



# camper's HANDBOOK

by coach joel hueser

papillion-lavista south high school

Property of:

# Titan Creed

- *A Titan always strives to be a great teammate!*
- *A Titan always plays hard, smart and together.*
- *A Titan is not boastful in times of success and perseveres through times of hardship.*
- *A Titan is not easily angered or intimidated.*
- *A Titan is passionate and plays with enthusiasm!*
- *A Titan is courteous, unselfish, and not envious of others.*
- *A Titan never leaves anyone behind, thus, he is trustworthy and full of love.*
- *A Titan is disciplined and always performs the mundanities of excellence.*
- *A Titan is patient, because he knows he must endure trials and tribulations.*
- *Most of all, a Titan is a champion because he does all the little things required of a champion.*
- *This is our creed, and it is who we are.*

## Important Links

[plshs.paplv.org](http://plshs.paplv.org)

<http://jhueser.wix.com/stbb>

[like south titan basketball on facebook](#)

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Cover Features Papillion-LaVista South's All-Time Leading Scorer:  
Jalen Hueser (Class of 2011)

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# A.C.E. Factor

*You've heard of the X Factor, correct? Defined as: 1. a variable in a given situation that could have the most significant impact on the outcome. 2. a noteworthy special talent or quality. Certainly a key championship ingredient, however, we (STBB) are even bigger believers in the "ACE Factor". This is the ability to control the controllables: A-attitude, C-concentration and E-effort. No matter what the circumstances, you have the power to control your attitude, concentration and effort. Let's talk briefly about each:*

**Attitude-** A settled way of thinking. Ours is a team first mentality. We over me. With this mindset, humility quietly leads the way. This is not thinking less of yourself, but just thinking of yourself less. Read that again and hide it in your heart. Our team attitude thinks of others first, it's that simple. Maintaining this heart posture is the challenge. No matter what this silly game or life throws at us, we have the choice to always love others as we love ourselves. Chuck Swindoll is famous for saying: "The longer I live, the more I realize the impact of attitude on life. Attitude, to me, is more important than facts. It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people think or say or do. It is more important than appearance, giftedness or skill. It will make or break a team. The remarkable thing is we have a choice everyday regarding the attitude we will embrace for that day. We cannot change our past...we cannot change the fact people will act in a certain way. We cannot change the inevitable. The only thing we can do is play on the one string we have, and that is our attitude. I am convinced that life is 10% what happens to me and 90% how I react to it."

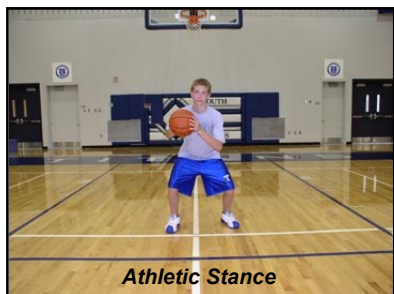
**Concentration-** The focus of one's attention. This is never a problem when the conditions are favorable. Basketball, however, is a lot like life and the conditions can change on us in a millisecond. These changes can distract us. Dan Rockwell says, "The power of focus is the power to ignore." Let's imagine you are at the Old Market riding in a carriage. Despite all of the traffic and noise that is going on around, your horse manages to stay the course and not get distracted. But how? Then you notice the blinders your horse is wearing. These blinders minimize 90% of the possible distractions. Allowing your horse to concentrate on what's really important! We need to adopt this same concept when we compete and do life. Keep our eyes on the prize so to speak.

**Effort-** Hard work and careful planning. Also known as "industriousness". John Wooden says, "There is no substitute for hard work." And who's to argue with coach. Hard work is such an elusive virtue. I believe humility is his brother. Once you think you have it you just lost it. In short, we can always work harder. Success equals effort over time. It's not a destination. Staying power has a lot to say about who we are as a result of what we've done. Let's close with another great quote by one of our greatest leaders, Theodore Roosevelt: "In the battle of life it is not the critics who count; not the man who points out how the strong man stumbled, or where the doer of a deed could have done better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errors and comes short again and again because there is no effort without error and shortcoming; who does actually strive to do the deeds; who knows the great enthusiasms, the great devotion, spends himself in a worthy cause; who at best knows in the end the triumph of high achievement; and who at worst if he fails, at least fails daring greatly, so that his place shall never be with those cold and timid souls who have tasted neither victory or defeat."

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# Footwork

*In basketball, it is essential players move with a purpose. You must learn to conserve time and space and to reduce wasted motion so you can develop balance and quickness. Thus, proper footwork is the foundation to good, fundamental basketball.*



## Stance

For the most part, you should make a concentrated effort to keep your feet shoulder-width apart, but certainly no more. Body weight evenly distributed from side to side, front to back, and between the feet. Keep your heels down with most of your weight on the balls of your feet. Maintain a low center of gravity; bend at the knees. Typically one can place his palms over his knee caps. We refer to this as "level 1".

## Pivots

Pivoting, or turning, is a motion that rotates your body in a circular fashion around the ball of one foot while you maintain basic position. When body rotation is toward the front, the pivot is called a front pivot (throw a punch). Use this pivot to get closer. A backward turn is used to pivot your backside to the rear, called a reverse pivot (swing an elbow). This pivot is often used to create separation. Use the pivot to turn up to 180-degrees. Simply repeat pivots if more turning is necessary.

## Stops

The jump stop (quick stop), or two-foot plant, is when you jump from one foot and land with both feet hitting the floor at the same time (heels first). This stop is recommended when you take a direct approach to the basket. The two-count stop, or one-two plant, is when you land on the rear foot (first count) with the front foot hitting immediately afterward (second count). Its primary use is to change direction when running forward.

## Inside Step vs. Power Step (a.k.a. Permanent Step)

Whether or not to use the inside step versus the power step is simply a matter of coaching philosophy. We teach the inside step, but are not opposed to advanced players using the power step or even "squaring in the air". Sometimes you just have to make a play.

- "Fire step" (inside step) is a term we use when you are going to your strong side (right side if you are right handed). Such a step is quick and powerful.
- "Swing step" (inside step) is to the opposite side. Sometimes you may even have to incorporate a "cheat step" (half step pivot) into this sequence. Both steps are slower and require greater practice time to master.
- "Power step" establishes the same pivot foot regardless of floor position (left foot always if you are right handed). Inside-out passes allow for this step in our teaching.

## ***Coach Hueser's "3-Pointer"***

1. *"Low, lower, lowest!" Only exceptions: 1) jumping to shoot, 2) contesting a shot, or 3) jumping to rebound.*
2. *Whenever possible, plant your inside foot (nearest the basket) when squaring up into the triple-threat position.*
3. *Own your feet!*

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# Shooting

*The good shooter is a picture of grace as he releases the ball with seemingly effortless motion. However, this “seemingly effortless motion” comes at a high price. Some studies have proven it takes approximately 200,000 correct repetitions to learn a basketball skill to mastery. So how much is that? About 10 years! Thus, it is extremely important to practice the proper mechanics from the beginning.*

## Feet

Coach Rick Majerus emphasized good shooters always “get their homework done early”. They own their feet! Your feet should be planted slightly less than shoulder-width apart. In doing so, position your shooting foot slightly ahead of your non-shooting foot. This allows for your shooting shoulder to be squared to the basket (similar to throwing a dart). Either a two-foot plant (quick stop) or one-two stop for a direct approach to the basket works just fine. However, the two-count (1-2) stop is a must for any approach at an angle. On rare occasions some athletes can “square in the air”.

## Legs & Knees

A bend of 45-degrees is recommended for the thighs and lower legs. We refer to this as “level 1”. Typically one can place his palms over his knee caps. “Down-up” energy is the major force necessary to start your jump shot. It is important to develop a consistent jump. Toes through the floor as in jumping rope. Becoming a quick shooter begins with the speed of the toes hitting the floor and bouncing back up. The ball should be released before the top of your jump and your feet should sweep forward at least six inches when landing.

## Head & Eyes

Your chin should be slightly higher than parallel to the floor and both eyes should see the basket. With this in mind, a good shooter will focus on the back of the rim. We do not recommend watching the ball in flight.

## Grip

The fingers of your shooting hand should be spread comfortably with the ball resting on the pads of the fingers (should not be in contact with the “heel” of your hand). Be sure to center your index finger on the ball between your thumb and three other fingers.

## Shot Line

The ball will begin in the “shooter’s pocket”, dip down (when shooting off a pass) and follow a vertical shot line up to the release point. You do not ever want to miss to the left or to the right. Good shooters miss straight. Keep your shooting elbow in and under the ball; aligned with your shooting knee and foot.



## Perfect U-Shape Platform

Prior to the release of the ball: your wrist, forearm, and upper arm should all appear in the shape of a sideways “U”. This perfect platform appears almost parallel to the ground as the wrist is cocked (wrinkle the wrist), and the elbow leads the shot up through the face (vertical) while it stays in line with the shooting foot. The forearm and elbow provide the second force of the shot. The wrist is the third and final force. All three forces combine for one fluid motion, also



known as “up-force”. The ideal launch angle is 48 degrees. Also, it is vital to release the ball on the way up just before the peak of your jump. Certainly not on the way down. Put your finger above and through the rim. Another rule of thumb to determine whether or not you have proper arc is the top of shot should be as high as the top of the board (top of the shot = top of the board).

## Follow-Through

After thrusting your fingers forward and through the ball, concentrate on your index finger going straight down. If done correctly, your index finger should come together with your thumb. We call this the “Kobe pinch”. Backspin will be produced on the ball (ideally about two revolutions per second). Be sure to always follow-through with complete elbow extension. (Hold this for two seconds or until the ball hits the rim. Proper arc on the ball can be insured if your elbow finishes just above eye level (eye high).

## Guide Hand

One of the primary reasons for poor shooting is the incorrect usage of the off-hand. Think of the guide hand's purpose that as a tee is to golf. Merely for balance! The ball is positioned on the pads of the fingers; which are all pointed upward. As extension from the shooting hand (perfect platform) begins, the off-hand releases from the ball. Be sure to practice making “clean” releases. Throughout the two-second follow through, the elbow remains flexed (bent) and the fingers continue to point upward (“5 up & 5 down”). The shooting hand finishes just above the guide hand.

## Following Your Shot

A good shooter can usually feel that his shot is going in or not the instant the ball leaves his hand. Therefore, as soon as contact is made with the floor, aggressively follow your shot to the area in which the rebound may go. Generally speaking the ball bounces nearly as far as the shot itself.



## To Shoot, Or Not To Shoot?

A player's individual talent notwithstanding, each player must be a scoring threat on the floor. However, the question is to shoot or not to shoot? Below are variables you must instinctively think about as you square up and face the basket.

1. What is my shot range?
2. How well am I being pressured?
3. Do I have good balance?
4. Are there better shots available?
5. Do I have rebounders?
6. What is the score?
7. How much time is left?

## Play the Percentages

Understand that you are normally half as effective in a game as you are when practicing alone. Therefore, if you make 70% of your shots in practice from behind the arc you will more than likely be a 35% shooter in games. Great shooters will make above 40% in games, good shooters 35% and average shooters 30%. Any percentage below that and you should not be shooting in a game!

## Developing Range

In order to increase your range as a shooter; concentrate on the following tips:

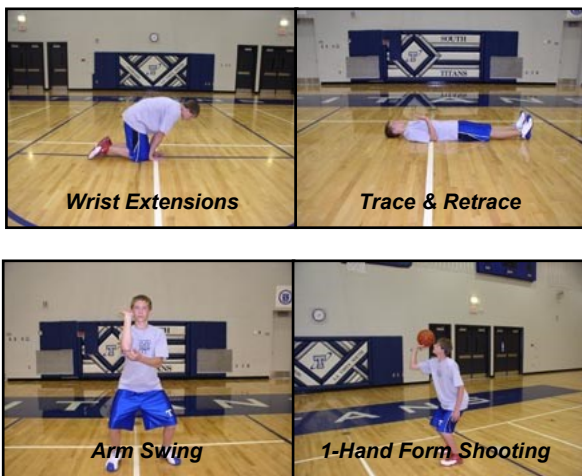
1. Generate greater up-force.
2. Step in to your shot using the one-two plant.
3. Increase your dip and arc of the ball.

## Form Shooting

It is very important, prior to any shooting practice, to warm-up with proper form shooting. Such exercises are guaranteed to increase your shooting accuracy.

## Form Shooting Progression

1. **Wrist Extensions** – While sitting on your knees, place your hands on the floor with your arms straight and stretch out your forearms. Then turn your hands upside down and repeat the process.
2. **Trace & Retrace** – Lay down on your back with your shooting elbow tucked close to your body. Assume the perfect platform and extend your arm into the air with full extension. Retrace the motion back to the original position.
3. **Arm Swing** – Sit down in your stance with your shooting arm hanging by your side. Swing this arm back and forth, eventually locking into the perfect platform position. Then with your guide hand, push your elbow up, fully extended.
4. **Groove Your Shot / 1-Handed** – With one hand bring the ball up into the perfect platform. From here, shoot vertical (up and out of the phone booth). After a made shot, take one step back and repeat. Do this on the right side and then from the left side, using your left hand.
5. **Groove Your Shot / 2-Handed** – Stand directly in front of the basket and simply add your guide hand. Concentrate on finishing “5 up / 5 down” with a special emphasis on a “clean release”.



## ***Coach Hueser’s “3-Pointer”***

1. *Visualize shooting through the top of a phone booth*
2. *Get your homework done early: get low and catch with your feet ready to shoot.*
3. *Utilize six inch shot fakes and half rips to free yourself up from the defense.*



## Shooting Do's:

- Do know your range.
- Do know what a good shot is (B-P-R).
- Do step into the pass to get the shot off more quickly.
- Do plant your inside foot when squaring to the basket.
- Do provide passers "10 up" (hands up target).
- Do use shot fakes to get by the defense.
- Do think to yourself, "Finger through the rim!"
- Do practice shooting as if you were in a game.

## Shooting Don'ts:

- Don't pass up an open 12-footer to get a contested 8-footer.
- Don't leave the guide hand on the ball too long ("clean release") because it could adversely affect the shot.
- Don't fade on the shot.
- Don't watch the flight of the ball – keep your eye on the target.
- Don't hitch the ball above or behind the head.

## Keys to a Quality Shooting Workout:

Shooting is a very important part of the game and it gets a lot of attention, as it should; therefore, when mapping out your workout incorporate these types of shots whether you are shooting alone, on the Gun or with a teammate(s):

- Spot-up, Catch & Shoot
- Cut, Catch & Shoot
- Dribble & Shoot
- Catch & Drive Shots (pull-ups & to the rim)
- Catch, Shot Fake & Drive Shots (pull-ups & to the rim)
- Finish Through Contact (vs. coach or teammate)

## All the while emphasizing:

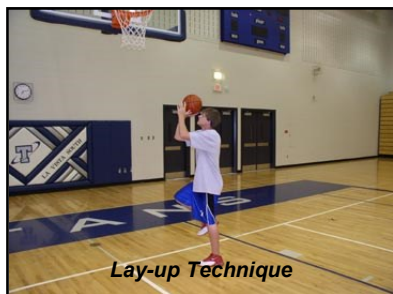
- Game shots at game speed.
- Perfect form: feet to follow through.
- Count and/or chart makes and compete whenever possible!
- Never miss two in row.
- Practice "Next Shot" mentality.
- On finishing, practice "closing" the shoulder more times than not.

⇒ *Shoot if you're open. Pass if you can. Dribble if you must!*

## **Lay-up**

### **Keep It Simple**

All players, no matter what their role is on the team, must learn to shoot both right-handed and left-handed lay-ups. Keep it simple and focus on “clean” (swish) lay-ups. Do not turn this all-important fundamental into “showtime”! We do three push-ups for each missed lay-up in practice.



### **Technique**

Jump off of your left leg when shooting a right-handed lay-up and vice-versa when shooting a left-handed lay-up. A high jump is made by “stamping” on the last step to minimize the forward long jump. Drive your opposite knee high into the air. Protect the ball with your body and take it up strong with two hands. Keep your shooting hand behind the ball and “kiss” it off the glass. Utilize the backboard whenever possible. Exceptions may be the baseline drive and the dunk shot.

### ***Coach Hueser’s “3-Pointer”***

1. *Use your body to maintain separation from the defense when attacking the basket – “close” your shoulder (10 toes to the baseline).*
2. *Always go strong with two hands. Always!*
3. *The dunk shot and finger roll should be used only when a player can elevate himself above the rim without strain.*

## **Hook Shot**

### **Effective Weapon**

This shot is used when you receive the ball in the low post position. It can be a very effective weapon, especially versus an opponent with greater size and/or athleticism.



### **With the Ball**

First and foremost, always chin the ball and check over your shooting shoulder to locate the defense. With proper footwork, align your non-shooting shoulder with the rim.

### **Technique**

The ball is then moved from the chinning position past the side of the head with full arm extension. To release the ball, flick the ball over your middle finger of your non-shooting hand. Follow-through and land with your shoulders squared to the basket.

### ***Coach Hueser’s “3-Pointer”***

1. *Develop both the right-handed and left-handed jump hook when you drop step into the middle of the lane.*
2. *Use the glass as much as possible.*
3. *The development of the traditional hook shot is also very effective.*

## **Freethrow**

### **Concentrate**

Shooting a freethrow demands extreme concentration. The outcome of many games may be decided at the freethrow line. In the final minute of a game, 67% of all the points scored are from the line. Repetition is key to becoming a good freethrow shooter, and this can only be accomplished by shooting thousands and thousands of freethrows the same way, every time. It is recommended you establish a freethrow ritual.

⇒ 18:29 ~ *The diameter of the rim (18") to the diameter of the ball (9").*

### **Without the Ball**

Begin by positioning your feet in the same manner each time. Align your shooting foot (and shoulder) directly with the basket (similar to that of throwing a dart). Often you can find a small nail hole to assist in the proper alignment. Mentally (and/or physically) rehearse your stroke before dribbling the ball and picture the ball going through the basket.

### **With the Ball**

Bend your knees and "settle in". Then dribble a set number of times (usually no more than three dribbles!!!). Take one deep breath, relax, and focus on just "you and the hoop". At this time, creating a verbal sequence can help your concentration as well (i.e. "Hang it high").

### **The Shot**

Be sure you hold the ball the same way each time. Then, with your shooting elbow in (integrity of the elbow) and under the ball, bring the ball straight up through the shot line, release it high, and lock off your elbow and wrist. Finally, follow-through for two seconds.

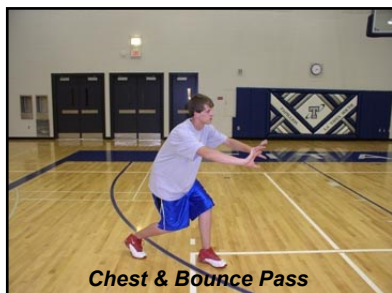
### ***Coach Hueser's "3-Pointer"***

1. *Simplicity in body motion is key to freethrow accuracy. Economize your motion!*
2. *Incorporate "game-like conditions" into your freethrow practice (i.e. fatigue, pressure, players on the lane).*
3. *By practicing freethrows with your eyes closed, it will heighten your senses and improve your shot.*

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# Passing

*Good passing tends to breakdown the best of defenses because passing is the quickest way to move the ball. It is the most effective way of achieving the offensive objective – getting the ball to the right person in the right place at the right time.*



## Chest Pass

The chest pass is the basic air pass for effective, efficient ball movement. It is most effective up to eighteen feet. Start by moving the ball from the triple-threat position to the center of your chest, close to the body in a "thumbs-up" position. To throw the pass, extend your elbows and pronate your hands to a "thumbs-down" position. This produces backspin on the ball. Step into the pass. The target area of the pass is the receiver's "number" or his outside target hand.

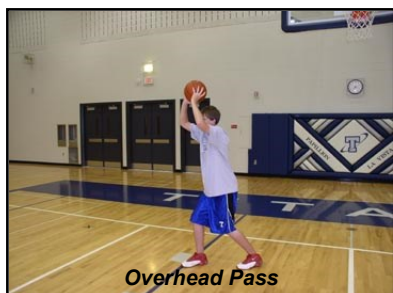
## Bounce Pass

This pass is recommended primarily for entries into the post, backdoor moves, and when the defender is playing high in the passing lanes. The target of the bounce should be two-thirds of the way to the receiver. The technique used for feeding the post is a low, wrap around style (refer to "Feeding the Post").



## Flick Pass

More times than not, it is advantageous to catch and pass the ball with one hand. Simply flick the ball to your target (just like you are shooting, but without any arc). Step toward your target (chest over thigh) and snap your wrist downward. This pass is most effective up to fifteen feet away.



## Overhead Pass

This is a valuable pass over the defense. It is especially effective against zone defenses and for quick outlets. Keep the ball high and elbows extended. The pass is thrown with your wrists and fingers. Start with your thumbs back, step to the target, push your thumbs through the ball, and then finish with the thumbs forward. The target area is at the receiver's head. Be careful, this pass is hard to handle when it is dropping.



## **Dribble Hand-Off**

The hand-off pass is used most often following a power dribble or when a perimeter player pinches with a high post. You should be wide and low with both hands protecting the ball. As the receiver approaches, rotate your dominant hand underneath the ball and hand-off to the receiver. We like to say, "Put it on a platter." The target area of the pass is at the waistline.

## **Advanced Passes**

### **Baseball Pass**

This pass is usually used to throw passes one-half to three-quarters length of the floor. Keep both hands on the ball as long as possible. Use a stance with your body parallel to the sidelines. Plant your back foot and step with your front foot. Throw the ball by your ear. Proper follow-through includes carrying out a full pronation and extension of your arm ending with the thumb down. Utilize only the dominant hand to make this pass and lead the receiver just like a quarterback.

### **Click Pass Defined**

A click pass is when the ball comes into your hands and goes out again in less than a second. Not a moment later after you look around, but immediately! Like a second baseman turning a double play. Click passes put the ball in scoring position. However, you must be aware of the defense and know who to pass to.

### **Feeding the Post**

We use a low, wrap around bounce pass to feed the low post. Control the ball with your hand away from the defense. Stay low (chest over thigh) and step around your defender. Pass the ball with one hand as you do any flick pass. Keep the following in mind:

1. The height at which you release the ball will be the height of reception.
2. Target area is below the postman's knees (or above his shoulders with an air pass).
3. After releasing the ball, pronate your thumb down and out.

### **3 Points of Vision**

Three points of vision when feeding the post:

1. Your defender.
2. Your buddy's defender.
3. The weak side defender.



## **Scoop Pass**

Much like the baseball pass, the scoop pass is used to quickly advance the ball up the length of the court. We encourage this pass to be made while inboundng the ball or immediately after a secured rebound. Place your dominant hand under the ball and keep your opposite hand on top, out in front. Pull the ball back behind your hips and scoop it underhand to your target.

## Passing Do's:

- Do make the easy pass. Two easy passes are better than one miracle pass.
- Do hit the open man.
- Do get the ball to the right person in the right place at the right time.
- Do use pass fakes (fake a pass to make a pass).
- Do use the air pass on the break, not the bounce pass.
- Do use the dribble to create better passing angles.
- Do feed the post with the bounce pass.
- Do step into your pass for more power.
- Do utilize click passes.
- Do throw away from the defender.
- Do assume triple-threat position every time you receive the ball.

## Passing Don'ts:

- Don't throw to a voice.
- Don't jump to pass.
- Don't pass to a player in trouble.
- Don't make too long of passes.
- Don't overpass! Especially on the break.

## Receiving the Pass

1. Establish eye contact with the passer and "show for the ball".
2. Catch the ball with your eyes. Look it into your hands.
3. Catch the ball with your feet. Do not wait for the ball to come to you. Shorten the pass by stepping towards it.
4. Catch the ball with both hands, and if possible, "block it" with your shooting hand.
5. Attempt to catch "ball in the air / feet in the air" and sweep into a triple threat position.

## Coach Hueser's "3-Pointer"

1. *There is a simple way to beat any opponent: Complete your passes. A sure pass, not any old pass. Not a maybe pass.*
2. *After a good pass, point to your teammate. This is our way of "thanking" him for unselfish team play.*
3. *A bad pass most often leads to a bad shot. Be a great passer!*

⇒ *When in doubt, pass! Anytime you stand and ponder if you should shoot or drive, don't do either because you've already taken too long.*



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# Dribbling

*Players of every position should learn to dribble right-handed and left-handed without watching the ball. This enables you to have "vision" and see the entire court. To handle the ball efficiently it is important to develop soft hands. Thus, when dribbling, "push" the ball as opposed to "slapping" at it.*

## Uses of the Dribble

Too often too many players dribble for no apparent reason, and much of the offense breaks down. The dribble should be practiced the most and used the least of any skill. Listed below are the five proper uses of the dribble:

1. To advance the ball up the floor.
2. To escape trouble.
3. To improve the angle of a pass.
4. To create a shot for yourself.
5. To create a shot for a teammate.

## Open Dribble Technique

This dribble is used in the open court when you are free from defensive traffic. Push the ball out in front and run after it, keeping it within a stride's length. The ball can be dribbled higher, near your waist, to attain more speed.



## Closed Dribble Technique

Use the closed dribble in heavy traffic. The fingers and pads of your hand control the ball. The hand must stay on top of the ball. Push the ball as opposed to slapping the ball. Utilize the hand away from the defender. This will enable you to protect the ball with your body and opposite hand. Always keep the ball low at knee level and maintain a low center of gravity.

## Power Dribble Technique

This dribble is used to cautiously push-step the ball up the floor. Using your body as a shield, step and slide into your defender, always keeping your body between the defender and the ball.

## Tips for Great Guard Play:

- Great dribblers advance the ball up the floor with their head up and eyes fixed just underneath their own basket. This allows them to "see" the floor and pass ahead if a teammate is open. Great guards also:
- Handle the ball with either hand (3:1 weak hand usage in practice).
- Maintain a low, ball-quick dribble in traffic.
- Play hard-to-guard. Go in slow and come out fast. Change of direction equals change of speed.
- Keep their dribble alive. They do not kill their dribble unless they have a pass or shot.
- Avoid picking up the ball just across halfcourt or in the corners along the baseline.

## **Moves on the Move**

### **80 Miles Per Hour**

In order to break down a defender on the move, we encourage all players to develop a go-to move and counter move. Consider the following points as well:

1. Maintain a speed of 80 mph (80%).
2. Attack the defense right between their eyes. Go right at them!
3. Make your move a stride or two away and attack the defender's outside shoulder at 100 mph (full speed).
4. Finally, close the gap once you get by them.

### **Inside-Out Move**

If you are dribbling with your right hand, step laterally (to the left) with your inside foot and then return to the outside as quickly as possible. Do not change hands with the dribble. However, learn to sell the defender with an inside-out dribble to compliment your inside-out footwork. Master this from both sides.

### **Crossover Move**

If you are dribbling with your right hand, plant your right foot and quickly cross the ball over to your left hand. When you get by the defender, keep a very low dribble and close the gap. Learn to do this tight and compact with both hands.

### **Hesitation Move**

Dribble right at the defender, then slow down with a quiet stutter and momentarily begin to rise up, as soon as the defender freezes or becomes off balance, explode past him. Push the ball out in front with a low dribble.

### **Pullback Crossover Series**

These series of moves are very useful at the onset of a quick double-team and/or run and jump situation. It is executed by stopping the advance of the ball on your non-dribbling foot. Pull the ball back as you simultaneously reverse pivot away from the defense. Maintain a wide, staggered stance and change hands with one of the following:

1. Crossover (in front of your body)
2. Between the Legs (very effective)
3. Behind the Back (advanced)
4. Pin & Spin Move (reverse pivot)
5. Fake Pin & Spin (half spin)

### **Step Back Move**

This is one of two advanced "moves on the move". Plant your lead foot into the defender's midsection and quickly step back from the defender. The dribble must be kept alive to prevent a travel violation.

### **Step Back Continuation**

This move requires a quick read if the defender is not off balance following the initial step back move. Rather than picking up the ball and shooting, head fake and blow-by the defender as he approaches.

### ***Coach Hueser's "3-Pointer"***

1. *When you penetrate and make two (defenders) guard you, kick (pass) to your open teammate.*
2. *P.O.O.P. when you are double-teamed (Pivot Out Of Pressure). Finally, when you split the trap take the ball to the floor.*
3. *Unnecessary dribbles give opponents additional opportunities to steal the ball and maintain proper defensive position.*

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# Individual Moves

All live ball moves begin from one of two basic positions—on the perimeter facing the basket or inside with your back to the basket. Regardless of your floor position, it is important to keep your game “tight”. Maintain a low stance, keep the ball compact to your body (triple-threat, chinned) and economize your motion (six inch shot fakes, short jabs, saving your dribble).

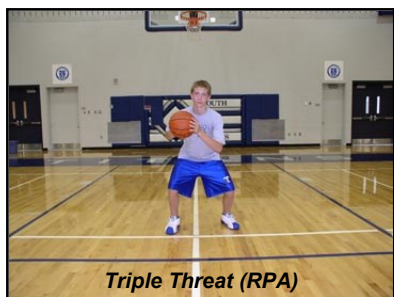
## Hard-to-Guard

Ninety percent of the game is without the ball. Thus, you must learn how to move without the ball to get open. In doing so, consider the three things you can do on offense: 1) move the basketball, 2) move people and 3) screen. The first step in playing hard-to-guard is to move people, also known as cutting. Two basic cuts without the ball are a front cut and a back cut. More specific movements are the following:

1. **V-cut / L-cut** is a hard step or steps (2-step rule) taken in the opposite direction you intend to go. Angle of Return Rule: Take your defender away and when you return, cut across his path. In doing so, vary your speed (go in slow, come out fast).
2. **Blast cut** is a direct sprint to fill an unoccupied spot on the floor (i.e. wing to key). Such a cut is important to ensure floor balance and ball reversal options.
3. **Basket cut** often occurs after you pass to a teammate. Set your defender up with one or two steps (2-step rule) away from the ball, and then face cut your defender to the basket. If he takes this away, back cut!
4. **Cut and replace** yourself is also an option after passing the ball. If your defender sags too much and jams your cut to the basket, simply replace yourself.
5. **Screening** for a teammate is another excellent way to get open. Simply roll and seal, pick and pop, or slip the pick properly. Good players continuously look to screen for their teammates.

⇒ *Sometimes when you V-cut or L-cut on the wing versus serious pressure, drag a foot. This enables you to outside pivot and go to the basket.*

## Perimeter Moves



### Triple Threat (RPA)

Assuming a triple threat position is the key to any live ball move. Catch and square up to the basket. Keep your game tight and look to the following: Rim, Post and Action.

## Move the Ball

The ball is bait. Therefore, it is advantageous for the ball to be moved as long as it is tight with the body. We teach the following ball movements:

1. Sweep / Rip – Rip the ball from one side to the other (break off their wrist) as you make a live ball move.
2. Half Sweep / Rip – Fake the rip as you make a live ball move to that same side.
3. Shot Fake – 6 inches only! Remember: “Ball up, butt down.”



## Blow-by Step

The blow-by step is one of two live ball moves used while in the triple-threat position. This direct drive is initiated with your free foot straight to the basket (go with the boards). The ball is pushed "long and low" to the floor before the pivot foot is lifted (chest over thigh). The most vulnerable side of the defender is the front-foot side because he must pivot before he can push-step.

## Crossover Step

The crossover move is initiated with a jab step using your free foot. If the defender reacts to the jab, cross the same foot over and attack his outside shoulder. Remain low (chest over thigh) and keep your pivot foot stationary until you begin your dribble. Remember to "go with the boards" and close the gap as soon as possible.

## Jab Step Defined

A jab step, or foot fake, needs to be short and quick (about six inches). You can shoot or crossover if the defender reacts to the jab.

## Coach Hueser's "3-Pointer"

1. *Good players are constantly aware of "S.A.M."* 1) *Spacing. Always maintain proper distance between you and your teammates.* 2) *Angles. It's important to cut at angles and create proper screening angles.* 3) *Momentum. Use your opponent's own quickness (mo) to work against him.*
2. *Make a concentrated effort to pass the ball inside, communicate to your teammate, and split to the open area. This will help encourage good, inside-outside play.*
3. *As soon as you go by your defender, "close the gap". Get him on your back, not allowing him space to recover. You must attack linear ("North to South") as opposed to lateral ("Go with the boards").*

## Post Play

### Getting Open on the Block

To begin with, learn to sprint from the defensive end to the offensive posting area in four seconds or less. It is also important to change speed and direction. For example, if you are flashing across the lane and the defender is above you, then take him a step higher and cut low (back cut). If the defender is below you, then take him a step lower and cut high (front cut). Make both cuts with a burst of quickness (go in slow and come out fast). Either way, assume position just above the low block. We term this area as the "landmark".

### Draw & Kick Spacing

When perimeter players penetrate, be prepared to fill the holes created from your man leaving to help.

1. I-cut or step up the lane when the perimeter player drives baseline.
2. If the ball is penetrated to the middle from the wing, step-out to the short corner.
3. If you happen to be a perimeter player posting up, we encourage you to "euro-cut". This simply means you will replace the driver. Be ready to shoot!

## **Sealing Footwork**

### **Step Over**

Take your foot closest to the defender, step over the defender's foot and sit down on him.

### **Pin & Spin**

Step between the defender's feet and then reverse pivot into him establishing position.

### **Seal In (Doleac Position)**

The goal when sealing-in is to achieve a proper seal of the defender to the inside. At least one foot is to be in the paint.

### **Seal Out (Leg Whip)**

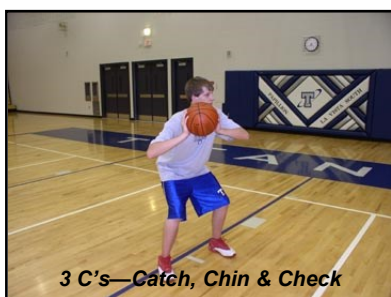
If the defender tries to three-quarter front from the high side or even dead front, seal him out with a leg whip (reverse pivot) and direct the ball to the top for the proper high-low passing angle. When the pass is thrown, hold contact until the ball is directly above your head, then release and pursue the ball.



### **Establishing Doleac Position**

Try to get your foot in front of your defender's foot, and then lift up or push down his arm. With that position taken, always "show the ball your numbers" for two seconds. Assume a wider than normal base, low center of gravity, elbows out, upper arms parallel to the floor as extensions of the shoulders, and both hands up (you should be able to see the back of your hands). Hips and buttocks are used to sit on the defender's legs and maintain contact. "Taking out the defender" is to allow the defender to take a

position of his choice, and then take him further in that direction. We refer to this technique as "Doleac" position. It is important to use your legs and hips as much as possible.



### **Catch, Chin & Check (3 C's)**

First of all, call for the ball orally and with your eyes. You must shorten the pass by stepping to the pass. Get both feet in the air when the ball is in the air. Execute a quick jump stop and catch it with two hands (block and secure technique). Immediately "chin" the ball to protect it. Then read the defense by checking over your shooting shoulder, utilize a post move, or pass the ball back outside — sometimes engaging in "ping-pong". Keep in mind the closer you are to the basket, the slower your game should be.

## **Post Shots**

### **Turn Around Jumpshot**

Make a hard shoulder fake (show the ball) and front pivot away from the defense. Meanwhile, square up to the basket and shoot the jumpshot if the defender does not recover.

### **Jump Hook**

Chin the ball and make a half body turn (get perpendicular to the basket). Raise your shooting arm straight in the air (12 o'clock vs. 2 o'clock release). Finish the shot with a complete wrist flexion over the middle finger of your non-shooting hand.

### **“Jailing Your Defender” Defined**

It is often advantageous to “put your defender in jail”. Using the rim as a second defender does this. For example, if you drop step to the baseline side you might find it helpful to go underneath the hoop and finish with a reverse lay-up.

## **Post Moves**

### **Up & Under Move**

Make a hard shoulder fake (show the ball) and front pivot away from the defense, all the while squaring up to the basket. If the defender does recover, up fake (ball up, butt down) and cross under the defense.

### **Drop Step**

Find (feel or check over your shooting shoulder) the defense and drop the opposite foot (point your toe where you want to go). Meanwhile, hook and seal the defender with the hips and buttocks. Then take one power dribble, come to a two-foot plant and execute a power move (drop, hop and stop). Protect the ball with the body and score with the shooting hand away from the defender.

### **Double Drop Step (Advanced Move)**

If you are unable to hook and seal the defender, it is recommended to take a power dribble and drop step to the opposite side (heal always hits the floor first).

### **Face-up Series**

The advantage to this move is its ability to create space between you and your defender. After you catch the ball, reverse pivot ready to shoot or use one of two live ball moves: wipe & go and/or half-rip crossover.

### ***Coach Hueser’s “3-Pointer”***

1. *When you have a much smaller or weaker defender guarding you on the block, call out “Charlie” and every available effort will be made to get you the ball.*
2. *Some post players develop the reputation as a “black hole”. Meaning, once the ball goes in it never comes back out. Be careful you don’t earn such a reputation.*
3. *“Roll on pressure” is a teaching term encouraging you to find the defense and make your move accordingly.*



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# Screening

*The most open man in basketball is said to be the screener. Therefore, screening should be a very high priority for all players whenever possible. Two-man and three-man game principles are based on the efficiency of setting screens properly, reading the defense and using screens in a manner that will allow the offense an advantage over the defense.*



## Screening

To set a screen properly, you should approach the defender and communicate with your teammate at the same time. Signal to him by holding up your fist and say, "Use me!" Sprint to screen, come to a quick jump stop, feet shoulder-width apart, and place your hands across your midsection for protection. Remain low, wide, and expect contact. And most importantly, set the screen with the proper angle. Consider the expected path or "shot spot" of your teammate relative to the following screens:

1. Down—Square your butt to the ball (2-step rule).
2. Flare—Square your butt to the sideline corner.
3. Back—Square your butt to the basket.
4. Pin Down—Square your shoulders to the basket.
5. Wide Pin Down—Square your butt to the FT elbow.
6. Cross—Square your butt to the sideline.

## Using Screens

When you recognize your teammate is going to set a screen for you, it is important to allow him time to establish position. As he is sprinting to you, counter the defense by walking away. Once he is set, use the screen and consider the following:

1. You must go by your teammate hip tight.
2. Rip's Rule: You should be able to reach down and grab your teammate's calf as you go by.
3. Get your hands up and cut hard enough to create a scoring opportunity for your team.

## First Cut Series

As you use the screen, read the defense (wait and watch) and counter accordingly:

### Straight Cut

- Pop-out straight if the defense slides directly into the screen.

### Curl Cut

- If the defender trails you over the top of the screen, tightly curl to the basket or open area.

### Flare Cut

- If the defender gets off and goes under the screen, nudge your teammate to change the angle of his screen, and then flare to the open area.

### Back Cut

- If the defense becomes too anxious and overplays the screen attempting to fight over the top or switches altogether, reject it and back cut.

## Second Cut Series

After your teammate reads the defense and initiates the first cut, make a second cut accordingly. Avoid making two consecutive cuts to the same area:

### Roll

- If your teammate straight cuts or flare cuts, reverse pivot and seal the defense with your hips and buttocks. Call for the ball with your hands up.

### Pop

- If your teammate curls, pop to the open area rather than roll to the basket. Using your inside step, crossover and back-pedal to the open area.

### Slip

- Prior to the actual screen, quickly release to the basket or open area. This technique is most effective when the defense “shows” prematurely.

### Re-Screen

- Do not fight pressure, simply back cut and re-screen. Getting open is all about motion. Remain hard-to-guard by screening multiple times.

## Secondary Screens

A second effort is sometimes needed in our screening game:

- If contact is not made, a secondary screen may be attempted. Reverse pivot and make contact on the roll. Have your hands up and call for the ball.
- On certain occasions the first cut does not assume the “expected path”. Therefore, you may have to reposition your angle. This occurs most often after a flare read and/or against a zone.

### ***Coach Hueser’s “3-Pointer”***

1. *5 W’s of Screening: Wide, Wait, Wait, Wait and Watch!*
2. *On a tight curl cut, maintain contact with the screener as long as possible.*
3. *Sprint to screen and walk away before using a screen.*

⇒ *Learn to talk early, loud and often!*

## Coach’s Corner

⇒ *Do the following if you want to get the ball on offense: 1) Compliment your passer, always! 2) Honor thy passer by passing back to him often. 3) Play hard to guard without the ball so your teammates get used to you being open. 4) Communicate your availability with your eyes, mouth, and hands. 5) When your teammate attempts to pass you the ball, but turns it over, always assume the blame even if it’s not your fault.*

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# Rebounding

*Just like playing defense and moving without the ball on offense, rebounding requires great determination and discipline. Although height, long arms and great athleticism are both very helpful; the keys to rebounding are determination and technique. Good rebounding teams are usually good scoring teams too. It is impossible to fast break if you do not rebound, and second shot points can make or break you. To rebound is to add another possession – and championship basketball is all about positive possessions!*

## See the Shot

Always see the ball at all times. You must be aware of when and where a shot is taken. If you are guarding the shooter, call out "Shot! Check!" to alert all of your teammates.

## Assume the Shot Will Miss

Think of every shot as a pass to you. Every field goal attempt is a potential rebound. And every rebound equals an extra possession for you and your teammates. You can never rebound too much!



## Find a Body & Make a Hit

Once the ball is in flight, locate your man or find the closest man and block him out. Too often players become spectators and watch the ball in flight. This can be detrimental. Hit or get hit!

## Block Out

First, raise your forearm allowing the offensive player to initiate the contact. This establishes a "feel" for the opponent so you can more efficiently inside or reverse pivot into his lower body. Your feet should be shoulder-width apart, arms raised, upper arms parallel to the ground and bent at the elbows, and palms up.

## Pursue the Ball

Instinctive rebounders have a "nose for the ball". It is not just being in the right place at the right time, but smart play. Shots taken from the side of the court have a 75% chance to rebound to the opposite side, or weak side. Shots taken from the middle of the floor tend to rebound in the middle of the paint. Also, common sense tells us the longer the shot, the longer the rebound. The shorter the shot, the shorter the rebound.

## Clean Chin

Keep in mind all efforts are in vain if you fail to protect the ball and turn it over. Go up tall and come down wide. At the same time, chin the ball up and away from the defense. Do not bring the ball down low and/or dribble.

## Outlet Pass

After a defensive rebound, pivot to the outside and immediately look to the nearest outlet box (2-seconds or less). We teach the two-hand, overhead pass and/or scoop pass (advanced). If the outlet receiver is not open or available, look to the long cutters or bust out with a few dribbles of your own.

## **Coach Hueser's "3-Pointer"**

1. *Offensive rebounding requires you to read and counter your opponent – go to the gaps. Jab step and crossover in the opposite direction, or spin (S.O.F.O.) with a reverse pivot to gain the all-important inside position.*
  2. *As a shooter, you're the one player on the floor with the greatest "nose for the ball". Therefore, follow your shot!*
  3. *Consider every shot as a pass to you. Pursue every rebound with your head and heart!*
- ⇒ *3 points of contact when rebounding: 1) Eyes – see your man. 2) Arms – forearm bar to initiate contact. 3) Body – make a hit!*

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# Individual Defense

*It is said that you are only as good as your weakest link. The same is true of team defense. Championship teams play great team defense and each player on the team must do his job. Night in and night out, you can play tenacious defense if you really want it to be a part of your game, but you must be hardnosed and hardworking.*

## Basic Stance

Your feet should be slightly staggered, with one foot slightly ahead of the other. Your base should be shoulder-width apart, weight equally distributed on both feet, knees bent at about a 45-degree angle.

## Ready Stance

1. Utilize against your opponent when he has yet to dribble.
2. "Sink" and maintain a low center of gravity. Keep one hand low, tracing the ball (6" zone) with the other hand high and behind. We term this "Stockton Hands".
3. Keep your back straight, head up and maintain an arm's length spacing.

## Point Stance

1. Utilize against your opponent when he is dribbling.
2. Make the "first hit", stay in your stance and position your lead hand out and above your lead foot. "Chop" it up and down as you push-step.
3. With you trail hand, keep your palm up (dig up at the ball and avoid slapping down).

## Stick Stance

1. Utilize against your opponent when he no longer has his dribble.
2. Let your teammates know he is "dead", step into his space and hand trace the ball.
3. Pressure with high, active hands; however, do not come out of your stance!

## Push-Step, Extension Step & First Hit

Your first extension step is the most important (a.k.a. positive step). Point your nearest toe where you want to go, extend it fully, make the "first hit" (momentary contact detouring the path of the offense) with your core and hands up. Be sure to move in a "push" and "step" sequence. If the dribbler gains an advantage, sprint and cut off the ball. Do not do anything to disrupt your balance. Such as bringing your feet together (heel clicks), rising out of your stance, or hopping instead of sliding your feet.

## Floor Positioning



## Ball-You-Man

When you are not guarding the ball it is equally as important to keep yourself between the ball and your man. Be in the pack:

1. One pass away – Play "in the gap" (Gap Stance).
2. Two passes away – Sink to the level of the ball and position yourself near the equator (Pistols Stance).
3. You are not to go outside the pack line except on a dead call.

## Ball-You-Basket

When you are guarding the ball, keep yourself between the ball and the basket (a.k.a. Guard your yard). Put as much pressure on the ball as you can with what your ability allows. No direct drives. Contest all shots. Make a hit. Remember the lower butt wins!



## Low Post Defense

Three-quarter front the offensive player by keeping your outside hand in the passing lane, and your trail hand brushing his back-side. Stay on the high side until the ball becomes level or below you. Step through and assume a dead front position – also known as “White Defense”. Be prepared to disengage when the offense successfully seals you out beyond the landmark.

## Coach Hueser’s “3-Pointer”

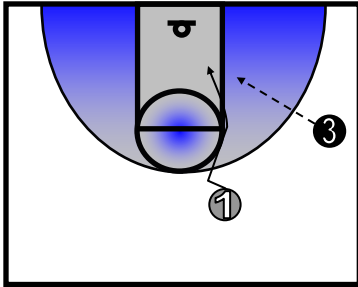
1. If your opponent is a slasher, encourage him to shoot the outside jumpshot. For example, get off and go under the screens.
  2. If your opponent is a shooter, shadow him around screens and play him extremely tight. Force him to put the ball on the floor and create.
  3. Remaining in your stance makes you a hard target to screen. Stay in your stance at all times unless you jump to block a shot or rebound the ball.
- ⇒ *Great ball pressure is the result of “hot feet”, active hands (arm’s length, 6” zone) and talk (call the ball); but don’t foul. Fouling negates hustle!*



# Motion Principles

*All players should realize the importance of smart, motion basketball. The ball never involves more than three players at one given time. Learning to work and communicate together in such situations is of utmost importance. Thus, we take into consideration the three things you can do on offense: move the basketball, move players (cut), and screen.*

## 2-Man Game



### **Basket Cut**

The basket cut is the foundation of smart, motion basketball. It allows for give-and-go opportunities and helps keep the defense honest. Set your man up (2-step rule) and then cut across his face to the basket. Be sure to carry all of your basket cuts through the rim and then space back out beyond the arc.

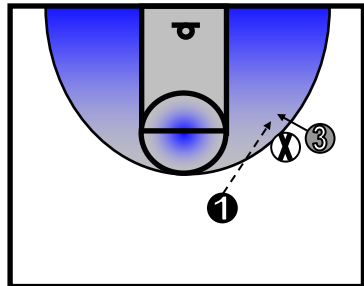
### **Cut & Replace**

While attempting to basket cut and the defense jams your path, take your cut away from the ball and look to screen away or relocate.

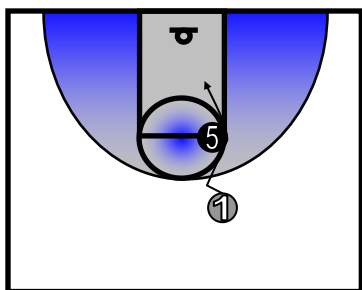
### **Backdoor Cut**

The backdoor cut is used most often against an aggressive man-to-man defense. The defender over-extends well into the passing lane, and allows you to cut directly to the basket. Consider the following teaching points:

1. Communicate the cut with a closed fist and/or pass fake.
2. Don't fight pressure! Back cut once you near the "level of the ball".
3. When your teammate dribbles at you and your defender "peeks", immediately cut to the basket.
4. Encourage this pass (off the dribble) to be thrown right off the defender's hip. This is an advanced, one-handed bounce pass.
5. If you cut and do not receive the pass: flare (then hand-off), loop or carry your cut though.
6. If you do catch the pass, beware of late help – make the extra pass and avoid the charge.



⇒ *The most dangerous player on the floor is the player who just passed the ball!*

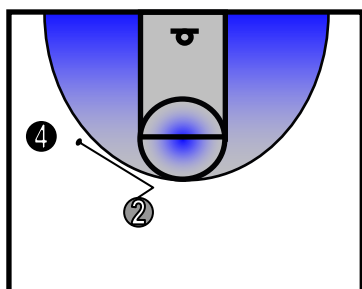
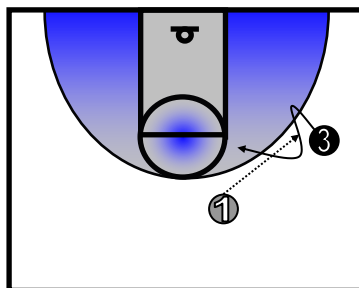


## Pinch the Post

"Pinching the post" is a hard guard. After passing to the high post, cut quickly off of your teammate attempting to receive a hand-off back or serve as a decoy.

## Dribble Hand-off

This is a great counter to a sagging defense determined not to allow any back cuts. As you "hand-off", reverse pivot and butt-screen your teammates' defender.

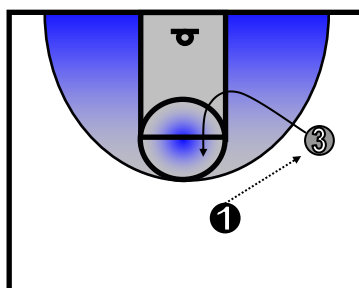


## Ball Screen

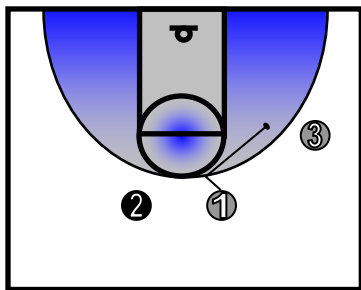
Screen on the ball and execute one of the three reads available (roll, pop or slip).

## Dribble Loop

An effective counter versus wing denial pressure is to dribble at your buddy on the wing. He reads this with a back cut (when his defender "peeks") and loops to fill your vacated spot.



## 3-Man Game

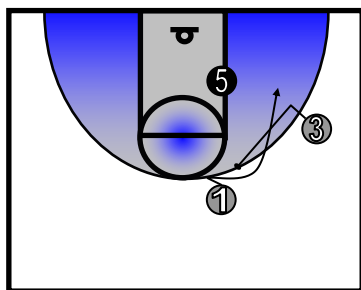
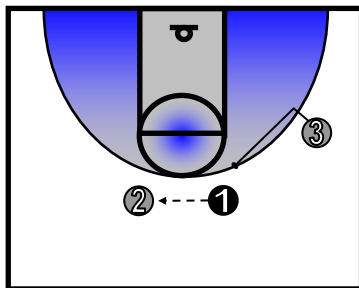


### **Screen Away / Down Screen**

If the basket cut is the foundation of motion basketball – to screen away, then, is a very important cornerstone. We emphasize squaring your butt to the ball (2-step rule) to ensure the proper screening angle.

### **Flare Screen**

Look to flare screen for good shooters. Square your butt to the sideline corner and screen for your teammate. Maintain wide spacing against switching defenses. This allows you to slip the switch and make the play. Also, take the pass to the flare; and when receiving: get your feet behind the ball.



### **Split the Post**

One of our primary objectives is to feed the post with the low, wrap around bounce pass. In doing so, the passer is taught to screen for the nearest perimeter player. If possible, stay outside the arc. This "splitting" action is very hard to guard and keeps the defense honest.

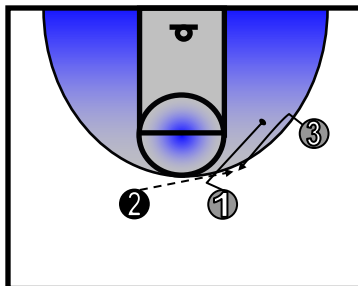
## Using Screens

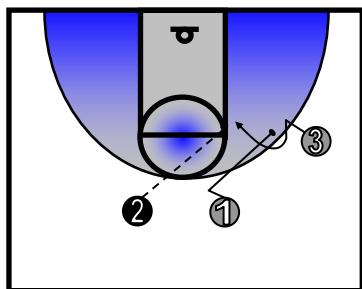
### **First Cut Series**

Wait for your teammate's screen, watch the defense and then cut accordingly:

#### **Straight Cut**

This "first cut" occurs if your defender runs right into the screen.



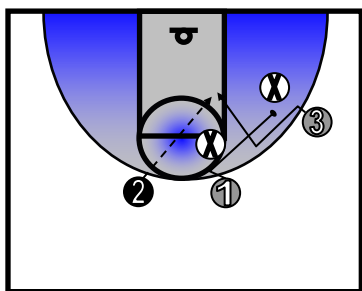
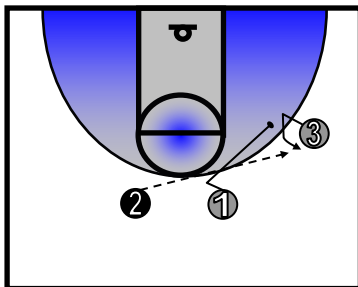


### Curl Cut

If your defender trails you around the screen, curl tight to the basket or open area. Attempt to maintain contact with your teammate for as long as possible.

### Flare Cut

Flare away from your defender if he gets off and under the screen. Nudge your teammate cueing him to change the angle of his screen. Then back pedal out, ready (10 up / 10 to) to catch and shoot.

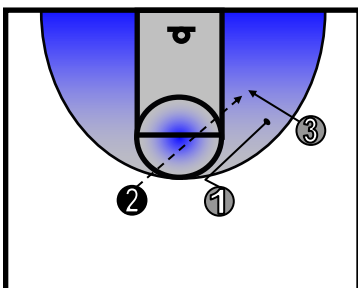


### Duck Back / Back Cut

To duck back is nothing more than back cutting a switch. Prior to "meeting" your new defender, cut backdoor. Remember: Don't fight pressure.

### Reject / Back Cut

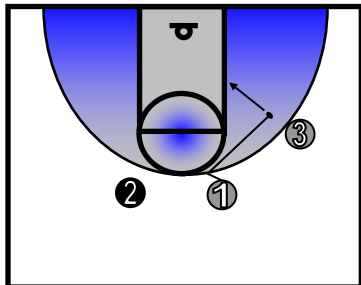
Do not use the screen when your defender becomes too anxious and attempts to fight over the top. This is also a back cut.



## Setting Screens

### **Second Cut Series**

After your teammate uses your screen and makes the first cut, execute a second cut opposite of his cut:

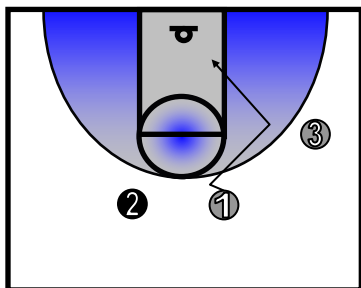
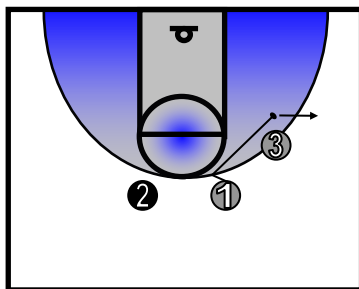


### **Roll**

Reverse pivot to the basket and seal the defense with your hips and buttocks when your teammate pops-out or flares.

### **Pop**

After your teammate curls to the basket, step with your outside foot across your body, reverse pivot into a back pedal ready to catch and shoot.

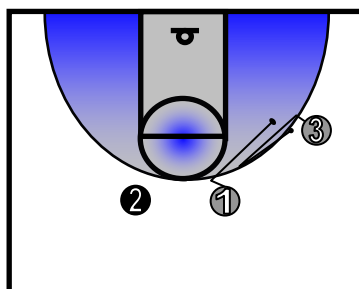


### **Slip**

Prior to the actual screen, quickly release to the basket or open area. This technique is most effective when your defender begins to "show".

### **Re-Screen**

Do not fight pressure, simply re-screen. Getting open is all about motion. Remain hard to guard by screening multiple times.



# Contact Information

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## Important Links

[plshs.paplv.org](http://plshs.paplv.org)

<http://jhueser.wix.com/stbb>

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