

ASSIST07

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE MARCH / APRIL 2004



FIBA

We Are Basketball

ED PALUBINSKAS
THE JUMP SHOT

STERLING WRIGHT
DEVELOPING AN OFFENSIVE
STYLE OF PLAY

**STAVROS DOUVIS &
ANTONIS TRAVLOS**
FACTORS AFFECTING INFORMATION
PROCESSING IN OFFICIATING

PETER KLINGBIEL
THE RELATIONSHIP BETWEEN
THE FEDERATION AND
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SAFA ALI KAMALIAN
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VAN CHANCELLOR
**THE BASIC
OFFENSE OF
THE HOUSTON
COMETS**



FIBA
STUDY CENTRE

Partner



MILLIONS IN NEED OF EXPERTISE

Basketball in Asia is about to surpass soccer as the No.1 sport in terms of popularity and participation. This is due to not only the recent success of players like Yao Ming and the immense impact they have on youngsters in our region, but also because basketball has a rich tradition on the continent. Basketball was and is the most popular sport with tremendous number of participants. Our estimation is that more than 200 million people are practicing the sport on a regular basis in schools, in their free time or on a competitive level.

The future of the sport looks bright, but we have many and difficult challenges on the road ahead of us, which we will tackle step by step. One of the most critical issues on that road is the development of coaching expertise. The People's Republic of China, a country which always had produced tremendous talents, but lacks results on the international level, have recently signed the US coach Del Harris and the Lithuanian coach Kazlauskas to lead their men's team through the Olympic Basketball tournament in Athens. Japan hired former Cibona and Split coach, Croatian Zeljko Pavlicevic to lead their men's team at the next World Championship in 2006. These might be the right decisions to have a short term success, but we believe the real goal should be to create local expertise and to secure enduring and constant progress on the coaching edge.

We face in Asia specific challenges to reach that goal:

- ▼ A huge variety of languages, cultures and religions
- ▼ Vast geographic distances
- ▼ Lack of financing

- ▼ Lack of expertise in most parts of the region

We are currently in the process of putting together a program for FIBA Asia for basketball coaches' education. The FIBA publication "Basketball for Young Players" has already been translated into Arabic and Russian, a translation into Chinese is under way and should be completed soon. The Young Coaches course will be the base for the education of the coaches and FIBA Asia is planning to hold a clinic for the instructors for Young Coaches courses. We will stimulate the process of creating a coaches association in every country of our region and develop a database for the coaches. Our further targets are that each country have regular and mandatory coaching clinics every year and to issue licenses for their coaches. The final aim is to create a common educational program with the same content for all coaches within FIBA-Asia and to unify levels of education for all coaches in Asia. This will be a long and painful process, but we believe that with mutual cooperation between all countries, help from main basketball countries in Asia, and dedication of basketball professionals, volunteers and enthusiasts, we can achieve this.

We believe that the FIBA Assist Magazine is also an excellent tool to help our coaches in sharing the knowledge and finally reach our mission statement: to make Asia the power house of world basketball!

Dato' Yeoh Choo Hock
FIBA Vice President
FIBA Secretary General of FIBA - ASIA

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THE MISSION

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

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AN INVITATION TO OUR READERS

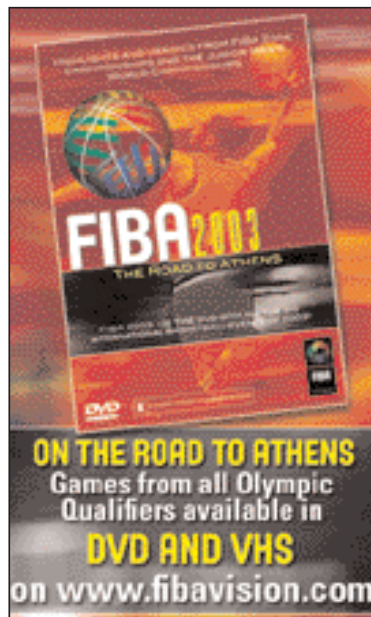
No matter what the level of competition you are concerned about, we invite you (coaches; FIBA Zones, Federations, Leagues, and team executives, referees, doctors, trainers, conditioning coaches, minibasket instructors, journalists) to send articles to us for publication. The article must be no longer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

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

The manuscript will become property of the Publisher and the author will automatically be granted the 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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2004 FIBA CALENDAR**APRIL**

- 01 - 05.04 21st U18 European Championship for Men 2004 - Challenge Round
- 03 - 04.04 FIBA-Europe Cup Women 2004 - Final Four
- 03 - 05.04 NCAA Men's Final Four 2004 in San Antonio, USA
- 04 - 06.04 NCAA Women's Final Four 2004 in New Orleans, USA
- 16 - 18.04 FIBA EuroLeague Women 2004 - Final Four
- 19 - 20.04 World Commission for Legal Matters and Eligibility in Bologna, Italy
- 23 - 25.04 FIBA Europe League 2004 - Final Four

MAY

- 03.05 World Council for Basketball for Persons with a Disability in Alcobendas, Spain
- 05.05 World Finance Council in Geneva, Switzerland
- 14.05 7th Board of FIBA-Europe in Prague, Czech Republic
- 15 - 16.05 2nd General Assembly of FIBA-Europe in Prague, Czech Republic
- 15 - 22.05 15th Asian Champions Cup for Men 2004 in Dubai, United Arab Emirates
- 15 - 22.05 COCABA U20 Championship for Men 2004 in Ciudad Guatemala, Guatemala
- 25 - 29.05 U18 South American Championship for Women 2004 in Ciudad Guatemala, Guatemala

- 21 - 23.05 FIBA Women's World League 2004, Preliminary Round in Taipei, Chinese Taipei
- 28 - 30.05 FIBA Women's World League 2004, Preliminary Round in Sao Paolo, Brazil

JUNE

- 02 - 12.06 Centrobasket Junior Women 2004 in Guatemala
- 07 - 12.06 9th European Promotion Cup for Men 2004 in Andorra
- 12 - 13.06 Central Board of FIBA in Paris, France
- 14 - 19.06 U20 South American Championship for Men 2004 in Ancud, Chile
- 16 - 20.06 COCABA Championship for Women 2004 in Ciudad Guatemala, Guatemala
- 19 - 24.06 17th Asian Championship for Women 2004 in People's Republic of China
- 26 - 27.06 International Instructor Clinic in Geneva, Switzerland

JULY

- tba 19th African Cup for Men's Champion Clubs Qualifying Round
- tba 3rd U20 African Championship for Men in Senegal
- tba 2nd U20 African Championship for Women
- tba 27th William Jones Cup for Men and Women in Taipei, Chinese Taipei

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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

05 - 14.07	18th U16 European Championship for Men Division A in Amaliada, Greece	27.07 - 01.08	U20 Panamerican Championship for Men in Halifax, Canada	SEPTEMBER	
07 - 11.07	19th Centrobasket Championship for Men in Santo Domingo, Dominican Republic	30.07 - 08.08	16th U16 European Championship for Women 2004 - Division A in Biella, Italy	09.2004	34th European Championship for Men 2005 Division A & B Qualifying Rounds
09 - 18.07	21st U18 European Championship for Men 2004 Final Round in Zaragoza, Spain	30.07 - 08.08	16th U16 European Championship for Women 2004 - Division B in Tuzla, Bosnia & Herzegovina	09.2004	30th European Championship for Women 2005 Division A & B Qualifying Rounds
09 - 18.07	21st U18 European Championship for Women 2004 Final Round in Bratislava, Slovak Republic	31.07 - 03.08	2nd FIBA Diamond Ball Tournament for Men 2004 in Belgrade, Serbia & Montenegro	10 - 18.09	18th U18 Asian Championship for Men 2004 in Bangalore, India
12 - 18.07	South American Championship for Men in Rio de Janeiro, Brazil			17 - 28.09	Paralympic Games 2004 in Athens, Greece
14 - 18.07	U20 Centrobasket Championship for Men in Chiapas, Mexico	AUGUST		29.09 - 08.10	4th U20 Asian for Men 2004 in Teheran, Iran
15 - 26.07	Military World Games in Zagreb, Croatia	tba	3rd African Championship for Men 2004	OCTOBER	
20 - 24.07	3rd U16 European Promotion Cup for Men in Andorra	tba	15th U18 African Championship for Men 2004	10.2004	19th African Cup for Men's Champion Clubs 2004 Final Round
21 - 25.07	15th Centrobasket Championship for Women in Ciudad Guatemala, Guatemala	tba	U18 Oceanian Championship for Women 2004	12 - 17.10	FIBA Women's World League 2004, Final Round
23.07 - 01.08	7th U20 European Championship for Men 2004 Final Round in Brno, Czech Republic	tba	U20 Oceanian Championship for Men 2004		
23.07 - 01.08	3rd U20 European Championship for Women 2004 Final Round in Vannes, Quimper, St. Brieuc, France	04 - 08.08	Panamerican U18 Championship for Women 2004 in Puerto Rico	NOVEMBER	
26 - 31.07	8th European Promotion Cup for Women in Andorra	05.08	1st FIBA Diamond Ball Tournament for Women 2004 in Iraklion, Greece	tba	U20 Oceanian Tournament for Men 2004
		06 - 15.08	18th U16 European Championship for Men 2004 Division B in Manchester, England	tba	U20 Oceanian Tournament for Women 2004
		13 - 29.08	28th Olympic Games: Tournament for Men 2004 in Athens, Greece	20 - 21.11	Central Board of FIBA in Kuala Lumpur, Malaysia
		13 - 29.08	28th Olympic Games: Tournament for Women 2004 in Athens, Greece	13 - 14.11	8th Board of FIBA-Europe in Tallinn, Estonia
				DECEMBER	
				tba	9th U18 African Championship for Women 2004



by Ed Palubinskas

THE JUMP SHOT

Ed Palubinskas was the top scorer at 1976 Olympics Games with the Australian National team. Best NCAA free-throw shooter (92.4%) with LSU, he developed a unique method of teaching free-throws and jump shots (www.freethrowmaster.com). He was the personal trainer of Shaquille O'Neal of the Lakers, Lisa Leslie of the Sparks, and now of Lauren Jackson of the Storm of the WNBA.

All the mechanics used to complete a free-throw are an exact duplicate during a jump shot. The only difference is that you release the ball at the top of your jump or just a fraction of a second before you get to the peak. If you have great springs in your legs then you can shoot whenever you want, because you have so much time in the air.

BALL HAND RELATIONSHIP

You will notice (photo 1), we have here a golf glove for better visual application and comprehension. It also is a good idea to try and practice shooting with a golf glove to get acquainted with "touch" and "feel" of the actual ball being released.

It is where your mind needs to be anyhow and not focused on making the shot.

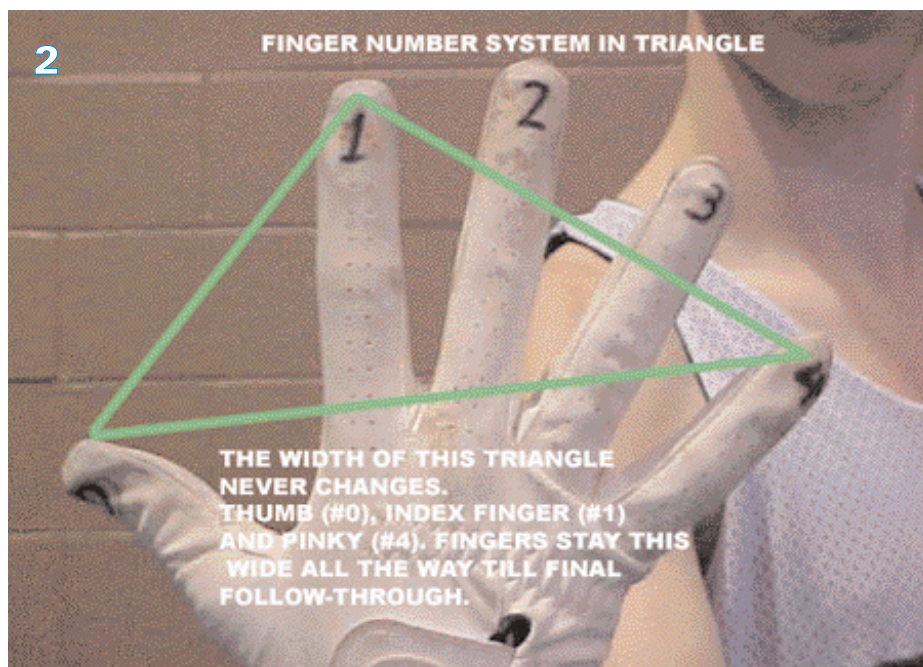
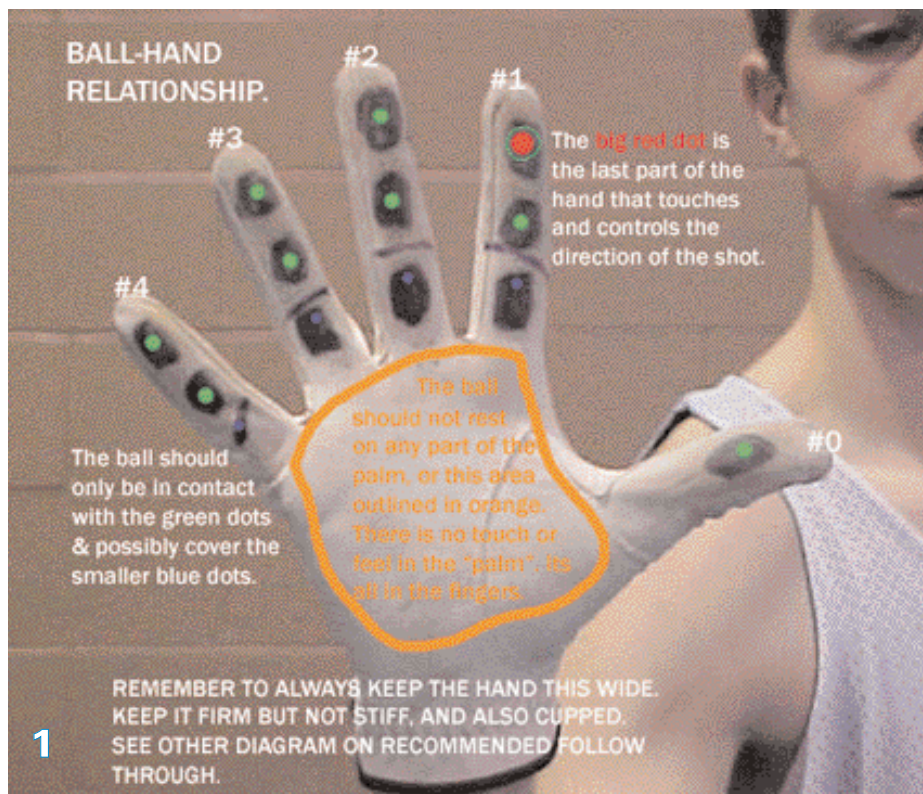
In this case, the fingers are numbered 0-4, with the thumb being 0, the index finger being 1, the middle finger is 2, the ring finger being 3 and the pinky is 4.

The green dots signify that the ball should definitely be in contact with the green dots, and many of you will want the ball to cover the smaller blue dots, probably because you may have smaller and/or weaker fingers.

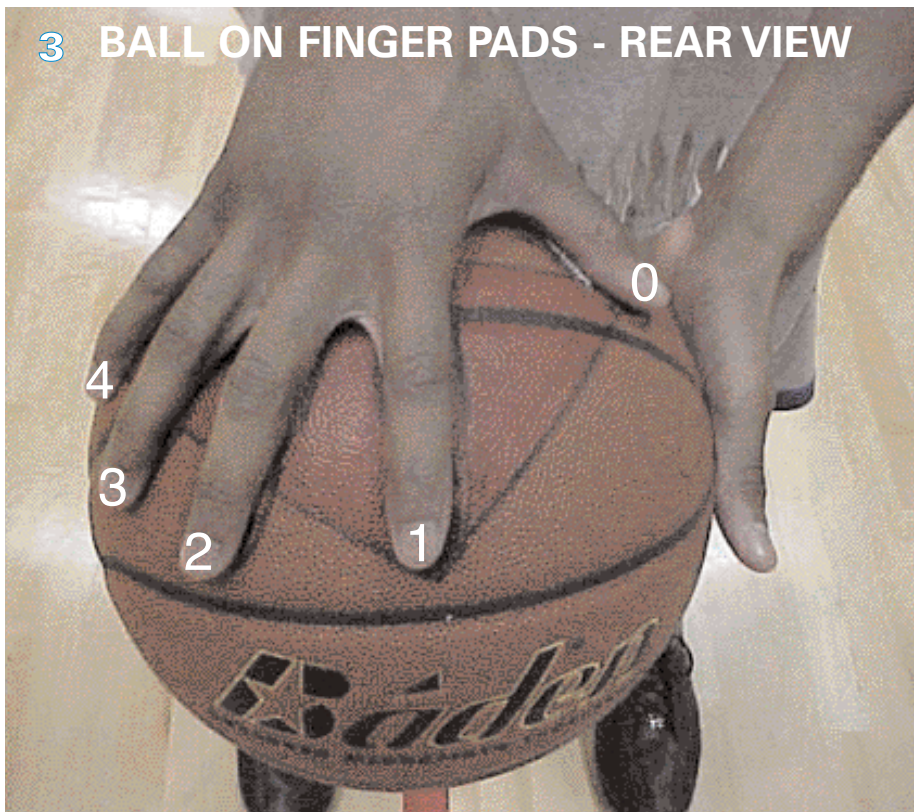
Notice that no part of the palm touches the ball, ever.

It is a common flaw of all shooters to start closing their hand during the shot release. You must keep the shooting hand wide throughout the whole shot process, from beginning to end.

The big red dot signifies the final contact



3 BALL ON FINGER PADS - REAR VIEW



point with the ball and you must be mentally cognizant of this contact point as you pull the trigger.

FINGER NUMBER SYSTEM IN TRIANGLE

Looking at the back of the shooting hand you will see the numbers allocated to each finger and the reason for this is to have each finger accountable for physical effort on each shot (photo 2). You must be able to trace back the effort given by each finger. There is an individual accountability for each appendage. If you have never been able to actually tell which fingers have been directly involved and the amount of thrust power applied by each finger, then you have not been in touch with the finesse aspect of shooting, and you definitely need some fine tuning. If I would apply a non-scientific percentage of accountability per finger, then it would be as follows:

- ▼ 0 or thumb- provides stability and has about 10% involvement.
- ▼ 1 or index finger-This is the big gun. I would allocate about 60% control to this trigger finger. See the red dot.
- ▼ 2 or the middle finger has a surprisingly small amount of control or about 15%.
- ▼ 3 or the ring finger is just a stabilizer and has about a 5% role.
- ▼ 4 or the pinky finger balances out the triangle with a 10% value. By keeping it wide the pinky provides width, stability and keeps the ball from "fishtailing".

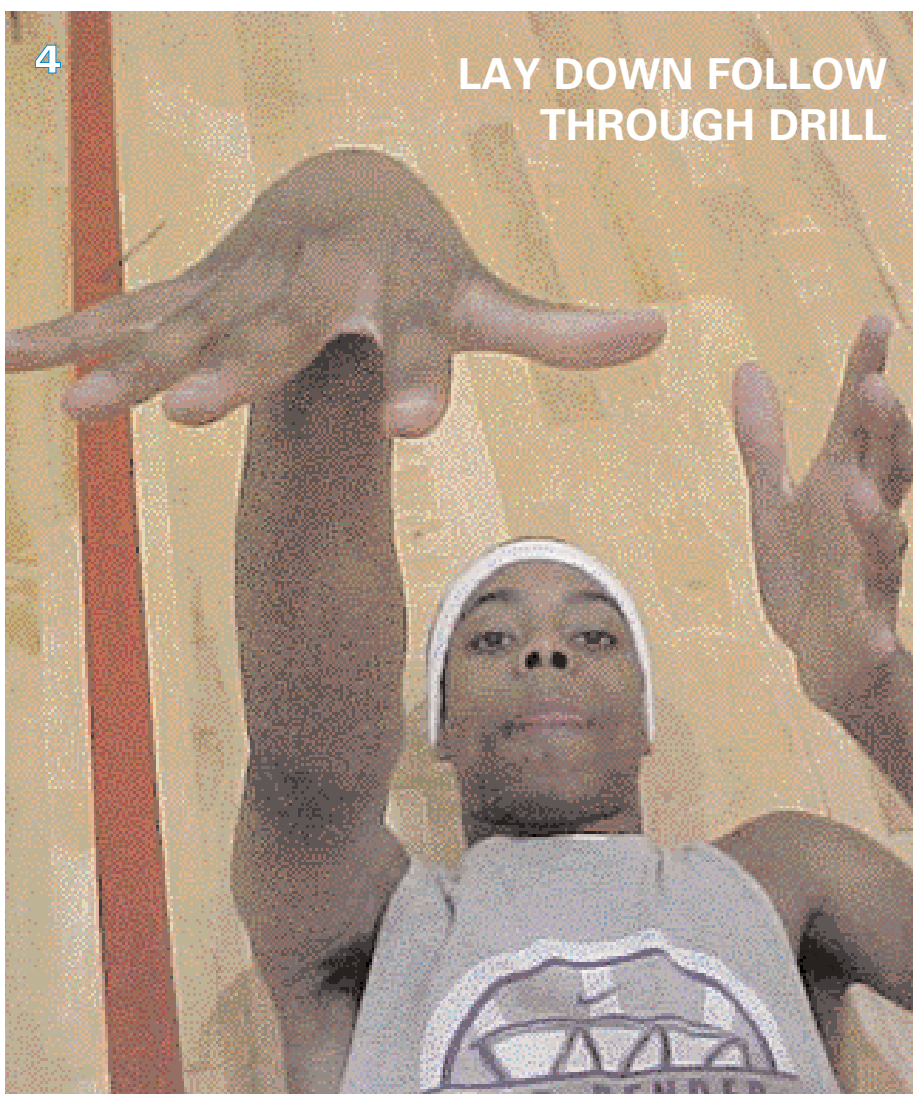
"PALUBINSKAS PERFECT SHOOTER'S TRIANGLE"

The basis of the perfect shooter's triangle is to have fingers, joints and pads numbered so that each individual part of the hand can be held accountable. The reason the ball misses a lot is because the ball only responds to the physical effort dictated by the shooter. The ball path does not lie. And Newton's law says "For every action there is an equal and opposite reaction" (photo 3).

You are doing something to make the ball go left or right, long or short. If you don't understand why, then that is why you won't improve significantly. "The Palubinskas Triangle" demonstrates appendage accountability. Just lay down on the floor and shoot up at the ceiling and study your hand and feel which fingers do what (photo 4). Just shoot about 2 meters (or 6-8 feet high) is enough. Do hundreds.

Next drill, lay under the backboard at 45 degrees to the glass and rim. While laying down shoot the real "lay-up" while on

4 LAY DOWN FOLLOW THROUGH DRILL



your back and see if you can make 5 in a row off the glass. You can raise your head off the floor, but keep your back against the floor. This is very difficult and it will open your eyes by showing you how weak we really are as shooters. Focus on the perfect triangle and follow through and not on making the basket. This is backwards thinking. Practice this daily and you will get stronger and more accurate with the right mechanics.

ELBOW LOCATION BEFORE SHOT

This goes along with the perfect "shot pocket" (photo 5). Where do you actually start your shot from? Is it in front of the belly, chest, face, to the side near the ear or near the forehead? Your starting point or "shot pocket" reveals a lot about your shot (photo 6) as far as shooting angles, time of release, time of follow through, amount of ball rotation etc.

The lower the ball is (near the stomach—usually younger players with weak arms and lack upper body strength as well as weak fingers) the more effort is involved in the "upthrust" and thus there is no room for any "pause" time where you can get your bearings on direction and distance.

INCORRECT "SHOT POCKET"

By the time this shot is released the elbow joint will have moved about 0,80 meter (or 2 and a half feet) before it gets to the locked position (photo 7). If the elbow is not directly under the center of the ball then this creates inconsistent direction, but not necessarily distance (photo 8). This action from the stomach or chest almost becomes a "throw". If you do shoot with the ball in a low pocket, focus on the elbow and notice if it is inside (medial) or outside (lateral) of the center of the ball.

KNEE MOVEMENT BEFORE SHOT

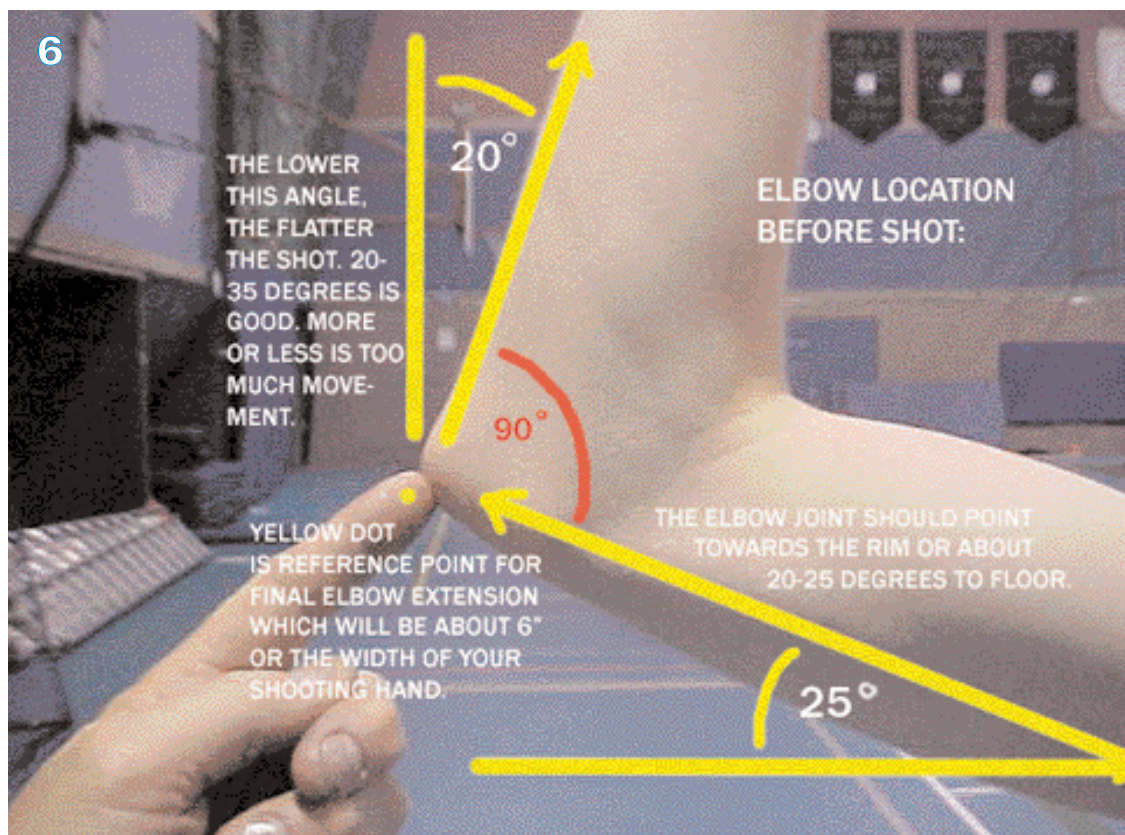
Both feet must be shoulder apart, and pointed to the basket, with the right foot about five centimeters (or a couple of inches) ahead, if you are right-handed (or the opposite if you are left handed). A big reason to

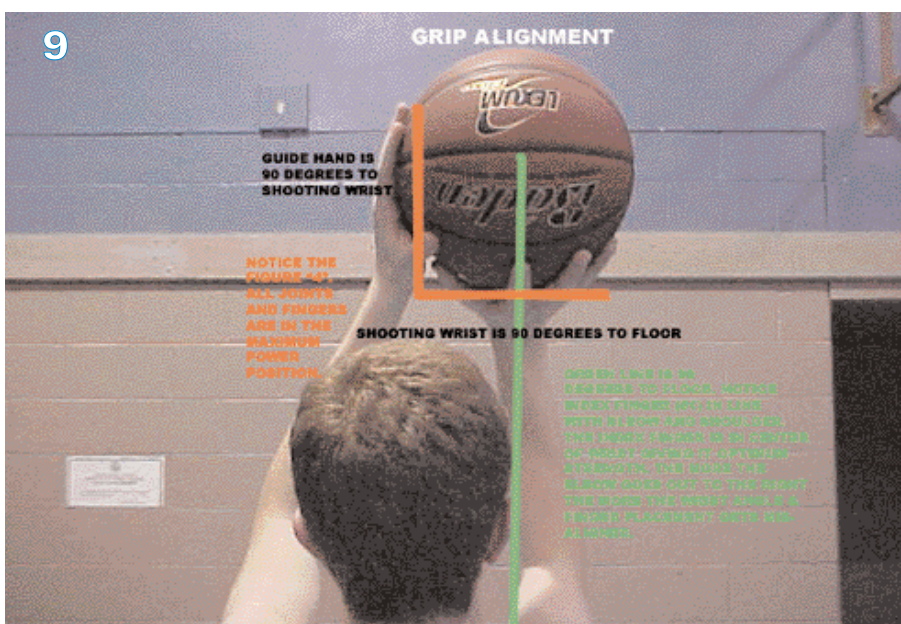
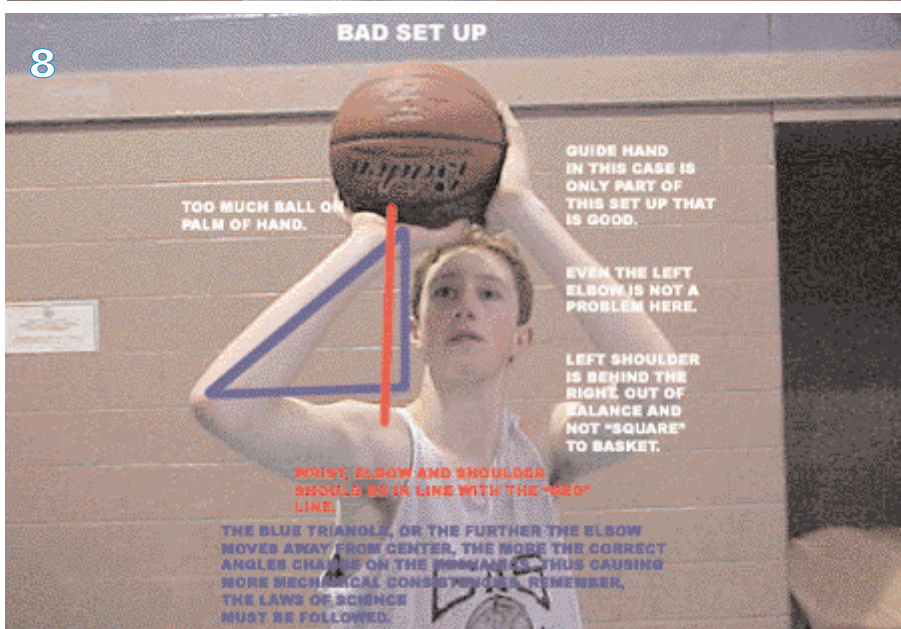
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PERFECT "SHOT POCKET" - SIDE VIEW



6





have both feet shoulders apart and "toeing" the line is that the shoulders follow the feet and you become more square, thus reducing the possibility of shooting irregularities.

The knee bend prior to shooting the ball is only about 12 centimeters (or 6 inches) or about the width of your shooting hand. No major joints seem to move more than 12 centimeters (or 6 inches) .

GRIP ALIGNMENT

You can actually see a big figure "4" here (photo 9). One adjustment you can make here is the guide arm elbow can move to the left if you feel like creating more space or get the defense to foul you on a jump shot.

The center of the ball is nicely distributed through the center of the hand and wrist joint. You'll be very surprised how many thousands of players don't even have this right. Copy this alignment. Shooting is not about feeling comfortable. Science rules here and it is our duty to create the new scientifically correct mechanism and thus create a whole new feeling action. You are also re-energizing new muscle memory. I was not born with my own shooting mechanism. I totally had to learn and re-fabricate or re-engineer the mechanics so they would abide by scientific and natural laws.

ELBOW MOVEMENT AFTER SHOT

When you have the high (recommended) "shot pocket" near the forehead, it allows you more time for your "radar" to kick in. Watch the good athletes on their jump shots. The ball is high and as well as being more difficult to block it gives you more opportunity to shoot for the "bullseye" or the hoop.

In the photo 10, notice that the elbow angle is pointed at the rim. This will automatically put your "shot pocket" right where it needs to be- near the forehead. Once in this position all you need to do is lock all the joints namely the knee, elbow and wrist, only. Less is more here.

As the arm locks at the optimal 45 degree angle to the floor, the actual elbow joint should have only moved about 20 centimeters (6 inches). Test yourself. If you feel uncomfortable it is probably because you are lacking the strength and or your timing is not synchronized with the three main joints (knee, elbow and wrist) which gives you the timing and power you need.

KNEE ACTION AFTER THE SHOT

At the moment the ball is being released the knees and the elbow should be locked or straight. You should hold your follow

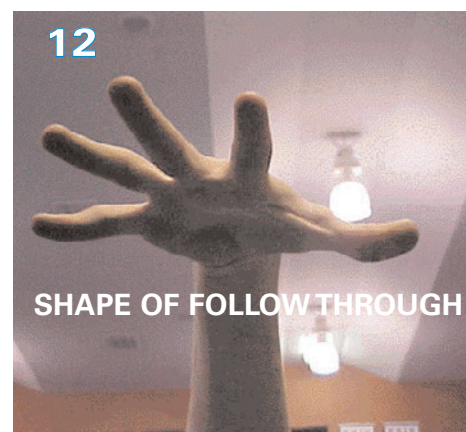
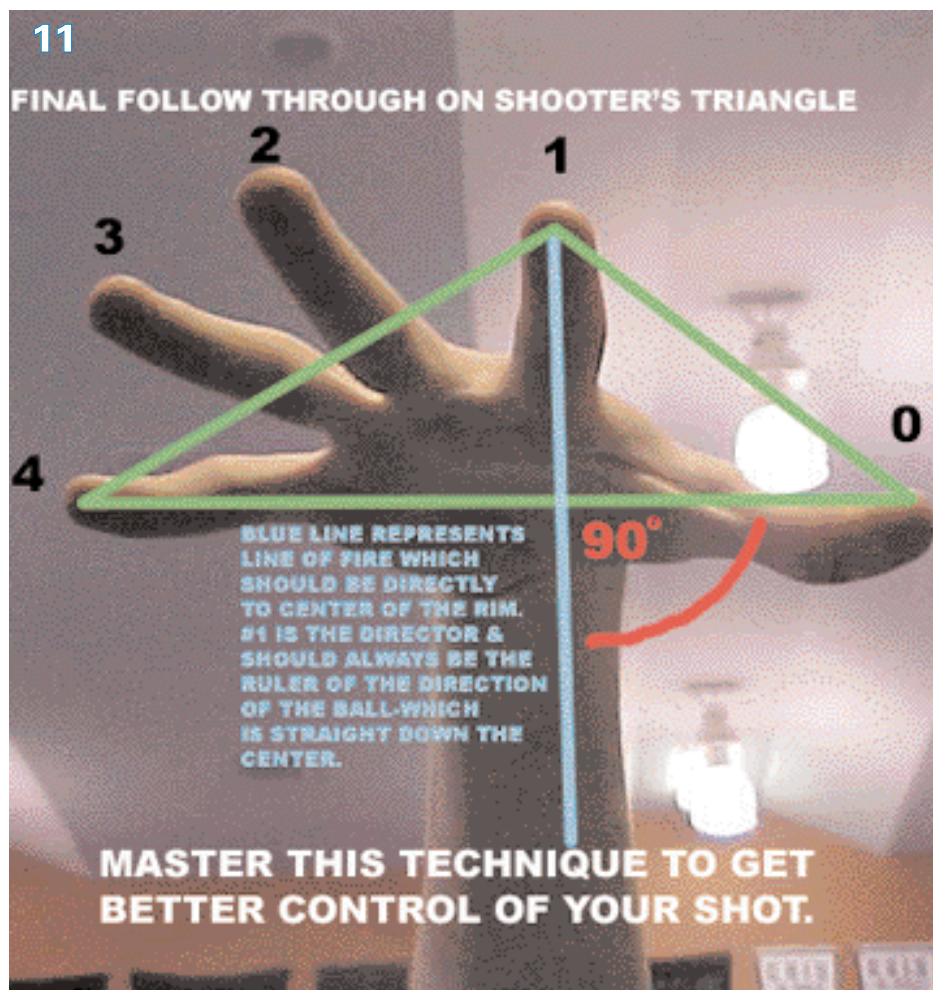
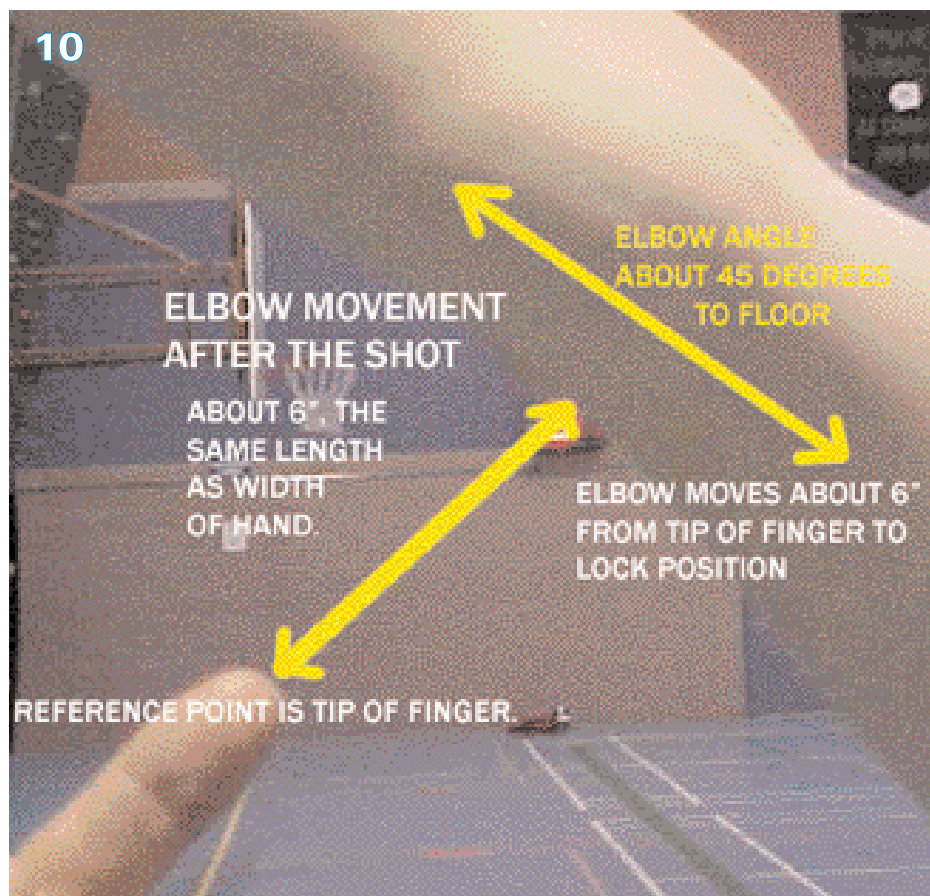
through till the ball goes through the hoop while maintaining a statuesque pose. Your energy should be generated up through the hips and shoulders and not through the forward movement of the arms.

FINAL FOLLOW THROUGH ON "PALUBINSKAS SHOOTER'S TRIANGLE"

The fingers are numbered and notice they are cupped in the shape of the ball (photo 11). If you connect the numbers, they will form a dome shape (exactly like the ball) The hand should stay in this shape before during and after the shot. This seems to be a real difficult task for a lot of shooters for a short period of time. It is a new process that must evolve if improvement is desired.

The blue line must never veer off center line, ever 2 and 3 fingers should never drop below the line drawn between 0 and 4. In fact, the third knuckle on the fingers should never bend.

The only joint that ever moves on this re-engineered follow through is the wrist-joint. This system is highly efficient. It has served me well over the last 20 years. I have been averaging 99% from the free-throw line for the last 20 years in



shooting competitions.

SHAPE OF FOLLOW THROUGH

Here it is important to recognize that the finished follow through has a real shape to it (photo 12). You can call it cupped, domed, circular or round. Whatever way you look at it, it does take on the shape of the ball from where it was just formed, and it must stay this way throughout the shot.

The fingers are all spread comfortably, firm but not stiff, before, during and after the shot. Many players actually move their hand around on the ball after they catch or pick it up especially on free-throws.

This tells me they are looking for comfort

and not specificity.

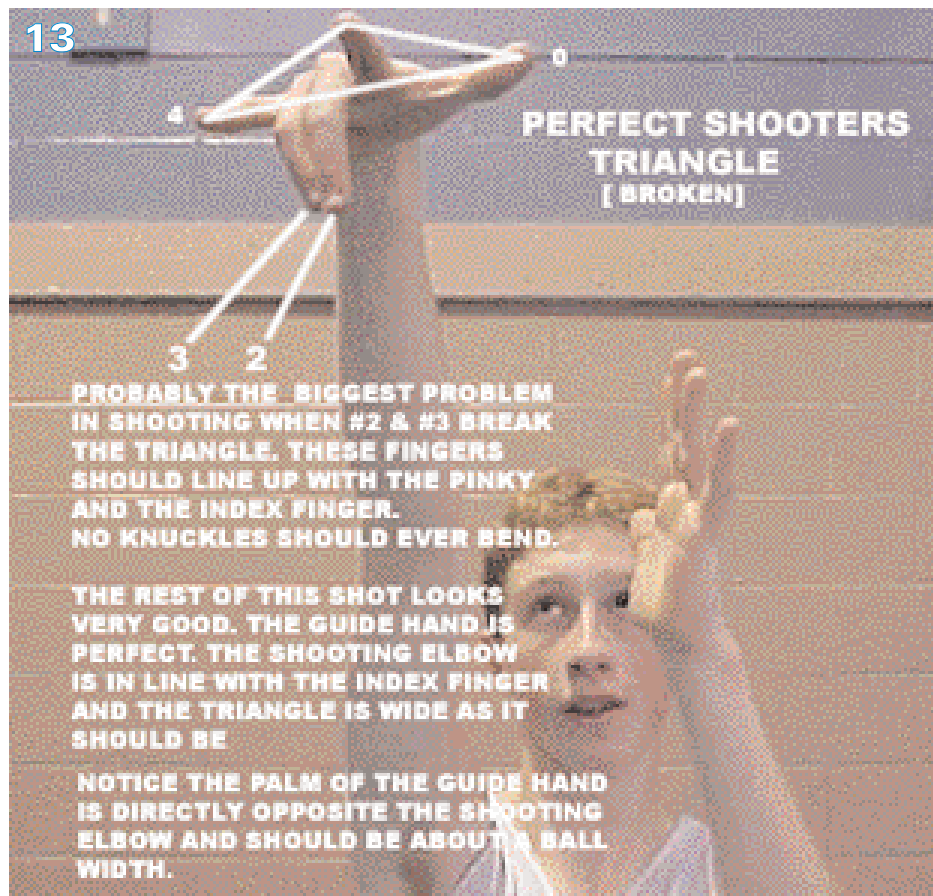
This takes some discipline and practice to re-educate your muscle memory, but it is well worth the new control that you will feel. Just don't ever let 2 and 3 break at the three joints on the back of the hand (photo 13). If they do they start dominating the shot and you don't want this.

POOR FOLLOW THROUGH

This image shows me extra tension in the finish of the shot. Notice the thumb of the guide hand.

He used the thumb for extra effort to get the ball there (photo 14). This action must be eliminated. The guide hand is only for support of the ball and not to assist the shot or its flight path. This guide hand thumb is a real detriment to shooting accuracy.

Also the shooting hand has completely collapsed. All the 3rd knuckles have bent, the fingers have lost their width and they are all pointing to the floor. The basket is 10' high. You are not shooting at a shadow on the floor. Double jointed players may have a harder time getting control of all their joints due to their genetic makeup. Strength development does help.





by Carlo Bressan

BASKETBALL TRAINING... AT THE SPEED OF SOUND!

Carlo Bressan works as the Conditioning Coach for the Italian Women's Basketball National Teams. Now in his fifth year of collaboration with the Italian Basketball Federation (FIP), he also worked with the Women's Olympic basketball team. He was chosen to be on the Coaching Staff of the Women's All Star team, and has worked with many men's pro teams, including Division I team Benetton Treviso.

This article briefly describes an innovative training approach regularly implemented by "Progetto Azzurrina", the Women's Youth National Program of the Italian Basketball Federation (FIP).

Before explaining in detail this new training system, known as "Bressan Method", let me introduce you to "Progetto Azzurrina".

Started in 2002, thanks to the desire of the FIP to improve results, participation, and media exposure on youth Italian basketball, "Azzurrina" took shape due to the vision of coach Renato Nani, Coordinator of Women's Youth National Programs.

In a nutshell, here's how Azzurrina is structured: 128 selected players (13-15 year old girls) are divided into 8 Regional Teams, each practicing twice a week. Each team follows a unified training program, coordinated by coach Nani and supervised locally by two coaches and a physical trainer.

The focus of the program is to develop the skills of each player by regularly working on three main learning and conditioning aspects: technical, physical and technical-physical. A National Regional Team Tournament is played twice a month, having all 8 teams measuring their progress one against other in game situations.

Thanks to Nani's hard work and the support of FIP Vice-President Paolo Troncarelli, Azzurrina has been enthusiastically recognized and accepted by



the basketball community, receiving tremendous media exposure as well. Live demonstrations by 128 "Azzurrina" players performing the drills has now become an event that is pure entertainment. The young players have appeared on national television, and segments were devoted to them during the 2004 All-Star Game and both the 2003 and 2004 Italian Cup Finals.

Although it is only in its second year of operation, "Progetto Azzurrina" is already showing the potential for creating and developing better players and crea-

ting a bigger and brighter future for Italian Basketball.

Now, let's find out what's so different about my methodology and why it could be a valuable tool for youth teams executives looking for new, compelling ways for promoting basketball.

Thanks to this training approach, you'll be able to:

1. Motivate more youngsters to come and experience the fun of playing basketball.
2. Scientifically plan and improve skill performance, easily and in less time.

As a coach, have you ever wished that, as easily as flipping a switch, you could communicate and motivate your players to get totally excited to give all they have, working harder at daily practice sessions, running, jumping, sweating, doing endless drills repetitions.

What if you could easily program and monitor the most effective speed needed on each drill, leading your players to a precise, step-by-step progressive conditioning at, let say, 90%, 95%, 97.5%, 100% of their own personal best?

Or maybe you prefer having access to a training system that allowed you to precisely work on your technical skills, while executing the moves in a higher gear, i.e.: improving a crossover dribble while maintaining a technically correct execution?

You could simply choose a drill and say: "Let's do 4 Rep. at Speed #1, 3 Rep. at Speed #2 and 2 Rep. at Speed #3", then sit back and enjoy the show, while listening to a special remix of players' favorites Top Ten music hits, looking at your team performing the drill at higher and higher intensity, exactly as you planned! My method is a breakthrough in basketball functional training that can show you-no matter if you are a beginner or a pro, a coach or a player-how you can learn (or teach) to optimize game skills performance in the shortest time possible... while enjoying your practice!

Plus, it is so easy to use and so fun to do and has the flexibility to be great even for mini-basketball lovers.

This system is designed with the purpose of scientifically stimulating and challenging speed, power, and control of technical moves in order to reach the highest sport performance potential. It offers easy-to-follow exercises that introduce the player to a new concept on basketball (and sports) training by refining S.A.I.D. (Specific Adaptation to an Imposed Demand) "muscular grow" concept to a more functional S.A.V.I.P. (Specific Adaptation to a Virtually Improved Performance) "neuro-muscular development."

The system brings into play a new training tool that has the proven ability to raise the standard against which athletes are trained and measured while at the same time, transform traditional hard work into a more enjoyable routine.

You'll be able to:

1. Provide constant or variable intensity on drills practice.
2. Customize and implement specific physical overload on fundamental moves.



3. Easily monitor and evaluate progress, in real time.
4. Improve focus and effectiveness of performance on technical skills.
5. Offer a self-motivating, self-correcting, self-coaching tool.

It's your favorite music digitally transformed into an "INTERACTIVE CHRONOMETER": a revolutionary Chrono-Game-Workout that integrates body/mind learning strategies and computers technologies with:

- ▶ Fundamental moves
- ▶ Conditioning drills
- ▶ Progressive speed levels
- ▶ Personalized intensity
- ▶ Non-verbal instructions
- ▶ Subconscious motivation booster.

Basically, it's a series of audio CDs with a very special remix of your favorites songs. The result is an easy-to-use (a 10-year-old child do it) SPACE-TIME Rhythmic Conditioning System that will entertain the players, while stimulating and systematically challenging their performance on drills practices.

Can you imagine monitoring your peak performance on your best moves, improving quickness, speed, and power, all while "going with the flow" to the rhythm of your favorite basketball music?

From beginners to pros, everyone can dramatically enhance QUALITY AND EXCITEMENT of their own personal practice in a rapid and effective way. Everyone.

"In my 18-year career I never saw anything get even closer to a training system able that was able to transfer that level of intensity and enthusiasm to the players. Even more important, technical and physical improvements are evident after just a few sessions!" said national coach Renato Nani.

This method is based on objective, verifiable facts. It's backed up by 11 years of applied studies and practical workouts that have already been experienced by thousands of players, ranging from the Women's National Basketball Teams to youth summer camps, from mini-basketball and school programs, to mens' pro teams.

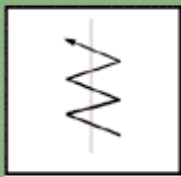
More specifically, this results-oriented program will allow you to:



1. EVALUATE: Find the easiest way to monitor optimal physical performance on fundamental moves. Progress can be ve-

MONTHLY DRILLS CHART - COMPACT DISC OUTLINE FOR PROGRAM 'A'

WORKOUT SCHEDULE: TWICE A WEEK, ALTERNATING PROGRAM 'A' & 'B'.

(NB: THIS CHART COVERS ONLY PROGRAM 'A')

DRIBBLING – Improving ball control & hand speed						
	2 workouts a week	Week1 # Rip.	Week2 # Rip.	Week3 # Rip.	Week4 # Rip.	On the move Dribble/Hesitation
	Song #1	10	10	8	8	0"50 / 0"50/1"00
	Song #2	8	8	10	10	0"45 / 0"45/0"90
	Song #3	8	6	8	10	0"40 / 0"40/0"80
	Song #4	2	2	4	4	.50-.45-.40-.35 / 50/100-45/90-40/80-35/70
NB: Time rate is set to dribbling frequency (i.e.: 1 dribble in 0"50); 1 Rep = 16 Dribble (you'll be led by); Song #4 = 1 Rep is a 64 dribble loop (16 dribble x 4 speed, with a 4" pause in between each speed)						
Description: For each practice choose 4-8 dribbling variations and execute them while pacing all the speed increments. ON THE SPOT: <ul style="list-style-type: none"> • Building Quickness. Get down in a low stance, protecting the ball. Goal: maintaining the dribbling at the same high rate and increasing speed (you'll need powerful hands and quick fingertips). • Mastering your Weak Hand • Building Handling & Control • In & Out, Back & Forward • Changing Hands: 3 dribbles & 1 crossover + 2 dribbles & 1 crossover + 1 dribble & 1 crossover + cross & re-cross ; repeat all the sequences, but now change hand between the legs • Execute the drills against a static defender: protect the ball, cross over near your body, head's up. ON THE MOVE: half court; full court <ul style="list-style-type: none"> • Straight Line Moves: forward, backward, side dribble, retreat dribble, hesitation, in & out, fake crossover, change-of-pace dribble. • Changing Distance Covered with Each Dribble, Changing Running Speed. • Change of Direction moves: crossover, between the legs, spin, behind the back • Moving Freely on the Court, Mixing All the Dribbling Variations. Chasing the ball one to another. ADVANCED MOVES: <ul style="list-style-type: none"> • Stutter step, half spin and lean in, pull-back crossover, cross and re-cross, one handed double crossover, killer crossover, between the legs & back. • Practicing the drills against a passive defender: protect the ball, head's up. Main Focus: stay low, strong push of the wrist, control of the ball when the intensity increases, vary the height of the dribble.						

DEFENSIVE FOOTWORK – Quickness & explosive power					Work/Rest Ratio 1/2		
 	3 Set X 1-3 Rip.	Week 1 # Rip.	Week 2 # Rip.	Week 3 # Rip.	Week 4 # Rip.	Time	Duration (6 moves)
	Song #5	3	2	3	3	1"20	7"20
	Song #6	2	2	3	3	1"00	6"00
	Song #7	1	2	2	3	0"90	5"40
	Time is for each single component of the sequence (i.e. Song#5: 1"20 sliding + 1"20 sliding + 1"20 running + 1"20 sliding + 1"20 sliding + 1"20 running) Duration is the time for each complete sequence (6 moves = 1 Rep.)						
Description: Using short quick steps, while maintaining a balanced stance, complete the sequence as follows: 1 defensive phase sliding back diagonally right + 1 defensive phase sliding back diagonally left + 1 running phase, powerfully recovering forward + 1 defensive phase sliding back diagonally right + 1 defensive phase sliding back diagonally left + 1 running phase, powerfully recovering forward. The full sequence is considered as 1 Rep. Question: Can you increase your quickness to the point of being able to cover the same distance (i.e.: 4 meters on each sliding phase) at song#5, #6, #7 (i.e.: in 1"20, 1"00, 0"90)?							

rified objectively and subjectively, in real time.

2. PLAN: Learn how to program and reproduce the exact increment of quickness, speed, and power on a technical move.

3. DEVELOP: Use the most effective way for conditioning specific strength: S.A.V.I.P.-Specific Adaptation to a Virtual-

ly Improved Performance - Plan and Perform a move with sets and repetitions at Progressive Intensity Levels (i.e.: 95%, 98%, 105% of your peak performance).

4. MODEL: Help the player to Recognize (in real time) and Model (on each repetition) the planned intensity level of conditioning. By mirroring your best physical

moves (V.I.P.), you'll also develop a new level of awareness on which "Inner Game" your mind is playing, and you'll be able to recognize the useful one that will take you to the next level.

5. INTEGRATE: Optimize practice time by using specific, three-in-one drills. You will improve neuromuscular efficiency, which will result in faster and more accurate performance, including:

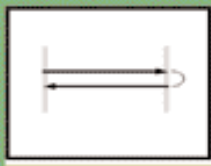
- ▼ Technical Skills: Improve proper execution on fundamentals performed at peak intensity level.
- ▼ Physical Power: Quantify and enhance Specific Strength, Agility, and Control on technical moves.
- ▼ Mental Focus: Sharpen Precision, Timing and Balance by properly performing a given move at the right time and at the right place.

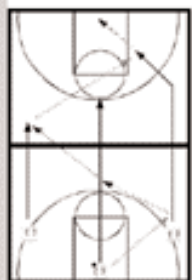
6. STIMULATE: Ideal for developing focus and proper attitude towards the most fatiguing drills that require high numbers of repetitions, this system it has proven to be an excellent "energy booster". It can be applied for individual and group work, and provide a viable method for achieving the highest skill level possible in sports performance.



SCHOOL PROJECTS

To teach new skills while generating enthusiasm for learning the flexibility of this methodology allows you to bypass all the "training for results" principles and focus instead on increasing fun and participation, generating curiosity and enthusiasm for playing basketball by transforming learning new skills into an enjoyable and energizing game. Here are some of the benefits you'll get when you tailor this system for 9-13 year old players:

- ▼ You'll discover new "teach to learn" techniques for stimulating players' self-evaluation and self-correction. You'll be able to stimulate a new attitude in youngsters, leading them to discover new levels of enthusiasm and motivation for physical activities.
- ▼ Your school demonstrations will become an event, almost a show, a mix of sport and entertainment that will amuse and thrill all students (and teachers as well).

SPRINT & STOP (18 meters)					Work/Rest Ratio 1/5		
	1-2 Sets x 5-6 Rps.	Week 1 # Rps.	Week 2 # Rps.	Week 3 # Rps.	Week 4 # Rps.	Time	Intensity
	Song #8	2	2	1	2	4'00 x 2	90%
	Song #9	2	2	2	2	3'80 x 2	95%
	Song #10	1	2	2	2	3'70 x 2	97%
	Song #11	1	1	1	2	3'60 x 2	100%
Description: 1 Rep. is composed of 1 acceleration followed by a sudden deceleration and stop + 3" pause + 1 acceleration followed by a sudden deceleration and stop.							
This chart describes the best performance (100%) on a 18m sprint & stop at 3'60. After we tested our players, we subdivided all "best performances" in 4 major groups: 3'60, 3'70, 3'80 and 3'90. Sprint speed will be set to match our best group (i.e.: 3'60), and we program our Rep. workload at 90%, 95%, 97%, and 100%. All 4 groups will perform the drill using the same execution time, but we will adapt the distance covered in each sprint so that we can maintain the same intensity progression for everyone. Sprint execution will be personalized for each group by decreasing the distance covered by 0.50m for each 0'10 difference, i.e.: the group of 3'60 will run to 18m, the 3'70 will run to 17.50m, 3'80 to 17.00m, 3'90 to 16.50m. In this way, with a tolerable approximation that will allow us to simplify things and save time, we can still program our practice at the intensity level that can guarantee maximize margin of improvement and individualize the workload for each single performance (while saving time by working as a group).							
18m best performance:		4'00	3'90	3'80	3'70	3'60	
Speed Rating (m/sec.):		4.500	4.165	4.737	4.865	5.000	

PASS & RUN – Improving passing & catching power speed							
	1-2 Sets x 5-6 Rps.	Week 1 # Rps.	Week 2 # Rps.	Week 3 # Rps.	Week 4 # Rps.	Time	Duration (5 pass)
	Song #12	2	2	1	1	1'10	4'40
	Song #13	2	2	2	1	1'00	5'00
	Song #14	1	2	1	2	0'95	4'75
							3'85
Description: Pass and run, while respecting passing timing-speed. In group of 3, ball in the middle, run a fast break in • 6 pass, • 5 pass, • 4 pass. • Always finish with a lay up, with no dribbling.							
Variation: • Pass and follow • Medicine balls (1kg - 2kg) for increasing upper body overload							

FIRE FOOTWORK – Quick feet defensive stance				Work/Rest Ratio 1/2			
		3-4 Sets x 5-6 Rep.	Week 1 # Rep.	Week 2 # Rep.	Week 3 # Rep.	Week 4 # Rep.	Time (for each jump)
1. Attack/Retreat		Song #15	3	3	3	3	0'35
		Song #16	3	6	6	6	0'30
		Song #17	3	3	6	6	0'35 > 0'25
		Song #18	-	1	2	3	0'25
2. Diagonal							
Description: 1 Rep. is composed by 32 jumps. Start with feet close to each other, knees slightly bent. See foot patterns on diagram: 1. Attack/Retreat: Jump forward, feet wide apart, in a defensive stance + jump back to center, feet closed + jump back feet wide apart, in a defensive stance + jump forward to center, feet closed. Repeat the sequence 8 times. 2. Diagonal: Jump with left foot forward, right foot back, in a defensive stance + jump back to center, feet closed + jump with right foot forward, left foot back, in a defensive stance + jump back to center, feet closed. Repeat the sequence 8 times. 3. Mix: alternate an Attack/Retreat sequence with a Diagonal one. Repeat 4 times. Note: Song #17 is set with a progressive speed that is gradually increased from 0'35 to 0'25, so that you'll have to adapt your performance to a continually changing situation.							



by Sterling Wright

DEVELOPING AN OFFENSIVE STYLE OF PLAY

Sterling Wright was the head coach of the Senior Men's National team of Morocco at 2003 African Championship for Men's, and as well as the Technical Director of the Federation. He is FIBA Coaching Instructor, and has been coach of French teams at every level and of the Tabac Sports Club of Casablanca, Morocco.

Developing an offensive style of play is one of the most important tasks of a coach. To analyze the strengths and weakness of the group, find solutions, which will enable the team to reach the maximum of their potential, are some of the goals of the coaching staff. On the elite level, (club or National Team), individual and collective development are important, but winning is the underlining factor to gage success.

A coach must have general knowledge of both the controllable factors such as his team, club, etc., and some of the uncontrollable factors, such as the competition that he is engaged, his adversaries (both known and unknown), etc., to have a chance for success.

After taking into account a general understanding of these elements, a style of play consistent to satisfying players, coaches, and crowd while having the greatest chance of winning should be developed. How many times have we observed an unsuccessful team become successful by changing a few elements? Changing a player(s), coach, or style of play to produce a different winning style of basketball. We feel that it is important to attempt to get the most possible from everyone concerned to have a real chance to achieve expectations.

We feel for the Moroccan teams to be competitive on international level we must play a very aggressive style of basketball both of-



fensively, and defensively. We try to compensate our lack of height and physical density, by speed of execution, and preventing the opponent from playing their normal game. To take advantage of our athletic but physically limited players, we feel that if we can have a moving type of offence we can neutralize some of our limitations. Our interior players receiving the ball in a moving type of situation, as opposed to "fighting it out" in the low post position against stronger and

taller opponents. The same point holds true for our perimeter players in that if they can receive the ball in movement, and have the proper spacing, they can take advantage of their creative skills. We feel that creating a style of play, which permits our players to "read and react", as opposed to "think and execute" will give us the best chance of success. To play pressure basketball, both offensively and defensively, creates spectacular style, which the players and the public

enjoy. Since we have a young, developing athletic team, this style gives the maximum amount of playing time to nine-ten players as opposed to a more limited number. So with a maximum number of players involved and highly motivated, we have had some degree of success in the present, while building for the future.

RAPID OFFENSE

We like to use as our basic offense the fast break or what we call pressure basketball. Really we hope that rarely we have to run a set half court offense.

We try to take at least a third or more of our total shots from a fast break, or transition situation. Playing an up-tempo style of game, while having the possibility to play from a set offense, is what we try to do. We feel that this is the best way to create the easiest scoring possibilities before our opponents can set up their complete team defense. We feel that if we walk the ball up the court every time we will be playing against a set defense that often has the physical dominance against us. If we must play 5-on-5 basketball with almost every possession that we are in for a long game without many advantages or possibilities to control the outcome.

In our offense, fast break or half court, we always want to create several advantages. With the fast break, a team can create several advantages and through good passing can find an open player for a high-percentage shot.

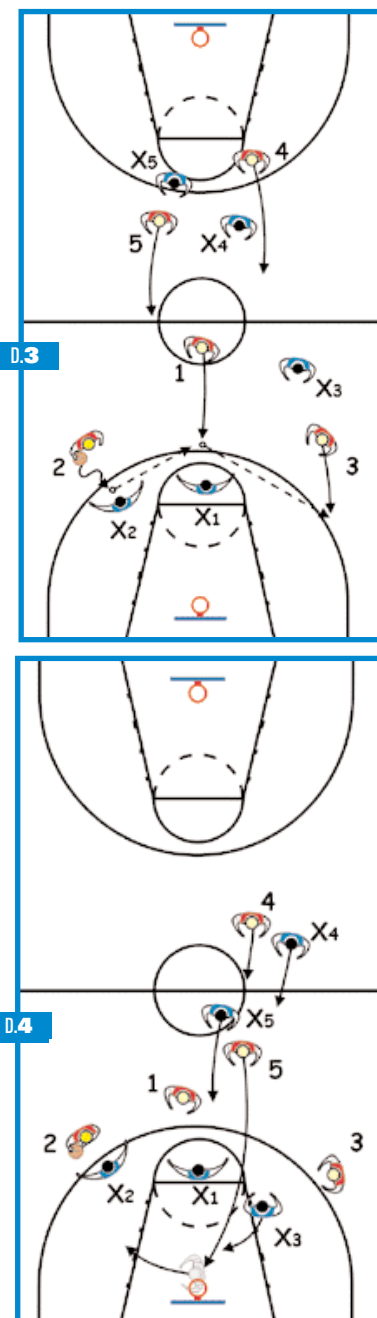
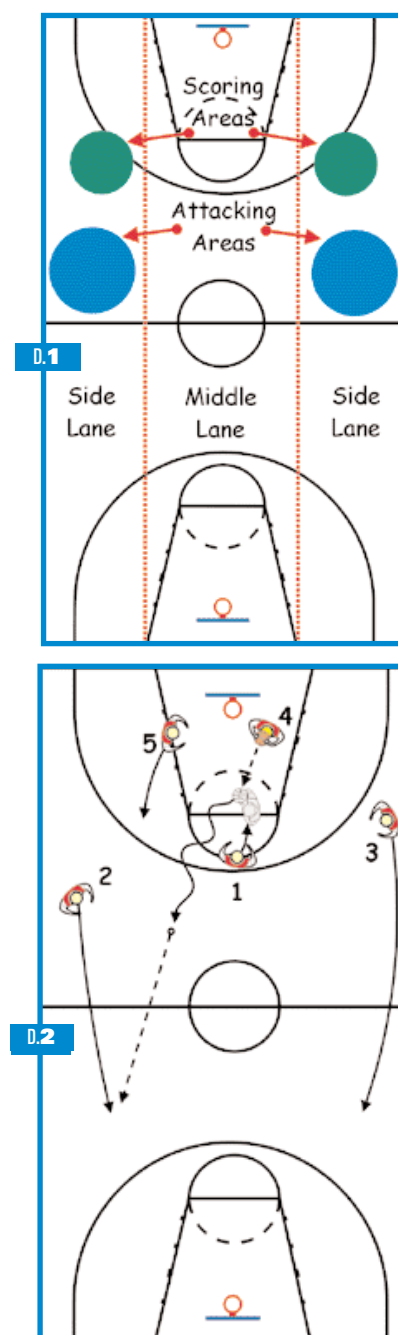
We feel that getting the ball in a situation that our players feel comfortable with the minimum constraints gives them the best chance of success. This helps build confidence in their abilities. In our half court offense, through good movement, passing, and screens, we try to create a quick 2-on-1 or 3-on-2 match up that can yield a high-percentage shot. So it is important for us to create situations where the players have time and the proper spacing to react to certain situations, with a few rules so everyone understands what we want to accomplish on the floor.

Our first option in our offense at any time during the game is our rapid attack. We like to run our primary break, which we create from steals, rebounds, blocked shots, made or missed field goals, made or missed free throws.

We like to divide the court into three lanes the traditional side - middle - side lanes. However after the half court line we like to designate two additional areas. One which we call our attacking areas, and the

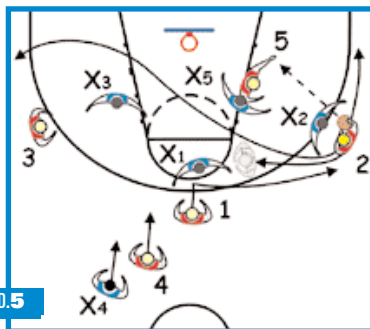
other our scoring areas (diagr. 1)

Actually our offense begins when we obtain possession of the ball. We try to have a continuous free flowing offense taking advantage of any mistakes or weakness of our opponents. When we gain possession we try to get the ball in one of our attacking areas (which is a couple of steps right over the half court line) as rapidly as possible. It is at this point that we want the ball handler to read the situation if: (a) there is a open teammate ahead of him to pass the ball if possible (b) he has an advantage to attack the basket (c) continue to advance the ball by passing, or dribbling down the same side to the scoring area. Advancing the ball down the side opens the middle lane for our big players to run to the basket, trailer, or offensive rebound



possibilities. It also opens the opposite side lane for open shots on quick ball reversal. Once the ball is in the attacking area we want to continue to have good ball movement looking to profit on what the defense gives us.

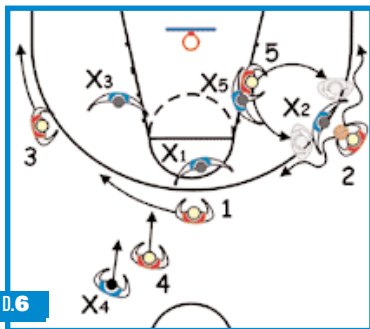
Once we gain possession of the ball, we want to get the ball to 1-the point guard, as soon as possible. We want our perimeter players 2-the shooting guard, and 3-the small forward, to sprint to the attacking areas on their respective sides of the court, looking back for the ball only when they have crossed the half court line. It is important to have good floor balance and, if they find themselves on the same side, then one must go to the far side lane. The rule is if the advanced attacker is in the attacking area,



D.5



D.10



D.6



D.11



D.7



D.12



D.8



D.13



D.9

then the second perimeter player crosses the middle lane to go to the opposite side. If the advanced attacker is in the scoring area, then the advanced attacker should continue to the basket then out to the opposite side scoring area.

On a made basket, or foul shot we want 4-the post, in bounding the ball to 1. 5-the center, sprints down the middle of the floor to the opposite basket, then looks for the pass, or offensive rebound. He should read the situation and if there is not a shot, or pass inside, he should go to the ball side low post looking for: (a) the pass; (b) the two-man game with the perimeter ball handler.

The last man down the floor, the rebounder, or the in bounder on a made shooting attempt, is the trailer running the middle, but going to the opposite side of the lane of the ball side low post. As he reaches the post area, he must read the situation. If the ball is: (a) in the opposite side scoring area, he can stop either at the high, or low post area ready to play the offensive rebound; (b) in the center lane, he can set a pick for the ball handler, or stop at the high post. (c) on his side, he can set a pick for the perimeter ball handler, or slide low post (diagr. 2). 4 gets the rebound and passes to 1, who comes to the ball. Perimeter players 2, and 3 sprint to the attacking areas on their respective sides of the court. 5 sprints down the middle of the floor towards the opposite basket. 1 passes to 2 in the attacking area right over half court. At this point we have the following rules:

1-ON-1 SITUATION

This situation should always produce a high-percentage shot, whether it be a lay-up or a short jump shot. We want our players to attempt a shot for two reasons: (a) chances are it will be a good shot, and (b) in normal conditions offensive players generally change ends faster than defensive players, which can result in a rebounding edge as offensive teammates are hustling down the floor in anticipation of a missed shot attempt.

We would like for our offensive player to read the defender. If the offensive player feels he can beat the defender on the dribble, he should take it all the way to the basket. If the defender does a good job against the dribble, then the offensive player should pull up for the short jump shot.

Certain time and score conditions may force us to tell our players to take only the lay-up if it's available. If it's not, we may want to have them pull back out and set up the half court offense.

2-ON-1 SITUATION

We try to teach our players that with the fast break they must try to get a good shot off when they have a numbers advantage. Hopefully, the shot will be relatively uncontested and taken from a short distance. When we are in a 2-on-1 or 3-on-2 situation, we try to shoot the ball (given the time and score situation). When a shot is taken, we can either score, rebound the missed attempt, or, at least, prevent the defense from possibly scoring as a result of a turnover. We must use a numbers advantage as quickly as possible because the remaining defenders are eventually going to set up their defense. In a 2-on-1 situation, the offensive players must fill the outside areas and spread out

wide enough to prevent the defender from playing them both at the same time. As the offensive players enter the scoring area (which is about a couple steps outside the three-point line), the ball handler should take the ball to the basket, while the other perimeter player "spots up" on the opposite side area waiting for a possible outlet pass on the dribble penetration for an uncontested jump shot.

3-ON-1 SITUATION

If we have not created a scoring opportunity, or the ball handler chooses to only advance the ball to the scoring area, the other players continue to run their lanes. 80 to 85% of the time our primary break is executed by our three perimeter players. We teach them that every time we gain possession to sprint to their respective lanes to create the proper offensive spacing. The middle lane is left open for the point guard, who directs the break, and the post and center, who are usually the slowest players, who serve as defenders in case there is a turnover. As 1 crosses half court our primary break becomes a 3-on-1; or 3-on-2 situation with the point guard becoming the third offensive player.

2, after receiving the pass in the attacking area, drives to the basket until he has good defensive resistance. At this point he passes out to the point guard at the top of the three-second lane. When 1 approaches the three-point area he should stop, and this will create space for 4 and 5 cutting to the basket, but also to be in the best position for the quick reverse pass to 3 for a possible two or three-point shot (diagr.3). If the up defender X1 comes out to far to contest the reverse pass from 2 to 1, then 3 must read the situation and cuts towards the basket, and the 3-on-2 situation becomes a 2-on-1 break. As 1 receives the ball, he swings the ball to 3 for a wide open jump shot. On occasion, 1 can take the jump shot, or penetrate, depending on the conditions of the game (time, score, defensive positioning).

4-ON-2 / 4-ON-3 SITUATIONS

4-on-2 or 4-on-3 fast break situations are very rare. Usually the forth and fifth players become involved during the secondary break when these possibilities occur. We want our forth and fifth players to go to the same positions as in our secondary break. The forth player (5 in diagr. 4) cuts down the lane to the basket looking for a pass for a lay-up, or to pivot when he gets to the basket to pin a possible defender for a post up basket and possible three-point play with a foul. If he doesn't receive the ball in the lane, he should post up on the ball side. If any of the respective players are slow in their defensive transition, with good intelligent ball movement we hope to get: (a) an open player for an uncontested high

percentage shot; or (b) a defensive mismatch giving us a physical advantage. 2 has advanced the ball to the side scoring area. The defense has slowed the fast break as 5 beats his defensive player to the lane looking for a quick return pass for a lay up. If X3, who is the weak side defender, attempts to help we want 5 to post him up right under the basket taking advantage of a mismatch situation. If he does not receive the ball, then he goes to the ball side low post position.

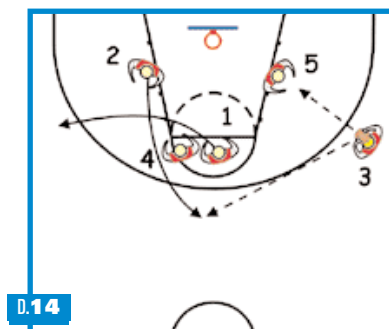
THE SECONDARY BREAK

If the initial primary break does not produce a good high percentage scoring possibility, we want the players to continue moving and our secondary break begins. It is very important not to stop the action after our initial break, unless the time, score, or game conditions determine otherwise. Sometimes our offensive players fail to execute our primary break properly, or the defense does a good job in transition getting enough players back in time to stop our initial attack. We feel that if we continue to run, and just one defensive player is slow getting back, or if the defense is not set,

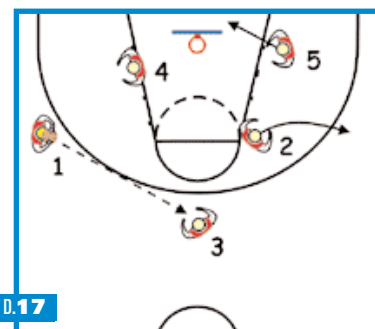
then we should be able to find the open offensive player. Also, it will be easier to execute player and ball movement.

As stated earlier, the first interior player who crosses the half court line should cut directly to the basket looking for a quick pass for a possible lay-up. You would be surprised by how many easy opportunities we get by a lay-up, or offensive rebound by just running the floor. If he doesn't receive the ball he should go to the block on the ball side and post up his defensive player looking for the ball. He can also screen the ball handler's defender in the event the defense over plays the reverse pass from 2 to 1 and play a two-man game with the wing (diagr. 5 and 6).

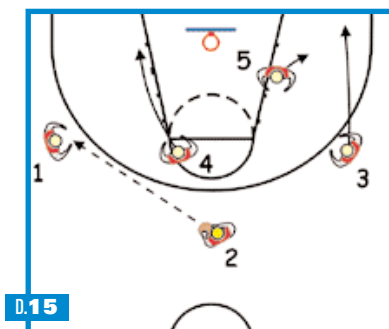
5 receives the pass from perimeter player 2 in the low post. 5 looks to score if possible. If not, he must read the situation of his teammates movement. After the pass, 2 reads the defensive situation and he can cut to the basket, looking for a quick return pass, then clearing to the opposite side corner if he doesn't receive the ball. 2 can slide to the corner for a jump shot if his defensive player double-teams the low post



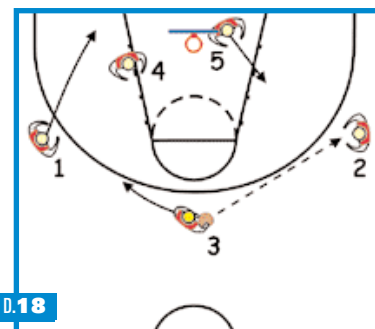
D.14



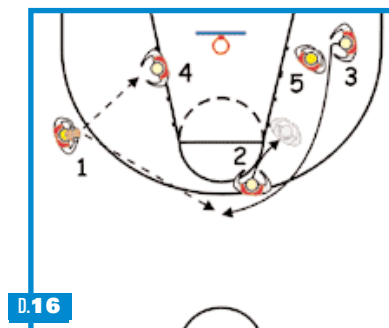
D.17



D.15



D.18



D.16



D.19

5. 2 can pick away for 1, who can replace him at the wing, looking for a jump shot coming off the screen. Any of these options are possible depending on what the defense gives us. We just don't want 2 to stay in place, if he passes inside.

5 can come out to set a on the ball screen for perimeter player 2. This option helps us especially if defender X1 pressures the reverse pass to the point guard 1 (diagr.6). Also, if we want to get the ball inside to 5, this option creates movement and, sometimes, a defensive mismatch if there is a switch of the defensive players on the screen. If 2 drives in the middle we like the other perimeter players 1 and 3 to slide to create space and position for a possible outside uncontested shot if there is defensive help.

The last player who crosses half court, 4, the offensive trailer, has several options as he enters the attack area. The majority of the time we would like for him to stop at the side high post opposite 5, the center. He can also continue to the opposite low post, or set an on the ball pick, depending on the situation. He must read the offensive ball position, and adapt, as he is the last player to enter the offense. These are the options:

- ▼ 4 enters the attack area with the ball on the opposite side attack area. He can stop at the side high post, or continue to the opposite low post looking for a pass if he beats his man to these areas (diagr. 7).
- ▼ 4 enters the attack area with the ball this time in the center of the attack area. He stops and sets an on the ball pick for 1. He could also stop at the high or low post (diagr. 8).
- ▼ 4 enters the attack area and this time and finds the ball in his side attack area. He can stop at the high post, low post, or set an on the ball pick for 3 (diagr. 9).

5-ON-5 SITUATIONS

Once the five offensive players have entered the attack area, our rapid offense continues until there has been ball reversal from one side of the court to the other, constantly looking for the open player for the good open high percentage shot. When the ball swings to the point guard 1, he can pass to the post and split with 3, screening X3, the perimeter defensive player (diagr. 10). Or, 1 can swing the ball to 3, who looks for an uncontested shot; or pass inside to high post 4 cutting to the basket (diagr. 11). The last option is for 1 to hold the ball, and we go right into our set offense, without any break in the rhythm of our offensive play. Our

point guard reads the situation and determines when to stop our secondary break.

1 passes to high post and screens away for 3. If there is a switch on the screen, 1 rolls to the basket. 5 posts up in the lane for a possible high-low post pass from 4. 4 can also look for his shot (diagr. 10).

This time 1 swings the ball to 3, who looks for an uncontested shot, or pass inside to high post 4 cutting to the basket. 4 can also stay on high post with this pass, and 5 can cut to the ball side low post (diagr.11).

SET OFFENSE

From a set offense we like to have a lot of player movement to limit the "help" possibilities of the defense. All of this trying to keep it simple while constantly having both "quick hitter" and ball control possibilities in our set offense.

We use several man-to-man plays out of a one-four set offensive pattern. This formation gives us the proper spacing, floor balance, rebound positioning to satisfy our needs. The following play we call "telephone" and it provides the possibility to constantly have post play, three-point possibilities, and proper spacing for isolation and one-on-one play. It is important for our players to read the defensive situation to take advantage of what the defense gives us.

The basic line up is one-four with two high posts, 4 and 5, positioned at the corners of the foul lane, two wings, 2 and 3, positioned at the foul line extended and 1 the point guard.

The play starts with 1 dribbling to either side, in this case the left side, towards the wing 2. The wing 2 cuts to the basket looking for a quick pass from 1 on his back door cut. If we have a speed advantage over 2's defender, we look for a bounce pass to 2 going to the basket (diagr. 12). If we have an athletic advantage with 2's defender we can look for the lob pass. We can also post up 2, if we want to create an isolation situation with his respective defensive player when 2 gets to the lane area. At the same time, 3 cuts over the top of the key, using staggered picks set by the high posts 4 and 5 to replace 2 in the wing area.

If 1 does not pass to 2 going to the basket, he passes to 3 in the wing area, and cuts to the opposite side of the court. Upon the reception of the ball, 3 faces the basket looking for shot. High post 4 sets a screen on 5's defender, as 5 cuts to low post looking for the ball. 2 continues his cut to the weak side low post (diagr. 13). If 4 and 5's defenders switch their defensive assignments on the pick, 4 steps back to

the ball to receive the pass looking for a post shot, or high-low, two-man game with 5.

1 continues his cut to form a double screen with high post 4 at the foul line area. 2 cuts off the double screen, looking for a possible three-point shot, while 5 is positioning low on the strong side (diagr. 14). At this point we are looking to get the ball inside for a two-point possibility, or a possible three-point shot by 2 at the top of the key. As 2 passes the screen, 1 cuts underneath 4 to the wing area.

If 2 does not take his shot, he reverses the ball to 1 in the wing area, while 4 cuts low looking to post up his defender. 1 can look for his shot, or pass to 4 posting up (diagr. 15). 5 looks to position for possible weak side rebound, 3 slides to the corner spotting up, and 2 slides opposite his pass also spotting up.

With the ball in the wing area, 1 can play a two-man game with 4, if he does not shoot, or pass inside. If there is not a shot, he looks to pass to 3 coming off a staggered screen set by 5 and 2 at the top of the three-second lane (diagr. 16).

1 passes to 3 at the top of the three-second lane as 3 looks for his shot. 5 and 4 go to the lane, looking for offensive rebounding position, and 2 slides to the wing area (diagr. 17).

3 swings the ball to 2 and cuts away to the opposite side. 2, when he receives the ball, can look for his shot, or pass inside to 5 posting up, or play the two-man game with 5 (diagr. 18). 4 positions for a possible offensive rebound while 1 spots up in the corner (the same movement as diagr. 4, but the opposite side).

At this point we have the same options as diagr. 5, but on the opposite side of the floor with 1 coming off the staggered screen set by 3 and 4 (diagr. 19).

We feel that this play gives to all three of our perimeter players a chance to shoot the three-point shot, or run a two-man on the ball pick-and-roll situation with the low post. It also gives our players a chance to play one-on-one, while spotting up on the weak side when and if there is defensive help. Also, we have good general floor balance, and weak side rebounding positioning. It becomes a continuous play action if we want to have ball possession while constantly having low post, and perimeter threats. It is important that our players read the defensive situations, and it has brought us a great deal of success not only against man to man defenses, but mixed defenses (box and one, triangle-and-two, etc.), as well.



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THE BASIC OFFENSE OF THE HOUSTON COMETS



by Van Chancellor

Van Chancellor was the head coach of the University of Mississippi women's team for 19 years before accepting the head-coaching job of Houston Comets of the WNBA, the women's professional league of the NBA. He won four straight WNBA titles and was voted Coach of the Year three times. Coaching the USA Women's Senior National team, he won the 2002 FIBA World Championship. He will coach the U.S. Women's National Team that will play in the 2004 Olympic Games.

Our plays are based on a series of quick-hitting moves, each with different options.

1 dribbles to the middle of the court and passes the ball to 3. As 3 gets the ball, 4 makes a pick for her. At the same time, 1 and 5 make a staggered screen for 2, who can receive a pass from 3 (diagr. 1).

If 2 cannot shoot, 5 screens on the ball for 2. 5 can roll to the basket or flare, if she has a good outside jumpshot (diagr. 2).

1 dribbles toward the sideline, and receives a screen from 5, while 2 and 4 make a double screen for 3. 1 passes to 3 for a possible shot (diagr. 3).

If 3 is guarded and cannot shoot, she quickly passes the ball to 2 in the corner, who can pass to 4 in the low-post position (diagr. 4).

1 dribbles down the left side, as 2 cuts in the lane on the ball side, and then goes to the opposite side of the lane to screen for 3. 1 can pass the ball to 3 in the low-post position (diagr. 5).

If 3 is not open, 5 pops out, receives the



ball from 1, and passes to 2, who is coming off a down screen set by 4 (diagr. 6).

“Screen the screener” action: 2 sets a cross screen for 3, and then receives a down screen from 5. 1 can pass to 3 in the low-post position, or to 2 in the free-throw area (diagr. 7).

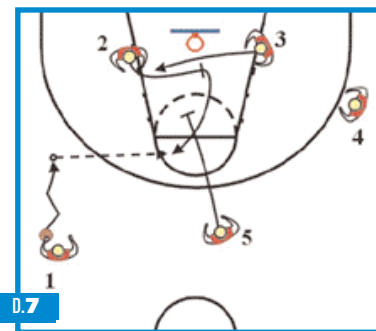
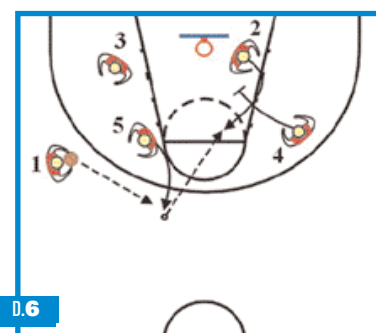
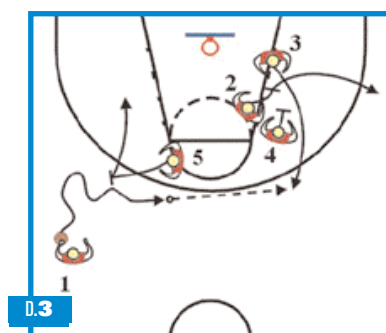
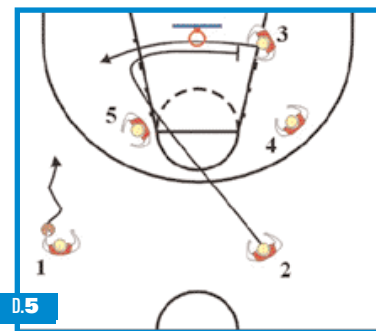
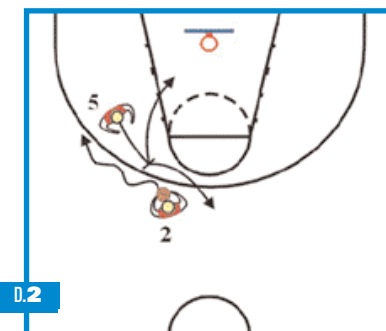
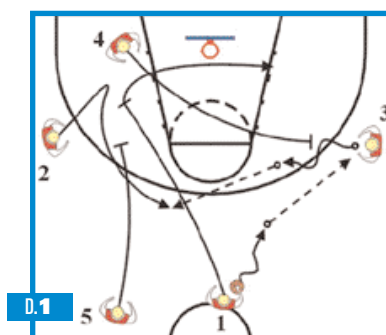
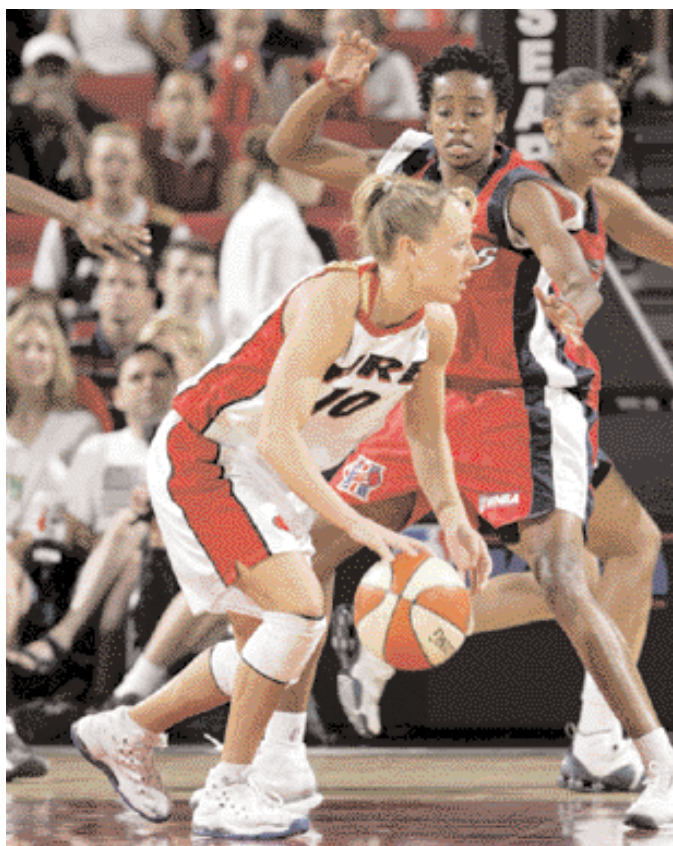
A variation of “screen the screener” action: 1 dribbles down the left side and looks to pass to 3, who received a screen from 2. 3 posts up in the low post. If 3 is not open, 1 dribbles towards the top of the three-second lane and passes to 2, who is coming off the double screen of 4 and 5 (diagr. 8).

The “Zipper” play: While 1 dribbles down the left side, 3 cuts off a down screen made by 5, and can receive the ball from 1. 3 can pass to 2, who is coming off the down screen set by 4 (diagr. 9).

2 must read and react to the moves of the defenders:

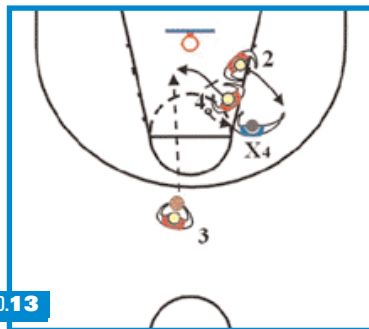
- ▼ If the defender X2 is screened properly and stays on the screen, 2 pops out for a possible jump shot (diagr. 10).
- ▼ If X2 tries the short route and slides over the screen, 2 cuts to the corner for a possible jump shot (diagr. 11).
- ▼ If X2 plays tight and comes off with 2 from the baseline, 2 will “curl” to the middle. This means that she will go around the pick and cut in the lane for a lay-up (diagr. 12).
- ▼ If X4, the defender guarding the post, tries to step out and help on 2, 4 quickly cuts to the basket, looking for a pass from 1 (diagr. 13).

1 dribbles down the left side, goes to the middle of the court, and tries to pass to 2, who is coming off the screen set by 5. At the same time, 3 cuts in the lane and clears out to the opposite side of the court. 3, while cutting in the lane, uses the pick of 4 to get open. 2 receives the ball from 1 and quickly looks for a shot (diagr. 14).

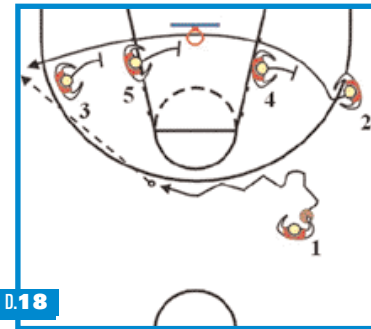




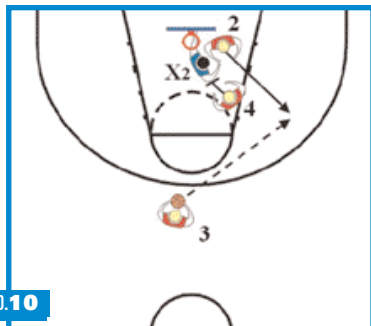
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D.13



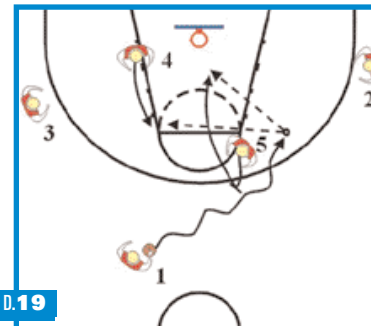
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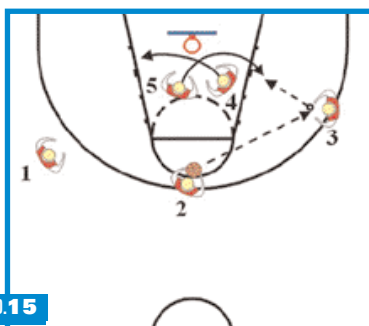
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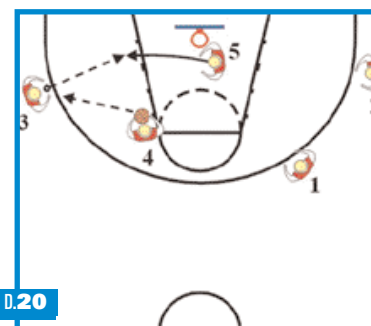
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D.11



D.15



D.20

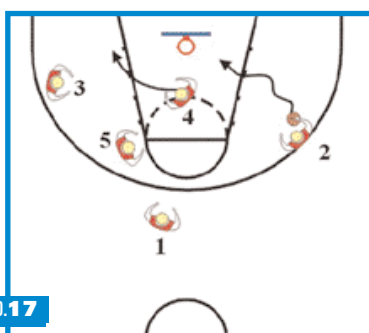
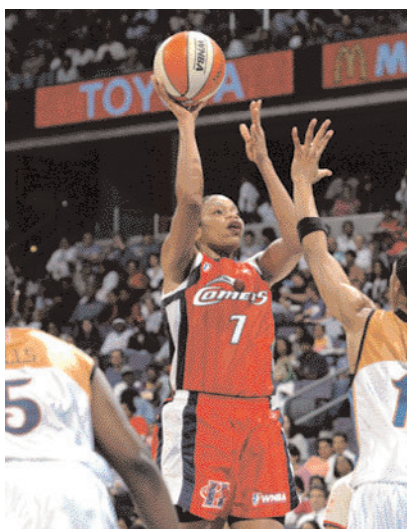
If 2 cannot shoot, she can pass to 3, and 3 can then pass to 5, who is posted up in the low-post position (diagr. 15).

1 dribbles to the middle of the court and looks to pass to 2, who is coming off the screen set by 4. 3 cuts in the lane and clears to the opposite side of the court, while 5 holds. 2 receives the ball from 1 and looks for the possible shot (diagr. 16).

If 2 cannot shoot, she has an excellent clear-out situation for a one-on-one and a drive to the basket (diagr. 17).

1 dribbles down and then to the opposite side and passes the ball to 2, who has received a triple staggered screen, set by 4, who steps out of the lane, by 5 in the lane, and by 3 near the lane (diagr. 18).

1 dribbles towards the high-post player, who steps out of the free-throw area and sets a pick for 1. As 5 rolls to the basket, 4 pops out to the free-throw area to receive the ball for a possible shot (diagr. 19). If 4 cannot shoot, she passes to 3, who can pass to 5, who has posted up in the low-post area (diagr. 20).



D.17



by Paul Coughter

MAN-TO-MAN OFFENSE

Paul Coughter is currently celebrating his 25th season as an international basketball coach. He has travelled to more than 100 FIBA federations all over the world. While head coach of the Hung Kno Elephants in 1996-97 in Taiwan, he won the championship and he followed that up in the next season with another title. He is presently the head coach of Blue Stars in Beirut, Lebanon.

INTRODUCTION

In order to get consistently good shots in the half court man-to-man offense we need to teach spacing, timing, screening, passing and shooting. With this in mind, we have developed a team shooting drill that allows us to breakdown all these various aspects of playing. This drill is progressive and facilitates team awareness and collective responsibility, while allowing each player to develop and enhance their individual skills. And, the bottom line is, we get a lot of different game-type shots in a short amount of time.

PART I

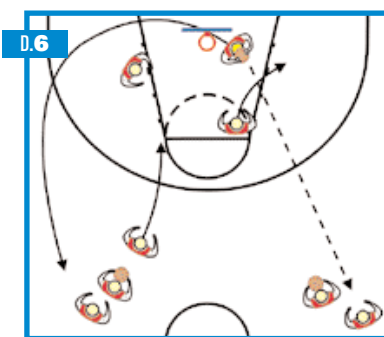
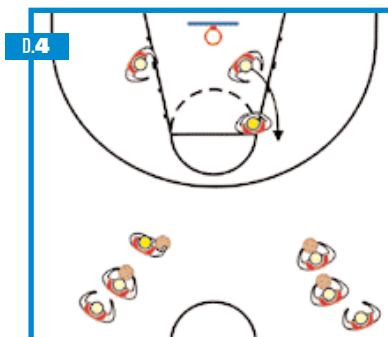
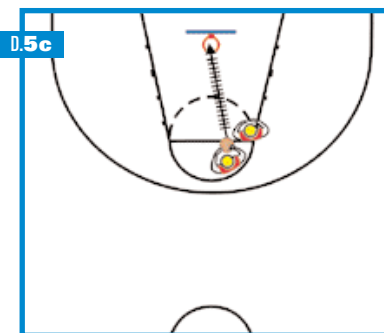
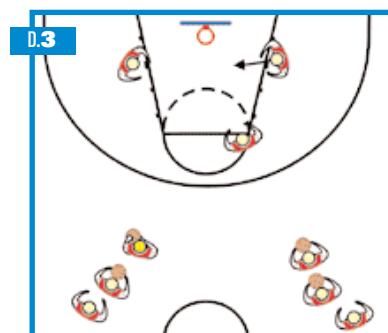
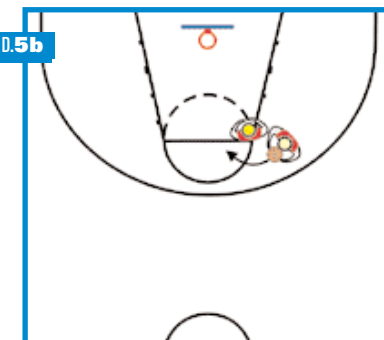
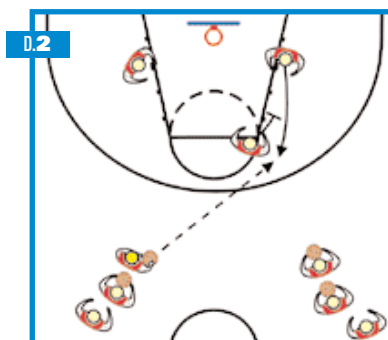
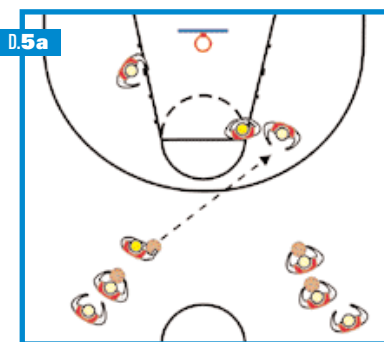
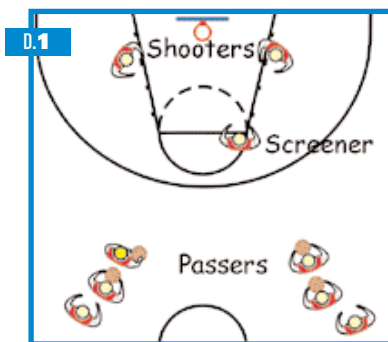
TEAM JUMP SHOT DRILL

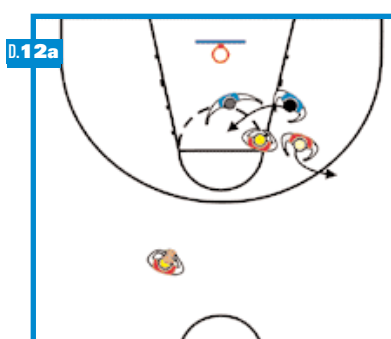
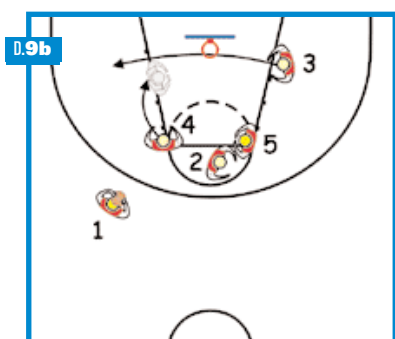
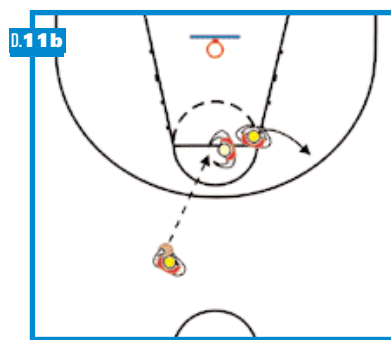
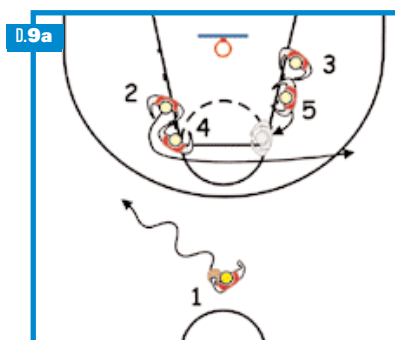
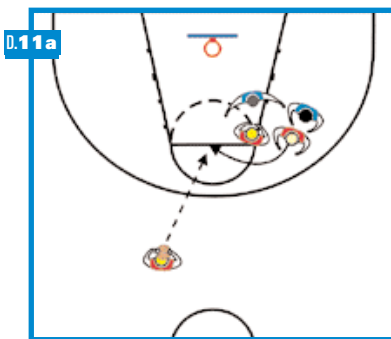
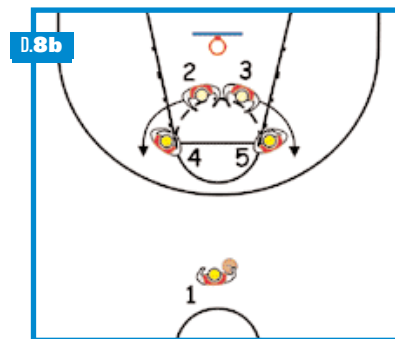
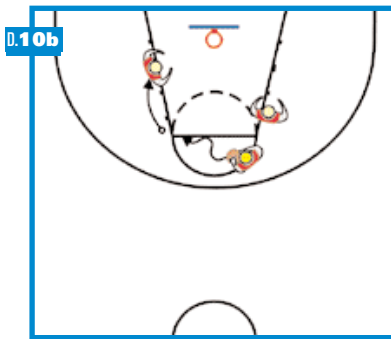
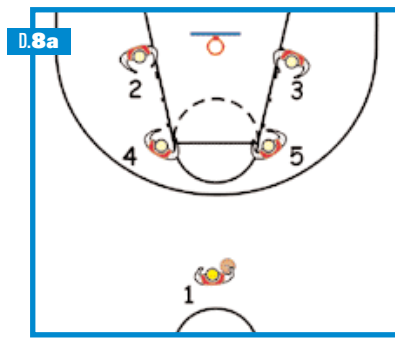
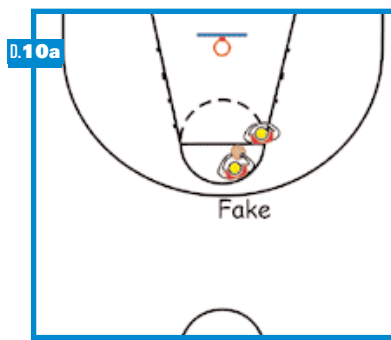
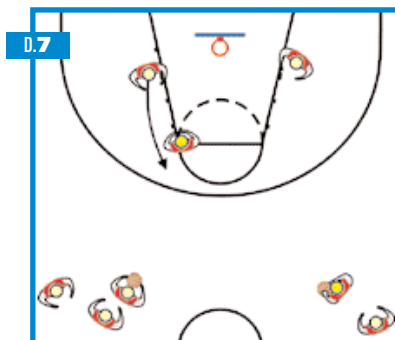
Spacing reflects that of a half court set. We start the drill with two shooters, one on each side of the lane, a screener at the corner of the free-throw lane, and two lines of players with two balls on each line, as shown in the diagr. 1.

Basic sequence: Passers become screeners and screeners become shooters.

The initial pass will be to the screeners on the sides of the lane, but originating from the opposite side, as shown in diagr. 2. Timing is crucial in all half court sets. In this drill we emphasis timing awareness on a daily basis. The first shooter, shoulders square to the ball, will start the drill.

As the shooter sets his man up with a jab step towards the basket, the passer steps with his left foot down the ball side shooter, keeping the ball outside his left knee. As the shooter changes direction and begins to accelerate up the lane, the passer "sweeps" the ball low and fast across the floor, quickly getting his left leg across his body and transfers the ball to his right side maintaining a leg, arm, ball posture (diagr. 3). The screener gets wide utilizing the free-throw line and the area as guides. His chin is tucked on his left collarbone (basket side), to afford him the vision of the ball and his man:





(angle: "butt-to-ball"). This affords the screener the opportunity to be part of the set rather than impersonating a "piece of furniture" and prevents us from playing four against five (diagr. 4). The pass should be delivered when the shooter is parallel to the screener. As the shooter approaches the screen, he slows down to avoid "flying over" the screen and to be able to see his defender (diagr. 5a). As he gets parallel, he brings his hands up to receive the pass and opens his right (inside) foot towards the base line, which will help square him to the basket. His momentum will carry him to the middle of the free-throw line without dribbling (diagr. 5b).

The screener will release when the pass is in the air; maintaining ball vision, he makes himself available for a pass or rebound.

The shooter takes his jump shot and is responsible for the ball. He pursues, make or miss, cleans the lane and passes the ball to the line that it came from; he will go to the end of whichever line that needs balance (diagr. 5c).

The passer who started the drill will now continue the exercise by setting a screen on his side of the floor and we go from there. We set a team goal of made shots before moving on, say, "five in a row" (diagr. 6). After the basic sequence is understood we begin to emphasize the teaching points: footwork with and without the ball, mental preparation by the shooters, ball vision, man acceptance, etc. (diagr. 7).

PRACTICAL APPLICATIONS

In our half court man system we have a couple of "catch-and-shoot" sets; we play "stack" with 4 and 5 at an angle at the edge of the lane with their shoulders square to the basket (diagr. 8a). The posts maintain ball vision, while 2 and 3 meet under the hoop (diagr. 8b), read their defenders, and decide which "door" to go out. This is our north-to-south "quick-hitter" and we also have an east-to-west, "catch-and-shoot" set that we call "loop".

Dribble entry is on either side; in this case, 1 dribbles left so 2 slides around behind 4; then accelerates across the lane going over the high side on a screen by 5 (diagr. 9a).

As 2 crosses the lane looking to pick up his screen, 3 goes straight across the baseline coming off a lateral screen by 4 (diagr. 9b).

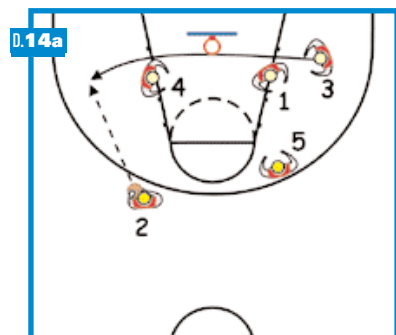
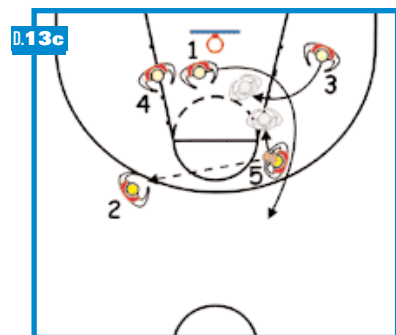
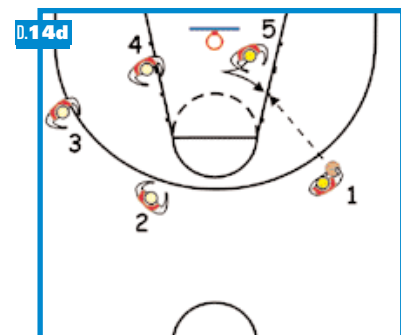
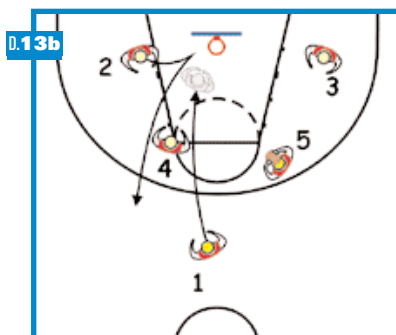
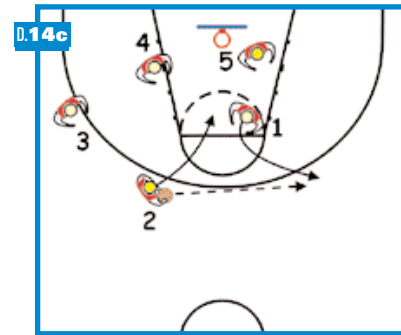
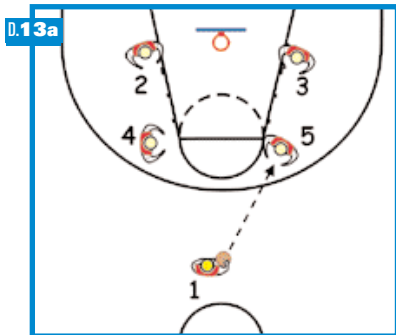
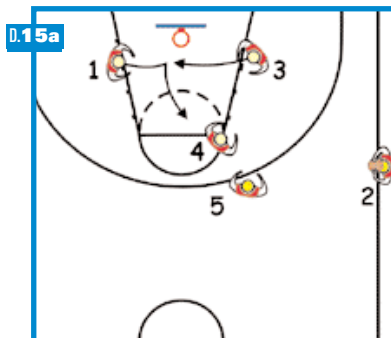
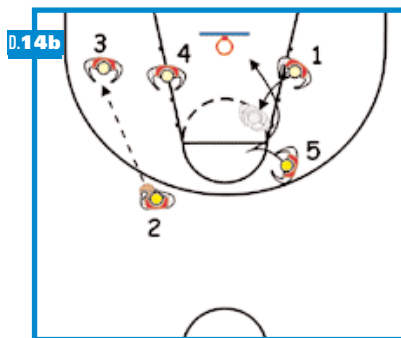
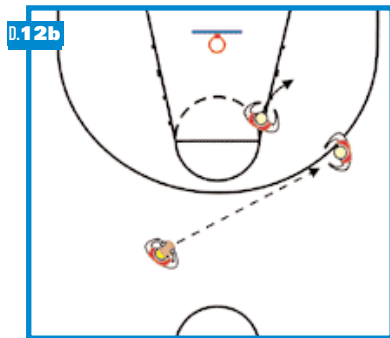
PART II

PROGRESSING THE DRILL: SHOT FAKE

We have to consider that we may not get a clean look when we receive the pass coming off the screen. We can then incorporate the shot fake into the same drill (diagr. 10a).

The shooter brings the ball up into the delivery position, but keeps his body down, knees flexed; he then pulls the ball down and across his body on an angle, and, with the ball now outside his hip, dribbles once to the corner of the lane, keeping his leg and arm in front of the ball.

We dribble to the spot vacated by the screener. Everything else in the drill remains the same. Once again, we set a team goal of made consecutive shots that has to be achieved before moving on (diagr. 10b).



PART III

UTILIZING THE SCREEN: THREE WAYS

These are three ways to accept the screen that we use in our shooting drill. It should be noted that this particular screen, is positional and passive. The responsibility for executing the screen properly falls to the potential shooter:

1) the first way to accept the screen is to run the defender into the screener. This is accomplished by setting the defender up and getting a good angle to approach the screen. We looked at this in Part I, and then, in Part II we added the shot fake technique.

2) The second way to accept the screen is to "curl" - it means to go around the screen-, when the defender follows the shooter over the screen.

Teaching points: Our shooter finds his defender, makes shoulder-to-shoulder contact with the screener and slides around him into the lane. The passer must learn to read this adjustment made by shooter and change his delivery by "sweeping" the ball to the other side of his body to create a clean passing angle (diagr. 11a).

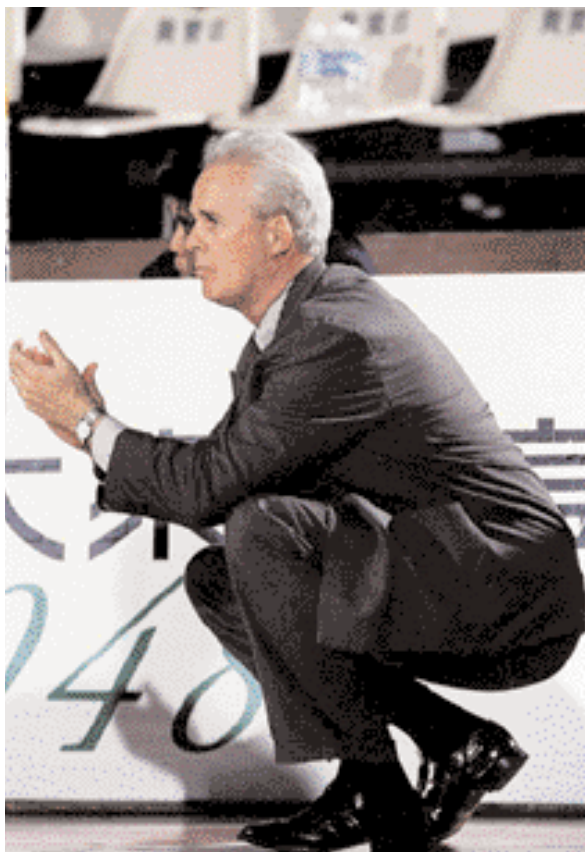
At the same time the screener should step back and open up to the ball making himself available for the jump shot at the corner of the lane (diagr. 11b).

3) The defender may choose to go under the screen, which brings us to the third way to accept the screen, which is the "fade". Our shooter sees the defender going under the screen, so he stops at the parallel position and pushes himself back to the three-point line. Our passer, once again, must read the adjustment; he pulls the ball back and over his head and makes a "skip" pass-it means a pass from one side to the other side of the court (diagr. 12a).

The screener will roll to the basket when the pass is in the air (diagr. 12b). We add defense by position, initially guarding just the passers, then defending the shooters and screeners, and creating a "live" drill. Naturally, if you like this drill, modify it to suit your needs and make it your own.

MULTIPLE SCREEN SET

The set is initiated by a pass to either post (diagr. 13a).



On the pass, 3 comes up ball side looking for the ball; 1 has down screened for 2 and 4 sets a pin down screen to complete the staggered double screen (diagr. 13b). 5 passes to 2, coming off the double and looking to shoot. 1 retreats while 3, 4, and 5 hit the boards (diagr. 13c).

We also have continuity in case 2 doesn't get a clean look.

3 will go off a screen by 1, then pick up another lateral baseline screen by 4 (diagr. 14a). As soon as 3 goes past the screen by 1, 1 will up screen for 5. If we pass to 3, then 5 has excellent rebound position (diagr. 14b).

2 has the chance of a lob pass to 5, if 3 isn't open, or he can swing the ball to 1 for an excellent 2 man post up opportunity between 1 and 5 (diagr. 14c and 14d).

MULTIPLE SCREEN ON THE SIDE OF THE BALL

4 and 5 are on the corner of the lane to screen for 1. 3 sets a fake cross screen to help free 1, who goes hand up the lane off the staggered double (diagr. 15a).

3 will roll back to the ball, looking for a direct pass if he has a mismatch. Otherwise, we pass to 1 (diagr. 15b).

On the catch by 1, 3 back picks 2's defender. 1 passes to 3 for a possible three-point shot (diagr. 15c). 1 goes off a ball side back pick by 5, and then 5 pivots and sets a double screen next to 4 for 1 (diagr. 15d). 2 may curl this double if his defender follows him (diagr. 15e).

If 2 curls, then 1 will come up off a pin down staggered screen by 5 and 4 for a top of the lane jump shot (diagr. 15f).

MULTIPLE SCREEN BASELINE OUT-OF-BOUNDS PLAY

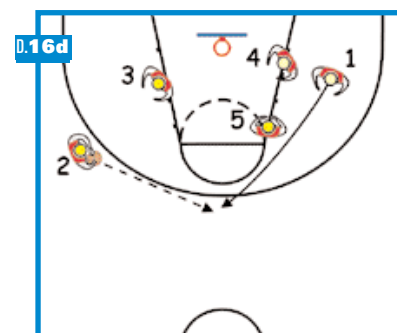
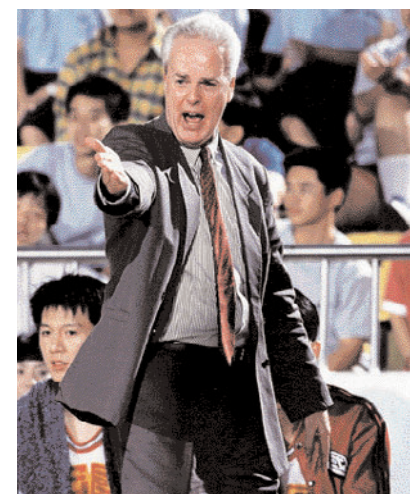
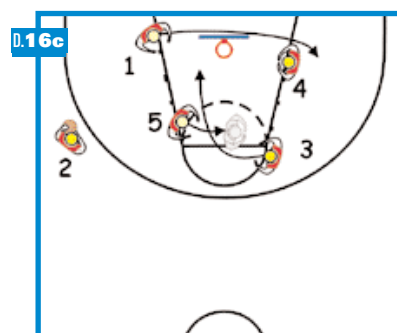
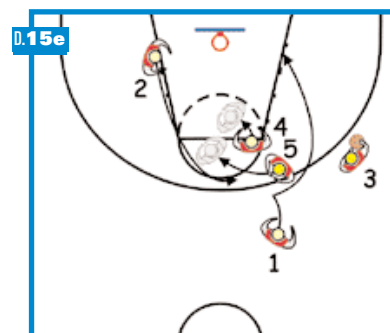
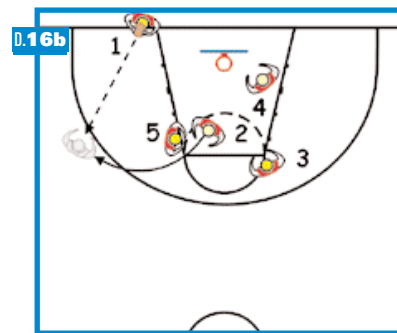
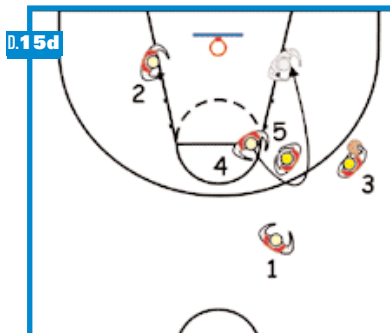
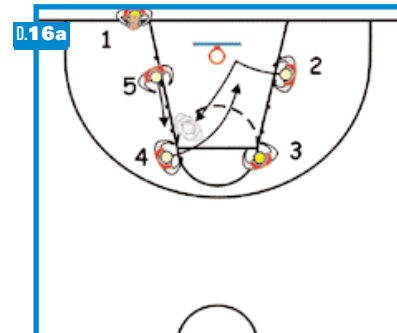
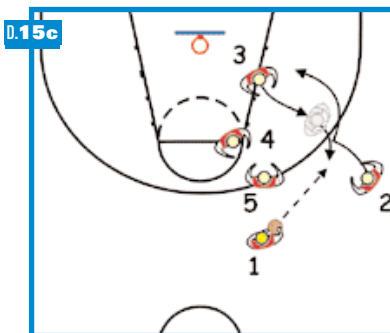
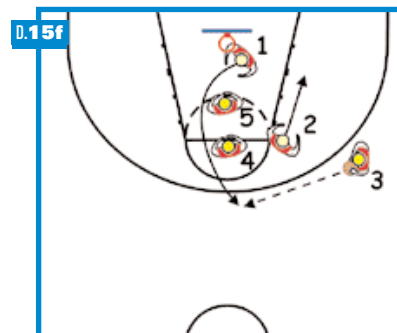
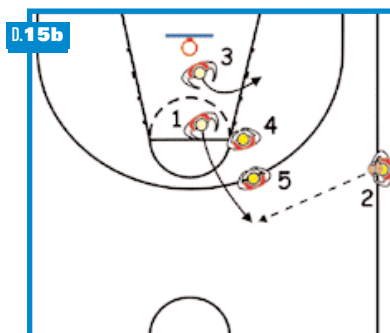
1 takes it out, 5 fakes an up screen (diagr. 16a), then squares his shoulders to the lane; 4 fakes towards the screen, then changes direction and goes off 2's angle back pick (diagr. 16b).

We look for 4; 2, if is not open, goes off a lateral screen by 5. We usually make this pass and look to shoot. 5 will continue into the lane to set another back pick for 3 (diagr. 16c).

If 2 can't shoot, he will dribble up towards half court to get a passing angle for 1 coming off a staggered screen (diagr. 16d).

CONCLUSION

This has only been an introduction to half court man offense utilizing a teaching drill to create offensive building blocks and to hopefully instill positive habits. The majority of the screens in this article are "passive", screens where the responsibility to get open rests with the potential shooter. But there are "active" screens, ball screens and situational screens such as small-to-big or big-to-small screens. My intent in writing this technical article was to provoke discussion, encourage dialogue, and to prompt communication among my coaching colleagues. If you wish to share your thoughts with me regarding any aspect of the article, you can contact me via e-mail at coachpaulbball@yahoo.com



PRINCIPLES OF PRESSURE DEFENSE



by Fernando Durò

Fernando Durò has been the assistant coach of the Argentinean Men's Senior National Basketball team from 1992 to 1997, and, later, from 2000 to present. He won a bronze medal as head coach of the Argentinean Under-21 National team at the 2001 FIBA World Championship. He was also coach of Obras Sanitarias, the club team that won the National Division I title in 1996.

There are four different aspects to be considered by a coach when he decides to utilize a pressure defense:

- Know what pressure defense and why.
- Conditioning and intensity.
- Tactical discipline.
- Psychological aspects.

WHAT AND WHY THE PRESSURE DEFENSE

1. The players must know:

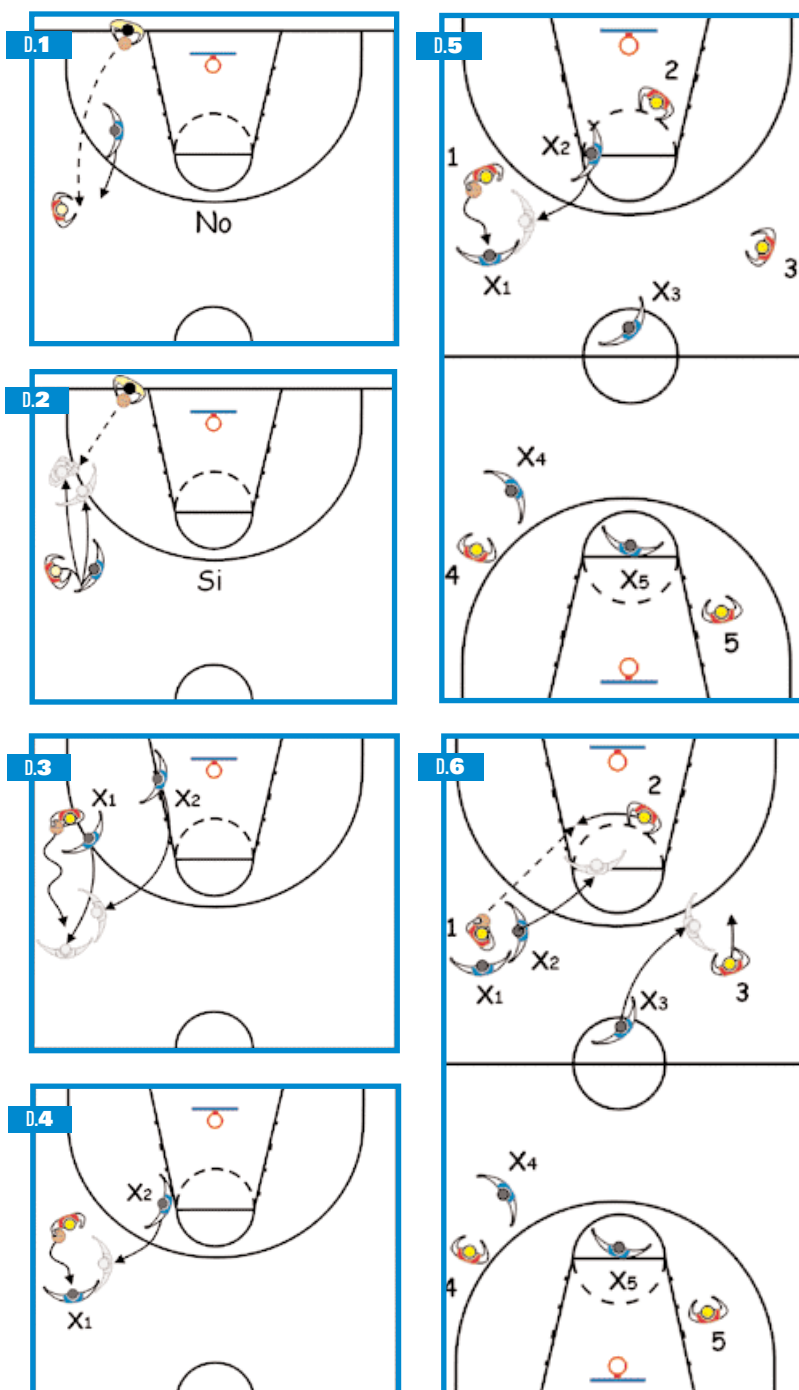
- ▼ Why we play this type of defense:
Cause misplays or bad passes by the opponents, taking advantage of the eight-second rule. We also want to slow down the offense.
- ▼ In which situations we use full-court pressure. After a made free-throw or after a time-out is a good time.
- ▼ In which part of the court do we apply the pressure: 3/4 of the court, 1/2 of the court.
- ▼ Which type of defense we will then use when the press is stopped: man-to-man, zone, or a combination.

CONDITIONING AND INTENSITY

To play this defense effectively with the physical intensity required, players must be in optimal physical condition.

TACTICAL DISCIPLINE

Pre-game scouting and external conditions, such as the referees and impact of the crowd on the game, are all important considerations that have to be taken into account in deciding when to use this defense.



PSYCHOLOGICAL ASPECTS

The coach must find the proper way to motivate his team to play this physically and psychologically demanding defense. In addition to fully believing that this defense will work and yield positive results, the players must understand that total concentration and effort is critical to its ultimate success.

VERY IMPORTANT CONCEPTS

It is fundamental that the players know the basics of man-to-man defense, from the one-on-one, the two-on-two, to the three-on-three. They must be very adept at double-teaming (each one knowing how to create a double team), and they must know how to recover (defensive transition). Pressure defense starts with the out-of-bound pass (diagr. 1 and 2). The players must know exactly in which area of the court they can trap. The coach must define one or two areas where he wants the players to trap, and then explain other possible traps.

The coach must decide if the first trap will be made right after the first inbound pass or, as is described in this case, after the offensive player starts to dribble.

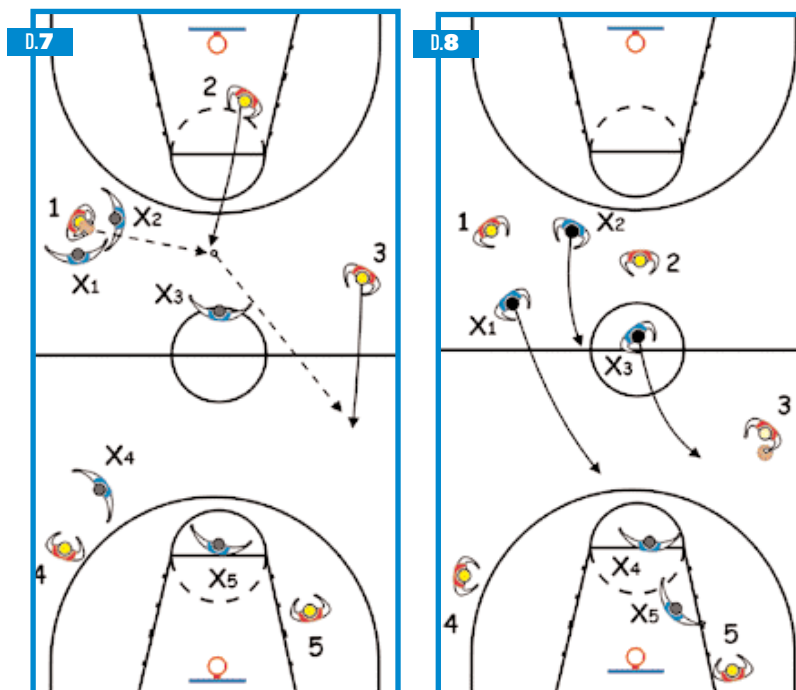
Once the ball is inbounded, defensive pressure has to immediately be applied, forcing the player to dribble. The aim is to keep the dribbler from the middle of the court, forcing him to the sidelines where the second defender will be ready to apply the first trap (diagr. 3 and 4).

Once the offensive player is double-teamed, the other three defensive players must continue to guard their own man or area of the court, always ready to intercept a pass or help out with an additional trap. (diagr. 5).

Once the ball comes out of the trap, new tactical situations arise. If the ball is passed back toward the baseline, defensive players must then move back to their original defensive positions. This will give the defense another chance for a double team, or in the least, the ability to slow down the defense. (diagr. 6).

If the trap is beaten with a pass over the two defenders (diagr. 7), the defense must recover and rotate. This will force the defenders to run and move in much larger spaces of the court. This offers to the offense the numeric advantage and the possibility to easily beat the defense. In this case, it might be necessary that the defenders switch their defensive assignments, with small players possibly guarding bigger players (diagr. 8).

For developing the proper attitude and the adequate technique, practice sessions must be devoted introducing the players to all defensive positions on the court. In that way, when they get into a game, they will not be surprised and will know exactly what to do.



THE BASICS OF MAN-TO-MAN DEFENSE



by Emir Mutapcic

Emir Mutapcic was a player and then assistant coach for Alba Berlin (Germany) from 1998 to 2000. He then became head coach of the club, winning three straight German First Division League titles and the German Cup championships in 2002 and 2003.

A coach can say his team played sound defense when his players made: a) good defensive transitions; b) strong baseline screen defense throughout the game; and c) were effective against the pick-and-rolls.

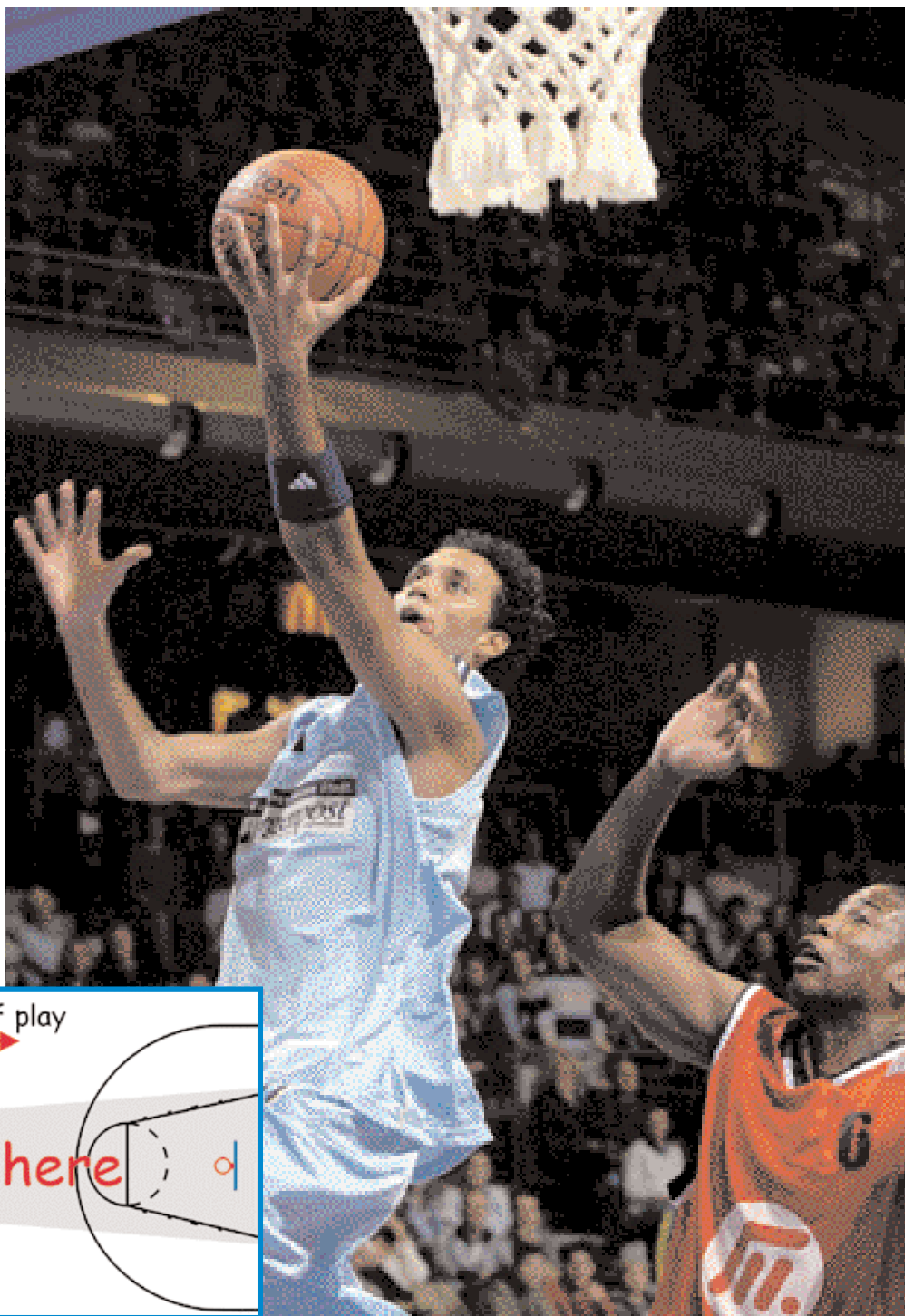
Remember: Good defense can only work when the defenders are always in a defensive stance!

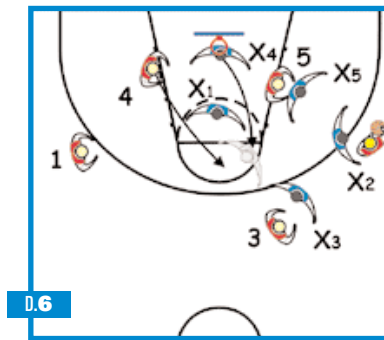
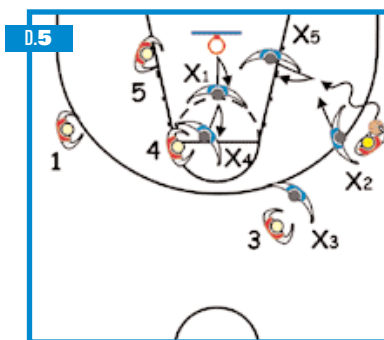
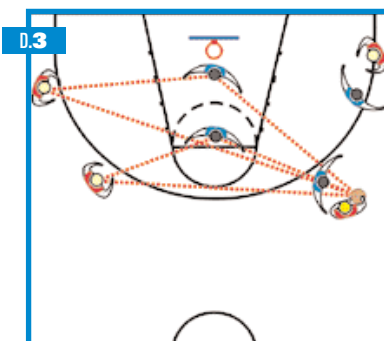
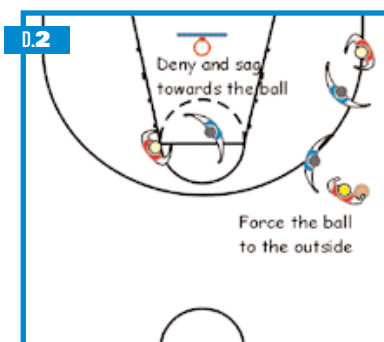
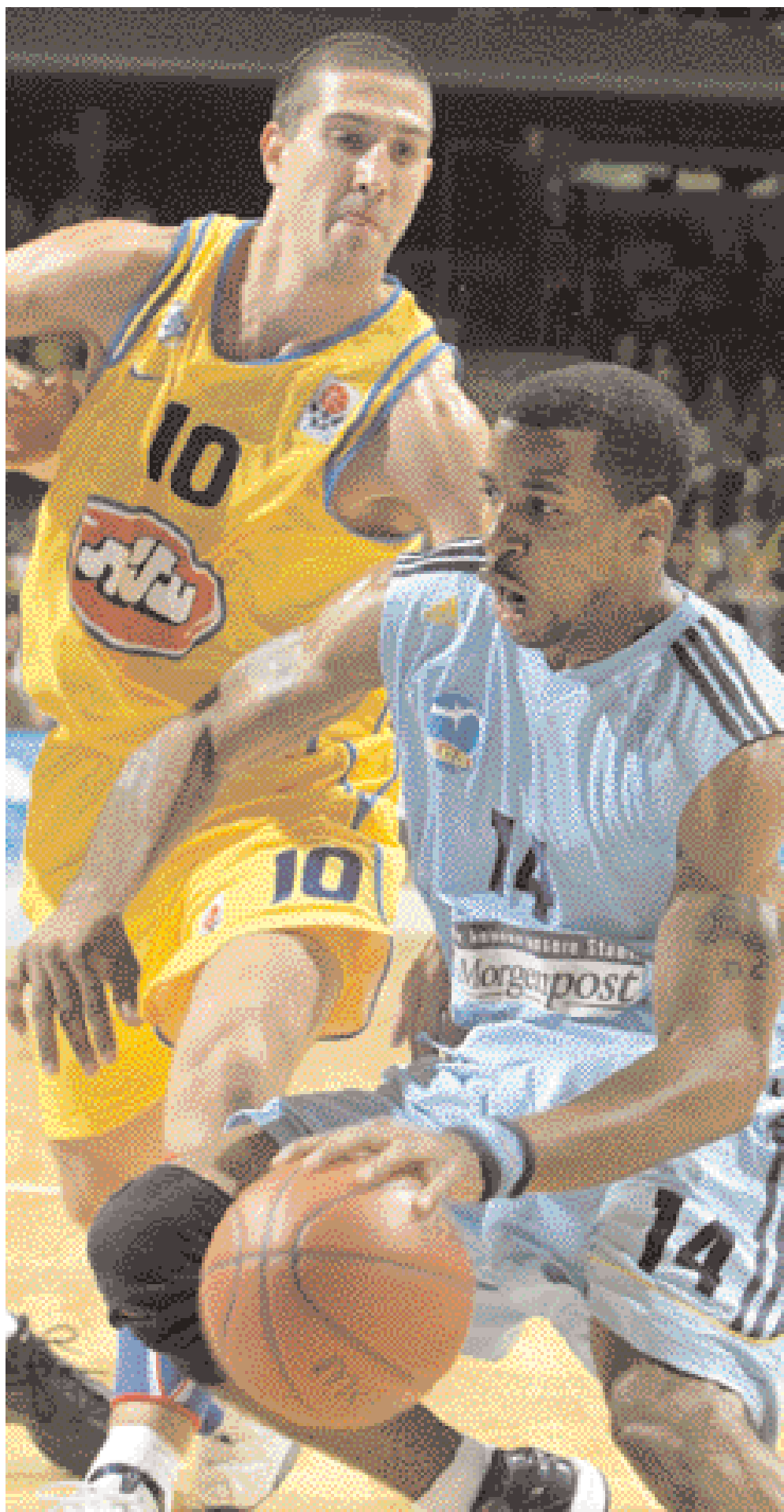
TRANSITION DEFENSE

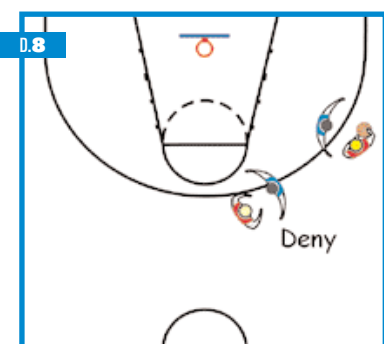
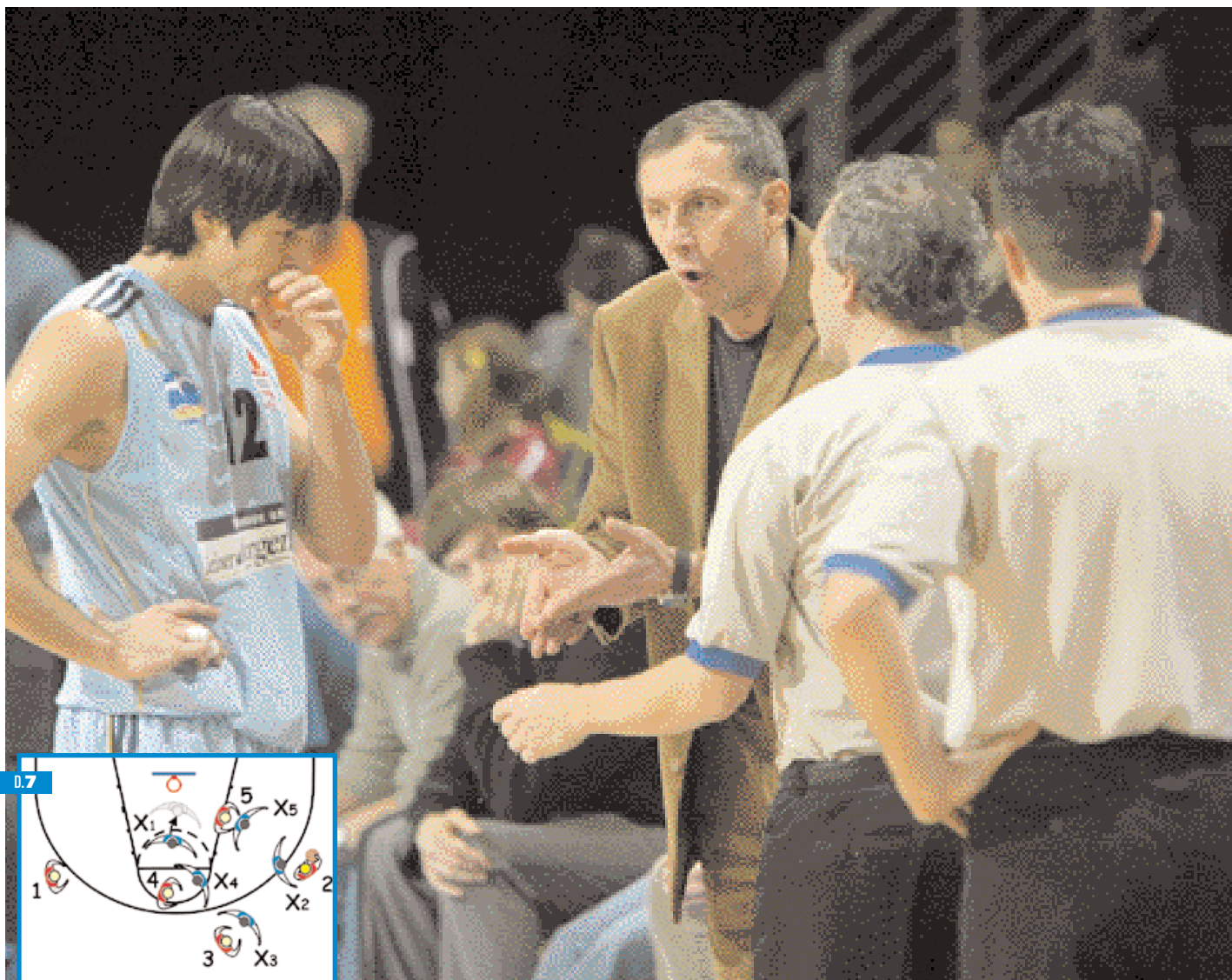
We want to get set with our defense as early as possible. Once the opponent has ball possession, all five players have to sprint back at full speed to gain their defensive positions, seeing the ball at all times. The forward ball movement must be stopped as soon as possible. Penetration of the ball by a pass or dribbling must be eliminated.

PRESSURE ON THE BALL

The player with the ball must be







pressured at all times so he:

- ▼ Cannot shoot
- ▼ Cannot easily pass the ball inside
- ▼ Cannot penetrate in the middle

By doing this, we create a ballside and a helpside. We do not want the ball to be in the middle of the court (diagr. 1). Against good fastbreak teams (for example, the Italian team of Benetton Treviso in Euroleague), we run back on defense in three seconds.

On the other hand, when we play in Euroleague against the Turkish team of Efes Pilsen, we apply a full-court press, because this team runs a very good set offense.

DENY

Players who defend against an offensive player who is one pass away from the ball must adopt a closed denial stance, putting them in line between the ball and their of-

fensive player.

We want to close all passing lanes and keep the ball above the free-throw line extension as long as possible. Don't allow an easy pass to the corner! Deny the pass more than just one time.

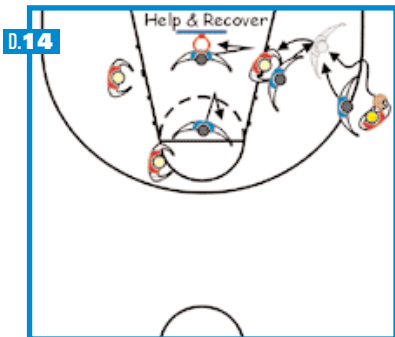
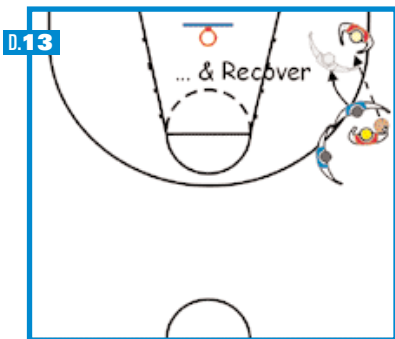
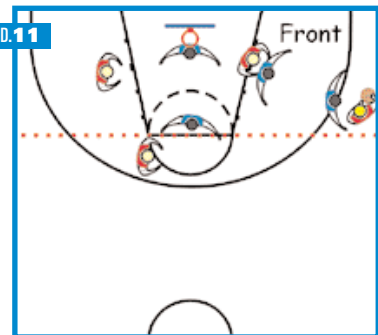
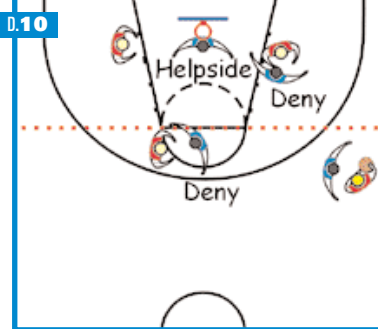
The defense must force the ball to the outside (diagr. 2).

HELPSIDE

Players on the helpside sag to the middle of the lane and set up in a flat triangle with their offensive players and the ball. They fill up the positions towards the baseline and sag to the level of the ball.

They patrol the lane and are ready to intercept (lob) passes, block shots, get rebounds, take charging fouls, and help and rotate early, if this becomes necessary (diagr. 3).

If there is now a low post player on the ballside, and therefore there is no defender either, the helpside defender closest to the baseline must sag all the way to the edge of the lane on the ballside to fill up



this position. He must help and recover if the offensive forward on the ballside penetrates to the baseline (diagr. 4).

The next defenders from the helpside rotate accordingly, in order to create a compact defense (diagr. 5).

The ballside defenders make our defense more aggressive, but it's the helpside defenders who make it successful (diagr. 6 and 7).

We don't want to allow the offense to swing the ball from one side of the court to the other (diagr. 8 and 9).

As long as we are able to keep the ball on the same side of the court, we are in position to have five defensive players defend against three or, at the most, four offensive players.

If we allow the offense to swing the ball quickly from side to side, the defensive players must constantly change position from deny to helpside and back, which is very difficult.

Passes from the wing and back to the guard position have to be denied.

FRONT THE LOW POST

If the ball is above the free-throw line extended, the center must be guarded like an outside player, i.e. according to his position, either on the ballside or on the helpside. We deny the pass to him or his defender must sag to the middle (diagr. 10). Since high post players are practically always one pass away from the ball, they have to be denied the ball.

With the ball below the free-throw line extended, all low post players must be totally fronted, with the face of the defender towards the ball (diagr. 11). A low post player is any offensive player at the side of the lane, on the ballside, below the dotted line.

We have two reasons for doing this: First, we deny any pass to the center, with the exception of a lob pass and, second, our defensive center is in excellent position to help on any penetration towards the baseline.

EARLY HELP

With early help, our man-to-man defense becomes a real team defense.

On a penetration from outside the three-point line, the gap between the defender on the ball and the next offensive player must be closed by the defender of the next man. He should help only until he realizes that the player with the ball is just about to slow down, then recover inside-out to his own man. Good anticipation is essential.

It is much easier to help and recover if the defender in a deny position is already away one-third of the way to the ball and ready to help, so that after making a short move to help, he can make his move back to his man and recover (diagr. 12 and 13).

If there is a low post on the ballside, this defender will be the first helper. The next defender behind him must rotate quickly and, if possible, get in front of the low post (second help). In turn, the next defender on the weakside has to rotate for him (diagr. 14).

The earlier you help, the better you can stop the offense. You can never help too early!

EVERYBODY SAG

If the offense succeeds in penetrating our defense (by a pass to the center or by dribble penetration), all defenders must sag to the level of the ball and virtually squeeze the ball back out to the perimeter, thus forcing the offense to start over.

THE MOTIVATION OF ELITE PLAYERS

PART II



by Josè Maria Buceta



Josè Maria Buceta, Ph.D., a Professor of Psychology at UNED University, Spain, was the head basketball coach of the Women's National Team of Spain from 1985 to 1992. A FIBA instructor since 1988 and an expert in the field of sport psychology, he is the head of the Department of Sport Psychology at Real Madrid.

This is the second and last part of the article published in No.6 January-February.

As I wrote in my previous article, new ways to strengthen, enrich, and improve the initial level of a player's motivation must be found as the season progresses.

Ask any successful person what motivates him, and the likely answer will be "goals." Goal setting is extremely important to motivation and success. But motivation that comes from within really makes the difference.

If your players are not motivated to

achieve goals, they won't get far.

Think about this analogy. You have a car with a full tank of gas, a well-tuned engine, a good set of tires, and a sleek, polished exterior. The car sits by the roadway, ready to be used.

This car has incredible potential. However, until a driver puts the key in the ignition, and starts up the engine, the car doesn't function or move forward.

The "key" that is needed to get a

basketball team functioning and moving forward is motivation to achieve goals. A good strategy for achieving this is to decide on three levels of individual and team goals.

The first goal should be a very attractive and challenging goal which may be realistic, if everything goes the right way (the ideal goal).

The second goal, a more realistic aim, should be attainable if things go reasonably all right during the season. Finally, the third goal should be set in case things go wrong for the team.

I find that this system will help keep motivation high throughout the season for most teams. However, it is not recommended for teams with high conformism. In this case, the third level goals should not be considered, since the team must have an ambitious goal to overcome the state of conformism. In the presence of this situation, the negotiation with the players is extremely crucial.

To best achieve a high and stable level of motivation, players must perceive enough individual benefit related to ambitious team goals, and then be an integral part of the decision-making process involved in setting goals.

If not, their motivation to achieve the goals will be very weak, and, at some point during the season, any motivation efforts will become insufficient.

In the case of low motivation due to conformism, sometimes positive measures to enhance motivation are not powerful enough, and measures to create some level of stress should be strategically used.

The purpose of these measures, such as making changes in the starting line up, yelling, lengthening training sessions, or establishing a system of punishment, is to provoke a certain degree of insecurity, uneasiness, and, even, some fear so the players feel motivated to change in the proper direction.

These measures are more effective when they are used occasionally rather than on a regular basis.

Coaches should save them for key moments in the season in which they may be really necessary. Moreover, they will be more powerful if they are combined with positive measures, such as listening, negotiation, establishing ambitious goals with the participation of the players, and establishing an attractive reward system linked to the achievement of those goals.

A coach must understand that indi-

vidual motivation will be more difficult to maintain with players who play the least. For these players, it is especially important that the coach be honest and explain their situation to them in realistic terms.

What does the coach believe about their opportunities for playing time?

To be honest with the players, when the news is not encouraging, might negatively affect their motivation in the short term, but it will help enhance a new state of motivation if the coach is able to find attractive individual challenges for these players to achieve.

Even if they do not play as much as they would like, it is the job of the coach to make them understand that their efforts are appreciated and that this benefits the team as a whole.

Unfortunately, many coaches lie to their players and create false expectations about playing time.

They assume that in this way players will remain highly motivated.

However, this is a big mistake since the initial motivation for these players, if it ever existed, will rapidly decrease as soon as these expectations are not satisfied. Therefore, it is critical for the coach and his assistants to be honest with the players who don't get much playing time, since this will significantly affect overall team motivation, team cohesion and, indirectly, team performance.

Social recognition (achieving recognition from other people) is an important individual goal for many players. Coaches should realize that this is an important part of the "emotional salary" that helps many players remain highly motivated.

Those players who appreciate recognition as an important value will be more involved with the team if they perceive that their contributions are recognized by the club, coaching staff, teammates and any other person linked to the team.

Simple words such as "thank you", "good job", or "well done" will go a long way in keeping players motivated.

Public statements recognizing specific efforts, and any kind of measure which shows respect and recognition for the player, not only as a player, but also as a person, will make players happier and better disposed to contribute to the team interests.

Personal recognition should not be something given randomly, but linked to actions which deserve such recognition. Thus, one of the tasks of the coach is to find objective opportunities to give reco-

gnition to his players so they be able to get high doses of "deserved recognition". Other strategies should be employed to help enhance daily personal motivation, and a good team atmosphere in practice.

This can be achieved by creating a stimulating environment in practice sessions involving challenging drills, special goals, or extra rewards.

Sometimes, player and team motivation remains hidden under the effects of high stress.

The reason for this is not a lack of interest on the part of the player(s), but rather an excess of uncontrolled stress.

When this occasion arises, the general strategy to enhance motivation should not be to "push" players to achieve ambitious goals or emphasize the beneficial consequences of good results. Instead, the coach must find effective ways to reduce stress.

Stress reduction can be achieved either by weakening the stress as much as possible, or, else, by strengthening players' self-confidence.

For example, stress can be reduced and hidden motivation will naturally emerge, if a coach regularly talks to his players and tries to eliminate extra undeserved responsibilities.

He should remove attention from the results and focus instead on the players' actions.

A final strategy is to emphasize all personal resources that had worked well in the past with the player(s) or team.

To sum up, motivation is a complex psychological aspect which may be affected by a variety of factors.

Coaches should understand these factors and have a number of strategies ready to enhance and strengthen individual and team motivation. However, in order to be truly effective, coaches should have psychological control of their players. This influence and control may deteriorate if the coach overuses his power or is constantly overstimulating, continually asking the players for extra effort.

A good coach can be a catalyst for motivation in the short term, but the best coaches create the conditions for the team to motivate itself.

Coaches must create the basis of stable motivation through measures mentioned above, and then carefully plan the moments in which they put higher emphasis on motivating their players.

In this way, coaches will be more effective in managing player and team motivation.



by Andrej Zagar

THE SLOVENIAN BASKETBALL COACHES ASSOCIATION

Andrej Zagar, a former Division I coach of the former Yugoslavian National Junior team, is the President of the Slovenian Coaches Association and a member of the Board of the Slovenian Basketball Federation.

The Slovenian basketball coaches association, or *Združenje kosarkarskih trenerjev Slovenije* (ZKTS), was founded just a few months after Slovenia became an independent country in 1991.

The Association was given legal status at the end of the year and has the following elected positions: President, an Executive Board, which includes a Counsel of Coaches and Counsel of State, a Disciplinary Board; and Inspection Committee.

The first elected President of the Association was Zmago Sagadin, the famed veteran coach of Olimpija Ljubljana, now coaching Crvena zvezda Belgrade. The Association convenes a regular General Assembly each autumn and members to the General Assembly are elected every four years.

The main goals of Association include organizing annual coaching clinics with the best lecturers invited to address our members; reviewing conditions for obtaining the licenses for coaching; reviewing coaching standards of behavior; publishing several technical bulletins every year; and participating in regularly scheduled meetings with the National Basketball Federation.

We also offer clinics for coaches of women's and youth and junior teams in order to give them better insight into their profession.

While ZKTS has great financial support from the national Federation, when it comes to technical questions, ZKTS is completely independent.

There are several ways to obtain a coaching license in Slovenia. Participation in coaching clinics is one of the conditions that must be fulfilled.

The other condition includes writing or translating a technical article, or a penalty is assessed at every game until these conditions are fulfilled. Coaches can obtain a temporary license, but for only one year during their career.

We currently have five coach education levels, each with its own special study demands:

- ▼ First level: 80 hours
- ▼ Second level: 80 hours
- ▼ Third level: seminar, home work
- ▼ Fourth level: 2 years of study
- ▼ Fifth level: 4 years of study

Only coaches who are members of the Coaches Association can obtain a license. In Slovenia there are three license levels - A, B, and C -, and A-level licenses are awarded to the best coaches.

The Association currently has 302 members, including 18 female coaches.

According to our official criteria, 247 of our members currently have met our coaching standards. In order to sit on a team bench at any level, the coach must be a member of the Association.

Each coach has to pay an annual membership and license fee. With the membership in the Association, all coaches have the right to free admission to all games in Slovenia, with the exception of international games, games played by the national team, and the All Star



Game. If a coach is unemployed, he does not have to remain a member ZKTS.

The curriculum for the education of coaches is supervised by the Faculty of Sport in Ljubljana, but expert advanced study is the sole domain of the Association. The Slovenian Coaches Association publishes a yearly journal, "Coach", which offers all coaches the opportunity to present their personal experiences.

For more information about our Association, visit our website: www.kzs-zveza.si.

THE BIG MAN: VIDEOS AND BOOKS

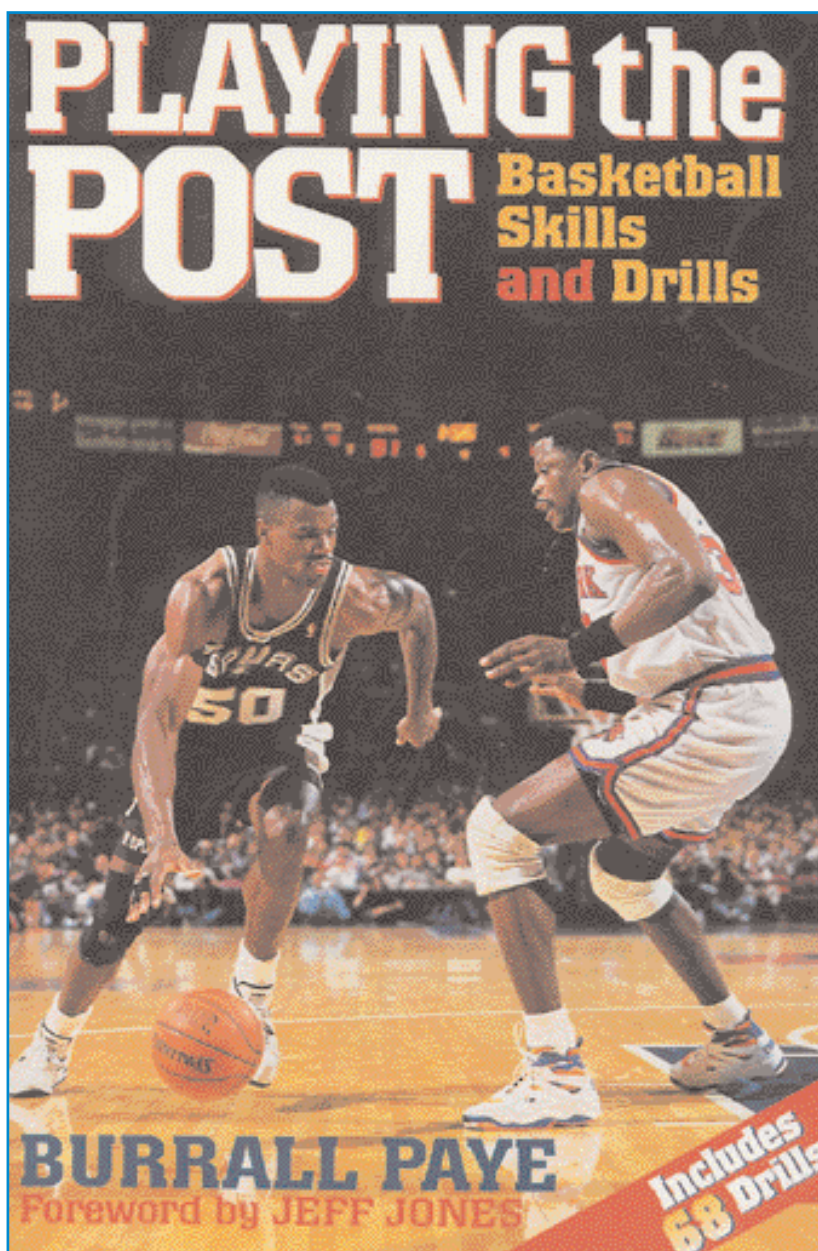


by Raffaele Imbrogno

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

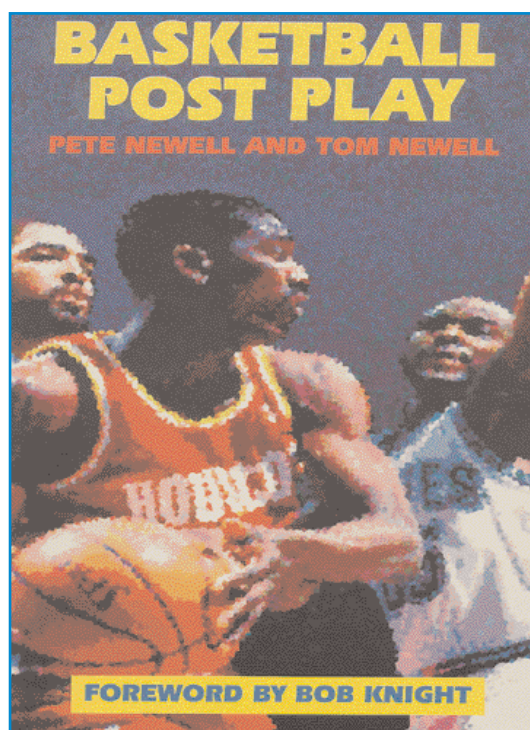
Raffaele Imbrogno, former Director of the Italian Basketball Federation Study Center, is an Instructor with the Italian National Coaches Committee of the Federation. Imbrogno is the author of several technical basketball publications.

To build a winning team, you need to have not only a good point guard, but also a good big man. It is, therefore, quite easy to find publications and videos, which explain how to develop the offensive and defensive skills of the big man, a player who is so important to the success of a team. A "must" are the videos and books of Pete Newell, one of the top coaches of all time, and, above all, a "big man guru." In 1995, Masters Press published *Basketball Post Play*, written by Newell and his son Tom, with the foreword by Bobby Knight, the former U.S. Olympic coach, and now head coach at Texas Tech University. Newell, who has directed his "Big Man Camp" for centers and power forwards-among the campers, also Hakeem Olajuwon and Shaquille O'Neal - in Hawaii (now moved to Las Vegas) for many years, describes all the major teaching points for big men he has collected and used over his 65-year coaching span. In six chapters (120 pages), he describes the evolution of the role of the center, the physical skills a big man needs to develop. He describes and analyzes foot positioning for proper shooting, the variety of passes a center must be able to execute, how to go for defensive and offensive rebounds, and how to set effective screens. A very important chapter is devoted to low-post moves, including the turnaround jump shot, the up-and-under, and drop step, all the typical moves needed in the big man arsenal. Newell also details the defensive basics of the post and provides interesting drills for developing all the skills needed to play this role. The same topics are covered in a 1999 video, *Pete Newell Big Man Training Series Volume 1: Offensive Post Moves*, filmed at Newell's Big Man's camp. Human Kinetics, one of the top publishers of sports training books in the world, released a very interesting and complete book on big man play, *Playing the Post-Basketball*



Skills and Drills. Written by Burrall Paye, one of the winningest high school coaches in the U.S., and the author of other excellent basketball fundamental publications, this book describes all the necessary mental, physical, and technical skills a center must have, as well all the offensive moves needed to score points “in the paint.” Championship Products produces many videos with some of the top U.S. college coaches. Here are some of the best that deal with big men: *Post Play Drills, from the Paint to the Pros* by Cliff Ellis, coach at Auburn University; *Chair Drills: Shooting Workout for Inside Players* by Kevin Eastman, an excellent teacher of the fundamentals; Pete Gillen, the coach of the University of Virginia, specialized on big men development, on the video *Big Man Drills* shows his extensive knowledge of this topic; and *The Making of an Arizona Big Man* by Jay John, a former assistant coach at the University of Arizona (currently the head coach of Oregon State University), details the secrets of developing centers. *Post Play Development* by Mark Few of Gonzaga University, one of the most interesting coaches of the new generation, and *Steve Alford's Ultimate Big Man Development Drills*, by the coach of Iowa University, are also excellent videos. Coaches Choice, another famous brand for basketball videos and books, has three very good videos in its catalog, with three of them by Norm Ellenberg, a former assistant coach at Indiana University for many years. They include *Developing the Inside Game*, *Post Development*, and *High School Big Man Play*. Joe Piscopo, former head coach of Buffalo State University, has produced *Post Play Techniques and Drills*, as well as a book with the same title.

Here are some final selections for your “big man” collection: *101 Post Player Drills*, an excellent book by Bruce Brown and Joe Callero; and two videos on women's basketball by Curtis Loyd, a coach at the University of Arizona: *Post Play Drills for Women*, and *Teaching Post Play Fundamentals for Women*.





FACTORS AFFECTING INFORMATION PROCESSING IN OFFICIATING



by Stavros Douvis
and Antonis Travlos



**Stavros Douvis is a doctor and former referee.
Antonis Travlos is a sport psychologist.**

Although good officiating depends on physiological, psychological, mental, and technical skills, there are personal qualities that make an effective official. A recent research has indicated that top officials have essential qualities in common, including consistency, integrity, and decisiveness.

One would expect that competent officials will make the same decisions in identical or similar situations and they will apply the rules equally to both teams. Good officials call a game in an unbiased way and they do not modify their calls according to the reactions of players, coaches, or spectators.

Officials' calls should be quick and decisive. Their decisions should be "close in time" with the observed action. The purpose of this article is to present some of the important psychological factors that are needed to call the game in a successful manner.

In basketball officiating, there are many cases where the official makes a call and afterwards realizes that his call involved a non-existent foul. In order to prove that he is an official that is able to make any call, the inexperienced referee tries to anticipate and predict. This important phenomenon of "forced reaction" is the subject of several research studies. What often leads the official to call a non-existent foul are excessive stress levels, poor physical fitness, or inexperience.

RESPONSE TIME AND ATTRIBUTION OF INFRACTIONS

In order to process information, a time interval is required from the initiation of the stimulus to the execution of the decision. In

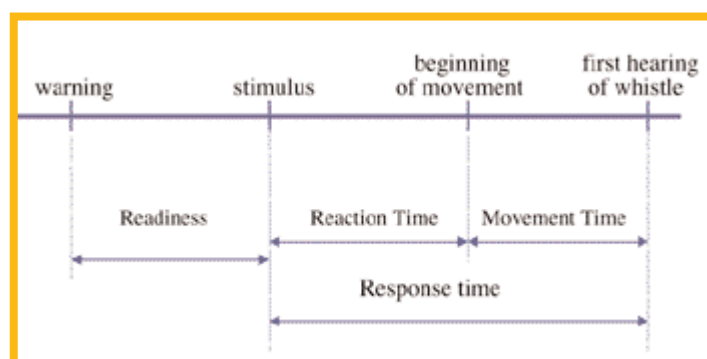
the area of motor learning and behavior, the time that intervenes between the initiation of a stimulus and the completion of the movement is called response time.

Scientists have further separated response time into reaction time and movement time. Reaction time is defined as the time interval that occurs between the initiation of the stimulus (contact between two opponents) and beginning of movement (activation of phonetic strings for the call). Movement time is determined by the time interval that intervenes from the beginning of movement up to its completion-initial phase of whistling (figure 1-response time paradigm).

Here's a common example: The official checks the space near the basket as the ball bounces off the rim and four players (two from team A and two from team B) are prepared to jump for the rebound. The whole process warns the official that some infraction may occur and he is ready to make a call. In order to rebound the ball, one player of the attacking team pushes one player of the defending team (stimulus).

The official processes the information and with the help of his long-term memory (storage of the rules), he decides that an infraction of the rules exists and is prepared to execute the decision (reaction time). The muscular system is activated and this is expressed when he blows his whistle (movement time).

In basketball officiating, however, response time is the time



interval that requires particular attention. It is important to know the time interval between the occurrence of a foul and the first whistle. Based on the scientific literature, it seems reasonable to consider a call as correct and acceptable when it occurs 350 to 800 milliseconds after the stimulus.

When a call occurs earlier than the 350-millisecond threshold, we can say that the official anticipated the infraction.

When the call occurs after 800 milliseconds (increase of reaction time), it implies that in his effort to attribute the infraction correctly the official is indecisive in making the right decision. These calls are regularly disputed by players, coaches, or sports fans and create uncertainty about the reliability of the official. In such cases, it is preferable not to make a call than to make a delayed call.

One of the most important criticisms officials receive from players, coaches, and fans involves calls that were not made during contact that developed in very small time intervals. Under these conditions, it is difficult for someone to make a right decision on which stimulus happened first and which occurred next. In experiments that were conducted under controlled laboratory conditions, it was found that when two or more stimuli occur virtually simultaneously, the longer it takes to process the information. When deciding which stimulus occurred first, there is a great probability of being wrong. In such situations, therefore, it is preferable for officials to hold their whistle to the end of the acceptable time frame (800 milliseconds) for the occurrence of a call, as this enhances their ability to process the information correctly.

EFFECT OF PHYSICAL FITNESS ON SPEED OF INFORMATION PROCESSING

Several studies have reported that physical exercise has an impact on mental functioning, while others reported no effects

whatsoever. However, individuals who exercise regularly often report that their mental abilities are positively affected. Moreover, it seems reasonable to accept that fit individuals perform better than unfit individuals on decision-making tasks when both have to participate in exercise bouts of similar physical demand. Highly-fit individuals (as compared to the poorly fit) can better cope with the demands of physical activity. Fit individuals have less energy expenses, are less vulnerable to fatigue, and are therefore able to process information efficiently and effectively.

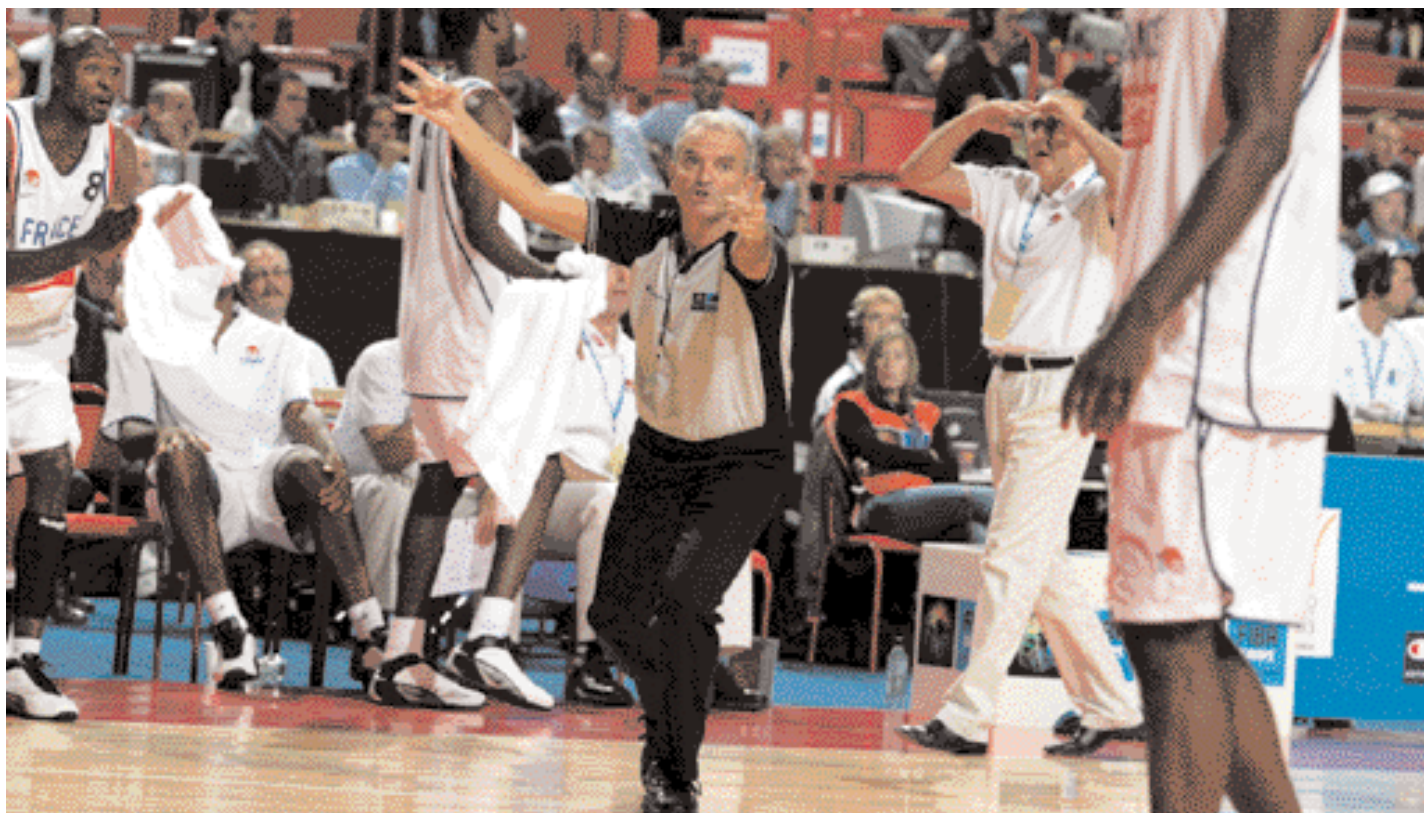
The unfit official will tire easily and early in the game and will not be able to follow the flow of the game, leading to the deceleration of information processing and thus, to the increase of the official's response time. Moreover, this will lead to a significant decrease in his officiating performance. The results of a recent study on 31 top division officials of the Greek League revealed that the level of physical conditioning is strongly related to the officials' performance.

The study involved monitoring the heart rate of the officials during games. Officials who had a heart rate during the course of a game that approached or exceeded the upper acceptable limit (indicating poor physical conditioning) performed worse, made more mistakes, and thus held lower positions in the national ranking.

Basketball officiating consists of rapid eye-brain-whistle coordination.

Referees call the games with the whistle in their mouth. Despite what it says in the rules, referees have to make instantaneous decisions based on interpreting what they see.

Only when basketball officials equip themselves with a full range of psychological, physiological and technical skills will they achieve maximum performance.





by Fabrice Saint-Aubert

EVALUATION OF FRENCH TOP LEAGUE REFEREES

Fabrice Saint-Aubert was a French national referee from 1979 to 1993, and a FIBA referee from 1984 to 1993. He is now a member of the national committee for the top referees of the French Division I League.

PREMISES

- ▼ French League - 16 teams and 29 referees three-man system.
- ▼ 5 evaluators (former referees in the first division) are working on the evaluation of the referees.
- ▼ The evaluators are involved in two meetings with the referees, before the season starts (2 days), middle of the regular season (1 day), and one meeting at the end of the regular season (1 day).
- ▼ Each evaluator must see each referee at least one time (evaluation - live) working a league game (regular season). If the evaluator sees the referee more than one time, the final mark of this evaluator for this referee will be the average of the marks.
- ▼ Each evaluator will watch and evaluate videotapes of referees at least 6-7 times a season-video with marks.
- ▼ The two main objectives are:
 - To establish referee rankings.
 - To improve officiating in the League.

EVALUATION - LIVE

The main objective is to establish a ranking. This will help the referee discover what he needs to improve and the steps needed to make that improvement.

BEFORE THE GAME

1. The evaluator is notified by mail to make an evaluation at the game A - B with the trio of referees X, Y, and Z.
2. The evaluator arrives at the game site and may present himself to the trio when his arrival is one hour or more before the beginning of the game.

3. Each club has been notified before the season that in case of an evaluation, the evaluator should be provided a good seat facing the table official at midcourt.

4. The evaluator must watch the entire game.

END OF THE GAME

1. The evaluator goes to the locker room after the referees have showered and comments on the performances of each one. He must provide the level of the performances: A) Excellent, B) Very good, C) Good, D) Average, or E) Poor.

2. The evaluator must advise each referee of specific steps they can take to improve their officiating in upcoming games.

3. The evaluator may give each referee his evaluation sheet filled with comments, and the level of officiating, but with no mark on it. In lieu of this, he must mail the evaluation sheet to each referee the next day.

DAY AFTER THE GAME

1. The evaluator must send to me the copies of the evaluation sheets with comments, level of officiating, and the mark that must be in relation with the level he gave to the officials working the game.

We note with hundred (100) points.

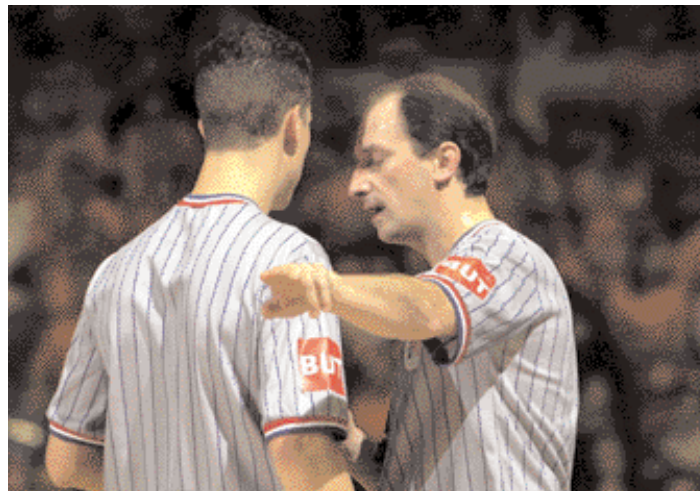
EXCELLENT	(EXC)	91 to 100
VERY GOOD	(VG)	81 to 90
GOOD	(G)	71 to 80
AVERAGE	(A)	61 to 70
POOR	(P)	Less than 61

2. This evaluation must also be sent to the official in charge of noting evaluations.

3. If they did not receive the evaluation sheets right after the game, these must be sent to the referees (with no marks provided).

EVALUATOR-LIVE SHEET

Evaluator		Referee
Team A	Team B	Team B
Score 1st	Score 2nd	Crew Chief
Score 3rd	Final score	Referee
		Umpire



GLOBAL EVALUATION

Global evaluation	E	VG	G	A	P
Comment:					

CONTROL OF THE GAME

	E	VG	G	A	P
1. Did the referee establish control of the game?		YES		NO	
2. Did the referee manage the relations between the coach and his bench?		YES		NO	
3. Did the referee master the contacts and relations with the players?		YES		NO	
Comment:					

JUDGEMENT

	E	VG	G	A	P
4. Charge/ blocks were well called?		YES		NO	
5. Did the referee correctly judge the out of the ball situations?		YES		NO	
6. Basket valid or not; free-throws awarded or not correctly?		YES		NO	
7. Unsportsmanlike fouls were correctly judged?		YES		NO	
8. Travelling situations were correctly judged?		YES		NO	
Comment:					

CRITERIONS. TONE OF THE GAME

	E	VG	G	A	P
9. Were the criterions adapted to the game?		YES		NO	
10. Did the referee properly apply advantage/disadvantage?		YES		NO	
11. Was the referee consistent all during the game?		YES		NO	
Comment:					

MECHANICS

	E	VG	G	A	P
12. Jump ball correctly performed?		YES		NO	
13. Throw-in at the right spot?		YES		NO	
14. Did the referee respect the area of his partners?		YES		NO	
15. Did the referee make his best efforts to make a team return to the court?		YES		NO	
Comment:					

OTHER REMARK ADVICE

EVALUATION – VIDEO

The main objective is to teach the referee how to make improvements in their officiating.

COMMENT

Internal regulations state that each hosting club has to provide a videotape of the game to each referee. The referee has to come to the gym with one blank videotape and has to give it to the person in charge of officials for the game. The club may give it back immediately after the game or send it the day after the game to the address provided by the referee.

BEFORE THE GAME

1. The hosting club has received a message that it must provide a videotape of the game to Mr. X evaluator the day after the game.

AFTER THE GAME

1. The evaluator receives the tape evaluating the three referees.

2. The evaluator must contact the referees to set a date for the debriefing with each official, no longer than 10 days after receiving the tape.

3. As soon as possible, the referees must send their own comments to the evaluator by mail or fax.

4. At the fixed date, the evaluator is to make a phone contact with each referee explaining what he saw on the videotape, describing what must be done to improve the officiating. The evaluator must also rate the level of the performance for that game. (EXC, VG, G, A, P)

5. The evaluator must send his written report to each referee, a copy to me, and a copy to the official responsible for tabulating referee scores.
(see the Evaluation-Video Sheet)

In each line, the referee or the evaluator indicates: Time on the tape, which players are involved, what is wrong, or what should have been done.

THE EVALUATORS AND THEIR EVALUATIONS

At the middle of the season, I gather the comments on the evaluations and I order the technical group to prepare videotapes on referees I consider to be weak.

At the end of the regular season and before the play-offs, all evaluators and those responsible for the nominations have a meeting. We make the final ranking of the referees, which will be used for the play-offs and for the next regular season.

Each referee has been seen working live at least 6 to 7 times a season, on a videotape at least three times a season.

Therefore, the referee is evaluated 10 times on average over the span of 30 games. Evaluations can also be made during the play-offs. This is done solely to improve the quality of officiating. No marks are given at this time, only comments.



EVALUATION-VIDEO SHEET

EVALUATION MR		EVALUATOR
DATE		
CREW CHIEF		
REFEREE		
UMPIRE		TEAM A
		TEAM B
MARK		
LEVEL		/100
		EXC/VG/G/A/P
CHANGING CALLS		
MISTAKES		
FORGOTTEN CALLS		
REMARKS		

The mark level section is only for the evaluator.

RANKING

Our former system ranked referees from first to last. Three years ago, we changed our system and now classify referees by groups. It is much more convenient to establish the nominations for the play-offs and also for the next regular season.

For example, it can be a better nomination of trio 15-12-16 than trio 12-15-16. So, we now create three groups and the referees know to which group they belong.

- ▼ Group A: 8 referees. They can be nominated first or second with someone from group A or third with referees from group A.
- ▼ Group B: 13 referees. They can be appointed first, second, or third.
- ▼ Group C: 8 referees. They can be appointed second or third.

1. We mark the referees as follows: 75% of the live performances and 25% of the video performances. We then arrive

at the mathematic classification.

2. All evaluators may propose a change inside the mathematic classification using the level of the performances (EXC, VG, G, A, P) and I take note of the final result.

3. Using the comments, I may change the ranking. I am the only one responsible for the final ranking.

4. I inform the evaluators.

5. I inform the referees at the end of the play-offs. The referees with the lowest rankings are demoted and are replaced by the best two referees from the second division.

6. Using the comments, I inform the chief of the technical group on which points the referees are weak and we both then determine the program for the pre-season clinic.



RIGHT OR WRONG?

QUESTIONS

1. After a goal is scored, B4 has the ball out-of-bounds for the resulting throw-in. B4 bounce-passes the ball to B5, who is out-of-bounds at the same end line. Shall the ball become dead when it touches the floor on the bounce-pass?

2. While the ball is in the air on a shot for a goal by A4, B4 intentionally slaps the backboard and causes it to vibrate. The shot goes in the basket. Shall B4 be charged with (a) a violation (b) a technical foul?

3. A3 commits a double dribble, immediately after which B3 commits a foul. This is the third team B player foul in that period. Is this a jump ball situation?

4. Near the end of a time-out, substitute A10 reports to the scorer but does not report to an official on the court. Is this a legal substitution?

5. While A5 is dribbling, the ball bounces very high. A5 takes two steps while pushing the ball to the floor on the continuing dribble. At no time does the ball come to rest in A5's hand. Has a violation occurred?

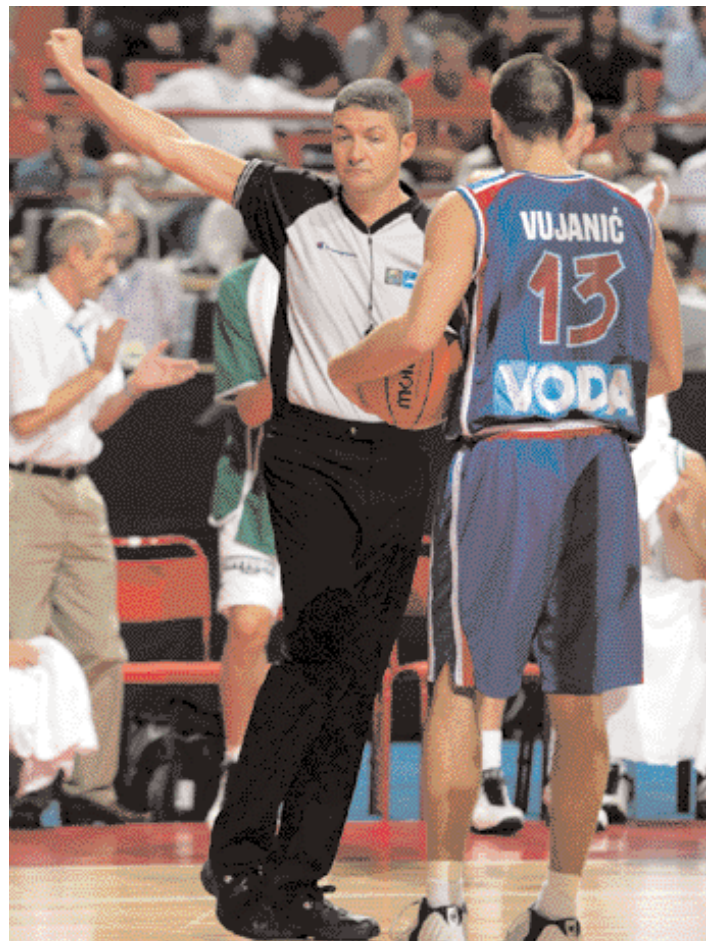
6. While team A is in control of the ball, B4 is discovered to be bleeding. The officials interrupt play and order B4 to be substituted. At the time of the interruption there is 10 seconds remaining in the 24-second period. When play resumes, shall team A be given a new 24-second period?

7. An alternating possession throw-in is awarded to A4. After the ball again becomes live, but before it has touched a player on the court, a double foul occurs. Shall play resume with a throw-in by team B?

8. A shot for a goal by A5 touches the backboard, but misses the ring. On the rebound, the ball is deflected, but not controlled by B5, after which A3 gains control of the ball. At this time the 24-second signal sounds. Has the 24-second signal sounded in error?

9. May team personnel other than the coach or assistant coach go to the scorer's table to request a time-out?

10. During the first period, the scorer erroneously assigns two points to the wrong team. The error is discovered during the halftime interval. May a correction be made at this time?



ANSWERS

1. No. The pass from B4 to B5 is legal (26.2.2.)

2. No. In both (a) and (b). In (a), the action is a violation only when the vibration causes the shot for a goal to be unsuccessful. In (b), this action is not a technical foul. (41.2.2, 49.1.2)

3. Yes. The penalties for the two infractions shall cancel each other. (56.2.7)

4. Yes. During a time-out, a substitute need only report to the scorer. (28.2.6)

5. No. This is a legal dribble. (34.1.1)

6. Yes. (11.2)

7. No. Team A does not lose its right to the next alternating possession when the foul occurs. Play resumes with an alternating possession for team A. (Changes to rules: May, 2003, article 21.4.6)

8. No. The 24-second clock continues to run when the shot for a goal fails to touch the ring. A 24-second violation has occurred. (39.1.1, 39.1.2)

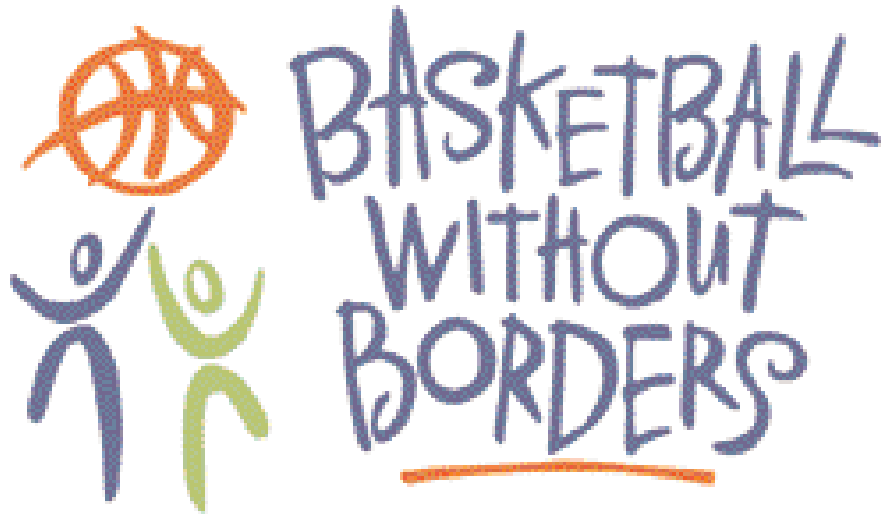
9. No. (27.3.1)

10. Yes. A bookkeeping error may be corrected at any time before the referee signs the score sheet at the end of the game. (9.4)


FIBA
We Are Basketball


"BASKETBALL WITHOUT BORDERS"

by Zoran Radovic
and Anicet Lavodrama



Zoran Radovic and Anicet Lavodrama are both FIBA International Relations & Development Managers.

The inaugural "Basketball Without Borders" camp was held in Treviso, Italy in 2001. The idea was to bring children from the former Yugoslavia and use the sport of basketball as a common language for global peace, friendship, and sportsmanship. Both FIBA and the NBA want to promote goodwill around the world. Since our sport transcends boundaries, it was felt that a special sports

camp would be the perfect opportunity to demonstrate that basketball has the capacity to bring people together, while teaching good values to the youngsters, including the importance of education, fighting against drug use, and the need to understand other people.

Together with UNDCP (United Nations Drug Control Program) and its Goodwill Ambassador for Sports against Drugs, Vlade Divac, FIBA and NBA wanted to teach the game of basketball to a new generation of youngsters, make them come to love our sport, while bringing

them together to educate them about the dangers of drug abuse.

The three-day event for 14 year-old players from Bosnia and Herzegovina, Croatia, Macedonia, Slovenia, and Yugoslavia taught the children basics of basketball. It included seminars designed to promote leadership, conflict resolution, and living a healthy life without drugs. The camp was part of the celebration of the United Nations International Day against Drug Abuse (June 26, 2001).

Vlade Divac and Toni Kukoc, natives of



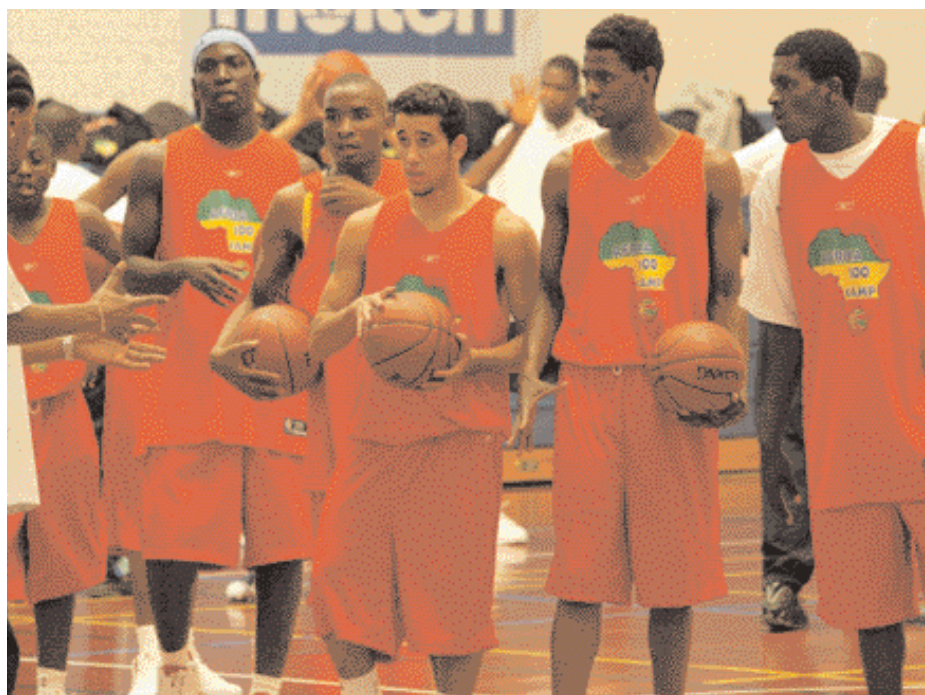
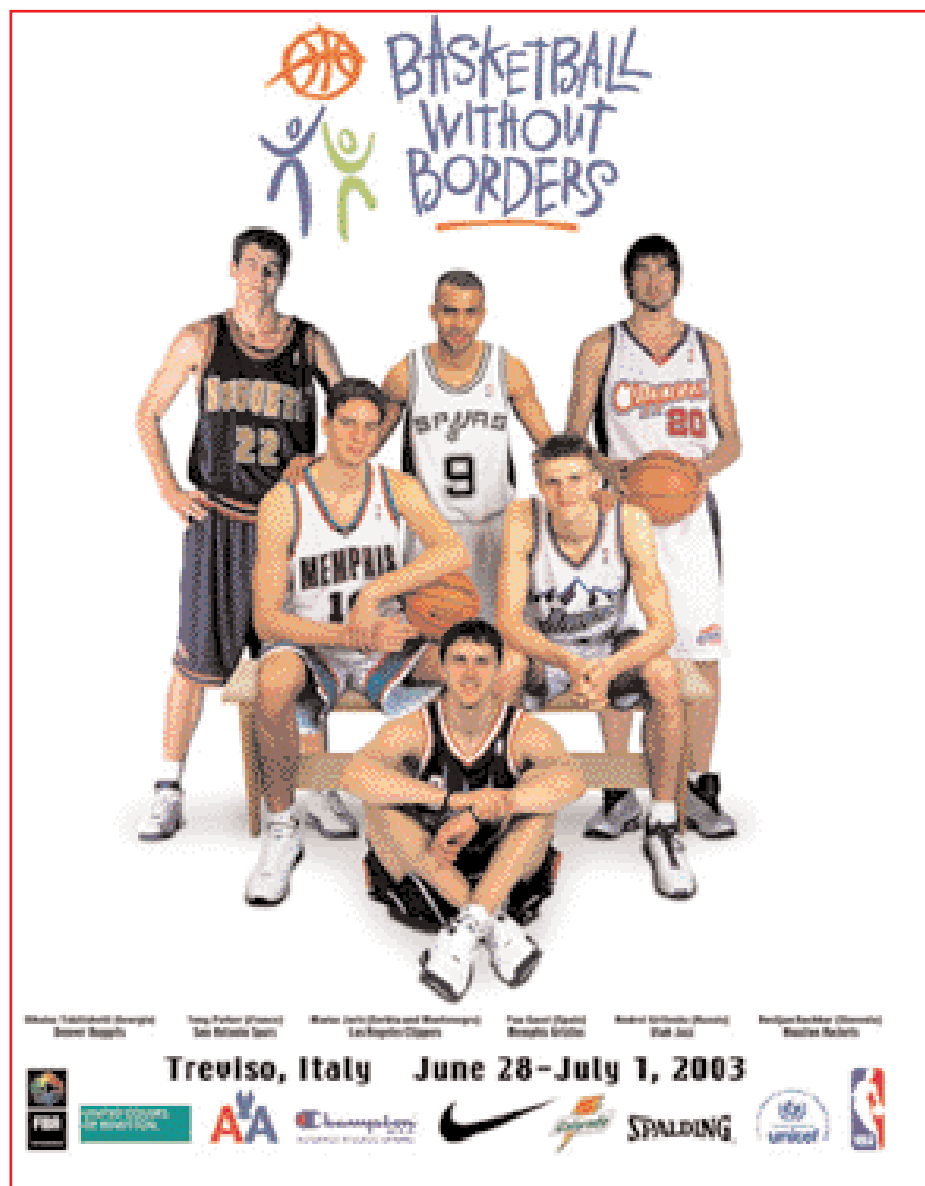
Yugoslavia and Croatia, respectively, headed a group of nine players, who conducted clinics at the camp. Other players participating in the camp included: Zan Tabak, Dalibor Bagaric, and Bruno Sundov from Croatia, Peja Stojakovic, Dragan Tarlac, and Alex Radojevic from Yugoslavia, Rasho Nesterovic from Slovenia, Nenad Markovic from Bosnia and Herzegovina, and Vrbica Stefanov from Macedonia. Benetton, owners of the Benetton Treviso basketball club in the Italian league, was a co-sponsor of the camp and hosted the 50 young participants (10 from each country, selected according to their basketball skills and leadership abilities) at La Ghirada, their basketball facility located an hour north of Venice. The young players were assigned to four different teams, regardless of nationality, and then bunked and lived together with their new teammates.

This special basketball camp made all aware that the common bond was basketball and that there are no differences or boundaries between them. The short stay at the camp created friendships and memories for the youngsters that will last a lifetime.

The experiences of the inaugural camp carried over to the 2002 "Basketball Without Borders" camp held in Istanbul, Turkey. At this camp, the United Nations Office for Drug Control and Crime Prevention joined FIBA and NBA to help build friendship and cooperation between young people who love basketball.

The event was held at the Darussafaka Ayhan Sports Hall. Invited to attend were 50 14-year-old children from Greece and Turkey (25 from each country). The players who served as coaches for the camp were Antonis Fotsis, Theodoros Papaloukas, and Dimitris Papanikolaou from Greece. Hidayet Turkoglu, Kerem Tunceri, Mirsad Turkcan, and Ibrahim Kutluay from Turkey and Vladimir Radmanovic from Yugoslavia were the other coaches.

It was a pleasure to see the Greek and Turkish National Basketball Federations working together with the global basketball community on the initiative to promote the concept of international peace, friendship, and solidarity, with a special emphasis on the fight against drug use. Once again, basketball proved that it can help teach young people the impor-

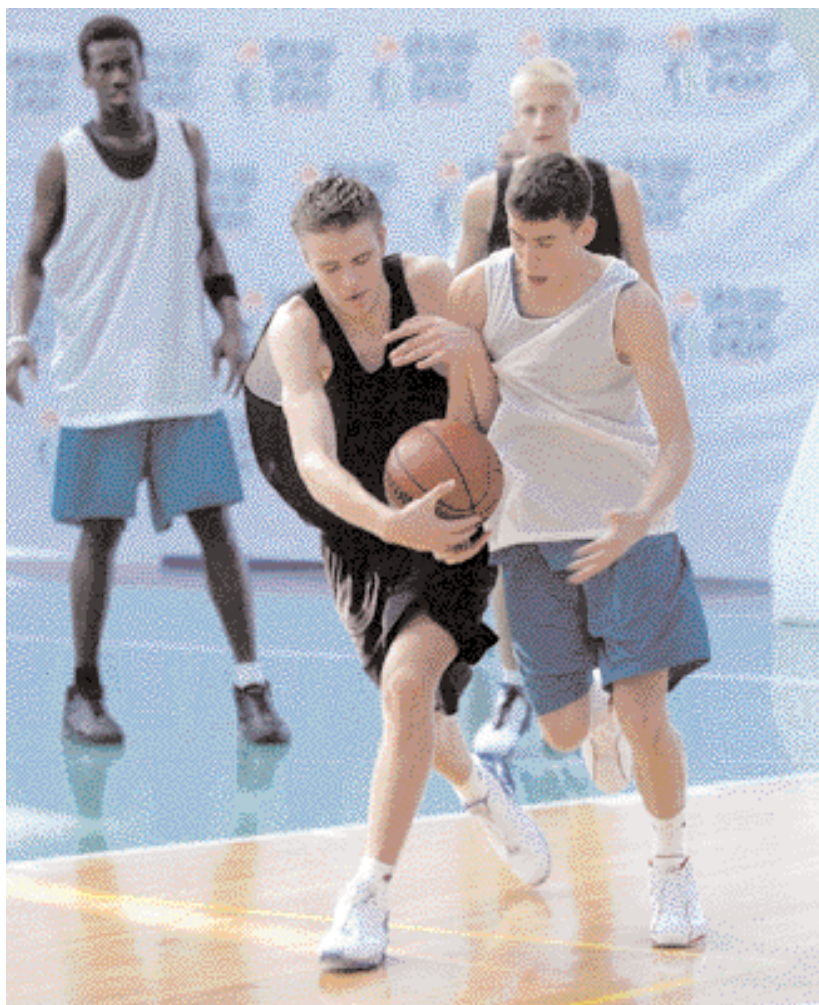




tance of tolerance and teamwork and it served as a very important bridge between the children from Greece and Turkey.

The period ending with the 2002 World Championships marked a turning point for the world governing body of the sport of basketball and the initial phase of the current FIBA development direction. In that phase, several points of focus have been noted, with the introduction of national programs for young players in the 14 to 18-year-old age group. The transitional process of taking the young player from the junior to the senior level of competition is another important area of focus.

In addressing these issues, we lean on our continuing collaboration with the NBA in the organization of the "Basketball Without Borders" camp. The response and great enthusiasm of the invited players and coaches lead us to further develop this concept, taking it to Africa in September of 2003. The camp, initially named "Africa 100 Camp," took place at the American International School of Johannesburg in Johannesburg, South Africa. This first-of-its-kind of camp gathered the top 100 young players, 16 to 19-years-old, from 19 countries across Africa. It incorpora-





ted basketball instruction into educational programs and addressed a variety of important social issues. The camp was designed to promote, expose, and strengthen the culture of basketball among the continent's youth and build a sustainable interest in the game. It offered an opportunity for players to improve their playing skills in basketball and opened important doors to further formal education. The camp also aimed to fight HIV/AIDS and bring peace to Africa through the sport of basketball. One of the highlights of the camp was a donation of desktop computers, printers, servers, and educational software from Dell, as part of Dell Education Initiative at the Ithuteng Trust, a local school for troubled youth.

Players who served as coaches at the camp were Dikembe Mutombo from Congo, Ruben Boumtje-Boumtje from Cameroon, DeSagana Diop and Mamadou N'diaye from Senegal, Olumide Oyedeji from Nigeria, and Michael Curry and Bob Lanier from the United States.

The camp was a huge success. The youngsters went back to their homes, changed as athletes and as people. It

was an important start to help children, villages, countries, and the continent as whole by injecting the basketball spirit all over Africa.

The third "Basketball Without Borders" camp held in Europe returned to the beautiful La Ghirada, the training facility of Benetton Treviso. Invited to the camp were 50 players 15 to 17-years-old, from 22 European countries. The camp partner this time was UNICEF (United Nation's Children Fund) and the underlying theme was to support education and HIV/AIDS prevention programs.

The camp coaching staff consisted of Tony Parker from France, Pau Gasol from Spain, Andrei Kirilenko from Russia, Bostjan Nachbar from Slovenia, Nikoloz Tskitishvili from Georgia and Marko Jaric from Serbia and Montenegro.

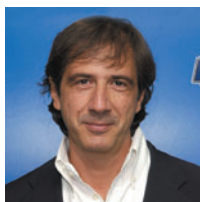
The pro players also educated the teens about the life of a basketball star and the importance of maintaining focus on their game and their body in order to achieve their full potential in the sport. The players also discussed with campers their many hurdles in achieving their dreams, emphasizing the importance of working hard and staying in the best

physical condition. Each of the pro players gave their own personal perspective to the campers.

Our objective is to continue to organize "Basketball Without Borders" camps each year so we can bring together on each continent a group of passionate players between 16 and 19-years of age. This year we will have "Basketball Without Borders" camps in Africa, America, and Europe, with the goal of inaugurating a camp on the Asian continent in 2005.

As always, the aim of the camps is to promote goodwill around the world using the sport of basketball as a common language for global peace, friendship, and sportsmanship. The positive message about working together, leadership, and living a healthy, drug- and alcohol-free lifestyle will be infused into the basketball instruction. The camps will focus on providing young players with the tools necessary to succeed both on and off the court and teach all participants the importance of hard work, dedication, teamwork, and fair play. Finally, the camps are designed to help players of all skill levels and abilities to live a one-of-a-kind camp experience that will help set their course through life.

THE ITALIAN FINAL EIGHT



by Massimo Zanetti

Massimo Zanetti started to work at Lega A, the Italian First Division League, in 1988 as an executive. In 1995 he was promoted to Vice Secretary General, and in 1999 he was appointed as Secretary General.

The Final Eight is the second event of the season organized by Lega A, the Italian First Division League, each year presenting the Italian Cup. It follows the Super Cup that, during the week prior to the beginning of the championship, puts the winner of the most recent championship face to face with that of the Italian Cup.

These competitions present an increased competitive aspect to that of the Super Cup event, because a trophy is at stake, justifiably considered to be the real lead up to the play-offs.

The atmosphere is that of the heated season final, with elimination upon defeat - and all of this, together with the atmosphere created at the indoor stadium, home of the Final Eight, with the on-court team challenge and the supporters, make the event one of a kind.

THE FORMULA

The formula of the Italian Cup changed as of the 1999-2000 season. Previously the preseason could have been used as qualification for the Final Four, that represented an important increase in quality between the end of the 1980s and the beginning of 1990, revitalizing an event that from 1975 to 1983 had not been played.

Then to renew the formula, as per the example of ACB, the Spanish First Division League, the Italian League adopted the formula of the final to eight, starting in 2000 (first site in Reggio Calabria).

This choice merited the attribution of increasing significance to the first part of the season: in fact it is the first eight at the end of the first round to qualify for the Final Eight and this has provided a great standard, even to matches that in previous seasons were considered to be of minor importance. Qualification is a prestigious goal not only for the "big players" of the championship that aim for the season's first important trophy, but also, and above all, for the other team members that see it as the crowning glory of the season to play in this event.

Furthermore, winning the Italian Cup qualifies for the Uleb Cup, an important goal given the level achieved in the second European competition.

THE PREMISES

The League has decided to opt for a neutral site for the event. This year, for the fourth time in a row, it will be played at Forlì. Forlì is a neutral site, but with a great tradition of basketball that always guarantees good public attendance in its central and strategic geographical location. It has an airport that can be utilized for charter flights, 50 kilometers from Bologna, home to an International Airport and also has excel-



lent hotel accommodation capacity. Furthermore, it has ideal establishment seating capacity at its disposal (5,500 seats) and location (near the highway exit). In addition, it has another indoor stadium of medium capacity that could be utilized for team training.

It is of such importance that the whole city contributes to this event and over the years we have always had the utmost collaboration of the local authorities and the confirmation of the premises is proof of this.



ORGANIZATION: The organization of an event of this type requires a great effort of the whole structure of the League that makes use of the contribution of a local committee which provides great support regarding the relations with the local authorities, from the Council to the Trade Fair body that manages the establishment.

SURROUNDING THE EVENT

The Final Eight is viewed by the League not only as a competitive event, but also as an excellent promotional vehicle. For this reason, each year various collateral initiatives are organized to bring the locals closer to the event. The main objectives are schools. Last year more than 10,000 students were involved and this work with schools is to be confirmed and extended this year as well, not only in Forlì and sur-

rounding districts, but also other districts in the region. During the week in which the event takes place, players and coaches of the eight teams on the list will make scheduled appearances in schools to meet the children and their teachers to talk to them about basketball and these important event that they have the privilege to see only a few kilometers from where they live. A unique opportunity not to be missed.

Moreover, the Final Eight become the center of Italian basketball for a week and that's not all: there are also numerous foreign guests (scouts, coaches, agents) that make the most of the event to see our champion players. But it is also an occasion for the clubs, the media and the coaches to come face to face and actively participate in the initiatives that take place

day after day: from the coaches association clinics to the marketing seminars, to debates on the basketball situation in Italy. In short, there is something interesting to participate in every day.

Every year the League chooses to unite the event with a particular charity cause. Two years ago an association of abandoned infants was funded, donating a sum for each assist in the final. Last year a large amount was raised for the children whose families were victims of the earthquake in Molise and again this year the event will raise money for charity.

TICKETS

Each team is obviously followed to the Final Eight by its own supporters in large or small numbers relative to the distance from Forlì. The League supplies each club with an identical number of tickets, reserving the necessary tickets for guests. The rest of the tickets are sold at a ticket outlet in Forlì and neighboring districts and on the Internet. This allows anyone in Italy follow the event at Forlì.

Furthermore, through sweepstakes, in collaboration with the local media, tickets to follow the event can be won.

THE MEDIA

The work done with the media in the last few years has two aspects: the first aspect is the constant improvement of publications for the press, with special editions of guides containing topics of interest, statistics and everything the media needs.

For the last event, the League produced an official event guide in collaboration with Superbasket (the weekly publication specializing in Italian Basketball), encouraging its distribution in newstands. It also then produced (and distributed in schools) a brochure dedicated to the event with photographs of the participating teams, their schedules and caricatures of the most well-known players.

The second aspect aimed at ensuring that the event was widely broadcast, above all on television. The last event also had complete television coverage during the competitions with over 17 hours live on the Rai and RAI Sport Sat.

The League gave the right also to local televisions that follow the participating teams, with a total of 41 hours of broadcasting.

The tradition of welcoming the media has continued and improved. This year there were over 200 accredited journalists requiring continuous effort on behalf of the League in order to provide them with optimum working conditions.

THE RELATIONSHIP BETWEEN THE FEDERATION AND THE LEAGUES IN GERMANY



by Peter Klingbiel

Peter Klingbiel is the Secretary General of the German Basketball Association. He is also member of the Board of FIBA-Europe, as well as a member of the Competitions Commission. He was a FIBA referee from 1984 to 1999.

DEVELOPMENT

Until 1998, the German Basketball Federation's League Office took charge of all the German leagues and was responsible for organizing all of their games. The League Office represented an organizational unit within the German Basketball Federation (DBB) and was located in the offices of the German headquarters.

In response to the increasing economic importance of the Men's First National League (*1. Bundesliga der Herren*), but also in view of unsatisfactory structures and subsequent quicker decision-making, the DBB initiated talks with the leagues in hopes of establishing their independence, with the DBB remaining as its umbrella organization.

In 1999, as a direct result of intensive discussion and consultation, the DBB signed an agreement over ten years with the Men's First National League that outlined the league's independence.

In the core of the agreement, the league agreed to pay the DBB a fixed annual fee in the form of a contribution. In return, the league would be granted all marketing, organizational, and television rights. This decision was made in order to conform to the legal belief that the owner of the rights is generally the group or person bearing the economic risk.

Other agreements, which were similar to these in their basic structure, were signed with the Men's Second National League (*Arbeitsgemeinschaft der 2. Bundesliga der Herren*) and the DBBL, a confederation of the women's leagues.

The leagues are partly organized as independent limited companies with an executive and a supervisory board.

CONTRACT SUBJECT MATTER

In addition to the technical aspects, the agreement contains important rights and duties relating to the following central points.

- ▼ The German Basketball Federation has a 26 percent stake in the limited company and can exercise its right of veto in a number of matters
- ▼ that are exactly defined.
- ▼ The BBL is responsible for organizing and running games in compliance with the terms and conditions set down by FIBA and the DBB.
- ▼ The BBL is a member of the DBB alongside the 16 regional federations of the German Basketball Federation.
- ▼ Promotion and relegation must be guaranteed.
- ▼ Wild cards are only permitted if approved by the DBB.
- ▼ Free release of national players must be guaranteed in agreement with the clubs.
- ▼ The DBB is responsible for appointing referees and commissioners for games and must reimburse their expenses.
- ▼ The league is responsible for complying with anti-doping regulations. However, the

federation is responsible for their execution and organization.

- ▼ In its role as a member, the BBL and clubs expressly acknowledge the rules and regulations of the German Basketball Federation.

WORKING TOGETHER

If issues arise which have not been specifically defined in the contract, those responsible for the content in question will meet and come to a separate agreement.

In addition to this, the League Executive Board and the Federation, as well as the full-time managerial staff, will meet regularly for discussions.

Collaboration as defined in the contract refers to involvement of the supervisory board and membership of the Licence League Committee.



There is also ongoing cooperation in the fields of refereeing and coaching. This essentially concerns initial training and further professional development as well as the placement of non-licensed coaches.

One positive outcome of this cooperation included the introduction of courses for both former and current national team and national league players to provide them with an opportunity to obtain the necessary licences more quickly and thus meet current demands.

In recent years, however, collaboration has clearly become more difficult due to the increased importance of ULEB, the European Association of the National Clubs Leagues, for the top clubs. This is because interests clearly differ and these clubs in particular are giving in more and more to commercial interests, which is harming the Federations.

PROBLEMS

The most important area, collaboration, as set out in the agreement, functions without any problems.

One recurring problem, however, arises when it comes to scheduling for the coming year. This is because the particular interests of the clubs and the federation, with regard to the national teams' arrangements, need to be taken into consideration.

Another problem, from the point of view of the Federation, is that the league applies rules that differ from the rules and regulations set down by FIBA. A consistent image of the sport is thus not promoted.

What causes confusion amongst the people is the overwhelming offer from international leagues and competitions.

This problem came about after the European leagues gained their independence and competitions were divided between FIBA and ULEB.

What is affecting the development and presentation of the federation is that clubs are becoming increasingly involved in areas that, until recently, were the central domain of the federation. This is especially noticeable in summer camps and clinics, where a competition has developed between individual clubs and the Federation.

EVALUATION

Due to both the current development of basketball, nationally and internationally, its increased commercial importance, and significantly greater media coverage in Germany, the decision that was taken to allow leagues to become independent within the organization of the Federation was, and still is, appropriate.

The German Basketball Federation was the second Federation, after ice hockey, to successfully apply this structure. Their example was followed by soccer, and then by the handball and volleyball Federations.

Our experience so far has shown that the yearly calendar for the national teams continues to be main item of debate.

PERSPECTIVES

The current situation in Europe and Germany means that Federations will continue to lose their autonomy in terms of their national teams.

It is to be expected that the current clearly defined time limit for arrangements concerning the national teams will mean that clubs/leagues will ask Federations to pay the salaries and insurance sums for all released players.

This has been a subject of debate for some time in the world of football and can clearly be seen by the G-14's latest claim against FIFA. The economic aspects, however, will prevent other sports Federations from implementing this arrangement.

The new autonomy of the leagues and the establishment of professional structures for the clubs will result in Federations losing their influence in top-class sports even more.

Since, in the past, national teams were premium marketing products and represented the economic foundation of their Federations, the future will bring significant changes in financing and primary tasks/priorities of the Federation.

Due to changing general conditions and development prospects, the clubs'/leagues' influence will grow substantially in comparison to that of the Federation.



by Aldo Vitale

INDUSTRY STANDARDS APPLIED TO FIBA RULES

The FIBA Research and Study Centre, which recently assembled the basketball equipment industry leaders, has forged a close co-operation between industry and FIBA technical experts to apply the highest possible standards set out by FIBA rules. Fernand Pereira from Philips, Walter Dejonghe from Schelde, and Dominique Barré from Bodet presented their lighting, back-stop, timing, and scoreboard recommendations at the FIBA Technical Commission Meeting, which took place January 23-24 2004 in Geneva. As a result, the Basketball Equipment Appendix of the official FIBA rules will be updated accordingly after FIBA's Central Board approval in June 2004.

LIGHTING

The playing court shall be uniformly and adequately lit. The lights shall be positioned so they do not hinder the players' and officials' vision.

All lighting installations shall:

- ▼ Reduce glare and shadows by its correct positioning.
- ▼ Be in compliance with the national safety requirements for electrical equipment in the respective country.
- ▼ Provide Level 3 conditions in the event of a power failure.

The table below defines the lighting levels to be present during televised events organized by FIBA. These levels shall be measured 1,500 mm. above the playing court.

"As the market leader in the field of sports lighting," said Fernand Pereira, "Philips has developed long-term technical cooperation agreements with many international sports federations, such as those for football, athletics, tennis, and hockey, to mention just a few. Joining the FIBA Study Centre to share our sports lighting expertise was a natural move for Philips. Thanks to this cooperation, the new lighting recommendations for basketball have been enhanced to reflect latest technological



Competitions	Illuminance – E (lux)			Uniformity		1.1.1.1.1. Lamps / color	
	Description	E_{cam}	UG % / 2m	U1 E_{min} / E_{max}	U2 E_{min} / E_{max}	Colour ² Temperature T_c	Color Rendering CRI / Ra
Level 1	Slo-mo ¹ $E_{cam,FOV}$	1800	5	0.5	0.7	3000 ≤ 6000	≥90
	SDTV ² $E_{cam,FOV}$	1400	5	0.5	0.7		
	HORIZONTAL	1500-3000	5	0.6	0.7		
Level 2	SDTV ² $E_{cam,FOV}$	1400	5	0.5	0.7	3000 ≤ 6000	≥90
	HORIZONTAL	1500-2500	5	0.6	0.7		
Level 3	$E_{cam,FOV}$	1000	10	0.5	0.6	3000 ≤ 6000	≥80
	HORIZONTAL	1000-2000	10	0.6	0.7		
Notes							
<div>1. Slo-mo refers to triple frame rate slow motion cameras.</div> <div>2. SDTV refers to Standard Definition Television cameras.</div> <div>3. Photographers using reversal film (5500K) will prefer light sources having a color temperature between 5500K and 6000K (DIN EN 12193, see References [6]).</div>							
Glossary							
<div><div>•</div><div>E_{cam} The light in the direction of a specific camera location.</div></div> <div><div>•</div><div>FOV The intended field of view of a camera E_{cam}.</div></div> <div><div>•</div><div>Eave The average illumination either horizontal or toward a camera E_{cam}.</div></div> <div><div>•</div><div>UG Uniformity Gradient; the percentage difference of illumination between adjacent grid points.</div></div> <div><div>•</div><div>Grid The basic layout of measuring and calculation points for FIBA basketball events</div></div>							

developments and will insure better broadcasting of the games.”

BACKSTOP UNITS

BASKET RING

An initial load of 1,050 N shall be applied vertically to the top of the ring at the most distant point from the backboard. With the force no longer applied, or after the return of a pressure release ring to its original position, no fissures should be observed and any permanent deformation of the ring shall be no greater than 10 mm..

After release and with the load no longer applied, the ring shall return automatically and instantly to its original position.

BACKBOARD SUPPORT STRUCTURE

Ceiling mounted backboards shall not be used in sports halls with a ceiling height exceeding 10,000 mm..

The rigidity of the backboard support structure with ring shall be tested with an initial load of 1,050 N with the overload of 2400 N applied vertically at the front edge of the ring.

The backboard support shall be secured to the floor so as to prevent any movement. Should floor anchoring not be possible, an additional weight on the basket support base must be used to prevent any movement.

PADDING

The backboard and backboard support structure must be padded. The minimum thickness of the padding shall be 25 mm. thick unless otherwise stated.

Walter Dejonghe, who represented the backstop unit category, commented:

“Every person involved with the game of basketball is aware of the fact that today’s portable backstop support units are safer than ever before. However, there is still a long way to go. Many countries still tolerate the use of sub-standard equipment, unfortunately. All too often, less expensive, locally-made equipment is acquired that meets the dimensional requirements of FIBA alright, but which has never been tested to the standards laid down in the Appendix of the FIBA Rules Book. Not only the quality of the game suffers, but more importantly, the players’ safety is at stake!”

TIMING & ELECTRONIC SCOREBOARD

GAME CLOCK

A whistle-controlled time system, interfaced with the game clock, used by the officials to stop the game clock may be used, provided that this system is used in all games of a given competition. The system is strongly recommended for FIBA high-level competitions. A control panel for the game clock shall be provided for the timekeeper and a separate control panel shall be provided for the assistant scorer. Both panels must be of specific construction, and cannot be computer keyboards. They shall enable easy correction of incorrect data and have a memory backup to save all game data for a minimum of 30 minutes.

SCOREBOARD

For FIBA Level 1 and 2 competitions, the display numbers of the game clock and game score shall have a minimum height of 300 mm., a minimum width of 150 mm., and a minimum viewing angle of 130°.

The display numbers of the team fouls and periods shall have a minimum height of 250 mm. and a minimum width of 125 mm.. The scoreboard and the 24-second device should have a minimum viewing angle of 130°.

The scoreboard must be able to withstand severe impact from any ball if located close to the playing court or in ball target areas and shall pass the protection test against damage by balls according to DIN 18 032-3.

Should specific scoreboard protection be used, it should not impair the readability of the scoreboard.

24-SECOND DEVICE

The numbers of the display units shall have a minimum height of 200 mm. and a minimum width of 125 mm.. When the 24 second-device stops and sounds, the main clock counts continue.

“As a member of the FIBA Study Centre, we willingly participated in the modification process of the basketball rules. By understanding what will be changed or modified has enabled us to be reactive for our customers,” explained Dominique Barré from Bodet. “We are satisfied that we had the opportunity to explain to the FIBA Technical Commission what, from the scoreboard manufacturers’ point of view, we believe are important changes for our product category in the basketball rules.”





FIBA

We Are Basketball



by Miroslav Smerdelj

JUMPER'S KNEE

Miroslav Smerdelj is a surgeon and Professor in the Department of Orthopaedic Surgery of the School of Medicine at the University of Zagreb, Croatia.

Professionalism and top-level results in all of sport place a great physical burden on athletes. The ancient Olympic motto "citius, fortius, altius" (faster, stronger, higher) that athletes strive to achieve is often the root cause of many injuries.

There are basically two types of injuries in sport: acute injuries and overuse injuries. Acute injuries are often the result of a single, traumatic event. Common examples include ankle sprains, wrist fractures, shoulder dislocations, and hamstring muscle strain.

Overuse injuries are subtler and usually occur over a period of time. They are the result of repetitive microtrauma to the tendons, bones, and joints. Common examples include jumper's knee (infrapatellar tendinitis), tennis elbow (lateral epicondylitis), swimmer's shoulder (rotator cuff tendinitis and impingement), Achilles tendonitis, and shin splints.

In most sports and activities, overuse injuries are the most common and the most challenging to diagnose and treat. The human body has a tremendous capacity to adapt to physical stresses. In fact, many positive changes occur as a result of this. With exercise and activity, bones, muscles, tendons, and ligaments get stronger and more functional. This happens because of an internal process called remodeling. The remodeling process involves both the breakdown and building up of tissue. There is a fine balance between the two and if breakdown occurs more rapidly than build up, injury occurs. This can happen when you first begin a sport or activity and try to do too much too soon. If you play basketball for several hours in an attempt to improve rapidly, you are setting yourself up for an overuse injury. This is because you are trying to do too much and do not allow your body adequate time to recover. Novices, especially, may have poor technique, which may predispose them to jumper's knee, a common overuse injury. With overuse injuries, it often takes detective-like work to understand why the injury occurred.

Here are the most common symptoms of jumper's knee:

- ▼ Pain with bending or straightening the leg
- ▼ Pain that is worse in the evening or at night

- ▼ Pain or tenderness behind the kneecap
- ▼ Pain and tenderness around the patellar tendon
- ▼ Swelling in the knee joint or swelling where the patellar tendon attaches to the shinbone
- ▼ Pain with jumping, running or walking, especially downhill or downstairs
- ▼ Restricted movement in the area surrounding the injury

The patellar tendon, one of the strongest and thickest in the body, attaches at the bottom of the kneecap (patella) and the top of the tibia (shin bone). When the four quadriceps muscles contract for jumping or bounding activities, the tendon is pulled and extended to straighten the leg. This tendon also helps absorb ground forces upon landing. Repeated jumping may irritate the tendon where it attaches to the kneecap, leading to tendinitis—a degeneration and inflammation of the tendon.

Athletes will not usually notice jumper's knee when they are warmed up and playing because there is not any pain. However, once activity stops, soreness sets in. In chronic cases when the tendon is continually inflamed, there will be constant soreness and pain.

As soon as pain is detected, the athlete should stop the activity and massage the tendon with ice until the area becomes numb, then continue with the icing for five minutes. Repeat this ice massage three times daily. Consult with your physician. Over-the-counter analgesics such as aspirin or ibuprofen may be taken according to label directions for relief of pain and inflammation.

If pain is so severe that the athlete limps, consult a physician. After examination, the athlete may be given a prescription oral anti-inflammatory medication and also a cane or crutches to help stabilize the injured leg.

The key to treatment of jumper's knee is early intervention and rest. The tendon is inflamed for whatever reason, so the athlete should refrain from bending the knee—especially exercising—until tenderness and pain are gone. This will assure that an acute situation does not become chronic.

The healing process may take several days to several weeks, depending on the severity of the tendinitis. Usually within two to four weeks, pain and tenderness are gone and sports activity

vity may be gradually resumed.

Athletes have to be educated about what may have initially precipitated the condition. To keep jumper's knee from recurring, try to remove a few of the demands the athlete makes on their quadriceps, such as squatting, running up and down hills, or running on hard surfaces, such as concrete.

Working with a coach or teacher or taking lessons can assure proper training and technique.

Paying particular attention to proper warm up before activity and using ice after activity may also help. Aspirin or other over the counter anti-inflammatory medications can also be taken to relieve symptoms.

Common sense also plays a role. Athletes must learn to listen to their body. Remember that "no pain, no gain" does not apply here. The "10% rule" is very helpful. In general, athletes should not increase their training program or activity more than 10% per week.

This allows the body adequate time for recovery and response.

JUMPER'S KNEE STUDY

The patient with jumper's knee (patellar tendinopathy) often competes in basketball, volleyball, or other sports that involve jumping. Soccer, aerobics, and track athletes are also at risk. Men are affected more commonly than women. Knee pain may arise without notice.

Those athletes who recall when the pain first began report that it started during a heavy training session or, less commonly, from one specific jump.

In addition, a specific activity is often recalled that seemed to worsen the pain.

Pain is typically well localized to a small area of the anterior knee region. Athletes often complain of

tenderness at the inferior pole of the patella before they eventually come in for a medical examination.

Early in the course of patellar tendinopathy, knee pain and discomfort may ease completely while an athlete is exercising. It is not uncommon for the athlete to disregard the injury and avoid seeking medical treatment. With time and continued activity, however, knee pain worsens and limits training and sports performance.

Eventually, pain can develop during activities of daily living and even be present at rest.

Due to the frequency of jumper's knee in the athletic population, we wanted to investigate this medical entity.

We investigated the correlation of jumper's knee with the Q-angle, position of tibial tuberosities, and other parameters important for knee biomechanics.

METHODS

The study included 84 athletes ages 13 to 34 (24.3 years average for men, and 20.3 years average for women) who volunteered for the research.

Each subject was given a questionnaire to complete and a clinical examination was performed. 84 athletes had symp-

toms of jumpers knee. In reviewing the data, we found that sports participation ranged from a low of three years to a high of 21 years.

On average, men were active in sports for 13.5 years and 9.3 years for women. Jumper's knee was generally reported after being involved in sports for at least 8 years.

These subjects were active athletes, with sport training lasting 3.1 hours daily, 25.5 days a month.

RESULTS

In the investigated athletes, there was a gradual onset of knee pain in 60 subjects, and acute onset in 24. Pain was located at the lower border of the patella in 55 subjects, at the upper border in 18 athletes, and at the tubial tuberosity in 11.

Clinical tests revealed pain on palpation in all those investigated. 43 had mild pain, 41 reported moderate to severe pain. Pain was reported in extension for 47 subjects; 66 reported

pain with resistance and extension; and 49 reported pain with maximal flexion.

Q-angle measurements revealed 29 cases to be physiological, with 55 additional cases due to pathology. Bayonet position of tibial tuberosity presented in 55 subjects. Crepitations was reported in 50 subjects. The quadriceps inhibition test revealed pain in 48 athletes.

The results of the study show that jumpers knee may develop in athletes competing in a variety of sports, but is nevertheless far more frequent in basketball, volleyball and ice-skating, i.e. sports where jumping tend to dominate.

The majority of subjects (59 of 84 subjects) with jumper's knee syndrome were treated conservatively, 17 were treated surgically,

with the others not asking for medical help (see the table).

Of the 17 surgically treated patients, one left his sport and 16 continued with their sports career.

CONCLUSION

Researchers have implicated genu varum and genu valgum, an increased Q-angle, patella alta and patella baja, and limb-length differences as intrinsic risk factors. However, the only mechanical derangement prospectively linked to jumper's knee is poor quadriceps and hamstring flexibility. The cause of jumper's knee remains unclear. Over-training and playing on hard surfaces have been implicated as extrinsic risk factors.

We have proved that jumper's knee is rare and odd disease, but that it frequently causes damage in younger athletes. Furthermore, it has been observed, that in pathological Q-angle, pain is mostly located at lower pole of the patella, while in physiological Q-angle, it is at the upper pole, or at tibial tuberosity. Subjective disturbances, pain, and decreased sports activity are in correlation with Q-angle, i.e. the greater Q-angle, the more expressed disturbances.

TABLE - THE TREATMENT OF JUMPERS KNEE

NON TREATED	8
CONSERVATIVELY	59
Rest (2-21 days)	19
Compresses, ice.	31
-Drugs:	
-Per os.	10
-Local.	12
-Physical therapy.	26
-Quadriceps strengthening	
-Cryo, iono,electro, ultrasound	
SURGICAL (Blazina – III stage)	
-Successful.	16
-Sport abandonment	1

BASKETBALL SKILLS TEST FOR THE BIG MEN

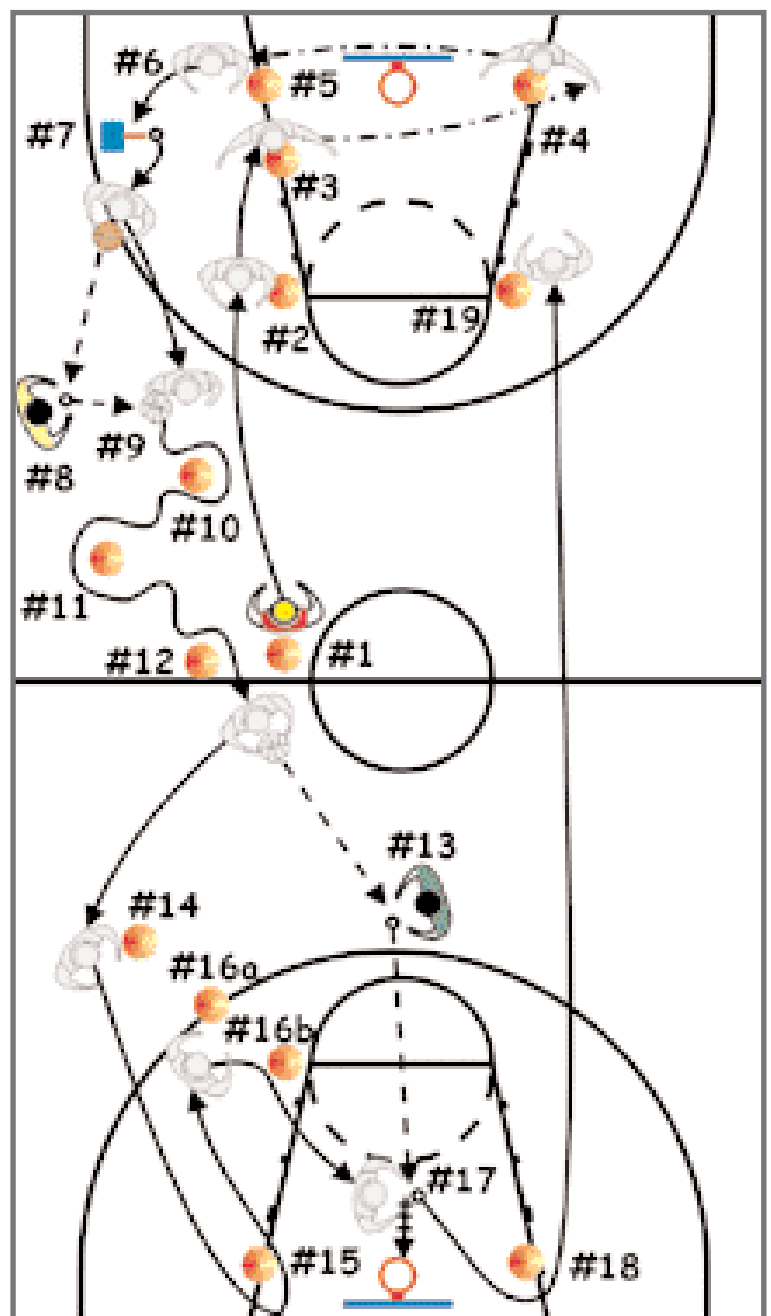


by Mick Smith

Mick Smith was Strength Conditioning Coach at Creighton University and Miami University. He spent four years with the Portland Trail Blazers and, since eight seasons, he is Assistant Coach/Strength Conditioning Coach of the Orlando Magic. He is co-author of two books, "Power Conditioning for Basketball" and "Conditioning: the NBA Way", Human Kinetics.

The dream of every coach and organization is to have a good big man. Basketball personnel are always trying to determine how well a "big" can play the game of basketball and if he is athletic and shows potential. This test challenges a big man to display the skills every coach covets in this type of player.

This is just one of the many ways to help get a "feel" in the evaluation process of a player's ability to play the game in a somewhat controlled environment on the basketball court. Hence, help determine a decision of keeping or cutting a player on the roster or to evaluate the needs of the player. Coaches want to see how well the player can move laterally (getting to a defensive spot fast to stop the opponent from going to the basket or for helpside defense). They need to see how well a player can move his feet quickly with precision and balance. A center needs to demonstrate how well he can set a pick and then roll to the basket and finish. It is also important to be able to evaluate how well a player can run up and down the court, recover back to their opponent (after getting picked) and possibly box-out, make a good defensive play by jumping to block a shot or being in a good position to get a rebound, a steal or a deflection. There also is a need to observe if there are any deficien-



cies in the basic fundamentals such as catching, shooting, passing, and positioning their body quickly in a game-type situation. Many of the fundamentals and athletic moves have been incorporated into the design of the skills test.

EQUIPMENT NEEDED FOR ADMINISTERING THE SKILLS TEST

- 1) A regulation basketball court.
- 2) 1 ball.
- 3) 16 cones or other marker devices.
- 4) 1 vertical jump measuring device.
- 5) 2 coaches to catch and pass ball.
- 6) 1 ball holder (could be omitted by placing ball on floor).
- 7) 2 stop watches, pencil, paper and clipboard.

ADMINISTERING THE SKILLS TEST

- ▼ Marker #1 - Player starts at half court facing opposite basket.
- ▼ The clock starts when the player begins sprinting toward marker #2.
- ▼ From marker #2 to marker #3 = backpedal.
- ▼ From marker #3 to marker #4 = slide left.
- ▼ From marker #4 to marker #5 = slide right
- ▼ From marker #5 to marker #6 = approach jump.
- ▼ Vertical Jump #6 = jump toward designated height on measuring device.
- ▼ Ball holder #7 = retrieve ball.
- ▼ Marker #8 = pass ball to coach A.
- ▼ Catching area #9 = catch pass from coach A.
- ▼ From Catching Area #9 to marker #10 = dribble sprint.
- ▼ Marker #10 to marker #11 = dribble sprint.
- ▼ From marker #11 to marker #12 = dribble sprint.
- ▼ From marker #12 to marker #13 = pass to coach B.
- ▼ From #12 marker to marker #14 = sprint.
- ▼ From marker #14 to marker #15 = sprint.
- ▼ From marker #15 to markers #16a and #16b = sprint.
- ▼ At markers #16a and 16b = slip the pick and roll.
- ▼ From markers #16a and #16b to Area #17 = sprint.
- ▼ At Area #17 = catch and finish.
- ▼ From Area #17 to marker #18 = sprint.
- ▼ From marker #18 to marker #19 = finish.

TIMING OF THE SKILLS TEST

There could actually be two separate timing periods throughout the skills test. The first time period is a running clock from the first movement of the player at marker #1 to finishing the drill at marker #19. The second time period is from the end line sprint from marker #18 to completing the sprint at marker #19. Therefore, you have a total running time of the test and a 3/4 court straight a head sprint.

PENALTIES

The participant is penalized:

- ▼ 1/2 second for each cone or marker moved or tipped over.
- ▼ 1 second for not reaching 28" - 0,70 m. mark on Vertical Jumper device 6.
- ▼ 1 second for a bad pass to the coach A or B.
- ▼ 1 second for a not making the shot in Area #17.

COURT DIAGRAM AND SET-UP

- ▼ Cone #1 - "half court" (20 ft. - 6 m. from side out of bounds).
- ▼ Cone #2 - free throw line (2 ft. - 0,60 m. inside lane).

- ▼ Cone #3 - 2nd hash mark (2 ft. - 0,60 m. inside lane).
- ▼ Cone #4 - opposite side (right side) low block (2 ft. - 0,60 m. inside lane).
- ▼ Cone #5 - low block on original starting side (2 ft. - 0,60 m. inside lane).
- ▼ Vertical Jumper device 6 - 15 ft. (1,80 - 4,50 m.) from side out of bounds (left side) directly outside cone #5 at low block.
- ▼ Ball holder #7 - 12 ft. (3,50 m.) from side out of bounds (left side) directly outside Vertical Jumper device 6.
- ▼ Cone #8 (Coach A) - 2 ft. (0,60 m.) from side out of bounds top of the circle extended.
- ▼ Area #9 - general area from Vertical Jumper device 6 to Cone #10.
- ▼ Cone #10 - 15 ft. (4,50 m.) from side out of bounds top of the circle extended.
- ▼ Cone #11 - 9 ft. (2,50 m.) from side out of bounds and 12 ft. - 3,50 m. cone #10.
- ▼ Cone #12 - 15 ft. (4,50 m.) from side out of bounds at half court line.
- ▼ Cone #13 (Coach B) - located at top of circle
- ▼ Cone #14 - 9 ft. (2,50 m.) from side out of bounds and top of the 3 pt. line extended
- ▼ Cone #15 - located on low block (2 ft. - 0,60 m. inside lane)
- ▼ Cone #16a - located 13 ft. - 4 m. from side out of bounds on 3 pt. line
- ▼ Cone #16b - located 15 ft. - 4,50 m. from side out of bounds and in a direct line toward elbow (makes a 45 degree angle)
- ▼ Area #17 - general area inside paint half way between basket and cones #16a and #16b
- ▼ Cone #18 - located at baseline inside low block (2 ft. - 0,60 m. inside lane)
- ▼ Cone #19 - located at opposite free throw line (2 ft. - 0,60 m. inside lane).



EVALUATING AN ANKLE SPRAIN



by Miljan Amanovic

Miljan Amanovic, formerly the trainer of the Red Star Belgrade team and the Serbian National Cadet team, is now the personal trainer of some of the top Serbian NBA players.

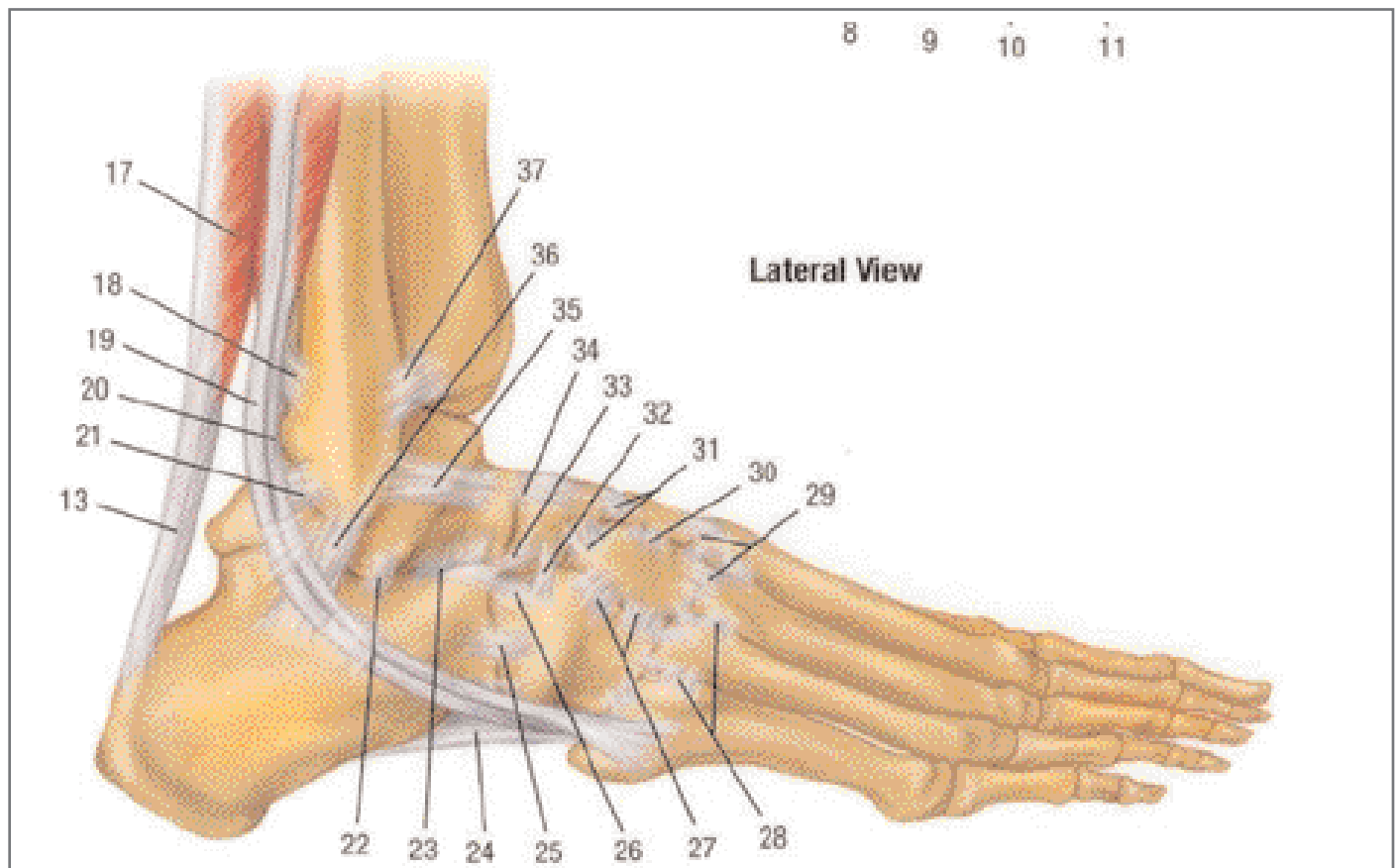
Ankle sprains, which comprise more than half of all basketball injuries, usually involve damage to lateral ankle ligaments and syndesmotic ligaments. A detailed physical evaluation of the joint is important. A hands-on grading of ankle sprains is what determi-

nes treatment and allows the doctor or trainer to predict recovery time. Most ankle sprains can be successfully treated nonsurgically with PRICE (protection, rest, ice, compression, and elevation).

The ankle is a simple hinge joint. The stability of the talocrural joint depends on both joint congruency and the supporting ligamentous structures. The lateral ankle ligaments responsible for resistance against inversion and internal rotation stress, are

the anterior talofibular ligament (ATFL), the calcaneofibular ligament (CFL), and the posterior talofibular ligament (PTFL).

The ATFL resists ankle inversion in plantar flexion, and the CFL resists ankle inversion during dorsiflexion. The accessory functions of the ATFL are resistance to anterior talar displacement from the mortise, clinically referred to as the anterior drawer, and resistance to internal rotation of the talus within the mortise.



The CFL crosses both the lateral ankle joint and lateral subtalar joint, thus contributing to both ankle and subtalar joint stability. The PTFL is under greatest strain in ankle dorsiflexion and acts to limit both posterior talar displacement within the mortise as well as talar external rotation.

SPRAINS

Sprains occur when a joint is forced beyond its normal anatomical limits, resulting in the stretching or tearing of the ligaments, joint capsule, or both. Lateral ankle sprains typically occur as a result of stepping on another athlete's foot during play or landing from a jump in an unbalanced position. There are three degrees of sprains, based on the amount of laxity produced by the injury relative to the opposite ankle.

- I degree : no tearing
- II degree : partial tearing
- III degree : completely ruptured

ANKLE SPRAINS

Most ankle sprains occur secondary to supination, causing trauma to the lateral ligament complex as a result of calcaneal inversion.

LATERAL ANKLE SPRAINS

The ankle complex is least stable when it is in the open-packed position of plantar flexion and inversion. Forceful inversion of the ankle can lead to tearing of the lateral ligaments and the specific structures involved depend on the posi-

tion of the talocrural joint.

The anterior talofibular ligament is the most commonly sprained ankle ligament. If the ankle is near its neutral position, the calcaneofibular ligament also may be traumatized.

SYMPTOMS

Pain is localized along the lateral ligament complex and sinus tarsi. Because the anterior talofibular and posterior talofibular ligaments are capsular structures, tears of these ligaments can produce rapid diffuse swelling. The calcaneofibular ligament produces relatively little edema because it is extracapsular. Point tenderness and discoloration also exist.

DIAGNOSIS

Lateral ligament ankle injuries can be diagnosed and classified according to the history of the mechanism of the injury and an evaluation of stability. This diagnosis is complemented with the X-rays, MRI- scan, and with ultrasound. The physical examination of the lateral ankle stability should include the following tests:

1. ANTERIOR DRAWER TEST

This test is used to determine the integrity of the anterior talofibular ligament.

The patient sits on the edge of the table with the knee flexed to prevent gastrocnemius tightness. The examiner stabilizes the lower leg with one hand while the other hand cups the calcaneus, using his

forearm to support the foot in a position of slight plantar flexion. The calcaneus and talus are drawn forward while providing a stabilizing force to the tibia. An anterior drawer test is positive when the talus slides anteriorly, more than the other ankle, or when the patient describes pain.

2. INVERSION STRESS TEST (TALAR TILT TEST)

This test is used to determine the integrity of the calcaneofibular ligament.

The patient sits at the edge of the examination table. One hand grasps the calcaneus, keeping the foot and ankle in the neutral position. The opposite hand is used to stabilize the lower leg. The hand holding the calcaneus provides an inversion stress by rolling the calcaneus medially. The test is positive when the talus tilts excessively in comparison to the uninjured ankle.

When diagnosis confirms the injury of one or more ligaments, the next step is medical treatment. Treatment methods depend on injury severity and type of injured ligament. Even the most seemingly harmless ankle injuries deserve proper treatment and attention.

If the injured ligament fibers are not provided enough healing time to strengthen, the inflammation phase will be prolonged. A return to training before the ankle has fully healed can prolong the injury and lead to re-injury. This is the reason that the treatment of ankle sprains begins immediately after injury, right on the playing field.





by Safa Ali Kamalian

MINI-BASKETBALL IN THE ISLAMIC REPUBLIC OF IRAN

Safa Ali Kamalian, a former Iranian national basketball player, has been a mini-basketball coach in Tehran since 1987, and has also coached several cadet, and junior teams. After his retirement as a basketball player in 2002, he has been working as the Director of the Mini-Basketball Committee of I.R. Iran Basketball Federation (IRIBF).

HISTORY

Mini-basketball began in the 1970s in Iran in a completely unorganized fashion, with just a few clubs participating. By 1986, however, the game had gained in popularity and a formal mini-basketball committee was created in the IRIBF, followed soon after by a special training course for coaches, and the first national mini-basketball championship game.

Since then, we have organized many national and international mini-basketball jamborees and tournaments, as well as clinics for coaches and referees. Under the supervision of the Ministry of Education (ME), we have also organized the national mini-basketball championship for primary school students.

CONCEPTS

Mini-basketball activities started in Iran with the primary goal of introducing children 12-years-old and younger to a positive team sport that would teach them basic motor activities and fundamental athletic skills, develop positive social behaviors, and help them understand team responsibilities. Another primary

aim, as they got older and left mini-basketball, was to encourage them to continue the remarkable experiences they had in mini-basketball by seeking out other team sport activities, hopefully basketball.

ACTIVITIES

The main obstacle we experienced in getting mini-basketball firmly established in Iran was getting children, parents, and coaches to understand that the final score of a game was not what mattered most, but rather it was the physical progress the children made, and the fun they were having that was most important. Against strong opposition from many parents and coaches, it took an extremely long time to instill this philosophy. At times, we had to limit the competition aspects of mini-basketball. It has certainly not been easy, but we have committed ourselves to working even harder to get our viewpoint understood,



working together with the managers, referees, coaches, and the parents themselves. We have shared our opinions, listened to dissenting views from other groups, and worked together to make mini-basketball succeed. We were not completely successful at first, but, over the years, we have come to recognize the differences of opinion and have given our best efforts.

For the most part, our mini-basketball referees kept to themselves and tried to avoid any confrontation. We organized a mini-basketball referees committee and put on clinics throughout the provinces, which helped show the clear philosophical borders that existed between the goals of basketball and mini-basketball.

We now organize a national or international mini-basketball coaches and referees clinic to help expand technical knowledge and exchange ideas. The general assembly of the IRIBF mini-basketball committee, which consists of the Provinces Mini-Basketball Committee Directors, has an annual meeting to discuss and vote upon all mini-basketball topics.

Considering the size of the country, we grouped our provinces in some regions to help reduce long-distance travel for the mini-basketball teams. We encourage all provinces to promote mini-basketball throughout the year, not just in the summer months.

Although mini-basketball has always been financially supported by IRIBF—which has its own financial difficulties—we also try to attract and maintain local sponsors, many of which are companies with strong ties to the parents of our players.

These companies support our mini-basketball activities in the different parts of the country, which helps provide more financial opportunities for the mini-basketball committees in various provinces.

We now have club championship games in various cities, province championship games, and regional championship games. These tournaments eventually lead up to a national championship game.



FUTURE

According to FIBA advises for Basketball Development in I.R. Iran, a cooperation memorandum that has been signed between I.R. Iran Physical Education organization (IRIPEO) and the Minister of Education in 2002. IRIBF is going to plan a new youth program concerning the all youth age groups with the cooperation of ME, which will start the process of mini-basketball activities from the schools level and will go up through cities, provinces and each region championships, according

to a two years plan.

CONCLUSION

Due to the dedicated work of many, mini-basketball has finally gained a strong foundation in Iran over the past few years. Thanks to a talented group of coaches and referees, many children are now attracted to the sport, helping it to grow and thrive. Much more needs to be done by our administrators, but we are confident as we move forward, that the mini-basketball experience will only get better.



SCHOOL GAMES AND ACTIVITIES

PRACTICE PLANS

These lesson practice plans only serve as an outline, a guide for those teachers/coaches, who work with mini-basketball players (6 to 12 years old).

Let this serve as suggestions for a positive, progressive mini-basketball teaching methodology.

Here is an example of a coaching plans for 8- to 9-year-old players.

FIRST PLAN

- ▼ Game-drills with the ball; in place; on the move; in pairs, in threes, in groups.
- ▼ Game-drills combining dribbling and shooting.
- ▼ Game-drills combining passing and shooting.
- ▼ Game-drills 1-on-1.
- ▼ Game-drills 2-on-2.
- ▼ Game-drills 1-on-1, with help.
- ▼ Mini-match 2-on-2, full court.

SECOND PLAN

- ▼ Game-drills with the ball.
- ▼ Game-drills combining dribbling and shooting.

- ▼ Shooting drills (individual and team competition).
- ▼ Passing on the move ("tic-tac" in twos and threes).
- ▼ 1-on-one full-court, half-court, near the basket.
- ▼ Mini-match: 3-on-3, full court.

THIRD PLAN

- ▼ Five minutes free play (dribbling and shooting freely).
- ▼ Dribbling games (run and chase, four corners, three circles, relays).
- ▼ Shooting games (individual, from different positions, and in teams).
- ▼ Game-drills combining dribbling, passing, shooting, and defense.
- ▼ Mini-matches: 1-on-1, 1-on-1 with help, 2-on-2, 2-on-2 with help, and 3-on-3.

FOURTH PLAN

- ▼ Five minutes free play.
- ▼ Teaching drills for dribbling, shooting, combination of dribbling and shooting.

- ▼ Game-drills for passing on the move (forward and return).
- ▼ From 1-on-1 to 3-on-3, free.
- ▼ 5-on-5, full court, free (without role specialization).

FIFTH PLAN

- ▼ Ball handling drills.
- ▼ Drills: full court, 1-on-1, 2-on-2, and 3-on-3.
- ▼ Drills for getting free: sideline and end line, in-bounds play, jump ball.
- ▼ 3-on-3 in lanes, 3-on-3 near basket.
- ▼ 5-on-5.

SIXTH PLAN

- ▼ Five minutes, free play.
- ▼ Game-drills for dribbling, shooting, passing.
- ▼ Game-drills with uneven number of players (only forward, forward and return).
- ▼ 3-on-3, free.
- ▼ 3-on-3, free, without dribbling.
- ▼ 5-on-5, free.

BASKETBALL FOR YOUNG PLAYERS

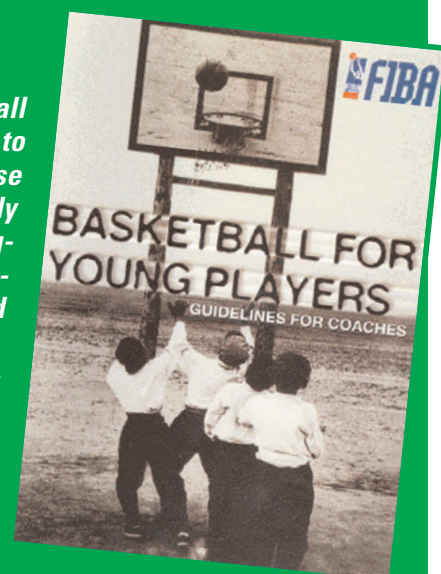
Guidelines for Coaches

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.





PLAY WITH US

BOOKS AND...

First of all, congratulations are in order for your wonderful magazine. As it has helped me, I am certain it has also helped everyone involved with basketball, at every level. I find the "Hoop Market" section of your publication to be very useful, because it provides very helpful information about finding material for improving a coach's knowledge of the game. I am interested in expanding my basketball book collection and was wondering if you can provide me with a list of the "All Time Top Ten" U.S. technical basketball books. If possible, please let me know how I can order these books.

Matteo Bonatti, Milan, Italy

Making an "All Star Team" book list is always a delicate task because there is always the risk of forgetting somebody, of giving undue preference to one author instead of another. I will try to create this list by noting books written by coaches who have already made their indelible mark on the history of basketball coaching. Another criterion is that the books were published as coaching textbooks. Some of these books are out of print. You can try to find them through the Internet (www.amazon.com) or by contacting the Library at the Basketball Memorial Basketball Hall of Fame in Springfield, Massachusetts, USA, www.hoophall.com

- ▼ Forrest "Phog" Allen, *Better Basketball Technique: Tactics and Tales*, McGraw-Hill, New York, 1937
- ▼ Adolph Rupp, *Championship Basketball*, Prentice Hall, Englewood Cliffs, NJ, 1957
- ▼ Clair Bee, *Man-to-Man Defense and Attack*, Ronald Press, New York, 1959
- ▼ Pete Newell and John Benington, *Basketball Methods*, Ronald Press, New York, 1962
- ▼ Fred "Tex" Winter, *The Triple Post Offense*, Prentice Hall, Englewood Cliffs, NJ, 1962
- ▼ Ed Jucker, *Cincinnati Power Basketball*, Prentice Hall, Englewood Cliffs, NJ, 1962
- ▼ Jack Ramsay, *Pressure Basketball*, Prentice Hall, Englewood Cliffs, NJ, 1963
- ▼ John Wooden, *Practical Modern Basketball*, Ronald Press, New York, 1966 (second edition, John Wiley & Sons, New York, 1980)
- ▼ Dean Smith & Bob Spear, *Basketball-Multiple Offense and Defense*, Parker, New York, 1982
- ▼ Bobby Knight-Pete Newell, *Basketball According to Knight and Newell*, Greasle-Mercer, Seymour, IN, 1986

...VIDEOS

Please kindly provide me with information about the best technical basketball video companies in the U.S.

Serge Bernard, Marseille, France

The two top video companies that produce their own videos: Championship Products, 2730 Graham Street, Ames, IA 50010, USA (www.champonline.com); and Coaches Choice, 4 Justin Court-Suite A, Monterey, California 93940, USA (www.coacheschoice.com). There also are companies that sell products from other companies, including videos produced by the coaches themselves. The best in this category are Syskos, P.O. Box 6, Benton, Wisconsin 53803, USA (www.syskos.com); and Hoopsking, 2943 260th St., Marshalltown, Iowa 50158, USA, (www.hoopsking.com).

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