



ASSIST18

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE JANUARY / FEBRUARY 2006



FIBA

We Are Basketball

HAL WISSEL
MAN-TO-MAN OFFENSE:
PASSING GAME

OKTAY MAHMUTI
DEFENSE: A TEAM CONCEPT

ALBERTO GARCIA
COMMENTS ON
UNSPORTSMANLIKE FOUL

PETER FRICKER
THE AUSTRALIAN INSTITUTE
OF SPORT

BILL FORAN
LOWER BODY STRETCHES

DUSAN IVKOVIC

HOW TO START THE GAME

ULEB
Cup



bertelè



conti



gala



HARO
SPORTS



JUNCKERS
A NATURAL FEELING



MESUCA

Mikasa

molten
For the real game

MONDO



oiko
SERVICE



PHILIPS

porter



star

STRAMATEL



Wilson



FIBA
STUDY CENTRE

Partner



SHARING KNOWLEDGE IS ESSENTIAL

For basketball to maintain its popularity and grow it further in the less developed countries of the world, the sharing of quality information and the .." ability to learn from each other" is vital in this modern world.

The FIBA Assist Magazine, in a short time of three years, has done a wonderful job in providing a wide range of quality written articles dealing with all facets important in the ongoing development of our great sport.

I congratulate Editor-in-Chief Giorgio Gandolfi, his staff, the FIBA Staff and most importantly the FIBA Basketball family for regularly producing excellent quality ideas and information on coaching, officiating, administration, marketing, sports medicine, doping and youth development.

Each issue, I am always impressed with the willingness of our top coaches across the world being prepared to share their ideas, playing, coaching and training concepts, as we saw the head coaches of Germany and Greece do in the December 2005 Issue, following on their great successes in Eurobasket 2005 in Belgrade.

Led by the talented and energetic FIBA Staff, FIBA is now producing first class guides, DVDs, manuals, videos and publications, all aimed at providing high quality information in an easy to read, view or listen style, drawing on the expertise of many of the global experts in basketball. The recently produced DVDs in coaching and officiating should be accessed by all

National Federations and their member clubs.

The FIBA Organiser, a software package, and the Manual for National Federations, now provides member federations of FIBA and the member clubs and associations, a unique opportunity in accessing "leading edge information", rarely seen in any other International Sports Federation or International Volunteer Organisation.

The year 2006 will also be a great one for basketball enthusiasts across our 212 Member Federations with the 24 Team Men's World Championships in Japan and the the 16 Team Women's World Championships in Brazil in August/September.

The standard of play is expected to be the highest ever, as will the extent of television coverage across the five continents.

The FIBA World Ranking System will be well tested when the "best of the best" meet in intense competition to find the FIBA World Champions and the automatic qualifiers for the Beijing 2008 Olympic Games.

Keep up to date with FIBA BASKETBALL across the five continents through www.fiba.com

Bob Elphinston OAM
President - FIBA Oceania
First Vice-President FIBA

FIBA ASSIST MAGAZINE

IS A PUBLICATION OF FIBA
International Basketball Federation
8, CH. Blandonnet, 1214 Vernier/Geneva
Switzerland
Tel. +41-22-545.0000, Fax +41-22-545.0099
www.fiba.com
e-mail: info@fiba.com

IN COLLABORATION WITH Giganti-BT&M,
Cantelli Editore, Italy
PARTNER WABC (World Association
of Basketball Coaches),
Dusan Ivkovic President
EDITOR-IN-CHIEF

Giorgio Gandolfi
Editorial Office: Cantelli Editore,
V. Saliceto 22/E, 40013 Castel Maggiore
(BO), Italy, Tel. +39-051-6328811,
Fax +39-051 6328815
E-mail: fibaassist@cantelli.net

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.

The magazine is published 6 times per year.
FIBA, Cantelli Editore and the Editor-in-Chief are not responsible for the opinions expressed in the articles. All rights reserved.

The National Federation and their affiliates can reproduce any part or all the magazine for their internal use, but not sell any part or all of the magazine to an external publisher without the written permission of FIBA.

All information in this publication is provided as news matter only and is not to be used to violate any local or national laws.

Printed in Italy.

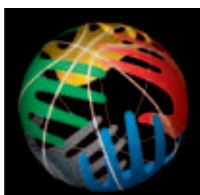
Copyright 2006 by FIBA.

ACKNOWLEDGEMENTS

We would like to thank the following persons: Corrado de Belvis, Lisa Cavallini, Gerald Couzens, and Raffaele Imbrogno; Steve Henson, assistant coach of UNLV, for the cooperation for the article of coach Kruger; Human Kinetics for the permission to publish the article of coach Wissel.

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.

**EDITORIAL**

by Bob Elphinston

3

COACHES**FUNDAMENTALS AND YOUTH BASKETBALL**

Man-to-Man Offense: Passing Game

6

by Hal Wissel

Strategic Planning for the Brazilian
Men's National Team

11

by Aluisio (Lula) Ferreira

OFFENSE

Baseline Out-Of-Bounds Series

14

by Lon Kruger

How to Start the Game

19

by Dusan Ivkovic

DEFENSE

Defense: a Team Concept

24

by Oktay Mahmuti

Man-to-Man Defense with Traps

28

by Ioannis Ioannidis

PSYCHOLOGY AND MOTIVATION

Six Ways to Win

33

with Better Team Captains

by Jeff Janssen

2006 FIBA CALENDAR**FEBRUARY**

01 - 28.02 South American League for
Men's Clubs

31.03 - 02.04 Final Four FIBA EuroLeague
Women (site tbd)

19.02 NBA All-Star Game in
Houston, Texas, USA

31.03 - 01.04 FIBA Central Board Meeting
in Hong Kong

MARCH

15 - 26.03 Basketball Tournament of
the Commonwealth Games
in Melbourne, Australia

14 + 21.03 Finals of the FIBA EuroCup
Women (sites tbd)

16 + 23.03 Finals of the FIBA EuroCup
Challenge (sites tbd)

APRIL

01 - 03.04 NCAA Men's Final Four in
Indianapolis, USA

01 - 02.04 NCAA Women's Final Four in
Boston, USA

07 - 09.04 FIBA EuroCup Final Four
(site tbd)

28 - 30.04 Euroleague Final Four in
Prague, Czech Republic

NATIONAL COACHES ASSOCIATIONS

Serbia and Montenegro
Basketball Coaches Association
by Mirko Polivina and Mirko Ocokoljic **35**

HOOP MARKET

A Shooting Expert: Hal Wissel
by Raffaele Imbrogno **38**

REFEREES, SCORER'S TABLE AND COMMISSIONERS

See the Whole Play
by Fred Horgan **40**

Comments on
Unsportsmanlike Foul
by Alberto Garcia **43**

Right or Wrong? **46**

SPORT MARKETING AND MANAGEMENT

EXECUTIVES AND MARKETING

The Australian Institute of Sport
by Peter Fricker **47**

The Modern Sports Club
by Enzo Lefebre **52**

FIBA RESEARCH AND STUDY CENTRE

New Technologies
by Karen Strahl, FIBA Study Centre **57**

DOCTORS, CONDITIONING COACHES AND TRAINERS

CONDITIONING COACHES

Lower Body Stretches
by Bill Foran and Vincent Aquilino **59**

TRAINERS

Birthdate and Basketball Success
by Santiago Esteva, Francek Drobnic,
Jordi Puigdemívol, and Luis Serratos **64**

HOW TO SUBSCRIBE:

A ONE-YEAR (6 ISSUES) SUBSCRIPTION TO
FIBA ASSIST MAGAZINE COSTS
EURO 40 (EUROPE), AND
EURO 45 (OUTSIDE EUROPE)

TO BE PAID IN ONE OF THE FOLLOWING WAYS:

Payment with postal current account
n. 28300408 headed to Cantelli Editore
(Only for subscription from Italy)

Payment with banking transaction
c/o Cassa di Risparmio in Bologna
ABI 06385 - CAB 36740 - c/c 07400012796S - CIN S

IBAN: IT73S063853674007400012796S
SWIFT: CRBOIT2BXXX

Payment with credit card connecting at the website
www.shop.cantelli.net

Please, fill in the subscription form that you can find on fiba.com, and send it,
including the receipt, to:

BY MAIL: Cantelli Editore - Via Saliceto, 22/E - 40013 - Castel Maggiore
(Bo) - Italy

BY FAX: ++39 051 6328816

FOR INFORMATION: ++39 051 6328836
(from 9 am to 1 pm Central European Time)

MAY

19 - 23.05 FIBA Women's World League, Preliminary
Round Group A, P.R. of China
31.05 - 08.06 Asian Champions Cup for Men in Kuwait

JUNE

02 - 04.06 FIBA Women's World League, Preliminary
Round Group B, Pecs, Hungary
28.06 - 02.07 FIBA Americas U18 Championship in San
Antonio, USA

JULY

09 - 17.07 FIBA Asia U18 Championship in the P.R. of
China

AUGUST

10 - 15.08 Stankovic Continental Champions Cup in
Nanjing, P.R. of China
19.08 - 03.09 FIBA World Championship for Men in
Japan
28 - 29.08 FIBA World Congress in Tokyo, Japan

SEPTEMBER

12 - 23.09 FIBA World Championship for Women in
Brazil

OCTOBER

10 - 15.10 FIBA Women's World League Final, in
Yekaterinburg, Russia



by Hal Wissel

MAN-TO-MAN OFFENSE: PASSING GAME

Hal Wissel coached Springfield College, North Carolina-Charlotte, Florida Southern, Fordham, Lafayette and Trenton State. He was also assistant coach of Atlanta, Milwaukee, New Jersey, and Memphis of the NBA. He founded the Basketball World, an agency who organizes camps and clinics, and is author of two books and two new DVDs, "Basketball Shooting: Confidence, Rhythm and Mechanics", and "Basketball Shooting: Off the Pass, Off the Dribble and In the Post" (www.basketballworld.com).

The passing game, or motion offense, is one of the most popular man-to-man offenses in basketball. In the passing game players are guided more by principles than by a strict set of specific assigned responsibilities. Every player should learn to execute the passing game because it teaches team play and is an offense used by many teams.

The passing game can be started from a variety of offensive formations, or sets, including the 3-2, 2-3, 1-3-1, 2-1-2, and 1-4. The 3-2 open set, also called the spread formation, is the most basic formation for learning to play team offense. It involves three perimeter players and two baseline players. The point position is above the top of the circle. The wing positions (players 2 and 3) are at the imaginary foul line extended on each side. The baseline positions (players 4 and 5) are at the midpoint between the corner and the basket on each side.

The 3-2 open set encourages versatility rather than forcing players into restricted roles as center, power forward, small forward, shooting guard, or point guard. It gives each

player the opportunity to handle the ball, cut, screen, and move outside and inside. The 3-2 set provides initial structure and spacing that allow players to execute basic two- and three-person plays and plays involving all five players, such as a five-player weave or five-player five-and-go offense.

When executing the passing game, keep in mind these basic principles of good teamwork.

TALK

Communication is key to all aspects of team offense. The passing game is not a set play offense, and players are not assigned a specific set of responsibilities. Therefore, continual communication between players becomes especially important when executing the passing game.

SEE THE RIM

By having the rim in view, you see the entire court. When you have the ball, keep the rim in view and look for teammates cutting to the basket, posting up, and cutting off screens. When you do not have the ball, you should have the rim and the player with the ball in view.

MAINTAIN SPACING AND COURT BALANCE

Start in an open formation with players spread 15 to 20 feet (from m. 4.5 to m. 6) apart. Space yourself high at the top, wide on the wing, and at the midpoint between the basket and corner on the baseline.

BACKDOOR CUT WHEN OVERPLAYED

When overplayed by a defender, who denies you the pass, make a backdoor cut all the way to the basket. When backdoor cuts are used frequently, the passing game





becomes a great offense for beating pressure defenses.

FLASH BETWEEN THE PASSER AND OVERPLAYED RECEIVER

When a defender denies your teammate the pass and you are the next player away from the receiver, automatically flash to an open area between the passer and the overplayed receiver. Flashing to the ball helps relieve defensive pressure on your teammates by giving the passer another outlet. A flash can not only prevent a possible turnover, but also can create a scoring opportunity if the overplayed receiver combines it with a well-timed backdoor cut.

KEEP THE MIDDLE OPEN

When you cut to the basket and do not receive the pass, you should continue on through and fill an open spot on the side of the court with fewer players. This will keep the middle open and the floor balanced. Do not stay in the post area for more than one count.

MOVE TO A VACATED SPOT QUICKLY

When you are the next player away from a cutting player, quickly move to the vacated spot. It is especially important to replace a player who has cut from the point or top position. To replace the player at the point, cut high above the three-point line, creating a better passing angle to receive a swing pass from a wing and a better angle to reverse the ball to the weak side. This will also force the defense to cover more of the court, thus providing more space for cutting, driving, and posting up.

KNOW YOUR OPTIONS AT THE WING POSITION

When you are on the wing, your options are to catch and shoot within your rhythm and range or to continue your cut out wide.

When you catch the ball outside of your range, look to pass inside to a cutter or player posting up. On the wing, hold the ball for a count or two to give cutters and post-up players time to get open. If you are unable to pass to an open teammate cutting or posting up, look to penetrate and pass (draw-and-kick) or try to balance the court by quickly dribbling to the point. Look to pass to a baseline players only if that teammate is open for a catch-and-shoot jump shot

within rhythm and range or can make an easy pass to a player cutting inside or posting up. You can move the ball more quickly if you swing it from wing to point to wing and keep it off the baseline.

KNOW YOUR OPTIONS AT THE POINT POSITION

When you are at the point position, your options, in order, are to reverse the ball quickly to the weak side, look inside for a pass to a post-up player, penetrate and pass (draw-and-kick), or fake a pass to the weak side and make a quick snapback pass to the wing on the side from which you received the pass.

KNOW YOUR OPTIONS AT THE BASELINE POSITION

When you are at a baseline position, look to set up your defender for a cut off a down screen or set a back pick for a wing player. On the baseline, you should be especially alert to flash to the ball when a wing is denied the pass. Look to receive a pass on the baseline only when you are in an open catch-and-shoot position within your rhythm and range or can make an easy pass to a player cutting inside or posting up. The ball can be moved more quickly if it is kept off the baseline.

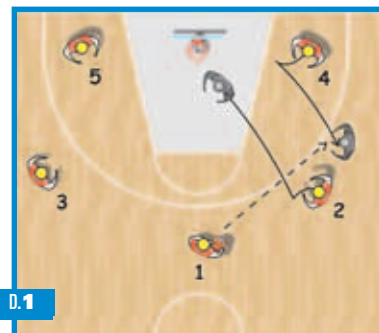
KNOW YOUR OPTIONS AS A POST-UP PLAYER

When you receive the ball in the low post, read the defense and look to score before passing out to a perimeter player. When you do not receive a pass in the low post, look to set a back pick for a perimeter player. After setting the pick, pop out to receive a pass on the perimeter for a possible jump shot within your rhythm and range.

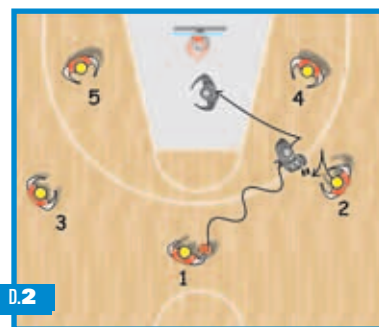
MAINTAIN REBOUNDING AND DEFENSIVE BALANCE

On a shot inside, players should rebound, while the point guard and another outside player should get back for defensive balance. When you take a shot outside of the lane area, you should get back for defensive balance. Any time the player at the point drives to the basket, players at the wings should get back for defensive balance.

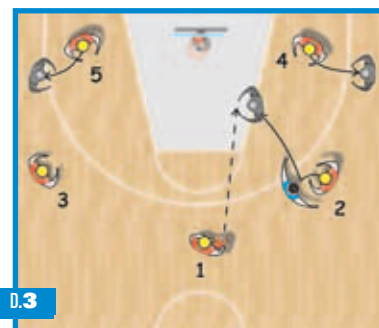
A member of your team, usually the point guard, signals the start of the



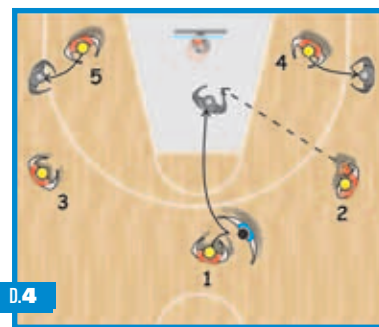
D.1



D.2



D.3



D.4



D.5

passing game with a simple verbal call such as "Passing game" or "Motion" or with a hand signal such as circling one finger upward. The best way to start is to pass the ball to the wing and then work together, using basic passing game actions. After receiving a pass on the wing, you should be a triple threat to pass, shoot, or drive to the basket. On a drive, look to score or to penetrate and pass (draw-and-kick) inside or outside to an open teammate.

When the ball is at the point, the closest wing player should initiate movement by cutting through to create an open area for a baseline player, who will cut to the wing for a pass from the point (diagr. 1). When you are at the point and cannot pass to the wing, initiate movement by dribbling at the wing and using a dribble screen or weave action (diagr. 2).

Some of the basic actions used in the passing game are the backdoor cut, flash, give-and-go, dribble screen or weave, down screen, back pick, elbow curl, cross screen, pick-and-roll, and draw-and-kick.

BACKDOOR CUT

You should automatically use a backdoor cut any time you are overplayed by a defender and prevented from receiving a pass. You should also use a backdoor cut when your defender's head is turned away from you, causing a momentary loss of visual contact. Use a designated key word such as "Eyeball" to signal the passer that you are going backdoor. The designated word indicates that you will continue your backdoor cut to the basket once you start it. When you are on the wing, set up your defender by taking a step above the foul line extended (diagr. 3), or when you are at the point, by taking a step above the free throw circle (diagr. 4). After receiving the pass, look to shoot, drive to the basket for a lay-up, or penetrate and pass (draw-and-kick).

FLASH

Any time you see a teammate being denied the pass and you are the next player away, you should automatically flash to an open area

between the passer and overplayed receiver. Flashing to the ball relieves defensive pressure on your teammates by giving the passer another outlet. A flash can not only prevent a possible turnover, but combined with a well-timed backdoor cut by the overplayed receiver, can also create a scoring opportunity. Signal your flash cut with the key word "Flash". As you receive the pass, look to pass to your overplayed teammate cutting backdoor to the basket. If your teammate is covered on the backdoor cut, front turn into a triple-threat position for a possible shot, drive to the basket, or pass. Flash high when your teammate is prevented from receiving a pass on the perimeter (diagr. 5). You can also flash to the high post when your teammate is being fronted in the low post (diagr. 6), and you can flash to the low post if your teammate is being denied at the high post (diagr. 7).

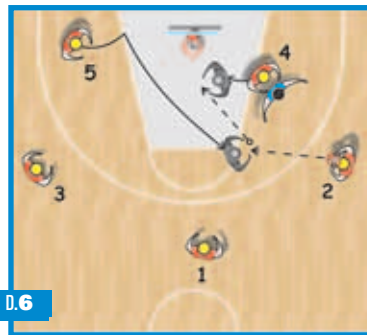
GIVE-AND-GO

The give-and-go (diagr. 8) is the most basic play in basketball. Give (pass) the ball to your teammate and go (cut) to the basket, looking to receive a return pass for a lay-up. Read and set up your defender with a well-timed fake before the cut. Fake by taking a step or two away from the ball (as if you are not involved in the play). Then, as your defender moves with you, change direction sharply and use a front cut to the basket. Another way to fake is by taking a step or two toward the ball as if you are going to set a screen for or take a handoff from the player with the ball. As your defender moves with you, change direction sharply and make a backdoor cut behind. Diagram 8 and 9 show a five player give-and-go offensive pattern.

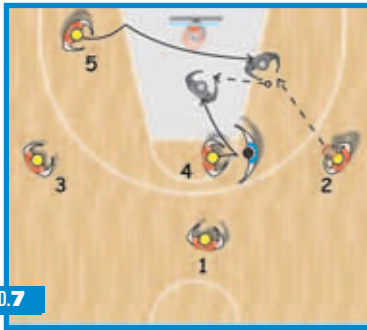
DRIBBLE SCREEN OR WEAVE

A dribble screen is set by dribbling toward a teammate and screening the defender while handing off the ball to a teammate. On a dribble screen, the defensive reaction usually will be for the screener's defender to give defensive help or switch.

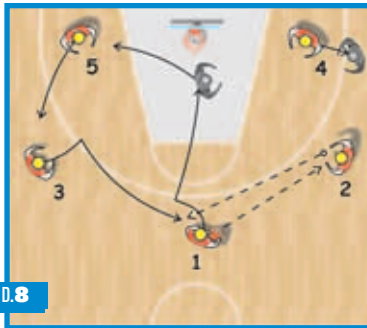
Before receiving the handoff, read the defensive positioning. When



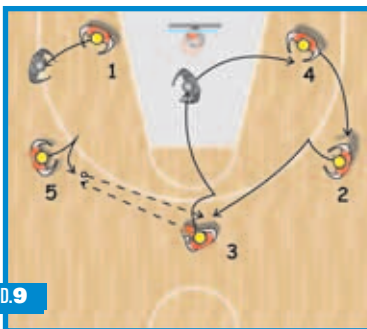
D.6



D.7



D.8



D.9

your defender attempts to prevent the handoff by getting in your path, make a backdoor cut to the basket. After you receive a handoff on a dribble screen, read the defense. If the defenders do not switch and your defender is slow getting over the screen, turn the corner and drive to the basket. If your defender slides behind the screen, look to take the outside shot, go at least two dribbles past the screener and pass back to the screener, either rolling to the basket or popping out.

One way to defend the dribble screen is for the dribble screener's





defender to jump switch into the path of the receiver with the intent of drawing a charge or changing the direction of the player receiving the ball. To combat the jump switch after the handoff, make a short 5- to 10-foot (from m. 1,5 to m. 3) cut to an open area and look for a quick return pass. If you anticipate a jump switch, fake the handoff and drive to the basket.

Another way to defense may try to overcome the dribble screen is for both defenders to trap the player receiving the ball on the handoff. If the defenders trap you, retreat dribble to stretch the defense and then pass to your teammate, making a short 5- to 10-foot (from m. 1,5 to m. 3) cut to an open area.

The defense will then be outnumbered, and the player with the ball will be able to drive or pass to an open teammate for a shot.

The dribble screen is used to execute a weave (diagr. 10 and 11), a basic play in basketball. A weave involves at least three players who set dribble screen for each other. It starts with a dribble screen and handoff to your teammate. After receiving the handoff, shoot from behind the screen, drive to the basket, or continue the weave by dribbling toward another teammate for another dribble screen and handoff. The weave continues until you or a teammate can take advantage of an opening for a shot or drive to the basket.

DOWN SCREEN

A screen is set by a player screening down for a teammate is called a down screen. By setting a down screen for a teammate, you create a scoring opportunity. Your teammate can cut off your down screen to get open to receive a pass for a shot or drive. If your defender switches to your cutting teammate, you will be on the ball side of the defender you screened, momentarily open. Taking a few steps toward the basket before setting the screen enables you to get a better angle on the defender. You want the defender to go under the pick. As you set the down screen, communicate with your teammate by using a designated key word such as "Down".

Use one of the four basic options for cutting off a screen, depending on

how it is defended: pop-out, curl, backdoor cut, and fade. Be patient. Wait until the screen is set to prevent an illegal moving block, and read how the defense is playing it. Before using the screen, slowly set up your move off it. Set a good angle for cutting off the screen by first moving slowly in the direction your defender plays you and then cutting off the screen in the opposite direction. Cut far enough away from the screen so that one defender cannot guard both you and the screener. This creates space for a pass to the screener if there is a defensive switch.

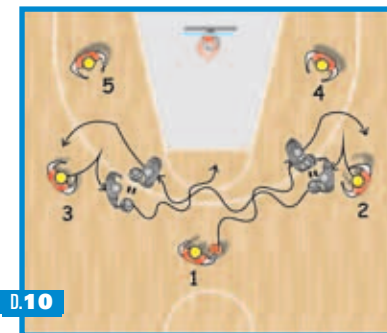
When you cut off a screen correctly, the screener's defender usually will give defensive help or switch. If you cut to the outside, the screener will be free to roll in toward the basket and receive a pass for an inside shot. If you cut to the basket, the screener becomes free to pop out and receive a pass for an outside shot (diagr. 12).

BACK PICK

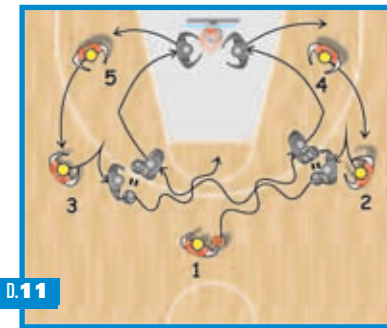
When you screen for a teammate by setting a pick behind the teammate's defender, it is called a back pick or up screen (diagr. 13). By setting a back pick for a teammate, you create the opportunity for either the teammate or you to score. Your teammate can cut off your back pick to get open to receive a pass for a lay-up or drive. If your defender switches to the cutter, you will be on the ball side of your teammate's defender, free to pop out to the ball to receive a pass for a jump shot. Take a few steps toward the basket to get a better angle on the defender you will back pick, communicating to your teammate by shouting a designated key word such as "Up".

Make sure you set a legal screen. With a back pick, you are not allowed to be closer than a normal step from a stationary opponent if that opponent is unaware of your screen. You also may not be so close that a moving opponent cannot avoid contact without changing direction or stopping. Your opponent's speed determines what your screening position may be. This position will vary and might be one to two normal steps away.

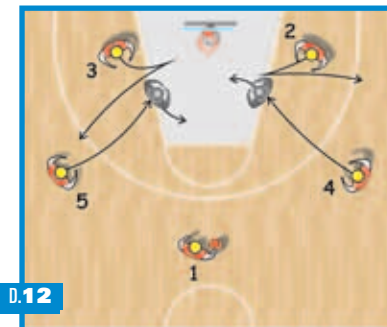
As with the down screen, wait until the back pick is set before cutting



D.10



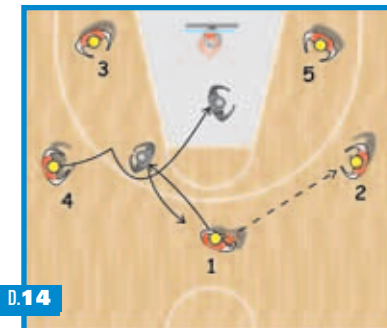
D.11



D.12



D.13



D.14

off it to prevent an illegal screen and to read the defense. Slowly set up your move off the screen for a good angle before you cut hard off it in the opposite direction. If you cut to be basket with a front cut or backdoor cut, the screener will be free to pop out and receive a pass for an outside shot, the screener should cut to the basket. The four basic options for cutting off a back pick, depending on how it is defended, are the front cut, backdoor cut, pop-out, and fade.

ELBOW CURL

When you set a down screen for a teammate positioned at the elbow, your teammate should look to curl off your down screen. On an elbow curl (diagr. 14), your defender usually will give defensive help or switch. This momentarily frees you to pop out and receive a pass for a jump shot. The elbow curl is best used when a smaller player sets a down screen at the elbow for a bigger player. The bigger player can curl to the basket and the smaller player can pop out for a catch-and-shoot jump shot. To set the screen for an elbow curl, again take a few steps toward the basket to get a better angle on the defender. Signal to your teammate to curl off your down screen by shouting the word "curl".

CROSS SCREEN

A cross screen (diagr. 15 and 16) is set by starting on one block and screening across the lane for a teammate at the opposite block. On a cross screen, the screener's defender usually reacts by giving defensive help or switching. When you cut off a cross screen, you should read the defensive positioning and cut either over or under the screen. When you set a cross screen and your teammate cuts low to the block by cutting over or under the cross screen, you should pop out high to the elbow area and receive a pass for an outside shot. If your teammate flashes high to the elbow to receive a pass for an outside shot, you should roll back to the ball-side block.

PICK-AND-ROLL

The pick-and-roll (diagr. 17), another basic basketball play, gets its name from the action. You set a pick (screen) for your teammate, who dribbles past it for an outside shot or drive. If your defender switches to your teammate, you will momentarily be inside the defender you screened and free to roll toward the basket, looking to receive a return pass from the dribbler for a lay-up. Four options with the pick-and-roll, depending on how it is defended, are pick-and-roll, pick-and-pop, slip (early

release), and stretch-the trap.

Diagram 17 shows the basic option when defenders switch.

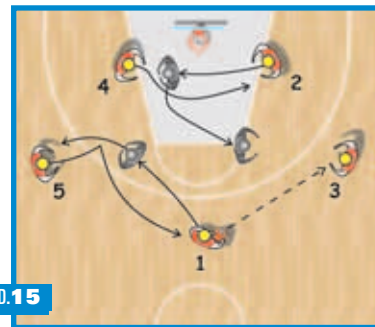
DRAW-AND-KICK

When you penetrate past a defender and a teammate's defender leaves to give defensive help on you, an open passing lane to your teammate is created.

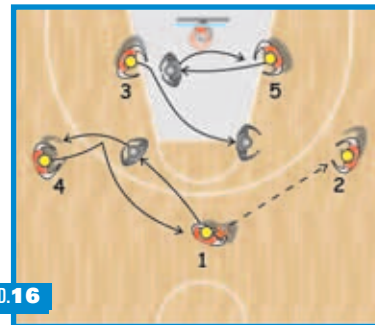
This action of penetrating and passing is called "draw-and-kick".

Always be alert for an opportunity to drive past a defender to score or create an open shot for a teammate whose defender is drawn to you. Also look for an opening or gap between two defenders to penetrate with one or two dribbles and draw the defenders to you.

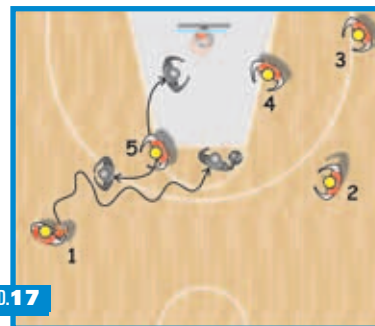
Effective use of the draw-and-kick depends on judging well when and where to penetrate. But it also depends on players without the ball moving to open spots. Because the passing game depends primarily on moving the ball, over-dribbling becomes counterproductive. The draw-and-kick is best used from the wing after a swing of the ball from ball side to weak side. Penetrating options include driving to the basket, shooting an in-between runner (pull-up jump shot), penetrating and passing inside (diagr. 18), and penetrating and passing outside (diagr. 19).



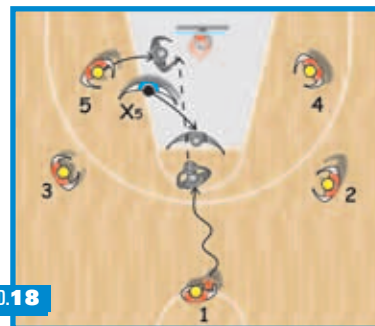
D.15



D.16



D.17



D.18



D.19



by Aluisio (Lula)
Ferreira

STRATEGIC PLANNING FOR THE BRAZILIAN MEN'S NATIONAL TEAM

Aluisio (Lula) Ferreira is the head coach of the Brazilian Men's and Youth National teams. He won a gold and a silver medal with the Junior teams at the South American Championships, two silver medals at the FIBA Pan-American Games with the Men's team, and one silver medal at the FIBA South American Championships.

DEFINITION OF TARGETS AND AIMS

The Brazilian Basketball Confederation defined participation in the Beijing Olympics in 2008 as a great target for the men's team. With many teams fighting for the podium in the major international competitions, the objective we proposed demanded detailed strategic planning if we are to be successful. Considering this is a new generation in Brazilian basketball, some strategic measures are absolutely necessary. First of all, it is important to define exactly the paths which can lead Brazil to a spot in the Olympics, establishing targets for each of the stages. These targets include:

2005 FIBA Americas Championship World Championship Qual. Tournament Dominican Republic

The aim in this competition was to take the group of players-which can play in the Olympic Qualifying tournament in 2007-and have them grow as a team and gain international experience. The other target was winning the gold medal in order to give confidence to the group, which has an average of 22 years old. As a third aim, we wanted to qualify the Brazilian team for the FIBA World Championship in 2006. We reached this aim.

2006 FIBA World Championship-Japan

The target is to reach the podium, since the winning a medal will enhance the players' confidence and consolidate the group as a winning team. Another aim is to take the best players, especially those who play in the NBA and Europe, while at the same



time keeping up the work we initiated for the FIBA America's Cup in 2005.

2007 FIBA Pan-American Games-Brazil

The aim is to win gold for the third consecutive time and let this serve as a preparation base for the FIBA America's Cup 2007, which qualifies the team for the Olympics. Since the competition will be held in Brazil, it can reinforce the winning image for players and the Brazilian public. Another target is to keep the team, which was selected from the FIBA

America's Cup 2005, making the necessary adjustments regarding the technical part (players selection), tactics (game philosophy), and strategy (how to use the available resources).

2007 FIBA Americas Championship Olympic Qualifying Tournament

This is, without any doubt, the most important competition in order to reach the final target, which is a spot in the Beijing Olympics in 2008. We foresee more than 50 international games, from 2005 to the

Olympic Qualifying tournament in 2007. Our second goal is to finish in the FIBA Americas Championship in at least fifth place, which would secure Brazil a spot in the World Olympic Qualifying Tournament, which will be played in 2008 and will indicate the three last countries, which will be represented in the Basketball Tournament of the Olympics.

WORKING PROCEDURES

The Brazilian technical staff is formed by a multidisciplinary team, as shown in the diagram of page 13:

To assure the work is well done, planning meetings take place with all the technical staff to ensure that all members have the same work philosophy and understand all the tasks that must be performed.

The technical staff must:

- ▼ Select players.
- ▼ Follow the performances of the candidates.
- ▼ Select technical practices for the games.
- ▼ Select tactical moves for defense and offense.
- ▼ Collect videos of games involving possible opponents.
- ▼ Define the game philosophy.
- ▼ Organize the training plan.
- ▼ Organize the planning of preparation matches.
- ▼ Edit tapes of the Brazilian team and their opponents.
- ▼ Systematically evaluate the planning development.
- ▼ Constantly exchange information amongst staff members.
- ▼ Participate of all reunions with other Brazilian coaches and Brazilian Basketball Federation Directors.

STRATEGIC PLANNING

This is the most important and delicate sector of the project because it defines how all the available resources will be used.

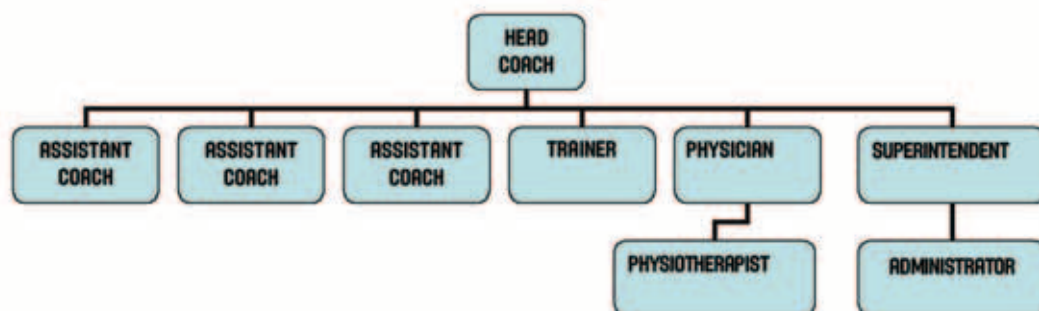
Winning the gold medal at the FIBA Olympic Qualifying Tournament is a priority for Brazilian basketball. Achieving that goal will depend on:

- ▼ Selecting the best players.
- ▼ Having a specific training period to prepare the team.
- ▼ Playing 8 to 10 friendly matches to make the final adjustments.
- ▼ Playing the games in Brazil to gain and maintain public recognition and support.





THE BRAZILIAN TECHNICAL STAFF



- ▼ Correcting mistakes made at the 2003 Olympic Qualifying Tournament in Puerto Rico (rushing shots and poor three-point shooting percentage).
- ▼ Making team matters a top priority.
- ▼ Maintaining national spirit, the pride of playing for Brazil.
- ▼ Forging player talents to the needs of the group.

All these points were exhaustively debated by the technical staff in meetings prior to the training period, and it became very clear that it was up to the players selected for the team that would ultimately help us achieve our goals.

GAME PHILOSOPHY

The technical staff defined that the Brazilian style of play should respect our main wea-

pons, which are our player's speed and creativity. However, in order to win, there should be tactical discipline and respect to some important rules. Therefore, the team should play with creativity and responsibility. Developing this way of playing brings what all teams look for: consistency, which transmits to positive results.

The following targets were defined as the ones we wanted to achieve: Game volume (number of shots attempted) around 175 points with the following distribution: 20 three-point shots, converting from 35% to 40%; 45 field goals, converting from 55% to 60%; and 25 free-throws, converting over 80%. With the team achieving between 50% and 55%, the final score will be around 90 points.

On defense, our goal is to limit the opponents to 80 points per game. Emphasis has to be on defensive rebounding, keeping the opponent from a second shot at the basket.

In order to ensure a positive performance, turnovers have to be limited. Our goal is 12 turnovers per game.

These goals must serve as a reference point for the technical staff to direct its work. The players must execute their actions on the court, receiving all kinds of instruction and information from the technical staff in order to achieve our ultimate goal.

CONCLUSION

Considering that the initial target-winning the FIBA America's Cup was achieved, this stage was very important for the formation of the team that will represent Brazil in the fight for a place in the next Olympic Games. The numbers achieved in the games were very close to our ideal targets. This tells us that our planning is heading in the right direction and that as we move towards qualification for the Olympics, we will review and adjust our strategy as needed.



by Lon Kruger

BASELINE OUT-OF-BOUNDS SERIES

For the past two seasons, Lon Kruger has been coach at the University of Nevada-Las Vegas. Previously, he had had been the head coach of the NBA Atlanta Hawks and an assistant coach of the New York Knicks. At the college level he was on the bench of Pan American University, Kansas State, Florida, and Illinois. He won the gold medal with the U.S. Junior National team at the FIBA Junior World Championship in 1991, as well as the gold medal when he coached the U.S. University National team at the University Games in 1995. As an assistant coach, he won the bronze medal with the U.S. Men's national team at the FIBA Men's World Championship in 1998 and at the FIBA Pan American Games in 1983.

We have done a very good job executing our baseline out-of-bounds series in the past. We must continue to improve in this area and introduce new looks that will increase the effectiveness of our series.

The series is designated by a number and an action. The first number designates the receiver of the inbounds pass. The second number designates the receiver of the guard-to-guard pass. The action is designated by the second part of the call, which will be described in a moment. It is imperative that we get to the proper spots on the court to receive the inbounds pass and execute the action.

▼ The first number (receiver of the inbounds area) must catch the pass in the catch area. This is an area around the elbow extended on the side of the inbounder.

▼ The second number (receiver of the guard-to-guard pass) must catch the swing pass, even with the catch area on the opposite side of the free-throw lane.

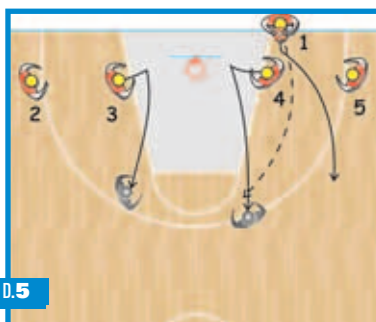
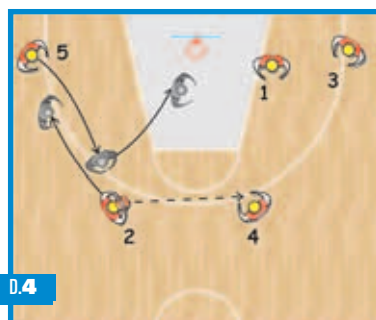
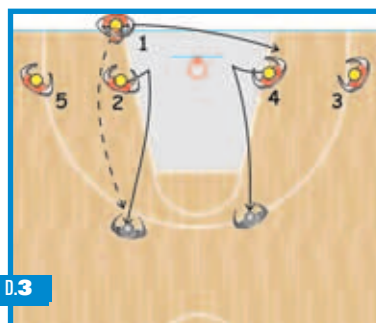
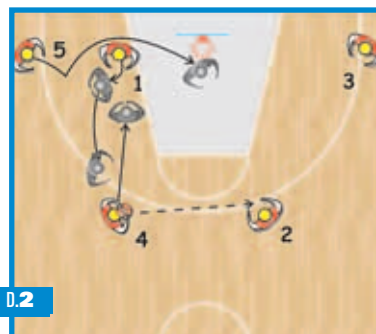
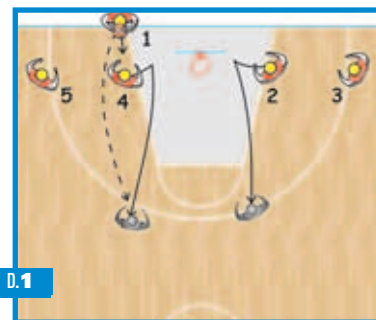
It is very important that the proper receiver makes himself available to catch the ball in the proper area at the time the passer is ready to make the pass.

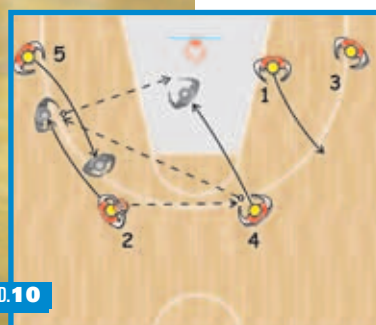
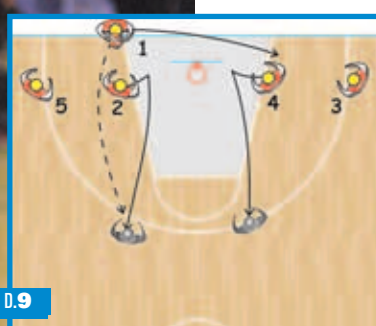
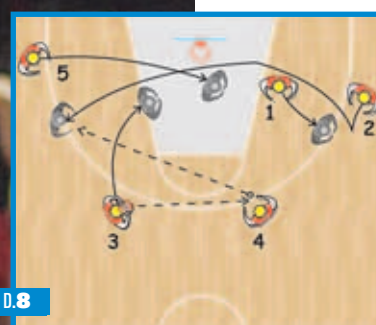
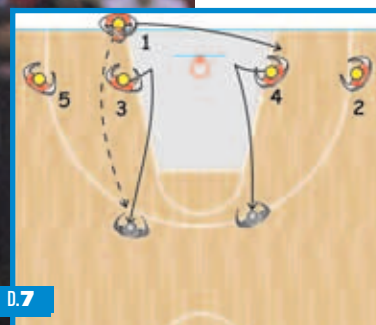
We should also understand that the pass does not have to go directly to the catch area from the out-of-bounds pass. If the defense takes this possible pass away, the ball can go through the corner to the catch area and we still have the same action.

ACTIONS

1. Strong. The big man not involved in the call comes off a shuffle cut set by the point guard stepping inbounds. The receiver of the inbounds pass screens down on the point guard.
2. Weak. As the ball is swung, the receiver of the inbounds pass receives a flair screen from the big man not involved in the call.
3. Counter. If the swing pass is overplayed, the receiver of the guard-to-guard pass steps his man up the floor and cuts backdoor for the lay-up or the lob. Players not involved in the back cut must get their defenders up the floor.
4. Triple. The smallest player not involved in the call runs a baseline chase off three screens for a shot (probably a 3-pointer). The shooter will start in the widest position opposite the inbounder.









5. Weak Dive. In the weak action, after the ball has been thrown over the top of the flair screen, the passer dives to the open area of the lane.

42 STRONG

- ▼ 4 is the receiver in the catch area.
- ▼ 2 is the receiver of the guard-to-guard pass.
- ▼ 5 and 3 are out of the three-point line.
- ▼ 1 passes to 4 and goes to the low-post position, while 2 fakes to cut into the lane and comes out of the three-point line (diagr. 1).

- ▼ 4 swings the ball to 2, while 5 comes off a shuffle screen from 1 and goes to low post on the other side of the area. After the cut of 5, 4 screens down on 1 (screen the screener). 2 can pass to 5, to 1, or to 4 (diagr. 2).

It is important that we catch the ball in the catch areas. It is also important for the receivers to get free when the passer is in a position to pass the ball.

24 WEAK

- ▼ 2 receives the pass in the catch area.

- ▼ 4 receives the guard-to-guard pass.
- ▼ 3 and 5 are out at the three-point line.
- ▼ After the pass, 1 goes to the opposite side, in the low-post position (diagr. 3).
- ▼ 2 swings the ball to 4.
- ▼ 5 sets a flair screen for 2.
- ▼ 5 reads the defense: if his defender jumps out, 5 slips the screen to the basket. 2 can pass to 1, to 5, or to 3, and 3 can pass to 1 in low post (diagr. 4).

43 COUNTER

- ▼ 4 receives in the catch area. After the pass, 1 goes out to the three-point line.
- ▼ 3 pops to swing area, taking his defender high.
- ▼ 2 steps his man up the lane. 5 is out at the three-point line (diagr. 5).
- ▼ 3 takes his man up the court and cuts for a lob pass (diagr. 6).

43 TRIPLE

- ▼ 4 catches the ball in the catch area.
- ▼ After the out-of-bounds pass, 1 steps across the lane to begin a triple screen.
- ▼ 3 pops to catch the guard-to-guard pass.
- ▼ 5 and 2 are out at the three-point line (diagr. 7).
- ▼ 1 screens for 2.
- ▼ 5 screens for 2 in the lane.
- ▼ 4 swings the ball to 3.
- ▼ 4 sets the third screen for 2 for a triple chase.
- ▼ 3 dribbles to the side where he received the ball and passes to 2. He can also pass to 4 or 5, who are open after the screen (diagr. 8).

The play will be run for the smallest player not included in the call.

24 WEAK DIVE

- ▼ 2 receives the pass in the catch lane.
- ▼ 4 receives the guard-to-guard pass.
- ▼ 3 and 5 are out at the three-point line (diagr. 9).
- ▼ 2 swings the ball to 4.
- ▼ 5 sets a flair screen for 2.
- ▼ On the pass over the top to 2, 4 dives to the basket (diagr. 10).



FIBA

We Are Basketball

FIBASTORE



**FRENCH NATIONAL
PARKER JERSEY
60 EUROS**



**FIBA T-SHIRT
20 EUROS**



**FIBA CAP
15 EUROS**



**REFEREE'S SHIRT
34 EUROS**



**FULL-ZIP
HOODED SWEATSHIRT
45 EUROS**

**SPECIAL OFFER 2 DVDS
19.90 EUROS**



**ASSIST MAGAZINE
9 EUROS**



**FIBA BALL PIN'S
6 EUROS**



TROLLEY 55 EUROS

FIBA.COM

BRAND NEW FIBASTORE NOW OPEN !

FIBASTORE.COM

FIBASTORE BP 130 - 40130 CAPBRETON - FRANCE +33 5 58 41 88 91



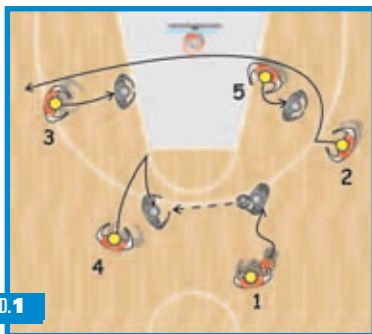
by Dusan Ivkovic

HOW TO START THE GAME

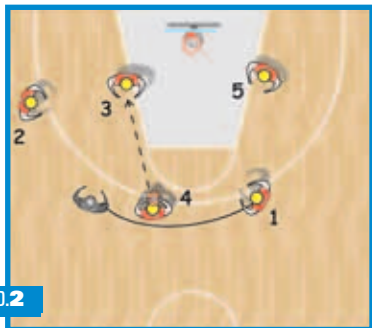
Dusan Ivkovic started his coaching career in 1978 with Partizan Belgrade. He then coached Radnicki Belgrade, Sibenka Sibenik, Vojvodina Novi Sad (Yugoslavia), Aris Thessaloniki, PAOK Thessaloniki, Panionios Athens, Olympiacos Athens and AEK Athens (Greece) and CSKA Moscow. He is currently the head coach of Dynamo Moscow. During his career he won one Yugoslavian National Championship, two Greek National Championships, and three Russian National Championships; one Yugoslavian National Cup, three Greek National Cups, and one Russian National Cup; one Euroleague, two Saporta Cups, and one Korac Cup. He also coached the Yugoslavian National Team, winning three gold medals at the 1989, 1991 and 1995 FIBA European Championship, a gold medal at the 1990 FIBA World Championship, and two silver medals at the 1988 and 1996 Olympic Games.

What is the best way to approach a decisive game, a game that puts coach and players under great psychological and competitive pressure? Many of these games decide the ultimate destiny of a coach. Preparing for an important game that has to be won is extremely difficult. How do you gain the advantage over an opponent when the game is played on their home court? How do you beat a team that has players, who are equally talented to your own, who match up in size and speed? Here are some of my thoughts on what can be done, starting right at the beginning of the game. Although it's hard to resist, I've never looked forward to a quick and easy lead of ten or more points at the beginning of the game. As a rule, there is a drop in concentration of your players and it's only a matter of time before the opponent starts to score baskets and ties the game. I never use a newly designed offense or defense at the beginning of the game. That's because I know that my opposing coach will read my strategy and quickly make changes in his offense or defense. The easily achieved points from the new offenses or defenses are ones that I want to save for key game moments, when

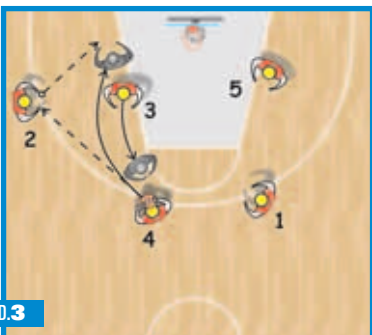




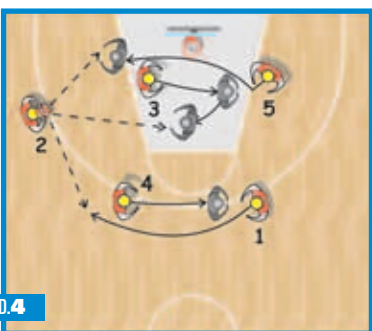
D.1



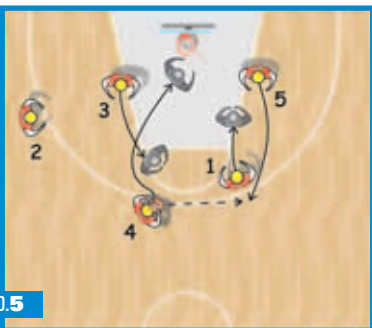
D.2



D.3



D.4



D.5



the game has slowed down, for example. In this way I have a new solution when a basket is desperately needed. One should patiently wait until the second half, giving the opponents little time to adapt to your changes. Key mismatch situations should be exploited at this time.

The introduction of the 8-second and 24-second rules into the FIBA competitions has been a positive move, making the game more aggressive, increasing the number of stolen balls. Offensive output has increased (12.5 points per game in women's competitions and 14 points per game in men's competitions), and shooting percent has not fallen. We now have fewer games with low scores. In the past, many observers considered low-scoring games the consequence of good defense. However, what turned out to be the case was that there were too few opportunities for well-executed offensive plays! The 8-second and 24-second rule hasn't affected my coaching philosophy a great deal. Aggressive defense from baseline to baseline has always been my desire. My offensive strategies have remained the same. My objective has always been to score more than 50 percent of our points from the fastbreak and secondary offense. This will bring us the highest shooting percentage as well. That said, choosing the right offense is a decisive factor for game control and a successful score.

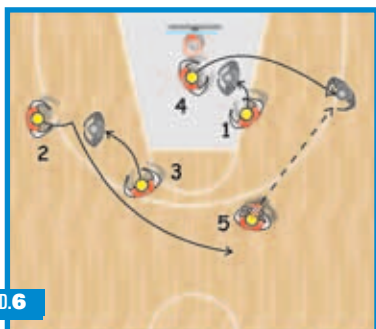
The half-court offense should be balanced. I will tell my players, jokingly, that at least at the beginning of the game they all have the possibility to touch the ball. Cutting without ball should be executed by all players in order to provide continuity and passing flow. My initial setting must impose its own style of playing:

1) On offense, have a "post up" game with a strong rebounding triangle and good balance, which will lead to

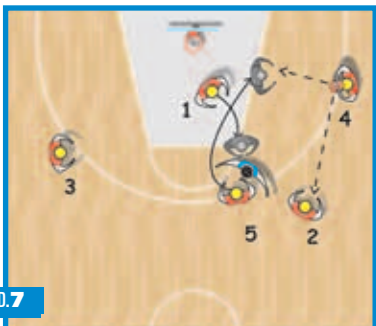
2) A well organized defense transition that, at least until the foul bonus, will limit the opponent's fastbreak points.

This is the offense set that I most often use to start the game. The initial set has to be the one that players use while in a fastbreak (diagr. 1). The playmaker, 1, is at the elbow position, 5, a dominant center, is in the low post, with 2, the shooting guard, at the same side, placed in the triangle with 1 and 5. 4, the power forward, is at the high post and he has to receive the ball after an aggressive cut within four or five seconds of starting the offense. 3, the other forward on the help side, should be active and ready if the defense tries to deny the first pass to 4 and work with him. After the pass by 1 to 4, 2 running at full speed, uses the screens of 5 and 3 and changes his position from one to the other side.

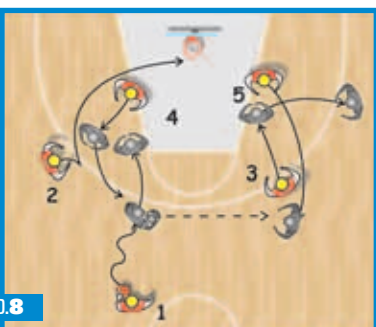
In this introductory offensive setting, a coach should not look for solutions at the left offensive side if the opposing team aggressively contests there and doesn't let a pass go to 3 in the low-post position (diagr. 2) or if ball is passed to 2 in the corner (diagr. 3 and 4). If the ball is not passed to the left side, and 4 has the ball, then there is a down screen for 1 and a pass to 5, while 4 immediately attacks the basket with a backdoor cut, using the back screen of 3. In the meantime, 1 goes in the corner to create more space (diagr. 5). When 1 sets the second screen for 4 to receive the ball in the low-post area, 5 passes to 4, 3 screens 2, and immediately after the pass, 5 screens for 2 (diagr. 6). I believe that this deserves further analysis. In modern basketball, where vertical cutting towards the basket and screens dominate, we have three horizontal screens. 4 has the option to shoot from the corner; he may pass to 2, so he can shoot; or he can make a "U" cut around the screener or 1, after



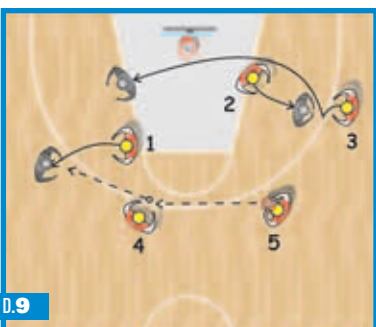
D.6



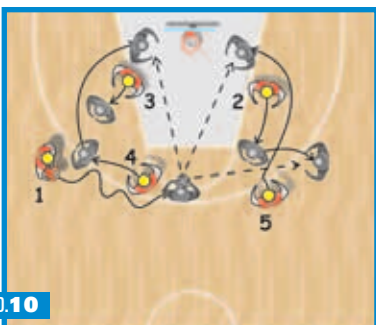
D.7



D.8



D.9



D.10



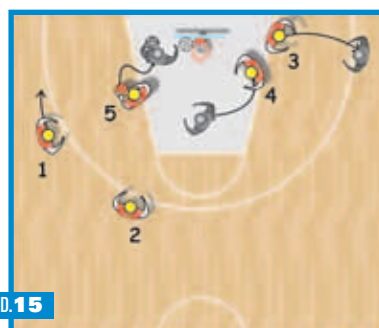
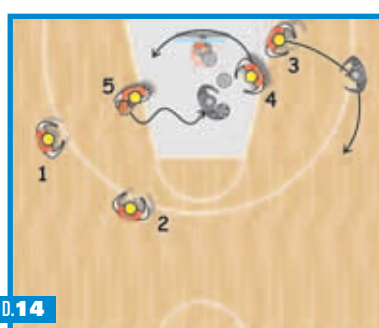
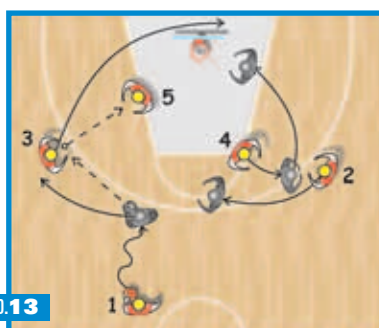
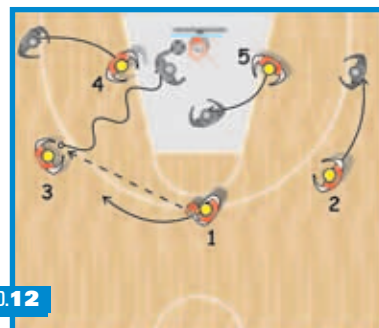
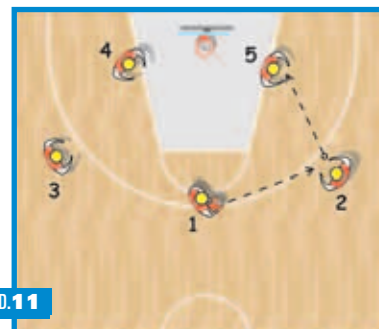
the screen is made for 4, makes a back screen for 5 and 5 receives the ball under the basket (diagr. 7).

In early 1990s, when coaching PAOK Thessaloniki (Greece), I had a player at the 4 position, who was excellent at reading the offensive situations. After the shot from the corner by 5, Fassoulas, the famous Greek center, often used the back screen of 1, Korfis, the playmaker, and went aggressively to the basket to rebound. He was a master at reading the defense and he knew that after a fake pass towards 2, Prelevic, the guard, would receive a back screen from Korfis to play one-on-one, with the possibility of an easy dunk on the other side of basket. 2 and 3, along with 4 and 5, must be always aggressive rebounders, while 1, with 2 or 3, should be ready to run back on defense and prevent the fast break. It is often possible in this set offense to change some, sometimes even all, playing positions. If the opponent has extremely tall players (over 7 feet

tall) or talented shot blockers, then the post 4 and 5 should exchange their positions. If you have a good shooter in the 5 position, someone like Victor Alexander, then he could go in the corner, which would force the shot blocker to follow him to the corner as well, taking his defensive presence out of the three-second lane. This creates space under the basket and opportunities to score inside.

ANOTHER OFFENSIVE SET

1 is positioned at the left elbow; the power forward 4 is on the low post on the left; the shooting guard 2 is on the left side; 5, the center, is in the middle post, on the right side; and the forward 3 is at the high post on the right side. 3 makes a screen for 5, who receives the ball at the high post. 3 opens up at a 45-degree angle. 2, 4, and 1 run into "flex" movement on the left side of the court (diagr. 8). 5 passes the ball to 4 at the high post, and 4 then passes to 1 at the left side of the court. In the continuation





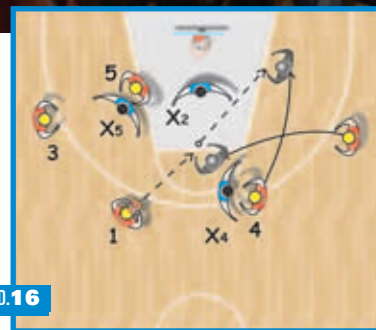
of the offense, 2 makes a back screen for 3 (diagr. 9). If 3 has not gone under the basket, then 1 and 4 play pick-and-pop. 2 sets the back screen for 5 and 3 sets a back screen for 4 (diagr. 10).

In this situation 1, the player with the ball, has the possibility to shoot from a pick-and-roll. He also has four pass options. If none of these options work, the ball is passed to the post side (diagr. 11). If the ball goes to 3 and the defenders switch (after the back screen), there is a 1-on-1 possibility (diagr. 12). Please note that I prefer that pick-and-roll plays not be the chosen offense at the beginning of the match.

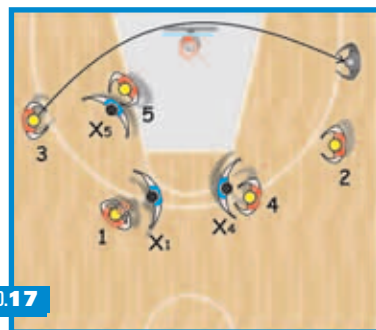
The early offense is flowing on the offensive position directly from the primary break: after the pass to 5 in the low post, 3 cuts around 5 with the possibility of a hand-off pass and an easy shot under the basket. 1 replaces 3, and the second big player 4 makes a screen for the guard 2 (diagr. 13). If, when 5 receives the ball in the low-post position and plays 1-on-1, he then drives hard to the middle of the three-second lane. The players move as shown in diagr. 14. However, if 5 drives hard to the baseline, the cuts and moves of the rest of his teammates are shown in diagr. 15. When the 5 is guarded in front and he cannot receive the ball from 1, or when the power forward 4 is aggressively contested at the top of the key, we teach 4 to make a backdoor cut or a quick exchange of position with 2. He will receive the ball, as shown in

diagr. 16. Another option: After the clear out of 3, who goes to the opposite corner, and the penetration of 1, kick off pass can be made to 2 or 3 (diagram 17 and 18). While finishing up this article on a Sunday in January, I have the statistics from yesterday's game in front of me. In this year's Russian Super League, my team (Dynamo Moscow) had a bad start and after the first part of the season (13 rounds) we had lost 4 times. If we had lost a fifth game, we would certainly not have any chance for achieving a good position in the play-offs, and this means in the first four places. We have lost the game versus Khimki in the first part of the championship with 5 points of difference. We should win the game away, beating the team that in a game of the FIBA Euroleague beat Juventud Badalona with 24 points of difference. We won the game 87 to 71 and our defense functioned perfectly. In all categories of the shoot we achieved better percentage, we controlled defense, and in the offense details we had almost 100% of success. Most points we scored from the fast break, 37 points, and in the early fast break 13 points, so in total 50 points, ie. 57% of all points scored.

These are just a few of my thoughts. Remember that the game is a live creature and things change quickly on the court, often in the blink of an eye. The role of the coach is to set the structure of the game right at the beginning, leaving the many options to the great players on the court.



D.16



D.17



D.18



by Oktay Mahmuti

DEFENSE: A TEAM CONCEPT

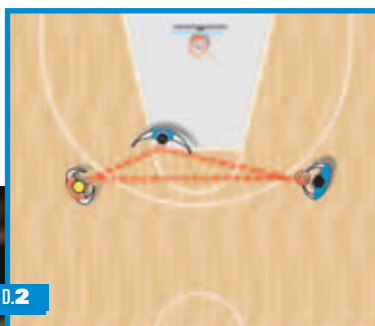
Oktay Mahmuti is the head coach of Efes Pilsen Istanbul (Turkey) since the season 2000. He won two Turkish Cup, four Turkish Division I League titles, and one Turkish President Cup.

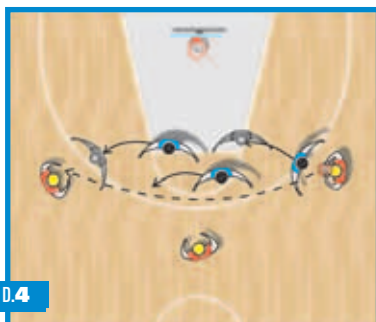
Basketball is one of those special sports in which success lies within the team concept, fulfilled by players interpreting the game as a whole, offensively and defensively. A productive offense offers success only if it is coupled with defense of the same caliber. There is common understanding that the team with the ball is the one making the decisions on the court, and therefore it is in control of the game. However, I strongly believe a good defensive team can apply its defensive schemes on the court and dictate the opposing offense by taking the offensive weapons out of their comfort zones. This happens through pre-determined defensive principles and exercising them game after game, as well as at each practice. Of course, as there is a huge variety of offensive plays at each coach's playbook due to the high level of competition, there are nuances in defense differing for each game or for some specific situations. However, these are rather minor compared to a stable defensive philosophy. I will now explain my defensive philosophy that has been in place at Efes Pilsen for the last few years.

Our entire defensive system can be characterized by a number of major themes. I call them "macros". At the beginning of each season, these themes (macros) are explained and discussed with the players on the roster. They include:

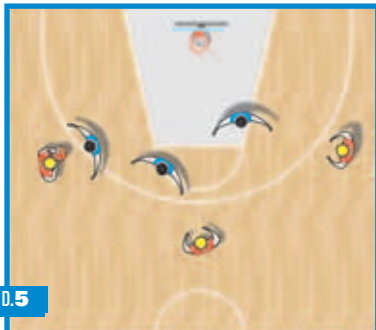
- ▶ All defensive drills and exercises are to be performed with maximum intensity. This is the only way that the defensive approach of the coach can be transferred from theory to practice.
- ▶ There are two indispensable focal points of defense: aggressivity and pressure. These act as the building blocks of our defense. Constructing a team defense is not feasible when either of these building blocks are missing.
- ▶ There are basic attacking points in a half-court offense. Our defense aims to deny the opposing players the ball. To achieve this, we apply full-court pressure on the point guard when bringing the ball down the court. Meanwhile, the other four players should be working as well. They deny the attacking points, forcing the offense to receive the ball farther away from the basket. This will force the offense to seek solutions, most likely setting screens to free up off the players.



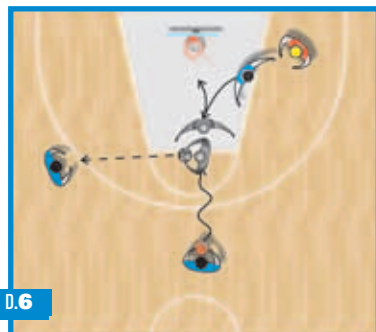




D.4



D.5



D.6

- ▼ There are certain offensive schemes almost present in every set play. These are single pick, pick-and-roll, staggered screens, and post-up plays. Defending these is a priority.

Teaching these themes in certain drills is equally important. We prefer to build up from basic 1-on-1 principles towards more combined drills.

1-ON-1: THE BASIS

Preparing for the worst-case scenario is a very common practice in basketball coaching. We want the defender on the ball to think that he has no help from other players. This will bring out his best defensive efforts. Similarly, the defenders off the ball should be thinking that the defender on the ball will be beaten, and they should be ready to help out. However, it should also be clearly indicated that independent of the position of the handler, the defender on the ball cannot be beaten in one dribble. Being beaten in one dribble almost always guarantees a no-help situation, where team defense cannot play a role. When defending 1-on-1 on the perimeter, it is



absolutely essential to establish a valid defensive stance. The body should be in a configuration designed to maintain balance at all times. Feet should remain parallel to each other with the upper body in a vertical position at all times. The common mistake that leads to an unbalanced situation develops with improper use of the arms and hands. Players have a tendency to try to steal the ball by reaching it out. We prohibit any reaching activity that will cause forward motion of the upper body because this will most likely result in being beaten in a single dribble.

In our defensive philosophy, helping the ball handler by establishing early position is a duty assigned to four players. In other words, helping a penetration is not only the job of the big man. The defender on the ball takes the time of the travel of the ball to slide towards the new location of the ball, creating a triangle (ball - himself - his man, diagr. 1 and 2).

Timing matters in the sense that as the ball reaches to the new handler, the triangle must have already been established. As the penetration starts, the defender who had jumped to the ball shows up for a split second and then recovers to his man. This is a very common pattern, especially for a defender at the top of the key who jumps to the ball in a pass to a forward coming off a lateral pick towards the foul line extended. Designing a 3-on-3 drill with one guard and two forwards is a realistic experience for this scenario (diagr. 3, 4, and 5). Defending the post players is a matter of establishing position. Working with the big men, it



D.7



D.8



D.9

is important to review help situations. Helping a penetration is an active process where the helper attacks the ball instead of waiting for it in the paint. There is no such thing as the "weak side," as you have to be strong at all times, even on the opposite side of the ball. That is why we prefer to call it "help side." In defending his own low post match-up, we opt for pushing the low post player out of the paint before he establishes position, denying him the ball from the high post side (diagr. 6, 7, 8, and 9).

2-ON-2 - DEFENDING THE SINGLE SCREEN

Using a defensive fake is one of the major ways we dictate the action defensively. By doing the unexpected, we can take the offensive player off guard. For instance, instead of directly going in between in a lateral pick, it would be much more effective to keep the contact until the screen and then use a foot fake to go through in the last instance.

Forecasting is an integral part of our defensive system. This provides a non-obvious advantage, not in the next move, but in the one after it. For example, if you push your man out of the block while the ball is being passed from the top to the forward (i. e. a pass earlier), you can find yourself in an advantageous position to help the penetration to the baseline, as the forward has refused to pass the ball to the low post man, who is off his position and opted for going baseline instead. As you know, things happen rapidly in basketball. In a matter of milliseconds you will benefit from forecasting.

4-ON-4 - COMBINING THE CHAPTERS

As the number of players in each drill increases, so does the number of individual and collective mistakes. However, we try our best to make the clearest observation and clear any mistake with the vocabulary that we have developed through our previous drills (e. g. themes, forecasting, defensive faking). My experience with the teams that I have worked with has revealed that most mistakes have to do with the fundamental defensive stance than they do with the angle of a certain screen.

The pick-and-roll defense, one of the more frequent in modern basketball, requires special attention. We prefer "baseline" defense where the on-the-ball defender forces the ballhandler towards the baseline, and the defender of the screener places himself between the ball and the basket. In order not to lose aggressivity, the dribble acts as a signal for a quick double team forcing the ballhandler out of the natural spacing, keeping him contained in a position close to its starting location.

Good results in games come from all the hard work players put in during the defensive practice sessions. If 4-on-4 play reaches the desired quality, I am more than happy to finish a practice session without going into complete 5-on-5 play.





by Ioannis Ioannidis

MAN-TO-MAN DEFENSE WITH TRAPS

Ioannis Ioannidis won 12 Greek championships (eight with Aris, four with Olympiakos), six Greece Cups (five with Aris, and one with Olympiakos). His teams reached the European Cup (six Final Fours, three with Aris Thessaloniki, two with Olympiakos, and one with AEK. He became head coach of the Greek National Team in 1999 and was on the bench at the 2003 Eurobasket in Sweden. Today, he is a deputy in the Greek parliament.

One of the most important aspects of defense is the man-to-man defense with traps in the low post and at the wing. When we play defense, it is possible that we will have a mismatch. We can try to solve this problem and not be at a disadvantage helping the defender of the low post make a trap, while the other three defenders rotate.

TRAPS IN THE LOW POST

There are five different situations where we send help to the low post. Let's suppose that in the low post there is a mismatch and that 5's defender can be beaten easily. We have worked hard with our team and we know that each time when the ball goes in the low post that we will send help. When we play defense in the low post we need to cover the post by guarding him in front, or three-quarters. This is a must in our defensive philosophy! The defender should "fight" the offensive player in the low post near the basket and not let anybody receive the ball there.

Therefore, X5, the defender of the low post must push 5 as far away from the basket as possible. We do not want that the ball goes to 5 from any other player, except from the wing. If, by some chance, some passes are made from the top of key, it means that we have not played good defense. Except if he gets the ball from the wing, there are no excuses if 5

gets the ball from any other player.

I always used to number the defensive areas for drills used in doubling the post. The center area was 5. If I say that the help comes from zone 1, I mean the wing on the strong side. The 2 area is the player on the top, while the 3 area is the wing on the weak side. The 4 area where the second center or power forward plays, independently if he plays in the high or in the low post (diagr. 1).

HELP FROM X1

The first situation is when the ball goes in the low post and we send X1 to help. He is floating a little in order to see the ball and the player at the same time. X1 traps only if the offensive low post starts to dribble. X1 goes to help and he is replaced by the next defender X2. Consequently, we have two defenders low and near the basket (X1 and X5) one defender on the strong side (X2), and two defenders (X3 and X4) on the weak side in the three-second lane (diagr. 2).

X2 contests the pass back to 1, playing very aggressively. The other defenders have to cover the areas 3 and 4. From this place, the offensive player 5 has two choices:

- ▼ If he passes the ball to 2, X3 goes up and covers him. At the same time, X1 leaves the trap and runs to cover 3 (diagr. 3).
- ▼ If the ball goes from the big man to 3 with a skip pass, the wing on the weak side X4 immediately comes out to guard him, and the defender that went to trap X1 runs to cover 4 in the opposite low post, making sure to guard him in front so he can't receive a pass.

The first secret to playing a good defense is putting strong pressure on the ball. If

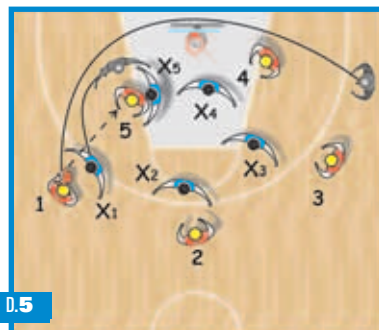
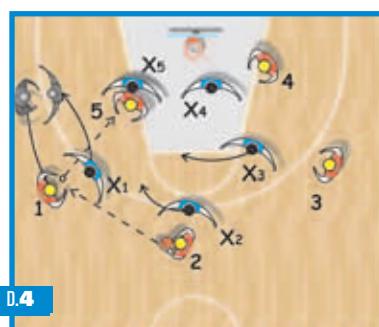
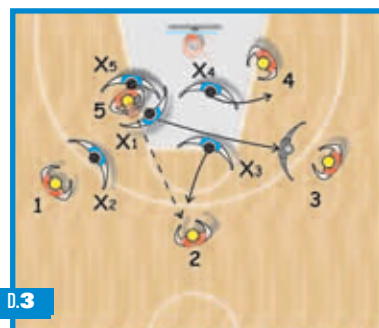
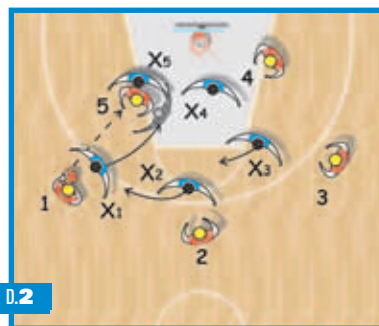
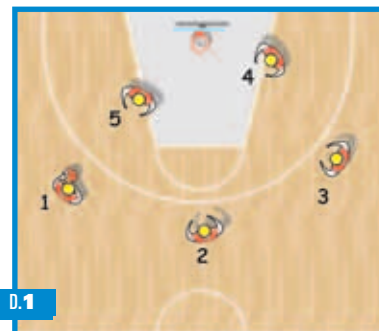
you do not press the ball and leave the player with the ball to move freely and pass as he wants, you create a great disadvantage for the defense. Each defender must first deal with his assigned offensive player. We don't want a passive defense, but strong and aggressive pressuring defense!

The second secret to a good defense-independent of which type of defense you play-are the defenders on the strong side. As soon as the ball is passed from the outside to the low post, the defender who will help out needs to immediately move. A mistake of this defender is to stay in the same position after the ball is passed to the low post. If the offensive player goes in the corner, the defender must follow him and prevent him from receiving the ball, shooting, or driving to the basket from this spot (diagr. 4). There is no other defender to help, so the help should come from somewhere else. Consequently, when the wing is moving to the corner, we do not want to trap with X1 (diagr. 4).

1 makes a pass to the big man in the low post and then cuts along the baseline to the opposite side of the court: X1 follows 1 until he reaches the middle of the three-second lane, and then returns to make a trap on 5. X5 knows that the help will come from the baseline and so he plays accordingly (diagr. 5).

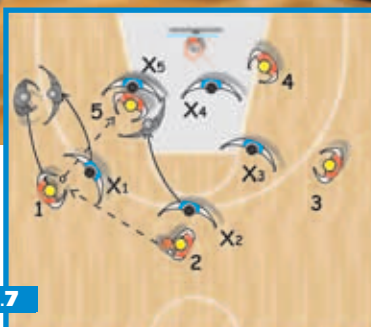
If the offensive wing cuts in the middle of the three-second lane and then to the opposite side, then the low post's defender knows that help will come from the top from X1. Once this move is made, the offensive player 2 will spot up. X2 guards him and anticipates the pass from the big man to this player. The two defenders on the weak side, X4 and X3, will stay in the lane as in a zone defense (diagr. 6).

This is the last move that 1 can make. He gives the ball to the big man in low post

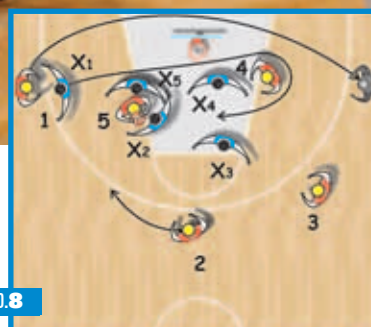




D.6



D.7



D.8

and then cuts to the top of the lane. As long as 1 stays in this position, the defender, X1, is going straight to trap the low post and then we have a rotation: X2 rotates and anticipates 1 to keep him from receiving the ball again, while the defenders of the weak side are playing a zone.

Whenever we have a trap in the low post area and the player is shorter than the offensive player, we have a distinct

mismatch. For this reason, when the shorter defender plays in front of the low post, we tell him to stay very low, bend his knees, and use his buttocks to press against the legs of the offensive low post player in order to push him away from the block, knocking him off balance as well.

When the low post player is pushed away and is off balance, he will be in no position to receive an easy lob pass.

One of the most important details in teaching the low-post trap is making the defenders understand that they must not commit a foul; we do not want to steal the ball and then have it called back because of a foul. When we double team the low post, we want to obstruct the vision of the post player who is trying to get the ball. If he does get the ball, we want to make it difficult for him to pass back to the perimeter. Our goal is to deflect and steal any

pass that is made back to a perimeter player. This is a major reason why we send a defender to trap on the strong side.

HELP FROM X2

Let's review the case where 2 passes to 1. With this pass, X2 should anticipate the return pass to 2, and he should be able to move in a position where he is able to help. We prefer this second option. As soon as X2's assigned offensive player passes the ball, he must be always in position where he can help. From this spot, he can defend a possible "UCLA" cut of 2 and be the first to help out.

X2 must know that this is his job. If he remains right on 2 to contest a return pass, the distance between him and the low post is too wide and he cannot effectively help. Besides, if he stays in a help position, and if the ball is passed back from 1 to 2, he can go back to cover 2.

Let's review the case of 1, who passes the ball to 5 and then moves to the corner: X2 runs to trap the low post with his hands up. X5 and X2 are positioned right next to each other, so the low post player cannot slide in between them. The only thing X5 has to do is to make side steps to prevent 5 from turning toward the baseline to pass the ball inside (diagr. 7).

Here another case: 1, after the pass to 5, cuts to the weak side and the defender follows him. After 1 has cut and positioned himself on the opposite corner, he is not dangerous anymore, so X1 will come back and defend inside the three second lane (diagr. 8).

If the ball from 5 in the low post is passed to 2 at the top of the circle, X3 covers 2. X2 runs to guard 3 and contests the pass from 2, while X4 anticipates 4s movement, and the rest of the defenders play as if in a zone on the weak side of the court (diagr. 9).

TRAP FROM X3

Here's another case: 1 passes the ball to the low post 5. X3 is the player on the weak side, so as soon as this pass is made, he runs inside the three-second lane and he traps, while X2 fills the gap. It is easier for the defense if the trap is made with X3 because we do not need a big rotation if the ball comes out from the trap. That's because each defender will go back to cover their original assigned offensive player. X4 guards 4 in front and pushes with this body so 4 cannot get an easy lob pass (diagr. 10).

Previously, I have shown where X1, X2, and

X3 have been sent to trap. Let's now evaluate the case where we send X4 to trap.

TRAP FROM X4

I used many of these defensive moves when I was coaching AEK Athens (Greece). Whenever I had a mismatch and the opponent had a big man in the high post, I used to play with this type of trap. For example, when I played with Panathinaikos, I used to trap Dino Radja, the great Croatian center, because it was impossible for my defenders to guard him without any help. When Radja received the ball in low post, we trapped with any big player in high post: my defender X4 would run down to trap in the low post, so Radja had two big men covering him, while the two perimeter defenders played as if in a zone, with X2 covering for X4 (diagr. 11).

With the ball in the low post, the offensive player in the high post looks to cut to the basket.

The first thing that X2 must do is keep 4 from receiving the ball on the cut. After X2 covers the movement of 4, X3 runs to cover 2 if 5 passes the ball from low post to the top of the key. If 5 makes a skip pass to 3, the last player on the line comes out to cover 3 (diagr. 12).

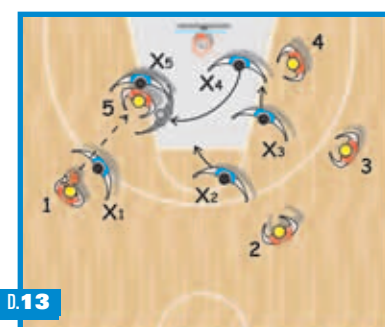
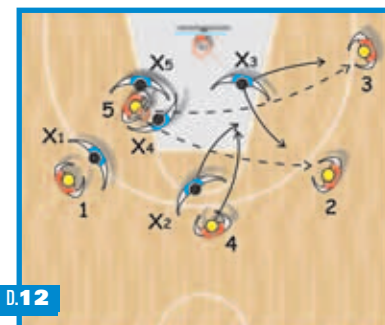
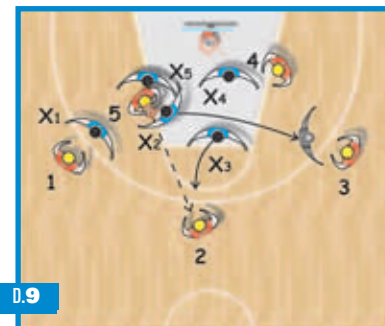
The decision on which type of low post trap we will use depends on the personnel that I have at my disposal.

I have demonstrated four particular trap situations where X1, X2, X3, and X4 form the trap. If we face an excellent player such as Dejan Bodiroga, one of the best all-around players in Europe, then we must think of the best way of trapping him in the low post. He is an excellent scorer, but also an excellent passer and he reads the situations on the court very well. In addition, he is very tall, which gives him a distinct advantage.

Let's imagine this type of player 5 is also the best dribbler and passer, and he posts up. In this case, we want to obstruct his vision as much as possible and prevent him from seeing the entire court. When he receives the ball, the first thing that the defender should do is shut down the center of the three-second lane.

As soon as he gets the ball, the defender (X5) must push him low with his elbows toward the baseline, keeping him from turning to the middle.

We have to double team him with the other big man X4, who comes from the baseline. X3 covers 4, while X2 covers the top of the three-second lane and X1 stays on 1 (diagr. 13).



RICK MAJERUS

*ESPN Analyst; Former University of Utah Head Basketball Coach,
5X WAC Coach of the Year, 1998 National Coach of the Year,
'94 Olympic Assistant Coach (Gold Medal) - "Dream Team II"
CAREER WINNING PERCENTAGE OF .741% —
RANKS FOURTH AMONG NCAA DIVISION I COACHES*

NEW ON DVD
AVAILABLE NOW!

**RICK MAJERUS:
THE ENCYCLOPEDIA
OF THE 4-OUT 1-IN
MOTION OFFENSE**

**3-DISC
SET!**

BD-2489-GIGA09

(TEL) 011.515.232.3687
(FAX) 011.515.232.3739
2730 GRAHAM STREET, AMES, IA 50010
GO ONLINE FOR OVER
3,000 DVDS, VIDEOS, & BOOKS
CHAMPIONSHIPPRODUCTIONS.COM
CHECK OUT THE WEBSITE DAILY FOR NEW RELEASES,
SAMPLE VIDEO CLIPS, & AMAZING OFFERS!

CHAMPIONSHIP
Productions



by Jeff Janssen

SIX WAYS TO WIN WITH BETTER TEAM CAPTAINS

Jeff Janssen is the Director of the University of North Carolina Leadership Academy. He helps coaches and athletes develop the team chemistry, mental toughness, and leadership skills necessary to win championships. This article is based on Jeff's latest book, *The Team Captain's Leadership Manual* (www.jeffjanssen.com).

How important are effective team captains/leaders to your success and sanity as a coach?

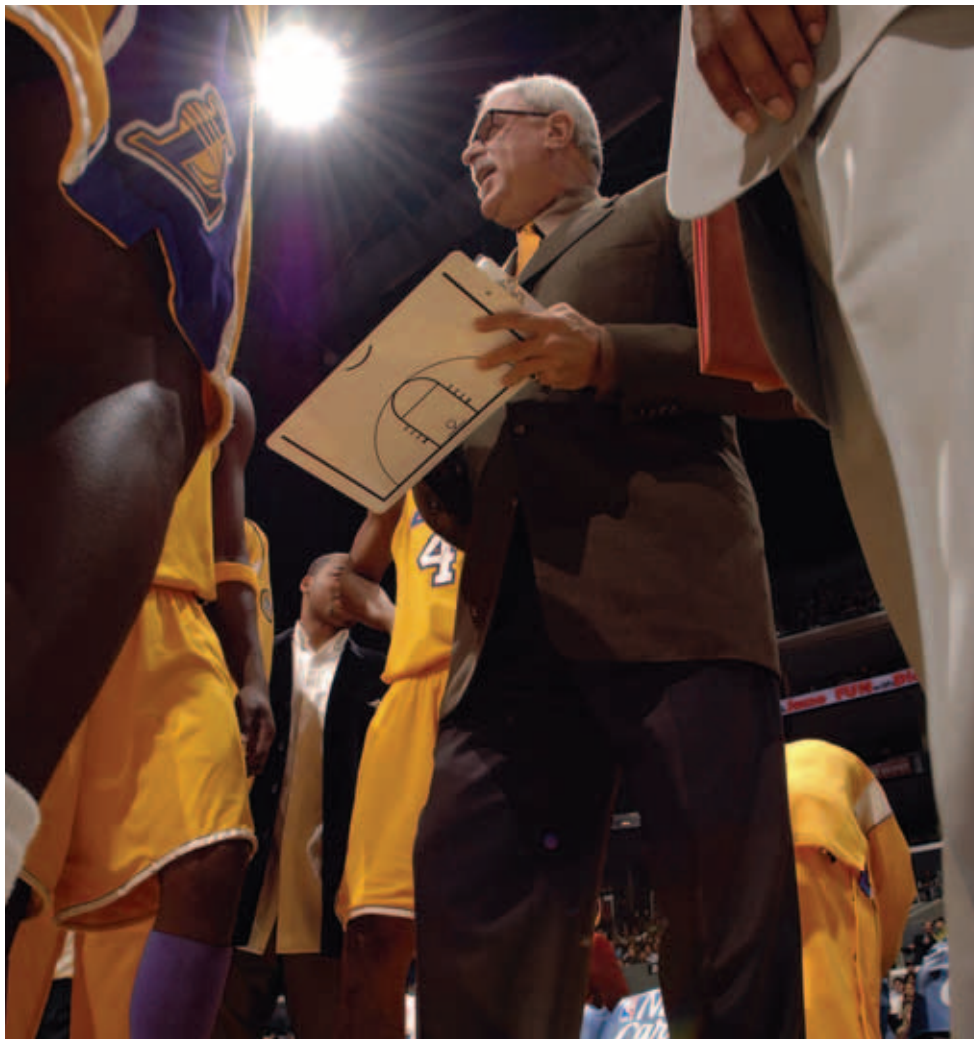
Duke basketball coach Mike Krzyzewski puts it best when he says: "Talent is important. But the single most important ingredient after you get the talent is internal leadership. It's not the coaches as much as one single person or people on the team, who set higher standards than that team would normally set for itself. I really believe that that's been ultimately important for us."

As you look at your team, do you have the responsible and respected team leaders you need to succeed? Do your leaders consistently hold themselves AND their teammates accountable? Do your team leaders understand, embrace, and embody the values and philosophy of your program? Are they your voice in the locker room and on the weekends when you're not there?

As Hall of Fame North Carolina State women's basketball coach Kay Yow reminds us: "The quality of your team leaders can make or break your season."

Because your captains are the heart and soul of your team, they are not a luxury, but a vital necessity to your program's success. Why?

Because it's your team leaders, who impact all the important "intangibles" that determine winning and losing - attitude,



chemistry, commitment, confidence, coachability, mental toughness, etc.

In the words of four-time Super Bowl winning coach Chuck Noll: "On every team there is a core group that sets the tone for everyone else. If the tone is positive you have half the battle won. If it is negative, you are beaten before you even walk out on the field."

Who are the core leaders on your? Are you confident in their ability to effectively lead your team? Will they set the kind of tone you need to win on and off the court?

Here are six critical ways that developing ef-

fective team captains/leaders will help you win more games.

EFFECTIVE TEAM CAPTAINS

1. ENSURE HIGH STANDARDS AND A STRONG WORK ETHIC

Without effective team leaders, mediocrity is the goal of the team. The team motto becomes "Do just enough to get by", and "That's good enough." No one steps up and sets the tone for the rest of the team to follow. Further, when some players inevitably slack off and cut corners, no one is willing to constructively confront

them on it and let them know that their laziness is unacceptable and detrimental to the team.

Great team leaders set and maintain the standards for everyone else to follow. They consistently give it their all and demand that their teammates do the same. This is especially important when you have newcomers joining the team on a regular basis. The rookies often look to their veteran teammates to determine the standards of the team. If the leaders are slacking off and cutting corners, it is very easy for the rookies to do the same.

"The second I let down, particularly if I'm perceived as the leader of my team, I give others an opening to let down as well. Why not? If the person out front takes a day off or doesn't play hard, why should anyone else?" Michael Jordan

2. KEEP YOUR TEAM FROM CRUMBLING UNDER PRESSURE AND ADVERSITY

Without a team leader, teams often crumble under pressure and adversity. Players quickly get frustrated with opponents, officials, teammates, and themselves and lose their composure. They get distracted by their past mistakes and worry about making future errors. Further, when teams fall apart they tend to blame each other which distracts, divides, and destroys your team. Without a team leader, your players isolate themselves from the team instead of pulling together and staying tough. This lack of leadership and mental toughness during adversity often forces you to burn precious time-outs and make unwanted substitutions during the game. Worse, your team ends up beating itself because they self-destruct rather than staying tough and forcing your opponents to beat you. You can likely trace many of your losses back to the lack of ineffective team leaders stepping up and refocusing the team during critical stretches.

Effective team leaders help their teammates weather the inevitable storms of adversity that occur during games and throughout the season. When adversity strikes and the other team goes on an 8-0 run, great leaders maintain their own composure which keeps their teammates under control. They then can refocus the team back on the task at hand. Good team leaders are a calming force, who are able to help their teammates adjust and refocus.

"Young players are leaders only when they are playing well... that's not leadership.

Anyone can lead the league in high fives when things are going well. But, during adversity, is when you need leaders in your group..." Rick Pitino, University of Louisville basketball coach.

3. BUILD BETTER TEAM CHEMISTRY

Effective team leaders promote a positive sense of team chemistry. They welcome and take care of the new members of your team so the younger players feel accepted and have someone to turn to should something go wrong. Effective team leaders prevent cliques from developing as they look to break down barriers, unify their teammates, and rally them around a common goal.

"If you want to build an atmosphere in which everybody pulls together to win, then you, as a leader have to recognize that it all starts with you. It starts with your attitude, your commitment, your caring, your passion for excellence, your dedication to winning. It starts with the example you set." Pat Williams, Senior V.President Orlando Magic

4. HELP YOU TAKE THE PULSE OF TEAM

If you don't have a good leader you can trust, you might miss some important things happening with your players and team. You might not know why a certain player all of a sudden isn't playing well or why another might not be communicating with you any more. Further, it might seem like you have lost your players' enthusiasm but you aren't sure why.

Effective team leaders help keep you connected to your team. They keep you informed about how players might be doing, who is struggling, and if there is any dissension brewing amongst the team. Not only do great team leaders keep you up to date on the pulse of the team, they can also provide you with input on changes you might be contemplating or ones you have already instituted.

5. MINIMIZE AND MANAGE CONFLICT

Additionally, good team leaders will help you manage the inevitable conflict that occurs on every team between players, coaches, parents, and others. They can help their teammates better understand why they are getting limited playing time, thus preventing them from running to their parents and having them call you to complain about it. They can often handle and even solve a lot of problems before you even have to get involved. This frees up your time to focus on what you do best - coaching. Good leaders then make your job easier as a coach by preventing, minimizing, and handling a significant portion of the typical problems that beset teams, so you don't have to.

"During the championship years, the most important leaders were Bill Cartwright and Michael Jordan. I relied on them to solve minor problems and give me an accurate reading of what was going on with the team." Phil Jackson, former Chicago Bulls coach.

6. ARE YOUR BEST INSURANCE AGAINST STUPIDITY

Finally, good leaders are your best insurance policy against your athletes making stupid decisions in the community that could tarnish you and your program. Good leaders will help you control and curb the common off the court temptations and problems that often end up as the talk of the town or embarrassing headlines in the local and even national media. Minimizing these problems alone will provide you with many more restful evenings.

This positive policing role is especially important because as a coach you can only be with your athletes so many hours of the day. Obviously you get to spend time with them at practice, but the rest of the day they have a variety of choices which you cannot constantly watch and monitor, nor should you want or have to. However, great team leaders tend to be around their teammates more and can be a positive influence on them. This is especially true on weekend evenings when players are often tempted to do things that could potentially have negative effects on themselves and the team, not to mention your program's reputation. Great team leaders look out for their teammates and are willing to constructively confront them when necessary.

"The entire aim of our policies at Tennessee is to get our players to discipline each other... We have evolved a system in which I don't have to do a whole lot of punishing, penalizing, or pushing them. Our upperclassmen become the disciplinarians of our team instead of me." Pat Summitt, women's basketball coach, University of Tennessee.

As you can see with the above six ways, your captain's leadership will contribute much more to your team's success than their physical skills ever will. However, if you want your captains to be extensions of you out on the floor, you must invest the time to extend yourself to them. Share your philosophy with them, let them know what you expect, and communicate with them often.

RATE YOUR CAPTAINS

If you would like to find out how your current and/or prospective captains rate as leaders, visit <http://www.jeffjanssen.com/coaching/evaluation2.html> to take the Team Leadership Evaluation.



by Mirko Polovina



by Mirko Ocokoljic

SERBIA AND MONTENEGRO BASKETBALL COACHES ASSOCIATION

Mirko Polovina has been involved with the Serbia and Montenegro Association of Basketball Coaches (SMABC) since 1994. He is editor of the magazine "Trener" (Coach) and marketing director of the YUBAC basketball camp.

Mirko Ocokoljic is Secretary General of Serbia and Montenegro Association of Basketball Coaches since 2001. Ocokoljic is also working as a basketball coach of the youth team.

PROFESSIONAL EDUCATION: A PRIORITY

Serbia and Montenegro (former Yugoslavian) Association of Basketball Coaches, with about 1,300 members, is certainly among the largest ones in Europe, and according to the number of quality coaches, activities program, overall activity, organization, and results, it is surely a role model for the rest of Europe.

The late Slobodan Piva Ivkovic, older brother of Dusan Ivkovic (coach of Dynamo Moscow, and also President of WABC, the World Association of Basketball Coaches) and a group of enthusiasts interested in basketball development, founded the Association of Basketball Coaches of Yugoslavia in 1972 and he became its first President. The Association, located in the House of Basketball, headquarters of the Serbian and Montenegro Basketball Federation offices and activities, helped create the Constitution, Code of Coach Behavior, Rule Book on Licenses, and the contracts between coaches and clubs. For the first time, both coaches and the club are protected. In 1997, the magazine "Trener" was launched and it has played an important role in helping educate our members, as well as the

large basketball public too. Our web site www.uktscg.com describes the activities of our organization and visitors can view all of the SMABC documents.

Since 1999, the Basketball Academy has been located in the House of Basketball. Upon graduation, students earn the title of senior basketball coach. This school is a unique educational institution, where guest lecturers regularly come to speak. These are our most eminent experts, among whom include: Dusan Ivkovic, Ranko Zeravica, Svetislav Pesic, Zelimir Obradovic, Bozidar Maljkovic, Borivoje Cenic, Dusko Vujosevic. These are top Serbian coaches, who have won at both the club and National team level. Other visiting lecturers, experts in specific fields, contribute to the scope and quality of the education of our young coaches.



ORGANIZATION OF THE ASSOCIATION

The Serbia and Montenegro Association of Basketball Coaches (SMABC), whose constituent parts are the Association of Serbia and Association of Montenegro, acts as a unique association. The supreme organ of the Association is the Assembly, with its 25 members. Regular sessions are convened annual-



ly. The Managing Board is an executive organ of the Assembly and consists of seven members. The Assembly President is also the President of the Managing Board. The only professional is a secretary of the Managing Board, Mirko Ocokoljic. Within the scope of work of the SMABC, the duties and basic tasks include updating the coach files; analysis of the coaching personnel; issuing coach licenses; ensuring legal protection for coaches; elaboration of plans and annual reports on work; cooperation with the media; and participation in the international meetings that contribute to the reputation of the SMABC. It is important to mention that the Association has extraordinary communication and cooperation with the Basketball Federation of Serbia and Montenegro.

PROGRAM TASKS

Serbia and Montenegro Association of Basketball Coaches considers professional education of its members a priority. Approximately 90 percent of the budget covers actions related to professional education. Great emphasis is placed on: Basketball Clinic Belgrade (BCB), with renowned lecturers; Coach Days, which are obligatory for all the junior category coaches; Permanent Education, a series of lectures for junior coaches held in various basketball centers around the country in order to provide education to a larger number of participants. Attending the lectures is mandatory and part of the licensing procedure. Assistance to the Coach is a special program where, at the specific request of a coach, an experienced coach is sent to a club to offer professional help and advice, all at the expense of the Association.

Internship in the club means spending time with an experienced coach within the country or abroad, and gaining new experience. Internship in the national team means monitoring the preparations of the national teams before big competitions. The Study Stay in the US is a stay at an NBA team pre-season camp or with some of the top NCAA colleges during the pre-season practices.

For an internship in a club, national team or stay in USA, the candidates are chosen on determined criteria, always published in the magazine "Trener" and the selected ones are decided by Board of the Association. The schooling programme envisages scholarships to the best students of the Basketball Academy and help to the coaches from "small environments" for attending the Course for an operative coach, with objective to equally provide



professional coach personnel in all areas and especially to enhance work in the smaller basketball centres. Besides the magazine, our well-equipped library and video collection with the most up-to-date titles concerning basketball development contribute to the professional education.

According to the Rule Book on Licenses, coaches may obtain white, blue and red licence. The conditions for obtaining the white licence are that the coach has to be the member of the SMABC and have finished secondary school studies. This licence is intended for coaches leading teams in the regional competitions, summer league, and minibasket.

Coaches with a blue licence may lead teams of the First B female league, I and II Serbian League, and junior teams. The conditions for getting the blue licence are: membership in the SMABC; current job as a basketball coach, possessing at least two years of coaching experience; or four years as a basketball player; and attendance to all mandatory seminars. If coach does not fulfill all those criterias he/she

has to pay double tax for their licence.

The top licence is red. Coaches with this license may lead teams of the First A league in the male and female competitions and clubs of the First B league- group Serbia and group Montenegro. Conditions for obtaining red licence are: membership in the SMABC; at least four years of coaching experience, or playing for the senior national team of Serbia and Montenegro 30 times, or eight years as a player in the federal rank; attending BCB. Coaches of the federal rank must have a signed contract stored at the SMABC and tax for the license has to be paid as well.

FINANCIAL PLAN

Serbia and Montenegro Association of Basketball Coaches, with its Articles of Association, is defined as a voluntary, interest and professional association. It acts in accordance with these regulations. SCG Association of Basketball Coaches is an independent legal person with its own current account and overall work programme is realized on self-financing basis. The financing sources are:

- ▼ Annual membership (individually) 20 euro
- ▼ Fee for BCB 50-200 euro
- ▼ License taxes 50-300 euro
- ▼ Sponsorship contracts.

Overall planned income for the year 2006 should amount to 200.000 euro. The report on the work for the previous year and plan for the following year are adopted at the Assembly of the Association, and President and Managing Board are in charge of the realization.

BASKETBALL CLINIC BELGRADE

In order to rise the level of the professional education to the top, the "Managing Board of the SMABC made a decision in 2002 to start Basketball Clinic Belgrade"- BCB, an extremely ambitious professional seminar directed by Milan Opacic. Later on it will be shown that both decisions have hit the target. Don Nelson, Del Harris, Rick Majerus, and Igor Kokoskov were guest lecturers at the first clinic. The lecturers at the BCB 2003 were: Javier Imbroda (Spain) Greg Popovich, Ettore Messina (Italy) and Dragan Kokovic. The lecturers at BCB 2004 were: Larry Brown, Greg Popovich, Ettore Messina,



Bozidar Maljkovic, Roy Williams, Dusan Ugarkovic and Miljan Grbovic.

In 2005, lectures were given by Mike D'Antoni, 2005 NBA Coach of the Year, Ruben Magnano, Olympic Gold Medal winner, Svetislav Pesic, FIBA World Champion, Vladan Devedzic, Sead Krdzalic and as a special guest, Vlade Divac, the former NBA player.

MAGAZINE TRENER

Magazine Trener is now in its tenth year. Until 2003 it was published every three-months, with a circulation of 1,500 exclusively for the Association members. Since 2004 it has been published bimonthly, with a circulation of 3,000 copies, with all pages in color. The Association members get it at their home addresses, and the rest is sent to the market, newspaper shops in all major towns of Serbia and Montenegro and former Yugoslavian republics. The special magazine's issue on BCB Clinic is published in Serbian and English.

BASKETBALL ACADEMY BELGRADE

Since 1999, more than 70 senior basketball coaches have graduated from the Academy and over 300 lower-level basketball coaches have also taken classes. During the two-year program, students have more than 1,200 lessons, with our most eminent coaches giving lectures.

AWARDS

The Life Work Prize is the greatest recognition a coach can get in Serbia and Montenegro. This award is presented annually in honor of Association founder and great basketball legend Slobodan Piva Ivkovic. Previous winners include Aleksandar Nikolic, Bora Stankovic, Nebojsa Popovic, Ranko Zeravica, Dusan Ivkovic, Milan Ciga Vasojevic, Zeljko Obradovic, Svetislav Pesic, Bora Cenic, Strahinja Braca Alagic, Vladislav Lale Lucic, and Bozidar Maljkovic.





by Raffaele Imbrogno

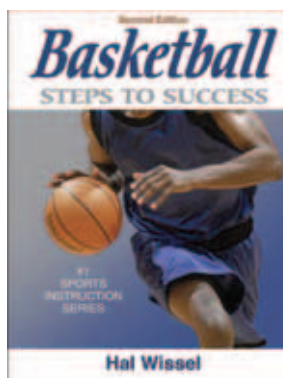
A SHOOTING EXPERT: HAL WISSEL

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.

Dr. Hal Wissel, a long-time coach, has the keys to his destiny sketched out in his curriculum vitae. Wissel studied at Springfield College (where basketball was invented by James Naismith, an instructor there) and earned a BS in physical education. He earned an MS in physical education at Indiana University, and then returned to Springfield and obtained a doctorate in physical education. Wissel is a well-respected coach who is considered an outstanding teacher of the game, especially shooting. Wissel has been a successful coach at both the college and pro level. As a head college coach, Wissel's teams compiled over 300 victories (at Springfield College, North Carolina Charlotte, Florida Southern, Fordham, Lafayette, and Trenton State). At the pro level, Wissel served as assistant coach and/or scout with Atlanta, Milwaukee, New Jersey, Dallas, and Memphis (where he was the "tutor" of Pau Gasol). In addition to coaching, he has also produced a wealth of technical material for coaches over the years. Coach Wissel founded Basketball World in 1972, which is now owned by his son Paul a Toronto Raptors advance scout. Another son, Scott is an LA Clippers advance scout. Hal, Paul and Scott conduct Basketball World camps, clinics and shooting camps world wide for players from youth to NBA level.

Wissel's first book, *"Becoming a Basketball Player: Individual Drills"* published by Basketball World was produced into a series of technical videos by the Athletic Institute in 1990. The videos titled *"Becoming a Basketball Player"* (Ball Handling, Shooting, Offensive Moves, Offensive Moves Off Dribble, Defense and Rebounding) are now being made into a DVD.

In 1994, Human Kinetics, the most prestigious and leading U.S. publisher of books and DVDs on te-

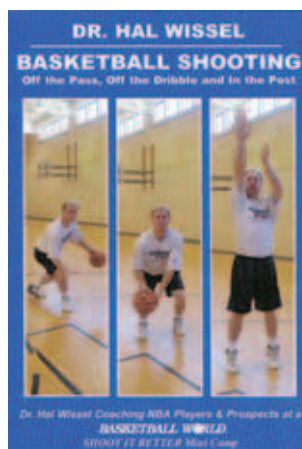


In this section, we introduce the latest books, videos, CDs, and other tools that are primarily aimed at coaches, but certainly useful for all of our readers. Please send your suggestions and comments about our basketball-related media for review in this section.

chnical aspects of sports, published Wissel's *"Basketball: Steps to Success,"* which was a top seller in the U.S. with over 100,000 copies sold, and was translated in Spanish, Italian and Japanese. In 2004 Human Kinetics printed a second and revised edition (www.humankinetics.com).

In addition to this book, Wissel also has written many articles for technical sports magazines, such as "Scholastic Coach." He also wrote a chapter in "NABC Coaching Basketball," a 1994 book edited by Jerry Krause that featured articles from the top American basketball coaches.

Coach Wissel's latest work, two spectacular DVDs, took more than one year to produce, mainly because of Wissel's attention to coaching detail, a trademark of this long-time coach.

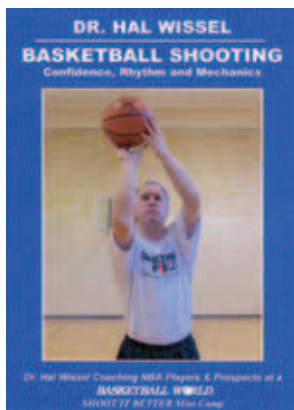


Released at the end of 2005, Wissel, along with the help of his two sons, Scott and Paul, both NBA scouts, helps the viewer learn how to shoot in step-by-step fashion. No matter what age or talent level the DVDs are for everyone and anyone, who wants to improve shooting skills and raise their shooting percentage.

In *"Basketball Shooting: Confidence, Rhythm, and Mechanics"* Wissel points out that shooting a basketball is a matter of these key factors: having confidence that the shot will go in, which is a mental skill that must be practiced; the smooth, fluid

rhythm of the shot, with emphasis on the down and up action of the knees, which helps provide shooting range; and correct mechanics with particular attention paid to the shooting hand facing the basket and holding the follow through until the ball reaches the rim.

In the second DVD, *"Basketball Shooting: Off the Pass, Off the Dribble, and in the Post,"* Wissel describes how to best develop all other aspects of the jump shot, with an accurate description of hand, foot, and overall body position when a player is about to shoot after receiving a pass, after a dribble, while playing in the post, and finally with the step back move. In short, these DVDs offer the best of teaching fundamentals and will help form the base of a player's offensive arsenal. (www.basketballworld.com).





Draft some real all-stars.

Whether you need full-time all-star employees or some clutch temporary help off the bench, Adecco has the star players to help your team win.

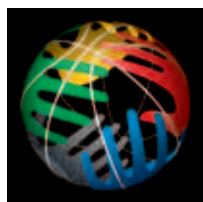
Adecco, the World Leader in HR and Staffing solutions, provides jobs to 3 Million people every year in 68 territories around the World.

Everyday, the 250.000 clients of Adecco find the skilled full time or temporary employees they need to perform their business better and faster.

Adecco is an Official Sponsor of the FIBA.



www.adecco.com



by Fred Horgan

SEE THE WHOLE PLAY

Fred Horgan is a member of FIBA Technical Commission. He is a FIBA International Referee Instructor, FIBA Americas Instructor, Technical Commissioner for Canada, and a member of FIBA Americas Technical Commission. He was elected in 1996 to the Canadian Basketball Hall of Fame.

No one could be expected to open a book to its final chapter and expect to have a clear grasp of the complete story. The same can be said for someone who enters a discussion when it is almost finished and is then asked which side of the debate he or she accepts.

Both of these analogies have something in common: before fully understanding what has happened or before making an accurate judgment of responsibility in a conflict that has taken place, we must first have an appreciation of "the entire story" or of the differing points of views that have initially led to the disagreement.

This isn't necessarily an easy task. It demands concentration, objectivity and the ability to grasp not only what is happening but also the circumstances that have led to the situation being observed. The last step, perhaps the most difficult one, is to make a final judgment of accountability based on all of these variables.

Respected instructors on the rules of basketball and the application of those rules to the game itself have a common and constant theme in all of their clin-

ics. The message is simple enough: if officials hope to make accurate, consistent and defensible decisions in the course of refereeing a basketball game, they must first concentrate on seeing "the whole play", rather than simply picking up the final moment when the potential infraction occurs.

This reality is based on what instructors and commissioners perceive as a weakness common to (but, unfortunately, not always limited to) less experienced officials. These are the individuals, who have, to some degree, grasped the rules of the game but who have not yet learned how and when to apply these rules. In other words, they have yet to appreciate that limiting their focus to the actual moment where a potential infraction occurs is far too shortsighted and could possibly result in an assignment of "blame" that is totally in error.

The first evidence that such a flaw exists is usually as simple as an official's failure to observe action away from the ball, action that could eventually result in a potential infraction of the rules as the play continues to develop. In the most blatant situations, an official can clearly be seen observing action in the immediate vicinity of the ball, even though that action isn't in his or her area of primary responsibility. This sometimes leaves as many as eight or even nine players unobserved. This is especially relevant to guarding and/or screening action that initially





develops away from the ball, action that would remain unseen if the official responsible for off-ball coverage has his or her eyes elsewhere.

An excellent example can be found in the principles that determine responsibility in these guarding and screening situations. Two key terms are too often misunderstood (or missed altogether) in assigning such responsibility for any contact that might develop. These terms are "establishing" and "maintaining" and the principles that determine responsibility for illegal contact differ depending on whether the guarding or screening player is establishing a legal position on the court or is maintaining a position that has already been legally taken.

The guidelines themselves are quite clear in describing what constitutes a legal or illegal position in relation to the player who is doing the guarding/screening, but the problem develops if the official fails to see a player initially establish a legal position because that legal position is taken in an area away from the ball, an area that the responsible official unfortunately is not observing because his or her focus is on the ball itself. If this is the case and if the play around the ball then moves to the area of the floor where the legal position has already been established, then the official could very possibly misjudge what has now become a totally legal, "maintaining" action to be instead an "establishing" action, and as a consequence erroneously judge that action to be an infraction of the rules.

A simple clarification is in order. To establish a legal guarding position, the guideline states that the defensive player must have both feet on the floor; however, when maintaining such a position in reaction to a dribbler's attempt to avoid the defensive player, the "both feet on the floor" requirement is no longer necessary. Indeed, the defensive play could very well be in motion and have neither foot on the floor at the point of contact without being held responsible for the contact, provided other guidelines for maintaining a guarding position are observed.

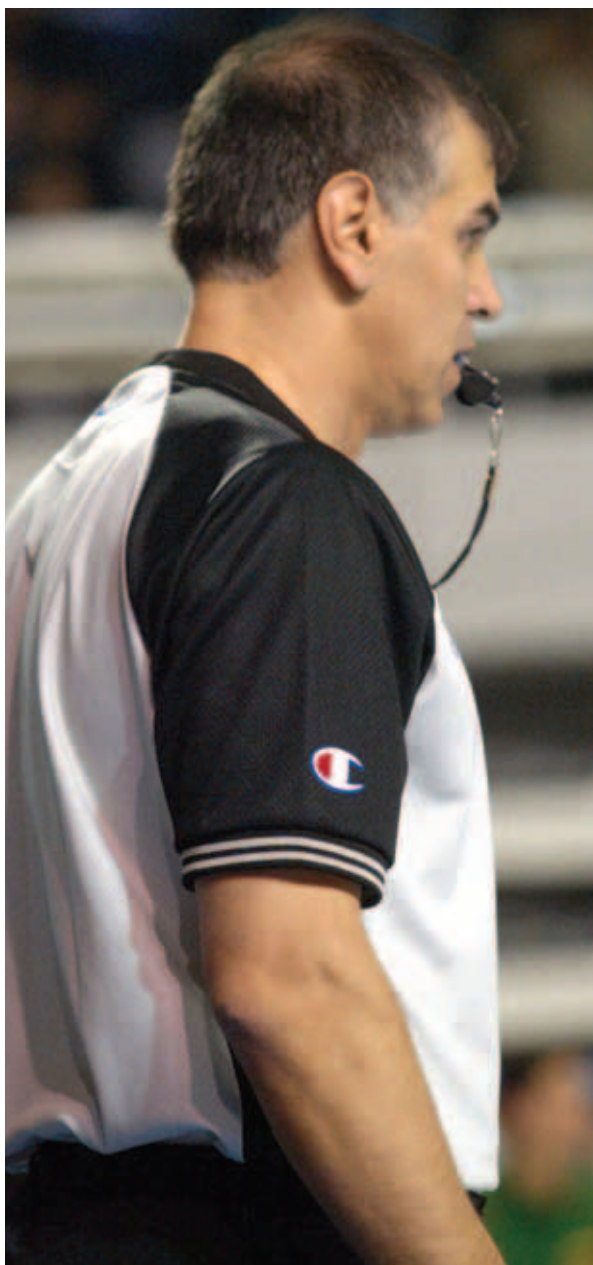
The same philosophy of "seeing the whole play" can be applied to an incident where a player without the ball is being guarded, especially in post play situations. The rule's guidelines state that in establishing a legal guarding position the defensive player must allow a moving opponent (who does not have the ball) the time and/or distance to stop or change direction, a maximum of two steps. In relation to a stationary opponent, the requirement is that a guarding position taken outside the visual range of the opponent must permit that opponent one normal step.

If normal contact then results as a consequence of movement by the player being guarded, the defensive player is absolved of responsibility. If, however, the player who is being guarded suddenly receives the ball, then the necessity of allowing room to stop or change direction, or of allowing one normal step in the case of a stationary opponent, no longer applies. In this circumstance, it is crucial that the official see the whole play in order to determine which player has a right to a specific position on the court and therefore who carries the responsibility for any contact that might take place.

Another important application of the "see the whole play" principle exists insofar as post play is concerned. This is the necessity of observing and penalizing any initial contact that might occur, rather than not ruling an infraction until the second or even the third illegal contact takes place. This is a source of great frustration for players who see it as unfair and inconsistent when it appears the initial foul is ignored but the retaliation that follows is promptly penalized. It is an unfortunate reality that when a basketball game deteriorates to the point where rough play dominates and, in extreme cases, fights develop, the beginning of the deterioration can inevitably be traced to a failure to control contact in the post positions and to penalize fairly and consistently such contact before it has the chance to grow to the point of unsportsmanlike behavior.

Many other applications of the "see the whole play" principle can also be identified: the establishing of a pivot foot, the relationship of foot movement to the beginning of a dribble, game management (especially as it applies to bench decorum), legal/illegal movement of the ball to the backcourt and other such responsibilities that ultimately must be arbitrated by the game officials. The principle and its applications should be a primary point of discussion during the officials' pre-game discussion, and well worth repeating and assessing in post-game evaluations as well.

Seeing the whole play is essential to determining fair and consistent responsibility if an infraction is eventually to be called. Without such awareness, legal offense as well as legal defense will be seriously compromised.





by Alberto Garcia

COMMENTS ON UNSPORTSMANLIKE FOUL

Alberto Garcia is a former FIBA international referee and FIBA Referee Instructor. He is now Sub-Secretary General of FIBA Americas.

For a number of years, the game of basketball has recognized various problems regarding the tactics of coaches, the actions of players, and the different guidelines used by the referees in the application of the concept of the unsportsmanlike foul. For this reason, the World Technical Commission has seen the need to make changes to this rule and to the interpretational guidelines that underline the spirit of fair play. Through FIBA's International Instructors, these changes were communicated to National Instructors and to the referees of the world.

An example of this philosophy of play is the limiting of the number of unsportsmanlike fouls that players may commit in a game. In doing so, the Technical Commission was attempting to develop a rule that would eliminate violent actions and rough play and to distinguish between a normal personal foul and an unsportsmanlike foul. This was also based on the principle that basketball is a non-contact sport and that the game requires the least number of interruptions possible to maintain its beauty, intensity, and fundamentals without any type of physical violence.

The topic of these comments, however, is not the specific wording of Article 36. The wording leaves one with little doubt as to its real objectives. Instead, it is about the need for the rule to be properly communicated by the instructors and interpreted by referees. Even more important is that it be uniformly applied in game situations. Because it is a concept where the guidelines used by the referees are of fundamental importance if the rule is to be applied properly and consistently, FIBA attempted, through the instructors of the world, to make clear what is the differ-



ence between a normal personal foul and an unsportsmanlike foul. Despite this, the situation remains unresolved and problems of unsportsmanlike tactics during the last few minutes of a game continue. In special moments of the game with a close score and a situation of high tension felt by the players, the referees might feel pressured in some way to call fouls that could influence the final result of the game. However, the main problem is not so much what is happening at the end of a game, but rather what has happened during the game up to that point. Many referees do not apply the unsportsmanlike foul correctly when situations arise in the first half, and this is primarily where the problem lies.

Previously, when what is now an "unsportsmanlike" foul was called an "intentional" foul, by its own name it brought different interpretations and consequently different criteria to apply, creating confusion for everybody, including spectators. It should be understood that many fouls are committed intentionally by using different tactics or in strategic situations with the intention of trying to win the game, causing with it the stopping of the game clock, and the sending of a player to the free-throw line instead of permitting possible shots for two- or three-point field goals. Such fouls can be intentional, but not necessarily unsportsmanlike.

What this comparison really shows is that the simple commission of a foul is not the problem; the problem is with the tactics used by coaches and players, tactics not interpreted in the proper context by the referees based on the spirit of the game as applied to the official rules.

Article 36.1.4 clearly states the principal considerations for judging an unsportsmanlike foul. These are:

1. If a player makes **NO** effort to **PLAY THE BALL** and contact occurs, it is an unsportsmanlike foul.
2. If a player, in an effort to play the ball, causes **EXCESSIVE CONTACT** (hard foul), then the contact shall be judged to be unsportsmanlike.
3. If a play that is not normal to basketball causes a player to establish contact with an opponent, it is an unsportsmanlike foul.

Based on what is written in the rule and its respective interpretation, it should be perfectly clear when what could have been a normal foul ceases to be "normal"





and becomes "unsportsmanlike" and must be sanctioned as such.

There are common examples that the referee instructors use in relation to the above-mentioned principles and which can be used to clarify the three statements made above.

1. Each time a player is not trying to play the ball and makes contact with an opponent, this must be considered an unsportsmanlike foul and be sanctioned immediately, especially in the last seconds of a game and when the foul is NOT a normal foul.
2. Players know that an attempt to block a shot or prevent a move to the basket must not involve contact with an opponent; if contact does occur, a normal personal foul will result. If, however, the player uses excessively rough contact, this must be taken into consideration and an unsportsmanlike foul be charged immediately.
3. When we talk about "normal play" in basketball, we have to know the rules and, in addition, the spirit of the rules. Moreover, we also have to understand the game itself. We must understand that grasping a player's shirt can be a normal personal foul or can be unsportsmanlike when, for example, there is a large space between the two opponents. There are other examples as well: during a throw-in, an in-bounds player pushes an opponent in order to make a space to receive the ball; during post play, the defensive or offensive player uses his knee to prevent the opponent from maintaining his position or from moving to another place on the floor.

These comments will hopefully serve to help all involved in basketball-especially referees-understand the importance they have in the dynamics and purity of the game. It is the responsibility of the referees and, through them, the players to understand and accept the criteria for the unsportsmanlike foul and apply the rule correctly and consistently. Good referees "never fear to sanction an unsportsmanlike foul; evaluate the action and do not think about the penalty."

A final personal thought: It is preferable to be mistaken in sanctioning a normal personal foul as an unsportsmanlike foul rather than mistaken by sanctioning an unsportsmanlike foul as a normal personal foul.

RIGHT OR WRONG?

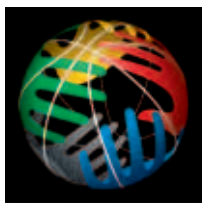
QUESTIONS

1. At the beginning of the 3rd period, team A has only four team members entitled to participate. Shall the period begin with only four team A players?
2. A5 commits a 5th foul and is no longer entitled to participate. A5 then commits a technical foul. Shall the technical foul count as one of the team fouls leading to the penalty situation in that period?
3. A shot for a field goal by A3 is within the basket, when B5 touches the backboard, causing it to vibrate. The ball passes through the basket. Shall B5 be charged with a technical foul?
4. While team A is in control of the ball with four seconds remaining in the 24-second period, a technical foul is committed by coach A, followed by a technical foul committed by B4. Team B is entitled to the next alternating possession throw-in. Shall play resume with a team B throw-in?
5. B5 commits a disqualifying foul that does not involve contact with an opponent. Shall any team A player attempt the resulting free throws?
6. While the ball is in its downward flight on a shot for a goal, A2 commits goal tending and the ball enters the basket. Shall the resulting team B throw-in take place at the free throw line extended?
7. A pass by A3 goes out-of-bounds where it first touches substitute B8. Shall a throw-in be awarded to team A?
8. A 2nd technical foul, entered in the score sheet as a 2nd "C", is committed by coach A because of personal unsportsmanlike behavior. Two free-throws to be followed by a throw-in at the center line extended are awarded to team B because of the coach A technical foul. Shall an additional penalty also be awarded because of coach A's disqualification?
9. A5 is awarded two free-throws. While the ball is dead following the first free-throw, B3 commits a technical foul. B8 now asks to enter the game to replace B3. Shall B8 be permitted to enter the game immediately?
10. While holding the ball, A4 is being guarded by B4. B4 does not allow sufficient room for A4 to pivot. Is B4 in a legal guarding position?



ANSWERS

- | | |
|-------------------------------|--------------------------|
| 1. Yes. (Article 21.1) | 6. Yes. (Article 31.3.1) |
| 2. No. (Article 40.2, 38.4.1) | 7. No. (Article 23.2.1) |
| 3. No. (Article 38.3.1) | 8. No. (Article 37.1.4) |
| 4. No. (Article 42.2.7) | 9. No. (Article 19.4.1) |
| 5. Yes. (Article 37.2.3) | 10. Yes. (Article 33.4) |



by Peter Fricker

THE AUSTRALIAN INSTITUTE OF SPORT

Peter Fricker, one of Australia's pre-eminent sports scientists, started his association with the Australian Institute of Sport (AIS) as its first medical officer in 1981. In 2001, he became the AIS Assistant Director and more recently, in May 2005, was appointed Director of the AIS. He has been appointed as Medical Director for the 2006 Australian Commonwealth Games Team, and also served as Medical Director for the Australian Olympic Team in Athens 2004 and the 2002 Commonwealth Games Team. Prior to these appointments, he was the Deputy Medical Director and Medical Officer for Australian Olympic Teams at Seoul, Barcelona, Atlanta, and Sydney.

HISTORY OF THE AUSTRALIAN INSTITUTE OF SPORT (AIS)

Whilst the catalyst for a national institute of sport was Australia's disappointing performance at the Montreal Olympic Games in 1976 (one silver medal and four bronze medals), moves had been made earlier to adopt a more professional approach to elite sport in Australia.

In 1973, Professor John Bloomfield was commissioned by the Australian Government to prepare a sports plan. Professor Bloomfield considered a number of studies of sports institutes in Europe, and their success in developing elite athletes. As a result he suggested to the government



that it should establish a national institute of sport similar to those operating in European countries.

The vision for a national sports institute was well received, and on Australian Day (26 January 1981), the AIS was officially opened by then Prime Minister Malcolm Fraser. Internationally renowned swimming coach, Don Talbot was appointed as the Institute's first Director.

The mission of the AIS was to address Australia's ailing international sporting performances and reputation by developing elite sport in Australia through the provision of facilities and funding to sporting organisations and potential elite athletes.

The AIS was initially based in Canberra with eight sports - basketball, gymnastics, netball, soccer, swimming, tennis, track and field and weightlifting. On the strength of Australia's performance at the 1984 Olympic Games in Los Angeles where AIS athletes won seven of Australia's 12 swimming medals, gymnastics recorded a best-ever performance and three track and field athletes finished in the top six in their events, the Government announced four more sports to commence at the AIS, these being squash, diving, rowing and water polo.

Today the AIS, as a key program of the Australian Sports Commission (ASC) offers assistance to elite athletes.

tes in 35 separate programs across 26 sports.

Whilst the main residential sports programs operate from a 65-hectare site in Canberra, there are also training programs based in Adelaide, Perth, Brisbane, Melbourne, Sydney and the Gold Coast. Some programs are full residential programs, whilst others are camps-based programs.

There are also scholarship programs for athletes with disabilities in athletics, skiing and swimming.

The AIS employs approximately 70 coaches to help these athletes achieve their goals. In addition the AIS has approximately 70 staff that provide world-class sports science sports medicine services to all AIS scholarship programs.

Results from the 2000 Sydney Olympic Games highlight the valuable contribution the AIS makes to Australia's sporting success. More than half of the 620-strong Sydney Olympic team were current or former AIS athletes, and they won 32 of Australia's record-breaking 58 medals.

In the 2004 Athens Olympic Games, both current and former AIS contributed 10 gold, 10 silver, and 12 bronze medals-65 percent of Australia's tally of 49 medals

This is admirable especially when one remembers that the populations of Australia in 20 million.

AUSTRALIAN GOVERNMENT SUPPORT FOR THE ASC

The Australian Sports Commission is the Australian Government's body responsible for coordinating the Government's commitment and contribution to the sporting industry. Its role is to provide national leadership in all facets of sport development from the elite level through national sporting organisations (national governing bodies for sport and their affiliated clubs and individuals) to the government and private sectors, schools and the wider sporting community.

In the 2005-06 financial year, the Government has allocated over \$189 million to the Australian Sports Commission; this represents just 0.09% of total Government expenditure for the year.

- 1 AIS archery training facility
- 2 AIS multi-purpose fields
- 3 AIS soccer pitches 1 and 2
- 4 Major event parking
- 5 AIS throwing fields
- 6 Outdoor synthetic pitch
- 7 Central store/transport compound
- 8 Canberra Stadium
- 9 Outdoor tennis courts
- 10 AIS sports sciences/sports medicine centre
- 11 Indoor synthetic pitch
- 12 AIS basketball and netball centre
- 13 AIS sports training facility
- 14 AIS multi-sport facility
- 15 AIS track and field facility
- 16 AIS gymnastics centre
- 17 Business operations services building
- 18 Australian Sports Commission building
- 19 AIS administration centre
- 20 Australian Sports Foundation
- 21 AIS Athletes' Residences
- 22 AIS Arena
- 23 Sports Visitor Centre
- 24 AIS swimming centre
- 25 Sport performance and development
- 26 Major event parking
- 27 Sports Visitor Centre parking
- 28 Pool complex parking
- 29 Staff and business visitor parking
- 30 Athletes' parking



The ASC currently provides funding to 68 national sporting organisations for purposes such as international competition, training, camps, coach and officials development and national sport development programs. It also provides funding for specific programs such as Indigenous Sport, disability sport and tailored grass roots community participation initiatives aimed at increasing membership in sporting organisations.

med at increasing membership in sporting organisations.

AUSTRALIAN GOVERNMENT SUPPORT FOR BASKETBALL AUSTRALIA

The ASC continues to work closely with Basketball Australia (BA) through the provision of financial resources, advice and support to assist in the conduct of business and programs in



an effective, efficient and inclusive way.

In 2005/06 the ASC has allocated close to \$4million to Basketball Australia to assist in the delivery of its national high performance programs, Australian Institute of Sport programs (men's and women's programs), national community sport programs and Indigenous sport, coach and official education

and membership promotion. A couple of highlights of recent successful programs developed and implemented through the working relationship between BA and the ASC include:

- ▼ The establishment of a National Intensive Training Centre Program for the sport of basketball. This Program provides a systematic and

unified approach to the identification and development of outstanding junior basketball players and coaches. The Program links together both men's and women's junior and senior programs and creates clear pathways for athletes as their careers develop and progress. The Program addresses all aspects of a players' develop-



ment including time management, planning, personal development and life management skills. The Program also provides support for coaches to develop their own practical coaching techniques whilst providing them with professional development opportunities.

- ▼ BA's "Aussie Hoops" program - an initiative designed specifically for primary aged children. The program is a player-centred, fun-

cused and affordable program that provides a positive environment for young children to be introduced to the sport of basketball. In 2004/05 the program reached approximately 700,000 primary school children across Australia; and

- ▼ With the assistance of the ASC's national Project CONNECT initiative, BA has developed a Disability Action Plan designed to encourage the inclusion at all levels of ba-

sketball to create clear pathways for athletes with a disability to progress from developmental stages through to the elite level.

AIS BASKETBALL PROGRAM

The long term objective of the AIS Basketball program is to develop athletes to represent Australia at World Championships and Olympic Games. The influence of the AIS in the development of Australian basketball is reflected in the numbers of AIS players progressing to national junior and senior teams and the improvement in Australia's ranking at all levels in men's and women's basketball. In fact 18 of the 24 athletes selected for the 2004 Athens Olympics were graduates of the AIS.

Since its inception, some former AIS scholarship holders that have represented Australia at the Olympic Games, and have also gone on to play in the NBA and WNBA, include: Mark Bradtke; Luc Longley; Shane Heal; Andrew Bogut; Lauren Jackson; Sandra Brondello, Kristy Harrower and Penny Taylor.

In 1981, Dr Adrian Hurley was the founding coach of the AIS program and was joined by Patrick Hunt in July 1981. In the first year of the program, both the men's and women's team won gold medals in the inaugural Oceania tournament.

During his time at the AIS, Dr Hurley was the Assistant Coach for the Australian Senior Men's team from 1981 to 1984 (LA Olympics) and took over as Head Coach from 1985 to 1992 for the Seoul, and Barcelona Olympics. He was the first coach to take an Australian men's team to the medal round of an Olympics. In 1990, Dr Hurley was honoured with a Medal of the Order of Australia for services to basketball.

Patrick Hunt, a former National Junior Men's Head Coach and Assistant Olympic Coach, is currently the Manager, National Player and Coach Deve-



lopment and Head Coach of BA's National Intensive Training Centre Program.

The AIS program targets teenage athletes and is run as a junior development program for both men and women. The main aim of the program is to accelerate the athletes' development and understanding of team principles and play. The program also incorporates at least one overseas tour each year to give the athletes a degree of international exposure. The men's program competes in the South East Australian Basketball League, whilst the women compete in the Women's National Basketball League.

A clear strength of the AIS across all of its sport programs is the comprehensive and innovative sport science and sport medicine support services that it provides. In the case of the basketball, athletes benefit from a range of services including psychology, nutrition, strength and conditioning, recovery, physiology, physiotherapy and sports medicine, skill acquisition and performance analysis. The AIS also provides anti-doping education for all scholarship athletes to increase their awareness of individual obligations and responsibilities in regard to drugs in sport.

Whilst the AIS is not an academic in-

stitution, in line with its broader philosophy of a holistic development for athletes, AIS programs are also supported by a dedicated Athlete Career and Education unit to support athletes' academic progress, employment, welfare and personal growth.

The AIS Basketball program has continued to evolve from its time as a foundation program. The AIS now has two full-time coaches for both the men's and women's programs and in 2006, for the first time, will also have scholarship coaches for both programs. The program, in collaboration with BA and Griffith University, has also recently incorporated a PhD scholar to provide specialised physiological support services specifically for the sport of basketball.

Basketball Australia's National Intensive Training Centre Program under-

pins the AIS program, with the AIS being directly linked as feeder programs into the national junior squads. AIS athletes have accounted for 95% of Australian junior teams. The excellent working relationship between the AIS and BA has led to a number of outstanding results for Australian junior basketball including:

▼ Australian Junior Men's Team - Gold Medal at the 2003 World Junior Championships (eleven out of the twelve players were AIS athletes) and a Silver Medal at the 1995 Championships.

▼ Australian Junior Women's Team - Gold Medal at the 1993 World Junior Championships and a Silver Medal at the 1997 Championships (all players were AIS athletes).

Once athletes have completed their 2-3 year scholarship at the AIS, the majority move into the men's and women's national leagues. Some AIS graduates' progress to colleges and national leagues in the USA or Europe. The AIS program has also had a significant impact on the development and depth of Australian coaching. Many former AIS coaches, some being past Australian representative players, have progressed to become national league and national representative team coaches including Phil Smyth, Phil Brown, Carrie Graf, and Jenny Cheeseman. A further example of the integration between the AIS and BA is that whilst in their role with the AIS, some coaches are also provided the opportunity to be involved with Australian representative teams.

A DAY IN THE LIFE OF AN AIS BASKETBALL SCHOLARSHIP HOLDER

- 06:30** Early Morning Strength and Conditioning Session
- 08:00** Breakfast in AIS Athletes' Dining Hall
- 08:30** School (local high school or university)
- 10:30** Group Shooting Session (sometimes recovery sessions)
- 11:30** Return to school
- 14:30** Individual skills session
- 15:30** Return to school
- 16:30** Team Practice (may include nutrition/psychology education as required)
- 19:00** Dinner in AIS Athletes' Dining Hall
- 19:30** Study Hall (Academic tuition)
- 10:30** Sleep



by Enzo Lefebre

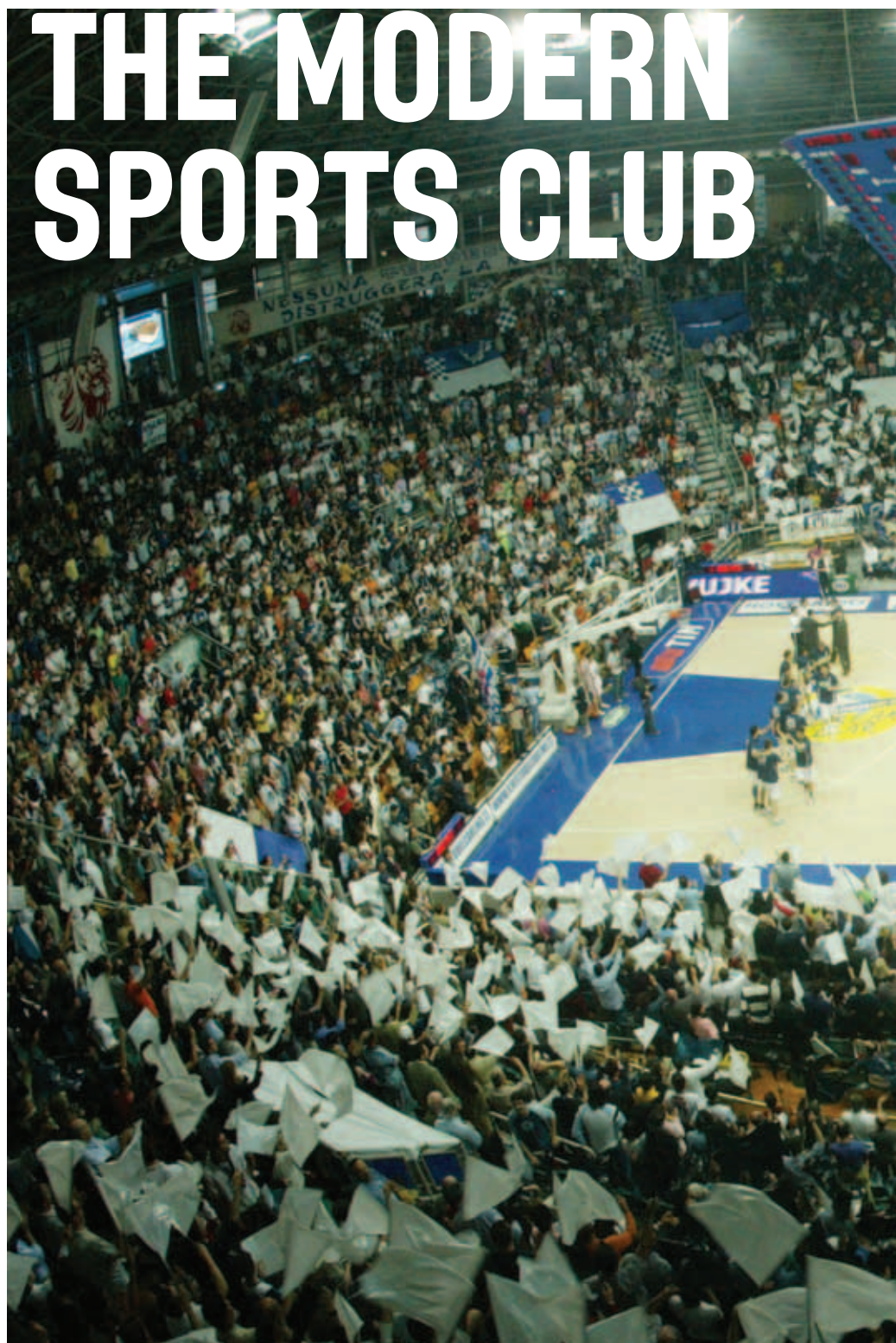
Enzo Lefebre is currently Vice President of Fortitudo Bologna (Italy), the basketball team that won the Italian National Championship in the 2004/2005 season. In the past, he has served as a consultant (Florence), General Manager (Fortitudo Bologna, Pavia, and Milan), Vice President (Virtus Bologna), and Marketing Director (Verde Sport of Benetton Treviso).

Winning forms the foundation of any sports club. To achieve this important goal, there should be a specific organization set in place where the goals, aims, and methods have to intersect and to interact in a harmonic way.

We, the staff of Fortitudo Basketball in Bologna (and I underscore the word "we" because behind the name of a sports club there are people who work every day) work behind the scenes and interact between each other and outside. In the same way like behind the name of a sports club there are the players that enter on the court, and the coaches that train and lead them - we express this new concept of sports club at 360 degrees. When we made it, we started from the formulation of a sports - business project.

The first step we made, at the eve of 1999/ 2000 season, we began to manage the operative structure where we work, the famous arena called PalaDozza, now titled Land Rover Arena.

According with Bologna City Hall for a twenty years plan and undertaking to restore and to renovate an historical stadium, not only for the city of Bologna, but for all the Italian basketball, we organized many sports events inside our arena not only basketball, making it, at



the same time, effective for other no-sports events, for example concerts, shows, conventions and competitions.

First of all, we tried to organize and have in the Land Rover Arena our all sports - business activities, so it became our base. So, our sports club has a structure where there are, in the same building, the executive, ad-

ministrative, technical and medical offices, the court, the conditioning and weight gym and the therapeutical swimming pool for the senior team. In conclusion, we created a little "sports city", where the team lives and works daily, a particular characteristic that you cannot find easily in other Italian and European sports club. In addition, reasserting the double look, sports and business of a modern sports club,



inside our arena we created not only the autonomous "work - spaces", but always interfaced by our internal organizational zones, from marketing to communication, but also the spaces and the "locations" of our services for the sports, commercial and business events, as our areas to receive guests and journalists.

In this way, the structure of the Land

Rover Arena and all the activities inside, we created a modern holding led by Fortitudo and fully developed: in fact, around the ring surrounding the central arena, we have not only the shop for the selling of our original merchandising, the Fortitudo Point, but also a restaurant and a coffee bar, "Caffè Atlantico", and, furthermore, a travel agency called "Travel 42 Beltour", that every day give life to the Land Rover

Arena in Azzarita Square, in the historical downtown of Bologna. Finally, our arena contains also the Modern Azzarita Center, assigned to physiotherapeutic recovery of sports traumas or not, that hosts not only our players, but it's also the spectators.

All these activities, that get mixed up every day inside the structure of Land Rover Arena directly led by Fortitudo, can show how the term "sports club"



suggests and contains furthermore business characteristics.

A MODERN SPORTS CLUB

This doesn't mean to forget or to exceed the original main concept, the one related to the sport activity of the team, but, rather, it means to develop in a modern, well organized and targeted way all the important looks for the basketball events. Behind the activity of a basketball team and its competitions even abroad, there are always more looks to supervise and to organize daily in any detail: executive, technical, administrative, medical and marketing areas, all these things concentrate and put together their efforts about the continuous and unavoidable care of "the team that enters on the court".

And, it must be clear, the same team and its players are the protagonists, responsible of their sports deeds as of their role of testimonials of the sports club; for example you can look at the importance that our commercial partners combine not only with the name Fortitudo, but also with the players of



the team.

A modern sports club, at the same time, cannot set aside and in fact it centres ever more even in "the game that develops out of the court".

The research of the institutional sponsors and of commercial partners, as the care of the continuous relationship with them, they are the irreplaceable place where the sports club exists.

But, in addition, the marketing activity is always more assigned to product, to organize, to manage and to follow also contents outside of the same basketball, becoming for example promoters of national competitions and other activities, more related to the world of the sport, a sort of parallel base that is added to the one related to the institutional partnerships or directly related to the basketball. Remaining in the sports area, because this is our original vocation and the goal of a sports club as Fortitudo Bologna. It is modern, open, dynamic, flexible as much as possible, like a company must be.

And, if this company is a sports club, more and more.





JAPAN



FIBA

We Are Basketball

**WORLD
CHAMPIONSHIP
2006**

FIBA WORLD CHAMPIONSHIP 2006

19th August - 3rd September 2006

FINAL ROUND : SAITAMA CITY **GROUP GAMES : SAPPORO CITY, SENDAI CITY, HAMAMATSU CITY, HIROSHIMA CITY**



FIBA

Official Sponsor

Adecco

Champion
AUTHENTIC ATHLETIC APPAREL

molten
For the real game

MONDO
SPORT SURFACES & EQUIPMENT

zepter
INTERNATIONAL



by Karen Strahl
FIBA Study Centre

NEW TECHNOLOGIES

We would like to introduce some new technologies produced by some Partners of the FIBA Study Center.

Some of these products mentioned below have not yet been approved by FIBA, nevertheless discussions are in progress.

BERTELÈ ELECTRONICS

Bertelè Electronics is one of the leaders in the field of electronic basketball scoreboards in Europe.

They were one of the first companies to receive the Official Approval by FIBA in 1994.

Bertelè has supplied more than 2,000 pieces of basketball equipment to cover almost all of the first division teams in Italy and it has also supplied a number of teams across Europe, North Africa, and Asia.

In the year 2000 the largest scoreboard in Europe was put in place at the indoor stadium at Fortitudo, Bologna (Italy).

With its 17 metres of diameter and 8 video-screens, it still remains the largest scoreboard in Europe.

Other facilities recently outfitted with Bertelè scoreboards include the indoor stadium in Liège (Belgium); the Algidia indoor facilities in Livorno (Italy), the scoreboard at the indoor stadium in Strasbourg (France), and 7 maxi-video scoreboards for the indoor stadium in Qatar.

Bertelè scoreboards are now in their fourth generation and have achieved a very high level of reliability.

During the last 15 years, Bertelè has developed a production line of full-color LED (light emitting diode) scoreboards, enabling the integration of images from video sources into the more traditional numerical display. Some wonderful examples will be used in the Winter Olympic Games 2006 in Turin (Italy).

For further information, please contact Bertelè s.n.c.:

Fax: +39 031 699 210,

Marco Bertelè at:

bertele@bertele.com

BODET S.A.

At the heart of big international events, as



Source: Mondo



Source: Bertelè

well as at local competitions, the scoreboard is perhaps one of the most essential technical components in a basketball game.

With its 40 years of experience in the world of basketball, Bodet has been developing several types of scoreboards in order to offer their clients multiple products that are economical and technically advanced as well as innovative com-

mercial alternatives to what's currently available. With Bodet's worldwide distribution, the company offers excellent after-sale services on all equipment, along with a strong technical support team available for important sports events. This technical follow-up is still available decades after original installation. While the Range BT 5000 electromagnetic display, approved by FIBA, is a

| HOME TEAM NAME | | | | GUEST TEAM NAME | | | |
|----------------|----|-------|----|-----------------|----|-------|----|
| CHRIS JACKSON | 4 | ..... |  | MARK MILLER | 9 | ..... |  |
| PAUL WILLIAMS | 5 | ..... | 1 | JEFF MORRIS | 3 | ..... | 1 |
| GEORGE ANTONIO | 6 | ..... | 10 | MIKE FISHER | 72 | ..... |  |
| DAVE ROBERTSON | 7 | ..... | 5 | FRANK GEORGE | 16 | ..... |  |
| BILL VAUGHN | 8 | ..... | 9 | PHILLIP SHAW | 8 | ..... |  |
| MIKE BUREL | 9 | ..... | 4 | ARON ARMSTRONG | 29 | ..... |  |
| JOE HARRIS | 10 | ..... | 6 | PETER DUCHAN | 10 | ..... | 18 |
| JOHN MARTIN | 11 | ..... |  | BILL CLARK | 11 | ..... | 4 |
| AL MENDINGTON | 12 | ..... | 19 | JOHN DAVIS | 12 | ..... | 13 |
| PHILLIP ROGERS | 13 | ..... | 8 | DAVID BROWN | 13 | ..... | 8 |
| BO THOMPSON | 14 | ..... |  | CHRIS DAVIS | 14 | ..... | 2 |
| BOB COLEMAN | 15 | ..... | 11 | MIKE FOX | 25 | ..... | 13 |

Source: Schelde International



Source: Bodel (Range BT 6000)

wonderful success, Bodel is now developing two display technologies that meet the ongoing needs of our clients: electro-magnetic display and luminous display with diodes.

The Range BT 6000 luminous display with diodes, currently undergoing the FIBA approval process, was exhibited during the FSB 2005 Fair in Cologne. Bodel still continues to innovate. Thanks to the improvement in display technology, the company introduced an even newer range of scoreboards in 2006 that incorporate luminous LEDs.

For further information, please contact:
Bodel, Fax: +33 2 41 71 72 02
D. Barre, Marketing Manager:
Dominique.barre@bodel.com
A. Kerjean, Export Manager:
armel.kerjean@bodel.com

MONDO ELECTRONIC SCOREBOARDS

In 1998, Mondo built its first production center of sport equipment for the national and international level in Zaragoza (Spain).

Their factory, Mondo Iberica S.A., is located in the Malpica Industrial Area.

Mondo Iberica has its own technical department where its line of electronic scoreboards is designed and manufactured.

Their highly luminous LEDs allow ongoing information to be read from great distances.

During 2005, Mondo installed LED electronic scoreboards as a complement to traditional scoreboards in order to provide more information to spectators.

These innovative scoreboards allow the display of single-color images that can project advertising as well. In fact, this equipment can be supplied in two parts and installed next to the local and visitor panels.

It can be completely independent from the team scoreboard and loaded with different images and information.

The Antares, Pegasus, and Fenix Mondo modular electronic scoreboards comply with all the requirements and regulations of different sports and provide clear and comprehensive information on all relevant game parameters.

They can be fitted with a shot clock device and a console with controls that are very easy to use.

The company's philosophy is based on investing in new ideas, technological research, and human resources. Mondo's primary focus has always been research and development in order to make more comfortable and durable sports material and to improve the quality of its products.

The constant desire to invest more time and energy in these areas will ensure that the achievements obtained today will be maintained and get even better in the future.

For further information, please contact
Mondo Iberica S.A.,
Fax: +34 976 574371,
Tel.: +34 976 574303
Ms. Salas Arguis, Head of Electronic Scoreboards:
sarguis@mondoiberica.es

SCHELDE INTERNATIONAL

Schelde now offers a full range of multi-sport scoreboards, of which four are FIBA-approved Level 1 boards. Differences have to do mainly with the character size and number of characters for the team name panels and individual player name panels.

In addition, Schelde's scoreboards can be custom-designed by clients to meet FIBA Level 1 scoreboard criteria; these boards can include additional full color LED video screen(s) for instance, or rear-projection videowall(s).

Since the boards are modular, customers can start by buying the basic board, and enlarge it with sideboards later that provide additional information (player names, personal and team fouls, assists, or whatever information needed).

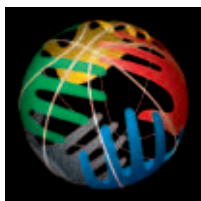
To increase the audience entertainment factor, additional running text lines can easily be incorporated in the design to display player statistics, sponsor messages, or game information in order.

All information (or part of it) can be directly connected to an outside broadcasting system (television) or to an in-house monitor system (changing rooms, VIP area, for example). Schelde puts great emphasis on readability: it's not the size of the board that is important, but what matters most is: (1) the size of the digits; (2) the quality of the LEDs; and (3) the number of LEDs. Even at a sharp angle, the information displayed must be easy to read.

There must be high luminosity without blurring, but it cannot be so bright that it is blinding.

Schelde products meet these needs. The scoreboards are designed for at least 15 years of trouble-free use (this is an average expected life span, depending on intensity of use).

For further information, please contact
Schelde International:
Fax: +32 92 82 86 95
Walter Dejonghe:
export@scheldeinternational.be



FIBA

We Are Basketball



by Bill Foran
and Vincent Aquilino

LOWER BODY STRETCHES

Bill Foran is the founder and former President of the National Basketball Conditioning Coaches Association, he works for the Miami Heat from 14 years, at the beginning as the conditioning coach and now as assistant and conditioning coach. He is the co-author, with other NBA conditioning coaches, of two books on this topic.

Vincent Aquilino is a state licensed and nationally certified massage therapist since 1986. He has been the full time neuromuscular therapist for the Miami Heat for five years. His responsibilities include; providing the players with neuromuscular massage therapy and designing flexibility exercises to maximize their performances on the court.

In the competitive world of sport today, athletes need an edge. That edge may be a solid warm-up and stretching routine. Often overlooked by some coaches and many athletes, flexibility of muscles with free range of motion of joints will lead to improved athletic performance, fewer injuries, faster recovery of soft tissue injury, stress relief and more relaxed connective tissue throughout the body. There are many types of stretching techniques available to the athlete. To name a few: proprioceptive neuromuscular facilitation, reciprocal inhibition, and static stretches that are held for as long as 60 seconds. The style of stretching that we have found to warm the muscle, increase flexibility and best prepare the athlete for competition was developed by Aaron L Mattes and is called Active Isolated Stretching (AIS). AIS is different than conventional stretching in that the stretch is held for 11/2 - 2



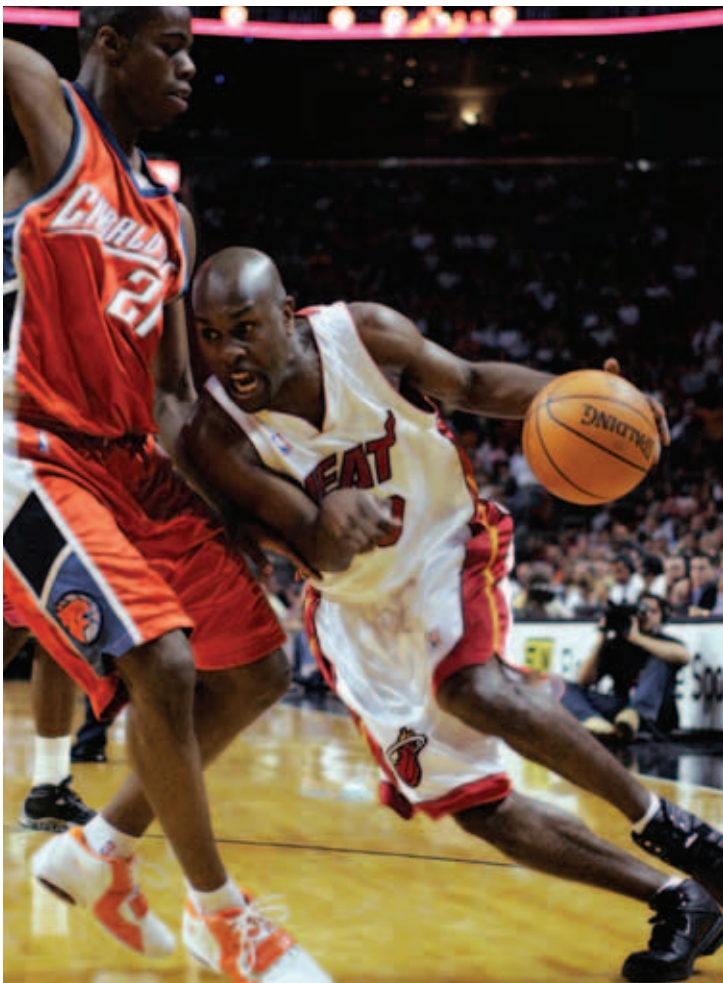
seconds with several repetitions (8-10) of the stretch being administered.

The premise being, when a muscle is held in a stretched position for too long a period of time the stretch reflex mechanism ignites, causing the muscle to contract to protect, which defeats the purpose of stretching. With each repetition the goal is to take the stretch a little further within the individuals comfort zone, thereby increasing flexibility and ROM.

WARMUP

We start the stretching session with a good warm-up. Proper warm-up is essential for preparing an athlete for practice or competition. The warm-up increases the core body temperature, which will allow for a better, fuller stretch. There are a variety of ways to warm-up. We may start on stationary bikes to increase our core temperature or do various movements up and down the court before stretch-





ching. These movements include; High Knee Runs, Butt Kicks, High Knee Skips, Power Skips, Carioca, Lateral Slides, Angle Cuts, Lunges, Strides, etc. We then lean on the wall to do Side-to-Side Kicks and Front-to-Back Kicks. After the kicks, we circle up and stretch.

BASIC RULES OF AIS

1. Isolate muscles being stretched.
2. Contract opposing muscles to the ones being stretched.
3. Inhale during the relaxed stage of the stretch, exhale during exertion or when stretch is being applied.
4. Take stretch only as far as stretch reflex will allow.
5. Complete each repetition (8-10).
6. Try to take stretch a little further with each repetition.
7. Stretch daily.
8. Stretch with a positive mental attitude.

PHOTO 1: Knees-to-Chest Stretch
Lying on your back, begin with your knees and hips flexed at a 90 degree angle and your feet off the floor.

Bring your thighs toward your chest and place your hands just below your knees and pull them toward your chest to assist the stretch.

Release and return to the starting position with each rep.

PHOTO 2: Leg Crossover Stretch

Lying on your back with your knees bent and your feet flat on the floor and close to your buttocks, cross your right leg over your left leg and place your hands behind your head. Pull your left leg down to the right with your right leg. Release and return to the starting position after each rep. Repeat the stretch with your left leg over your right leg and pulling to the left.





PHOTO 3: Gluteus Maximus Stretch

Lying on your back with your knees bent and both feet flat on the floor, cross your right foot over your left knee. Raise your left foot off the floor and move your left knee toward your chest. Assist the end movement by pulling toward your chest with your right hand at your right knee and your left hand at your right ankle. Release and return the left foot to the floor after each rep. Repeat the stretch with your left foot over your right knee.

PHOTO 4: Low Back Stretch

From a seated position with your legs spread wide and slightly bent, tuck your chin and lean your torso forward as far as possible. Assist the end movement by grabbing your heels and pulling forward a little further.

Release and return to the starting position after each rep.

PHOTO 5: Bent Knee Hamstring Stretch (with rope)

Lie on your back with your right leg straight and on the floor and your left knee bent and raised above your left hip. Place the middle of the rope under the mid line of your right foot and hold the ends of the rope in your left hand. Your right hand should be behind your right knee to help keep your leg in proper position. Straighten the right leg and assist the end movement with a gentle pull on the rope. Release and return to the starting position after each rep. Repeat with the left leg.

PHOTO 6: Straight Leg Hamstring Stretch (with rope)

Lie on your back with your legs straight and on the floor. Place the middle of the rope under the

mid line of your right foot and hold the ends of the rope in each hand. Raise your right leg as high as possible, keeping it straight. Assist the end movement with a gentle pull on the rope. Return to the starting position after each rep. Repeat with the left leg.

PHOTO 7: Seated Groin Stretch

From a seated position with your knees bent and the bottom of your feet facing each other and together, spread your knees toward the floor as far as possible. Assist the end movement by placing your hands, forearms or elbows on the inside of your thighs pressing downward. Release and return to the starting position after each rep.

PHOTO 8: Quad Stretch

Lie on your right side with both knees bent and toward your chest. Grab the top of your right ankle with your left hand, lower your right knee and take it back and through as far as possible. Assist the end movement by pulling a little further with your right hand. Return to the starting position after each rep. Repeat with the left leg.

PHOTO 9: Calf Stretch (with rope)

From a seated position with your legs straight, together, and on the floor, place the middle of the rope under the ball of your right foot and hold the ends of the rope in each hand. Point the toes of your right foot toward your right knee. Assist the end movement by gently pulling on the rope. Release and return to the starting position after each rep. Repeat with the left leg.

PHOTO 10: Achilles Stretch

From a seated position, with your left leg straight and on the floor and your right leg bent, move your right foot as close to your buttocks as possible. Raise the toes of your right foot toward your right knee, keeping your right heel on the floor. Assist the end movement by placing your hands under the ball of your right foot and pulling up. Release and return to the starting position with each rep. Repeat with the left leg.





by Santiago Esteve

BIRTHDATE AND BASKETBALL SUCCESS



by Francek Drobic

Santiago Esteve is a biologist and research Assistant of the Sports Physiologist Department of Barcelona (Spain) Olympic Center.

Francek Drobic is the Head of Sports Physiology of the Olympic Center of Barcelona, and on the medical staff of the Barcelona basketball team.

Jordi Puigdemívol is a member of the medical service of the Barcelona basketball team, and Luis Serratos is a member of the medical service of the Real Madrid basketball team. They are co-authors of the article.

INTRODUCTION

There is an important relationship between the birth date and the final sports result. For this reason the birth date is considered one of the numerous factors for the selection of the talented player. An interesting aspect related with the birth date and with sports progress is the relative age effect, or RAE. The RAE defines the difference of age between the people of the same age. It has been identified as a factor that can have a certain influence on numerous sociological and psychological aspects, as well as on sports progress. It can be used to determine sports talent as well as the possibility of a professional sports career.

MATERIALS AND METHOD

Let's consider the birth date, the birth month of every player of every male category of the sports. On one side, the basic teams (from the youth to the EBA League) of 2004/05 Barcelona and Real Madrid, and on the other side, the first Spanish profes-

sional teams of the same season: ACB, LEB1 and LEB2. With the same method and in a comparative way, let's consider the birth months of 2004/05 NBA players (www.nba.com), as well as the best 50 players in NBA history (www.nba.com). The selection rules exclude foreign players in every group, NBA or Spanish basketball, with the goal being to homogenize every group. The birthdates are assembled in four-month groupings. So, no. 1: January - March; no. 2: April - June; no. 3: July - September; no. 4: October - December. The statistic method used is the "CHI - square" test. This is a test that shows us the differences between the distribution of the studied birthdates and the distribution of the expected births.

RESULTS AND DISCUSSION

The results are shown in table 1, and figures 1 and 2 and we see important differences between the percentage of births for each group. The professional Spanish basketball groups have more important differences than the NBA. For this reason, the birth date has a certain level of force in the selection of sports talent in this sport, at least in the basic basketball. This is a situation that influences the professional national level. Many authors have already demonstrated this effect of selection of sport in general and in some team sports like soccer, hockey, and baseball. The effect of relative age remains in the professional teams, like consequence of the strong selection, in the basic basketball, of the players born during the first trimesters of the year with respect to the others born at the end of the year and they have better maturation and physical development.

We must consider that, depending on the ranking of the team about the age in the basketball and in other team sports, a person born in December will play with the players born in his same natural year, while the person that born one month later will play in a lower category. Players born in the first day of the month of the natural year and with a supposed good physical condition for basketball, are selected because they developed the basic properties of selection of a young player, before that the ones born at the end of the year can do the same. In the premature ages, without doubt, size is one of these factors. Most of the players selected just for a level of maturation and not for their true talent, will disappear gradually from the basic teams when they change category. Then, we deduce that only the real and authentic talents and the players that become sport experts, will develop their skills and go to a better category. This aspect of the development looks very important in the first steps of a team sport, and in a sport where the size is the main standard of selection.

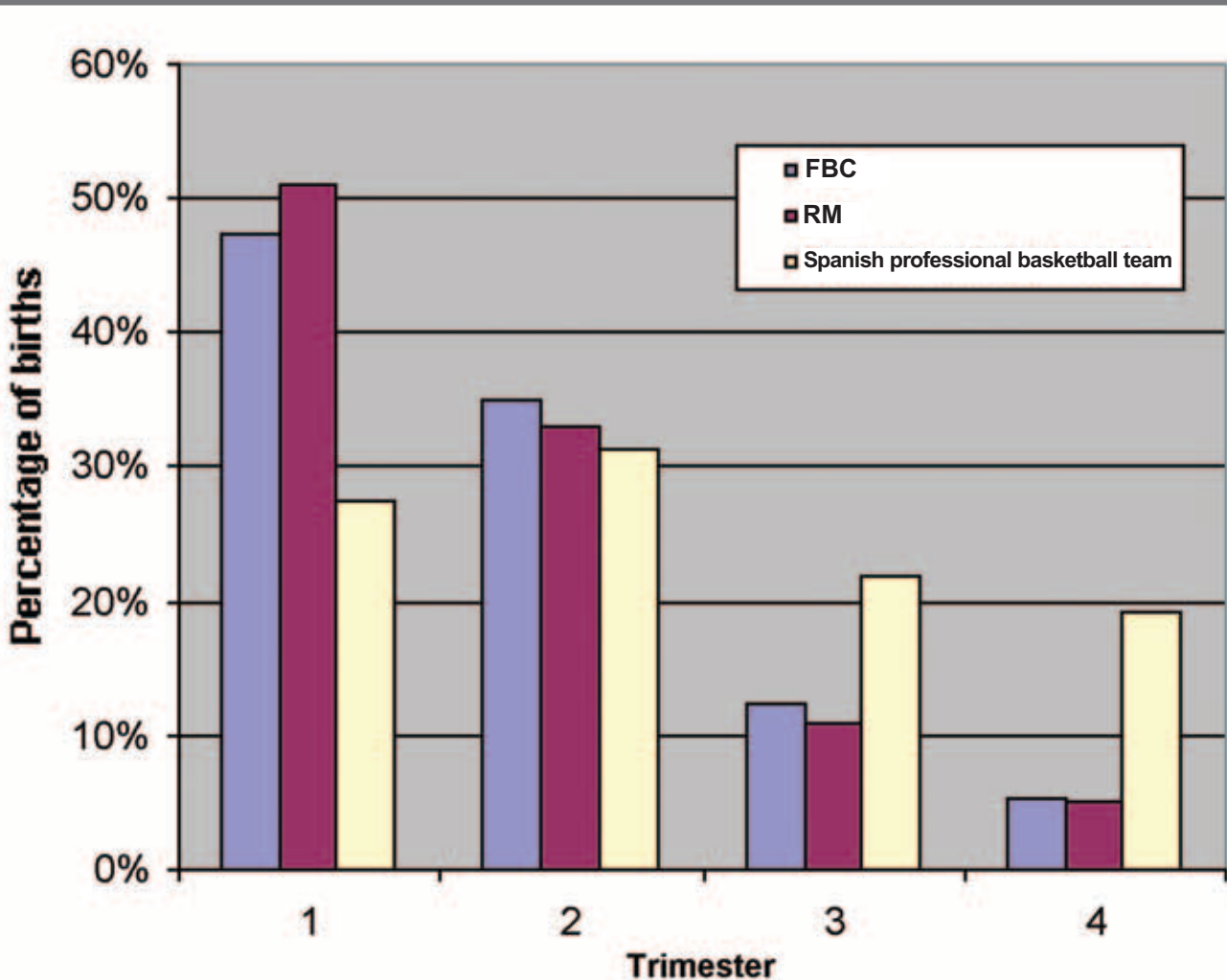
Other possible factors that influence the RAE in professional basketball, and in other team sports, are the beginning of the selection period and the beginning of the season of the sport. Like we already discussed, the birth date is an indirect reference and an alert of the maturative aspect of the person, with the exception of the people that mature quickly or slowly. The birth date defines a period of development that is previous former to the beginning or to the prosecution in the sport related with the beginning of the scholastic calendar and the beginning of the physical extra - scholastic activity.

TABLE 1: PLAYER DATA AND PERCENTAGES OF BIRTHS/TRIMESTER

| | | | | Trimester | | | | | |
|------------|-----------------------|----------------|-------|-------------|-------------|------------|------------|----------|---------|
| | | Groups | Total | 1 | 2 | 3 | 4 | P | "RAE" |
| Basketball | Youth | FCBarcelona | 57 | 27 (47,4%) | 20 (35,1%) | 7 (12,3%) | 3 (5,3%) | p<0,0005 | 47/10 |
| | | Real Madrid CF | 100 | 51 (51%) | 33 (33%) | 11 (11%) | 5 (5%) | p<0,0005 | 84/16 |
| | Spanish Professional | ACB | 95 | 21 | 32 | 23 | 19 | | |
| | | LEB1 | 149 | 41 | 46 | 32 | 30 | | |
| | | LEB2 | 160 | 49 | 49 | 33 | 29 | | |
| | | Total | 404 | 111 (27,5%) | 127 (31,4%) | 88 (21,8%) | 78 (19,3%) | p<0,005 | 238/166 |
| | American Professional | NBA | 382 | 98 (25,6%) | 93 (24,3%) | 92 (24,1%) | 99 (25,9%) | ns | 191/191 |
| | | TOP-50 | 50 | 13 (26%) | 14 (28%) | 10 (20%) | 13 (26%) | ns | 27/23 |

RAE: Relative Age Effect, index of births between the first and the second trimester, compared with the third and the fourth.

FIGURE 1: DATA OF YOUTH TEAMS AND SPANISH PROFESSIONAL BASKETBALL TEAMS



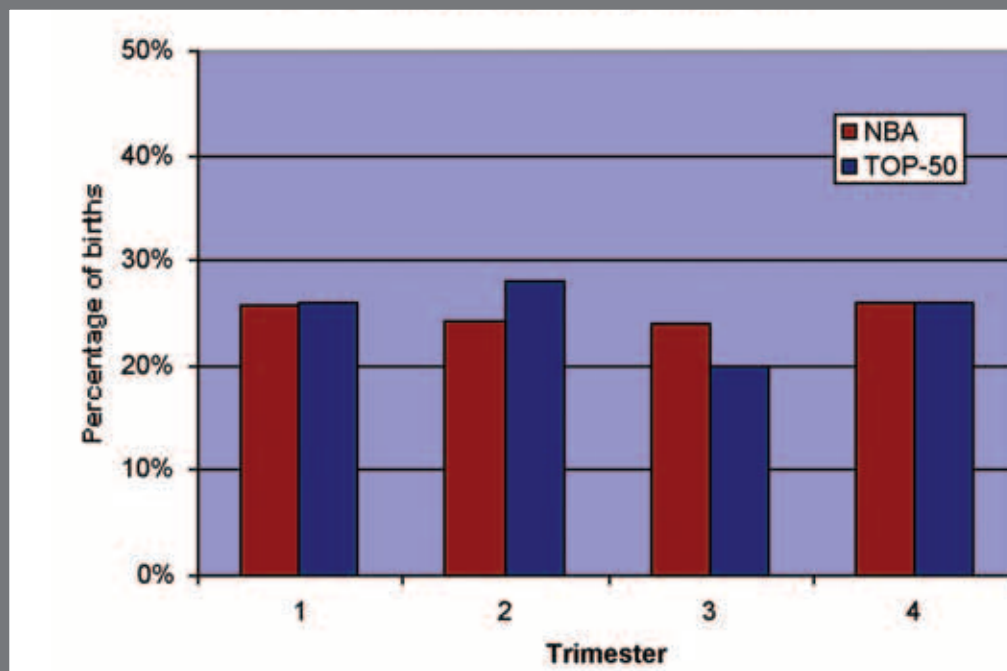
Differences in percentage of births/ trimester between the youth basketball (FCB and RM) and the Spanish professional basketball.

In this, we can look at the experience of Helsen and his colleagues, who studied the RAE during the change from August to January and they made this consideration. These authors watched that the change of the beginning of the season didn't level the situation but produced a transfer of the prevalence of birthdates from the third group to the first.

When we look at the results obtained with NBA players,

we can see that the effect of relative age is not so important. In U.S.A., the basketball player is selected for high level sports competition since a certain age. This situation allows a better evolution of those players with a talent for this sport. The selection of the players is free during the year and it doesn't depend on one season that is really short. Then, the basketball culture is learned in the streets. A basketball fan plays and confronts himself, and he learns and decides his goals daily. This allows the play and the application of personal resources during an important time period for the psycho-physical development of the man. One of the problems of the sport for the too structured teams is that the team or the club is high level or the goal is always the same, which is victory. On the other side, the person cannot stay at the same level requested from the coach to reach this goal and, the work teaching and learning, it doesn't pass through these sports groups. The athlete can train very well, but he doesn't have the opportunity of learning during the competitive game. The man, with talent, but who is not so mature or, about basketball, he doesn't yet begun his growth, he will have lower condition than the other person who is more developed and if he doesn't care about his condition, he can fall and get lost. He

FIGURE 2: DATA OF THE NBA AND OF THE TOP-50 NBA PLAYERS



Percentage of births/trimester of the NBA and of the top-50 NBA players.

will be a talent for the bench.

The players selection of basketball will be modified and adapted to some techniques to plan for the future and not to lose the talented guys. Leave the player the time to develop himself and to mature, to grow in all his attitudes, allow him to practice his sport in agonistic way, to make mistakes and to improve. If we study with attention the state of maturity, we will put every player in his correct category, demand him what he can offer. Aspects like the familiar, social and sports ambient, and, like is natural, the genetic and phenotypic characteristics, all these things will influence the player's development.

CONCLUSIONS

There is a relative effect of age between the professional Spanish basketball players and with better intensity than those players of basic sports. This relative effect of the age doesn't exist in professional American basketball.

This situation must be valued by the experts, the scientists and the sports politicians to establish the work skills and the correct systems of evaluation, like how to supervise and to coach the sportsmen with the goal to optimize the players that they can have in the future.





FIBA

Official Sponsors

Adecco

Champion
AUTHENTIC ATHLETIC APPAREL

molten
For the real game

MONDO
SPORT SURFACES & EQUIPMENT

zepter
INTERNATIONAL



molten
For the real game

The New Global Standard



GL7/GL6 | GIUGIARO DESIGN

Molten, maker of official game balls around the world, introduces advanced styling and technology, setting the standard for the future of basketball.

Top-level players around the world win international competitions with Molten official International Basketball Federation (FIBA) game balls. As they step up their game, so do we by introducing a new global standard for international play—the next-generation basketball. Conceived by the minds at world-renowned Giugiaro Design, the new 12-panel design offers improved visibility and unmistakable style, especially compared to traditional eight-panel balls.

But its beauty is more than skin deep. Inside we've incorporated innovative Molten Dual-Cushion Technology, which combines a top-quality, high-density high-cushion foam architecture with special soft rubber around the seams. This technology maintains the rebound speed of traditional balls while allowing lower inflation pressure, and increases grip and durability. The Molten Flat-Pebble Surface increases grip, too, for superior ball control.

And Molten Full-Flat Seams help players achieve a consistent, smooth backspin to boost shooting accuracy. The result? A ball with zero trade-offs—style, speed, control and accuracy all in one. Once again we've fused our traditional know-how with innovative technology to advance the global standard. The future of basketball and the start of a new legend are here and now.