



ASSIST03

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE JULY/AUGUST 2003

MULY KATZURIN
BASIC THREE MAN PLAYS

VALERY LUNICHKIN
RUSSIAN WOMEN'S YOUTH
PROGRAM

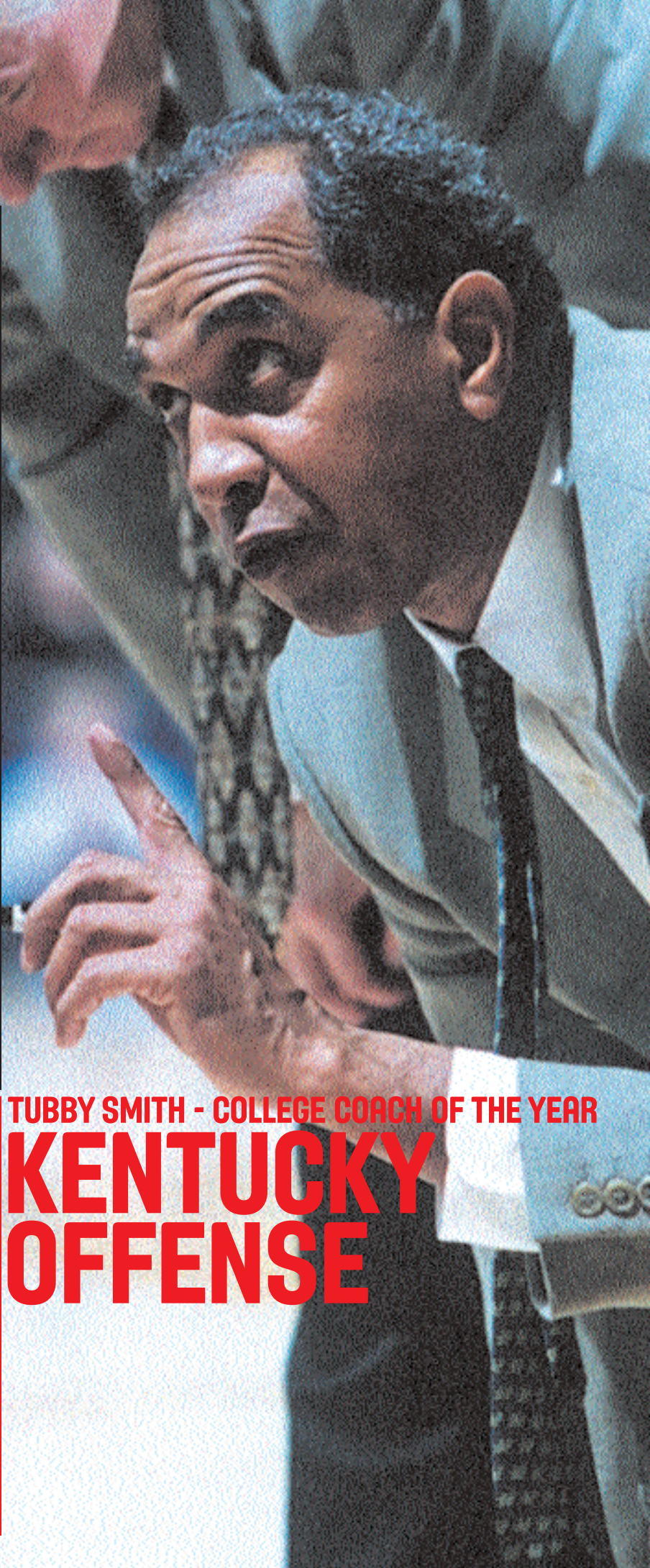
K. J. PISOTT
RUNNING A BASKETBALL CAMP

ALBERTO GARCIA
THE ROLE OF THE FIBA NATIONAL
REFEREE INSTRUCTOR

EMIR TURAM
THE TURKISH FEDERATION

TUBBY SMITH - COLLEGE COACH OF THE YEAR

KENTUCKY OFFENSE





FIBA

Official Sponsors

Champion
AUTHENTIC ATHLETIC APPAREL

molten®

MONDO
SPORT SURFACES & EQUIPMENT

zepter®
INTERNATIONAL

FIBA ASSIST MAGAZINE

IS A PUBLICATION OF FIBA
International Basketball Federation
8, CH. Blandonnet, 1214 Vernier/Geneva
Switzerland
Tel. +41-22-545.000, Fax +41-22-545.0099
www.fiba.com
e-mail: info@fiba.com

IN COLLABORATION WITH Giganti-BT&M,
Cantelli Editore, Italy

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

EDITOR-IN-CHIEF

Giorgio Gandolfi

Editorial Office: Cantelli Editore,
V. Saliceto 22/E, 40013 Castelmaggiore (BO),
Italy, Tel. +39-051-6328813,
Fax +39-051 6328815
E-mail: fibaassist@cantelli.net

THE MISSION

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

The magazine is published 6 times per year.

FIBA, Cantelli Editore and the Editor-in-Chief are not responsible for the opinions expressed in the articles.

All rights reserved. The National Federation and their affiliates can reproduce any part or all the magazine for their internal use, but not sell any part or all of the magazine to an external publisher without the written permission of FIBA.

All information in this publication is provided as news matter only and is not to be used to violate any local or national laws.

Printed in Italy.

Copyright 2003 by FIBA.

AN INVITATION TO OUR READERS

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

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

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

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

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

ACKNOWLEDGEMENTS

We would like to thank Corrado de Belvis, Lisa Cavallini, Gerald Couzens, Raffaele Imbrogno and Emanuele Manzini for their assistance.

We thank Mr. Ivano Ballarini, assistant coach of the French Women's National team, for helping us on the article at page 29, and EMS Company for the picture at page 57.

EDITORIAL

by Claude Constantino

3

COACHES**FUNDAMENTALS AND YOUTH BASKETBALL**

Youth Level Pre-Season Practice Plan

6

by Andreas Pistolis

1-4 Against the Zone

10

by Steve Smith

Basic Three-Man Plays

14

by Muly Katzurin

Russian Youth Women's Program

18

by Valery Lunichkin

OFFENSE

The Kentucky Man-to-Man Play "40"

22

by Tubby Smith

Early and Secondary Fastbreak

25

by Javier Imbroda

DEFENSE

The French Women's National Team Defense

29

by Alain Jardel

Practicing Man-to-Man Defense

33

by Antonino Molino

PSYCHOLOGY AND MOTIVATION

Dealing with Adversity

36

by Eric Foister

NATIONAL COACHES ASSOCIATIONS

The Italian Basketball Coaches Committee

37

by Antonio Pozzati

2003-2004 FIBA CALENDAR**AUGUST**

05-09.08 4th European Promotion Cup for Junior Women 2003 in Iceland
06-10.08 21st European Championship for Junior Men 2004, Qualifying Round, Group A, Jambol, Bulgaria
06-10.08 21st European Championship for Junior Men 2004, Qualifying Round, Group C, Chiavenna, Italy
06-10.08 21st European Championship for Junior Men 2004, Qualifying Round, Group E, Prievidza, Slovak Republic
06-10.08 21st European Championship for Junior Men 2004, Qualifying Round, Group F, Haapsalu, Estonia
06-10.08 21st European Championship for Junior Women 2004, Qualifying Round, Group A, Szolnok, Hungary
06-10.08 21st European Championship for Junior Women 2004, Qualifying Round, Group C,

Anyksciai, Lithuania
06-10.08 21st European Championship for Junior Women 2004, Qualifying Round, Group E, Kopaonik, Serbia and Montenegro
07-16.08 22nd African Championship for Men 2003 in Alexandria, Egypt
12-16.08 21st European Championship for Junior Women 2004, Qualifying Round, Group B in Vila Real, Portugal
13-17.08 21st European Championship for Junior Men 2004, Qualifying Round, Group D, Kolasin, Serbia and Montenegro
13-17.08 21st European Championship for Junior Women 2004, Qualifying Round, Group D, Veliko Tarnovo, Bulgaria
20-31.08 Panamerican Olympic Qualifying Tournament for Men 2003 in San Juan, Puerto Rico
26-30.08 4th European Promotion Cup for Junior Men 2003 in Malta

HOOP MARKET

Two of the Top Offensive Plays:
Learn the Systems from Video and Books
by Raffaele Imbrogno

38

REFEREES, SCORER'S TABLE AND COMMISSIONERS

The Role of the FIBA National Referee Instructor
by Alberto Garcia

40

Communication
by Paul Loube

42

Right or Wrong?
Cases on New Rule Changes 2003

44

The Officials Conference
by Alison Muir

45

SPORT MARKETING AND MANAGEMENT

EXECUTIVES AND MARKETING

Developing a Licensing Programme
by Chris Protheroe

47

What Mark McCormack Would Suggest
by William Sutton

49

Running a Basketball Camp
by Kevin Pigott

51

FIBA ZONES, FEDERATIONS AND LEAGUES

The Structure of the Turkish Basketball Federation
by Emir Turam

53

FIBA RESEARCH AND STUDY CENTRE

Outdoor Basketball Court Project
by Aldo Vitale

55

DOCTORS, CONDITIONING COACHES AND TRAINERS

DOCTORS

Radial Shock Waves for the Treatment to the Lower
Limbs
by François Tassery and Thierry Allaire

57

CONDITIONING COACHES

How to Improve Foot Speed
by Francesco Cuzzolin

59

TRAINERS

Rehabilitation of the Anterior Cruciate Ligament
by Mladen Maksic

61

MINI-BASKETBALL, SCHOOL GAMES AND ACTIVITIES

MINI-BASKETBALL

Let's Play Minibasket - Teaching or Coaching?
by Carlos Pampanini

63

SCHOOL GAMES AND ACTIVITIES

The "21" Game, the "Around the World" Game
and "The Triangle" Game

65

LETTERS TO THE EDITOR

66

SEPTEMBER

- 01-04.09 17th Oceania Championship for Men 2003 in Bendigo, Geelong, Melbourne, Australia
- 05-14.09 33rd European Championship for Men 2003, Boras, Lulea, Norrköping, Södertelje, Stockholm, Sweden
- 10-14.09 30th European Championship for Women 2005 Qualifying Round
- 12-14.09 12th Oceania Championship for Women 2003 in Launceston, Davenport, Australia
- 19-28.09 29th European Championship for Women 2003, Pyrgos, Amaliada, Patras, Greece
- 23-09-02.10 22nd Asian Championship for Men 2003, Harbin, People's Republic of China
- 24-28.09 Panamerican Olympic Qualifying Tournament for Women 2003, in Mexico City, Mexico

OCTOBER

- tba FIBA-Africa Clinic for Coaches, in People's Republic of Congo
- tba FIBA-Africa Clinic for Commissioners in Abidjan, Ivory Coast
- tba FIBA-Asia Clinic for International Referee Candidates in Malaysia
- tba 13th South American Championship for Cadets, Colombia

NOVEMBER

- tba FIBA-Asia Clinic for International Referee Candidates in India
- tba FIBA-Asia Clinic for International Referee Candidates in Nepal
- tba 5th Board of FIBA-Europe
- tba FIBA-Africa Clinic for Coaches, Mozambique
- tba FIBA-Africa Clinic for Coaches, Seychelles
- tba South American Championship for Cadettes 2003 in Uruguay

- 08-09.11 Central Board of FIBA, Alcobendas, Spain

DECEMBER

- 17-18.12 FIBA-Africa Central Board in Maputo Mozambique
- 19-27.12 18th African Championship for Women 2003, Mozambique
- 20-27.12 14th Asian Championship Cup for Men 2003 in Taipei, Chinese Taipei

JANUARY 2004

- 13.01.04-19.01.04 20th Asian Championship for Women in Sendai, Japan
- 26.01.04 Draw for 28th Olympic Games in Athens, Greece

The events noted in red qualify for the Olympic Games in Athens 2004.


FIBA

We Are Basketball



by Andreas Pistiolis

YOUTH LEVEL PRE-SEASON PRACTICE PLAN

For the past seven years, Andreas Pistiolis has coached the youth level teams of Panathinaikos, a Division I team in Athens, Greece. One of his former players is Antonis Fotsis, a power forward who plays for Panathinaikos, and the Greek National team.

1. INTRODUCTION

The workout suggestions I have to offer are geared for cadets, players who are 14- and 15-years old. Due to the particular school system we have in Greece, having two separate workouts a day during preseason training is almost impossible. Therefore, all aspects of this preseason period must be compressed into individual training sessions that last from 2 to 2.5 hours.

It's important to keep in mind that in Greece, when a player is finished with junior-level basketball competition, he must be ready to go to the men's team, which means there is no B team, as well as no team between the junior level team and the men's team. Developing the important basic skills as a young player will help him as he gets older. In Greece, a young man is either ready to play with the men or he is not. Based on the practice time limitations we have in Greece, I have created a daily training that looks something like this:

1. Warm-up	15 minutes
2. Main part	
a. Basics	20 minutes
b. Team offense or defense	50 minutes
3. Physical conditioning	25 minutes
4. Cool down period	10 minutes

When working at this young age level, one must keep in mind that there is a vast talent difference between cadets and players on the men's team. I find it useful to keep the following in mind when working with young players:

1. It is not the team that must adjust to the coach, but the coach who must adjust to the young players. That means that sometimes the basketball played by these youngsters may not always represent your basketball ideals and philosophy. They are learning to play the game and you must guide them along, teaching



them how to play so that over time they can rise up to your higher expectations.

2. Try not to limit your players. Regardless of the position they play, they must be able to pass, dribble, and shoot without hesitation from anywhere on the court.

3. There is no place for dogma in basketball coaching. You must be flexible, adjustable, and must keep an open mind.

2. PHYSICAL CONDITIONING.

This training period lasts about 8 to 10 weeks and it is during this important time that your players get in condition for the rest of the season. Your primary goals are to have your players achieve a good level of aerobic (ability to run long distances) and anaerobic (sprinting) conditioning, as well as increase their muscular strength and explosiveness on the court.

During a game, your player uses mainly the anaerobic mechani-

sms, they sprint for short bursts, recuperate, and then sprint again. That is the essence of basketball.

Some coaches concentrate only on the anaerobic aspects of training and end up neglecting the aerobic development of their players, the important ability to run for a long period of time. Don't forget that when a player has developed both his aerobic and anaerobic capacity, he combines the two necessary ingredients needed in a basketball player. Here is a training schedule that will help you successfully combine aerobic and anaerobic elements:



The left column shows the training week, while the next column details the number of training sessions for that particular week. Some of these training sessions may not be used for aerobic or anaerobic training; that depends on the fatigue level of the players. The players may need a rest from all the training, or they may have a friendly game approaching and you want them refreshed and ready to play in order to see something from them in the game.

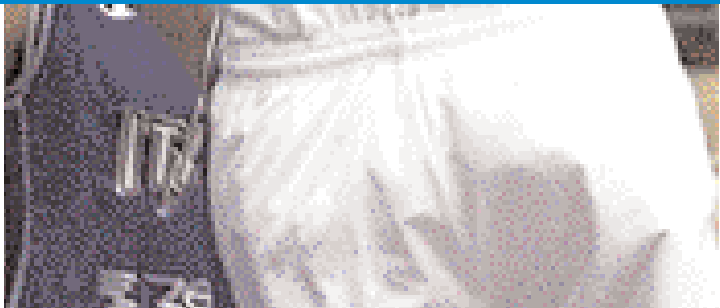
The third column from the left refers to the number of aerobic workouts for the week. As the weeks go by, the number of these sessions declines. The fourth column details the anaerobic sessions, and as the weeks go by, the anaerobic workouts increase. It's best to alternate aerobic and anaerobic sessions when they are both scheduled for the same week. Here is how this can be done:

WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	Aerobic	Aerobic	Aerobic	Aerobic	Aerobic	Aerobic	Off
2	Aerobic	Aerobic	Aerobic	Aerobic	Aerobic	Aerobic	Off
3	Aerobic	Anaerobic	Aerobic	Anaerobic	Aerobic	Aerobic	Basketb.only
4	Anaerobic	Aerobic	Anaerobic	Aerobic	Anaerobic	Aerobic	Basketb.only
5	Aerobic	Anaerobic	Aerobic	Anaerobic	Aerobic	Anaerobic	Friendly game
6	Anaerobic	Aerobic	Anaerobic	Aerobic	Anaerobic	Basketball only	Friendly game
7	Anaerobic	Aerobic	Anaerobic	Aerobic	Anaerobic	Basketball only	Friendly game
8	Anaerobic	Anaerobic	Aerobic	Anaerobic	Anaerobic	Friendly game	Friendly game
9	Anaerobic	Anaerobic	Friendly game	Anaerobic	Anaerobic	Basketball only	Friendly game
10	Basketball only	Friendly game	Basketball only	Basketball only	Basketball only	Basketball only	Official game

The highlighted practices are times which I consider to be good opportunities to cut back on training intensity if you see that your players aren't able to keep up with the program as expected.

BUILDING STRENGTH

The second factor that must be developed and enhanced during this preseason period is strength. Basketball is really not a "non-contact" sport and the development of a powerful upper body is important for young basketball players, as is the need for



leg training. Before you begin a weight-training session, it's important that they all learn how to use the weights safely. There are three steps that must be taken:

- ▼ You must teach each player the specific technique involved in each exercise.
- ▼ You must perform a test for each player in order to determine how much weight he can safely lift for each particular exercise. Usually the maximum weight lifted should be no more than 70 percent of the player's bodyweight.
- ▼ A program of isometric leg exercises should be started. This will not have any positive result in the athletic performance of your players but I find that these exercises offer an excellent way to cut down on basketball-related injuries, especially knee injuries. It would be wise to introduce these exercises during the first week of training. These exercises should be continued for the second week by any player that has a tendency to knee injuries.

3. TEAM OFFENSE

When you are planning the offensive strategy of your team, keep in mind that your goals are not only to win games but also to improve the skill levels of your players. Most young players look at winning as the priority, but for the coach of young players, your goal is to have players improve in all levels of the game.

For example, if you are using a particular play that gets your player free by using screens, the player might score a lot of points and win a few games because of his offensive abilities. However, if that player finds himself in a situation where he doesn't get screens, he may not know what to do with a defender on him. As a coach, your job is to then teach the player how to get free of the defense and

make himself available for a pass, so he can then shoot or drive to the basket. Every player needs to be taught this basic offensive skill. Keep in mind, however, that while your players are learning how to do this in a game situation, you might lose some games. That is why, when you are planning your offense you are also planning what kind of coach you will be. Setting your goal as winning as much as possible is the easy path; the skill development of the players that will ultimately suffer if you only concentrate on winning. If you do choose to work on player skills, understand that you will need a lot of patience. Many people, the players included, may not understand what you are trying to do and will expect immediate results. When designing an offense, I prefer to use continuous motions that provide my players with plenty of 1-on-1 opportunities. There are two ways to teach your offense depending on what you want to emphasize. If you prefer 5-on-5 situations to take advantage of a good mismatch, you must start by teaching your main motion or play, then your fast break, followed by the transition game.

If you wish to emphasize the fast break, you need to first teach that, followed by the transition offense, and then the main play or motion. The way you chose teaching it is all the same. Let's say you want to teach a play. First you work 5-on-0, then break it apart and work the basic parts separately. If, for example, the play is using a UCLA cut and then a pick. You would first teach the entire play, followed by the UCLA cut against no defense, then against a passive defense, and then against an active defense.

You would follow the same procedure with the pick, running the entire play against a passive and then an active defense. The same learning steps are used when teaching the fast break and transition offense.

It's important that your team understands how to play a particular offense before you begin teaching defense. The criteria I use in deciding whether my team is ready for their first friendly game is based on the progress they are making on offense in practice. Keep in mind that once you start playing games, you will alter your physical conditioning schedule, so you must not be hasty. In general, your team should be ready to play another team by the fourth week of training. We usually try to play the first game against a weaker opponent. Sometimes you will find that it is better to play against an opponent of equal skills. In that case, decide beforehand with the other coach on the kind of defense that will be used, or any other details that you think will be helpful in



order to achieve certain results with your team.

Once your team is on the court and playing the game, don't try to fix everything at once, or you will not fix anything. Aim your coaching focus on one particular aspect of the offense at a time and try to make improvements as the game progresses.

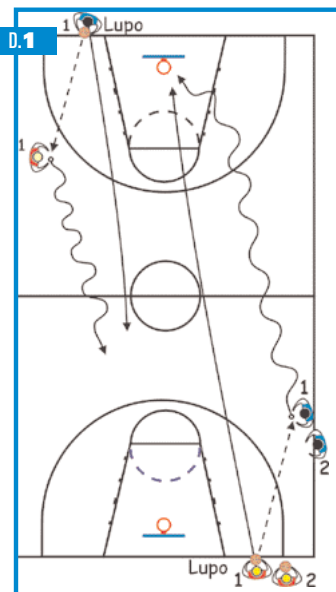
Last but not least are the basics of the game. Teaching and fine tuning the basics is going to be your most important task throughout the season, so during preseason training you are allowed to neglect them just a little. It's important that you leave plenty of time for shooting practice. Dribbling and passing drills, however, can be merged with physical conditioning exercises.

4. TEAM DEFENSE.

Defense is one of the most important weapons a coach can have in his arsenal. Defense can win games for you, even against a more talented and physically superior adversary. Learning to play good defense helps build character in your players. Offense is basically a matter of talent; sometimes a player has a bad day on the court when many of his shots don't go in. With defense, however, there is no such thing as a bad day. Defense is all about determination and athleticism. A basketball player has to be willing to bend over, guard his man, and do everything he can to keep him from scoring. For this reason I like to teach the full court press and I use it often during a game.

Team defense must be worked on after your players have learned the team offense, otherwise you will have difficulties. Personal defense, however, and defensive technique can be combined with some physical conditioning exercises. When you are ready to start working your defensive philosophy, you have to start from the bottom with the basics, including the proper defensive stance and sliding, and then work your way up to team defense.

Team defense includes man-to-man, weak side, and playing against screens. As soon as you have completed individual defense, it is time to incorporate your defensive transition. These exercises are best performed in conjunction with your team offense. When working on defense, I also like to work on rebounding drills and dead ball situations at the same time. The reason I do this is because, as with defense, it's not a matter of talent that makes you a good player but a willingness to work hard and help achieve team goals.



lay-up. 1 drives the length of the court for lay-up shot. X2 pursues 2 in an attempt to pressure or block 2's shot.

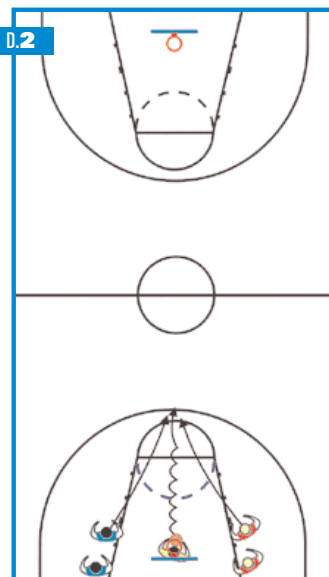
X2 tries to block the shot low using the near hand. X2 must not

5. DRILLS

Here are some drills that are useful during pre-season training:

Teaching Drill: "Wolf". This is a one-on-one full court drill. It is a great offensive drill for practicing lay-ups at high speeds. You will also find that it's a great physical conditioner as well (diagr.1).

Offensive player 1 starts on the sideline free-throw line extended. Defensive player X1 is out of bounds on the baseline with the ball. X1 passes the ball ahead to 2, who in turns drives hard to the basket for



with short rolls and increase the distance as the players develop their skills (diagr. 2).

1-on-1 variation. The player who gets the ball first immediately goes on offense and begins one-on-one play.

Teaching Drill: "Out of bounds save." Players assemble near mid court. The coach bounces the ball out of bounds and the first player in the line runs after the ball, trying to keep it in play. The player saves the ball to the coach, recovers, and then cuts to basket, receiving a return pass from the coach for a shot. The coach varies the tosses-high bounces, low bounces, different angles, and tosses to different areas of the court (diagr. 3).

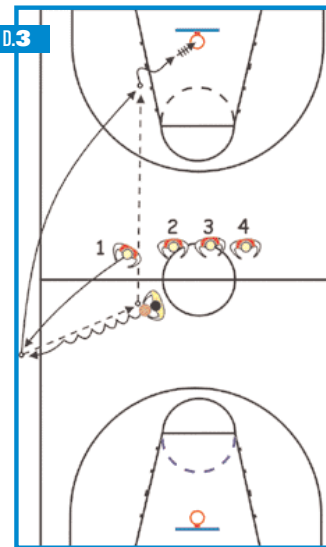
go past the backboard and rebounds any missed shot. If/when X2 gets ahead of 2 on sprint, all basic one-on-one defensive principles apply.

1 and X1 switch from offence to defence for return trip down opposite side of court. Be sure to flop sides on this drill so that it can be practiced from both the right and left sides of the court.

Teaching Drill: "Loose Ball."

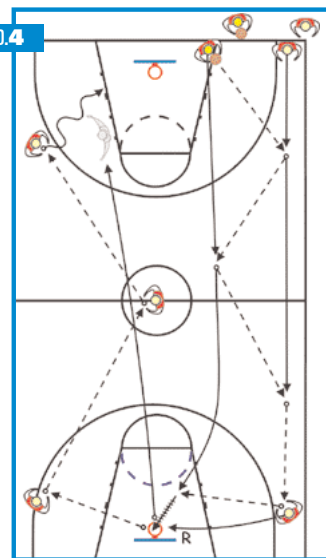
Players form two lines under the basket. The coach, standing under the basket, rolls the ball out on court. The first player in each line then chases and dives after the loose ball.

The coach should start out



Transition Drill: This is a good drill for teaching defensive transition and physical conditioning.

The players set up on the court as in the diagram 4. The first pair starts by passing the ball three times and then the player on the outside lane passes to the corner. From the corner, the player passes to the player on the inside lane, who then shoots the ball. The corner player takes the rebound and passes it to the other corner player. The ball then moves from there to the center and from there to the last player. The shooter runs back and tries to stop the ball before it reaches the last player. If he doesn't make it, he tries to stop him from making the basket (diagr. 4).





by Steve Smith

Steve Smith is one of the best high school coach in Unites States. He was named National Coach of the Year twice. He coaches Oak Hill Academy and the Warriors have been crowned National High School Champions three times. Fourteen of his players went on to play in the NBA, and among them Ron Mercer of the Indiana Pacers and Jerry Stackhouse of the Washington Wizards (and many of his players are playing in foreign countries). Also Syracuse University Carmelo Anthony, the MVP of this year NCAA Final, is a former player from Oak Hill Academy.

In preparing to attack zone defenses, there are several fundamentals a team must learn if it's to have consistent success.

These areas of instructions are:

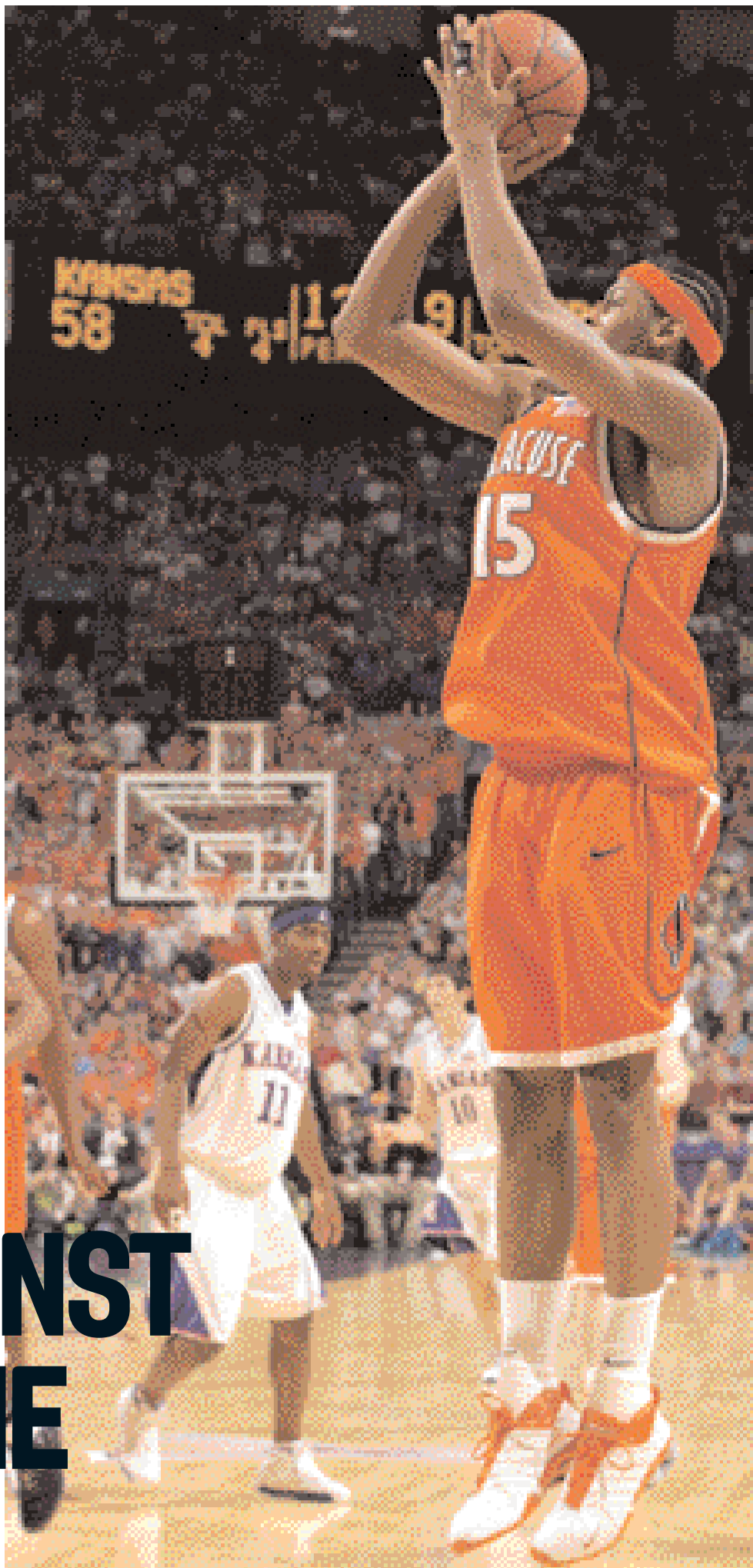
1. Use of different screening techniques;
2. Obtaining penetration by dribbling and passing;
3. Frequent ball reversal to expand the zone horizontally;
4. Use of the skip pass;
5. Use of the 3-point shot as a weapon.

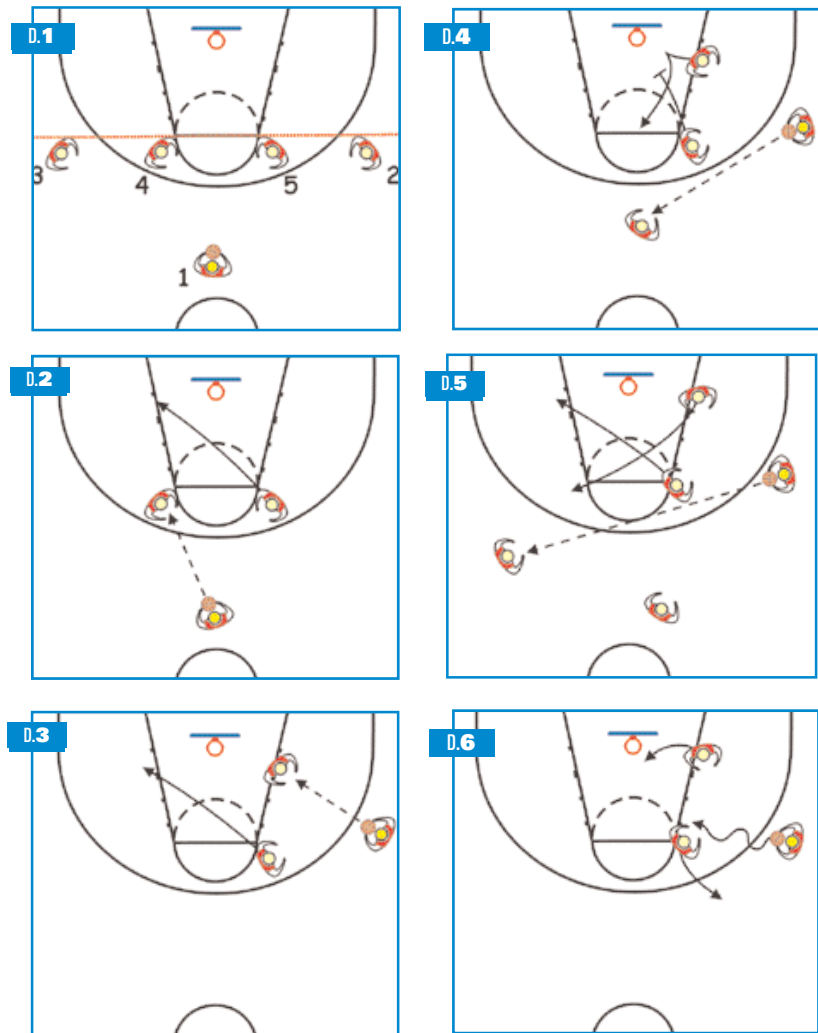
In keeping with these principles, we have developed a series of rules for our zone attack. They're broken down into two categories: post player rules and perimeter player rules.

BASIC ALIGNMENT

While there is nothing earthshaking about the way we set up (diagr. 1), we do have some guidelines for each player entering into the offense.

1-4 AGAINST THE ZONE





Player 1 is the primary ballhandler.

We want him to always set up in a seam and to start the offense fairly high on the floor to expand the zone vertically.

Players 2 and 3 are the wings - good perimeter shooters.

We want them to start at least one step above the free-throw line extended, and to face in such a way as to be able to see the defense with their peripheral vision.

Players 4 and 5 are the post players.

We like them to start at the corners of the free-throw lane, facing each other. Their objective is to screen the defensive guard or to seal the guard to the outside in order to receive a post entry pass from the 1 man.

This alignment allows for two things:

1. you have four options to start your offense.
2. It moves the zone up the floor vertically, which creates larger seams.

Once the principles of the basic alignment are covered, everything else in the offense is

a reaction to the movement of the ball.

RULES FOR THE POST PLAYERS

1. Anytime one post player receives the ball, the other post player dives across the lane to the opposite block.

This can happen when both post players are at the high post or when they're in a high low set (diagr. 2, 3 and 4).

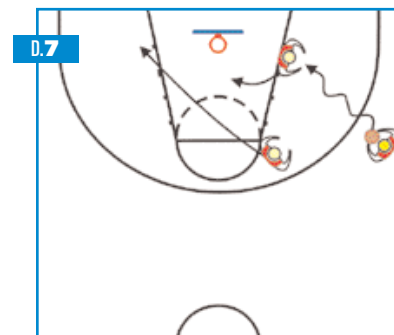
The cut should be made on eye contact between the two players.

2. Anytime the ball is passed from the wing to the top of the key, the high post down-screens for the low post (diagr. 5).

The screen should be made on the middle defender in the zone. For proper timing, the low post should pivot on the baseline foot toward the baseline, then cross over through the screen into the broken-circle area.

3. Anytime the ball is reversed by the way of a skip pass, the post players should criss-cross (diagr. 6), the high post player cutting first.

4. On dribble penetration to the corner of the



free-throw lane, the high post steps out beyond the 3-point line and the low post attempts to pin and seal on the block (diagr. 7).

5. On dribble penetration to the baseline, the low-post player should inside-pivot and seal the defender as the high-post player dives to the weakside block (diagr. 8).

6. When receiving the ball, high-post players should catch and inside-pivot (the James Worthy, and Jack Sikma, the two great former NBA players, footwork) and face the basket.

Low-post players should catch, chin and look over the high-side shoulder.

RULES FOR PERIMETER PLAYERS

1. Anytime penetration is made toward the baseline (either by dribbling or feeding the post), all perimeter players rotate in a step-slide technique toward the ballside baseline (diagr. 9).

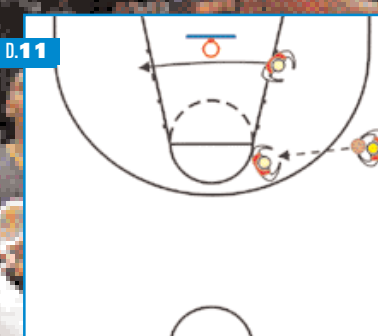
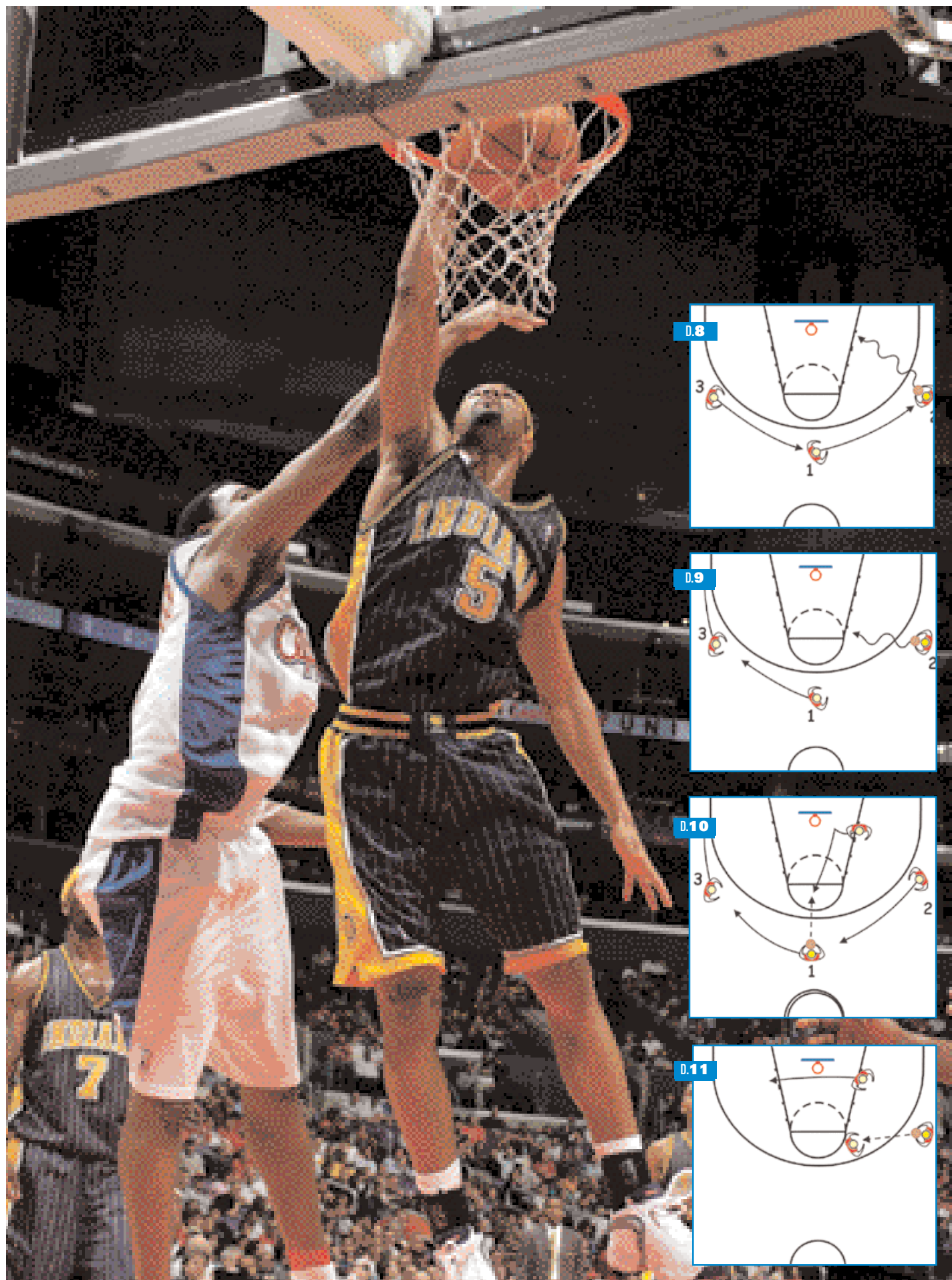
2. Anytime penetration is made toward the corner of the free-throw lane (middle of the court), all perimeter players step-slide toward the weakside baseline (diagr. 10).

3. Anytime penetration is made from the top of the key (by dribble or pass), wing player step-slide to the corners or behind the penetrator (diagr. 11), depending on the type of zone. On pass penetration, the point player slides opposite the direction of the post player.

4. Against an odd-guard front, the point guard always plays in the blind side of the defensive guard.

5. Do not pass back to the same side unless the point player dribbles or fakes across the midline of the court.

6. Option: Anytime the ball is passed from the point to the wing, the passer screens away or exchanges with the opposite wing, depending on where the defensive off-guard plays.





by Muly Katzurin

For the past two years Muly Katzurin, who is the head coach of the Senior National team, has also been in charge of all the Youth Men's National teams of Israel. The next season he will coach Slask Wroclaw, the Polish Division I team.

A basic offensive set is created by putting together two and three-man plays. Just as you need to learn the letters of the alphabet before being able to read, players first must learn and practice all the necessary offensive skills. These include moving without the ball (which is now a lost art, as evidenced after watching many NBA games), passing, dribbling, and shooting. In addition, players must be able to read the various defensive situations and react to the moves of the defense.

In this article we will talk on the three-man plays. As part of their offense, every team has a pick-and-roll play, which is currently the most-used offensive weapon in the NBA. The best practitioners of this play were the All-Star tandem of John Stockton and Karl Malone, the former point guard and power forward of the Utah Jazz, who will play next season with the Los Angeles Lakers. They worked this offensive move to near perfection after more than a decade of playing together in Utah.

The pick-and-roll usually involves a small and big player, but it can also be performed by two guards or two forwards. Let's examine the different types of pick-and-roll situations.

LATERAL PICK-AND-ROLL

1 passes to 2 and 1 receives a back screen from 5 (diagr. 1). 1 cuts in the lane and goes to the weakside of the court.

BASIC THREE-MAN PLAYS

5 comes out of the corner of the free-throw lane and makes a lateral screen on 2.2 dribbles off the screen and pass to 5, who rolls to the basket after the screen (diagr. 2).

Another option is to have 1, who comes back after the cut, make a back screen (screen the screener) on 5. 5 then receives the ball from 2 (diagr. 3). Here's yet another option after the screen for 1: 5 makes the lateral screen and, instead of rolling to the basket, pops out and receives the ball for a jump shot (diagr. 4).

LOW POST PICK-AND-ROLL

Let's now review the action with the center in the low post position. 1 passes to 2, receives a back screen from 5 and cuts to the basket, going to the weak side (diagr. 5).

After the screen for 1, 5 screens on the ball for 2, then rolls to the basket and receives the ball from 2 (diagr. 6).

MIDDLE PICK-AND-ROLL

4 and 5 are in the low-post position. 5 comes up high in the middle of the court and sets a screen for 1, who, before receiving the screen, dribbles away from the screen, then comes back and receives the screen (diagr. 7).

5, after the screen, rolls to the basket, while 4 simultaneously comes up outside of the lane (diagr. 8).

1 passes to 4 and 4 passes to 5 in the lane (diagr. 9). This pass from the high to the low post is very difficult for the defense to stop.

SCREEN THE SCREENER

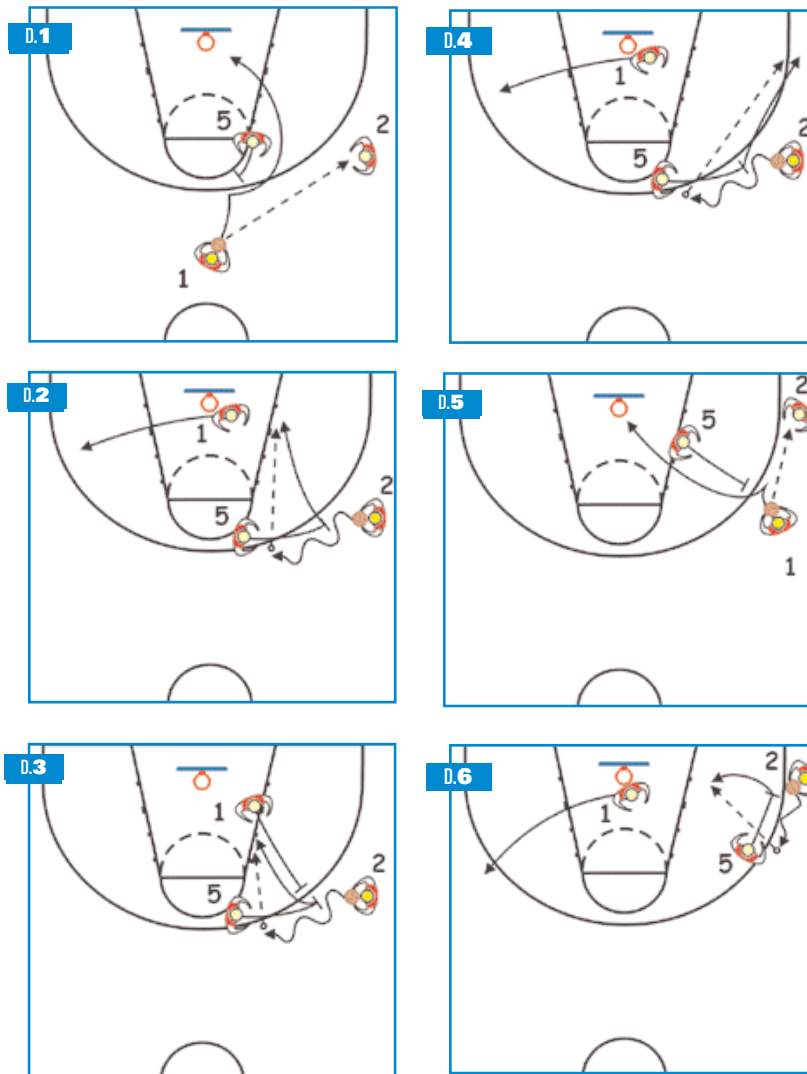
1 passes to 2, 3 comes out of the lane and sets a screen for 1. 1 can cut or post up in the low post area and receive the ball from 2 (diagr. 10).

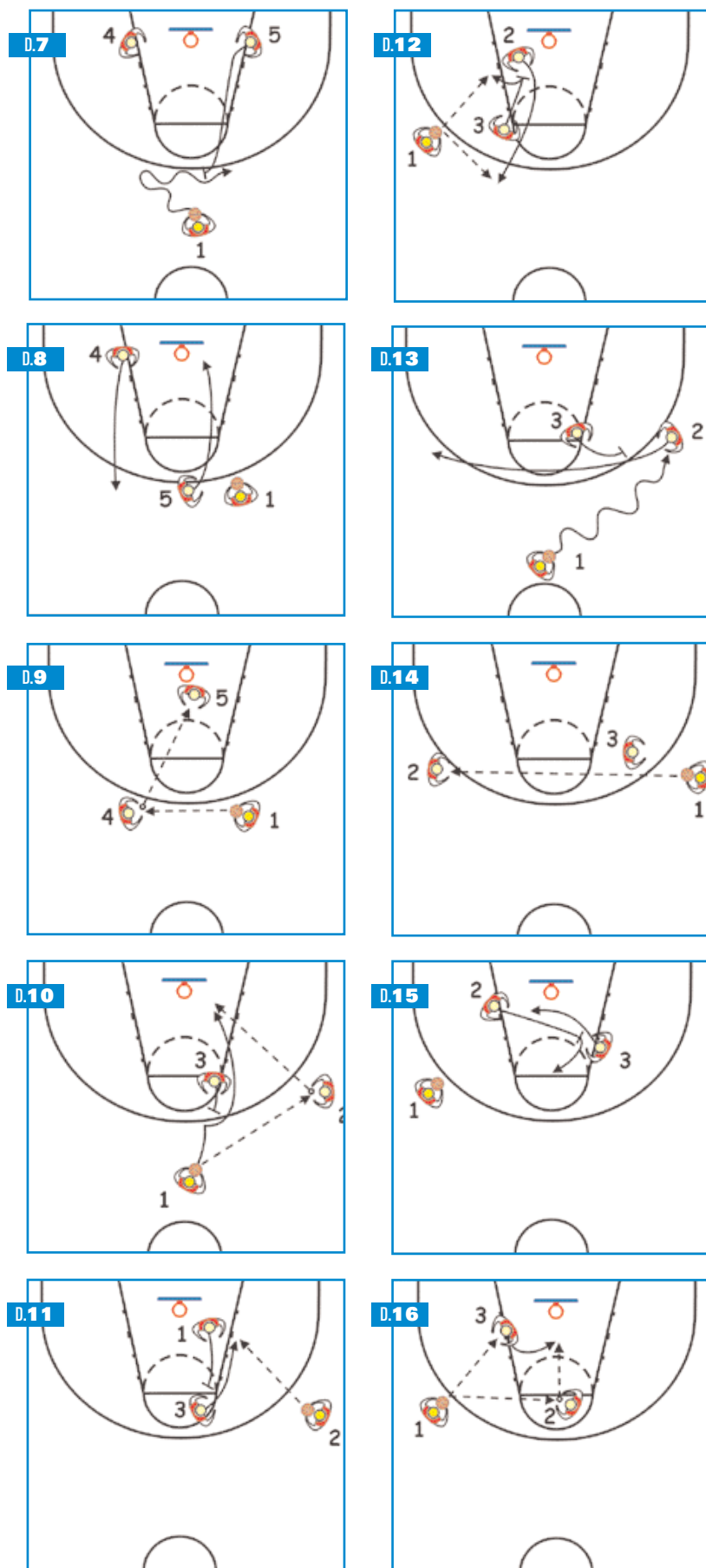
Another option is to have 1 come up and set a back screen for 3. 3 cuts and receives the ball from 2 (diagr. 11).

Another option is a screen from 3 for 2, who comes up and receives the ball from 1. 1 can also pass to 3, who goes in the low post position after the screen (diagr. 12).

SCREEN AND SKIP PASS

1 dribbles toward 2. 3 comes out of the lane and screens for 2. 2 cuts diagonally and goes to the opposite side of the court (diagr. 13).





1 makes a skip pass to 2, from one side of the court to the other (diagr. 14).

DIAGONAL SCREEN

With the ball on the wing in the hands of 1, 2, comes from the low post and makes a diagonal screen for 3, who goes in the low-post position.

After the pick, 2 goes to the high-post position (diagr. 15).

1 can pass the ball to 3 in the low post, or to 2, who can then pass to 3, who has cut in the lane (diagr. 16).

CUT TO THE WEAK SIDE AND BASELINE SCREEN

1 passes to 2 and 2 to 3, who is in the low-post area.

After the pass, 2 cuts near 3 for a return pass and, if he doesn't get a pass, goes to low post on the weak side of the court (diagr. 17).

3 passes back the ball to 1, who dribbles towards the other side of the court. At the same time, 2 makes a baseline pick for 3, who can now receive a pass from 1 (diagr. 18).

X CUTS AND SCREEN

3 is in the free-throw lane, while 1 and 2 are in the guard positions. 1 passes the ball to 3, cuts to his right and makes a screen for 2, who cuts to his left. Both cutters go on to the low-post position (diagr. 19).

3 passes to 1. 2 fakes to cut near the baseline, receives a vertical screen from 3, and comes up high (diagr. 20).

1 can either pass to 2 at the free-throw lane, or to 3, who is near the basket (diagr. 21).

BASELINE PICK AND CURL

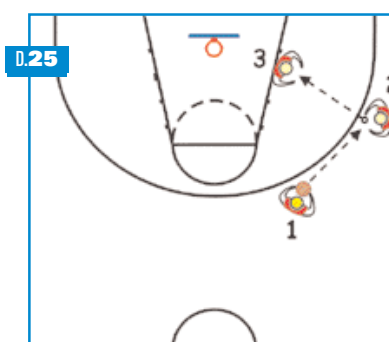
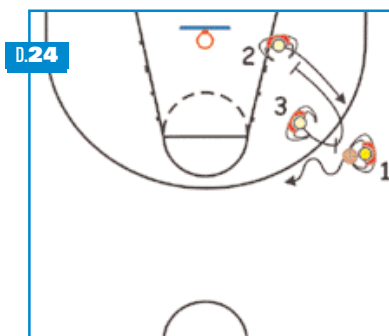
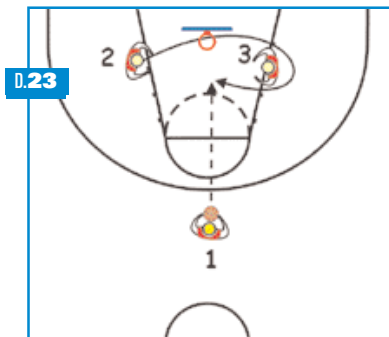
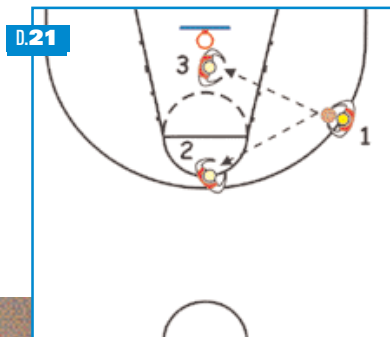
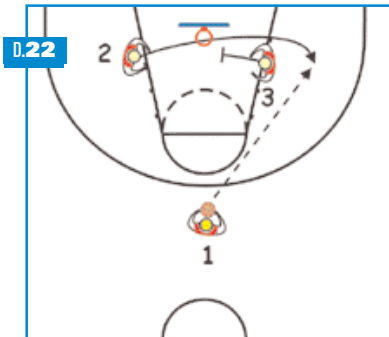
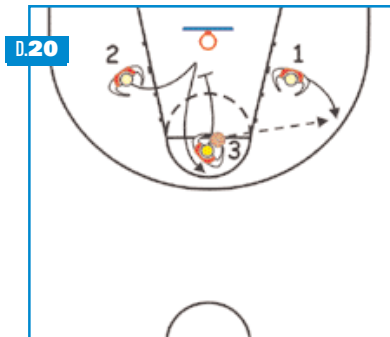
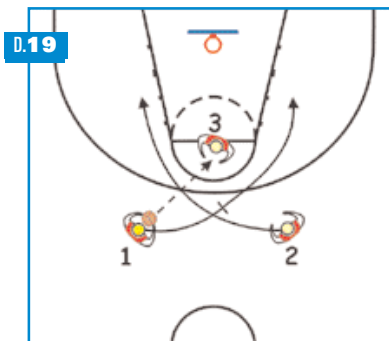
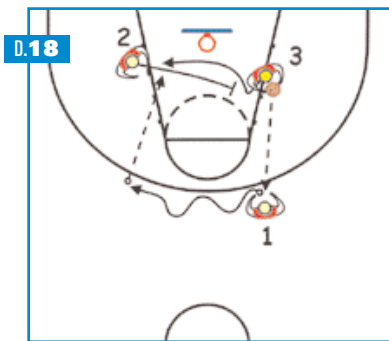
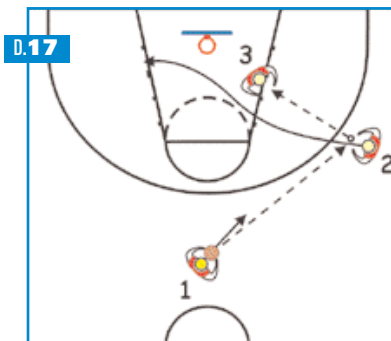
2 and 3 are in the low-post positions. 2 cuts in the lane and receives a pick from 3. 1 passes to 3 (diagr. 22).

If the defensive player follows 2 outside, 2 can curl around 3, cut back in the lane, and receive a pass from 1 (diagr. 23).

TWO SCREENS

2 is in the low-post position on the ball side. 1, with the ball in the wing position, receives a screen from 3 and dribbles to the middle. Immediately after the screen, 3 screens 2, who pops out. After the screen, 3 goes in the low-post area (diagr. 24).

1 can pass to 2 for the shot. If 2 cannot shoot, or if he sees that 3 is free or in a better scoring position, he can pass him the ball (diagr. 25).





RUSSIAN WOMEN'S YOUTH PROGRAM

by Valery Lunichkin



Valery Lunichkin is the Russian Basketball Federation Coaches Council Chairman and Head Coach of the Olympic Youth Training Center.

Former head coach of the Russian Senior Women's National teams, he won two European Championships (1978 and 1989) and one Olympic Games (1980).

With the Junior national team he won three European Championships (1986, 1988, and 2000), while with the Young Women's team he won a silver Medal at the 2002 European Championship. He was lecturer at many international coaches clinics.

The Russian Women's Youth Basketball Program is designed to teach two important aspects, one is the organizational skills and the other focusing on the technical skills. We achieve these aims in the following manner.

1. Specialized training camps for young players are organized:

- ▼ Specialized "big man" camps are organized.
- ▼ Special attention is devoted to each position, shooting guard, point guard, power forward, small forward, and center.
- ▼ Special attention is given to one aspect of the game, such as defense.

2. Competitions are arranged:

- ▼ School-level competitions
- ▼ Regional competitions
- ▼ Youth Basketball League competitions

3. National Teams:

- ▼ Cadets & Cadettes
- ▼ Junior Men & Women
- ▼ Young Men & Women

To have our players progress in a logical fashion, we follow these important steps:

- ▼ Optimal intensification
- ▼ Athletic conditioning for years to last



- ▼ Variable tactical preparation
- ▼ Uninterrupted playing preparation
- ▼ Step-by-step individualization

OPTIMAL INTENSIFICATION

Intensification is now a major trend in modern sport training. It is used in basketball to:

- ▼ increase the player's movements per time unit
- ▼ decrease the time interval needed to perform certain technical movements
- ▼ increase the speed and velocity of tactical interactions

In order to increase the skills and physical conditioning of our young female basketball players, we use the following methods:

- ▼ Young players 9-12 years old: The intensification of performance through special exercises that will prepare them to play and compete.
- ▼ Young players 13-15 years old: Intensify exercises and drills and decrease the work volume.
- ▼ Young players 16-17 years old and young women 18-20 years old: The intensification of practicing with a special program.

LONG-TERM ATHLETIC PREPARATION

The athletic conditioning of young women's players is a decisive factor in helping to create talented senior players years later.

This only comes after long-term athletic refinement.

Within the category 9-12 years old players, athletic conditioning is a complex one, with all physical skills being trained at the same time.

Games involving movement, running, gymnastics, and acrobatics are used to reach our aims.

At the 13-15 years old level, conditioning is slightly different, with emphasis placed on specific physical qualities, and more training time is spent on enhancing a player's weaker physical skills.

At this stage strength-training exercises are introduced, using light weights to help build upper-body and leg strength.

At the 16-17 and 18-20 years old levels, conditioning is geared specifically towards on-court improvement.

Sprinting and distance running exercises are used to develop optimal cardiovascular strength.

Weight-training exercises are introduced to develop quick, explosive power.

VARIABLE TACTICAL PREPARATION

To increase the level of tactical preparedness

we work on the development of individual skills and the improvements in team play.

Here are the specific aims for various age groups:

- ▼ Young players 9-12 years old: Improving the motor components of reactions and the shortening of reaction time with special games of movements.
- ▼ Young players 13-15 years old: Developing the operative mind with special creative games and algorithmic tasks, and working on team tactics.
- ▼ Young players 16-17 years old and 18-20 years old: Improving the tactical mind with specific practice sessions.

UNINTERRUPTED PLAYING PREPARATION

In the learning process the modern psychophysiology says that one of the most important aspects is that “the game is a natural need of the child’s body”.

What we call the “uninterrupted playing preparation” is based upon the method of playing and competing and the method of changing conditions on tactical and technical drills.

For young players 9 to 12 years old the use of games for learning is accented. Games of movements and relay-races are permanently included into the training process.

For young players 13 - 15 years old drills where they play are regularly used and we change the conditions of the drills and the practice.

For young players 16-17 and young women 18-20 years old we run systematically mini tournaments (1 on 1, 2 on 2, 3 on 3) in all the stages of work. Also, for these last two ages catego-



ries it’s very important to keep a good competitive level.

IMPROVING PLAYERS INDIVIDUAL SKILLS

“Individualization” is the work for improving the individual skills, based on individual characteristics. We follow these methods for reaching the aim:

- ▼ Young players 9-12 years old: The individualization of the learning process by implementing the technical and tactical basketball fundamentals.
- ▼ Young players 13-15 years old: The individualization at group level (the players are divided by

positions) and the individual approach working on the shortcomings.

- ▼ Young players 16-17 years old and young women 18-20 years old: The very accurate individualization by working on defining their best sport skills and on improving their less skilled characteristics.

In the training and learning work this type of individualization is implemented through the special highly individual exercises, always using the pedagogical criteria.

PREPARATION’S ASPECTS TO BE EMPHASIZED

AGE/TYPE OF PREPARATION	ATHLETIC CONDITIONING	TECHNICAL ASPECTS	TACTICAL ASPECTS
9-12	All basic aspects	Introduction to basic basketball skills	Individual tactics & simplest group interactions
13-15	Differential, taking care also of the motor qualities’ evolution	Complex, coordinated movements and specialization by positions	Group interactions & team tactics fundamentals
16-17 & 18-20	Specialized, working on the best skills	Work on improving the fundamentals on game situations	Team tactics based on the play of the opponents

THE KENTUCKY MAN-TO-MAN PLAY "40"

by Tubby Smith



Orlando "Tubby" Smith has coached at the University of Tulsa and the University of Georgia. He has been the head coach at the University of Kentucky since 1997. Coach Smith guided the Kentucky Wildcats to the NCAA title in his first season. In 2000, he was assistant coach of the US Men's National Team, which won the gold medal at the Sydney Olympic Games. Smith, who was selected as Coach of the Year in 1998 and in 2003, has won more than 70 percent of the games he has coached.

Basketball is more than a sport at the University of Kentucky. It was, and is, a big part of life for everybody who works and attends the University, and it's a big part of life for all the citizens of Kentucky. Kentucky was the home of legendary coach, Adolph "Baron" Rupp, for whom our 23,000-seat arena is named. Coach Rupp coached at UK for 42 seasons, winning four NCAA Championships during his tenure. When you step on the UK court for a practice or a game you have the special feeling of being part of one of the top basketball programs in the U.S. The banners that hang from the rafters of Rupp Arena celebrate the seven NCAA championships. They are there as a constant reminder of Kentucky's 100 years of storied basketball history and what it means to coach and play for the University of Kentucky. I would like to explain one of our sets that we call the "40 Series." This is a series of plays against the man-to-man defense we use to get a quick hitter on the perimeter, as well as post up opportunities for both our guards and inside players. The beauty of these plays is that when we see there are defensive mismatches, the "40 Series" allows us to quickly exploit the defensive weakness.

"40"

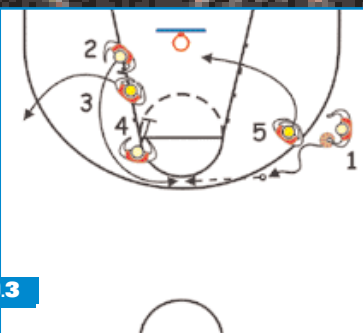
The initial set is a one-four, with two high posts, 4 and 5, positioned at the corners of the free-throw lane, two wings, 2 and 3, and a point guard, 1. 1 starts the play, passing the ball to one of the two posts, 5 in this case. As soon as 5 receives the ball, 2 fakes to go towards the ball and then makes a backdoor cut to receive the ball from 5 (diagr. 1). If 2 does not receive the ball, he continues the cut and goes to the weakside block. 1 cuts around 5 and receives a hand-off pass from 5. 5 then screens on the

ball for 1. At the same time, 3 screens for 2 (diagr. 2). After the screen of 3, 2 comes up and receives another screen from 4 (staggered screen). 2 can receive the ball from 1 and look for a jumpshot (diagr. 3). Other options:

- ▼ 1 can pass to 5, who rolls to the basket after the screen on the ball
- ▼ 2 can pass to 3, who popped out on the wing after the screen
- ▼ 2 can pass to 4, who rolled to the basket after the screen for 2

"41"

1 passes to the wing 2 and makes a "UCLA" cut to the post and then establishes low post position (diagr. 4). 2 passes to 5, who has stepped out of the lane, and 5





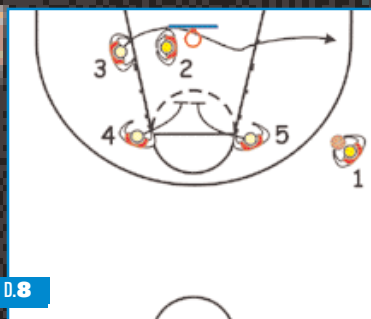
D.7



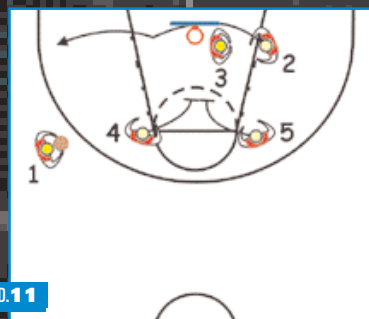
D.10



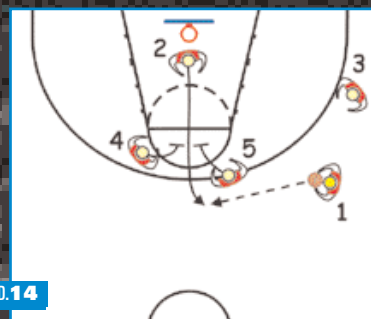
D.13



D.8



D.11



D.14



D.9



D.12



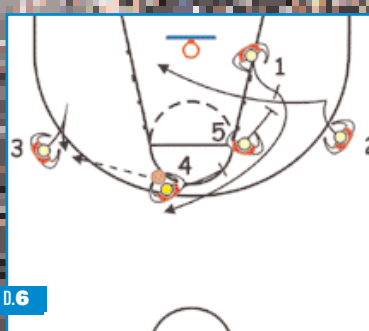
D.15



D.16



D.5



D.6

reverses the ball to 4 (diagr 5).
3 frees himself and gets the ball from 4. 1 sets a flex-screen for 2, and then 1 receives a staggered screen, the first one by 5, and the second one by 4.
Options: 3 can pass to 2, who has cut in the lane to the ball-side block, or to 1, who came out of the staggered screen, or to 4 or 5, who opened up toward the ball after the screen (diagr 6).

12th

1 dribbles toward the wing 2, and 2 cuts in the lane, while 3 goes low near the basket. 5 shows his hands to ask for

the ball and freezes his defender (diagr. 7).

2 sets a cross-screen for 3. 3 initially looks for a quick post-up, and then pops out to the corner. 1 can pass to 3 in the low post (diagr. 8). 4 and 5 set a double screen for 2 (screen the screener), who comes out in the free-throw lane area and receives a pass from 1 and looks for the jumpshot. After the double screen, 4 and 5 "X" cross and go to the opposite low post positions. 1 can also pass the ball to the low post on his side, 4, in this case (diagr. 9).

Note: If there is strong pressure on the ball, 1 can also "rub" his defensive player off a screen set by 4 or 5 before starting the play.

"43"

This is the same play as "42," but made on the opposite side for 3 (diagr. 10, 11, and 12).

"42" PINCH

5 sets a ball screen for 1, who dribbles toward 2. 2 cuts in the lane and screens for 3, as in the previous play (diagr. 13). 4 and 5 set a double screen for 2. 2, in this play, does not rub around the screen, but cuts in the middle of 4 and 5, who screen the defensive player of 2. 1 passes to 2, who looks for the jumpshot. (diagr. 14).

"43" PINCH

This is the same play as "42" Pinch, but run on the opposite side for 3 (diagr. 15 and 16).

"44"

1 rubs around 5's screen and dribbles toward 2. 2 cuts in the lane and sets a back screen for 4, who goes in the low post area. 5, after the screen for 1, sets a down screen for 2 (screen the screener). 2 comes off the screen and receives the ball from 1. 1 can also pass to 4, in the low post area, or to 5, who rolls to the ball after the screen (diagr. 17).

"45"

This is the same play as "44," but run on the opposite side for 3 (diagr. 18).

"46"

1 rubs on 5's screen and dribbles toward the wing. 3 cuts in the lane and sets the first back screen for 4. 2 then sets another back screen for 4 (staggered back screen). After the screens, 4 goes on the low post area looking for the post-up (diagr. 19).

3 then quickly clears out to the wing and 5 sets a down screen for 2 (screen the screener). After the screen, 5 pops out and goes to the left corner of the lane. 1 can pass to 4 in the low post, to 2, or to 5 (diagr. 20).

"47"

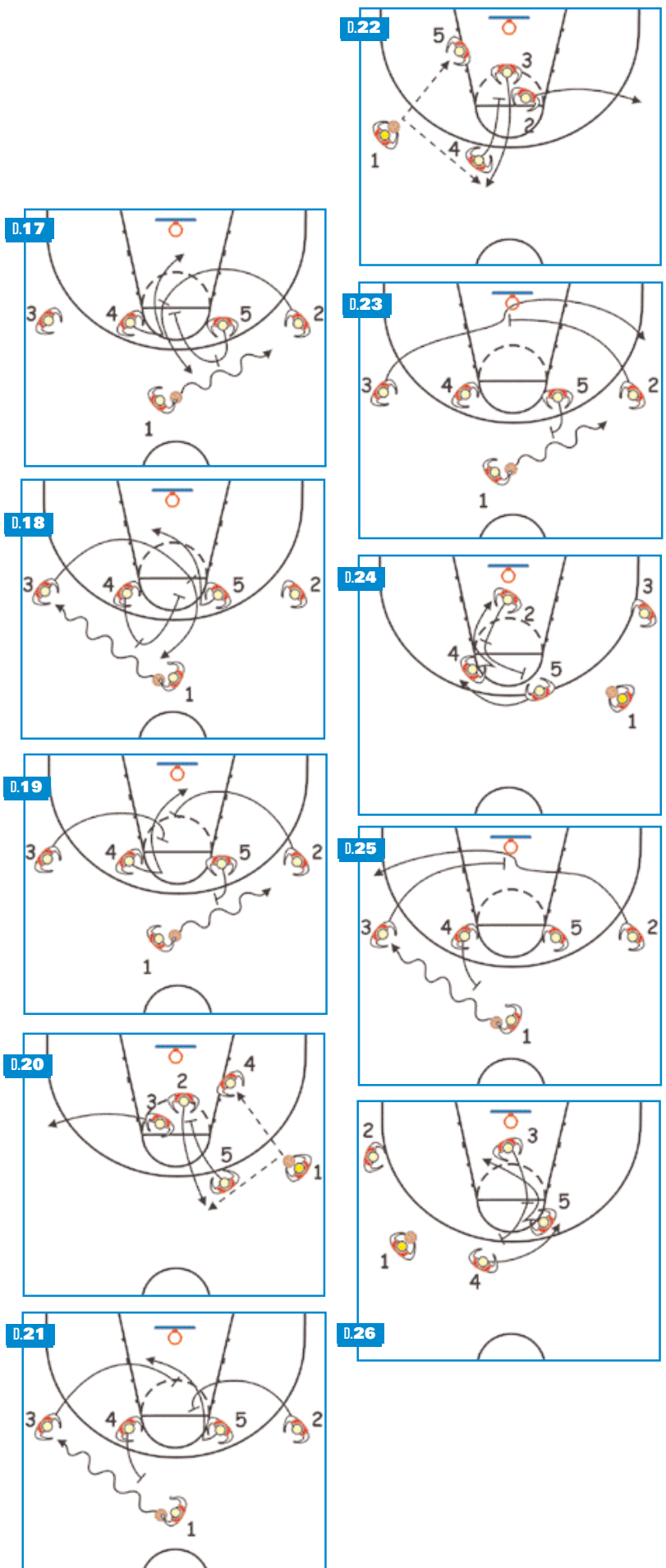
This is the same play as "46," but run on the other side of the court for 5 (diagr. 21 and 22).

"48"

1 rubs off the screen of 5, and dribbles toward the wing. 2 cuts in the lane and sets a cross screen for 3, who cuts and goes in the wing position (diagr. 23). 2 continues the cut and sets a back screen, first for 4, then back-screens for 5. 1 tries to make a lob pass to 4 or 5 (diagr. 24).

"49"

This is the same play as "48," but run on the other side of the court (diagr. 25 and 26).



Javier Imbroda coached last season Real Madrid, Spanish Division I team. Coach of the Year in 1995 and 1999, he was also head coach at Division I teams in Malaga and Caja San Fernando. Assistant coach of the Senior Spanish national team from 1995 to 2000, in 2001-2002 he was head coach of the National team. At the 1992 Olympic Games, he was assistant coach of the Lithuanian National team.

SUMMARY

- I. Introduction
- II. Philosophy
- III. The players skills
- IV. How the fastbreak is run and the drills to develop it
- V. Preserving the fastbreak

I. INTRODUCTION

If we would conduct a survey among all coaches, players, and fans, I'm certain that a vast majority would characterize themselves as lovers of the fastbreak. If the survey is taken before a season starts, I am convinced that all coaches would say that they want to play a fastbreak style game.

Basketball is synonymous with speed and lively play, a fundamental aspect of our sport. It is something we should enhance whenever possible because it is so popular with spectators. Before the implementation of four quarters and the 24-second shot clock, the fastbreak was like an endangered species. Teams played control basketball and slowed the tempo excessively. Fastbreaks were rare, if at all. This led to a game that was both slow and boring.

The new rule changes helped the game become more dynamic and led to a recovery of part of its speed. The all-out full-speed game has still not been fully attained. Here's why. The biggest enemy of the fastbreak is the "tactic foul", a penalty taken that's not a flagrant foul, but still sufficient enough to keep the fastbreak from developing. This type of foul inevitably harms the game. Although it can't be considered as a type of defensive strategy, it doesn't allow a good offensive play to develop. In my opinion, such a foul should be penalized in a different way in order to try to banish it completely from the game. This would allow the fastbreak to develop for the sake of the teams and the fans. This will be described more fully in the last point of my article.

II. PHILOSOPHY

1. It pleases the fans

All fans like to watch a maximum number of high-speed plays during a game. We can agree that the controlled game is often more effective but we can also agree that if only that type of style were played the game

EARLY AND SECONDARY FASTBREAK



by Javier Imbroda



would definitely lose most of its sparkle and liveliness.

2. The players like it

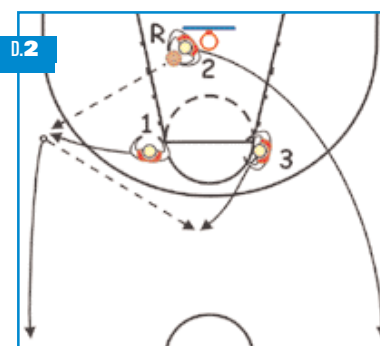
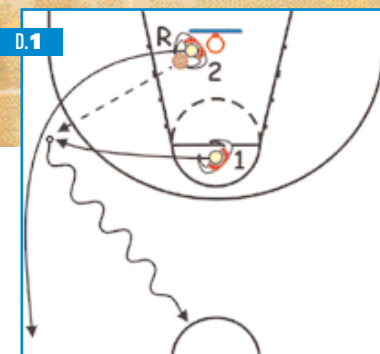
When asked what style of play they prefer, players will tell you that they like to run fastbreak on every possible occasion.

3. Easy baskets

The fastbreak entails a higher offensive and defensive intensity. All the five players can be involved on the fastbreak and each one can score easy baskets.

4. Risky style of play

The fastbreak has its disadvantages, primarily a greater possibility of turnovers. When you increase the speed of the game, you also run the risk of losing control at times,





and the players can make more turnovers. For this reason some coaches are afraid to use the fastbreak as a style of play.

III. THE PLAYERS SKILLS

The athletic and technical skills of the players have greatly improved over the years, thanks to the evolution of the game and the increased effort that is put in training and conditioning. This has allowed the traditional fastbreak (orchestrated by the playmaker) to improve as well, resulting in a faster game with more scoring possibilities.

With more athletic players, a power forward who gets a rebound now has the possibility of dribbling and leading the fastbreak by himself, without giving the first pass to a teammate. This leaves the playmaker to fill in the lane on one of the wings. In truth, this is not all that common, but with our talented big men, it's a possibility. I have had the opportunity to coach a few highly-talented power forwards-the last one being Pau Gasol, now in the NBA, with the capability of rebounding and leading the fastbreak. The same goes for some shooting guards and small forwards.

When you have the talent, you should allow players other than the playmakers to lead and run the fastbreak. This does not leave the

team at higher risk in terms of confusion and/or turnovers.

In any case, this can all be worked out in detailed training sessions.

IV. HOW THE FASTBREAK IS RUN AND THE DRILLS TO DEVELOP IT

When talking about fastbreak, what do players like the best? Without a doubt, it's the finalization of the break with a lay-up, a short jump shot, or a dunk. However, the most important part of the break is the outlet pass. How it is made is usually a good indicator of how the play will eventually end.

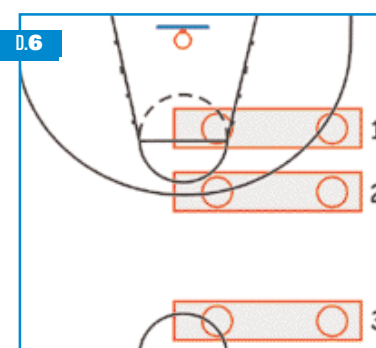
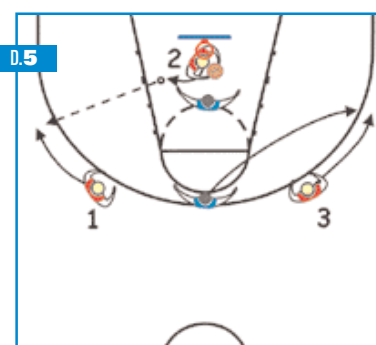
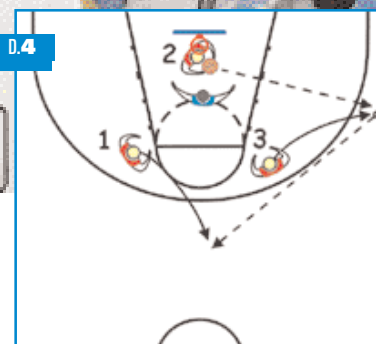
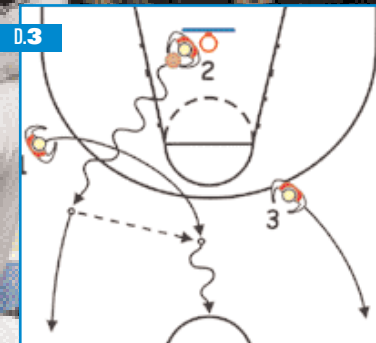
EARLY FASTBREAK

Construction of the fastbreak:

1. Different situations
2. Making the first pass
3. "Winning" the spaces
4. Development: filling the lanes
5. Finalization: different options

1. Different situations

I like to build the fastbreak from different situation, such as after a defensive rebound, after a steal, after scoring an action basket, or after a free-throw, hopefully developing a fastbreak with the advantage of 2 on 1 or 3 on 2.



2. Making the first pass

Even though the end of the fastbreak is the most enjoyable part, the most crucial part is the beginning. It starts with a rebound, the all-important first pass, acceleration, filling the lanes, and a drive to the basket. In order to become a team that runs the fastbreak successfully, it is critical that your players master each of these key aspects.

I like to use a series of drills that help perfect the first pass and accelerate the fastbreak:

▼ **Diagr. 1:** In 2 on 0, after the rebound, the aim is to move to open the passing lanes. After the reception of the first pass, players switch to high-speed running.

▼ **Diagr. 2:** It's exactly the same situation, but this time it's 3 on 0 after the first pass, with the players filling the lanes.

▼ **Diagr. 3:** Again, it's exactly the same situation, but in this instance imagine that your playmaker is overplayed and, therefore, he's denied first pass. The center, after taking a couple of dribbles, moves to the side in order to get free and makes the first pass on the dribble. This way, the playmaker doesn't have to go behind the center for an hand-off pass, losing so his position and the fastbreak advantage.

▼ **Diagr. 4:** It's the same situation, again with the defender overplaying the first pass. This forces the receivers to work hard in order to create a passing lane.

▼ **Diagr. 5:** The difficulty is increased as two defenders choose whom they want to defend. It's then up to the rebounder to read the situation and choose whether he makes the first pass. If he sees that the receivers are overplayed, he can drive the ball, as in **diagr. 3**.

3. "Winning" the spaces

Where do we make the first pass?

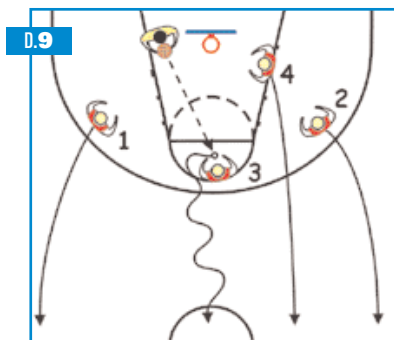
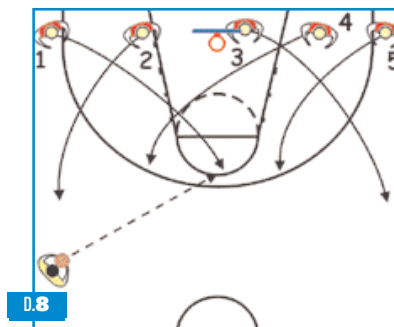
▼ **Diagr. 6:** The pass can be made to different positions, depending on the abilities and the skills of the players.

There are some teams that need all its players to box-out in order to get the defensive rebounds. Their athletic skills don't allow for any possible relaxation. In this case, it is position 1 where the first pass will be thrown.

Other teams can get an advantage by receiving the ball farther upcourt. Thanks to their skills, they can receive the first pass in positions 2 and 3. "Winning" these spaces allows you to improve your possibilities of beating the defense.

4. Development: filling the lanes

▼ **Diagr. 7, 8 and 9:** There are several drills that will help choose the proper lanes in



order to run the break with a certain discipline. You can switch the order of the players to force them to find their proper lane.

▼ **Diagr. 9:** All players face the coach, who passes the ball to 3, who leads the fastbreak as the rest of the players find their proper lanes. This is a way of preparing your team to run what I call an "open fastbreak." This allows the team to take advantage of any possible situation so that our players run the fastbreak, enjoy the game, and improve their skills.

In this series of drills, three specific concepts must be considered:

a) Using a partially deflated basketball in some of these drills during the first weeks of practice allows players to concentrate on passing rather than dribbling.

b) The first trailer should run ahead of the ball any time he can.

c) Who stays behind to prevent a fastbreak? If, during the fastbreak, a player commits a turnover, or the opposing team inbounds immediately in order to run their own fastbreak, your players have to be prepared to the defensive transition. 5 (who is usually the slowest player) has to be ready to switch to protect our basket at mid-court, while his teammates are trying to score on the early fastbreak.

5. Finalization: different situations

▼ **Diagr. 10, 11, and 12:** We can see different finalizations where we will reward our first trailer whenever he runs ahead of the ball.

▼ **Diagr. 10:** Finalization with a lay-up.

▼ **Diagr. 11:** Same finalization, but with a previous cut of the forwards.

▼ **Diagr. 12:** The trailer changes direction with a big step in order to receive a pass and score.

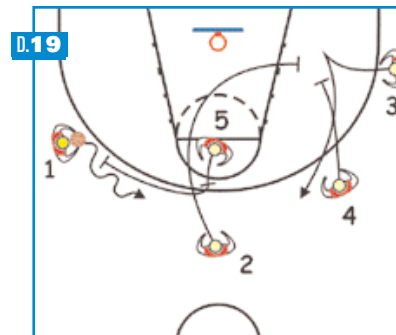
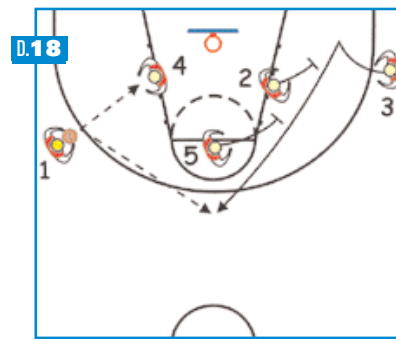
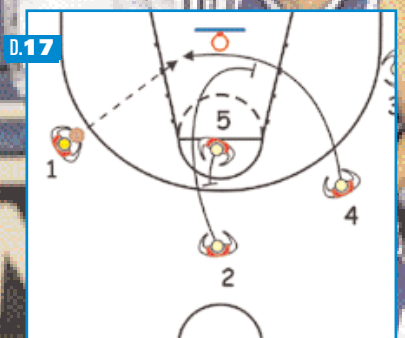
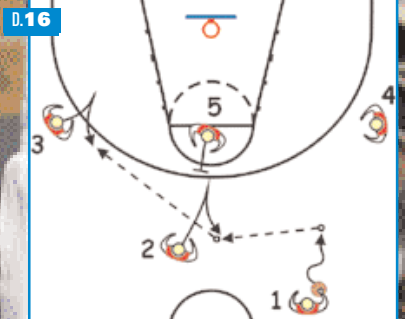
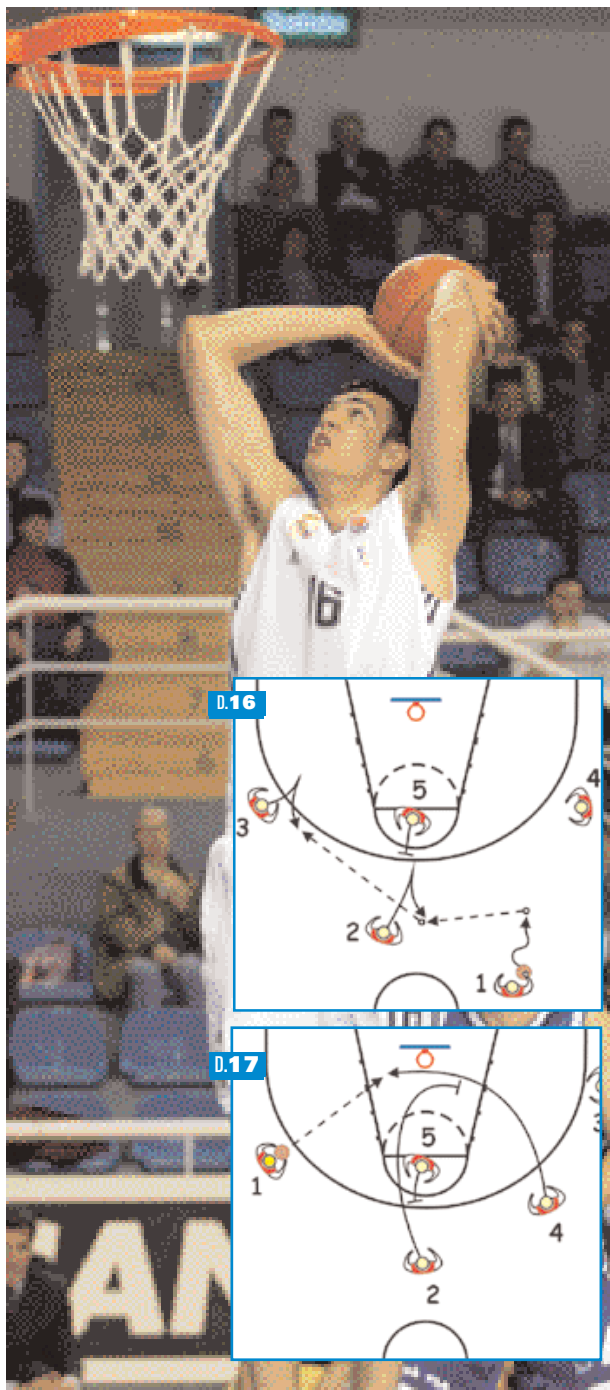
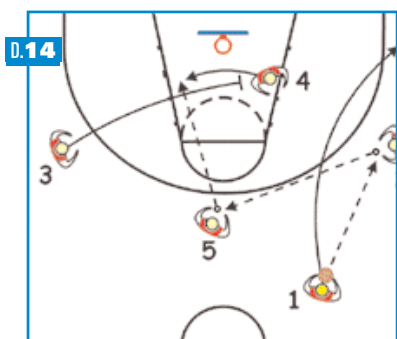
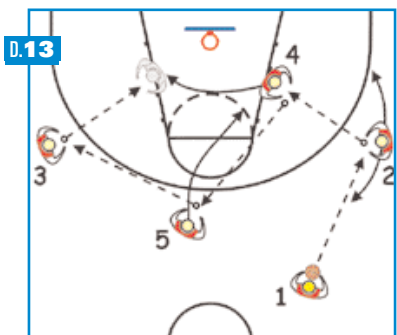
SECONDARY FASTBREAK

We start to talk now a series of finalizations that pertain to what we call "the secondary fastbreak."

▼ **Diagr. 13:** The wing with the ball gets the ball inside and then, from inside, we swing the ball. At the same time, both big men try to improve their positions by cutting in order to receive a pass in the low post. 4 looks for the ball again and 5 cuts from the 3-point line to the weak side. The outside players continue to maintain their spaces.

▼ **Diagr. 14:** We are trying to make a pass in the low post. If we can't pass the ball inside to the first side, we can look for the same player on the other side after a cross-pick is made on the baseline.

▼ **Diagr. 15:** Since the wings are not



open, the playmaker drives and holds the dribble until 5 sets a pick and then rolls inside. At the same time, the other big man 4 comes up high to receive a pass in the high post.

▼ **Diagr. 16, 17, and 18:** 1 drives in a lateral wing and passes the ball to the other side. This leaves two options. The first one is a screen for 4, who then receives the ball in the low post coming from the outside. The second option is to make two consecutive screens for one of the forwards.

▼ **Diagr. 19:** This option can confuse the defense. 2 cuts over 5. 5 makes a pick-and-roll with 1. At the same time, on the other side, there will be screens for a shoot-

ter who comes up high.

V. PRESERVING THE FASTBREAK

Tactical foul must be punished.

I would like to see any fouls committed in this area, **diagr. 20**-the so-called "tactic fouls"-penalized with a free-throw plus possession of the ball.

It's easy to differentiate the "tactic foul." The defender doesn't have any intention of stopping the fastbreak through good defense. He simply stops it by committing a foul that, even though it's not a flagrant foul, prevents the possibility of the offense from scoring an easy basket. By allowing these tactical fouls to go unpunished, the game is substantially harmed.

If the defender commits a foul in this area with the intention of stealing the ball or stopping the fastbreak, it would be easy for the referees to call the play. If the referees, who are running in the same path as the players, consider it as a "normal" foul, then the team either inbounds the ball. Banishing the tactical foul is my way of trying to protect the fastbreak, a crucial part of the spectacular nature of our sport and one of the biggest appeals for the fans. By eliminating these fouls, defenders would have to bring their game up to a new level in order to defend against the fastbreak. And if a foul is committed, it should be penalized adequately.

THE FRENCH WOMEN'S NATIONAL TEAM DEFENSE



by Alain Jardel

Alain Jardel won three straight French Women's Division I titles, from 1988 to 1990 with the Mirande team. Since 1997, he has been head coach of the Senior French Women's National team, winning a bronze medal at the Mediterranean Games in 1998, a silver medal at European Championship in 1999, and the gold medal at the last European Championships.

I would like to review the concepts that form the defensive basics for the French Women's National team.

SITUATIONS TO EMPHASIZE

The most important aspects of the defense include:

- ▼ Organized defensive transition
Do not give easy baskets to the opponents.

This means:

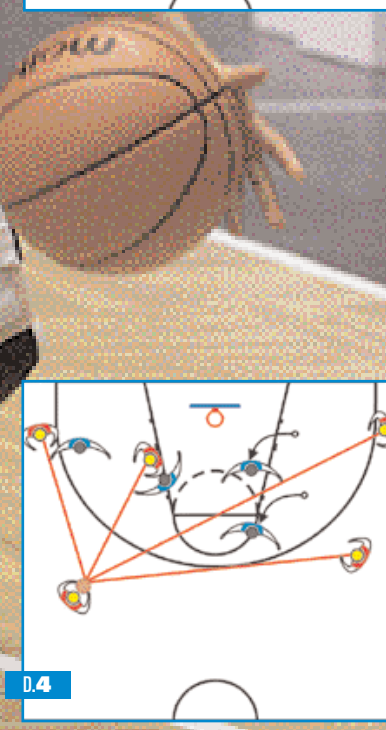
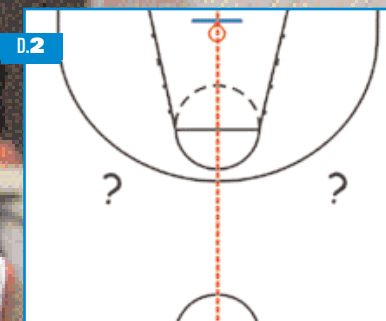
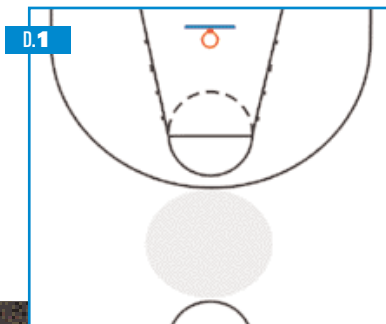
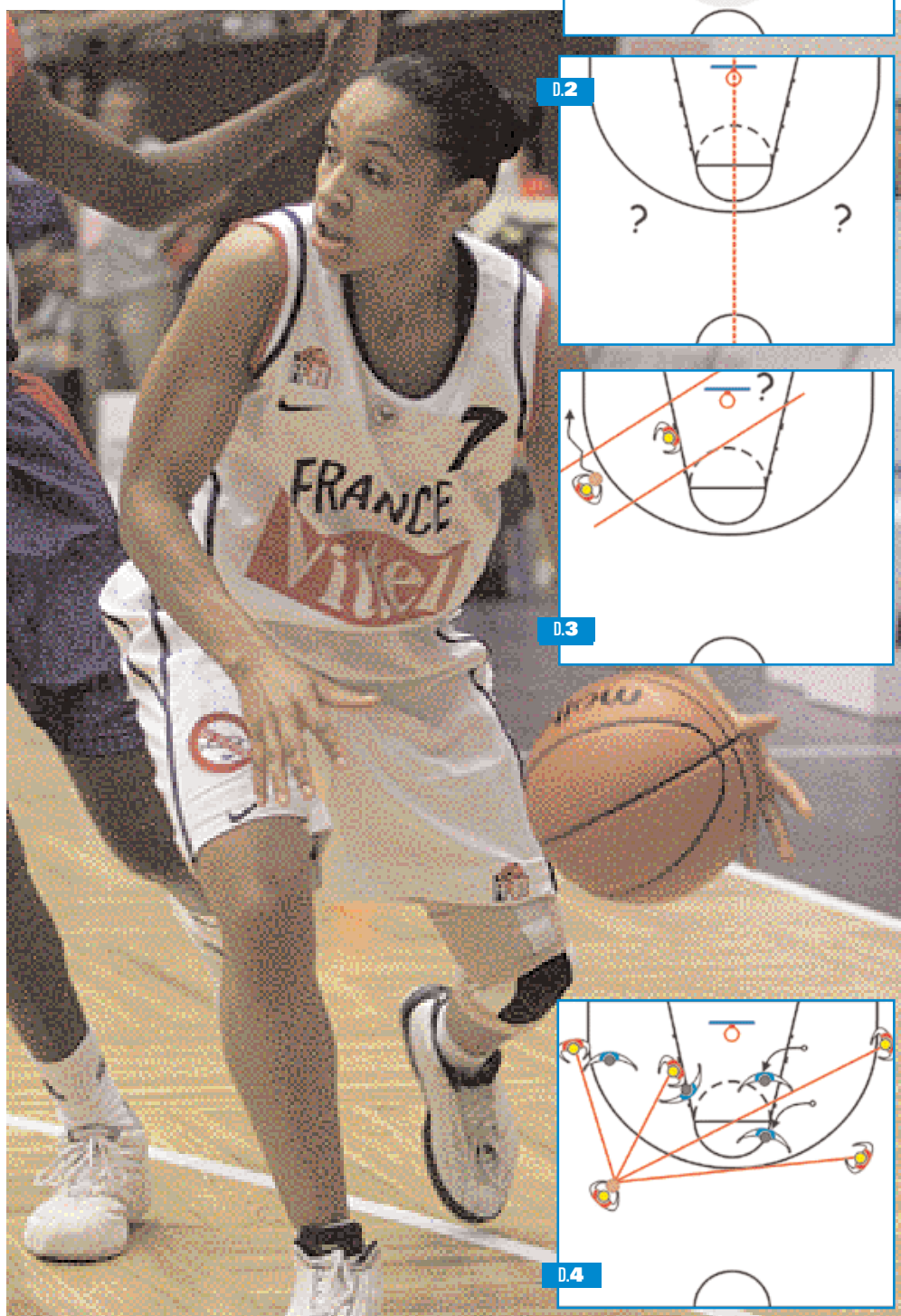
- going for the rebound with two players in an organized fashion
- two players must recover in the lane
- one player must guard the opponent with the ball

- ▼ Do not make foolish and unnecessary fouls (minimize free-throws for the opponent)

- ▼ Do not use the hands when guarding the player with the ball

- ▼ Hands and arms are extended only when guarding offensive players without the ball

- ▼ Do not "bump" the offensive players when they cut



- ▼ Play one-on-one defense with the help of all the team members
- ▼ Do not leave a defensive player alone: we play defense with all five players
- ▼ Apply the 5 defensive principles at all times
 - Pressure on the ball
 - Help
 - Anticipate
 - Push towards certain areas
 - Stay in the passing lanes
- ▼ Defense on the ball
- ▼ Be aware of the position and the movements of the ball
- ▼ Be in a position to always see the ball

THE MOST IMPORTANT DEFENSIVE SPOTS ON THE COURT

- ▼ Three-point line (diagr. 1)
- ▼ We must create a "wall"
- ▼ We must play defense up high; this means starting to guard the offensive player in the area between center court and the free-throw line
- ▼ Ideal line from one basket to the other basket (diagr. 2)
- ▼ Don't let the ball stay in the middle of the court because you don't know where the strong side and the weak side is on defense. Push the ball to the right or the left of the ideal line, which goes from one basket to the other basket.
- ▼ Stop or slow down the swing of the ball from one side of the court to the other. Apply pressure so the ball can't easily be passed. All defenders must be ready to slide.
- ▼ No ball at 45° (diagr. 3)
- ▼ Do not let the ball stay at a 45° angle to the basket: it will be impossible to defend in the low post if this occurs.
- ▼ The defensive player X3 must push the offensive player out to the corner.

III. THE DEFENSIVE "NETWORK"

I do not like to highlight "duels" between individual defensive and offensive players. When there is a top offensive player on the other team, use team defense to keep the player in check. It is your job to motivate any player who is less inclined to play tough defense.

- ▼ We must collapse in the lane to protect the basket (diagr. 4) and we need to adjust the defensive position to the position of the ball, as well as:
 - a) anticipate the passing lane (diagr. 5)
 - b) come up high to the ball when it's passed out from a help-and-recover



situation (diagr. 6).

c) anticipate the possible dribble penetration (the only move the player with the ball can make when she has been kept from the middle of the court).

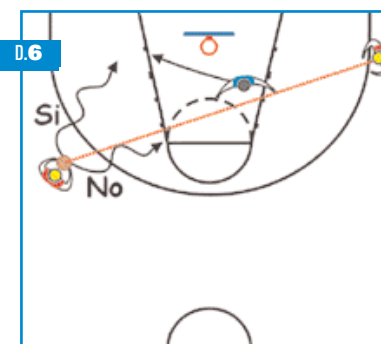
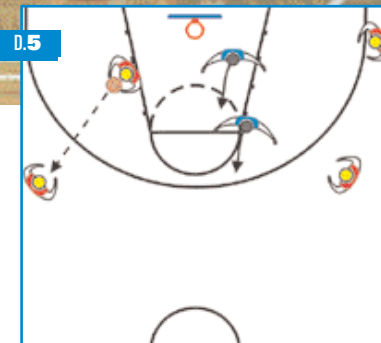
d) anticipate the moves of the players without the ball, such as a backdoor cut (diagr. 7).

IV. DEFENSE ON THE BALL

- ▼ The point guard 1 (the player at the top of the defense) must:
 - Bend her knees and keep in a low defensive stance.
 - Not use the hands to defend.
 - Create a "wall" over the line of the three-point shot. Guard the opponent high on the court.
 - Protect the free-throw circle area.
 - Push the opponent towards the sidelines.
- ▼ The perimeter defensive players must:
 - Defend against the shot with both hands up near the face of the shooter.
 - Not let the offensive player stay at a 45° angle to the basket.
 - Force the dribbler towards the baseline on a dribble penetration.

V. CONTESTING THE PASSING GAME

- ▼ Strong side (side of the ball)
 - Overplay in a closed stance when the ball is past the free-throw line extension.
 - Overplay in an open stance when the ball is below the free-throw line extension (diagr. 8).
- ▼ Weak side (help side, opposite to the ball)
 - If the ball is past the free-throw line extension, play in a closed stance.



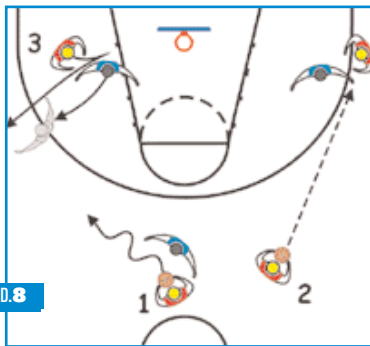
- If the ball is below the free-throw line extension, play in an open stance (diagr. 9).

▼ Pass back

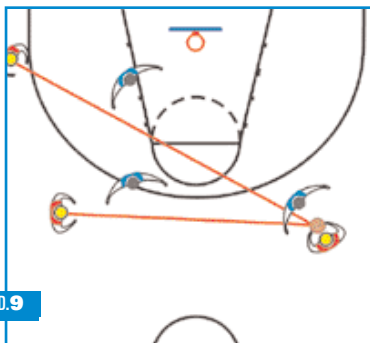
- The defender overplays in an open stance (diagr. 10).

VI. DEFENSE ON PENETRATION

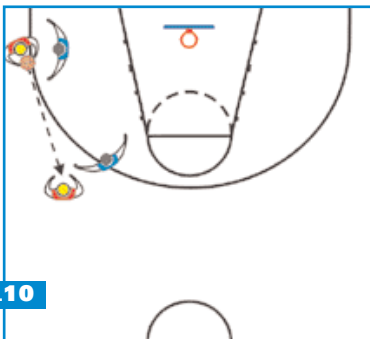
- ▼ On the strong side, we do not help.
- ▼ On the weak side, we help with:
 - the player nearest to the penetration,



D.8



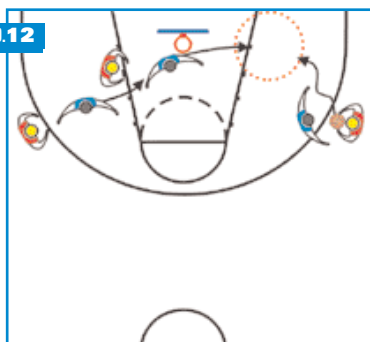
D.9



D.10



D.11



D.12

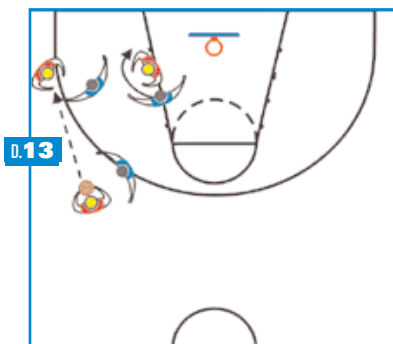


or
- the player nearest the baseline (diagr. 11).
Note: Do not let any dribble penetration occur in the center of the lane. If it does occur, the defender must go towards the dribbler and try to take the charge (diagr. 12).

VII. DEFENSE AGAINST THE INSIDE GAME

▼ Specific work of the defensive player when the center is in the low position

- Avoid contact with the offensive player so she doesn't have any point of reference.
- Move continuously and quickly.
- When the ball is going in the corner, pass over her (diagr. 13).
- When the ball is going up, pass under her (diagr. 14).
- When the ball is in the corner, 4 can help by trying to steal the pass (diagr. 15).
- When 5 has the ball in the low post,



D.13

we never help from the strong side, coming from outside of the lane. That's because 5 could pass to 2, the perimeter player, who would then have an open shot (diagr. 16). We trap with X3 or X4, or we force 5 to turn towards the middle of the lane.

▼ Defense against the cut

- Create an obstacle with the body, hips, and back, when going over the cutter.
- We don't use the so-called "bump action" because we do not think it's part of a good defense: we want to put pressure on the ball.

▼ Defense on a pick-and-roll

In women's basketball, especially in Eastern countries, the pick-and-roll is used to create an outside jump shot.

- If the pick is made high and far from the basket, the defender of the dribbler slides over the pick, while the defender of the "picker" provides adequate space to her teammate,

and then comes up strong at a 90° angle into the path of the dribbler to slow her down (diagr. 17). This defensive action can involve two or three players. If there is a need of additional help, X5 can provide it.

- If the pick is made below the free-throw line, we can try a trap and put extreme pressure on the offensive player (diagr. 18).

▼ Defense of the pick-and-roll of two players without the ball

- When two offensive players are involved in a pick away from the ball on the opposite side, we must be ready to switch.

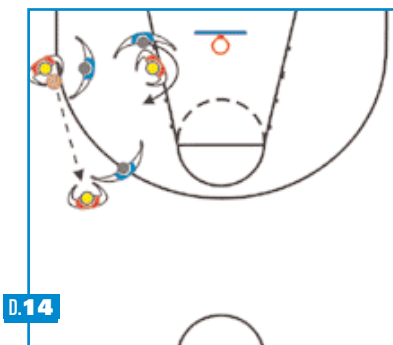
- If there is a vertical screen, each defender slides through, staying with her offensive player.

- If there is a horizontal pick, X5 lets X3 slide over (she does not follow the offensive player). X5 stays open to the ball (diagr. 19).

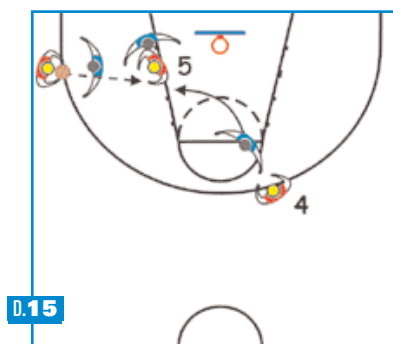
- If there is a diagonal pick, X2 slides over the pick, pushing her offensive player to go to the corner. X4 must stay open up the ball pushing with the back the picker down the baseline, while X1 slows down the dribbler, as well the change of the side of the ball (diagr. 20).

- If there is a double stack, X3 follows the screened player, while X4 makes the hedge, going in the path of the screened player (diagr. 21).

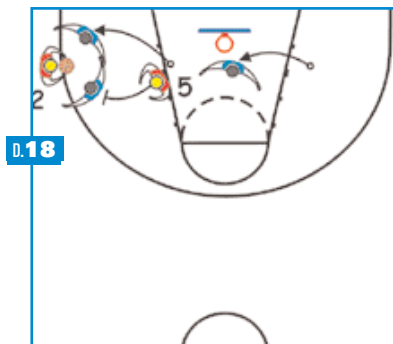
- If there is a staggered screen (this means two picks in a row), we change if 2 and 3 changes sides (from the strong side to weak side), or X2 follows, going under the pick of 5 (diagr. 22).



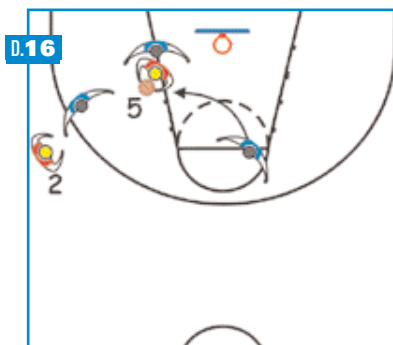
D.14



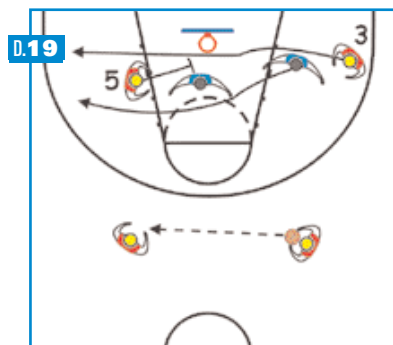
D.15



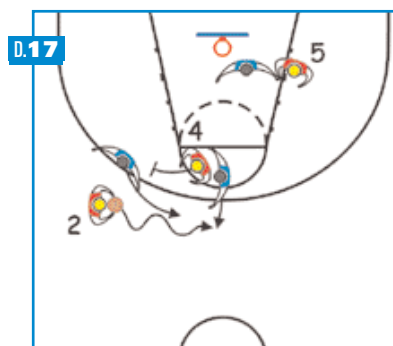
D.18



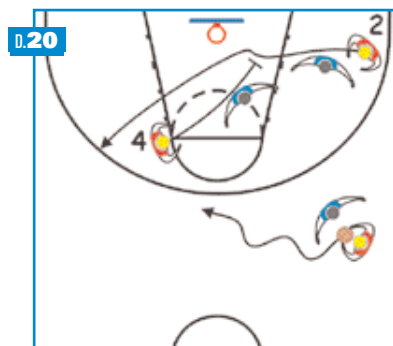
D.16



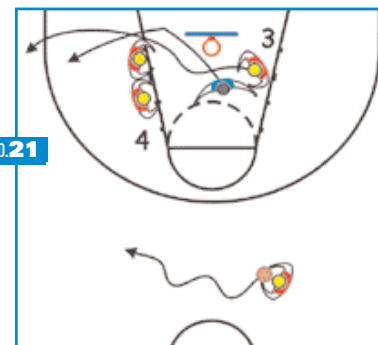
D.19



D.17



D.20



D.21



D.22

PRACTICING MAN-TO-MAN DEFENSE

Antonino Molino, who won two Women's Division II titles with Bari and Taranto, was assistant coach of the Senior Italian Women's National team from 1996 to 2000. His team won the Italian Cup and the Division I Championship in 2003.

by Antonino Molino



I always divide the seasonal program for my teams into three parts:

1. Pre-season (setting goals, working on individual technique, and stressing defensive rules)
2. Regular season (individual and team tactics)
3. Playoffs (videotape sessions to study the offensive sets and particular moves of opposing players)

PRE-SEASON

Principles to emphasize:

- ▼ Mental toughness
- ▼ Aggressiveness
- ▼ Individual and team responsibilities

In all the drills:

1. Use the ball on offense and defense.
2. Recreate game situations, with the transition from defense to offense.
3. Motivate the players, using the clock and keeping score.

DEFENSIVE RULES

- ▼ Maintain good defensive balance (big players need to rebound; the point guard must anticipate the outlet pass of the opposing fastbreak; the other players must recover on defense)
- ▼ A good drill for teaching defensive balance is the four-on-four with continuity. The team is divided into three squads: squad A on offense, squad B on defense, and squad C, off the playing surface at the mid court. After the shot, player A guards C (the outlet pass must be made on the front half court, while player B is at the midcourt (diagr.1).

▼ Player with the ball: A "wall" is created. This means that in order to contain all penetrations to the basket, the defensive player is always between the offensive player with the ball and the basket.

▼ Player without the ball: there is always someone in the passing lane, strongly contesting any movement there. The defensive player must jump towards the ball if the offensive player passes the ball (diagr. 2).

▼ Defense on the cuts: players are paired. They play two-on-two full court, with two other players waiting at the free-throw line extension: These two players are static and used only for receiving and passing the ball back into play. The offensive players must pass to one of these helpers before shooting the ball. At the end of the action, the defense goes on offense, and offense to defense. (diagr. 3).

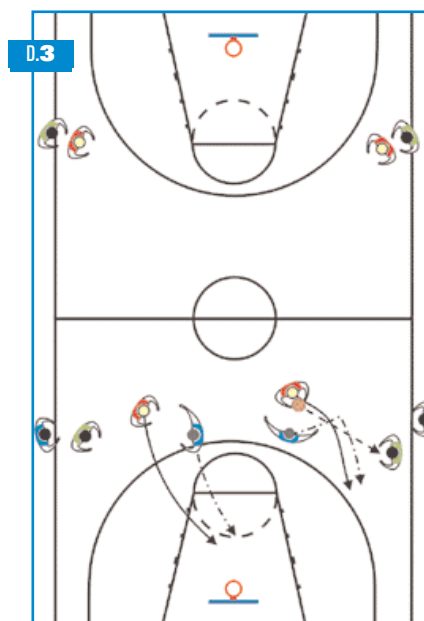
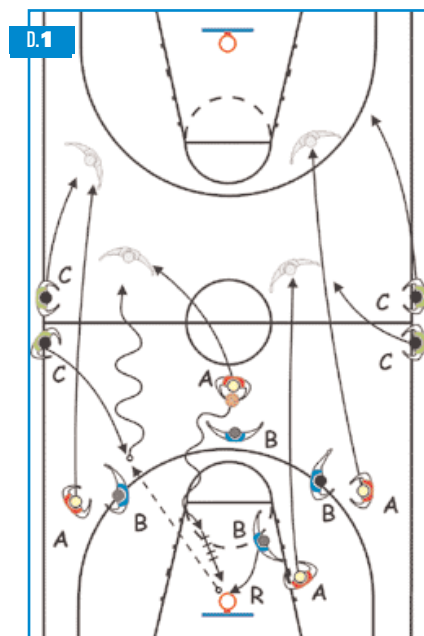
▼ Ball below the free-throw line extension: the defensive players on the weakside must go down to the level of the ball (diagr. 4).

▼ Penetration in the middle of the court: the player must defend, help, and recover, changing from the closed to open defensive position (diagr. 5).

▼ Penetration on the baseline: help from the weakside, with the proper rotation of the players (slide diagonally to avoid being cut off). When the ball is passed outside, be ready to open up again (diagr. 6).

▼ Defense on the screens on the ball: we follow up, with the help of the defensive player of the screener. You must slow down the pass to player's screened or make body-check. We want strong defensive pressure put on the ball (diagr. 7).

▼ Screens away from the ball: the defender slides through, asking for sufficient



space from the teammate, who defends the screener: the defensive players must communicate with each other or the defense will not work (diagr. 8).

▼ Double screens: we follow up with the help of the screener's defender nearest to the ball. The defender who is farthest away from the ball must protect the three-second lane. (diagr. 9).

▼ Screens between players of the same role: defenders have to ask for a change (diagr. 10).

▼ Defense against the center: the defender plays in front of the center in the low post, trying to push her to the baseline in order to prevent a lob pass (diagr. 11). If the center is going towards the ball, this must be anticipated in order to contest a pass to the high post (diagr. 12).

▼ Pick-and-roll: the help-and-recover defense is used, but the player does not switch. Whenever possible, the defender pushes the screener away to force a pick-and-roll situation outside the three-point line. If there is a pass to the screener who rolls to the basket, a defensive change must be made with the defender in the low post or with the player in the corner (diagr. 13).

▼ Pick-and-roll between players who are dangerous on dribble penetration, but not on outside shooting: We slide through with the defender, who guards the player with the ball, and make hedge on the dribble penetration with the screener's defender (diagr. 14).

REGULAR SEASON

Individual and team tactics are stressed during the regular season.

The following characteristics of each player on the opposing team must be learned:

1. Which is the preferred pivot foot?
2. Does she dribble with the left hand, right hand, or equally well with both?
3. Does she shoot only from outside?
4. Does she only make dribble penetrations?

We also stress defense against the opponent's offense, which can include the flex, the triple post, or the pick-and-roll. Here's an example of a three-on-three screen-the-screener with a static offensive player, who can only receive and pass the ball. 4 passes to the static player and goes to the free-throw line to screen 2, who previously made a screen for 5. A strong defense is put on 2, pushing her towards the baseline: X5 goes over the top, X2 makes a body-

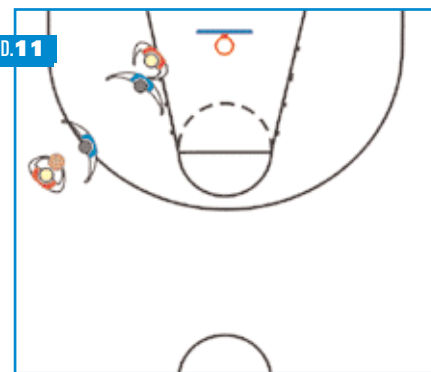
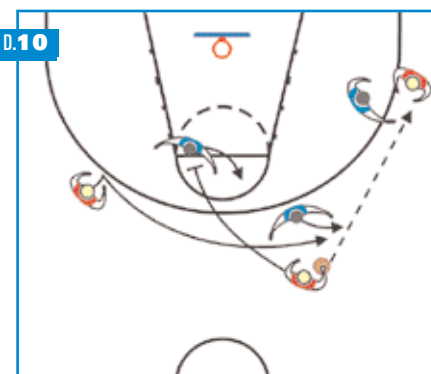
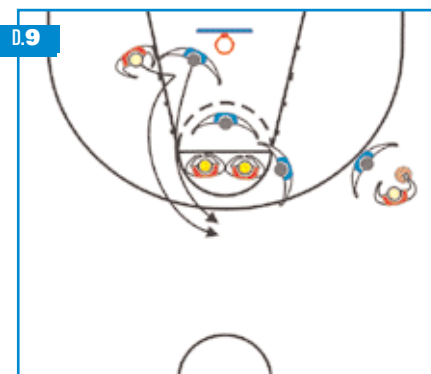
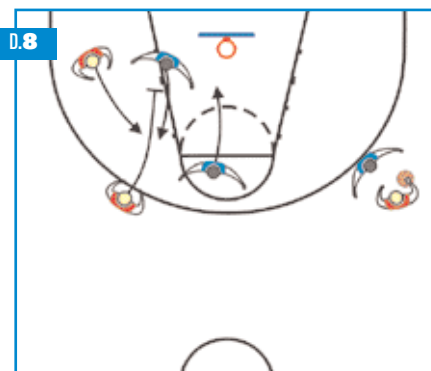
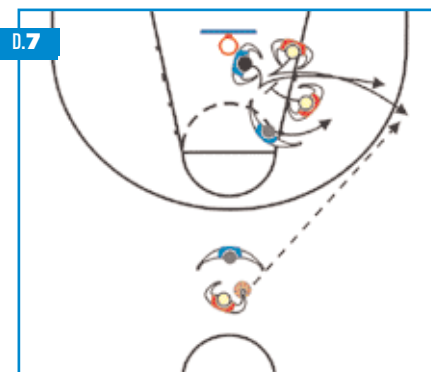
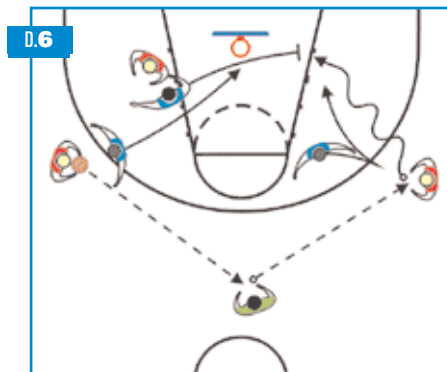
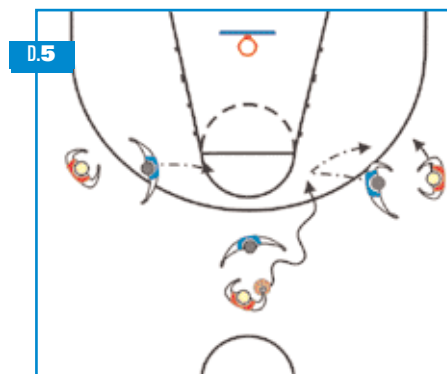
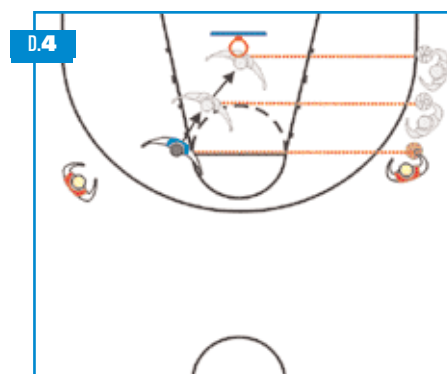
check, and then goes back to guard 2 (diagr. 15).

When the offensive guard is particularly dangerous on offense, we ask for a defensive change with X3, who covers 3, the guard on the weakside (diagr. 16). In this type of drill, we want our defensive players to make the offensive transition when they steal the ball or take the rebound.

PLAYOFFS

The same team will be played again within a few days. It is important to:

1. Analyze the videotape of the opponent.
2. Screen the offensive plays of the opponent. Find out which are the most popular offensive plays and come up with defensive strategies for each.
3. Analyze each offensive player, noting what are their preferred spots on the court to set up, where on the court they scored most of their points, and note their shooting percentages.





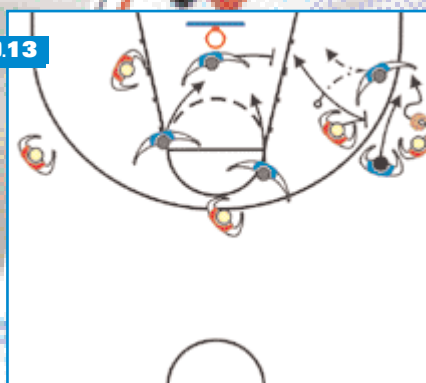
D.14



D.12



D.13



D.15



D.16



DEALING WITH ADVERSITY



by Eric Foister

Eric Foister, head coach of North Huntington High School since 1998, is a highly-regarded high school coach in the State of Indiana. A former assistant coach at the college level at Ball State University, St. Joseph's, and Taylor, he was the high school "Coach of the Year" in Florida in 1996.

The word "adversity" has been used to describe many different things. According to Webster's Dictionary, the definition of adversity is "A state of hardship or affliction, or a calamitous event." In the world of sports, adversity usually goes hand in hand with success, and failure. Learning how to deal with adversity can be difficult and not every player or coach will deal with it in the same way.

STAGE ONE

When adversity occurs, the initial reaction is a feeling of helplessness, anger, or hurt. An injury to a teammate or the loss of a game in the waning seconds is an example of adversity. When it first happens, there are no immediate cures or pep talks that can help alleviate the pain. This is a critical stage that has to be overcome by the individual player. As a coach, you sometimes can make matters worse by showing too much emotion at this stage. It is easy to say things out of frustration or anger that can damage the team. The same goes for the players. Speaking emotionally, athletes can do or say things that will negatively affect the team. It is important that you know who these particular athletes are and help them see the whole picture of the team concept. You need to be able to identify your true team leaders. They are the ones who will help reinforce your vision of "the big picture" and help the players to deal with the adversity. Trust is the main attribute you must maintain during this time. For example, if your leading scorer is a vocal person and a leader then you must spend quality time, one-on-one with that player, to make sure he understands exactly what are your expectations of him and of the team. If, on the other hand, your star player is quiet and shy, then you need to bring the most trusted player on the team to a joint meeting with the leading scorer and then share your expectations with both of them. It is important to select a team member who is trusted by both his teammates and by you, the coach.

STAGE TWO

After the initial feelings of anger or frustration comes the "blaming stage." Some athletes are going to blame themselves totally for a loss or a particular incident. When a player has this much burden or guilt on his or her shoulders, they cannot reach their optimum level of performance. This has to be dealt with by the coach. One way is to talk with the player and ask him to express why he feels the way he does. As coaches we have to be excellent communicators and lead that player to conclude on his own that what really matters for everyone is the health of the team. Players will blame each other at times of adversity, which can tear a team down faster than anything else. If you have this problem with your team it usually means there is some selfishness involved and you have to face this issue head on. One way to deal with this is to institute team-building exercises in your practice sessions. It has been my experience that you don't tell the team what you are trying to accomplish. Perception is

everything. Let the players see things, as they perceive them. Put the players in conflict together in a competitive drill, one that you are certain they will successfully complete. For example, put the two players who are at odds with each other on the same 2-on-2 team. Make sure this is a drill that they will do well, but not complete too easily. By working together, they will develop confidence, reestablishing the bond they once had. Having confidence in fellow teammates is good for teamwork and a to have an happy team. There will be times when players come to blame the coach or the system he uses for the times they are experiencing. When this happens, it's because they are hearing things from outside. At the college, I find that parents are the ones who put the ideas into their son's heads. Trust is the key word here. You have to develop a sense of trust between you and your staff. It is important that this trust be developed before adversity sets in. Never deceive your team. Be truthful when talking with your team about the competition. We sometimes think as coaches that we have to make the other team seem like an all-star team every night to get our team pumped up and ready to play. This can lead to mistrust at an early stage. It can seem like a very small point but these types of things can add up. Make sure you have small success areas that you can develop and point out to your team during the season. Athletes have to have some success in order to see the whole picture. This can help things when adversity does set in. I have always admitted my mistakes to my team. I really feel like that lets them know that you are a part of the team and that you are accountable and trying to improve yourself.

STAGE THREE

The last stage of dealing with adversity comes to channeling your emotions and letting them drive you to overcome any obstacle. Once you have overcome the first two stages you have succeeded in becoming a true coach. Now it is time to reap the rewards of success. The great teams have learned to deal with adversity and turned negative situations into positive ones. As a coach, you have to remind players to take any feelings of failure, anguish, or hurt and channel those emotions into effort and concentration. Don't overload them with talk. Let them feel it themselves with gentle reminders. Remember perception is reality. What you feel and what your team feels may be two different things. If you have succeeded in channeling the emotion of the team into good effort and concentration in practice then you should be ready to reap the rewards. My philosophy is based on competing at a level where emotion meets execution. When this happens great things occur. I have seen it in many "big games". One team comes with a great amount emotion early only to fall apart in the later stages of the game. I have also seen teams who executed very well on the court only to lose to a team that made great emotional plays late in the game. A team should have a perfect balance between emotion and execution. A coach deals with many emotions that are hard to keep in check. The exhilaration of success and anguish of defeat can be unbearable. When you deal with young athletes, anything can happen. It can make you question your own abilities as a coach, parent, spouse, or, even at times, a human being. Trust in your abilities to be a leader. If you have confidence in yourself, other people will as well.

THE ITALIAN BASKETBALL COACHES COMMITTEE



by Antonio Pozzati

Antonio Pozzati has been involved with the Coaches Committee of the Italian Basketball Federation since 1992. He is member of the Board of the Federation and President of the Coaches Committee.

The Italian Olympic Committee created a "National Plan for the Formation of Coaches" and the Italian Basketball Federation adheres to this plan. The plan was designed with the aim of creating a link among the Italian coaches formation plan and those of similar plans of other European Community countries. The goal is to make it possible for coaches to have their status recognized by all the European Community countries.

COURSES FOR THE COACHING LICENSE

The Coaches Committee of the Italian Basketball Federation is in charge of the organization of coaching courses and with the formation and updating of the teaching staff.

The coaching courses consist of four levels:

1. STUDENT COACH: This course serves as an introduction to basketball (how it is played, the rules, and some technical guidelines).

It is organized by the provincial branch of the Coaches Committee. It is taught by a local teacher, called an "educator," and lasts 20 hours. These student coaches cannot officially coach a team at this time.

2. BASE COACH: This course awards the license to coach youth level and regional teams.

Only the "student coaches" who finished their apprenticeship with an educator for

30 hours and have officiated at 15 games at a local level can attend this course.

This rule was created to make sure that the coaches have a fuller understanding of basketball. This is a seven-day course with a final examination.

The teachers for these courses include 120 "educators" selected by the Committee and the Technical Director of the Committee, Ettore Messina, the head coach of Division I team Benetton Treviso. He is assisted by his Super Staff, comprised of a physician, the Technical Director of Mini-basketball, a conditioning coach, a psychologist, and a representative of the Italian Referee Committee of the Federation.

3. COACH: This course gives a person the license to coach teams in the Men's B2 and Women's A2 Championship.

Only the "base coaches" who have coached for two consecutive seasons can attend this course.

This two-year course is divided into 15-day sessions each year, with an examination held after each session.

The teachers at this level include 30 Instructors selected by the Technical Director of the Coaches Committee and his Super Staff.

4. NATIONAL COACH. This course grants a license for coaching in all national



championships.

The course is open only to those with a "Coach" license who have coached for two consecutive seasons. It is limited to 40 people per year.

The lecturers at this final level are top Division I Men's and

Women's coaches and the coaches of the Italian National teams.

A team executive, a team physician, a team psychologist, and a strength and conditioning coach also give lectures. This course lasts two weeks and is followed by a final examination.

In short, a total of eight years of study and work is necessary to reach the top level and earn a National Coach license.

BUDGET

The Italian Basketball Coaches Committee has over 16,000 registered members, divided into three groups. Each member must pay a fee to maintain the annual license.

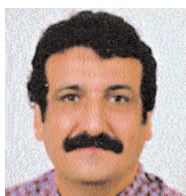
The fee varies from 39 euros for the base coach, 55 euros for the coach level, and 87 euros for the national coach level.

Additional funds come from the Federation, which contributes to the Coaches Committee, and from the coaches who pay to attend the various courses.

OFFICIAL SUPPLIER

We have an Official Supplier, a sport clothing company in Bologna, which created a collection of shorts, shirts, warm-up suits, and advertising boards with the logo of the Committee. We are given a percentage on all items that are sold.

TWO OF THE TOP OFFENSIVE PLAYS: LEARN THE SYSTEMS FROM VIDEO AND BOOKS



by Raffaele Imbrogno

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

There is a huge production of videos and books dedicated to various offensive situations, such as man-to-man offense, zone offense, fastbreak, and special situations. Some have become classics because of the success that the authors had with their teams. I will focus on the books and videos dealing with the most popular offensive systems used not only in US, but also around the world.

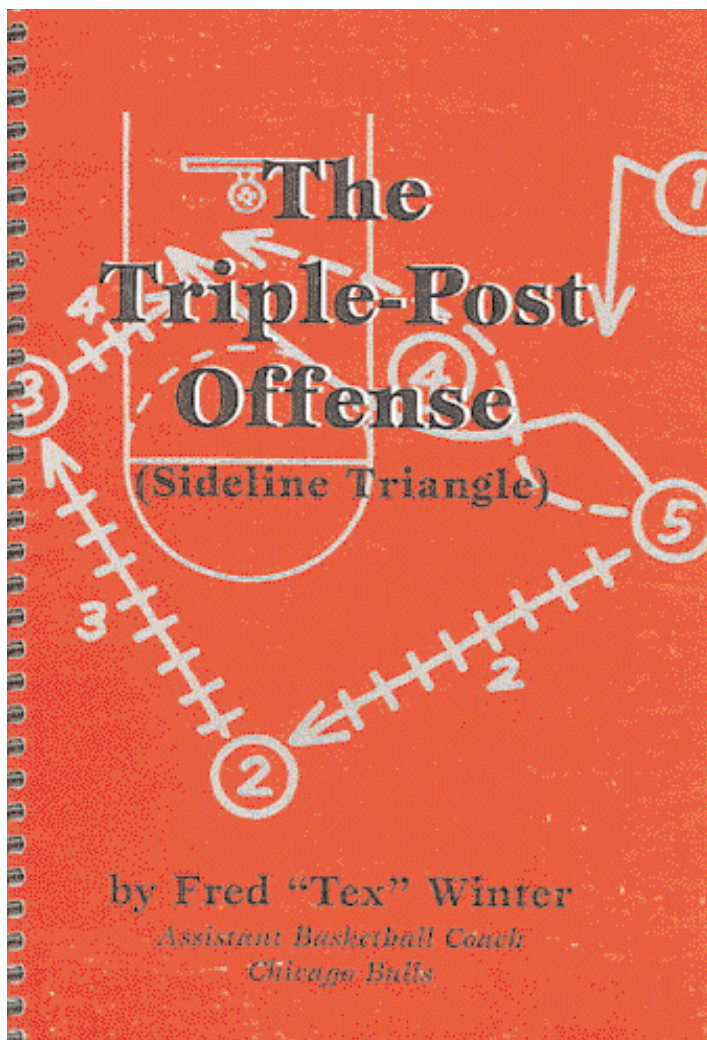
At the end of the 1940s, a young Fred "Tex" Winter was on the basketball team at the University of Southern California. The team's set play was called "center option offense" and it was to become the grandfather of Winter's very famous "triangle offense." The Chicago Bulls used the triangle in winning their many NBA championships, with Winter as the assistant coach, and it was also used by the Los Angeles Lakers, where Winter was again the assistant coach.

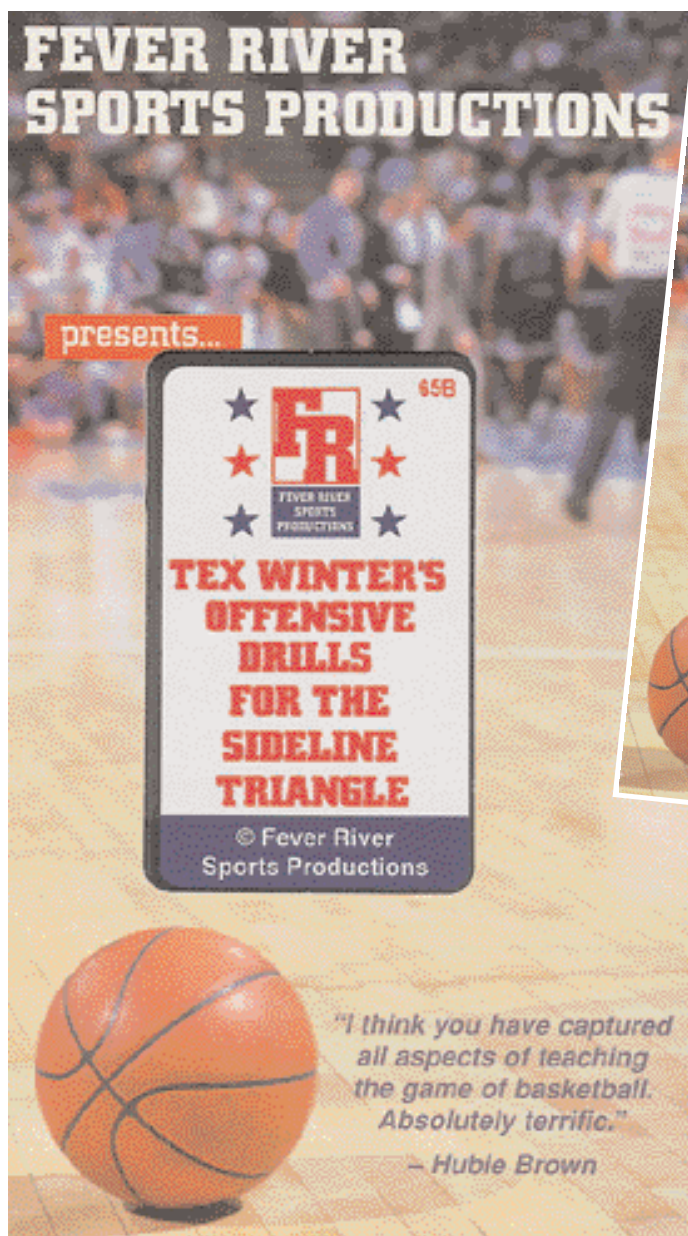
In 1962, Winter wrote the book *Triple Post Offense (Sideline Triangle)*, published by Prentice Hall with 216 pages full of techniques and tactics. The book was reprinted in 1997 by AG Press, owned by Winter's son and now distributed by Sysko's (www.syskos.com).

The book is divided into three distinct sections: The Triple Post Offense, The Developing Programs, and The Coaching Profession. In the first section, Winter analyzes the concepts and principles that form the base of an effective offensive system. He identifies seven different "musts" of a good offense. He writes:

"The offense must start from a strong full court defense; must penetrate the defense; must have the proper spacing among the players; must have movements of the ball and of the players without the ball, all with a definite aim; must have a good defensive balance; must create a good passing choices; must maximize the players' skills."

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.



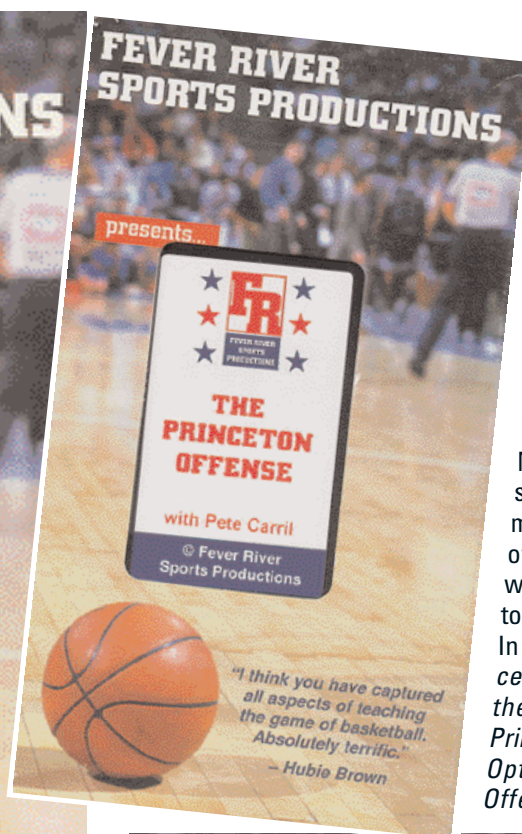


However, Winter believes the most important thing is the execution of the system, more than the system itself. For Winter, good execution is based only on the ability of the players to understand and execute basic basketball fundamentals.

The second part of the book is dedicated to developing proper technical and athletic development, with particular attention paid to body balance, dribbling, passing, and shooting. The final part describes the various aspects of the coaching job, such as team psychology and planning for practice sessions and preparing for games.

Fever River Sports Productions produced four videotapes on Winter's offensive system in 2002: *Sideline Triangle, Volume I* (65 minutes) and *Volume II* (45 minutes); *Full- and Half-Court Drills for the Sideline Triangle* (42 minutes); and *Fundamental Basketball* (49 minutes). Winter has a special web site dedicated to this offense, www.triangleanalysis.com.

In the first two videos, the assistant coach of the Lakers details his offense with all the different options, including the entry pass, cuts, and picks. In the third video, he shows a series of passing drills at half and full court that are needed to implement the triangle offense. In the last video, Winter goes over a series of passing, drib-



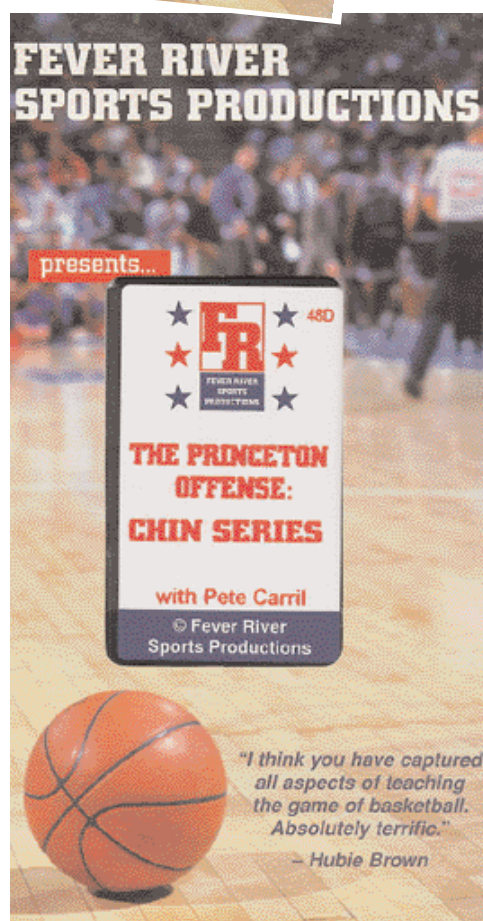
bling, shooting, and defense exercises that will help improve the skills of both novice and veteran players. In 1997, Fever Sports Production also marketed four videotapes covering the Princeton backdoor offense of Pete Carril, another famous offensive system used by many NBA teams, including the Sacramento Kings and the New Jersey Nets. Carril, now an assistant coach of the Sacramento Kings, invented this offensive system when he was head coach at Princeton University.

In four videotapes (*The Princeton Offense*; *The Drills for the Princeton Offense*; *The Princeton Offense: High Post Options*; and *The Princeton Offense: Chin Series*), Carril

uses diagrams and on-court presentations to describe the offense that brought so many winning seasons for Princeton University.

In the first 77-minute tape, he shows the basic principles of this offensive set, with all the cuts, passing, picks, and different shooting options. The second tape is 45 minutes and Carril introduces a series of simple, but very effective drills for teaching his system.

The third tape (50 minutes) details the options with the ball on



the high post, while the final tape (30 minutes) analyzes how to easily adapt the offense with the backdoor cuts against very aggressive defensive teams.

These videotapes can be ordered to www.syskos.com, www.usacoaches.com or www.champonline.com.



THE ROLE OF THE FIBA NATIONAL REFEREE INSTRUCTOR



by Alberto Garcia

Alberto Garcia is Deputy Secretary General of FIBA Americas. A former FIBA referee and FIBA Instructor of referees, he officiated at the World Men's Championship in 1982 and 1990, and in more than 15 international qualifying tournaments in the FIBA Zone of the Americas.

Over the course of the past fifteen years, basketball has evolved on a global level, with a growth that has been both incredibly quick and unexpected. Wide media coverage has transformed the game to a point where it is now being practiced in an organized form in 212 countries throughout the world, with more than 450 million men and women playing the game.

Professional basketball has played an important role in increasing the game's popularity and also for enhancing the physical characteristics of the game. The advent of improved training techniques and strength-training has increased the speed and strength of individual players, and with it has come a noticeable change in playing style that has quickly been transmitted to all playing levels outside of the professional sphere. Accompanying this metamorphosis, coaches, for obvious reasons, have had to adapt different teaching methods and techniques to go along with the newly evolved athlete and the faster-paced game.

THE BASKETBALL REFEREE AND THE CHANGING GAME

Referees were initially not able to keep up with the faster-paced game. The officiating of a basketball game is very difficult and requires a game official with many abilities that are not typically found in one human being. The referee is a person that has to make decisions measured in tenths of a second in a fast-paced game. He or she works in a tightly-confined space, where 10 highly-conditioned players move quickly from place to place in dance-like movements, with a very limited time to shoot. The inherent beauty of the game of basketball relies on the physical flow of offense working against defense. Granted, there is a certain amount of physical contact in a game, with plenty of smaller violations occurring that don't actually impact the advantage/disadvantage continuum between offense and defense. Understanding this advantage/disadvantage balance is something that referees need to be better trained to recognize.

THE FIBA INTERNATIONAL INSTRUCTOR FOR THE REFEREES

FIBA began selecting former international referees in 1992 with the primary goal of transforming them into Instructors for the referees of the world. Eight FIBA Instructors were initially nominated and they began implementing a program of clinics that have been held on the five continents.

Their one single message: Make all referees aware of the correct and standard application of game rules and fully understand the spirit and essence of each one of them. The program has been a success. Change slowly started to come, thanks to



these clinics, and the the level and the quality of referees has increased since then.

Another positive move for the referees was when FIBA allowed these game officials to voice any doubts they might have regarding the application of various rules and the underlying philosophy behind them. As a direct consequence, there was now a better application of important game concepts and objectives.

Over time, the World Technical Commission studied the various changes, analyzed and interpreted the rules, and then transmitted each one of the objectives that had been pursued to the FIBA Instructors.

The Instructors then passed same message to the international referees through their annual clinics, held in the different countries of the five continents.

Although this improvement in application and interpretation of rules was significant and noticeable, much more was needed to be done. Time was a major factor. The referee clinics were only held once every four years, and this wasn't often enough. The game was quickly evolving and it was necessary to look for other ways to help the referees keep up with the fast pace of the game.

THE FIBA NATIONAL INSTRUCTORS

To meet the growing demand for better referees, FIBA began its program for the preparation of National Instructors in May of 1997. With National Instructors, each country would now have someone in charge of all the referees, at every level within the country. According to Lubo Kotleba, the FIBA Sports Director, each National Instructor would then become an extended arm of the World Technical Commission in each country, guaranteeing that all referees would receive the same instruction, no matter what continent, no matter what country.

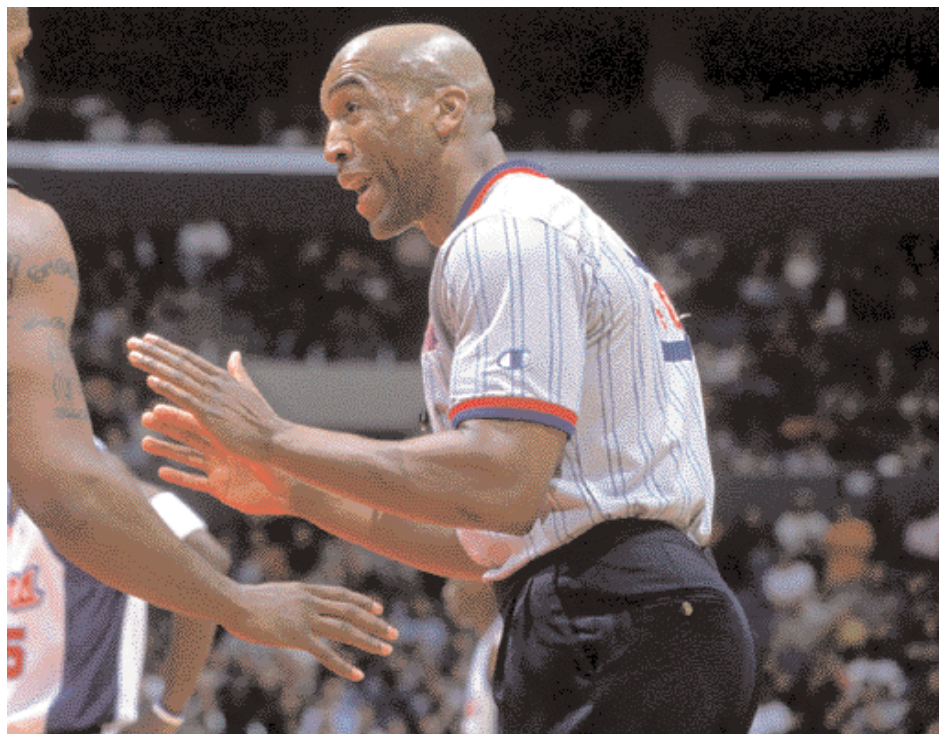
Referees would be trained and prepared in a similar fashion and their activities and progress would be monitored throughout the year.

This new program was a success as evidenced by better officiating at the most important World Tournaments. Underlying this success was a new corps of referees who had a better understanding of the game and the philosophy of the rules. And with this came a game that was more dynamic and exciting for all involved, particularly to the spectators around the world.

THE JOB OF A NATIONAL INSTRUCTOR

Since FIBA began its National Instructor program, the quality of the officiating in all tournaments has been greatly enhanced. What skills do these highly-trained officials possess: Here's what FIBA looks for in a National Instructor:

1. Knowledge and understanding of the basketball game.
2. Knowledge and understanding of the philosophy of the game.
3. Knowledge and understanding of the FIBA official game rules.
4. Knowledge and understanding of the FIBA officiating mechanics.



5. Knowledge and understanding of the philosophy of the FIBA officiating.
6. Knowledge of the referee evaluation.
7. Ability to teach.
8. Ability to motivate.
9. Communication and human relationships skills.
10. Public speaking skills.

Each National Federation has a minimum of one National Instructor. Once the candidate is recognized as National Instructor, this person will be responsible for:

1. Working within the technical schemes of his National Federation.
2. The process of training new referees.
3. The process of improving referee skills at all game levels.
4. The process of selecting FIBA referee candidates and the referees for the rest of the national categories, approving their candidacy and signing the respective forms.
5. Supervising, in conjunction with their local Federation, the annual written and physical tests of the active FIBA referees.
6. Maintaining permanent contact with the technical management (administration) of the FIBA Zone.
7. Acting as Assistant Instructor in National and/or International Clinics whenever summoned to do so.

We know that a three- or four-day referee's clinic, held in each country once every four years, can be of enormous benefit. But we also understand that this is not enough.

Referees, especially the novices, need regular training sessions and supervision for each one of their performances.

In this regard, the Instructors should implement within their programs an annual evaluation of each referee that tests game knowledge and uses videotape for practical evaluations, with review of the tape to bring about improved performance.



by Paul Loube

COMMUNICATION

Paul Loube is the Executive Director of the International Association of Approved Basketball Officials, a Canadian and North American association.

Have you ever heard of the 4-Minute Rule? The 4-Minute Rule says that when you meet someone for the first time, you have about 4 minutes to be accepted or rejected by him or her. That means when you meet a coach, fellow referee, technical commissioner or simply a social friend, you have about 4 minutes to make a favorable impression on that person. In some games where an early controversial call is made, you may have even less time, perhaps only seconds. It's amazing how quickly we make a first judgment about people and in the same fashion they also judge us.

Therefore referees had better know what they are doing when they walk onto the court during those first few minutes. They might not get a second chance to make a first impression. Barbara Braunstein, a nationally acclaimed motivational speaker and trainer in the United States, is convinced there are critical communication skills which can determine your success or failure in your goal of becoming the most successful basketball official possible. Here are some things to watch out for.

Eye contact - In the business of officiating, direct and relaxed eye contact is essential. We must continually establish positive eye contact with our partner(s), the scorer's table, players and coaches. Look all of them in the eye, occasionally looking away to break the intensity. Positive eye contact enhances one's image and floor presence, but don't stare. We may give off the wrong signals and create unnecessary confrontations.

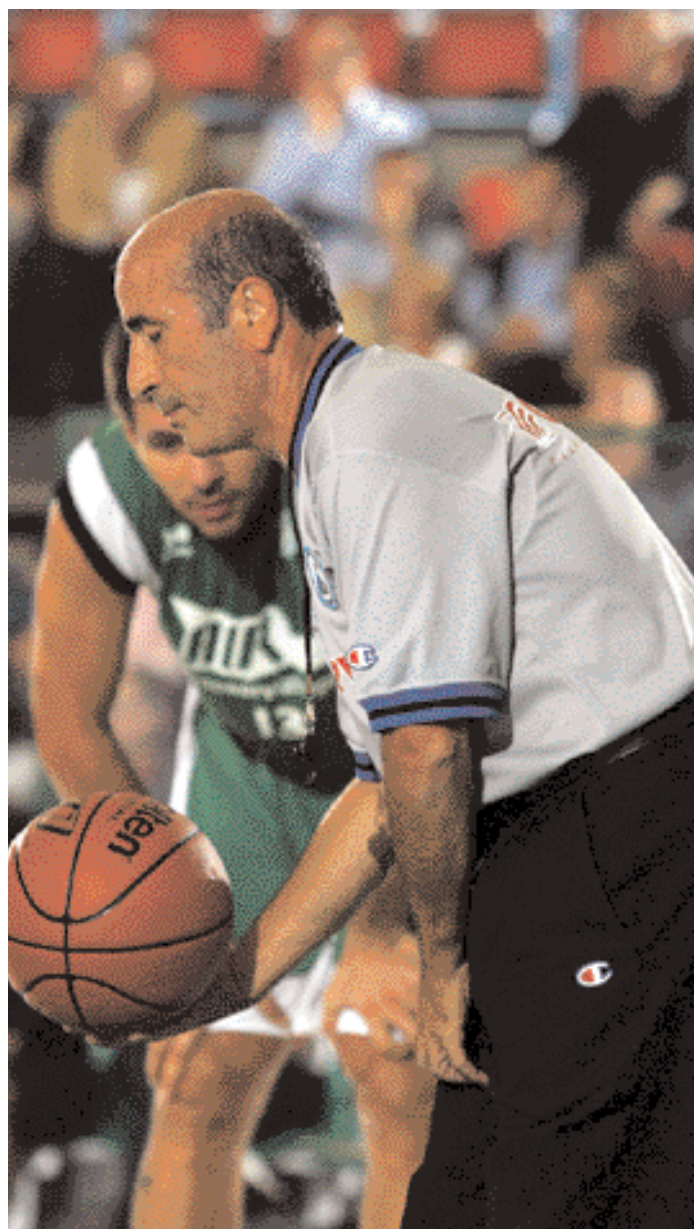
Posture - Stand tall, shoulders back, with your weight evenly distributed on both feet. Don't slouch to one side or get locked into the habit of standing with arms folded or putting your hands in your pockets, or leaning against a wall during a time-out. These can easily be interpreted as unprofessional or even arrogant.

Facial expressions - In general, a facial expression needs to be pleasant, neutral and relaxed. Coaches always complain about officials' facial expressions with comments like "I don't care to have that official because he/she always referees angry", or "That official is unapproachable". We have all experienced game situations where our facial expressions have led others to think we were irritated or unhappy when in fact we were not.

Obscure gestures/ unauthorized mechanics - Avoid sharp, jerky movements, unapproved mechanics, or lack of mechanics such as flinging hands into the air, failing to stop the clock or going down on one knee. The new wave of successful officials will be mechanically strong and will either

adhere to the mechanics manual or have tremendous difficulty advancing.

Voice - Your normal voice tones are usually pleasant, neutral and relaxed; your "game voice, however, has to be more absolute, confident and in control. A referee must be a goof "finisher" when delivering a call to the scorer's table. An outstanding decision is a great start but the job is not completed until that decision is reported to the scorer. No matter how stressed, hurried or nervous you are, the voice that will keep coaches and players open to what you are saying is the calm, self-assured, undoubted game voice of a finisher.



Listening - An official must be a good listener. Listening, an indispensable tool for efficient game management, is the most unemphasized communication power we possess. Has a coach ever said to you, "You're not listening to me"? Is so, that coach was probably correct. You were probably not listening, at least by his or her definition of "listening". Lack of eye contact, inappropriate facial expressions or gestures all signal "not listening". Be approachable!

Content - Be clear, concise and direct. This does not mean being blunt or rude. Don't quote rulebook sections because it is frequently counterproductive, creating a wall when your intent really is to construct a bridge. Pause to collect your thoughts before responding to a coach's questions. Choose your words carefully, using short, simple words and sentences. Make no more than one or two points, and then get the game going again as soon as possible.

Timing - To exhibit confidence and control, the speed of your speaking should be moderate, neither too fast nor too slow. Officials who speak too quickly or too slowly will lose their listener and create unwanted and unnecessary problems because the listener becomes bored, exhausted or just angry. An official's composure and style when reporting to the scorer or confronting a coach is crucial to effective game management.

Distance and comfort - When you introduce yourself to a coach or to the table officials, give a full, firm handshake. Have dry palms and look the person(s) directly in the eye. This helps to establish your role as monitor of the game.

How can you find out whether you need to sharpen these skills? How can you improve? There are two ways to change.

The first is to become more self-aware. Consciously think



about these nine things. Get more information. Bring them to your attention and make some changes. This way is the most difficult as most officials have healthy egos and resist any technique modification.

Second, ask several fellow officials and observers, people you trust, for assistance. These must be people who know your "irritating" communication habits. Ask them for honest feedback. Discuss these nine skills with them. You could be surprised at what you find out but it is better to hear it from your friends and fellow officials than to always question why you didn't progress or why you don't ever get the opportunity to referee the "big" games.

RIGHT OR WRONG?

CASES ON NEW RULE CHANGES 2003

1. How does the 2nd and 4th periods of a game begin?
2. Team A is awarded an alternating possession throw-in. Before the throw-in has ended, A4 commits a disqualifying foul. Shall team B be entitled to the next alternating possession throw-in?
3. During the 3rd period, team A uses no time-outs. With one minute remaining in the 4th period, team A requests three time-outs in succession. Shall the time-outs be granted?
4. A4 releases a shot for a goal. The ball strikes the cylinder, after which it is rebounded by B4 who begins to dribble. After B4 has been dribbling for 2 seconds, the 24-second device sounds in error. Shall team B be awarded a throw-in with 22 seconds remaining on the 24 second clock?
5. A4 attempts to dunk the ball. The ball strikes the cylinder and rebounds into team A's backcourt. Before a player on either team can gain control of the ball, the 24-second signal sounds. How shall the game be resumed?
6. On a final unsuccessful free throw by A4, both A5 and B5 enter the restricted area before the release of the free throw. How shall the game be resumed?
7. A throw-in by A4 lodges on the basket support. Shall team B be entitled to the next alternating possession?
8. In alternating possession throw-ins, shall the officials change positions?
9. On an alternating possession throw-in by B5, the ball is simultaneously touched on the court by both A4 and B4, after which it goes out-of-bounds. Shall team A be entitled to the next alternating possession?
10. A final free throw by A5 is successful. Before the ball can again become live, A4 and B4 commit a double foul. Team A has the right to the next alternating possession. Shall the game be resumed with a team A throw-in?



ANSWERS

1. The team entitled to the next alternating possession after the end of the 1st and 3rd period shall be awarded a throw-in at the extended centerline, opposite the scorer's table. The player taking the throw-in shall have one foot on either side of the extended centerline and shall be entitled to pass the ball to a player at any point on the playing court.
2. No. Team A shall continue to be entitled to the next alternating possession throw-in. A foul does not cause a throw-in team to lose its right to an alternating possession throw-in.
3. Yes. Team A may request all three time-outs within the second half (3rd and 4th period) as they wish.
4. No. Team B shall be awarded a throw-in with a new 24 seconds.
5. Neither team was in control of the ball when the signal sounded in error. Play shall resume with an alternating possession throw-in.
6. The game shall be resumed with an alternating possession throw-in.
7. Yes. Team A loses its right to the possession because of the violation by A4.
8. No. The throw-ins shall be administered as outlined in the FIBA Referees Manual.
9. Yes.
10. No. Since team B was entitled to the ball at the time of the double foul, a throw-in shall be awarded to team B.



by Alison Muir

THE OFFICIALS CONFERENCE

Alison Muir is a FIBA Commissioner from England. She has been involved in basketball as a Table Official, Referee and Coach. She holds the positions of Director of Competitions and Commissioner Appointments Officer for England Basketball.

SO WHAT IS A COMMISSIONER?

The role of the Commissioner is many fold, we are the “overseers” of the game, we are the communicator, the vision, the negotiator, the rule book and on occasions the peacemaker before, during and after the game. Most of the time, we have the “Best Seat” in the house, occasionally we all wish we were somewhere else when things do not go according to plan.

One of my many hats in English Basketball is to appoint Commissioners to games in the premier and national leagues. This is done on a monthly basis and in conjunction with the Director of Officiating, who appoints the referees. All premier and Conference men and women’s games are covered, Division one and two men are covered subject to availability. On average we have 25 to 30 games a weekend over England and Wales to cover, all the commissioners are volunteers and are paid expenses only.

OFFICIALS CONFERENCE

At the beginning of each season an Officials conference is held, this normally takes place the first weekend in September prior to the season starting. All officials are expected to attend and non attendance for no specific reason will be penalised by no games in the first batch of appointments. All officials are expected to be licensed and again, no appointments are made until the licence is approved.

The Conference itself contains something for everyone, there are group sessions and separate sessions for Commissioners, Table officials and Referees. The first day begins with a welcome introduction and recap of the previous season from the Director of Officiating, Richard Stokes, International Referee. This is followed by the official’s favourite session of the day the Rules Test, this is taken by everyone present, there is a passmark of 80%! The sound of sighing in the room is like the “El Nino” on a particularly bad day!

All referees will do their fitness test and again must pass the required times or they cannot officiate at National level. The Commissioners in the mean time have another test, regulations, which again is not the most popular exercise of the

day! However both rules and regulations must be known as Commissioners are expected to be well versed when asked questions or make decisions.

A brief recap for commissioners follows and any feedback is given to the group from the previous season, this is generally positive however developmental feedback is also given out as a group. As feedback is a two way street, often lively discussion points come from this and mostly the commissioners do go away with some new ideas and some bad habits are rectified before the new season begins.

The sessions during the day, are presented by power point, topics are discussed and working out situations, last years conference covered:

- ▼ Rules
- ▼ Regulations
- ▼ Feedback
- ▼ Report Writing
- ▼ Commissioner Pathways

REPORT WRITING

Report writing is always the drawback in any organisation and sport is no exception, over the years the importance of writing a report has intensified, with legal implications if the content is not objective or accurate. Below are one or two helpful pointers for your next season:

WHEN AND WHY?

WHEN?

After any incident which involves the following during a game:

- ▼ Disqualification
- ▼ Unreasonable behaviour
- ▼ Standards
- ▼ Disciplinary

WHY?

- ▼ So that the laid down procedure can be adhered to and further incidents may be prevented

CONTENT

- ▼ Incident
- ▼ Factual observations
- ▼ Times and date
- ▼ Names and player numbers
- ▼ Penalties
- ▼ Any other action
- ▼ After the game

DO'S AND DON'TS

DO'S

Report facts
Names
Numbers
Time

Date

TIME SCALE

DOMESTIC

24 hours for normal

- ▼ Reports may be email/faxed
- ▼ Send hard copy by post
- ▼ Retain personal copy

DON'TS

Use general terms
Elaborate
Collude
Discuss until you
have your
written notes
Use total numbers
unless you are sure

INTERNATIONAL

Within 1 hour for
Disqualification,
crowd problems
Otherwise 24 hours

COMMISSIONER'S HANDBOOK

A handy piece of literature, useful for quick reference before, during and even after a game. In England we operate a Premier League, which has differing variations on the regulations and rules and National Basketball League, which adheres to FIBA rules and regulations. Every thing the Commissioner needs to know is in the handbook, from Rule changes, Regulations, Legal Aspects, Report Writing, Standards, actual Duties of the Commissioner, Points of Emphasis and a Directory of Officials.

COMMISSIONER PATHWAYS

Training for Commissioners is an on going process, from the Commissioner who is just starting on the ladder to the Commissioner who is experienced at the highest level. We can all learn something new.

Experience within the game counts a great deal, and experience in dealing with people and personalities counts just as much. The combination of the two makes a well balanced official who will be equipped to deal with just about any situation they may be presented with.





DEVELOPING A LICENSING PROGRAMME

by Chris Protheroe

Chris Protheroe is the Director of Sport & Brands of the Copyright Promotions Licensing Group (CPLG), one of the world's leading entertainment, sports and brand licensing agencies. CPLG represents the Football Association, the Rugby Football Union, the England and Wales Cricket Board, Chelsea Football Club and Jordan Grand Prix.

INTRODUCTION

This article will examine the key elements needed to build a successful licensing programme. It is a general look at licensing, from the perspective of a sports licensing agency. It is not intended to be a blueprint for FIBA brand licensing specifically, but more a general overview of the business of brand extension through licensing. It is intended to give basketball brand marketers an insight into how licensing can be used not only as a revenue source but also as a promotional tool to build brand awareness.

BACKGROUND

According to the latest global statistics, retail sales of licensed merchandise is around \$109 billion (source: International Licensing: A Status Report, 2001). More than a third of these retail sales (\$38.7 billion) was outside the US and Canada.

Western Europe offers good opportunities for the retail of licensed merchandise, accounting for \$25.9 billion in retail sales (or nearly 24% of all sales worldwide). Of this, the UK and Eire are the largest consumer markets, accounting for \$6.25 billion (or 24%) of all retail sales of licensed merchandise in Western Europe.

Much of the expansion is due to the huge global popularity of children's characters and entertainment properties and the growing utilisation of licensing as a communications and marketing platform in areas such as corporate trade marks, art and sports.

The Internet has impacted upon licensing in that it has substantially shortened the time it used to take to get a product from concept to retail shelf. Within the consumer market, characters, fads, brands and fashion trends migrate via the internet making it more challenging to manage any sort of



roll-out of a licensing campaign.

On an international level, trade mark infringement and piracy of licensed merchandise has grown, but so too have laws and legal enforcement activities against counterfeiters.

The challenge for brand owners is to assert their intellectual property rights and to use encryption and security technology in order to protect a licensing programme.

WHAT IS LICENSING?

A generally accepted definition is:

"Licensing is the permission to allow well-known imagery from films, cartoon characters, sports events and brands owned by licensors to be used on consumer products or in promotions, created by manufacturers or retailers (licensees), to increase the appeal of that product and provide a unique selling point from other similar goods or services".

If we accept this definition as accurate then there are a number of points that should be examined in a little detail.

Firstly, licensees are looking to sell product and they must see the addition of licensed elements as adding sales value. Licensees are fickle, ruthless creatures in a fickle, ruthless business environment. If the brand being licensed doesn't deliver it will be dropped. They are not out to do favours.

That said, if the brand works there are huge benefits in terms of brand exposure, positioning and revenue to rights owners. This is the area we are going to explore further.

GETTING STARTED

Before a well structured, co-ordinated and financially viable licensing programme can be put in place there is work to be done in terms of strategy, trademarks, design and approval mechanisms.

STRATEGY

This must start with the question what does the rights owner want out of licensing. Is it increased awareness, brand positioning, specific event product or just income? More likely it will be a combination of all these with the priorities determined by the rights owners. Those responsible for licensing, be they in or out of house, will need to be clear about the strategy, key dates and milestones and the build up to them.

All these elements will affect the implementation of the agreed strategy.

TRADEMARKS

The rights owners need to take a view on the time and cost of trademark registration, the categories and marks registered versus the income it will generate and the legal protection such registrations will give both the rights owners and their licensees.

This subject is not covered in any greater detail here but it is an important issue rights owners need to address at the outset of any licensing programme.

DESIGN

This article assumes that brand identity has already been set by the brand owner and that a style guide and brand guidelines have been created for third party products.

The key area for consideration is how the logo will translate onto product. Does it have too many colours? Is it difficult to reproduce on a coloured background? Will it print on material? Can it be embroidered?

All these questions need to be addressed along with the more fundamental ones of identifying Pantone references; dimensions and identifying what other elements can be used in the product development.

Quite often a single logo may have high levels of recognition and awareness but if it is just one logo, what happens to licensees who want to produce different ranges.

How many t-shirts can we expect a licensee to produce if he is only allowed one logo? There may be a need to identify other images that can be used in conjunction with the logo to add variety to a range.

These could include player or team images, patterns, borders and icons used in conjunction with the logo.

IMPLEMENTATION

There are three main aspects to consider in the implementation of a licensing programme - who is going to produce the product (licensee); who is going to sell it (retailer) and what promotional activity is possible (promotions).

LICENSEE

Licensees should be selected from as wide a range as possible to ensure the correct partner is selected. A number of criteria should be used. These could include:

- ▼ Experience in the sports area
- ▼ Experience in manufacturing / selling the product(s) to be licensed
- ▼ Acceptable credit rating
- ▼ Understanding of the brand and its objectives
- ▼ Understanding of and experience in licensed product
- ▼ Retail distribution network

RETAIL

Retailers are key to the success of a licensing programme. They are one of the mechanisms by which consumers can be a part of the brand. E retailing has an important part to play in the overall brand communication strategy and may be a viable route for brands which do not have enough critical mass to generate a 'bricks and mortar' retail partner. An e-commerce operation linked to the main site will have the benefit of attracting committed supporters of the brand. This route will always find it difficult to attract the impulse purchaser and it will probably do little to broaden the reach of the brand.

Traditional retail offers greater exposure, potentially greater sales levels and a higher throughput of consumers. But retail space is a valuable and scarce commodity, and becoming increasingly more so. A sports brand has to compete with all other brands for retail space. Here the overall brand awareness, product mix, price points, and promotional opportunities all have an important part to play.

PROMOTIONS

Promotional activity centred around retailers, products or event sponsors can add enormously to awareness. Promotions are generally short term but can pave the way for a greater general retail presence than was previously possible.

CONCLUSION

A successful licensing programme depends on many elements for its success. The scale and timing of a programme should be viewed against other brand communication devices. If correctly planned and implemented in a strategic manner licensing can add to a brand in terms of both awareness and income.

The next big question is does an outside specialist agency handle the intellectual property rights exploitation or is it an in-house function? Perhaps this will be addressed in a follow-up article.





by William Sutton

WHAT MARK McCORMACK WOULD SUGGEST...

William Sutton is one of the top US experts on sport marketing. Former Professor at University of Massachusetts-Amherst, he is now NBA Vice President Team Marketing. He is one of the author of the two books, "Sport Marketing", and "Sport Promotion and Sales Management", published by Human Kinetics.

Author's Note: The late Mark H. McCormack was the founder of IMG (International Management Group) and arguably the father of modern sport marketing. I offer this column as a tribute to Mark and to disseminate his viewpoint and approaches to my colleagues around the world.

In one of his final books, "Staying Street Smart in the Internet Age", Mark McCormack makes the point that technology is a tool not a means to an end. He cautioned us that despite the development of e-mail, e-commerce, the net, the Web, mobile fax machines, cell phones, pagers, palm pilots and so forth, - today's business world still hinges on the basic elements of human interaction. Those basic elements, namely, intelligence, creativity and efficiency have always meant the difference between success and failure and will continue to do so. Technology has impacted sport marketing by speeding up the process - not replacing it.

In working with my teams and personnel, and on many occasions interacting with consumers, I have found that personal interaction and communication is very highly valued because for the most part, it has become the exception, rather than the norm. One could argue that because of the passion and emotion associated with basketball, that this element of human contact and interaction is even more critical in the marketing of our sport when compared to mainstream products. The power of the personal touch - how you treat your employees, how you deal with

sponsors/corporate partners and how you respond to your fans and consumers are the keys to creating a stable, successful and profitable sport organization.

In the following bullet-point list, we will consider the best blend of technology and human interaction in terms of the best sport marketing approach.

(sender to receiver) in nature and does not seek to solicit a response.

▼ Can technology be utilized to conduct market research such as fan surveys? If the survey is primarily quantitative in nature (ratings, scales and yes/no questions) then an Internet survey is a cost efficient



▼ What are the best ways to use technology to communicate effectively? The best and most efficient way to use technology to communicate is for the dissemination of information. E-mail blasts, phone blasts, web pages, schedule changes and updates, information about promotional activities are just some of the types of communication made more efficient and quicker through technology. This is information that is essentially is one-way

methodology that should produce a large sample in a short time. Or example, if a team was considering a logo, color or uniform change, posting designs and renderings on the web site and asking fans to vote for their preferences is an excellent approach. If however, the issues being researched are primarily qualitative (opinion, subjective asking for interpretations) then focus groups or personal interviews are far more preferable.

▼ When is personal contact and interaction the preferable approach? Simply stated, in the majority of cases when the desired type of communication will be in the form of an exchange (two-way communication) between 2 or more parties, the communication format should involve some type of personal interaction. This personal communication might not involve face-to-face contact in all cases, but maybe executed via phone conversation, or personal interaction involving a staff member other than the original person to whom the message was directed. For example, a complaint may have been directed to the team president, but the customer service department staff may orchestrate the follow-up communication and interaction.

▼ Since selling is highly dependent upon some form of interaction, what are some of the ways that technology has impacted the sales process? Creating web pages that contain ticket offers and providing an easy to follow format to place an order on-line is one example of technology being utilized as a stand-alone. However, many teams in the NBA use technology to assist in the sales process. For example, a company called Ballena Technology has created a Virtual View product that becomes part of the team's web site. Virtual View enables the web site visitor to view the basketball court from a variety of available seating locations. A number of NBA teams such as the Memphis Grizzlies have the sales person make an initial telephone call, ask the sales prospect to log on to Virtual View and use the technology to assist the salesperson in explaining the benefits and pricing of the various seating locations. E-mail blasts containing special offers that are then followed up by personal contact by a phone call are also popular. Phone blasts featuring a prominent player recording a sales message, which asks the recipient of the call, to visit the web site or make a phone call to the sales office is also utilized in both the NBA and WNBA.

Technology and personal interaction are not mutually exclusive and the businesses that view them that way will be at the mercy



GRIZZLIES

ROUND TOWN

SEASON TICKET PRICING 2003-04



SEC.	AREA	SEASON TICKET PRICE	SINGLE GAME GATE PRICE	SAVINGS PER SEASON TICKET
1	Courtside	Call for info	Call for info	---
2	Floor-Ends	Call for info	Call for info	---
3	Club	\$ 5,850	\$ 140	\$ 450
4	Lower I	\$ 3,295	\$ 79	\$ 270
5	Lower II	\$ 2,565	\$ 63	\$ 270
6	Lower III	\$ 1,890	\$ 46	\$ 180
7	Lower IV/Upper I	\$ 1,215	\$ 30	\$ 135
8	Upper II	\$ 720	\$ 18	\$ 90
9	Upper III	\$ 495	\$ 11	\$ 90
10	Upper IV	Not available*	\$ 5	---

*Available only in groups only. Please Refer

FOR TICKETS, OR MORE INFORMATION, CALL 901-888-HOOP • TOLL-FREE 1-866-648-HOOP
OR VISIT GRIZZLIES.COM

SEASON TICKET & CLUB SEAT BENEFITS

SEASON TICKET HOLDER BENEFITS

- Savings**
Save up to \$40 per Season Ticket off the individual game price.
- Personal Account Executive**
Your requests will get the personal touch from our Grizzlies Account Executives.
- Exclusive Events**
Have the opportunity to mingle with your fellow Season Ticket Holders at behind-the-scenes Grizzlies events.
- Grizzlies E-News**
Keep up to date with all the happenings of the Grizzlies and the NBA through e-mail alerts.
- Group Nights**
Special group discounts for Season Ticket Holders.
- Convenient Payment Plan**
The Grizzlies provide you the option to pay for your Season Ticket over time.
- Online Account Manager**
Manage your Season Ticket Account online: Make payments, renewals, upgrade, access your account online.
- Priority Seating For FedExForum**
As a Grizzlies Season Ticket Holder you are at the front of the line for tickets to all Grizzlies games.

CLUB SEAT HOLDER BENEFITS

ALL THE SEASON TICKET HOLDER BENEFITS, PLUS...

- A Separate Entrance To The Pyramid**
Take advantage of our conveniently located Club entrance.
- Option To Purchase Preferred Parking In Areas Closest To The Pyramid**
Enjoy the luxury of having the best parking areas reserved for you as a Club Seat Holder.
- Access To The Exclusive Pyramide & Courtside Club**
Special food and beverage options await you at our Club Club.
- Is Best Food & Beverage Service**
Don't miss any of the action as you enjoy your drinks with us in our food & beverage rooms.




175 TOYOTA PLAZA, SUITE 150
MEMPHIS, TN 38103

of the organizations that know how to effectively blend them into an effective communication strategy. Technology affords the opportunity to speed up the process and to be able disseminate a variety of information in video, audio and presentation formats. Personal interaction invites dialogue and the exchange of ideas and viewpoints. Combining these two concepts provides a higher degree of creativity in a real time environment that can initiate a meaningful dialogue from the targeted recipient.

In closing, I offer some of Mark McCormack's beliefs and philosophies as they relate to communication - the core of both interaction and technological innovation.

▼ All things being equal, people will do business with a friend - and friendship comes from getting to know one another through personal interaction and exchange.

▼ If the sports business is a steady growth

business, then the Internet - with its web sites that attract fans who want updated scores and more facts and statistics and other information adds to that growth.

▼ We (sports organizations) are in the personal service business which technology can enhance, but cannot replace.

▼ The sports business is largely a one-on-one people business. It consists of salespeople talking to customers and managers talking to clients, each dealing with the other as an individual rather than as a commodity or statistic. It requires a connection.

▼ No matter how tempting it is to hide behind technology, there's more to be gained by looking into another person's face than staring at a screen.

Mark, we will miss your wit, your insight, your humor and your intelligence. Most of all we will miss interacting with you and changing the sports landscape through deal making and creative. You have truly taken us where no man has gone before.

PAGE 50 | 03 2003 | FIBA ASSIST MAGAZINE



by Kevin Pigott

RUNNING A BASKETBALL CAMP

Kevin Pigott for the past 14 years has been a coach at Five-Star camps, the largest and most prestigious in the US. He has coached Fordham Prep High School in New York City for the past 13 seasons, and he is currently the President of the New York Catholic High School Basketball Coaches Association.

The Five-Star Basketball Camp has been in existence since 1966. The emphasis of the camp has always been on teaching the fundamentals of the game. Many great teachers of the game have worked at the camp.

Legendary hoop clinicians such as Hubie Brown, Bobby Knight, Chuck Daly, Rick Pitino, Mike Fratello, and Jack Ramsey have taught at the camp.

Some of their more famous pupils have been Michael Jordan, Moses Malone, Patrick Hewing, Alonzo Mourning, Stephon Marbury, Elton Brand, and Steve Francis. The camp has grown from one session a summer to a yearlong, international operation, with over 4,000 campers each summer. The success of the camp is predicated on three principles.

First and foremost is the teaching of the fundamentals of basketball.

Secondly, the camp attempts to place each



camper in a competitively balanced environment. No camper will be over his head nor will any camper be far above his fellow campers in any given session.

Third, the camp attempts to create a competitive environment that enhances the learning experience of each camper.

STATION TEACHING

The daily stations at Five-Star are the heart of the camp. They were introduced to the camp by Bob Knight. It is here that the rudiments of the game are taught. Each camper goes through a set of stations each day in which the camper learns different skills. Usually there are four different stations a day, each station lasting 20 minutes.

Stations consist of topics such as passing, ball handling, shooting, rebounding, footwork, defense, conditioning, and even plyometrics. At Five-Star, the teaching of stations takes precedence over all other activities. The camp schedule revolves around the stations.

Besides this, every day each camper has the opportunity to attend one voluntary workout. These workouts come either in the form of what is called the "Morning Mini Lecture" or "Station 13." Both of these are individual workouts that last for about 70 minutes. These voluntary stations occur at times when particular groups of campers are



not involved in games. For example, two out of three leagues are involved in games at 4:30. At that time, Station 13 would be offered to the campers in the league not involved in games. Thus, campers have the opportunity to be involved in a learning activity even when they are not involved in games. It is important that in each session there are from three to six staff members whose sole function is the operation of these voluntary stations. These particular staff members are hired for their proficiency in the teaching of the fundamentals of basketball.

It should also be pointed out that there are also special activities in each session which provide campers with more learning experiences. These include the no-dribble tournament and the situation tournament. In the former, campers are taught how to play the game without relying on the use of the dribble.

The tournament underscores the importance of passing, footwork, and movement without the ball. The latter puts campers in particular game situations, always emphasizing concepts such as time, score, use of timeouts, and number of fouls.

PLACEMENT OF CAMPERS IN A SESSION

This balance is maintained through diligent, administrative work. Each camper is placed in a session that is most appropriate for his or her particular level of talent.

This means that the camp director of recruiting must have his finger on the talent levels of these players and direct each camper to the appropriate session. The director of recruiting is constantly interacting with high school, AAU, and college coaches.

An important source of information is also the national recruiting services, such as the High School Basketball Index and Hoop Scoop.

It is imperative for the success of the camper's experience that he or she be placed in the appropriate session.

PLACEMENT OF CAMPERS WITHIN A SESSION

Campers are not only placed in a particular session, but are also put on teams.

Each session has three leagues. The youngest campers are placed in the NIT. Older campers are placed in the NCAA. The oldest players are placed in the NBA.

Placement is decided not only by age but also by talent level.

Each league has a tryout, which accomplishes two things.

First, it allows each player to be evaluated. Albeit the initial placement is often correct by the director of recruiting, tryouts provide another mechanism in order to eliminate any mistakes. Secondly, tryouts provide a base for creating balanced, competitive teams. Ea-



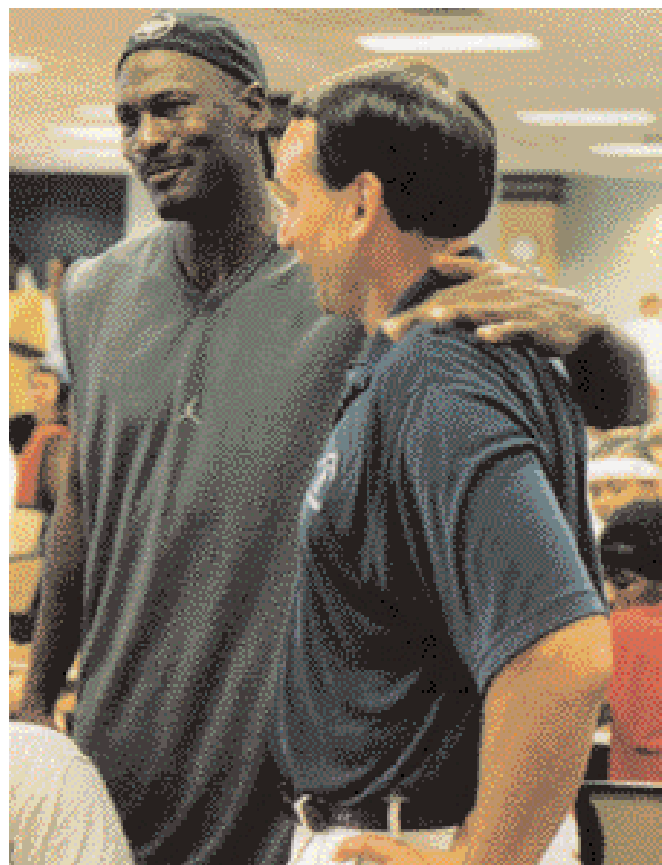
ch coach has to evaluate the players in the tryout and then draft his or her own team. A drafting system has been developed that attempts to keep the teams balanced and thus competitive. The coach picks the players he or she wants to work with during the session. During the course of the session campers might be moved up to a higher league if they demonstrate their proficiency.

Always remember, with competition there are always injuries and thus spots need to be filled when injuries occur.

WHERE THE TEACHING NEVER STOPS

The primary focus of Five-Star is playing basketball the correct way. Stations are the infrastructure of this teaching. Not only are coaches responsible for drafting and coaching their teams, but also more importantly, they must prepare their lesson plans as stationmasters.

It is imperative for camp administration



to put coaches at the appropriate station that matches their particular coaching strengths. Five-Star's strength is its teaching, however, the success of its teaching is contingent upon the organization of its administration. It is this organization that enables the teaching of the game of basketball.



by Emir Turam

THE STRUCTURE OF THE TURKISH BASKETBALL FEDERATION

A former player for the Turkish National team in 215 games, Emir Turam has been the Director of International Relations for the Turkish Basketball Federation (TBF) since 1995. For the past year he has been a member of the FIBA Europe Competitions Committee and FIBA Youth Commission. Turam is also an Assistant Professor of Political Communication at Bosphorus University.

The Turkish Basketball Federation, founded in 1959, is the sole organizer of all basketball activities in Turkey, which includes, but is not limited to: national team activities for boys and girls at all age levels; total administration of the Turkish Division I and II Leagues for Men and Women; the Regional League; and educational and development activities for all components of Turkish Basketball, such as players, coaches, referees, and managers.

The Turkish Basketball Federation is affiliated with the Youth and Sports Ministry. The primary mission statement of the TBF is "the development of all aspects of Turkish Basketball." The President of the TBF is elected for a four-year term, with the Board of the Federation formed by the President. The concession rights for the 15,000-seat Abdi ipekçi arena was acquired from the state in 1999 and are owned and operated exclusively by the Federation for the next 49 years. This important but necessary step has added professional arena management to the daily activities of the TBF.

I. LOCATION

The main office of the TBF is at the Abdi ipekçi Arena in Istanbul, where the President and top management are located. A second office in Ankara consists of 10 TBF personnel who deal with regional matters and development activities throughout the region, as well as with relations with the government. Even though there is considerable travel between the two offices by Federation officials, a computer network linking the two offices helps speed daily operations. TBF also employs regional representatives. These full time basketball personnel help oversee basketball activities in 81 cities in Turkey.

II. BUDGET

Half of the annual budget of the TBF comes from monies allocated yearly by the State Sports Department, with the other half generated by the TBF through sponsors and related activities. All bookkeeping is subject to state auditing.

III. DEPARTMENTS/FUNCTIONS

All major policy decisions are made by the President of the TBF and approved by the Board. Since it is not possible for the President to personally follow all the work

performed within the multifaceted basketball activities of a country of 70 million people, various departments have been formed within the TBF to manage the everyday tasks according to their responsibilities. Here is a brief description of the various departments of the TBF, including some of the job descriptions of the full-time personnel.

1. DIRECTOR OF THE TBF

The office is headed by the Chief Executive Officer. Competitive business experience is one of the primary prerequisites for this job. Equipped with the authority to manage everyday operations, he supervises the strategic planning, business development, league improvement, sponsorships, and all office activity. He assigns personnel to various



projects and guides different activities of all the TBF departments as needed.

2. OFFICE MANAGEMENT & SECRETARIAT (5 PEOPLE)

Involves three secretaries with responsibilities concerning different departments, document management, and regular office jobs.

3. NATIONAL TEAMS

A) MEN'S NATIONAL TEAMS: (7 PEOPLE)

The General Manager of the National Teams is responsible for the administrative activities for all levels but concentrates more on the senior level and travels with the team to major competitions. Three full-time coaches work at different levels. There are also administrative assistants and a "technical coordinator," who ensures continuity throughout the development phases of young players.

B) WOMEN'S NATIONAL TEAMS (4 PEOPLE)

The staff, which works closely together with the the TBF board member in charge of women's basketball, includes one full time coach, two managers, and one women's basketball development officer.

4. LEAGUE MANAGEMENT

A) COMPETITION (3 PEOPLE)

The League Director manages all competition aspects of the TBL (Men's Professional Division I League) as well as the Women's League and Division II leagues for Men and Women. His responsibilities include dealing with clubs, scheduling, licensing, eligibility, and contract management. All marketing and public relations are managed by other departments of the TBF.

B) EVENTS, SPECIAL PROJECTS & MARKETING (4 PEOPLE)

Under the close supervision of the TBF Director, this section creates and implements business development projects, marketing and promotion strategies, handles sponsorship matters and sponsor relations, and corporate sales and advertising.

5. INTERNATIONAL RELATIONS (2 PEOPLE)

The International Relations Department is responsible for the creation and management of international policies of the TBF. The department provides assistance and guidance for all the TBF departments in the international aspects of their work, helping monitor international projects and specific case studies. Officials manage the daily communication with FIBA and other international bodies as well as other



national federations, providing foreign institutions with a practical single target in anything they might be looking for concerning Turkish Basketball activities.

6. MEDIA & PUBLIC RELATIONS (7 PEOPLE)

This department is one of the largest in the TBF and it is responsible for providing Internet content for www.tbf.org.tr and the more casual site www.basketbolseverler.com, both which are owned and operated by the TBF. TBF media experts provide content for regular TBF press releases, and produce "20/10," the bi-monthly publication. Between 3,000 and 5,000 copies are distributed at no charge. Specific entertainment activities during competitions and TBF events are also handled by this department.

7. THE ANKARA OFFICE (10 PEOPLE)

The TBF Ankara bureau is responsible for a broad scope of work, including but not limited to the organization of regional and national championships for the passerelle, cadets, and junior categories for both boys and girls every year.

The local competitions throughout the winter in each city are not organized directly by the TBF but by the individual city sports departments. In addition, this department helps oversee all activities

related to the Turkish Development League, which is a regional league just under the Division II level that is aimed at developing players and clubs. It also handles coaching activities, referee matters, referee evaluation and development, and relations with government and state officials.

8. ABDI İPEKÇİ ARENA MANAGEMENT (8 PEOPLE)

This department is responsible for all operations within the arena, including all matters related to competitions and ticket holders.

The staff also handles large entertainment projects and concerts, as well as non-basketball sports-related events. All security, cleaning, and related tasks are outsourced.

9. FINANCE & ACCOUNTING (3 PEOPLE)

This department, consisting of one head accountant and two assistants, handles all bookkeeping work, cash flow matters, and relations with banks.

10. INFORMATION TECHNOLOGIES (4 PEOPLE)

This department is responsible for all information technology matters, which include the following: maintaining the office computer servers and LAN network (Istanbul and Ankara offices are connected through the Internet); computer education of personnel; maintaining the Internet infrastructure; overseeing game statistics operations; and looking into development projects to ensure usage of 'top-of-the-line' technologies. The TBF Information Technologies Director works with two assistants. The statistics manager oversees the TBF statistics team of part-time statisticians located in all the cities where League games are played.

11. '12 GIANT MEN' BASKETBALL SCHOOLS (4 PEOPLE)

One technical director/coach, one business director, and two assistants manage this exciting new project consisting of TBF managed and operated basketball schools.

The aim of the schools is to provide the same quality basketball content throughout all regions of Turkey. This project presently involves 90 coaches and more than 3,000 children in 30 cities.

12. ARCHIVES (1 PERSON)

This department involves the preserving of all non-digital material (books, magazines, brochures, and videocassettes) related to TBF events.

OUTDOOR BASKETBALL COURT PROJECT



by Aldo Vitale

FIBA has envisioned offering more concise assistance in developing and improving basketball facilities. An essential part was to include a feasibility study of outdoor basketball courts.

This has become even more necessary in view of the continuous requests from several national federations of assistance toward their basketball development and promotion programme.

It is well-known that outdoor courts all over the world are the places where the youngest players have their first contact with basketball, and as this was how all the great champions of the past and present began, we believe that an increase in the number of outdoor courts will foster the development of future champions.

There are several general requirements concerning the features of the site where the outdoor basketball court should be built:

a) the site should take into account the need for the proper orientation of the court and any future extensions;

b) the geomorphologic characteristics of the ground should be considered; it should be geologically stable and flat to limit earth movements and support work as much as possible;

c) the site should not produce humidity and excise moisture or be prone to flooding, or at least have such a system of surface water that only simple interception drainage is necessary;





BASKETS

A pair of baskets (at both ends of the courts with the addition of 2-4 baskets on the lateral sides allowing that more players can practice) fixed to the ground with one or two poles, supplied with impact or collision protection measures for each basket, placed at a height of m. 3.05 from the ground. The distance of the pole from the end court line must be at least 1 meter.

The backboard and net must comply with the dimensions laid down in the regulations while the choice of material must take into account the problems of damage and wear due to the meteorological and climatic conditions of the place where the facility is built.

PLAYERS' BENCHES

These must be set out on the same side as the court officials' table.

They can be either benches or seats for coaches and players who are temporarily not on the court. The bench area must be marked out in accordance with FIBA rules.

COURT OFFICIALS' TABLE

This must be set up alongside the half way line. It must be positioned at a distance not less than m. 1 from the side line. The length of the table can vary depending on the type of competition.

In the planning phase, it would be advisable to provide for an adjacent free space alongside the court, where it would be possible to build a second court (and/or the building of administrative space, toilet and dressing rooms, storage space for equipment, and bleachers stands) in the near or distant future.

In addition to bringing down the building costs, this would allow savings in the management of the facility and a better service to the user if any extension were necessary.

The FIBA Research and Study Centre department is preparing a detailed booklet specially dedicated to the construction of outdoor facilities which would be available at FIBA shortly for the experts.

d) the site should be protected from particular climatic conditions such as winds, by building windbreaks of hedges or trees, but only with suitable plants which allow comfortable shelter. It should be surrounded by hills or smaller buildings that could serve as windbreakers;

e) the site must be in a central urban location which has a network of roads, integrated transport infrastructures (e.g.: buses, railways, or other public transportation), and it must be possible for emergency vehicles to gain close access and have room for manoeuvre, in addition to orderly and effective crowd dispersal;

f) the location must allow easy use of the public services, i.e. light, water and sewerage;

g) last, but not least, the flexibility and multiple availability of the court must be looked at, to allow possible multiple uses and subsequent conversion should the need arise.

The FIBA standards are very precise, and state that courts should measure m. 28 x 15 with a perimeter band of 2 m. The court should be flat and free from obstacles.

For outdoor basketball courts a maximum slope of 1% is allowed from the centre of the court to allow easy run-off of water in the event of rain.

In outdoor basketball courts another climatic factor may arise, that is solar radiation, heat and glare affecting players and referees should therefore be kept to a minimum by ensuring that the sun is in a lateral position with respect to the main axis of the court of play.

Therefore, we advise a NORTH/SOUTH orientation of the main axis with a tolerance of 10° - 15° deviation depending on the country where the court is built.

The following equipment will have to be provided:




FIBA

We Are Basketball

RADIAL SHOCK WAVES FOR THE TREATMENT TO THE LOWER LIMBS



by François Tassery



by Thierry Allaire

Dr. François Tassery is the team doctor for the Division I men's basketball team, St. Thomas Le Havre, and the doctor for the HAC Women's Handball Division I team. Dr. Tassery is a member of both the French Society for Sport Traumatology and the Association of Basketball Surgeons, Physiotherapists, Doctors, and Chiropodists (ACKMPB).

In the early 1990s, medical machines originally used in the field of urology for breaking up kidney stones (lithotripsy) were increasingly used to treat pseudarthrosis and break up intra-tendinous calcifications.

The radial shock wave device used by us, the "Swiss Dolorclast" (Electronic Radial System-EMS) produces so-called "radial" shock waves (Radial Shock Wave Therapy - RSWT). The device is very similar to the one currently used in non-surgical treatment of kidney and gall-bladder stones. It generates strong shock waves at the treatment site.

These shock waves, which are pneumatic in origin (air



compressor), are administered through contact with the skin and penetrate the tissue to a depth of 3 to 4 cms. It's possible to treat superficial lesions to the soft tissues with RSWT. It is typically used for treating heels, elbows, and knees.

The treatment eases inflammation in afflicted area and relieves chronic pain.

HOW THE TREATMENT WORKS

Shock waves probably work in two ways: mechanically and chemically. Shock-wave therapy sends pulses of rapid-fire sound waves to the site of the injury.

This triggers the body's own mechanism for healing by sti-

mulating an increased blood flow to the area.

The tissue is broken up, creating little tunnels through which new blood vessels can grow. The increased blood supply allows the tissue to heal and become more flexible. The chemical action can partly be explained by the anaesthetic effect during the session. Following a certain number of shock waves, it is likely that endorphins are released locally and it's probable that "gate control phenomena" enter into the explanation for healing.

The effectiveness of the treatment should be assessed after the final shock wave session and then again following a period of 45 days.

The following is a draft of a study we recently completed using RSWT to treat injured athletes.

RADIAL SHOCK WAVES FOR PATHOLOGIES TO THE LOWER LIMBS IN 91 INDOOR SPORTS ATHLETES

In a study carried out over a period of six months, we used a radial shock device (Swiss Dolorclast) in the treatment of pathologies specific to the lower limbs of athletes participating in indoor sports (basketball, handball, and volleyball).

91 athletes taking part in competitions and aged from 18 to 40 were involved in this study.

Tolerance of the treatment was noted at each session.

A functional evaluation was carried out at the last session and six weeks later, enabling the effectiveness of the treatment to be assessed by selecting one of the five following options:

very satisfactory (VS), satisfactory (S), insufficient (I), no improvement (N), and aggravated (A).

CONTRAINDICATIONS

There are few contraindications: pregnancy, neurological or vascular pathologies, local infections, coagulation problems or ongoing treatment with anticoagulants. Children were excluded from our study.

Results (see tables)

COMMENTS

This study, carried out on a sample of 91 highly-trained athletes, enabled us to analyse the effectiveness of treatment using radial shock waves.

No medical condition was aggravated by the RSWT.

Very satisfactory results were obtained with a limited number of sessions and a short duration of treatment (15 days). We believe the sooner treatment with shock waves is started, the more effective the treatment will be.

In the case of patellar and Achilles tendinitis, the shock waves made it possible to intensify physiotherapeutic

	VS+S	I+N	A	Observations		VS+S	I+N	A	Observations
Patellar tendinitis	100%			5 high-level athletes	Periostitis	100%			15 high-level athletes
n = 7	7				n = 22	22			
no. of sessions: 3				5 very good results	no. of sessions: 3.1				15 very good results
	VS+S	I+N	A	Observations		VS+S	I+N	A	Observations
Achilles tendinitis	89%	11%		17 high-level athletes	After-effects of muscular tears	100%			4 high-level athletes
n = 37	33	4			n = 4	4			
no. of sessions: 3				17 very good results	no. of sessions: 1				4 very good results
	VS+S	I+N	A	Observations		VS+S	I+N	A	Observations
Plantar fasciitis	90%	10%		14 high-level athletes	Stress fracture pseudarthrosis	100%			1 high-level athlete
n = 20	18	2			n = 1	1			
No. of sessions: 3				17 very good results	no. of sessions: 4				1 very good result

PROTOCOLS

The treatment was of short duration: a maximum of 4 to 5 sessions, twice a week for high-level athletes involved in competition. We used 2000 to 3000 pulses on each athlete, on average. The frequency varied between 9 Hz and 14 Hz according to the injury and the region to be treated. The pressure exerted by the compressor remained between 1.8 and 2.5 bars.

The shock waves were, for the most part, used in combination with other medical treatments typically used in treating the ailment. Progress was assessed by clinical examination and with the aid of a questionnaire which evaluated the quality of everyday and athletic activities.

treatment (eccentric massage, stretching) and thereby preventing the risk of recurrence.

Other physical agents (ultrasound, physiotherapy) may be enhanced following treatment with shock waves.

Shock wave therapy coupled with other treatments enabled all the high-level athletes to continue training and competing in their sport without interruption.

CONCLUSION

The success rates we obtained with treatment of such a short duration seems to us to be worthy of interest as an effective, non-invasive treatment method with very few side effects.

HOW TO IMPROVE FOOT SPEED

by Francesco Cuzzolin



Francesco Cuzzolin, since 17 years, is a strength and conditioning coach. He worked for Benetton basketball team in Treviso, then he went to Virtus Bologna and since two years is back to Benetton. He is also a consultant for the Research Center of Technogym, the wellness machine manufacturer.

For a sport such as basketball, where the physical movements of each athlete are performed in confined spaces, pushing and shoving against bigger and quicker players, developing “strong” and “quick” feet offers a decided advantage. When feet are trained for speed, the player enhances balance and reaction on the floor. Think of it like putting the right tires on a Formula One racecar and then achieving maximum power and performance.

But, what does it mean to develop foot “speed”? And is it possible to train and enhance this attribute? Which are the best drills? Are there more specific exercises for a basketball player?

Every basketball coach has his own answer to these questions. Some prefer specific basketball drills, while others employ special drills taken from a variety of sports. I believe there are many drills from different sports that will help enhance foot speed. But to get the best results, especially when working with young basketball players, it is best to follow a specific work sequence.

I will divide my suggestions on enhancing foot speed into four phases, with each varying in intensity based on the age of the athlete and specialization level:

1. Functional

2. Proprioceptive

3. General Coordination

4. Specific Coordination

During the functional phase, each foot is evaluated. It is noted if the foot is flat, arched, pronated, supinated, or has any other particular characteristics. I then evaluate ankle mobility and strength of the main muscles.

The earlier this evaluation is performed, especially when the player is still young, the better the overall results of the training program will be.

Understanding an athlete’s foot morphology is important for the coach because it allows him to understand any difficulties that the athlete might encounter in the future.

The findings of the detailed foot exam will lead to specific foot and ankle exercises, or, if necessary, the recommendation that the athlete use orthotics to improve his foot placement.

Orthotics are special shoe inserts that are intended to correct an abnormal, or irregular, walking pattern. Orthotics perform functions that make standing, walking, and running more comfortable and efficient, by altering slightly the angles at which the foot strikes a

walking or running surface.

The next step is to see if there are any restrictions on ankle range-of-motion and eventually, to find out what has caused that limitation. According to many researchers, the ankle should have:

- ▼ Dorsal flexion of approximately 30°
- ▼ Plantar flexion of approximately 50°
- ▼ Inversion (internal rotation) of approximately 35°
- ▼ Eversion (external rotation) of approximately 15°

These are only some indications and considering the parameters, it’s possible to arrive at some answers regarding the player’s feet. If there are some limitations, it’s important to understand what has



created them and then work to overcome them.

In these situations a physiotherapist, podiatrist, osteopath, or orthopedist can help evaluate each movement and alignment of the bones of the foot.

As far as muscle strength goes, it's important to create maximum muscular tension that can lead to proper mechanical motion. Therefore, it is important to test the strength of the specific muscles involved in foot movement. These include the:

- ▼ Gastrocnemius
- ▼ Soleus
- ▼ Tibia
- ▼ Peroneal muscle group

It's well known that the ankle sprain is the predominant basketball injury and that veteran players will have multiple sprains during the course of their careers. Players often practice and play with ankle braces or with heavily-taped ankles. Even so, they often have instability or poor functional limitation, and this often brings on more ankle problems. Know your players and their feet. If you don't, you

may end up prescribing the wrong drills for them or have them doing drills out of proper sequence.

Proprioception is an automatic sensitivity mechanism in the body that sends messages through the central nervous system (CNS). The CNS then relays information to rest of the body about how to react and

with what amount of tension. Basketball players can "train" for proprioception in the quest for efficient everyday movements with their feet. Proprioception is initially an unconscious act, but it can be enhanced with training.

Specialized sensory receptors in the muscles, joints, and connective tissues enable the body to process information from a variety of stimuli, and turn that information into action.

During the proprioceptive phase, athletes should work with muscles that control and stabilize the ankle joint and enhance their capacity to react quickly and correctly to the stimulus sent from the ligaments, tendons, and muscular and capsular receptors.

Drills that can improve proprioceptive control of the joints are usually only suggested when rehabilitation is concerned, but they can play a big role in training for fast feet. Here's a work sequence that can improve this capacity:

- ▼ Passive feet mobilization and sensitization
- ▼ Balance drills on both feet, both static and dynamic
- ▼ Balance drills on both feet and different support bases, in a static and dynamic way
- ▼ Balance drills just with one foot
- ▼ Balance drills on one foot and different support base, in a static and dynamic way;
- ▼ Balance drills in which the athlete tries to go off balance
- ▼ Drills where someone else tries to throw the athlete off balance
- ▼ Balance drills from a dynamic situation (photo 1)



Since drills on this equipment are performed at maximum speed, do not have the athlete perform too many repetitions or he will become overfatigued. Only when the player gets used to performing the exercise and his fitness improves, the number of repetitions can be increased.

These specific drills improve

neuromuscular control of the feet, producing better and faster postural control, which then creates the ideal conditions for the quickness drills. Previously, only drills for basic athletic coordination, such as exercises for improving running technique or jumping rope (most boxing-specific drills are excellent), could be suggested. A special note must be injected here about foot drills using stairs (stairs drills) or simply using a step.

The step height should not be higher than 15-20 cm.

This height is easily attainable by most and permits a short contact time contact between the step and the balls of the feet, just as if the athlete was running. If the step is too high, the athlete will use his knee and hip flexors more than the feet, and that is not recommended.

When working specifically with young players, drills emphasizing running technique will help improve their quickness.

However, when working with much more specialized athletes, drills should be more specific for basketball.

It's necessary, then, to use drills that are similar to the game and require specific basketball-type coordination. To reach this goal, I usually prefer these following drills:

- ▼ Stepping (photo 2)
- ▼ Bouncing
- ▼ Quickness (photo 3)

When performing the stepping drills, the athlete should repeat them with increasing speed, alternating his steps, while keeping the same sequence. One example could be to overstep a front line, before with the right foot and after with the left one, coming back at the starting position always in the same way.

There are a lot of "stepping" or "line step" drills that can be utilized, with many combinations.

I consider these drills very helpful when beginning a program, when the athlete may not be highly coordinated.

As he learns to do them correctly, his speed will increase and then it's time to try something else.

Bouncing drills are a stepping evolution. I like to have the athletes land on both feet at the same time.

One specific drill is to have them going from the left side to the right side and back, pushing simultaneously with both feet but close to the floor while maintaining balance.

These drills work the whole body, specifically the muscles that have to stabilize in order for the feet to have dynamic action. Perform each exercise at maximum speed for no longer than 8 to 10 seconds.

While learning stepping and bouncing drills, the athlete can watch his feet or watch in front of a mirror as he goes through the drills. As soon as drills have been learned, the athlete is no longer allowed to look at his feet. He is to "feel" his feet, understand where they are in relation to the rest of his body without looking down and while increasing the speed of the drill.

This sequence of the drills now follows a logical progression. It's not necessary to work every athlete with every drill but it's up to the coach or the conditioning coach to implement what's needed, depending on the specific needs of their athletes.



HOW TO PERFORM

Each drill on the mini-trampoline lasts between 6 and 10 seconds, with a recovery period that is three to four times the working period.



REHABILITATION OF THE ANTERIOR CRUCIATE LIGAMENT



by Mladen Maksic

Dr. Mladen Maksic is a specialist in orthopaedic surgery and traumatology at the Institute for Orthopaedic Surgery and Traumatology of the Clinical Center of Serbia. He is also the team doctor of the Partizan basketball club in Belgrade, a division I team in Serbia and Montenegro. Dr. Maksic is a member of both the medical staff of the men's national team and the Olympic Committee of Serbia and Montenegro.

Arthroscopic reconstruction of a torn anterior cruciate ligament (ACL) of the knee is a widely accepted treatment for a patient with symptomatic knee instability. The rates of good or excellent long-term results (restoration of stability, pain relief, elimination of "give away" symptoms, and return to pre-injury level of function) have been reported to be between 75% and 90%. A scientifically-based and well-designed rehabilitation program following successful ACL surgery plays a vital role in the functional outcome of the reconstructed knee of an athlete.

Rehabilitation following ACL injury and surgery has undergone an evolution in the past decade. In the past, the recommended treatment to protect the healing knee included six to eight weeks of immobilization, eight to 12 weeks on crutches, and the avoidance of early isolated quadriceps contractions. Furthermore, a return to sporting



activities was not permitted until nine to 12 months following surgery. In 1990, an accelerated rehabilitation approach to ACL repair was first reported. The patients who followed this treatment exhibited better strength and range-of-motion (ROM), had less patellofemoral complaints, and an earlier return to sports. This is the approach we now use in ACL rehabilitation.

Whenever possible, we begin our rehabilitation program long before surgery. The basic pre-operative goals are to reduce pain, inflammation, and swelling; restore normal range-of-motion, normalize gait, and prevent muscle atrophy. Patient education is another critical aspect of the pre-operative

rative rehabilitation and we use it to prepare and educate the patient on both the upcoming surgical procedure and the all-important rehabilitation.

Postoperative rehabilitation begins immediately following surgery with immediate motion. Full passive knee extension is emphasized, along with a gradual restoration of flexion range-of-motion. Partial weight bearing without a knee brace is allowed, as tolerated, immediately following surgery, with a progression to full weight bearing without crutches by four to six weeks. Closed kinetic chain proprioceptive and strengthening exercises are initiated during the first two weeks following surgery. Neuromuscular control drills are gradually advanced to include dynamic stabilization and special training (week two to three), and light plyometric jump training (week eight). Functional activities, such as running, begin on week 12 to 14, jumping on week 14 to 16, and cutting on week 16 to 18. Finally, a gradual return to athletic competition for running and cutting sports, such as baseball, football, tennis, and soccer can occur at approximately five to six months, and, to jumping sports, such as basketball and volleyball, at six to eight months.

One of the most common complications following ACL reconstruction is motion loss, particularly loss of full knee extension. Thus, one of the primary goals of rehabilitation involves achieving full passive knee extension immediately following surgery. Specific exercises utilized include manual passive range-of-motion exercises performed by a rehabilitation specialist, supine hamstring stretches with a wedge under the heel, and gastrocnemius stretching with a towel.

The loss of patellar mobility following ACL reconstruction may be caused by various factors and may result in range-of-motion complications and difficulty recruiting quadriceps contraction. Patellar mobilizations are performed by the rehabilitation specialist in the medial-lateral and superior-inferior direction in order to prevent this from happening.

Although full passive knee extension and patellar mobility are two of the primary goals during the first week of rehabilitation, controlling postoperative pain, inflammation, and swelling are also critical immediately following surgery. This will help prevent long-term complications involving range-of-motion, voluntary quadriceps control, and a delay of the rehabilitation process.

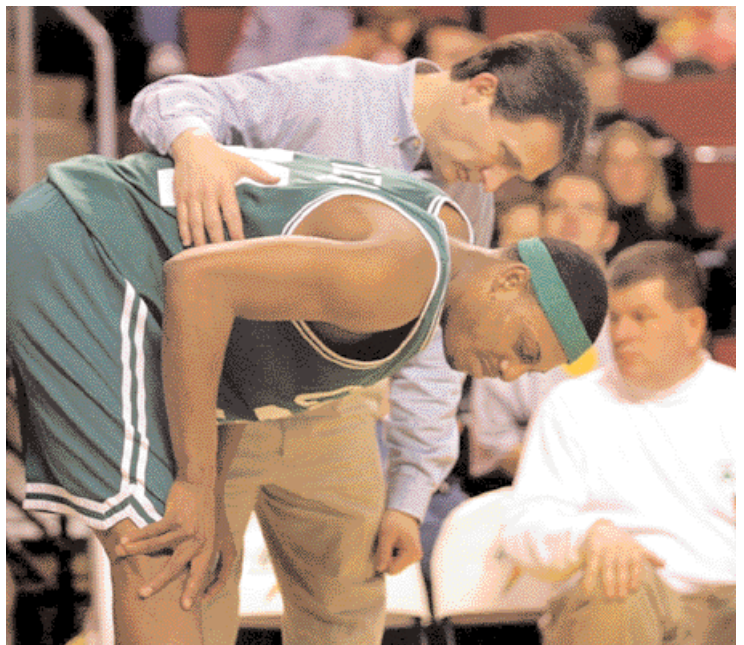
Pain can be reduced through the use of cryotherapy and analgesic medication, along with therapeutic modalities, such as electrical stimulation. Treatment options for swelling reduction include cryotherapy, high-voltage stimulation, and joint compression through the use of a knee sleeve or compression bandage.

Inhibition of the quadriceps muscle is a common clinical enigma in postoperative ACL reconstruction patients, especially in the presence of pain and swelling during the acute phases of rehabilitation. Electrical muscle stimulation and biofeedback are often incorporated with therapeutic exercises to facilitate the active contraction of the quadriceps muscles.

We begin using proprioceptive training during the third postoperative week, pending adequate normalization of pain, swelling, and quadriceps control. Proprioceptive training begins with basic exercises, including joint repositioning and closed kinetic-chain weight-shifting. Weight shifts may be performed in the medial-lateral direction and in diagonal patterns.

To facilitate dynamic stabilization and neuromuscular control of the knee joint, plyometric jumping drills may also be performed. Plyometrics are physically demanding and are only to be performed by the highly competitive athlete. Plyometric exercises utilize the muscle's stretch-shortening properties to produce maximum concentric contraction following a rapid eccentric loading of the muscle tissues.

Plyometric activities are typically initiated during week eight with plyometric jumping on the leg-press machine. The leg-press machine is used to control the amount of weight and ground reaction forces as the athlete learns how to perform jumping drills correctly. The patient is instructed to land softly on balls of the feet with the knees slightly flexed. This maximizes force



dissipation of the surrounding stabilizing muscles and avoids knee hyperextension. The drills then progress to include ankle hops; jumping in place; lateral, diagonal, and rotational jumping; bounding; and skip lunging. With increased knee strength, this is followed with the addition of single and multiple box jumps. We usually begin plyometric activities with two-leg jumps, progressing to single-leg jumps.

The final aspect of rehabilitation involves enhancing muscular endurance. Proprioceptive and neuromuscular control has been shown to diminish once muscular fatigue occurs. Exercises such as stationary bicycling, stair climbing, elliptical machines, and slide boards may be used for long durations to increase muscular endurance. High repetition, low-weight resistance training exercises can also help build muscular endurance.

An overly-aggressive approach early in the rehabilitation program may result in increased pain, inflammation, and swelling. Therefore, rehabilitation should involve a progressive application of therapeutic exercises designed to gradually increase function in the post-operative knee. This progression of weight-bearing and range-of-motion restoration helps insure that complications such as excessive motion restrictions or scar tissue formation are avoided while progressing steadily without overstressing the healing tissue. This simple concept may also be applied to the progression of strengthening exercises, proprioception training, neuromuscular control drills, functional drills, and sport-specific training.



by Carlos Pampanini

LET'S PLAY MINIBASKET TEACHING OR COACHING?

Carlos Pampanini coached in the Division I League. He is currently an instructor in mini-basketball and formative classes in the Argentine Basketball Confederation and an advisor to both the Argentine Commission and the South-American Mini-basketball Commission. He lectures frequently at national and international basketball clinics and courses. He is the co-author of the "Manual of the Basketball Coaches Classification" for levels I and II of the Argentine Basketball Confederation.

Over the past few years, much has been written about mini-basketball and of the best ways to teach it. Based on my own experience, which comes from coaching the sport and listening to hundreds of coaches at clinics over the years, more time is dedicated to the practice and correction of the fundamentals.

At first, this initial premise might be understood to be positive, but to clarify my statement, I have to say that I am not against the development and teaching of basketball basics. It's exactly the opposite! I think that basketball basics are "the keys that open all the doors" in this game.

I think that the most important thing for a coach to care about is what is best for the child. The coach has to realize that young children are able to express their individuality through the game, and that through basketball they can come to learn how their bodies work. Finally, basketball is a way of communication and learning for young children, an important medium that allows them to socialize and grow.

However, a big problem will develop if coaches restrict themselves to only practice sessions with repetitive basketball drills. When they do this, they run the dangerous risk of:

- 1) making the children so bored that they quit basketball and avoid other organized sports, and
- 2) preventing children from coming to understand the true sense of the game.

Children have many opportunities with their free time,

ranging from schoolwork, time on the Internet, and the study of languages. But what about play? Children need to be active and "play." By playing basketball-not working on repetitive basketball drills-they will come to learn the basics and the tactics of the game.

This little bit of "trial and error" that a young player goes through by playing basketball and having to make decisions will allow him to come up with answers to the variety of problems that the game offers.

As coaches, our duty is to create, by means of the game, adequate opportunities for learning for the developing children, but it doesn't mean ignoring the basics.

Teaching and training are generally confusing concepts. Teaching means introducing new concepts.

Training means but to train is to automate and correct known concepts, and there, is the difference.

It's really too that, while children are growing and their knowledge is increasing, the "amount" of training increases too, how it reflects, as a synthesis, in the graphic.

While the child grows, his basic knowledge increases too, and his actions and expressions are improved with the pass



of the time, "trained" each time better.

At ages of six and seven, the motor and perceptive abilities must be developed by playing with the own body, in small places with great dimension elements.

The technique of the basis is not important, but it really is that the child develops his ability to run, to jump, to catch and to throw.

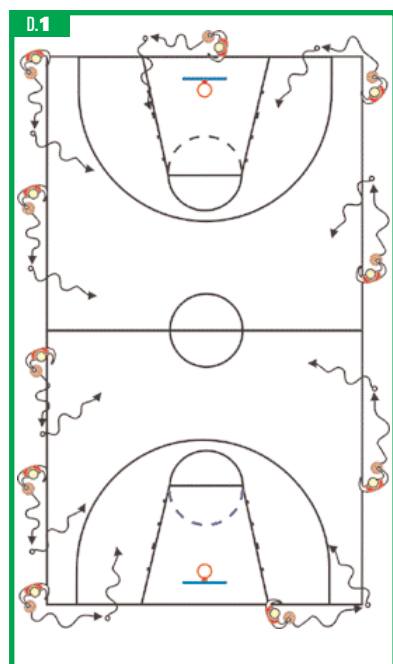
At the of eight and nine, it is necessary to continue developing the basic motor diagram, in this form, gradually, it will be specific abilities.

Dribbling, throwing, passing and defense (in this methodological order) are gradually teach at this ages.

The idea of time and distance, about the knowledge of the offensive basics and the possibility to play in a team, with respect to definite rules.

At ages of 10, 11, and 12, the motor abilities continue developing. The basics are making perfect and the corrections are more analytic.

Like an example, we will present four games to teach the dribbling and some options:



1) INSIDE AND OUTSIDE

Main objective: progressing dribbling
Equipment: one ball for each player.

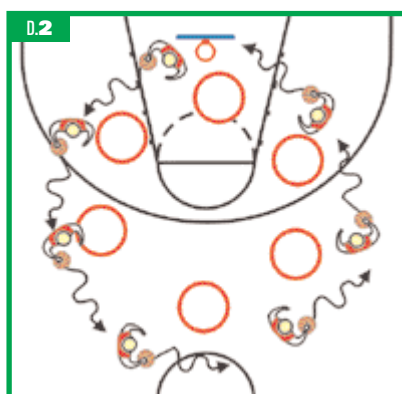
How to play: All players, each with a ball, run around the playing court bouncing the ball.

At the order "inside," all run to the center circle (continuing to bounce the ball the whole time).

At the order "outside," everyone runs on the outside of the court, dribbling the ball the entire time. (diagr. 1).

Variation 1: Players switch dribbling hands when they arrive at the corner of the court.

Variation 2: The teacher tells the players to go to different places on the court.



2) THE OCCUPIED HOUSE

Main objective: Non-stop dribbling, immediate response to a command.

Equipment: Enough gymnastic rings (hula-hoops) or chairs for all but one player. One ball for each player.

How to play: The gymnastic rings are distributed

and form a circle on the court. The children run around the circle while dribbling their basketballs. At the teacher's signal, each player must sit within a hula-hoop. The player that doesn't have a ring to sit in is eliminated. One of the hoops is taken away, and the players begin dribbling again. The game is finished when there is one player left on the court (diagr.2).

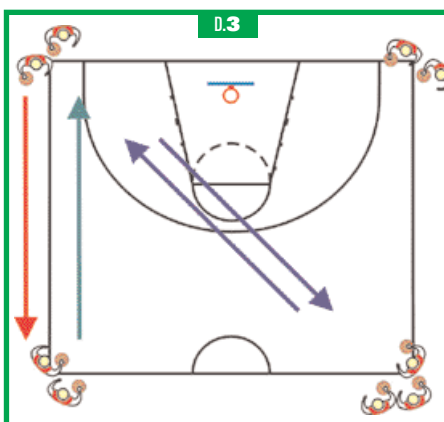
Variation 1: The hoops are distributed irregularly on one half of the playing court.

At the other half of the court, several obstacles are irregularly placed. The game begins and children dribble their basketballs, changing hands and direction on the court as they move around the obstacles.

At the teacher's signal, they run to the other side in the playing court to find a hoop to sit in. The player without a ring to sit in is eliminated.

Variation 2: Lay-ups are performed on one half of the court. At the teacher's signal, everyone runs to the other half of the court to find a hoop to sit in.

Variation 3: This game is played with music. When the music stops, everyone dribbles to the other end of the court to find a seat.



3) THE FOUR CORNERS

Objective: Dribbling speed, rhythm changes, court sense, and direction.

Equipment: One ball for each player.

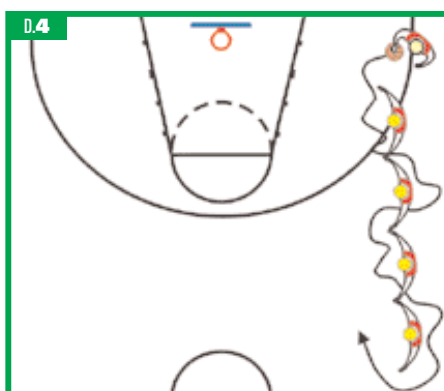
How to play: The players are placed on four teams, with one team at each

corner of the half court.

At the teacher's signal, each team must run while dribbling the ball.

The orders are: "red", which means running towards the right, "green", which means running towards the left, and "blue", which means running on a diagonal.

After this first phase, the orders will change for the dribbling. "1" means to run backwards to the right; "2" means to run backwards to the left; and "3" means to run backwards on the diagonal. (diagr. 3).



4) RACE

Objective: Changing hands while dribbling.

Equipment: One ball for each team.

How to play: The players are divided in two teams.

Each team lined up and each player extends outside the arm at the

shoulder's level and grabs the hands of the other teammates at his left and right side.

The last player of each team has a ball, and, at the whistle of the teacher, dribbles in and out under the teammates' arms, changing the dribbling hand, until he reaches the end of the line.

The second players makes the same moves (diagr. 4).

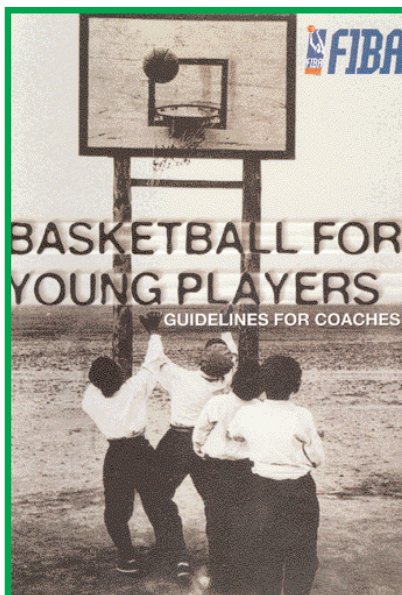
SCHOOL GAMES AND ACTIVITIES

"21"

Divide the children into two teams and line them up at the two free-throw lines. At your signal, the first child in each line starts to shoot free-throws. Two points are awarded for each basket that is scored. If the shot is missed, the child must run in, get the rebound, and shoot the ball. One point is awarded for the rebounded shot. The next child in line begins to shoot when the first has either made a basket or used up his or her two available shots. The team which first scores 21 points wins the game (diagr. 1).

"AROUND THE WORLD"

Mark several shooting positions on the court (numbered progressively) and begin the game near the basket. If the child makes the first basket, he or she moves to the next numbered position on the court to shoot again. The next player begins after a shot is missed. The child who first manages to score a basket at each of the shooting positions and makes the journey around the world-wins the



game. Each player is given three attempts from each shooting position. If they miss all three, they still move on to the next position (diagr. 2).

"THE TRIANGLE"

Divide the children into two teams (one ball for each team) and line them up under the two baskets, as shown in the diagram.

Mark three shooting positions (to the right, from the half circle, and to the left) on the court and start the game when the instructor gives the signal. The child cannot move on to the next position until he or she scores a basket (three non-consecutive shots can be taken).

The team which first successfully passes through all three shooting positions wins the game. It is not possible to advance to the next shooting position unless all members of the team have made a basket at the previous position or have they have used up all the shots available to them (diagr. 3).

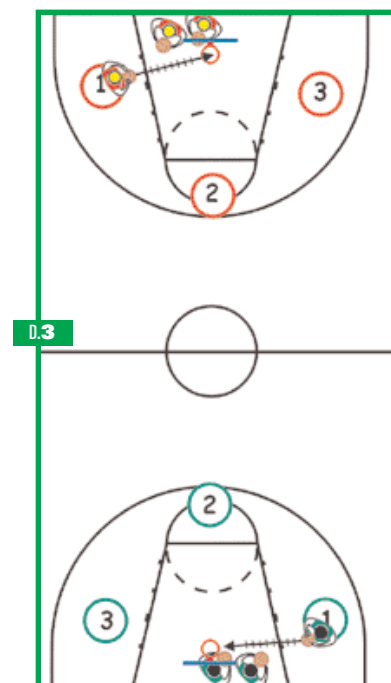
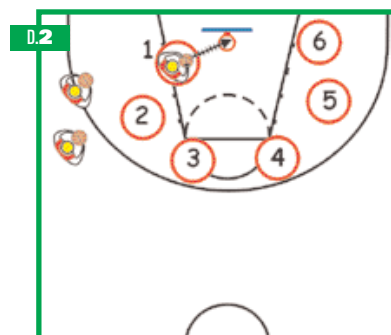
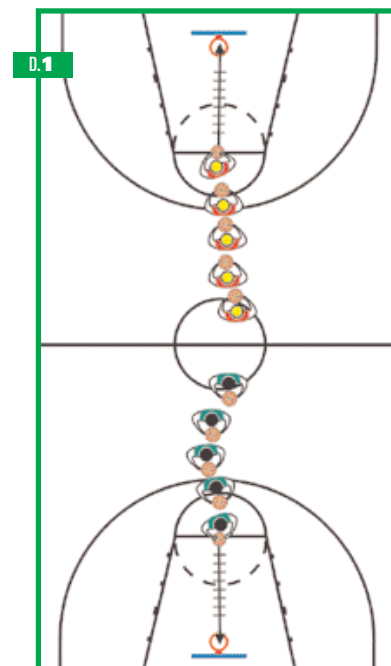
BASKETBALL FOR YOUNG PLAYERS

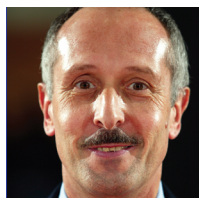
Guidelines for Coaches

This very useful 364-page book published by FIBA is aimed not only at basketball coaches who work with young players, but also at schoolteachers who want to learn more about basketball and discover ideas for games and drills to use during their lessons.

Written by some of the top experts, the book clearly explains how to teach basketball fundamentals, drills, and strategy, with suggestions of how to teach the game to children as young as six. The book is available in English and will soon be published in French at the cost of e. 20, plus shipping and handling costs. For more information, please call FIBA at ++41-22-545.0000 or fax at ++41-22-545.0099.

In the near future, it will be possible to download a Chinese, Russian, Arabic, or Spanish version of the book. Keep checking the FIBA Internet website (www.fiba.com) for the latest information. Several Federations (Serbia, Bosnia & Herzegovina, Sweden, and Latvia) already have the book written in their native language. Contact these Federations directly for more information.





PLAY WITH US

SEARCHING FOR THE FIRST ISSUE

First of all, thanks for a great magazine. I'm now trying to find the first issue of FIBA Assist magazine on the Internet. Is there an archive on your site where I could find it?

Regards

Aydin Alptürk, Stockholm, Sweden

Congratulations on the publication of your new magazine. I'm sure it will be extremely beneficial to many readers. I was very pleased to read the second issue. Unfortunately, I cannot get hold of the first issue. Is it possible to mail it to me, or there is any other way I can get hold of it?

Thanks Regards

**Andrea Kapoulas, Head Basketball Coach,
University of Bath, Bath, United Kingdom**

These are only some of the letters from our readers asking where they can find the first issue of FIBA Assist. Here is the way to reach the archive of FIBA Assist magazine. On the left side of www.fiba.com homepage you will find the section "News." Clicking on it, a page with the magazine cover and contents will open up. At the end of the column you'll find the Archive with the first issue.

SUBSCRIPTION'S REQUESTS

I am the team manager of the champion University basketball team in the Philippines and I would like to know how to subscribe to FIBA Assist. Our coaches, strength and conditioning staff, and players find your magazine very helpful. Thank you very much.

**Simon C. Mossesgeld
Team Manager, Ateneo de Manila, University
Basketball Team, Manila, Philippines**

Your magazine is great. I am 62 years old and I have

a big collection of basketball books, magazines, and articles. Is your magazine only published on the Web, or there is a printed version? If you have a print version, I will be glad to subscribe. Would you kindly let me know?

Seyefeddin Kustimur, New York City, NY, USA

I am a Sri Lanka national basketball player and I have already learned a lot from your drills and fundamentals articles in your magazine. In my country, we don't have any basketball publications like yours. I would like to know if it is possible to subscribe to FIBA Assist magazine.

**I.P. Eranga Weerashinge, Gorakapola,
Panadua, Sri Lanka**

We are glad to receive requests for subscriptions, but actually we have only the Internet version of the magazine currently available for the public.

We ship the printed magazine to all the 212 Federations affiliated with FIBA, as well as to top basketball associations and media around the world. To date, we have published three issues of the magazine and we do not plan to offer a subscription version to the public.

If, in the future, our plans change, we will be sure to make that announcement.

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

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

Editor-in-Chief: GIORGIO GANDOLFI

E-mail: fibaassist@cantelli.net

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





FIBA

Official Sponsor

molten®



**THE OFFICIAL BALL
EVERYWHERE.**

Official game ball of the Olympics Games

1984 Los Angeles, U.S.A.

1988 Seoul, Korea

1992 Barcelona, Spain

1996 Atlanta, U.S.A.

2000 Sydney, Australia

2004 Athens, Greece

Molten Corporation

1-8 Yokogawa Shinmachi Nishiku Hiroshima 733-0013 Japan

Tel: +81 82 292 1385 Fax: +81 82 294 4832