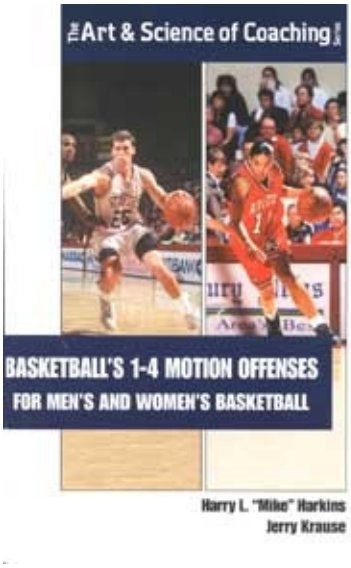

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The Art & Science of Coaching

BASKETBALL'S 1-4 MOTION OFFENSES FOR MEN'S AND WOMEN'S BASKETBALL

Harry L. "Mike" Harkins,
Grace Harkins
and Jerry Krause

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ISBN: 1-57167-273-7
Library of Congress Catalog Card Number: 98-88111

Interior Design: Janet Wahlfeldt
Cover Design: Julie L. Denzer
Cover Photos: David Gonzales

Coaches Choice Books is a division of:
Sagamore Publishing, Inc.
P.O. Box 647
Champaign, IL 61824-0647
Web Site: http//www.sagamorepub.com

Dedication

This book is dedicated to my wife, Grace, who, along with being the love of my life, has been a working partner in the books I have written. Without her meticulous efforts on the diagrams and hours spent typing, they might never have been completed.
H.L.H.

This book is dedicated to all those who have been given unique talents to play the great game of basketball. May they acknowledge that gift by always giving something back to the game. May this basketball coaching series be a gift to basketball from the authors who have received so much from the sport.
J.K

Acknowledgements

Grateful appreciation is expressed to the sources of my basketball knowledge, including: Russ Estey and Mike Krino, my high school coaches; Russ Beichly and Red Cochrane, my college coaches; Buck Hyser, who gave me my first coaching job; and the players who have played on my teams.

A final note of thanks goes to my childrenMike and his wife, Diane; Patti and her husband, Ric; and Jim and his wife, Jeanneand my number-one fans, my grandchildren, Shellee, Jamee, Mike, Shawn, and Walker.

A special acknowledgment goes to Jerry Krause for his diligent efforts in helping me complete this book.

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Preface

A well-prepared team will have an offensive plan that fits the personnel on hand. This includes the proper amount and type of motion, inside versus outside emphasis, number of planned three-point opportunities, tempo, and method of adapting it to the demand of catch-up time. The first six chapters of this book include motion offenses that will meet these criteria for a wide variety of teams except for the adaptations necessary for catch-up time. The last two chapters are devoted to "catch-up time," which is defined as the final part of the game in which you are trailing by a number of points that are double the number of minutes on the game clock. The word *final* is used to allow each coach to consider "the" team's ability to play up-tempo three-point basketball, the strength of the team's pressure-defense, and the physical strength of his/her personnel before replacing the word final with a number.

The motion offenses included in this book utilize basketball's basic play components, including: the screen and roll, downscreens, pass-and-screen away, give-and-go plays, backdoor plays, splitting the post, penetrate and pitch, skip passes, one-on-one plays, offside cuts, screen and pop to the perimeter, lob plays, ball reversals, clearouts, double screens, and a fairly new maneuver we will call "screen the screener." All these maneuvers are executed within the context of player and ball movement (motion).

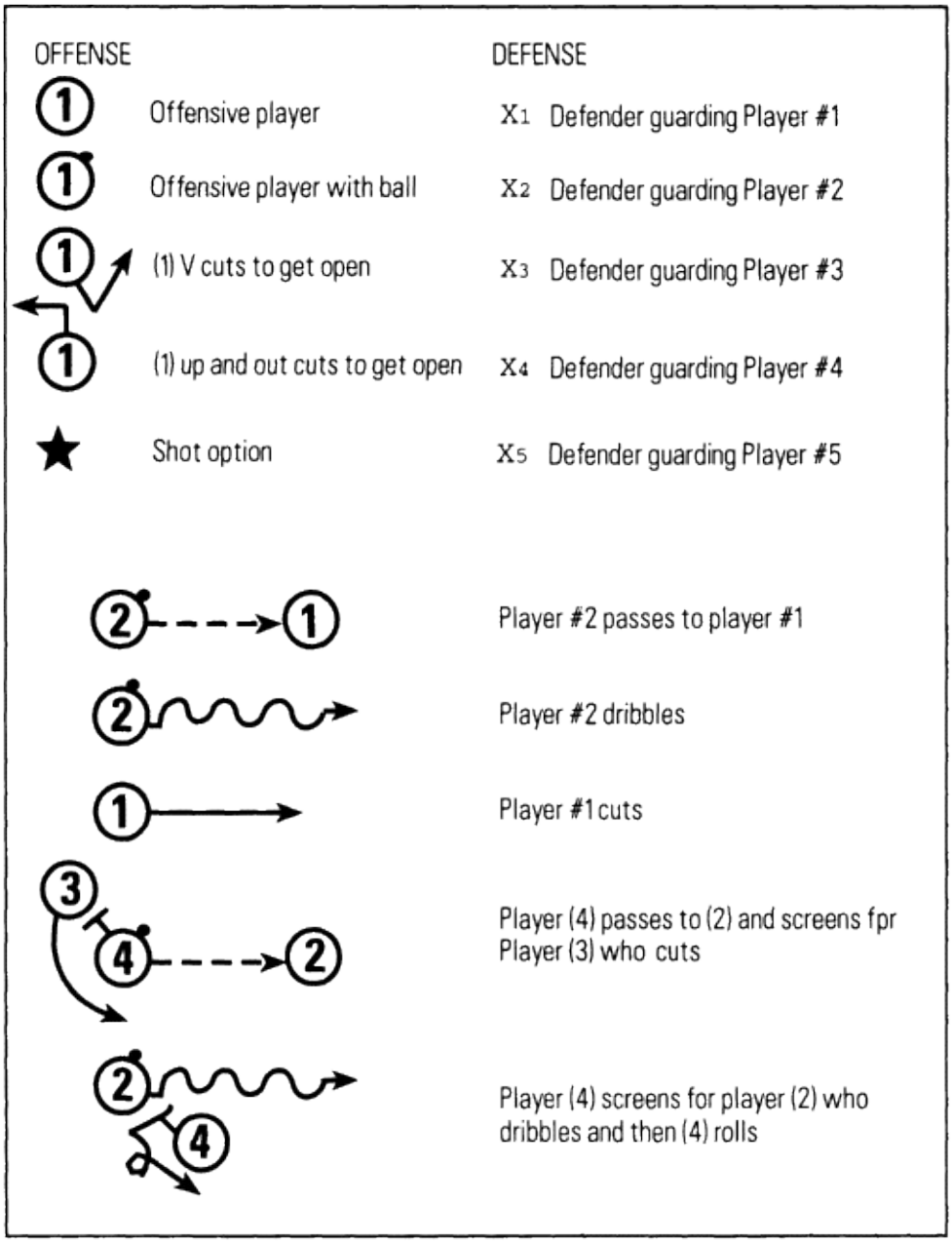
Motion offenses have become very prevalent because player-to-player defenses attempt to pressure the perimeter and, at the same time, jam the lane from the offside. The constant movements of these offenses change the defensive assignments on each pass and/or cut and make it difficult for the ballside pressure defenders to rely on help from their offside teammates. The book's use of the three-point shot (and the

threat of the three-point shot) will put an additional burden on the defense. Once a three-point shot has been made, especially in the closing minutes of a game, the defense becomes more perimeter-oriented. Conversely, once passes (or dribbles) are made inside the lane, the perimeter opens up. These motion offenses are designed to alternate their emphasis from outside to inside and back. Each of these chapters contain a basic motion, pattern variations, plays to combat defensive pressure, and coaching tips. If you choose to utilize one of these motions, then decide which one, if any, of the chapter's motion variations you will adopt. Then make a decision about the pressure relievers based on the defenses used in your league.

If none of the eight offenses measures up to your present plan, look at the chapters again in search of maneuvers, plays, entries, etc., that could be added to, or could replace, part of your present plan and be an improvement. If any of this book serves to improve your team's offensive efficiency, we have met our objective.

MIKE HARKINS
JERRY KRAUSE

Diagram Key


OFFENSE
DEFENSE
Offensive player
X1 Defender guarding Player #1
Offensive player with ball
X2 Defender guarding Player #2
(1) V cuts to get open
X3 Defender guarding Player #3
(1) up and out cuts to get open
X4 Defender guarding Player #4
Shot option
X5 Defender guarding Player #5
Player #2 passes to player #1
Player #2 dribbles
Player #1 cuts
Player (4) passes to (2) and screens fpr Player (3) who cuts
Player (4) screens for player (2) who dribbles and then (4) rolls

Chapter 1
The Screen-the-Screener Motion

Personnel

The screen-the-screener motion requires two strong inside players ((4) and (5)) who can power up when close to the basket. The other three players should be mobile outside shooters.

The Basic Motion

For years, teams have used out-of-bounds plays that involved a player setting a screen and then receiving one. The heart of this motion uses that same maneuver.

The motion begins in a double stack as (1) dribbles up court, (4) and (5) screen down for (2) and (3), who pop to their respective wing positions. (1) may then pass to either wing. In Diagram 1-1, the point guard chooses to pass to (3).

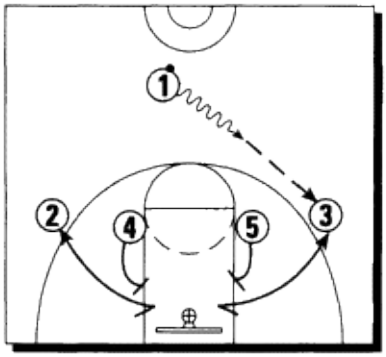


Diagram 1-1:
Double stack popout

(1) then has two primary options: (A) cuts down the lane and loops around the offside post (4) (see Diagram 1-2), or (B) cuts to the outside of wing (2), who screens for (1) (see Diagram 1-3).

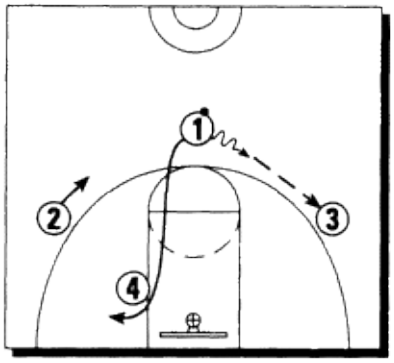


Diagram 1-2:
Cut through

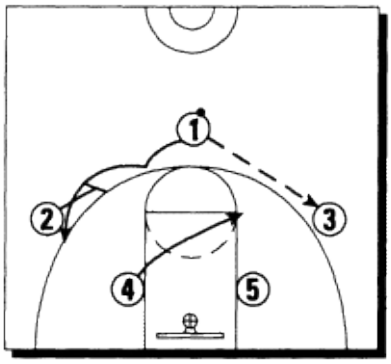


Diagram 1-3

Option A: Down the Lane

When (1) cuts down the lane and away from the ball, (4) cuts across the lane and above (5). (2) prepares to screen down for (1) (see Diagram 1-4).

(3) then uses (4)'s screen to penetrate at the top of the lane. (3) first looks for a shot or for (1) looping around the screen set by (2) (see Diagram 1-5).

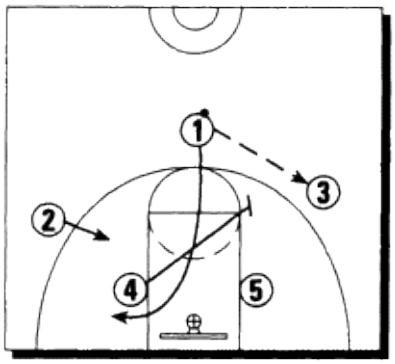


Diagram 1-4

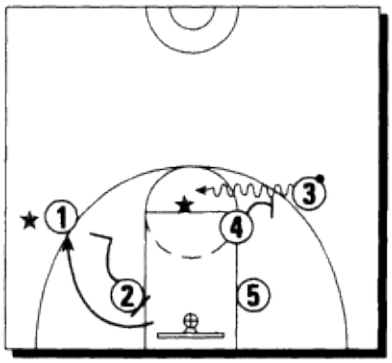


Diagram 1-5

(3) then looks for (4), who, after screening for (3), received a screen from (5). This screen is aided by the fact that X4 will probably hedge on (4)'s screen for (3) (see Diagram 1-6).

(5) then rolls high across the lane as (2) crosses the lane near the baseline and loops around (4) and to the wing position.

If no one is open, (3) passes to (1) in almost a weave fashion. (1) dribbles to the point as (2) loops around (4), and (3) moves to the wing and (5) rolls across the lane (see Diagram 1-7).

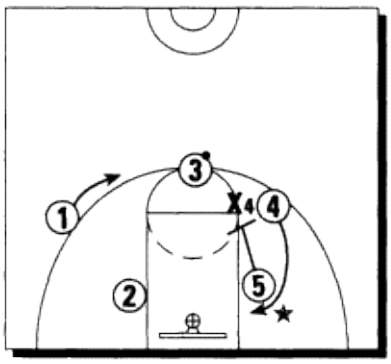


Diagram 1-6:
Screen the screener

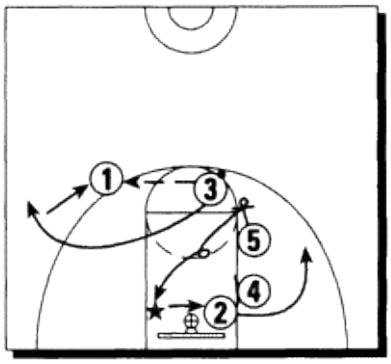


Diagram 1-7:
Weave

From there, (3) and (2) have now exchanged wings and the team is in position to run a new option.

Option B: Cut-Away Variation

This time, after passing to wing (3), (1) chooses to cut outside (2) (who moves into the lane) for a possible lob pass. (4) clears the area by moving across the lane to screen for (3) (see Diagram 1-8).

If (1) is not open for a lob pass, (3) again dribbles off (4)'s screen and (5) screens for the screener (4) (see Diagram 1-9).

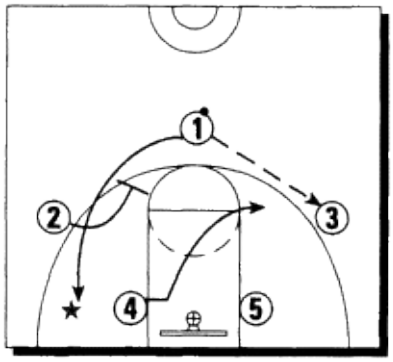


Diagram 1-8:
Cut away

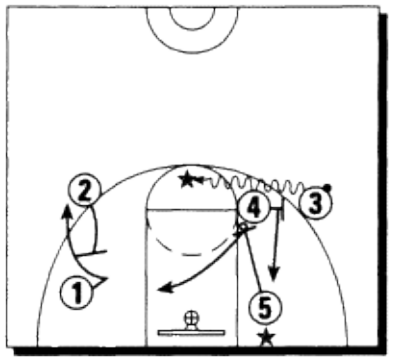


Diagram 1-9:
Screen the screener

(2) then screens down for (1), and the same resetting procedure takes place. (3) looks for (4), then passes to (1) on the weave. Both (3) and (1) are also aware of (5)'s roll across the lane (see Diagrams 1-10 and 1-11).

The team is then in position to run a new offensive sequence.

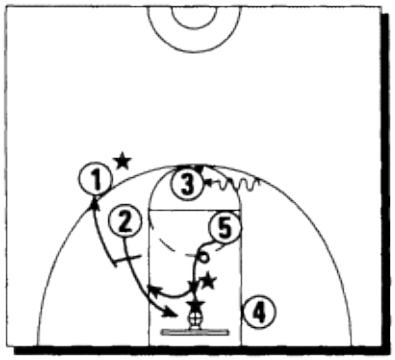


Diagram 1-10

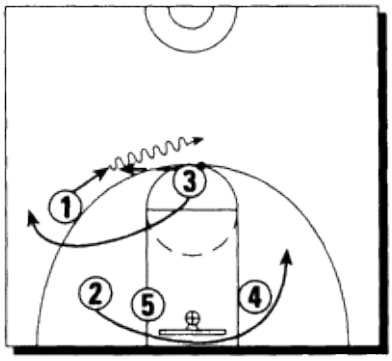


Diagram 1-11:
Weave

Pattern Variations

The Outside Cut Variation

To add variety to the basic continuity, an outside cut entry is used (after the double stack popout). In Diagram 1-12, (1) passes to wing (2) and makes a zigzag-type outside cut. This tells the offside post (5) to cut to the ballside high-post area. (3) drifts out front to clear the offside area.

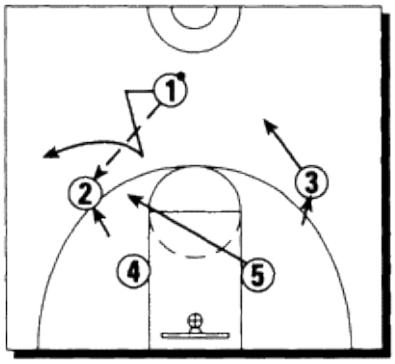


Diagram 1-12:
Outside cut

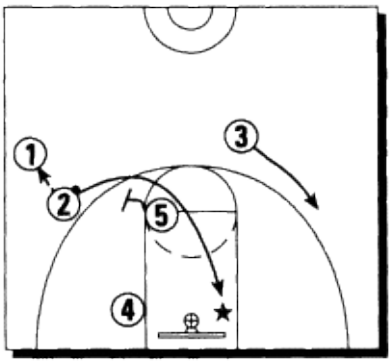


Diagram 1-13:
Lob cut

Wing (2) returns the ball to (1), and cuts over (5) and to the offside layup area for a possible lob pass (see Diagram 1-13).

If (2) is not open, (1) dribbles off (5)'s screen to penetrate the lane. (3) waits for (1) to dribble off (5)'s screen and screens down for (2) (see Diagram 1-14).

(4) then screens (5)'s defender, who is hedging on (5)'s screen. This screen tells (3) to move across the lane, but not to be in the way of (1)'s possible pass to (5) (see Diagram 1-15).

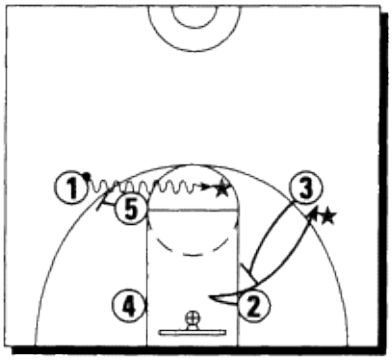


Diagram 1-14:
Screen and roll popout

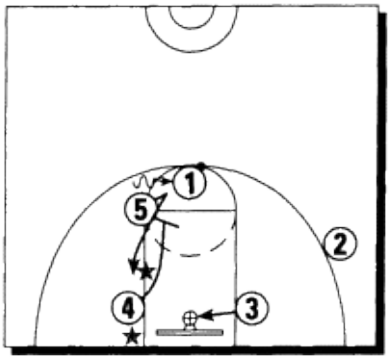


Diagram 1-15

If (5) is not open, (3) continues across the lane and loops around (5) in a move to the wing area. At the same time, (4) rolls across the lane looking for a pass from (1) (see Diagram 1-16).

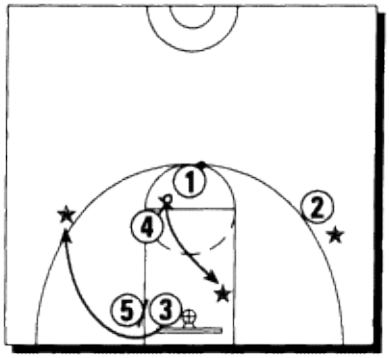


Diagram 1-16:

The team is then in position to run a new play sequence from its 1-2-2 set.

The basic aim of this play is to get the ball inside to one of the big players ((4) or (5)), or to get an open outside shot with (4) and (5) in the key rebound slots.

The Fake Return Pass Outside Cut Variation

Many coaches will teach their defender to deny the return pass to (1) following the outside cut. When this happens, (2) *fakes* the return pass to (1) and dribbles off (5)'s screen. (1) continues to the corner (see Diagram 1-17).

Seeing (1)'s cut, (3) (the wing on the opposite side) makes the same move. After (1)'s dribble penetration, both (1) and (3) complete a V-cut back to their wing (see Diagram 1-18).

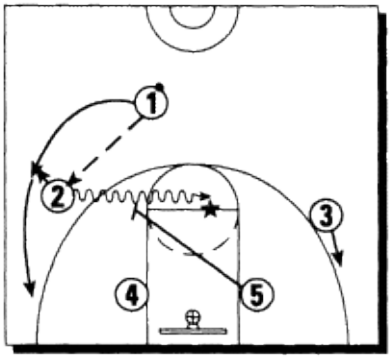


Diagram 1-17

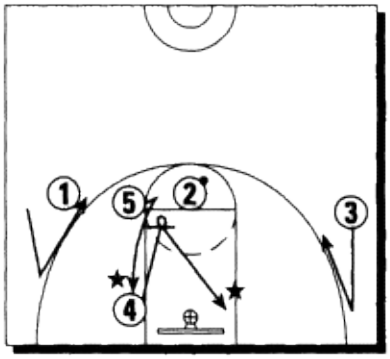


Diagram 1-18:
Screen the screener

(4) then screens the screener (5) and rolls across the lane. (1) can shoot, pass to (5) off of (4)'s screen to (4) rolling across the lane or pass to either wing again. The idea is to get the ball inside to the big players ((4) and (5)) or take an outside shot with the big players in the key rebounding slots (see Diagram 1-19).

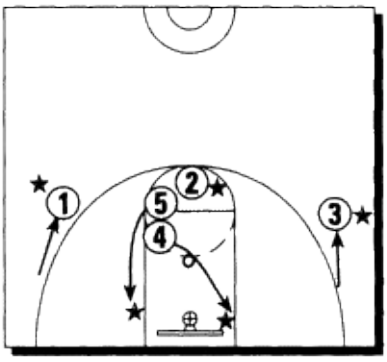


Diagram 1-19

Post-High Screen the Screener

Another method of utilizing the screen-the-screener maneuver is to have the point (1) dribble to one side and receive a screen from the offside post ((5) in Diagram 1-20) as (1) dribbles back toward the center of the court. Wing players (2) and (3) cut to the baseline, the three-point line distance and back to their wing position.

(4) screens the screener (5), who cuts to the layup slot. (4) rolls to the layup slot on the opposite side. (1) can then shoot, pass to (4) or (5) on their moves to their respective layup slots, or pass to (2) or (3) for a three-point shot if their defenders sag to help in the middle (see Diagram 1-21).

If a shot is not forthcoming, (1) may pass to a wing and run a new play.

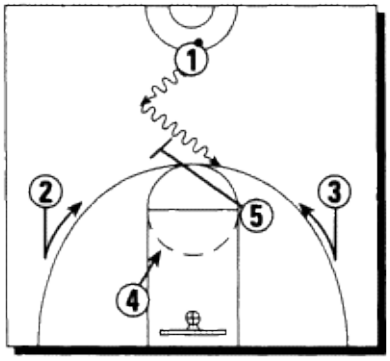


Diagram 1-20:
Post high

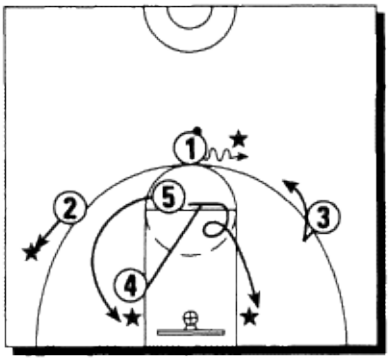


Diagram 1-21:
Screen the screener

Pressure Reliever

Dribble Entry Loop

(1) dribbles at the wing (3) and clears (3) down and around the post (5) on the ball side to the ballside point. This tells (5) to screen away for (2), who cuts over (5) and down the lane. If (2) does not receive a pass from (1), (2) loops around (4) and (5) back to the wing on that side (see Diagram 1-22). (4) screens the screener (5) and rolls to the ballside low-post area. (1) may pass to (2) cutting down the lane, lob crosscourt to (5), hit (4) on the roll, or reverse the ball to (2) via (3) (see Diagram 123).

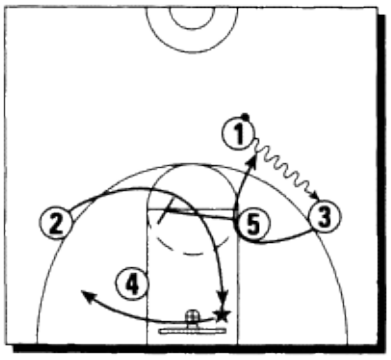


Diagram 1-22:
Loop

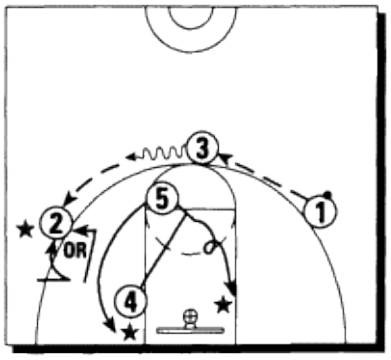


Diagram 1-23:
Screen the screener

Note: When the ball is reversed to (2), a new play may be keyed by (3)'s cut (through, cutaway, outside).

Coaching Tips For The Basic Pattern

The Entry Pass

In the 1-4 offense, everything begins with the point guard. He/she must be able to initiate the offense under pressure and should not be too one-sided. A good assumption, when setting up the defense, is that most offensive plays are started on the right side of the court. The point guard should avoid this shortcoming as much as possible. Using proper spacing (15 to 18 feet) helps when attempting to make an entry pass on the left side, assuming the point is right-handed. The most common fault is flattening the offense. This occurs when the point penetrates too deep before passing to a wing. The point should stay a step above the top of the key and commit to the side on which the entry pass will be made. The pass should be made as the wing is breaking to the ball. The wing's job is to be ready and open when the pass is to be made. This is done by using an L-cut or V-cut to get open (see Diagram 1-23). Both hands and the inside elbow should be up until the pass is made. Receivers should use a jump stop to avoid traveling and then pivot to face the opponent, i.e., always "catch and face."

Chapter 2
The Wedge Motion

Personnel

This offense is for a team without a strong low-post player. The two biggest players ((4) and (5)) play side-by-side double posts above the free-throw line (wedge). They must be strong outside shooters, who also can anticipate a teammate's oncoming shot and charge the boards to rebound. They should be able to pass and cut on the perimeter. (1), (2), and (3) should have perimeter player mobility.

The Basic Pattern

The wedge motion begins as point guard (1) passes to a wing who gets open with a V-cut or an L-cut (as to (2) in Diagram 2-1). (1) then cuts on the far side of the wedge, and back to the ballside low-post area.

(5)'s defender will probably step out and hedge on (1)'s cut. (5) brushes off (4) to cut to the ballside point. (5) uses a jump stop to receive (2)'s pass, catches and faces the basket in an all-purpose triple-threat stance from which he/she may shoot, pass, or dribble (see Diagram 2-2). Note that (3) stays in the three-point area to pose a three-point threat and keep the weakside defender busy.

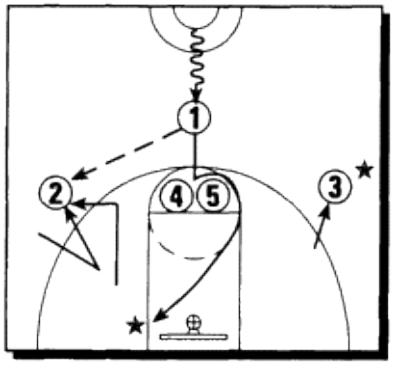


Diagram 2-1:
Wedge motion

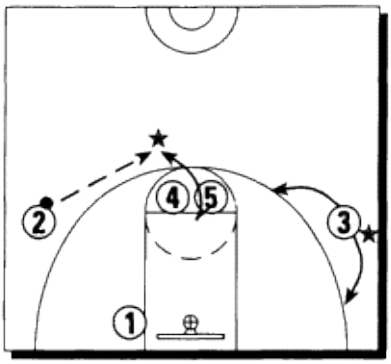


Diagram 2-2

(2) passes to (5) and screens down for (1) (ala UCLA) and (1) cuts to the wing (see Diagram 2-3).

After screening, (2) crosses the lane and uses (3)'s downscreen to cut to the wing. After screening, (3), *the second side screener,* pops to the high post to again form the wedge with (4) (see Diagram 2-4).

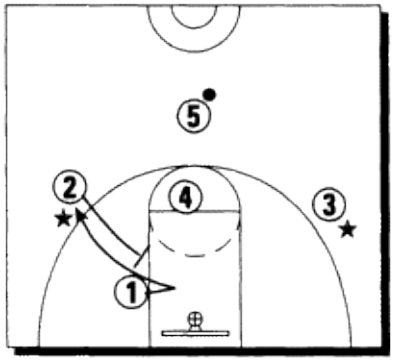


Diagram 2-3:
Pop cut

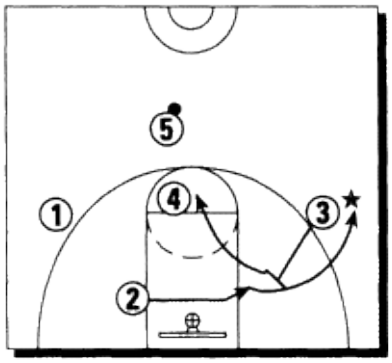


Diagram 2-4:
Wedge set

(5) can then pass to either side (as to (2) in Diagram), and repeat the motion (see Diagrams 2-5 and 2-6).

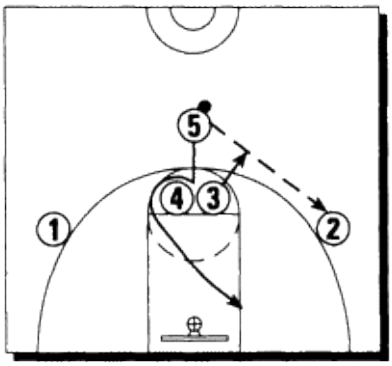


Diagram 2-5:
Wedge motion

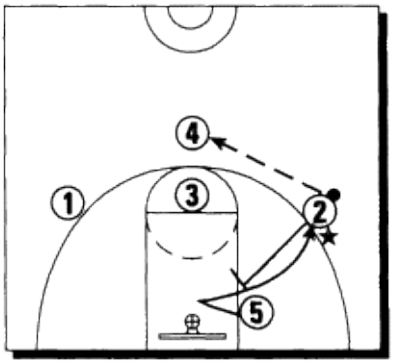


Diagram 2-6:
Pop cut

(1) screens down for (2), who cuts to the wing. (1), *the second side screener,* then cuts to the high-post area to complete the wedge (see Diagram 2-7).

From there, the motion may be repeated.

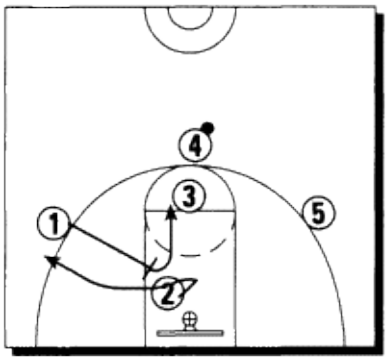


Diagram 2-7:
Second side screener

The Crosscourt Three-Point Pass

When a crosscourt-skip pass is thrown by the wing and no shot is forthcoming, the first cutter comes to the original ballside and the new offside post ((4) in Diagram 2-8) pops to the point (see Diagrams 2-8, 2-9, and 2-10).

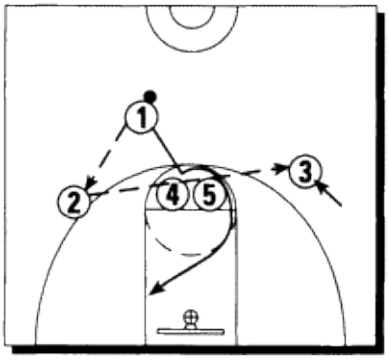


Diagram 2-8:
Skip pass

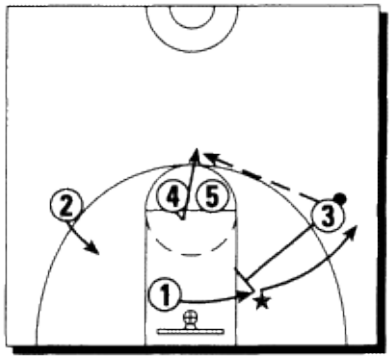


Diagram 2-9

If the original offside post ((5) in Diagram 2-10) had already popped to the point when the crosscourt wing-to-wing pass was made, he/she makes a V-cut returns to the point. This tells the first cutter (1) to swing to the ballside (see Diagram 2-11).

The pattern is then resumed.

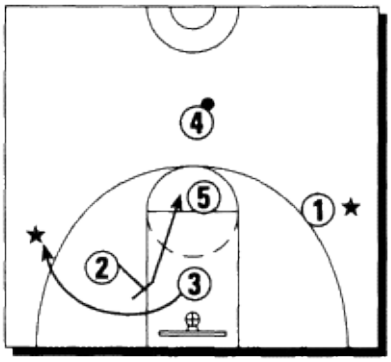


Diagram 2-10:
Pop cut and wedge reset

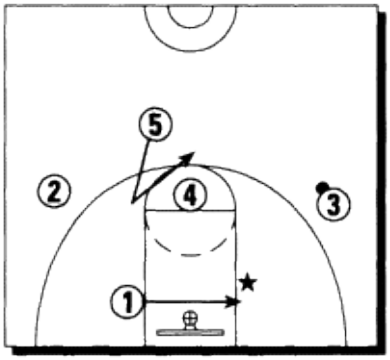


Diagram 2-11

Pattern Variations

The Point Cut Back Variation

To make it difficult for the opposition to anticipate the first cut off the wedge, the point cut back variation may be used. After (1) passes to wing (2) in Diagram 2-12, (1) starts the cut to the offside, but this time runs at the offside post (5) and runs a "push" with (5) to run the cut back variation. (1) then completes a V-cut back to the original point position.

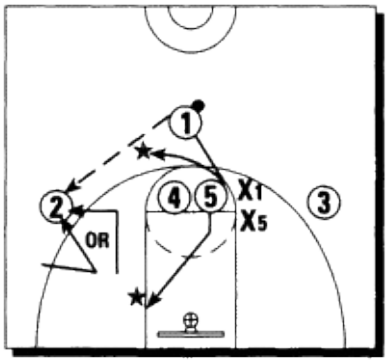


Diagram 2-12:
Push cut

Reading this push cut, (5) pivots to the inside and cuts to the ballside low-post area. This move is facilitated by the fact that (5)'s defender, X5, has stepped out to hedge on (1)'s cut to allow defending teammate, X1, enough room to get over (5) (see Diagram 2-13). Thus, (1) and (5) have switched assignments.

(2) checks (5)'s cut and, if (5) is not open, passes to (1) at the point. (2) then screens down for (5), who pops to the wing (see Diagram 2-14).

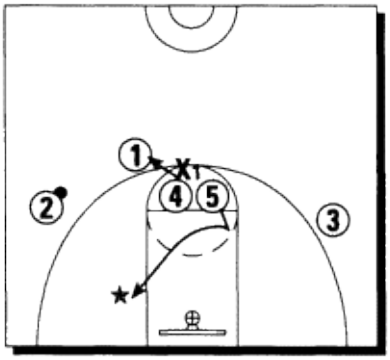


Diagram 2-13

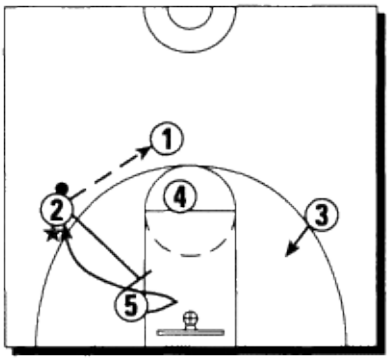


Diagram 2-14:

Pop cut

(2) quickly crosses the lane and loops around (3)'s downscreen. *(3) was the second side* (or offside) *screener, so now (3) cuts to the free-throw line tojoin (4), and form the wedge (see* Diagram 2-15).

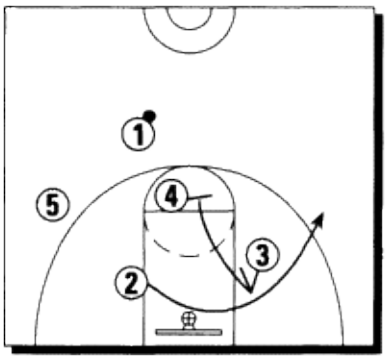


Diagram 2-15:

Wedge reset

From there, the pattern may be repeated.

The Ballside Cut Variation

Once the opposition begins to anticipate (l)'s cut around the offside of the wedge, (1) can fake a cut to that side and quickly cut off the ballside post to the ballside low-post area (see Diagram 2-16). This simple move has been set up by the changes of direction (1) made on previous cuts over the offside post player (see Diagram 217).

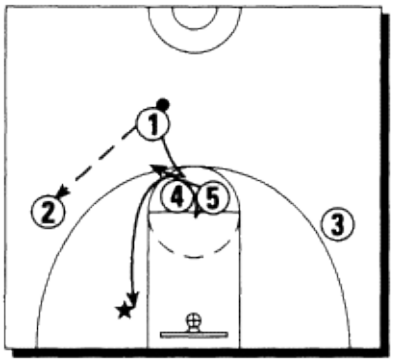


Diagram 2-16:
Ballside cut

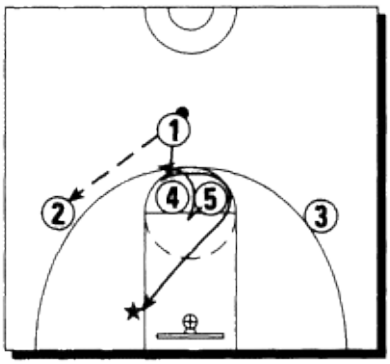


Diagram 2-17:
Wedge motion

If (1) is not open, the pattern is continued as (5) cuts to the point.

The Wing-Lob Variation

Diagram 2-18 shows (1) make the wedge motion offside cut after passing to wing (2) and proceeding directly to the wing area to set a blindscreen for (2).

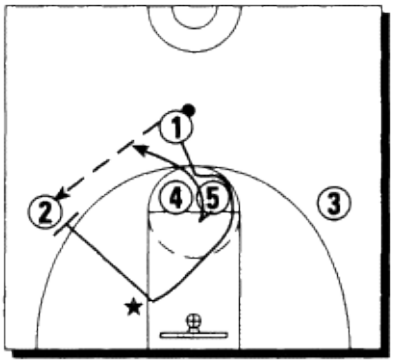


Diagram 2-18

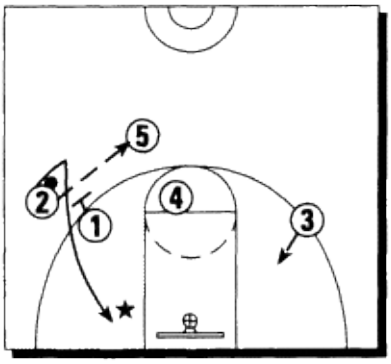


Diagram 2-19:
Wing lob

(2) passes to (5) and uses (1)'s screen to cut to the basket for a possible lob pass from (5) (see Diagram 2-19).

If (2) is not open, (2) continues across the lane and loops around (3)'s downscreen and to the wing (see Diagram 2-20).

(3), *the second side screener,* then cuts to the post area to form the wedge with (4).

From there, (5) may pass to either wing and repeat the pattern.

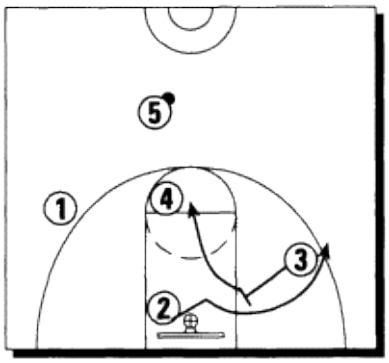


Diagram 2-20:
Wedge reset

Pressure Relievers

When (2) and (3) are having trouble getting open for an entry pass from (1), they may do so by looping over, under, or through the wedge (see Diagrams 2-21, 2-22, and 223). When going over or under, (2) and (3) should go "left hand to left hand" (or viceversa) on the cut to avoid running into each other on the cuts.

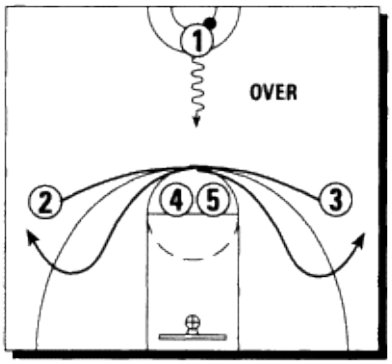


Diagram 2-21:
Loop over

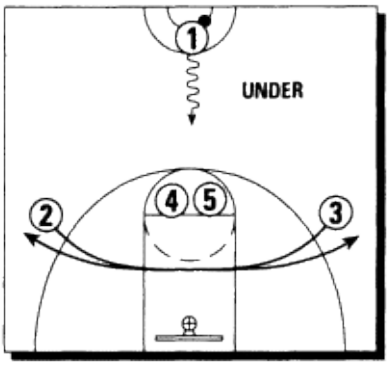


Diagram 2-22:
Loop under

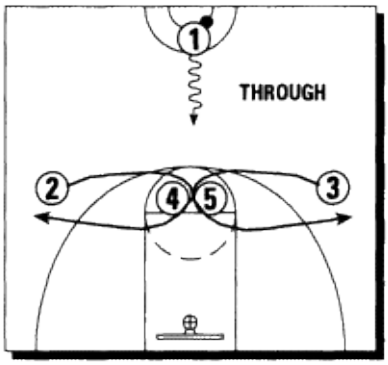


Diagram 2-23:
Loop through

The Dribble Entry

Another way to counter point-to-wing denial is using a dribble entry. Diagram 2-24 shows (1) dribbling at wing (2). (2) clears across the lane to the offside wing. When (2) clears, it tells the offside wing (3) to cut high, over the top of (4) and (5) to the ballside low-post area. Thus, on a dribble entry/wing clear option, the offside wing becomes the post cutter.

Then, if (3) is not open, (1) passes to (5) cutting to the point, and the pattern is run (see Diagrams 2-25 and 2-26).

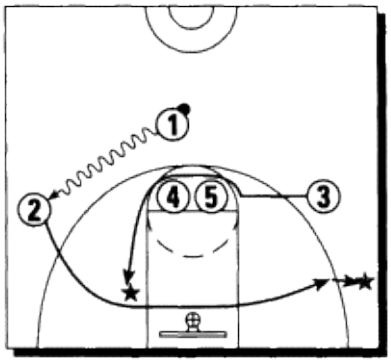


Diagram 2-24:
Dribble entry/wing clear

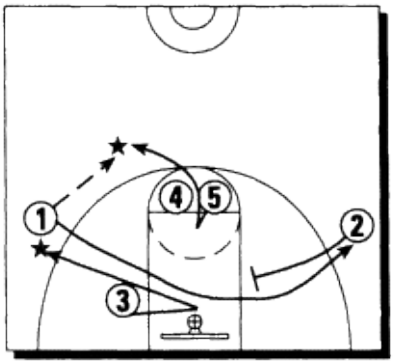


Diagram 2-25:
Pop cut

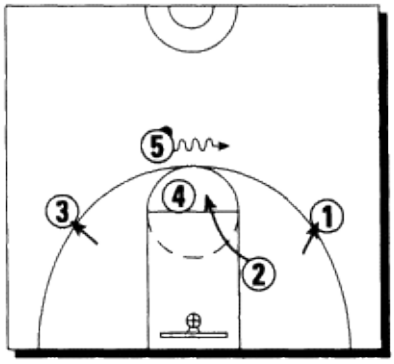


Diagram 2-26

Note that (2) is the second side screener and (2) breaks to the high post to complete the wedge (Diagram 2-26).

An alternate dribble-entry play that may be considered is the dribble-entry/loop play.

Dribble-Entry/Wing Loop Play

This time, as (1) makes a dribble entry, (2) loops around (4) and (5) to the point (see Diagram 2-27). (1) then reverses the ball to (3) on the opposite wing via new point (2). After passing to (3), (2) makes a regular offside cut over the wedge (see Diagram 228).

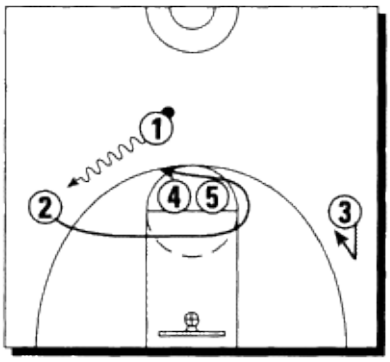


Diagram 2-27:
Loop cut

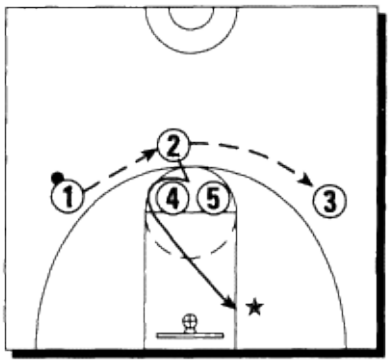


Diagram 2-28:
Wedge motion

(2)'s cut initiates the regular wedge motion pattern (see Diagrams 2-29 and 2-30). Then (4) cuts to the point.

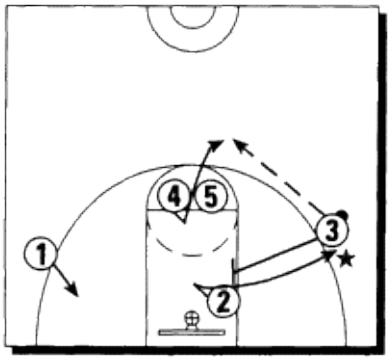


Diagram 2-29:
Pop cut

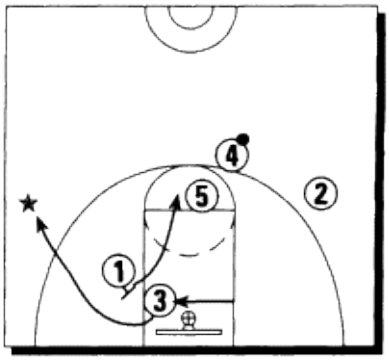


Diagram 2-30:
Wedge reset

Note in the previous diagram, (1) was the offside, or second, screener, and joined (5) to form the wedge.

If (2) finds that the defender is trailing around the wedge, (2) may complete a loop around the wedge by going all the way to the ballside low-post area using a "curl cut" (see Diagram 2-31).

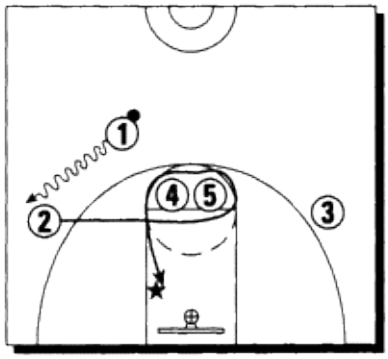


Diagram 2-31:
Curl cut

If (2) is open, (1) should pass on the cut for a lay-up shot. If (2) is not open, (5) cuts to the point and the pattern is run (see Diagrams 2-32 and 2-33).

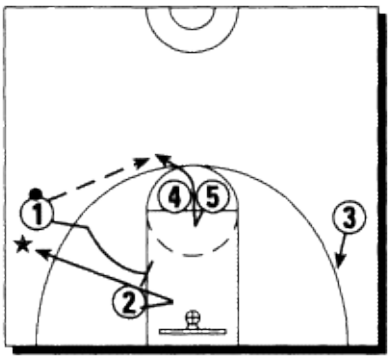


Diagram 2-32:
Pop cut

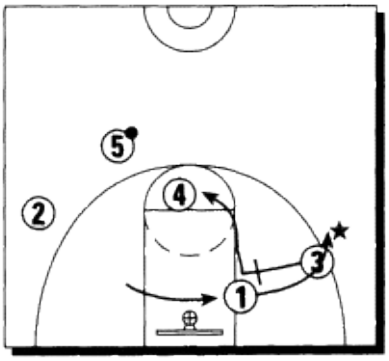


Diagram 2-33:

Wedge reset

Note the second screener (3) moved up to form the wedge with (4).

Coaching Tips

The Point Player

To begin with, a one-guard front offense requires a point player who can control the ball against strong pressure and make an entry play. If this player is not available, it might be necessary to start in a two-guard set and run a pattern set play to arrive at a 1-4 set. An example would be the shuffle cross. In Diagram 2-34, guards (1) and (2) bring the ball up and (1) initiates the shuffle cross by passing to (3). (1) crosses to screen for the offside forward (4), who breaks to the point, and (2) crosses to cut off the high post (5).

From there, (3) passes to (4), and the pattern begins (see Diagrams 2-35 and 2-36).

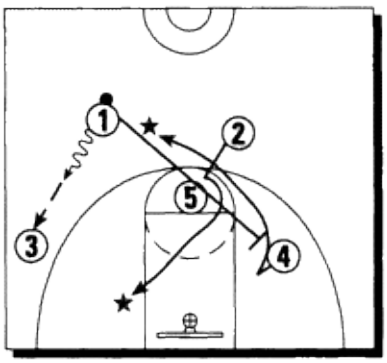


Diagram 2-34:
Two-guard front entry (shuffle cross)

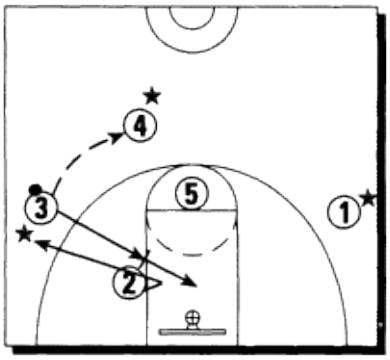


Diagram 2-35:
Pop cut

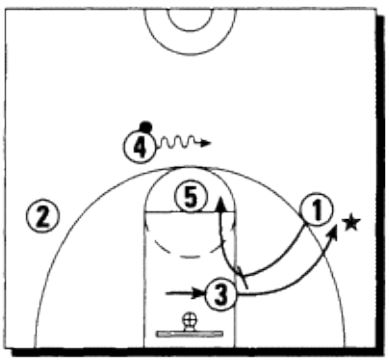


Diagram 2-36:
Wedge reset

Note that (1) was the second side screener, so (1) screened for (3) and then cut to the high post to complete the wedge.

The Wing Players

The wings make the key passes. They must be aware of all the options, including the wing-to-wing three-point option. They must know when to pass to the point and turn the offense over again. The wings must also know who is the first cutter. If that cutter is a strong post player, the wing with the ball takes time and explores attempts to get the ball to the post. This player might use the dribble to get a better passing angle into the post. If the first cutter is weak in the post, the wing should immediately pass to the point and screen down for that cutter in the post.

The Post Players

The offside post is in charge of timing. That post stays in the wedge until the passing wing has exhausted all options. If the offside post get to the point too soon, the defender may be able to prevent or overplay the point pass to him/her. If

the offside post is late on the cut, the passing wing may get tied up, have the ball stolen or throw the ball away. As always, basketball is a game of balance and timing, and being quick at the right time.

When teaching the offense, these points should be stressed.

The Basic Offense in Motion

The point guard (1) should favor the side of the court to which he/she plans to pass. This shortens the distance and improves the angle of the pass. (2) should L-cut or Vcut to get open toward the passer, give the passer a target with both hands up and catch the ball in a jump stop, using the inside elbow to ward off the defender. To facilitate the jump stop, the wing should think "ball in the air, feet in the air." When a player has the ball, he/she should always catch and face (i.e., pivot to face the defender). Players should not waste their dribble. (1) cuts off (5) and should brush close to the screen. (5) should assume a low wide, but natural, stance when screening (see Diagram 2-37). Set all screens loud (you can hear a jump stop) and low (in a basketball position). The wrist should be grasped by the other hand below the waist to protect the screener and prevent the screener from fouling by pushing with the hands or arms (legal screen). Good screens are loud, low, legal.

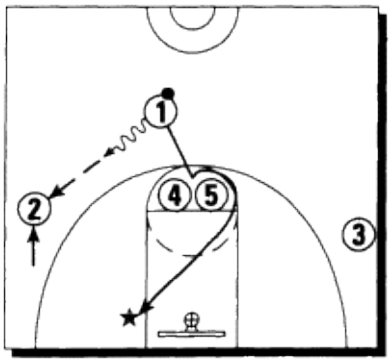


Diagram 2-37

During the wedge-motion cut, (1) must keep the passer within vision. (1) should slow down and spread out once inside the free throw line. Be under control if the pass is made. If it is not made, the cutter should get out of the three-second lane.

(5) sees that (2) has exhausted all inside options, pops to the point on the ballside, and receives a pass from (2). (5), too, should have a wide stance, give the passer a target with the far hand (both hands up), and use the inside elbow to keep the defender away. Catch the ball in a jump stop and pivot to face the defender, using the elbows to protect the ball. (2) then screens down for (5), who cuts to the wing on a pop cut. The screen should be loud, low and wide, but natural, and not cause

any contact. (1) should V-cut brush (2) on the pop cut to the wing after putting his/ her head under the basket. If (5) passes to (1), he/she should be ready to catch it. (3) is the three-point option on the offside (see Diagram 2-38) and should be prepared to shoot (knees bent, hands ready).

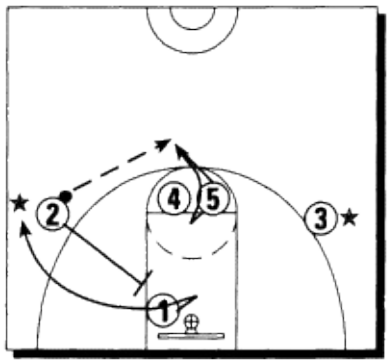


Diagram 2-38:
Pop cut

After screening, (2) crosses the lane and loops around (3)'s downscreen. (3) is the second side screener and cuts to the high post to form the wedge with (4) (see Diagram 2-39).

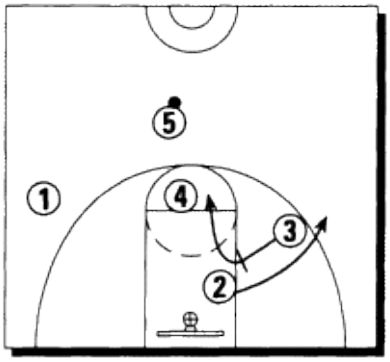


Diagram 2-39:
Wedge reset

From there, (5) can shoot or pass to either wing. Since the second side develops slowly, (5) must protect the ball by chinning it and shielding

it with body and elbows. (5) still facing the basket can pivot when under pressure and should save the dribble until safely making a new entry pass.

Chapter 3
The Triple-Cut Motion

Personnel

The ideal personnel for this motion would be three middle-sized movers ((1), (2), and (3)), who start on the perimeter, but also have some ability to work inside. The two big players ((4) and (5)) start inside, but also must be able to pass, cut, and shoot from the outside. When they are capable of moving on the perimeter, strong dominant inside players are always a plus, but in this offense, they are not a necessity.

The Basic Triple-Cut Motion

The pattern is initiated by the point guard (1) passing to a wing ((2) or (3)). Diagram 31 shows (1) pass to (2). This pass tells the onside post (4) to move across the lane and set a wide definite screen for opposite wing (3). If point guard (1) will favor (2)'s side of the court by dribbling to that side of the lane prior to the pass, it will help (4) to get across the lane earlier and improve the passing angle of the entry pass.

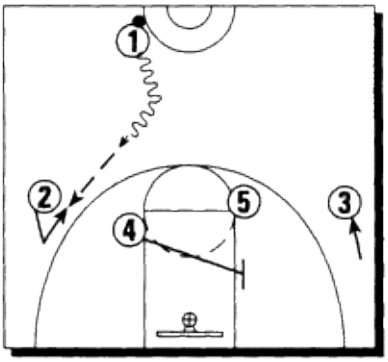


Diagram 3-1:
Wing entry

(3) then moves toward the screen, makes a change of direction, and cuts on the baseline side of the screen. If (3) is open, he/she should slow down, spread out, and catch the ball under the basket. This allows time for the pass to get there and for (3) to catch it in position for a shot close to the basket. If (3) is not open, (3) clears across and out of the lane (see Diagram 3-2). After screening, (4) back pivots into the lane in a wide stance with inside elbow up and both arms in a pass receiving

position. If (4) does not receive the ball, (4) clears to the ballside high-post area (see Diagram 3-3). At the same time, (4) is posting up, point (1) screens down for (5), who pops to the ballside head of the key. (1) then clears to the offside wing area. The correct timing is for the offside wing (3) to make a cut and clear, and then for the post (4)'s back pivot and post up to occur at the same time as the point (1) downscreens for (5). (2) is taught not to force the ball inside, but when in doubt, to turn the offense over again by passing to the new point (5).

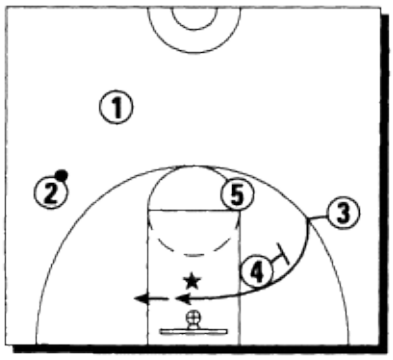


Diagram 3-2:
First cut

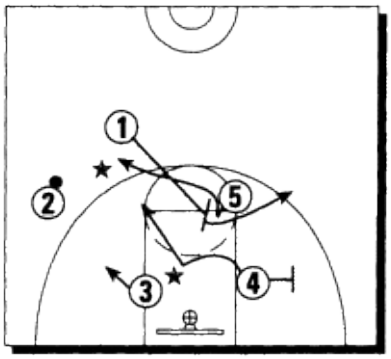


Diagram 3-3
Second/third cut

When (2) passes to the new point (5), the same options are repeated (see Diagrams 3-4 and 3-5).

When (2) passes to the new point (5), the same options are repeated (see Diagrams 3-4 and 3-5).

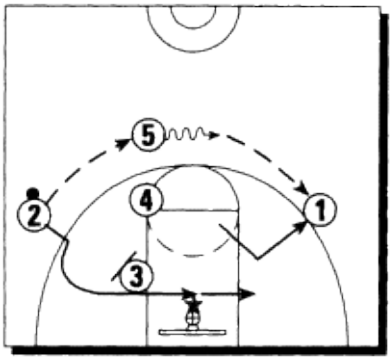


Diagram 3-4

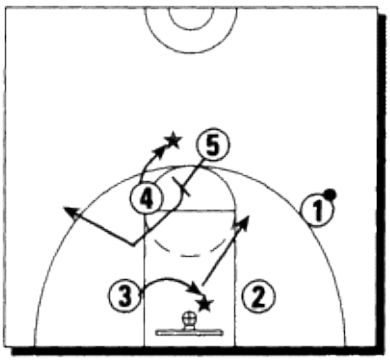


Diagram 3-5:
Triple cut

Variations

The Lob Variation

At times during the motion, a tall player assumes the point position. At this time, the points downscreen may be replaced with a lob variation. In Diagram 3-6, (2) has cut across the lane, and the screener (3) has posted up and cleared to the offside high-post area.

(5) hesitates and receives a back screen from (4) that enables (5) to cut to the basket for a possible lob pass from (1) (see Diagram 3-7).

If (5) is not open, (5) V-cuts to the offside wing position. (4) then steps to the point, receives a pass from (1) and the basic motion is repeated (see Diagram 3-8).

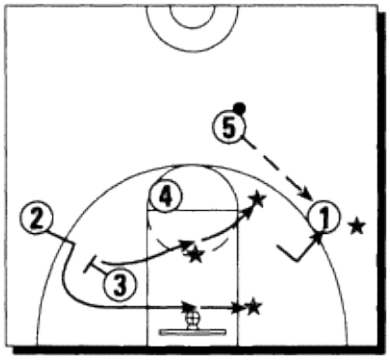


Diagram 3-6

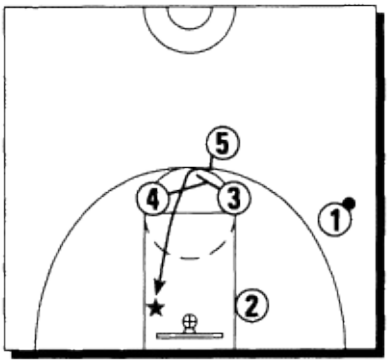


Diagram 3-7:
Point lob triple cut

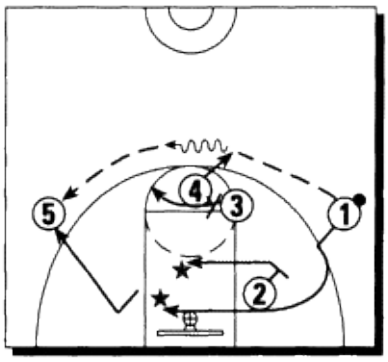


Diagram 3-8:
Swing and reentry

Pressure Relievers: Point to Wing

When the point-to-wing entry pass is being denied, the following pressure relieving plays may be used.

The Dribble Entry/Wing Loop

In Diagram 3-9, (1), seeing that both wings ((2) and (3)) are being overplayed and denied the entry pass, dribbles at wing (2). This tells (2) to clear down and around post (4) and post (5), who has come to that side of the floor, and to the point.

(1) stops and passes to (2) at the point. (2) reverses the ball to (3) at the offside wing, and the basic triple-cut options are executed (see Diagrams 3-10 and 3-11).

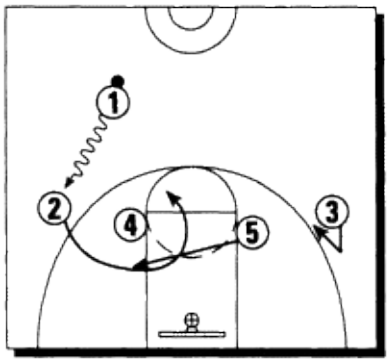


Diagram 3-9:
Dribble entry loop

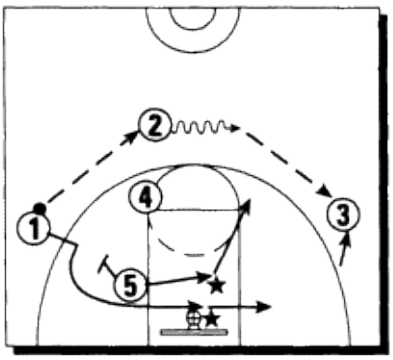


Diagram 3-10:
Cut 1, 2

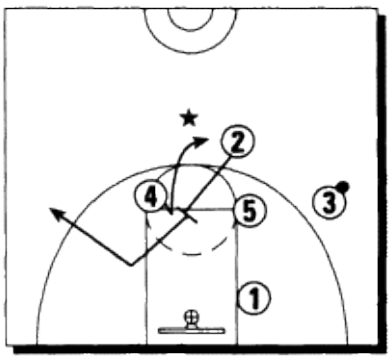


Diagram 3-11:
Cut 3

A Post-Oriented Dribble Entry

This dribble entry variation is very functional when your post players ((4) and (5)) can dominate their defenders in the post area. Diagram 3-12 shows (1) make a dribble entry at wing (2). (2) clears down and around, but this time, (5) does not come across the lane.

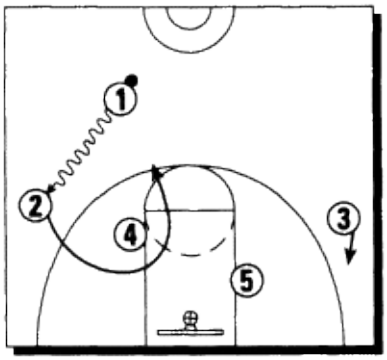


Diagram 3-12

(4) then moves across the lane and screens for (5), who cuts to the ballside. After screening, (4) pops to the high-post area (see Diagram 3-13).

(1) may pass to (5) for a one-on-one play. If (5) is fronted, (1) may pass to (4). (4) can then shoot, or look inside to (5) on a "seal" move (see Diagram 3-14).

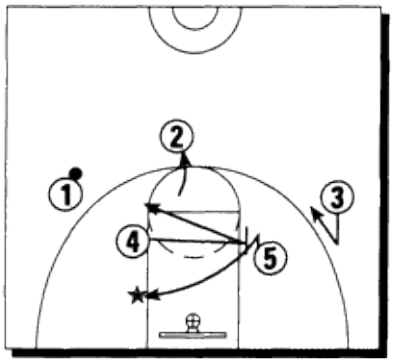


Diagram 3-13:
Post screen away

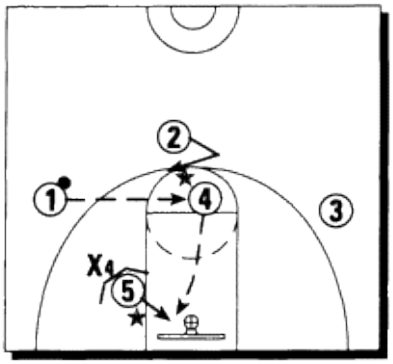


Diagram 3-14

If neither of these options is open, (1) passes to (2) at the point, who initiates the basic motion by passing to the offside wing (2) (see Diagrams 3-15 and 3-16).

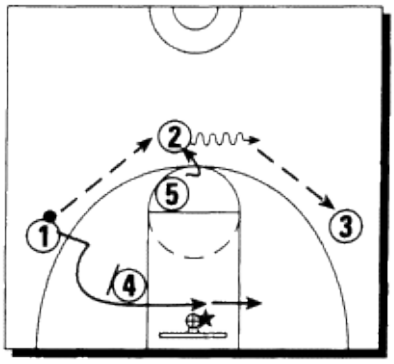


Diagram 3-15:
Cut 1

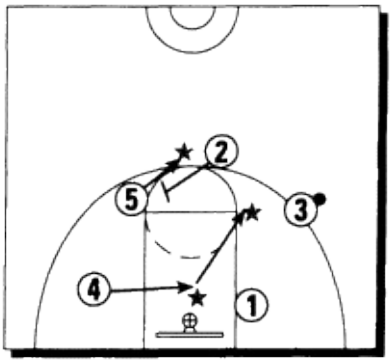


Diagram 3-16:
Cut 2, 3

The Two-Option Backdoor Play

When the wings are being overplayed and it is difficult to get a pass to either of them from the point (to initiate the offense), a two-option backdoor play may be used.

The Wing-V Option

Diagram 3-17 shows (1) fake a pass to wing (2) and then bounce pass to post (4). (2) moves towards (1) in a pass receiving stance, makes a chance of direction by pushing

off the left foot, and cuts behind the defender. If (2) is not open, (2) completes a return V-cut by brushing off (1)'s screen (who followed the pass to (4) in an outside cut to the basket) and using (1) as a natural screen, (2) returns to the wing area.

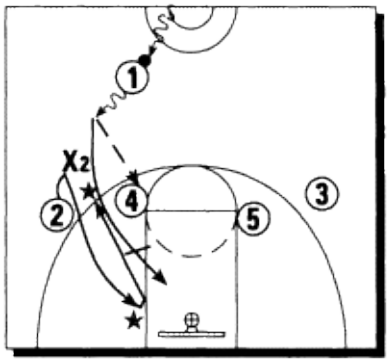


Diagram 3-17:
Wing backdoor and V-cut

(1) continues across the lane and around a double screen formed by (5) and (3), who pinch inside (see Diagram 3-18).

If none of the scoring options is open, (4) gives the ball to (2), who dribbles to the point. (3) continues across the lane and the team is in position to run a new play (see Diagram 3-19).

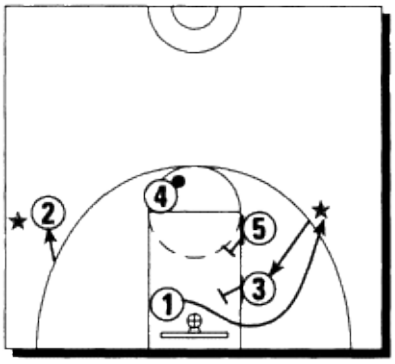


Diagram 3-18:
Double opposite

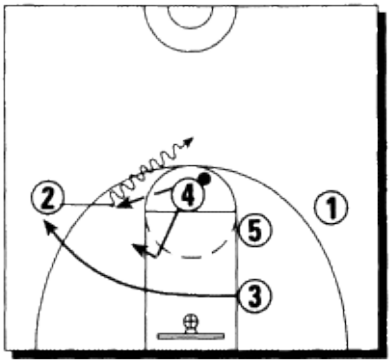


Diagram 3-19:
Reset-triple cut

The Wing-Clear Option

When the wing-clear option is run, (2) backdoors, and then clears across the lane to loop around the double screen formed by (5) and (3). (1) again cuts to the basket over (4) (see Diagram 3-20).

Diagram 3-20:
Wing clear

Seeing that (2) has cleared the lane, (1) V-cuts back to the wing position (see Diagram 3-21).

If none of the scoring options is open, (4) hands off to (1), who dribbles out front. (3) continues across the lane to the wing position. The team is then back in its pattern set and ready to run a new triple option play (see Diagram 3-22).

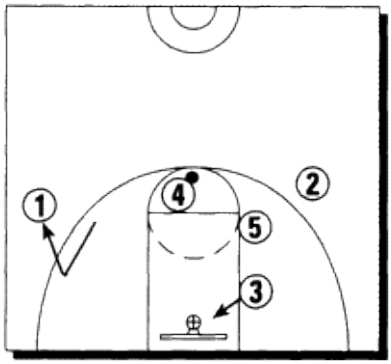


Diagram 3-21:
V-cut to wing

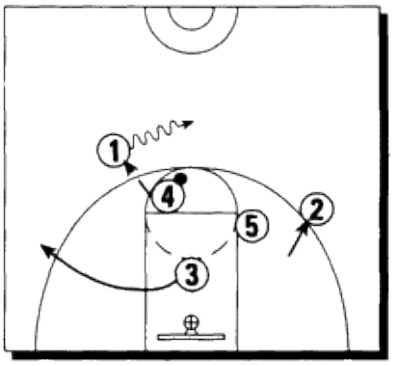


Diagram 3-22:
Reset-triple cut

Pressure Relief of the Wing-to-Point Pass

When using the basic pattern, many teams will deny the wing-to-point pass (see Diagram 3-23).

When this occurs, (5) should go back and screen for offside wing (1) in this case (see Diagram 3-24).

From there, the basic triple-cut motion may continue (see Diagram 3-25).

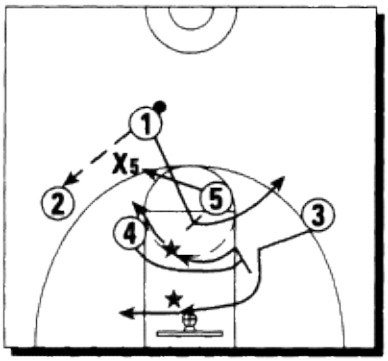


Diagram 3-23:
Triple cut

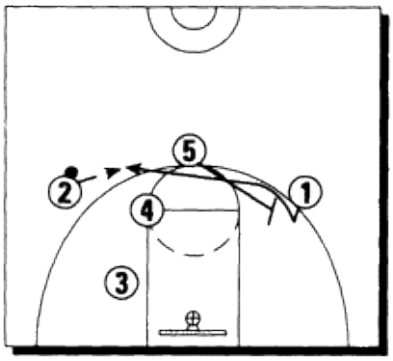


Diagram 3-24:
Rescreen

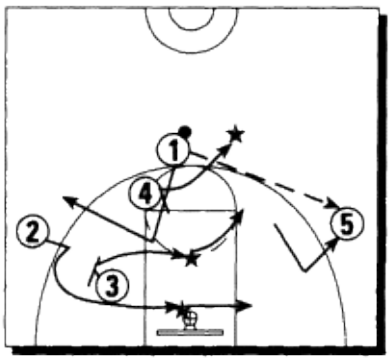


Diagram 3-25:
Triple cut

Coaching Tips For The Basic Pattern

Timing

Many motion teams tend to run their pattern at too fast a pace. The cutters must be taught to make changes of direction, to cut close to screeners (shoulder to shoulder), to then slow down and spread out if they are open, and to arrive at the proper spot when the passer is ready to get the ball to them. The passer must be aware of all the options and not force any passes. Defensive pressure is always at its strongest the first time the pattern is turned over. Don't be afraid to make the defense work because most fouls are committed by the defense and players use the most energy on defense.

Pressure Relievers

The team must choose a pressure reliever for each situation that leads to defensive overplay. They must practice it until it becomes an integral part of the offense. Time must be spent in practice learning when to use it, how to recognize its key, and how to use it as an entry into basic pattern. Practice it first without defense; slowly to learn movement sequence and then at game speed for timing. Then add defenders simulating the overplay situations.

Chapter 4
A Three-Play Adaptable 1-4 Motion

Personnel

This offense is adaptable to a wide range of personnel. Among others, it works for five medium-sized players with all-around skills (inside and out), or for a team with two inside players and three perimeter players.

Basic Pattern

The three motions that compose this offensive plan are: the inside triangle motion, the backdoor continuity, and the penetration weave. These plays may be run interchangeably.

Play #1: The Inside Triangle Motion

Variation No. 1

When a coach wants to keep two big players in the inside triangle, (1) passes to a wing (as to (2) in Diagram 4-1) and screens down for the offside post (5), who comes to the head of the key. (2) tries to get the ball inside as (4) posts up. The offside motion of (1) and (5) exchanging positions is an attempt to occupy the defensive help.

When (2) cannot get the ball to (4) in the post, the pass is made to (5) at the point. If (4)'s defender is fronting him/her, the pass to (5) may give (5) an easy angle to get the ball inside to (4) on a seal option. (4) should spread out and turn to face the basket in a rebound, block-out type stance (see Diagram 4-2).

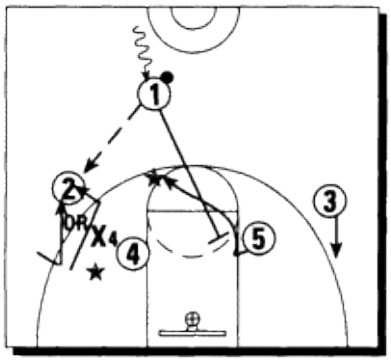


Diagram 4-1:
Inside triangle 4-8

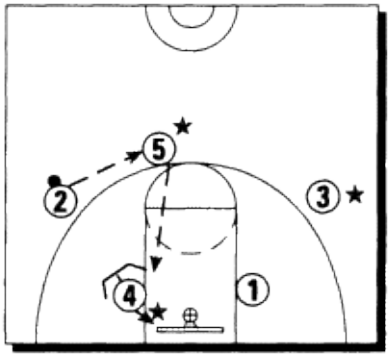


Diagram 4-2:
Seal play (4)

If (5) cannot shoot, or get the ball to (4), the ball is passed to (3). Note that (3) makes a change of direction to get open from the expected defensive overplay. After passing to (3), (5) screens down for (4), who cuts to the post (see Diagram 4-3).

If (1), who is probably a small player, has post-up skills and/or a weak defender, (3) attempts to get the ball to (1). If not, (3) passes to (4), who looks inside to (1) on the seal, and then reverses the ball to (2), who works hard to get open (see Diagram 4-4).

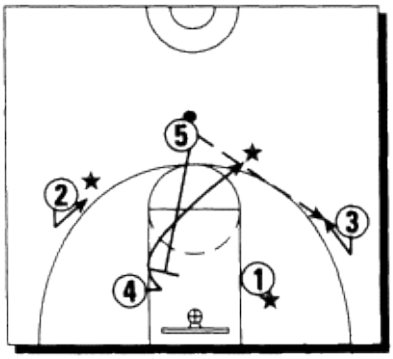


Diagram 4-3:
Inside triangle

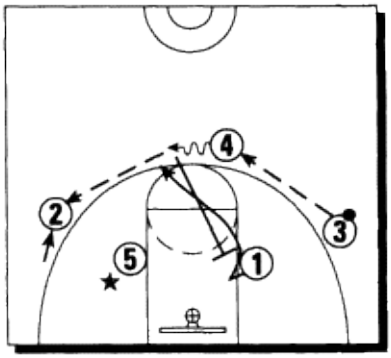


Diagram 4-4:
Reentry

From there, the inside triangle pattern may be repeated.

Variation No. 2

This variation has more movement than variation no. 1. Diagram 4-5 shows (1) pass to (2) and (4) screening away for (5), who cuts to the ballside.

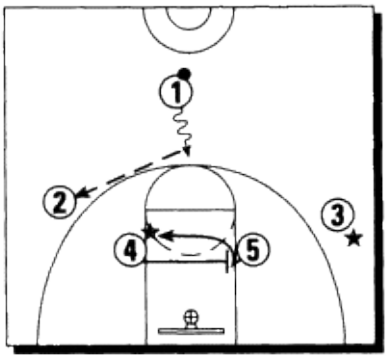


Diagram 4-5:
Post screen away

(1) then screens down for (4), who cuts to the point. (2) looks first for (5), and then passes to (4), who looks inside and then reverses the ball to (3) (see Diagrams 4-6 and 4-7). From there, the pattern is repeated. This is a "screen the screener" variation of the inside triangle.

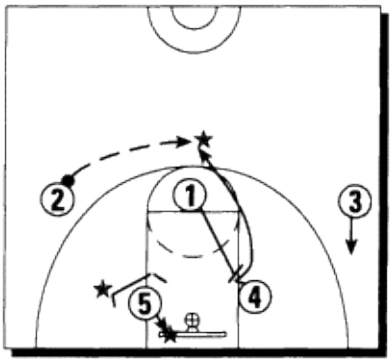


Diagram 4-6:
Triangle seal

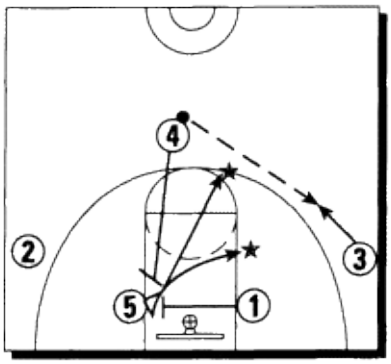


Diagram 4-7:
Reentry-post screen away

Variation No. 3

For this variation, the pattern is run to the juncture at which variation no. 2 ended

(see Diagrams 4-8 and 4-9).

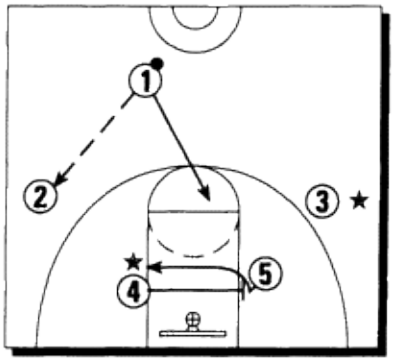


Diagram 4-8:
Post screen away

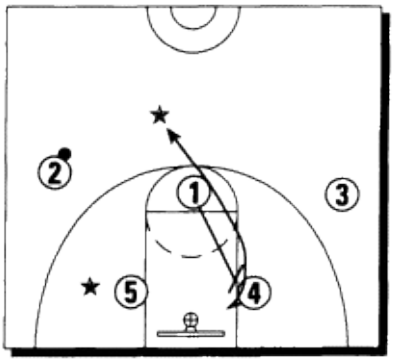


Diagram 4-9

(3) then screens down for (1) when (2) passes to the point (see Diagram 4-10).

(4) passes to (1), and the pattern is repeated (see Diagrams 4-11 and 4-12).

This variation no. 3 is for a team without a big player, but with players who have post-up ability. It does not work as well with the forthcoming Play #2 because the down screen by the wing (2) (shown in Diagram 4-12) takes the defensive pressure off the wings.

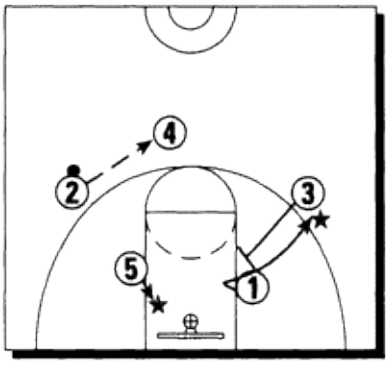


Diagram 4-10:
Pop cut

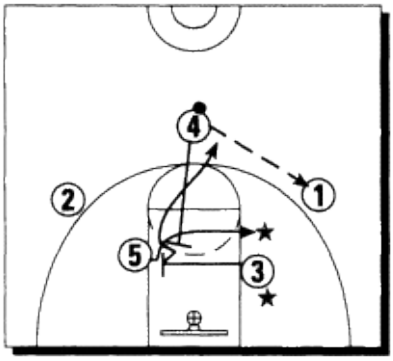


Diagram 4-11:
Post screen away

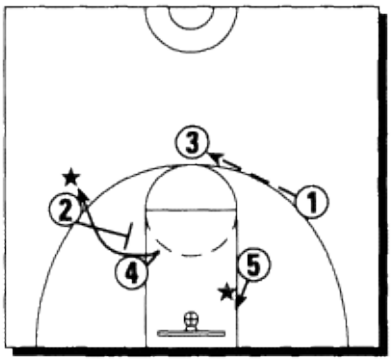


Diagram 4-12:
(5) Seal and (4) pop cut away

Play #2: The Backdoor Continuity

The scouting report on the inside triangle motion always says deny the reversal and/or deny the wings. The Backdoor Continuity takes advantage of this defensive ploy.

Diagram 4-13 shows (1), whose team is running the Inside Triangle Variation No. 1 Motion, pass to (2) and screen away for the offside post (5). Diagram 4-14 shows (2) unable to pass to (4), so the pass is made to (5) at the point, who also looks inside to (4) on a seal move.

At this juncture, (5) is unable to reverse the ball to (3), who is being denied by X3. Seeing this, (I) breaks up and receives a bounce pass from (5). (3) makes a change of direction, and backdoors the defender, X3. On the offside, (2) makes a V-cut and brushes off the double down screen of (5) and (4), and cuts to the point (see Diagram 4-15).

If (3) is not open on the backdoor cut, (1) passes to (2) at the point. (5) and (3) V-cut back to the wings (see Diagram 4-16).

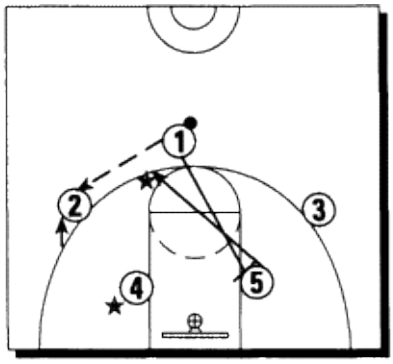


Diagram 4-13

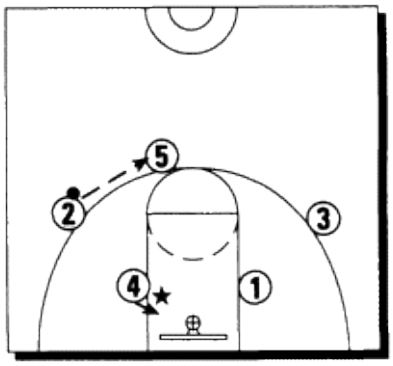


Diagram 4-14

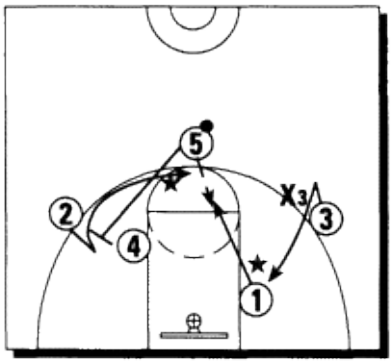


Diagram 4-15:
Double down away

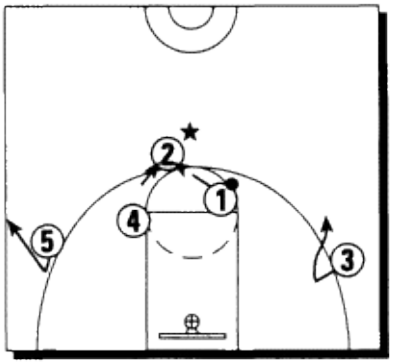


Diagram 4-16:
Reset 1-4

From there, (2) may shoot, key the inside triangle by passing to a wing (as to (5) in Diagram 4-17), or bounce pass to a post (as to (4) in Diagram 4-18), and key the backdoor continuity.

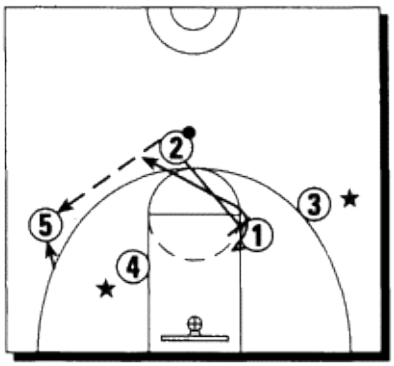


Diagram 4-17:
Inside triangle

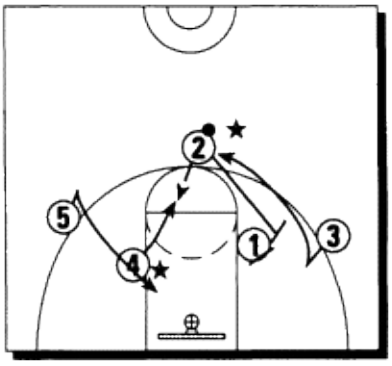


Diagram 4-18:
Backdoor continuity

The backdoor continuity also works well with inside triangle variation no. 2. To make it work with variation no. 3, the inside triangle play must be run to its conclusion (see Diagrams 4-19, 4-20, and 4-21).

At that point, a post man ((3) in Diagram 4-22) can break to the high-post area and receive a bounce pass to key the Backdoor Continuity.

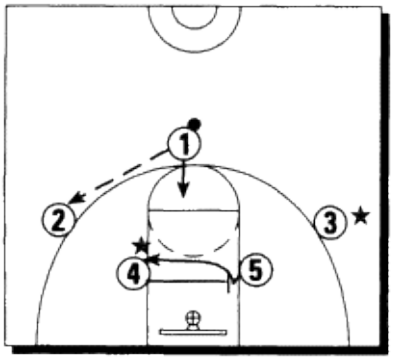


Diagram 4-19:
Post screen away

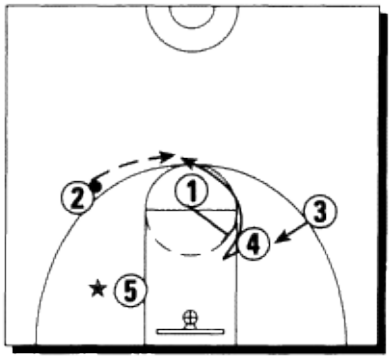


Diagram 4-20:
Point screen down

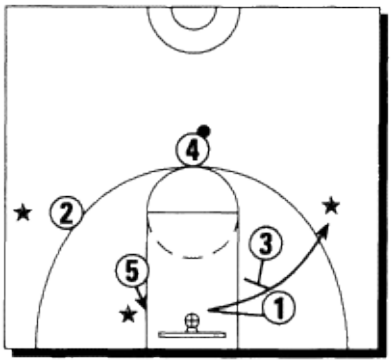


Diagram 4-21:
Pop cut

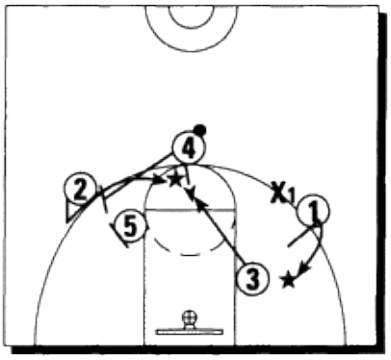


Diagram 4-22:
Backdoor continuity/wing overplay

Play #3 The Penetration Weave

The penetration weave may be run in one of four ways. They are the screen and roll, the screen the screener, the backdoor option variation, and the fake hand-off variation.

The Screen and Roll (No. 1 Variation of the Penetration Weave)

Diagram 4-23 shows point guard (1) dribble toward wing (2) and hand off the ball to (2). (2) then dribbles off the offside post screen from (5), who has moved up to the head of the key to screen (see Diagram 4-23).

(2) should attempt to penetrate as deep as possible, as (5) rolls to the basket (see Diagram 4-24).

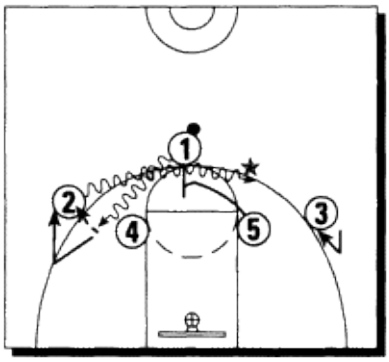


Diagram 4-23:
Penetration weave

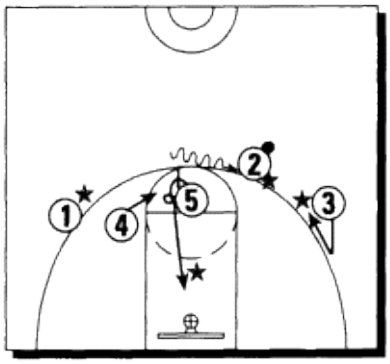


Diagram 4-24:
Screen and roll

If neither (2) nor (5) is open, (2) hands off to (3) and the motion is repeated (see Diagram 4-25).

Very often, the wing defenders will drop off to help in the middle. If the penetration dribbler is alert, a pass to a wing can be made for an open three-point attempt (see Diagram 4-26).

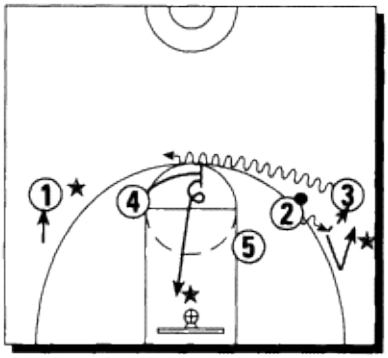


Diagram 4-25:
Penetration weave

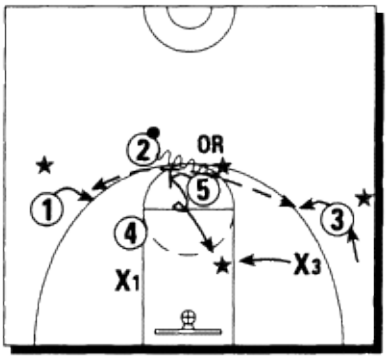


Diagram 4-26:
Penetrate and pitch

The Screen the Screener (No. 2 Variation of the Penetration Weave)

The screen-the-screener variation begins in the same manner with (1) dribbling at a wing (as toward (2) in Diagram 4-27). (1) hands off to (2), who dribbles off a screen set by the offside post man (5).

This time, however, (5) rolls over post (4), who moves up and sets a definite screen on (5)'s hedging defender (see Diagram 4-28).

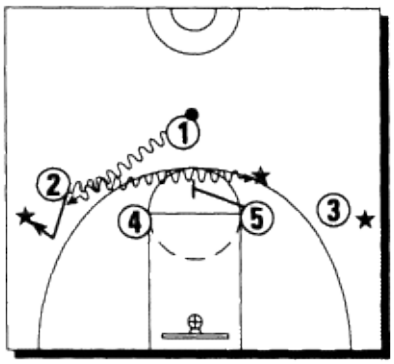


Diagram 4-27:
Penetration weave

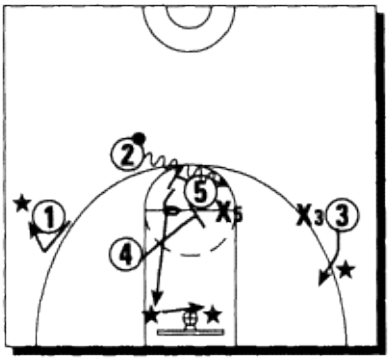


Diagram 4-28:
Screen the screener

(2) may penetrate, lob to (5), stop and pass to the three-point perimeter, stop and shoot, or wait for (5) to cross the lane and bounce pass to (5) at the basket. This is also an opportune time for (3) to backdoor the defender X3, if (3) is overplayed or spot up for a trey if X3 helps on (2)'s penetration (see Diagram 4-29).

If nothing develops, (2) passes to (3) or dribble penetrates at (3) and the penetration weave continues.

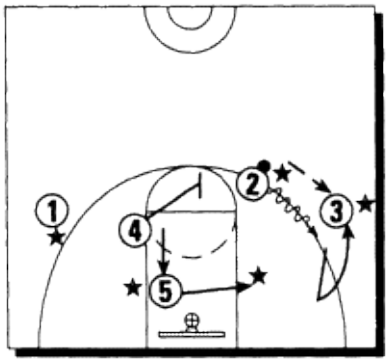


Diagram 4-29

The Backdoor Option Variation (No. 3 Variation of the Penetration Weave)

In the third variation, the screener has the option of rolling directly to the basket (see Diagram 4 -30), or using the other post to cut for the lob pass (see Diagram 4-31).

When using the lob option and (5) is not open, (2) can shoot, bounce pass to (3) on a backdoor cut or for a trey, look for another three-point shooter on the perimeter, or wait for (3) to loop back to the wing and continue the weave (see Diagram 4-32). (5) may also step back after the screen for a "trey" if the defenders double the dribbler.

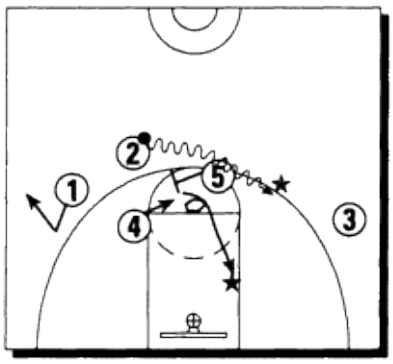


Diagram 4-30:
Post roll

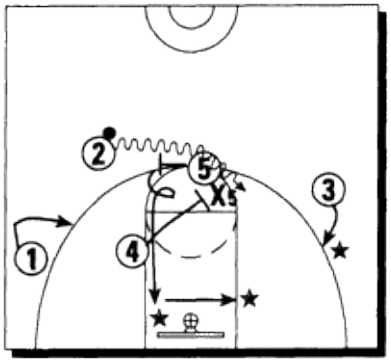


Diagram 4-31:
Post lob

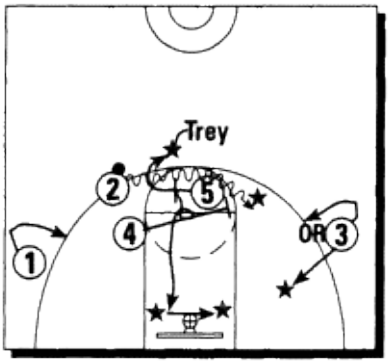


Diagram 4-32

The Fake Hand-off Variation (No. 4 Variation of the Penetration Weave)

During the weave, the dribbling hand-off player can occasionally fake the hand-off. When this occurs (see (2) in Diagram 4-33), the potential receiver (3) keeps moving and cuts over the high post (4).

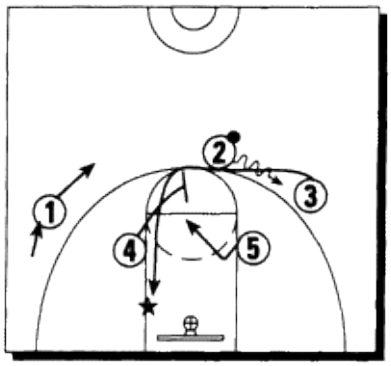


Diagram 4-33:
Fake hand-off

(2) stops and looks for the possible lob pass to (3). If (3) is not open, (5) screens the screener (4), who rolls to the ballside low-post area (see Diagram 4-34). This play is helped by the fact that (4)'s defender stepped out to hedge on (3)'s cut over (4). If nothing develops, (2) passes to (1) at the point, and a new play is run (see Diagram 4-35).

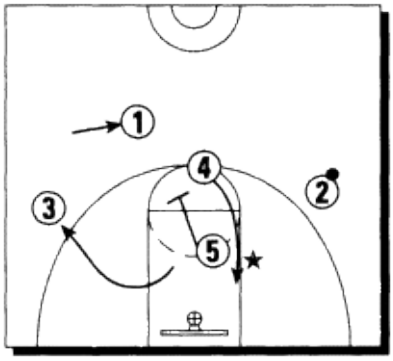


Diagram 4-34:
Screen the screener

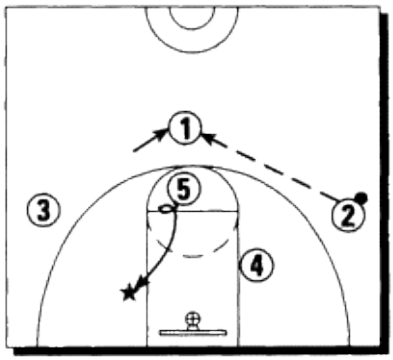


Diagram 4-35:
Reset

Pressure Relievers

When (1) is still having difficulty making the entry pass because of defensive pressure on the wings, the following maneuvers are used. (2) is the lead wing and (3) keys off the lead wing. As (1) comes into the front court, (2) fakes a cut to the wing position and loops over the post (4) (see Diagram 4-36).

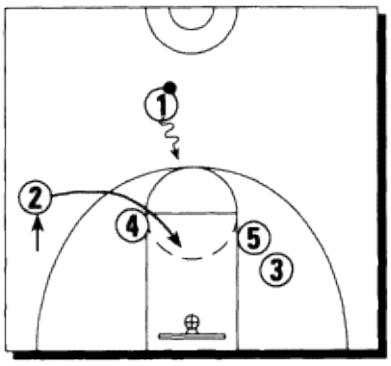


Diagram 4-36:
Double opposite

From there, two options are available.

Option A

(2) may loop down and around the double screen of (5) and (3) (see Diagram 4-37).

This cut of (2) tells (3) to cross the lane and use (4)'s screen in a pop cut to the far wing. (see Diagram 4-38).

(1) may then make the entry pass on either side.

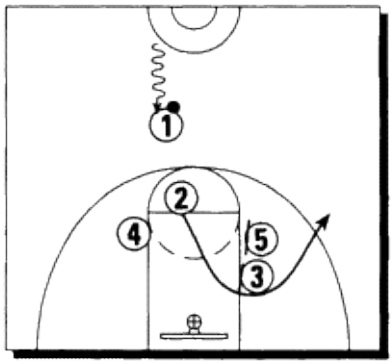


Diagram 4-37

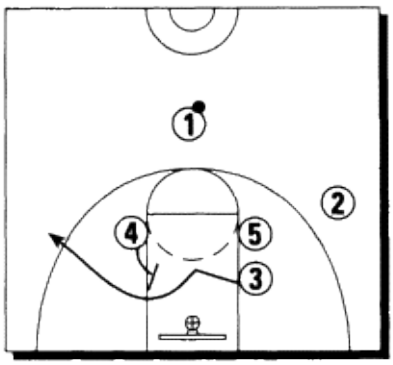


Diagram 4-38:
Entry reset

Option B

After looping over the post player (2) also has the option of completing the loop under (4) back to the designated wing. This move tells (3) to pop cut to the opposite wing (see Diagram 4-39).

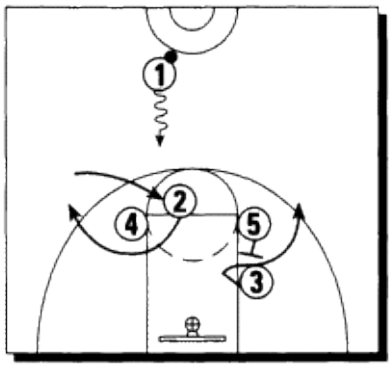


Diagram 4-39:
Loop cut-replace self

Whichever option (2) chooses, the timing must be to arrive at a wing as (1) is in position to pass. (3) must read (2)'s cut and react accordingly. (1) may then make the entry pass on either side.

Coaching Tips

The first two plays are designed to complement each other. The inside triangle play (especially variations no. 1 and no. 2) will cause the opposition to deny the point-towing passes with defensive overplay. This sets up the backdoor continuity and the result is often an easy basket for the backdooring wing. Then, once that backdoor has been successful, it often relieves some of the pressure on the wings. The dribble penetration weave is a quick-shot play that results in screen-and-roll baskets and/or three-point perimeter shots. It may be used in catch-up situations.

You as a coach must select the play variations that best fit your personnel. These will be determined by player size, mobility, specific skills (inside or out), ability to learn and, most importantly, execute the options.

Chapter 5
The High-Flex Lob Motion

Personnel

This offense is ideal for a mobile team that lacks a strong inside player. Setting the offense high puts an emphasis on players who can pass, cut, shoot from the perimeter, and drive to the basket.

The Basic High-Flex Lob Motion

This pattern is a version of the flex offense. However, the flex offense is usually set up much nearer the basket. The flex is keyed by a guard (1) to-guard (2) pass (see Diagram 5-1) that tells the offside forward (3) to cut off the single low post (5). Note that (5) stepped out to screen.

If the forward (3) is not open, the passing guard (1) moves down to screen for the post (5), who cuts to a guard position (see Diagram 5-2).

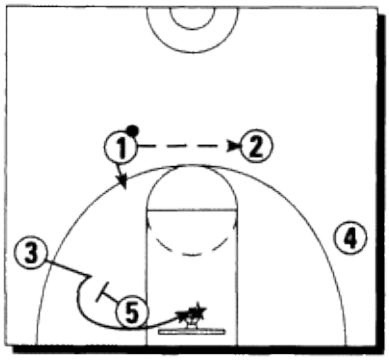


Diagram 5-1:
Flex cut 1

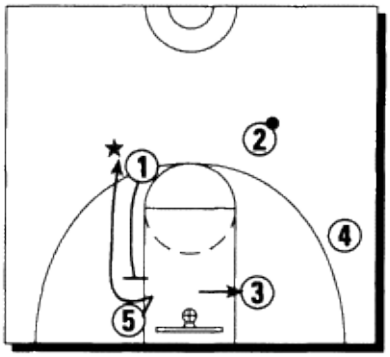


Diagram 5-2:
Flex cut 2

The same process is then repeated until a high-percentage shot develops (see Diagram 5-3 and 5-4).

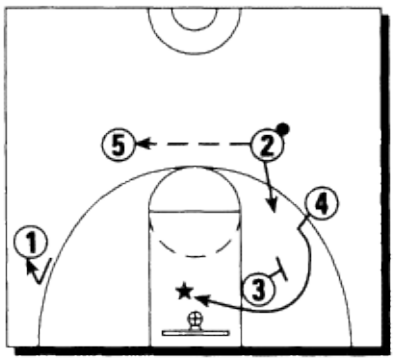


Diagram 5-3:
Flex cut 1

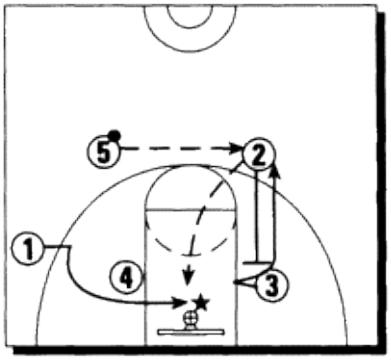


Diagram 5-4:
Pop cut

The high-flex lob motion is run out of a high-double stack and a point set. (Diagram 5-5) As point (1) enters the front court, the stacks open up into a high 1-4 formation with all four inside players higher than the free-throw line (see Diagram 5-5). (1) then, instead of making a pass to either wing, calls the play by dribbling to one side above the head of the key. This tells the offside post ((5) in Diagram 5-6) to pop out front to what would be a second guard position.

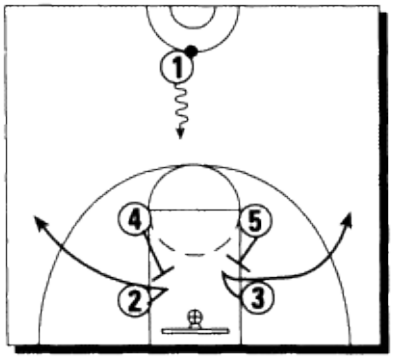


Diagram 5-5

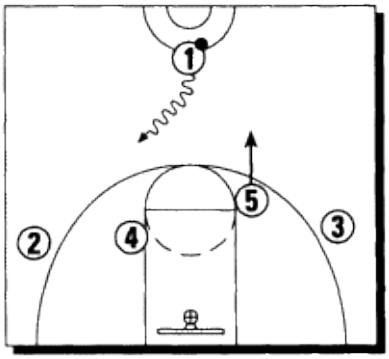


Diagram 5-6:
High flex lob set

This puts the team in a high-flex lob pattern set. (1) then passes to (5) and (2) cuts off the post (4). (2) cuts over or under, depending on the position of the defender (see Diagram 5-7). (4) then steps up and blindscreens for (1), who cuts to the basket for a possible lob pass (see Diagram 5-8).

After screening, (4) steps out front, receives a pass from (5), and the motion is resumed (see Diagram 5-9 and 5-10).

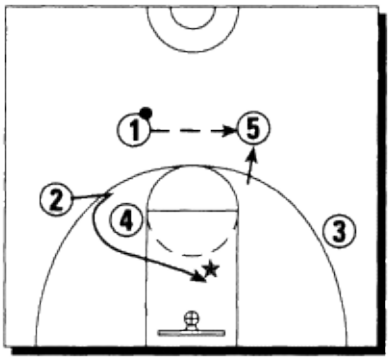


Diagram 5-7:
Shuffle cut 1

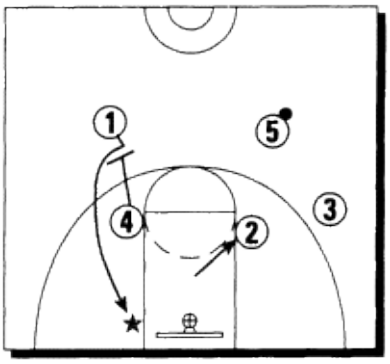


Diagram 5-8:
Shuffle lob cut

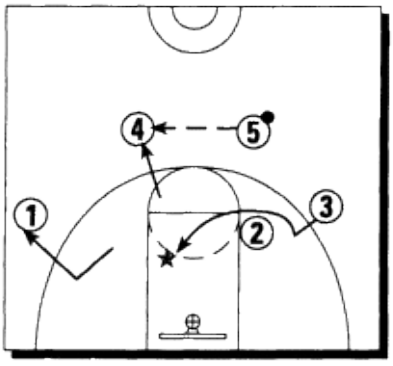


Diagram 5-9:
Shuffle cut

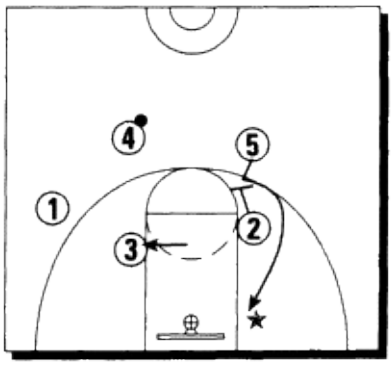


Diagram 5-10:
Shuffle lob cut

The Hook Variation

The hook variation occurs after the first cutter has crossed the lane. Diagram 5-11 shows (1) pass to (5), and (2) cutting off (4) and across the lane. (3) calls the hook variation by screening down for (2), who uses the screen and hooks to the wing position on a pop cut. (2) should use a jump stop if the wing pass is made. This minimizes the chance of traveling when receiving the pass from (5) and also (2) squares up to the basket for a shot (see Diagrams 5-11 and 5-12).

If (5) cannot pass to (2) for a shot or lob to (1), (5) passes to (4) coming out front, and the motion is repeated (see Diagram 5-13).

Note: This motion will bring the defense into the lane. The player with the ball should always be aware of potential three-point shooters. In Diagram 5-13, (5) could have skip passed to (1) for a three point shot.

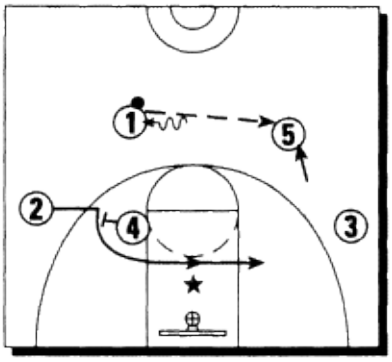


Diagram 5-11

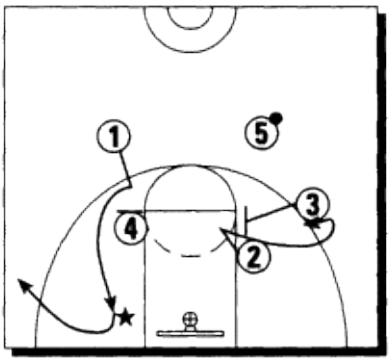


Diagram 5-12:
Hook option

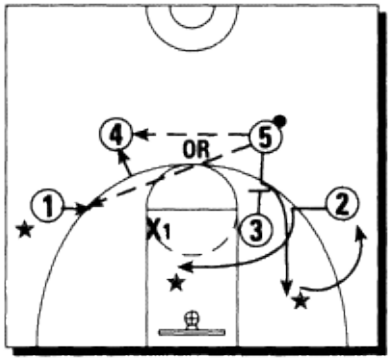


Diagram 5-13:
High shuffle

Quick Entry

At times, the point guard (1) may dribble up the middle of the court

and bounce pass to either post. In Diagram 5-14, (1) passes to (4). This tells the *offside* wing (3) to cut quickly in almost a backdoor fashion.

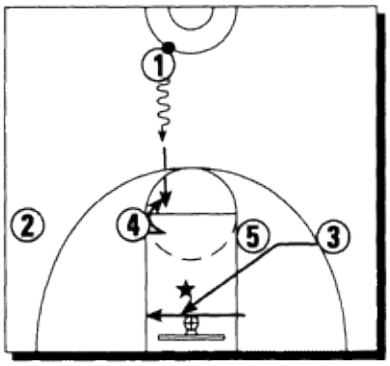


Diagram 5-14

The fact that (1) can pass to either post and key a cut by the offside wing makes it difficult for the defensive wings to assume a pressure or a help position. If (3) is not open on this quick cut, the pattern is resumed with (1)'s cut off (5) for a possible lob pass followed by (5)'s cut to the front (see Diagram 5-15).

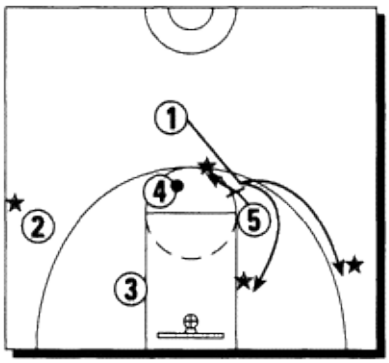


Diagram 5-15:
Lob cut

The Double Screen Away Play

When a guard-to-guard pass cannot be made, a guard-to-forward pass keys the double screen away play. In Diagram 5-16, (I) cannot pass to (5), so the pass is made to (2). (1) and (5) then screen away for (3), who fakes inside and cuts to the ballside head of the key (see Diagram 5-16).

(2) may pass to (4), who is posting up with no defensive help available for the defender X4. If (4) is not open, (2) may pass to (3). In Diagram 5-17, (2) passes to (3). (1) loops around (5) to the offside-guard area and (5) assumes the offside-forward position.

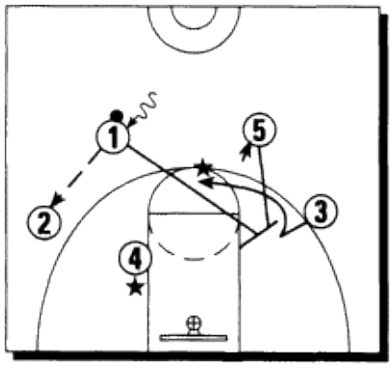


Diagram 5-16:
Guard-to-forward pass

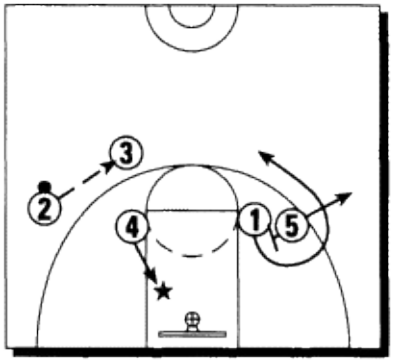


Diagram 5-17

(3) may then pass to (1) and the high-flex lob pattern is resumed (see Diagram 5-18).

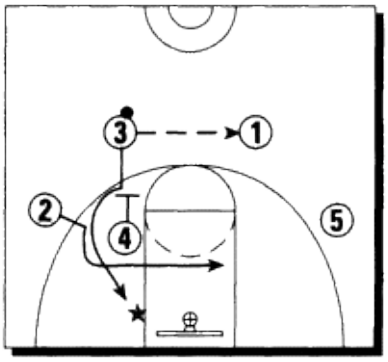


Diagram 5-18:
High flex lob

The Three-Point Variation of the Double Screen Away

When a three-point shot is needed, the pass to a forward by (1) and a double screen away play may be used. Diagram 5-19 shows (1) pass to (2) and join (5) to screen for (3). This time, however, once the screeners reach the free-throw line, (1) cuts behind (5) to the offside three-point area. (3) sees (1)'s cut and screens (1)'s defender, X1 (see Diagram 5-20).

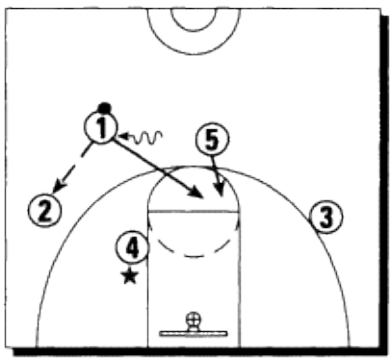


Diagram 5-19:
Double down

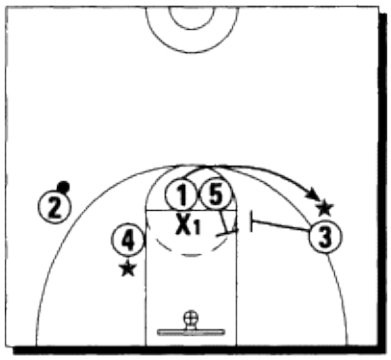


Diagram 5-20:
Trey option

If (2) cannot pass to (1) for the three-point shot, (3) moves up to the ballside head of the key and receives a pass from (2) (see Diagram 5-21). From there, the basic pattern may be run (see Diagram 5-22).

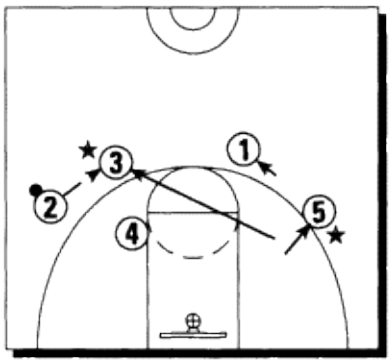


Diagram 5-21:
Reset

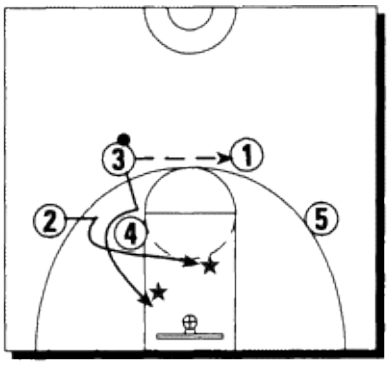


Diagram 5-22:
High-flex lob

Pressure Relievers

When the defensive pressure is making it difficult to run the pattern, one or two of the following pressure relievers should be considered.

The Backdoor Play

In Diagram 5-23, X5 is denying (1)'s pass to (5). This tells (5) to make a backdoor cut on X5. This may be keyed by (1) "pulling the string" (faking a pass) on the pass to (5) which results in (5)'s v-cut on a backdoor move. It can also be keyed by (5) using an outside arm, down, closed fist signal to trigger the move.

If (5) is not open, the offside wing (3) replaces (5) out front, and (5)

V-cuts to (3)'s former wing spot. (1) passes to (3), and the motion resumes (see Diagram 5-24).

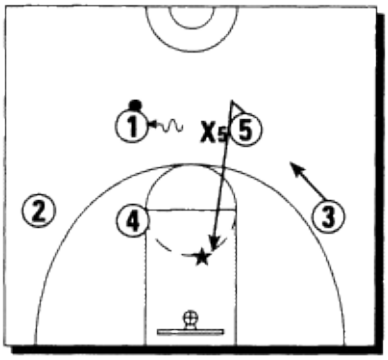


Diagram 5-23:
Direct backdoor

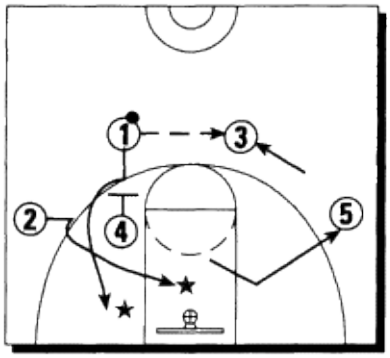


Diagram 5-24:
High flex lob

The Wing-Clear Entry

As point guard (1) dribbles toward the head of the key, a wing (see (2) in Diagram 525) clears across the lane. This tells (1) to dribble toward wing (3)'s side. Seeing this, (3) moves down to form a double screen with post (5).

(2) loops around the double screen to receive a pass from (1) for a possible jump shot (see Diagram 5-26).

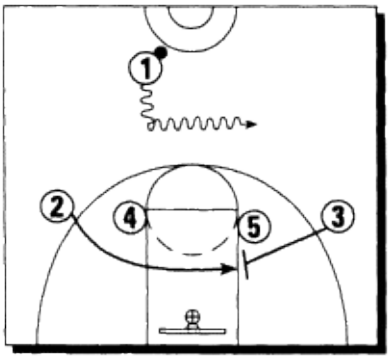


Diagram 5-25:
Wing clear

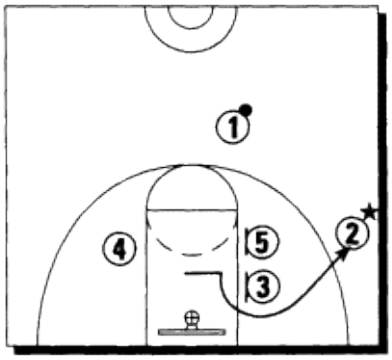


Diagram 5-26:
Double screen

(3) then quickly crosses the lane and loops around (4) to the open guard spot. (4) moves out to the offside wing (see Diagram 5-27).

When (2) is not open, (1) hesitates, then passes to (3). This keys the

basic high-flex lob motion (see Diagram 5-28).

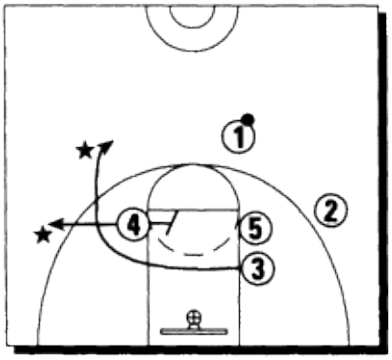


Diagram 5-27:
Reset

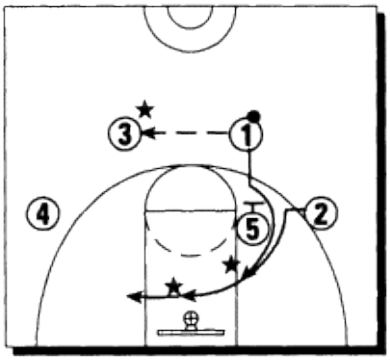


Diagram 5-28:
High-flex lob

The Wing Loop-Lob Entry

(1) dribbles at a wing ((2) in Diagram 5-29) and clears the wing to loop down and around the ballside post (4), and the offside post (5), who has moved across the lane to screen for (4) (see Diagram 5-29).

(4) uses (5)'s screen and cuts across the lane for a possible lob pass (see Diagram 530).

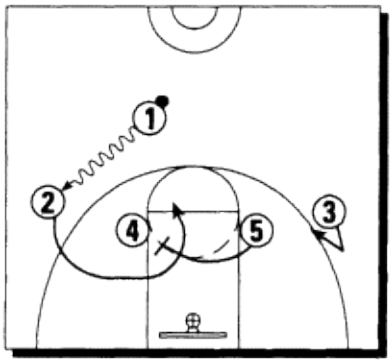


Diagram 5-29:
Wing loop entry

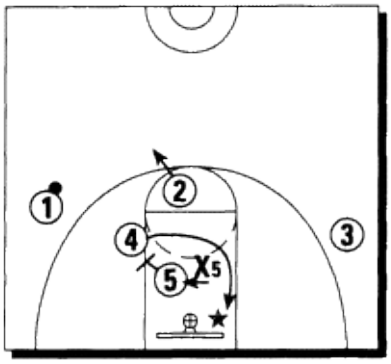


Diagram 5-30:
Loop lob

If (4) is not open, (1) passes to (2), who then dribbles to the other side (see Diagram 5-31). (2)'s dribble keys (5) to pop to the front. The fact that (5) screened for (4) and then popped out often leaves (5) wide open because the defender X5 will step out and hedge on (4)'s cut (see

Diagram 5-32).

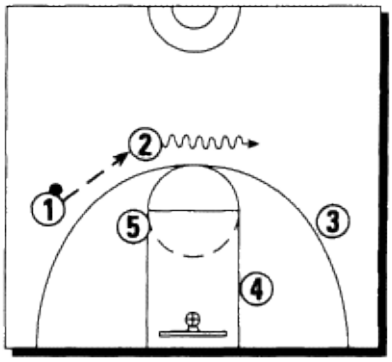


Diagram 5-31

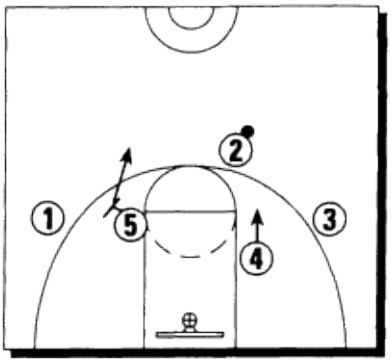


Diagram 5-32:
Reset

Then when (2) passes to (5), the basic pattern is in motion (see Diagram 5-33).

Before moving on, a word of caution should be made about lob passes. The passer must throw the pass in a way that allows the ball to come down when it reaches the receiver. Too many "high-line drive"-like passes are thrown that end up out of

bounds. The receiver should take a couple of quick steps and then slow down and gather and balance to catch the ball and come down and chin the ball if necessary.

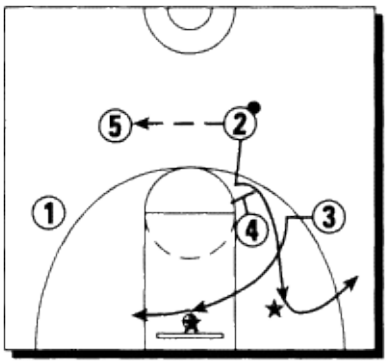


Diagram 5-33

The Double Screen-and-Roll Entry

In Diagram 5-34, (1) uses a screen by post (4) and dribbles off the screen for a possible jump shot. (4) rolls to the basket. On the offside, (5) screens for the offside wing (3). (3) cuts out front and (5) rolls to the basket. (2) makes a quick cut to the corner.

(1) looks first at (4) and (5) on their rolls to the basket and then passes to (3) out front. (Note that (3) must come to a position that allows for a safe pass from (1) (see Diagram 5-35).

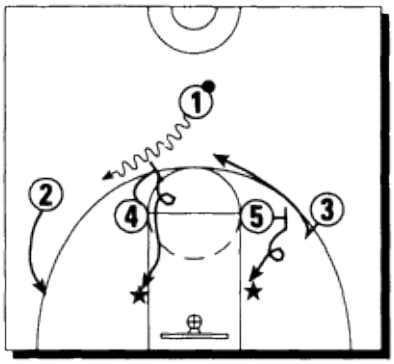


Diagram 5-34

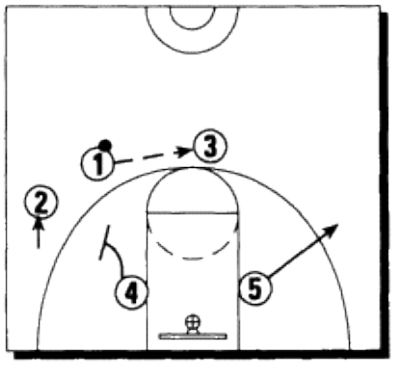


Diagram 5-35

(4) then steps up to screen for (2) and then for (1), and the high-flex lob pattern is initiated. After screening, (4) steps out front (see Diagram 5-36).

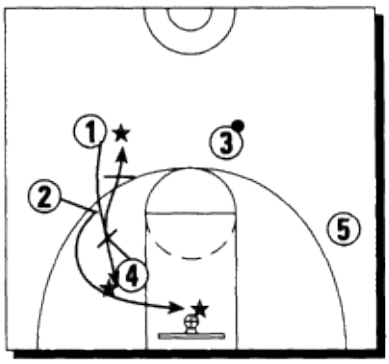


Diagram 5-36:
High-flex lob

Coaching Tips

Some of the advantages of the high-flex lob are:

- Dribbling to one side and passing to a step out post player is an easy method of initiating the flex motion.
- The fact that a big man steps out front to receive the pass usually results in less pressure because the taller defender often lacks denial skills on the perimeter.
- If the opposition has a dominant post player, that defender can be brought out front and away from the basket.
- Big defensive players often have a hard time getting over the screen that precedes the lob pass.
- Flex motion weakens team defenses by constantly changing defensive assignments.
- Flex motion makes it difficult for running opponents to convert from defense to offense.
- Pressure relievers are provided that take advantage of pressure and help defenses.

- When you score on lob passes, teams can lose faith in their defensive plan.

Coaches can use these ideas to help sell the high-flex lob to their teams.

Chapter 6
A Reverse Action 1-4 Motion

Personnel

This offense is designed for five all-around players. It is an interchangeable continuity that demands that players play inside posted up and outside in the threepoint area. Above all though, they must be mobile.

The Basic Reverse Action Motion

In the original reverse action made popular by Hall of Fame coach Pete Newell's California NCAA National Champion's, the offense was run from a two guard set and the guard who made the entry pass followed it with an outside cut to the ballside corner (see Diagram 6-1).

For this offense we will use a 1-4 set and the player who makes the entry pass will cut inside the wing ((2) in Diagram 6-2) and directly to the ballside corner.

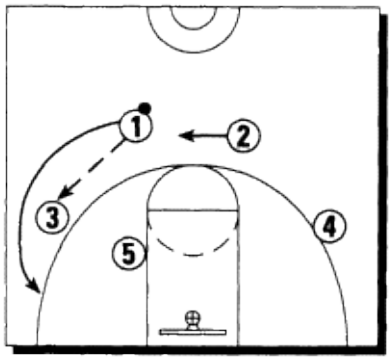


Diagram 6-1

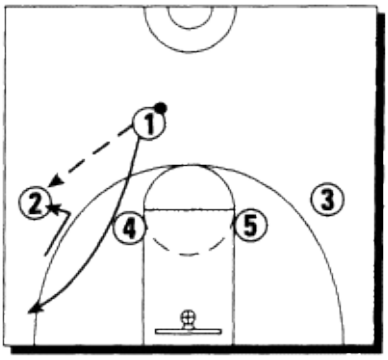


Diagram 6-2:
Wing entryinside cut to corner

This key tells the ballside post (4) to screen away for the offside post (5), who cuts to the ballside-post area. After screening for (5), (4) pops to the point (see Diagram 6-3).

Note that (3) attempted to find an open spot on the threepoint perimeter for a possible skip pass from (2). If (5) is not open, (2) passes to (4) at the point, who reverses the ball to (3) and cuts inside to the ballside corner (see Diagram 6-4).

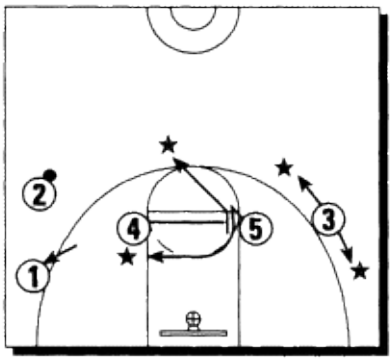


Diagram 6-3:
Post screen away and pop to point

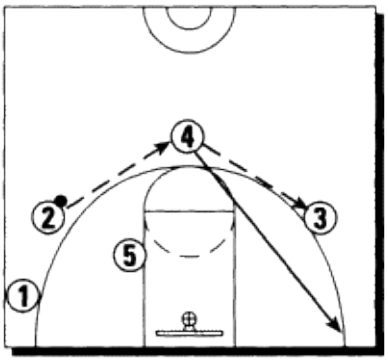


Diagram 6-4:
Inside cut to corner

(2), at the wing, and (1), in the corner, then scissor off (5) to the ballside. After making a change of direction, (2) cuts first and moves below (5) to the ballside-post area. (1) follows by faking inside and make a cut to replace (4) at the point (see Diagram 6-5).

If (2) is not open, (3) passes to (1) at the point and the motion is repeated. Note that (5) moved out to the three-point area for a possible crosscourt-skip pass from (3) (see Diagram 6-6).

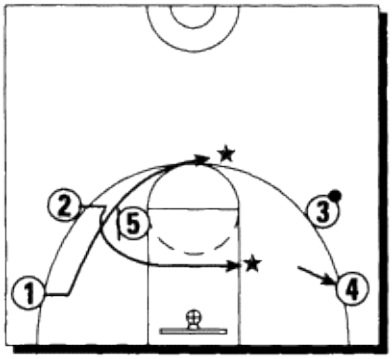


Diagram 6-5:
Reverse action

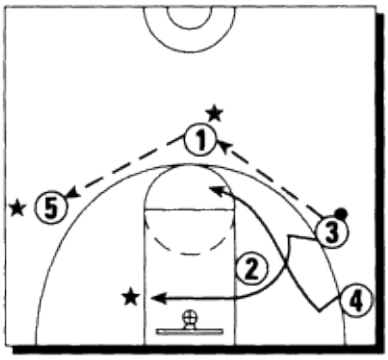


Diagram 6-6:
Reverse action

This motion is continued until a shot is taken or one of the two strongside plays is run. They are the post screen and roll and the corner lob play.

The Post Screen-and-Roll Play

Diagram 6-7 shows (1) has made the entry pass to (2) and cut to the corner. (4) screens for (5)'s cut to the ballside post and then pops to the point.

(5) steps out and screens for (2). (2) dribbles off (5), and (5) rolls to the basket (see Diagram 6-8).

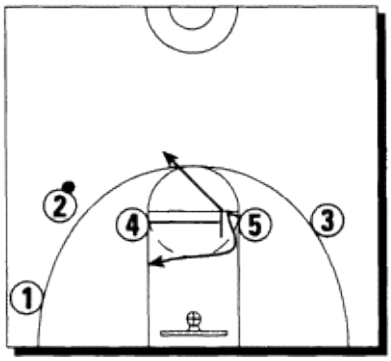


Diagram 6-7:
Post screen away and pop to point

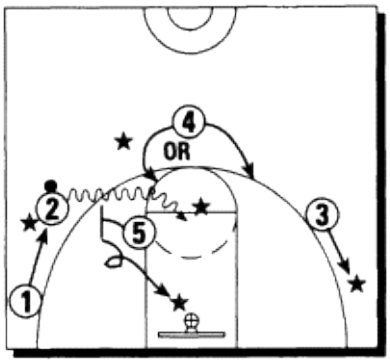


Diagram 6-8:
Strongside optionpost screen and roll

(2) may shoot, hit (5) on the roll, or pass to one of the perimeter players for a three-point attempt. Note that (1), (4), and (3) moved to a new position to make it difficult for their defenders to help inside. In the diagram, (4) may execute one of two penetrate-and-pitch options-slide with the penetrator or curl behind the penetrator into the hole left by the penetration. If a shot does not develop, the ball is given to (1), who dribbles to the point as the team returns to its 1-4 pattern set.

The Corner Lob Play

In Diagram 6-9, (1) has made the entry pass to (3) and cut to the corner. (4) has screened away for (5) and popped to the point. This time, (2) chooses to pass to (1) in the corner.

After passing to (1), (2) cuts over (5) (who has stepped out to screen) to the.lay-up area for a possible lob pass. If (2) is not open, players (4) and (3) join together in the lane (see Diagram 6-10) for a double screen down.

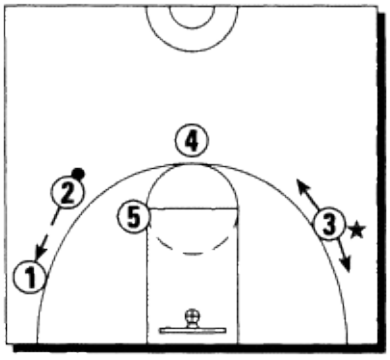


Diagram 6-9:
Strongside optioncorner pass key

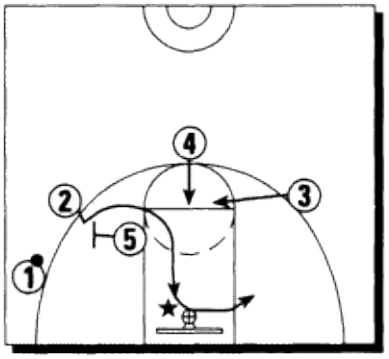


Diagram 6-10:
Corner lob

(5) then moves down to screen for (1), as (2) clears the lane and cuts around (4) and (3)'s double screen down. (1) dribbles off (5), who rolls to the basket. (1) may then shoot, pass to (5), or pass to (2) coming around the double screen. Note that, after screening, (3) flares to the three-point area to also become a scoring option (see Diagram 6-11).

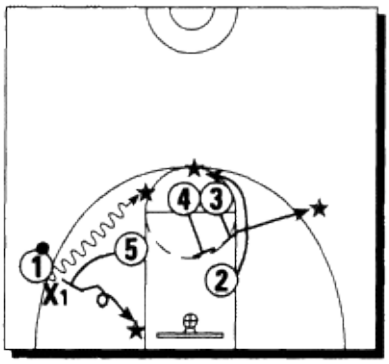


Diagram 6-11:
Corner guard screen and roll

If a shot is not available, (2) continues to the point and the team reorganizes into its 1-4 pattern set.

Having these two plays means that each time a pass is made to a side and the point cuts to the corner, the "quarterback" wing may:

(A) pass to the post cutting off the weakside screen,

(B) call the corner play by passing to the corner,

(C) work a screen-and-roll play with the strongside post, or

(D) pass to the point and continue the reverse action motion.

What the wing player calls and does should depend on: the time and the score, the person in the post, and the opposition's defense. In general though, the wing should not hesitate to pass to the point and turn the motion over again.

Pattern Variations

When a coach wants to add variety to the offense, he/she can consider adding any of the following plays:

The Quick Shot

Diagram 6-12 shows (1) pass to wing (2) and cut toward the corner as if to key the reverse action pattern. This time, however, instead of moving to the corner, (1) cuts across the lane and around the double screen of (5) and (3), who moved down from the offside-wing position. (2) then dribbles off the post (4) for a screen and roll option.

(2) may shoot, pass to (4) rolling to the basket, or pass to (1) behind the double screen. If a shot does not occur, (2) passes to (1) moving back toward the point and the team reorganizes its 1-4 pattern set (see Diagram 6-13).

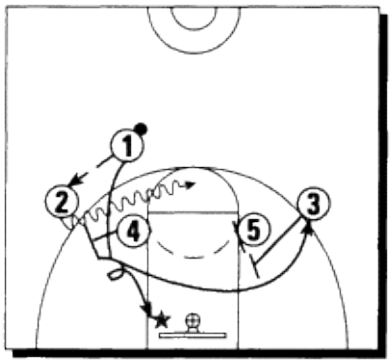


Diagram 6-12:
Quick shot-cut away

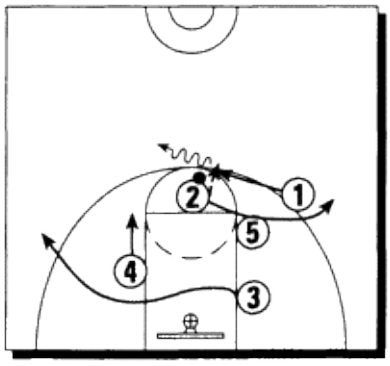


Diagram 6-13:
Reset into 1-4

The Outside Cut Play

(1) passes to (2), starts toward the corner and then cuts outside (2). This tells the offside post (5) to come to the ballside and set up below (4) (see Diagram 6-14).

(2) hands off to (1) and cuts over (4), who screens the defender X2. (1) looks for a possible lob pass to (2) (see Diagram 6-15).

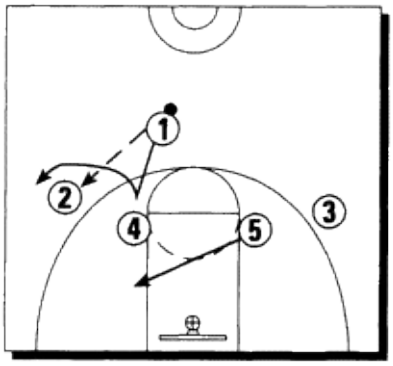


Diagram 6-14:
Outside cut

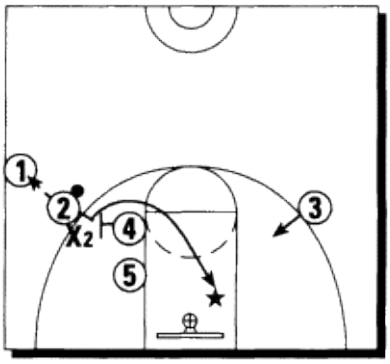


Diagram 6-15:
Wing lob

If (2) is not open, he/she clears the lane. This tells (1) to dribble off (4)'s screen and penetrate the lane. At the same time, (3) screens for (2), who cuts to the three-point area on a pop cut. Instead of rolling to the basket, (3) pops to the three-point area at least eight feet away from (2). (1) may shoot or pass to (2) or (3) on the three-point perimeter. From there, (5) quickly steps up to screen the screener (4)'s defender, who was probably hedging out on (1)'s dribble. (4) rolls to the right-hand lay-up slot and (5) rolls across the lane (see Diagram 6-16).

If (1) cannot find an open teammate, the ball is backed out and the team reorganizes into its 1-4 pattern set.

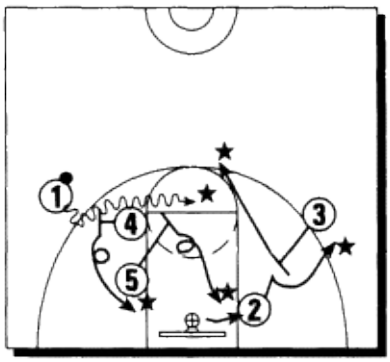


Diagram 6-16:
Screen the screener

ShuffleCross Entry

When the single point (1) is having trouble bringing the ball into the front court and initiating the offense or the coach desires more variety in the offense, the two-player front shufflecross entry may be used. This play starts in a two-one-two formation and ends up in the basic 1-4 shape from which the reverse-action pattern is run.

Diagram 6-17 shows (1) pass to the forward on same side (3) and cross over to screen for the offside forward (4), who cuts to the ballside point. Guard (2) brushes off (1) and post

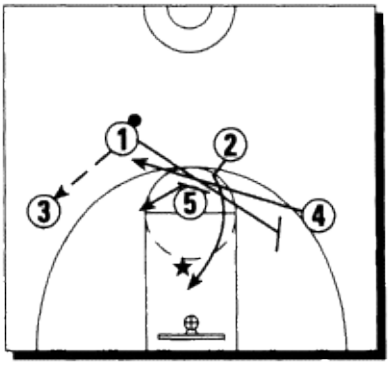


Diagram 6-17:
2-3 setshufflecross entry

(5) in a cut to the ballside low-post area. (5) then swings to the ballside-post area. (2) clears to the ballside corner. (3) passes to (4), who reverses the ball to (1) and the reverse action pattern is run (see Diagrams 6-18 and 6-19).

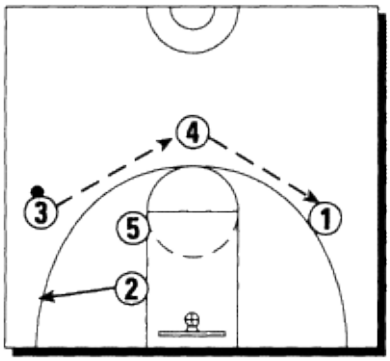


Diagram 6-18

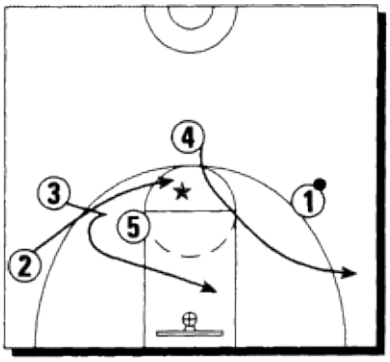


Diagram 6-19:
Reverse action

Pressure Relievers

Point-to-Wing Denial-Dribble Entry/Corner Push

When the defense is denying the point-to-wing pass, a dribble entry may be used. Diagram 6-20 shows point (1) dribble at (2) to clear the wing to the ballside corner on a push move. This key tells (4) to screen away for (5) and pop to the point. (3) moves away from the defender on the offside perimeter.

From there, (1) passes to (4), who reverses the ball to (3), and the pattern is run (see Diagram 6-21.

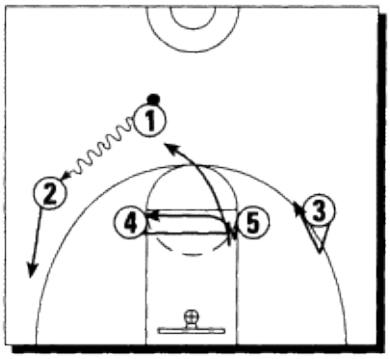


Diagram 6-20:
Dribble entrycorner push

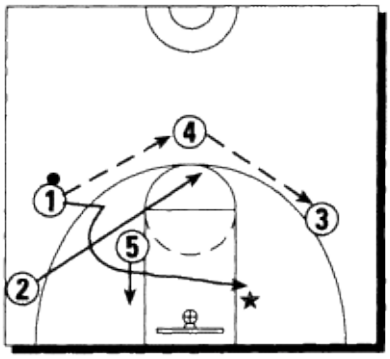


Diagram 6-21:
Reverse action

Wing-to-Point DenialDirect Backdoor

When a wing ((2) in Diagram 6-22) attempts to reverse the ball to the offside wing (3) via the point (4) and the defense denies the wing-to-point pass, (4) backdoors the defender on a direct cut. (2) may key this cut by "pulling the string" on the wingto-point pass.

If (4) is not open, the lane is cleared to the offside, and the offside wing (3) replaces (4) at the point. (2) passes to (3), who reverses it to (4) and the reverse action pattern is run (see Diagram 6-23).

If (2) still cannot pass to the point, the wing can still pass to the corner and run the corner play (see Diagrams 6-24 and 6-25).

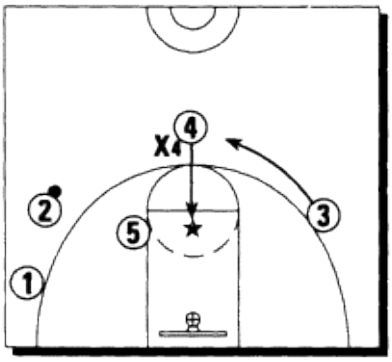


Diagram 6-22

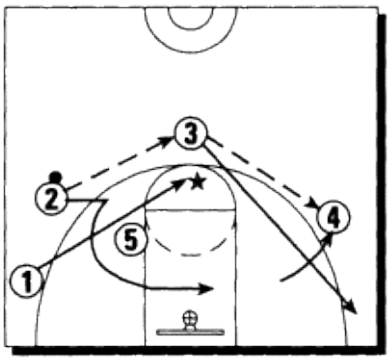


Diagram 6-23:
Reverse action

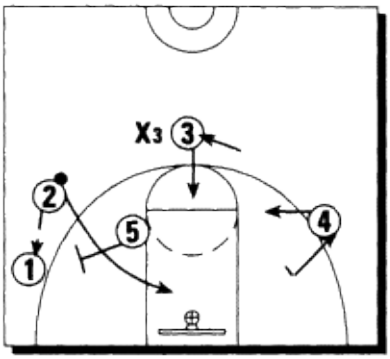


Diagram 6-24:
Corner option

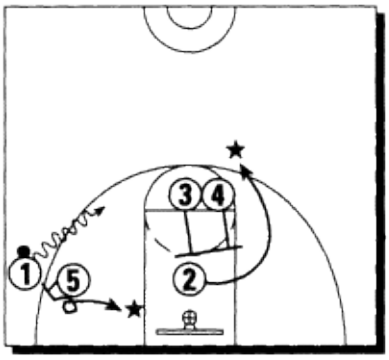


Diagram 6-25:
Screen-and-rolldouble away

Coaching Tips For the Reverse Action-Type Offense

This offense is very easy to teach, but timing and execution are essential. The first entry pass and subsequent cut to the corner are wasted motions unless the wing

players, who key the strongside plays, utilize the screen-and-roll and corner plays to provide variety. This is why they are referred to as the "quarterback" wing players.

Turning the offense over loosens the defensive pressure, but it must be executed at the proper tempo. For example, instead of making a weak fake and sprinting to the ballside, the cutters should use sharp changes of pace and direction (V-cuts). This can be accomplished by the scissoring wing and corner players, making a slow move away from their intended cut, and then, pushing off to change direction with a V-cut and brushing off their teammate as they move quickly to a spot one-half way to their eventual destinations. At that time, they assume a low stance and spread out in preparation to catch the ball. If the cutter to the point feels the cut coming too early, he/she can make another change of direction by going back a couple steps and then stopping and pushing off on another V-cut move to the point.

The "quarterback" wing player with the ball should always save the dribble, pivot away from defensive pressure, stay low, and protect the ball with elbows in a good triple-threat position (ball near armpitpit and protect the ball). The primary target is the cutter to the post. When this cutter is open, the passer should hit the cutter half-way across the lane as the cutter is assuming a low wide stance. The pass should be away from the defender. However, the quarterback wing should not force the ball inside. Each pass causes a change in defensive assignments that, if neglected, make the opposition vulnerable. Also, teams foul more on defense and exert the most energy on defense. *Make them work.*

The pass receiver should, if possible, keep the defender at his/her backside. Catch the ball by using a jump stop. It helps to think "ball in the air, feet in the air." Catch the ball in an all-purpose stance from which you can shoot, pass, dribble, or pivot on either foot if pressed.

You should have the type of shot you will take ingrained in your mind through repetitive practice and the ability to make adjustments, if necessary.

In this offense, the player at the point must be the first one back as the safety to maintain defensive balance when a shot is taken. This rule is necessary because many teams will attempt to "long pass fast break" against motion teams.

The Offensive "Catch-Up" Game

Chapters 7 and 8 contain offenses that are to be used during the main body of the game and may be adapted to be used during "catch-up time." Our definition of "catch-up time" is the juncture at which one's team is trailing by a number of points that is double the number of minutes left on the game clock. These numbers can be adjusted in accordance with the relative talent of the two competing teams, the make-up of the coach's offensive plan, the accuracy of your three-point shooters, and the opponent's style of play.

Chapter 7
A UCLA-Type Offense with "Catch-Up Time" Adjustments

Personnel

This John Wooden era UCLA-type 1-4 offense is best run with three multi-skilled perimeter players and two big players who are used primarily as passers, screeners, and rebounders. When catch-up time arrives, it might be wise to insert your best perimeter three-point shooter(s) and sacrifice some all-around skill. In most cases, this substituting does not include removing your point player (1), who should be your top dribbler and ball handler.

The Basic Offense

The UCLA-Type 1-4 Motion

Diagram 7-1 shows (1) bring the ball up court as wing players (2) and (3) cut to their positions. (1) passes to a wing (as to (2) in Diagram 7-1) and cuts to the low-post area on the outside of post (4).

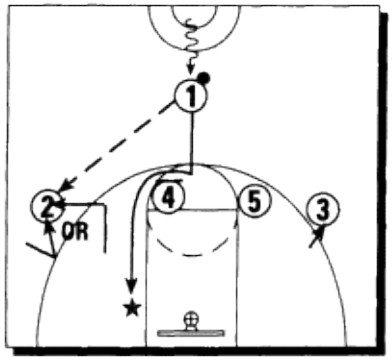


Diagram 7-1:
UCLA cut

Post (4) may then step out to the head of the key or screen for (2).

Post Step Out

Diagram 7-2 shows (4) step to the head of the key and receive a pass from (2). (2) screens down for (1), who goes into the lane, then V-cuts to the ballside wing. On the offside, (3) loops around (5) and (5) then posts up.

(4) may pass to (1) at the wing, to (3) after the loop around (5), or pass to (2) or (5) as they muscle post (see Diagram 7-3). If nothing develops, (1) moves up to get the ball from (4), (2) cuts to the wing position, and (4) assumes the original post position (see Diagram 7-3).

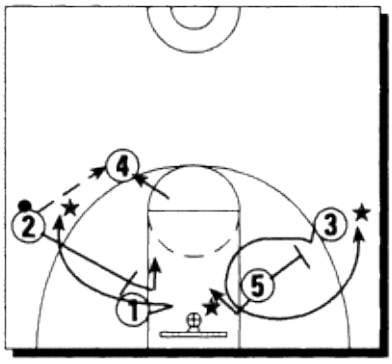


Diagram 7-2:
Strongside pop cut

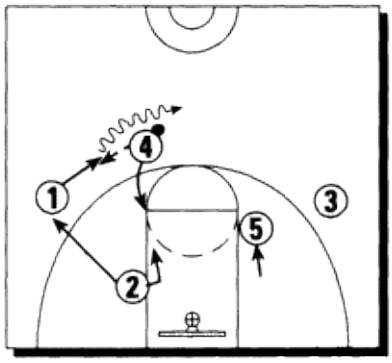


Diagram 7-3:
Reset

From there, a new play may be initiated.

The Screen And Roll

This time, (1) again passes to (2), and cuts outside post (4) to the ballside low-post area (see Diagram 7-4). Post (4) calls the screen and roll by moving over to screen for (2). This tells (1) to clear the low-post area and loop around a double screen set by (5) and (3) (see Diagram 7-5).

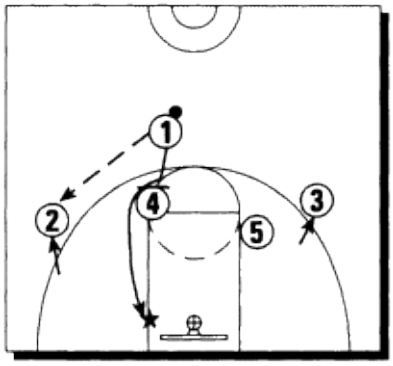


Diagram 7-4:
UCLA cut

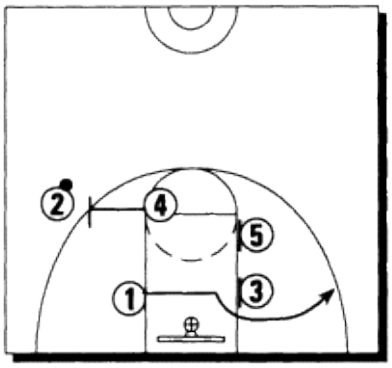


Diagram 7-5:
Screen-and-roll option

(2) dribbles off (4)'s screen, and (4) rolls to the basket. (2) may shoot, hit (4) on the roll, or pass to (1) behind the double screen in the three-point area (see Diagram 7-6).

If nothing develops, (1) moves to the point, takes a pass from (2), and the team returns to its 1-4 set from which a new play may be run (see Diagram 7-7).

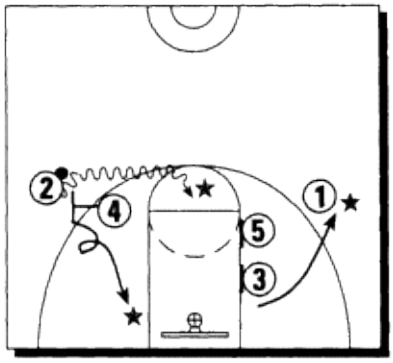


Diagram 7-6:
Screen and rolldouble away

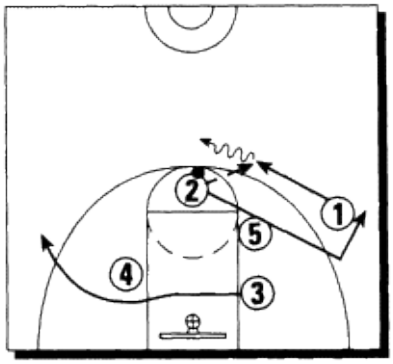


Diagram 7-7:
Reset

The Wing Across Variations

Diagram 7-8 shows (1) pass to (2) and cut down the lane on the *inside* of post (4). (1) sets up under (5) in a double screen, and (3) cuts over them for a possible pass from (2) (see Diagram 7-8).

From there, (4) may step out to the head of the key or move over to screen for (2).

Post Step Out (Wing Across)

Diagram 7-9 shows post (4) choose to step to the head of the key. (2) passes to (4) and screens down for (3), who cuts to the wing. On the offside, (1) pops out of (5)'s downscreen (see Diagram 7-9).

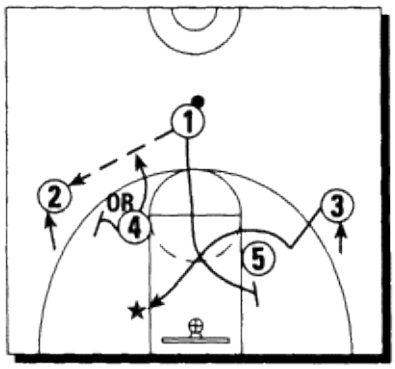


Diagram 7-8:
Offside wing across

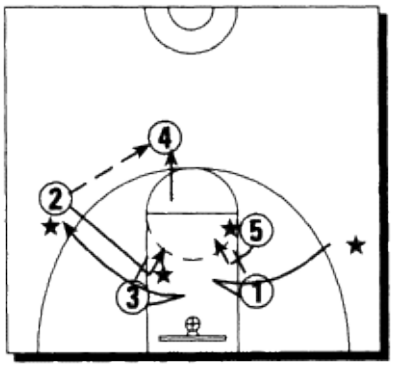


Diagram 7-9:
Double pop cutmuscle post

After screening, (2) and (5) post up and (4) hits the open player. If nothing develops, (1) comes to the point, gets the ball from (4), and the team reorganizes into its 1-4 set.

Post Screen And Roll (Wing Across)

This time, (4) opts to screen for (2). After (3) has been keyed to cut to the ballside low-post area by (1)'s cut down the lane (see Diagram 7-10).

(4)'s move to screen for (2) tells (3) to clear to the ballside corner (see Diagram 7-11).

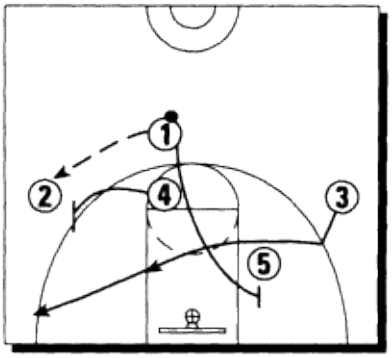


Diagram 7-10:
Post screen

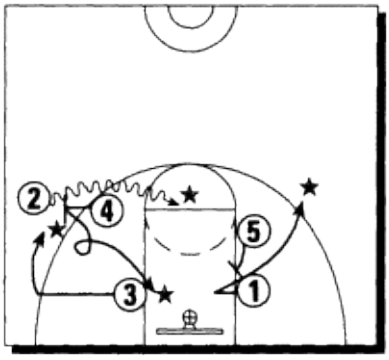


Diagram 7-11:
Post screen and roll

(2) dribbles off (4), who rolls to the basket. (2)'s dribble keys (1) to

pop cut to the wing, out of (5)'s downscreen.

(2) can shoot, or hit the open teammate. He should not ignore (3)'s three-point potential on the perimeter (see Diagram 7-12).

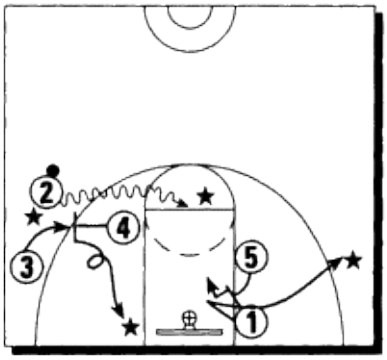


Diagram 7-12:
Pop cut away

If nothing develops, (1) comes and gets the ball. The team reorganizes and a new play is run.

The Dribble Entry Variation Wing Clear Screen

When there is defensive pressure on the wings or the team wants to add variety to its offense, the dribble-entry variation may be used. (1) dribbles at (2), and clears (2) to screen for (5). At the same time, (4) moves down and across to screen for the screener (2). On the offside, (3) tries to find an open three-point shot area (see Diagram 7-13).

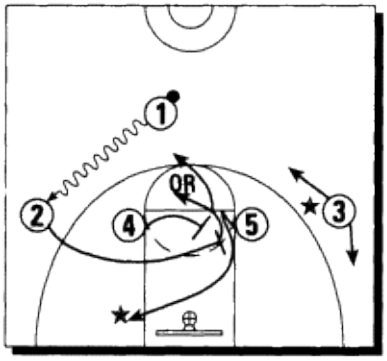


Diagram 7-13:
Dribble entry wing clear screen

(1) checks (5)'s cut to the ballside low-post area as (2) uses (4)'s screen to loop to the point. When (5) is not open, (1) passes to (2) who is ready to shoot. If not, (2) passes to a wing and keys a new play on a reset.

Pressure Reliever

The Dribble Entry Offside Slash Play

Another type of dribble-entry play that will serve as an entry to the post step out/ wing across play is the offside slash play. Diagram 7-14 shows point guard (1) make a dribble entry and clear (2) across the lane. Once (2) reaches a point under the offside post (5), (2) stops and (3) cuts over the double screen. (4) steps out to keep the defender, X4, busy (see Diagram 7-14).

If (3) is not open, (2) pops out of (5)s downscreen as (4) makes a

change of direction and returns to the point to receive a pass from (1). (1) also screens down for (3) on a popcut (see Diagram 7-15).

(4) then passes to the open wing, who can shoot or pass inside to the post player. If nothing develops, (1) comes out from the post and the team will run a new play from a reset.

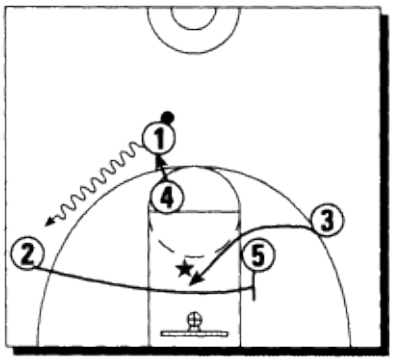


Diagram 7-14:
Dribble entry wing clear/offside slash

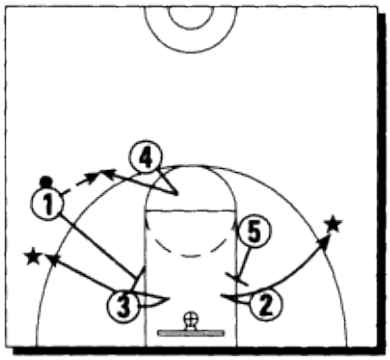


Diagram 7-15:

Double pop cutmuscle post

CatchUp Time

The Three-Point Perimeter Offense

The same principle used in the previous offense may be used in a plan that is more three-point oriented. This phase of the offense is used almost exclusively during catchup time.

CatchUp Pattern Set

Diagram 7-16 shows the team in its basic 1-4 set. (1) then passes to wing (2) and cuts down the lane outside post (4) and to the ballside corner. This cut by (1) tells (4) to cut to the offside corner.

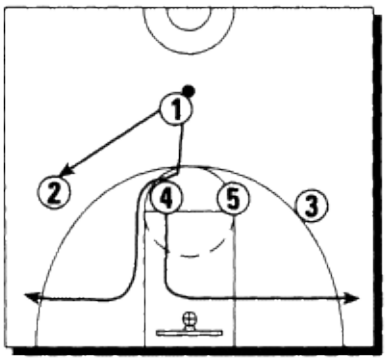


Diagram 7-16:
1-4 set to catchup pattern

(4) was chosen to cut to the corner (instead of (5) for one of two reasons: (A) because (4) is the better outside shooter of the two, or (B) because the defender, X4, is the opponent's top rebounder and/or shot blocker.

From there, (5) keys the play. He/she has the same two UCLA options. They are: (A) the post step out and (B) the screen and roll.

Post Step Out

After (1) has cut down the lane and to the ballside corner, (5) keys this option by stepping out to the head of the key on the ballside and receiving a pass from (2) (see Diagrams 7-17 and 7-18).

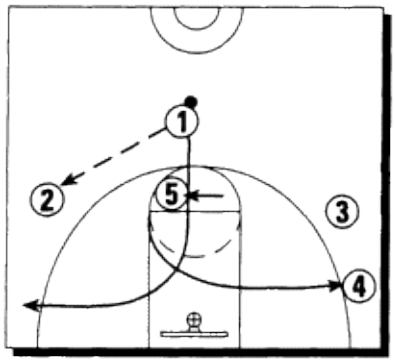


Diagram 7-17

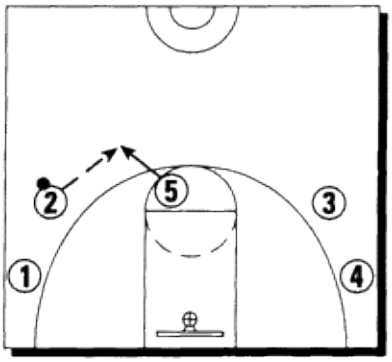


Diagram 7-18:
Post step out

The wings, (2) and (3), then screen down for their respective corner

players. The corners move up to the three-point area as the screeners roll across the lane and exchange sides (see Diagram 7-19) (left hand to left hand).

(5) may pass to a roller ((2) or (3)) or pass to a wing (as to (4) in Diagram 7-20), who can shoot for three or work a screen and roll with (5), who moves over to set the screen. (Note: If the post (4) lacks skills on the perimeter, (5) would have passed to (1) and set the screen for the point.)

(4) may then shoot, hit (5) on the roll, or pass to a three-point perimeter player if a defender is dropping off to help in the lane. Once a three-point goal has been scored, it opens up the middle. The defenders play tighter on the perimeter players, who can then utilize backdoor moves to get open.

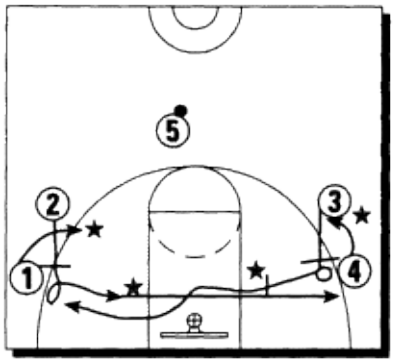


Diagram 7-19:
Screen for "3" and roll across

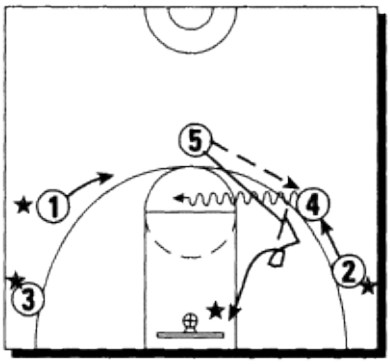


Diagram 7-20:
Screen and roll

Screen and Roll

Diagram 7-21 shows (1) pass to a wing (2) and cut down the lane to the ballside corner. (5) moves over to screen after (4) has cleared to the offside corner. The team is now in the catch-up pattern set.

(2) dribbles off (5) and penetrates the lane. It is hoped that this penetration will draw some help from the defensive perimeter. (2) can shoot, pass to (5) rolling, or pass to (1), (3), or (4), who are attempting to get open on the perimeter (see Diagram 7-22).

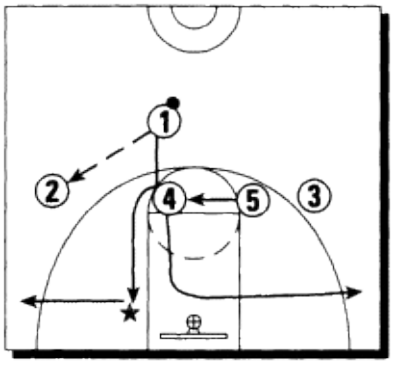


Diagram 7-21:
Catch-up set

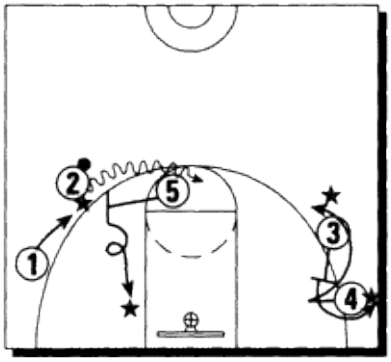


Diagram 7-22:
Screen and roll/pop cut away

In case a two-point goal is scored during this catch-up time, a plan should be in operation that covers when a foul should be committed or a time-out should be called to stop the clock.

Early Offense

When catch-up time arrives, a team may turn to an early offensive plan. Early offense is the period between the conclusion of a team's fast break and its half-court set offense. Some examples are:

The Sideline and Reverse

This plan is for teams with guards who can make a high percentage of their three-point attempts.

Diagram 7-23 shows (4) capture a rebound and make an outlet pass to guard (2). The offside guard (1) sprints to the three-point area on the outlet side of the court. The other three players run for their assigned areas ((3) for the position crosscourt from (1), and (4) and (5) to the post positions).

(2) is instructed to pass to (1), once (1) is at least half way from the mid-court line and the three-point line. (1) must catch the ball and get in position to shoot. (3), (4), and (5) should get to the lane in time and in position to rebound. (2) cuts to the middle (see Diagram 7-24).

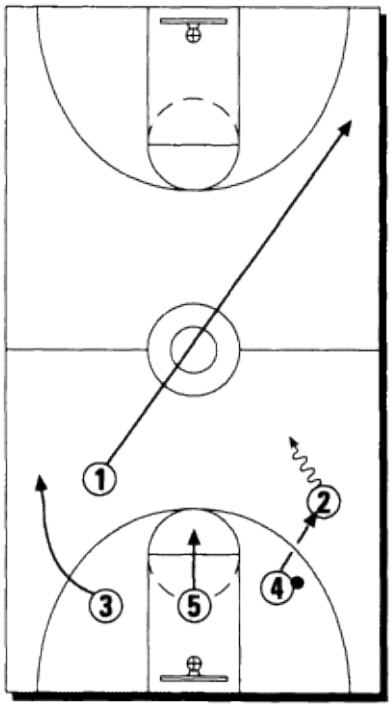


Diagram 7-23:
Fill the lanes

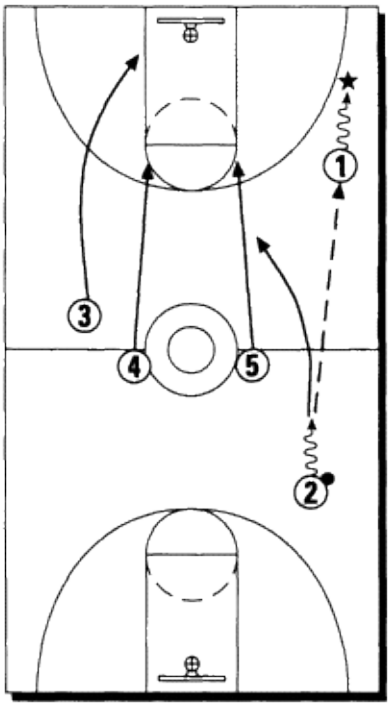


Diagram 7-24:
Pass to wing

If, after receiving the outlet pass, (2) cannot pass to (1), he/she dribbles at (1) who clears down, under and around the post to the offside wing. (3) moves to the point (see Diagram 7-25).

If (2) cannot shoot, a pass is made to (3), who may shoot for three, reverse the ball to (1), or pass inside to either post player, who very often will be guarded by a smaller defender (see Diagram 7-26).

If nothing develops, the basic 1-4 offense is run. This plan is difficult to cover because the first defenders back on defense are usually the guards. This leaves the big defenders to cover the perimeter players and often results in mis-matches.

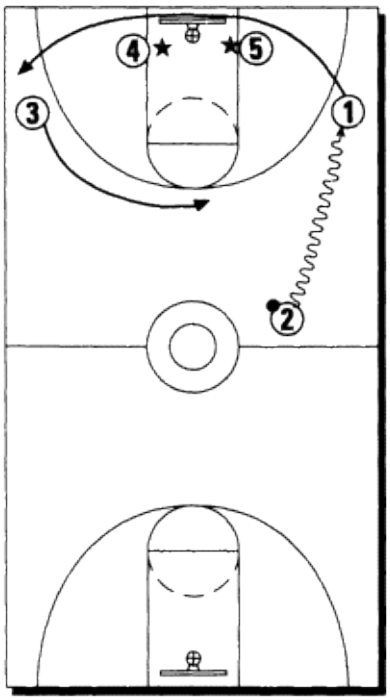


Diagram 7-25:
Dribble clear wing

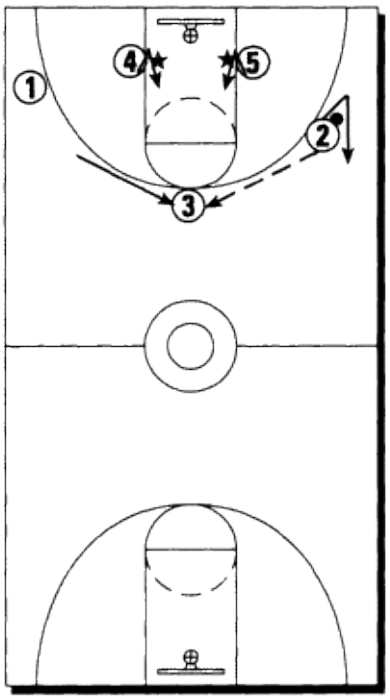


Diagram 7-26:
Muscle post inside

The Four-Player Perimeter Play

Another type of early offense has the two guards and one forward (4) take the outlet pass and take the ball to the three-point line in three lane, fast-break fashion. The other forward (3) fills the fourth position on the three-point line and post (5) fills the pivot spot (see Diagram 7-27).

After outlet (2) dribbles to the three-point line, the ball is reversed to the far corner via forward (3). At the same time, (4) moves up to set a blind screen on (3)'s defender. Post (5) swings to the ballside and (3) cuts to the offside post area for a possible lob pass from (1) (see Diagram 7-28). If (3) is not open, he/she clears to the offside wing. (4) rolls to the offside post position after screening for (3) (see Diagram 7-29).

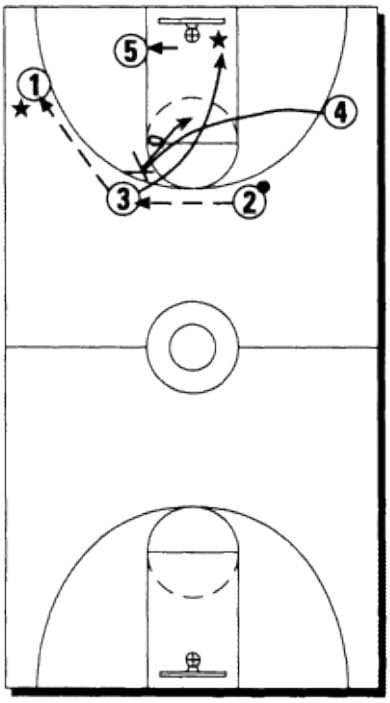


Diagram 7-27:
Dribble up for 3

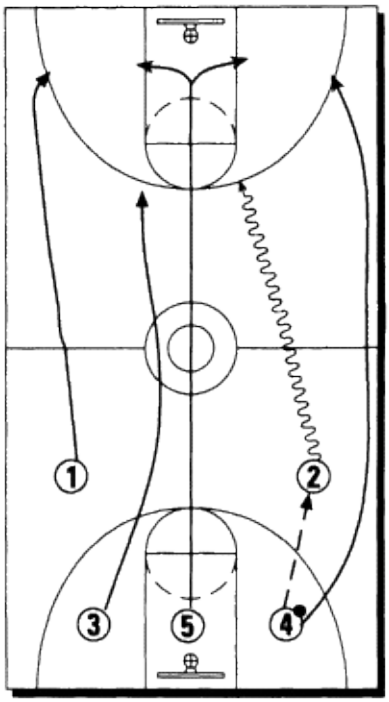


Diagram 7-28:
Corner lob

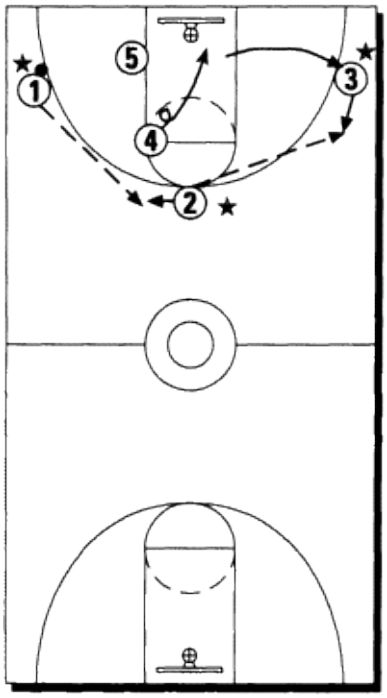


Diagram 7-29:
Swing ball

Note that after reversing the ball to the corner, the perimeter players moved to find open areas. The penetration threat of the potential lob pass to (3) and post up of (5) is an attempt to cause the defense to collapse and leave a perimeter player open for a three-point shot. If nothing develops, (1) moves to the point and the basic offense is run.

Coaching Tips For the Ucla Offense and Catch-Up Time Adjustments

The Basic Offense

The point guard must make entry passes on both sides of the court. Too many teams run a right-handed offense (facing the basket). (1) must also vary the times to clear outside the post and inside the post.

The post players must not favor either the step out or screen-and-roll play in terms of the number of times they are run.

The other team members must read the keys and run the proper options.

The Catch-Up Time Adjustments

The player with the ball must always be aware of the potential three-point shooters.

The three-point shooter must move to the open area in accordance with their defender's position (i.e., slide away from the ball or loop back to the ball).

Chapter 8
The Post-Oriented 1-4 Offense with "Catch-Up Time" Adjustments

Personnel

This offense requires using a strong one-on-one player (5), in the post position. This can be changed if (5) has a defender that dominates the lane, or (4) has a particularly weak defender. The other four players in the motion are used interchangeably and must be able to pass, cut, and shoot from the perimeter.

The Basic Post-Oriented 1-4 Offense

This offense has two phases. They are (A) the 1-4 motion and (B) three quick-hitting set plays.

Phase I: The Post-Oriented Motion

The motion begins as point guard (1) passes to wing (2) on the side away from strong post (5). (1) then cuts down the lane and exits at the offside low-post area. Post (4) brushes by (1) and screens for (5), who makes a change of direction V-cut and cuts to the ballside post. After screening, (4) pops to the point. (3) attempts to find an open spot in the three-point area. (see Diagram 8-1).

(2) takes a good look at (5) in the post, and if (5) is not open, (2) passes to (4) at the point. At the same time, the offside wing (3) screens down for (1), who pop cuts to the wing. When (4) catches the ball, the choices sequence is shoot, pass inside to (5) on a seal, or reverse the ball to (1) (see Diagram 8-2).

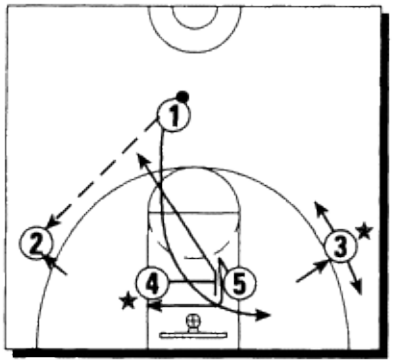


Diagram 8-1:
Post motion

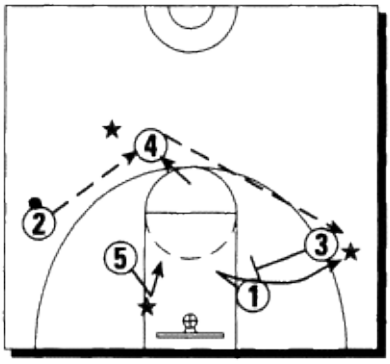


Diagram 8-2:
Reverse ball

After (1) receives the ball and (4) cuts down the lane, (3) screens away for (5) and pops to the point, and the pattern is repeated (see Diagrams 8-3 and 8-4).

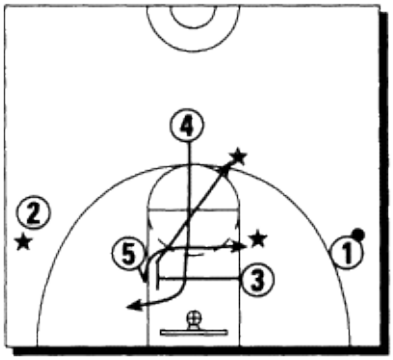


Diagram 8-3:
Post Motion

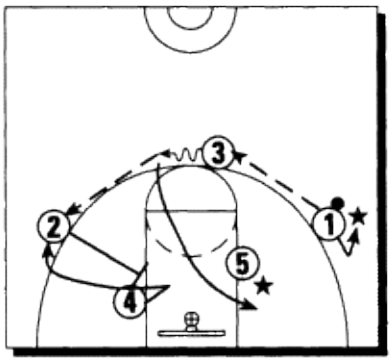


Diagram 8-4:
Pop cut

The Strong-Post Screen Variation

When the entry pass is denied to the side away from (5), the pass may be made to the wing on (5)'s side. When this occurs, (5) becomes the initial screener. However, when this happens, (5) screens for (4) in a manner that allows (4) to again cut to the point. (5) then backpivots and cuts back to the ballside (see Diagrams 8-5 and 8-6).

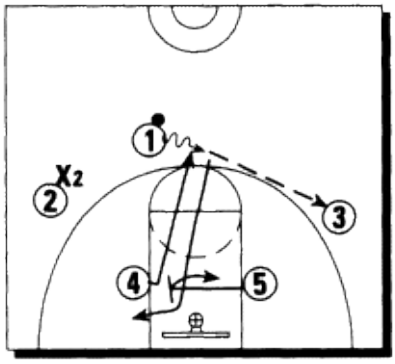


Diagram 8-5:
Post motion

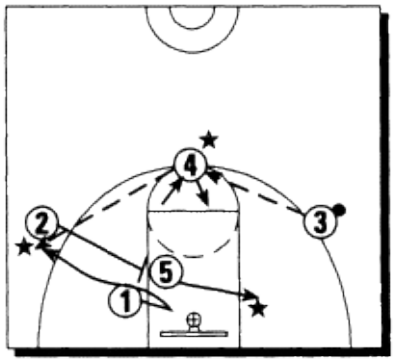


Diagram 8-6:
Repost and pop cut

Once the ball has been reversed to (1) coming off (2)'s downscreen, (2) screens away for (5) and the pattern is run in its original manner with (5) coming to the ball and (2) popping to the point (see Diagram 8-7).

Phase II: The Two Strong Side Set Plays

Phase II of this offense is used to provide variety and to obtain quick shots as the game winds down and the team is trailing by twice as many points as minutes left on the clock. Phase II is keyed by the point guard (1), who passes to a wing (as to (2)

in Diagram 8-8) and cuts directly to the ballside corner. The cut is made in this manner because all four of (1)'s teammates are in position to see it and be aware that the quick-shot plays will be run. This phase of the offense is used occasionally during most of the game and exclusively during "catch-up" time.

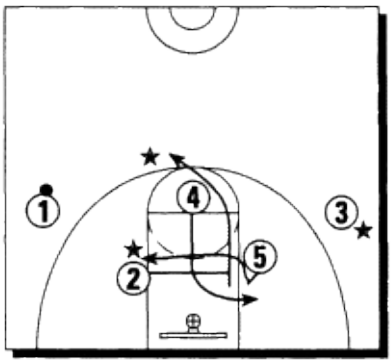


Diagram 8-7:
Post motion

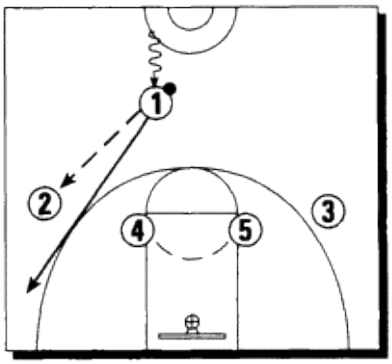


Diagram 8-8:
Corner cut-quick-shot option

This pass and cut keys (4) to screen away for (5), who cuts to the ballside post. (4) then pops to the point. (3) roams the offside three-point area, attempting to take advantage of his/her defender's position (see Diagram 8-9).

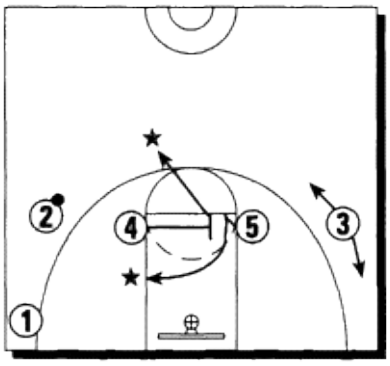


Diagram 8-9:
Post motion

From there, (2) is the quarterback and may call one of the three set plays.

Set Play #1 Pass To The Post

When (2) passes to post (5), the passer may screen for (4) at the point or for (1) in the corner. (4) and (1) key on (2)'s cut and use the ruleyou come, I come and you go, I go to cut off the post. In Diagram 8-10, (2) passes to (5) and screens for (1). This tells (4) to backdoor. After screening, (1) comes to the screen and (2) rolls to the

basket. (5) may then shoot or pass to an open teammate. Please note that (3) is attempting to find an open spot in the offside three-point area for a possible diagonal pass from (5).

In Diagram 8-11, (2) passes to (5) and screens for (4). This tells (4) to use (2)'s screen and (1) to backdoor. (2) rolls to the basket after screening.

Again, (5) can shoot or pass to an open teammate.

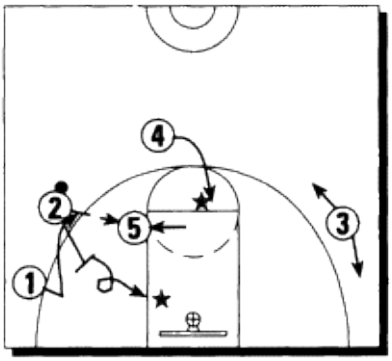


Diagram 8-10:
Hit the post-screen corner

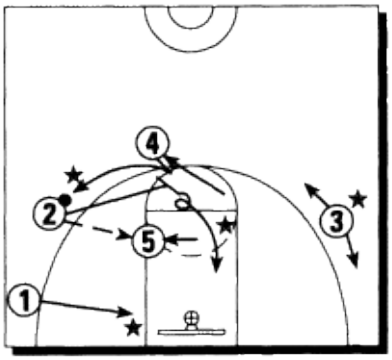


Diagram 8-11:
Hit the post-screen point

Set Play #2 Pass To The Corner

When (2) chooses to pass to the corner, the wing cuts between (5) and (1), and starts across the lane as shown in Diagram 8-12. (5) then

steps out to screen for (1) on a corner guard screen. Point (4) and the offside wing (3) join together as they move down the lane (see Diagram 8-13) to set a "double down" screen.

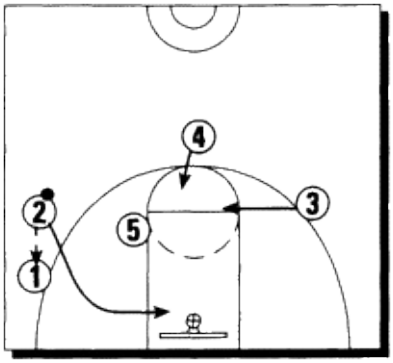


Diagram 8-12:
Corner pass

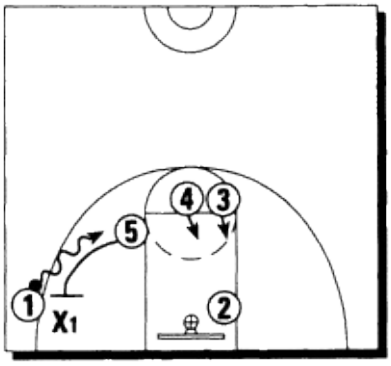


Diagram 8-13:
Corner guard screen

(1) dribbles off (5), who then rolls to the basket. At the same time, (4) and (3) have moved down to a position inside the free-throw line and (2) has looped around them

(see Diagram 8-14). (1) may shoot, hit (5) on the roll, or pass to (2) behind (4) and (3)'s double screen.

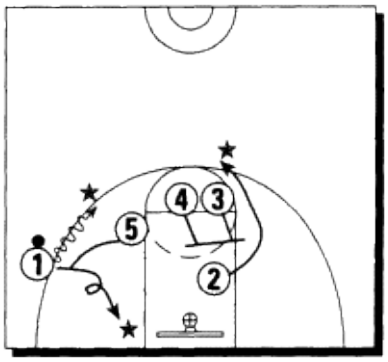


Diagram 8-14:
Screen and rolldouble down

If nothing develops, (1) can continue a dribble to the point as (3) crosses to the open wing position (see Diagram 8-15).

From there, the basic pattern or a quick-shot sequence may be keyed by (1). Diagram 8-16 shows (1) initiate the basic pattern by passing to (2) and cutting down the lane (1) could have cut directly to the ballside corner and keyed the quick-shot set play sequence.

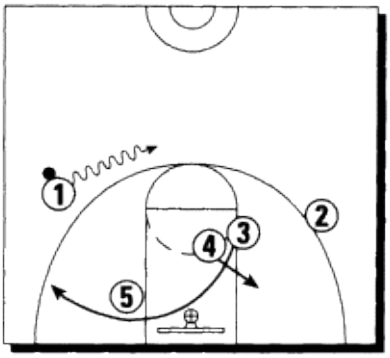


Diagram 8-15:
Reset

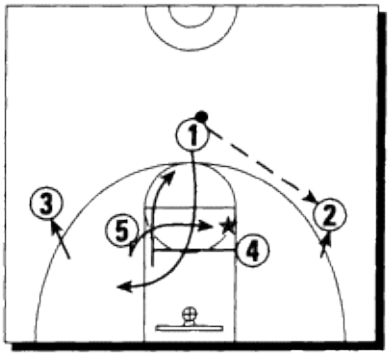


Diagram 8-16:
Post motion

Set Play #3 Passes To The Point

When (2) passes to the point, the wing and post (5) screen down (double down) for (1) in the corner, who cuts up to the wing. (2) continues across the lane and receives a downscreen from (3) and makes a pop-cut move to that wing area (see Diagram 817).

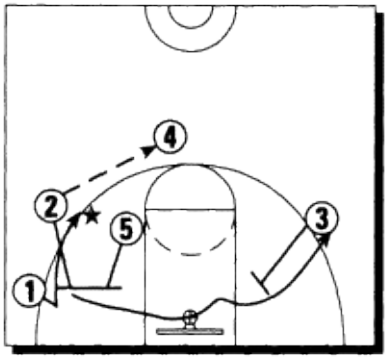


Diagram 8-17

From there (4) can cut down the lane and exit on the offside to key the regular pattern (see Diagram 8-18), or cut directly to the ballside corner to key the quickshot plays (see Diagram 8-19).

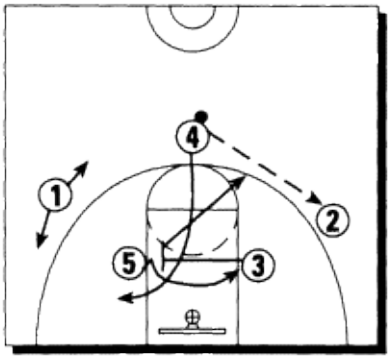


Diagram 8-18:
Post Motion

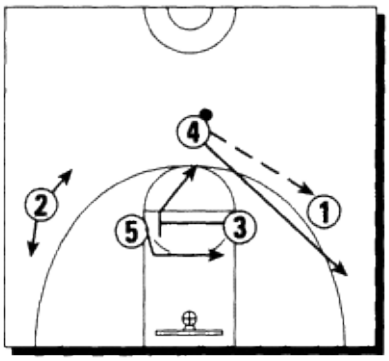


Diagram 8-19:
Quick shot

Note: (4) could have keyed these plays to either side of the floor.

Pressure Relievers

Dribble Entry-Wing Clear

When the point-to-wing pass is difficult to execute, (1) may utilize a dribble entry. In Diagram 8-20, (1) dribbles at (2) and clears the wing across the lane. (4) also cuts across the lane for a screen of (5)'s defender. (5) uses this double screen to cut to the ballside and then (4) pops to the point.

(1) looks first to (5). If (5) is not open, (1) passes to (4) at the point, who shoots or reverses it to (2) cutting to the wing on a pop cut around (3)'s downscreen (see Diagram 8-21).

(4) can then cut down the lane and key (3) to screen away for (5) to continue the basic pattern, or cut to the ballside corner and key the quick-play series.

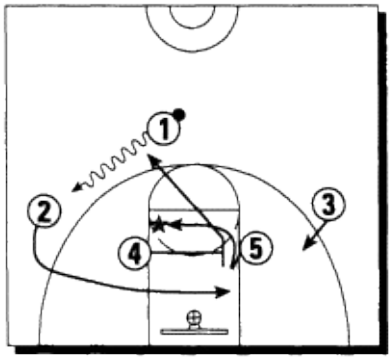


Diagram 8-20:
Dribble entrywing clear

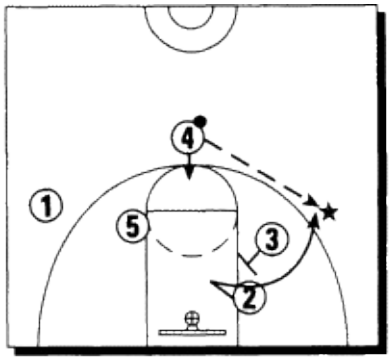


Diagram 8-21:
Pop cut

The Offside Split

Diagram 8-22 shows the ballside entry pass being denied and the offside of the defense in their help positions. These positions were assumed once (1) favored (2)'s side of the court.

To counter this denial, (1) bounce passes to (5) in the far post. (5) moves up to meet the ball after a V-cut (see Diagram 8-23).

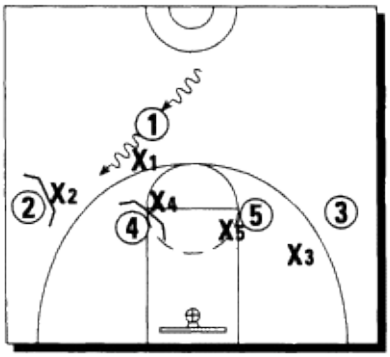


Diagram 8-22:
Strongside denial

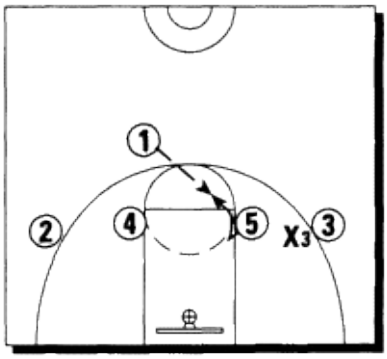


Diagram 8-23:
Offside post entry

(1) cuts off (4) to the lay-up area as (3) backdoors defender X3 on (5)'s side (see Diagram 8-24) and stops in the lay-up area.

If neither (1) nor (3) is open, (2) makes a change of direction V-cut and attempts to rub a defender off on (4). (1) clears across the lane and around (3) as (4) rolls to the basket as shown in Diagram 8-25.

If nothing else is open, (5) passes to (2) at the point and (3) loops around (4) to fill the open wing position.

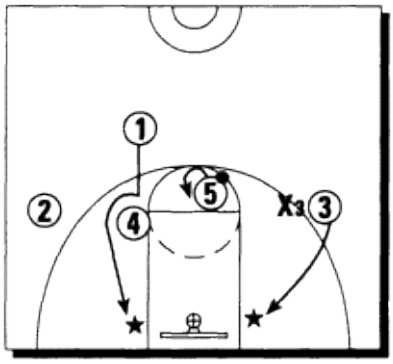


Diagram 8-24:
Backdoor and UCLA cut

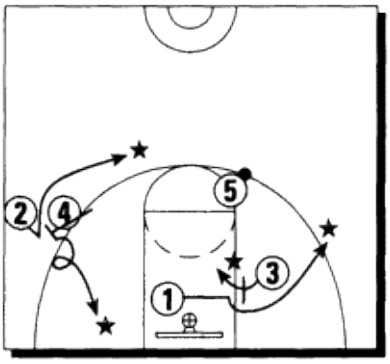


Diagram 8-25:
Double pop cut

From there, (2) can key the basic pattern or a quick shot sequence.

Coaching Tips For the Basic Pattern

This motion is built around the one-on-one skills of post (5). The wing players must get the ball to (5) to try to beat his/her defender. (5) must also realize that many teams will attempt to jam the middle and help that defender. Therefore, it is to the team's benefit to occasionally return the ball to the perimeter for open three-point jump shots. The entire team must be taught that most defenses are at their toughest the

first two or three passes and each time the pattern is turned over, the chance of an easy shot being available increases (i.e., develop aggressive patience). They must also be told that this offensive plan is built around the pattern, but that the quick shot sequence should be interjected occasionally. It provides enough variety to keep the opposition from anticipating and shutting down the options of the basic pattern.

Early Offense

This early offense plan is run with a specific type of fast-break pattern. When the outlet pass is made (as to (1) in Diagram 8-26), the outlet takes the ball on a speed dribble to the middle lane and the offside guard (2) fills the left lane. This leaves only one lane for the three inside players ((3), (4) and (5)). In this case, it is the right lane. The inside players know they always run to fill the outlet side lane. Fill the lanes one step from the sideline and make a "banana cut" toward the basket at about the "top of the key" level.

If the outlet pass had been made to (2)'s side, the three inside players would have run for the left lane, (2) in the middle, and (1) to the right lane.

In Diagram 8-27, (3) was the first inside player to fill the outlet lane. This makes (4) the trailer. (5), the big post, is always the safety. (1), (2), and (3) stop at the threepoint line and (1) shoots, or gets the ball to (2) or (3) if they are open. (4) runs for the outlet side low-post area, and (5) trails to the same side.

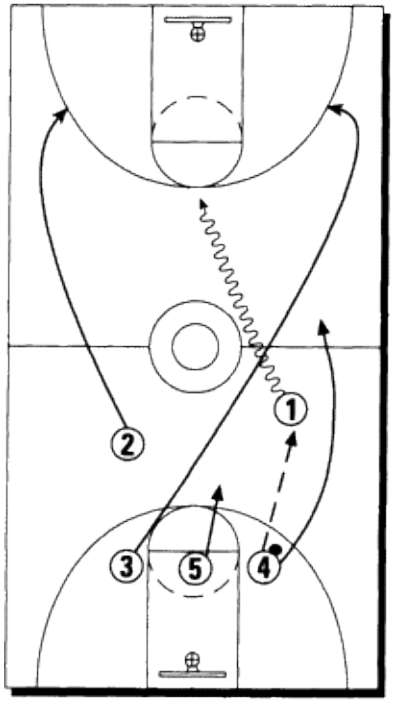


Diagram 8-26

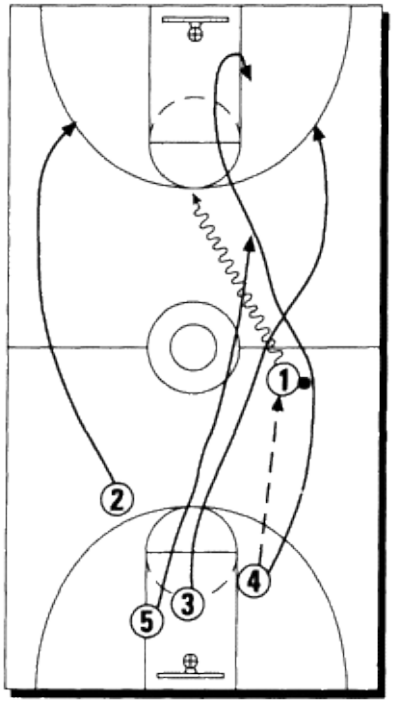


Diagram 8-27

From there, one of two options will occur.

(1) will pass to (3) and fill the corner opposite on (2)'s side (see Diagram 8-28), or (1) will pass to (2) and fill the corner opposite on (3)'s side (see Diagram 8-29).

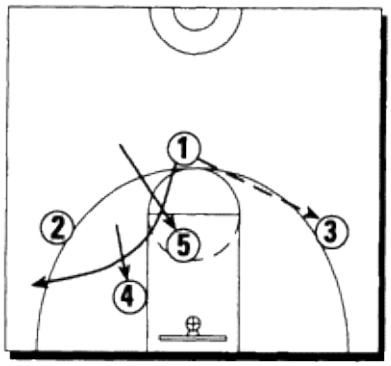


Diagram 8-28

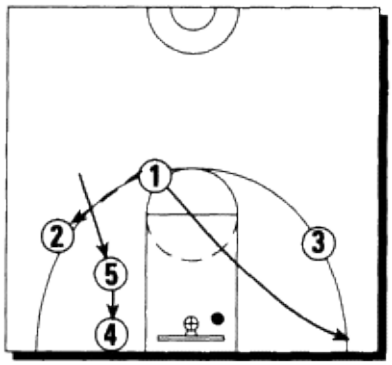


Diagram 8-29

At that point, (4) and (5) have trailed through and will make an inside maneuver that may lead to a quick score or draw perimeter defenders away from their assigned players and into the lane.

The Inside Maneuver Involving (4) and (5)

(4) arrives at the low-post area and then (5) assumes a position mid-way between (4) and the free-throw line. (5) then screens down for (4), who cuts behind and toward the offside guard area. If (4) receives a pass from a perimeter player, (4) catches, faces, and looks inside to his partner (5). This often will cause the perimeter defenders to help inside and leave a perimeter offensive player open for a three-point shot. In Diagram 8-30, (4) received a pass from (2) that drew the defense toward the lane. (4) then spotted and passed to (1) in the three-point area (see Diagrams 8-30 and 8-31).

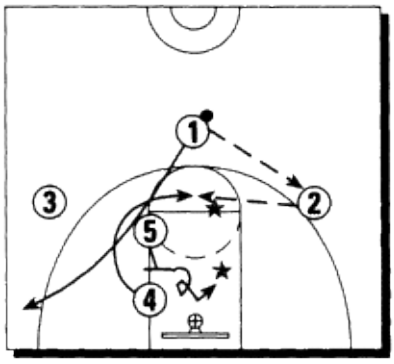


Diagram 8-30:
Inside maneuver

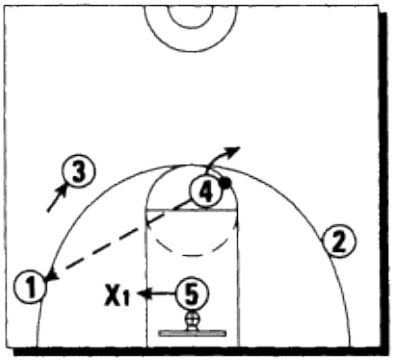


Diagram 8-31:
Relay for Trey

If (1) does not have a shot, the ball is worked around the perimeter. After passing to (1), (4) became part of the three-point perimeter. If the ball is not passed to (4) on the pop out of (5)'s downscreen, (4) fills the assigned ballside guard position. The ball is then worked around the perimeter, seeking a pass to (5) or a three-point shot. Once again, when (5) does receive the ball in the post, the inside player must be aware that this is an excellent time to find someone open on the perimeter. The perimeter players must be aware of their defender's position and move to get open. Once (1) decides it is time to run the basic offense, (1) moves to the ball, yells "set it up" and the team assumes its 1-4 set.

If (5) scores two points inside, a plan is in operation that makes it clear if and when to foul or call time out to stop the game clock.

Early Offense II

This is a quick-hitting type of early offense that makes the opponent's defensive transition and match-ups very difficult because the ball is reversed immediately after the conclusion of the fast break and a lob play is run. Diagram 8-32 shows (1) receive the outlet pass and take it to the offensive three-point line. The other guard, (2), fills the left lane and (3) the right lane. (4) is the trailer and (5) the safety.

At this point, one of two options may be used. The wing players may: (A) stop at the three-point line as shown in Diagram 8-33, or (B) they may cut to the basket, cross (left hand to left hand) and then move out to their respective offside wings as shown in Diagram 8-34.

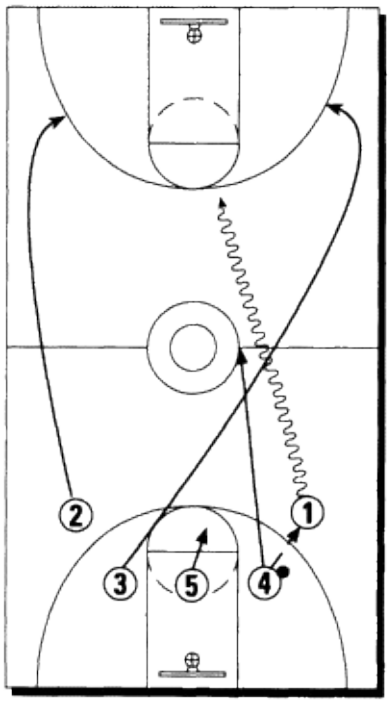


Diagram 8-32

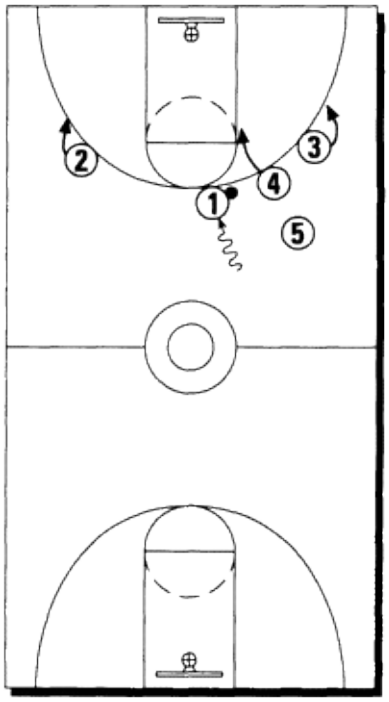


Diagram 8-33:
Wings stay

For the purpose of explaining the remainder of this early offense, we will use Option (A) where (2) and (3) stop at the three-point line.

(1) passes to a side as to (2) in Diagram 8-35 and then cuts to the ballside corner (1518 ft. from (2)) as trailer (4) cuts through and safety (5) stops at the point.

(2) reverses the ball to (3) via (5), and (4) swings to the ballside (see Diagram 8-36).

The offside wing (2) then pinches in and sets a definite screen for (5) on the cut to the offside lay-up area for a possible lob pass. (3) can lob to (5), pass to (4) in the post, or throw crosscourt to (1) moving up from the corner to the wing position (see Diagram 8-37).

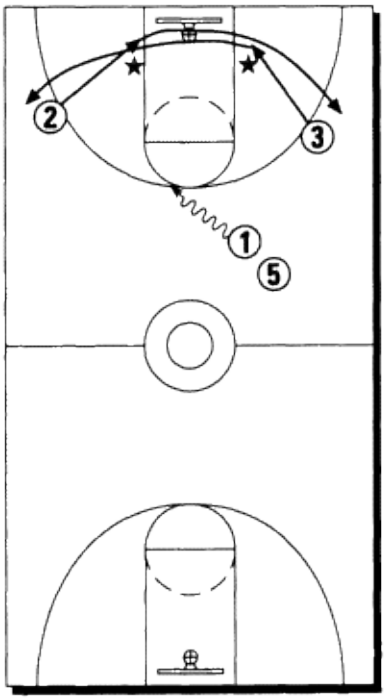


Diagram 8-34:
Wings cross

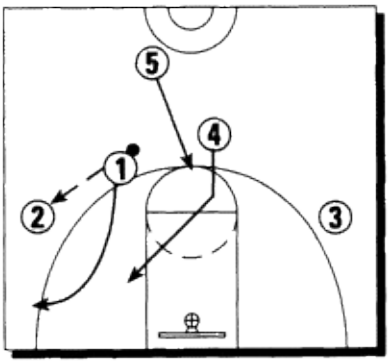


Diagram 8-35:
Wing pass and corner cut

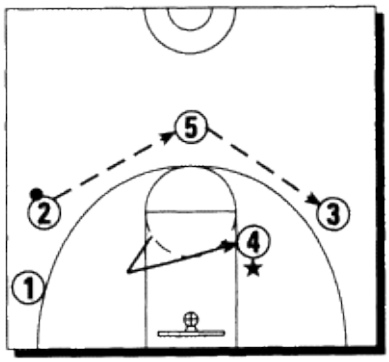


Diagram 8-36:
Reverse to second side

If a shot does not develop, (2) moves to the point and receives the ball from (3) and starts the basic offense or quick set plays.

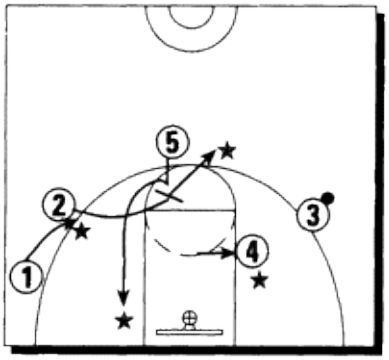


Diagram 8-37:
Back screen/lob