



SPAIN'S WINNING OFFENSE

Jose Vicente "Pepu" Hernandez started his coaching career in 1989 as assistant coach of Estudiantes Madrid. In 1994 he became head coach and led the team to eight semifinals, one final of the championship and a King's Cup win (in 2000). In 2005 Hernandez became head coach of the Spanish men's national team and this year he won the Gold medal at the FIBA World Championship in Japan.

The first priority on offense was to use our very quick guards to dribble the ball up the floor at high speed. The guards would look to pass to the forwards sprinting ahead of the ball from all broken plays or interceptions or deflections from our 2-2-1 zone press or 3-2 zone. The point guard (or the other guard) would alternate in handling the ball with the other guard and the small forward sprinting on the sideline lanes. On the offensive transition, after a basket scored by the opponents, the ball would go:

- ▼ To the other guard or the small forward running in the sideline lanes.
- ▼ To the power forward for a catch close to the basket.
- ▼ To the center, usually the trailer, after an on-ball screen (pick-and-roll).

On the half court, a series of plays were run from the main offensive alignment of three players on the perimeter and two inside the three-second lane, either high ("horn"), low, or staggered (high-low).

Another priority was the dribble penetration for our very quick and great ball-handler guards, who could also shoot very well from the perimeter.

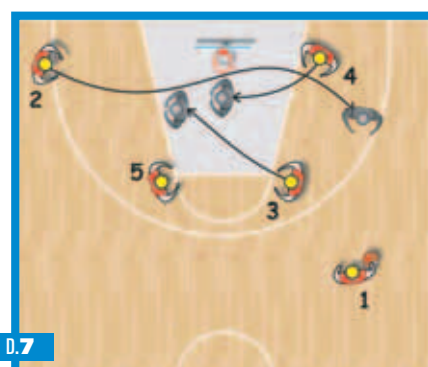
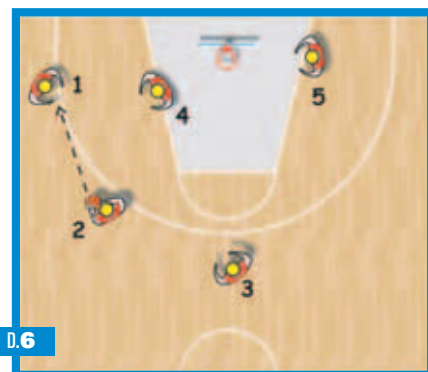
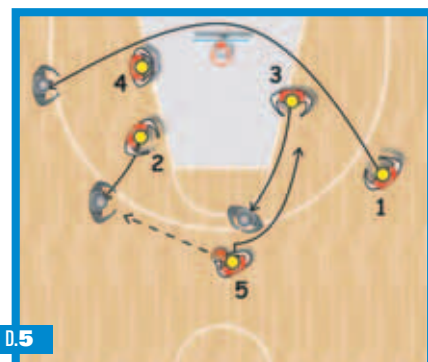
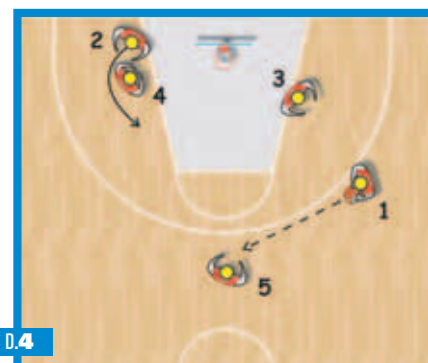
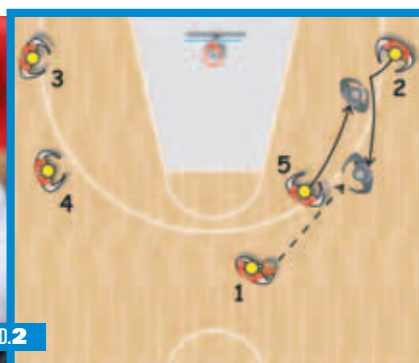
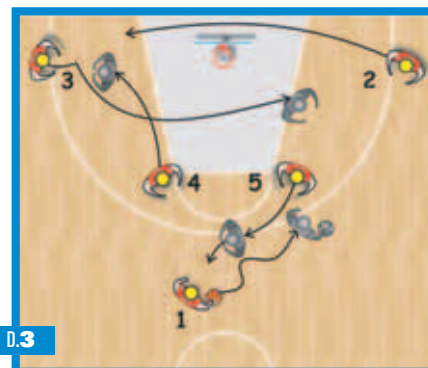
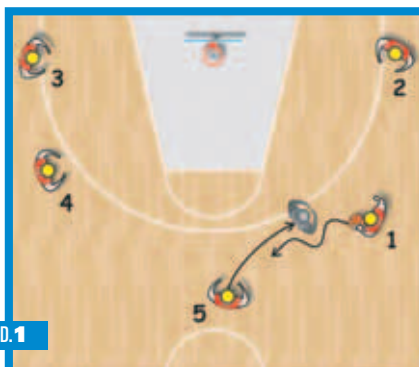
An important aspect was that many half-court plays "flowed" and began from a full-court transition.

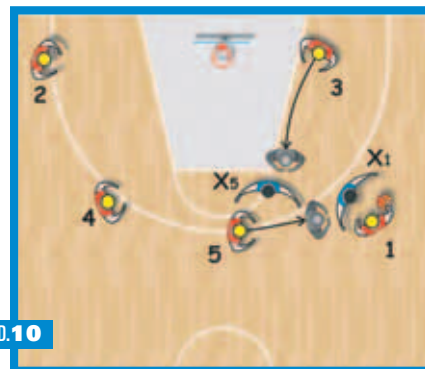
THE PERSONNEL

THE GUARDS

The guards were very quick and they also handled the ball very well, attacking the defenders with the crossover dribble and the crossover dribble fake. They were able to penetrate very effectively and were very dangerous from the perimeter as well. Thanks to their outstanding ball-handling ability, they were able to create their own shots off the dribble.



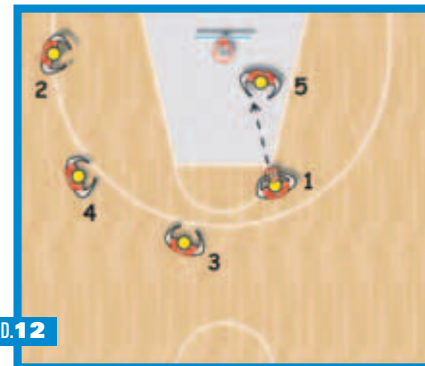




D.10



D.11



D.12

THE FORWARDS

They could both play inside as well as outside the three-second line. All of them had good shooting ranges, also from the three-point line, with the "catch-and-shoot" jump shot, as well as the pull-up jump shot off the dribble. A prime example of this was Jorge Garbajosa, the best three-point shooter of the final.

THE CENTERS

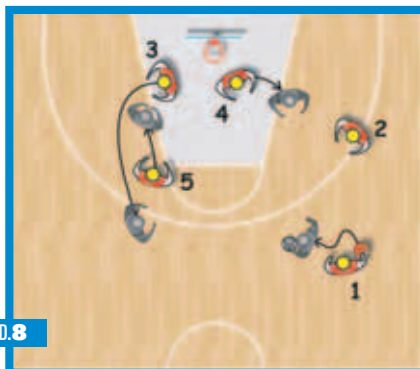
They were versatile players, with good inside moves and fine shooting touches outside the three-second line. Their main attacking moves were the "back in" dribble with a jump hook and a turn-around jump shot.

OFFENSIVE TRANSITION PLAYS

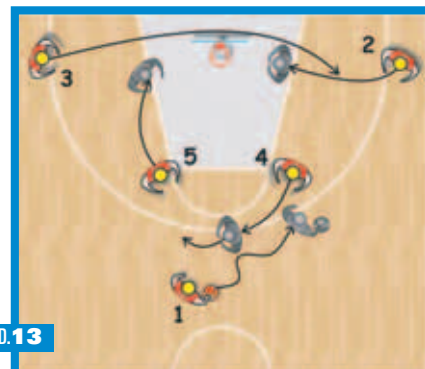
Here are the different options, based on the player involved.

OPTION FOR 2 (NAVARRO)

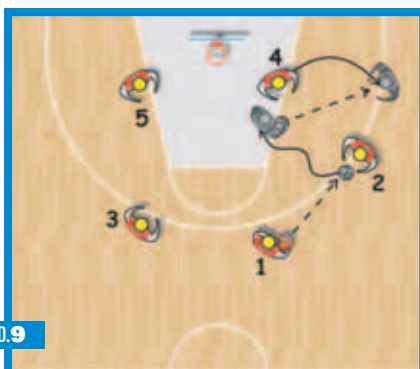
3 and 2 are in the corner after the primary break. 4 is on the left wing and 1 has the ball on the right side of the court, while 5 is the trailer. 5 runs a pick-and-roll for 1, who dribbles to the center of the court, and then 5 down screens for



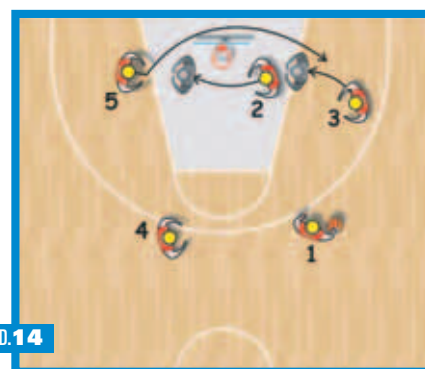
D.8



D.13



D.9



D.14

2, who curls around 5 and receives the ball from 1 for a jump shot (diagr. 1 and 2).

OPTION FOR 1 (CALDERON)

3 and 2 are in the corners after the primary break, and 4 and 5 are set at the corners of the free-throw area. 5 screens on the ball for 1, while, at the same time, 4 sets a down screen for 3, and 2 cuts across the baseline (diagr. 3). 3 goes to the low-post position, 4 makes another screen, now for 2, and 1 passes the ball to 5 (diagr. 4). 5 passes the ball to 2, and 1 cuts off the baseline screens, first from 3, then from 4, and comes to the wing area. 3, after the screen for 1, makes a blind screen for 5, and 5 goes to the low post (diagr. 5). 2 passes to 1 for a shot, or to 4 in the low post (diagr. 6).

OPTION FOR 4 (GARBAJOSA)

3 and 4 set a staggered screen for 2, who cuts

off the two screens and comes high (diagr. 7). 5 makes a down screen for 3 (screen-the-screener), who cuts off the screen (diagr. 8). 1 passes to 2, who drives to the basket. On this move, 4 flares out to the corner to receive the ball from 2 and shoot (diagr. 9).

OPTION FOR 5 (GASOL)

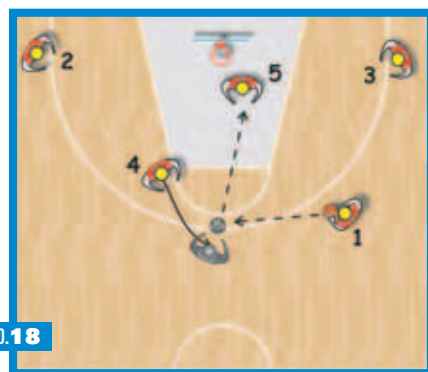
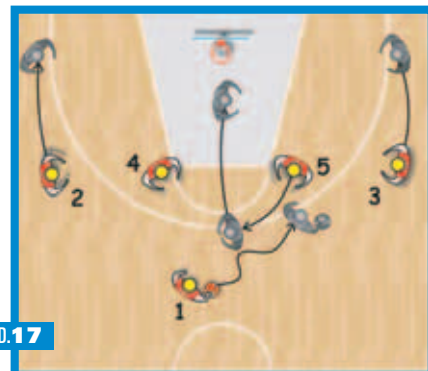
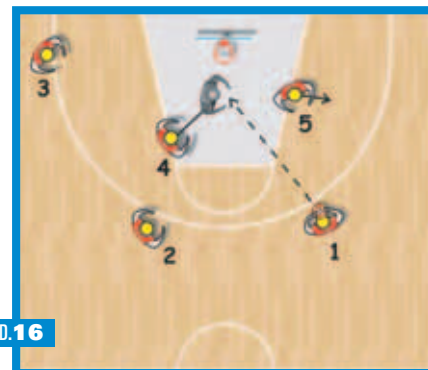
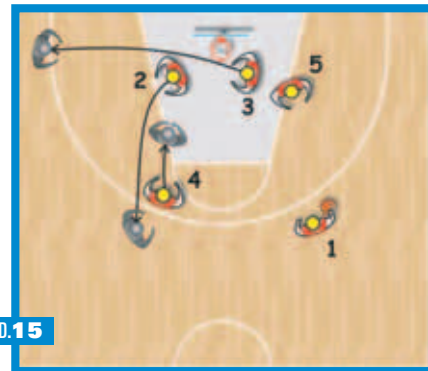
5 sets an on-ball screen for 1, and immediately after screens for 3. 3 then sets a screen (screen-the-screener) on 5's defender (diagr. 10).

1 dribbles off the 5's screen, while 3 cuts high after setting the screen on 5's defender. 5 cuts to the basket (diagr. 11). 1 passes the ball to 5 under the basket (diagr. 12).

SET PLAYS

PLAY FOR 4 (GARBAJOSA)

3 and 2 are in the corners, 4 and 5 are set at



the corners of the free-throw area, while 1 is in the middle of the court. 2 sets a screen for 3, who cuts along the baseline, and gets off the opposite corner, while 4 sets an on ball screen for 1 (diagr. 13). 2 continues his cut and sets a baseline screen for 5, and then 5 receives another screen from 3 (diagr. 14). 3 flares out to the corner and 2 receives a down-screen from 4, and then comes up high (diagr. 15). 4 cuts to the basket after screening for 2 and receives the ball from 1 (diagr. 16).

"HORNS": ANOTHER PLAY FOR 4 (GARBAJOSA)

The initial set is a 1-4 formation. 5 sets a screen on the ball for 1, who dribbles off 5's screen, while 2 and 3 flare to the corners (diagr. 17).

After setting the on ball screen for 1, 5 rolls to the basket, and 4 runs out from the high post position and gets the ball from 1. From this spot, he can shoot, drive to the basket, or pass to 5, 3, 2, or 1 (diagr. 18).

PLAY FOR 5 (GASOL)

4 and 5 set a staggered double screen for 3, who cuts off and sets an on-ball screen for 1, who was dribbling to the opposite side of the staggered double screen. 2 cuts across the baseline and sets himself below 4 and 5 (diagr. 19).

1 dribbles off 3's on-ball screen. Immediately after the screen, 3 rolls to the corner (diagr. 20).

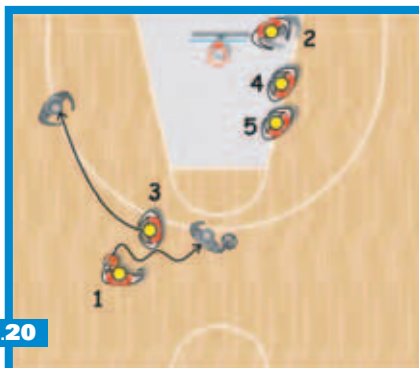
2 cuts off 4 and 5 and goes to the top of court, while 4 goes to the corner and 5 posts up on the low-post position (diagr. 21). 1 makes a skip pass from one side of the court to the opposite corner to 4 (diagr. 22). 4 passes to 5 and cuts to the opposite corner to clear out this area of the half court and let 5 play one-on-one. 3 cuts and curls back, positioning himself on the opposite block to 5, who can play one-on-one or pass to the teammates on the perimeter, 1, 2 or 4, or inside to 3 (diagr. 23).

VARIATION OF THE PLAY FOR 5 (GASOL)

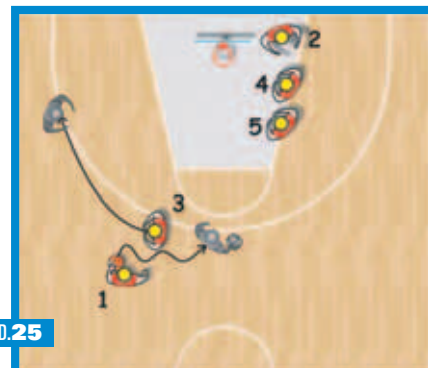
The beginning is the same: 4 and 5 set a staggered double screen for 3, who cuts off and sets an on-ball screen for 1, who was dribbling to the opposite side of the staggered double screen. 2 cuts across the baseline and sets himself below 4 and 5 (diagr. 24). 1 dribbles off the 3's on-ball screen. Immediately after the screen, 3 rolls to the corner (diagr. 25). 2 cuts off 4 and 5. 1 passes to 2 (diagr. 26). 2 drives to the middle of the three-second lane, while 4 goes to the corner and 5 cuts to the basket to receive a pass from 2. If 2 cannot pass to 5, he can kick out the ball to 4 in the corner (diagr. 27).

ANOTHER PLAY FOR 5 (GASOL)

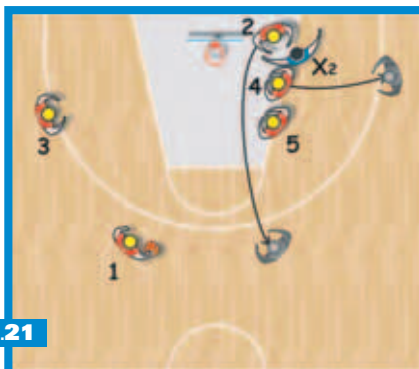
2 cuts around 5 and 4, and then goes in the middle of the half court, while 5 flares to the corner, and 4 goes to the low-post area on the same side of the court (diagr. 28). 1 passes to 2, 5 sets an on-ball screen for 2. 2 dribbles off 5's on-ball screen, and then 5 rolls to the basket to receive the ball from 2 (diagr. 29).



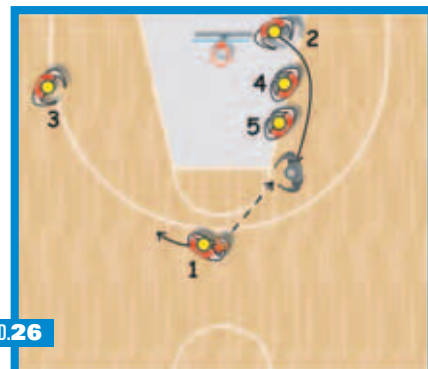
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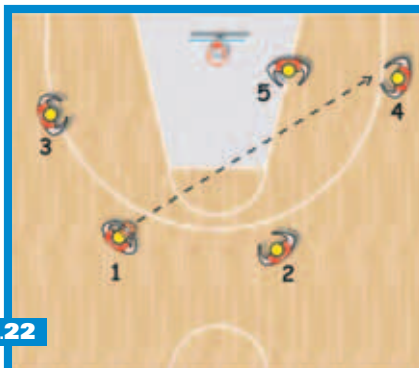
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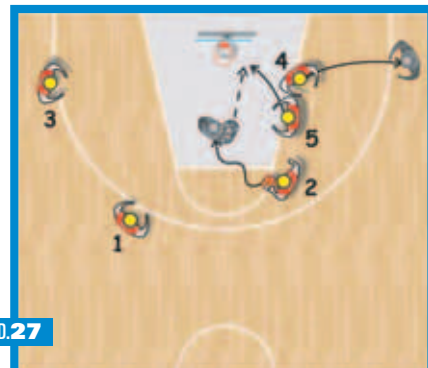
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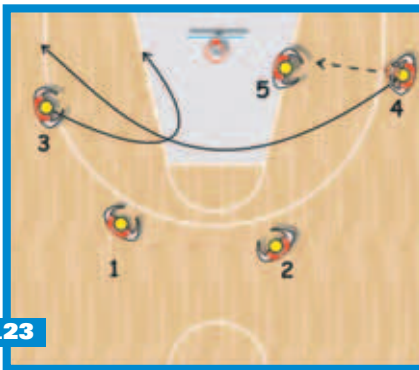
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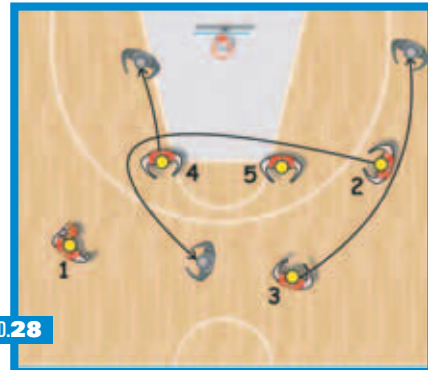
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D.27



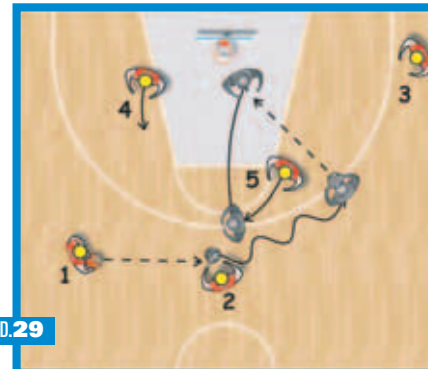
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D.28



D.24



D.29