

# ASSIST 43

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE MARCH / APRIL 2010



**FIBA**

We Are Basketball

**RAPHAEL CHILLIOUS**  
THE "SHOOTING MATRIX" DRILL

**GIULIO GRICCIOLI**  
THE 3 OUTSIDE-2 INSIDE  
OFFENSE

**FRED HORGAN**  
CONSISTENCY AND CREDIBILITY

**JOEL GLASS**  
LIVING IN A TWITTER WORLD

**JOHN DAVID JACKSON  
ADAPTING  
POST-PLAY FOR  
UNDERSIZED  
BIG MEN**



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# FIBA

We Are Basketball

## FIBA ASSIST MAGAZINE

IS A PUBLICATION OF FIBA  
International Basketball Federation  
51 - 53, Avenue Louis Casar  
CH-1216 Cointrin/Geneva Switzerland  
Tel. +41-22-545.0000, Fax +41-22-545.0099  
www.fiba.com / e-mail: info@fiba.com

**IN COLLABORATION WITH** Giganti del Basket,  
Acacia Edizioni, Italy

## PARTNER

WABC (World Association of Basketball  
Coaches), Dusan Ivkovic President



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40013 Castel Maggiore (BO) Italy  
Tel. +39-051-6328811  
Fax +39-051-6328816  
E-mail: fibaassist@acaciaedizioni.com  
Printed in Italy.  
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**The magazine is published 6 times per year.**

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## ACKNOWLEDGEMENTS

Filippo Arduino, Gastone Marchesi, Mirco Melloni,  
Corrado de Belvis, Gerald Couzens, Raffaele Imbrogno  
and Lisa Cavallini.

## 2010 FIBA CALENDAR

### 2010

#### APRIL 2010

03 -06.04 NCAA Men's and Women's  
Final Four in Indianapolis  
(USA)

09 -11.04 Euroleague Women Final  
Four in Valencia (ESP)

#### MAY 2010

07 -09.05 Euroleague Men Final Four  
in Paris (FRA)

#### JULY 2010

02 -11.07 FIBA U17 World  
Championship for Men in  
Hamburg (GER)

16 -25.07 FIBA U17 World  
Championship for Women  
in Rodez and Toulouse  
(FRA)

#### AUGUST 2010

14 -26.08 Youth Olympic Games, 3on3  
basketball tournaments for  
boys and girls in Singapore

28 -12.09 FIBA World Championship  
for Men in Turkey (Ankara,  
Izmir, Kayseri and Istanbul)

#### SEPTEMBER 2010

23 - 03.10 FIBA World Championship  
for Women in Czech  
Republic (Ostrava, Karlovy  
Vary and Brno)

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We Are Basketball



by Raphael Chillious

# THE "SHOOTING MATRIX" DRILL

Raphael Chillious is the assistant coach at the University of Washington. He started his coaching career in 1997 at Victoria University, Canada. He then coached Nottingham Academy in Colorado, and the South Kent High School in Connecticut. Three of his former players are now in the NBA. He has been an instructor at many NIKE Camps and manager of the Nike Elite Youth Basketball.

## THE TARGET

The aim of the drill is to make 640 shots at game speed within a hour, making at least 65% of the shots taken. Progress is made when progress is recorded. Therefore, it is important to keep records of shooting percentages and player improvement during a four-week period. This specific shooting practice should be run three times a week.

You need:

- ▼ Two balls.
- ▼ A rebounder.
- ▼ A passer.
- ▼ A teammate or a coach to record the number of the shots and determine shooting percentage.



We apply the rule that after each three-point shot the player must make a jump shot from 15 feet, or vice versa.

I created this "Shooting Matrix" drill to help players make the maximum number of shots in a short time period at game speed. The other aim of the drill is to help players adapt in a few seconds to shooting from different distances. After each set of shots (I will later show how the drill is run), the player shoots 5 free-throws, for a total of 80 free-throws for the entire drill. We also record this percentage.

A note: Naturally, the coach can decide which spots on the court that the players will shoot from, as well as how many shots will be taken. This will be based to the players' technical and physical skills, and the type of offense that the team runs.

## SET 1-4

The player with the ball is set at the

three-point line at position 1 (diagr. 1). He shoots and then sprints to position 2, receives the second ball from the passer, and using the correct footwork (the inside foot touches the ground first), he shoots from the corner of the free-throw lane.

Then he backpedals to position 3, directly behind him, gets the ball, and shoots a three-point shot. He sprints to the position 4, shoots from the corner of the free-throw lane, backpedals to position 5 where he started the drill, and shoots a three-point shot. This continues until he shoots a total of 40 shots to complete the first set. He then shoots 5 free-throws.

The same pattern is then run three more times (total of 160 jump shots and 20 free-throws).

## SET 5-8

The player with the ball is now set at position 1 (diagr. 2). He shoots, back-



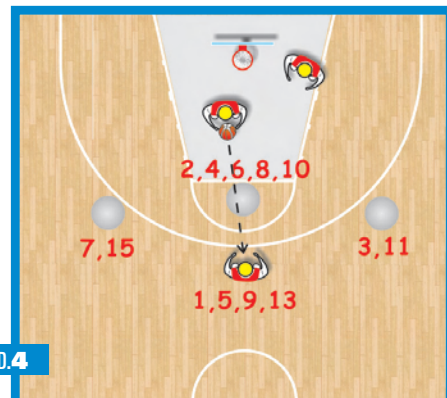
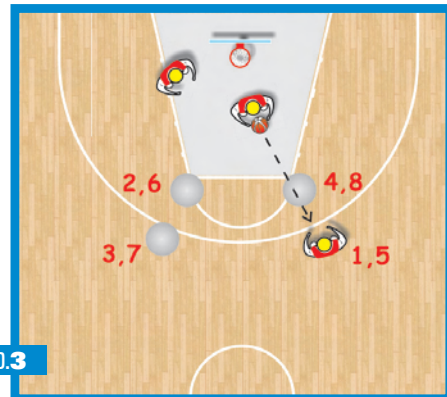
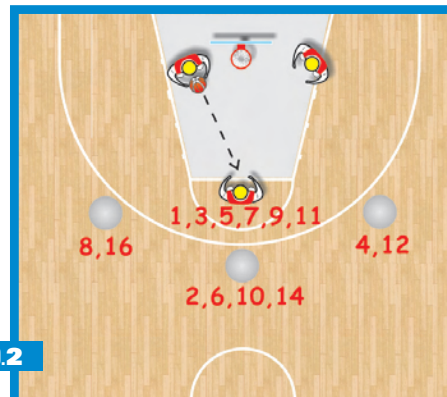
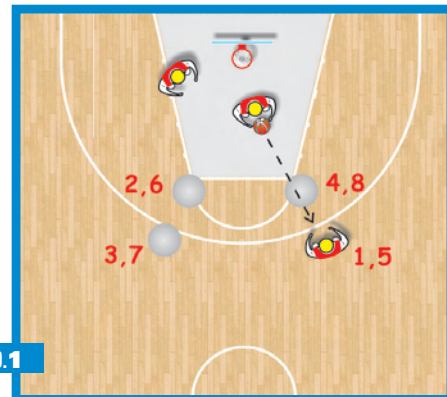
pedals to position 2, receives the second ball from the passer, and shoots outside the three-point line. Then he sprints to position 3 (from where he first started), receives the ball, and shoots. Then he backpedals diagonally to position 4, receives the ball, shoots, and then sprints to position 5, receives the ball, shoots, and backpedals to position 6, where he again gets the ball and shoots. Then it's off to position 7 for another shot, and backpedaling back to position 8 to get the ball and shoot. This all continues until he has taken 40 shots. The then shoots 5 free-throws and runs the same pattern three more times (total of 160 jump shots and 20 free-throws).

#### SET 9-12

The pattern is the same as set 1-4 (diagr. 3), with the exception that from positions 2 and 4 the player receives the ball, makes a dribble, and then shoots (after he has taken three-point shots from position 1 and 3). Once he has taken 40 jump shots, followed by 5 free-throws, he repeats this pattern three more times (for a total of 160 jump shots and 20 free-throws).

#### SET 13-16

The pattern is the same as set 5-8, but now (diagr. 4) the player makes a dribble before all shots taken at positions 1, 3, and 7 outside of the three-point line. For these sets, position 2 is at the free-



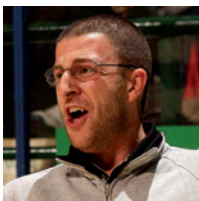
throw line and position 1 is at the three-point range in the middle lane of the court.

The player shoots 40 jump shots followed by 5 free-throws. He repeats this pattern three more times (for a total of 160 jump shots and 20 free-throws).




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by Giulio Griccioli

# THE 3 OUTSIDE, 2 INSIDE OFFENSE

Giulio Griccioli began coaching with the youth team of Siena in 1998 and was also a member of the first team coaching staff that helped guide Siena to three national titles, one Saporta Cup, and participation in three Euroleague Final Four championships. Since 2005 he has been in charge of all Siena youth teams, and these teams have won five Italian titles in different age categories.

## PREMISE

We created this play some years ago to give our top Siena youth teams an effective style of play that would combine their athletic talents and their basketball skills. Our basic idea for the first age group, the Under 15, was to attack the defense one-on-one, either with a drive, a cut, or a pass, or, in a later phase, by utilizing screens. This same idea forms the basis for developing our passing game: we want to give to the players of the top youth level team, the Under 21, all the possible offensive solutions without running a complicated offense, but still maintaining maximum individual autonomy for the players to "read-and-react" to the defender's moves. In this way, the players, who are all in their last year of youth competition, will be better able to adapt to senior basketball the following year.

## RULES

We have a few basic rules:

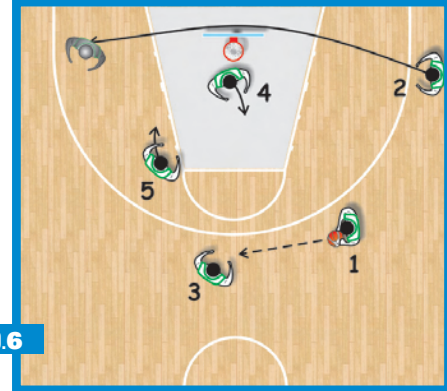
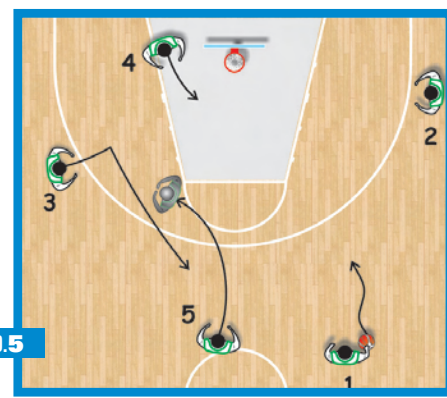
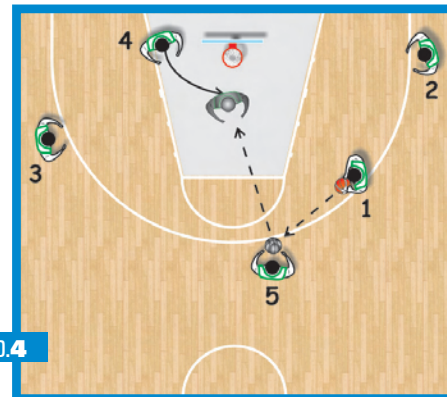
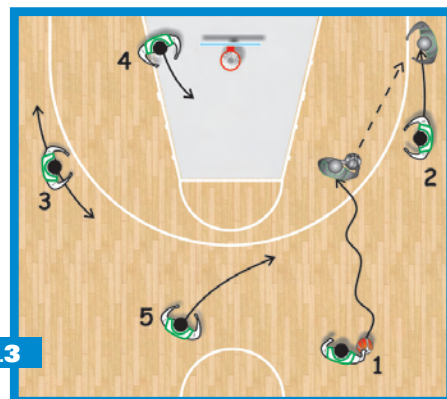
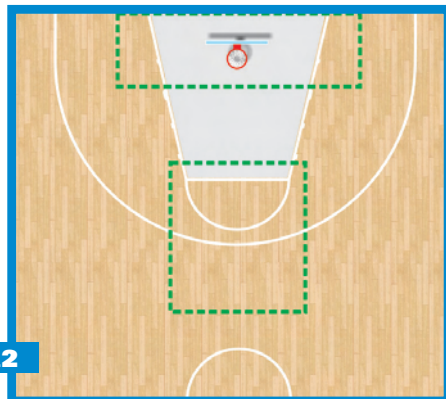
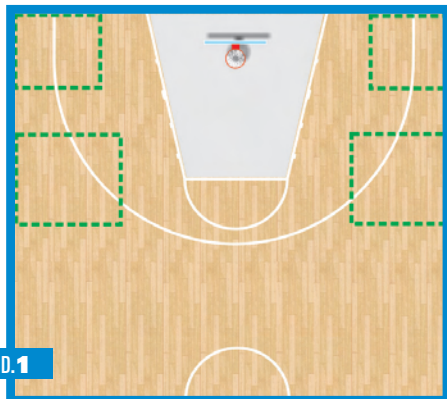
- ▼ Three perimeter players are positioned at guard/wing and wing/corner on both sides of the court.
- ▼ Two inside players take on the middle lane of the court, high, low, and middle post (one of these two players is what I term a "faked" inside player, because he will always face towards the basket).
- ▼ One perimeter player must always be on a quarter of the court.
- ▼ When an inside player goes down, the down inside player goes up: they must



always be opposite of each other. We define the "areas of competence" for the players (diagr. 1 and 2); the perimeter players must not invade the area of the inside players, and vice versa. We understand that if an inside player screens for a perimeter player, or a perimeter player screens for an inside player, there is practically an "invasion"

of an area, but the following moves, that we will describe later, will establish the proper "area of competence." The basic premise of this offense is that there is constant movement with the inside players, who must cut and screen in the lane. If they don't move enough, they effectively limit the moves of the other three players, who exchange their posi-





tions by cutting along the baseline, but rarely in the middle of the lane.

If there is the chance that the play could be started by a dribble drive by one of the perimeter players (diagr. 3), we will usually have the inside players cut or screen and create the moves for the other teammates. We advise the inside players that if one of them gets the ball in the

middle lane of the court, the other must try to get open in the lane (diagr. 4).

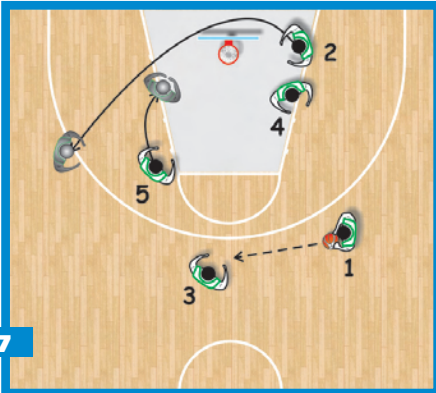
#### FIRST SITUATION: SCREEN AWAY FROM THE BALL

In diagram 5 we see the situation where the inside player, 5, who is now set outside of the three-point line, makes a diagonal screen away from the ball. In this

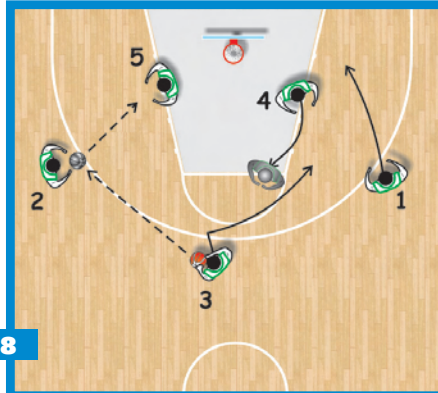
way we have a situation where there is no perimeter player on that side of the court, so the perimeter player nearest on the baseline cuts and recreates balance for the offense (diagr. 6). Our goal is to play according to "read-and-reaction." We attack, read the defensive reaction, and then move from there.

After this first screen, the inside player 5

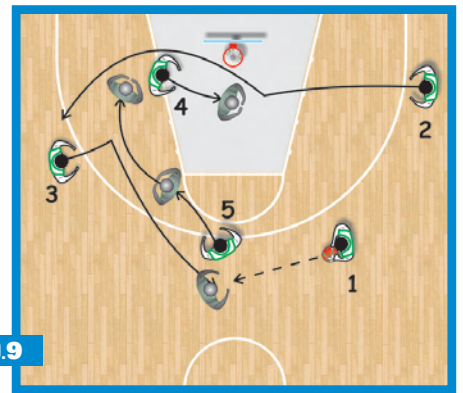




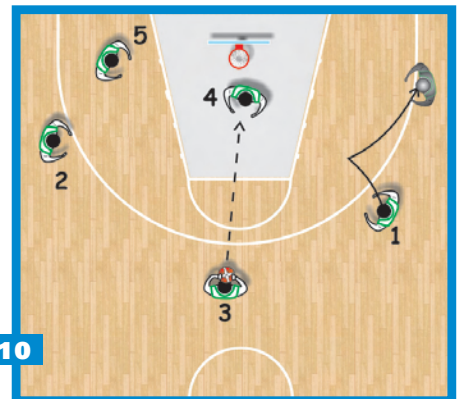
D.7



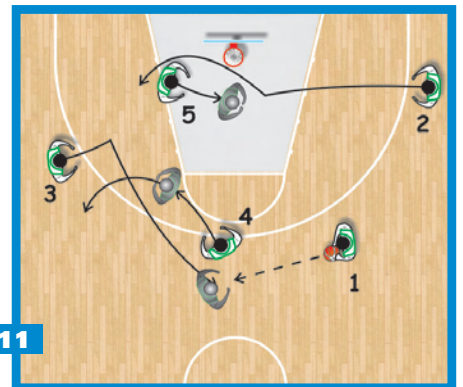
D.8



D.9



D.10



D.11

the player in the low post (diagr. 13).

#### Ball in the low post

When the ball is in the low post, we must have the proper spacing inside and outside of the three-point line, so we want:

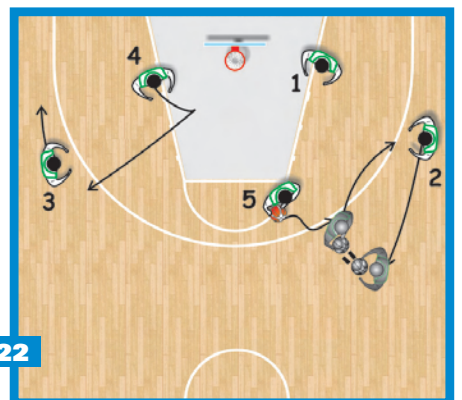
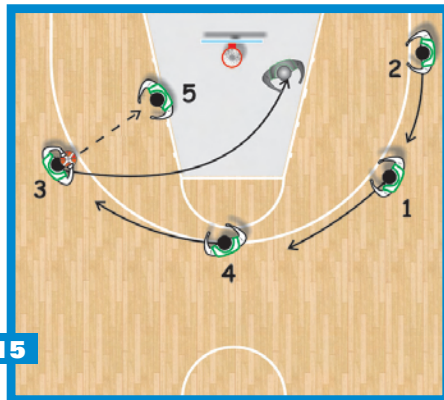
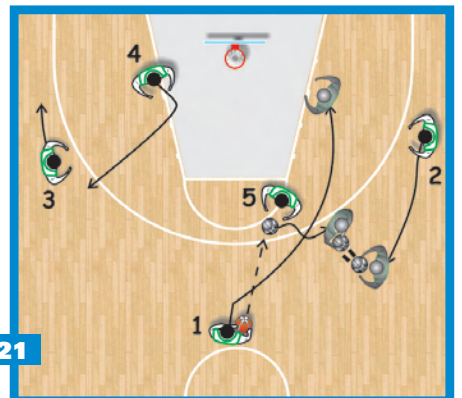
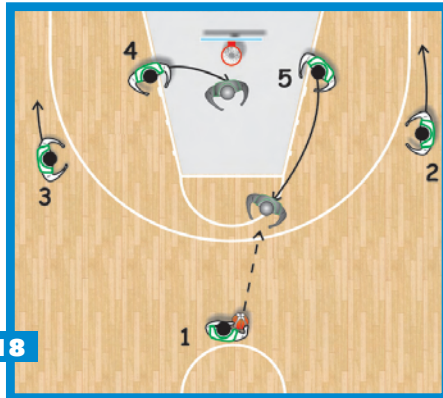
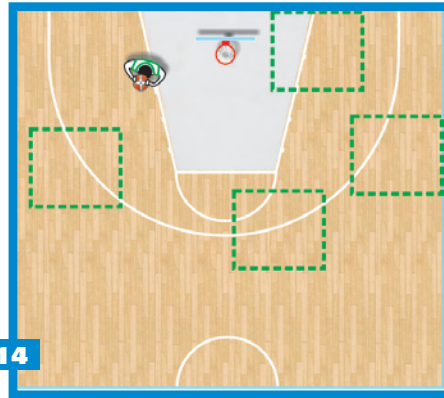
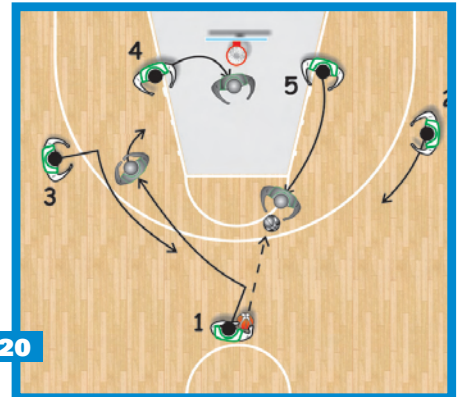
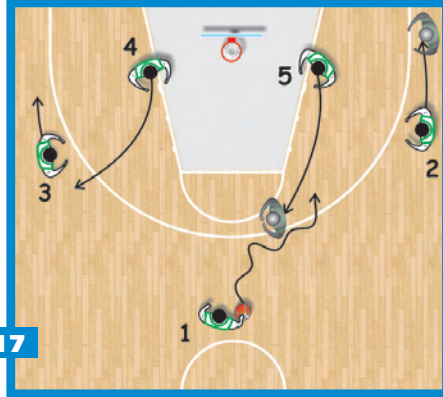
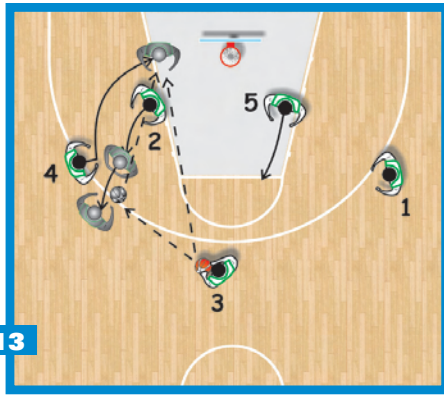
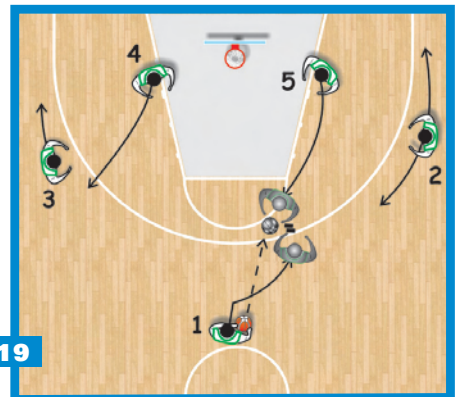
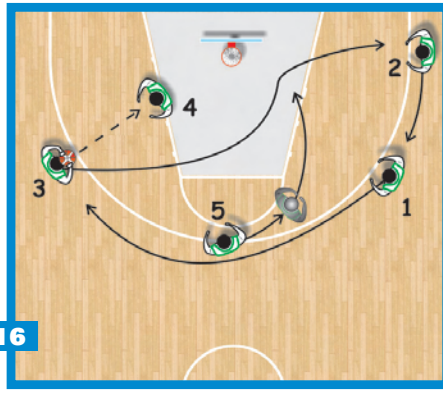
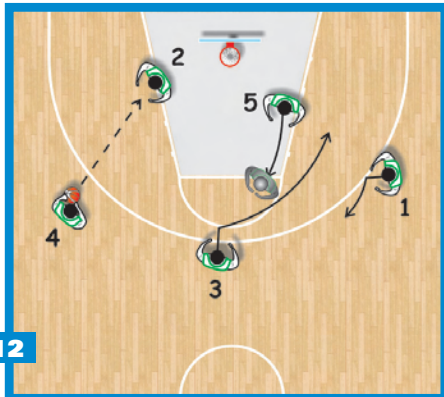
- ▼ A player on the ball side as a safety for an outside pass if the low post is double-teamed.
- ▼ A player, who moves to the corner of the free-throw area outside of the three-point line.
- ▼ A player under the free-throw line extension and outside of the three-point line.
- ▼ A player at the low post opposite to the ball (diagr. 14).

To get to these spots on the court we can move in several ways. Everything starts from the idea that the player, who passes the ball to the low post, then cuts at the free-throw line corner and sprints strong

can make a second screen (I have to emphasize that this is one of several different options he can use), go to the low post position, and receive the ball from the wing (diagr. 7 and 8). The inside player, 4, on the low post on the help side, then moves in the opposite direction of the other inside player, 5, and screens for the teammate on the perimeter, who cuts on the baseline (diagr. 9). The big man, 5, then rolls and gets the inside position under the basket so he can play high-low with the perimeter player in the middle of the court (diagr. 10). On the first

down screen, the screener's defender could "show," so in this case the screener can immediately pop out at the three-point line to get the ball and shoot (diagr. 11), or else he can play with the inside player, who is now posted up down low (diagr. 12). This is one of those cases where the perimeter player plays inside and the inside player plays outside. If the perimeter player on the low post does not receive the ball, we continue the play with a down screen, a cut and a replacement, or with a back screen for the big man. Our goal here is to get the ball to





player has a chance to cut and then pop out, while 5 moves down to the low post spot (diagr. 16). The perimeter player, who has received the ball in the middle of the court, now has several options. He can play with the inside player, 5, who comes high to play the pick-and-roll with him (diagr. 17) and he can pass to 5, who can play high-low with 4 (diagr. 18), while the other perimeter players spot up.

#### BALL TO THE HIGH POST

If the ball is in the hands of the high post, 5, several things can occur:

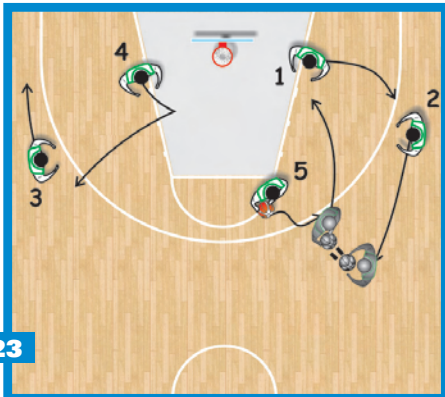
- ▼ An immediate hand-off pass to play with the passer (diagr. 19).
- ▼ The fake of a hand-off pass and then a screen away from the ball of the perimeter player (diagr. 20).
- ▼ The cut of the passer around the inside player, and then he spots up at the low post on the ball side, which

makes it possible for a two-man play of 5 with the wing (diagr. 21).

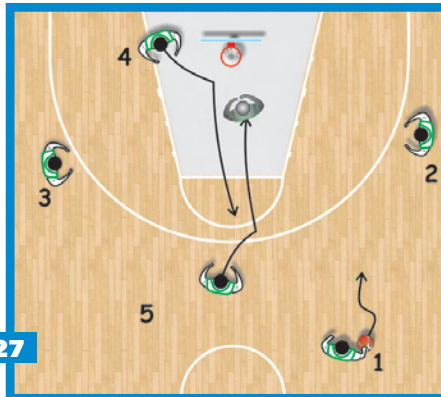
- ▼ Again, after a cut of the passer, 1, around the inside player, and then the spot up at the low post on the ball side, the inside player, 5, screens for the wing (diagr. 22). If nothing happens, 5 makes a hand-off pass to 2, then rolls down low, while 1 pops out,

to the basket. If 5 receives the ball, the cutter stops at the low-post spot on the help side, while, at the same time, the other players on the perimeter all spot up (diagr. 15). If a different player (usually the other inside player) gets the ball in the low post, we want 5 to get positioned inside the lane on the opposite side. He will then make a screen so the perimeter

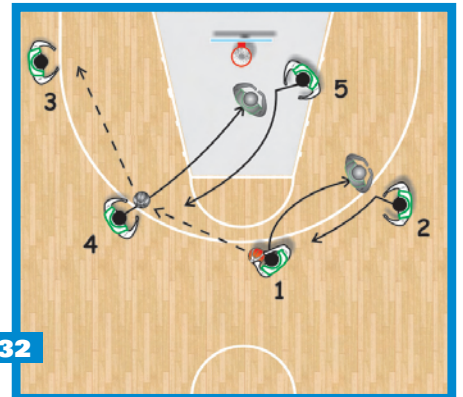




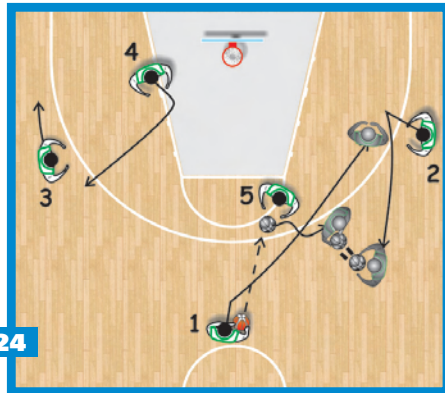
D.23



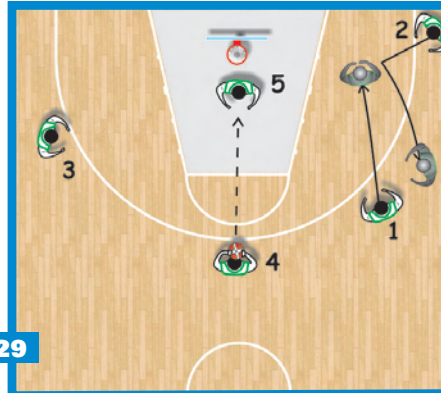
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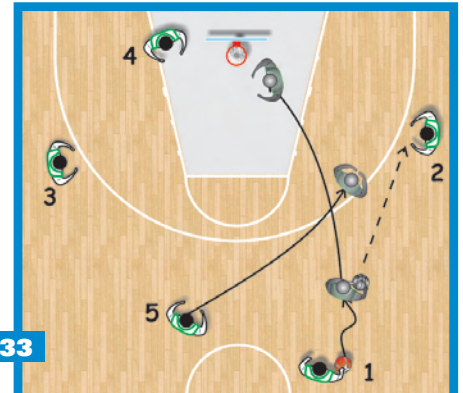
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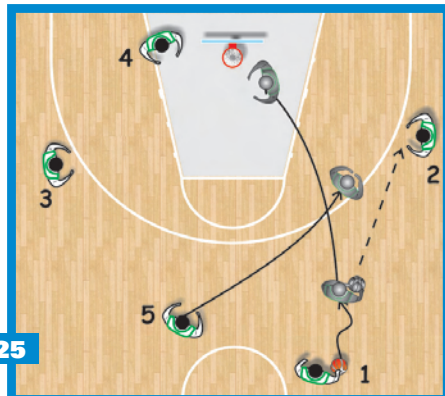
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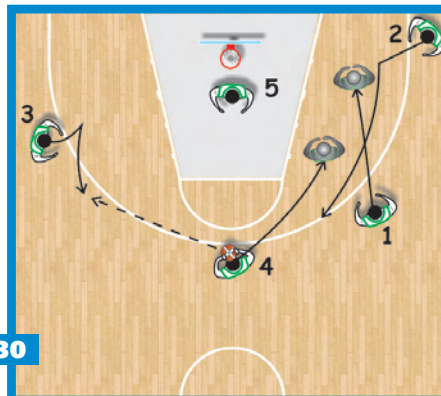
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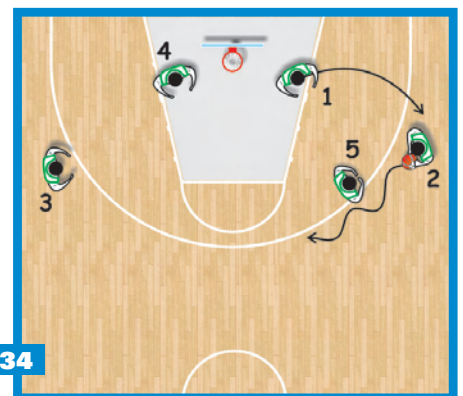
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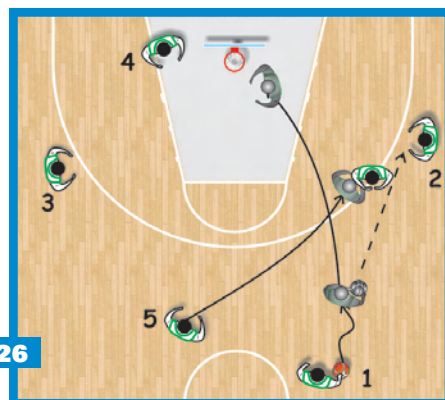
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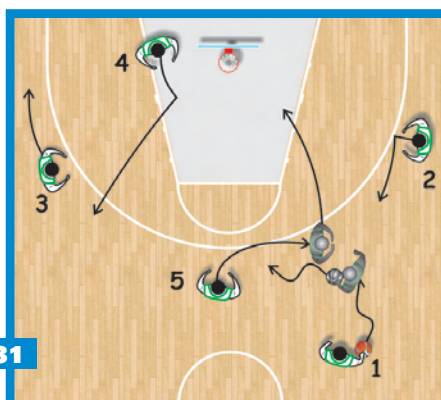
D.30



D.34



D.26



D.31

receives the ball from 2, and quickly passes to 5 (diagr. 23).

### SECOND SITUATION: SCREEN FOR THE OTHER INSIDE PLAYER

In the diagrams 24, 25, 26, 27, and 28 we can see different solutions for the two inside players: a vertical screen and a back screen. I want to emphasize the

critical importance of the collaboration between 4 and 5 with a high-low pass, instead of the possible solutions created by the perimeter player, who has popped out at the three-point line and then drives to the basket (diagr. 29). The perimeter player has to understand that this screen between the inside players creates the proper spacing on the pe-

rimeter. If nothing happens, 4 reverses the ball to the other wing, 3, and we start a new collaboration between the inside players, thanks to a cut or a screen of 4 for the perimeter player, or a move of the other perimeter players (diagr. 30).

### THIRD SITUATION: SCREEN ON THE BALL

Starting with a pass, the offense can also begin by a screen on the ball for the point guard, or for the wing (diagr. 31 and 32). The rules are then the same for running the offense: one of the inside players goes down and the other comes high. Naturally, if one inside player does a pick-and-pop-out, the other inside player takes a strong position inside the lane (diagr. 33). From there, we use the perimeter players to pass the ball inside. If the defense doesn't permit this, we can also continue again with cuts or screens, which create movement for the other players (diagr. 34).



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By Jamie Angeli

# PRINCETON SERIES CONTINUITY OFFENSE

Jamie Angeli is currently the head coach of the University of Seattle women's basketball team. He has been also an assistant coach in several men's basketball team: UCLA, George Mason, South Florida, Bradley and Bowling Green. As an head coach he won three national championships and an Asian Cup with Al Rayyan in Qatar and he also coached Al Arabi in Kuwait. He is also author of many technical books and DVDs.

I have had the opportunity to correspond with many basketball coaches over the years about the probability of implementing a "Princeton-type" offense in their high school or collegiate program. The advantages are very enticing:

1. Great spacing allowing for dribble penetration.
2. Floor balance aiding in defensive transition.
3. Ability to beat pressure with back-door cuts.
4. Emphasis on fundamental skills like cutting and passing.

There were some common reasons why coaches stay away:

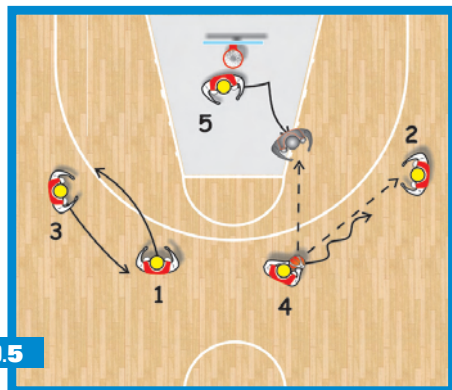
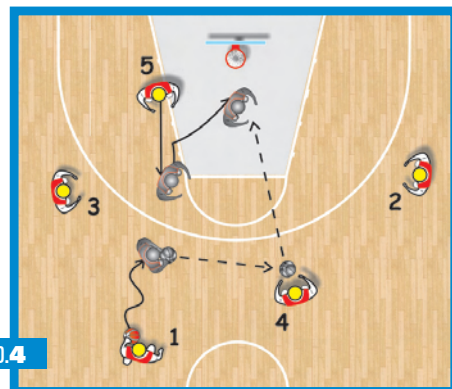
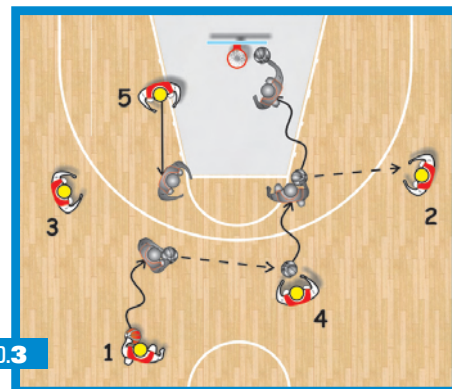
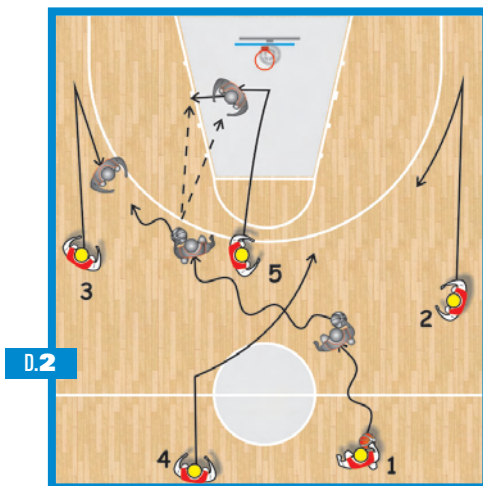
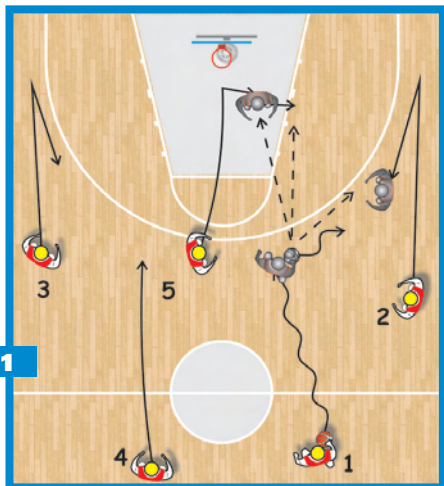
- ▼ Difficult to teach an offense based primarily on reading the defense.
- ▼ Offense breaks down when back-door pass is not available and passer loses his dribble.
- ▼ Need more screening action or sets that flow into the offense.
- ▼ They felt they needed more control as to what shots they were getting, and using a continuity offense or sets gave them that control.

In creating the "Princeton Series Continuity Offense", I did my very best to address the problem areas mentioned above while still keeping all of the reasons we have been intrigued by this system:

1. Great spacing and floor balance for dribble penetration, back cuts and







defensive transition.

2. Easy to keep continuity, even through unsuccessful back cuts and dribble pick-ups and when entries and ball reversal is denied.
3. Easy to teach and reinforce with included breakdown drills.
4. Included set plays that incorporate screens and post isolations for your best post and perimeter players.

I think you will appreciate how easy this system is to teach and you will absolutely love how any type of defense (overplaying, sagging, or trapping) will not stop you from creating great scoring opportunities or take you out of continuity. So what are you waiting for? Today is the day to bring the Princeton Continuity Offense your program!

#### EARLY OFFENSE

Getting into the Princeton Series Continuity Offense quick and easy from transition. Here we attack the right side of the floor with the ball in the point guard's hands, 1. We run 5 down the center of the floor, looking for the over the top pass from the point on either side of the floor. At the mid-lane area, he will then break to the ball side of the floor, looking to post on the block or flash to the high post area.

Our wing players, 2 and 3, sprint the floor looking to flatten out on the wings and then "bounce" back up to the free-throw line extended area.

4, in this diagram, trails the play looking for ball reversal from 1, ready to exchange with 2, if 1 uses the dribble hand-off entry option with 2 (diagr. 1).

You will find that defenses will try and take away the ball side entry of the floor in transition, so we suggest having your point guard drive the ball across the top to the opposite side of the floor while in transition. Player 5 follows the ball

across, looking for the ball in the lane and then flashing to the high post elbow, looking for the potential entry pass from 1. Player 4 crosses to the opposite side of the floor behind 1 looking for the reversal pass from 1, or ready to exchange with 2, if 1 decides to use the dribble hand-off entry with 2 on the left wing (diagr. 2). If your trailer player is a good three-point shooter, you will certainly increase your opportunity to score off the break. If 4's defender has to come out on 4, you will have a great opportunity to put the ball on the floor and attack the rim. If 5 is flashing to the high post and out of the lane, the only help on 4 comes from 2's defender.

Player 4 can look to get to the rim or drive and kick out to 2 for the open three-point shot (diagr. 3). Of course, 5 would be open for the dump off pass from 4, if his defender is moved over to help on penetration. You may also use the trailer entry pass to get a better passing angle into 5, either in the low or high post, if his defender tries to deny to 5 the entry pass in either position.

Drill this high-low option while breaking down the offense and get your 5 man to execute a good "leg whip" on his defender, sealing him behind so that he can catch the high-low entry pass from 4 (diagr. 4).

If 5 does not get the ball on the high-low entry, 4 now starts the offense by either using the post entry pass to 5, the wing entry pass to 2, or the dribble hand-off pass option with 2. As described in our basic continuity and alignment section, 1 and 3 exchange whenever there is a dribble hand-off on the opposite wing (diagr. 5).

#### BASIC CONTINUITY AND ALIGNMENT

As you can see in the diagr. 6, we have a two-guard front with 1 and 4. You can place any of your perimeter players in

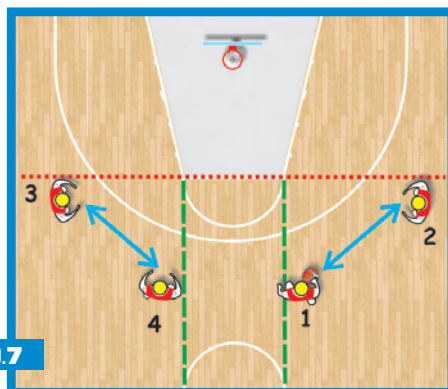
either of these four spots, as they are all interchangeable. The ball will be brought down either side of the floor in the point guard's hands or your off guard if you have confidence in either guard bringing the ball up. If you have all good ball handlers, then this offense becomes even more difficult to guard as you will have different players in different positions each time down the floor, de-



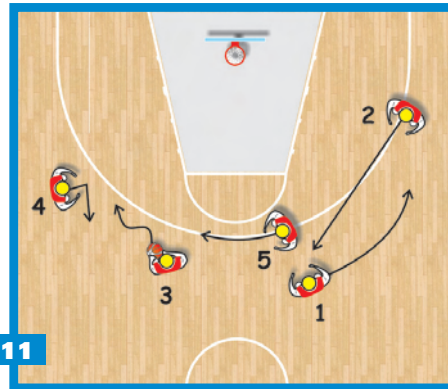
pending on who brings the ball up on the break. If you had a chance to look at our transition section, you can see how easily and quickly we get into this basic alignment right from our early break and on ball reversal through the pass or dribble drive.

### Perimeter player responsibilities and alignment

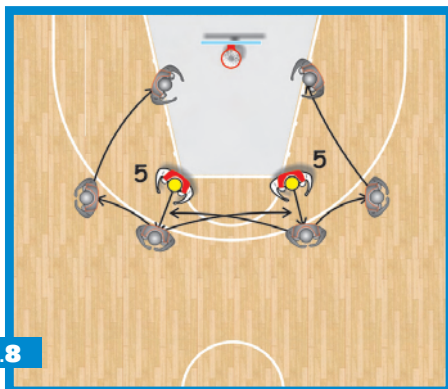
As you can see, all four players are placed high and wide even with and above the free-throw line extended and the lane line up to the top. Each perimeter player will eventually occupy each wing spot and top spot as you run through the continuity. It is very important that you drill your players to understand and appreciate the spacing on this offense (diagr. 7). Keeping the basket clear will provide constant backdoor opportunities for your wing players and give your post man the opportunity to be isolated in the post on pick and rolls.



D.7



D.11

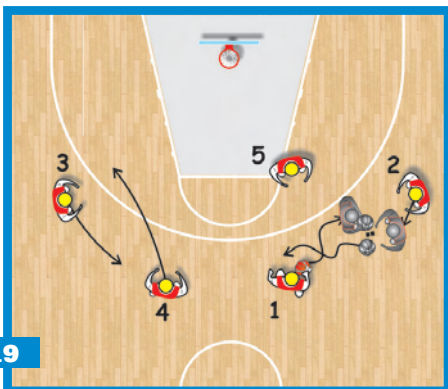


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### The 5 man's responsibilities and alignment

After your early offense, your 5 man will occupy the high post elbows for post catches, the wing for ball screen opportunities and on top of the lane line extended for back screens. Here are two important rules for the 5 man to remember (diagr. 8):

- ▶ If 5 back screens, he then follows up immediately with a ball screen.
- ▶ When 5 rolls to the basket after ball screening, he then flashes to the ball side elbow as quickly as possible.

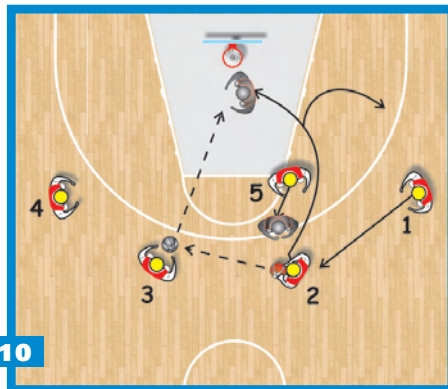


D.9

Let's start now the continuity. We will use our dribble entry to begin the offense the majority of the time, but, as you will see in our other sections, we also use our post pass or our wing pass entry to begin the offense.

Here we see 1 and 2 executing a dribble hand-off on the wing to begin. Anytime the opposite wing players see a dribble hand-off on the wing, their rule is to exchange. Players 3 and 4 will want to time their exchange so that 3 is cutting up to the top, again, even with the lane line extended up (diagr. 9), as 2 is driving the ball up on the opposite side lane line extended up. This timing is critical to set up your back door options discussed in our backdoor options section.

We will assume for now that 3 is open (but don't panic, if he is denied, we will backdoor this man and stay in our continuity - no problem). We explain this backdoor option in our backdoor options section. As soon as 2 passes to 3, 5 will



D.10

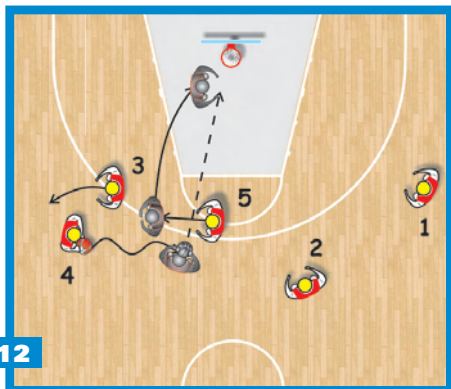
set a back screen for 2. Player 2 cuts to the rim, while 3 looks to pass inside to 2 if he is open. Player 1 fills the open spot on top, once 2 cuts off the back screen from 5. Player 2, if he does not get the pass, quickly cuts back out to the open wing spot on the right side of the floor (diagr. 10).

Player 3, after seeing 2 is not open on

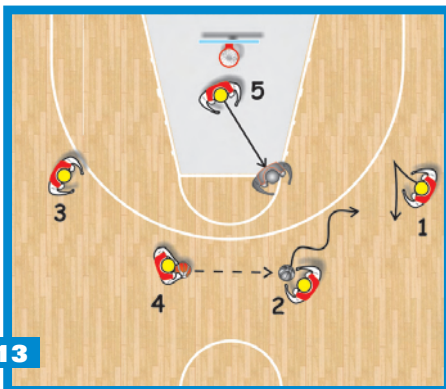
the back screen cut, will now drive the ball at 4 on the left wing (again, another backdoor opportunity we will discuss in our backdoor options section). Since 1 and 2 recognize the dribble hand-off entry, they know that the rule is to exchange on the backside of the floor. Player 2 will be making his cut up to the



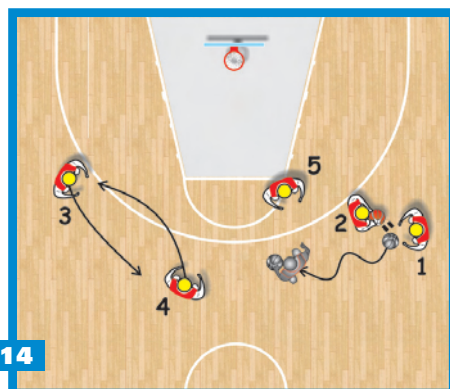




D.12



D.13



D.14

wing, will then plant his outside foot and make a hard cut to the top of the floor lane line extended (diagr. 11). Player 5's rule, as you will remember from his responsibilities, is to ball screen immediately after any time he sets a back screen. As 4 takes the ball from 3, 5 is setting a ball screen for 4.

Players 4 and 5 now execute a screen-and-roll. The lane is always clear, so 5 will have no help side defenders to worry about after rolling to the basket. Player 4 takes the ball off the screen, looking to score or dump the ball to 5 rolling (diagr. 12). Player 3 is always ready on the wing for the open jump shot just in case

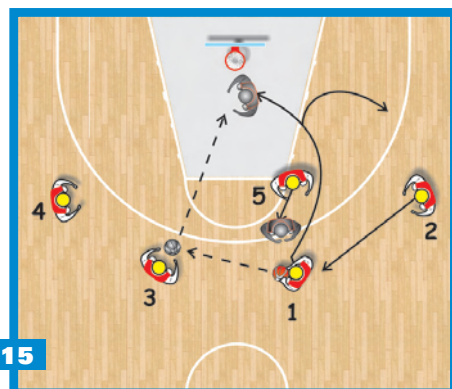
his man helps on 5 rolling to the basket. Same goes for 2's defender helping on 4's drive or 1's defender helping on 5 rolling. They are both, 2 and 1, spotting up and looking for open three-point shots. If 4 cannot pass to 5 inside for the shot, he quickly reverses the ball to 2 on top.



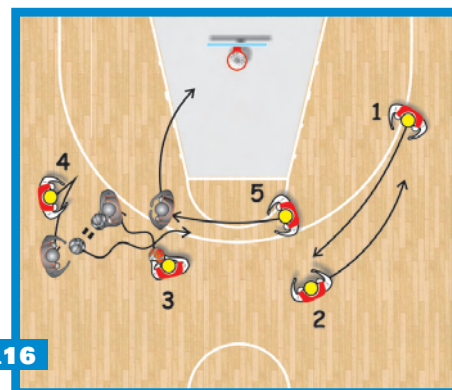


Player 2 and 1 now execute a dribble hand-off to the right wing. Player 5, following his rules, knows he does not have to ball screen this time (since he rolled to the basket), and flashes to the ball side elbow as quickly as possible (diagr. 13), looking for a potential entry pass, which we cover in our post entry section. As 1 takes the ball off the dribble hand-off, 3 and 4 remember their rule (anytime there is a dribble hand-off on the wing, we must exchange on the weakside of the floor). Again, it is important to really drill this option, so that 3 is cutting to the top as 1 is getting the ball even with the lane line extended out on top (diagr. 14). This will provide the best angle for backdoor options and create an opportunity for the defense to feel they can sneak out and steal this reverse pass. As I mentioned earlier, we will show you the back door options in the backdoor section and how easy it is to get back into continuity if you cannot make the back door pass. The continuity continues now with 5

back screening for the passer 1. Player 3 looks inside to 1 coming off the back screen. Player 2 fills the open spot on top after 1 makes his cut. Once 1 sees that he is not open on the back screen from 5, he immediately cuts to the right side open wing area (diagr. 15). Player 5's rule applies again (after the back screening, always the ball screen). Players 3 and 4 execute a dribble hand-off on the wing, while 5 moves over to set the ball screen for 4 coming off the hand-off. Player 1 has cleared out and up to the top while 2 cuts away to the wing, completing the exchange because of the dribble hand-off action on the opposite side of the floor (diagr. 16). This action not only occupies defenders on the weakside, opening up the basket for 5 rolling to the lane, and 4 driving to the basket, but, since the backside lane area is always open, it also sets up a great backdoor option for 1, if his defender tries to overplay on ball reversal, a great action and hard to defend when executed correctly.



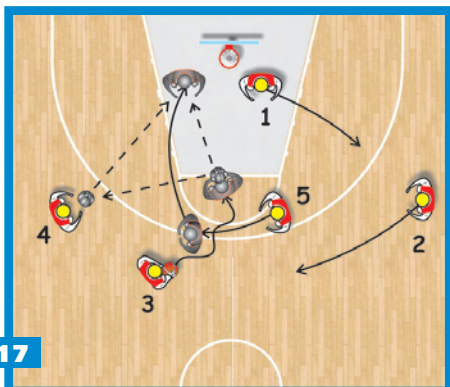
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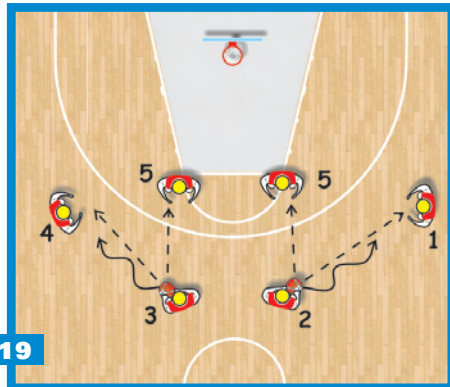
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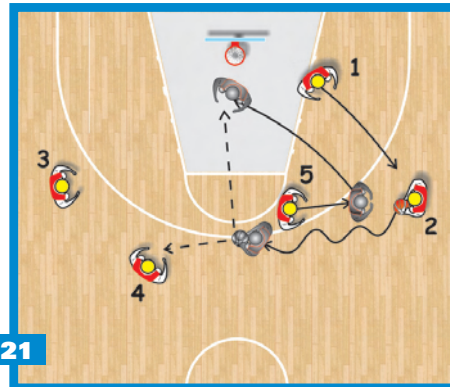




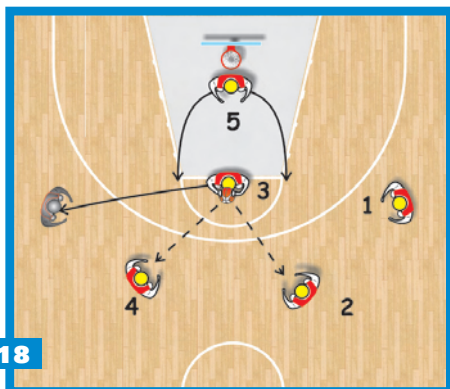
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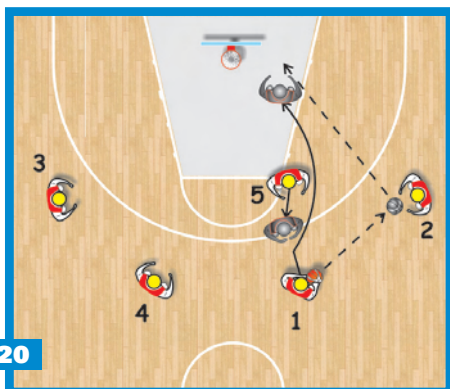
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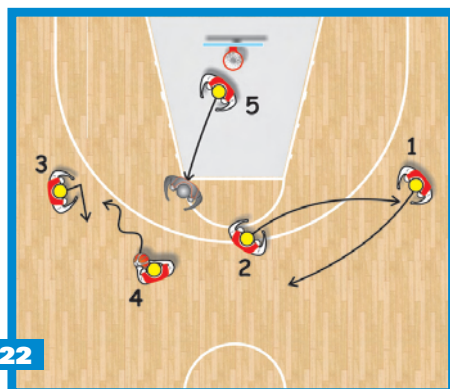
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D.18



D.20



D.22

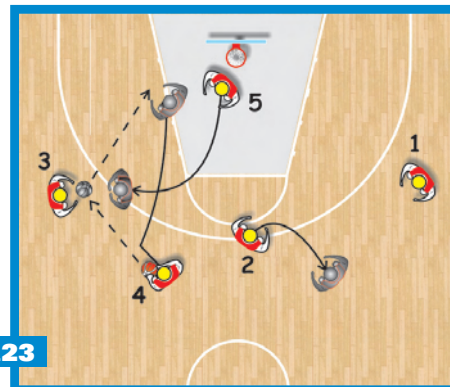


At any time, after 1 cuts off the back screen from 5, 3 may elect to take the ball back to the middle using a ball screen from 5. Player 5 is already moving over to ball screen since he just back screened. Here we see 3 taking the ball off the ball screen, while 5 rolls to the rim. Player 2 is filling up top, while 1 has begun his cut back out to the wing, once he did not get the ball off the back cut and back screen from 5, while 4 also fills up to take his help away from the rolling 5 man. Player 3 can look to pass the ball back to 4 if he is open or kick the ball to 1 or 2 (diagr. 17).

Once again, it is very easy to stay in continuity as 3 passes out from his penetration. Player 5 flashes to the ball side elbow, while 3 fills the vacated wing spot (diagr. 18). You are now in your 4 out, 1 in alignment that began the offense.

The rules and options on this offense will always ensure that each perimeter defender will be getting different action to defend each time down the floor (diagr. 19), because:

- ▼ The ball will not always come up the same side of the floor.
- ▼ If you have more than one good ball-handler, you may elect to have multiple players pushing the ball up the sideline.
- ▼ You have three entry options each time you have the ball on top lane line extended (wing pass, entry, post entry, wing dribble entry).



D.23

#### WING PASS ENTRY OPTION

Although our basic continuity shows you our dribble entry wing option, you may certainly pass the ball to the wing at any time in the offense. Here we see 1 passing to 2 to initiate the wing pass entry option. Player 5 immediately back screens for 1, who cuts to the basket (diagr. 20).

Player 5's rule remains the same, after back screening, he must ball screen. Player 5 now sets a ball screen for 2 on the right wing. Since there was not dribble hand-off on the wing, 3 and 4 do not exchange, 2 comes off the ball screen looking to score, while 1 cuts up to the wing. Players 4 or 3 may be open if their defenders help on the drive from 2 or from 5 rolling (diagr. 21).

Player 4 then takes the ball and the offense keeps the continuity by 3, 4, or 5 executing either a wing entry, post entry or dribble hand-off on the left side of the



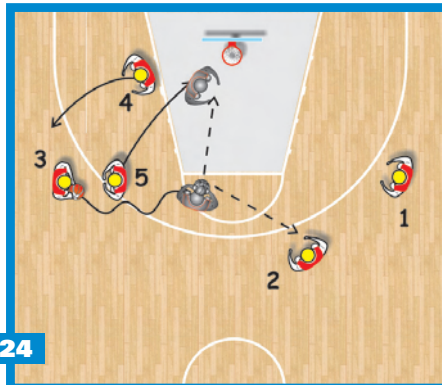


floor, while 5 flashes to the ball side elbow after rolling. Since 4 opted to use a dribble hand-off wing entry on the left side, 2 and 1 must exchange on the weakside. Player 4 could just as easily make another wing entry pass to 3 and the action would be duplicated on the left side of the floor. Here we see 2 cutting to the opposite wing with 1 cutting to the top lane line area of the floor, because 4 elected to use the dribble hand-off wing entry option (diagr. 22).

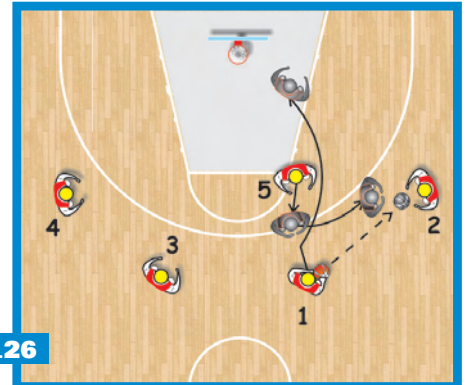
If 4 was to use the wing pass entry option again with 3, his rule would be the same. Instead of using a back screen from 5 (since he is not available after rolling to the basket), 4 would simply make a solid give-and-go cut to the basket. As soon as 4 passed to 3, 5 clears out of the lane and to the ball side wing ready to duplicate his ball screen action on the left side of the floor (diagr. 23).

Player 3 now drives the ball off the screen from 5, while 4 cuts up to the left side wing area as 5 rolls to the open basket area. Player 3 looks to score, dump the ball off to 5 rolling, or kick the ball out to 2 on top (diagr. 24). Players 2 and 1 did not exchange because there was not a dribble hand-off entry used.

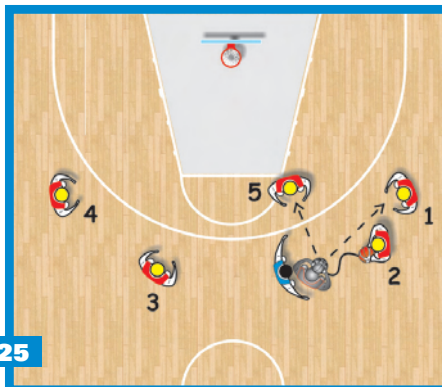
You may also initiate a quick wing pass entry any time the defense tries to stop the ball going from across the top (for example, when 2 takes the dribble hand-off from 1 and the defender jumps out and tries to force the offense back). It is not a problem when this happens: in fact, you can really take advantage of



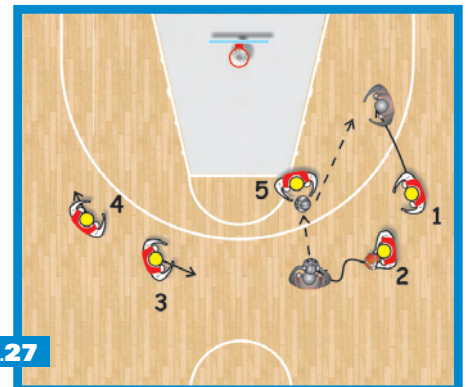
D.24



D.26



D.25



D.27

this overplay by quickly passing back to 1 and using the back screen from 5 or you could hit 5, execute the post pass option and cut to the basket, leaving the overplaying defender behind you (diagr. 25)!

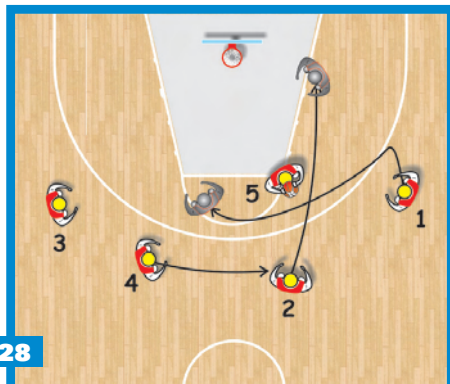
If you did not hit the post and execute the scissors option, the pass back to the wing would then initiate the wing entry option and allow 5 to back screen for 1, and then ball screen for 2, as de-

scribed earlier (diagr. 26).

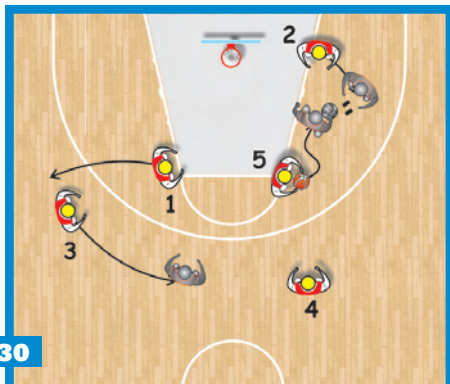
#### POST ENTRY OPTION

I absolutely love the post entry option and the scoring possibilities from it. At anytime in the offense, the top perimeter player can hit the 5 man in the high post elbow area with a pass. That is why it is critical that your post player always be in a "post-up" position on the elbow, ready to seal and step to catch the entry

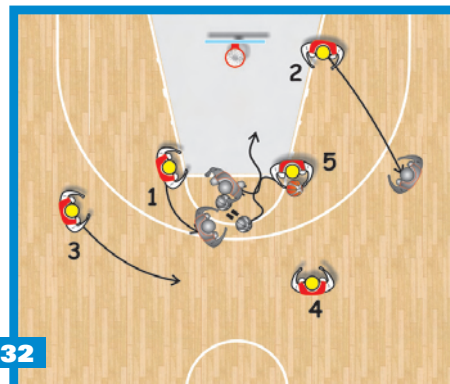




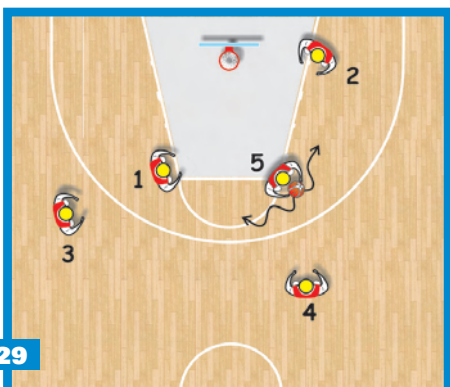
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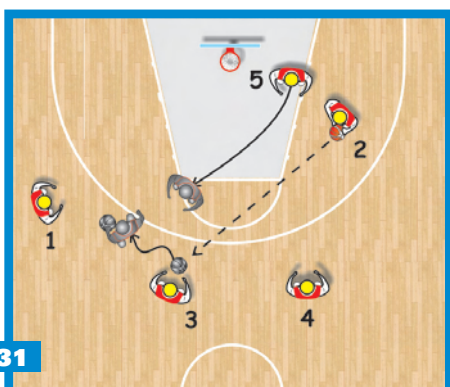
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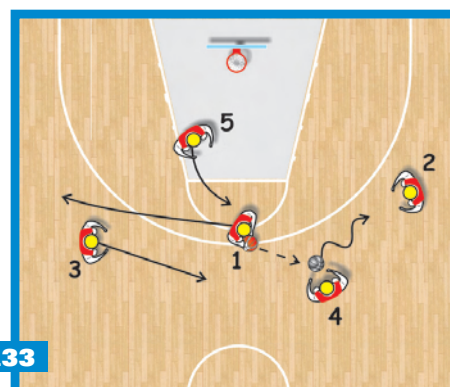
D.32



D.29



D.31



D.33



pass (treating it just like he would posting up on the low block). He must always be there as an entry option. Here we see 2 driving the ball up on top just after taking the hand-off from 1. Players 3 and 4 have exchanged, but now 2 decides to hit 5 in the high post. If 1 is denied, he can look to cut backdoor for the lay-up. In any event, 1 will want to set his man up with a few steps toward the basket (diagr. 27).

The rule on the pass to the post is pretty simple for both perimeter players on the ball side. The passer, 2 in this diagram, always cuts first, with the other wing player, 1, cutting right off the back of 2 into the lane. Action! This scissors cut off the post can often result in a wide-open lay-up or jump shot for either player. As 2 cuts to the lane, 4 fills on top to replace 2, and 5 dumps the ball off to whomever is open (diagr. 28). If 1 did cut

all the way backdoor, this is not a problem: 1 would then plant his foot, cut back up and around the cutting 2 player, still maintaining the scissors action.

If 2, or 1, does not receive the ball from 5, 5 has an easy decision:

- ▼ He either turns and scores.
- ▼ Or he drives the ball at either 1 or 2.

I really think you are going to like the shot opportunities you will get when 5



drives the ball at 1, or 2 for the dribble hand-off. What makes it so effective is that both of their defenders' momentum is going away from the ball, and then the player they are guarding is now cutting back hard for the hand-off. You will find it is very difficult for 5's defender to jump out and stop this hand-off and shot from either 1 or 2 (diagr. 29).

If 5 elects to drive at 2, 1 clears out to the opposite wing, while 3 fills the open spot on top. You will remember that 4 cuts over to the ball side when the pass entered the post (diagr. 30).

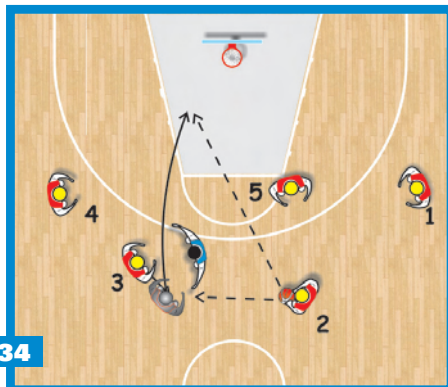
If 2 does not have a shot from the hand-off, 5 could roll momentarily to the basket. If 2 does not get a shot or pass inside, he throws the ball out to either of the top spots and fills the open wing spot: you are now back in your original alignment. Player 3 starts to make the dribble hand-off entry, with 5 flashing to the elbow area, always looking in case 3 decides to pick up his dribble and hit the high post, or use the wing pass entry option by passing to 1 on the left wing (diagr. 31).

If 5 decided to drive the ball towards 1, 2 now cuts out to the open spot on the wing, while 1 takes the hand-off and attacks the rim, while 3 fills the open spot on top; another great scoring option and hard to guard (diagr. 32).

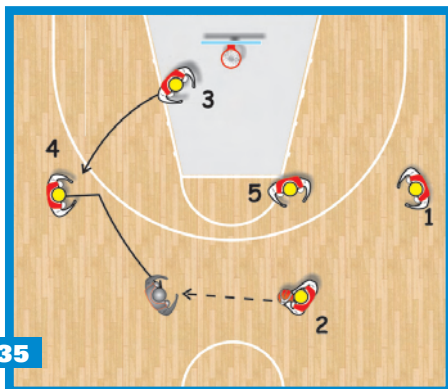
Same as before, if 1 did not get a shot, he would pass out to either of the perimeter spots, cut back to the open wing area and we are now in our basic alignment to continue the continuity (diagr. 33).

### BACKDOOR CUTS

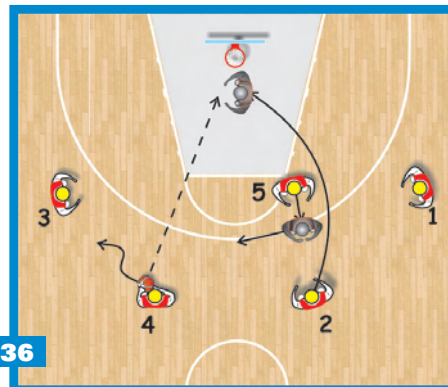
One of the greatest things about this offense is how easily it is to stay in your continuity after setting up the back door. As you may know, many offenses seem to breakdown and die after the initial back door cut and the pass is not available. The passer has lost his dribble and things come to a halt. Not with this offense. When the perimeter to perimeter pass on top is overplayed, the perimeter player (3 in this diagram), will cut backdoor looking for the pass from 2 (diagr. 34). Player 4 is filling quickly to the top just in case 3 is not open. Rarely will you find the defense can successfully deny both passes here, as most likely 4's defender had to help a bit on the back cut from 3. Player 4 takes his man in a few steps and then breaks up to the top to receive the next pass from 2 (diagr. 35). The offense now continues as before with 5 back screening for the passer 2, and then moving over to ball screen for



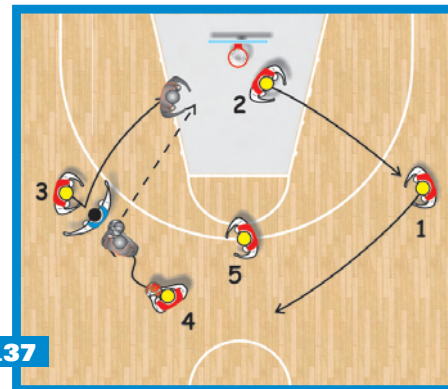
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D.35



D.36



D.37

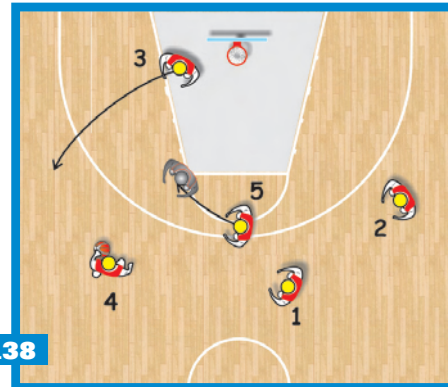
3, as he comes off the dribble hand-off with 4 or, if 4 elected to use the wing pass entry option, 4 would make a give-and-go cut to the rim, with 5 hustling over to ball screen for 3, and the offense continues as described in our continuity section (diagr. 36).

Another backdoor opportunity is when the wing player, 3 in this diagram, is being played tough defensively, trying to disrupt the dribble hand-off with 4. The back side of the floor is clear as 2 cut out and up and 1 filled on top, while 3 sets up his man and cuts backdoor to the rim, looking for the pass from 4. As you can see 5 is on his way to ball screen since he just got done back screening for 2 (diagr. 37).

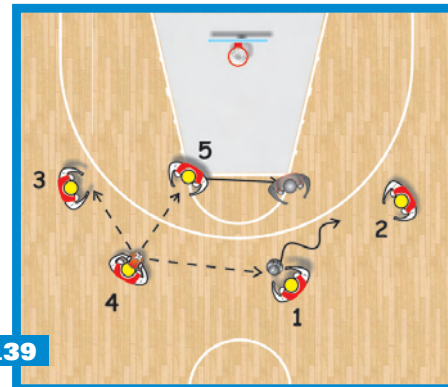
As with all our backdoor opportunities, if the pass is not available, staying in continuity is not a problem. Player 5 recognizes the dribble pick up by 4 and knows now that a ball screen option is not available: he flashes to the ball side elbow area, looking for the potential pass from 4. Player 3 did not get the ball and immediately cuts back to the ballside wing area from where he began (diagr. 38).

From here there are several passing options for 4 to continue the offense:

- ▶ He could pass to 3 on the left wing and initiate our wing entry option.
- ▶ He could pass to 5 and initiate our 1 option.
- ▶ Or he could reverse the ball on top to 1, who could continue the offense on



D.38



D.39

the other side of the floor by executing a dribble hand-off with 2, he could pass to 2 to start the entry-option, or he could even hit 5 cutting across to the elbow area and initiate the 1 option on the other side of the floor (diagr. 39).

Very difficult for them to take you out of your rhythm or continuity.





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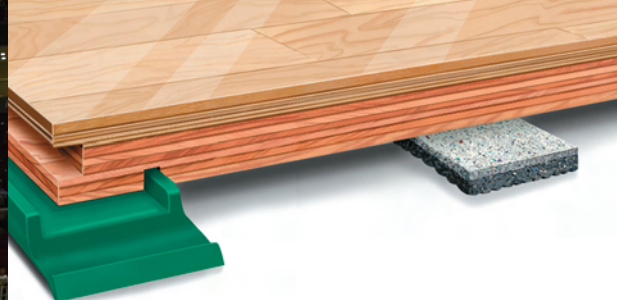
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by John David Jackson

# ADAPTING POST-PLAY FOR UNDERSIZED BIG MEN

**John David Jackson is the head coach of Le Mans, the first division French team. Born in Canada, where he also played for the national team, he had a basketball career as a player in Hungary and France. He started his coaching career as assistant coach of Le Mans in 2006, took over the head coaching duties two years later, eventually leading his team to the French championship in 2009.**

Le Mans, the French Pro-A team that I coach, is known for having athletic players and an up-tempo style of play. One of the principal reasons for such characteristically rapid play is that many of our players are fast, strong, and energetic. However, we lack in size when compared to teams in other top continental leagues.

The difference in size is particularly evident when it comes to big men. Many teams have a starting line-up with not a single player smaller than 2 meters (6'-5") in height.

Things can get quite interesting when a small, mobile French team faces off against one of these traditional European teams with very tall players.

Many of the standard defensive tactics for dealing with such a size deficit are common knowledge (aggressiveness on the ball-screen, three quarters or full front defense on the block, double teams with organized rotations), but it's also important to know how to turn a size disadvantage into an offensive advantage at the other end of the floor.

The following observations and ideas are things I've done to effectively adapt and adjust a team's offense in order to get the most out of their "undersized" low-post game.





## DIAGONAL ENTRY SCREEN: IN OR OUT?

Rather than just feeding an undersized big man directly on the block, I often try to give him an advantage by running his man off a diagonal entry screen (back screening for a big man to give him a path to the block). If he uses the screen correctly, he should put his bigger defender at a disadvantage. Here's a "read" we like to teach our post players to make whenever they receive such an entry screen.

### "IN-CUT"

If the big man's defender fights to go high over the screen, we run the «in» cut option. This means cutting directly to the low



block for a catch and score. The cutter must pass close to the screen, forcing his defender to follow in his tracks. If well executed, he should arrive first to the block. and with a well-timed sweep pass from his teammate, he should receive the ball close to the basket with his defender sealed well on the high side for an uncontested finish (diagr. 1). **Keys:**

- ▼ "Setting up" the defender: faking backdoor or calling for the ball before the screen is set will keep the defender from anticipating and jumping to contest the cut; if he does jump early to the high side, the backdoor cut will be wide open and must be used.
- ▼ If the screener's defender contests or «bumps» the cut, the post cut must be turned into a down screen to free up the screener for an uncontested jump shot (diagr. 2).

### "OUT-CUT"

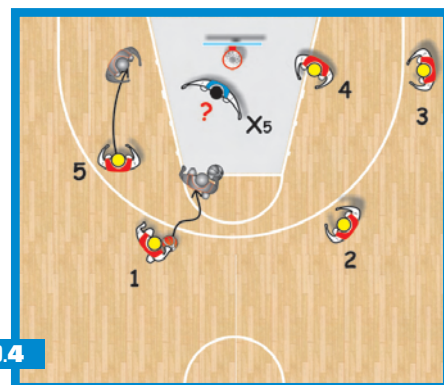
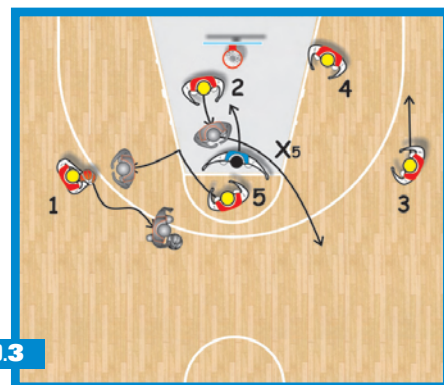
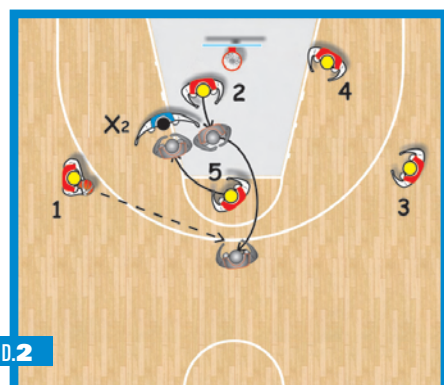
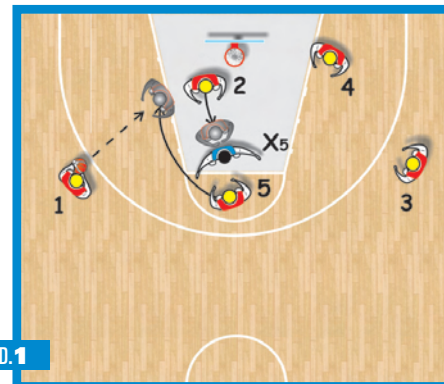
Once a bigger, slower defender has been punished by trying to fight his way over the top of the diagonal screen, his adjustment the next time will most certainly be to try and go under the screen in order to beat the cutter to the block and put his big body between him and the basket. At this time the cutter must recognize or "read" the defender's choice to go under and adapt his trajectory by making what I call an "out-cut." This means running directly out to the would-be passer in order to set a ball screen. The defender's big man, who went under the screen will consequently be way out of position to defend the ball screen. With this advantage, a well-executed "two-man game" should create a direct scoring opportunity (diagr. 3 and 4).

#### Keys:

- ▼ "Sell the cut": Make sure the defender has committed to going under the screen before making an out-cut.
- ▼ Set a good ball-screen: Eliminating the on-ball defender will force the late defender to choose between the open guard and his own man rolling to the basket.

### FORCE A MISMATCH OFF A STAGGER SCREEN

This is simple, but effective play. Most power forwards in France are swingmen or "tweeners" - they are too small to play as a 4 and probably on the tall side to be playing 3. Therefore they are "between" a 3 and a 4, or a "tweener." At some point in their career, however, they played the small forward position. The ability of these undersized power forwards to use down screens or flare screens to catch and shoot in movement is rare for a big man, and something French coaches like to



take advantage of. Start by running your most dangerous guard off a vertical stagger screen.

Your center should set the first screen and your tweener the second. The guard should just curl around the second screen and cut to the basket or to the big corner to force the help of the defenders of the power forwards (diagr. 5).

After his initial screen, the center should reverse his path and immediately set a



flare screen for the tweener, who will flare out to three-point range for a jump shot. More often than not, this forces the 5, the big man, to switch out onto the tweener, who is a dangerous shooter. When this happens, the center should flash to the block where he can post up against a more manageable—and smaller—forward (diagr. 6).

If the tweener doesn't shoot, but rather passes to his center, he should immediately make a cut to the basket or a perimeter exchange to create a further difficulty for his bigger, less mobile defender (diagr. 7 and 8).

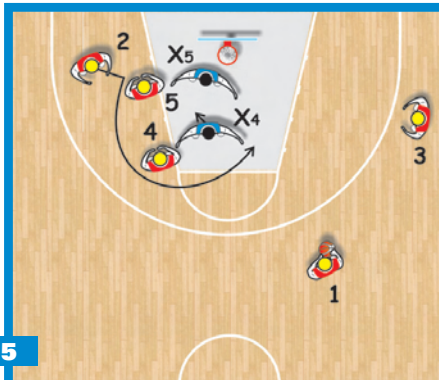
#### Keys:

- ▶ Point guard must create a good passing angle for the flare screen.
- ▶ Quality spacing and utilization of the initial stagger screens will avoid defensive anticipation on the ensuing flare screen.

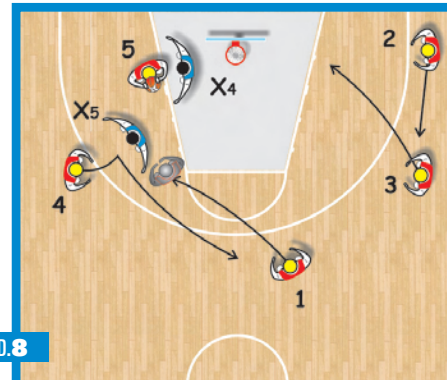
**Inversion:** Just to keep them guessing, the same advantage on offense can be created by sending 4 as the initial screener on the stagger. In this case, the guard should fake using the stagger and instead make a baseline backdoor cut, thereby soliciting the help of 4's defender. Player 4 will then quickly use the second staggered screen for himself (diagr. 9).

Once more, this will often cause the defending center to switch out onto 4 and the attacking center should immediately flash to seal the 4's defender (diagr. 10).

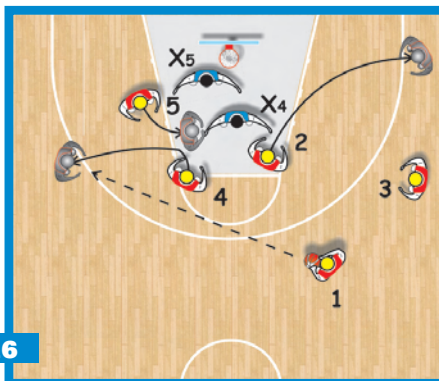
Both of these situations, when well executed, can create two interesting matchups:



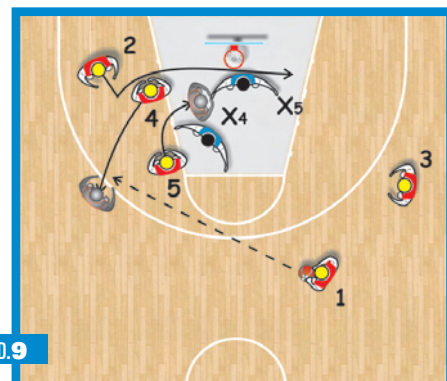
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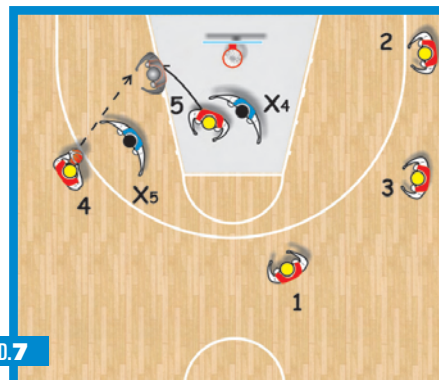
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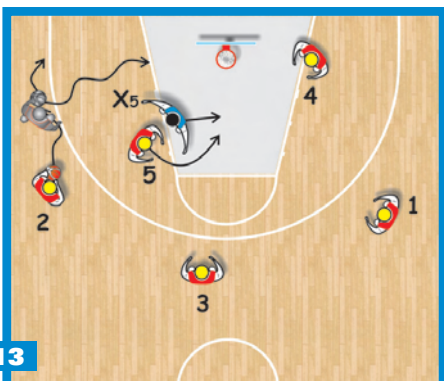
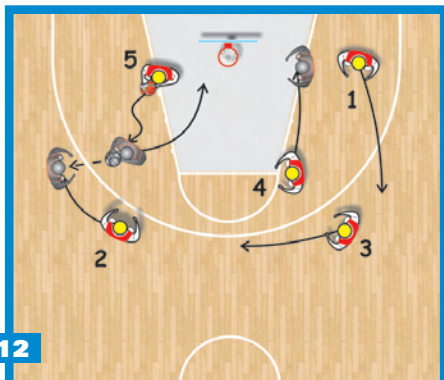
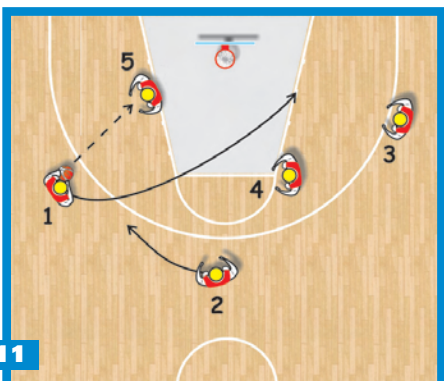
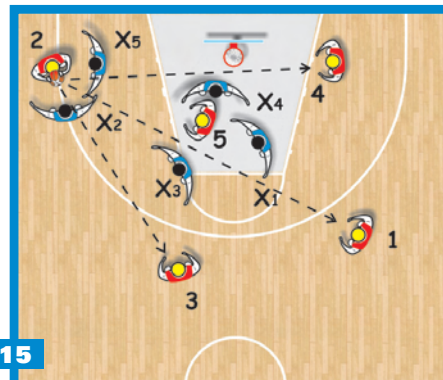
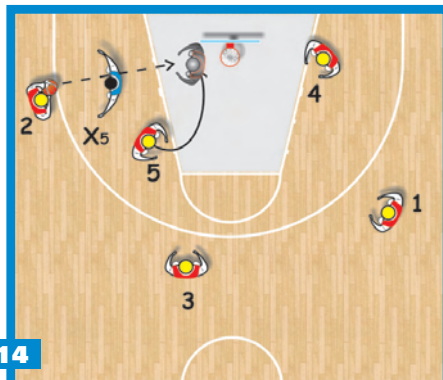
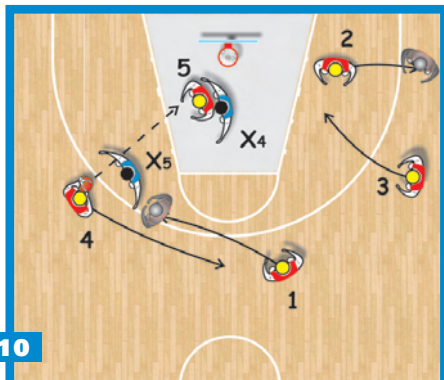
D.7

- ▶ A dangerous perimeter player isolated against a cumbersome, immobile defender.
- ▶ A smaller, less-imposing post defender against your undersized center gives him a chance to do some damage on the block.

Of course, it goes without saying, if the defenders are late and don't switch, you have to punish them by shooting the open jump shot.







#### POST-OUT HAND-OFF MOVEMENT

If you have set plays that call for a direct one-on-one post play but the size difference between your post player and his defender is too imposing, teach to your players how to integrate a dribble-out hand-off to your actual post. Timing and spacing are capital on this type of hand-off, so if you're going to use it successfully, it should be practiced often to help the players get a feel for it.







must recognize the post-out hand-off and be available for the skip pass, should their defenders close down in the paint and put extra pressure on the big man (diagr.15). Having a balanced attack is essential to a winning team, and for me it is more sensible to adapt your offense to suit its player strengths than to leave them at a disadvantage or, worse yet, neglect a key sector such as the inside game. The entry-screen read, stagger-to-flare screen game, and the dribble-out hand-off are just three of the many good ideas that coaches can use to help turn their team's height disadvantage into an offensive advantage. Of course, as with all aspects of this great game, nothing is absolutely foolproof, and as different defensive solutions are presented, the coaches and players must discover appropriate responses together. Basketball will never stop evolving in this manner and I suppose that's why we're all so passionate about the game. I encourage you to be imaginative and wish you success if you try out any of these "little big man" options.

On the post catch, the big man has a couple of seconds to quickly decide whether or not he wants to play one-on-one with his opponent. During this short time, his teammates have initiated their movements, which should always have a strong-side pass solution (diagr. 11). Assuming that the big man has decided to play the hand-off option, he should dribble out towards the three-point line to almost, but not quite, the free-throw line extended, just before his ball-side solution arises. At this point, he pivots and makes the hand-off pass, after which he should roll to the lane, stretching out the distance between himself and the ball handler (diagr. 12). In the case where the defending center doesn't help on the hand-off, the ball handler will have an excellent chance to attack the open baseline (if his man followed over the hand-off) or shoot the pull-up jumper, if his man went under the hand-off (diagr. 13).

In the more likely case where the defending center leaves his man to stop the ball-handler, the ball should be dropped off to the rolling big man, who is on his way to the lane (diagr. 14).

#### Keys:

The player representing the ball-side solution should be versatile enough to:

- ▶ Turn the corner and finish close to the basket.
- ▶ Hit the pull-up jumper.
- ▶ Read the help defense and make the right decision.

In the meantime, the weak-side players







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by Brian Gregory

# THE "COMMANDO DEFENSE"

This is his seventh year as Dayton's head coach. Gregory started his career in 1990 at Michigan State University as assistant coach of Jud Heathcote and then of Tom Izzo. After six years he leaves the Spartans for Toledo University (Ohio). After Toledo he goes to Northwestern University. He comes back to Michigan State in 1999 and remains, as assistant, until 2003 when he becomes the Dayton Flyers head coach. As Flyers head coach, he led the team to the 2004 NCAA tournament and the 2009 NCAA tournament as well as the 2008 NIT.

## OVERVIEW

The Dayton Flyers "Commando Defense" is 40 minutes of constant mental and physical pressure. It designed to slow down an opponent's break and make other players, other than their primary ball handler, bring the ball up the floor. The "Commando Defense" is not a gambling defense intent on getting lots of steals and easy, transition baskets; it's 28 metres of solid, consistent pressure for 40 minutes. More than a style, it's a mentality; an undeniable determination to impose our will, and wear down an opponent. "Wear them down, and then break them down."

## GOAL

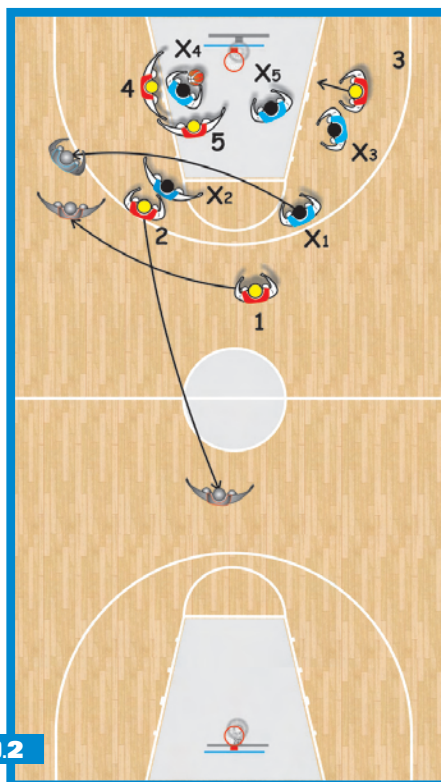
The goal of our Commando Defense is to wear down our opponents over the course of 40 minutes. It is not designed to beat a team in the first ten minutes or first half, or even the first 30 minutes, but in the last five to ten minutes of the game, the opponent will be so tired physically, that they will begin to make mental mistakes. This will translate into defensive stops at the end of the game as well as easy baskets for the offense.



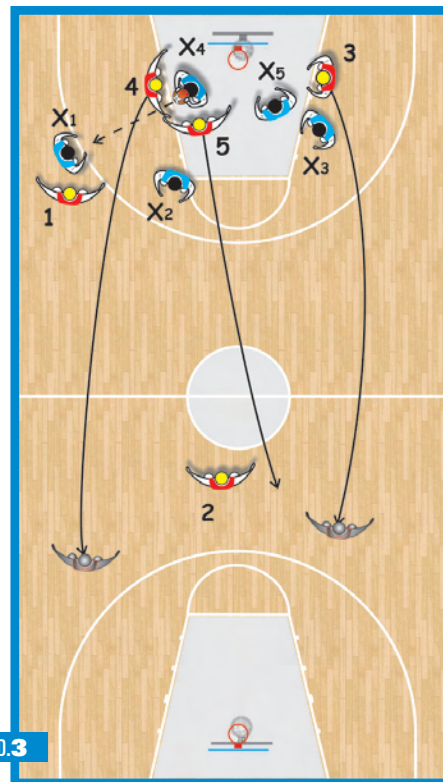




D.1



D.2



D.3



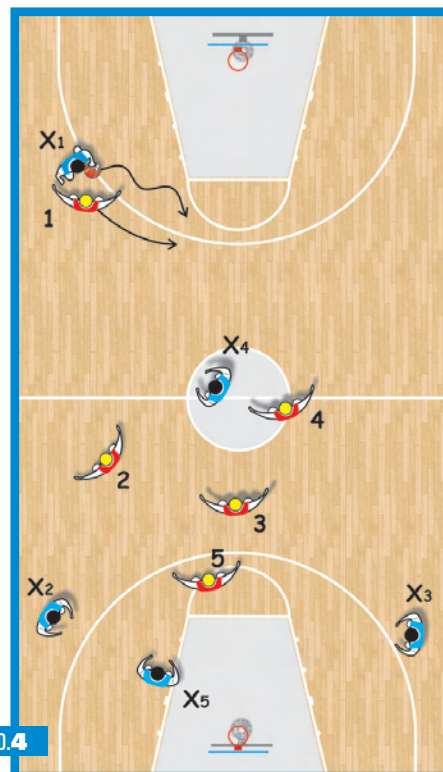
## TECHNIQUE

In most systems, it is the job of the point guard to get back on defense when the offense attempts a shot. In the "Commando Defense", the 2 has this responsibility. When our offense shoots (diagr. 1), the point guard finds and sprints to cover the opposing point guard, while the ball is in the air. It is important for the point guard not to rest during this "dead time." This is when he needs to work the hardest, to get himself into great position to pressure the ball. The 3, 4, and 5 crash the glass for the offensive rebound (diagr. 2). The goal of our point guard is to make the opposing point guard catch the ball with his back to his basket and as close to the baseline (as far away from his basket) as possible. He does not deny the pass! Our point guard must be able to "tag" the opponent on the catch, meaning when the opposing guard catches

the pass, our point guard literally should be able to touch him. This is why it is vital for the point guard to find the opposing point guard while the shot is in the air. Otherwise, he will not be able to tag him on the catch; the 3, 4 and 5 sprint back to our half court (diagr. 3). Upon the catch, the point guard pressures the ball much like he would in the half court; solid, consistent pressure, arms length away. The point guard keeps his chest between his man and the basket; nose on the ball.

## 5 DEFENSE

The other four players on the court follow our defensive principles. They are in the shallow triangle position - in between man and ball, 1 step off the line of the ball. Each player is as far up the line of the ball as possible while still being able to recover back to their own man on the catch (diagr. 4).



D.4

## CONCLUSION

Although the "Commando Defense" takes a team that is in top physical condition, it is very effective in wearing down opponents, allowing us to break them down during the final rounds of the game. It has really helped us become a better team, and our players have really bought into playing with the relentless fury needed to execute this defense - 28 metres of solid, consistent pressure for 40 minutes, the Dayton Flyers' "Commando Defense."





by Raffaele Imbrogno

# NEW "ALL ACCESS" DVDS

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

Two issues ago, I wrote about the last DVD release from Duke University coach Mike Krzyzewski, underlining the importance of having such a great coach share his great knowledge with other coaches. We received many e-mails from appreciative readers about that article, so we thought it would be a good time to review the recent "All Access" releases from Championship Productions to see how other top coaches run their practice sessions.

This special DVD series started a year ago now features Geno Auriemma, the head coach of the highly successful women's team at the University of Connecticut, and Jim Calhoun, the head coach of the very successful men's team. Coach Auriemma, a women's college basketball icon, produced a set of four DVDs that run eight hours. This great coach, whose teams have won six national college championships, was chosen as Women's College Coach of the Year six times, and no surprise here, was elected to the Basketball Hall of Fame. His DVD showcases the first practice sessions he had with his 2008-2009 team. Every aspect of his offensive and defensive plays are reviewed, and he shows all the drills, starting from the simplest to the most complicated, that he feels are necessary to build his system of play.

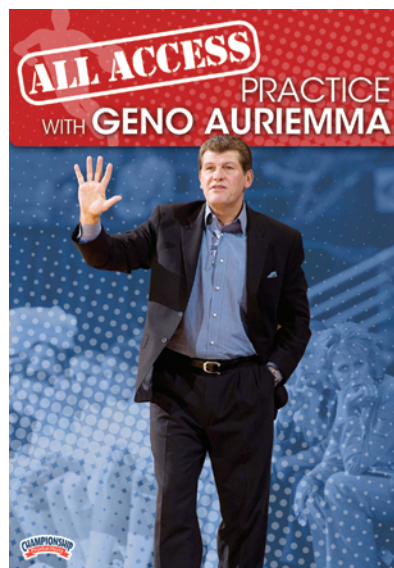
For more information about these DVDs, go to the Internet site: <http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All->

*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.*

Access-Practice-with-Geno-Auriemma\_BD-03203.html.

Jim Calhoun is another inductee into the Basketball Hall of Fame, and after watching six hours worth of his recent DVDs, you will understand why. His UConn teams have won two NCAA national titles, and after reviewing his guidelines that form the foundation of his basketball philosophy, you can understand why he has been so successful for more than a decade on the college sidelines.

Coach Calhoun goes over what he believes are the basketball fundamentals in great detail: offensive and defensive individual fundamentals, transition, rebounding, screens, shooting, post moves, zone offense, three-on-three, five versus zero,



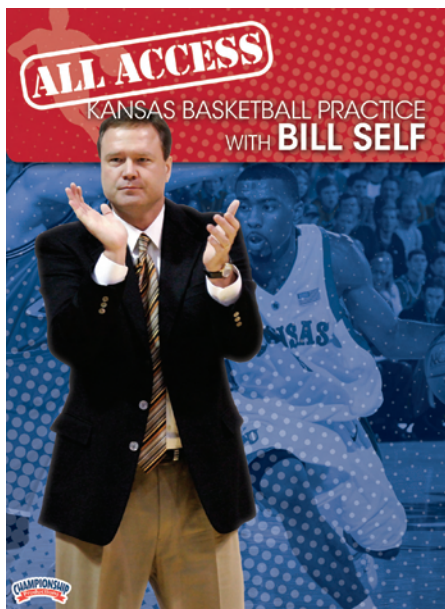
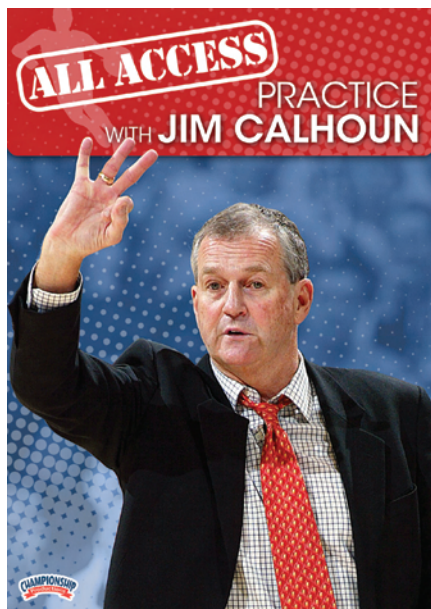
and five-on-five. For more information go to [http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Practice-with-Jim-Calhoun\\_BD-03202.html](http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Practice-with-Jim-Calhoun_BD-03202.html).

More recently, Championship Productions released four DVDs from Coach Bill Self, winner of the 2008 NCAA championship with Kansas, and Coach of the Year in 2009. Coach Self opens the doors of the Kansas practice facility to show the first workouts

for the upcoming 2009-2010 season. He impresses with his great communication skills and the meticulous organization of his daily practices. He guides you through offense and defense schemes in a global fashion, but then proceeds to break down

each facet, complementing each aim with a special on-court drill that will help him achieve that goal. In short, this DVD series is another "must" for every coach.

For more on Coach Self's DVD, go to [http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Kansas-Basketball-Practice-with-Bill-Self\\_BD-03428.html](http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Kansas-Basketball-Practice-with-Bill-Self_BD-03428.html).







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by Fred Horgan

# CONSISTENCY AND CREDIBILITY

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

It has often been said that the secret to longevity in successfully officiating international competitions rests in one subtle but essential skill: the ability to apply the principle of advantage/disadvantage with consistency and credibility.

Three prerequisites underlie such perceptiveness:

1. Thorough experience at the numerous levels of competition that lie below the international plane.
2. A grasp of the rules of play grounded in the "spirit" or "intent" of each rule rather than that rule's superficial restriction(s).
3. The acceptance of the reality that an official will make innumerable decisions in the course of a single game which will not require a whistle because he/she judges that the incident had no appreciable impact on the game itself.

When a less experienced official is advised that perhaps a whistle should not have been blown in a particular situation, his or her common reaction is to say something defensive: "Did you expect me to ignore it", or "The rule says clearly that a player can't do that", or maybe something as transparent as "I had no choice; I had to call it". These and similar responses all point to one flaw: an unwillingness to accept the premise that the game belongs first and foremost to the players, not the officials. It is the players who are responsible for setting the tempo of the game, provided they do so within the framework of fair play embodied in the intent behind every article. The role of the





officials, on the other hand, is to observe play with a view to impartially recognizing circumstances where a player or team is placed at a disadvantage because of a breach of an article's intent, and to interrupt the game long enough to re-establish a balanced fairness. With this in mind, the official always has a choice in whether or not a foul or violation should be called, and many times the choice should rightly be that no infraction has occurred and play should continue uninterrupted. So the question becomes what should an



official do when the decision is not to blow the whistle. Should there be some kind of signal that accompanies the decision? Should a verbal directive be audibly delivered such as "play on"? The simple answer is "none of the above". Opening an unnecessary dialogue in a contentious moment solves nothing and only makes the situation even more contentious. It is much wiser to trust that the game itself will be the healer and that after one or

two move trips up and down the court all will be forgotten. If there is a brief reaction from player or coach, don't respond unless that reaction clearly exceeds the expectations of sportsmanlike conduct. It isn't difficult to find examples of articles where hasty and unnecessary whistles have compromised an otherwise very fine basketball games. Give some thought to the following possibilities. As A2 tries to avoid defensive pressure





by dribbling around B4, there is obvious shoulder contact but neither A2's forward progress nor B4's ability to defend is compromised by that contact. Should a foul be called on either A2 or B4?

In a lay-up situation, A2 releases the ball and while still airborne contacts B4 who is also airborne. The attempt for a goal is successful and neither the offensive player nor the defender is placed at a subsequent disadvantage as a result of the contact. Should a foul be called?

On the jump ball, A3 steps into the centre circle after the ball has been tossed but before it is legally tapped. Team control is then established by B3. Should a violation be called on A3?

In a post situation, A2 and B4 lean heavily on each other in mutual attempts to dislodge their opponent from that post position. The contact is very physical but does not involve the illegal use of hands, arms or knees by either player. Has a foul(s) occurred?

A2 is dribbling the ball in team A's backcourt with no defensive player guarding A2 when A2 "palms" the ball. Shall a violation be called on A2?

In each of these situations the official must certainly be in a position to see the whole play leading to the potential infraction, but it is even more important that he or she decide whether or not the action extends a liberty beyond the intent of the

article in question. If neither player and/or team is disadvantaged unfairly, then play on; if, however, a player and/or team gains an unfair advantage (or places the opponents at an unfair disadvantage), then play must be interrupted and the wrong must be righted. In any game, obviously, there will be a team that will be disadvantaged; they are the losers. The disadvantage, however, will be a fair one: one team is taller, or faster, or more skilled than the opponents and that advantage is what earns them the win. The rules of the game provide for that outcome.

Achieving consistency therefore is not a matter of always judging similar action as an infraction. It is quite possible, perhaps even probable, that a contact at one end of the court could be a foul while similar contact at the other end might amount to a no-call. Assuming unsportsmanlike behaviour doesn't enter the picture, the discriminating factor will be whether or not one player or team was placed at an unfair disadvantage by the action in question.

As for an official's achieving credibility with his or her calls, that is something that must be earned with time and experience. Players appreciate it when that official doesn't cause unnecessary interruptions and even might come to his or her aid when an occasion warrants it. An excellent example came during one of the 2009 qualifying tournaments leading to the World Championships being staged in 2010. An experienced and respected official was stationed in the vicinity of the scorer's table during a throw-in when he thought he heard someone at the table call to him. As he turned to see if anything was wrong he sounded his whistle to maintain the dead ball but didn't realize that as he was turning the ball was being handed to the thrower-in. With his whistle the play was interrupted. When he realized what had happened he stepped towards two opposing players who were nearby and seemed to be giving a warning for something. They nodded and separated, and the throw-in then resumed without any problem.

What no one in the gymnasium knew was the nature of what was said in that brief monologue. It went something like this: "Gentlemen, I'm embarrassed because I just blew my whistle unnecessarily and I feel like a fool. Why don't the two of you just react as if I'm giving you some kind of warning and we'll get this game underway again?"

They nodded, he said thank you, everyone was happy and the game resumed.



# RIGHT OR WRONG?

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

1. B3 fouls A3 and A3 appears injured. The team A doctor leaves the team bench area, but does not administer treatment to A3. A3 insists he is able to continue participating. Team A has no time-out left in this half. Must A3 be substituted?
2. Team A is entitled to the alternating possession throw-in that will begin the 2nd period. During the interval of play preceding the period, a technical foul is committed by B2. Shall the 2nd period still begin with the alternating possession throw-in by team A?
3. With two minutes remaining in the 2nd period, B6 reports to the scorer as a substitute. Team A then scores a field goal. Shall B6 now be permitted to enter the game?
4. A2 is holding the ball in the team A frontcourt near the centre line when a three-second violation is committed by A4. Shall the resulting throw-in be administered at the place nearest to where A2 was standing when the violation occurred?
5. The ball is in the team B basket as a result of a field goal attempt by A3 when A4 contacts the basket. Is this an interference violation by A4?
6. Technical fouls are committed by A2 and then coach A. May either team substitute following the completion of the penalty for the A2 foul?
7. A5's shot for a field goal has been released but has not yet reached the basket when the 24-second signal sounds. The ball then lodges on the basket support. Team A is entitled to the next alternating possession throw-in. Shall an alternating possession throw-in be awarded to team A?
8. A final free-throw by A4 does not enter the basket or touch the ring. Shall a throw-in be awarded to team B at the free-throw line extended?
9. A3 commits an offensive interference violation. Coach A now requests a time-out. Shall the time-out be granted?



10. Team A is in control of the ball with three seconds remaining in the 24-second period when a technical foul is called against A3 followed by a technical foul against coach B. Play resumes with a team A throw-in. Shall team A also have a new 24-second period?

## ANSWERS

1. Yes (Art 5, FIBA Interpretation)
2. No (Art. 12)
3. No (Art. 19)
4. No (Art. 22)
5. No (Art. 31)
6. Yes (Art. 19)
7. No (Art. 29)
8. Yes (Art. 43)
9. Yes (Art. 18)
10. No (Art. 50)





**FIBA**

We Are Basketball



by Joel Glass

# LIVING IN A TWITTER WORLD





**Joel Glass is the Vice President of Communications of the Orlando Magic of the NBA.**

**He is responsible for directing communication and media/public relations efforts related to the Magic.**

**He arrived in Orlando in 1995 from the University of Florida sports information department, where he worked for more than nine years, winning 23 national publication and writing honors, as awarded by the College Sports Information Directors of America.**

Six years ago, as I was loading up the family minivan to take my son to his first-ever Little League baseball practice, I sensed something just wasn't quite right. "What's wrong?" I said to Max. No answer. "It will be ok," I said. "You will do fine. You can catch, throw and hit, just relax and have fun." A blank stare. "What's up my man? Really, you will do great." Nervously, he looked up. "Dad, will media be there?" "Not until you get real good," I quipped back. Perhaps only a boy who has lived his life with a media/

public relations person as his father, who has had dinner disturbed by a media call too many times to count, could come up with that inquiry.

Flash forward. If Max asked me that question today as a 12-year-old, I actually would answer yes. As you know, technology has changed and we are living in a unique time. Armed with Web sites, blogs, Twitter accounts, instant messaging, Facebook, camera phones, Flip cameras, everyone - and I mean everyone - has the ability to be, and is a reporter. Traditional rules pertaining to journalistic integrity have essentially been thrown out the window. Whether we like it or not, this is the world we are living in, and with great technology comes great responsibility. The numbers are startling. In 1984 there were about 1,000 devices to access the Internet. In 1992 there were one million. Today, one billion. It took radio 38 years to reach a market audience of 50 million. Television 13 years. The Internet, four years, and Facebook two years to reach that threshold. Barack Obama won 70 percent of the vote for those 25 and under during the last U.S. Presidential election. It's no surprise he had 112,000 people Twittering for him compared to his opponent John McCain, who had 4,600 Twitter followers. Obama's Youtube channel had 97 million followers to McCain's 25 million. Obama Facebook, two million. McCain, 600,000. The number of text messages sent and received daily exceeds the population of the planet. My question is this...How much is too much? Obviously connecting via social networks is potentially great for business, as long as it doesn't become counterproductive from both a time spent and messaging standpoint. You can't un-ring the bell once you post a message, and you should write each word like it matters, because it does.

Flash back. As a media/public relations practitioner my mission is relatively simple: Maximize the positive, minimize the negative, deal with crisis from a position of strength. Successfully accomplishing those basic goals will enhance the reputation of the organization and build brand equity. Remember, perception helps drive revenue. It will also strengthen key relationships with current and/or future customers, help manage the flow of information, and in our business show team direction, an important drive for stakeholders. We reach our goals by using controlled assets such as media broadcast partners, our Web site [OrlandoMagic.com](http://OrlandoMagic.com), printed publications, photo/news releases, and by taking advantage





of ways to communicate directly with our patrons (e-mail, social networks, etc). We also reach our goals by using non-controlled assets such as the media. While we don't control what is broadcast or written by the media, the beauty of using these outlets to reach fans is that they provide a third-party endorsement. It's not us saying something about us, it's someone else saying something about us which adds credibility. We have also worked hard to embrace an array of bloggers which cover us daily. In terms of the media we do not get overly carried away with negative or positive coverage. We know negative and positive is part of our life (yes, we like positive better), but the real question is, was the coverage fair or unfair. Something can be negative, yet fair. Fairness is where our focus is.

We have a media protocol at the Orlando Magic which involves funneling requests to the Communication Department. We then gather input, craft a response, gain internal approval and deliver our message/response. There are numerous challenges we face along the way. First, it's a world of cynics. I once asked a local columnist what his job was. His answer, "Watch the battle from the mountain tops, ride down and bayonet the wound-

ed." Rudolph Giuliani, the former Mayor of New York, use to say he could walk into the middle of Times Square and start handing out \$100 bills. A third of the people would say he was not handing out enough money. Another third would say he was handing out too much money and it should go elsewhere. Another third would say they didn't like the way he was handing out the money.

Second on the challenge list is the shrinking traditional media outlets. Less newspaper space, less broadcast time, less staff. The list of challenges goes on. Negative news has 15-20 times the impact of positive news, media/social networks are 24/7/365 (remember, everyone is a reporter). There are multiple messages, agendas and spokespeople. And, oh by the way, you will be defined by your weakest moment. With all that in the mix, what are the keys to shaping your image? Well, what you say, how you say it, and what you look like will influence and shape what people think. As we say at the Orlando Magic, when you work/play here, you represent yourself, your family, our organization, the team, the league. How you act, what you do is what people will think of all of us. We are painted with a broad brush. So, some discipline is in or-

der. What's your message? What's the timing? What's the audience you are trying to reach? What's the method? (i.e. press release, segmented pitch as an exclusive, press conference, live interview, taped interview, trial balloon). Some keys for spokespeople are: 1) don't say everything you know or everything you are thinking; 2) Show respect for yourself, your team, your sponsors, competitors, fans and media; 3) Don't answer questions outside your jurisdiction (it's ok to say "I don't know", or "let me check on that"); 4) You can't predict the future, so don't make predictions; 5) "No comment" translates into "guilty as charged."; and 6) There is no such thing as "Off The Record." One model we use, actually developed by a media trainer named Roger Mills, is to look at your relationship with the media like a credit card. You build credit daily by being courteous, light-hearted, humble, a story teller and accessible. You spend your credit by being condescending, having an outburst, having one-word answers and not being accessible. Of note, we have our media trainer come to Orlando Magic games once a month to witness our players in action with the media. He then reviews specific interviews/media interactions so







our media training is on-going and not a “check-it-off-the-list” approach. A member of our Communication Department staff is always with the team to assist with any media needs. Another good tool is the ‘ABC’ method:

- ▼ Acknowledge the emotion of any given question.
- ▼ Bridge to what you want to talk about.
- ▼ Clearly and concisely make your point.

We certainly are living in a Twitter world, so to speak. Twitter is the latest, but certainly not the last, instant communication social network vehicle. As you may know it asks one question, “What are you doing?” and you have 140 characters to answer. People like Twitter because it allows them to connect, have fun, share ideas and answer questions. It’s a way to bypass traditional media, but there are dangers in being too specific.

It’s really interesting to note that at one time the Orlando Magic (which recently crossed one million Twitter followers) and its All-Star center Dwight Howard (who is also over one million followers) use to need a television network, or major publication to reach one million people. Now, we, and he, can do it with a few



clicks of a laptop or cell phone keys. It’s important to know why you are using a social network. If not, danger could loom as you could become unfocused. In 140 characters you can help, heal, or be misunderstood. Instantly the world has access to your comments. The material is public record. Bottom line, if it’s not for you than it’s not for you. Keys if you do tweet are to respond to people who respond to you, promote other people’s

thoughts, tweet useful bits of information, be authentic and manage your tweet time. Communication involves discipline. We all can’t be Charles Barkley and say whatever we want, whenever we want and it be as colorful and entertaining. At the end of the day, 20 percent of the people will hate you no matter what you say or do, and 20 percent will love you. The key to swaying perception is the middle 60 percent.





**FIBA**

We Are Basketball



by Sue Falsone

# PREVENTING AND DEALING WITH FIVE COMMON BASKETBALL AILMENTS





**Sue Falsone is Director of Performance Physical Therapy at Athletes' Performance, a world-class performance training company with locations in Arizona, California, Texas, and Florida. She's also the physical therapist for baseball's Los Angeles Dodgers and has worked with athletes in all sports during her 15-year career, including parts of three seasons with the University of North Carolina's women's basketball team. Falsone has been a key contributor to the popular Core Performance book series, written by Athletes' Performance founder Mark Verstegen, and also writes regularly for CorePerformance.com.**

With all of basketball's cutting, jumping, and changing directions, injuries seem inevitable. That does not have to be the

case. Over the last thirty years, shoe manufacturers have designed products to protect the feet and ankles. Unfortunately, these layers of foam and padding, combined with athletic tape, often inhibit proprioception, the system of pressure sensors in the joints, muscles, and tendons, which provide the body with information to maintain balance. This isn't to suggest you should abandon your expensive sneakers. But working through the following drills, sometimes even barefoot, can help you restore that proprioception and help reduce your risk of injuries.

#### **ANTERIOR KNEE PAIN**

Anterior knee pain is a result of jumping improperly. Athletes tend to be quad-dominant when it comes to running and jumping and this produces knee pain. You want

to jump from the hips, firing the glutes. This not only takes the stress off of the quadriceps but also produces more power. To activate your glutes, try a miniband internal/external rotation exercise. Stand with your feet slightly wider apart than your shoulders, your hips back and down, your back flat, and a mini band around your legs just above your knees. Keeping your left leg stationary, move your right knee in and out for five repetitions. Switch legs and repeat.

#### **ANKLE INJURIES**

No sport produces more ankle injuries than basketball. You can wear high-tops and tape, but in the end that's just tape and fabric. If you're going to sprain your ankle, you're going to sprain your ankle. Athletes who suffer recurring sprains don't neces-







sarily have weak ankles – they may be very strong – but they lack balance because the proprioceptors have been damaged from the first injury. To rekindle that proprioception, it's important to do single-leg balance work. Standing one-legged on a foam pad barefoot or in socks is effective. You also can change your head position or close your eyes—anything to help reactivate your proprioception.

You could also try an Inverted Hamstring movement. Stand on one leg with perfect posture, keeping your shoulder blades back and down. Maintaining a straight line from ear to ankle, bend over at the waist, raising your opposite heel to the sky. When you feel a stretch, return to the standing position by contracting the muscles of your hamstring and glutes. Do 10 reps on one side, then switch legs.

#### FOOT INJURIES

Basketball players have gnarly feet. It's the nature of the game and the shoes; your feet fall victim to bunions, hammer toes, broken toes, and ingrown toenails. Just getting your feet out of shoes and tape and working them out can offer a huge

benefit. Using a massage stick or foam roller on your calf, Achilles, and feet can be a huge benefit. You also could try trigger point exercises such as the Arch Roll. Stand with your shoes off. Place one foot on a tennis ball. Roll the arch of your foot back and forth over the ball 50 times. Hold on any trigger point for 30 to 90 seconds. Then switch feet and repeat.

The more uncomfortable it is, the more the muscle needs to be massaged. Hold on sore spots for an extended time to release them. Roll through different angles to cover the entire arch of your foot.

#### LOWER BACK PAIN

Lower back pain often is the result of failing to activate your glutes and relying more on your quadriceps and lower back to move. That tightens your back. We want to move from the hips, which will take the pressure off of the back and alleviate pain. Try this Glute Bridge movement: Lie faceup on the ground with your arms to your sides, your knees bent, and your heels on the ground. Lift your hips off the ground until your knees, hips, and shoulders are in a straight line. Hold the position while

lifting your left knee to your chest. Return your foot to the ground and repeat with your right knee. Do 10 reps on each foot.

#### SHIN SPLINTS

Shin splints often result from sprinting and jumping. Athletes tend to pronate so much with the foot, jamming into the inside part of the ankle, which irritates the tendon in the inside part of the leg. To address the issue, we want to do exercises that support the arch. Something as simple as picking up marbles with your toes helps with the tiny muscles in the bottom of the foot. You also should try a Calf Stretch. From the pushup position, place your left foot over your right heel. Your weight should be on the ball of your right foot. Pull your right toes up toward your shin while you push your right heel down toward the ground with your left foot. Exhale as you lower your heel. Hold for a one count, raise your right heel again, and repeat. Do 10 reps on each side.

*Visit [CorePerformance.com](http://CorePerformance.com) for instructional video demonstrations of the exercises featured in this article.*



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**ONE-ON-ONE**

# ZISIS: "OUR AIM IN TURKEY IS TO FINISH IN TOP FOUR"

Greece will travel to the FIBA World Championship in Turkey later this year looking to revisit past glories. At the 2006 event in Japan, the Greeks were undefeated in the Hamamatsu 'group of death' that included Lithuania, Brazil, Turkey, Qatar and Australia, and went on to upset the United States in the semi-finals before falling to Spain in the title game. Greece coach Jonas Kazlauskas guided a determined team to the bronze medal at last year's EuroBasket, with Nikos Zisis among the more experienced players in the squad. Zisis, 26, who plays for the Italian team Montepaschi Siena, will be in Ankara when Greece take on hosts Turkey, Russia, Ivory Coast, Puerto Rico and China in a tough Group C.

**FIBA:** Nikos, what are Greece's goals for the group games in Ankara?

**NIKOS ZISIS:** You know Greece always has lofty goals. In recent years, the team had very good successes. I think we have the power to do everything at the 2010 FIBA World Championship. We will try to do something special again.

**FIBA:** You will play some tough teams in Ankara, though.

**NIKOS ZISIS:** We know we have a tough group. But the group is not important, because this is a World Championship and all the groups are tough. We especially know that the game against Turkey in Ankara will be very hard. Also I think Turkey and Russia are the tougher teams in our group. You cannot underestimate Puerto Rico, either. They are always tough. Some of our players which are very important for the team and did not play in Poland will come back and it is also good for us. I expect everyone healthy and in good form in Turkey and our aim is to finish the championship among the top four teams.

**FIBA:** As you no doubt remember in Poland, Turkey and Greece played in the

quarter-finals. Greece beat Turkey by two points. With that mind, what do you think about the game that will be in Ankara again between Turkey and Greece?

**NIKOS ZISIS:** Surely this game will be very important for us. We know Turkey very well and of course they know us well, too. It's going to be a very tough game. But I think, in my opinion it's very early. I mean it is not a knockout game. So we can win, Turkey can win. As you know at the last European Championship, Turkey started the tournament very well and won many games, but we were not as good as Tur-

key. Maybe we were a little bit lucky and we won the quarter-final. For sure Turkey could win (in Ankara). So I mean, these games are always tough games. For these kinds of big games, you cannot make any predictions. The game lasts until the last sound and last moment.

**FIBA:** What do you think about the Turkish national team?

**NIKOS ZISIS:** The Turkish national team has great potential. You have NBA players like (Hedo) Türkoglu and (Ersan) Ilyasova. Of course Turkey also has players that





play at Fenerbahçe and Efes Pilsen. They have played at a high level in Europe for many years. There is no need to say the names. They are famous. I think this year, Turkey is close to winning a medal. It's especially important Turkey will host the tournament and this will be a big advantage. I think for sure, Turkey will try to win a medal in their own country.

**FIBA:** Who is your favourite to win the FI-

BA World Championship?

**NIKOS ZISIS:** I think the USA for sure. Because if they play like two years ago (Beijing Olympic Games where they won gold), for sure they will be the champions. They are the best team. Of course Spain is a great team. For the past years they were very good. They, too, have many talented players and they play together very well. So you know these two teams are

the best. Then, there are nearly six teams which will play to win. I think teams like Greece, Turkey, Argentina, Slovenia and Serbia - all these teams will try to make it to the top four teams and try to win a medal.

One thing is for certain, Zisis and his Greek teammates will be aiming high, hoping once again to be one of the two teams battling it out for gold in Istanbul on 12th September.

## COLINAS PLOTTING FOR SUCCESS IN CZECH REPUBLIC

There is plenty of intrigue ahead of the 2010 FIBA World Championship for Women in the Czech Republic. Team USA and their new coach Geno Auriemma will look to roll to a gold medal, something that Russia denied them in 2006 when upsetting the Anne Donovan-coached Americans in Brazil. The Australians, led by Jan Stirling, beat that Russian team in the final to win the title while Team USA defeated Brazil to take third place. The most fascinating national team to keep tabs on in the build-up to the Preliminary Round games in the Czech Republic may be the Brazilians. A country with a rich tradition in the sport, including a title at the 1994 FIBA World Championship for Women in Australia, the Brazilians recently opted for a fresh approach. They replaced national team coach Paulo Bassul with a foreigner, Spain's promising tactician Carlos Colinas. A huge hit with Spain's national teams at youth level, Colinas has clear ideas about what the South American giants need to be among the best sides in international basketball.

"Brazil has always played a rich and attractive game and must never lose this style," he said. "Perhaps in Europe, we work a little more on continuity in the game, mental strength and consistency on defense. If we join the two ideas, it will be excellent."

Considering Colinas' achievements in Spain, it may be hard for some to believe his own federation didn't make him boss. But Spain's FEB has lots of top calibre coaches and decided to replace Evaristo Perez with Jose Hernandez, a long-time coach in the FEB, who left Perfumerias Avenida in Salamanca last year for Wisla Can-Pack Krakow and has guided that side into the EuroLeague Women Final Four.

Hernandez also coached Spain's youth teams and had success. Colinas intends to make the most of his opportunity. His players are going to discover very quickly what his philosophy is. "I point towards the col-

lective," he said. "In a group of 12, everyone should deliver. Some players will have more presence in rebounds, the others in points, some have a more specialised role but the team is the essence of everything. I want my players to be committed, and for our team to get better every day. We have to stop thinking of one, but think of all of them" he added. Brazil will take on Korea, Mali and, ironically, Colina's own country Spain in Preliminary Round action at the FIBA World Championship. Preparations and friendly games are always crucial and Colinas thinks he will have plenty of time to get the Brazilians ready.

"I believe more in quality and design rather than in time," he added. "Of course we have to train, build a style for the present-day Brazil, and above all participate in many warm-up games to polish our game. But we are talking about professionals who are ready to achieve the goals. Physically, if the players begin the work in good condition, everything will go faster."

### CHANCE OF A LIFETIME

Colinas, 43, has made no secret of his joy about receiving the opportunity to coach Brazil.

"It is a mix of responsibility and satisfaction," he said. "Any basketball coach would be flattered by this opportunity. I am very proud to be able to drive a team that means so much to the history of basketball. I found the project very interesting. I'll have the opportunity to lead a group of excellent players in major international competitions of the sport." Colinas will also work closely with Brazil's Basketball Confederation and one of the real movers and shakers in the sport, the great Hortencia - the leader of the 1994 gold-medal team. "I will collaborate with the CBB on structure and planning the youth base," he said. "I am in sync with Hortencia's project and that of the technical team regarding the future of Brazilian bas-



ketball. As I have seen in my country, there comes a time when you either renew or die." As for coaching a veteran side as opposed to younger teams, Colinas is ready.

"The responsibility is the same as what I have had for the last nine years with the Spanish federation," he said. "Everything depends on the importance that each gives to the challenges we face in sport. This is another challenge for me. It's different, is big and will require my best. And I'm ready to do a good job."

### SETTING TARGETS

Colinas is no stranger to Brazil's leading players. "For the last 10 years," he said, "I have followed regularly teams in international championships and the best teams in European leagues, where several Brazilian players play. Also I have followed the development of competition in Brazil and the fitness and performances of their best players." The United States are heavy favourites to win the gold medal while Australia, Russia, European champions France and the likes of Spain, the Czech Republic, China and Belarus, should contend for spots on the podium. Colinas is ambitious, but has stopped short of talking about chasing titles and medals. His aims?

"Basically there are three," he said. "Compete with the best teams in all tournaments, get the involvement and commitment of the players with the team and make sure the team has its own style: a lively and dynamic one and at the same time consistent and solid."

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**PLANET  
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# THE WORLD IN BRIEF



## KOBE LEADS TEAM OF INTERNATIONAL GIANTS TO TURKEY

Picture Kobe Bryant dribbling above the Bosphorus as his gargantuan feet wreak havoc on the Galata Bridge, Hedo Turkoglu shooting as he dwarfs the famous Hagia Sophia or even Tony Parker standing like a colossus in a seaside bay off the beaches of Izmir.

That is what you will see in the recently launched 'Giants' World Championship advertising campaign, which features players from all around the world towering over some of Turkey's most famous landmarks.

The campaign, which you may well come across in newspapers, on TV and on billboards the world over, also features giants like Joel Anthony, Carlos Arroyo, Andrew Bogut, Pau Gasol, Ersan Illyasova, Andrei Kirilenko, Dirk Nowitzki, Mehmet Okur, Luis Scola and Anderson Varejao.

## DRAW FOR THE FIBA U17 WORLD CHAMPIONSHIP FOR MEN

The draw for the U17 World Championship for Men – held on 10th February – resulted in two very interesting groups.

**Group A:** Argentina, China, Egypt, Lithuania, Serbia, USA.

The group will see several clashes of titans with basketball powerhouses USA, Serbia, Lithuania and Argentina topping the bill. China and Egypt shouldn't be overlooked either, having deservedly booked their places for the tournament by triumphing in their respective U16 Continental Championships last year. "Our group is very difficult because it has three or four continental champions," said Serbia head coach Nenad Trunic. "We want to try our best and play as good as we can."

**Group B:** Australia, Canada, Germany, Korea, Poland, Spain.

Meanwhile the other pool looks to be wide open. "This group will be difficult to predict," Spain head coach Diego Ocampo told FIBA. "I think the teams are all on the same level. There is no team that is higher than another." However, he is calling for caution and resisting the temptation of looking too far down the road. "Every team will be focused on the first game they have to play. That's the

best way to approach these tournaments. Take it step by step" he explained. Hosts Germany welcomed being drawn in group B, but weren't willing to make any early predictions. "We are satisfied with the draw. It is very difficult to say how the teams will perform in July," said head coach Frank Menz. The top four teams from each group advance to the quarter-finals, at which point the competition continues through to the final – set for 11th July 2010 – in a standard knock-out format. The tournament will take place in Hamburg, Germany from 2nd to 11th July. Further information is available on the event website [hamburg2010.fiba.com](http://hamburg2010.fiba.com).

## DRAW FOR THE FIBA U17 WORLD CHAMPIONSHIP FOR WOMEN



The draw for the 2010 U17 World Championship for Women, which will take place in French towns Toulouse and Rodez, was held on 12th February.

Here are the results of the draw:

**Group A (Rodez):** Canada, France, Japan, Russia, Turkey, USA.

**Group B (Toulouse):** Argentina, Australia, Belgium, China, Mali, Spain.

During the first round, which will get underway on 16th July, each team will play the five others in their respective groups. The top four teams from each group qualify for the quarter-finals, at which point the competition continues through to the final – set for 25th July – in a stan-





dard knock-out format. Further information is available on the event website [france2010.fiba.com](http://france2010.fiba.com)

#### **KEMZURA ASSEMBLES NEW LITHUANIA COACHING STAFF**

Lithuania's new boss Kestutis Kemzura has named Valdemaras Chomicius, Robertas Kuncaitis and Donaldas Kairys as his assistant coaches.

"I have chosen these people because I really appreciate their professional skills," said Kemzura, who replaced Ra-



munas Butautas at the helm after EuroBasket 2009.

"The main criteria for selection of assistants was professionalism. In addition, I have worked with these people, interacted a lot on basketball and our basketball philosophy overlaps. Coaches will be designated areas of activity, but there will be teamwork and a lot of debate."

Lithuania also have a new physical fitness trainer in Evaldas Kondratavicius. The Lithuanians had a disappointing EuroBasket 2009 but received a wild-card to play at the 2010 FIBA World Championship. They will compete in Group D with Spain, France, Canada, Lebanon and New Zealand.

#### **GASOL GRABS FIBA EUROPE PLAYER OF THE YEAR AWARD**

February saw Pau Gasol collect the 2009 FIBA Europe Player of the Year award, making it two-in-a-row. The seven-footer captured an NBA title for the first time last year after helping the Los Angeles Lakers beat the Orlando Magic in the NBA Finals, he then followed that up with



an MVP performance at EuroBasket 2009 where Spain won their first ever gold medal in the competition. Now Gasol, who last month was named the 2009 L.A. Sportsman of the Year, has another honor to put in his awards cabinet. Should he win it again in 2010, he would be the first player to achieve three-in-a-row. But for that it is reckoned he would need to compete in this summer's World Championship in Turkey. With his participation in the tournament doubtful, Spanish fans and neutrals are crossing their fingers.

#### **NEW COACHES FOR BRAZIL MEN AND WOMEN**

The Brazilian men's and women's teams have announced new coaches ahead of their respective World Championships this summer. Ruben Magnano replaces successful veteran coach Moncho Mon-

salve at the helm of the men's team, while Carlos Colinas inherits the women's team from Paulo Bassul. Magnano, who led Argentina to a silver medal at the 2002 World Championship and gold two years later at the Olympics in Athens, will be hoping to match his previous successes with a talented Brazil team that triumphed in last year's FIBA Americas Championship. Brazilian star player Leandro Barbosa welcomed the new man, while paying tribute to his former coach. "The work done by coach Moncho Monsalve and the technical team was important for us to reach our aims on and off the court," he said. "Now we have a new commander in Ruben Magnano, who can count on me to keep Brazil at the top of world basketball." New women's coach, Colinas, whose record in international basketball already includes silverware from several successful campaigns with Spain's youth teams, is also generating a wave of enthusiasm.

"With the arrival of Carlos Colinas begins a new phase in women's basketball," said André Alves, the Brazilian Basketball Confederation technical director. "He is a young professional, talented, who believes in our project and can add to it."

#### **BASKETBALL GETTING READY FOR YOUTH OLYMPIC GAMES**

The 2010 FIBA calendar is loaded with World Championships, but the summer will also provide basketball fans with something a little different. FIBA 33, the new format of 3on3 basketball will be among the sporting events to be played at the inaugural Youth Olympic Games (YOG) in Singapore later this year. The YOG are a celebration of sport for young people, balancing athletic performance, culture and







education. Starting on 14th August, 40 teams of young basketball players will come together in Singapore to fight for the gold medals in the first edition of the men and women's YOG basketball tournaments. Encounters will be played in two periods of five minutes, with the first team reaching 33 winning the game. If neither team has reached 33 points after the second period, the team with the highest score wins the game. With the format of play tailored to allow young players to express themselves as freely as possible, expect some breathtaking entertainment on the courts in Singapore. So keep your eyes open this August for the next generation of hoops superstars.

#### BAGATSKIS APPOINTED LATVIA COACH

Latvia's Basketball Federation confirmed Ainars Bagatskis as the new coach of the men's national side. Bagatskis, a long-time national team player who is now coaching Russian club Enisey Krasnoyarsk, has been given a two-year contract. The 42-year-old will guide Latvia against Israel,

Finland, Montenegro and Italy in EuroBasket 2011 qualifying this summer.

Bagatskis will bring in former Latvia teammate Roberts Stelmahers as his main assistant. Stelmahers is currently at the helm of Lithuania club Perlas Vilnius. Latvia had high hopes going into EuroBasket 2009 in Poland under Lithuanian coach Kestutis Kemzura but failed to progress from their Preliminary Round group after one win in their three games. Bagatskis replaces Kemzura, who left to take charge of Lithuania.

#### NEW WORLD CHAMPIONSHIP WEBSITE

This summer the top 24 teams in world basketball will come head to head and [turkey2010.fiba.com](http://turkey2010.fiba.com) will be THE place to keep up to date with what is happening on and off the court. On 31st March, the event website, which has been generating plenty of interest over the past months, was re-launched with a completely new look and feel to it. With new interactive features designed to give fans the ultimate



World Championship experience, with an ever increasing quantity of news, photos and videos, and with team by team presentations that include player profiles and special features, the new website represents yet another landmark ahead of the world's biggest basketball event, which will get underway on 28th August. So keep your eyes on [turkey2010.fiba.com](http://turkey2010.fiba.com) and join basketball fans all over the world on the road to Turkey.



#### HERNÁNDEZ TAKES OVER FROM PÉREZ FOR SPAIN WOMEN

Spain will have a new coach at the 2010 FIBA World Championship for Women following the announcement that José Ignacio Hernández has replaced Evaristo Pérez at the helm. The change comes after a successful three-year run by the Spaniards, who captured a silver medal at the EuroBasket Women 2007 in Chiati followed by a fifth-place finish at the Beijing Olympics and a bronze medal at the EuroBasket Women 2009 in Latvia. "I am profoundly thankful to the FEB for giving me the opportunity to coach the national team for the past three years," Pérez said. "I understand that there are moments in which we want to make a change in rhythm or cycle," he added. New man Hernández has done wonders with Wisla Can-Pack Krakow in Poland, while recently also achieving success with Spain's youth teams. "To be appointed the national team coach is the maximum," Hernández said. "It is a dream for any coach. I see this challenge as fantastic, as the continuation of the work done in recent years" he added. "A World Championship is more complicated than any other tournament because it's very competitive and with rivals of great physical potential. But considering the results achieved by the national team at the last European Championship, I believe Spain is capable of fighting for the maximum and challenging the best teams in the world." Paying tribute to his predecessor, Hernández said: "Evaristo has done an extraordinary job, just as the previous coaches."

#### GINOBILI HOPEFUL OF PLAYING IN TURKEY

Argentina's basketball icon Manu Ginobili is back to full fitness and playing a pivotal role for the play-off chasing San Antonio Spurs. Injuries have hindered him in international competitions in recent years but his performances of late with the Spurs have fuelled hopes that he will play for his country at the 2010 FIBA World Championship in Turkey.







"The tournament in Turkey is coming soon and as it gets closer, I am more and more looking forward to playing it," Ginobili said. "It would be a strange feeling not to be part of the World Championship, it's inevitable." The veteran guard will, however, become a father between now and Turkey. "As I said many times, there are things that come into play. First and foremost, my twins, who will be a few months old by then and it will not be easy to leave them alone with their mother. Secondly, I don't have a team just yet (for next season) and I don't know what I will do," he said. Ginobili is so important to Argentina that coach Sergio Hernandez might consider allowing him to miss the bulk of the team's preparations. "I wouldn't want to go to a World Championship without a warm-up tour, even if Sergio Hernandez would allow me to do so. That would be a lack of respect and besides, I need time to re-adapt to FIBA rules and to my national teammates so it's not that easy," Ginobili said.

#### WISEMAN APPOINTED COACH OF JAPAN

Japan haven't made many headlines in basketball since hosting the 2006 FIBA World Championship. Veteran American coach Thomas Wiseman will try to revive the country's fortunes after being named as the new national team boss this week.



The 60-year-old, who hails from Illinois, has been coaching in the country for several

years and currently holds the reins of JBL side Link Tochigi Brex. The Japanese Basketball Association announced Wiseman's appointment on their website.

#### ACCREDITATION FOR WOMEN'S WORLD CHAMPIONSHIP UNDERWAY

The accreditation process for the 2010 FIBA World Championship for Women in the Czech Republic got underway in March. All media wishing to attend the Championship are required to fill in and submit the on-line application form. It is available at [www.fiba.com/media-accreditation-cz](http://www.fiba.com/media-accreditation-cz). Access



restricted, the registration portal is protected by the following password: 2010WCW. The deadline for application is 20th June 2010. The online registration form is an application only and accordingly does not guarantee accreditation to the event.

#### DRAW FOR THE 2010 FIBA AMERICAS U18 CHAMPIONSHIP FOR MEN

The draw for the 2010 FIBA Americas U18 Championship for Men was held on 5th March. Here are the results of the draw:

**Group A:** Brazil, Canada, Puerto Rico and Uruguay.

**Group B:** Argentina, Mexico, USA and Virgin Islands.

The tournament will be held between 26th and 30th June at the Bill Greehey Arena on the St. Mary's University campus in San Antonio, Texas. In the first round, teams will play the three others in their respective groups, with the top two from each group qualifying for the semi-finals. The four semi-finalists qualify for the 2011 FIBA U19 World Championship for Men.



#### DRAW FOR FIBA AMERICAS U18 CHAMPIONSHIP FOR WOMEN

The draw for the 2010 FIBA Americas U18 Championship for Women was held on 12th March at the FIBA Americas offices in San Juan, Puerto Rico. Here are the results of the draw:

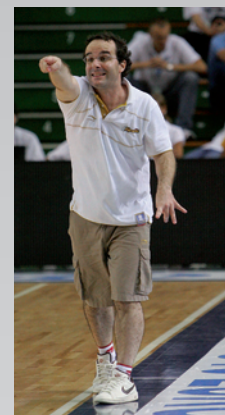
**Group A:** Canada, Chile, Costa Rica and Mexico.

**Group B:** Argentina, Brazil, Puerto Rico and the United States. The Championship will

take place in at the United States Olympic Training Center in Colorado Springs between 23rd and 27th June. The top two sides from each group qualify for the semi-finals and additionally earn qualifying berths for the 2011 FIBA U19 World Championship for Women.

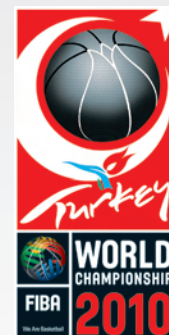
#### OCAMPO IN CHARGE OF SPAIN U17 MEN

The Spanish Basketball Federation (FEB) appointed Diego Ocampo as head coach of the U17 men's national team that will compete in the FIBA U17 World Championship for Men in Hamburg, Germany, this summer. Ocampo coached the U16 side that won the European Championships in Lithuania last summer, defeating the host nation in the final. The head coach expects nothing less than a similar amount of commitment and success for his team in Germany this summer. "A World Championship is a very important experience for 17-year-old players because they need to compete as much as they need to practice," he said. "It will be a great challenge for a generation that has shown competitiveness and stepped up to the plate during tough times."



#### WORLD CHAMPIONSHIP SCHEDULE ANNOUNCED, TICKETS DISAPPEARING FAST

The full schedule of the 2010 FIBA World Championship was released in February, with the times for all first round games as well as details regarding the final stages. While the order of play for games of the knock-out stages is yet to be determined, eighth quarter- and semi-final games will be played at 18:00 and 21:00, while the final will tip off at 21:30 (all times given in local time). The Championship schedule is available at [turkey2010.fiba.com/schedule](http://turkey2010.fiba.com/schedule).



Additionally, the third wave of ticket sales is now underway, with tickets for all rounds now available for purchase. But watch out, many games and stages have already sold out. Tickets can be purchased at [turkey2010.fiba.com](http://turkey2010.fiba.com).

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OFF-THE-COURT

# THE ODD - THE FUNNY - THE UNUSUAL



## PAU, KOBE TAKE CENTRE STAGE AT WHITE HOUSE CEREMONY WITH OBAMA

Pau Gasol plays in front of big crowds and routinely meets some of the world's most famous people whether he's in Europe, North America or Asia.

The Most Valuable Player of the 2006 FIBA World Championship and last year's EuroBasket has done it so many times that he no longer gets nervous.

That was until 26th January, when he visited the White House with Team USA's Kobe Bryant and the rest of the Los Angeles Lakers to meet United States President Barack Obama as part of a time-honoured tradition for the winners of various titles in American sports.

"What a great honour and great experience to meet President Obama," Gasol said. "To shake his hand and to salute one of the greatest leaders of the world was very inspiring. The energy he transmits with his words and his behaviour is incredible. It is a day we will never forget."

Obama, a keen basketball player himself, showered Bryant with praise and not only for leading the Lakers to last season's NBA crown but also for playing this season despite being hurt.

"If I had a broken finger, I would have trouble getting out of bed," President Obama said, "and he's still leading the team day in and day out."

Obama hails from Illinois and is well known for being a fan of the Chicago Bulls. That did not stop Bryant and Derek Fisher from handing him a Lakers jersey with the name Obama on it along with the number one.

## BASKETBALL PLAYERS DOUBLE UP AS FASHION MODELS

Ahead of this summer's FIBA World Championship for Women, the Czech national team players will have an opportunity to present themselves not only as outstanding sportswomen on the basketball court but also as models on the catwalk off the court.

Markéta Bednářová and Katerina Elhotová – both from the USK Praha team – together with Hana Horáková, Petra Kulichová and Eva Vítecková – key players for the Frisco Brno team – will have a chance to experience what it feels like to stand side by side with real models on the catwalk.

"Three design dresses will be tailored for each of them by students at our college: an outdoor design dress, formal clothing, and of course, an evening dress," commented teacher and expert supervisor of the project Česlav Jaro.

Currently, the design dresses are being created, which means that besides their training sessions the players must also attend fittings with the tailor.

"It is quite a pleasant change for us," said Markéta Bednářová on behalf of all the players.

"I have never had an evening dress made to measure. It is fun, more or less,"

The five involved are expected to show their design dresses to the public in the second half of May at the planned fashion show, walking next to real models.

"I don't know what to expect, the catwalk is a big unknown to all of us. But, why not give it a try, right?" added Bednářová with a smile.

Besides this project, the young Czech fashion designers cooperate with the Czech national basketball players in another area. They are trying to design a new and fresh look for women's basketball outfits.

"It will not be for this year's championship, but it's good that something like this has been started. It's no secret that the current basketball outfits for women are not a cel-

ebration of femininity and why not to look good also on the basketball courts" concluded Markéta Bednářová, a star of the current Czech basketball champion USK.

## WOMEN'S LOVE FOR RUDY KNOWS NO BOUNDS

It's no secret that Spain's Rudy Fernandez



is a favourite with the ladies around the world.

But even the 6ft 6in Portland Trail Blazers guard was stunned in Dallas in early February when he found out just how far women will go in order to get close to him.

During a timeout with 41 seconds left to play in regulation, two women seated in courtside seats under the basket somehow made their way onto the court and into the Blazers' huddle. One of them wrapped her arms around the Mallorcan, who wasn't in the game at the time.

"I was surprised," Fernandez said of the incident afterward. "I was listening to the coach on the bench and behind me, she (one of the two women) touched me and said 'Rudy I love you'. Nice to meet you. Good game.' This is the first time anything like this has happened."

The women were escorted off the court and surprisingly enough allowed to return to their seats from where they saw the Blazers edge out the home side Mavericks 114-112 behind Andre Miller's 52 points.

As for Fernandez, he went scoreless in 17 minutes of play - not that his quiet performance in anyway ruined a moment the two women won't forget any time soon.



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new 12-panel design offers improved visibility and unmistakable style, especially compared to traditional eight-panel balls. But its beauty is more than skin deep. Inside we've incorporated new technology, which has top-quality, high-density foam in the carcass. This technology enhances rebound speed better than traditional balls while allowing for lower inflation pressure, increasing grip and durability. The Molten Flat-Pebble Surface increases

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