

Jamie Angeli's

Build A Better Player



Individual Workout

Table of Contents

- I. Introduction
- II. Warm-up
- III. Baseline Corner Series (Right)
- IV. Baseline Corner Series (Left)
- V. Wing Shot Fake Series (Right)
- VI. Wing Shot Fake Series (Left)
- VII. Top of the Key Series (Left & Right)
- VIII. Full-court Series
One / Two Ball Dribbling
- IX. Full-court Series
Four Trips (Ballhandling / Defense)
- X. Some Thoughts on Your Workout
- XI. Just Me (Poem)
- XII. Building A Better Shot
- XIII. Fixing Your Shot
(Shot Result / Problem / Remedy)
- XIV. The Perfect Shot Model
- XV. Basketball Fundamental Checklist
- XVI. Motivation and Inspiration

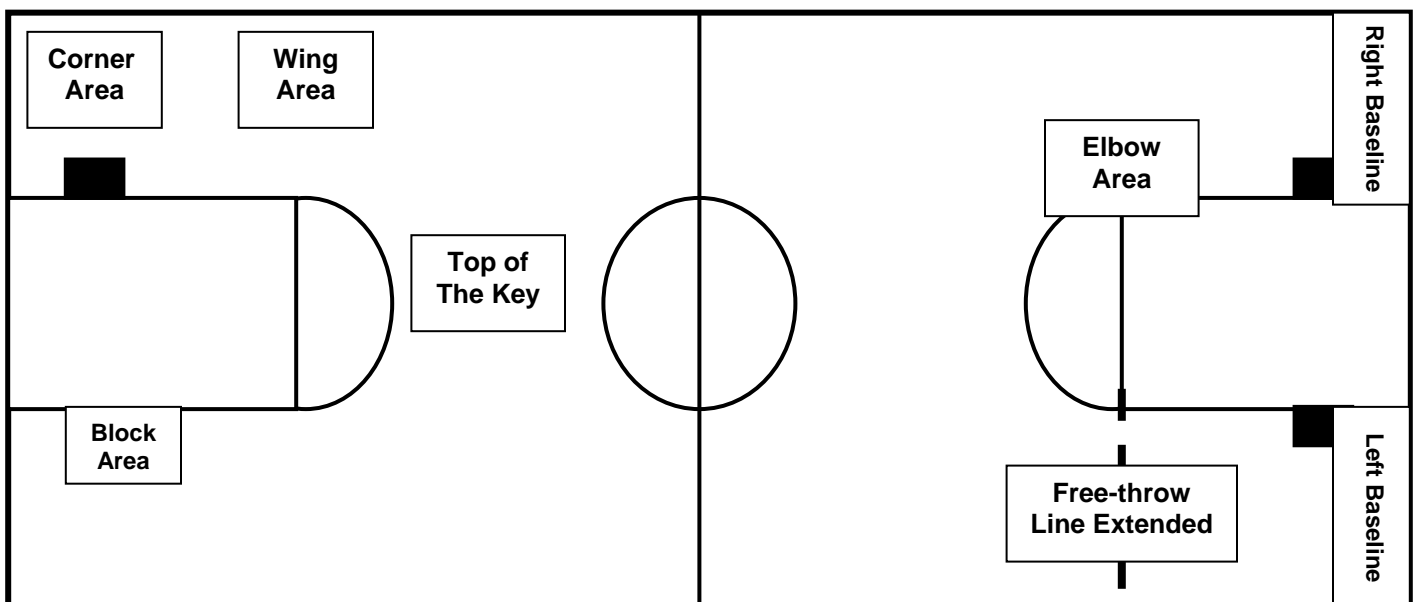
I. Introduction

This workout is designed to be implemented throughout your week of summer basketball camp and beyond. It is a series of drills that develops many areas of the individual's basketball game. The "Build A Better Player" workout focuses on developing these major areas: **1) Ballhandling** (both left and right hand), **2) Catching**, **3) Stance** (both on defense and with the ball), **4) Proper shooting mechanics**, **5) Shooting** (lay-ups, mid-range, free throws and three-pointers), **6) Offensive moves**, and **7) The proper attitude / approach to practice & developing your game.**

The majority of these drills are not timed, rather they are completed on a predetermined amount of **made baskets**. This is used to force the player to concentrate on completing plays, making baskets, avoiding turnovers, and executing the correct fundamentals at game speed. You may not move on to the next drill until you have made the predetermined amount of made baskets. Each amount should be different depending on age and ability level. These drills can be run by yourself, with a partner, or with an entire summer camp group.

Some drills and terminology need to be explained at this time in the book. **The Wall Sit** - The wall sit is pretty self-explanatory. The player, between each drill, will either shoot freethrows and/or wall sit for approximately 1 to 2 minutes (depending on their strength, stamina, and physical development). When shooting FT's, you should quickly get to the line while fatigued to simulate game conditions. The wall sit involves the player sitting against a flat wall in a simulated defensive stance. It is crucial that you stress how important it is to do these fundamentally correct. If the individual is not "feeling the burn" than he probably is cheating the drill. Make sure the leg from the hip to the knee is completely parallel to the floor and the rest of the leg from the knee down to the floor is completely straight (he should look exactly like he is sitting on a chair). You can encourage the "serious" athlete to have his arms up and moving while he is sitting for the allotted time. He can move arms above his head simulating the desire to deflect passes. **Power Lay-ups** - I strongly encourage your players to shoot two-foot power lay-ups in traffic. This will eliminate charging fouls, turnovers, off-balance shots & passes, & will solicit more calls from the officials.

All of the drills are explained in full detail. No diagrams are needed, however, you must be aware of certain areas of the floor by name. As a simple review, I have enclosed a court diagram below with areas labeled by name that are used in this workout.



The mark of a true champion is how hard they work when nobody is watching.

How do you feel at the end of basketball practice? Are you maximizing your chances to get better during practice with your teammates and your coach, doing whatever it is that your coach has decided would help your individual and team development? Maybe. Maybe not. And what about the days you don't have practice? Sunday? Some Saturdays? What would it hurt if you worked out a little bit more? Took 100 more shots? Lifted weights or ran an extra mile? If you have the extra time and desire to improve your game away from the confines of a team-orientated instructional environment, why not take advantage of it? There is no better time to start than this summer. We have heard it stated hundreds of times in relation to player and team development – “Basketball teams are made in the winter, basketball players are made in the summer.” Now is the time to develop your individual game. Here is a workout that you can use during the summer months, the pre-season, during the weekends while in-season, or after the season in the spring. Players that are truly committed to improving their game are always looking for ways to get an edge on the competition. Well here it is! Let's begin **“Building A Better Basketball Player!”**

Each of these drills should be run in succession - with intensity - throughout the duration of your workout. It should take you approximately 30 – 45 minutes to complete this entire workout. A small price to pay for becoming a better basketball player, and who knows, perhaps a better person in the process.

II. Warm-Up

Like most people, I do think it is a good idea to stretch thoroughly before going hard in a workout. I have been told that you should not really stretch a cold muscle, so it is a good idea to jog a bit and maybe shoot a bit before stretching extensively.

- Jog a few laps around the gym
- Stretch for five to ten minutes
- Mikan drill - left and right hand baby hooks underneath the basket. **(10 / 20 made baskets)**
- “X”-drill (dribble to top corner of key (elbow), take two dribbles in to basket for a lay-up, then dribble to opposite elbow and two dribbles in for a lay-up, alternating sides) **Alternate one-foot lay-ups and two feet power lay-ups. (10 / 20 made baskets)**
- Backboard shots from the block going from side to side just above the block using the backboard and concentrating on form and footwork. **(10 / 20 made baskets)**
- Elbow jumpshots (alternate from elbow to elbow concentrating on form and footwork) **(10 / 20 made baskets)**

Without resting – move on to 10 Free Throws or Wall Sit for 1 or 2 min.

III. Baseline Corner Series (right)

Starting from the right side of the basket on the baseline (corner), there are **four baseline moves** in this series. To start each move, simulate catching the ball with a backspin toss in the air high enough so it comes up close to waist high, then square up to the basket and make a shot fake (optional), then for each of the first three, drive baseline using an "X" on the floor or a rubber spot as something to drive around. Each one of these moves should be done explosively, going hard to the basket, and for the first three, using the hand closest to the baseline to dribble. For the baby hook, use the hand opposite the baseline.

- **Power lay-up:** After driving baseline (right-hand dribble), square up to the basket on the same side that you started on and go up strong with a power lay-up. **(5 made baskets)**
- **Baseline lay-up:** After driving baseline (right-hand dribble), shoot a lay-up (not squared to basket, but rather to the sideline) with the opposite (left) hand off the glass off one foot. **(5 made baskets)**
- **Reverse lay-up:** Drive baseline and go all the way to the other side of the basket, and shoot a reverse lay-up (in my opinion, one of the greatest moves in basketball). I make my players shoot it with their body's square to the basket using the left hand (on left side) and right hand (on right side). (If you started on the right side of the basket, you will drive underneath to the left side of the basket and should be squared to the basket, shooting with the left hand and going off the right foot.) Key – learn to use the area underneath the basket. Many defenders will let you have this area thinking you are in trouble. Take (use) the area, power-slide while dribbling along the baseline, square your shoulders, and then back out on the other side for a power lay-up. **(5 made baskets)**
- **Baby hook:** Instead of driving baseline, use the hand opposite the baseline (left hand in this case) and drive toward the middle and shoot a little baby hook with the same hand you dribbled with. You could also fake the move to the middle and come back to the right hand jump hook. I like that second option a lot. **(5 made baskets)**

IV. Baseline Corner Series (left) - same series from the left side (flip-flop directions).

While fatigued – shoot 10 Free Throws or Wall Sit for 1 or 2 min.

V. Wing Shot Fake Series (right)

This series starts on the wing, just inside the 3-point line (free-throw line extended). As in the *Baseline Series*, you simulate catching the ball on the wing, either by throwing it up in the air or spinning it back to yourself. I believe it is important to catch it as you land in a jumpstop. This way, you have not established a pivot foot and you can then use either foot to start toward the basket. A good shot fake seems pretty easy to do but I've seen a lot of really bad shot fakes. Some people look as though they are convulsing or having a seizure, but it shouldn't be that complicated. With the ball in triple threat position, a bend in the knees, a slight upward motion in the upper body, and a six inch shot fake with the arms can complete a very good shot fake. It is important to stay low and explosive **after** the shot fake. Starting on the right side, there are four parts to this series and all four are done on both wings.

- **Shot Fake and Lay-up:** I'm not sure what to tell you in regard to which foot you should step forward with first, but you need to be conscious of what you are doing. Many travels are called on a person who has given a great shot fake, but ends up moving both feet before putting the ball on the floor. You must put the ball on the floor before moving your pivot foot that you establish when you take your first step. Try to dribble right next to your foot you are stepping with first. When I'm on the right wing, I try to step first with the right foot then take (at the most) two dribbles, stepping onto the left foot and going up strong for the lay-up. It seems to make sense that you would step with your right foot first in this situation, but if you can't get your feet to do this, do what comes naturally or, if your coach has a preference, do it that way. **(5 made baskets)**
- **Shot Fake and Crossover to Lay-up:** The same thing applies here with the footwork. Shot fake with both feet stationary and then step forward this time with the left foot and dribble with the left hand toward the elbow. At the elbow, get down low and crossover to the right hand. It is crucial that you get down low and crossover below the knees. When you are crossing over, the hand that releases the ball should release it below the knee and the hand to which it is being crossed over to needs to "catch" it below the knee. If you don't get down low on the crossover, you will get a **LOT** of turnovers while trying to execute this move. Once you crossover, you should need only one dribble to get to the basket, going off the left foot and shooting a right-handed lay-up. **(5 made baskets)**
- **Dribble toward Baseline and Pull up for Jumper:** When I'm on the right wing and I am driving toward the baseline, I try to step first with the right foot and put the ball in my right hand. *After the shot fake*, take one or two dribbles and finish by stepping left then right and end up near the block and take a backboard shot. **(5 made baskets)**
- **Dribble toward Foul Line and Pull up for Jumper:** *After the shot fake*, take one or two dribbles toward the foul line stepping with the left foot, dribbling with the left hand and then finish by stepping right than left near the foul line and shooting a foul line jumper. **(5 made baskets)**

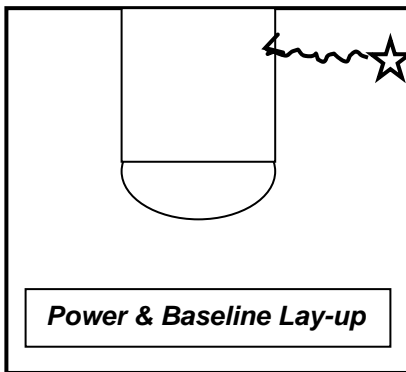
Without resting – shoot 10 Free Throws or Wall Sit for 1 or 2 min.

VI. Wing Shot Fake Series (left) - Do the same series now from the left wing.

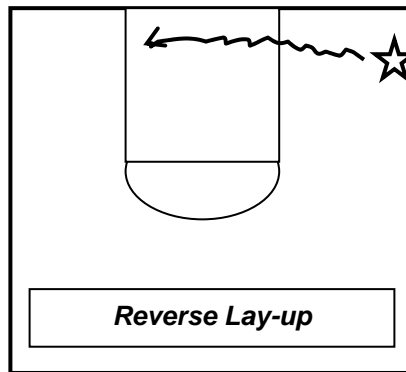
VII. Top of the Key Shot Fake Series (Left & Right)

- **Dribble toward Block for two-foot Power Lay-up:** After catch and shot fake, take two dribbles toward right block for two-foot power lay-up. Drive towards FT line elbow area to simulate dribbling around defender – straighten line out at FT line extended straight to the basket. Repeat drill going to your left side the next time. Each time you catch the ball on top, alternate right and left side dribbles for power lay-up. (*Shot fake optional*) **(10 made baskets)**
- **Shot Fake, dribble toward Free-throw elbow area for Pull Up Jumper:** After catch and shot fake, take one hard dribble toward right FT line elbow area for jump shot. Repeat drill going to your left side the next time. Each time you catch the ball on top, alternate right and left side dribbles and jump shots. Be sure to push ball out in front of you on first dribble on all of these drills. Plant your inside foot (left leg) first at FT line elbow area and then bring outside leg (right leg) around to square your shoulders to the basket before shooting. **(5 made baskets)**

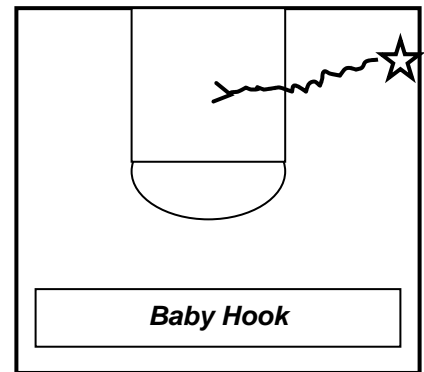
A) Baseline Corner Series



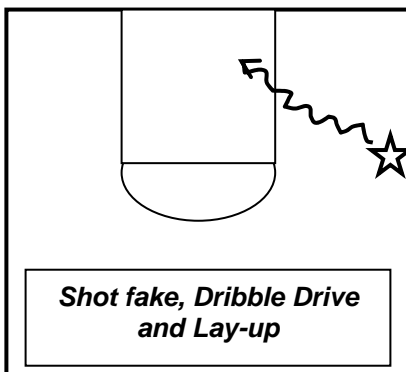
B) Baseline Corner Series



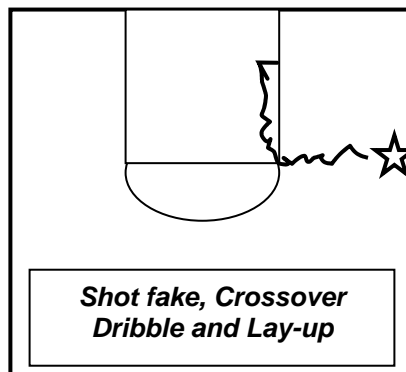
C) Baseline Corner Series



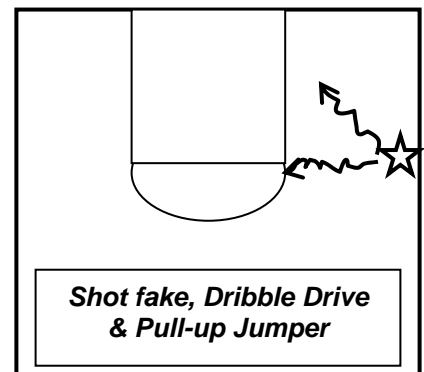
A) Wing Shot Fake Series



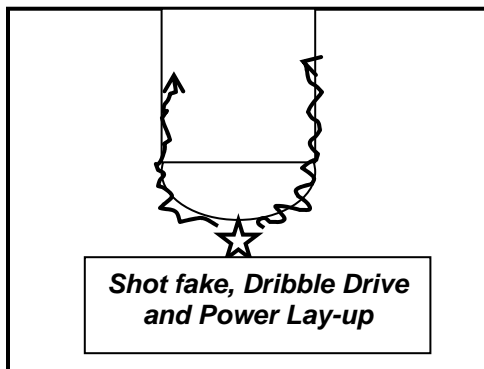
B) Wing Shot Fake Series



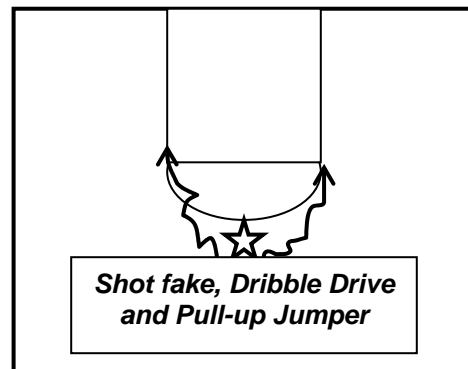
C) Wing Shot Fake Series



A) Top of the Key Shot fake Series



B) Top of the Key Shot fake Series



VIII. Full Court Series (One & Two-Ball Dribbling) - Offensive Moves & Shooting
(1 trip = 1 length of floor) ****offensive moves** - cross over, behind the back, between the legs & stutter move.

Note: if you make a mistake and loose the ball, quickly get the ball(s) back and start over from the place you made the error.. Always make sure to complete the full four trips on each drill! When completed, **you will have made 40 trips and shot 40 free throws!**

2 ball dribble simultaneous bounces - 4 trips - *then rest while shooting 4 free throws.*

2 ball dribble alternate bounces - 4 trips - *then rest while shooting 4 free throws.*

2 ball dribble change of direction (zig/zag) - 4 trips - *then rest while shooting 4 free throws.*

2 ball drop - 4 trips - *then rest while shooting 4 free throws.*

- 2 ball dribble until top of key then drop one ball, make offensive move** and attack basket for lay-up or jumpshot.

Push dribble right hand - 4 trips - *then rest while shooting 4 free throws.*

- Try and make it the length of the floor for a lay-up in 3 / 4 or 4 / 5 dribbles depending on age and ability level.

Push dribble left hand - 4 trips - *then rest while shooting 4 free throws.*

Hurley Drill right hand - 4 trips - *then rest while shooting 4 free throws.*

- Make 3 moves while dribbling down the floor. Once at top of key, once at half court, and once at the other top of the key. Select from offensive moves listed above.**

Hurley Drill left hand - 4 trips - *then rest while shooting 4 free throws.*

The Champ Drill - 4 trips - *then rest while shooting 4 free throws.*

- Use as many moves as possible up the floor (use your imagination) then shoot the lay-up or take the jump shot or perhaps three point shot if strength / ability allows. After taking shot immediately defensive slide back to half court (zig / zag shuffle), touch half-court and sprint to the ball. After recovering the ball, repeat same drill for 4 trips, alternating lay-ups and jumpshots.

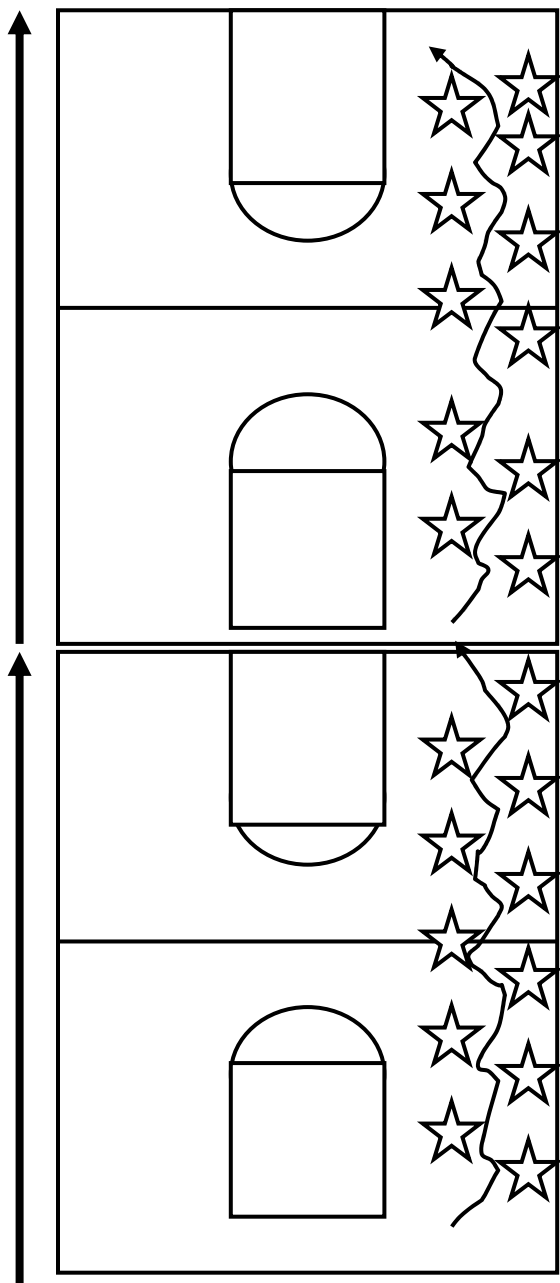
Beat the Pro - 4 trips - *then rest while shooting 4 free throws.*

- Imagination dribble up the floor while pretending to be playing against your favorite NBA player. You must take 2 lay-ups, 1 jump shot, and 1 three-point shot while performing the offensive moves up the court. **You** receive regulation points for the shots taken (**lay-ups and jumpshots are worth 2 points and three pointer is worth 3 points**). **If you loose the ball** while dribbling up and down performing the offensive moves, the **pro** receives **2 points** for his score. Each **missed shot** is worth **2 points** towards the **pro's** score. **Accept the challenge and Beat the Pro!** If the pro beats you - start the game over!! Be a competitor, make your workouts competitive, don't leave the court until you beat the pro!

Without resting – shoot 10 Free Throws or Wall Sit for 1 or 2 min.

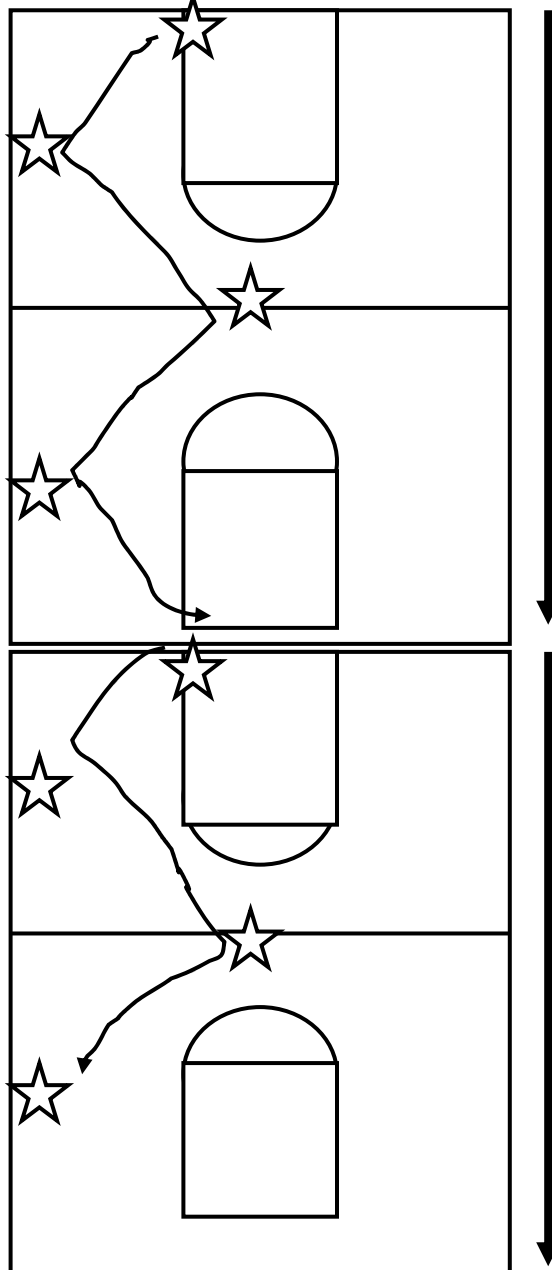
IX. Full Court Series (4 Trips) – This workout consists of **four trips** up & down the floor that incorporates *ballhandling, defensive stance & footwork*. Use of cones or markers is recommended. Stress wide-open speed stance on “freeway” and low, quick, stance in the “city”. **Trip 1 – (City)** Defensive slide zigzagging all the way up the floor. Make sure stance is low and wide while the change of direction at each mark is quick. **Trip 2 – (Freeway)** Quickly pick up ball & speed dribble up to cone with open-floor crossover. Push the ball ahead. Must break down when nearing defender (star) as to protect the ball. Make sure to use right & left hand where appropriate. **Trip 3 – (City)** Quick, crossover dribbles zigzagging up the floor. Plant outside foot at each mark and stress quick change of direction on crossover. Right and left hand dribbles (ball should always be in outside hand away from imaginary defender). **Trip 4 – (Freeway)** Drop the ball & begin full-court defense. Simulate being beat on the dribble w/ defender sprinting to cut off the dribbler. Player should “shuffle, shuffle, sprint” at beginning of each star. They should sprint to a point just beyond the star. One person or large group drill; each new player starts (trip 1) w/ coach’s whistle.

Trip 1 - The City (Def. Shuffle)



Trip 3 - The City (Quick Dribble)

Trip 2 - The Freeway (Speed dribble)



Trip 4 - The Freeway (Def. Shuffle/sprint)

x. ***Some Thoughts On Your Workouts***

Work on your basic skills as much as you can. Anything your right hand can do your left hand should also be able to do. **Repetition** is the key to success in anything in life. As long as you have a ball and a hoop, you can always work on your shooting and moves to the basket. There is no excuse, as far as I am concerned, for not being a great shooter or ballhandler! You, of course, have to know how to shoot and be able to correct anything that is wrong with your mechanics (elbow in, shooting with one hand using the other as a guide only, using your legs, squaring your shoulders to the basket, flicking your wrist to follow through, keeping your motion "fluid" and consistent etc.).

Remember, "***Failing to prepare is preparing to fail!***"

XI. Just Me

From the time I was little, I knew I was great
'cause the people would tell me, "You'll make it ---just wait."

But they never did tell me how great I would be
if I ever played someone who was greater than me.

When I'm in the back yard, I'm king with the ball.

To swish all those baskets is no sweat at all.

But all of a sudden there's a man in my face
who doesn't seem to realize that I'm king of this place.

So the pressure gets to me; I rush with the ball.

My passes to teammates could go through the wall.

My jumpers not falling, my dribbles not sure.

My hand is not steady, my eye is not pure.

The fault is my teammates --- they don't understand.

The fault is my coach --- what a terrible plan.

The fault is the call by that blind referee.

But the fault is not mine; I'm the greatest, you see.

Then finally it hit me when I started to see

that the face in the mirror looked exactly like me.

It wasn't my teammates who were dropping the ball,

and it wasn't my coach shooting bricks at the wall.

That face in the mirror that was always so great
had some room for improvement instead of just hate.

So I stopped blaming others and I started to grow.

My play got much better and it started to show.

And all of my teammates didn't seem quite so bad.

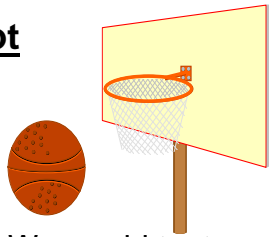
I learned to depend on the good friends I had.

Now I like myself better since I started to see
that I was lousy being great --- I'm much better being me.

*Be The Best **YOU** Can Be!*

XII. Building A Better Shot

As impressionable kids, my friends and I used to imitate the shooting styles of the NBA



greats and some not-so-greats. We would try to guess who the other was trying to copy. Looking back on it now, we usually only copied the players with unique shots. The players with good fundamental shots didn't make our list of interesting enough shots to emulate. As long as basketball is played, there will be a number of shooting styles that seem to work for others. Every shooter does the best they can with the physical tools, experiences, and desire that brought them to the point they are at now. Copying someone else's style is not the recommended route to success.

There are several fundamentals in shooting that will increase the chances of being successful. If mastered, the player has a great opportunity to reach their potential and enjoy the game more.

The body has some built-in mechanisms that, when taken advantage of, will help you perform physical acts more consistently.

A. Balance

When you are balanced you are able to create power and consistency in your movements. You may see players hit "off-balance shots" during games -- it takes a lot of focus and some luck to make these shots. That is why people enjoy seeing them go in. There are reasons for taking off-balance shots, such as when time is running out or the player is confident a "risky" shot is better than an open shot by a teammate. Players do not make careers out of shooting this way. These shots should only be practiced after the fundamentals of shooting correctly have been mastered.

The key to basketball balance is having the player's head centered between the feet. The feet should be shoulder width apart, with the shooting side foot (right foot for a right-hander) slightly ahead of the other foot. The heel of the shooting side foot should be even with the other toe. This gives the player forward / backward balance not achieved with a parallel stance.

The toes should be facing the target of the shot. One of the keys to a consistent, accurate shot is having the shoulders square or perpendicular to the flight of the ball. When the toes are facing the target, the shoulders will naturally line up.

Balance needs to be maintained during the shot and follow through. Movement towards the basket is encouraged for power except during a free throw. This movement is still considered being balanced. Changes in balance can throw off the rest of the mechanics.

As noted earlier in this workout, the two-foot power lay-up can do more to establish balance in your game than any other fundamental skill. How many times during a game do you see this incredible play where a player takes off from 8' – 10' away from the basket only to have the basket taken away because there was a defender waiting to take the charge from the beginning of the play.

B. Seeing the Target

The eyes are the beginning of the chain of events that occur in the body, to send the ball on its way to the basket. Imagine shooting without seeing. We have all tried it during practice. Free throws can be made without seeing because the brain has an imprint of the picture from so many practiced attempts at the same distance. Shooting would be very difficult for a blind person unless they received feedback in another form.

We use the eyes during games to focus in two ways. By soft focusing we are looking at a lot of area, but nothing specific. A player leading a fast break must see the defense, the basket, and teammates so as to make the right decision. When the player decides to shoot, hard focus must occur on the target. The eyes should remain on the target until the ball goes in. Do not follow the flight of the ball. By following the ball your eyes may leave the target too soon. Shooting books and videos encourage several options for the non-banking target:

- **the back of the rim (the part farthest away from the shooter)**
- **the space in the center of the hoop**
- **the entire basket area**
- **the front of the rim (the part closest to the shooter)**

All of the choices will work as long as the shooter is hard focused and consistent. My preference is the area between the front and back rim (the air space in the center of the hoop). This is the area that you want the ball to fall into. Your shot will hit what you hard focus on. The rim is an easier focus point, however, the shooters need to make adjustments so that they do not actually hit their targets.

Shooting bank shots off the backboard is another option with positives and negatives. Banking is easiest when attempted at a 45-degree angle and closer than 15 feet from the basket. The target should be the upper near corner of the shooting square on the backboard.

Banking is an advantage when under physical pressure inside during a game. Bumping and pushing will make a soft swish more difficult. The bank shot allows more room for error.

Banking has disadvantages also. Banking works well without the need for arching the shot. Flat banks become the norm for young shooters. This creates a low arch habit that will be hard to break later. I would advise not teaching banking (except for lay ups) to beginning shooters. This can be taught later when the good arch habit is established.

The other problem with outside banking is that it can cause some confusion as to what the target should be. During the speed and pressure of a game the player needs targeting to be simple without question. Some players become excellent bank shooters with a lot of practice. I would rather see the time spent practicing the shots that will make up 90% of the attempts.

C. Holding the Ball

How your hands hold the ball will have a lot to do with your results. This is where we focus on the "one handed shot". Shooting is pushing the ball with one hand towards the basket. Even though we hold it with two hands, one pushes, and the other doesn't (it is a guide only). When we were young it looked like players shot the ball two handed. It also made sense to us that two hands are stronger than one for generating power. Because we were wrong on both accounts, we developed bad shooting habits.

Place your strong hand on the ball with your fingers comfortably spread. Having your fingers too close together will cause a lack of side-to-side control. Spreading them too far will not allow the hand to relax. There should be equal spacing between fingers, with a slightly bigger gap to the thumb. The thumb should not separate too far and become a tee on the bottom of the ball. The thumb and little finger act as holders while the middle three fingers do the pushing.

Bring the ball up to the shooting position. Place the off hand (left hand for most) in the lower front corner of the ball. The thumbs should form a "T" when the ball is lifted and held in the proper position. This position will keep the ball in place on the shooting hand and prevent the off hand from helping to push the ball. Try taking your left hand away - when you do does the ball fall to the left. If so, you are using your off hand to balance and shoot the ball in which case your holding position is incorrect.

D. The Shooting Line

Getting and maintaining the shooting line is the most important step in getting side to side accuracy. Our bodies are made in a way that allows us to push an object in a straight line if:

1. the eyes choose a target
2. the shoulders are perpendicular to the path
3. the ball is in a line with the foot, knee, shoulder, elbow, wrist, and hand on the shooting side of the body

When there is target, balance, one hand pushing, and a good shooting line, the ball goes in the right direction. To get a good shooting line start with the feet as discussed in the balance section. Hold the ball in front and above your shooting shoulder. Keep your shooting elbow under the ball. Check your ball position by noticing how it seems to cover half of your face when in the correct position.

Some players have trouble getting in this position because their wrists are not as flexible as others. In this case it is more important to be comfortable than correct. If there are "born shooters", they are the ones with flexible wrists that allow the perfect shooting line. The knees should be comfortably bent in preparation for the shot.

E. The Shooting Motion

Once you are in position to shoot, start by bending at the knees in a down and up motion. As you extend your legs upward, begin raising the ball. Your back and shoulders will extend upwards. The shooting hand will be almost parallel to the ground just before the release. Push your arm, wrist and fingers towards the basket. The snap of the wrist sends the ball towards the basket. Avoid a throwing motion. The forearm goes up rather than out to the basket. The ball should roll off the tips of the middle fingers as the wrist snaps down. Moderate backspin on the ball will result, creating a soft shot that holds on the rim. Your ultimate goal in the shooting motion is to develop a "one-piece" shot that has you catching the ball in the shooting pocket coiled and ready to shoot. The one-piece shot refers to the one motion of exploding up for the shot after the catch. You should not have to cock the ball, you should not have to bend your knees, both of which will give the defender plenty of time to close-out and defend your shot.

F. Arching the Shot

Almost all basketball shots have some sort of arc after the point of release. Since the hole in the basket faces up and the hoop is 10 feet off the ground, it stands to reason that the higher the arc, the better the chances of making the shot. The energy required to get the ball high enough to drop nearly straight down is too high to consider this an option. A flat angled shot takes less energy, but unless the rim is bent down and facing the shooter, this is not the way to go. A study conducted by Brooklyn College physicist, Peter Brancazio found that at 15 feet the optimum angle of release is about 50 degrees.

Most young shooters are shooting low arcing shots. All the mechanics of the shot may be correct, but if the arc is low, the percentage is going to be low. It is very unusual that someone shoots with too much arch. Increased shooting arch can be achieved by making sure that the shooting forearm goes up instead of out towards the basket, during the shooting motion.

G. Power Production

For new shooters, it is fairly easy to use good form close to the basket. As the distance gets greater, the shot tends to fall apart. Helping the student understand how to generate power without sacrificing form is essential.

Power comes from two sources: 1) momentum, 2) the extension of the joints during the shooting motion.. Momentum is the strongest form of power. If a shooter falls away during a shot, it is very hard to get the distance needed comfortably. Leaning in towards the basket makes the shot easier. The legs are the strongest muscles in the body. Using them to generate power allows the upper body to relax and stay consistent. Shooting off the dribble or pivoting towards the basket before the shot will start forward momentum.

Another way to generate power is to allow the arms to begin lower during the shot. We teach starting with the ball up near the head. Sometimes the distance of the shot or the size of the shooter requires more power than is possible keeping the ball up. As long as the shooting line is maintained, the shot can be lowered as much as needed.

H. Free Throws

Free throw shooting can cause problems for young players. If the distance is not correctly adjusted for the size of the shooter, several things can happen. Lets say an 11 year old boy is in a youth game with a 15 foot free throw line. To avoid going over the line during the attempt, the boy has the following options:

1. Stand two feet behind the line, lower the ball in the shooting line, and use his legs and momentum to get the distance without going over.
2. Stand at the line and throw his mid section backward as a counter force. This puts a lot of strain on the upper body and will create a bad habit. Too many young players use this method.

The best solution is to have the free throw line moved up. If this isn't possible, go with the first choice. At least the shooting technique will not be compromised.

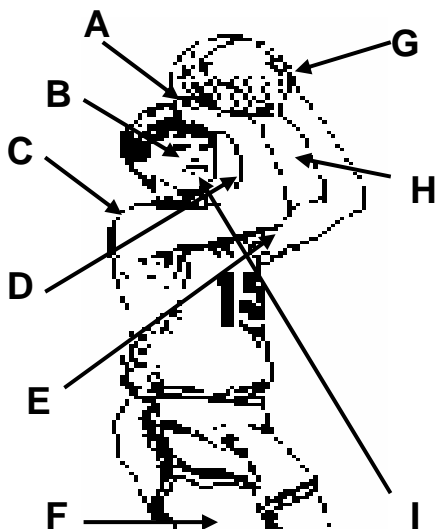
I. Keys for Consistent Free Throws

- Get balanced at the line.
- Use a routine.
- Positive self-talk.
- Create the shooting line with the elbow under the ball.
- Sight the target.
- Bend slightly at the knees and shoot.
- Arch the ball high enough.
- Follow through.
- Jump if necessary. Do not sacrifice accuracy for power. It is better to practice closer to the basket or use a smaller ball.

J. Checklist of shooting fundamentals

1. Do you square-up (feet and shoulders) to the basket and maintain balance?
2. Is the ball sitting comfortably on your hand?
3. Are you "in line" (ball, elbow, shoulder, knee, foot)?
4. Are you using proper targeting? What are you focusing on? (be consistent)
5. Is the ball being shot without off-hand interference?
6. Is the arch in the optimum range - are you lifting your shooting arm elbow up?
7. Is the *distance* between your shooting hand wrist and shoulder remaining fairly constant during the shot? (remember - you should be able to fit a basketball in that space during the entire shot).

XIII. The Perfect Shot Model



A. – The ball should be resting on the pads of your fingers and the fingers spread comfortably to provide the best control. Accurate shooting depends on finger-tip control. With the ball resting on the pads of your fingers, there should be enough space between your palm and the ball that two fingers can fit in the space. To shoot properly, you shoot with the fingers, not the palm.

B. – Eyes should be on the target. Getting your shot “ready” on the catch is essential to give you more time to focus on the basket. As discussed earlier, there are a couple of different spots you can aim at. I suggest the space in the middle of the basket or the back of the rim. That way, with the perfect backspin rotation of your shot, the ball will hit the back rim if shot long and drop down in the basket.

C. – Always make sure to square your shoulders to the basket. If you square your shoulders, your feet will follow them. Having your shoulders and feet square to the basket is essential in lining up your “perfect shot”.

D. – The space between your wrist and shoulder / are area should always remain the same on the catch, when bringing the ball up, and on the shot. If this distance changes, it probably means you are now throwing the ball at the basket instead of shooting it up at the basket with the proper lift. Remember that you should be able to put another ball in this space during the entire shot. It will feel uncomfortable at first, but as you practice and get older and stronger, it will feel natural.

E. – The shooting elbow should be parallel to the floor and relaxed. You should not have your elbow jammed too close to your side. The elbow up in this position is critical in developing the up lift on your shot. Remember to imagine you are in a phone booth with the top of the phone booth the only way to get your shot off. Ask someone to look at your shot and see if it is going out the top of the phone booth. Like drawing a gun in those old Western movies, the arm and elbow should come up on the side the same way every time.

F. – The stance may be the most important overall part of your complete game. Being down low and ready to play both on offense and defense can make you a better player instantly. The knees should be bent with your butt down and out. If your butt is not out you will not have the power on your shot necessary for the longer shots. Feet should be spread comfortably (shoulder width) with your shooting hand foot slightly ahead of the other. Remember how to find the proper foot alignment. Take your off-hand foot and place the toe in the middle of your shooting hand foot. Then move the foot out from that point to about shoulder width apart.

G. – Your off-hand is only a guide hand. This hand should be pulled off the shot before you reach the release point of the ball on your shot. If you take the guide hand off the ball while lining up your shot and the ball falls off your shooting hand, then you probably have too much guide hand in your shot and you have become a two handed shooter. Two handed shooters usually push the ball left or right, instead of straight at the basket.

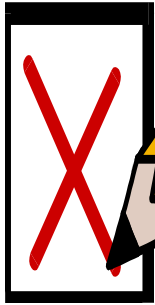
H. – Your arms should be positioned in a way so that when the ball is in this shooting pocket location, there will be a “window” from which you can see the basket. Too many shooters bring the ball up to shoot and have it directly placed in front of the rim so their vision of the basket is completely or partially obstructed. Having your shooting arm and elbow aligned on the side with a loose and relaxed feel, will prevent your arm from coming up in front of your face on the shot.

I. – Smile, with constant practice and repetition on the correct shooting form, your shot is going to hit nothing but the bottom of the net! Confidence plays a huge part in becoming a good shooter. The person who lets a missed shot bother them probably will not make many more! Confidence, however, can only be developed by practicing the proper way to shoot. Once you develop the proper shooting techniques, adding game-like shots with proper speed and intensity in your workout is essential in creating the perfect shot.

XIV. Shot Result**Problem****Remedy**

XIV. Shot Result	Problem	Remedy
Misses consistently to the left.	Elbow may be out of line to the outside. Feet may be pointed left of the target. Ball follows shoulders. Shoulders follow feet.	Have shooter focus on the shooting line. Provide feedback until shooter can line up correctly. Do drills that focus the shooter's attention on the square up.
Misses consistently to the right.	Elbow may be out of line to the inside. Feet may be pointed right of the target. Ball follows shoulders. Shoulders follow feet.	Have shooter focus on the shooting line. Provide feedback until shooter can line up correctly. Do drills that focus the shooter's attention on the Square up.
Misses are usually side to side.	No dominant side. Look for guide hand interference. May be slight.	Have the shooter try using the index finger on the guide hand as the only part of the support hand touching the ball. Do this until the shooter is confident that the guide or support hand can hold the ball without pushing.
Misses are straight but are hitting the front or back rim.	Check the arch. Probably too low. Check distance between shooting wrist and shoulder. shooter may be bringing wrist back toward shoulder & "throwing" the ball.	Have the shooter shoot with more arch than they feel is comfortable. When they are shooting at the right arch, let them know and try to get them to learn the feel of the new arch.
Misses even though shooting line is intact.	Check for balance. Does the shooter lean during release or need to regain balance after follow through? Targeting. Where are they looking? Hand / ball contact may need to be checked.	Have shooter focus on good base and balanced upward, inward movement. Drill until Shooter can identify & control. Help develop targeting habits. Make sure that fingers are spread and that ball rests in the hand instead of the finger tips. have shooter focus on release point of the hand.

XV. Basketball Fundamentals Checklist



Passing

Eye Contact – Crisp two-handed passes (with one arm behind ball and one as a guide (same as shooting position) – Pass to Target (outside shoulder) – Step into the pass – Use dribble to create better passing lanes – Use bounce passes more vs. zones and on the fast break.

Catching

Eye Contact - Target hand up – “trap” ball in shooting pocket with guide hand on side and shooting hand directly behind ball – “Call” for ball whenever possible – Step into the pass – Move ball to side with elbows out when trying to “swoop” the ball from side to side avoiding the defender – Always turn and square up to the basket on every catch.

Shooting

Lay-ups

Concentration – use the backboard whenever possible – aiming (top corner of white square on board – Jump off the left foot for a right-handed lay-up, right foot for a left handed lay-up – Two-foot “power” lay-up whenever possible (avoid charge, improve balance, better passing opportunity, better chance of drawing and making three-point play).

Jump shots

Elbow in – Release ball up (not out) – Imagine shooting in a phone booth with the top of the booth the only exit (high arch) – Flick wrist at end of the shot and follow through – fore finger (middle) should be last to touch the ball – Distance between wrist and shoulder should remain the same throughout shot (“L” shape) - Should be able to place another ball in the space while shooting) – Eyes on target (over the front of the rim) – One-hand shot with other hand as guide only – Use legs in shot and release ball at top of jump – Square shoulders to basket.

Rebounding

Mentality should be “every shot is missed and every rebound is yours” – Follow shot in flight and learn to guess where rebound will bounce – On blockout, first find man before turning into potential offensive rebounder (stay between your man and the basket) – Stay low and wide with your stance (should be tough to move you) - Long rebounds on 3-point shots – “Chin” the ball with elbows out upon securing the rebound.

Dribbling

Head up, see the floor – Push ball ahead on full-court speed dribble, lower controlled dribble around defenders in the half-court – Use dribble to penetrate to basket and/or improve passing lane - Contact with ball should be with finger tips – Keep your body between the ball and defender.

General Offense

Eye contact, know where the ball is – shot selection, take good shots you can make – work on position for offensive rebounding on or just before shot – pass and move (cut to basket or screen for someone) – Keep proper spacing on floor (15’ - 18’) – Stay low & “ready” when catching the ball – V-cuts before using screens.

General Defense

See the ball and your man – Stay between man and basket when shot is taken – Rest on offense (not defense) – Keep hands up (makes your defense “bigger” and improves chances of deflections) – Shuffle feet without crossing feet – Stay wide and low with head up and balanced – Stay about an arm’s length away depending upon your quickness and quickness of the player you are guarding – Outside hand up and inside hand down - Jump in the direction of the pass when guarding defender – Defensive position changes with length away from the ball – Stay in your stance!

XVI. Motivation and Inspiration

Talent is God-given; be humble. Fame is man-given; be thankful. Conceit is self-given; be careful. *John Wooden*

Destruction isn't necessarily a bad thing; it can be good if what you're destroying is immaturity, the fear of failure, jealousy or lack of commitment. *Mike Krzyzewski*

Obviously there have been times when I've failed. But there have never been times when I thought I would fail. *Michael Jordan*

Great effort springs naturally from a great attitude. *Pat Riley*

One thing I don't believe in: excuses. *Karl Malone*

A man may make mistakes, but he isn't a failure until he starts blaming someone else. *John Wooden*

The bottom line – no matter where you come from or your economic background – is to associate yourself with people interested in making your life better. *Grant Hill*

First, master the fundamentals. *Larry Bird*

The nicest thing people ever said about me as a basketball player was that I made the players around me better. To me, there's no higher compliment. *Bill Walton*

Sometimes a player's greatest challenge is coming to grips with his role on the team. *Scottie Pippen*

It's amazing how much can be accomplished if no cares who gets the credit. *John Wooden*

If you go out with one focus in mind, to contribute to the team's success, individual accolades will take care of themselves. *Michael Jordan*

What I put into my basketball is what I get out of it. *Grant Hill*

The best players, when they detect a weakness in their own game, go out and work on it until the weakness becomes a strength. *Bill Walton*

You can't get much done in life if you only work on the days when you feel good. *Jerry West*

Success is never final. Failure is never fatal. It's courage that counts. *John Wooden*

One way to regain your rhythm on offense is to make some big plays on defense. *Bill Walton*

Be more concerned with your character than your reputation. Your character is what you really are, while your reputation is merely what others think you are. *John Wooden*

The awards and championships are great, but the journey is what I'll remember. *Hakeem Olajuwon*

Accept a loss as a learning experience, and never point fingers at your teammates. *Michael Jordan*

Don't let what you cannot do interfere with what you can do. *John Wooden*

My advice to kids? Don't be like me – be better than me. *Shaquille O'Neal*

Ten Thoughts to Help You Avoid Discouragement

- 1. Look at life as a journey and enjoy the ride. Get the most out of the detours and realize they're sometimes necessary.**
- 2. Do your best, but if what you've been doing has caused you discouragement, try a different approach. Be passionate about the process, but don't be so attached to the outcome.**
- 3. Wish the best for everyone, with no personal strings attached. Applaud someone else's win as much as you would your own.**
- 4. Trust that there's a divine plan, that we don't always know what's best for us. A disappointment now could mean a victory later, so don't be disappointed. There is usually a reason.**
- 5. Ask no more of yourself than the best that you can do, and be satisfied with that. Be compassionate toward yourself as well as others. Know your calling, your gift, and do it well.**
- 6. Don't worry about something after it's done; it's out of your hands then, too late, over! Learn the lesson and move on.**
- 7. Have the attitude that no one, except you, owes you anything. Give without expecting a thank-you in return. But when someone does something for you, be appreciative of even the smallest gesture.**
- 8. Choose your thoughts or your thoughts will choose you; they will free you or keep you bound. Educate your spirit and give it authority over your feelings.**
- 9. Judge no one, and disappointment and forgiveness won't be an issue. No one can let you down if you're not leaning on them. People can't hurt you unless you allow them to.**
- 10. Love anyway... for no reason... and give... just because.**

WHY

THE PRINCIPLE: If you have a big enough “why”,
you will always discover the “how”.

Last year, Oprah Winfrey interviewed a man named Randy Leamer. Randy’s young daughter was going to die unless she received a new kidney. Randy was eager to give one of his, but the doctors refused to let him because he was so overweight.. But they gave him eight months to lose 100 pounds.

He lost the weight and even said that it wasn’t that difficult to do because he had a tremendous incentive - *to save his daughter’s life*. In other words, as soon as he had a big enough “why”, he discovered the “how”.

WHEN YOUR “WHY” GETS BIGGER, YOU GET BETTER

One day a journalist happened upon a work site. He noticed three bricklayers and asked each of them what they were doing.

The first man, who was working apathetically, said, “What do you think I am doing? I’m laying bricks.”

The second man, who was a little more involved in his work, responded, “I am building a wall.”

But the third man, who was totally absorbed, replied, “I’m building a cathedral for the Lord!”

WHEN YOUR “WHY” GETS BIGGER, YOU GET BETTER

QUESTION: WHAT IS YOUR WHY??

Making the team / getting playing time
or
Helping your team win a championship

WHEN YOUR “WHY” GETS BIGGER, YOU GET BETTER

Motivating Yourself

Our reaction to failed attempts at success often determines whether our ultimate goal will ever be reached. Henry Ford once said “Failure is only the opportunity to begin again more intelligently.” Consider the following story the next time you fail.

It was late afternoon and a skinny young man was dashing down the steps at his school to check out the bulletin board by the gym. His heart was pounding as he saw the list that was tacked to the board. This list would tell him if his dream of making the high school basketball team would be realized. He read the list again and again, each time with the same result – his name was not there. He had failed. That day, the moment, would change his life.

For the next year, regardless of the weather, he practiced 4-6 hours every day. There were many nights that he was all alone under the moonlight, practicing every move, every shot that he needed to make next year’s team.

The ending is a happy one. He did make the team – and Michael Jordan, on the heels of failure, went on to become the greatest basketball player of all time.

“Those who dare to fail miserably, can achieve greatly.”
- Robert F. Kennedy

**Don't be
AFRAID
To Fail**



U.P. to L.A. Enterprises, Inc.

Mail-in Order Form
(Products Listed On Next Page)

Jamie Angeli, 277 E. 207th Street, #4F, Bronx, NY 10467

Phone: (646) 385-9393 / Fax: (413) 803-8941 / E-mail: support@uptola.com

Ship To:

Name _____

Address _____

Address _____

City _____ ST _____ Zip _____

Phone _____

E-mail _____

Ordering Procedure

- 1) Complete "Ship To" Information Above
- 2) Complete Product Order Form on Next Page
- 3) Mail Order Form / "Ship To" Page / Money Order or Check to:

Jamie Angeli
277 E. 207th Street, #4F
Bronx, NY 10467

All money orders or checks should be made out to:

Jamie Angeli

BOOK / DVD / CD-ROM / SUBSCRIPTION ORDER FORM

Quantity	Item Name	Category	Price	Total
	3000+ Coaching Clinic Notes (CD-Rom)	All Areas	39.95	
	Assembly Line Skill Builders (Book / DVD)	Team Drills	27.95 / 24.95	
	Attacking Junk Defenses (Book / DVD)	Zone / Man Offense	27.95 / 24.95	
	Backdoor Buckets (Book / DVD)	Man Set Plays	23.95 / 21.95	
	Double / Triple Post Zone Motion Offense (Book / DVD)	Zone Offense	22.95 / 24.95	
	Euro Ball Screen Offense (Book / DVD)	Man Offense	27.95 / 24.95	
	Flexible Dribble Drive Offense (Book / DVD)	Man Offense	21.95 / 24.95	
	Game Time! (Book / DVD)	Pregame Warm-up	22.95 / 24.95	
	Jim Saia 1-4 High Offense (Book / DVD)	Man Offense	26.95 / 24.95	
	Princeton Series Continuity Offense (Book and DVD)	Man Offense	27.95 / 24.95	
	The Fusion Offense (Book and DVD)	Man Offense	27.95 / 24.95	
	Pass Option Offense (Version 1) (Book / DVD)	Man Offense	25.95 / 22.95	
	Pass Option Offense (Version 2) (Book Only)	Man Offense	25.95	
	Olympic Gold–World’s Best Sets & OB Plays (Book Only)	Man Offense	29.95	
	Implementing the Dribble Motion Offense (Book Only)	Man Offense	29.95	
	Zone Pressure Match-Up System (Book Only)	Zone Defense	20.95	
	Scouting America’s Top Basketball Programs (Vol. 1 Book)	Man / Zone Sets	39.95	
	Scouting America’s Top Basketball Programs (Vol. 2 Book)	Man / Zone Sets	39.95	
	Scouting America’s Top Basketball Programs (Vol. 3 Book)	Man / Zone Sets	39.95	
	Scouting America’s Top Basketball Programs (Vol. 4 Book)	Man / Zone Sets	39.95	
	Scouting America’s Top Basketball Programs (Vol. 1 - 4 Book)	Man / Zone Sets	139.95	
	Scouting America’s Top Basketball Programs (Vol. 1 - 4 Binder Pack)	Man / Zone Sets	129.95	
	Jamie Angeli Complete (19) Book Package (E-book and Book)	All Areas	147.00 / 275.00	
	Scouting Hoops LIFETIME Online Membership	Man / Zone Sets	77.00	
	Hooptube.org LIFETIME Online Membership	Coaching DVD Previews	57.00	
			Total	