To create space – fake middle (use a short step) pivot back with baseline foot and jumper. Pivot must be quicker than defender.
When faking-lean in that direction (takes weight off the pivot foot and puts it on its heel to raise toe to pivot on heel and point toe. SWING YOUR ELBOWS, RIP BALL AROUND TO SHOT POCKET QUICKLY!

Front pivot moves
Front pivot to baseline banker
Front pivot to pump up and under
Front pivot to reverse pivot hook
Front pivot to middle lane shot
Front pivot middle up and under off one leg
Front pivot middle up and under off 2 feet
Front pivot middle reverse pivot hook lay-up
Fake baseline, front pivot middle up and under, front pivot again middle, quick fake, reverse pivot hook.

CHAPTER 8 PRO-STANCE
In pros defense tends to stay behind and push them out away from the rim. If defense is on side of you;
- Arm bar your defender, shoulders “T”ed to defender, get wide, create your space to receive a pass extending your opposite arm with a target hand

5 ADVANTAGES FOR USING A PRO STANCE
1) Can attack the rim from a face up position
2) If you like One on One Triple Threat, easy to do from here to adapt perimeter moves to post
3) Better vision to pass to a teammate
4) Get pushed out of lane and forced to use midrange game
5) The pass is wide and to catch it you got to step out of post area to midrange area

KEY POINT
Step back and step by without letting foot touch the ground
Ball and swing foot are tied together and swing below defenders hand or keep elbow up when you rip through
Can also do this front pin by big hop out on pass reception and reverse pivot with a sweep

MOVES AND COUNTER MOVES
- Sweep and go (make defender pay for closing gap)
- Sweep and go baseline, and a spin if defender ecovers to cut off drive or beat a help defender (Good players can beat 2 or 3 defenders)
- Sweep and go..pop back for jumper
- Face and shoot – if defender doesn’t close gap
- 270 degree front spin pivot off back foot and shoot fade away (add up and under to counter it)
- Fake sweep with jab and crossover, finish at rim or hook if he recovers up and under if he blocks
Beat a help defender when you get to middle by sliding through with a second spin (reverse spin) to the rim.

CHAPTER 9 THE EXTREMES  1. SHORT CORNER  2. HIGH POST
Short Corner – Key Points
- Learn to drag a foot as you catch the ball. Keeps you as close to the hoop as possible.
- Parallel to backboard, step through to 180 degree pivot and toward rim in the air, get an angle on the glass so you can bank it. Do it without a dribble. If help is coming, shoot with away hand (No help, use hand nearest rim)
- Behind Backboard – need 1 dribble. Use front pivot to show defense your pivot butt and use a power dribble (step, pound, hop)

SHORT CORNER MOVES
- Step pound hop – land in power shot position so you can extend ball in front of you so it can’t be blocked from behind.
- Step pound hop and land on the opposite side
- Step pound hop and choose to use other side at the last moment if defender is late but up high and able to block it.
- Reverse pivot to the rim if no space to front pivot
- Escape dribble to middle if path is blocked to rim. Bank a hook or use up and under
- If baseline is cut off after you take dribble, spin middle and finish

THE HIGH POST
If your back is to the basket, use same principles as a low post.

Space to reverse pivot – if he is giving you space
  Reverse pivot, sweep and go
  Reverse pivot, see space and shoot the jumper
  Reverse pivot, fake sweep and cross and go

Body to body
  Drop step and go. Fake one way, drop step the other and attack
  Fake to one side, front pivot jumper (laettner buzzer beater)
  Fake to one side, front pivot, up and under with dribble to rim

CHAPTER 10 Just the moves 1 after the other
Power shot
Shot fake
Seek contact and draw foul
Pressure priniciple (ch 5) move him in direction of the side he is on
Airtime advantage (ch 6) Moves with the dribble
  Baseline, longstep baseline Middle-baby hook, up and under, step hook
Spin n go (chap 7) step pound hook, spin and hook spin middle-hook, up and under rev pivot hook 2 crab dribbles
middle and reverse pivot
FRONT PIVOT mid jumper, baby hook, up and under, counter baseline drop step
FRONT PIVOT BASELINE – jumper, up and under, reverse pivot
FRONT PIVOT MIDDLE- up and under, reverse pivot, COMBO-front pivot middle up and under, front pivot again to reverse pivot finish.

PRO STANCES
CHAPTER 1 – GETTING OPEN 1 PASS AWAY FROM THE BALL

Situation 1) Getting open in very little space
   Take your first step toward the defender with outside foot across man and:
   Read 1) If defense doesn’t move, 2nd step is away from man and 3rd is to pivot and face
   Read 2) Defender Moves to Deny – 2nd step is towards basket and 3rd step seals defender or takes you to the rim.
   Read 3) Defender makes contact – Spin and seal on second step

Situation 2) Space to move now: Shorten the pass
   A) Outside the arc – stay outside the arc as you cut to ball to meet the pass.
      1) If defender is under the arc, you are open
      2) If defender steps over the read line (3 pt line), backdoor cut it. Plant outside foot Parallel to rim.
   B) On the arc
      1) “L” cut off inside foot plant out and away from rim if defense is below the line of the ball and you.
      2) If defender is on line of ball and you, rear cut (sweep his elbow to outside as you cut to rim if you can)
   C) Inside the arc – Do Traditional “V” cut
      Walk line in, V out
      Take defender down and cut across the path defenders path and pop to perimeter. Show eyes and target to ball

Situation 3 – EXTREME DENIAL
   Use SPIN and SEAL
   Start with HANDS UP, Walk him towards the middle, put your HIGH leg between his, spin and seal him on your backside and pop out with a target hand.

Situation 4 – SPACE BEHIND YOU – use lob. Walk up toward ball, point for lob

Situation 5 – From Low post – walk up lane line, L-cut out or spin and seal at the elbow

AFTER RECEIVING THE BALL - RECEIVE, READ, AND REACT
   A) Catch the ball prepared to score.
      Read and attack all in one motion.
      Read defenders ANGLE of recovery
   B) READ RECEIVE AND ATTACK  3 simple reads to score
      Read 1 - If he recovers on the line you are on, “Catch and step by him” (between him and passer) all in same motion.
      Read 2- Defender Overplays Recovery (he is closer to ball) and he “shoots the gap.”
      Sweep against the grain of the cut. Use ball to shift your momentum. SWEEP IT LOW, rip thru under defenders hands. FOOTWORK – if you catch on 2 feet, sweep and cross step or, if you catch on outside foot, sweep and step with inside foot a the same time (OPEN STEP) and don’t let inside foot touch ground until it steps by defender.
      Read 3 – Body to Body - use a reverse pivot to attack the rim.

FINISH THOUGHTS
If you don’t beat your man clean to the rim, use a side hop or hop back
BE prepared to beat a second defender or kick it out.
CHAPTER 2 – ATTACKING FROM THE WEAKSIDE
Weakside attack: from a skip pass or quick ball reversal. To catch, show palm of shooting hand, block and trap it.

I. FOOTWORK
   1) Open stance (1 foot back) point inside foot toward rim and space away from the 3 point line. Try to step up while ball is in the air to you.
   2) TWO FOOT HOP – Tip #1 stay in triple threat stance and let ball fall into shot pocket.
      TIP #2 Move under ball in triple threat stance, for a bad pass chop feet. Don’t over reach and pull it in.
      TIP #3 Get feet in air while ball is in air and feet hit floor when ball is caught into pocket.

FOUR REASONS TO CATCH IN A HOP
   1) Puts you automatically into triple threat
   2) Loads legs better for explosion (miotic reflex)
   3) Quickest way to get off your shot
   4) Can choose your pivot foot from either foot

II. READ-CATCH-ATTACK
   On weakside go read while ball is in the air-catch-react
   Read 1 – The Late defender – quickdraw (let the shot fly)
   Read 2 – The “Fly By” – Drive to the opposite side of the flyby defender
   Read 3 – The Closeout – attack direction of his back (or high foot)
   Read 4 – Lemons to Lemonade – a too long pass, step back and catch with one foot, then step pivot into shot.

III. WHEN TO FLASH TO THE BALL FROM THE WEAKSIDE
   1. Set play
   2. Your defender is too close to you and not helping
   3. You find a seam in a zone so the ball can see you
   4. Flash and defender is in good help, you flash and he denies, if his elbow or more is above the line of you and the ball, then backdoor, corner cut to rim. If he is lower than you, cut out to perimeter.

CHAPTER 3 PASS ATTACK
Pass and attack immediately
PASS TO PERIMETER
   Front cut – (face cut) use an open or cross step. Shoot inside hand past defender and show a target between him and ball
   Rear cut – cut as defender jumps to ball to deny the pass to you. If he jams you, swim over his arm with near arm, push off with other arm.

PASS TO POST
   Case 1 – defender stays on you: Laker cut hi or low, relocate, or X-cut with another perimeter teammate. If he jams your laker cut, just change the direction of it.
   Case 2 – Defender traps the post – Relocate on the perimeter to defenders back with a banana loop out and in. If it is passed back out to you, read the recovery and attack it.

CHAP 4 RUN AND SLASH
Fastbreak
Basic Principle
-RUN!!-Desire and conditioning
I. The Fundamental Fastbreak
   A. Spacing
      1. You may be ahead of the ball-head straight to the rim
      2. Parallel to the ball – 2o1 attack the width of the lane
      3. Behind Ball – try to catch up to ball and fill a side opposite teammates to make a 3o2
      4. Trailing – fill one of the 5 lanes
B. SLASHING
   At the 3 point, change direction and slash straight to goal
   Benefits form it-
   1) Momentum and change of direction will beat a defender ready to pick you up
   2) Gives passer a good passing angle
   3) Makes a good lay-up angle

C. Footwork on the Fundamental Lay-up - Shooting hand and knee are attached with string

D. Footwork on the fastbreak lay-up
   - if defender is between you and the rim, put body between def and ball

E. Footwork factors of full speed fast break lay-ups. NEVER AT THE SAME ANGLE
   -FAST BREAK LAY-UPS
     Pro fundamental layups = full speed, no dribble, either hand, either foot, at any angle, on either side, as well as reverse lay-ups

Regular layups (Both sides)
   Right hand- left foot, right hand- right foot
   Left hand-left foot, left hand -right foot

Reverse layups (both sides)
   Right hand-left foot, right hand- right foot
   Left hand – left foot, left hand-right foot

II. Slasher Moves (cutting on break without ball)
   -Beat 1 defender
     Defense shows as you catch, open step to inside, plant outside foot parallel to sideline
   -Beat 2 defenders
     Use low crossover on 2nd defender, or tween legs or slide dribble, or spin dribble and finish
   -Beat 3 defenders
     Use body shift in the air
     Shoot tear drop if you are not strong enough to shift in air
     (SEE 1on1 Offense notes, Perimeter Chap 6)

CHAPTER 5 Dribble Penetration
   Read and react offense stuff, circle movement when teammate drives.
   Gut drive 5out. Have both corners squeeze in before the opposite corner circles up.

CHAPTER 6 USE BALLSCREEN TO SCORE (PICK AND ROLL)
   Basic Principles – Don’t pick and then do nothing

I. On your way to screen, score. (slip the screen)
   a. If you see the basket over your inside shoulder because he cheats to help on the screen, SLIP
   b. Slip is making a direct cut to the basket. SLIP the SCREEN.

II. How to set the ball screen
   a. Land in a hop, feet shoulder width apart, grab your wrist.
   b. “T” your shoulders to his and straddle his defender’s leg.
   c. DON’T move arms or hips on screen. FREEZE!
   d. Grab your wrist and keep elbows in.
   e. SPRINT to SCREEN.
   f. If possible, approach defender from behind so he can’t see you coming and you can read any adjustment of the ball defender.

III. READING THE BALLSCREEN
   Read #1 Seal the switch and roll him under. “NEVER BREAK EYE CONTACT WITH THE BALL.” And you will roll correctly.
   Read #2 Read the double team on the dribbler (he should make at least 2 dribbles away) and flare (pop).
   Read #3 Rescreen
   Read #4 Slip if your defender cheats
CHAP 7 SCORING WITH SCREENS AWAY FROM THE BALL

Use 3o3 with one dribble. Get open to score, not just get open.

KEEP EYES ON DEFENDER, SCREENER, and BALL.

I. Scoring as a cutter
   A. The Downscreen (pin screen)
      1. Comes from above the cutter (like wing down to low post)
      2. Screener puts his back to primary spot he wants cutter to receive the ball
         a. Cutter principle #1 - set man up to be screened. Take defender below line of screen. No hurry, take slowly into screen. BACKCUT if defender cheats over. “SET DEFENDER UP WITH ONE SPEED, COME OFF WITH ANOTHER SPEED.
         b. Cutter principle #2 – Defense plays you honest and takes cut away to basket. Change directions and go shoulder to shoulder with the screener (called the read spot.)
         c. Cutter principle #3 – READ SPOT
            - at the read spot, see the BALL AND MAN AND DEFENDER OF THE SCREENER’S MAN, and choose Your cut. (straight, curl, flare, or backcut)

   B. THE BACKSCREEN
      Do not initiate contact with defender, stop short on screen and let cutter bring him to you.
      TO SET UP for the screen, fake the front or rear cut. Walk him up or down based on where defender is. If he is above you, walk him up, if he is below you walk him down, and get into him, unless he cheat under the screen first before you can get to him.

      - Counter the hugger. @ read spot, change rear to front cut, swim over the defenders shoulder and go shoulder to shoulder with screener. OR, let him win the backscreen, and counter back with a cut off a rescreen from the screener as a downscreen.
      - Counter the puppy dog – screener will be open on a pop, or you will be open going to basket over the top.
      - Counter the Slider – FLARE! Push off screener
      - Counter the switch – Screener must flash directly to the ball to receive the pass.

C. THE FLARE SCREEN
   Perimeter to Perimeter player. Screener faces the ball. Screener can slip if he sees an opening since he is facing the ball and can see everything. Cutter sets him up by walking man in, planting foot furthest from the screener
   - Counter the hugger – set up with short v-step and scrape him off by going shoulder to shoulder with the screener. Pass will be lobbed over the screen.
   - Counter the puppy dog – curl tight to around the screen and back towards the rim. Screener will pop
   - Counter the slider (he’s going under this one) – bump it, stop at read spot, and step back behind the screen
   - Counter the switch – come back to ball on the switch, screener goes to the goal.
D. The Away Screen – usually guard to guard
   - The hugger – use a good set up and go shoulder to shoulder or backcut it, or let him over the screen and use the screener for a rescreen flarescreen.
   - Puppy dog – Curl the puppy dog
   - Slider – bump out flare away
   - Switch – Screener seal and roll to the hoop, or rescreen with a flare. If the switch is called early, the screener must slip and go to the rim just before he sets the screen.

SCORING AS A SCREENER
   - Head hunt teammates defender
   - Have you back face where you want him to go
   - If your defender has to help, you now become a scorer.
   - GOOD SCREENERS – set a screen, read, and move

3 PRINCIPLES FOR SCORING AS THE SCREENER
   1) Break opposite of the cutter.
   2) If defense yells switch at point of contact, then turn and seal defender behind you with a roll, usually to the rim
   3) If defense yells switch ahead of time before you ever reach the point of contact, then “SLIP“ to the rim asap, except on a backscreen switch, there you SLIP or FLASH TO THE BALL.

SUMMARY:
If your attitude is a screener attitude, you can get open by setting a great screen and making your defender help.
CHAPTER 1 – MECHANICS OF ALL PASSES

SECTION 1

A) **1 hand passes**

1) Air flick – regular push and flip like a shot (can throw form all angles)
2) Bounce pass – same but get low, put chest on thigh, step with the same foot as hand passing the ball.
3) Dribble pitch – dribble, get it to your hip and get hand and elbow behind the ball. Keep moving as you throw.
4) Hook Bounce – take ball to your hip, then with bend in your elbow, hook it away from your body, around the defense with follow through over the top of the ball for top spin.
5) Wrap around – when you have a player body to body with you, hand finishes sideways with palm facing defenders backside.
6) Around the back – finish with palm up and elbow bent. Line of shoulders is pointing in direction of your pass.
7) Bowling pass – hand under the ball, finish with a bicep curl, follow thru with palm facing you to put top spin on the ball.
8) Baseball – take to your ear, lead with your elbow first and follow through with palm down to prevent any curve of the flight path of the ball. (Off hand stays up in front of you if you want to fake the pass or change your mind at the last minute and don’t want to pass it.)
9) Drop pass – held with two hands, the ball is drop bounced behind you with one hand. You may need to wrap around your defender in a wide sweeping motion. Use this especially in the post feeding a cutter.
10) Down and up wrist flick – fake low, then flick the pass by defender’s ear (almost all wrist because it has to be quick)
11) Sky Hook pass – jump off one leg, lift ball high and follow through directly over your head.
12) Lob pass – start pass high and follow through high. Think soft and with your wrist. (can also do it with two hands)

B) **Two hand passes**

1) Chest pass – hands on the side of the ball, finish with two thumbs down and out.
2) Bounce – same as chest (ball goes over 2/3’s distance before hitting the floor so it won’t “float” to the receiver and allow more time for his defender to get to it.)
3) Dribble pitch – get both hands on the sides of the ball and time release with your last step moving forward, and keep moving as you release (pitching ahead in transition)
4) Over head pass – not behind your head, snap the ball with your thumbs so palms finish facing your target and above your head.
5) Against the grain pass – off the dribble, jump and rotate your body in air and throw an overhead pass against the direction of your dribble or drive.
6) Across the face skip – line of shoulders is pointing to your target, bin in an athletic stance, us your whole body. Picture arms and ball crossing your face as you follow through to your target with an overhead pass as you leave the ground.

SECTION 3  **PASSES OFF THE DRIBBLE**

1) **THE AIR PASS** – the dribble hand picks up the ball and passes it in one motion
2) **THE BOUNCE PASS** – same as air, but bounce it over 2/3’s of the total distance before it hits the floor.
3) **THE HOOK PASS** – useful if off hand is being used as an arm bar against your defender.
4) **THE DISCUS PASS** – it’s a LONG PASS!! As dribble comes up, cup the ball back at waist level and finish above your opposite shoulder.
SECTION 4 PERIMETER TO PERIMETER PASSING

Situation #1 – if bodied up on, make 1 hand air and arm bar with the other hand. If on a pick and roll he goes with you, take 2 dribbles to get away, look for the hook bounce pass.

#2 - If you are trapped on a pick and roll, create space by retreating 2 dribbles away, use an across the face or against the grain pass to the flare cutter. IF they are too tall, then make a hook bounce pass.

#3 - Being pressured and you want to make a skip pass, us the “cross the face” jump pass.

The CHEST pass is the easiest pass to move it around the perimeter.

SECTION 5 PASSES FROM PENETRATION

Feeding the post on a penetration, BOUNCE PASSES ARE A MUST!!!

SKYHOOK PASSES on baseline drives to feed a post that slides up the lane to the elbow is good. Just be in control and KNOW IN ADVANCE his is open. Don’t jump and skyhook and “pray to the gods of passes” it will get to him uncontested.

CHAPTER 4 FEEDING THE POST (FAKE A PASS TO MAKE A PASS)

Air flick (fake low, throw high) to a post with defender behind him or fake an air pass (no higher fake than your nose level) then bounce pass one hand.

Create a passing angle to the baseline if necessary.

If the post is fronted and no help on the backside, lob with 1 or 2 hand pass. AIM FOR THE CORNER OF THE BACKBOARD if on the wing, and have backspin. POST SHOULD HAVE BOTH HANDS IN THE AIR SO HE WON’T PUSH OFF AND GET AN OFFENSIVE FOUL, and HE SHOULD WAIT UNTIL THE BALL IS DIRECTLY OVERHEAD BEFORE RELEASING TO GO GET IT.

CHAPTER 5 PASSING FROM THE POST

ACROSS THE FACE pass to skip it to the backside

On laker cuts by perimeter players, fake drop step opposite the cut to move your defender, then do a DROP BOUNCE PASS to the cutter. (Passer...stay with the cutter.. often it is the last 10% of the cut he is open on..fake drop bounce pass then drop bounce pass the other way, or face and lob to the cutter if he’s a leaper or big)

CHAPTER 6 TRANSITION PASSES

DRIBBLE PITCH – on diagonal passes, get air under the ball to get by the defense.

TRAPPED? Step through the double team while looking up the floor and pass opposite from the side you received the ball.

2 HAND OVERHEAD PASS an outlet pass. You can even do it before you hit the ground.

If too much pressure on a rebound, use hook bounce pass, step through bounce pass, or a hand off.

Baseball pass on OB full court home run pass. Bowling pass if you are under the backboard. Discus pass off dribble if you are away from the rim.
CHAPTER 7  FAST BREAK PASSING
On 2 on 1, dribble with inside hand for easier passes to teammate.

CHAPTER 8 PASSING PRINCIPLES AND GAME HINTS

#1 Passing accuracy – you got to hit the shooter with a pass in his shot pocket.

#2 The No Look Pass –
   a) Use it to fake your defender out
   b) It slows the recovering defender.

TWO TYPES OF NO LOOK PASSES
   a) You can see your teammate in your peripheral vision
   b) Look completely away from teammate

ONLY USE THE NO LOOK PASS WHEN ABSOLUTELY NECESSARY

#3 Quick and crisp passes. Don’t float them or be lazy with them.

#4 Fake a pass to make a pass (especially to feed post or to move the zone)

#5 The European three (the power dribble hand off)
   Inside elbow up and that hand on the top of the ball, the other on the bottom. Shield the defender on the handoff with your hip and butt and roll when he takes it. THE NO-NO-NO!! If your teammate’s defender comes through with the teammate you want to hand it off too, you can yell “NO NO NO”, take the ball over the head and front pivot opposite the direction of the cutter (pivot into the cutter). Look for him to curl to rim and feed a bounce pass or a hook bounce pass.

#6 THE “HALO” pass the ball near defender’s ears (halo area) quick and crisp. That is a hard area for a defender to deflect that pass.

#7 THE ALLEY-OOP
   a) Aim for a spot just above the rim and just to the side of the rim.
   b) But ball in bulls-eye
   c) Use overhead or air flick. If pass is guarded shoot it.

#8 THE TOUCH PASS – getting rid of it as soon as you get it to drop it to a teammate for an easy shot.

#9 READ AND AVOID – pass where defenders are not. Take what the defenders give.

#10 TRAILERS in 2o2 and 3o3. Take defender away from lane you are in then dump it to the trailer with whatever pass is necessary

#11 THE VACUUM – dribble out of a scoring area and then throw it back to the scoring area when you “suck” the defense away with you.

#12 THE SECONDARY ASSIST – Don’t force the pass. Take your mental game to the next level. Make a pass that will lead to an assist.

#13 KNOW YOUR TEAMMATES (“KYP” = know your personnel”)
   Give the ball to your teammates where they can do something good with it. Don’t put them in a bad situation or throw it to them if they are already in a bad spot.
1. 2-ball stationary, same side touch passes. My right to his left while his left is to my right. Catch the ball high in the trigger point of your shot area. At least top of ear high.
2. 2-ball moving same side touch passes. Do the above but move up and down the lane.
3. 2 ball stationary one direction touch. Catch in left, move to right hand and pass to his left as he does the same.
4. 2 ball moving one direction touch. Same as above but up and down the lane lines.
5. 2 ball power dribble air pass (1 hand with arm bar up)
6. FOLLOW THE LEADER – he does a ball handle skill and pass, you repeat it
7. Around the back to buddy who just gives it back. (move further away as you get better)
8. Partner 2 ball circle one leg - move back as you go
9. Partner 2 ball figure 8 bowling pass – move back as you go
10. Juggle one ball into the air, catch and pass back the other to your partner, then catch original ball you juggled into the air
11. Juggle one ball, around the back pass with the other ball to partner like in #10
12. Juggle one ball, mix it up.
13. 2 ball partner passing stationary, balls circle
14. 2 ball partner passing stationary, 1 air pass, the other bounce pass
15. Bad Pass Catching into Triple Threat
16. 3 people 4 balls, circle around. Use two hands, use one hand.
Concept 1: Like Geometry has Postulates you accept as true and then you build theorems based on them, so it is with basketball. The Postulates (or building blocks of basketball) are, to name a few:

1. Spacing
2. Ball Movement
3. Player movement
4. Inside Threat
5. Outside threat
6. Dribble Penetration
7. Screening action
8. Rebounding
9. Etc....

Any successful offense has been predicated on the concepts.

The Read and React is NOT an offense, it IS offense. It is designed to link concepts together to flow from one to another seamlessly, and can be applied to other things you like to do. You can pick and choose your layers.

CONCEPT 2: The Ultimate Goals of the Read and React

The offensive system was built from the question of being able to achieve 5 main goals

1. Easily Transferable – the layer system is a result of the goal. It makes it easy for any level coach, to transfer from one coach to another.
2. Developmental – to develop the skills of the player THROUGH the read and react. Skills and IQ will be built as you develop the offense. You don’t need a certain type of player to make it work
3. UNIVERSAL- it doesn’t favor any formation or any type of player or scheme. It depends on your talent or lack thereof and your opponents abilities and attack. Flexibility and adaptability is there, it is up to the coach to build what you want out of it.
5. Serves as a curriculum for a team or program - it is an overall developmental plan. It puts everyone on the same page. Junior highs learn the basic layers and keep building as you go.

CONCEPT 3 What is Read and React

Is it a set play, motion offense, a continuity patterned offense, all of them, or none of them. Its all and none. SET plays are designed to stop one on one, but read and react allows that but as reads, not sets for robots. Quick hitters are good, but relying on them does not make a player. Its motion offense to some extreme, it allows you to play by principle, but it coordinates it to a tighter scheme. It can be continuity, but it has different next best actions that change it from being the same, but flows. An unbroken continuity to it.

CONCEPT 4 IT'S THIS SIMPLE

1. Read the ball
2. Take care of your one predetermined reaction to the ball
3. Let the read and react system take care of it from there

It’s similar to man to man defense. In man to man, on ball man just worries about defending the ball, one pass away denies or sits in the gap, and help side gets on the wall or one foot in the paint, etc. On a pass you have one rule to follow when jumping to pass. IF the ball does this, THEN you do this. IF-THEN, IF-THEN, ..... 

One reaction to every action of the ball. Kids don’t have to see the big picture, but it doesn’t matter. They don’t have to understand it. Just follow the rules to keep it flowing. Read the ball and move to your knew reaction spot.

CONCEPT 5 A UNIQUE MECHANISM FOR TEAM WORK

Everything is a 2 PLAYER READ. In a game, there are FOUR 2-PLAYER READS going on. You can teach with just two players.
1. Each action has only 1 reaction
2. It’s simple to teach and simple to learn through repetition
3. Mastery requires drilling; not IQ.
4. Complexity is imbedded and available for Higher levels through layers

THE ULTIMATE GOAL: to create a system where players can choose any action, and if it fails, then they can continue to play with unbroken 5 player coordination. It has to be 5 hunting dogs working together, not deciding to GO ROGUE.

ON THE OFFENSIVE BLUEPRINT OF THE OFFENSE, the foundation has two big blocks (see schematic). PASS N CUT and CIRCLE MOVE; DRIBBLE PENETRATION are the two the entire system is built on.

TEACHING THE PASS AND CUT first is better
1. It’s easier for players to pick up and learn
2. Players learn with the spots and spacing
3. You can get it down in one day into a working offense
4. Helps handle defensive pressure
5. If someone penetrates on the pass and cut, they will know what to do if they pass it out to the perimeter, and if they don’t, you just tell them “do what a cutter would do.”

LAYERS 1, 2, 3 (pass and cut, post passing laker cuts, dribble at’s) are so closely related it hard to separate them out. LAYER 1 has more complexity because it has FILLING THE EMPTY SPOT, FRONT OR REAR CUT, and the READLINE. Layer 2 and 3 are just plug ins.

LAYERS 4, 5, and 6 (CIRCLE MOVE DRIBBLE PENETRATION, POST SLIDE REACTIONS TO DRIB PENETRATION, and BASELINE DRIVES) are also so closely related that they make up the other half of the foundation.

TRAIN your CUTTERS to choose the Next Best Action (NBA). If they cut hard to rim, then reward them with the freedom to choose the NBA, like:

1. Fill out to the ballside or weakside
2. Laker Cut High or Low after feeding the post
3. Can post up in the Low post, High Post, or Short Corner
4. Cut and leave the paint out the weakside and turn and pin the weakside defender for a pin and skip.
5. Can use pin downscreen on the way out cutting out to the perimeter
6. How to cut off a screen, like curling, fading, backcutting, or popping back off a screen
7. Who to go and backscreen, or which post to screen.
8. Choosing to set a screen on a multiple stagger screen, or using a brush screen

Layer 7 & 8 (pin and skip and circle reverse) are foundational for some coaches, add-ons for others.

Pin and skip is different in that it is NOT a reaction to the ball, but a reaction to the helpside defense and what they are doing or how they are playing you.

The circle reverse is a BAILOUT for a ball-handler that tried to drive and couldn’t turn the corner and is in trouble. It is also nice to have if the defender goes with you on your circle move to the natural pitch spot, and you plant and cut hard and reverse and wind up making a laker cut off the dribble penetrator.

THE FIRST 6 layers train
a. The ball handler to choose the NBA (to pass and cut, dribble penetrate, dribble at, or feed a post and laker cut)
b. The other four players to react to his action with the one and only one reaction (i.e. circle right or left, fill the empty spot, or post slide)
c. Equip the team to flow from one action to another with COORDINATED continuity. Should be able to do the layers 1 thru 6 in any order at anytime.
d. Training the CUTTER in the first 6 layers is a HAPPY BY-PRODUCT.

LAYERS 9-16 (post screens, back screens, multiple screens, ball screens, post pass and cut east-west, Corner pass and cuts, power dribbles, and advanced post slides) are the ENHANCEMENT layers. Nice to have, but not necessary. You can also pick and choose from them, you don’t have to do all of them or teach in order, except for MULTIPLE SCREENS. If they don’t know how to BACKSCREEN or POST SCREENS, then they for sure can’t set MULTIPLE SCREENS.

Layer 9 enhances the use of post players as screeners

Layer 10 teaches a cutter he choose who he wants to backscreen or if he wants to screen a post

Layer 11 teaches cutter he can be a screener in a multile stagger screen, or use the other guy for a brush screen

Layer 13 teachers cutter that when they feed the post, they can go screen another perimeter player then cut, or just move to another perimeter spot to relocate

Layer 14 Corners teaches cutter that if they get STOOD UP on a cut by the defender, then can make a CORNER (change the direction of the cut toward the perimeter) and go backscreen.

Layer 12 and 15 doesn’t teach a cutter, but is a enhancement to the offense with screening involving post players mostly.

Layer 16 is a completion to the basic post reaction slides to dribble penetration

THE ROOF OF THE BLUEPRINT ARE SUPPLEMENTAL LAYERS. 3 of the 4 is used to train your fast break, your secondary break, or simply your transition offense, dovetailing it into the read and react without a breakdown and without a pause.

Layer 17 transition offense starts with 2o1 and 3o2 drills and then proceeds to a secondary break example. Shows the end of the transition and the beginning of half court offense.

Layer 18 Press Attack Extends the half court habits to full court

Layer 19 puts transition, press attack, read and react, and conditioning into one unbroken stream of action

Layer 20 FLOW flow between 5 out, 4 out, and 3 out in one possession

DIFFERENT PATHS

YOUTH TEAMS – Doesn’t add any enhancements. They have limited time. Layups, 2o1, 3o2, press attack, and what to do in half court. Layer 1-6, trans offense, press break, full court trips.

THE RNR drills have dual purposes, skills and layers!!

THE HIGH LEVEL BLUE PRINT

Pass n cut, post pass and cut with all 4 options laker hi and low, x cut, or relocate, Post screens for cutters (now the post have some tools), backscreens, corners(if you are stood up), multiple screens, pin and skip. Extras are dribble at, power dribble, and reverse dribble. THE ENHANCEMENTS NOW ARE THE Circle moves off penetration and post reactions both basic and advanceds

Change from implementing the offense to OPERATING the offense. They have to probe, counter, etc.

Now a coach goes and looks at

1. What actions should be emphasized against an opponent?
2. What formation is best for this group against this team?
3. What actions create the best tempo at this time.=?
4. Where should the team be hunting?
5. What are the weaknesses of the opponent?
6. What Strengths of the defense should we steer clear of?
PRACTICE PLANNING

Factors that shape practice planning

1. Age and skill level
2. Amount of practice time
3. Frequency of practice
4. Number of pre-game practices
5. Length of season
6. Number of players
7. Do you have a full court or half court
8. Number of goals and basketballs
9. Take all the combinations of above together.

Consider the level of your team and the layers you are going to teach.

#1 Goal create read and react REACTION HABITS. To move from SEE-THINK-MOVE to READ AND REACT.

GOTTA HAVE REPETITION..so do drills with offense habits

PRACTICE PLAN

I. Warm-up and Skill Development
   Divide into groups of 2-4 players and drill layers in. If you want lay-ups, then drill layers that end in layups.
   Threes? Do layers that have 3’s. etc.
   Make intensity greater as you go because you want game shots at game speed in game spots.
   The drills are not traditional drills. The RnR drills are the offense.

II. Half court offense and defense
   a. Review 5o5 or 4o4 offense doing defense drills. SHELL DRILLS. Tell offense to take NO shots and turn
      attention to defense. TEACH DEFENSIVE STANCE, how to CLOSE-OUT, DENY or GAP, HELP SIDE
      POSITIONS, POST DEFENSE, REBOUND and BOXOUT TECHNIQUES. These all can be taught while
      offense is getting reps. DRILLS SHOULD HAVE DUAL PURPOSE

III. FREE THROWS, OB sets, ETC.

IV. Full Ct and Conditioning
   a. Team needs to know how you want them to run the floor on both defense and offense.
   b. The offensive side is in the supplemental layers
   c. You can run fast breaks, press offense and transition to the read and react without defense in the full
      court trips of layer 19
   d. But you can also work on Full court press defense (5 defenders at Midcourt, other 5 run a set and score
      and once it goes through the net, the team at midcourt sprints to pick up those 5 that just laid it in.
      The team that just laid it in takes it out of bounds now and goes press attack.) or your half court trap or
      ambushes. SOME TEAMS that only had 45 minutes taught everything in full court trips.
   e. “LIVE ACTION” diagnostics – in full or half court or Canadian break half court to get idea of what you
      need to work on.
   f. It won’t work if you don’t make it a part of every drill you have.

READ AND REACT SUPPLEMENTS

OTHER RESOURCES

a. Zone attack DVD
b. Read and React Drills
c. Read and React Quickhitters
d. Read and React Player Development – shooting, free throws, post play, 0o0 offense, 0o0 defense, scoring without
   the ball, ball handling, and passing