



FIBA

We Are Basketball

ASSIST35

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE NOVEMBER / DECEMBER 2008

SLOBODAN KLIPA
U20 SERBIAN MEN'S
SECONDARY FASTBREAK

STEVE SMITH
THE OAK HILL "32 SERIES"

ANTONIO PAGANO
THE ENTERTAINMENT FACTOR

ONE-ON-ONE
CHUCK DALY

VANCE WALBERG
THE "DRIBBLE,
DRIVE, MOTION"
OFFENSE





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We Are Basketball



by Steve Smith

THE OAK HILL "32 SERIES"

Steve Smith is considered one of the best high school coaches in the United States. His Oak Hill Academy high school team in Mouth of Wilson, Virginia has produced a great number of players who have gone on to star at the university and professional levels. His team won the High School National Championship in 2004. Many of his former players are now in the NBA, including Rajon Rondo (Boston), Jerry Stackhouse and DeSagana Diop (Dallas), Carmelo Anthony (Denver), Josh Smith (Atlanta), Steve Blake (Portland), Stephen Jackson (Golden State), and Kevin Durant (Oklahoma).

In the last four years, my team averaged 96 points per game, not only thanks to our offensive transition that takes up so much time during our practice sessions, but also because of our defense and rebounding, two basketball aspects absolutely fundamental to a good offense. A coach can't have success if he doesn't have great players and I can say I have had great athletes and players during these years. Many of them have gone on to play in the NBA.

32 SERIES STARTING LINEUP

The play I'll describe in this article is what I call "32 Series." We often use it in the offensive half court. We called it "series" because the starting lineup is always the same, a 3-2, with three external players and two internal: a playmaker, 1, set in the central lane of the court; two players, 2 and 3, on the wings, outside the three-point line; and two internal players, 4 and 5, set in the two





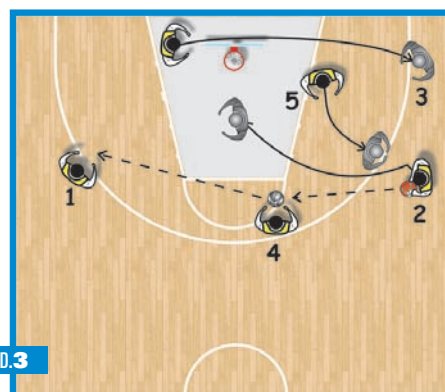
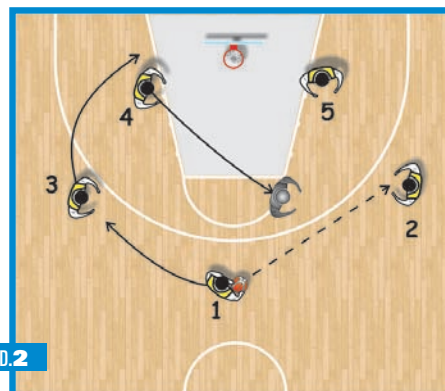
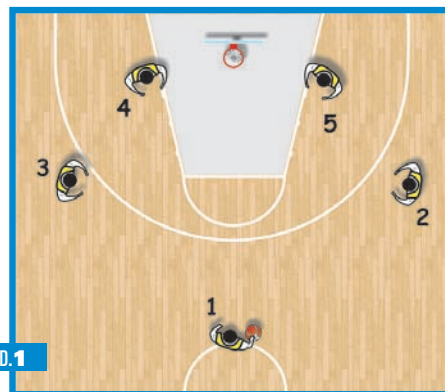
low-post positions on both sides of the court (diagr. 1).

32 AWAY

1 begins the play by passing the ball to one of the wings, in this case 2, and then goes to the opposite wing. At the same

time, 3 goes down, cuts along the baseline, and arrives in the corner on the strong side (diagr. 2).

When 4 arrives at the elbow, 2 passes him the ball, and 4 then gives it to 1. After the pass, 2 brings his defender on 5's



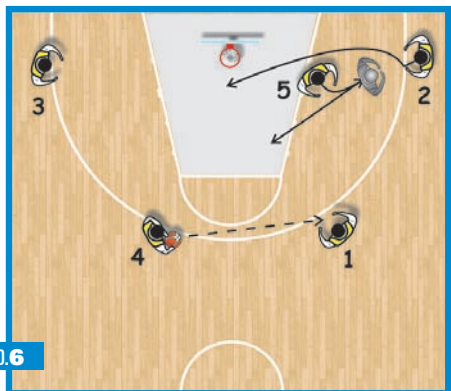
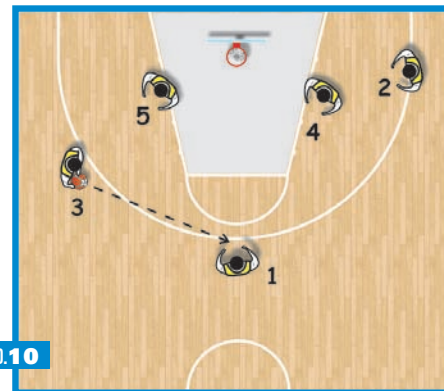
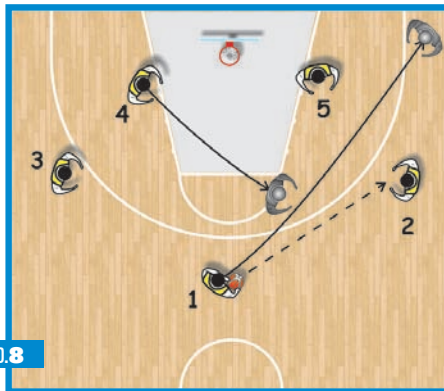
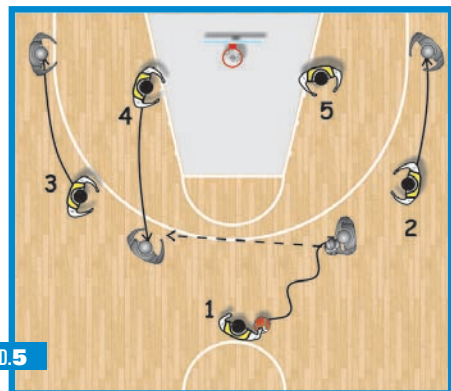
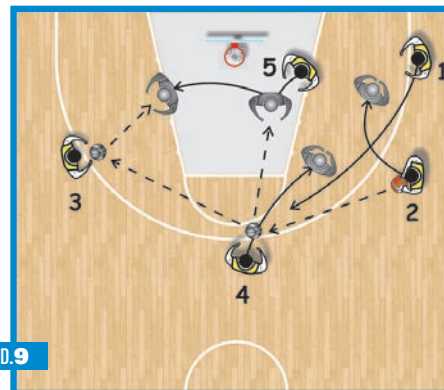
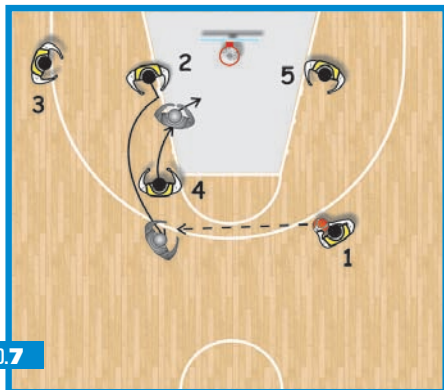
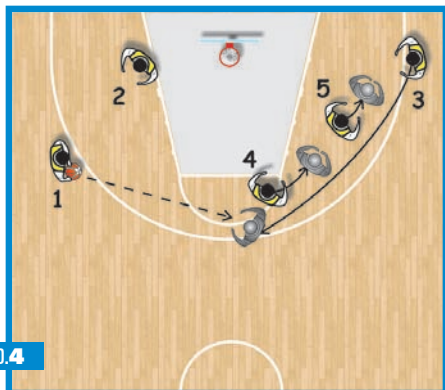
screen, coming up from the low-post position. He then cuts to the basket and tries to get a pass for a shot from the painted area (diagr. 3).

If he doesn't succeed in passing to 2, 5 and 4 make a stagger for 3, who cuts, goes up to the free-throw line to get the ball from 1 and shoot (diagr. 4).

32 SHUFFLE

We always begin with the same 3-2 set. If the playmaker, 1, dribbles to one of the wings, 2 in this case, both 2 and 3 goes to the nearer corner while the post on the weak side, 4, makes a flash cut and goes outside the three-point line to receive the ball (diagr. 5).

When 4 receives the ball from 1, 5 makes a step outside and screens for 2, who makes a "shuffle" cut and tries to get



If the player in the middle is 1, he passes to one of the wings, 2 in this example, and cuts to the corner. The low post on the weak side, 4, cuts to the high elbow, and then goes outside the three-point line, in the central lane of the court (diagr. 8).

During the pass from 2 to 4, 5 cuts fast in the area to receive the ball and play high-low. If 4 doesn't succeed in getting the ball to 5 (and in this case, 5 sets himself in the other side, in the low-post position), 4 makes the ball change sides

the ball from 4, who is near the basket. If 2 doesn't receive the ball, he goes on with the cut in the area. After the screen, 5 immediately turns himself to the ball. Now 4 has two possibilities: he can pass to 2 or he can dish to 5. If any of these choices is not possible, 4 gives the ball back to 1 (diagr. 6).

If 2 doesn't get the ball in the cut, he sets himself near the area, fakes to go to the basket, and then receives a vertical screen from 4. He can now go beyond the free-throw line to catch the ball from 1 (diagr. 7). If we can't get a shot, we come back to our 3-2 starting lineup, with 3 external and two internal players.

32 CORNER

In this option of the "32 offense," the player who decides the play movements is the one in the central lane of the court: 1, 2, or 3.



and passes to 3, who can play pick-and-roll with 5. He tries to let him play one-on-one in the low post. At the same time, after the pass to 3, 4 makes a stagger with 2 for 1 (diagr. 9).

If 3 can't pass to 5, he passes the ball to 1, who has gone out from the stagger of 4 and 2 and has set himself in the central lane of the court. 1 can try to shoot, pass to one of the posts, or restart the offense with one of the options of the "32 Offense." This begins with 4, who sets himself in the low post, while 2 is on the wing (diagr. 10).



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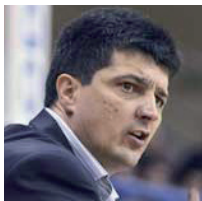
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Champion

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by Slobodan Klipa

U20 SERBIAN MEN'S SECONDARY FASTBREAK

Slobodan Klipa has been the coach of Zeleznik Belgrade youth team since 2001. In 2007 he became coach of the Zeleznik first team. He is also coach of the U20 Serbian National Team. With this team he won the gold medal in the 2008 FIBA U20 European Championship.

PRINCIPLES AND CHARACTERISTICS

A secondary fastbreak (a transition) is an organized continuation of a fastbreak, which usually takes 6 to 12 seconds. This fastbreak implies an efficient organization and coordination and does not allow for any improvisation. The secondary fastbreak has this offensive characteristics, including: distance, lines and method of movement, fast ball movement, and screens. It is often a case that the secondary fastbreak is finished under the basket, if it is well organized and if the offensive players run fast. The offensive players also need to create an opportunity for an open shot from distance, since the defensive players will often be concentrated in the basket area in order to prevent shots under the basket. The secondary fastbreak may also be the system offense. For example, it may be organized not only as a continuation of an unsuccessful fastbreak, but also after a basket is scored. This offense is used as the system offense, due to better ball control and fewer mistakes in comparison to the fastbreak. Movements may be organized; the players must know their offensive tasks in order to synchronize their activities. To work best, it is important that the players use and set screens efficiently. A well organized secondary fastbreak anticipates solutions, even in cases when there is no way to get off a shot because of a tough defense. Then the players continue by assuming the position offense. The offensive players know their positions in advance, and the lines of their movement in the secondary fastbreak allow them to assume these positions promptly.

The main goals of the secondary fastbreak are as follows:

- ▼ Create an opportunity for an unhindered shot before all five opposing players return to play defense.
- ▼ Create an opportunity for 1-on-1 play



near the basket.

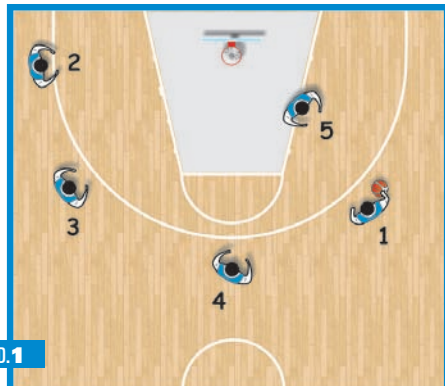
- ▼ Increase the speed of movement in the play, thus providing an advantage to the teams that are physically better prepared and trained in terms of technique and tactics.

In relation to these goals, the main requirements of the secondary fastbreak are as follows:

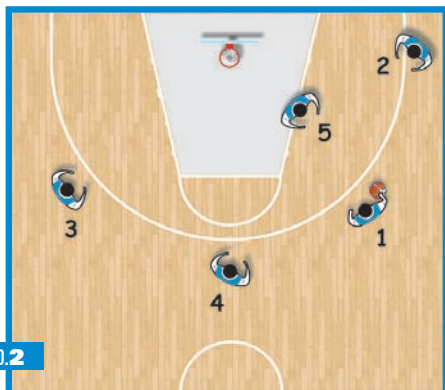
- ▼ There must be at least two players on the team, who are good long-distance shooters.
- ▼ The players must be good at receiving the ball and shooting after receiving the ball.

- ▼ The players must be good at moving the ball by passing or dribbling.
- ▼ The players must be fast and they must have good mobility.
- ▼ There must be pre-determined lines of movement.
- ▼ The players must be good at using and setting screens.
- ▼ There must be fast running post players.
- ▼ Players must be physically prepared to run the entire game.
- ▼ There must be a positive mental attitude for playing this type of offense.

The secondary fastbreak may be performed after the following situations:



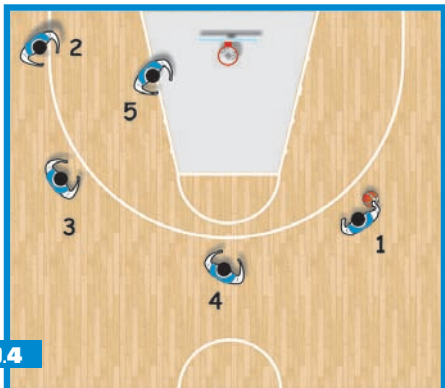
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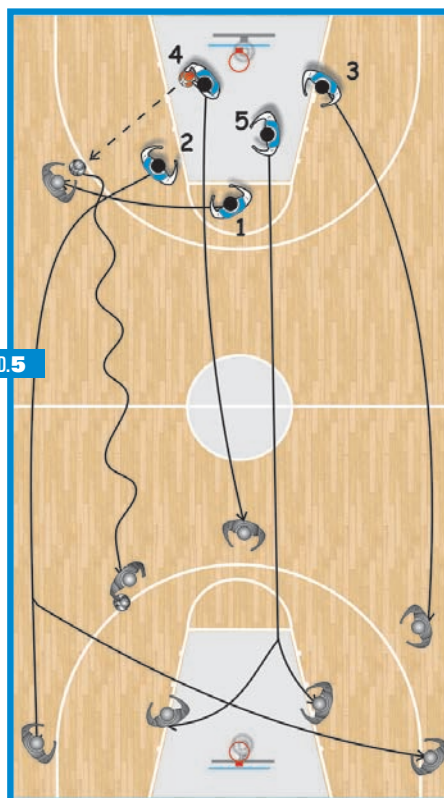
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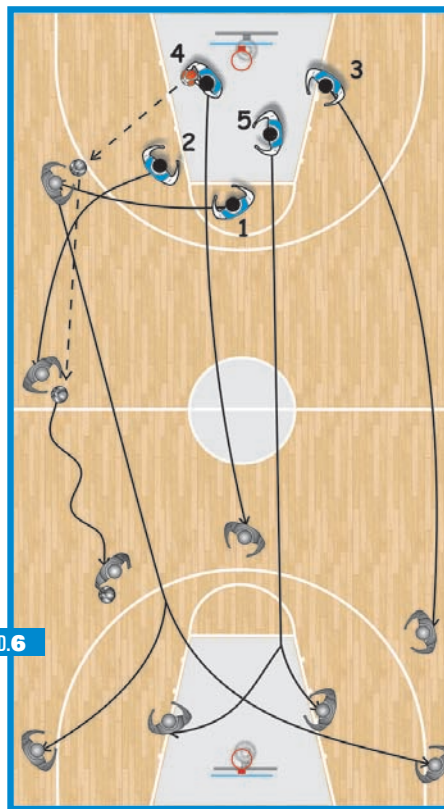
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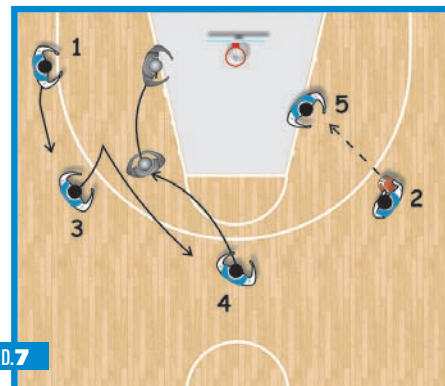
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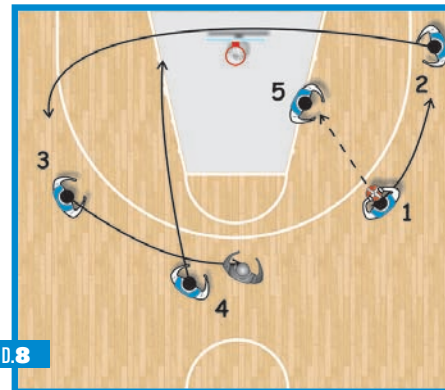
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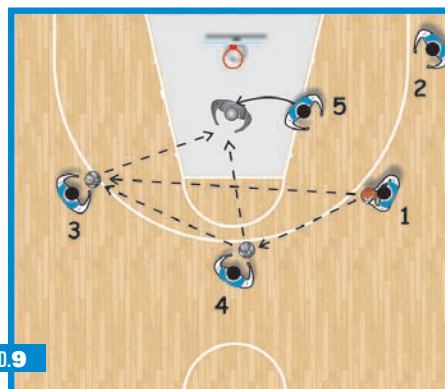
D.6



D.7



D.8



D.9

1. The start, implying a defensive rebound and taking possession of the ball.

2. Outletting the ball from the paint.

3. The ball's movement to the offensive halfcourt.

4. The finish with a shot at the basket.

The first three stages are mainly the same as with a fastbreak. There is a difference between a secondary fastbreak and a fastbreak in the fourth stage, due to the same number of players in offense and defence, and therefore only this stage will be analyzed.

SECONDARY FASTBREAK AFTER A MADE SHOT

The secondary fastbreak is most often performed after a made shot. Unlike the secondary fastbreak after a defensive rebound, the transition after a made shot has three stages:

1. Jump ball.

2. Development of the players' movement

▼ After the defensive rebound.

▼ After a made basket.

▼ After free-throws.

▼ After a jump ball.

▼ After the opponent's turnover (an intercepted ball).

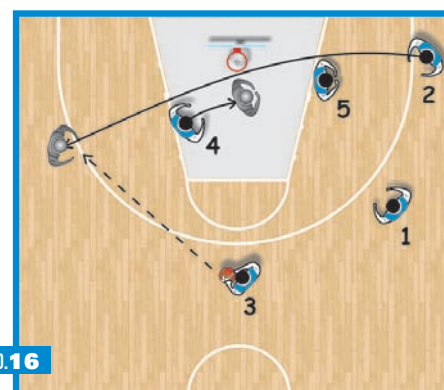
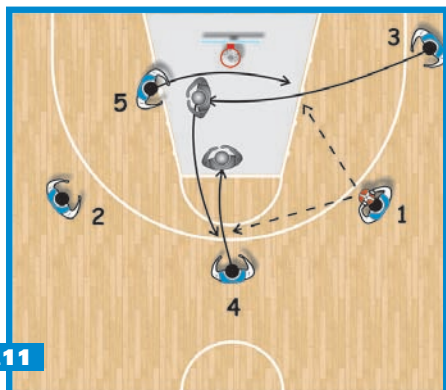
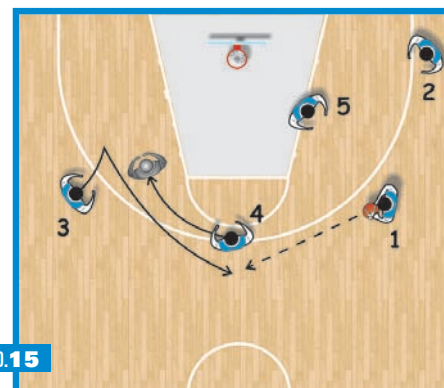
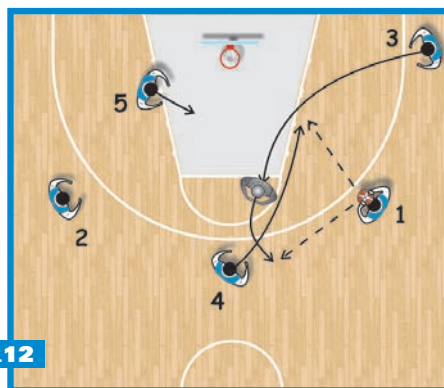
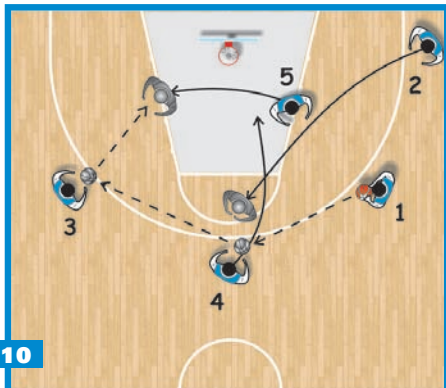
▼ After passing the ball from the out-of-bounds area.

The first two situations are the most com-

mon and, therefore, they will be further elaborated.

SECONDARY FASTBREAK AFTER A DEFENSIVE REBOUND

When the secondary fastbreak is performed after the opponent's missed shot and defensive rebound, it is performed in four stages, like a fastbreak:



line and the ball movement.

3. Offense or transition to the offensive set.

To make a transition of offense efficient and functional as a system, it is necessary that, after a received shot, all the players have clear tasks and roles, and thereby a good organization of the offense.

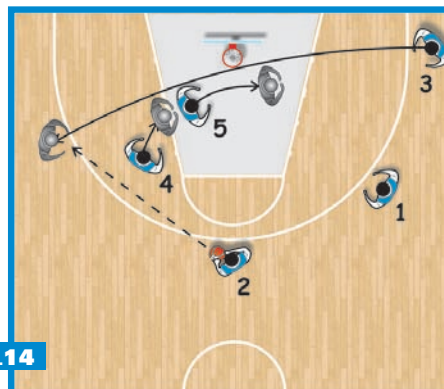
The team wishing to have a successful offense out of transition must not forget that there are 6 to 12 seconds to complete all the tasks. All the teams (even those that are slow and poorly prepared) set up 5-on-5 defense with all its principles, above all, defense compactness and collectivity.

THE FINAL STAGE OF THE SECONDARY FASTBREAK

The difference between the primary and secondary fastbreaks lies in the fourth stage. The secondary fastbreak implies an offense against at least three defensive players, i.e. an offense against the equal number of defensive players.

There are several systems, various entries, and a series of line-ups that can be used in playing the secondary fastbreak.

They are as follows: internal play or offense with the first or second running post, and external play, which includes use of various types of screens by which we wish to allow an open shot for external players, such as coming off the pick-and-roll. The line-up in the finishing stage of the secondary fastbreak is presented in diagrams 1, 2, 3, and 4. Diagrams 5 and 6



show running lines and methods of entry into the lineup.

PLAY SYSTEM FOR THE INTERNAL PLAYERS

Option 1: In case 5 receives the ball from 2, he begins 1-on-1 play or until double teaming (trapping) takes place. The position of other players and their movement, when the low post receives the ball are presented in diagrams 7 and 8.

Option 2: In the first try, 1 cannot pass the ball directly to the low post and therefore the ball will go over the high post 4 or from the opposite side, 3 (diagr. 9).

Option 3: Back screen for the high post. After the offense rotation and after a failure to get the ball to the low post, 2 sets a back screen on 4. If the direct pass from 3 has not been successful, the ball will be passed to 4 over other two external players, 2 or 1 (diagr. 10).

Option 4: Horizontal screen for the low post or vertical screen for the high post. 3

sets a horizontal screen on the low post, 5, and he is screened by 4. (diagr. 11). In diagram 12, 3 sets a screen on the high post, the second trailer.

PLAY SYSTEM FOR THE EXTERNAL PLAYERS

Option 1: Consecutive screens on 2 and 3. 1 dribbles to the shooting zone. At that moment, 4 and 5 (the first and second running players) set a consecutive screen on 3 for an uncontested shot from the middle of the court (diagr. 13), and then they set a consecutive screen on 2 (diagr. 14).

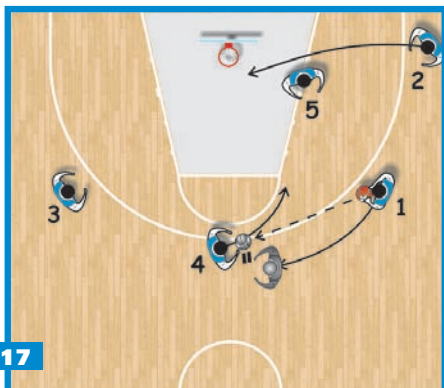
Option 2: Use of single and consecutive screens. 4 sets a screen on 3 (diagr. 15), and then 5 and 4 set a consecutive screen for the open shot of 2 (diagr. 16).

Option 3: Horizontal and consecutive screens. 1 passes the ball to 4 and gets it back immediately. At the moment he gets the ball back again, 5 sets a screen on 2, and he tries to take the ball from the low post. If he fails, 5 and 4 set consecutive screens in order to have a clear shot from the outside (diagr. 17 and 18).

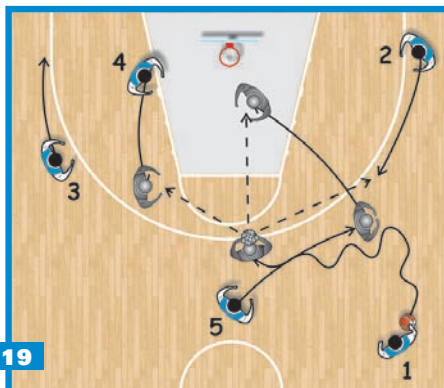
PICK-AND-ROLL

Option 1: Pick-and-roll on the court side (diagr. 19 and 20). 1 dribbles on the lateral side of the court, and is screened by the second trailer. The lineup after the pick is presented in diagrams 19 and 20.

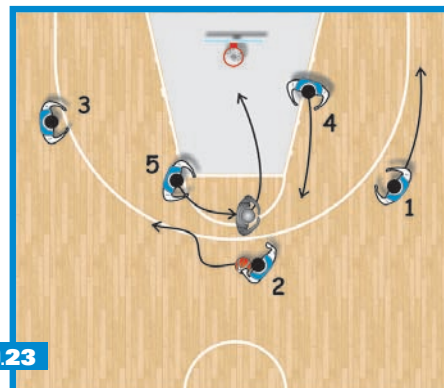
Option 2: Pick-and-roll on the court side after the offense rotation (diagr. 21). The lineup is like the one in the previous option, except that a pick does not take place in the first run, but only after the rotation of



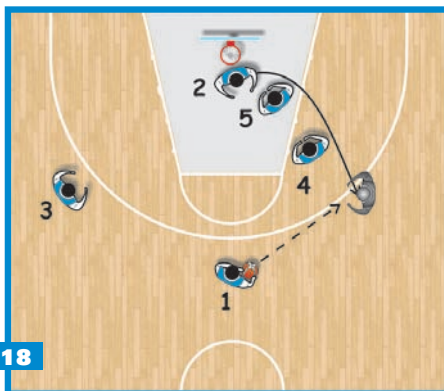
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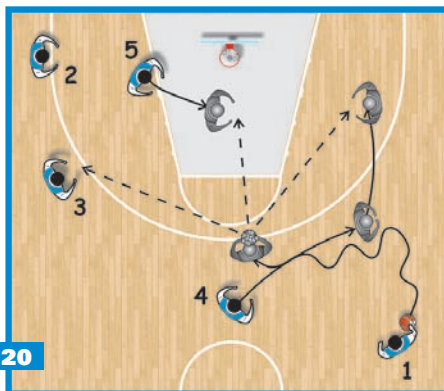
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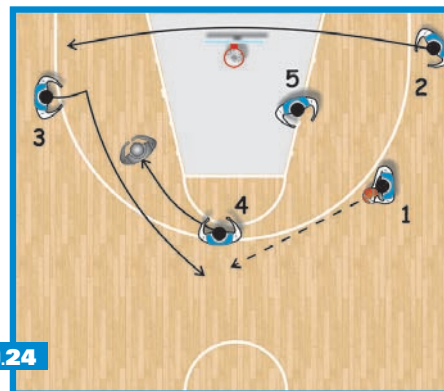
D.23



D.18



D.20



D.24

the offense to the other side. 3 is screened by 4, who is opening up to the basket.

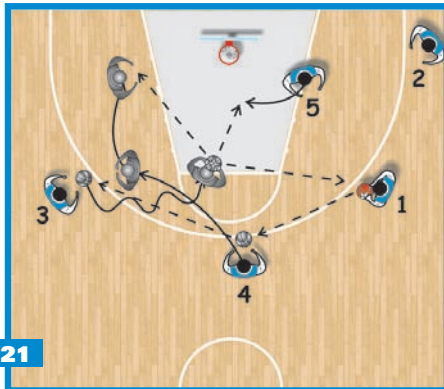
Option 3: Pick-and-roll in the middle of the court after an indirect screen set on 2. 2 is screened by the first running player on the low post, receives the ball and he is screened immediately. Diagrams 22 and 23 show the line-up and alternatives of their movements, depending on whether the pick is set by the post.

Option 4: Pick-and-roll in the middle of the court after an indirect screen on 3. 3 is screened, runs to the middle of the court, gets the ball and then he is screened by 5. The lineup and possible movement options are presented in diagrams 24, 25, and 26.

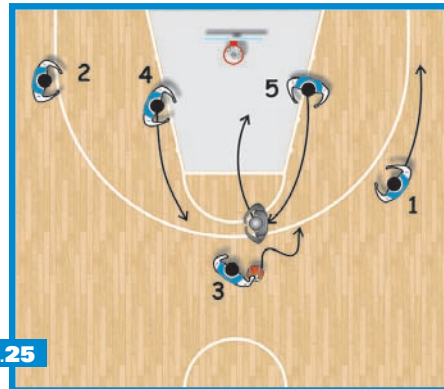
PRACTICING AND IMPROVEMENT OF THE SECONDARY FASTBREAK

Improvement of the secondary fastbreak requires regular training, time, patience, and discipline. Therefore, there are not many teams, who include the organized secondary fastbreak in their tactics. As with the primary fastbreak, it is important that the players run fast, especially the taller players, without whom the secondary fastbreak is pointless.

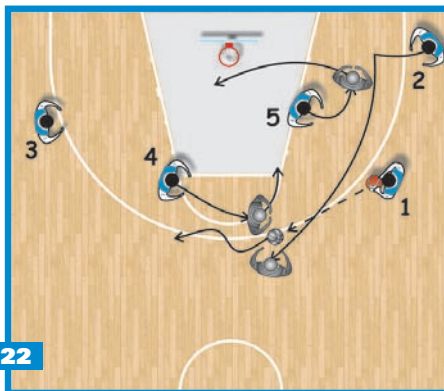
Learning and developing the secondary fastbreak starts by presenting the offense in a situation without any defense, which means 5-on-0. It is necessary to show the paths of movement to the players, explain their tasks, and give them an idea of an attack by demonstrations on the board or by using a video. After practicing the movement paths, the attack is divided into stag-



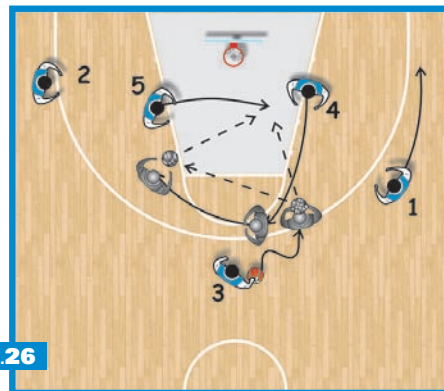
D.21



D.25



D.22

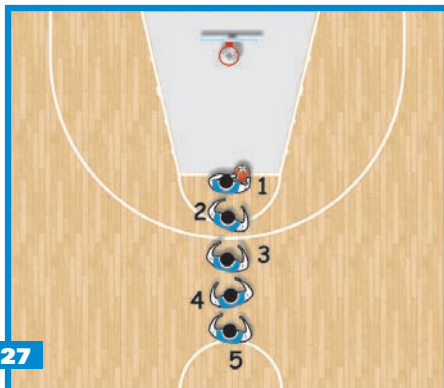


D.26

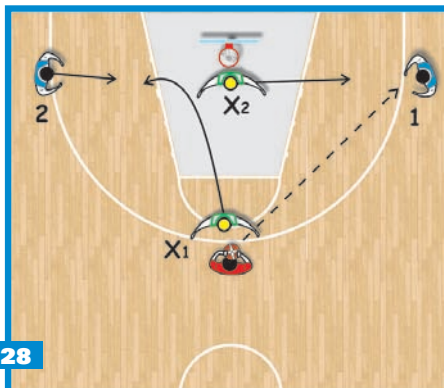
es and the players practice with two, three, or four players. We start with screens and defensive rebound drills, opening of the first pass, ball transport, and finally the offense finish drills. The following diagrams show screening out and defensive rebound drills. 1 shoots over the defensive player's hand and after the shot he goes for a rebound. The defensive player blocks out the offensive player

and gets the rebound.

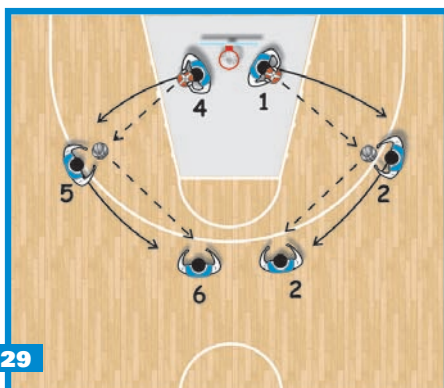
The defensive player goes to the end of the line and the 1 becomes the defensive player (diagr. 27). In diagram 28, the coach passes the ball to 1, who shoots. The defensive player under the basket approaches the shooter aggressively and sets a screen. At the same time, the other defensive player is blocking the player on the help side. After catching the ball, a possi-



D.27



D.28



D.29

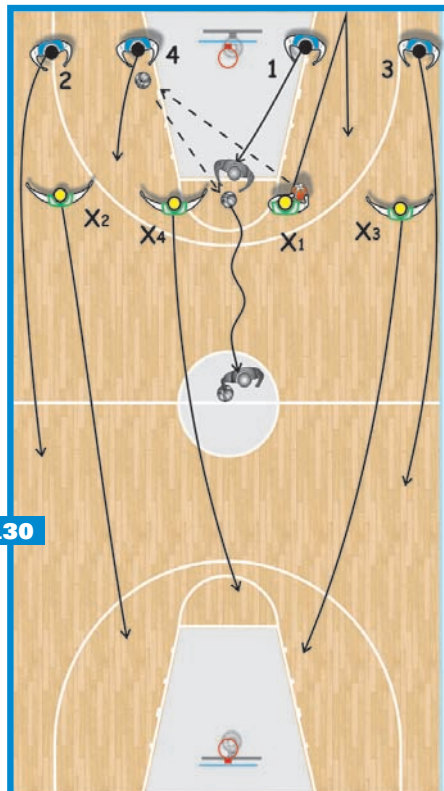
ble continuation of the drill is 2-on-2 on the entire court.

Diagram 29 shows the drill for rebounding and the first pass. The players form a triangle and face the basket. The drill is performed with two balls. 1 throws the ball against the backboard, catches it, and passes the ball to 2. He then goes to take the position of 2, who has passed the ball to 3 and then has taken his position. 3 throws the ball off the backboard, catches it, and starts with a new circle.

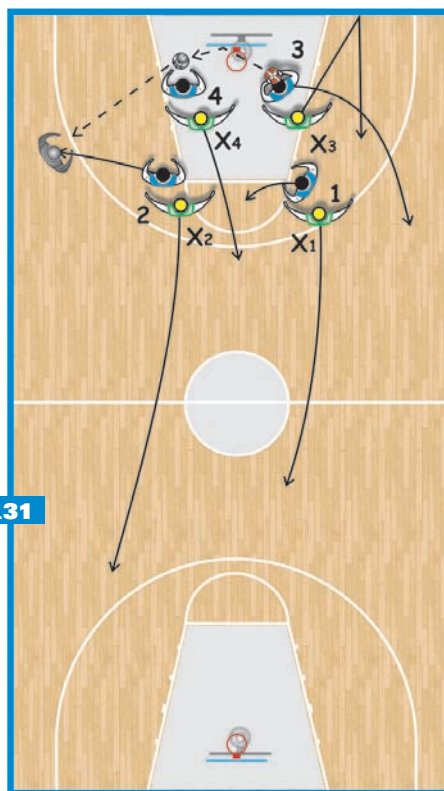
The drill may be performed with defensive players who may play: only against the rebounder, only against the player receiving the ball, or against both players.

The drill for ball movement and opening the movement lines begins with the cooperation of two offensive players, and later with three, four, and five players.

These drills may also be done with defensive players, or just with a few defensive players. To improve the secondary fast-



D.30

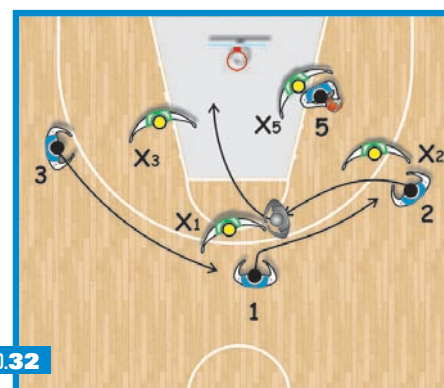


D.31

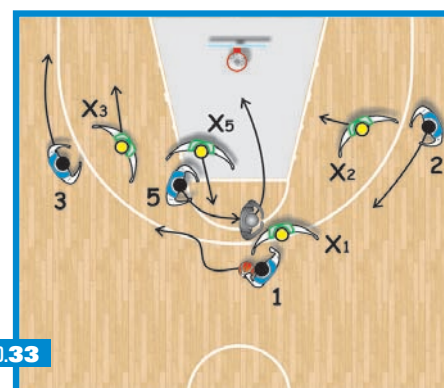
break, so-called "handicap" drills may be useful (one defensive player joins the defense later). This helps simulate the same conditions as in a real game, such as the finishing stage of the secondary fastbreak.

Diagram 30 presents a 4-on-3+1 drill.

After passing the ball, the defensive player runs to the baseline and then sprints to play defense. The same drill may be



D.32



D.33

done with 5 players on offense and defense.

Diagram 31 also presents a 4-on-3+1 drill. The offensive player, 3, throws the ball off the backboard and his teammate, 4, rebounds the ball. After 4 has caught the ball, X3 runs behind the baseline, and then plays defense.

The offensive players run with the goal of quickly finishing the attack. With the aim of improving the post play, the 4-on-4 drill is used. Only the post player is allowed to dribble. After passing the ball to the post, the external players start moving without the ball. (diagr. 32).

A very useful drill for improving pick-and-roll play is the 4-on-4 drill, where only the playmaker is allowed to dribble the ball. In this drill, he must get himself in good position to set up his teammates for scoring. (diagr. 33).

When coaching your players, it is necessary to pay close attention and ensure that the basic tasks are performed correctly. This includes movement lines, ball transport, line-up, screen setting, and shooting. It is necessary to improve the players' reactions and their anticipation -the reading of the defense.

After practicing one type of secondary fastbreak, at least one more should be practiced in order to beat a defense that may finally adapt to how you run your secondary fastbreak.

Having an option in reserve like this will surely make it difficult for a team to stop your offense.

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by Jose Vicente
"Pepu" Hernandez

Jose Vicente "Pepu" Hernandez started his coaching career in 1989 as assistant coach of Estudiantes Madrid. In 1994 he became head coach and led the team to eight playoff semifinals, one final of the championship and a King's Cup win (in 2000). In 2005 Hernandez became head coach of the Spanish men's national team. In 2006 he won the Gold medal at the FIBA World Championship in Japan and in 2007 he won the silver medal at the EuroBasket.

In the second part of this article I will continue to talk about my training "routine." I used this series of exercises for many seasons during my coaching experience with Adecco Estudiantes and it remained always the same.

DRILL 7: OPPOSITE SIDE

The drill starts with three, or better fourth group of three players (diagr. 1). Player 1 pass to 2, player 2 to player 3. After the pass 1 runs in the middle of the court, receives a pass from 4 and goes to the basket.

Then he runs for receiving the pass from 4 and to go to the basket. Then the players, who passed the ball moves to different spots on the other side of the court, as shown on diagr. 2. 1 gets his own rebound and make the same routine toward the other basket (diagr. 3).

This is a very intense drill.

DRILL 8: REACTION AND SPEED

With the help of the conditioning coach we use some speed and reaction drills using the ball and adding the competition as motivational elements. Naturally, we need to make a very good warm-up, increasing progressively the intensity.

The two players, one on offense, one on defense, are set at the mid court line. 1 passes the ball to 2 and 2 makes a fake

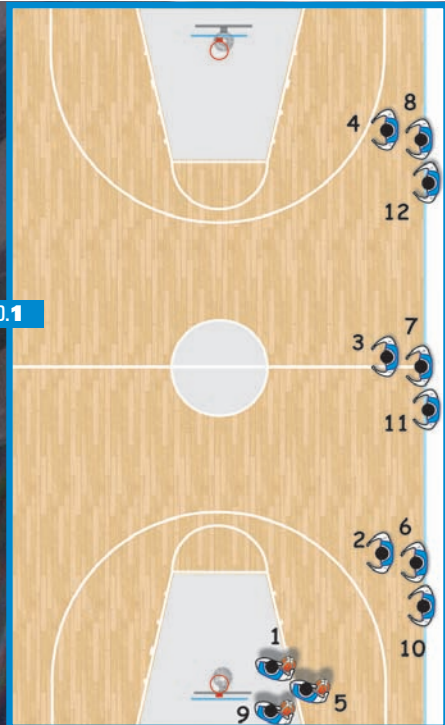
DRILLS AFTER THE WARM-UP

PART II

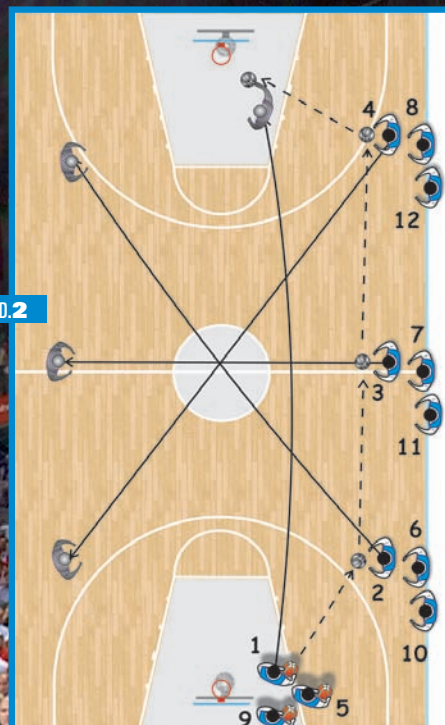


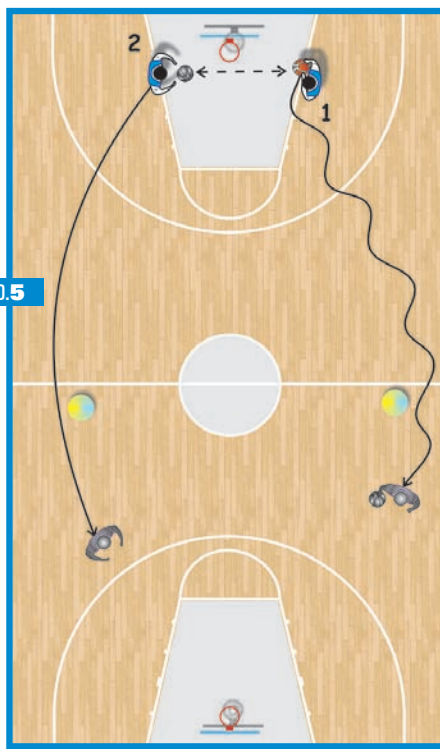
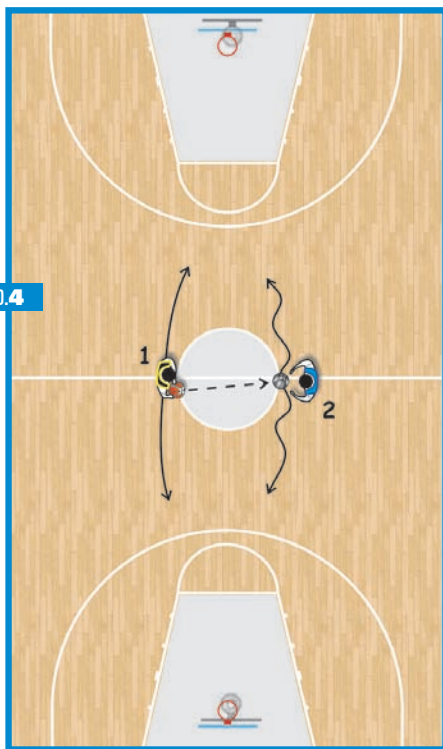
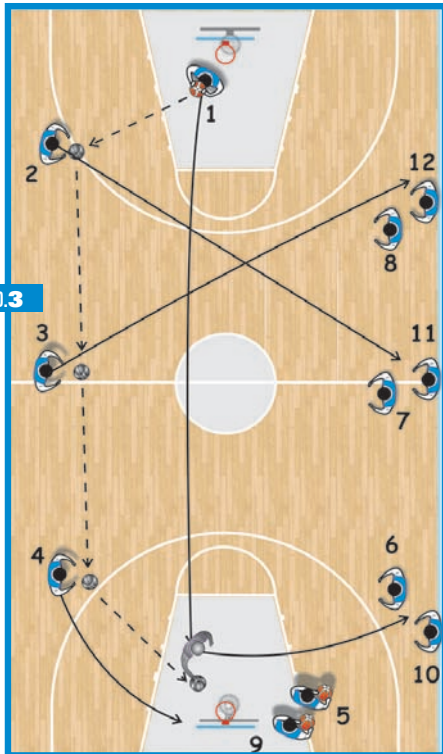


D.1



D.2





offensive players on the baseline. The defender on the same side of the pass, touches the baseline and recover on defense for helping his teammate who is playing 2-on-1.

DRILL 9: 5-ON 5/6 ON-6

We play 5-on-5 or 6-on-6, until one team scores a certain number of baskets.

We give the following rules:

- ▼ The player cannot giving the ball back to the same player from whom he received it.
- ▼ They cannot remain in the same spot after the pass.
- ▼ All the offensive players must stay on the offensive half court when the shot is taken if not the basket is not valid.
- ▼ On the personal fouls, baseline or side-line out of bounds, we apply all the normal rules, 24-second, traveling, etc.

DRILL 10: 5-ON-0

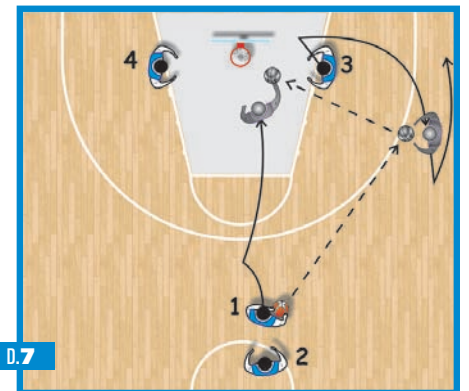
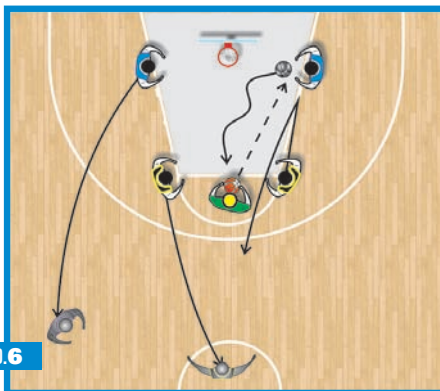
We play half court or full court for review-

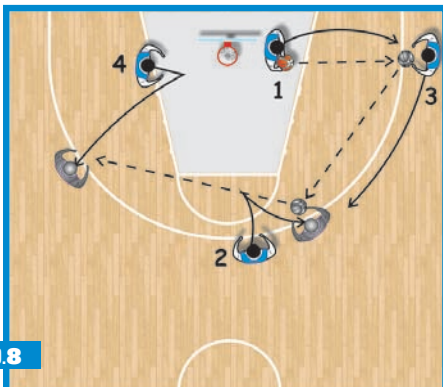
and go to the basket and drives hard to one of the two baskets. The defender reacts and run on defense (diagr. 4).

Options:

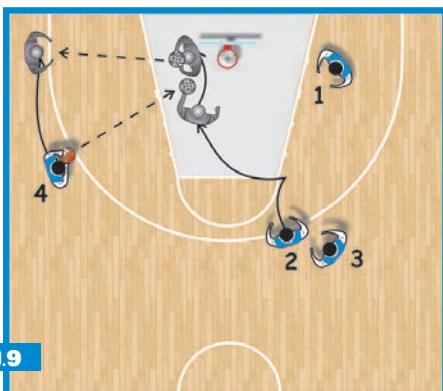
- ▼ Same drill with back and forth passes between the two players. At the whistle the player with the ball is on offense and the other is the defender.
- ▼ Same basic drill, but starting from the baseline (diagr. 5).

Another drill is shown on diagram 6 were the coach pass the ball to one of the two

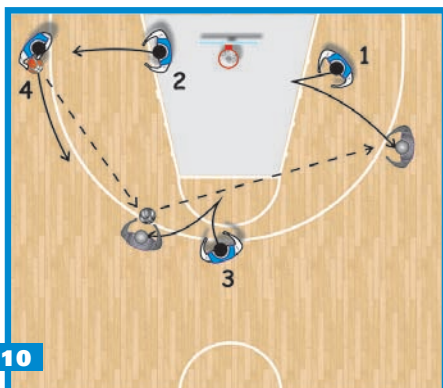




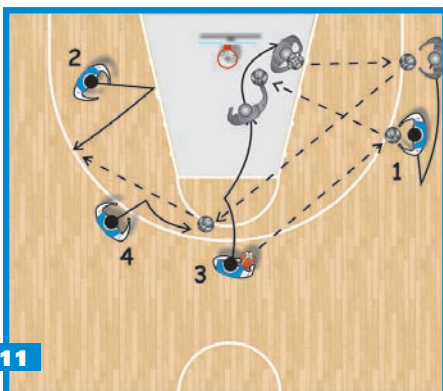
D.8



D.9



D.10



D.11

ing the offensive sets and the transition. We run this drill with two teams of five players on both half court.

DRILL 11: WAVE

Four players on the court as shown in diagram 7. 1 passes to 3, who popped out to the 3-point line. 1 then cuts in the lane, received the ball back from 3, throws it on



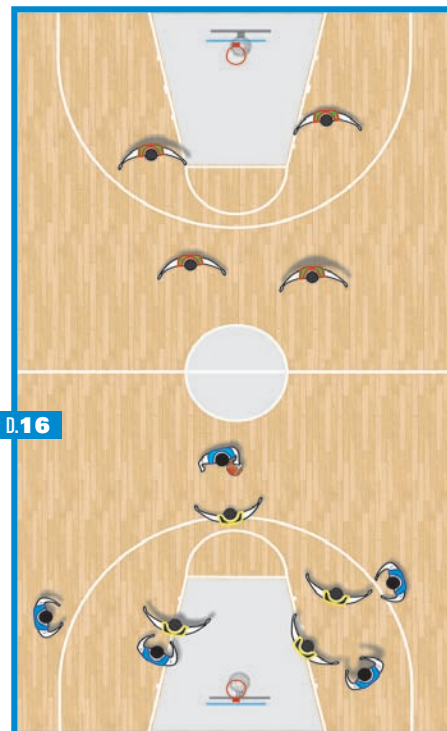
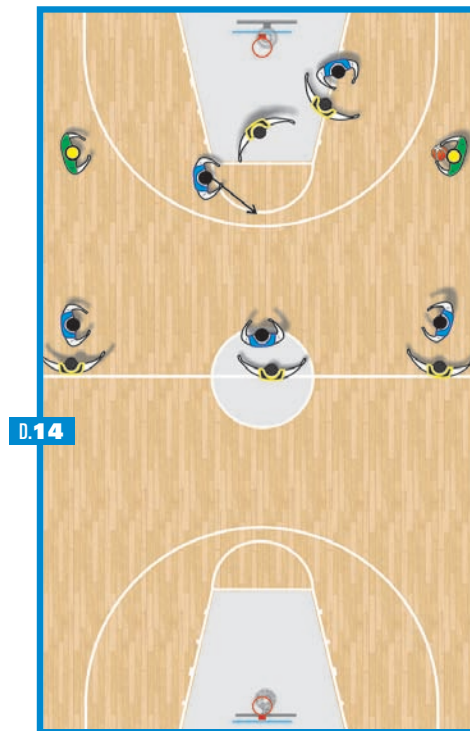
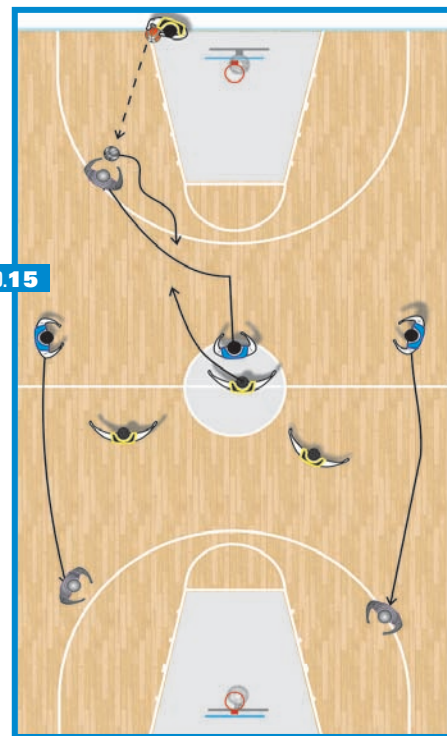
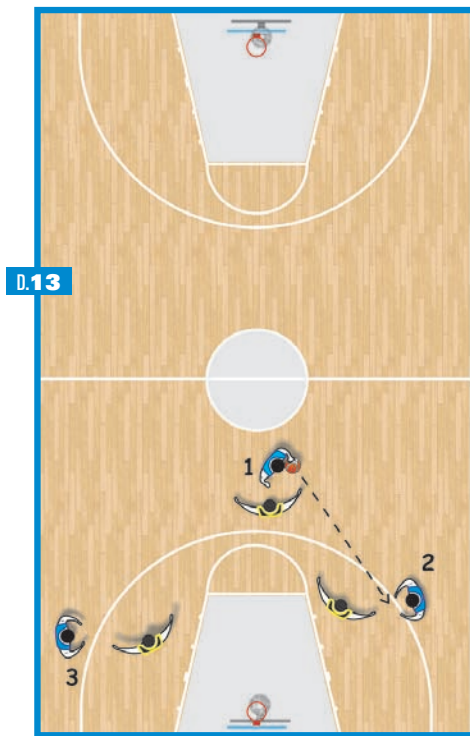
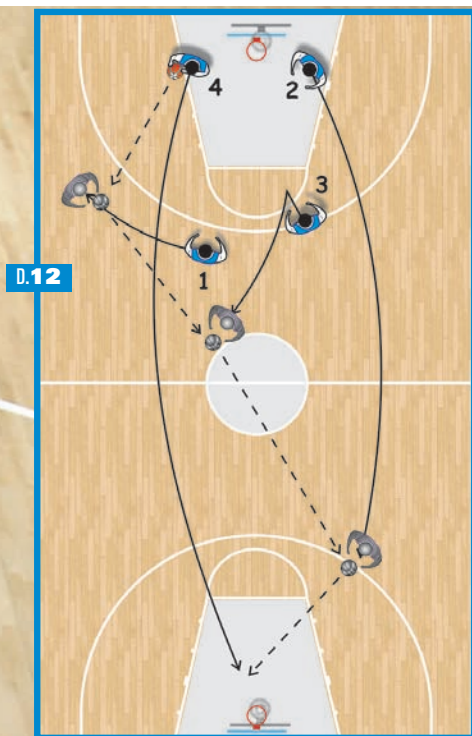


the board, gets the rebound and passes back to 3 who has moved to the corner. At the same time 2 fakes to go to the right and then goes to the wing, receives the ball from 3 and passes to 4 who has popped out to the 3-point line. After the pass, 3 replaced 2 in the middle of the court (diagr. 8). Right after he has passed the ball to 4, 2 fakes to go to the right and then cuts in the lane, receives the ball back from 4, throws it to the board, gets the rebound and passes back to 4 who has moved to the corner (diagr. 9). 3 fakes the cut in the middle and then goes out

the 3-point line and receives the pass from 4. In the same time 2 goes from the painted area to the corner, while 1 fakes to inside the painted area and then move to the wing for receiving the pass from 3 (diagr. 10). Now 1 has the ball on the wing and has two options: he can pass to 4 who uses the screen high of 3 to go out the 3-point line, or he can serve 3, who after the block up, cuts to the basket. In the first case, after receiving the ball, 4 pass to 2 on the weakside wing, in the second case, 1 after the pass, moves to the corner ready to get a possible pass

from 3 (diagr. 11). Full court fastbreak option: four players on the court.

At the coach whistle, 4 throws the ball to the board, gets the rebound and pass to 1 near the corner. After this pass, 4 runs in the mid lane to the other basket. At the same time 3 fakes to go in the painted area and run out the 3-point line while 2 starts to run along the sideline to the other basket. 3 receives the ball from 1 and makes a long pass to 2, arrived in the other mid court wing. 2 receives and dishes to 4 in the painted area for a shot (diagr. 12).



DRILL 12: 3-ON-3

We play 3-on-3 in a half court. If the defense gets the rebound or steal the ball, we will do the fastbreak. If the basket makes two consecutives baskets, the defense becomes offense and viceverse (diagr. 13).

DRILL 13: 2-ON-2 INTERNAL, 3-ON-3 EXTERNAL

As you see in diagram 14, we play 2-on-2 in a half court with two assistants. After the basket, one of the defensive player take the rebound and pass to the nearer assistant who serve the playmaker of the

three offensive players ready to on the mid court line. They will play 3-on-3 to the other basket but with rules that help the fastbreak: the external offensive players cannot cross the mid court line until the playmaker receives the ball; the defenders can intervene only after the playmaker receives the ball (diagr. 15).

DRILL 14: 4-ON-4-ON-4

We play 4-on-4 games in continuity. There are three group of four players who play 4-on-4 games in continuity (diagr. 16). In this way we work on the counterattack.

We play games:

- ▶ with screens;
- ▶ with no screens;
- ▶ with direct screens;
- ▶ with undirected screen;
- ▶ with or without dribbles.

About the defense: differet kinds of defense on the direct screen, undirect screen and blind screen; internal players defense on low post.

I hope that this selection of exercises will help your training and can be the basis on which to create others that probably better satisfy your necessity.



FIBA

We Are Basketball



by Vance Walberg

THE "DRIBBLE, DRIVE, MOTION" OFFENSE

Vance Walberg is the assistant basketball coach of the University of Massachusetts, and the creator of "Dribble, Drive, Motion" offense, a great and unique attack that has been adopted by many teams in the United States. He was formerly the head coach at Clovis West High School (Fresno, California) for 17 years. As head coach at Fresno State City College, his team won the 2005 California State Community College title. From 2006 to 2008, he was head coach at Pepperdine University.

A PREMISE

No matter what you like to call it, the "Attack-Attack-Skip-Attack-Attack" (AASAA) or the "Dribble Drive Motion" (DDM) offense has skyrocketed to the top of the basketball world since its creation in 1997. Just ask the NCAA finalist Memphis Tigers or the World Champions Boston Celtics, who have incorporated parts of the offense. The offense offers very few ball screens, along with very little play calling. There is nothing like this offensive set in the basketball world. The offense certainly seems a little radical, since it goes against what has been thought to be the right way to run an offense. Instead, this offense leads to plenty of dunks, lay-ups, three-point shots, and just trying to flat out beat your man off the dribble. Players love to run the offense, coaches love to teach it, fans love to watch it, and every basketball fan should enjoy this breath of fresh air in the game of basketball.

HOW THIS OFFENSE GOT ITS START

How did this offense get its start? That question can be traced back to 1997 when I was a high school coach at Clovis West High School in Fresno, California. There, I had a problem on my hands that all coaches would love to have. I had two explosive point guards in Chris Hernandez and Tyrone Jackson, two players, who could get to the rim anytime they wanted. The problem was that with traditional offenses, there was too much congestion in the paint and it made it difficult for them to get to the rim. Like all major breakthroughs, I had to think "outside the box" and come up with something that really went against the grain. Spacing would

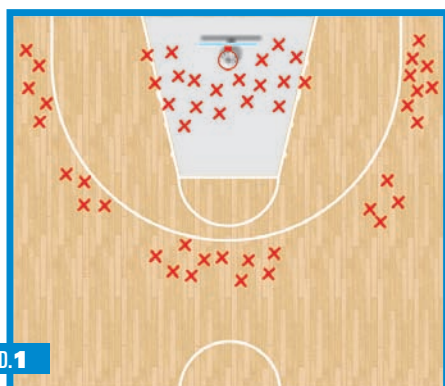
be the secret to solving this problem, and the first step was moving the post man to the weak side block. With the post man on the opposite side of the lane, it really gave Chris and Tyrone the chance to blow by their defenders and get to the rim without having to deal with sagging defenders. Next step, if either of the guards were picked up by the post defender, he would throw a simple pass to the post man for an easy lay-up. If one of the guards did not have the lay-up and the post man was not open, he would kick the pass out to a teammate for the three-point shot. If the player didn't have this shot, he would attack again, never giving the defense a chance to rest. "AASAA" is not a fancy name, but it flat out describes the offense best.

"WE LIKE 3-POINTERS, BUT WE LOVE LAY-UPS"

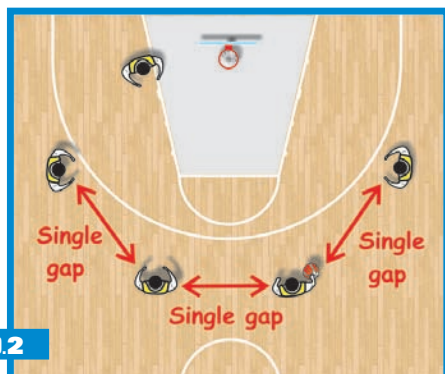
This slogan is attached to every high school or college team that I have coached. For me, a perfect shot chart would have every single shot taken from right around the rim or a three-point shot (see the shot chart). Mid-range shots and long two's have no place in this offense. The goal for any team that runs the offense should be to spread the defense out and relentlessly attack the gaps. This is not a gimmick offense, but one that has been thought through to give your team the best advantage possible, especially mathematically. Imagine you are coaching with 7 seconds left, you have the ball, and you are down one point. What would you tell your team? Most coaches would say get to the basket and try to draw a foul or make something happen. Well, this offense takes that same strategy for the full 32 minutes in high school and the full 40 minutes in college.

POINT PER POSSESSION CHART

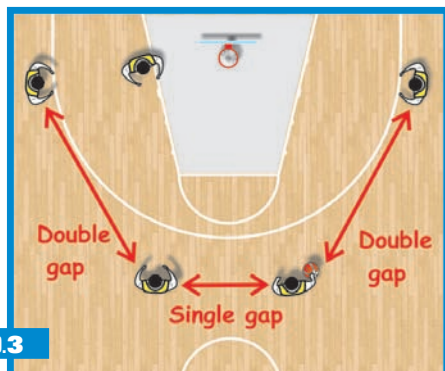
To fully comprehend this offense, you need to understand what "Points per Possession" (PPP) mean. PPP means how many points you score on each possession that you have during the game. A possession is once you have the ball and either score or lose it to the other team. Good teams will score at a clip of 1.1 PPP. Now, to understand this, we actually break down what your team shoots



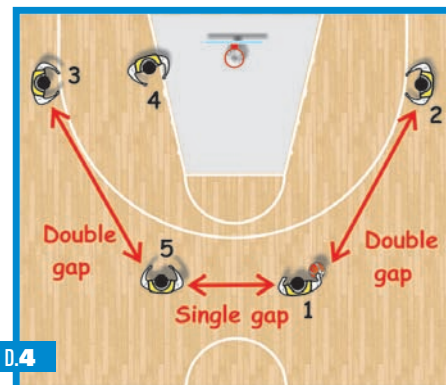
D.1



D.2



D.3



from each shot. Most people would say that the inside shot (lay-ups, offensive put backs, steals for lay-ups, drives) would be the best. Most teams shoot approximately 60% from this area so that would put you at a 1.2 PPP for lay-ups ($60\% \times 2 \text{ points} = 1.2$). Next, the three-point shot could be a high one if you can hit 40% of your three-point as this would put you at 1.2 PPP ($40\% \times 3 \text{ points} = 1.2$). Realistically, most teams are around 35%, so this means that the three pointer is now worth 1.5 ($35\% \times 3 \text{ points} = 1.5$). Anything above 1 is good and the three-point shot falls into that range. The best shot though is the free-throw. Teams usually shoot 70% from there and that would put you at 1.4 PPP ($70\% \times 2 \text{ FT's} = 1.4$). Think about it: the two highest PPP are the free-throw and the inside shot. These go hand in hand. To get to the free-throw line you have to attack the rim, so doesn't it make sense to come up with an offense that gives your players the best chance to succeed in this area? A very interesting side note is that Coach John Calipari from Memphis charted for two consecutive years (205-2007) what his team shot from mid range (13 to 19 feet) and it was 28%. This would put mid-range shots at a .56 PPP. Most teams usually shoot 35% from this area and that still only gives you a 0.70 PPP. The only worse PPP would be the turnover, which is obviously 0 PPP (diagr. 1).

THE GAPS CHART

The goal for any team that runs this offense should be to spread the defense out and re-

lently attack the gaps. I will now explain the difference between single, double, and triple gaps and, obviously, the bigger the gap, the easier it is to succeed. (diagr. 2, 3, 4, and 5). To make this as easy as possible, the adjustment was made to have four perimeter players and one interior player always on the weak side block. Another difference for me is the way I number my players. My 1 is the traditional point guard and my 5 is another penetrating guard (hopefully, taller). The 1 and 5 are penetrators first, outside shooters second. These two are the bookends of the offense. They are constantly attacking the rim. I originally had the big player take it out, but when teams would double the point and the ball went back to the big, it slowed down the offense way too much. This is why my second point plays the 5. My 2 runs the right lane and the 3 runs the left lane (like most people). I hope that your 2 and 3 are shooters first, drivers second. If you play a second big, you can put him at the 3. The big man is

called the 4 and this is the rim runner. Think about it: what do most 5's want to be? Usually, they want to be called a 4, so in this offense we make them feel good and call them a 4, but they are still staying inside (diagr. 6).

THE "BIG THREE"

There is a countless series of actions that can occur off this set and it all depends on where the ball is on the court and how the opponent is playing defense. However, when it all comes down to it, the offense is about getting to the rim every time down the floor and spacing properly. The "Big Three" of the offense would then be:

- ▼ Mentality to get to the basket.
- ▼ Open the gaps.
- ▼ Keep great spacing.

To help run this offense, the court is broken up into different zones that are called the "Rack, Drop, and Drag Zones" (diagr. 7). If you stop in the "Drop Zone," certain action

should happen, and if you got deep in the "Drag Zone" then you would look for that option. The beauty of the offense is that wherever you drive, you will know where your teammates will be, and the spacing helps this.

THE PLAYERS HAVE THE CONTROL

Control is something that all coaches like to have, but with this offense, some of that control is transferred directly to the players. Instead of coaches calling out set plays every time down the floor and seeing players run through the motions like robots, the players just play the game and react. If you walked into any gym during a pick up game you will not see players calling plays and running through the motions, you will see them trying to penetrate and really show what they have on offense. There are countless stories where great players struggle with teams because they can't run the offense or feel held back by the offense; in the "AASAA" offense, that is not the case. My philosophy is to teach players how to play basketball, not how to run plays.

COACH CALIPARI AND THE "DRIBBLE, DRIVE, MOTION"

Taking a step back and really thinking about what is at the core of the offense, it is easy to see why so many teams run the offense today. The offense spread around the California area as each coach saw how well it worked and how difficult it was to stop. Soon, coaches all over the country were aware of the "AASAA" and its effect on the game of basketball was apparent. It was not until 2005 that the offense was really catapulted on the national scene. John Calipari the coach of the Division I powerhouse University of Memphis had just lost an Elite 8 NCAA game running this offense and much was made of the offense. Coach Calipari was very gracious in letting people know that it was created by a Junior College coach like me in California, who actually came out to see his Memphis team along with the Memphis Grizzlies practice for a week back in 2003. I would take a yearly trek (19 years doing this) to visit a different college coach for the first week of practice to try to learn more about the game. Coach Calipari went to dinner with me during the visit and asked him what I do. My response was you really don't want to know as it is a little off the wall. We spent hours talking about my offense system and the wheels started to turn for Coach Calipari. Over the next few years, John devoted hours of time trying to learn every in and out of the offense. John Calipari has been a tremendously successful college and NBA

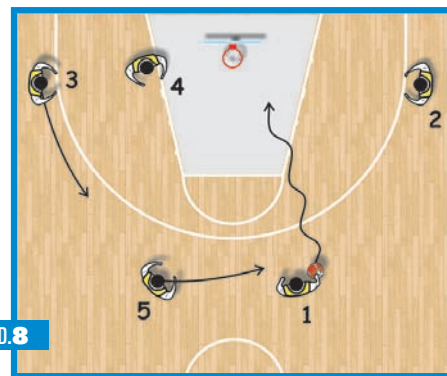




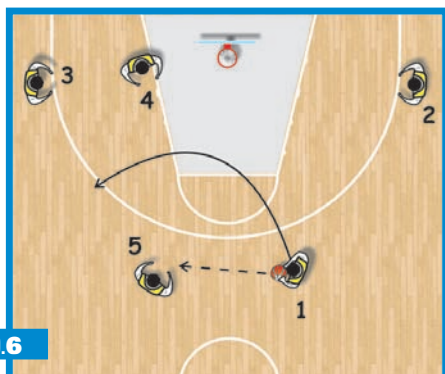
coach and for him to completely change his coaching philosophy was a big step. At first, many people questioned his decisions, but he took a page out of my playbook and thought outside the box. By year three of studying the offense and spending a lot of time with me, Coach Calipari installed the offense into his 2005-06 team and the rest is history. Along the way, the offense (AASAA) picked up a new name, the "Dribble Drive Motion," or as John would say, "Princeton on Steroids." No matter what it was called, one could say that Coach Calipari's risk paid off as his University of Memphis team had the most wins in NCAA history (for a three-year span) with 108 wins, including two Elite 8's, and one very tough national NCAA runner-up title.

IN SHORT

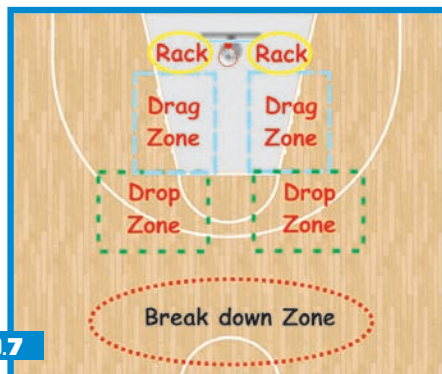
You won't see me or Coach Calipari barking out set plays every time down the floor and that means we both have to do even more teaching in practice to make sure that the players really understand the offense. Every single drill that is done during my practices serves as a building block for this offense. Teams play the way they practice and that is exactly why my drills are all done at a high intensity level and at a high level of speed. One key of the "DDM" is to wear down the opponent by constantly attacking, so it only makes sense that the majority my drills are fast break transition drills. One of my most famous drills is the 3-on-2 Scramble drill. It is a continuous high intensity 3-on-2 fast break drill where the principles



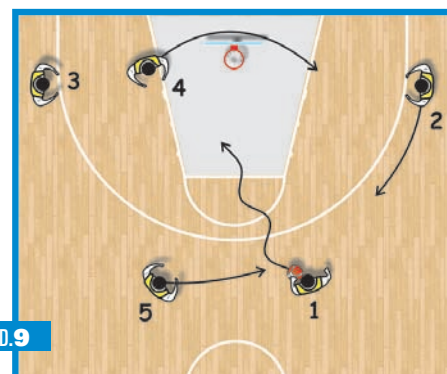
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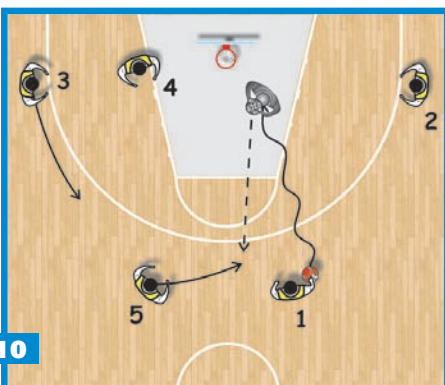


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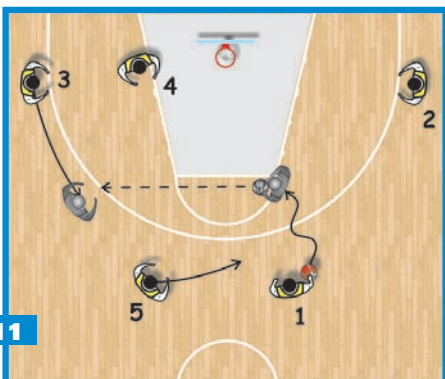


D.9

of the offense begin to get instilled into the players. Each of these drills is done with a purpose and when the players know this, it takes their competitiveness to a new level. Speaking of new levels, that's exactly where the "DDM" is headed for in the near future. There are many high school teams all over America that run the "AASAA," including some of the best teams in the country. In New Jersey, coach Bob Hurley helped make his high school team, St. Anthony's, to the best in the country running the "AASAA". On the college ranks, the University of Memphis Tigers used "AASAA" to take them all the way to the national title game. In the NBA, there are elements of the offense that have found their way to many teams, including the world championship Boston Celtics. New Jersey Nets head coach, Lawrence Franks, has spent many hours with me and is intrigued with it. Running the offense does not appear to be just a passing trend or phase, but instead, it looks like its impact on the game is going to be felt for years to come. Now I want to go into further detail and explain some of the options the offense presents. What occurs in the "Dribble Drive Motion" is largely based on where the ball is on the court. I break the court down into different zones (as showed in the diagr. 7). The "Breakdown" Zone is where the offensive player realizes how far he can get whether it be the ultimate goal of the "Rack Zone" or either the "Drop" or "Drag Zone." Every time possible, we want to get to the "Rack Zone."



D.10



D.11

This is where you get a chance for the two highest Points per Possession (PPP) in the lay-ups and free-throws. If you can't get to the "Rack Zone" then you should stop in the "Drop Zone," which is the area on the floor that really sets in motion a large piece of the offense. I would rather have a player pick up his dribble in the "Drop Zone" than the "Drag Zone." The "Drag Zone" is the area of the floor where a player is stopped and looks to pass the ball out to the perimeter for a shot. If the pass is thrown to 3 early in the "Drag Zone," we call this a "Drag 3." If you get deep in the "Drag Zone," then you are looking to go back to 5, who dragged behind 1 once he passed the "Drop Zone" (called "Drag 5"). Remember, the goal is to have the mentality to get to the "Rack Zone" for a lay-up every time.

BASIC POSITIONING IN HALF COURT

1 is the point guard who sets everything in motion. He has to constantly attack his man and be able to get in the lane. If he can not

get all the way to the rim, his goal is to get to the "Drop Zone." 5 is your second point guard or a taller "racker." 1 and 5 are thinking: drive first, 3 second. 2 and 3 are shooters first and "rackers" second. They will hopefully stretch the defense out. I usually like my better shooter at the 2 and if they both shoot the same, then my better driver is at the 2. 4 is your rim runner and is the biggest key for the offense to be successful. He has to constantly sprint the floor to set up the guards to pass the ball up the court to the wings. 4 is also the one who has to really understand the offense and to know when to "clean-up," "T-up," and "re-locate" (diagr. 6).

RACK IT!

Previously, I talked about the three most important parts of the offense, which I call the "Big 3." One has to remember the entire game that the goal every time down the court is to "rack it" and get a lay-up or foul. I always want my teams to be relentless



getting to the rim. Here is what happens, depending on where the penetration starts:

LANE PENETRATION

With lane penetration (this is when you penetrate the lane and the post is on the opposite side), the first and best option would be for 1 to get a lay-up, but, if this is not the case, he has a few different options. If 4's defender came to help on the penetration, 1 could throw a lob or dump pass to 4 for a lay-up. Once 1 penetrates past the "Drop Zone," 4 goes into a "clean-up" mode and is awaiting a pass from 1 or cleans up his miss, if X4 challenges his shot. Another option would be if 2's defender helped early on the drive, to kick the pass to 2 for the three-point shot. Once 1 passes the "Drop Zone," 2 has to be patient in his corner and not elevate up. Once 1 passes the "Drop Zone," 3 now "drags" and finds the open window to receive the pass from 1 (we call this "Drag 3"). This is usually done early in the "Drag Zone." At the same time that 3 is dragging up, 5 is dragging behind 1 and, if 1 stops deep in the "Drop Zone," then he is looking to reverse pivot and hit 5 out top ("Drag 5"), and then move out under 4's screen. Now 5 has the ability to penetrate any way he wants (diagr. 8).

MIDDLE PENETRATION

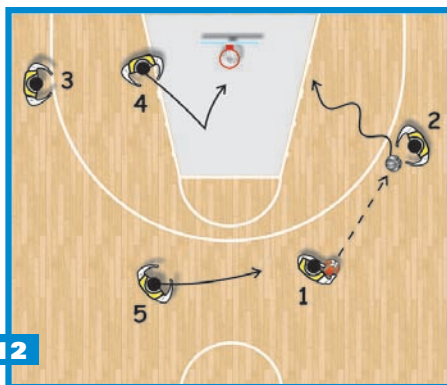
"Middle Penetration" (we call this anytime there is penetration to the post side) also creates a few very different situations. When 4 sees that 1 is penetrating the middle, he immediately relocates to the opposite block looking for the lob or clean-up. 2 goes up and is looking for the open window (just like 3 would on lane penetration) to receive a skip pass out from 1. 3 stays put in the corner (like 2 does on lane penetration) and is looking to receive the pass from 1 for a three-point shot. 5 is dragging behind looking for the pass back from 1 if 1 gets too deep and can't get the shot (diagr. 9).

"DRAG 5"

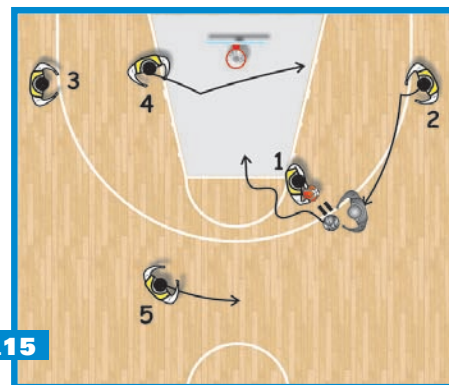
Whenever 1 penetrates past the "Drop Zone" and into the lane, 5 should always be what we like to call "Dragging" behind. If 1 cannot get a good shot up or pass to 4, he will always have another option, which is the pass to 5 for the 3-point shot. This will always be open since defenses are taught to collapse on penetration (diagr. 10).

"DRAG 3"

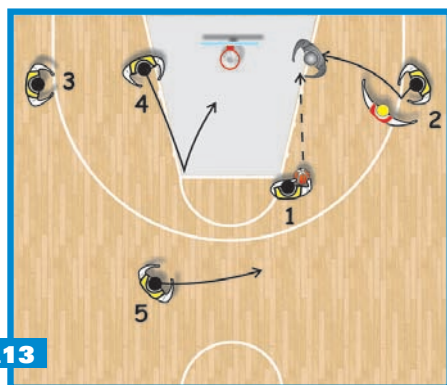
This is a "Drag 3," where 1 gets past the "Drop Zone" and early in the "Drag" skips it across to 3. His first look is always to rack it, the second look is to 4, if his man elevates, and then, if X3 comes in on the pene-



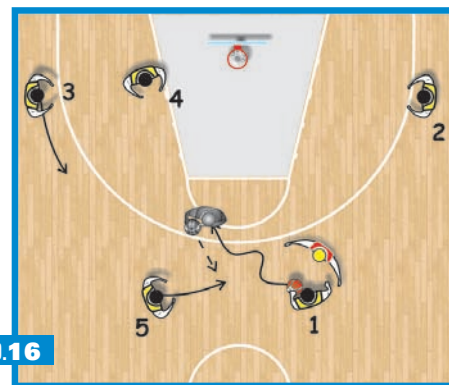
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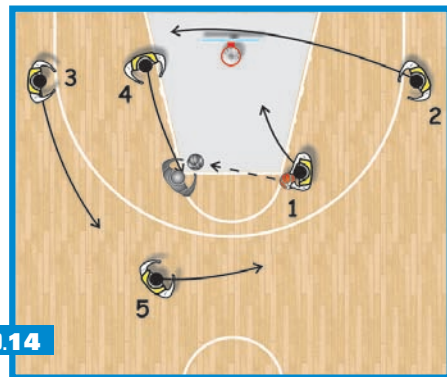
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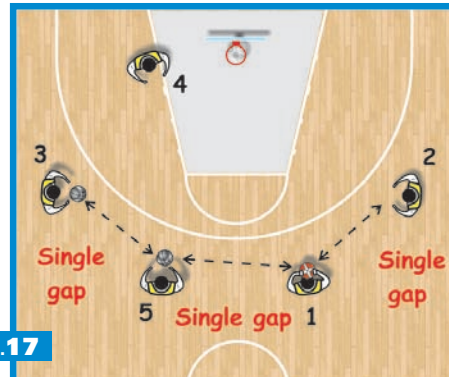
D.13



D.16



D.14



D.17

tration, you then look to 3, who elevates up on the wing, looking for an open window to receive the pass from 1 (diagr. 11).

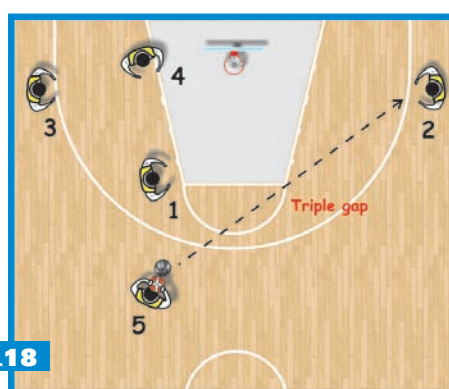
BASELINE PENETRATION

If 2 has the ball and decides to penetrate the basket by taking baseline, now everyone has their movement. When 4 sees the baseline penetration by 2, he "T Cut's" up close to the foul line, and then back to the rim looking to receive the lob pass from 2. 1 "Drags" behind and looks for the pass back from 2. 5 rotates over and finds the open window for a pass from 2. 3 stays put in the corner and looks to receive the baseline skip pass from 2.

With all three types of penetration we are staying faithful to the "Big 3" rules by getting to the rack, creating gaps, which equal skip passes, and keeping great spacing at all times (diagr. 12).

"DROP ZONE"

If we can not get all the way to the rack,



D.18

the next best option is to stop in the "Drop Zone." In the "Dribble Drive Motion" much of the offense is initiated when the ball is picked up in the "Drop Zone." Here are two possible options:

- ▼ "Drop Zone" backdoor.
- ▼ "Drop Zone" no backdoor.

First, I will talk about "Drop Zone" backdoor. 2 stays in the corner until he sees that 1 has picked up his dribble in the "Drop Zone."

Once he sees this, 2 takes one hard step towards the ball and calls for the ball. He then cuts backdoor. When 4 recognizes that 1 stopped in the "Drop Zone," he flashes high to the opposite elbow calling for the ball. This will clear out the middle and create space for the backdoor pass. 1 passes to 2 cutting backdoor and then 4 cuts to the rim looking for the lob pass. 3 stays in the corner looking for the baseline skip pass. 5 rotates over, trying to find that open window (diagr. 13). The "Drop Zone" no backdoor occurs when 1 stops in the "Drop Zone," but the back door is not there. If 2 does not get the backdoor pass, he continues and goes out to the 3's corner. 1 now hits 4 and does a give-and-go cut. If that is not open, then you have a quick clear out for 4 (diagr. 14).

KICK UP, KICK BACK

Once the defense starts looking for the backdoor, we have to adjust and we will run a "Kick-Up" or "Kick-Back." In the "Kick-Up," once 1 stops in the "Drop Zone" it becomes a two-man game with 1 and 2. I mentioned already what happen when 2 goes backdoor. Now he comes up because they are overplaying the backdoor. This is what we call a "Kick-Up" (diagr. 15). Once 1 hits 2, 2 is looking to go to the basket. 1 will fill 2's corner and when 2 goes middle penetration, 4 relocates, 3 stays patient in his corner, and 5 does a kick back. The "Kick-Back" is used when the defense is jamming 1 or forcing him in the middle. 1 dribbles left and 5 comes in behind. 1 passes to 5, and this is not a handoff. 5 then "racks it" and tries to get to the rim. 2 stays put in the corner and looks for the pass out for the 3-point shot or they run a "Drop 2." 4 seals off his man to get the rebound or get a pass from 5's penetration if he racks it. 1 "drags" behind 5, if he goes past the "Drop Zone" looking for the pass back for a three-point shot. 3 elevates up looking for the window to receive the skip pass (diagr. 16).

GAPS AND SPACING

Along with getting to the rack, having proper spacing and creating gaps is the key. With this offense, it does give players freedom to create on their own. Players always have to remember to keep spacing no matter what is occurring on the court at any given time. The reason for having four perimeter players and only one interior player in the half court positions is indeed to create spacing and to open gaps. It is very important that 2 and 3 start in the corners and do not cheat up until someone stops in their "Drop Zone." If they do cheat up a single gap is created between 1 and 2 and 5 and 3, as seen below.

The way we start there is already 2 double gaps created between 1 and 2 and 5 and 3. What this offense really wants to create are situations where there is a triple gap. When a triple gap is created, the chance of scoring goes way up (diagr. 17 and 18).

CREATING THE OFFENSE

Now that you have basic understanding of what we want to do and accomplish, then you can set up your plays to the way it fits your team. You really don't have to call any plays once you master all of the offense, as it flows right into one another.

We really want to teach our players how to play basketball and not how to run plays. The combination of spacing and gaps along with the drops, drags, kick-ups, and kick-backs are the building blocks of the offense.

THE BUILDING BLOCKS

I am a firm believer that every drill that is done in practice should be done for a purpose and to be competitive. The majority of drills we run in practice are direct build-ups to our offense.

We spend most of time running high-intensity fast break drills because this is the way we want to play during games. In addition, at the beginning of each practice the players know which of the teams they are on. In most of the drills, these teams go head-to-head against each other with the losing team having to run and the winning team "validating" their win.

This creates a very competitive atmosphere and makes the players go hard with everything they do. I also like to get as much shooting drills in as possible as this offense should lead to plenty of three-point shots and solid drives.

My philosophy is "we like 3's, but we love lay-ups!" but I have included the "5-Spot Shooting Drill" which is something my teams do everyday. One of the reasons I like this drill is that it is scored and the players should want to better themselves every practice.

Another drill that I included is the "Blood 22," which is a very important drill and helps the players understand the principles of the offense.

5-SPOT SHOOTING DRILL

Purpose

This is an excellent warm-up and conditioning drill and it is beneficial for three-point shooting.

Instructions

- ▼ 4 minutes on clock.
- ▼ 3 players, 2 balls per basket.
- ▼ 5-spots: wing-corner-corner-wing-top of the key.

- ▼ Must make 10 baskets at each spot to move on (do not have to be consecutive).
- ▼ Once 10 baskets are made at all 5 spots (50 total makes), the group continues at the top of the key to get as many baskets in the remaining time.

Scoring

- ▼ 3 players per hoop (could use 4 if needed- still only 2 balls).
- ▼ Each basket is ranked from 1 (best shooters) to 5 (challenged shooters) for added competition (if 5 groups of 3).
- ▼ To move up a basket:
- ▼ Beat the team in front of you by 10 or more that day or
- ▼ Beat the team in front of you two days in a row. Your minimum team goal should be above even (even=50 makes).

Example:

- ▼ Group N.1- completes 4 spots and has made 7 baskets on the fifth spot (top of the key). Group N.1= -3
- ▼ Group N.2- completes all 5 spots and makes 5 more three's (at the top of the key). Group N.2= +5
- ▼ Group N.3- completes all 5 spots, but makes no extra three's.
- ▼ Group N.3= even.
- ▼ As a team (add up all scores). Team Total= +2

Players involved

All or all, but big men (they can work on individual drills at this time).

Tips

- ▼ Shooter must hustle after their own rebound.
- ▼ High Schools- Make 8 baskets at each spot for a total of 40.
- ▼ Overall, team should be above even.
- ▼ My teams highest ever: +34 for one group (76 made 3's in 4 minutes); +42 as a team (diagr. 19).

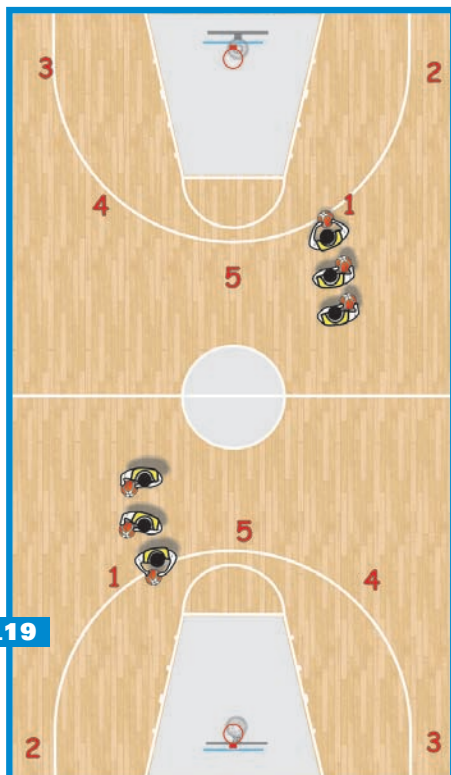
BLOOD SERIES

Purpose

These "Blood" drills are the essence of our offense. This is a simple breakdown of the principles of what we run. Another continuous fast paced drill to also help in conditioning.

Instructions

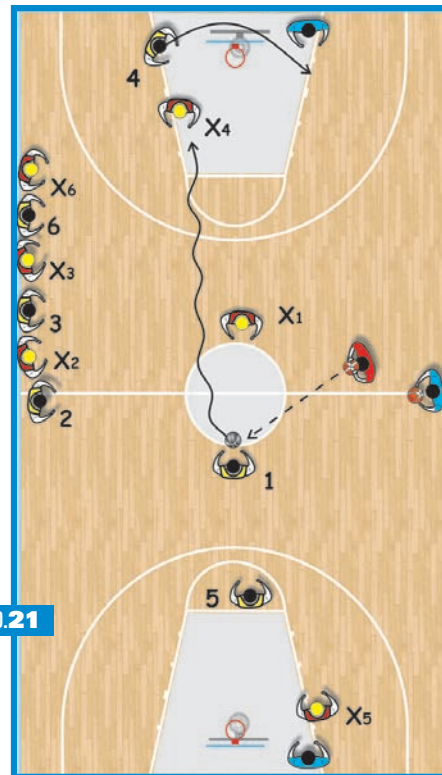
- ▼ Team X starts on offense, attacks team O, and this then becomes a continuous drill.
- ▼ Coach has a ball and will hit X who will attack from other side of half court as shown in examples.
- ▼ The manager will have another ball and be ready to give this to the coach each time.
- ▼ Each team will now run what happens whenever the guard hits the "Rack Zone", "Drag Zone", or "Drop Zone."



D.19



D.20



D.21

Scoring

- Teams for the day should already be decided at the beginning of practice.
- All games are played to 8; 2-pointer worth 2; 3-pointer worth 3.
- "Blood 22" only allows one shot and a tip.
- On "Blood 32, 33, 44" you can get the rebound and continue play until you score or the defense gets the stop.

Players involved

- Everyone is involved in these drills.
- Players will play more to their position in these "Blood Drills."
- All players on "Blood 22" get to play out front as a guard with the exception of the 4's.

Tips

Need 2 managers and 2 balls to run this drill efficiently. Guards get a great amount of ball handling and learning on how to "clip the hip." Guards have to get back on defense as soon as possible (diagr. 20).

BLOOD 22 SET-UP

Coach throws the ball to X1, who then blows by 1 "clip the hip." 1 has to stay in the circle until X1 gets there and can not retreat until X1 hits half-court. We now play following all principles from the offense. Offense only gets 1 shot and a tip, then the ball goes to the defense. "Blood 22" should be a "Rack" game mostly and sometimes a quick "Drop" (diagr. 21).

BLOOD 22 CONTINUATION

After 2-on-2 attack, the coach throws the

ball to 1, who is now going the other way (manager continually hands coach the ball). X2 comes in at half court and is now a defender; X1 gets back in line. Now it's 1 and 4 on offense attacking. You run the offense at a continuous pace until one team scores 8 (diagr. 22).

SOME FINAL THOUGHTS

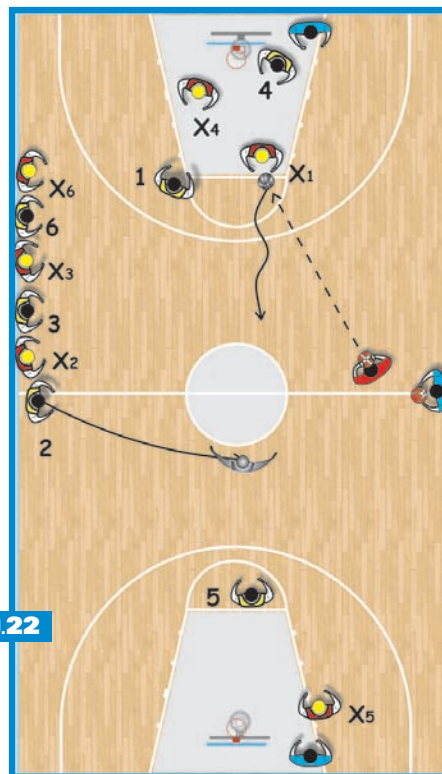
"Attack, Attack, Attack." You should not forget these three important words whenever you are running this offense. Remember that the goal at all times is to get to the rim. If you can break your man down off the dribble, go for it.

We want this offense to unleash players, not hold them back. Something else to remember is the importance of shot selection. It is necessary for the players to understand this and what type of shots we consider "good" shots.

We do not want long twos with our feet just inside the line and we do not want mid-range shots. Instead, we want mostly lay-ups and three pointers, which goes along with the "Points Per Possession" that I described before.

Free-throw shooting is also a significant piece of the offense. If the team plays as aggressively as they are supposed to and are constantly attacking, they should be getting to the free-throw line at a high rate.

With the "Dribble Drive Motion" it does take players some time to really understand the offense, but once they do it should come natural to them. They will



D.22

not have to call anything out instead they will just "play" and everything will flow for them. This offense is one style of play and is not for every coach, especially the ones who like to call plays every time down the court (which I used to do for many years). My last words will be to get working on your zone offense as you will start to see a lot more zones once you master the "Dribble Drive Motion."

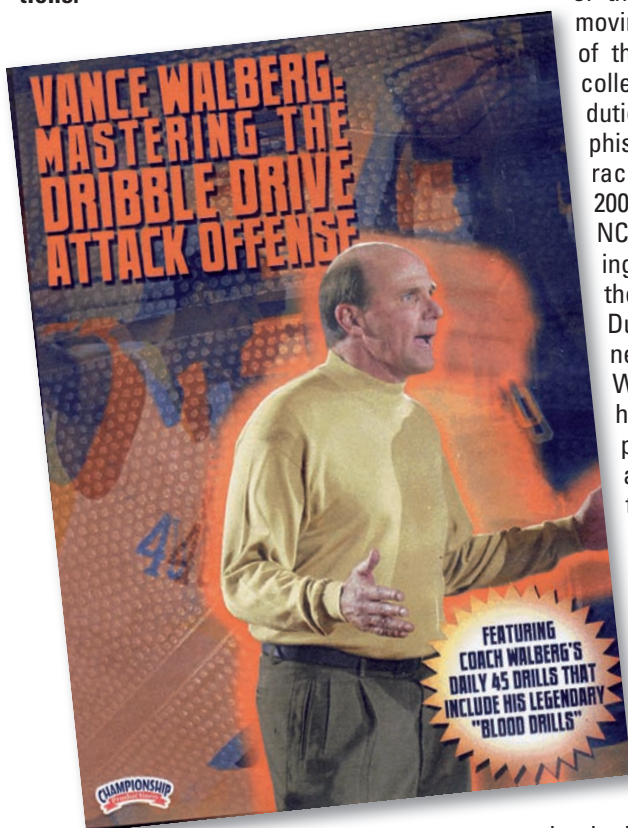


by Raffaele Imbrogno

THE NEW FRONTIER OF THE OFFENSE

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.

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.



There's hardly a college coach who would willingly give up his trademark offense, his personal game system that made him famous and successful. However, there has been an important new innovative change that has yielded remarkable results for some talented coaches, who were willing to break from the ways that they used to coach. Vance Walberg is the person responsible of this change.

John Calipari, a successful coach at the University of Massachusetts (one NCAA Final Four semi-final appearance in 1996, which was a loss to his mentor, Rick Pitino), compiled a 189-70 record and Coach

of the Year (1996) honors before moving on to the New Jersey Nets of the NBA. Calipari returned to college coaching, taking over the duties at the University of Memphis in 2001. His teams have racked up a 269-95 record and in 2008, Memphis made it to the NCAA championship game, losing to the University of Kansas in the final.

During a lengthy chat over dinner at a restaurant with coach Walberg in Memphis, and after having watched for a week his practices, coach Calipari was attracted by now famous "Attack-Attack-Skip-Attack-Attack" offense, and wrote his notes about it on a dinner napkin. This high-octane offense he described was developed by coach Walberg when he coached in high school and later at Fresno City College in California. Calipari was impressed by the offense, so much

so that he began using it with his Memphis team.

Now known as the DDM attack (DDM stands for Dribble-Drive-Motion), it's an offense used by hundreds of high school and college teams in the United States, as well as by the 2007-2008 NBA champion Boston Celtics.

Walberg, now an assistant coach at the University of Massachusetts, worked

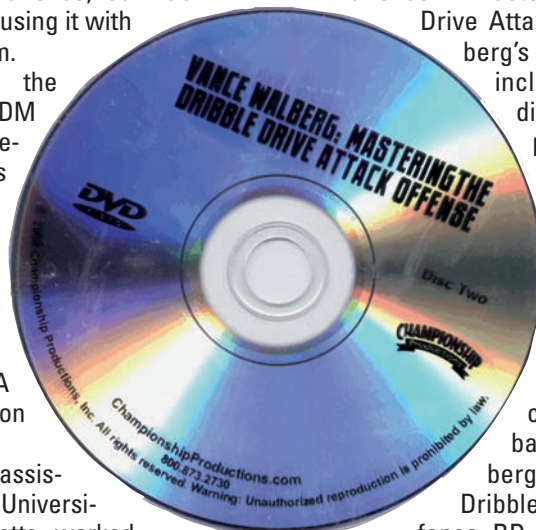
with Calipari to help him understand the nuances of the offense. Once Calipari saw the beauty of the system, and how it opened up the game for talented basketball players, he completely changed his offense at the University of Memphis. Walberg and Calipari now give clinics around the United States to explain the innovative DDM system to other interested coaches.

The DDM system entails getting to the basket under control. With DDM, you will not see screens. Rather, one internal player will take his spot on the weak side of the low post to open the court as much as possible so another player can penetrate with the ball.

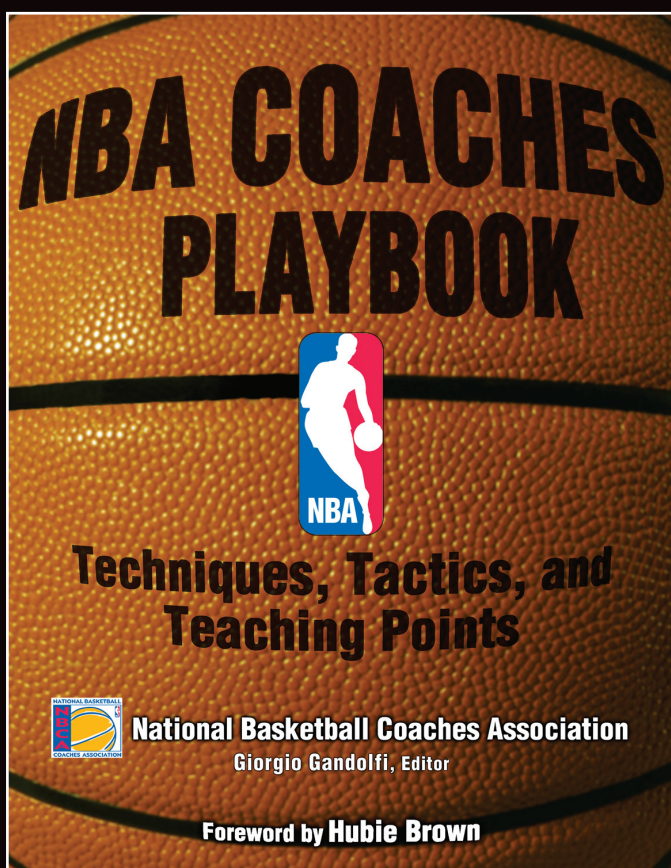
The essence of the game is to always keep central lane free of players so that players on the perimeter can play one-on-one and penetrate to the basket. In case of defensive help, they kick the ball out and start all over again.

The good news that I have to report is that coach Vance Walberg has now released a double DVD detailing all you need to know about his popular DDM offense. "Mastering the Dribble

Drive Attack Offense," Walberg's 256-minute opus includes game films, diagrams and complete explanation of his unique attack. It can be ordered on the Internet at http://www.championship-productions.com/cgi-bin/champ/p/Basketball/Vance-Walberg-Mastering-the-Dribble-Drive-Attack-Offense_BD-03058.html.



Learn from the pros!



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FIBA

We Are Basketball



by Alan Richardson

BUILDING CONCENTRATION

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.

KNOW YOUR OWN STYLE

It is important that each official prepares a concentration routine that is both effective and comfortable. Some officials prefer a routine that they complete in isolation with total control over the situation; others prefer a routine that allows them to continue interacting with the world around them and being stimulated, in fact, by the effect of other people. Officials should select a concentration method by personal preference and develop a routine and style (ritual) that they can go to when necessary. The mental skills of focus and intensity are no different from physical techniques (they will become habits and therefore automatic), but only through repetition. Some mental habits help officials deal with stress situations when their concentration could easily waver. The ideal performance state is often described as being automatic. Officials simply release, with confidence, the physical and mental habits established in training and preparation.

DEVELOP A TRANSITION ZONE

Officials come to training and games from differing home backgrounds and lifestyles. They need to switch onto the



focus and intensity required for officiating. When they come to the game, they cease to exist as individuals and become part of a team.

SET GOALS

It is important that officials keep at the front of their minds, what they want from training sessions and games. A clear set of objectives enables officials to:

- ▼ Focus on priorities.
- ▼ Begin to eliminate distractions.

- ▼ Start to create the discipline and intensity required for the game.

Although officials may create their own set of objectives to help them improve concentration, Instructors and mentors can help by giving each preparation session a clear purpose and each game an identifiable goal. This will assist officials in building and developing good concentration routines.

RELAX AND CONSERVE ENERGY

Maintaining concentration causes fatigue, yet officials must come to the game with maximum energy. In the international games, officials are required to report the day before the game, giving them some time to relax and prepare for the game. In national games, most officials arrive at the game directly from work and have only an hour to prepare. Officials tend to be very disciplined in work habits, but not so about relaxation.

ALWAYS BE PREPARED

An official, building a concentration routine, needs to know as much as possible about what he/she will definitely have to do in the game. This is where the pre-game talk is so important. Each official can then begin creating priorities for focus and a "solution bank" that contains effective responses to particular circumstances that may arise in the game. Several things can help officials to prepare focus and intensity:

- ▼ Knowing his/her job. Each official should agree during the pre-game conference on how to cooperate and perform.
- ▼ Understanding the roles and responsibilities of the other participants (e.g. players and coaches).
- ▼ Knowing your colleagues, their strengths and weaknesses, thereby identifying priorities for concentration.
- ▼ The pre-game conference will have provided mental and physical exercise by communicating to each official where and when to apply focus and intensity. ("on ball" and "off ball").
- ▼ Having a game plan. If officials are prepared with a plan for coping with all eventualities, they will have a framework for building their own concentration.

From this information base, officials may visualise the game, bringing a reality forward in their minds and building a personal concentration strategy.

CONTROL YOUR STATE OF AROUSAL

Officials must learn to check and regulate their state of arousal: too much and they may be out of control emotionally, wasting energy: too little and they may not be able to produce the required intensity of concentration and effort. Depending on their state of mind, offi-



REFEREES AND GAME ADMINISTRATION

cials may either need to:

- ▼ Psych themselves up with physical activation, high-energy thinking, self-talk, motivational music or videos etc.

Or:

- ▼ Calm themselves down by slow rhythmic breathing slowing the pace, performing relaxation exercises, smiling etc.

CONCENTRATING ON THE GAME

Many things happen in basketball that can destroy concentration. This will NOT occur, however, if the official has mental discipline and can control his/her thoughts in moments of crisis. Several tools can help the official develop the mental discipline of thought control during games.

MANAGING ANXIETY

Every official feels anxiety, but successful officials learn how to manage it. When anxiety strikes during a game, often after a mistake or highly contested decision, a useful recovery process is to:

- ▼ Recover breathing control.
- ▼ Ease tension out of the body.
- ▼ Talk yourself back into the positive.
- ▼ Let the fear go.
- ▼ Review your goals and reactivate yourself toward achievement.

DEVELOPING PERFORMANCE ROUTINES

The bigger the game, the more important good performance habits will be. If officials have paid the price over years of practice, they will have a good memory bank of performance routines to deal with any situation.

Performing automatically produces a no-think situation, the ultimate thought control.

USING PERFORMANCE CUES

Officials will occasionally suffer mental lapses during a game, especially when

fatigued and will often use self-talk or quick physical actions to shake themselves back into focus.

Co-officials often do this for each other with a phrase that urges better concentration and effort during key moments.

CONTROLLING DISTRACTIONS

Loss of concentration in games is often due to a lack of mental discipline in dealing with distractions. Many likely distractions can be anticipated and prepared for. Officials who are well prepared can shut out the taunting of vociferous, fanatical fans at certain venues.





Officials should focus on elements of the game that they CAN control rather than those that they cannot, such as spectator behaviour and electrical malfunctions.

STAYING IN THE “NOW”

Total focus means being locked into the here and now, but officials may lapse mentally and go into the past because of anxiety or guilt about an

earlier mistake or decision, or even into the future, perhaps because the mind begins to anticipate an eventual outcome.

Officials must focus on the PROCESS not the OUTCOME, believing that if they take care of the present by concentrating on each situation as it unfolds and respond well, then the outcome will take care of itself.

BEATING FATIGUE

The greatest enemy of concentration is fatigue; physical, mental or both, so officials must work constantly on their fitness and understand how to pace a game in order to conserve physical and mental energy.

To concentrate efficiently, officials must maintain awareness and recognise game situations when they can switch concentration between total focus, semi-focus and relaxed focus.

DEFINING MOMENTS

A basketball game is rhythmic in flow, each team having periods of giving and receiving pressure, punctuated with sudden movements that can define the outcome of the game.

Officials must learn to anticipate these movements when possible and be to-

tally focused and prepared for dealing with them.

Such defining moments could be:

- ▼ Opening toss on the jump ball to begin a period.
- ▼ The first foul of the game.
- ▼ The first basket with a bonus shot (shooting foul).
- ▼ Reactions after an obvious mistake.
- ▼ Recovering focus after an interruption to the game.
- ▼ Responding after a technical/un-sportsmanlike foul.
- ▼ Goaltending call that is/is not made.
- ▼ Charge/Block in the closing minutes.
- ▼ The last shot of the game (clock/signal not seen/heard).

INSTRUCTION FOR CONCENTRATION

Knowing where and when to pay attention, what information to select and what information to ignore in a complex and fast moving game is a mental skill that Instructors must teach officials. For it to become a habit that protects the official under pressure, the Instructor must ensure that the session is repeated throughout the season and reviewed after each game.

When working with officials, Instructors should:

- ▼ Ensure good physical fitness levels to counteract fatigue.
- ▼ Treat officials as individuals and learn their particular concentration styles.
- ▼ Reinforce concentration on the PROCESS not the OUTCOME.
- ▼ Make training and teaching relevant to game preparation.
- ▼ Identify concentration lapses with each official using video feedback.
- ▼ Give officials a game plan to reduce potential distractions and help them structure concentration priorities.
- ▼ Learn how to regulate arousal levels.

SUMMARY

Officials' attitudes and therefore performances are based on their levels of concentration, confidence and composure. Concentration is a skill that officials can learn. Through regular practice officials can develop it into a habit that minimizes lapses in focus, often making the difference in big games. Officials should learn, HOW, WHEN and WHERE in a game to switch onto total focus and intensity and also switch onto relaxed but focused attention.

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.

1. In a rebound situation A4 tips the ball towards the basket. After the ball has left his hand and before he returns with both feet to the floor, he is fouled by B4. The ball does not enter the basket. Shall A4 be awarded two free-throws?
2. While the ball is in the air on a last free-throw a double foul is called. The ball does not enter the basket. Is this a jump ball situation?
3. B4 commits an unsportsmanlike foul on A4 during a successful field goal attempt, after which coach B commits a technical foul. All three free-throws are executed by A5. The wrong shooter of the first free-throw is discovered before the throw-in from the centre line extended is administered. Shall the first free-throw be cancelled and play resume with a throw-in for team B at the free-throw line extended?
4. After a shot for a field goal by A4 the ball

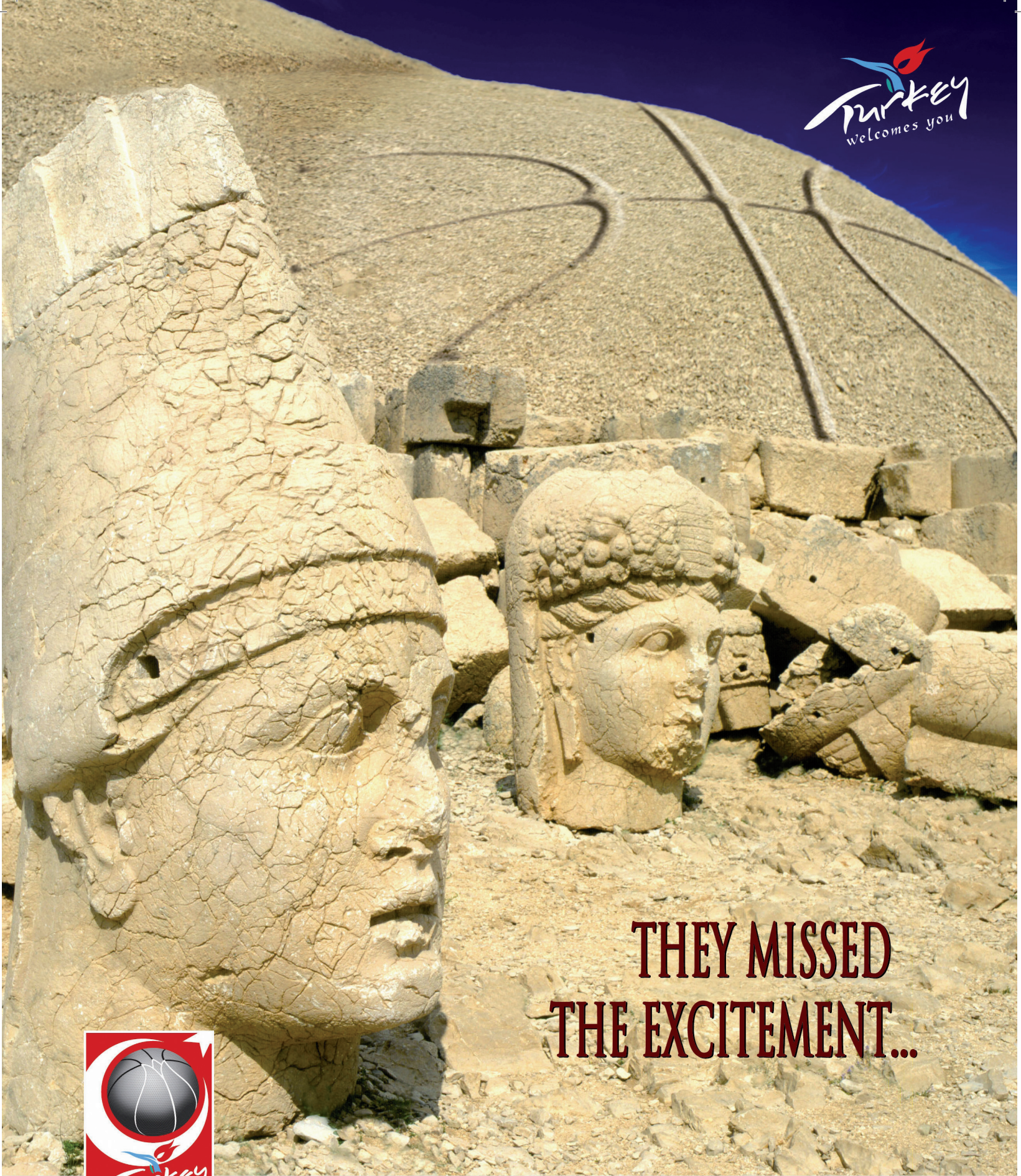
rebounds from the ring but still has the chance to enter the basket. B4 touches the ball in its downward flight. Is this a legal play?

5. After a last or only free-throw by A5, the ball rebounds from the ring but still has a chance to enter the basket. B5 touches the ball while it is on its downward flight. Shall 1 point be awarded to A5?
6. During the last two minutes of play in a 4th period, team A scores a field goal. Team B is then permitted a substitution, after which team A requests a time-out. Shall the time-out be permitted?
7. A5 releases a shot for a goal from a place near the endline, after which A3 commits interference on the shot. Shall the resulting team B throw-in be administered at the place on the endline nearest to where the shot for a goal was released by A5?

8. During the last two minutes of the fourth period A4 is fouled during a successful field goal attempt. Coach B takes a time-out at this time. After the following successful bonus free-throw, shall play resume with a throw-in for team B from the centre-line extended?
9. During the last two minutes of the fourth period A4 is fouled during a successful field goal attempt. A4 is awarded one free-throw which is successful. Coach B then takes a time-out. Shall play resumes with a throw-in for team B from the centre-line extended?
10. A4 is in the act of shooting when fouled by B4. Immediately after the whistle for the foul the 24-second device signal sounds. After the signal the ball leaves the hands of A4 and enters the basket. Shall the officials award the basket to A4?

ANSWERS

- | | |
|-------------------------------|-------------------------------|
| 1. Yes, Art. 15.2 and 34.2.2 | 6. Yes, Art. 18.2.3 |
| 2. Yes, Art. 35.2, 3rd bullet | 7. No, Art. 18.3.7 |
| 3. No, Art. 44.3.3 | 8. No, Art. 17.2.3 |
| 4. Yes, Art. 31.2.3 | 9. Yes, Art. 17.2.3 |
| 5. No, Art. 31.2.3 | 10. No, Art. 10.3, 5th bullet |



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THEY MISSED THE EXCITEMENT...



The Commagene sanctuary built 2000 years ago with its colossal toppled heads of Apollo, Fortuna, Zeus, Herakles, Antiochus two lions and two eagles are constructed of huge tufa stones and is 50 meters wide and 150 meters in diameter. The heads of gods which we see on the ground once stood on 8-10 meter tall statues. A spectacular sight to see!



FIBA

We Are Basketball



by Antonio Pagano

THE ENTERTAINMENT FACTOR



Antonio Pagano, 33 years old, lawyer and Marketing and Communication Manager for Montepaschi Viadana Rugby Club, one of the most important Clubs in Italy. He is well experienced in the marketing of white consumer goods, is an avid sportsman and has extensive knowledge in the science of nutrition. He has quickly introduced marketing to the world of Italian rugby, making it an instrumental tool for the club's growth and image. Creator of Performanager, the innovative method of management training based on the principles and rules of rugby and, which has been adopted with success by important Italian and multinational companies. Other achievements include his monthly column for "Rugby! Magazine" (official magazine of the Italian Rugby Federation) called "Marketing Ovale-Benchmarking".

What do I mean by sports marketing? If sport is movement, emotion, hard work, achievement, dynamic, and atavistic rites, then marketing sport is vital nourishment, a tool that amplifies the essence of sport, one that makes sport known to all and helps it grow. As a marketing and communications manager for Montepaschi Viadana, one of Italy's most successful rugby clubs, the most surprising observation, even at the highest level of management, is that marketing has still not been accepted as a fundamental factor for the development of rugby, let alone any other sport in Italy.

Obviously, my following comments refer to the marketing of rugby but if we consider the fundamentals (i.e., the levers of marketing, as purists would say) to be the same then they can easily apply to basketball. Montepaschi Viadana actually has a partic-



ular interest in basketball, since we both have the same title sponsor as our “cousins,” the Mens Sana basketball team of Siena. My first marketing experience was in the manufacturing sphere with air conditioners and refrigerators, and from a marketing standpoint, sport is much more complex in comparison due to the overall spectacle and volatile emotions that are tied up with the sport and a particular team. On the one hand, sport (from sport in general to a certain sport, even to a specific sports unit - in this case rugby and basketball teams) is a sellable product in a large and overcrowded market with thousands of competitors. It is set on a stage that not only includes stadiums, company sponsors, and institutions, but also the media and more importantly, television. On the other hand, sport is an in-

dustry, a gigantic money machine: As a whole, Italian sport accounts for approximately 3% of GDP and it is among the top ten Italian companies in terms of earnings, employing more than one million people, including amateurs and professionals. In addition to being a product and an industry, sport is a formidable vehicle for communication. It is a reality capable of involving millions of people, of moving crowds, and provoking passions (even halting or inciting wars) as it embodies both ancestral and emotive values. A fan’s passion and support for an athlete or team is a real addiction that sooner or later strikes us all, even those who do not play any sport. This extreme interest can be as brief as one afternoon or can last for the rest of a person’s life. Over the years, sport has become the greatest spectacle in the

world, with competitions of every kind taking place day and night. This includes league play and tournaments as well as national and world championships. Television (public and pay-per-view) is a major vehicle in sports and it offers a variety of events on a daily basis to watch, follow, comment upon, and satirise. This includes local sporting events that attract thousands of viewers, to the 14-day Olympic Games that attracts a worldwide audience numbering in the billions. Olympic organizers have estimated that China, the host of the 2008 summer Olympic Games, earned more than 34 million euros from merchandising profits alone, developing a business of more than 204 million euros. With these facts as a backdrop, it should come as no surprise that a company at any level would view sport as one of the

most effective means of communication, both in terms of associating their name with a team or individual champion (e.g., Puma with Olympic track star, Usain Bolt), or with a venue (e.g., stadium, arena, or track), or having a sports personality as a spokesperson for their brand (e.g., the latest Gillette Fusion Power commercial is an excellent example, with not one, but three different sportsmen: Tiger Woods, Roger Federer, and Thierry Henry).

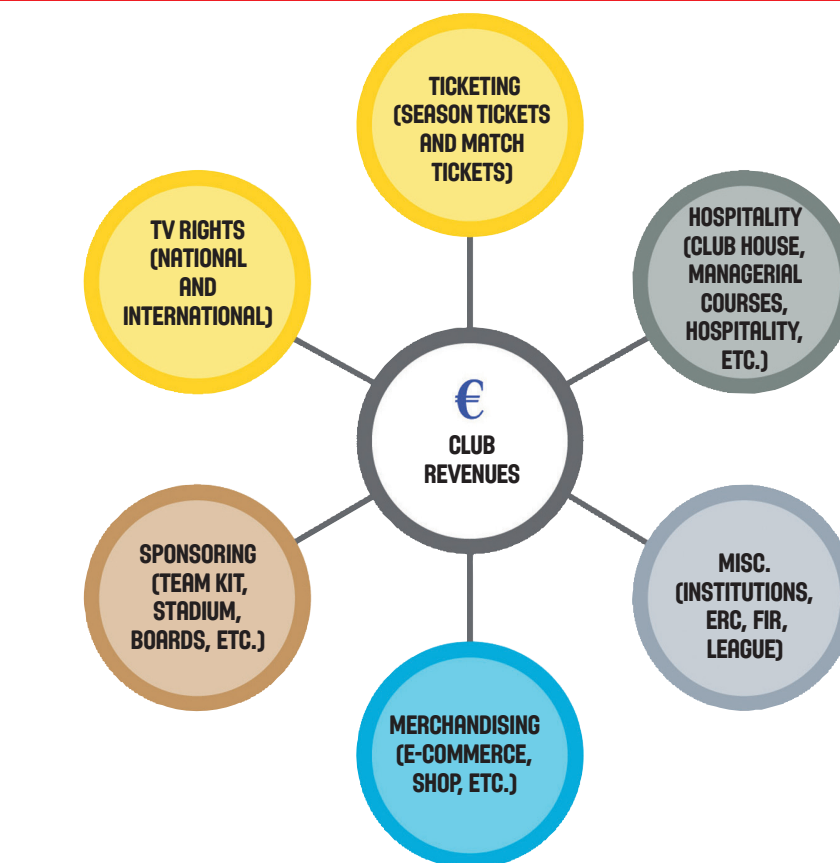
However, it is important not to be fooled by the numbers; the value of communication in any sport (for any discipline or athlete) can not only be calculated in terms of contact numbers, or targets reached and cost per contact (i.e., by traditional quantitative parameters), but communication also must take into consideration the extraordinary qualitative property, both unique and specific, which is the spectator's emotional involvement. You should never forget the raw emotions of victory and defeat that captivate the sports fan.

Sports marketing has played a key role in the overall success of Montepaschi Viadana's rugby team. In recent years, they have won one Italian Championship, three Italian cups, one league super cup, and they were the only Italian team to have reached the final of a European cup). Montepaschi Viadana's success is due in part to the fact that it is the only Italian club that has a professional structure in place to cope with the challenges that Italian rugby faces by using the sports marketing tools of analysis, evaluation, proposals, and communication. In addition, they have implemented initiatives and projects aimed at maximizing the value of the "sports product" and have acknowledged that at a certain level in sport, growth not only depends on winning on the playing field, but also by taking part in the game of marketing, just like any other company in any other sector.

The factors for growth are the same: product, target, competitors, and strategies. However, there are some basic differences:

- ▼ A team's competitive success is immediately identifiable and without it no marketing strategy would be able to function or sustain a sports club.
- ▼ The social objectives, educational and formative are the very nature of sport in relation to the area in which it may operate.
- ▼ A sports club's economic results are linked to their sporting achievements and often is relegated to second place and substituted with social and political standing.

In Viadana, I started with an analysis of the environment and the target market and verified the strengths and weakness-



es of the club and the first team, as well as our competitors. Subsequently, I formulated a strategy and goals for the long term (5 to 10 years), for the medium term (2 to 4 years), and for the short term (this season and next years: 1 to 2 years). All goals are based on these fundamental points:

1. Constant planning of goals to be achieved (competitiveness, structure, and youth division) and determine the sources of revenue and the time necessary to achieve them.
2. Elaboration of a strategy to improve economic resources.
3. Elaboration of a development plan and

the professionalism of human resources.

4. Diversification of Club's revenue sources (see the above diagram); an overall increase in revenue but with a gradual redefining of the percentage of revenue coming from sponsorship (uniforms and stadium: the most variable depending on the team's success) and increases from other sources: merchandising, hospitality, players' image, and new projects. TV rights are the most controllable and least linked to the team's results.

The balance between sporting and economic results is the most crucial point. The

chart on the following pages illustrates the optimal relationship between sporting and economic results, an increase in revenue (more funds available for the team), greater competitiveness, and bigger games (and therefore higher revenues). However, it must be adapted according to each case, e.g., rugby in general, rugby in Italy, and, finally rugby in Viadana. Therefore, it is a theoretical diagram offering a guideline and reference for a strategic starting point. Over the past three-and-a-half years, thanks to the constant implementation of marketing and communication, Montepaschi Viadana has significantly expanded its horizons. In no particular order:

- ▼ Earnings have increased threefold (625%), thanks to an effective communication campaign using various media and season ticket holders.
- ▼ One of Italy's largest banks, Montepaschi, already a long-time sponsor of basketball, has become the title sponsor of Viadana.
- ▼ The formation of a Business School and Performanager, a managerial course based on the principles and rules of rugby, has enjoyed unprecedented success among international companies such as Fiat, Conad, Auchan, Sole 24 Ore, and Mueller.
- ▼ The stadium, with its new stands, has increased its capacity from 3,000 to 5,500 seats, including sky boxes for corporate hospitality.
- ▼ The Leonero mascot, the black lion (the only one in the super 10), with the Leonerine cheerleaders provide pre- and post-game animation as well as promotion of social and youth initiatives.
- ▼ The mascot has its own personal sponsor (Epiù milk, which is part of the Sterilgarda Group): a personalized car, a cuddly toy, three jingles, and in collaboration with Conad, a leading Italian supermarket chain, the launch of an informative campaign to promote nutrition and a healthy diet for young fans, and information about the rules and values of rugby.

Looking to the future, the marketing strategy that I have termed as the "Entertainment Factor" was not something that I invented, but rather imported (benchmarking) and one that I would like to continue applying. It is a well-known strategy abroad, but it is quite new for Italian rugby. The Entertainment Factor means associating a sporting event (which must remain the centrepiece of the show) with entertainment and with initiatives that complement and add value to the spectacle. The aim is not only to open up this great sport to a larger audience and gain new fans, but also to make the game



more enjoyable and exciting. In essence, we want to create something that is more than just a sporting event or a final score. For example, the hugely successful Montepaschi Viadana Night was a step in this direction. The Italian singer and rising star, Giusi Ferreri, was invited to entertain and the club literally moved away from the stadium to the local Mynt Park Nightclub for a night of local celebrations, all in the name of rugby. In English rugby, entertainment is already a well tested and widely used strategy valued as a means of increasing a club's revenue. Another excellent example of combining entertainment with sport comes from Max Guazzini, long-time president of the Stade Francais Rugby Umpireynion team in Paris. Guazzini has brought in the popular singing group, the Gypsy Kings, and stars from the Moulin Rouge music revue and his team regularly achieves attendance figures of more than 70,000 to 80,000 per game. Not even football can match these astounding attendance figures. A club's ability to turn sporting success into revenue depends on how well they take advantage of opportunities to reach a wider audience: ticketing, merchandising, sponsorship, and hospitality are the areas most closely linked to the available target market. However, the other side of the coin is that without sporting success entertainment loses its value and therefore, its ability to attract spectators in the long term. The bottom line: The team has to win a high percentage of its matches. Could this strategy work for European bas-

ketball? Certainly, although some distinctions have to be made, due in great part to the differences in nature and histories of both sports. Rugby is an outdoor sport while basketball is an indoor sport. European basketball, already professionally active for many years, is more advanced with regards to its existing marketing and communication strategy, whereas, rugby is an emerging sport in Italy; rugby is a contact sport, while basketball is a more "geometrical" game.

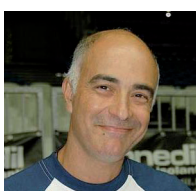
The Entertainment Factor for an indoor sport, such as basketball, becomes even more important in a confined space, though it poses fewer problems because weather is not a factor, yet attention to planning and detail is still required.

While they are two sports set in different arenas, with a different number of team players, and different dynamics and organization, both have one common denominator: for Italian rugby as for basketball (and other sports) their future is in transforming the sporting event into a show. With entertainment, it is possible to significantly widen the audience watching the sporting event, whether it is at the stadium or on TV. A larger fan base means more opportunities to sell sport as a product. More fans generate higher revenues for the sporting industry, which in turn leads to greater mass media appeal for communication partners. And larger markets also translate to more sponsors. To paraphrase Humphrey Bogart, "It's sports marketing, kid."



FIBA

We Are Basketball



by Roberto Bianchi

Roberto Bianchi is the strength and conditioning coach for Pallacanestro Cantù in Italy. His motto is "You are what you do."

FUNCTION, FUNCTIONALITY, FUNCTIONAL STABILITY

Based on the characteristics of the sport, basketball players are required to react to unforeseen physical stress, oftentimes occurring with the athlete left in a compromising physical position. These reactions include speed acceleration, deceleration, stopping and starting, changing direction, taking position relative to the opponent, and most importantly, the transfer of horizontal inertia to vertical motion. At all times, the "control," the balance is very important, etc. It becomes imperative that athletes become proficient at controlling their bodies in multi-planar directions. In order to accomplish this proficiency, the athletes must develop the ability to stabilize their bodies during phases of both acceleration and deceleration. This ability will now be referred to as functional stability. Functional stability is a fundamental part of how the body moves. If you consider the body as a kinetic chain and its links (joints), functional stability allows the chain to function in an effective and secure way.

Functional stability is composed of three main parts.

1. An Anatomical and Mechanical part: composed of both limiting and enabling factors. These factors are the joints and their structure (passive part) and their corresponding muscle groups (active part). It's the structure.
2. An Information Part, that receives information from three receptors of the postural control system. It's the input.

▼ Vision: very precise



▼ Inner ear: controls emergency reflexes with slow, imprecise actions.

▼ Proprioceptive system: the fastest and most precise way to send information to the "black box."

3. A "black box" composed of nervous centers in the brain that receives signals from vision and other receptors and integrates this information, and then sends the output to the muscles for the stabilization.

The proprioceptive system is the most important informer of the Postural Control and only an efficient Dynamic Postural Control allows the Anatomical and Mechanical part to work with efficiency. Prof.

Dario Riva, President of International Society of Proprioception and Posture resumes with simplicity the previous concepts with the following tab. Thus, not only an injury with an anatomical damage can produce instability, but also an inefficient proprioceptive system will produce functional instability. The result will often be a weakness of a body district, or in other links of kinetic chain. An example could be the weakness of medium gluteus after an ankle sprain, resulting in reduced stability of the LHP (Lumbo-Hip-Pelvis) Complex on the transverse plane and consequent low back pain. Therefore, a bad Postural Control can elicit a bad alignment, with a wear and tear of

the anatomical structure. Besides, high-level athletes repeat the same physical motions continuously. They prefer and chose a sensory channel for the balance and this channel is often vision.

INJURY PREVENTION OR PERFORMANCE IMPROVEMENT?

Vern Gambetta, the American pioneer in functional training, backs up his theory that proprioception is the base to improve the quality of the human moves, and that proprioceptive system trainability is very high. Prof. Dario Riva defines the role of the proprioceptive training as a very important factor for the fluidity of the moves. This fluidity is broken if the athlete chooses an "inner ear" strategy, which is a very low quality moves control strategy. Indeed, if the athlete uses the visual proprioceptive strategy, the quality of the moves control is really higher than "inner ear" strategy.

OUR EXPERIENCE

We collected data on our team during the

2006-07 and 2007-08 season. Our team, Cantù Basketball, plays in the top Italian division. During those two seasons, our technical staff introduced a systematic proprioceptive training and functional stability-training program. Twenty athletes took part in this training, and they have been tested on the Delos® Postural Proprioceptive System (Turin, Italy), and this same testing device has been used for the proprioceptive training sessions during the two seasons.

OTHER INFORMATION COLLECTED

We also noted how many players injured their lower limbs and how many players were using artificial stabilization (taping, braces). Here are some results:

- ▼ **INJURIES:** 14 of 20 (70%) players had serious ankle sprains, 4 had serious knee sprains.
- ▼ **ARTIFICIAL STABILIZATION:** 7 players (35%) used taping or ankle braces and were injured, 13 players didn't use the artificial stabilization, and 7 (35%) were

injured.

- ▼ **BEHAVIOR:** Players that used artificial stabilization used it all the time, and only a few players from this group followed a specific workout following the injury rehabilitation period. The players that didn't use the artificial stabilization followed a constant and specific workout after injury rehabilitation. Thus, artificial stabilization often facilitates a passive behavior and this could be dangerous, because with artificial stabilization arises a functional instability from decreased proprioception.

INSTRUMENT DESCRIPTION

Delos Postural Proprioceptive System is composed of:

1. DEB (Delos Equilibrium Board), an instability board, with oscillation and translation.
2. DAD (Delos Assistant Desk), a Help Bar, with an infrared cell that reads the help time.
3. DVC (Delos Vertical Controller), a device that informs about the trunk movement on two different planes.

These instruments are interfaced with specific software to a personal computer and it is then possible to analyze the player's static and dynamic postural stability.

ASSESSMENT OF THE FUNCTIONAL STABILITY

We use the following evaluation test:

- ▼ **STATIC RIVA TEST:** this test tracks the static postural strategy and whether or not the player depends on vision for proprioception.
- ▼ **DYNAMIC RIVA TEST:** this test defines whether the player is able to manage the off balance situations and how they respond to these situations.
- ▼ **SEAT DYNAMIC RIVA TEST:** this test shows the postural control of the trunk
- ▼ **RIVA-BOTTA TEST:** this test defines the stability of lower limbs and it defines the Postural Economy of the player. If the players reach a good level of stability, this test makes it possible to understand the level of fatigue.

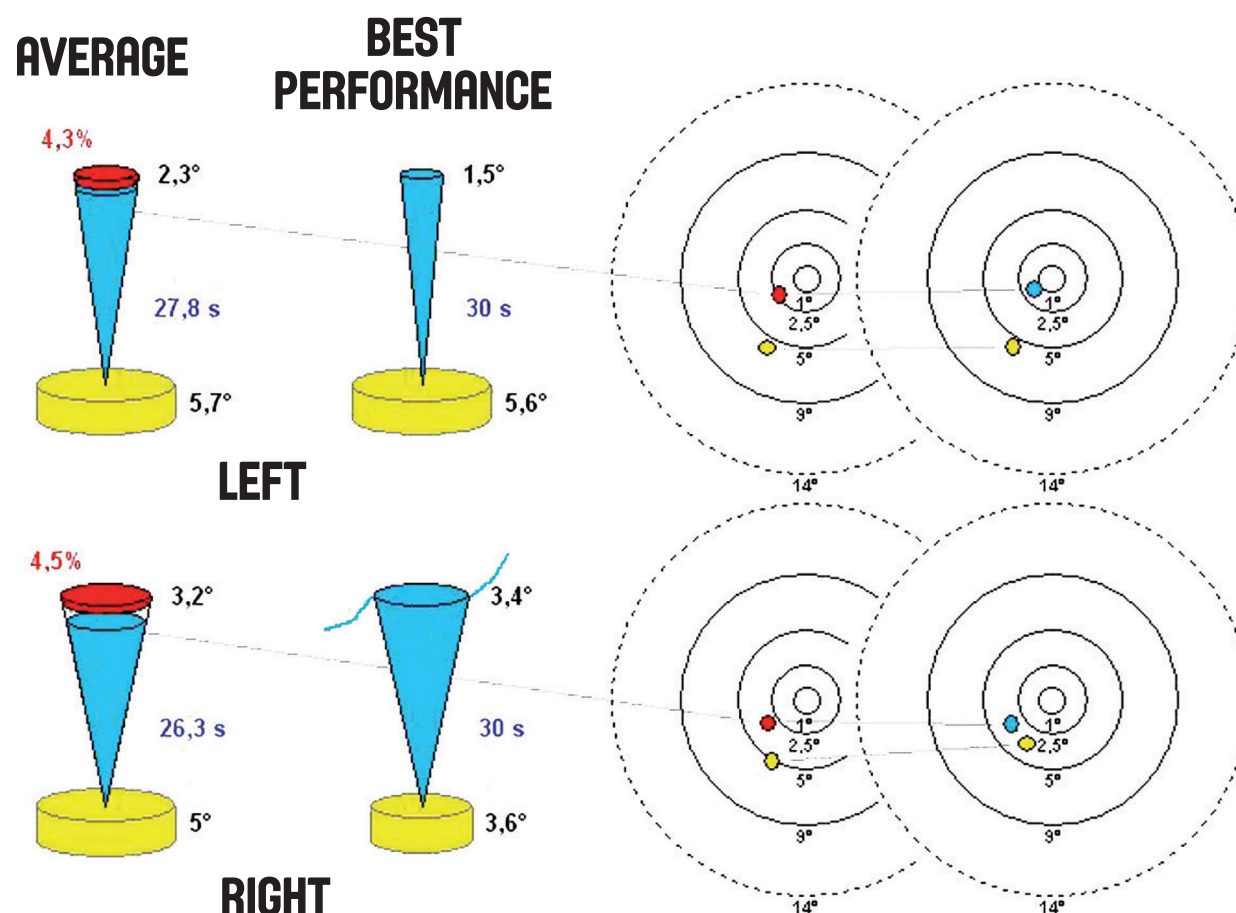
WHEN TO ASSESS FUNCTIONAL STABILITY

The functional stability assessment should be done:

1. Pre-season.
2. Ten days before the beginning of the first official game.
3. In the middle of the season.
4. End of the season.
5. After every injury.

We repeat a "follow up" special test (RIVA - BOTTA Test) every week following an off day from practice, because we want to avoid an overtraining syndrome. This test





THE PRESENCE OF THE BLUE SEGMENTS MEANS THAT THE TEST WAS MADE WITH THE UPPER LIMBS FREE

uncovers excessive fatigue.

HOW WE ANALYZE THE DATA.

It is possible to obtain a functional stability level for the left and right leg and we use the mean value (R+L) 2. The precision is lower but the data is like a picture of every single player and his Functional Stability.

COMMENTING ON THE RESULTS

Players in the previous picture have shown a low Functional Stability. A small part of the sample uses the correct strategy for the management of the out-of-balance situation. When the Postural Control is low, the players have a high exposure to traumatic and overuse injuries.

PROPRIOCEPTIVE TRAINING:

PRACTICAL INFORMATION

We introduce individual proprioceptive training in the weekly program two to three times a week, with training sessions lasting 30 to 40 minutes.

Postural strategy average improvement has been 18% in three months.

The players have drastically decreased the time lost to practice and games due to injury. We use specific proprioceptive exercises and drills in the team warm up and practice sessions.

However, the core of the proprioceptive training is the individual sessions.

During these sessions every player does High Frequency Visual Proprioceptive Exercise using Delos DPPS.

This individual part must be based on the assessment previously described. Every player has their own personal proprioceptive workout and they will have different targets, work and rest time.

TARGET PROGRESSION

A target progression will be:

1. Decrease Vestibular Strategy.
2. Decrease Visual Dependence.
3. Increase and refinement of proprioceptive strategy.
4. Decrease of proprioceptive decline after fatigue.

HOW WE WORK

We divide the team in work groups. Every work group has five players and every player works on a DEB Board.

They can use the DEB Board:

- ▼ One foot stance.
- ▼ Two foot stance.
- ▼ Side by side.
- ▼ Front and back.
- ▼ $\pm 45^\circ$ Diagonal.
- ▼ Seat.

Every time we do strength training, we also incorporate a short proprioceptive session. We don't do any proprioception exercises after practice because we want a quality response from each session. Extreme fatigue will decrease the expected response.

ENDING

For players that use artificial stabilization (taping, braces), the High Frequency Visuo-proprioceptive Training is fundamental. This helps avoid a proprioceptive regression and will allow an increase of functional stability. The assessment of functional stability is as important as tests for strength, mobility, quickness, and agility.

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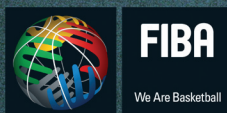
NASM Course Guideline "Integrated Neuromuscular Stabilization Training."

ISPP Course June 2008, Torino, "Competitive Advantage in Sport."



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FIBA

We Are Basketball



ONE-ON-ONE

DALY: "WINNING IS NOT EVERYTHING"



Chuck Daly was voted one of the top 10 coaches in the history of the NBA. He won two NBA titles, the gold medal at the 1992 Olympics Games with the original Dream Team, and in 1994 he was inducted in the Basketball Hall of Fame in Springfield, Massachusetts. Still now, even in retirement, NBA general managers come after him, trying to lure him out of retirement to become their head coach. During a recent trip to Italy, Giorgio Gandolfi, the editor-in-chief of FIBA Assist, talked with Daly about his storied coaching career and the present state of basketball in the world.

FIBA: 1992 Dream Team: how did you approach and handle such a demanding job?

DALY: When I agreed to be head coach of the Dream Team, I had much trepidation: how could I give 12 players enough playing time in a 40-minute game, knowing how difficult a time I already had trying to play my players in a typical 48-minute NBA game? I had nearly two years to think about this, but then we had no preparation like they do now for the Olympic Games. We had only two weeks of practice and we had to qualify at the pre-Olympic tournament in Portland. The first thing I did was to define the leaders of the team, and they were Magic

Johnson and Larry Bird. Prior to the original meeting with them, I asked Michael Jordan if he would like to be one of the leaders, but he told me to give to these two older players the job. He also wanted to play golf when he was free from the practice and the games. My goal was to keep everything simple with the players. I knew how talented they were. I made an interesting decision to start five players at the beginning of the game and at half-time, and a different group at the beginning of the other quarters. In this way, everybody would have the playing time and exposure. I also let them know my main philosophy that I preached at every pre-game and half time on every team that I ever coached: if we defend and run, nobody could beat us, so don't give up any second shot. It is a simple philosophy and this is what I applied to the Dream Team.

FIBA: How did you deal with the superstars you coached during your career?

DALY: If you are a coach in the NBA, you deal with one or two superstars on your team. Each has a distinct personality and you need to work very hard to understand their personalities, their needs, and desires. In the NBA we now have a situation where being a coach practically means except Jerry Sloan of the Jazz or Phil Jackson of the Lakers a two-year job, because the players become unhappy with the coach. For the superstar and the owner of the team, it's the coach's fault when the team does not win. I think that you need to develop a management relationship with the star, or the stars of your team, in order to survive. I know we would like to think, as coaches, we can discipline players and be "bosses." Maybe, in some cases, this can happen, but it's quite rare. To be a successful coach, I think it has to be a management style, where there is no one better than anybody else. Once a player understands that there must be some control and some structure and sometimes some discipline, hopefully you can move

forward and play without too many distractions. But, you have to have that understanding with your star. If you can get your star to accept the discipline and whatever personality you have, then you have a better chance to succeed with that individual. your stars.

FIBA: How did you successfully manage the Detroit Pistons, a team comprised of players with strong personalities and tempers?

DALY: I think every team has a certain amount of dissatisfaction and jealousies: among 12 to 15 players, not everyone likes each other and not all players like the coach. Your job as a coach is to diminish the negative aspects of the group, working on an individual basis. At the same time you have to be who you are and you have to be honest. I do not think you need to be completely distant from the team members, but you need to blend in as a part of the group, while still maintaining control. For me, getting the control is using basketball as an asset. The ultimate goal of a each player is to win the championship. You must convince them that the only way to win a championship is to play as a team.

A successful team will have one, two, and perhaps three players with leadership qualities. These players help to form internal control the group. The job of controlling the team is too big a job for one person only, unless you are so lucky with the personnel and talents that you can overcome this problem. But, in all my years of coaching, I found this rarely ever happens.

FIBA: Let's talk of the present game. What are the main differences in the game from when you coached?

DALY: It's a global game now. I think that the 3-point shot along with the clock are the most dramatic changes in the basketball world. Moreover, I think the Europeans taught a lot about the three-point shot. We used to look at this shot differently. Some old school basketball coaches warned about this and I was one of them. When I



coached the Detroit Pistons, we went to the NBA finals three years in a row, winning twice. We won those games and hardly ever took a three-point shot. We may have taken five or six three-pointers in a game. Without the three pointers, we won by execution and by scoring two point baskets. People think we did not score a lot, but we actually averaged about 104 points per game with the Pistons. However, when I moved to the New Jersey Nets, I had Drazen Petrovic, the great Croatian basketball player, and he could score three-pointers like other people scored layups. I began to learn more about the three-point shot and how important it could be. Unfortunately, I think three-point shooting has gone too far in today's game, because too many players are shooting from the arc, but not all have the necessary skills. Today, everybody wants to shoot from the three-point range, no matter the position or size. We often now see big men, who think they are long-range shooters. For this reason, I think it is necessary to create a discipline on this technical side.

FIBA: What has been the impact of Mike D'Antoni on the other NBA teams?

DALY: I tried to recruit Mike D'Antoni when I was assistant coach at Duke University, because he was such a great playmaker. He then went on to have a successful career as a player and coach in Italy. Later, he came in the NBA and after some tough issues with some teams, he finally got the right team and players for his coaching philosophy and style, something I think is very important for all coaches. I like to joke and say about this about his style of play: two years ago we had 11 coaches fired in the NBA, and all were "fired" by D'Antoni and Steve Nash, because every general manager said: "I want my team to play the running style like the Phoenix Suns!" Not all

coaches have that philosophy, nor do they have a talented player like Steve Nash. Some tried to imitate that style and play a game they did not believe in, but, ultimately, they were not successful. In short, I think Mike has had a great influence on the game in the United States. His philosophy is outstanding, particularly for modern day basketball, because it is very entertaining. The fans love watching the fast-paced action and the players love playing this way. I think Mike is a real innovator.

FIBA: There are always rumors that a European coach could one day become an NBA coach. What is your opinion and what difficulties will that person encounter?

DALY: The first problem is the language: fluency in English is a must. This person must then understand the mentality of the NBA players and the best way to do that is to start to work with them as an assistant coach on some team. This person must then be prepared for the constant travel that occurs in the NBA, something many people could never imagine. In my first year in the NBA, I came aboard with the Philadelphia 76ers in December of 1978 and when we finished the season the following May, I wanted to cry: when you play four games in five nights it is extremely difficult on your whole body. When you get to a destination at 2 in the morning, whether this is back home or in another city, and then try to go to sleep, and get up a few hours later to go to work, the body rebels. You are constantly tired. You certainly get to understand how your players feel. Then, too, you have to remember that the NBA game is different. They have a different time clock and a different lane. When I moved from college coaching to the NBA, I continued to do the same thing I always did. However, understanding the aspects of the clock and the end-of-game situations took me a lot of time and effort to reach a

point where I reacted to the situations correctly. Here's a third aspect to consider for European coaches: in the NBA, every game is a tough, physical contest, even with the teams that are considered to be less talented than others. So, will a coach from Europe ever be a head coach in the NBA? Yes. I think we are getting closer to having European coaches in the NBA. There are several excellent choices from Italy, Spain, and the former Yugoslavian countries.

FIBA: After you achieved the greatest results and satisfactions a coach can only dream about, are you proud of the legacy you have created?

DALY: Some years ago, I read the book "Good to Great," which was written by Jim Collins, a professor at Stanford University. Collins and his team of researchers began their quest for finding what made a great company by sorting through a list of 1,435 companies, looking for those that made substantial improvements in their performance over time. They finally settled on 11 companies and discovered common traits that challenged many of the conventional notions of corporate success. After reading the book, I eventually identified my basketball career with this analysis. I came to realize that I made many mistakes as a coach, but I always learned from them as I moved up the coaching ladder. I started as a high school and learned all that I could. I then became a college assistant coach, and then head coach at college level. In the NBA, I was first and assistant coach and then head coach. I needed a lot of time to reach the top level of coaching, but at every stop of my career I learned great and valuable lessons. In this current era of instant gratification, coaches want to jump from the high school level right to the NBA. They think that they know enough and want to skip all the intermediate legs in coaching, but this is not the best way to have a good career, because on every step to the top, you need to learn the lessons and increase your knowledge base. The thing I am most proud about is having made the climb up the complete coaching ladder, building a team with the Detroit Pistons, winning two NBA titles in a row with them, and taking them a third time to the NBA finals. The Olympic gold medal in Barcelona was another great achievement, but with that team I couldn't have failed. For what I would like to be remembered? Easy. Not for what I won as a basketball coach, but for being a person, who always tried to behave correctly with everybody, on and off the basketball court.

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PRIME MINISTER SILVIO BERLUSCONI WANTS 2014 FIBA WORLD CHAMPIONSHIP

In a historical meeting for Italian basketball, the country's Prime Minister, Silvio Berlusconi, received on 31st October FIBA President, Bob Elphinstone, and FIBA Secretary General and IOC member, Patrick Baumann, in his office in Palazzo Chigi. He indicated his Government's full and strong support for Italy's candidature for the 2014 FIBA World Championship. Earlier that day, the Secretary of State for Sport, On. Rocco Crimi, and the Deputy Prime Minister, Dr. Gianni Letta, had already anticipated the Italian Government's position. The FIBA delegation, which was accompanied during the whole day by the Italian Basketball Federation Commissioner and famous former player, Mr. Dino Meneghin, and by the President of the Italian National Olympic Committee, Mr. Gianni Petrucci, also met with the Mayor of Rome, Mr. Gianni Alemanno, to discuss the hosting of the final phase in the capital city. Italy, along with China, Denmark, France and Spain, is one of the five candidates interested in organizing the 2014 edition of FIBA's premier championship. After traveling to Beijing, Paris, Madrid

and Rome, FIBA ended its tour of the bidding countries for the 2014 FIBA World Championship for Men.

On 5th December 2008, the above-mentioned five national federations/countries are due to confirm their bid by formally presenting their candidature files to FIBA in a public presentation ceremony to be held in Geneva, Switzerland.

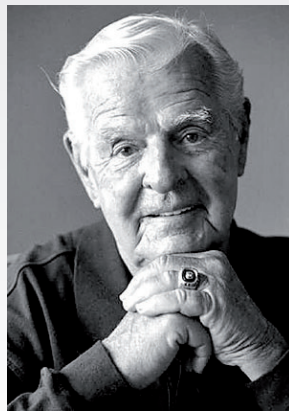
After the handing over of the candidature files on 5th December, FIBA will appoint an Evaluation Commission to examine all files and to formally visit the countries and review the commitments made.

The complete bidding process will end in May 2009, when the FIBA Central Board will decide the host of the 2014 World Championship for Men.

AMERICAN BASKETBALL ICON PETE NEWELL PASSES AWAY AT 93

The basketball world lost a legend when former Team USA coach Pete Newell passed away at the age of 93. Tributes have been pouring in for Newell, the gold-medal winning coach of the Americans at the 1960 Olympics in Rome.

Bill Walton, a former UCLA star and NBA center with Portland and later Boston who is now a television analyst, knew Newell as a high school player in San Diego. "He touched everybody who has ever played basketball," Walton said in



the San Diego Tribune. He was a caring, loving, selfless man who was a coach of not just basketball but life. Pete Newell made you feel good about the game and he

made you feel good about life..." The wonderful team he led to the title in Rome with eight wins in as many games included basketball greats Oscar Robertson, Jerry West and Jerry Lucas.

Newell had previously guided San Francisco, Michigan State and California in American college basketball. He led Cal to an NCAA title in 1959. The national team coaching job, which he held at the age of 45, proved to be his last. Doctors advised him to stop coaching because of the emotional toll it took on him.

BOZIKIS ELECTED PRESIDENT OF ABASU

Brazil basketball supremo Gerasime Bozikis has been elected president of the South American Basketball Association. Bozikis, the president of the Brazilian



Confederation, was elected in Asuncion, Paraguay, and will hold the office until 2013. "It was a great honor to have been chosen by the presidents of the confederations to chair the ABASU," Bozikis said.

"One of the main goals of the Association is to make the 10 member countries of the Association participate in South American competitions."

PUERTO RICO LOOK TO HOST 2009 FIBA AMERICAS CHAMPIONSHIP

Puerto Rico are keen to host next summer's FIBA Americas Championship. Mexico had been the only country vying for the event but newly-appointed general director of the Puerto Rico national team, Agustin Diaz, wants to see the tournament staged in San Juan. "My first aim will be for San Juan to be the host city of the Pre-World Championship (FIBA Americas Championship)," he said in Primera Hora. There has been talk that this tournament could be held in Mexico



but I agree with (interim Puerto Rico Basketball Federation president Ruben) Nigaglioni that we should try to bring it to Puerto Rico." Puerto Rico attempted to host the FIBA Olympic Qualifying Tournament this summer but lost out to Greece.

The Puerto Ricans, who needed a wild card to take part in the 2006 FIBA World Championship, narrowly missed out on reaching the 2008 Beijing Games after losing the last game at this year's qualifying event to Germany.

JERRY COLANGELO ELECTED CHAIR OF USA BASKETBALL

Jerry Colangelo, NBA Phoenix Suns Chairman and Managing Director of USA Basketball's 2006-2008 Men's Se-

nior National Team program, has been elected chairman of USA Basketball's Board of Directors for the 2009-2012 term. The announcement was made during the USA Basketball annual Board of Directors meeting in Colorado Springs, Colo. Colangelo succeeds 2005-2008 USA Basketball President Val Ackerman. Also announced as members of the 2009-2012 Board of Directors were: NBA appointees Kim Bohuny, Vice President, Basketball Operations International; and Stu Jackson, Executive Vice President, Basketball Operations; NCAA appointees Chris Plonsky, University of Texas Women's Athletics Director and Senior Associate Athletic Director of Men's/Women's Athletics External Services; Eugene Smith, Director of Athlet-

ics, Ohio State University; and Kevin Weiberg, Vice President, University Planning & Development, Big Ten Network; Scholastic Director Robert Kanaby, Executive Director, National High School Federation; At-large/ Independent Director Billy Hunter, Executive Director of the National Basketball Players Association; National Organizations Representative Rod Seaford, former national chairman of the AAU boys basketball; and athlete representatives Teresa Edwards, a five time Olympian and four time Olympic gold medalist, and Steve Smith, Olympic (2000) and World Championship (1994) gold medalist. Ackerman rounds out the board and will serve an ex officio capacity. "I'm honored to have this opportunity and I look forward to serving USA Basketball over the next four years," said Colangelo. "There's a great legacy at USA Basketball and my goal is to continue to grow our game on every level."



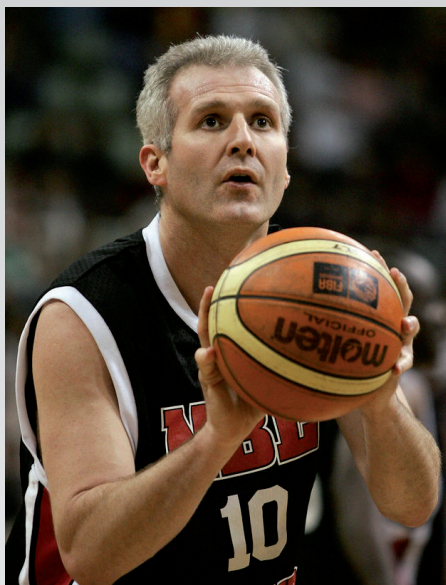
AUSTRALIA LOOKS TO SECURE INTERNATIONAL SUCCESS

Australian Olympic legends Andrew Gaze, Andrew Vlahov and Rachael Sporn have been appointed by Basketball Australia to help evaluate the success of the Boomers and Opals Olympic programs following their recent campaigns at the Beijing Games, including making recommendations on what is required to secure medals at the London Games in 2012. Gaze, who is also currently on the Interim Board of Basketball, will join former national teammate Vlahov on a panel to undertake a comprehensive review of the Boomers program, along with Basketball Australia's President John Maddock, CEO Scott Derwin and General Manager of National Teams, Lorraine Landon. Sporn

will join Maddock, Derwin, Landon and Interim Board member and business leader Diane Sias on a panel to review the performance of the silver medal winning Opals. The committees will provide a series of recommendations for refining the program over the next four years, to ensure the teams' quality for medal contention. A recommendation for the appointment of the next Head Coach for both the Boomers and Opals teams will also be made, with the positions expected to be announced early December.

The trio have a wealth of experience at the international level, with a combined total of 807 international games for Australia between them.

"We were extremely proud of the Opals and Boomers performances during the Games, and the way they represented Australian basketball on the world stage," said triple Olympic medallist Rachael Sporn. "We now need to capitalise on this



success to ensure basketball continues to be seen as a successful sport in Australia and that we continue to excel on the international stage."

"Basketball in Australia is currently undergoing a major reform, with the move towards the introduction of a single structure for the sport to ensure its successful future, and we believe our teams' recent performance has contributed strongly to building this new foundation for basketball in Australia," said Sporn.

Key priorities addressed in a recent independent review of the sport included a major restructure of the basketball administration and governance; re-branding and aggressively promoting the sport: developing strong revenue streams from corporate and media partnerships; increasing the connection between community and elite competitions and national

teams; and the significant expansion and investment in the national basketball program.

HERNANDEZ WILL COACH ARGENTINA IN 2010 WORD CHAMPIONSHIP

Argentina have confirmed that Sergio Hernandez will lead the team through the 2010 FIBA World Championship in Turkey. Hernandez, who coached the Albiceleste to the bronze medal at the Beijing Games, on Friday spoke of his decision to head the national side for two more years.

"I have tremendous joy, tremendous pride and much gratitude," he said. "Joy be-



cause it is the most that a coach can hope for, directing the national team of his own country. Pride because to wear the shirt of Argentina is something that is very strong, deep inside, even when one does not see it.

"The Argentina national team generates

a lot of pride in all of us ... That the Confederation again relies on my job after almost four years and several top tournaments is a pleasure for me and I have no more than words of thanks for them."

Hernandez, who also spoke warmly of the players that he had coached, will lead the team at the FIBA Americas Championship this summer when the Albiceleste attempt to reach the FIBA World Championship in Turkey.

MENECHIN AGREES TO STAND FOR PRESIDENT

Dino Meneghin has been serving as commissioner of the Italian Basketball Federation (FIP) since September, when Fausto Maifredi made the surprise announcement that he was stepping down as president. Now Italy basketball legend Meneghin is ready to run for president when the election is held on February 7.

The regional presidents of the FIP met in Milan over the weekend and officially asked Meneghin to stand for president and he agreed to do so.

"I have accepted to stand for several reasons," Meneghin said in a statement by the FIP. "I have found a lot of good faith in my project as well as a common wish to achieve it.

We have spoken a lot about schools, and youth teams and that is a good first step to work together in time. I have met people that work on a day-to-day basis on the court, that give their best for a common goal. With the presidents of the regional committee, we agree on an issue that basketball is to be improved, not rescued." "We must work to improve it, to attract the biggest number of youngsters, to



offer them to the clubs and then to the national team. With all due respect to clubs, the national team is the most important club in Italy."

CHINA REACT TO REPORT THAT YAO MIGHT RETIRE FROM NATIONAL TEAM

China have moved to quash speculation that Yao Ming may no longer play for the national team. The 7ft 6in center made it back in time from a foot operation to play at the Beijing Games and led the host nation into the quarter-finals for the second straight Olympics, and he is expected to be the focal point of China's bid to reach the podium at the 2010 FIBA World Championship in Turkey.

A report in a Shanghai newspaper said Yao could no longer commit to the national side but Hu Jiashi, deputy director of the Chinese Basketball Association, said to the China Daily: "We do not know anything about this. He has never told us of his intention of retiring, never."

Yao's agent Lu Hao also cast doubt on the report. "I have never heard of Yao planning to retire," Lu said in the China Daily. "Yao proved he was fully devoted to the national team in the Olympics, even if he just returned from injury. I think this kind of report is very irresponsible."

Yao has battled injuries and the China Daily reminded its readers of what their famous player had said before the Olympics to the Houston Chronicle. "It will be my third (Olympics)," the Houston Rockets center Yao had said. "I was a very



young player and got my first taste of the Olympics in 2000 at Sydney. I played in Athens in 2004 and now this is my home country and the highest special honor in 2008. Enough, I think. Why would I need to play in London in 2012?"

FIBA 33 AT THE 1ST ASIAN BEACH GAMES

FIBA 33, the new 3on3 format for national teams, that will be launched at the Youth Olympic Games in Singapore in 2010 took center stage in Bali at the Asian Beach Games. The national flag of India was raised for the first time in international basketball when the Indian Boys Team won the Gold medal of the inaugural Games held in Bali, Indonesia. In the Final, India defeated the Philippines (Silver), 23-17, while Malaysia clinched Bronze. In the Girls tournament, Japan took the Gold by beating Thailand (Silver), 33-27, and India claimed the Bronze.

Played on a synthetic court on the beach in Bali and using the 3-on-3 half court concept known as FIBA 33, the tournaments served as a further and most successful test event in preparation for the 2010 Youth Olympic Games in Singapore. FIBA 33 is FIBA's recent new discipline particularly aimed to encourage more young people into the game of basketball. Despite rain delays on the start of the final two days, the FIBA 33 discipline proved that it can present an exciting action-packed spectacle which is greatly enjoyed by players and spectators alike. The tournaments, which featured eight men and five women's national teams from Asia in the 17-year age group, were called by six young FIBA qualified referees and played under the direction of FIBA's Sports Director, Lubomir Kotleba. The synthetic SportCourt field of play is proving very good for the players and provides an attractive and safe outdoor

surface for basketball. FIBA President Bob Elphinston and FIBA Asia Secretary General Dato' Yeoh Choo Hock were very enthusiastic with the successful format and with the emergence of India and the Philippines in the youth categories in Asia. In India, results are starting to show thanks to the work of Serbian coach Aleksandar Bucan and, with increased Government support, the gigantic country can soon start challenging the best in Asia.



ASO NEW PRESIDENT OF JAPANESE BASKETBALL ASSOCIATION

On 10th August Mr. Taro Aso was appointed as the new President of JABBA, the Japanese Basketball Association.

Mr. Aso is the President of LDP (Liberal Democratic Party) and an influential political figure. He used to play basketball and is also an Olympian who participated in the Clay Skeet competition at the Montreal Olympic Games. He is currently the President of WJBL (national league), so he was a natural choice to be appointed as the President of JABBA to deal with the organization's current challenges. The JABBA Executive Board meeting also announced that Mr. Kazuo Aichi, House of Representatives member, has been appointed as the Vice President. Basketball is very strong in the country's school and university system with almost 600,000 players but misses success with its national team in FIBA World Championships and Olympic Games. The challenge will be to turn the huge participation base into success on the international stage.

FIBA CREATES ACADEMY FOR EXECUTIVE



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KEN MINK PLAYS COLLEGE BASKETBALL ... AT AGE 73

In today's society they say 30 is the new 20 and 40 is the new 30. So how old does that make a 73-year-old man who will play basketball this season for Roane State Community College in Kentucky? Ken Mink, the 73-year-old man in question, will be number 54 on the team. He is about to show his toughest critics that he can keep up with a bunch of athletic teenagers, The Lexington News reported on November 3. "I guess I'm just out of my mind," Mink told the newspaper. Mink, a retiree from Knoxville, Tenn., said he isn't out to prove anything, he simply wants a chance to finish his sophomore season. Mink played ball for Lees Junior College in Jackson, Ky., during the 1955-56 season, averaging 11.8 points a game. However, he never made it to his sophomore season because he was expelled from school for a prank he claims not to have actually committed. One day last year, Mink was shooting hoops in his driveway when he made several three-pointers in a row. That's when he had the idea to play college basketball. Publicly, other senior citizens are proving age is just a number: At the age of 82, Cloris Leachman, for example, twirled around the "Dancing With the Stars" stage with moves that would make Fred Astaire and Ginger Rogers jealous. Standing 6-feet tall and weighing 195 pounds, Mink passed the required physical fitness test. "(Mink) gets up and down the floor and can get shots off in practice," said teammate BJ Ware. "He can definitely still play for being that old." In Roane State's winning game on November 6 against King's College, Mink actually scored two points. Yahoo News had the play-by-play: Mink entered the game with about 16 minutes left in the second half and attempted one shot in about three minutes. Seven minutes later, he went back in the game, was fouled and made two free throws. "I found myself on the free-

throw line 52 years after my last college game," Mink said. "I said, 'Just relax and shoot it like you know how to all day long.' I just floated the shots in there. I'm in the books now. I can relax a little bit." With skills like those, you could hardly tell it's been 52 years since he played college basketball... it totally seems more like 42 years. Seriously, though, Kenny's a baller

DERON WILLIAMS ENJOYS "A GOOD WALK SPOILED"

Deron Williams spends a lot of time in the gym perfecting his dribbling, passing, shooting and defending. He was a key in the United States run to glory this summer at the Olympics, coming off the bench to play big minutes at point guard.



if I don't go to a course, I can still play." Williams is so interested in the sport, in fact, that it's a part of his charity work. He has the Deron Williams Golf Classic in Utah, an event that was held for the second time on September 21-22 as a part of his Point of Hope Foundation. The aim of the foundation, as stated on www.deronwilliams.net, is to "provide support and hope to those who have cancer and to people in need".

WHAT'S COOKING WITH PAU?

If Pau Gasol of Spain ever invites you over to his house for dinner, don't be surprised if



he prepares you a gourmet meal that would make world-renowned chef Ferran Adria proud. That's because Gasol recently showed up at a presentation of Adria's culinary book in Hollywood. "As soon as I arrived, I met one of the people I admired most in the world, Pau Gasol," Adria said. "And I say people and not basketball player, because there are millions that admire him as a sportsman but it's difficult to find a person that has so many human qualities as he does. Pau is an incredible image for our country and especially for the children, who are the future of the world." Adria has a restaurant in Spain called El Bulli. It has been voted as the world's best restaurant for three consecutive years by the gastronomic magazine Restaurant. Gasol, the MVP of the 2006 FIBA World Championship, was traded from Memphis in mid-season earlier this year to Los Angeles and helped the Lakers reach the NBA Finals. This summer, he played for Spain's silver-medal winning team at the Olympics.

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