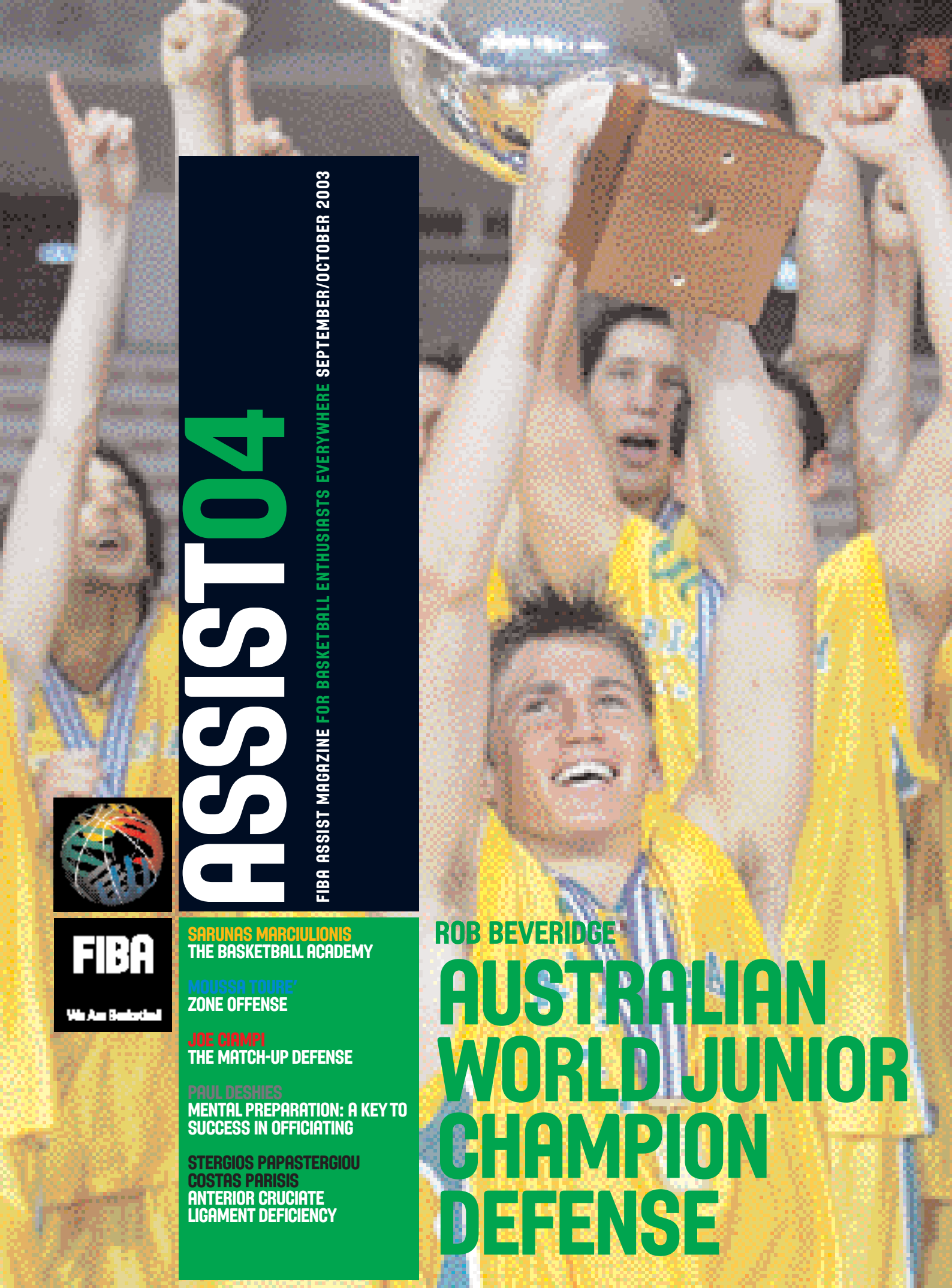

ASSIST 04

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE SEPTEMBER/OCTOBER 2003

FIBA

We Are Basketball

SARUNAS MARCIULIONIS
THE BASKETBALL ACADEMY

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ZONE OFFENSE

JOE CIAMPI
THE MATCH-UP DEFENSE

PAUL DESHIES
MENTAL PREPARATION: A KEY TO SUCCESS IN OFFICIATING

STERGIOS PAPASTERGIOU
COSTAS PARISIS
ANTERIOR CRUCIATE LIGAMENT DEFICIENCY

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COACHING SCHOOLS ARE FUNDAMENTAL

Basketball is a sport in constant evolution.
In the ongoing search for perfection, the rules have been modified and other changes have been gradually introduced to keep pace with the talented athletes who play the game.
While the game is undergoing a gentle metamorphosis and increasing in popularity the world over, if you look closely you will see that it is the coaches who have played major roles in the growth of the international game.
Basketball has greatly increased in popularity on the American continent over the past few years, largely due to the influence of our basketball coaches. It's been these dedicated men and women who have helped train the players, teaching them the many subtle nuances of the game.
Again, it's been coaches who have stepped up and taken a more active role in the planning of the many important competitions. Coaches have also helped interest others in entering the coaching ranks, helping these newcomers achieve greater proficiency in their sport over the years.
Many coaching clinics are now offered regularly throughout Central and South America, with primary lectures often being given by the best coaches from North America. With the help of these coaches, our basketball is ranked near the elite of the sport.
We have also had great support from the European Association of Basketball Coaches, which have played an instrumental role in the creation of the American Association of Basketball Coaches.
We are now developing comprehensive courses for the training of our coaches.
Our goal is to have these new coaches spread their knowledge of the game throughout the Continent.
The great evolution in basketball that has occurred in some of the biggest countries of the Americas has also caused an increase of interest in the game and in coaching in some of the smaller countries as well.
The National Associations of these countries have now created coaching schools so that the education and training of the coaches is uniform throughout the countries.
There are now very qualified coaches throughout the Americas.
We are working to help spread their knowledge, by sending them to coaching clinics. Our hope is that through their work, young coaches will have good examples to imitate.
The creation of basketball schools is fundamental to the growth of future generations of coaches; through them we will have a uniform approach of training, eventually helping these novices to achieve what all coaches yearn for: the FIBA coaching license.
This is our objective and at FIBA AMERICAS we are working very hard to achieve it.

Luis Alberto Martínez
President of the Association of Basketball Coaches
FIBA AMERICAS

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

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AN INVITATION TO OUR READERS
No matter what the level of competition you are concerned about, we invite you (coaches; FIBA Zones, Federations, Leagues, and team executives, referees, doctors, trainers, conditioning coaches, minibasket instructors, journalists) to send articles to us for publication. The article must be no longer than 5/6,000 characters, spaces included. If diagrams of plays, drills or sketches are used, please limit them to 12 or less.
All manuscripts must be written in English, transmitted by e-mail or faxed to the Editorial Office listed above.
The manuscript will become property of the Publisher and the author will automatically be granted the rigths of publication, without asking any fee now or in the future.
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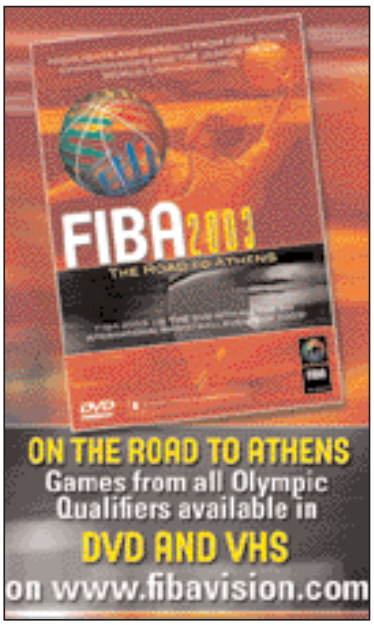

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OCTOBER	
04.- 11.10.03	8th All Africa Games in Abuja, Nigeria
14.-19.10.03	FIBA Women's World Cup 2003 in Samara, Russia
NOVEMBER	
tba	5th Board of FIBA-Europe in Rome, Italy
tba	FIBA-Africa Clinic for Coaches in Mozambique
tba	FIBA-Africa Clinic for Coaches in Seychelles
tba	South American Championship for Cadettes 2003 in Uruguay
08- 09.11.03	Central Board of FIBA in Alcobendas, Spain
28.- 29.11.03	FIBA-Asia Clinic for International Referee Candidates in Malaysia
DECEMBER	
17 - 18.12.03	FIBA-Africa Central Board in Maputo, Mozambique
18 - 28.12.03	18th African Championship for Women 2003 in Maputo, Nampula, Mozambique
20 - 27.12.03	14th Asian Champions Cup for Men 2003 in Taipei, Chinese Taipei
JANUARY 2004	
13 - 19.01.04	20th Asian Championship for Women in Sendai, Japan
tba	Draw for 28th Olympic Games in Athens, Greece
MARCH	
tba	6th Board of FIBA-Europe
tba	22nd Albert Schweizer Tournament for Junior Men in Mannheim, Germany
APRIL	
tba	84th FIBA-Europe Clinic for International Referee Candidates
02 - 04.04.04	NCAA Women's Final Four 2004 in New Orleans, USA
03 - 05.04.04	NCAA Men's Final Four 2004 in San Antonio, USA
MAY	
tba	85th FIBA-Europe Clinic for International Referee Candidates
tba	Central Board of FIBA in Geneva, Switzerland
14-05-2004	7th Board of FIBA-Europe in Prague, Czech Republic
15 - 16.05.04	49th Session of FIBA-Europe in Prague, Czech Republic

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FOR READERS WHO ARE INTERESTED IN CONTACTING THE AUTHORS OF THE ARTICLES, PLEASE SEND AN E-MAIL TO
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JULY

tba	3rd Micronesian Championship for Men in Guam
tba	African Cup for Men's Champion Clubs Qualifying Round
tba	3rd African Championship for Young Men in Senegal
tba	2nd African Championship for Young Women
tba	3rd European Promotion Cup for Cadets in Andorra
tba	3rd European Promotion Cup for Cadettes in Andorra
tba	9th European Promotion Cup for Men in Scotland
tba	8th European Promotion Cup for Women in Luxembourg
tba	27th William Jones Cup for Men in Taipei, Chinese Taipei
09 - 18.07.04	21st European Championship for Junior Men 2004 Final Round
09 - 18.07.04	21st European Championship for Junior Women 2004 Final Round in Huesca, Zaragoza , Spain
23.07.04 - 01.08.04	7th European Championship for Young Men 2004 Final Round in Slovak Republic
23.07.04 - 01.08.04	3rd European Championship for Young Women 2004 Final Round in Pardubice , Czech Republic
31.07.04 - 03.08.04	2nd FIBA Diamond Ball Tournament for Men 2004 in Belgrade, Serbia & Montenegro

AUGUST

tba	15th African Championship for Junior Men 2004
tba	8th Caretta Sunball Classic Tournament for Men 2004
tba	Oceanian Championship for Junior Women 2004
tba	Oceanian Championship for Young Men 2004
tba	Sports and Nations Tournament for Men 2004
13.08.04 - 29.08.04	28th Olympic Games: Tournament for Men 2004 in Athens, Greece
13.08.04 - 29.08.04	28th Olympic Games: Tournament for Women 2004 in Athens, Greece

SEPTEMBER

01.09.04	Paralympic Games 2004 in Athens, Greece

NOVEMBER

tba	8th Board of FIBA-Europe
tba	African Cup for Men's Champion Clubs 2004 Final Round
tba	Oceania Tournament for Young Men 2004
tba	Oceania Tournament for Young Women 2004
tba	Central Board of FIBA in Kuala Lumpur, Malaysia

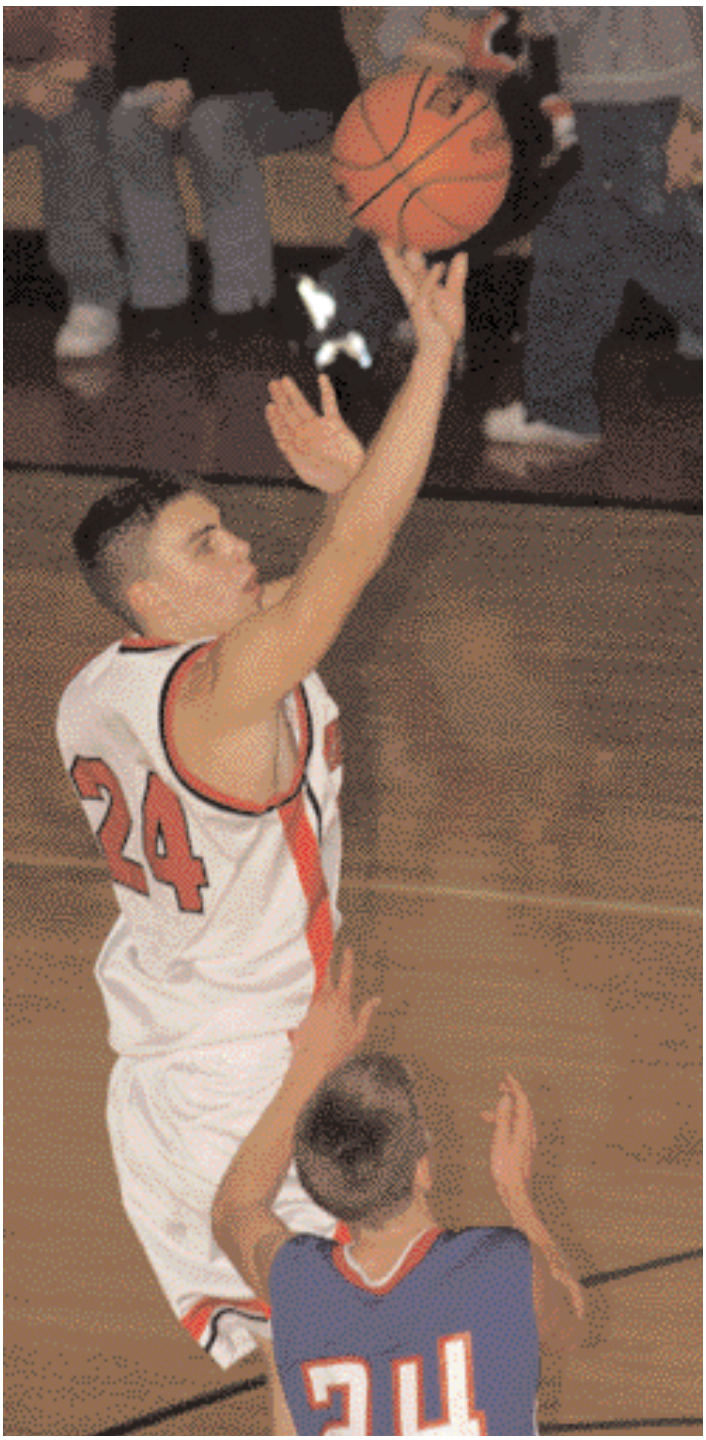
DECEMBER

tba	9th African Championship for Junior Women 2004

The events marked in red qualify for the Olympic Games in Athens 2004.

THE TRIANGLE OFFENSE

by Wayne Barker



Wayne Barker coached Cowan, Wes-Del and Carroll High Schools, and for the past eight years he has coached Bluffton, in Indiana. He is Vice President of the Indiana Basketball Coaches Association, and for many years he has been a popular lecturer at the Five-Star Camp.

For a high school coach, making decisions regarding offensive systems is a struggle as players graduate and talent levels change.
Some coaches believe in teaching motion offenses where players react and play to what the defense gives them. Other coaches run continuity offenses that dictate where offensive players must be regardless of what the defense does.
I have striven always to be somewhere in the middle, and this Triangle Offense allows that flexibility. This is a continuity offense where all players on the floor must read the defense and make decisions in harmony.

We will discuss:
1. Reasons for choosing this offense.
2. Basic options.
3. Reading the options.
4. Denial options.
5. Other ball screen options.
6. Sagging defense options.

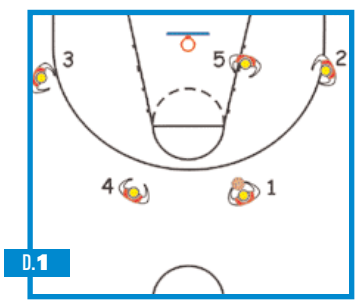
REASONS FOR CHOOSING THIS OFFENSE

One reason for changing to this Triangle Offense was precipitated by a change in our personnel. For the first time we did not have a true inside player who could score with his back to the basket. However, we did have skilled players who could put the ball on the floor and shoot from the perimeter.
Another reason for choosing the Triangle Offense is that it is simplistic in nature and easily understood by our players. This offense creates great spacing on the floor and allows for many dribble penetration opportunities that create three-point shots.
As a coach, I've always believed that the team that gets the ball inside the most during the course of the game is going to

win most of the time. Now, instead of throwing post feeds like we did in the past, we dribble penetrate to get the ball inside.
Also, this offense involves all the players at the same time. In any offense players have a need to feel like they have an important role.
This offense demands that they be involved. It stresses constant player and ball movement creating higher percentage shots.
Finally, this offense permits for the interchanging of parts. Having the flexibility of putting players in different spots on the floor allows for the creation and exploitation of mismatches.

BASIC OPTIONS

To run this offense there must be three players on one side of the floor and two players on the other side of the floor. The ball can be on the three-man side or the two-man side. In the basic alignment (diagr. 1): we start with the ball on the three-man side.
Our terminology for when the ball is on the three-man side of the floor is "Triangle". 1 passes to 2, 5 sets a "UCLA" screen for 1, who is cutting off a double screen by 3 and 4 on the other side of the floor; 5 then sets a ball screen for 2 (diagr.2 and 3). 2 can then pass to 1 on the other side of the floor, and the offense can be run again.
Our terminology for when the ball is on the two-man side is "Cluster". 1 passes to 4 (diagr. 4), 4 passes to 3 (diagr. 5) and we execute a "Cluster" screen: 1 and 5 create a double screen (forming a right angle at 90°) for 2, who reads his defender and cuts high or low while 4 screens on the ball for 3 (diagr. 6). 1 and 5 fill the open spaces, and 4, after the screen, goes outside (diagr. 7).



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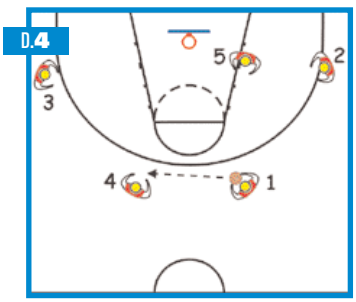

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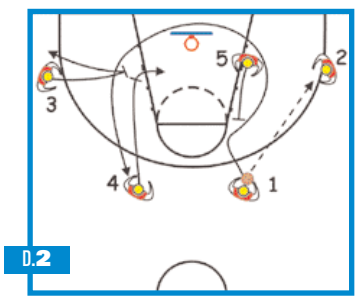

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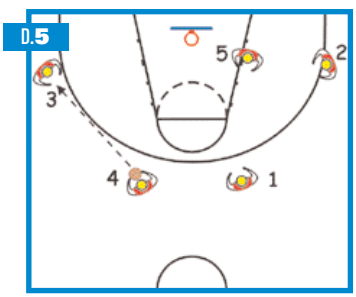

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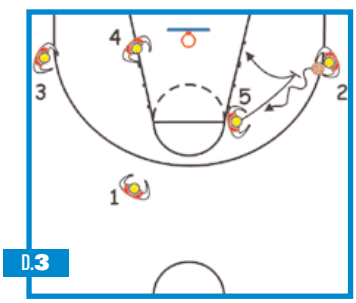

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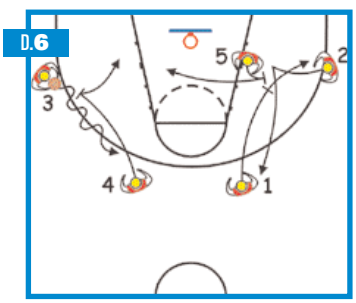

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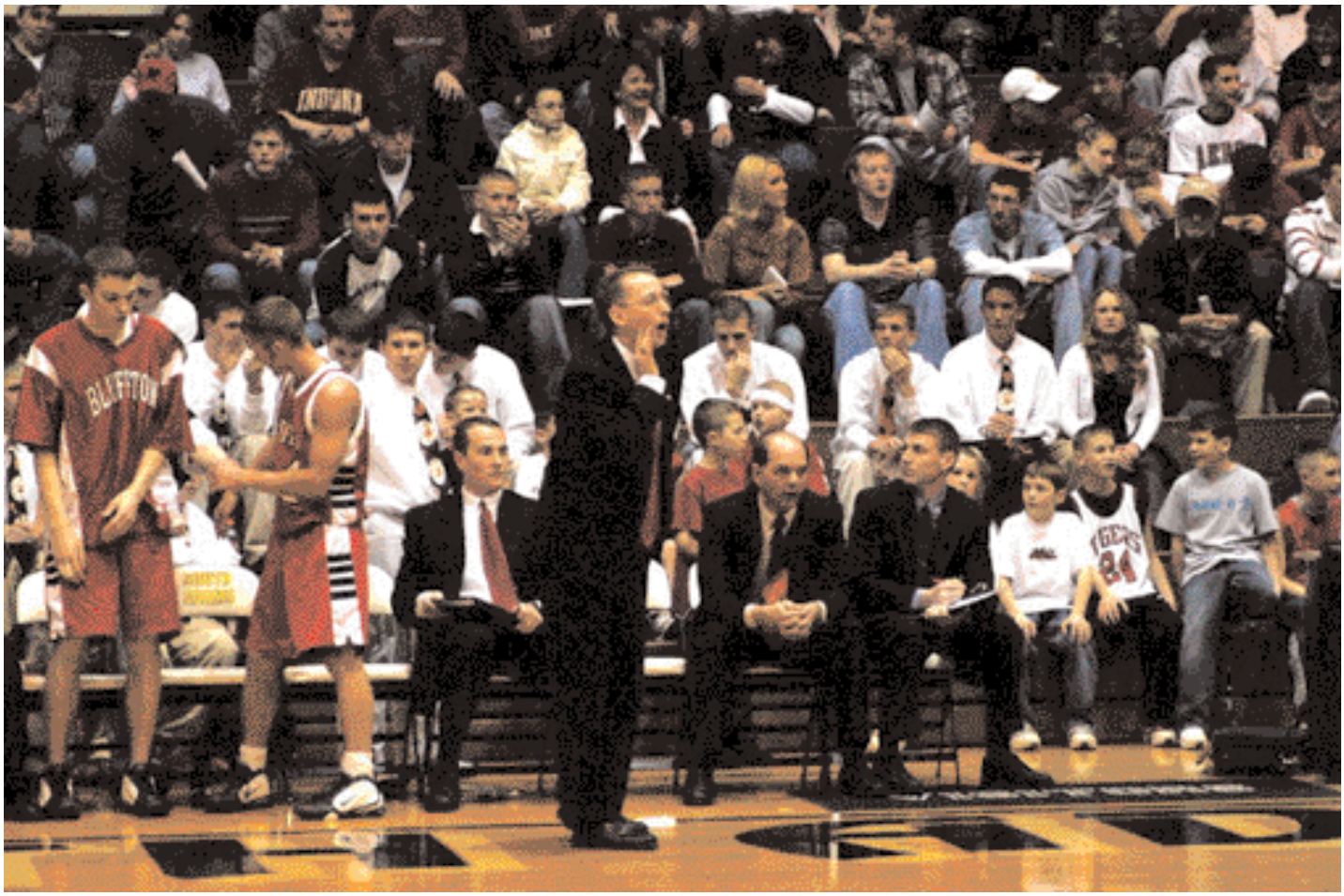
READING THE OPTIONS

Our players must be capable of reading certain screens to execute this offense effectively. First, cutters need to be able to read their defender as they set up their cut so they know where to cut. Secondly, passers need to read the cutter's defender and any close-to-the-action helping defenders.
Our players must be able to read defenders and execute in the following types of screens: UCLA screens, ball screens, and "cluster" screens.
Players cutting off a UCLA screen (see diagr. 2) must set their cut up with two steps away from the ball and then cut on the ball-side of the screen. We emphasize scoring on this initial cut.
Secondly, players must be able to correctly execute ball screens. Ball screens are difficult to defend because they force the defender to make a decision (see diagr. 3). If the defenders switch, then 2 passes to 5 on the roll. If 2's defender is effectively screened and 5's defender does not help, then 2 should penetrate as deep as possible to the basket. When the defensive players decide how they are going to defend ball screens, the offensive players must react instinctively and simultaneously to the defense. Some other ball screen options will be explained in more detail later.
Finally, our players must be able to read "cluster" screens (see diagr. 6). If 2's defender goes high on the cluster screen, then 2 takes him higher and then cuts low. If 2's defender goes low on the cluster screen, then 2 takes him lower and then cuts



high. It is easy to teach 2 that read; however, it is much more difficult to teach the two screeners and the passer to make that read.

DENIAL OPTIONS

It is important in any offense to have options to counter the tactics that opponents will use to disrupt the offense. If 1 cannot pass the ball to initiate our offense because our receivers are denied, we have two basic denial options.

The best denial option is a simple screen of 5 on 2, with the ball (diagr. 8). This action is difficult to defend.

Usually the player guarding 5 must help or switch to 2 enabling for an easy catch by 5. This is a good way to setup our no-screen option that we will discuss later. Because of the ability to interchange our players in this offense, we like this screen of 5 for 2 as a denial option.

The second denial option that we use is a screen on the ball of 4 for 1 (diagr. 9). After we run this option, we can keep the ball on the two-man side of the floor and run "Cluster," or 1 can reverse the ball to the three-man side of the floor and run "Triangle."

OTHER BALL SCREEN OPTIONS

Ball screens are a prominent part of this offense. We prefer ball screens because they are difficult to defend. However, there are times during games that we need other options on offense. We use three alternative options in the place of ball screens. They are:

- Slip-screen option.
- Handoff option.
- No-screen option.

An important part of these alternatives is that all can be run on either side of the floor (two-man side or three-man side).

Note: The diagrams for this section have only two players included. We are assuming the ball is on the three-man side of the floor and that 1 passed to 2 and cut off a "UCLA" screen by 5 and then off the double screen by 3 and 4. This leaves only 5 and 2 left on that side of the floor. However, these options are equally effective when the offense is initiated on the two-man side of the floor.

The slip-screen option (diagr 10): We have the screener go to the same place as he would in a ball screen, but instead of holding and rolling on the dribble, we "slip" straight to the basket. We run this option against defenses that switch.

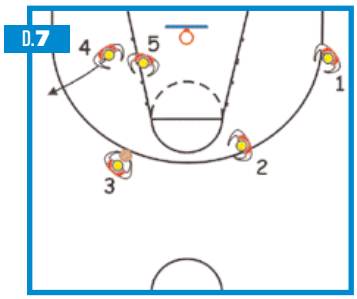
As the screener's defender jumps out at the offensive dribbler to switch, we "slip" the screener to the basket. At times, we also run this option against defenses that hedge on the dribbler really hard.

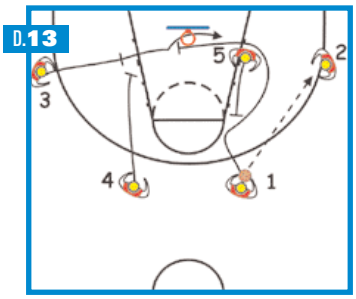
The handoff option (diagr. 11): 2 dribbles the ball toward the middle of the floor, and 5 goes behind for a handoff from 2. This is very difficult to defend if the defense expects a ball screen.

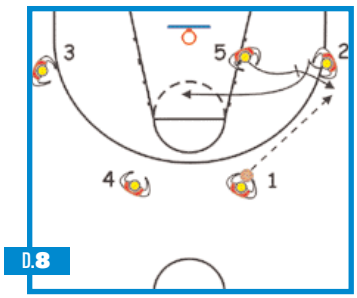
The no-screen option (diagr. 12): this is merely what it sounds like 5 holds near the middle of the floor, and 2 does a jab step crossover like he is going off a ball screen and then drives it baseline.

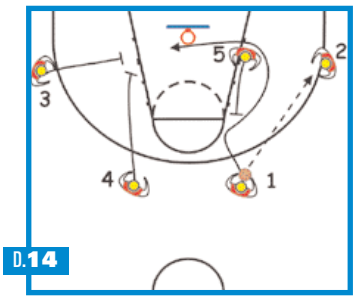
This is usually very effective because 2's defender is assuming that a ball screen is coming, and there is relatively little help defense because of the double screen taking place on the other side of the floor. This is a great option to exploit a defender that cannot guard dribble penetration.

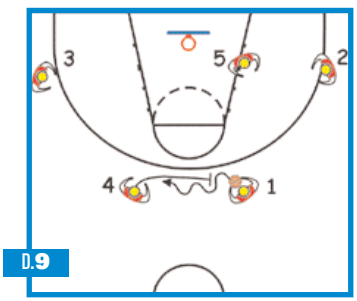
In scouting, when we find a defender who cannot guard the

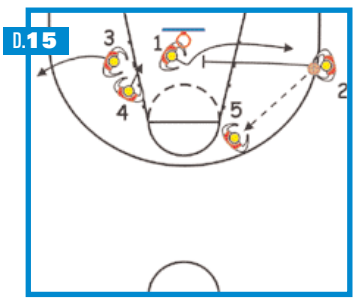


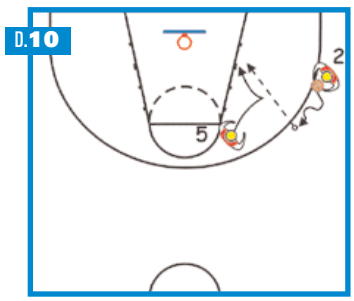


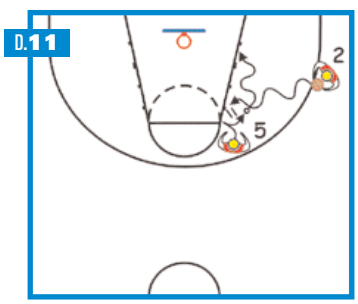


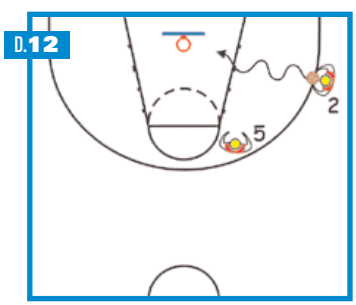












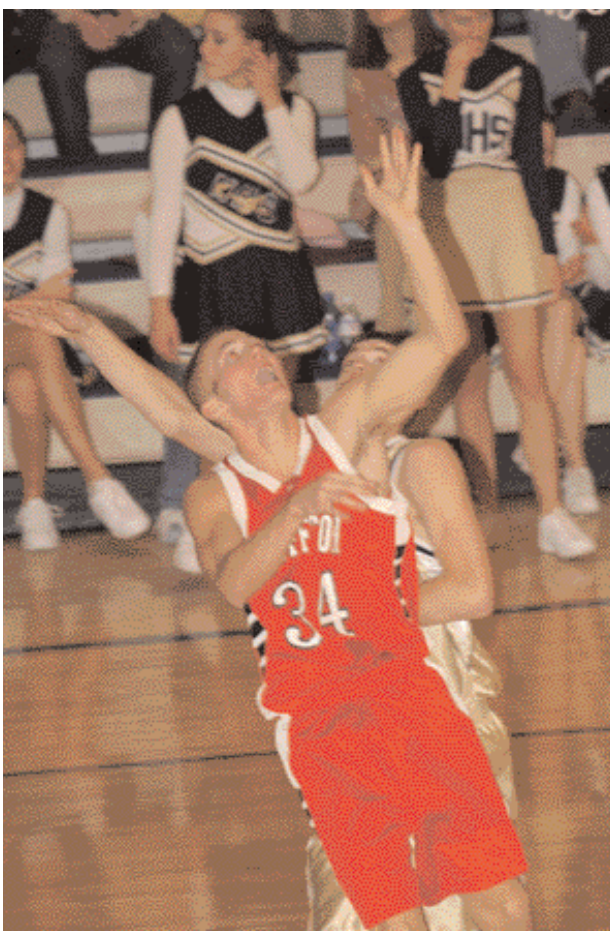
dribble, we make him guard an offensive player starting in the 5 spot and combine the screen of 5 for 2 denial option with the no screen option (discussed earlier).

SAGGING DEFENSE OPTIONS

Because this offense relies so much on dribble penetration, opponents will sometimes sag their defenders into the lane to be more conscious of helping.
We use two sagging defense options. They are:

- The cross screen option.
- The two screens option.

The cross screen option (diagr. 13): 1 passes to 2 and cuts off the "UCLA" screen by 5. In this option, 5 holds and does not set the ball screen for 2. Normally 1 cuts off the double screen by 3 and 4.
However, this time, 1 sets a cross screen for 3 whose man is sagging in the lane to help on dribble penetration. 1 then continues off the single screen by 4.
This is very difficult to defend because the defense often anticipates normal Triangle Offense.
The two screens option (diagr. 14 and diagr.15): 1 passes to 2 and cuts under the basket off the UCLA screen by 5; 2 passes to 5 and then screens in for 1 to cut along the baseline to the ball side (2 then slips that screen, if his defender helps on 1).
At the same time 4 flare screens for 3 on the other side of the floor (4 then slips that screen if his defender helps on 3); 5 must read the defense as these "two screens" are being set. Again, this is very difficult to defend because the defense is not expecting it.
1's defender is not used to covering that cut. 3's defender is sagging in the lane, and it is nearly impossible to cover 3 over 4's flare screen. Running these sagging defense options back-to-back is very effective.
These options make the defense play more honest and that opens up our regular offense.



CONCLUSION

All coaches strive to find the offensive system that gives their team the best chance to be successful.
That decision is almost always difficult to make.
Unless coaches have the ability to choose or recruit their players it will be a constantly evolving process.
The Triangle Offense has been a good choice for our team.
It matches the talents of our players and gives them an opportunity to play to their strengths. It's simple and creates great floor spacing. It stresses getting the ball inside. Finally, the Triangle
Offense involves all players and provides flexibility to interchange players.

by Bruce Brown

by Joe Callero

Bruce Eamon Brown, former Athletic Director at Northwest College, Kirkland, Washington, taught and coached for three decades, and produced several instructional basketball videos. He is the author, with Joe Callero, of the book "101 Offensive Post Player Drills", Coaches Choice, from which we publish this excerpt.

Joe Callero is the head coach at the Seattle University and previously he served as the head coach at the University of Puget Sound, Washington.

POSITIONING DRILLS

The goal of the offensive post player is to occupy court space, thereby creating passing angles and room to operate once the ball has been caught. He does this by getting and maintaining good position. Some terms used by coaches to get good post position are "post-up", "shape-up", and "seal-off".

STRAIGHT LINE RULE

Objective: To teach the post to find the correct alignment with the ball and basket.

The coach holds the ball, and the post player moves in a direct line with the ball

OFFENSIVE DRILLS FOR THE POST PLA

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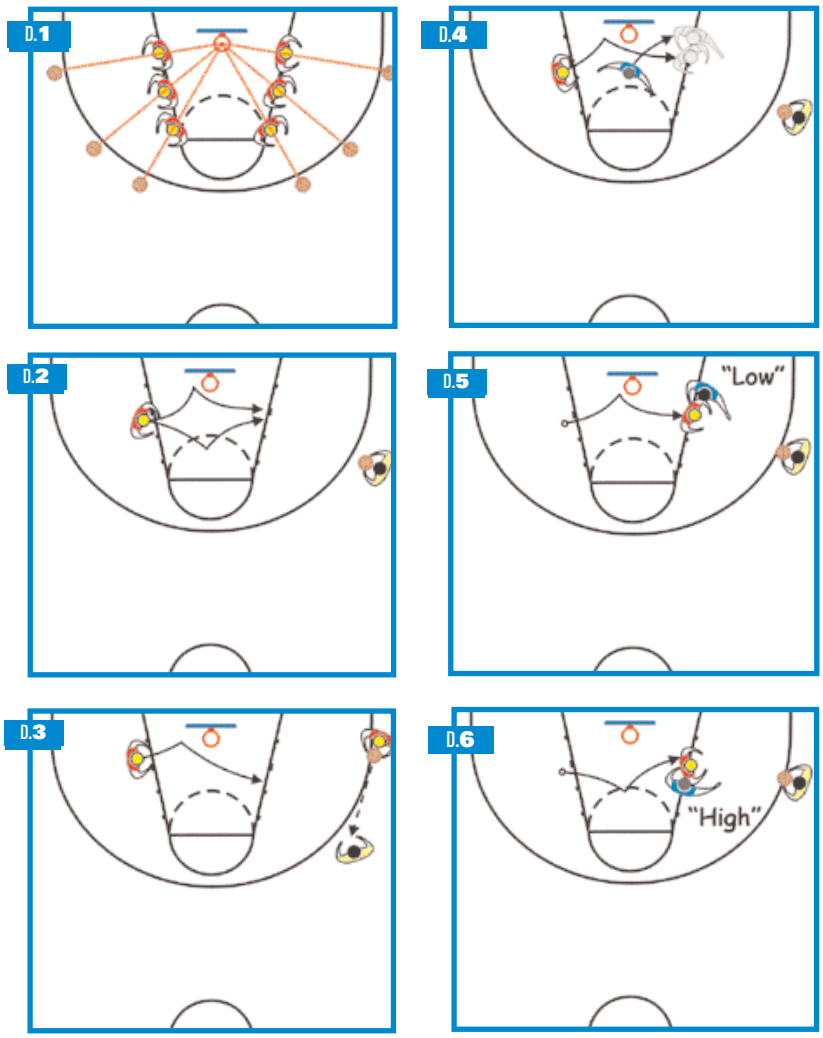


and the basket. The coach can move or pass the ball to make the post player adjust the direct line (also called the "line of deployment", by some coaches). Lines can be drawn or taped on the floor for younger players to grasp the concept (diagr. 1).

By positioning on this line, you force the defender to exaggerate his position if he is going to play you on either side or stop you by playing a "half a man around".

To teach the post to locate the correct direct line position, the coach can start with the ball on one side of the court while the post players "V-cut" toward the ball side and find the correct straight-line position (diagr. 2). This drill can also be performed by having the ball passed to different spots on the floor, where it can then be entered to the post player (diagr. 3).

MOVE TO THE STRAIGHT-LINE AND LOCATE THE DEFENSE

Objective: To locate the direct-line position and physically seal the post defender.

The offensive post player moves to the direct-line position and seals the defender with his body. If the defender chooses one side, the offensive post must go against the pressure and attempt to move the defender off the direct-line with his hips, legs and shoulders. The offensive post must assert his authority and be as physical as the defender. If the defender is on the either side, the offensive player should not allow him to get his lead foot in order to get around him (diagr. 4).

RECOGNIZE THE DEFENSIVE PRESSURE

Objective: To locate the direct line position and verbalize how the defender is playing him.

The offensive post player cuts to the direct-line position and calls out whether the defender is on the low side, high side, or in front of him. This is the next step in learning how to hold position. "Target" the ball, and anticipate the offensive move that will be used (diagr. 5, 6 and 7).

CHEEK THE FEET, PEEK, PEEK

Objective: To check the location of the defender when he is playing behind the

post and not making any contact.
The offensive post flashes to the direct line, while the defender stays behind him, not making any contact. The offensive post simply glances at his bottom foot to see if the defender has a foot outside of his own. If not, he knows he can "drop-step" and use his "power move" (diagr. 8). This may result in a quicker initial move. If the defender's foot is below his bottom foot, he can make his move to the middle of the floor, or just shoot the turn-around jumper to the middle (diagr. 9). Some coaches will have the post catch and immediately check the top foot of the defender, and if so, instruct the post to drop step. Coaches who believe in checking the top foot often think that if the receiver's first look is toward the middle as he is checking, it may influence the defender to move that way, opening up the baseline drop-step. At the same time the post is looking over his inside shoulder, he can begin hooking with his baseline foot. Another teaching key is to have the post player catch the ball and peek over the baseline shoulder and then peek over the topside shoulder. This will allow the receiver to get into the habit of finding the defender and looking first to go to the baseline side.

ROLL BEHIND THE SIDE-ROLL

Objective: To teach the low post player to counter the side front.
If the low post player is overplayed on one side, the offensive player executes a quick roll behind the defense, circling and pinning on the opposite side (diagr. 10).

KEEP YOUR BALANCE

Objective: To have the offensive post player learn to fight for and maintain a good base and not be moved off balance.
Most post errors are due to loss of balance. Balance begins with a good wide base that allows the post player to maintain position without being moved off the direct line. Knees must be bent, the feet wide with weight equally distributed on each foot, arms up in "double L's" with the arms and head between the feet. Players need to learn how to make small lateral adjustments by moving their upper body and head with their base against defensive pressure without being moved off balance.
The stance at the post should be comfortable and similar to a good defensive stance. Elbows should be out (double L's) and hands up at the shoulder height. Hands should be open with fingers spread (diagr. 11).

MOVING ACROSS THE KEY

Objective: To teach the post how to cut across the key toward the ball.
The post should not cut in a straight line. Always change the direction and pace to explode toward the position on the direct line. Use the V-cut to set up the defender and to change direction and pace (diagr. 12 and 13).

GO AWAY AND REPOSITION

Objective: To teach the post to reestablish a low post position by taking his man away.
The post starts on the direct line with the ball on the wing. The defender has the advantage in position, so the offensive post steps into the key as if screening away or cutting away. He quickly reverses and comes back to the block and reestablish position, receives the pass and makes the appropriate move (diagr. 14 and 15).

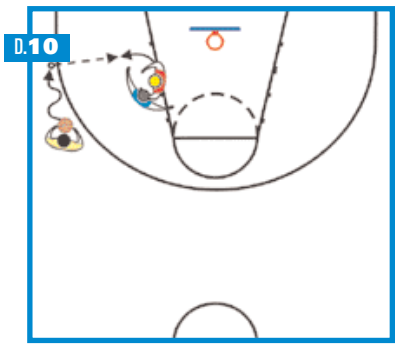
HIGH/LOW POSITIONING

Objective: To teach the low post to get open to receive the ball, his first look should always be to "his buddy" in the low post. The low post player can use any of the following techniques to position himself to get open:

- Low post jab-step with his inside foot. If the defender does not react, step over his top leg and seal him off (diagr. 16)
- Step across the lane and seal off on the opposite side (diagr. 17).
- Flash with a quick step-up the lane to meet the ball (diagr. 18).
- Step up toward the ball if fronted, seal off and look for the lob (diagr. 19).
- Step between the feet of the defender and execute a quick pivot to seal him below.

OFFENSIVE MOVES AND SHOOTING DRILLS

Good post players do not need a lot of moves. By practicing a few basic moves and turning them into habits, post players should develop confidence in their ability to score when the ball is passed into the post area. To develop the habit of rebound jumping back to the basket, the player needs to follow up every shot in every shooting drill as it is going to be missed.
Some coaches require each player to learn the same offensive post moves. All players do need to learn some basic moves, but the coach should also look at the natural strengths of each his post players when deciding which secondary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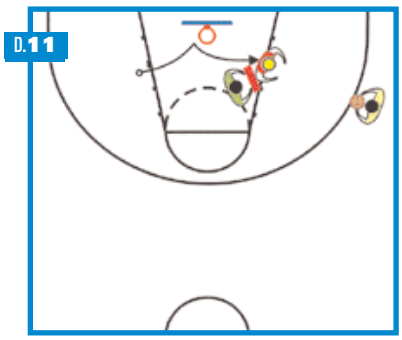
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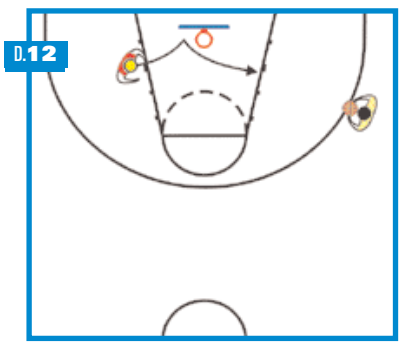
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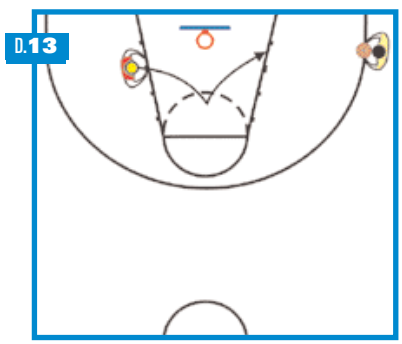
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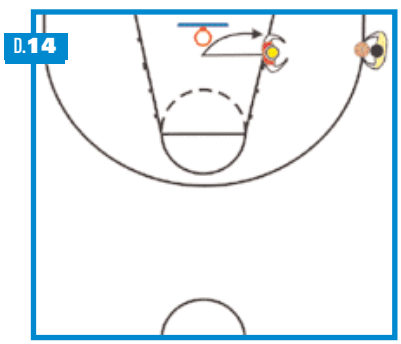
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moves should be taught. Variables are: strength, touch, shooting range, ability to dribble, ability to catch, power jumping, and quickness. When teaching offensive post moves, the normal order of options is:

- High Post - 1. Pass 2. Shoot 3. Dribble
- Low Post- 1. Shoot 2. Pass 3. Dribble

LAY-UPS, HOOP CUTS, AND BALL-CUTS

Objective: To become automatic from the lay-up area with either hand.

Post players shoot 10 lay-ups from the right and 10 from the left at the start of each practice session. Use the right hand to shoot from the right side as you face the basket, and use the left hand from the left (diagr. 20). As soon as the lay-ups are completed, the players moves to the corner and make a "hoop-cut" receiving a pass from the coach on the weak side or from the high post. They catch on the move, and shoot a lay-up (diagr. 21). The third part of the warm up includes a "ball cut" from the corner. The post player receives the pass, squares up in front of the basket, and shoots the 4- to 6 foot (note: from about 1,50 to 2,00 meter) jumper (diagr. 22). In each of the last two drills, the player rebounds his own shot and passes the ball back to the coach as the next player in the line starts his cut. After rebounding and passing the ball back to the coach, each player moves to line-up on the opposite corner to repeat the same shot.

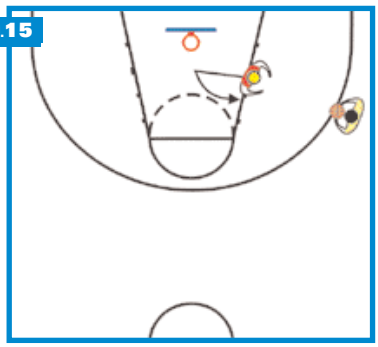
CUT ACROSS THE KEY, CATCH AND SHOT

Objective: To practice moving across the key toward the ball with a V-Cut, catching the pass, and making a predetermined offensive move.

Start with two coaches on opposite wings with a ball and the offensive post player on the opposite block (diagr. 23). The player V-cut across the key, receives the ball with proper fundamentals, and quickly makes the move called by the coach as he began his cut (diagr. 24). He follows up and scores any missed shots, and then cuts back across the key to the other coach, with the same move from the other block (diagr. 25). The defender must cooperate by playing on the correct side so the post can make the predetermined move.

The coach can call for any other shot he wants the player to practice. The teammate waiting to be the next shooter acts as the rebounder and outlets the ball back to the coach who initiated the drill. You can also add a defender and play 1-on-1 live after the catch (diagr. 26). The defender must cooperate by playing on the correct side so the post can make

the predetermined move.



HIGH POST FLASH, JUMP SHOT, AND DRIVE COUNTERS

Objective: To practice the cut to the high post (flash) and then jump shot from the high post. Also, to practice the "counter drive" to the jump shot.

With two coaches on the wings (each with a ball), the player starts low and flashes to the high post, catches with correct fundamentals, squares to the basket, and shots (diagr. 27). He follows his shot and scores any missed attempt. He immediately cuts the other elbow and repeats the patterns (diagr. 28). The coach can call for a jump shot or a lift-fake and drive. The next shooter acts as a rebounder, returning the balls to the coaches. You can also add a defender and play 1-on-1 live after the catch.

If the defender is trailing the cut, the post can counter the jump shot with a strong side drive to the basket (diagr. 29). If the defender overplays the post as he catches the ball, the offensive player can counter the jump shot by sweeping the ball through and taking a cross over drive (diagr. 30).

SLIDE TO THE LOW POST AND SHOOT

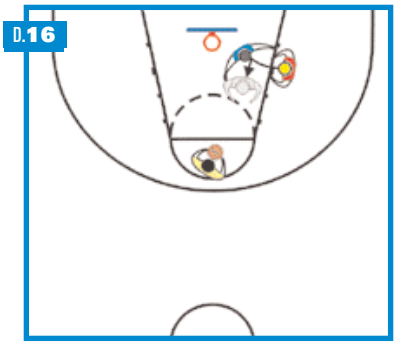
Objective: To practice shots after sliding down the lane from the high post.

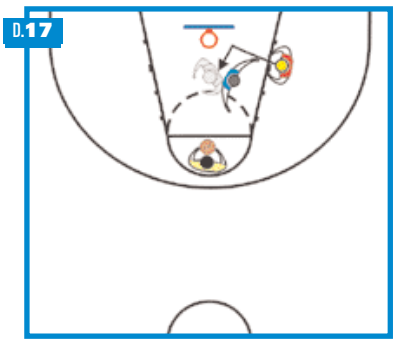
Two coaches are on the wings, each with a basketball. The post player starts at the high post and slides down the side of the lane until he reaches the direct-line position, receives the ball, and shoots the shot called by the coach as he begun his slide (diagr. 31). He follows his shot, rebounding, and scoring any miss. He immediately returns to the high post and slides down to the other side (diagr. 32). The next scorer acts as a rebounder and returns the basketballs to the coaches (diagr. 33). You can also add a defender and play 1-on-1 live after the catch.

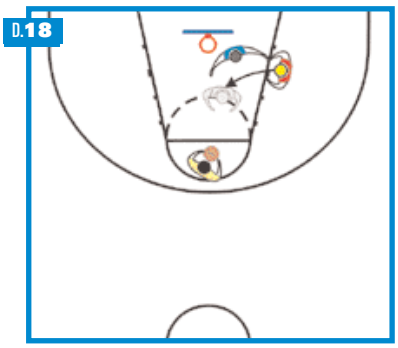
POWER MOVE TO THE BASELINE WITH A DROP-STEP, POWER DRIBBLE

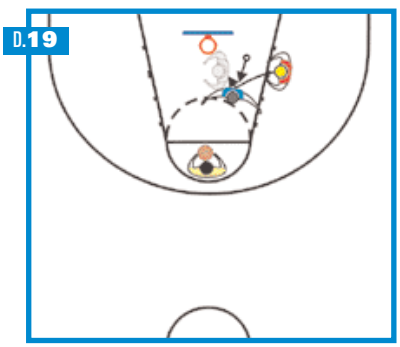
Objective: To teach this strong move to the basket based upon the defensive pressure.

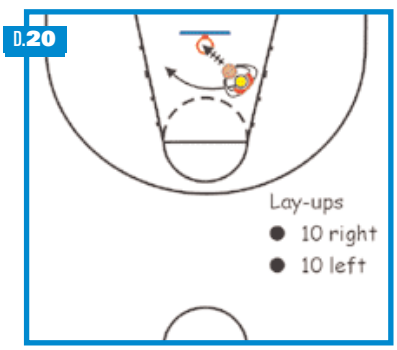
After reading the defense and feeling the pressure on the high side, or by not seeing the defender's low- side foot (diagr. 34), the offensive post takes a

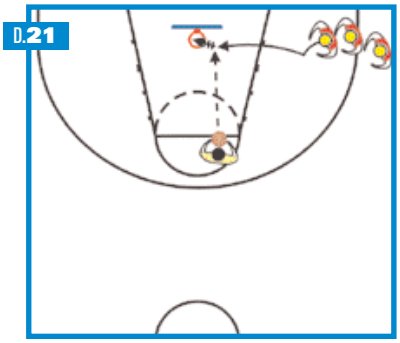


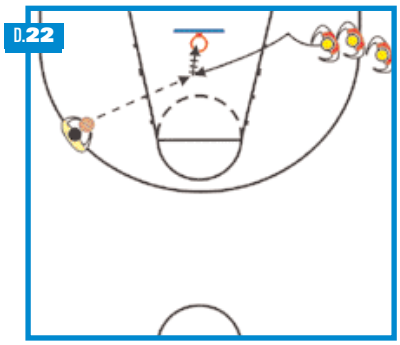


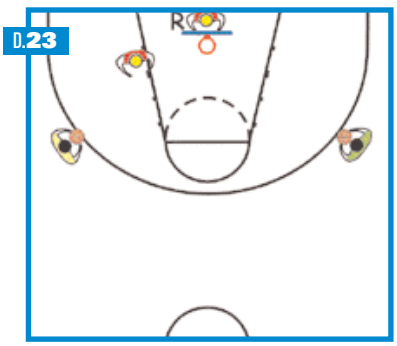


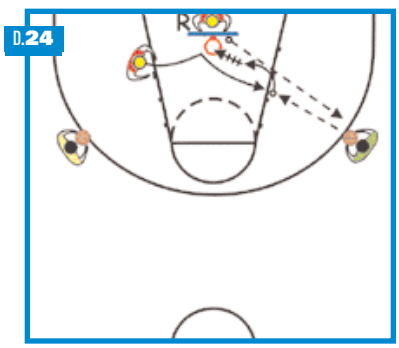


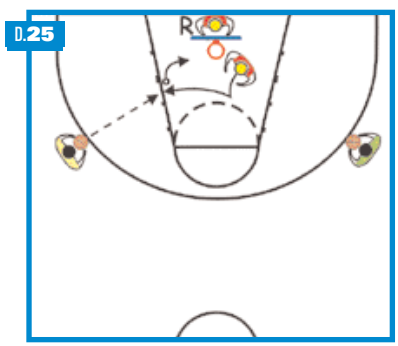


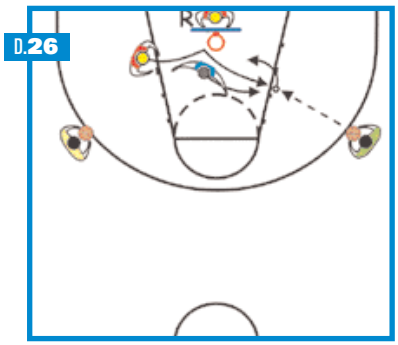


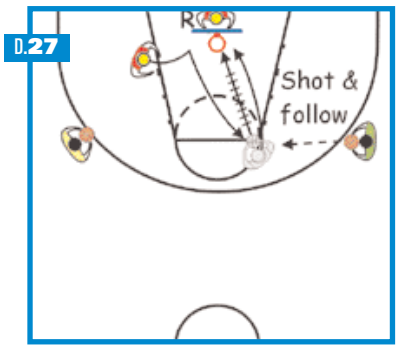


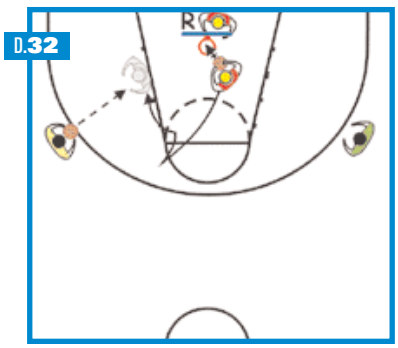


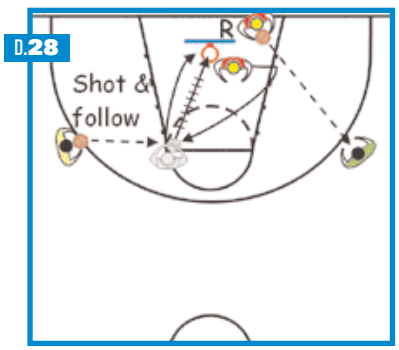


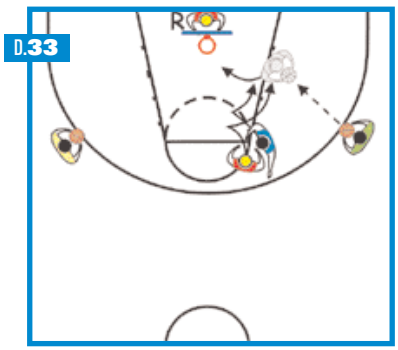


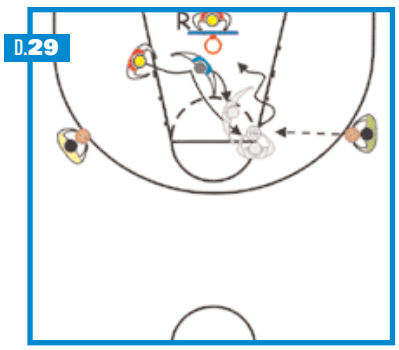


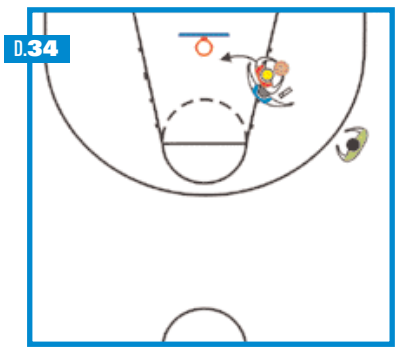


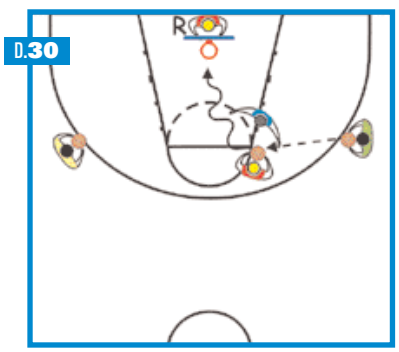


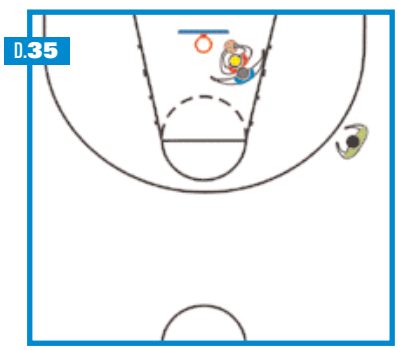












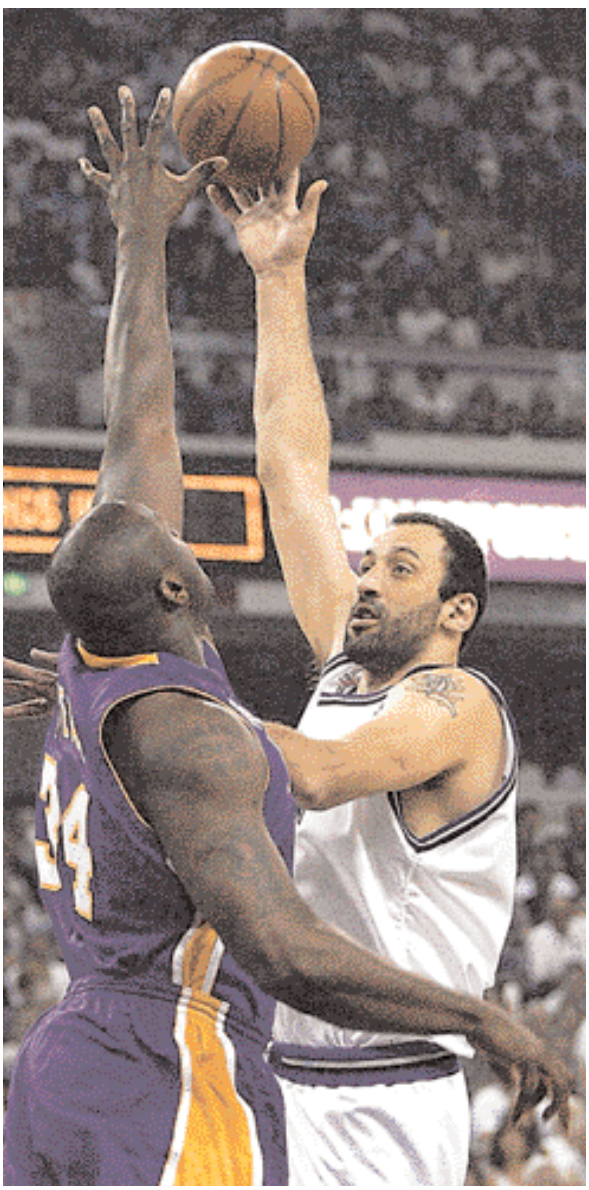
straight step to the basket with the baseline foot (diagr. 35). At the same time he is stepping, the post player keeps the defender on his hip and seals off the baseline.

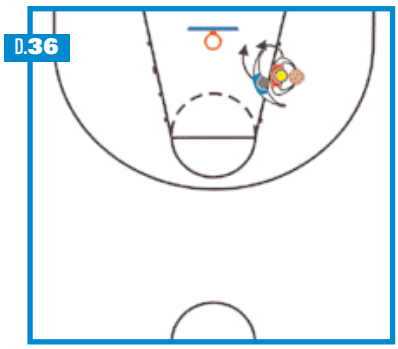
While he is stepping, he pushes the ball down with his baseline hand, taking one short and low power dribble, with the ball kept between his legs.

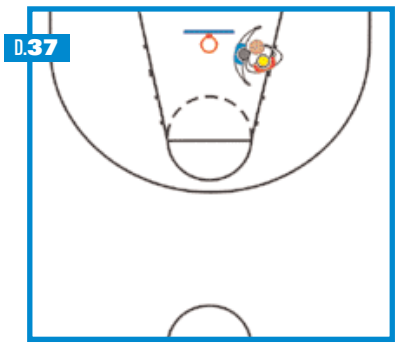
The power dribble is taken so the trail foot can step and gather without traveling, and so the shooter has the power source from both feet under him: He gathers the ball into a shooting position in front of him and brings the trail foot to the basket, squares up to the baseline, and powers-up to the hoop.

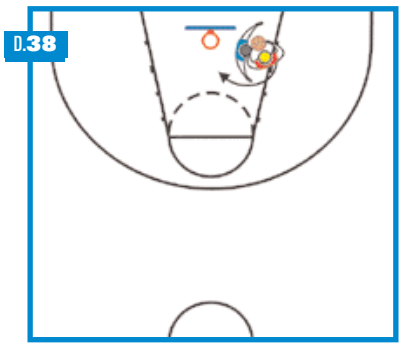
The player should use the backboard on the power jump shot and land in a position to "rebound jump" back to the basket.

To add aggressiveness and practice exploding the ball to the basket into this









drill, the post player receives the ball with the defender behind him does not give the defender any contact. He uses a drop-step into the power spot and explodes to the basket, regardless of where the defender is. This aggressive move is just to set the tone of aggressiveness and to play through contact.

WHEEL-COUNTER TO THE BASELINE POWER MOVE

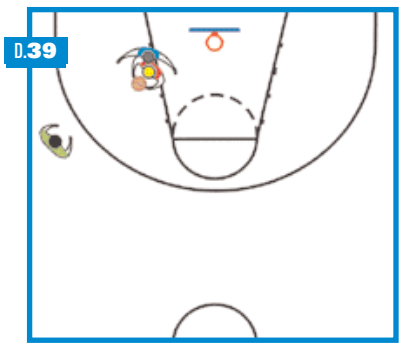
Objective: To counter the defense when they cut off the baseline power move.
This move is used in combination to the baseline power move. It is used when the defense is playing on the high side (diagr. 36), but recovers to cut off the drop-step, or when the defense is playing behind and not putting any pressure on the post (diagr. 37).
The offensive post drop-steps with the baseline foot and power-dribbles the ball to take the easiest shot. But, as the defense reacts and cuts off the baseline, the post immediately swings his top leg across the lane ands shoots a jump hook, baby hook, or jump shot (diagr. 38).

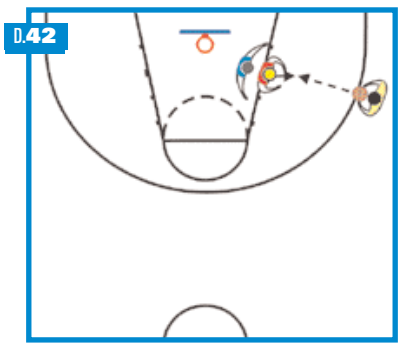
SWING SHOT TO THE LANE

Objective: To counter low side defensive pressure.
After reading the defensive foot or feeling the pressure on the baseline (diagr. 39), the offensive post steps across the lane with the top foot as far as possible (diagr. 40).
When the top foot hits the court, he brings the trail knee up to the gain height on the jump and goes with his best shot (jump hook, baby hook, or jump shot). After shooting, he comes down in balance and prepares to follow up a miss.

SWING SHOT TO THE BASELINE

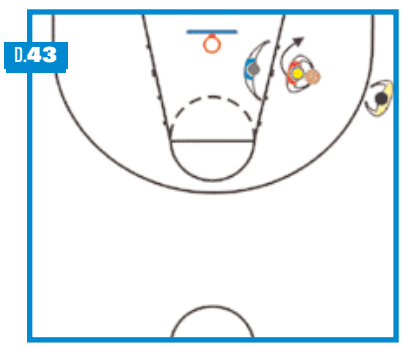
Objective: To counter high side defensive pressure.
After reading the defensive foot or feeling the pressure on the high side, the offensive post takes a big step toward the baseline. When the baseline foot hits the court, he brings the trail leg up for height and shoots his best shot (baseline hook, jump hook or jump shot). This is the same move as the swing shot to the lane. A good post should be able to learn to go to the swing shot either way (diagr. 41).

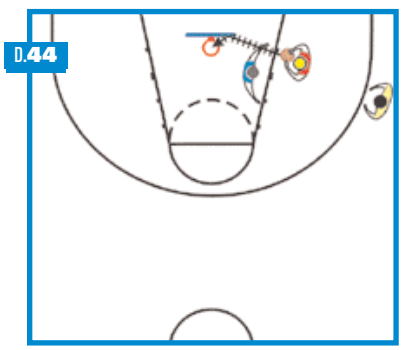




BASELINE TURN AND FACE

Objective: To teach and practice a move to be used when the defender is behind the post without any pressure.
The low post player reads the defense behind him, and, not feeling any pressure, he steps out toward the ball to receive it (diagr. 42).
He then pivots to square his feet to the basket (diagr. 43 and 44).
The shooter goes straight up and focuses on the spot on the backboard to bank the shoot. After shooting, he lands in balance with hands up, moving toward the basket to rebound.
The quickest key for the shooter to check is by focusing on the hands of the defender as he closes out. If the hands are low, he should "think shot" immediately.
The post player should be able to pivot to the middle of the floor with the same shot, depending on his strength.



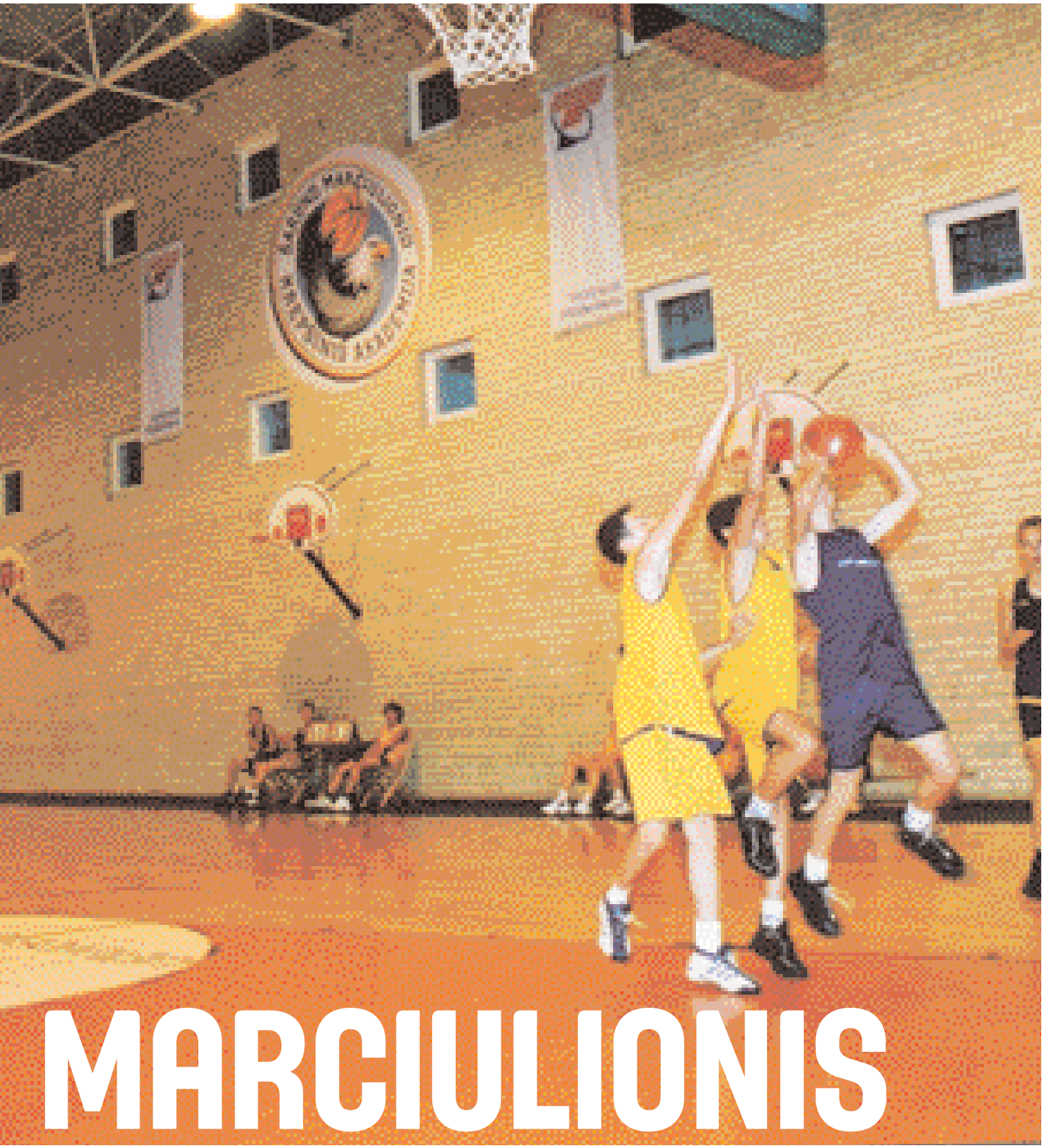


by Sarunas Marciulionis

Sarunas Marciulionis, from Lithuania, played in the NBA from 1989 to 1997 for Golden State, Seattle, Sacramento, and Denver. As a player with the Russian national team, he won the gold medal at the 1988 Olympic Games, while with the Lithuanian national team he won two bronze medals at the 1992 and 1996 Olympics. He won a silver medal at the 1995 European Championships, where he was also chosen MVP.

SARUNAS BASKETB

Sports for active and enthusiastic children consists of much more than just physical training. This is true at the Sarunas Marciulionis Basketball Academy (formerly the SMB School) in Vilnius, Lithuania, where young boys' dreams come true.
How did it all start? The first idea was to establish a basketball school for children to play the game and also receive a supplementary education. That idea may have been born in my childhood when my friends helped me building a basketball court in my yard. It could also have been later in America, when my dream to play with the world's best basketball players turned to reality and the money I earned there allowed me to build the school. "Let the Lord be your willpower and a slave to your conscience". This is my motto. But I understand that this is perhaps the most difficult to accomplish because individuals always have room for self-improvement, with new goals to set and achieve. This has become the school's main attitude in developing young players. The Sarunas Marciulionis Basketball School was founded on September 1, 1992. The primary purpose of the school was to train future athletes in fundamental basketball techniques and enhance their educational skills. Apart from Lithuania's need of good basketball players, it also needs smart, hard-working, and honest people. The ultimate goal is to raise the quality of players available for Vilnius basketball teams, Lithuanian National teams, and the Lithuania Basketball League, my country's first professional basketball league. In 2002 the SMB School celebrated its tenth anniversary. On this special occasion, FIBA awarded Sarunas Marciulionis Basketball School the status of Basketball Academy for its great contribution in developing youth basketball in Lithuania. There are currently 31 groups and 770 boys between the ages of seven and 18 attending the Academy, with ten coaches and two teachers working there. The Academy charges fees for training and there is a special payment system worked out to ensure the viability of the institution. The SMB Academy also attempts to raise awareness that basketball is a team game and no achievements can be obtained on one's own. Ten- and eleven-year-olds have four training sessions a week. The boys not only practice basketball but also participate in different games and competitions. In this way, they are introduced to the full game and are taught the basic principles of team game on both defense and offense.
Beginning in the fifth year, training sessions increase to five per week. At this stage, the first and the second teams are formed from the best players. They participate in different tournaments in Lithuania and abroad. Starting from the sixth year of training, the sessions extend from an hour and a half,



MARCIULIONIS
ALL ACADEMY

to two hours. The boys have a chance to be selected for Lithuania's national team at this age group.

There are only two Cadet teams (14- or 15-year-olds) at the Academy. Each team has its own coach. At this age, the boys take their first steps in men's basketball. They start playing with a regulation basketball and are not limited as to the use of team defense system. They are encouraged to work hard to gain new skills and acquire new techniques. To adjust to men's basketball, the boys start participating in basketball tournaments that are organized in Vilnius for men's teams. They become more skilful and mature. Experience gained here assists them when competing with teams of the same age in different tournaments and the Lithuanian Cadet championships. The most gifted players are then selected to be on the Lithuanian Cadet team, which represents Lithuania at the European Cadet championships.

Two excellent teams attend the Academy. One is comprised of 16-year-olds and the other of 17-year-olds, both of which include the best and most promising players of that age group. The most advanced team members play for the Lithuanian national youth team. During the last year of their basketball training education, the Academy graduates join the best Lithuanian men's club teams and participate in the Lithuanian Basketball League, the Lithuanian Basketball Highest League championships, and even the European championships. Some of the boys go on to join American university clubs.

The Basketball Academy club was founded in 2003. The purpose of the club is to help the best basketball players eventually be selected to play for the best Lithuanian men's clubs. By having their own club, they will not be tempted to go and play for American university teams, some of which are not at the highest level. The best basketball players, 14 and older, are eligible to join the club. As club members, they will not have to pay school fees. They will train and participate in different games up to the age of 22 or 23. We believe that this club will give young talented players a chance to mature as basketball players, creating a greater likelihood that they will stay in Lithuania and play for local basketball teams instead of leaving and joining foreign teams. In establishing the school, one of my goals was to break the long-standing

image of a basketball player as being someone only interested in sports. With so much time spent in training and competition, very little time was left for spiritual and esthetical self-improvement. But since it is important for the personality to be fully developed, we came up with the idea of providing children with a multilevel education.

Consequently, in addition to teaching the complexities of basketball, the boys supplement their basketball training with classes in ethics and aesthetics. They study English and take computer lessons. The youngest boys are taught norms of behavior, and discuss topics concerning friendship. Older boys focus their attention on man's full potential and are acquainted with the basic principles of etiquette. They also participate in geography competitions. The senior boys discuss psychological issues about the formation of character, temperament and relaxation, and they take different tests in these areas.

The English language serves as means of communication on tours abroad and when guests visit the Academy. The boys spend a lot of time studying basketball terminology, the knowledge of which helps them feel confident on the court with foreign teams and referees. Watching educational videos about basketball also assists them in their development. The boys realize how important it is to be able to express themselves in a language other than their own.

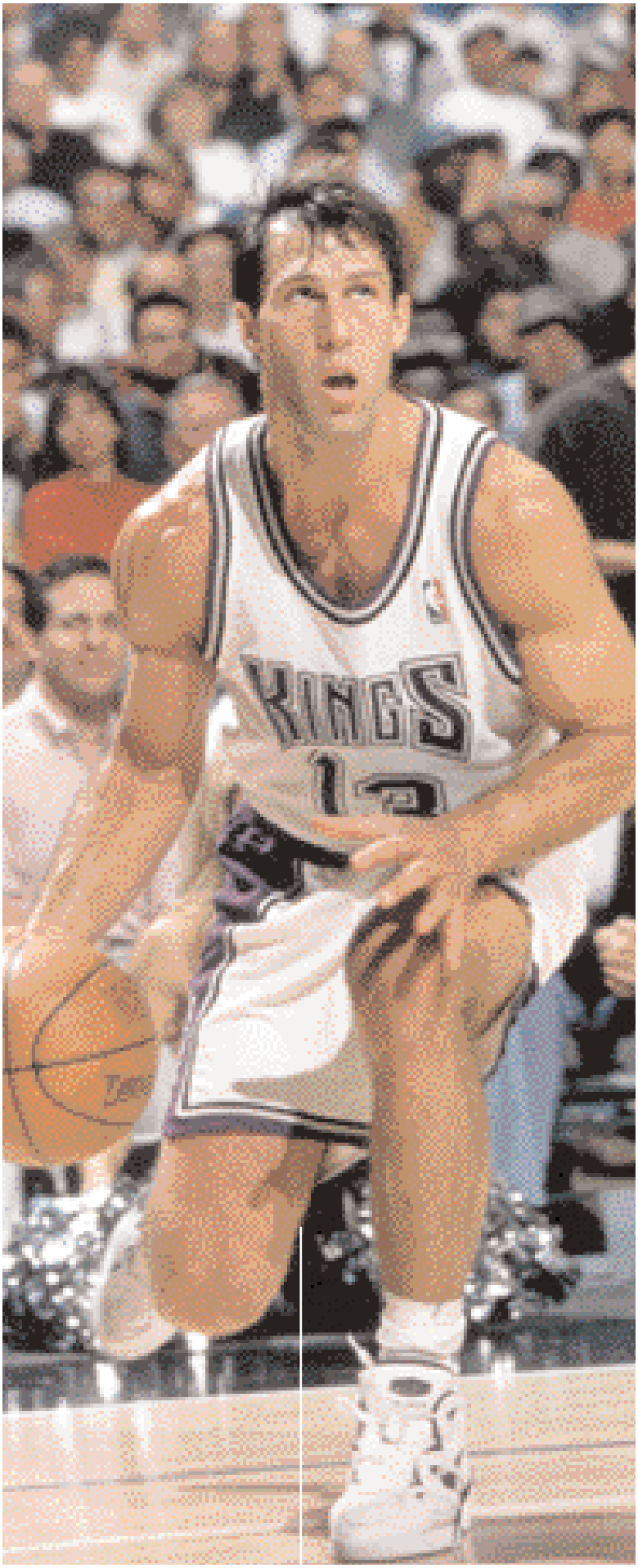
Lessons in computer technology form the third supplementary course that has been introduced at the Academy. The boys have excellent opportunities for creative work. They are introduced to the wide world of computers at the age of eight. Senior boys work with word processors, clipart image libraries, and they make their first layouts at this time. The school has an Internet connection so that anyone who is willing to develop his skills and abilities has the right conditions to work. Those boys who decide to leave the Academy early will have benefited from their time spent here. They will have learned the fundamentals of basketball and also received a

supplementary education. As a guest from Houston, Texas recently said: "I hope to see some of these boys in the NBA some day. But if not, it's nice to know they are learning great things about life. We need programs like this in the U.S., and we need people like Sarunas to run them."

When the academic year is over, the summer camp season begins. Summer with a Basketball is a two-week training session at the Academy for all the local boys and girls who enjoy playing basketball. Teaching special techniques is not emphasized. Rather, the children are encouraged to play and have fun. They can show off their skills in free-throw, three-point shot, and other competitions. When the training session is over, children eat at the café and watch basketball videos. Children usually spend most of the day at the Academy. There is a regular schedule for all the tournaments organized at the Sarunas Marciulionis Basketball Academy. They are divided into professional and non-professional (or public) tournaments. The SMB Academy not only invites teams from other countries to come to Lithuania, but boys also go on basketball tours abroad with the team. The map of visited countries is quite colorful-26 countries so far. The Academy has established friendly relations with many countries throughout Europe. Some of the teams have represented the SMB Academy in the USA, Canada, Australia, Japan, South Africa, Argentina and Uruguay. The boys participate most actively in tournaments in France. Every spring two teams from the school take part in the annual tournaments held there. These trips not only assist boys in their overall basketball development, but also encourage them to build bonds of friendship, to meet new people, and to broaden their outlook. The SMB Academy has already developed its own holiday traditions, with an annual Christmas celebration, All Star Days, Seeing the Old Year Off, and others. The beginning and the end of the academic year are special occasions, indeed. In the sports hall, one can visit the "Gallery of Champions", which displays small flags with the names of basketball champions and the dates of their victories. The most important events are described in the SMB School-Academy Chronicle, which archives photographs as well as newspaper and magazine articles about the school.

Ten years is a long time. Looking back, I recognize that the first steps were rather difficult. I helped shoulder the financial responsibilities, and we pushed onward. Over the years, the SMB Academy has gained a number of supporters, friends who have offered a generous hand by donating prizes or providing financial support for the tournaments and tours. Currently, the SMB Academy is undergoing financial difficulties. Unlike state-sponsored sport schools, the Academy doesn't receive any funding from the Lithuanian Basketball League or the government. Due to Lithuania's fragile economic situation, it is getting more and more difficult to find sponsors. What was my vision of the school ten years ago? How did it exceed my expectations? We proceeded by taking small steps, growing slowly and steadily. We still have to overcome long-ingrained stereotypes within Lithuanian society, a society that believes that private ownership is a bad thing, perhaps even evil. I had always hoped things would be different and that we would receive better treatment from our government and governing institutions. Still, I remain ever optimistic.

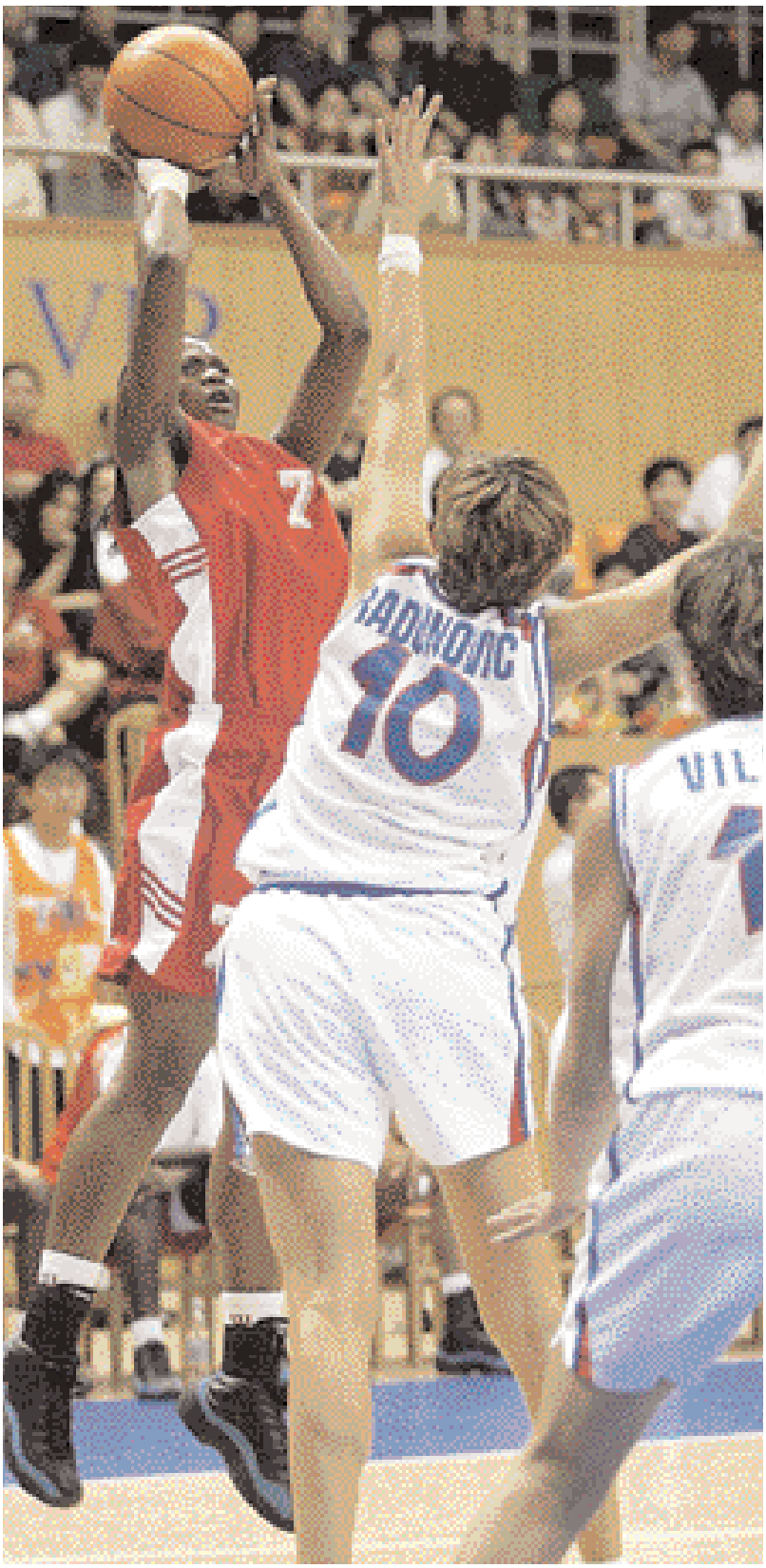
The SMB Academy is getting ready for the upcoming academic year and our new admissions. As one NBA player once told me, "The lessons learned through sports will serve you through your entire life. Be proud, see the vision, and achieve the vision."



ZONE OFFENSE

by Moussa Tourè

Moussa Tourè, a FIBA Level III coach, is an assistant coach of the Senegalese Women's National Basketball Team. In 1997 he served as head coach of the Senegalese Men's National Cadets Team.



PREMISE

Two are the types of zone defenses:

▼ The even zones (with two defenders in the front line): 2-3 zone, 2-2-1 zone, 2-1-2 zone.

▼ The odd zones (with one defender in the front line): 1-2-2 zone, 1-3-1 zone.

The fast break is the best weapon to attack any defense because it is quicker, safer, and does not allow the defense to get back to its position in time to effectively stop ball movement to the basket.

When and if the defense gets back in time to organize itself into a zone defense, it is necessary to counterattack with an offensive system that is both simple and efficient. The goal of any zone offense is to get an uncontested shot; a shot that offers a good opportunity to get fouled; or a shot that can be easily rebounded. It is particularly important to get the ball inside against zones because it can be very demoralizing to the defense: the heart of the defense has been penetrated.

The zone offense owes its strength and efficacy to both individual tactical abilities and overall group tactics (the effective link of two or three players). The identification of the qualities of your players and their positions must be taken into account when setting up your zone defense.

INDIVIDUAL AND TEAM BASICS - INDIVIDUAL FUNDAMENTALS

Passing, dribbling, shooting, faking, cutting, and offensive rebounding. Rebounding is critically important against a zone defense. One of the major weaknesses of a zone defense is the confusion regarding box-out assignments. Make your players aware of this. Many rebounds fall on the side opposite the shot, so have the players concentrate on weak-side rebounding.

INDIVIDUAL TACTICS

When and why to use these different techniques.

TEAM TACTICS

How to set up and use screens.

INSIDE PLAYERS:
1. Move and post up.
2. Pass and cut.
3. Skip pass and cut.
4. Shoot and rebound.

PERIMETER PLAYERS:
1. Pass and cut.
2. Dribble attack.
3. Open a gap.
4. Spacing for a shoot.
5. Every three passes, a pass to the low or high post.

GENERAL PRINCIPLESTHE FASTBREAK
As already mentioned, the fastbreak remains the most efficient weapon against any defense. The objective of the break is to score quickly before the zone defense has a chance to set up.

SPACING ON THE COURT
All areas of the court do not have the same importance. When facing a zone defense, it is important that the attack be organized so that each player is in position to effectively break down the defense. For that, players must:
1. Occupy the gaps by always isolating a defender with two offensive player.
2. Occupy the key low post area.
3. Occupy the high post area.
4. Widen the defense on the court, making defenders cover more area.

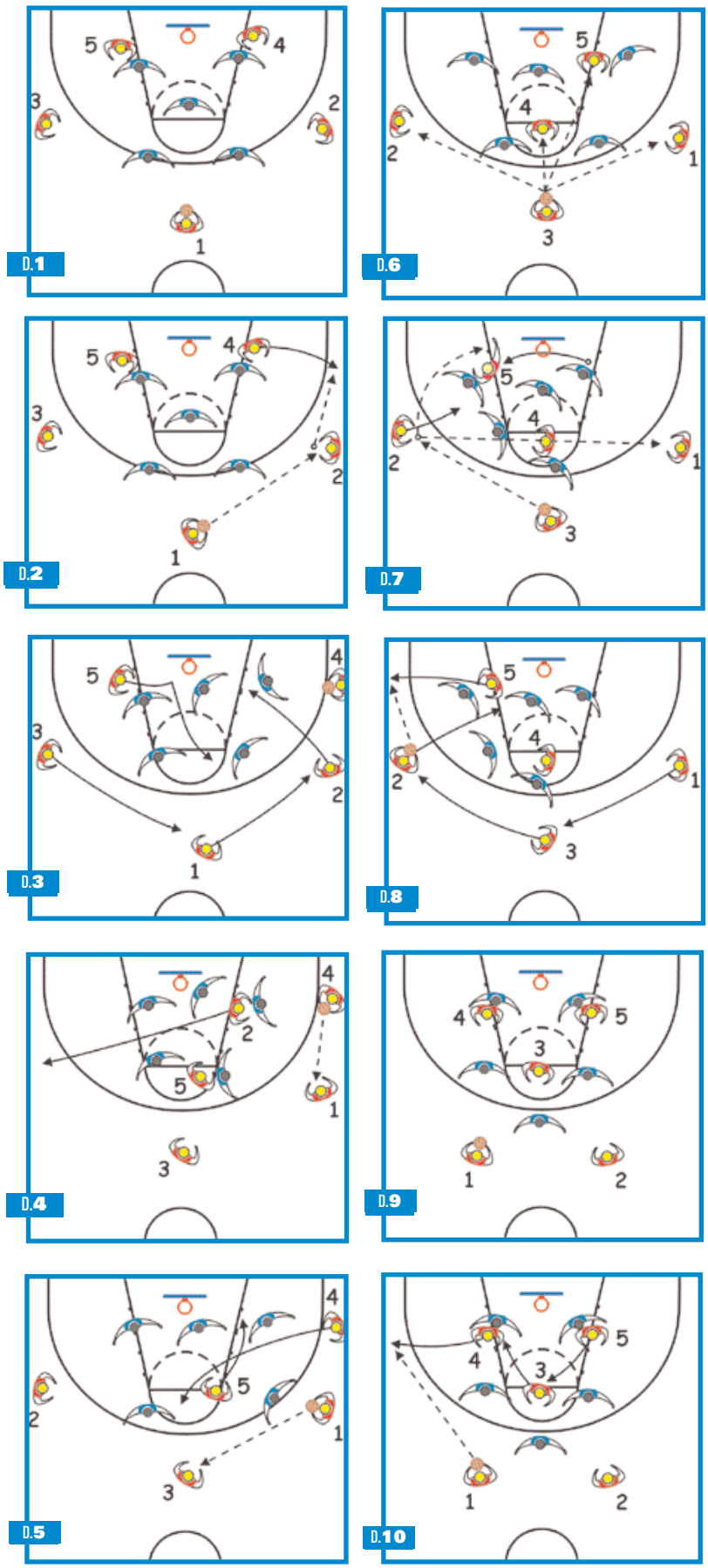
OVERLOADING
An offensive player must create an overload position and then pass the ball as quickly as possible from the strong to the weak side of the court. The aim is to position the best shooter to get the ball to the player who is able to penetrate the defense and drive to the basket.

OCCUPATION OF THE HIGH POST AREA
When the ball is received in the high post there is no effective defense. This is the best area in a half-court set and I like to position my center or forward here. These are players who are good ball handlers and good shooters.

ISOLATING ONE DEFENDER AGAINST TWO OFFENSIVE PLAYERS
You need to have a good weak side offensive player. Get the ball to him quickly for the shot.

OPEN GAP
A good attack creates a good open gap, forcing the defense to move quickly. Players must not dribble right after they receive a pass. The ball handler must always be in triple threat position, in order to force a defender to come out, make a dribble in such a manner such another defender would intervene and then pass. Don't ignore fake passes. Don't forget that when an offensive player fakes a pass, the defense will often be thrown off balance.

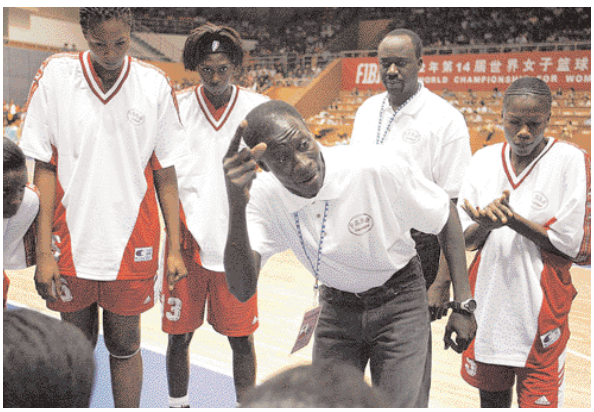
CUT AFTER THE PASS
Don't stand around. The player must cut after a pass in order to make the defender move from his position. The player must not run towards the basket with his back to the ball; always be ready for a return pass.



ALTERNATE THE RHYTHM OF THE ATTACK
Move the ball quickly after overloading one side.

BE PATIENT
Good ball movement, screening, and dribble penetration will eventually cause a zone to break down and yield a good shot at the basket. Patience and tactical discipline are very important characteristics needed in order to effectively attack any zone. Never rush or precipitate offensive actions, but always seek to provoke the defense. Get your players to slow down and make good passes. Turnovers are caused from rushing the attack against a zone defense. Be patient and good shots will come. The best time to shoot is when both rebounding and offensive balance is assured.

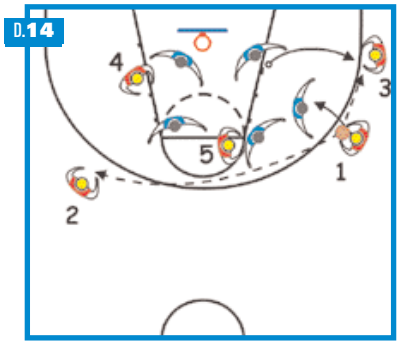
OFFENSE VERSUS THE 2-1-2 ZONE
This is the basic set versus the even zone, a 2-1-2 in this case (diagr. 1). 1 passes to 2, and 2 to 4, who pops out in the corner (diagr.2).
After the pass to 4, 2 cuts and goes in the low post position, 1 replaces 2 and 3 replaces 1, while 5 goes in the high post area (diagr 3). 4 passes to 1, and 2 cuts and goes to weak side, outside the three-point line (diagr. 4).
As soon 4 passes the ball to 1 and 1 to 3 in the middle of the floor, 5 goes to the low post and 4 in the high post (diagr. 5). From this position 3 can pass to any of his teammates (diagr. 6).
If 3 passes to 2, 2 can pass to 4, who can make a pass to 1, or to 5 in the low post area. After the pass 2 can cut (diagr. 7).
For the continuity of this offense, 4 can come out in the corner and the players move as already described (diagr. 8).



ZONE OFFENSE 1-2-2
This is the basic set against the odd type of zone. a 1-2-2 defense in this case (diagr. 9).
With the ball in the hands of 1, 1 passes to 4, who pops out in the corner. At the same time, 3 goes in the low post area, and 5 goes in the high post position (diagr. 10).
1, after passing to 4, cuts in the lane, 2 replaces 1, 3 goes to the low post area, and 5 moves up to the high post position (diagr. 11). 1 comes out of the lane and goes out of the three-point line (diagr. 12). 4 passes to 2 and 2 makes a skip pass (this cross-court pass gives the offense more options and is essential in attacking the weak side of a zone) from one side of the court to the other to 1. 3 cuts to the other side of the court to the low post position, and 4 replaces 3.(diagr. 13).
For the continuity, 1 can pass to 3, who pops out in the corner, and cuts, or he can make a skip pass to 2 (diagr.14).

ZONE OFFENSE DRILL
Two lines of players set up outside of the court with the ball, and two lines set up outside the three-point line. 5 and 7 pass the ball respectively to 2 and 1 at the same time (diagr. 15). After the pass, 5 and 7 run outside the three-point line (diagr. 16).
2 passes to 7 and 1 passes to 5. 5 and 7 make a couple of dribbles, and then take a jump shot. 1 and 2 then go to rebound (diagr. 17).
In preparing an effective zone offense, it is important to practice these key items:

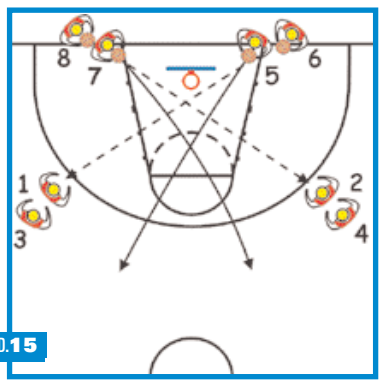
D.11



D.14

▼ Passing (primarily the skip pass), based on the various positions of players on the court.
▼ Optimal spacing on the court. Keep players approximately 10 to 15 feet apart from each other in order to keep one defender from being able to guard two players.
▼ Timing of cutting.

Remember: any zone defense can be broken down with four or five well-executed passes. So, be sure to stress passing, passing, and more passing in your practice sessions.



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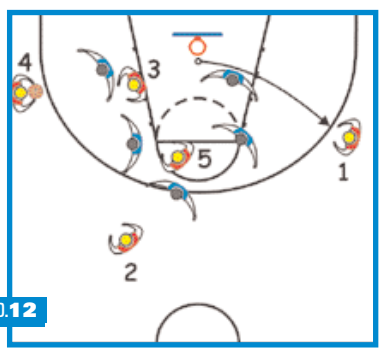

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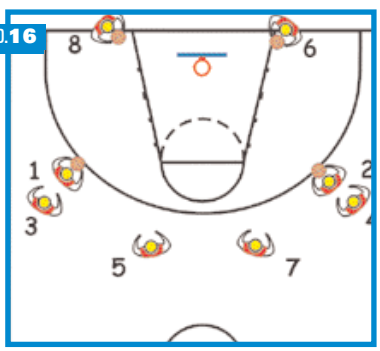

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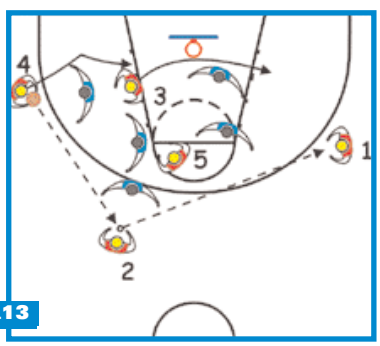

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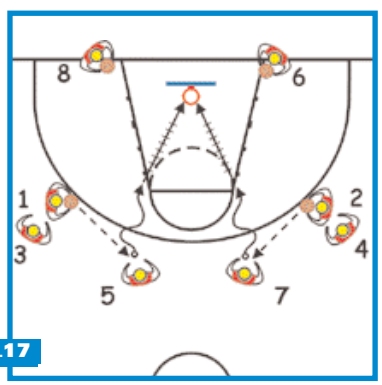
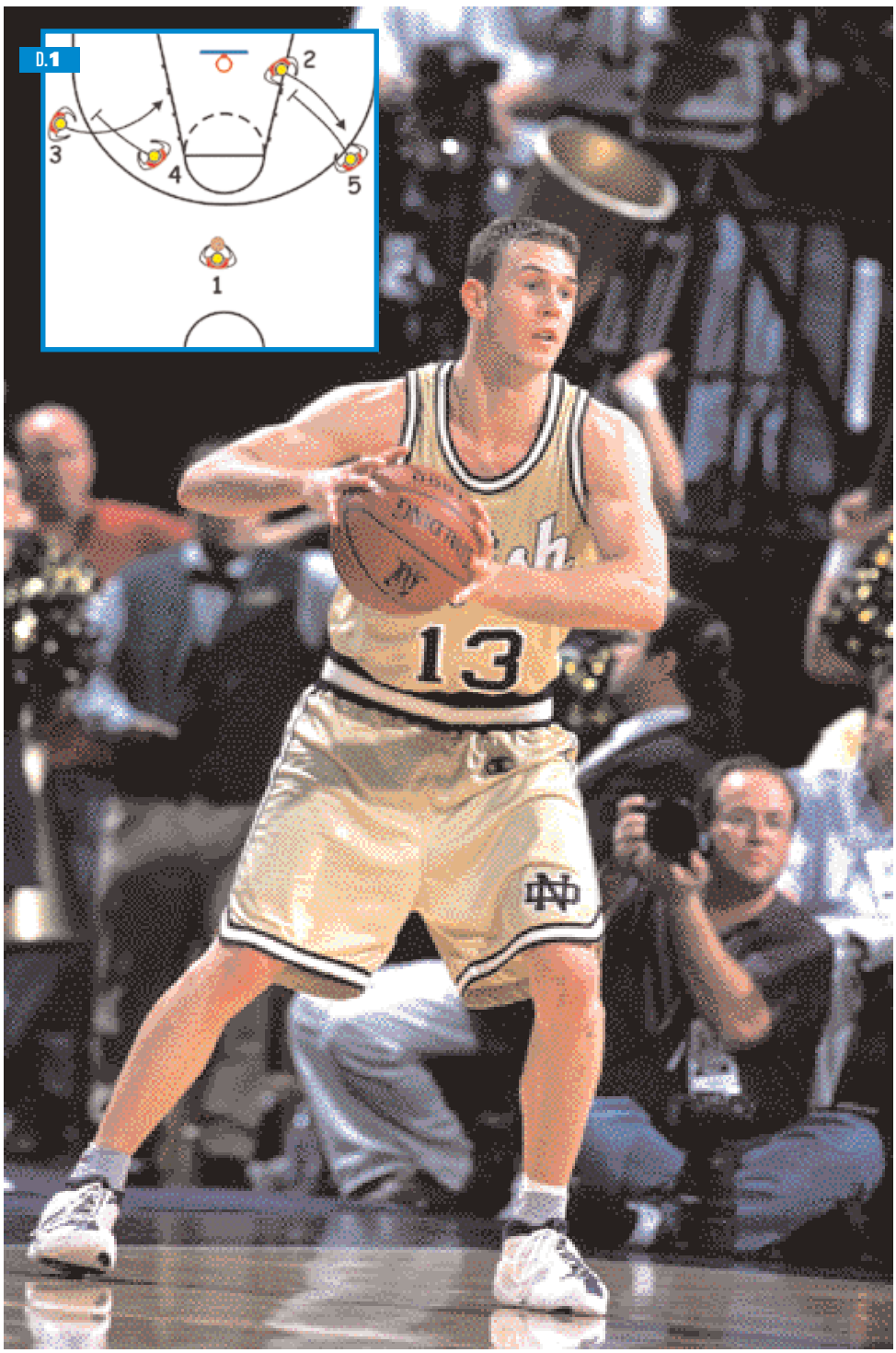


D.17

NOTRE DAME BASKETBALL: MOTION OFFENSE

by Sean Kearney

Sean Kearney, former assistant coach at Providence with Rick Pitino, at Northwestern with Bill Foster, and Delaware, he became associate head coach at Delaware and, three years ago, at Notre Dame.



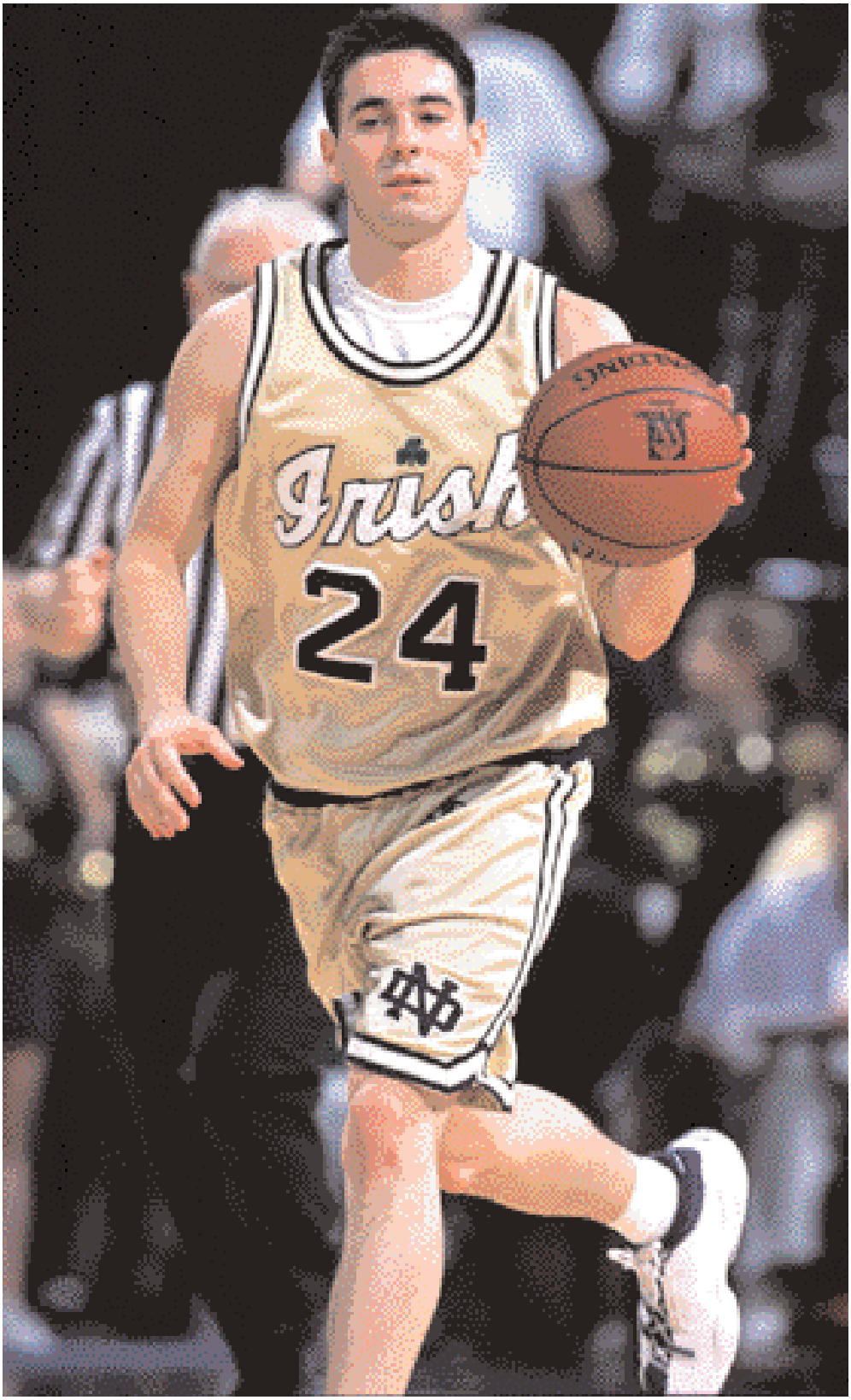
BASIC PRINCIPLES

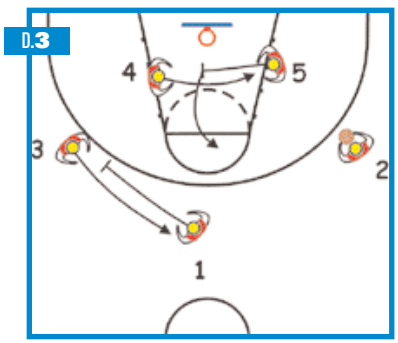
Our "Motion Offense" under head coach Mike Brey is basically 3 players outside, 2 players inside. In the halfcourt, with the ball on top, we are in screening pairs with the two inside players working together with the perimeter players to get open. These initial screens can be a variety of different angles. We encourage the players to get to different spots on the floor to receive screens. We want to get away from it always being a big player setting a down screen for a perimeter player. Once we get the ball to the entry (foul line extended) the perimeter players will work together as will the inside players.

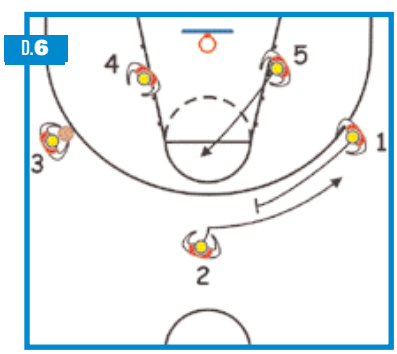
WHY MOTION OFFENSE?

We love to be "hard to guard". We've been fortunate to have versatile / multi-talented players in our program that have flourished within this system. Naturally, as a result of our success, we continue to recruit talented young guys who will fit us well.

Teams that run motion offense are difficult to defend and difficult to scout. We teach our guys to read the defense and make the right play. We have certainly instituted some rules but we try to give plenty of freedom. Whether they are responsible enough to handle that freedom is something coaches need to work through. Defining roles with your group is just as important as where you are entering the ball. If your best perimeter shooter is not getting enough touches and shots then you have work to do. Teammates need to understand their roles and then trust each other within







their own assignments. Coaches need to have the ability to loosen the reins at first, then pull them back in as your team handles this freedom.

INITIAL ALIGNMENT

4 and 5, the big players, screen for 3 and 2 and 1 passes the ball to one of the wings, 2 in this case (diagr. 1 and 2). Spacing is so important for us in this offense. We use the three-point line as a guide for our perimeter spacing. 2 can either pass to 5, in this case, who posted up right away or 5 can screen to the other side for 4. At the same time, 1 and 3 are working together, either screening away or 1 can set a fade screen and then shaping up to ball on top. If 5 has screened across for 4, after he does that he will imme-

diately shape up high and get himself to the high post (diagr. 3).

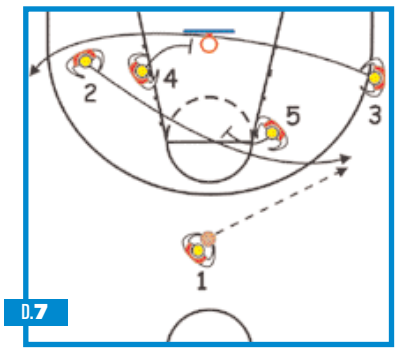
Like all good offensive situations, ball reversal is crucial to the success of this offense. It is so much easier to make a penetrating dribble or post feed after we've moved the defense some with reversal. Most often reversal will come through the perimeter player who has come to the top. We do, however, love to get reversal through the big player in the high post. As the big player catches the ball in the high post, we teach him to look for his shot (depending on personnel), look to feed his partner in a high-low situation, or to reverse to the opposite perimeter player at foul line extended. At times we have had a rule where anytime the ball is reversed through the high post you must follow with a screen on the ball. We will generally either roll the big player to the basket or have him step out to the short corner. Our angle of the ball screen is usually back to the middle. On penetration, the guard will have numerous options which will include the other big player at the opposite side of the court or even the other perimeter player in a drive and kick pass situation.

It is important that once the ball is passed to the wing, the perimeter players are patient to allow the big players to work together before they look to reverse the ball. We teach that, for the most part, if you can see the jersey of our big player and he has a guy on his back, the ball has to go in there. It may not always be for a scoring opportunity, but it does flatten out the defense and we get more chances from there. We may play two man game on the same side and go inside - out with a shooter. He may look to go low to high for the other big player for a jumpshot at the corner of the three second lane. Or we may look to make a skip pass across the lane to the perimeter for reversal: all good options in our motion.

AUDIBLES

Along with our initial screening pairs we have several audibles we will utilize.

a. "Shallow" - probably used most often. 1 dribbles to the wing 2 and 2 will replace 1 to the top. 3, the other wing, may choose to go down below 4 and get help with a screen or just get to the top as quickly as possible. For good spacing we encourage them to get a foot in the lane as they make their cut (diagr. 4). Anytime we "shallow" a wing, 4, the big player, and 3, the perimeter player on the other side, should time it so the down screen occurs just as the ball is coming back to the top from 1 to 2 (diagr. 5). We will get an awful lot of good looks with this movement. The initial pass from the wing back to the top cannot be a lazy one. We don't use it as frequently but we could shallow from wing to top as well. When 2 passes the ball to 3, 2 makes a screen for 1 and 5 comes to the high post, for keeping the defenders busy and not allow them to help (diagr. 6).



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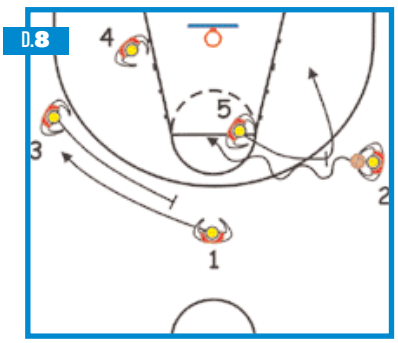

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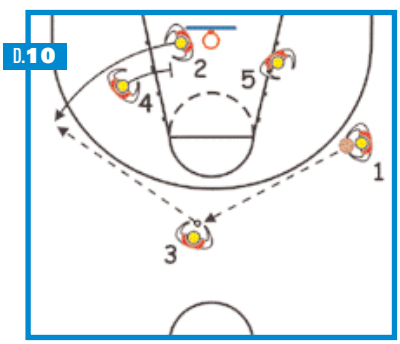

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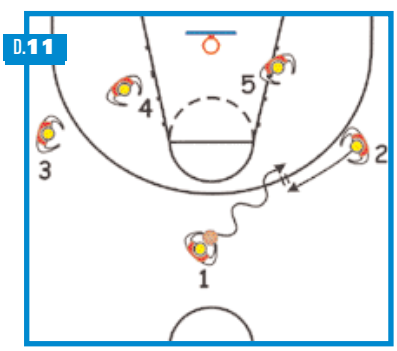

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b. "Circle" - 1 dribbles at 2, the wing, and pushes the perimeter players 2 and 3, around on the three-point line, each replacing the other (diagr. 7). 5, the ball side big player, will post up. 4, the opposite big player, will look to down screen for 2, who was "circled" initially. Timing is important. We may or may not get a shot or dump down to the big, but it does get us good ball reversal, with the ball passed from 1 to 3 and from 3 to 2 (diagr. 8).

c. "Cross" - With ball in center of floor, 2 and 3, the perimeters players, will cross under the basket and receive down screens from 4 and 5 to get open (diagr. 9). We have generally always crossed under the basket with both players coming out on the low side. This year we have made a slight adjustment. The perimeter players coming from left to right will come off at a different angle of the big player at the right elbow. We are very interested to see this evolve. It should initially create some good three point opportunities (diagr. 10). As teams look to fight over the screens to get to our shooters, we should have big players rolling to the basket. The perimeter players will also have a significant driving area with the big players in a high position.

d. "Exchange" - Perimeter players will dribble exchange at any opportunity. It is more of an exchange than a dribble weave (diagr. 11). We teach for the ball handler to try to drive the defense back by penetrating and flipping back the ball to the teammate to create some space (diagr. 12). This has even evolved to the point where we may wind up with one or two exchanges followed by a big player, who makes a screen on the ball on the top of the three second lane (diagr. 13) .

e. "Release" - Most defenders of the big players are not comfortable defending out on the floor away from the basket. Against teams who we have difficulty make the entry pass directly to the wing, we will just make a "release" pass to a

big player, who comes out high to begin our motion (diagr. 14). 1, the ball handler, will take the ball away from that big on top and than pass the ball to him, 5 in this case. We may look for a quick duck - in and post up and then we are into motion. You need to feel comfortable with that big player catching and handling the ball and making decisions with it out there.

PLAYER DEVELOPMENT

Everything we do in regard to our individual improvement plan is centered around our motion offense. We want to teach them the offensive "dance" within our offense. Simple drills which emphasize catch and face without traveling are vital to our development. Can our big players flash high, catch the ball and make a high to low post feed without traveling? Can our perimeter players come off a big down screen, catch the entry pass and under great duress make a game winning post feed?

HOW DO WE BUILD IT?

a. Perimeter players 3 vs. 0

Using all of the audibles, the perimeters work together to get open. Great emphasis for them on proper spacing, particularly in the high post, need to keep that area clear for the opposite big player. Getting them to read drive and kick pass situations, reading the defense. May add a coach to the post to allow them to make post feeds and read situations off of that.

b. Big players 2 vs. 0

With passers at each entry pass to the wings, big players work together. Need to get both high and low posts filled and very important for them to communicate with each other. Must shape up to the ball after screening, screener most often the open guy! Big players may also step out to make a ball screen for passers. Mostly coming from high post to be a ball screener but will also allow them to some out of low post to accomplish the same thing.

c. 3 vs. 0 on a side

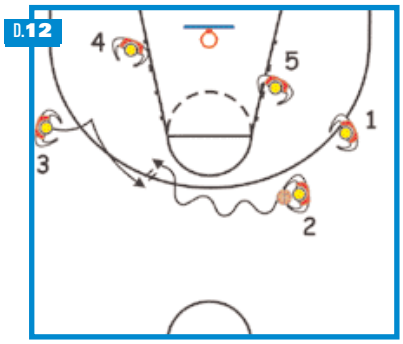
With twelve players we will have four groups of three active players in this drill, two at each end. Again without defense, the ball handler has ball on top and big and perimeter players are working together in screening pairs. We look to start in different alignments and get various angles. Once the ball is entered to the wing, big player posts up. On post feed, the perimeter players work together, either screening for each other, basket cutting and replacing, or by just replacing themselves on the perimeter. Players look to score, but are aware of the other group on the opposite side of the floor.

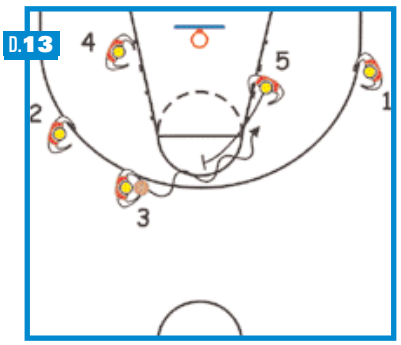
d. 5 vs. 0 motion

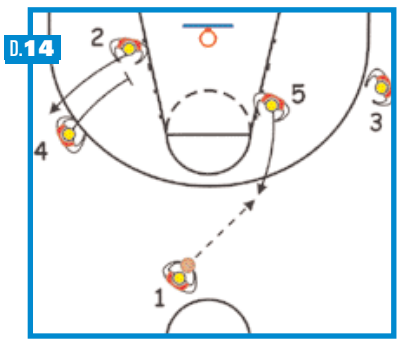
We are now in a position to put it all together. We are using our initial screening pairs to enter the ball as well as our audibles. Footwork and communication are important. The wing, who has just caught the ball, may tell the ball side big player to go screen away because he is not open. They have to trust each other that they will get it back and that they are helping each other. We are also in a position to preach defensive balance that when a shot goes up we are being sure that the guards are thinking about being back and not going to the boards.

SUMMARY

Our Notre Dame version of the motion offense has truly "evolved" over the course of the last eight years under Head Coach Mike Brey. Initially we were much more inclined to have more rules than less because it is difficult to let the control out of your hands. Much of this evolution had as much to do with the players we were fortunate to have and their individual abilities. Just as much had to do with their improved ability to read defenses and make decisions with the basketball. A one







dimensional player, such as a low block only big man, may not enjoy great success in our system. Hopefully we can recruit the right type of player to help us continue to have success and win championships. In the meantime, we may continue to tinker with it some and make subtle changes. The interesting thing is that sometimes you can just sit back and watch what your team may be able to do with it themselves. Players can do that. Don't be afraid to let them show you some new things every once in a while.

There are many ways to run motion offense. Ours has helped us to three straight NCAA Tournament appearances, including a Sweet Sixteen finish last season. During that time we have been the most consistent team in the Big East Conference, the only one to reach the NCAA's each of the last three years. On top of the successes, our Motion Offense and how we play are what we are known for. Our style of play is Notre Dame Basketball under Head Coach Mike Brey. Coaches and fans alike always remark to us about how well we play the game. What a great compliment for now!

THE MATCH-UP DEFENSE

by Joe Ciampi

Joe Ciampi is the head coach of Auburn University for the past 24 years. He is one of the most successful coaches in women's college basketball. He has won eight SEC titles and been three NCAA Filan Fours. He is in the top ten all time winningest active coaches for both winning percentage (.741) and number of wins (585 - 204). He was named National Coach of the Year three times.

PREMISE

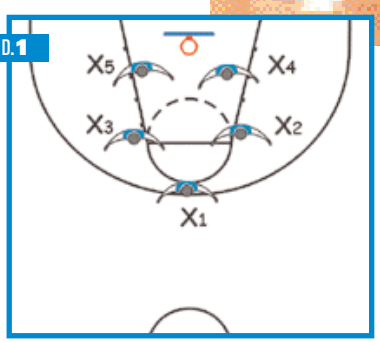
What you do defensively will greatly influence your offense. The team that can control the tempo of the game will have a high rate of success. At Auburn we enjoy a fast paced game and emphasize transition from defense to offense and, more importantly, offense to defense. Basketball is a game of reactions and we must take the offensive on defense to accomplish our defensive goals.

The defense we run is a combination of a rotating zone and a sagging man-for-man. The defense is expected to delay and disrupt the offense. The position of the ball dictates the rules of the defense and alerts the individual of what specific area she must defend.

The foundation of the defense begins with three general concepts that are incorporated into our daily drills:

1. Take away the inside.
2. Contest the shot and the pass.
3. Rebounds the blocks.

A good defense requires understanding and effort. The team must be aware of their individual responsibilities, before we can execute the team defense. Five characteristics that



the individual must repeat daily in drills are as follow:

1. Pressure the ball when it is shot, passed or dribbled.
2. Move when the ball moves, not when is caught.
3. Prevent penetration of the ball to the basket (with a pass or a dribble).
4. Rebound weak side.
5. Help the helper.

Good defense requires learning, discipline and effort. Once practiced and learned, it will become a habit. Your daily defensive drills must incorporate your defensive principles.

No matter what defense you want to execute, your drills must also be designed to have a winner and a loser, and should be time, peer, or goal related. Practice does not make the defense: it is the quality and intensity of practice that develops the defense.

BASIC SET

With the ball on the top this is the initial set of the defense, a 1-2-2 (diagr. 1).

X1 is the point defensive player and the best on defense: she has the heel on the top of the lane, the head on the ball shoulder, and the hands above the shoulders for forcing the player with the ball on the left side of the court.

X2 has her inside foot on the elbow and her inside arm at shoulder level. She is the best defensive guard.

X3 is one step from the elbow, with the inside arm at the shoulder level and she is the best rebounding wing.

X4 has both feet in the lane, above the block, must be one step closer to the ball than the offensive post, with the arms at the shoulder level, and she is the best rebounder.

X5 has both feet in the lane, above the block, must be one step closer to the ball than the offensive post, with the arms at the shoulder level, and she is the best rebounder. It is important that you put your players in positions that will be best use their ability.

X1, X2, and X3 should be interchangeable, and X4 and X5 should have their positions mirrored.

PASS FROM POINT TO THE RIGHT WING

X2 guards the wing face to face, with the inside foot up, and force her toward the sideline, taking away the pass to the low post (diagr. 2).

X4 is in a position halfway to corner and she must be ready with the inside arm to deflect the pass to the low post.

X5 is in line with the ball and on the basket side offensive guard from the free-throw line.

X3 is in line with the ball and the opposite corner and with both feet in the lane.

X1 is in the free-throw circle, with the inside foot in contact with the free-throw line.

PASS FROM THE POINT TO THE LEFT WING

X3 guards the wing face to face, with the inside foot up, and force her toward the sideline, taking away the pass to the low post (diagr. 3).

X5 is in a position halfway to corner and she must be ready with the inside arm to deflect the pass to the low post.

X4 is in line with the ball and on the basket side offensive guard from the free-throw line.

X2 is in line with the ball and the opposite corner and with both feet in the lane.

X1 is in the free-throw circle, with the inside foot in contact with the free-throw line.

PASS FROM THE WING TO THE RIGHT CORNER

X4 guards the offensive player in this area of the court face to face; she tries to delay the pass to low post, and keeps the hands above the shoulders (diagr. 4).

X5 denies the pass to the low or medium post, fronting him.

X3 keeps her head in line with the rim and on the midline of the lane.

X2 plays in an open stance to the ball and denies the pass to the corner of the free-throw lane.

X1 keeps her head in line with the rim and stays on the midline of the lane.

PASS FROM THE WING TO THE LEFT CORNER

X5 guards the offensive player in this area of the court face to face; she tries to delay the pass to low post, and keeps the hands above the shoulders (diagr. 5).

X4 denies the pass to the low or medium post, fronting her.

X2 keeps her head in line with the rim and on the midline of the lane.

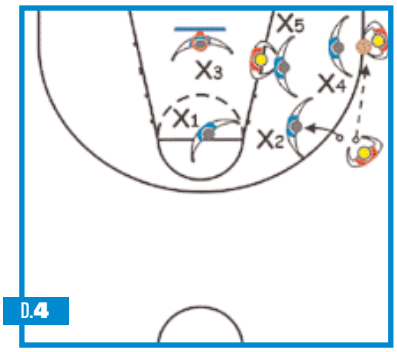
X3 plays in an open stance to the ball and denies the pass to the corner of the free-throw lane.

X1 keeps her head in line with the rim and stays on the midline of the lane.

OPTIONS FOR X2 OR X3 ON A PASS FROM THE WING TO THE CORNER

Option A. X3 guards in front the low or medium post (diagr. 6). X2 guards 1, X1 the wing on the ball side, X5 the player in the corner, and X4 stays in the middle of the lane.

Option B. X 5 and X3 trap the ball in the corner, X4 guards the low or medium post, X2 goes in the angle of the free-throw lane, and X1 guards the wing (diagr. 7).



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D.6

D.7

PASS FROM THE CORNER TO THE RIGHT WING

X4 slides to the medium post area (diagr. 8).

X5 stays in line with the ball and the post.

X3 stays in line with the ball and the corner.

X2 denies the pass to the post, and she plays in front face-to-face.

X1 plays in the open stance to the ball and guards the area of the angle of the free-throw lane.

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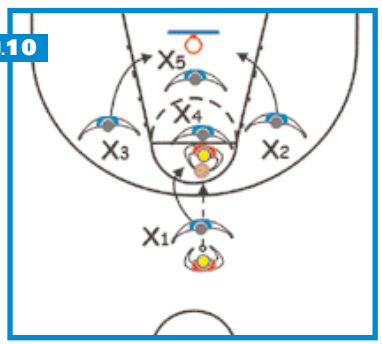

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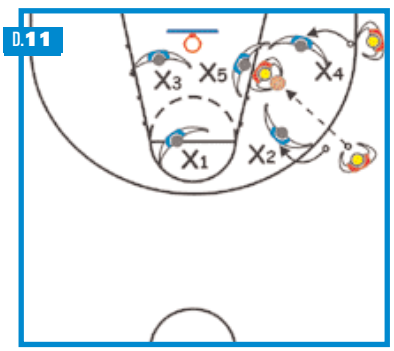

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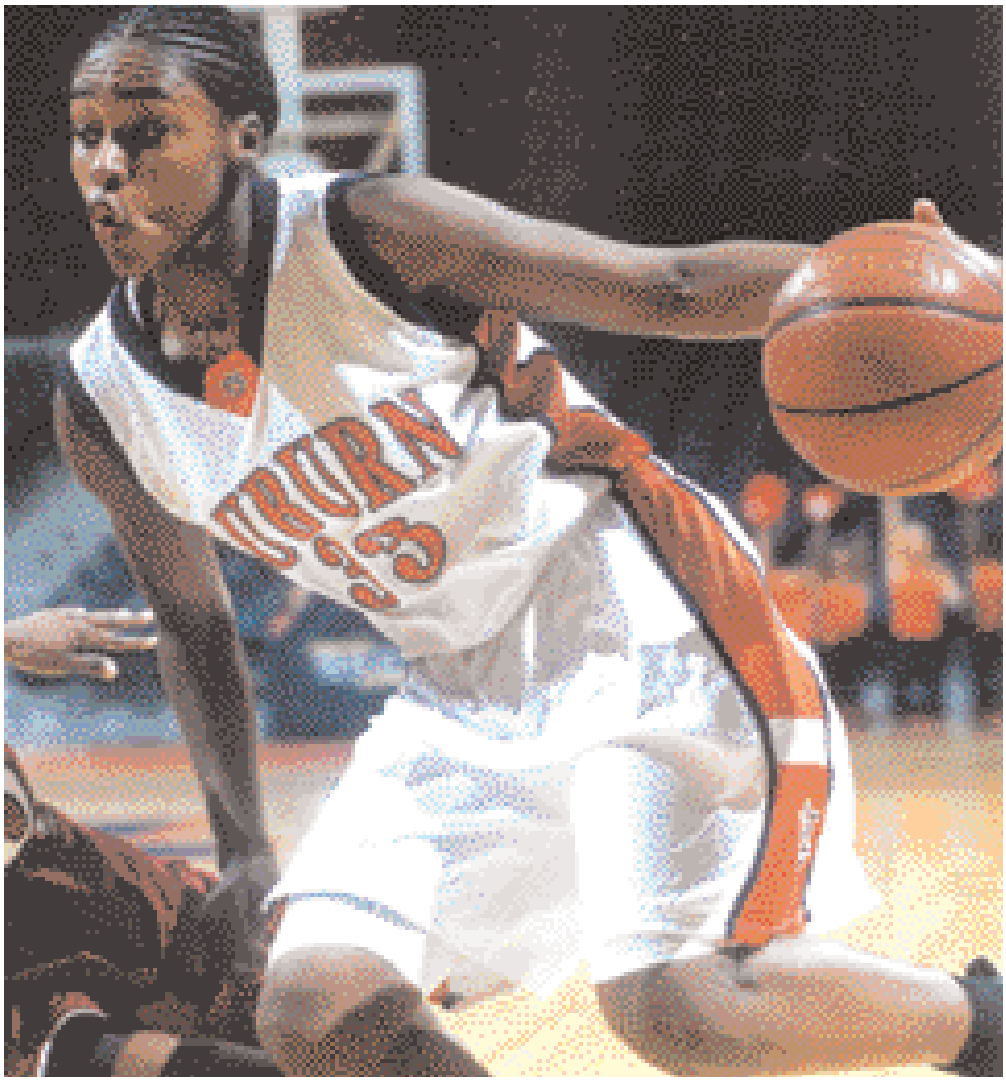


PASS FROM THE CORNER TO THE LEFT WING

X5 slides to the medium post area (diagr. 9).
X4 stays in line with the ball and the post.
X2 stays in line with the ball and the corner.
X3 denies the pass to the post, and she plays in front face-to-face.
X1 plays in the open stance to the ball and guards the area of the angle of the free-throw lane.

PASS TO THE HIGH POST FROM THE POINT

X4 covers the player with the ball (diagr. 10).
X5 slides and forms a tandem with X4, until X3 slides down.
X3 slides to the low or medium post area.
X2, with the hands high, plays zone in that area.
X4 attacks the player with the ball.
X1 makes a quarter of a turn, and watches the ball and the player at the point.

PASS TO THE MEDIUM POST FROM THE RIGHT WING

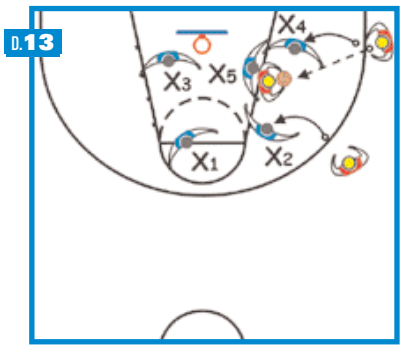
X5 covers the ball, and stays between the ball and the basket (diagr. 11).
X4 traps with X5 on the medium post with the ball.
X3 goes on the block on the weak side of the court.
X1 goes on the angle of the free-throw line.
X2 makes a quarter of a turn, and watches the ball, ready to cover the pass from the wing.

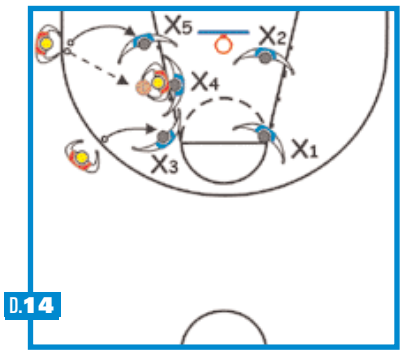
PASS TO THE MEDIUM POST FROM THE LEFT WING

X4 covers the ball, and stays between the ball and the basket (diagr. 12).
X5 traps with X5 on the medium post with the ball.
X2 stays on the block on the weak side of the court.
X3 stays on the angle of the free-throw line.
X1 makes a quarter of a turn, and watches the ball, ready to cover the pass from the wing.

PASS TO THE LOW OR MEDIUM POST FROM THE RIGHT CORNER

X5 covers the ball (diagr. 13).
X3 stays on the block on the weak side





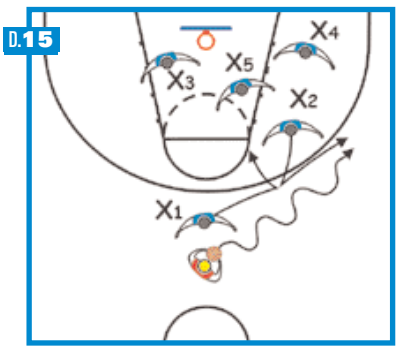
of the court.
X2 slides down to help in the lane.
X4 turns and attacks the ball.
X1 protects the high post area.

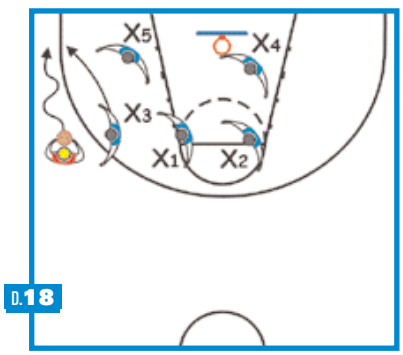
PASS TO THE LOW OR MEDIUM POST FROM THE LEFT CORNER

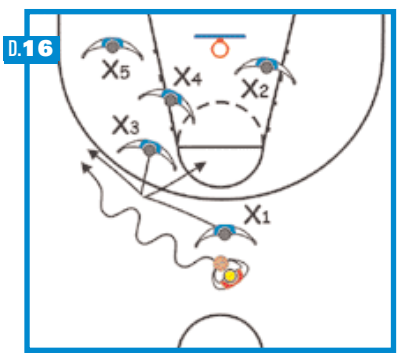
X4 covers the ball (diagr. 14).
X2 stays on the block on the weak side of the court.
X3 slides down to help in the lane.
X5 turns and attacks the ball.
X1 protects the high post area.

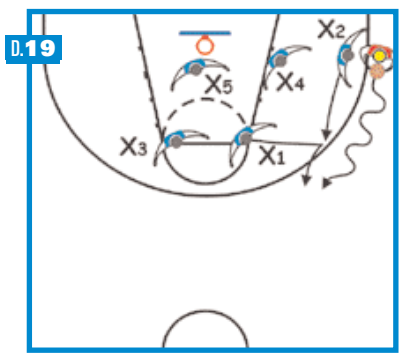
DRIBBLE COVERAGE FROM THE POINT TO THE RIGHT WING

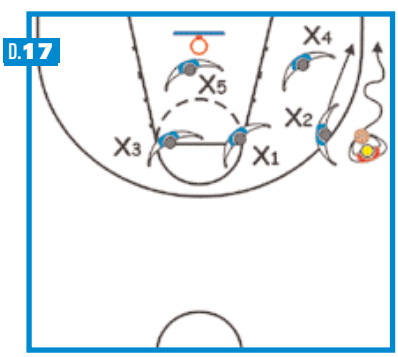
X1 will guard the player with the ball after he made three dribbles, and then will change with X2 (diagr. 15).
X2 will change with X1 and will guard the dribbler.
X4 will stay one step higher, covering from the inside out.
X5 will adapt his position to position of the dribbler and will guard from inside.

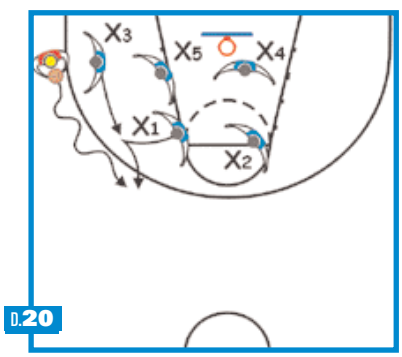












X3 stays in line with the ball in the opposite corner.

DRIBBLE COVERAGE FROM THE POINT TO THE LEFT WING

X1 will guard the player with the ball after she made three dribbles, and then will change with X3 (diagr. 16).
X3 will change with X1 and will guard the dribbler.
X5 will stay one step higher, covering from the inside out.
X4 will adapt his position to the position of the dribbler and will guard from inside.
X2 stays in line with the ball in the opposite corner.

DRIBBLE COVERAGE FROM RIGHT WING TO THE CORNER

X2 will cover the dribbler (diagr. 17).
X4 will protect from the low to medium post area.
X1 protects from the post to the wing area.
X5 stays in the lane, steps in front of the basket, and must be aware of the flash cut to the post area.
X3 stays in line with the ball and the opposite angle of the free-throw circle.

DRIBBLE COVERAGE FROM LEFT WING TO THE CORNER

X3 will cover the dribbler (diagr. 18).
X5 will protect from the low to medium post area.
X1 protects from the post to the wing area.
X4 stays in the lane, steps in front of the basket, and must be aware of the flash cut to the post area.
X2 stays in line with the ball and the opposite angle of the free-throw circle.

DRIBBLE COVERAGE FROM LEFT CORNER TO THE WING

X2 covers the dribbler and then change with X1 (diagr. 19).
X1 guards the dribbler, when he changes with X2.
X4 covers the medium and low post area.
X5 stays in the lane, and will adapt his position to the position of the dribbler.
X3 slides to the angle of the free-throw lane opposite to the ball.

DRIBBLE COVERAGE FROM RIGHT CORNER TO THE WING

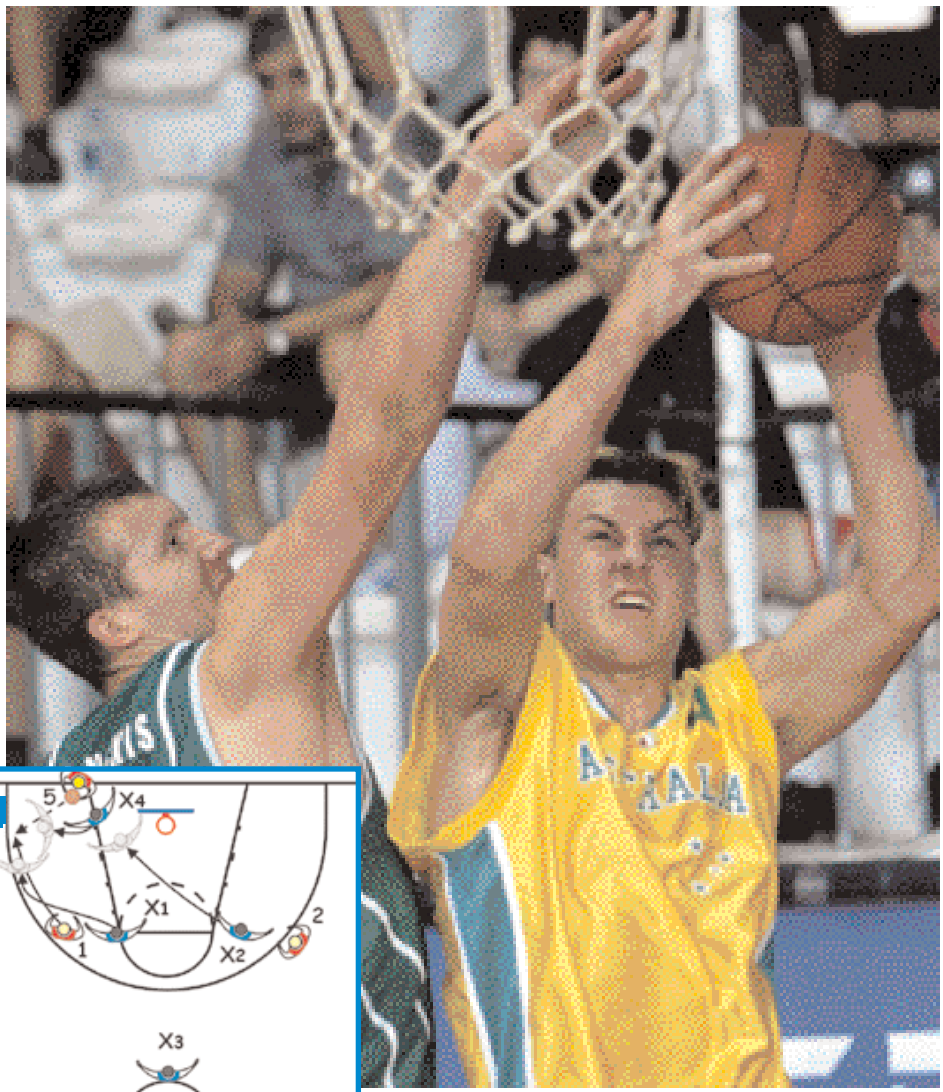
X3 covers the dribbler and then change with X1 (diagr. 20).
X1 guards the dribbler, when he changes with X3.
X5 covers the medium and low post area.
X4 stays in the lane, and will adapt his position to the position of the dribbler.
X2 slides to the angle of the free-throw lane opposite to the ball.

AUSTRALIAN NATIONAL JUNIOR TEAM: A FULL COURT TRAPPING DEFENSE

by Rob Beveridge

Rob Beveridge, 2000 National Junior Coach of the Year in Australia, is the Head Coach of Australian National Junior Men's team, the 2003 World Champion. Since 1997, he is the head coach of the New South Wales Institute for Sport, Basketball Program.

I believed that for our team to compete effectively against the best in the world, we would have to implement a style of game that not only suited our personnel, but that could also put us in a position to win games.
Our National team, named the "Emus", the typical Australian bird, was relatively small compared to other nations and was, to some extent, less talented offensively. We had to implement a system that allowed us to play



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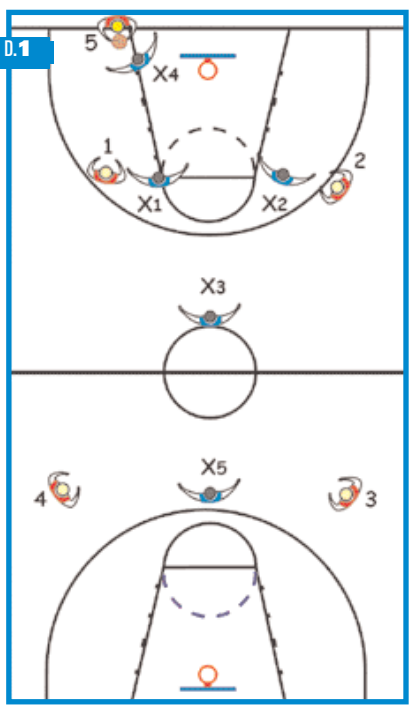

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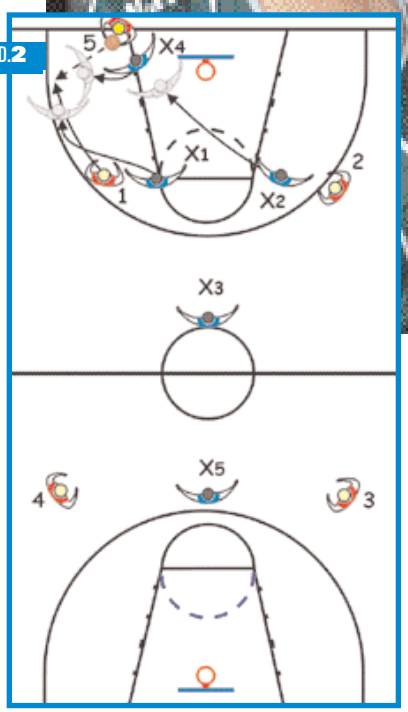


an up tempo style of game that would be difficult for teams to adapt to. Offensively, we had to push the ball forward quickly to gain easy transition baskets. Defensively, we had to have a variety of defenses that could create confusion within the other teams.
Although we had some offensive deficiencies, we had an exceptionally committed group of players who enjoyed the challenge of playing hard-nosed defense. The players believed in what they were doing within our defensive system and were completely disci-

plined in executing it.
Our goal was to generate quick, effective offence by using pressure defense to significantly disrupt our opponent's offence. The main defensive weapons for our team were our half court traps and full court presses.

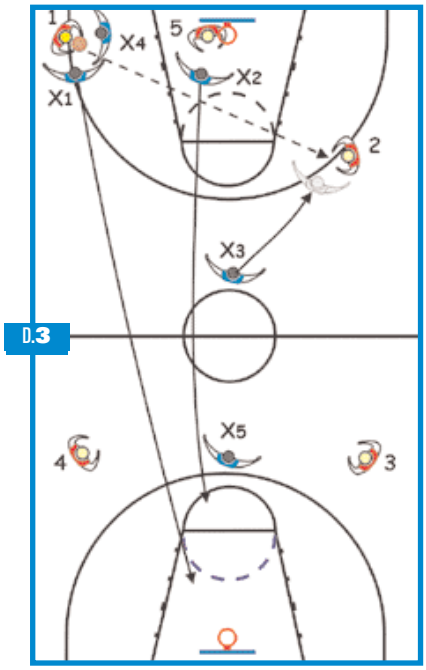
FULL COURT PRESSES

In the full court, we generally applied two different full court presses. The first type we called 50 on, where we wanted to trap the main ball handler. The second type we called 50 off, where we would face guard and try and get a quick turnover. Both of these presses were used to increase the tempo of the game and to create turnovers.

HALF COURT TRAPS

We utilised three different half-court traps. We either trapped the ball handler, which we called 12 on, or the first pass, which we called 12 off. In our third variation, 12 delay, we did not trap (but sometimes faked the trap), causing the opposition to use significant time off their clock, reducing their time to execute on offence and creating increasing mental pressure.
The purpose of using the combination of traps and presses was primarily to control the tempo of the game. We wanted to put the opposition in a situation where the consistent pressure would cause mental and physical errors, which in turn would ultimately allow us to score easy baskets.
The type of defense we would use would depend on our assessment of the situation we were in. For example, if we wanted to slow the game, we could apply the half court traps. If we wanted to increase the tempo, we could apply the full court presses. Furthermore, our system of different defenses gave us the flexibility to change quickly between the defenses as situations changed. We could alter the defense depending on whether it was a dead ball situation, off a made free-throw, from a back court out of bounds situation or from a made basket.
In the 1/4 court, we mixed up our defenses between man to man and match up zone. Unfortunately, there is insufficient space available in this article to expand on the detail related to this part of our system.
No matter which one of our different types of defense was being played, the following were key requirements to our defenses being successful:

1. Ball pressure was imperative. All players needed to have the ability to apply great ball pressure so the offensive player would not be able to see the open player. We did not want to steal the ball in the trap, rather, we wanted to get a deflection of the ball as it was passed, which could then be intercepted by the rotating defense.



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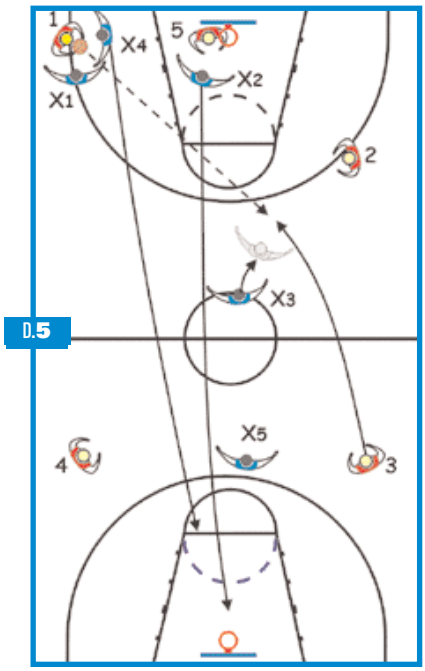

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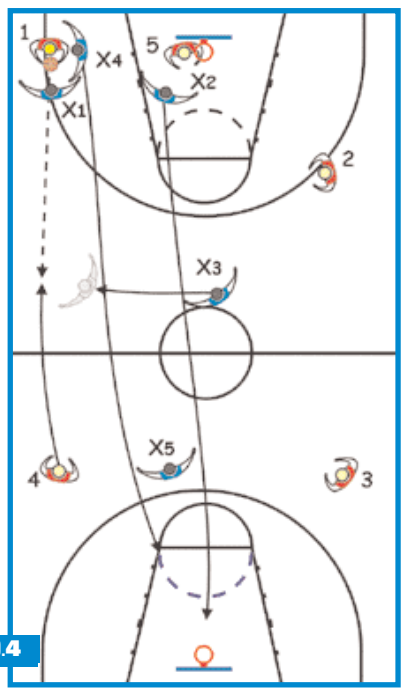

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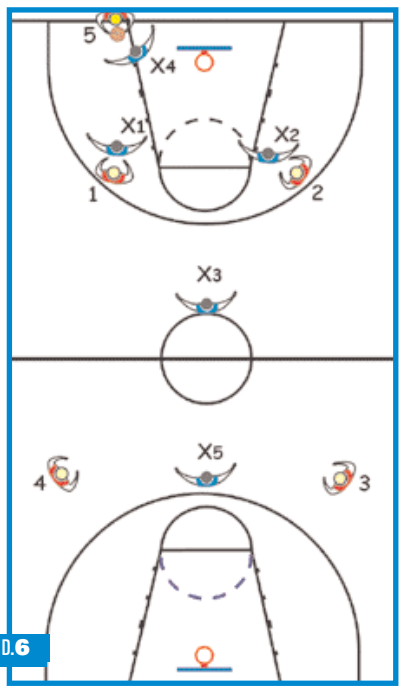


D.6

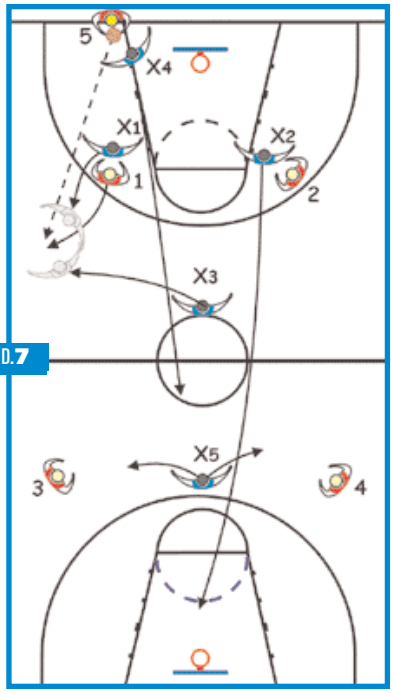
2. Closing out in good stance was essential. All players had to be able to close out with good balance so the opposition could not easily split the trap or dribble past them. This was necessary to prevent possible transition baskets.

3. Containment of middle penetration. All players must be always in a good stance to allow the defense to move laterally and funnel the ball away from the middle towards the sideline. We had to slow the ball down, to allow the other defensive players to sprint back behind the ball.

4. Rotation from traps. After the ball has left a trapped area all players must sprint back and adjust to the appropriate situation - they have to sprint back behind the "line of the ball". Our rotation rule from the trap was that the defender who "sees" the pass go out of the trap will leave the trap. Therefore, the defender who has his back to the ball will stay and deny the offensive player.
The remainder of this article will cover two of our full court presses in detail, 50 on and 50 off.

50 ON - 1 - 2 - 1 - 1 ALIGNMENT

In this defense, we are looking at trapping the best ball handler.
X4 applies enormous ball pressure on 5 so he cannot make a direct full court pass to 3 or 4.
X1 and X2 do not deny: they have to force their respective players 1 and 2 to lead for



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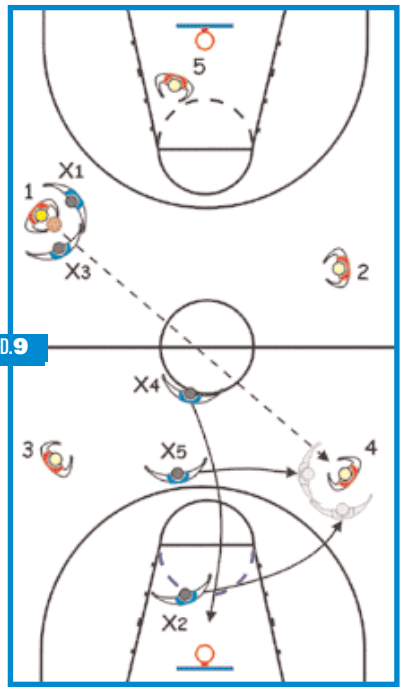

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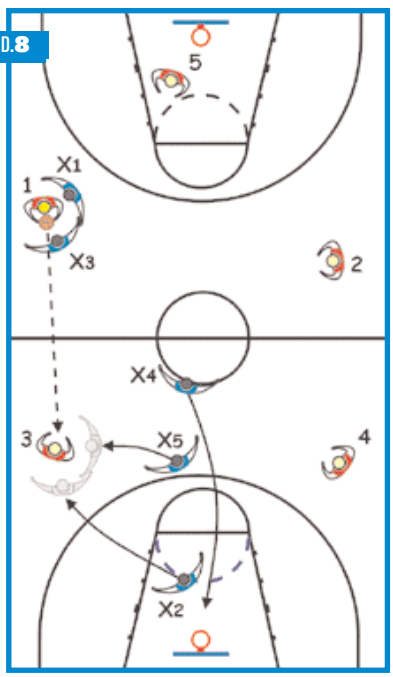


D.8

the ball in the corner. If 1 and 2 screen for each other or cross sides, X1 and X2 they simply switch. X3 starts near the top of the circle ready to anticipate and intercept the pass. X3 should be looking at the eyes of the passer. X5 is the safety player and must be ready to intercept any long pass (diagr. 1).

5 IN-BOUNDS THE BALL TO 1

X4 leaves the inbound passer 5 and applies a trap with X1 in the corner on 1 with great ball pressure (diagr. 2).

IF 1 PASSES BACK TO 5

X2 will shoot the gap towards 5 looking for the steal. If X2 does not intercept the pass, he must contain this player and not allow any penetration.

IF 5 PASSES THE BALL ON TO 2

X3 will take this player.X4 will deny 1 the ball.
X2 and X1 must sprint back to the key.

IF 1 PASSES TO 2

X3 will look to shoot the gap looking for steal. If X3 cannot steal the ball, he must contain this player and slow the penetration down to allow other defensive players to get back.
X4 will deny 1 the ball. X5 will initially need to guard two players, 2 and 3, and will take the next pass if made (X5 may be required to hedge and recover if the second pass is made). X2 and X1 must sprint back behind the line of ball, into the key (diagr. 3).

IF 1 PASSES TO 4

X3 will look to shoot the gap looking for steal. If X3 cannot steal the ball, he must contain this player and slow the penetration down to allow other defensive players to get back.
X1 will deny 1 the ball.
X2 and X4 must sprint back behind the line of ball, into the key (diagr. 4).

IF 1 PASSES TO 3

If X3 cannot steal the ball, he must contain this player and slow the penetration down to allow other defensive players to get back.
X1 will deny 1 the ball.
X5 will initially need to guard two players, 2 and 4, and will take the next pass if made.
X5 may be required to hedge and recover if the second pass is made.
X2 and X4 must sprint back behind the line of ball, into the key (diagr. 5).
From this situation we can either match up in man or zone defense.

50 OFF - 1 - 2 - 1 - 1 ALIGNMENT

In this defense we are encouraging the lob pass over the face guard for steal or trap. 5 is the inbound passer. X4 applies enormous ball pressure so 5 cannot see the open player. X1 and X2 completely face guard their respective offensive players. X3 is the "centre fielder" or interceptor.X5 is the safety player (diagr. 6).

IF 5 MAKES THE PASS OVER THE TOP OF X1

X3 looks to intercept the ball.
If X3 cannot intercept the ball, he must contain the ball.
X1 will look to trap with X3.
X2 and X4 will sprint back behind the line of the ball. They may look to be interceptors. X2 will cover the basket. X4 will cover the middle.
X5 will anticipate and look to intercept any pass to 3 or 4 (diagr. 7).

IF 1 PASSES THE BALL TO 3

X5 will look for intercept or trap.
X1 will leave the initial trap and then trap with X5.
X3 can deny 1, the main ball handler.
X4 must get back behind the line of ball (diagr. 8).

IF 01 PASSES THE BALL TO 04

X5 will look for intercept or trap.
X2 will go and trap with X5.
X1 will leave the initial trap and get back behind the line of the ball.
X3 can deny 1, the main ball handler.
X4 will cover the basket (diagr. 9).
From this situation we can either match up in man or zone defense.

GOAL SETTING

by Marty Clark

Marty Clark became assistant coach at the Australian Institute for Sport in 1995. Since 2001 he is also assistant coach of the Australian Junior National team, and this year he became Head Coach at the Australian Institute for Sport.

The Australian Institute of Sport Men's Basketball is a residential program for 12 junior men identified with the potential to develop the mental, physical and basketball skills necessary to compete at both the international and national league levels.
The practice of goal setting is an integral part of the development of these individuals. The majority of the players are leaving a home environment where they practice 2-4 times a week into a program where they practice 2-3 times a day. Whilst at home one below standard practice means a significant opportunity to improve has been lost, in this setting the perception the player may have is one bad practice is ok as there is another practice that day. However this can quickly lead to another poor practice and then a habit of poor practices is formed, the opportunity to move forward is then restricted. The use of goals, for both the individual and team, provide a focus for each and every session. Player's progression is readily tracked by referring to their individual goals. This progress is measured in each player's ability to transfer skills acquired from 1 on 0, 1 on 1, breakdown drill, scrimmages and ultimately the game.

THE FOLLOWING ARE DIFFERENT WAYS GOAL SETTING IS USED AT THE AIS

▼ Type of people we want our players to become - a list of character traits that we as coaches want to see in our athletes. These help to define the group that we want to become over the year ahead. Usually set at a pre-season team-building camp, the themes primarily relate to establishment of a culture of hard work, commitment, communication and camaraderie. ▼ Team Themes - 4 or 5 areas of the game that will be the cornerstones of our team play and will not be compromised during practice or games. ▼ Theme for the Week - each week a "theme for the week" is chosen. These usually relate to the Team Themes, but may be an attitude/mentality issue or a technical aspect that the coaches have identified as requiring extra work/emphasis on.
▼ Player Diary - each player is issued with a diary that includes the above items plus:
A. Long Term Goals Planner: Players list their ultimate basketball goal, their basketball and life/school/work goals for this year, next year, three years time and five years time. Many young players do not plan ahead and therefore have no real focus on what they are striving to achieve, consequently practice sessions lack focus for the individual.
B. Monthly Player Contracts: Each month the players meet individually with coaching staff and evaluate their past month and set goals for the coming month. Goals are set for offense, defense, general play, physical development and school/work. The player appraises their previous month's goals on a scale from 1-6 as does the coach. Any discrepancy is discussed. The scale ratings are:
1. Skill cannot be performed
2. Skill can be performed 1 on 0
3. Skill can be done in breakdown situation
4. Skill is shown in scrimmage situation
5. Skill is performed successfully in game situations
6. Skill can be done consistently at a high level

General comments and notes, and technical analysis are also kept for future reference.
C. Daily Practice and Individual Evaluations: This sheet has a theme for the week (set by coaches), and an offensive, defensive and general play goal (set by the player). At the end of each day the player notes things they did well, things they need to improve and rates their effort for that day's session/s. The players must have their diaries open on the courtside seating before and during practice and the coaching staff can check their analysis from the day before and their goals for that week. The coaches can then reinforce the player's focus during training as well as provide technical assistance in working on that goal. The players will often refer to their monthly goals when setting their weekly goal and/or the previous week/game performance.
D. Game Targets: The group compete as a team in the East Conference of the SEABL ABA - the 2nd tier national league. Over the course of a few years a number of key factors have emerged if we are going to compete in a men's league teams given that we are often giving away extensive experience. These targets include restricting turnovers, opposition shooting percentages and offensive rebounds as well as creating points in transition, inside and off second shots.
E. Game Plan and Post-Game Analysis: For each game the coaches set a game plan, divided into the areas of offense, defense and general play, each area having 2 or 3 key points related to the theme for the week, our offensive and defensive philosophies, and the oppositions strengths and weaknesses. The coaches evaluated each of the areas of the game plan and present feedback and video footage both to the team and to individuals the following day. Each player also completes a post-game analysis from both a team and an individual perspective. They note their contribution and things they can improve on next game, also rating their effort and level of satisfaction with achieving their individual goals.
▼ One individual session each week is driven by the player. The player can choose the specific area of their game they want to work on and practice one to one with a coach. This encourages the players to think about what they need to work on and how they are to achieve the goals they have set for the month. ▼ Video analysis. Game and practice sessions are evaluated. Each practice begins with a short video presentation usually of the previous practice or game. Early in the week a package is put together and shown to the players of things that we struggled with in the game. Players are also shown clips that relate directly to their individual goals. Prior to our next game a highlights package is shown of things we did well as a group and players achieving their goals so they approach the game with positive thoughts and a clear mental picture of things they have done well. ▼ The team has access to a sports psychologist who provides support to the coaches through private consultations which may cover a wide spectrum of topics of which goal-setting is regularly included. The team also has group sessions in team building, bonding, goal setting amongst other topics. ▼ Because of the nature of the environment, emphasis is placed on the holistic development of athletes. Goals are set for their school or work, expectations in the living area and their physical development; whether it be strength or power gains, reducing skinfolds or improving speed, agility or endurance. Player's school and/or employment is monitored by the Institute's Athlete Career and Education staff, coaching staff and parents. As can be seen the use of goals is extensive in our program. Given the access we have athletes it is possible to do this and evaluate them appropriately.
Whilst a system such as this is not necessarily required, or appropriate with each team, the concept is invaluable in developing players and keeping them focused and motivated to achieve the goals.

CROATIAN ASSOCIATION OF BASKETBALL COACHES: THE PAST AND FUTURE

by Bosko Bozic

Bosko Bozic is the President of the Croatian Association of Basketball Coaches. He coached the Zagreb team in Yugoslavia, the Croatian Senior Men's National team, and the Slupsk team in Poland.

The Croatian Association of Basketball Coaches was founded in 1994 and from that date we were very successful in organizing the various coaching categories through clinics, instructional courses, and official education.

Until Croatian independence in 1992, basketball coaches were organized on regional bases as a part of the Basketball Federation of Croatia. During that time, world-class Yugoslavian basketball was also implemented and enhanced through the work of Croatian coaches, including Mirko Novosel, Giuseppe Giergia, Petar Skansi, Kresimir Cosic, Zeljko Pavlicevic, and Branko Radovic.
In the early years, it was difficult for coaches to enhance their knowledge. There were one or two instructional films available from the United States, a few books, and a wealth of experience from the older coaches.
For these reasons, international clinics were organized regularly and all the top international coaches were always invited.
Those who came to lecture included Bobby Knight, Mike Krzyzewski, Jack Ramsey, Jim Harrick, Aleksander Gomelski, Cesare Rubini, Robert Busnel, and many others.

After the independence, there were not enough high-level coaches to fulfill all huge expectations of new clubs. Twelve years later, however, Jasmin Repesa, Danijel Jusup, Neven Spahija, Ivan Sunara, and Ivica Buric are among the coaches that have achieved outstanding results on the club level. Srecko Medvedec, Mladen Sestan, and Josko Pulja, working with the Cadet and Junior National Team, won medals at World and European Championships. This new breed of young coaches now forms a good foundation for our Senior National Team, a team that has not performed particularly well in major international competitions since 1995.

Our Association was founded to help coaches, to improve the quality of basketball, and protect its members. Organized on county basis, the General Assembly of the Association is composed of 70 delegates of the Local Associations-for every five coaches there is one delegate who can be nominated.
For the first time, coaches from smaller clubs have the same rights as those of the biggest clubs.
The Association helps to organize Coaches Clinics for youth level teams in every county, and it also helps with the selection of best players from each region.
The Association also works in close cooperation with Academy of Croatian Basketball (national summer and winter camps organized by the Croatian Federation).
The senior members of the Association are involved in the School for Basketball Coaches as well as with the different courses presented by the Academy. The Association publishes "Time-out," an informative magazine with educational material and news from local organizations, and reports on the recent activities of the Association. We have also established a code of ethics and the behavior of all members is closely monitored.

Today our Association is a legal member of the Croatian Basketball Association, with a voting right in the Federation's General Assembly. We have an Executive Board of seven members in charge of regulations, membership, licensing, education, development, discipline, and awards.
Three are the level of coaching, established with the Croatian Olympic Committee and Faculty of Kinesiology in Zagreb.
Each coach must follow a certain number of theoretical and practical courses to be promoted to the upper level:

1. Coach (62 theoretical and 146 practical hours in two years)

2. Higher Coach (855 theoretical and 960 practical hours in two-and-a-half years)

3. College degree specialized in basketball (1943 theoretical and 1312 practical hours in four years)

No matter what the level of competition, only Association members can obtain a license for the season and, each one of them, professional or not, must attend regular clinics to obtain the license.
The Association has 300 registered coaches (75 with the college degrees or higher basketball coaching degrees).

SPORT MARKETING BOOKS

by Raffaele Imbrogno

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

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

Sport marketing has expanded its role and grown in importance over the past decade, both in theory and practice. Today, universities offer advanced degrees in sport management and marketing and many universities have sought out both coaches and former players to be instructors. For example, Sandro Gamba, former head coach of the Italian National basketball team, and Pierluigi Marzorati, an All Time basketball Italian player, now teach sport management at the Faculty of Motor Science at Milan University.

Many books about sports marketing are now being published. Let's take a look to the most important publications. In 1993 Human Kinetics published the first edition of *Sport Marketing*, by Bernard James Mullin, Stephen Hardy, and William A. Sutton. When compared to what had been previously published in the field, this book represents a big step forward.

The three authors each contributed valuable insights.

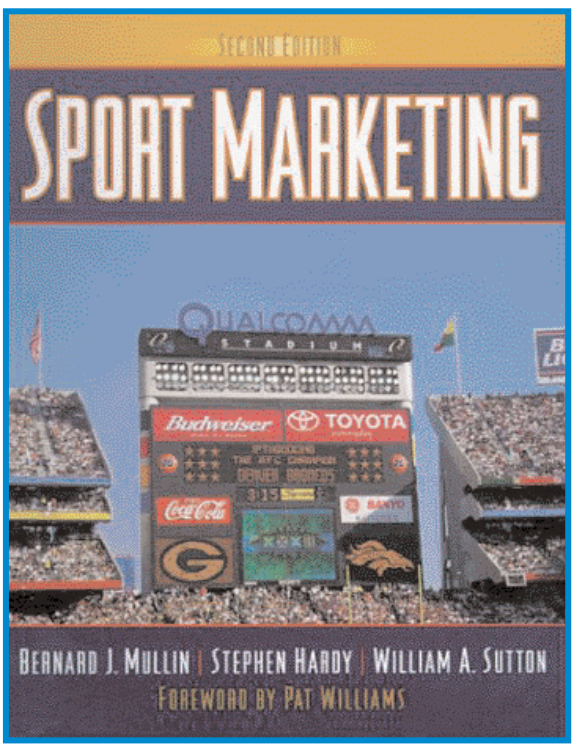
Mullin collected important experiences from both the sport and management field. Hardy a professor and coordinator of Sport Programs at the University of New Hampshire, brought to the book his experiences as highly-regarded consultant with U.S. professional basketball and ice hockey teams. Sutton, a former NBA Vice President of Team Marketing (now a Professor of Sport Marketing at Central Florida University in Orlando, Florida), is considered one of the top sport marketers in U.S. and his insights are invaluable.

The book has always been popular and in 1999 a second edition was published. In 456 pages and 14 chapters, the authors provide all the tools for studying and understanding the sport market. They describe how to develop a marketing strategy, how to create an efficient sport organization, how to implement marketing plans through sponsorships, promotions, advertising, and sales. The authors also describe important marketing principles and present many informative case histories.

The second edition also comes with a CD-ROM, rich with examples of strategies aimed at international marketing (www.humankinetics.com).

A third edition of the book will be printed in 2004.

There is also a Spanish version, *Marketing Deportivo*, published by Paidotribo, and it can be ordered through the web site www.efdeportes.com/libros. Japanese and Korean versions are also available.

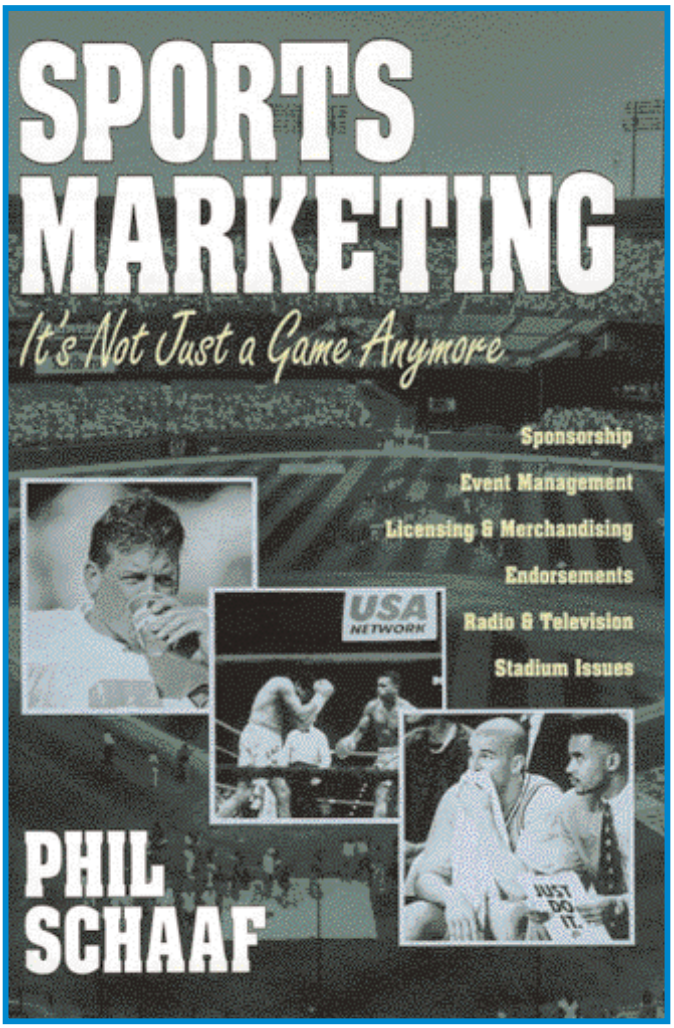


In 2001, the same three authors published *Graphics Package for Sport Marketing* (Human Kinetics, www.humankinetics.com).

In 2002, Sutton, along with Richard L. Irwin and Larry M. McCarthy, published *Sport Promotion and Sales Management* for Human Kinetics, which describes the many aspects involved in the sale and promotion of sport events.

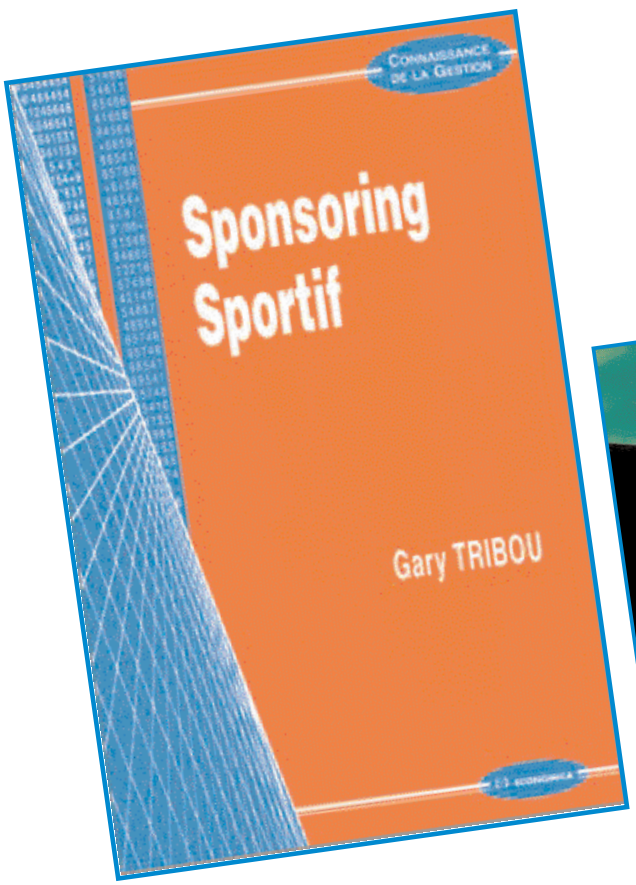
Other interesting sport marketing books include: *Developing Successful Sport Marketing Plans* by David Kent Stotlar (Sport Management Library Series, October 2000); *Developing Successful Sport Sponsorship Plans*, again by David Kent Stotlar (Fitness Information Technology, October 2000); and *Sports Marketing: It's Not Just a Game Anymore*, by Phil Schaaf (Prometheus Books, October 1995).

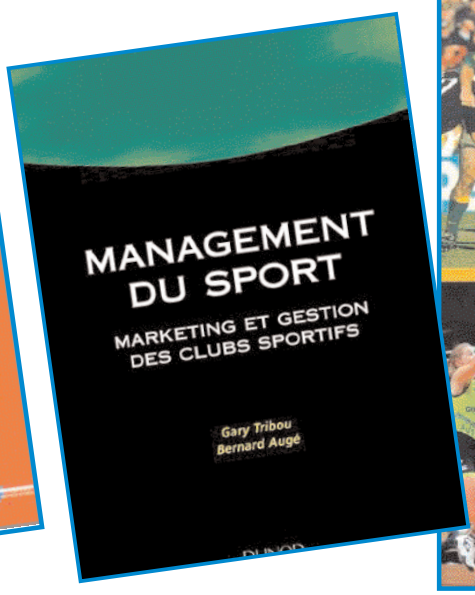
The most important French texts include: *Management du Sport* by Gary Tribou e Bernard Augè (Dunod Publisher, March 2003); *Sponsoring Sportif*, again by Gary Tribou (Economica Publisher,

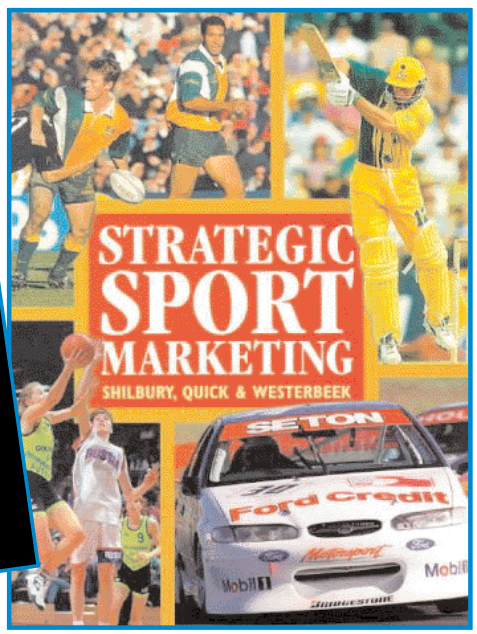


September 2002); *Stratégie des Entreprises dans le Sport* by Michel Desbordes (Economica Publisher, September 2001); *Marketing du Sport*, by Michel Desbordes, Fabien Ohl e Gary Tribou (Economica, September 2001) There is also a Spanish version of this text, published by Paidotribo; *Sport, Fric et Strass* by Brice Moulin (Eyrolles, October 2002).

Besides these two Spanish-language books Paidotribo has also published: *Planificacion Estrategica en las Organizaciones Deportivas* by Ferdinando Paris Roche and *Comunicacion Corporativa en el Deporte* by Gerardo Mediavilla.
All of these books can also be ordered through the Internet at www.amazon.com or www.barnesandnobles.com
Finally, here are some sport marketing books written in Italian. Stefano Cherubini and Marco Canigiani, Professors at the University of Rome-Tor Vergata, are the main authors of marketing publications (particularly on co-marketing). Their books are published by Franco Angeli Editor (www.francoangeli.it) and include: *Il Co-marketing Sportivo: Strategie di Cooperazione nel Mercato Sportivo* (1999); *Media e Co-marketing Sportivo* (2000); *Campioni e Co-marketing Sportivo* (2001). Cherubini was the solo author of the book *Il Marketing Sportivo: Analisi, Strategie, Strumenti* (2000).







MENTAL PREPARATION: A KEY TO SUCCESS IN OFFICIATING

by Paul Deshaies

Paul Deshaies is currently the National Interpreter and a long-standing member of the National Council of the Canadian Association of Basketball Officials. He is a retired FIBA referee who worked several international competitions. He has a doctoral degree in Sport Psychology and is the Dean of the Faculty of Sport and Physical Education at the University of Sherbrooke.

The basic training of basketball officials usually focuses on teaching playing rules and on explaining floor mechanics. Obviously, these constitute the two main ingredients needed in order: 1) to know what players can and cannot do on a basketball floor, and 2) where to position oneself in order to observe player actions and how to proceed when an infraction is detected. Acquiring a complete understanding of the spirit and intent of the rules and achieving automatic control of floor mechanics require reading, studying, listening, questioning, observing, discussing, watching, practising, getting feedback from colleagues and from supervisors, etc. This learning process requires time, but eventually, everyone who puts in the effort, reaches an acceptable level of knowledge and proficiency.

However, officials who limit their repertoire of skills to rules and mechanics, resemble players who would only learn to pass, dribble and shoot, and practice some preset play patterns. It has long been recognized that great athletes, not only demonstrate great physical and motor abilities, but also possess superior mental and emotional skills, which permits them to perform at a maximum level under any circumstances.

Likewise, in order to become successful, officials must develop mental skills which will enable them to make good decisions, to manage the game efficiently, to deal adequately with the participants, and to avoid mistakes that are likely to hurt the game and to quickly destroy their credibility. The formal preparation of officials in the area of mental training and preparation is often lacking. It's as if peo-

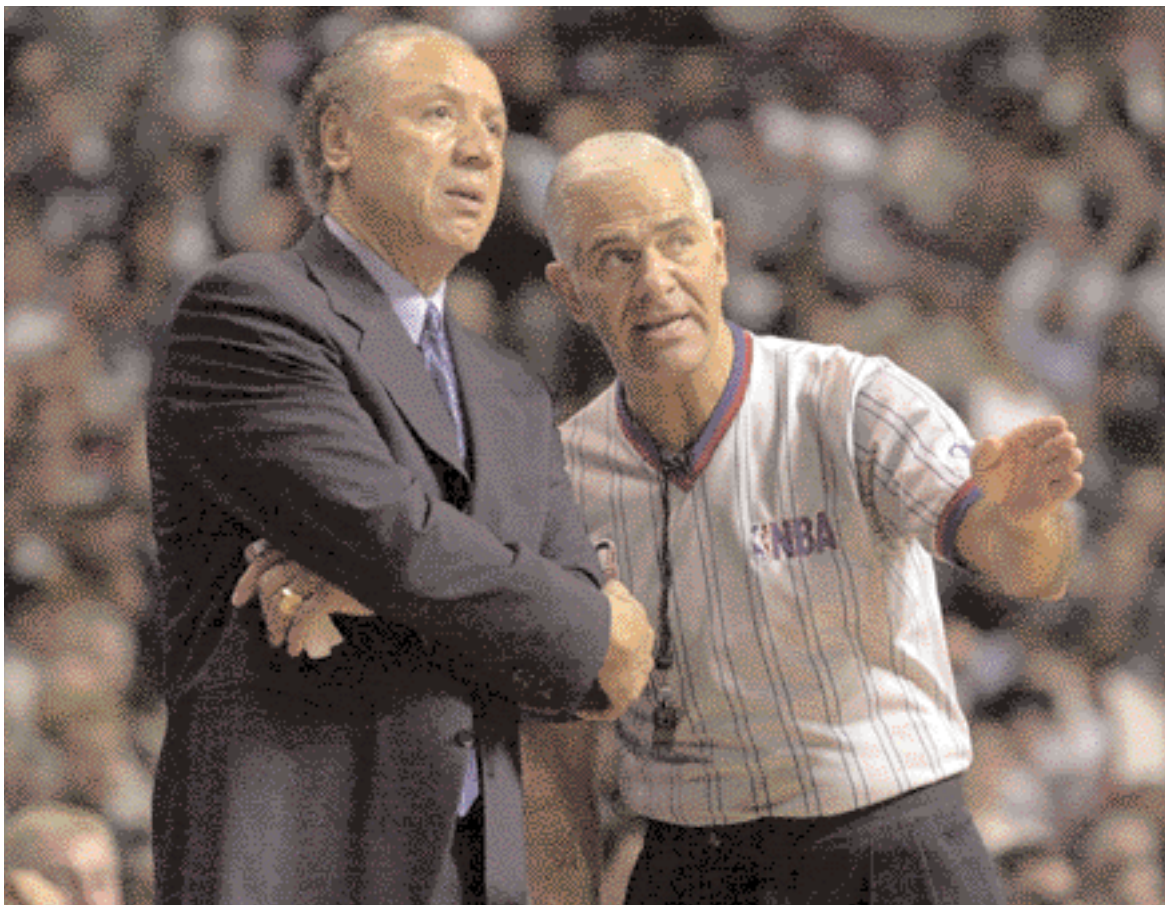
ple were expected to already possess those skills before deciding to become officials. Unfortunately, more often than not, it is not the case at all. Mental skills are not innate. They can be learned and must be rehearsed.

A book, entitled "Psychology of Officiating", written by Bob Weinberg and Peggy Richardson, both respected sport psychologists and experienced sport officials, offers, in my view, the most interesting and comprehensive approach to the various psychological aspects of sport officiating. Many of the comments and suggestions offered in this article were inspired by their outstanding work.

Concentration constitutes the fundamental basis for making proper decisions in a fast-moving game such as basketball. The official must observe the action, analyse the events, compare the results to the prescriptions set by the playing rules, determine if an infraction indeed occurred, and, as the case may be, decide to blow the whistle or not. All of that in the blink of an eye! Proper concentration also insures that the game is managed efficiently and that mistakes are avoided.

Concentration may be defined as "the ability to focus on relevant cues in the environment and to maintain that focus over the course of the contest.". Concentration is a skill and an ongoing process. In the game of basketball, cues are numerous and ever changing. The action determines what is relevant and what is not. When play is in progress, each official has primary responsibility for specific areas on the floor and for the players in those areas. They should pay attention to what players are doing and try to anticipate future actions. Irrelevant cues compete for that attention. They may include noise from an unfriendly crowd, a complaining athlete or coach, thoughts about the outcome of the game, a previously missed call, or the fear of making a mistake. It is important to keep one's mind free of irrelevant thoughts.

Concentration is related to motivation. Boredom is a potent enemy of concentration. It's hard to focus on something you really don't care about, such as, for instance, the first quarter of a U-12 exhibition game where the score is already 18-2. However, if you are a professional, which you should be since you are getting paid to do a job, you owe it to the players and to yourself to be at your best at all times when you officiate or you may just as well stay home. Whenever the contest itself is not very motivating, challenge yourself in order to increase your interest. Since you are there, try and make it as much fun as possible. Ignore the lack of quality of play and work extra hard to see everything and not to miss a single call. Try for a perfect game. It really doesn't matter for the outcome, but make it important to you personally.
At the other end of the spectrum in terms of the interest generated by the game itself, there is the championship game. That big game you've been hoping for. It's easy to get up for that one. No need here to look for extra motivation. However, your concentration may face another powerful foe in that situation: anxiety stemming from the fear of making mistakes, of ruining the game, and of looking bad. When officiating, you need an external mode of attention. You need to process various visual informations from the environment. A high level of anxiety narrows your attention and usually directs it inwardly. When you are too anxious, you are primarily paying attention to yourself and to your fears or worries. No one is immune to some degree of anxiety in important situations. In fact, a certain level of stress is healthy because it keeps you activated. The main thing is to recognise when anxiety is reaching an undesired level and when your concentration is affected. Be aware of your thoughts. If they are not focused on the action around you, there's something wrong and you need to make corrections. This requires practice. A certain degree of mastery of relaxation techniques is mandatory. Deep breathing, isolated muscular contraction followed by



total relaxation, changes from negative to positive thoughts are among means that can be used to decrease anxiety and enhance proper focus. It may also be helpful to use cue words such as "Relax" or "Calm down", "Breathe", or "Focus". Despite the fact that, to some people, a basketball game seems to be the end of the world, remember it's just a game. Keep that in perspective. Each individual must develop the techniques that work best for him/her in controlling anxiety.

As mentioned above, the ability to concentrate can be improved as long as you are willing to work at it. The off-season is the best time to implement a program of mental training. The first step is to identify how well you concentrate and whether this is an area you can improve.

Weinberg and Richardson designed a self-help test on concentration skills. The test is presented at the end of this article. After you have identified your level of concentration skills, you may wish to work on exercises to improve them. Here are brief descriptions of a few things you can do in that area.

LEARNING HOW TO SHIFT ATTENTION

First, sit or lie down in a comfortable position. Take a few deep breaths and relax. Now, pay attention to what you hear. Identify each separate sound. Now, listen to all the sounds at once without trying to label any of them.

Now, pay attention to your bodily feelings. Think of the chair supporting your body, the rhythm of your breathing, the level of relaxation in each part of your body. Linger a little bit on each of these feelings.

Then, try to experience all of them at once without naming any one in particular.

Then, think of your thoughts and emotions. Lets them just arise. Don't force yourself to think about anything in particular. Let the thoughts flow.

Now, try to experience each feeling or thought one at a time. Then let go all of these thoughts and relax.

Finally, place some object directly in front of you. While looking straight ahead, see as much of the room as your peripheral vision will allow, without fixating anything in particular.

Then, focus on the object in front of you until it is the only thing you see. Maintain your focus for a while and slowly expand it back to the entire room. Make it work as if your vision was a zooming lens. Zoom in and out slowly.

LEARNING HOW TO MAINTAIN FOCUS

Find a quiet place with no distraction. Choose an object to focus on. Hold the object in your hands. Examine it in great details, its texture, its colours, and its weight. If your thoughts move away from the object, bring them back to it. Record how long you can stay focused entirely on the object.

Once you are able to stay focused continuously for 5 minutes, try it again in the presence of some distraction (music, TV). See how completely and how long you can stay focused despite distractions.

PRACTICING GAME CONCENTRATION

Imagery or visualisation is a technique used by many athletes to improve their confidence and their performance. It can be extremely beneficial to officials as well. An imagery session should not last more than 10 to 15 minutes. First, relax and empty your head. Then create images in your mind: images of yourself getting onto the floor, covering a particular sequence of play, being in a great position and making a good call, dealing with crowd noise or with a complaining player or coach. When you create these images, get all your senses involved, vision, hearing, smell, and touch.

Make the vision as completely real as possible. See yourself handling everything perfectly in each of the situations you create.

ON-SITE PREPARATION

There are also steps you can take to enhance your concentration immediately before your game.
Start with a good pre-game conference with your partner(s). While you may not discuss anything that you don't already know, the pre-game is a great opportunity to get your mind focused on the task to be accomplished.
Bring your level of activation to the proper level. You cannot go onto the floor apathetically or overly excited.
During the game, use cue words such as "Move", "Relax", "Spot the defence", and "Find the spaces".
When a foul is called, spot the shooter even if you know that there won't be free throws. Repeat his/her number five times in your head.
You won't be taken by surprise when the time comes to put the right shooter at the line.
At the beginning of a time out, as you are moving to your spot to wait for play to resume, rehearse what's coming next in your head: "Red ball on the sideline", or "2 free throws for 12 white".
Use the time out to take a couple of deep breaths, relax and check your focus. Deal with the present. If you make a bad call, accept it and go on.
Don't dwell on self-criticism. Don't worry about what may happen, be ready to handle everything calmly. Control your emotions.
Recognise that a coach, player or even a spectator is making you angry, and calm down. Don't remain in a state of mind, which may impair or bias your judgement. In order words, only concentrate on the information that will help you make the best possible decisions.

To be successful, an official has to control everything that can be controlled, especially him/herself.
Perfect knowledge of the rules and proper mechanics, especially in covering the floor and being in a position where all the action can be seen, should become so engrained that only minimal voluntary or conscious attention is required. They ought to be automatic.
They no longer require concentration. When perfectly learned, they become a source of self-confidence. Then the official can focus on evaluating the players' actions and decide to call or to let go.

Concentration is a great asset. It is not an innate skill.
It requires work. Investing a few minutes on a regular basis in developing your mental skills is a must, if you aspire at becoming a top official.

SELF-HELP TEST - CONCENTRATION SKILLS

The following questions refer to your ability to concentrate while officiating.
There are no right or wrong answers. Just write the number that best describes you for each statement.

1 = Almost never 2 = Rarely 3 = Sometimes
4 = Frequently 5 = Almost always

- 1. If I blow a call, I have difficulty putting it out of my mind.
- 2. When I officiate, I am good at quickly analyzing what's happening in the game.
- 3.It is easy for me to keep irrelevant thoughts from entering my mind when I am officiating.
- 4. I am good at blocking out the noise of spectators and focusing on the action.
- 5. While officiating, I get confused when many things happen quickly.
- 6. When I officiate, I find myself distracted by my own thoughts.
- 7. I am good at analysing what I need to focus on during an event.
- 8. When officiating, I focus on the moment and don't think about what has happened or might happen.
- 9. I can maintain my concentration, even during hassles with coaches and players.
- 10. I am good at analysing what I need to do before starting an officiating assignment.
- 11. When officiating, I can focus on my assignment and forget all my other problems.
- 12. When officiating, I can keep my concentration, even when I get anxious.
- 13. When officiating, I can keep my concentration even my fellow official is doing a poor job.
- 14. When officiating, I have no trouble staying focused on the action during the entire event.
- 15. After a break in the action, I have trouble regaining my concentration.

SCORING GUIDELINES

For all items except 1, 5, 6, and 15, score 1, 2, 3, 4, or 5 according to the number you wrote.

For items 1, 5, 6, and 15, reverse the score you wrote:

1 = 5 2 = 4 3 = 3 4 = 2 5 = 1

Add all scores.

The highest score is 75 and the lowest 15.

Rating chart:

75 - 70	Zeroed in
69 - 60	Need some target practice
59 - 50	Must find the target
49 - 40	In the twilight zone
40 - below	Hello!!!

Examine the items where you scored low.
They will give you indications about the areas where you need improvement.

RIGHT OR WRONG?

1. A throw-in from an end line by A1 goes the length of the court and out-of-bounds without having touched a player on the court. Shall play resume with a throw-in from the end line where the ball went out-of-bounds?

2. A shot for the goal has left A2's hand and is in its upward flight when the signal sounds to end the game. After the signal has sounded and while the ball is still in its upward flight, it is touched by B2. While the ball is in its downward flight, it is also touched by B3. Is B3's action considered to be goal tending?

3. A2 is awarded one free-throw, to be followed by two additional free-throws for B2. A2's free-throw is not successful. Before the ball can become live for the first of B2's free throws, A6 asks to substitute for A2. Shall the substitution be permitted?

4. After A4 illegally returns the ball to the backcourt, a throw-in is awarded to B4. Must the throw-in take place in team B's frontcourt?

5. During the pre-game warm-up, technical fouls are committed by A1 and B1. Shall the penalties for these fouls cancel each other?

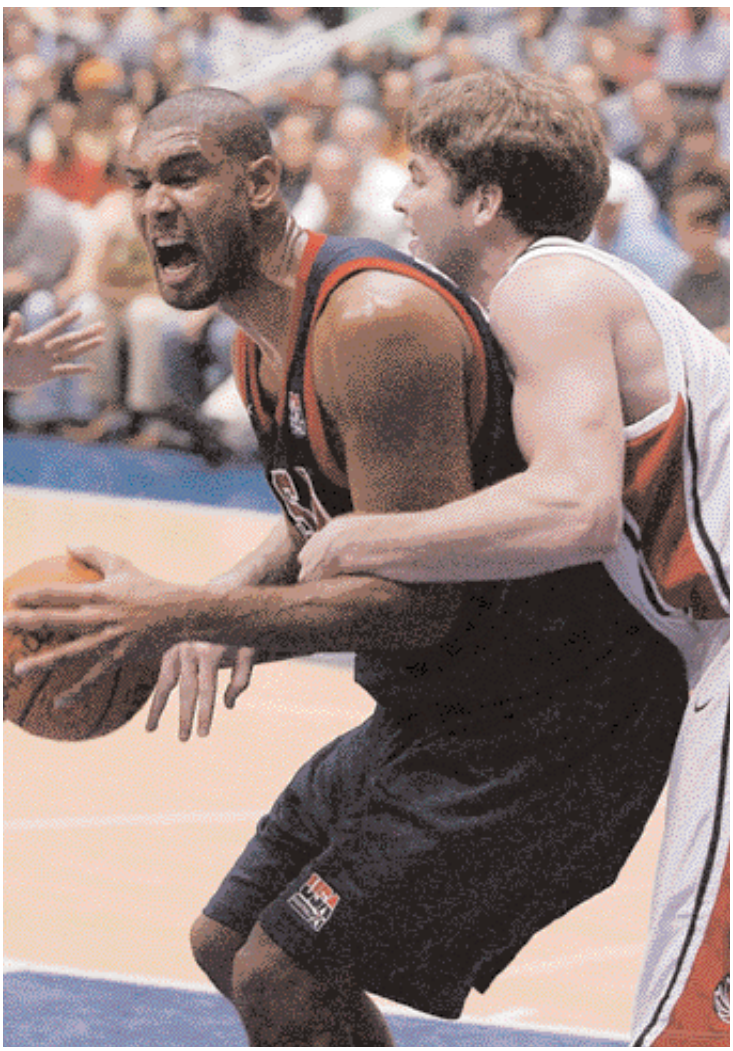
6. On a shot for goal by A4, A2 commits a goal-tending violation. Shall the resulting throw-in be awarded at the end line point nearest to where the violation occurred?

7. Play is interrupted to attend to an injury to A1. Team A has no substitutes available to replace A1. After a delay of less than one minute during which A1's injury is being examined by the team A doctor, it is determined that A1 can continue to participate. If A1 remains in the game, shall a time-out be charged to team A?

8. A5 releases a shot for the goal but immediately realizes that the ball will fall short of the basket. A5 then follows the ball and regains control of it before it can touch the floor or another player. Has A5 committed a violation?

9. Two free-throws and possession are awarded to team B because of technical foul assessed to coach A. An additional technical foul is then committed by B2. When free-throws are completed, shall play resume with a team A throw-in at center court?

10. A2 is holding a live ball near a sideline while being guarded by B2, who has one foot out-of-bounds. A2 intentionally touches B2 with the ball. Shall a throw-in be awarded to team A?



ANSWERS

1. No, Articles 26.4.1, 26.5
2. No, Article 19.2
3. Yes, Article 28.3.2
4. Yes, Article 32.3
5. Yes, Article 51.2
6. No, Article 41.3.1
7. No, Article 14.3, exception
8. No, Article 23.3
9. Yes, Article 56
10. Yes, Article 33.2.2

THE ROLE, DUTIES, AND RESPONSIBILITIES OF THE PUBLIC ANNOUNCER

by Tomàs Grosman

Tomás Grosmann has been a sports editor at the daily newspaper "Sport," in Bratislava, Slovakia since 1994. As a journalist, he has covered the Olympic Games in Barcelona in 1992, Atlanta in 1996, as well as several World and European Men's and Women's basketball championships.

It must be at least thirty years now since I have been regularly sitting (and enjoying myself) at the scorers' table at basketball games with a microphone in hand, speaking to the spectators who have come to watch this great sport. It's a seat I wouldn't trade with anyone in the world.

While I immensely enjoy announcing basketball games, nobody has ever offered me announcing instructions or a set of clear guidelines about what an announcer should know or say, or how I am supposed to react in certain game situations.

Over the years, however, I have developed my own ideas and practice guidelines for other game announcers. I want to thank FIBA for allowing me the opportunity to share these thoughts with people who love basketball, at least as much as I do, people who live and work in and with this great game.

ANNOUNCER AND ACTORS

I purposely call the first group that the announcer addresses "actors." I don't call them players because among the actors there are also coaches, their assistants, referees, and commissioners. The game announcer is supposed to announce the actor's names to the spectators. If he fails to pronounce them correctly, it quickly raises doubts about the soundness of the announcer's preparation for the role. The players who are to be introduced can form their own opinion of an announcer who is not able to pronounce their names.

If I can give any advice based on my experience, it's this: Before the game, take the time to learn the correct pronunciation of names of all players, especially the foreigners. And don't forget the other game officials. In case I have the slightest doubts about pronunciation, I do not hesitate to ask the referees and commissioners how their names are pronounced.

ANNOUNCER AND REFEREES

The relationship between announcer and referee must be very respectful and tolerant. An announcer should never anticipate decisions of the referees; he must wait for them and explain (or just announce) them to the spectators.

This should be done without any comment or additional words. An announcer should not take any position concerning decisions. I never say: "The referee called the player's foul". I simply announce, that the player-name and number-committed his first, second, third, or whatever foul.

This allows me to keep a strictly neutral position. A statement such as "The referee called a foul" can raise doubts regarding the correctness of the referee's decision and an announcer should not find himself in such a position. Yes, he should help the referee, but only in order to achieve the sportsmanlike spirit and fair play of the game.

Above all, an announcer must be familiar with basketball rules as well as with the signals of referees, so that he can react to everything that happens on the court.

Spectators have come to expect that announcers explain any unusual situations that may occur during the game. Therefore, it is desirable that the announcer know the rules of the game as well as any veteran referee.

ANNOUNCER AND SPECTATORS

Spectators react mainly to the performance of players and to the decisions of the referees.

This "privilege" cannot be taken away from the spectators. It can be expected that the spectators will react to the words of an announcer.

But the announcer must recognize his position as being neutral. During national championship and international competitions, for example, it would not be proper for an announcer to ask the spectators to support one team over another.

"Support your team with your voice!" is what an announcer can say, however. This kind of positive statement does not hurt a visiting or home team and it can help to positively charge the atmosphere in the arena. However, the announcer cannot cheer for particular players or teams; this would be a misuse of the microphone in hand.

Thanks to the available audio equipment, the announcer has the strongest voice in the arena. But this doesn't mean that it always has to be heard. When it comes to announcing, I have found that less is sometimes more.

By this I mean that the spectators have come to watch the basketball game. Too much talking by an announcer can certainly disturb them.

If the "chatter" continues unabated, spectators will stop paying attention to what is being said.

WHO CAN BECOME AN ANNOUNCER

I have left what is probably the most important issue for the end. Top basketball players have gone through years of training and have developed a personal routine that insures success; the best referees are not beginners either, and they, too, have their own routines. Each prepares himself carefully for every game, hoping to improve on their previous performance.

The same sense of professionalism and conscientious attention to detail has to apply to the announcer. An announcer must do his homework, carefully preparing so that he knows all possible details concerning the teams involved in the upcoming game. During the game, he should be ready to provide that information at just the right moment. Like the actors, the announcer is on center stage as well. But he has an additional responsibility. I am not exaggerating: For two hours, it's the announcer who must be the smartest person in the entire arena.

The announcer's duties are varied. When the organizers provide spectators with printed information (bulletin, official program) about the starting line-ups and biographical information on players, it is useless to announce the very same information. However, when the spectators don't have line-ups available, this is a good opportunity for the announcer to draw the spectators' attention to the height of individual players, for example. It would also be interesting to note whether any of the players happen to celebrate birthdays on game day.

In very well-equipped arenas and sport halls, the spectators can learn a lot from information boards. But even so, the announcer should not let the spectators leave at the end of the game without recapping game highlights: Give them the game attendance. Remind them who the leading scorers were for each team. Let them know who had the most rebounds. If a league or team record was broken for the number of victories or the number of points scored during the game, it's this all-important information that can be used to succinctly summarize game highlights.

This may all sound like a lot of work for an announcer, but when you aim to be the best, it takes hard work and pride in what you are doing to achieve your goals. The closer the announcer comes to meeting ideal the better. For whom? you may ask. Well, for the game of basketball. That's because the announcer is also a vital part of this exciting game.

THE KEYS TO SUCCESS

by Rubén Acosta

Rubén Acosta, president of the International Volleyball Federation (FIVB), also serves on the International Olympic Committee. He is the author of the book "Managing Sport Organization" (Human Kinetics Publisher), from which we took this excerpt.

"The heights by great men reached and kept were not attained by sudden flight, but they, while their companions slept, were toiling upward in the night."
H. W. Longfellow, "The Ladder of Saint Augustine"

The most important key to success in any human activity is revealed by the American poet H. W. Longfellow in the previous quotation. Thus, successful sport administration requires the national sport organization to be willing to work hard day and night, carrying out their duties and striving independently toward their fulfillment.
In addition, leaders and managers with organizational and managerial skills need to demonstrate professional know-how and be adequately prepared for the task. This means they should clearly understand their mission and have sufficient knowledge of the highly specialized theories and principles involved in basic areas, such as communication; working with the media; PR, promotion, and fund-raising; and sport marketing.

COMMUNICATION

The term "communication", for modern enterprises and sport organizations, includes the two essential meanings of organizational and external communication. These are the two pillars necessary to the success of any enterprise or sport organization because they improve the level of understanding inside the organization and between the organization and its external environment. In its traditional meaning, communication is the oral, written, or visual transmission of ideas in the form of messages through any possible means in a two-way process between a *sender* and a *recipient*.

ORAL COMMUNICATION

This is the most frequently used means of communication in conferences, meetings, and congresses involving speech from the sender to the recipient. Oral communication is the perfect vehicle to convey an idea to another person and the best method to negotiate contracts, conclude agreements, or win people over to a cause. It is very effective when dealing on a person-to-person basis, but very limited in its broad reach. It is not recommended for large audiences even if those attending the meeting, congress, or conference are doing so for the same purpose. In such settings, the attention span of individuals in often limited.

WRITTEN COMMUNICATION

This covers a variety of means of communication and has long-lasting effects. The number of recipients is unlimited, and they are immediately attentive to the content of the message.
Newspapers, magazines, and newsletters are very effective means of written communication when their form and content follow principles suggested by experts. Written or audio-visual communication is preferable when the targeted audience cannot be assembled.

AUDIO-VISUAL COMMUNICATION

This means of communication has mushroomed with the rise of television, over-the-air, cable, and satellite networks. It is a very sophisticated and costly means of communication, the value and impact of which exceed those of any other means.
Television and movies are great communicators because they are exciting and interesting.
They have a direct impact on the minds of passive recipient and have great psychological impact. They represent the supreme means of publicity in today's world, with the widest instantaneous reach.

ELECTRONIC COMMUNICATION

This is the latest means of communication and could one day become its most sophisticated form.
Special hardware and software are required by the user - whether a person or organization - to take advantage of this

modern form of communication. Electronic mail (e-mail) takes place on the *Internet* when it occurs between separate organizations and *Intranet* when it occurs inside the same organization.

WORKING WITH THE MEDIA

Dealing with the media is only effective through PR activities aimed at creating a good impression among journalists, TV and radio commentators, and other media representatives. This requires that you have a good understanding of media needs and that PR activities take into account the following tips.

DIFFERENT TYPES OF MEDIA

In today's society, the media is more powerful than any other means of communication when it comes to sending messages to the general public.

Together with the visual and audio impact of television and radio, the written press is one of the three most powerful communication media with respect to its impact on the masses. National Federations should be in close contact and develop personal relationships with reporters and editors, whenever possible, the directors of television networks and radio stations.

The written press has the advantage of a lasting influence on mass opinion because the message remains once it has been printed. Newspapers and magazines are important vehicles of expression. Both are published daily or periodically and both usually print news or comments of general interest to the public at large.

All three means sell publicity. It is therefore in the best interest of National Federations to motivate their sport's sponsors and promoters to buy space or time in order to advertise their products together with the event or activity they are sponsoring. Focus particularly on those television networks, radio stations, and newspapers that frequently broadcast or publish feature stories or news reports about such sport events or activities. If the written press happens not to be published information on a given sport, every member of that National Federation should send in letters to the editors of a given publication claiming their right and need to be informed regarding the national and international events of the sport. Fans of that sport should impress on the editors that they represent a large portion of the press market and can have a significant impact on circulation figures. If they succeed in doing so, it will not be long before the publication starts covering that particular sport.

MAKING MEDIA RELATIONS A PRIORITY

You must foster close relationships with the media. Eliminate anything that gets in the way, because developing and nurturing a truly professional relationship with the media needs to be a National Federation's top priority.

Sport managers must develop the knowledge and skills required to establish such a relationship and work with the media. First they must identify the National Federation's responsibilities toward the media. Managers should not neglect any of the three powerful means of mass communication represented by television, press, and radio. Instead, they should make it a point to understand the media's duty toward the public, which is to report news on subjects of interest to the general public in an unbiased fashion (naturally, the media cannot guarantee extensive coverage of a given sport, whatever it may be).

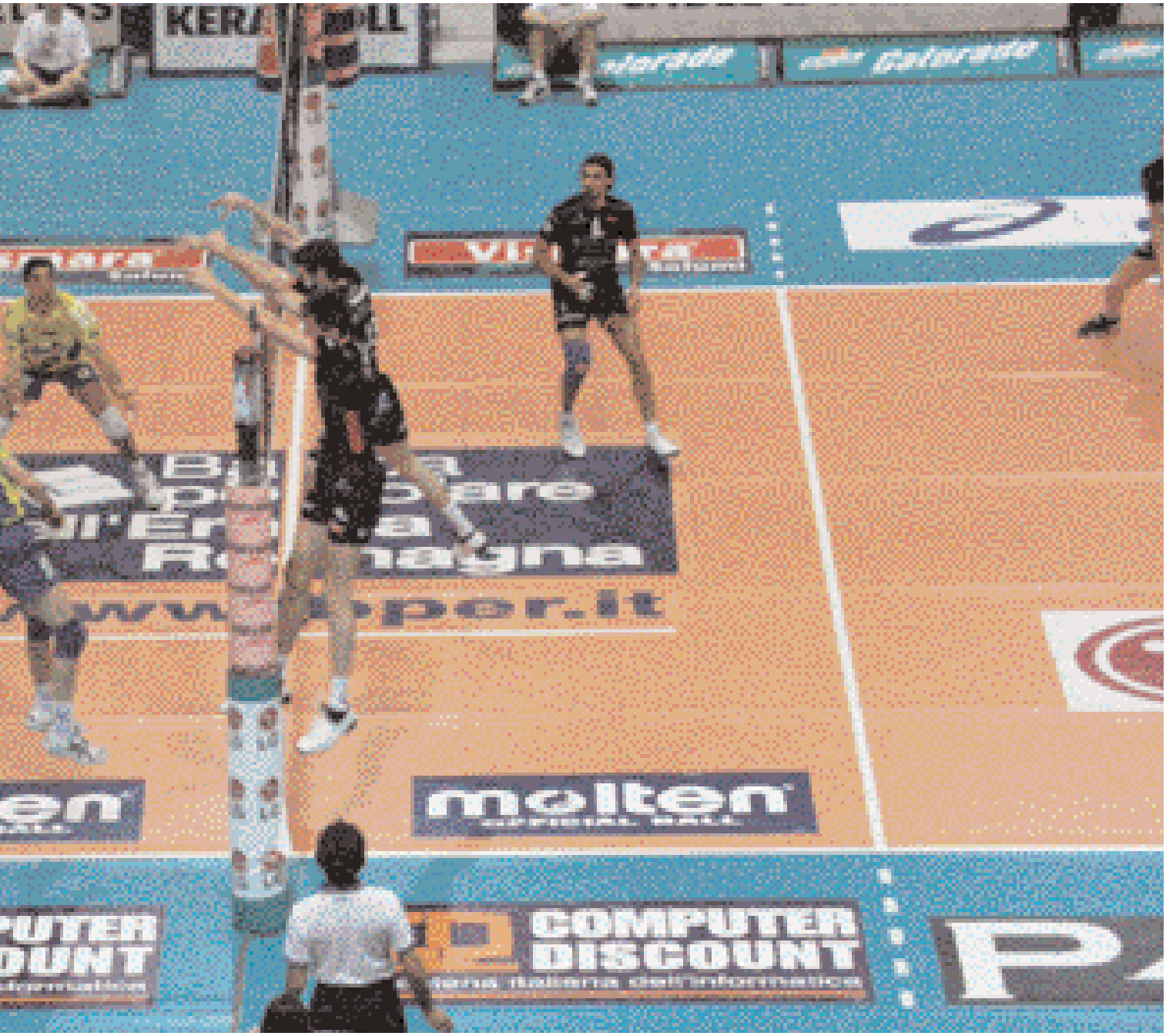
WHAT IS NEWS?

News happens when people do something significant or accomplish something value. The size of the community has a considerable effect on the extent of the news coverage of particular events. In addition, small organizations have to compete with major sport organization and professional sport for space in the press and electronic media.

As detestable as it may seem, the media seems to find negative news to be more newsworthy than other items. The public wants to read negative news and for this reason buys newspapers where editors offer it to them, keeping a number of journalists busy. Some people think that even negative public exposure is still exposure, but sport organizations need to maintain high profiles and good images if they want to be seen as reliable ad trustworthy. Negative reports should not be circulated through the organization's channels.

FACING THE MEDIA

Sport managers should learn how to face the media, paying special



attention to their behavior and attitude toward the press. Pay attention to the following desirable and undesirable behaviors.

DESIRABLE BEHAVIORS IN DEALING WITH THE PRESS

- Be cooperative and accessible by telephone.
- Always make time for the press, even if you have a busy schedule.
- Become personally acquainted with journalists.
- Call and visit media representatives to find out what they need and when they need it.
- Treat journalists properly, honestly, and fairly.
- Answer every question to the best of your ability.
- Mention both the negative and positive aspects; do not only report only good news.
- Reporters need "hot news"; get the story out as quickly as possible.
- Supply appropriate pictures, correct information, and current items for stories; the media wants news rather than publicity or history.
- Keep responses brief and to the point to avoid being misquoted.
- With student reporters, tape interviews openly to encourage accuracy.
- Deny false rumors as soon as they become known; share information.
- Always keep in mind what might make good feature material.
- Get to know the media deadlines; know when to send a press release.
- Find out the lighter days for the media and take advantage to send releases on those days.
- Say "thank you" for a good story on your sport or your organization.
- Use ceremonies and special events to recognize media staff and to make their acquaintance.
- Provide free tickets and invite media representatives to all events.

BEHAVIORS TO AVOID WITH THE PRESS

- Careless and indiscreet statements.
- Favors or bribery with gifts and promises beyond accepted practice, as well as favoritism; don't give "scoops".
- Taking it personally when nothing, or negative stories, are published.
- Aggressiveness and anger.
- Trouble-seeking or controversial actions.
- Making off-the-record statements.
- Begging or demanding someone to run a story.
- Threatening the press with a withdrawal of support.
- Asking that a story be withdrawn, except in the direst circumstances; you may ask that they run corrections.
- Using publicity tricks that mislead the press.
- Promoting unimportant items.
- Blocking news by evasion, censorship, pressure, or trickery.

ENHANCING YOUR IMAGE WITH THE PRESS

- Admit mistakes rather than cover them up.
- When controversial issues appear, provide written releases to the media.
- Tell the truth, the whole truth, and nothing but the truth to maintain credibility.
- Keep the public and media well informed about events in your sport programs.
- Communicate precise information to the media representatives.
- Consider strengthening press relations through trade-out of sport event exposure and publicity whenever it is permitted.
- Seek personal involvement in the sport by asking reporters and radio or television commentators to reward players, make first-serve balls, become masters of ceremony, draw lots, speak at banquets, become members of an assessment committee, and so on.

A CASE OF PRESS INVOLVEMENT IN SPORT ACTIVITIES

Sport leaders in an ex-socialist country were trying to introduce baseball in a city where the sport had never been organized as a competitive sport.

Toward that end, a series of presentations of famous baseball stars, and even exhibitions, were organized with relatively good public attendance the opening day. The next day, no major press reports were published in spite of the presence of several journalists. That evening, only a few spectators showed up, and the people concerned were on the field looking at empty stands.

One week later, a new presentation was made, but this time the players were introduced to the journalists and autographed photos were presented. Several journalists were invited to catch and throw the ball from the infield to the catcher at home plate and vice versa. The next day, the newspapers were covered with information. More journalists attended the evening session of that second day, and the stands were crowded again.

THE JR. NBA AND JR. WNBA PROGRAM

This article briefly describes the youth program created by the NBA. In the last part of the article, we have added interesting excerpts from two guides that are given to players participating in the program. As you will see, these guides are very useful for youth team executives.

The NBA leadership has long understood that it has to broaden its borders, going outside of the arenas and television screens and make direct contact with its current and future fans. In May 2001, a big step was taken in that direction.

Basketball ranks as the most popular sport and among boys and girls in the United States and is the number one participation team sport, with 21.3 million youths now playing the game, according to the latest national survey sponsored by the Sporting Goods Manufacturers Association. With that in mind, NBA Commissioner David Stern announced the creation of the Jr. NBA and Jr. WNBA, a special educational and sports program designed for boys and girls 5 to 14 years of age. Since its inception, the junior NBA has been enormously successful, with over 500,000 boys and girls enrolled, not only playing in organized leagues throughout the United States, but also abroad at many U.S. Army bases in countries including Japan, England, Puerto Rico, Canada, Italy, and Guam.

The mission of this unique youth basketball program is to use the resources of the NBA and WNBA to help the youth leagues through special programs and initiatives for players,

parents, coaches, and administrators. The goal of the professional leagues is to enhance the recreational youth basketball experience, not to replace it or compete with it.

Gatorade and Nike are the two presenting sponsors of the program, which is also supported by an all-star Advisory Council. The group, consisting of players Ray Allen of the Seattle Supersonics, Mike Bibby of Sacramento Kings, Sue Bird of the Seattle Storm and Tina Thompson of the Houston Comets, Orlando Magic head coach Doc Rivers, Indiana Fever head coach Nell Fortner, and NBA Legend Bill Walton, offer important guidance to the player, coach, and parent training efforts. To ensure the success of the program, the NBA has partnered with four of the country's leading national youth organizations. Joining in the mission to enhance the youth basketball experience will be the Jr. NBA and Jr. WNBA's National Youth Basketball Partnership, featuring the Boys & Girls Clubs of America, the National Recreation and Park Association, the National Association of Police Athletic Leagues, and the Jewish Community Centers of North America. These four partners will provide critical input into the development of the new leagues and act as a vital communication link to local leagues. Though the partners will work closely with the Jr. NBA and Jr. WNBA, membership is open to all qualified leagues, regardless of national affiliation. The backbone of the Jr. NBA and Jr. WNBA are naturally the local recreation administrators who run youth basketball leagues in the United States, Canada, and abroad.

On the Internet at NBA.com, there is a special section devoted to the junior program, with plenty of useful tips available to members and non-members alike. One of the many helpful functions of the site is a league finder tool, enabling users to identify local leagues in their area that are members of the Jr. NBA and Jr. WNBA, as well as junior league programs that are affiliated with a local NBA or WNBA team in their market. Instruction in fair play and sportsmanship are primary goals of junior NBA program and the centerpiece is a unique information and training guide curriculum, designed and written by Rick Wolff, a nationally-recognized expert in the field of youth sports.

Wolff's informational guides cover both on - and off-the court topics. Subjects include advice for coaches for the first practice to the final game, ideas for parents on creating a positive and fun environment for their children, and tips for players ranging from improving skills to developing a strong sense of sportsmanship.

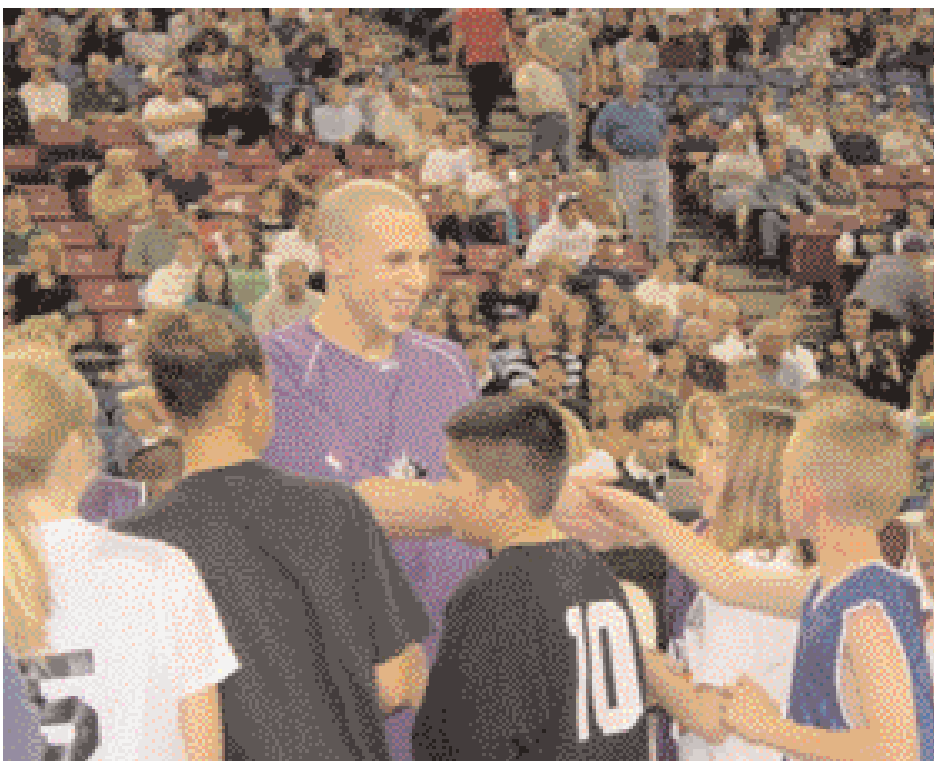
The following are two sections excerpted from the Parent's Guide and the Player's Guide. Both are intended to help educate and improve the behavior and growth of the young players and their parents.

PARENT'S GUIDE: DEALING WITH OTHER PARENTS

Parents at Games. Ideally, the coach will make it clear at the start of the season that loud, boorish, or obnoxious behavior is not acceptable. The majority of moms and dads understand this concept and keep their emotions in check. If you encounter a loud parent in the stands, diplomatically let the coach know the parent in question is becoming bothersome to others. If the coach doesn't respond, then consult a league administrator, or even the game official. Officials generally have the ability to vacate or reprimand an out-of-control parent.

Some leagues employ a "zero-tolerance" policy in which officials can stop the game at any time and demand that a verbally abusive parent leaves the gym. If the parent doesn't leave, then the official usually has the option of forfeiting the game to the opposing team. While this may sound like a drastic step, zero-tolerance policies have made a significant difference in the behavior of parents. Should You Approach an Out-of-Control Parent? You have to be careful about confronting other parents, particularly with children around. Confrontations between parents rarely have positive results. Too often, in fact, they escalate an already volatile situation. The fact that a parent is yelling and screaming at a youth basketball game suggests he or she has lost perspective and isn't likely to negotiate. If you make an attempt to quell the situation and nothing is resolved, back away until the parent calms down.

If the coach doesn't have a printed list of what will and will not be tolerated, then ask him or her to create one. All parents need to be aware of the expectations of the coach and the league. Try to Avoid "Parenting" Your Child's Teammates. Get to know your child's teammates. It will be fun for your son or daughter to see their parent talking to their on-court friends. But try to avoid using that new relationship to "coach" or "parent" your new friends. Leave that to the real coach and the teammate's parents. If you witness behavior by a teammate that your are uncomforta-



ble with, explain what it is you do not like to your own child as a lesson. If poor behavior continues, mention it to the coach, away from other parents, to see if he or she is aware of it and if they can do anything to change it.

PLAYER'S GUIDE: INTRODUCTION
DEAR PLAYER:

Whether you compete in the WNBA or NBA, as we do, or in a local league in your hometown or city, we all love the game of basketball. You may be the best player on the team, or a beginner who is just learning the game, but either way, it's fun to play. Though basketball is a team sport, it's ultimately your responsibility to develop as a player and teammate. You must work hard-both on the court and off - to contribute to your team's success. Attend every practice, work on your game at home, and always think about what you need to do to improve. Regardless of whether your brother, sister, parent, or friend shows you the ropes and teaches you the game, probably the most important person in your basketball world is the coach.

Show your coach the utmost respect and look to him or her for guidance and direction. If you listen, work hard and honor the team concept, you will be well on your way to becoming a complete basketball player. As a member of the team, you will experience both winning and losing. Try not to get too up or down based on the outcome of the game. It's great to be happy after a win, but don't brag about it or make fun of your opponent. And if you lose, don't finger-point or complain about the coach, teammates, or officials. Stay together and be a leader. As the saying goes, "you win as a team and you lose as a team."

If you can accomplish that, you will be considered a winner no matter what the outcome of the game. This Player's Guide will provide you with valuable tips on the game of basketball and how to make a positive contribution to your team. Use it as a resource to help you become a better player and teammate. Keep it with you to remind you what it is that you need to concentrate on when it comes to playing basketball. Good luck!

MONDO: AT THE SERVICE OF BASKETBALL

Mondo is the oldest and largest manufacturer of speciality sport floorings and equipment, with manufacturing units throughout Europe and America. With over 30 years involved in the construction and installation of sports facilities all over the world, Mondo has always been a firm believer in sports, its athletes, and its future. By continually investing in research and development in order to make more comfortable and durable sports materials, Mondo is now recognized as an international leader in this domain.

Mondo specializes in indoor and outdoor synthetic sport surfaces, wooden floorings. Backstop units, scoreboards, seating systems and other equipment for different sports solutions are produced by Mondo Ibericats, its affiliate in Zaragoza, Spain.

Mondo has showcased its products in many prestigious sports events the world over, including the European Basketball Championships, the World Basketball Championships, and the Olympic Games.

Mondo has been selected as Official Provider for the Athens 2004 Olympic Games and the world's top basketball players will be running up and down on Mondo floors in their quest for the gold medal.

The Mondo Group consists of the parent company Mondo S.p.A. and its subsidiaries Mondo France, Mondo Germany, Mondo Iberica, Mondo U.K., Mondo USA, Mondo America, Mondo Luxembourg, Mondo Suisse, Mondo Nordic and Mondo Pacific. The company has dealers and distributors worldwide in more than 146 countries.

In the past few years, Mondo has worked closely with FIBA, specifically with the FIBA Study Center, in an effort to improve the quality and the safety of basketball facilities. The new Mondo range of products for basketball have been designed and manufactured following strict quality standards, keeping with current safety regulations, and utilizing the most advanced ergonomic and biomechanical criteria.
Design, sturdiness, color stability, easy cleaning and ease of handling have led to widespread approval among designers, administrators, athletes, and spectators alike.
All Mondo products have been tested and certified.
The list of FIBA-approved products for 2003-2006 includes the following:

PERMANENT AND MOBILE WOODEN FLOORINGS

Mondowood, Mondoelastic, Air Zone and Fast Break are designed for all high-level international FIBA competitions.
Mondo experts are well aware that the court is one of the basic elements in any basketball arena and, thanks to their experience, they have developed and patented a new system of area-elastic floor coverings that offer optimum responses to the players throughout the game.
The use of computer-simulation methods and the experience of their biomechanical scientists have allowed Mondo to create a new design an innovative system characterized by air elastic supports fixed on the bottom part of the floor.
This allows for ideal shock absorption all over the surface.

SYNTHETIC FLOORINGS

Mondoflex, Mondosport, Advance, and Sportflex were designed for lower-level competitions.
To help prevent traumatic injuries and ankle sprains, these surfaces provide good shock absorption and a proper coefficient of friction.
Mondo synthetic floorings offer the best alternative to the wooden surface, with their ideal coefficient of friction, outstanding durability, the greatest potential for deformation, pleasant aesthetical aspect and easy maintenance.

FIXED AND TIP-UP SEATING SYSTEMS

The Mondoseat offers users maximum satisfaction and comfort. The final product is obtained by mould-injection system that guarantees color uniformity, strength, and wearability to the seat structure.
The telescopic platform seating, with its state-of-art technology, can be adapted to each installations' particular needs in terms of space and use and can be equipped with motorized or manual folding systems.

BACKSTOP UNITS AND SCOREBOARDS - SHOT CLOCK DEVICES

Mondo basketball support units (Mondostar and Mondocup) have been designed and built in order to provide rigidity and stability during the game.
The units can be handled easily and folded up for storage and transport.
Each features a glass backboard, comprised of two sheets bonded tightly together. In case of a hard dunk that breaks the backboard from the impact, this special bonding prevents the backboard fragments from falling to the floor. Mondo also offers several modular electronic scoreboards (Antares, Pegasus, and Fenix), each which comply with all sport regulations.

The scoreboards can be fitted with a shot-clock device and comes with a console with an acoustic signal that can be transmitted by wire or radio signal.

ANTERIOR CRUCIATE LIGAMENT DEFICIENCY

by Costas Parisis

by Stergios Papastergiou

Dr. Costas Parisis, an orthopaedic surgeon, is Head of the Hellenic Basketball Federation Medical Services, and a member of the Medical Council of FIBA.

Dr. Stergios Papastergiou is an orthopaedic surgeon at St. Paul Hospital, Sport Injuries Unit, in Thessaloniki, Greece.

(Editor's Note: The article on the anterior cruciate ligament and its rehabilitation, written by Dr. Mladen Maksic and published in the past issue -issue N.3, July/August 2003-, was so well received, with requests for more information on this topic, that we invited other doctors to discuss this devastating injury.)

The anterior cruciate ligament (ACL) is the site of one of the most common sports injuries. Twisting the knee with the foot firmly planted on the ground can sever this important ligament. The normally strong, rope-like 1.5-inch ligament crosses through the middle of the knee joint and keeps the shinbone from sliding too far forward on the thighbone. Unlike the hip, with its deeply contoured ball-and-socket arrangement, the knee depends almost entirely on soft tissue-ligaments and tendons-for stability. The knee connects the two rounded surfaces (condyles) of the large thighbone (femur) with the lower leg bone (tibia). An elaborate system of ligaments, the anatomical equivalent of bungee cords, holds the joint together. Two ligaments (the collateral) bind the knee on the inside and outside borders, while anterior and posterior cruciate ligaments cross inside the joint to hold it in place. In the course of any athletic movement, when the knee is accidentally rotated too far and the ligaments are stretched even slightly beyond their length, they will often rupture with a sickening "pop." Most often it's the anterior cruciate ligament (ACL), and such a devastating injury usually requires reconstructive surgery followed by extensive rehabilitation with weights. It's now estimated in the United States that there is 1 ACL tear per 3,000 people in a general population, with 25 to 50 percent eventually undergoing surgical reconstruction. International statistics are not available. Prior to the introduction of arthroscopic knee surgery in the early 1970s, an ACL tear was often a career-ending injury for an athlete.

Women are especially vulnerable to ACL injuries. The wider female pelvis, for instance, often produces thighs that angle inward, from hip to knee, at a sharper angle than in men. This Q-angle, or quadriceps angle, often predisposes a woman to more knee injuries than a male. In addition, a woman's joints are slightly more lax than a male. The joints typically have more hyper-elasticity or mobility and it's this hyper-looseness that predisposes a woman's anterior cruciate ligament to more injury. Hormonal factors, leg strength, and the particular geometry of the female knee joint also may be factors to predispose one to increased risk of rupture.

MECHANISM

Mechanisms of an ACL tear (eight times more common in women and probably due to the female "Q" angle) without involving direct contact include:

1. Violent hyperextension of the knee.
2. Violent abduction, flexion, and internal rotation of the tibia on the femur.

DIAGNOSIS

An ACL tear /deficiency can be diagnosed and classified according to the history of the mechanism of the injury; an evaluation of stability; and through X-ray, MRI scan, or an arthroscopic examination performed under general anesthesia.

The physical examination of knee joint stability and the ACL should include the following stress tests (both knees should be available for examination to allow comparison):

The Lachman-Noulis test, which is indicative of the tear of the posterior/lateral bundle of the ligament. This test is performed with the knee in 15-20° of flexion with the patient lying supine. Using one hand on the anterior aspect of the distal femur and the second hand behind the proximal tibia, try to displace the tibia forward from the femur. A positive Lachman occurs when either more than 5 mm of anterior displacement of the tibia is noted or no endpoint is encountered. Note that this is difficult to perform on obese patients if the doctor has small hands.

The anterior drawer test, which indicates tear of the anterior/medial bundle of the ligament. When performed with the tibia internally or externally rotated, it provides extra information about the posterior/lateral and the posterior/medial compartment of the knee. Perform this test with the knee at 90° of flexion with the patient lying supine. Place both hands behind the proximal tibia and attempt to displace the tibia forward from the femur. If there is more than 6 mm of tibial displacement, it suggests an ACL tear. Note: The anterior drawer test is not very sensitive and has been found to be positive in only 77 percent of patients with complete ACL rupture.

- The valgus (abduction) test and the varus (adduction) test both performed in extension.
- The pivot shift test, which is performed by causing anterior subluxation of the extended tibia and its reduction when the tibia is flexed followed by the snapping of the iliotibial band.

The "key tests" for the physical examination of the tear/deficiency

of the ACL ligament are:
a. The Lachman-Noulis test (with evaluation of the endpoint).
b. The pivot shift test.
When performed by experienced examiners, the evaluation of the stability of the ligament may provide a precise diagnosis of the tear/deficiency in 90 percent of the cases, even though the clinical evaluation itself isn't always enough to reveal partial tears (mainly of the anterior/medial bundle of the ACL).
MRI testing should not be overused but may be useful when doubt arises from the physical examination. The MRI's sensitivity and precision in revealing recent and old tears is higher than any other tests (92-98 percent) but when it comes to differentiation between partial and total tear, it's not higher than 50 percent.
Controversy arises from the fact that an ACL tear inevitably leads to the "beginning of the end of the knee joint." Researchers point to deficiency of the ligament, functional incapacity and symptomatic instability of the knee joint, and finally osteoarthritis of the knee.
On the other hand, one can never be certain of the number of patients that will suffer in the future from chondral degeneration. This depends on:

- The degree of the injury to the ligament.
- The associated osseous, ligamentous, meniscal, and chondral injuries.
- The associated injuries and the post-traumatic degree of recovery of the secondary restrain to the anterior translation of the knee.
- The demands, needs, and expectations of the patients.

TREATMENT CONSIDERATIONS

Surgical or no surgical treatment must be selected depending on factors such as:

1. The patient's age.
2. The activity demands and willingness to modify them.
3. Compliance of the patient with the postoperative rehabilitation Program.
4. The laxity of the joint and the instability grade.
5. The associated osseous, ligamentous, meniscal, and chondral Injuries.
6. The willingness of the patient to be treated surgically.

Patients with an ACL tear should be well informed in regards to the following:

- The untreated ACL tear, as well as the untreated meniscal tear (which is expected and common due to the instability of the knee) greatly increases the odds of developing osteoarthritis. A meniscectomy, doubles these findings when compared with "healthy" individuals of the same age (1-2 percent).
- The ACL tear that is treated conservatively and has a long follow-up time is thought to be related to osteoarthritis in 57 percent of the patients < 35 years old and in 87 percent of the patients > 35 years old.
- When primary repair of the ligament is performed with a long term follow-up period the rate of degenerative arthritis is 13 percent in patients with intact menisci, 31 percent in those with a lateral meniscectomy, 37 percent in those with a medial meniscectomy, and 40 percent in those with a bilateral meniscectomy. The importance of the condition of the menisci during ligamentous reconstruction, as well as the protective value of the repair of the ligament, is more than obvious.
- Patients with primary repair of the ligament seem to suffer less degenerative lesions of the tibiofemoral joint when compared with the ones with late reconstruction(The best possible repair should be done without delay).
- Primary repair is not the panacea of the ACL tear as:

a. It can provide a solution to the mechanical problem of instability that results from the deficiency of the ligament, but
b. Cannot restore the proprioceptive function of the ligament and its protective role.
c. The success rate is 85-95 percent and the improvement of stability on a long-term basis appears in 66 percent of the patients, whereas the functional ability improves in 70 percent of the patients.
d. The failure rate is 8 percent with a recurrence of the knee instability and can be followed by complications such as:

1. Loss of movement of the knee joint (15 percent) either as a loss of the extension rate (more than 5-10 percent) or as a total movement range (less than 125 degrees).
2. Persistent postoperative effusion (10 percent).
3. Septic arthritis (0.3 - 1.3 percent) etc.

The surgical treatment that is strongly recommended in young athletes is either arthroscopic or open reconstruction of the ligament (followed by meniscal repair or partial meniscectomy of the meniscal tears). This should be performed right after the relief of the acute symptoms (usually three weeks later). Acute repair might be considered only when the tibial insertion of the ligament has been avulsed with a fragment of bone.

GRAFTS

In reconstruction of the ligament, the grafts that can be used are :

- Autografts.
- Bone-patellar tendon-bone graft (BPTB).
- Quadriceps tendon with or without tendon bone graft (QT).
- Semitendinosous and gracilis tendon grafts (ST/G).
- Allografts.
- Synthetic grafts.

The BPTB is well preferred by the majority of surgeons (the gold standard). The ST/G and the QT are less preferred, and allografts are indicated for patients who are not involved in competitive sports and need to quickly return to work and activities of daily living.
Usually the graft is placed in anatomical and isometric position and is fixed with interference screws or other systems of fixation.

REHABILITATION

Postoperative rehabilitation programs that follow reconstruction of the ACL ligament can be "accelerated" by:

- Early initiation of movement, weight bearing, and closed kinetic chain exercise.
- Slow initiation of open kinetic chain exercise.

During postoperative rehabilitation, balance should be maintained between the protection of the graft during maturation process (ligamentation), preserving full range of motion, and dynamic stability as well as functioning of the knee joint.
The criteria for when patients can return to sports after surgical treatment are based upon clinical findings and laboratory results. Returning to sports is usually allowed when:

1. There is full range of motion of the knee joint.
2. There is no knee joint instability or effusion.
3. The comparative degree of functional tests is at least 95 percent.
4. Knee joint proprioception is restored.
5. The comparative degree of power and force of the quadriceps and the hamstrings in K-T1000 evaluation is at least 85-90 percent.

Finally, return to sports may be as early as five months or as long as nine months to a year.

DEVELOPING SPEED IN YOUNG PLAYERS

by Vladimir Koprivica

Vladimir Koprivica is Professor of Sports Training Theory at the Serbian and Montenegro Basketball Academy in Belgrade. He worked as a conditioning coach at several men's and women's top division basketball teams in his country.

Speed is ability to perform movements and motions in the shortest time possible. Think of it as maximum movement. Speed is an elusive creature, a complex mobile human ability consisting of various elements. By enhancing these abilities with special games and drills, a smart coach will help develop and increase a child's overall speed.

It's perhaps more appropriate to talk about speed abilities than about speed as a unique ability. Speed has various elementary components: speed of reaction, frequency of movement, speed of each single movement, acceleration ability, and maximum speed. It is very interesting that there is no significant connection between these forms of speed. In other words, a player can react quickly, but demonstrate poor acceleration ability at the same time. Therefore, to increase speed in a young athlete, it is best to work separately on the development of each speed element.

Natural development of these elements is not simultaneous-some are developed earlier, others later. Coaches must be aware of this in order to fully develop a young player's speed abilities.

SPEED OF REACTION AND FREQUENCY OF MOVEMENTS

Speed of reaction and frequency of movements are abilities that are initially developed very early on, generally at the preschool age, and very dynamicly between 7 to 11 or 12 years of age. The basic reason for this is the fact that parts of the nervous system concerned with speed and reactions are mostly formed during puberty.

After this optimal growth period, the central nervous system is changed very little, and so the possibilities to influence speed of reaction and frequency of movement are very small.

SPEED OF EACH SINGLE MOVEMENT, ACCELERATION ABILITY, AND MAXIMUM SPEED

Speed of each single movement, acceleration ability, and maximum speed should be developed early, since the conditions for that are mutual and the same.

Maximum movement speed is mostly an hereditary ability that depends on the number and percentage of "fast-twitch muscle fibers" an athlete has. Each muscle is a distinct genetically-determined blend of what's called slow twitch, or Type I fibers, and fast twitch, or Type II fibers. It's the slow-twitch fibers that are called upon during low-intensity exercise, such as bicycling and walking. However, for explosive actions, such as sprinting down a basketball court or jumping for a rebound, it's the powerful fast-twitch fibers that spring into action.

Young athletes may have a ratio of these fibers in the range of 60:40 or 40:60, while a select few may have as much as 90 percent of one type of fiber. The problem with fast-twitch fibers is that they decline with age. If you don't use them, then you lose them.

Progressive weight-training exercises can strengthen fast-twitch fibers. These fibers will be mobilized to perform the high-intensity exercises, while the slow-twitch provide the endurance to perform each exercise over an extended period of time.

Having fast twitch fibers does not impart speed. This potential for fast movement will remain unrealized unless it is stimulated and helped through specialized training. We will never make a fast basketball player out of a naturally slow boy, but on the other hand, we have to train a naturally quick boy properly in order to make him really fast.

Many aspects of speed are related to speed of thought and decision making. Therefore, the coach mustn't be deceived

during the selection process by estimates of elementary speed levels because the basketball player is naturally not a sprinter! It is much more important to observe the children at play, judging them according to how fast they switch from one movement to another. Search for children who are fast in play and train them to become like that when they play basketball! Many naturally fast players are not able, for various reasons, to use their maximum straight-ahead speed when they play basketball. They may be slow with the ball or they may move too fast and are not able to coordinate their speed with the pace of the game. The cause of this can be poor training, but it is more often due to poor coordination. On the other hand, a slower child (who is still fast!) can have the ability to use his maximum speed playing the game.

As we can see already in this quickly evolving game of basketball that is played today, extremely fast players who are skillful in moving with and without the ball completely dominate the game. Coaches should be looking for that type of young athlete to work with.

Basketball demands speed in various movements. Elementary speed (simple movements) is directed by a pyramidal motor path. But, an extrapyramidal path is more important for basketball because it is responsible for the delicate movements that are necessary for successful technique performance. Thus, when working with young players, special attention should be paid to developing complex speed forms.

1. SPEED OF CHANGING MOVEMENTS

The examples of this speed form include running 10 x 5 meters and then moving in a basketball stance for 6 x 4 meters. Both are true tests of speed. To do well in this stop-and-go drill, the young player needs a certain level of muscle power. It is very important to prepare the muscles for speed games. Great care must be taken by coaches when having children perform these sprints because all the stopping and starting places great stress on the still-developing knee joints of the young athletes. Be sure to have a good warm-up period before beginning these high-intensity drills.

2. SPEED OF CHANGING THE DIRECTION OF MOVEMENTS ("ZIGZAG" MOVEMENT)

A player runs as fast as he can with the ball and then without it, covering the distance as fast as he can between certain points on the court, which are pre-arranged to make him constantly change direction. These points can be at the same distance from each other, or even better, at different distances. These "zigzag" movements, performed with the ball in the beginning and then without the ball, can be used as a speed test. Using a stopwatch, you can easily determine the rate of specific basketball speed on the basis of time differences.

3. SPEED OF TECHNIQUE PERFORMANCE

Generally speaking, basketball techniques should be performed as fast as possible. However, this speed often must be tempered in order to react to what the opponent is trying to do. As soon as the basic basketball skills are developed, it's time to begin a variety of drills using an opponent. The coach should always insist on good timing for starting fast movements (for example, penetration) as well as a constant change of rhythm, which forms the basis for efficient technique.

4. SPEED OF SWITCHING FROM ONE MOVEMENT TO ANOTHER

In the training process of young players, we should always use drills with different movements with and without the ball, along with changes of pace and movement rhythm. Rectilinear, curved, and "zigzag" running should be used, along with sudden stops, starts, and a variety of jumps. What these drills do is help increase a child's agility.

Special attention should be paid to fast switching, going from one movement to another. You will find that a child can be fast in separate movements (running straight ahead, for example) but slow when combining a variety of movements.

If a child doesn't show any improvement after practicing these agility drills for some time, we can say, with a high percentage of probability, that that child is not the ideal candidate for basketball.

5. SPEED OF IMPROVISING AND COMBINING DIFFERENT MOVEMENTS

This is the most complex speed form, since it consists of all the other forms. This type of speed is usually developed:

a. In basketball play (more often with developed players) and
b. In various elementary games (more often with children).

When working with young players, the Yugoslav basketball school values various types of games. These games demand very quick improvisation, adjusting the movements to a sudden change of situation, and then combining different types of them.

I would like to focus on two games played without the ball. I have found that children, who do not do well in these games, even after playing them for some time, don't do well in basketball, either. They also typically have great difficulty in learning new movement skills.

TAG GAME WITH "HIDEOUT"

One child chases after the other children. They can find a "hideout" by creating groups of three children in a line, where children at the ends of these triplets have one hand free. When a child who is being chased touches the hand of a child in a triplet, the child at the opposite end is freed and can run away. For example, the child in the middle should stand faced in the opposite direction from the other two. That way, the child who is searching for "hideout" must take care of placing himself in the right direction while continuing or creating a triplet.

TAG GAME WITH "CUTTING"

Players are spread on the half-court without any order. One child chases after one selected by the coach and can catch only him only when some other child crosses ("cuts") the imagined line between the chaser and the fugitive. From that point, the chaser must run after the one who "cut" the line. Under "cutting" is considered only the movement where the line is crossed with both legs, which means that it is allowed (and preferable) "cut" faking.

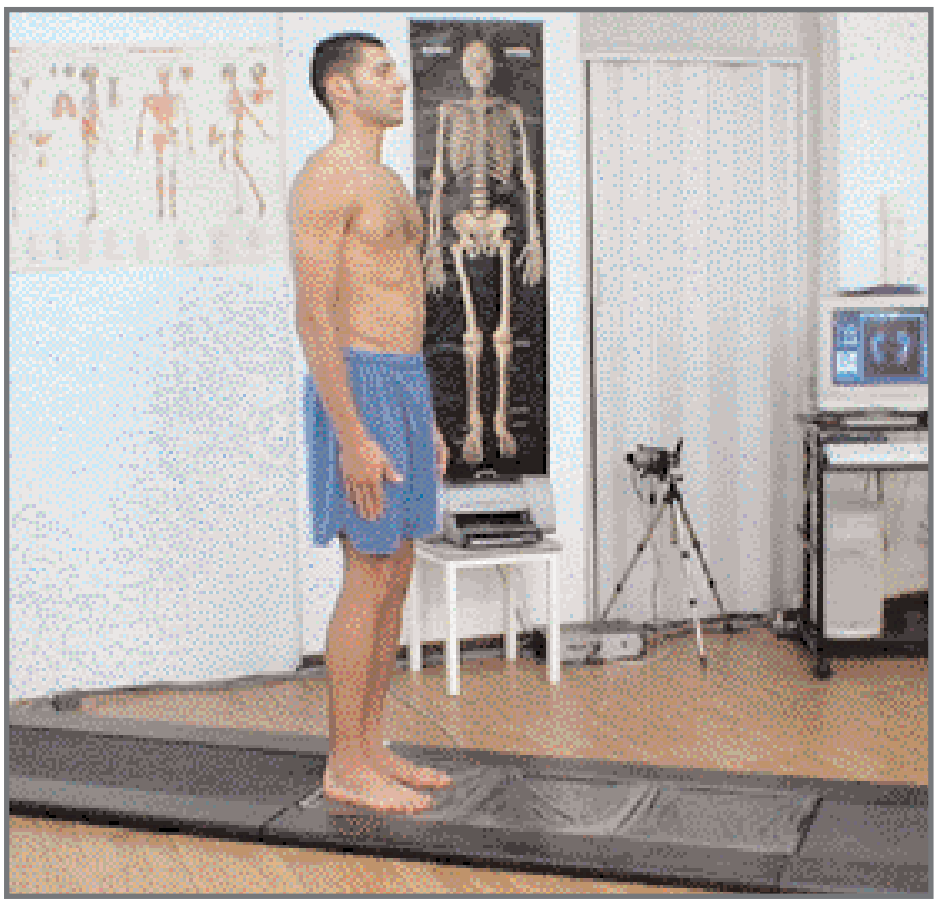
When preparing for these games, the coach must clearly define for himself the goals he wants to achieve. If the goal is the development of some segment of speed, and if the coach knows the basic methodology, it is easy to choose some of the familiar drills, or else he can combine them and create new ones.

When working with children, a variety of competitive speed drills is preferable, with adequate time given for rest. In this way, the practices will be interesting for the children as well as great ways for enhancing speed in children.

ORTHOTICS

by Fabrizio Borra

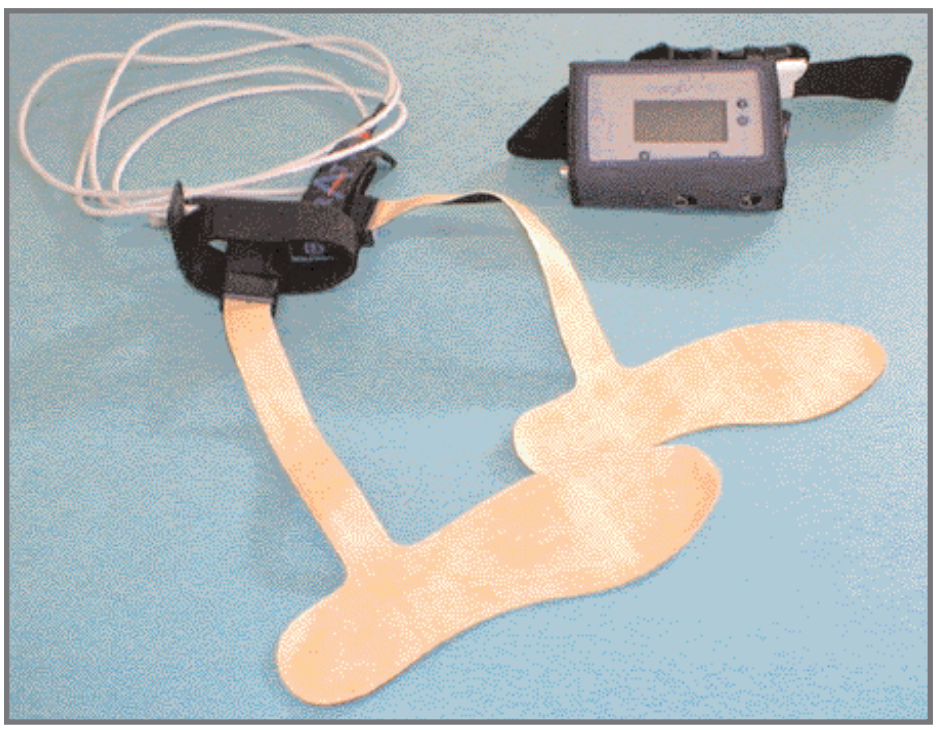
Fabrizio Borra is a trainer with a long experience with top athletes from different sports, from bike racers, to Formula One drivers, to basketball, rugby and soccer players. Borra was the first medical care provider in Italy to adopt the injuries rehabilitation in the swimming pool. He runs the Sport Medicine Center in Forlì, Italy.



The feet are the important receptors that interact with the postural tonic system, but cannot be evaluated separately and in an isolated way.

The human body has a great capacity to adapt through the muscular chains and myofascial.
These compensations therefore have an origin and an end.

The great difficulty in the evaluation of and injured athlete is understanding the origin of the problem (cause), how the body has adapted (compensations), where the body ends its adaption (last compensation that does not find compensation), creating a decompensation (overload) with consequent pathology (injury).



If we are not successful in reconstructing this scheme and work from where the problem started, and we only take care of the symptomatology (pain), or we work only on some compensations, we will have problems to reach our objective.
But you can be sure that the athlete's body will make new compensations that will result in additional problems over time.
The bottom line: get to the root of the problem and solve it rather than focusing on the reduction of pain.

With the concept in mind that you want to get to the root of the problem, it is clear that hyperspecialization and management of injuries has its limitations.
The podiatrist evaluates only the feet, the dentist only the mouth, the optometrist only the eyes, and so on.

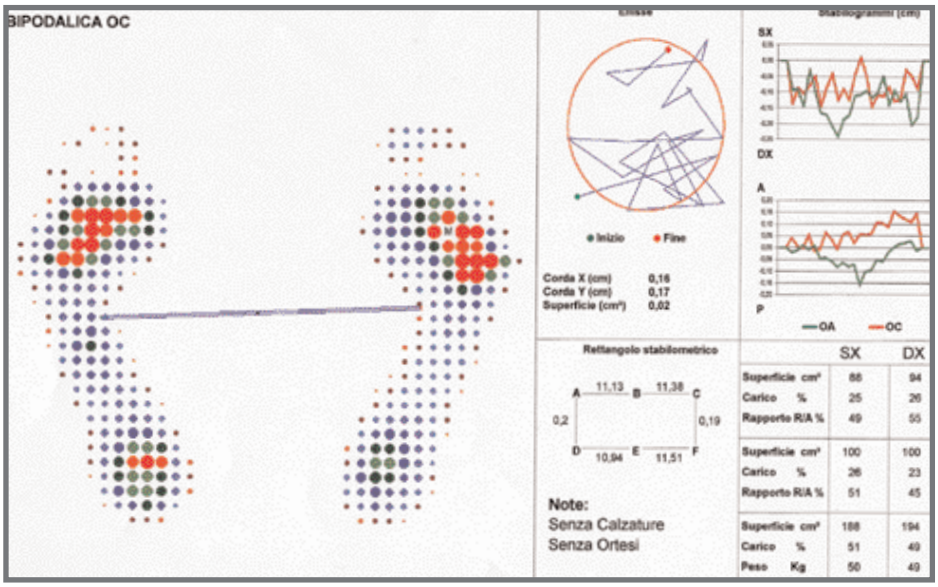
However, in order to achieve complete recovery from an injury, it is important to look at the body as a whole, recognizing the connectedness and interrelationhip of its systems.

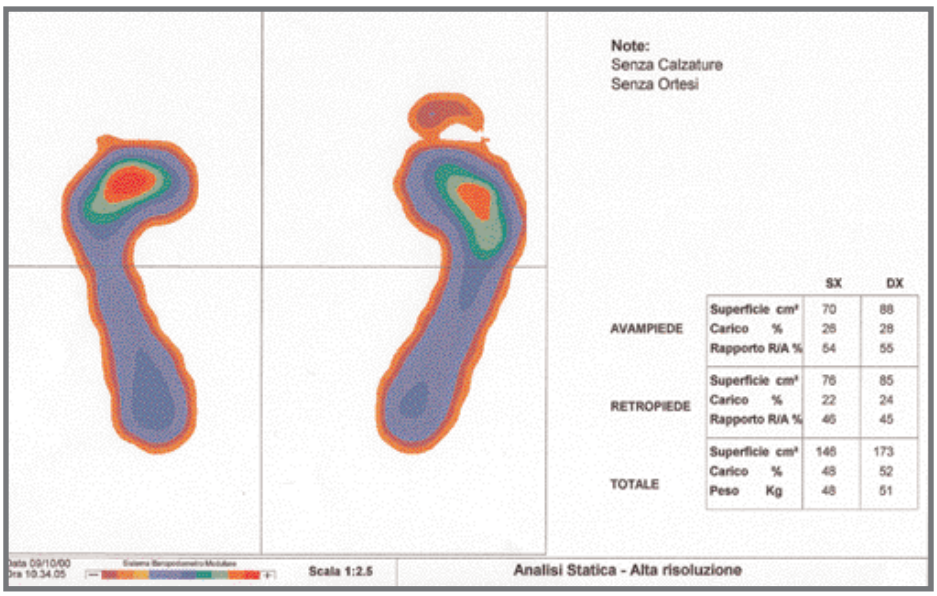
Returning to foot problems, this hyperspecialization has brought about an overprescription of orthotics.
It had gotten to the point where just about anyone undertaking sports activities were prescribed orthotics as an essential accessory for best foot health.
Let's quickly review what orthotics are and how they work. Orthotics are shoe inserts that are intended to correct an abnormal, or irregular, walking pattern.
Orthotics are not truly or solely "arch supports", although some people use those words to describe them, and they perhaps can best be understood with those words in mind.
They perform functions that make standing, walking, and running more comfortable and efficient by altering slightly the angles at which the foot strikes a walking or running surface.
Doctors of podiatric medicine prescribe orthotics as a conservative approach to many foot problems or as a method of control after certain types of foot surgery; their use is a highly successful, pratical treatment form.

Too often, however, podiatrists prescribe orthotics besed solely on data that is not really reflective of a problem to an athlete.

Inserting an orthotic in the shoe of an athlete who has already compensated for a problem without trying to understand the real cause of the problem, may only result in a further compensation, in this case, to the orthotic.
The athlete remains untreated and debilitated.

This does not mean that the orthotic does not have a place in sport. How and when to use them should be an important part of any athletic evaluation.
How about the athlete that takes a special pressure foot test, followed by a podiatric treatment, and then immediately repeats the pressure exams?
The outcomes are going to be completely different.
Do you create an orthotic based on the first or second pressure test?





Our experience over the past decade has helped us to develop the following protocol:

- In the first phase, the athlete is submitted to a global postural test to individualize the true cause of the problem and help uncover the various compensations.
- He is then submitted to a pressure test on a platform while standing and moving. This baseline data is recorded and later used as a comparison.
- He begins therapy and exhibits various changes. Based on the study of the data, we can then recommend the possible use of an orthotic and decide which type would be most effective.

Too often, people neglect to periodically check their orthotics.
We now have new technology which allows us to get a reading as to the effectiveness of the orthotic and whether it is compatible to the needs of the athlete.

It is critical that we pay attention to the type of athletic shoes that the athlete is wearing.
Too many times we have seen different outcomes when orthotics are worn in different shoes.

In conclusion, the prescription of the orthotic must be given more careful attention, taking into consideration many factors and not just based on one reading of the foot. The effectiveness of the orthotics must be monitored over time.

"TRINTA" MINI-BASKETBALL EVENTS

by Valentina Bashkirova

Valentina Bashkirova is Vice President of the Russian Basketball Federation and President of the "TRINTA" Sports School.

Basketball was so popular in Russian in the 1990s that many big tournaments were created.
Mini-basketball became extremely popular as well and we asked ourselves: why not show the strengths and beauty of mini-basketball in a big event?
Organizing large sports competitions brings up many important questions.
What do spectators really want to see?
Who is going to participate?
Will it be fun for the children?
What kind of awards should be given?
How do you organize a tournament in such a way as to make children leave the arena with smiles on their faces and presents in their hands?
The decision was finally made to invite 10-year-old boys to our event. However, as the popularity of the event spread, we recently began inviting talented girls from the Moscow region to participate as well.
In the past eight-year history of our event, the number of participants has varied between 300 to 350 children.
Children are not the only ones we want to attract to our event. Our outreach extends to parents, too. Each child is invited to attend with his or her mother and father, or some other close relative. The parents get real satisfaction seeing their children play basketball and many become not only volunteers at the event but basketball devotees as well.
We pay close attention to the event, with the goal of making it something remarkable and nice.
Even before a child enters the sports school, everything is geared to immediately capture their imagination.
Colorful balloons, photographs from previous events, sports posters, advertising, and the oversized logos of our sponsors are all used to make our event special.
An art competition is also organized each year, with teachers from the Trinta Sports School acting as judges to choose the best drawing in the "We Paint Basketball" competition.
After a few years, it became evident that two days was simply not enough time to carry out the event, and we have since turned it into the "Moscow mini-basketball week." During the weekdays, the children compete in different gymnastics events, each which has a basketball element. They also take part in exercises involving speed, testing their coordination and balance, as well as their ability to jump.
All these mini-competitions are scored, and each child's results are computed into an overall performance score. Our girls have their own separate program that is similar to the boys.
With all of these games concluded, we have what we call a Day of Finals, and it takes place on the weekend. Preparation is the

key to making this a special and fun day. We do this by holding a general coaches' meeting at which we hand out our program and then discuss it in detail, going over all the organizational aspects.

Dressing rooms are assigned, parade behavior is discussed, seating in the arena is determined, and the awards ceremony is described. We also address any other issues coaches may have concerns about.

In previous years, we have invited non-sports groups to participate.

These have included girls drumming groups, military and high school bands, and the Red Army basketball club.

This year, we had the pleasure of listening to a magnificent performance of the Moscow Region Military Commanding Office Orchestra. Another new addition to the ceremony was folk dancing, with the children and their parents participating as teams in a friendly competition.

We start the Finals, as we always have, with all the participants singing the hymn of Moscow mini-basketball, which contains this exquisite line of beauty and power: "Now we play mini, tomorrow we play grand." By the way, this prophetic line has already been confirmed, for our participants in the past have included Marina Kuzina, Elena Migunova, Alena Danilotchkina, and Elena Evseeva. These young athletes eventually went on to win the European Junior Women's basketball championship.

The awards ceremony is supported with the help of corporate sponsors, charitable foundations, and individual sponsors. Two years ago, our finals were included in the budget of the Moscow Sports Committee, so we had sound financial backing. Over the years, our commercial sponsors have included McDonald's, Adidas, Delta Sport, the Nike in Russian distributor, to name a few of the well-known ones.

A principle of our event that we take great pains to adhere to is: We have no losers, only winners.

Oversized plush animal toys are given to all teams and individual prizes are awarded to winners of the physical skills competitions. Each participant is presented with an individual gift package comprised of sportswear;a copy of "Basketball Planet," the Russian Basketball Federation magazine; candy; a calendar; pens; and plenty of other little things children are so fond of.

Press coverage matters, of course. Newspapers stories are widespread, with many TV segments and newspaper and magazine articles devoted to the event.

One journalist wrote-and we fully agree with him-that children in sport are "..painters of a great picture they have now just started to paint.

The first lines and curves have been drawn and the first colors combined.

They play basketball and they enjoy playing. These memories can truly make one's soul so happy!"

SCHOOL GAMES AND ACTIVITIES

THE TRAIN GAME

Divide the children in two teams (one ball for each team), and have them sit in two separate lines. The player at the end of each line holds a ball behind his head. At the signal of the teacher, the players pass the ball to the players in front, who await the ball with their hands held behind their necks. The players who made the first passes get up and run to the front of the line and sit down while the rest of the players race to move the ball forward. The team that gets the ball to the first player wins the game. For a slight twist, the same game can be played by having the children pass the ball at hip level, twisting their trunks to get the ball to the player in front.

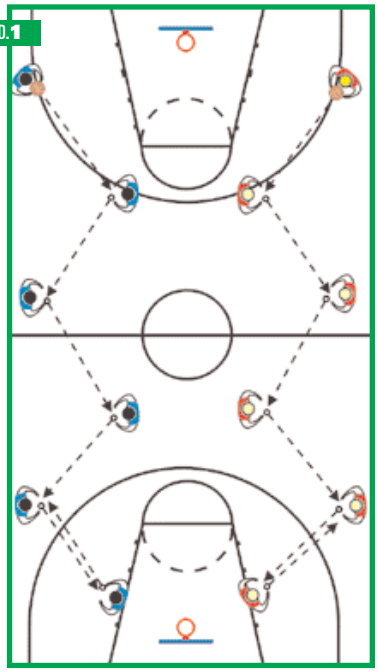
ZIG ZAG PASSING

Divide the children into two teams as shown in the diagr. 1. At the signal of the teacher the children begin to pass the ball and count how many passes in a row they can make in a set period of time. The team that makes the most passes in that time wins.

STAR PASSING

Position the children as shown in diagr. 2, with one ball for each team. At the signal of the teacher, the children begin to pass the ball. The team that makes the most passes in a set period of time, wins. The one rule is that the children cannot pass the ball to the teammate on his/her right or left.

D.1



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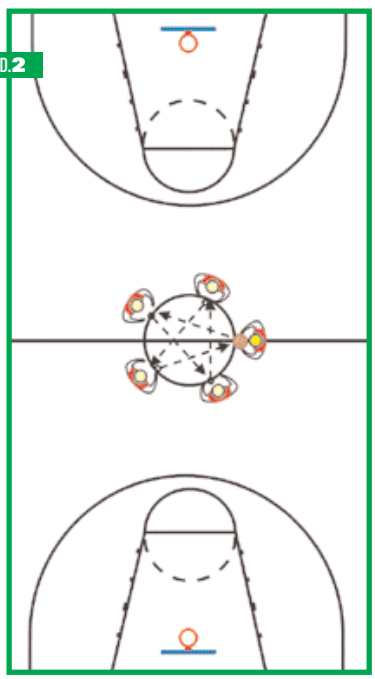
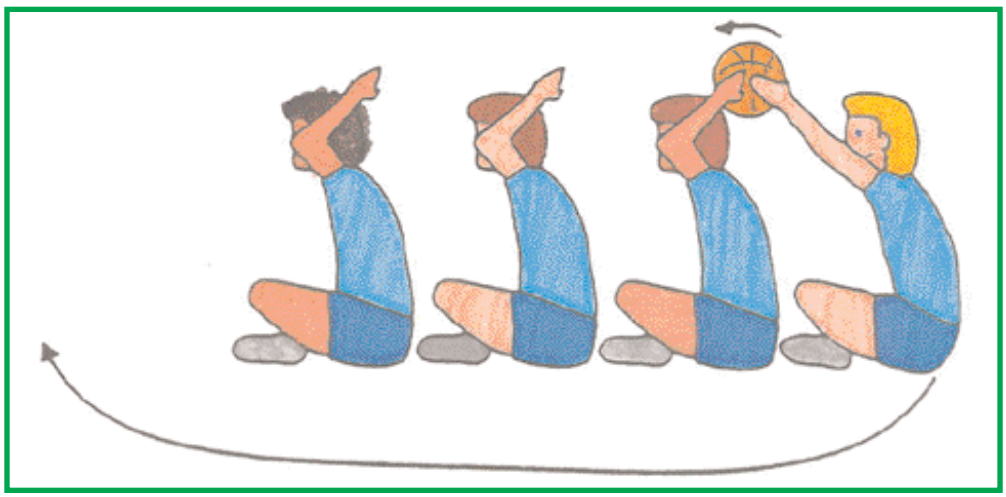




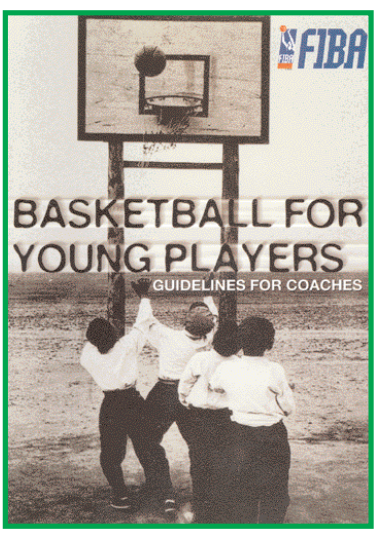
BASKETBALL FOR YOUNG PLAYERS

Guidelines for Coaches

This very useful 364-page book published by FIBA is aimed not only at basketball coaches who work with young players, but also at schoolteachers who want to learn more about basketball and discover ideas for games and drills to use during their lessons.

Written by some of the top experts, the book clearly explains how to teach basketball fundamentals, drills, and strategy, with suggestions of how to teach the game to children as young as six. The book is available in English and will soon be published in French at the cost of e. 20, plus shipping and handling costs. For more information, please call FIBA at ++41-22-545.0000 or fax at ++41-22-545.0099.

In the near future, it will be possible to download a Chinese, Russian, Arabic, or Spanish version of the book. Keep checking the FIBA Internet website (www.fiba.com) for the latest information. Several Federations (Serbia, Bosnia & Herzegovina, Sweden, and Latvia) already have the book written in their native language. Contact these Federations directly for more information.



PLAY WITH US

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A QUESTION ABOUT THE RULES

I think there is a problem with your answer in Right or Wrong, question 7 in Assist 03, page 44. "A throw-in by A4 lodges on the basket support. Shall team B be entitled to the next alternating possession? Yes. Team A loses its right to the possession because of the violation by A4." The way I see it, A4 only violated the throw-in rule, therefore team A lost its right to possession of the throw-in. It does not relate to the alternating possession, so the alternating possession should remain the same as it was. And the correct answer should be "No. Team A only loses its right to the possession of the throw-in because of the violation by A4". Please let me know if this is right or not.

Gabriel Lee, leelokyu@msn.com

Lubomir Kotleba, FIBA Sports Director answers:
As you are probably aware, nobody in this world who has yet to see the ball become lodged on the basket support during a throw-in. However, there is the small discrepancy with the present rules, contradicting two articles of the rules. This will be corrected with the next edition of the rules and the correct wording of the rule will be: "The alternating possession procedure ends when the passed ball touches or is legally touched by a player on the court, when the throw-in team commits a violation, or when on a throw-in a live ball lodges on the basket support." In our case, the jump ball situation occurs and the team entitled to the next possession will get the ball for a throw-in. I hope this clarifies the situation for you.

CARIBBEAN BASKETBALL

I just returned from coaching the national basketball team of Montserrat in the West Indies. This is where I became familiar with your fine publication. Montserrat has been devastated by a volcano for the past eight years. I have coached at different levels in the States, from high school to Yale University. I would like to submit a short article to the magazine about basketball in the Caribbean and its growing popularity. I have attached a photo of the court we used on a daily basis. The volcano exploded and covered the surface with ash.

Coach Steve Graham, Montserrat, West Indies

The greatest satisfaction for us is to receive letters from people that are working hard against great odds to help teach basketball. We will be very happy to receive your article on basketball in the Caribbean. If it's not a technical article, it will be of great interest to the members of the FIBA Communications office.

SUBSCRIPTIONS? NOW WE ARE THINKING ABOUT...

I am a youth coach in the United States. I have located your FIBA ASSIST magazine on the Internet. It looks great and has so much useful information. I find that it's very slow to download, however, so I wonder if the magazine is available through a regular mail subscription. Also, are back issues available? If so, please respond (via e-mail) with the rates and an address where I can send payment. Thank you and good luck with your publication.

Carmine Angioli - Staten Island, New York, USA

In the past issue, we mentioned that although we have received many requests for subscriptions, we didn't plan to publish a print version of the magazine for the general public. Due to an overwhelming amount of requests such as yours, we are again carefully studying the possibility. We will keep you updated about this plan in the next few months.

A LETTER FROM THE SOLOMON ISLANDS

I am an editor working for a newsletter called The Sports Focus. We deal mainly with local, regional, and some international sports news. Because of this, I am kindly asking if you could put us on your mailing list. I find it very interesting to read about what is happening from other parts of the world. We are from the Solomon Islands, a country next to Australia and New Zealand.

Roland Batarii - Honiara, Solomon Islands

The FIBA Communications Department will gladly add you to their e-mail list for press releases, newsletters, and other useful information for the media. We apologize but we cannot mail the printed version of the magazine. You can read and download our bi-monthly magazine, as well as the previous issues, from the site www.fiba.com

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