



# ASSIST19

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE MARCH / APRIL 2006



**FIBA**

We Are Basketball

**STEVAN KARADZIC**  
SERBIAN UNDER 18 NATIONAL  
TEAM OFFENSE

**STEVE SMITH**  
THE PHILOSOPHY OF PRACTICE  
DRILLS AND OFFENSIVE POST  
PLAY

**EVGENY PASHUTIN**  
THE FULL COURT 2-2-1 ZONE  
PRESS

**MIGUEL MARTIN LEON**  
SPANISH COACHES EDUCATION

**VALENTIN LAZAROV**  
PSYCHOLOGY OF OFFICIATING

**SAULIUS SAMULEVICIUS**

**LITHUANIA U21:  
THE ROAD TO THE  
2005 WORLD TITLE**







# FIBA

We Are Basketball

## FIBA ASSIST MAGAZINE

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Editor-in-Chief  
Giorgio Gandolfi

**Editorial Office:** Cantelli Editore,  
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## 2006 FIBA CALENDAR

### APRIL

- 01 - 03.04 NCAA Men's Final  
Four in Indianapolis,  
USA  
02 - 04.04 NCAA Women's Final  
Four in Boston, USA  
07 - 09.04 FIBA EuroCup Final  
Four in Kiev, Ukraine  
28 - 30.04 Euroleague Final Four  
in Prague, Czech  
Republic

### MAY

- 19 - 23.05 FIBA Women's World  
League, PR Group A,  
P.R. of China

### JUNE

- 28.06 - 02.07 FIBA Women's World  
League, PR Group B,  
Pecs, Hungary

### AUGUST

- 10 - 15.08 Stankovic Continental  
Champions Cup in  
Nanjing, P.R. of China  
19.08 - 03.09 FIBA World  
Championship for  
Men in Japan

### SEPTEMBER

- 12 - 23.09 FIBA World  
Championship for  
Women in Brazil

### OCTOBER

- 10 - 15.10 FIBA Women's World  
League Final in  
Yekaterinburg, Russia

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by Saulius Samulevicius

# LITHUANIA U21: THE ROAD TO THE 2005 WORLD TITLE

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

It was in 2000, following the Olympic Games in Sydney where the Lithuanian National Men's basketball team won the bronze medal, that the Lithuanian Basketball Federation (LBF) decided to pay special attention to the Lithuanian Young Men's basketball team. These were the reserves for our top National team.

Even though there were many young players on the team in Sydney, preparation of replacements was now an important goal for us.

The following aims were formulated for the team of young men by the LBF:

1. Win the FIBA World Championship for Young Men in 2005;
2. Educate players and train them, so they can compete for the top clubs in Lithuania;
3. Prepare replacements for the Lithuanian National Men's basketball team.

In order to achieve these aims it was necessary to:

- ▼ Prepare a team in four years that could compete in the team's most important tournament, the FIBA World Championship in 2005;



- ▼ Select players from the top league in Lithuania (1st division) to be on the team. Due to limited financial resources, the National team could only have a two-month training camp. However, by having players on the top teams, they could continue their high-level training throughout the year;
- ▼ Solve the problem of “player leakage” to the U.S. that saw many of the most talented young players leave for the United States every year to play at the high school and university level and were not willing to play for the National team;
- ▼ Ensure a stable annual schedule of preparation for the World Championship by playing in official basketball competitions, i.e. World and European championships.
- ▼ Prepare the team psychologically by convincing the players to believe they could achieve victory in the World Championship.

In 2001, the Lithuanian Basketball Federation started to prepare the team for the FIBA World Young Men Championship 2005.

During that period, summer training camps of 60 days were organized for the team. In addition to this, 10 to 12 games were planned to see how prepared the team was.

This all led up to the European and World championships.

During these years, the Lithuanian basketball team gained invaluable experience by playing international games.

Over this period, they played 54 international games against teams that had a variety of styles.

The team faced the strongest teams of the world and constantly improved their skills.

Here are the results they achieved during this period:

- ▼ 4th place in European Championship for U-16 Men in 2001;
- ▼ 4th place in European Championship for U-18 Men in 2002;
- ▼ 2nd place in World Championship for U-19 Men in 2003;
- ▼ 3rd place in European Championship

for U-20 Men in 2004;

- ▼ 2nd place in European Championship for U-20 Men in 2005.

Members of Lithuanian Young Men team returned to play for the strongest national clubs, and took part in games facing the players from the strongest European men's club teams. During summer camp, the team regularly played a few exhibition games with our National Men's team and during these games the young players had a

chance to play at the highest level of basketball, and have a “taste” (physically, technically and mentally) of what it means to play with the older, more skilled, and stronger players.

During this five-year span, 35 candidates were tested and 15 of the best players were eventually chosen by the coaches and the staff in 2005 to play on the team and continue their preparation for the World Championship. The coaches refused the services of some players (including some who









played abroad) for not fulfilling expectations.

The core of the team was composed mainly of young players playing for local teams (nine players from the national league competition and three players competing for foreign clubs).

Undoubtedly, there were some problems faced during this period:

- ▼ The head coach was replaced in 2004 because he was not able to adequately coach the players;
- ▼ The team did not win decisive games (semifinals, finals) in official tournaments;
- ▼ Some good players were not able to play because of injuries.

That said, the results achieved by the team pointed out that we could win the FIBA World Young Men's Championship. The main problem for the team was psychological.

Up to that point, the team had suffered painful defeats in a few most important games.

For example, in the semifinal of the FIBA European Championship in 2002, we lost to Croatia even though we were leading for three quarters by 13 points. We lost the final of the FIBA World Championship in 2003 to Australia by 31 points even though we had beaten them in group play.

We lost to Slovenia by 40 points in the semifinal of the FIBA European Championship in 2004 in spite of having previously beaten them in a different group.

Working hard on the many team shortcomings, the coaches eventually succeeded in solving the many problems the team had. It all came down to the final game of the FIBA U21 World Championship 2005 in August, on a basketball court far from home. Lithuania won the gold medal by defeating Greece 65-63 in a thrilling final game in Mar Del Plata, Argentina. During the entire game, no team could take more than a 5-point lead.

It came down to the last play before Lithuania could achieve the hard-earned victory.

Over the five-year period of training and competing, not only have we achieved our ultimate victory, but we



also trained talented basketball players representing very good men's club teams: Darius Silinskis, Paulius Jankunas, Jonas Maciulis (Euroleague, Zalgiris Kaunas), Renaldas Seibutis (Euroleague, Olympiakos Piraeus), and Arturas Jomantas (FIBA Europe Eurocup, Siauliai Siauliai). Linas Kleiza (NBA, Denver Nuggets), Martynas Andriuskevicius (NBA, Cleveland Cavaliers) trained with the team, but did not take part in the World Championship. Lithuanian Basketball Federation has also succeeded in training young coaches.

Ramunas Butautas, who was the head coach, guided the team to the FIBA Under 21 World Championship with the help of Rimas Kurtinaitis, his assistant. Many talented basketball players now play for the Lithuanian National Senior Men's team, with many candidates waiting for a place on the team.

The competition is very tough, but the LBF is certain that these players will form the nucleus of a team that will prolong the victorious traditions of our team in World and European basketball competition in years to come.





by Kevin Sutton

# PLAYER AND SKILL DEVELOPMENT: THE PERIMETER

Kevin Sutton is the head coach of Montverde Academy in Florida, one of the top high schools in US. He has over twenty years of coaching experience, as assistant coach at James Madison University and Old Dominion University. He has built his reputation as an excellent teacher of the fundamentals and he is a regular lecturer at the Nike Skills Academy and Five-Star, the two top US summer basketball camps. He has produced two DVDs, "30 Drills for Building a Complete Guard" and "30 Drills for Building a Complete Post Player" (Championship Productions).

## INTRODUCTION

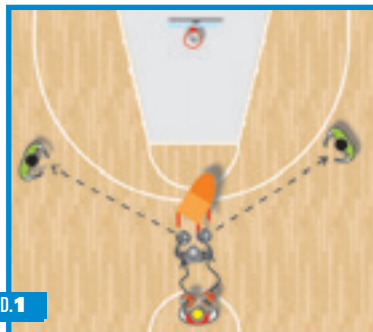
Since 1986 when the NCAA introduced and adopted the three point line into the college game, the definition of perimeter and post became more define. Inside the arc is the post area and outside of the arc is the perimeter area. The line enabled coaches and players to have a better understanding of spacing. Interestingly enough twenty years later, there is talk of moving the line back to the international distance. The battle lines have been drawn (in an arc form), I might add. Some coaches are for it, and some coaches oppose the change. I am of the opinion that what has been missing in the game of basketball is the "midrange game". The midrange game is vital to the success of a good perimeter player's game. I feel that the midrange game adds balance to the game. Too often perimeter players are labled as:

- 1) slashers - guys, who attack the basket, or
- 2) standstill shooters - guys, who can only catch and shoot the ball. That is why I have placed a high premium on teaching my players the midrange game.

In this article, I want to share with you these two objectives:

- 1) My philosophy on what makes a successful perimeter player, and
- 2) Workout drills I use to develop perimeter players.

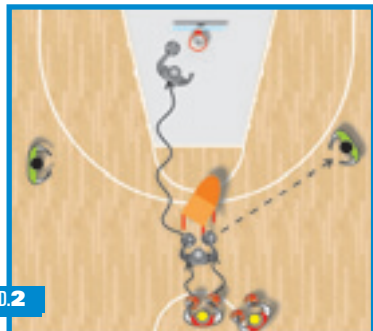




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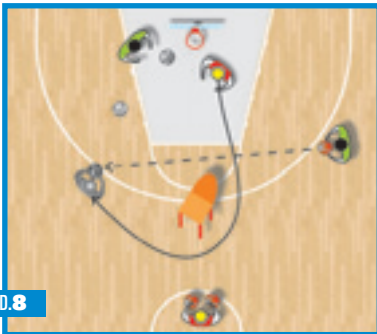
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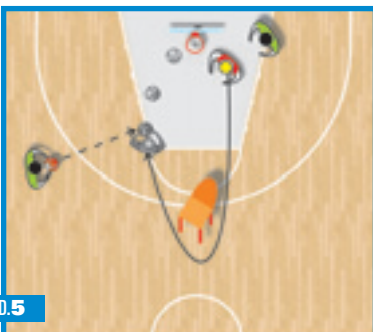
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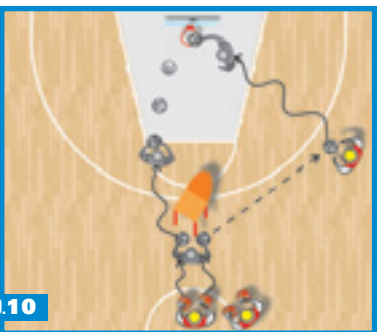
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### MY PHILOSOPHY ON WHAT IT TAKES TO BE A SUCCESSFUL PERIMETER PLAYER

By definition, perimeter mean: outside or around a designated area. Well, in the game of basketball, the perimeter is the area beyond the three point line that is around the post area or paint. So what does it take to be a successful perimeter player?

#### a) Understanding of the Game

1. Spacing
2. How to move without the ball (Ray Allen, Richard Hamilton, of the NBA)
3. Shot selection (good shots = high percentage; bad shot = low percentage)
4. Making right decisions (time & score, when to pass/when to shoot).

#### b) Ball Handling/Dribbling Skills

1. Fundamental knowledge of how to execute and effectively use the following dribble moves: crossover, spin, between the legs, pound, around the back, below the butt
2. Understanding of open full court dribbling vs. half court guarded dribbling.

#### c) Passing Skills

1. Fundamental knowledge of how to execute and effectively use the following passes: chest, bounce, overhead/ outlet, one hand push, around the back
2. How to and when to the feed the post.

#### d) Footwork Skills

1. Must always be on balance
2. Effective use of different types of pivots: front, reverse, jab series
3. Triple threat position/ attack game (pass/ dribble/ shoot).

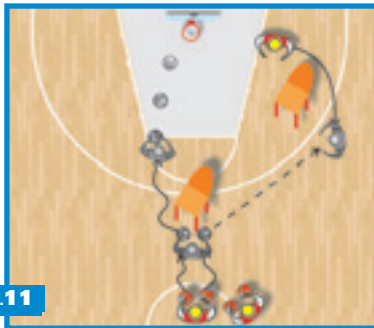
#### e) Shooting Ability Skills

1. Catch and shoot
2. Ability to create own shot (mid range game)
3. Use of ball screens
4. Drive game scoring different ways (floater, score off wrong leg)
5. Free-throw game (the result of an effective drive game)

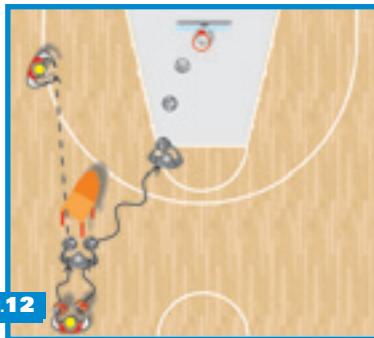
I also believe that the truly great perimeter players are:

- a) Students of the game. They study the game and their opponents. They know the spots on the floor where they shoot a high percentage, and they know how to get there.
- b) Versatile. The more versatile you are, the more valuable you are. They have the ability to play more than one position. The game now requires the perimeter players to be multidimensional. For example: 1 1/2 guard is a point guard, who can play the 2 guard spot and look to score.

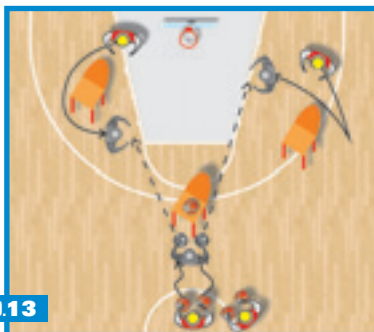




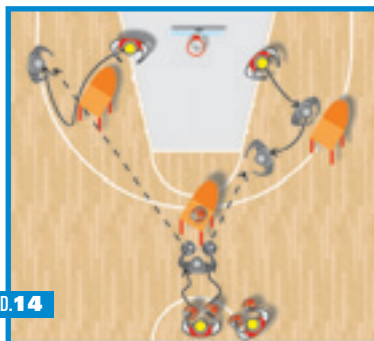
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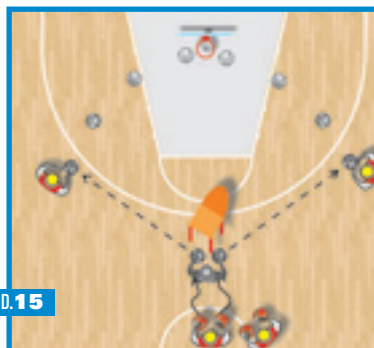
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D.15

c) In great shape both physically and mentally. By this I mean the great perimeter players never get tired of moving without the ball. Nor, do they give into fatigue, when they are being pressured as they run the offense. Mentally, they are in great shape as well with clarity of thought. They don't get discouraged if and when they do not get the ball when they feel they are open. Clarity of thought enables the player to make the right decision in those pressured situations.

d) Good free-throw shooters. Primarily because they know this is a "positive/ selfish" play that benefits both the team and the individual player. Furthermore, getting to the free-throw line means that you are putting pressure on the defense. Everyone wants to score, and what better way than by shooting uncontested shots while you are stationary? In my opinion, the great perimeter players attempt at least ten free-throw a game.

e) Always play at different speeds (fast to slow/ slow to fast). By changing your speeds, the perimeter player makes it very difficult on the defender over the course of the game. For example, the players are fast to their spot on the offense set, and then slow as they come off the screen. Playing slow after he/ she catches the ball enables the perimeter player to have more control, allow the play (situation) to develop, and then, when the decision has been made, the player makes his/her move fast to ensure maximum success.

f) Know how to involve their teammates. Last and certainly not least, I think the truly great perimeter players have a great understanding/ knowledge of how to involve their teammates. They involve them by being great passers, thus forcing their teammates to move intelligently without the ball, but all the while expecting a pass when they are open. The great ones know how to use their voices. By using their voices, they engage in communication with their teammates that allow for clarity and understanding of assignments. Their voices can reinforce either positively or negatively based on what the situation requires getting the maximum performance from their teammates. Finally, the really great perimeter players know how to get their teammates involved by using them properly and timely as screeners.

#### TWO BALL/ PASS/ DRIBBLE AND SHOOT WORKOUT

Now I want to share with you one of my workouts that I use to help develop my perimeter players.

In this particular workout, I want concentrate on the development of:

1. Hand/ coordination
2. Pound dribbling
3. Passing
4. Shooting
5. Basketball knowledge
6. Conditioning through the use of two ball.

The workout starts with the players doing the "Two Ball Stationary Pound Dribble" series which consists of:

- 1) Two ball pound dribble together. Pound dribbling the ball at the same time at shoulder height, then waist height, the knee height, and then ankle height. This should be repeated at the coaches's command. The pound dribble is a hard dribble that requires the dribbler to keep their hands on top of the ball. Thus giving the dribbler more control while dribbling.
- 2) Two ball alternate pound dribble. The dribbler should alternate their dribble at their shoulder, waist, knees, and ankles. This should be repeated at the coach's command.
- 3) The third in this series is called two ball rhythm dribble. The dribbler must pound dribble the two balls together in front of him in a side to side motion. Then they must pound dribble the two balls together on outside of each leg in a front to back motion.

These next drills are what I call the "Two Ball/Pass/Dribble and Shoot Basic One Man Drills": in all of these drills, the location can and should be changed so that the players learn to: understanding different angles on the court and they will also learn which moves are most effective in those certain areas of the court. The basic one - man drills are divided into two categories:

- 1) The player going in the opposite direction of their initial pass (which is illustrated in diagr. from 1 to 5).
- 2) The player going in the same direction of their initial pass (which is illustrated in diagr. from 6 to 8).

In diagr. 1, the player starts at half court, dribbling two basketballs at the same time. They dribble up to the object/defender and execute a one-hand push pass to the right wing while maintaining control of their dribble with the ball in their left hand. After making the pass to the right wing they throw a one - handed push pass to the left wing. The drill is the building block drill, upon which all of the other drills that will follow are built. So it is very important that the player masters this drill first. In diagr. 2 and 3 we advance to allowing the player to shoot shots after they have successfully made a good pass to the wing.

In diagr. 2 everything starts the same as diagr. 1 with the two - ball dribble and one hand push pass to the wing. After making the one hand push pass to the wing, the player then "attacks" the basket with a dribble drive for a lay - up. These drills are one shot drills.

Diagr. 4 and 5 are an illustration of two - shot drills. The drills begin with the player successfully executing two - ball dribbling and a one hand push pass to the wing. Then "exploding" for a jump shot at the elbow, after shooting the first shot, they must run around the object that has been placed at the top of the key to the other elbow to receive a pass to shoot their second shot. The second categories of "Two/Ball/Pass/Dribble and Shoot Basic One Man" drills are illustrated in diagr. 6. The player starts with the two ball dribble and then makes a one-hand push pass to the right wing, while maintaining their dribble with the ball in their left hand they execute a dribble move (crossover, spin, between the legs, behind the back) going in the same direction of their pass. After making a successful dribble move then they are allowed to shoot on the following shots: (lay ups, 2pt. jumper or 3 pt. jumper). In diagr. 7 and 8, are an example of a two shot drill. Much like diagr. 4 and 5, the player must execute a pass to the wing, make a strong dribble move and follow his pass to take his first shot at the elbow and then run around the object to receive a pass for his second shot.

After mastering the "Two-Ball Dribble/Pass and Shoot One Man" drills, now progress into "Two-man" drills. The purpose of the "Two-Ball Dribble/Pass and Shoot Two-Man" drills is to teach:

- 1) How to communicate (work together) through verbal and nonverbal communication. I define communication as information given, received and understood. It is not enough to just talk to one another.
  - 2) The passer how to make a pass that the shooter can handle/shoot.
  - 3) The shooter how to be "shot ready", give the passer a target with his hands to hit and call for the ball with not only their hands as well as their voice. Diagr. from 9 to 12 show four different examples of "Two-Man" drills:
- ▶ Diagr. 9: regular.
  - ▶ Diagr. 10: shot fake by wing.
  - ▶ Diagr. 11: moving without the ball cuts.
  - ▶ Diagr. 12: changing of location.

A major part of these drills that I feel is important is that the dribbler/passer must demonstrate: poise/patience, ball control and the ability to deliver a one-hand push pass accurately to the shooter, all the while maintaining his dribble with the other basketball.

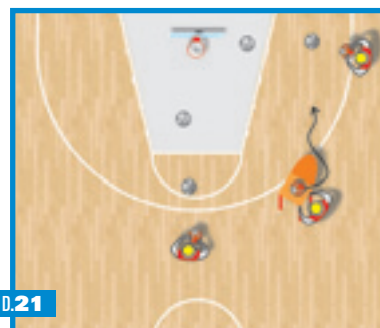
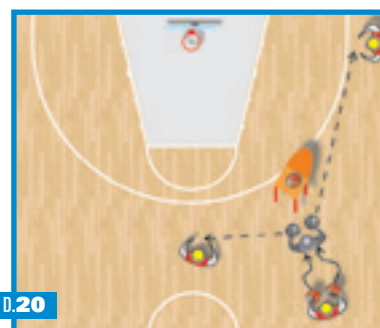
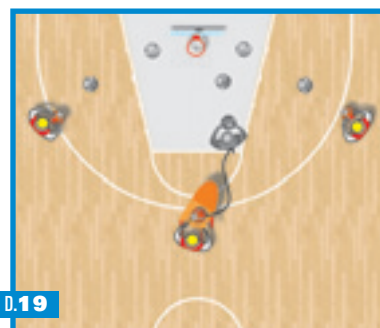
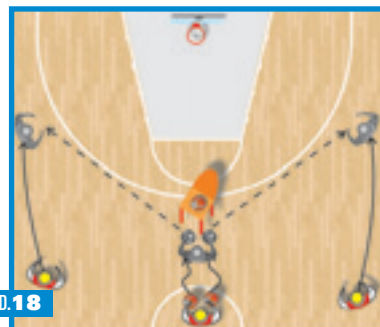
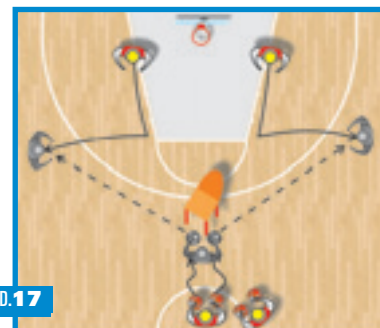
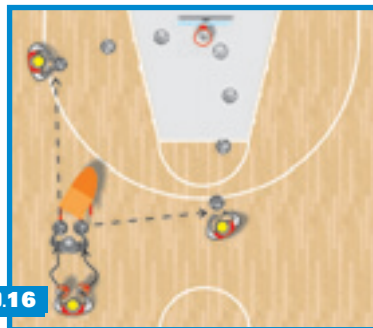
The final set of drills in my "Two-Ball Dribble/Pass and Shoot" drills, are the "Three-Man" drills. These drills are absolutely great for teaching the following:

- 1) How to move effectively without the ball.
- 2) Poise and ball control by the dribbler.
- 3) The ability to make the proper pass at the proper time to the cutter.
- 4) The ability to communicate.

Diagr. 13 is the demonstration of the basic drills to start with when teaching two - man dribble/pass and shoot three - man drills. These two drills are "catch-and-shoot" drills from the wings (diagr. 14), with the pass coming from the top (diagr. 13) and a change of location that with the shots in the corner and the top with the pass coming from the wing. The next set of drills starts to implement moving without the ball that will require the shooters to make basketball cuts such as (backdoor, curl, fade and back screen with shape up). In diagr. 15, 16, and 17, player 1 executes a backdoor cut and player 2 executes a curl cut. All three players must communicate with one another through (verbal and nonverbal communication) to get the proper timing on cuts and passes from the passer. This drill is game like the last series of drills in the "Two-Ball Dribble/Pass and Shoot Three-Man" drills is the incorporation of the third ball which enable all three players the opportunity to shoot. In diagr. 18, the drill starts when the dribbler attack the object and makes a one - hand push pass with one ball to one wing, then make a one hand push pass to the other wing. When the two wing players receive their passes, they are allowed to take shots or make moves that will lead to shots. Then in diagr. 19, the dribbler takes the third ball out of the chair placed at the top of the key, and execute a shot fake and one dribble move for a jump shot at the foul line. In diagr. 20 and 21 are the same drills executed at a different location/angle.

### CONCLUSION

Player and perimeter develop can and should be so much fun. With imagination, creativity and a desire for becoming a student of the game, the player can become an outstanding perimeter player. Passion and desire are intangible qualities that separate the above average from the average and great from the good. The simple formula of input/output says that the more you put in, the more you get out. Finally, don't fear failure, but more importantly, EMBRACE SUCCESS!







by Michael MacKay

# CANADA BASKETBALL TEACHING PYRAMID

**Michael MacKay is the Manager of Coaches Education and Development of Canada Basketball. He was also high school coach in Nova Scotia, and coach of the men's team of the Acadia University, and women's team of the Lakehead University of the Canadian Intercollegiate Sports.**

Many of our coaches at the developmental stages are volunteers and they apply an adult view of the game to the children. To win often overshadows the development of the players. "Be One" is a unifying program designed to align the system of development in the country using the "Long Term Athlete Development Model" (LTAD). Canada Basketball has so developed this teaching pyramid.

**Fundamentals** - The principles of movement. It is divided into two separate components (the how and why of basics basketball):

1. Fundamental movement skills (walking, jogging, running, twisting, bending, lunging, squatting, pushing, pulling jumping, throwing and balance)

2. The basic basketball skills (footwork, ball handling, dribbling, passing, shooting).

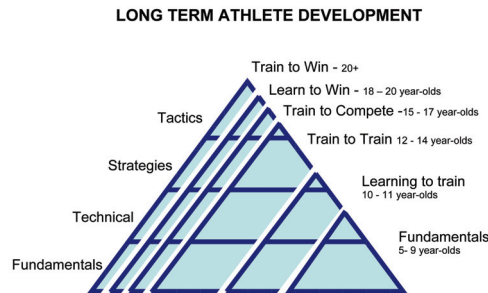
**Technical skills** - These are more specific in nature and involving decision making. The emphasis is on when to use the skills (should the athlete pass, shoot or dribble when in triple threat? It should be the athletes' decision, not because the coach tells him what to do). Repetitions allows the athletes to enhance their decision making skills are used.

**Strategies** - The long term plan the coach employs for team play on offense and defense. The athletes learn through exposure to real game like conditions, and what he is going to do.

**Tactics** - These are the short term adjustments to the plan. It is specific preparation for a particular game or the adjustments that take place within a single game.

Many coaches spend too much time on tactics and strategies. Often the entire practice is dedicated to prepare for the next opponent, especially alarming when it occurs at the younger stages of an athlete's development. Our "Model" helps coaches in the delivery of developmentally appropriate programs.

The 5-9 years old players' coaches concentrate on basic moves, fundamental skills and



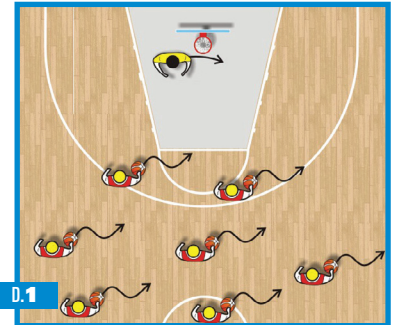
the technical decision making skills. We do not promote 5-on-5 basketball at this stage, so there is no need for strategies and tactics. As the players move into mini-basketball, 10-11 years old, the coach introduces simple strategies on how to play 5-on-5. This allows all players to play on every position. The children must enjoy this experience and the coach should not be the reason why the child is not able to play at the next stage of development. The teaching pyramid also assists the coaches in planning their season and practices, which should start with the fundamentals and end with the tactics. Early in the season the bulk of the practicing should be on the lower part of the pyramid. Near the end of the season more of an emphasis can be on the upper part of the pyramid.

This is an example of a skill and how we would progress it through the pyramid. These progressions are used within our Centres for Performance, which target talented players in all regions of Canada. We like to take a drill and continually "load" it, both physically and psychologically, simply increasing the speed or intensity of the drill or adding another challenge. By not changing the structure of the drill the players can total concentrate on learning the new concept. When you continually change drills it takes to players time to learn the formation and rotations of the new drills. Let's now talk of the crab or protected dribble. We will start with some basic moves that are the foundation for this skill, and then progress up through the pyramid.

## CRAB DRIBBLE

### Fundamental Movement - Pushing

The players need to be able to push, while maintaining their balance (good also to work on core strength). Face your partner with a line on the floor separating you. Push palm to



palm, until one of you can step both feet over the line. Do not take a poor pushing position for basketball, but stay in a balanced position with the eyes up. To correct this have one player release position randomly. When one player releases the pressure, the other will fall because he/she is not in a stable position.

### Loading the Drill

To increase the challenge the drill can be loaded in the following ways:

- ▼ Have the players balance on one foot. This really works the core and the stabilizing muscles.
- ▼ Use a basketball as the object being pushed. You can also change this into pushing and pulling. Have the athletes wrestle with the ball for a period of time. On your command one can try to take the ball from the other.

### Pushing on Different Planes

We also want to make sure that the athletes can push and withstand pushing along different planes of the body. We can use the same progressions that were shown for push straight ahead:

- ▼ Side to side - be sure to work all combinations - right hip to right hip, left hip to left hip, right hip to left hip and left hip to right hip.
- ▼ Back-to-back.
- ▼ T- position - side to chest. This most resembles the crab dribble. With younger children they may not feel comfortable touching each other. Sometimes holding a ball in between helps them.

In all of the above drills a way to have the players keep their heads up is to move about randomly passing a ball to them. After catching the ball, they pass it back to the coach (or a player). Their natural inclination will be to look at their feet.

**BASKETBALL FUNDAMENTAL**

We now want to practice the actual crab dribble. The wave dribbling drill is excellent to teach to keep the heads up while dribbling.

**Wave Dribble**

This is a basic, but still very effective for all ages. The players must dribble in the direction the coach points. Keys:

- ▼ Do not change your signal too quickly at first; you want the players to move in the desired direction with some speed. If you change too fast they end up standing.
- ▼ The ball should be positioned behind the foot in a crab dribble.

The body should be low with the back straight and the lead arm out to protect the ball (diagr. 1).

**Random Passers**

To increase the load on the players have a partner call for a random pass. Once the ball is passed, the ball could be passed back or the player with the ball must know join the wave dribble drill. Here I have shown six random pass receivers. This may be because the coach only has six balls. You could only have one person and also use assistant coaches. Note: it is crucial that players are able to do this drill using both hands.

**Mirror Mirror**

Everyone has a ball. The players facing the coach react to his/her wave. The other player is facing the ball handler and reacts to his/her movement (diagr. 2).

**Loading**

- ▼ Add the random pass - the player would pass the ball and immediately get a return pass. Be sure to use both hands.

**Mirror with Guided Defense**

Now we add a guided defender who is moving to the dribble.

**Loading**

- ▼ The random pass rule can still be used.
- ▼ Use both hands

As the players become more successful, you can increase the intensity of the defense. At first do not allow them to steal the ball.

**Technical Decision Making (Reading the Defense)**

We now want the player to learn to read the defense not the coach. The key is to read the chest of the defender.

**Shoulder and Chest**

When a shoulder (hands, arms and elbows) presents itself "go". The player needs to K.O.B. (keep on the body) of the defender to prevent the defense from recovering. We teach them to probe with the lead foot to the outside of the defender's foot. If the defender does not mirror this action, attack the shoulder.

**Chest**

If your path is impeded by a chest, the ball handler must stop moving in that direction and change direction. This could be a backward dribble, or to either side. The ability to know

where the weak side defenders are may predetermine what type of dribble can be used. A spin dribble is not wise if you know that the help could quickly appear from the blind side. Many top players will use a step back dribble, for moving backward and to the side at the same time, creating space from the defender.

**Chest Shoulder Reading Drill**

To work on the move prep for this skill two players line up between two pylons and the space varies depending on the skill level. One is designated defense, one offense. The offensive player moves laterally back and forth, the defense mirrors this movement. The offensive player then attempts to cut between the two pylons. The defender attempts to keep his/her chest in the line of the cut. Read the body of the defense. Have the defense keep the arms up by the shoulder area. This is a great drill to teach offensive and defensive footwork. It also teaches faking. Now add the ball. A final loading is to have the coach or player call from random passes: this encourage the players to keep the head up and be scanning through the defense to the basket.

**STRATEGY**

We show how it can be used in the three different positions in a game like situation.

**Guard Play Front Court**

The offensive player works on crab dribbles for passing to the wings. After making the pass to 2, 1 immediately returns for another ball and passes to 3 on the other side, or passes also to a post (diagr. 3).

**Points of emphasis**

- ▼ Head up.
- ▼ Pass when the receiver presents a target.
- ▼ Rhythm - have the proper timing and spacing).

**Loading**

- ▼ Add defense to wings.
- ▼ Sometimes allow the guard to beat the defender to penetrate to score.
- ▼ Add also a post player.

**Wing Play - Baseline Drive**

The wing player drives baseline and meets early help - the perfect time for a retreating crab dribble (diagr. 4). Options:

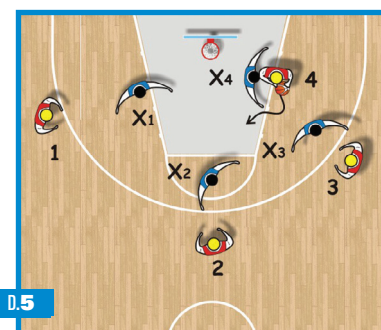
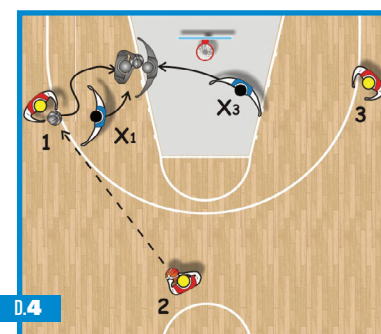
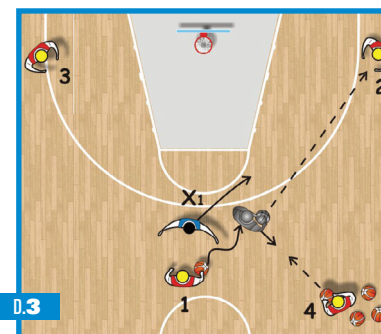
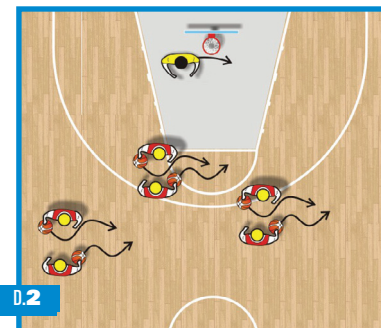
- ▼ Pull back shot.
- ▼ Pull back and pass.
- ▼ Pull back and split the defense to the middle.
- ▼ Pull back, hesitate and attack again either middle or baseline.

**Loading**

It is important that the coach guides the defense. If the defense always does the same action, this is the action your players will be able to handle.

**Post Play - Dribble Moves**

Once 4 reads that no double teams are present, he/she can start to use the crab dribble in the post. Attack the middle (diagr. 5).

**Loading**

The coach can guide the defense. Sometimes double early sometimes after the dribble. Mix up the defender, who doubles. The final phase would be to allow the players to play in a game like situation (3-on-3, 4-on-4, 5-on-5). If they are not using the crab dribble effectively, start the sequence in a crab dribble situation and then play live out of that situation. We hope that have been able to see how we effectively use the pyramid in teaching various skills of the game. It does take a tremendous amount of time, but it is our feeling that, if we skip the crucial steps in the short term, we lose out in the long term development of our players.





by Stevan Karadzic

# SERBIAN UNDER 18 NATIONAL TEAM OFFENSE

**Stevan Karadzic, assistant coach of the Division I Serbia and Montenegro Red Star team of Belgrade since 1995, became the selector of all the Serbian and Montenegro Youth national teams in 2001. As head coach of the Under 18 national team, he won the 2005 FIBA European Championship. He was also head coach of the Under 20 National team, and was assistant coach of the Men's National team at the FIBA 2002 World and 2003 European Championships.**

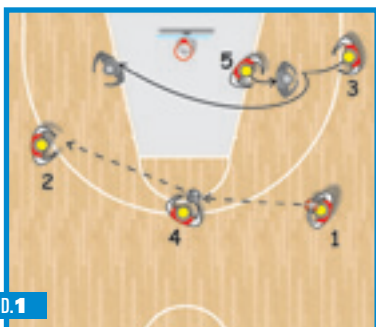
We established a special program for selecting the best youth players in 2001, and since then we have had excellent results. In fact, we won the gold medals at the 2001 FIBA European Under 14, 2003 Under 16, and 2005 Under 18 Championships. We remained undefeated in these three events. To prepare for the 2005 FIBA European Under 18 Championship, we trained for about 100 days and played 20 exhibition tournaments. The practice period, specifically aimed at the European Championships, was made up for a total of 54 practices with 10 exhibition games.

All these great results were possible thanks to the mental, physical, and technical skills of my players, and the offensive game was tailored to their skills and attitudes. I will now describe the four plays we used as our foundation and used successfully during the course of the championship.

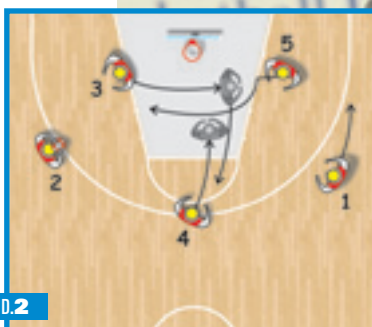
## SECONDARY BREAK

We used this play on the secondary break, when the defense was not yet set.

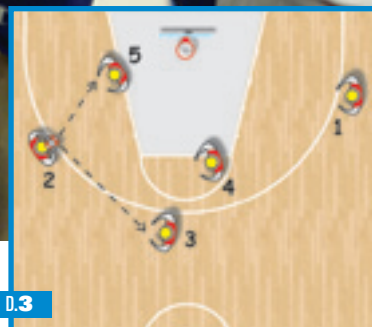
1 passes the ball to 4, who immediately reverses the ball and passes to 2, while 5 steps out and



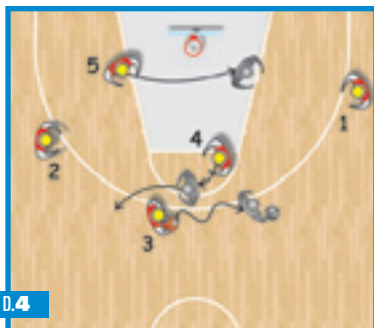
D.1



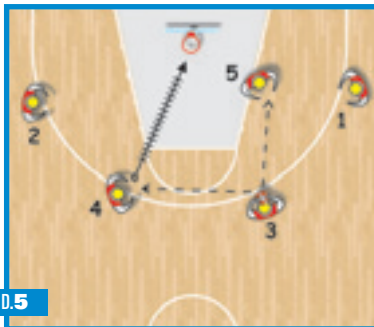
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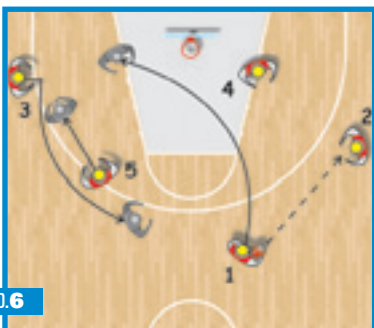
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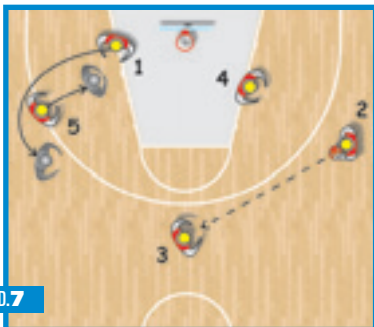
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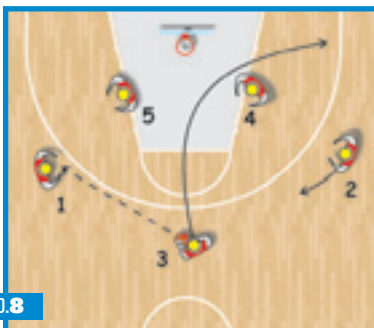
D.5



D.6



D.7



D.8



screens for 3, who cuts in the three-second lane and goes to the low-post position on the ball side (diagr. 1).

3 screens for 5, then cuts high, receives a vertical screen from 4 and pops out at the three-point line (diagr. 2).

2 can pass to 3 for a three-point shot, or to 5 in the low-post area (diagr. 3).

If 3 receives the ball, but he cannot shoot, he plays pick-and-roll with 4, while 5 cuts in the lane and goes to the low-post area on the other side of the court (diagr. 4).

3 dribbles around the screen, and can pass to 5 or to 4, who rolls to the basket after the screen (diagr. 5).

#### BASIC OFFENSE: LOW POST

The primary option is to pass the ball to the low post. 4 is in the low-post area, while 5 is outside of the lane, on the opposite side of the court, and 2 and 3 are outside the three-point line. 1, the point guard, passes the ball to 2, and then

clears out, going on the low-post position, opposite of 4. At the same time, 5 screens for 3. The first option for 2 is to pass the ball to 4. (diagr. 6).

If 2 cannot pass the ball to 4, he reverses the ball, passing to 3, while 5 screens down for 1, who pops outside the three-point line (diagr. 7).

3 passes to 1, then cuts in the lane and goes out in the corner opposite to the pass, and 2 spots up. The first option for 1 is to pass the ball to 5 in the low-post (diagr. 8).

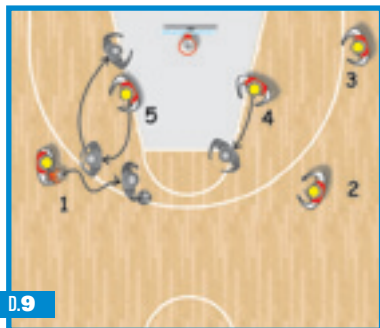
If this is not possible, 5 comes out of the lane, and plays pick-and-roll with 1, while 4 comes to the high-post position on the corner of the free-throw area (diagr. 9).

Again, 1 tries to pass to 5, or he can also pass to 4 for a high-low play: in this case, 4 passes the ball to 5 (diagr. 10).

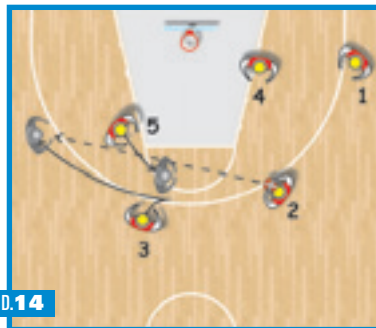
#### PLAY FOR THE OUTSIDE SHOOTERS

This play is designed for the outside shooters. We start with a one-two-two set, with two high posts at the corners of the free-throw area,

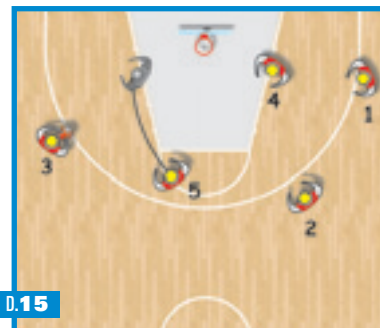




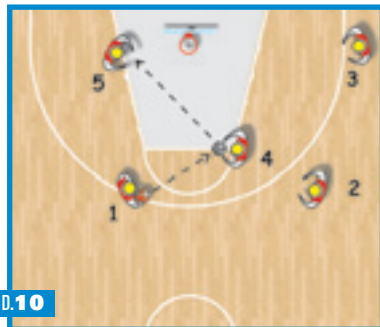
D.9



D.14



D.15



D.10

and the two shooters in the corners.

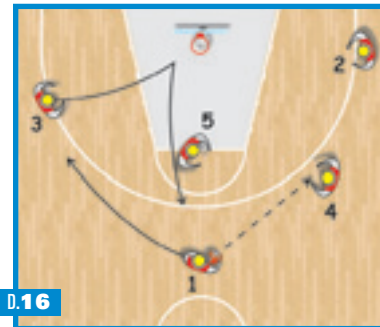
3 fakes a cut in the three-second lane, and then comes high and receives a screen from 5, while 1 dribbles in the wing area to improve his passing angle (diagr. 11).

1 passes the ball to 3 for a jump shot, while 4 screens down for 2 (diagr. 12).

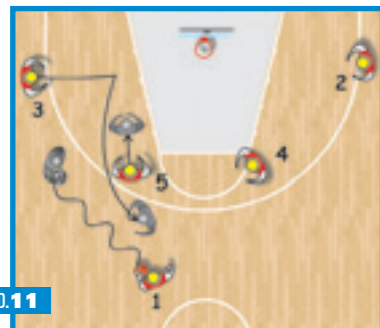
If 3 cannot shoot, he passes the ball to 2, while 1 cuts along the baseline, and, using the screen of 4, goes out in the corner (diagr. 13).

Right after the pass to 2, 3 fakes to go toward the ball and then cuts on the flare screen of 5, fades away and receives the ball from 2 (diagr. 14).

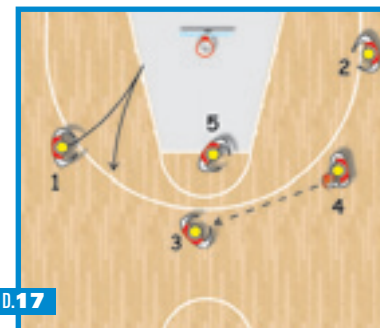
3 can take a jump shot or pass the ball to 5, who, after the flare screen, cuts and goes on the low post on the ball side (diagr. 15).



D.16



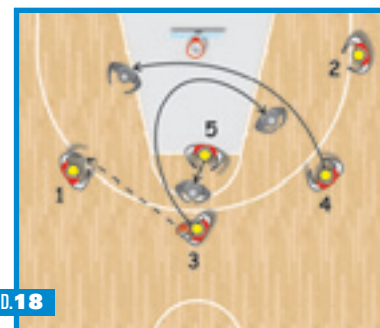
D.11



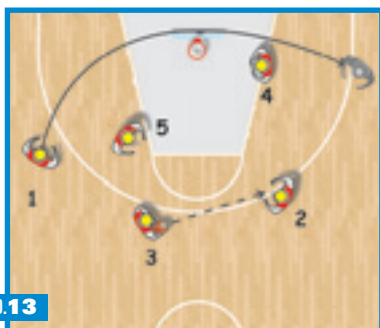
D.17



D.12



D.18



D.13

#### PLAY FOR THE SMALL AND POWER FORWARDS

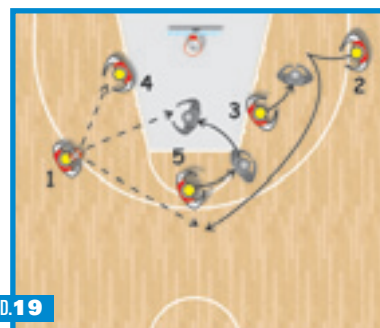
We use this play to exploit the skills of our small and power forwards, as well as to beat a poor defense with the backdoor cuts.

On this play, 5 is at the high post and the other four players are on the perimeter. 1 passes to 4 and then clears out on the weak side of the court, while 3 fakes to cut in the lane, makes a backdoor cut and then replaces 1 in the middle of the court (diagr. 16).

4 passes to 3, 1 makes a backdoor cut, and, if he does not receive the ball, comes back to the original 45-degree position (diagr. 17).

3 passes the ball to 1, and using the screen from 5, cuts in the three-second lane. If he does not receive the ball, he goes out of the lane and makes a back pick for 4, who cuts inside and goes to the low-post area on the ball side (diagr. 18).

3 and 5 set a staggered screen for 2, who comes high. 1 has three passing options: he can give the ball to 4 in the low post, to 2 in the middle of the court, and to 5, who, after the screen for 2, rolls to the basket (diagr. 19).



D.19



by Steve Smith

# THE PHILOSOPHY OF PRACTICE DRILLS AND OFFENSIVE POST PLAY

Steve Smith, head coach of the Oak Hill Academy (644 wins, 39 losses), was named National Coach of the Year by USA Today three times. His teams have been crowned National High School Champions six times. Many of his players went to play in the NBA, and among them Stephen Jackson, Josh Smith, Ron Mercer, Carmelo Anthony, Jerry Stackhouse, Steve Blake, DeSagana Diop, and many others are playing professionally in countries around the world.

## PRACTICE DRILLS

- ▼ Ask yourself occasionally "Why do we do this drill? How often do we do this drill? Am I receiving the desired results?"
- ▼ Every drill should have a name.
- ▼ Each drill should be multi-purpose.
- ▼ Perform drills at the full court level, third-quarter court and half court level.
- ▼ Stress the importance of transferring the correct execution of drills to game situations.
- ▼ Drills require imagination and concentration.
- ▼ Most do not like drill, and you must sell the value of drill work.
- ▼ All drills must be competitive.

## Teaching a Drill

1. Explain why drill is being performed.
2. Demonstrate the drill (slowly).
3. Ask for feedback.
4. Have players run the drill (half speed).
5. Make necessary corrections.
6. Allow players to perform the drill at game speed.

## Creating Competition

1. Compete against clock.
  2. Compete against opponent.
  3. Compete against self.
- ▼ Drills should be timed (use score clock).
  - ▼ Build a portfolio of drills that specially relate to your system of play and fundamental concepts.
  - ▼ Vary the use of drills (protect against boredom).
  - ▼ Stress enthusiasm...be a "vocal" coach...let them know you are watching.
  - ▼ Hold each player to your highest performance standards.

## Coach's Responsibilities During Drill Work

1. Teach.
  2. Motivate.
  3. Discipline (not punish, stressing correctness, more a mental discipline than physical)
- ▼ Each drill should relate to the coaches system of play.
  - ▼ Two of the most abused aspects of drill work are passing and cutting.





- ▼ Players tend to view drills as a conditioning exercise.
- ▼ The biggest challenge for a player during drill work is to concentrate on performance.
- ▼ Every drill must be placed at the most advantageous time during the practice period.
- ▼ New drills should always be introduced early in the practice period while the player's concentration level is still high.
- ▼ Physically difficult drills should be followed by more pleasurable (fun) drills and vice-versa.

#### Drill Stations

1. Allow for more variety while maintaining emphasis on the same subject matter (i. e. offense, defense, rebounding).
  2. Protects against monotony.
  3. Fewer players standing around.
  4. Give assistant coaches the opportunity to teach.
- ▼ Combine as many fundamentals as possible into the drills even though emphasis may be on one only.
  - ▼ Use small carefully organized groups of three to five players for teaching purposes.
  - ▼ Each player will not require the same amount of work (or attention) on each fundamental.
  - ▼ Be demanding! Demand correct execution of basic skills.
  - ▼ When the coach steps into the practice area, he must know:
    1. What he is going to teach.
    2. How he is going to teach.
    3. Why he is going to teach it.
  - ▼ Express your expectations of each drill at the start, set the tone, don't compromise your standards.
  - ▼ Be certain to balance criticism with praise. (Ratio... 2 to 1-Praise)
  - ▼ Explain how the drill relates to the offense, defense, etc... Help each player understand the bigger picture.
  - ▼ Coaches are teachers. Drill work requires constant teaching.
  - ▼ Guard against ending practice with an activity which causes the players to feel they are being punished.
  - ▼ Conclude the practice with a drill that the players enjoy. Whenever possible, coaches and players should exit practice with a positive feeling.

#### OFFENSIVE POST PLAY DRILLS

Let's now talk of the drills we use at Oak Hill Academy for teaching the offensive post play.

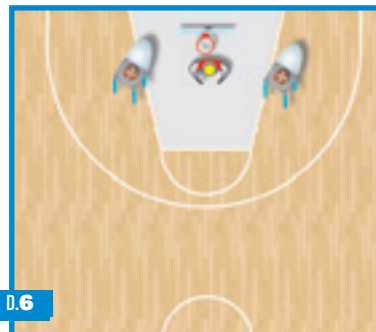
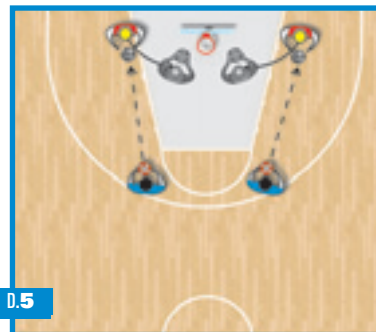
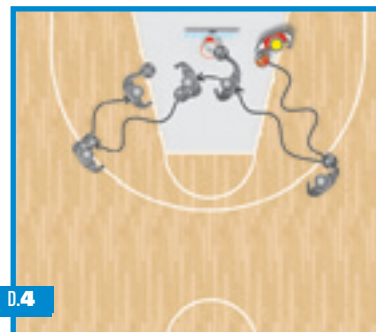
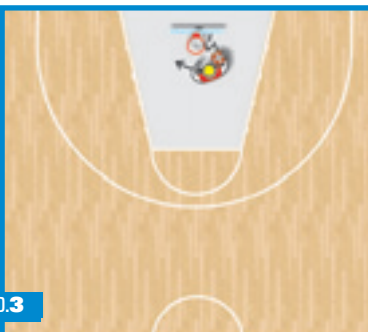
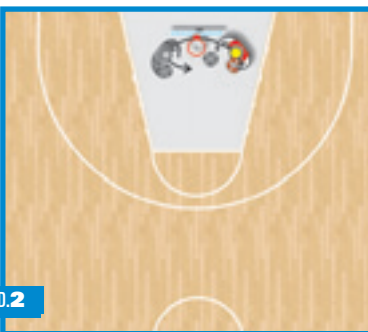
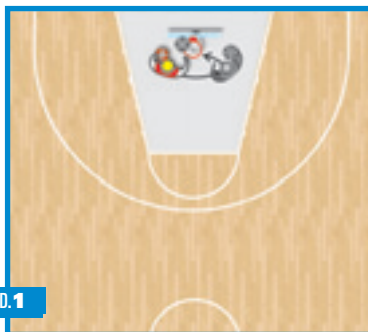
##### Mikan Drill

1. Start on the left side of the rim facing the backboard.
2. Step with the left foot and shoot a hook shot with the right hand.
3. Grab the ball out of the net.
4. Step with the right foot and shoot a hook shot with the left hand.
5. Work to make 25 in a row (diagr. 1).

Note: Do not bring the ball below your head and don't let the ball touch the floor.

##### Reverse Mikan Drill

1. Start with your heels on the baseline facing the



D.1

D.2

D.4

D.5

D.6

opposite basket.

2. Step with the left foot and shoot a reverse lay-up with the right hand.
3. Grab the ball out of the net.
4. Step with the right foot and shoot a reverse lay-up with the left hand.
5. Work to make 25 in a row (diagr. 2).

##### Backboard Taps

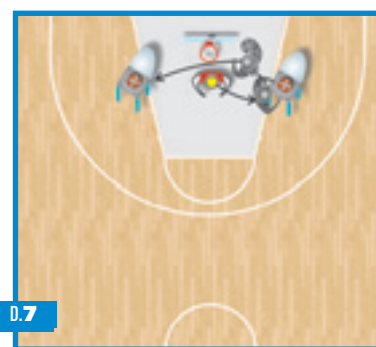
1. Begin on the right side of the backboard.
2. Throw the ball off the backboard and tap the ball with the right hand.
3. Bounce off your toes and tap the ball off the backboard 10 times. On the final tap put the ball in the hoop.
4. Repeat with the left hand (diagr. 3).

##### Explosion Lay-Ups

1. Start underneath the goal with a basketball.
2. Dribble with your right hand past the three-point line to the elbow, turn and use one dribble with the same hand, striding out all the way to the rim, making a lay-up with the right hand.
3. Grab your own rebound and repeat the process to the other side using the left hand (diagr. 4).

▼ Add a coach/manager/teammate with a pad to try to affect the shot after the drill has been completed a couple of times.

▼ Do drill for 35 seconds or until you make 10 lay-ups.



D.7

**Lynums**

1. Line up below the low block 2 ft. (50 cm) outside the lane with your back to the baseline.
  2. Place a coach/manager/teammate with a ball at the elbow.
  3. The coach/manager/teammate fires the basketball to you.
  4. Pivot around the foot closest to the rim, square your body to the baseline and jump off both feet shooting a lay-up off the glass (diagr. 5).
- ▼ Once you have successfully completed this drill, move further outside the lane and use a power dribble between your legs after you pivot. Finish the same way.
- ▼ Make 10 lay-ups each with a dribble and without a dribble, and then repeat the drill on the left side. On all of the chair drills remember the points mentioned on with regards to the low post moves. To complete the chair drills successfully it is necessary to have two other people, whether it be a coach/manager/teammate, involved in the drill at all times. One person needs to rebound and the other person needs to replace the basketball on the chair.

**Low Block Chair Drills**

1. Place 1 chair slightly outside the lane directly above each of the low blocks.
2. Place a basketball in each of the chairs.
3. Start the player in the drill in the middle of the lane (diagr. 6).

**Drop-Step Baseline Power Lay-up**

1. Sprint to the chair on the right side of the floor with a wide base.
2. Make sure the players do not bend their back to pick up the basketball, but that they bend their legs and get low.
3. Once they have picked up the basketball, aggressively have them drop their right foot towards the rim and shoot a left-handed lay-up off the glass.
4. Immediately sprint to the opposite chair, repeating the same steps as before, except this time instead of dropping the right foot, have them aggressively drop their left foot towards the rim and then shoot a right-handed lay-up off the glass (diagr. 7).

**Drop-Step Middle Jump Hook**

1. Sprint to the chair on the right side of the floor with a wide base.
2. Make sure the players do not bend their back to pick up the basketball, but that they bend their legs and get low.
3. Once they have picked up the basketball, aggressively have them drop their left foot towards the rim and shoot a right handed jump hook.
4. Immediately sprint to the opposite chair, repeating the same steps as before, except this time, instead of dropping the left foot, have them drop their right foot aggressively towards the rim and then shoot a left-handed jump hook (diagr. 8).

**Inside Pivot**

1. Sprint to the chair on the right side of the floor with a wide base.
2. Make sure the players do not bend their back to pick up the basketball, but that they bend their legs and get low.
3. Once the players have picked up the ball, have them pivot off their right foot and square their body to the basket and make these different types of shots: a) Jump Shot – Once the player is square and balanced, have them rise up and shoot a jump shot; b) Jab Baseline 1 Dribble Jump Hook Middle – With their non pivot foot (left foot on right side of the floor) have them make an aggressive jab baseline as if they were going to drive baseline. After they jab, have them take one dribble with their right hand into the paint and off both feet rise up and shoot a jump hook; c) Rip Through Baseline – Instead of jabbing with their left foot, this time they will (in a continuous motion) step with their left foot, taking a dribble so they do not travel, and off one dribble finish on the other side of the rim.
4. Immediately sprint to the opposite chair after each move and repeat the same steps with the opposite hands (diagr. 9).

**Off The Block Chair Drills**

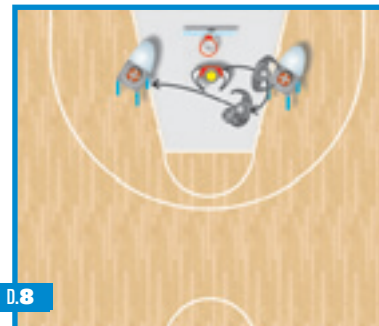
Once the player has mastered the technique of the above chair drills, move the chairs above the low block to the first marker and have them add a power dribble with each move (diagr. 10).

**Dribble Jump Hook Baseline**

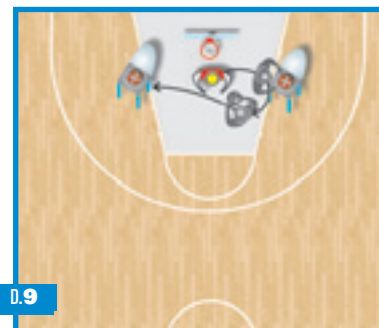
1. Sprint to the chair on the right side of the floor with a wide base.
2. Make sure the players do not bend their back to pick up the basketball, but that they bend their legs and get low.
3. Once the players have picked up the ball, have them aggressively drop their right foot towards the rim, while, at the same time, taking a power dribble with both hands in between their legs.
4. Gather the basketball and go up off two feet and shoot a left-handed jump hook off the glass.
5. Sprint to the opposite chair and repeat the same steps with the other hand (diagr. 11).

**Dribble Jump Hook Middle**

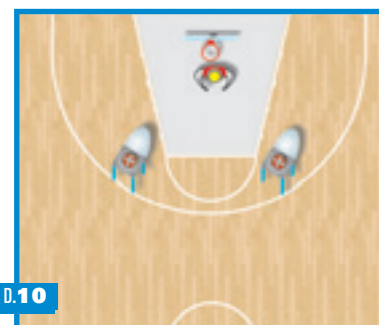
1. Sprint to the chair on the right side of the floor with a wide base.
2. Make sure the players do not bend their back to pick up the basketball, but that they bend their legs and get low.
3. Once the player has picked up the ball, have them aggressively drop their left foot towards the rim, while, at the same time, taking a power dribble with both hands in between their legs.
4. Gather the basketball and go up off two feet and shoot a right-handed jump hook.
5. Sprint to the opposite chair and repeat the same steps with the other hand (diagr. 12).



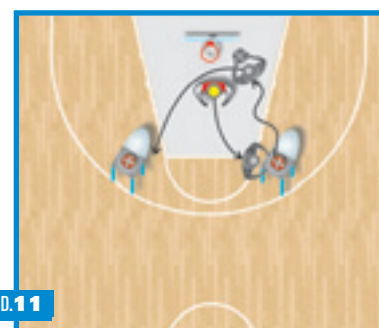
D.8



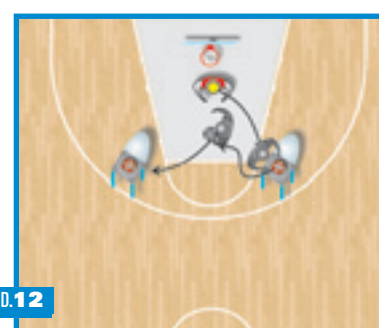
D.9



D.10



D.11



D.12





# Draft some real all stars

At Adecco, we know the awesome power of teamwork. With many individuals bound by a common goal, remarkable things are possible. Providing employment to over 700,000 people every day is a fine example. And it's accomplished by our 30,000 employees in 6,000 offices, serving nearly 125,000 client companies around the globe. A formidable task, indeed. But at Adecco, while we know that what an individual can accomplish is inspiring, what people can achieve together is awe-inspiring.







by Mete Levent  
Topsakal

# MAN-TO-MAN DEFENSE

**After a career as a player in the top Turkish Division and as a member of the Turkish National team, from the Youth to the Men's team, Mete Levent Topsakal started his coaching career with a Turkish First Division team. For the past two years, he has been coach of the Under 16 National team. Last year, his team won the Under 16 FIBA European Championship.**

We started to work together with a selection of Under 16 Turkish players 22 months before the 2005 FIBA European Championships. We spent most of our time working on offensive fundamental details, fastbreak fundamentals, and half court offense. We chose short and simple offensive sets in order to find the necessary space, so the players had enough room to take advantage of their talents.

I prefer high-tempo individual games. Players like this kind of game as well and seem to enjoy themselves on the court. It's very important for them to enjoy themselves while playing a game where they feel comfortable. I find that they put on their best performance during practices and the games when they are happy. I think that players need a little freedom, because when you put too much pressure on them by asking to play a controlled type of basketball, this can result in mistakes and turnovers. No player can improve himself without making mistakes. My players made many mistakes during our time together. I used our practice sessions to talk things over, explain why mistakes were being made, and tried to fix the situations as they occurred. After a while, there was great improvement in the players.

## OUR PRACTICE PLAN

Our practice was two hours long and it was divided in this way:

- ▼ 20% for drills on quickness coordination, and conditioning
- ▼ 65% working on offense
- ▼ 15% working on defense

## WHY WE CHOSE THESE PERCENTAGES

Like all coaches, I believe that defense is a very important part of basketball. But, some-







times, in my opinion, it is at the same time the easiest part. To play good defense, you need:

- ▼ Quick and strong legs.
- ▼ Good conditioning.
- ▼ Basketball intelligence.

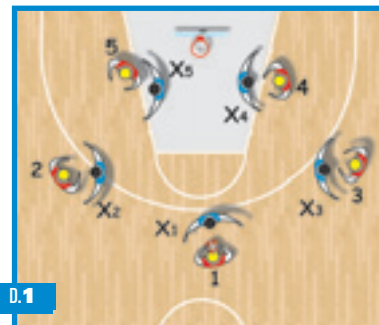
Players must also like to play defense and must always be ready to help teammates out whenever possible. If the players have these abilities and mental attitudes, I believe that we have already completed 80% of our defensive organization.

That's why we worked so much on quickness, coordination and conditioning in my practice sessions. We didn't spend too much time on defensive organizations (like 1-3-1 zone, 1-2-1 zone press, or 2-3 combination). We had only a full-court defense, a man-to-man press. Just one month before the 2005 FIBA European Championships, we worked on the 2-1-2 zone defense.

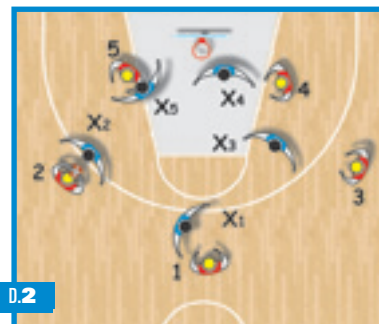
#### OUR DEFENSIVE RULES AND PHILOSOPHY

- ▼ Immediately find where your assigned offensive man is located on the court.
- ▼ Use your arms.

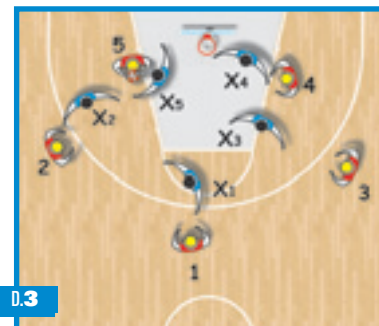
- ▼ "Talk" with your arms, eyes, and legs and give the impression to the offensive player that he can't beat you.
- ▼ When you stop your offensive man or he makes a bad shot, you can feel proud of yourself, and feel the pleasure of having reached your defensive aim.
- ▼ When your man has the ball, give him trouble with your strong and aggressive pressure defense.
- ▼ When your man is passing the ball, be in a position to see all the court, keeping your eyes on him and all the offensive and defensive players.
- ▼ When one of your teammates makes a mistake or is beaten, you must help and recover.
- ▼ During the entire game when you play defense, stay in your defensive stance position.
- ▼ Don't talk to your teammates in a negative way ("Why didn't you come back?" or "Why didn't you help?"). This applies to defense and offense. It is a coach's job to ask those questions.
- ▼ Do not talk with the referees, because you can lose your defensive concentration.



D.1



D.2

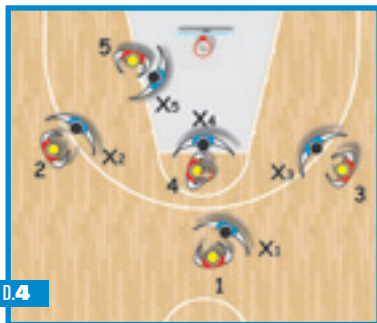


D.3

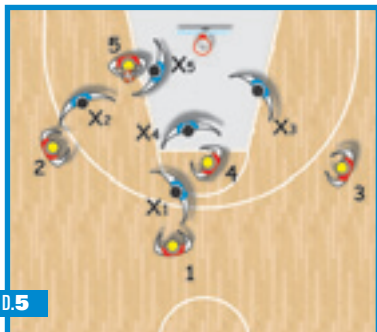
#### THE DEFENSIVE PRINCIPLES

Here is a list of principles we chose and then "sold" to our players:

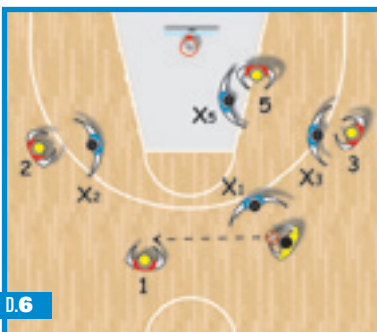
- ▼ Put constant pressure on the offensive player with the ball.
- ▼ Close the right side of the court, if the offense comes from the right.
- ▼ Follow the cuts as if you were a shadow.
- ▼ In order to beat screens, use foot and body fakes.
- ▼ Big guys must run back immediately after the opponents get the defensive rebound.
- ▼ To beat the pick-and-roll, we have three options: slide under the pick, double team the offensive player with the ball, and show up and recover. It's up to the players to choose whether to use one of these three options, based on the type of the pick-and-roll and the type of the opponents they are facing.
- ▼ To best achieve the aim of building a great and excellent defense, the coach must explain all the reasons why the defense is played in that manner and what rules he expects his players to understand. Instead of just practicing defense, a coach needs to "sell" his defensive philosophy first and convince the players to



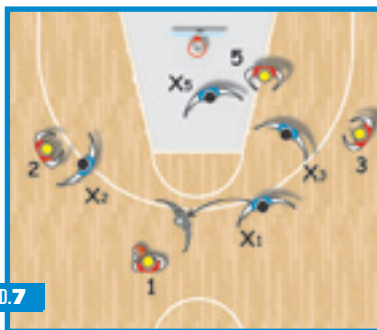
D.4



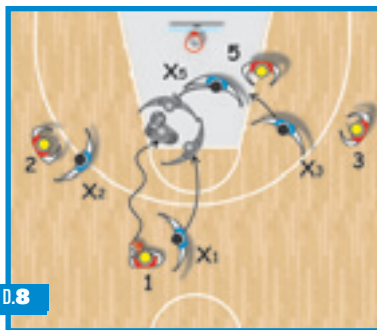
D.5



D.6



D.7



D.8

adopt and play this style of defense. The mental aspect of defense is equally important as the drills and practice. When the players make mistakes, I never shout at them. Instead, I stop the practice and try to explain to them what their mistakes are and how to avoid them.

Another thing that we did-and this was unusual in modern basketball where scouting and videos are highly esteemed by the coaches-was not have the team watch any videos of their opponents before or after a game during the 22 months of practice and the 2005 FIBA European Championships. Usually, I watched the videos and wrote short notes on the other teams and tried to explain the details to my players for 20 minutes at the practice. We didn't dedicate any practices to the opponent's offensive organizations. Instead, we talked about their strengths and weaknesses. I prefer to talk about the weaknesses of our rivals. I believe that when you start to focus on the other teams' offense and their strengths your players are affected mentally and they start the game 10 points behind their rival.

All of the things I have mentioned are extremely important. However, I happened to be very lucky because all of my players were very respectful on the court. They are respectful to each other, the other teams, and coaches. All of them are very courageous and talented. They rewarded me and Turkish basketball with an amazing 2005 FIBA European Under 16 title. I have many wonderful moments and memories with them. I hope that all coaches could be as lucky as me and that they get the opportunity to work with these types of players and reach such a great aim.

#### DEFENSIVE DRILLS

I would like to share with you some of the defensive drills we most used for building our man-to-man defense. At the 2005 FIBA Under 16 European Championship we held our opponents to 72.6 points per game in 8 games.

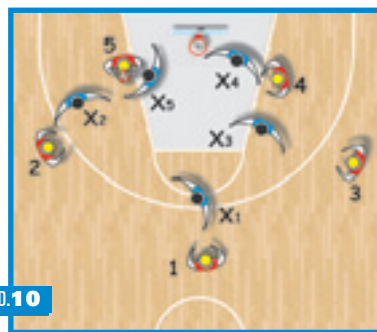
#### Five-on-Five Defensive Position

This is a very simple drill, but extremely important to teach to the players. It concerns where to position themselves, depending on the position of the ball. For building a strong defense, you must constantly see your offensive man and the ball. Remember that the simpler the drill, the better the result.

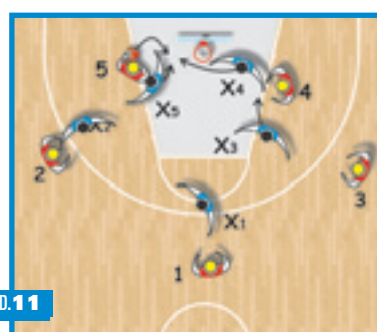
We set the players in a three-two formation, with one point guard, two wings, and two low posts. The offensive players simply pass the ball to each other, and each one of them



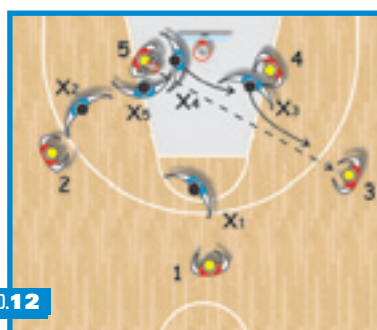
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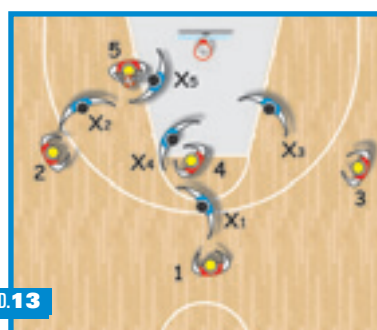
D.10



D.11



D.12



D.13



must adapt to the position of the ball, with the proper stance and with the arms open. For the entire drill, after each pass, all of the players must shout "Arms! Stance!"

**Ball on the point guard:** X1 pressures 1, X2 and X3 contest the pass to 2 and 3, while X4 and X5 stay higher than 4 and 5 to avoid a flash cut to ball and ready to help on a penetration (diagr. 1).

**Ball on the wing:** We want that the offensive players with ball, 2, should be pressured by X2, while X1 contests the pass to 1, as well as X5 to 5. On the help side of the court X4 is open to the ball, ready to help on drive to the basket, as well as stopping a flash cut to the ball. X3 is also open to the ball, with the same tasks of X4 (diagr. 2).

**Ball on the low post:** X5 plays aggressively, X2, the defender on the ball side wing, opens himself up with his back to the side line, ready to help on the low post, as well as to stop a cut to the basket or a kick off pass for an outside shot from 2. In the meantime, X4 is in the middle of the lane, ready to help X5; X3 is in an open stance on the help position (diagr. 3).

**Ball on the high post:** X4 plays hard behind 4, while the other four defenders stay on the passing lanes, contesting any pass (diagr. 4).

**Ball on the low post with an high post:** In this case, X5 guards aggressively 5, X2 plays as we saw in diagr. 3. X4 plays high and stops any cut to the ball of 4, and X3 is on the baseline help position, while X1 must avoid any flash cut to the ball, but also see 5 (diagr. 5).

#### Four-on-Five Help and Recover

In this drill we play four defenders versus five offensive players and one of them is a coach. We set the offensive players with one point guard, two wings, and a low post.

We begin the drill with X1, who starts guarding the coach with the ball.

The coach passes the ball to 1 (diagr. 6 and 7). 1, as soon as he receives the ball, immediately drives hard to the basket: X2 guards 2, X5, on the help side, helps and stop the penetration, X3 rotates and covers 5 (diagr. 8).

If X5 stops the penetration and 1 passes the ball outside to 3, X5 and X3 run to guard again their assigned offensive players (diagr. 9).

#### Doubling the Post and the Rotation

We try to double the low post any time he receives the ball.

**Two low posts:** If the offense plays with two low posts, we automatically double the low post as soon as he receives the ball (diagr. 10).

With the ball in the hands of 5, we send X4 to aggressively double team 5, while X3 rotates and guards 4, and X2 opens up to the side line

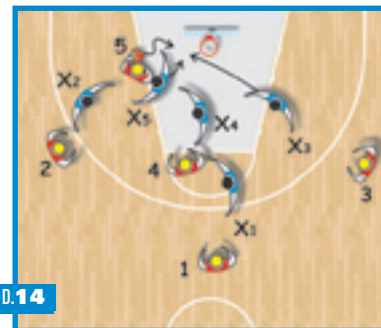
and X1 adapts his position, going in the free-throw area (diagr. 11).

If 5 passes the ball out of the trap to the other side of the court to 3, X3 recovers on his man 3, X4 on 4 and X5 stays on 5 (diagr. 12).

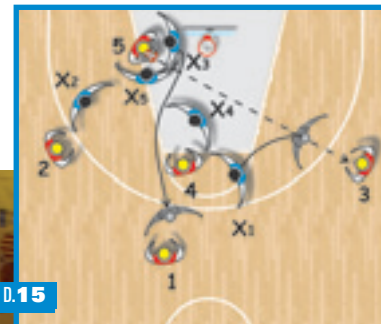
**A low post and a high post:** with the ball in the hands of 5, the defenders are set as shown in the diagr. 13.

X3, who is on the weakside position, runs along the baseline and traps 5 with X5, while the other defenders are open to the ball (diagr. 14).

If 5 passes the ball out of the trap to the other side of the court to 3, X1 rotates on 3, and X3 covers 1, switching their assignments (diagr. 15).

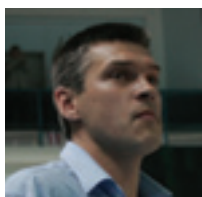


D.14



D.15





by Evgeny Pashutin

# THE FULL COURT 2-2-1 ZONE PRESS

**Evgeny Pashutin started his coaching career in 2003 as the head coach of the CSKA Moscow Junior Team. Hired as the assistant coach of CSKA's senior team, he won a Russian Cup and a Russian Superleague title. Since 2005, Pashutin has been the head coach of the Russian Under 20 National team. They won the gold medal at the FIBA Under 20 European Championships 2005.**

The full court zone press is used for several different and distinct reasons:

- ▼ Control game tempo.
- ▼ Create turnovers.
- ▼ Score easy and quick baskets.
- ▼ Take advantage of opponents with poor ball handling and passing skills.

The most common mistakes defenders make running this defense include:

- a) Letting the ball come or stay in the central lane of the court: it is a must that the ball should be passed or dribbled along the baseline.
- b) Lacking patience. Instead of gambling with the offense by pressuring them on defense and trying to cause turnovers, the players try for quick steals.
- c) Not playing a "position" or "area of competence" defense. Players rush to guard an offensive player. This is, as the word says, a "zone" defense, and it means each defender must cover his area of the court, and be responsible for any offensive player, who enters into that area. It does not mean guarding one particular player.
- d) Not staying in the passing lanes.
- e) Not moving and not adapting to the movement of the ball and the offensive players. It also means that they don't adjust to the movement of their fellow defensive players.
- f) Not possessing an aggressive attitude and playing without determination.

A final note for the coach: he must "sell" and

convince his players that this defensive system is a "team" defense, where each defender is a part of the system, where everyone must work for and with the other defenders.

We used this defense during the successful 2005 FIBA European Under 20 Championship and we had very good results during the course of the tournament, as well in the final stage.

## INITIAL SET

We put two defenders at the corners of the free-throw lane, two others near the half court line, and the last one, the bigger player, just outside of the three-point line on our defensive end (diagr. 1).

We let the opponent make the inbound pass, and, as soon the ball enters the court, our goal is to trap and force a:

1. Lob pass.
2. Bounce pass.

These passes are slow and give the defenders the possibility to recover and rotate (diagr. 2).

We do not want to:

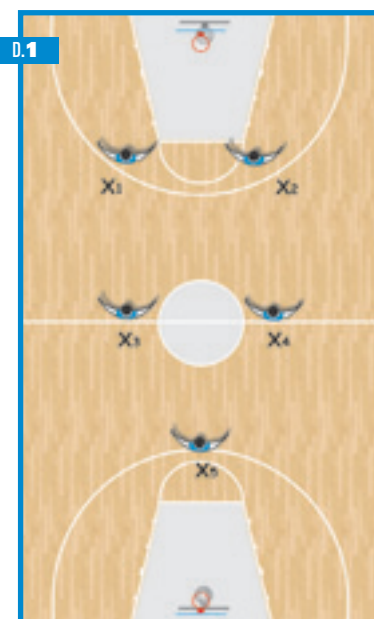
1. Allow an easy lay-up
2. Foolish and careless fouls from our defenders.

## ROTATIONS

Let's now examine three different rotations of our defenders.

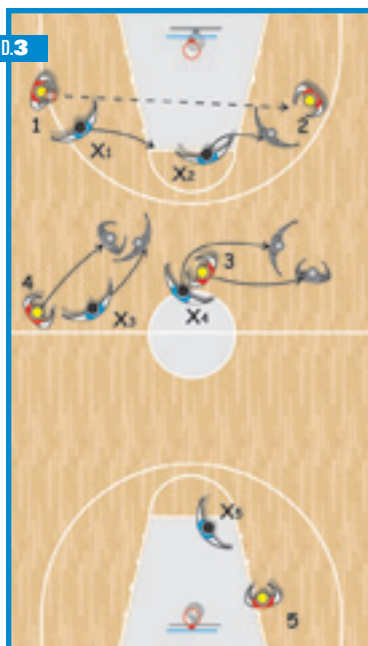
### Ball Reversal (Pass)

If 1 receives the inbound pass, X1 will run to guard him and force him towards the baseline for a trap. In this case, 1 immediately reverses the ball to the other side of the court: X2 then runs to guard 2, while X1 replaces X2. X3 goes up toward the ball, anticipating 3, who goes to the middle of the court to receive a pass from 2. X4 follows 4, who

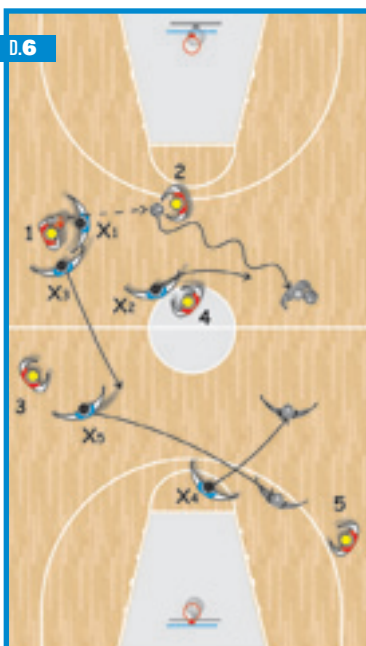




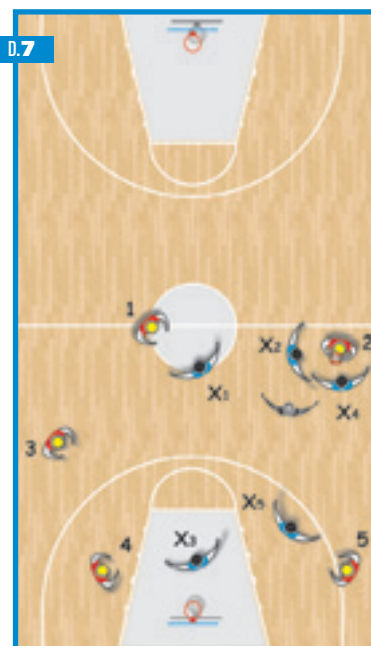
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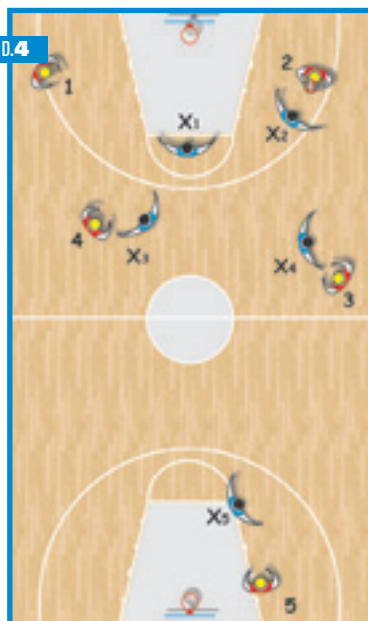
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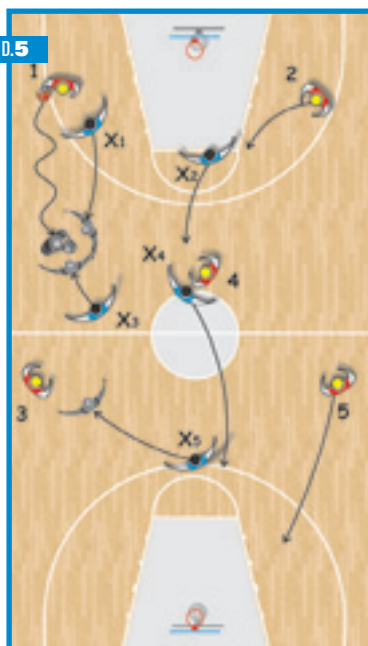
D.7



D.4



D.5



moves to the sideline towards the ball (diagr. 3 and 4).

### Ball Reversal (Dribble)

Let's assume that X1 and X3 traps 1 before the mid-court line. This is how we rotate: X2 covers the middle of the court, X5 rotates on the sideline toward the ball, while X4 replaces X5 near the basket (diagr. 5).

If 1 passes the ball out of the trap to 2, X2 goes high to cover 2. X1 replaces X2 in the middle of the court, while X4 runs high to trap 2 with X2. X5 first goes back to cover the basket, and then outside for guarding 5, while X3 runs down in the lane to protect the basket (diagr. 6 and 7).

### Dribble Penetration in the Middle

When 1 receives the ball and then drives to the middle of the court past X1, he kicks off the pass to 2 after X2 comes to help. X2 plays help and recovers, X1 goes down in the middle of the court, X3 goes in the middle of the lane and up, while X4 goes up and near the sideline, ready to trap 2, if he drives near the sideline (diagr. 8).

### ADJUSTMENTS

I would like now to review some other situations that can happen on the court. X1 and X3 has trapped 1 on the sideline and the other three defenders have rotated (diagr. 9).

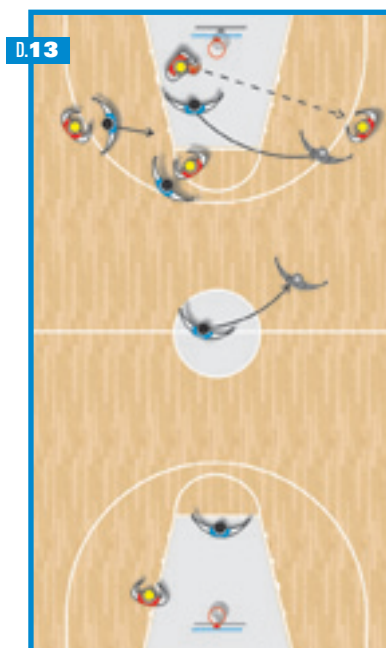
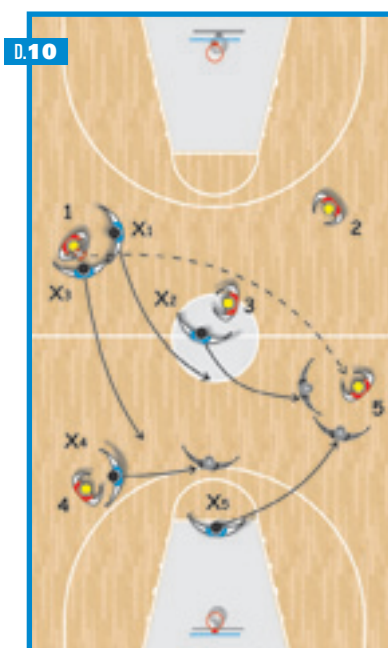
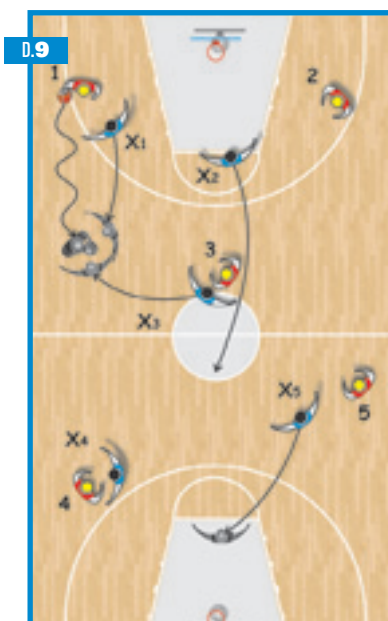
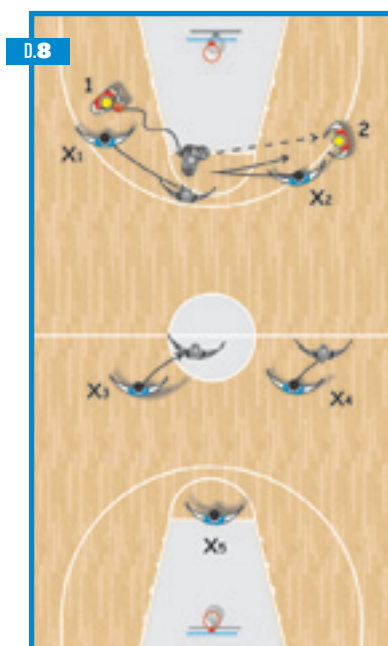
1 kicks the ball out of the trap and passes to 5 on the other side of the court. X2 runs to guard 5 and traps him with X5. X1 runs to the middle of the court and X3 covers the wing 4, while X4 protects the basket (diagr. 10).

### Special Adjustment

Here are some special adjustments. We anticipated the two wings, and the offensive player in the middle of the court receives the ball, and then he kicks the ball back to the inbounder (diagr. 11).

As soon as the inbounder gets the ball back, the defender on the right wing runs to cover the opponent with the ball, forcing him to the left (diagr. 12).

As soon the ball handler passes the ball to his teammate on the wing, the defender runs to cover the receiver, and the defender of the other wing goes in the middle of the court. The defender in the middle of the court rushes to the ballside, while the last defender protect the basket (diagr. 13).





# JAY WRIGHT: VILLANOVA CHAMPIONSHIP BASKETBALL



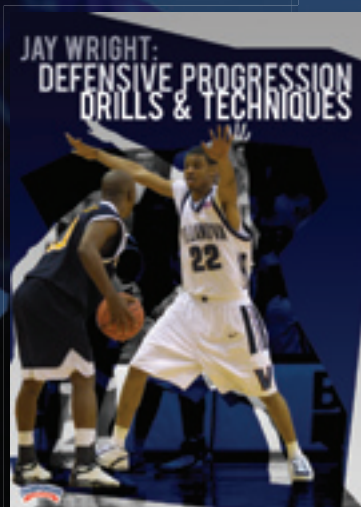
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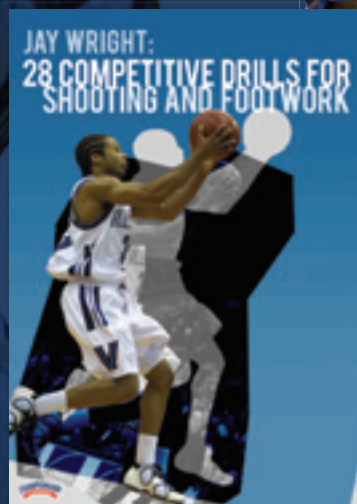
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by Miguel Martin Leon

# SPANISH COACHES EDUCATION

**Miguel Martin Leon is the Director of Study of the Coaches School of the Spanish Basketball Federation.**

At the highest coaching level, basketball has now changed into a business, where there are specialists on the staff.

Most top professional teams today have a head coach, a first assistant coach, second assistant coach, team manager, strength and conditioning coach, scout, medical doctor, trainer, and a sports psychologist.

What we once may have thought of as a coach just 10 years ago has changed forever with the advent of specialization.

For this reason, we need to think of team coach, not as the "head coach" but rather as the "team director," the person who oversees and directs many functions within the team. In short, this team director is:

- ▼ The person who is in charge of the individual players, who form the team, as well as all aspects necessary to build a successful team. This person must organize practice sessions, prepare the team for all games, handle all personal relationships on the team, provide leadership, and serve as the liaison between the technical and non-technical staff. In this era of specialization, today's coach must be fully conscious of the different specialized people who surround him and know exactly what their roles are.

Today's head coach must not only be a tactician, who can set up zones and break down offenses.

He must also be able to teach, to bring his players to a higher level of basketball knowledge.

Knowledge is power and the higher the "basketball IQ" of the players, the better the team will be in the long run.

Technology gives coaches the opportunity to innovate the teaching methods, breaking the space and time with the "virtual classrooms," using digital images to help interpret the many situations of a real game.

As part of our overall plan of creating a new class of Spanish basketball coaches to meet the modern definition of coach, we create a teaching situation that allows them to make initial self-assessments of various game situations.

By studying various offensive and defensive situations and then applying their knowledge, they are able to grow as coaches.

Working closely with other coaches, they are able to resolve problems, exchange opinions, and analyze various game situations.

With the help of their professors, they can have an active dialog as they attempt to come up with the best

solutions.

We believe that basketball needs to be broken down into four great blocks:

- ▼ Tactics (offensive and defensive)
- ▼ Training
- ▼ Player Formation
- ▼ Teamwork.

Finally, the process of instruction and learning must be continuous, and, therefore, the learning must never end.

For this reason we are developing a complete coaching program, with initiatives like the Coach's Club and Masters, two programs that allow coaches to be up-to-date in regards to coaching philosophy and practice in our global basketball world that no longer has borders.

## STRUCTURE OF COACH'S FORMATION

- ▼ First Level Course: Beginning (Improvement Daily Sessions)
- ▼ Second Level Course: Reinforcement (Courses of Development)
- ▼ Third level Course: Specialization (Masters of Improvement).

These different courses are aimed at creating coaches at different levels. The first level is geared for youth level coaches.

Level two is for regional coaches, while Level three is strictly for coaches playing at the highest national level.





**FORMATIVE PHILOSOPHY**

"To learn from basketball. To teach inside basketball."

**COACH'S CLUB**

This past year, the Spanish Basketball Federation created the Coach's Club for continuous education, an active interchange of ideas, and constant

updates for its coaches.

Through the Internet pages of the Spanish Federation, the coaches access to exclusive interactive content that can easily be downloaded.

Periodically, they receive a technical supplement on a variety of current topics, created by the most important

experts on those particular subjects.

The Coach's Club is free, and now there are more than 6.500 members, not only from Spain, but also from other European, North American, and Latin American countries.

For additional coaching support, we also have the Spanish Basketball Coaches Association (AEEB) and other Regional Coaches Association, which are part of the Regional Federations.

**MASTERS OF IMPROVEMENT**

I will now focus on the courses that are offered at the Third Level.

As mentioned, these intensive courses are aimed at top-level coaches. We use an innovative style of teaching based on the specialized interchange of ideas.

Work is carried out in small focus groups and forums, and great use is made of technological media.

The Masters courses are structured in four cycles with an approach based in blocks of contents:

- ▼ Tactics
- ▼ Formation
- ▼ Teamwork
- ▼ Training.

For this year, we planned four different appointments for these Masters:

**Master of Formation**

Date: 10-12 April

Location: San Fernando (Cádiz)

Event: Spanish Championship Mini

**Master of Tactics**

Date: End of July

Location: Santa Cruz de Tenerife (Tenerife)

Event: FIBA U18 Women's European Championship

**Master of Teamwork**

Date: Mid of August

Location: Jaén

Event: FIBA U16 Men's European Championship

**Master of Training**

Date: December

Event: Meetings of the Selections of Youth Level



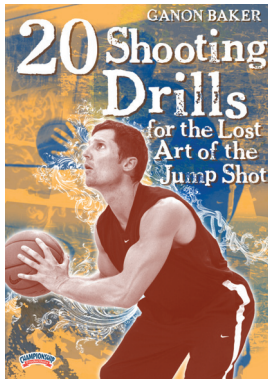




by Raffaele Imbrogno

# YOUTH BASKETBALL AND FUNDAMENTALS DVDS

**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.**



Within the vast technical basketball DVD market, significant space is now dedicated to developing the younger player and topics about basketball fundamentals. This is an important and positive signal, since there seems to be a raging international debate on the importance of fundamentals versus basketball based mainly on athletic skills.

Let's start with the fundamentals of shooting. Ganon Baker's DVD,

*"20 Shooting Drills for the Lost Art of the Jump Shot,"* teaches the mid-range jump shot, which, as many U.S. university coaches admit (among them is Rick Pitino of Louisville) is a shot that few players are able to make. Baker, an instructor at the prestigious NIKE Skills Academy and also at camps abroad (Canada, Australia, New Zealand, among others) is a master on teaching one-on-one moves. In this excellent DVD, he concentrates his work on footwork, the catch and release of the ball. He describes how to practice these fundamentals with 20 special drills.

In another DVD, *"Advanced Two Ball Shooting Drills,"* Baker demonstrates a series of shooting exercises, both inside and outside the lane. Two balls are used, which demands a high level of physical and mental intensity. His other DVD, *"30 Finishing Moves You Can Use,"* covers a variety of one-on-one moves used by some of the top NBA players, as well as a series of drills for improving footwork. ([www.championshipproductions.com](http://www.championshipproductions.com)).

Other interesting DVDs on shooting include Tom Norland's *"Swish: A Guide to Great Basketball Shooting,"* and *"Swish 2: Learning and Coaching the Swish Method."* Norland is the creator of the "Swish Method" for teaching and improving the jump shot ([www.swish22.com](http://www.swish22.com)).

Championship Productions ([www.championshipproductions.com](http://www.championshipproductions.com)) has a series of DVDs on the fundamentals. In *"15 Competitive Shooting Drills,"* coach Phil Martelli of St. Joseph's College, demonstrates a series of shooting drills completed under game-like situations.

*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.*

With a different vision of shooting, taught inside a system of play, Billy Donovan, coach of the University of Florida, produced the DVD *"Individual Skills Development within Your Offense,"* with three-on-three and four-on-four drills.

Tony Barone, a member of the technical staff of the NBA Memphis Grizzlies, has his DVD, *"Drills to Build a Competitive and Sound Team."* He demonstrates drills used by the Grizzlies to improve the fundamentals and the execution of team plays.

One DVD to consider is *"30 Drills to Build a Complete Guard"* from Kevin Sutton of Montverde High School in Florida, one of the top emerging high school coaches in the U.S. Sutton, who is also an instructor at the NIKE Skills Academy, introduces a series of innovative drills with two and three players with the aim of improving ball handling, passing, and shooting skills after a dribble and a pass.

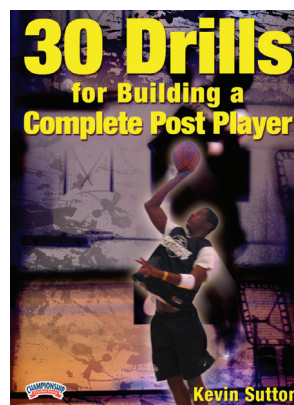
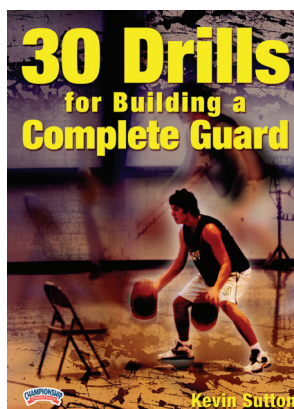
Coach Sutton's DVD, *"30 Drills for Building a Complete Post Player"* is

dedicated to the improvement of the big man.

When it comes to defensive fundamentals, the DVD *"20 Competitive Drills for a Championship Defense"* from Bruce Weber, the coach of the University of Illinois, starts from simple one-on-one defensive drills, with and without the ball, and then explains how to build his famous pressure defense.

The excellent DVD produced by Fever River Sports Productions ([www.syskos.com](http://www.syskos.com)), *"The Complete Inner City Moves"* is from Coach Ben Holowicki, an instructor at Five-Star Camps, and one of the best at teaching the different types dribbles, as well as the most advanced dribbles for beating the defender.

Al Sokaitis, a coach with a great reputation at Western State College of Colorado, specializes in teaching basketball fundamentals, both at the basic and advanced levels. He has three impressive DVDs: *"Youth League Basketball Offense,"* *"High School Basketball Skills and Drills,"* and *"Advanced Basketball Workout: Take Your Game to the Next Level,"* produced by Sport Videos ([www.sportvideos.com](http://www.sportvideos.com)).





by Valentin Lazarov

# PSYCHOLOGY OF OFFICIATING

**FIBA referee from 1958 to 1982 and an Honorary FIBA referee in 1976, Valentin Lazarov became FIBA Commissioner in 1983. A member of the FIBA Technical Committee since 1976, Lazarov received the prestigious Radomir Shaper Award, which is given for outstanding contribution to basketball rules and the game of basketball.**

## A. INTRODUCTION

The necessity for peaceful coexistence The basis of the spectacular and attractive game called basketball is the quadrangle, which is comprised of players-coaches-fans-officials. The relationships between these four basic factors are of a vital importance for the smooth running of the game. This relationship should be based on tolerance and reciprocal respect, with each adhering to the universal slogan: "Nothing is more important than the basketball game!" It is almost impossible to successfully officiate without a minimum of collaboration with coaches and players, even for top game officials.

## B. REASONS FOR DIFFICULTIES IN THE RELATIONSHIP

▼ The game basketball that is now played at the highest levels has become more dynamic, more athletic, and more virile than ever before. The pressing defenses, the traps, and the screens have become much more aggressive. Players and coaches are constantly in a state of physiological and psychological stress, sometimes in a state of dis-stress.

▼ The influence of the financial factor has also increased tremendously. The

sponsors which invests a great amount of money, and the clubs, which are paying enormous salaries to coaches and players, expect and request positive results. It's mainly for this reason that the players give their best on the court, pushing themselves in an effort to reach their physical limits. Along with the coaches, they are overexcited and hyper-strained, similar in many ways to mobile dynamite loads. Any supposedly wrong decision on the part of an official can lead to an explosion and provoke a serious conflict situation.

▼ On the other hand, the easiest way for coaches and managers to present plausible excuses for the poor play of their teams is to simulate activity in front of their sponsors and fans, attacking referee's calls at any possible occasion.

## C. THE NECESSITY OF PSYCHOLOGICAL ERUDITION

From all above-mentioned points stems the necessity of sound psychological knowledge by the model referee. In a field where only endowed-by-nature officials



can succeed, the study of general behavior, the humane approach, the voice, movements, posture, and gaze are all part of the psychological erudition.

The referees must try to "walk in the shoes" of players and coaches in order to better understand their psychological status and the right way to influence it.

The referee is, above all, an educator and pedagogue, as supposed to a merciless combination of judge, jury, and executioner. He shall act as a "hand of steel in a velvet glove" and his whistle shall be a tool, not a weapon.

You must never forget that almost without exception, tired and nervous players and coaches need to be calmed down or warned, rather than severely penalized.



A friendly smile, a soft gesture applied at the right moment often proves much more effective than technical and disqualifying fouls.

A warm, calm, and friendly attitude is disarming and relaxing. A belligerent and overly intense attitude automatically triggers animosity.

It is a patent fact that some referees are more sought after and respected than others and this surely is a crucial psychological victory for an official. Once you are accepted and trusted by players and coaches, they easily forgive some dubious calls.

Such officials have the talent to remain "dry under the rain." Even during closely contested, nerve-wracking games, they are able to successfully avoid or solve all the problems in a way that keeps everyone happy. They are never blamed.

#### **D. POINTS OF EMPHASIS AND PRACTICAL ADVICE FOR YOUNG OFFICIALS**

- ▼ In almost every game you will have some situations that may lead to conflicts. You must try either to avoid them or approach and solve them. Solving problems is nothing but dealing with people.
- ▼ Always remain humane and approachable. You can manifest this in the way you:
  - Signalize a foul
  - Request from a player to tuck his shirt in his shorts
  - Warn a player
- ▼ Use preventative officiating whenever possible. Thus, you give a chance to the player or coach. If they do not want to use it, all the consequences are at their risk. Examples:
  - Two opponents pushing each other
  - Post player with his rear foot on the line of the restricted area
  - Opponent with hands over the sideline hindering a throw-in
- ▼ Never look for a confrontation with a player or a coach only to prove that you are the "King" of the court. A plausible explanation of such attitude is that such referees are most likely suppressed at home by their wives and in their office by their bosses and the only place for a demonstration of power remains the basketball court.
- ▼ Do not try to attract the attention of all the spectators at the game because of your own personality. You are not a movie star and people are not coming

to the arena to admire your calls and your performance. The good official is a strong and silent person who dominates the play, yet is very little noticed out on the court. The best compliment for an official can receive comes after a tough, tight game, when people are talking: "What a spectacular and interesting game we have just witnessed. But my God, who were the referees?"

- ▼ Never charge or follow a player or a coach immediately after some nervous outburst. Examples: Nervous outburst followed immediately by an excuse, verbally or by gestures. After a decisive call, you see with your peripheral vision that a player or coach is coming in your direction with the obvious intent of an emotional protest. Do not wait for him to arrive. Instead, try to avoid a direct collision by moving away and resuming the game as fast as possible!
- ▼ Officials can never allow themselves to become angry, no matter what the provocation or pressure. Avoid emotional outbursts. Never blow your top, shout, point with a finger, or use violent gestures. Always keep your temper. A decision or action taken in anger is never sound. Be a fireman and not a fire maker! Everyone in the arena must always see you in total control, even when coaches, players, fans and everything around you appears to be in total chaos. You cannot control the game if you cannot control yourself. Control requires composure, concentration, and confidence. Successful officiating demands that officials eliminate all game irritants.
- ▼ Never enter in physical contact with a player except to help him get up from the floor.
- ▼ Avoid discussions with players and coaches. If necessary, keep the communication short and never threaten the person's ego. Example: After contradictory double whistling of the two officials, do not allow "conferences" on the court surrounded by players and coaches. Resume the game as fast as possible!
- ▼ Do not forget that a technical foul creates tension in the diplomatic relationship between referee - players and a disqualifying foul means rupture of this relationship and declaration of war. Advice: When you have almost decid-

ed to disqualify a player or a coach, do not do it immediately but count mentally to five and only then take the final signalization.

- ▼ Be merciless and unhesitating in assessing penalties for insolent gestures or insolent words that you see or hear. At the same time, try to ignore comments made behind your back, coming either from the crowd or from a team bench. For the good of the game, forget them instantly. "Hear only things you have to hear and be deaf to everything else!"
- ▼ Do not try to control the crowd and never engage in arguments with fans. Avoid banishing loud fans from the arena unless their behavior does not allow normal game flow. Never make irritating or belligerent gestures to the crowd.
- ▼ Always try to wisely use your sense of humor (if you have any!) and at the right moment. Humor dissipates nervous tension and animosity.
- ▼ Pick out the key members of the team and use them to your advantage. Do not alienate them. Normally, the players follow blindly the behavior of their coach.
- ▼ Remember: The beginning of the game is very important for creating the atmosphere in which you will officiate the whole game. You must clearly show what you will allow and will not permit. Players and coaches will adapt their behavior to your requirements. Very often an early technical foul may eliminate the need for more technical fouls later.
- ▼ When necessary, use the power given to you by the Rules to influence more or less the tempo of the game in some specific moments. Example: If things are going too fast in a nervous atmosphere and there is a danger of losing control, slow down the tempo and change the ambiance by handing the ball for a throw-in a bit slower; or else take a couple of seconds more to administer free throws. The opposite can also occur, where you can use similar situations to speed up the tempo and resume the game as fast as possible after some questionable call created a complicated situation.
- ▼ If you feel you have made a poor call, immediately forget about your mistake

or omission. Do not blame yourself but move on as fast as possible. Concentrate only on your next call. Think positively about the future and forget the past. You are as good a referee as your last call. Some officials often aggravate relatively innocent emotional actions of coaches and players by not being able to interpret whether they are angry because of a mistake they made, or their protest is addressed against the decision of the referee. Example: A player is alone and driving to the basket when the ball slips from his hands and he commits a violation. After the call, he kicks the ball and immediately after that makes an obscene gesture. Moderate emotional outbursts such as: "This was not a foul" or "He fouled me and you did not call it" should normally be tolerated, especially if they are not systematic.

- ▼ There are officials who feel that they have made a very poor call immediately after their whistle. As a referee in similar situations, you are immediately faced with the dilemma: To assert your authority or correct your call. To be or not to be! This problem cannot be solved with a simple answer. Sometimes it is possible and even strongly recommended to correct your mistake immediately after the call. You can be sure this will not undermine your authority, especially if it is an exception and not a systematic practice. Example: A signal for an obviously wrong direction in an out-of-bounds situation. In other cases, an eventual attempt for correction of the refereeing decision could lead to critical consequences and therefore should be avoided. Example: You cannot correct a call for a player's fifth foul or, in general, one even slightly dubious call in a decisive moment of the game.
- ▼ When you are in doubt about the accuracy of your call, be more tolerant of eventual protests and try to avoid sinking deeper, intensifying your mistake by handing out technical or disqualifying fouls. "In case of fire throw water and not petrol!" After similar situations, try to avoid staying in the vicinity of the team bench of the team who was "disadvantaged" by your call.
- ▼ After an obviously poor call in favor of one of the teams or after a severe, but correct sanction/disqualification/, do not go for compensations in favor of the opponent's team.

▼ Keep all personalities out of your work. If a coach has flagrantly insulted you and was disqualified or if a player had argument with you, do not look for revenge and do not have a special attitude towards them in future games. You must be able to forgive and forget. Every game is a new game!

▼ Never fraternize with players or coaches from one team before the game, during the game, or after the game. Such actions psychologically influence opponents and fans, even if you are totally objective in your officiating.

▼ Avoid as much as possible making calls from long distance. They are not accepted, even if they are correct.

▼ In case of systematic group protests after each of your calls, do not try to argue with the players or sanction some of them. Immediately contact the coach and warn him that you will declare a loss by forfeit if this unwanted theater continues. You can be sure that he will react and efficiently deal with the players.

▼ Your way of signaling an infraction can psychologically influence the reactions of coaches and players. Nowadays, you are strongly advised to blow your whistle with firmness and confidence. The whistle will produce a single, sharp blast and not a feeble canary sound that automatically creates doubts about the accuracy of your call. A humanistic official shall maintain calm and relaxing signaling, especially during tense and emotional periods of the game. Make sure all your signals are clean and definite. Do not overact.

▼ A gaze of three to four seconds can also be used as a very effective warning threat signal, particularly when players dispute refereeing decisions or coaches protest from the team bench areas. A gaze can also be used sometimes by a player or coach as kind of silent protest against your last call. Never forget that words of anger may eventually be penalized, but not a gaze even if it is murderous.

▼ Pay attention to your posture because it indicates your attitude to others. Posture also shows how tense or relaxed a person is. Your posture may however enable an experienced play-

er or coach to "size up" your ability to handle tense situations and determine whether you can be influenced in critical periods by using systematic group protests or other unfair tricks or tactics.

▼ Try to smile-not ironically-even in tense and nervous situations. Thus, you will show to everyone that you enjoy officiating even in critical moments because you love basketball. The tense, gloomy, and strained face of some officials gets on the nerves of players, coaches, and fans.

▼ Here are a few words addressed mostly to young FIBA officials in regard to the necessity of self-confidence. Once again, I will present two extreme situations: Some officials are too shy, too soft, and too pessimistic about their ability to officiate. Each second during the game, they tremble and expect to have some problems or meet critical situations. On the other hand, there are the officials who have the confidence that they are the best referees in the world and it is quite impossible for them to commit a mistake. They are haughty, admire each of their calls, even in the case of poor ones. In a word, they are narcissistic. For such referees, I will quote an ancient formula that states: "In general, the real value of a professional could be represented by a fraction whose numerator is what the others think about him and the denominator - what he thinks about himself." The correct path to follow is the golden mean between those two extremes: Therefore, be confident and optimistic, trust your abilities, but try to avoid the syndrome of self-admiration. Never forget that you are a human being and not a robot. It is normal for you to sometimes make a mistake. Your aim should be to try to achieve perfection in order to make such mistakes a rare exception that will have no influence on the outcome of the game.

## FINAL CONCLUSION

I always remember what my friend and teacher, the late FIBA President Robert Busnel, used to say: "I have many times seen a referee leave the court at the end of a closely contested game, congratulated by coaches and players. His skill in applying psychological tricks reached such a height that it hid his technical imperfections on the court."



# RIGHT OR WRONG?

## QUESTIONS

1. A throw-in by A5 is touched by B3 after it has left the hand of A5. The ball then passes through the team B basket. Will player A5 be awarded 2 (or 3) points?
2. A shot for goal by A2 is in flight when an official blows his whistle. The ball then touches the rim and is bouncing above the rim when it is touched by A4. Has A4 committed interference?
3. A8 enters the game to replace A3. Before the ball can again become live, A5 commits a fifth foul and must leave the game. Shall A3 be permitted to re-enter the game during the same dead ball period?
4. On an alternating possession throw-in that begins a period, A2 touches but does not control the ball. Before the ball can be controlled by either team, a foul is called. Shall team A continue to be entitled to the next alternating possession?
5. B4 commits an unsportsmanlike foul against A4 during A4's unsuccessful shot for a goal. B2 then commits a technical foul, after which a technical foul is also committed by A2. Shall the penalties for the technical fouls committed by B2 and A2 cancel each other and play resume with the penalty resulting from the unsportsmanlike foul by B4?
6. A3 commits a 3-second violation. A2 and B2 then commit technical fouls. Team A is entitled to the next alternating possession throw-in. Shall play resume with an alternating possession throw-in for team A?
7. Coach B requests a time-out at the next opportunity. The clock is then stopped because a foul has been committed and players immediately move to their respective team bench areas. Shall the time-out period begin when the referee's communication with the scorekeeper has been completed?
8. During a time-out, A8 reports to the scorekeeper as a substitute. Shall A8 become a player when the time-out has ended?
9. While team A is in control of the ball, a technical foul is committed by A5 for disrespectfully addressing an official. Is this a team control foul?
10. Team A is in control of the ball in the team A backcourt with 4 seconds remaining in an 8-second period when A2 and B2, in the team A front court, commit a double foul. Shall play resume with a team A throw-in in the team A backcourt and 4 seconds remaining in the 8-second period?



## ANSWERS

1. No. Because the ball was last touched by B3, the goal shall count but shall be recorded as having been scored by the team A captain. (Appendix to the Official Rules, B.11.2)
2. Yes. (Article 31.2.6)
3. No. (Article 19.2.4)
4. No. (Article 12.4.5)
5. No. In Special Situations, penalties shall be canceled in the order in which they were called. The penalty for the B4 unsportsmanlike foul will cancel the penalty for the A2 technical foul. Play shall resume with the administration of the penalty resulting from the B2 technical foul. (Article 42.2.3)
6. No. Team B was entitled to the ball as a result of the 3-second violation by A3. Play shall resume with

- a throw-in for team B at the endline place nearest to where the A3 violation occurred but not directly behind the backboard. (Article 12.3, 6th bullet)
7. Yes. (Article 18.2.2, 1st bullet)
8. No. A8 shall become a player when the substitution request is made to the scorekeeper. (Article 4.2.3)
9. No. Only normal personal fouls (rather than technical fouls, unsportsmanlike fouls and disqualifying fouls) committed by a player whose team is in control of the ball qualify as team control fouls. (Article 41.2.2)
10. No. Play shall resume with a team A throw-in in team A's front court at the sideline or endline place nearest to where the double foul occurred. (Article 35.2.2, 2nd bullet)



by Karen Strahl  
FIBA Study Centre

**FIBA**

We Are Basketball

# FIBA OUTDOOR PROJECT

After many years of considering the publication of an outdoor basketball court project, it has come to reality! FIBA has published its first ever guidelines for the construction and maintenance of outdoor basketball courts.

As known, basketball was invented in the United- States by Dr. James Naismith, a Canadian teacher who wanted to create a sport that could be played indoors during the winter and which was sufficiently interesting and attractive to keep obedient and less obedient children, interested during their spare time. The first match was played with a small number of rules in Springfield, Massachussets in

1891 (the school where Naismith taught). Since then, basketball grew in fame and in 1936 Men's basketball became an official Olympic sport at the Olympic games in Berlin, while the women's game was included in 1976 in Montreal.

Popular throughout the world, basketball is played not only in gyms and arenas but also in streets and playgrounds. The fact that little equipment is required and the simplicity of the rules, basketball possesses universality and appeal that enables it to offer character-building experiences and social advancement to those who play it.

Yet, though the sport may be also considered as a recreational rite of social integration or reintegration in some cases, a feasible study of outdoor basketball courts had to be taken into account for the safety of the players on one hand, and the sustainable environment on the other hand. This study became even more urgent when several national federations requested assistance with their basketball development and the promotion programme.

Building an outdoor court may seem an easy task at first glance; nevertheless there are many fundamentals to take into consideration. Hereby will be displayed a few elements; nevertheless, the list is not exhaustive in comparison to the FIBA Outdoor Project itself.

**Location:** the location for the building is crucial. Many parameters should be measured, among them climate conditions (such as flooding problems that may occur or weather conditions that could be bad) and geographical characteristics. Indeed outdoor basketball courts should be considered both in relation to the sporting activity, but also in relation to the world around it. Thus, one may contemplate the idea of placing outdoor basketball courts in the immediate vicinity of facilities already providing for the possibility of socialisation such as schools, existing



sport centres, parking facilities that are rarely used, green spaces available in densely inhabited areas, or trade fair exhibition areas. Tourist sites may also be foreseen when experiencing seasonal peaks in population to allow an alternative for leisure time.

Creating a basketball court could provide an opportunity to support the environment by renovating abandoned land for this purpose. With reference to the space that should be made available, FIBA standards are very precise in the size of the courts, 28 x 15 meters with a perimeter band of 2 meters. Thus, a total surface of 608 square meters (that should be flat and totally free of obstacles), excluding the additional optional structures such as changing rooms and lighting for evening and night use of the field.

Undeniably, lighting can also be a vital element. During the day, once the different positions of the sun across the year are known; appropriate screening could be put in place in order to shade the areas involved. On the other hand, if the basketball outdoor facilities are to be employed at evening and night times, it may be advisable to foresee specific lighting that will avoid glare problems to players throwing from the sidelines.





**Safety & Maintenance:** During the building phase, the building expert shall check that everything complies with the Safety Plan; and recommendations are provided whenever improvement is appropriate. Very often the local legislation should be applied concerning safety in building sites. Raw materials employed for the installation of the facilities shall be supplied together with the appropriate certification stating the quality of the raw material.

Sanitary wise, the complete construction work shall comply with the measurement and health criteria for locations according to the local regulations. This should bear in mind the appropriate distance from residential or industrial areas including the road sites; and when constructing the changing rooms, lighting and ventilation should also be considered properly.

For the maintenance phase, there is ordinary maintenance which entails all those non-massive interventions on the facilities; (such as the surface, possible oxidation of metallic structure, broken parts of baskets, benches or tables), as well as those auxiliary works that allow the preservation of the functionality level of the whole facilities to ensure constant complete functionality.

The maintenance phase may also include extraordinary maintenance. The latter is rarer, yet occurs when, given the advanced age or extended usage of the facilities, ordinary maintenance no longer allows for the preservation of the undamaged functionality and availability of the structure.

**Court Construction - Technology and Material:** As stated above, we should all have an environment- friendly approach to basketball, especially when choosing the raw materials involved in the construction of the court and the surroundings of the site. Guiding principles for the selection of material in the building industry are exposed in the Outdoor Project according to the sustainable criteria. Also, as the courts have always been constructed in various materials, practical suggestions have been forwarded with technical and structural concepts and solutions in line with our safety standards and the most up to date technology in surface materials; taking into consideration base level, drainage, reinforcement, base course (aggregate), asphalt surface, concrete surface, performance surfaces, etc.

Looking into the basketball apparatus, equipment has to be provided, such as baskets, backboards on sidelines, players' benches or a court officials' table, depending on the type of competition. Then, addi-



tional options could be studied to make the facility more comfortable; this is synthetic performance surfaces, fencing, changing rooms (which could be considered if there were no changing room facilities in the immediate proximity) or doubling of court. The latter would allow savings in the management of the facility and a better service to the user if extension were necessary. Indeed, when building basketball outdoor fields, costs are a crucial feature and are definitely aspects to be well thought-out.

Nevertheless, above all, regardless of the different facilities, the highest level of safety should be ensured. If the facilities are constructed with the best components, the cost of maintenance

may also be reduced to relatively small amounts, and damaged components could then easily be repaired or replaced. Further details are given in the FIBA Outdoor Project where proper and improper usage of some of the elements constituting outdoor fields, are exposed.

After all, the complexity of the building practice and the way it is variously viewed in different countries do not allow us to analyse very possible element: every sample is to be integrated and designed to match the needs of the communities where there is interest to build an outdoor court.

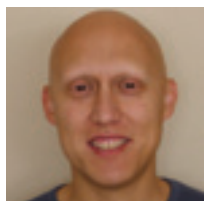
The full 56-page publication "FIBA Outdoor Project" is available for sale on [www.fibastore.com](http://www.fibastore.com).





FIBA

We Are Basketball

by Ignacio Coque  
Hernandez

# OFF SEASON CONDITIONING FOR YOUNG PLAYERS

**Ignacio Coque Hernandez is the strength and conditioning coach of the Spanish National teams since 1994, as well as member of the Technical Committee of the Spanish Basketball Federation. He is also a first level basketball and track and field coach.**

Before starting, it's better to define what the terms "off season" mean in sport training. Off season is "The time that passes between the end of the current season and the beginning of the following one." For the young player (16/18 years old), this is a critical period that can be used to improve future performance. Time should be devoted to physical aspects that could not have been worked on during the season due to lack of time. Several important principles are emphasized during this time.

1) Continuity Principle: of which the experts Garcia Manso, Navarro e Ruiz

Caballero (1996) say: "When we speak about dynamics of the training efforts, we know that the rest must lessened to lower that is able to take the body, and, if it is possible, that rest will be made in an active way".

2) Recovery Principle: "The periods of recovery are essential during one single session of training, as well as during all the year long. The rest period, with the consequent physical and mental relaxation, will have to be equally arranged with exercises and recovery ...all the coherent programs must the last for the loss and the recovery (F.Carlsle, 1973).

3) Accessibility Principle: The loading demand that the sportsman can face up must be suggested positively, and, meanwhile he learns to dominate them.

A sequence of work can be planned for the athlete, based on several phases. They include:

1. Individual regeneration, post-competition.
2. Recovery from competition.
3. Individual program of conditioning and learning.
4. Active rest.

## 1. INDIVIDUAL REGENERATION, POST-COMPETITION

The length of this period is 1 to 2 weeks. The player has just finished a long season, complete with many games, inadequate rest, overloads to joints and muscles that can lead to tendonitis. There is also psychological overload as well due to daily practice sessions and games.

The work during the first week entails complete passive rest, limited to workouts carried out in a swimming pool to diminish impact on the joints). These are mild ses-





sions a dedicated to aerobic guideline, activity of mobilization of the articulations and passive stretching (photo 1).

## 2. RECOVERY OF THE COMPETITION

In this important phase, we start to practice with the team, but work in a more playful way. This period could last 2 or 3 weeks. Unofficial games are played. This is an ideal moment to practice motor activities that can help in the execution of some basketball movements. Badminton, soccer, volleyball and outdoor exercise, including jogging and exercise in the water, are excellent activities. In some cases, we can add dynamic coordination training with exercises focusing on running technique, which is very useful for the big players.

## 3. INDIVIDUAL PROGRAM OF CONDITIONING AND LEARNING

This phase can last right up until the beginning of the season. Here is the work that we plan with our young players:

- ▼ Improvements in the coordination in complex technical gestures, which were not possible to make during the season.
- ▼ General physical conditioning is basic, but there is more emphasis on strength work. The player must perform daily exercises that strengthen the core muscles (abdominal and lumbar) as seen in photo 2. Working with a strength and conditioning coach, the athlete is taught how to properly perform each strength exercise. These exercises should be performed three to four times a week.
- ▼ Aerobic training is an important part of training and helps the player maintain top cardiovascular endurance. Running for 30 minutes, and in the case of the injured athlete, running in a swimming pool while supported with a vest, will yield excellent results.
- ▼ Compensation work for the joints that are inclined to injuries. With the help of the medical staff, we create a series of exercises based on the proprioception and eccentric contractions.

## 4. ACTIVE REST

Inserting rest into the athlete's training plan is a way to assist him in attaining personal goals. Rest is an essential element in any training plan, but is all too often overlooked, and even avoided in some circumstances. Rest is also known as restoration. Restoration is a system of recovery that enables the body to avoid illness and injury. There are two types of rest: active-rest and complete rest. Active-rest is "light" training such as a



warm-up that might include jogging, flexibility exercises, and short sprints at 70% capacity. Active-rest should not exceed more than 30 minutes and is performed at an easy pace with minimal stress. Do not confuse active-rest with easy training days. Easy training days consist of workouts that are 30 minutes to 60 minutes of continuous activity at a faster pace.

Complete rest consists of no training in any form. This includes no running or weight training whatsoever, and no alternative training methods to be performed on these days.

## CONCLUSION

The young athlete (16 to 18 years of age) needs to establish a solid training base

during this period. This includes developing a solid aerobic foundation and stronger musculature. The physical trainer must individualize workouts, taking into account the weaknesses and strengths of each athlete. Once this occurs, it is the athlete who will truly benefit from this off-season work period.

#### EXAMPLE OF A WORKING PLAN

I will now show a practical example of workouts for 17-year-old players, including the physical training recommended for the week before the beginning of pre-season practice.

#### TUESDAY

- ▼ 10 minutes of light running.
- ▼ 10 minutes of stretching and articular mobility.
- ▼ 200 repetitions of various abdominal exercises.
- ▼ 60 lumbars (going up a little bit from an horizontal position, maintaining the position for 2 seconds, before going down).
- ▼ 60 arm-bending exercises.
- ▼ 5 minutes of continuous medium speed running.
- ▼ Combination of agility and coordination movements (hops, lateral sliding, etc)
- ▼ Stretching.

#### WEDNESDAY

- ▼ 10 minutes of light running.
- ▼ 10 minutes stretching and articular mobility.
- ▼ 200 repetitions of various abdominal exercises.
- ▼ 60 lumbars (going up a little bit from a horizontal position, maintaining the position for 2 seconds, before going down)
- ▼ 60 arm-bending exercises.
- ▼ 5 minutes of continuous medium speed running + 2 light minutes (this to repeat three times).
- ▼ Stretching.

#### THURSDAY

- ▼ 5 minutes of light running.
- ▼ 10 minutes of stretching and articular mobility.
- ▼ 225 repetitions of various abdominal exercises.
- ▼ 70 lumbars (going up a little bit from a horizontal position, maintaining the position for 2 seconds, before going down)
- ▼ 70 arm-bending exercises
- ▼ 15 minutes of continuous race to progressive rhythm, increasing every 5 minutes. The athletes must achieve a



pulse of 140-150 per minute and keep it during the workout.

- ▼ Stretching.

#### SATURDAY

- ▼ 5 minutes of light running
- ▼ 10 minutes of stretching and articular mobility.

#### Conditioning Circuit:

1. Abdominals, 25 repetitions.
2. Lumbars, 20 repetitions.
3. Arm-bending exercises, 20 repetitions.
4. Abdominals (different from station N. 1), 20 repetitions.
5. Combination of 70 feetholds.

▼ 5 minutes of recovery jogging.  
Repeat three times, with 3 circuits and 3 x 5 minutes of recovery jogging

- ▼ 15 minutes of continuous race to medium rhythm + agility and coordination movements.

#### SUNDAY

- ▼ 5 minutes of light running

- ▼ 10 minutes of stretching and articular mobility

#### Conditioning Circuit:

1. Abdominal exercise, 25 repetitions.
2. Lumbars, 20 repetitions.
3. Arm-bending exercises, 20 repetitions.
4. Abdominal (different from station N. 1), 25 repetitions.
5. Combination of 70 agility and coordination movements

▼ 5 minutes of recovery jogging  
Repeat three times, with 3 circuits and 3 x 5 minutes of recovery jogging

- ▼ 15 minutes of continuous race to progressive rhythm, increasing every 5 minutes. The athletes must achieve a pulse of 150-160 per minute and keep it during the workout.

#### MONDAY

#### Regenerative Session:

- ▼ 10 minutes of continuous running on grass surface
- ▼ 20 minutes of stretching.





**FIBA PRESENTS:**

# ONE WORLD ONE TITLE



**FIBA WORLD CHAMPIONSHIP**  
**19.08. - 03.09.2006 in JAPAN**

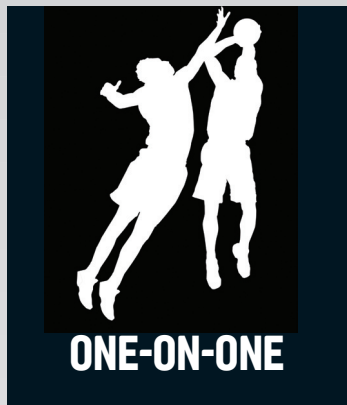
**STARRING:** Yao Ming, Tony Parker, Manu Ginobili, Dirk Nowitzki, Carlos Arroyo, Pau Gasol, LeBron James, Gianluca Basile, Andrew Bogut, Sarunas Jasikevicius, Dimitris Diamantidis, Miguel Lutonda, Leandro Barbosa, Fadi El Khatib, Kirk Penney, Nenad Krstic, DeSagana Diop, Radoslav Nesterovic, Hedo Turkoglu, Oscar Torres, Jaime Lloreda, Yaseen Ismail, Ime Udoka and 265 more...

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FIBA

We Are Basketball



# BAUERMANN: "GERMANY HAS NO GREAT YOUNG PLAYERS"

Germany's successful national team coach Dirk Bauermann discussed with David Hein his team's chances later this year in the FIBA World Championship in Japan and also spoke about the country's prospects in the longer-term.

Germany did very well at the FIBA World Championship 2002 by winning bronze and last summer at the EuroBasket they captured silver.

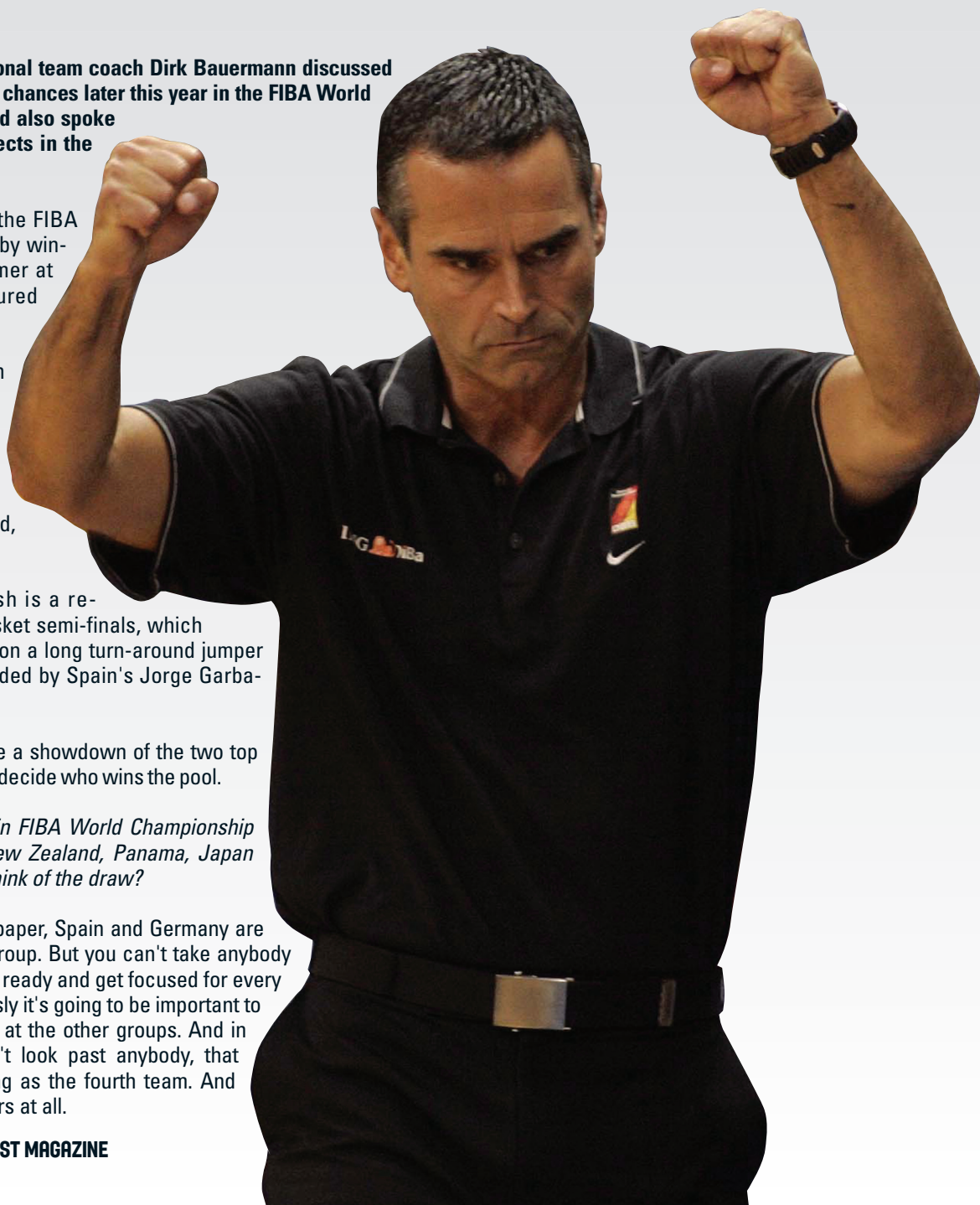
Expectations are high that in Japan this year, Dirk Nowitzki and Germany will once again challenge for honours - especially after being drawn in Group B against Spain, New Zealand, Panama, Japan and Angola.

The Germany-Spain clash is a re-match of the 2005 EuroBasket semi-finals, which Nowitzki won for his team on a long turn-around jumper despite being closely guarded by Spain's Jorge Garbajosa.

The game is expected to be a showdown of the two top teams in Group B and could decide who wins the pool.

**FIBA:** *You've been drawn in FIBA World Championship Group B against Spain, New Zealand, Panama, Japan and Angola. What do you think of the draw?*

**BAUERMANN:** First of all, on paper, Spain and Germany are the top two teams in that group. But you can't take anybody for granted. You have to get ready and get focused for every one of these teams. Obviously it's going to be important to finish in first place, looking at the other groups. And in the Round of 16, you can't look past anybody, that maybe they're not as strong as the fourth team. And you can't look at the quarters at all.





**FIBA:** *It's interesting that Spain have been drawn alongside Germany, especially as you beat them in that incredible semi-final last year at the EuroBasket. However, that team did not have Spain's best player, Pau Gasol.*

**BAUERMANN:** Whether or not Gasol plays, they are one of the favourites to win a medal. A lot will depend if he decides to play. If so, they're going to be extremely strong. They have great guards. (Spain has Jose Manuel Calderon, Juan Carlos Navarro and maybe this year will include Raul Lopez). And to win you have to have great guards. With Pau, they'd have a dominant man in the middle. And they have quality veterans as well. They have to be one of the favourites to win at least a medal. On the flip side, we feel we can beat anybody. We're definitely not afraid of anybody. We're really looking forward to that game. But all the games will be tough. All these teams are there because they earned it.

**FIBA:** *Looking at some of the other groups, do you believe Germany were lucky to be in Group B?*

**BAUERMANN:** Let's put it this way. Some of the other groups are maybe stronger top to bottom than ours. But we have to take advantage of that and establish a nice rhythm going into the quarter-finals. We still have to get there, I know. But maybe this group is a good thing. This way we can work our way into the tournament and not put ourselves under enormous pressure to win every game. Yeah, we have to win every game too. But there's maybe a little more pressure on other teams.

**FIBA:** *Dirk Nowitzki has been very open about his hopes to represent Germany at the 2008 Olympics in Beijing. Are you concerned he may pass on the FIBA World Championship in favour of resting up for EuroBasket 2007 - the tournament for Olympic qualification?*

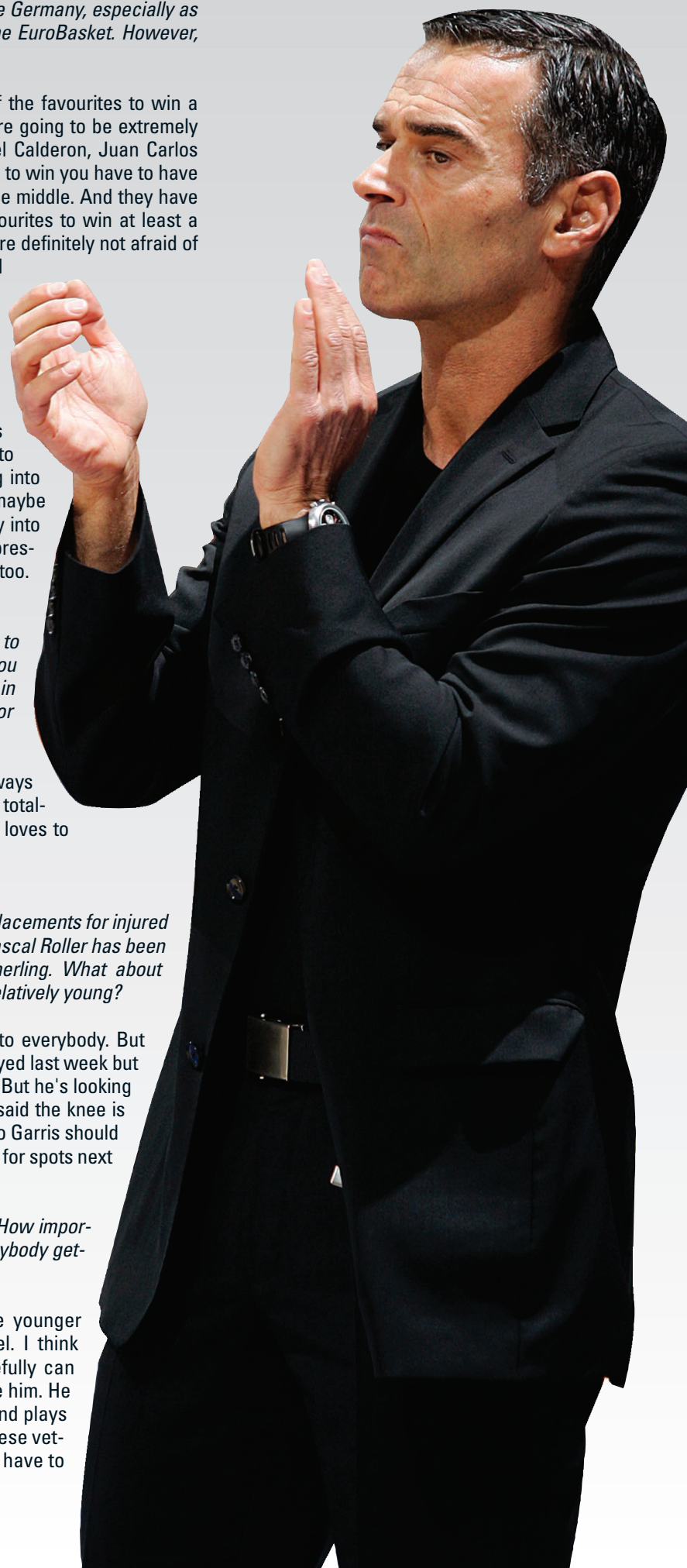
**BAUERMANN:** I haven't talked to him about that, but he's always given me the impression that he wants to play in Japan. It's totally up to him. He loves to play the game of basketball and loves to represent his country. So I'm pretty sure he'll play.

**FIBA:** *Your team in Serbia & Montenegro had some late replacements for injured players. Your main playmaker from the silver medal run, Pascal Roller has been fighting injuries this season as has centre Patrick Femerling. What about injuries within the team - even though the season is still relatively young?*

**BAUERMANN:** Injuries are part of the game. They happen to everybody. But Pascal is playing. Ademola Okulaja said he could have played last week but the coaching staff thought it was a week or two too early. But he's looking forward to playing in the summer. I talked to Pat, and he said the knee is fine. So I expect him to play. And Steffen Hamann and Nino Garriss should be back as well. So I think there will be a lot of competition for spots next summer, which is good. I'm pretty optimistic.

**FIBA:** *Obviously your veterans aren't getting any younger. How important is it to bring in some young blood? And do you see anybody getting close?*

**BAUERMANN:** That's a necessity. We have to find some younger players who are good enough to compete at this level. I think (West Virginia University guard) Johannes Herber hopefully can compete for a spot. Hopefully he can convince us to take him. He has excellent court savvy. He's a good outside shooter and plays good defence. But he will have to hold his own against these veterans who have played successfully at this level. He will have to earn it.



**FIBA:** *Any other guys?*

**BAUERMANN:** (Former Penn State University centre) Jan Jagla is another one. Compared to 2004, he had made tremendous strides. He was with the Clippers and hurt his knee. Had he been healthy we would have taken him with us to Serbia & Montenegro. He had a lot better focus and was more professional. And I was impressed with his growth as a player. But he was never healthy. If he can come in healthy and a little more mature, he has a very good chance of making the team. Those two have the best chances at making the team. And then there's also Guido Gruenheid. He's a good outside shooter and has a good body. He's a candidate as well.

**FIBA:** *Those three guys can't cope with all the loss of the veterans when they retire from the national team. There's lots of talk that Germany will experience some tough times when the current group call it quits. Your take on all that?*

**BAUERMANN:** First off, let's talk about the generation that's carried us the last four years. Two medals. That's a good generation - a highly successful generation. But look at Spain, Greece and Lithuania. Even Russia and Slovenia. All those nations have really great young players. And we don't have that. We have young players who, if they develop, could be solid European players. All these other teams have players at that level contributing to the national team now. With that regard, if this generation stops playing, we're going to have to fight for quite some time to stay in the elite group of teams who compete for medals. We're going to have a difficult time ahead of us - no doubt about that.

**FIBA:** *What do you mean when you say difficult?*

**BAUERMANN:** We're going to fight to qualify for the European Championship. Without Dirk, Pat, Ademola, Pascal and the others, you're looking at a whole new team. We're going to fight with the Ukrainians and you name it - teams which are fighting just to get in. That's why German basketball now has to start an initiative to help us find highly talented kids - 10-14 year olds. That's the key. We're a people of 90 million. If we make a conscientious effort and can start a programme to find these kids, then in five, eight or 10 years, we won't have to worry about things. I mean, we'll always

find guys. We'll always be able to compete - maybe not at the same level as the last four years. But to get where we are now - the silver medal even if it's unexpected - we now have to focus on the very young kids. That's the future.

**FIBA:** *And where do you see Germany in the mean time?*

**BAUERMANN:** We have to use that time to develop the 20-24 year old players. We have some 16- and 18-year-old guys who are very talented. Not in great numbers. We're only talking about one or two players here. We need to find the numbers. We need to pay attention and look for these players and not always wait until the generations are 18 years old and say we don't have a lot of players. We need a strategy and we're in the process of doing that. We have 90 million people and not nine million. Logically, if you put in the effort, time and money, there's no way you don't find these people.

**FIBA:** *And which group do you think has the biggest responsibility?*

**BAUERMANN:** It's everybody. The league has to pitch in. If there's a talented 13-year-old kid of m. 1,93 (6ft 4in) in Berlin, Cologne, Bamberg or Oldenburg, there's a tremendous chance of getting him since basketball is popular in those places. But it's in the cities and towns where the top sports are handball or ice hockey where it's a lot more difficult. The German federation has to help out as well. And amateur basketball is a real problem.

**FIBA:** *Because of the number of foreigners, right?*

**BAUERMANN:** Yeah. Right now, in the third and fourth divisions we have teams with six or seven foreigners. That's impossible. One or two is okay. But not more than that. We have to restrict the number of foreign players in the lower divisions. It's bad enough in the top two leagues. But if that's the same as in third, fourth and fifth, that's counter-productive and really bad for the development of talented young players. The regional federations have to be part of this whole thing. We're trying to convince them that something must be done. Legally you can't force it. If somebody sues, then you have no chance. But if it's voluntary and everybody agrees, then it's okay. You can't force anybody to hire somebody they don't want to hire. It's going to take a vision. If not, we're going to get stuck.

**FIBA:** *Sounds like a less-than-pretty picture?*

**BAUERMANN:** If we don't see the writing on the wall, Germany will disappear from the top level. If we do see the writing and make the right moves with everyone getting involved in the endeavour, then the future will be bright. But things have to change drastically.

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PLANET  
BASKETBALL

# THE WORLD IN BRIEF

## SCG - KRSTIC LOOKS TOWARDS JAPAN

Time has healed the wounds for Serbia & Montenegro center Nenad Krstic. Immediately after the Serbo-Montenegrins' dismal EuroBasket 2005 when Krstic & Co crashed out of the event in the elimination round against France, playing for the Blues at the FIBA World Championship Japan was the last thing on the New Jersey Nets star's mind.

With the big event set to tip off in 5 months time, Krstic has taken an about-face. "To be honest with you, I was thinking of skipping because after the losses in Belgrade it was very tough and I was thinking of not playing (in Japan)," Krstic said. "But right now, I have very much motivation to play."

And that is very good news for coach Dragan Sakota, who will lead the team in Japan after they were given a wild card for the 24-team tournament. Krstic seems to be getting better in every game he plays in the NBA with New Jersey. The seven-footer is building confidence and Sakota needs players who have self-belief.

"For me it is an honour to play for the national

team", Krstic said. "Just to play for my country makes me very proud, so I will probably be playing (in Japan)."

Krstic considers Sakota to be "a very good coach", but he admits there are plenty of questions surrounding the team. Peja Stojakovic, one of the best shooters in the world and the one true superstar in the NBA who hails from Serbia & Montenegro, has not played the past two years but could return.

"We have a strong team," Krstic said. "But we don't yet know who is going to play. Maybe we are going to go over with a young team and it is not realistic to say we can win it."

## FRA - BERGEAUD FASCINATED BY US SELECTION

France coach Claude Bergeaud admits to being intrigued by the provisional Team USA squad for this summer's FIBA World Championship and the 2008 Olympics. The United States' general manager Jerry Colangelo unveiled the 23-man roster on Monday, a list that includes seven of the top eight current NBA scorers but just six members of the Olympic bronze medal winning side from two years ago. Bergeaud sees the line-up as possibly signalling a sea change in the US' attitude to FIBA competition following criticisms of their ability in recent years to mould their galaxy of stars into a collective unit. "This is a very interesting team, it's balanced and it's got style," Bergeaud told L'Equipe.

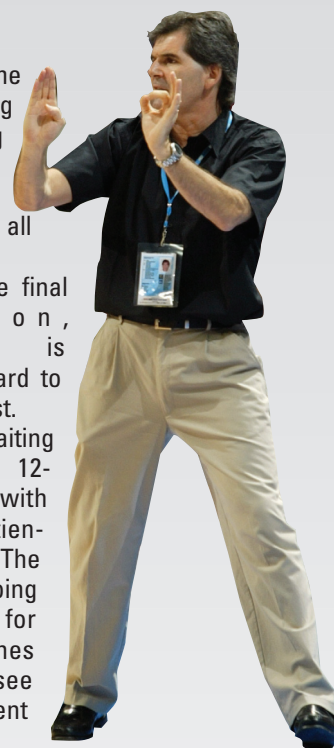
"They called up charismatic players such as Paul Pierce and Bruce Bowen which shows the States are interested in the emotional stability and energy both can bring to the team.

"In Athens in 2004, 10 out of the 10 players were their respective teams' top scorers.

This time they are doing something else by not putting the best players all together."

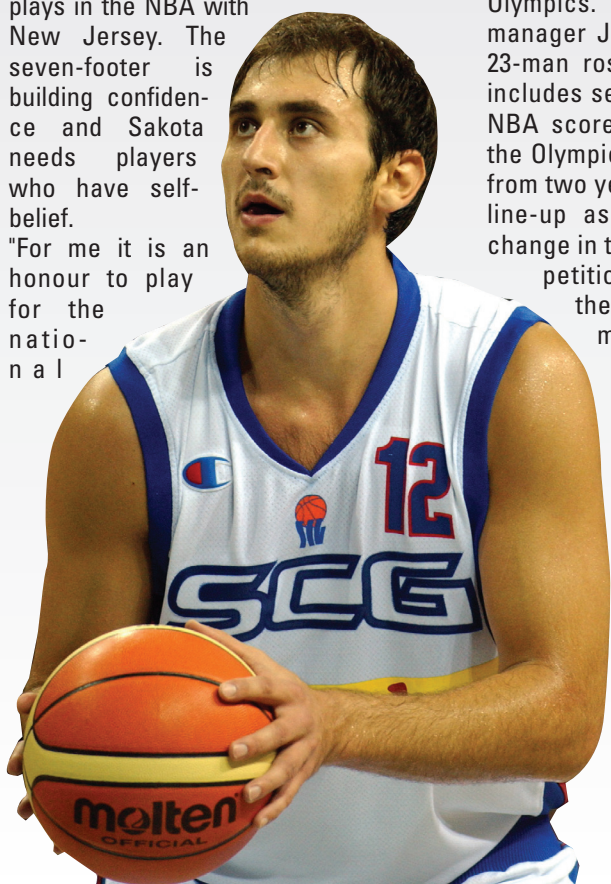
Whatever the final selection, Bergeaud is looking forward to it with interest.

"Now I am waiting for the final 12-man team with great impatience," he said. "The choice is going to be hard for the coaches when you see all the talent they have."



## NGR - AKINGBALA GETS EDUCATION ON & OFF THE COURT

In a world where college basketball increasingly seems like a factory for NBA prospects, Akin Akingbala from Nigeria makes a refreshing change. Despite being at a school in the Atlantic Coast Conference - perhaps the best league in the NCAA - Akingbala has always put the emphasis on his education - and used basketball as a way to get it. Having been born in Lagos, Nigeria, Akingbala moved to the United States as a youngster to go to high school as his parents - both educated in Europe - wanted him and his three sisters to take advantage of the education on offer outside Nigeria. "I think it was a really positive move to come over," Akingbala said of his parents' decision. As a youngster in Lagos, Akingbala had played soccer and only a little basketball, and it was not until he arrived in the United States and went to high school that he played organised hoops. "I've played basketball my



whole life but I didn't really play competitively until I was at high school," he said. After high school Akingbala was courted by the likes of Villanova, George Washington, Georgia Tech and Wake Forest when he graduated. But it was the Clemson Tigers in South Carolina that Akingbala chose. On top of its excellent academic reputation, the school is in the ACC, giving him every chance to develop his basketball career. Having not grown up immersed in a basketball culture, Akingbala did not have too many heroes in the sport growing up, but now likes to study the best forwards in the NBA. "I didn't really know any players when I just started to play basketball but when I moved over here got to know some," he said. "I used to like watching (Nigerian) Hakeem Abdul Olajuwon and of course Michael Jordan. I mainly just watch the post players so that I can imitate their moves. I really like watching Tim Duncan right now." Beyond his degree, Akingbala admits he does not know what the future may hold for him in basketball. "Whatever opportunities present themselves I want to look into them," he said. One door which could very well open is that to the Nigeria national team. With the FIBA World Championship on the horizon in August, Akingbala could be a candidate for Sam Vincent's squad as one of the best up-and-coming Nigerian players. However, Akingbala said it was not something he had looked into yet. "My focus has just been on playing for Clemson," he said. "I've not really thought about it. I've been focused on Clemson and I've not had any had any contact with

the basketball team. I don't really know how it works or who you speak to because its not something I've thought about." But given the chance, Akingbala would not turn it down. "If I ever got the opportunity to play for my country I would love to represent Nigeria," he said. "I would definitely do that."

### AUS - TIGERS' THIRD TRIUMPH

The Melbourne Tigers have clinched the 2005-06 Australian Championship title with an 88-83 victory over the Sydney Kings in the third game of the grand final series. The victory ends the Kings' three-year dynasty on top of the NBL and is the Tigers third title and first since 1997, when they beat South East Melbourne Magic who coincidentally were being coached by Brian Goorjian. As he has done for much of the year, Chris Anstey led the Tigers with 16 points and 10 rebounds and was named MVP. "It just feels so good, I'm beside myself," Tigers coach Al Westover, who is only the fifth person in the league's history to win the title in his rookie season as head coach, said immediately after the match. "[It was] great work by everyone in the team over the three games. It's a great feeling," Anstey said.



### USA - 23 NAMED TO USA BASKETBALL NATIONAL TEAM

USA Basketball revealed 23 players, including 18 who have played previously for USA Basketball teams, who have been named to the historic 2006-2008 USA Men's Senior National Team program. The selections were announced on 4th March 2006 by USA Basketball Men's Senior National Team program Managing Director Jerry Colangelo. "This is the first standing USA Men's Senior National Team and the 23 players selected will give us everything we need to form a great USA team," said Colangelo, who was appointed

Managing Director of the USA Basketball Men's Senior National Team program on April 27, 2005. "We feel we have versatility, shooters, size, quickness, role players, and defensive stoppers. In making the player selections we took into consideration the style of play anticipated to be used by the coaching staff." Six members of the 2004 bronze medalist U.S. Olympic Team were among the 23 players named today to the 2006-08 USA Basketball Men's Senior National Team. (Top to bottom, left to right) Carmelo Anthony, LeBron James, Shawn Marion, Lamar Odom, Amare Stoudemire, Dwyane Wade. "The first major competition we are selecting a team for is the 2006 FIBA World Championship. This is an important competition and we are taking this as seriously as we take the Olympics."

Named to the 2006-08 USA Senior National Team were: Carmelo Anthony (Denver Nuggets); Gilbert Arenas (Washington Wizards); Shane Battier (Memphis Grizzlies); Chauncey Billups (Detroit Pistons); Chris Bosh (Toronto Raptors); Bruce Bowen (San Antonio Spurs); Elton Brand (Los Angeles Clippers); Kobe Bryant (Los Angeles Lakers); Dwight Howard (Orlando Magic); LeBron James (Cleveland Cavaliers); Antawn Jamison (Washington Wizards); Joe Johnson (Atlanta Hawks); Shawn Marion (Phoenix Suns); Brad Miller (Sacramento Kings); Adam Morrison (Gonzaga University); Lamar Odom (Los Angeles Lakers); Chris Paul (New Orleans/Oklahoma City Hornets); Paul Pierce (Boston Celtics); J.J. Redick (Duke University); Michael Redd (Milwaukee Bucks); Luke Ridnour (Seattle Supersonics); Amaré Stoudemire (Phoenix Suns); and Dwyane Wade (Miami Heat).

"I was very pleased with the entire selection process. The manner in which it was conducted included all parts of United States' basketball, from the professional level to the colleges and high schools. Everyone was considered. It is obvious that we're not trying to put a collection of all-stars together. The goal is to put together as good of a basketball team as we possibly can. I believe we've done that with this group of players," said USA and Duke University head coach Mike Krzyzewski.







#### CHN - YAO'S CHINA TO TAKE ON TEAM USA

Talks between USA Basketball and the Chinese Basketball Federation are at an advanced stage for a United States v China friendly to be played just days before the start of the FIBA World Championship in Japan. Both national sides are in Group D in the 24-team tournament and are scheduled to play in Sapporo on August 20. Infront Sports and Media who are marketing the Chinese national teams through the Beijing Olympics, have confirmed that the USA and the Far East giants are expected to meet in Guangzhou on August 7. Among the Chinese players who would feature in the encounter is Houston Rockets center Yao Ming, an NBA-All Star.

#### ARG - HERNANDEZ SAYS TEAM USA MUST SHOW TEAM ETHIC

Argentina coach Sergio Hernandez reckons Team USA will only be successful at this year's FIBA World Championship if they adopt a genuine team ethic.

Responding to the announcement of the United States' preliminary 23-man squad for August's tournament, Hernandez is not surprised by the omission of Allen Iverson, a Team USA co-captain in Athens. "The secret of any team is their 12 players. It does not matter if they play in the NBA or in the

Argentinian Liga Nacional. The secret is to have good chemistry and a good team spirit between the players." For that reason, he applauds the omission of Iverson, who made himself a key figure in Team USA's Olympic campaign in Athens - a quest that ultimately ended in semi-final defeat to Argentina. "I say all this with a lot of respect: if you want to play like a team, you must leave out Iverson first," Hernandez explained. "I think the Americans want to change their image. If Iverson was the star of the last squad and that team failed, why would the coach call Iverson? Iverson is a player who is used to being the protagonist. You must take him or leave him." Hernandez is not shy himself of singling out individuals in a squad he accepts will be one of Argentina's chief rivals for the title. "Kobe Bryant is the star player," he said. "After him, I think that there is Carmelo Anthony and Paul Pierce. Pierce is a talismanic player." Which 12 players make up that team will be the subject of huge debate in the coming months but Hernandez refuses to speculate on who those names might be. "I cannot think about a roster of 12 players when I see a list of 23," he said. "I have an idea of the players Mike Krzyzewski would select, because all coaches have some contact with the NBA world, but this is not a final roster yet. For that reason, I think it is too early to talk about the final roster." Indeed, Krzyzewski's squad could easily change between now and August, with the likes of centre Shaquille O'Neal yet to confirm their availability. USA Basketball did not mention O'Neal when they announced the 23-man group although Shaq reportedly has an invitation to join the team.

"They are without some players who didn't accept the call-up, and haven't had a response from Shaquille O'Neal," Hernandez added. "In spite of that, the first impression the preliminary roster gave me was this is a very talented squad." Hernandez has noted a change of emphasis under

Krzyzewski, with the overall balance of the 23-man squad reflecting the coach's more defensive mindset. "I think the Americans are thinking about improving their defense," Hernandez said. "Krzyzewski could line-up three top teams!" he said. "For that reason, the United States are expected to win the tournament, the same as the other main contenders like Argentina. "If a World Championship contender did not achieve glory, their campaign would be a failure."

#### ANG - PALMA HOPEFUL OF ANGOLA PROGRESSION

Long-serving Angola coach Mario Palma is confident his side can become the success story of this year's FIBA World Championship. The Africans have been placed into a tough group alongside Spain, Germany, Panama, New Zealand and hosts Japan, but the Portuguese coach believes Angola are good enough to cause a few upsets. "We are in a difficult group, although I think we have the chance to qualify for the next stage. I do not know a lot about Panama's game and Japan are not traditional opponents, but I already know how the other teams perform." Palma, who has coached Angola since 1997, is hoping that a blend of old and new players will help improve the squad and take them to the next level. "I will include at least two new players in the squad. Everyone already knows our weaknesses and our strong points and we really hope to perform much better than we have in the past. Our players are now more experienced and the addition of new players also gives me hope we can have a good tournament," he added. In 1992 Angola created a shock by beating Spain in the Olympics, and while Palma believes it could happen again, he thinks it will be much tougher. "Of course we have a team capable of competing against Spain, but we would only get a small number of chances because they play so well. They also have a very good group of players. Spain, Argentina and the United States are the favourites to lift the trophy."



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## ITA - IT'S MISSION IL POZ-IBLE WITH NO CONTACTS

To be a point guard at the highest level, one must possess great court vision. The playmaker simply must be able to see the whole floor to make full-court passes, or to find a team-mate running off a screen. No wonder, then, that BC Khimki and Italian national team star Gianmarco Pozzeco treats his contact lenses as if they were one of Michelangelo's priceless works of art.

"I've been terribly short-sighted since I was in primary school," admitted Pozzeco. "I've shattered hundreds of specs." There is another reason why the Italian international wants to avoid wearing glasses. The 32-year-old is a fan favourite for his crazy temperament on and off the court. Judging from the number of women who applaud his every made three-pointer, Il Poz is a sex symbol.

"Now I only use contacts - otherwise I see nothing," he said. "If I didn't wear them, I would have to wear glasses that

would be so thick that they would be shaped like the bottom of bottles."



## RUS - AK 47 TO HOLD FIRE ON FREE PASS BY WIFE

Andrei Kirilenko has promised to behave himself while on the road with the Utah Jazz - despite being handed a free pass by his wife. The Russia international has been told by former pop star Masha Lopatova that he can spend one night a year with another woman, but says he has no plans to take her up on the offer. Lopatova, who has been married to Kirilenko for six years, says she understands the temptations facing NBA players as they spend up to seven months a year travelling around the country, which is why she has given her husband an "allowance". "What's forbidden is always desirable," she told ESPN The Magazine. "And athletes, particularly men, are susceptible to all the things they are offered. It's the same way raising children - if I tell my child,

'No pizza,' what does he want more than anything? Pizza."

"So this is the arrangement that Andrei and I have. If I know about it, it's not cheating."

Lopatova joked that now that the allowance has been made public, "Girls will be lining up outside his hotel door," but Kirilenko - who has a four-year-old son, Fedor, with Lopatova - claims the door will remain closed. "Of course it was a surprise," the forward told the magazine. "I'm not planning to do anything. But she said, 'If you want to do it, you can do it.'" Lopatova is a celebrity in her own right in Russia, and said she has no problems in telling people about her private life. "Me and Andrei, we're very open people. I barely have secrets. It's not like I'm one person in Salt Lake City and a different person in Moscow. My whole life is on the surface." However, she admitted that people were so interested was something that surprised her. "I find that people in this country are really interested in athletes and their [families], for some reason," she said. "They don't want to know what kind of books I read, they prefer to know what kind of underwear I wear."



## ARG - OBERTO PUMPS UP THE VOLUME

Argentina center Fabricio Oberto is using music to help him find his groove in the NBA. He moved from Spanish ACB side Pamesa Valencia to the San Antonio Spurs last summer and while he has international team-mate Emanuel Ginobili to talk to in the locker room, the South American's record collection has helped him get to know others on the roster.

"Apart from Manu, I talk a lot with Brent Barry, because we have the same taste in music," said Oberto, who loves the atmosphere in the Spurs squad. "The San Antonio players have welcomed me. They are very friendly and make me feel comfortable. I talk with all my team-mates, especially Manu, but I talk a lot with Barry."

"He loves music, and we exchange a lot of records when we have something the other is looking for. This has helped me a lot in adapting." He has always stood out wherever he has played, but it is his taste in music which marks him out in the NBA as he and Barry buck the league's hip-hop trends to enjoy the grunge-rock sounds of bands like Nirvana and Pearl Jam. He said: "I like a lot of new rock bands, grunge bands, and also 80s rock, although I try listening to everything. From Argentina, I would recommend the album Maquina de Sangre ("Blood Machine") by Los Piojos. That is the best." Oberto, a key member of the Argentina side that won gold at the Olympics in Athens and silver in 2002 at the FIBA World Championship, plays the guitar himself and was in a band in Valencia.



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