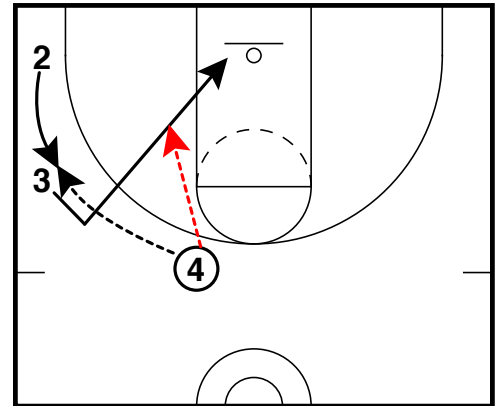


## 6. TOP PAIRED MOTION OPTIONS

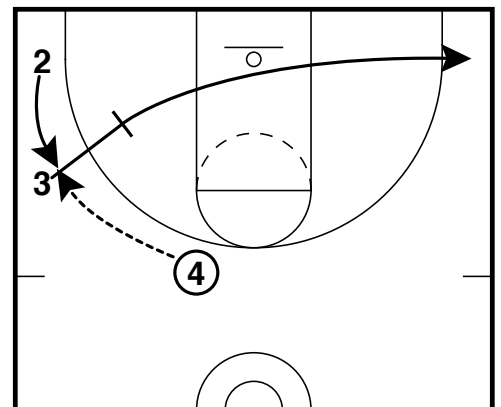
There are two primary options and a few other secondary options when a player is sitting at the top of a weak side pair. The first year we ran Wave we only allowed our players to use the backdoor option. The next year we added the option to screen-in and emphasized it as the primary cut to make as the top paired player. Both certainly have their merits.

### Primary Top Paired Cuts

**Backdoor** This is the first option that we teach our players. Rarely do we get a layup off the back cut, but most of the time it creates an easy reversal pass to the bottom paired player lifting behind the back cut. The bottom paired players defender will instinctively help for at least a split second which opens up greater opportunities for the bottom paired guard to lift hard. The key teaching point is having the top paired guard wait until the reversal forward has made eye contact or has turned his toes before cutting back door. Cutting back door too early jams our post options that could be taking place and completely rule out the chance of getting a layup off of a back cut. We want the top paired guard going back door to keep vision with the passer all the way until he gets to the hoop because we never know when we might become open for a pass.

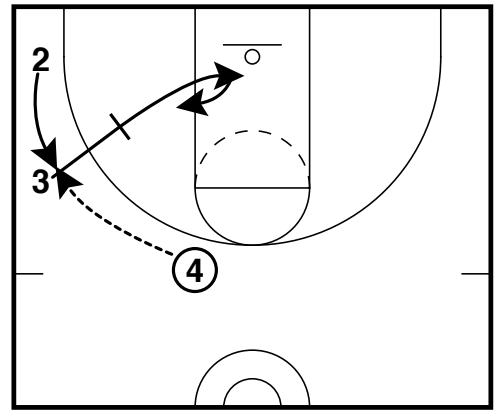


**Screen-In** This is the second option we teach. In the backdoor option we wait until there is eye contact between the top paired guard and the reversing forward to cut backdoor, but the screen-in starts to happen earlier, as the strong side ball screen is taking place. The top paired guard walks his own man in towards the paint, while simultaneously lining up the bottom paired defender to screen. Once the ball is reversed to the forward, the bottom paired player should lift hard and the screen is built in to make this lift much tougher to defend. This is a great option to use when we want to use quick reversals to attack sagging defenses. Relating to the screen in, we need to teach the slip. This would occur when the top paired guard's defender gets above the top paired guard as he is walking his defender in. Once the defense gets on top of the screen, it is time to flash to the basket. Defenses may get clever in trying to switch or jump our reversals but a firm grasp of concepts should teach really hurt these clever defenses. Once a player sets the screen-in, it is important he quickly continue his cut through to fill the weak side corner so he can prepare to lift as the ball gets reversed.

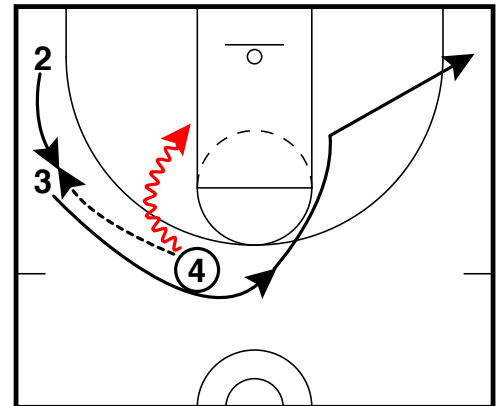


### Specialty Top Paired Options

**Screen In and Hook** Depending on a player's skill set, we will allow this option to be used by certain players. If a guard has post skills or a mismatch we should consider this option. With this option, we take away the baseline reject read and replace it with reading the post for an interior touch. If the entry is not made, the player posting up will continue to the weak side corner to fill the open spot.



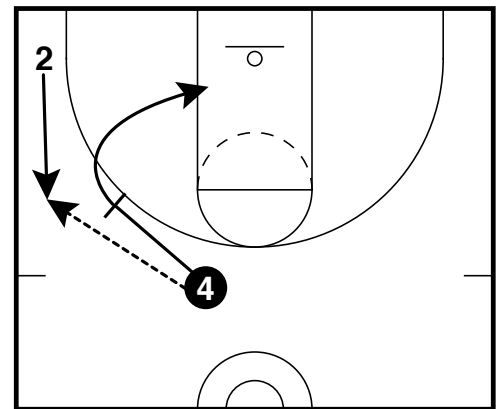
**Fake Hand Off** This option gives a driver at the forward spot some space to drive. The bottom paired guard should wait in the corner to lift until an attempt from the forward to drive is made. We are basically in drive and kick principles with this option.



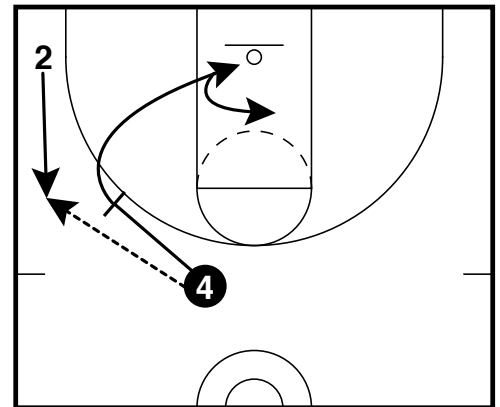
## 7. FORWARD REVERSAL MOTION OPTIONS

This is where it really gets fun. We use a numbered cutting system so that the forwards and guards can communicate with each other to be on the same page. We give each forward cut a number, and we use those numbers to try to take advantage of our player's skill set and our opponents defensive schemes. In the motion portion of this offense, the forwards use a verbal call to tell the guards what cut they are going to make as they approach to play their 2-man game. We usually give each player at least two options for cuts depending on his skill set, and the coaching staff can control the action with play calling through this numbering system.

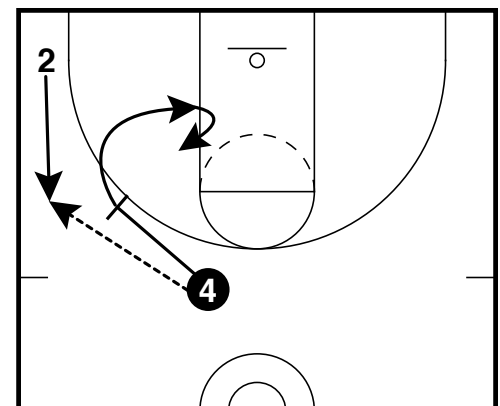
**Screen and Roll/Dive ("5-Cut")** This is one of the more common reversal options. The forward will sprint, ball screen and then roll or dive to the hoop, looking for a pass. We teach that a roll is a reverse pivot after screening and a dive is a front pivot after screening. This terminology only relates to the footwork after screening and essentially accomplish the same thing. A rolling forward is going to be able to handle a pocket bounce pass the best and a diving forward is usually looking for a lob or chest pass.



**Screen, Roll and Seal ("5-Cut")** This option is the same as above except once the roll/dive is finished, the forward will try to duck-in for a high low pass from the other forward. We teach *Roll-Hit-Whip*. We only want to run this for efficient interior scoring forwards because it slows down the offense while waiting on the forwards to seal and look for a passing lane. A perk of this option is that a ball fake by the reversal forward helps hold the bottom paired defender, giving us a cleaner exchange on our reversal if nothing else. Both the roll and the roll and seal are both 5-cuts because nothing changes for the ball handler. The ball handler just needs to know the forward is going to roll or dive, and whether he posts up only changes the read for the reversing forward.

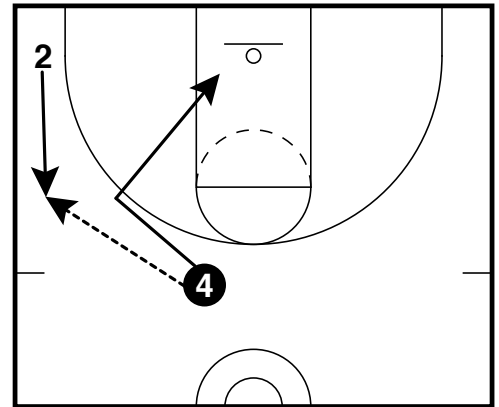


**Screen, Roll and Look Back ("7-Cut")** Again, the screening and rolling are the same in this option, except the pass will come from the guard using the ball screen (which is why it requires a different number) and the post-up will happen halfway up on the out-

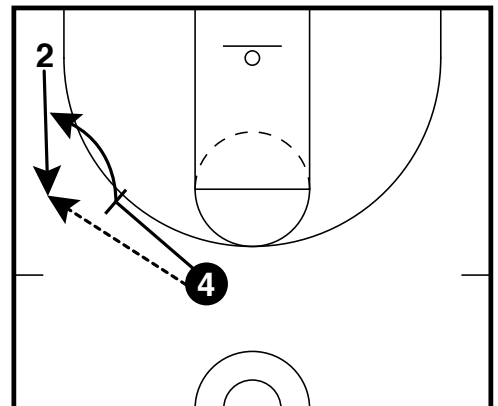


side of the free throw lane. This is a mid or low post isolation with the intent to face up to shoot or drive. The entry pass is fairly simple once it is taught in practice, but requires an outside stop and shift of the ball to create a passing window.

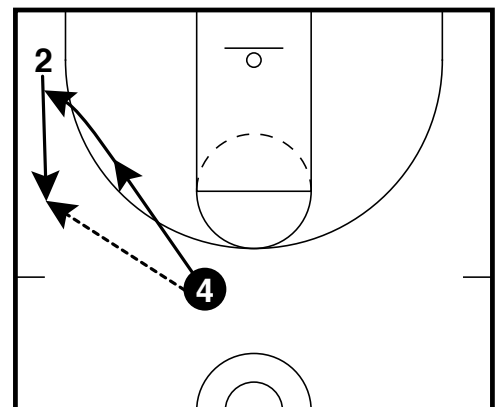
**Slip (“O-Cut”)** This is a great counter to over-aggressive and switching ball screen defenses. To execute, while sprinting to set the ball screen the forward will plant the outside foot and change directions into a dive to the hoop. There is a difference between slipping and avoiding contact on screen. The players should know clearly that a slip is a one foot change of direction, and they are committed to screening for contact once they use the jump stop to ball screen and measure. We need to keep in mind that there is a much higher chance the play will be successful if the guard does not have a live dribble while trying to make this pass (which is why we emphasize not dribbling on the wing catch) so we will not want to slip the first ball screen when using the dribble entry. More advanced teammates can slip after becoming set to screen based on reading the defense but this requires a high basketball IQ.



**Screen and Pop (“4-Cut”)** Great shooters at the forward spot usually have this as a reversal option. The forward will screen and then open up and fade toward the 3-point line. If the guard throws a return pass, the forward should look to make a play - shot or drive. This is a standard rule in this offense: anytime we break the continuity of the play to explore an option within the offense, we want a scoring play to happen. Therefore, we should only break the play to explore a great opportunity. A hook pass or reverse pivot should be used to deliver the ball.

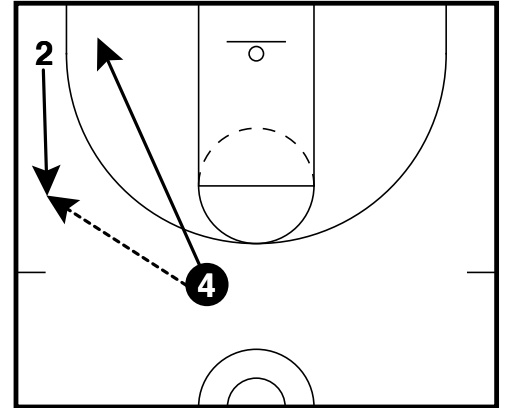


**Brush Screen (“4-Cut”)** This is a solid option a good shooter/driver (that may lack the physicality to set a solid screen) playing the forward spot. The forward will sprint towards the ball like he’s going to screen but at the last second get out of the way and sprint to the corner. We indicate this by “showing our hands” as we approach and calling “4”. The guard should drive right off the tail of the brush screener in an attempt to confuse the two defenders or get them to run into each other, much like a dribble drive principle. If the ball is thrown back to the forward, he should be shooting the ball or driving it. This is a hybrid of the

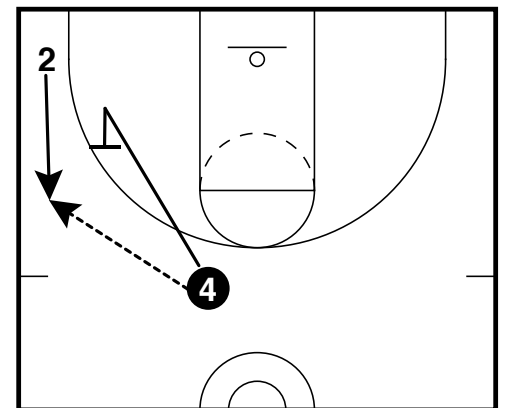


screen and pop and the corner cut which we talk about next. Again, a hook pass is usually the best method to deliver this pass.

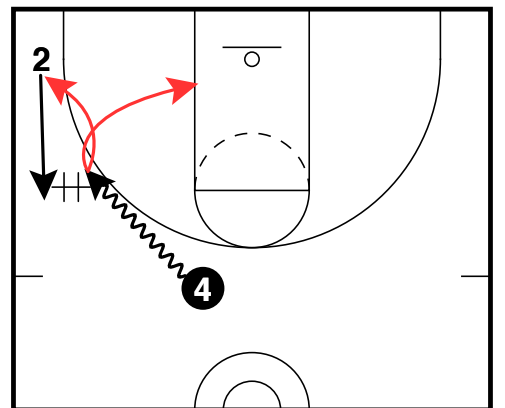
**Corner Cut (“1-Cut”)** This option is to create a driving gap to penetrate, much like in a dribble drive offense. No 2-man action will take place. All the reversing forward will do is attempt to face cut and occupy his defender to the strong side corner. The guard now has gap to drive but without a screen. A guard with elite level one on one shot creation skills (or a tasty match-up) will benefit from not having the reads and added defenders a 2-man game would add to the equation. This could be a fairly common action before ball handling skills progress or particularly if your forwards lack skill.



**Weak Ball Screen (“9-Cut”)** This is a more advanced option to keep the defense honest. Nothing changes except the player will use the ball screen by driving baseline and reject the ball screen by diving middle. The forward will sprint past the guard and use a pivot to set his screen. We will use this mostly as a wrinkle and to keep the defense honest in how they defend our ball screens. The forward should roll or dive off of this option. The ball handling guard should set up either drive by faking away from where he intends to go first.

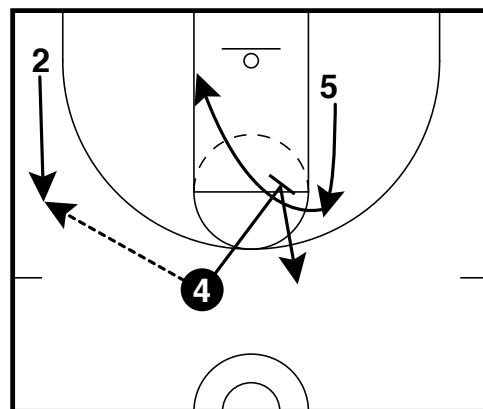


**Dribble Hand Off (“3-Cut”)** This option replaces a ball screen and involves dribbling downhill at the bottom paired guard’s defender and pitching to the guard. It is important to stress that a screen is involved too. After the pitch, the forward needs to get set and aim for contact with the guard’s defender. It is a great option to get a scoring guard a head of steam to attack. This is a great opportunity to shoot behind the hand Off or drive hard but does eliminate the reject option. The forward will call his cut out as



he dribbles over (“4” or “5” to indicate pop or roll after screening), just like a ball screen. Combining a dribble hand off with a screen-in from the top paired guard has been very affective for us. We can also build a backdoor read into this option. If the dribble hand off is denied, the reversal forward should jump stop and the guard should change direction to receive a hand Off. The forward then re-screens like a hand back. This option works great against team that “Ice” ball screens.

**Screen Away (“6-Cut”)** After using a lot of to the ball actions, a screen away can catch the defense off-guard. The reversal forward will simply screen and pop with the opposite forward who should be making his way back up the lane to fill his reversal spot. The reversal forward should go as low as he needs to go to screen the opposite forward’s defender. The screener pops and the forward receiving the screen should curl hard to the strong side block.



### **Summary of Numbered Cutting System**

So we have a lot of options at our disposal. We don't have to deploy them all with every team. We can keep it simple or add to the package as the season progresses.

With the numbered cuts, we allow the forwards and the guards to communicate to one another so they can anticipate what might be open and what is about to happen. The numbered cutting system can also help coaches have control over what actions they want to take place. For example, I may call “Wave-54.” This tells the kids we want to run a screen and roll on the front side of the play and a screen and pop on the back side of the play. Or I could call “Wave-70,” which would indicate we are running a screen, roll and look back on the front side of the play and a slip on the back side. The first number that's called is always for the front side of the play (meaning we need to use a dribble or pass entry) and the second number is the action for the back side of the play if the ball gets reversed.

With this system, we can take advantage of our personnel by putting them in position to the things that they do well against the type of defense we may see. For example, if we are playing a team that hedges ball screens and both of our forwards can shoot, I may call “Wave-44” to take advantage of the space created by the defense hedging to get our forwards some space on their pop.