

ASSIST06

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE JANUARY / FEBRUARY 2004



FIBA

We Are Basketball

GHEITH AREF NAJJAR
RISE TO THE TOP WITH SHOOTING

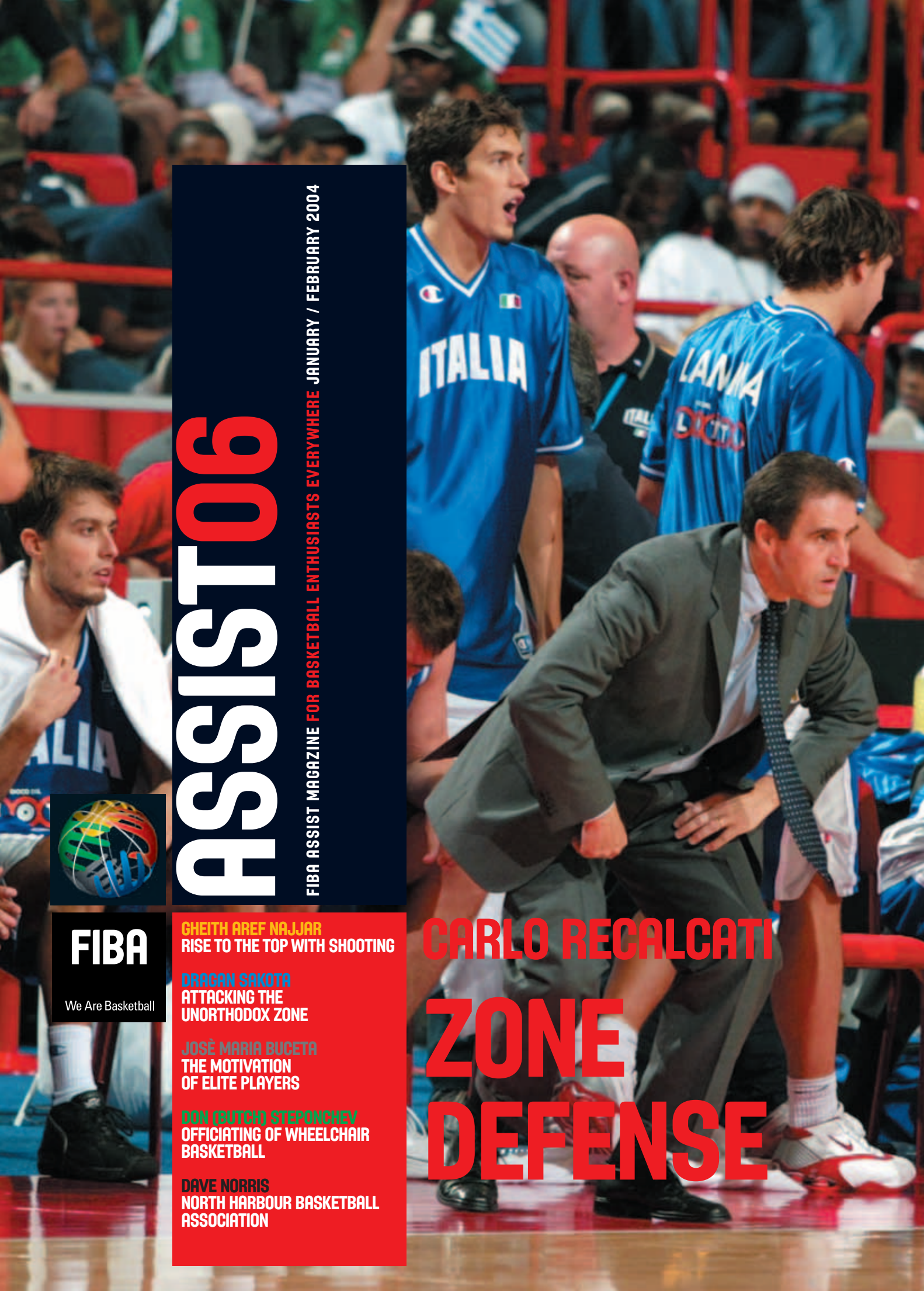
DRAČAN SAKOTA
ATTACKING THE
UNORTHODOX ZONE

JOSÉ MARIA BUCETA
THE MOTIVATION
OF ELITE PLAYERS

DON (BUTCH) STEPONCHEV
OFFICIATING OF WHEELCHAIR
BASKETBALL

DAVE NORRIS
NORTH HARBOUR BASKETBALL
ASSOCIATION

CARLO RECALCATI ZONE DEFENSE





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COACHING CHALLENGES IN FIBA OCEANIA

Coaching in these current times presents many challenges. Players ask more questions, challenge ideas, challenge coaches and other players. Coaches are constantly challenging themselves and their peers on coaching methods, concepts and techniques in an effort to improve their coaching expertise.

There is a much greater need now for coaches to be able to answer these challenges and develop a sound understanding of WHY is it that they coach particular skills and concepts in both individual and team play and WHAT is the logic and rationale behind their coaching techniques.

There is no doubt that formal coach education provided through coaching accreditation courses, licensing systems, universities and colleges on the theory of coaching plays an important role in the development of coaches. Clearly though, for coaches to be effective teachers of our fine game of basketball there needs to be a greater emphasis placed on coaches exposure to the informal coaching experiences such as coaching clinics, conventions, study tours and coaching exchange programs to complement the more formal coach education courses.

At the last World Association of Basketball Coaches (WABC) Executive Board meeting in Geneva it was decided to embark on a program of creating consistency in coach education world wide. Discussion was also held on developing coaches through formal coach education courses and informal coaching development experiences. This of course will take some time, but it is a most worthwhile challenge.

In FIBA Oceania the process of standardising coaching courses and coach development programs has begun with a pilot project.

Development programs for coaches and players have been delivered consistently by using the model of the Basketball Australia (BA) Intensive Training Centre Program (ITCP). Teaching coaches how to apply coaching theory is a priority of this program.

FIBA Oceania have recently conducted a Coaching Presenters course for coaches of young players at the Australian Institute of Sports (AIS), based on the excellent FIBA publication "Basketball for Young Players".

Application of coaching theory was the emphasis of the course taking into consideration cultural, population, geographic, basketball standards and understanding characteristics within and between countries.

FIBA Oceania has also regularly conducted Coaching Clinics for players and coaches competing at the FIBA Oceania Youth Tournaments.

Every two years coaches from the BAITCP, the AIS and coaches from Oceania embark on an international study tour to USA and Europe. Funding assistance for the study tour is provided by BA and FIBA Oceania with each participating coach making a personal contribution.

Exchange and sharing of information is vital and underpins many coaching programs in Australia and Oceania. BA requires that, where funding assistance is provided by BA, the participating coach is required to write a coaching article and conduct a coaching clinic to share coaching information gained.

FIBA Assist magazine has proved to be another valuable method of sharing information, and is read with great interest by everybody involved in basketball.

Provision of both formal coach education courses and informal coaching experiences should provide coaches with high quality opportunities to develop and grow as a coach. The teaching of the application of coaching theory holds the key to answering some of the many challenges before us in coaching.

The formula is simple - The better the coach, the better the quality of opportunities they will be able to provide players to grow and develop as players and as good people.

These challenges are exciting. We do not hold all the answers, far from it, but we are continually looking forward to striving to meet the challenges and wish all coaches success in also striving to meet them.

Patrick Hunt
President of the Association of Basketball Coaches
FIBA-OCEANIA

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THE MISSION

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

The magazine is published 6 times per year.

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AN INVITATION TO OUR READERS

No matter what the level of competition you are concerned about, we invite you (coaches; FIBA Zones, Federations, Leagues, and team executives, referees, doctors, trainers, conditioning coaches, minibasket instructors, journalists) to send articles to us for publication. The article must be no longer than 5/6,000 characters, spaces included. If diagrams of plays, drills or sketches are used, please limit them to 12 or less.

All manuscripts must be written in English, transmitted by e-mail or faxed to the Editorial Office listed above.

The manuscript will become property of the Publisher and the author will automatically be granted the rights of publication, without asking any fee now or in the future.

The Editorial Staff will decide if and when articles will be published.

There is no guarantee that manuscripts will be published, nor will manuscripts be returned.

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by Patrick Hunt

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06.02-01.04

8th South American League for Men 2004
in Santiago, Cordoba, Puerto La Cruz,
Ribeirao Preto

21-23.05

FIBA Women's World League 2004,
Preliminary Round in Taipei, Chinese Taipei
FIBA Women's World League 2004,
Preliminary Round in Sao Paulo, Brazil

23-28.02

COCABA Championship for Men 2004 in San
Salvador, El Salvador

28-30.05

JUNE

12-13.06

Central Board of FIBA in Geneva, Switzerland
U20 South American Championship for Men
2004 in Ancud, Chile
15th Centrobasket Championship for Women
2004 in Guatemala

14-19.06

16-20.06

MARCH

12-13.03

6th Board of FIBA-Europe in Moscow, Russia
FIBA-Europe Cup Men 2004 - Final Four

27-28.03

APRIL

01-05.04

21st U18 European Championship for Men
2004 - Challenge Round

JULY

tba

19th African Cup for Men's Champion Clubs
Qualifying Round

02-04.04

NCAA Women's Final Four 2004 in New
Orleans, USA

tba

3rd U20 African Championship
for Men in Senegal

03-04.04

FIBA-Europe Cup Women 2004 - Final Four

tba

2nd U20 African Championship for Women
3rd U16 European Promotion Cup

03-05.04

NCAA Men's Final Four 2004 in San
Antonio, USA

tba

for Men in Andorra
3rd U16 European Promotion Cup for Women

16-18.04

FIBA EuroLeague Women 2004 - Final Four
FIBA EuroLeague 2004 - Final Four

tba

9th European Promotion Cup for Men in
Scotland
8th European Promotion Cup for Women

23-25.04

MAY

14.05

7th Board of FIBA-Europe in Prague,
Czech Republic

tba

14-16.05

49th Session of FIBA-Europe in Prague,
Czech Republic

tba

in Luxembourg

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ATTENTION:

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

FIBAASSIST@CANTELLI.NET

tba	27th William Jones Cup for Men and Women in Taipei, Chinese Taipei	31.07-03.08	2nd FIBA Diamond Ball Tournament for Men 2004 in Belgrade, Serbia & Montenegro	tba	Paralympic Games 2004 in Athens, Greece
05-14.07	18th U16 European Championship for Men Division A in Amaliada, Greece				30th European Championship for Women
07-11.07	19th Centrobasket Championship for Men in Santo Domingo, Dominican Republic	AUGUST		OCTOBER	2005 Division B Qualifying Rounds
09-18.07	21st U18 European Championship for Men 2004 Final Round in Zaragoza, Spain	tba	15th U18 African Championship for Men 2004	12-17.10	FIBA Women's World League 2004, Final Round
09-18.07	21st U18 European Championship for Women 2004 Final Round in Bratislava, Slovak Republic	tba	U18 Oceanian Championship for Women 2004	NOVEMBER	
12-18.07	South American Championship for Men in Rio de Janeiro, Brazil	tba	U20 Oceanian Championship for Men 2004	19-20.11	Central Board of FIBA in Kuala Lumpur, Malaysia
14-18.07	U20 Centrobasket Championship for Men in Chiapas, Mexico	05.08	1st FIBA Diamond Ball Tournament for Women 2004 in Iraklion, Greece	tba	8th Board of FIBA-Europe in Estonia
23.07-01.08	7th U20 European Championship for Men 2004 Final Round in Brno, Czech Republic	06-15.08	18th U16 European Championship for Men 2004 Division B in Manchester, England	tba	19th African Cup for Men's Champion Clubs 2004 Final Round
23.07-01.08	3rd U20 European Championship for Women 2004 Final Round in Vannes, Quimper, St. Brieuc, France	13-29.08	28th Olympic Games: Tournament for Men 2004 in Athens, Greece	tba	U20 Oceanian Tournament for Men 2004
27.07-01.08	U20 Panamerican Championship for Men in Halifax, Canada	13-29.08	28th Olympic Games: Tournament for Women 2004 in Athens, Greece	tba	U20 Oceanian Tournament for Women 2004
30.07-08.08	18th U16 European Championship for Women 2004 - Division A in Biella, Turkey	SEPTEMBER		DECEMBER	
30.07-08.08	18th U16 European Championship for Women 2004 - Division B in Tuzla, Bosnia & Herzegovina	tba	34th European Championship for Men 2005 Division A & B Qualifying Rounds	tba	9th U18 African Championship for Women 2004
		tba	30th European Championship for Women 2005 Division A Qualifying Rounds		


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We Are Basketball



by Al Sokaitis

ONE-ON-ONE THE DRIBBLE

Al Sokaitis is the head coach of the University of Alaska - Fairbanks. He also coached North Adams State and Southern Maine. Expert on teaching one-on-one, he appeared for 14 consecutive times as lecturer at the Coaches Clinic at the NCAA Division I Final Four, and also at clinics in Greece and Lebanon. He works with NBA players and coaches for improving the one-on-one.

"At some point in every game, it's just you and your opponent, can you score?"

In 1985 while giving a clinic at a high school all-star camp I posed the ques-

tion you see above. Although I had lectured and demonstrated many times before, the simplicity of what I was asking seemed to strike a chord with the players. Since that time, my clinics and demonstrations have revolved around the theme of how to score.

I start teaching one-on-one play with a simple premise. I tell every player that although basketball is a team game, at some point they will be required to score. They will simply have to beat the man in front of them. One-on-one basketball is all about creating the space you need to take a shot you can make.

Anyone can get a shot off but the key

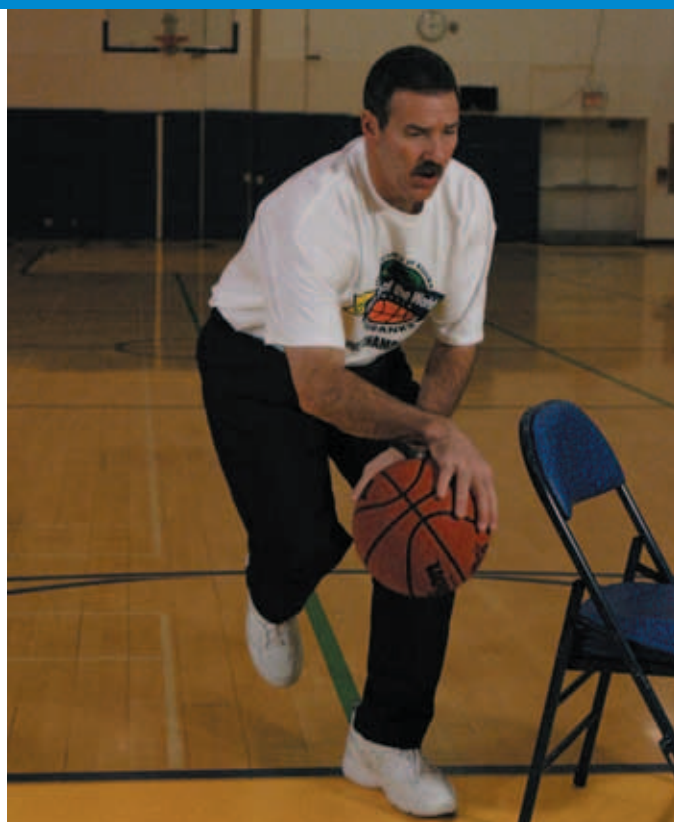
to winning is creating opportunities for high percentage shots.

There are essentially four ways you can create scoring opportunities:

- 1. Dribble Moves**
- 2. Live Ball Moves**
- 3. Movement**
- 4. Screening**

On this article I will write on dribble moves. I would advise the reader that in order to be a great player, you do not need a hundred different moves. What you do need, however, is a move and a countermove and execution. Do a few things very well and you are on

SEQUENCE 1



SKILLS:

you way to a great career.

DRIBBLE MOVES

The defense is trying to contain the ball. The ball handler is trying to force the defender out of stance and out of balance. You, the ball handler must make the defender lunge, straighten his knees, go back on his heels or cross his feet. You accomplish this goal by using a change of speed, a change of direction or a combination of the two.

I. THE DRIBBLE

You should use the dribble to:

- A. Create space.
- B. To get yourself out of trouble,

not into trouble.

- C. To change a passing angle.
- D. To get to the hoop.

II. TYPES OF DRIBBLE MOVES

A. Change of speed moves

- 1. Acceleration
- 2. Stutter step
- 3. Stop and go
- 4. Fake crossover

B. Change of direction moves

- 1. Crossover
- 2. Pullback crossover
- 3. Between the legs
- 4. Around the back
- 5. Spin moves
- 6. Slide dribble into a spin

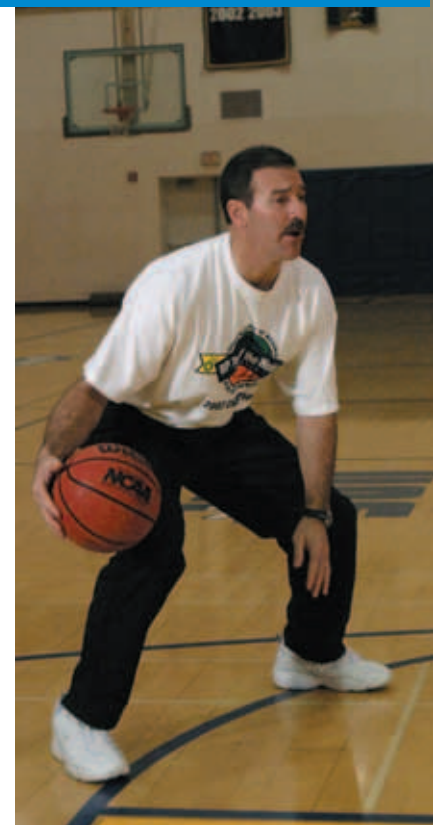
C. Combination moves

- 1. Fake crossover to crossover
- 2. Fake crossover to spin
- 3. Stop and go to crossover
- 4. Between the legs to spin
- 5. Stutter to crossover
- 6. One hand cross to crossover
- 7. Spin, between the legs, crossover

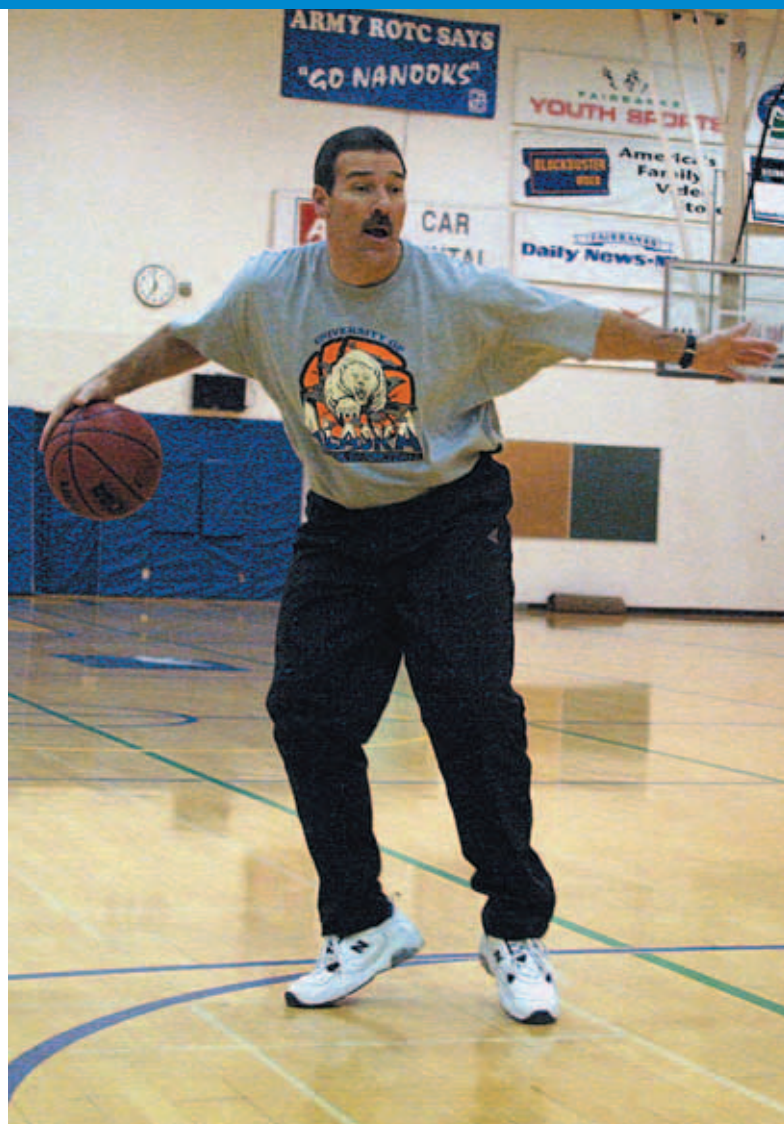
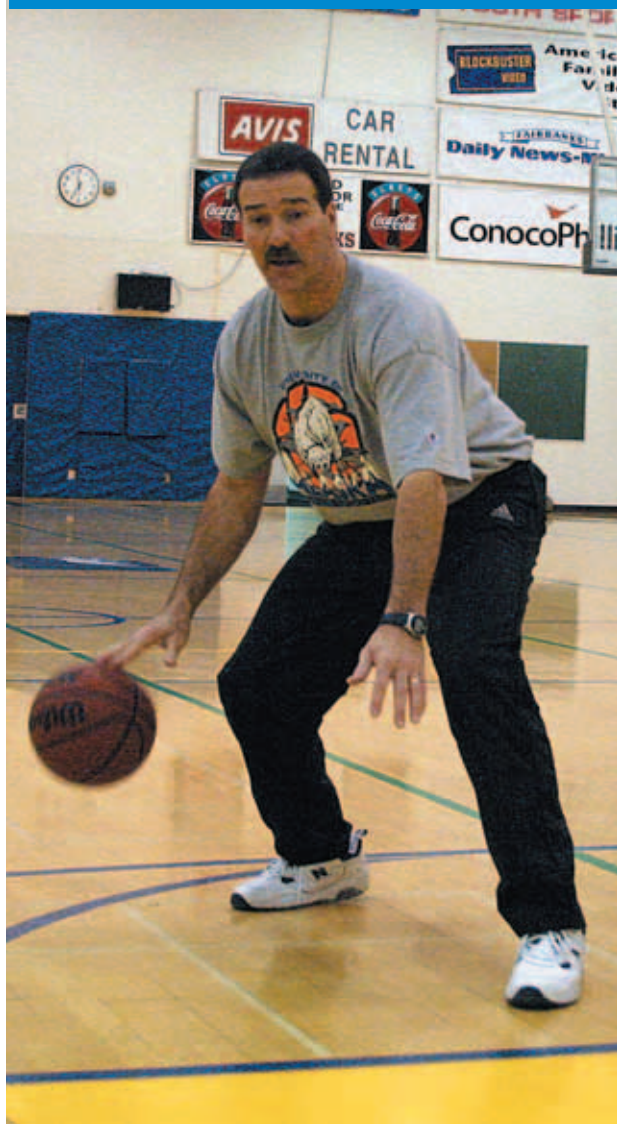
III. AN EXPLANATION OF THE DRIBBLE MOVES

A. Change of speed moves.

- 1. **Acceleration.** The intent of acceleration is to lull the defender into a false sense of security about your speed of travel and then spring by the defender. The keys to acceleration are:
 - a. Act relaxed before exploding to the



SEQUENCE 2



hoop.

- b. Look up, to further lull the defender into a relaxed state.
- c. Keep the ball protected.

2. Stutter. The stutter is executed by dribbling at a defender and freezing him/her by stopped your forward motion and rapidly moving your feet up and down before exploding to the hoop.

The stutter should resemble a foot fire drill. The keys to the stutter are:

- a. Keep your knees bent to make your move to the hoop quicker.
- b. Look up before going to the hoop.

3. The stop and go. The stop and go is actually a stop, back up, look up and go. The first part involves dribbling at the defender and quickly stepping back off your leg opposite the ball. As you push back off your leg you

should either land on two feet or take a second small step and hop back to two feet.

The defender must now react and move forward to close the space created by your back up.

When the defender moves forward you should look up at the hoop before quickly exploding to the basket. The keys to the stop and go are:

- a. Keep the ball low throughout the move.
- b. Make sure your knees are bent as you look up so you can explode to the hoop.
- c. Sell the fake with your eyes, your hand that is not dribbling the ball and your body language.

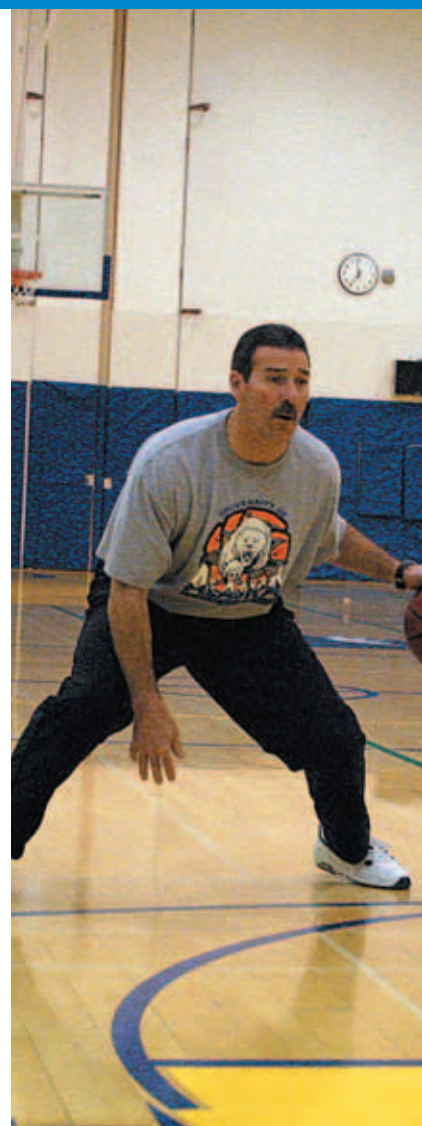
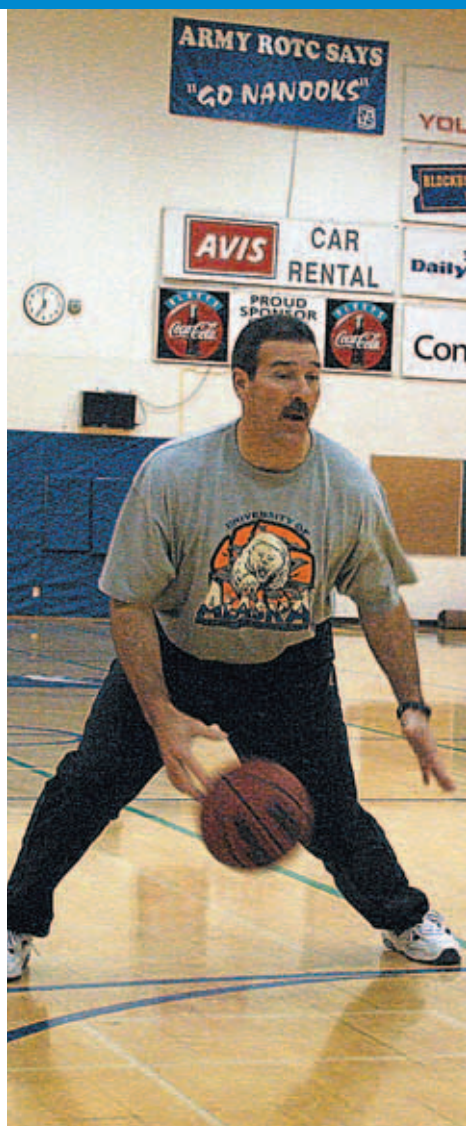
4. The in and out or fake crossover move. The fake crossover is intended to give the defender the illusion that a crossover move is about to take place.

You begin with the ball in your right hand. As you approach the defender you take a step to the left before pushing back to the right. The best description of this move is to imagine ice skating and pushing off your right foot and then back out to the right. This slight shifting of the hand over the top of the ball is the most significant part of the move. The keys to the fake crossover are:

- a. Allow your body to move left while keeping the ball on your right.
- b. Slide your hand over the top of the ball without carrying the ball.
- c. Keep the ball low so that it is easier to slide your hand over the top.

B. Change of direction moves.

A change of direction move involves changing the ball from one side of the body to the other. It also involves changing the direction of travel in an



attempt to make the defender cross his/her legs or come out of stance.

1. The crossover move. The crossover is executed by pulling the ball from one side of your body to the other.

The exchange of the ball should be quick, hard and low. It is common to add a step back to the move before the crossover to eliminate any chance of the defense knocking the ball away. The keys to the crossover are:

- Pull the ball as opposed to simply dribble the ball across the middle of your body.
- The ball should travel from outside your leg on the right to outside your leg on the left or vice versa.
- Keep the crossover low. Bringing your hand down to the floor helps to keep the ball low.
- Sell the move with your shoulders.

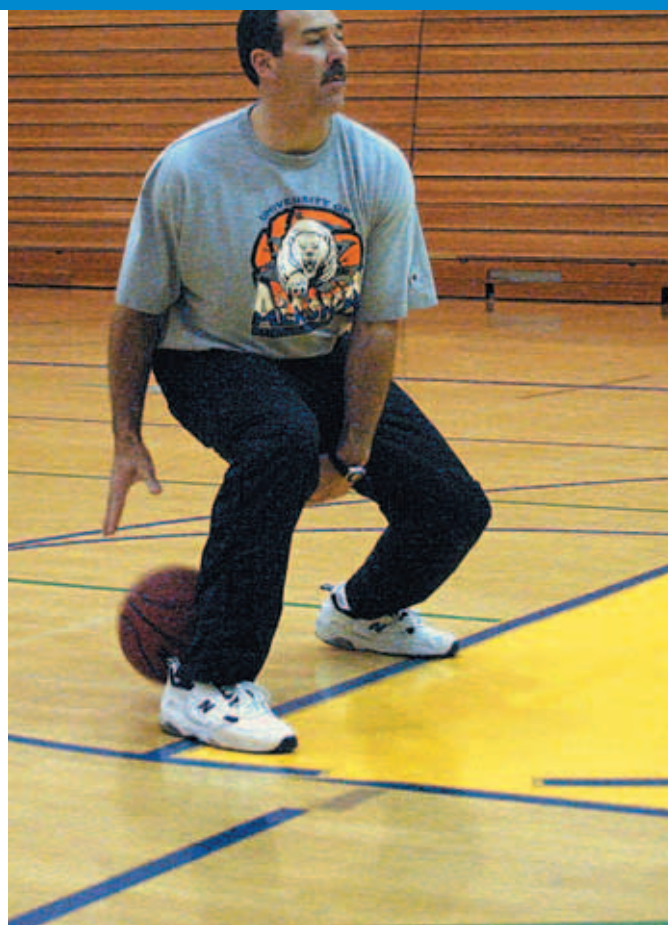
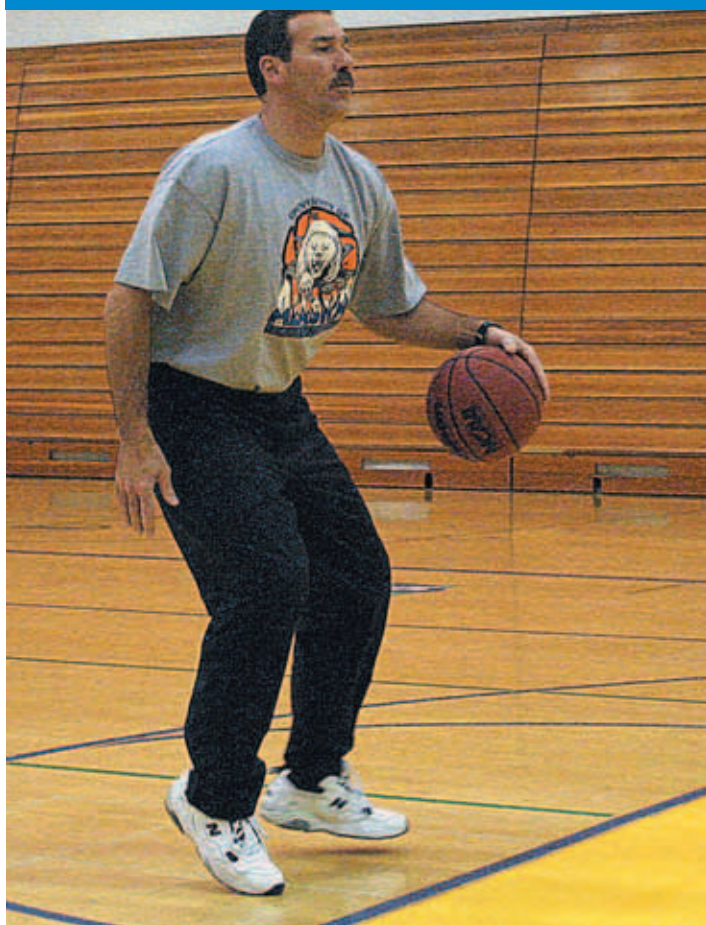
2. Pull back crossover. The pullback crossover is executed by dribbling the ball (in this example) with your right hand and stepping hard at the defender with your left foot. As your weight transfers over your left or front foot, you lift your back foot off the ground. This allows you to step back (or push back) off your front foot. When your right foot comes down on the floor you lift your left foot off the ground and hop further back off the plant off your right foot. The result of a coordinated well executed move is to create approximately seven feet of space between you and the defender (**sequence 1**). The ball has stayed in your right hand throughout the move. As the defender scrambles to recover and close the space between the two of you, it is the optimum time to execute a hard crossover (**sequence 2**). A key teaching point is to remind your players that as

your feet are landing in a simultaneous motion on the ground (the end of the step back), cross the ball.

3. The between the legs moves. Dribbling between the legs allows you to change the ball from hand to hand while protecting the exchange with your body. The ball should always travel from front to back away from the defender. You should also allow your body to dip (similar to sitting in a chair) as the ball is passing between your legs. This will set up your body to spring in the opposite direction (**sequence 3**). The keys to the between the legs, dribble are:

- Don't pound the ball through the legs, dribble the ball through.
- Come to a two-footed stop before dribbling between the legs.
- Always dribble the ball between your legs from the front to the back so the ball

SEQUENCE 3



is moving away from the defender.

4. Around the back move. The around the back move is ideal to change the passing angle. The move is actually set up when a defender lunges for a ball that is being dribbled at your side. The object is for you to cross the ball from one hand to the other behind your back. You must learn to get your body in front of the ball before making the exchange from hand to hand to eliminate the possibility of a carry call by the officials (**sequence 4**). The keys to the around the back dribble are:

- a. The around the back move must change your direction. If you maintain a straight line of travel, even though you changed hands on the ball, a charge will mostly likely occur.
- b. Keep the ball low to avoid a carry call.

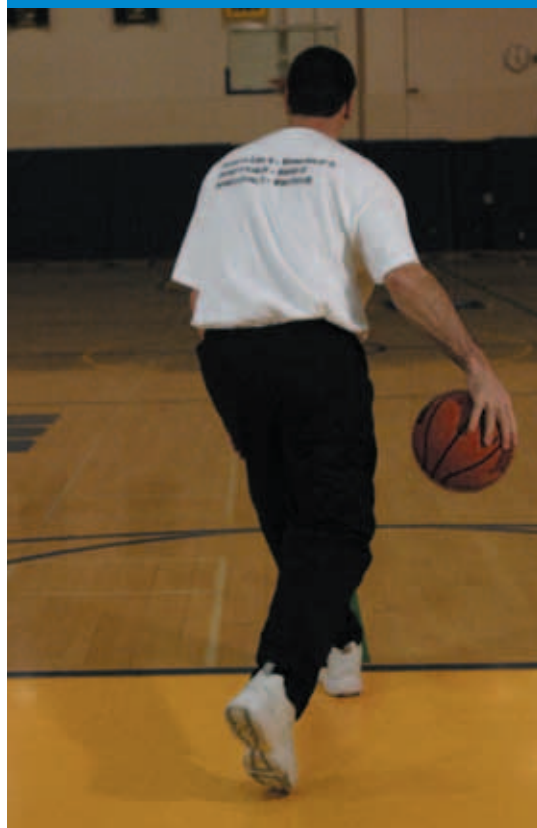
5. The spin move. The spin move is a change of direction move that allows you to seal the defender with your body. Similar to the around the back

move, the spin move is often set up by the defender. When the defender reaches for the ball, you protect the ball by stepping toward the defender with the foot furthest from the ball. You now execute a reverse pivot away from the other hand. After completing the pivot you change the ball to your other hand (**sequence 5**). The keys to the spin move are:

- a. Set up the defender by moving in one direction before attempting the pivot.
- b. Seal the defender with the pivot.
- c. Upon completion of the pivot, the toe of your front foot should be pointed at the hoop. This will insure you are moving north to south (hoop to hoop) rather than east to west (sideline to sideline).
- d. Complete the pivot before changing hands on the ball.

6. Slide dribble spin. This move was made popular by Magic Johnson. Magic would execute a slide (similar to a defensive slide) while dribbling the ball. He would stand facing the sideline and bounce the ball near his foot that was located

SEQUENCE 4





furthest from the defender. If the defender tried to come around his front, he would simply spin away.

C. Combining moves.

An ideal way to beat a defender is to employ two moves in quick succession. The first move should be a slower or setup move to lead the defender in one direction before exploding in a second direction: An example of some of the combination moves you might employ is:

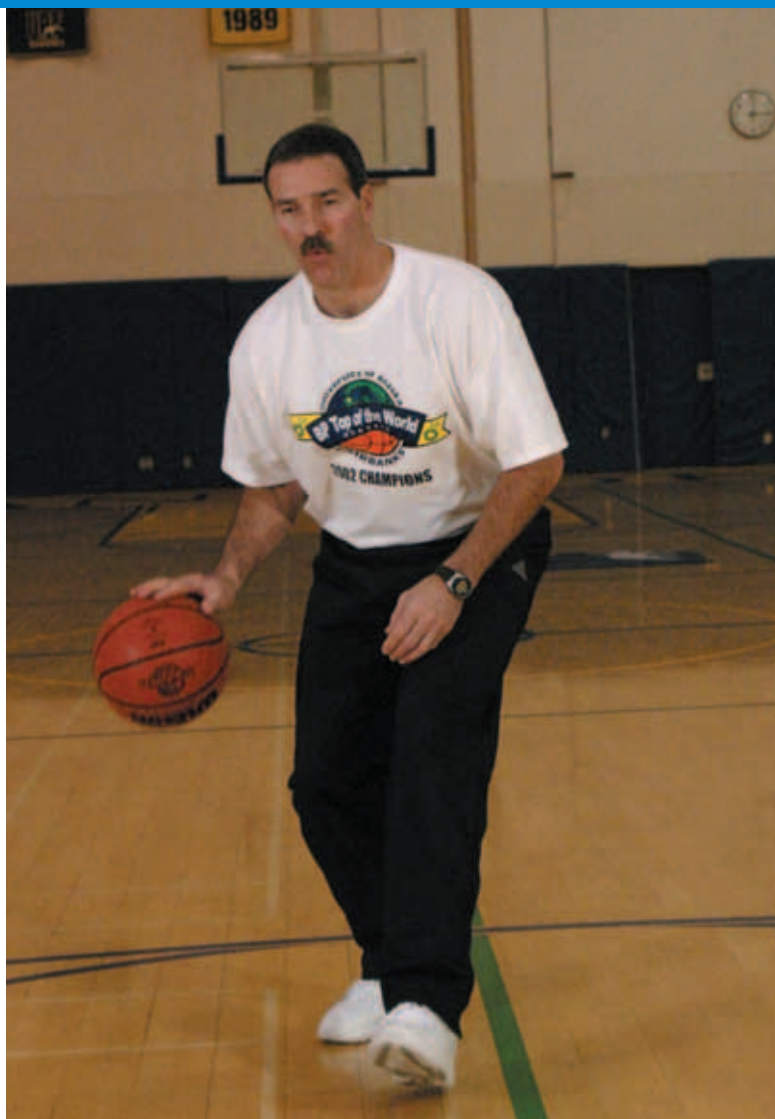
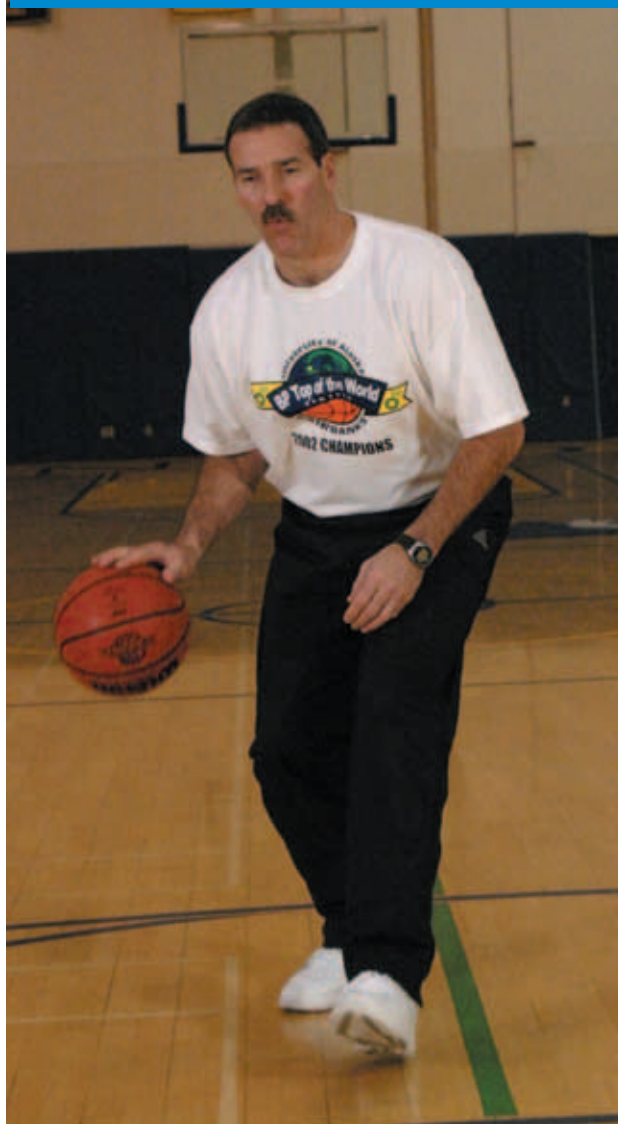
1. Fake crossover to crossover
2. Fake crossover to spin
3. Stop and go to crossover
4. Between the legs to spin
5. Stutter to crossover

The moves described above have already been explained in terms of hand position, footwork and execution. The following two moves need further examination.

6. One hand cross to crossover. The ball handler takes the ball in his right hand and bounces it across his body. He then uses the same hand to bring the ball back to its original starting point. The ball is bounced in a rhythmic one-two motion. When the ball returns to its original spot, the ball handler now explo-



SEQUENCE 5



des into a crossover. We sometimes call this the bad crossover, good crossover move. The first motion is meant to lull the defender before exploding to the hoop.

7. Spin, between the legs, crossover. This move actually requires three changes of direction in a very short time period. The ball handler starts by spinning away from the defender. He then drops the ball between his legs as the defender is sliding back into position. Once more as the defender fights to recover the ball handler drops his foot closest to the ball and executes a hard crossover.

IV. BALL HANDLING DRILLS

A. Body position.

1. Knees bent, feet shoulders width apart.

2. Weight should be equally distributed on the balls of your feet.

3. Head up. A good teaching point is to hold up fingers while someone is dribbling and have them call out the number of fingers you have up. This teaches the ball handler to look up.

4. The ball is controlled on the fingertips.

B. Drills to practice the basics.

1. Dribble a ball side to side and front to back while looking up. Repeat the drill with either hand. You can handle two balls at once as the skill level increases.

2. Practice running forward at 3/4 speed and then accelerating.

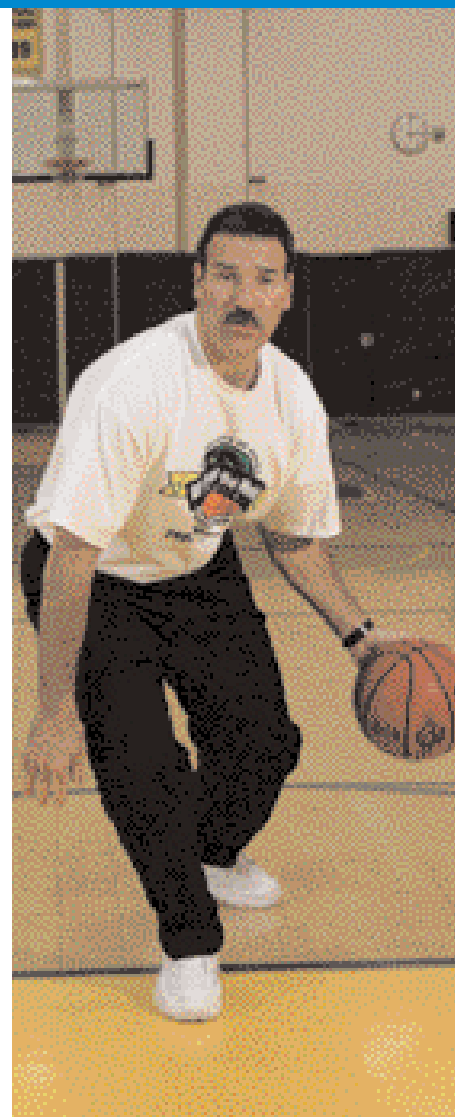
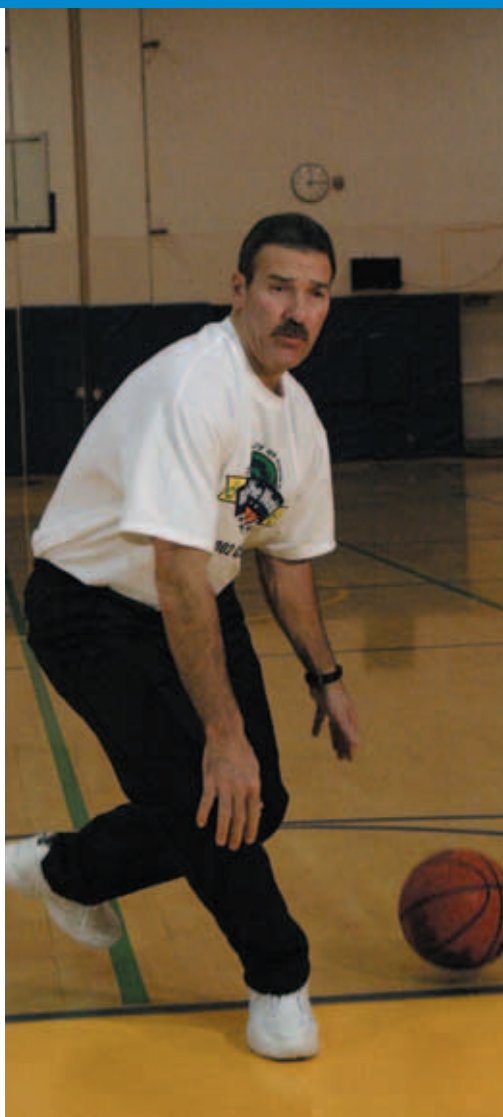
3. Use cones or chairs to practice changing directions and going around objects.

4. Play "red light" to practice sprinting and stopping with the ball. The coach

stands at one end of the gym facing a line of ball handlers. The coach quickly pivots 180 degrees away from the players. When he pivots the ball handlers dribble as fast as they can while the coach counts loudly and quickly to five, yells red light and pivots back to the ball handlers. If he catches them moving they return to the starting point. The object is to be the first to reach the coach. This 'child's' game teaches stop and go and ball control.

5. Dribble tag. Place ten players with basketballs in the half court area and designate the player that is poison. The player that is poison must touch another and pass the poison. When the coach calls time, the last player with poison must run sprints.

6. Dribble tag versus the group. One member must touch each person in the group in a prescribed time.



7. Dribble tag with two people as poison.

C. The Advanced drills.

1. One on one full court zig - zag. The ball handler works on pullbacks, change of direction and change of pace moves while working his way down the court versus a defender. The defender does not try to steal the ball.

2. The ball handler is face guarded by a defender and must get free for an inbounds pass. As soon as he receives the ball he must play full court one on one against a second defender who is waiting ten feet back.

3. One on one half-court. The defender gets in defensive stance with his arm extended. The defender's job is to stay within six feet of the ball handler for five seconds. The ball handler must work to break contact.

4. One on two half court. Two defenders try to corner and trap the ball handler. The ball handler tries to keep the ball alive for twenty seconds.

5. Play one on one where the ball handler starts ten feet from the defender and dribbles at his opponent trying to execute a quick dribble move.

V. PASS FAKES OFF THE DRIBBLE

Because you are moving when you dribble the ball it makes a pass fake very effective. The following are pass fakes you should master.

A. Hard drive, jump stop and pass fake.

The key is to stay low and step in the direction of the pass. You should be able to create space, step back and shoot.

B. Fake one hand pass. As the ball is

returning from the floor to your hand you throw your hand over the ball to fake a pass. The heel of your hand should start the ball moving forward like an intended pass only to be pulled back by your fingertips at the last second.

C. Fake around the back pass. As the ball is returning from the floor to your hand you cup the ball and fake passing it around your back and return it to its starting point.

VI. A FINAL NOTE ON BALL HANDLING

Take a ball with you everywhere you go and you will become proficient in no time. Regardless of your size, work with your handles. Make the most of practice. In lay-up lines execute a different dribble move every time you go to the hoop.

RISE TO THE TOP WITH SHOOTING



by Gheith Aref Najjar

Gheith Aref Najjar, former head coach of the Under 18, 19, and 22 National Jordan men's teams, was selected as the head coach of the Senior Women's Jordan National team last year. He also coached a Division I team and now he sits on the bench of the Arena Team.

In my approach to basketball practice, I have been influenced by the words of the former great UCLA coach, John Wooden, who said, "Practice doesn't make perfect; perfect practice makes perfect." Because of this, I always stress that the players should be coached in the fundamentals of the game, using appropriate technique in both practice sessions and in games.

Obviously, a crucial skill in the offensive scheme of basketball is shooting. Because of the importance of shooting, all the other skills are introduced and performed with the goal of finding a way to shoot the ball and to make a basket.

Shooting is probably the most practiced skill of all, but not many players become very good at it because they lack motivation.

Many players don't know what aspects of shooting to work on. When players practice with incorrect or sloppy technique, the practice time doesn't yield progress or skill development. Shooting improvement starts with good technique.

Players need to learn how to practice correctly and improve their shooting ability. Let's start with the free throw. The most common technique taught today for executing the free throw is known as BEEF, which stands for:





B - Balance - Balance yourself as you stand on the free-throw line. Make sure you are steady.

E - Eyes - Look at the rim. Either the back or the front; it really doesn't matter.

E - Elbow - Make sure your elbow is in line with the basket's rim.

F - Follow through - When releasing the ball, it is essential that you follow through with your wrist and fingers.

Shooting drills will help instill proper shooting form.

Here are the three steps that I use in my shooting practices:

Technique: Involves shooting mechanics. Attention is given to the details of movement. This is the most important and difficult part of shooting, and the coach must watch each player closely.

Practice: Involves regular shooting from short distances.

Players must start applying technique to the close shots and then gradually move back away from the basket, using the same technique.

Game-like shooting: Involves the application of defensive pressure on players. Shooting must occur under approximate game-level conditions.

Improvements in shooting require constant practice and time must be set aside at each team session for individual shooting drills.

This can occur before team practice begins or in the morning, but it must be done conscientiously. It takes about one hour a day.

I am recommending one daily workout during which the player can practice on his own and, in a sense, be his own coach.

Players must understand that it's the proper shooting mechanics that affect the success or failure of every shot.

I recommend that each player have a partner during shooting practice because competition enhances practice.

Shooting with a purpose at game intensity in training is very important.

The players must set goals and try to reach them. In this way, they are constantly improving their skills.

Additionally, it is important that the type of shots the players focus on during the shooting workout should be consistent with the type of shots that they will most likely be taking during a game; the post player must practice the shots close to the basket, while guards and forwards

work on shots farther away.

However, players can increase their scoring opportunities by mastering all the different types of shots from different ranges under pressure, as well as easy open shots.

There is one shooting range that is important for all players on a team.

Close games are won or lost at the free-throw line and fouling in the final minutes has become an effective defensive strategy. That is why free shooting should be a regular part of every practice and the players, no matter what position they play, must practice and master this type of shot. The fundamentals of the free-throw should be practiced until they become second nature, regardless of style. The shooter should make at least 80 percent of his free-throws in practice, executed as close to game-time conditions as possible.

REASONS FOR POOR SHOOTING

It is important for both coach and players to recognize the reasons for good as well as for poor shooting. Some of the factors that interfere with successful shooting are:

Lack of confidence: In my opinion, confidence is the most important element of good shooting.

A player may have perfect technique and may take an easy, uncontested shot, but if his confidence level is low, the shot may well be missed.

There are no drills to help the player gain confidence. Confidence building involves group work.

A player must overcome his fears and gain confidence. The coach plays a big role in building the player's confidence. It is a coach's job to critique his players, but the criticism must always be constructive. Teammates who openly show lack of trust and support for each other with teasing, put downs, or resentment must curb such urges. In addition, family and fans must be supportive. It is oftentimes scary for the players to perform in front of spectators knowing that their mistakes will be exposed for all to see. Confidence levels can be enhanced through frequent practice. If a player has made a shot a thousand times in practice, there should not be a problem with confidence. When a player takes shots in games that have been practiced, when he knows that the shot is the right shot at the right time, he increases his chances of achieving an acceptable shooting percentage. Confi-





dence comes from hard practice, good coaching, and support from teammates and others. I have seen many players who show outstanding performance when practicing alone but who fail to perform under the pressure of a game. Confidence is often the missing ingredient in such scenarios.

Mental: When shooting the basketball

during a game, a player finds himself under enormous psychological pressure and must counteract negative thoughts in order to sustain focus and successful execution. Employing techniques for sustaining focus, concentration and positive psychological energy are important.

Incorrect shooting style: As with any craft, bad habits and techniques, once learned at an early age, are hard to eradicate. In my opinion, "unlearning" poor technique takes as much hard work as learning to do something correctly the first time. It is important for players to break bad habits in order to adopt good ones.

The coach must be specific in laying out the method of shooting for each player and in making sure that each player follows correct technique as he practices shooting. Otherwise, practice sessions will result in minimum improvement, if any at all.

Lack of practice: All coaches face the problem of how to motivate their players to practice. At a basic level, adequate facilities must be found and workable schedules designed.

For teams comprised mainly of inexperienced players, many things need to be introduced and practiced during a training session, not just shooting, and because of the shortage of facilities (courts) in developing countries, players do not end up with enough shooting time at practice.

It is necessary, therefore, for the coach to motivate the players to practice an individual shooting program outside the team practice.

It is very important for the players to know exactly what to work on during this extra session, and their style and technique must be monitored by their coach and their progress must be documented closely.

Ineffective coaching: For skills to develop, good coaching is essential at all levels. This is often difficult to achieve because most coaches are overworked or have not set aside adequate time in practice.

Because of this, shooting does not get the time and effort that it deserves.

SHOOTING AND PRACTICE TIPS

- ▼ Every player must know his shooting ability and range and learn to select his shots wisely. The player must know when and from where he can shoot and he must always



understand that there are many methods to shoot and score. For example, if the other team defends in a way to prevent the player from shooting, then it is time to play one-on-one and find his way to the basket through penetration, which is a great offensive weapon for any player to have and use.

- ▼ The shooting practice must be executed always at game speed and game conditions. Such practice will result in desired game performance.
- ▼ If a player is not in position to get a good shot, he must be taught to pass the ball to a better-positioned

player. It is important to stress to the player who is being closely guarded to pass the ball to players who are in better position. Of course, in order to improve all lay-ups and inside shots should be practiced with hands in the player's face, again, duplicating game-like conditions.

- ▼ The player must remember that it is not how many times he shoots at the basket that counts but rather how many shots are actually made.
- ▼ The player must not shoot in vain. He must only shoot from distances from which he shoots at in practice (shoot how and from where you practice).

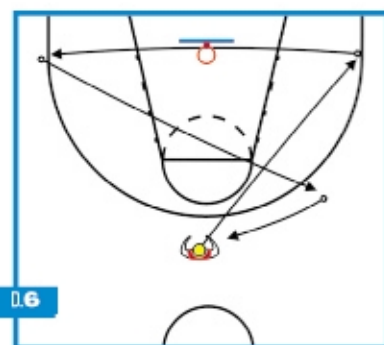
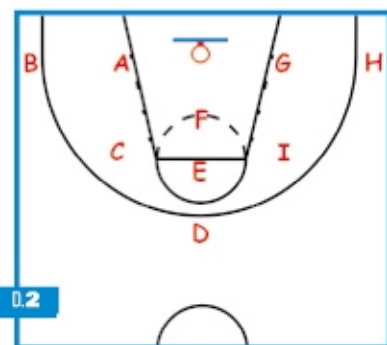


- ▼ To increase the chances of making the shot, the player must not force his shot, and he must create space between him and the defenders prior to shooting.
- ▼ To control the mental behavior prior to shooting free-throws, the player must be ready mentally and physically to execute the shot. Each player must develop and execute his own pre-shot routine. This routine should be something that makes him feel comfortable, and he must repeat it every time he goes to the free-throw line. This routine can consist of bouncing the ball the same number of times, crouching low with knees bent, taking a breath, or simply wiping his hands on his shorts. The mental aspects in the free-throw shooting plays a great roll and it is routine that helps ensure a high free-throw shooting percentage.
- ▼ The player must be confident that he is going to make the shot. Confidence and mental conditioning are critical when shooting the basketball in a game. Knowing when to shoot and being able to do so effectively under pressure makes the player a great shooter.
- ▼ When executing the free-throw the player must clear his mind and use his preferred technique. He must not think about details while executing the shot and must block out all external distractions. Shooting motion must flow automatically and the player must never change his shooting technique or routine between shots.
- ▼ To get proper rotation on the ball, the shooter's follow-through must be correct. After the ball is released, the shooter's arm must be fully extended at an approximately 45-degree angle (the elbow is above the eyebrows) and the hand is bent at the wrist.
- ▼ When the player is shooting any shot, his eyes must be fixed on his target through the entire shooting process. For a jump shot, he must always find a spot on the rim and fix on that point. Some players focus on the front of the rim, some look at the back. Each player must find a spot and always look for it when he shoots.
- ▼ Pump faking while being guarded by a person is a very good tactic. If

a defender is made to jump in the air, this will give the offensive player a better opportunity for an open jump shot or a lay-up.

- ▼ The player must practice only those shots which he is likely to get in the game, such as shooting off a dribble; shooting after receiving a pass while stationary, or while ending a cut (players must learn to simulate receiving a pass in these situations). He must take shots from spots on the court similar to spots from which he will be shooting in games. He must make sure to shoot each shot at game speed.
- ▼ The shooting percentage in practice must be not less than:
 - 70 percent: Consistently from 15 feet to the three-point line.
 - 50 percent: From outside the three-point line.
 - 70 percent: For free-throw shooting. Players who do not achieve this standard in practice are not considered to be good shooters.
- ▼ Jumping while shooting is essential. It is very important that the ball is released just before the player reaches the peak of his jump. Falling or fading away as a shot is taken will result in a great loss of power and inaccuracy. The players should not work on fade-away shots until they have mastered the basic jump shot.
- ▼ The player will need more power to shoot the basket when he is further from the basket. To get more power, he must increase the flex or bend in the knees. The player must know his shooting range.
- ▼ Patience on the offense will usually pay off in a shot that is easy to make. Bad shot selection is a quick way to squander a lead. Wasted shots are:
 1. Drives to the basket without an opening. Which results in an offensive foul.
 2. Shots taken well outside the shooter's effective range.
 3. Shots taken when the shooter has lost body control.

In summary, the player must learn the fundamentals of shooting before starting any shooting drills. Great shooters are not born; they are made through repetition. By understanding proper technique and then putting in hours of practice, players develop both scoring ability and the confidence they need.



SHOOTING PROGRAM BEFORE STRETCHING

Choose each time one of the following drills for warming up before stretching:

- **Shoot 14 times at both baskets:** from designated spots on the court.

Count how many baskets you score.

You need to challenge yourself each time by creating game-like situations. As you change baskets, use different types of dribbling and speed changes. Repeat this drill twice before starting your stretching (diagram 1).

- **Make 30 points:** on both ends of the

court. Count for yourself while shooting three and two-point shots. You will have one rebound and extra shot after each miss which is counted one point, play until you make the total of 30. Dribbling is important in this drill so use all kinds of dribbling as you prepare for your shots.

STRETCHING 8-10'

SHOOTING DRILLS

BABY HOOKS

Start your shooting drills by making 25 baby hooks from under the basket, using the right hand, then the left.

Continue with the next drill.

THE FORM DRILL

Stand close to the basket, about two feet away, and take jump shots, trying to make all swishes. Concentrate on good form and follow through. Players should perform drill every day before they begin shooting the basketball on the perimeter. This drill should be done slowly—don't hurry.

BASKETBALL GOLF DRILL

1. The player stands at position A.
2. The player advances to each position on the court (B-I), advancing to the next position once the shot is successfully made (diagr. 2). Points of emphasis:

- ▼ Shots from positions A and G should be banked off the backboard.
- ▼ The player should move quickly from position to position.
- ▼ The player should try to complete the circuit with fewer than eighteen shots. Repeat the drill two times.
- ▼ A rebounder is helpful for this drill.

THIRTY-FIVE SHOT DRILL

First Five - Lay-ups off one or two feet guarded by a teammate. Shoot the ball off the glass.

Second Five - Call for the ball from your partner and shoot jump shots well within the 3-point arc. The shooter can spin himself a pass if playing alone.

Third Five - Shot fake without a foot fake outside the arc. The shot fake is vital. Finish at the basket or in the lane with a jump shot. Get to the basket in one dribble if possible. Take two drib-

bles if a defender is involved.

Fourth Five - Shot fake with no foot fake outside the arc.

Drive hard, go somewhere with the dribble and finish with a jump shot. If desired or capable, vary this dribble move by using the hop back move for a 3-point shot.

Fifth Five - 3-point attempts while the partner tries to block each shot.

Set of Ten - Mix up all moves and shots that were executed in the first five sets.

When working with a partner, this drill takes six to ten minutes for each shooter. Shoot free-throws when finished. This is a good pre-practice drill or game day/walk through drill. Modify the drill for post players. Include drop step power ups, jump hooks, and up-and-under shots. If the player does not have a partner for a drill, they should pass to themselves in order to execute a solid V-cut or L-cut and move to get open.

THREE-POINT SHOOTING DRILL

Make it a competition drill between two players to start shooting from opposite sides. The winner is one who can first make all baskets and arrive back to his original starting position. Each player must make the basket before he moves to the next spot (diagr. 3).

AROUND-THE-PAINT SHOOTING DRILL

Another good competition between two players involves shooting in the paint (diagr. 4). Do not move to another spot until a

basket has been scored. Use the backboard shot from the side always.

FREE-THROW SHOOTING

Shoot 25 free throws and note the percentage. (Repeat two times).

For this drill, record the shooting percentages in the weekly shooting record sheet.

FOUR-MINUTE SHOOTING DRILL

Shoot and rebound and continue shooting from all around the half court, timing yourself for a four-minute period. You must count the made shots and your average must be more than 25 made shots in the four minutes (diagr. 5).

STAR SHOOTING DRILL

Repeat two times (diagr. 6 and 7).

ONE-ON-ME

How to run the drill: This is a great drill to perform when you are by yourself and want to get the most out of your practice time.

The basic idea is this: Every shot you make counts as one point and every shot you miss counts as two points. If you score ten points before you get to ten points on misses, you win. To get the most out of this drill, run it at game speed; run to retrieve your shot; move quickly from spot to spot. Ideally, your accuracy will get to the point where you can make every miss count as five points, and you will still be able to beat yourself. The great shooters can.

STRETCHING 5'

SUMMARY

	DESCRIPTION	REP.	TIME
1	WARM-UP DRILLS (CHOOSE ONE OF TWO)		5-6'
2	STRETCHING		8-10'
3	BABY HOOKS	25	2'
4	FORM DRILL		2'
5	BASKETBALL GOLF DRILL	9 MADE	4'
6	THIRTY-FIVE SHOOTING DRILL	35 MADE	8'
7	THREE-POINT SHOOTING DRILL	10 MADE	4'
8	AROUND-THE-PAINT SHOOTING DRILL	15 MADE	4'
9	FREE-THROW SHOOTING	50 SHOTS	8'
10	FOUR-MINUTE SHOOTING DRILL	26-28	4'
11	STAR SHOOTING DRILL	2 TIMES	5'
12	ONE-ON-ME	10 POINTS	6'
13	STRETCHING		5'

ATTACKING THE UNORTHODOX ZONE



by Dragan Sakota

Dragan Sakota coached Zadar and Cibona Zagreb (Croatia), Paok, Iraklis, Peristeri, Aris, AEK, and, this season, Olympiakos (Greece). In 1991 he won the Saporta Cup with Paok.

When putting a team together, every basketball coach wants to have a satisfying number of good defensive players on his roster. This is also the main reason why a coach spends a lot of his practice time working on team and individual defense. Since the primary defense for most teams is man-to-man, the coach's biggest satisfaction is when he sees that his defender is able to successfully guard the opponent's outstanding player.

In reality, everybody knows that guarding the opponent's "star" is a very difficult task. It is also difficult for a team to match-up with a team that has a high level of collective offensive play and can attack in a variety of ways. Facing these two kinds of problems are the coach's main reasons for using alternative defenses, such as the simple zone defense and the unorthodox zone defense.

My subject of discussion is the offense that can be used against the one-four zone. However, before I delve into the philosophy of this defense and my theory of how to attack this and other zones, I would like to share with you my experience facing the one-four. The first time was in 1987 at the final game of the "Yugoslavian Cup." Like any young and inexperienced coach, I was surprised and unprepared when the opposing team switched to the one-four zone. Since I had no organized offense for this kind of defense, I acted on my instincts. I quickly substituted the player that was being



closely guarded by a man. The opposing team then switched from the one-four back to a simple zone defense and the game fortunately turned in our favor.

From that day on, I spent a lot of time thinking about how to face this kind of defense and before every game I now pay special attention to the possibility of that defense being used. My players and I will not be caught surprised and unprepared. I always have a play prepared for every kind of unorthodox zone defense: the box-and-one, the triangle-and-two, and finally, the diamond-and-one.

BOX-AND-ONE DEFENSE

The box-and-one defense consists of four men playing a box zone defense, with one man playing aggressive man-to-man defense against the best offensive player (diagr. 1). The goal of this defense is to neutralize the scoring potential of this player. The box is used to force the outside shot by preventing easy shots from close range. However, this defense has its weaknesses.

The box-and-one is not a good choice to use against a team with several good outside shooters and can easily be

broken with penetration at the gaps.

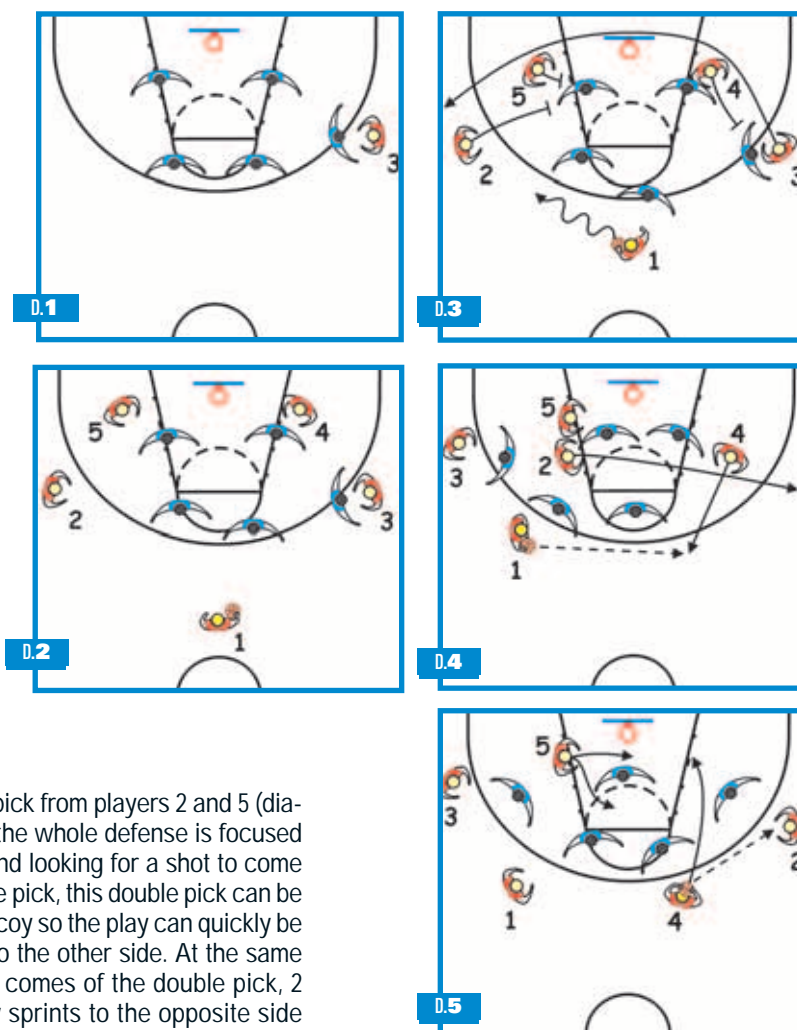
The best way to attack this defense is to place one man in the gap between the two defensive guards. This man should then make an effort to penetrate in this gap, with the intention of drawing the two men to cover him. This quickly opens room for the wing man. Once the ball is kicked outside, the offense should not differ much from any other offensive motion used against a zone defense.

The slight difference though, is seen when an individual player is pressured by a defender who is not following the zone formation. In order to give more space to his teammates and remain an offensive threat as well, this player should always set up outside or near the baseline. In this offensive motion, however, a problem can occur when the individual player that is being pressured is the team's point guard. In this case, the point guard must switch positions with the 2 guard, with the 2 taking on the point guard duties. However, the best solution is to have two point guards in the game at this time so the offense can run easily and effectively.

With this offense, you can see that the individual player's job can be difficult when confronted by this defense. For this reason, the other four players have a bigger responsibility. They must attack based on principles from offenses against a normal zone. The best way to prepare for this kind of defense is to use an exercise "shell" during practice sessions. We force the offense to penetrate in the gaps in order to disorientate the defensive formation and create easy free shots. When preparing for this defense, it is of vital importance to make the right player selection. You should have four effective shooters from the perimeter. They should be very agile and good passers. Since you are confronting a defense with plenty of rotations, you should have a big low-post man who is capable of finishing mismatches and getting offensive rebounds. When you have finished your preparation for attacking this defense and have selected your best players, you can then proceed in choosing the one or more systems you might have for the box-and-one zone. At this point, I will show you the system I have used for a long time against the box-and-one, an effective system that still helps me today.

OFFENSE

The basic alignment for this attack is one-four low (diagr. 2). The man in position 1 organizes the play in such a way that he waits for 3, who is being pressured to receive a back pick from 4 and then continues on the other side. Here, he will receive



ve a double pick from players 2 and 5 (diagr. 3). Since the whole defense is focused on the ball and looking for a shot to come off the double pick, this double pick can be used as a decoy so the play can quickly be transferred to the other side. At the same time when 3 comes off the double pick, 2 aggressively sprints to the opposite side and 4 pops out to the high post to receive the ball from the 1 (diagr. 4). As soon as 4 gets the ball, he must immediately pass to 2, who should now be open for a shot.

When 4 passes the ball, he has to cut to the basket, looking for a return pass and an easy lay-up. 2 has several options. Considering the fact that he is a good shooter, his first option would be to face the basket and, if open, shoot. He should also see that 4 is cutting to the basket for an easy lay-up. However, 2's third option is to look at 5, who has flashed at the high post area. 2 can pass to him for a shot or involve him in a high-low game (diagr. 5).

In case that 2 does not do any of this, he returns the ball to the point guard, who now makes a strong move towards the ball to receive the pass.

After the pass, the team's alignment is exactly the same as it was at the beginning of the play, only the players are now on the opposite sides (diagr. 6).

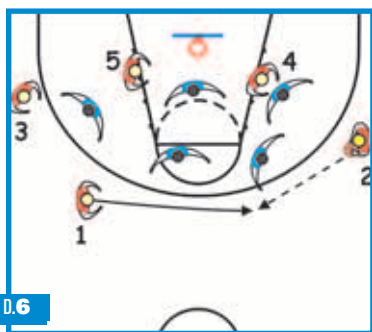
Therefore, 2 sets the double pick for 3, and runs to the opposite side, followed by 5, who pops out to receive the pass from 1 (diagr. 7). Then, 5 passes to 2, who in this moment should be able to attack the basket either by feeding 5 on the post, or using him for a pick-and-roll game (diagr. 8).

DIAMOND-AND-ONE

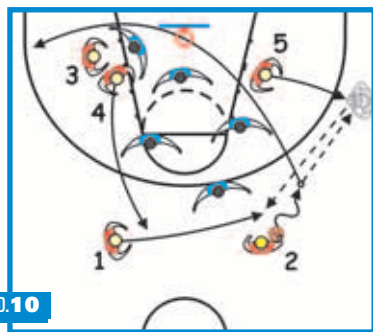
The principles of this defense are similar to the box-and-one defense, with the only difference being in the formation of the players. The alignment consists of an odd-man front. The clear purpose of this defense is to attack the point guard in order to disorganize the offense (diagr. 9). This defense is weak against teams with good shooters and players who can penetrate from the baseline. For this reason, the same principles that we use in an offense against the box-and-one can be also used against this diamond-and-one defense. Penetration is a very powerful weapon against this defense. Not only because of the kick-out pass option, but because it offers the chance for an inside game as well; the diamond defense is particularly weak and vulnerable at the low post.

OFFENSE

One particular offense that has been tested a number of times and with great success against this kind of defense is the following (diagr. 10): 3, who is facing the man-to-man defense, stands in a



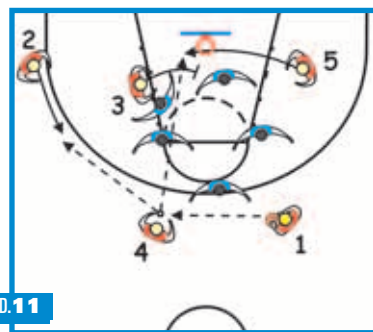
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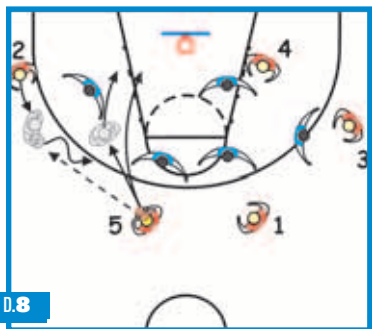
D.10



D.7



D.11



D.8



D.12



D.9

stack position next to 4. In the meantime, the ball is being passed around the perimeter. Once 2 receives the ball, he dribbles down, opposite from the stack, and passes it to 5, who pops out to the corner. 2 then cuts to the opposite side. While he is cutting, 4 makes a flash to the level of the foul line, and receives the pass from 1 in order to then pass it to 2, who should be on the other side in a triple-threat offensive stance. (diagr. 11). However, when 4 has the ball on the foul line, 3 moves to the other side, intersecting with 2's cut, and

makes a strong pick for 5, who uses that pick to cut towards the ball and possibly receive an easy pass either from 2 or 4, according to the timing of the movement. In this triangular position, 2 and 5 now have a good chance for an easy shot. 3 is also in position for an open jump-shot from the foul-line if the defense is not aggressive. If, however, none of this occurs, 2 returns the ball from his triple-threat position to 4, who again passes it to 3, who has just received a pick from 1 in order to get open (diagr. 12). If 3 does not have a shot, he pas-

ses it to 1, who rolls in towards the basket after the pick. The pass to 1, as well as the pass to 5, are the two possible final passes that can happen. During the course of this attack, however, the option for making a diagonal pass to an open player- due to a possible defensive delay- always exists. Obviously, in order for any of these options to work, good timing between the players is a must.

CONCLUSION

Never allow yourself or your team to be surprised when facing this kind of defense. By being prepared, you let your opponent know that you have been expecting his move.

- ▼ Use all offensive principles against a zone defense.
- ▼ Choose a wise offense in which the tightly-guarded player can move in such ways that he would give his teammates more space to create and be effective offensively.
- ▼ The four men that are facing the zone defense should have a greater responsibility in the game than they usually have, since their closely-guarded teammate will give them more space.
- ▼ As long as the tightly-guarded player is the point guard, it is recommended that he switches his position with another guard who is not being pressured or, if possible, have two point guards in the line-up.

- ▼ After every shot shot, be in position for the offensive rebound since this defense is vulnerable to that aspect of the game.
- ▼ It is vitally important to make a wise selection of the four players who will be facing the normal zone defense. The wing players should be good shooters, and the "4" man, who is the key against this

kind of defense, should also be a good shooter and a good passer.

- ▼ Insist on an aggressive defense that will gain quick possession of the ball and run the fast break at every opportunity. This will prevent the zone defense from setting up properly.

Many coaches consider these unorthodox zones a poor way to play defense and I agree. However, since the nature of using these zones is to surprise the opponent, I strongly recommend that before a game, a coach should spend a few minutes reviewing what to do if one of these defenses is used.





by Bob Huggins

Bob Huggins is one of the most successful college coaches. He was assistant coach of Ohio State, and then head coach of Akron. For the last 14 years he has been the head coach of University of Cincinnati. He reached the Final Four in 1991-92, and was chosen as National Coach of the Year by ESPN and various publications in 1998, 2000 and 2002. He has written eight technical books with Coaches Choice. This article is an excerpt from the book "Special Situations-Making the Most of Limited Possessions", 2002.

END OUT-OF-BOUNDS

LOB FOR THE BIG PLAYER

1: Screen down hard on his defender (diag. 1 and 2).

If the lob is not available, 1 cuts by 2's screen to the corner for the inbounds pass.

If the ball come to 1 in the corner, 1 looks to feed 4, who has stepped inbounds and posted.

2: Screen down hard on his defender.

If the lob is not available, 2 side screens for 1 so he can cut to the corner.

If 2's man switches on 1, 2 seals 1's man and steps to the basket.

3: Screen down hard on his defender.

If 3's man tries to anticipate the lob and go behind the line, 3 cuts to the open basket area.



OFFENSIVE OUT-OF-BOUNDS SITUATIONS

4: Takes the ball out-of-bounds to move his taller defender away from the front of the basket.

Looks first for the soft lob to 5, who cuts behind the line of screens in front of the basket.

Second read is 1 clearing to the corner; if the pass goes to 1, then 4 steps in and calls for the ball at the post.

5: Starts to cut as if going in front of the line, then V-cuts and goes behind the line for the lob in front of the basket.

If possible, 5 should try to catch and shoot before bringing the ball down.

If 5 defensive man anticipates and goes behind the line early, then 5 simply steps to the ball and scores.

SLASH TO THE BASKET AND THE LOB

1: Reads the play in one of our four ways:

- ▼ First is to inbound to 3 making a basket cut (diagr. 3).
- ▼ Second is to inbound to 4 making the second basket cut.
- ▼ Third is to inbound to 5, if X5 moves to either cutter.
- ▼ Four is to inbound to 2, step in, and come off a screen to 2's side.

2: Delays for a count and then cuts to the ballside wing, making himself ready to receive the safe entry pass.

Catches the ball looking either for a shot, for 1 coming inbounds and off the baseline screen, or for 4 posting up on the block.

If 4 is fronted, looks for 5 who has flashed to the high post for a high-low with 4 (diagr. 4).

3: The ball side player cuts first off 5 and can cut on either side of 5, but normally goes to the side away from the ball.

Attempts to rub his defender off on 5, while at the same time creating another screen for 4.

If the ball is inbounded to to anyone else, immediately thinks - "offensive rebound". Posts up big if 5 receives the ball at the high post from 2.

4: Is the second cutter off 5.

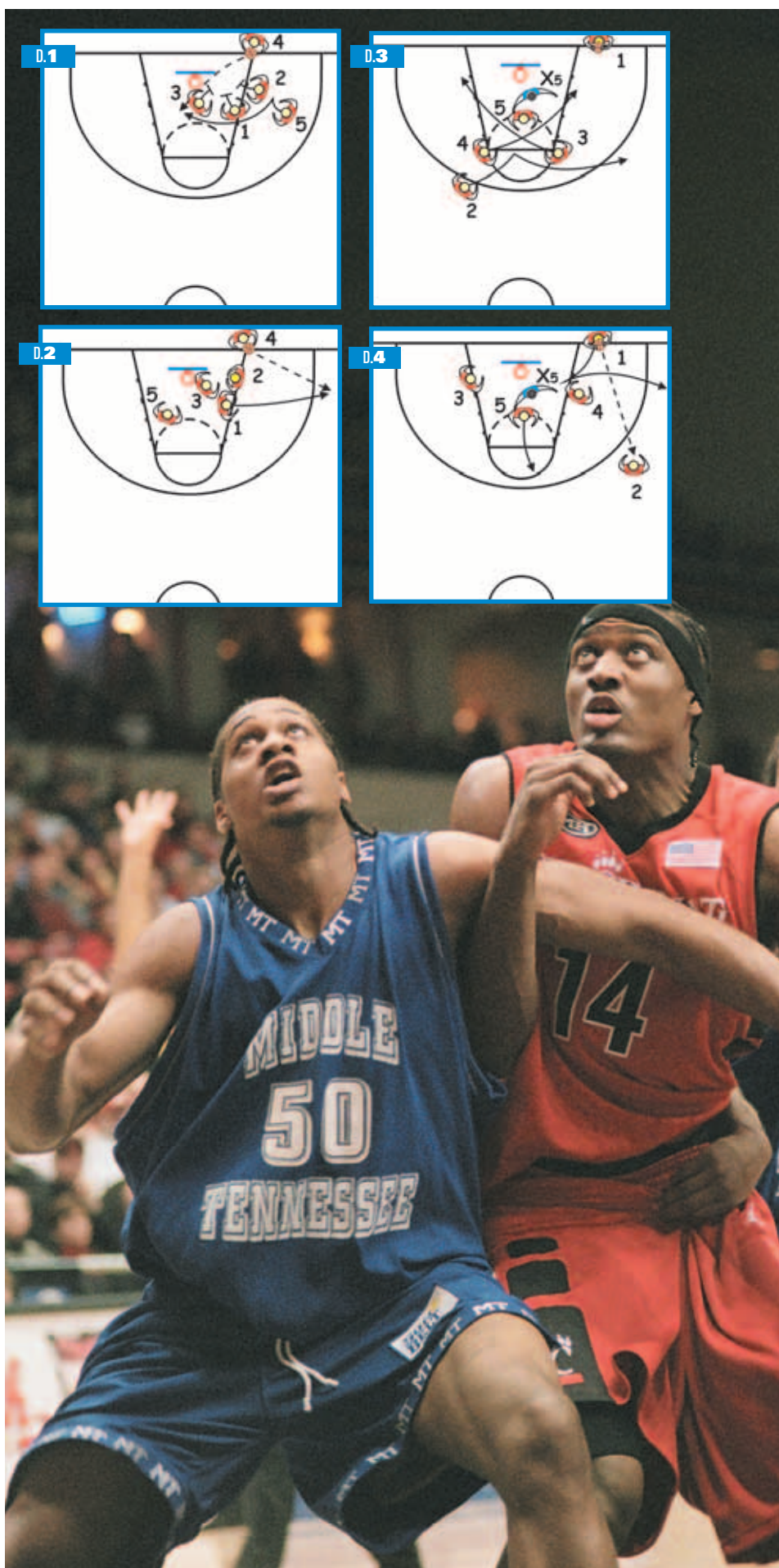
Attempts to rub his man off on 5 or hang him up as he cuts off 3's tail.

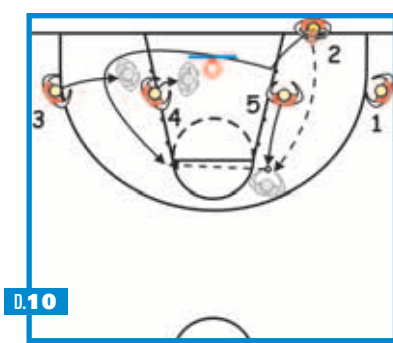
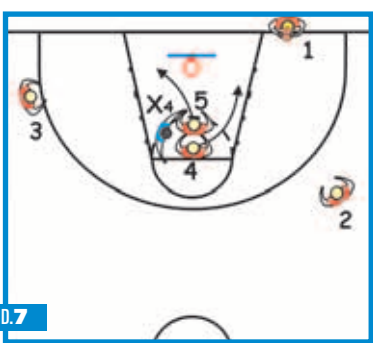
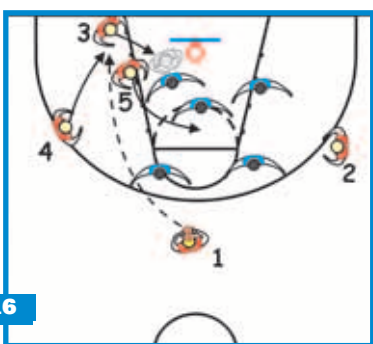
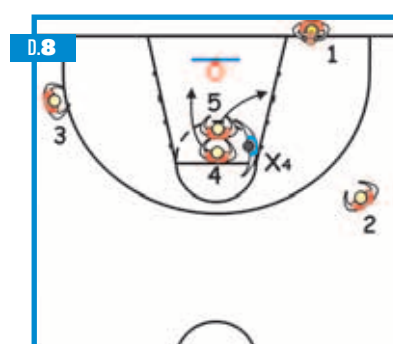
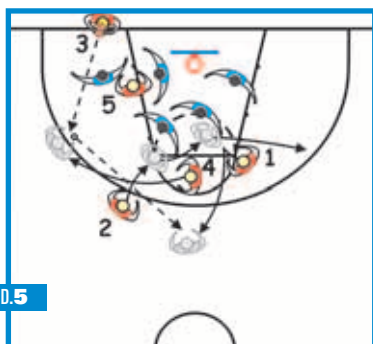
Reads 3 to make sure he cuts away from ballside.

Moves to the ballside and posts hard.

If the ball is inbounded to 2, he screens for 1, who is stepping inbounds.

Continues to post hard and, if fronted, pins defender and expects the ball to be passed to 5 at the high post for a high - low feed.





5: Stands facing the basket six or seven feet from the baseline. Reads his defender as he acts as a screen for 3 and 4. Slips to the basket or looks for the lob if his defender moves to cover either cutter. If 2 receives the ball on the wing, he flashes to the high post and looks for high - low feed.

LOB VERSUS A ZONE DEFENSE

1: Receives a screen from 2 (diagr. 5). Receives a reversal pass from 4. Takes a hard dribble away from 4. Looks to 5 flashing into the lane. Looks for lob to 4 behind 3's screen.

2: Screens the top of the zone to get 4 open. Sets screen for 1 to get open for the reversal pass. Steps back for a shot and occupies the zone defender in his area (diagr.6).

3: Inbounds the ball to 4. After the ball is reversed to 1, 3 steps inbounds and screens the back defender in the zone.

4: Receives the screen from 2. Catches the entry pass from 3. Reverse the ball to 1. Cuts behind the zone, receiving a screen from 3. Catches the ball at the highest point for a lay-in or a dunk.

5: Post up looking for a direct entry pass from 3. Flashes to a spot between the two low defenders in the zone to set them up for the back screen. Targets the ball as he flashes, looking to receive a pass from 1 and scores.

TANDEM STACK FOR THE LOB OR POST UP

1: Reads 4's defender, X4, to anticipate which cut will open (diagr 7, 8, and 9). Feeds 4 or 5 cutting to the basket. Enters the court away from the ballside.

2: Spots up outside the three-point line for a shot and targets the ball with his hands. If the ball is passed to him, looks for the shoot or 5 posting up in the lane.

3: Spots up outside the three-point line for a shot and targets the ball with his hands. If the ball is passed to him, looks for the shoot or 5 posting up in the lane.

4: Reads how the defense is playing him and makes one of the following decisions accordingly:

- ▼ If X4 steps above 5 on the left, 5 will cut left to the basket and 4 will go right to the basket.
- ▼ If X4 steps above 5 on the right, 5 will cut right to the basket and 4 will go left to the basket.
- ▼ If X4 plays behind 5, then 5 screens X4, and 4 pops straight out, as far as his shooting range will allow.

If the entry pass comes to him, he looks to catch and shoot if the defense doesn't get to him.

If the defense comes out to guard 4, he looks to make a high-low entry to 5 posting in the lane.

Could receive a lob from 1 if the defense sags too deep on the stack.

5: Faces the basket and reads how his defender and 4's defender are playing them:

- ▼ If X4 is above him on the left, he cuts left to the basket.
- ▼ If X4 is above him on the right, he cuts right to the basket.
- ▼ If X4 plays on the baseline side of him, 5 screens down to him.
- ▼ If 4 gets the ball high, he posts hard in the lane and looks for the high-low feed.

If 2 or 3 receives the ball, 5 posts up strong on the ball side.

1-4 LOW, DOUBLE SCREEN FOR THE BEST SHOOTER

1: Spots up behind the three-point line, targeting the ball with his hands and looking for a shot (diagr. 10).

Keeps the defender occupied and backcuts if the defender loses vision or double-teams the ball.

Sets down-screen toward the block if X2 anticipates the double-team and cheats toward the side of the double screen (diagr. 11).

2: Inbounds the ball to 5 on a pop-back cut near the elbow.

Sets his man up and runs off the double screen set by 3 and 4.

Reads how his defender plays the double to decide if he is going to curl or flare off the screen.

If X2 anticipates the double screen and cheats toward it, 2 comes off the single screen set by 1.

3: Comes in from the corner on the inbounds pass and sets up on the bottom side of the double screen (the better shooter between 3 and 4 goes to the bottom of the double). As soon as 2 has cleared the double screen out of his line of vision, 4 screens down on 3 defender, and 3 “pops the stack” cutting up the key looking for the shot or feed down to 4, who is posting (diagr. 12).

4: Has the freedom to cut to the ball if X4 relaxes or loses vision.

As the ball is inbounded to 5, 4 sets up as the top man in the double screen with 3. After 2 has cleared the screen, 4 screens down for 3 and then posts looking for high-low from 3, who has popped the stack and gone to the high post.

5: Attempts to pin his defender and receive a lob from 1.

Tries to duck in and post if X5 is between him and the basket.

Pins X5 and pops out to the elbow to receive entry pass.

Reads 2's defender and looks for him either coming off the double screen or the single screen by 1.

Reads the stack and looks for either 3 popping the stack up the key or 4 screening down and posting up.

If 2 uses the single screen, 5 can also read the switch and feed 1 as he splits the switch.

SIDE OUT-OF-BOUNDS

BEST SHOOTER OFF A TRIPLE STAGGERED SCREEN

1: Sets up defender and comes off 5's screen (diagr. 13).

Catches the ball at the top of the key and looks for 2 coming off the staggered screen. As 2 goes off the screens, 1 looks for any of the screeners slipping the screen for a shot.

2: Initiates the play from out-of-bounds and passes to 1 flashing to the top of the key.

Runs off the triple stagger sets by 5, 4, and then 3.

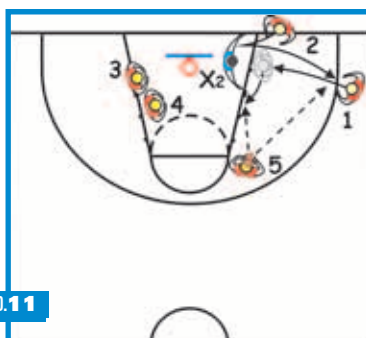
After curling around 3 screen toward the three-point line, looks for a pass from 2 for the shot.

3: Sets the final screen for 2 making sure that he has a great angle for 2 to curl.

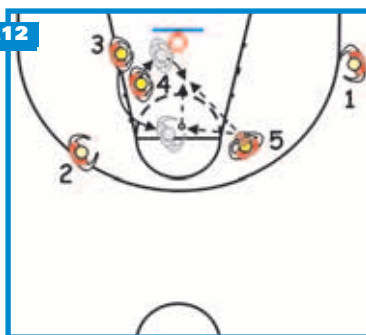
As he is screening, 3 reads the defense and looks to slip if his defender cheats.

4: Sets the final screen for 2, attempting to make a contact in the key.

Tries to make his defender switch and then opens to the ball and posts up.



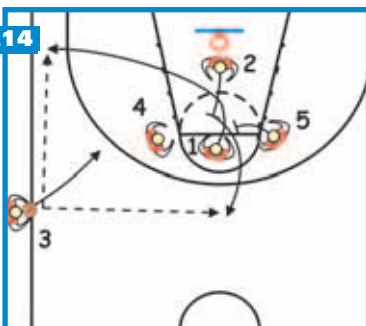
D.11



D.12



D.13



D.14

5: Starts the play by setting a down-screen for 1.

Turns and sets the first screen of the triple for 2.

Reads his defender as 2 uses his screen and looks to slip the screen and post.

A LAST-SECOND THREE

1: Starts in the middle of the triple stack between 4 and 5 (diagr. 14).

Cuts to the basket and uses 2's screen to curl to the corner.

Angles his approach to the three-point line so that when he catches the ball, his feet are squared up and clearly outside the line. If he catches the pass and cannot get off a good shot, he immediately makes a return pass to 3 who has stepped in from out-of-



bounds and is spotted up on the three-point line.

2: Lines up below the triple stack below 1. Screens for 1 as he curls to the corner.

Cuts between 4 and 5 as they close the gate.

Angles his cut, squares his feet, and catches the ball in “ready shoot” position to shoot the open three.

If he catches the pass but cannot get a good look at the basket, he immediately makes a return pass to 3 stepping inbounds for the three.

3: Looks first for 1 in the corner for the three; passes him the ball so he can catch and get off a quick shot.

Second look is for 2 stepping through the double screen to the top of the key for a three.

Immediately steps inbounds and spots up for return pass and a three-point shot.

4: Lines up nearest the ball in the triple stack and screens for 2 as he cuts to the top of the key.

Steps to the ball if neither 1 or 2 are open and makes a quick return pass to 3.

5: Lines up on the far side of the stack.

Sets a screen for 2 as he cuts to the top of the key.

ZONE DEFENSE



by Carlo Recalcati

Carlo Recalcati coached the Division I Italian teams of Bergamo, Cantù, Reggio Calabria, Milan, Varese, and Fortitudo Bologna. He won two Italian Championships with Varese and Bologna. He has been the coach of the Italian Men's National team since 2001 and won a bronze medal at last year's European Championships.

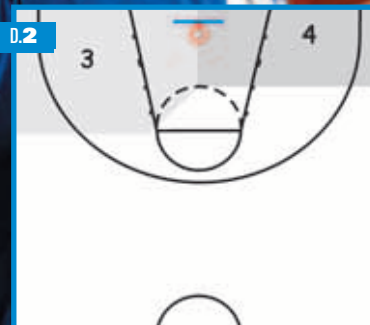
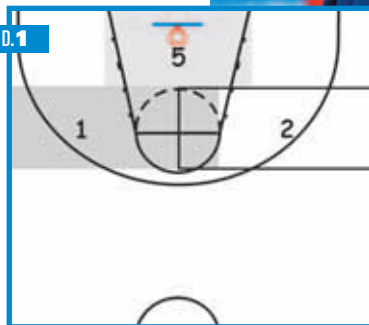
This defense is built after taking into consideration the particular talents of each player and then giving each a specific task they need to carry out on a particular area of the court (diagr. 1 and 2).

▼ X5 is the center and he guards both the high and low post. He guards the offensive center on the ball side, but I do not want him to go outside the lane to guard the players in the corners.

▼ X4 is the power forward (of the two big men he is the most reactive, and must be able to shut down the penetration of the players on the perimeter). He covers the post and the players in the corners. When he is on the help side, he is in charge of guiding the defense. He must close the rebounding triangle and cover all cuts in the lane.

▼ X3 is the small forward and the best rebounder among the perimeter players. He guards the wing, and this allows X5 to stay in the lane. When he is on the help side, he has the same tasks as X4.

▼ X2 is a guard and he covers the offensive wing





and guard, as well as the corner of the free-throw lane on his side.

▼ X1 is the point guard or a small guard. When the ball is in the corner and X3 guards the player with the ball, he must be ready to rotate to let X3 guard the player in the corner. He also covers the offensive wing, guard, and high post.

When other offensive players pass through their area, all the defenders must be ready to help out and then quickly recover.

When a skip pass, a pass from one side to the other side of the court, is made to his area, the defender must sprint to cover the

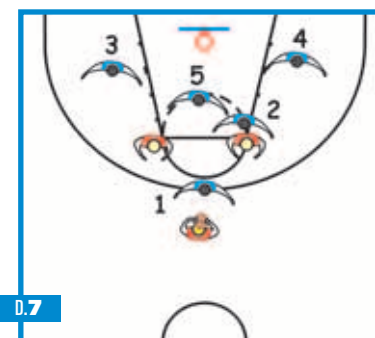
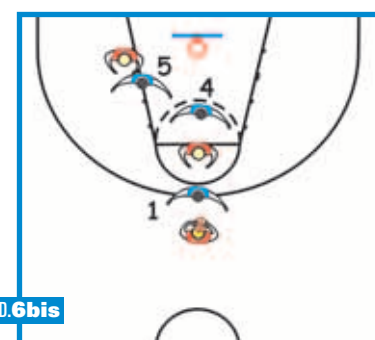
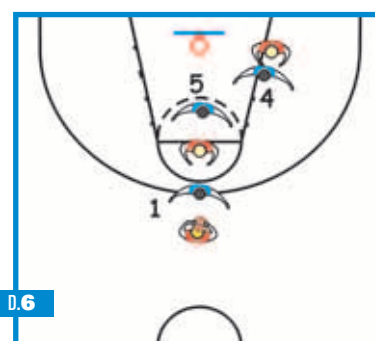
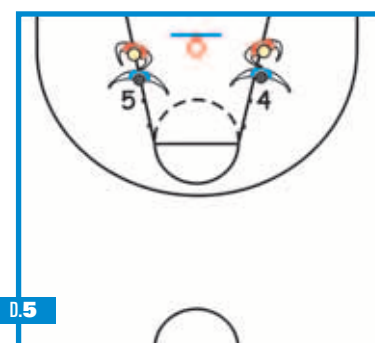
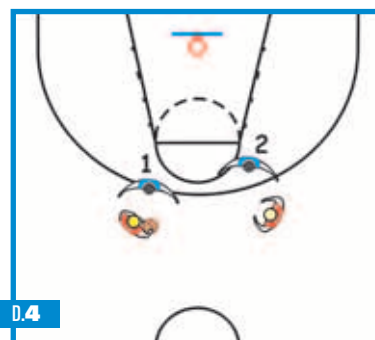
player who received the pass.

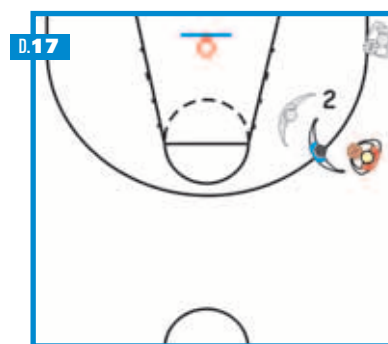
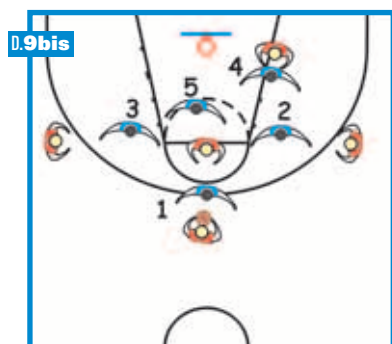
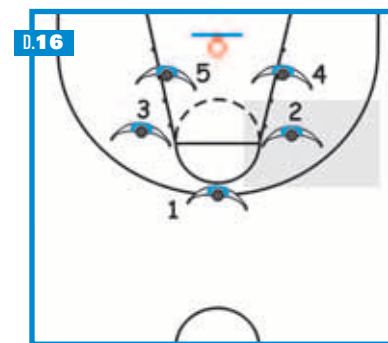
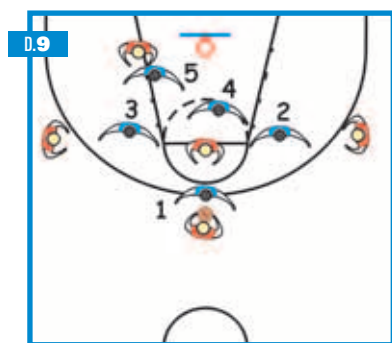
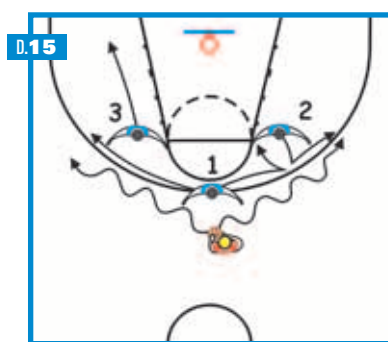
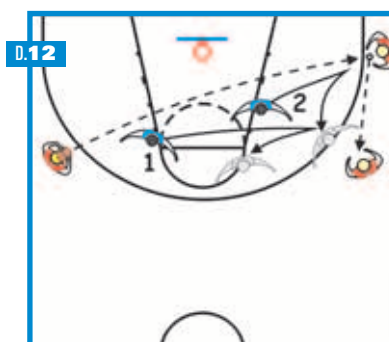
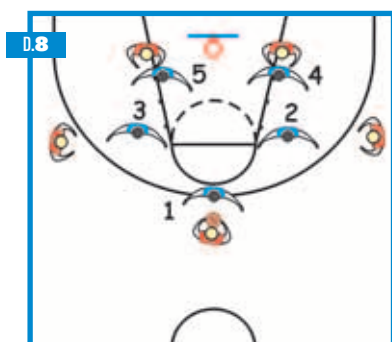
DEFENSIVE SETS

Even offense (with one front player): X1 guards the offensive player in the middle of the court (diagr. 3).

Odd offense (with two front players): X1 guards the left offensive guard, while X2 covers the right offensive guard (diagr. 4). If there are two low posts, they are defended against as shown in diagr. 5.

If there is a low post on the right side of the lane and a high post, the appropriate defensive set is shown in diagr. 6.





On the other hand, if there is a low post set up on the left side of the lane and a high post, X4 and X5 will change their defensive positions (diagr. 6 bis). Finally, if there are two high posts, X4 and X5 will defend as shown in diagr. 7.

OFFENSIVE SETS

Let's review the defensive sets based on particular offensive sets.

1-2-2 offense: The defenders will set up as shown in diagr. 8.

1-3-1 offense: The defenders will set up as shown in diagr. 9.

If the offensive low post is on the right side, the defensive set to use is shown in diagr. 9 bis.

1-4 offense: The defenders will station themselves as shown in diagr. 10.

RESPONSIBILITY OF EACH DEFENDER

X1'S RESPONSIBILITY

Initial position: This player must not go past the three-point line. With the ball in the middle of the court, he must cover the man

with the ball and also play in front of the high post. If the ball is passed to the wing or to the corner, he must anticipate the pass to the high post. If the high post receives the ball, he must quickly go to defend at the corner of the free-throw lane.

Pass from the corner to the wing, and then to the middle of the court: X1 helps and then recovers, and X3 goes up (diagr. 11).

Skip pass from one side of the court to the other (for example, from left to right), and then from the corner to the wing: X1 and X2 will slide, as in diagr. 12.

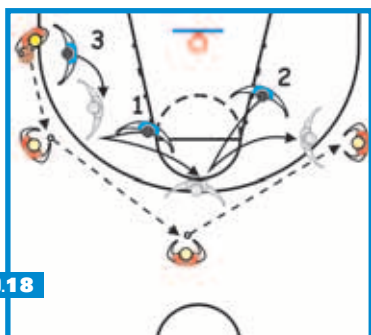
Indirect change of side, made with two passes: X1 will slide over the high post (diagr. 13).

Direct change of side with one pass from the wing to the other wing: X1 will slide behind the high post (diagr. 14).

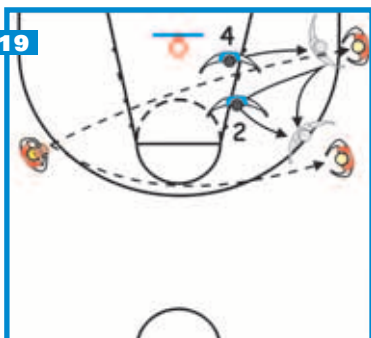
Movement of the ball with the dribble: If the offensive player in the middle of the floor dribbles to the left or to the right, X1 will slide as shown in diagr. 15.

X2'S RESPONSIBILITY

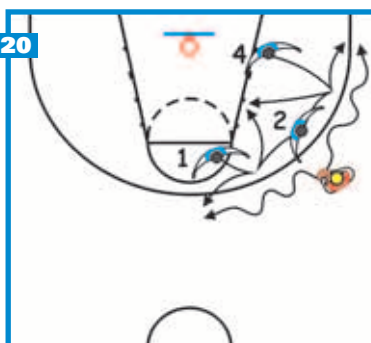
X2 starts out by placing himself between the corner of the free-throw lane and the three-



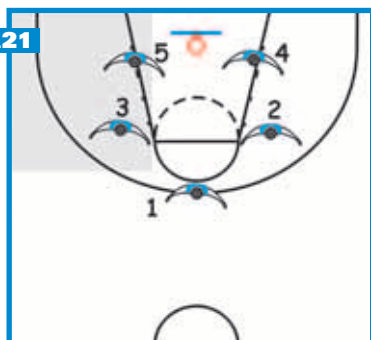
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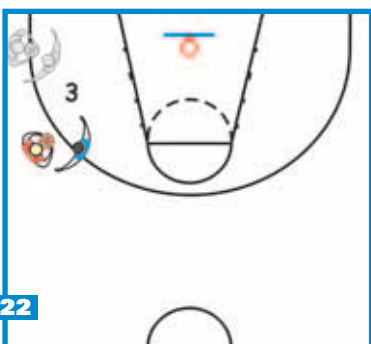
D.19



D.20



D.21



D.22

point line (diagr. 16).

Ball in the wing: X2 keeps the ball on this side of the court.

Ball in the corner: X2 must place himself between the corner of the free-throw lane and the three-point line (diagr. 17).

Indirect change of side, made with two passes: X2 must help and recover (diagr. 18).

Direct change of side with one pass from the wing to the other wing: X2 guards the wing, but, if the pass is made to the corner, he helps and recovers (diagr. 19).

Movement of the ball with the dribble: If the dribbler goes to the center of the court, X2 follows him and then changes with X1.

However, if the dribbler goes to the corner, X2 follows him and then chances with X4 (diagr. 20).

X3'S RESPONSIBILITY

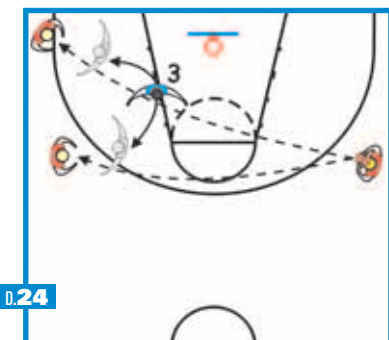
Initial set: X3 stays between the corner and the three-point line (diagr. 21).

Ball in the wing: X3 keeps the ball on this side of the court.

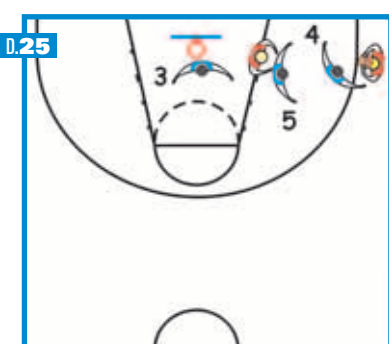
Ball in the corner: X3 keeps the ball in this



D.23



D.24



D.25

position (diagr. 22).

Pass from the wing to the corner or vice-versa: X3 recovers with a "banana"-slightly curved-movement (diagr. 23).

Direct change of side with a skip pass to the wing: X3 guards the player, who received the ball (diagr. 24).

Ball in the opposite corner: X3 helps on the pass to the low post, while X5 is fronting the low post (diagr. 25).

Ball to the high post, with a low post: X3 plays in front of the low post (diagr. 26).

Movement of the ball with the dribble: If the dribbler goes towards the baseline, X3 must follow him.

If the dribbler goes to the middle of the court, X3 changes with X1 (diagr. 27).

X4'S RESPONSIBILITY

Initial set: X4 stays with a foot in the lane, and, if there is a low post player, he plays in front of him (diagr. 28).

Ball to the wing: X4 stays in a position between the low post and the corner (diagr. 29).

Ball in the corner: X4 keeps the ball in this position.

Ball to the high post: If there is a low post, X4 plays in front of him.

The ball comes high by dribbling: X4 follows the dribbler and then changes with the nearest defender.

Ball on the opposite side: X4 helps on the pass to the low post, while X5 plays in front of the low post (diagr. 30).

Indirect change of side with more passes: X4 helps and recovers (diagr. 31).

X5'S RESPONSIBILITY

Initial set: X5 stays with a foot in the lane and, if there is a low post, he plays in front of him (diagr. 32).

Ball in the middle of the court: X5 plays in front of the low post (diagr. 33).

Ball in the wing: X5 plays in front of the low post.

Ball in the corner: X5 anticipates the post on the low side (diagr. 34).

The defensive moves I have just described also apply to offensive situations that are run on the other side of the court.

Ball to the high post: X5 guards him face-to-face (diagr. 35).

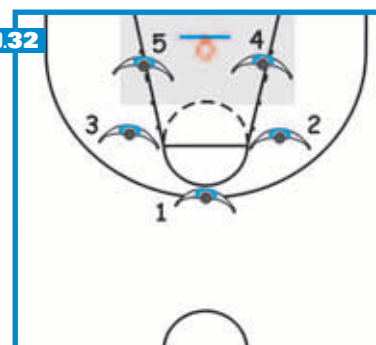
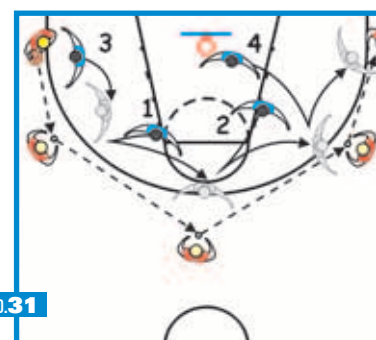
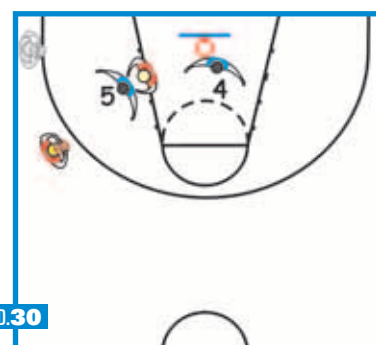
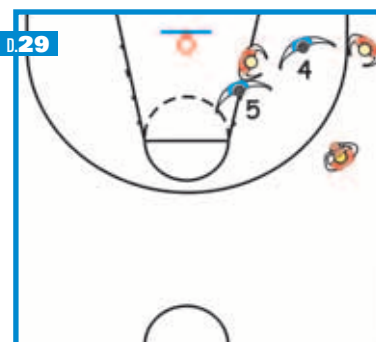
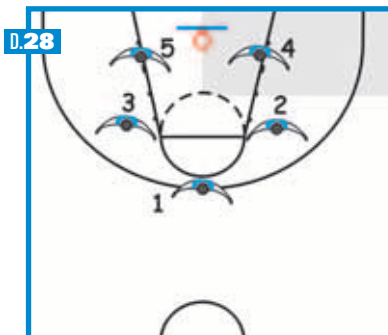
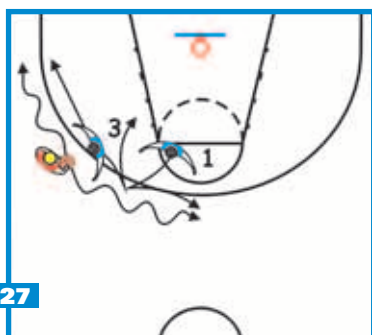
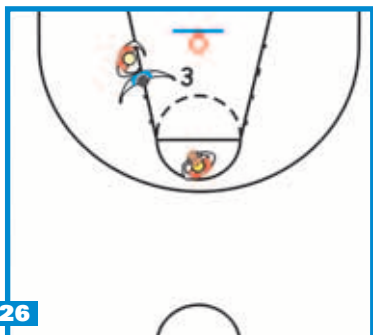
Indirect change of side of the ball, with two passes: X5 slides over the low post (diagr. 36).

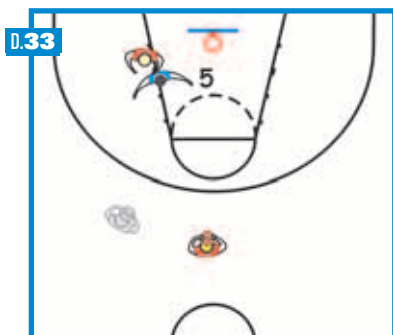
Direct change of side with a skip pass to the wing: X5 slides under the low post (diagr. 37).

Pass from the wing to the corner: X5 helps and recovers (diagr. 38).

HOW TO DEFEND AGAINST THE CUTS

Cut in the middle of the three-second lane:





X1 follows the cutter, and then changes with X4, while X2 helps on the low post (diagr. 39). Cut along the baseline: X4 follows the cutter and then changes with X3, while X5 helps and recovers (diagr. 40).

Diagonal cut from one side of the court to the other: X3 follows the cutter, and then changes with X4, while X5 helps in the lane (diagr. 41).

Cut toward the middle of the court: X3 follows the cutter and then changes with X1 (diagr. 42).

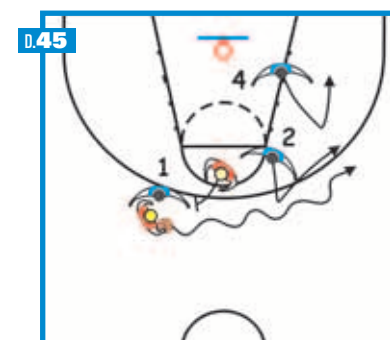
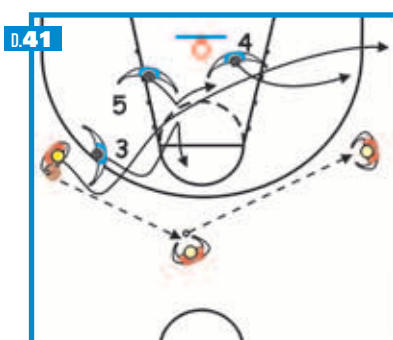
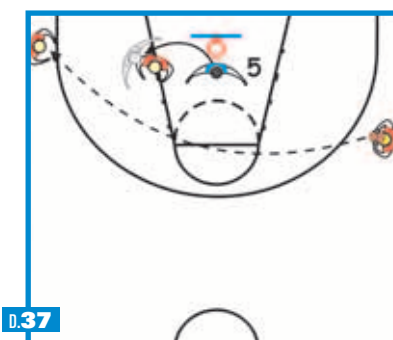
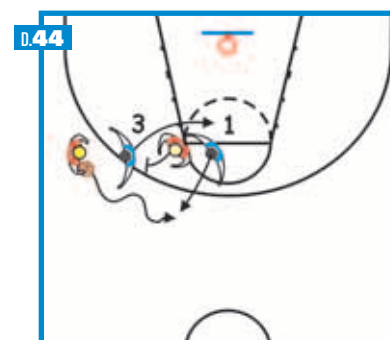
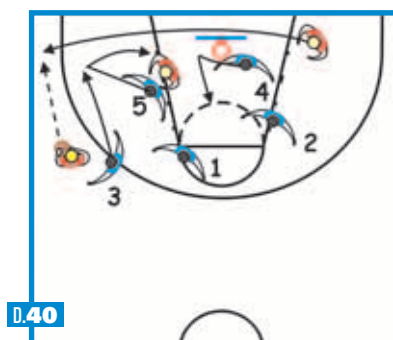
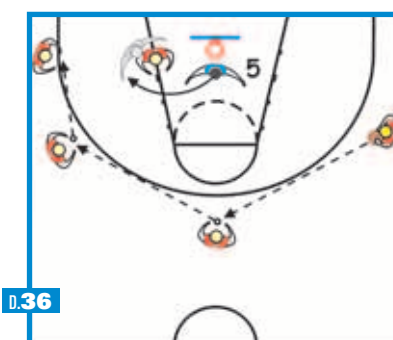
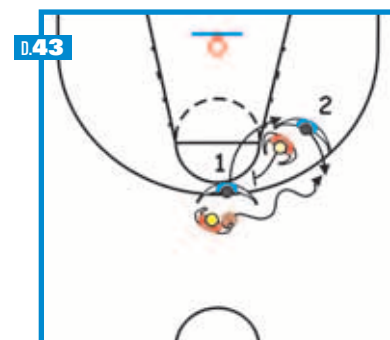
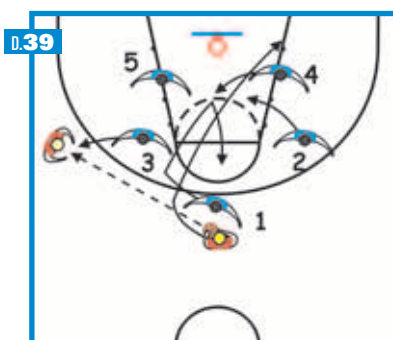
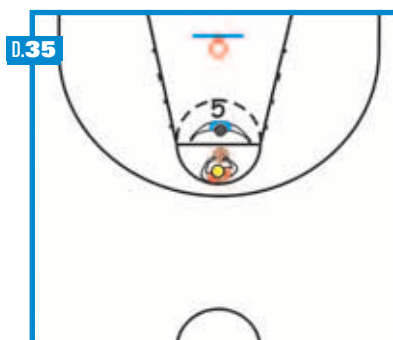
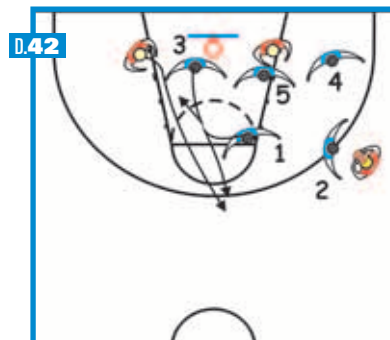
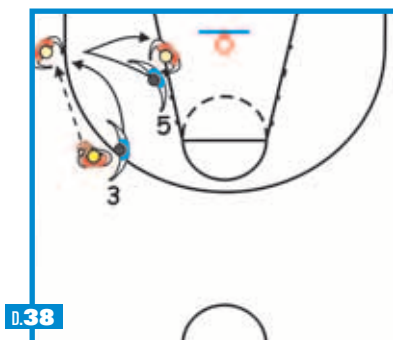
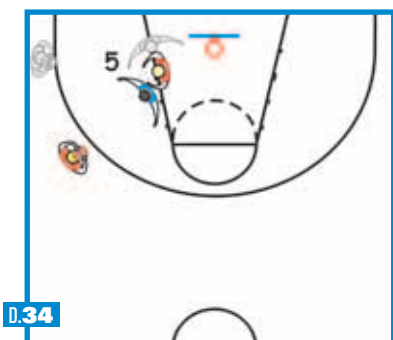
Or, if the cut is made on X4's side, X4 follows and then changes with X1.

PICK-AND-ROLLS

Pick-and-roll in the middle of the court: X1 slides under the pick and X2 goes out to slow down the dribbler (diagr. 43).

Pick-and-roll in the wing area: X3 slides under the pick and X1 goes out to slow down the dribbler (diagr. 44).

Pick-and-roll for the guard: X1 changes with X2 (diagr. 45).



THE MOTIVATION OF ELITE PLAYERS

PART I



by José María Buceta

José María Buceta is a Doctor in Psychology, and Professor of Psychology at UNED University, Spain: He was head basketball coach of the Women's National Team of Spain from 1985 to 1992, and a FIBA instructor since 1988. A recognized expert in the field of sport psychology, he is also Head of the Department of Sport Psychology at Real Madrid.

This is the first part of the article. The second part will be published on the next issue No. 7, March/April.

Motivation is one of the key psychological aspects needed in order to succeed in sport and life. In professional team sports, such as football or basketball, most of the players are naturally highly motivated in "big games" and "top specific periods" (for example, the play-off period). However, in many cases this is not enough to achieve the goals of the season. The coach and his assistants, within their main tasks, should help to enhance and strengthen the motivation of their players, both in general and for specific moments in which "extra" of motivation may be needed.

The first thing is to understand that motivation can not be very high all the time. The season is very long and the players can not always function at their maximum potential. Thus, it is normal that their motivation fluctuates, being higher or lower depending on different circumstances. Therefore, the task of the coach and his assistants is not to keep motivation very high all the time. They need to learn how to efficiently handle the fluctuations in



motivation, knowing the periods in which an “extra boost” in motivation is needed for the benefit of the team performance.

In general, coaches must adopt measures to strengthen a good and stable level of individual interest for the common goals of the team (“basic motivation”), and to use specific strategies to improve “daily motivation” for practices and games when this be appropriate.

Individual meetings between the coach and the players are convenient ways to enhance and strengthen basic individual motivation. These meetings should not take place very often and should consist of a good give-and-take between coach and player. By this I mean it should not consist of the coach doing all the talking and the player just listening. Rather, the coach should ask, listen and negotiate to achieve common conclusions, which may positively affect the player's motivation.

In general, it is a big mistake of many coaches to ignore players' interests, opinions and feelings, especially when they are experienced top players. The coach should not give up the great opportunity of considering the experience of each of his players. Further, through listening to the players and making them feel that they are understood and considered, players will be more involved and committed to the team.

The coach should know and understand the individual interests of each of his players, and be able to negotiate with them, so they feel that by helping the team they will fulfil their own personal goals. This interaction between team and individual interests is the most crucial factor needed to enhance and strengthen team and individual motivation and performance.

In fact, the first step to control this factor comes when the club initially negotiates with the players to sign them to the team. At that point, it is important to ensure the players that they will be able to get enough personal benefit by playing in the team, that they will be happy with their role on the team, and that they know and accept what the club expects from them in all aspects. Furthermore, it is important to fit the salary of each player within an objective hierarchic system with two, three, or four main levels depending on factors such as the age, experience, background, seniority on the club, or the



market value. This helps prevent individual dissatisfaction and low motivation when, later on, players compare their salaries with the salaries of their teammates. Further, it is important to establish an effective reward system linked to the results of the team. If this system is properly organized, it may have a positive impact on motivation.

One of the most important tasks of the coach is to find attractive and challenging sport goals for the team as a whole, and for each of his players at individual level. Sometimes, this is difficult when the team consists primarily of older veteran players and/or players with a significant history of success. However, it is crucial to find out their goals. If the coach doesn't under-

stand their goals, motivation will drop off dramatically sooner or later, and then it will be very difficult to recover.

What kind of attractive challenge might I suggest to this player? This is a key question that coaches should ask and answer regarding each of his players. The same goes for the team as well.

In both cases, team and individual goals should be attractive and challenging, but, at the same time, realistic. Realistic goals help to strengthen self-confidence, and through this pathway comes motivation. Both motivation and self-confidence must grow together. As the season progresses, this initial level of player motivation should be enhanced and strengthened.

THE HELLENIC BASKETBALL COACHES ASSOCIATION



by Theodoros Bolatoglou



Theodoros Bolatoglou is an Assistant Professor of Physical Education and Sport Science at Athens University. He was head coach of the Greek basketball Cadets and Junior National team and also head coach of Division I and II teams in Greece. Since 1998, he has been the General Secretary of the Hellenic Basketball Coaches Association (HBCA).

The Hellenic Basketball Coaches Association (HBCA) was chartered in 1971 and now has 2,600 members. The annual membership is 36 Euros. The aim of the HBCA is the continuing education of its members and the promotion of their professional interests.

FORMAL COACH EDUCATION COURSES

The most significant event of the HBCA is the annual International Clinic, which is open to all our coaches. In the past, we hosted internationally renowned NBA coaches, including Pat Riley, Don Nelson, Mike Fratello, Hubie Brown, Al Gentry, Tex Winter, Larry Brown, Lenny Wilkens, and others.

Since 1996, the HBCA has been offering 14 one-month scholarships to its members to attend the training sessions of NBA and NCAA teams. These coaches are given the opportunity to gain knowledge and experience, which they then bring back to Greece and share through the HBCA.

To help with ongoing coaching education, we produce a bi-monthly magazine, "Basketball Coach", which is distributed free to all our members and athletic associations. The HBCA maintains a national and international library and has an extensive video archive that is continuously updated and made available to all its members.

The HBCA also hosts a popular Internet website <http://www.sepk.gr> and provides national and international basketball news as well as coaching information (drills, techniques, tactics).

SCHOOL LEVELS - COACHING CATEGORIES

Coaching in Greece is open to:

▼ Graduates of schools organized by the General Secretariat of Athletics (GSA), which are divided into three levels:

a. Level 3 School: Can be attended by high school graduates who have been playing basketball for at least five years before entering the school. This school lasts five weeks and includes 80 hours of theory and 120 hours of practice. The degree obtained by all those who pass the final exams allows them to coach foundation teams and teams participating in local championships.

b. Level 2 School: Open to graduates of Level 3 School who have



already coached at least one year and have participated in one International Clinic. The school program lasts four weeks and includes 60 hours of theory and 90 hours of practice. Graduates can work with all teams participating in national leagues apart from the A1 league.

c. Level 1 School: Can be attended by graduates of Level 2 School who have already worked in the field for at least two years and have also participated in two International Clinics. The school program lasts three weeks and includes 100 hours of course work. Graduates can work with teams at any level of the Greek Championship.

▼ University Graduates with physical education degrees who have specialized in Basketball. This major is taught in two semesters and includes 150 hours of theory and practice. Graduates are accredited at Level 1 and can work with teams at any level of the Greek Championship.

FOREIGN COACHES

A coach coming from a country outside the EU can only work for a team in A1 league in Greece. These coaches must not be older than 55 and must have previously served as the head coach of the men's national team of their country for at least one year, as a coach of an A1 league team of their country for at least three years, or as a collegiate coach for an NCAA Division I team for three years.

CLINICS

The crowning event of the HBCA will be the upcoming International Clinic, which will be held August 24-27. This clinic will take place during the Olympic Games at the Marousi Sports Hall. All the top coaches from the NBA, NCAA, and European clubs have been invited to attend.

ONE-ON-ONE VIDEOS AND BOOKS ABOUT OFFENSE



by Raffaele Imbrogno

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

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

There is one thing all basketball coaches will agree: basketball is an exciting game based on one-on-one play. One-on-one, the sum of all the individual offensive moves, means being able to turn, face an opponent, and successfully score a basket.

Although seemingly simple, it actually entails a vast amount of technical knowledge and skills, good physical conditioning, and an ability to understand where the player is in relation to the other players on the court.

Improving one-on-one skills is a quick way to enhance scoring opportunities.

Here is a select list of some of the top videos and books that will help boost a player's one-on-one abilities.

The rich catalogue of Championship Books and Videos Production shows a wide spectrum of products dedicated to one-on-one (www.champonline.com). Kevin Eastman, the former coach of the University of Washington State, produced four videos based on drills and movements to improve the basics and all the necessary moves for playing one-on-one. His videos include: *Chair Drills: Shooting Workout for Inside Players*; *Chair Drills: Shooting Workout for Perimeter Players*; *Multiple Player Chair Drills*; and *Difficult Shooting Drills*.

Eastman, who worked last summer helping develop the fundamental skills of LeBron James (Cleveland Cavaliers) and Carmelo Anthony (Denver Nuggets), demonstrates in over seventy innovative drills how to create shots and play with and without the ball. He has also published books on the topic. (www.kebccamps.com).

Pete Newell, one of the best college coaches ever, and a guru when it comes to teaching inside offensive moves to big men, has produced two videos for Championship: *Pete Newell Big Man Training Series: Offensive Low Post Moves*; and *Pete Newell's Big Man Camp*.

When it comes to perimeter players, some of the best videos have been produced by Steve Alford, the head coach of the University of Iowa. His videos include *The Shot*:

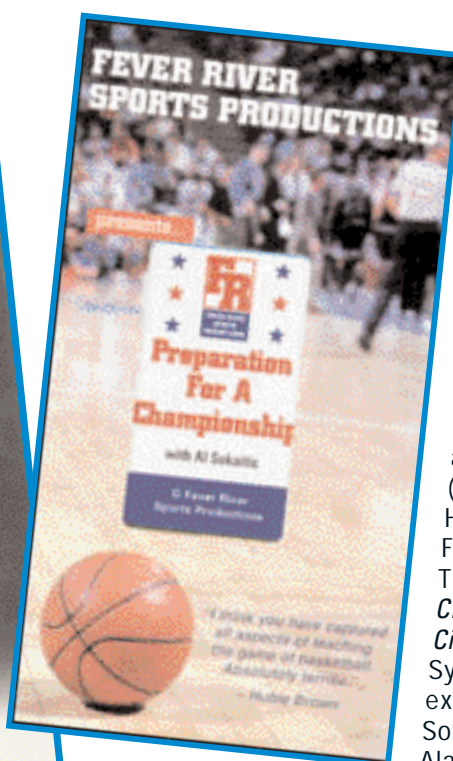
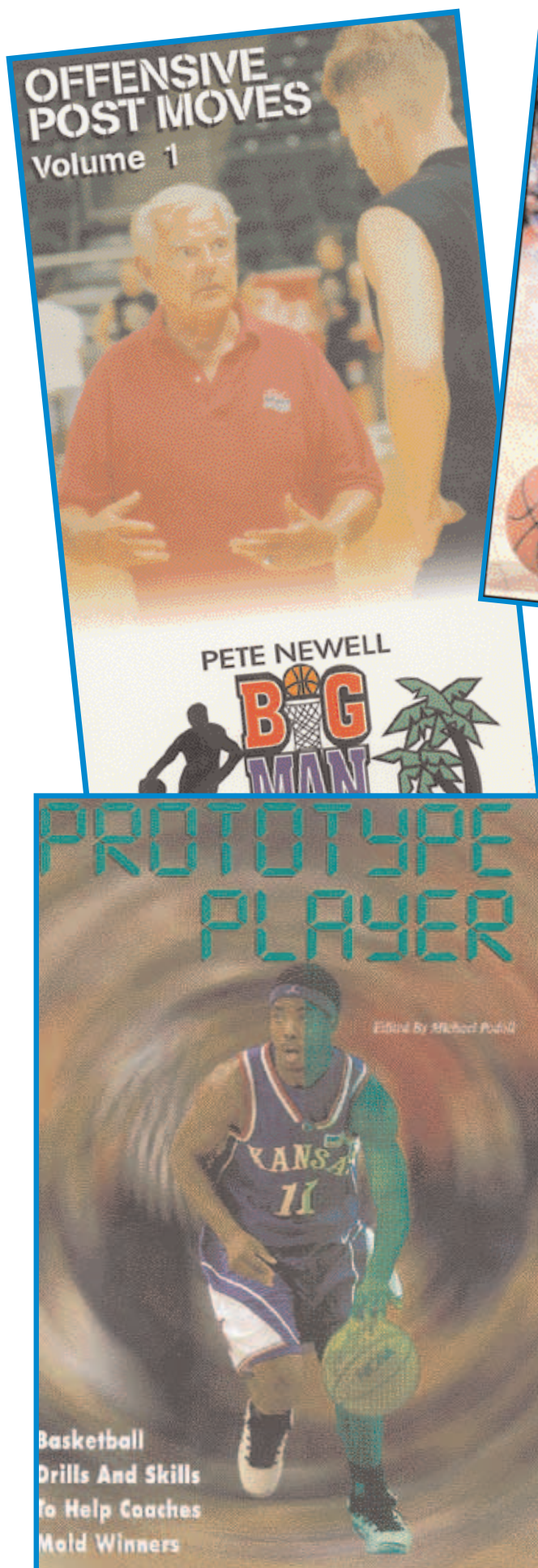
Basketball Basics



**Building Blocks
For Coaching
Youth Basketball**

By
Bill Salyers





Shooting Drills & Technique; and Moving Without the Ball (Championship).

Among the best videos on fundamentals and teaching methods are two by coach Rick Torbett.

We recommend *Better Ball Handling* and *Better Shooting*, as well as *Better Passing* (www.betterbasketball.com).

On the Internet site www.hoop-sking.com it is possible to find three videos containing the most advanced one-on-one moves (more than 75) described by Ben Holowicki, coach at the famous Five-Star Camp.

The videos to get include *Inner City Moves Vol. I and II*, and *Inner City Board Drills*.

Sysko (www.sysko.com) offers two excellent videos produced by Al Sokaitis, the coach of University of Alaska-Fairbanks (he has also written booklets on these topics), and a

popular teacher of one-on-one moves at many basketball clinics throughout the U.S. and abroad.

His videos, *One-on-One Basketball*, and *Shooting for Success* contain an ample demonstration of dribbling and live ball moves, as well as many individual offensive and defensive drills.

Other two interesting videos are those produced by Ganon Baker, a former college player, who now specializes in teaching the one-on-one moves of the pros.

His two videos are *Street Moves You Can Use: 22 "Game Time" Drills to Make it Happen*, and *35 Moves You Can Use (Championship)*.

Two videos worth adding to your collection are those of Kelvin Sampson, coach of the University of Oklahoma: *Developing Intensity in Practice*, and *Sooner Competitive Drills: Offense*.

Coaches Choice (www.coacheschoice.com) is also another company with a vast library to delight the basketball student. Among the most interesting videos on one-on-one include *Advanced Basketball Skills and Drills Volume I-II-III-IV* by Don Meyer, coach of Northern State University, and Jerry Krause, one of the most prolific authors of basketball videos and books in U.S. Krause is Director of Basketball Operations at Gonzaga University.

Individual Improvement Drills, by Tom Crean of Marquette University, one of the best young coaches in the college ranks, and *Progressive Practice Drills for a Winning Program*, by Henry Bibby, coach at the University of Southern California, are two interesting videos.

There are also three books you should also consider.

The first two, published by Lessiter Publications, include, *Prototype Player*, by Michael Podoll and *Basketball Basics* by Bill Salyers (www.lesspub.com).

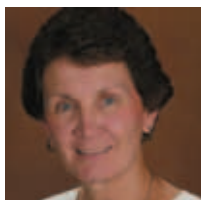
Alan Lambert, of the Internet site www.bbhighway.com, is the author of *Basketball Highway's Playground Pointers*, an excellent book detailing a variety of easy-to-learn tips for improving one-on-one skills.



FIBA

We Are Basketball

OFFICIATING NCAA WOMEN'S BASKETBALL



by Marcy Weston
and Sally Bell

Marcy Weston is the Senior Associate Director of Athletics at Central Michigan University. She is also Chair of Boards of Directors of NASO (National Association of Sports Officials), and National Coordinator of the NCAA Basketball Officiating. An inductee to the Women's Basketball Hall of Fame, she refereed Women's NCAA Championship game in 1982 and 1984.

Sally Bell officiated at every level and the top basketball events. He refereed four NCAA Final Four, and all the top FIBA events since 1983 to 2002: Olympic Qualification, Olympic Games, World Senior and Junior Championships, University and Goodwill Games. She received in 1991 the prestigious Naismith Award as the Women's Official of the Year.

MANAGING YOUR OFFICIATING CAREER

The opportunities presented in sports officiating in general, and basketball specifically, are unlimited. The interaction with players, coaches, administrators and fans offers some of the most rewarding opportunities and successes you will ever encounter. However, like everything else in life, successes do not come without hard work, dedication, and an innate drive to be the best.

It is important to understand that we are all unique personalities who will handle success and failure in different ways. No matter what, our successes and failures must be handled professionally. Professionalism is the key to becoming a successful official. It is true you must know the rules, be in shape, communicate well, and use proper mechanics, but none of these are more important than being a professional on and off the court.

GETTING STARTED (HIGH SCHOOL AND COLLEGE)

- ▼ Attend a local game and talk to the officials about their organization or association that assigns the games.

- ▼ Meet the recreation director in your local area about their program.
- ▼ Meet an athletic director or coach at a local elementary or high school about how they recruit officials.
- ▼ Check with the local authorities about local, state or national agencies that handle sports officiating.
- ▼ Attend all required meetings and training sessions.
- ▼ Find a mentor you believe in and attach yourself to him/her.
- ▼ Officiate as many games as possible.
- ▼ Attend summer camps designed for college officials.
- ▼ Make the commitment and make yourself available.
- ▼ Find a college mentor you believe in.
- ▼ Be respected for your professionalism.
- ▼ Be a mentor.

1. Be humble and respectful.
 2. Be available.
 3. Be supportive and encouraging.
 4. Be patient.
 5. Be a friend.
 6. Most importantly, be honest with your assessments.
- Be patient. It is better to get there too late than too soon! Everyone wants to move up to the Finals, Conference Tournaments, and NCAA Tournaments. So how do you get them?

- ▼ Be professional at all times.
- ▼ Don't politic for games. Assignors and committee members know who the good officials are.
- ▼ Fulfill every assignment you take. Don't play games with supervisors or assignors.
- ▼ Be realistic in what your schedule and advancement should be. Make sure you under

stand where you fit into the big picture. Are there more experienced officials available for that big game? Are there geographic considerations in the assignment? And most importantly, do you really deserve that big game assignment? There are only so many officials needed on any given night.

- ▼ Give the assignor reasons to pick you! Be a good official on and off the floor. Be a good partner. Don't flatter yourself into thinking you are the only one qualified to do the big game.
- ▼ Believe in yourself. You must exude confidence without being arrogant. Know you are assigned for the right reason.
- ▼ Know the rules and mechanics. When you consistently and accurately apply the rules, coaches and players gain confidence in your judgments. The more confidence they have in you, the more you will have in yourself which will lead to more and better assignments.
- ▼ With success should come some humility. Will Rogers said, "Let someone else blow your horn and the sound will travel twice as far."
"Don't confuse success with arrogance!"

The final "secret" to moving up and improving your schedule is simple:
GET THE CALLS RIGHT!

MENTAL TRAINING

- ▼ Rules knowledge: It is not good enough to "know" the rules; you must understand the intent and purpose of the rule.
- ▼ Mechanics knowledge: Study the mechanics manual. This is your road map that allows you to be in the best possible position to make good, accurate and consistent judgments.
- ▼ Game knowledge: It will be very difficult to advance if you don't understand the game. Know terminology, strategies, and fundamentals of the game.
- ▼ People knowledge: Officiating is a communications business and the best communicators will advance.

PHYSICAL TRAINING

- ▼ Get in shape.
- ▼ Stay in shape.

REQUIREMENTS TO REFEREE IN THE NCAA DIVISION I WOMEN'S BASKETBALL TOURNAMENT

- ▼ Register and complete one of the regional officiating clinics held annually in October in the United States cities of Chicago, Dallas, Philadelphia, Atlanta and either Los Angeles or San Francisco.
- ▼ It is necessary to submit a signed release form allowing a background check to be conducted. Individuals convicted of a felony will not be eligible for selection to the tournament.
- ▼ Referee a minimum of twenty Division I women's

basketball games during the regular season preceding the tournament.

- ▼ Be recommended to the NCAA by the coordinator of officials in the conferences the official works.

OFFICIALS SELECTED TO THE NCAA DIVISION I TOURNAMENT

- ▼ The National Coordinator receives the names of approximately 200 officials who have been recommended from their conference coordinators.
- ▼ The National Coordinator and the officiating sub-committee of the NCAA Division I Women's Basketball Committee review the nominees and select the 112 officials who will work the NCAA tournament. Selection to the tournament is based on regular season rankings, conference tournament experience and positive evaluations from games officiated in previous NCAA tournament games.
- ▼ 96 working officials and sixteen stand-by officials are assigned to first- and second-round games. 36 officials and four stand-by officials advance to the regional semi's and finals with 9 officials with one stand-by move on to the Women's Final Four.
- ▼ Officials are evaluated at each round of the tournament. The evaluations are used to assist the committee in making assignments for the current year. These evaluations also become a part of the cumulative evaluation record for that official's consideration for future tournaments.

CONTINUING EDUCATION

- ▼ Once an official is added to a Division I conference women's basketball officiating roster, she/he must take steps to continue their growth as a referee.
- ▼ The following steps are suggested.
- ▼ Review videotape evaluation of their game performance.
- ▼ Review written and/or verbal critiques of game performances completed by the coordinator of officials or a trained observer in their respective conference(s).
- ▼ Study the rules, interpretations of playing rules, points of emphasis, mechanics of officiating and game management strategies.
- ▼ Become a mentor and continue to be mentored.
- ▼ Serve as a mentor to a less experienced official and you will experience personal growth as an official.
- ▼ Continue to work with the person who mentored you. Growth occurs at every level of experience. One must continue to learn to see improvement.

We are hopeful that the information presented in this article will give prospective officials and fans of women's basketball insight into what it takes to be an NCAA women's basketball official.

Officiating is a rewarding vocation. Take it seriously and work to be the best referee possible.



by Don (Butch)
Steponchev

OFFICIATING OF WHEELCHAIR BASKETBALL

Don (Butch) Steponchev is the Secretary, of the International Wheelchair Basketball Federation (IWBF) Technical Commission. Senior Referee of IWBF, he was President of Canadian Wheelchair Basketball Association (CWBA).

This article will attempt to explain the major differences between the official basketball rules of FIBA and those of the International Wheelchair Basketball Federation (IWBF).

The game of wheelchair basketball is played under the jurisdiction of the IWBF and is based upon the rules determined by the International Basketball Federation (FIBA).

The IWBF recognizes and acknowledges the support of FIBA in our continued development of the sport.

The major differences are related to:

1. **The chair**
2. **Player classification**
3. **Point count of participating players**
4. **Dribble rule**
5. **Alternating process**
6. **Technical fouls by a player**
7. **Substitutions**
8. **Act of shooting**
9. **Leaving the court without permission**
10. **Contact situations**
11. **Three-second rule**
12. **Principle of verticality**

1. The chair. It is the officials' responsibility to ensure the wheelchair meets the specific dimensions for a legal wheelchair, because the chair is considered to be part of the player. Contravention of these rules will result in the wheelchair being banned from the game. Specific measurements include: cushions, footrests, maximum height of the chair, dimension of the large wheels, the anti-tip castor(s), handrims, no steering devices, brakes or gears are allowed and tyres that may mark the floor are not allowed.

2. Player classification. Player classifications are determined by the Player Classification Commission of IWBF and shall have point values as follows: 1.0, 1.5,

2.0, 2.5, 3.0, 3.5, 4.0 and 4.5. A lower point count identifies the player with a higher level of disability and the higher point count identifies the player with a lower level of disability. The point counts in between represent varying levels of disability as determined by the Commission.

3. Point count of participating players. At no time in a game shall a team have players participating whose total points exceed the 14-point limit. If, at any time during a game, a team exceeds the 14-point limit, a technical foul will be charged to the coach with a correction in the line-up to be made at the same time. Player cards are maintained by the table officials to verify the players' classifications and total point count.

4. Dribble rule. A dribble is made when a player, having gained control of a live ball on the court pushes his wheelchair and dribbles the ball simultaneously or alternately pushes the wheelchair and dribbles the ball. The ball shall be placed on the lap while pushing the wheelchair and one or two pushes shall be followed by one or more dribbles; or use both of the above sequences alternately. A double dribble violation is not possible. If a



player pushes on his wheels more than twice while holding the ball on his lap without again putting the ball to the floor, passing, shooting or coasting, it is a violation for progressing with the ball.

5. Alternating process. Each period begins with a tap-off (jump ball). The team not gaining control of the ball following the tap-off will start the alternating process. On all ensuing throw-ins, the ball will be taken to the nearest free throw line extended or the centre line opposite the score table, depending on where the infraction had occurred.

6. Technical fouls by a player. The more significant technical foul infractions by wheelchair players involve leaving the court; raising out of the wheelchair; raising both rear wheels off the floor; taking the foot/feet off the foot rests; using any part of the lower limb(s) as an aid to stopping or changing the direction of the chair and using a wheelchair that contravenes the definition of chairs, all with the intention to gain an unfair advantage.

7. Substitutions. Substitutions for a free-throw shooter, or in a non-shooting event, are dictated by the total point count limitation. All FIBA regulations apply but the 14-point maximum classification rule must be adhered. In the event where the free-throw shooting team makes a multiple substitution in order to maintain the 14-point limitation, then the opponents may also make a multiple substitution in order to be able to match up and not be put in an unfair advantage situation.

8. Act of shooting. IWBF rules define the act of shooting to include the act of cocking or to "cock". By definition this means, "To position the shooting hand(s) so that the palm is almost fully or partially turned upwards when preparing to throw or release the ball towards the basket". The significance in this is to recognize that players of differing abilities shoot, or release the ball in different ways. As an example, a lower point player may shoot the ball in a "scoop" fashion (underhanded) as compared to a higher classification player shooting the ball in the more traditional way.

9. Leaving the court without permission. Players leaving the court occurs more often in wheelchair basketball than in running basketball. A technical foul shall only be assessed when the player tries to gain an unfair advantage. If an offensive player violates the rule for the first time, the official shall call an infraction (loss of possession of the ball) and warn the captain of the offending team. The warning applies to the entire team for the remainder of the game and results in a technical foul being assessed upon the next violation. If the defending team violates the rule, the warning is given at the end of that phase of play. Each subsequent violation is a technical foul. Incidental leaving of the court shall not be penalized.

10. Contact situations. FIBA principles of contact are administered within the following definitions: 1. A player's path. 2. Defence must be seen to be "covering the path" of the offensive player. 3. Principle of "time and distance for legal position" is strictly enforced.

Experienced wheelchair officials will not allow the noise of contact to affect the judgement of what constitutes a foul and what is considered to be incidental contact.

11. Three-second rule. Because of the wheelchairs' size, players are often held by opponents in attempting to delay their departure. In situations such as this, the officials are authorized to withhold the violation call while the player is attempting to leave and at times, the defensive player may be called for a foul because of holding with his wheelchair. The more significant difference in the three-second rule is that an offensive player may not be positioned in the restricted area prior to the presentation of the ball to the thrower-in while in an out-of-bounds throw-in situation. Should this occur, an immediate violation will be called on the team in possession for the throw-in.

12. Principle of verticality. Each player has the right to the space (cylinder) on court occupied by his wheelchair and his torso when in the upright seated position. When in the act of shooting, a defensive player reaches through the shooter's cylinder and causes contact resulting from hand, body or wheelchair contact on the shooter, it will result in a foul being assessed.

One of the more common misconceptions is players are incapable of regaining their position in the chair once they have been dislodged through contact. Nothing could be further from the truth. Only in limited cases are the players not able to establish themselves back in the chair. Under no circumstances are the officials to assist with repositioning a player.

If a player does fall from the chair and is in direct relationship to the play, the officials are authorized to blow the play dead and allow for repositioning of the athlete. If, however, a fallen player is not directly involved in the play, the officials shall withhold their whistle until the play has been completed.

A few of the more interesting dynamics in the development of the wheelchair game have included the increase in the size of the large wheels to 69 cm; the advent of the three-wheeled chairs; allowing all players, not only those with more severe disabilities, to strap themselves to the chair; and the addition of anti-tip castors to prevent players from falling backwards onto the playing surface.

To further illustrate the extent to which the wheelchair game has progressed, a sub-committee of the Technical Commission is reviewing a proposal from the Brazilian Federation of Wheelchair Basketball to modify the dribble rule to more closely reflect the FIBA and worldwide definition. Should this proposal be adopted by the Congress, it would have a significant impact on the game of wheelchair basketball.

Should additional information on rule books, videos and interpretations be required, please feel free to contact me at: Don (Butch) Steponchev, Secretary Technical Commission, 258 Willoughby Crescent, Saskatoon, Saskatchewan, Canada, S7H 4W7 or e-mail: don.steponchev@shaw.ca

RIGHT OR WRONG ?

QUESTIONS

1. Just as a shot at the basket by A5 has touched the rim, the 24-second signal sounds. Neither team has control of the ball at the time the signal sounds. Shall the officials ignore the signal and allow play to continue uninterrupted?

2. The ball is at the disposal of A3 for an alternate possession throw-in, but, before the throw-in is released, A4 fouls B4. Shall team B be entitled to the next alternating possession throw-in?

3. With ten (10) seconds remaining on the 24-second clock, play is interrupted to search for a contact lens lost by defensive player B3. When play resumes, shall team A be awarded a new 24-second period?

4. At the jump ball that begins the first period, the ball is legally tapped by A4 to A5, whose foot is touching the out-of-bounds area. Shall the jump ball be repeated?

5. A shot for a basket by A3 is in the air when A6 and B6 commit a double foul. The ball goes in the basket. Shall play resume with an alternating possession throw-in?

6. On a final free throw, shooter A5 misses the entire basket. Shall play resume with a throw-in by team B at that end line?

7. During an extra period, team A does not use the time-out to which it is entitled. The game is tied and goes to another extra period. Shall team A be entitled to two time-outs in the additional extra period?

8. While the ball is live, coach B requests a time-out shortly before A5 scores a field goal. The timekeeper stops the game clock and attempts to notify the officials of the time-out request but players and officials cannot hear the signal because of excessive noise.

Immediately after the first pass of team B from the end line, A3 gains the ball and scores a field goal, after which the time-out request is brought to the attention of the officials. Shall the goal of A3 count?

9. A technical foul is committed by B4 during the half-time interval. Shall the third period begin with a team A throw-in?

10. Shortly after the first period has begun, it is discovered that A5 is participating although he was not listed as one of the team A players who were to begin the game. Shall A5 be required to be substituted at the next opportunity?

ANSWERS

1. Yes. The 24-second signal has sounded in error and shall be ignored. Play shall continue. (Art. 39, FIBA Rule Change, September 2003)

2. No. The calling of a foul during an alternating possession throw-in does not cause a team to forfeit its right to that alternating possession. The foul by A4 shall be penalized accordingly. Team A shall continue to have the right to the next alternating possession. (Art. 21, FIBA Rule Change, May 2003)

3. Yes. The interruption of a game to search for a contact lens shall be considered to be the same as interrupting the game because of an injury. If the interruption is because of a player on the defensive team, the offensive team shall be awarded a new 24-second period. If the interruption is because of a player on the offensive team, play shall continue without resetting the 24-second clock. (Art. 14, FIBA Interpretation)

4. No. A5 has committed a violation. Play shall resume with a throw-in awarded to team B at the place where the violation occurred. The alternating possession arrow will be awarded to team A. (Art. 21, FIBA Rule Change, May 2003)

5. No. Play shall resume with a team B throw-in from the end line. (Art. 45)

6. No. Play shall resume with a team B throw-in at the free throw-line extended. (Art. 57)

7. No. Teams shall be entitled to only one time-out for each extra period; unused time-outs may not be carried into an additional extra period. (Art. 27)

8. No. The clock was properly stopped (and remains stopped) and the ball became dead (and remains dead) following the A5 field goal. The table officials should do their best (even by throwing an additional ball on the court) to attract the attention of the officials and players to let them know that the game is interrupted. After that, the time-out shall be granted, following which team B shall be awarded a throw-in at the end line behind the team B basket. (Art. 27, 10, FIBA Interpretation)

9. No. After the free throws by team A, the third period shall begin with a jump ball. (Art. 21)

10. No. A5 shall be permitted to remain in the game. (Art. 16.3, FIBA Interpretation)



by Alison Muir

TRAINING COURSES FOR OFFICIALS

Alison Muir is a FIBA Commissioner from England. She has been involved with basketball as a table official, referee and coach. She holds the position of Director of Competitions and Commissioner Appointments Officer for England Basketball.

Detailed below are the different standards required to officiate in England and the Training Courses available to achieve them.

APPRENTICE LEVEL ONE AWARD

The award is a practical assessment of the candidate's ability to officiate a game at a basic level. A successful candidate will demonstrate the skills in the syllabus below.

The course consists of one 2 hour session to be held in conjunction with a tournament or competition.

SYLLABUS

- ▼ Organisation of table, teams, players, substitutes, captains, coaches, assistant coaches.
- ▼ Duties and powers of floor officials, referee, umpire, violations, referee signals.
- ▼ Duties of timekeeper, game clock operation, playing time, time-outs, extra periods.
- ▼ Duties of the score keeper, relations of clock to score sheet, recording of charging time-outs, team foul markers, coach, bench technical fouls, tied scores, extra periods, team control, substitutions.
- ▼ Scoresheet, preparation - headings, choice of ends, scoring field goals, free throws, finishing off the score sheet.

- ▼ Communication, table officials mechanics, signals to floor officials, end of game.

OFFICIATING MANUAL

An essential element to the course, this manual is intended to be used, primarily, as a mean of instruction in the skills necessary to table officiate a game of basketball to a basic level of competence.

It may also be used as a source of reference throughout the candidate's formative years of officiating.

ASSESSMENT

Completed during a competition/tournament.

TABLE OFFICIALS LEVEL TWO AWARD

This course is aimed at applicants with some basic basketball knowledge.



AIMS AND OBJECTIVES

- ▼ A working knowledge of the rules of basketball and their interpretation.
- ▼ The ability to properly apply the mechanics of table officiating.
- ▼ A good knowledge of signals used by both floor and table officials.
- ▼ A basic knowledge of shot clock mechanics.

ORGANISATION OF THE COURSE

Candidates are required to attend a course of at least three hours duration. If possible a practical session should be included in this time. The course will include a 45 minute multi-choice theory paper.

SYLLABUS

As per apprentice award with the following additions.

- ▼ Shot Clock Mechanics, team control.

ASSESSMENT

The examination consists of both theory and practical tests.

THEORY

Pass Mark 70%

PRACTICAL

The candidates must officiate 6 games - three score and three time. The candidate should notify the match officials PRIOR to the game that they are undertaking the Level Two Table officials award.

The candidate will be given an assessment form, which must be signed by both floor officials after each game, as long as a satisfactory performance has been given. The games must be timed as per FIBA rules with a stopping clock.

Games undertaken as part of the test must be officiated by two floor officials, both of whom must hold an English Basketball refereeing award.

For the successful candidates a certificate will be awarded.

TABLE OFFICIALS LEVEL THREE AWARD

An advanced Table Officials award of England Basketball (EB), the candidate is expected to attain a high level of practical performance and theory knowledge. Level Three Table Officials can be appointed to National Competitions.

Candidates must have been an active Level Two Table Official, officiating at a reasonable standard, for two years.

AIMS AND OBJECTIVES

- ▼ A sound knowledge of the rules of basketball and their interpretation.
- ▼ The ability to properly apply the mechanics of table officiating.
- ▼ Through knowledge of signals used by both floor and table officials.
- ▼ A full knowledge of shot clock mechanics both in theory and practical.
- ▼ Be confident in man management to deal with all possible situations.

ORGANISATION OF THE COURSE

Candidates are required to attend a course of at least 5 hours duration. If possible, a practical session on the use of the Shot Clock device should be included in this time.

The course will include a one and a half hour theory paper with a pass mark of 75%.

The course will be organised by Areas/Regions.

Recognised Tutors by the EB Officiating Committee shall tutor the courses.

Candidates will be issued with a Table Official's manual and rule book on attending a course.

The Region is responsible for the practical assessment of the level three candidates, although this may be delegated to areas where appropriate.

SYLLABUS

- ▼ Mechanics of Table Officials and rules appertaining to table officials.
- ▼ Working with Commissioners.
- ▼ Duties and powers of floor officials.
- ▼ Duties of time keeper.
- ▼ Duties of score keeper.
- ▼ The score sheet - EB and International.
- ▼ Duties of shot clock operator.
- ▼ Communication and signals.

ASSESSMENT/EXAMINATION

The examination consists of a theory paper and practical tests. Candidates must have successfully passed the theory paper before beginning the practical part of the examination. If a candidate fails the theory paper, they must wait three months before re sitting, using the alternative paper. The paper questions will be based on the EB scoresheet and regulations, and there will be a requisite to complete part of an EB and International Score sheet. The theory and examination paper is marked Nationally.

PRACTICAL

For the practical test, candidates must score, timekeep, and use a shot clock. The games must be as per FIBA rules with a stopping clock.

Games must be of a high standard at Senior level. Assessment of the candidate at the games must be undertaken by an approved assessor. Both floor officials must hold an EB referee award, Level Three or above. Candidates should notify the floor officials PRIOR to the commencement of the game, that they are undertaking the Level Three award. Floor officials should sign the assessment form after the game, if the performance has been satisfactory.

TABLE OFFICIALS LEVEL FOUR AWARD

This is an advanced knowledge and practical ability award for experienced Level Three officials.

Officials at this level can be appointed to National Competition and International games. Table officials must be qualified at Level Three for two years

and officiated senior NBL games in order to apply.

AIMS AND OBJECTIVES

- ▼ Involved in table officiating at Regional and National level.
- ▼ Either to be an approved table officials tutor or assisting the regional tutors.
- ▼ Able to table officiate competently in all three duties - scoring, timekeeping and shot clock.
- ▼ To be able to use both EB and International score sheets.

REQUIREMENTS

- ▼ Potential candidates must apply to the EB Officiating Committee to be considered for Level Four.
- ▼ Potential candidates must provide a resume of their table officiating history to the EB Officiating Committee.
- ▼ Regions should support an application for Level Four candidates.
- ▼ When excepted as a Level Four candidate, a table official will be required to complete an application form.

EVALUATION/EXAMINATION

The evaluation and assessment of candidates will normally be spread over a season.

Candidates will be required to attend at least three National Competition games during a season. This will involve theory and practical assessments.

Theory Paper passmark is 75%.

Candidates will be assessed on:

- ▼ All duties of a table Official
- ▼ Man management
- ▼ Dealing with incidents
- ▼ Working with Commissioners, statisticians, etc.

Reports received from Commissioners and referees following national appointments, will be considered by the National Examiner in arriving at the final assessment.



FIBA

We Are Basketball



by Marco Baldi

ALBA BERLIN: MARKET ORIENTATION AND CONTINUITY

Marco Baldi started working for Alba Berlin, a Division I team in Germany, in 1990, becoming a team Vice President in 1999. He is currently a member of the Board of the German Division I League, and a member of the Board of the Euroleague.

It is essential for professional sports clubs to expand their economic base in order to sustain growth and development. There is no guaranteed "one-size fits all" way to achieve this goal. A look at the top European basketball clubs shows that the economic viability of a club is affected by diverse factors. Please note that the following descriptions should not be viewed as inflexible;

there are numerous variations that I will not mention in this article.

Some clubs build their economic base on private individuals or companies, which invest considerable sums of money for the love of sport and/or as a way to gain social standing. In this case, the widening of the economic base or a significant return on investment is of less importance than the ultimate won-lost record for the year. This is similar in the case of a second group of clubs, which have strong support from their local communities or which belong to a larger club with high social standing in the community. The third group is made up of clubs that generate their income almost solely from the market and therefore have to

be market-oriented. Alba Berlin belongs to this group.

Market orientation means analyzing the existing specific market conditions. Basketball is still a relatively new sport in Germany, but the popularity of the sport has grown enormously over the last decade. When comparing attendance at games, the BBL of Germany now ranks third in Europe, behind the ACB (the Spanish League) and just behind the A League (the Italian League). Basketball plays an important social role in all BBL cities in Germany, although the national recognition of the league beyond its centers still needs to be improved.

Special conditions are prevalent in Berlin: 5





million people live in the Berlin area. Ten different daily papers are published and numerous TV and radio stations broadcast every day. Yet, paradoxically, there is a relatively weak economic infrastructure due to the years of isolation and then the recent reunification with East Germany. Competition in the sports and leisure sector is extreme. In Berlin alone, there are 90 teams in a variety of sports that participate in the most competitive national leagues. In addition, Berlin offers extensive cultural and leisure alternatives, which is unique in Germany in both diversity and volume. In brief: we have a huge potential on one hand and intense competition on the other. To succeed in the face of this stiff competition, certain key points need to be kept in mind at all times:

- ▼ The team must be high performance, offering a high level of local and national identification.
- ▼ A strong social acceptance of the team in Berlin.
- ▼ Business must be conducted in a professional and diligent manner.
- ▼ The organization and infrastructure of the team must be able to work and react to the existing market.

All these points are interlinked and must ultimately be seen as unified. Nevertheless - as the subject demands - I would like to focus in this next section on one final point.

ORGANIZATION AS AN ASSET

Eighty-five percent of Alba Berlin's profits are obtained from sponsorship and ticket sales. The available budget has increased tenfold since 1990, although in the past two years we were not able to increase it due to the weak state of the economy.

Over this period, the cost ratio between the sporting area (mostly consisting of coa-

ches and player salaries) and other costs has changed from 85:15 (1990) to a current ratio of 60:40. Still, Alba Berlin was able to increase the budget and provide more funds each year by building up a powerful and market-oriented organization.

MARKET ORIENTATION

ALBA Berlin's marketing activity credo can be described quite simply: Act! Don't react! This goes for marketing and ticketing as well as for public relations. It is vitally important that all these departments interact with each other. ALBA has six employees who are specifically active in these areas and systematically work the market.

MARKETING AND TICKETING

In the marketing department, we directly approach potential partners to whom we present specific, meaningful marketing data and then offer them a clearly-defined service package. We differentiate between three types:

- ▼ Main sponsors (use of name, general supplier and uniform partner)
- ▼ Official sponsors (advertising partners with mostly national orientation)
- ▼ ALBA club partners (advertising partners with mostly regional orientation)

In addition to the agreed advertising, main and official sponsors have industry exclusivity. We are currently working with three main sponsors, nine official sponsors, and twelve ALBA club partners.

The fourth level and the transition to our ticketing department is our hospitality program, which offers companies and other institutions various hospitality arrangements at home games. The products we offer range from the classic VIP ticket with access to the hospitality lounge, to the event package, which can be booked by customers who wish to treat a group of any size to a special program.

We are currently modifying our classic ticket sales and sales methods with the aim of making optimal use of the arena, therefore increasing ticket sales. ALBA Berlin now offers a comprehensive ticketing service. Tickets for all ALBA home games are available via a ticket hotline, from fifty ticket sales locations throughout Berlin, via the Internet, at the arena ticket office, and directly from the ALBA office. The tickets can be picked up at the time of purchase, picked up at a later date, delivered by courier or mail, or left at the arena ticket office whatever the customer wants. Our goal is

to make the purchase of tickets as easy as possible.

We make a concerted effort to approach companies, institutions, and social groups to make them aware of our ticket products and how they can be used as rewards for good customers. We have received important ticketing tips and help from the Euroleague, which has initiated a special Euroleague Ticketing Program in which all Euroleague clubs can participate.

DEPENDENCY

Such a market-oriented club as ours is dependant upon the overall development of basketball. In addition to tradition, the quality, image, and attractiveness of a sport are extremely important parameters influencing its popularity and resonance within the market. Disagreements conducted in the public arena and the divisions between FIBA and ULEB are absolutely counter-productive in this context.

Periods of economic downturn also have a direct effect on our profit situation. For this reason, it is of utmost importance to provide professional support for existing customers in order to build up a long-term relationship of mutual benefit. However, it is still a successful, competitive, and enthusiastic team that creates the best conditions for positive development. This is why funds need to be continually generated. And this is where we come full circle.





THE PHILIPPINES BASKETBALL LEAGUE



by Noli Eala

Noli Eala is the Commissioner of the Philippines Basketball Association.

From the upper deck of the coliseum, where the floodlights have been switched off one by one, one can see the slow queue of people moving towards the exits. Some talk excitedly; others awkwardly mimic highlight plays of a game just finished. From a higher vantage point, the spectators look like ants in disarray, searching for the nearest safe passage. From the overhead loudspeakers, a familiar musical refrain belts out like a closing church hymn, ushering the last few who remained from an earlier, noisy audience.

It's been another night, another play-date in the Philippines Basketball Association, the PBA. In a country obsessed with hoops, the PBA is like a long-running television soap opera, each episode intertwined with the previous one, and the ones that came long, long before it. To many, the PBA means a lot of things.

To the young, bright-eyed kid challenging other shirtless playmates in side streets to a game of three-on-three, the PBA is a means to an end; the final destination of everyone who has ever dreamed of making a living through basketball. To the serious follower, the true PBA fan, the PBA is a hobby passionately indulged, so that a thing such as the country's place in Asian basketball becomes a serious dissertation, even in the most inebriated discussions.

To the ordinary fan, the PBA offers an escape from the clutches of endless politics, the troubles around the world, the pangs of hunger, and the litter of broken dreams. The PBA provides a kind of shelter. It is as if once inside a basketball arena, starry-eyed fans filled with awe and bewilderment have entered a different world, leaving the rest of reality behind for a fleeting moment.

Nobody expected things to be like this from the start, though.

In 1975, the team owners banded together, declared themselves professionals, and formed the first-ever pro league, one that is now the longest running and most successful professional basketball league in Asia.

At first, none of the founding fathers were sure of where it would all lead. But then came Crispa and Toyota, two popular teams that defined basketball rivalry like no other in the country, except perhaps the varsity wars of feuding schools, Ateneo and La Salle.

"Taxi drivers and jeepney drivers would stop plying their routes just to listen to the radio coverage of

the games every time Crispa and Toyota played," said legendary Crispa mentor, Baby Dalupan.

From the litter of the disbanded Toyota squad, the soul of the Ginebra team soon coalesced, forming the spirit behind the most popular team up until today. Robert Jaworski. Dondon Ampalayo. Dante Gonzalzo. Marlou Aquino. Noli Locsin. Vince Hizon. Bal David. Jun Limpot. Erik Menk. Mark Caguioa. Whoever it was in a Ginebra uniform, he was sure to become an icon for the masses.

Yes, the PBA quickly hit the roof in popularity. When the late 1990's saw the decline of gate attendance amidst the Asian economic crunch, nobody was alarmed. The PBA was still worth a look-see, for sure.



The League's handlers didn't feel they had to press the panic button. This was still basketball. And as much as team owners were not getting the return of investments they had hoped, it was still basketball and they stuck with the League.

"To be a team owner, nowadays, you have to really love basketball," said former team manager Elmer Yanga. "If you took the money a team owner spends a year, you could buy full page ads in the leading newspapers every day of the year. But why do the team owners spend so much to maintain a team in the PBA? Love for the game, pure and simple," he added.

So, when they can, a basketball nut with deep-enough pockets will still turn to the PBA for marketing and advertisement. Besides, they certainly get value for their investment since the teams play almost year-round.

There are 10 teams in the PBA and all teams are sponsored/owned by strong corporate companies (San Miguel Beer, Coca Cola, FedEx, and Shell are just some of the major sponsors) that operate excellent promotion and marketing programs through the PBA. The PBA plays three conferences per season: All Filipino Conference, Governors' Cup, and Commissioner's Cup. Each conference is played for almost two and a half months (games are played on Sunday, Wednesday, and Friday, with two games played each day) with a two-week break between them. The season starts in February and ends in December. All PBA games are covered live and broadcasted simultaneously on two TV channels. The PBA is also carried on radio and the newspapers offer coverage almost every day of the year.

But the fans are the true lifeblood of the PBA. Even though the shopping malls, DVD players, Playstation, and other forms of entertainment have lured some fans away from the gates, the fans still look up to the basketball players like gods. In out-of-town games that the League has instituted to link up provincial followers, hoop fans wait outside the hotel where teams are staying, sometimes up to the wee hours of the morning, just to catch a single fleeting glimpse of even



a bench player. The sight of basketball players in the flesh is enough for a fan's lifetime of storytelling.

League Commissioner Noli Eala hopes the PBA will soon be among the top three in the sport in Asia. "We know it can be done. We know we have the tools," said Eala. "It's just a matter of getting our act together and opening the League to the style of international basketball. Who knows? We soon might be playing for berths in the Olympics and the World Championships again." Already, the League has sent four teams to the Asian Games, earning a silver medal in Beijing in 1990, its best showing so far.

With foreign-bred Filipinos flying back home to be part of the

fiesta-like atmosphere the PBA brings about, there is hope that local players, and Filipino basketball in general, can catch up with the foreign competition. An Invitational tournament has already been organized, and the PBA has shown it can compete with powerhouse China, at least on a club level.

"It's at the national team level that we still have a lot of catching up to do, but that's because our players get together only once every four years," said Alaska coach Tim Cone.

Soon, though, Eala hopes to synchronize the League with the FIBA calendar so it can have players available for the Asian Basketball Championships and other international tournaments. And the PBA evolution continues. Will it lead to somewhere new? Will the rebirth lead to something big like the League's original nativity? The answer is in the near future, in the intertwined episodes that are yet to come.





by Dave Norris

NORTH HARBOUR BASKETBALL ASSOCIATION

Dave Norris, Chief Executive of North Harbour Basketball Association, is a former New Zealand Basketball and Olympic Long & Triple Jump representative and former Coach of the New Zealand Junior (Under 20) Men's Basketball Team. In 2002 he was made an Officer of the New Zealand Order Of Merit by Queen Elizabeth II for his contribution to sport.

New Zealand? 4th place at the World Championships? How did a country with barely four million people and no proven international record in basketball achieve this?

Likewise, how did we succeed at international level in such a wide range of sports? We've had extraordinary success in Olympic Rowing, Sailing and Middle-Distance Running; World Championships Rugby Union, Triathlon, Canoeing and Netball; America's Cup Yachting and Motor Racing. It is raw talent combined with a gut desire to prove one's self despite the odds.

But there is always more than one reason for success.

To succeed on the international stage and so suddenly on the world's basketball courts there has to have been some sort of foundation within the country; some remarkably successful development program.

In the case of basketball, New Zealand has fewer than 30,000 registered players, in 46 affiliated area associations throughout a country roughly the size of Great Britain.

One of the most successful associations is Harbour Basketball, situated in the city of North Shore, "across the harbour bridge" on the northern shore of Auckland City in a region known as North Harbour. It has some 6,000 members, 70% of whom are still at school.

DEVELOPMENT PROGRAMS

The Pathways Chart shows the various programs and opportunities for youngsters to





reach National representation at North Harbour. Most enter the sport as members of their school team. Competitions are run starting at about 8 years of age, and there are currently 150 school teams. All games are run in four quarters and with clock-stopped timing, so that players get a feel for the full game right from the start. 73 club teams compete in 5 grades in the community program, with the top grade playing full international rules. All referees are trained, hold local badges and are paid per game and start from the pre-teens.

There is a consistent shortage of knowledgeable coaches, however, so other measures had to be taken to ensure that playing standards improved. In the 1970's, Barbara Wheadon, then President of Harbour Basketball, and now Basketball New Zealand President and Oceania Representative on FIBA, implemented an In-Schools coaching program.

Specially trained senior players and local coaches can be employed by schools for any number of one hour sessions, to coach fundamental skills to the teams that enter in competitions. They are encouraged to have a teacher/parent/older sibling volunteer coach attend the sessions so that they are upskilled along with the players, and they are given an

excellent coaching manual, with lesson plans, and free entry to Harbour Basketball's coaches' clinics. Three-day coaching camps are also held each school holidays.

Later, a coordinated individual's development program was added for those with stronger personal ambition or talent. Youngsters can join the "People With Potential" (PWP) program which offers small-group weekend coaching of fundamentals from the age of 5 years.

Players can graduate from PWP at about 13 years of age, into the "Harbour Zone" program offering more advanced individual coaching. The PWP and Zone coaching consists of carefully structured building blocks of individual skills, leading to wider game and court knowledge and team tactics. Advanced, more intensive, one-on-one coaching sessions are also available beyond that, so that teenagers have good chances for talent development.

Using National League players as coaches ties Harbour's elite "shop window" teams (called Harbour Heat for the men and Harbour Breeze for the women) into the schools, offering inspiration to the youngsters and recruiting spectators for the major games. NBA players Sean Marks (Spurs) and Kirk Penney (Heat) came through these Harbour programs.

Some support comes from sponsorships and grants, but essentially all these programs are on a user-pays basis.

REPRESENTATIVE TEAMS

For those who stand out, Harbour has 24 representative teams that compete in Regional tournaments and can go on to National finals, in Under 12, 14, 16, 18, 20, 23 years grades and National League First and Second Divisions. Except for the men's national league, all these 60 coaches and team managers are unpaid volunteers.

Basketball New Zealand has its National age grade teams that play in Australia as the logical next step from the Regional teams. The New Zealand Academy of Sport supports the best young players after that in its Carded Athletes' program, leading to the National teams. The men's National team is called the "Tall Blacks" and the women "Tall Ferns". This is part of the country's marketing of its National teams, following the international renown of the All Blacks Rugby team.

The hockey team is the "Black Sticks", the cricket team the "Black Caps", the women's netball the "Silver Ferns", the women's rugby team the "Black Ferns", etc. An interesting

NORTH HARBOUR BASKETBALL ASSOCIATION

ORGANISATION

A non-profit organisation, governed by a 5 person volunteer board and managed by a paid staff of 3.5 people. Supporting them is an army of unpaid volunteers, including 60 representative age grade team coaches and managers and hundreds of school and team coaches.

FUNDING

Annual income of just over \$NZ 1 million is derived from players fees (40%), sponsorship and grants (55%), commercial activities (5%).

FACILITIES

Headquarters is a 4 court, 5000 seats stadium (The North Shore Events Centre) financed by the City Council and a Charitable Trust but conceived and created by Basketball and Gymnastics administrators. Managed by a volunteer Community Trust Board. Basketball is also played within the region in three other 2-court stadia and numerous school gyms.



outcome of the Tall Black's Indianapolis success is that nowhere in the country does one hear the public or media refer to the "New Zealand Men's Basketball team"; it's always "the Tall Blacks" both to them, and to the kids who play the game.

New Zealand takes much inspiration and some ideas from Australian Basketball, and there are regular exchanges between the two countries' teams, but the responsibility for development of players at the base of the pyramid rests with the local associations such as Harbour. The game's popularity is soaring, with a 30% increase in Harbour Basketball membership last year. Recruitment schemes are not necessary; organizers can barely cope with the increase.

Like the Australians, Kiwis are a naturally strong, athletic and sporting people. The athletes have always been here, but now, thanks to the Tall Blacks at the World Champs and to the incentive of there now being two places available for Oceania at Olympics or World Champs, the sport is undergoing an astonishing growth as it becomes an attractive alternative to the traditional sports for physically larger boys, such as Rugby Union, Rugby League and Rowing and the National women's game, Netball. New Zealand basketball administrators are determined to prove that 4th place at Indianapolis was no fluke and associations such as Harbour Basketball are the foundation for this.



by Aldo Vitale

TRADE FAIR: HUGE SUCCESS FOR FIBA PARTNERS

For the fourth time, the FIBA Research and Study Centre once again participated in FSB, the International Trade Fair for Amenity Areas, Sports, and Pool Facilities in Cologne, Germany, from 5-7 November. This year's motto was "Fit for Business."

The FIBA Research and Study Centre was founded in 1993 with the goal of increasing the number of sports facilities throughout the world, equipping these facilities, encouraging the construction of basic facilities and the refurbishment of older ones, coordinating research initiatives, and offering consulting services for materials, equipment design and construction. The objective has been to attain a high standard of quality, safety, and technology for the athletes, the public, and the media. It all began in 1994 with three partners. In the ensuing nine years, it has grown to 46 partners.

FIBA had one of the largest display areas at FSB, bringing together the FIBA Study Centre partners from around the globe. Showing the "ideal basketball world", 18 partners were there, representing each of the FIBA Study Centre's five product categories: backboard support units, basketballs, electronic systems, sports floorings, scoreboards, and miscellaneous products.

At the heart of the action was a scaled-down basketball court with full-size basketball hoop units and a scoreboard. This allowed visitors to see some of the partners' products in use. The flooring was provided by Robbins and Sport Court, highlighting both wood and synthetic flooring options. The backboard units were supplied by Mondo and Schelde, along with a full-size scoreboard from Bertelé.

Players from Bayern Leverkusen, Telecom Bonn, and



Regioberg Bascats joined the festivities at various times throughout the three days at FSB, providing an energetic atmosphere that reflected the excitement of the sport. The players displayed their skills on the court, signed autographs, and posed for photos with fans. They also visited each of the booths of the Study Centre partners throughout the FIBA. Young mini-basketball players also participated on the court, proudly showing off their talents. They learned from expert teacher Maurizio Mondoni, the former head coach of all mini-basketball in Italy and currently a professor at the University of Milan.

Another important component of the FIBA participation was a large interactive exhibit of basketballs, giving visitors an opportunity to see and touch the full range of basketballs available from all of the FIBA Study Centre partners.

For the first time, the Secretary General from each of the five FIBA Zones also attended FSB. Dr. Alphonse Bilé (Secretary General of FIBA-Africa), Mr. Yeoh Choo Hock (Secretary General of FIBA-Asia), Mr. Alberto Garcia (Deputy Secretary



General of FIBA-Americas), Mr. Nar Zanolin (Executive Director of FIBA-Europe), and Mr. Steve Smith (Secretary General of FIBA-Oceania) took this great opportunity to interact with all of the FIBA Study Centre partners and learn more about the activities of the Study Centre. This was very helpful for them as they are now able to take back the information to each of their respective zones and help the national federations even more as they seek assistance for the basketball facilities projects in their countries.

Numerous meetings with future Study Centre partners, FESI, IAKS, and facility planners from around the world took place throughout the three-day fair with Mr. Aldo Vitale (Director of the FIBA Study Centre), Ms. Nora Szanto (FIBA Study Centre Manager) and FIBA Study Centre's engineering consultant, Mr. Pier Luigi Marzorati. The numerous meetings demonstrated the development and expansion of the Study Centre over the years as well as the increased interest internationally in building and equipping basketball facilities.

Amid the busy activities of the fair, the Decision Board of the FIBA Study Centre met to discuss business issues from the past year. Mr. Patrick Baumann, Secretary General of FIBA, attended the meeting to share his thoughts on the tremendous growth of the Study Centre. Mr. Baumann also took the opportunity throughout the day to visit with all of

the Study Centre partners at their booths and he attended the special Partners' Dinner that took place at the nearby Hyatt Regency Hotel.

"FSB is the place to be for everybody who produces high quality basketball equipment", said Mr. Baumann. "The FIBA Study Centre is unique: no other sports organization has an entity which helps improve the facility and equipment standards, and creates additional business opportunities for our partners at the same time. Our success over the past years in the field confirms that we have taken the right direction."

Overall, 476 companies from 38 countries presented their new products and innovative developments at the fair. With record figures and renewed increases in the foreign share in terms of exhibitors and visitors, FSB 2003 was a more international event than ever before. Over 60 percent of the exhibitors and approximately 55 percent of the visitors came to Cologne from abroad, with the greatest increase coming from Southern and Eastern Europe.

Approximately 13,000 visitors from 85 countries utilized their time at the fair to gather information about new products and innovations; they searched for solutions for a variety of problems; attended meetings and established important contacts; and initiated dialogues with a variety of new companies.


FIBA

We Are Basketball

TECHNOLOGY AND BASKETBALL TRAINING



by H. C. Holmberg

H. C. Holmberg, the Head Physiologist for the Swedish Olympic Committee, was the former head coach of the Swedish national cross-country skiing team. As a cadet and junior, he also played for Sweden's National basketball team, later going on to coach in the Second Division.

It is well known that basketball is among the most physically demanding of all team sports. Numerous researchers have demonstrated that both aerobic and anaerobic energy systems play an important role during the course of a full-court match. There is a wide range of work intensities during a game, from continuous sprinting baseline to baseline in an up-tempo game to standing almost motionless on the foul line while shooting free-throws. The best way to measure the work intensity and metabolic response of players in team sports is to monitor heart rate and take measurements of blood lactate concentration. Commercially-available heart-rate monitors transfer heart rate signals from a transmitter belt worn on the chest to a wristwatch, from which the athlete can see a continuous display of heart rate. These monitors are practical for endurance athletes in skiing, cycling, and running, allowing them to follow their heart rate during training or race situations and guide their exercise intensity. However, in team sports such as basketball, this precise monitoring is impossible because players are forbidden to wear wristwatches during competition due to the inherent risk of injury. Hitting an opponent with a hard plastic wristwatch can cut or bruise a player.

In order to gauge exercise intensity of basketball players, the important questions of exercise physiologists include: What are the benefits of following basketball players' exercise intensity level in real time? If there are benefits, how could such monitoring be performed without injuring a player?

PRACTICAL USE OF HEART RATE MONITORING

Before beginning training sessions for the Eurobasket 2003 Championship, the Swedish national team requested assistance from the Swedish Olympic Committee to investigate the overall physical status of its players. This was accomplished by performing several special tests in the research laboratory. The results were then used to help develop practical exercise guidelines for the on- and off-court training of the players.

Again, a critical question was how to determine the specific physi-



cal intensity level at which the player trained and played basketball. As exercise scientists, this request motivated us to better understand the physical demands required by the elite-level basketball player.

We contacted a Swedish research-based company, Activio (www.activio.se), that has developed a telemetry system for heart rate monitoring. Using their equipment, we were then able to monitor training and practice games online without putting any players at risk of injury. The heart rate data was presented online on a laptop, making the exercise intensity information from all players easily accessible.

To monitor exercise intensity, each player wore a standard heart rate transmitter belt on the chest, complemented with an additional light-weight unit (50 grams). Using radio technology, this unit sent heart rate data continuously to a receiver connected to a court-side laptop computer (see picture, the unit).

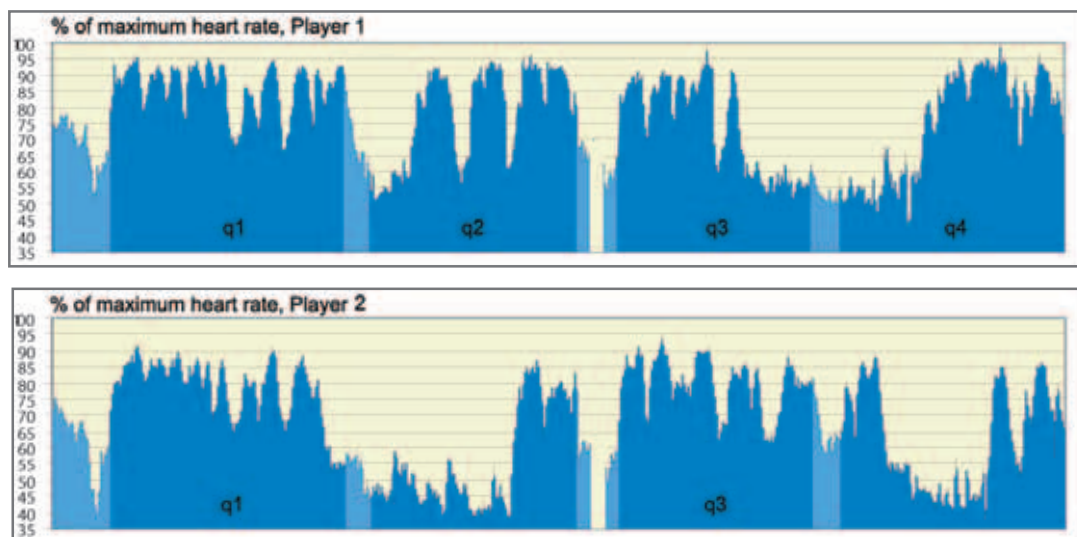
This space-age system makes it possible to perform on-line analysis during physical activity. In a practical sense, this allows an assistant coach to continuously follow the exercise intensity of a particular training session or game. On the screen, he can choose to follow the heart rates of the five active players on the court and simultaneously follow the recovery rate of the substituted players sitting on the bench. All heart rate data is automatically stored in the computer, which simplifies the data administration process. Diagrams and tables can be presented to the coach and the players as immediate feedback.

RESULTS AND EXPERIENCES

After carefully analysing the physiological capacity profile of the national team, our main goal was to significantly increase the players' aerobic capacity while maintaining muscle strength, speed, and jumping ability. A critical question was whether the currently prescribed on-court basketball training was intensive enough. We felt that the aerobic demands of the upcoming Eurobasket 2003 tournament were going to be very high. There would be many games played over a few days and maintaining the team's current stamina and performance level over that period would be a major priority.

We decided to perform heart rate monitoring during training on- and off-court as well as during practice games. In addition, we monitored blood lactate concentration to better determine fatigue levels. The heart rate monitoring was initially used to determine a good intensity level during the general off-court aerobic training. Prior to Eurobasket 2003, the team used interval training with a heart-rate intensity of 90 percent to 95 percent of their maximum heart rate three times a week. These running workouts included 4 to 5 intervals of three to four minutes duration, with three minutes of active rest between each sprint interval.

Of equal importance was the need to precisely monitor the training load during hard training days and recovery days. This would allow us to personalize and follow the training loads of each player. The new heart rate monitoring system allowed us to follow the players on-court during training and also during the practice games. On the display, we received information directly on how many minutes dif-



ferent players spent in different heart rate intensity zones.

By using this system and getting fast feedback in real time, the players were well informed. By knowing that they were training in the correct heart rate zone proved to be a good motivation tool for the players.

Our research determined that many of the players showed different recovery patterns after hard games and recovered with diverse time patterns after more intense up-tempo parts of the game. It was obvious that after such periods, prolonged fatigue directly influenced the number of turnovers and individual shooting percentages. Based on our recent experience with the national team, we now believe that with the help from an online telemetry system it will be easier to coach and to judge individual playing time during games. Picture 2 shows the heart rate curves of two players from one of the practice games prior to the Eurobasket 2003 Championship.

We also found that ordinary training is not sufficient for developing the necessary aerobic capacity for basketball players. The total number of training hours for a Swedish top player is approximately 10 to 12 hours a week, and this includes strength training and low-intensity shooting drills. The fact that basketball players in Sweden do not work as full-time professionals requires them to be extremely time-efficient. Heart rate analysis of exercise intensity helps us to better balance how many hours in off-court training each player should perform each week. This has proven to be very effective during a season where different players perform various workloads depending on their playing time. To keep all players at optimum cardiac output, we used our heart rate analysis to determine which player needed extra training sessions. It turned out that those players who didn't get much playing time in the games needed the extra work to compensate for their overall lower workloads. Modern technology in a modern sport?

Today, Sweden may not be among the world's basketball powers but we think that the Swedish team prepared as well as any for Eurobasket 2003. One main objective was to develop scientifically-based training methods for individual and team practice sessions that would enhance aerobic and anaerobic capacity. We achieved that goal.

Basketball is considered to be one of the most developed sports in the world when it comes to learning and analysing technique, performing tactical analysis, and for using game statistics. It is our belief that the use of modern medical technology can also be an important tool to help optimize physical training, taking the game to a higher level in the process.

CONDITIONING SYSTEM IN CROATIAN BASKETBALL



by Igor Jukic

Igor Jukic is the Professor at the Faculty of Kinesiology at the University of Zagreb, Croatia, and works for the Croatian Basketball Association.

INTRODUCTION

First sport in which physical conditioning coaches started to work in Croatia was basketball. This happened in Seventies of last century. In ex-Yugoslavia, Croatian physical conditioning coaches were dominantly involved in preparedness of national teams. Did you know that Kresimir Cosic and Drazen Petrovic had already their private physical conditioning coaches in the Seventies or Eighties? Same practice continued until today with Toni Kukoc, Dino Radja, Stojko

Vrankovic, Gordan Giricek, Bruno Sundov, Dalibor Bagaric, all former or active NBA players.

Today, each of all 10 national basketball teams has own physical conditioning coach. Croatian physical conditioning coaches are not only involved in preparedness for international competitions. They follow players during all year, they are making diagnostics, training programs, nutrition plans etc. Five years ago we started to make database with tests results of physical conditioning abilities for all age groups and both sexes.

We also have many private physical conditioning coaches which have great contribution in basketball. It seems now that individualisation of physical conditioning preparedness will mark near future of sport preparedness.

TABLE 1 - CROATIAN PHYSICAL CONDITIONING COACHES EDUCATION PROGRAM

SEMESTERS

8 7 6 5 4 3 2 1	Diploma of Professor of Kinesiology with specialization in physical conditioning Basic kinesiological study	UNIVERSITY UNDERGRADUATE STUDY WITH SPECIALIZATION IN PHYSICAL CONDITIONING
5 4 3 2 1	Coaches level study	PROFESSIONAL STUDY FOR COACHING EDUCATION WITH SPECIALIZATION IN PHYSICAL CONDITIONING

EDUCATION OF PHYSICAL CONDITIONING COACHES

Education system of physical conditioning coaches is especially important. In Croatia, until 1999, physical conditioning coaches were persons which were educated on Faculty for Kinesiology. They were professors of physical education with specializations in particular sports. In 1999, under the program of the same study started specialization in physical conditioning preparedness. This study lasts 8 semesters. Until 2001, we have 5 semesters study for physical conditioning coaches.

PHYSICAL CONDITIONING COACHES ASSOCIATION

In November 2002, in Zagreb, was founded Croatian Physical Conditioning Coaches Association. Every physical conditioning coach from any sport can find a role in this association. The primary aim of this association is to protect rights of physical conditioning coaches and to help their improvement following world trends. The members of association can only be the persons who were educated as physical conditioning coaches. Temporary members can be the persons who hasn't finished education yet.

Under the program of this Association a physical conditioning training magazine is to be promoted and this will be a magazine with international review.

One of the most important tasks of this Association is cooperating with similar organisations in the world and especially in Europe.

CONCLUSION

Physical conditioning preparation in basketball is very important factor for making great results. Demanding basketball games from one side and development of sport science from the other, made contribution to greater popularity of physical conditioning preparation and physical conditioning coaches in basketball.

We have to conclude that physical conditioning and physical readiness are not the only and crucial factors for getting great sport results. Physical conditioning training can give strong base for specific and situational basketball addition but the main reason in eral competition conditions for winning will be technical and tactical basketball knowledge and skills, beside other, on optimal level of functional and motoric abilities.

Twenty-three years ago national teams from our area has history of bad results after coming from USA. They rarely lost any game with less than 30 points differences. Just to remind you players who were playing than were: Cosic, Dalipagic, Delibasic, Jerkov, Kicanovic, Slavic etc. Those players were dominated in world amateur basketball, but they were not able to come even close to NBA players. Today, from same area of the ex-Yugoslavia 16 players (Serbia and Montenegro 9, Croatia 4, Slovenia 3) are playing in NBA.

One of the most important reasons why they actually managed to play in NBA is physical conditioning. Their basketball talent was never questionable.

TABLE 2 - EDUCATION PLAN

A - BASIC LECTURES	HOURS 855
Kinesiology Basics	60
Sport History	45
Sport training	75
Biomechanics of Sport	75
General Physical Conditioning	75
Pedagogy	45
Functional Anatomy	60
Physiology of Sport	75
Sports Medicine	75
Psychology of Sport	75
Sociology of Sport	45
Basics of Statistics and Informatics	60
Sports Management	45
Foreign Language	45
B- SPECIALIZATION LECTURES	HOURS 960
History and	
Organization of Phy.Conditioning	60
Antropological Analysis	60
Kineziological Analysis	120
Training Methods I	
(Young athletes)	75
Training Methods II	
(Performance Develop.)	300
Planning and Programming	
of Training	90
Preparedness Control	60
Sport 1 (Track and Field)	45
Sport 2 (Swimming)	45
Sport 3 (Kinesiterapy)	45
Elective Lecture	30
Diploma	30
Practical Work	

TOTAL HOURS A+B**1815**

TIBIAL FASCIITIS: A TYPE OF SHIN SPLINT



by Richard T. Bouché

Richard T. Bouché is Staff Podiatrist at Virginia Mason Sports Medicine Clinic in Seattle, Washington. Past President of the American Academy of Podiatric Sports medicine, he wrote several articles on the subject. He is staff podiatrist of the Seattle Storm, the WNBA team.

DEFINITION

A shin-splint is the most common cause of exercise-induced leg pain encountered by athletes of all levels. It is commonly used as a "garbage can" term to include a variety of exercise-induced leg pathologies but actually represents a very specific problem.

It is essentially an inflammatory reaction involving the connective tissue of the leg (called the deep or crural fascia) at its insertion into the inside (medial) or front (anterior) aspect of the leg bone (tibia).

Thus "tibial stress syndrome" is the common medical term used to refer to this condition though I prefer the term "tibial fasciitis" because it specifically implicates the deep fascia as the etiologic anatomic structure involved. This condition needs to be differentiated from other common and uncommon causes of leg pain as the correct diagnosis will dictate treatment.

Treatment for shin-splints can vary depending on the location (medial versus anterior), duration and severity of the problem.

Listed below is a comprehensive four



stage initial (versus resistant or recalcitrant) treatment program that has met with excellent success at our sports medicine center.

It is important to complete all four stages of the program to obtain a more predictable result. If the response to this program is not favorable then re-evaluation of the patient is indicated. If the diagnosis remains firmly established, additional (more aggressive) treatment measures may need to be considered, i.e., steroid injections, surgery, etc.

INITIAL TREATMENT PROGRAM

PHASE 1- ACUTE PHASE:

Decrease acute pain and inflammation:

- ▼ Absolute rest-non weight bearing with crutches
- ▼ relative rest- weight bearing boot or walker
- ▼ "ICE" (ice; compression; elevation)
- ▼ Non steroidal anti-inflammatory drugs

Note: Depending on the severity of the problem the acute phase can be bypassed, but should always be considered especially if clinical symptoms are significant. When palpation of the involved shin area exhibits minimal to no discomfort the rehabilitation phase can be initiated.

PHASE 2- REHABILITATION PHASE:

Further decrease pain and inflammation:

- ▼ Ultrasound
- ▼ Phonophoresis
- ▼ Neuroprobe
- ▼ Contrast baths
- ▼ Decrease scar formation:
- ▼ Transverse friction/deep tissue massage
- ▼ Augmented soft tissue mobilization (ASTM)
- ▼ Maintain/increase flexibility of injured (and surrounding) tissue
- ▼ Active / passive joint range of motion
- ▼ Stretching exercises
- ▼ Strengthen fascial/bone interface
- ▼ Open to closed chain therapeutic exercise (isometric / isotonic / isokinetic)

Note: When patient can complete these exercises without symptoms, then the functional phase can begin. The techniques used to decrease scar formation can initially exacerbate the condition, especially when using ASTM.

PHASE 3- FUNCTIONAL PHASE:

Functionally strengthen fascial/bone interface (and surrounding tissue):

- ▼ Continue open to closed chain



- therapeutic exercise
- ▼ Plyometric training (trampoline, then jumping rope, then "vertical jumps")

Protect injured area during functional activity:

- ▼ Shin taping
- ▼ Neoprene shin sleeve
- ▼ Consider leg brace (Air Cast)
- ▼ Orthoses PRN
- ▼ Appropriate athletic foot gear

Note: This is probably the most important phase because it prepares the patient for their return to activity. Care needs to be taken at this stage not to allow the patient to overdo these exercises and stay within their limits as re-injury can easily occur.

PHASE 4- RETURN TO ACTIVITY

Return to desired sport activity:

- ▼ Gradual, systematic, "to tolerance"

Initiate preventive strategies:

- ▼ Orthoses PRN
- ▼ Appropriate athletic footwear
- ▼ Functional exercises (i.e., pilates, plyometrics)
- ▼ Revise training program

Note: In my experience there is an approximate one month window after the patient returns to their activity where the chance of re-injury is great. Patients must realize their limits and be patient!

I feel if this treatment plan is followed, as described, treatment outcomes for this common pesky problem can be more predictable.

TIPS

- ▼ Don't forget to stretch and warm up before playing.
- ▼ Wear supportive shoes.
- ▼ See your sports podiatrist if pain persists.



FIBA

We Are Basketball



by Inaki Refoyo

MINI-BASKETBALL DRILLS

Inaki Refoyo is a professor at the Spanish Institute of Physical Education (INEF) of Madrid. He is a master at the top level of coaching in the Spanish Basketball Federation. He has written several articles about basketball and conditioning.

"JUMP"

1. Description: Spread the youngsters out on the court for the following exercises:

- Run around the court and come to a complete stop at the signal of the instructor, and then jump up (on one or two feet) as high as possible and then begin running again.
- Repeat the drill. At the instructor's signal, the children must to change direction, run sideways for awhile, crossing the legs as they go, running backwards for awhile, then turning and jumping up as high as possible until the instructor signals them to stop.
- Each child holds a basketball with arms extended out in front of their chest. At the instructor's signal, they begin running slowly, trying to touch the basketball with an upraised knee. This drill can also start with the child holding the ball behind their back. As the child runs slowly, he should try to touch the ball with his heel.
- Children start with a ball in their hands. At the instructor's signal, they throw it upward as high as possible and then run to catch it before it hits the ground. After catching the ball, they jump up as high as possible and then repeat the drill. Another version: After the ball is thrown up in the air, they jump up as high as possible on one or two feet and clap their hands together (in front of the chest, behind the knees, or behind the waist) before the ball comes back down.
- The child throws the ball up and then tries to run under it as many times as possible before the ball comes back down (diagr. 1).

2 Equipment and details:

- Necessary materials: One ball for every child.
- Number of players: Four or more.
- When to introduce in a practice session: At the beginning.
- Aim of the game: Introduce children to physical activity. Warm-up exercise.
- Physical requirements: low.
- Suggested time: 5 to 10 minutes.

"COUPLES"

1. Description: With the children paired and holding hands, they run all over the court. At the instructor's signal they then perform the following exercises:

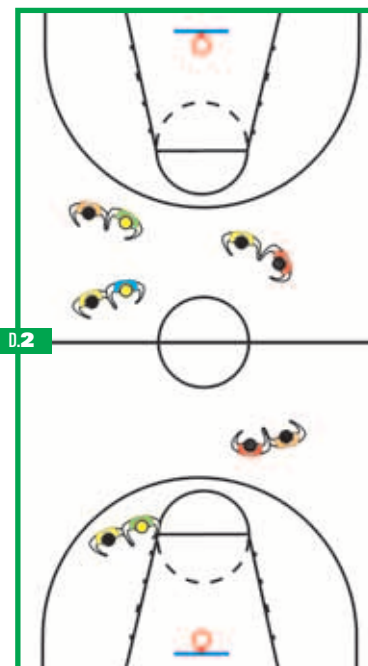
- Form new couples and run again.
- Change couples and run again, hand in hand, same as above.
- The couple sits down on the floor and at the instructor's signal, gets up and runs around the court.
- Sit down on the floor. At the instructor's signal, quickly get up, search for a new partner, and, holding hands, run around the court together.
- Sit down on the floor. At the instructor's signal, get up, choose an opposite sex partner and, holding hands, run around the court.
- Jump off two feet as high as possible and while in the air clap hands with your partner, then run around the court again.
- Every child is grouped as a couple. At the instructor's signal, they run on the court and touch various lines on the court, returning back to the starting point as quickly as possible (diagr. 2).

2. Equipment and details:

- Necessary materials: None.
- When to introduce in the practice: At the beginning.
- Number of players: Four or more
- Aim of the game: Introducing the child to exercise. Warm-up exercise.



D.1



D.2

- Physical requirements: low.
- Suggested time: 5 to 10 minutes.

"DISCOVERING THE COURT"

1. Description: With all the children spread out on the court, complete the following exercises.

- Walk or run around the court. At either a visual or auditory signal from the instructor, stop, change direction, and increase or

- b) decrease speed.
Walk or run on the court. As each child reaches the middle of the court, he jumps as high as possible. As he reaches any line on the court, he repeats the jumping exercise. Another version: Carrying a basketball, he performs the same jumps, raising the ball as high as possible at the height of the jump, bringing it down to waist level as he lands on the floor.



- c) Half of the children walk around the court with a ball in their hands, passing it to a teammate that they encounter as they go around the court.
d) Walk and grasping strong the ball with the hands, and throw it in every direction.
e) Holding the ball at chest level, walk or run forward, backwards, and laterally as they move around the court.
f) Get down on the floor on hands and knees. At the instructor's signal, push the ball forward with the head, chasing after it on hands and knees, continuing to push it to the other side of the court.
g) Walk or run across the court keeping one eye closed.
h) Roll the ball with your preferred hand, then with the other hand, changing hands when you meet a particular teammate, a line, or at the signal from the instructor.
i) The same exercise, rolling the ball with the feet.
j) Roll the ball both with the hand and with the feet sitting down.
k) Roll the ball and, at the instructor's signal, stop it with a hand, foot, or any other body part. (diagr. 3).

2 Equipment and details:

- Necessary materials: One ball for every child.
- Number of players: Four or more.
- When to introduce in practice: At the beginning.
- Aim of the game: Introducing the child to exercise. Warm-up exercise.
- Physical requirements: low.

- f) Suggested time: 5 to 10 minutes.

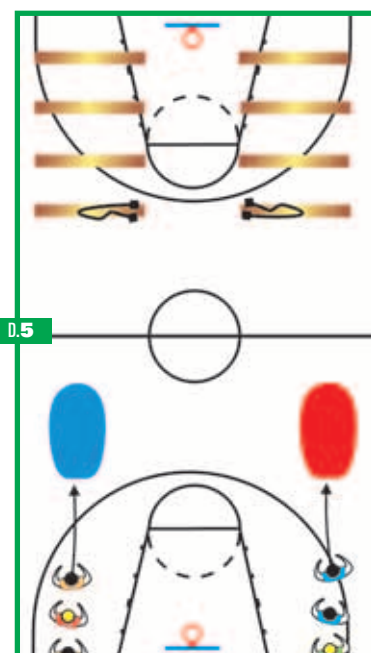
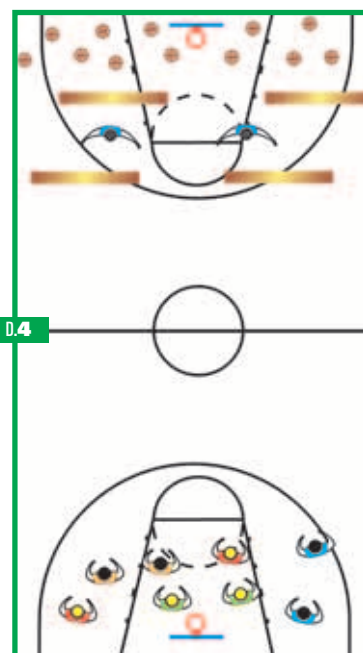
"HUNTING"

1. Description: Using the half court, the children are divided up into two teams and placed behind the baseline. Two children are designated as defenders and placed inside Swedish benches (is this a "balance beam" that they use in gymnastics competition) on the other half court, with basketballs on the floor behind them. At the instructor's signal, the first children run and try to steal basketballs and bring them back to their teams without being tagged by the defenders. If the "thief" has been caught

with the ball, he has to give it back. He then returns to the end of his line. After a designated amount of time has elapsed, the team with the most stolen balls is declared the winner. (diagr. 4).

2. Equipment and details:

- Necessary materials: From 10 to 12 balls, 4 Swedish benches.
- Number of players: Eight or more.
- When in the practice: At the beginning.
- Aim of game: Improve lateral movements, and develop quick moves.
- Physical requirements: High.
- Suggested time: 5 minutes.
- Possible alternatives: a) without benches and more hunters b) dribbling the ball after "stealing" it.



"GAME WITH BENCHES"

1. Description: Two rows of three to five children. At a distance of eight meters from the benches, (two benches have a ribbon on top), place cushioned mats on the floor, and behind each mat a row of children. When the instructor gives the signal, the first child from each group has to crawl over the mats, run to the first bench, pick the ribbon from one bench, and place it on the next bench. They return to the starting position by running and jumping over the bench, giving a high five to the next teammate, who then completes the course. The winner is the team that gets all children to finish the course first. (diagr. 5).

2. Equipment and details:

- Necessary materials: Balls, mats, rucksacks, Swedish benches, and ribbons.

- Number of players: Minimum 6, maximum 12.
- When in the practice: At the beginning.
- Aim of the game: Work on ability and quickness.
- Physical requirements: Low.
- Suggested time: 8 minutes.
- Possible options: a) Instead of using benches as obstacles, you can use the children's rucksacks; b) Instead of jumping over the benches, run a precise route inside the court, taking a ribbon from one bench and placing it on another; c) Have children dribble a basketball while completing the exercise.

SCHOOL GAMES AND ACTIVITIES

COORDINATION DRILLS

1. Roll the ball and try to hit a target (a moving ball, circle, clubs, numbers drawn on the wall, inside the squares of wall bars, etc.).
2. Run, with one arm forward and the other held above.
3. Throw the ball and try to make it pass through a hoop held by a team-mate.
4. In pairs (one ball each): try to touch the back, knees, and the ball of the partner (the one who manages to touch the other the most times in a designated period of time wins the game).
5. Same game-play with three, four, and five children.
6. Dribble in place with two two basketballs.
7. Same game-run while dribbling.
8. Reverse walking, dribbling with two balls.
9. In pairs, dribble with two balls, exchanging balls at a designated signal.
10. Same game-play with three, four, and five children.
11. Dribble a figure "8" pattern with legs apart.
12. Dribble a figure "8" pattern with a partner.
13. With a partner, "A" dribbles towards "B" (legs apart and arms

extended) passes under, turns around, returns to starting position, stops, turns, and passes the ball to "B" who then repeats the same drill.

14. Standing up, ball held in front of the chest with arms extended: let it drop, clap hands behind the back and grab ball before it hits the ground.

15. Same game-holding the ball behind back: clap hands and grab the ball before it hits the ground.

16. Same game-with the ball held in front of knees.

17. Dribble simultaneously with three balls.

18. In pairs (one ball each): "A" dribbles forward and "B" dribbles backward; change direction at a designated signal.

19. Same game-players dribble sideways.

20. In pairs, one ball each: "A" throws a bounce pass to "B" and "B" throws a two-handed chest pass back to "A".

21. In pairs, "A" standing with the ball and "B" sitting without a ball: "A" passes to "B" and sits down, "B" passes back to "A" and stands up.

22. In pairs, make a two-handed chest pass, bounce pass, side pass, side bounce pass, hand-off, bowling pass, baseball pass, and two-handed overhead pass.

23. In pairs, back to back: pass the

ball above the head and then below the legs.

24. Same game, pass the ball sideways to the right and then to the left.

25. In pairs, facing each other: "A" rolls the ball to "B" and "B" passes the ball back with his feet.

26. In pairs, sitting facing each other, one ball each: exchange balls by rolling, bouncing, and throwing.

27. Throw the ball at a designated target.

28. In pairs: "A" makes any movement he wants while dribbling and "B" imitates "A"; change roles at a designated signal.

29. In pairs, with a ball between backs: walk forwards, backwards, and sideways without dropping the ball.

30. Same game-move in tandem with the ball held between foreheads.

31. In pairs, lying face down on the floor, one ball each: pass balls back and forth to each other.

32. In pairs: "A" passes the ball to "B" and "B", before receiving it, must clap hands.

33. In pairs: "A" throws the ball high in the air and "B" tries to hit it with his own ball.

34. Same game, except the balls are rolled on the floor.

BASKETBALL FOR YOUNG PLAYERS

Guidelines for Coaches

This very useful 364-page book published by FIBA is aimed not only at basketball coaches who work with young players, but also at schoolteachers who want to learn more about basketball and discover ideas for games and drills to use during their lessons. Written by some of the top experts, the book clearly explains how to teach basketball fundamentals, drills, and strategy, with suggestions of how to teach the game to children as young as six. The book is available in English, French, and Spanish, at the cost of e. 20, plus shipping and handling costs. For more information, please call FIBA at ++41-22-545.0000 or fax at ++41-22-545.0099.

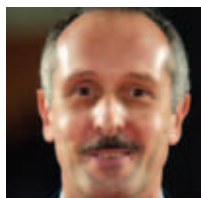
FIBA also produced the CD of the book in English, French, Spanish, Arabic and Russian.

Keep checking the FIBA Internet website (www.fiba.com) for the latest information. Several Federations (Serbia & Montenegro, Bosnia & Herzegovina, Sweden, and Latvia) already have the book written in their native language. Contact these Federations directly for more information.



**FIBA**

We Are Basketball



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BASKETBALL MEMORABILIA

I am taking time to write you to ask a little help. I am a collector of all sorts of basketball items, from pins and stickers to team pennants and key rings. While you must be extremely busy, please pass on my message to your technical staff, your friends, and colleagues in the basketball world: I am looking for basketball memorabilia. I currently have 3,500 pins, 4,000 flags, pennants, and stickers, as well as different medallions, badges, basketballs, and other accessories having to do with the game of basketball. I have made over 5,000 inquiries around the world over the years and have received a poor response. I do not ask people to give me things they really care about, but only items they can spare. I built this basketball collection for my grandson who plays now the game. I am 65 years old (the "crazy" grandfather) and practice our favorite sport once a week in the super veteran section (the "old slippers" as the younger members of the club call us) of my local team.

*Maurice Collard - Route Jean XXIII N°7
4837 Baelen Belgique - playoff54@skynet.be*

Your letter is certainly different from the usual letters we receive from coaches, referees, and executives from around the world, but we are very glad you wrote. This tells us that our magazine is also read by non "basketball operators," as well as by active people who have a strong passion for the sport. I personally will send you some pins from our collection, and I invite our readers to do the same.

SUBSCRIPTION AND BASKETBALL GEAR

I am really happy that your magazine exists. I have been involved with youth coaching, preparing teams to participate in regional tournaments. I am also involved with secondary school basketball teams in the Solomon Islands. After discovering all the great information that you have in your magazine, I wonder if you are offering subscriptions. If so, I am interested in the subscription rates. I would also like to be added to your mailing list. Finally, a suggestion: It would be interesting for many basketball fans if you were to add a page in each issue about the latest basketball gear and how to purchase it.

Eric Chow, Solomon Islands

Thank you for your kind words and suggestion. As we tell our many readers who inquire about subscriptions, we are still formulating plans in that regard. For now you can download our past and current issues from the FIBA Internet site. Regarding the basketball gear, please, let us know which items you are specifically interested in and we will provide pertinent companies and their addresses. For the latest in coaching tool, refer to our No. 5 issue.

REQUESTS FOR YOUTH TOURNAMENT INFORMATION

I had the pleasure of reading your FIBA Assist magazine online. I used to play with local teams here in Jordan until an injury sent me to the sidelines permanently. I still stay in touch with the game by coaching youth teams and volunteering for basketball-related activities in my country. I am currently a member of the basketball development committee for a league in Amman. Our main sponsor for the Amman Little League is ready to sponsor two teams (under 12 & under 14) to participate in international tournaments for this age group. What I am hoping is that you can help put us in contact with the association or committee in charge of these tournaments.

Hussein Bakri, Amman, Jordan

We will be very glad to provide you with addresses and contacts. Please specify which countries you would like to play and the period of the year that your teams will be available for competition. In the meantime, we have published a very good article on shooting drills in this issue by Gheith Aref Najjar, a leading Jordanian coach.

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Note: Readers who wish to send technical or non-technical articles are kindly requested to read the information in the box INVITATION TO THE READERS on page 4 (or online at www.fiba.com).



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