

ASSIST 23

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE / NOVEMBER / DECEMBER 2006



FIBA

We Are Basketball

PANAGIOTIS YANNAKIS
GREECE'S STRATEGY IN JAPAN

TOM BARRISE
LOW POST DEFENSE

PAT RILEY AND BOB MCADOO
MIAMI HEAT OFFENSIVE PLAYS

TONY GOODWIN
2006 COMMONWEALTH GAMES
BASKETBALL TOURNAMENT

NACHO COQUE
STRENGTH AND CONDITIONING
OF THE SPANISH
NATIONAL TEAM

AUSTRALIA'S OFFENSE







FIBA ASSIST MAGAZINE
IS A PUBLICATION OF FIBA
International Basketball Federation
51 – 53, Avenue Louis Casai
CH-1216 Cointrin/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
Printed in Italy.
Copyright 2006 by FIBA.

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.

ACKNOWLEDGEMENTS

Mirco Melloni, Corrado de Belvis, Lisa Cavallini, Gastone Marchesi, Alessandro Bollino, Gerald Couzens and Raffaele Imbrogno; we thank Daniel Sainz for the article of Nacho Coque. Markos Michaelides for the article of Australia women's offense. Mirko Ocokoljic for the article of the Greek national team.

2007 FIBA CALENDAR

MARCH 2007

31.03 - 02.04 NCAA Men's Final Four in Atlanta, USA

APRIL 2007

01-03.04 NCAA Women's Final Four in Cleveland, USA

JUNE 2007

03 - 10.06 FIBA Asia Championship for Women in Incheon, Korea
29.06 - 08.07 FIBA U21 World Championship for Women in Moscow / Moscow Region, Russia

JULY 2007

12-22.07 FIBA U19 World Championship for Men in Vancouver, Canada
26.07 - 05.08 FIBA U19 World Championship for Women in Bratislava, Slovakia
28.07 - 05.08 FIBA Asia Championship for Men in Tokushima, Japan

AUGUST 2007

06 - 10.08 FIBA Africa Championship for Men in Angola
22.08 - 03.09 FIBA Americas Championship for Men in Las Vegas, USA

SEPTEMBER 2007

03 - 16.09 FIBA European Championship for Men in Spain
20 - 30.09 FIBA Africa Championship for Women in Senegal
23 - 27.09 FIBA Americas Championship for Women in Valdivia, Chile
24.09 - 07.10 FIBA European Championship for Women in Chieti, Italy
tbd FIBA Oceania Championship for Men
tbd FIBA Oceania Championship for Women

OCTOBER 2007

11 - 16.10 FIBA World League for Women Final Round in Russia

COACHES

FUNDAMENTALS AND YOUTH BASKETBALL

Seasons of Shooting
by David Adkins **4**

OFFENSE

Greece's Strategy in Japan
by Panagiotis Yannakis **8**

Australia's Offense
by Jan Stirling **12**

Miami Heat Offensive Plays
by Pat Riley and Bob McAdoo **16**

DEFENSE

Low Post Defense
by Tom Barrise **22**

Building a Man-to-Man Defense
by Piero Bucchi and Maurizio Bartocci **24**

HOOP MARKET

On-line Basketball Clinic
by Raffaele Imbrogno **28**

REFEREES AND GAME ADMINISTRATION

Concepts of Modern Officiating Part I
by Valentin Lazarov **30**

Right or Wrong? **34**

SPORT MARKETING AND MANAGEMENT

EXECUTIVES AND MARKETING

2006 Commonwealth Games
Basketball Tournament
by Tony Goodwin **35**

FIBA RESEARCH AND STUDY CENTRE

Electronics and Basketball **40**

DOCTORS, CONDITIONING COACHES AND TRAINERS

CONDITIONING COACHES

Strength and Conditioning of the Spanish National Team
by Nacho Coque **42**

NEWS

ONE-ON-ONE

Holden: Papaloukas is at Same Level as Jasikevicius **44**

PLANET BASKETBALL

The World in Brief **46**

OFF-THE-COURT

The Odd - The Funny - The Unusual **50**

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)

ATTENTION:

FOR READERS WHO NEED INFORMATIONS, PLEASE SEND AN E-MAIL TO

FIBAASSIST@CANTELLI.NET



by Dave Adkins

SEASONS OF SHOOTING

Dave Adkins has worked at the Five-Star Basketball Camp, Nike All American Camp and the Nike Hoop Jamboree. He was the Associate Head Coach at Montrose Christian School in Rockville, MD, and now he is at De Matha in Hyattsville, MD, two of the best high schools in the US. He has helped develop over 30 college players including Levi Watkins (2001, played at N.C. State), Linas Kleiza (2003, played at Missouri, and now with the Denver Nuggets), and Uche Echefu (2005, playing at Florida State).

Playing basketball is no longer confined to "the season." The calendar year can be divided into three distinct seasons where a player develops. The pre-season is a time to prepare players for the upcoming season. A player is in-season when the ball goes up for his/her first official practice and concludes when the buzzer sounds at the end of the last game. Following a rest period, the player begins the post-season, where s/he seeks to refine skills and improve weaknesses.

In any successful program, individual skill development is a crucial element to team success. Shooting is a major skill that must be addressed throughout the calendar year. At Montrose Christian School, we spend a lot of time working on the shot: stressing proper shot mechanics, taking "game shots" and expanding the skill set of players. Our workouts are designed to stress what we feel is most important for that time of year. Drills are always performed at "game speed", while taking "game shots." Our guards and big men perform each of the drills with this in mind. The different skills emphasized and shot location depend upon the player who is performing the drill. During the pre-season, our players are forced out of their comfort zone and encouraged to stretch themselves. During the season our players work on the shots and skills needed as they pertain to the offense: the things needed to help the team win. During the post-season, our players seek

to refine their shooting mechanics or expand their skill set.

FORM SHOOTING

We begin each shooting workout with form shooting. It is the foundation for good shot mechanics. We go through a four step process working on our shooting form. Proper shooting mechanics are essential for consistent, accurate shooting. Players begin practicing the proper form of a shot without a ball. On the command "Sit," the player sits down into proper shooting form: knees bent, butt down and back straight, with proper balance, right foot slightly in front of left (for a right handed shooter), ten toes pointing to the basket, shoulders squared to the basket and head in the center of body. On the command "Present," the player extends his hands, as if he is reaching for the ball, arms straight out, elbows locked and palms facing the passer. On the command "Shot Pocket," the player moves to the shooting position: shooting thumb at eye, his elbow and knee and toe in a straight line, forearm splitting the rim in half and focused on the middle on the basket. On the command "Shot," the player shoots, the elbow extends above eye level, the follow through is high, the wrist breaks, the player finishes on his toes and the player should imagine putting his shooting hand in the center of the rim. We will repeat this process with a ball and then add a 1 - 2 step. When moving to the 1 - 2 step, the action changes slightly with the "Present" command. On the command "Present," the player will give themselves a self pass, step left, right (for a right handed shooter) through the ball and move through the "shot pocket" and "shot" command as before.

After concluding our form shooting process, we move to shooting power jumpers: short shots from each block and the middle of the lane. With these short shots our players have a chance to work on their shooting mechanics with actual shots at the basket. Our players are balanced as they prepare to



shoot the basketball. They call for the ball and are conditioned to have their hands ready to catch the ball from the passer. They step through the pass and shoot the ball with a high, soft arc, holding their follow through as they land.

PRE-SEASON

During the pre-season we focus on proper shooting mechanics with an emphasis on conditioning. These drills are designed to increase players' endurance while simulating game shots. Maintaining proper shooting mechanics are critical even when fatigue begins to affect



the player. This will serve to help a player during the season specifically when fatigue plays a factor during late game situations.

After a warm-up including our form shooting process and some light running while dribbling, we move into our attack the basket series (diagr. 1). Players begin at half court. They attack the basket at full speed keeping the ball below the waist. The player will make a series of moves at a chair placed on the 3 point line. The player gets their own rebound

and speed dribbles to half court on the opposite side of the starting point. The series of moves can include, but are not limited to: stutter step, in & out, crossover, between legs dribble, behind back dribble and double moves (exp. between legs/crossover, double crossover).

Another drill we use that emphasizes conditioning and allows the player to take various shots off several cuts is the 1/2 Court 4 Shot Drill (diagr. 2). The player begins at the hash

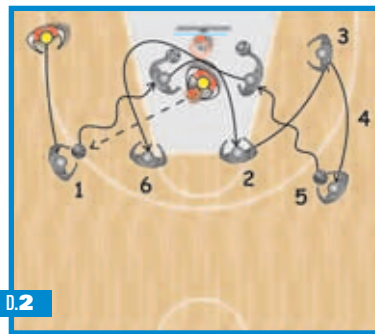
mark and attacks the basket scoring a lay up. The player then sets up for a curl at the opposite elbow. The player fades to the same side baseline for a shot, then back peddles to the same side hash mark as if transitioning back on defense, and then returns to the same side of the basket for a lay up. After scoring the lay up, the player sets up a curl at the opposite elbow and then will fade to the same side baseline for a total of four shots. This drill allows the player to work on changing his pace to set up shots off the various cuts and

pushes the player to run in transition to create scoring opportunities. The drill can be repeated for a total of 8 shots in the half court or expanded to the full court (Diagr. 3) to increase the level of conditioning. For more advanced players, different dribble moves can be added such as: 1) catch and explode into dribble jumper, 2) shot fake/shot, 3) shot fake/one dribble pull up, and 4) being creative with other one dribble or two dribble moves.

D.1



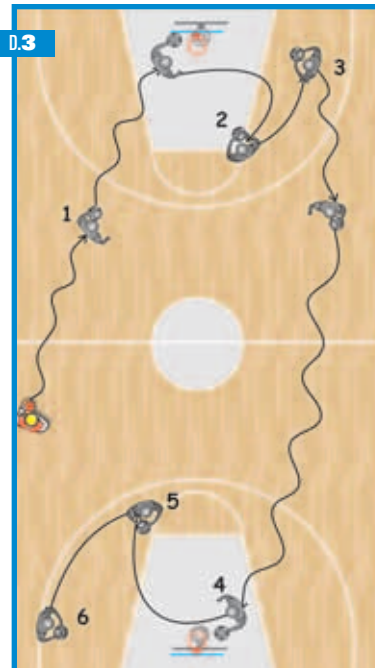
D.2



We use another drill that we call the Nate James Drill (diagr. 4). In this drill, the player works on his conditioning and absorbing contact to finish plays around the basket. The player starts the drill with a power lay up and backpedals to simulate transitioning to defense. A chair is placed at the 3 point line. When the player sees the chair in his peripheral vision he curls around it, attacking the opposi-

te elbow where he will receive a pass for a jump shot. Regardless of making or missing the shot, the player gets his rebound and finishes with a lay up without dribbling and then proceeds to backpedal continuing the drill. A coach with a blocking pad can be used providing resistance as the player finishes each power lay up. The drill ends when a certain

D.3



number of shots are taken or when a certain number of shots are made.

In this drill, the player must focus on making shots after a simulated transition element. The player must also focus on finishing lay ups with contact, despite fatigue. The chair can be moved anywhere on the 3 point line to vary the location of the shot or moved back to increase the distance of the shot taken. Various dribble moves can be implemented into this drill as well, including: 1) catch and explode into dribble jumper, 2) shot fake/shot, 3) shot fake/one dribble pull up, and 4) being creative with other one dribble or two dribble moves.

IN-SEASON

During the basketball season, a player must practice multiple times a week and as games begin a player's endurance and focus will be tested further. In most practices, the needs of the team supersede an individual player's need to maintain their skill set. The needed repetition to maintain proper shot mechanics throughout the season cannot be addressed with in the team's practice time. Due to this, a player must find time to work on their individual needs outside of scheduled team practices. The type of

drilling is less intensive than pre-season workouts and focuses on the repetition of shooting "game shots."

At Montrose, we have set up a time each day where players can receive the needed repetition to maintain proper shot mechanics. We call it the 7:30 club and the time has taken on its own personality. The players who regularly come each morning refresh themselves from the rigors of practice and get to shoot, something most players enjoy doing, but never get to do enough during practice and games. For 45 minutes each day before school, players are able to shoot multiple shots from various locations. Each player records makes/attempts and his percentages are tracked throughout the week. This also allows for our coaching staff to see who is most prepared to take critical shots in different game situations. We use a simple form (diagr. 5) to easily track the shots each player takes and from what spot the shots are taken from. The 7:30 Club workouts are shooting only workouts and our players will focus on shots they will most likely take during games. Average shot totals range from 750 to 1,000 shots each week.

POST-SEASON

At the conclusion of the season, our players are given an opportunity to rest nagging injuries and take a much needed break from the stress of the season. After relaxing and refocusing, we encourage our players to get back into the gym. The post-season provides a great opportunity to "fix" a player's shot, if his shot mechanics are "broken." At the beginning of each workout, we still stress our shooting form which allows our players to get back to the basics and focus on their shot mechanics. As we analyze our player's shooting mechanics we may also seek to increase their skill set.

For example, a stationary, spot up shooter is encouraged to develop a pull up jumper in order to be a more complete player; this will provide him with more individual scoring opportunities that in turn provides more scoring opportunities for the team. At Montrose, we will analyze each player and determine what skill the player needs to develop in order to improve as an individual, which in turn will benefit the team.

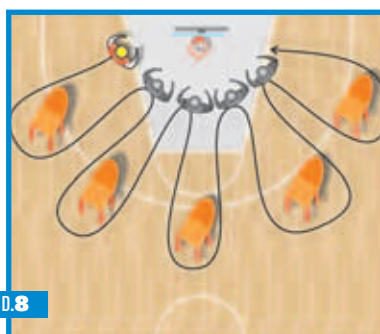
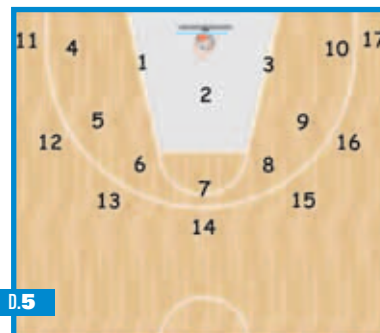
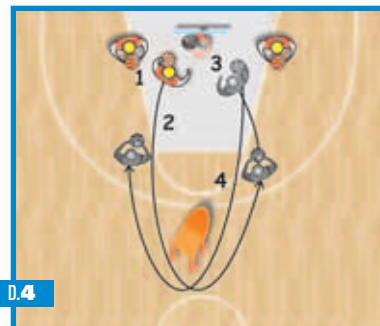
To expand a player's skill set, repetition is used with an emphasis on proper mechanics. We will look at a spot up shooter and the process he will go through to add a pull up jumper to his game. First, we will use a drill (diagr. 6) that allows the player to be comfortable shooting off the dribble. The player will have a staggered stance, left foot in front of right foot, sitting low with his arms extended and palms facing the passer. With his left

foot stationary, the player will catch the ball, step with his right foot and dribble the ball moving into his jump shot.

When the player becomes comfortable shooting the ball with a dribble, he would progress to the warrior drill (diagr. 7) to become comfortable catching the ball, dribbling and stepping 1 - 2 into his shot. The player starts at the 3 point line in the left corner with live feet. He is low, with his arms extended and palms facing the passer. When the pass is made, the player jump stops, dribbles and steps left/right into his shot to create separation from the defender. He should elevate into his jump shot, hold his follow through watching the ball go into the hoop. He will take two steps back to the 3 point line with live legs and prepare himself for the next shot. He will travel in a counterclockwise direction around the 3 point line to the opposite corner. Working his way back to the starting point, the player will jump stop, dribble and step right/left into his shot. Distance can be adjusted for the player's shooting range.

The next step is to create simulated game shots. The "Back Pedal DiPablo" drill (diagr. 8) is a great drill in the pull up jump shot progression. The player starts underneath the basket with 5 chairs spaced around the 3 point line (or anywhere on the court). After scoring a power lay up, the player back pedals up and around the 1st chair. As he curls around the chair he calls for ball, with his arms extended, palms facing the passer and prepared to shoot. He will step through the pass and using the same footwork as described in the Warrior Drill, perform a pull up jumper. The player will follow his shot and score a power lay up, regardless to making or missing the shot, and proceed to back pedal and curl around the next chair. After the player has become proficient in the pull up jumper, you may progress to: 1) shot fake/shot, 2) shot fake/one dribble pull up, and 3) being creative with other one dribble or two dribble moves.

Throughout the basketball year, we stress consistency by always working on shooting form. Without consistent shooting form and proper shot mechanics a player will never be a "great shooter." In working on different skills we try to be creative in addressing the developmental needs of our players. Throughout the pre-season and post-season our players will go through a variety of drills. Again, the pre-season drills will focus on improving stamina and conditioning. Our post-season drills are designed to improve a player's skill set. Within the season, we want our players to shoot as many shots as possible so they will have confidence with every game shot they take. At Montrose, we know when a player leaves he will have performed proper shot mechanics thousands of times.





by Panagiotis Yannakis

GREECE'S STRATEGY IN JAPAN

Panagiotis Yannakis is one of the few people who has won a European championship both as a player and as a coach. He started his coaching career with the Greek national team in 1997 on the bench at the FIBA European championship in Barcelona and at the 1998 FIBA World Championship in Athens. He also worked for several domestic clubs, Panionios and Marousi, where he completed last season. In 2004, Yannakis once again took the reigns of the national team and took them to a fifth place finish in the 2004 Athens Olympics. In 2005, the team beat Germany in the FIBA Eurobasket final in Belgrade, the nation's first gold medal in 18 years. With Yannakis as head coach, Greece won the silver medal at the 2006 FIBA World Championship in Japan.

THE PREMISE

Greece came to the world championship in Japan as a European champion and one of the favorites for advancing to the medal rounds. We started the tournament with group stage wins over Qatar, Lithuania, Australia, Brazil, and Turkey. In the first round of the knockout phase of the tournament, the team routed China to get in shape for the big time opponents.

As the tournament went on, we were ever more confident, looking better in every game. In addition, we saved our best performance for the biggest stage, the semifinal clash with the United States. We played a magnificent game against U.S., beating them 101-95. Not only had the U.S. advanced to the semifinals with a perfect score, winning all their games, but they also did it in an amazing fashion, winning all their games by an average of 25.8 points.

Fatigued and emotionally discharged, our players couldn't do too much damage against the undefeated team from Spain in the finals, eventually losing the game 70-47. Until that game, we averaged 80 points a game. However, we only managed 47 points in the most important title game, shooting a lowly 32.8% from the field and committing 18 turnovers (we had averaged 13.2 during the course of the tournament). The Greek team was one of the oldest in the competition, but it turned out to be a

winning combination of experienced veterans and younger stars. We were capable of adjusting to every style of play the opponents would try against us, while often changing our own tactics and style of play, both defensively and offensively.

THE PLAYERS

We wisely used every individual skill of our players as well as their ability to play multiple positions, so it wasn't uncommon to see us attacking the opponents' zone defense with four small shooters and one big man. Our shooting guard, Dimitris Diamantidis, often scored at will in the low-post position. We had a top defender in Diamantidis, a flamboyant point guard with Theo Papaloukas (FIBA Eurobasket 2005 Finals MVP, and 2006 Euroleague Final Four MVP, a key player in CSKA Moscow's Euroleague title), who is ready to change the rhythm and the momentum of the game at any given time. We also had one of the surprising players of the tournament in Sofoklis Schortsianitis, who backed up the dominating starting center Lazaros Papadopoulos. Also with the team was Nikos Zisis, the 2005 FIBA Europe Young Player of the Year Award winner, who had the misfortune to aggravate a major injury in a round robin game versus Brazil and appeared in only four games. We also counted on Vassilis Spanoulis, an excellent shooter (87.7% from the free throw line), who can cover both guard positions and had just come off a great season with Panathenaikos (he is now with the Houston Rockets of the NBA). Savvy veterans Antonis Fotsis, Demos Dikoudis, Nikos Hatzivrettas, Kostas Tsartsaris, and Mihalīs Kakiouzis were also on the roster.

THE STATISTICS

Statistically speaking, our team wasn't dominating in any category, a fact that only served for the story about the team spirit and commitment these players showed during the tournament in Japan. We thrived in almost every category, finishing with a high shooting percentage (48.3%), and an impressive number of steals (10.1 per game) with Diamantidis coming up big (3.33 per game) and finishing as the steals leader of the competition.





D.1

THE DEFENSE

The most common defensive system we used during the tournament was half-court man-to-man. We often adjusted it, depending on the opponent. We started every game playing this defense, and as the first quarter was coming to a close, with Spanoulis and Papaloukas coming in from the bench, we went stronger and kept changing the defensive plays. For example, against China we played full-court pressure defense, double teamed, faked double teams, double teamed after the pick-and-roll, completely changing the momentum, and therefore the result of the game. Having three outstanding defensive players in Spanoulis, Papaloukas and Diamantidis proved to be a winning combination for our team. Those three players can do a great job pressuring the ball. They did a lot of switching following the pick-and-roll, as well as the help and recovery, and they easily made the transition from defense to offense.

In the games against France and the U.S., Greece showed another of our defensive characteristics. We almost used every dead-ball situation, especially late in the games, to change from man-to-man to a 2-3 zone defense. We took advantage of having powerful and strong players such as Schortsianitis and Papadopoulos at the low-post positions, denying the passing lanes, trying to stay in front of the opposing post player with strong help side. We changed the way we were defending the pick-and-roll every game, from sequence to sequence. In most situations, we aggressively jumped in front of the opposing players, often taking charging fouls.

Switching is what we usually did in the pick-and-roll situations on the top of the key. For example, in the game against France, after the French point guard Aymeric Jeanneau checked in the game, we pressured and aggressively double teamed him almost everywhere on the court. Another thing that was typical for Greece was the defense in the baseline out-of-bounds situations, with the switches on the player who gets the ball into play, as well as the shooter (diagr. 1).

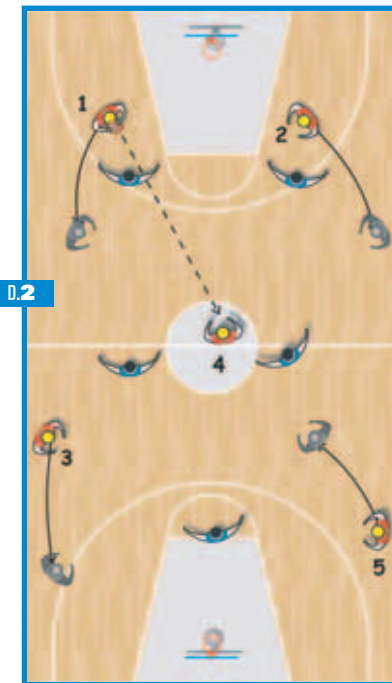
THE OFFENSE

As the competition went on, our team improved on defense, as well as on offense. The same starting five was used every game:

1. Diamantidis
2. Hatzivrettas
3. Kakiouzis
4. Fotsis
5. Papadopoulos.

With Spanoulis, Papaloukas and Schortsianitis coming off the bench, the game tempo would rise up, becoming more dangerous for the opponent. We used at least two of our point guards (Spanoulis, Papaloukas, Diamantidis) for large stretches of time.

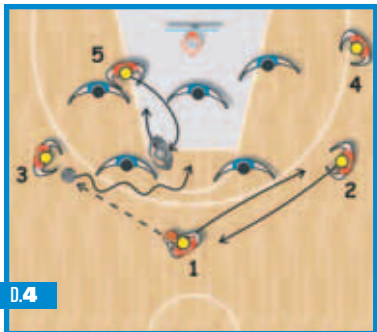
This strategy paid off for us playing against pressure defense (diagr. 2), which could be seen in the game against France and in the game against U.S., too. The U.S. team averaged 12.2 steals per game until the clash with our team, when they managed to steal the ball only four times. Our players were comfortable moving the ball against the opposing team when un-



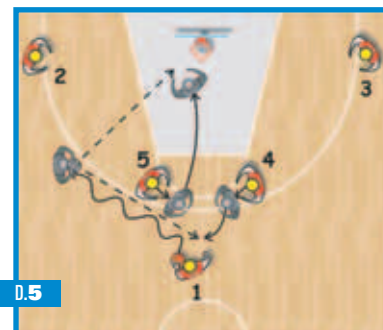
D.2



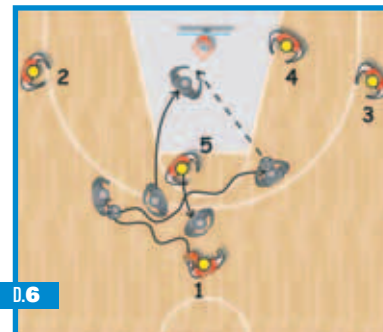
D.3



D.4



D.5



D.6

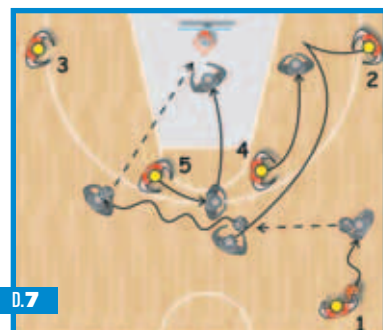
der pressure. The players were well positioned with the player 4 positioned in the middle, allowing us to move the ball up the court without committing turnovers. We used a lot of players during every game and this resulted in always having a good game rhythm and a couple of go-to players every game, except for the finals. In transition game situations, the most common idea was to look for the big man, Papadopoulos, or to Schortsianitis when he was on the court. These two players executed impressively. Our transition game was even better with Papaloukas on the floor. He not only thrives in pressure situations, but he is also a great scorer.

THE ZONE OFFENSE

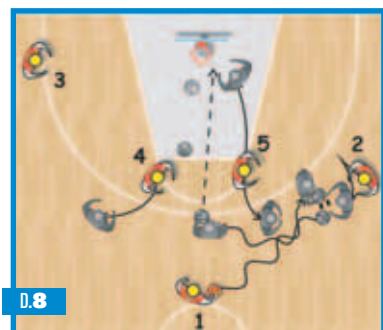
Playing against the zone defense wasn't much of a problem for us since we had good long-distance shooters, especially Fotsis, or Vasilopoulos as the power forward in those sequences. We would call a play with four players outside and a center at the low post. In these situations, we kept it simple. After a few passes and some penetrations, with good players' movement and spacing, we would finish the play with a three-point shot (diagr. 3) or with a pass to a player in the low-post position. The other variation we used was the pick-and-roll: After a couple of passes, the center would set a screen for the player with the ball, which would be followed with a pass and, quite often, with an easy score (diagr. 4).

THE MAN-TO-MAN OFFENSE

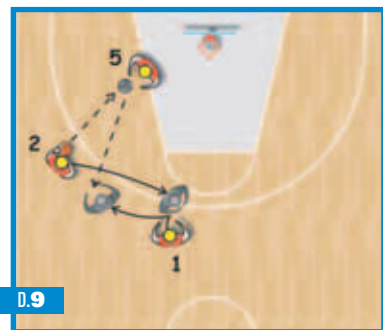
One of the frequently applied plays against the man-to-man defense was called "Horns," a play typically used when Diamantidis was the point guard. After the screen was set (in most situations by Papadopoulos), the screener cuts to the three-second area, and the other frontcourt player (usually Fotsis), positioned himself at the top of the key, ready to take the open shot (diagr. 5), during which time the guards were heading to the corners. The play that was very useful to beat the North Americans was the "double" pick-and-roll at the top of the key. The U.S. players managed to defend the first one, but, after the second one, either the screener was left open in the three-second area, or the guard would have an open shot (diagr. 6). Later in the game, the Americans tried to deal with the problem using a smaller lineup and switching, but our frontcourt players easily scored on the mismatch underneath the basket.



D.7



D.8



D.9



The offensive play we called as "1" was executed after the point guard (player 1) would dribble near the sideline, opening the pass for the shooting guard (player 2) after the screen. This was followed by a quick pick-and-roll with the player 5, who was left open in the lane (diagr. 7), leaving the team with a few options (penetration, shot, pass to the low post, and pass for the outside shot).

The play we called "Head" would start with the point guard dribbling to the sideline, which would be followed with the hand-off and the pick-and-roll.

Simplicity is the word that describes our offensive systems: reading the defensive plays of the opponent, a lot of one-on-one plays, good spacing, and a number of open shots. With a respectable inside game we had, even these simple plays were becoming rather dangerous and effective (diagr. 8).

The players on the low-post worked with the backcourt near to perfection. Almost every play called for the pass to the big man down low, followed by an up-screen (diagr. 9), and a good return pass.

The play we called "5" was used often, and consisted of the isolation for the tall players, Papadopoulos or Schortianitis, followed by a screen from a guard for a forward, and with the player 4 receiving the ball on the side during which time the diagonal screen was set for the player 5 down at the low post (diagr. 10).

THE BASELINE OUT-OF-BOUNDS

Baseline out-of-bounds had a couple of variations as well:

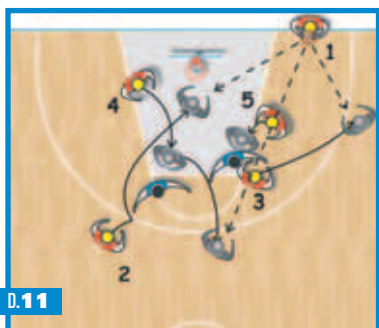
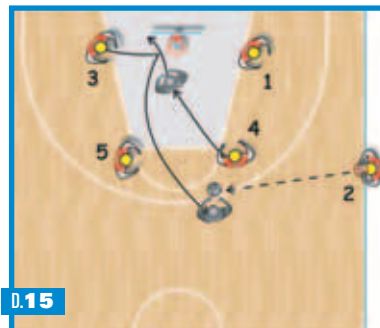
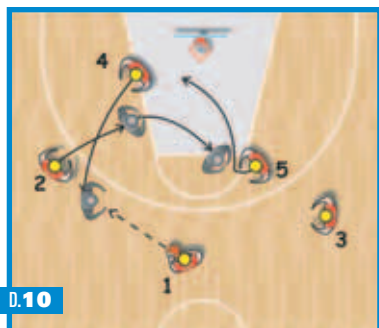
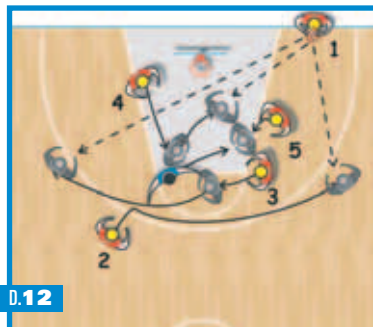
1. A back and horizontal screens were set at the same time (diagr. 11).
2. Two screens were set for the shooter 2 and the other guard 3 (diagr. 12).

THE SIDELINE OUT-OF-BOUNDS

Sideline out-of-bounds was almost similar to the already mentioned "1" play. After a screen for the player 2, a pick-and-roll is quickly set on the top of the key, followed by a pass to the best positioned player (diagr. 13).

SPECIAL SITUATION PLAYS

In special situations, player 4, Papaloukas, would penetrate immediately after receiving the ball, and look for an open teammate (diagr. 14). However, during the game versus the U.S., we changed that and set the screen for one of our outstanding shooters, Hatzivrettas, who drilled the three-pointers (diagr. 15).





by Jan Stirling

AUSTRALIA'S OFFENSE

Jan Stirling is the coach of the Australian national team that won the 2006 FIBA World Championships played in Brazil. Leading the Opals, she also won a bronze medal at the 2002 FIBA World Championship in China, a silver medal at the 2004 Olympics in Athens, and a gold at the 2006 Commonwealth Games in Melbourne. At the end of the 2006 World Championships, she was re-appointed as the Opals head coach for the next two years (she was named head coach of the national team in 2001). In the past, she had led Adelaide Lightning to 12 straight Women's National Basketball League finals appearances (between 1993 and 2004), winning 4 championships.

The Australian Basketball Federation worked extremely well in the past years to improve the level of their men's and women's national teams.

The Opals, which is the name of the Australian women's team, won the bronze medal at 1996 and 2000 Olympic Games. In 2004, they advanced to the final round and won the silver medal at the Olympic Games in Athens. They achieved their best result at the 2006 FIBA World Championship, going undefeated (8-0) on their way to the gold medal.

The team was very athletic and well balanced, and played an exceptionally good transition game, thanks to their defense and rebounding that gave them many opportunities to fast break and score easy baskets. This occurred with both the starting five and the reserves. But, we had also great shooting skills from the three-point range, and this included their forwards and centers.

The team did have few weaknesses, and were expertly guided by two outstanding players, Penny Taylor, the tournament MVP, and Lauren Jackson, the leading scorer of the 2006 FIBA World Championship.

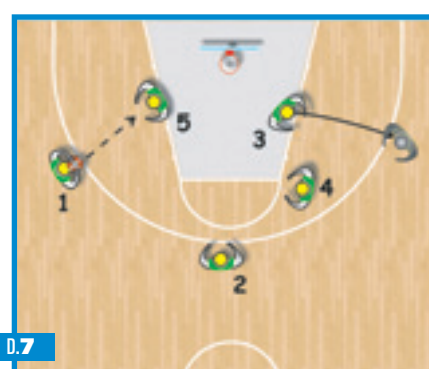
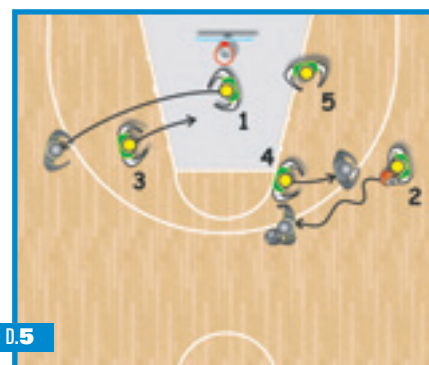
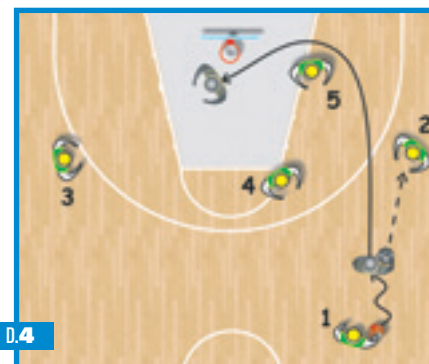
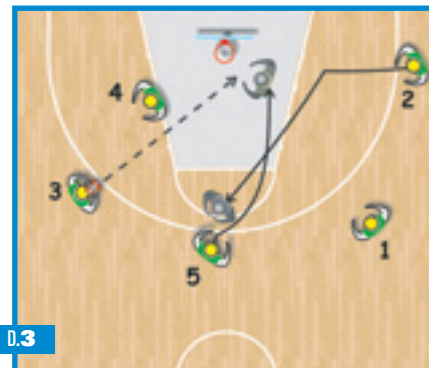
Half court play was mainly oriented for these two best scorers, Taylor and Jackson, while Kristi Harrower, the point guard, created opportunities for the rest of the team. The unselfish play of these three players proved to be the important element in our gold-medal performance. Another plus was that in every



D.1



D.2





game, another teammate stepped up and provided necessary scoring at just the right moment.

THE TRANSITION GAME

This play is run for Jackson, 5 on the diagrams. 1 dribbles on the sideline, 3 is outside of the three-point arc, 4 in the low-post position, 2 in the corner, outside of the three-point arc, while 5 is the second trailer on the top of the key. 1 passes to 5, who then looks for the pass inside to 4 for to play high-low (diagr. 1).

If 5 cannot pass to 4, she reverses the ball to 3 on the other side of the court. At the same time, 4 cuts in the lane and posts up on the low-post position (diagr. 2).

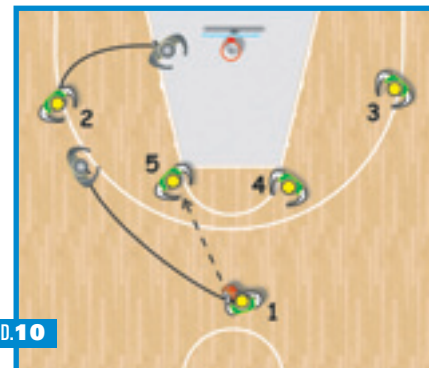
3 can try to pass to 4, while 2 comes high and back screens for 5. 3 makes a lob pass to 5 near the basket (diagr. 3).

MAN-TO-MAN SETS

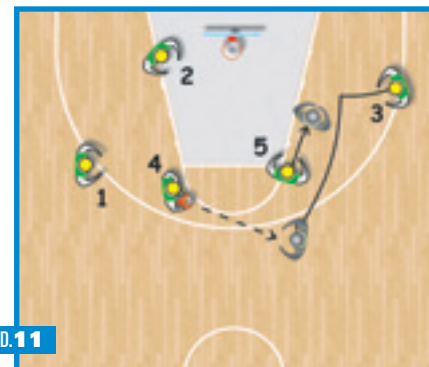
A Play for Lauren Jackson

Two wings, 2 and 3, are outside the three-point arc. 4 remains on the high post and 5 on the low-post position on the same side, while 1 dribbles along the sideline. 1 passes to 2 and cuts, rubbing off the shoulder of 5 (diagr. 4). 4 sets a screen on the ball for 2, who dribbles in the middle of the floor. 1 comes out on the wing area, while 3 cuts in the three-second lane (diagr. 5).

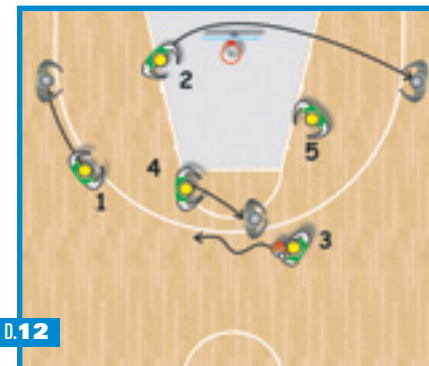
2 passes to 1, while 3 makes a cross screen



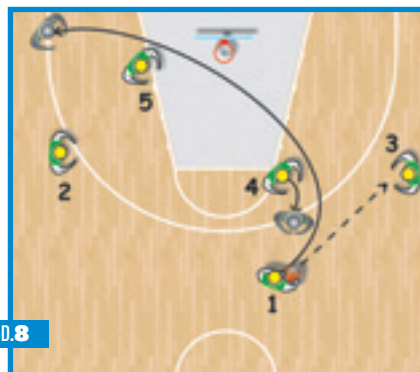
D.10



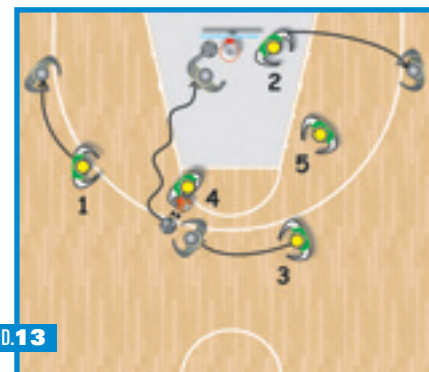
D.11



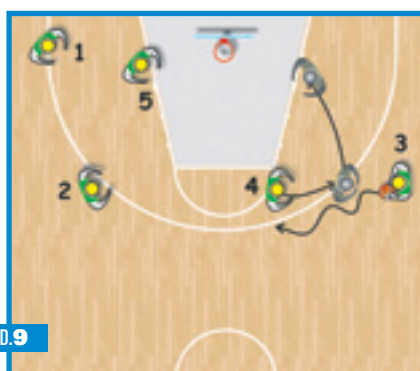
D.12



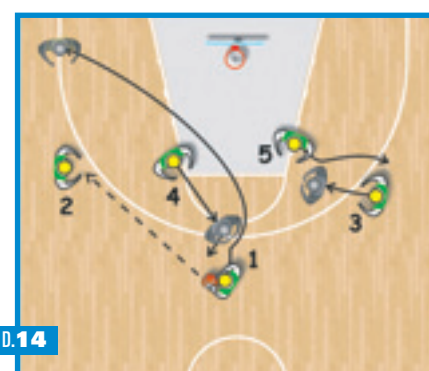
D.8



D.13



D.9



D.14



for 5 (diagr. 6).

1 passes to 5 for a one-on-one on the low post (diagr. 7).

TWO PLAYS FOR PENNY TAYLOR

Play one

2 and 3 set on the wings, outside of the three-point arc, 5 on the low-post area on the left side of the court, and 4 on the high-post area on the right side, while 1 has the ball in the middle of the court. 1 passes to 3, receives a screen from 4, cuts in the three-second lane, and quickly goes out in the corner, after rubbing off the shoulder of 5 (diagr. 8).

4 pops out and screens for 3, who can shoot, make a penetration, or a pass to 4, who has rolled to the basket (diagr. 9).

Play two

2 and 3 are on the wings, with 4 and 5 on the high post at the corner of the free-throw area. 1 sets up in the middle of the court with the ball. 1 passes the ball to 4, cuts, and fakes to receive a hand-off pass from 4, and goes outside of the three-point arc (diagr. 10).

5 screens for 3, while 4 passes to 3 for a three-point shot (diagr. 11). An option is a quick hand-off pass from 4 to 3, who can then drive to the basket (diagr. 12). Another one option is a screen on the ball for 3, who drives to the basket or else passes to 4, who rolls to

the basket (diagr. 13).

A PLAY FOR TAYLOR AND JACKSON

1 has the ball in the middle of the floor, 2 and 3, Penny Taylor, are on the wings, with 4 on the high post on the left side of the court. 5 sets up on the mid-post on the right side of the court. 1 passes the ball to 2, receives a back screen from 4, while 3 makes a screen for 5. 1 cuts and goes on the left corner of the court (diagr. 14).

2 reverses the ball quickly to 4 and 4 then passes it to 5, while 1 cuts along the baseline and goes on the right side of the court

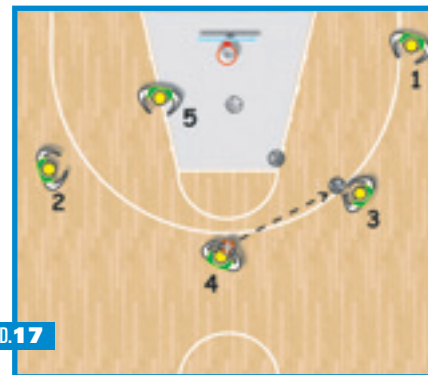
5 can pass the ball to 3 for a one-on-one (diagr. 15). If it's not possible to pass to 3, 5 passes to 4, who reverses the ball to 2. 3 makes a back screen for 5, who cuts in the lane and receives the ball from 2 (diagr. 16). If there is defensive help on the back screen, 3 pops out for a three-point shot (diagr. 17).

ANOTHER PLAY FOR TAYLOR AND JACKSON

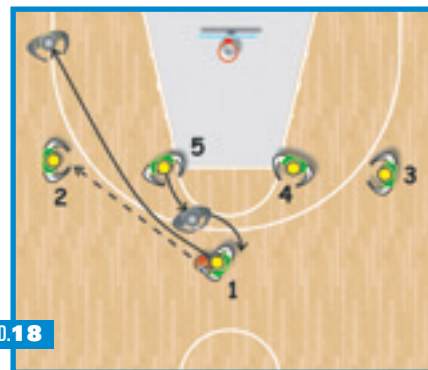
The set is one-four, with 2 and 3 on the wings, 5 and 4 on the high-post areas at the corner of the free-throw area, and 1 with the ball in the middle of the court. 1 passes to 2, receives a back screen from 5, and then cuts and goes to the corner on the ball side. In the meantime, 5 pops out after the screen (diagr. 18).

2 reverses the ball to 5, and 5 passes to 3 (diagr. 19). 3 passes the ball to 5, and 5 passes it to 2. 4 sets a back screen for 3, who cuts in the lane and posts up on the low-post area on the other side of the court (diagr. 20).

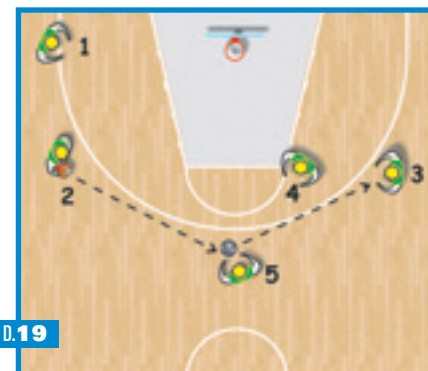
4 screens for 5, who cuts in the three-second lane. 2 can pass to 3, to 5, or to 4, who pops out after the screen for 5 (diagr. 21).



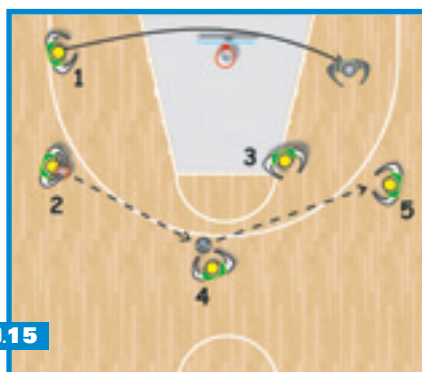
D.17



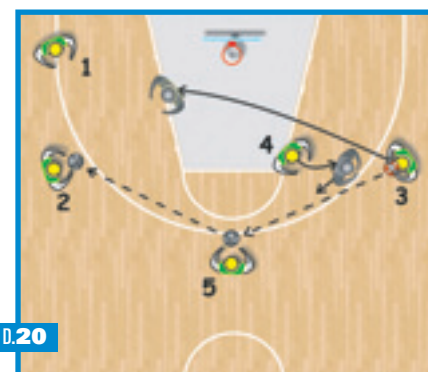
D.18



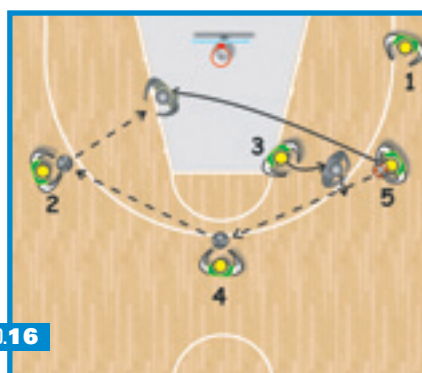
D.19



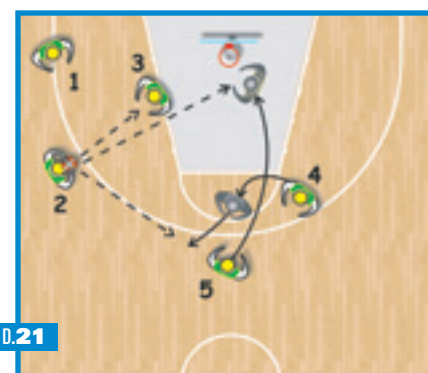
D.15



D.20



D.16



D.21



by Pat Riley



by Bob McAdoo

Pat Riley started his coaching career with the Los Angeles Lakers, first as assistant coach from 1979 to 1981, then as head coach since 1981, winning four NBA championship titles (1982, 1985, 1987, 1988). He went to the New York Knicks in 1991 and guided the team to the NBA Final in 1994. Since 1995 he has worked for the Miami Heat, eight seasons with the double role of head coach and president, and for two seasons just as president. He came back to the bench as head coach in 2005 and he won the NBA title with the team in 2006. Riley has been awarded the NBA Coach of the Year trophy three times (1990, 1993, 1997). In 1996 he was named among the Top 10 Coaches in the history of the NBA.

Bob McAdoo, who played in the NBA for thirteen seasons and was elected to the Basketball Hall of Fame in 2000, has been part of the Miami Heat coaching staff since 1995. He works as an assistant coach and is in charge of individual player development.

Last season, the Miami Heat had the sixth best offense in the NBA, scoring 99.89 points per game. Miami's offense had its "bearing wall" in Dwyane Wade, the fourth best scorer in the NBA, with more than 28 points per game during the season and more than 34 points per game throughout the Final Series. Shaquille O'Neal and Antoine Walker opened up the opposing defenses with their inside and outside games, and Jason Williams gave even more support with his penetrations to the basket and outside shooting.

It was logical for the team to create plays providing all the best shooting options for Wade. Moreover, depending on the various defense reactions, the plays provided different calls within the same play.

MIAMI HEAT OFFENSIVE PLAYS





The following players played the most during the season:

STARTING FIVE

- ▼ Jason Williams, point guard, 1.85 (6-1).
- ▼ Dwayne Wade, shooting guard, 1.93 (6-4).
- ▼ James Posey, small forward, 2.02 (6-8).
- ▼ Udonis Haslem, power forward, 2.02 (6-8).
- ▼ Shaquille O'Neal, center, 2.15 (7-1).

OFF THE BENCH

- ▼ Gary Payton, point guard, 1.92 (6-4).
- ▼ Antoine Walker, forward, 2.07 (6-9).
- ▼ Alonzo Mourning, center, 2.08 (6-10).

The following are just some of the plays used along the season and the playoffs. The numbers in the diagrams correspond to the following players:

- 1) Jason Williams.
- 2) Dwayne Wade.
- 3) James Posey.
- 4) Udonis Haslem.
- 5) Shaquille O'Neal.

DRAG PUNCH

With the word "drag punch," we called all the plays in which the ball had to go to Shaquille O'Neal. Initial set-up is with player 5 on the low post, 4 on the high post on the elbow opposite to 5, 3 on the wing and 2 in guard position on the same side of 5. 1 begins the play by dribbling on the side where is 2. 4 comes out of the lane and screens for 1, who dribbles to the opposite side and then reverses the ball, passing to 2, who is now open and has come out over the three-point line (diagr. 1).

At this point, if 2 cannot pass the ball to 5 or shoot, he gets a screen from 4 and then 4 goes on the wing. 2 has now several possibilities:

- ▼ He can shoot.
- ▼ He can pass to 5, who ducks in the lane to get free and receive the ball.
- ▼ He can pass to 1, who has gone to the corner after passing the ball to 2.
- ▼ He can pass to 3, who has come out to the three-point line.
- ▼ He can also pass to 4, who got



D.1



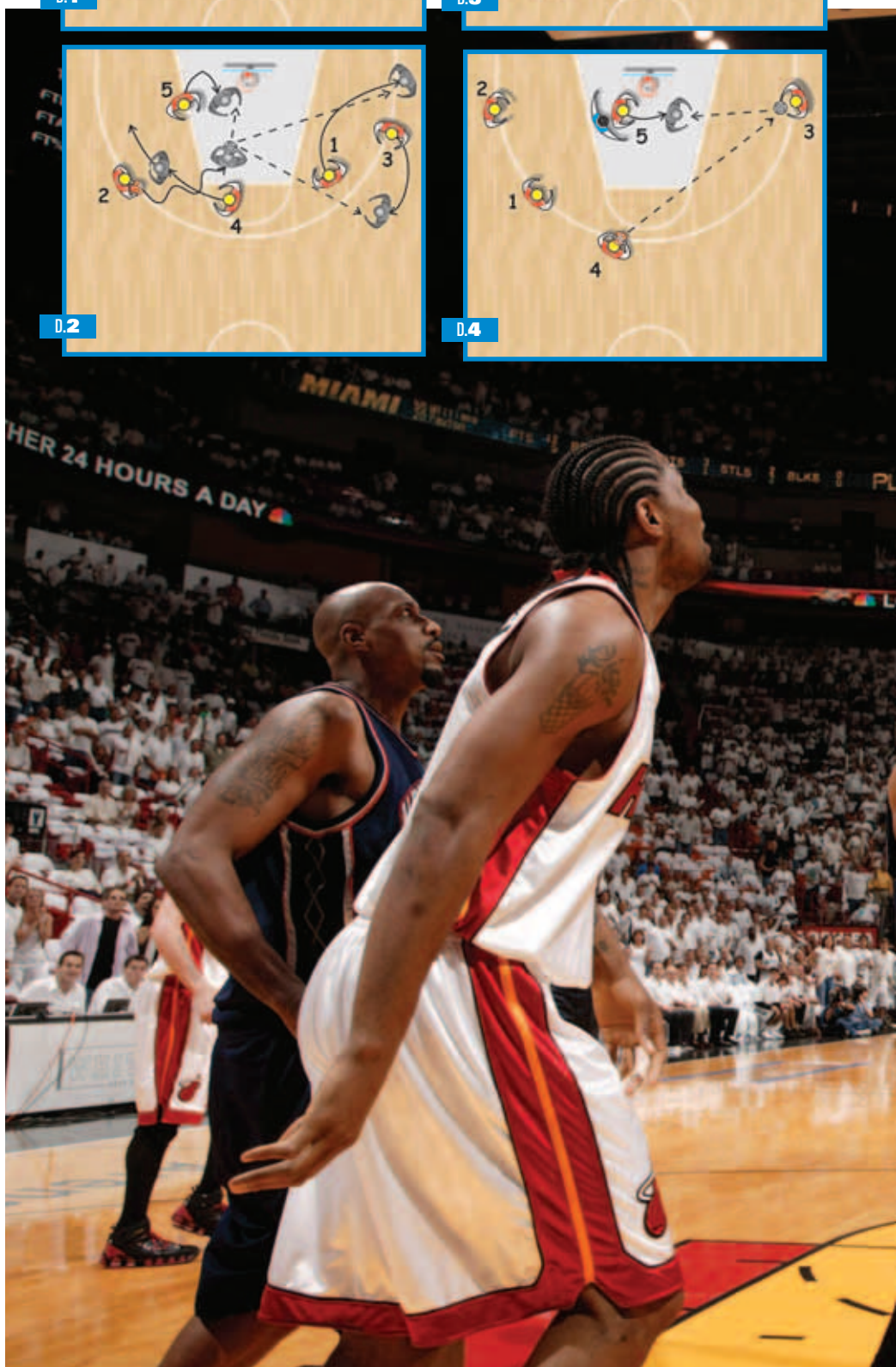
D.3



D.2



D.4



open on the wing after the screen (diagr. 2).

WITH 5 FRONTED

We also had to prepare to play against defenses put up against Shaquille O'Neal by anticipating him with a defender playing in front of him. 1 dribbles toward 2, who has gone to the corner, and then makes a lob pass to 5, who

has kept the position against his defender and now can easily shoot near the basket or dunk (diagr. 3).

The other option, if 1 cannot pass directly to 5, there is a ball reversal to the other side: 4 goes toward 1, gets the ball from him and changes side, passing to 3, who has moved lower in the corner. 3 now passes to 5 (diagr. 4).



D.5



D.6



D.7



If it isn't possible to pass the ball to 5, either directly or with a ball reversal, 1 gets a screen by 4 and drives to the basket, opening the floor. If he can, he drives to the basket, or he passes to 2 in the left corner, to 3 in the right corner, or to 5, who gets open under the basket (diagr. 5).

"TUGEAR THUMB"

Initial set-up is with 4 on the high post, 3 on the wing, 5 on the low post, 2, who begins the play starting under the basket, and 1, who dribbles to the wing, on the left side. 2 cuts along the lane, gets free off the screen by 4, comes out to the three-point line and receives the ball from 1 (diagr. 6). 2 can even go out to the corner, working off the screen by 5.

If 2 cannot shoot, 5 goes to the top of the key to screen for 2. In the meantime, 4 cuts through the lane and receives the ball from 2, or else goes to the high post. 1, who drops down lower to the corner (diagr. 7). 2 can also receive a screen by 4 and:

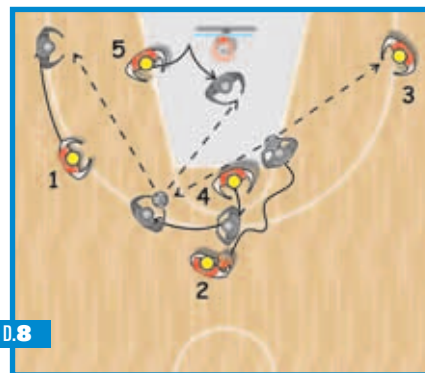
- ▼ Shoot.
- ▼ Play pick-and-roll with 4, passing him the ball, as he rolls to the basket.
- ▼ Pass to 1 for a shot from outside.
- ▼ Pass to 3 for a shot from outside.
- ▼ Pass to 5, who is now open under the basket (diagr. 8).

PLAY FOR WADE

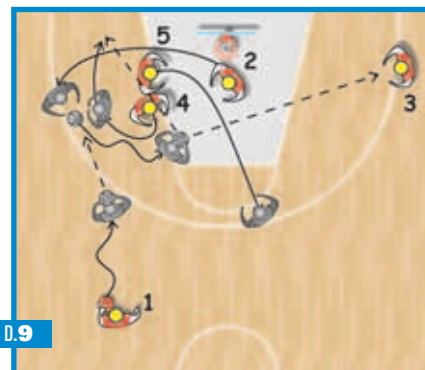
This is another play prepared for Wade. 4 and 5 play together on the low post, forming a stack, 2 starts under the basket, 3 is on the opposite corner, and 1 dribbles on the same side of 4 and 5. 2 cuts along the baseline off the screen by 5, and receives the ball from 1.

If he can't shoot, 4 screens for him and then rolls to the basket, while 5 has gone up to the free-throw line. 2 can pass to 4 or he can reverse the ball, passing to 3 (diagr. 9).

If 3 receives the ball, but cannot shoot, 5 cuts quickly to the low post on the ball side and receives the ball from 3 to play one-on-one (diagr. 10).



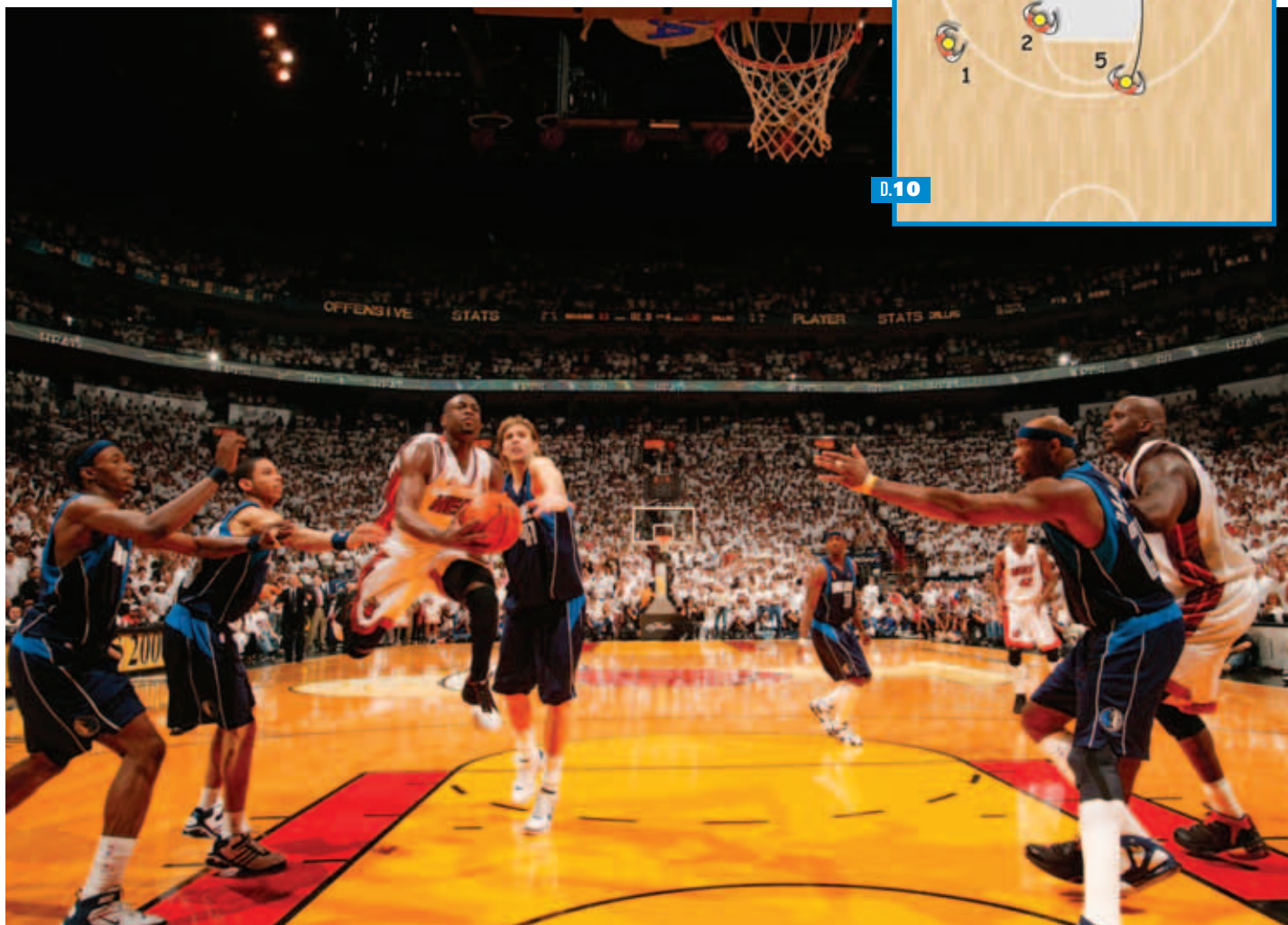
D.8



D.9



D.10



**FIBA**

We Are Basketball

FIBA STORE

**REFEREE'S SHOES** 79 €
REF: F124**REFEREE'S BOMBER**
49 € REF: F45**REFEREE'S SHIRT**
44 € REF: F44**REFEREE'S PANTS**
47 € REF: F47**ITALIAN JERSEY**
49 € REF: F113**FRANCE JERSEY**
49 € REF: F65**GERMAN JERSEY**
55 € REF: F97**CROATIA JERSEY**
49 € REF: F103**MASCOT PIN'S**
3,90 € REF: F123**MASCOT KEY RING**
4,90 € REF: F122**TROPHY KEY RING**
7,95 € REF: F119**JAPAN OFFICIAL KEY RINGS**
5,90 € REF: F117**JAPAN OFFICIAL KEY RINGS**
5,90 € REF: F118**JAPAN OFFICIAL KEY RINGS**
6,90 € REF: F118**ALL FIBA KEY RINGS**
35 € REF: F20**ALL FIBA PIN'S**
20 € REF: F15**RANKING BOARD**: 29,95 €
REF: F125**TROPHY IN LUCITE**
29,95 € REF: F121**TROPHY ON GRANITE PEDESTAL**
14,95 € REF: F120**TROPHY PIN'S**
4,90 € REF: F124**ROAD TO JAPAN DVD**: 19,99 €
REF: F110**HOOPS COACH CD**
10 € REF: F30**FIBA BALL PIN'S**: 6 €
REF: F17**FIBA OFFICIAL PIN'S**: 6 €
REF: F18**FIBA CAP** 15 €
REF: F40**MOLTEN BALL**: 75 €
REF: F75**CHAMPION CAP** 15 €
REF: F42**DVD REFEREE GUIDELINES**
10 € REF: F104**ASSIST 18**
9 € REF: F114**FIBA OUTDOOR PROJECT BOOK**
14 € REF: F115**FIBA KEY RING**
3,90 € REF: F43**BALL BAG** 29,90 €
REF: F76PURCHASE ALL THESE ITEMS ON WWW.FIBASTORE.COMManaged by www.Avenue.com



by Tom Barrise

LOW POST DEFENSE

Tom Barrise has coached several NCAA teams, before going to the NBA's New Jersey Nets ten years ago. He started as the advanced scout, and since two years ago he has become assistant coach, also helping the player personnel staff in settling the NBA Draft Day.

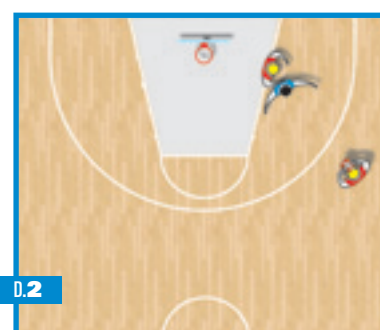
Defending the low post player is critical to our defensive success. We want to front the post to prevent opposing teams from getting the ball into the post, or, at the least force the post player to catch the ball off the lane. Our verbal for a post front is "green". By fronting the post and defending the elbow area, we are trying to take away first side scoring opportunities. When the ball is up top, above the free throw line extended, we want to make sure we are above our man in order to prevent duck-ins and to be in a position to help on penetration (diagr. 1, 2, and 3). As the ball gets entered drive and kick to the wing at the free-throw line extended, we want to compete for the paint against the low post player and "hip check" him to force off the block. When we hip check, we have to step across his top leg with our inside leg and swing our elbow over his arms. After we hip check, we want to be in a butt front position (diagr. 4).

When we front the post, it is crucial that we have everyone on

the same page. When fronting the post, the post defender must get low and sit on the post player's legs and drive him back while keeping his hands high. We want to force the offensive player to catch the ball outside the lane near the logo, or outside the hashmark. If the offensive player steps off the block by the hashmark/logo or pushes his defender up the lane by the logo, we will "circle" on the top side to recover in a 3/4 stance. We have done our job if we are able to get him off the box. Any time the ball is passed over the top of the post front, we want the post defender to spin middle to form a baseline trap with the weakside bottom defender or jump for a steal or deflection (diagr. 5).

THE ON BALL WING DEFENDER

The on ball wing defender is critical to the success of our post fronts. He forms a partnership with the ballside post defender. He must pressure the ball and really get up into his man in a no-middle stance as soon as he hears "green" being called by his teammate who is fronting the post. When the ball is on the wing, the defender at the top should shade towards the elbow and be ready to close-out if the ball is reversed from the wing to the top. We must close-out with high, active hands and



pressure the ball, ready to discourage the pass from the point to the post (diagr. 6).

BALL FROM THE WING TO THE POINT

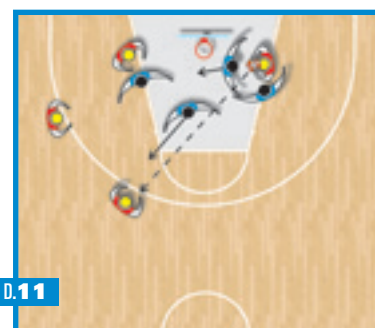
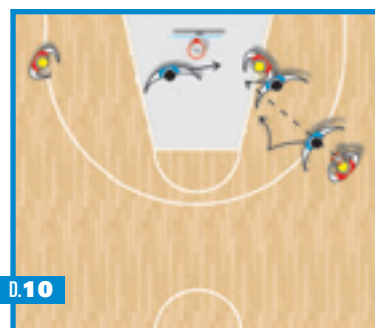
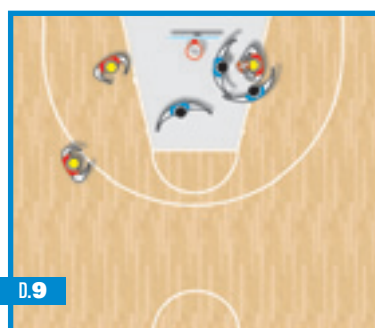
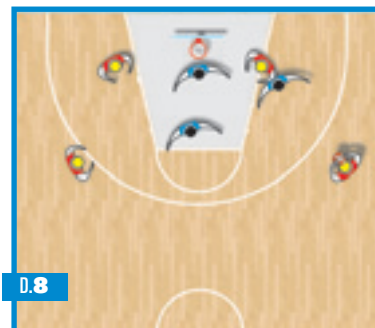
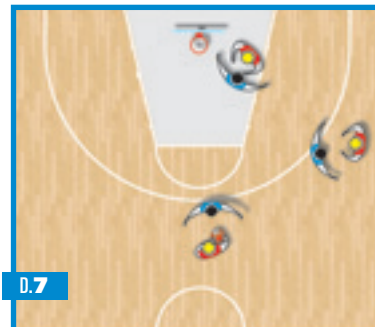
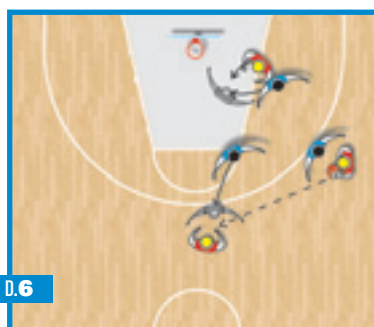
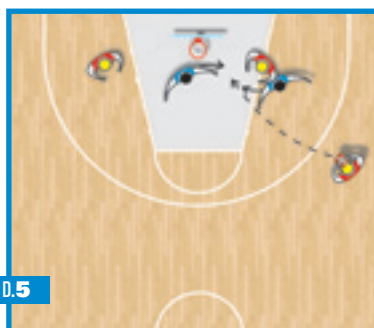
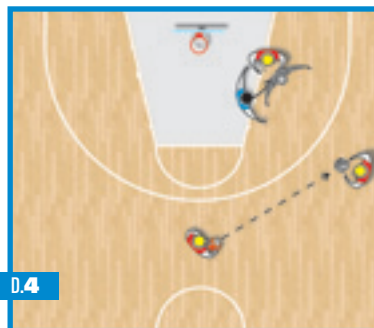
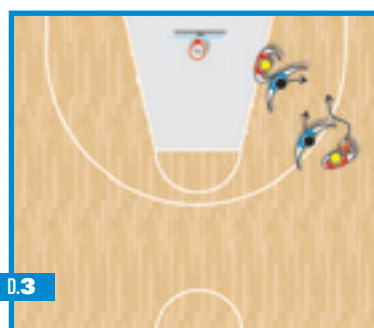
When the ball is passed from the wing to the point, we want to deny any pass back to the same side to prevent the low post player sealing on the high side. The post defender must now get on the inside of his man to prevent the point to post pass (diagr. 7). We want to go on the top side unless we are really pushed up the lane. When we front the post, the defenders on the weakside must be very active and alert, anticipating the pass over the top (diagr. 8). We want to try to invert as much as possible to keep our big people in a position to be the bottom weakside defender. As we are fronting the post, the bottom man on the weakside should give a hard stunt (3 second defensive rule) to give the appearance of help to discourage the post feed. There may be times when we "tag" the post player with the weakside bottom man to discourage a post feed. When the ball is in the air, the defender fronting the post, will spin middle and get on the offensive player's inside shoulder as the weakside bottom defender attacks the ball. We want to either form a "wall" and trap the low post player or when the opportunity presents itself go for a steal or deflection. Thus, we use the terms "2 hands to the ball" or "form a wall".

FORM THE WALL

When we form the wall, the bottom weakside defender must get body to body with the offensive player to restrict his space (diagr. 9). We must squeeze the trap and prevent any splits. On the pass over the top, the defender on the ballside wing will get to the elbow area (diagr. 10). As we rotate to the ball with the bottom weakside defender, we must V-back from the top to the baseline ready to "hit first" and root out any offensive player around the basket. On our V-back, we want to try to straddle the top leg of the defender so we do not get sealed in the paint.

BASELINE WALL

On our baseline wall we want to force the post player to throw a lob pass out of the double team. If the ball is passed out of the low post trap, we want the top defender in the weakside "1" to close-out to the first pass out of the trap. The trapper must sprint out of the double team to the weakside (diagr. 11). The bottom man on the weakside must read the trapper and the direction of the pass to determine whether he has to kick out and close-out on the perimeter.





by Piero Bucchi
and Maurizio Bartocci



BUILDING A MAN-TO-MAN DEFENSE

Piero Bucchi was an assistant coach with Rimini in 1991, becoming head coach in 1995 and winning the championship that same year. He coached Benetton Treviso in 1999, where he won an Italia Cup and reached the finals of the championship. He has coached in Rome and is currently coaching the team in Naples that recently won the Italian Cup.

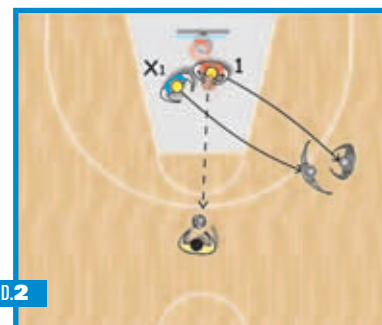
Maurizio Bartocci was assistant coach in Caserta, A1 Italian League, and then head coach. In 1998 he became head coach in Avellino, in A1 and then he became assistant coach in Naples, where he was also interim head coach in 2005.

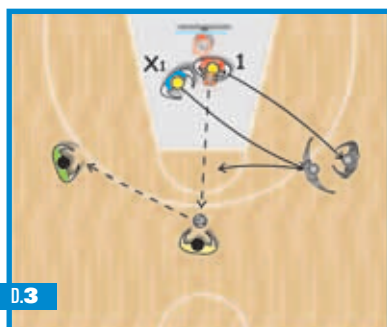
When you organize a team defense it is very important to give clear and specific rules to the players in order to avoid doubts and take away any possible alibis. If a player does not know exactly what he has to do on the court, there is a tendency that he will become lazy and won't assume any responsibility. A strong defense entails one-on-one play, and the necessity to keep the offensive player from beating you. This requires not only technical skills but also mental toughness. I am convinced that every player can be a good defender if he puts his mind to it. He has to take pride in his efforts. Good man-to-man defense is a state of mind, not only a technical aspect of the game.

To have a good man-to-man defense, you need clear and simple rules that are understood by all the players on the team.

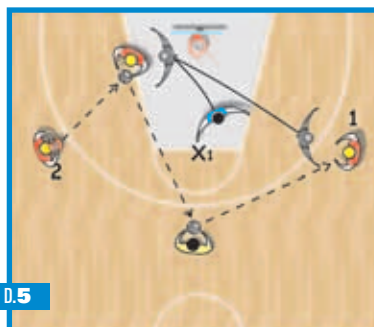
Here the simple rules we give to our players:

- ▼ Push the offense to the baseline and use at least three defensive slides.
- ▼ Deny the middle of the three-second lane. This means preventing all passes and dribble penetration in the three-second lane.
- ▼ Break the passing lanes.

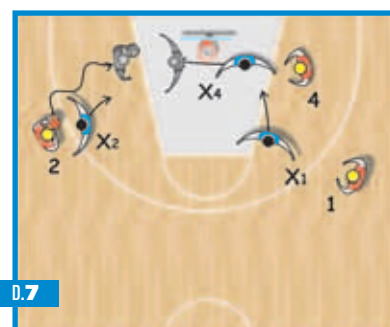




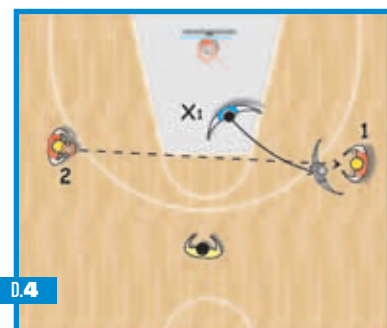
D.3



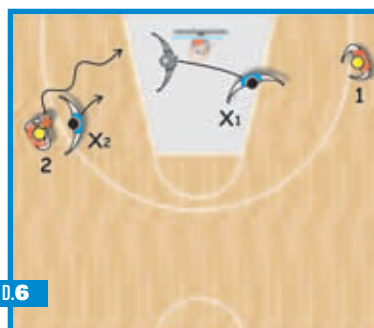
D.5



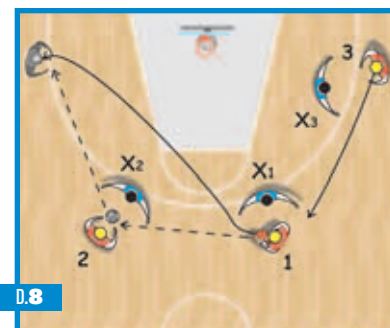
D.7



D.4



D.6



D.8

- ▼ Break the cutting lanes.
- ▼ Push the offensive player to one side of the floor, thereby defining a strong side and a weak side for the defense.
- ▼ Understand that when you are guarding a player that your four teammates are working for you and will help you when needed. You will also help your teammates when they need help.

DEFENSIVE DRILLS

Pushing to the Baseline

X1 makes a handoff pass to 1, who drives to the baseline, forced by X1, who makes three hard slides like "the attack of a fencer." 1, once he has reached the baseline, does not shoot, but makes a handoff pass to 2, and becomes the defender (diagr. 1).

Breaking the Passing Lanes

The defender lets the offensive player receive the ball a couple of feet outside the three-point line. Keeping a short distance from the offensive player, he closely watches the passing lanes. The offensive player has a teammate (or coach) to pass the ball. As the drill progresses, we add another receiver on the weakside so the offensive player now has two passing choices (diagr. 2 and 3).

On the ball reversal, we tell to the defender to attack the outside shoulder (diagr. 4).

We then add another player on the low-post position. He receives the ball, counts to two and starts the drill, driving to the lane. The defender has to stop the pene-

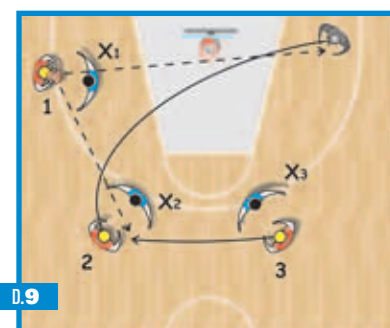
tration, and on the kick-off pass to the receiver in the middle of the court and then a pass from him to 1, 1 has to play the one-on-one (diagr. 5).

The help from the defender on the weakside has to go over the basket (not under the basket) to prevent an easy kick off. It's always difficult to find players able to stop and shoot (diagr. 6). On the rotation, 1's defender has to attack 4, trying to push him outside the three- second lane (diagr. 7).

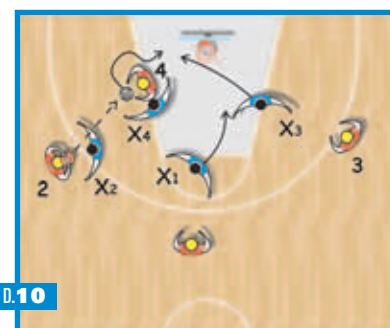
The offense moves as shown in diagrams 8 and 9; and the defenders have to work on the passing lanes. Then we run the drill on give-and-go with four players. With the low-post defense, we want in to stay within the rules and avoid a central penetration, trying to push the post player to the baseline, and taking advantage of the board in closing passing lines.

For this reason, the defender has to maintain a 3/4 stance, anticipating him in order to let him receive as possible as he can near the baseline and then guarding the one-on-one. He's got to try to send him towards the baseline where he can have the help (diagr. 10 and 11) by 3's defender, while 1's defender gets lower, ready to cover the offensive player who could receive the kick-off pass.

Now we have 1 in the middle of the court, 2 and 3 are the wings, 4 on the low post, and the coach with the ball in the middle of the court behind 1. The coach makes the first pass on one of the two sides of the court. The defenders of players 2 and 3 start the drill from the elbow of the free-throw area. The offensive players have an advantage on



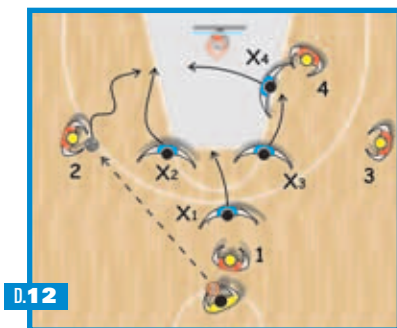
D.9



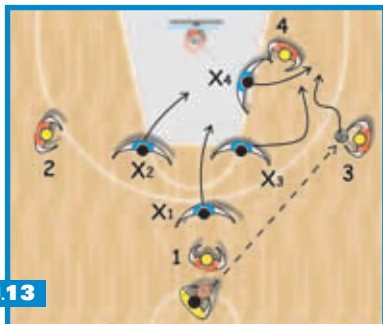
D.10



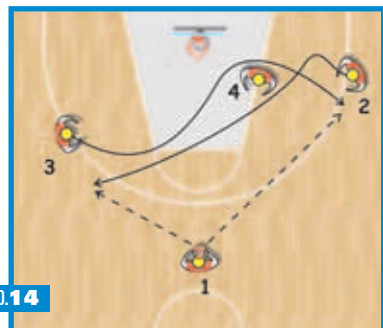
D.11



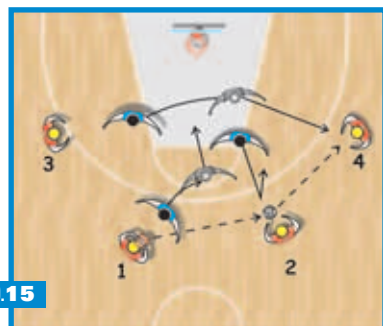
D.12



D.13



D.14



D.15

them for driving to the baseline when they receive the ball. The defender helps on the penetrations (diagr. 12 and 13).

Otherwise, we can also tell the offense to begin with a movement as shown in diagr. 14.

Denying the Shot

4 offensive players against 3 defenders. The offensive players cannot dribble. The defenders must "fly" to deny any shot. It is important that defenders talk to each other throughout the play. Constant communication is a must in order to maintain a strong defense. (diagr. 15).



CONCLUSIONS

These are some of the drills we use during our season, trying to create and give a defensive identity to a group of players with different basketball skill backgrounds. The idea is always to have all the players looking to the same direction, the same goal, and talking the same

team language.

This is a very difficult job that we try to achieve through daily work on the court in our practice sessions. We provide clear and simple rules for every player and hope that they can abide by them. When they do, the results are extremely satisfying.



Draft some real all stars

At Adecco, we know the awesome power of teamwork. With many individuals bound by a common goal, remarkable things are possible. Providing employment to over 700,000 people every day is a fine example. And it's accomplished by our 30,000 employees in 6,000 offices, serving nearly 125,000 client companies around the globe. A formidable task, indeed. But at Adecco, while we know that what an individual can accomplish is inspiring, what people can achieve together is awe-inspiring.



Adecco

adecco.com



by Raffaele Imbrogno

ONLINE BASKETBALL CLINIC

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.

Raffaele Imbrogno has been coaching since 1980. He is an Instructor for the Italian National Coaches Committee of the Federation and has been Director of the Italian Basketball Federation Study Center. Imbrogno is also the author of several technical basketball publications.

"Once upon a time..." We all know the opening line to fairy tales of our childhood. Well, it did happen once, and to a large number of lucky coaches who had been starved for basketball information and technical knowledge. These coaches were able to find some real pearls: The first technical books in English about offense and defensive strategies. Then, little by little, these same texts written by American coaches started to appear in Italian. What was once a fairy tale, soon became reality.

Soon after, coaches who travelled to attend camps and clinics in the United States, began returning in Europe with videotapes of conference presentations, and highly-produced videos put out by leading thinkers of the game, including Dean Smith at the University of North Carolina and Rick Pitino, the former coach of many university teams, the Boston Celtics, and now the University of Louisville. The big problem came in decoding these tapes from the system used in the U.S. to the PAL system used in Italy. Luckily for us, the Internet came along, and written texts about real game situations appeared, with some even carrying video highlights. We are now in a newer realm, thanks to Championship Productions, which now offers not only a complete array of videos, DVDs, and books, but also the ability to sit in the comfort of your favourite chair and take part in a technical basketball clinic.

Thanks to ADSL (Asymmetric Digital Subscriber Line) technology, which allows content-web pages and video-to be downloaded at a higher speed from the Internet site to the user, you can now sign up at www.basketballcoach.com for as many as fifteen basketball clinics. This first set of interactive clinic is completely dedicated to NBA's coaches, from a clinic held in Chicago in September, and organized by the NBA Coaches Association, in memory of Cotton Fitzsimmons, coach of many NBA teams.

The following is the complete list of clinics that are available to download from the web site:

- ▼ Mike Fratello (Grizzlies):
 - Man-to-Man Defensive Philosophy with Drills - Part I
 - Man-to-Man Defensive Philosophy with Drills - Part II
 - Utilizing the Three-Point Shot
- ▼ Hubie Brown:
 - Special Situations - Part I
 - Special Situations - Part II
- ▼ Kevin Eastman (Celtics):
 - Skill Development for Inside and Perimeter Players
- ▼ Flip Saunders (Pistons):
 - Zone Defense and Special Drills - Part I
 - Zone Defense and Special Drills - Part II
- ▼ Lawrence Frank(Nets):
 - Early Offense - Part I
 - Early Offense - Part II
- ▼ Jeff Van Gundy (Rockets):
 - Executing and Defending the Pick-and-Roll - Part I
 - Executing and Defending the Pick and Roll - Part II
- ▼ Avery Johnson (Mavericks):
 - Attacking Man-to-Man Defenses - Part I
 - Attacking Man-to-Man Defenses - Part II
- ▼ Gregg Popovich (Spurs):
 - My Favorite Individual and Team Drills
 - Offensive Concepts and the Motion Offense



By registering on the web site www.basketballcoach.com and paying your fee (it is possible to share the expenses with as many as four other authorized coaches, who can also view the clinics), you can then watch the on-court lessons as many times you want, wherever you want, in whichever order you prefer, and with whomever you want to watch them with.

**FIRST
EVER!**

COTTON FITZSIMMONS MEMORIAL BASKETBALL CLINIC

ONLINE BASKETBALL CLINIC

PRESENTED BY CHAMPIONSHIP PRODUCTIONS AND CHAMPIONSHIP BASKETBALL CLINICS

FEATURING MEMBERS OF THE NBA COACHES ASSOCIATION!

AVERY JOHNSON, GREGG POPOVICH, HUBIE BROWN, MIKE FRATELLO, FLIP SAUNDERS, JEFF VAN GUNDY, LAWRENCE FRANK & KEVIN EASTMAN

BENEFITS TO YOUR COACHING STAFF:

NO AIRPLANE TICKETS

NO CAR RENTAL OR FUEL COSTS

NO HOTEL ROOM RESERVATIONS

WATCH THE CLINIC WHEN IT IS

CONVENIENT FOR YOU!

WATCH THE CLINIC WITH YOUR

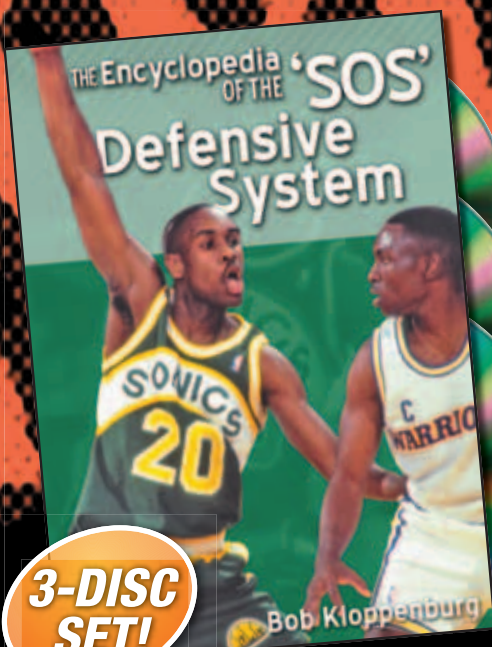
TEAM & STAFF!

EARLY BIRD REGISTRATION SAVES \$50

(THROUGH 10/14/06)

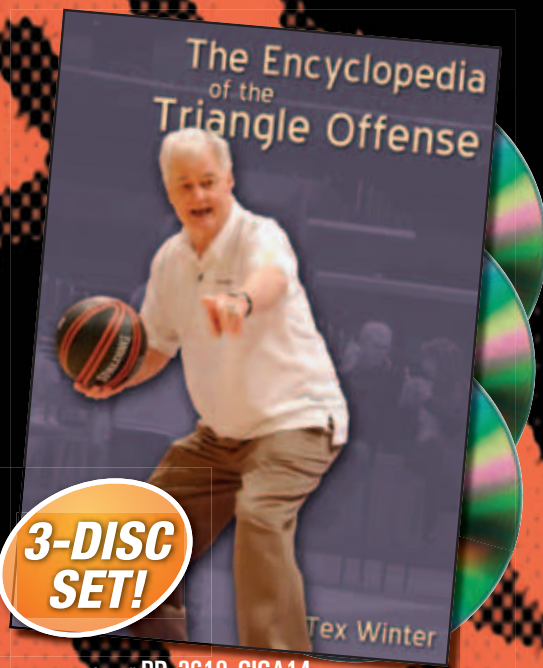
FOR MORE INFORMATION:

www.BasketballCoach.com



**3-DISC
SET!**

item # BD-2609-GIGA14



**3-DISC
SET!**

item # BD-2610-GIGA14

PHONE: 011-515-232-3687

FAX: 011-515-232-3739 | 2730 GRAHAM STREET, AMES, IOWA 50010 USA

GO ONLINE FOR OVER 3,000 DVDs, VIDEOS, & BOOKS

WWW.CHAMPIONSHIPPRODUCTIONS.COM

QUALITY PRODUCTS & SERVICES SINCE 1976





CONCEPTS OF MODERN OFFICIATING

PART I

by Valentin Lazarov

FIBA referee from 1958 to 1982 and an Honorary Member in 1976, Valentin Lazarov became FIBA Commissioner in 1983. A member of the FIBA Technical Committee since 1976, he received the prestigious Radomir Shaper Award, which is given for outstanding contribution to basketball rules and the game of basketball.

INTRODUCTION

In the course of the last few years, we have witnessed an exceptional progression and growing popularity of basketball all over the world.

Contemporary modern basketball is a spectacular and harmonious combination of sheer speed, excellent athletic qualities, aggressive defenses, and brilliant player techniques.

It is quite natural and logical to affirm that the development of the game is closely connected with the development of officiating. Consequently, when one speaks about "modern basketball," it is necessary to mention the term "modern officiating." Modern officiating means the birth of new and additional requirements for the officials.

My intention in this article is to update and systematize the new demands and requirements for game officials, since the referees are the people who are actively involved in the application of the latest tendencies in the development of the game on the court.

FACTORS INFLUENCING THE PERFORMANCE OF THE OFFICIALS

In modern basketball, the level of the official's performance is a complex

function of numerous direct or indirect factors. This could be illustrated with the following pseudo-mathematical formula:

$$Q = (A + B + C + D + E + F + G + H) \times X \times Y \times Z.$$

Where:

- Q = Level or quality of performance of the Official
- A = Physical fitness
- B = Correct criteria for physical contacts
- C = Knowledge of the psychology of players, coaches, fans
- D = Knowledge of the rules and interpretations
- E = Knowledge of offensive and defensive tactics
- F = Teamwork
- G = Mechanics of Officiating
- H = Knowledge of the work of the table officials
- X = Coefficient for talent and personality
- Y = Coefficient for ambition, strong will, and courage
- Z = Coefficient for personal chance

Of course, this formula is only an illustration and its aim is to show in which areas and on which elements the efforts of young and ambitious referees should be concentrated in order to achieve perfection in their performance on their way to becoming TOP OFFICIALS.

The formula could also be very useful for highlighting the main topics in the agenda for clinics for candidates for FIBA referees.



IMPORTANT REMARK

In the following material, I am presenting only a brief summary for each factor, underlining only the major points. The reason for that is that each factor represents a separate lecture lasting between 1 and 4 hours, including diagrams and examples from practice.

A. PHYSICAL FITNESS

The referee must follow the action on the



court as closely as possible and be in an optimal position in order to make accurate judgements. There is a high correlation between accuracy of calls and optimal position of the official. This means that a top official must be as fast as-and in some situations even faster-the players. He must be in top physical condition. Very often it's the insufficient mobility of the officials that is the reason for some calls. Being far away from the action, the

official cannot observe directly when a foul is committed, but they presume that in similar situations fouls are nearly always committed, so they whistle the play as a foul. Or, with today's players having excellent technique, a call by presumption deprives a talented player of a brilliant maneuver and a legitimate play in the last second. The position of the official far from the

action also has a psychological effect on the reaction of players, coaches, and fans. A 100% correct decision that is called far away from the place of the foul or the out-of-bounds situation almost always provokes undesirable reactions.

The dynamic action of the players and the speed at which the ball can change hands requires constant concentration by the officials during the whole game.



On the other hand, the capacity for an official to concentrate decreases sharply once he becomes physically fatigued. The same is also valid for the speed of reaction of the referee, i.e. the speed of his motor behaviour.

This process (showed in the diagram below), however, could be considerably slowed down by some factors, of which the most important is physical fatigue.

Finally, it would be useful to underline the stimulating role of the pre-game warm-up (15 to 20 minutes), not only for maintaining the consistent physiological condition of the official throughout the competition, but also for reducing the frequency and severity of muscle injuries.

CONCLUSION

Top physical fitness is not theoretical in basketball officiating, but an absolute necessity. It was not as important in the

past when the game was less dynamic and aggressive. Nowadays, however, the officials' top physical condition has a fundamental influence on their performance on the court.

B. CORRECT CRITERIA FOR PHYSICAL CONTACTS

The dynamic and attractive magnetism of modern basketball does not allow officials to interrupt the game too often, since for both participants and fans an interesting game is an unbroken stream of spectacular actions. The popularity of the game and its charm strongly depends on the official's criteria for personal contact.

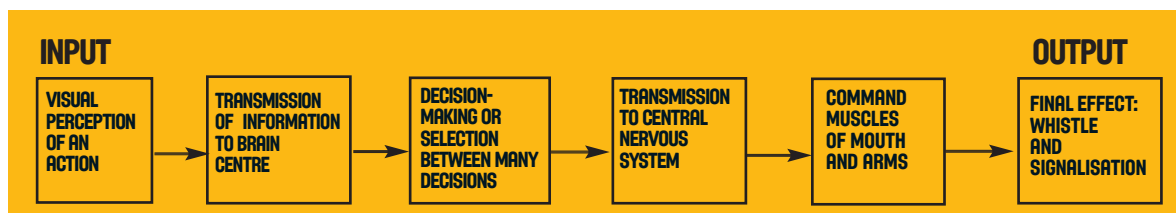
Statistics affirm that in contemporary basketball the number of physical contacts have doubled and even tripled in some instances. Almost every two to three seconds of the game, we witness

one or more physical incidents of physical contact between opponents. However, only 10% to 15% of them are sanctioned as personal fouls by the officials. That means that the referee's approach to this selection must be rather Realistic than Literal.

The art and the style of the official dealing with the contact situations is generally the most criticized area of the officiating process (around 80%).

It is practically impossible to stop the game at each personal contact since it will kill the attractive character of the game. Therefore, on the one hand we must try as much as possible not to disturb the flow of the game and on the other we must follow strictly the rules and keep constant control of the game, as we do not want basketball game to become similar to a rugby game.

All in all, a strict distinction should be drawn between incidental contacts, which are a product of the normal course of the game, and contacts that degenerate into person-



al fouls. What we understand by "Officiating in the spirit of the game" is to apply this quite difficult distinction successfully on the court.

A lot in this area depends on the individual TALENT of the official and his correct FEELING for realistic approach. This also is the boundary between the TOP and the STANDARD referee.

Principle of Advantage / Disadvantage

On the basis of all above-mentioned facts, the classic advantage / disadvantage principle was created. It advises the officials to consider as personal fouls all physical contacts which:

- ▼ Give an advantage to the player who committed them or to his team.
- ▼ Cause a disadvantage for the opponent's player or team.

I always add this very important point:

- ▼ Become systematic and risk leading to an escalation of roughness or losing

control of the game.

Trying to apply this principle on the court, the Officials must be aware it is fully legalized by FIBA Rules which state: "The Officials should not seek to interrupt the flow of the game unnecessarily in order to penalize personal contact that is incidental and which does not give to the player responsible an advantage nor place his opponent at a disadvantage..."

Areas of Application

- ▼ Attractive combinations.
- ▼ Direct drive towards the opponent's basket.
- ▼ Fast breaks.
- ▼ Act of shooting.
- ▼ Passing the ball.
- ▼ Dribbling the ball.
- ▼ Loss of balance near boundary or center lines.
- ▼ Fight for position on the floor.
- ▼ Loose ball on the floor.
- ▼ Screens.

CONCLUSION

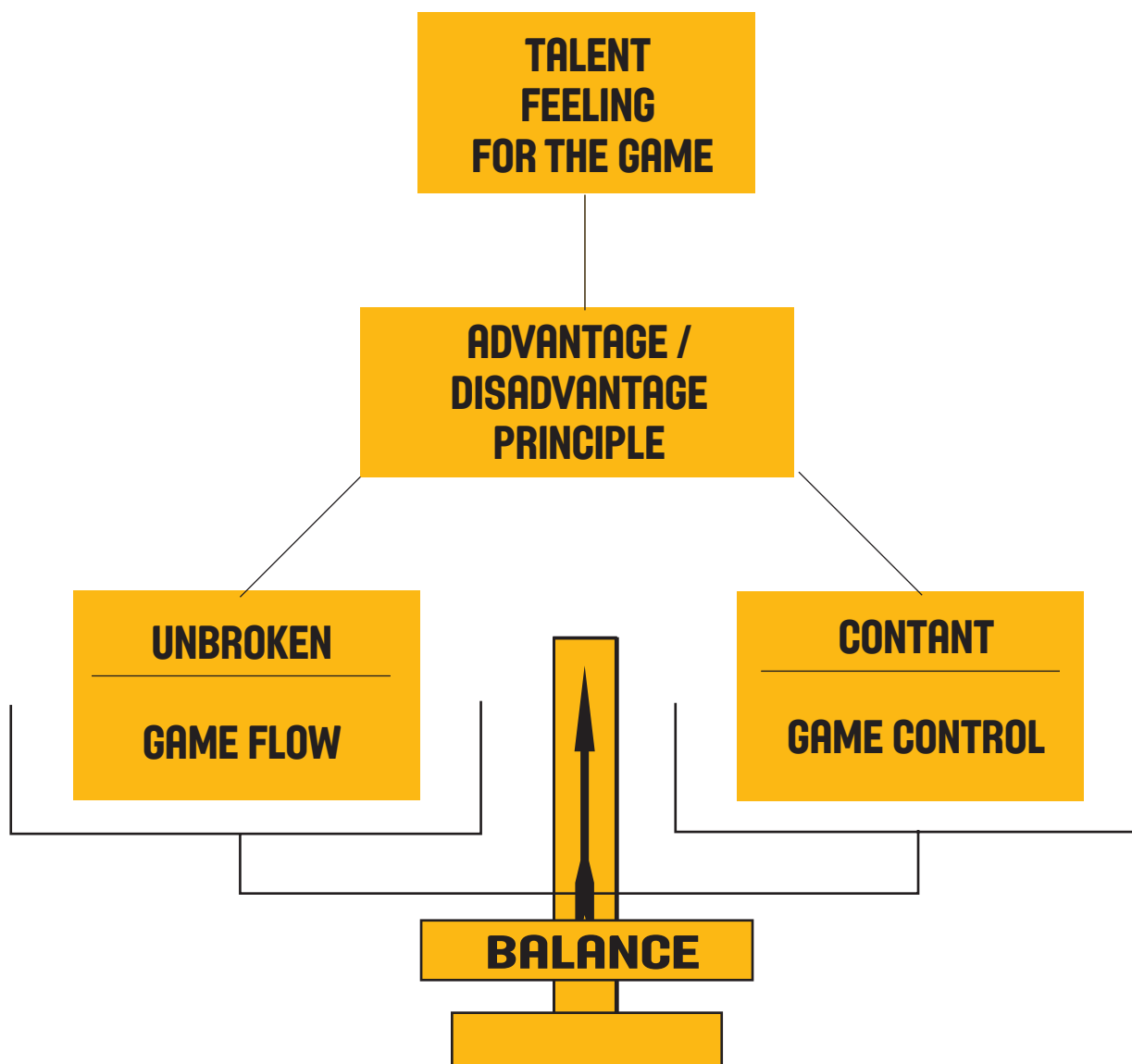
Knowledge of the spirit of the advantage/disadvantage principle and the mature and competent judgment of the Official in each individual contact situation should be the KEY factor in deciding whether the physical contact should or should not be considered as a personal foul (see the chart).

The final decision: "Foul or no foul" should be based on the answers to four basic questions:

1. What happened?
2. Who is involved?
3. Why did it happen or who was responsible?
4. WILL THIS AFFECT THE GAME?

**THE SECOND PART OF THE ARTICLE
WILL BE PUBLISHED**

ON THE ISSUE N. 24 - JANUARY/FEBRUARY 2007.



RIGHT OR WRONG?

QUESTIONS

The following questions focus on the document, "FIBA Official Basketball Rules: Official Interpretations." A free download is provided on the FIBA website (www.fiba.com). For additional clarifications, explanations or examples, please consult this document.

- Before the jump ball can be administered, the scorer realizes that two of the players are wearing numbers that are different from those on the team list. Shall the referee direct the scorer to correct the numbers on the scoresheet, after which the game shall resume without penalty?
- In the pre-game warm-up, team A and team B practice at the correct baskets as prescribed by rule. When the jump ball is administered to start the game, however, both teams mistakenly face in the wrong directions and play begins. A5 scores two points, at which time the error is discovered. Shall the two points scored by A5 be awarded to team B and credited to the team B captain?
- During the 1st period, A5 attempts a shot for a basket. While the ball is in the air on the shot, the 24-second signal sounds, after which the ball enters the basket. Team A immediately requests a time-out. Shall the time-out be granted?
- A3 is awarded two free-throws. After the first free-throw but before the ball is at the disposal of the player for the second free-throw, team A requests a time-out. On the second free-throw, A3 commits a violation. Shall the time-out be granted immediately?
- A3's shot for a goal has touched the rim and is rebounding above it when B5 reaches through the basket from below and tips the ball away from the basket. Shall two points be awarded to A3?
- A5 is a player-coach. During an interval of play, A5 commits a technical foul. Shall this technical foul be penalized as a coach's foul?
- After players from both teams have left the team bench areas during a fighting situation, the officials determine that play shall resume with a possession arrow throw-in for team A. Shall this throw-in take place at the sideline or baseline place nearest to where the ball last became dead?
- A2 is awarded two free-throws. While the ball is dead following the first free-throw, coach A and player B3 commit technical fouls. Shall A2 be awarded a second free-throw, after which the game be permitted to resume as it normal-



- ly would following any last free-throw?
- A3 is awarded two free-throws. Before the ball is placed at the disposal of A3 for the first free-throw, a time-out is granted to team B. After the time-out, the officials erroneously award the free-throws to A5. The error is discovered after the unsuccessful first free-throw. Shall the free-throws awarded to team A be cancelled and play resume with a team B throw-in at the free-throw line extended?
- Following a team A field goal during the final two minutes of play in the 4th period, the ball bounces far away from the in-bounds area. B8 is waiting at the scorer's table to enter the game as a substitute. Shall the official sound the whistle and permit B8 to enter the game?

ANSWERS

- Yes; Art. 7
- No; Art. 9
- No; Art. 18
- Yes; Art. 18
- No; Art. 31
- No; Art. 38
- No; Art. 39
- Yes; Art. 42
- Yes; Art. 44
- No; Art. 46



by Tony Goodwin

2006 COMMONWEALTH GAMES BASKETBALL TOURNAMENT

Tony Goodwin has been Competition Manager for the Basketball Tournament of the 2006 Commonwealth Games in Australia. He is currently Leading Teacher at Melbourne High School, and School Sport Australia National Secretary of Basketball. He was also Chairman of Pacific School Games Basketball Working Party.

The inclusion of basketball for the first time in the Commonwealth Games provided another major basketball tournament for FIBA teams. Seventy one countries with a third of the world's population were involved in this 16 sport, 24 discipline event. A celebration of sport and culture of this magnitude not seen in Victoria for 50 years!

The Commonwealth Games Federation (CGF), in conjunction with the Australian Commonwealth Games Association (ACGA), the State Government and Federal Government spent nearly \$2 billion of Australian dollars in staging this event. Some 4,500 athletes along with 1,500 officials participated in this event with the assistance of 1,200 technical officials and nearly 15,000 volunteers.

Once the decision was made by ACGA to include basketball, FIBA assisted the organising committee (M2006) in the process to select the participating countries. FIBA used a different process to the usual qualifying tournaments that exist for the established championships, eg World Championships, as this was the first time for this tournament. The process decided upon was that FIBA set up a Commonwealth Games sub committee, who then wrote to all potential participating countries asking them if they wanted to be part of the Commonwealth Games. Once the countries that were interested responded, the sub committee then chose the strongest 8 teams for each of the men's and women's competition. M2006 then took responsibility for these nominated teams and went ahead with the organisation of the tournament. The teams that participated are listed along



MEN

1ST
2ND
3RD
4TH
5TH
6TH
7TH
8TH

AUSTRALIA
NEW ZEALAND
ENGLAND
NIGERIA
BARBADOS
SCOTLAND
SOUTH AFRICA
INDIA

WOMEN

1ST
2ND
3RD
4TH
5TH
6TH
7TH
8TH

AUSTRALIA
NEW ZEALAND
ENGLAND
NIGERIA
MOZAMBIQUE
INDIA
MALAYSIA
MALTA

with their final placing in the tournament: The organisation of the tournament was made interesting by the State Government decision to take all the preliminary round games to regional Victoria. As the major funds contributor and with a state political election looming the State Government directed the M2006 to take basketball to the regional centres. Once the decision was mandated M2006 had the responsibility of taking the 24 preliminary games to 4 regional centres. Four boutique stadiums at Ballarat, Bendigo, Geelong and Traralgon were chosen. The stadiums were between 1 hour and 2 hours 30 minutes from the games village in Melbourne. Each stadium seated between 1,000 and 1,500 spectators and all required extensive upgrades to bring them up to international standard.

The upgrades included a completely new stadium at Traralgon. At Geelong a new floor and a changed seating bowl along with new floor mounted backboards, rings, and scoreboards. Ballarat is a more modern stadium and received a lighting upgrade as well as structural upgrades. Finally, Bendigo which was the live TV venue received a lighting, a seating, a scoreboard and some structural upgrades. The finals were then shifted to Melbourne where they used a modern 10,000 seat stadium in the sports precinct in the middle of the Melbourne central business district (CBD). These upgrades are a fantastic legacy for regional basketball in Victoria.

M2006's responsibility was to make this event one to remember and only 6 years after Melbourne's northern neighbour Sydney hosted the Olympics. Interesting that the organisational structure incorporated within M2006 to make this successful was a venue based operation. The major program areas that were included in this venue based operation were: All these program areas worked on two floors of a major building in the CBD during the planning phase (2004 - 2005) and finally numbered around 1,000. Two to three months prior to the games the workforce was split up and sent to work in each of the venues. 8 major venues and



VENUE OPERATIONS

WORKFORCE ROSTERING

TIMING, SCORING AND RESULTS

CLEANING AND WASTE

SPORT

TECHNOLOGY

SPECTATOR SERVICES

SPORTS PRESENTATION

BROADCAST

ACCREDITATION

TRANSPORT

MEDICAL

MEDIA

SPONSORSHIP

CATERING

TICKETING

7 smaller venues became unique teams with all the above program areas as part of each team. These teams were able to provide the major organisational support for the sporting component of this event. Along with this M2006 incorporated a cultural program, run on the same basis that provided the non sporting entertainment.

The next issue was to get spectators to embrace the games. Australia has 20 million people and they enjoy their sport. The state government changed the school holidays for 2006 and brought them forward to include the duration of the games. All other major events in Victoria and Australia were shifted, the Formula One Grand Prix was put back a week, so that during this period of time the Commonwealth Games event was the focus of all Australians.

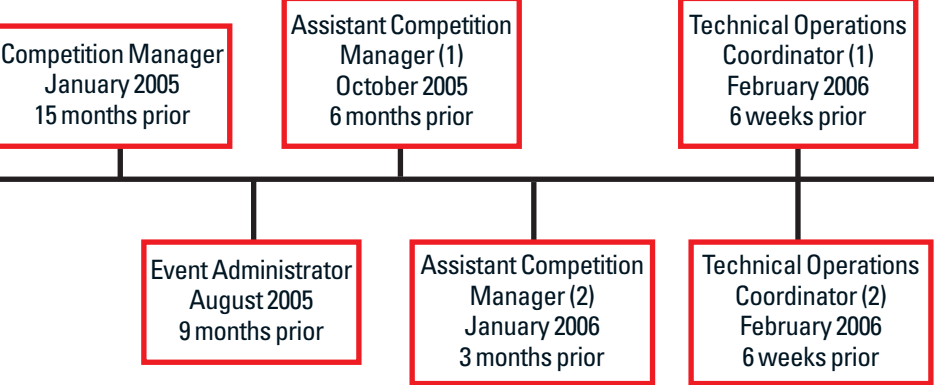
Twelve months prior to the games the first of the ticketing ballots was commenced and throughout the lead up to the games further ballots and ticket sales were run with the consequence that most of the competitions were sold out prior to the games. This was the case with all 20 sessions of basketball. Interestingly M2006 only ran 5 afternoon sessions and the other 15 sessions were evening sessions, which helped to sell the tickets. Thirteen of the sessions were at the regional centres and seven were run in Melbourne. All up somewhere around 85,000 to 90,000 spectators attended the basketball tournament.

More importantly all teams were playing in front of a packed stadium. The atmosphere was always exciting and this helped to produce better games. Our Technical Delegate, Lubomir Kotleba could not believe the 10,000 strong crowd for the first session at the Multi Purpose Venue (MPV) when there was a women's game being played between Malta and India. Comments from all teams were extremely positive about how the spectators embraced all the different teams. To add interest and balance, each session had a men's and women's game and this helped the atmosphere of the session even if the games were not close.

The actual running of the basketball tournament on the field of play (FOP) came down to a paid staff of 60-70 technical officials (TO) from overseas and from Australia and 70 sport specific volunteers (SSV) from across Australia. Across the first 6 days 2 regional venues were operat-

ing each day and hence the need to have this number of people available to operate all the games. The final 3 days of competition were in the main venue (MPV) in Melbourne only. The paid workforce was essential to the success of the basketball tournament. The timeline for the commencement of each

position is shown below. My role was that of the competition manager (CM) and I was responsible for managing all the personnel and the tournament. The event administrator (EA) coordinated all the planning aspects of the tournament. The two assistant competition managers (ACM) assisted in the planning





phase then managed the 2 teams of personnel that ran the tournament at the different venues. They were assisted by the technical operations coordinators (TOC) who were charged with controlling the FOP. This operational team format worked very well. This operational team worked very close with all other program areas to

ensure the competition would be successful. The actual delivery phase saw this team divided into 2 sub teams of three operating each night. Team 1 consisted of the CM, an ACM and a TOC. Team 2 consisted of an ACM, the EA and a TOC. Team 1 ran the preliminary rounds at Bendigo which was the live TV venue and team 2

had six days of competition in the other three regional venues.

FIBA nominated the Referees. M2006 funded Basketball Australia money to conduct a training program across Australia to ensure Commissioners, Score Bench officials and Statisticians were trained up to International standard. This funding has been well utilised as a strong legacy has been left for the local domestic basketball infrastructure and for any future International competitions that may consider Australia as an International venue.

The logistics of organising the participating CGA's along with all the volunteers became the teams focus. All the transport, regional accommodation, catering, medical and any other requirement were carefully organised and timetabled. Along with the organisation of the accommodation, uniforms and rostering of TO's and SSV's this was made extremely interesting by running this tournament out of five venues.

To assist teams we accommodated them near the regional venues on the day of scheduled games at those venues. The teams of 12 players and 5 officials were transported on 45 seater buses and all meals or catering requirements were organised around their requests. Teams were allocated doctors and physiotherapists if they did not have these already organised.

In the 6 months leading up to the tournament the teams planning involved direct continual contact with team managers either through handbook, bulletin or email release. In the 3 months leading up to the games telephone and email became the main communication tool. This allowed for proactive forward planning and provided all teams with information about many different issues. Any requests were considered and where possible made available to all teams.

M2006 was able to provide an event that has left all who were involved with a very positive life long experience and were able to leave a huge legacy for the domestic basketball infrastructure in venue upgrades and technical official training. It also provided an event where all the participating athletes have had a chance to experience another top class basketball competition that fits well into the overall FIBA program.



www.fiba.com

International Basketball News
connect www.fiba.com





ELECTRONICS AND BASKETBALL

While the media, fans, players, and coaches are all focused on the action on the basketball court, most people are completely unaware of all that is going on behind the scenes to ensure that the on-court action takes place seamlessly, and that there are no problems from the opening warm-ups to the final buzzer. For this, we have the valuable partners of the FIBA Study Centre to thank. Here is a look at what some of them do to keep the game going.

PHILIPS LIDAC INT.: SYNERGY IN THE WORLD OF SPORTS LIGHTING

Royal Philips Electronics has been in business since 1891, when it began manufacturing the first commercial incandescent lamps at their factory in Eindhoven in The Netherlands. Today the company has four main operating divisions: Consumer Electronics, Medical Systems, Domestic Appliances and Personal Care, and Lighting. This Dutch multinational company employs more than 160,000 people in more than 60 countries. The diversity of the business continues within lighting itself and includes "Solid State Lighting", "Urban Architectural", "Indoor", "Road and Tunnel" and "Sports and Arena". Increasingly the boundaries between these business segments are breaking down and the Company is taking a more 'holistic' approach. For the customer, this means that all aspects of a project can be integrated from the moment the venue is first seen, to the entrance/ticketing and merchandising, right through to the sports arena itself.

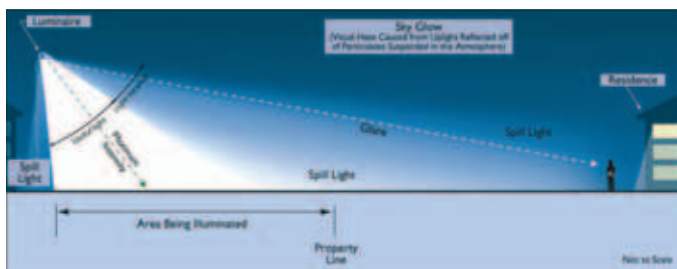
What is different about Philips' lighting? The answer to this can be divided into two parts: The company's products and its experience.

Products. Philips manufactures lamps, making it the only lighting manufacturer that can benefit from the synergy created by this combined know-how.

For non-televised indoor or outdoor arenas, OptiFlood and OptiVision are two examples of products that can provide light evenly over the playing surface and at the same time ensure

the light is controlled for spectators and local residents, thus preventing "obtrusive" light.

PHILIPS



Obtrusive light (sometimes called "light pollution") is a growing focus of attention in the lighting industry. Quite apart from disturbing local residents and nature, obtrusive light is also wasted energy.

For higher-level and televised sports, the Philips ArenaVision lamps provide the ideal solution. It is particularly well adapted to a wide range of sports thanks to the choice of outputs and optics for indoor and outdoor venues.

ArenaVision created a considerable industry shift, when the first version was introduced in 1988. Since then, many attempts have been made to copy it, but it still remains the only sports lights offering seven optics so the highest specifications can be met for international sports competitions.

Experience. Besides the products, there is the simple fact that Philips has been involved in more sports venues and events than any other manufacturer. Today, this experience is available either through a local Philips organization or from the dedicated international sports lighting design team based in Miribel, near Lyon, France (Philips LiDAC International). Their work also involves close co-operation with the International Federations.

This year saw the launch of the new edition of the GAISF guide for artificial lighting of sports venues in front of all the Federations in Seoul at Sport Accord. In addition, Philips has worked with FIBA, FIFA, IAAF, FIH, UEFA and the ITF to produce specialist lighting guides. All provide impartial advice on how to provide the best solution for every type of venue, from an individual community sports arena to the highest-level televised events. Its partnership with FIBA is proof of this longstanding commitment to quality.

www.lighting.philips.com



PRECISION TIME SYSTEMS: NO TIME MISTAKE

Precision Time Systems began operations in 1993. The company has created a unique timing system that synchronizes the whistle of the sports official and the game clock. The reaction time is instantaneous and it eliminates human error, particularly at the end of a competitive basketball game.

This product has introduced the sports organizations to a whole new world of accurate timekeeping with features that will enhance the quality of athletic events.

The Problem. Actual playing time is determined by the timer's ability to hear the official's whistle and the speed with which the timer can stop the clock. This "lag time" lost by the timer's reactions is often a full minute or more over the course of a game. Excessive crowd noise in end of game situations has caused time-keeping errors, which have affected strategies and

even the outcome of games. **The Solution.** With the Precision Time system, the official's whistle-stops the clock instantly, eliminating "lag time" and end-of-game errors. This unique system protects the integrity of the game as well as the reputation of the home team. It eliminates guesswork by the timekeeper caused by not being able to hear the officials' whistle, because of crowd noises and other distractions.

How It

Works. The

Precision Time System works via a radio transmitter in the belt pack worn by the officials. Attached to the belt pack is an omni-directional microphone that docks in the microphone adapter on the lanyard just below the whistle. When an official blows the whistle, the belt pack recognizes the frequency of the FOX 40 whistle and sends a radio signal to the base station receiver that is connected to the scoreboard controller, stopping the clock instantly. The Precision Time System not only stops the clock, but it gives the official timer and each referee the ability to restart the clock. Each belt pack has a start button, so the clock can be started from the floor if necessary.

www.precisiontime.com



Precision Time Systems, Inc.®

THE PROBLEM
Lag, guessing, error!
Actual playing time is determined by the timer's ability to hear the official's whistle and the speed with which the timer can stop the clock. This "lag time" lost by the timer's reactions is often a full minute or more over the course of a game. Excessive crowd noise in end-of-game situations has caused time-keeping errors, which have affected strategies and even the outcome of games. Basketball rules are written in terms of seconds for certain situations, so "lag time" is unacceptable, and end-of-game errors should never happen.

THE SOLUTION
A Precision Time System!
With the Precision Time System, the official's whistle stops the clock instantly, eliminating "lag time" and end-of-game errors.

HOW IT WORKS
The Precision Time System works via a radio transmitter in the belt pack worn by the officials. Attached to the belt pack is an omni-directional microphone which docks in the microphone adapter on the lanyard just below the whistle. When an official blows the whistle, the belt pack recognizes the frequency of the FOX 40 whistle and sends a radio signal to the base station receiver that is connected to the scoreboard controller, stopping the clock at the speed of light. The Precision Time System not only stops the clock, it gives the official timer the ability to restart the clock, as well as each official. Each belt pack has a start button, so the clock can be started from the floor, if necessary.

FOX 40
The Precision Time System uses the same technology that protects our military aircraft from enemy interference. Signal interference, other whistles, crowd noises, and hacker attempts to defeat our system are excluded as potential hazards.

FIBA
Official Timekeeping System



NEW DEAL: A WAY TO COMMUNICATE

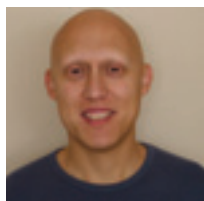
New Deal has been a long-standing official FIBA supplier, providing rotating advertising

boards for the playing court areas for all main competitions of FIBA since 1996. The rotating advertising systems for sports events, the company's core business, have obtained German TUV certification and are currently undergoing approval and homologation by FIFA as well.

What New Deal does best is help plan, create, and install advertising systems that make the most of available space, fit perfectly in the urban setting and, at the same time, serve as a source of information for the public. Moreover, the company can offer advice on sales strategies and how to approach the market. The company both rents and sells rotating advertising systems for sports events, rotating back-lit display boards (from 70 x 100 cm up to 3 x 2m) for indoor use and commercial centers, and also has rotating prisms available in all sizes, through to LED (light emitting diode) systems.

Despite the high costs involved, the use of LED displays (which can also be combined with other products) is growing at an exponential rate for many different reasons: They are not only practical, but they have an instant impact on the public when its advertising messages are rapidly relayed. Combining motion with a bright, clear image, they also convey innumerable messages in a single space.

www.newdealsrl.com



by Nacho Coque

STRENGTH CONDITIONING FOR THE SPANISH NATIONAL TEAM

Nacho Coque Hernandez is the strength and conditioning coach of the Spanish National teams since 1994, as well as member of the Technical Committee of the Spanish Basketball Federation. He was part of technical staff of the Spanish National Team winning the 2006 FIBA World Championship. He is also a first level basketball and track and field coach.

I'm going to use this article to explain some important concepts that we kept in mind at the time of preparing for the 2006 FIBA World Championship in Japan. I want to point out how we outlined our strength-training program and how we eventually incorporated it into the training of the Spanish Men's National Basketball Team.

APPROACH TO THE CONCEPT OF STRENGTH TRAINING IN BASKETBALL

The training of strength is an important part in the development of a basketball player because of the power necessary for running, jumping, passing, and shooting. Many of the movements on the court are quick and explosive, and they require high levels of explosiveness, especially in the lower part of the body. The capacity to generate power in a short period of time is one of the characteristics of basketball. Strength represents the capacity of a subject in order to win or to bear a resistance. According to Grosser and Müller (1989), it is the capacity of the neuromuscular system to overcome resistance through muscular activity (concentric work), to act against the same resistance (eccentric work), or also to maintain this one (isometric work). In much simpler terms, this means that there is a direct relationship between an athlete's performance and his strength levels, and for this reason increases in strength will improve individual performance and team performance.

RELATIONSHIP BETWEEN STRENGTH TRAINING AND TOURNAMENT SCHEDULE

Two are the aims of a strength training:

1. Maintenance of Stamina

Over time, the player must develop a strength base that will allow him to maintain high skill levels throughout the course of a competition. At the same time, the player must develop maximum aerobic power to allow him to play at the highest levels throughout the game, while also devel-

oping anaerobic strength, which will allow him to make quick bursts of movement, and quick recovery from these power bursts.



2. Quality of Movement

The aim of strength training is to improve a player's explosiveness, an essential quality needed for jumping, making a first step on offense, and for playing good defense. Think about the players' explosiveness in a fast-break, a final lay-up with maximum intensity to score a basket, and a one-on-one play in the final seconds of a game. Each movement is dependent on strong muscles.



METHODS USED IN STRENGTH TRAINING TO IMPROVE SPEED

In the following analysis I will review the various forms of strength work we used with the Spanish Men's National Team to enhance specific speed and explosiveness. Exercise routines included the following:

1. Training of Maximum Strength with High Loads

This theory has its base in the majority hypertrophy of fibres FT, the improvement of the synchronization of motor units and the adaptation of the recruiting model, being careful as the authors say, because the excessive hypertrophy modifies the fibres' disposition in connection with their point of insertion, increasing the angle of penetration of the same ones and compromising the muscle speed contraction (Tesch and Larson, 1982).

2. Strength Training with Low and Medium Loads and High Intensity in Order to Improve Non-specific Speed

This type of work was used in the second and third week of pre-season training. We look for a transition of the strength from a generic base to the more explosive basketball strength, reducing the loads and generating greater speed in execution. This helps develop QUALITY OF MOVEMENT.

3. Strength Training with Low Loads and High Intensity in Order to Improve Specific Speed

We used this type of work as we approached the competition, trying to reproduce real game situations. We used elastic tubing of varying resistance that was looped around the player's waist. The player would then use maximum effort against the resistance of the tubing while going through a variety of typical basketball movements.

4. Reactive Training: Plyometrics

Developed from exercises used by coaches and athletes in the former Easter Bloc countries in the mid-1960s, plyometrics is a type of training designed to develop power characterized as "explosive." In contrast to the slow, sustained muscle actions of typical resistance exercises, plyometric power concentrates a large amount of force in a very short period of time, thereby mimicking an athlete's movement during competition. Plyometrics help in basketball since rapid acceleration of the body and change of direction are requirements.

How plyometric exercise physiologically improves strength and power is still unclear. It's thought that since tendons and muscle are elastic, plyometric drills convert the natural stretch reflex that occurs during a muscular contraction into an equal and opposite force.

Plyometric training involves exercises that produce a rapid lengthening of a muscle quickly followed by a forceful shortening. This occurs, for example, when the athlete performs a basic plyometric drill such as jumping over consecutive barrier of varying heights, or hopping, skipping, or bounding over distances of up to 100 meters.

5. Current Proposal of Application

In the fusion of the last two types of strength workout (strength with low loads of high intensity + plyometric) there is a high percentage of the tapering phase used in the two weeks before the World Championship, in which we realized two three sessions-cycles where the alternation of the work was organized in the following manner:

Before the pre-season practice began, players carried out personal muscular work based on the development of basal-hypertrophic strength. This type of work is the support for a

next request of the maximum strength with high loads and the explosive strength. Players carry out general drills with loads between 60% and 80% of 1 MR (maximum repetition).

To sum up, we can say that the strength work program follows the scheme:

A. BASAL-HYPERTROPHIC STRENGTH

B. MAXIMUM STRENGTH

C. EXPLOSIVE STRENGTH (SPEED)

In addition to this training, team members also performed resistance exercises designed to prevent injuries. These included:

BASAL MUSCULAR STRENGTHENING TRAINING

This type of exercise is carried out during most sessions and consists of a series of individual muscular strengthening drills that help prevent back injuries while increasing overall physical conditioning. Exercises focused on the abdominal muscles, which also translated to better jumping, sprinting, and rebounding.

TRAINING WITH ELECTRO STIMULATION

The possibility of carrying out training with electro stimulators has given us the following advantages:

- ▼ Carrying out compensative and preventive training with the players during the journeys.
- ▼ Carrying out drills of maximum strength for the players with articular problems with no injury risks or a relapse of significant pathology.
- ▼ Strengthen small muscular groups difficult to localize with general drills, but in some case decisive for the performance.

CONCLUSION

Incorporating basketball-specific heavy resistance training into their conditioning program helped to prevent injury, enhance endurance, and improve strength and explosive power. Developing a basketball-specific weight-training program can strengthen muscles and connective tissue, which may well offset the intense pounding on the legs that weeks of on-court basketball training and competition can produce. Strengthening the muscle groups of the upper body can also contribute to improved form when fatigued, and allow the athlete to maintain performance standards even at the end of a highly contested game.





HOLDEN: "PAPALOUKAS IS AT SAME LEVEL AS JASIKEVICIUS"

JR Holden knows a thing or two about competing at the highest level of basketball. The 30-year-old playmaker has helped CSKA Moscow to the past four Euroleague Final Fours, including finally winning the title last season. He also has won at the club level in Latvia, Belgium and Greece. And this summer the naturalised Russian averaged 23 points a game in leading the Russian national team to the top spot in Group C of the EuroBasket 2007 qualification tournament, securing a berth in next summer's show in Spain. Now, Holden is busy trying to keep CSKA Moscow at the top of European club basketball. The team beat the Los Angeles Clippers 94-75 in the Russian capital and after winning against Maccabi Tel Aviv in

Cologne, they lost to the Philadelphia 76ers. The Pittsburgh native recently spoke to FIBA.

FIBA: JR, first off congratulations on Russia's successful qualification for EuroBasket 2007. You finished 5-1 in the group with a new coach - David Blatt - and without Andrei Kirilenko. How satisfying is that?

HOLDEN: "I came over this year and we were just really focused on qualifying. We thought we were in a group where we could qualify. We just had to play good, play hard and play together. Without Kirilenko, we knew it was going to be difficult. But I think we played pretty well. We had a new coach and a new system. I think the system was a little better for me - a little more push the ball-type of system with more quick shots and pressure defence. And that's more to my strength. I feel I played very well and the team played very well. We qualified and now we're just looking forward to this EuroBasket."

FIBA: How do you see Russia's chances in Spain, where the EuroBasket will be staged?

HOLDEN: "We know it's going to be tough, especially with Greece and Spain and Italy. All those teams are competing and getting better. Italy competed at the 2006 World Championship and they were very young. So I know they're going to be tough. Germany's going to be tough. It's funny with the German team, you look at the names on paper and it looks like a very average team. But they're always there in the mix. They always play together. And they seem like a family. I'm not sure how it really is. They all really care about one another. They're all pushing and always in every game. I just think it will be a good test for us getting in there and competing."

FIBA: Two European teams besides Spain will qualify directly for the 2008 Olympics from the EuroBasket. But three other nations have an additional chance for an Olympic spot

through a 12-team qualification tournament. Do you think that helps Russia's chances of making it to Beijing?"

HOLDEN: "We're going to just try to qualify in Spain. We don't want to worry about that. We know it's going to be tough, and that there's a long road ahead of us. But the one thing the world is learning is that the game has to be played. The teams are getting better and it's the best team at that time. If you're that team at that time, you're going to be tough to beat. And hopefully, we can be that team to beat over that two or three weeks where it's most important."

FIBA: More recently, the Los Angeles Clippers held their training camp in Moscow and CSKA beat them. How do you see things now between the level of the game in Europe compared to that in America?

HOLDEN: "One thing the NBA is realising is that there's not a big drop-off once you get past the elite players. You're talking about a team game now, and it's not a one-on-one or two-on-two. Now it's five-on-five. And that's what we're realising overall. Even myself. After playing here, I go over to the States and play in the gym against guys like Travis Best, or Jalen Rose or Eric Snow. It's a totally different game. You come back here and you pass and cut, you screen, you help defense, stuff like that. What better way can you show that than how the U.S. Olympic team is playing."

FIBA: As an American who has played in Europe since 1998 and has played international ball for Russia, what do you think of Team USA's bronze medal performance in Japan?

HOLDEN: "I think they played very well this summer. But a team like Greece has been together for a while. Still, are you telling me that they have a player better than LeBron James or Dwyane Wade on their team? It's just a team game now. If you do bring that to Europe with four or five teams, I think they'll be





very competitive."

FIBA: *And what about the European clubs' chances of winning an NBA title?*

HOLDEN: "Of course you'd have to get elite players and superstars to come out here to win a championship. Let's be honest. I don't think one team without a superstar has won. Dallas, if they had won, have Dirk (Nowitzki). Miami have Shaquille O'Neal and Wade. So you would have to have a superstar to win. But we're showing in Europe that you can compete with NBA level teams if you're a team. And I think the best level teams in Europe could compete in the NBA. Win a championship? Probably not. But compete? Yes."

FIBA: *You said you're going to finish off your contract with CSKA Moscow and then look for a two- or three-year deal and then maybe hang up the shoes. Any thoughts of playing in the NBA?*

HOLDEN: "Honestly, I don't even think about it. All these teams have seen me. I've been to four Euroleague Final Fours. I'm sure every NBA team has seen me play at least once. It's not like the NBA Europe Live tournament was

going to decide if I make it or not. So I'm not concerned about NBA teams looking at me. I'm focused on playing for CSKA and I'm trying to have fun. If somebody gave me a good deal like Anthony Parker (with the Toronto Raptors), it would be great. But if not, it's no concern to me. Every team is looking for something different. I'm not really concerned. And I definitely wasn't banking my chances on these (NBA Europe Live) games because they've seen me in the past four Final Fours. If they wanted me I would be there."

FIBA: *You mentioned Anthony Parker, who signed with the Raptors after a number of excellent seasons in Europe. He's just the latest in a series of Americans who have received NBA contracts after playing in Europe - Charlie Bell before last season and Lynn Greer and Maceo Baston for this season. What does that tell the world of basketball about hoops in Europe?*

HOLDEN: It tells the world that you can be an American and come over here and make a good living. You can also be an American and come over here and get better and get back to the States. It also gives Europeans not only the chance to compete in Europe

but also to be able to look forward to going to the NBA. It used to be Europeans looking to go to the NBA. Now, it's Americans looking to come to Europe and then say to themselves maybe in two or three years I can get into the NBA. And I think a lot of these guys coming over now are getting better deals because they're playing with some of the best players in the world. And they're getting a chance to see that. If Lynn Greer or Anthony Parker can average 16 points in the Euroleague, that's saying something."

FIBA: *You've played with Theodoros Papaloukas since 2002 and have shared loads of success with him. What it's like having Papaloukas as a team-mate?*

HOLDEN: "Papaloukas is a great guy. It's funny because we started competing against each other. He was at Olympiacos and I was at AEK, and we beat them for the championship in Greece. And then we both came to CSKA together. And I was like this was my competitor now we're on the same team. So we were fighting to see who would start. And then it became I was the starter, and he was the best sixth man in Europe who could start on any other team. But he's just a player and a great team-mate. There's not much he can't do. He's 6ft 6in. He can dribble, can pass with the best of them. He's not a great shooter but he makes big shots. He can finish around the basket because he's so tall. There's nothing bad I could ever say about Papaloukas. Because on and off the court he's a great guy who will give you his last. If you're going out, he'll pick up the bill. He's that type of guy. He's been one of the best team-mates I've had. Hopefully we can stay together until I retire. But if not, I guess we'll be competing against each other somewhere."

FIBA: *He's almost reached cult-star status in Europe.*

HOLDEN: "He's a superstar. There are not many people who have come through and been superstars while I've been around. I would say Sarunas Jasikevicius was a superstar. Every time he stepped into the gym everybody was pretty much in awe of him. Papaloukas is on that level. He's won a European Championship with Greece. He's won a Euroleague championship - and was MVP of both. The only other point guard who has been on that level was Jasikevicius. So, in that respect, you have to give Papaloukas all the credit in the world. He's performed at the highest level on the biggest stages and played his best games. So what can you say."

FIND MORE STORIES ON WWW.FIBA.COM



FIBA

We Are Basketball

PLANET
BASKETBALL

THE WORLD IN BRIEF



FUTURE BRIGHT AS BRAZIL CADETS WIN TITLE

Brazil have claimed the South American Championship for Cadets Women title in Ecuador.

The squad, coached by Luiz Claudio Tarallo, won a difficult duel on the last game of the first round, as they edged hosts Ecuador 69-66 to retain the crown without losing a match.

"We came from less to more, evolving game-by-game and all the players of the squad played on court," explained Tarallo.

This is the 10th title for Brazil in 13 editions. They previously had triumphed in 1990, 1992, 1994, 1996, 1997, 1998, 2000, 2001 and 2005.

The other games during the week saw Brazil thrash Uruguay 101-41 with Patricia netting 20 points, Paraguay 83-45 thanks to 22 points from Bruna, and Chile 96-45 with Debora top-scoring with 20 for the winners.

Venezuela took the silver medal after losing just the game against Brazil, while the host nation took bronze.

THE ULTIMATE HIGH IS REPLACED BY A LOW FOR OPALS STAR TAYLOR

Australia's Penny Taylor was having the time of her life until October 20, when the Most Valuable Player of the FIBA World Championship for Women broke a bone in her right hand.

The international superstar, who poured in 29 points and grabbed eight

rebounds in the Opals' gold medal win over Russia in Brazil, carried her good form to Italy to play for Famila Basket Schio, but got hurt during a training session and had to undergo surgery.

Looking forward to showing off her gold-medal winning talent in Italy and the rest of Europe, instead Taylor must be content with a place on the bench.

"I underwent an operation last month and had two screws inserted in my right hand, so I will probably be out for at



least a month and a half. The team is looking for a substitute for me and hopefully whoever comes can help the team."

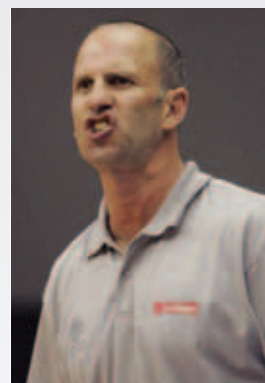
Taylor was unstoppable in Brazil, where she led the Opals to their first world title with some incredible displays.

JAN STIRLING AND BRIAN GOORJIAN REAPPOINTED

Following the unanimous recommendation of a five member review panel and its endorsement by the Board of Directors, Basketball Australia has announced the re-appointment of Jan Stirling as head coach of the national women's program (the Opals) and Brian Goorjian as head coach of the national men's program (the Australia Post Boomers) for the next two years.

Stirling led the Opals to a bronze medal at the 2002 FIBA World Championship in China, to silver at the 2004 Olympics in Athens, to gold at the 2006 Commonwealth Games in Melbourne and, most recently, to gold at the 2006 FIBA World Championship in Brazil.

"It must be understood quite clearly that the world championship gold medal in 2006 was the end result of many years of hard work," Stirling said.



"Now there is a great sense of belief in the group that we can win a gold medal at the Olympics in Beijing. We know what is needed to get to the gold medal game and we know what is required to win it."



Brian Goorjian was first appointed as head coach of the Boomers in 2002. He has since won 49 of the 80 games played at the senior national

level, or 61 per cent of all matches. "I appreciate BA giving me the opportunity to finish the job," Goorjian said. "Upon my appointment the program was struggling, we hadn't qualified for the world championships in 2002 and everybody knew it was going to be a lot of work to bring the program back up. We've established a code of behavior and we've improved the guys physically and I think we've improved defensively, but we need to get those guys in this system on a consistent basis over the next two years in the lead up to the Olympic Games."

HERNANDEZ CONCERNED BY STAR DUO

Spain coach Pepu Hernandez admits he is worried about the plights of two of his FIBA World Championship-winning squad, Sergio Rodriguez and Pau Gasol. Gasol has been out of action since breaking a bone in his foot during the FIBA



World Championship in Japan, while Rodriguez has been largely consigned to the bench since joining NBA side the Portland Trail Blazers this summer.

With Spain looking to add the European title to their world crown when they host the EuroBasket next year, Hernandez is understandably keen to follow the progress of two of his key players closely.

But it does not make happy viewing for the coach, with Gasol not playing at all and 20-year-old Rodriguez making just a two-minute cameo so far in Portland's four games this season.

"The situation with Sergio concerns me much, it is not straightforward as he is living in Portland and not playing many



minutes," Hernandez said on Radio Marca.

"The physical state of Pau Gasol also concerns me, though I can say he is working hard to get over his injury."

However, it is not all doom and gloom for Hernandez, who admits Spain could have something special on their hands in rising star Ricky Rubio.

Although still only 16-years-old, Rubio is already a regular member of Aito Garcia Reneses' DKV Joventut Badalona squad and is tipped to have a big future in the game. Hernandez is aware of Rubio's abilities, but has urged people not to expect too much too soon of the teenager, who led Spain to victory in the Under-16 European Championship this summer.

"Ricky Rubio is a phenomenon, but everybody needs their time to develop. Ricky has to take it slowly and carefully,

but he has a great coach by his side," said Hernandez.

RECORD NUMBER OF INTERNATIONALS IN NBA

A record number of internationals are taking to the court as the NBA season tips off this week.

A total of 83 players from 37 countries are on NBA rosters this season, with 28 of the 30 teams boasting at least one international player.

There have been several high profile arrivals over the summer, with the Toronto Raptors making the most high-profile moves.

They drafted Italy's Andrea Bargnani with the number one overall pick, and also added Spain forward Jorge Garbajosa and Slovenian Rasho Nesterovic to a roster which already included Jose Calderon

(Spain) and Uros Slokar (Slovenia). However, it is the Phoenix Suns who have the most international players with seven, including France's Boris Diaw and Brazil's Leandro Barbosa, both of whom featured at the FIBA World Championship this summer.

Among the other internationals who moved to the NBA are Argentina's Walter Herrman (Charlotte Bobcats), Great Britain's Pops Mensah-Bonsu (Dallas Mavericks), and Thabo Sefolosha (Chicago Bulls), who is the first Swiss player to play in the NBA.



FIBA EUROPE AND FIBA STRESS VITAL IMPORTANCE OF SPORT AUTONOMY

FIBA Secretary General Patrick Baumann and FIBA Europe President George Vassilakopoulos met in Athens on 30th October 2006 to discuss the recent developments in basketball and the renewed efforts to improve the legal framework on sports within the European Union.

In Europe and elsewhere around the world, pressure on basketball's governing bodies - FIBA, FIBA Europe and National Federations - is increasing and many forces, including major clubs and leagues, economical agents and, in some cases, governments, are trying to intervene in basketball governance at world, continental and national levels.



Having reviewed the Independent European Sports Review (IESR), FIBA and FIBA Europe express their common opinion as follows:

1. Sport is a social expression - not like any other business - and fulfills a unique social, educational and cultural role which benefits society as a whole.
2. Sport must maintain its autonomy to fully perform the roles described above and maintain its self-regulated decision-making processes based on the principle of subsidiarity.
3. The need for legal certainty and clearer definition of the borderline between governmental and sporting responsibility is essential in order to preserve and develop the sport's role.
4. FIBA and FIBA Europe understand and accept that political institutions expect proper governance in basketball's governing bodies. The basketball family will take upon itself this responsibility to ensure proper governance in a coordinated way and at all levels.

As a result FIBA and FIBA Europe consider that there is no need for the creation of a European Sports Agency as considered in the IESR. FIBA and FIBA Europe will work jointly to ensure that the IESR integrates the views of basketball's governing bodies to achieve a sound agreement between sport and political authorities in

Europe for the benefit of the development of sport - and basketball in particular - in Europe and worldwide.

LAS VEGAS TO HOST 2007 FIBA AMERICAS CHAMPIONSHIP

FIBA Americas announced that USA Basketball and Las Vegas, Nevada, have been selected to host the FIBA Americas Championship 2007. The tournament, one of five FIBA Olympic qualifying zone tournaments, will determine the two men's teams from the Americas zone who will earn qualifying berths for the 2008 Olympic men's basketball competition.



The 10 team championship is scheduled to be played Aug. 22 through Sept. 2, 2007, with all games being held at the University of Nevada-Las Vegas' Thomas &

Mack Center.

"We're excited and honored to have been selected to host this prestigious and important international basketball competition. Holding it in Las Vegas will help make this a memorable championship. This will be an incredible international event for basketball fans in Las Vegas and the surrounding areas," said Jerry Colangelo, Managing Director of USA Basketball Men's Senior National Team program.

FIBA Americas Secretary General, Alberto Garcia, said that the Executive Committee Selected USA Basketball over the Puerto Rican Federation, after evaluating the technical, marketing, television and other aspects that will guarantee the success of the tournament in the sporting and economic aspect. This tournament will have teams from Argentina, Brazil, Uruguay, Venezuela, Panama US Virgin Islands, Mexico, Puerto Rico, Canada and the United States of America.

This is the second time that the United States hosts this event. The first one was played in Portland in 1992, where the original "Dream Team" won the Gold undefeated as they dominated Venezuela in the finals.

The top two teams qualify for the Olympics directly, but the teams that arrive from third to fifth will play in the World Olympic Qualifying tournament for the 2008 Olympics. The top three teams in that tournament qualify for the Olympics.



DENG DETERMINED TO SEE BRITAIN SUCCEED

Britain's great basketball hope Luol Deng recently gained citizenship in the country and he is now setting his sights on making the national team a force in the international game.

The Sudan-born basketball star, who led Duke University to the NCAA Final Four as a freshman before turning professional, is preparing for his third NBA season with the Chicago Bulls.

However, he has one eye firmly on playing for Britain - especially with the London Olympics less than six years away.

If Britain can win promotion to EuroBasket Division A next summer, and then reach the European Championships to be played in Poland in 2009, FIBA will be convinced Deng and Co. are good enough to take part in the Olympics and thus allow them to take up the slot that is normally reserved for host nations.

"I see 2012 as a big opportunity, a blessing event" Deng said in remarks published by the Daily Mail newspaper.

"It will be great to show the world that we're good enough to compete at that level."

CELTICS PATRIARCH AUERBACH DIES

Red Auerbach, the cigar-smoking godfather of the NBA, who turned the Boston Celtics into the most dominant dynasty in pro sports history, died on 28th October at the age of 89.

In 1950, Auerbach joined the Celtics as the franchise's third coach and also served as General Manager, President and Vice Chairman of the Board.

Auerbach guided the Celtics to their first championship as a coach-general man-

ager in 1957 and an unprecedented eight straight titles from 1959-66, elevating them above such sports dynasties as the New York Yankees and Montreal Canadiens for consecutive championships.

Known for lighting up a cigar on the bench after victories, Auerbach retired as coach after the eighth straight title and appointed center Bill Russell as player-coach, but remained the team's general manager through the 1983-84 season and served as president from 1970-97 and then again starting in 2001.

From 1957-69, the Celtics won 11 championships in 13 seasons.

They added five more titles in 1974, 1976, 1981, 1984 and 1986 for an NBA-high total of 16.

Among other innovations, Auerbach developed the notion of the sixth man, a player who came off the bench and contributed just as much as a starter. From Frank Ramsey to John Havlicek to Don Nelson to Kevin McHale, the Celtics always seemed to have an extra player that other teams lacked.

Auerbach also was a huge proponent of the fast break. With "Houdini of the Hardwood" Bob Cousy and later K.C.

Jones primarily at the controls, the Celtics never averaged fewer than 112.7 points during their eight-year title run.

Elected to the Hall of Fame in 1968, Auerbach retired with a record of 938-479 in the regular season and 99-69 in the play-offs.

Auerbach won his only Coach of the Year award in 1965, capturing the trophy that now bears his name. He also won the Executive of the Year award in 1980, the same year he also was selected as the "Greatest Coach in the History of the NBA" by the Pro Basketball Writers Association of America.

"WE WILL NOT LET NIGERIA DOWN"

Austin Gompil, head coach of the Nigerian club champion Plateau Peaks, says his lads are up to the challenge of the 21st FIBA Africa Champions Cup for Men, which started in Lagos on 17th November.

The Peaks has impressed at home and abroad in the past 12 months, culminating in its victory in the 2006 Vmobile Premier Basketball League and the qualifiers for the Champions Cup in Abidjan.

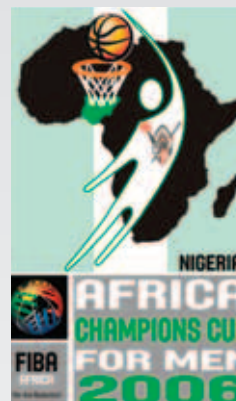
"We're here to win the Champions Cup," Gompil said after his team's arrival from its Jos base. "With the kind of training we went through, I'm sure the title is ours."

Although Plateau, just like the second team from Nigeria, the Dodan Warriors, is making its debut in Africa, Gompil says he has the players to do well.

"We (the Peaks and the Warriors) will not let Nigerians down," he said. "The Warriors are a good team too. We know it's a big task ahead of us but we're determined to do well."

Gompil said he expected the toughest opposition to come from the Angolan teams who will be paraded some of the most tested players in the championship which ends on November 26.

Famous African musicians like Tu Face, Black Face and Sound Sultan performed at the opening ceremony in the Indoor Sports Hall of the National Stadium in Surulere, Lagos.



FIND MORE STORIES ON WWW.FIBA.COM



OFF-THE-COURT

THE ODD - THE FUNNY - THE UNUSUAL



PARKER LONGORIA CHECK OUT WAXWORK TONY

There's nothing static about Tony Parker on the court. The all-action guard has been in blistering form during the San Antonio Spurs' NBA Europe Live fixtures so far as he bids to prove he is over the broken finger which forced him to miss France's FIBA World Championship campaign.

But there was a change of pace as well as he took time out to meet another version of himself at the Grevin Museum in Paris.

His NBA opponents can only wish the real Parker was as stationary as this one.

Parker was joined by actress girlfriend Eva Longoria in Paris to witness the unveiling of his waxwork, standing proudly alongside the likes of Albert Einstein, Mahatma Gandhi, and Pope John Paul II.

"It's weird to look at yourself," Parker told the San Antonio Express News.

"Especially when you look in the eyes, you think he's going to move."

The waxwork Parker wears the Spurs black road uniform with a French flag motif. He looks ready to make a chest pass.

"It looks pretty real from here," said teammate Brent Barry, among several Spurs players at the unveiling.

Parker visited the museum earlier this summer and spent five hours posing for sculptor Claus Velte and having casts taken of his arms and legs, and he was delighted by the results.

"It's beautiful," Parker said. "It's a great honour. I think the only thing missing is Pop standing there yelling at me. That would make the perfect picture."

WORLD'S FIRST BASKETBALL CAR

In case you thought a basketball could roll only in court, think again. K. Sudhakar, the Guinness World Record holder for making the largest tricycle has come up with another wacky innovation - a car in the shape of a basketball.

India's national newspaper 'The Hindu' reported on 13th November that it took Mr. Sudhakar ten months to make this car. Speaking to reporters at its unveiling ceremony in Hyderabad in India, he said, "It is a complete car with suspension, headlights, taillights



and indicators.

"The car weighs 450 kg and 70,000 RS (2,000 US\$) were spent in its making.

The car, made of metal, is painted in brown and black. It is a single-seater with a 135cc engine and can touch 60 kmph. It was unveiled by basketball players of Harlem Globetrotters from the US.

They were in town to promote their three games against New York Nationals at Gachibowli Indoor Stadium. Mr. Sudhakar will soon be launching a tennis ball car to cheer Sania Mirza before the Asian Hopman Cup in the city.

Mike St. Julien, a basketball player wants to take one home, "I think it's beautiful, I like it and I want to take it home with me," he told the 'Hindu'.

PARKER LIKES THE OTHER ROUND BALL GAME

Candace Parker spends most of her time on the hardwood dribbling basketballs and making jump shots as a Tennessee Volunteer and a new superstar with Team USA.

But when her mind's not on hoops, she often turns her attention to Italy where some of the best football in the world is played.

The Azzurri won the World Cup this summer and Parker will have recognised many of those players as she is a big fan of AC Milan.

"I also like soccer a lot," the sister of former Maccabi Tel Aviv hero Anthony Parker said to FIBA. "Out of the European teams, I support AC Milan. I like the way they play."

The only side to take a point off Italy at the World Cup in Germany was the United States, and Parker will have recognised quite a few of her compatriots in that group game.

"I watch MLS games, too, and try and go to watch any games when I can but AC Milan are the team I support in Europe."



FIND MORE STORIES ON WWW.FIBA.COM



FIBA

Official Sponsors

