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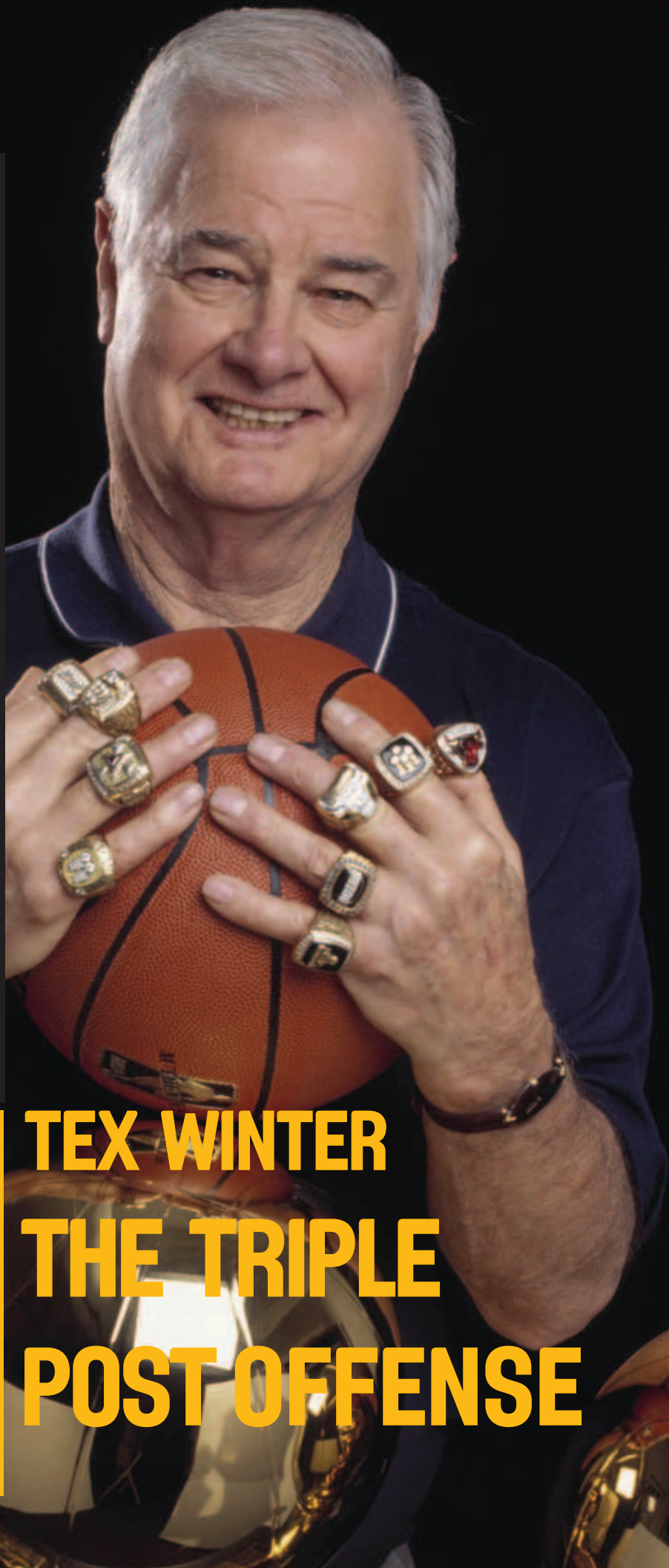
FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE JULY / AUGUST 2007

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TOM MAHER
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THE FIBA WOMEN
WORLD CHAMPIONSHIPS

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INTERPRETATING CONTACT

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STRATEGIC ALLIANCES
WITH YOUR COMPETITORS



TEX WINTER THE TRIPLE POST OFFENSE



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2007 FIBA CALENDAR

AUGUST 2007

- 15 - 25.08 FIBA Africa Championship for Men in Benguela, Cabinda, Huila, Huambo and Luanda, Angola
- 20.08 - 24.08 FIBA Oceania Championship for Men in Melbourne, Sydney and Brisbane, Australia
- 22.08 - 02.09 FIBA Americas Championship for Men in Las Vegas, USA

SEPTEMBER 2007

- 03 - 16.09 FIBA Europe Championship "EuroBasket" for Men in Alicante, Granada, Palma de Mallorca, Sevilla and Madrid, Spain
- 20 - 30.09 FIBA Africa Championship for Women in Dakar, Senegal
- 25 - 29.09 FIBA Americas Championship for Women in Valdivia, Chile
- 24.09 - 07.10 FIBA European Championship for Women in Ortona, Lanciano, Vasto, Chieti, Italy
- 26.09 - 29.09 FIBA Oceania Championship for Women in Dunedin, New Zealand

OCTOBER 2007

- 22 - 27.10 FIBA World League for Women Final Round in Ekaterinburg, Russia

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We Are Basketball



by Matt Doherty

THE BALL HANDLING

After a good playing career (NCAA champion in 1982 with North Carolina, then a brief NBA experience), he started coaching into the Davidson College's technical staff, in 1989. In 1992 he moved to Kansas University, working as Roy Williams' assistant coach with recruiting responsibilities (recruiting Paul Pierce, Drew Gooden and Kirk Hinrich). In 1999 he was hired by Notre Dame University for the head coach role, one year later he became head coach of North Carolina University. In 2004 he moved to Florida Atlantic, where he stayed until 2006. Since April 2006 he has been coaching Southern Methodist University. In 2001 he was named as NCAA Coach of the Year by the Associated Press.

STATIONARY BALL HANDLING

ONE BALL

1. Begin by pounding the ball twenty times with your weak hand. Be sure to stay on top of the ball and to keep your eyes up.
2. Pound the ball twenty times with your strong hand. Again, emphasize staying on top of the ball and keeping your eyes up.
3. Return to your weak hand and pound the ball twenty more times.
4. Figure "8" dribble: Bending at your knees and not at the waist, dribble through and around your legs to form an "8". Use short, choppy dribbles, staying on top of the ball and keeping your eyes up. Reverse direction. Form at least 10 figure "8's" in each direction.
5. Beginning with your weak hand, pull the ball forward and backward alongside your body. Then go to the front of your body and go back and forth in front. Go back and forth at least twenty times.
6. Using your strong hand, pull the

ball forward and backward alongside your body. Then go to the front of your body and go back and forth in front. Go back and forth at least twenty times.

7. Return to your weak hand and repeat number 6. Remember to stay on top of the ball and keep your eyes up.

TWO BALLS

8. Have one ball in each hand. Pound the balls at the same time at least 40 times.
9. Alternate dribble the two balls at least 20 times with each hand (dribble the ball in the left hand and then the right hand, left hand, right hand...).
10. Pound the balls in front of you at the same time for two dribbles, then cross each ball over to the opposite hand. The ball in your left hand goes to the right hand and the ball in your right hand goes to your left hand. Do at least 10 crossovers. Remember to stay on top of the ball and keep your eyes up. Keep the crossover low and quick.

TRANSITION DRIBBLE SERIES

ONE BALL

1. Left hand down and back.
2. Right hand down and back (diagr. 1).
3. Zig zag down and back - 3 dribbles to the right, crossover (low and tight) pushing the ball past the defender, 3 dribbles to the left, crossover... Burst out of the crossover (speed up) to get past the defender (diagr. 2).

FULL COURT ZIG ZAG DRIBBLE MOVES

1. Starting in the corner dribble to the elbow, crossover, dribble to the corner of half court. Be sure to

make your cross over low and quick. Also be sure to move at two speeds, coming in to the crossover slowly and coming out of it quickly.

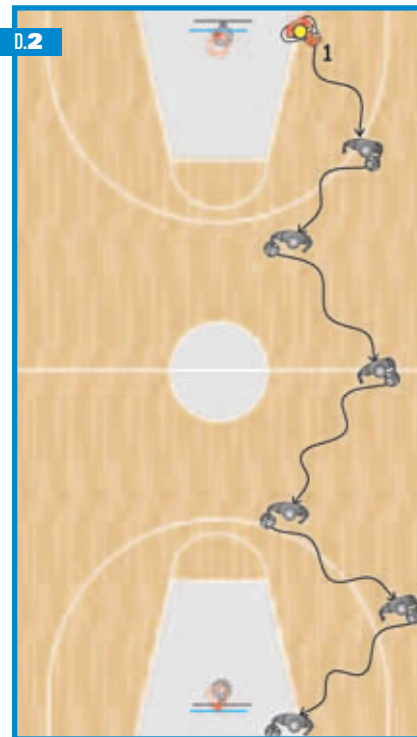
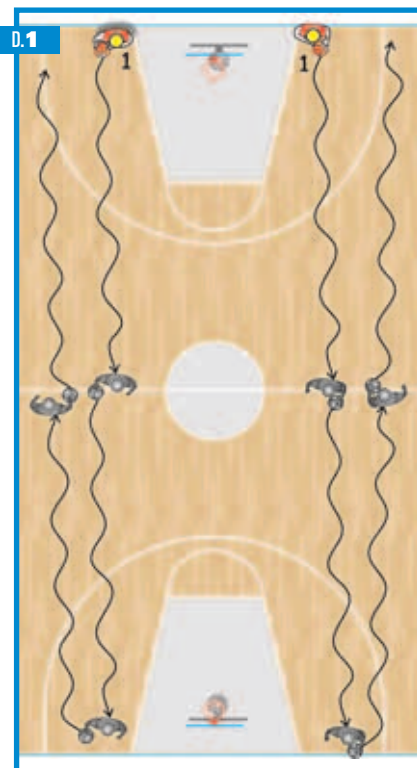
2. At half court crossover again and dribble to the other free throw line elbow. crossover yet again and dribble to the corner of the court. Dribble along the baseline until you get to the other corner, then perform the same Zig zag down to the other end of the court (diagr. 3).
3. Once you have gone down and back making the crossover move, perform the same drill practicing the between the legs dribble, behind the back dribble, and spin dribble.

Notes: Be sure to operate at two speeds (set your defender up for each move). Also, dribble with the hand that is away from the defense. In other words, the players body should be between the ball and the defender.

4. Zig zag with retreat dribble - prior to each crossover take 1-2 retreat dribbles (protecting the ball with your body) and then crossover using a change of pace to get past the defender (diagr. 4).

TWO BALLS

1. Dribble both balls at the same time down and back (emphasize staying on top of the ball, eyes up, and pushing the ball out in front). Same as in diagr. 1, except with two balls.
2. Dribble the balls alternating down and back. Same as in diagr. 1, except with two balls.
3. Zig zag down and back dribbling the balls at the same time. 3 dribbles to the right, change direction, then 3 dribbles to the left. Same as in diagr. 2, except with two balls.
4. Zig zag down and back using an



- alternating dribble. 3 dribbles to the right, change direction, then 3 dribbles to the left. Utilize a change of pace. Same as in diagr. 2, except with two balls.
5. Zig zag down and back dribbling the balls at the same time, but this time before changing direction, take 1-2 retreat dribbles. Utilize a change of pace. Same as in diagr. 3, except with two balls.

6. Zig zag down and back using an alternating dribble, but this time before changing direction, take at least 1-2 retreat dribbles. Utilize a change of pace. Same as in diagr. 3, except with two balls.

HALF-COURT TRANSITION DRIBBLE MOVES

1. One ball per player. Begin at half-court on the right side. Then, place a garbage can/folding chair at the

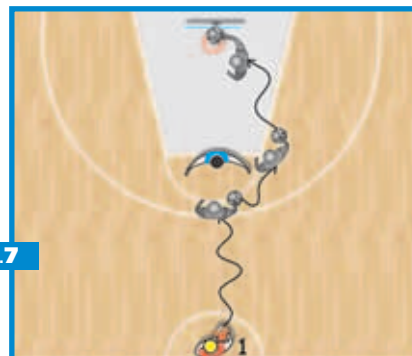
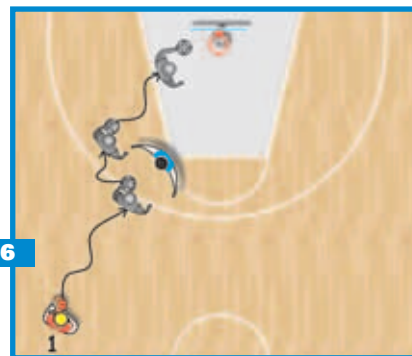
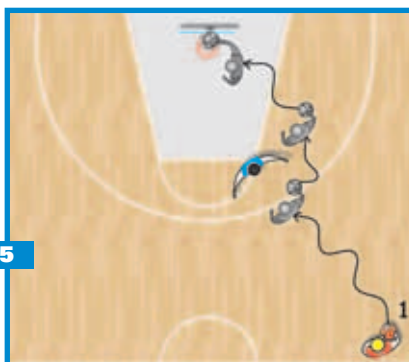
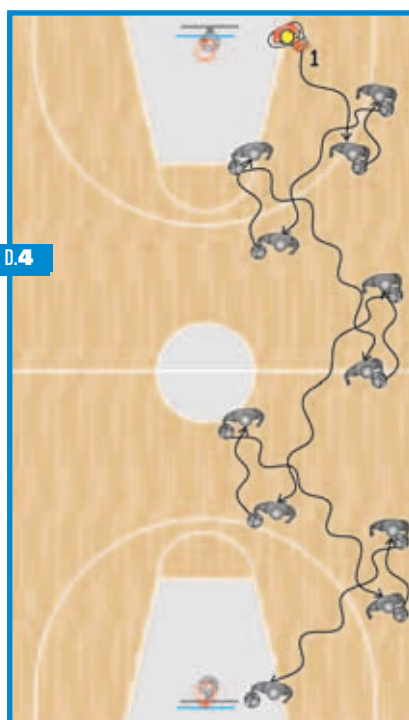
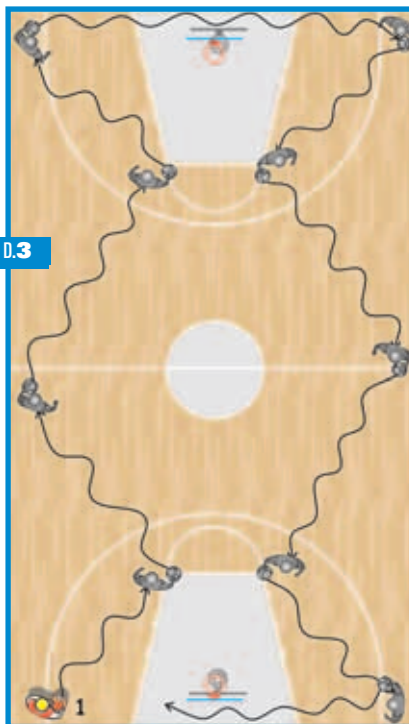
elbow to act as the defender.

On the right side, speed dribble with your right hand to the "defender" (garbage can on the right elbow). Then, make an inside-out move (staying on top of the ball, keeping eyes up, protecting the ball with your body, and exploding out of the move) and go to the basket. Finish the power layup off of two feet (diagr. 5).

2. Go to the left side at half court. Speed dribble with your left hand to the "defender" (garbage can on the left elbow), make an inside-out move and go to the basket finishing the layup with your left hand off of two feet (diagr. 6).
3. Go to the middle at half court. Speed dribble with your right hand to the "defender" (garbage can at the free-throw line), make an inside-out move and go to the basket finishing the layup with your right hand off of two feet. Go back to the middle at half court again and make the same move except this time with your left hand (diagr. 7 and 8).
4. After you have performed the inside-out move from 1/2 court on the right side, the left side, and from the middle, proceed to making a crossover dribble in place of the inside-out move.
5. From the right side, dribble in with your right hand to the "defender", crossover to your left hand, drive to the other side of the basket (the left side), and finish the power layup off of two feet with your left hand. Take as straight a line as possible to the basket. You want to take as little time as possible to get to the basket and give your defender as little space and time to catch up.
6. From the left side, dribble in with your left hand to the "defender", crossover to your right hand, drive to the other side of the basket (the right side), and finish the power layup off of two feet with your right hand.
7. From the middle, dribble in with your left hand to the "defender", crossover to your right hand, drive to the right side of the basket and finish the power layup off of two feet with your right hand. From the middle, dribble in with your right hand to the "defender", crossover to your left hand, drive to the left side of the basket and finish the power layup off of two feet with your left hand.

1/2 COURT TRANSITION DRIBBLE MOVES VS. 2 DEFENDERS

1. On the right side, move the first "defender" 1-2 steps above the three-point line. Place a second "defender" (garbage can) approximately half way down the lane line. Make an inside-out move on the first defender as well as on the second defender, finishing the power layup on the right side off of two feet with your right hand (diagr. 9).



2. On the left side place two defenders in the same relative positions as on the right side. Make an inside-out move on the first defender as well as on the second defender, finishing the power layup on the right side off of two feet with your left hand (diagr. 10).
3. From the middle place one "defender" 1-2 steps above the top-of-the-key. Place the second "defender" just inside the free throw line. Make a left handed inside-out move on the first defender as well as on the second defender, finishing the power layup on the left side off of two feet with your left hand. Go back to the middle again this time completing the moves and shot with your right hand.
4. After you have completed the inside-out move from 1/2 court versus two defenders, you can proceed to the crossover dribble vs. two defenders.



From the right side, dribble with your right hand to the first defender, crossover to your left hand, then dribble to the second defender with your left, crossover to your right hand, and drive to the basket finishing the power layup on the right side off of two feet with your right hand.

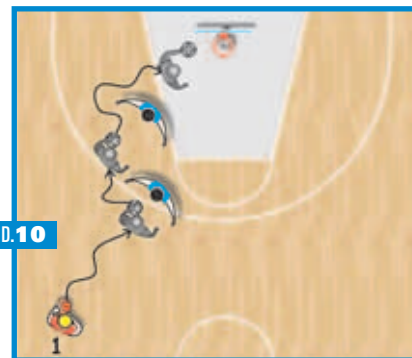
5. From the left side, dribble with your left hand to the first defender, crossover to your right hand, dribble to the second defender with your

right, crossover to your left hand, and drive to the basket finishing the power layup on the left side off of two feet with your left hand (diagr. 11).

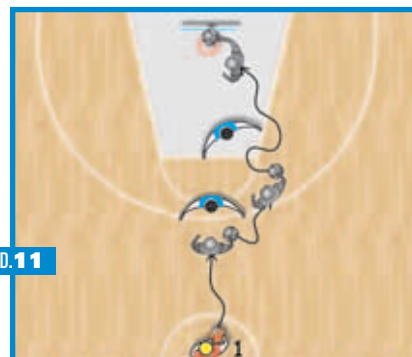
6. From the middle, dribble with your right hand to the first defender, crossover to the left, dribble to the second defender with your left, crossover to your right hand, drive to the basket finishing the power layup on the right side off of two feet with



D.9



D.10



D.11



D.12

your right hand (diagr. 12). Then go back to the middle and perform the same dribble sequence beginning with left hand.

Now we can begin to combine moves against two defenders. Against the first defender use a crossover dribble, against the second defender use an inside-out dribble. Then use an inside-out dribble versus the first defender, and a crossover dribble against the second defender.



by Tex Winter

THE TRIANGLE OFFENSE

Tex Winter, until 2007 a consultant of the Los Angeles Lakers, is one of the most respectful basketball coach in the world and the innovator of the triangle offense, learned from coach Sam Barry of the University of Southern California, where he played. He then entered the coaching job as an assistant at Kansas State University, then moved to Marquette University with the position of head coach. Back to Kansas State as head coach for 15 years, he then coached at University of Washington, Northwestern University and Long Beach State. His first approach with the NBA started in 1972 with the Houston Rockets, where he coached for two seasons. In 1985 he became assistant coach of the Chicago Bulls and won six NBA titles, with Phil Jackson as head coach. Then he followed Jackson to the Los Angeles Lakers, where he won three more championships.

I was not the inventor of this offense, but an innovator of this style of play. I think this is a great offense for every level of play, from the high school to the pros. To describe it, I would say it is a sideline triangle on one side of the court and a two-man play on the other side, where the offensive options are dictated by the moves and the reactions of the defenders. The system we used with the Bulls and now with the Lakers let the players takes shots out of the flow of the offense. This "method of play", as I likes to call this offense, is a unique concept in basketball, the one that gives a team the option to play unselfishly and still be creative in their offensive decisions. Naturally, this style of play demands to the players to be disciplined and to submit their own will to that of the group. Therefore, it is necessary to ask to the players to be as complete as it takes to perform the tasks demanded to them, to be able to execute the fundamental skills necessary to make the offense effective, which is the key to any system of play.

The reasons why I decide to adopt the triangle offense was that I wanted a team to

be self-reliant and in control of their game: I wanted to give to my teams a system with which to play basketball. I did not want at all to coach in a frenzy way, calling plays and isolations for the scorers. My belief was and is that a team on the floor knows what is going on and the players must be confident that they could read the defense and react accordingly. Second, basketball should be a reflexive sport and I wanted that my team play a fluid, instinctive, complete game. I rejected the idea on relying only on a point guard, who must make all the ball handling decisions: I think, ultimately, that a good opponent would pressure and destroy a point-guard oriented team.

I trust on this axiom that it is not the system, but the execution of the systems that counts. I am convinced that this is a self evidence truth, we want to obtain the proper execution through the fundamentals. Any systems can succeed or fail on the execution of the minute details of the basic fundamentals, and these details can be the difference between a great player and an average one, or between winning and losing teams. The first aim of a coach and the players should be to have the complete mastery of the individual fundamentals, while the second one is the integration of these individuals into a team. Once this is done the basketball house has been built on a solid, sound foundation. The team will go on the court with confidence and poise, so essential to success. As I told, this method of play is as old as basketball. The set is adjustable to the personnel, but, due to the nature of the offense, the only necessary adjustments from one season to the next one are possibly a series of options based on the individual strengths.

THE SEVEN PRINCIPLES OF SOUND OFFENSE

These are the seven principles of a sound and effective offense.

1. Penetration of the defense. You must penetrate the defense, and the best way to do this is the fast break, because basketball is a full court game, from baseline to baseline.





2. Spacing. I am literally a fanatic of spacing. The floor must be spaced, so it is difficult for the defense to help as well as to trap. The players must be distant from each other a certain number of meters (feet), and the distance varies. In the high school, I would recommend from 4 to 5 meters (about 12 to 15 feet), at the college from 5 to 6 meters (15 to 18 feet), and in the NBA from 5 to almost 7 meters (15 to 20 feet). With this proper spacing, if the defense tries to trap there always will be an open player.
3. Ball and Player Movements. The players must move the ball and move themselves on the court, but with a purpose, because there is only one ball and the players will play almost 80% of the time without the possession of the ball.
4. Options for the Ball Handler. He must be able to pass the ball to all the other four teammates, so the players must be in constant move.
5. Offensive Rebound and Defensive Balance. On all the possible shots, the offense must provide a strong offensive rebounding, as well create a defensive balance to avoid the opponents' fast break.
6. To fill any spot. The offense must offer to any player the chance to fill any spot on the court, independently by his role. All the position should be interchangeable.
7. Utilize individual talents. Take advantage by your best players, but always with the respect of all the other teammates on the court. Michael Jordan taught me this.

PASSING

One underrated skill today is passing, and passing is one of the basic of the triangle offense. For this reason I think it's important that the player really understand the principles we want to apply on passing.

- ▼ No more than one meter (three feet) should be the distance between the passer and his defender and preferably less. The closer the defender covers the offensive player with the ball and less time he has to react to the passer movement, giving to the passer the chance to recognize what the defender is doing. This principle of good passing is violated more than any other.
- ▼ He must see the passing lanes and the receiver, but not look at the receiver, unless the pass is preceded by an effective fake, and do not turn and face



the receiver. Use what is called the "peripheral" vision, but without making a blind pass.

- ▼ He has to use fakes with a purpose, not over fake, because he will not be able to recognize what the defender is doing with the hands. He must make a fake and react with poise, seeing the lane of passing.
- ▼ He must eliminate all the unnecessary moves in ball handling and passing, using quick wrist and finger action, shortening as much as possible the action of the pass.
- ▼ He has to pass quickly the ball to an

open teammate, who has no more than three seconds after he received it, to make his play, such as passing, shooting, faking and driving, or passing an cutting. For every second under the three second it takes to the receiver of the pass to execute the play, the better basketball player he becomes. For every second over the three seconds, he becomes a poorer one. All the players on the court must move quickly the ball, so the defense will be occupied, opening the chances of passing lanes and scoring opportunities.

- ▼ He must pass the ball to a teammate's open side, a rule often violated also by the best players. The passer must have the vision not only of his defender, but also of the passing lane and the receiver's defender. Naturally also the receiver must help the passer offering him good target, as well as keep his defender away from the passing lane or freezing or sealing him for a second for giving to the passer the change to pass safely the ball..
- ▼ He must anticipate when he may receive the ball and have enough intuition to know in advance the best places to pass the ball. And this is a skill the best players have. This is the reason why some pro teams are outstanding also if they appeared to have very little definite team pattern. If the players do not have this ability, it is necessary to build an offensive pattern that gives to the players the chance of keeping busy the defense.

SPACING SYMMETRY AND SPOTS ON THE FLOOR

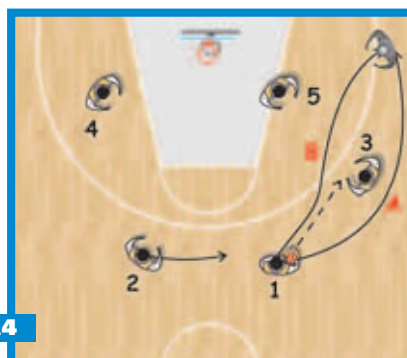
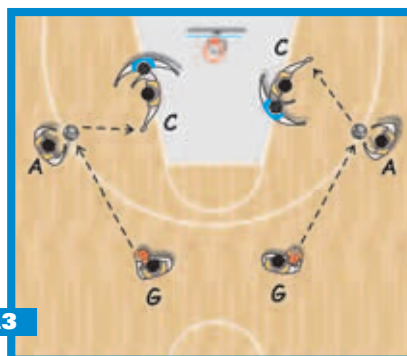
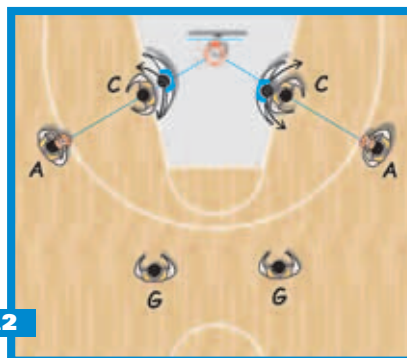
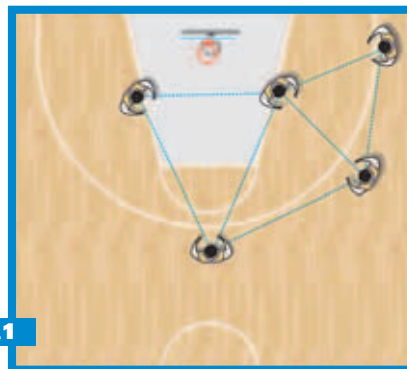
When we talked of spacing on the seven principles of triangle offense, we underlined that this is absolutely a must for this method of play (but also for any offense). All the players must understand the importance of spacing. At the pro level the proper space among the players ranges from 6 to almost 7 meters (18 to 20 feet). This gives the room for the ball handler to play, as well as spreads out the defense and do not give the chance to help out or trap. The triangle is formed on both sides of the half court (diagr. 1)

On the triangle offense the role of the players are totally interchangeable. There is no need that the guards, the forwards and the centers play on their typical spots on the floor, but the spots area can be filled by any player. Once the spots are filled, the offense is run by where the ball on the court is positioned and by how the defense is moving.

LINE OF DEPLOYMENT

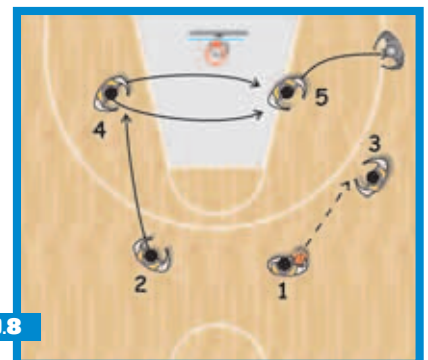
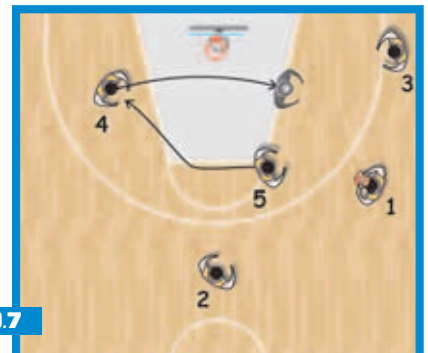
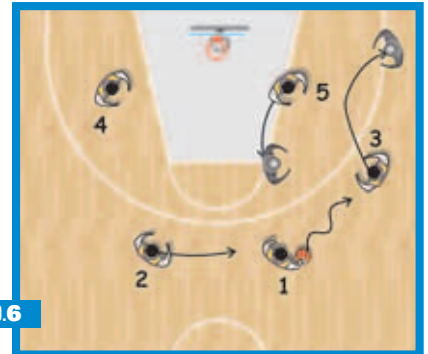
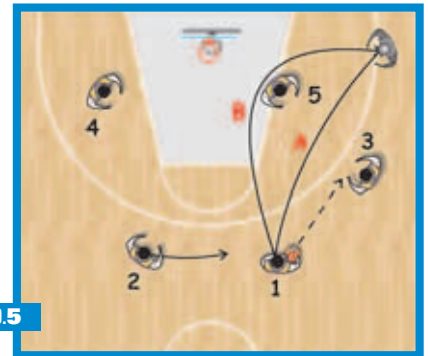
One of the asset of the triangle offense is the chance to isolate the post and attack his defender. We would like now to talk of the "line of deployment", a basic concept. With this terms we mean in imaginary line which is traced from the forward with the ball, to the center in the low post, his defender and the basket.

For playing a standard defensive position between the center and the basket, the defender of the center must play behind the center, as long as the center remains on the line of deployment (diagr. 2). But, defending in this way, it is easy for the forward to pass



the ball to the center. If the center's defender wants to prevent an easy pass, he must overplay the center, on the baseline side or the high side, losing in this way his alignment with the center and the basket, so the forward can make a quick pass to the open side of the center. The center must master the good technique of shaping up on the post, it means playing the line of deployment (diagr. 3).

We stress this theory and we were and are successful to pass the ball to the center,

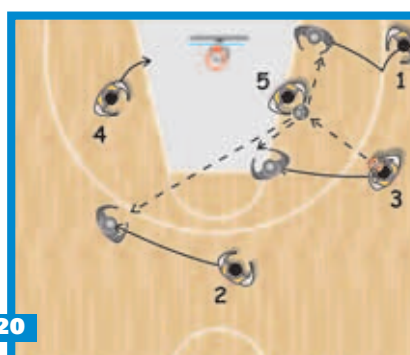
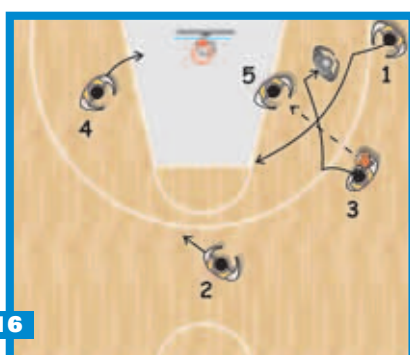
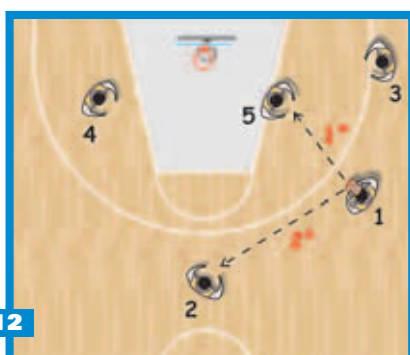
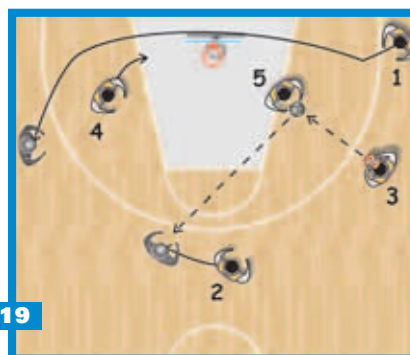
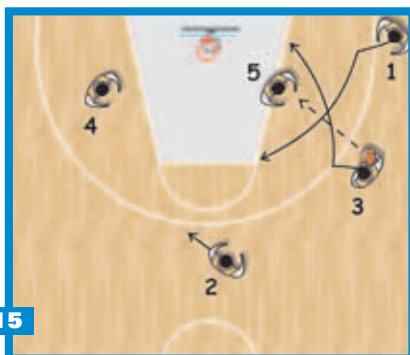
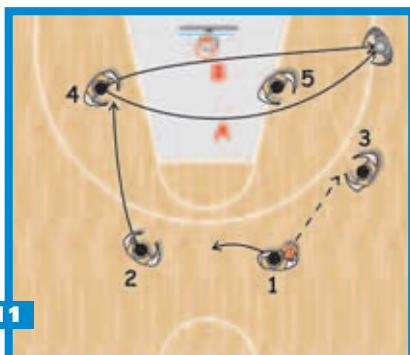
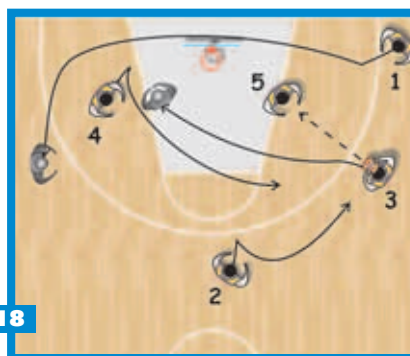
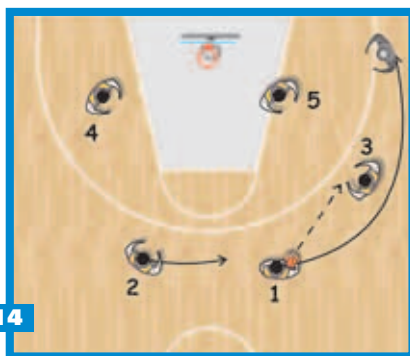
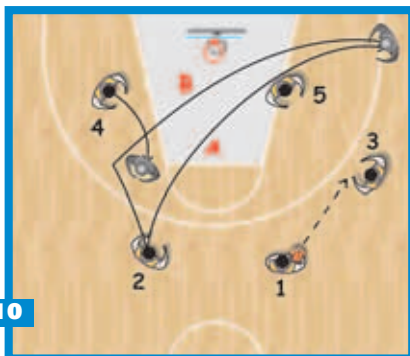
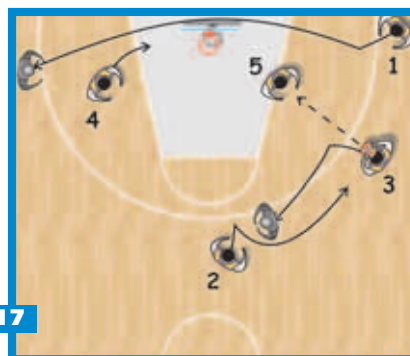
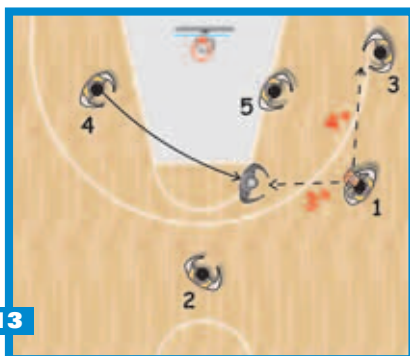
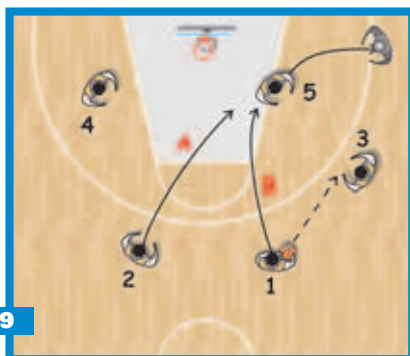


either for a shot or for a pass out to a teammate, who is in a position to do something constructive with the ball when he receives it.

By thoroughly indoctrinating the players on the line of deployment theory, we feel we have been very successful in getting the ball to our center, and this has been true despite a concentrated effort by the opponents to prevent the pass to the post.

DIFFERENT METHODS OF FORMING THE SIDELINE TRIANGLE

The triangle offense can start in several



ways, depending by the defensive adjustments or offensive strategies.

BASIC WAYS TO FORM THE TRIANGLE

"N. 1" Pass from the Triangle

We call this N. 1 pass because it is this first pass that is done for forming the triangle, and after this one we form the triangle.

STRONG SIDE FILL

Guard

Outside Cut. 1 dribbles on the lateral lane, passes to the wing 3, cuts outside him

and goes in the corner, forming a triangle with 5 and 3. The wing 3 must set himself with the proper space, away from the sideline for letting 1 cutting behind him, as well as the other types of cuts, which we will explain on the next paragraphs.

Slice Cut. 1 passes the ball to the wing 3, goes toward him and then cuts away and goes in the corner (diagr. 4).

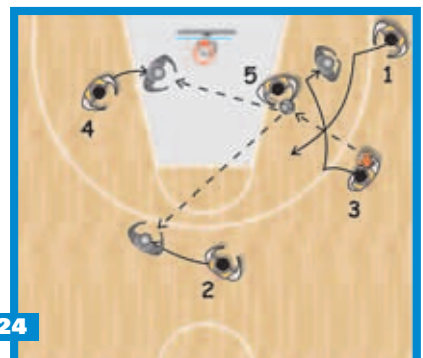
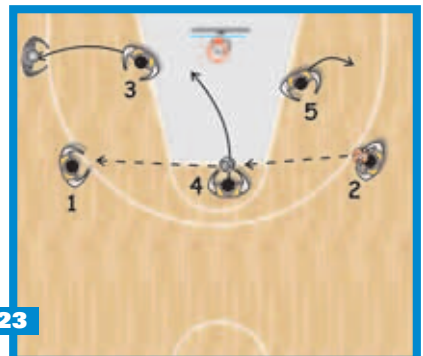
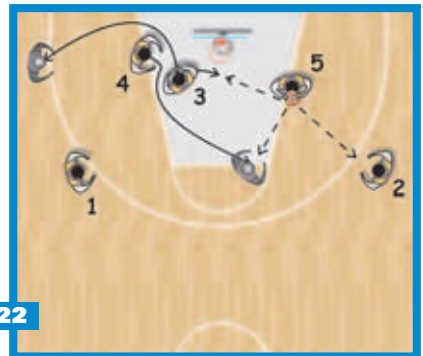
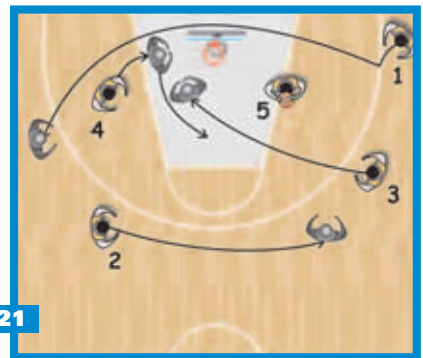
Blur Screen Cut. 1 passes the ball to the wing 3, cuts inside, brushing off the center 5, and goes in the corner.

Basket Cut. 1 passes the ball to the wing 3 and cuts to the basket, coming off the center 5, and goes in the corner.

On all the cuts of the strong side guard 1, the other guard 2 gets in the middle of the floor for defensive balance and for then playing two-on two on the weak side (diagr. 5).

Wing

Dribble entry: 1 dribbles toward 3 and this is a signal for 3 to go in the corner, while 5 moves to high post and 2 goes in the middle of the court (diagr. 6).

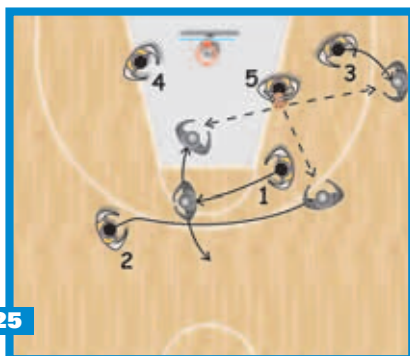


Then 4 cuts in the lane and goes on the center position, while 5 replaces 4 in the wing spot with a weak side cut (diagr. 7)

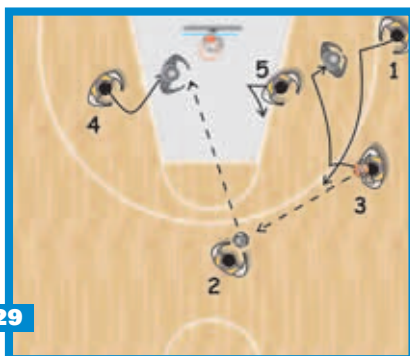
Center

1 passes to 3 and 5 goes to the corner, while 4 cuts, high or low, in the lane and replaces the center while 2 cuts to the weak side wing spot, replacing 4 (diagr. 8).

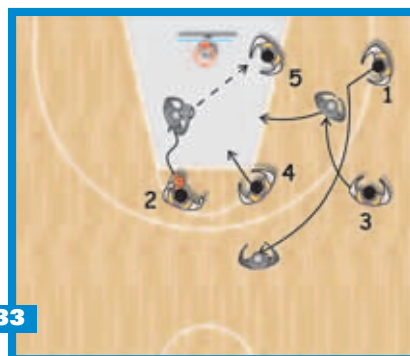
Another option is that 1 passes to 3, 5 goes in the corner and 1 (or 2) replaces 5 in the post (diagr. 9).



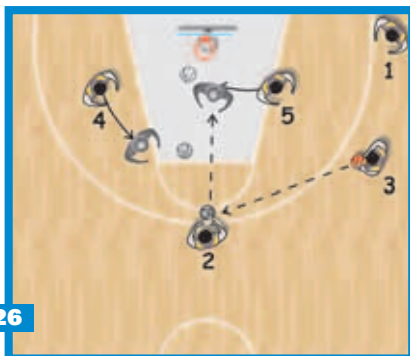
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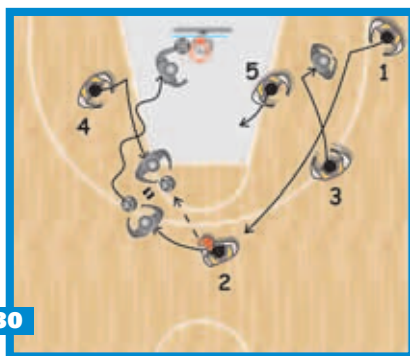
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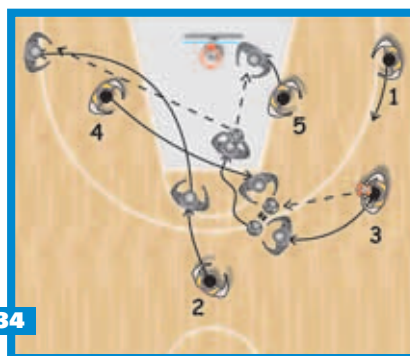
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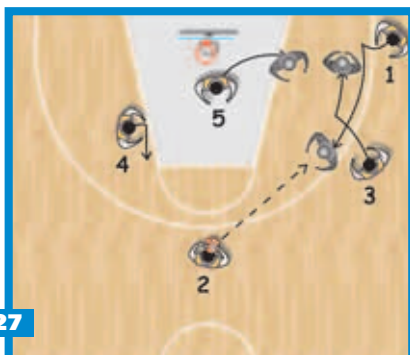
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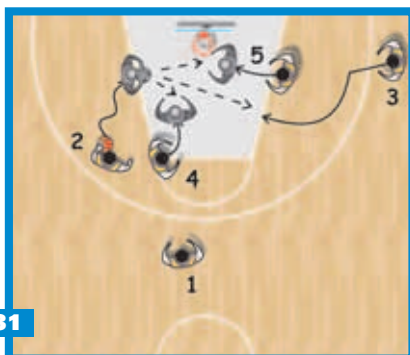
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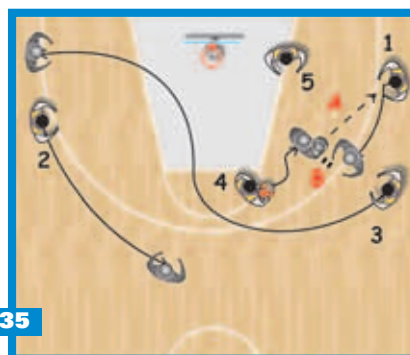
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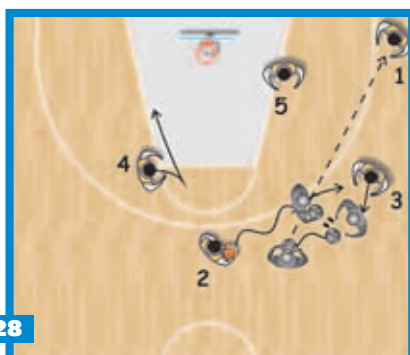
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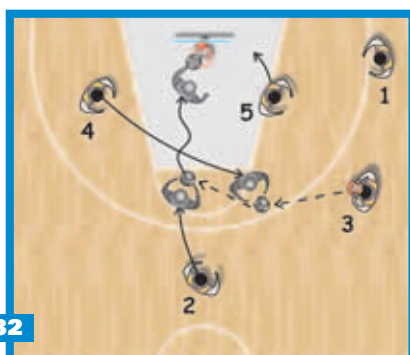
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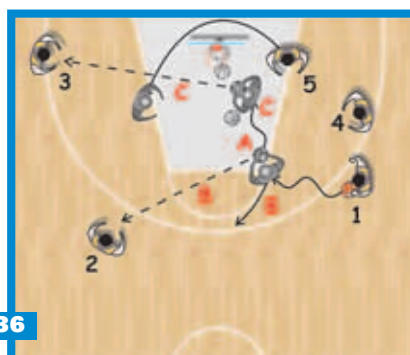
D.35



D.28



D.32



D.36

WEAK SIDE FILL

Guard

1 passes to 3 and then the weak side guard 2 can fill the corner in two ways:

- ▼ With a basket cut.
- ▼ After a back pick of the wing 4 (diagr. 10).

Forward

1 passes to 3 and 4 makes a baseline or over the top cut and fills the corner, while 2 replaces 4 in the wing position (diagr.11).

"N. 2" Pass from the Triangle

After we form the triangle on the strong side of the court, there are four potential passes that the strong side wing can make. We call these four passing options "No.2" passes, because they are made after the first pass to the wing position, that we use for forming the triangle. Four are the spots on the court where these passes can be directed and from each one of these spots there are a multitude of different offensive options.

Assuming that 1 passed to 3 and then filled the corner, the wing 3 must:

I. First look for the pass to the center 5.

II. Second look to the weak side guard 2 on the middle of the half court (diagr. 12)

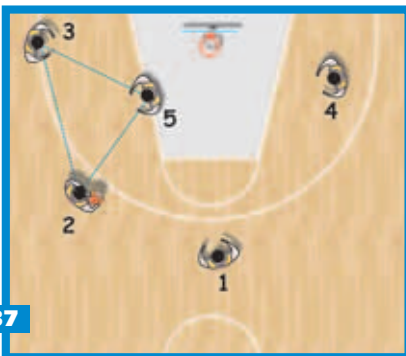
III. Third look on the backdoor step of weak side wing 4.

IV. Fourth look to the strong side guard 1 in the corner (diagr. 13).

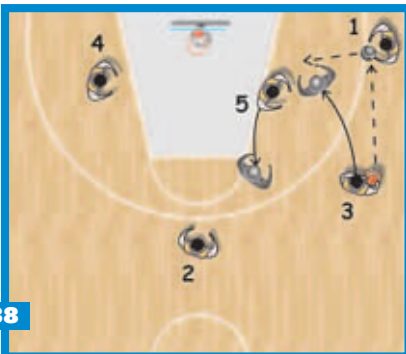
I. FIRST LOOK: PASS TO THE CENTER

Setting the Sideline Triangle

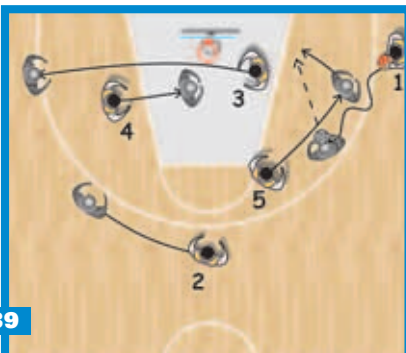
We will show now one of the simplest options of this offense, old as basketball, but still very effective. It is what is called "split cuts", or also "split the post" or "post cuts".



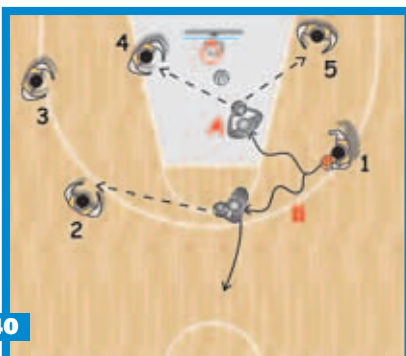
D.37



D.38



D.39



D.40

The play starts with the entry pass from 1 to 3 and the outside cut to the corner of 1, for forming the sideline triangle, while 2 goes in the middle of the court (diagr. 14).

FORWARD TO POST PASS

A. 3 passes to 5, then makes a fake to cut inside the lane and then cuts on the baseline side of 5: The passer is the first cutter and cuts to side of the post 5.

3 can make:

- ▼ A fast cut, while 1 is trying to cut as close as possible behind 3 (diagr.15).
- ▼ A change of pace cut, with an attempt of a



screen for 1 (diagr 16). 2 spots up opposite to the ball and 4 gets near the lane for the rebound.

After the pass to the post 5, 3 can also start a speed cut and then screen for 2 (diagr. 17). He can also start a speed cut and then screen for 4, while 1 speed cuts on the baseline (diagr. 18).

The post 5 can also kick off the ball to 2, who has spotted up on the weak side in a spot that we call "garden spot" (diagr. 19).

B. 3 passes the ball to 5 and 1 fast cuts to the baseline and, if open, receives a drop pass from 5, while 3 makes a over the top speed cut (on our terminology we call this action "zone speed cuts"). In the meantime, on the pass from 3 to 5, 2 spots up on the "garden spot" and can receive the ball from 5, and 4 cuts behind the defense to the "freeze" spot" (diagr. 20)

If 1, 2 or 3 are not open, 1 continues his cut, rubs off the 4's screen and goes high, while 3 cuts in the lane and screens 4 (screen-the-screener action), while 2 replaces 3 (diagr. 21).

4 pops out to the free-throw area and receives the ball from 5, or, if 4 is not free, 5 can also pass to 3, who has rolled to the basket after the screen. If he has no other choice 5 can pass to 2. 3, if does not receive from 5, fills the corner on the weak side (diagr. 22).

2 passes to 4 (or can pass back to 5) and then he moves to the top of the circle. If 4 is not free for shooting, he passes to 1 and then cuts and goes on the low post position, and 5 takes the weak side wing spot of 4. Now we have formed the triangle on the other side of the floor, and we can run again our offense (diagr. 23).

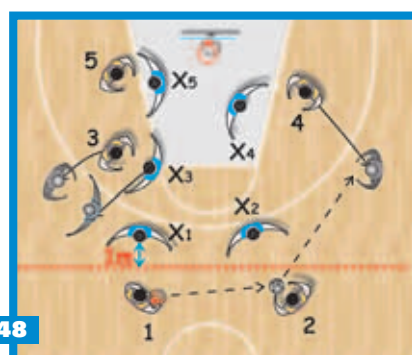
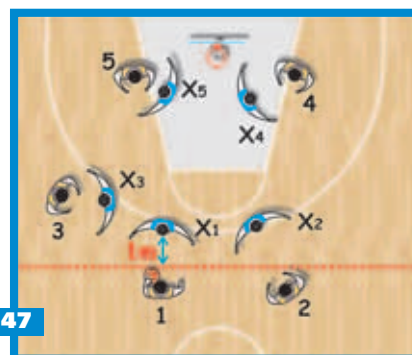
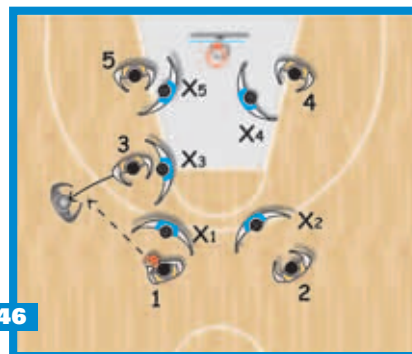
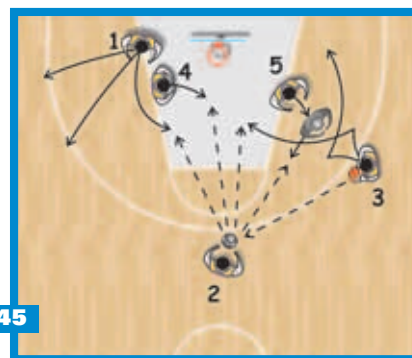
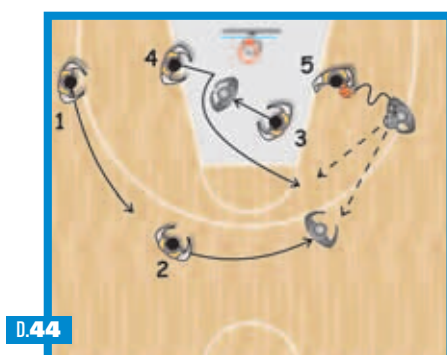
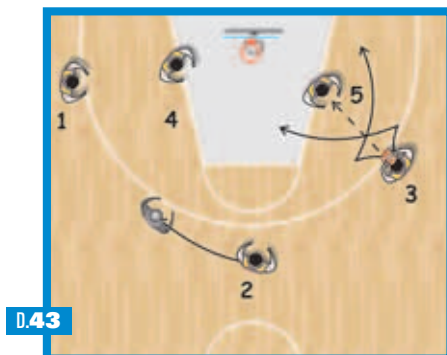
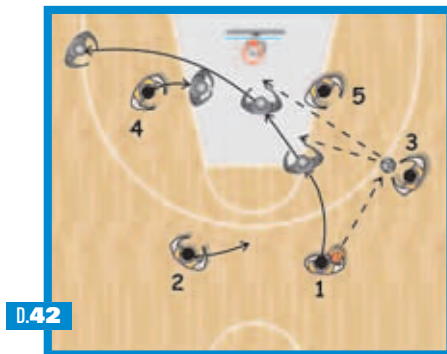
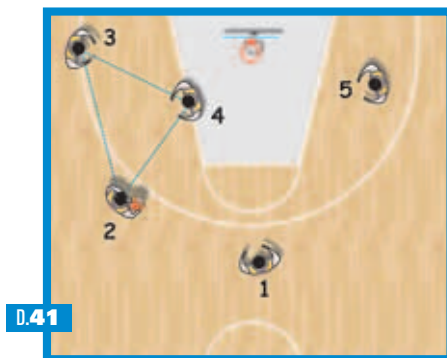
C. After the pass to 5, 3 makes a "rebound screen cut", while 1 step fakes on the baseline to set the defender up and cuts off the 3's screen to a position in front of 5, and 2 and 4 spots up opposite to the ball. 5 tries to pass the ball to one of the open teammates (diagr. 24).

If neither is open, 1 continues to the free-throw line area: he can cut in the lane, screen for 2, who has come back to the ball, and then roll to the basket or pop out after the screen. 5 can pass to 1, to 2, or to 3, who, after the screen, pops out in the corner (diagr. 25).

II. SECOND LOOK: PASS TO THE TOP OF THE CIRCLE (WEAK SIDE GUARD)

A. If 5 is not open, 3 can pass to 2 at the top of the circle and, if 2 is open, he can shot, as the first option, or he can pass to 5, who ducks in the lane (diagr. 26).

If 5 is not open on the duck in the lane, 3, after



the pass to 2, runs a "rebound screen cut", while 1 step fakes on the baseline to set the defender up and cuts off the 3's screen, on the way back to defensive balance. 2 can pass to 1. 4 fakes cut and comes back, as well as 5. This action keeps the defense occupied off the ball (diagr. 27).

2 can pass to 1 if open, or can dribble wave ball to 1, if the defense is sagging. 2 passes to 1 on the dribble interchange, about at the mid point, or 2 passes up to 1 and 1 passes to 3, who has step back in the corner after the screen. 4 reverses back to the basket

area as the dribble weave action takes place (diagr. 28).

B. We call this play "pinch post action." 4 starts to pop to the ball, when 2 receives the ball from 3, but 4 is overplayed, so he reverses to the basket, a backdoor cut, and can receive an over the top pass from 2, while 1 gets up for a defensive balance and 5 keeps his defender busy, moving in and out of the lane. 2 passes to 4 (diagr. 29).

If 4 cannot receive on the back door, he



gets to the high post area at the elbow, receive the ball from 2, who speed cuts off 4 and receives the ball back, a short flip pass off the 4's front hip. 2 must have the hands in a "ready position" to catch the ball (a two-man play). After the screen, 3 steps back in the corner, while 1 gets up for the defensive balance and 5 keeps busy his defender and "freezes" for a second at the block (diagr. 30).

2 drives to the basket, 4 reverses pivot with the pass, it means he opens up to the ball, reads the defense and reacts accordingly. If there is a direct line to the basket, he "dive" cuts to the basket and receives a return pass from 2. If 2 is double teamed, 4 opens up to the ball, with a reverse pivot, and holds for a return pass from 2. 5 "freezes" at the block, ready to receive a possible pass from 2 and 3 spots up for a possible kick off pass or cut to the front of the rim for a pass or to go to rebound (diagr. 31).

III. THIRD LOOK: PASS TO THE WEAK SIDE WING

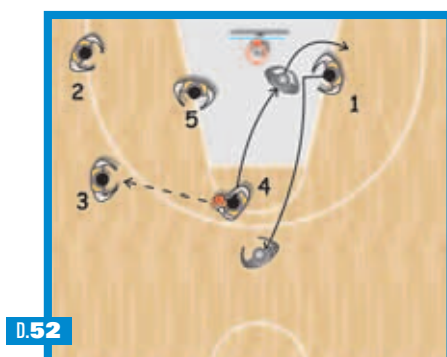
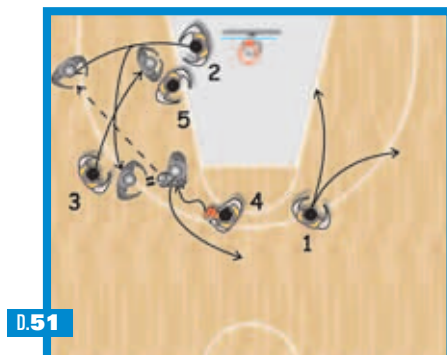
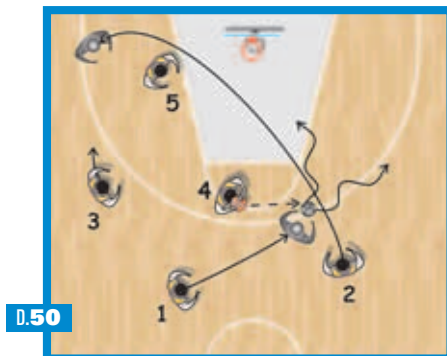
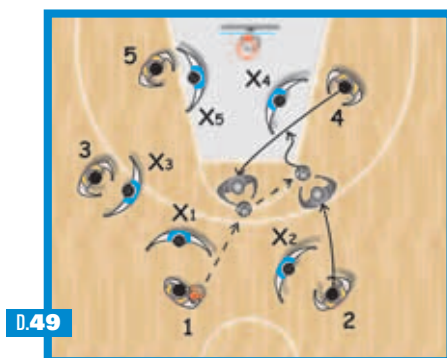
A. 3 passes to 4, who has flashed at the elbow on the high post on the ball side, and 2 makes a "backdoor speed cut" to the basket. If 2 has the head and the shoulders over his defender, 4 makes a quick drop pass to 2. 2 should receive the ball with the knee high and reaching ahead for it (diagr. 32).

3, after making the pass to 4, runs a "rebound, screen cut", while 1 step fakes to the baseline and comes off the screen of 3. 1 goes high for defensive balance and 3 reads the play and prepares for the rebound on the front of the rim. 5 freezes at the block and anticipates a possible pass from 2, if his defenders switches to help 2's defender's on the drive. Then, 4 reverses pivot and reads the defense, staying behind the ball or diving to the basket, ready to receive a pass from 2, if 4's defender drops to cover 2 (diagr. 33).

B. 3 passes to 4, who has flashed at the elbow on the high post on the ball side, and 2 makes a backdoor speed cut to the basket. If 2 is not open, he cuts in the corner and 3 cuts right after him for receiving a pass from 4. 3 can drive to the basket for a lay up or drive and kick off to 5 on "freeze" on the block, or to 2, who spotted up in the corner (diagr. 34). If 2 is not open and also 3 cannot receive the ball, 4 dribbles wave to 1 coming out of the corner, or pass to him on the step back to the corner (diagr. 35).

If 1 receives the ball on the dribble wave, he drives straight to the basket, and can also make a jump shot, a kick off pass to 2 or 3, while 5 flashes to the low post on the other side of the floor (diagr. 36).

If nothing happens, with the pass to 2 we have formed a triangle on the other side of the court with 2, 5 and 3, with 1 at the top of

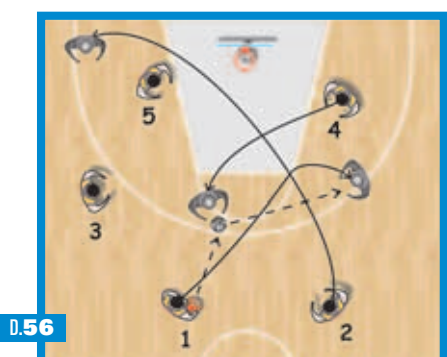
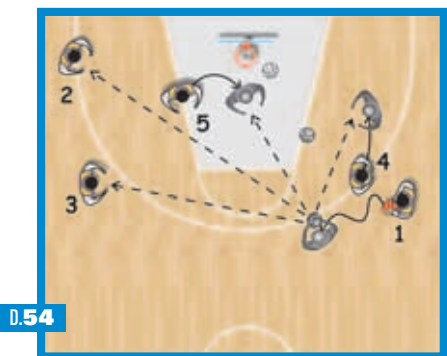
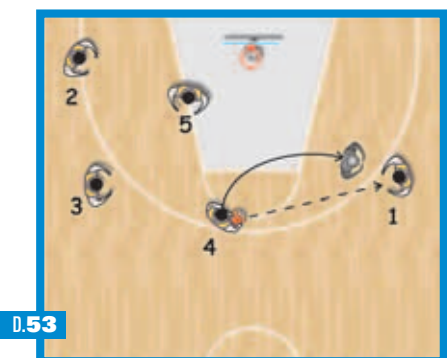


the lane and 4 on the weak side wing spot and we create continuity on our offense (diagr. 37).

IV. FOURTH LOOK: PASS TO THE STRONG SIDE GUARD

3 passes to 1 in the corner. After the pass, 3 makes a "banana" cut to the basket and can try to receive the ball, while 5 gets to the high post at the ball side elbow (diagr. 38).

Right after the 3's cut, 5 screens and rolls on 1, who drives to the top of the



key, and can try to pass to 5 on the roll, while 3 continues his cut and is screened by 4 on the weak side and 2 spotted up opposite to the ball (diagr. 39).

1 can shot or drive to the basket or pass to 2, who has spotted up. 1 can also pass to 4 or 5 if there is help on the basket penetration (diagr. 40)

We so form the triangle on the other side with 3, 4 and 2, while 5 becomes weak side wing, and 1 sets up at the top of lane (diagr. 41).

SOLO CUT SERIES OF OPTIONS

1, after the pass to 3, instead cutting to the corner for creating the triangle, makes a speed cut, and receives the ball at the free-throw line area, or under the basket, if he is free. 4 moves from 5 to 6 meters (15 to 18 feet) from the basket and holds, while 2 gets to the top of the circle and holds (diagr. 42).

3 gets in the triple threat position and looks at the post 5 for a pass. 1 holds his position in a "freeze" spot opposite to the ball. 3 passes to 5, and makes what we call "solo cut", either side of 5. 2 spots up on the "garden spot", away from the ball, while 4 screens down for 1 and 1 pops out in the corner (diagr. 43).

As 3 cuts on 5, 5 has cleared the area for a shot, 2 works behind the "sweet spot." 3, if does not receive on the cut, screens for 4, who can come high to the free-throw line area or cut to the basket for receiving from 5. 5 can also pass to 2 (diagr. 44).

Let's now assume that 3 cannot pass to 5. 3 then passes to 2 at the top of the lane and then makes a "rub cut" off 5, while 5 steps up to pinch post off 3's cut. On the weak side 4 screens for 1, who can pop out flat in the corner, or out or up. 2 has several options of passing: he can pass to 3, to 1, to 4, who has rolled to the basket after the screen for 1, or to 5 on the pinch post (diagr. 45).

PRESSURE RELEASES - METHODS OF PENETRATING THE FRONT LINE DEFENSES

I. "Moment of Truth". We must be able to overcome the problem of the defense, which puts a lot of pressure on our offensive players. Here we will show different methods of pressure releases and penetrating the front line defense. But, before we need to explain some terms we use. On our terminology we have defined "moment of truth" as the position of 3, the wing in front of the defensive player defending the ball. 1 is ready to pass the ball to the wing 3 as he reaches the "moment of truth", and 3 must coordinate his pop out, so he can receive the ball at the wing position as 1 reaches the "moment of truth" (diagr. 46). Then we call "line of truth" the imaginary line across the floor one meter (three feet) in front of the defensive player on the ball handler (diagr. 47).

II. "Lag principle". If 1 reaches the "moment of truth" and 3 is not open on the pop out, we apply the "lag principle", a guard-to-guard pass. 1 passes

to 2, as 2 "lags" behind the "line of truth", by one meter (three feet) or more as a safety valve. Then 2 passes to 4 as he pops out to receive the ball. All the three players, who are involved on this two quick passes, must coordinate their moves and timing for a successful wing entry (diagr. 48).

III. "Blind Pig Action". If 2, the player, who should receive the "lag" pass is overplayed, 4 flashes to the top of the lane, 1 passes quickly to 4, 2 speed cuts down back side, a back door cut, and if he is open, receives a drop pass on the cut to the basket (diagr. 49).

If 2 is not open he continues the cut to the weak side "freeze" spot, 1 cuts over the top on down back side of 4 and receives the ball from him. 1 drives to the basket or dribbles on the operating spot, on the wing or on the corner (diagr. 50).

If 1 is not open on the cut, he continues to the basket area and then steps out and looks for late pass and holds position. 4 then drives on the other side of the court for a dribble weave, and meets 2, coming off the down screen of 3. After the pass, 4 goes in the middle of the court and can play on either sides, or can pass to 2, popping out to the corner and filling the wing spot to form the triangle (diagr. 51).

Options for 4

4 can pass to 3, and, instead screening for him, screens down for 1, who moves up at the top of the floor. 2 holds on the "freeze" position and reads the action, while 3 holds wing position, instead screening down for 2. If 4 goes away to screen for 1, 2 pops out to the corner area and a sideline triangle is formed by 3, 5 and 2 (diagr. 52).

4 can also pass to 1 and set a screen on the ball (diagr. 53). 1 has the following options:

- ▼ Make a drop pass to 4 on the 4's roll to the basket.
- ▼ Drive right to the basket.
- ▼ Penetrate to clear for a jump shot.
- ▼ Penetrate and kick off the ball to 5 on the block; to 3, who is holding in the weak side position; or to 2 in the corner spot (diagr. 54).

If no solution is possible, we can form the sideline triangle with 3, 5 and 2. 1 can pass to 3 and then get at the top of the circle (diagr. 55).

After the "blind pig" (please see the diagr. 6.50), and the cut of 2, 4, with the ball at the top of the circle, passes back it to 1, and



then goes away (diagr. 56).

4 sets a second screen, a staggered screen for 2, who has came out of the lane and has received a first screen from 3.

1 is isolated on one side of the court and can play one-on-one, while 2 continues his cut and has come off the screens of 3 and 4 and is back on the center of the court for defensive balance (diagr. 57).

If 1 cannot beat his defender to the basket, he can kick off the ball to one of his four teammates, who spaced out on the weak



side. Again, we form the sideline triangle with 4, 5, and 3, while 2 sets himself on the top of the lane and 1 on the weak side wing spot (diagr. 58).

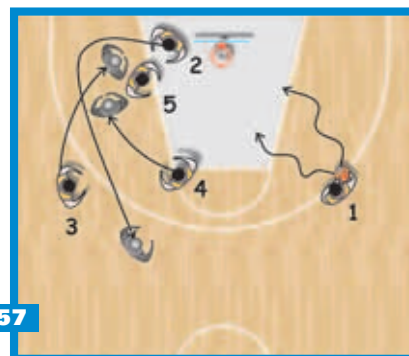
Wing entry on the "blind pig"

4 has flashed to the top of the circle and 2 speed cuts in the lane. But this time 1 cannot pass to 4, so he passes to 3 and then 1 receives a back screen by 4. 1 speed cuts and 3 looks for a high over the top pass to 1 (diagr. 59).

After the screen for 1, 4 sets a sideline screen for 3, who drives around 4 and to the

lane (we call this action "wing screen and roll"). 1 spots up to the corner or at the wing spot, or comes back for a dribble weave interchange with 3. After the screen for 3, 4 screens again for the third time, now in the corner for 2, who comes up for the defensive balance. 5 "freezes" on the weak side post area (diagr. 60).

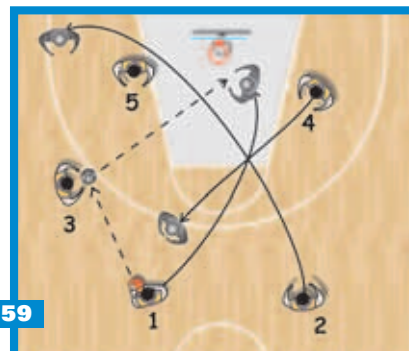
After the screen, 4 continues to the weak side rebound position, 3 posts down after the kick off pass to 1. 5 sets himself in the lane for the possible rebound on a shot of 1 (diagr. 61).



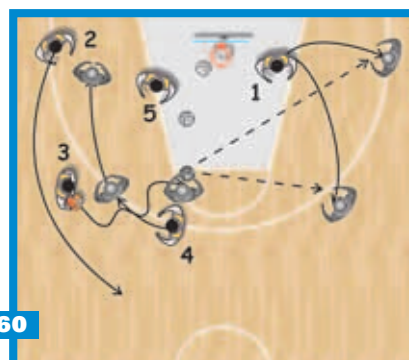
D.57



D.58



D.59



D.60

If 2 is overplayed or he has violated the "lag principle", 2 cuts first and 4 cuts second, right after 2's tail (we call this "blur" screen), 4 receives the ball from 1 and then 1 speed cuts back side of 4. 3 screens for 2, who comes up for defensive balance (diagr. 62).

1 can also make a high pass to 2, if open (diagr. 63).

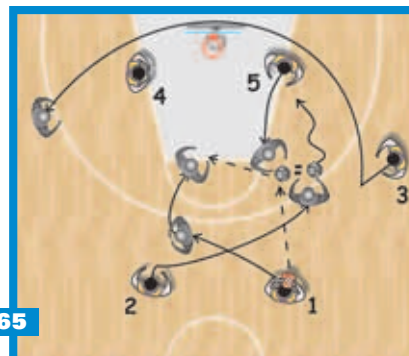
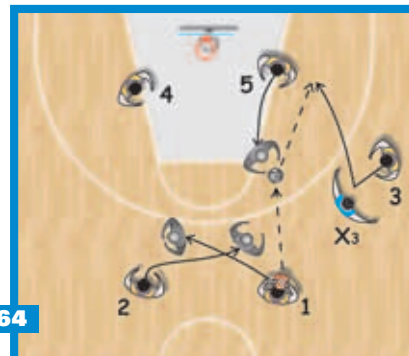
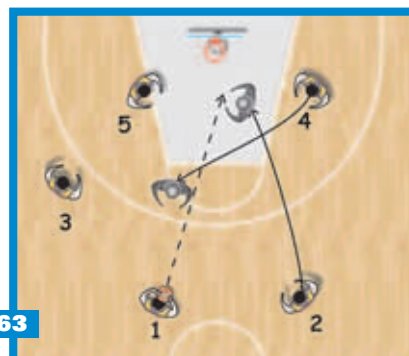
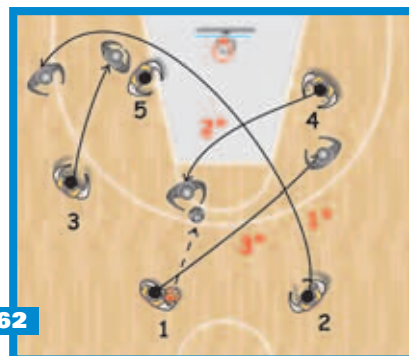
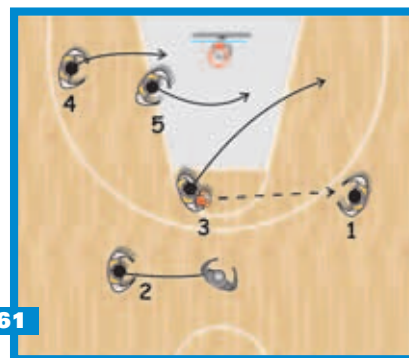
IV. Wing Reverse. If 1 cannot pass to 2 or 3, he can pass to 5, who has flashed to the high post position at the elbow on the

ball side, as usual, respecting the spacing with the other teammates. 3, on the pass to the high post 5, cuts backdoor (we call this action "wing reverse"). 5 passes the ball with a drop pass to 3, if 3 is head and shoulders over his defender 5 (diagr. 64).

If 3 cannot receive the ball, 1 screens on 2 (we call this action "guard squeeze action"). 2 cuts off the 1's screen and to a position one meter (three feet) in front of 5, and 5 passes the ball to 2, if open. After the screen, 1 rolls to the free-throw area and can also receive the ball from 5 (diagr. 65).

CONCLUSION

We hope these information will provide you insight into basketball at another deeper level. It may give you some information you have to wanted to have about the game or aid you in coaching your team, be it in the high school, college, amateur or pro. We think this style of playing basketball back to a teaching level, and, at the same time, liberated the players to bring their skills higher in an individual and team level. We solicit your attention to the details of the fundamental execution skills, because these are the necessary tools to carry out the triangle offense. And remember always: "It is the execution that counts."



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by Tom Maher

CHINA'S OFFENSE AT THE FIBA WOMEN WORLD CHAMPIONSHIPS

Tom Maher is one of the most respected and experienced coaches in the women's international game today. He led the Opals (the Australian women's national team) from 1993 to 2000, winning a bronze medal at the Olympic Games of Atlanta in 1996, and a silver medal at the Olympic Games of Sydney in 2000. After coaching the WNBA's Washington Mystics, he took over the New Zealand women national team in 2004, playing in the Athens' Olympic Games. He has been coaching the Chinese women national team since 2005.

Our team entered the FIBA World Championship with the goal of preparing for the Olympic Games in Beijing in 2008 and performing well there. Seven players returned from the previous FIBA World Championship in China in 2002: Song, Zhang, Miao, Ren, Sui, Zhang, and Chen. The team is now more mature, with an average age of 23 years, and, of course, with experience from the previous FIBA World Championship. Even though our aim was to do the very well in Brazil, the main focus for us has been the 2008 Olympics.

STARTING LINEUP

This was our starting five:

1. Lijie Miao, point-guard.
2. Guang Jia, shooting guard.
3. Lei Ren, small forward.
4. Xiaoni Zhang, power forward.
5. Nan Chen, center.

There are three key players on the Chinese team, and most of the offensive sets are built and developed for them. The most experienced player is the point-guard, Lijie Miao, an excellent shooter, both from the middle and from the long distance. She also likes to drive to the basket as well as finish on a fast break, when possible. She finished as the fourth top scorer in the World Championship, averaging 17.6 points per game.

The main post player in the Chinese team is Nan Chen, a left-handed, solid center, who is able to set good screens and attack the basket, mainly from her favorite left-hand side. She finished 6th on the top scorers list with 17.3 points per game.

The third key player is the power forward, Xiaoni Zhang. She is very mobile and technically sound, with a good middle-distance jump shot. An excellent free-throw shooter, she finished third in the final standings in free-throw percentage with 89.2%.

STYLE OF PLAY

I wanted to give my team a good organization on both aspects of the game, offense and defense. We have good perimeter players who can shoot and drive to the basket as well as feed the post players inside the lane. We have a quick transition game and like to run the fast break.

Offensively, most of our plays are developed to create an open shot for Miao on the perimeter, or else feed the ball close to the basket to Nan Chen or Xiaoni Zhang. The perimeter players spread the floor well and create options for the two inside players to attack the basket, using either a high-low combination or pick-and-roll.

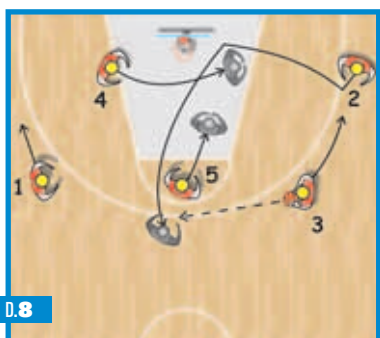
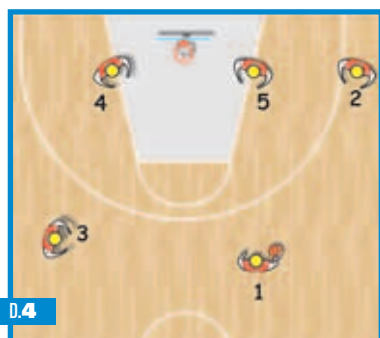
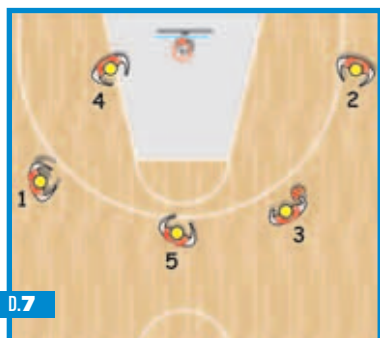
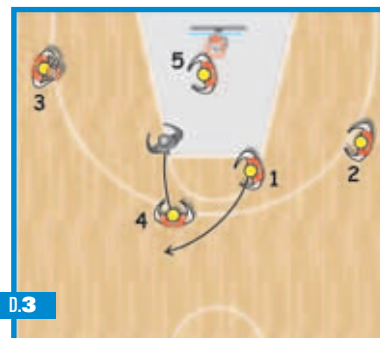
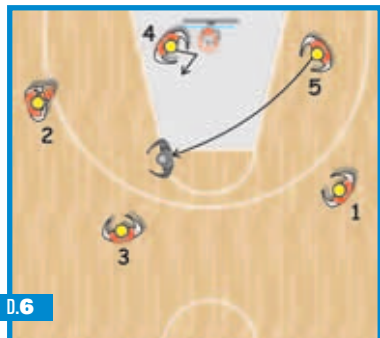
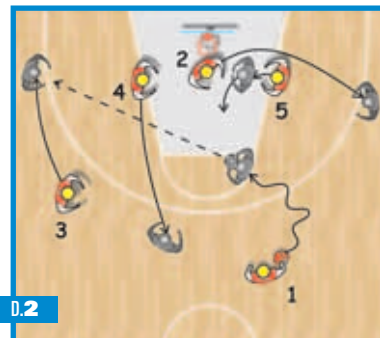
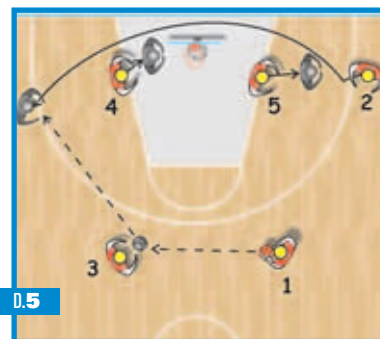
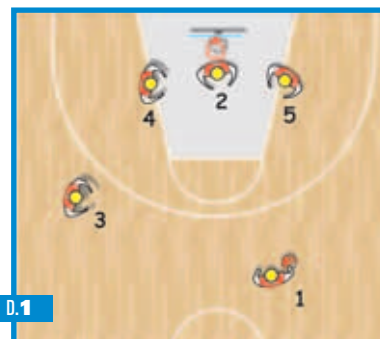
The guards and forwards are shooting the ball well from the three-point range and therefore they take a lot of shots from that distance. Of course, some times this creates problems if the team is not shooting well, because it exposes us to many easy fastbreaks. Miao is an excellent scorer, very confident, and likes to take charge in tough situations. Most of the plays go through her.

We finished 5th in overall shooting percentage with 50.8% which is an excellent achievement. We were also second overall in the free-throw percentage, shooting 77.3% from the line. We sometimes found it difficult to create opportunities to score, especially when playing against big and physical teams.

Against zone defenses, we wanted to use the principles of overload with the high-low in the paint, relying mainly on the quick movement of the ball on the perimeter and the outside shooting of the perimeter players. The two inside players, Chan and Zheng, rotate well inside the key and also look for their shots from close range, or from the top of the key.

We were also organized against the press defenses, and





had no major problems attacking them. We spaced well on the court, had clear understanding of roles, being also able to find the gaps in the defense easily.

Defensively, we preferred to start the games with a man-to-man defense, trying to play aggressive half-court defense with a lot of help and communication. The players always try to get over the screen and switch only if trapped, trying to cover the shot and help inside the key.

Sometimes, we allowed an easy drive on the baseline or through the middle, which was a problem against more athletic teams. We box-out well. However, in the big games against the more powerful and athletic players, we allowed too many easy rebounds.

On defense, we used a press, usually half or 3/4 court, either 2-1-2 or 1-2-2 formations, and our zone defense worked quite well. We also pressed sometimes after a successful free-throw and tried to steal the ball and score an easy basket.

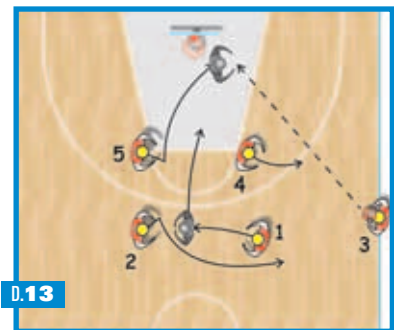
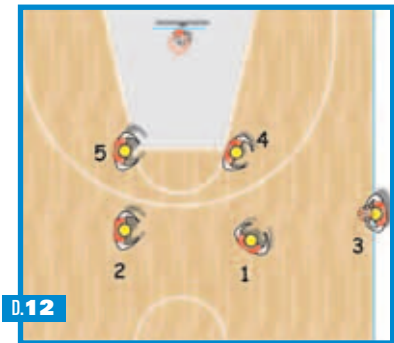
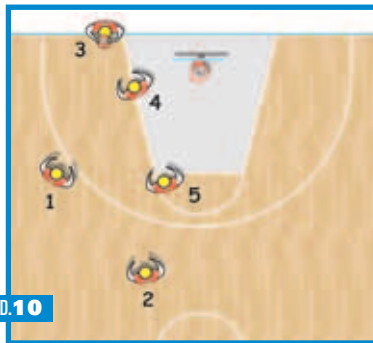
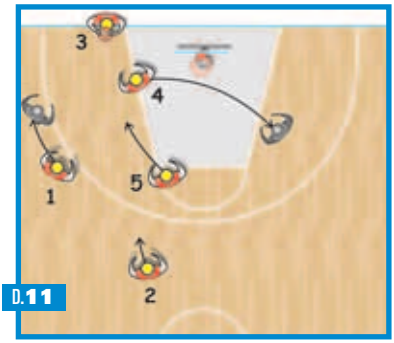
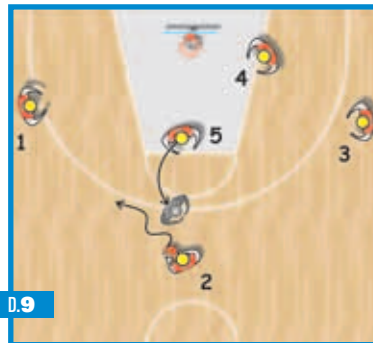
BASIC PLAY

The basic play (diagr. 1) starts with 4 and 5 on the low post positions, 1 and 3 outside, and 2 under the basket. 5 sets a screen for 2. 1 dribbles to the free-throw line, while 3 drops to the corner, and 4 steps out of the three-point line (diagr. 2). 1 can kick out the ball to 3 or 2 for a three-point shot, or to 5, who rolls to the basket after the screen for 2 (diagr. 3).

STAGGERED SCREEN PLAYS

We set in a two-three formation, with 4 and 5 at the low post positions. 4 and 5 set staggered screens on the baseline for 2, 1, and 3 wide out (diagr. 4 and 5).

1 passes to 3 and 3 passes to 2 for a three-point shot. If 2 cannot shoot, he can pass to 5, who, after the screen, rolls to the basket. The third option is a pick-and-roll play between 2 and 5, or a high-low play between 4 and 5 (diagr. 6).



Another play starts again from a staggered screen, but now set vertically for 2 (diagr. 7), who starts from the corner and goes off the screens of 4 and 5 and comes out to the top of the key, and receives the ball from 3 for a three-point shot (diagr. 8). 2 can also play the pick-and-roll with 5, or can pass to 3, who has gone to the corner for a three-point shot (diagr. 9). If nothing happens, 5 can deliver a high-low pass to 4, or maybe pass to 1 on the weak side, or can drive to the basket.

OUT OF BOUND PLAYS

From the baseline

This is a play for the post 5 (diagr. 10), who is set on the elbow, while 4 is on the low post on the same side. While 4 clears out, cutting to the opposite side, 5 makes a vertical cut to the basket and receives the inbound pass from 3, on the left-hand side (diagr. 11). If 5 won't receive the ball, 2, who spots up in the corner, can receive the ball for a three-point shot.

From the sideline

4 and 5 are at the elbows on the free-throw line, while 1 and 2 are the guards and 3 will make the inbound pass (diagr. 12). 1 sets a screen for 2, 4 steps out to the three-point line, while 5 makes a back-door cut to the basket. 3 can pass to 5 under the basket or to 1, who rolls to the basket after the screen, or also to 2 (diagr. 13).



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by Raffaele Imbrogno

TWO "ANCIENT" TROJANS

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.

"Bob Kloppenburg is beyond any doubt the best defensive coach I ever faced. His defensive drills, philosophy, and the intensity he extracts from the defensive personnel makes him extraordinary."

-Pat Riley

"Winter is real fine teacher of basketball."

-Phil Jackson

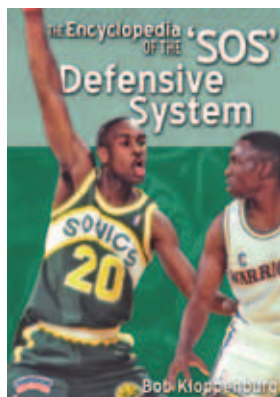
The University of Southern California basketball team, known as the "Trojans" is also the "Alma Mater" of two sprightlies, Maurice Fredrick "Tex" Winter and Bob Kloppenburg. These old teachers of basketball played at USC in the second half of the 1940's under the guidance of Sam Barry.

After different yet successful coaching careers, both at the college basketball level and in the NBA, Kloppenburg and Winter met again, and for several years they have been conducting great basketball clinics around the world.

This season, for first time in their world wandering, Kloppenburg and Winter led two clinics in Italy (in Montecatini and in Turin), where they introduced their ideas of the game.

The "Encyclopedia of the SOS Defensive System" is the title of the three-hour lecture, with Kloppenburg, the former assistant coach of Cleveland Cavaliers, Seattle Sonics, and Toronto Raptors, explaining his defensive system, one that is currently used by many NBA teams.

The defense "SOS" is articulated in 12 distinct principles, and its target is constricting the reaction of the offense to the behavior of

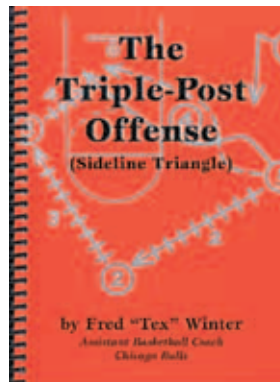


In this section, we introduce the latest books, videos, CDs, and other tools that are primarily aimed at coaches, but certainly useful for all of our readers. Please send your suggestions and comments about our basketball-related media for review in this section.



the defense.

In addition to presenting his principles, Coach Kloppenburg showed 13 drills to develop the defense's principles: high pressure on the ball, strong advance to the passing lines, forcing the offensive player to one side, and a strong defensive switch on the screens. He ends his talk with different options for the defense's system.



For those who want a detailed description of Kloppenburg's ideas, you can buy "S.O.S. Pressure Defense 4th Edition (196 pages, 2004); or look at articles on the Internet site: <http://www.cybersportsusa.com/hooptactics/HoopTactics.asp>

For those of you who want to know more about Tex Winter and his famous triangle offense, there is the "The Encyclopedia of The Triangle

Offense," a DVD set dedicated to the offense offense, an original adjustment to Barry's offensive system at Southern California.

In his 290-minute DVD, the former Bulls and Lakers' assistant coach introduces the global offensive system, breaking it down to every single phase.

This is followed by some drills to obtain proper play execution, but especially to get a deeper knowledge of the necessary fundamentals to take advantage (and maintain it) against the defense. All the titles quoted can be purchased on the site: <http://www.championshipproductions.com>

Finally, if you want to know more about Tex Winter, it's necessary to read Mark Bender's "Trial by Basketball (306 pages, 2002), an excellent book, with an introduction from Phil Jackson (search.barnesandnoble.com/booksearch/isbnInquiry.asp?z=y&EAN=9781886110960&itm=5).

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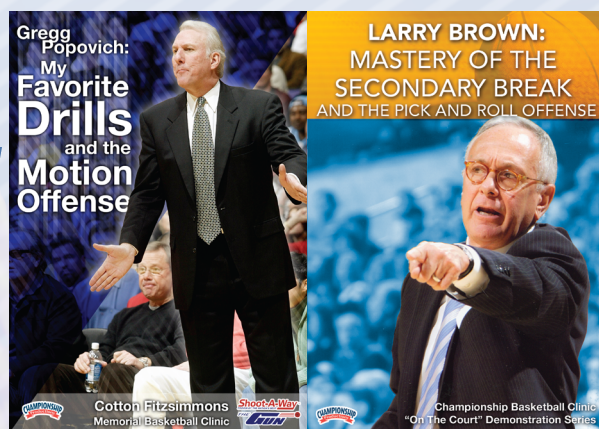
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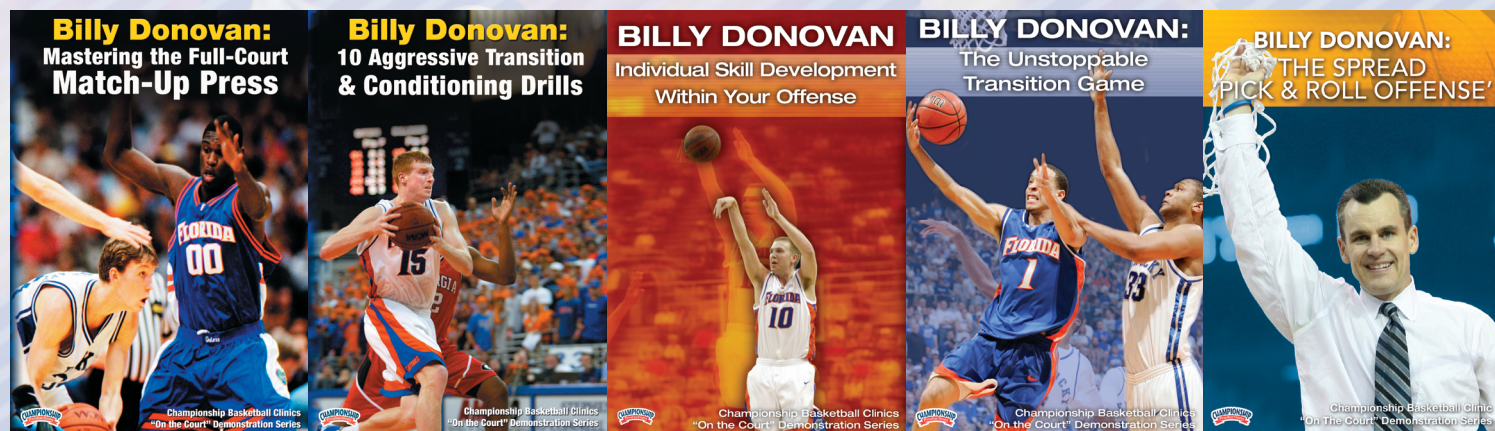
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PLAY SITUATIONS: INTERPRETATING CONTACT



by Alan Richardson



by Clifford Luyk

Alan Richardson has been a FIBA referee from 1978 to 1998. He then became Referee Clinic Instructor from 1996 to 2000. Since 2000, he is the Technical Advisor of the Referee Department of the Euroleague.

Clifford Luyk had an excellent playing career, at Florida University then - after being selected at the NBA draft's first round in 1962 - in 17 seasons with Real Madrid, winning 14 Spanish leagues and 6 European Championships, and then playing 150 games with the Spanish national team. As a coach, he has been coaching Real Madrid's Junior teams and has been Real Madrid's assistant coach, before coaching ACB teams like Villalba, Murcia, and also Real Madrid. He has been the creator of Contact Work Shop for referees and coaches.

From the beginning of an official's career, it is constantly stated that when 10 players are moving at speed within the parameters of a basketball court, CONTACT IS INEVITABLE, but not all contact is illegal. Determining what is legal and illegal contact is part of the official's development and knowledge building process. The ability to recognise and judge the consequences of contact further determines which officials will progress to higher levels.

There must always be a balance between penalising the obvious, clear illegal contact that places opponents at a disadvantage and the small innocuous, sometimes incidental contact that does not interfere with the flow of the game.

Basketball played at speed by skilful players is a beautiful aesthetic experience;

therefore we cannot allow the image of the game to be tarnished by those players and coaches, who resort to illegal actions and behaviour. There have been many training videos produced to assist referees in fulfilling their responsibilities on and off the court.

Because the official has the power to stop the game, it is essential that he KNOWS and can actually SEE what happens, rather than THINKS that he knows what happens, which in reality is GUESSING. There is a great difference between the two. The ability to remember the constant supply of numerous forms of information (documents, videos, personal experiences), that are provided to enable referees to learn and grow and apply them correctly to the present situation is what determines an excellent official. RECALL DETERMINES PERFORMANCE.

Officials do NOT have the authority to change interpretations or rules, especially in situations related to the score, intensity or time remaining in the game. The game should always be decided by the LEGAL actions of players and coaches, NOT by the ILLEGAL actions that officials choose to ignore. It is UNACCEPTABLE for an official to tell a player or coach that he did not penalise an illegal contact or violation, which he clearly saw, because it happened outside his primary area of responsibility. Abdicating responsibility to another official shows a lack of courage to make a tough or "unpopular" call and also undermines the respect within the officials' team.

There are many potential situations that can occur at the end of a period, end of a game and also during a game, that need to

be viewed within the context of that particular game, between those two particular teams on that particular day. Many of us call it FEEL FOR THE GAME; others call it COMMON SENSE, but, whatever you call it, officials must be prepared for and UNDERSTAND all the possible situations that could arise and know how best to deal with them. Do not be influenced by GAMESMANSHIP. Players and coaches will try to influence officials by verbal and/or physical demonstration, flopping, grunting and other sounds when contact (however slight) occurs and also even feigning injury in crucial situations.

It is apparent that many officials do not understand basic basketball terminology and that they lack the ability to recognise fundamental play situations on the court during games. It's essential that the training of officials incorporates the knowledge and experience of coaches. In order to further enhance the professional relationship between players, coaches and officials it is important that each recognises and understands the others' roles. There is much to be learnt from each other in this respect. Practical workshops for players, coaches and officials are the key to better understanding and performance.

ANALYSIS

With all CONTACT that is determined as ILLEGAL, the officials must address it from the beginning of the game and call it consistently throughout the whole game. Players and coaches will adjust if the officiating is consistent.

HAND-CHECKING

Hand-checking is the "illegal" use of the hand(s)/arm(s) to impede/influence the



movement/progress of an opponent with or without the ball.

A defensive player may not place his hand/forearm upon an opponent with the intention of holding or pushing (steering) that player. To momentarily place a hand/forearm upon an opponent is not necessarily illegal unless the action is constantly repeated. A verbal warning should always be given in order to prevent the illegal action from taking place.

Under no circumstances may the defensive player place two hands upon an opponent, even within his cylinder.

A defensive player FACING his opponent has no legal reason to place his hand/forearm upon an opponent, as defense is played with the feet. A post player may place a forearm (within his own cylinder) on the back of an opponent, but the first and only contact must be with the forearm or the chest/stomach. This also applies to a player defending a dribbler who is backing into (not facing)

the basket, the first and only contact must be with the forearm or the chest/stomach.

The use of the forearm or chest/stomach must not dislodge or push the opposing player from his position. Similarly, an offensive player dribbling the ball is not permitted to use a hand/forearm to prevent his defensive opponent from legally "stealing" the ball. If hand-checking is not penalised then players will react aggressively thereby creating loss of game control, even momentarily. Under no circumstances may the defensive player place two hands upon an opponent even within his own cylinder.

Officials should be aware of situations when hand-checking could take place:

1. At moments in the game when aggressive and/or pressing defense is applied.
2. When players are tired and "cheat" on defense by using hands instead of moving their feet.
3. In defensive mismatch situations where the offensive player is clearly quicker,

taller and stronger than the defensive player, especially during initial moments of the start of a dribble.

4. During "isolation" plays (one v one) as above and on any drive to the basket.

POST PLAY

Offensive and defensive players have equal rights to any position that they have legally established on the court. Post play should be viewed and anticipated as a physical (not rough) match-up between two opponents, especially big players.

Incidental contact between post players is to be expected, but the use of hands, arms and/or legs/knees to push and dislodge opponents is not permitted. A defensive post player may place his leg/knee in between the legs of a stationary opponent in order to maintain position, but if that leg/knee is raised off the floor, or impedes the movement of, or dislodges the opponent then a foul should be called.

A defensive post player may place a forearm or chest/stomach on the back of his oppo-

nent. At no time may a hand or both hands be placed upon an opponent. Once the defensive post player has established a legal guarding position, he cannot be dislodged from that position by the actions of the offensive player in lowering his body and "bumping" his opponent towards the basket.

Neither can the offensive player grab an opponent's leg or "hook" his body whilst turning, either to shoot or receive a pass under the basket. Excessive physical play to dislodge a player from a legally established position must not be allowed. Pay attention to players who interlock arms when jostling for position. Warn the player, who initiates the arm-locking and if there is no response, call the foul. Watch the whole play from the beginning in order to determine who created the illegal contact, otherwise call a double foul. There can be no "let them play" attitude when the contact is excessive or rough.

Rough play in post play situations is likely to occur when:

1. The offensive player has dislodged the defensive player from a legal position on the floor.
2. The offensive player has the ball and his opponent is allowed to use his hands, extended forearm, knees or upraised leg into the buttocks.
3. The offensive player lowers his buttocks and pushes backwards, also using his hands and arms to dislodge his opponent.
4. The offensive player signals to receive a pass or lob pass and then uses his arms in a "swim-stroke" to push the defenders arms away or by using his elbow or extended forearm to "pin" and dislodge his opponent.
5. The offensive player may not use his elbow to push away the defensive player's hand(s) in order to protect a shooting attempt.

Be aware of any situations that may create potential violence between opponents or attempts to deceive officials by 'flopping', either by the defensive player or a shooting player.

SCREENING

The purpose of screening is to prevent an opponent from reaching a desired position on the court. For screening to be legal the player setting the screen must be STATIONARY with both feet on the floor. Understand the purpose of screening. Not every contact with a screen is illegal. If the screen is set legally then the contact, irre-

spective of the level, should be considered incidental. Contact, which occurs because the player setting the screen is moving is illegal. CONTACT must occur for an illegal screen to exist.

If the screen is set within the field of vision (OPEN) of a stationary opponent, the screener may stand as close as possible to his opponent without causing contact, either to the FRONT or SIDE.

If the screen is set outside the field of vision (BLIND) of a stationary opponent, the screener must take a position which allows his opponent to make a normal movement (1 step) to avoid the contact.

If the opponent of the screener is moving (MOTION), the screen must be set with regard to elements of time and distance. The screener must allow sufficient space (1 - 2 normal steps) for the opponent to avoid contact by stopping or changing direction.

The player setting the screen is not allowed to extend any body parts (knees, legs, elbows, forearms, buttocks etc.) outside his normal cylinder in order to ensure that the screen is effective, especially in the case of any misjudgement by the screener. It is essential that officials see the play from start to finish.

Be aware of the actions of the player being screened. He is not permitted to push his way through the screen or dislodge the screen, if it has been legally set, by illegal use of the hand(s), arm(s), hip(s) or shoulder(s).

Be aware of actions related to the use of "pick-and-roll" plays:

Understand and be able to recognise pick-and-roll plays during a game. Be ready to interpret the legal or illegal actions of both offensive and defensive players when the offensive team is running the pick-and-roll play.

OFFENSIVE PLAYERS:

1. Watch for the illegal use of hands just after the impact of the screen and before the roll to the basket.
2. Watch for illegal use of the body, hips and legs by the screener, taking a step into the defensive player as his team-mate is clearing the area.
3. Watch for illegal contact by the screener when he pushes the defender before he starts his roll to the basket.

Be careful not to interpret such illegal actions as incidental contact, because such actions put the defensive player at a distinct disadvantage.

DEFENSIVE PLAYERS:

1. Watch for illegal hand and/or body checking, which restricts the path of the offensive player, who is attempting to set the screen.
2. Watch for illegal contact with an opponent designed to interrupt the rhythm of the play, by pushing the opponent into his own team-mate.
3. Watch for illegal use of the hand(s) at the point of the screen.
4. Watch for defenders pushing out with knee(s)/forearm(s), when posting up away from the basket or defending 3 point goal attempts

Be careful not to interpret such illegal actions as incidental contact, because such actions put the offensive player at a distinct disadvantage.

Incidental body contact is a part of the game, but the deliberate use of the hand(s), arm(s) and body to gain an advantage is not part of the game.

CHARGE - BLOCK

75% of all charge-block calls will be challenged by the team penalised. The official must know what a legal guarding position is and what are the rights of the player with and without the ball.

A legal guarding position requires the defender to be on the spot first, with two feet on the floor, upright, stationary and facing his opponent. Having established a legal guarding position the defender is allowed to move laterally or backwards in order to maintain his position in front of a moving opponent. He is NOT allowed to step FORWARDS to the player/ball.

It is important that referees watch the whole play from beginning to end with specific reference to the actions of the defensive player prior to any contact that may occur. Be alert to 'flopping' by players.

Note the point of contact. If a legal guarding position has been achieved, contact by the offensive player should be on the front of the torso, between the shoulders -chest- of the defensive player. If contact is on the shoulder, hip or leg of the defender then responsibility lies with the defender.

Once the offensive player has succeeded

in establishing his head and shoulders past the torso of his opponent (usually by speed of movement) responsibility for contact lies with the defensive player.

Ensure that CONTACT has actually occurred and that you are not influenced by the actions of defensive players "flopping" or offensive players making a "theatrical reaction". It is essential that officials are in an excellent position in order to have a clear view of any contact.

Protect the rights of the airborne player. If the offensive player has left the floor BEFORE the defensive player establishes his position, however late, he has the right to land in a pre-determined spot on the floor. Timing and movement are the keys to this play.

Referees should be aware of charge-block situations when:

1. A transition or fast break occurs.
2. An offensive player beats his defender in a one-on-one play.
3. Defenders switch positions to give defensive help.
4. Double team pressing defense occurs.
5. "Pass-and-crash" situations occur on a drive to the middle of the key (the dribbler passes off and crashes into a stationary defender).
6. "Blind" block on high pass near to the basket or during a 'press'.

UNSPORTSMANLIKE FOULS

Any illegal action that is not a legitimate attempt to play the ball or an opponent should be considered as unsportsmanlike.

Wrapping the arms around an opponent, grabbing a player with one or both hands, grabbing the shirt or shorts of an opponent are all unsportsmanlike actions. Grabbing a player's arm or body whilst initially trying to play the ball is also an illegal action.

Grabbing, holding or pushing a player AWAY from the ball is an unsportsmanlike foul by rule.

Committing clear fouls in order to prevent an opponent close to the basket from scoring 2 points is in many cases an unsportsmanlike foul.

Excessive contact, undue roughness against an opponent (especially airborne), even when trying to play the ball is considered an unsportsmanlike foul by rule.

All these situations must be interpreted within the spirit and intent of the unsportsmanlike foul rule. What is an unsportsmanlike foul must apply at any time of the game, in the first minute and the last minute. Do not be influ-



enced by the intensity, score and time remaining in the game.

PLAYER AND COACH BEHAVIOUR

The proper conduct of the game demands full and loyal cooperation of the members of both teams (players, coaches, assistant coaches, and team followers) with the officials, table officials and commissioner. Officials have been encouraged to communicate fully with players and coaches during the game and have also received much information by way of documents, videos and personal training in order to understand the roles and behaviour of players and coaches during emotional encounters. Cooperation is a two way system and must be based upon mutual respect and normal behaviour.

IT IS NOT ACCEPTABLE:

1. For a coach or player to make an objectionable reaction by words or gestures to an official's call.
2. For a coach or player to direct audible personal remarks of an abusive or vulgar nature to the officials.
3. For a coach or player to excessively demonstrate by the use of referees

signals (travelling, holding, verticality etc.) or gestures that could indicate displeasure with the officiating.

4. For a coach, assistant coach, player or team follower to incite the crowd by means of gestures showing their disagreement with the officials.
5. For a coach to leave the coaching box and enter the court to remonstrate with an official.

In such situations, it is essential that a technical foul is not given immediately, but that a clear definitive warning is given to the offending person(s). Dealing with such incidents should be progressive, but firm and not an emotional reaction. Such behaviour should not be tolerated on a continuous basis. Any further misbehaviour after the warning must be dealt with in a calm professional manner.

We do not wish officials to inflame the situations by overreacting, but we cannot accept that the integrity of the officials is continually called into question by players, coaches and bench personnel. Take care of business before business takes care of you.

RIGHT OR WRONG?

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.

QUESTIONS

1. While the ball is in the air on a shot for a field goal, the 24-second signal sounds. The ball does not touch the ring on the shot, after which it is immediately controlled by B5. Has a 24-second violation occurred?
2. During an alternating possession throw-in by A2, he commits a violation. Team B is awarded a throw-in as a result of the violation. Shall team B still be entitled to the next alternating possession throw-in?
3. While A4 is holding a live ball out-of-bounds at the endline in team A's front-court, A2 is more than three seconds in that restricted area. Has A2 committed a violation?
4. A5 is wearing sufficiently padded protective equipment on the upper arm. Shall A5 be permitted to participate in the game?
5. A3's shot for a goal does not touch the ring or enter the basket after which a held ball occurs before any player can gain control of the ball. When the held ball occurs, 15 seconds remains in the 24-second period. Team A is entitled to the next alternating possession throw-in. When play resumes, shall team A continue to have only 15 seconds remaining in the 24-second period?
6. A7 substitutes for A5. Before the clock can start again following the substitution, A2 commits his fifth foul. The only team A substitute available is A5. May A5 now substitute for A2?
7. While team A is in control of the ball, A3 commits the third team A foul in that period. Before the resulting throw-in, a double foul is committed. Is this a jump ball situation?
8. While the clock is stopped and the ball is dead, A4 appears to be injured and coach A comes onto the court to attend to A4. Team B then requests a time-out. At the end of the time-out and before a substitute has reported to the scorer to replace A4, Coach A



- asks that A4 remain in the game. Shall A4 be permitted to continue participating?
9. After a team A field goal, technical fouls are committed by A3 and B3. Shall play resume with an endline throw-in by team B?
10. A4 has been in the team B restricted area for two seconds when A5 releases a shot for a 3-point field goal. The ball strikes the backboard but not the basket ring and then rebounds to A4, who is still within the restricted area. Shall A4 be immediately charged with a 3-second violation?

ANSWERS

1. No; 29.1.2
2. Yes; 12.4.7
3. No; 26.1.1
4. Yes; 4.4.2
5. Yes; 50.4
6. Yes; 19.2.4
7. No; 42.2.3
8. Yes; 5.6
9. Yes; 42.2.7
10. No; 26.1.1



STRATEGIC ALLIANCES WITH YOUR COMPETITORS



by Tony Lachowetz

Tony Lachowetz is Associate Professor of Sport Management, Georgia Southern University. He writes for several American sports marketing magazines and worked for research projects of the NBA, the Professional Golf Association, the Major League Soccer and the sports sections of many colleges.

The time is ripe for professional sport organizations to rethink the nature of competition. As part of the growing entertainment industry, spectator sport is simply one of many segments competing for the consumer's disposable income. The good news - people are spending more in absolute dollars on sport each year. The bad news - these dollars as a percentage of the entire entertainment

industry are shrinking. Throw in the escalating costs of college and professional sports (and the negative impact on profitability) and the need to innovate is clear.

Not only has competition within spectator sport increased, but also within particular geographic markets. In some markets, heavy competition among sport enterprises alters supply and demand relationships. For example, Phoenix, Arizona, offers PGA and LPGA golf events, NASCAR auto racing, the Arizona Fall (professional baseball) League, Major League Baseball spring training, Arena Football League (indoor) and the Arizona State University athletic programs competing for fans along with the National Basketball Association's Suns, the Women's National Basketball Association's Mercury, the National



Hockey League's Coyotes, Major League Baseball's Diamondbacks and the National Football League's Cardinals. Because of the high supply of sport options, Phoenix appears to be a prime candidate for the establishment of some form of partnership among some of these organizations. Under these conditions, one strategy for professional sport organizations to compete with other entertainment options is to form strategic marketing alliances.

This article will introduce two different types of alliances in which sport organizations of varying sizes can participate. The first type of alliance will focus on a sport organization expanding into the local community to form alliances with other entertainment options (e.g., movie theaters, restaurants, amusement parks, etc.). The second example, a "regional sports alliance", will illustrate the marketing possibilities available to those organizations located in metropolitan areas that serve as the home to multiple professional sport franchises (e.g., Phoenix, Miami, Los Angeles, Boston, New York, etc.). For both types of the alliances, the intended consequences are similar. With a few exceptions, depending on the size of the community, schools participating in one of the alliances should benefit from the following:

- 1) serves as an insurance policy against the cyclical nature of teams suffering through periods of losing,
- 2) broadening the market by treating consumers as "sports" fans as opposed to a segmented market,
- 3) increasing the alliance's market share of a growing entertainment market,
- 4) reducing advertising/marketing costs by pooling the resources of alliance members,
- 5) increasing the leverage of alliance members when negotiating TV and sponsorship contracts, and
- 6) enhancing brand loyalty through the active promotion of strong fan relationships.

For the first type of alliance, let's revisit the Phoenix situation. This will involve the NBA's Phoenix Suns aligning with other entertainment options located in the Phoenix area. This alliance can be promoted as an "entertainment alliance." However, before this can be attempted, the Suns' marketing team must provide fans with some type of added-value product in order to get them to act. One such product is a "combination" ticket package. The ticket package can contain 10 tickets (e.g., 2 tickets to 5 Suns' games) and then combined with 10 movie theater tickets and five \$25 restaurant gift certificates (for five different restaurants); all at a 10% discount while still including "key match-ups" from each team's



schedule such as the Los Angeles Lakers and Dallas Mavericks. The primary goal here is to not only increase attendance for the Phoenix Suns, but to "drive consumer traffic" to the movie theater and restaurants. Why, one might ask, would the Phoenix Suns be inclined to reduce their ticket prices or include a game against the Lakers or Mavericks as part of the package? These contests will undoubtedly generate great consumer demand on their own. The answer lies in the

Suns' long term vision. The intent is to introduce non-users of a particular product (i.e., fans who have never attended a basketball game, but frequent movie theaters and restaurants) to an exciting game atmosphere in an attempt to elevate their fan status from non-user to that of a light user; moving them up the user group "escalator". For sport marketers, according to Bill Sutton, former Vice-President of Team Marketing Services for the National Basketball Association, "the escala-



tor is crucial because fan surveys indicate clear intentions to move up the escalator." For instance, fans that currently attend three games per year indicate their intentions to attend five or six the following season. As Sutton suggests, "the key is to find a way to get non-users into the arena."

Furthermore, the "entertainment alliance" allows the Suns' marketing department to be creative in their promotion of the alliance. For example, the Los Angeles Dodgers, a Major

League Baseball team, conducted a consumer research study and found that 40% of those that attended Dodgers' games also attend movie theaters in Los Angeles. Consumers now see 2-minute promotional spots about the Dodgers prior to the start of a movie and Dodger fans can redeem their tickets for a 10% discount to local movie theaters. The Dodgers also provide in-stadium promotions for the movie theater with which they are aligned. A simple research study

conducted by the Suns' marketing department, similar to the one conducted by the Dodgers, will assist the Suns in identifying potential "entertainment alliance" members in the Phoenix area.

The second type of alliance involves professional teams and large athletic departments in metropolitan areas. This type of alliance is designed to help sport teams compete against other forms of entertainment and benefits most from reduced marketing ex-

penses. Revisiting the Phoenix example, five teams from that region can be selected to participate in the Phoenix Sports Alliance - a regional sports alliance. The alliance members could be the Phoenix Cardinals (NFL), Phoenix Suns (NBA), Phoenix Mercury (WNBA), Arizona Diamondbacks (MLB) and the Arizona State University football team. Again, the same concept of added-value for the consumer is applied for this example through the discounting of the 5-team ticket package (e.g., 2 tickets for 2 games for each team = 20 total tickets at 10% discount) and the inclusion of "key match-ups" (e.g., Los Angeles Lakers, UCLA football, Los Angeles Dodgers, etc.). In this type of alliance, reduced ticket margins can be offset by the reduced promotional and marketing expenses of each team. For example, rather than having to purchase 5 individual promotional spots (e.g., newspapers, radio, TV) to publicize each team, a 5-team alliance can purchase 3 spots, a 40% reduction in costs, yet increase each individual team's exposure to the market from 1 spot to 3 (200% increase). As market share continues to grow for the alliance, each team will experience increased revenues from sponsorship fees, TV and radio rights fees, parking, concessions, merchandise and ticket sales. One final thought with regards to providing added-value for the consumer. A fan loyalty program similar to the airline industry's frequent flyer program should be included as a component of both alliances. The airline industry has long understood the power of engineering a relationship with customers as a way to create added-value in a competitive market. In the sport industry, for example, the San Diego Padres, a Major League Baseball team, have created the Compadres program. The program monitors fan attendance and provides incentives for more frequent attendance through the use of a bar coded membership card. Fans receive their free membership card by simply filling out a short 8-10 item application (i.e., a survey instrument designed to gather valuable database information about your consumers). Each time a fan attends a game, they swipe their membership card at an electronic kiosk inside the stadium. Applying this program to either of the alliances, fans can earn points for the purchase of a ticket package as well as every additional Suns' game attended beyond the ticket package. Once a point limit has been reached, the fan receives two free tickets to their team of choice or other alliance-related gifts. The Padres estimated that for the 2005 season, if half of their



Compadres members attended just one additional game they would generate \$2.8 million in ticket and merchandise sales. The program pays for itself. Finally, the fan membership program will be most valuable to the alliance's most profitable customers; frequent attendees - building fan loyalty!

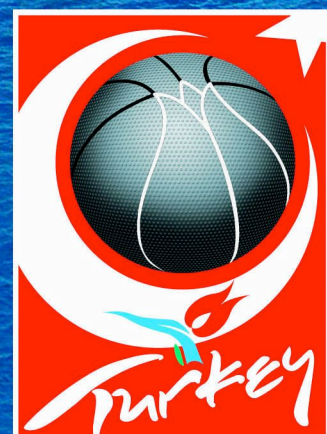
Finally, I'd appear naïve if I were to neglect the fact that this concept is not without its detractors. Obviously, the question must be posed "If alliances provide such a competitive advantage within the entertainment industry, why do so few exist?" Quite possibly the answer lies in the fact that the spectator sport industry is typically years behind marketers from more traditional industries. The fact is strategic alliances have become common practice in the automotive, tech-

nology and telecommunications industries to name a few. Possibly another reason is that the years of fierce competition within a particular region among sport entities has burned too many bridges. Or perhaps these sport organizations fear the possible consequences; most notably the defection of their fans to other entertainment options. One final reason may be that the sheer complexity involving the logistics of such an alliance is prohibitive. Lastly, it might not be any of these reasons. Rather it might be that the few that do exist (e.g., Toronto Raptors/Toronto Maple Leafs; Tampa Bay Lightning/Tampa Bay Storm; Texas Rangers/Dallas Stars) are simply ahead of their time - and the majority of the spectator sport industry.



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WOODEN FLOORING PARTNERS

We end the review of the wooden floorings category partners of the FIBA Study Centre introducing these three companies.

CONNOR HARDWOOD COURTS

Connor Hardwood Courts, a division of Connor Sport Court International, is one of the global market leader in wood sports flooring systems, and a member of the FIBA Study Centre since 1996. As the only Maple Flooring Manufacturers Association (MFMA) member to attain ISO 9001:2000 certification, Connor's solutions are sought-after by top professional and amateur sporting organizations throughout the world for their performance, durability, and outstanding value. Today Connor is the basketball court of choice for 14 NBA teams, the Asian Games 2006, Athens Olympic Games 2004, FIBA European Championships in Montenegro, and the NCAA Final Four in the USA.



Since the humble beginnings in 1872, Connor Hardwood Courts has invested years in development of sports floor systems to produce the best solutions for athletes, architects, facility owners and management. Every Connor floor is independently tested according to both Structured Testing and Engineering Measures (STEM), the International DIN Performance Standard, and CEN.

As an environmentally responsible manufacturer of Timber products, Connor was the first MFMA mill to provide FSC-certified flooring. All

Connor floor systems can be specified with SmartWood Hard Maple flooring, harvested from managed forests. The Company also feature Rezill Pads made of recycled rubber.

HORNER FLOORING COMPANY



Horner Flooring Company, founded in 1891, a FIBA Study Centre Partner and charter member of the Maple Flooring Manufacturers Association (MFMA), is the industry's Oldest Name in Sport Flooring(tm), a name that exemplifies the phrase "tradition of excellence". But beyond excellence, Horner ascribes to and continually achieves the highest levels of quality assurance, flooring system performance and customer service. As a result of these characteristics, Horner flooring systems have earned the privilege of being selected for such international events as the World Championships, Olympics, FIBA Americas and NBA Europe and China Tours. With high quality, performance and service as its hallmarks, Horner sport flooring was selected and installed in the Olympic Training Center in Beijing, China for the upcoming 2008 Olympic Games as well as the Trinta Olympic Reserve in Moscow, Russia. Truly one of the leader in the world of sport flooring, Horner's exemplarily reputation is known throughout the globe as being second to none. Horner remains the supplier of top-quality, affordable, permanent, portable, and synthetic sport flooring systems to schools, private clubs, sports organizations and Olympic and international athletic governing bodies throughout the world.

MONDO

MONDO is able to provide a removable wooden floor with modular system in tiles, engineered for high level competitions. One of their flooring, FAST BREAK portable wood system meets the requirements of the most demanding professional athletes combining high technical performances with comfort and safety during competition. This product is officially approved in respect of FIBA norms stipulated in the Official Basketball Rules 2006 (October 2006), EN 14904. Moreover, MONDO can offer a wide range of permanent wood-



den floorings combined with different underlay mats or patented pads and top wear rubber or PVC layers, granting always a perfect balance between energy return, shock absorption, deformation and ball bounce.

The approved Mondo products by FIBA for the period 2007-2010 in the wooden floorings category are for the competition levels 1, 2 and 3: the Fixed Systems: Mon-

doelastic, Mondowood, Hayaelastic, Elastiflex, Elastisport, Zeta-System, while for the portable systems, the Fast Break System.



FIBA

We Are Basketball



by Jacques Huguet

INJURIES AFFECTING THE ABILITY TO PLAY

SECOND PART

Dr. Jacques Huguet was the doctor for the French National Basketball Team. He was President of the FIBA Medical Commission until 2006.

MIDFACE FRACTURES

Information provided in the questionnaire

- ▼ Player 1.97m tall. Position 1 - 2. Combo-guard.
- ▼ Diagnosis: multiple fractures to the lower part of the right orbit, on 23rd August 2006, following a blunt blow from an opponent's elbow, intentional - sanctioned.
- ▼ The athlete displayed: dizziness, diplopia (double vision), epistaxis (haemosinus), Edema (swelling), numbness.

Imaging. CT scan revealed:

- ▼ Zygomatic fracture (cheekbone).
- ▼ Orbital bone fracture, fracture to the inferior and lateral wall of the eye cavity.
- ▼ Skull base fracture and dural rupture (presence of air).
- ▼ Ophthalmological examination: diplopia, normal optical accuracy, upward movement of the eye limited.
- ▼ Immediate treatment: NSAID, antibiotics, analgesics.
- ▼ Surgical treatment: open reduction and internal fixation. Operation on 6th September 2006.
- ▼ Return to competition: player returned to his club mid-October 2006.

CLASSIFICATION OF MIDFACE FRACTURES

Road accidents account for distressing injuries, sometimes with dreadful consequences, yet these kinds of injuries are very rare in basketball.

With regard to the injury described above, the CT scan revealed 3 fractures. Depending on the force of the impact, single or multiple fractures can be diagnosed:

- ▼ Nasal fracture - the most common (for details see above).
- ▼ Cheekbone fracture: suborbital



swelling and palpebral ecchymosis concealing facial deformation (depressed cheekbone). Displacement, low dystopia of the external canthus, enophthalmia, diplopia and epistaxis (due to an haemosinus) may set in.

Sensitivity of the suborbital nerve should be examined

- ▼ Orbital fracture.
- ▼ Floor fracture: associated with a cheekbone fracture.
- ▼ Isolated floor fracture: "blow-out fracture", "Trap door fracture" affecting the orbital floor which opens and closes.
- ▼ Fracture of the internal and upper orbital walls: with oculomotoric complications, sometimes diplopia.
- ▼ Fracture of the zygomatic arch: following a lateral blow, the zygomatic bone becomes depressed, impeding the opening and closing of the mouth, and causing pain upon palpation.
- ▼ Occlusodental fractures (maxillary fractures):

Cases of this nature are entrusted to a stomatologist

In such circumstances, it is useful to wear a mouthguard to protect the teeth from maxillo-dental lesions. (This kind of protection is common in the United States).

CLINICAL EXAMINATION

It is important to go beyond immediate observations, by carrying out a detailed and precise assessment of the lesions. For this purpose, an ophthalmological examination and scanography are compulsory.

OPH EXAMINATION

Visual acuity, fundus oculi, ocular pressure, position and movements of the ocular globe, exo-enophthalmia, diplopia analysis.

CT scan, MRI (in addition to standard X-ray) which may reveal: damaged nerves, cerebral and meningeal lesions, lacrimation, intracranial haematoma, etc.

PROGNOSIS

Following this kind of accident, athletes can play basketball again. Some after-effects may be observed: ophthalmologic (diplopia, occlusion problems, watering of the eyes, etc.), aesthetic, neuralgic.

TREATMENT

- ▼ Immediate: ice, sutures, analgesics, NSAID, if necessary prophylactic antibiotherapy (in the case of pro-

longed packing).

- ▼ Surgical: carried out by specialists in maxillofacial surgery (OPH - ORL - Stomatology), reduction-contention (osteosynthesis), use of mini plaques, strips of Silastic sheet or Vicryl mesh, pins, steel thread, graft, dental ligatures.

FIFTH METATARSAL FRACTURES

Information provided in the questionnaire

- ▼ Player 2.13m tall. Weight 117 kg. Position 5, Center.
- ▼ Fracture of the 5th metatarsal, on 1st September 2006 (Semi-final game).
- ▼ No contact encountered, it was spontaneous.
- ▼ Recurrence: fracture in the same location 2 years ago (stress fracture).
- ▼ Imaging: standard X-ray.
- ▼ Surgical treatment: screw fixation.
- ▼ Return to competition: athlete resumed trained at the beginning of December 2006, returned to Championship competitions mid-December.

CLASSIFICATION OF 5TH METATARSAL FRACTURES

Common fracture in basketball, slow or incomplete healing often prolongs the return to play.

Sir Jones gave his name to fractures of this bone at the beginning of the 20th century. The historical practice of universally applying the term "Jones fracture" to all fractures in this location still causes confusion about the various types of fracture.

Thanks to imaging, the anatomical situation of the fracture line can be made visible (see illustration):

- ▼ At the level of tuberosity of the 5th metatarsal (avulsion fracture). This is an avulsion fracture of the tuberosity induced by the peroneus brevis tendon; the mechanism of the injury is similar to that of a severe ankle sprain resulting from sudden foot inversion.
- ▼ At the base of the 5th metatarsal, extending into the 4th-5th intermetatarsal facet. The Americans call this a "true Jones fracture".
- ▼ Proximal diaphyseal fracture or shaft-neck fracture.

Here, there are 2 separate etiological types:

- ▼ The acute rupture.

- ▼ The stress fatigue fracture, linked to repetitive micro-trauma. There are precursory symptoms and radiological assessment is available.

CLINICAL EXAMINATION

- ▼ Claudication, pain and swelling on the lateral side of the foot.

IMAGING

- ▼ Classical radiological assessment of the foot.
- ▼ Scintiscan, CT scan, rather than RMI.

PROGNOSIS

It differs according to the type of fracture, the chosen treatment, and the surgical technique applied. The most common complications are: delayed union, non-union, refracture, persistent pain, problems with adjacent structures (4th metatarsal). In some cases, basketball players can anticipate a return to play within 6 to 8 weeks.

The tuberosity avulsion fractures are the most common in basketball and are usually the least debilitating.

TREATMENT

There has always been some controversy about the need for surgery. Certain factors guide decision-making: location of the fracture line, acute or chronic injury (stress fracture), the casualty's status (non-active, professional player) and body mass.

The armamentarium comprises: weight-bearing or non-weightbearing cast immobilisation, orthotic management, use of an orthopaedic shoe, open reduction, osteosynthesis (screw fixation), bone grafting.

An athlete's treatment of choice involves intramedullary screw fixation which offers the advantages of low morbidity, being quicker to union and enabling a faster return to sporting activities.

The use of certain screws rather than others depends on the surgeon's own preference regarding length, diameter, form (tapered, cannulated), material (stainless steel, titanium).

A post-operative radiological follow-up is necessary.

Appropriate physiotherapy or follow-up care by a kinesiologist or podologist is necessary for the return to play.

CONCLUSION

The survey accounted for 3 serious injuries amongst 288 athletes playing a total of 80 games.

Recording the accidents and their causes confirms that a blow from the elbow is at the top of the list for actions causing the most damage.

In the case of a face to face between defender and attacker, the elbow, the bony tip (olecranon) which forms part of the cubitus, is the part of the body to be feared most, more so than a deliberately closed hand. It can serve as a bumper, or even worse, be swung quickly and deliberately.

Jacques Monclar, former French international player and coach, refers to the elbow, with his usual witty eloquence, as "the blade of basketball".

The list of injuries provoked by the elbow is growing:

FACE

- ▼ Forehead.
- ▼ Wounds with bleeding. Treatment: sutures or steristrips.
- ▼ Arcus superciliaris.
- ▼ Nasal orbit (see above).
- ▼ Lips - teeth - wounds with bleeding, dental fractures - treatment: sutures, dental reimplantation.
- ▼ Neck - larynx: traumatism on hyoid bone, laryngeal cartilage and tracheal annulus, pain upon swallowing, dyspnea, dysphonia, subcutaneous emphysema, expectoration with blood.

In the case of asphyxia, a tracheotomy is imperative.

THORAX

- ▼ Costochondral dislocation.
- ▼ Rib fracture, which is sometimes difficult to diagnose by X-ray, may lead to post-traumatic pneumothorax (one case resulted in a year's break from sport), sometimes even blood in the pleural cavity.

Critical game situations spark blows to the face by the elbow:

For example, when a player is being pressed by 1 or 2 opponents, he is holding the ball with both hands, above his head or at face-level, his elbows bent at 90°, he pivots energetically, as the rules allow and suddenly.... "Watch your faces!" (See illustration - Violent rotation with elevated elbows)

When a player jumps up to the basket, intending to shoot or dunk with his right hand, he uses his left elbow like an "ice-breaker".



The same method is applied when a player tries to block a shot by extending an arm, his other elbow seemingly like a ram bow, to protect himself from, and to fend off, opponents. Looking at this table of potentially serious injuries, the instinctive reflex is to think about accident prevention. Introducing the kind of protection which exists in American football or hockey is inconceivable. Yet, dental protection is recommended in basketball. There are three types of "mouth protectors":

- ▼ A "stock" mouthguard can be purchased in sports stores.
- ▼ A "mouth-formed" protector is made

from mouldable thermoplastic, Thermoset or Chemoset (resin).

- ▼ A "custom-made" mouthguard is fabricated by a dentist or orthesist.

The third kind is the best choice. Amendment of the rules. If there is evidence of the intention to harm (video), could a more severe sanction be applied? During and after the game? The ball is in the court of the officials and referees.

Basketball is played with open hands. A fist denotes the intention to punch. Luckily, fights are rare, just as Naismith had wished!



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ONE-ON-ONE

TEX WINTER: "THE NBA NEEDS EUROPEAN COACHES."

Maurice Frederick "Tex" Winter came to Italy for the first time: In Montecatini and Turin, the greatest NBA assistant coach held two clinics along with defensive "guru," Bob Kloppenburg, another former NBA assistant coach famous for his defense. In this interview, Winter, the man who developed the famous "triangle offense" that brought nine titles to Phil Jackson's Chicago Bulls (1991, 1992, 1993, 1996, 1997 and 1998) and Los Angeles Lakers (2000, 2001 and 2002), talks about the NBA game and how the international game is getting better year-by-year. But, also how stars like Michael Jordan, Scottie Pippen, Shaquille

O'Neal, and Kobe Bryant adjusted to his offensive system. During his Montecatini's clinic, the 85-year old Winter, who has an incredible vitality, reads without glasses, and signs his autograph with a triangle, his life-long trademark, revealed that the season which just ended was his last as an assistant coach. Some tears fell from his eyes with this admission. But the years spent training and improving his triple post offense didn't affect his enthusiasm. He did everything possible to get to Italy after missing a connecting flight in Ireland: he took a three-hour taxi ride to change airports and take a morning flight for Italy. In this interview with Giorgio Gandolfi, editor-in-chief of FIBA Assist magazine (with the collaboration of Mirco Melloni of the editorial staff), Winter shares his memories of the most successful basketball career ever.

FIBA: Mr. Winter, where does your nickname "Tex" come from?

WINTER: "I lived in Texas. When I moved to California to study and play basketball at the University of Southern California, my teammates called me Tex, and the name stuck with me ever since."

FIBA: Where does your world-famous triangle offense come from?

WINTER: "I wasn't the inventor of the triple-post offense. I actually learned it from the University of Southern California coach, Sam Berry. Another legendary coach, Pete Newell, used it also. Through the years, this offensive system became part of me. Look at my ring celebrating one of the NBA titles won with the Los Angeles Lakers: It has a triangle on it."

FIBA: Can you tell us about your coaching career?

WINTER: "After an experience as a carrier pilot during the Second World War, I

started as an assistant coach at Kansas State University, and later I became head coach of the team. I then moved to the NBA when the Houston Rockets offered me their head coach spot. I stayed there for two years, from 1971 to 1973. I didn't like the type of basketball being played in the NBA, so I came back to college basketball. I retired from coaching in 1985."

FIBA: So, how did you get to Michael Jordan's Chicago Bulls?

WINTER: "One day, I was watching TV, and I saw that the Bulls were introducing their new general manager, Jerry Krause, who, some years before, as a young NBA scout, had come many times to Kansas State. And he used to tell me: 'When I become an NBA executive, I will hire you, because I want to use your offensive system.' I told my wife, Nancy: 'Look at this man. He's going to call me within 24 hours.' And he did! He called me the following morning, at about 7:30."

FIBA: How did your relationship with Phil Jackson begin and develop?

WINTER: "Phil was an assistant coach under Doug Collins at Chicago, and when he watched my offensive system, he convinced himself very quickly that it was a very efficient style of play. He told me that it reminded him of the offensive system used by Red Holzman's New York Knicks, a team that won two NBA titles in the early '70s, when Jackson had been a backup player on the team. Jackson watched the game from the bench, and could see how this style of play could allow his team to dominate. So, in 1989 when he became head coach of the Chicago Bulls, he adopted the triangle offense."

FIBA: Was it difficult to convince the players that a system based on unselfishness could work in the NBA?

WINTER: "I just can tell you that once the Chicago players became convinced of





the system, they started a dynasty. I remember the first title, won in 1991, when Michael Jordan and Scottie Pippen, had first accepted the system. In previous years, Jordan didn't like the triangle offense because he thought that his scoring would suffer, considering that all five players would have to share the ball on the floor."

FIBA: *When did MJ become a fan of the triangle offense?*

WINTER: "The turning point was in the 1986 playoffs: Jordan scored 63 points in Boston, but that wasn't enough to win the game at the Boston Garden. And we lost the series 0-3. At that moment, Jordan changed his mind about the triangle offense. It was such a tremendous satisfaction for me to watch two superstars like Jordan and Pippen finally accepting my offensive system and making it work."

FIBA: *Was Jackson important in introducing Jordan and Pippen into the triangle offense?*

WINTER: "Phil was the perfect coach for this team, not only for technical part of the job, but also for the mental one. He's a particular coach, really like no one in the past. He totally believes in team play, but at the same time he gives big responsibilities to his players. They don't need to be guided like school kids. He wants his players to grow up and find the solution to problems by themselves during a game. For example, Jackson was often criticized because he used to call few timeouts during the regular season games, even when I went to him and told something like, 'Phil, we're

struggling at rebounding, or we're not moving the ball enough. Call a timeout and tell them.' But Phil would say, 'The players need to understand by themselves how to solve the problem.' Phil would often call timeouts and not say a single word to anyone. Instead, he would look the players in their eyes. Then, he sent them back on the court."

FIBA: *Other particular features of coach Jackson?*

WINTER: "During the training sessions, if the players didn't pass the ball well, he used to turn down the arena lights, so the players had to pay more attention to their passes. In the last few seasons, I didn't sit beside him on the bench, but would sit just behind him. I still talked to him throughout the game, however, passing on advice. Sometimes, though, Phil would turn around and say, 'Tex, please, be quiet just for a moment.' We have a great relationship, trading ideas and opinions. Jackson has been a real innovator, introducing yoga and meditation into the training sessions. I thought it wouldn't work, with all these big, hyperactive athletes, who never stop talking, even during games. Instead, all the players accepted these relaxing moments. This helped us win all the NBA championships with Chicago and Los Angeles."

FIBA: *Please compare Michael Jordan and Kobe Bryant?*

WINTER: "Both have the competitive drive in their blood, more than anyone I have ever seen. But Jordan was able to reach even deeper. I've never seen such a big

and ferocious will to win, in every way: shooting drills, athletic sessions, and every aspect of his life that put him in comparison with other people. Michael Jordan wants to win at everything that he does. It's this incredible drive to succeed that makes Jordan superior to Bryant, and to every other NBA player. Both are incredible athletes, with superior leaping skills, and body control. The difference is that Jordan's hands are bigger, so he could control the ball with only a hand. When it came time to play the game, Jordan took less important shots than Bryant, but that's because he had more trust in his teammates. When it comes to talent, I think Jordan's teammates were better Kobe's."

FIBA: *What's your opinion about the quality of the current NBA game?*

WINTER: "There are many problems. Let's talk about fundamentals, the basis of the game. Outside shooting percentages have decreased because the players, coming right out of high school or with only one or two years of college experience, didn't spend enough time practicing to improve this part of the game. Shooting skills need constant practice, correction, and hours of work. Passing the ball is another problem area. The simple chest pass, a three-meter (9 feet) pass is something we rarely see anymore because the game is becoming one-on-one, with penetration, and kicking the ball out, or else pick-and-roll out of the lane. This is what prevents the growth of good post players like we had in the past, like Kareem Abdul-Jabbar, Hakeem Olajuwon, and Kevin McHale. In the NBA today, after two passes, the play ends with a shot."

FIBA: *How do the NBA teams play offense these days?*

WINTER: "There is no proper spacing on the floor and no team concept. The emphasis is on the superstar. This has negatively affected the quality of the game. I think that NBA teams should seriously take into consideration the chance of signing European coaches. I say that because their philosophy is based on unselfishness and team play, something the NBA seriously lacks. I think it will take much time, but it could be the right solution to improve the quality of the NBA game. A clear example is Mike D'Antoni who, despite being born in the United States, grew up as a coach in Europe, and brought new air into the NBA when he came to coach."

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THE WORLD IN BRIEF



SERBIA WINS FIBA U19 WORLD CHAMPIONSHIP

Serbia won the FIBA U19 World Championship on 22nd July in the Final against USA. The United States came back from 19 points down but could not stop Serbia winning the championship final 74-69 on their home soil. France beat Brazil in the bronze medal game 75-67.

In the final Serbia controlled the game for most of the time. Serbian player Mladen Jeremic, who never left the court as he played the full 40 minutes, inspired the hosts' win with 24 points, including two in the final five seconds to put his side out of reach. The outcome could have been much different had the US, chasing their first gold since 1991, not been so wasteful with their three-pointers, making just six of their 21 attempts (28.5%).

A new wave of Serbian basketball is on the rise, following the triumph in the FIBA U19 World Championship final in Novi Sad. Nineteen years ago the "golden generation" of Yugoslavian basketball started their long-lasting domination with the U19 world title in Bormio by defeating the USA 86-76 in the final. After the disintegration of their country,

and after those youngsters - including Serbians Vlade Divac and Aleksandar Djordjevic and Croatians Dino Radja and Toni Kukoc - enjoyed fine careers, it is now the turn of a new generation. Divac was more than happy to present the trophy to the captain Stefan Markovic after Serbia's victory over the USA in Novi Sad. "This is phenomenal achievement for all those young guys," said Divac, who scored eight points in Bormio against a USA team which consisted of future NBA stars like Gary Payton, Larry Johnson and Stacey Augmon.

In the bronze medal game, France put in a strong third-quarter display to beat Brazil 75-67. Edwin Jackson led the French team with 13 points, with a game-high haul of 29 points from Brazil center Prestes proving immaterial. The tournament showed incredible talent and very strong teams from France, Brazil and the defending champions Australia, who lost their quarter-final game in a heartbreaking 73-72 defeat against Brazil.

Australia head coach Marty Clarke paid tribute to his players after watching them clinch fifth place. The Emus cruised to an 83-59 triumph over Argentina to finish with a record of 8-1 in Novi Sad - the second best

of the tournament. "The boys were fantastic tonight, they did a great job," said Clarke. "They have done a good job in picking themselves up from the huge disappointment of two nights ago against Brazil. It really pushes your character traits to play at this level successfully and these guys have really brought into this and have worked just so hard. Everyone embraced their role and knew what they needed to do and they all did that little bit extra. We were disappointed after the Brazil game and if that last shot went one inch more to the left it would have missed but the thing is they will remember the experiences, the team spirit and their ability to stay together."

In fact, the competition was so intense, that all eight-finalists including the strong teams from Argentina, Turkey and Spain, had a chance to reach the podium.

Serbia's Milan Macvan has been named Most Valuable Player. The 17-year-old forward averaged 15.4 points. Macvan, who plays for FMP II Belgrade, poured in 19 points in the final to help his side to victory. Brazil center Paulao ended as the tournament's top-scorer with 207 points, an average of 23 per game, and the 19-year-old Ribeirao Preto also headed the list of rebounders.

Lithuania's Zygmantas Janavicius notched up the most assists, 53, while Serbia's Mladen Jeremic was the best from outside the arc with 23 successful three-pointers from 48 attempts.

FINAL STANDINGS

- | | |
|--------------|-----------------|
| 1. Serbia | 9. Lithuania |
| 2. USA | 10. Canada |
| 3. France | 11. Korea |
| 4. Brazil | 12. China |
| 5. Australia | 13. Lebanon |
| 6. Argentina | 14. Mali |
| 7. Turkey | 15. Nigeria |
| 8. Spain | 16. Puerto Rico |



NEW FIBA RANKING FOR MEN'S NATIONAL TEAMS

Following the conclusion of the FIBA U19 World Championship in Novi Sad, Serbia, FIBA has announced the composition of its new World Ranking for Men's National Teams.

The top 20 in the ranking are as follows:

1. USA
2. Argentina
3. Spain
4. Serbia
5. Lithuania
6. Italy
7. Greece
8. France
9. Germany
10. Australia
11. China
12. New Zealand
13. Puerto Rico
14. Turkey
15. Angola
16. Canada
17. Brazil
18. Russia
19. Slovenia
20. Venezuela

FIBA Rankings for Men and Women national teams, as well as a combined ranking, are always updated when a FIBA World Championship, an Olympic Basketball Tournament or a FIBA Zone/Continental Championship has concluded. For the complete rankings and how FIBA rankings are calculated, please visit www.fiba.com. Including the three tournaments which have already taken place (i.e. the FIBA Asia Championship for Women, the FIBA U21 World Championship for Women and the FIBA U19 World Championship for Men), a total of 13 FIBA and FIBA Zone Championships are set to take place in 2007. After each of the following events a new and up-dated FIBA Ranking is announced:

WOMEN

FIBA Asia Championship for Women: 3rd-10th June 2007, in Incheon, Korea (Gold: Korea; Silver: China; Bronze: Japan)

FIBA U21 World Championship for Women: 29th June to 8th July 2007 in the Moscow Region, Russia (Gold: USA; Silver: Australia; Bronze: France)

FIBA U19 World Championship for Women: 26th July to 5th August 2007 in Bratislava (Slovakia)

FIBA Africa Championship for Women: 21st-30th September 2007, in Dakar and Thies (Senegal)

FIBA Europe Championship for Women (EuroBasket Women): 24th September-7th October 2007, in Vasto, Lanciano, Ortona and Chieti (Italy)

FIBA Oceania Championship for Women: 26th-29th September 2007, in Dunedin (New Zealand)

FIBA Americas Championship for Women: 26th-30th September 2007, in Valdivia (Chile)

MEN

FIBA U19 World Championship: 12th to 22nd July 2007 in Novi Sad, Serbia (Gold: Serbia; Silver: USA; Bronze: France)

FIBA Asia Championship: 28th July-5th August 2007, in Tokushima (Japan)

FIBA Africa Championship: 15th-25th August 2007, in Luanda, Benguela, Cabinda, Huambo and Lubango (Angola)

FIBA Oceania Championship: 20th-24th August 2007, in Melbourne, Sydney and Brisbane (Australia)

FIBA Americas Championship: 22nd August-2nd September 2007, in Las Vegas (U.S.A.)

FIBA Europe Championship (EuroBasket): 3rd-16th September 2007, in Granada, Sevilla, Palma de Mallorca, Alicante and Madrid (Spain)

SCOLA UNDERSTANDING OVER WITHDRAWALS

Houston Rockets power forward Luis Scola has refused to condemn the six players who have opted to miss the FIBA Americas Championship next month. Olympic gold medal winners Manu Ginobili, Fabricio Oberto, Walter Hermann, Pepe Sanchez, Andres Nocioni and Ruben Wolkowitsky have all snubbed Sergio Hernandez's squad ahead of the event in Las Vegas between August 22 and September 2. But Scola, while insisting it is a "prize, not an obligation" to represent your country, respected the decision of the six to skip the tournament. "I understand the guys who decided not to play," he told TyC Sports. "That is a very personal decision and nobody could reproach them for anything. Everyone is responsible for his choice." Scola, meanwhile, believes the time is right for him to impress in the NBA. "It was something that I



needed on a personal and sporting level," he said. "I'm very happy with this big chance. I'm going to try to adapt myself as soon as possible, something that every player has to go through."

SENEGAL WOMEN WIN GOLD

Senegal women's national team has avenged their 2003 and 2005 All Africa Games and FIBA Africa Championship defeat Nigeria with a 60-46 beating the Lady Tigers for the gold medal of the 9th All Africa Games in Algiers, Algeria. Angola won the bronze medal beating Mozambique.

FIBA AND FIBA EUROPE LIFT BAN ON ENGLISH BASKETBALL

In a letter from 16th July, addressed to Sport England, UK Sport and the Ministry for Sport, the International Basketball Federation (FIBA) lifted its suspension thereby allowing English players and British teams to compete in the upcoming competitions of the European Division B Championship. The move comes after re-assurance has been given to FIBA by the authorities that England Basketball's existence is no longer threatened by the Mallin Review and their funding policy. The government authorities promised to work constructively with England Basketball to move the sport forward in view of the 2012 London Olympic Games and to bring all stakeholders together

under the umbrella of the national governing body.

ANGOLA MEN RETAIN TITLE

All Africa Games defending champion Angola retained the title after a 56-50 win against Egypt in the Algerian capital Algiers. After a 12-16 advantage in the first period, the Egyptians could not prevent Angola to come back from behind to take a 27-24 lead at half-time. With both teams equal for much of the contest, Angola managed to hold a 46-36 lead at the end of the third period. The Golden medal team grabbed a further 10 points and though they conceded 14 to Egypt, it was not enough to deny them the title they captured four years ago in Abuja, Nigeria. In the semi-finals Angola beat Mali 74-60 and Egypt defeated Nigeria 67-55.



PATRICK BAUMANN ELECTED IOC MEMBER

The FIBA Secretary General, Patrick Baumann (Switzerland), has been elected IOC member on 7th July in Guatemala City.

Mr. Baumann's election as IOC member has been made during the final day of the International Olympic Committee's 119th Session, a session which was attended by a FIBA delegation composed of its President, Bob Elphinstone, its Secretary General, Patrick Baumann, and its Secretary General Emeritus, Borislav Stankovic.

In addition to Mr. Baumann, three other international sports leaders have been elected as IOC members: International Equestrian Federation President HRH Princess Haya Bint Al-Hussein (United Arab Emirates), Columbian Olympic Committee President Andrés Botero (Colombia) and Indonesian Olympic Committee President Rita Subowo (Indonesia).

"Patrick Baumann's election as an IOC



member is a very well deserved. The election of FIBA's Secretary General clearly demonstrates the strong position of basketball in the global sport and Olympic landscape. It also recognizes the significant contribution already made by Mr. Baumann in the Olympic movement. Patrick follows in the footsteps of FIBA Secretary General Emeritus and honorary IOC member Borislav Stankovic, who served as an IOC member for 18 years (1988-2005)", stated FIBA President Bob Elphinston.

Patrick Baumann, who is currently a member of the IOC's Coordination Commission for the London 2012 Olympic Games and was previously a member of the IOC's Evaluation Commission for the 2008 Olympic Games, was born in Basel, Switzerland, on 5th August 1967. Mr. Baumann first joined FIBA in 1994 and was appointed Deputy Secretary General in 1995. On 29th August 2002 he was unanimously appointed Secretary General by the Central Board of this International Basketball Federation. His term of office commenced on 1st January 2003. The FIBA Central Board unanimously proposed Mr. Baumann's candidature to IOC membership in December 2004 in Kuala Lumpur (Malaysia).

The educational background of the Secretary General of FIBA includes an MBA from the Business School of the University of Chicago (U.S.A.), a Master in

Sports Administration Management - MEMOS- from the University of Lyon (France) and a Law Degree from the University of Lausanne (Switzerland). In addition, the newly elected IOC member has been a basketball player, a coach and a referee in Switzerland and Italy. Mr. Baumann, who speaks five languages, is married and has two children.

LUTONDA REVEALS RETIREMENT PLANS

Angola playmaker Miguel Lutonda will retire from international basketball after the 2007 AfroBasket. The 35-year-old guard represented Angola at the 2002 and 2006 FIBA World Championships, as well as the 2000 and 2004 Summer Olympics, but has decided to leave the team in the hands of younger players. He told FIBA: "This is my last international tournament. It is time to do something that basketball did not allow me to do while I was an international player, and leave the younger players to have their opportunities. It is nothing to do with my age as I still feel good. The Primeiro de Agosto player, who



has twice been named Most Valuable Player at AfroBasket, wants to go out on a high. "I have been facing younger players, who cannot stop me, but some injuries have helped my decision. I have to thank basketball for the great moments it has given me - I have discovered the world." He added: "The best farewell gift I could have would be winning my fifth AfroBasket title. It is possible, and we are not even considering losing at home."

YI WILL NOT STAY IN CHINA, SAYS GUANGDONG CHIEF

The Milwaukee Bucks remain in talks with Chinese club Guangdong about a deal to bring Yi Jianlian to the NBA. The Beijing News on Tuesday quoted Guangdong owner Zhang Haitao as saying that Yi would definitely not play for the Bucks and could return to China, but the Guangdong

club has now said he was misquoted.

Instead, Zhang specifically ruled out the possibility of Yi playing in the Chinese league next year, according to a transcript of his conference call with Chinese media earlier this week.

"It would be a good thing for our club if Yi Jianlian returned to play in the (Chinese league), but it is impossible," Zhang said. "Playing in the NBA is good for Yi Jianlian and the China national team. We support Yi Jianlian playing in the NBA."

However, Zhang also said that the team was trying to help him obtain a trade away from Milwaukee, a team Yi does not want to play for. The Bucks selected the 7-foot forward with the sixth overall pick on June 28. "We all hope Yi Jianlian can have a better future and we are doing our best to help him," Zhang said. "We want him to play in a better city environment and team environment. The only way to achieve this goal is negotiation. As for the outcome, we have to wait and see."

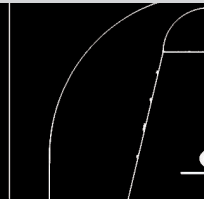


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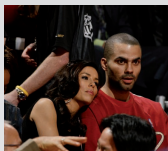


OFF-THE-COURT

THE ODD - THE FUNNY - THE UNUSUAL

DELFINO "INTOXICATED" BY HIGH SPEED AND PETROL FUMES

Toronto Raptors new boy Carlos Delfino indulged in his great passion at the weekend when he took in the Santa Fe round of the TC 2000. The guard Delfino joined the Raptors some weeks ago from the Detroit Pistons in exchange for a second-round draft pick in 2009 and 2011. He is currently back in his homeland awaiting the start of Argentina's preparations for the FIBA Americas Championship. And he could not resist the opportunity to watch the race in a city in which he starred for Club Atletico Union as a youngster. "This (motor racing) drives me crazy. I swear that when I retire from basketball, I will drive a car in a race" said Delfino. "I love races. In the United States I have the 'pit pass' for Indianapolis and I can watch NASCAR on the Internet. I can't go to the circuits because we play a lot of games, but I'm always thinking about and watching races." Delfino first became interested in motor racing after watching Formula One greats Alain Prost and Ayrton Senna as a child. He is not the only NBA player to be "intoxicated" by high speed and petrol fumes. "My former teammate Lindsey Hunter has his own garage to maintain his cars. He even wants to travel to Argentina to buy some. He has about 10 cars, Porsche, Ferrari, Lamborghini. Another car fanatic is Rasheed Wallace. He has two Hummers and also a white Cadillac with a big and noisy stereo!" Delfino has spent big money on his wheels himself. "Some years ago I bought a Rambler Ambassador 72. I wasted money on improving it, sorting out the engine, gearbox, transmission and wheel rims."



PARKER PICKS UP ANOTHER RING, WEDS LONGORIA

Tony Parker had a wedding fit for a king on 7th July. The French point guard and NBA Finals MVP tied the knot with television star Eva Longoria at the St. Germain l'Auxerrois Church near Paris' Louvre Museum, a church that used to be a private chapel for the Kings of France. Parker added a gold wedding band to a hand that is already weighed down with rings awarded for his exploits in the NBA. Last month, Parker was the star of the show as the Spurs beat the Cleveland Cavaliers to clinch their fourth NBA crown since 1997. A French native, Parker has been on board for three of the titles. Reports that the media rights to the wedding were sold for 2 million to "OK! magazine" have not been denied by the couple, and a heavy security presence ensured that very little was revealed to onlookers. Guests who had made the short journey from two luxury hotels which had been block-booked by the wedding party were screened from prying eyes by burly bodyguards with strategically-placed umbrellas. Many of the guests were allowed to get out of their vehicles in a side street which had been secured from waiting photographers by police. On Friday, as required by French law under the country's strict secular constitution, the couple had first undergone a civil union in the Town Hall of Paris' fourth arrondissement. Longoria, 32, had worn a short and revealing pink dress as she arrived for the short ceremony on Friday which was presided over by Bertrand Delanoë, the mayor of Paris. Saturday's affair was a Roman Catholic ceremony in the heart of the capital. Spurs coach Gregg Popovich was one of the few guests, who chose not to hide himself from the cameras. Several of Longoria's co-cast members from "Desperate Housewives" - including Teri Hatcher - also attended.

YAO TO TIE THE KNOT

Chinese star Yao Ming and his long-time girlfriend are to marry, according to a report in the US. The Houston Chronicle claims that after nearly eight years together, the 2,28m (7ft 6in) center Yao Ming will tie the knot with former China international Ye Li this summer. The pair met in 1999 when Yao, now 27, was playing for the Shanghai Sharks.

Ye has been studying at the University of Houston, while Yao has been making a name for himself in the NBA with the Rockets after being selected as the first overall pick in the 2002 NBA Draft. Knowledge of their relationship became widespread following the 2004 Olympics in Athens, and Yao has frequently made reference to his girlfriend in subsequent interviews. The couple are expected to marry at a family ceremony in China, although Yao insists any specific wedding plans will remain private.

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