PICK & ROLL

OFFENSE, DEFENSE

AND A

PLAN FOR YOUTH DEVELOPMENT

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Preface –

In many ways the beautiful game of basketball has undergone a great evolution over the last two decades. Pick-and-Roll is the bone marrow of modern day basketball. Some old ideas are still as valid today as they were twenty years ago. However old stigma still exists that prevent us to adapt our beliefs to present day needs. The modern day game is unthinkable without the *Pick-and-Roll* play. Fundamentally speaking not much has changed in the run of time. However our *ideas* and *concepts* surrounding the Pick-and-Roll play have had such wide implications that I've found the time to analyze it's consequences in a wider and deeper scope. In the process I've found that a mere study of offense and defense wasn't sufficient. This is the reason why I added a third chapter on "youth development" in Pick-and-Roll for the younger age groups (*Under 14* and *Under 16).* And not to waist any time I started with a "Pick & Roll Plan for youth development" immediately in Chapter 1. In Chapter 2 the defensive side is presented and in Chapter 3 the Pick-and-Roll offense is reviewed.

Feel free to contact me with any questions, comments or additional information.

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CHAPTER 1 - A PICK & ROLL PLAN FOR YOUTH DEVELOPMENT

Isn't it about time to reflect on a simpler Pick-and-Roll plan for our youth? At the international top level the Pick-and-Roll package is common ground. In the younger youth competitions of our Federation Pick-and-Roll is nearly absent (*Under 14* and *Under 16*). I argue here for the application of a clearer defined Pick-and-Roll method in youth development. Pick-and-Roll enhances the chances to score. It reduces the number of passes and therefore the chance of turnovers. Pick-and-Roll is the *archetype* of the two men game. One can manipulate the degree of difficulty in several ways. What argument doesn't plea for not using this tool for players starting *Under 14* and *Under 16*? With youth coaches a general misconception exists – maybe even resentment – against the Pick-and-Roll option. The existing *Pick-and-Roll a-b-c* is considered as too difficult, too troublesome, actually as say the *Commonly Civilized Chinese* language. There would be too much dribbling, not nearly enough passing! In my idea it provides young players with the opportunity to develop themselves as much on *a free lance basis* as possible. Also a *lack of spacing* would be the result of Pick-and-Roll! My answer: teach young players to *time their divergence,* teach them to *spread the court.* Also *team play* would suffer under Pick-and-Roll! Rubbish! In the meantime the scope of these arguments has long been outdated. Granted, I have to admit that there exists no plan for young talented players as a special offer, so it's up to everybody themselves. How can we teach Pick-and-Roll more adequately? And starting at which age? (In the earliest case already from twelve to thirteen and up.) Youth practicing three times a week with two, two and a half year experience are ripe for an introduction. I rest my case here for a *simple* and *technical Pick-and-Roll plan.* All top teams use Pick-and-Roll (Multiple Pick-and-Rolls). For youth coaches and teachers lies the challenge to implement and develop the most functional technical skills of the modern game in an early stage. Pick-and-Roll has evolved as an extended *gamma of possibilities.*

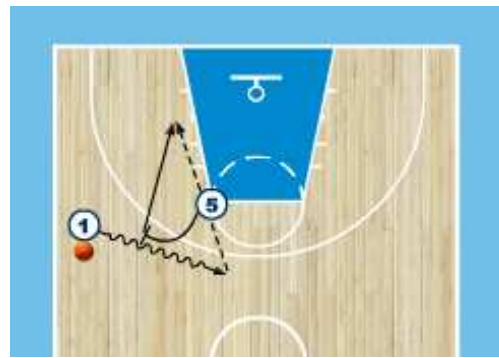Diagram 1: **Basic Pick-and-Roll (High screen)**   Diagram 2: **Basic Pick-and-Roll (Side screen)**

In distinguishing Side Screen from High Screen I overlook the different "angles" within these two categories while we discuss this first chapter on youth development. I refer to chapter three for a more detailed overview.

Anyway, it's about time for a more general overview and more so some help in the training and practice situations with the younger youth in this topic. Here and there we find some loose pieces. But the puzzle hasn't been solved. Nevertheless *Pick-and-Roll* is a fantastic instructional device to teach young players thoroughly the essences of *"read and react"* during the dribble. The sooner the first foundations are laid out, the better. Technical *Pick-and-Roll* schooling is a continuous process. The lack of early instruction is crippling for the ongoing schooling exercise. The sooner the Pick-and-Roll skills, *court-vision*, recognition with the ball and other instincts are taught, the greater the future competence in this area. If not, younger players must compete (internationally) against far more advanced competition in the same age group. Their peers from elsewhere are grounded in *Pick-and-Roll* much sooner. Reading and writing the a-b-c's of Pick-and-Roll are the key distinguishing factor.
When to start? In the debate the more dogmatic side will state: *"Not too soon! No! First the thorough control of the fundamentals!"* (However principally in every way correct, I plea here

for a more pliable approach, simply because he who claims that Pick-and-Roll lacks fundamental schooling aspects is wrong.) Important is not to hinge on two thoughts, because albeit Pick-and-Roll is common property these days, it is also wise tot start when kids are ready for it. One can be too careful or not. In most South-European countries one may hear condescending laughter on the above issue. Hands-on-experience determines (the *how* and *what*), not educational conventions (the *when*). Starting later with this pre-tactical element is considered irrelevant. In our country the issue is more sensitive. Yet the conception of Pick-and-Roll as an inferior part of the game is incorrect and blameful on top of it. Pick-and-Roll is exceptionally suited for learning to *spread* the court and teaching the *controlled dribble under pressure*. It's as technical an element as any other within a two on two context. Remains the question: when to start with Pick-and-Roll? Ten, twelve, fourteen, twenty, twenty eight years old? What I want to say is that a *general guideline* can't be given, but the introduction can not be postponed until later than twelve, thirteen, fourteen years of age. Of course, given adequate basic technical schooling, Pick-and-Roll also requires the build up of specific knowledge related to Pick-and-Roll. That's why a solidly based *Pick-and-Roll plan* (as a method) is necessary for any coach who wants to improve. Next Pick-and-Roll demands certain teaching skills. Not to mention patience and more. And also when the subject is not covered in the coaching plan players will experiment themselves with Pick-and-Roll (*creativity* and *improvisation* are hard to curb in this sense). Remains the question – with the absence of qualitative guidance – how well the Pick-and-Roll process will evolve?

In this Pick-and-Roll plan I will lay out a course for teaching the Pick-and-Roll to youngsters along *three tracks*:
1. Technical introduction and schooling (pre-tactical and coordination);
2. Ongoing practice (pretactical);
3. Recognition in 2-2 en 3-3 (work on more specific *reads* and mental requirements).

My actual proposal is:
- Emphasize the Pick-and-Roll offense methodically (and use the natural defensive responses kids formulate in drills);
- Present the 2-0 (two-on-nobody) Pick-and-Roll scheme in different situations to the players and *automate;*
- Give the players demonstrations with verbal explanation (also use video);
- Add later the 2-2 (two-on –two) Pick-and-Roll as a *recognition exercise* (in "question – answer format") and use from now on the *"no-switch"* rule for the defenders (Yet Help & recover is available);
- In theory there are six *"reads"* (see chapter two on P & R defense), but start off with no more than two questions and two answers. Two *"defensive reads"* and two "*contra-actions";*
- Add possibly one more *"read";*
- Ongoing process. Continue with two on two. EXPLAIN AND CORRECT: To make a long story short, if:
  a. ………….defender on ball *goes behind* = *Shot!*
  b. ………….defender follows *"over de top"* of screen = *dribble penetration!*
  c. ………. . and when defense switches, traps or shows hard = look more to the *roll pass.*
- Add the 3- 3 Pick-and-Roll as a *recognition-exercise* and keep exercising the *"no-switch"* rule.

PART 1 – TECHNICAL INTRODUCTION AND SCHOOLING

1. Basic Pick & Roll Technique

There is no quick solution for any desire to play basketball with only limited technique available. There is always this call for fundamental teaching and schooling. Praying nor *reading* will help. Five technical elements lay out the groundwork for the Pick-and-Roll offense. No single player is evenly gifted and competent with any of these five. More visibly for the player with the ball (the *little*) in the *Pick-and-Roll Triple Threat*. This opens the venue to the challenge to conquer both weak and stronger points for each player. One could speak here in the application of Pick-and-Roll lies a build up of *conditional* or *functional* technique.

Pick-and-Roll exists of five technical elements:
1. *dribble*; 2. *screen*; 3. *shot*; 4. *pivot en roll* (*fade, pop or flair*); 5. *pass*.
Insufficient control of one or more of these elements causes failure in Pick-and-Roll action. In basic Pick-and-Roll the dribbling player with the ball gets a screen by a second player without the ball, with the object to free him. Following the screener pivots towards the open space or goal and is open to receive a pass. Usually the player with the ball is a smaller guard (the *"Little")* and the screener a bigger post (the *"Big")*.
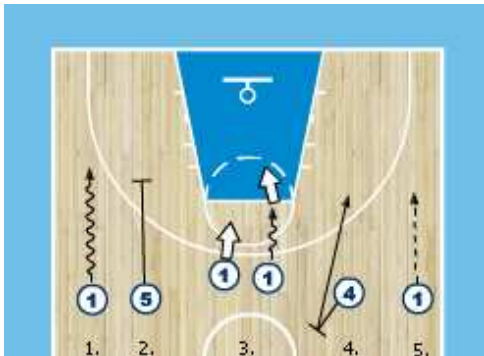

Diagram 3 : *Legend – five technical elements*

Pick-and-Roll Triple Threat is a new *concept*. It's a concept put together for ballhandler and screener and a combination of one-on-one and ball screen elements. For the *Little* however it means something else than for the *Big.*

A. *Triple Threat in Pick-and-Roll* for the *Little*:
Reviewing the five technical elements, three will take the spotlight for the *Little*:
1. Shot – for instance, can he shoot the three when the defense goes under?
2. Dribble/ drive – for instance, can he turn the corner when the defense shows?
3. Pass – can he attack the big when the defense sags into the lane and still dish it?

Before making a number of technical remarks on each of the three elements in *Pick-and-Roll Triple threat* it is necessary to state that the ballhandler must be able to maintain control while dribbling, as he's being defended and at the same time he has to be able to bring the ball to an area of the court where he wants to bring it. In this sense one-on-one precedes two-on-two systematically. One-on-one is the basis of the whole game, the duel, the confrontation between an attacker and his defender, this in relation to the technique and decisions as means to an end. The Little cannot be a threat in the context of a screen if the defense is in control of the offense. The Little must furthermore be able to *create space* or *separation* from his own man in order to be most effective (he can do so by *ripping* or *swiping* the ball (free) before starting the dribble or using *fakes* during the dribble.

1. *Shooting technique:*
    a. In Pick-and-Roll there is no shooting technique that is more important
       than any other (lay up, medium range shot, pull up jumper), yet without (at least) the
       three point threat Pick-and-Roll offense is directly much less effective and dangerous
       for the defense;
    b. That *shooting-factor* is fundamentally the basis for improvement of the whole
       maneuver;
    c. Shooting off the dribble (Little) and off the catch (Big) underlay everything.

2. *Dribble technique:*
    a. Court-sense and control during the dribble are the most important building blocks;
    b. Every reception after the bounce on the fingertips is a *decision-moment.* Will I
       continue my bounce or set a new course?
    c. All drills "ON" and "OFF" the spot (ball handling) are formative for the player with the
       ball;
    d. The *dribble* and/ or *penetration factor* is a self evident part in Pick-and-Roll;
    e. Also implying the sideways or backwards "*space* dribble" or "*negative space dribble*";
    f. In-out or / Fake x-over dribble (in relation to the mentioned *fakes*).

3. *Passing technique:*
    a. Of course the vicinity of defenders nearby increases the resistance;
    b. Control dribble on the hip, overview of and insight in soft spots in defense;
    c. Most used pass is the "overhead";
    d. Is the movement of the screener after picking in a direction north-south than we
       speak of a *roll*. Does the screener move in direction east-west we speak of a *fade* or
       pop. Does the player move on the bisector of both we consider it a *flair*. The
       corresponding passes are:
       1. *Rollpass,* 2. *Fade pass* en 3. *Flair pass.*

Ad 1.   Ad 2.

Diagram 4 : *Roll + Roll pass*

Diagram 5: *Fade + Fade pass*

Ad 3.

Diagram 6: *Flair + Flair pass*

B. *Triple Threat in Pick-and-Roll* for the *Big*
Also here three out of five elements are central:
1. *Screening and Pivoting;*
2. *Rolling (et cetera);*
3. *Shooting (off the catch).*

Some technical remarks for the Screener in relation to *Pick-and-Roll Triple Threat*:

1. The *screening technique:*
   Purpose of the *Big* is to throw up an obstacle and shield space for the Little (possibly himself) in which he forces the defense to choose. This means:
   a. jump stop with wide base and knees bend;
   b. a legal stationary screen;
   c. choice of (the best) screen-angle;
   d. maintenance of contact (legal use of arms, elbows hands and hips);
   e. confirmation of eye contact;
   f. the screen is very effective against defense that do not switch. The cut (in this terminology the *"slip"* or *"slip screen"*) is a very strong counter against a switching type defense. In other words the *cut* is going to get you more on offense than the screen will when the defense switches. In other words just before the *Big* is nailing the guard's defender have him cut to basket (if he reads the defense switches). Methodically we first promote the screen by taking out the defensive switch, however in a later stage (when the defense gets smart and for instance *early shows*) we give the Big the choice to cut or screen.

   There a two ways to set a screen:
   1. The screener moves towards the point of screen close to a position by the defender of the ball. He screens the ball defender under a 90 ° angle on the defenders shoulder axis (*screen to ball method).*

   2. The player with ball (the Little) takes the initiative to move his man whilst he dribbles Into a stationary screen from the *Big* (*ball to screen method*).

2. The *Pivoting and Rolling*:
   First goal of the Big is to "*shield space"* for the Little. Then after the passage point of the screen he's more concerned with *"being open."* This implies:
   a. maintaining eye contact with the Little;
   b. roll/ fade or flair (see diagram 4, 5 and 6);
   c. asking for the ball with the proper hand.

3. The *Shooting technique*:
   a. catch and shoot (straight, hardly a pivot involved after the reception).
   b. catch, pivot and shoot (quick shot, involving a pivot step).

2. Basic Pick & Roll Coordination

The basic teamwork between guard (*Little/ ball handler*) and post (*Big/ screener*) doesn't fall out of the great blue sky by itself. (2-0) *"Dry"* exercise (two on nobody) and the finer tuning in the basic *Pick-and-Roll framework* seams quit easy to accomplish. Yet to practice against defenders is something else. Yet in the *pure framework (2-0)* a first introduction is made without *defensive pressure*, also without having to make *decisions*. In the later stage defensive players are added.

In the teaching process we distinguish two phases:

A. Preparing fundamentals:
It concerns the use of general skills related to Pick-and-Roll. Not necessarily in a Pick-and-Roll context. These fundamentals are interwoven in drills that prepare the use of Pick-and-Roll and lay a foundation for its technical execution.

B. Basic Pick-and-Roll coordination:
Here we deal with the Pick-and-Roll scheme itself, no defense yet, no decisions. However practicing the maneuver enhances interaction, timing and spacing between Little and Big.

Ad A. Preparing fundamentals -

In a build up to *Pick-and-Roll Triple Threat* (passing/ shooting/ dribble-driving) I describe only a limited number of related part-method drills. Of course many other drills are conceivable.

Overview of preparing fundamentals:
1 *Dribble + pass:*
   a. Dribble + overhead pass + dynamic reception + dribble et cetera;
   b. "In-Out" dribble + overhead pass in lines;
   c. "In-Out/ x-over" dribble;
   d. Pass/ pass back/ dribble + flair pass in two lines;
   e. Three man dribble weave.
2. *Dribble + shot:*
   a. Dribble around obstacle (chair) for *pull- up jumper*;
   b. Dribble around obstacle for *teardrop shot*;
   c. Catch/ pivot + shot (Big/ screener).

Ad 1. Dribble + Pass:

Ad 1a.

Organization: Two lines facing each other. One ball. Dribble start sideways (from reception/watch the "travel violation"). Forceful hard overhead pass (no ball behind the head as in soccer). A strong wide foot base is the key. I advocate the "stride stop" over the jumpstop. Pass to receiver in other line, who is already moving side ways. Stay in own line.

Diagram 7: **Dribble + Overhead pass + dynamic reception + dribble et cetera**

Ad 1b. en 1c.

Organization: Line up on the side of the court three four meter above the three point line. One or two balls. Start hard inside-drive (in straight line). Than after crossing the three point line making a hard "skate step" off baseline foot back in at least a 90 °angle outward/ away f rom basket. Make at least two "space dribbles" and follow it up with a. an overhead pass back to the starting line, b. add a x-over dribble.

Diagram 8: **In-Out dribble + Overhead pass" in row(s) In-Out/ x-over dribble**

Ad 1d.

Organization: Two lines facing each other. Two or three balls. This organization is based on the famous Bob Knight "pass/ pass back / handoff" series, however added now are a dribble along a screen and a flair pass.

Diagram 9: **Pass/ Pass Back/ Dribble + Flair pass in two rows**

Ad 1e.

Organization: Middle man with ball and two flankers, one on each side. Routine starts with outside hand dribble just outside the three point line. In this "dribble-at" receiver fakes toward basket to cut outside ball handler. Ball handler jump stops and reverse pivots and completes a "handoff pass" with his outside hand to new receiver. He dribbles (again with outside hand) along the three point line in de direction of third player. Here the dribble-at-routine repeats itself.

Diagram 10: **Three man dribble weave**

Ad 2. *Dribble + shot:*

Ad 2a.

Organisation: By placing the chair in different locations one can work under different angles on dribble, pick-up ballcontrol and shooting technique. Each player has his own ball. Drives to the left. Drives to the right. Technical accent before the pull-up jumper is the balance and quickness of the offensive footwork in combination with ballhandling. The foot planting occurs here in stride mode. Step–step means "inside foot-outside foot" as the most solid base before the shooting action continues.

Diagram 11: **Dribble around chair for pull- up jumper (step-step)**

Ad 2b.

Organization: idem previous diagram, with an accent more on "straight penetration". Shot from circle. Teardrop is a technical combination of forward jumphook and floater. Tony Parker is picture perfect model for this type shooting.

Diagram 12: **Dribble around chair for teardrop**

Ad 2c.

Organization: Couples with a ball. One shooter, one feeder. Shooter rebounds own shot and feeds ball to partner in high position. He feeds the ball back to the "Big's outside hand". Receiver catches, pivots and shoots. The pass is very hard. The big has a low stance, executes a sharp front pivot - between 90°and 180 ° (degrees). It can be 1. a dunk, 2. jump hook type shot or 3. any other jump shot variation.

Diagram 13: **Catch/ pivot + shot (for Big) op baseline**

Ad B. Pick-and-Roll coordination –

The more schematic cooperation between the Little and Big demand fine tuning and coordination. Interaction in *timing* and *spacing* between both players listens very careful. Repetition is necessary to automate. The framework of this maneuver in itself is not so difficult to master. Little approaches Big who shields space. Little is responsible to attack the point of screen sharply. Big must hold his position and stand still. The foot position of the screener is of certain relevance. Feet parallel to baseline cause the defender of the Little who goes behind a longer recovery route versus feet parallel to sideline. On the other hand it's easier to recover when going over the top. It's crucial that in two on two the Little places his man for a *choice* how to defend the on ball screen. At this point we're still only practicing the Pick-and-Roll framework. In this the teacher has all the freedom to place his points of emphasis where he feels they belong. For example: dribble rule – minimum two dribbles before the decision (pass or shot), the angle of the screen (see above).

Overview of the "*coordination type drills*":

1. *Coordination of dribble, screen and pass:*
    a. 2-0: Pick-and Roll + rollpass
    b. 1-1 + 1-0: Pick-and Roll + rollpass

2. *Coordination of dribble, screen en shot:*
    a. Pick-and-Flair + shot(s) (many balls)
    b. Pass- Pass back + Pick-and-Flair + Shot

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Ad 1a.

Diagram 14:
2-0: Pick-and Roll + rollpass (High screen)

Diagram 15:
2-0: Pick-and-Roll + rollpass (Side screen)

Organisation: Two lines facing each other as drawn in the diagrams (14 and 15). Two or three balls on the elbow line. The screener starts, passes the ball and follows to set a wide screen. When player with ball crosses the point of screen the screener executes a reverse-type pivot in which action he keeps his eyes on the ball. This is the fundamental basic approach. After his pivot he offers the ballhandler a positive and clear "target" with the hand he wants to receive the ball with. He may catch, pivot and finish with a shot. Players change lines.

In leading the dribble to either a *High screen* location, or a *Side screen* location both the ballhandler and screener have a visual connection with each other. *Masking intent* is an important element. In an approach to the positive point of screen a last second adjustment can be made in which the guard crosses the hip of the Big with his shoulder like a razorblade. Essential is that the screener has commited tot a legal stationairy position.

Ad 1b.

Diagram 16:
1-1 + 1-0: Pick-and Roll + rollpass (High screen)

Diagram 17:
1-1 + 1-0 : Pick-and-Roll + rollpass (Side screen)

Organisation: The 1-1 starts from the 8 second line. It is crucial that the ballhandler takes his defensive man to a position where the screen will have a positive effect on his responsability to the ball. The defensive choise near the screen obstacle is essential!. Of course the ball defender cannot overcommit and has to respect the "drive away" from the screen position ("bingo") in order not to yield a open lay up. This option teaches the guard to manipulate his defender (in a zig-zag fashion) towards the point of screen. The screener sets a positive screen (see page 5). Nb. In case the defender goes under the screener he can apply a socalled "back-on roll".

Ad 2a.

Diagram 18: **Pick-and-Flair + shot(s)**

Organization: Two lines. All players but the first in the high line have a ball. On signal he sets a side screen for number one in the other line. The Pick-and-Roll action between them will evolve in a flair-pass and a shot from the short corner. The passer now receives a ball from number two, dribbles around the chair and shoots a pull-up jumper.

Ad 2b.

Diagram 19: **Pass- Pass back + Pick-and-Fade + shot**

Organization: Variation of Bob Knight series. Two hard positive overhead passes are executed with dribble at the screen from return passer. Now finishing with a fade-pass and shot.

PART 2 – ONGOING EXERCISE (EXPLANATION AND PRE-TACTICS)

Pick-and-Roll pre-tactics (in two-on-two and three-on-three) lay the foundation for *"recognition".* One cannot start too soon. To execute the Pick-and-Roll scheme "dry" is not so terribly difficult. To execute it effectively *under pressure becom*es more troublesome. "Learning to recognize" takes time! When teaching how to *read* on a technical basis within a two on two context – and later within a three on three situation – one needs to possess a certain kind of vocabulary. Are young players placed in a situation this *vocabulary* will ripe by itself almost. Pick-and-Roll is a very *effective tool* for youth coaches to teach how to "read and react". The explanation of the so called *"Defensive reads"* – the recognition of what the defense is doing – and how to attack this reaction in a "*counter-action mode"* is not so difficult to master. However the *recognition* and *translation* in actual game situations is not as easy as everybody will understand. *Read and react* to what the defense is doing starts in the 1-1 skills. 2-2 is the basis for team play. The pretactical schooling – on the terrain of recognition – is a *never ending process. "Recognition-drills"* are available and assume fundamentals and concentration. The less ambiguous the situation, the clearer the decision. We always look for the easiest drills, because these offer the best corrections. Recognition drills may seem stereotypical, but don't be fooled. One has often no more than a split second to make the best possible "read".

Pick-and-Roll a-b-c

A useful toolkit for the talent coach is having a READ + REACT questionnaire available. In any skull session the teacher can discuss them with the players. Herewith I propose to take up this matter and its variations in *question and answer format.* This proposal for a more concrete PICK-AND-ROLL PLAN implies:
- Presenting the 2-0 Pick-and-Roll play first to the whole group visually and verbally;
- With the use of demonstration (can also be accomplished with video);
- Add later 2-2 Pick-and-Roll as a *recognition-exercise!;*
- Start with no more than two questions: Two *"defensive reads"* and two "*counter-actions";*
- Add another option up to three;
- Start later with variations, in the beginning only if players themselves start experimenting with them (for instance the *show* or *trap,* see chapter 2);
- Continue later with 3-3 Pick-and-Roll as *recognition-exercise*;
- Correct at the right level (K.I.S.S.)
- To make a long story short:
  a. ………….If defender goes *under = shot!*
  b. ………….When he follows *"over de top"* = *dribble penetration*!
  c. ……….. and with switch, trap or hard show = be aware of the pass!

Ad a.

Diagram 20: **Ad a.** *Defender goes under screen = Shot!*

Ad b.

Diagram 21: **Ad b.** *"over-the-top" by ball defender = penetration!*

Ad c.

Diagram 22: **Ad c.** *with Switch, Trap or Hard Show emphasis on any type pass*

Pick-and-Roll "A-B-C"

What do you do when (in possession of the ball) you recognize that: ………………………..
1. Guard fights OVER the TOP (as 1ste man, see diagram 21)?
    *and the help comes from open side? (see Chapter 2, diagram 8)
    *or the help comes from the closed side (Chapter 2, diagram 8)?
2. Guard goes UNDER SCREEN (as 3rd or 4th man, see diagram 20)?
3. Little and Big are SWITCHING? (Chapter 2, page 42)
    *and the Mismatch develops inside?
    *and de Mismatch develops outside?
    *defenders anticipate and play zonish *(early step in)*?
4. The Big SHOWS & RECOVERS? (Chapter 2, page 31)
5. Little and Big defenders TRAP the ball? (Chapter 2, page 36)
6. Defense is FANNING? (Chapter 2, page 50)

Following plausible answers to the six questions above:
1. Dribble penetration – for close(r) in shot from Little (diagram 23):
2. Little - Pull Up Jumper behind screen, possibly a three point shot (diagram 24).
3. Attack the mismatch:
    * four men shell (4 men outside 3 point line) + post isolation inside.
    * Point Isolation or Clear out 1-1 in perimeter (1-4 flat).
    * Post Slip! Fake Screen!
4. Pass to: Post (in Pick-and-Roll/ Pick- and-op/Pick-and-Flair and possible shot post
5. String out dribble (pull of split) by Little and Post Roll of Post Pop.
6. Little: dribble penetrate or fade-up pass for Big. In case of switch change screen
    angle (into *Step up screen* – see chapter 3).

Ad 1.
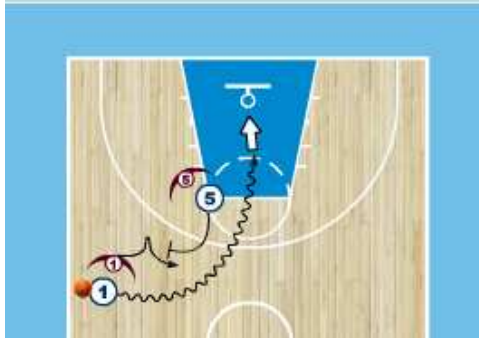
The Little is aware that his man is fighting over the top and is trailing him somewhat caused by the delay of moving across the high side of the screen. The response of the ball handler is to immediately attack the open space with the dribble and penetrate.

Diagram 23: **Reply on 1 – Dribble penetration for the close(r) in shot**

Ad 2.

Diagram 24: **Reply on 2 – Pull- up jumper guard**

Here the Little defender opts to go on the low side under the screen (3rd or 4th man). The Little reads this and shoots the pull-up jump shot on the high side of the screen.

Ad 3.

Diagram 25 : **Reply to 3, 4 en 5 – pass to post.**

In a general sense the Little will certainly reply different when he's trapped, shown or fanned. Options also vary for the big. (In chapter 3 we'll look at these reads more detailed) What does the little bring to the table? Can he turn the corner against the show? Can he split or stretch the trap? Can he attack the big when fanned or split the gap with the dribble? Is the guard able to find a soft spot in the defense to pass the ball to the Big? For the more finer details on this I refer to Chapter 2 (Pick-and-Roll Defense) and Chapter 3 (Pick-and-Roll Offense).

PART 3 – PICK & ROLL RECOGNITION IN TWO-ON-TWO AND THREE-ON-THREE

In this section we work on the technical and mental prerequisites involved in the Pick-and-Roll process. Two-on-two (2-2) and three-on-three (3-3) are less complex than five-on-five (5-5). The relationship between the so called *"qualities"* of the players and the complexity of the situation (one might also name this the *degree of difficulty*) can be handled much better in a pre-tactical context. The demands are not as sharply defined (*the distribution and awareness of spacing, tactical insight*). We work here on "simplified structures (of Pick-and-Roll)" in which nonetheless all ingredients are present.

1. *Recognition in 2-2:*
　　　　a. Introduction (first pass free);
　　　　　　　1. Side Pick-and-Roll (diagram 26);
　　　　　　　2. High Pick-and-Roll (diagram 27);
　　　　b. Live half court 2-2 (diagram 28).

2. Recognition in 3-3:

　　　　a. Introduction (first pass free) (diagram 29);
　　　　b. Live half court 3-3:
　　　　　　　1. Horns (diagram 30);
　　　　　　　2. Side Pick-and-Roll plus third attacker (diagram 31);
　　　　　　　3. UCLA in Side-Pick-and-Roll (diagram 32 and 33);
　　　　　　　4. High Pick-and-Roll plus third attacker replacing (diagram 34);
　　　　　　　5. Down screen and Side Pick-and-Roll (first pass free) (diagram 35 and 36).

1. *Recognition in two-on-two (2-2):*

Ad 1a 1. Introduction(s)

Diagram 26: **2-2 *first pass free – Side Pick-and-Roll/ Shake Pick-and-Roll***

Organization: The screener starts with the ball. He can complete a pass. This pass is freely given. I repeat; the defense is not allowed to simply switch on de Pick-and-Roll(s) in all of these formative drills (yet help & recovery methods are open for use). The right type of spacing for a side screen lies at the height of free throw line extended, not closer than a yard off the side line. Initially not switching is of paramount importance for the offensive development of Pick-and-Roll offense. When you want to make more use of the speed of an quick ball handler one can move the Point of screen up about ten feet for a so called "shake Pick-and-Roll". The angle of this "higher" located type side screen gives more room to penetrate in a direction north-south on the court. The screener has two lanes to move: deep roll of course and flair to short corner.

Ad 1. a 2.

Organization: Similar to the previous. With the location further removed form the sideline more central on the court. The ball now starts with the deep player. Again the first pass is given. On this High screen location the screener has one extra angle to move after the screen. Next to the deep roll he can of course flair but also move more in a east-west direction on the POP or FADE. Again the "no-switch rule" is in effect here.

Diagram 27: **2-2 first pass free – High Pick-and-Roll**

Ad 1b. *Live two-on-two*

Diagram 28: **2-2 live half court**

Organization: The Little starts at the half court line and dribbles the ball "live 1-1" in the direction of the basket. Close by or before approaching the three point line he starts interacting with the big "how" and "where" to expect a screen. Of course he can penetrate to the basket ("Bingo" if the defender cheats and overplays in the direction of the screen) but the object is to create a shot out of a Pick-and-Roll play. The screener sets his pick in relation to the court position and the stance of the defender on the ball. This way he finds the proper angle for either a high screen or a side screen. For Big as well as Little timing is crucial. The less time needed to move to a positive Point of screen, the less defensive anticipation is possible. For the screener this means: sprint to jump stop (in a straight line). In a actual one-on-one penetration beyond the point of screen by the Little the Big has the option to re-adjust his angle (rescreen) in case of a defensive cheat on a new penetration angle from the Little. In this drill it is a consideration to keep the Bigs in the middle and keep them in the same role as screeners and next to them rotate the Little's on every turn.

2. *Recognition in three-on-three (3-3):*

Three-on-three gives the defense a greater chance to help & recover than defending within two-on-two. On the other side on offense the Little is offered an extra pass (to 3rd man). "Identification to what the defense is doing" is again the crucial element. Not switching is of paramount importance for mastering the Pick-and-Roll in the younger ages.

Ad 2 a. Introduction(s)

Organization: Ball is in the middle position, on each side a flanker. Middle man has the choice to pass either to his left or right. This first pass is given. After his pass he can choose to 1. screen himself on the ball, 2. screen for the 3rd player on the other side, 3. cut away from the ball, which implies that the 3rd player will screen on the ball. In this set up all sorts of offensive Pick-and-Roll elements emanate to the surface.

Diagram 29: ***3-3 first pass free – Side Pick-and-Roll (introduction)***

Ad 2 b.1.

Diagram 30: ***Live 3-3 (Horns)***

Organization: The organization here is much the same as in "Live 2-2" (diagram 28), with the exception that a 3rd offensive player and defender are added. Ball starts again on the top position (maybe even at half court if desired). The two other players flanking the ball on each side start on the elbows (high corners of bucket). The Little doesn't start this exercise with a pass but instead dribbles the ball forward closer to the basket area. In this drill it's "ball to screen", however screeners can move a given distance higher off the elbows. Also when ball handler gives indication to use screen on other side, the second screener can move more to the middle of the court to create more space for ball handler in case he decides to change direction and use him. In this diagram Little drives the ball to the right screen. It's evident he has the option which side to choose. In this double high screen lie many variations. In diagram 30 the screener rolls deep after the guard has crossed the point of screen. It's of common use to have the other Big step up in the high post as a sort of release man. This practice is reinforced by the fact that his man will sag in the lane for help-side support on the rolling Big, which leaves the 2nd big temporarily open high.

Ad 2 b.2.

Diagram 31: **Side Pick-and-Roll / Shake Pick-and-Roll with 3rd attacker**

Organization: Alignment is similar to that in diagram 2. Added is a third couple of players, where the attacker lines up in the corner. Ball handler starts on side of court (Free throw line extended (Basic) or higher along sideline (Shake). Screener will move off the elbow up to set the pick. Again the ball handler has an extra pass option. But also the defense can give more support in Helping & Recovering on the Pick-and-Roll. The maximum spacing interaction between the third man and the screener during the roll phase becomes self-explanatory. When the Big rolls to the basket, simultaneously the third player comes up and gives a release to the Little, because his man will provide temporary support on the roll of the big.

Ad 2 b.3.

Diagram. 32 : **UCLA entry**

Diagram 33: **Continuation in Side Pick-and-Roll (Side screen)**

Organization: The UCLA entry (diagram 32) is often used as a decoy for a second maneuver. This second maneuver becomes the major focus. In the UCLA the guard uses the high or mid post screen to cut to the basket. He might rub his man off to get open for an easy return pass and a possible lay up. The Big chooses to continue screen on the ball (Diagram 33). This side screen and roll can be supported with the replacing third player. In Diagram 31 we make the guard cut back to ball side corner. The (deep) angle of this side type screen can also be called a Corner Pick-and-Roll.

d 2 b.4.

Diagram 34: *High Pick-and-Roll with third attacker replacing*

Organization: In this play the middle of the floor is used. A solid guard will have no problem setting this maneuver up. On the High screen the Little will try to turn the corner, looking for shot or drive. His passing options are pass to rolling Big, 2. passing to third attacker who is flashing high (opposite the low cut from the screener. The timing of these two cuts work as scales!) The High Pick-and-Roll is again offensively supported by a second Big stepping up from the Blind side of the court flashing in the high post area (see Chapter 2, diagram 8). This roll and replacement maneuver is used in many a five man team offense.

Ad 2 b.5.

Diagram 35: *Down screen …. (1ˢᵗ pass free)*   Diagram 36: *and Side Pick-and-Roll (Side screen)*

Organization: The drill starts on the "ball in" signal of the coach. Player at free throw line extended passes the ball to the Big out high and down screens for player at the low block. This player receives the ball from the Big who than sets and inside screen on him. Original down screener cuts to corner. On side screen the Big rolls down low and the third attacker replaces the vacated area. In case the big cannot make the pass to the wing he may choose to dribble-at the wing for a handoff and than cut to low. Receiving player dribbles out to top and third attacker fills the hole on the wing.

CHAPTER 2 - PICK & ROLL DEFENSE

How is the *Pick-and-Roll* defended at the international top level? Some coaches say that the whole team defense is as good as the *Pick-and-Roll* is being defended by a certain team! All in all top teams reach a very high level, but nobody defends the *Pick-and-Roll* better than the eventual championship teams. As for instance in the NBA (the *San Antonio Spurs*), or in the Euroleague (*Panathinaikos*), or (*Real Madrid*) in the ULEB Cup. No coincidence! The challenge that *Pick-and-Roll* basketball offers – and who wants to grab it by the throat – a large spectrum of possibilities. The mapping of the Pick-and-Roll evolution might be *a bridge too far* for some people. *Pick-and-Roll* defense gives the players room for both more on *impulse* or on the *element of surprise* based aspects as well as the more *schematic needs* of it. That's why it is best described as an "*Option defense."* In games one may detect evidently great tactical differences, which cannot be forgotten. Without DVD or video equipment it is hard for the untrained eye to detect all the nuances. I concentrate in this chapter on *Pick-and-Roll defense* to offer a full review. Point of departure is here that it concerns a total *5-men defense*. In theory there is consensus on the fact that the Pick-and-Roll defense can be summed up in *six options*. On the more precise details of these six there exists less agreement. Offensive ingenuity and smart combinations are not simplifying this either. Within each of the six options any coach is given space to build his own tactical framework to pull the sting out of Pick-and-Roll offense. In a summary of *Pick-and-Roll variants* we first watch:

- the *structure* of the *Pick-and-Roll process*.
- In a description of the options the miscellaneous pieces of the puzzle will be described and given a place in the whole picture.
- Stronger and weaker sides of Pick-and-Roll will be discussed
- Also the similarities and differences will be held against the light.

The six Pick & Roll options:
- Show it;
- Trap it;
- Switch it;
- Squeeze it;
- Cover it loose;
- Fan it.

Pick-and-Roll defense can be defined as an *"Option defense".* Elements of *control*, *press, fake or help* can be found in any of the six options.
"Which arguments are decisive to choose one option over the other?"
First an answer must be given to the five questions underneath:
1. How "wise," "educated" and equipped are the players to make the right "*reads*" and/ or execute the "calls" to make coordinated decisions on court? Can they execute assignments, and more difficult are they able to change tactics from necessity?
2. Which information provides the *scouting* on opponent's offense? And which factor – what they do or what we can do – leads to the conclusions in a strength-weakness analysis?
3. How flexible and creative is the coach in his philosophy? How well is he capable of finding practical solutions without deviating from his line. How well can he work with his "material"?
4. Which locations is the Pick-and-Roll offense employing? The defense must be able to react adequately on the different *Points of screen* (*Side-, High-* or *Double High/* of *Horns* screens).
5. Time? In which sense the defense must adjust to shot- or game clock?

The six Pick & Roll options:
- Show the Pick-and-Roll (diagram 1);
- Trap the Pick-and-Roll (diagram 2);
- Switch the Pick-and-Roll (diagram 3);
- Squeeze the Pick-and-Roll (diagram 4);
- Cover the Pick-and-Roll loose (diagram 5);
- Fan the Pick-and-Roll (diagram 6).

Diagram 1:
Show the Pick-and-Roll.

Diagram 2:
Trap the Pick-and-Roll.

Diagram 3:
Switch the Pick-and-Roll.

Diagram 4:
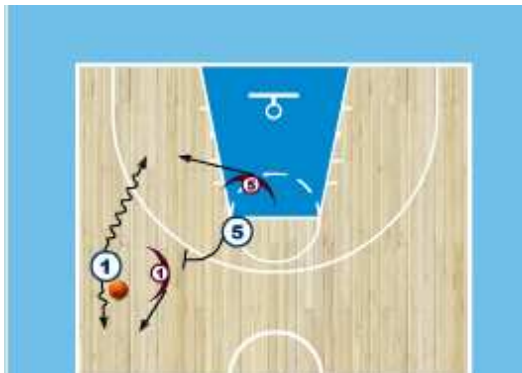**Squeeze the Pick-and-Roll.**

Diagram 5:
Loose Coverage of the Pick-and-Roll.

Diagram 6:
Fan the Pick-and-Roll.

The structure of the Pick & Roll defensive process

In the process of executing the Pick-and-Roll *three phases* can be distinguished:

1. Screen-phase: *any initial action connected to one of the six options.*

On the ball: The focal point of Pick-and-Roll defense in a team concept (5 man involved) must be placed on the degree of pressure placed on the ball by on ball defender and/ or screen defender. The primary condition in any type Pick en Roll defense cannot be other than the guarantee of sufficient pressure on the ball. If not the first line of defense is conquered. It's a little like building a castle on a sandy beach. Where you increase the pressure on one spot, in another place the fortress has a chance to crumble in pieces.

Away from the ball: The third, fourth and fifth man (away from the point of screen) *rotate* in the direction of one of the three corners of the so called *Triangle.* They are *"zoning"* or giving "*Triangle protection*."

Diagram 7: **Zoning Triangle en rotation away from Pick-and-roll.**

In diagram 7 the *triangle* is shown as a point of reference for the three players away from the ball screen. In the so called screen-phase we distinguish two kinds of rotation. First there is the rotation from the *open side* and secondly that from the *closed side*. (see diagram 8). The *screen-angle* and the *dribble-line* define this dynamic concept. From the "*open side"* the rotation (towards the ball) is preferably no more than the beginning of an introduction to a *hedging-move* (certainly no switch), defined as a *defensive fake*. From the blind side – which is the side of the field in the shadow of where the defender on the ball is being attacked – the defender closes to the rim – also known as the *goalie* – will rotate to the ball and take the top of the triangle position at the moment of:
a. the threat of dribble penetration after the point of screen or,
b. the threat of a roll pass in the lane (we also call the *goalie* the third man in the rotation).

Diagram 8: **Open side en Bind side**

2. Roll-phase: *defense of the roll:*

(Not everywhere we use the word *roll* we necessarily mean a move in a direction north-south by the screener, because the screen may also emanate to a *pop, fade* of *flair move.*)

On the ball: The main emphasis is shifted here to the way the screening and later rolling player is defended. In this the (re) building of pressure on the ball is evident.
Defense in this roll-phase can be accomplished in four ways:
a. Ball defender (Little) and screen defender (Big) repair their own position after the point of screen is passed on the ball and own man (Help & recover);
b. Involvement in double-teaming during the roll (coordinated with a third man in the rotation);
c. Big on Big rotation. In a certain way this is a switch, but a calculated switch. Rotation of the original screen defender (Big) to a position on an other Big in the blind side (or high post) whose original man rotated to the basket rolling Big. (For instance *Show high & Stay high.* This maneuver takes much communication*)*
d. Complete switch from Big to Little and consequently from Little to Big.

Off the ball:
The third, fourth and fifth man (away from the ball) rotate from their respective *triangle protection* – preferably from the blind side in the necessity of *"damage-control"* (for instance an open lay up) – in the direction of a potential or actual receiver of the pass. This may result in a *"complete rotation"* (belly up by big, help the helper, and *fish-hook*) or an "*incomplete rotation*" (in which the player furthest from ball is left open). The moment the ball leaves the fingertips of the passer the rotation players start their course to the position of a next open player (this all in the context of man and basket).

Diagram 9:
Complete rotation in case of roll-pass.

Diagram 10:
Complete rotation in penetration.

In case the cooperation of Little and Big fails and Help & recovery is late (there develops actual penetration of ball or cutter) a *"third man"* must *close* the whole. He plays *"belly up."* It happens in case of:
   a.   Actual dribble penetration of the Little;
   b.   Reception of any type rollpass.
In actual penetration or execution of a rollpass (in the box) the *"third man"* closes from the top of the triangle. This is no different than the big man meeting a trailer in transition in the lane. He must *step in* and *crack* him. Eventually a second player from the blind side supports the third man in his rotation. The general concept is to step in on penetration an leave the offensive player furthest off the ball open (for a short time). In a complete rotation no offensive player is left open. By means of *the fishhook* movement the guard will rotate back out to the next open man to complete the full rotation.

3. Matching up on Pass: *(or further rotation on shot).*

This third phase can also be described as *pursuit* (or *hunt*). The start of the recovery and (re)building of the position(s) preferably on players own man, but certainly Big on Big and Little on Little, starts when the ball leaves the fingertips of the passer. Of course the pursuit takes place from the context of earlier actions in initial and roll phases. The ability to repair broken up positions is crucial for the quality of the whole team maneuver in Pick-and-Roll defense. (In this perspective the *<Basic Shell Defense>* plays a more than important founding role.) Players who don't know how to immediately interpret their positions in relation to ball and basket are a calamity to team defense. Reparation skills mean a whole lot! I think first of control in this. The ability to approach an opponent demands amongst others quickness, intelligence and common sense. Also mental strength as: *"Not giving up…. And the desire to close ……en doing this in a controlled fashion!"* Or: *"Taking the good position immediately! A degree of anticipation!"* Top defenders can – while recovering - also influence the route of the offensive player in a more lateral way on penetration. Ultimately it is of course impossible to keep an opponent off his shot, but also the rebound comes in mind. Negatively put: "Never no contesting the shot, and not contesting the rebound!" *"Close-out can't be a fly-by!" "Meet but don't get beat!"* Or positively stated: "Run and …..save position!" What's the use of sprinting out on a shooter and keeping the arms low? And what's the use to sprint out full in an *all out close out* and give up penetration? Spatial insight and the taxation of speeds play a major role. Just like in the game of chess – but differently – the *"saving of seemingly lost positions"* is crucial! Under pressure of a heightened play tempo quick thinking players are a necessity. In principle in the match up phase the defensive choice is simple: don't leave a player open close to the basket, if you can rotate to him in time from another position by leaving your man open who is further removed from the basket. (Leaving somebody completely free is something else!)

Overview of Pick-and-Roll defense:

Asked: a systematic overview of Pick-and-Roll defense? On sale are six options. Within each of these "options" a number of variations can be found. In the game situations many differentiations are in use. Some more fundamental than others. Some imply basic pressure, others extreme gambling. These approaches vary from passive to extremely active. The cooperation between the Little and the Big is the first *trigger* to the whole (five man) team defense. The *rotation* of player three, four and five provide the scaffolding on which the whole building rests on the backside. Within the six major options at least a fifteen variations can be distinguished. What follows here is an more in-depth study of these variations. Starting off with two *Step In & Recoveries,* four type *Double-teaming* en *Switch*, de *Squeeze method*, two *Loose coverage* techniques and the more tactical (*Fanning*) approach.

Fifteen Pick-and-Roll variations:

<u>*1. SHOW & RECOVER:*</u>
   a. **Hard Show (90 degrees) & Recover;**
   b. **Soft Show (45 degrees) & Recover.**

Ad 1a: **Hard Show & Recover -**
Step In (90°) and *Get over.*

Diagram 11:
Hard Step In(90°) & Get Over (versus inside roll)
Horns defense

Diagram 12 :
Pass out of Hard Show (Show high & Stay high)
Horns defense

When is the *Hard Show* effective? Against a dangerous player in possession of the ball and a lesser talented Big (who sets the screen). It requires that that the Big is "*eager to show hard".* Coordination between the Little and the Big is very important. The first defends *depth* (takes away penetration in direction north-south). The latter *width* (takes away penetration in a direction east-west). These responsibilities are a basic in the *Hard Show.* In *Hard Show* the screen defender takes the initiative. He builds a *wall* parallel to the sideline. His feet position is north-south. We expect the Big in the show to take the lead.

Diagram 13:
Hard Step In(90°) & Get Over (versus Pick & Pop)
Horns defense

Diagram 14:
Pass out of Hard Show (Show high & Stay high)
Horns defense

This screen defender is not so concerned with his own man and jumps "Hard", "preferably on time" and "controlled *square (90 degrees) in the (virtual) path* of the dribble. No clear field for the dribble!". Blocking that virtual line is not enough. It implies also no giving space and closing in. The Big is expected to come flying in on a *sharp angle* and stop any penetration in the intended direction. The *hard step in* goes initially hand in hand with playing close in the body of the potential screener, but at a certain point the Big must have the courage to execute the *Show.* The *hard show* is not a move perpendicular to the dribble line. On the contrary, square on it and closed with a wide stance, also anticipating the possible x-over dribble for the *split.* Not letting the guard *turn the corner* becomes the next item of consideration. The essence is the finding of the right moment and bridging the right distance. This all implies *aggressiveness* of thought, *anticipation* and *spatial insight.* (In executing the hard show it sometimes means for the Big to gap twice the distance the screener has to move to the point of screen. Of course quick recognition is paramount.)

Diagram 15:
Hard Step In (90°) & over the top
Side Screen defense

Diagram 16:
Hard Step in (90°) & slide
High Screen defense

Question: screen defender in front or behind the Big? Both are possible! *In front of the Big* leaves the screener a fraction of a second longer open, but stops the ball handler quicker and gives more info to the other three teammates on the intentions, so that the third man can anticipate quicker. *Behind the Big* gives a fraction more pressure on the ball and also makes the *slip pass* harder. Criterion is the inside shoulder of the Big on the outside shoulder of the guard and *nose on the ball.* How many times does the coach have to yell:

"*More active. A screen? Big, you can't lay behind your man. You must jump in the dribble. And show the ball handler the numbers on your chest!*"

In the *Hard Show* the guard will stop the change of direction dribble back. If the Big expects the *slip pass* he can come out of his stance a little in order to trace the ball with his hands. In case of a space dribble or change of direction by the guard he will keep his trail hand low and open for a poke, deflection or interception. In this way the guard is forced to one of the four following reactions. The hard show stagnates the guard in such a way that the dribbling player:

a. is pushed further away from the basket;
b. picks up the ball;
c. must change his direction;
d. commits a charging foul.

At this interruption the original ball defender must be able to recover back to his own man. Again, the ball handler is and stays in the *Hard Show* the biggest threat *(your 1st defensive target).* (Outside the *Trapping technique* the *Hard Show* and *Get over technique* is the most aggressive approach to curb dangerous *ballhandlers.*) The main reasoning is exploiting the limited skills of the screener when he's in the vicinity of the ball. De screener misses perimeter skills (and he's certainly no competent shooter).

De defender of the ball handler (1-1) receives three assignments in the *Hard Show*:

a. No Bingo (so no penetration away from the screen; it's the Little's primary job is to defend *depth*);
b. Get into the ball, make him feel you trail en *Fight over the top of the screen*;
c. *Get over* and *square up defensively again* (repair 1-1)

Fighting over the top requires the guard to place his leading foot across the high foot of the screener. Next he can lift himself a little out of his deep *stance,* which makes him more narrow ('*ass in*') so he can make a quick slide along the screen. We prefer the Little to pass the Big with his back in front of the Big his face. (*Over en Over!)* It can happen that the Little fights over the top but he passes behind the back of the stepping in Big. (face along back) With this *Over en Under* the pressure on the rolling screener is of course less than with *Over and Over*. We take this for granted, because recovery on the guard is 1st target. Strong point of the *Show & Recover* is that it doesn't result in a *mismatch.* Because we expect a Big to provide us with an aggressive impulse, one must keep in consideration that the screener picks this up (his man higher than his own outside shoulder) and executes a quick cut to the basket (*fake- or slip screen).*

Yet we expect the Big to challenge the ball handler for position and take away his presumed dribble path. In the *hard step in* on the side screen the Big tosses up a long marked strip of court space (with an imaginary line - through him on each side - parallel to the closest sideline. The essence is bridging the right distance at the right moment.

Ad 1b: *Soft Show & Recover -*
Soft Step In (45°) and Get over or under.

Diagram 17:
Soft Show (45°) & over the top (2x H&R)
Side Screen defense (Pick & Roll)

Diagram 18:
Pass in Soft Show
Side Screen defense (Pick & Roll)

Diagram 19:
Soft show (45°) & Over top/ Post- post rotation
Side Screen defense (Pick and Flair)

Diagram 20:
Pass against Soft show
Side Screen defense (Pick and Flair)

When is the *Soft Step In* effective? In the first place against a screening Big who can shoot the lights out. A gifted shooting big man. Secondly against a competent attacker with the ball. Both have serious shooting range, in which the Big is the *primary target*. In this still very aggressive but (softer) technique the intent of the Big defender is to stagnate the ball handler, yet a little later than in the hard show, without losing the chance for an aggressive recovery (by himself or by the other big) on the rolling post. The step in is executed more giving in with the direction of the dribble line, yet the initiative lies still with the Big. This action is also defined as *"Angle Help".* The 45 ° angle is blunter than the hard show with t he advantage that the rollpass to the middle of the court is easier to defend. Coordination between the Little and Big is again evident. Basic agreement is that the Little is responsible for *depth* (denying penetration in direction north-south) and the Big is responsible for curtailing and delaying penetration in terms of *width.* As well as in the hard show the Big takes the lead in the soft show. The first impulse is expected from him – despite the risk of his man springing open. The Big jumps preferably "as a surprise" and "controlled *square* (in 45 degree angle*)* in the *(virtual)* path of the dribble". This *step in* is indeed less aggressive than the hard show, however the surprise element is also in effect. The essence is to find the right moment (not too late) and also with no more energy needed to bridge the necessary distance to give the little a chance to recover back on the ball as well as to repair the position on the rolling Big. Quick recognition is no less crucial than in the hard show! Goal is also to force the ball handler in one of the following four reactions.

The *soft show* stagnates the ball in the degree that the guard is forced:
- a. further from the basket;
- e. to pick up the ball;
- f. to change direction with the dribble;
- g. to commit a charging foul.

In the *Soft Show* the guard on the ball is able to recover to a 1-1 defensive position on his man, despite the lessened pressure from the Big in the step in. The better the guard is able to avoid the screen, the more effective he can rebuild his own pressure on the ball. We want to go over the top. He might choose to go under the pick, at the expense of giving up a three point shot. If he fights hard over the top he is more susceptible against dribble penetration. In that instance the first open perimeter defender might *hedge*. However the Little relies in his Big not allowing the ball handler to turn the corner against this show.

The Little receives three one-on-one assignments (1-1) in the *Soft Show*:
- a. No Bingo (it's the Little primary job to defend *depth*);
- b. Get into the ball, *Fight over the Top…..or;*
- d. *Slide Under* (only against weak(er) perimeter shooter) en square back up defensively
  (to repair 1-1).

The ball defender in fighting back for position will always stay in front of the Big (*Over and Over)*

In an *Over en Under* the pressure on the rolling screener becomes too slight to be effective. Strong point of the *Soft Show & Recover* is that there is a guarantee that the best two attackers will be covered from beginning till end and there the situation will not evolve in a *mismatch.* Possible disadvantage is that in a perimeter rotation (in dribble penetration) shooters on the open side might come free for a shot. Again, sometimes it's a choice between two wrongs, and choosing for the lesser of the two.

2. TRAP:
   a. **Early Trap;**
   b. **Trap on Point of Screen;**
   c. **Trap under Point of Screen;**
   d. **Trap from the helpside;**
   e. **Rotations out of a double-teaming.**

Considered the augmented technique of the modern day player, add the relaxation in interpretation of the rules, and finally the improved quality of the material and the place of the dribble in modern day basketball can't be thought away. Bob Cousy or not dribbling skills have made great steps. Traps however work well against the dribble. When two offensive players converge close to the ball the defense can draw a huge advantage out of this. In contrary to the Show & Recover the Trap eliminates the quick slip pass completely, yet a smart guard can stretch or split the trap before it has completed itself. The best offense is beating the trap (with a pass) before it's there. In this context the Trap can be defined as a stunt or gambling maneuver. On the other side there exist numerous trapping chances within a basic man-to-man defense of the Pick-and-Roll which can be considered calculated risks.

Ad 2a: *Early Trap –*
Blitz Trap/ Double before point of screen.

Diagram 21:
Early trap (Basic)

Diagram 22:
Pass out of Early trap (Basic trap high & stay high)

When and where is the *Early Trap* effective? Against the "very strong and skillful player in possession of the ball" who is about to receive a screen from a teammate. The ball is still relatively stationary in a perimeter spot and a Pick-and-Roll is about to be executed. Player with ball represents the biggest threat to the defense. The Big is coming for setting the Pick. It helps if our defensive Big is quicker than the screener. This difference in speed can be exploited in execution the *"early trap"*. The *early trap* comes into effect when our Big leaves his man and double teams aggressively on the ball (before the point of screen is actually arrived at by both involved offensive players). The Big "surrounds and crowds" the ball handler in a full trap together with the guard. "Floods the ball like a tidal wave!" This action demands a special *self assuredness*, *quickness of thought* and *purposefulness* of the Big. The guard just links up with this. The defensive target of the Early Trap is en stays the "superstar" in possession of the ball. We rather have it in another players hands. The Early Trap actually takes place before the real screen situation has evolved (there is still a distance gap between the ball and potential screener, yet the trap has already been closed on the ball). Double-teaming is very effective when two offensive players are converging on a small area of the court. The other three players rotate in the direction of "*Triangle protection*". In this type of de double-team (on the sides of the court for instance) the guard is responsible for *depth* (penetration) and the *Big* for *width*. In the middle of the court the trap might close with both players more in an oblique angle. Both of them join tight seeking contact in a 90° angle almost to the skin of the player in possession of the ball. The first goal is not to intercept the ball away from him, but indirectly to move the ball in other player's hands.

A solid technical trap is hard to execute. In any case not fouling by *reaching* in to the ball. In a complete type trap players first use their feet … their eyes .. and than later ….their hands! Not allowing the ball handler to dribble other than in the direction of the half-court line is crucial. How far to hunt this *stretch out* is a coach call*.* But never giving up an uncontested pass by dropping the arms (*so belly up* and *two hands high* for each trapper on the pick up of the dribble*!).* In defending the roll action or slip screen movement the closest triangle player steps in and rotates as third man toward him, maybe even crack him on the free throw line in the middle of the court. When the ball handler *stretches* the trap the coach makes a decision when and how long to stay or rotate back. All in all the *early trap* is a more *gambling type defense* (most certainly in relation to *shooting the gap* by a third man on the obvious pass out of the trap). The early trap works real well when the Big enjoys an evident quickness advantage to his own man and when players three, four and five are able to protect the basket and pick up the denying passes to the next players to the trap. In brief the *Early Trap* demands a most aggressive and quick thinking team.

Horns Defense "Shoot the Gap".

Diagram 23:
Early Trap
Horns defense (Shoot the gap)

Diagram 24:
Pass out of Early trap
Horns defense (Shoot the Gap)

In diagram 24 the forward rotates to the high post. Denial, or: *"Attempting the steal, is having the steal!"* This stunt invites a skip-pass beyond the high post. The forward can choose to "*fake shooting the gap*" (on the high post). In this case the trapping Big rotates to the high Big man (*Trap high & Stay high).*

Ad 2b: *Trap on Point of Screen –*
Regular Double-team/ trap.

Diagram 25:
Trap on point screen side
Side Screen defense

Diagram 26:
Pass out of trap (Crossing out)
Side screen defense

Any point of screen can be identified concretely on the court. The timing – especially the anticipation - plays a large role. (*Trap on Point of Screen* knows a comparable intro as the Hard Show & Recover.) Early recognition is demanded. So timing, anticipation and spatial insight play their part. When is this type of trap successful? Especially against a most dominant ball handler, whereas the screener is a lesser gifted shooter. De timing of the is a fraction later than the *early trap* a just at the moment before the ball handler reaches the point of screen. Footwork and finding the square angle in the dribble line demand mental quickness and explosiveness. *Trap on Point of screen* is after the Early Trap the most aggressive defense of the ball. Teams that expect to "freely" execute the Pick-and-Roll can get upset sometimes even frustrated to the bone by this stunt. The guard defends *depth* again (in a direction north-south, never giving up the baseline, it resembles *funneling* somewhat), as the Big encapsulates *width* (in a direction east-west). Both close in a 90° angle in the trap. This stunt requires much practice and coordination between any two players. The rotation on the roll is equal to that of the Early Trap out of triangle protection. When the trap is *stretched* the "none trapping Big" rotates on the flair pass (in short corner). In the matching on the given (cross court skip) pass the trap has fulfilled it object and *switching* is avoided. The most dangerous player has given up the ball. Naturally the other big (number five will "punch" in the heart of the lane) on the flair pass to the corner. On this duck in the help side low triangle (number one) will play the passing lane and when big man five "floods" to the low block he will follow until the trapper (number four) takes over. At this point Big has rotated to big and Little will rotate on little as shown in diagram 26. The ballhandlers original man (number two) will jump to the ball (right on or under the elbow) to hedge on a possible inside drive by the Big in the short corner. On the skip to the helpside number three will match on the receiver. On the next obvious pass number two will hunt the ball and the deepest perimeter man (number one) will rotate on the third pass. If the big in short corner holds the ball and the other offensive big ducks in the trapping post (number four) will sprint blind to the heart of the lane for only a rotation between the four and five. There are teams that anticipate this post-post rotation and execute it a fraction before the pass to short corner leaves the fingertips of the ball handler In this rotation the trapping Big *sprints blindly* to weak side low.)

Ad 2c: *Trap under Point of Screen* –

Diagram 27:
Trap under the Point of screen
Horns defense (Basic)

Diagram 28:
Pass out of Trap under Point of screen
Horns defense

When and against who? When guard has no 3 point threat. The initial phase that precedes this trap is similar to option five (*Playing it Loose*). The *Trap under Point of Screen* has less aggressive elements than the first ones discussed. De timing is later because the Big has sagged in the lane. This trap is especially strong against the "blazing quick point guard" (T.J. Ford) who has the inclination to deep penetration above shooting the three. Also the screener lacks outside shooting. Therefore the screen defender *sags* off his man in the lane and awaits the penetrating ball handler. The completion of this trap *under* the point of screen evolves from a *Drop and Plug position* of the Big (with support of the other Big who connects under free throw line in the middle). The big below the screen opens and plays *loose* of his man in the lane. His responsibility is *depth* (take away movement in direction north-south). The guard fights along –over top/ under – the screen and closes 90 °to the big. (Also the Big can *bluff and recover* when the guard is able to repair his 1-1 position on his own man.)

Diagram 29:
Trap under Point of screen
Horns defense (Shoot the Gap)

Diagram 30 :
Pass out of Trap under Point of screen
Horns defense (Shoot the Gap)

Ad 2d: *Trap from the Helpside –*
Bob Kloppenburg Trap.

Diagram 31:
Trap out of the helpside after inside screen
Side Screen defense

Diagram 32:
Trap out of the helpside after high screen
High screen defense

Bob Kloppenburg who coached up in the seventies in our league made a name as a defensive guru as a longtime assistant for the Seattle Supersonics. His name is attached to the following tactic. This very tactic method (sometimes called a *gimmick defense*) is a maneuver that follows up on a "switched Pick-and-Roll," for instance on the side. The ball handler is now shortly waging his chances. The first intention of the man with the ball is to take the Big – who's guarding him - one-on-one. Right on that moment another perimeter defender from the first line in the helpside initiates a trap on the ball. This technique works real well against the "superstar" who wants to dominate one-on-one against anybody. The idea behind this delayed trap is not to intercept the ball, but offers a chance to correct on a mismatch and switch a perimeter player back on a perimeter player. It remains a very risky enterprise but it is especially effective when the so called superstar (Kobe Bryant) has problems departing from the ball.

Ad 2e: *Rotation out of double-teaming –*
Crossing out

Diagram 33:
X-ing out of the trap

Diagram 34:
X-ing out of the trap (continued)

How does the *match-up phase* elapses when from the backcourt a successful pass is completed to the flaring post in for instance the short corner? When the distance out of a trap in de backcourt is too far for the trapping post – despite tremendous pressure on the pass – to run to his own man, the other big can rotate to the ball (see diagram 25). The original ball defender jumps also back when the ball leaves the passers fingertips in a *hedge move* close to the ball side elbow to support on a potential inside drive. The low man (number 3) on the helpside will contest the *"punch"* from the helpside Big in the middle of the lane and temporarily also cover him on the overload to the ball side (*Defending the flood!).* This until the trapping Big has recovered back down low. The high defender in the helpside plays temporary one-for-two. So one defender remains available for two offensive players on the helpside perimeter (this being consistent with the least amount of pressure on the player furthest removed from the ball). At this moment the Big is recovering low to a full post to post rotation. The logical corner-corner skip comes into play (pass from player five to player three). The original trapper (player two) will be in a better position to rotate on the second pass than player three (who must come from down low). If the third pass is made he will match up on this man and the *crossing out* of a trap has been completed.

3. SWITCH:

a. **Equal position switch;**
b. **Jumpswitch;**
c. **Temporary switch;**
d. **Emergency Switch.**

Ad 3a: *Equal size switch –*
Switchable(s)/ Full switch.

Diagram 35:
Straight switch (guard to guard)
High Screen defence

On the one side it's a distinct advantage to be big and strong in setting a pick. The wider the body, the longer the way around. Next to that some quickness doesn't hurt a ball handler either. The defensive consequences of these offensive qualities are evident. Pick-and-Roll is generally not executed by two similar type players. I mean two guards or two postmen. Why? It's easy to switch and this takes the sting out of the Pick-and-Roll. Generally Pick-and-Roll involves a Big as screener and a Little on the ball. The key question when employing a switching type defense is: *"Which players are switchables?"* The "one-five punch" falls most certainly outside this range. It speaks for itself that when a "*Guard-Guard Pick-and-Roll"* is used the defense has the immediate option to *switch men* without giving up too much. This type switch immediately pulls the sting out of the ball screen. In other words no *mismatch!*. A high degree of concentration and mutual communication are vital for an effective transfer of responsibilities. *"If you switch ….switch well!* This implies for the screen defender, leave your man and absorb the ball handler. The original ball defender picks up the responsibility for the screener an must immediately adjust his position on him in relation to the ball and the basket (*switch and deny*). The *switch move* gives the defenders a chance to delegate responsibilities on ball handler and screener right when they cross on the point of screen and maintain the same level of pressure on the ball compared to before the crossing. Actually they invest less energy (by moving less) than the offensive players on a successful switch. In for instance *"Sliding Under"* of *"Going 4th man" (*see under points 4 en 5) both defenders use an advantage (by having to move less distance) in comparison to their offensive counterparts on a successful switch. Rotation away from the screen (by defenders three, four and five in basket protection) is maybe not necessary but certainly desirable in case of a quick cut to the basket or a *"fake- or slip screen"* response by the screener.

Ad 3b: Jump switch –
Jumpswitch switch.

Diagram 36:
Jumpswitch Inside screen
Side Screen defense

Diagram 37:
Jumpswitch High screen
High screen defense

The (two men) *Jumpswitch* is a strong weapon against the weaker *ballhandlers*. The Big actually jumps out like a crocodile! However he doesn't bite! *"Jump out ….and get him!"* This *"surprise type action"* is an aggressive combination between the classical switch (in a simple transfer of responsibilities) and the *Hard Show*. Big guys who like to bully on little guys are given a hell of a chance here. Out of the Jumpswitch springs a match up between a more physical and bigger defender and a smaller (sometimes quicker) ball handler (as the saying goes: every advantage has its disadvantage). The screen defender can *body upon* his man (ready to set the pick) and is *on the look out* for an explosive *jump* in the path of the dribbling player. The goal is to stagnate the guard at surprise in such a way he is forced to protect himself and maybe even think of a guarantee of a minimum level of control under this attack. An interception could result. The initiative of the action lies dominantly in the hands of the Big. Possible is also a travel- or other technical infraction of the rules. Maybe even a charge. Right on the moment of the switch it is evident that the original ball defender recovers to a more pressure type position on the screener in relation to the ball and basket (*switch and deny*) If the screener quick-rolls it can evolve possibly also in a double-teaming with a third defender. On the switch it's obvious that the offense will look to exploit the *mismatch.* Either inside (and look to post up a smaller defender) or in the perimeter where a quicker guard will play a bigger and slower defender. This perimeter mismatch has an even bigger advantage to the *rebounding mismatch* inside*.* The common *ball screens* – high and side – can be switched with two players. The switch tactic can be extended to more than two players. *Horns offense* offers a chance to implement the *Jumpswitch* in a simple three men rotation (see Diagram 38). Screen defender takes on ball handler, helpside Big rotates to the rolling screener and guard fish-hooks to high post. The Jumpswitch on the side-screen is not recommendable because it produces next to the obvious mismatch on the ball even a more visible mismatch down low after the roll from the Big to the block. Also the Jumpswitch on the high screen has its drawbacks. Dallas Mavericks have Dirk Nowitzki Pick-and-Pop to a high post spot, have him pin-out his (smaller) defender so he obtains a great (isolation) spot to operate one-on-one from the circle area.

Diagram 38:
Jumpswitch Horns

It is crystal clear that the Jumpswitch weakest point is the *mismatch*. In *Big-on-Little mismatch* the offense will respond in: point-isolation play (clear-out 1-1 on top). In *Little-on-Big mismatch* the offense will opt for a post up play (*Post Iso*) and create room by positioning the other four in a (spread) *shell* around the three point line.

In relation to the three man rotation as discussed above Ettore Messina - the brilliant Italian tactician and presently coach of CSKA Moscow – incorporates this concept in extending it into a changing defense by utilizing a *cloaked* Match Up zone straight out of this Horns defense.

Diagram 39:
Jumpswitch Horns defense
2-3 match up zone

Diagram 40:
Jumpswitch Horns defense
2-3 match up zone

Ad 3c: *Temporary Switch –*
Drop and Plug.
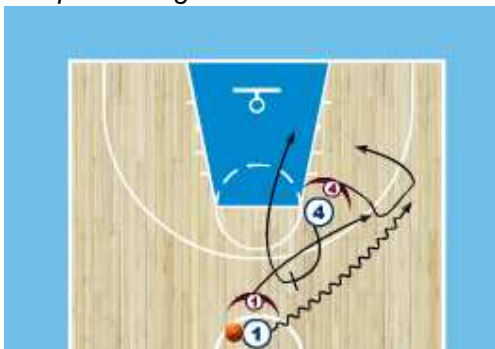
Diagram 41:
Drop and Plug High screen
High Screen defense

Diagram 42:
Drop and Plug Horns screen
Horns defense

The *Temporary Switch* corresponds to the Help & Recover. In fact it's not a switch at all! The nuance is that it must *resemble a switch* to be successful. The dominant input in this maneuver is provided here by the Big defending the screener. He sags and *shades to the side* where the ball handler threatens to use the screen or actually has already passed the point of screen. In a sense he rotates in the direction of the imaginary line between ball and basket, yet he maintains his position in relation to his own man a basket. It must be obvious that he can *plug* only so far away from his man that he is able to recover. If not we can classify his move as a *Full switch*. In *dropping and plugging* the big supports the *delay* the screen causes for the ball defender. In stagnating the ball handler somewhat his man is given the chance to repair his one-on-one defensive position on the ball. It requires the Big – as a kind of one-man-zone protect the basket – and making two or three slides in the direction of the dribble. He makes himself visible for the ball in a *wide stance.* The post defends *depth* well if he succeeds in slowing down dribble penetration in a direction north-south. In the seventies George McGinnis was great in this. These days a *temporary switch* is better named *Drop and Plug* method. The temporary switch is weak against guards that can shoot the pull-up jumper and evidently strong against one dimensional basket attacking guards. Moreover this maneuver is very weak against the *"yo-yo"* when the ball handler changes direction and returns to *"re-screen".* In Fanning the side Pick-and-Roll defense (see under point 6) the Big will drop to a position between ball and basket (and leave his own man completely) to cover 100 % *depth.* There is one exception. When the screener switches his *angle* to the baseline-side (*Step up screen*) the Big is in Help & Recover/ Temporary Switch.

Ad 3d. *Emergency Switch (after trap on a Pick-and-Pop or Hold in backcourt)*

Emergency switch

Diagram 43:
Switching out of High trap
High Screen defense

Diagram 44:
Switch out of High trap
High screen defense

When? For tactical reasons such as late in the game and a number of points down on the opponent. Also in case of both a strong shooting guard and good high post shooting screener. The trap compels the guard to give up the ball. Screen defender (number 5) and point defender (number 1) close hard in double-teaming. The obvious pass is in diagram 43 is to number five (Pick-and-Pop). The offense responds with this move to change from a High screen plus *flat* alignment into a *spread* alignment (which is most difficult to defend). The defensive is *to switch* or *not to switch* (and give up an open shot)*?* If the screener is a gifted shooter the help side forward (number three) must rotate and *switch*! The switch has to be executed quickly, or else a completely open look will be the immediate result. Number three rotates from low protection triangle to high post. Closing the middle becomes first concern. Defender two covers the "*duck in*" and possibly *"cut to the ball side block"* until the trapping Big has recovered down low. On next pass to deep corner Big four switches out on three. Meanwhile number three hedges to elbow to help prevent dribble penetration, five covers opponents' big man on the block and therewith releases number two. In the helpside number one plays "one-for-two" on forward and guard. On the skip pass he will match up (on two). Forward three rotates on the cross out to the next man (on one), where Big man four can switch back to high post and forward two on skip-passer (number 3).

4. SQUEEZE UP:

Jam/ Body Up and Go Under.
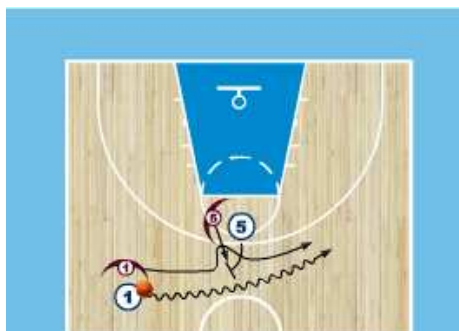
Diagram 45:
Squeeze Up on High screen
High Screen defense

Diagram 46
Squeeze Up on inside screen
Side screen defense

The *Squeeze Up* is as simple as effective a variation. When to *squeeze* is the question? When the screen is placed so far removed from the basket that no high percentage shot is available. In these greater distances to goal the guard can decide to cut along the baseline side of both Big men as *"fourth man"* and choose an unobstructed path under the screener and the screen defending Big. This means of course somewhat of a roundabout at the point of screen, but beyond the trouble the guard can continue and pick his man back up. Sounds like a piece of cake? Or not? A warning: shortly the open shot is there, so only against a non-shooter on the ball (or a shooter outside his range). However …. the coordination with the Big takes some more consideration. The defending big who sees the Pick coming has to warn the ball defender and yell: *"squeeze… squeeze….. squeeze!"* This is only the first step. Because his next job is to disrupt the timing of the screener by physically pushing him (with the body and not the upper limbs) UP in a direction higher than the intended screen spot. This puts the whole spacing in an offensively less favorable perspective especially when he hugs his own man tight so the guard has more room to go sharper underneath as *fourth man.* It also demands the skill of the guard to repair his position on the ball in relation to the basket effectively beyond the point of screen. This maneuver works well against the High (also *Straight-On*) Pick-and-Roll further removed from the basket and is acceptable against a Side (or *Shake*) Pick-and-Roll with the ball handler outside his shooting range. Of course we warn against the *Squeeze Up* as being vulnerable against the strong shooting-factor on the ball. Is the screener gifted in this department (like formerly a *Bill Laimbeer* of the Detroit Pistons, or these days a *Kevin Garnett* of the Boston Celtics) than the *Squeeze Up* is the best neutralizer, because any Pop-cut after the Pick to the outside is easily denied.

5. OPEN UP AND SLIDE THROUGH:
   a. Straight slide/ Playing it loose;
   b. Drop and Plug.

Ad 5a: Straight Open Up and Slide Through:
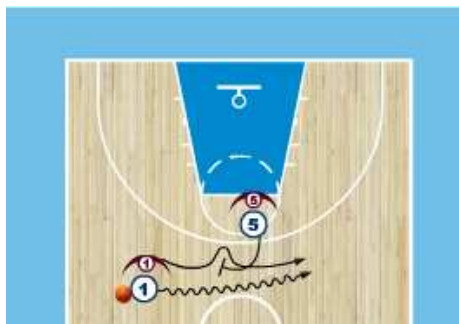

Diagram 47
Open & Slide through on High screen
High Screen defense

Diagram 48
Open & Slide through on Side screen
Side screen defense

When? It favors the guard looking more drive than shot from afar. This variation leans strongly on the capacity of the ball defender to avoid the screen and repair his own position anyway. It also helps when there is certainty that the screener lacks outside shooting threat. The Big can just *sag*, *open up* & let his teammate *slide through* in front of him. *Open Up & Slide Through* is a solid method against a somewhat passive offense. To put it strong: the Big's responsibility is not to primarily defend *depth* here. He yells: *"Screen left …left ….left!"* Other than that the ball defender has to peel his own grapes en figure out the best way to get back into the path of the ball handler solely on his own strength. By *sagging* a step or two the Big provides his team mate ample space to move through the screen unhampered (as *third man)*. If there is help it certainly won't come from the Big defending the screen. Any over commitment in help involves a direct threat to a breakdown. So he's not shifting with the ball as it is being dribbled along. The Big only gives a little space to his team mate. Help (& Recover) comes from other players in the first line of the helpside. This maneuver works well against a ball handler who's not primarily looking for his own chances. He won't shoot the three. *Opening up* & *sliding through* is vulnerable against the dribble change of direction and *rescreen*.

Ad 5b: Drop and Plug:

Diagram 49
Drop and Plug High screen
High Screen defense

Diagram 50
Drop and Plug Horns screen
Horns defense

When? There are lots of similarities with the previous method. Again the screen defender calls out: *"Screen left …left …left!"* The *Drop & plug* is based on a minor looking difference in responsibilities. When the screening Big offers less of an offensive threat here the Big can again sag in the direction of the basket. Now he also *shades* a step or two in the direction of the actual dribble. In this case he actually defends *depth* to buy time for the guard to recover his position back on the ball. The guard is free to either slide through or fight over the top. This slight difference in the Big positioning himself makes the help stronger in the vicinity of the ball compared to Opening Up & Sliding through. The Big is also very aware of the *hesitation dribble* (as an offensive fake) in order not to recover back to his own man too soon where the ball handler will explode to the rim. The pressure on potential dribble penetration is enhanced in this help & recovery mode. It will even be a defensive weapon when the *plugger* has the ability to block shots (like an *Alonzo Mourning* of the Miami Heat). Weak is the *drop & plug* when the ball handler changes direction and the guard is screened out on a new angle.

6. FAN DEFENSE:

6a: Fan the Pick-and-Roll - Trap)
6b: Fan the Pick-and-Roll with Rotation

This more tactical variation knows many followers en makes maximum use from the involvement of a non-shooting screener/ high post. The object is to curb and channel the ball towards the baseline and deny any middle attack. The ball defender steers his man outside, yet he stays *deep in his stance* close by him. Any form of middle penetration (over the top of the guard or in between the guard and the Big) must be denied. Only after the Big first calls: *"Down …down …down!"* (or some other key word) and sags low towards the baseline between ball and basket for protection purposes the fanning starts. The Big is ultimately responsible for *depth,* whereas the guard curtails primarily *width* (direction east-west).

Ad 6a: Fan de Pick-and-Roll (trap with Rotation)
Force it sideline.

Diagram 51
Fanning the Pick-and-Roll (Trap)

When? The fan defense makes use of a screening Big who cannot hit the ocean! *Fanning the Pick-and-Roll* is a much used *tactical option defense* in which the guard (on *call*) adjust his position to a *fanning mode stance* in anticipation of a coming Pick-and-Roll. The guard will contest any kind of dribble penetration, but if there is penetration it's only to the outside and never to the middle. The guard will overplay the ball handler a shade to his high side – which coincides with the position where the screener expected space to set his pick but now finds it occupied. This *overplay defense* on the ball – normally a risky business – is backed up by the physical presence of the sagging Big under at the baseline. The Big will help plug this hole when the ball handler will attack the it. The fanning stance of the guard obliges the screener to move further up to set a possible side screen on higher angle on him. The extra motion disrupts the timing. When this all occurs on many an occasion the actual screen doesn't even take place. First because it's impossible to dribble the ball in the initial screen phase beyond the point of screen, secondly because the ball handler becomes somewhat risky and unsettled therefore deciding to dribble away from the intended screen spot and thirdly the fan invites the screener many a time to adept his angle to a *Step-Up* Pick-and-Roll. (Herewith is the screen angle at the last moment changed to the baseline-side. (See chapter three.). Back to the fan. The guard overplays his man to the high side, I mentioned, this being away from the coming pick. In this the guard becomes primarily responsible for narrowing *width* of the court (in a direction east-west). He can only do so being himself supported by his Big who restrains the *depth.* Because of this *threshold* or *wall* to the middle the defense anticipates an offensive move to the baseline. With the – certainly not given, but more taken - baseline penetration of the ball handler an almost predetermined situation occurs which can evolve in: 1. trap; or 2. switch.

On this baseline trap the escape is a *fade-up pass* to the high post. This provides a possibility for an interception if the closest high perimeter defender rotates and *"shoots the gap"*. If this stunt is not incorporated in the defense the open shot is given away. Scouting is a helpful tool to indicate weather the post can shoot or not.   The fan defense against Pick-and-Roll works especially well against the Side Pick-and-Rolls. The Shake Pick-and-Roll is a little harder to defend because the offense has more room to penetrate. In the middle of the court fanning is not such a great bargain. Mainly because the screener can roll here on three angles compared to the two on the side of the court. I already mentioned that one of the easiest ways to implement a slow Big but great shot blocker in your team defense is to incorporate the Fan. Manute Bol was great at this. He came – despite all his deficiencies in quickness and lateral mobility in the best position to showcase his exceptional talents. The high perimeter defender can already cheat a step or two to the high post on the initial verbal call: *"Down …down …down!"* This makes shooting the gap on the fade-up pass a great weapon. In case of the ball handler penetrating across the baseline guard and Big cling together in a trap. Weak point is the quick back-cut from the Big to the middle. Second weak point is the *mismatch* on a full reversal to the opposite side of the court.

Ad 6b: Fan the Pick-and-Roll with Rotation:

Diagram 52
Rotation on Step up screen
Fanning defense

Diagram 53
Drop and Plug plus rotation
Fanning defense

The most frequent answer to fanning the Pick-and-Roll is for the screener (post 5) to alter his screen angle from his intention to screen high to the inside into to a *Step Up screen* (on the baseline side). Whether the ball handler (player 2) tries to turn the corner or if he uses the Step up angle to split the space between the post and his own man makes no difference. The rotation remains equal.

CHAPTER 3 - PICK & ROLL OFFENSE

Pick-and-Roll is the bone marrow of modern day basketball! At the top level Pick-and-Roll wasn't always so *en vogue* as it appears to be these days! In the seventies and eighties this component of the game was terribly out of fashion. Not everybody remembers this. Which main circumstances did underlay this sudden recession? The answer is simple. Zone defense appeared very effective against the Pick-and-Roll. However with the arrival of the three point line in 1979 in the N.B.A. and the introduction in F.I.B.A. in the beginning of the eighties the zone lost its strength. Since than the renewed revival of man-to-man defense gave a rise to the Pick-and-Roll a new gloss and luster. This continued in the successful application of the Detroit Pistons (two time champs in early nineties) under coach Chuck Daly. Isiah Thomas and Bill Laimbeer played the leading roles. After that the fantastic combo of John Stockton en Karl Malone (Utah Jazz) took on the Pick-and-Roll torch. And these days Steve Nash and Amare Stoudemaire (Phoenix Suns) have taken the spotlight. The broad practice of present day the Pick-and-Roll is largely connected to earlier rule changes. Worldwide the introduction of the 24 second clock, and in the N.B.A. that disgusted defensive 3 second rule. Is Pick-and-Roll offense a team offense? Though team basketball shows the involvement of all five players, in reality most successful offensive systems develop standard around two, maximum three players (five-man basketball is nothing more than an outgrowth of two-man and three-man plays.) In the franchised N.B.A. the content of every aspect and detail is directed by a clearly headed marketing strategy. In the regulation of this process also the tactical side of the game is continuously assessed end weighted. One heard: "Pro-basketball has grown too individualistic these days!". Actions are carried out and monopolized by one or two players only. The non-involved three other players must keep their distance on the other side of the court. In America (and maybe worldwide people like this evolutionistic aspect of the game). However in Europe the basketball society (still) has a more subtle view on all this. (FIBA rules differ of course from NBA regulations and leave more freedom.) It is striking how international basketball has evolved the last twelve years – especially after *Bosman* – and has undergone an evolution in which the best parts from the own sources are combined with new accents from abroad. In Europe the three point line is 104 centimeter close to the rim than in the N.B.A. Striking is how well European top teams play against N.B.A. squads in October with the N.B.A. arc!!! The space on the court – on and around the three point line – has opened a world of possibilities for Pick-and-Roll on just these court locations. Side- en High Pick-and-Rolls (including the Horns Offense) executed by a guard with the ball and a big as a screener on the ball have undergone both offensively and defensively a true evolution. Offensively the Pick-and-Roll exploits the possibilities (of the originally limited spacing just before or on the screen) to force the defenders into a commitment to choose and do its own most efficient advantage with this. Defensively Pick-and-Roll defense exploits the convergence of more offensive players around the ball with a build up of pressure and takes its revenues of this as explained in the previous chapter.

Pick-and-Roll puzzle

The Pick-and-Roll offensive picture has folded itself out sharply the last twenty years. Top teams master more variations than one would imagine not so long ago. (In chapter one and two I gave it a shot at offering a coherent theory on *talent coaching* and *defense.*) The Pick-and-Roll puzzle has been laid out much further under the influence of the new rules. Yet there are still many gaps to be filled. On the other hand many of the classic existing elements of its practice are still in full use.

1. One can think of the more mental elements such as: *spatial understanding, aggressive thinking* en the ability to *decide quickly.* These mental qualities found the most basic lowest layer in the total picture.

2. *Physical* and more *technical demands* give shape to a second layer. One might think of *explosive force* en *lateral mobility* of the Big, but also of the more technical skills of the ball handler in difficult situations. Technically speaking the *long distance shot*, *dribble penetration* and *passing skills* come into the centre of the picture. These and other aspects can be considered middle buffer.

3. On top of these two layers rests the *top segment:* (in all honesty for founding a youth approach the least important): Pick-and-Roll as *a game within a game.* In finding the right pieces of the puzzle for the right spot in the total picture so much energy must be expanded that one cannot expect a single coach to develop a total plan. However the majority of coaches at the top level use Pick-and-Roll as the *main constituent* in their offensive strategy. Fewer use Pick-and-Roll as an *alternative.* Some teams use close to 80 % Pick-and-Roll in their offense. It is logical that in correlation which this wide use on offense the defensive aspects have also evolved (See chapter two: Pick& Roll Defense). In short Pick-and-Roll takes a big chunk out of the pie. *Pick-and-Roll is the spinal cord of modern basketball!*

Rule changes and conceptual adjustments

In the beginning of the eighties the *three point line* was first introduced in Europe. When later in the middle of the nineties the *twenty four second shot clock* was installed basketball started developing its new face as the game we know today. People say the game has developed to less of a *team game* to more of an *individualistic endeavor.* I would like to modestly state I have heard these words too often over a long period of time and can to a certain extend agree on this, but not at the expense of the observation that a new team concept has developed since in relation to the rule changes as mentioned above. If the game changes it's mainly because the rules change! Of course one-on-one skills dominate the game and possibly more than in the past. But the quality one-on-one was always the trigger of team offense. And by the way what's wrong with one-on-one play? One-on-one was part of the game since its invention. The combination of the two rule changes haven't fundamentally changed the game. If the game has changed it is the result of *conceptual or more tactical* changes. In the past players shot the ball from greater distances to the basket, penetrated the hoop and passed in traffic, just as players do these days. As a repercussion to the three point line less zones are employed and more man-to-man (of course with integrated zonish aspects) is utilized. On top of that the shot clock time lock is reduced by twenty percent. Those six seconds may not seem much, yet the consequences are a world of difference: less continuity type offenses, more quick hitters and most certainly the advent of Pick-and-Roll as a *time killing maneuver* at the end of the shot clock. Moreover in the anticipation of *"time being so expensive"* the Pick-and-Roll is utilized as an offensive initiator, in its most extreme presentation as a *drag screen* (in transition or early offense).

These two conceptual changes have proven to be very effective. The *surprise element* takes much away from an organized and prepared basic defense. For those who have paid attention a number of conventional wisdoms have been kicked in the behind forcefully. Yet there are still many youth coaches that systematically pass up on the schooling of Pick-and-Roll. Understandable in a more methodical sense, but unrealistic is the rigidity to ignore the Pick-and-Roll completely. On top of that this two men maneuver is easy to teach. It's a misconception that the Pick-and-Roll option makes basketball more individualistic. On the contrary. In correlation to the defense Pick-and-Roll offers the offense all the space to do justice to *team offense.* Also in different basketball cultures one looks different at the application of the Pick-and-Roll. When? After another introduction play or straight on?

At the beginning of a sequence or at he end of it? By whom executed? Questions we will discuss but in general there exists consensus on the *function* in relation to the following:

- In transition or in the beginning of a half court offense Pick-and-Roll has a *diagnostic value* for the rest of the shot clock. Pick-and-Roll *checks* the defensive response, moves it a certain degree to exploit the risen chances immediately or later by attacking during a pass rotation. That's why part of the Pick-and-Roll value lies in it's worth as *Prepare attack* shortly as *introduction motion* next to *early examination*.
- Pick-and-Roll can also be used as *Decoy* or as *cover up (cloaking device)* for real intentions.
- On top of this Pick-and-Roll can start a chain of *Multiple Pick-and-Roll,* in which the one Pick-and-Roll *flows* smoothly into the next.
- And finally Pick-and-Roll can be used (by the two closest players in emergency cases) as a *time killer* (against the ending shot clock).

Any coach may have asked himself some (or all) of the following questions:

- How big is the Pick-and-roll intelligence of each of his players?
- How deep does the scouting of opponents go in preparing for Pick-and-Roll?
- Is the next opponent consistent in their Pick-and-Roll approach?
- Which are the best or most difficult angles?
- Can we turn the corner against their shows, will we hit the three if they go under, can our perimeter guys successfully attack their Bigs when they sag?
- How big is the firing power of the screener?
- Classic Pick-and-Roll? Or Pick and Pop? Or Pick and Flair?
- Which combo? What combination of players is best used? The one and five? Or any other combination?
- Which are the strengths and weaknesses of the players in executing?

The way each coach answers these kinds of questions formulate the contents of his actual *Pick-and-Roll plan*. Starting from the three areas (left side, middle and right side) around or on the three point line I will offer an overview and guidelines to take a further look at the most known Pick-and-Roll plays. Teams start either four players (*Four out,* included the player on the ball) outside the three point line (in a *Spread Pick-and-Roll*), or a more *Centered alignment.*

Three types of Pick-and-Roll
In general three *types* of Pick-and-Roll can be distinguished. Within these three types the Pick-and-Roll can be executed in different *"angles,"* Every time we see two players on and close to ball involved in initial phase. As well as three players removed from the ball.
:

1. Sid*e Pick-and-Roll type*:
   a. *Side* (Inside) Pick-and-Roll (see diagram 1a);
      Player with ball starts free throw line extended along the sideline area. Screener starts on the elbow and sets pick on inside angle. The other three players are aligned in a triangle, with the second Big on the block, or when he's a good shooter outside the three point line (in *"spread"*).
   b. *Shake* Pick-and-Roll (see diagram 1b);
      The player with ball starts here almost two and a half yard higher than free throw line extended along the sideline. Screener comes from the elbow and sets Pick at a higher spot than Side screen. The other three players align in *flat* (along baseline) or *spread.*

c. *Step Up* Pick-and-Roll (see diagram 1c);
This screen is set on outside angle. This play is a *counter* against *fanning defense.* Post comes up high from his position to screen on (fanning) ball defender. To screen angle is changed to the baseline side of the defender.
d. *Corner* Pick-and-Roll (see diagram 1d).
Screen on inside angle in deep corner. Speaks for it self.

2. *High Pick-and-Roll type*:
e. *Straight On* Pick-and-Roll (see diagram 2a);
Screener comes from behind (screener to ball) on line basket-basket and adjusts his screen angle at the latest moment to create an advantageous penetration angle.
f. *High* (Outside) Pick-and-Roll (see diagram 2b);
Player on ball starts high in backcourt. Screener begins on top circle. The other three are in *flat* or *spread* alignment.
g. *Drag* screen (see diagram 2c).
This Pick-and-Roll is used in transition offense for a penetration type guard before the basic defense can get organized.

2. *Double High Pick-and-Roll type:*
a. Basic *Horns* (see diagram 3a);
Characteristic is that both Bigs (numbers four and five) start on the elbows before one of them is used as a screen. The choice is a read from the ball handler. Player with ball starts high out top.
b. Dynamics "in" Horns (see diagram 3b);
c. "*Zipper*".
Zipper alignment resembles Horns. With the difference that the Little uses both screens like opening a zipper of a coat. (see diagram 3c).

Type 1. Side Pick-and-Roll
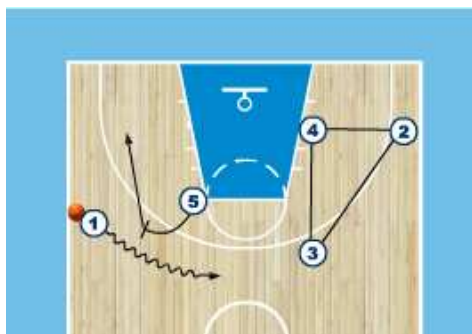
a. Side (Inside) Pick-and-Roll + Triangle   b. Shake Pick-and-Roll + flat alignment
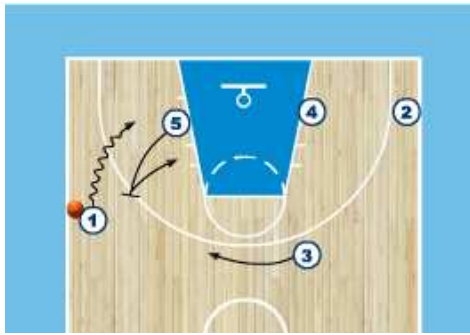
c. Step Up Pick-and-Roll + "spread"
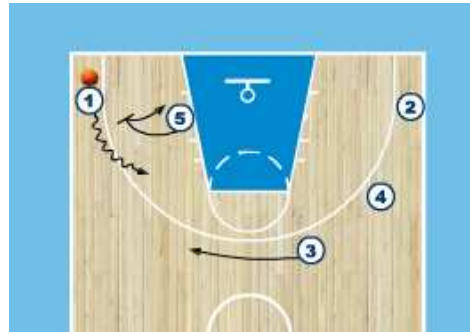
d. Corner Pick-and-Roll + "spread"

Type 2. *High Pick-and-Roll*
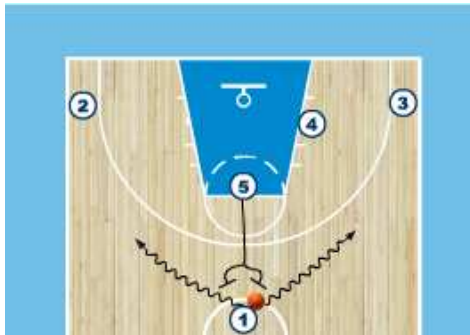
a. Straight On Pick-and-Roll + "flat"

b. High (outside) Pick-and-Roll + "flat"

Type 3. Double High Pick-and-Roll

a. Basic Horns (High screen + replacement)
  out of Diamond set

b. Dynamic Horns (Lakers circle)
out of Diamond set
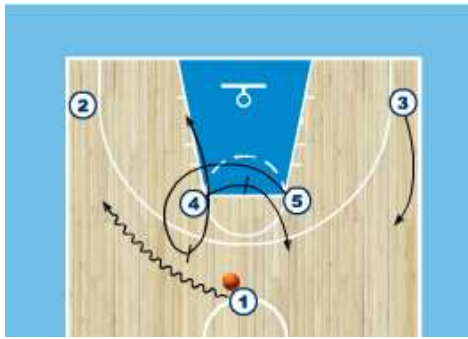
b. Dynamic Horns 2 (post exchange)
   out of Diamond set
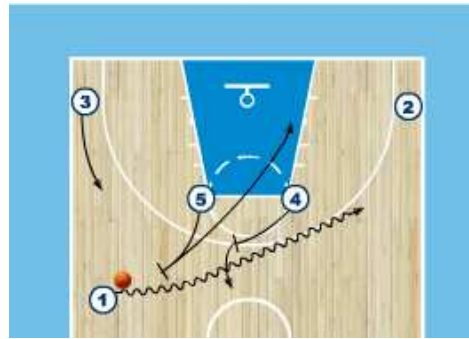
c. "Zipper"

In a systematic review of team offensive plays (including any Pick-and-Roll aspect) two sorts of *sequences* can be distinguished.

1.   In the first place these are plays where another type play will flow into any Pick-and-Roll type. In other words the Pick-and-Roll is *masked* here.

2.   In the second place the sequence in offense in which a Pick-and-Roll maneuver flows "into" any other type maneuver. This second maneuver can also be a Pick-and-Roll play by the way.

PART 1 – DECOY ATTACKS:

To curb much of the effectiveness of *Trap* en *Show* it is common use to *disguise* the *core* Pick-and-Roll to the defense. There are of course many methods of accomplishing this object. In the first place by starting the play with another maneuver than Pick-and-Roll and flowing the action into a Pick-and-Roll. Also one can initiate with a Pick-and-Roll and flowing it in a second type Pick-and-Roll (*Multiple Pick-and-Roll*). In the third place Pick-and-Roll can be used to as an intro to a schematic continuation. Here we first look at the so called *decoy attacks* in which another maneuver is sequenced in any type Pick-and-Roll. In part two we will take a closer look at the *Prepare attack.*

Overview Pick-and-Roll *decoyed attacks*:

1. Down screen flowing in:
   - high screen;
   - side screen.
2. Handoff flowing in :
   - high screen;
   - shake screen.
3. U.C.L.A. flowing in:
   - side screen;
   - high screen.
4. Pinch flowing in:
   - side screen;
   - high screen.
5. High Swing flowing in:
   - side or shake screen;
   - high screen.
6. Dribble Weave flowing in:
   - shake screen;
   - high or drag screen.
7. Wheel offense flowing in:
   - side screen.
8. Stack offense flowing in:
   - Straight on pick and roll

Ad 1. *Down screen "in"………….*

…….High Pick-and-Roll

Execution: Box set. Guard (1) dribbels off center. Help side post (5) down screens for helpside forward (3), after which on the pass (1 naar 3) directly a high screen from the other post (4) on forward (3) follows. De forward not involved in the entry (2) crosses along the baseline to the open corner. Player 3 with ball can: 1. penetrate to the rim, 2. give the roll pass to post (4), 3. kick it out to 1 and 4. pass it into the high post (replaced by 4) .

Execution: Box set. Same entry (Big 5 down screens forward 3). Guard (1) receives back screen from other high post (4), which immediately high screens on forward (3). Player 3 can: 1. penetrate himself, 2. hit rollpass to screener (4) 3. kick it out to players 2 or 3, or 4. pass it into high post (replaced by 5).

…….Side Pick-and-Roll

Execution: 1-4 high set. Guard (1) enters on wing (2) and cuts to basket away from ball. Post (4) down screens for post (5). Post (5) uses screen and screens "on the run" on forward (2) with the ball. Forward (2) can use the pick and 1. penetrate to the basket, 2. pass to flairing post (5), 3. punch the ball into helpside post (4) or 4. kick it out to forward (3). Giving the Picker a screen (4 on 5) takes away much of the defensive anticipation (show or trap) on 5's pick on 2.

Ad 2. *Handoff "in"………*

………..High Pick-and-Roll

Execution: Pyramid set. Entry from guard (1) on post (5) , basket cuts and moves away from ball. Other post (4) down screens for forward (2). He comes of pick and cuts diagonally across the court behind post (5).. Post 4 flairs and spots up after screening for 2. (This gives the play the trademark of a Spread Pick-and-Roll). Forward 2 cuts behind 5 and receives a handoff after which they run a pick-and-roll. The handoff eliminates the defensive show. Forward (2) can: 1. penetrate himself, 2. look for the rollpass to post (5), 3. kick it out to 1, 3 or 4.

………..High Pick-and-Roll
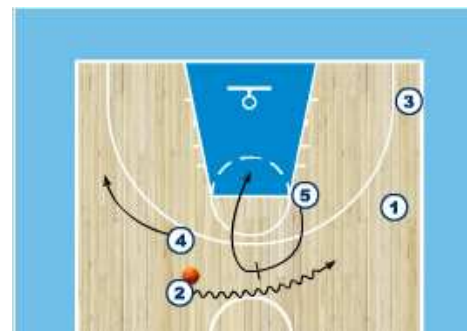
Execution: Pyramid set. This play also uses the handoff as decoy. Guard (1) opens to post (4). Ball side forward (2) comes around high and receives a handoff from 4. After delivering the handoff post 4 reverse pivots and flairs wide. Immediately forward 2 executes a high pick-and-roll with other post (5). Also here the play receives the character of a Spread Pick-and-Roll.

……….. Shake Pick-and-Roll

Execution: 1-4 high set. Guard (1) opens to post (5) and moves in-out to receive ball back on a handoff from (5). Post (5) rolls low and crosses lane. Other post (4) cuts across middle (east-west) to screen on the high side position (shake alignment) for guard (1). Point guard can: 1. penetrate to hoop, 2. execute rollpass to screener (4), kick it out to forwards (2 or 3), 4. pass ball to 5 ducking in.

Ad 3. *U.C.L.A. "in"………….*

………….Side Pick-and-Roll

Execution: 1-4 high set. Point 1 enters on forward 2, cuts along post (4) off elbow after which he continues and screens on ball (pick-and-roll 4 + 2 develops). Staggered on helpside by post (5) and forward (3)] point guard (1) comes of two screens.. Forward (2) can decide to: 1. penetrate to rim, 2. execute flair pass to post (4) or duck in pass (to 5) , 3. hit guard (1) coming of staggered screens.

……..High Pick-and-Roll

Execution: 1-4 high set. This play evolution is a "read" flowing out of the previous play. Again set up into U.C.L.A. cut. On "read" from point 1 that his defender cuts ball side of the elbow pick from 4 he has the option to cut back to top immediately (maybe open shot is there on return pass). In the low second post (5) comes over from helpside elbow to set a high pick on guard (1).The guard can decide to: 1. penetrate of pick, 2. opt for rollpass to post (5), 3. kick the ball out to forwards (2 or 3) or 4. backpivot and pass it into high post replacement (4).

Ad 4. *Pinch "in"……..*

……..Side Pick-and-Roll

Execution: 1-4 high alignment. Dribble entry van guard (1) to free throw line extended. Ball side wing pinch screens for high post (5) just under the elbow. After Pick number 2 clears to helpside corner. Bruce Bowen and Manu Ginobili are deadly from this spot. Note: three pointers from the deep corner are much closer to the basket than from the higher angles with the N.B.A. arc. Guard (1) can: 1. penetrate to rim with dribble drive around screen, 2. execute Flair pass to post (5) in short corner, 3. Kick it in on "punch" or "duck in" to other post in the heart of the lane, 4. kick-out to forwards (2 or 3).

…….High Pick-and-Roll

Execution: 1-4 high alignment. Dribble entry by guard (1) to free throw line extended area. Ball side forward (2) pinch screen for the high post (4). Ball may be passed inside (option) or swung back to top to player (2) who receives a high screen from post (5) on top. This set is sometimes called zipper. Forward (2) can decide to: 1. penetrate himself, 2. execute roll pass to post (5), 3.execute kick-outs to guard (1) or forward (3), or 4. pass the ball in high post replacement cutter (4).

Ad 5. *High swing "in"………..*
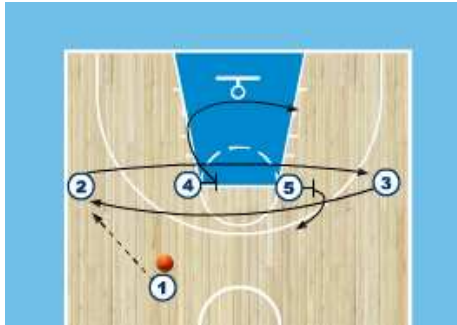

Execution: 1-4 high set. Both high posts, players 4 and 5, screen tandem for forward (3) who cuts across the width of the court to opposite free throw extended. The other forward (2) clears along the baseline to opposite side. Guard (1) passes to forward (3) and cuts to basket spotting up on the far side. After screening for forward (3) original help side high post (5) changes direction and moves to the ball to screen again on side or as a shake on player 3. Forward (3) can: 1. penetrate to hoop, 2. pass to the flaring screener in short corner (5), 3. kick it out to guard (1) or forward (2) spotting up low and higher, or 4. pass bal inside to post (4) on "punch".

………High Pick-and-Roll
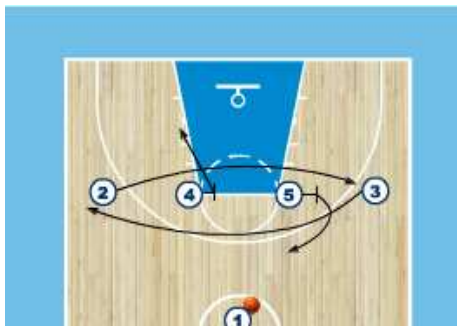
Execution: 1-4 high set. Both high post players (4 and 5) screen in a tandem for forward (3) who cuts on the high side along the width of the court to opposite free throw line extended. Guard (1) follows the action but holds the ball. Other forward (2) cuts underneath 4 and 5. Suddenly guard 1 changes direction and High Pick-and-Rolls with post 5. Guard (1) can: 1. penetrate to rim around screen, 2. execute the rollpass to screener post (5), 3. kick the ball out to forwards (2 or 3), or 4. reverse pivot and pass the ball in high post replacement (4).

Ad 6. *Dribble Weave "in":……..*

………Shake Pick-and-Roll
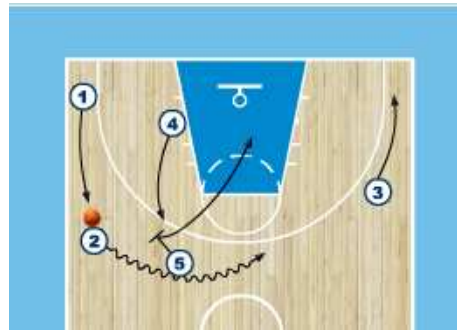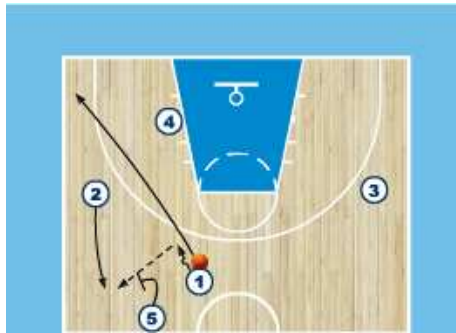
Execution: Dribble Exchange guard (1) en forward (2) close to side lane. Guard (1) shallow cuts to deep corner. Helpside post (5) (or second trailer in transition) sets a shake screen on forward (2). Forward (2) can: 1. penetrate himself, 2. Pass to rolling screener (5) , 3. kick-out to forward (3) or guard (1), 4.pass the ball in high post replacement.

……….High Pick-and-Roll/ Drag Screen
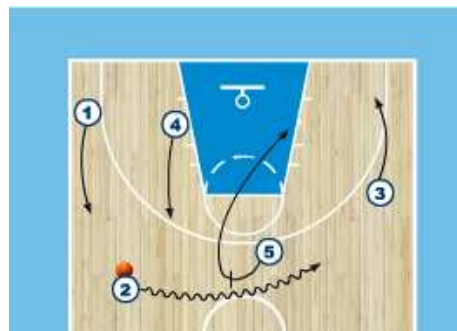
Execution: Again a dribble exchange between guard (1) and forward (2) on the side of the court. Guard (1) shallow cuts to deep corner. Post (5) sets a High screen on forward (2). In transition this action is called a " Drag screen". This is a most effective play for a lightning quick guard. The angle of the screen is vital. Of relevance in this is the footing of the screener. Is the feet angle more east-west (back parallel to baseline) the recovery route of the ball defender going under will give in more depth against deep penetration (direction north south). Is the footing of the screener more north-south (in other words back parallel to side line) the ball defender can recover better on deep penetration.

Ad 7. *Wheel Offense "in":……..*

………Side or Shake Pick-and-Roll

Execution: Guard (1) enters on wing (2) and cuts to basket. Post (4) and post (5) screen staggered for helpside forward (3) who cuts to top. Point (1) continues and receives continuation staggers from four and five (lateral staggers). Two passes to three and three reverses ball to one. After his pass forward two cuts to baseline under rim off Post (4) to opposite corner. After his second screen Post 4 circles back to (new) ball side wing and Picks point (1). Second screener spaces out to opposite short corner. On side pick forward (2) replaces high on roll of post (4).

Ad 8. *Stack defense "in":……..*

………Straight On Pick-and-Roll

Execution: Posts 4 and 5 stack screen for perimeter players 2 and 3. In this instance Post 5 cuts to line rim-rim to step up behind playmaker (1) and set a Straight On screen at the last moment.

PART 2 – PREPARE ATTACKS

Next to decoying the flow with the Pick-and-Roll play in later stage in an offensive possession, Pick-and-Roll can also be used as *introduction type motion*.
In offensive play (including the Pick-and-Roll aspect as entry) we focus here on offensive initiation flowing seamless in:
a. a second Pick-and-Roll (Multiple Pick-and-Roll), or
b. any other maneuver.

PICK & ROLL "IN" ………….

I. *Multiple pick-and-rolls:*
1. High flowing "in" Side (diagram1a en 1b);
2. Side flowing "in" High (diagram 2a, 2b,en 2c);
3. Horns flowing "in" tandem (diagram 3);
4. Horns flowing "in" Side (diagram 4);
5. Horns flowing "in" High (diagram 5);
6. Dynamic horns flowing "in" single High (diagram 6).

II. *Ball screen in schematic set:*
A. Schematic set flowing out of High screen (see page 72);
B. Schematic set flowing out of Side screen (see page 75);
C. Schematic set flowing out of Horns (see page 76).

Ad I. *Multiple Pick-and-Rolls:*

Ad 1a. High "in" Side:

Execution: High post (5) screens for guard (1). Screener (5) rolls low. Other post (4) "replaces" screener high. Pass to high post (1 to 4), plus swing-pass from High post (4) to wing (2). Post (4) screens on wing (2) and flows into second pick-and-roll (2+ 4). Forward (2) can: 1. turn the corner and penetrate to basket, 2. execute flair pass to screener (4) or hit post 5 on punch , 3. kick the ball out to forward (3) in corner or guard (1) who spots up higher.

Ad 1b. High "in" Side:
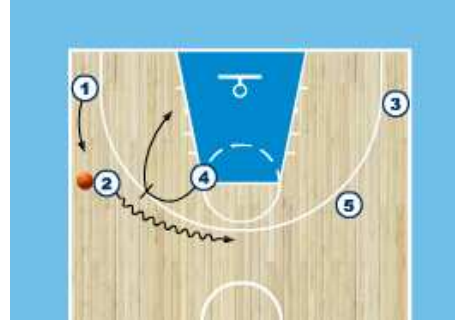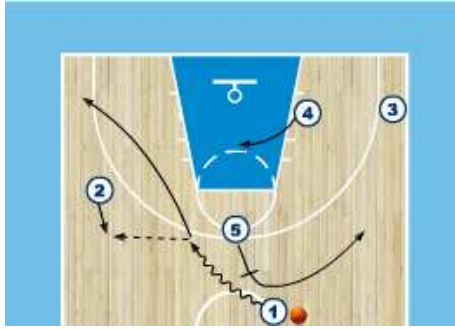
Execution: High post/ second trailer (5) screens (drag screen) for ball handler (1). Screener (5) clears to helpside in a wide curve. First trailer (4) cuts to ball side. After the screen guard 1 dribbles at forward 2 for a handoff (dribble-exchange) Guard (1) shallow cuts to deep corner. Forward (2) and post (4) execute an inside Pick-and-Roll.


Ad 2a. Side "in" High:
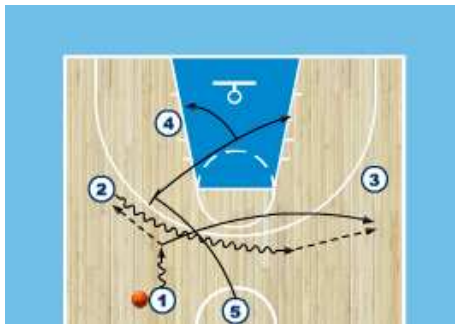
Early Offense: Point guard (1) enters on wing (2) and than cuts away. Second trailer (5) inside screens on forward (2). After first Pick-and-Roll forward (2) passes back to point guard. Screener rolls inside and has option to fill the open baseline on each side (with the play gets the character of a Spread Pick-and-Roll). At the same time first trailer (4) comes up for the next action. Two options: A. If the defense switches on the Pick-and-Roll post (4) sets a flair screen on forward (2). B. In case of any type of defense other than the switch on the first Pick-and-Roll post (4) flows into a second screen on guard (1). Point guard can: 1. penetrate, 2. deliver rollpass to post (4), or 3. pass into spot ups forwards (2 of 3).

Ad 2b. Side "in" High:

Execution: Guard (1) dribbles in side lane. De sequence starts here. Post (5) inside screens from the elbow spot. The logical punch from the other post (4) is executed at the same time with the flair of the screener (5).When guard (1) (a "read"/ not a "call") decides to pass to forward (3) the last dribble exchanges with forward (2) coming up. Post (4) cuts into the high post for setting a high screen on the forward (2).

Ad 2b. Side "in" High:
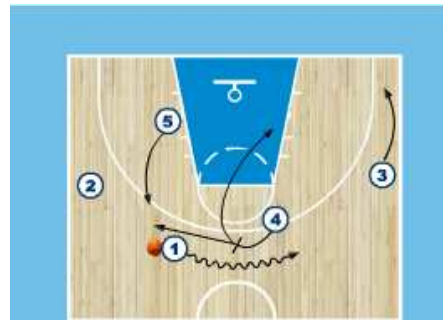
Execution: Guard (1) dribbles ball up in side-lane. Post (4) screens away on free throw line for other big man (5). Five cuts on high side of pick and inside screens on guard (1). Post (4) holds his position on the screen for a second and curls back to the top of the circle for a high screen on guard (1). From here point guard has to read defensive reaction. For instance to pass into high post on Pick-and –Pop (pass 1 to 4). Or pass inside on (4) Pick-and-Roll. Post five can decide to replace in the high post, or post up low in which case forward (2) cut up for a reception from one.

Ad 3. Horns "in" Tandem:
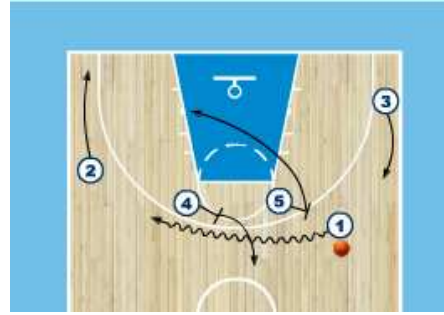
Execution: Guard (1) opens on one of both high screens set by four and five. In this case on five. Now five changes screen angle and rescreens when one changes direction and uses him first and post (4) after him. Both screens in a row is called "zipper". All in all three dribble-screens are used.

Ad 4. Horns "in" Side:

Execution: Guard (1) opens off screen (in this case of post (5). Screener (5) rolls to low block and clears along the baseline to weak side. Other big (4) comes across from helpside elbow and inside screens on guard (1) after he changes back direction to the middle. Routine move on the roll from five (in this case) is punch in heart of lane by other post (4) and step up replacement in blind side by perimeter player (2).

Ad 5. Horns "in" High:
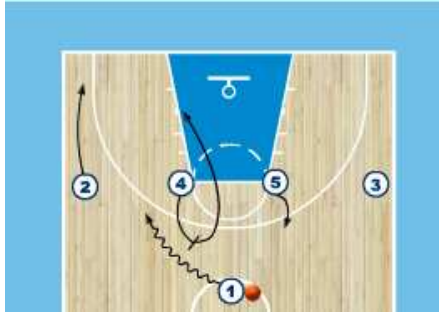
Execution: Guard (1) opens of post (4) on the left elbow. Screener (4) rolls inside. Guard brings ball back out to top and high pick-and-roll with other post (5). Guard can : 1. penetrate, 2. execute roll pass to post (5), 3. kick it out for forward (2 or 3) or, 4. pass ball in high post replacement (4).

Ad 6. Dynamic Horns "in" Single High:

Execution: Post (4) screens across free throw line for other post (5). Than screen receiver (5) circles out on top for a first (decoy) screen and roll action with guard (1). Guard (1) changes direction with the dribble and uses second Single High screen and roll of other post (4). Guard (1) can: 1. penetrate, 2. execute roll pass to post (4), 3. kick it out to spot ups for forwards (2 or 3), 4. pass it in high post replacement (5).

Ad II. *Ball screen in schematic set:*

Just as in the Multiple Pick-and-Roll plays above the offense is initiated with a Pick-and-Roll, that doesn't flow here into another (second) Pick-and-Roll, but discharges into a more schematic phase.

A. Schematic set out of the High Screen initiation:
1. High Screen flowing "in" Flair (see diagram ad 1);
2. High Screen flowing "in" weave (see diagram ad 2);
3. High Screen flowing "in" second break (see diagram ad 3);
4. High Screen flowing "in" middle lane triangle (see diagram ad 4);
5. High Screen flowing "in" double staggers (see diagram ad 5).

B. Schematic set flowing out of a Side Screen initiation:
6. Side Screen flowing "in" Flex type action (see diagram ad 6);
7. Shake Screen flowing "in" Spread Offense (see diagram ad 7);

C. Schematic set flowing out of Horns initiation:
7. Horns in "Zipper" flowing in Flex cut (see diagram ad 8);
8. Horns flowing in Single High (see diagram ad 9);
9. Horns flowing in Staggers (see diagram ad 10);

A. *Schematic set out of the High Screen initiation:*

Ad 1. High Screen "in" Flair:
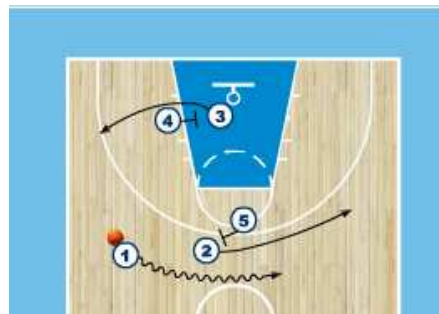
Execution: Part of this play is called UNC (after University of North Carolina where it was introduced). Guard (1) dribbles off screen from second guard (2) who in his turn receives a flair screen form post (5) out on top. On the baseline side of the action forward (3) comes of stack screen from post (4). After receiving screen from guard (2) guard (1) reverses direction back out to top for making a possible skip pass to two or an entry pass to three out on the wing.

Ad 2. High Screen "in" Weave:

Execution: Second trailer (5) is used as drag screen by point in transition. Guard (1) uses high screen from post (5) who flairs away. Offense becomes a Spread type Pick-and-Roll. Guard (1) dribble-exchanges with forward (2). Forward (2) continues and uses high screen from post (4). Forward can: 1. penetrate, 2. execute roll pass to post (4), 3. kick it out to players 1,3 or 5 spotting up.

Ad 3. High screen "in" second break:

Execution: Guard (1) uses second trailer (5) for a high Pick-and-Roll and opens to forward two. Guard (1) cuts to basket. After the High screen post (5) cuts away to set a second screen away from the ball for forward (3). Forward two looks inside to posting up first trailer (4) or starts reversal with pass to forward (3) out on top. Guard (1) continues cut away from entry side and receives a stack screen from post (5).

Ad 4. High screen "in" Middle Lane Triangle:
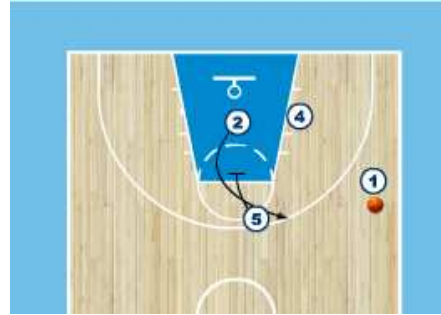
Execution: Guard (1) and second trailer (5) perform a high Pick-and-Roll. Guard (1) dribbles to foul line extended. Same side forward (2) screens on baseline for post (4) and receives high post screen from post (5).

Ad 5. High screen "in" Double Staggers:

Execution: Guard (1) and second trailer (5) perform a high Pick-and-Roll, after which guard (1) dribbles to foul line extended. Ball side forward (2) cuts to deep corner. First trailer (4) and second trailer (5) screen staggered for forward (3) on the help side. Forward (3) cuts off both screens to the top. Post (4) and (5) continue for second stagger for forward (2) along the 45 degree angle. Forward (3) passes to forward (2).

B. *Schematic set flowing out of a Side Screen initiation:*

Ad 6. Side Screen "in" Flex type action:
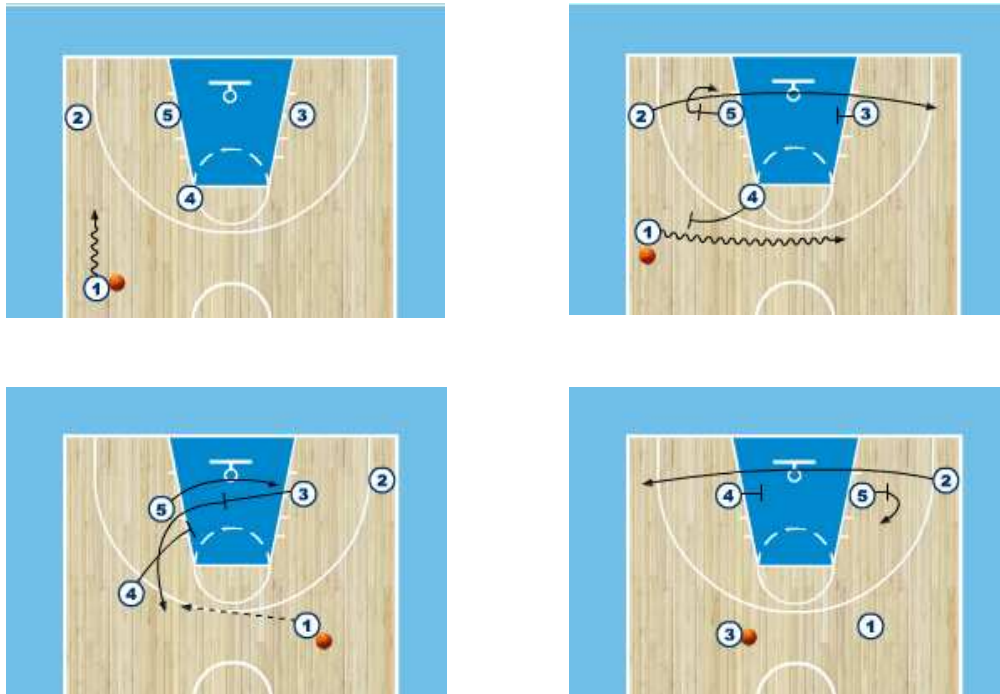
Execution: Guard (1) opens to free throw line extended The moment guard (1) changes his angle to dribbling east-west forward (2) sprints along the baseline across screens from post (5) and opposite forward (3). Post (4) sets side screen on guard (1). At the same time forward (3) sets a "little on big" baseline screen n other low post (4). After forward (3) completes his little on big screen he receives a screen from the rolling post (5) (Screen de screener). On pass one to three second action of forward (2) along baseline commences.

Ad 7. Shake Screen "in" Spread Offense (*four outside*):
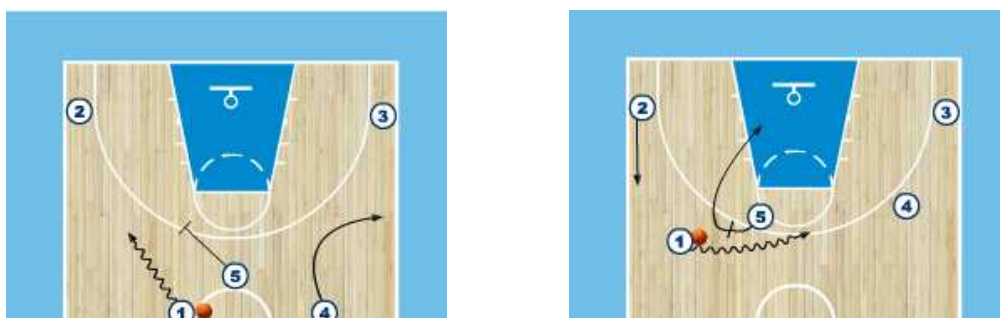
Execution: Sideline fast break flowing straight into Shake Pick-and-Roll. Guard (1) dribbles ball along sideline. First trailer (4) veers wide. Forwards (2 and 3) fill the deep corners. Second trailer (5) sets a Shake screen on the inside angle of guard (1) his man. Guard (1) can: penetrate (Spread Pick-and-Roll), 2. execute roll pass to screener (5), 3. kick the ball out to players (2, 3 or 4) spotting up.

C. Schematic set flowing out of Horns initiation:

Ad 8 "Zipper" in Flex cut:
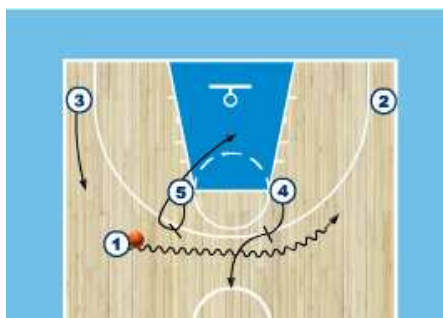
Execution: Guard (1) dribbles along the diagonal zipper of first post (5) and second (4). Post (5) rolls low and other post (4) execute a pop-out in high post position. On kickback-pass from guard (1) to high post (4) forward (2) executes de flex-cut off post (5) who ducks-in when help is given by his man.

Ad 9 Horns in Single High:

Execution: Diamond set. Guard (1) opens to one side. Screener (5) rolls low. Guard (1) changes direction and dribbles back to top of circle for second High screen from post (4). From here play can evolve in a roll (plus replacement) or pop.

Ad 10 Horns (Zipper) in Staggers:

Execution: Guard (1) dribbles laterally off zipper screens of both Bigs (4 and 5). Clockwise both of them stagger first for forward (3) cutting to top and then for the other forward (2) coming of the two picks on 45 °(degree) angle.

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