

# ASSIST 16

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE SEPTEMBER / OCTOBER 2005



**FIBA**  
We Are Basketball

- SIMONE PIANIGIANI**  
CREATING AND TRAINING A JUNIOR "SUPER GROUP"
- ZELJKO OBRADOVIC**  
HALF COURT MAN-TO-MAN OFFENSE
- JORGE JOSE' GONZALEZ**  
THE ARGENTINEAN REFEREE ASSOCIATION
- CHRIS BOSH**  
THE NBA ROOKIE TRANSITION PROGRAM
- ERIC ALLANGBA**  
PREPARATION AND PHYSIOLOGICAL IMPACT TO THE ATHLETE

**GREGG POPOVICH**

# SAN ANTONIO SPURS OFFENSE



Partner



# WE ARE BASKETBALL

"We are basketball" is not just a claim, but, rather, a program and an obligation towards our family members.

Nothing underlines this better than the global approach we have taken with our branding and marketing strategy.

Understanding that basketball is a business, we should not forget the core activity of our organization: the promotion of the game, both in quality and in quantity. Our development programs and the organization of quality events are only two elements that help fulfill this mission.

FIBA Assist Magazine has developed into FIBA's most important educational tool since it was created in March 2003. The magazine covers a variety of topics, which will undoubtedly help improve our sport in many fields. Experts from all over the world share their knowledge with the basketball community and provide a broad approach to the latest developments in basketball.

Basketball is extremely healthy. The survey, that was carried out by the International Olympic Committee (IOC) for all 28 Olympic sports after the Athens Olympics, gave brilliant marks to FIBA and assured our position at the top of the Olympic Program. The recent nomination of Patrick Baumann to the IOC Coordination Commission for the London Olympic Games in 2012 is further proof of the trust the IOC is putting in our organization.

At the same time, we should not forget that we live in a very competitive environment and that only constant refinement of our training and management methods will guarantee progress and success.

In this sense, I would like to congratulate the FIBA Assist Magazine for its valuable contribution to our progress and I wish it a very long life!

***Carl Men Ky Ching***  
***FIBA President***

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**Giorgio Gandolfi**  
Editorial Office: Cantelli Editore,  
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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.



**EDITORIAL**

by Carl Men Ky Ching **3**

**COACHES**

**FUNDAMENTALS AND YOUTH BASKETBALL**

Creating and Training a Junior "Super Group" **6**  
by Simone Pianigiani

Scoring and Shooting Drills **10**  
by Eddy Casteels

**OFFENSE**

The Offensive Sets of the San Antonio Spurs, NBA Champions 2005 **14**  
by Gregg Popovich

Half Court Man-to-Man Offense **19**  
by Zeljko Obradovic

The Importance of a Free Attack **24**  
by Aito Garcia Reneses

**DEFENSE**

Building a Man-to-Man Defense **28**  
by Jeff Capel

**PSYCHOLOGY AND MOTIVATION**

Psychological Preparation **33**  
by Ranko Zeravica

**NATIONAL COACHES ASSOCIATIONS**

Educating Basketball Coaches in the Czech Republic **35**  
by Zdenek Janik and Tomas Petivlas

**2005 - 2006 FIBA CALENDAR**

**OCTOBER 2005**

- 31.10 - 01.11 FIBA Commission for Youth Basketball in Geneva, Switzerland
- 02 - 09.10 African Cup for Women's Champion Clubs in Bamako, Mali
- 11 - 16.10 2nd FIBA Women's World League Final Round in Samara, Russia
- 12 - 16.10 South American U17 Championship for Men in Piriapolis, Uruguay
- 15 - 16.10 FIBA Commission for Women's Basketball in Samara, Russia
- 29.10 - 06.11 East Asian Games in Macao, P.R. of China

**NOVEMBER 2005**

- 02 - 03.11 FIBA Commission for International Competitions in Geneva, Switzerland
- 25.11 Meeting of the FIBA Secretary Generals in Rome, Italy
- 26 - 27.11 FIBA Central Board Meeting in Rome, Italy (assignment of 4 wildcards for Japan 2006)

## HOOP MARKET

New Tools for Coaching Basketball  
by Raffaele Imbrogno

38

## REFEREES, SCORER'S TABLE AND COMMISSIONERS

Argentinean Basketball Referees Association  
by Jorge José Gonzalez

40

Do You Speak English?  
by Alexei Davydov

43

Right or Wrong?

46

## SPORT MARKETING AND MANAGEMENT

### EXECUTIVES AND MARKETING

French Approach to 3-on-3 Streetball  
by Alexandre Carlier

47

The NBA Rookie Transition Program  
by Chris Bosh

50

The Lithuanian Basketball Federation  
by Saulius Samulevicius

55

### FIBA RESEARCH AND STUDY CENTRE

The Proper Lighting for a Basketball Arena  
by Matthew Cobham

57

## DOCTORS, CONDITIONING COACHES AND TRAINERS

### CONDITIONING COACHES

Circuit Conditioning Stations  
by Mick Smith

59

### TRAINERS

Preparation and Physiological Impact to the Athlete  
by Eric Allangba

64

### LETTERS TO THE EDITOR

66

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### DECEMBER 2005

- 08 - 18.12 COCABA Championship for Men and Women in Guatemala City, Guatemala
- 18 - 19.12 FIBA Africa Central Board in Abuja, Nigeria
- 21 - 29.12 **FIBA Africa Championship for Women in Nigeria\***

### JANUARY 2006

- tbd Draw for the 2006 FIBA World Championship in Japan
- tbd Draw for the 2006 FIBA World Championship for Women in Brazil

### MARCH 2006

- 15 - 26.03 Basketball Tournament of the Commonwealth Games in Melbourne, Australia

### MAY 2006

- tbd FIBA Women's World League, Preliminary Round
- tbd Asian Champions Cup for Men

### AUGUST 2006

- 19.08 - 03.09 FIBA World Championship for Men in Japan

### SEPTEMBER 2006

- 12 - 23.09 FIBA World Championship for Women in Brazil

\* This championship qualifies for the 2006 FIBA World Championship for Women in Brazil



by Simone Pianigiani

FIBA

We Are Basketball

# CREATING AND TRAINING A JUNIOR "SUPER GROUP"

Since 1995, Simone Pianigiani has been the assistant coach of Mens Sana Siena, the Italian Division I team, and also head coach of the youth team and Director of the Youth program. He won two Italian Cadet titles in 2002 and 2003, one Under-20 title, and a Junior title in 2004 and 2005. With the Division I team he has also won the Saporta Cup and an Italian Championship.

A sport club that invests in recruitment of young players and in overall organization demands that the youth level coaches develop and train very high-level players. To achieve this important goal, I have always

thought the ideal way would be to form a "super group. This would be a team of interesting players with potential that can work together and benefit from a high level of coaching and serious training sessions.

## PREMISE

It is necessary that any organization (like the one we had in Siena during these past years) that wants to run such a technical program have a professional staff (coaches, strength and conditioning coaches, physicians, and trainers) to design and carry out an effective technical program with a "super group."

## "SUPER GROUP"

What's that? Ideally, a group comprised of 15 or 16 players, divided into three age groups of cadets and junior players. For example: five players in their last year at the junior level, five players entering their first year of junior level play, and then five players in their last year of cadets. Note that I use these proportions only as an example. Instead, you could have three players plus eight plus four, or any other proportion, according to your own goals and player availability.

Why: this age (15/18 years old) is the heart of the youth level. During these two or three





years of daily training, the athlete (already matured physically and psychologically) makes greater and more important progress, and he improves his fundamentals from a technical, physical, and behavioural point of view.

These fifteen players (a number that the technical staff can carefully coach on and off the court) represent the best of three different age groups of the club and also includes players from different parts of the country who have been recruited to the club.

### Advantages

- ▼ Every player feels "drafted" and important. He knows immediately that his work is oriented, so that everyone reaches the highest athletic standard. Of course, there are different levels of responsibility and expectation, because of their ages and from being at the first or last year of this road to complete growth. However, no player is made to feel they are on the fringe or neglected in this group.
- ▼ The best players play together (younger players against older players), train together, incite each other, and face each other daily.
- ▼ All players learn to adapt to the system: the oldest players transmit rules, methods of work, and example. The local players transmit the tradition of the club. The players, who come from different cities and regions, make friends and create bonds of friendship.
- ▼ They learn immediately to work with more people and with different coaches; the players are not property of a coach, but they are property of the club.
- ▼ Planning is easier: at the end of every season, a small group of players "goes out" of the "super group" to join the senior team, while other new cadet and newly recruited players will join the "super group" for the first time. In this way we can have a project lasting several years.
- ▼ Everyone plays: the year-long activity, injuries, practices with the Youth National team, games with the senior team, two different championships (cadet and junior), and several tournaments gives us a continuous turnover. In this way, every player will get a chance to play often.

### GENERAL PROGRAM OVERVIEW

The work goes on for eleven months (July is the vacation period). The first ten or twelve days of August are assigned for medical visits and strength, flexibility, and conditioning tests with the conditioning coach. If possible, we try to make all our players sustain heavy training,

DAY / TIME	14.30 - 15.30		20.00 - 20.15	20.15 - 21.30
MONDAY	Groups A, B, C, D Technical work on rotation	Study, spare time, therapies	Practice with the conditioning coach	Team work or official game
TUESDAY	Groups B, C, D Technical / physical work (Group A rests)	Specific trainings with single players that are out of the group	Practice with the conditioning coach	Team work or official game
WEDNESDAY	Groups A, C, D Technical / physical work (Group B rests)		Practice with the conditioning coach	Team work
THURSDAY	Groups A, B, D Technical / physical work (Group C rests)		Practice with the conditioning coach	Team work
FRIDAY	Groups A, B, C Technical / physical work (Group A rests)		Practice with the conditioning coach	Team work
SATURDAY	2 hours of team work + if necessary, individual practice or official game			
SUNDAY	DAY OFF			

without problems, in the second part of the season. After two days of holiday for August 15th, we begin to teach basketball. From now until the opening of the school year, the practice consists of two hours of training in the morning (conditioning, plus individual technical practices) and two and a half hours in the afternoon (team practice). For every two mornings of work, we give them one of rest, but (with very rare exceptions) we never plan a whole day of rest.

Here is how the rest of the year shapes up: two days of hard practice are followed by two days of lighter practices; for two weeks of hard work, there are two weeks of lighter work; after two months of hard work, there are two months of lighter work. In this time, we make the team work to set general rules (offense and defense) that will build a common base, so the players can play together and they can communicate on the court, laying, in this way, the foundations to create and to consolidate the group.

When school starts, we begin with the basic weekly program. Until December, the main priorities are the growth of individual players (team play is not ignored); during this period we give them a lot of information, corrections, and attention to details.

Starting in January (maintaining the same working plan), we tend to decrease the amount of corrections during teamwork, letting the players play (five versus five). This means fewer interruptions during the practices.

In this second part of the season, we also want the players to play several hard games. Therefore, at least every month, we try to participate in a tough tournament that goes on for a few days. We especially look for foreign teams to play so we can face different competitions and different styles of play.

#### Benefits of "hard" games:

- ▼ These are important tests for the players after months of training.
- ▼ The games help us to discover and

underline the difficulties and the situations where they can and must improve as an individual player and as a team.

- ▼ Acclimate to experiences of common life as an elite athlete (travels, hotels, nutrition).
- ▼ Acclimate to elite level competition. Player learns how to win and how to lose gracefully.

Players encounter another level of pressure when they participate in the National championship finals. When the finals are completed, we meet with each player and recommend specific training schedules, encompassing work on technical and physical aspects. The strength and conditioning coach provides each player a personal program that goes into July.

After one year in the program, the player fully understands he has received individual attention and realizes his importance to the coaches and club. If he had a good season, he knows that he can still make progress. If it ended poorly, he

feels that he can progress and do better the next year.

#### A BASIC WEEK

The idea is to separate individual work from team work. We prefer to treat this activity, which requires concentration on the details in the absence of competitive spirit and competition, during a training that lasts a maximum of 45/60 minutes. Following a day at school, and with the right diet, the players come to the gym to work with one strength and conditioning coach from 2:30 p.m. to 3:15/3:30 maximum.

For this reason, we divide the team into four groups (A, B, C, D), comprised of three or four players maximum. The groups are formed by players, who have similar skills that must be improved. They follow the plan described in the box of the previous page.

On Monday, after a day of vacation, the four groups work on stations. They rotate after fifteen minutes, going from shooting, passing, ball handling and conditioning.

From Tuesday to Friday, three groups work and another group rests. For example, on Tuesday groups A, B, and C work and D rests. On Wednesday B, C, and D work, while A rests. There are no rotations, and every group works alone: two groups, each under a basket, have a coach and the rest of the group trains with the strength and conditioning coach.

We plan this type of work monthly, but we update it weekly, in accordance with the progress, or lack of, that is being made.

On Monday and Friday evening (leaving time to study in the afternoon) the strength and conditioning coach works with the players from 8:00 p.m. to 8:15 p.m., focusing on stretching, activation, and reaction. We then practice team work 8:15 p.m. to 9:15 p.m.

On Saturday, we have a single practice in the afternoon, typically from 3:15 p.m. to 5:30 p.m. Sunday is free.

Any tournament games (we usually play during the week and, sometimes, on Saturday) simply take the place of the scheduled team work, but they don't interfere with individual practice.

If some athletes have spare time in the morning (private school, some hours free of lessons) we use this time. We want that the athletes decide themselves to spend their spare time in the gym, but it's important to underline the fact that the workloads are never hard. Individual work sessions are serious, but fun. Players work on their weak points with coaches.

The ultimate aim is to make that this attention to detail will help shape the player, but also, the will of improving will be a player's "natural habit" for his entire career.





by Eddie Casteels

# SCORING AND SHOOTING DRILLS

**Eddie Casteels is the head coach of the Men's Belgian National team, and the head coach of the Division I Belgian Pepinster club team. He has been selected "Coach of the Year" three times in Belgium. He won two Division I Belgian titles and Belgian Cups. He has also worked as an instructor at "Basketball Without the Borders," the NBA and FIBA camp for top European young players.**

As coaches, we are always searching for interesting and innovative shooting drills, which can help us improve the abilities of our players, as well our practice sessions. In this article, I will describe some scoring and shooting drills that cover different shooting situations, with options for both inside and perimeter players.

Here are some notes and premises for these drills:

- ▼ Each drill can be performed individually, but also as a team.
- ▼ Each drill is focused on a particular fundamental, but the coach must also take care of the other important fundamentals involved, such as pivoting, footwork, dribbling, screening, and passing.
- ▼ These drills can be used as a warm-up at the beginning of the practice, as well as a shooting practice after a weightroom session.
- ▼ All players are included in the drills: guards, forwards, and centers.
- ▼ The rotation of the players must be as quick as possible on each drill, the passing must be perfect, and the rebounding position accurate and fast.

## PART ONE: INSIDE SHOOTING

A line of players with basketballs outside of the baseline, three players on the court, one in the middle and two on the wings (diagr. 1).

The players outside the court pass the ball to the perimeter players, enter on the court, post up on the low post and receive the ball from the perimeter players and score, using different moves decided by the coach, such as turn-around jump shot, shot fake and crossover, and so on. Attention must be paid to footwork (diagr. 2, 3, 4, and 5).

The drill start with one of the players off the court passing the ball to one of the player, who is standing around the perimeter.

Here the different passing options:

- a. The perimeter player can pass the ball right back to the inside player, and he will score in the lane.



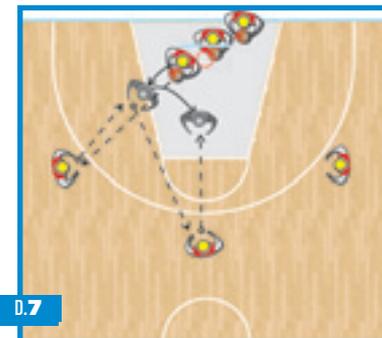
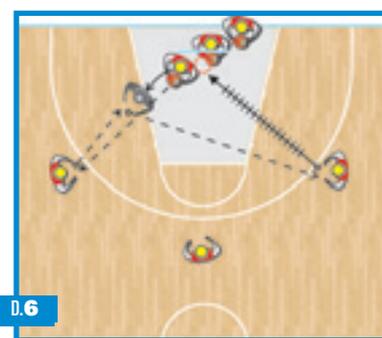
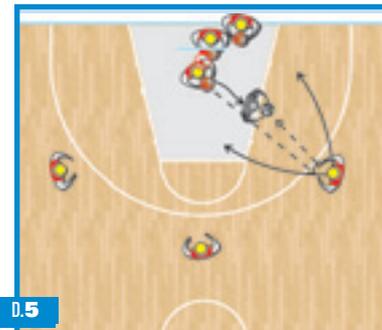
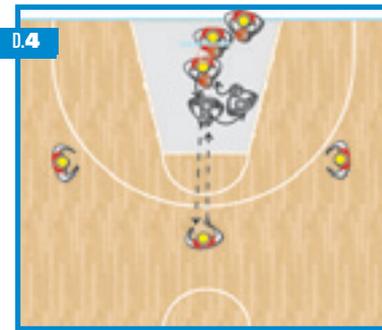
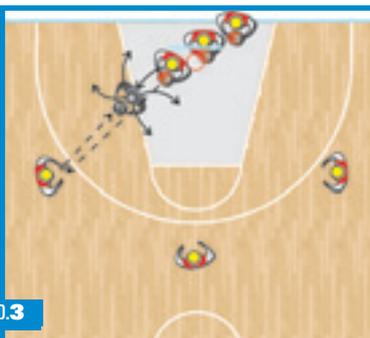
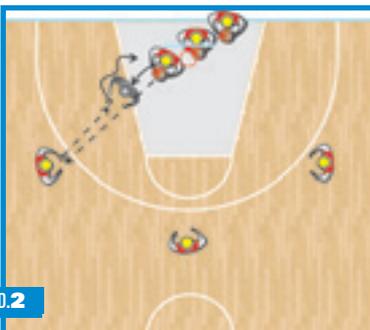
- b. The low post player receives the ball and passes again outside to another perimeter player (diagr. 6 and 7).
- c. The perimeter player, who receives the first pass from the off-court player, can pass to one of the two teammates on the perimeter, who will then pass the ball to the inside player (diagr. 8).

The inside player will run with proper timing and footwork towards the player with the ball, receive the ball, and shoot inside.

#### PART TWO: BEAT THE CLOSE OUT

We use the same set of previous drills. The off court players pass the ball to one of the perimeter players and run to close him out. The player receiving the ball has different shooting options:

- a. Strong drive to the basket, finishing with a lay-up or a jump stop and a power lay-up (diagr. 9).
- b. Give-and-go with a teammate (diagr. 10).
- c. Shot fake, one dribble, and shot, or else one step-back dribble and a shot (diagr. 11).
- d. He can also receive the ball, pass the ball to the teammate in the middle of the court, receive a screen, cut inside while the screener pops out receives the ball and passes it inside (diagr. 12).
- e. Catch the ball and shoot immediately. The passer puts pressure by putting his hands in the face of the shooter (diagr. 13).



#### PART THREE: DRIVE AND KICK-OUT PASS

The perimeter player makes two dribbles to beat the defender, kicks the ball out to one of the other two perimeter players, who, after the drive of the ballhandler, have spotted up to receive the ball.

The perimeter player, who receives the ball, has these options:

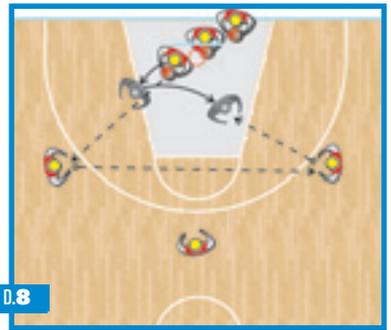
- a. The player, who receives the kick pass, shoots immediately from outside (diagr. 14).
- b. The first receiver passes to the other perimeter player, who shoots (diagr. 15).
- c. The player off the court, who makes the first pass to a perimeter player, runs to aggressively put pressure on the other player, who received the kick out pass and shoots. The two offensive players play two-on-one (diagr. 16).

The perimeter player will use shot and pass fakes.

#### PART FOUR: PASS AND SCREEN

Using all the fundamentals of the ball screen, the perimeter player, who receives the ball quickly passes to one of the teammates and then sets a screen on the ball. The off court player replaces the scree-





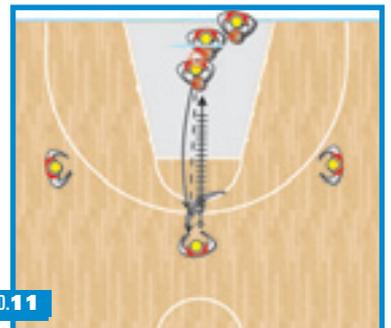
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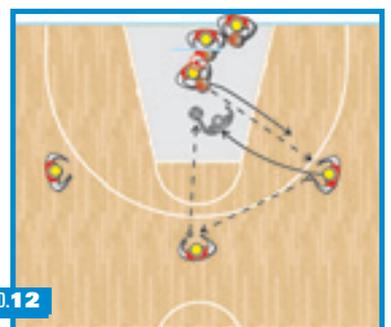
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D.10



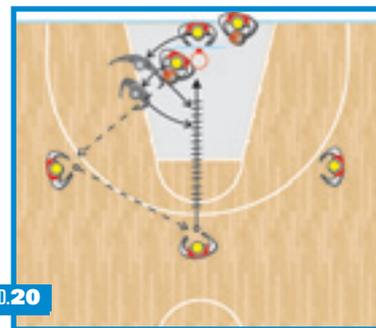
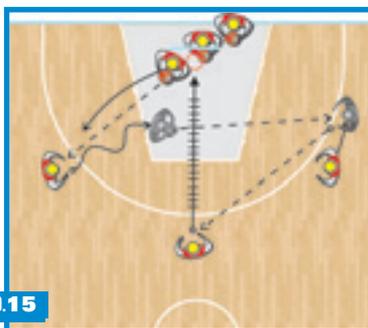
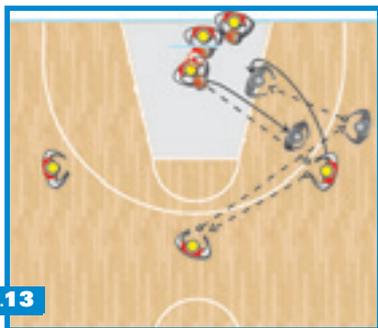
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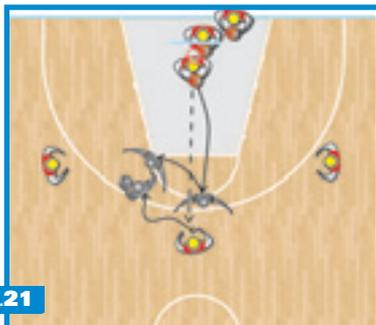
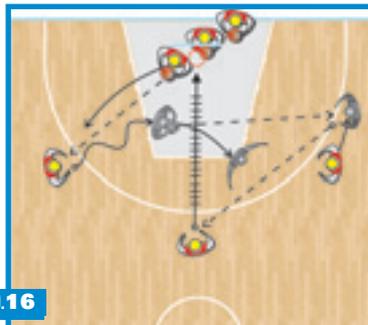
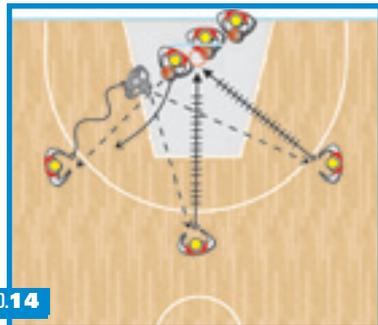
D.12

ner (diagr. 17).

The two players involved in the screen can play pick-and-roll: the screened player can use the screen for shooting or he can pass the ball to the screener, who rolled to the basket.



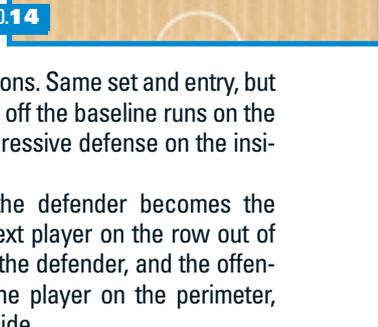
Another option is the drive to the basket, using the screen and then making a kick back pass for the shooter (diagr. 18).



#### PART FIVE: COMPETITIVE ONE-ON-ONE

All the scoring and shooting options are now competitive situations. Same set and entry, but now the second player off the baseline runs on the court and plays an aggressive defense on the inside player (diagr. 19).

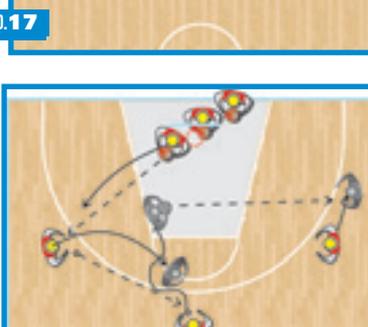
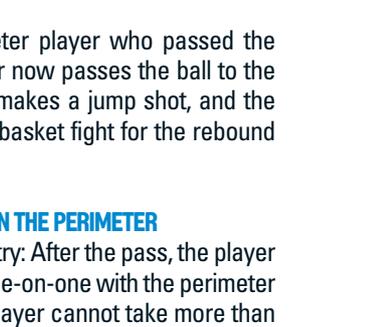
This is the rotation: the defender becomes the offensive player, the next player on the row out of the baseline becomes the defender, and the offensive player replaces the player on the perimeter, who made the pass inside.



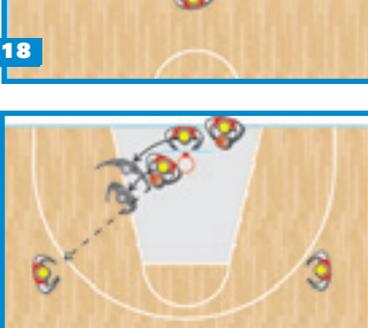
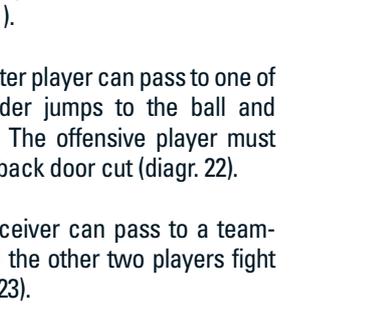
An option: The perimeter player who passed the ball to the inside player now passes the ball to the other teammate, who makes a jump shot, and the two players under the basket fight for the rebound (diagr. 20).

#### PART SIX: ONE-ON-ONE ON THE PERIMETER

Same set and same entry: After the pass, the player closes out and plays one-on-one with the perimeter player. The offensive player cannot take more than three dribbles (diagr. 21).



One option: The perimeter player can pass to one of the wings. The defender jumps to the ball and denies the pass back. The offensive player must free himself, using the back door cut (diagr. 22).



Second option: The receiver can pass to a teammate, who shoots, and the other two players fight for the rebound (diagr. 23).

#### PART SEVEN: THREE-ON-TWO SHOOTING

This is a more advanced situation: As the ball is being passed to the perimeter player, another defender runs on the court from the out of the baseline row and they play three-on-two (diagr. 24).

The rotation: The passer replaces the shooter.



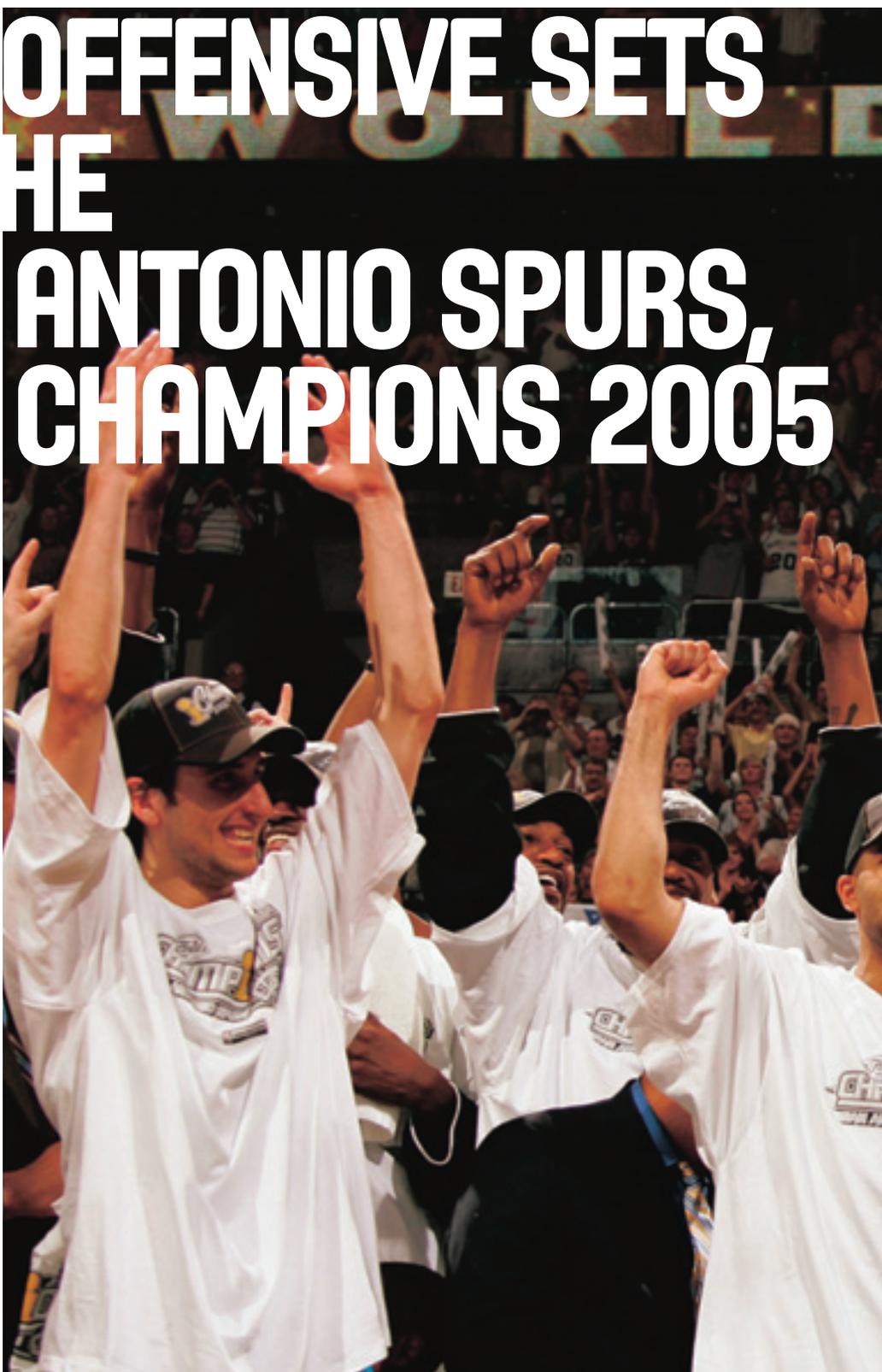
by Gregg Popovich

# THE OFFENSIVE SETS OF THE SAN ANTONIO SPURS, NBA CHAMPIONS 2005

Gregg Popovich was an assistant coach of the San Antonio Spurs for four years, before he went to the Golden State Warriors in 1992 as an assistant coach. He was named general manager of the San Antonio Spurs in 1994 and became the head coach in 1996. His teams have won three NBA championships (1999, 2003, and 2005), and he was named "NBA Coach of the Year" for his efforts in the 2002-2003 season. Popovich was an assistant coach on the bronze-medal winning U.S. basketball team at the 2004 Olympic Games in Athens.

The San Antonio Spurs, the most "international" of the NBA teams, beat the Detroit Pistons in seven games, winning the NBA Championship for the third time in seven years. Tim Duncan won his third MVP title in three different finals, proving that he is the successful leader of the team. Manu Ginobili played a key role for the team, especially helping the team in Game 1 and Game 2. The Argentinean player had lots of offensive punch and a highly effective defense during the Finals, lessening the pressure brought to Duncan and Tony Parker by the Detroit defense.

The offensive plays we use have been mostly built on the perimeter and they exploit the skills of Tim Duncan, an all-around player, who is able to play close to the basket, as well as shoot from medium distance. In addition to Duncan, the team is dangerous to our opponents because of the offensive penetrations of Parker and Ginobili, and the precise shooting of Bruce Bowen and Robert Horry. Horry is a special player, extremely lethal during the crucial moments, especially in the Game Five, when he scored the decisive three-point shot that won



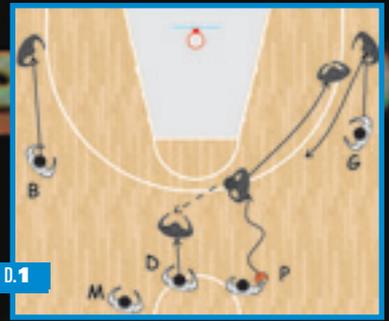
the game for us. The three-point shot has been one of the most effective weapons we had against the Pistons, allowing us to dominate Rasheed Wallace and Ben Wallace, the Detroit Piston players that worked the defensive lanes.

Note: In the following diagrams, players are identified by the first letter of their last name.

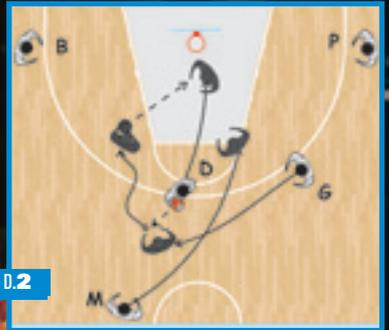
## TRANSITION OFFENSE

Parker dribbles in the middle zone of the court and passes the ball to Duncan, while Ginobili runs to the right corner and Bowen to the left corner. Parker then sets a pick for Ginobili, who goes to the free-throw line and receives the ball from Duncan to shoot (diagr. 1).

Nazr Mohammed, who is the trailer, occu-



D.1



D.2

pies the left corner of the free-throw line. If Ginobili cannot receive a pass from Duncan, he cuts around Mohammed and gets the ball from Duncan and then they play pick-and-roll (diagr. 2). A second transition attack begins when Parker dribbles to the left corner, where Ginobili is located; this is a sign for Ginobili to go and make a backscreen for Duncan,

while Mohammed, sets a pick for Bowen. Duncan receives the ball from Parker (diagr. 3). If Duncan cannot get the ball, Parker passes it to Ginobili, who is out at the three-point line. Ginobili passes the ball to Bowen, while Mohammed, around the baseline, makes a pick for Duncan, who cuts and receives the ball from Bowen (diagr. 4).

#### MAIN SET AGAINST A MAN-TO-MAN DEFENSE

Parker dribbles on the left side to Ginobili, who cuts from the lane and goes under the basket; then he comes out to the free-throw line, exploiting a vertical screen from Duncan. At the same time, Bowen makes a double screen with Mohammed on the right side. Parker can then pass the ball to Ginobili (diagr. 5).

If Ginobili can't shoot, Parker cuts to the lane, exploiting the double screen of Bowen and Mohammed. Bowen cuts well around the baseline and goes to the other side of the court. Parker receives from Ginobili and shoots, or he can pass the ball to Mohammed, who's in the low-post position (diagr. 6).

If no shot is possible, Ginobili receives a high pick from Duncan and receives the ball from Parker to shoot close to the basket (diagr. 7).

#### OPTION

Ginobili, after the pick from Duncan, dribbles to the right side and passes the ball to Bowen, who had cut on the baseline to go to the corner. He can also play pick-and-roll with Duncan, who had rolled to the basket after the pick (diagr. 8).

Another possibility with the starting lineup is that Parker can receive a pick from Duncan out of the lane, while Ginobili cuts on the baseline and exploits the double screen of Mohammed and Bowen, who, after the pick, cuts and goes to the opposite corner. Parker has two choices: he can exploit the pick of Duncan by dribbling to the right line and then pass the ball to Ginobili (who can shoot or pass the ball to Mohammed in the low-post position), or he can dribble to the left side and pass the ball to Bowen. Parker can also pass the ball directly to Duncan, who rolled to the basket after the pick-and-roll. Whomever receives the ball from Parker (Ginobili or Bowen) can pass the ball to Duncan, who is open to the ball (diagr. 9).

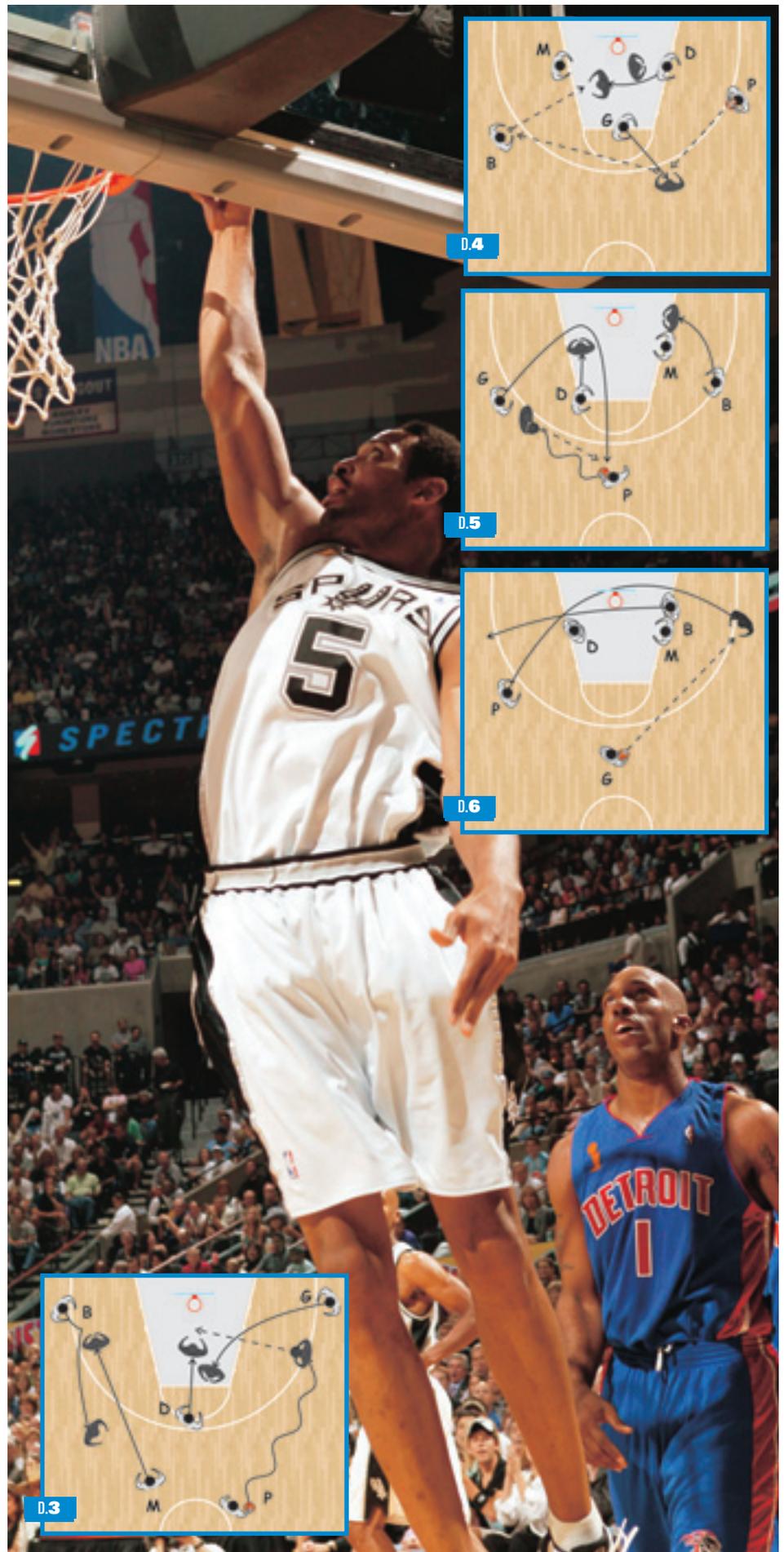
#### LOOP 4 ICE

The ball is in Parker's hands and he is on the right side of the court: Bowen comes from the low-post position and exploits the pick from Mohammed, who is in the high-post position on the corner of the free-throw line. He comes out to the three-point line to get the ball and shoot. While Bowen cuts, Ginobili receives a backscreen from Duncan on the other side of the court: Bowen can pass to Ginobili or Duncan, who is ready to receive the ball under the basket after the pick for Ginobili (diagr. 10).

If these choices aren't possible, Bowen passes the ball again to Parker, and Parker to Ginobili, who has cut, going to the right corner. He has a large portion of the court open to him to now play one-on-one (diagr. 11).

#### WEDGE ROLL

Parker has the ball, Duncan fakes to cut in the lane first, and then he makes a



lateral pick to Parker. In the meantime, Ginobili fakes to screen the screener and then he cuts to the lane to receive the ball from Parker (diagr. 12).

### 15 (RUB TOP HEAD)

This is a play that offers the possibility of a three-point shot for three players. We use it when Robert Horry, our three-point specialist, is on the court.

Parker receives a high pick in the central lane of the court from Duncan, while Ginobili, Bowen and Horry are out at the three-point line. Parker exploits the pick of Duncan and can pass the ball to Bowen or to Ginobili in the corners, or to Horry who has come to the middle of the court. Parker can also pass to Duncan, who is ready to receive the ball after the pick (diagr. 13).

### DOUBLE FIST

Also in this play, Parker has the ball during the attack, while Duncan and Horry are in high-post positions on the corner of the free-throw line. Ginobili and Bowen are on the low corners, out at the free-throw line. Duncan, in this case (or Horry), makes a pick for Parker, who exploits the pick and can pass to Ginobili in the corner, to Duncan, who is open to the ball and turns to the basket, or to Horry, who came out to the free-throw line to get the ball. Horry passes to Bowen, who came up to receive the ball (diagr. 14).

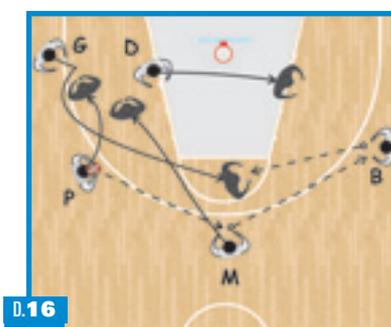
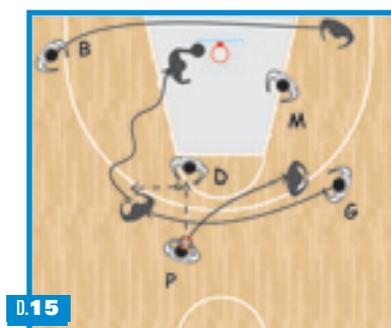
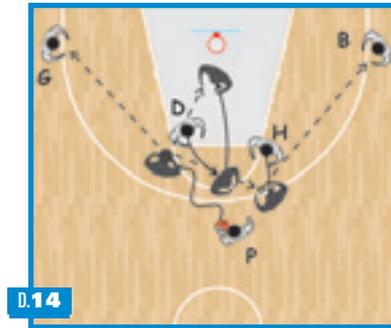
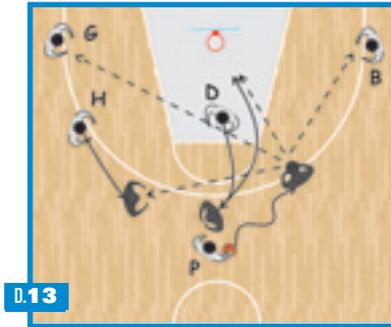
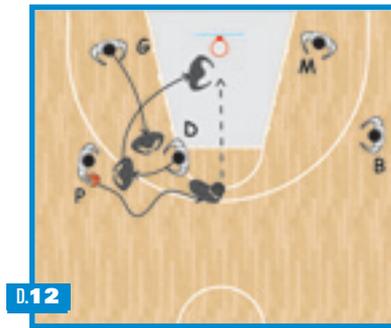
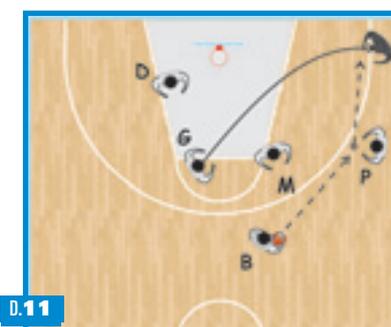
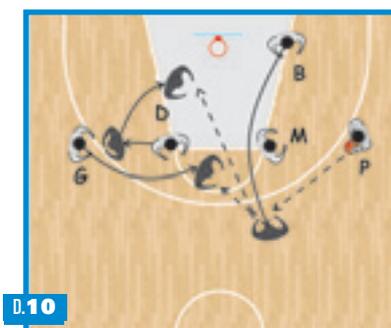
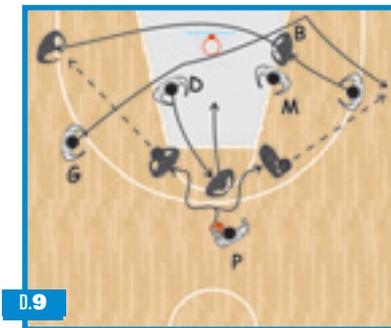
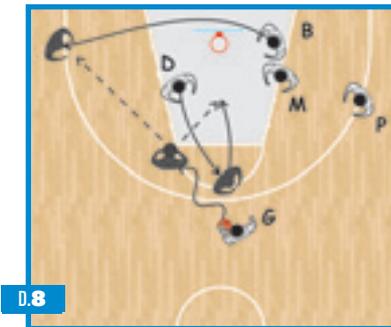
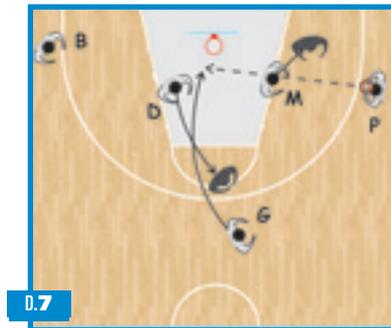
### FLOPPY

Parker passes the ball to Duncan, who is on the free-throw line, as Bowen cuts backdoor and goes to the right corner. After the pass, Parker makes a pick for Ginobili, who receives the ball from Duncan to drive to the basket, exploiting the empty space left by Bowen, who has been followed by his direct defender, leaving the left corner of the court free (diagr. 15).

### STRONG

Parker, who is in the left wing, passes the ball to Mohammed, who came up to go to the central position. Mohammed passes the ball to Bowen on the right wing.

Ginobili receives two staggered screens, the first one from Parker, the second one from Mohammed, while Duncan cuts to the lane and goes to low-post position in the right corner: Bowen can pass the ball to Ginobili or to Duncan (diagr. 16).





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by Zeljko Obradovic

# HALF COURT MAN-TO-MAN OFFENSE

Zeljko Obradovic coached Partizan Belgrade (Yugoslavia) in 1991, and then moved on to Badalona and Real Madrid (Spain), and Benetton Treviso (Italy). He has been the head coach of Panathinaikos (Greece) since 1999. Obradovic has also been coach of the Yugoslavian National Team from 1996 to 2000 and, of Serbia and Montenegro, until 2005. With national team, he won two gold medals, the first at the 1998 FIBA World Championship and the second at the 1997 FIBA European Championship. His team won a silver medal at the 1996 Olympic Games and a bronze medal at the 1999 FIBA European Championship. His clubs have won five Euroleague titles, two with Panathinaikos in 2000 and 2002 (and also four Greek Championships), one with Real Madrid in 1995, one with Joventut Badalona in 1994, and one with Partizan Belgrade in 1992.

I always try to choose players, who can play one-on-one. The more you have of this type of player on your team, the easier it is to create a variety of offenses.

The essence of the offensive game is based on three basic elements:

## 1. ONE-ON-ONE PLAY

If you have a good low post, player who is ready to accept a physical game, then you have the key to success. In the first phase of offense, the ball should be passed to him as soon as possible. It is very important to give him the ball because it will force the defense to work extra hard to keep it away from him, using rotations, switches, and double-teaming to prevent this.

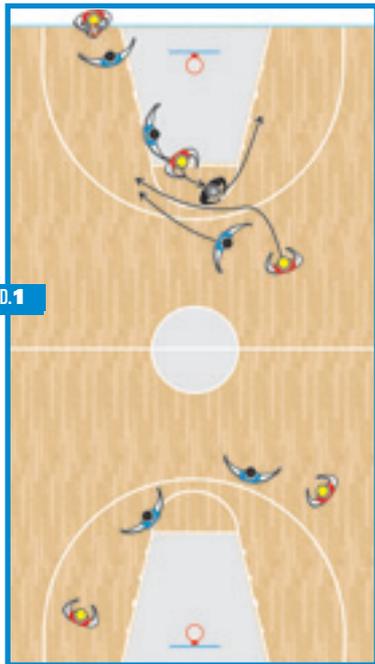
The defense will then hardly protect:

- ▼ The area around the 45 degrees to the basket
- ▼ The area around the top of the key, a central position where offense begins.

## 2. PICK-AND-ROLL

The whole world plays pick-and-roll basket-

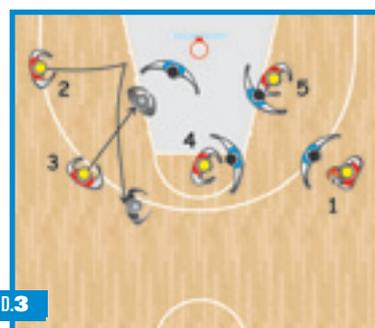




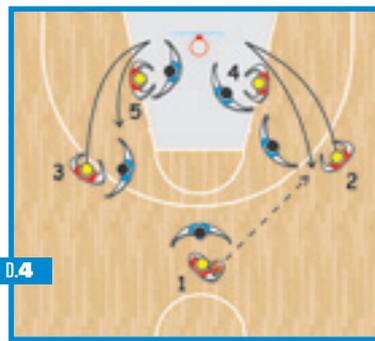
D.1



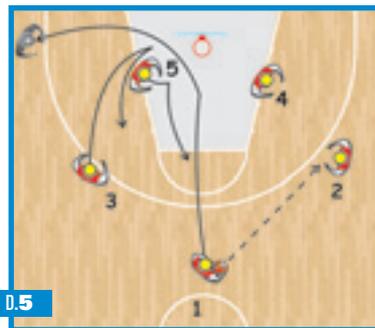
D.2



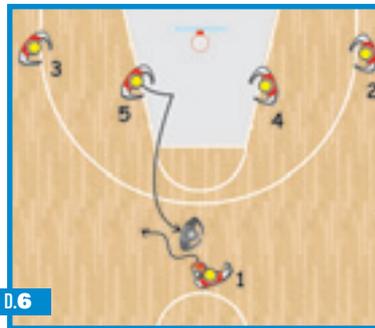
D.3



D.4



D.5



D.6

ball, especially when there are few seconds left on the 24-second clock. For me, it is important where the pick-and-roll is run. The best place is at the top of the key or on the side.

### 3. THE PLAYS FOR SHOOTERS

There are many different plays, including the double high post at the foul line, one of the most simplest that everybody plays in Europe on the club level. From this set, there are many possible single and double screens. However, your shooter must be able to set the screen and then to pop out or curl around the screen.

You can create a million plays, but everything is based on having players on your team, who know how to move and read the defense, players, who are able to recognize all different situations and are able to beat any mismatches that develop.

In this play, you will notice that we started from transition and then run a set offense against pressure defense.

The ball is in-bounded by the small forward, 3, while 5, the big man and 2, the shooting guard, come across the court. In these situations, the

guards often try hard to receive the ball in the low position, near the base or side line (deep corner) or under the basket, but I think there is nothing worse than this. I ask my players to create an open area or to leave an area as wide as possible in front of them (diagr. 1).

Now everything depends on the reaction of the defense, whether it denies the pass to the point guard or it double-teams or overplays on certain spots.

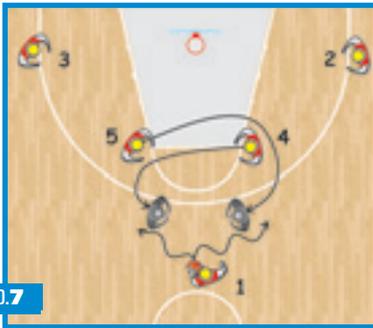
To really help your offense, it all starts in the practice sessions that you organize. While you are practicing on offense, your team on defense must play real game-like defense so the players can improve on offense and on defense, and the coach can have proper feedback. In my practice sessions, if I am dealing with offense, my assistant coach is working on the defense and he can stop the action whenever he thinks the defense is making a mistake. I am not interested the name of the player. If he is a superstar or the last of the reserves, they are all the same, all equal. I do expect that they play as hard as possible in practice and do things the way that I want them to be done.

If the defense double-teams, 5 goes opposite to 1 to receive the ball. In this option-when you are sure through scouting that the opponent frequently double teams- you can always have your playmaker inbound the ball and have him receive the pass back in the middle of the court (diagr. 2).

We spread out our players in a set, so that, after the screen, it results in an easy basket. However, if it comes to switching, 2 or 3 moves to the opposite side, 5 drops down and 4 stays on high post area. The two other shooters stay on the same side (diagr. 3). This is the most frequent case, when our player is closely guarded. Hence, the important thing in this situation is that our offensive shooters must not stay too close to each other, so one defender can easily guard both of them. Instead, they should set a screen (high to low), so the player on the low position is open to receive the pass in the most of the cases.

One great play for the shooters can be arranged with two centers on the mid (or high) post position. The guards pin screens inside and pop out (diagr. 4). The most common mistake in this situation is that they don't know how to use their feet. Too many times, they are unable to sprint out to get open.

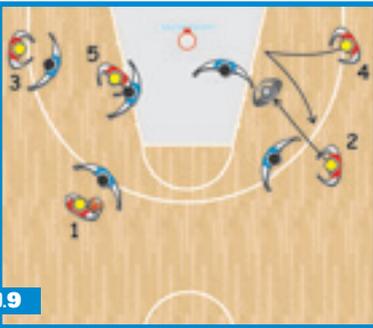
The player should utilize the set screen, and when approaching it, wait a second, bringing the defender into the screen. The success of the screen itself doesn't depend on the screener, but, really, by the screened. Before he starts to run out, the player must make a short



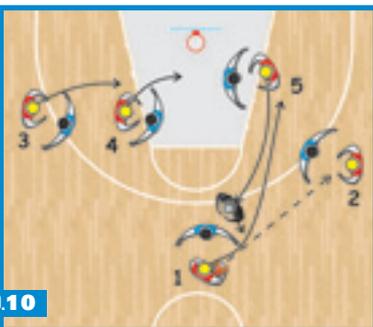
D.7



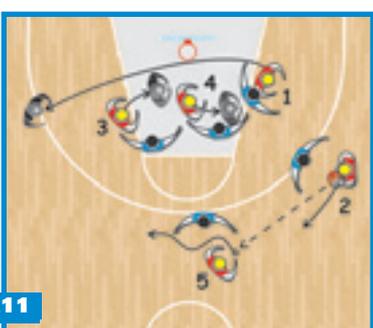
D.8



D.9



D.10



D.11

step, then fake to catch the ball by showing the "target" hand. After these fakes, the defender often reacts by bringing his body up and turning his head towards the ball. At this time, the offensive player will be free and comes out to receive the ball. Depending on how quick the reaction of defense is, whether it follows him or goes under the screen, the offense must read all these reactions because the defense can cheat. This would be the offense to use if the defense presses on the perimeter.

The second offense can be the simplest one to use in transition, utilizing the same opening when players reach the perimeter area (diagr. 5). If 5 is guarded in front, 1 will pass and not stay on that spot, but quickly move somewhere else. When the ball is passed, the player goes to the other side of the lane, setting the screen on the opposite side.

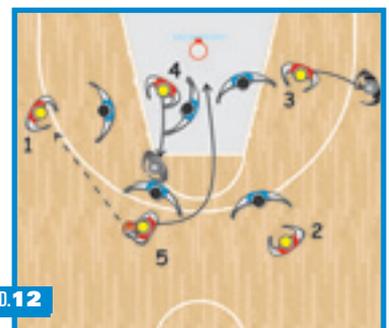
Here is a simple offense where two players are wide, outside the three-point line, and two centers are on the mid/high post, where they should set screens for their teammates (diagr. 6). In this situation, you ought to have a player who is capable to shoot a three pointer or play around the perimeter and thus read the defense all the time, finding the occasion for this shot. In this situation, it is better that a big, tall player makes the initial move to the basket before making the pick-and-roll. Then he should quickly run out and set a proper screen. If he stands in one spot and then makes the pick-and-roll, the defense has enough time to read the offense and react. So it is a good option if centers make a split cut and exchange positions (diagr. 7) and, afterwards, go to set screen.

In this play, 5 is probably the player you want to put in the three-second area and 4 is the designated outside shooter, or vice versa. With this set-up, we have reduced our play to three-on-three, but the other two players, possibly good, sharp shooters, are spotted up in the deep corners, ready to shoot (diagr. 8). To keep the defense honest, we will set a screen for an offensive player, whose defender is in the helping position (diagr. 9). In this specific situation, when the defense plays really aggressively, I ask my playmaker to run very few simple things, or to overthrow the feed pass down to the low post man, or utilize the pick-and-roll with 5.

Why pick-and-roll with 5? Well, there is an immense difference between 1 and 5, speaking of the size of the players, and it probably will not lead to switch.

**STATIONARY OFFENSE**

The entry pass is made laterally from 1 to 2. After the pass, 1 is back screened by 5, and



D.12



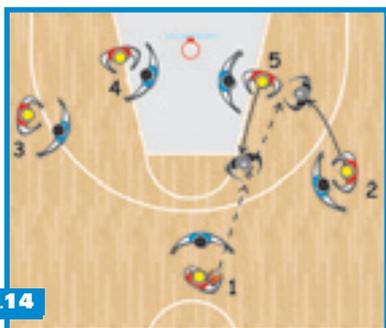
D.13

goes to the low post (diagr. 10). 2 passes the ball to 5 and runs a hand-off with 5. Simultaneously, 4 screens on 1's defender and 3 back screens for 4, who, after using the screen, returns and opens to the ball (diagr. 11).

5, after the hand-off, stays all the time outside the area. Typically, it happens that a straight pass is made from 2 to the low post 4 after he rolls to the basket. Obviously, this offense is designed for the dominant center, who is strong enough to finish the play. Sometimes, when he cannot receive the ball, we have a very similar situation as before, but the entry pass goes to 1, while 4 has made a preliminary "blind" screen for 5, a move made only to keep the defense honest (diagr. 12).

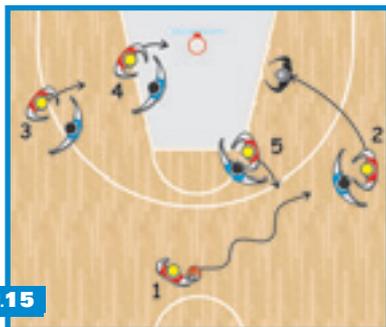
As an option, when 3 sets the screen for 4 and when the defense applies a little bit of help inside, 3 runs out around 5, who is positioned on the high post, ready to shoot for three or two points (diagr.13). Even in this situation, the screen is usually set for the player, who is guarding the first screener. In these situations, it often happens that the screener stays in the screen too long, pushing the defender, instead of trying to do basic things, such as ducking under or going low down in front of the defender for the inside rebounding position. All the other players must also try, when the shot is released, to fight for the inside position or to duck in, placing themselves in front of the defenders ready for a rebound.

The main thing is that the player, who is setting the screen for a big man should also be a good shooter. I had an excellent experience recently when many of my shooters scored many baskets using this offensive play.



D.14

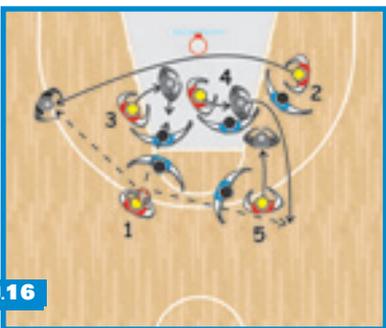
Here I would still like to underline one more detail on the hand-off pass, depending on how the defense is set. If the defense is coming out under the hand off, the next option is the open shot, and, if the defense is playing aggressively, following the player over the hand off pass, the other option is to drive hard to the basket for an easy lay-up, while the other players are engaged with setting screens.



D.15

If the ball cannot be passed to 5 and make the hand off pass, 5 sets a screen on 2's defender and they then play pick-and-roll.

If 1 cannot pass laterally, due to a great aggressiveness of the defenders, 5 runs up and receives the ball, and the teammate on his side quickly changes pace and direction and then cuts backdoor (diagr. 14). When an offensive player punishes the defender with two easy baskets, the defense will not be as aggressive anymore. In these situations, there is no need for a coach to react or to advise because intelligent players make their own decisions.



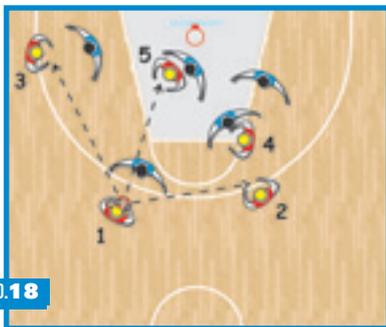
D.16

If the backdoor does not succeed and the defense still plays aggressively, 1 dribbles to the side towards 2, who drops down to the low post position (diagr. 15) and then our offense is continued, but with the exchanged roles. 1, with the ball on the side, should not use those dangerous crossover dribbles or through the legs dribbling. Teach your point guards and perimeter players that when they want to play pick-and-roll, the distance between them and defense shouldn't be very wide, but if the defense sags towards the basket, you come closer, and run him into the screen.



D.17

When the screen is successfully done and the defender of the screener pops out in front of the player with the ball, this player makes a hesitation dribble backwards, changes pace quickly, and drives to the basket. Remember that to dribble backwards safely is one of the most difficult and hardest dribbles to perform correctly in basketball, and the footwork should be perfect.



D.18

One more detail: when the defense makes adjustments to defend the screen under the basket for 4, 4 can then make an inside fake move and come out around the other center 5, to shoot the ball, and run his defender into the screen. Again, 5 sets the screen on his own defender. After 4 coming in a curl around 5, 3, who was setting the actual screen, makes a quick return, asking for the ball in the middle of the three-second area because he is open for an uncontested shot and completely unguarded (diagr. 16).

I have had numerous good shooters on the 4 position on my teams, as well as sharpshoo-

ters on the 5 position.

If 4 receives the ball outside the three-second area, the other two guards quickly make a short screen. This offense is run on the both sides of the floor, depending on your wish or demand, whether you want 4 or 5 to receive the ball for a score.

If 5 receives the ball on the low post position (diagr. 17), 4 is moving up to the high post position, but he will not stay there for a long time. Instead, he simply changes the rhythm, flashing towards the basket and keeping the defense honest with this move, while at the same time, 5 plays one-on-one close to the basket. After the hand-off, the player with the ball has at least three options (diagr. 18): pass to the side, pass inside the three-second lane, and pass to the opposite side to a player coming out and open in the middle of the court.

The second option to counter the aggressive defense is the straight pass to 5 and the continuation move with cut to the basket around 4 or high post player (diagr. 19). Very often, the ball can easily reach the cutter because the defense is playing aggressively to the outside and there is no help inside. After this initial move, we come into the same wide positioning for our regular offensive set.

One more good option: 1 passes the ball laterally and cuts down towards the baseline using the blind screen of 4, who, in a split second, later receives the ball from 2. In a synchronized fashion, 1 sets a back pick for 2 on the opposite side, 5 sets the down screen for 3, who has stepped into the paint to run his man straight into the screen (diagr. 20).

The next option following the same offensive sequence is that instead of setting the back pick, we use the simple down screen or exchange of positions between 1 and 2. We then continue our offense as previously described.

Here, I want to present one more detail. If 5 cannot receive the ball, due to the aggressiveness of the defense, 1, who has moved down to the low post position, returns and sets blind screen for 5 (diagr. 21). If the ball is not passed down to center, but instead is passed to 1, the other center first makes a short move away and then towards 1. They then play pick-and-roll (diagr. 22).

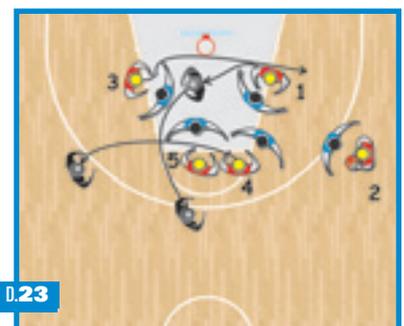
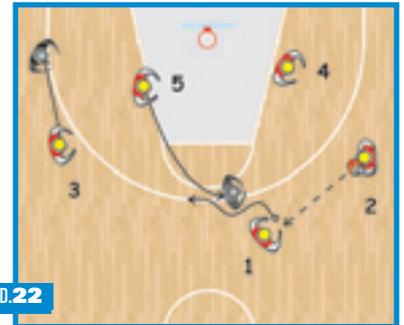
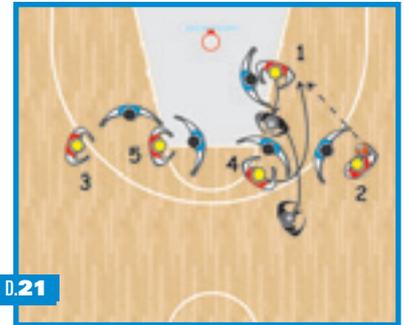
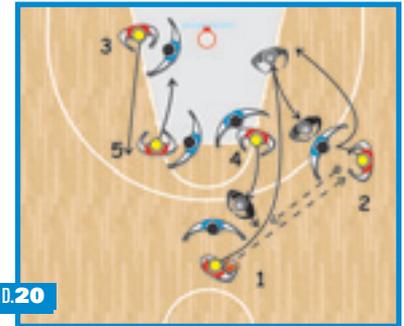
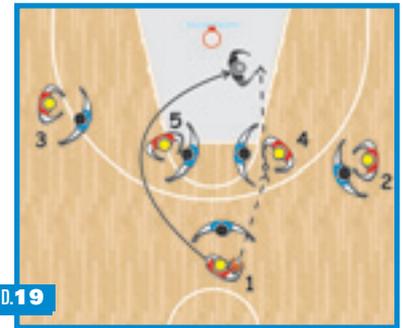
The player with the ball in the pick-and-roll situation must have some patience to read the defense. In these types of situations, usually, after a pick-and-roll, centers playing defense exchange their men to guard and in doing this they get help from their guards or make certain fakes as if they are closing out and con-



testing the players with a ball. In these situations, offensive players whose defenders are helping out must be ready to take the back door cut. In the meantime, players with the ball should give them a good feed pass. In this offense, there are too many details and possibilities to benefit by simply changing them accordingly.

This is an option with a double screen of 4 and 5 on the foul line. The ball is on the side with 2,

while 1 sets a screen opposite 3. Afterwards, he comes around the double screen (diag. 23). The defense is often fighting against this and trying to defend a double screen by popping out as an early help. The center will often position himself near the potential passing lane with the intention of intercepting or slowing down the pass. In this situation, 4 screens 5 and enters into the lane.





by Aito Garcia Reneses

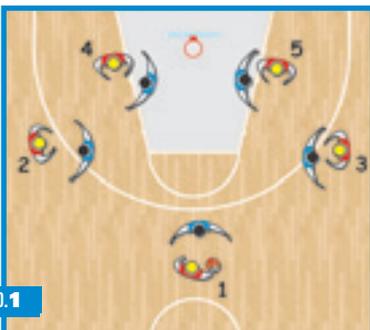
# THE IMPORTANCE OF A FREE ATTACK

**Aito Garcia Reneses** was head coach (and also general manager) of Barcelona (Spain) for many years, where he won three Division I championships, three Spanish Cups, one Cup of Kings, two Cups of Europe, and two Korac Cups. He has been head coach of Badalona (Spain) since 2003.

When we tell a player that he can play freely, he will typically do what he does best, and only that. The player who can shoot three pointers only wants to shoot three pointers, and will not try to pass or drive. The player with the quick first step, who drives from the right side, wants to drive only from the right side when he gets the ball.

This way of play is certainly free play, but it's misunderstood by the players. Everyone thinks he can do whatever he wants when he's told to do what he wants. Unfortunately, what players end up doing is only what they do best. They never try new moves or refinements of the fundamental offensive moves. And that is a shame.

I tried to give my teams a lot of offensive freedom, but, in the end, I could not. What I do now is teach my players a combination between free play and organized play. I introduce this style of play at pre-season practice, but, after a while, I understood I needed more time to develop this play. Many of our plays did not last long because they had options of 8 and 12 seconds, and when these options ended, if we didn't make a good shot, we continued with this free play that we learned at the beginning of season. We never allow to



our players to do whatever they want, without rules and without the comprehension of the play.

So, when you plan your play, understand that every player cannot do whatever he wants. Instead, you should think about your global idea of basketball, which rules you want to establish in organized play and what you would like to do.

Establishing these rules, you should think about the following points:

- 1) Are you working with a team "in evolution" or with a competitive team;
- 2) What is the nature and skills of your players (are they are strong or not, short or tall, good or so-so players, fast or slow?).

We will have different ways of free play, depending if we play with 5 players out, 4 players out and 1 in, 3 out and 1 in, or with 2 out and 3 in. As our philosophy of play, we try to obtain an easy basket in every offense. As a definition, the easiest basket is that one scored under the basket, but we have players that can easily score from 4 or 6,25 metres, so, when we talk about easy baskets, we cannot just mean only the ones under the basket, but those ones scored without the pressure of the defense, also outside of the lane. The first seconds of ball possession, during the phase called "offensive transition," we try to get an easy basket, thereby forcing the defense to work and putting foul pressure on the opponents.

We can achieve our aim of scoring an easy basket with a drive, a cut, or by getting the ball in the lane.

Let me now explain a common free play: 3 players out and 2 in.

#### STARTING LINE UP 1-2-2

The goal is playing with three players on the perimeter (diagr. 1).

These are the rules for the inside players:

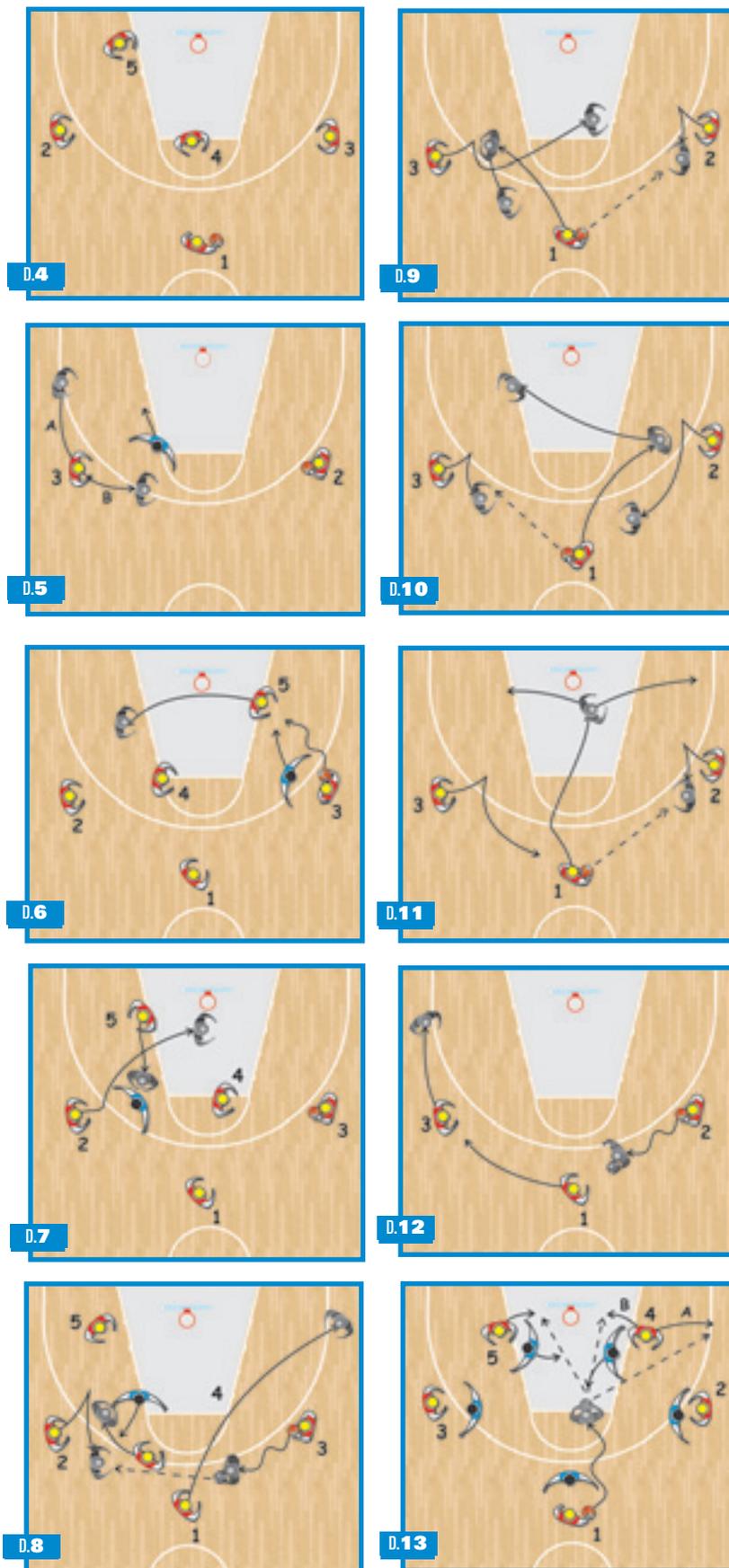
- 1) They cannot receive the ball unless they go to basket.
- 2) They must help their teammates:
  - ▼ Making picks
  - ▼ Cutting away from the ball
  - ▼ Going for offensive rebounds.

These are the rules for the player who has the ball:

- ▼ He must recognize if he has a shot option
- ▼ He must see the entire floor and recognize if one of his teammates has a better shot option.

Here are the options for the position of the centers:

- 1) One is on one side and the other on the opposite side of the low-post position at the starting line up.
- 2) Two on the same side of the low-post position (diagr. 2)



- 3) Two in high-post position (diagr. 3).
- 4) One in low-post position and the other one in high-post position (diagr. 4).

The task of the perimeter offensive player on the defensive help side-aside from the movement that we want to make-is to make it difficult for the defender to see "the man-and-ball" at the same time.

For this reason, we make a move (diagr. 5):

- a) Around the baseline;
- b) Getting closer to the defender.

We must try to make it as difficult as possible, which then helps the player with the ball. The task of the center is to help the perimeter players. In diagr. 6, we have a situation where the center clears out when the perimeter player starts to drive toward the baseline.

In diagr. 7, we see a pick of the center and the cut of the screened player in the lane and the help side.

In diagr. 8, a pick is made on the player with the ball, and the cut in the corner by the offensive player on the help side is made to keep defensive help away.

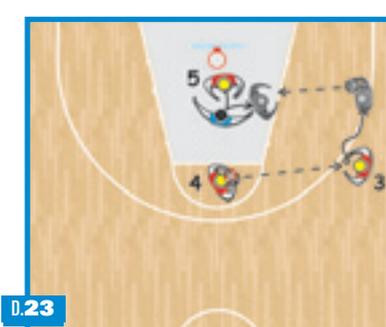
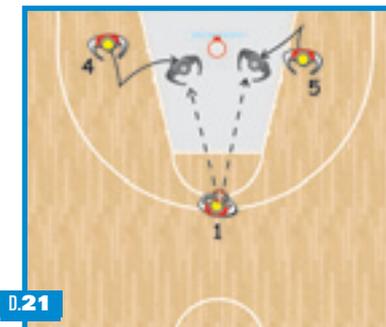
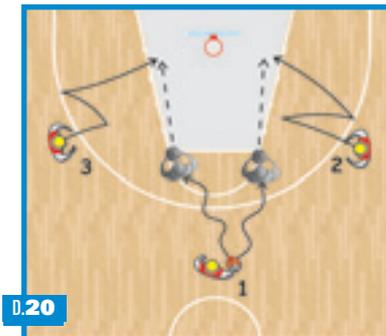
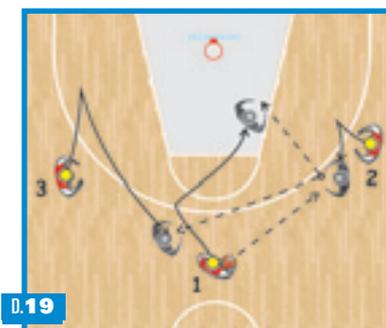
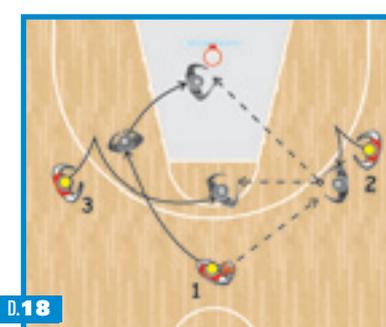
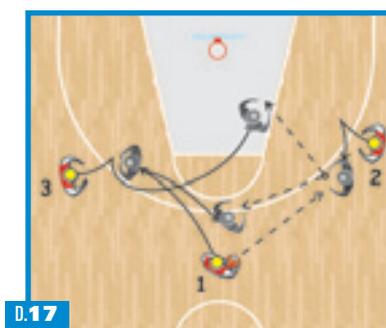
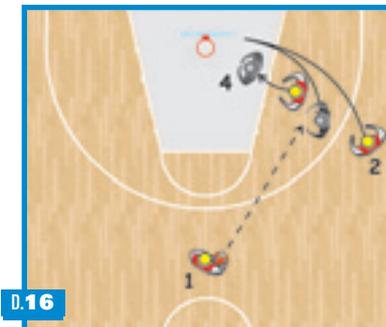
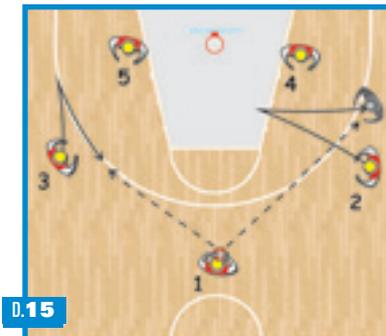
These are the rules that I give my centers so they can help their teammates. The motions of the players away from the ball are made in the following way:

- a) Diagr. 9: We pass the ball on one side and we make a pick away on the help side. The player, who receives the pick tries to cut to basket; the picker comes back on the perimeter.
- b) Diagr. 10: We pass the ball on one side, then we make a pick away from the ball on the help side. The player, who received the pick, tries to shoot from the perimeter, while the picker rolls to the basket.
- c) Diagr. 11: Passing and cutting. The player passes the ball to one side, then he cuts to basket. After that, he can come out to the strong or go to the help side.
- d) Diagr. 12: Clear out on the help side We can use this to play one-on-one. Spacing is important: don't forget that the distance between the players must be at least 4 meters. Beginning from here, we create play situations for five-on-five. If, for example, there's a drive of one perimeter player and defensive post from the defender of the low post (diagr. 13), the offensive center can:

- 1. Open himself to the corner.
- 2. Obtain a good position in the lane.

If the other inside defender provides the second help, we pass the ball to the other post, who gets position in the lane.

We never make a lob pass to the opposite side of the court (diagr. 14).



But, there is this exception (see diagr. 8). If the away-from-the ball-defender is helping and close to the ball, and he is then picked by a center, there is a big risk of losing the ball because the defense is packed. In this case we can make a lob pass.

We must work on faking to receive the ball.

a) Play without the ball, using the "V" cut (diagr. 15).

▼ Out/in.

▼ OGoing away/getting closer.

b) Using the center, cutting on him and coming out (diagr. 16).

We practice these aspects of play with the three perimeter players, working with three-on-three drills.

In diagr. 17, we play the screen away from the ball with the player, who receives the screen and cuts to basket, while the screener comes back to the perimeter for a shot. The player with the ball will pass the ball to him.

Details:

a) It's important that the player, who receives the pick, goes away from his defender.

b) The picker, who comes back to the perimeter, must shoot if he receives the ball.

c) Make a quick cut to the basket.

In diagr. 18, we continue with the pick away from the ball: the player, who receives the pick moves around the perimeter to receive and shoot, while the picker rolls to the basket.

Details:

Importance of the timing of the pick: the offensive player brings his defender to the pick, and then changes his direction to basket when the pick is coming.

In diagr. 19, we pass and cut. The player, who passes, cuts to basket. We must finish with a strong layup, taking only one step.

Details:

Bring the defender away from the ball, before the cut.

More details to work on:

▼ The players, who should receive the pass, must fake to receive the ball.

▼ Facing the basket.

▼ On the left side everyone must pass with the right hand.

It is very important to work in a methodical way on the back door cut. The perimeter player moves to receive a pass, and, when he gets to the three-point line, quickly changes direction to the basket and make a back door cut. The passer dribbles to improve the angle of passing (diagr. 20).

## THE TASKS OF THE CENTER

Let's come back to the free play. At the beginning, we played for the three perimeter players, but now, we will use the centers for the free play.

The center will not ask to have the ball, if he doesn't have perfect position in the lane (diagr. 21).

If there's a good defense on the post (guarded in a three/quarters stance), we can use the high post to get the ball to the low post: we pass the ball to the high post, and from him to the low post (diagr. 22).

If the defender tries to recover his position on the low post, he must pivot to have a good position on the baseline (diagr. 23). The ball is passed out from the high post to the wing, who dribbles to the corner to get a better passing angle. The wing passes to the low post, who is keeping his position.

In the final part of the practice, we change the goal of five-on-five: we put the perimeter players to the service of the inside players, who work to obtain the position.

When the low-post player finally receives the ball, he must immediately play one-on-one. The perimeter player, 2, after having passed the ball to the low-post player, will not stay in the same position where his defender can help and recover. In that case, he can (diagr. 24):

a) Go away from the ball in the middle of the court.

b) Go to the corner near the baseline.

c) Cut to the basket.

This is a good two-on-two drill to improve the coordination and timing between the two centers (diagr. 25).

One center receives the ball and plays one-on-one. The other offensive player, observing his teammate's move, looks for a passing line if the defender helps out. If he can shoot, the teammate works to get a possible offensive rebound.

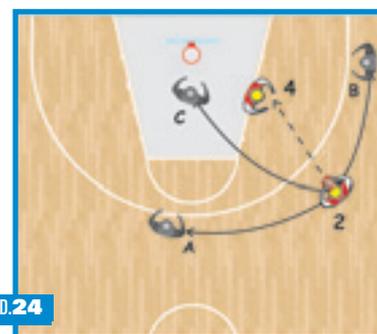
Again, one basic rule for the free play with inside players is that when the high post has the ball, none of the perimeter players can stay behind.

Moreover, if, after the passing, 1 moves in a different position (diagr. 26) and his defender helps on the center, the perimeter player will be free to receive the pass back and shoot.

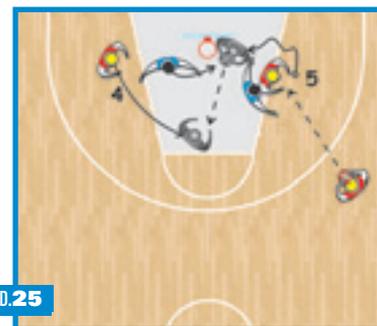
Anyways, at the end of these details, we want to underline that the most important goal is to improve the fundamentals. We cannot do that with organized play, nor with free play.

We need to impress the players on how important it is to be consistent.

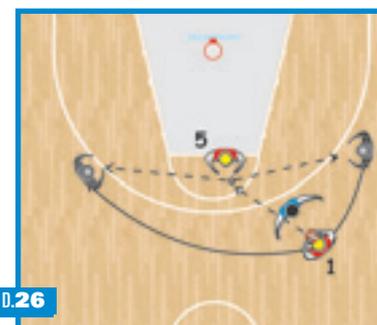
However, our words must be confirmed by the facts. We cannot pretend to have a defensive team if we have better offensive than defensive players.



D.24



D.25



D.26

Practice on free play is made during the pre-season; with the competitive teams, I need it to face up the final seconds of ball possession, when we don't obtain a clear option with the two systems.

Another important key: the defense must work hard in practice in order for the offense to improve.

Before beginning, you have to remember to:

### 1) Respect the spaces:

The least distance between the perimeter players is 4 metres.

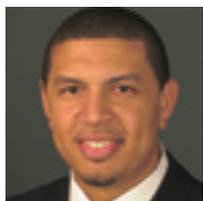
Shorter distances mean a limitation of action space in the drives of the players with the ball without provoking the defensive helps.

### 2) The use of the dribble:

A player must dribble to penetrate. If he doesn't, I only want that he dribbles to improve the passing angles. Two dribbles in the same position are useless.

### 3) Shooting if the defenders float.

When the ball is kicked out after a drive or a player receives the ball on a cut, he must shoot if the defender is floating. We don't have to drive against a player who's floating.



by Jeff Capel

# BUILDING A MAN-TO-MAN DEFENSE

Jeff Capel began his coaching career in 2000 as an assistant coach at Old Dominion University. After one year, he became an assistant coach at Virginia Commonwealth University, taking over the head coaching job in 2002. He has recently served as assistant of the USA National Basketball Team at The World University Games.

## BUMP - PHYSICAL ZIG ZAG

1 is the ballhandler and he starts on the baseline. X1 is the defender. 1 must dribble, staying in the lane lines. X1 plays a very physical defense, moving his feet, staying diagonally, and leaning on 1. 1 must be strong and protect the ball; when they get to the top of key, they reverse roles and play one on one (diagr. 1).

## TAKE A CHARGE

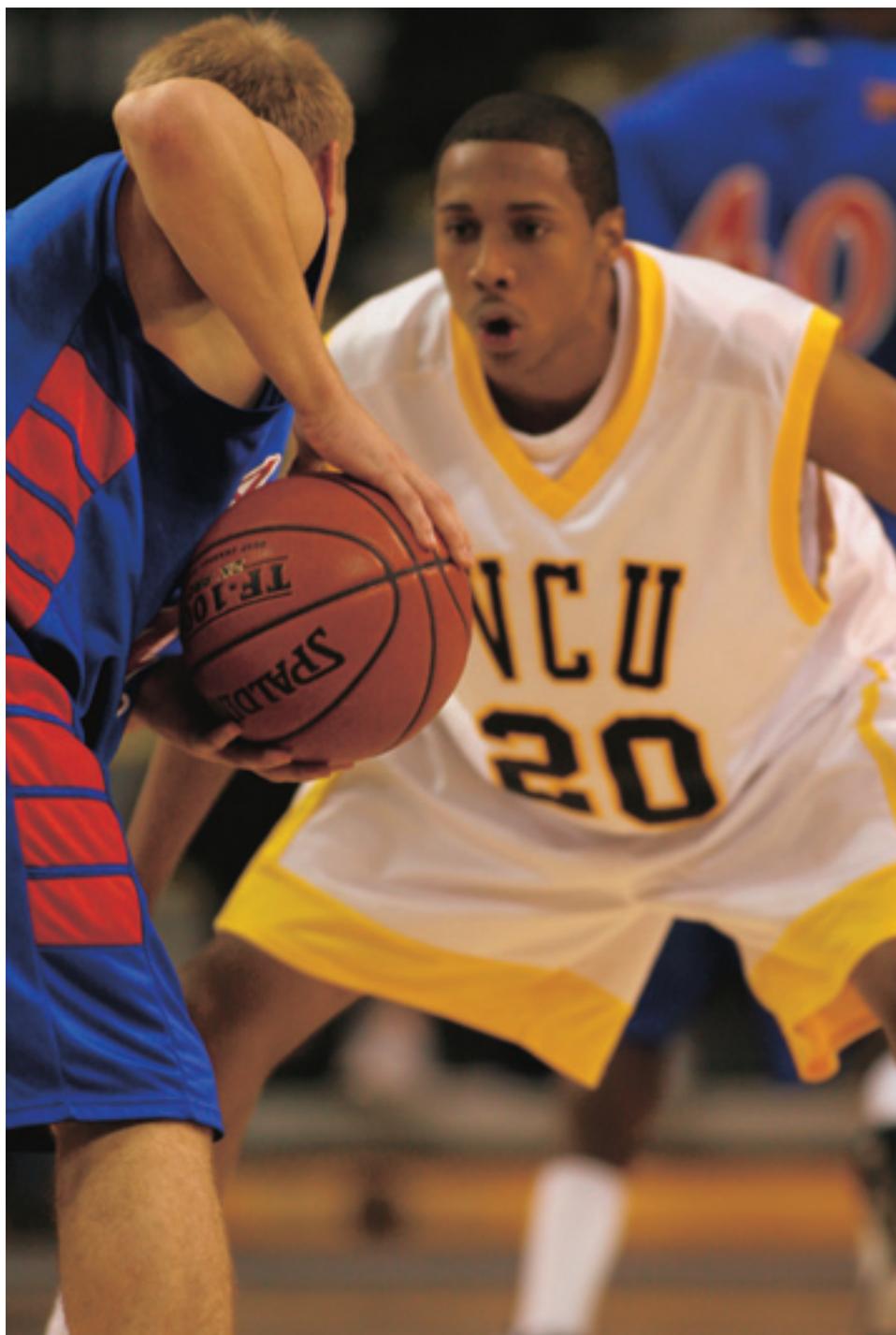
The coach is at top of key with the ball. X1 plays defense on 1, contesting the pass to the wing. 1 goes from the block to wing. If the coach drives, while he's dribbling, X1 must slide over and take a charge. The coach must run over X1! X1 must see the ball. As 1 comes up to wing, X1 gets closer to the coach. When 1 gets closer to the lane, X1 gets closer to 1 (diagr. 2).

## PURSUIT LAY UP TO FULL COURT DEFENSE

The coach starts with the ball in the middle of the court and passes the ball to 1. 1



D.1



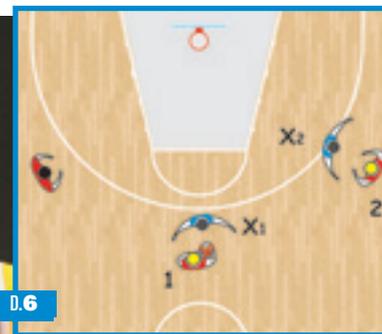
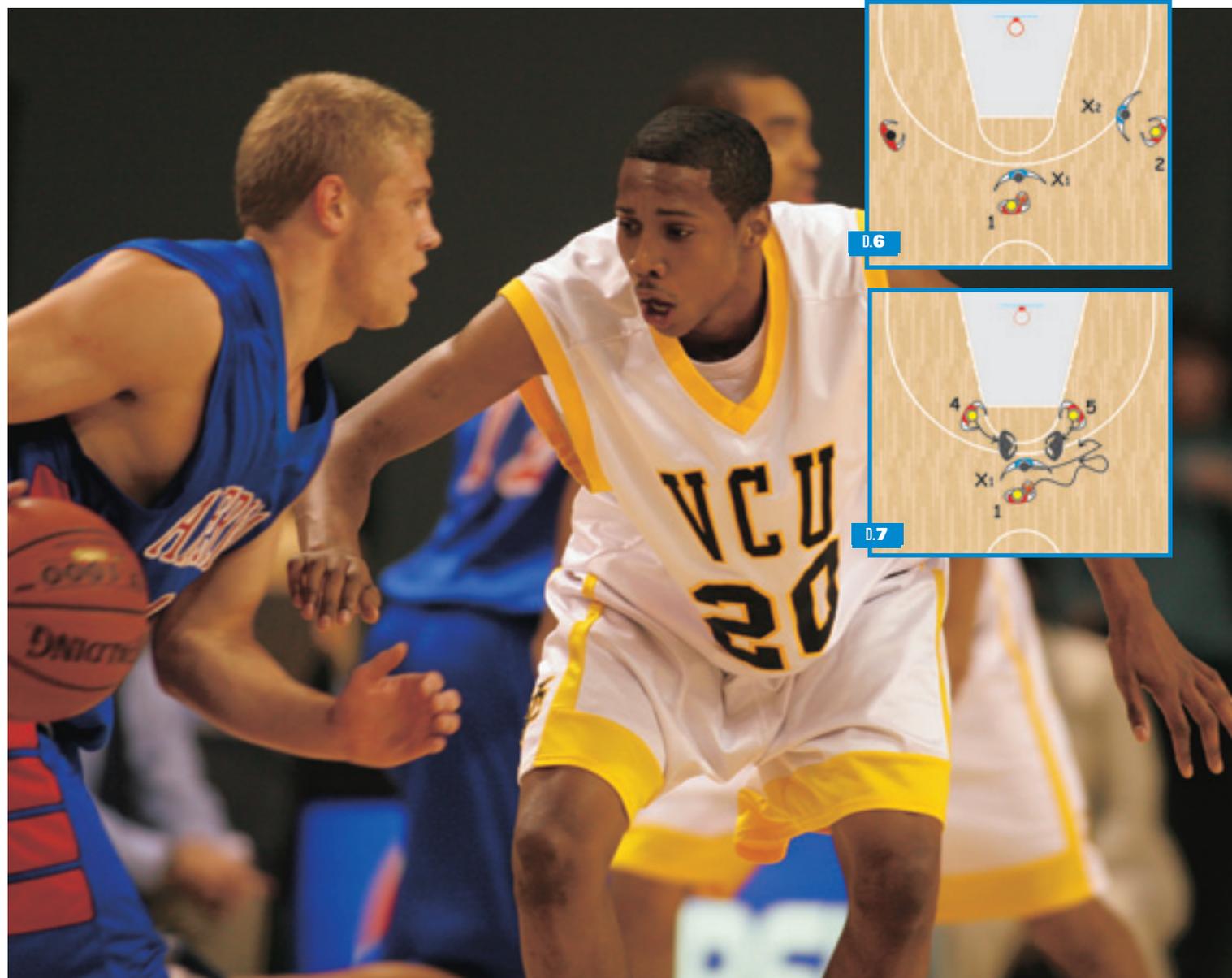
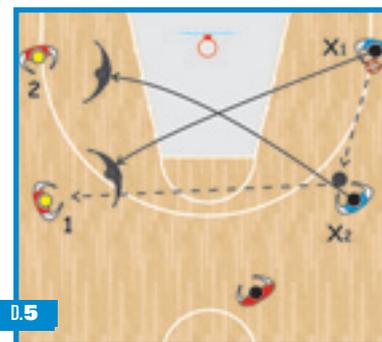
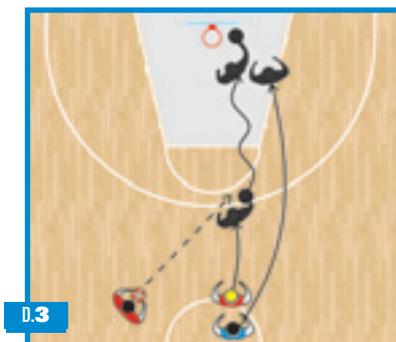
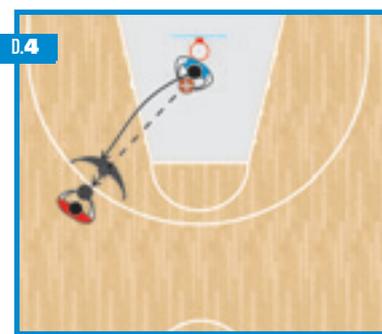
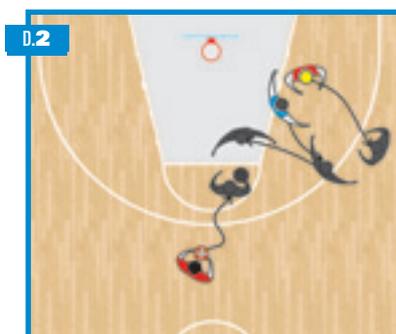
catches and finishes at the basket with X1 giving chase. An assistant grabs the ball and takes it out of bounds. X1 now is on offense and 1 must pick him, trying to deny the inbounds pass. X1 must work to get open, but an over the top pass is not allowed. If the ball is inbounded, 1, who became the defender, plays and zigzags X1 up the court trying to turn him as many times as possible (diagr. 3).

#### CLOSE OUTS

X1 throws the ball out to the coach and closes out. If the coach shoots, X1 blocks out. The coach can also shoot fake and try to drive. In this case, X1 must slide his feet very quickly and keep the coach in front. X1 must close out, sprint with choppy steps and hands held high (diagr. 4).

#### CLOSE OUTS - 2-ON-2

X1 passes to X2 and sprints to defend 1. X2 passes to 1 and sprints to defend 2. From



this point, play 2-on-2. The defenders must pass the ball quickly and run fast to defend (diagr. 5).

#### HELP AND RECOVER - 3-ON-2

The coach is the offensive player: he can do whatever he wants and the defense must react. If he gets the ball on the wing and drives, X1 must come over stop the drive and then recover if there is a pass out. Work on positioning, with an emphasis on help defense (diagr. 6).

#### DEFEND BALL SCREENS

X1 guards 1 at top of key. 4 and 5 are ball screens. 1 uses the screen and dribbles to the wing, then back across the top using a double screen. X1 must fight to get over the screens (diagr. 7).

#### DEFEND BALL SCREENS - WITH HELP

1 uses a ball screen at the top of the key and dribbles to the wing. Once he gets to the wing, 5 follows and sets a wing ball screen.

Work on different ways you will defend the ball screens: hedge and get under (the screens), or hedge and get over (the screens), push up the screen and go under (diagr. 8).



### JUMP TO BALL POST D

3 offensive players are spread around and 2 are in the low post position. Defenders are on the low block players. 1 passes the ball around the perimeter, and the defense must adjust.

Start passing slowly to check positioning. Move on a skip pass from one side to the other. Get around in front, when the ball handler dribbles to corner. Play the high side when ball is above foul line, and adjust as the ball goes below the free-throw line (diagr. 9).

### DEFEND BLOCK-TO-BLOCK SCREENS

The ball is passed from the top to the wing. X2 must take away low cut. If 1 goes low on screen, ride him out of bounds. If 1 goes high, switch. If the

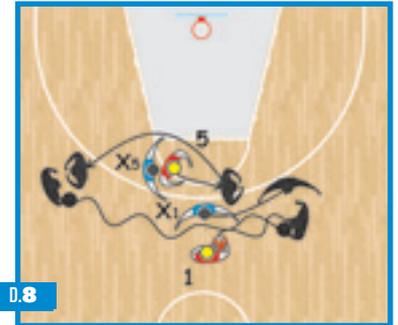
defense switches, X2 must work hard so the screener does not pick him (diagr. 10).

### TAKE A CHARGE

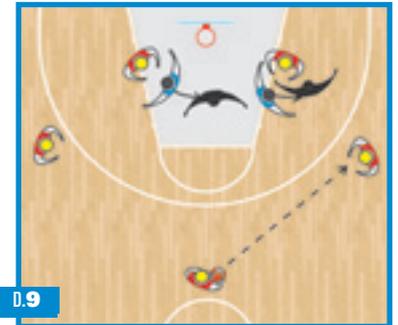
The ball is passed around the perimeter. X1 must adjust to the proper defensive position. If 1 drives, X1 must slide over and take a charge (diagr. 11). X must do a good job on the help side and always see the ball.

### TAKE AWAY CUT

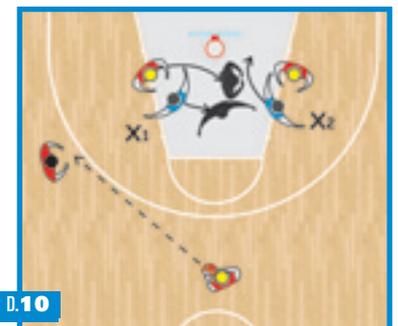
The ball is passed from the top to the wing. 1 tries to make direct cut to the block on the other side of the lane. X1 must defend the cut and not allow 1 to cut straight to the other side of the lane. Instead, try to force 1 under the basket (diagr. 12).



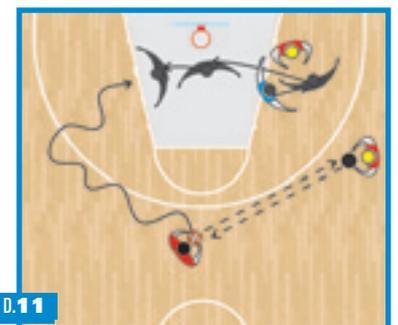
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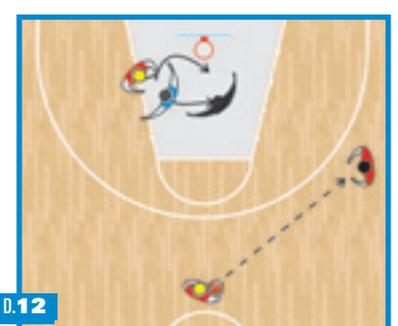
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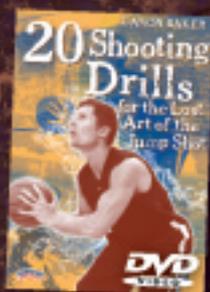
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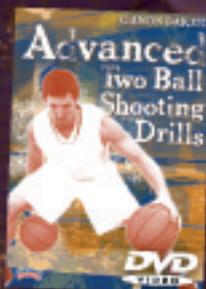
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# CHAMPIONSHIP INSTRUCTION FROM GANON BAKER

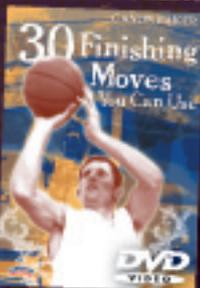
## KEVIN AND SUTTON



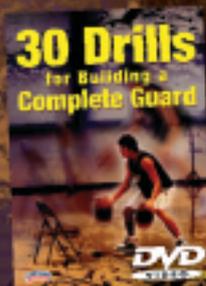
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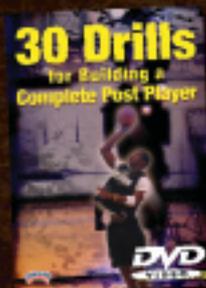
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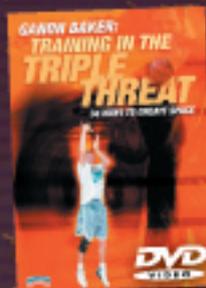
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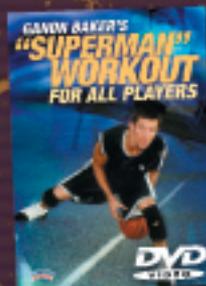
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by Ranko Zeravica

# PSYCHOLOGICAL PREPARATION

**Ranko Zeravica is one of the most popular European coaches. In 1980 with the Jugoslavian National Team, he won a gold medal at the Olympic Games in Moscow. His teams also won the FIBA World Championship in 1966 and 1970, while winning the silver medal at the FIBA World Championships in 1968 and the FIBA European Championships in 1969. At the club level, he has coached Radnicki Belgrade and Partizan Belgrade (Yugoslavia), Barcelona and Cai Zaragoza (Spain), Desio, Naples and Caserta (Italy), Conservas Daroca and Split (Croatia), and finally Red Star Belgrade (Serbia and Montenegro).**

The team's psychological preparation for a game or a tournament is of great importance for high-level performance. However, I would like to emphasize that this importance was even greater years before, during the period of amateurism and semi-professionalism. Today, in the professional sport environment, the significance of psychological preparation for each game is minimal and the reasons are very simple:

1. Athletic education of a professional athlete has reached a certain level, which guarantees daily involvement of the player and a high level of player responsibility.
2. A large number of games leave insignificant time for any systematic psychological preparation.
3. The coaches of the best professional teams are less focused on the psychological preparations since they consider that the money being paid according to a player's contract obligates a player to do his best.

The above-mentioned reasons refer to football (soccer) and basketball, where professionalism is linked to the desires and viewpoints of each individual player.

I would like to point out to some other values in the modern sport, above all in sports games. High amounts dealt with in the professional sport (football, basketball) highly sti-



mulate players, and therefore competitions have become true "battles".

#### AGRESSIVENESS, CONCENTRATION (FOCUS), AND INVOLVEMENT

These are characteristics players bring to each game, especially the important ones.

These characteristics have significantly changed the modern players, and an individual player's character is given more attention in sports. The importance of "aggressiveness for performance" has become a primary factor, which is especially notable in the best players. As for such "stars," aggressiveness is a part of their everyday life of star players, oftentimes resulting in delinquency, which is increasingly found in the NBA and top soccer leagues.

The conclusion is very obvious: psychological preparation of a professional basketball team is almost not needed anymore. However, it is necessary for certain individuals. There are many times when the coach has to be involved in working with individuals, solving the psychological problems of his players. Almost every player can face a lack of self-confidence and there are many times during a season when a player can lose his self-confidence. It's at that time that a coach's help is necessary.

The following are common examples when a player can lose his self-confidence:

- ▼ Following a bad performance in a game or two or three bad performances in a row;
- ▼ After an injury and subsequent efforts to regain fitness;
- ▼ Following a disagreement within the team, or when there are conflicts between players.

In these instances, it is the coach's duty to conduct and achieve "psychological preparation" or "psychological recovery" with a player.

Emphasizing the issue of the team selection for a high quality modern sport does not necessarily mean neglecting the formation of a player. On the contrary, the player formation is even more important. The players are formed according to certain requirements: technical, tactical, and physical.

However, modern, high-quality professional sport also requires a certain level of athletic education. Developing a player who is aggressive, physically fit, and possessing technical and tactical skills is not a simple assignment: it is time-consuming and requires high-level expert work.

Looking back over the decades of coaching and working with many players from different age groups, I underline that THERE ARE NO RULES, LAWS, AND THEORY when it comes to psychological preparation. Secondly, coaches have achieved certain accomplishments in their work. Such accomplishments can be a basis for learning, but such examples cannot be treated as RULES and they cannot be strictly applied.

I have used psychological preparation in two ways with my players:

- ▼ During a longer period before a competition or game;
- ▼ Just before a game.

I was more focused on the psychological preparation over longer periods of time, which typically included a weekly training micro-cycle. In addition to conversations and explanations, that period included the following:

- ▼ Increased intensity of training;
- ▼ Competitions within training;
- ▼ If the previous methods did not yield the desired effect.

I used some unconventional methods, such as causing an incident or interrupting the training. At the Olympic Games in Mexico City in 1968, my players have reached a certain comfort level and started to play automatically, without any interest or inspiration. However, a change occurred during a game with Puerto Rico, just a few days before the beginning of the Olympic Games. During this exhibition game, there was a fight with the opponents. As a result of the fight and the way I addressed the players after the fight, there was a long-desired change: New enthusiasm, renewed aggressiveness, increased interest, and the most importantly, team unity.

The psychological preparation for a game is an expression of the coach's creativity and his assessment of a situation. There are many examples of how the last psychological preparation had a tremendous effect on a team. That preparation could be a patriotic speech or some kind of demand that the players give their best effort and concentrate fully.

I knew an old football coach in Belgrade who activated his players by saying only two or three poorly composed sentences. It was important to raise the players' interest, to make them listen to him more carefully, and thus success was guaranteed. In my home country, which is a country of high-quality basketball, there are many examples

of how psychological preparation of teams and individual players yielded success. In Skopje, coach Lazar Lecic formed the team and organized the play on the basis of individual characteristics of his players and the environment in which he worked. He was famous and successful for his psychological preparation. The team was always inspired and it achieved more than one could realistically expect from the players. If he had not been so resourceful, creative, and witty, if he had not known how to choose what was really needed, the team would not have been so successful.

Another example is Bogdan Tanjevic, who guided the Italian team to the FIBA European Championship. He was also good at psychological preparation of his players. His teams always played aggressively and the players' self-confidence was apparent, just in the most importance games.

Psychological preparation is not an issue of a single game. The psychological achievement-this is a better term-includes the coach's ability to maintain the players' high interest in training. This is extremely important when working with young players. The formation of a player is successful only if the player himself is continually showing interest.

Only those who work with young players know how difficult it is to maintain the level of this interest and still increase ambitions during the long period. There were two coaches whom I admired. Bora Cenic and Zdravko Kubat knew how to develop the interest in successful training in each individual player. They had knowledge and skills to make the most of each player.

There are many problems that one can face when working with the team and players regarding psychological preparation. I shall give one more example: how to treat an extraordinary player in relation to other players, how to establish the hierarchy within the team while eliminating envy, egoism, and similar characteristics. This problem was best solved by Boris Stankovic, the coach of OKK Beograd. He had Radivoje Korac, a young and very talented player. He managed to develop his extraordinary self-confidence, while managing to make the other players aware of Korac's excellence. When Korac started to score as much as all the others, Bora Stankovic established the hierarchy and put each player to his position. The success that followed was made on the basis of that "psychological accomplishment," the most important accomplishment



by Zdenek Janik



by Tomas Petivlas

# EDUCATING BASKETBALL COACHES IN THE CZECH REPUBLIC

**Zdenek Janik and Tomas Petivlas are Professors at the Faculty of Sports, Masaryk University, Brno (Czech Republic).**

Basketball is one of the most popular team sports in the Czech Republic. One reason our teams do so well is that the coaches have a high degree of education and are able to transfer that information and enthusiasm to the players.

The Czech Basketball Federation provides a system of education for basketball coaches that is arranged according to levels of proficiency. After successful graduation from the course, the coach receives a coaching license, and a certificate of professional competence for practicing coaching.

Workshops and clinics organized by the Association of Basketball Coaches provide continuing basketball education. Participation in these activities is required in order to maintain a valid coaching license. Regional basketball education workshops are provided locally. Special workshops and clinics for the coaches of youth sport centers, sport classes, and sport secondary schools are organized statewide, open to all, and these occur throughout the year. The workshops of Olympics Solidarity, at which FIBA experts lecture, are the highest level offered and they are well attended.

Within the education program for coaches, the following license are awarded:

- ▼ License C
- ▼ License B
- ▼ License A

The interest in obtaining a basketball license is very high. There are approximately 100 applicants each year for



license C and 40 to 50 for license B. The two-year study for license A has about 10 applicants, on average. The number of coaches is gradually increasing. There are presently 1,677 coaches with valid licenses, out of which 124 have the A license, 521 have the B license, and 1,032 have the C license

#### LICENSE C IS AWARDED TO:

- ▼ The coaches, who graduated from coaching courses for license C by passing the examination.
- ▼ The First League players and national team players, who played at least three seasons. They do not need to go through the official course but must pass the examination for license C.
- ▼ The students of Faculty of Sports in Prague, Olomouc, and Brno who successfully ended their first year of studying asked for the license C.
- ▼ The graduates of Physical Education Studies at universities, with the condition that they pass the examination for license C or they defend their university final thesis in basketball.

The minimum age-limit for receiving the C license C is 18 years.

#### LICENSE B IS AWARDED TO:

- ▼ The coaches who graduated from coach courses for license B by passing the examination. The condition for acceptance to the course is license C and corresponding practice of minimum two years. Further conditions are stated by the Czech Basketball Federation.
- ▼ The graduates of studies at the above-mentioned Faculties of Sports, with a major emphasis of study in basketball. To obtain the license after five years, the graduate must re-take the examination.

#### LICENSE A IS AWARDED TO:

- ▼ The graduates of Coach School at the Faculties of Education in Prague, Olomouc, and Brno, who asked for the license to be issued within five years after having finished their studies. To obtain the license after the period of 5 years, the graduate must re-take the examination at the Association of Basketball Coaches Committee.
- ▼ The graduates of studies at the above-mentioned Faculties of Sports with the major in basketball who are holders of license B with correspon-

ding practice of head-coaching of minimum four years in the Czech Basketball Federation competitions.

#### FOREIGN COACH LICENSES

Holders of foreign coaching licenses who intend to work in the Czech Basketball Federation competitions are obliged to ask for a Czech license. The Czech license will be given after submitting a written request with documents of coaching expertise. The request is sent to the Association of Basketball Coaches, who make the final decision. A license for foreign coaches is good for one year and can be renewed on conditions similar to the ones for Czech coaches.

#### LICENSE VALIDITY

The license validity is set according to the Coaching rules of Czech Basketball Federation, with the exception of coaches over 65 years of age, whose coaching license is unlimited.

#### WITHDRAWAL OF LICENSE

Licenses of all degrees can be withdrawn, if a coach:

- ▼ Has repeatedly committed actions that harm the reputation and goodwill of the Association of Basketball Coaches.
- ▼ Has repeatedly committed a breach of discipline.
- ▼ Has repeatedly committed a serious offense (e.g. breaking the anti-doping ban, bribery, murder).
- ▼ Has been convicted for a premeditated criminal act.

Withdrawal of the license is decided by the Association of Basketball Coaches Committee. Final withdrawal is sent via certified mail to the coach, with the written decision of the Coaches Committee included.

In case of temporary suspension of license, the coach has the possibility to ask, in written form, to recover his/her license after six months. Conditions of license recovery are decided by the Association of Basketball Coaches Committee.

A coach can appeal the decision of withdrawal to the Supervisory Board of Czech Basketball Association within 15 days after the withdrawal decision.

#### ELIGIBILITY FOR TEAM-LEADERSHIP IN COMPETITIONS

Eligibility for team-leadership (in both matches and trainings) at individual levels of Czech Basketball Federation competitions is set by a schedule of a

particular competition.

Minimal eligibility is determined by the coaching regulations as follows:

#### ▼ License A:

Can coach Czech national teams of all categories and teams of the senior first league.

#### ▼ License B:

Can coach junior and senior teams in competitions directly guided by the Secretariat of Czech Basketball Federation.

#### ▼ License C:

Can coach teams in all other types of championship competitions and for all coach-assistants.

#### COACHING LICENSE C

Individual teaching sessions are held by regional associations of the Czech Basketball Federation. These four-day courses involve lectures given by Czech Basketball Federation lecturers who are experienced A-level coaches. There are no entrance requirements. Lessons are theoretical with practical illustrations. Emphasis is given to method.

#### COACHING LICENSE B

Teaching sessions are organized by the Faculties of Sports in Prague, Olomouc, and Brno under the auspices of the Association of Basketball Coaches. The content of lectures is akin to that of license C.

- ▼ In addition to coaching theory and practical application of coaching skills, lecturers and experts teach the fundamentals of anatomy and physiology of sport. The principles of First Aid are dealt with in detail.

#### COACHING LICENSE A

License A education has two forms:

1. Study at the Faculty of Sports in Prague, Olomouc, or Brno. The program is accredited by the Ministry of Education (Coaching, or Physical Education and Sport) and authorized by the Agreement of Czech Basketball Federation on educating coaches at the given level.
2. Study at the coaching school at the Faculties of Sports in Prague, Olomouc, or Brno. This program lasts two and a half years and requires a fee. The applicants must be holders of license B and have a minimum of two years of coaching practice. The program is accredited by the Ministry of Education and authorized by the Agreement of Czech Basketball Federation on educating coaches at the given level.



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# THE LEGENDS

by Raffaele Imbrogno

**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.**

A good understanding of the past will help coaches understand how far the game has developed-and that nothing is really new. With this as a background, I welcome two recent books published by Coaches Choice: *"Basketball Defense, Lessons from Legends"* and *"Basketball Offense, Lessons from Legends."* These two books from the Monterey, California publisher, contain articles and book excerpts written over the years by coaches that have one thing in common: they are all in the Basketball Hall of Fame. Both books, a must for any basketball coach, are edited by Jerry Krause, director of the NABC Study Center and Ralph Pim, a high school coach who guided his teams to many state championships.

*"Basketball Defense, Lessons from Legends"* has plenty of diagrams and its 280 pages are divided into 29 important chapters. Here is a brief overview:



*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.*

- ▼ Clair Bee: The One-Three-One Zone Defense and Attack. Coach Bee describes his most important technical innovation;
- ▼ Lou Carnesecca: Diagnostic Defensive Drills, from the *"Medalist Flashback Notebook magazine"*;
- ▼ Henry "Hank" Iba: The defensive stance, from his 1966 book, *"The Basketball Mentor"*;
- ▼ Mike Krzyzewsky: Duke's Man-to-Man Defense, from the *"MacGregor Flashback Notebook"*;
- ▼ Dean Smith: The Run and Jump Defense, from the fundamental book *"Basketball Multiple Offense and Defense"*, published in 1981 and translated in Italian;
- ▼ Morgan Wootten: *"Blitz Defense"*, written with Hank Galotta in 1971.



The second volume, *"Basketball Offense, Lessons from Legends"* details the important offensive aspects of the game. The book is longer, consisting of 320 pages and dozens of articles. Here are some of the more intriguing titles:



- ▼ Larry Brown, Early Offense, written in 1995 and included in the "Spalding Basketball Playbook";
- ▼ Bruce Drake, The Drake Shuffle Offense, from "Basketball Bulletin" (January 1996);
- ▼ Frank McGuire, Weave, Post, and Pivot Offense, 1954;

- ▼ Pete Newell, Reverse Action Continuity Pattern, from "Scholastic Coach", 1949;
- ▼ John Wooden, High Post Offense, from the "MacGregor Flashback Notebook".



# ARGENTINEAN BASKETBALL REFEREES ASSOCIATION

by Jorge José González

**Jorge José González, a national referee since 1965 and a FIBA referee, is responsible for the education program for all referees in the Argentinean Basketball Federation.**

The Argentina Basketball Referees Association (AAAB) is a non-profit organization, founded on March 12, 1976. It is presently composed of approximately 600 associates, disseminated by all over the national territory.

From its beginnings, the objectives of the AAAB were:

- a) Promote the best technical, cultural, sport, social, and spiritual improvement of basketball referees.
- b) Foment their improvement of their performance, based on their specific functions, and the way and conditions in which their activities are developed.
- c) Collaborate with all basketball related organizations to ensure the progress of this sport.

These goals have been followed, and others were added, such as:

- a) To maintain constant communication with the Chapters.
- b) To offer the approach between the Referees and the Technical Commissioners.
- c) To develop "friends" (young referees) to help with the officiating in Mini-Basket.

The AAAB has four representative

organs: the Assembly of Representatives, Directive Commission, Organ Inspector, and the Honorable Tribunal of Discipline. When it comes to specific social and disciplinary topics, the members of these organs and respective chapters represent the associates in regards to the different Associations, Federations, Argentina Basketball Confederation (CABB), and Clubs Association.

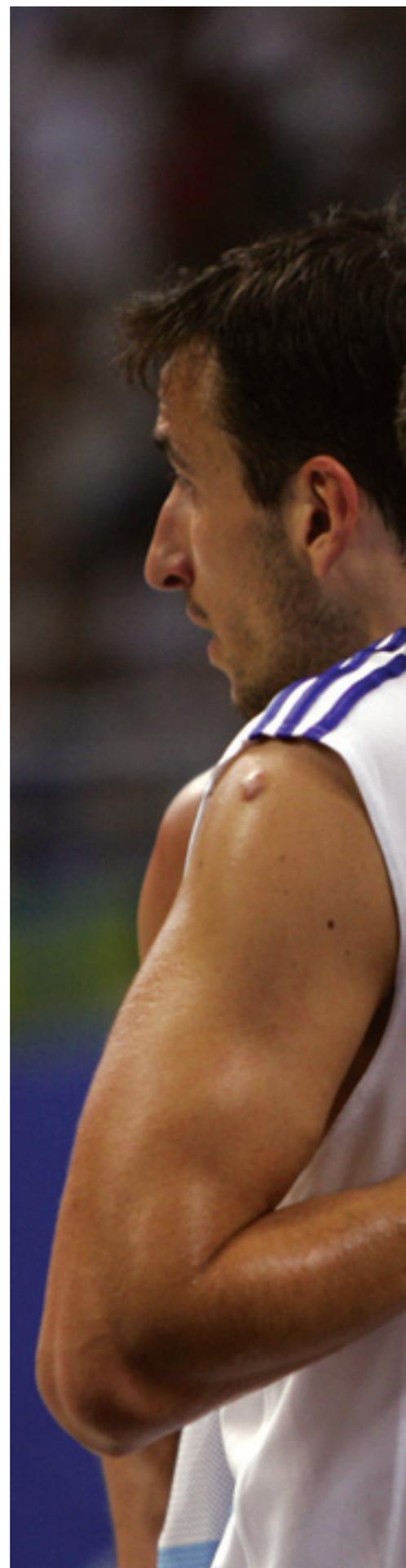
The educational activity of the Association is organized regionally. This guarantees a good education for the referees and establishes a bond that all referees should maintain with the AAAB, the CABB and the School. The education consists of:

1. Theoretical (Rules of the game in their absolute value).
2. Applied (Rules of the game in their relative value).
3. Methodological (Mechanics of officiating).

## STRUCTURES AND ORGANIZATION OF THE A.B.S.R.

The Association, jointly with each one of the regions of the CABB, forms a structure that allows the operation of the System of Instruction.

This System is constituted by agreements between the Regions and the Directory of the School. By this, is that in this outline, the Regions are responsible for the elaboration of the work guide lines, taking in consideration the basic contents that are of obligatory execution as been approved by the school, and they promote the quality of the instruction with justness in the





whole country.

Such work guide lines incorporate the necessary modifications and in definitive they carry out the articulation among the general, basic and common for the whole territory, keeping in mind the proper characteristics that presents the Region (general level of the referees, quantity and quality of the competition in which are developed, etc.).

The Regional Clinics allow establishing strategies of Admission and Follow Up:

- 1) Strategies of Admission: when including each one of the referees in a general listing.
- 2) Strategies of Follow Up: to know the journey in that makes to the training and evolution that the referees have in their Region.

In summary, the Regions assume the responsibility of elaborating their Projects of Instruction, conform to their own characteristics. This grants bigger protagonism to the Instructors that are the ones that design the pedagogic practices that carry out during the classes.

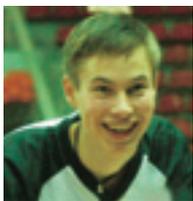
A second instance of instruction conforms it the space that offers us the web page of the association: [www.arbibasketargentina.com](http://www.arbibasketargentina.com), at the moment in full development.

The process of Instruction should not be centered exclusively in the Instructor's exposition, but, on the contrary, in the interaction between Instructors and Referees dialoguing by the use from all the resources available; the purpose is to allow the free expression of ideas and knowledge and the objectives of these activities are: to reach conclusions, to increase the information through multiple contributions and to develop the spirit of sharing.

As you can observe, the AAAB is an institution of national character, basically oriented to the integral development of the referees, the technical commissioners, the referees of mini basketball and all those people related with the activity; worried by the advance of basketball and willing to help in all the necessary, for the diffusion and the growth of this sport inside our country and in the world.

We have begun a road that we believe that it is the correct one, with very concrete objectives that are permanently upgraded and are modify conform with the events, and this allows to pursuit goals that make beyond a better basketball referee, an excellent human being.





by Alexei Davydov

# DO YOU SPEAK ENGLISH?

**Alexei Davydov is a referee for the top Russian league and a FIBA referee.**

## IMPORTANCE OF THE FOREIGN LANGUAGES

Learning foreign languages is especially important today. Many people need a foreign language in their work. Moreover, with increasingly more people traveling every year, a foreign language is critical in helping people get around.

The total knowledge of mankind is known to double every seven years. Foreign languages are needed as the main and most efficient means of information exchange for the people of our planet. Even ordinary people often need knowledge of basic foreign languages in order to translate the simple instructions.

## IMPORTANCE IN BASKETBALL

Basketball is played in more than 200 countries. The basketball world has entered an era of globalization. Game specialists of different national origins will have to communicate with each other in order to keep the uniformity of the Rules and Regulations. It's not uncommon to have hundreds of players and coaches now playing and working in different countries. They can't feel comfortable unless they are able to communicate with the citizens of their "adopted" country.

This all applies to international referees as well. The life of a sport referee is quite different from the life of coaches or players: the team members always travel in a group. Their club or Federation organizes their trips, team managers fulfill necessary formalities in the airports or railway stations, arrange visas, check-in and checkout in the hotels. Contrast this with the referee, who usually travels alone and is a personal travel agent for himself. As soon as he is notified of a game to be worked, he has to contact and send requested information to organizers, and communicate with colleagues. As soon as he arrives in the new country where the game is to be played, he must pass through passport control, check-in in the hotel, and then order a meal at the hotel.

I have never forgotten the fantastic story I was told about a Hungarian referee in the 1970s who didn't arrive the day before for a European Cup game in the Bulgarian city of Burgas as had been expected. Instead, he came in only three hours before the opening tipoff. He was flying the previous evening in accordance with the referee regulations, but his plane from Sofia had one stopover and the referee left the plane, thinking this was his destination city. Since he didn't speak Bulgarian, or any foreign language for that matter, he couldn't communicate with people around him. The next morning he was finally able to contact the Hungarian embassy, and they were able to arrange a new flight for him to Burgas.

Speaking foreign language(s) helps officials in their work with



other referees, commissioners, supervisors, and organizers during a competition. Moreover, if he stays for a while in another country, the referee must be able to communicate to local people. What I have found is that after learning a new language, I become more tolerant of others. I learn what they think about various issues and I am able to have a discussion with them. Many conflicts in an international basketball game develop because of a lack of understanding. The referee must be able to listen, understand, and talk. It is very important to reply, if an official feels it necessary, with the right words. The explanation made by official, must be short, sharp, and clear. Everyone must understand what he is saying.

**ENGLISH**

The language of the world today is English. Over 350 million people speak it as a mother tongue. The native speakers of English live in Great Britain, the United States of America, Australia, and New Zealand. English is one of the official languages in the Irish Republic, Canada, and the South African Republic. As a second language, it is used in the former British and US colonies. Many countries are integrating into the world community and the problem of learning English for the purpose of communication is especially urgent today. English is the major international language for communication in areas of mass entertainment. It is becoming clear that people can't live without knowledge of English. In my opinion, the present and future of the 21st century is connected by computers, which are also connected with English.

**BASKETBALL ENGLISH**

Why do all the referees need to know English? There are some reasons for that!

There are five official languages in FIBA, but English is the language used during the Technical Meetings and in cases of disputes.

English is understood by top FIBA referees, but beginners must also speak English fluently. According to the decision of the FIBA World Technical Commission, all candidates for a FIBA Referees license must pass a language test.

English is the language of basketball literature, basketball science, and education. Thousands of books, magazines, and articles in newspapers devoted to our sport are printed in English. The U.S. continues to be the leading country in basketball generally, and in basketball literature particularly. It is well known that reading books in the original English, listening to American commentators, and communicating with English speaking basketball specialists will help a lot. In addition, a large number of different specialized basketball magazines offer a great assist in understanding modern technique and tactics of the game.

By knowing English, one can learn the history of the game, its culture and spirit, while at the same time can develop a deeper understanding of the philosophy of officiating. In this area, much knowledge can be acquired from American literature. The publications of Dallas Shirley and Edward Steitz, former Rules Interpreters, can be used as a veritable manual for basketball officials. Some rules can be changed, but the game of basketball stays as original and it is very important for referees understand its essence. Officiating in basketball develops with the progress of entire game. With enormous interest I have read books written by two great NBA officials of the past, Richie Powers and Earl Strom.

Learning is a never-ending process. In the 1960s and 1970s, FIBA published a very interesting magazine called "FIBA News." They later published "International Basketball," which was followed in 2003 with "FIBA Assist" technical magazine,



and every edition of this publication contains articles devoted to officiating. World-renowned international referees, commissioners, FIBA referee instructors, and referee supervisors, shared their experiences and views on different aspects of officiating. These materials represented an excellent educational tool for improving knowledge, helping to better understand the spirit and intent of the rules. FIBA video has the same goal. Different instructional materials on officiating can be found on the Internet at the web pages of the FIBA Zone Commissions and other organizations, officially recognized by FIBA. Again, the majority of these materials are in English. Some national federations translate the most important articles, but it always takes time before that happens.

In many clinics for officials we have heard about importance of the pre-game and post-game conference. Such a conference during an international competition will be useful if participants are able to communicate with each other in good English. Usually the discussions last up to twenty minutes and we talk about what we have experienced in other games, remind ourselves of key points in the game, and review various technical aspects of the game. Boards with figures are widely used to diagram certain plays, but conferences can't be held without words. We always must be ready to discuss a game with colleagues, commissioners, and referee supervisors. For future progress, we need something more than just "Good game!" or "O.K." A command of the English language will go a long way to helping referees improve their skills.

In a game, it is often necessary during a timeout to discuss how the game is developing or if there is a need to review a certain situation. The referee needs to communicate to his partners, commissioner, players, or coaches. He may defer some questions to the scorers table or ask for verbal help from his partner if he does not speak English.

In a game of the 2005 FIBA Women's World League, played in May in Havana between club teams from Brazil and Cuba, an official from Senegal, Mrs. Henriette Diouff, called a foul on a defensive player when an opponent with the ball drove to the basket. The offensive player scored the basket, but Ms. Diouff canceled the basket and said two free-throws should be awarded instead. Following complaints from the offensive team (in Spanish and Portuguese) a referee from Venezuela, Roberto Oliveros, took part in the discussion. Because of the lack of understanding English between the referee partners, it became impossible to solve the problem correctly. In an episode such as this one, it was critically important that Ms. Diouff say clearly in English: "After a foul called during the act of shooting, a completely new movement of the offensive player was made." And this had to be clearly understood by Roberto Oliveros.

It is sometimes necessary to give a verbal warning to a player. For example, "Get your hand off" is what most of referees say to defensive players to keep the game clean. "Don't touch the ball after a successful shot by your teammate" is another thing you may need to say.

Very often, a verbal joke during a tough game helps a referee break the tension and provide a good atmosphere for the whole match. "Look. He is standing under the basket for more than three seconds!" says a defensive player to the official. Sometimes it is possible to react like this: "I counted only until 2,85 seconds. Perhaps I counted a little slowly."

"That was a foul? I didn't even touch him!" says the player whistled for a personal foul. "I can't agree," says the referee, "I think it was good call. It might be the only good from me in this game and it really is the correct one". In most international games, such communication should be done in English.

Modern basketball needs referees who speak English even in

national competitions. In Russia, for example, each club of the Men's First Division has foreign players. The champion of Russia - CSKA Moscow - has six players that don't speak Russian at all. In addition, the former coach of CSKA, Dusan Ivkovic is Serbian. His assistant was also a Serbian, Ivan Eremic, while now an Italian, Ettore Messina, is the new coach. English is the official language at the practices of CSKA.

Last month, CSKA asked my father, a former FIBA referee, to meet with the players and talk with them about the new basketball rules of 2004. They wanted him to explain also the difference between FIBA and ULEB Rules (CSKA plays by FIBA Rules in National League and ULEB Rules in Euroleague). My father spoke for two and a half hours with players, answering their questions, and-of course, it was all done in English. Eugeny Pashutin, the CSKA assistant Coach translated everything into Russian for the two players who did not speak English.

The bottom line is this: If the Russian referee needs to talk to some foreign players or coaches during the game of our National Championship, he must be able to do it in clear English.

### NOT ONLY ENGLISH

I'm sure that it's not enough for the referee to speak only English. A good referee must know at least one more widely spoken language, like Spanish, or French. It is not a secret that sometimes it is difficult to find a person somewhere in Paris or Bruges, who will be happy to speak English with you. In the airport of Santo Domingo, however the personnel only speak Spanish. Throughout the day, my father only found one person who spoke English.

In European basketball, being able to speak Serbian is a plus because there are many ex-Yugoslav players and coaches working for European Clubs.

I try to learn as many foreign words as possible when I travel around the world. For example, you can always make Koreans smile if you say "Hamsa Kamnida" ("Thanks"). On the other hand, you can make some Lithuanian boy happy when he brings you the ball that rolls away from you on the court by saying "Aciu" ("Thanks"). Speaking some easy words with your colleagues during your trip will be also positive.

I was really surprised during the FIBA Referees Candidates Clinic in Amsterdam (where I got my license), when the Greek FIBA Referees Instructor, Stavros Douvis, said to me and another Russian Referee "Good morning, friend" in clear Russian. We are all human beings and we are all happy to hear our mother tongue, especially when we are far away from home.

It has been said that a person's name is the sweetest sound for him. I can add that a person's native language is as sweet as his name when he is abroad. You may say that German is not a melodious language or that Korean sounds funny to a European. However, if you will say to your German colleague Gotten Morgan ("Good morning") or Anjan' Haseo ("Good morning") to a fellow Korean referee, it's a simple phrase, spoken in their own language, which will make them especially happy.

### NOT EASY

Learning a foreign language is not always easy. It is a long and slow process that takes much patience-just like learning how to play basketball or referee a game. One must work hard to learn any foreign language. I have been studying English for many years. By learning the language, I have also learned about the customs and history of many English-speaking countries. That's why I advise friends and basketball officials of my generation to do the same. Find the time and put in the hours of study and you will reap the benefits.

# RIGHT OR WRONG?

## QUESTIONS

1. A4 is awarded one free-throw. After the ball has been placed at the disposal of the A4, a time-out is requested by either team by team A or team B. A4's free-throw is successful. Shall the time-out be granted before the resulting team B throw-in?
2. During the half-time interval of play, A8 goes to the scorekeeper to request that he enter the game to replace A5. Must A8 report his substitution to an official before being permitted to enter the game for the third period?
3. During a dead ball period when play will resume with a throw-in, shall the time-out opportunity end when the ball is placed at the disposal of the player, who throws the ball in?
4. Coach B is charged with a technical foul. Team A is awarded two free-throws to be followed by a team A throw-in at the center line extended, opposite the scorer's table. The last free throw is not successful. Before the ball has been placed at the disposal of a team A player for the throw-in, coach B requests a time-out. Shall the time-out be granted at this time?
5. During a dribble, A4 loses control of the ball, which then touches B8 who is waiting out-of-bounds at the scorer's table to enter the game as a substitute. Shall a throw-in be awarded to team B?
6. A3 is awarded two free-throws. After the ball has been placed at the disposal of A3 but before the ball has been released for the first free-throw, a time-out is requested by either team the team A or team B. The free-throw is successful. Shall the time-out be granted before A4's second free throw is attempted?
7. During the last two minutes of play, a field goal is scored by A5, after which a time-out is granted to team B. Following the time-out, shall play resume with a team B throw-in at



8. During the last two minutes of play, A3 commits a traveling violation in team A's front court, after which a time-out is granted to team A. Shall the resulting team B throw-in be administered at the center line extended, opposite the scorer's table?
9. During the last two minutes of play, A2 commits an 8-second violation. Shall the resulting team B throw-in be awarded at the center line extended, opposite the scorer's table?
10. A5 accidentally scores a field goal in his own basket. Shall the goal be cancelled?

## ANSWERS

- |   |   |
|---|---|
| 1. <b>Yes.</b> (Changes to the Official Basketball Rules, October 05) | 7. <b>Yes.</b> (Changes to The Official Basketball Rules, October 05) |
| 2. <b>No.</b> (Art. 19.3.7)   | 8. <b>No.</b> (Changes to The Official Basketball Rules, October, 05) |
| 3. <b>Yes.</b> (Art. 18.2.3)  | 9. <b>No.</b> (Changes to The Official Basketball Rules, October 05)  |
| 4. <b>Yes.</b> (Changes to the Official Basketball Rules, October 05) | 10. <b>No.</b> (Art. 16.2.2)  |
| 5. <b>Yes.</b> (Articles. 23.2.1, 4.2.3)                              |   |
| 6. <b>No.</b> (Changes to The Official Basketball Rules, October 05)  |   |


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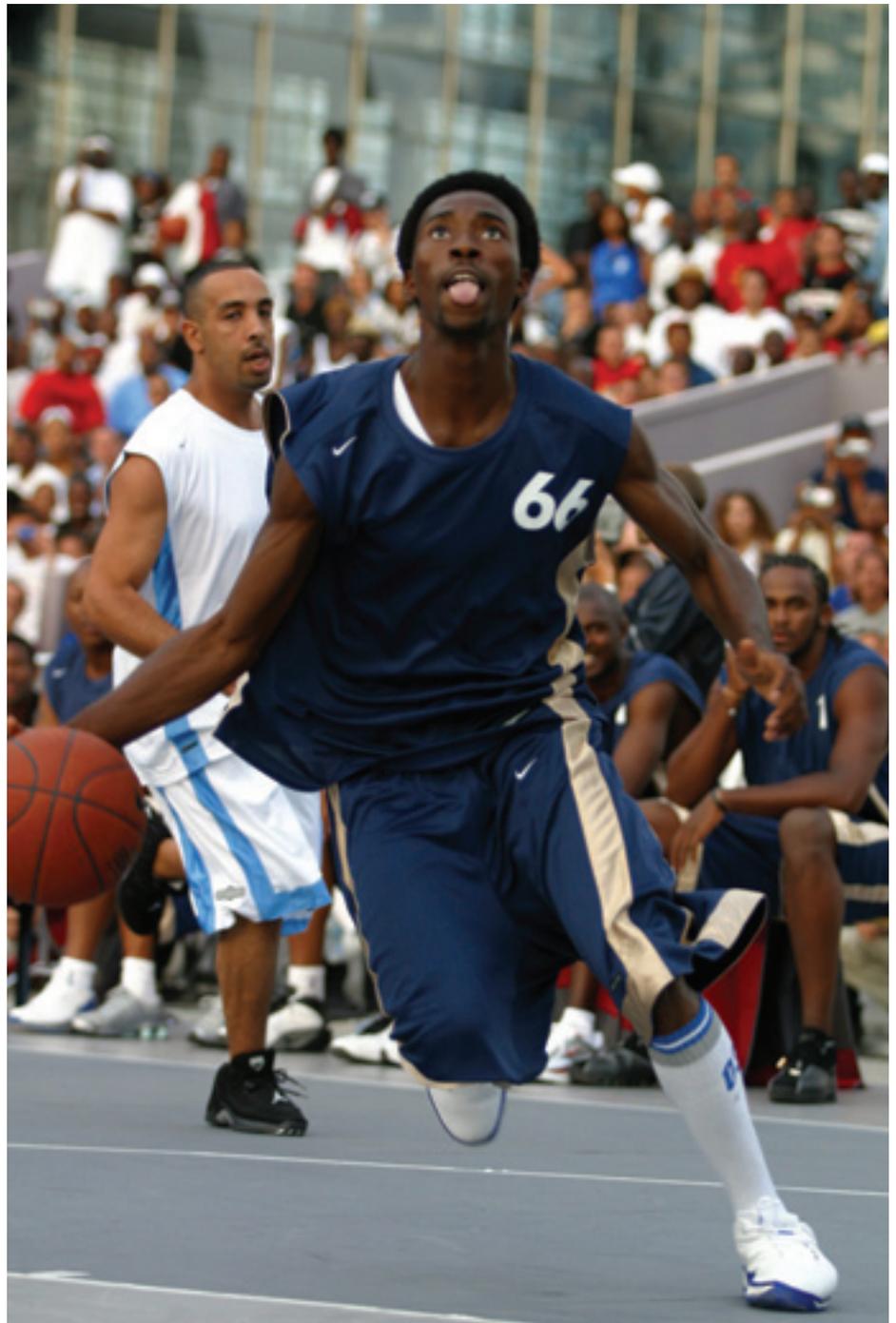
by Alexandre Carlier

# FRENCH APPROACH TO 3-ON-3 STREETBALL

**Alexandre Carlier was a journalist who worked for the French newspaper "But", before joining the French Basketball Association in 2002.**

The players practicing on France's outdoor basketball courts are not really followers of the three-against-three game. Considered as a way of learning the game, it's practice, however, and still important.

It would undoubtedly be an exaggeration to claim that France has a real culture of the three- against-three streetball game. And, yet, it can be played on half a court, has fewer constraints and depends less upon the willingness of certain players since it is all about going out and playing around with the ball. It is also easier to round up six people than ten. This form of play is basically nothing other than a marketing ploy. "It was the shoe manufacturers who started this through their dealings," recalls Jackie Blanc-Gonnet, head of new practices at the French Basketball Federation. "They invested in activities in response to the nature of fashion. At the beginning of the 1990s, each of the major athletic shoe brands had their own event. When the general public had been fitted out, they stopped." Philippe Saint, who holds the same post but at the Île-de-France league, confirms: "They adopted the same rules on the court as in the street, that is to say that the winner remains on court. But the people they really wanted to reach were the ones who don't play basketball, the fashion victims who buy three or four pairs of athletic shoes a year, rather than the real players who





only buy one."

#### **MORE A WAY OF LEARNING**

In order to better meet its aims, the French Basketball Federation consequently threw itself into the France Basket Tour, an adventure that was a clear success at its annual events from 1994 to 2000. In several towns where the tour was staged (sometimes as many as 35), basketball activities were laid on for a public that was not necessarily familiar with the game. "Our aim was either to put our sport on the map within the space of a year or to give it up for good," recalls Jackie Blanc-Gonnet, organizer at the time. "The only prize was a day's worth of basketball with a minimum number of games to be played during the day."

The concept still exists today in certain regions, such as the Breizh Basket Tour in Brittany or the Côte d'Azur Basket Tour

organized by the Var regional committee. But the five-against-five game has reclaimed its territory. The Île de France league organizes the famous Paris Basket 13 at the Carpentier Hall in Paris. This event plays host to the region's players, who come to pit themselves against one another. Many other such tournaments have seen the light of day. To find three-against-three games, one has to go to Gennevilliers, for example, where a mixed tournament is organized.

Specialists today consider three-against-three games more as a way of getting to learn the sport than as a true basketball style. "It's more for those players who are just discovering basketball," according to Blanc-Gonnet. "They get to touch the ball a lot with limited body movements and a simplified approach to the free spaces on the court. It would be a mistake to put young players straight into the five-against-five game. On half a court, they can pass, shoot and move."

Thanks to a few sponsors, the small seaside town of Caorle (Italy) attempted to launch a three-against-three competition last year. Generously named "the World Cup," it brought together six teams to one of the town's open-air courts. In front of a good thousand spectators, Lithuania beat the United States in the final and took the first title. France also participated, finishing fifth. It was, however, the sole team in the tournament to have been true to the game. "We were the only ones playing real streetball," hails the head of the French Federation's "Basket en Liberté" (Free Basketball). "Apart from us there were no real streetball players, just club players. During the dunking competitions, there was only one Croatian who wanted to take part; all the others made themselves scarce. You only have to look at the reaction of the public. France was cheered on just as much as Italy and the other players wanted to swap their shirts with the French. That's a very real sign of respect because that's also what streetball is all about."

Enjoyment is extremely important. The four French players selected for this adventure were recruited from the courts of the Paris Basket 13 during games of five-against-five in which solely streetball players were involved. This game calls for quite specific qualities and assets. "This type of player is often nurtured by the hip-hop culture," says Philippe Saint. "This is a guy who will play in all weather. It's having fun that counts, the result is



second-place. The way he moves is often more important than scoring a basket." Blanc-Gonnet goes further, "He'll have great control over his movements. He's someone who's an individualist in the way he plays but who loves the ball. Given the way they tease each other on court, he's also someone with a sense of humor, who doesn't take himself seriously. The notion of pleasure is extremely important." The experience of Caorle in 2003, and again in 2004, brought a touch of novelty to its players: they were surrounded by referees. Self-adjudication is one of the fundamental principles of this "outdoors" game that can be found on any local playing court. It is on these famous courts that a physical game is learned without expecting the referee to give a blast on his whistle, something that will never happen

anyway. Respect is learned and earned not only for the style of play but also for signalling faults. When it comes down to it, there are many things to be learned out there.

Club basketball remains rather suspicious of a game, whose elements are often considered uncontrollable. Both manage to make progress on their own sides, the one through work, the other by play. "And when you get really good, you get noticed, like Christian Mulumba of Valence, for example," points out the head of new practices at the French Federation. "But in the club game, they'll always prefer a safe two points than to attempt strange shot, that's for sure. Personally, I think that streetball provides an excellent complement to club basketball."



by Chris Bosh

# THE NBA ROOKIE TRANSITION PROGRAM

**Chris Bosh, 2003 fourth overall pick of NBA Toronto Raptors, is on his third season with this team. He played one year at Georgia Tech University, where he was Rookie of the Year of Atlantic Coast Conference.**

Hours before the 2004 NBA Draft, I spoke to 15 of the top draft prospects and told them what to expect later that evening. Uncontrollable emotions would race through their bodies, I explained. Each passing minute would feel like a decade.

Some of the guys had recently graduated high school while others spent four years in college. But in a matter of hours they would all become NBA players.

Becoming a complete NBA player, however, doesn't happen overnight. You don't just push a button and suddenly think, act and even view yourself as a professional athlete. I told the guys that, sure, their lives were about to suddenly change in many obvious ways. But their lives would also change gradually in more profound ways. They would mature, learn about responsibility and become their own men during the course of their rookie seasons.

The guys listened carefully and asked many questions about what life was like as an NBA player. While I had answers for them, I was once in their shoes, a potential draft pick who left Georgia Tech after his freshman year. After being selected by the Toronto Raptors with the fourth overall pick in the 2003 NBA Draft, at the age of 19, my rookie journey began.





During my year at Georgia Tech, life was never too complicated. The coaches reminded us when to practice and when to attend class. If we didn't study hard enough, they quickly got on our cases. Our season was only 29 games long, and we rarely had back-to-back road games. And as a college athlete, you're never alone. I ate with my teammates, practiced with them and even lived with them. We didn't really think about it at the time, but my teammates and I were like a family - a very tall family.

During my first month in a Raptors uniform, I realized that life in the NBA would be significantly more complicated. The NBA is all business. Teams tell you once when you're supposed to be at practice. If you don't show up, you get fined. We sometimes go on five-game road trips, which means living out of suitcases for two weeks. And many of my new Raptors teammates already had families of their own.

I lived with my cousin during my rookie season. She had just graduated from college and we experienced life on our own together. My parents came to as many Raptors games as possible and they frequently checked up on me by telephone. But I was no longer constantly surrounded by family, coaches and teammates. No one was around to remind me to pay the bills or study plays. My first taste of independence was exhilarating and intimidating at the same time.

One of the biggest adjustments from college to the pros was coping with the incredibly high level of play in the NBA. In college, I was the Rookie of the Year in my conference. If I encountered a player, who had a few inches on me, I simply outsmarted him. But in the NBA, many players are not only bigger than I, they are also much smarter. I was eager to prove that I was more than just another "six-foot-ten-inch rookie with potential to be good ... in a few years," which is how many people described me before the NBA Draft. I knew that I could compete in the league immediately.

Off the court, I was flooded with requests from all walks of life during my rookie season. People in the media, the business world, fans - everyone wanted a piece of my time. But this is the li-

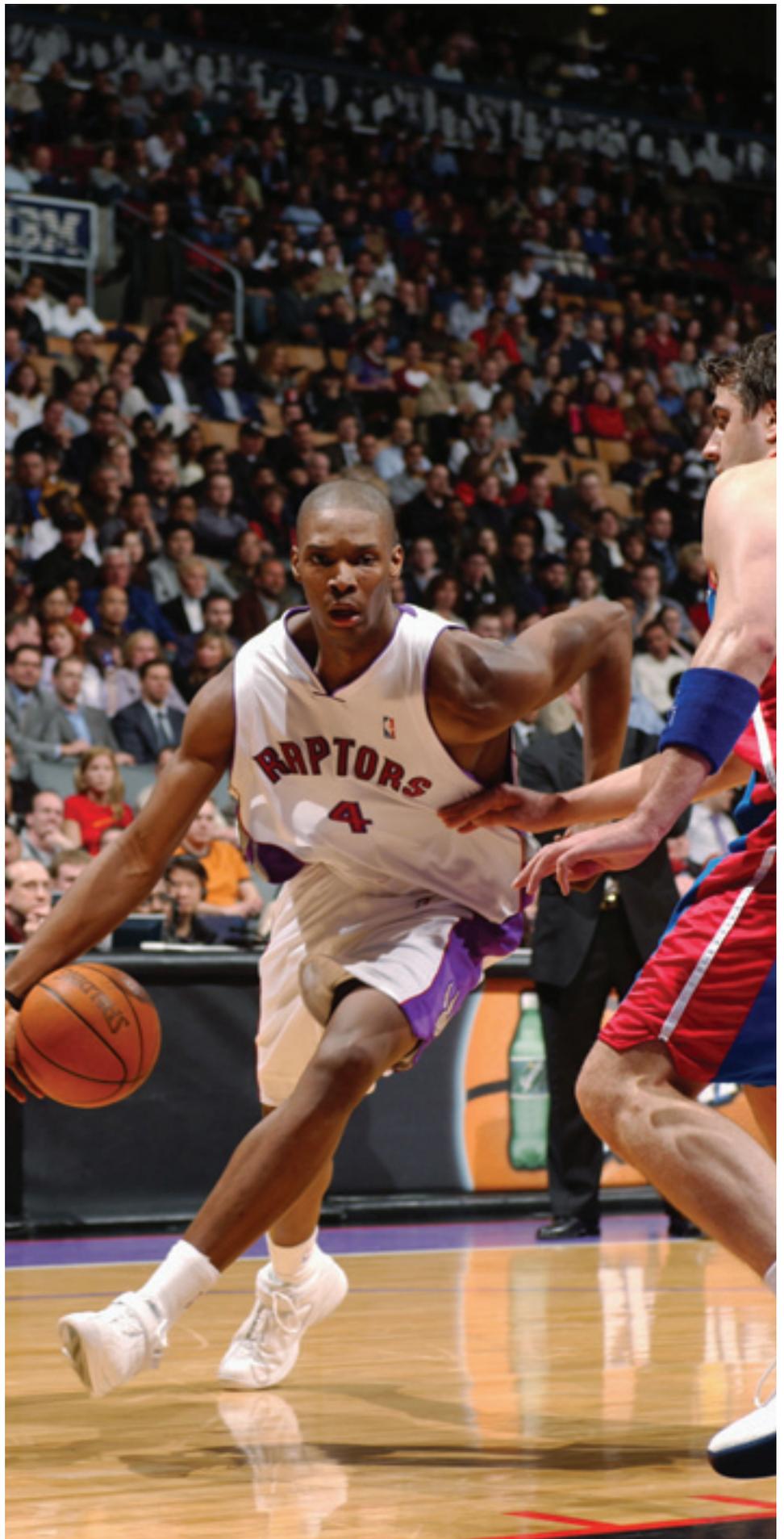
fe I asked for. I wanted to be an NBA player ever since I first picked up a basketball, so I can't complain about the pressures and demands that go along with the job. And I can't say that I wasn't prepared for them either. Thanks to NBA's Rookie Transition Program, I knew exactly what to expect and how to handle myself during my first year in the league. This made the transition to NBA life so much easier.

Shortly after I was drafted, I spent six days in Tarrytown, N.Y., with 60 other rookies. Each year the NBA Player Development Department and Players Association bring together the recently drafted players for a series of seminars, lectures and skits. We learned about every aspect of life as a professional athlete: from money management to dealing with the media, from nutrition to making smart decisions socially, from charitable endeavors to being a role model. Experts in a variety of fields interacted with us and offered invaluable advice.

When a handful of current and former players spoke to us, all of the rookies sat at the edge of their seats. These men had come to warn us about the mistakes they made during their careers, such as making unwise investments or associating with the wrong crowd. While I think I was mature for my age, I knew that I still had a lot to learn and these men had a lot to teach me. So I hung on to their words as if they were gold.

One of the players told us to look around the room. "One in every three players won't be in the league in three years from now," he said. I know what every rookie was thinking at that moment: it won't be me. But the statistics don't lie, and privately we all understood this. I bonded with T.J. Ford of the Milwaukee Bucks and Dwyane Wade of the Miami Heat during the Rookie Transition Program. One in every three. We'd all still be in the league in three years, I hoped.

The Rookie Transition Program is not a substitute for experience. It's like when you're young and your parents tell you not to do something. All they can do is warn you. You still might step in one of life's many potholes, but hopefully you'll remember their



warnings and avoid making mistakes. Thanks to the program, I knew which potholes to look out for during my rookie year. They told us that long-lost relatives would likely contact us once we signed our first contract, and they were right. They told us that people with nefarious intentions would approach us with "can't-miss" business deals, and once again they were right. They told us that learning to say no to people is a technique that would enable us to effectively manage our time, and boy were they right.

The NBA's Player Development Department, directed by Senior Vice President of Player and Basketball Development Mike Bantom, a former NBA player, assigns a director to each team. We were told that we could contact our directors, day or night, for any reason whatsoever and at any point during our careers. Call us, they said, if you have a question about buying a house or want to develop new hobbies. Once, late at night, I called the number just to see if it worked. "Hello?" my director answered the phone, her voice a little groggy. We had a great chat and have been in close contact ever since. Sometimes I just need to talk to someone; other times I just want to check in and see how she is doing.

About 40 games into the season, I suffered back-to-back injuries to my knee and ankle and missed seven games. Sitting at the end of the bench was the toughest experience of my life. Doubts crept into my thinking as I watched my teammates compete without me. What if my replacement outplays me? What if I can't fully recover from these injuries? Will I be that one-in-every-third player who won't be in the league in three seasons?

My director told me that my feelings were 100 percent normal. I was young and would heal quickly, she said, and the opportunity to prove myself again was just around the corner. I used the time off to study the game from a different perspective and gain well-needed rest. Eventually I worked my way back into the starting lineup. I am very proud of the numbers I posted during my rookie season: 11.5 points, 7.4 rebounds and 1.0 assists per game. My team won nine more games than it did during the previous season and I was named to the NBA All-Rookie First Team.



Whenever I'm in New York, I try to drop by the NBA League Office and give everybody in the Player Development Department a hug. They became part of my extended family during my rookie season, and for that I'm grateful. When my director asked if I would share my knowledge with the incoming crop of rookies, I was happy to return the favor. If people give me the opportunity to help them, I'm always going to take advantage of it. While I learned a lot during my rookie

season, there are still many challenges ahead. I want to improve my level of play and help my team reach the playoffs for the first time in three years. You only get one second season and I've never been there before. So I don't know exactly what to expect next season. But I smoothly made the transition from being a college player to an NBA player - thanks largely to the Rookie Transition Program - and I'm confident that I now possess the skills to tackle whatever challenges lie ahead.



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by Saulius Samulevicius

# THE LITHUANIAN BASKETBALL FEDERATION

**Saulius Samulevicius is the Secretary General of the Lithuanian Basketball Federation (LBF).**

I would like to introduce the Lithuanian Basketball Federation (LBF) to you. Firstly, you need to know that unlike in other countries, basketball is the most popular sport in Lithuania, and is something of a religion for the majority of people.

The popularity of basketball can be traced back to 1937 when the Lithuanian national men's team became the European champion. This was followed by a silver medal finish by the women's team in 1938. Ever since those early days, the basketball players of our small country (3.5 million citizens) have been successfully playing in international matches.

After the reestablishment of independence in 1990, the Lithuanian Basketball Federation faced a dilemma of how and in what ways they could help develop basketball and ensure for the future successes of the team.

Since the very first years of independence, it was decided to follow a pro-American basketball development model, i.e. establish many independent basketball organizations. While being members of the Lithuanian Basketball Federation, they would be responsible for certain tournaments and competitions without much interference from the LBF.

We currently have the following independent basketball organizations in Lithuania:

1. Lithuanian Basketball League -conducts the men's championship of the 1st division (9 teams);
2. Lithuanian Women's Basketball League-conducts the women's championship of the 1st division (6 teams).



3. Lithuanian Basketball "A" League-conducts the men's championship of the 2nd division (14 teams) and men's championship of the 3rd division (16 teams).
4. Lithuanian Women's Basketball "A" League-holds the women's championship of the 2nd division (20 teams).
5. Lithuanian Students' Basketball League - conducts the women's and men's student basketball championships (17 men's teams and 8 women's teams).
6. Lithuanian Association of Basketball Coaches-oversees 377 Lithuanian basketball coaches.
7. Lithuanian Association of Basketball Referees -joins together 261 Lithuanian basketball referees.
8. Lithuania Men's Basketball Team Foundation-responsible for preparation and participation of Lithuanian men's team in the Olympic Games, and the European and World Championships.
9. Lithuania Women-s Basketball Team Foundation-Responsible for preparation and participation of Lithuanian women's team in the Olympic Games, and the European and World Championships.

Each of these organizations is independent,

financed by sponsors, and receives only small financial support from the Lithuanian Basketball Federation.

Heads of all these organizations are members of the Executive Committee of the Lithuanian Basketball Federation.

Meeting five to six times a year, the Executive Committee of the LBF solves basketball development problems, and defines the further strategy of basketball development promotion. We believe that the chosen way of basketball development-exceptional decentralization-has justified itself due to the following reasons:

- a. We have managed to avoid all situations of strong disagreement between the Lithuanian Federation of Basketball and Lithuanian Basketball Leagues in the period of 15 years of independence;
- b. Lithuanian basketball players have achieved relevant and memorable victories on the international scene:
  - ▼ Lithuanian Men's team-Olympic Games bronze medal in Barcelona, Atlanta, and Sydney; fourth place finish in the Olympic Games held in Athens; European champion in 2003;
  - ▼ Lithuanian Women's team -European champion in 1997;
  - ▼ Lithuanian Young Men's team - European champion in 1996; bronze medal winners in the 2004 European championship;
  - ▼ Lithuanian Junior Men's team-Silver medal winners in the 2003 World championship; 1994 European champion;
  - ▼ Men's club Zalgiris Kaunas-1999 Euroleague champion; 1998 winner of the R.Saporta Cup;
  - ▼ Men's club Lietuvos rytas Vilnius-winner of the 2005 ULEB Cup;
  - ▼ Women's club Lietuvos Telekomas Vilnius-silver medal winners of the 2005 Women's Euroleague.
- c. Approximately 200 Lithuanian male basketball players and 40 Lithuanian female basketball players women play in the NBA, WNBA, NCAA, and the best clubs of Europe;
- d. Lithuanian basketball coaches successfully work in various countries, coaching national as well as club teams;
- e. Lithuanian basketball referees constantly referee the most important games in the Olympics, final matches of the European championships, Euroleague, and FIBA Europe basketball tournaments.





by Matthew Cobham

# THE PROPER LIGHTING FOR A BASKETBALL ARENA

**Matthew Cobham has worked in the lighting industry since 1994 and has an MSc in Light and Lighting from the Bartlett School of Architecture in London. More recently he has specialised in sports lighting for Philips, working on projects internationally and is based at the Outdoor Lighting Design and Application Centre in Miribel, France.**

## BACKGROUND

When Dr. James Naismith invented basketball in the 1870s as a school boy in Ontario, Canada, he will have had no idea that the standards and demand for the game would develop as they have. The popularity has not only led to participants needing higher conditions of play, but more recently the importance of television coverage to appeal to a wider audience and satisfy sponsorship deals has increased. Not only can a well thought out sports lighting system make the difference, but it is crucial if television coverage is to be undertaken.

## WHAT VALUE DOES GOOD SPORTS LIGHTING ADD?

Many events are financed to a large extent by sponsorship deals which require high quality television coverage. This needs good lighting for a quality picture to be produced. If the lighting is not right then this level of coverage is not possible.

## WHAT IS GOOD LIGHTING?

The answer to this is not a short one, but for lighting that provides top quality playing conditions combined with the requirements for dramatic television coverage it is perhaps best to answer it by asking what processes should be followed for the players, spectators, judges and television

broadcasters to be delighted with the results:

At the outset a specialist in sports lighting should be brought together with the architect, engineer, stadium manager and television broadcasting organisations to define the exact requirements for the project. Although recommendations for minimum lighting levels and other technical lighting aspects are defined, every project is unique and so how the specification is achieved is key to success.

The GAISF (General Assembly of International Sports Federations) guide to artificial lighting of indoor sports venues goes in to detail on the different approaches and possible stages for an installation.

Integrating the lighting with the new or existing architecture can often be one of the biggest challenges. So often lighting, at expense, is installed. The time comes for aiming and commissioning the luminaires and the best results are either not possible or can at least be compromised as a result of the lighting having not been installed as per the lighting design. With some forethought this need not be the case and money can be saved. For example the roof support system or catwalks can be designed to accommodate the lighting with sufficient space for the necessary aiming of each floodlight as per the lighting design.

The details of the minimum technical requirements for televised events can be found in the "FIBA Television Manual". Here according to the level of competition and the type of television coverage, the average vertical and horizontal illuminance levels can be found along with minimum unifor-

mity, colour temperature and rendering of the light source.

## WHAT ARE SOME OF THE PITFALLS AND ESSENTIAL QUESTIONS TO ASK AT THE CONCEPTION STAGE?

- ▼ What obstructions are there to prevent the full output of light when luminaires are aimed as per the lighting design, such as structural beams and stands?
- ▼ How will access be organised for aiming and maintenance of luminaires?
- ▼ What classes of play are envisaged?
- ▼ What types of TV coverage will be undertaken and where will cameras be situated?
- ▼ What other sports and events could the venue be used for?
- ▼ Is there an emergency (continuity) electrical supply?
- ▼ What natural light enters the arena and where does it fall at times when sports are being undertaken?

With this early on practical information and communication with the project team a lighting study can be undertaken which conforms to FIBA and other lighting recommendations.

## TECHNICAL DEVELOPMENTS

Having the right illuminance and uniformity levels is only a part of the story. To start with a television camera operates in a different way to the human eye/brain system. The 50Hz cycle of a lighting system with a traditional electromagnetic ballast system is normally indiscernible but to a tele-



vision camera this can easily be picked up and for slow motion replays it can play havoc. There are principally two solutions. The first is to ensure that there are always at least three luminaires on different phases pointing in the same zone. This will mean that the cycle of each luminaire is different and consequently a TV camera will not be able to pick up the difference in the cycle of each individual luminaire. However if this solution is not studied and implemented well, it can also mean more luminaires are unnecessa-

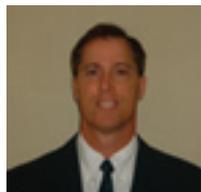
rily employed. The second possibility is with a 'flicker free' lighting system which uses electronic high frequency ballasts and as a result the whole problem is solved by the luminaire and equipment itself.

#### **AN EXAMPLE OF THESE ELEMENTS COMING TOGETHER...**

In 2004 the OAKA hall in Athens was used for the Olympic basketball events. For the basketball this was lit with 92 x 1.8KW Philips Arena Vision luminaires. The average vertical illuminance for

the main camera was just over 2900 lux with a vertical uniformity of 80% and a horizontal uniformity of 89%. This enabled cameras to cover the fast moving action and for the slow motion replays to be shown without fear of reduced picture quality.

It was an excellent example of architecture, lighting, broadcasting and sport working together for the benefit of the millions who watched the matches. Dr. James Naismith would have liked to have been there.



by Mick Smith

# CIRCUIT CONDITIONING STATIONS

**Mick Smith is the strength and conditioning coach of the Orlando Magic since nine years. He started his career at Creighton University in 1982, and then he worked at the Miami University. He was also on the staff of the Portland Trail Blazers. He is the author of two books "Power Conditioning for Basketball" and "Conditioning: The NBA Way" (Human Kinetics).**

There are many ways to train an athlete to get them in shape. However, there are many factors which play a big part in what type of program can be administered. Factors such as; the type of conditioning the head coach believes in, the number of athletes to be trained in one session, the availability of a court, a track, the weather, etc., all contribute in the decision making of the type of program to be implemented. One method of training that works very well is the circuit conditioning station system. This system of training consists of performing various exercises and drills (stations) in a specific sequence, controlled by prescribed times to work, rest and to change from station to station. The Circuit Conditioning Stations is performed with a partner. This system uses the same timing method as is administered for a circuit weight training program.

There are many advantages of administering this type of conditioning system. First of all, high numbers of players can be trained at once on a

basketball court using six baskets. A ten station circuit can accommodate 20 players. If you have more than 20 players you simply add a station for each multiple of two players. If a team has 24 players to train, then you need 12 stations. The conditioning session is finished in a short period of time (approximately, 23 minutes for 10 stations). Also, coaches really like this type of system because each station can be sports-specific to basketball. They always like to see a movement or exercise within a conditioning program that really works on something related to the game of basketball and gets the players ready for the season. Not only will the coach be happier because he can actually see the movements of the game in your conditioning routine, but the players will believe in your system because they will be able to feel the similarity of the movements in the routine as it relates to their own movement during the game of basketball. And lastly, the conditioning routine is confined to a court where the weather won't be playing any kind of a factor on your workout session.

The Circuit Conditioning Station routine consists of ten different stations in which the player is responsible for performing a specific movement or drill for a 30 second work interval, followed by a 35 second rest interval. However, the timing system really is 30 seconds of work, followed by a 5 second grace period to switch places with the partner, then another 30 second time period

## PLYOMETRIC BOUDING HOPPING DUNK SET-UP

TRAMP

2' X 8'  
(60 CM X 2,50 M)

PAD

12" (35 CM) HURDLE

26" (65 CM) BOX

12" (35 CM) HURDLE

18" (45 CM) BOX

26" (65 CM) BOX

14" (35 CM) BOX

for the second player to perform the movement, while the athlete that started the drill rests. Once the partner completes the designated 30 second work period, another 5 second grace period begins for the original starting partner to get in place to perform the second set of the station. The system continues until each player performs the prescribed number of sets (may change according to station) at each particular station before they move to the next station. Each of the ten stations is numbered to allow the participants to know where to go after each station has been completed.

This method continues until every player performs the movements at each station. The time to complete the 10 station circuit is approximately 22:40 minutes. Be sure to have additional movements prescribed at a station to allow for the various ailments of the players. A jump rope or a bike may be an option for some players that are recovering from injury.

The conditioning coach should be sure to designate some stations as "work-recovery" stations to allow for adequate recovery throughout the routine. A less intense station should follow two very difficult stations. If an explosive plyometric station is followed by a speed endurance station, then the next station probably should be a low effort station such as shooting free throws or even a rest station. Each coach can be very creative and as sports-specific as possible. Some stations could be primarily for big position players (4 or 5) while others could be more for small position players (1, 2, or a 3). In any case, the players will like the changes of movement non-specific to their position. Big men always like to play like a guard and smalls like to fantasize of playing like a big. There may be some stations that may be very difficult for a player to perform or may not be able to perform as designated. For example; station 1 is primarily a station for big men. It is a station combining bounding, jumping, depth jumping and finally dunking a basketball. You might have some players that physically can't dunk following a depth jump off of two feet. Well, make that a rim touch for the smalls instead of watching them fail at dunking. If you have some players that maybe for injury purposes can't partake in some of the stations, have an additional movement set-up to perform in those "questionable" stations. For example, instead of performing a high-intense plyometric bounding drill, simply have the athlete jump rope. Be sure and talk with the sports medicine



specialist about specific players when designing and adapting your routine.

## THE 10 CIRCUIT CONDITIONING STATIONS ROUTINE

### 1. PLYOMETRIC BOUNDING-HOPPING WITH DUNK OR COULD BE SUBSTITUTED FOR JUMP ROPE

#### Equipment Needed:

(Note: One small trampoline, plyometric boxes (2-26"/65 cm.; 1-18"/45 cm.; 1-14"/35 cm.; 2-12"/35 cm.), hurdles, one bounding & landing pad (2 ft./60 cm. x 8 ft./2,50 m.), plyorobic (rubber) runway 47"/14 m. x 30"/75 cm. (a thick rubber padding for more absorption and preventing damage to floor), 1 basketball.

#### Setting Up Equipment:

The runway used for this station is 47 feet (14 m.) long. The runway begins in the middle of the lane, starting 9 feet/5 m. in front of the free-throw line (at the base of the third dividing line for a rebound). The first box which is 14"/35 cm. high (box 1) is positioned 1'6"/50 cm. about, from the end of the plyorobic runway or 7'6"/2,50 m. about, away from the free-throw line. The second box, which is 26"/65 cm. high (box 2) is positioned 5'5"/1,70 m. away from box 1 (or 6'6"/2 m. from the end of the rubber runway). The third box which is 18"/45 cm. high (box 3) is placed 6'/2 m. about away from box 2 (or 12'6"/4 m. about from the end of the rubber runway). The first of two 12"/35 cm. hurdles is placed 4'6"/1,50 m. about away from box 3 (or 17'/5 m. about from the end of the runway). The last box, box 4 is placed 3'6"/1,5 m. away from the hurdle, which is 20'6"/6 m. away from the end of the runway. The second 12"/35 cm. hurdle is placed 5'6"/1,75 m. away from box 4 or 26'/7 m. about away from the end of the runway. The 8'/2,50 m. pad is placed 5'/1,50 m. away from the hurdle or 31'/9 m. away from the runway. The trampoline is placed 4'6"/1,50 cm. away from the end of the 8'/2,50 m. pad or 43'6"/14 m. from the end of the runway.

Two sets with a 30/5/30 second interval are performed at this station. Each athlete should be able to complete 2 full trips within the 30 second interval.

#### Starting Position:

Begin by standing on the trampoline

and holding a basketball with both hands at waist high.

Start the movement by bounding from the tramp onto the 2ft./60 cm. x 8ft./2,50 m. pad. Once you land on both feet immediately bound again off of the pad onto the plyorobic runway (don't necessarily need the rubber runway).

Quickly continue the movement by hopping over the 12"/35 cm. hurdle and then jumping on top of box 1 (26"/65 cm.).

Drop from box 1 and bound again upon impact up onto box 2 (18"/45 cm.). Drop quickly from the box onto the floor onto box 3 (26"/65 cm.). Drop quickly from the box and hop over the 12"/35 cm. hurdle. Jump on top of the last box, box 4 (14"/35 cm.) and drop to the floor and immediately jump off of two feet and dunk the ball.

The height of the boxes can be increased as the proficiency of the athlete's progress.

### 2. MEDICINE BALL FLY'S ON BALL

#### Equipment Needed:

1 - 9 lb./4-5 kg. medicine ball and 1- 65 cm. physio ball.

One set of eight repetitions for each arm is performed at this station. Be sure to throw the medicine ball underhand using two hands with a nice loft for better timing to catch and throw the ball back to the partner.

#### Starting Position:

Player A is lying down on top of the stability ball with the right arm extended out and up one foot from the side ready to catch the ball.

The shoulders are securely in contact with on top of the ball.

The legs are spread out shoulder width apart with the feet positioned directly below the knees. The hips and back are perpendicular to the floor. Player B is 12 ft./3,50 m. away facing the left side of player A lying on the ball.

#### Starting the Exercise:

Player B throws the ball underhand using two hands slightly higher than the right hand of player A.

Player A uses only one hand to catch and throw the ball back to partner B. The position of the catching and throwing arm and hand is the same as if performing a dumbbell fly exercise on the ball.

The only difference is the body must remain perpendicular to the floor while catching and throwing. The sequence



continues until eight catches and throws are complete with the right hand. Player A immediately changes position on the ball so his feet and body are facing the opposite direction as in the first set of 8 catch and throws.

The right side of player A is now closer to player B and is ready to catch the ball with the left hand. Player B continues to catch and throw the ball back to player A for eight more catches. Player B changes places with partner A after one set of eight repetitions are completed and continues the exercise until player B has completed one set of eight repetitions. The time to complete this station should be very close to 2 minutes.

The players wait until it's time to change

stations if finished the 2 total sets or quit and move on to the next station if does not complete the required sets.

**Motivation:**

Count the number of catch and throws before the time expires to switch.

**3. THE MIKAN DRILL**

**Equipment Needed:**

One basketball and a basket.

Two sets with a 30/5/30 second interval are performed at this station.

**Starting Position:**

The first player begins the drill by holding the basketball chest high and ready to shoot a power lay-up from the right side.

**Starting the Exercise:**

The first player performs a power lay-up from the right side and rebounds the shot and moves to the left side and performs a power lay-up from the left side. The movement continues until the 30 second work period has expired.

**Motivation:**

Count the number of made shots.

**4. PARTNER MEDICINE BALL CHEST PASS**

**Equipment Needed:**

1 - 8 lb./3-4 kg. medicine ball and two markers (cones work perfectly).

Two sets with a 30/5/30 second interval are performed at this station.

**Starting Position:**

Each player is facing each other in a defensive slide position next to one of the cones. Player A has the medicine ball with two hands at chest level while player B has both hands in a ready to receive position at chest level.

**Starting the Exercise:**

Each player begins to laterally slide in the same direction passing and catching the medicine ball until they reach the 25 ft./8 m. marker (cone). They quickly change direction and proceed to the original starting position (cone).

This movement continues until the 30 second work period expires. Repeat the exercise for a second set after the 35 second time period has expired (5 second to change and another 30 seconds rest).

**5. PUT BACK**

**Equipment Needed:**

1 basketball and a basket.

Two sets with a 30/5/30 second interval are performed at this station.

**Starting Position:**

Player A is in the middle of the lane, facing player B. Player B is located either off to the side of the basket (outside the lane) or up high by the free-throw line. Player B has the basketball and is ready to toss the ball of the backboard.

**Starting the Exercise:**

Player B begins the drill by tossing the ball off the backboard. Ideally, the ball should bounce off the backboard and the rim; however, it is easier to control the put-backs and the bounce if the ball is tossed up high on the square from the side of the lane. The technique can change depending on what type of bounce the coach wants the players to rebound. Player A immediately turns and catches the ball off the backboard in the air and put-backs the ball for a dunk or a shot. Player A does not touch the ground before putting back the ball.

**6. MEDICINE BALL ABDOMINAL THROW ON STABILITY BALL**

**Equipment Needed:**

Two stability balls and a 9lb./4 kg. medicine ball (weight of ball could range from 7-10 lb./3-5 kg.).

Two sets with a 30/5/30 second interval are performed at this station.

**Starting Position:**

Both players are lying on their ball with the shoulders across the top of the ball with their hips low toward the ground. Both feet are placed slightly wider than hip width apart with the heels of the feet directly underneath the knees. Player A has the ball in a behind the head passing position (a soccer pass) ready to throw the ball to player B. Player B has his arms up extended over his head with the palms of the hands facing player A to aid as a target for player A to throw the ball.

**Starting the Exercise:**

Player A throws the ball to player B. Player B catches the ball and throws the ball back to player A. The movement continues until the time expires.

**7. RIM TOUCHES & DUNKS**

**Equipment Needed:**

A 9lb./4 kg. medicine ball, a basketball, and a basket.

One set of 30 repetitions is performed at this station. However, there are three different sets of 10 jumps performed at this station or until time expires. The first set of 10 jumps is without a ball. The second set of 10 jumps is used with a medicine ball. The third set of 10 jumps is used with a basketball. Each player that cannot dunk the medicine ball or basketball is required to jump and hit the rim or jump as high as possible for the required jumps.

For example; if the player can dunk only 2 times, then the player must try to jump 8 more times attempting to touch the rim or jump as high as possible for a total of 10 jumps.

**Starting Position:**

Player A is in front of the rim in a pre-jump position. Player B is standing by.

**Starting the Exercise:**

Player A begins the exercise at this station by performing 10 rim touches. Once the 10 rim touches have been performed the player walks backwards to the free throw line and then forward to the starting position. Player A now begins to dunk 10 times using the medicine ball and walks backwards to the free throw line after the 10 dunks have been performed and returns to the starting position. Lastly, player A dunks 10 more times using a basketball and the drill is finished. Player B begins the same set of jumps directly after player A has finished his set. Again, there is only one set for each player at this station.

**8. FREE THROWS**

This station is used for an active recovery.

**Equipment Needed:**

A basketball and a basket.

Two sets with a 30/5/30 second interval are performed at this station.

**Starting Position:**

Player A is at the free throw line with the basketball while player B is underneath the basket.

**Starting the Exercise:**

Player A shoots free throws while player B rebounds and passes back to player A.

Both players change positions at the 30 second mark and continue the process of shooting and rebounding for another set of 30 seconds.



## 9. DEFENSIVE SLIDE WITH CLOSE-OUTS

### Equipment Needed:

The rebounding area from inside the lane up to the top of the circle above the free throw line, two cords attached to a belt device and two assistants to help run the drill.

Two sets with a 30/5/30 second interval are performed at this station.

### Starting Position:

Player A is in a defensive position standing in the middle of the lane (16 feet wide) with a cord attached to each side of his belt secured around the waist. Each assistant is standing opposite each other outside the lane holding a stretch cord attached to player A. There is no slack in the resistance cords. Player B is standing by.

### Starting the Exercise:

The movement performed by each player throughout this drill forms a triangle between the two sides of the lane and the top of the circle.

Player A begins to slide until he touches the left side of the lane with his feet and then sprints to the top of the circle "closing out" the space of an imaginary opponent (six stutter steps are taken before he begins the next movement). He immediately sprints to the opposite side of the lane (right side) and then slides to the far left side of the lane. He then immediately slides to the far right of the lane and then sprints to the top of the circle for another close-out.

This movement is repeated until the 30 second work period expires.

Player A and player B have 5 seconds to switch positions before the drill begins again.

The assistant pulls the player toward his side after each close-out when the player sprints to his side and pulls back (towards himself) from the player when the player slides away to the opposite side.

So, there is an over-speed element when approaching the assistants' side after the close-out and a resistance element when the player slides to the opposite side of the lane.

## 10. REST PERIOD

This station is simply a rest period. The players need a big recovery after the Defensive slide with Close-outs station and before they have to perform the next station; the plyometric bounding-hopping with a dunk drill.



By Eric Allangba

# PREPARATION AND PHYSIOLOGICAL IMPACT TO THE ATHLETE

**Eric Allangba is member of the Medical Commission of the Ivory Coast Olympic Committee. He was also member of the Medical Committee of basketball and other sport Federation of his country.**

## ATHLETE FATIGUE

The concept of fatigue in sport is very subjective; therefore, it is difficult to define it. However, the technical and medical team often detects the first signs of fatigue in an athlete. We also try to determine the causes and respond appropriately. It is not a pleasant situation when a group of athletes are fatigued.

Fatigue can be defined as an exhaustion state resulting in sensations of physical and psychological discomfort, with an inability to support a heavy or sustained workload. In other words, fatigue is an alarm signal that appears whenever the energy deficit is too high. While fatigue is difficult to qualify as it is to quantify because of its subjective nature, we can still distinguish four types of fatigue.

### 1. PHYSIOLOGICAL FATIGUE

This is normal and occurs after a tiring physical effort. The body sounds an alarm signal asking that the athlete stop an effort that it can no longer support. Cardiac and breathing rhythms are increased and there is a shortness of breath and onset of muscular fatigue. After taking a sufficient rest, however, the athlete is ready to go again. The aim of a well-designed progressive training program is to delay the onset of this type of fatigue.

### 2. PATHOLOGICAL FATIGUE

The athlete may have an acute or chronic ailment, resulting in a state of fatigue. The common contributors include:

- ▼ Acute infections: These are diseases that are acute and painful and can include certain blood diseases (anemia or leukaemia) and several infectious diseases (viral, parasitic, bacterial), including: flu, malaria, or typhoid fever.
- ▼ Chronic infections: These are numerous. Symptoms develop slowly, without warning, and often contribute to a fatigued state. Ailments can include various cancers, or cardiovascular, pulmonary, and digestive diseases.

To fight against pathological fatigue, the infection in question must be treated.

### 3. OVERTRAINING

We talk about overtraining when the athlete can no longer recover after a workout or competition in spite of a sufficient resting time. This state is very difficult to resolve. Athletes typically overcompensate in training, gradually increasing the intensity and duration of their training over time. Overtraining is difficult to quantify. However, if athletes train too hard, or too long, they will overtrain and



become "stale."

The hallmark of exercising too hard for too long is an unexpected drop in performance that is not reversed by brief rest periods. Athletes suffering from what is called "the staleness syndrome" are likely to experience other symptoms such as poor sleep, loss of appetite, upper respiratory infections, and muscle fatigue. Severe mood disturbances are common, and it has been reported that more than 80 percent of stale athletes suffer from clinical depression.

When an athlete shows recurrent problems, including stress or bone fractures, cramps, muscle strains, or tendinitis, an overtraining problem must be suspected. A complete medical evaluation must be performed. Exercise and training intensity should be reduced greatly, with walking, swimming, and bicycling substituted until the ailment improves.

#### 4. PSYCHOLOGICAL FATIGUE OR THE INHIBITION STATE

This is a complex state where the athlete is unmotivated to perform and has a strong desire to stop everything and withdraw. The athlete loses interest not only in sport, but in most things and falls into a real depression. The athlete feels a deep lassitude, but his physical abilities do not change. This psychological fatigue generally occurs after a succession of below-average performances. In this situation, we try to motivate the athlete through private talks in which we boost his confidence. Rest is advised and activities away from the sports arena are recommended, including going to the beach, reading, taking a trip, or dancing. Psychotherapy is very often beneficial.

To assist in the prevention or reduction of fatigue, as well as the incidence of injury, a proper warm-up at the beginning of any training is vital. The knowledge of the physiological impacts of the warm up on the organism helps to better apprehend its importance.

Also called preparation, the warm-up precedes a practice session or competition. This prepares the body to support intense sports practice requirements.

During an effective warm-up, body temperature increases. The cardiovascular system changes, showing its adaptation to the effort. The pulse rate speeds up and cardiac flow increases. There is also a redistribution of the blood mass. Muscles and the most important organs (heart,



lungs, brain, liver, and kidneys) have a better irrigation to the detriment of the other structures of the body.

The respiratory system also changes. Rhythm and ventilation speed up. When the two functions balance, the "second breath" is reached. This results in an increased oxygen consumption and carbon dioxide production. These cardiovascular, pulmonary, and temperature adaptations allow muscles to receive much more oxygenated blood and nutritional elements essential to its good functioning. Sliding between muscular fibers is made easier, allowing for more efficient muscular contractions. Nerve transmission increases as well. Thus, warming up allows better management of effort using less energy.

Sometimes a passive warm-up method is used, utilizing bath, massage, and electrostimulation. However, the active method of warming up is the most well known and used.

Generally, warming-up is progressive in intensity and takes into account the environment. At the beginning, the athlete can

wear his complete warm-up suit, jogging for 10 to 20 minutes. This can then be followed by passive and active stretching drills. The athlete then takes off his warm-up suit and practices drills specific to his discipline in normal conditions. The deadline between the end of warming up and the beginning of the activity (competition or coaching) must be short. A good warm up lasts about 30 to 45 minutes. Certain professional track athletes warm up 90 minutes in order to be able to run at least 10 seconds!

The results of warming up are surely positive.

A good warm-up helps prevent muscle injuries. When performed in a peaceful and quiet environment, such a ritual also provides an athlete with a period of focused attention as he prepares for a performance.

Poor management of physical activity can lead to fatigue and disastrous results during a season.

It is therefore important for the doctor and coach to know their athletes, listen to them, and help them recover from their fatigue.



# PLAY WITH US

## "BASKETBALL WITHOUT THE BORDERS"

I am a youth level coach and I read about the "Basketball Without Borders" camp in a past issue of the magazine. Can you give me some more information about the camp? Will it be possible to participate? I'd be very interested in watching this camp and talking with the instructors.

**Stefan Bauer, Colon, Germany**

*"Basketball Without the Borders" is an event organized by the NBA and FIBA. It is a specialized invitation-only camp for the top 50 young continental players. The first camp was organized in Europe in 2001, and was held in Treviso, Italy, hosted by the Benetton club team. There were follow-up camps organized in Africa and Asia.*

*The camp is usually run at the end of June. The 2005 European edition was held in Treviso.*

*FIBA and NBA make the list of the invited players. The instructors are usually some of the top NBA European players, such as Tony Parker of San Antonio Spurs, Dirk Nowitzki of the Dallas Mavericks, Pau Gasol of Memphis Grizzlies, Peja Stojakovic of the Sacramento Kings, and others. NBA assistant coaches, head coaches and conditioning coaches and some selected European coaches attend the camp. The players practice on fundamentals and play games as in a normal camp. It is possible to watch the practices, but not to be part of the staff and work on the court. I suggest you visit the site [www.fiba.com](http://www.fiba.com) and [www.nba.com](http://www.nba.com) at the beginning of June to have more information for the 2006 dates and sites.*

## MIDDLE EAST TECHNICAL ARTICLES

Basketball is big in Europe and the United

States and I understand that your magazine—which is great for helping coaches in every country improve their skills—publishes articles by these coaches, as well as by other top coaches from around the world. Please let me know if you have published articles by Middle East coaches or other coaches who are now coaching in my region.

**Wali Al-Shatri, Ryad, Saudi Arabia**

*We are conscious that our sport has seen a big growth spurt in Asia and in Middle East, and naturally, we are extremely happy to publish articles for our readers from coaches from these regions. For your information, I would like to suggest that you go to [www.fiba.com](http://www.fiba.com), where you can read and download articles from past issues of FIBA Assist. From your region, we have published an article on shooting, written by J.A. Najja, a coach from Jordan (Issue No. 6 January/February 2004). Tony Khalil, a Lebanese coach, wrote about the development of Lebanese women's basketball (Issue No. 10 September/October 2004). Another Lebanese coach, Ghassan Sarkis, wrote about defense (Issue No. 11 November/December 2004).*

*We have requested articles from many coaches in the Middle East and we plan to publish their works in upcoming issues of the magazine.*

**Editorial Office: Cantelli Editore, V. Saliceto 22/E, 40013 Castel Maggiore (BO), Italy**

**Tel. +39-051-6328813- Fax +39-051-6328815**

**Editor-in-Chief: GIORGIO GANDOLFI**

**E-mail: [fibaassist@cantelli.net](mailto:fibaassist@cantelli.net)**

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



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