



ASSIST 14

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE MAY / JUNE 2005



FIBA

We Are Basketball

CARSTEN KERNER
THE INTERNATIONAL BERLIN
BASKETBALL ACADEMY (IBBA)

SERGIO SCARIOLO
THE 3 OUTSIDE-2 INSIDE OFFENSE

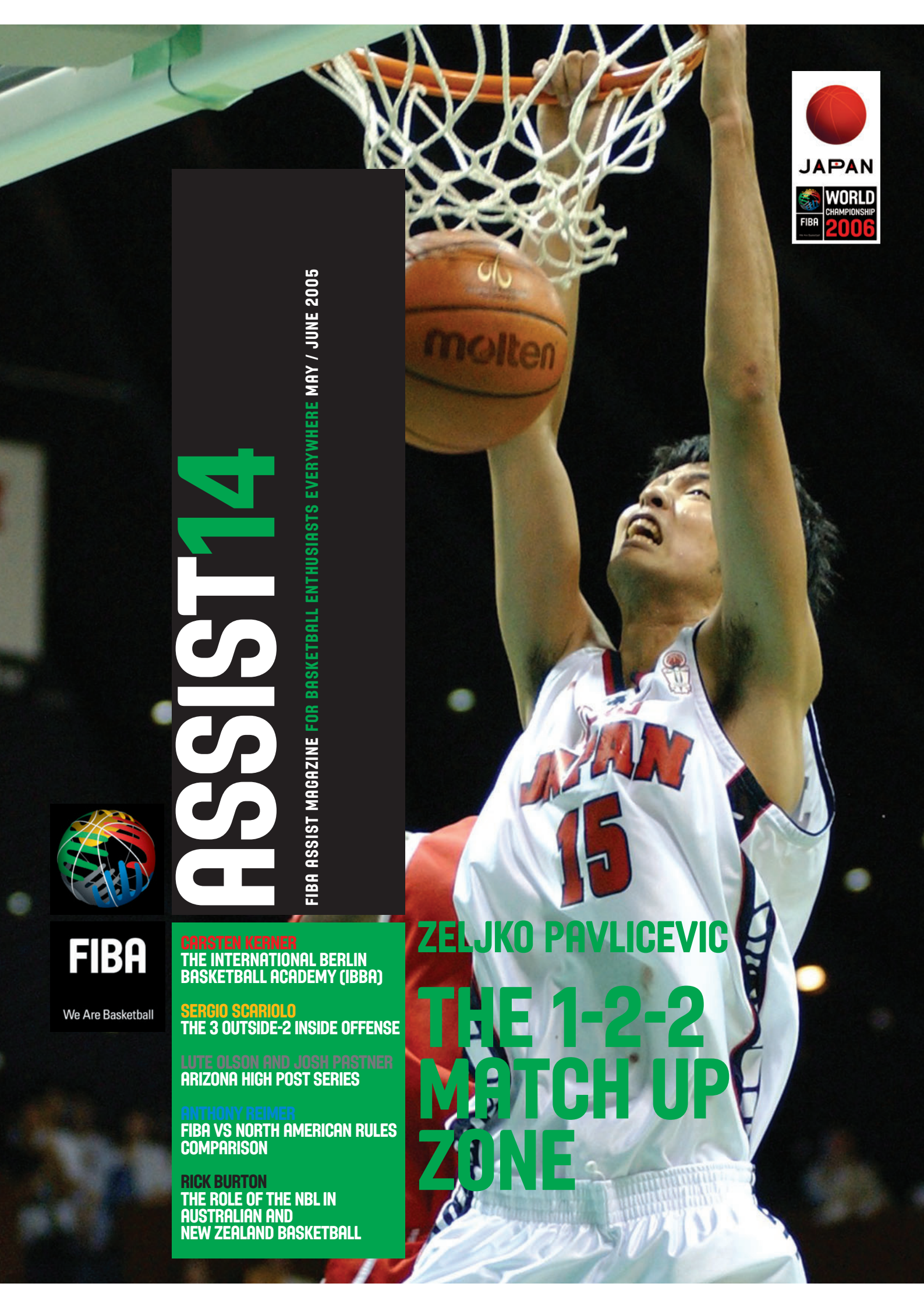
LUTE OLSON AND JOSH PASTNER
ARIZONA HIGH POST SERIES

ANTHONY REIMER
FIBA VS NORTH AMERICAN RULES
COMPARISON

RICK BURTON
THE ROLE OF THE NBL IN
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NEW ZEALAND BASKETBALL

ZELJKO PAVLICEVIC

**THE 1-2-2
MATCH UP
ZONE**






FIBA

We Are Basketball



UPRISING OF THE KIWIS

When I sit at FIBA Central Board meetings with colleagues from around the world, New Zealand seems many miles away.

In recent years, our small rugby-mad nation with 39 million sheep defied the basketball world with its fourth-place finish at the FIBA World Championships in Indianapolis, and then further signalled its worth when the women's team finished eighth at the Athen's Olympics.

Three years ago, very few would have believed a basketball game could be a top-rating sports event on New Zealand TV, much less a game featuring the Burger King Tall Blacks.

We have come a long way since our teams made their Olympic debuts at the 2000 Sydney Games. With Australia automatically entered as host nation, we Kiwis snuck in as Oceania representatives, but it hasn't all been luck. Plenty of hard work has gone into the meteoric rise of hoops in Godzone.

Basketball is now considered one of the top sports in the country, there is now an extremely good working relationship with SPARC (Sports and Recreation), the governmental agency responsible for the development and financing of all sports in our country. Contributions from SPARC and from the Academy of Sports guarantee continuous development of basketball.

Other key developments in the past two years include the opportunity to now have a team in the Australian League and as the NZ League season is different to that of the rest of the world, the best of our players can return home to play in their home league from April to June.

At the beginning of 2005, all of Basketball in New Zealand became unified. This enabled the more efficient use of resources in the areas of marketing and communications, a single voice in the corporate sponsorship market, a unified approach towards planning, a consistent basketball brand, and a shared vision for the future growth, development and knowledge of the sport will help basketball achieve greater exposure.

While the Tall Blacks' success at Indianapolis has made much of this possible, the emergence of our women has also captured the public's imagination. Australia's bronze medal at the 2002 women's world championships created an opportunity for Tall Ferns to contest the Athens Olympic basketball tournament. Our vision now is to have a team, perhaps even our national team, in the Australian WNBL. This would help

women's basketball in a country where a basketball derivative - netball - is the dominant women's sporting code. The irony is that basketball has had to battle codes that barely cause a ripple on the international stage by comparison - rugby union, rugby league, netball and cricket. Rugby union is the national religion and almost a birthright to most Kiwi males. Two of our legendary basketballers - brothers Stan and John Hill - went very much against the grain, choosing a different path to father "Tiny" Hill, who played for the famous rugby All Blacks.

But, perhaps times are a-changing our basketball teams play a very physical style, undoubtedly a legacy of our nation's rugby heritage, while the football codes have obviously borrowed ball-handling skills through greater awareness of the hoops game.

Conversely, women's basketball offers a more rugged option to netball, which is a strict non-contact sport. Tall Fern Donna Loffhagen, who led the Olympic women's tournament in rebounding, is an international performer in both codes.

The challenge for basketball is to show that the results in Indianapolis was not just luck. We have implemented structural changes in the way we present our tournaments to better prepare our junior players for international events and we have improved our coaching structure and revamped our High performance programme.

Six Development Officers have been employed to help local associations provide a healthy framework for grassroots development of competition programmes, coaches, players, referees, score bench officials.

I am often asked the story of the haka, or rather chant performed by the National teams. It originated in the 1820s when a Maori chief Te Rauparaha was fleeing his enemies.

It is a symbolic national gesture that is offered by New Zealanders worldwide, exchange students in foreign countries, soldiers in the World Wars, Peacekeeping Forces in Bosnia, East Timor, and the Middle East, Olympians in the Olympic Village and yes Tall skinny white Kiwi's in the Tall Blacks Team claim it as their own.

Barbara Wheadon
President of Basketball New Zealand
Member of the FIBA Central Board

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THE MISSION

Our objective is to help basketball grow globally and improve in every aspect. Our goal is to produce a technical publication of the highest level, but one that is easily understood and appreciated by everyone. An ample section of the magazine is devoted to the coaches - more precisely, youth level coaches - because coaches comprise the largest part of our readership. Basketball can improve only if every aspect of this sport improves and moves forward. For this reason the magazine is also devoted to topics of interest for team executives, referees, doctors, conditioning coaches, trainers, and mini-basketball instructors, as well as national Federations, FIBA Zones, Leagues and teams.

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AN INVITATION TO OUR READERS

No matter what the level of competition you are concerned about, we invite you (coaches; FIBA Zones, Federations, Leagues, and team executives, referees, doctors, trainers, conditioning coaches, minibasket instructors, journalists) to send articles to us for publication. The article must be no longer than 5/6,000 characters, spaces included. If diagrams of plays, drills or sketches are used, please limit them to 12 or less. All manuscripts must be written in English, transmitted by e-mail or faxed to the Editorial Office listed above. The manuscript will become property of the Publisher and the author will automatically be granted the rights of publication, without asking any fee now or in the future. The Editorial Staff will decide if and when articles will be published. There is no guarantee that manuscripts will be published, nor will manuscripts be returned.



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2005 - 2006 FIBA CALENDAR

JUNE 2005

02 - 04.06

FIBA Asia Clinic for International Referees in Dubai, United Arab Emirates

04 - 07.06

FIBA Asia Clinic for International Referees in Kuwait

09 - 12.06

FIBA Africa Clinic for International Referees in Gabon

09 - 13.06

European Clinic for International Referees in Latvia

13 - 16.06

FIBA Asia Clinic for International Referees in Damascus, Syria

18 - 21.06

FIBA Asia Clinic for International Referees in Pyongyang, D.P.R. of Korea

19 - 26.06

Asian Championship for Women in Qinhuangdao, China*

24 - 26.06

FIBA Asia Clinic for International Referees in Qinhuangdao, China

27.06 - 02.07

South American Championship for Women in Bogota, Colombia

JULY 2005

01 - 10.07

U20 European Championship for Women in Brno, Czech Republic

08 - 17.07

U20 European Championship for Men in Chehov, Russia

13 - 24.07

U18 European Championship for Men in Belgrade, Serbia & Montenegro

14 - 17.07

FIBA Americas Clinic for International Referee Candidates in Virgin Islands

15 - 24.07

FIBA Women's U19 World Championship 2005 in Hammamet and Tunis, Tunisia

22 - 28.07

South American U18 Championship for Men in Barquisimeto, Venezuela

22 - 31.07

U16 European Championship for Women in Poznan, Poland

25 - 31.07

Stankovic Continental Champions Cup in Beijing, China

26 - 31.07

Centrobasket U19 Championships for Men and Women in Santo Domingo, Dominican Republic

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- 29.07 - 07.08 U16 European Championship for Men in Castilla Leon, Spain
- AUGUST 2005**
- 05 - 14.08 U18 European Championship for Women in Budapest, Hungary
- 05 - 14.08 FIBA U21 World Championship for Men in Cordoba and Mar del Plata, Argentina
- 15 - 24.08 FIBA Africa Championship for Men in Alger, Boufarik, Algeria *
- 17 - 21.08 FIBA Oceania Championship for Men in Auckland, Manakau and Dunedin, New Zealand*
- 24.08 - 04.09 FIBA America Championship for Men in Santo Domingo, Dominican Republic*
- 24 - 28.08 FIBA Oceania Championship for Women in Palmerston North, Napier and Auckland, New Zealand
- SEPTEMBER 2005**
- 08 - 16.09 FIBA Asia Championship for Men in Doha, Qatar*
- 02 - 11.09 FIBA Europe Championship for Women in Bursa, Izmir, Ankara, Turkey*

- 14 - 18.09 FIBA America Championship for Women in Santo Domingo, Dominican Republic*
- 15 - 25.09 FIBA Europe Championship for Men in Podgorica, Vrsac, Novi Sad, Belgrade, Serbia & Montenegro*

OCTOBER 2005

- tba African Cup for Women's Champions Final Round
- 11 - 16.10 2nd FIBA Women's World League Final Round in Samara, Russia
- 11 - 16.10 South American U17 Championship for Men in Piriapolis, Uruguay

NOVEMBER 2005

- 06 - 07.11 FIBA Africa Central Board in Abuja, Nigeria
- 08 - 19.11 FIBA Africa Championship for Women in Nigeria*

2006

- 19.08 - 03.09 FIBA World Championship for Men in Japan
- 12 - 23.09 FIBA World Championship for Women in Brazil

* These championships qualify for the FIBA World Championships 2006 in Japan and Brazil



FREEZE PULL-UPS

by Jay Hernandez

FIBA

We Are Basketball

Jay Hernandez is the founder of Pro Hoops Inc. which is a basketball training company that provides basketball specific workouts, camps, strength and conditioning and more. He has one video out on Wally Szczerbiak's (Minnesota Timberwolves) shooting routine and has another video on ball-handling in the works (prohoops@optonline.net).

In today's game many people are talking about the fact that there aren't many players, who have a mid-range game. Players are either settling for the three-pointer or they are going all of the way to the basket.

There are many styles and ways of doing things that players can choose from. The Pro Hoops way teaches players to do a number of setup moves before they go into the Freeze Pull-up series. For example, a player should attack the basket hard with a stutter step and then do another move using the between the legs going to the basket. After this the defender knows and respects that the offensive player can go by them.

The Freeze Pull-up is designed to use moves that have already worked previously going past a defender and make it look like you are going to attempt the same move but you pull-up instead. The Freeze Pull-Ups are categorized into 2 categories:

- ▼ The first category is the 1-2.
- ▼ The second category is the Jay-Step.

Category 1: The 1-2 was established because most players hop after a move and usually hop forward into the defense that they just got to retreat back. This always gives a good defender a second chance for a deflection, a blocked shot or a hard contest. There are two 1-2 moves which includes the stutter-step and the inside-out.

PICTURE 1



PICTURE 2



PICTURE 3



PICTURE 4



PICTURE 5



PICTURE 6



PICTURE 7



PICTURE 8



PICTURE 9



A. Stutter-Step: The stutter-step is a move where the feet move in a right/left pattern quickly in a spot before an explosion to the basket. After the explosion the defense will look to stop this move the next time. The stutter-step/1-2 will work great the next time. Start the stutter-step on the run and about an arm and a half length away from the defender. With every stutter move your body lower and lower like you are going down a stair case (Move and stutter down not forward). Keep the dribble waist high even though you are getting lower and lower because we want to have the ball as close to our shooting pocket as possible. The hardest part of this move is to dribble and stutter at the same time and into a 1-2 step (right-left or left-right). Most players stutter and then dribble (again into the defense they just broke down). This pattern done correctly will ensure a player being frozen in their stance (picture 1, 2, 3, 4, 5, and 6).

Review:

- ▼ Stutter down not forward.
- ▼ Dribble stays waist high.
- ▼ Stutter and dribble at the same time.
- ▼ Finish with a 1-2 step off of the stutter which will get a shot off faster than a hop.
- ▼ Stutter on the balls of your feet.

B. Inside-Out: The inside-out move is usually called a carry when done above the chest. We teach to do this move below the waist and don't have the inside-out come across the body. It should stop half way in order to get off a quicker move and to get into a combination move if needed. Players normally fake with their opposite foot when doing the move to make it look like they are going into that direction and then they explode back to the same side that the ball is on. Players try to imitate this when doing pull-ups and it results in a much slower move. Pro Hoops teaches to separate the movements of the upper body from the lower. The upper body is moving side to side trying to catch the attention of the defenders eyes with this movement pattern. Starting with the right hand everything from the

head, the shoulders and the ball are moving from right to left. The feet are doing a 1-2 step simultaneously with the inside-out. The knees are bent into a shooting position by the time the inside-out is over and a shot is going up in less than a second (picture 7, 8, and 9).

Review:

- ▼ Inside-out stays below the waist and stops at the mid-point of the body.
- ▼ Upper body moves from right to left while the lower body is doing a 1-2 step in preparation for the shot.
- ▼ Jab on the balls of your feet.

Category II: The Jay-Step is a move used a lot by Jay Hernandez in his playing days and worked so well that it was named after him. The moves that we will focus on for the Jay-Step are the between the legs and the behind the back. These moves all finish up with a jab-step off of the move.

- A. The between the legs:** Starting with the right hand. Start with a quick right step digging your toes into the ground. You should then proceed to throw the ball through the legs as hard as you can. At the same time that this is happening you should jab with the left foot and lean the upper body to the left. Finally bring back your left foot to your shooting stance and release the ball. Don't come out of a low stance and don't jab forward but jab on an angle about a foot away from where your shooting stance normally is. This move will make it look as if you are trying to go past the defender but you pull back quickly and get a shot off as they get frozen into their stance and watch you shoot over them. Always stay low and don't bounce out of the stance. Do the opposite footwork for the left hand (picture 10, 11, 12, and 13).

Review:

- ▼ Start with a quick step with the same side that the ball is on.
- ▼ Throw the ball as hard as you can through the legs.
- ▼ Jab step slightly with the other foot to the side and not straight out in order to get the shot off quicker.

PICTURE 10



PICTURE 11



PICTURE 12



PICTURE 13



PICTURE 14



PICTURE 15



PICTURE 16



▼ Bring that foot back to a shooting stance and release the ball. Don't get out of a low stance when making this move.

B. Behind the Back: This move follows the same pattern as above. The issues related with this move usually stem from not having a step-jab pattern. Most players in order to get the ball behind the back tend to jump both feet on the ground at the same time. The other issue is that the ball is wrapped around by players like they normally do when they go to the basket. A player should always throw the ball straight back and below the butt in order to get the shot off fast and freeze the defender (picture 14, 15, and 16).

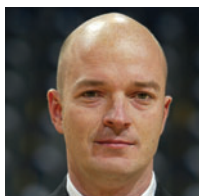
Review:

- ▼ Start with a quick step with the same side that the ball is on.
- ▼ Throw the ball as hard as you can behind the back and below the butt.
- ▼ Jab step slightly with the other foot to the side and not straight out in order to get the shot off quicker.
- ▼ Bring that foot back to a shooting stance and release the ball. Don't get out of a low stance when making this move.

In conclusion, a freeze pull-up is a term used by Pro Hoops Inc. to explain how a player should look when these moves are done correctly. The defender will not be able to react or they react too hard to the move that they can't recover.

Overall Keys to the Freeze-Pull-Up include:

1. These moves are best used when started an arms length away from the defender.
2. These moves are best used after a set up move that goes towards the basket.
3. These moves can be used on the run or while dribbling in place.
4. The same move you used for the set up would be a good move to also use for the freeze pull-up.



by Carsten Kerner

THE INTERNATIONAL BERLIN BASKETBALL ACADEMY (IBBA)



Carsten Kerner has been the President of the International Berlin Basketball Academy since 1999. He had previously been head coach of TuS Lichterfelde Berlin and of several Division I and II women's teams.

CREDO

The International Berlin Basketball Academy (IBBA) is a basketball training and service center. Its primary function is to train talented young athletes and turn them into top international players. In addition, the IBBA organizes activities aimed at meeting the requirements of top-level basketball. These especially involve the planning and hosting of camps, tournaments, and coaches' clinics.

HISTORY

In the 1990-1991 season, work with young players in Berlin was already being carried out very successfully and with impressive results. The Berlin Basketball Federation's regional selections were achieving good results and players from Berlin were regularly selected for national youth teams. None of these players, however, ever managed to make the leap into the national league. A plan was then developed to bring talented young basketball players up to first division level. The result was the signing of the first joint co-operation contract in German basketball, still today considered as the first example of its kind. It was out of this vision the concept for the individual promotion of talented players was developed. This was then refined in



co-operation with the Berlin Basketball Federation, Alba Berlin, and TuS Lichterfelde, the other partners in the project. Given the national importance of the plan, the German Basketball Federation soon signed on as a partner. On March 15, 1999, the International Berlin Basketball Academy (IBBA) was founded, the first basketball service center in Germany. Many players coached within this network have later gone on to play for Alba Berlin and other top European clubs.

CONCEPT

At the heart of the IBBA concept is the talented young player and his particular needs. The IBBA sees its task as being able to provide each athlete with his optimal training environment. Some examples:

- ▼ Co-ordinating the school timetable with the basketball-training schedule.
- ▼ Reducing travelling distances between home, school, and training gyms.
- ▼ Organizing supervision at school and/or the possibility for weight training where the player can take advantage of it without losing any time.

The following provides an overview of the IBBA's tasks and areas of activity:

COORDINATION OF INTERESTS

One of the main tasks with the individual promotion of talented young players is co-ordinating the demands and appointments, which have to be taken into consideration for every single player. The IBBA tries to ensure balanced planning by working together with teachers, parents, coaches, and the player himself. In doing this, the following factors, among other things, must be taken into account:

- ▼ Accommodating the player's commitments with his youth team.
- ▼ Synchronizing inter-regional youth tournaments with the national and regional league dates.
- ▼ Co-ordinating the weekly training schedule with the school timetable.
- ▼ Taking into account academic requirements (exams, A-levels, participation at official Olympic training sessions for young athletes).
- ▼ Coordinating the German Basketball Federation national team training sessions and games with club interests.

BASKETBALL-SPECIFIC PROMOTION

- ▼ Regular and recurring analysis of the player's athletic, technical, and tactical skills and abilities.
- ▼ Pinpointing strengths and weaknesses in performance.



- ▼ Based on the assessment of performance, the provision of special, tailor-made measures to help the player progress, in the form of training sessions, technical and tactical trainings, etc.
- ▼ Individual training and training in small groups.
- ▼ Group and individual tactics.
- ▼ Specific analysis of videos, theory.
- ▼ Workouts using the most up-to-date analysis techniques.
- ▼ Supervision by recognized and experienced top-class international and national trainers and coaches in both youth and senior basketball.

PHYSIOTHERAPY

- ▼ Power training.
- ▼ Specific training for strength and coordination.
- ▼ Joint-friendly posture training.
- ▼ Teaching players to be aware of their own body.
- ▼ Sports physiotherapy for prevention and/or rehabilitation of injuries.
- ▼ Training on respiratory function.
- ▼ General and performance-related diagnosis.

SUPERVISION IN SCHOOL

- ▼ Specific supervision and support in coping with academic requirements.

- ▼ Encouragement to carry out tasks independently.
- ▼ Establishing a regular pattern to help cope with the mechanics of day-to-day life.
- ▼ Establishing and prioritizing requirements through close cooperation with a) the responsible coaches, trainers and supervisors and b) the parents or legal guardians.
- ▼ Achieving, maintaining, and improving academic performance.
- ▼ Supervision of schoolwork.
- ▼ Working on weak subjects in small groups.
- ▼ Private tuition for specific athletes.
- ▼ Provision of strategies for learning and working.
- ▼ Drawing up work timetables (on a monthly, weekly, and daily basis).
- ▼ Teaching concrete learning techniques.
- ▼ Making someone available to help in dealing with organizational problems.
- ▼ Information from the schools concerned regarding the schedule for the current course.
- ▼ Feedback from class teachers and parents in the case of the student being overtaxed.

ADVICE (IN COOPERATION WITH THE BERLIN OLYMPIC CENTER)

Nutritional advice

- ▼ Drawing up a diet plan geared to high-performance sport.
- ▼ Supervision by nutritional specialists, using the most up-to-date scientific knowledge.

Career planning

- ▼ Support and advice on apprenticeships, national service, community service, college/university, a career in sports, etc.

Training

- ▼ Training on how to behave and present oneself as a high-class athlete to the public, the media, and sponsors.
- ▼ Acquisition and improvement of communication skills.

SUPERVISED ACCOMMODATION

Target group

Talented young basketball players aged 15 and older from all over Germany, whose sporting abilities are to be furthered by the IBBA and who, in addition to support on an academic and sporting level, require pedagogical supervision in the areas of living independently and everyday life.



Accommodation

Up to two young people are accommodated in a suitable flat (two rooms, kitchen, bathroom) as close to school (for example the Coubertin or Bröndby grammar schools) and/or the Max-Schmeling hall as possible. The flats are adequately furnished but with enough space for personal items of furniture.

Supervision by social education workers

Flexible supervision is provided on an hourly basis by social education workers from our partner, Independent Living e.V. These workers either come

to the flats or act as an accompanying person (for visits to government offices, authorities, shopping, etc.).

The amount of supervision required is assessed weekly and on an individual and flexible basis, whereby experience has shown that around six to ten hours' supervision per week is usually sufficient.

Support and assistance with:

- ▼ Organizing and keeping house.
- ▼ Getting to know and finding one's way around the new city/district.
- ▼ Joint budgeting and managing of available finances.

- ▼ Academic problems; close contacts with the responsible schoolteachers; supervising homework.
- ▼ Arranging free time activities; taking advantage of the range of educational adventure and leisure activities offered by Independent Living e.V. (fitness, canoeing, short trips, Internet café, billiards...).
- ▼ Fixed contact partners for all problems.
- ▼ Close consultation and regular information sessions with parents.
- ▼ Emergency on-call service.

PARTNERS

In addition to the founding members, namely the German Basketball Federation, the Berlin Basketball Federation, Alba Berlin basketball team and TuS Lichtenfelde, it is, primarily, the following partners who support the IBBA and without whose involvement the quality of our services would no longer be assured:

German National Railways

In addition to the basketball elite, it is young players who are to benefit from the commitment of "Die Bahn" (German National Railways). It is for this reason that the company supports the Berlin Basketball Camp, first organized by the IBBA in the summer of 2002, and also sponsors the shirts for the International Berlin Basketball Academy (IBBA) team. In this way, "Die Bahn" has extended its involvement with talented young basketball players to top-level promotion in the hope that, for a great many of these players, the transition into the national league will be made easier.

Adidas

No other institution in Germany has dedicated itself to promoting talented young basketball players like the IBBA has. Through its intensive cooperation, adidas is once again stressing its commitment to basketball in Berlin at all levels, from the IBBA to TuS Lichtenfelde, and right up to Alba Berlin. This comprehensive concept reflects adidas' philosophy: "To be a partner for sport at all levels."

Berlin Olympic Center

The successful and long-established cooperation between the Berlin Basketball Federation and the Berlin Olympic Centre has been further extended to include the IBBA. Apart from the regular and in-depth analysis of the whole team's performance, as well as

preventative and rehabilitative measures, it is the training for up-and-coming young athletes carried out by the Center's colleague Axel Noack (who participated in the Olympic walking event on three occasions), which is at the forefront. This comprehensive system of support which extends from young to top-class athletes is exemplary for game sports in Germany.

FINANCING

The IBBA finances its activities by means of membership fees, sponsoring and donations. There is also a financial return generated by development contracts with the players being promoted. Generally speaking, contracts run for four years so that a player is supported between the ages of 15 and 19. All IBBA services that the player takes advantage of are made available by the IBBA in the form of a loan. If, after the contract has terminated and within a period of three years, the player earns his living from basketball, half of this loan must be paid back in instalments to the IBBA. These finances are then used to benefit following generations of young players.

ACTIVITIES & SUCCESSES

Though still in its early years, the IBBA has already chalked up several successes and organised events. The highlights:

Ibba Teams

As a result of the large number of high-performing players in the current age groups, the IBBA is already starting its third year with its own teams, which also play in the German championships. In 2003, the under-16 team became the unbeaten champion and the following year gained the bronze medal. In the current season and for the first time, the IBBA is taking part with an under-16 and an under-18 team.

Participation in the William Jones Cup 2004

A selection from the International Berlin Basketball Academy was in Taipei, Taiwan in summer 2004, where from July 24 to August 1, the talented young players represented Germany at the 26th William Jones Cup, participating in a tournament with ten teams from Asia, Europe, and North America.

Camps

Apart from promoting talented young individuals, the IBBA also organizes regular camps aimed at various groups of young people. In the summer of 2004, for

the second time, Henrik Rödl gathered together around 80 children, born between 1991 and 1994, on the Baltic island of Fehmarn, in order to introduce them to the fascination of basketball. The camp will be held again this year.

Immediately following the end of the season, IBBA Coach Emir Mutapcic invited 32 of the most talented players born between 1987 and 1988 to the Max-Schmeling Hall, with the aim of impressing upon them the Berlin philosophy, and coaching them.

Last but not least, Alba Berlin and the IBBA once again organized the "adidas superstar camp". From July 21-24 2004, a team of coaches made up of Emir Mutapcic, Burkhardt Prigge and Henrik Rödl, together with other internationally-acclaimed coaches-among them the former Alba coach, Svetislav Pesic-trained 48 talented junior players from 20 countries. The star guests in the Max-Schmeling Hall were the three-time NBA Allstar Detlef Schremp, as well as Nene, power forward with the Denver Nuggets, and Theo Ratliff, center of the Portland Trail Blazers, all three of whom trained with the young players.

Coaches' Clinics

On the occasion of the German league's "All Star Days," the IBBA conducted a coaches' clinic on the subject of "competitive basketball for young players." Over 60 coaches took part in the training. The program was put together by the top-class experts Emir Mutapcic and Svetislav Pesic. A further two training courses will also be conducted this year.

THE PICTURE TODAY

At the moment, there are 24 young players (born between 1984 and 1988) being trained in Berlin, of whom 15 are currently on German Basketball Federation squads. In this respect, the development of these players within the squads is to be positively emphasized: over the last two years, 13 of the 14 national team players from the IBBA in Berlin have managed to move up into the next squad!

As of the season 2004-2005, Henrik Rödl, former player of the German National team, has joined the forces of Alba Berlin's full-time coaching staff. As Head Coach of Alba he is additionally responsible both for the sporting program at the IBBA and the men's first team at TuS Lichtenfelde.



by Lucien Legrand

THE NATIONAL FRENCH CADETS TEAM: THE PHILOSOPHY AND THE WORK

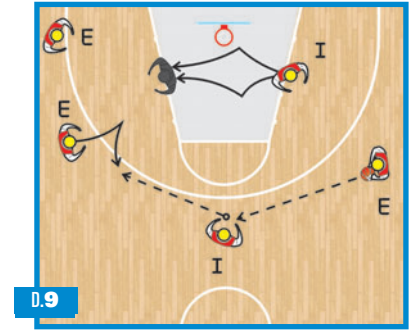
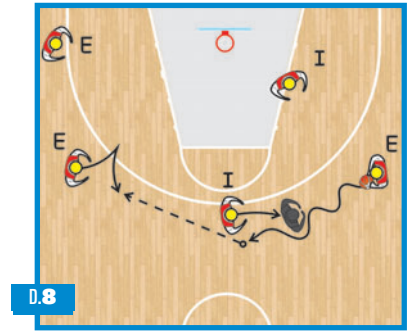
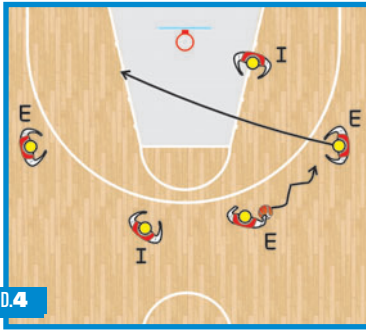
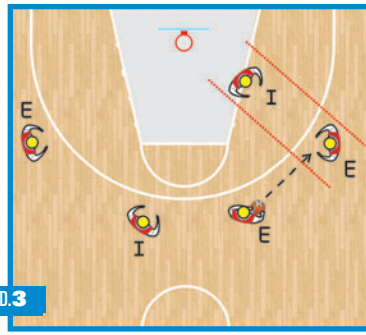
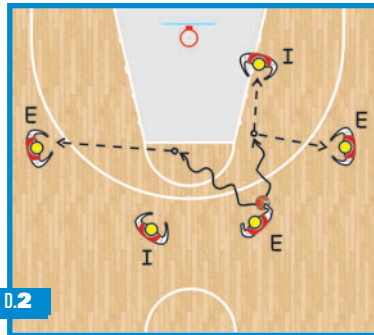
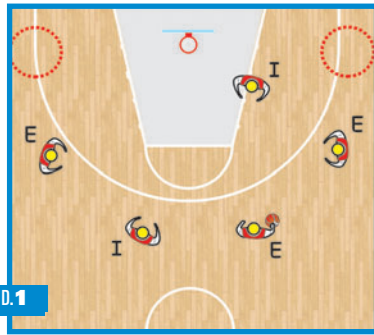
Lucien Legrand was assistant coach of the French Men's national team from 1989 to 1993. He was also head coach of the Junior National team, and, since 1995, head coach of the Men's Cadet National team. His team won the FIBA European Cadets Championship in 2004. Since 1999 he has been the Director of the Federal Center of the French Basketball Federation.

SOME PREMISES

Our teaching methods for the 1988 French National Cadets team:

1. The will to develop the inside game, for giving chances to our centers to score, even if not particularly tall.
2. The daily improvement of the inside players, playing with the back to the basket, teaching them different types of shots.
3. The establishment of rules and skills necessary for defensive and offensive rebounding.
4. The improvement of the physical skills of our players, thanks to physical, endurance and muscular conditioning, has made it possible for us to still be in very good physical condition in the fourth quarter.
5. A strict daily lifestyle, with monitoring of diet and relaxation.
6. Sessions of viewing videos to correct errors and understand the opponents' strategies.
7. Man-to-man defense, with simple principles, but constant pressure on the player with the ball, and the ability to change the type of defense during the course of the game.
8. A supplementary and close-knit group of technical staff members.





9. Players, who agreed to work with great determination and the utmost respect for the group, both on and off the basketball court.
10. A coaching staff that used the past experiences and transferred to the player educational and motivational values.

PHILOSOPHY OF THE OFFENSIVE GAME

- ▼ The aim is to make our young players understand they must be responsible for their game choices, by "reading" the game.
- ▼ Keep constant offensive aggressiveness while respecting the principles of the game.
- ▼ Simplify practices through the development of post players' shooting skills.

PASSING GAME

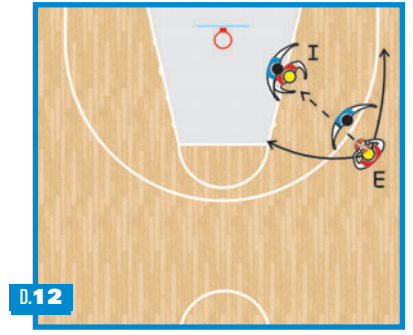
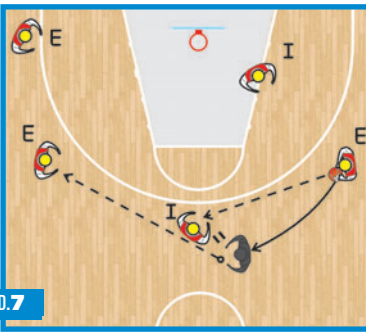
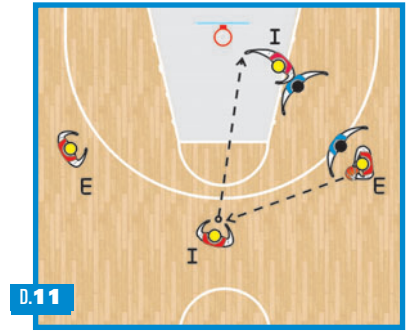
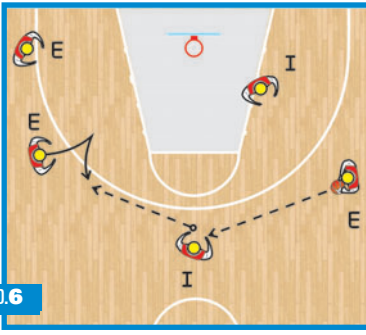
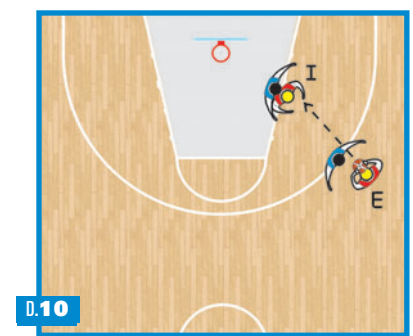
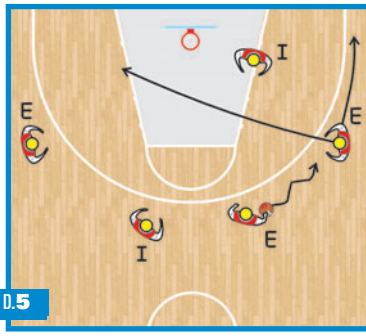
It's a free offense, which helps the young players to develop and puts the accent on reading the defense, aggressiveness, the rational use of spacing, and the individual and collective fundamentals. We used this while winning the FIBA Cadets European Championships last year.

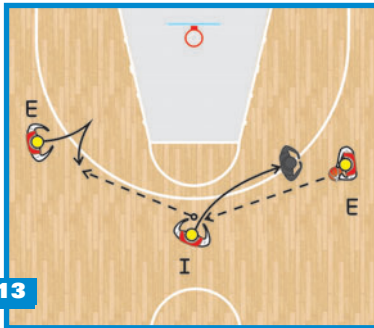
Diagram Legend

- I: inside player
- E: perimeter player

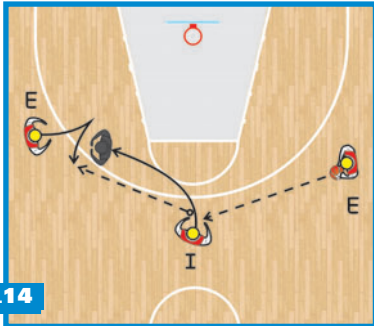
INITIAL SET

One low post player, with the other four players on the perimeter, outside the three-point line, including the other inside player, who is in the middle of the court,

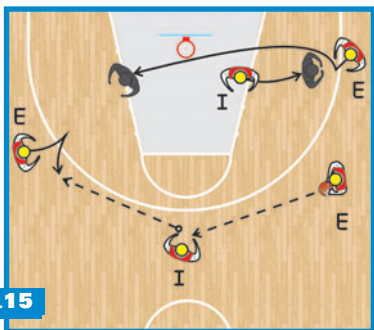




D.13



D.14



D.15

right in front of the basket (diagr. 1).

BEGINNING OF THE PLAY

The player with the ball attempts to drive to open up the passing lanes and force the help by the other defenders. He can dish off the ball to the low post or to the outside player, spotted up around the perimeter, outside the three-point line.

It is essential that the player with the ball make a hard and aggressive drive to the basket, while the other teammates set up themselves to offer the passing options, creating wider space between the defenders, who help, or make back door cuts (diagr. 2).

- 1) If the player with the ball has not succeeded in driving, he attempts to pass to a forward, who will face the inside player, who is positioned in the low post area on the ball side (diagr. 3).
- 2) If the point guard cannot pass to the forward, he may also dribble to the wing to create a better passing angle to the low post, while the forward frees the wing spot (diagr. 4).
- 3) The forward, in this case, can go in the corner on the ball side, or on the other corner opposite to the ball (diagr. 5).

4) If there is no other solution, the ball is reversed on the other side of the court. We can reach this aim in different ways:

- ▼ By the pass from the point guard to the other inside player, who started the play in the middle of the court, and from him to the other perimeter player on the other side (diagr. 6).
 - ▼ With a pass from the point guard to the inside player in the middle of the court, and then with a handoff pass (diagr. 7).
 - ▼ By a pick-and-roll between the point guard and the inside player in the middle of the court (diagr. 8).
- 5) Once the ball has been reversed, the inside player cuts in the lane to post up in the low-post position on the ball side (diagr. 9).

THE PRINCIPLES

- ▼ The ball is passed to the inside player each time he is guarded behind (diagr. 10).
- ▼ If the inside player is guarded in front, the priority is to create a passing triangle to play high-low: the perimeter player passes to the inside player at the top of the lane, and he passes to the low post (diagr. 11).
- ▼ After any inside pass, the player, who



has passed the ball, cuts to corner, outside of the three-point line, or to the corner of the free-throw area. This opens passing lanes to the low post, if he cannot shoot or if he is trapped (diagr. 12).

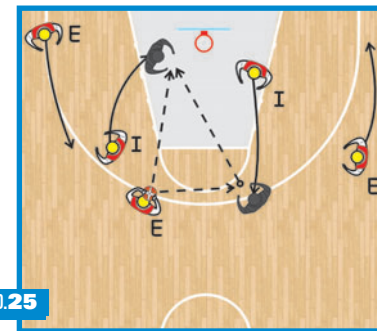
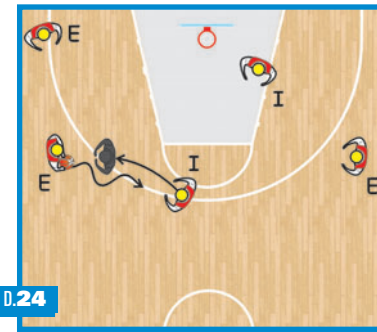
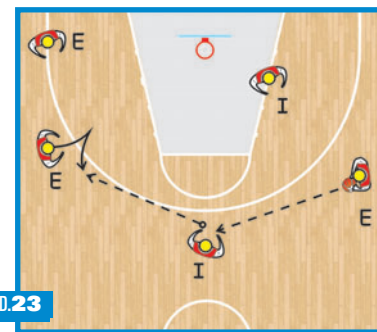
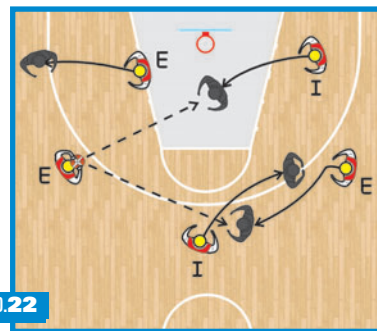
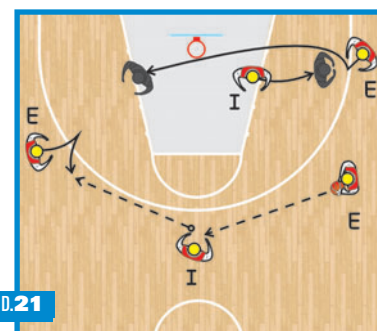
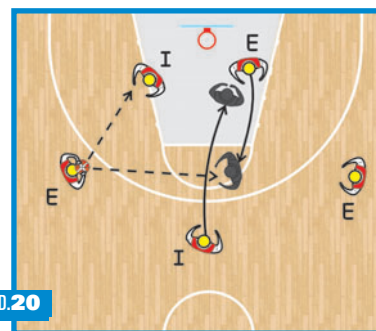
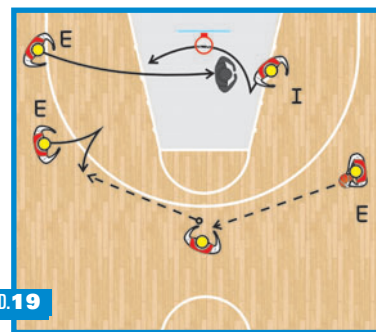
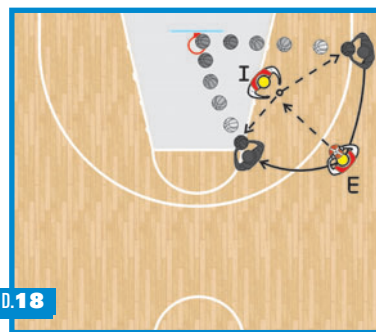
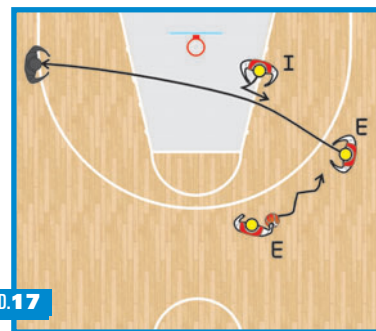
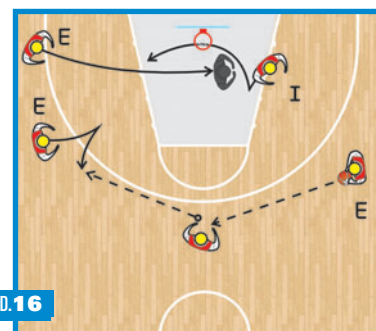
- ▼ After the inside player on the top of the circle has passed the ball on the perimeter, he must make a screen away from the ball (diagr. 13) or on the ball (diagr. 14).

Once the ball has been passed on the perimeter, the two players nearest to the baseline have two options:

- The low post steps out and screens for the perimeter player (diagr. 15).
- The perimeter player opposite to the ball makes a baseline screen for the low post (diagr. 16).

REVIEW OF THE COLLECTIVE PRINCIPLES

- ▼ The forward must cut in the lane whenever the point guard dribbles toward him (diagr. 17). After a pass to the low post, the passer must always move away from the ball to give passing options to the low post and for an outside shot (diagr. 18).
- ▼ On the reverse of the ball, the perimeter player on the baseline and away from the ball must make a screen on the other side of the court for the low post (diagr. 19). After the inside player at the top of the circle has passed the ball to the wing, he screens the perimeter player, who screened the post, a play called "screen the screener" (diagr. 20).
- ▼ On the reversal of the ball, the low post steps out and screens for the baseline perimeter player (diagr. 21). After the reversal pass, the inside player at the top of the circle screens away from the ball for the perimeter player on the wing, while the perimeter player on the low post steps out of the lane and the low post cuts to the ball side (diagr. 22).
- ▼ On the reversal pass (diagr. 23), the inside player at the top of the circle makes a screen on the ball (diagr. 24), then rolls to the basket and receives the ball from the perimeter player. The low post can also come high, receive the ball, and make a high-low play (diagr. 25).

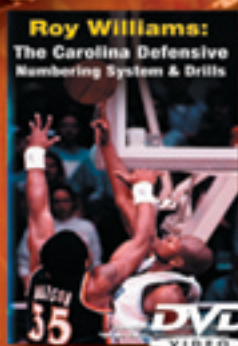


There are countless options on this type of play, and because there is not a strict pattern to follow, this helps the creativity of the players. Besides, this play is impossible to scout, due to the variety of solutions.

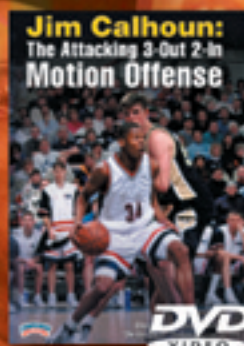
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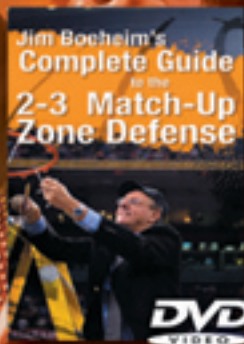
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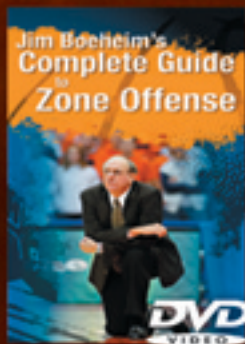
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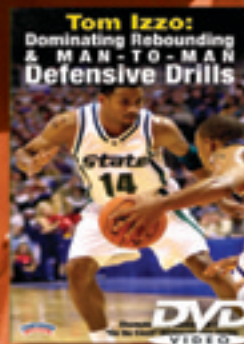
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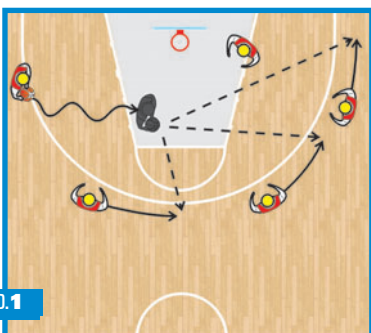
by Sergio Scariolo

THE 3 OUTSIDE - 2 INSIDE OFFENSE

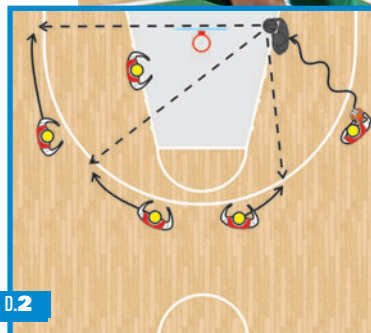
Sergio Scariolo won the World Title with the Italian Military Army National team in 1985, an Italian National Championship with Scavolini Pesaro, and the award as the Coach of the Year in 1990. He also coached Desio and Fortitudo Bologna in the Italian Division I. While coaching in Spain, he won a King's Cup with Tau Vitoria in 1999, a championship with Real Madrid in 2000, as well as the Coach of the Year and a King's Cup with Malaga in 2005.

Throughout my career as an head coach at the professional level, I've always used a "3 outside/2 inside" offensive set up. The main reason for playing this way came from having very perimeter-oriented guards and forwards (and most of the time a "2-3" at the "3" spot) and I felt we needed two solid inside players at the 4 and 5 positions. In the 2000-2001 season, my second with Real Madrid, we had a very powerful small forward, Marko Milic, who was very effective close to the basket. We also had two of the four big men, Jiri Zidek and Iker Iturbe. That team reached both the ACB, the Spanish First Division, and the King's Cup Finals, finally losing to F.C. Barcelona, headed by the great Pau Gasol. My feeling was that we had played a very nice game, possibly the best ever played by a team that I had coached.

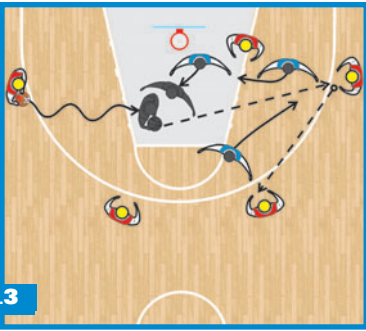
Landing at Málaga, one of the things that surprised me the most was the poor spacing of the players in the man-to-man offense: the tendency of the small and big forward and the center was to play as near as they could to the basket. Unfortunately, this made it much easier for the opponent to sag, help, recover, and rotate without giving up a big advantage to the offense.



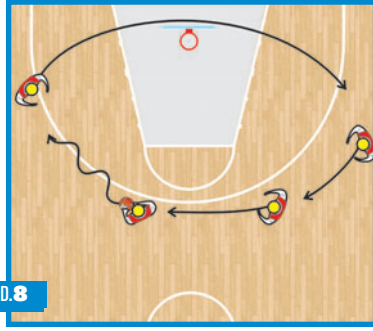
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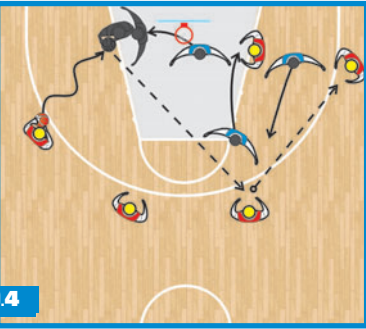
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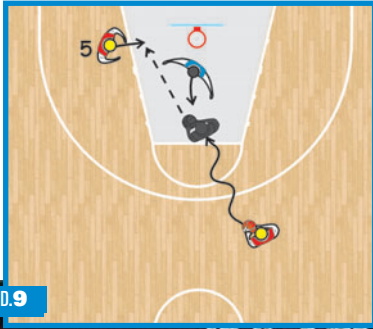
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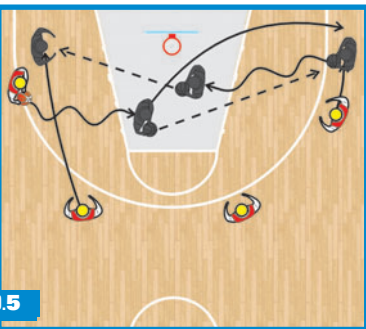
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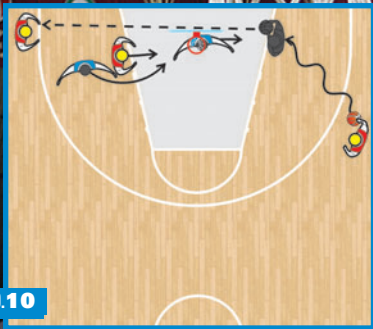
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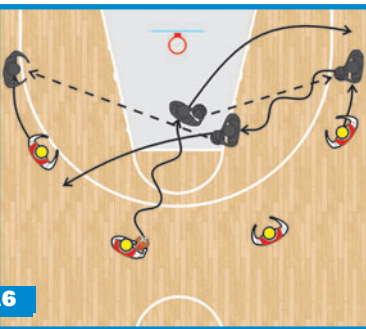
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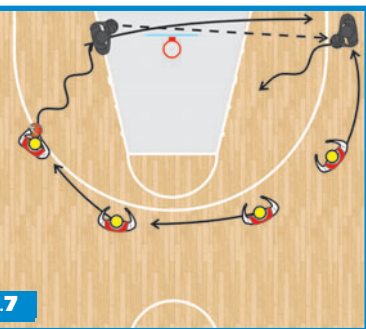
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D.6

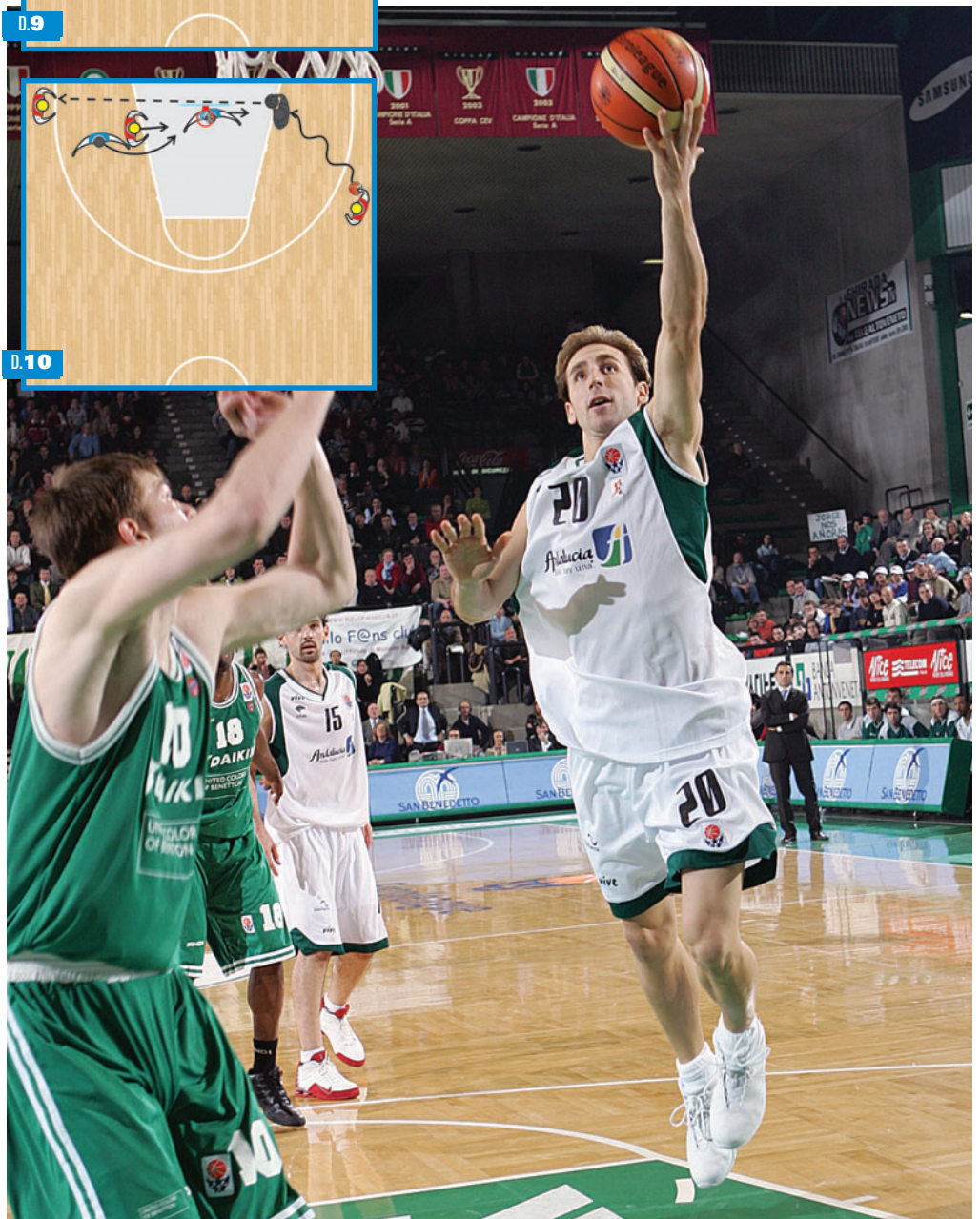


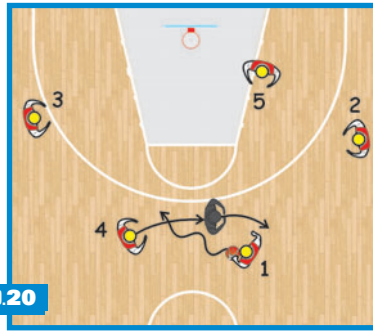
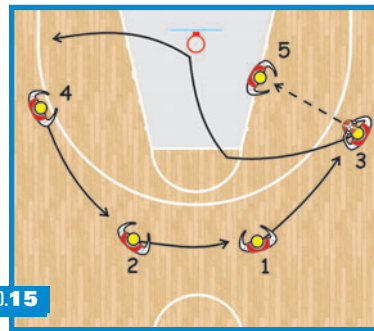
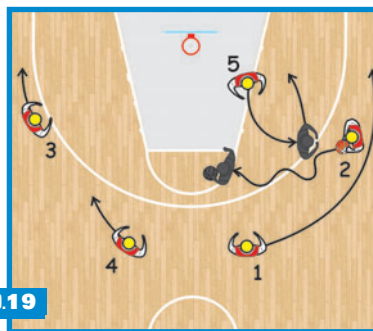
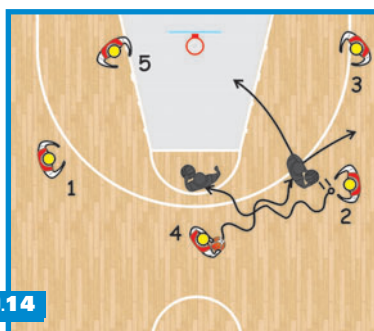
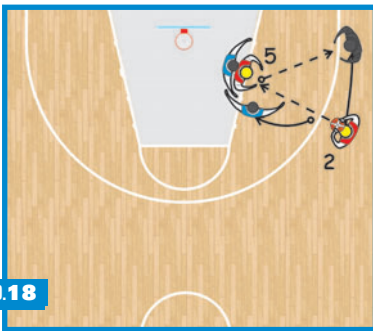
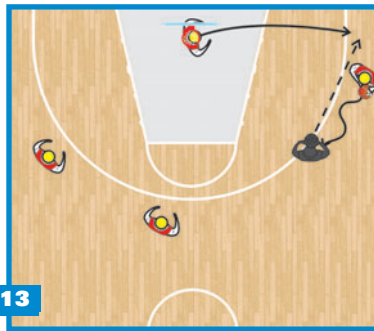
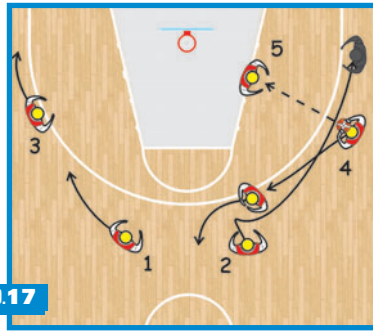
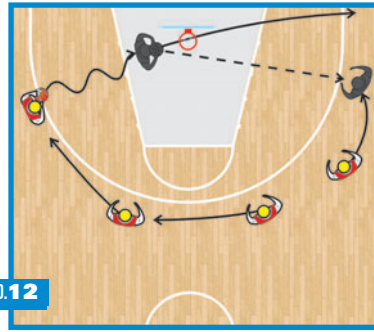
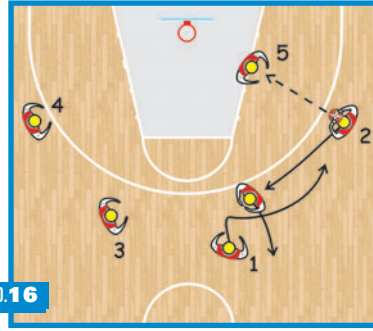
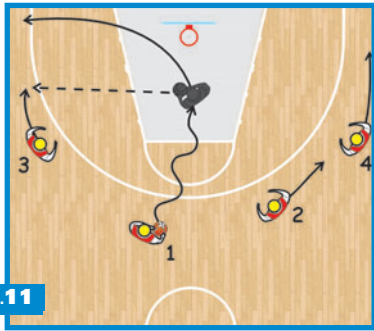
D.7

What the team was doing was not making use of a part of the court that is difficult for even the best defensive teams to cover: the corner. One of my first decisions, after a couple of weeks of working with the players, was to move our 4 (Larry Lewis and Germán Gabriel) farther from the basket, first to the high post area, then straight out of the three-point line. My goals were three:

1. Widen distances for the defensive rotations.
2. Clear space for the penetrations of 1 and 3, and increase post-up plays.
3. Make dish-off passes easier for the penetrator, and having three targets that are more visible on the perimeter instead of two (diagr. 1 and 2).

A few lines above, I've underlined the word "spacing," since I consider that this is the key to the perennial war between defense and offen-





se: when the "D" is able to force the "O" to use a limited part of the court (e.g.: a quarter of court), it is likely the winner of the war. However, when the offense learns how to use the whole court, going straight to the corners, odds are very high on the possibility of scoring a basket or drawing a foul.

What do we need in order to play a "4 outside/1 inside" offensive system?

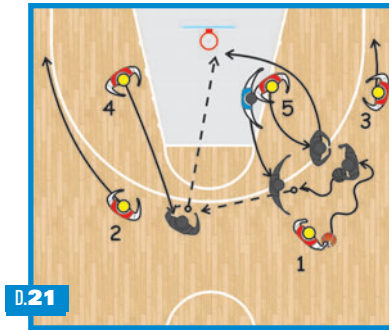
1. A good power forward, skilful in handling the ball while facing the basket. He needs an acceptable shooting range and, even more important, he has to be able to read the different defensive reactions and make quick appropriate decisions.
2. Two players, among the other four (1, 2, 3 and 5), who can effectively play in the low post, scoring or creating scoring opportunities for teammates.
3. Patience: Everybody must know what makes a good shot. It comes from skill, the particular moment of the offensive possession, the particular moment of the game, and the defensive reaction. They must understand that they will need to give up good shots to generate (with a quick pass or with second and third penetrations) a better one for a teammate. This is the unselfish, correct choice (diagr. 3, 4, 5, and 6).
4. Movement without the ball: Every ball move requires a re-adjustment of the correct spacing into the court. It is necessary to keep the same distance between the four perimeter players (diagr. 7 and 8).

What are the general rules of our offensive system?

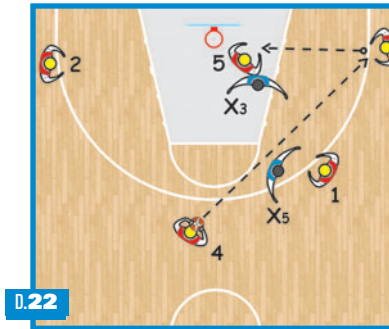
1. I want to open the court, use the entire offensive half-court, while not forgetting the corners. I also want correct spacing during the entire offensive possession, filling these four spots on the court.
2. 5 must stay as close to the basket as he can: He never must go toward the basket during a penetration, keeping himself ready to finish a penetrate-and-dish play, if his man helps (diagr. 9), or neutralize the rotation of the defensive player with a screen (diagr. 10). If somebody else is playing in the low post, his job will be the same.
3. When a penetrator passes out, he will quickly run to a corner on the side where there is only one teammate, in case of a middle penetration (diagr. 11), always on the side where he passed the ball, in case of baseline penetration (diagr. 12). In both cases, teammates, who reacted to his penetration going below the ball line, will re-adjust their spacing, clearing the area where he will end up. A priority is to pass the ball back to him, since he will be open most of the time (diagr. 13).
4. The power forward 4, who happens to be in a perimeter position without a clear

advantage to shoot or penetrate, will not stop or slow down the ball circulation. Instead, he will offer a dribble hand-off to one of two teammates next to him on the perimeter, playing a kind of dynamic pick-and-roll (diagr. 14).

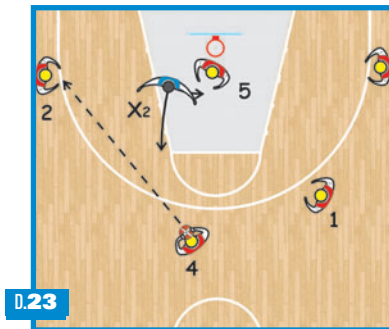
5. When the low post is passed the ball, the passer will choose, according to his physical and technical skills, between cutting (diagr. 15) or screening (diagr. 16). 4 will always screen and pop out, making sure he does not bring his defensive big man too close to the low post. His position, during the low post one-on-one, will be the top of the key (diagr. 17). No one is allowed to cross the free-throw line extension, with the only exception being if there is a double team on the low post (diagr. 18).
6. Either 5 or 4 can set a pick for the man with the ball (diagr. 19 and 20). If the defense wants to help from the middle or trap, the first goal of the man with the ball is to get rid of it as soon as he can. If 5 sets the pick, he'll roll to the basket as fast as he can. We'll try to hit him from 4 (diagr. 21), whose next look will be to the corners, in order to punish possible helps (diagr. 22 and 23). If 4 can't shoot or penetrate, or pass to 5 or to the corners, he won't stop the flow of the offense, continuing with a dribble hand-off to one of the closest perimeter players (diagr. 24). If 4 sets the pick, we'll clear out to allow a pick-and-pop move (diagr. 25), or to beat the X5/X4 rotation with a pass underneath to 5 (diagr. 26). If the defense forces a player to the baseline, and 5 sets the pick, he will change his screening angle, and roll to the basket (diagr. 27). The man with the ball could shoot, or attack X5's help with a baseline penetration (diagr. 28). If 4 sets the pick, he will pop in the backcourt to shoot, penetrate, or play a dribble hand-off (diagr. 29). Other options we've used have been the re-pick (screening the second time and popping out laterally) and the middle-pop, with a hand-off (diagr. 30) or back-door (diagr. 31).
7. In our set plays, we always want to give our 4 a double possibility. He can cut down for a post-up move, or come high to face the basket out of the three-point line, either in a shuffle cut (diagr. 32) or in a box-to-box pick (diagr. 33 and 34). In the pop-out option, it is necessary that 5 follows 4's move with a strong cut inside. This way he will punish the defense for the very common switch that the defender will presumably run (diagr. 35). Finally, we prefer to have our perimeter player 4 screening first in the low staggered screens. This will allow a quick reaction to the opposite side in case of help (diagr. 36 e 37). At the opposite, we like to have our 4 become the second screener in the high staggered screens, making 4 pop out wide open if his man helps (diagr. 38).



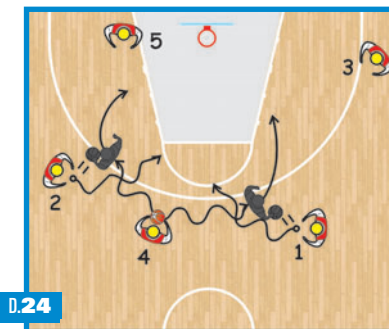
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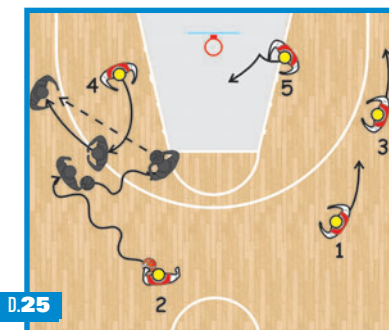
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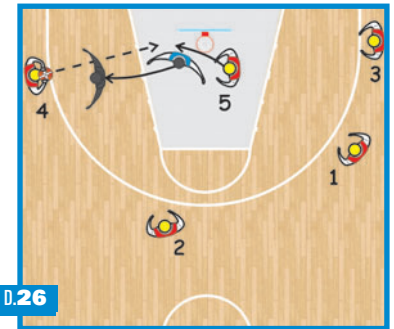
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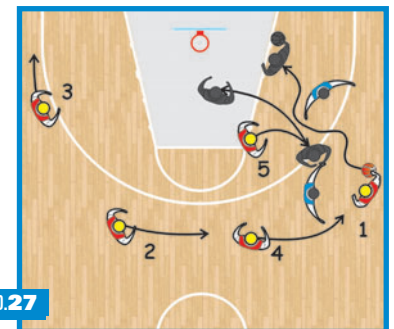
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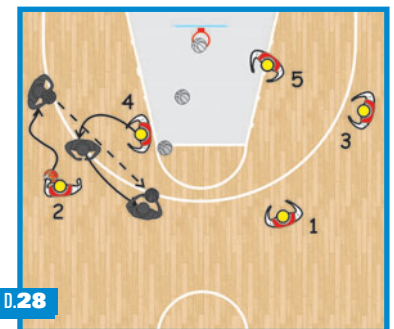
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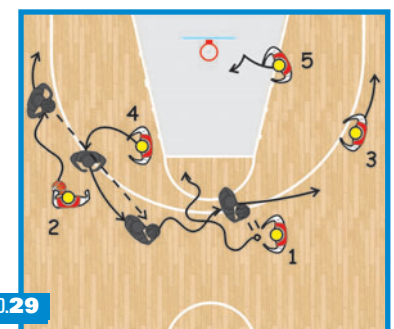
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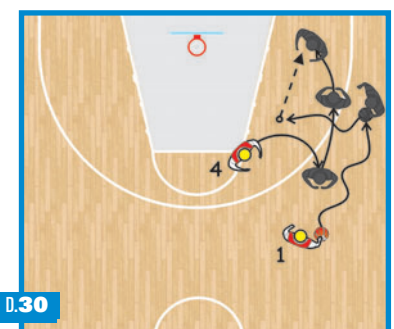
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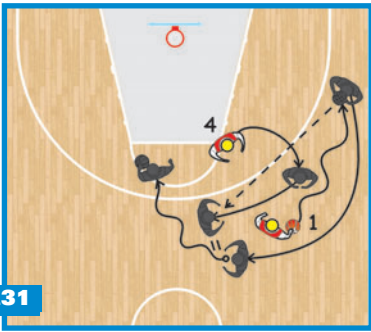
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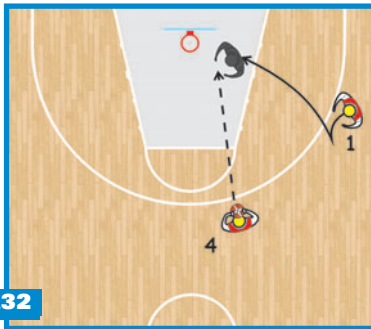
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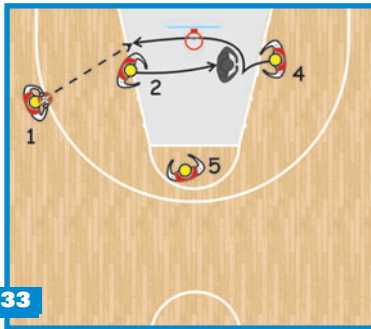
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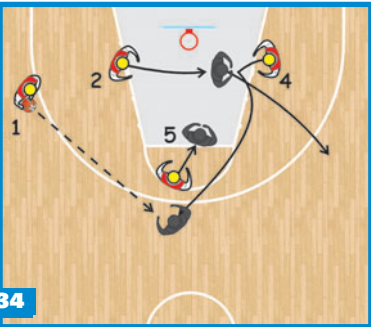
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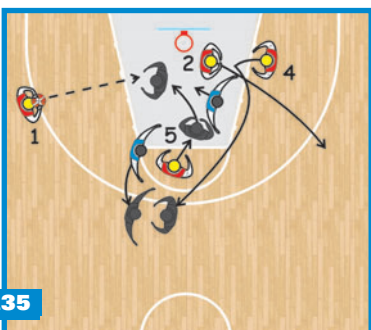
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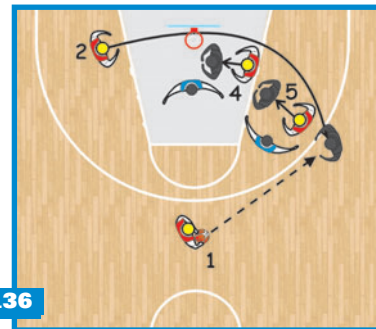
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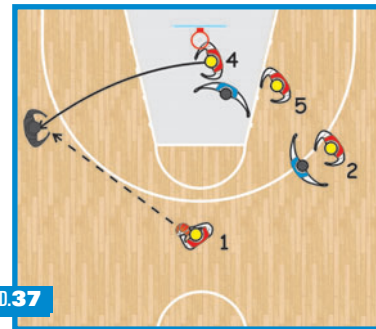
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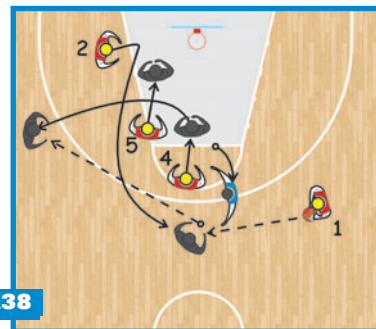
D.35



D.36



D.37



D.38





by Lute Olson



by Josh Pastner

ARIZONA HIGH POST SERIES

Lute Olson is one of the best American university coaches. He coached at Long Beach State and Iowa, and for more than 20 years at the University of Arizona. He reached the Final Four four times and won the NCAA title in 1997. He coached the U.S. Men's National team that won the FIBA World Championship in 1986. He was inducted in the Naismith Basketball Hall of Fame in 2002.

After ending his collegiate career seven years ago, Josh Pastner joined the University of Arizona staff as video scouting and recruiting coordinator. He has served as assistant coach since 2003.

POST STEP-IN OPTION

The set is a one-four, with two high posts, 4 and 5. 1 passes to 5 and 3, the wing on the ball side, sets his defender up, and then goes backdoor (diagr. 1).

5 first looks to pass to 3 on the backdoor cut, and, if he cannot deliver the ball to 3, 5 can shoot if his defender is off him and tries to help on 3. If none of these two options are possible, 5 makes a strong dribble to the center of the free-throw area. At this point, 2, the offside wing, comes toward 5 to receive the ball on a dribble hand-off pass (diagr. 2). 5 can either pass to 2, or looking to pass to the other post, 4, who is ducking in the lane, and sealing his defender (diagr. 3).

On the initial pass to 5, 4, the other post, slides down to the low post position,



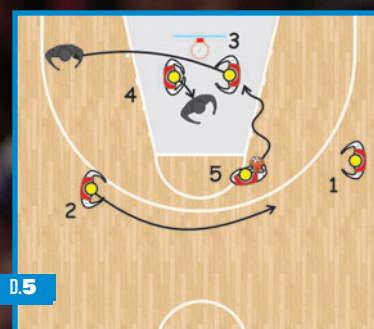
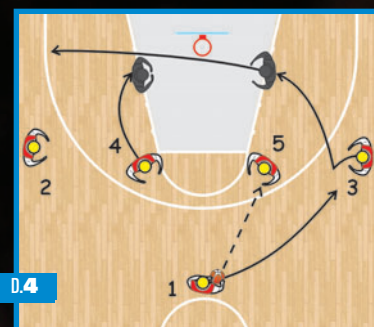
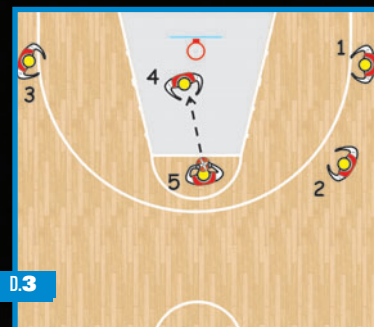
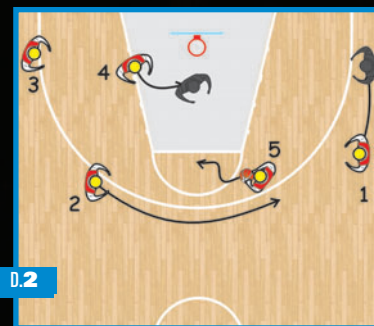
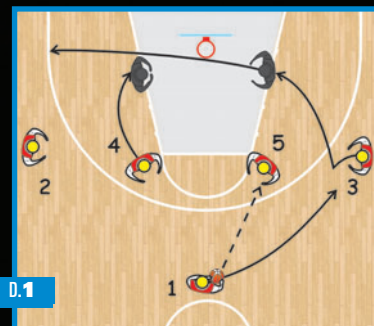


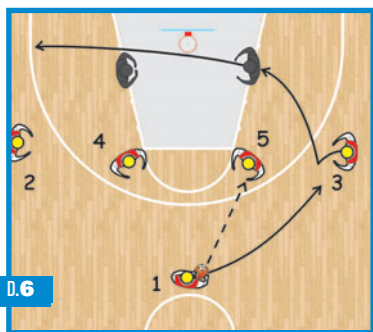
and sets a cross screen for the wing, 3, who had gone backdoor (see diagr. 1). 5 can also pass to 3, who came out of the screen of 4.

POST WING OPEN SIDE OF THE COURT

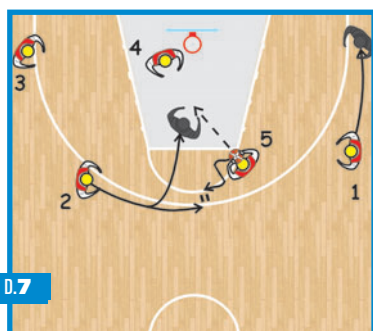
The play starts as before (diagr. 4). The only difference is that 5 takes his defender off the first pass.

Once 3 goes through with the backdoor cut, the ball side of the court will be clear, and 5 can play one-on-one and go to the basket (diagr. 5).

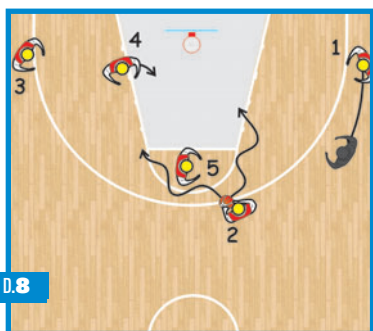




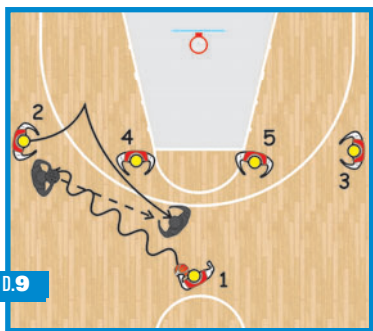
D.6



D.7



D.8



D.9

GUARD DRIBBLE HAND-OFF OPTION

Once again, the start of the play is the same as before (diagr. 6). In this case, 5 completes the hand-off pass with 2, the offside guard. This action frees up the back side of the court, so 2 can drive straight to the basket or kick out the ball to 1 in the corner (diagr. 7). This type of action becomes ideal in allowing 2 to come free off the hand-off pass, or get switched to a big post player.

The key to good execution is the timing of the offside guard cut. The cut should not be made until the post puts the ball on the floor. This guarantees that the

back door cut and the step in have had the proper time to develop. If the defender plays for the hand-off pass and cheats, the guard can back cut down the three-second lane (see diagr. 7).

2 can drive to the basket, cutting inside or outside 5, and can pass to 4, who ducked in the lane (diagr. 8).

Note: Obviously all of these plays can be run on either side of the court, and with the posts and perimeter players moved to match your personnel strengths.

OPTION FOR THE BEST SHOOTER

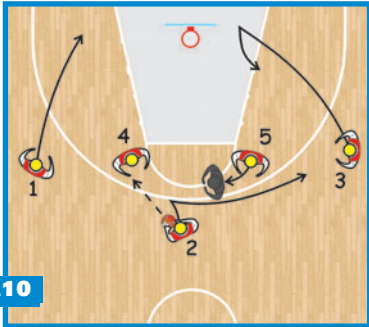
The first option of this play is for 2, the best shooter. If 2 is aggressively overplayed, 1 dribbles toward him. This is a signal for 2, who brings his defender down and then goes opposite the ball and gets a flare screen by 5 (diagr. 9): The key ingredient for the success of this play is for 2 to bring his defender deep enough to correctly set up the flare screen. Once 2 receives the ball, he has several options:

- ▼ He can pass to 4, fake a cut in the three-second lane, use the screen of 5, receive the ball from 4, and shoot (diagr. 10).
- ▼ If he cannot shoot, he can pass to 3, who took his defender under the basket, and then circled back for the post up.
- ▼ He can pass to 1, who brought his defender down, and then received a staggered screen, the first from 4, and the second from 5 (diagr. 11).

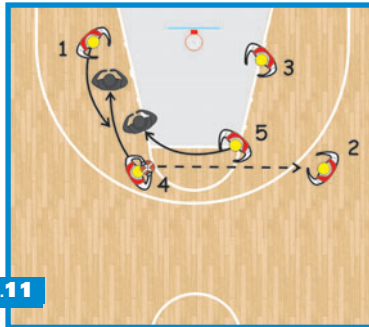
Other options for this play include:

- ▼ If 2 passes to the post, 4, he can fake a straight cut, then go off the ball side, receive a hand-off pass and shoot.
- ▼ After the hand off, if 2 cannot shoot immediately, he can go on the left wing spot to play one-on-one in the open court. While 4 clears out, and goes to the middle of the court, 1 cuts away from the ball, and receives a staggered screen, the first from 3, and the second from 5 (diagr. 13).
- ▼ If 2 cannot shoot from the wing spot, he can pass to 4, and 4 to 1, who comes out off the staggered screen, or to 3, who, after the screen for 1, cuts in the three-second lane, and goes in the low post position (diagr. 14).

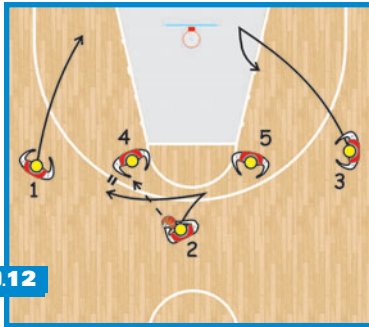




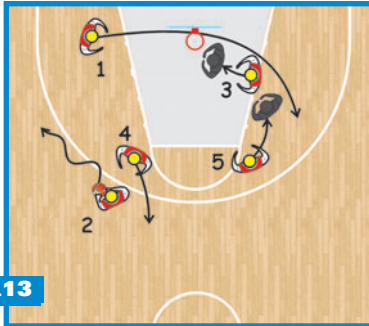
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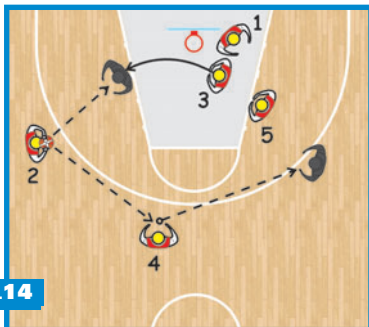
D.11



D.12



D.13



D.14





by Zeljko Pavlicevic

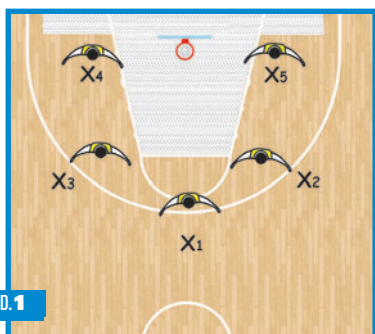
THE 1-2-2 MATCH UP ZONE

Zeljko Pavlicevic is the head coach of the Japanese Men's National team. His career started in Croatia, with the Cibona Zagreb, where he won one Yugoslavian Championship, one Yugoslavian Cup, and one European Cup. He then coached in Spain, Ferrol and Vitoria, and then Split, where he won one Yugoslavian title, one Cup of Yugoslavia, and one European Cup. While in Greece, he coached Panathinaikos Athens and won one Cup of Greece. He was also Technical Director of all the Croatian national teams.

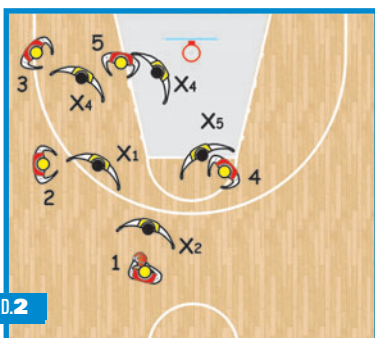
With the improvement of outside shooters, the so called "classical zone defense" started to be inefficient, and so new and different types of more aggressive zones began to become popular the world over. In this article, I will focus on the match-up defense.

This defense has incorporated more sophisticated and specific rules that are carefully chosen to satisfy the best sides of both the zone and the man-to-man defense.

The classical 1-2-2-zone alignment is the



D.1



D.2



best starting set for the match-up zone. That's because this set offers the greatest mobility and the biggest adaptability. This defense is used as a secondary defense, after the basic man-to-man defense. Then going up to the higher level, a coach is forced to utilize much more of a combined defense, and, particularly, the match-up zone.

TOP CHARACTERISTICS OF THE MATCH-UP ZONE

- ▼ Mainly, this is a zone defense that incorporates three important elements:
 1. The synchronized movements of all five defensive players.
 2. The movement of all five defenders based on the position of the ball.
 3. The coverage of certain strictly defined areas of the half court.

▼ Players responsibilities and position assignments are the same as the man-to-man defense:

1. All the principles of the one-on-one defense are included.
2. Moving on the low, with a well-balanced defensive stance and proper footwork.
3. Closing out the baseline, with no penetration, by either driving or passing.
4. All five players box out, right after the release of the ball by the shooter. We block out the area near the basket, but each defender in the different areas of the half court has some rebounding responsibilities.
5. We do not trap, except for special occasions, and depending on the team we are playing.
6. We try to harass every pass inside with:
 - The movements of the hands that follow the passing of the ball on the perimeter.
 - Good, strong contact with the offensive players by all five defenders with constant pressure against possible passing, shooting, and driving.
 - The center and the power forward have a particular role because they must contest any pass directed near and under the basket.
 - Preventing any penetration with the ball inside the three-second lane, and, above all, on the front line of the zone.
 - We play defense on the screen with the usual two-on-two defensive rules.
 - We fight any moves to the basket, as well as any cut, by bumping them or breaking their moves "body-to-body."

SPECIFIC RULES OF THE MATCH UP DEFENSE

▼ Every defender is responsible for the offensive player who is in front (he

does not guard one specific offensive player), and this principle is always applied in this defense.

- ▼ We divide the zone in two lines:
 - Front line, formed by the point guard, the shooting guard, and the small forward.
 - Back line, formed by the power forward and the center.

This set has two advantages: the big, tall men stay in the rebounding zone and having a better position near the basket, while the three players of the front line are quicker and they can run on the primary fastbreak.

The defensive big men can be protected by offensive big men with better skills, and they can be more effective on defensive rebounding.

We cheat with the offense because they see a zone, while this is not a normal zone, and they need more time to adapt (and with the 24-second rule, this is an advantage).

The 1-2-2 set is ideal for the fast break.

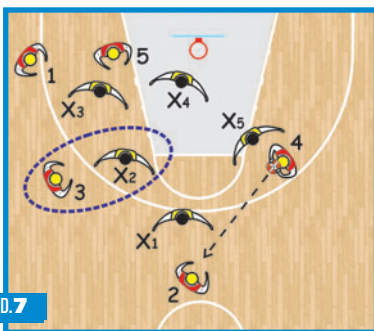
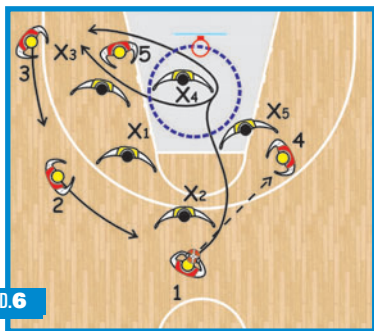
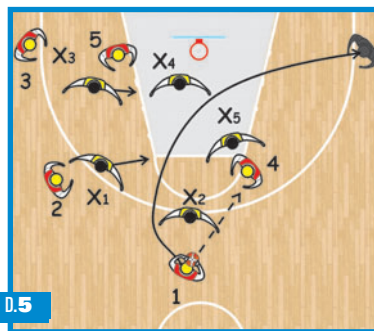
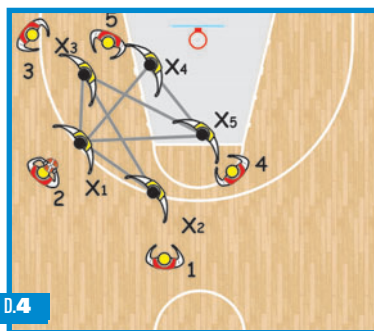
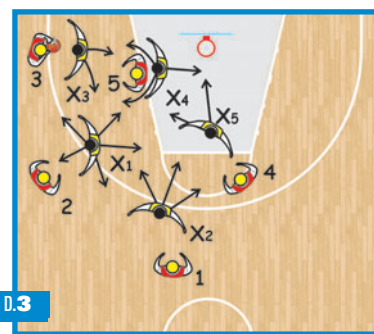
WHEN TO USE THE 1-2-2 MATCH UP ZONE

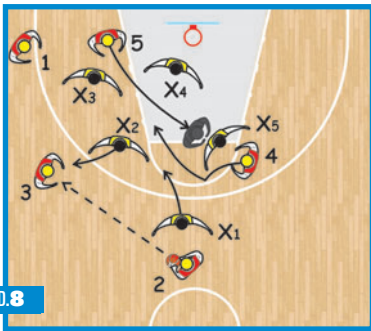
- ▼ As a surprise for the opponent.
- ▼ When the other team does not have outside shooters.
- ▼ When we want to change the pace of the game.
- ▼ When we need to protect our player(s) when they are in foul trouble.
- ▼ To strengthen the defensive rebounding.
- ▼ To score easy baskets with the fastbreaks of the defenders on the front line.

ASSEMBLING THE DEFENSE AND THE PRINCIPLES

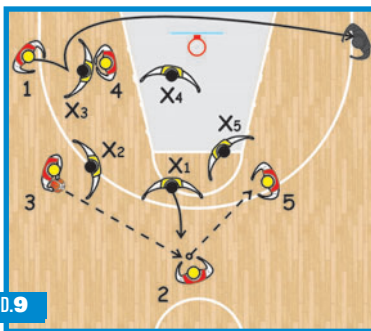
Basic Alignment

- ▼ X1, the point guard, is the point of the front line of the defense, and covers 1.
- ▼ X2, the shooting guard, is on the right side of the front line, and covers 2.
- ▼ X3, the small forward is on the left side of the front line, and covers 3.
- ▼ X4, the power forward, is on the left side of the back line, and covers 4
- ▼ X5, the center, is on the right side of the back line, and covers 5 (diagr. 1).

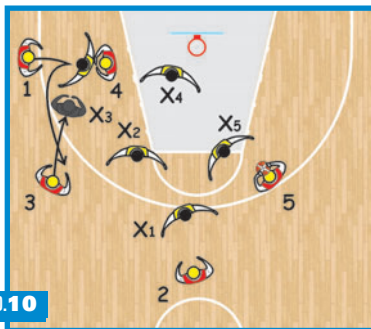




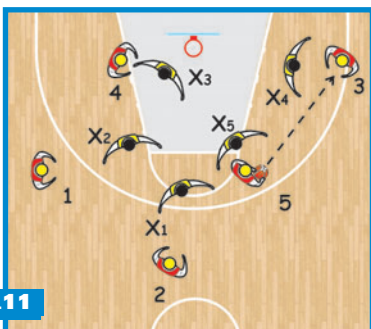
D.8



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D.11

The substitutions of the starting five depend on the tactical demands and the needs and philosophy of the coach.

- ▼ The shaded area in the diagram mean that the offense cannot be allowed to make any cut, drive, or inside pass.
- ▼ It is difficult for the offensive players to move easily with the hard, physical contact applied by all five defenders.
- ▼ The coach must use the players that show the proper attitude and skills on this defense.

The basic alignment is subject to changes, depending on the position of the offensive players, when they spot up to start their offense. It is very important that the other team think we are playing a normal zone, and spot up on the gap of the zone.

The transition and the overload of the offense

One of the best ways to attack the zone defense is to overload one side of the court.

Let's see the rotation of the defenders in this case (diagr. 2):

- ▼ X2 guards 1.
- ▼ X1 guards 2.
- ▼ X3 guards 3.
- ▼ X4 guards 4.
- ▼ X5 guards 5.

The moves and slides of the defenders are based on the position of the ball, and three defenders must form a "triangle," which allows for better blocking out and rebounding (diagr. 3).

- ▼ The position of X4 depends on the position of 3 or 2. It's important to prevent the inside pass to the low post 5.
- ▼ X5 covers the high post area and guards 4, with the responsibility to block out the rebounding position in the middle of the lane, as well as contesting any pass and shot from this area of the court: This is a big threat for the defense because an offensive player can see the entire court and have different solutions for shooting and passing.

In diagram 4, we can see what we mean by "defensive triangle." This is formed by the three closest defenders, when the ball is in the hands of 2.

Cut of 1 or 2 in the three-second lane

1 passes to 4 and then cuts in the lane, on the right side of the half court, and then goes in the corner, on the ball side (diagr. 5).

X2 must follow 1 until he stops in the corner position, while the other four defenders sag to control the three-second lane, preventing any flash cut or penetration.

Let's see another situation, which can be played defensively in two ways:

- A. 1 passes to 4 and then cuts away from the ball on the left corner: X2 and X3 rotate to the center of the three-second lane (the circled area), and X2 must decide if he should follow 2, or switch with X3 on this offensive player (diagr. 6). X1 is on 2 and must follow him all the way through, X3 must play on the ball and protect from the inside pass to 1, while is cutting in the three-second lane.
- B. X2 calls the entry pass to 4 and warns X3, who comes up, guards and follows 1, staying in the passing lane between 4 and 1 in the corner (diagr. 7). X2 guards 3. X3, X4, and X5 are in an excellent rebounding position, based on the location of the ball if the offensive player shoots from outside.

New rotation based on new offensive play

Let's assume that 5 makes a cross screen for 4, and they switch positions. We switch on defense only on particular situations and if these two players are a big threat (diagr. 8), X2 stays in the passing lane, contesting any possible pass from 2 to 3.

Here is another solution for the offense. After the high-low exchange of 5 and 4, 4 sets a screen for 1 in the corner. X3 must follow 1 all the way through his cut to the basket, playing very aggressive and using the body for sliding over the screen. X3 stays with 1 until 1 reaches his new position and the ball is in the hands of 5 or 2 (diagr. 9).

We can also switch, with X4 guarding 1 and X3 guarding 4, but in this case, we have a mismatch in terms of size and quickness.

If 3 sets a down screen for 1 in the corner, a switch is made between X3 and X4 because we want to have X4 in good rebounding position (diagr. 10).

The reaction of the defense is the same if 3 sets a down screen for 1 and rolls away: there can be a high-low between 1 and 3, and X1 and X3 must switch.

If the screen of 4 for 3 has been successful, X4 covers the deep corner and guards 3, while X3 stays on 4 in the low-post position (diagr. 11).

This defensive move can be dangerous only if 4 is quick and if X3 is smaller than 4. The other defenders X2 and X1 adjust their positions with the rest of

the defense, which must react to all the cuts and the moves of the offensive players.

LAST REFLECTIONS

There are some basic principles for this defense:

1. A quick and short communication among all the defenders.
2. The defenders must choose the simplest and most rational solutions to the moves of the offense, based on the sound principles of the zone defense.
3. The majority of the defensive situations can be solved in this way:
 - ▼ By aggressively and physically contesting and following your assigned offensive player.
 - ▼ By aggressively switching.
 - ▼ By the rotation.

Our primary aim on defense is to maintain our basic formation on the court with the front and back line.

It's very important to have the teamwork and the co-operation of all five players for the success of this defense.

If the players do not perfectly understand the moves and aims of this defense, or they are not totally convinced, then it is better not to adopt this type of defense for your team.

METHODOLOGY OF THE PRACTICE SESSIONS

For teaching the 1-2-2 match-up defense, you need to practice the basic drills for the man-to-man defense.

- ▼ Defensive slides and footwork.
- ▼ One-on-one on defense and offense (read the opponent).
- ▼ Two-on-two, especially focused on early help and anticipation.
- ▼ Sliding thorough the screens.
- ▼ Closing and blocking out the baseline.
- ▼ Blocking out after a shot.

You also need to play five-on-five (do not forget to ask the feedback from the players).

You need to underline and explain the most frequent mistakes the player can make in situations such as:

- ▼ Cutting in the lane.
- ▼ Overloading one side of the court.
- ▼ Screens.
- ▼ Inversion and exchange of the defensive positions.
- ▼ Rotations, with all the possible options.

Thanks to sufficient time dedicated in practice sessions, the players will soon come to play this defense automatically. It is important that the players react to different situations on the court.

Be flexible. Remember that like everything in basketball, there are certain rules but they can be (and need to be) changed due to particular game conditions.





by Zmago Sagadin

DEFENSE IS A CONSTANT

Zmago Sagadin coached Celje, Olimpia Ljubljana, and Maribor (Slovenia), Split (Croatia), and Red Star Belgrade (Serbia). He won nine Slovenian national championship, nine national Cups, one European Cup with Ljubljana (he was also selected Slovenian Coach of the Year on nine occasions), and one Korac Cup with Red Star Belgrade. A former FIBA Instructor and President of the Slovenian Basketball Coaches Association, he also coached the Slovenian Men's National team.

Basketball is a very complex game. Everything is important. The best teams usually have a good balance between their offensive and defensive parts of the game. To have a successful basketball team you must be able to win not only home games, but also games on the road. When you are not playing at home, your team will likely be under additional psychological pressure and will perform in different environment, which is unique in every gym or arena. In addition to referees, there is the crowd, baskets, lights, and a game ball that may not be the same as the ones your team is used to. I believe it is hard, oftentimes even risky, to count on a better shooting percentage than the home team's. Thus, offense is a variable in the game of basketball. However, you can still play great defense and win the battle of the boards. Defense is a constant and wins games. Defense and rebounding together win championships. Championship teams, in most sports, have a strong defense and are comprised of players who never quit. Good defense requires a synergy, teamwork of a group, committed to their team's effort. Furthermore, it takes sacrifice, intelligence, aggressiveness, and discipline of each defensive player. A supportive team spirit and the winning attitude should be learned. My road to a successful defense, and consequently to a game won, leads through loyalty to a variety of principles, rules and defensive patterns. These are:

TALK

All good defenses are "talking" defenses. With proper communication, players on a game court can help each other, discourage opponents, and avoid misunderstandings. The use of common phrases, such as: "help," "switch," and "screen right (or left)" improves the team's defensive performance through an active verbal interaction. There should be no switching in a defense without talk. Slide and talk.

STEALING TIME

Whenever possible, teams should pressure the opponent full court to steal shot-clock time, pressure the ball, force the opponent to a rule violation (8 seconds or a turnover), discourage poor ball handlers and passers, and exhaust the opponent. You can always drop back into a zone defense if you want. However, do not foul or try to steal the ball. Instead, steal time and wait for an opponent's mistake to occur.

DECLARE A BALL-SIDE AND A HELP-SIDE

As soon as possible, force the ball one side to declare a ball and help side. Force the man with the ball to one side, left or right, and try to keep him there (diagr. 1).

PRESSURE THE BALL - ATTACK OFFENSE

Defensive players must work on the man with the ball. Force the offensive player to dribble where you want, but take away the middle of the court. Primarily, the purpose is not to steal the ball, but to force the opponent to pick up the ball and put pressure on his pass in an area where he is no longer a threat.

PRESSURE PASSING LINES

There should be no easy passing to a player one pass away. Don't let the opponent easily transfer the ball from side to side. Move with a boxer's glide and be alert for interceptions. Good defensive work of the individual guarding the player with the ball will pre-

vent quick passes (diagr. 2).

NO MIDDLE

Never allow the man with the ball to penetrate the middle, from either the top or the side. Deny the offensive player to go to the middle and expect him to drive toward the baseline where teammates should be ready to help. Furthermore, it is vital that the defense does not allow any direct drives into the paint.

NO CUT IN FRONT OF YOU

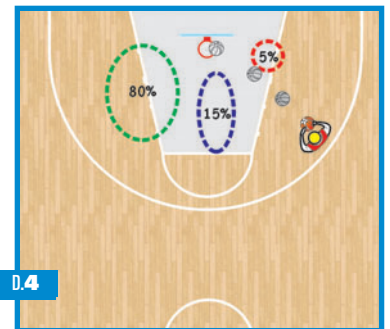
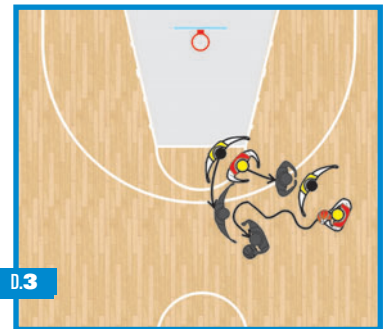
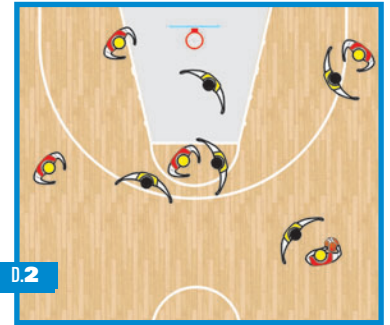
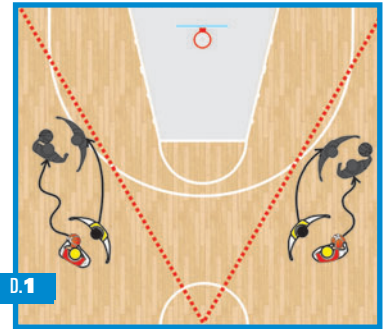
Defensive players must move in the direction of a pass to bump the cutter with his body and help the teammate guarding the man with the ball. All five defensive players must react and adjust their position after every single pass. Move in the direction of the ball.

FIGHT SCREENS

Be aggressive and don't let opponents screen you away. Discourage the screener by destroying the first screen with a foul. Make sure the defense talks and is ready to help or switch. Try to stop the opponent's pick-and-roll game by defending it without lateral movement. On the screen away, the defender should slide through the screen. There should be no automatic switching since it may lead to misunderstanding about the responsibility for the attacker. Players should talk when defending a pick-and-roll play (diagr. 3).

CHASE THE OPPONENT'S BEST SCORERS

Overplay the team's best player or players. Make him work hard to receive the ball. The defender should follow him on screens and stay close to the player without taking shortcuts. The goal is to wear out this player and be close to our main threat to prevent him from getting into a scoring series. All teammates should help guarding good scorers by positioning themselves towards him when he has the ball. Players under pressure are likely to become nervous and less effective, especially if he is



fouled with small fouls and denied the open shot.

POST DEFENSE

Prevent easy or direct passes to the edge of the paint or inside it. If the opponent's post man is an average player, try to side him. However, if he is a good scorer, you should front him. Do not allow penetrations into the middle; force the player to go to the side.

DO NOT FOUL THE SHOOTER

Just play the percentages. With hands straight up, you must prevent the shooter from seeing the rim clearly and challenge his shot. Let him shoot contested shots over the defense's hands, but box him out after.

MAKE GOOD/SMART FOULS

Use all four team fouls per quarter to "discomfort" the best opponent's scorers, deny penetrations toward the middle, and fight the screens. The greatest sin is to score a basket and foul the shooter. It is essential to foul smart because we don't want to make any unsportsmanlike fouls.

HELP SIDE DEFENSE

When your man is two passes away from the ball, fill the middle, watch the ball, adjust your position, and help as much as you can to stop the ball or force an attacker to pass:

- ▼ Be a disrupter-do anything to disrupt the offense. A player's responsibility should be to intercept or draw a charge on lob pass situations.
- ▼ Read the offense-and be ready to switch, rotate toward the ball side
- ▼ Don't help too much-the amount of help depends on the quickness of the team's defense. Remember: you have to recover and box out your opponents.
- ▼ Help the helper-we don't want any open shots; thus, force the man with the ball to pass to another man.
- ▼ Surprise the man with a ball-if he turns his head and looks away, try to surprise him and steal the ball or double team him.
- ▼ Rotations-rotate whenever necessary to stop penetration and force the attacker to pass. All good de-



fensive teams develop and use at least two principles for rotation.

REBOUNDING

The team that controls the boards will win the majority of their games. Good defensive rebounding reduces the number of opponent's shots. Defense should assume that every shot will be missed; therefore, every defensive man should fight for a good rebounding position and box out his man. The team's aim is to push the offense out of the paint or under the basket. When boxing out, intelligence plays an important role. Players should be aware that 80% of all missed shots will bounce to the opposite side they were shot from. In addition, defensive players should master the front and reverse pivot box-out technique to stop the offense from rebounding the ball with his body. In free-throw situations, fight and resist from being pushed by the offense under the basket.

Once near the ball, the player should

grab the ball firmly with both hands and turn in the air with his legs spread. The rebound should be followed by a quick pass. Overall team size is important but size alone will not result in control of the boards (diagr. 4).

TRANSITION DEFENSE

Sprint back to ball level, stop the ball, help towards the ballhandler, be ready to switch everything, bump the post trailers (don't let them make a direct cut), foul if necessary. No easy basket, no "coast to coast."

"HOW?" IS MORE IMPORTANT THAN "WHAT?"

You can construct your defense on different principles; more important is how your defensive players execute them. Definitely all of them should defend the opponent using the same principles.

INVOLVE YOUNG TALENT

Encourage and force young player to earn more time on the floor with hard defense. Whatever he'll do offensively is good but he must play tough defense. Develop his defensive pride and attitude.

USE SCOUTING REPORTS

Find out what your opponent is playing offensively or what their best offensive patterns are. Prepare your team to prevent them from executing what they want. Destroy their patterns. Teach your defense to read the offense.

SET CLEAR GOALS FOR YOUR DEFENSE

Some good examples: Make your opponent shoot less than 50% for the game, make them score less than 20 points per quarter, do not allow easy baskets, do not make stupid fouls ("basket and foul"), get more rebounds than the opponent, no open three-point shots, prevent opponent's top scorer from scoring a series, make less than 25 fouls, and steal more balls than the opponent.

In preparing the team, spend less time working on the defense than offense, but never pay less attention practicing it and you will develop a winning defense.



by Sandro Gamba

RELATIONSHIP BETWEEN COACHES AND PLAYERS

Sandro Gamba was the head coach of Ignis Varese, winning two Italian championships and two European Cups. He also coached Turin and Virtus Bologna. At the helm of the Italian National team, he won the silver medal at the 1980 Olympic Games. At the FIBA European Championships, his teams won the gold medal in 1983, the bronze medal in 1985, and the silver medal in 1990. He is presently the technical supervisor and coach of the Rest of the World team at the NIKE Hoop Summit and the Technical Director of Psicospport (e-mail: gamba@psicospport.it), a Milan-based company focusing on sport psychology.

Why become a coach? What do you need to know to be successful? Of course, you must know the fundamentals of the game, such as how to pass, shoot, dribble, and rebound. Defense, motivation, game strategies, and vocabulary are all important aspects needed to coach the game. Teaching students in school parallels coaching a basketball team. In the United States, basketball coaches are enmeshed in the school system, on both the high school and university level, because young basketball players are students first, athletes second. In other countries, coaches are usually part of a club system and coach the athletes that come to the club. There is no link with a university or school.

In order to teach in any environment, you need communication skills. It is important to assess the developmental level of the people you are coaching and try to reach them on that level. You must maintain a sense of discipline and also have fun. Once the players understand this, you can begin to prepare and organize practice sessions and watch as their comprehension increases rapidly. Thus, three key components of coaching include knowledge of the game, learning with your players, and effective communication. Implementation of these components will lead to a rewarding experience and worthwhile interpersonal relationships. It's only then that your team begins to reflect part of your personality.

I feel basketball is over-coached and under-

taught. I found that good coaches build character, personality, teamwork, skills, spirit, and fair play. Evidence of this can be found in the improvement of drills.

- ▼ Always keep players working (no boredom). Many good coaches maintain a happy medium between talking and working and they always keep their players involved.
- ▼ Young coaches can learn a great deal from watching different practice programs organized by different coaches. This enables the young coach to see how different coaches relate to their players and how they motivate them.
- ▼ Create situations in practice that are more difficult than game situations. You may want to confuse players, to see how they will react in a game.
- ▼ There are drills for everything - even hustling!
- ▼ Handling end of game situations is very important.
- ▼ Make players play and think when they are fatigued.

Every player has a different threshold of pain. Coaches who understand this can condition their players to accept pain (high levels of fatigue) as a positive rather than negative factor. By stressing that pain is a signal of great performance, and that athletes are constantly rewarded for enduring pain, the coach can get his players to push harder whenever they feel pain.

It's important to discriminate between nuisance pain and warning pain in team sports like football. The athlete's conditioning tends to make him less perceptive and less discriminating. For example, in his eagerness to please his coach, he may ignore a danger signal. We want the athlete to be more perceptive and more discriminating.

Great players tend to perceive more of the



detail of their outstanding skill. For example, the great shooter will see the ball vividly and prepare himself accordingly for the coach. He has learned to discriminate and differentiate at a high level. That should be the goal of the teacher. A complex task can generally be learned easier under low tension, whereas a simple task is learned better under high tension. The beginner learns better under low tension; the veteran absorbs more under high tension. The inexperienced coach will tend to harass the beginner and impair learning by being over-demanding. Once the coach begins to realize that the beginner's perceptions are elementary, he will become more patient. Coaches tend to put more pressure on the veteran, as it's easy for a veteran to become lackadaisical, doing the same drills day after day. The coach should tolerate this, and he must continually challenge the veteran with new drills or greater concentration on the easy drills. I'm a student of the game and have spent many years in developing my coaching philosophy and psychology, and coaching techniques and methods.

I don't believe that you can take what other coaches teach and make it yours. You must develop your own philosophy, methods, and coaching style, using ideas of others where you can. However, you must teach your personality, because you are the only one that truly understands your own situation and circumstances. You must coach according to your particular situation. Be flexible and able to adjust to changing situations. Each job demands a unique understanding of the setting.

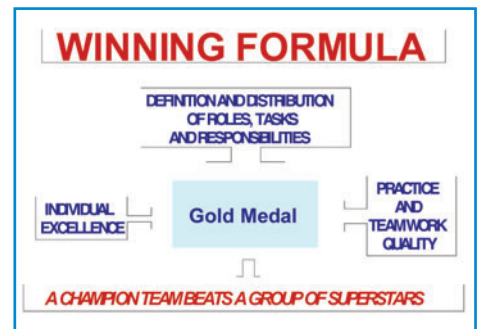
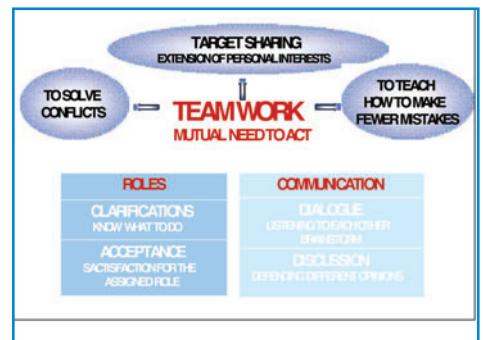
ESSENTIALS OF COACHING

- A. Total preparation of the mental, emotional, and physical aspects of athletes then permits greater technical preparation.
- B. The answer to success in coaching does not lie in some form of super strategy, or some ultra super plan.
- C. Success, overall, does rely on basic, sound teaching abilities. The ability to teach the fundamental skills (basic basketball) to the individual athlete is critical. Your players must understand that their natural ability can take them only to a certain level.
- D. As coaches, we must develop and organize out-of-season programs that promote greater total development of our athletes, so that they can break personal physical barriers.
- E. A player has not learned a fundamental until it becomes second nature (a habit). Automatic reaction is the goal of skill execution. No thought process necessary; react.
- F. Athletes "are in the process of learning" and have not learned a skill until they can perform this skill correctly and quickly while involved in game situations, automatically.
- G. Practice does make perfect, only if the proper techniques and mechanics are being practiced. Proper techniques become movement habits.
- H. Repetition must be done with high levels of interest, enthusiasm, and in an exciting manner until it becomes an instinctive reaction.
- I. We must demand correct execution of basic skills.
- L. Practice sessions must be so designed to lead to superb physical conditioning. Basketball is a game that cannot be played properly, unless you are in the very best possible physical condition.
- M. Evaluate your practice sessions to determine if they are designed to prepare the individual player physically, technically, mentally, and emotionally. If these factors are included, then we should be able to visualize victory (see victory in the mind's eye).

- N. By keeping practices interesting and alive, we eliminate boredom, which may be a major cause of lack of attention and of players eventually dropping out of the game.
- O. As coaches, we must keep our temper under control.
- P. As teacher/coaches, we must always consider the individual differences, age, playing level, experience, personality, emotional stability, and make-up. Know the total person and remember that the younger the athlete, the more sensitive he or she will be. At the pro level you are dealing with the "over-inflated ego". Understand that the professional athlete must have that type of ego, if he expects to make it and have a successful career, but be aware at what level of coaching you are expressing. Junior athletes (players under twenty years of age) are not miniature pros.
- Q. Don't let your players practice bad habits-demand that each practice bring the team closer to the team's goals. It is my obligation to take care of my team. It is our obligation as a coach to take care of our people and not to be frightened by board members of the team and other outsiders. We take care of our players. We allow them a place in our plans. When a player has talent, I have a marvelous obligation to get him to produce. Talent is rare and you have to nurture it so the player can realize his potential. Just because a player has certain abilities doesn't mean that he is going to produce or reach a certain athletic level. We must study our players to know what is best for each particular person so that we can get the most out of their talent. Don't be afraid to be wrong. You are a coach, not a spectator. You are not out on the court to please anyone. You're not an executive who can post-date a memo. What you do as a coach is out there in the open for all to see. There is no equity in your profession. You have to accept that. It's a very manly type of pressure.

PREACH FLEXIBILITY/VERSATILITY

The individual player with the ability to drive either way, change direction on his dribble, and shoot with either hand will be hard to stop. This will be especially true if the faking moves can be executed in both directions. Of paramount importance is the fact that versatility negates stereotyping. The player with a wide range of offensive moves is tough to scout and tough to defend. A physically strong body adds power to the moves. It lends explosiveness to the drive and adds pressure to the defense. Once the strong attacker gets the slightest edge, he can go all the way to the basket without



being thrown off by body contact. He'll also be able to maintain a high endurance level throughout the game. In fact, many of the great shooters simply overpower their opponents.

Continuous repetition of movements is the key for developing individual offense, and the player must have clear awareness of:

1. When to fake;
2. Looking to the basket after receiving the ball;
3. Using natural movements to initiate his fakes;
4. Working for simplicity of movement;
5. Moving on a straight line towards the basket;
6. Being "mentally tough";
7. Diversifying his moves.

With these thoughts in mind and with a well-conditioned body, this basketball player is well on his way to offensive success.

I coach by winning. What you accept in winning, you must also accept in losing. I do not say a word after a game is lost. However, after we win a game, I bring out all the errors the players have made. I have never won a game in which I did not follow it up by pointing out all the mistakes that they made.

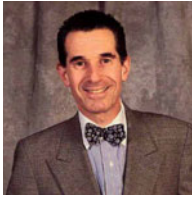
The following two statements of philosophy express two different emphases in coaching:

"It isn't whether you win or lose, but how you play the game."

"Winning isn't everything; it is the only thing." One is concerned with the playing of the game, the other with the end result. Neither is right or wrong; both must be related to the coach's purpose.

When you step on the floor, know:

1. WHAT you are going to teach.
2. HOW you are going to teach.
3. WHY you are going to teach it.



by Michael Goldberg

THE NBA COACHES ASSOCIATION (NBCA)

Michael Goldberg has been the Executive Director of the NBA Coaches Association (NBCA) since 1980. From 1972 to 1976, until his merger with the NBA, he was the General Counsel of the American Basketball Association (ABA). He is the founder and CEO of National Media Group (1981), a sports and entertainment marketing Agency, which, among other events, organized for NBA the Gatorade World Clinics, and the launch of the McDonald's Basketball Championship.

THE GOALS

The NBA Coaches Association was founded in 1976, with a three main goals:

- ▼ To promote the profession of NBA Basketball Coaches.
- ▼ To secure its members, both head, as well as the assistant coaches, maximum salary opportunities, disability and retirement benefits and individual and group marketing opportunity.
- ▼ To act as a liaison between the NBA and its body of coaches.

I am pleased that all of these goals have been met. During the course of the years we fulfilled other tasks, such as:

- ▼ To organize regular meetings for its members, where information and ideas concerning the sport of basketball and coaching may be exchanged.
- ▼ To act as a repository of coaches financial compensation and other data useful to its members.
- ▼ To create opportunities for coaches in radio and television, and for op-

portunities in international coaching clinics and international basketball.

- ▼ To maintain contact and support coaches between assignments.
- ▼ To take advantage of current technology, as it applies to the game of basketball.

MILESTONES

Pension Plan

The Association's Pension Plan is an outstanding one and in a par with other U.S. professional sports leagues.

Overseas Opportunities (Camps and Clinics)

Over 130 NBA head and assistant coaches have participated in overseas opportunities since this program began in 1981. In 2004 two NBA assistant coaches participated in the first ever NBA China Clinic, organized by the NBA with the Chinese Basketball Federation.

Television Analyst Initiative

Since 1978, over 80 coaches have secured assignments on network cable or local TV broadcasts, either on permanent or seasonal basis.

Involvement in ESPN's "Matchup"

Since its creation in 1996, over 133 past and present head and assistant coaches have appeared as guests on this nationally broadcast television show, during the "Coaches' Corner" segment, providing analysis and insight on the game and highlighting the Coaches profession.

Internet and NBA.com Initiative

Since its inception, through the work of the Association, hundreds of past and present coaches have been featured on NBA.com, providing expert analysis and

participated in NBA game related chat rooms.

Annual Technology Summit

This event is organized from time to time, in conjunction with Marketing Partners in the field of technology, to keep NBA coaches on the cutting edge of new technology as it relates to basketball and coaching the game.

A software platform, designed for NBA coaches, has been showcased during the Summits. This event is organized in conjunction with the technology related companies wishing to be "partners" with the NBA coaching staff.

Joint Licensing Agreement NBA Properties Inc./NBCA

In 2004 the Association signed a three year extension (until 2006-2007 season) of the Joint Licensing Agreement between NBA Properties, Inc. and the NBA Coaches Association (head and assistant coaches). Under the plan, the Coaches cooperate with the league on a number of joint marketing initiatives, as well as appearances by head and assistant coaches. In return funds are distributed to the current members of the Coaches Association into a Supplemental Retirement Annuity program designed to supplement the Coaches Pension Plan.

Since we started near 30 years ago, we believe we made many steps forward on the road to offer to our members the best possible services, both on financial, as well as consulting, job improvement, retirement's benefit, marketing, and other aspects related to their profession. Now, we can say our Association is a real point of reference for this key group of selected coaches, who are among the best in the world at their job.



by Raffaele Imbrogno

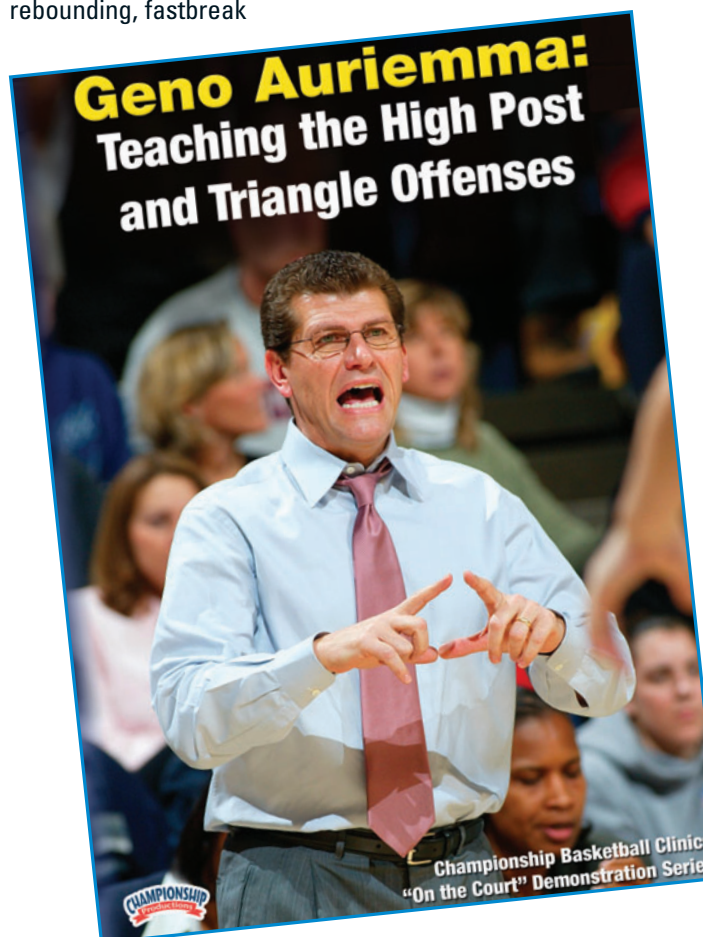
BASKETBALL ISN'T JUST FOR BOYS ANYMORE

Raffaele Imbrogno, former Director of the Italian Basketball Federation Study Center, is an Instructor with the Italian National Coaches Committee of the Federation. Imbrogno is the author of several technical basketball publications.

I begin this article from the subtitle of one of the latest and best technical books on women's basketball, because in the United States women's basketball has grown dramatically and its players are starting to have an impact on the world game. The success of the WNBA, the professional women's league, is proof. The book I mentioned is *"The Complete Guide to Girls Basketball,"* and is written and was recently self-published by Michael Mullaney. In 396 pages, Mullaney covers the sport in a very detailed way. He starts by describing the philosophy of the coach, with an overview of women's basketball. Then, he writes about offense, detailing the offensive fundamentals, rebounding, fastbreak

In this section, we introduce the latest books, videos, CDs, and other tools that are primarily aimed at coaches, but certainly useful for all of our readers. Please send your suggestions and comments about our basketball-related media for review in this section.

situations, and the various offensive sets, followed by different aspects of defense and the special situations. The largest chapter is dedicated to the drills necessary to build offensive and defensive concepts. The book ends with the rules of the game, a detailed bibliography, glossary, and a list of the web sites dedicated to the women's game. A review of the book is available at the Internet site www.girlsbasketballbook.com.



Tara VanDerveer: 25 Offensive Practice Drills for Success



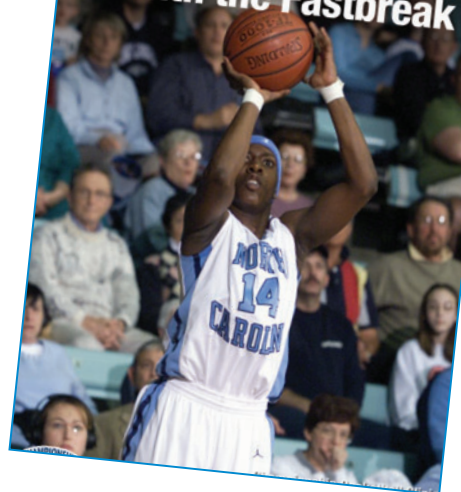
Doug Bruno: Eight Interchangeable Offensive Sets



Tara VanDerveer, the highly respected head coach of Stanford University in Palo Alto, California, has just released a new DVD, "5 Offensive Practice Drills for Success". In 67 minutes, one of the most successful coaches in women's basketball (more than 600 wins in 25 years), takes viewers through the best offensive drills.

Geno Auriemma, head coach of the University of Connecticut

Sylvia Hatchell: How to Win with the Fastbreak



(UConn), has won five college championships and produced two DVDs. The first is dedicated to the defensive fundamentals, "8 Essential Defensive Drills." In 55 minutes this Italian-American coach introduces his half-court defensive philosophy, the same one his team used two years ago to keep opponents at a 35 percent shooting accuracy. "Teaching the High Post and Triangle Offense," Auriemma's second DVD, shows how to build an offense similar to the one used by UConn. The 68-minute production is divided into a series of drills that are useful for building this offense.

"Eight Interchangeable Offensive Sets" by Doug Bruno, the head coach of De Paul University, demonstrates eight different offensive sets in 74 minutes. Sylvia Hatchell, head coach of the University of North Carolina, teaches her fastbreak system in "How to Win with the Fastbreak". Coach Hatchell's 60-minute DVD shows a series of technical solutions taught by some legendary men's college coaches, including Dean Smith, Larry Brown, and Mike Krzyzewski. She covers the primary and secondary break and some special plays used by her team to win the 1994 NCAA Women's title.

When it comes to the running game, Gail Goestenkors of Duke University, an assistant coach of the US women's national team that won the gold medal at the last Olympic Games, takes you through the finer points in her DVD "Transition Offense and Quick Hitters."

"Multiple Purposes Zone Offense" by Jim Foster, head coach of Ohio State University, illustrates in 73 minutes an offense that can be used against a variety of zone defenses.

Finally, talking about defense, Cheryl Burnett, who sits on the bench at the University of Michigan, offers her DVD entitled "The Complete Guide to the Run & Jump Scramble Defense." In 70 minutes, Coach Burnett teaches the basics of her famous defensive system. All these aforementioned DVDs are produced by Championship Productions (www.championship-productions.com).



by Anthony Reimer

FIBA VS NORTH AMERICAN RULES COMPARISON

During his officiating career of over 20 years, Anthony Reimer became known in the province of Alberta, Canada, for his expertise in basketball rules. While injury forced him to retire from active officiating, "Ace" has continued to contribute to the basketball community through his basketball officiating web site (hoop.jazzace.ca), one of the earliest such sites available on the Internet. This article is based on content from that web site.

There has been a lot of progress made in the last two decades on reducing the differences between FIBA Rules and those used in North America. Still, significant differences remain. For spectators in the United States, this means making small adjustments when watching an NCAA game as opposed to an NBA game, for instance, and a larger adjustment when watching the FIBA World Championships or the Olympics. For those outside North America the adjustment is in reverse. Canadians such as myself find themselves in the middle. I can go to my local University and watch a double-header where the first game is played under FIBA Rules and the second under NCAA Rules (both slightly modified). For Canadian referees, this means that our best officials have to be adept at changing rules from game to game. I created the following guide to the differences between the major rule sets with all three of those groups in mind: people accustomed to FIBA Rules, people accustomed to U.S.-style rules, and referees who need a detailed (but not exhaustive) comparison of those sets of rules. This guide focuses on the three basic "flavours" of rules: FIBA, NBA/WNBA, and NCAA (Men/Women). Unless otherwise stated, NCAA rules listed apply to both Men's and Women's games. Both metric and U.S. measurements are provided; metric measures are

exact in the case of FIBA, while U.S. measurements are exact in the case of the other rule sets. I have omitted NFHS (U.S. High School) Rules, but for readers who want more details on those rules, a comparison between NCAA and NFHS rules is published in the NCAA Rule Book each year. Canadian readers who are interested in the rules used at the College and University level in Canada can view the comparison on my web site.

MAJOR DIFFERENCES

THREE-POINT LINE

Measured from the centre of the basket:

FIBA: 6.25 m (20' 6.25") arc.

NBA: 7.24 m (23' 9") arc, which intersects with lines parallel to the sideline that are 6.7 m (22') from the basket at their closest point.

WNBA: 6.25 m (20' 6.25") arc.

NCAA: 6.02 m (19' 9") arc.

RESTRICTED AREA ("KEY", "LANE")

FIBA: A trapezoid 3.6 m (12') wide at the free throw line and 6 m wide (19' 8.25") at the baseline.

NBA, WNBA: 4.88 m (16') wide rectangle.

NCAA: 3.6 m (12') wide rectangle.

PLAYING TIME

FIBA: 4 x 10 minute quarters; extra periods are 5 minutes.

NBA: 4 x 12 minute quarters; extra periods are 5 minutes.

WNBA, NCAA: 2 x 20 minute halves; extra periods are 5 minutes.

GAME CLOCK OPERATION:

FIELD GOAL IN LAST MINUTES OF PLAY

The clock is stopped after a successful field goal as follows:

FIBA: last 2 minutes of 4th period and any

extra period.

NBA: last minute of quarters 1, 2 and 3; last 2 minutes of 4th quarter and any extra period.

WNBA: last minute of each period.

NCAA: last minute of 2nd half and any extra period.

SHOT CLOCK - TIME ALLOWED TO SHOOT

FIBA: 24 seconds.

NBA: 24 seconds.

WNBA: 30 seconds.

NCAA Men: 35 seconds.

NCAA Women: 30 seconds.

SHOT CLOCK - OPERATION

FIBA:

▼ When play resumes with less than full amount on shot clock (e.g., defense taps ball out-of-bounds), shot clock does not start until team establishes control in-bounds.

▼ Shot clock is reset after most fouls (personal or technical).

Exception:

- Shot clock is not reset on a double foul or an alternating possession situation when the same team retains possession.

NBA, WNBA:

▼ When play resumes with less than full amount on shot clock, shot clock starts with the first touch in-bounds.

▼ The shot clock is reset to 24 seconds on most personal fouls and defensive violations in backcourt (e.g., kicking or punching ball).

Exceptions:

- The shot clock remains the same as when play was interrupted or is reset to 14 seconds (whichever is greater) when (1) a personal foul occurs and the throw-in will be in the frontcourt, (2) a jump ball occurs



and is retained by the offensive team as the result of a held ball caused by the defense, (3) a defensive 3-second violation or kicked/punched ball violation occurs in the frontcourt, (4) a defensive technical foul or delay of game warning occurs, (5) a flagrant or punching foul is called.

- The shot clock is not reset when the offensive team commits a technical foul.

NCAA:

- ▼ When play resumes with less than full amount on shot clock, shot clock starts with the first touch in-bounds.
- ▼ The shot clock is reset after most fouls (personal or technical).

Exceptions:

- The shot clock is not reset on a double foul or an alternating possession situation when the same team retains possession.

- The shot clock is not reset when the offensive team commits a technical foul.

TIME-OUTS - NUMBER AND DURATION

FIBA:

- ▼ Two time-outs in first half, 3 in second half, 1 per extra period.
- ▼ All time-outs are 60 seconds in duration.
- ▼ Time-outs do not accumulate.

NBA:

- ▼ Six "full" time-outs per regulation time (with some restrictions; some mandatory time-outs for television are built into the 6); 3 time-outs per extra period.
- ▼ Full time-outs are 60 seconds, except the first 2 time-outs in each period and the extra mandatory time-outs in 2nd and 4th periods, which are 100 seconds.
- ▼ Full time-outs do not accumulate into

overtime. One 20-second time-out per half; unused 20-second time-out in 2nd half may be carried into extra period.

WNBA:

- ▼ One full time-out per half or extra period.
- ▼ Four TV-type time-outs must occur each half (none in extra period).
- ▼ Full time-outs are 120 seconds in duration.
- ▼ Full time-outs do not accumulate into extra period.
- ▼ One 20-second time-out in 1st half, two 20-second time-outs in 2nd half, one additional 20-second time-out per extra period (one 20-second time-out can carry over from 2nd half, for a maximum of two in extra period).

NCAA - Electronic Media Game:

- ▼ Four 30-second time-outs and one 60-second time-out per game.
- ▼ Maximum of three 30-second time-outs and one 60-second time-out may be carried into 2nd half.
- ▼ One additional 30-second time-out is added per extra period (any time-outs remaining from 2nd half may be carried into extra period).
- ▼ First 30-second time-out of 2nd half is extended to the length of a media time-out.
- ▼ If coach requests 2 consecutive 30-second time-outs, players may sit, so long as the request is made when the first time-out is granted. Normally, players must remain standing and on the floor during a 30-second time-out.

NCAA - Non-Electronic Media Game:

- ▼ Four full time-outs per game (75 seconds, with warning after 60 seconds); add 1 time-out per extra period.
- ▼ Two 30-second time-outs per game (used anytime).
- ▼ All time-outs are cumulative.

TIME-OUTS - HOW TO CALL, WHEN ALLOWED, PRIVILEGES

FIBA:

- ▼ Must be called by the coach through the scorer's table.
- ▼ Time-out will be granted on next play stoppage or, if requested in time, after the next field goal scored against the team that requested the time-out.
- ▼ No time-outs once a set of free throws has started (ball at disposal of free thrower for first or only free throw).

NBA, WNBA:

- ▼ Called from floor by a player anytime a player on that team is in control of the ball, or whenever the ball is dead (once a team is scored upon, that team is deemed to be in control of the ball; therefore no time-outs to the scoring team can be granted after a basket).
- ▼ A player may not call time-out if both feet are in the air and any part of that player's

body has broken the vertical plane of a sideline, endline, or the midcourt line.

- ▼ The ball may be advanced to the front-court (i.e. the 28' [8.5 m] line) in some situations after calling a full or a 20-second time-out late in the game.

NCAA:

- ▼ Called from the floor by a player (or by the head coach from within the team bench area) anytime a player on that team is in control of the ball, or whenever the ball is dead (including after a field goal or free throw by either team).

JUMP BALL, HELD BALL, ALTERNATING POSSESSION

FIBA:

- ▼ On all held ball/jump ball situations during the game (including the beginnings of all periods after the 1st period), teams alternate receiving the ball ("alternating possession"), with the team not gaining possession of the initial jump ball being the first recipient.
- ▼ First period begins with a jump ball; alternating possession begins all remaining periods, including extra periods.
- ▼ Shot clock will not be reset if the offensive team retains possession of the ball through the alternating process.

NBA:

- ▼ On all held ball/jump ball situations during the game, play resumes with a jump ball.
- ▼ If the offense retains possession after a jump ball, the clock is reset to 14 seconds or remains the same if there was more than 14 seconds on the clock. If the defense gains possession, the clock is reset to 24 seconds.
- ▼ The first period and any overtime period begins with a jump ball; periods 2, 3 and 4 start with possession based on which team won the opening tip (2 and 3 go to the loser of the tip, 4 goes to the winner).

WNBA:

- ▼ On each held ball/jump ball situation, play resumes with a jump ball.
- ▼ Each half and extra period begins with a jump ball.

NCAA:

- ▼ On all held ball/jump ball situations during the game (including the start of the 2nd half), teams alternate receiving the ball ("alternating possession"), with the team not gaining possession of the opening jump ball being the first recipient.
- ▼ The game and any extra period start with a jump ball; alternating possession begins the 2nd half.
- ▼ If the offensive team retains the ball due to the alternating possession process, the shot clock shall not be reset.

SUBSTITUTIONS

FIBA:

- ▼ A "substitution opportunity" begins when the clock is stopped and the ball is dead (i.e. after a whistle or after a field goal in the last two minutes). It ends when the ball is placed at the disposal of a player making a throw-in, or placed at the disposal of a free throw shooter for the first or only free throw. One major effect of this is to prevent substitutions during free throws.
- ▼ Either team may sub on any foul, violation, alternating possession situation or time-out.
- ▼ A sub for the free throw shooter must report before the free throw activity begins, and the opponents may send one matching sub provided the sub reports before the ball is at the disposal of the free throw shooter for the last free throw. These players may enter only if the last free throw is successful.
- ▼ After a basket in the last two minutes of play, the team scored upon may initiate a substitution provided the substitute(s) request is communicated to the officials (through the scorer) before the ball becomes live after the scoring of the basket. If the team scored upon makes a substitution, the opponents may do so also.
- ▼ Referee's stoppages are included as substitution opportunities.

NBA:

- ▼ Substitutions are permitted for either team when the clock is stopped and the ball is dead. Exception: Substitutions not permitted during the final minute(s) of a period when the clock is stopped due to a successful field goal. In many cases, the player must be in the 8' box (near the Scorer's Table) at the time of the stoppage in order to enter the game.
- ▼ Substitutions are not permitted during a referee's stoppage (e.g., delay of game warning, etc.).
- ▼ During free throw activity, substitutions are permitted after the first free throw in a multiple throw penalty, but not between the 2nd and 3rd free throws, nor after a successful final free throw. A "substitution for the shooter" is not generally permitted.

NCAA:

- ▼ Substitutions by either team permitted when the clock is stopped and the ball is dead, including after a successful free throw.

Exception:

- Substitutions shall not be permitted in the last 59.9 seconds of the second half or any extra period when the clock is stopped (a) due to a successful field goal, (b) to correct a timer's mistake, or (c) due to

an inadvertent whistle.

- ▼ No restrictions on which team must initiate substitutions, even after a successful final free throw.
- ▼ In situations where two or three free throws are awarded, substitutions are permitted only before the last free throw.

PLAYER FOULS

FIBA:

- ▼ Players foul out after 5 fouls, personal or technical.
- ▼ All fouls involving contact, even when play is stopped, are personal fouls.

NBA, WNBA:

- ▼ Players foul out on 6 personal fouls or 2 technical fouls.
- ▼ Fouls committed while the ball is dead are technical fouls.

NCAA:

- ▼ Players foul out after 5 fouls (personal fouls or non-administrative technical fouls).
- ▼ Fouls committed while the ball is dead are technical fouls.

TEAM FOULS ("PENALTY" OR "BONUS")

Note: In all rules, if a shooting foul occurs, or any foul that would lead to free throws regardless of the foul count, the normal penalty shall supercede any penalty related to the foul count.

FIBA:

- ▼ Penalty (2 shots) is awarded on any team foul after the 4th in each period (i.e. on the 5th) unless the foul is a team control (offensive) foul; extra periods are extensions of the 4th period.
- ▼ Team Fouls include all personal fouls and player (not coach) technical fouls.

NBA:

- ▼ Penalty (a total of 2 shots) is awarded on the 5th team foul in each quarter (on the 4th in an extra period), or on the 2nd in the last two minutes, whichever comes first.
- ▼ Team fouls include personal fouls by defensive players and any loose ball fouls (i.e. offensive fouls and technical fouls are not team fouls)

WNBA:

- ▼ Penalty (a total of 2 shot) is awarded on the 8th team foul in each half (on the 4th in an extra period), or on the 2nd in the last minute, whichever comes first.
- ▼ Team fouls include personal fouls by defensive players and any loose ball fouls (i.e. offensive fouls and technical fouls are not team fouls).

NCAA:

- ▼ "Bonus" (1 free throw, plus another free throw if the first is successful) is awarded on the 7th, 8th and 9th foul of each half; the penalty is increased to 2 shots (often called "double bonus") on the 10th and



subsequent fouls; extra periods are extensions of the 2nd half. No free throws are awarded on offensive fouls.

- ▼ Team fouls include all personal fouls, all contact and unsporting (unsportsmanlike) fouls, and all technical fouls to anyone on the bench.

TECHNICAL FOUL - PENALTY

FIBA:

- ▼ Two free throws and possession of the ball at centre; no possession at centre if the foul occurs in the pre-game warm-up (i.e., the game still begins with a jump ball).

NBA, WNBA:

- ▼ One free throw per technical foul; play resumes at the point of interruption; foul is charged to individual in question (and an automatic fine assessed).

NCAA Men:

- ▼ Two free throws; play resumes at point of interruption.

NCAA Women:

- ▼ Two free throws; play resumes at point of interruption; technical foul for excess time-out is penalized by 2 free throws and loss of possession of the ball.

GOALTENDING/BASKET INTERFERENCE

Note: All rules prevent players from touching the ball on its downward flight toward the

basket if it still has a chance to enter the basket. Reaching through the basket to play the ball is also a violation. The major differences centre on what happens after a shot hits the ring but still has an opportunity to enter the basket.

FIBA:

- ▼ Once the ball strikes the ring, any player can play the ball. Once the ball is in the basket, the offense can no longer violate.

NBA, WNBA, NCAA:

- ▼ An imaginary cylinder exists that has the basket ring as its base. Touching the ball while any part of it is in this cylinder (and still has a chance of entering the basket) is a violation.

ZONE DEFENSE

FIBA: Legal.

NBA: Legal; however, a defensive player may not remain in the restricted area for longer than 3 seconds if that player is not actively guarding an opponent (penalty: a technical foul, with shot clock reset to 14 seconds if necessary).

WNBA: Legal.

NCAA: Legal.

FREE THROW ACTIVITY

Note: In all rules, the shooter of the free throw must wait for the ball to strike the ring before

he/she can touch or cross the free throw line.

FIBA:

- ▼ Maximum of 5 players in rebound places along the lane (3 opponents of shooter, 2 teammates).
- ▼ Rebound places, if left vacant, cannot be used by opponents.
- ▼ Players in rebound places may leave on release of the free throw; others must remain behind the free throw line extended and behind the 3-point line until the ball strikes the ring.
- ▼ A violation by the free throw shooter overrides all other violations; if the free throw is successful and the shooter does not violate, all other violations are ignored and the free throw counts.
- ▼ Five seconds to attempt the free throw.

NBA, WNBA:

- ▼ A maximum of 5 players can occupy rebound places along the lane (3 opponents of shooter, 2 teammates).
- ▼ The four rebound places closest to basket (two on each side) must be occupied; a delay of game warning can be issued if they are not.
- ▼ Players not in a rebound place must stand 1.8 m (6') away from lane or 90 cm (3') away from the free throw semicircle until ball strikes the ring.
- ▼ A violation by any member of the shooting

team can cancel an otherwise valid free throw.

- ▼ Ten seconds to attempt the free throw.

NCAA Men:

- ▼ A maximum of 6 players in rebound places along the lane (4 opponents of shooter; 2 teammates).
- ▼ The rebound places closest to the basket (one on each side) must be occupied by opponents of the shooter.
- ▼ A teammate of the shooter may fill the third rebound place from the basket if the non-shooting team chooses not to fill it.
- ▼ Rebound places closest to the shooter (i.e., 4th rebound places) may not be filled.
- ▼ Players in rebound places may leave on release of the free throw; others must stand behind the free throw line extended and behind the 3-point line until the ball strikes ring.
- ▼ A violation by any member of the shooting team can cancel an otherwise valid free throw.
- ▼ Ten seconds to attempt the free throw.

NCAA Women:

- ▼ A maximum of 6 players in rebound places along the lane (4 opponents of shooter; 2 teammates).
- ▼ The two rebound places closest to the basket (one on each side) are left open (players fill the 2nd, 3rd and 4th rebound places).
- ▼ The first available rebound place on each side (i.e., 2nd rebound places) must be occupied by opponents of the shooter.
- ▼ Rebound places, if left vacant, cannot be used by opponents.
- ▼ Players in rebound places may leave on release of the free throw; others must stand behind the free throw line extended and behind 3-point line until ball strikes ring.
- ▼ A violation by any member of the shooting team can cancel an otherwise valid free throw.
- ▼ Ten seconds to attempt the free throw.

MINOR DIFFERENCES

PLAYER NUMBERS

FIBA: 4–15 in major FIBA competition; one- and two-digit numbers acceptable in exhibition or domestic play.

NBA, WNBA: any one- or two-digit number; not both 0 and 00 on same team.

NBA: 00, 0, 1 – 5, 10 – 15, 20 – 25, 30 – 35, 40 – 45, 50 – 55; not both 0 and 00 on same team.

BALL OVER BACKBOARD

FIBA: The ball is still in play if it passes over the backboard in either direction, provided it does not hit a basket support.

NBA, WNBA, NBA: Ball is out-of-bounds if it passes over the backboard in either direction (NBA, WNBA wording is “passes behind the

backboard”).

TRAVELLING

NBA/WNBA rule is more liberal than the current NBA and FIBA rules when a player is coming to a stop. The NBA/WNBA rule is identical to the pre-1994 FIBA rule that said once a player comes to a legal stop, there is always a pivot foot. NBA and FIBA rules can leave a player without a pivot foot. As well, if a player lands with a staggered stop (i.e. one foot, then the other, with one foot clearly in front of the other), the back foot is the pivot foot in NBA/WNBA. In NBA/FIBA, the first foot to touch the floor is the pivot foot.

INJURED PLAYER

FIBA, NBA: Referee stops play at an appropriate time to deal with injury (slightly different times in FIBA and NBA). If an injured player is entitled to free throws and must leave the game, the substitute shall attempt the throws. **NBA, WNBA:** Team must call 20-second or full time-out to stop for injured player. If an injured player is entitled to free throws and must leave the game, the opposing coach selects the player to take the throws.

CLOSELY GUARDED PLAYER / 5-SECOND VIOLATION

FIBA: Player holding the ball for 5 seconds; actively guarded within 1 m (3'); anywhere on the court.

NBA: No closely guarded rule, but illegal to dribble with dribbler's back to the basket for 5 consecutive seconds while between the end-line and the free throw line extended.

WNBA: No rule.

NCAA: Front court only; holding or dribbling the ball (not a combination of both) for 5 seconds; “closely guarded” is within 2 m (6') for men, within 1 m (3') for women.

BACKCOURT VIOLATION / FRONTCOURT & BACKCOURT STATUS

FIBA: Once a player touches the frontcourt, that player has frontcourt status; the same applies to the backcourt. It is possible for a player to have dual status as that player progresses from the backcourt to the frontcourt, so once the player touches the frontcourt as a ball holder/dribbler, the player must continue to proceed to the frontcourt.

NBA, WNBA, NBA: If a player is dribbling the ball, the ball and both feet must be in the frontcourt to gain/retain frontcourt status; otherwise the ball has backcourt status. If a player is holding the ball while straddling the centre line, the player always has backcourt status.

8 (OR 10) SECOND VIOLATION

Once a team gains control of the ball in the backcourt, it has either 8 or 10 seconds (as specified below) to proceed to the frontcourt (i.e. the ball gains frontcourt status).

FIBA: 8 seconds. Count is not reset if ball is deflected out of bounds by defense or if possession is retained because of an alternating possession throw-in.

NBA: 8 seconds. Count is reset if the defense kicks or punches the ball, is assessed a technical foul, or is issued a delay of game warning; or if play is stopped due to a player bleeding. For purposes of this rule, the ball gains front court status on a pass when it crosses the plane of the centre line.

WNBA: 10 seconds; otherwise same as NBA.

NBA Men: 10 seconds. Count ends (without penalty) if the ball becomes dead (e.g., if the defensive team deflects the ball out of bounds).

NBA Women: No time limit (other than the shot clock).

NUMBER OF ON-COURT OFFICIALS

FIBA: A 3-person system will be used for World and Olympic Championships, and may be used for other championships; basically the same mechanics as NCAA; 2-person system also acceptable for other levels of competition.

NBA, WNBA: 3-person system, with different mechanics from FIBA/NCAA.

NCAA: Either 2 or 3 officials.

3-POINT SHOT (STATUS CHANGE)

FIBA: Once a 3-point shot has been released, if the ball is touched by any player in the 2-point area, the status of the shot changes to a 2-point shot. Note: If a shooter is fouled in the act of shooting for a 3-point goal and the shot is not successful, 3 free throws will be awarded; the status of the shot does not change the status of the shooter.

NBA, WNBA, NCAA: No rule.

REBOUNDING OWN SHOT

NBA, WNBA: Violation to be the first to touch one's own shot if it doesn't touch the ring or backboard (i.e. an “air ball”).

FIBA, NCAA: Legal, provided the referees judge that it was a shot for a goal.

ONLINE RESOURCES

FIBA Rule Book and Interpretations:

<http://www.fiba.com> www.fiba.com, click on About FIBA > Free Downloads > Official Basketball Rules

NBA Rule Book

www.nba.com/analysis/rules_index.html

WNBA Rule Book

http://www.wnba.com/analysis/wnba_rules_regulations.html

NCAA Rule Book

www2.ncaa.org/media_and_events/ncaa_publications/playing_rules/

NCAA Officiating Bulletins

http://www.ncaa.org/champadmin/basketball/officiating_bulletins

RIGHT OR WRONG?

1. After the ball is given to A2 for an alternating possession throw-in but before it has touched a player on the court, A4 commits a disqualifying foul. Shall team A lose the right to the next alternating possession as a result of the disqualifying foul?
2. A5's last free throw is successful. On the resulting throw-in, the ball is touched but not controlled by A4 on the court. Shall the game clock be started when the ball touches A4?
3. A5 is injured. A8 substitutes for A5, after which a time-out is taken by team B. During the time-out, coach A notifies the officials that A5 has recovered and wishes to re-enter the game before play is resumed. Shall A5 be permitted to re-enter?
4. With team A entitled to the next alternating possession throw-in, A3 scores a field goal. While the ball is in the hands of B5 standing out-of-bounds for the resulting throw-in, technical fouls are committed by A1 and B1. Shall play resume with an alternating possession throw-in for team A?
5. A last free throw by A4 fails to touch the rim. A8 and B8 are waiting at the scorekeeper's table to enter the game as substitutes. Shall A8 and B8 be permitted to enter the game at this time?
6. In the last two minutes of the 4th period of play, team A has three timeouts remaining. May team A now be awarded three successive timeouts?
7. During the last two minutes of the 4th period, A8 is waiting at the scorekeeper's table to enter the game as a substitute. B3 then commits an interference violation on a shot for a basket by A5. Shall A8 be permitted to enter the game at this time?
8. While in the air, A5 prevents the ball from going out-of-bounds by tapping the ball to A3. A5 returns to the floor in the out-of-bounds area but immediately returns to the in-bounds area and then receives a pass from A3. Has A5 committed an out-of-bounds violation?
9. With team A in control of the ball and with twenty seconds remaining on the



- 24-second clock, an official interrupts play because of a wet court. When play resumes, shall team A be given a new 24-second period, provided team B is not placed at a disadvantage?
10. After a team A field goal, team B is granted a time-out. Following the time-out, thrower-in B2 passes the ball to B3 who is also out-of-bounds on that endline. B3 then passes the ball to a teammate who is in-bounds. The entire action takes less than five seconds. Has a throw-in violation been committed by team?

ANSWERS

1. No: 12.4.8
2. Yes: 49.2
3. Yes: 19.2.4
4. No: 12.3
5. Yes: 19.4.1
6. Yes: 18.2.4
7. No: 19.4.2
8. No: 23.1.2
9. Yes: 29.2.2
10. No: 17.2.6



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THE ROLE OF THE NBL IN AUSTRALIAN AND NEW ZEALAND BASKETBALL

by Rick Burton

Rick Burton is the Commissioner of the National Basketball League, the Australian Men's Division I Championship.

As the recent master of ceremonies for the April SportAccord business conference in Berlin, I told the assembled IOC dignitaries, delegates from the Winter and Summer Olympic sport Federations, that our collective challenge was to ensure we didn't waste opportunities to develop our respective sports.

Later I met with FIBA secretary general Patrick Baumann and we huddled over concepts such as ways to better align resources and enhance the fellowship of basketball's stewards.

I stand as one of those custodians and was appointed the commissioner of Australia's National Basketball League in July 2003. At the time, the NBL was a 12-team professional competition that had just added new franchises in Auckland, New Zealand and Newcastle, Australia.

It was a challenging period for the NBL in 2003 because visibility for the professional game in Australia had eroded from its heyday in the mid-90s. Some people attributed that domestic success a decade earlier to the final ascendancy of Michael Jordan and

the worldwide marketing efforts of organisations like NIKE, McDonald's and the NBA.

In taking the post, one Melbourne reporter suggested what I brought to Sydney, in my enthusiasm for the job, was the naiveté of a young boy, who receives a bag of manure on Christmas morning and is convinced it means there is a pony outside.

To be honest, the NBL and basketball in Australia is much more than a pony. If fed properly, our teams represent a stable of stallions or racehorses. My hunch for the ponies, my ongoing idealism stems from my heritage.

I was born in the city where basketball was invented (Springfield, Mass., USA) and roamed Dr. Naismith's beloved Springfield College campus as a boy. At

Syracuse University I saw the match-up zone defence worked to near perfection by the legendary Jim Boeheim and attended countless sold out games at Manley Field House and the Carrier Dome.

Later during my career with the Miller Brewing Company, which was an official league sponsor of the NBA, I would have the good fortune to meet Commissioner David Stern at the start of his long-standing tenure as one of the most astute and proactive marketers of sport anywhere in the world. His development of professional basketball, in a world of football, auto racing and golf, has been nothing short of spectacular.

Like Stern's challenge in 1984, the NBL in 2003 faced a significant challenge. What Australia featured was a pro league that had lost energy, and that was



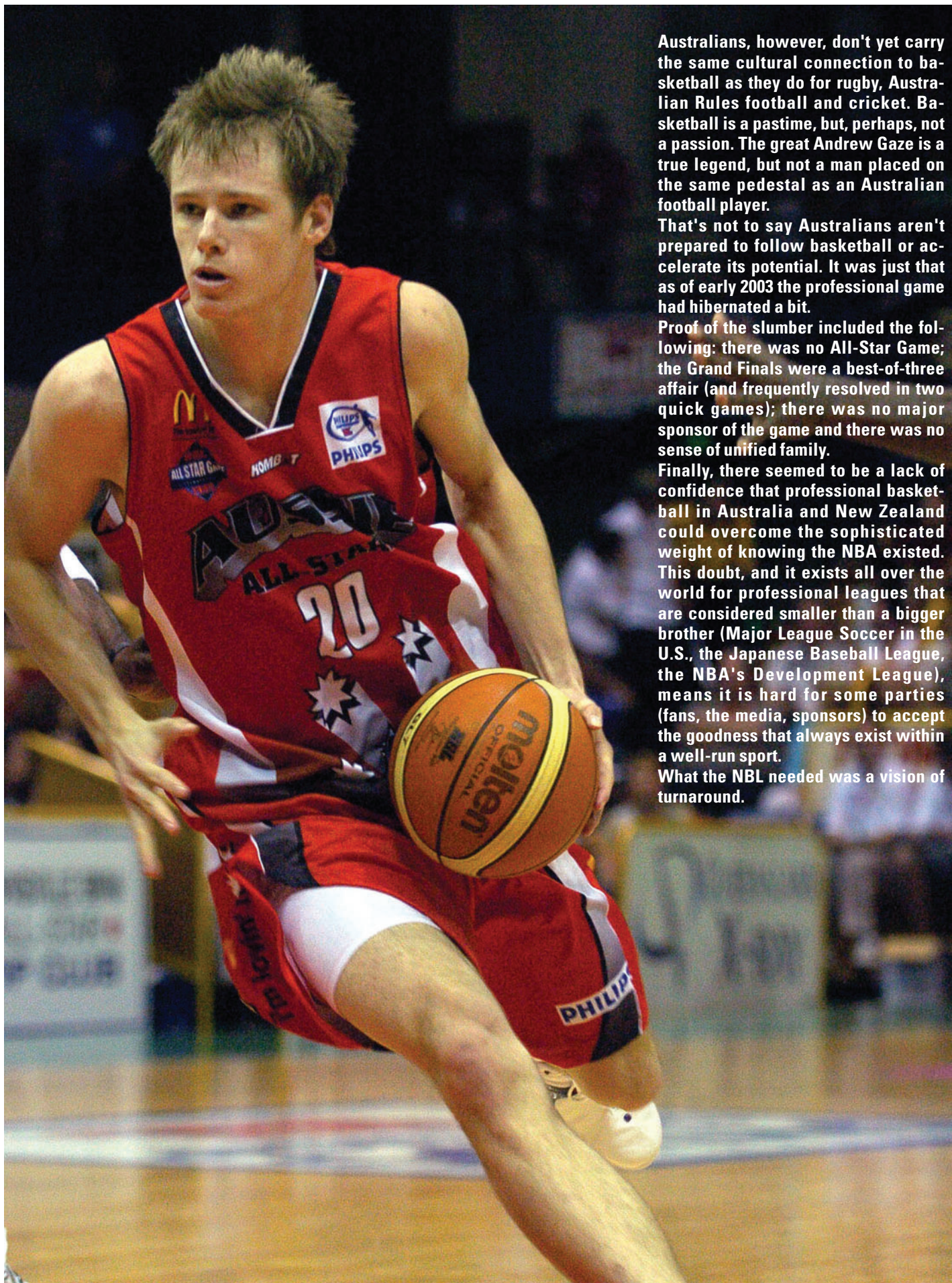
an interesting observation because Australians excel at basketball. FIBA rankings for the last few years have rated the combined Aussie teams as the third best in the world.

For more than a decade, the Australian Boomers finished fourth at Olympic Games (1988, 1996 and 2000) and the Under 23 men won the World Championship in 1997 with the Aussie Under 19's winning the Worlds in 2003.

The women from Oz have been recent silver medallists to the Americans and the Australian wheelchair teams (both men and women) also collected silver in Athens (2004).

On the individual stage, Lauren Jackson is arguably the number one female basketball player in the world, and while I didn't know it at the time, the seeds had been sown for a young Victorian, Andrew Bogut, to emerge as the possible number one draft choice of the 2005 NBA Draft.





Australians, however, don't yet carry the same cultural connection to basketball as they do for rugby, Australian Rules football and cricket. Basketball is a pastime, but, perhaps, not a passion. The great Andrew Gaze is a true legend, but not a man placed on the same pedestal as an Australian football player.

That's not to say Australians aren't prepared to follow basketball or accelerate its potential. It was just that as of early 2003 the professional game had hibernated a bit.

Proof of the slumber included the following: there was no All-Star Game; the Grand Finals were a best-of-three affair (and frequently resolved in two quick games); there was no major sponsor of the game and there was no sense of unified family.

Finally, there seemed to be a lack of confidence that professional basketball in Australia and New Zealand could overcome the sophisticated weight of knowing the NBA existed. This doubt, and it exists all over the world for professional leagues that are considered smaller than a bigger brother (Major League Soccer in the U.S., the Japanese Baseball League, the NBA's Development League), means it is hard for some parties (fans, the media, sponsors) to accept the goodness that always exist within a well-run sport.

What the NBL needed was a vision of turnaround.

Thankfully, I was not alone. Basketball Australia and Basketball New Zealand were fully committed to re-energising the sport. Additionally, the NBL's owners were willing to take chances that might allow the creation of new grazing and breeding pastures.

Prior to my arrival, a group of NBL owners led by four-time Australian Olympian (1988, 1992, 1996, 2000) Andrew Vlahov and Seamus McPeake, the owner of the legendary Melbourne Tigers, helped create a unique points system whereby every NBL player was rated by the League's coaches on a scale of 1 to 10. Imports, (the NBL allows two per team who can play unlimited minutes with both allowed on the court at the same time) were automatically rated as a 10.

In creating this system, the NBL announced that it would make a commitment to club parity, the great equaliser for any league's fans, and each team would receive a total of 66 points. Such a system provided the ability for every team to recruit comparable athletic talent.

The result? The 2004-05 season was the closest in the NBL's 27-year history with the minor premiers losing the most games ever for a champion and the last place team winning the most games ever for a wooden-spoon winner. Such was the ferocity of the competition that the gap between first place and last that every team remained in contention to make the eight-team playoffs until the last three weeks of the season.

In addition, attendance league-wide was up an average of +10% per team and the West Sydney Razorbacks, using a doubleheader with the Harlem Globetrotters, drew just under 15,000 fans to a game at the Sydney Super Dome.

With the points cap already established, our staff of just three started re-building our corral.

In the first year, we re-signed our TV partner Fox Sports and generated a pledge to enhance the production of our game broadcasts and the number of games carried. We expanded the playoffs to a best-of-five championship and in April 2004 the NBL was blessed to find a hotly contested final between two local archrivals, the Sydney Kings and aforementioned Razorbacks.



That NBL Grand Finals went the full five games and featured one overtime game, the greatest comeback in Finals history (a rally that made up 17 second half points) and the largest TV ratings in Fox Sports brief basketball history.

On the heels of the Grand Finals, the League brought back the All-Star Game and re-introduced, in August 2004, the pre-season ABC Learning Centres Blitz, an event where every NBL team was brought into one of Australia's premier resort towns on the Great Barrier Reef (Cairns).

By year two, McDonald's sponsored the NBL All-Star Game, NIKE was the official footwear of the League, Virgin Blue was the official airline and the Holiday Inn chain and Molten were continuing as official hotel and game balls.

The biggest news, however, was that after a series of concentrated recruiting efforts, we were able to announce on 8 September 2004 that global healthcare, lifestyle and technology giant Philips was interested in coming on board to create the Philips Championship.

This partnership commitment, led by Harry van Dyk, the CEO of Philips Australia -- an Australian basketball fan, who watched the Chicago Bulls during postings in the American Midwest -- gave the NBL the confidence to accelerate our dreams. With Philips giving every player impressive noise reduction headphones at the pre-season 2004 Blitz, our 'family' started to see we were part of an amazing opportunity to re-position and re-launch the professional game.

Having Philips on board, though, meant that we needed to help re-educate our clubs about the nature of sponsor servicing. The NBL had not enjoyed a naming rights sponsor for more than three years and many of the clubs were prepared to take care of local sponsors but unfamiliar with collaborating with a global partner.

This aspect of modern sport is much debated by academics and practitioners but the truth remains that partnership, like marriage, requires constant and consistent honesty, trust and commitment. The NBL league staff and club GM's were encouraged to view their roles as not only helping develop the game of basketball but also to think about new ways to help sell incremental Philips products.

For many in our basketball world, that concept may seem foreign but what we discovered in Australia and New Zea-

land was that by placing companies like Philips, McDonald's, NIKE and Virgin Blue ahead of ourselves, the rewards received were far more than we might have ever imagined.

By the time the 2004/05 season was over, the NBL had played a regular season game in Singapore, seen that game broadcast all over the Asian world by ESPN, played a game in Darwin (with coaching clinics provided by the Perth Wildcats for young indigenous Australian children in places where there were no roads) and engineered a national radio network to promote basketball to Australia's 20-million residents.

Is our work done? Not by a long shot. But with the advent of the 2006 Commonwealth Games in Melbourne, the 2006 FIBA World Championships in Tokyo and the 2008 Olympic Games in Beijing, it is feasible to believe that basketball in the Oceania region and all across the Pan-Asian footprint will be greatly enhanced.

To that end, the NBL was fortunate to help the Singapore Sports Council and the Basketball Association of Singapore (BAS) create a first-ever Singapore Cup held 6-8 May 2005 at the Singapore Indoor Stadium. The NBL assisted with commitments from the Beijing Ducks (CBA), TG Xers (champions of the KBL), Fastlink (Jordanian first division champs) and the Sydney Kings (three-time defending NBL champions) to establish a four-game tournament televised by ESPN into millions of global homes.

This type of visibility can only help all of our basketball family and further basketball's development worldwide.

Like many leagues, it is unlikely the NBL will ever rival the NBA or keep great players from seeking the highest level of competition. But as David Stern frequently suggests, many of us are basketball ambassadors attempting to provide the



highest level of opportunity for the greatest number of players.

There are a finite number of roster positions in the NBA and, while enticing for many, leagues like the CBA, the KBL, the NBL, the PBA or Italian Lega Serie A exist to facilitate the development of national team players and to keep our game vibrant on every continent.

In Australia and New Zealand, we think the game of basketball is just starting another dramatic growth stage and we think our horses are going to run with the best of them.



by Wes Unseld and Brian Sereno

ADVANCED SCOUTING

Wes Unseld is a Professional Scout for the Washington Wizards.

Brian Sereno is in charge of the website www.WashingtonWizards.com

I'm on the road about 25 or 26 days a month, including the time I'm on the road with our team. I see about 20 to 22 games a month in the early part of the season. That number lightens up once we've played a team once or twice, because then we'll have our own tape to go off, but before we play a team for the first time I'll make sure that I've seen them play at least twice. For the Western Conference teams, I definitely want to see them twice before we play them. Since we play them less often, obviously we're less familiar with them.

Even before I go to the game, I watch tape of the opponent. I never want to go into the game cold. I want to know what I'm looking at. You have to train yourself not to watch the ball. As a fan, you always watch the ball. As a scout, I need to see everything. I need to see the whole picture because I need to see the cuts and the secondary action that is critical to the play. You can't just see one cut and wonder what happened on the weak side. It's easy on tape because you can rewind a thousand times if you need to. When it's live, you need to pay attention, and that's where the pre-game work comes in. It doesn't look like everybody out there is just running around. You have a feel for what they are doing, or at least what they are trying to do. From the tip to the buzzer, we know every single thing they did, and it all goes into a database.

I don't ever want to be in a situation where they do something that I am unfamiliar with. I don't want to put the coaches in that situation. That said, there are some great x's and o's coaches in the league, and late in the game sometimes they'll run a play that they've never run and may never run again. Hopefully we can sniff something out and make an adjustment. That's where scouting individuals come in to play. If we know individual strengths, and stop that initial move, sometimes that's all you can do. You can't take everything away.

We have a format that we use to relay the information that I pull from the game to the coaching staff. It's a template. On that document we break down individual players' strengths and weaknesses both offensively and defensively. Then we'll get into team tendencies. We're looking for information that will help us exploit any weaknesses, and obviously we're looking at the plays to figure out how to best defend them. All of that goes into a report, and then we'll use more software to actually draw up the plays. That is the most tedious part. I'll draw up every play a team runs throughout the course of the game and make note of the frequency of which it is run. I'll include a description of the action of the play, and with the individual and team reports, all of that information will be either emailed or faxed to our staff.

A lot of this stuff is done not necessarily at the game, but at the hotel afterwards. I'll draw up everything that I saw and put together the frequency chart details the play, play type and verbiage. I send about 25 pages a night back to the staff. It makes for a lot of late nights, because I really don't get going until after the game ends. So I see my share of all-nighters and nights that don't end until 4 or 5 o'clock in the morning. Then it's off to the next city. There is very little turnover time.

Basketball scouting is a different beast. It's not stealing. We know that their scouts are at our games, and they know that I'm at their games. That's how it's done. It's not



like stealing signs in baseball. They know what I'm doing there. There are certain things that you can just get off the tape, but the benefit of going live is that you hear the call. You can see the action on tape, but being there will tell you what they call it. You can't get that on TV.

When I am with the team, and I'm sitting behind the bench, I'm always listening. I'll hear the other point guard call a play, or I'll be watching their coach call out a play, and I'll have a list of all of their plays in front of me. More often than not, I already know what the play is. That's where I can have a small impact on the game. I'll yell out 'high pick-and-roll' or 'weak-side pin-down' or 'cross-screen' - anything that will give our guys an extra second or two to figure out how to adjust. Hopefully we went over it in shoot-around even if we didn't go over that specific play. I can yell out 'cross-screen to post five' and our center knows that the play is going to his guy. Maybe at that point he can make an adjustment that will deter



the entry pass. If it helps us defend one play late in the game, that could be the difference between a win and a loss. Sometimes a coach may change what they call a play, but honestly, most coaches don't care if you know. When it comes down to it, you still have to execute. There are no secrets. Maybe you'll change a couple of small things to trick the defense a little bit, but sometimes you end up tricking your own guys. It's not worth it. You have to go out and execute regardless. Basketball is basketball. We're not going to reinvent the wheel.

When I watch a game, I'm not just listening for calls and diagramming plays, but I am looking for what they do in terms of patterns in special situations. I may notice that they have certain things they like to do after time-outs or in end-of-the-game situations or with time running out on the shot clock. Coaches sometimes will run the same play in a certain situation because those are their 'need' plays. They run that play when they need a basket. If I can help in those situations, it's as valuable as me calling out the play on a regular basis. Down the stretch of the game, Coach may come to me and ask what I think they're going to do. I may be guessing, but it's an educated guess based off how many times I've seen that team play. Sometimes I'll see that they like to go to Player A down the stretch, or they always run a certain action for Player B. Coaches get into routines. If we can figure that out, it gives us a slight edge.

When we sniff out something big, it's a big lift to me and scouting in general. Being out there day after day after day, it becomes somewhat monotonous. When I'm not with the team, I feel somewhat displaced. So when I'm able to be there, and my input changes the course of the play, that's huge not only personally, but for the whole profession. It's a win for scouting, and it gives me confidence in what I'm doing and it gives the coaches confidence in what I'm doing.

I concentrate more on watching what a team does on offense, because that's what helps us on defense. But when we are on offense there are certain things I can help with. I know who isn't a good defender in the post, and who doesn't defend pick-and-rolls well. I know who is slow to rotate. I may be able to recommend a play that can exploit those weaknesses. You scout defense the same way. Most teams have defensive schemes for situational defense. They defend pick-and-rolls the same way, or post-ups the same way. It's stuff that they have practiced since training camp. That's the stuff we're looking for. We want to know

how they are going to try to stop us. We're also looking for their calls - like what they call their zone or what they call their trap coming off a free throw - if we know their calls mean that we can give our guys a heads up. It may only be a split second, but you can get an advantage in that time. But you still have to execute. That is always the biggest key.

As for scouting individuals, we break down everything on everybody ... how he shoots from the field, how he shoots threes, how comfortable he is with his left hand, which way he likes to turn. Everything. In this league, if you can defend a guy for two dribbles, he'll want to pass it off. Only a few guys can make something happen after a couple of dribbles. If we can find a way to stall what a player is doing by learning his tendencies and making him uncomfortable, he has to get rid of the ball and that is a plus for us. That's the information we give our players pre-game. All of that information is printed out and given to players so they can read exactly what the opponent likes to do. They'll see that Player X shoots fifty percent of his shots from three-point range, so they know not to leave him out there. Maybe we'll see that a guy is a catch-and-shoot guy. That's the guy that we want to jam and make him put it on the floor where he's less comfortable.

One thing you have to keep in mind is that no matter how much preparation you do to stop a guy, some of the guys in this league are still going to beat you. There is so much talent at every position, but I think the two-guard is the toughest position to defend. That obviously differs, but on the whole, the two-guard is a tough position to guard in this league. On a lot of teams, the two-guard is the number one option. They can do so much. Not only do you have to contain them with the ball, but you have to contain them without the ball. They are constantly moving. With those players you know are going to score. You just have to make them work to score. If you make them work, maybe they'll miss a big shot in the fourth quarter that they were making earlier in the game. As a defender, sometimes all you can do is learn the opposition's strengths and prepare yourself for what's ahead.

Some players have reputations for being preparation junkies. They'll watch a lot of tape to prepare because the tape doesn't lie. It's also critical for a guy to watch his own game on tape. Sometimes you see something on the tape that you didn't think you did.



No player in this league wants to say that they are not a good shooter. But not everybody is a good shooter. Nobody will say that they don't box out. But not everybody boxes out. Tape doesn't lie.

We usually play about four times a week, so we're not only asking our guys to prepare themselves for the game offensively and defensively with what we are trying to do, but to also concentrate on what the other team is trying to do.

We may see three or four different styles from a team in a given week, so it's hard to prepare.

That's why it's important to focus on the keys. A player can't over-analyze. That's our job. It's too much to ask a player to do all of that and prepare himself mentally and physically for the game.

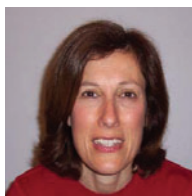
I haven't watched a game as a fan in about eight years. I watch a lot of basketball even when I'm not supposed to be working, but I find myself analyzing it anyway.

It's second nature. You can't ask a weatherman to walk outside and not see what's going on in the sky. That's how I am with basketball.

It's second nature when I'm watching a game to analyze the coach and the players. In doing so, I have learned so much more about the game.

Hopefully that translates into my own career in the future as a coach. I can pick things that I've seen work, and not work, from everybody around this league.

Scouting is the best way to learn this league, and that knowledge can come into play in other areas. I have built a good database on everybody.



by Robin Traum



by Christian Kuhn

OPENING UP THE SPORTS FLOORING DECISION

Robin Traum serves as public relations and media consultant in North America for Taraflex Sports Flooring by Gerflor.

Christian Kuhn is the Market and Events Manager for Taraflex for high level competitions and is also responsible for establishing new partnerships with professional sports associations such as the FIBA. He is a member of the FIBA Research and Study Centre Decisional Board of the synthetic flooring category.

Once upon a time, when the need arose for a school district or educational institution to decide what type of flooring to purchase for one of their athletic facilities, it was a quick decision.

In the United States, it used to be hardwood flooring in most cases, with few alternatives. Now, with the availability of improved synthetic sports flooring, the decision is more challenging and the results can be more rewarding. The decision process includes resilient pure vinyl, solid rubber, poured urethane, vinyl composition tile and polypropylene interlocking tile, as well as hardwood flooring.

Whereas hardwood floors have dominated the market in the U.S. in the past, that monopoly is changing rapidly. Athletic/facilities directors realize there are choices other than wood that have the same appearance and provide increased safety and performance benefits.

They are also learning about the misperception that wood floors provide



the ultimate in shock and spring (energy return), and synthetic floors come in a poor second with a hard and unforgiving nature. In many instances, reality is quite different.

This awakening and educating is taking place for several reasons. Because of technological advances in the flooring industry over the past 20 years, synthetics have improved. This has resulted in their selection for usage in many of the world's Olympic Games competitions.

That's not to say that the decision to consider synthetics in addition to more traditional types of flooring is easily reached. Flooring industry experts point to an

image issue as the reason for synthetics not always being a first choice.

They explain that athletic directors and others involved in the decision process have been concerned that other schools in their district or league will "look down" on them if they choose something other than wood, even if the new flooring performs as well or better. Now, the experts say, the situation is changing as treated synthetic floors offer designs with the distinct look of wood grain and are no longer limited to solid colors.

Synthetic flooring options provide other pluses.

THE EVALUATION PROCESS

Once the appearance hurdle has been conquered, athletic/facilities directors

have a host of other factors to consider. Here are some of the questions they need to ask, rank in importance according to their facility's needs, and then evaluate the responses.

1. Will the space have a multi-purpose use?
2. List the range of activities that will use the space, such as physical education, cafeteria, dances, sports competitions with bleachers, pep rallies, etc.
3. Does the flooring under consideration have the ability to be used for all the required activities? Some floors are more appropriate than others for specific sports programs.
4. Determine how important safety is in the decision/evaluation process.
5. Does the flooring reduce stress-related injuries?
6. Does the flooring surface have the proper "slip and slide" also known as "coefficient of friction" to reduce slipping problems?
7. How consistent is the floor's "ball bounce" capability? What is the likelihood of basketball "dead spots?"
8. Does the floor's performance capability count?
9. Does the flooring being considered come in a variety of designs or colors?
10. How important is the longevity of the floor?
11. What are the annual and longer-term maintenance requirements and expenses?
12. What is budgeted for annual and longer-term sports floor maintenance?
13. How easy is it to repair the flooring?
14. How susceptible is the flooring to moisture problems at the seams?
15. What protection does the flooring have against spilled liquids and humidity?

16. Can the flooring resist permanent staining and discoloration?

17. How easy or difficult is the flooring to clean?

18. Does the flooring comply with regulations of the federal Occupational Safety and Hazard Administration and Environmental Protection Agency?

19. Does the flooring meet those internationally-recognized standards known as DIN? DIN standards, developed by the Otto Graf Institute, affiliated with Stuttgart University in Germany, are used internationally as a guide for the quality control and performance of sports floors.

By going through an exhaustive questioning process such as this, some flooring will be eliminated and the facility will move toward getting the right flooring for its needs and budget.

PERFORMANCE

When evaluating floors for proper "slip and slide," here are some generally accepted observations.

Resilient pure vinyl floors have a uniform surface and finish that minimizes slipping problems. Wood can have an uneven wearing of the finish, particularly in the heavily used key area of the basketball court. Solid rubber can be too slip-resistant. Poured urethane can wear unevenly and become too slippery.

The type of finish used for vinyl composition tile can vary and can wear differently and at times unevenly. Polypropylene interlocking tile reduces "slip and slide" and does not require an applied finish.

MAINTENANCE

Buyers must go beyond the initial purchase price and consider installation and upkeep.

Look at maintenance schedules for each competing product and the facility's own maintenance budget. Maintenance, as explained earlier, is often overlooked in the decision process.

Here is a brief look at the maintenance schedules for the various types of synthetic floors.

Resilient pure vinyl requires normal

dust mopping and washing. Stripping is not required. Solid rubber floors must be cleaned by a heavy duty scrubbing machine to remove dust and dirt in the surface texture.

Poured urethane requires screening and recoating of the top surface every five to seven years, or an application of a floor finish twice a year along with stripping and recoating. Wood floors need daily mopping and washing, constant retouching of the finish. On an annual basis, they require screening, cleaning, and recoating and every 7 to 10 years they must undergo major sanding, sealing, and resurfacing. Vinyl composition tile must have floor finishes or coatings stripped and applied twice yearly. Polypropylene interlocking tile does not need a finish or coating but does require a special vacuum system, since dirt, water and other particles can fall between the joints.

SAFETY

Flooring can vary greatly in terms of how it can reduce stress-related injuries. Resilient pure vinyl flooring has a very high percentage of injury reduction that can be matched by wood that has optional pad systems.

Poured urethane also performs well, but as it ages the flooring may harden or soften, which affects its cushion layer.

Solid rubber, vinyl composition tile, and polypropylene interlocking tile deliver a much lower level of protection against stress-related injuries.

MAKING THE CHOICE

How does an athletic/facilities director sort through these options and actually become educated about the sports flooring choices?

The best way is by visiting other facilities that have installed the flooring and use it for similar activities.

The value of speaking with colleagues about their sports flooring choice and its capabilities will be immense.

The athletic/facilities director will learn more because he/she will be getting information about the actual day-to-day experience and gain valuable insight by speaking directly with an end-user. It will be a wise investment of their time, and one that will pay off in a flooring selection well made.


FIBA

We Are Basketball

MUSCLE INJURIES IN BASKETBALL

Josè Canlas is a Member of the FIBA Medical Council.



by Josè Canlas

Soft tissue injuries, specifically muscle injuries, are the most common injuries occurring in sports. In basketball, incidence of muscle injuries can range from 10 percent to 55 percent of all injuries. Of these muscle injuries, almost 90 percent will be muscle contusions or muscle strains. Laceration of muscle is hardly seen.

Still, with prevalence of such there is very little scientific study on the treatment of muscle injury. Published clinical studies have been very few.

Most sports doctors, physical therapists, and trainers treat muscle injuries with a mixture of scientific knowledge, empirical results, and experience. Yet, the range of treatment can be from the too conservative to the very aggressive. It is wise to note that a missed diagnosis of, let us say, a muscle contusion and a muscle strain can result in treatment that is too conservative and delays the return of the athlete to full activity by weeks, if not months. Failed treatment of muscle injuries can be devastating in the sense that the basketball player could have returned much earlier or was returned to play too early resulting in a re-injury. In both cases, in short league schedules or even shorter international tournaments, the consequences could be disastrous. Basic knowledge of the types of injuries, their causes, methods of healing, and possible treatment protocols can help in treating such.

MUSCLE STRUCTURE

Skeletal muscle forms the bulk of all voluntary muscles. Skeletal muscle is composed of two main structures. These are the myofibers and the connective tissue in between the fibers. Throughout the muscle are blood vessels, which supply the nutrients and nerve innervations. The myofibers are the contractile elements and are the working component. These differ in size and diameter between the different muscle groups. They also have the inherent ability to seal themselves off if an injury occurs thus preventing the spread of muscle destruction in an injury. These myofibers are grouped into bundles and are attached at each end to tendons or tendon-like structures such as the fascia. Injury to these end structures act a little differently than injuries to the muscle. The connective tissue is the framework that encloses these muscle bundles and supports the other structures around the muscle. These components act in unison to produce an efficient muscle contraction.

MECHANISM OF INJURY

Muscle injuries can be lacerations, contusions, or strains. In basketball, muscle lacerations rarely occur. Contusions occur when a sudden compressive force, such as a direct blow, occurs to the muscle belly, as in the quadriceps being hit by a knee. If the muscle is in a contracted state when the trauma occurs, the injury is usually superficial. If the muscle is in a relaxed state when the blow occurs, the injury usually penetrates deeper and may, sometime, reach the periosteum of



the bone. A side effect of thigh contusions is sometimes the formation of bone-like tissue, termed as myositis ossificans. Treatment of muscle contusions has involved immediate stretching of the involved muscle. Muscle strains, on the other hand, are caused by excessive tensile forces causing strains to the fibers usually near the myotendinous junctions. The forces are those produced in running, sudden decelerations, and jumping.

CLASSIFICATION OF MUSCLE INJURIES

The muscle strain can be categorized as either complete or incomplete. In local parlance, an incomplete strain is usually called a "pulled" muscle, and a complete strain is called a muscle tear. Obviously, there is a spectrum of injury from the minor strain, where only a few fibers are damaged, and thus function is not lost to a complete disruption of the muscle as in a tear, where there is more serious damage to the muscle group, including the connective tissue component. With the loss of continuity, there is subsequent loss of function.

In the clinical setting, the most common classifications used for diagnosis, prognostication, and treatment is the use of mild (grade one), moderate (grade two), and severe (grade three). A mild strain, a "pulled" muscle, is an overstretching of the muscle resulting to the loss of integrity of less than 5 percent of muscle unit. There is usually minimal discomfort and swelling, and very little loss of function to the unit. A moderate strain is a more significant injury, as there is a partial tear of the muscle. There is a clear loss of function, but not a total disruption of the unit. A severe strain involves a complete disruption of the unit—there is a tear through the cross section of the unit and a virtual loss of function to the muscle group.

PATHOLOGY OF MUSCLE INJURY

There are three phases identified in muscle injury:

- 1) The early or destruction phase—this is the actual injury happening. There is disruption of the components of muscle resulting in a hematoma formation, necrosis of the involved components, and an almost immediate inflammatory reaction.
- 2) The intermediate or repair phase—there is the cleaning up of the necrotized tissue by body cells, the regeneration of muscle fibers with the concomitant formation of scar tissue and vascular ingrowth to the area.
- 3) The late or remodeling phase—the maturation of the regenerated fibers occur. There is contraction and reorganization of the scar tissue and finally full function of the muscle group occurs.

There is no definitive time span for each phase. In hamstring injuries, for instance, the first phase can be as short as three days to three weeks. The final return to function can be as short as ten days to six months.

It has been shown that most muscle strains occur at the myotendinous junction. With the disruption of the myofibrils and as the injury progresses, the damage to the connective tissue occurs. The resulting hematoma is related to the extent of damage. Limiting the size of hematoma may help in a faster recovery. There is a release of inflammatory factors and various cellular factors have been studied. It is the presumption that these cellular factors help in regenerating and remodeling muscle fibers that has led to the practice of injecting serum into the muscle injury in the hope of accelerating healing.

The intermediate and late stages usually overlap. At this point,

treatment of the muscle injury is aimed at aiding the acquisition of tensile strength and proper orientation of the muscle fibers. Scar tissue is minimized and remodeling encouraged.

TREATMENT OF MUSCLE INJURIES

For the most part, the treatment of muscle injuries lacks published scientific data. However, review of the literature show some basic common denominators in theory.

The basis of acute treatment is still the RICE (Rest, Ice, Compression, Immobilization) mnemonic device. The main goal in the first three to five days after injury is to control pain edema and further damage to the muscle. Rest and immobilization have traditionally been recommended. However, studies have shown that prolonged immobilization has actually been deleterious to the proper healing of muscle. Early mobilization of the muscle has been proven scientifically to speed recovery to pre-injury levels of strength. Moreover, on the molecular level, better orientation and regeneration of muscle fibers, and faster more efficient revascularization occurs. With early mobilization, the size of scar tissue has been shown to be limited, thus enhancing faster remodeling. In practice, taping is done so that active rest and active stretching is done as soon as pain is tolerable. Minimal active motion is recommended from three to seven days, depending on the severity of the injury.

Cryotherapy (ice) is the only modality that has been shown to be beneficial in the early stages of recovery. It is said that cryotherapy results in smaller hematomas, less inflammation, and earlier regeneration. With the smaller scar formation, faster remodeling occurs.

It is debatable if compression actually hastens healing of the injured skeletal muscle. However, if used with cryotherapy there is a decrease in intramuscular temperature and blood flow. The recommended protocol is 10 to 15 minutes of icing and compression in 30 to 60 minute intervals.

Elevation above the level of the heart decreases hydrostatic pressure, thus limiting the leaking of intercellular fluid. This limits swelling and helps in pain control.

After the acute phase of treatment is done, gradual stretching and strengthening of the injured muscle group is started. Stretching is important because it prevents loss of flexibility of in the healing muscle. It is recommended that it be performed early but gradually. Active stretches are advised as an initial step. This would then progress to gentle passive stretches, as pain allows. Pain during exercise is believed to indicate that the capacity of the injured part to absorb energy has been exceeded. It is a good gauge to help in deciding about increasing exercise intensity. Once a period of pain-free passive stretches have been performed, along with an appropriate strength program, progression to PNF is at the final stages of treatment.

Strengthening should begin with simple isometric exercises. Progression to isotonic exercises is usually done with the attainment of passive stretching. At the latter stage of treatment, eccentric or isokinetic strengthening is performed.

The local application of ice, heat, or both is based on practical experience. It is noteworthy that flexibility of muscle is better when the muscles are warm. However, the application of ice at the end of exercise routines is commonly done.

The decision to return to sport is based on two factors:

- 1) The ability to stretch as much as the contralateral muscle.
- 2) The ability to have pain-free function of the muscle.

Once this is attained, sport-specific exercises are allowed.

LIFT OFF

by Ramy Azrak

Ramy Azrak is the strength and conditioning coach of Telekom Baskets Bonn, the German Division I Men's team.

What greater feeling is there in basketball than jumping up high and then slamming the ball through the basket? Preferably, with lots of "air time"! How can you achieve that? It is up to you to work for it, but by devoting the right 25 minutes, you're sure to succeed.

Of course, a true basketball player boasts a number of skills, such as defense, ball-handling, shooting accuracy, and a tactical understanding of the game. But, in modern basketball, a player's jumping ability plays a decisive role in all movements. Elevation and explosive power can be specifically trained without "periodization" (continuous). During the pre-season preparation phase, for example, the Telekom Baskets Bonn team players concentrate even more on improving their jumping ability. However, during the season, Karsten Schul, assistant coach and fitness expert, is quite particular about how much time his players spend working on their vertical jumps. Schul's tip: to increase motivation, train with a partner, if possible. Also very important: the basic methodical principles of basketball must be observed without fail. The golden rule for beginners: go from easy to hard, from simple to complex, from familiar to unfamiliar.

POWER PLAY

In order to improve your elevation and explosive power sensibly, it is best to start with weight training. Because of the heavy strain not only on the "active bio-mechanics system" (musculature) but also the "passive bio-mechanics system" (bones, joints, ligaments and tendons), regular weight training, also in the form of supplementary training, is essential. Start with two basic exercises



that focus on strengthening the muscles in the thighs, calves, and buttocks:

KNEE BENDS

Lean your upper body forward slightly, keeping the spine straight (to avoid injuries) and concentrate on the downward movements while breathing in. With your thighs in a horizontal position, stretch your legs and slowly straighten your upper body, returning to your star-

ting position. At the end of the exercise, breathe out.

Intensity: Beginners: Using a light weight, do 2 sets of 15 repetitions.

Advanced exercisers: 3 to 4 sets of 8 to 12 repetitions.

Note: The knee bend is the number one body exercise because it trains a number of muscles and stimulates the cardiovascular system. Beginners can start with "half knee bends". For the advan-

ced, leg stretching (to an upright position) should involve explosive quick movements.

Equipment: Barbell pole.

KNEE BENDS IN LUNGE POSITION (PHOTO 1, 2, AND 3)

Stand upright with legs slightly straddled. Hold a dumbbell in each hand, keeping your arms relaxed. Breathe in as you take a big step forward, making sure you keep your body straight. While in the lunge position, keep the front thigh horizontal (parallel to the floor). Return to the starting position and breathe out. Intensity: Beginners: 2 to 4 sets of 15 repetitions. Trained athletes can do 3 to 4 sets of 8 to 12 repetitions.

Note: This exercise mainly strengthens the gluteus maximus (the big buttock muscle). Beginners should start with a light weight and several repetitions, as this exercise demands coordination.

Equipment: 2 dumbbells or a barbell pole.

You can add variety to your weight-training program by performing different exercises with varying weights. The book "Strength Training Anatomy" by Frédéric Delavier (Human Kinetic Publishers) provides good insight into weight training.

JUMP

Basketball players should work on their explosive power, anaerobic strength, and maximal strength. Dynamic muscle contractions, which are common in so-called "plyometric" exercises, enhance an athlete's "reactive strength" (stretch-shortening cycle of the musculature) and help improve strength and speed. Plyometric training starts with a jump, keeping contact time on the floor to a minimum, and ending with an explosive dynamic muscle contraction.

Important: Doing this workout when tired and thus not applying the correct technique can not only increase the risk of injury but also can also considerably minimize the effect of the exercise.

Warm-up:

A warm-up is always the first component of any proper training session. The more intense the workout, the more extensive the warm-up program. The warm-up period should last at least 15 minutes.

ROPE JUMPS (PHOTO 4 AND 5)

Different forms of jumps should be practiced (one-legged jump, two-legged jump, lateral jump).



Intensity: At least 5 to 6 minutes, progressively increasing the frequency.

Note: Rope jumping is a good warm-up exercise and is ideal when moving from the warm-up phase to the main training phase. For athletes under 16 years, 20 minutes of rope jumping counts as a total training session.

Equipment: Rope.

The second component of an ideal workout is stretching, which improves muscle elasticity and physical performance. A rigid musculature has poor resilience, which is so crucial to explosive jumps. It is recommended stretching each muscle group, in particular thigh and calf muscles, 2 to 3 times for 15 to 20 seconds.

Resistance training plays an important role in enhancing performance. The athlete should be focused on the exercises and give maximum effort. The following training plan is intended purely as an introduction to explosive power training. It is suitable for both beginners and advanced athletes. The exercises can be intensified by shortening the breaks between sets or increasing the amount of sets or repetitions.



To sustain the effectiveness of the training sessions and maintain motivation, the program should be varied after 3 to 4 weeks of training by changing 8 to 12 exercises.

BOX JUMPS (PHOTO 6, 7, AND 8)

Stand half upright in front of the box

(about 35 to 50 cm away) with your feet together and your arms slightly bent. Explosively jump, energetically swinging your arms up. As you land on the box, push yourself off again and focus on landing with knees bent (cushioning).

Intensity: 2 to 4 sets of 8 to 15 repetitions (jumps).

Note: The larger muscle groups being worked on include the hip muscles, the quadriceps (front thigh), the hamstring muscles, the buttocks, lumbar, and shoulder muscles. The active landing in particular is a very effective exercise due to the eccentric (deceleration) phase.

Equipment: A strong box 30 to 60 cm high.

LATERAL HOPS

Stand sideways to a marker on the floor in an upright and relaxed position. Your feet should be pointing forwards. Hop sideways over the first hurdle and, without hesitating, hop straight over the second. Then change directions and hop back. Continue this back-and-forth sequence.

Intensity: 2 to 4 sets of 10 to 20 repetitions (jumps).

Equipment: 2 markers (e.g. cones) pla-

ced 60 to 90 cm apart.

Note: This exercise is especially good for training the thigh abductors, the knee-stabilising muscles and the ankle joints, and it helps to develop the explosive lateral power (outward movement) of the legs and hips.

DOUBLE-LEG SPEED HOP

Holding a basketball in your hands, keep your arms bent and parallel to the front of your body. Jump up dynamically as high as possible, lifting the knees upwards with each repetition so that they touch the ball. Alternately, you can tuck your legs up behind you so that your heels touch your buttocks.

Intensity: 2 to 4 sets of 10 to 20 repetitions (jumps)

Note: This exercise helps to increase movement speed and strengthen the leg and hip muscles. It improves agility and explosive power.

Equipment: Basketball.

COOL DOWN

After every training session, it is important to relax the muscles. The so-called "cool down" period relieves tension and prevents sore muscles. It is the fourth and final component in a workout. Five

minutes of slow jogging/running is enough, pausing every now and again to shake the legs as you cool down.

PRINCIPLES OF:

- ▼ Increasing endurance-the greater the athletic endurance capacity, the more varied and intensive the workout should be.
- ▼ A proper exercise sequence-warm-up-stretching-main set: speed before strength before stamina-cool down
- ▼ Varying endurance-performance declines when the body can no longer adapt to the exercise stimulus; exercises and stimuli should be varied.
- ▼ Alternating endurance workouts-strength, speed and stamina are very important elements in complex sports (e.g. basketball and decathlon).
- ▼ Ideal balance of endurance and regeneration-muscles only grow in the rest and recovery phase. (c.f. supercompensation).

QUESTIONS

Do I have to do a hard workout every day to develop explosive power?

No, not at all. It is important to maintain a good balance between exercise and





recovery. Muscles respond to stimuli (= training), yet overall fitness only improves during the recovery period. This is known as the Principle of Supercompensation.

Can anybody jump as high as Michael Jordan? Not everybody will be able to jump as high; some will be able to jump even higher. Jumping ability comes down to both genetic disposition and specific training methods. To be a great jumper, you do not only need to train hard but you also need to have inherited the talent-literally, you have to be a natural-born jumper.

QUESTIONABLE

A much debated matter is whether there is a need for additional equipment when training. Karsten Schul is not a fan of "Jump Soles". "Throw the things away and hold on to the training booklets." "Jump Soles" can indeed improve training performance initially, however, because they allow explosive power to develop so much more quickly, the risk of muscular injury is far greater. Exercises using Jump Soles often result

in injuries, in particular by overloading the Achilles tendon.

Schul also does not recommend using body weight training equipment as this can cause unnatural and distorted body movements. "You can't score a lay-up in a game with a weight vest over your shoulders."

PRACTICAL TIPS

Dr. Norbert Stein, lecturer in athletics at the German Sport University Cologne, and fitness-trainer with Rhein Energie Köln, talks about typical mistakes made by those who are new to training:

▼ The first mistake arises when beginners do too much in their first training session and end up exhausted. Beginners should prepare their muscles before exercising. Problems often affect the passive bio-mechanics system (bones, ligaments, tendons), which cannot adapt properly to a fast growing musculature.

▼ The second mistake occurs when the training intensity is too high. A common and third mistake is quite clearly the wrong kind of training, for example, training strength endurance when training should be aimed at increasing explosiveness.

This is his personal tips on improving explosive strength:

Always stay on the ball. In explosive power training, go for continuity not cycles. Less is usually more! In every training unit, explosive power should be short and concise but be done to the very best of your ability. There is no point in training too long with very strong stimuli because the central nervous system slows down faster than the muscular system. The steering ability of a tired nervous system limits physical performance.



by Thierry Facquez

REHABILITATION OF HAMSTRING TEARS

Thierry Facquez works at the Centre Calvé at Berck-Sur-Mer (France), and is the physiotherapist to the French National basketball teams.

Muscular lesions of extrinsic origin (contusions) are the most common injury in basketball. However, players are also exposed to the risk of muscular tears, which happen without contact or direct impact. Muscular tears most often affect the muscles of the lower limb involved in running (pulling away, sudden acceleration) or jumps.

Owing to their particular structure, the hamstring (gastrocnemius) muscles are particularly susceptible to tears. The hamstring is a long muscle in the back part of the thigh that crosses over two joints—it is both a flexor of the knee and an extensor of the hip. As a result, the hamstring has some dual function, and is a key component of any walking/running/gait pattern.

A hamstring tear, which is still commonly known as a "pulled" or "strained muscle," involves the rupture of a large or small number of muscular fibers as a result of having been stretched beyond their capacity. Such a rupture is accompanied by internal bleeding because there is an anatomical lesion.

CLINICAL DEFINITION

A violent accident with sharp pain that feels like a stab in the posterior thigh. This puts an immediate stop to activity and may even cause the player to fall. Functional disability, therefore, is at once considerable, if not total.

ON EXAMINATION

- ▼ Sharp pain on palpating the injured area.
- ▼ Pain on isometric contraction.
- ▼ Passive stretching is limited and causes pain.
- ▼ If the injured muscle is superficial, it may be possible to feel a small depression, indicating the interruption of muscular continuity.

In most cases, clinical examination is suffi-

cient to establish a diagnosis of the severity although the contribution to be made by MRI scanning can prove invaluable:

- ▼ Ultrasound: easy and rapid application, inexpensive.
- ▼ MRI: for high-level players or where there are discrepancies between the results of the clinical examination and the ultrasound.

PROVIDING REHABILITATION

At the time of the initial accident

There are few means at our disposal, but it is essential that these be applied very rapidly:

- ▼ "Tight" compression using a cohesive bandage for 20 to 30 minutes, according to the patient's level of tolerance.
- ▼ Immediate, prolonged and repeated cryotherapy.
- ▼ Taking the weight off the injured lower limb.
- ▼ Elevating the limb (photo 1).

Subsequent rehabilitation

Schematically, there are three phases of rehabilitation, but it must be borne in mind that it is the clinic that guides the therapist throughout the rehabilitation.

FIRST PHASE

From day 0 to day 5 or 7 (until it is possible to walk on the injured leg again without pain):

- ▼ The weight is taken off the patient's leg using crutches.
- ▼ Limb is elevated as often as possible.
- ▼ Repeated and regular cryotherapy.

Physiotherapy

Electromagnetic short waves pulsed for 20 minutes (4 to 100 Hz).

Drainage techniques

Manual technique of stimulating massage above the injured area (manual lymphatic drainage or MLD).

Electrotherapy

Very low frequency (2 Hz), applied at calf level (EMS, Datavein), improves and stimulates the return of blood through the veins



disrupted by the trauma, and enables the lower limb to be rested. Electrotherapy makes it possible to work the leg through light muscular contractions.

Static contractions

These are pain-free and are performed with the muscle in the shortened position. This helps improve drainage (photo 2). At this time, the use of adhesive supports between sessions enables light compression to be exerted and the stress on the injured group of muscles to be reduced.

SECOND PHASE

From day 7 to day 21-45

Putting weight on the leg is permitted, as long as this does not cause pain.

The following are added to the previous techniques:

- ▼ Manual massage of the posterior thigh; this should be superficial, at first, but then increasingly deep according to the patient's level of tolerance. The aim is to release tension in the injured group of muscles.
- ▼ Ultrasound: This should be pulsed during the first sessions and then continuous (2 watts/cm₂).
- ▼ Isometric contractions of the hamstrings while always respecting the rule that this should not be painful. This is performed with the muscle first in the shortened, then neutral, and finally lengthened position.
- ▼ Manual passive stretching of the hamstrings is also begun at this time. This causes deep-seated pain and is carried out with the knee bent and straightened (photo 3).
- ▼ Dynamic and concentric muscular work is started, when complete passive stretching is not painful. This is first done in a shortened position, then neutral, then lengthened. At the beginning, any work involving resistance and any eccentric work should be ruled out.
- ▼ Balneotherapy: this has an interesting contribution to make:
 - Local and general relaxation.
 - Jet massages.
 - Thorough working of the lower limb.

During this entire period, it is essential that the injured athlete maintain a certain level of cardiovascular and muscular activity not involving the injured area:

- ▼ General bodybuilding exercises to maintain fitness.
- ▼ Working upper limbs on an ergo-cycle (photo 4).

THIRD PHASE

From day 21-40 when returning to competition

This starts when there is :

- ▼ No pain on stretching completely.
- ▼ No pain with concentric contractions in a lengthened position.

On the physiotherapeutic level

- ▼ Deep massage of the injured area.
- ▼ Continued passive stretching.
- ▼ Commencement of active stretching - the stretched muscle is contracted first (photo 5).
- ▼ Work on contracting/relaxing.
- ▼ Proprioceptive work increasing in intensity: stabilizing exercises with weight on one leg, then on both, first on the ground and then on unstable surfaces (photo 6).
- ▼ Work on building up muscles isotonic and isometrically from the shortened to the lengthened position with increasing loads (photo 7).
- ▼ At this stage, work on isokinetic equipment can begin (cycle, Biodex), permitting a choice of speed and the position of the muscle to be worked as well as the type of contractions: isotonic, isometric, or eccentric.

The number of sets and the number of repetitions per set can also be varied.

In this way, when all concentric and isometric work is not painful, eccentric work may begin with limits on the torque. The aim of this is to recover extension around the injured muscles. This work will be carried out under precise conditions and with a strict application protocol.

At the same time as this rehabilitation work, sporting activities begin once again with intense "controlled" pursuits:

- ▼ Jogging on flat terrain, slowly to start.
- ▼ Cycling.
- ▼ Swimming.

Each of these activities is a test and any signs of pain should delay the return to sport, and prompt a change of direction to more attractive exercises.

Progressively, the rhythm, intensity and duration of the activities are increased, resulting in a work program where the following are introduced:

- ▼ Pulling away.
- ▼ Jumps.
- ▼ Changes of direction.

At the end of the rehabilitation course, a comparative isokinetic test is carried out,

making it possible to assess how well the hamstrings have recovered and the possibility of concluding the rehabilitation with a specific training program.



Finally, it is imperative to make sure that, before returning to competitive sport, the athlete has properly understood the essential rules of reintroduction:

- ▼ Long warm-up, especially of the injured area.
- ▼ Need for active stretches carried out correctly before the competition or training session.
- ▼ Not to neglect the period of recuperation following activity:
- ▼ Active and passive recuperation.
- ▼ Stretches, massages, hydration, rest.



CONCLUSION

Rehabilitation techniques are many and can vary somewhat according to the therapist, but, in order to enable the athlete to return to sport safely, while still minimizing the risks of complications (repeat injuries, scar tissue, adhesions, cystic hematoma), the clinical information provided during the rehabilitation sessions must be taken into account for the entire duration of the treatment.



by Maurizio Cremonini

MINI-BASKETBALL FUNDAMENTALS: THE PASS

HOW TO TEACH IT

When players are very young:

- ▼ With simple plays, relying on cooperation: the pass is not yet a relevant goal.

WHEN PLAYERS GROW UP

- ▼ With appropriate teaching proposals: from simple to elaborate plays.
- ▼ With contests and games in pairs and/or little groups: stimulating the idea of cooperation and creating game situations.
- ▼ In game situations: rewarding the right decisions.

SOME PROPOSALS FOR TEACHING THE PASS

Pleasant and unpleasant (developing the idea of cooperation)

- ▼ Children dribble around the court, when they meet a teammate, they can exchange the ball, and go on. However, the teammate can choose to accept the exchange (pleasant) or else refuse it (unpleasant).

Forced exchange

- ▼ Children dribble around the entire court and, at the signal of the instructor, they leave the ball and quickly run to find another ball to continue their dribbling.

Crazy passes (stimulating cooperation)

- ▼ Children are in pairs and everyone has a ball, exchange the balls, being closed and without making it fall on the floor.
- ▼ In pairs, with two balls, one of them makes a good pass (two-hand pass without making the ball rebound), and the other one makes a bad pass (with a foot).
- ▼ Again in pairs, with two balls, one of them puts the ball on the court, between their feet, receives the ball from the teammate, passes it again, takes his ball from between his feet and passes it to the teammate, who then

does the same thing.

- ▼ Again in pairs, with two balls, one player leaves the ball on the court and they exchange only one ball; at the whistle of the instructor, the ball must be exchanged;
- ▼ Only one ball for every two players; passes on place, at the whistle of the instructor, who has the ball keep it, and who has not the ball must find a new teammate.
- ▼ The same as the previous drill, but this time, whoever has the ball dribbles while waiting for a new teammate.

Fullcourt challenge (creating a real game situation)

- ▼ Children are divided into two teams, aligned as showed in diagram 1; every team has a player without the ball on the half court; the team goal is to make the teammate score before the opponent does; players on the half court are not forced to stay still as they wait for the ball; when they receive it, they quickly dribble and shoot; after making the basket (one point to the team that scores for first), whoever passed the ball place himself on the half court, waiting for the new starting signal.

Challenges from different positions (modify situation of receipt)

- ▼ Drill is the same as the previous one, changing the starting position and the basket;
- ▼ Drill with the players without the ball. They start, run around a cone, receive the ball from a teammate, and shoot (diagr. 2);
- ▼ As in the previous drill, the players run to the cone placed at the corner on the opposite side of the team (in this case, you have to make the children think about the need to "see" the pass, avoid hitting another ball, or an opponent, who is crossing the court.

FOR THE CHILDREN

- ▼ What is the fundamental proposed.
- ▼ What is it designed for.

FOR THE INSTRUCTORS

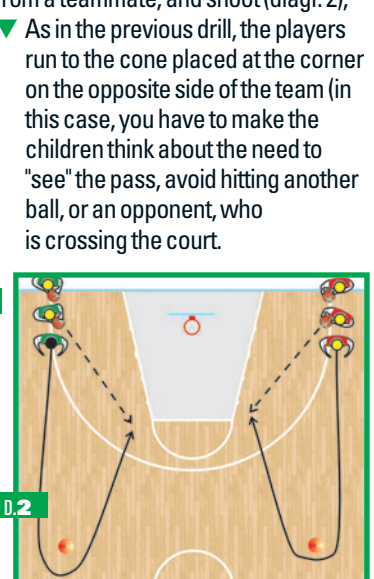
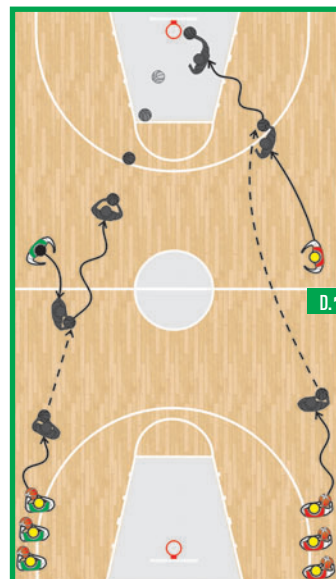
- ▼ How to teach it.
- ▼ The plays used to teach it.

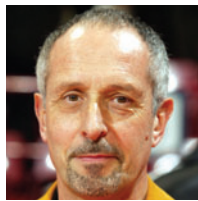
WHAT IS THE PASS

- ▼ Throwing the ball to a friend.
- ▼ Playing with teammates.

WHAT IS THE PASS FOR

- ▼ To make a basket with the help of teammates.
- ▼ To discover the pleasure of playing with teammates.





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CONDITIONING

I have a degree in strength and conditioning. As a former basketball player, I am very interested on knowing where I can have contacts with expert coaches on this topic, both in Europe and in United States.

Pablo Flores, Barcelona (Spain)

In United States, I recommend that you contact the National Strength and Conditioning Association (www.nsc.com). Another good source of basketball-related information is Bill Foran, founder and former President of the NBA Strength and Conditioning Coaches Association. Here is his address: The Miami Heat, 601 Biscayne Boulevard, Miami, FL 33132, USA.

In Europe, you can contact Francesco Cuzzolin, Strength and Conditioning coach of Benetton Treviso (Italy). He is one of the best in Europe. He can be reached at Benetton Basket, Strada dei Nascimben, 1b - 31100 Treviso, Italy.

BASKETBALL AND PSYCHOLOGY

I am totally convinced that basketball is not only X's and O's, but that psychology plays a very important role in the success of the individual player and a team. Can you suggest books or Internet sites on this subject?

Paul Van Der Meer, Antwerpen (Belgium)

One of the specialists in sport psychology and motivation, who is involved in basketball is Jeff Janssen. He is the author of several books on the subjects, including "Championship Team Building" and "The Seven Secrets of Successful Coaches." He has also written many articles for a variety of basketball publications. You can contact him and visit his web site at www.jeffjanssen.com

BASKETBALL SUMMER EVENTS

Congratulations for your excellent magazine, which is filled with very interesting articles and news, not only for the top basketball experts, but also for people, who are relatively new to the game. I write because I would like to know if you could suggest where I can meet coaches and

team executives, who attend the various summer tournaments in Europe.

Marko Pasalic, Ljubljana (Slovenia)

One of the best places for basketball enthusiasts like you is Treviso (Italy), the site of Benetton Basketball Club. For many years now, there have been many summer tournaments held in this city near Venice, including some events that attract NBA coaches, scouts, and team officials. Go to the Internet site www.summerleague.com for more in depth information. Here are some of the specialty camps that will be held in Treviso this summer:

*June 12-14 Eurocamp
(with 42 of the top young European prospects, 18 to 20 years old)*

*June 16-18 Big Man Camp
(with the top young European power forwards and centers)*

*June 26-July 3 Benetton Basketball Camp
(directed by Ettore Messina, head coach of Treviso)*

June 30-July 3 Summer Pro League

*July 1-3 Italian Coaches Association Clinic
(with European and US coaches delivering key lectures)*

*July 28-31 Basketball Without Borders
(this camp is organized by FIBA and the NBA with top European players)*

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