

4-Out Motion Overview (Man to Man)

The Basics:

In the packet, there are over 90 diagrams. It may seem like a lot, but I assure you this offense is much simpler than it looks on the outside. All you have to teach your players is how to pass the ball and either cut, receive a screen, or screen, it's that simple. The diagrams that are provided just show all the different options that naturally occur in the flow of the offense when you teach your players to do this. For example, whether the pass is passed from the guard to the other guard, the guard to the wing, or a wing to a post the looks are basically the same. If the perimeter decides to screen away all the cut options for the cutter are the same. I just break it down and show you them all for YOUR benefit.

All of these above options can combined in endless possibilities. In "The Basics" I am going to try to cover all the little ins and outs of the offense that I feel are important to making it a success. The diagrams show both "guards" (G) and forwards (F) as perimeter players. These are not specific positions and should be interchangeable. They are only there so you as the reader can keep better track of where players started. Even though the explanations get long, they are worth reading because they contain some subtle insights that can mean all the difference when you are teaching and running this offense. I've gotten most of the information for coaches I have coached under and watching lots of tape on the motion such as Rick Majerus's, Jon Murphy's, and Don Meyer's tapes which I would encourage you as a coach to invest in.

The following "basics" are just that, basic. The following are thoughts that I think are vital to running the offense. On the other hand they are something that I KNOW most coaches are aware of. I would read over it all anyway just as a reminder to the little ins and outs that are required to run this great offense. Maybe it will be old hat, but maybe you will pick up an important thing or two.

There are many reasons that I love this offense. I like that fact that it spreads the defense and opens it up for cutting, screening, and driving. I also like that it isolates my post player on the low block without another post's defender to give help. My philosophy is that at the high school level it's easier to find a 4th and 5th good perimeter than it is to find a 2nd and 3rd good true post. That is why I use this offense. You can still run it with two posts however and that's the nice thing about it. It's really flexible and allows you to do many things. Having 2 perimeter's on the backside of the floor screening for each other is also a benefit, it gives another dimension to the motion and I feel the back side action is vital to getting the most out of the offense.

This is not a group of "calls" or "sets" you have your player's run. These are options the players have and they perform them by reading the defense and reacting to them. That is what is so great about the offense, it is so unpredictable. It is never the same action 2 trips in a row. If it starts to look like a well oiled machine (pass, screen away, pass, screen away, pass, screen away) you have a problem. You never want to be predictable and it's something that you have to train your players to shy away from.

One of the most important things to teach in the motion offense is that your players can NOT make a wrong decision. They should make a quick decision and do it decisively, they will learn as they go how to read the defense. After the pass, it doesn't matter if they cut, if they screen away, or if they call for a screen. They just have to make

a decision and go with it! Also, when they do it they should do it without hesitation. Along those same lines, players must grasp the idea that they have to run cuts and screens at an all out intensity. Jogging through screens and cuts isn't going to produce nearly the same results as hard, crisp ones. Players should also know that there is no wrong way to separate out after a cut to the basket. They can fill the open area, or kick another player over to fill that area. As long as all the areas are filled, things are good.

Maybe the most vital skill in the offense is being able to catch and square to triple threat. EVERY TIME players catch the ball they should be squaring and facing the basket ready to pass, shoot, or attack. They need to be able to see what is going on.

Players must also know that they have to be great communicators to be successful. When cutting to the basket and filling, when setting screens, when any movement is made, communication is key. Through verbal and body cues, your players should communicate to each other what they are going to do. What cut they are going to run off the screen, where they are going to separate to off a basket cut or cut off a screen to the basket, should all be communicated to each other. Your players should communicate as much on offense as defense. And when players find themselves right next to another player, they should communicate to each other and get properly spaced again.

As a coach, you need to stress the idea of floor balance to your players. Have them work on always keeping the floor balanced, 2 at the wings, 2 at the guard spots. If they find themselves in the same spot as another player, the two players need to communicate in order to get the floor balanced again. If they learn this, it will help them greatly.

Another thing you need to teach your players is how to backcut against pressure along with pass faking. I teach my players that anytime they are being denied, they should cut to the basket and separate out. Also, if someone gives them a pass fake, they should cut to the basket because the passer obviously can't get the ball to them. If your players learn how to backcut effectively when pressured, it will combat attempts to play all out denial defense and you will end up with easy baskets. That is one of the advantages of the 4 out, there is a lot more room for passes to cutters and a back cutter should be a little more free to receive a pass.

When teaching cutting to the basket (curl cut, basket cut, back cut), demand that your players finish their cuts and don't break them off early. Many players tend to break off a cut mid way down the lane because they haven't gotten the ball. Teach them to run the cut all the way through before spacing out.

Rescreening against pressure is something else that your players should be aware of. For example, if a player runs a straight cut from the wing to the guard spot and is being denied by good defense and he isn't open, he has the option to rescreen the wing in order to try and get someone open. He could also set a down screen for the post player and screen the post player onto the perimeter (depending on who your post player is).

Teaching players how to catch and shoot off screens and cuts is another vital teaching point. Players should learn how to catch off a straight, curl, flair, or back screen, square up on the catch, and get their shots off quickly. Most of your shooting drills should be geared toward getting their feet set and shooting quickly while coming off screens and cuts.

L cuts and V cuts are something else that would do you good to teach your players. Anytime players move from one area to another to fill spots, they should use L cuts and V cuts and not just run a straight line. All my diagrams show players making V cuts and L cuts to fill. This makes for much better offense and better allows players to get open when being defended.

Teaching players how to set up and come off screens is also a must. Sometimes we as coaches take for granted a little thing like this, even though it is so important. I personally teach my players to walk their man down so that their high shoulder is at the level of the screener's low shoulder. Then the cutter should cut up and come off the screen shoulder to shoulder (I teach that their shoulder's actually should rub). I use shoulder position to teach all cuts, but you as a coach can do it however you want, as long as the players understand! The cutter should have his hands up immediately looking for a pass.

Also when teaching screening, it is vital to teach your players how to head hunt. Stress that they screen a DEFENDER and not just an area. Against a good helping man team, the defender could be in the lane. You have to teach your players how to screen the defense.

It is imperative that your screener separates off the screen HARD looking for the ball. The screener should go the opposite way of the cutter and both should fill. For example, if the cutter curls to the basket the screener can flair to the wing or pop to the top looking for a pass. If you properly teach your cutters to separate hard, they can score just as much, if not more, than your screeners. It adds another great scoring dimension to this offense and I think is essential to emphasize. Just remind your players that Ewe Blab is one of the top scorers in the history of Indiana basketball and he scored many of his points coming off screens that he set. This is one way to convince your better players to set a screen from time to time. Every screen has two scoring options.

Along those same lines, teaching separating hard will take care of other teams switching. One of the big questions that I get is how to handle switching defenses. If you teach your players to separate hard it should take care of itself. Another thing you can do to combat switching defenses is have your players run slip screens to the basket or you can work on having your screeners seal and dive to the basket.

Ball reversals are an important part of the offense and this must be taught to your team. I would teach it in the beginning where the ball was constantly reversed over and over to get them used to it. It's good for the offense and it also has the psychological advantage of having many players at least get a touch on the possessions. Now if you can throw it from guard to wing and get a jumper or a pass into the post for a score do it! BUT, don't throw it from guard to wing to guard back to the same wing. It can be done sometimes (especially when looking inside), but it should happen a majority of the time. It goes back to mixing it up and remaining unpredictable.

Do not let this offense become a jump shot offense. Like any good offense you have to be dedicated to getting the ball inside. You can get the ball inside through post touches or by having your players run lots of basket cuts off the pass and back or curl cuts off of screens. If you emphasize getting the ball inside, your shooters will be more open as well and will force the defenders to sag in on you. I like to play inside-out, especially early. I will mandate post touches early in the possession early in the game

through either a post entry or a pass to a cutter. I want the defense to start cheating in to free up my outside shooters.

Another important point is to never discourage your players from adlibbing a little and creating offense. Taking a man one on one to the basket then scoring, dumping the ball low, or kicking the ball out for a jumper is great offense from time to time. It makes the defense sink in and forces them to play help side. DO NOT let them turn the motion into a 1 on 1 show either thought. BALANCE IS KEY! Teach them when the appropriate times to drive are and when they are not. It's a delicate balance, but if you can strike it, it will make for great offense.

When the players start to get good at the motion and start zipping the ball around, things may look chaotic but their not. For instance, if the ball goes zipping from one wing to another, there might be 2 guys cutting and one guy screening away. That's not a bad thing though, it's actually great. The players just have to communicate to let each other know what is going on in order to keep floor spacing. This kind of thing is what you want, you DON'T want pass and hold, pass and hold, you want the ball to zip around and lots of things to be going on. I try to teach my players to catch into triple threat, look for a one count or two count and then make a decision. Sometimes the defender is there, no one is open off a screen or a cut, so it is time to pass, but making them hold it for a 1 or a 2 count will ensure that they don't miss anything, an open cutter, a good post up, etc.

One of the most fun things about this offense, or any motion offense, is that you can tailor the offense to fit your coaching style. You can run the 4-out as a patient, deliberate, slow down offense where you work the ball around and wait for your shot. You can also run it as a fast paced push the ball and score early kind of offense. It can be an offense where you are looking for your guards to get jump shots, it can be an offense were you are looking to bound the ball inside on every possession. It's up to you as the coach and what your personal philosophies on offense are.

As a coach, another fun thing about the motion is that you can tweak it to the opponent you are playing. You accomplish this by communicating to your players what you want from them in order to win. For example, if the team you are playing is smaller and quicker than you are, you instruct your guards to run more basket cuts off the pass and curl cuts off the screen. You want them to get to the basket, maybe post up if the block is open, and look to take advantage of their size. You want your backside wing to flash to the high post and look for a dump down low. At the same time, you can do something to combat your opponent's 7-0 325# shot blocking post player. You could tell your post player that he's defending to either pop short corner or high post almost every time to draw him away from the lane; or else you could just have him step out and play outside. This way you are dragging their big stud away from the basket and freeing up the lane for your other players.

The motion is an equal opportunity offense, but that doesn't mean that everyone on the team shoots the same amount of shots or shoots those shots from the same areas. You have to weak it to your personnel. As Rick Majerus says, every player on your team should be asking themselves these four questions: Who am I? Who's guarding me? Who are my teammates? Who's guarding my teammates? Being able to answer these four questions should be able to help your players better understand their roles and the roles of their teammates. For example, if a player is a great shooter from 15 feet in, he should be running curl cuts and flatter straight cuts so he can catch the ball 15 feet and in where he

can have a good chance of making it. If your player can't shoot at all, but he's fairly athletic, he should be running mainly curl cuts to the basket looking to get the ball where he can take advantage of the athleticism. On the other hand, if you have a player that is a great shooter, he should be running more flair and straight cuts to get open for jump shots. I'm not saying they should run strictly those cuts (and they **SHOULDN'T**), but the number of cuts run can be at a ratio that is favorable to maximizing their strength. If a player is a great defender, but weak on offense, you may coach him to set more screens and run more curl cuts to the basket than anything else. He shouldn't do exclusively that, but those should be his favorite options because he understands who he is.

Another thing to keep in mind is that even though we have 4 guard positions, it doesn't mean that you can't have 2 post players on the floor; because you still can. The coach at Bemidji State here runs a 4 out and often uses two post players together. You just teach the two posts to screen each other in and out of the post and have that post player on the outside run more curl cuts to the basket as well as flash to the high or low post often, depending on what is open. This can actually work well for you because the opponent's post defender may be slow and may not be used to defending on the perimeter this can put you in some good situations. Also, if your second post is smaller, or a pretty decent athlete, this is a great look to use for him, especially if his defender is a big slow oaf!

Also, I do not let my players set on ball screens in this offense whenever they choose. You may be sitting there scratching your head now, but let me explain. I have found that when you let your players set on ball screens whenever they want you have the following scenario: 1 player with the ball, 3 players trying to set a ball screen, and 1 player standing around watching. Just not good offense. I do incorporate ball screens however. I do one of two things to get this great offensive look into the offense, first I may have it as an audible. I may have a call from the bench that tells when I want the screen and roll to occur. A player may make an audible call on his own that signals when and how a screen and roll will occur. For example, if a guard wants to run it and receive a screen from the wing, he can make that call. The second way I would do it is give the players the option to run it from a specific look. For example, I will tell my players if we have a specific perimeter on the wing with the ball and a specific player in the post, they **CAN** run a screen and roll if they choose. So we can run screens and rolls, but how and when we do is limited. Also, I don't like the constantly run screen and rolls because I feel that the defense eventually gets used to it and starts to defend the screen and roll easier, especially the more talented teams you really need to beat!

Those are pretty much the basics of the motion offense. The motion is a lot like Princeton's Backdoor Offense, it's predicated on solid fundamentals and learning **HOW** to play basketball not **WHERE** to go and what to do. The **MOST IMPORTANT PART** of the motion offense is having fundamentally skilled players on the floor. You have to dedicate time during practice and the off season working on fundamentals and getting your players more skilled. In the long run, the more skilled players are going to make much better motion players. Once you teach the idea of passing, screening, and cutting without hesitation to your players will find the motion easy to grasp, as will you. You will start running this offense and never look back!

Diagrams:

Basic Set Up:

The basic set up of this type of motion offense is a 4 out “balanced” look. It is balanced because there are 2 guards and 2 wings. In an “unbalanced” look, you would have one guard at the point, two wings, and a corner perimeter player. In the balanced look, we have 2 players at the “guard positions”. The guard positions extend up and out from the middle of the free throw line as shown on the diagram. They go from the middle of the free throw line extended around the arc to the free throw line extended.

The two “wing positions” extend straight out from the free throw line extended, down around the three point arc to the low block extended. We don’t want our wings sinking all the way into the corners because it exposes us to traps and is not good offense. If they want to flash in there on a drive or a post entry looking to change the passing angle for a quick kick and shot that is fine, BUT we don’t want them making a habit of hanging out there so we don’t designate it their area. Another reason for this is that it leaves more of an area for the post if the post decides to pop all the way to the corner.

These areas are areas they can be in while they are not moving. Not cutting to the basket, screening, or receiving a screen. Obviously, they leave their area when they are running a basket cut, or else setting or a cut off a screen, but the reason I have the positions drawn is to show where the players should be when they are not moving, how the floor should look when it is balanced. When the floor is balanced, we don’t want two players in the same area. Also, when a player cuts and filters out, it’s nice for our players to have a point of reference as to where to go when spacing out.

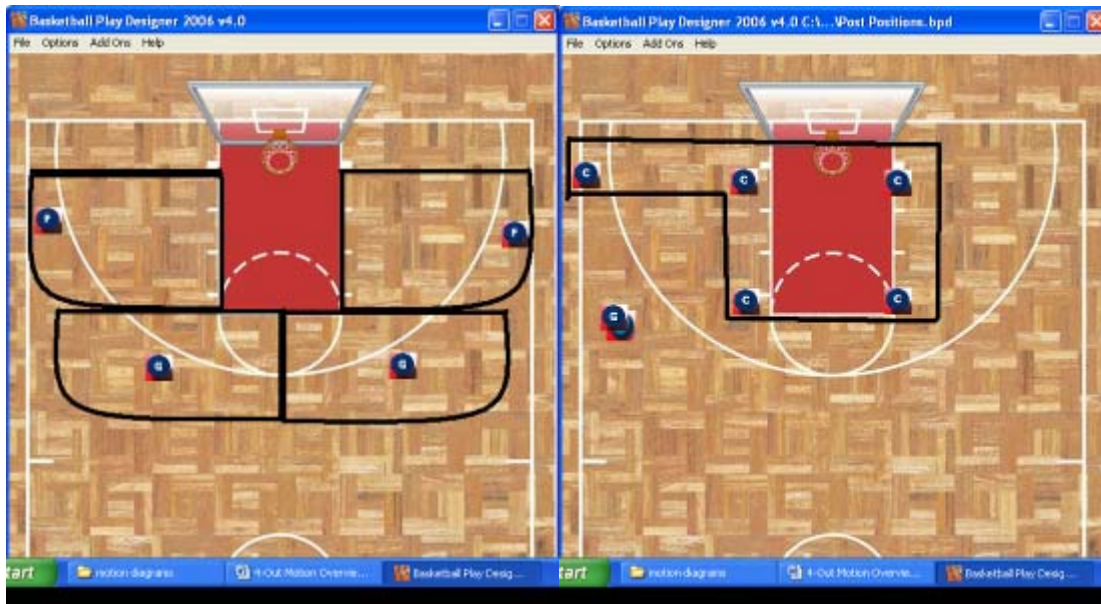
I show the area for the perimeter players (G, F) extending inside the three point line, and it can, BUT for spacing reasons I have the perimeter players stationed outside the three point line for the most part, unless they are cutting quickly in and back out (V cuts) or else when they are setting or receiving a screen with another player. Rick Majerus (with his college players) says he wants his players spaced at the NBA three point line, but I feel for the high school player I want them on the high school three point line because I want them in scoring position most of the time. Do remember what Majerus said though, you do have the option to have them spaced out beyond the three point line if you choose to do so.

The post positions are shown in the second diagram when the ball is on a given side. The post player basically works the lane area and can pop to the corner if they choose. Now, what you define as “corner” is up to the player. If they can shoot the three, or you want them out there for spacing, send them to the corner. If you are a coach who believes that players should be in their range, than how far out in the corner he goes is dictated by his range. If he can hit the 10 footer, than he should pop out about 10 feet. The post can also vary it based on what he feels. Sometimes, for spacing (to open up the lane for cutters) or to take his defender 1 on 1, he may pop all the way to the three point line even though he can’t shoot from there, other times he may pop to 10 feet looking for the jumper. You as the coach can make the short corner look simple or complex as you want. You can specify how far he goes out, or you can let him choose, it is up to you. No matter what however, the corner look you HAVE to have it! It’s vital for spacing and opening up the lane for drives, cuts, and coming off screens.

What happens when a pass is made, or what happens on the back side action, is all up to the players and the reads they make. The player making the pass decides whether he

is going to receive a screen, screen away, or cut to the basket. It's all about reading the defense and communicating.

So that is the basic set up. As you may have already noticed the perimeter positions overlap a little bit with the post positions. That happens, but isn't as much of a problem as you think. They only time they REALLY overlap is when the post pops all the way to the short corner. But all that will do is cause the wing to stay a little closer to the free throw line extended to keep spacing and that's fine. If your perimeter players stick to staying mostly around the three point line in their areas, and communicating they will be fine.



Guard to Guard Pass Options

Guard to Guard Pass - Overview

This diagram just shows the guard to guard pass being made. Pretty straight forward diagram, but I just included it so that the rest of the diagrams flow better. It helps to make sense of the other guard to guard pass diagrams that start right after the guard to guard pass is made. At this point I would set aside all the diagrams that are not off the guard to guard pass and just concentrate on these.

When there is a guard to guard pass, the post will likely be changing sides of the floor. One thing to instruct him is to read the guard and make sure he isn't cutting to the basket. If the post cuts across and the guard cuts to the basket, that is OK, but it works better if he comes across the lane AFTER the guard cuts to the basket. It's just a communication and timing thing that they will get down eventually.

After the pas is made, the passer here has three options. The passer can cut to the basket, screen away to the back side wing, or call for a passer screen from the back side wing. The basket cut and screen away are the backbone of the offense, I say they should be run 45% and 45% of the time with the passer screen being run about 10% of the time to add some variety. Don't let your players screen away all the time, because that is what they will want to do. Also, your players ALWAYS want to run straight cuts either because they are scared to make another read or they want to touch the ball. Discourage this and make them mix it up as much as possible. If you see them running too much of one cut, take that cut away in practice so they get used to running others. Another thing to

emphasize with cuts is that the cutter should call out his cut to alert the screener and passer what he is going to do. This communication will result in fewer turnovers.



Guard to Guard Pass – Screen Away – Overview

Screen away should be used about 40% of the time (with 40% basket cuts, and 20% passer screens). When the player makes a pass and decides that he is going to set a screen away, he should take 1-2 steps toward the pass (guard he passed to) in order to set up the screen away. He should then cut toward the wing on his side. The wing should recognize that he is going to be getting a screen because of the 1-2 steps toward the pass (basket cut is 2-3 steps away from the pass). You can also use a signal if you want, I have seen the hand in a fist work for the screen away. The choice is yours. When the wing recognizes that he is being screened for, should set up the screen by cutting slightly down toward the hoop (while staying in his area). I like having him be at about the second block down extended on the lane. The cutter can run either a straight, curl, back, or flair cut off the screen, depending on their defender.



Guard to Guard Pass – Screen Away – Curl Cut

This cut should be a bread and butter cut on the 4 out because there is so much open space, especially if the post is popped high or short corner. This is the cut to run if the defender is trailing the cutter. The only time you absolutely do not run this cut is if the defender is sagging way in the lane playing the cut. If he's playing kind of close to the screen, not trailing, not sagging, you can still run the cut and try to get in front of the defender if the curl is the best cut for you. If the defender is sagging way off in the lane then you use a flair or straight cut instead.

To run the curl cut, the cutter should take his defender below the screen, see the defender is playing tight and will probably trail, then cut up and over the screen curling tightly around the screen to the basket. He should call "curl" to let the screener and passer know what cut he is running. It is imperative that the cut be tight shoulder to shoulder (as with every cut) so as not to allow a defender to slip in between, it forces the pursuing defender to trail and doesn't allow him to jump in front and intercept a pass. Right as the cutter rubs shoulder to shoulder with the screener the cutter should get his hands up and look for the ball. The cut should be finished either at the rim or at the ball side block.

After the cutter makes the curl cut, he should fill the open post that was not filled by the screener popping. If there is no post occupying the low block, the cutter can cut to the low block and temporarily post for a few seconds before spacing out and filling the open position. This is a good option if you have a bigger guard, a smaller defender, or if that player is a second post player.

After the cutter makes the cut, the screener should be separating hard. The screener should read his defender and separate by either popping up to the guard spot or flairing to the wing. My rule is if the defender is playing him low he should pop straight up and if the defender is playing him high he should flair. You get a lot of open looks for the screener off the curl (that's another reason to love it) because sometimes the screeners man sinks in the lane to help on the curl as well leaving the screener open. You can do it however you wish though, as long as you get your screener to separate hard.



Guard to Guard Pass – Screen Away – Flair Cut

The flair cut is a great cut to run and one that I don't see enough of in the motion offense of most teams. I do see the flair quite often in teams that are highly successful in motion offense however so that should tell you something. The flair cut stops teams from being able to sag into the middle of the lane or at the free throw line on screens to take away your straight, curl, and back cuts.

To run the cut, the cutter should take his defender below the screen, see that the defender is sagging deep in the paint, then cut up to the screeners high shoulder and flair off to the back side wing. It should basically be a backpedal to the wing. Teach your players to get their hands high and knees bent as they near the wing in order to catch the skip pass and shoot quickly. As the cutter calls flair, the screener should turn, change the screening angle, and screen the defender trying to defend the player on the wing.

The screener should read his defense and either dive to the basket or pop to the guard spot. If the man defending the screener is playing him low and sagging, he should pop high, if the man defending the screener is playing high (maybe trying to bump the cutter) he should dive hard to the basket. If he dives hard to the basket, he should separate back out to the unfilled perimeter position.

Once you start to run flair cuts, the defenders start to hug the cutter more because they don't want to get beat for a three. Then they are more susceptible to the curl, back, and straight cuts. It's really like a game of cat and mouse between the offensive player and the defensive player. Your offensive player just has to know when to execute different cuts. If you have a stud shooter, they should run nothing but curls and flairs. The curls will make their defender suck into the paint and then flair cuts to beat him for threes. After a few threes, the defense will start to hug again and get beat on the curl.



Guard to Guard Pass – Screen Away – Back Cut

This is the cut to run if the defender is over denying and trying not to let his man touch the ball. You'll notice if they are over playing right away because you can't get passes off to the cutter on the flair or straight cut, and they are bumping the curl cutter as well. Usually, they will play on the top side of the screen waiting for the cutter. This may be something every defender on your opponents team plays, but sometimes it is the way they will defend your stud, full out denial. This is where the back cut off the screen is deadly and will score you lots of points. If your stud player learns how to back cut effectively, it's going to be hard for the other team to deny him the ball.

To run this, the cutter should take his man below the screen then cut up and start to cut over the screen almost as if he is running a straight cut. After he gets 1-2 steps above the screen, he should immediately dive in front of the screen (on the screeners chest side) to the basket. As he calls "back cut" the screener can turn and face away from the basket to get a better screening angle on the cutters defender. The cutter should cut all the way to the basket and then separate out to the open perimeter spot.

The screener should read his defender and either flair to the wing or pop to the guard spot. As with the curl cut, if the defender is sagging low pop high and if the defender is playing high the screener should flair to the corner.



Guard to Guard Pass – Screen Away – Straight Cut

This is the cut to run if the cutter is not exactly sure how the defender is playing him, or if the defender is sagging deep into the lane to prevent the curl. It's also the cut to run late in a game or half when you want to work the ball around and eat up some clock. Another use for it is a player that is your stud on the drive, maybe your good point guard, and you want the ball in his hands so he can create something for you. You have him run more straight cuts than most because he's getting the ball and doing something with it.

To run this cut, the cutter takes his defender below the screen to set the cut up. The cutter then cuts up to the screen and then up to the wing rubbing shoulder to shoulder. He should call straight cut and look to receive the ball.

The screener can either flair to the wing or dive to the basket and fill off the separation. I tell my screener to dive if the defender is playing high (trying to bump the cutter) and to flair if they are playing low (and sagging in the lane to help).



Guard to Guard Pass – Basket Cut – Overview

This is the second option and really, the basket cut is the backbone of the motion offense. To set up the cut, the cutter should take 2-3 steps away from the pass as he is going to set a screen away. After 2-3 steps, he should plant hard, and cut back toward the ball. The cutter should try to cut in front of the defender to make it an easy pass. After making the cut, the cutter has 3 options, depending on what the other players do. If the other players don't fill the vacated spot off the cut (I teach to fill), the cutter can either fill his empty spot, cut to the back side and kick players over, or cut to the ball side and kick over. If someone does fill the vacated spot, the cutter can fill the back side spot or fill the ball side wing and kick over. It's all about communicating and reacting to the situation.



Guard to Guard Pass – Basket Cut – Normal – Separate Away

With this look, the guard makes a regular cut to the basket. He takes 2-3 steps away from his pass, then plants hard, changes direction, and cuts back toward the ball to the rim. The cutter should try to cut in front of the defender to receive the ball. If the ball side post is vacated (post is in another position), the cutter has the option to cut to the ball side block and post up for a second if the match-up is favorable. If the post is occupying the low block, the cutter should cut to the front of the rim and then separate out.

The cutter **MUST** cut all the way to the rim before breaking off the cut. After the cut is done, the cutter can either fill the empty spot (the spot he came from) or cut out and bump his teammate(s) over to balance the floor by communicating with him. The teammate may have moved into the spot vacated by the cutter immediately after he left, or he may not have. Either way, communication is used to balance the floor. This diagram shows what it would look like if he separated to the back side and bumped the backside wing over to fill the open guard spot. You as the coach have the option to tell your players were to separate to, but that is totally up to you.



Guard to Guard Pass – Basket Cut – Normal – Separate Ball Side

This diagram is the same as above, but it shows how it would look if the passer cut to the basket and then separated over to the ball side wing. That would kick the ball side wing to the guard spot and that would subsequently make the ball side guard dribble swing to the open guard spot in order to balance the floor properly. Separating to the ball or back side works equally well in my opinion.



Guard to Guard Pass – Basket Cut – UCLA Screen

This is a viable option that can be executed by the post and the passing guard. This should be a well used look whenever the post player is at the elbow area. Either the perimeter can call for the screen, or the post can communicate to the passer that he wants to give him the screen. The steps are the same as the regular basket cut. The passer takes 1-3 steps toward the backside wing as if to set a screen away, he then cuts back toward the ball hard. He cuts off the post at the elbow and down the lane. He can post up at the block for a second before separating out to the perimeter. This cut is probably better on the guard to wing pass, but can be effective here, especially against high pressure. After setting the screen, the screening post can face up for a jumper or dive to the basket after the cutter goes through. If your post player happens to be a good outside shooter, this can be a very good look for him as well. After he sets the screen, you can teach him to pop to the open guard spot or just face and catch at the elbow. If his guy starts sagging in the lane to help, he'll be open all day for jump shots. If he starts to hit the jump shots, that will force his defender to come out and stop clogging the lane. Another thing to note is that if the post player stays on the back side elbow, he can set the UCLA screen there as well, which would be more effective. Lastly, if the guard's defender tries to defend the option by dropping straight into the lane, the guard can pop back to his original spot.



Guard to Guard Pass – Passer Screen – Overview

The passer screen is an option that I don't see a lot, but an option I do like. This is a great screen because it takes advantage of the fact that in the man to man, the passer's defender will jump to the ball. That makes him (the defender) very susceptible to screens. How you signal that this is going to happen is up to you. I would recommend using either the fact that the guard hasn't moved for a count or two, or the guard giving a signal (fist), as the signal for the action. I would coach the players to run this option about 20% of the time. In this option the guard that just made the pass will receive a screen from the wing player on his side (the player that he would screen in a screen away). The player can then run the same four basic cuts that a cutter would run in screen away. The screener separates the same as if he was screening away.



Guard to Guard Pass – Passer Screen – Flair Cut

This is the option where the passer calls for a screen from the wing player. The wing player comes over and sets a screen. The passer has two options for the cut. He can

either flair off the screen to the wing or curl it to the basket. This diagram shows the flair cut option.

To run the flair cut off the screen, the passer should take 1-2 steps down to set up the screen. He should then cut over the screen shoulder to shoulder to the wing. He should immediately turn and get his hands up for a skip pass.

The screener should separate off the screen just as in the screen away situation. If the defender is playing high, the screener should dive to the basket. If the defender is playing low, the screener should pop to the guard spot.

I like the flair cut in this situation off this screen because I feel like it can take advantage of the defender playing help side. You have to instruct the screener to try and head hunt the defender.



Guard to Guard Pass – Passer Screen – Back Cut

This cut is run the same as the flair cut, except the cutter dives to the basket and filters out to the open spot after reaching the top of the screen. Instead of cutting to the basket behind the screen as you would with a curl cut, you cut in front of the screen and to the basket. The screener separates by either popping to the guard or a flair to the wing.



Guard to Guard Pass – Passer Screen – Pop Back

This is the counter move to if the defender stays right behind the screen and/or sags into the lane to prevent either the flair or the curl cut. When the cutter calls pop, the screener should face in on the cutter's defender and pin him. This cut is much like a flair cut, except you are going toward the ball so I call it a pop (you are "popping" back out). The screener should separate by either popping high to the back side guard spot or diving to the basket, depending on how his defender is playing him.



Guard to Guard Pass – Passer Screen – Curl Cut

This is the cut to make if the defender is trying to recover over the top of the screen. The cutter cuts over the top shoulder to shoulder and then dive to the basket. It's imperative to turn hard and face the ball after clearing the screener's back to receive a pass if open. The screener can separate by either popping to the guard spot for a shot or flailing off the cut to the wing depending on his defense.



Guard to Wing Pass Options

Guard to Wing Pass – Set Up

Once again, this is just a basic diagram showing the pass from guard to wing. Use it to make sense of the other diagrams that already have the ball passed to the wing. I would now set aside all diagrams that are not guard to wing pass diagrams and set this one next to the other ones that are explained below. **In order to not be repetitive, I am going to shorten the explanations on this section since they are very similar to the ones above. When I will add things, however, is when they are pertinent to the action on from the guard to wing pass, if a look changes for example.**

On all the screen away passes that are guard-guard screens, it is imperative to get a good screening angle. For the guard to guard screen, the screen should be set at the back side elbow area. That means that the guard being screened for should take his defender down and away below the elbow and then make the cut. If the screen is set at the middle of the lane, it just isn't as good of a screen; too short of a distance for the defender to cover.



Guard to Wing Pass – Basket Cut – Overview

This is basically the same as a basket cut with a guard to guard pass. The basket cut is the backbone of the offense. When the basket cut is run here the same rules apply, 2-3 steps away from the pass then cut back in front of the defender to the basket. If the post is not there, this is a great time to post up your defender (if you have an advantage) because the ball is on the wing for an easy post entry. After making the cut all the way through, the cutter should filter out.



Guard to Wing Pass – Basket Cut – Normal – Separate Ball Side

This diagram shows what the basket cut would look like on the guard to wing pass when the cutter separated out to the ball side. All that would happen on the separation is the perimeter player with the ball on the wing would dribble swing the ball to the open guard spot to balance the floor. This cut creates a lot of movement with 3 players moving at once and filling spots.



Guard to Wing Pass – Basket Cut – Normal – Separate Back Side

This diagram shows what it would look like for a basket cut on a guard to wing pass when the cutter separated out to the backside wing. When that happened, the cutter would kick the backside wing to the backside guard spot and the backside guard to the ball side guard spot that is open. NOTICE the players would use V cuts to fill the spots. It is very important to teach that.



Guard to Wing Pass – Basket Cut – UCLA Screen

Once again, this diagram shows the UCLA cut off the guard to wing pass. This is where the UCLA cut is most effective and you should instruct your players to PURSUE this look. It's a much better screening angle when the ball is at the wing for both the cutter and the screener.



Guard to Wing Pass – Screen Away – Overview

This is the overview of the screen away off the guard to wing pass. The passer should take 1-2 steps toward his pass, then should cut away and set the screen. The guard being screened for should take 1-3 steps down to set up the screening angle. I like the screen to be set at the back side elbow area as shown.



Guard to Wing Pass – Screen Away – Curl Cut

This shows the curl cut off the guard to wing pass screen away. Same rules apply as in the guard to guard pass as far as cutting and separating. The only difference this time is that the screener can either pop to the back side guard spot or face and cut to the ball side guard spot.



Guard to Wing Pass – Screen Away – Flair Cut

This is the same as with the guard to guard pass, but the cutter basically pops almost straight out (a little back) instead of going to the wing. Everything else is the same. The screener has the option of diving to the basket and filling or popping back to the ballside guard spot.



Guard to Wing Pass – Screen Away – Back Cut

Same basics as with the guard to guard pass. The screener can separate to either the ball side or weak side guard.



Guard to Wing Pass – Screen Away – Straight Cut

Same basics as with the guard to guard pass. The screener either pops to the back side guard or dives to the basket and separates out.



Guard to Wing Pass – Passer Screen – Overview

This is a passer screen from the guard to wing pass. The backside guard comes over and sets a screen on the guard that just passed to the wing. As I mentioned before, how this option is signaled, how the passer calls for the screen, is up to you. The screener separates the same as before.



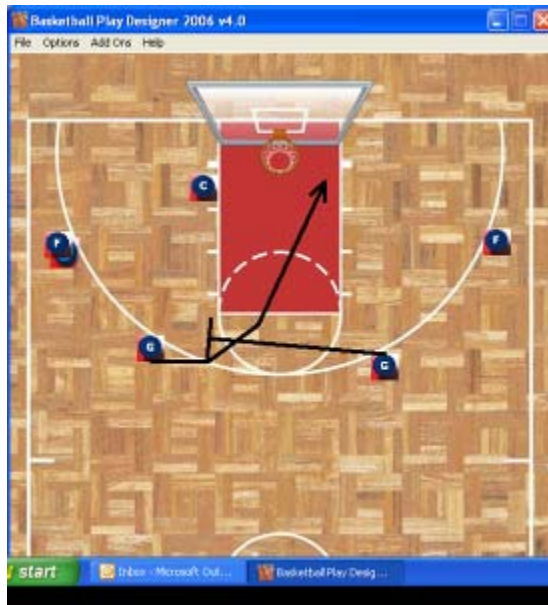
Guard to Wing Pass – Passer Screen – Flair Cut

This move is basically the same as with the guard to guard pass. The screener should be able to head hunt and find the passer's defender playing help side defense. The screener can either dive to the basket or pop to the ball side guard.



Guard to Wing Pass – Passer Screen – Curl Cut

Same as the guard to guard pass. The screener can separate to the back side guard spot or the ball side guard spot.



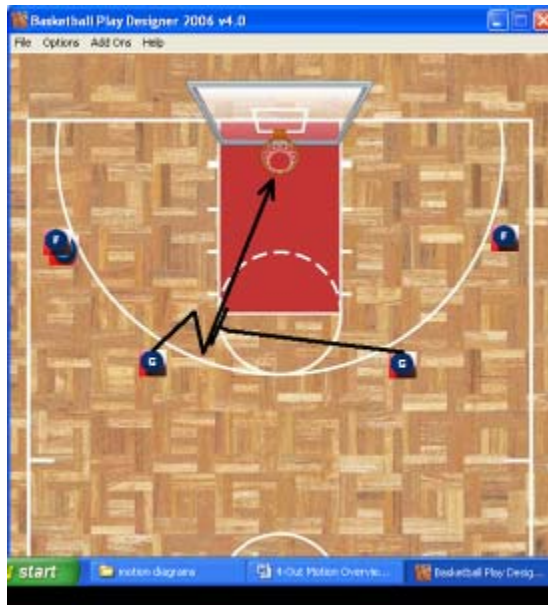
Guard to Wing Pass – Passer Screen – Pop Back

Same action as with the guard to guard pass. The cutter runs up to the screen and then pops back if the defender is in the lane. It's like a flair screen except it's coming back toward the ball. Screener can separate to the back side guard or dive to the basket.



Guard to Wing Pass – Passer Screen – Back Cut

As usual, this is the cut to use when the defender jumps the screen and over plays it. The cutter should cut up to the top of the screen then right to the basket in front of it leaving the defender standing behind. The screener can separate by popping out to the guard spot or flairing to the back side guard spot.



Wing to Guard Pass Options

The wing to guard pass is one that leaves few options. The passer can't screen away to anyone, can't receive a screen from a perimeter, and can't cut through without making the ball go back into the corner (not good offense). What I have devised are several things that the wing CAN DO in order to maintain balance and also create some movement. I would pick a few options and have your players just focus on those, no need to throw too much at them. The two basic things that the wing can do after passing to the guard is cut and replace themselves or screen with the post player.



Wing to Guard Pass – Replace Yourself – V Cut

This is one that you SHOULD teach to your perimeter players, it is the basic move. The player should cut down toward the block and then cut back up to his spot on the wing. The cut should make a V shape and should be extremely quick.



Wing to Guard Pass – Replace Yourself – High Triangle Cut

This is basically an L cut. The player takes his defender down all the way to the block (unless the guard is looking to get it inside) and then runs an L cut back to the wing. The L cut should run hard and the break should be HARD at a 90 degree angle.



Wing to Guard Pass – Replace Yourself – Low Triangle Cut

This is just another look you can use to change things up. The player should cut down to the baseline, then out to the corner and straight back to the wing spot.



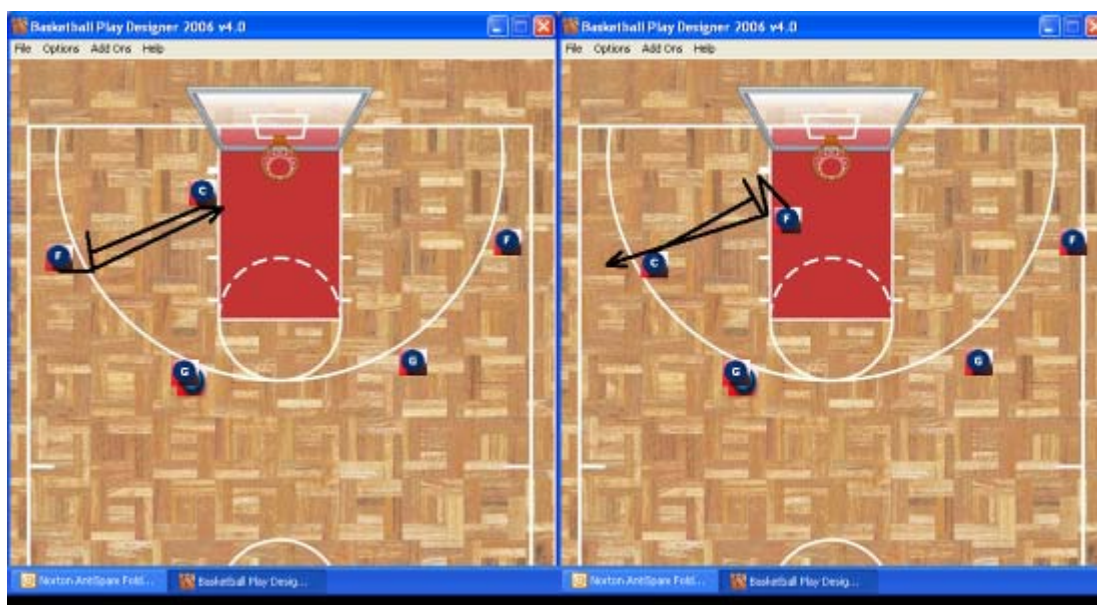
Wing to Guard Pass – Screen – Backscreen

With this option, the perimeter player on the wing calls for a back screen from the post player. The post player sets the screen and then steps out on the perimeter until they screen back out or communicate a switch. Now, this is NOT the option you want to run if the player at the wing is your main ball handler or if your post has no skills, then one of the following options is better.



Wing to Guard Pass – Screen – Backscreen and Rescreen

This is a good option anytime and especially if the wing is one of your better players. The post should set a back screen for the wing, then once the wing reaches the block, the post should set a down screen and let the perimeter pop back up to the wing. It gives your perimeter 2 chances to score.



Wing to Guard Pass – Screen – Down Screen

With this option, the wing can set a down screen for the post. If your post can shoot the ball, your guard is large, or the player in the post is really a perimeter this is a good option for you! If you lack a true post, I would go to this option early and often in the offense. If you have a true post (especially one that can not handle it on the outside) then this is NOT a viable option. Then you'll want to go with a screen and rescreen look. This is a way, however, to drag the other team's "big" outside if he's clogging up the lane. You can always add another down screen for a down screen and rescreen.



Back Side Action Options

Personally, I don't feel that when the ball is passed from guard to wing, wing to guard, or when the ball is entered to the high post, low post, or short corner, it's good offense for the two perimeter players on the back side to just stand there. Now, they do

have that option on the other hand. If one or both is a great shooter and their defender is playing way off, it may not be a bad idea to get set on the back side for a pass and a shot. But even in that situation, adding some movement is a good idea. The following diagrams show some ways that this can be accomplished. There is nothing new you have to teach here. Your players just have to communicate and decide what they want to do. They can screen for each other, they can interchange, or the back side wing can fill either the high or low post spots. As with before, the explanations are going to be shorter because you've already read my descriptions of the different cuts. With a screen, any cut can be run. The backside players just fill spots after making the cut. The actions are basically the same, and that is why the offense is so easy. The options are completely interchangeable no matter what context the options are being used in.

Back Side Action – Screen Guard – Flair Cut

This is the option where the backside wing sets a screen for the back side guard. The guard flair cuts to the backside wing looking for the ball. The screener can either dive to the basket or pop straight to the back side guard area.



Back Side Action – Screen Guard – Pop Cut

This is the cut where the cut cuts to the top of the screen and then pops back to his original spot if his defender is overplaying the screen or is playing extremely low. Shouldn't happen as often because of the angle, but it's an option. The screener can either flair back to the wing or dive to the basket and separate out.



Back Side Action – Screen Guard – Curl Cut

This diagram just shows the guard curling over the top of the screen. The screener can flair to the back side wing or pop to the back side guard.



Back Side Action – Screen Guard – Back Cut

This is what the player would do if his man is beating him over the screen. Just cut to the basket. The screener can either flair to the wing or pop to the guard spot that's open.



Back Side Action – Screen Wing – Straight Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a straight cut. It's pretty straightforward.



Back Side Action – Screen Wing – Curl Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a curl cut. It's pretty straightforward.



Back Side Action – Screen Wing – Back Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a back cut. It's pretty straightforward.



Back Side Action – Screen Wing – Flair Cut

This diagram just shows the backside guard screening away for the back side wing and the back side wing running a flair cut. It's pretty straightforward.



Back Side Action – Interchange

This is just another option the back side perimeter players have. They can communicate to each other to run an interchange. Both players run L cuts and change positions. This is a good option to use just to create motion on the back side, especially when the ball is passed from wing to guard and will probably be reversed.



Back Side Action – Backside Wing Flash – High Post

This is an option that can be used quite often, especially if the back side wing is a second post. It's also a good look when the ball is on the wing because of the entry angle. I would even go as far as to say if you are playing with two post type players that if the post is in the backside guard position he can still flash into the pos from there, even though I don't have a diagram for it.

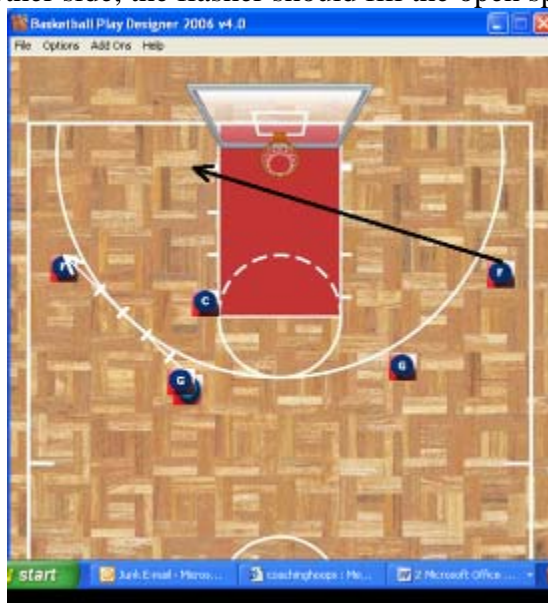
The back side wing flashes to the ball side elbow area and fills. This is a great time to look for a high low with the low post sealing. I would instruct your players to run this look EVERY TIME the other team is fronting your post. There is no more back side

help and the low post can bin the man fronting him for a quick dump down. It's the little things like this that add the post/inside element to the 4-Out. This is one of the little quirks that makes it efficient. If the flasher hasn't seen the ball after 3-5 seconds, or the ball has been reversed, the flashing wing should fill the open spot on the perimeter again.



Back Side Action – Backside Wing Flash – Low Post

This is the cut the back side wing (or 2nd post on the back side) can make if there is no post player occupying the low post. Once again, it's a great cut to teach your second post playing on the perimeter. It is also a good option to teach your bigger, stronger guards when they find themselves on the back side wing. It's yet another way to make the 4-Out have an inside presence. If the flasher does not get the ball after 3-5 seconds or the ball is reversed to the other side, the flasher should fill the open spot on the perimeter.



High Post Entry Options

These diagrams show what options your perimeter's have when they enter the ball to the high post. The diagrams show the ball being entered from the wing, but it can be

entered from the guard spot. As with everything else, there are three options here, basket cut, screen away, or receive a screen. It's the same basics as with every other look, just from a different position and angle. **To further eliminate the redundancy, I am going to scale down the diagrams for the high post, low post and short corner entries. I am just going to show screen away, receive a pass, and cut.** I feel that it is vital to get high post touches from time to time for a couple of reasons. First, it gives you the advantage of having a 1-4 high offense or a 2-3 offense, there is no help side under the basket, you expose the belly of the floor to cutters and that makes for good offense. Also along those same lines, it takes the post defender away from the basket and if the backside perimeter's defenders sag to help it's an easy kick out of the high post for a jumper. You should encourage your post player to look to take his man 1 on 1 provided that he has the skill. If the defender is a big lumbering oaf, this is the perfect look to take advantage of him and turn him into a liability. **NOTE: This is a prime opportunity for the two perimeters on the back side to be playing a two man game. It isn't shown in the diagrams but it should be used!**



High Post Entry – Basket Cut

This is the option I personally would stress the most to my players; I feel that it is the best. This is especially true for a bigger guard or second post, they can isolate down on the low block for a second without any help. It's a great move when the defender is in denial. It's pretty straightforward, cut to the block, fill out on the back side and bump everyone over.



High Post Entry – Screen Away

Same thing, pretty straightforward here. The passer screens away for the player at the guard spot who cuts off the screen. The cutter can run a curl, straight, flair, or back cut. The screener separates off as he normally would.



High Post Entry – Passer Screen

Same as the rest of the passer screens. Player throws the ball to the high post and then calls for a screen from the ball side guard. A good thing to teach your perimeters (not shown on the diagram) is to start cutting down the lane like he's running a basket cut, then call for a screen and pop back up. This is a good counter to do if the defender is dropping way off to guard against the basket cut.



Low Post Entry

These explanations are going to be pretty similar to the high post entry. There are some slight differences however because the low block is occupied. All diagrams show the ball as entered from the wing, but it can be entered from the high post as well. I think it is **EXTREMELY IMPORTANT** to get the ball into the hands of the low post early and often. It makes the defense sag in and opens the perimeter for you a little bit. I advocate playing an inside out game, I think it makes it easier. If you emphasize low post touches early in the game it will make offense a lot better for you. Obviously, the first look in this option should be the post player making a move and scoring. If the guard sees him starting to work on the block to score he should try to stay out of there most of the time. It isn't shown in the diagrams, but the back side perimeter players should be playing a two man game to get each other open.



Low Post Entry – Basket Cut

This shows what happens when the ball is passed into the low post and the passer cuts to the basket. Because the ball is in the low post, the guard should cut over the top. The guard should cut close to the post with the ball, teach your post how to either throw a quick shovel bounce pass or a hand off. I like this because you are almost running a rub screen and if the defender gets caught behind the cutter it's a QUICK pass and a score. If your guard gets very advanced, you can teach him to run a basket cut and then flair out to the corner if his defender sags in.



Low Post Entry – Screen Away

This diagram just shows the passer screening away for the guard at the point. The cutter can run any cut and the screener separates off. A good look here is to start to curl to the basket, toward the post, then flair out to the wing. It doesn't let the defender sink into the lane, most likely the defender will drop straight down on the screen into the lane. The flair cut will open the cutter for a three.



Low Post Entry – Passer Screen

The screenshot shows the 'Basketball Play Designer 2006 v4.0' application window. The main area displays a basketball court with a wooden floor texture. The key and free-throw area are highlighted in red. Five player icons are positioned on the court: one near the basket (labeled 'C'), one on the left wing, one on the right wing, one at the bottom center, and one on the left side near the three-point line. A black arrow indicates a pass from the player on the left side to the player at the bottom center. The application's menu bar includes 'File', 'Options', 'Add Ons', and 'Help'. The Windows taskbar at the bottom shows the 'Start' button and several open applications: 'Horton Arts...', '4-Out P...', '4-Out Motion...', and 'Horsecl...'. The taskbar also displays the system clock as '11:58 AM' and the date '11/11/2006'.

This is one of my ultimate favorite looks in the 4-Out motion. This happens when the low post pops to the corner and receives a pass from the wing. When the ball is entered there the lane is completely open and you are in almost a 5-Out motion look. This is a great time for cutters and a great time for the back side perimeters to be playing their game. Also, once again, if the post has an athletic advantage this is a great time to take the defender off the dribble. Another good thing to teach your posts is to run a cut to the basket after they pass out of the short corner. Sometimes a hard, crisp cut can catch the defender (especially if slower) off guard and result in an easy score.



Short Corner Entry – Basket Cut

This is the option where the passer cuts to the basket. If he's a big guard he can post up for a minute. He cuts to the back side and the other guards fill. If the filling guard is denied he can back cut again.



Short Corner Entry – Passer Screen

This is a great time to use this because the passer's defender should be in low denial side, a great position to get screened. He can run any cut and the screener can fill.



Short Corner Entry – Screen Away

This is the option where the passer screens away. The cutter can run any cut and the screener should separate out.



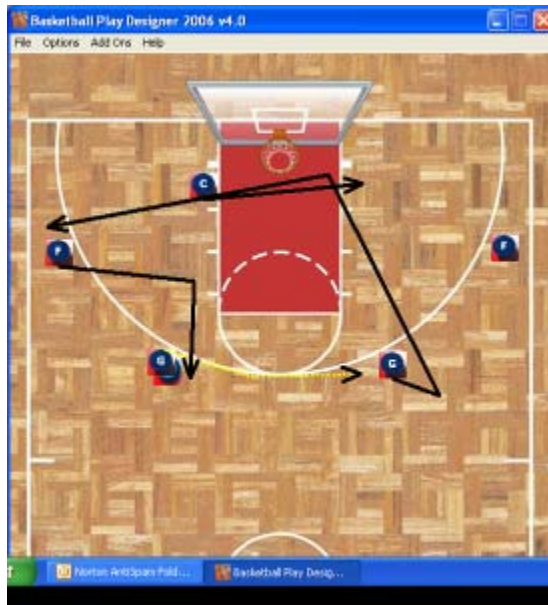
Dribble Over Options

As I said above, I encourage my players to put the ball on the floor. NOW they can't be dribbling all over every time they touch the ball, but if your team is not a threat to dribble it takes a dimension away from the offense. I think driving and kicking it out or dumping it inside on the help is a great look in this offense and is a simple way to add another element. Encourage your players (especially your more gifted ones) to look to drive when they catch the ball. It takes some teaching it help your players understand when to drive, but once you do good things happen!

Also, I like having the OPTION of having the ball handler move the ball with the dribble. I teach the following three ways for the player with the ball to dribble over and move the ball. The player being dribbled at can decide what he wants to do based on the defense. Now, dribble over is NOT sometime I want done all the time, but I think every few possessions I think it's a good look. This is especially true when the player dribbling over is your point guard and you want the ball in his hands. I also condone using the dribble over if the defense is denying the passes. I teach my players that when they are being denied ALWAYS BACKCUT when the player with the ball throws a pass fake or dribbles at them. So if you are getting denied, a dribble over reversal (with a back cut) is a good way to go. Overall, I think allowing dribble overs just gives you yet another look in the motion and keeps the opponent off balance. You can teach all three of these, you can teach two, you can teach one, you can teach none, you can even make up your own! This is just another little thing that could help!

Dribble Over – Basket Cut

This is where the player with the ball dribbles at one of the other perimeter players. The perimeter player being dribbled at runs a backcut to the basket and fills the backside. The other perimeter players fill spots to balance the floor. This is a great way to enter the ball to the wing against pressure defense, kind of like the Princeton offense. You can use their aggressiveness against them for easy baskets.



Dribble Over – Shallow Cut

This is where the player with the ball dribbles at another perimeter player. This time instead of cutting to the basket, the player just cuts under the dribbler and fills the spot that the dribbler vacated. Sometimes this is a great look to run if your player has run the back cut several times and his defender starts to sag off. Sometimes the cutter can pop out and get the pass back for a shot.



Dribble Over – Euro Screen

This is a look that you are starting to see more and more at the college and professional levels. As the dribbler starts to dribble toward the other perimeter player the player being dribbled at cuts behind the dribbler and receives a hand off. As he receives the hand off, the dribbler turns is back to face the opposite way he was going and then sets a butt screen for the player getting the handoff. The player taking the handoff should be basically rubbing off of the player's back that is giving the hand off. The perimeter getting the handoff can drive to the basket or take a shot.



High and Wide

There are times where I run the motion offense as what I call "high and wide". I got this from the coach that I worked with in LaCrosse WI that is great. He runs the open post and when he runs high and wide he has his post players constantly popping (and hte back side at the elbow) along with all the perimeter players being higher. What I do is have all the perimeter players at least at where the NBA line would be, 25 feet or so from the basket. The post player is either short corner or high post, put I prefer him to be at the high post. The perimeter players have the same options and actions but are just farther away from the hoop. The post player, especially when in the high post, is there as a safety valve and I have him setting screens (usually back) on the perimeter players. Why would you run offense like this? Well there are several basic reasons that I personally run high and wide:

1. As a stall. Instead of trying to teach my players a stall, which uses practice time and gives them more to remember, I run the regular offense and just run it high and wide. If your cuts, fills, and screens are good you can run a lot of time off the clock. And the bonus is that if they are really going hard, the middle is open for back screens from the high post, or back cuts so you are still looking to score if the opportunity is there.
2. Along the same lines as the last part of the above, I run high and wide against an aggressive defense that is really over playing and not letting passes go. This opens up the middle for back screens and back cuts as I mentioned before as well as making it much easier to run good curl cuts to the basket. The coach I coached with in Wisconsin has his players run almost primarily basket cuts off the pass or curl cuts off the screen away when running high and wide. You can quickly punish a defense for being over aggressive if you run it high and wide and your players understand how to basket cut, backcut and run hard curl cuts off of screens. There is a disadvantage to it obviously that your players probably can't shoot from there, but sometimes that disadvantage is outweighed by the advantages of it.

3. Having a great penetrating point guard is another reason to break out the high and wide sometimes. This opens the floor and hopefully spreads the help thin allowing the point guard to penetrate. I teach my other players to step up to the three point line (or inside to arc to their range) when the guard drives and their man leaves to help, or if he goes far enough to help just cut to the basket. This can put them in position to be the recipient of some nice kick out passes and open looks (not to mention layups from time to time). Also, bringing the high post man up for screen and rolls in the high and wide is a great look. The same applies when the other perimeter player's defenders leave to help, they step up and get ready for the kick back.

4. Finally, I run high and wide when I just feel like the offense is stagnant. I may run it for a possession to get the players in the flow of cutting and moving. I may have a call that they go high and wide and constantly cut and fill off the pass, just start to get in the flow and try to get the ball inside with cuts. I feel that if they hear high and wide, they don't hold the ball as long and aren't looking to go one on one as much. At least that is how I teach in (unless of course I have the point guard who I am telling to drive).



Post Play Thoughts

As I have continually eluded to, getting the posts involved in the offense is extremely important to making the offense work. Some say that the 4 Out is a guard offense, but in my humble opinion it is what you make it. You'll get out of it what you emphasize. If you emphasize early post touches, cuts to the basket off the pass and the screen, flashes to the high post for a high low look, and just getting the ball inside, you will have an inside based offense.

I actually like it with respect to post play because I feel that the 4-Out isolates your post in the low block. You are putting your best post player on the block and surrounding him with shooters (or at least perimeter players). One of the things you should teach your post players in this offense is how to react to double teams and kick the ball out. Playing an inside out game can really provide fruitful! On the other hand

however, if you don't have a stud post at all he has the options to flash high and to the corner in order to open up the inside for your cutters.

Also, as I mentioned earlier you can play this offense with two good post players. Just teach them to screen each other in and out of the post, use down and back screens to accomplish this. You would also have your second post (on the perimeter) flash to the high post or low post (depending on where your low post is) more than you would have a guard do.

Along the same lines, the post can, at any time, back screen for a perimeter and pop out to the outside while the perimeter player takes on the post. This is a good look for a post player that is kind of a "tweener" and isn't a big post. He can then draw a bigger defender away from the basket. Also, anytime you can incorporate back screens into the offense that is a good thing. I would have the posts back screen on the back side of the floor after a guard to guard pass most of the time. The post player can always back screen for a perimeter player and NOT pop as well. The UCLA screen is a prime of example of this. They can screen and reenter the post right away. Sometimes screening can be a good way to get a post open, and can create mismatches when the defenders are switching.

As I mentioned in the guard to guard pass portion, the post has to read the passer on a guard to guard pass. The post normally should change sides with the pass and come to the ball side, but if he sees the guard that just passed running a cut to the basket it would be better if he waited and came across after the guard made his cut. He doesn't HAVE TO, but he should.

Along with that, the post can read that the cutter is making a cut and step out to the high post or short corner to open up the lane for the cutter. Once again, he doesn't HAVE to, but from time to time he should. I would coach my players to step out around half the time he sees the guard making a cut.

The diagram **Post Position Options** shows all the different areas a post can be when on a given side. Where he is depends on your coaching and who he is as a post. If he's 7-1 365 have him pretty much in the low post. If he's 6-0 and athletic, he may be in the short corner and high post more. It just depends. I personally like my post staying on the ball side (you can choose what you want), but I do keep him on one side if the defense likes to front. I keep him on one side because I want him to be working to get position on his defender. If the ball is swung from one side to another and the defender is in fronting position, it's a great opportunity for your post to seal and look for a dump in and an easy basket with the post player's defender on his back. A post player being on the back side elbow is rare, but it does serve a purpose. The post can be a screener or can be looking to receive a pass and shoot a jumper if his man is cheating back and clogging the lane. Whether you teach the back side elbow or not is up to you.



Specials/Audibles

I am NOT a set play type of guy, I usually have a few that I use from time to time, but usually stick with the offense. HOWEVER I do believe that any good motion coach needs some “audibles” or “specials”. They are looks out of the motion offense, nothing different from what my players do. They are SIMPLE quick hitters that are used to do one of five things.

First they can be used to get some initial movement to start the offense, just to change things up a little. If I feel like the ball is being entered the same way each time, I can call an audible to give us a different look and throw the defense off. For example, I may call an audible that has the post flashing to the high block, getting the ball, and the two guards running scissors action off the pass. It’s just a quick hitter that the defense may not have been anticipating. A great time to use one is after a timeout or on a play where you are taking the ball out either on the side or under the basket. Your BLOB or SLOB play can flow right into the audible and then into the offense.

Secondly, they can be used initially to enter the ball against a pressure defense. I have had troubles in the past, especially on the freshmen level with teams denying the initial ball entry. Having some sort of screen away, back cut, high post entry, or something of that nature to help relieve the pressure is needed from time to time.

Thirdly, they can be used during the possession if you feel that your offense is just standing around and getting stagnant. I just want to get the players moving and flowing again I may call out something. It may be something as simple as a call for a screen away on the back side or a flash to the high post.

And the fourth reason I would bring out an audible is in order to get a matchup/look I want. For example, I have a great post, I may run an audible that has him screening out of the perimeter, then immediately being screened back in with the ball on the wing so that we can look for him inside. Another example is if the other team has a tiny guard that is forced to guard one of my bigger guards, I may have a quick special that isolates that guard in the post. It just depends on what you have and what you want.

The fifth reasons I may use an audible is to incorporate the screen and roll into the offense. At the high school level, I don't like to give the players the option to set screen and rolls all the time because I feel like it usually ends up with 1 guy having the ball, 1 guy standing around, and 3 other guys trying to set a screen on the guy with the ball. Having a screen and roll audible is a great way to incorporate this vital part of any offense.

I am not going to include diagrams because I am sure you can come up with tons of good quick hitters on your own. I incorporate a flex look that flows into the offense, a couple of screen and roll calls, or maybe something such as a wheel or a scissors play. Be creative and come up with your own.

Conclusion

As I have said many times before, don't get system overload from all of this information. I promise you teaching it is much easier. Teach how to pass and move (cut, screen, receive screen), backside action on a guard to guard or wing to guard pass, teach your perimeters how to space and fill the floor, teach communication, teach the post where you want him to be. If you teach this, the rest will come easily.

If you have any questions please feel free to e-mail me (John Carrier) at john.carrier@st.bemidjistate.edu . This offense is something I deeply believe in. I love the fact you can adapt it to any team or any coaching style. All of us as coaches are master thieves. So steal what you want, throw out what you don't! Thank you for taking the time to read the information; I hope that it helped you at least a little bit.