

ASSIST 41

FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE NOVEMBER / DECEMBER 2009



FIBA

We Are Basketball

PHILIPPE ORY
COLLECTIVE COLLABORATIONS

RAUTINS-PASQUALI
A PIECE OF EUROPE
FOR CANADIAN BASKETBALL

FRED HORGAN
ARTICLE 31: GOAL TENDING
AND INTERFERENCE

SNYDER-RAJAKOVIC
ANALYSIS OF THE
PICK-AND-ROLL

ALAN STEIN PREPARATION





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2009-10 FIBA CALENDAR

2009

NOVEMBER 2009

24.11 Draw for the 2010 FIBA World Championship for Women in Karlovy Vary (CZE)

DECEMBER 2009

15.12 Draw for the 2010 FIBA World Championship in Istanbul (TUR)

2010

APRIL 2010

03 -06.04 NCAA Men's and Women's Final Four in Indianapolis (USA)

JULY 2010

02 -11.07 FIBA U17 World Championship for Men in Hamburg (GER)
 16 -25.07 FIBA U17 World Championship for Women in Rodez and Toulouse (FRA)

AUGUST 2010

14 -26.08 Youth Olympic Games, 3on3 basketball tournaments for boys and girls in Singapore
 28 -12.09 FIBA World Championship for Men in Turkey (Ankara, Antalya, Izmir and Istanbul)

SEPTEMBER 2010

23 - 03.10 FIBA World Championship for Women in Czech Republic (Ostrava, Karlovy Vary and Brno)

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We Are Basketball



by Philippe Ory

COLLECTIVE COLLABORATIONS

Since 2007 Philippe Ory is the head coach of the French National Under 18 men's team and coach of the "Centre Fédéral," INSEP, the French Sports Institute. He coaches two of the most promising Under 18 French players, Frédéric Carrion and Philippe Urie. He won the silver medal at the 2009 Under 18 FIBA European Championship.

If you understand the game, you have an advantage to create a technical philosophy. Let's start to ask you:

1. What is the game?

- ▼ The game must be seen as the combination of three different levels: The individual level, where the player plays alone against his opponent, with or without the ball. This level is referred to the individual fundamentals.
- ▼ The collaboration level, when the player plays with one or two teammates against their opponents (pass and go, screen, outside/inside play, etc.).
- ▼ The collective level, which expresses the identity of a team, his use of space, time and ball.



To these three levels you need to add when and where a player moves, the aggressive offense, which creates a scoring opportunity, and, at the end, the skill of shooting with a good percentage. This is a basketball game, from an offensive standpoint.

2. Ball, time, and space form the game

A good opportunity is when you have or create an advantage, and the essence of the offensive game is to find a good opportunity.

For reaching this goal, the players must look and decide. They must use all the three described levels to create and take advantage of a defense out of balance, with the target to score and/

or causing a defensive foul.

The advantage we can create is not the same at the beginning or at the end of offense, so it is better to create a very good opportunity at the beginning. If we see that that opportunity it's not so good, we will work to find and create a better opportunity. In short, the game is based on these situations:

- ▼ The opportunity is good enough for scoring, therefore we have an advantage, so we shoot or drive.
- ▼ The opportunity is not good enough for scoring, therefore we don't really have an advantage.
- ▼ There is not an opportunity, but we create the advantage.

3. How to develop tactical sense?

First, the player must look and find the more simple advantages in the game, and the young players must learn basketball learning to recognize the advantage. For example, they learn to receive and to face the rim, and then to look which is the best way to go to the basket:

- ▼ If a teammate near him is free, he passes the ball on the open teammate.
- ▼ If he is free, he drives, shoots, or passes.
- ▼ When there are not these possibilities, he changes, and passes the ball to the other teammates.

Second, the players must decide which is the best solution depending on the play. The coach can help his players, giving them the priorities. At INSEP we have chosen these priorities:

1. Create the advantage with the fast-break (all the team must run and pass the ball).
2. Create the advantage with the transition with:
 - ▼ Playing inside and spacing.
 - ▼ Using the reversal passes and screening.
4. Create advantage. For reaching this aim it's necessary for the offense:
 - ▼ To be continue.
 - ▼ To use all the space (widthwise, depth).

Good spacing creates problems to the defenders, not only because the offense has changes to more easy one-on-ones, but also makes difficult the helps and the traps. Then, the continuity of play increases the advantage. To create an advantage, we must have in mind these priorities.

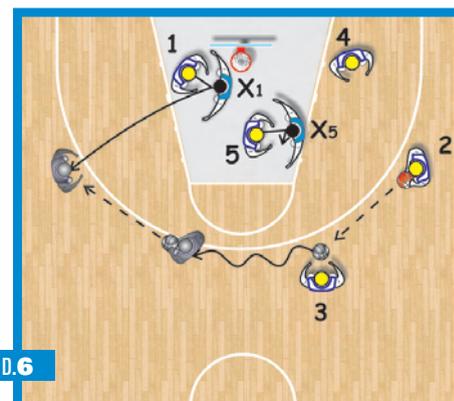
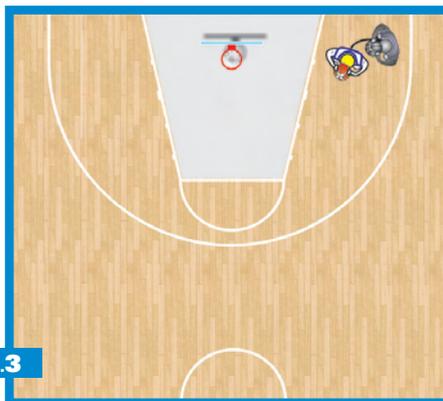
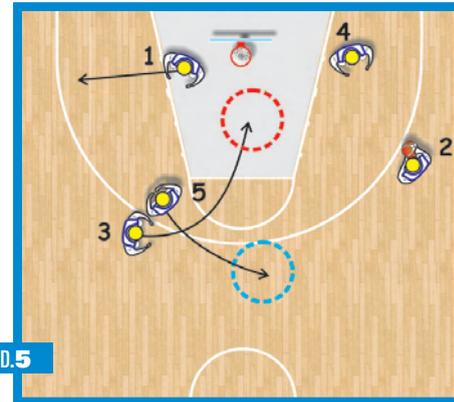
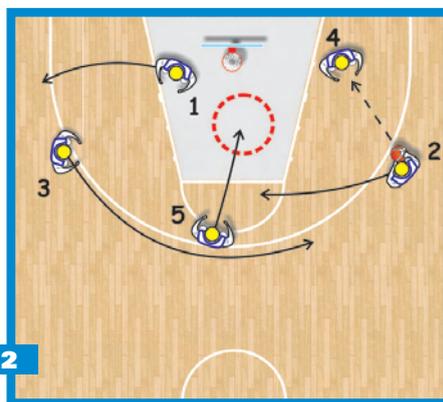
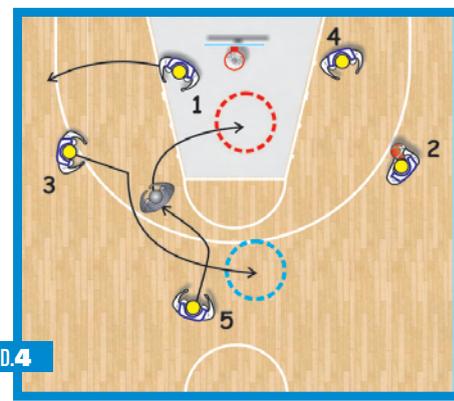
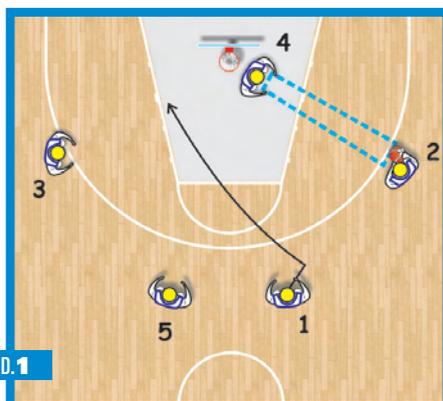
- ▼ First, run the fast break: beat the defense by running.
- ▼ Then, run the secondary fastbreak or transition.

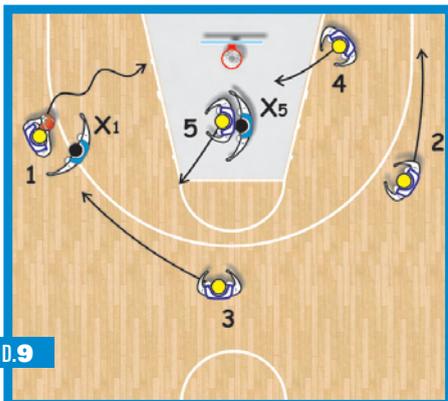
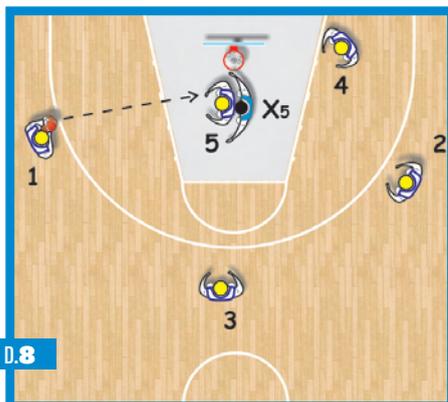
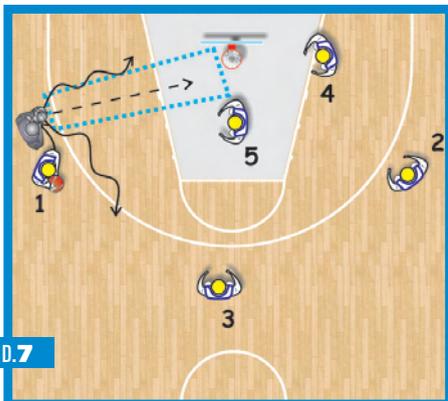
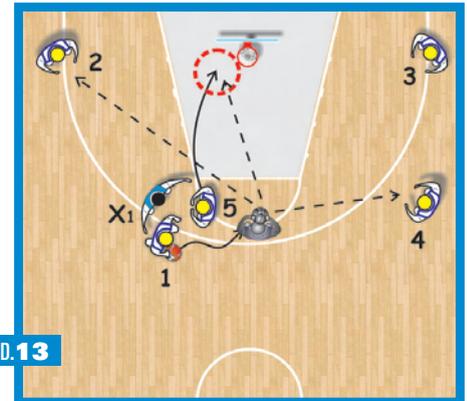
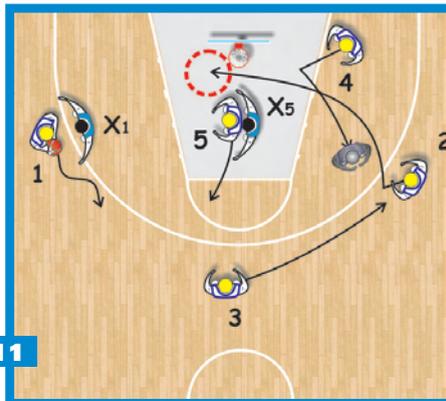
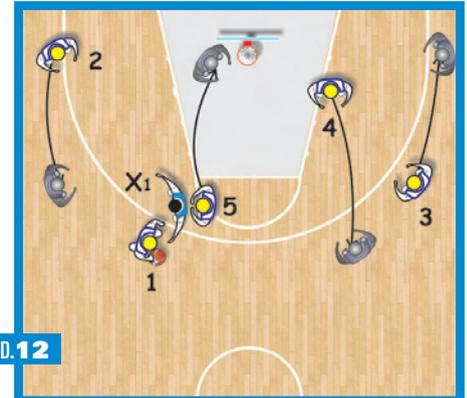
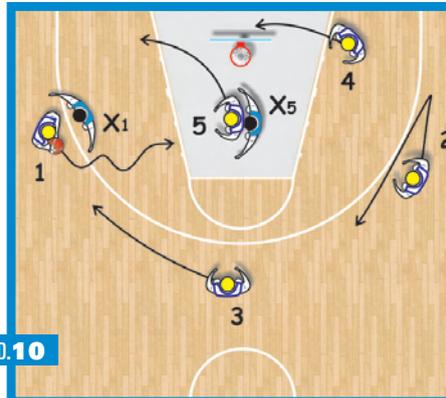
After these premises, I would like to describe my transition philosophy.

TRANSITION

The first aim is to play inside with the first big man, who reaches the offensive basket. That's very important! The guard with the ball must set himself at 45° angle, look inside and play with the first big man, or fake the pass. The playmaker cuts to the rim, and goes out to the other side of the lane, near the block (diagr.1).

When 4 cannot receive inside, steps





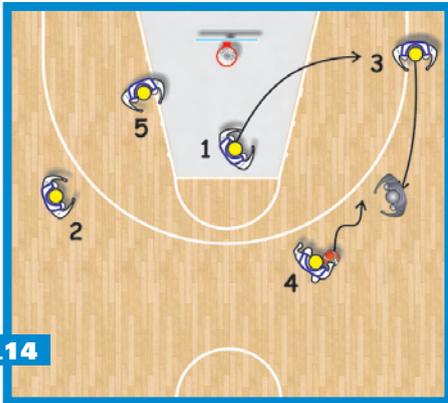
outside and receive the ball, the play is run in this way. Player 5 flashes inside, then 2 cuts to the high post. 1, who goes outside, and 3 are our options for outside plays (diagr. 2).

When playing down low near the paint, it's better for 4 to turn out. He creates spaces from his defender, can see all

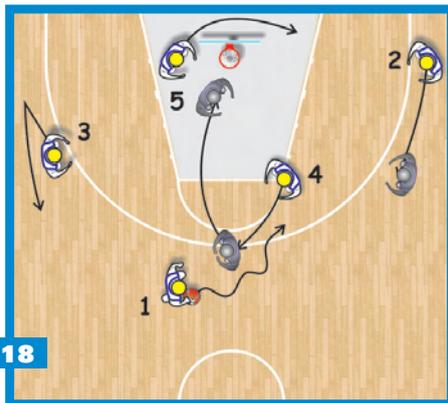
the players, and can now make good decisions (diagr. 3).

If 2 can't give the ball to 4, we split. Player 5 makes a screen for the small forward, 3, and cuts to the middle of the paint (diagr. 4). If 3 flashes to the rim, 5 gets out (diagr. 5).

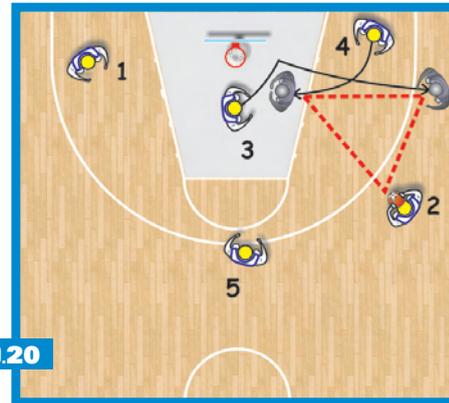
In this particular case, 3 gets out and 5



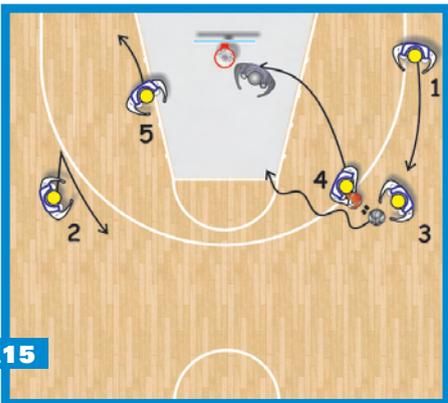
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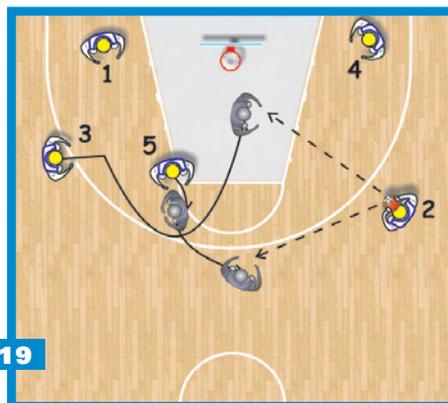
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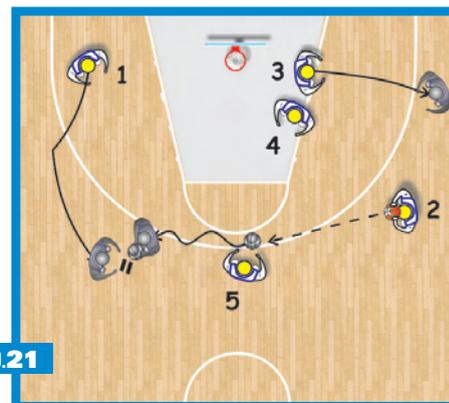
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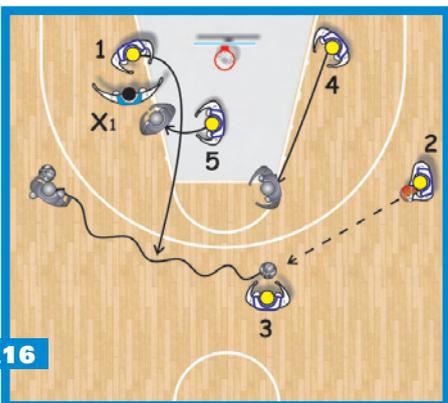
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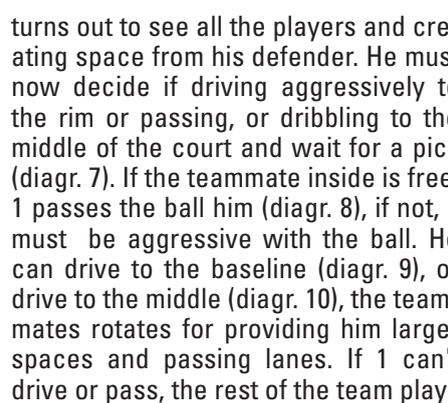
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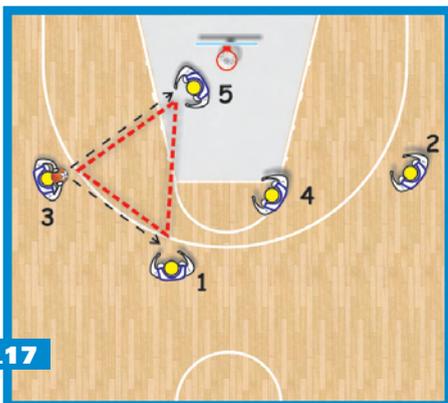
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D.16



D.22



D.17

gets inside. The aim is "pass the ball to the center." For that reason, 1 must be alone and set at a 45° angle so he makes contact with his defender to put him on his back, and then pops out. At the same time, 5 gets the contact with his defender to be free in the paint near the basket (diagr. 6). Front pivoting, 1

turns out to see all the players and creating space from his defender. He must now decide if driving aggressively to the rim or passing, or dribbling to the middle of the court and wait for a pick (diagr. 7). If the teammate inside is free, 1 passes the ball him (diagr. 8), if not, 1 must be aggressive with the ball. He can drive to the baseline (diagr. 9), or drive to the middle (diagr. 10), the teammates rotates for providing him larger spaces and passing lanes. If 1 can't drive or pass, the rest of the team plays without the ball. If 1 dribbles to the middle, 5 goes out of the paint, 2 receives a 4's screen and cuts in the lane, and 3 goes away (diagr. 11). When we play pick-and-roll, the others players create the maximum of space, so 5 can pick on the ball and quickly roll to the rim (diagr. 12). Player 1 has three options (diagr. 13):

- ▼ Shoot.
- ▼ Play directly with 5.
- ▼ Play with 2 or 4, who can give the ball to 5, who sprints to the basket.

When we can't do this, 4 plays with 3: he drives toward 3, who sprints to the ball, and 4 gets him the ball with a hand off pass (diagr. 14). Player 3 drives, forcing the defenders to open up the spaces, providing the good solution: shoot himself or pass to 4, who has rolled to the basket (diagr. 15). When 1's defender covers him face to face, 1

is screened by 5 and then cuts outside on the perimeter, while 3 drives to the opposite wing area. the same time, 4 flashes to the high post (diagr. 16). Player 3 selects the best option: pass inside or outside (diagr. 17). Once 1 gets the ball, 4 makes a pick on the ball, while the other players spread out, so there is enough room to shoot or make another pass (diagr. 18). Going back to the initial screen of 5 for 3 (see diagr. 5), when 3 cuts to the rim after the screen of 5, and 5 gets out (diagr. 19), 2 can also play with 4, who opens up after the screen for 3, with 3, who gets out of the paint (diagr. 20), or play with 5, who dribbles toward , and makes a hand off pass to him (diagr. 21). Then, we will play in a similar way with proper spacing, good timing and attacking aggressively the rim (diagr. 22).


FIBA

We Are Basketball



by Quin Snyder



by Darko Rajakovic

ANALYSIS OF THE PICK-AND-ROLL

Quin Snyder, after having played for the Duke University Blue Devils and coach Mike Krzyzewski, began his coaching career as an assistant coach of Larry Brown at the Los Angeles Clippers. After the experience with the Clippers, he went back to Duke, working as an assistant coach for seven years. From 1999 to 2006 he was head coach at the University of Missouri. He now coaches the Austin Toros (NBDL) and received the Coach of the Year Award in 2009.

Darko Rajakovic started his coaching career at the age of 16 for Borac in the Serbian league. He was head coach of youth teams and the Under-20 team of Red Star Belgrade for seven years, winning the National Championship on several occasions. He is currently the head coach of Espacio Torrelodones in Madrid, Spain.

The following article seeks to illustrate a framework through which different types of pick-and-rolls can be analyzed and evaluated. Specific attention is given to four components of pick-and-roll. These four components, or variables are:

- ▼ Location.
- ▼ Screening Angle.
- ▼ Spacing.
- ▼ Personnel.

They are always present in pick-and-roll and combine to create a specific action. By focusing on these components as distinctly different variables, then observing them in combination, a larger framework can be derived. This framework is used to assist in the identification, communication, and execution of pick-and-roll.

Over the past few years, through discussion and observation, I have attempted to improve my understanding of the pick-and-roll game. This process led me to compile an in-depth catalog of various types of pick-and-roll. The

initial purpose of recording my thoughts and observations was to create a tool to help me more carefully examine and understand the intricacies of pick-and-roll. I had hoped to more thoroughly study the history of pick-and-roll and to properly acknowledge the innovative coaches and players who are responsible for its evolution. I apologize that time has not permitted me the opportunity to identify the specific contributions of these individuals.

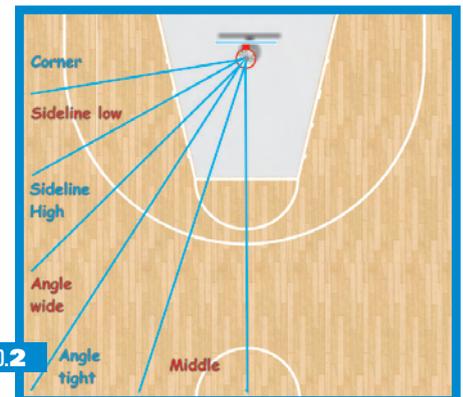
The article that follows is not born from any desire to reinvent the wheel. It is merely an exercise in recording my observations about pick-and-roll. The evolution of the article itself is a product of not just my thoughts, but many coaches and players who enthusiastically provided feedback, observation, and criticism. My hope is that it will be useful in some way.

The category of plays referred to as "Pick-and-Roll" has dominated the strategic thinking of coaches for decades. By observing the evolution of pick-and-roll, coaches have found windows of creativity to use for the development of new types of pick-and-roll. Equally influential in the innovative process are the instinctive and creative abilities of players. Players modify pick-and-roll action. Coaches, through observation, use these modifications to maximize players' strengths and minimize weaknesses in execution. For their part, players have made pick-and-roll increasingly complex yet simple at the same time.

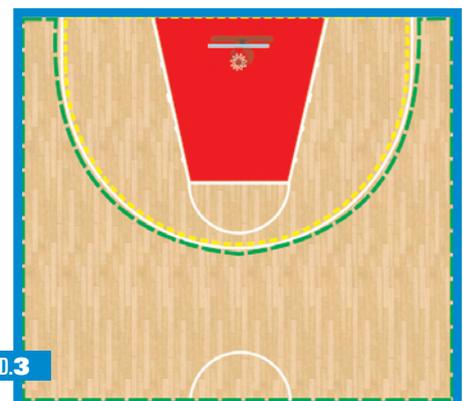
We will use NBA rules for the sake of analysis. However, the basic theory is equally valid and consistent when applied to the international game, especially because of upcoming changes to FIBA rules starting in 2010. Within the discussion of pick-and-roll references may be made to "Up and Down" sides of the floor referring to the right and left sides of the court while facing the bas-



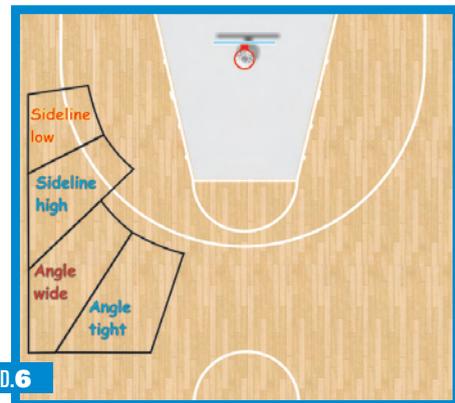
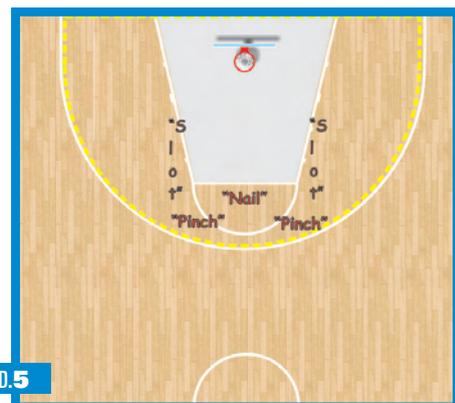
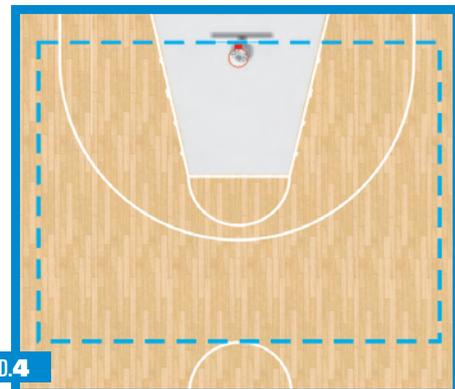
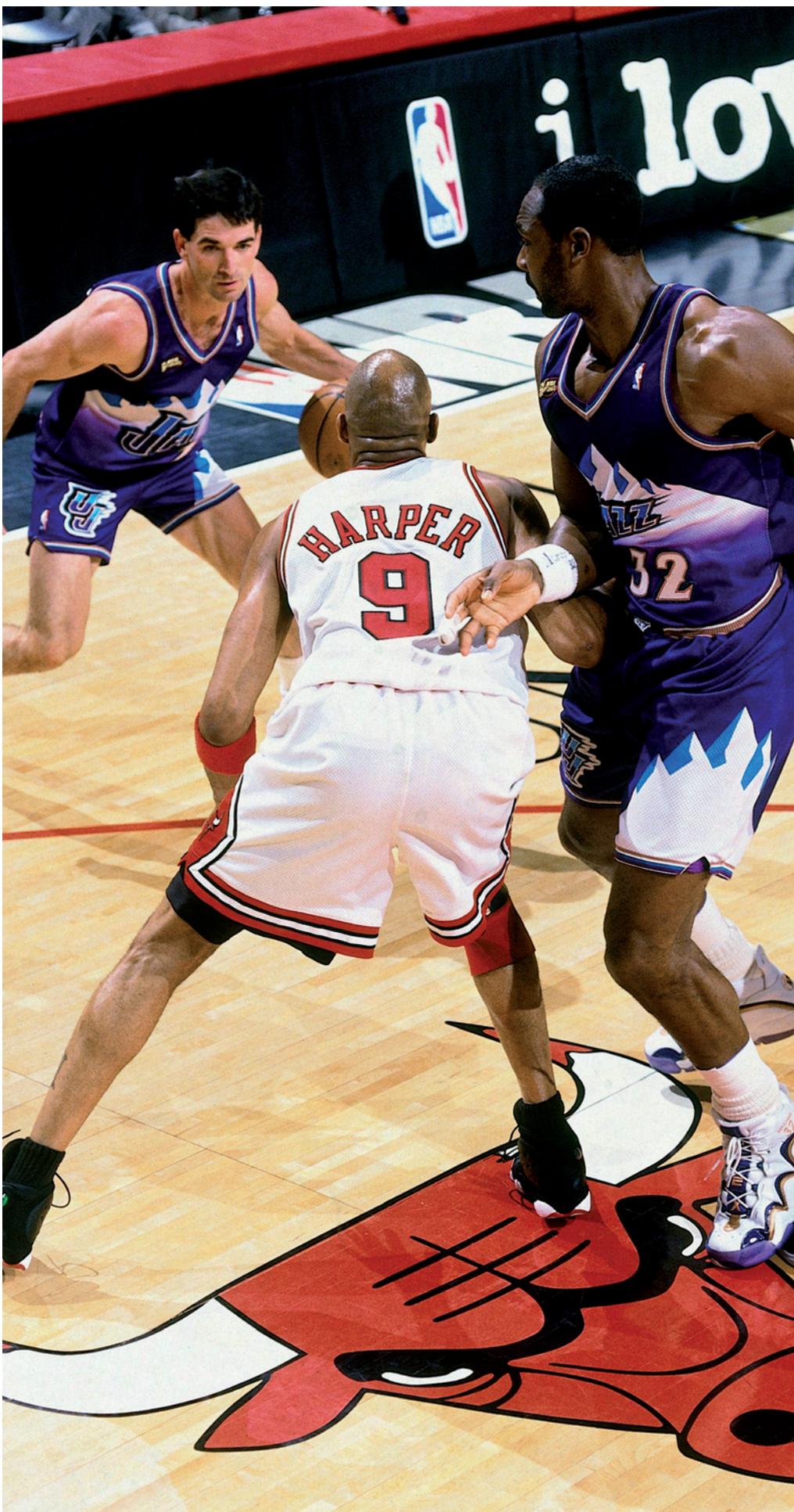
D.1



D.2



D.3



ket respectively; "Live dribble", a reference to a player who has caught the ball, but not dribbled, or an "Active dribble," a reference to a player who is in the process of using his dribble. These, along with other ways of communicating specific examples, will allow for more clarity throughout the article.

"Action" is one of 5 potential phases of pick-and-roll:

1. Early.
2. Entry.
3. Action.
4. After Action.
5. Late.

Pick-and-roll Phases are identifiable within an offensive possession where pick-and-roll is utilized.

1. Early – is defined as a pick-and-roll that is initiated quickly - often in the

late stage of transition.

2. Entry – is defined as the part of the play that is intended to create an advantage in the upcoming action. Entries vary in complexity and are comprised of: screening, movement or pace.
3. Action – is defined as the interaction between the ball handler and the screener in pick-and-roll. An Action is comprised of the following 4 variables – the location of the pick-and-roll on the floor, the angle of the screen, the spacing of the other players and the abilities of the players.
4. After Action – is defined as the segment of the play that occurs immediately following the Action. After Action may be the real focus of a teams' intent and an After Action may be designed as: an entry, a way to generate a three-point shot, deliver the ball to the post, or to create a mismatch opportunity.
5. Late – is defined as a pick-and-roll that takes place at the end of a possession. When the defense has successfully defended a possession, late pick-and-roll is a way to create an advantage in a short clock situation.

For the purpose of this article we will focus on the "Action" phase of pick-and-roll. The combination and manipulation of the Action variables, listed below, creates specific types of pick-and-roll:

- ▼ Location.
- ▼ Angle.
- ▼ Spacing.
- ▼ Players.

LOCATION

Location refers to the place where the ball handler is on the court when the pick-and-roll action occurs. Traditionally, locations of pick-and-roll have been described as occurring in 5 areas on the court: corner, sideline, middle, elbow, and post (diagr. 1). Different names are used to identify locations. Like many other basketball situations, naming can assist in the clarification of intent and in the identification of a pick-and-roll location where a coach or player wants pick-and-roll to occur. This helps eliminate confusion and enhance execution.

To facilitate the process of communication, locations will be referred to by their angle in relation to the basket. All locations will have coordinates be-

tween 0° and 90°. This process slices the court into six pick-and-roll locations (diagr. 2).

Each range of degrees corresponds to a separate location: corner 0°-15°, side-line-low 15°-30°, sideline-high 30°-50°, angle-wide 50°-60°, angle-tight 60°-70°, and middle 70°-90°.

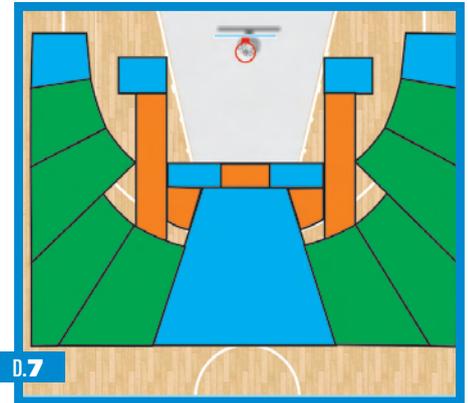
Another component that impacts the parameters of a location is distance from the basket. The colors Red, Yellow and Green are representative of different distances and also facilitate communication (diagr. 3).

Red is the area inside the lane. It is unusual to see a pick-and-roll occurs in the Red area. When it does, it is usually random. The Green area mirrors the three-point line. It extends from a few feet inside the three-point line and approaches the mid-court line, sideline, and baseline. Yellow is the area in between Red and Green. The borders between these areas, in a general sense, reflect the possibility of a 3-second violation, as well as the impact of the 3-point shot. A change in color reflects the fact that a change in distance for a pick-and-roll location receives consideration when defenses are assessing their choice of pick-and-roll coverage. Some locations can cover multiple zones – Green and Yellow. Each distance retains a particular situational advantage.

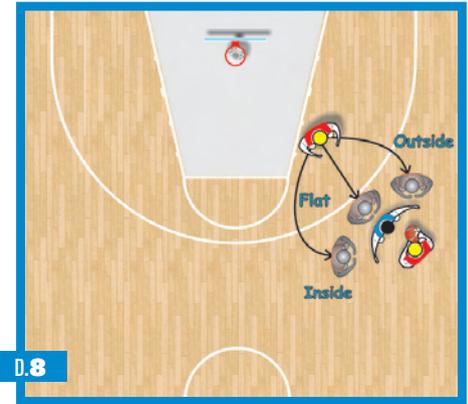
A potential limitation on the effectiveness of a location is a "dead zone" (diagr. 4).

These areas are identified by their proximity to the baseline, sideline, and mid-court line. Dead zones have a restrictive impact on pick-and-roll locations. They limit space and therefore affect the efficiency of pick-and-roll. When pick-and-roll is initiated in a dead zone, the defense is better able to dictate direction and limit potential angles. Generally, a reduction in space limits attack options. However, there are situations that mitigate the effects of dead zones. Usually after a free throw, in "full court" pick-and-roll, the speed with which the ball is advanced up the court negates the effect of the mid-court line. Also, a player in a sideline dead zone, who has not used his dribble has a "live dribble." He is able to use fakes and pivots prior to attacking with the dribble, potentially limiting the impact of the dead zone.

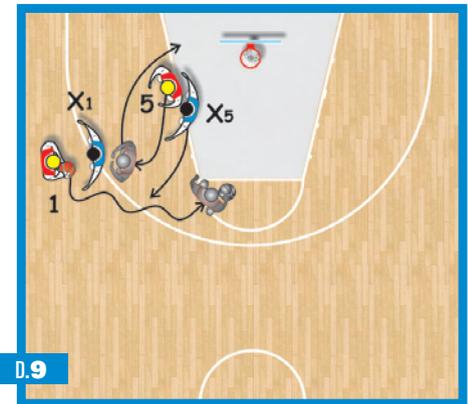
When Green, Yellow, and Red distances, dead zones, and angles are considered in combination, and differences in pick-and-roll locations become more



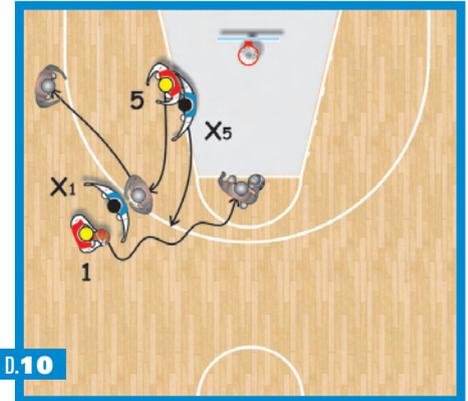
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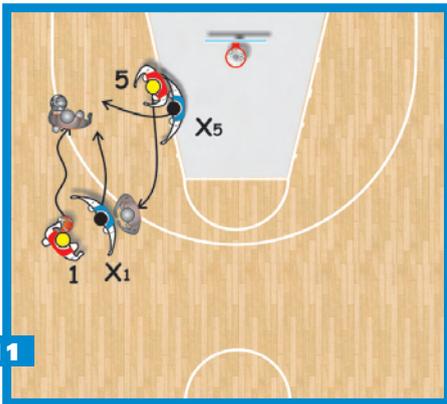
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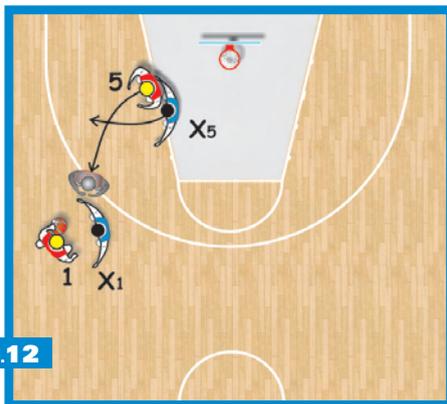
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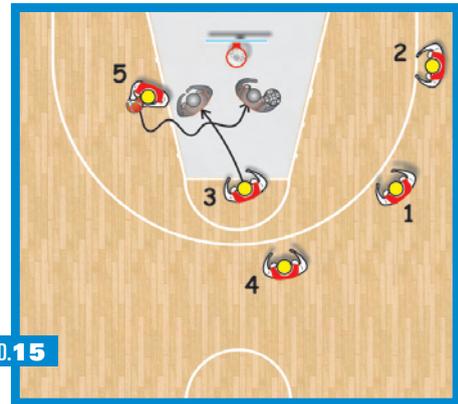
D.10



D.11



D.12



D.15

specifically identifiable. In combination, the parameters of the court, the angle, and distance in relation to the basket determine what will be referred to as "Location Zones." As players produce different locations, it is possible to gain insight into the effects subtle changes in location have on offensive and defensive execution. The product of these observations has produced the following pick-and-roll locations comprised of traditional zones, modified zones, and new zones.

Yellow Area Location Zones (diagr. 5):

- ▼ Nail.
- ▼ Slot.
- ▼ Pinch.

Green Area Location Zones (diagr. 6):

- ▼ Sideline Low.
- ▼ Sideline High.
- ▼ Angle Wide.
- ▼ Angle Tight.

Traditional, Modified, and New Location Zones (diagr. 7):

Green Area:

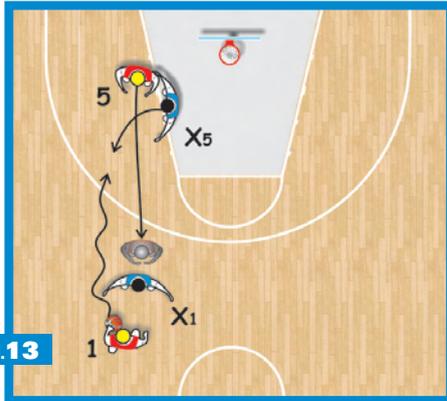
- ▼ Middle.
- ▼ Angle Tight.
- ▼ Angle Wide.
- ▼ Sideline High.
- ▼ Sideline Low.
- ▼ Corner.

Yellow Area:

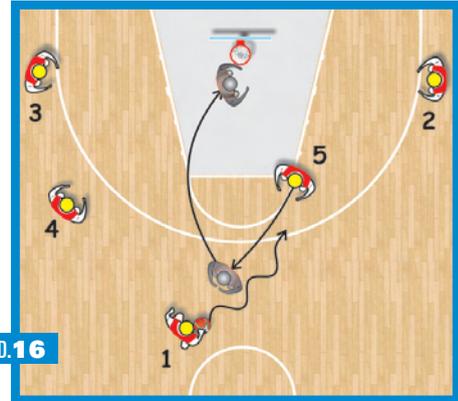
- ▼ Elbow.
- ▼ Pinch.
- ▼ Slot.
- ▼ Post.

Diagram 7 shows the traditional pick-and-roll locations of: middle, corner, elbow, and post in blue; modified pick-and-roll locations of: angle tight/wide and sideline low/high in green; and new pick-and-roll locations of: nail, pinch, and slot in orange.

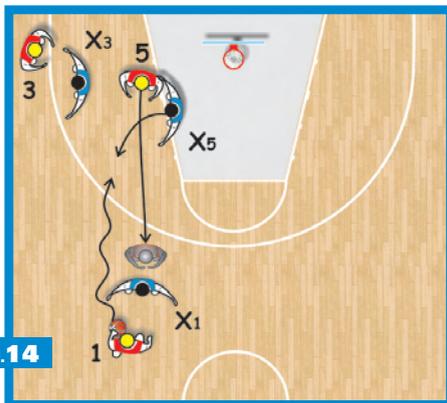
Whether the identification process is



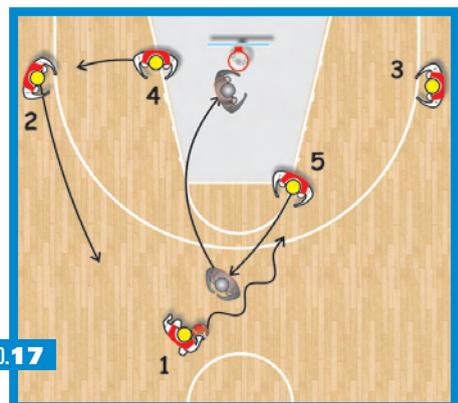
D.13



D.16



D.14



D.17

intuitive or intentional, it is constantly happening. The relevance and usefulness of recognizing additional pick-and-roll zones is found in the identification of "gray area." Gray areas are essentially the borders between zones; they have an effect on execution offensive and defensive. This identification may reveal new attack options and the skills necessary for their execution. Even slight movements in a location can create a subtle difference in execution. Eventually, these differences are noticeable enough to draw attention and affect offensive and/or defensive schemes.

A player's abilities lend themselves to certain zones, preferable angles, and varieties of spacing. There are endless combinations that illustrate this point. Sometimes it is players that make these adjustments and sometimes it is coach-

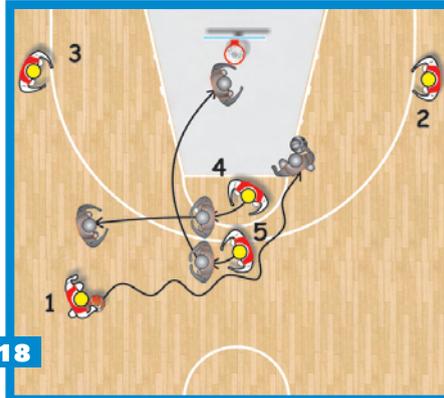
es that design actions to assist their players. Either way this is the product of the intersection of Action variables. Hedo Turkoglu sometimes initiates pick-and-roll with a live dribble, choosing to keep the defense off balance with pivots and fakes before attacking with the dribble. Tony Parker takes advantage of the space available in the "tight" Angle zone, manipulating location between 50° to 70°, depending on his read. The space allows for the option of not using the pick-and-roll as well as providing opportunity for the angle of the screen to be adjusted inside or outside, allowing him to attack the rim. On the Down side of the court, in wide angle location, Chris Paul "cuts back" under his screener and attacks the opposite side, initiating a change in the roll direction and rotation. Steve Nash has found pick-and-roll opportunities in the Red

zone: with his ball skills and instincts he is able to use his teammates as screeners underneath the basket. Gary Payton brought the location of a pick-and-roll from high sideline to low sideline and in doing so created opportunities for different screening angles. Through a variation of reads, Stockton and Malone, perhaps the most famous pick-and-roll tandem ever in the NBA, were able to score from both the low and high sideline locations with equal effectiveness. Some may feel that the locations described are already cut so small that they have lost significance. Although, most of these locations have already been explored, the evolution of other variables can have the effect of reinvention. The gray areas in locations continually reveal slight modifications in execution. Players create new opportunities for innovation. For example, the evolution of the shooting 4 has had a profound effect on spacing; encouraging new locations and leading to the possibility of new angles. It is useful to recognize that locations will continue to evolve and we need to consider what effect these changes will have on pick-and-roll execution.

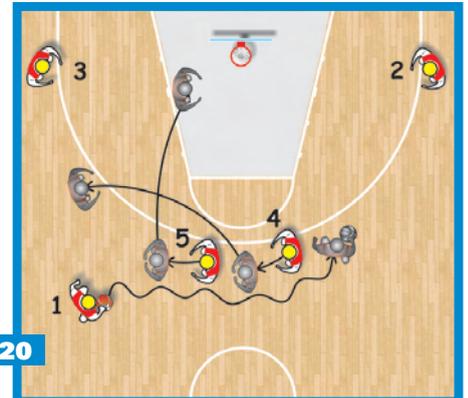
ANGLE

Angle refers to the angle of the screen itself, not the angle ranges which identify location. If the location of the pick-and-roll is on the longitudinal line (an imaginary line from rim to rim that divides the court into two equal halves) and a straight line is drawn from the middle of the screen directly to the basket the angle of the screen would be called "flat" (diagr. 8). As the location moves in either direction from the longitudinal line toward the sideline, and the midpoint of the screen remains perpendicular to the basket, it is still referred to as flat. However, as the angle of the screen adjusts we refer to the new screening angles as either "inside" or "outside." A screen that is set at an angle that sends the ball handler toward the near sideline is called "outside." Conversely, a screen set in the same location that sends the ball handler toward the middle of the floor would be referred to as "inside."

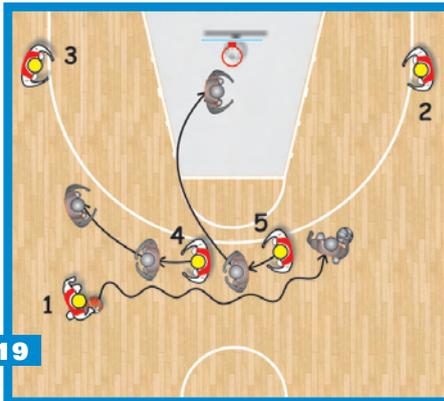
As the location of the ball gets closer to the center of the floor, the distinction between inside and outside becomes less apparent, and also less important, since the distance between the screen and the sideline is less of a factor. In many instances, the preferred angle of a screen in the middle zone will be one



D.18



D.20



D.19



D.21

that gives the ball handler use of his strong hand.

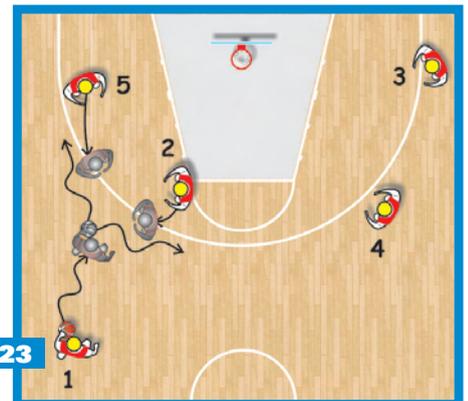
Offensive players attempt to set screens at angles that are advantageous to the ball handler. This angle may be adjusted. Players "twist" to change the angle late in the process of setting the screen, making it harder for the defense to anticipate and adjust. Depending upon the location, the spacing, and the defense, certain angles will be more effective than others. The clearest way to illustrate this point is the through observation of sideline pick-and-roll.

As the location of an action moves closer to the corner (versus help and recover defense or hedge) the roll is generally more effective (diagr. 9). The same "side angle" will work for a pick-and-pop game; however, the "High Sideline zone provides more space for the screener to get separation from the defender (diagr. 10). This is an example of how an angle may stay the same, but a location change may present different challenges for the defense.

Good defensive teams adapt to stop successful execution, sometimes resulting in the development of new schemes. Successful sideline pick-and-roll challenges coaches to consider different ways to defend it. For example, a team might prevent the offense from using the screen by forcing the ball handler toward the baseline; the defender guarding the screener is no lon-



D.22



D.23



ger needed to help and recover in a traditional sense. This defender is available to help on the baseline side and essentially zone, or plug, that area of the floor (diagr. 11). This defense is a common and effective mean of defending sideline pick-and-roll.

Offenses also respond. The angle of the screen can be adjusted to the outside with the screener twisting his back to the baseline or by "stepping up" to screen out of the post (diagr. 12). This angle and location combination is commonly referred to as a "Step Up."

If the defense recognizes this adjustment and the screen is close to the sideline, they may trap. The limited space available to the offense in this action gives an alert defense a chance to be very aggressive. With additional space, trapping is more difficult. As players gradually move the location from Sideline Low to Sideline High, or even more towards mid-court and into the Angle zones, there is additional

space for the offensive player to operate. Further, by adjusting the location from Angle Wide to Angle Tight, it becomes more difficult for the defense to direct the pick-and-roll towards the sideline and it is harder to trap (diagr. 13). With this amount of space, a ball handler can maximize a quickness advantage against his defender as well as the dropped defender, whose help responsibility becomes more demanding. Additionally, the location change results in the potential for other changes in spacing. As the pick-and-roll action moves into the Angle Zone, spacing a player in the strong side corner is potentially more effective by making defensive rotations more difficult (diagr. 14).

Diagrams from 9 to 14, show a realistic progression of sideline pick-and-roll adjustments, both defensively and offensively, with the major offensive changes being angle and location.

As note already, "dead" zones can limit

opportunities for effective angle options. However, by moving location into the deep Yellow, with the pick-and-roll action in the Post Zone, the screen can twist to all the way to 0° and create different attack options. We are differentiating this from the corner since the location is in the Yellow. This offensive player can successfully attack a spot to create a shot rather than merely attacking the basket. Even though the screen may send the ball handler back away from the basket, this is not to the offense's detriment (diagr. 15)

Communication systems continue to evolve. As noted, the "Step up" screen identifies the combination of a sideline location and an outside angle. In addition, "Angle" also fits into this category of a combination of location and angle that has become common enough, that it is now referred to simply as "Angle." Angle denotes a location between 50 and 70 degrees, offset from Middle, but in the Green zone. The space available

to the ball handler allows for a flat initial angle and gives the screener the ability to twist in pursuit of the most effective screening angle. The 'art' of twisting is a skill and it can be seen in a player such as Anderson Varejao. The greater the number of potentially effective angles in which a pick can be set, the more difficult it is to defend the action. "Angle" is a name that encompasses a location zone, a flat and adjustable angle of screen, and usually denotes a shooting 4 man who is lifted above the three-point line opposite the pick-and-roll action.

SPACING

The third variable of Action is the spacing of the players away from the actual pick-and-roll. The location zone where the action is initiated, the angle with which the screen is set, the number of players involved in the pick-and-roll action, and the strengths/weaknesses of the additional players combine to determine optimal spacing. "Good spacing" seeks to maximize a player's strength while at the same time trying to disguise or neutralize a weakness. Movement is often used as a component of spacing in order to try and force or confuse rotations.

Spacing adjustments can be a response to a defensive coverage or reflect changes in personnel. The "Spacing" variable is meant to include any of the following:

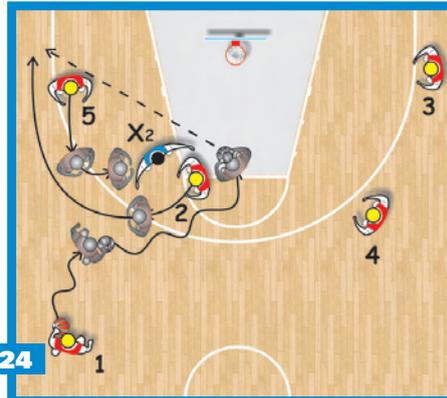
1. The position of the players that are not in the pick-and-roll action.
2. The addition of players involved in the pick-and-roll action.
3. Changes in the spacing of the players in the same action.

The spacing of the 4 man in pick-and-roll is illustrative of multiple spacing options.

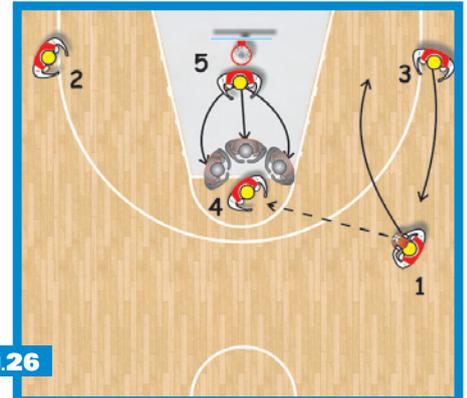
Diagram 16 shows a typical 1-5 middle pick-and-roll, location approximately 80° with 1 going to strong hand - 3 in the down corner, and 2 in the opposite corner, and 4 lifted on the down side.

In diagram 17 the action is similar, 1-5 middle pick-and-roll, but with 4 starting on the Down Side block and spacing to the corner as the 5 rolls, and 2 in the Down Side corner being pushed up into lift position by 4's spacing.

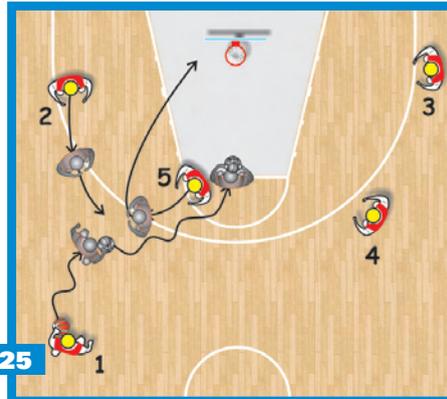
Additional spacing decisions are presented when there are more than two players in the action. For example 1-4-5 middle pick-and-roll where 4 and 5 are stacked shoulder to shoulder in a double screen (diagr. 18); 1-4-5 middle pick-and-roll with 4 and 5 positioned in a tight



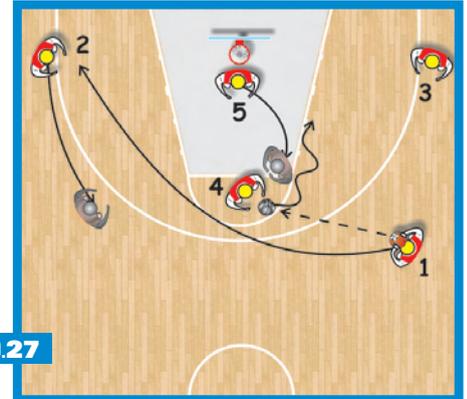
D.24



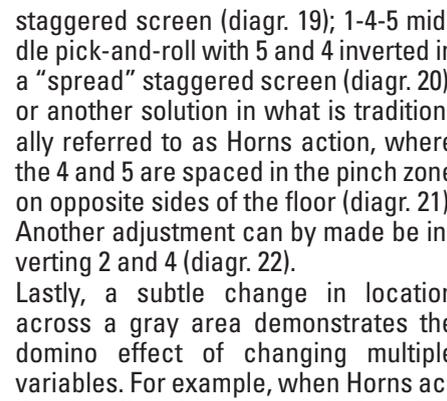
D.26



D.25



D.27



D.28

staggered screen (diagr. 19); 1-4-5 middle pick-and-roll with 5 and 4 inverted in a "spread" staggered screen (diagr. 20), or another solution in what is traditionally referred to as Horns action, where the 4 and 5 are spaced in the pinch zone on opposite sides of the floor (diagr. 21). Another adjustment can be made by inverting 2 and 4 (diagr. 22).

Lastly, a subtle change in location across a gray area demonstrates the domino effect of changing multiple variables. For example, when Horns action is offset into the angle location, specifically to the dividing line of angle tight and wide (diagr. 23 and 24). Although the location moves only a few feet, the resulting action has dramatically different options.

Good defenses will adjust, sometimes on the fly, but there still may be a momentary advantage gained (diagr. 25).

PERSONNEL

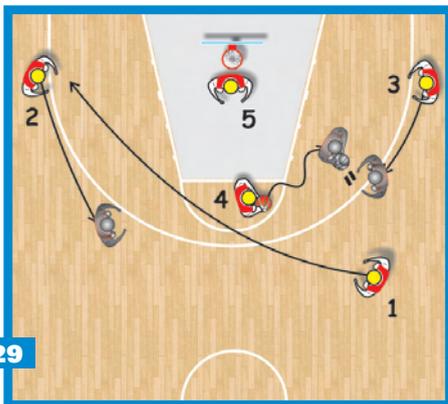
Players' abilities are a catalyst for the discovery of potential combinations of location, angle, and spacing in pick-and-roll. The general structure of a play, or the appearance of structure, is intended to maximize the abilities of players on the floor. To the extent that the players change so will the variables in pick-and-roll.

Having multiple players that can run pick-and-roll makes it more difficult to defend. Offensively, teams utilize

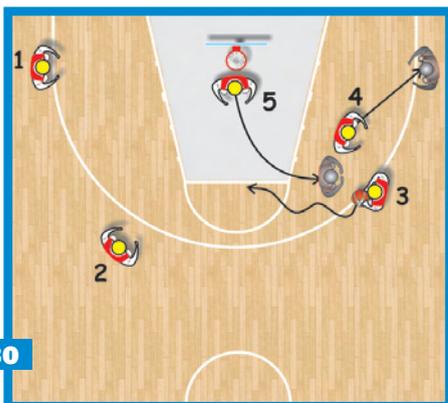
match-ups as a way of exploiting the advantage of versatile personnel. The inverse is also true. In general, teams with players that can defend multiple positions have more defensive options-like switching pick-and-roll.

Certain players will be more effective than others running pick-and-roll in different zones. A significant size advantage is generally going to be more effective in the Yellow zone. There are an endless number of examples that illustrate coaches tactically using players in different pick-and-roll situations. Many of these tactics are acquired through experimentation and observation.

Identifying action variables can assist in the analysis of a player's potential in pick-and-roll. Can a certain player learn to be effective and help his team in a pick-and-roll situation? If so, which situation? Pick-and-roll assists in the devel-



D.29



D.30

opment of skills. In order to execute pick-and-roll effectively, a player must have a well-rounded set of skills. Equally important, the ability to read situations and make instinctive decisions is accelerated with repetition. Teaching from this framework may appear to be over-coaching or over-complicating a simple pick-and-roll. Ironically, it is the opposite. If players understand -even on a simple level- why a play is unfolding as it is and how the location or angle of a screen affects their reads and subsequent decisions, then the growth process accelerates. This is a trial-and-error approach. Understand that a player may never reach a competency level where a coach would have enough confidence in him to use him in pick-and-roll but there is a chance that given understanding, exposure, and repetition that player's skill set may be an asset to the team. Moreover, even if not directly involved in the pick-and-roll action as a ball handler, or a screener, a player with a good understanding will have an impact on execution. An understanding of spacing and the ability to read a defensive coverage can lead to a seemingly unconnected play that has an impact on the game -for instance, an offensive rebound. The same is true on defense- an understanding of offensive objectives can help a player's anticipation and aggressiveness defensively. As skills necessary to play pick-and-roll

continue to surface in more and more players, the possibility of lineups with multiple players capable of playing pick-and-roll is likely to increase. In an extreme case where all five players, in one location or another, can play pick-and-roll, a coach would now have the opportunity to evaluate multiple options and weigh them against a defense's strengths.

With increasing frequency, we see numbers and positions giving way to skill, size, speed, and strength as defining characteristics of players. Multiple position players allow coaches tremendous flexibility and force preparation, adjustments, and in extreme cases, may even create the need to explore personnel changes that address specific match-up advantages. The numbers 1, 2, 3, 4, and 5 are institutionalized and for good reason they reflect general categories and allow for the efficient execution of plays. A numerical system (any system) assists execution by providing accountability and a consistent foundation for the definition of roles. Nevertheless, in practice, coaches constantly modify these positions and customize them to fit a team's talent in an effort to maximize their ability to win. Before "1, 2, 3, 4, and 5" there were other descriptor...guards, forwards, and centers. Some teams used specific names for positions within the structure of an offense, unique labels that define a role in that particular offensive or defensive system. The "Personnel" variable and the possibilities for execution are defined by players themselves. In this case, the process of consciously considering multiple options can provide coaches direction on ways to implement combinations of location, angle, and spacing that maximize their players' abilities.

NAIL

To illustrate the application of this framework we will turn our attention to the possibilities for pick-and-roll that arise from the Nail location. Consideration of the four pick-and-roll variables, first individually, then in combination provides direction for execution (diagr. 26). "Nail" is a by-product of this process.

- ▼ Nail Zone = 85°-95°, Yellow area
- ▼ Nail Angle = Flat, inside, or outside.
- ▼ Nail Spacing = corner, corner and up or down high quadrant.
- ▼ Nail Personnel = variable.

Pick-and-roll at the Nail may be executed with either a "live dribble" – a refer-

ence to a player who has caught the ball, but not dribbled, or an "active dribble", a reference to a player who is in the process of using his dribble. The Nail Zone is maximized through the use of a "live dribble". This allows the ball handler to: pivot, pass-fake, pass, hand-off, dribble hand-off, shot-fake, shoot or attack with the dribble. In addition, at the same time, the screener is able to effectively twist the angle of the screen. Also, the screener may change his body angle, effectively sealing the defender and positioning himself to roll quicker. This improves the ball handler's passing angle and makes it easier to finish successfully.

The distance of the Nail Zone from the basket presents additional challenges for the defense. By having the option of waiting to attack, and by not immediately declaring a side of the floor upon receiving the ball, the offense limits the opportunity for the defense to anticipate and pre-rotate. The ball handler's ability to present multiple threats without committing increases the likelihood that his defender will make a mistake. In the end, the opportunity for isolation is also preserved and maybe disguised as well. The diagrams 27, 28, 29 and 30 illustrate potential actions, referred to earlier, along with adjustments in personnel, and spacing.

SUMMARY

The "Action Phase" of pick-and-roll is characterized by location, angle, spacing, and the abilities of the players involved. Different combinations of location, angle and spacing are more effective with certain combinations of players.

These tactical decisions are made with specific attention paid to the players themselves. Sometimes that may mean getting out of the way as players instinctively make reads and show us new options. Players' creativity allows us to observe, and then to help replicate in future situations. The more intricately pick-and-roll is understood by both players and coaches the greater the competitive advantage.

"Action" is only one of the phases of pick-and-roll, and it plays a role in a larger concept of an offensive possession. Through the observation and distinction of pick-and-roll we have sought only to identify and categorize what coaches and players orchestrate and execute, and in a form that provides a process useful for either instruction or reflection.


FIBA

We Are Basketball



By Leo Rautins



By Renato Pasquali

A PIECE OF EUROPE FOR CANADIAN BASKETBALL

Leo Rautins is a former professional basketball player who played in the NBA, Serie A1 (Italian first league) and in ACB (Spanish first league). Upon retirement, Rautins became a basketball TV commentator, most notably with the Toronto Raptors television network. A member of Canada's Basketball Hall of Fame, he was named head coach of the Canadian National Team in 2005.

Renato Pasquali started his coaching career as an assistant coach of Ettore Messina in Virtus Bologna from 1989 to 1993. In 1996-1997 he was an assistant to Mike D'Antoni in Benetton Treviso. In 1998-1999 he was head coach of Libertas Forlì in A2 (Italian second league), before moving on to Basketbol'nij klub Kiev from 2003 to 2006, where his team won the National title. He became the head coach of Virtus Bologna in 2009 and the assistant to Leo Rautins with the Canadian National team in 2009.

INTRODUCTION

This novel experience that I am going to describe was born from an idea of Maurizio Gherardini, shortly after he was given the job by the Canadian Federation to work with the National team. Leo Rautins, the head coach of the Canadian national team, had to choose an assistant to bring to the qualification round for 2010 World Championship in Turkey. The teams from South America have a game style that's very similar to the European teams, so Gherardini advised Rautins to choose a European assistant who could bring his experiences and ideas to the Canadian team. Hopefully, they would add something special that would help the team.

After a couple of days of meetings in

Treviso, coach Rautins asked me if I was interested in being his assistant coach during the summer. I was very happy about this opportunity and I accepted without hesitation. It would be a great experience and add in my technical wealth of experience.

Our program began in June with a "Development Team," a group of 16 players, 21 to 25 years old, plus Mike Kabongo, who was 17 years old. We had to choose an additional three to four players, add them to this team, and then practice for one week at the Air Canada Center, the home of the Toronto Raptors.

Leo asked me to lead all the training programs for the week and gave me two assistants. Jack Donohue, the high school coach of Kareem Abdul-Jabbar (when he was still known as Lew Alcindor), had coached the Canadian national team for many years, while Steve Mix, the former NBA player, with 13 seasons of NBA experience, and one NBA All Star selection, both did great jobs in helping prepare the team.

We designed a technical practice program that included offense, defense, and individual fundamentals, which are things we teach to all our our talented young players in Italy.

At the first workout, Leo spoke with the players about this technical program and explained to them the importance of knowing and learning a different way of playing. This was especially important, he reminded them, since they all could have future careers as professional players in Europe.

There was always a lot of enthusiasm at every workout and the level of attention was high.

Rarely during my coaching career have I seen such a high level of concentration

and intensity, especially for so many consecutive workouts (two workouts of 150 minutes almost every day). Here are the technical aspects we covered in depth with our team:

INDIVIDUAL FUNDAMENTALS

- ▼ The start of a dribble drive, using only the cross-over step, on both sides of the court. This minimizes traveling violations at the start. As was their habit, on the right side they only started using the same hand, same foot, but this type of start is considered a traveling violation (not in North America, but certainly in Europe). We also had drills for starting the dribble, receiving the ball on the run, and going to the basket without stopping the dribble.
- ▼ One-on-one while watching the defense; the player receives the ball, then moves by watching the defense and using two dribbles at most. The players from North America often take seven to eight dribbles before taking a shot (sometimes a forced shot).
- ▼ Concept of a triangle in a pick-and-roll play; too often during the pick-and-roll, they don't consider the possibility of passing the ball to a third teammate. That's because they only consider the pick-and-roll as a play with the dribbler and screener.
- ▼ Spacing; in Europe the ball is always in movement and the one-on-one opportunities are born thanks to good spacing. In the NBA system, there are often isolation plays for a particular player (for example Kobe Bryant, LeBron James, and Dwyane Wade) and the player has to create his own scoring opportunity.



OFFENSIVE CONCEPTS

- ▼ Move the ball.
- ▼ Dribble as little as possible (2 dribbles, maximum) to force your player to keep his head up so he can search for other passing/scoring opportunities; force them to play more without the ball and play together as a group rather than as five individuals on the court.
- ▼ During the pick-and-roll play we permit only two dribbles. After the dribble, the player can stop-and-shoot (often), pass (more to a third player than the screener), or shoot from underneath (rarely with the dribbler).
- ▼ For every offensive action, before settling for a shot from the outside, the players must try to bring the ball into the painted area by using the dribble or a pass (to the post).
- ▼ Our first goal in the half-court game is to make the defense collapse.
- ▼ We have to play in continuity until our first opportunity to shoot, but we have some rules. The players must know where to set themselves on the court if the ball makes it into the painted area; they must maintain proper spacing when there is a penetration dribble; and they must know how to finish the offense when there are six to seven seconds remaining on the shot clock.

Our principles are: "1 (second) on offense" and "1 and a half (1 and a half offensive player to guard) on defense". When the offense succeeds in having one-second advantage after a screen (when the defensive player is late), after a pick-and-roll, or after a penetration with a pass in the low post, the team must try to maintain this advantage by using good ball circulation until there is an opportunity for a free shot. If the player who obtains this advantage is not ready to use it because of good defensive rotation, he must "pass this second" (passing the ball) to a teammate. All this is done to keep one defender from stopping our offensive movement.

DEFENSIVE CONCEPTS

The defensive concept of 1 and a half: the defender of the man without the ball must stay defending his man but he should be ready to guard half of another offensive player. Example: during a penetration, the defenders near the offensive player with the ball must stay on the passing lanes but must also be ready to slide and extend their arms to help if the offensive player penetrates by dribbling.



The same thing happens if a teammate on the weak side goes to help in the low post or helps on a penetration from the baseline. In this case, his nearest teammate must be ready to guard two offensive players. We also use this rule on vertical screens and every time we need a help or defensive rotation.

Because of the short time that we had to work and prepare for the games in Europe, we preferred to avoid helps and rotations as much as possible.

Instead, we focused on:

- ▼ Playing on the passing lane.
- ▼ Keeping the ball under pressure (on the half court).
- ▼ Making the offensive player move before he receives the ball.
- ▼ Completely denying the ball in the low post (not waiting for the offensive player to receive the ball and then defend, but anticipating).
- ▼ Always anticipating the players near the ball, especially in the corners (we don't want the player in corner to be the "cushion" of the player in the post when he is under high pressure).

▼ Slowing up the reverse passes.

This technical aspects of our program improved over the next few weeks. We had two weeks (with four friendly marches) in Spain in June; two weeks (with six friendly marche) in Italy in July; followed by two weeks (with three tournament games) in Puerto Rico before the qualification tournament for the 2010 FIBA World Championship in Turkey (10 games in 11 days). After reviewing the good results of June, coach Rautins decided to continue with the same program with the rest of the senior national team, right until the end of the qualification tournament.

All the hard work of the players paid off and also gave them, and the coaching staff, great confidence that they had done everything necessary to succeed. Mike Malone, the first assistant to Mike Brown of the Cleveland Cavaliers, helped with both defensive and offensive strategies and he never neglected any details. Other coaches on the staff included Roy Rana, head coach of the University of Ryerson (Toronto) and head

coach of the Canadian Under 16 national team, which qualified for next year's Under 16 World Championship; and Wayne Yearwood, a former Canadian national team member, who also played in the European leagues before becoming head coach of Dawson College in Quebec (Ontario). Coach Rautins guided the team in all the games. As a former great player in college and the NBA, he commanded the respect of the team, but his skills as a communicator, with a positive, upbeat attitude, also proved to be a bonus in moments of difficulty. The influence of Maurizio Gherardini was also evident and he left his mark as general manager of the National team. For Gherardini, if we were to be a team, we had to be a team on and off the court. For the first time ever, the team ate all their meals together, all the players to in the same place, the same time, with the same menu chosen by our medical staff. This is different from the NBA, where the players can go wherever they want and eat whatever they want.

Looking back, the final results have been positive and we are making great strides as a team. And for that, we have to thank the great work made by the entire group of coaches and players. We worked hard and achieved goals we had set for ourselves, and with that came a great sense of pride in belonging to this team. Finally, we have to thank all those non-Canadians who have helped create this new team, bringing to it the best of their special coaching and managerial skills that were acquired from other parts of the globe.





TISSOT

SWISS WATCHES SINCE 1853



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SWISS WATCHES SINCE 1853

OFFICIAL TIMEKEEPER



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Tissot, Innovators by Tradition.

Titanium, Scratchproof tactile sapphire crystal, Swiss ETA movement, Water resistant to 30m/100ft
6 functions: compass, altimeter, barometer, thermometer, alarm and chrono

T+ TOUCH™
the touch screen watch

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By Roberto Carmenati

THE EVOLUTION OF OFFENSE IN EUROPEAN BASKETBALL

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PREMISES

The majority of elite European teams adopt sets of play that are very similar for attacking the man-to-man defense. Since they are the best teams, it's natural that they become models of reference for lower level teams, which do their best to imitate them.

In this article, I will explain the dynamic behind the evolution of the game as a continuous "action and reaction" between the offense and the defense.

This way you will see if :

- ▼ The defenses have reached such a point in their evolution that they limit the efficiency of the offenses and these plays are the only possible answers remaining that allow them to take advantage of the spaces left by the defense.
- ▼ The evolution of the technical skills of the players generates the use of these systems of play.
- ▼ These offenses are adopted by the coaches but only because they follow the current fashion. The lack of a certain creativity in designing offenses by many coaches has led to the adoption of offenses that are copies of other teams.

ANALYSIS

I have scouted the top teams in Europe, the teams that have reached the finals of the Euroleague, ULEB Cup, the two top continental championships for clubs, and the finals of the Italian, Greek, Spanish, Russian, and French championships. Analyzing possessions of the ball and the plays adopted, I have seen that:

- ▼ The fastbreak and transition represent less than a ¼ of the offensive possessions of a team. This breaks

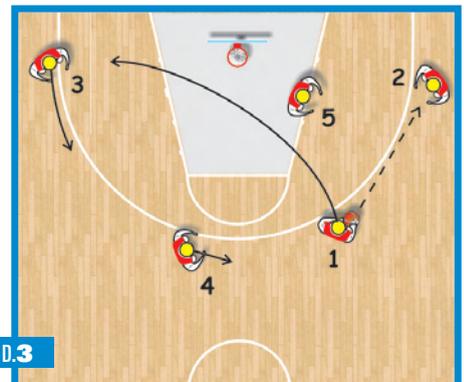
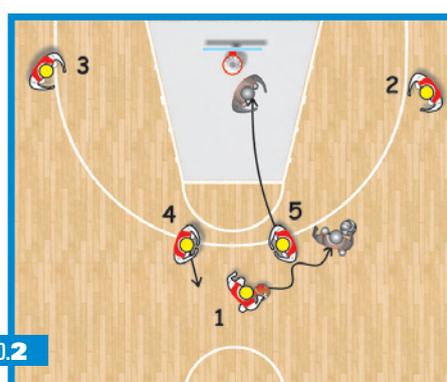
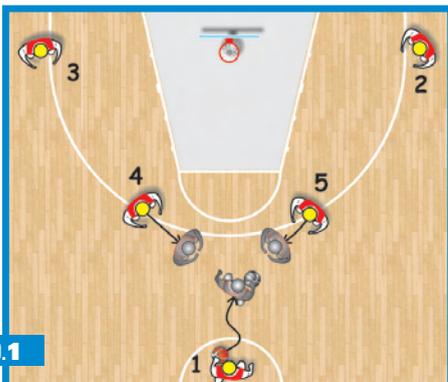
down to 2 fastbreaks every 10 to 11 offenses against the set defense (balls lost in transition are about 18%, or approximately 2 out of every 10 transitions).

- ▼ The efficiency of the offenses versus the set defenses has a percentage of 40%. This means that for every 10 offensive set ups, 4 will generate baskets.
- ▼ At the EuroBasket 2009 final (Spain-Serbia), the two teams went on transition 18 times (scoring 17 times, losing the ball once) out of a total of 154 possessions: This is a little more than 10% of total ball possessions.

The beginning of the man-to-man offense starts with a pick-and-roll for 40% of the teams, often with a double high pick-and-roll with the two post, while the sets with screens (double exits and vertical and/or baseline screens) are used less frequently.

The plays end with:

- ▼ 1/3 on the pick-and-roll.
- ▼ 1/3 on a kick pass against the defensive rotations.
- ▼ About 15-18% on plays with low-post or high-low post passes.



- ▼ Catch-and-shoot coming out of screens.
- ▼ Cuts and offensive rebounds.
- ▼ One-on-one and special situations, such as out-of bounds or quick hitter plays.

The sets that start with a pick-and-roll can have different options to take advantage of the power and physical presence in the lane of the screener (for example, Pekovic of Panathinaikos Athens or Andersen, formerly of Barcelona, and now with the Houston Rockets), or the quickness and agility on rolling to the lane after the pick (for example, Batiste of Panathinaikos, or Smodis of CSKA Moscow), versatility and shooting touch of the screener, who opens up (such as Fotsis of Panathinaikos, Lorbek of CSKA, or Lavrinovic of Siena).

When looking back a few years ago at the overall use of the pick-and-roll, I can say that today there is much more a tendency to adopt this solution to create 1-on-1 plays for the big men who can:

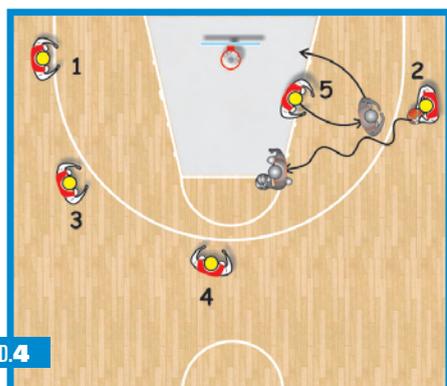
- Find the open lane and try to play one-on-one on the low post.
- Go away and face the basket, starting from the three-point line, where they can shoot or play one-on-one facing the basket.

In Europe there are more good power forwards, the 4, who are able to shoot and attack the basket from the front position than there are centers, the 5, who are able to play with their backs to the basket.

Among the plays that start with a pass, the most common one used is the "clear-out." This isolation play starts with a hand-off pass between the guards, followed by flare screen.

When designing offensive plays for their team, coaches need to:

- ▼ Tailor the plays to the individual skills of their players.



D.4



- ▼ Avoid sets where the opposing team could execute systematic and easy defensive changes.
- ▼ Come up with plays that will force defensive changes and rotations. A good example is a play that would cause a bad defensive mismatch between a big and a small player.
- ▼ Create involvement for all players on the court.
- ▼ Push the defense to open up the spaces for shooters past the three-point line. This allows the offense to beat the defense with a possible drive to the basket, forcing them to help or trap. In the end, the offense can take advantage of the possible delays in the defenders' rotation.

THE ENTRY PICK-AND-ROLL

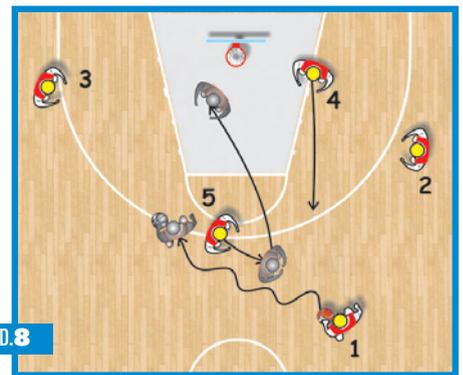
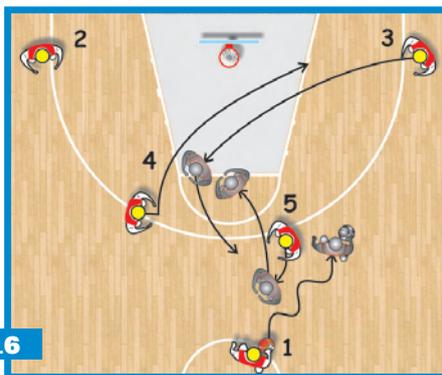
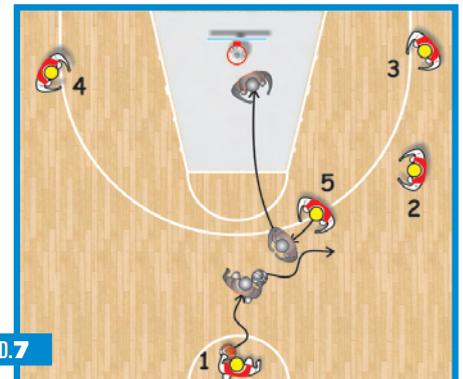
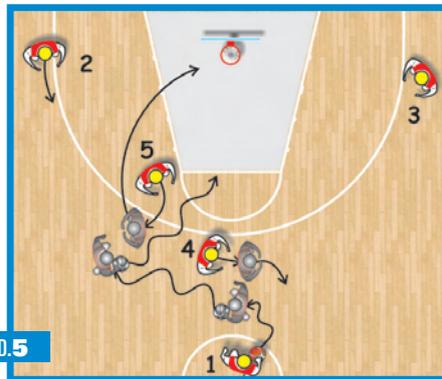
Double High Pick-and-Roll

This set has an odd front consisting of the playmaker, two high posts near the three-point line, and two other perimeter players near the corner (diagr.1).

Panathinaikos used this set to open up the lane and help Pekovic -probably the strongest and most difficult Euroleague player to defend in this position- to get the position in the low post to take advantage of the quickness on cutting inside, after the screen, of Batiste, the other big man. Besides, Fotsis, the power forward, is extremely complementary, either to Pekovic and to Batiste, on playing behind the three-point line, being very dangerous with his shot or facing the basket (diagr. 2).

CSKA often called this set and played with Smodis and Lorbek at the same time on the court to take advantage of the versatility of both of these players. It also opened up the lane. After the entry pick-and-roll and the pass on the perimeter, the point guard cuts, while the big man, who is busy screening on the first pick-and-roll, rolls and then screens a second time on the perimeter player with the ball. This is an ideal situation for playing two-on-two on a quarter of the court. There is also plenty of space for a pass to the big man, who rolls to the baseline after the screen. (diagr. 3 and 4).

Panathinaikos has run an interesting option: setting a tandem of pick-and-rolls at the high post area, where the ball handler takes advantage of the first pick and runs outside of the three-point line, while the screener flares away on the opposite direction behind the three-point line. The other post is ready to run

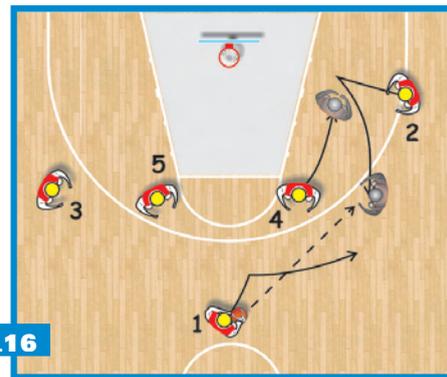
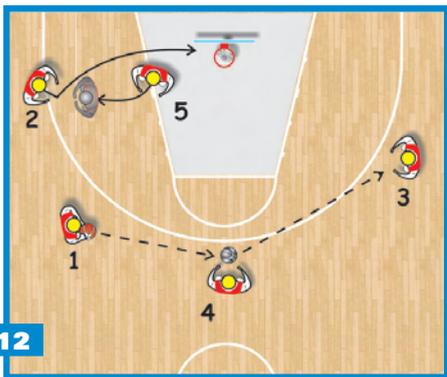
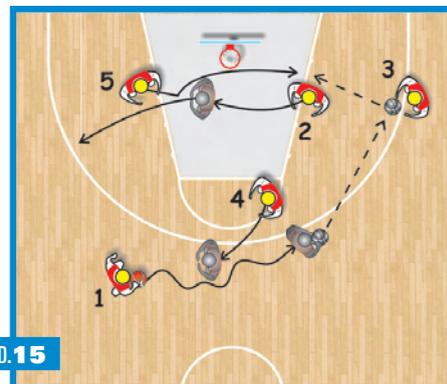
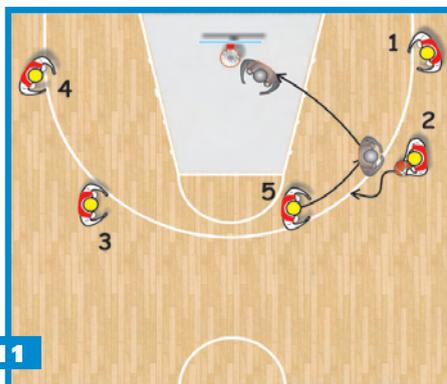
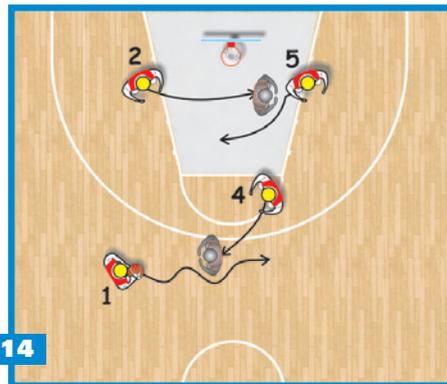
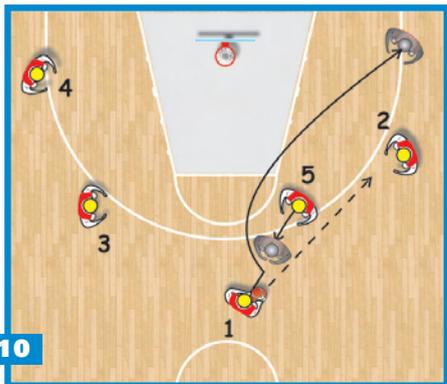
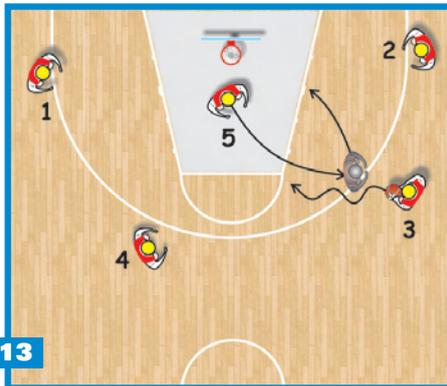
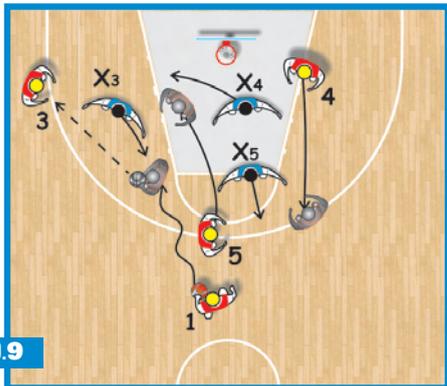


a second pick, which gives the ball handler a chance to drive in the opposite direction (diagr. 5).

In the following play, an entry pick-and-roll is used to force the defense to get out of balance on the defensive helps: the point guard is screened by the post, for then continue first with diagonal back screen by the small forward for the power forward, and then with a vertical

screen for the small forward (screen the screener) to get free the big men (diagr. 6).

ODD FRONT SET WITH ONLY ONE HIGH POST
Panathinaikos used this set with a power forward (Fotsis or Batiste) on the corner on the same side from where the ball handler starts the action. He is opposite the post player, who screens the ball handler. This movement is efficient,



difficult to defend, and simple to execute. The end result depends on the quality of the screen, which must be strong and wide, and by the quick cut made in the lane of the screener: Pekovic possesses an unbelievable ability in “ducking in” the lane, and it’s quite impossible to push him away from his position. Naturally, the efficiency of this play depends on the driving or shooting skills of the ball handler, and on the shooting

touch of the other perimeter players, who must be able to punish the defenders who help and trap (diagr. 7).

CSKA frequently used the single pick-and-roll as the entry of the play, setting the big men on the same side, one high and one low. In this situation, the danger for the defense can come from the ball side (diagr. 8). The ball handler can force a help on the same side and free

the shooter in the corner, while the defenders of the big men are busy covering their assigned offensive players (diagr. 9).

END OF THE ACTION OF PICK-AND-ROLL

This is a very quick and simple play run by Panathinaikos to open up the lane and create space for the big man, who is cutting in the lane, while also allowing the perimeter players to find more passing lines to get the ball inside. The point guard makes a UCLA cut and goes in the corner, while the other four players are set around the perimeter behind the three-point line (diagr. 10). The high post steps out and plays pick-and-roll with the ball handler, while the other players spot up on the perimeter, ready to beat the helps and the traps (diagr. 11).

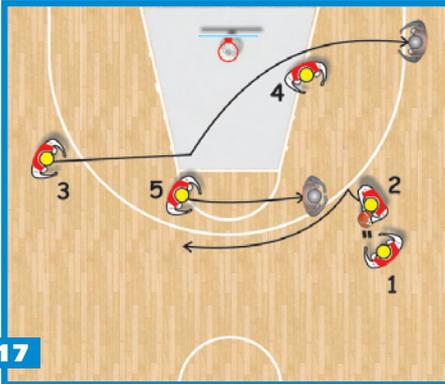
Let’s now look at an odd set played by CSKA, where there is a reversal pass, and a back screen of the low post for the player in the corner (diagr. 12). While there are already four players on the perimeter, the high post steps out from the lane (leaving the lane open momentarily), and plays pick-and-roll, cutting in the lane and in good position to receive the ball (diagr. 13).

In this example with Olympiakos Athens, we have a high pick-and-roll between the point guard and the power forward, with the point guard driving towards the lane. In this case, there is a baseline screen run by the other guard for the center, which forces a bad defensive mismatch near the basket (diagr. 14). In a similar play, always starting from the entry pick-and-roll, we have a back screen run by the guard for the center, who is now set opposite to the pick-and-roll. This provides a wider space for the guard to punish his defender, who is busy helping in the lane (diagr. 15).

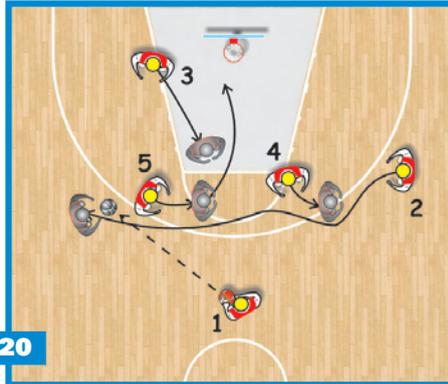
PLAYS WITH ENTRY WITH SCREENS AND PASSES

This is perhaps the play that is used the most. Teams such as Panathinaikos, CSKA, Olympiakos, Barcelona, Lietuvos Rytas (Lithuania), and Hemofarm Vrsac (Serbia) run this play with a odd front set.

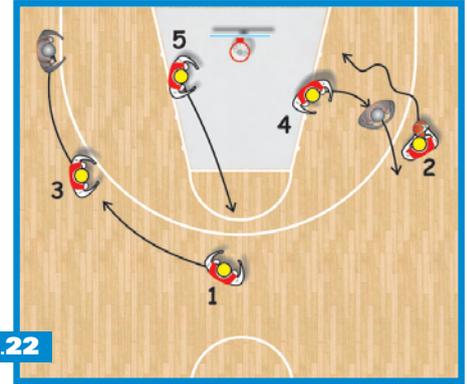
After a vertical screen of the power forward for the guard, followed by a pass of the point guard to the guard, and a hand off pass among the two, the play forces a defensive change (diagr. 16), then, all five players move at the same time. There is a baseline cut of the small forward, who is screened by the power



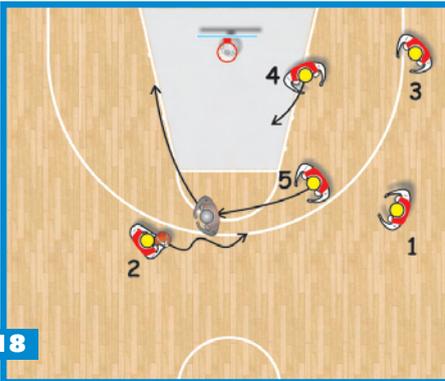
D.17



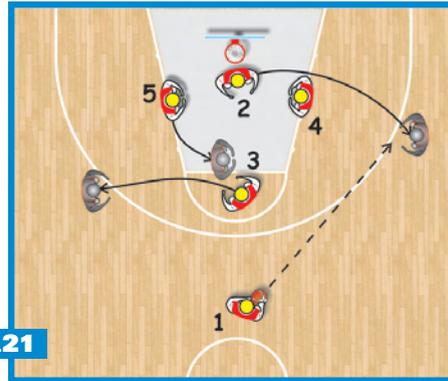
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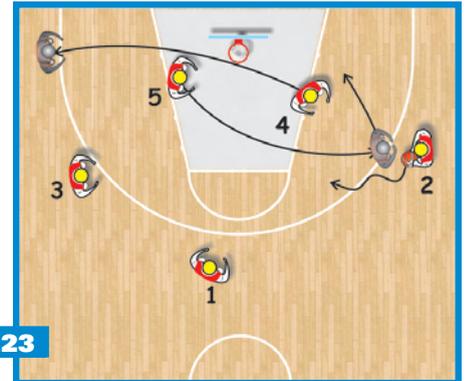
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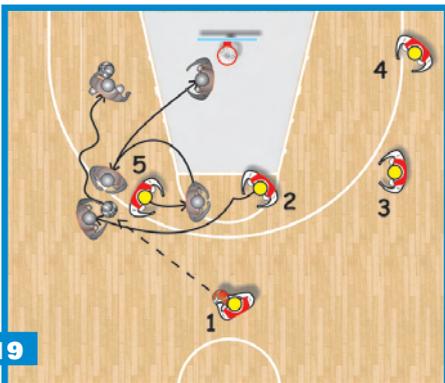
D.18



D.21



D.23



D.19

forward, and then goes out in the corner to receive the ball and shoot. At the same time, there is a horizontal back screen of the center, which frees the second shooter (diagr.17). There is also a final possibility: at the end of the play a pick-and-roll that opens the baseline for the big man, who cuts in the lane (diagr. 18).

Another Panathinaikos play is run with a screen at the free-throw area, run by the center for the guard, who flares away, and receives from the point guard. As soon as the guard cuts off the corner of the screen, there is an open space below the free-throw line, so the center plays a pick-and-roll with guard, and then rolls to the basket, becoming a good target to get the ball inside the lane (diagr. 19).

In the next example, the concept is similar, but now there are two consecutive screens at the high post area. As usual,

the aim of 2, the guard, is to cut over the screens towards the ball, forcing the defenders to step out and offer help. The higher the help of the big man on the second screen, the better the chance of the second movement succeeding: a vertical back screen of the forward for the screener, the screen-the-screener play (diagr. 20).

The double exit is a frequent play made with screens for the shooters (diagr. 21). The main options used are the pick-and-roll, run by the low post on the ball side (diagr. 22), or by the center on the weak side, while the power forward makes a clear-out, and goes away from the ball (diagr. 23).

CONCLUSIONS

With the 24-second rule, great tactics, and excellent scouting of the defense, it is always more important for the players to be able to read and react immediately to the defensive situations, while the so-called "long" play or continuity have lost the efficiency. After the second or third pass in a play, the offense is already busy in their efforts trying to beat the defensive changes and rotations. Similarly, about 8 seconds after the possession of the ball, it's already time for a pick-and-roll or a drive and a kick-out pass.

The individual fundamentals involved in these systems of play are:

- ▼ Three-point-shooting for the perimeter player, coming out from flare

screens or created by passes to outside.

- ▼ The ability of the power forward to face the basket, driving and shooting from the three-point line.
- ▼ The ability to play pick-and-roll (screen-and-roll, screen-and-pop-out).
- ▼ The skill of playing without the ball against the defensive rotation to fill the open spaces (rotating behind the three-point line opposite to the dribble).
- ▼ Passing from the dribble on a penetration (drive and kick-out).
- ▼ The versatility and skill to play similar roles (point guard and guard, guard and small forward, etc.)
- ▼ Playing with the back to the basket

The team fundamentals that are needed include:

- ▼ The pick-and-roll.
- ▼ The drive to the basket and the pass while moving for beating the defensive helps (the drive and kick).
- ▼ The triangle of passing and the collaboration with the high and low post.

When the rule of the three-point line more distant from the basket will be effective, will probably be more emphasis on the transition and primary fastbreak, and it will again be necessary to work with the players on the stop-and jump shot from middle range.



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by Mark Morefield

BAYLOR DEVELOPMENT DRILLS

Mark Morefield is the assistant coach of the Baylor University since 2002, under head coach Scott Drew. He is in charge of recruiting, supervising individual workouts, and scouting. He started his coaching career at his alma mater, Valparaiso University, first under Homer Drew, father of Scott, and then under Scott Drew.

WORKOUTS FOR THE GUARDS

▼ Ball handling:

1. One and two balls, moving and stationary.
2. Black line perfection.
3. Creating space around the horn, off the bounce into a re-attack (change of pace).
4. One vs. two full court, using heavy ball.
5. Cone race.

▼ Passing - two hands, one hand, using the toss back.

▼ Getting open with top leg explosion, shape up (block, wing, top of key).

▼ Creating space with rips, pulls, and pushes - foot in the crotch.

▼ One-on-one, on-one, on-one full court; one-on-one, on-one, on-one play the second defender/ two-on-two make the driver pitch.

▼ Cone shooting (right and left) - wing to top, rim to wing (17 through 20 feet):

1. Catch and shoot.
2. Catch, shoot fake, one dribble either way, pull-up jumper.
3. Catch, one dribble, pull-up jumper.
4. Catch, one dribble, shot fake, up-under (pad).

5. Catch, two dribble, floater.

6. Catch, two dribble deck, getting to the rim (pad).

7. Catch, two dribble deck, getting to the rim for reverse lay-up (pad).

8. Catch, two dribble deck, getting to the rim - cut off - two foot plant hop through.

9. Catch, two dribble, step-back jumper (add the cut back move going opposite and re-attack).

10. Under-cut, finish at the rim.

11. Catch, rip, one dribble, pull-up jumper.

12. Catch, rip, one dribble, shot fake, up-under (pad).

13. Catch, rip, two dribble, floater.

14. Catch, rip, two dribble, getting to the rim (pad).

15. Catch, rip, two dribble, getting to the rim for a reverse lay-up (pad).

16. Catch, two dribble, deck, getting to the rim - cut-off - two foot plant hop through.

17. Catch, rip, two dribble, step back jumper (add the cut back move going opposite and re-attack).

▼ Half court runners (left and right) - wing to the baseline, wing to elbow:

1. Catch and shoot.
2. Catch, shoot fake, one dribble either way, pull-up jumper.
3. Catch, one dribble, pull-up jumper.
4. Catch, one dribble, shot fake, up-under (pad).
5. Catch, two dribble, floater.
6. Catch, two dribble deck, getting to the rim (pad).
7. Catch, two dribble deck, getting to the rim for reverse lay-up (pad).

8. Catch, two dribble deck, getting to the rim - cut off - two foot plant hop through.

9. Catch, two dribble, step-back jumper (add the cut back move going opposite and re-attack).

10. Catch, rip, one dribble, pull-up jumper.

11. Catch, rip, one dribble, shot fake, up-under (pad).

12. Catch, rip, two dribble, floater.

13. Catch, rip, two dribble, getting to the rim (pad).

14. Catch, rip, two dribble, getting to the rim for a reverse lay-up (pad).

15. Catch, two dribble, deck, getting to the rim - cut-off - two foot plant hop through.

16. Catch, rip, two dribble, step-back jumper (add the cut back move going opposite and re-attack).

▼ Penetrate and pitch - slide, fill, and drift (one-two your pitch on middle drive to paint).

1. "3's".
2. Catch, one dribble, pull-up jumper.
3. Catch, two dribble, step-back jumper.

▼ Feed the post under pressure (both over the top and roll pass to feed)

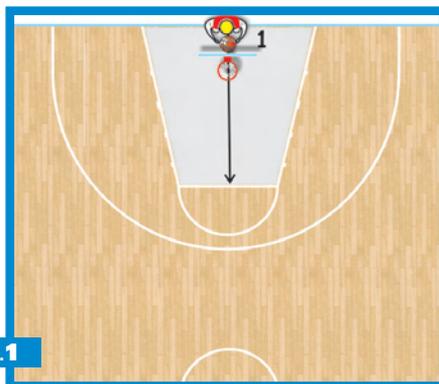
1. Relocate.
2. "3's".
3. Bump back jumper.

▼ Ball screen action (fake away or lower yourself with the bounce from the screen, then use the screen):

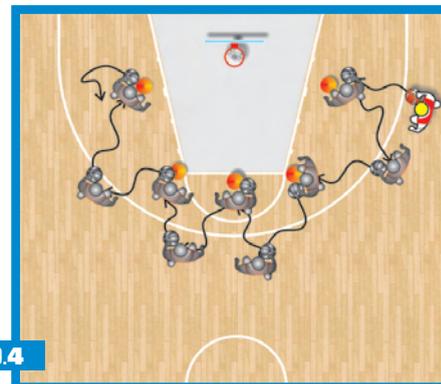
1. Hit the roll off the bounce.
2. Stretch dribble throw back to the

flare.

3. Stretch dribble, then re-attack to pull-up jumper.
4. Stretch dribble, then split the trap.
5. Stretch dribble, then attack the ball screen.
6. Pull-up as defender goes under.
7. Slip the screen, seal and feed.
8. Turn down and attack.
9. Turn down, step-back (add the cut back move, going opposite and re-attack).



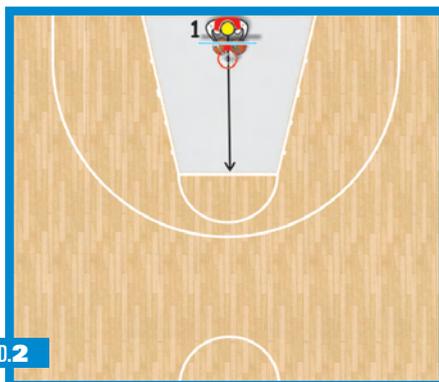
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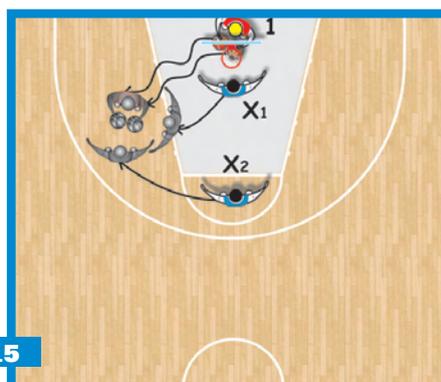
D.4

▼ Pro moves from the soft spot:

1. Attack no dribble dunk.
2. Attack, no dribble finish.
3. Attack, crab dribble, finish.
4. Attack, crab dribble, shot fake, finish.
5. Attack, crab dribble, reverse.
6. Attack, crab dribble, step, back, re-attack.
7. Attack, crab dribble, tight spin.



D.2



D.5

WORKOUTS FOR THE FORWARDS

▼ Ball handling:

1. One and two balls, moving and stationary.
2. Creating space around the horn, off the bounce into a re-attack (change of pace).
3. One vs. two full court, using heavy ball.
4. Cone race.

▼ Creating space with rips, pulls, and pushes - foot in the crotch.

▼ Passing - two hands, one hand, using the toss back.

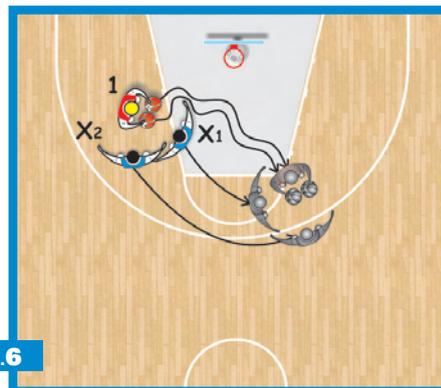
▼ Fundamentals, - Mikan, Minnesota, face and seal – frame – jump hook – finish at the rim, crab dribble, opposite

▼ Baylor post series (three spots, right and left – jump hook or jumper, depending on the way you are going):

1. Quick drop step, jump hook.
2. Crab dribble, jump hook.
3. Crab dribble, show, reverse pivot, running hook.
4. Crab dribble, up-under.
5. Crab dribble, quarter turn.
6. Crab dribble, quick spin, back jumper.



D.3



D.6

▼ One step off the block - check middle - check double (left and right side, jump hook or jumper) = create space attacking the crotch:

1. Two dribble, running jump hook.
2. Two dribble, jumper.
3. Two dribble, up-under.
4. Two dribble, quick spin, finish.
5. Two dribble, quarter turn.
6. Two dribble, step-back.

7. One dribble, quick spin, jump hook (running jump hook).
8. One dribble, quick spin, up-under.
9. One dribble, step back.
10. One dribble, quarter turn.

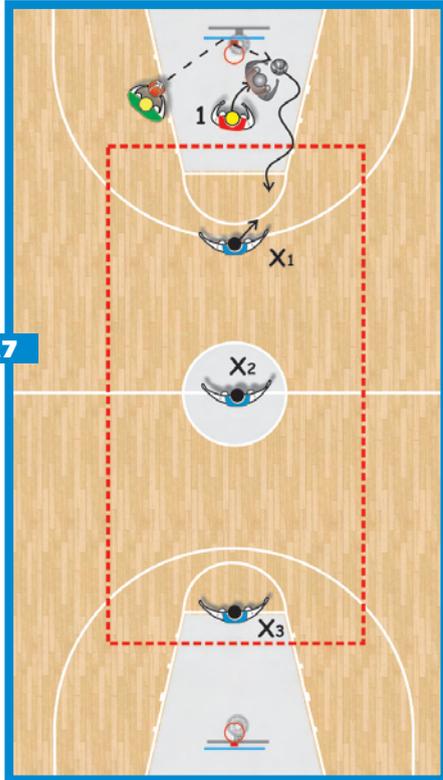
▼ Turn and face from 12 to 15 feet (right and left side):

1. Turn quick jumper.
2. Turn short jab jumper.
3. Turn, rip baseline, one dribble jumper.

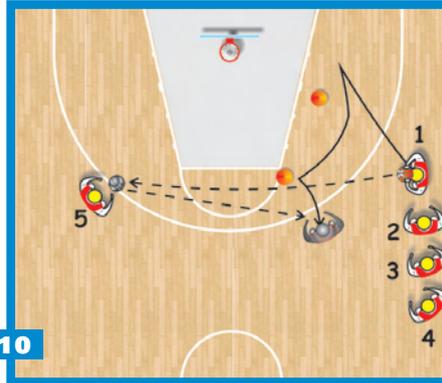
4. Turn, rip baseline, finish on the other side of the rim.
5. Turn, rip baseline drive - quick spin, middle finish.
6. Turn, rip knee and attack the middle off one dribble into jumper.
7. Turn, rip knee and attack the middle off two dribbles into jump hook (running hook).
8. Turn, rip the knee and attack the middle off two dribbles into step-back jumper.

▼ Cone shooting (right and left) – rim to wing using back screen:

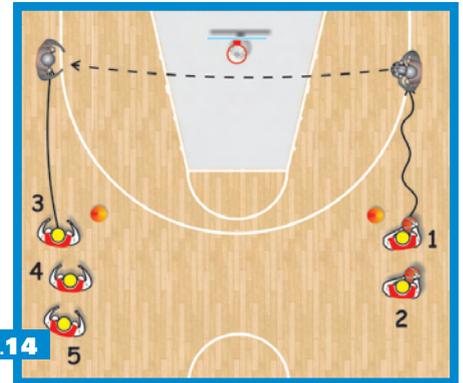
1. Catch and shoot.
2. Catch, shoot fake, one dribble either way, pull-up jumper.
3. Catch, one dribble, pull-up jumper.
4. Catch, one dribble, shot fake, up-under (pad).
5. Catch, two dribble, floater.
6. Catch, two dribble deck, getting to the rim (pad).



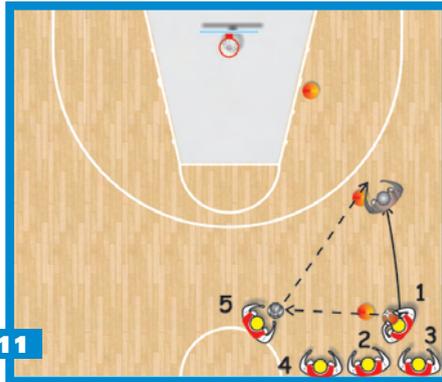
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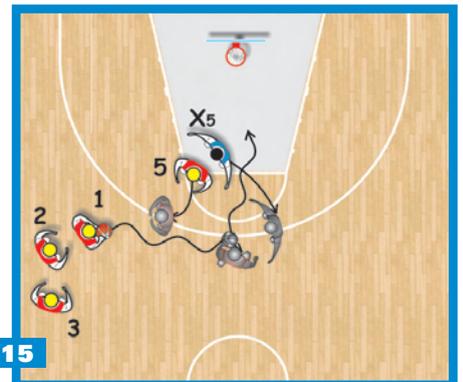
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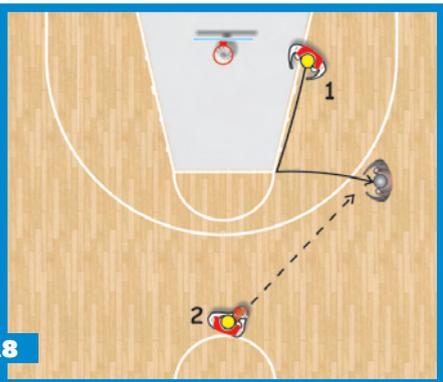
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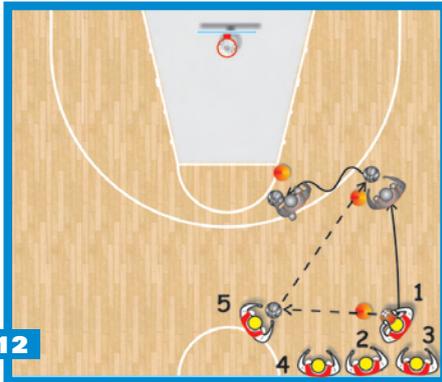
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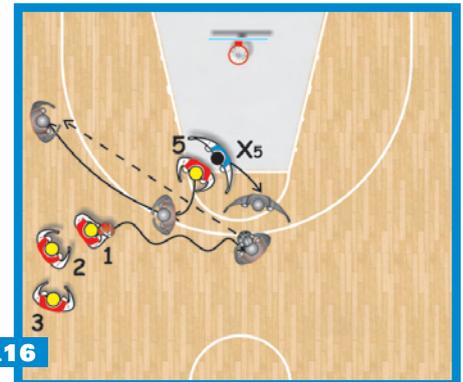
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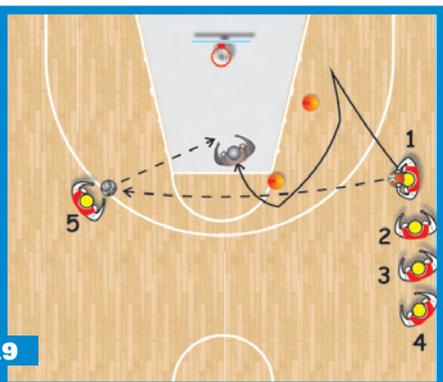
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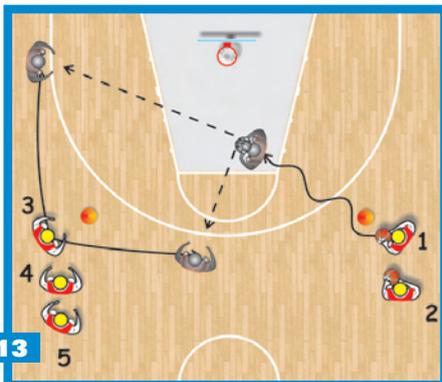
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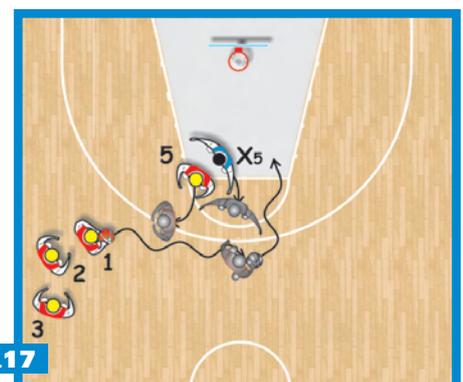
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D.9



D.13

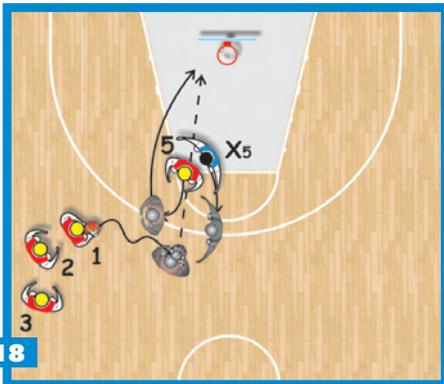


D.17

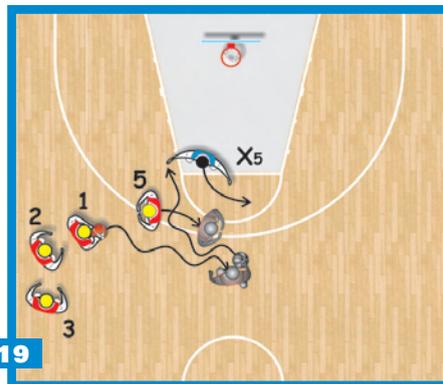
7. Catch, two dribble deck, getting to the rim for reverse lay-up (pad).
8. Catch, two dribble, step-back jumper.
9. Catch, rip, one dribble, pull-up jumper.
10. Catch, rip, one dribble, shot fake, up-under (pad).
11. Catch, rip, two dribble, floater.
12. Catch, rip, two dribble, getting to the rim (pad).

13. Catch, rip, two dribble, getting to the rim for a reverse lay-up (pad).
 14. Catch, rip, two dribble, step-back jumper.
- ▼ Pro moves from the soft spot and off the elbow:
1. Attack no dribble dunk.
 2. Attack no dribble finish.
 3. Attack crab dribble finish.

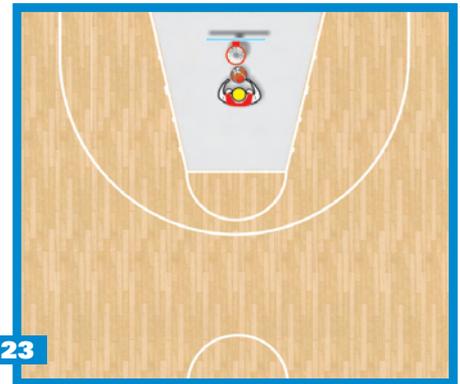
4. Attack, crab dribble, shot fake, finish.
 5. Attack, crab dribble, reverse.
 6. Attack, crab dribble, quick spin, finish.
 7. Attack, crab dribble, step-back.
- ▼ Penetrate and pitch – escape from the block on drives (baseline and middle):
1. Catch and shoot.



D.18



D.19



D.23

2. Catch, rip, pull up jumper.
3. Catch, rip, two dribble, jump hook (running hook).
4. Catch, knee and go series.
5. "3's".

▼ Post feed – kick out – re-post into a finishing move.

▼ Ball screen action:

1. Hit the roll to the rim.
2. Stretch dribble, throw back to the flare.
3. Stretch dribble, then split the trap – flare behind the drive.
4. Stretch dribble, then attack the ball screen again – roll to the rim (screen to re-screen).
5. Turn down and slip to the rim.
6. Dribble hard off at the defender into a roll or flare.

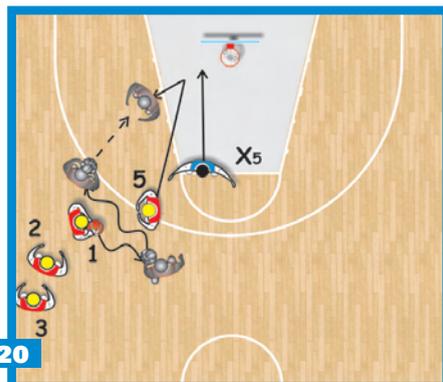
DRILLS

Ball Handling: Stationary and Moving

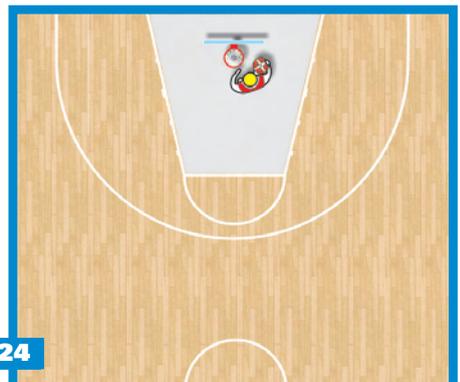
This is a one and two ball action, first stationary on the baseline, and then moving, from the baseline to the top of the key: try to be under the idea of less quick is better than more slow. Stationary: the players start to pound dribble, then crossover dribble, then rock dribble, then bowling dribble, always first with the right, and then with the left hand (diagr. 1). Moving: they high pound dribble first with knee together, then with alternate knee; then together, followed by alternate shoulder pound dribble. They move to the top of the key and follow these commands: together turn and go, alternate turn and go, together up and pull back, alternate up and pull back (diagr. 2).

Ball Handling: Black Line Perfection

We use the black line at center court to keep the ball handler on a straight path. This drill is very good, when mixed with shooting at other baskets, when space is an issue: be low, quick and efficient. The players dribble from sideline to sideline with this sequence (diagr. 3), which can



D.20



D.24



D.21



D.22

be change daily, and dribbling with the right hand over, then left hand back: a) one hand crossover, as wide as possible; b) two hand crossover, as wide as possible; c) behind the back, without any in between dribble; d) inside-out crossover; e) inside-out between the legs; f) inside-out behind the back. Then they run combo drills: g) inside out crossover and between the legs; h) inside out-behind the back and crossover; i) inside-out be-

hind the back and between the legs. Then we do an harder skill drill: two dribble attack, pull back, change of direction, attack. Then we add a defender, and a player must ride the hip as hard as possible, while sprinting sideline to sideline with the defender trying to reach and tap the ball.

Ball Handling: Creating Space

This is a quick and explosive way to teach to the players to attack, pull back, and the to attack defense, from all areas of the floor. It is possible to add finishing move at the end, once the circuit is completed. Five cones are set as in the diagr. 4. Player 1 dribbles hard with the right hand to the baseline and to the cone, then he pulls back two dribbles. Now he makes a crossover and attack with the left hand the other cone, performing the same action with two dribbles in the pull back move, until he reaches the last cone on the left side of the court.

Ball Handling: One-on-Two

A player, dribbling with two heavy balls is set under the basket with a defender in front of him, with the hands behind the back, and a second defender at the free throw area. The two defenders try to trap the ball handler, and the drill ends when the ball handler reach the mid court line (diagr. 5 and 6). Then, the drill is run with only one heavy ball and in this case the first defender uses his hands, and finally, is run with a regular ball and the defend-

er can be very aggressive, also slapping the ball, fouling, etc.

One-on-Three Full Court

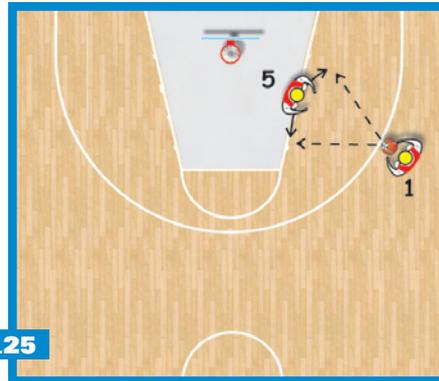
This drill teach to the players to advance the ball up the floor at the fast pace, while being defended. The court must be restricted, using the volleyball lines, or using cones. The players must be efficient on dribbling, with everyone rotates one spot, then they switch to the other side. Usually we run the drill twice, because it is so quick. The coach will throw the ball up to be rebounded by 1. Player 2 attacks 1, as soon as the ball hits the board and covers him until the top of the key. Then 3 will pick up 1 from hash mark to hash mark. Then 4 will pick up 1 from the top of the key in. Once 1 gets to other end top of the key, he is limited to two dribbles trying to score (diagr. 7). The defenders are allowed pushing, reaching, and aggressive defense to make the ball handler more skilled. The players rotate up one position and repeat, then switch sides of the backboard.

Getting Open - Top Leg Explosion

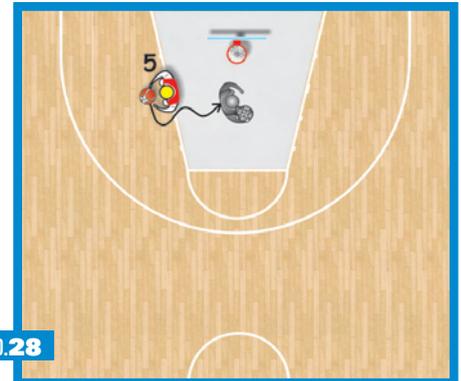
The player uses his top leg and walks into his opponent, going from slow to fast by stepping and gaining the advantage of putting his inside leg on top. He must use his butt to create space, with also a slight forearm push-off, then he explodes quickly to the area of choice (diagr. 8). It possible to work on the wing, top of the key, and baseline to corner. Once the player receives the ball he can work on several individual moves, including rips, step-backs, finishes at the rim, etc.

Cone Shooting - From the Wing or Rim

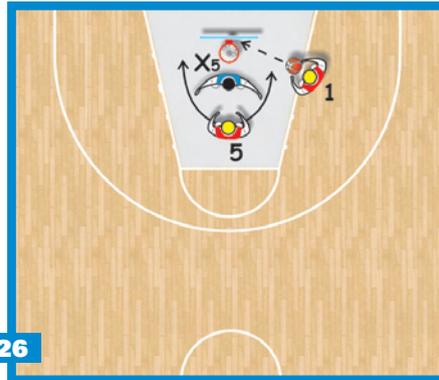
The players are set up as in the diagr. 9. Player 1 makes a skip pass to 5, and takes a couple of steps toward the block, then turns his hips and quickly explode toward the cone. The drill can also be done at the block: walk to the rim, then explode off a down screen near the block area, and also incorporate "3's" as well. Lastly, you can mix in some "flare" footwork, if it is used on your offense. The forwards can start the drill with a back screen. Here the possible solutions, receiving the ball at the free-throw area: a) catch and shoot; b) catch, shot fake, one dribble either way, pull up jumper; c) catch, extension one dribble, pull up jumper; d) catch, get to the rim; e) catch, get to the rim, reversal; f) catch, get two hard dribbles, shot fake, up-under; g) catch, get to the rim, floater; h)



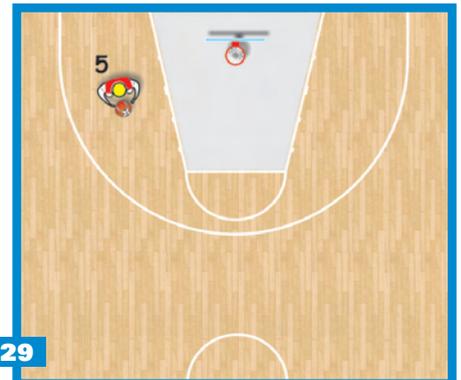
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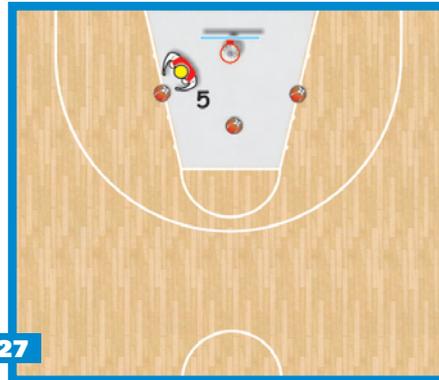
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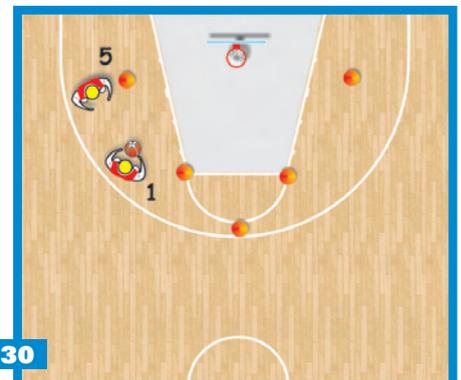
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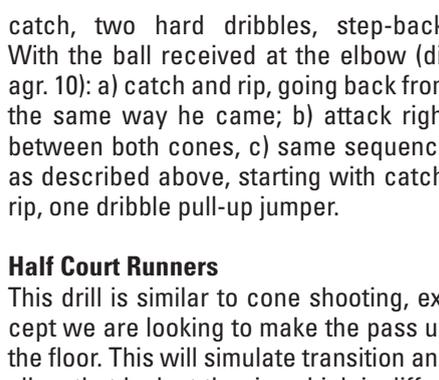
D.29



D.27



D.30



D.31

catch, two hard dribbles, step-back. With the ball received at the elbow (diagr. 10): a) catch and rip, going back from the same way he came; b) attack right between both cones, c) same sequence as described above, starting with catch, rip, one dribble pull-up jumper.

Half Court Runners

This drill is similar to cone shooting, except we are looking to make the pass up the floor. This will simulate transition and allow that look at the rim which is different than coming from the wing or rim. The player can do the following actions going to the baseline: a) chest pass, return chest pass up the floor, catch and shoot; b) catch, shot fake, one hard dribble either way, pull-up jumper; c) catch, rip baseline, one dribble, pull-up jumper; d) catch, rip baseline, two hard dribbles, finish at the rim; e) catch, rip baseline, two hard dribbles reverse; g) catch, rip baseline, two hard dribbles, shot fake,

up-under; h) catch, rip baseline, two hard dribbles, floater; i) catch, rip baseline, two hard dribbles, step-back jumper (diagr. 11). When you catch and rip baseline, use the cone as a guide to get them to go low and long. When receiving at the elbow, after the chest pass and the return chest pass up the floor, catch, rip and perform the same sequence, starting with catch, rip, one hand hard dribble, pull-up jumper (diagr. 12).

Penetrate and pitch

This drill allows you to teach movement away from the ball that enables your offensive players to get in position to penetrate and pitch. You can do this drill with two or three lines; then mix it up at the end and make it live, so they have to read without you telling them exactly where to go. Also, it's important that they communicate loudly their move: "fill," "slide," "drift." The ball handler makes a hard drive to the paint: be low and long at the beginning. When he gets in the paint, he must be on balance, so he can deliver the right pass and not charge into the defense. The pass to the top is called a "fill", the pass to the corner area is called a "slide." Get his own rebound and then switch lines; go from the right and then left (diagr. 13). On a baseline drive, the player has sometimes to jump out of bounce to complete the pass, and this is fine. The receiver calls this "drift", and makes the driver alert he is there (diagr. 14). This is a big time concept that occurs more than you think, but is not always successful, because the receiver did not "drift" quickly enough.

Ball Screen Action

You can use a lot of different moves to begin the action, depending on the side of the floor the player is starting and what is his pivot foot. He must always try to stay lower than the defender, before using the ball screen. Also, we have listed several different ways to attack and re-attack ball screens, depending on the defensive positioning. Here the different ways: hit the roll off the dribble (diagr. 15); stretch dribble throw back to the flare (diagr. 16); stretch dribble, then re-attack to pull-up jumper (diagr. 17); stretch dribble, then split the trap (diagr. 18); stretch dribble, then attack the re-ball screen (diagr. 19); screen, then slip when the ball handler gets to the screen, seal and post (diagr. 20); pull-up and shoot the "3's," if the defender goes under the screen (diagr. 21); turn the screen down (diagr. 22).

Fundamentals from the Post

This is a computation of several fundamental drills, we do to establish foot work, eye-hand coordination, etc:

- ▼ Mikan drill, that is common. We either make a number, or a number that has to swished. We do regular, reverse and combos. We talk about catch and keep the ball high. Also, we use two balls to work on concentration, or we use a heavy ball, but only with jump hooks (diagr. 23).

- ▼ Minnesota drill, used for hand strength and finishing. Smack the board with power, using two hands on the ball for a set number of times, then finish on that side with locked elbows. Also, we use the cheat step and finish with a reverse (diagr. 24).

- ▼ Face the defender: leg whip and seal the defender, keeping him on your butt, while staying on the balls of your feet. Catch and frame with the middle of your body each bad feed, always keep the defense attached. On the third feed, throw it either side to a quick drop step jump hook (diagr. 25).

- ▼ Attack the defender and use several moves to get the offensive glass. We do four actions: a) catch it high, keep it high and finish; b) finish at the rim with two hands; c) catch it high, shot fake and finish on the same side; d) catch it high, then finish off a crab dribble on the opposite side (diagr. 26).

Baylor Paint Series

This is a drill used to master footwork and technique, and is run on the two blocks and in the middle of the lane. Speed and paying attention to details are a must during the entire series. Finish every shot with a put-back if missed. This is when you have a foot in the paint action that is more reaction to the defenders position (diagr. 27). Go over left shoulder and back right shoulder in the same sequence, making a total of six shots per move. Here is the order that can always be altered: a) drop step dunk; b) drop step jump hook; c) crab dribble jump hook; d) crab dribble show and reverse pivot running hook; e) crab dribble, up-under; f) crab dribble shimmy; g) crab dribble, quick spin back, jumper.

Off the Block Post Series

The player frames and catches first, then chins the ball with his elbows slightly out. Check middle and check double to read and allow his offensive teammates to cut. While checking, pivot on his baseline foot and step into crotch of defender, creating space. Have tempo and allow defense to dictate the move (max two dribbles toward the middle). Do it on both the sides (diagr. 28). Use the following actions: a) two dribble jump hook; b) two dribble jumper; c) two dribble step-back; d) two dribble up-under; e) two dribble shimmy; f) one dribble, quick spin, jump hook; g) one dribble, quick spin, jumper; h) one dribble, quick

spin, up-under; i) one dribble, step-back.

Face-up series

We will do this drill from 12-15 feet on an angle that allows drives both ways. We are stressing catching the ball first in the middle of the body. We will do this on both sides of the floor. They will always pivot on their foot closest to the baseline (diagr. 29). Turn and face reading the defender on the face-up. Remember that when he decks the ball, the guard will be coming down to strip. Be low-long and strong while attack the rim. Work on: a) turn, jumper; b) turn, jab, jumper; c) turn, rip, one dribble, jumper/floater; d) turn, rip, get to the rim, shot fake, finish; e) turn, rip, finish with a reverse; f) turn, rip, one-two dribbles, step-back jumper; g) turn, rip his knee and then attack the middle with the same sequence.

Pro Moves - Soft Spot and Elbow

We use this drill from various areas. With this drill we teach cheat step move so that players learn to anticipate the pass. It's run for both forwards and guards. To help teach balance, we have a coach or manager, who firmly pushes on hip of offensive player during the move. Players have to rip low, quick and powerful; they must remember that guards are coming to steal. Use a heavy ball, except for step-back move (diagr. 30). The sequence is simple, yet game like. Make the players finish on a pad when appropriate. Also, sometimes we go live one-on-one with the soft spot players. The move we use are the following: a) cheat step, dunk; b) cheat step, rip, finish; c) cheat step, rip, crab dribble, finish; d) cheat step, rip, crab dribble, shot fake, finish; e) cheat step, rip, crab dribble, reverse; d) cheat step, rip, crab dribble, step back. We do each action from each spot.

Escape from the block

This drill will teach your forwards how to read dribble penetration. It's not bad to put the guards here as well. We yell the dribble names for awareness (diagr. 31). On baseline drives, we perform the following actions, catching the ball around 12-15 feet: a) catch, jumper; b) catch, rip, one dribble, pull-up jumper; c) catch, rip knee, then back one dribble, pull-up jumper; d) catch for the "3's." On the middle penetration, we perform the following actions: a) catch at the soft spot and attack with the "Pro Move Series"; b) catch for the "3's."



by Raffaele Imbrogno

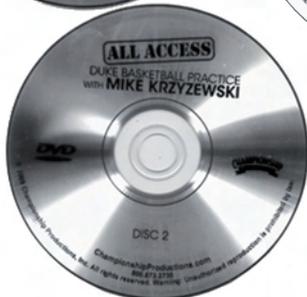
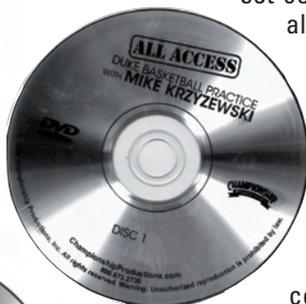
ALL ACCESS: COACH KRZYZEWSKI

Raffaele Imbrogno has been coaching since 1980. He is an Instructor for the Italian National Coaches Committee of the Federation and has been Director of the Italian Basketball Federation Study Center. Imbrogno is also the author of several technical basketball publications.

Some time ago, I wrote extensively about Coach Mike Krzyzewski. It was 2005, when Championship Productions released six of Coach K's DVDs at once. The famous coach has been quite busy since then. Besides winning the gold medal as the head coach of Team USA at the last Olympic Games in Beijing, the head coach of the Duke University Blue Devils also published another book ("Gold Standard: Building a World Class Team") in 2009 that was drawn from his winning Olympic Games experience. The basketball coach was also the subject of other books written about him, including "Last Dance: Behind The Scenes At The Final Four," an e-book released at the end of 2008, and "Guardians Of The Game: A Legacy Of Leadership," published in late 2008.

Now, new DVDs are coming from Coach K and, as always, they're produced by Championship Productions, the world leader in sport DVDs. This "All Access"

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.



set comes with four disks and, like all productions in this ongoing coaching series, it presents training sessions with high-level coaches. Other coaches featured in the series include Geno Auriemma and a second one on the work of Jim Calhoun, the two head basketball coaches of the University of Connecticut's women's and men's teams, respectively.

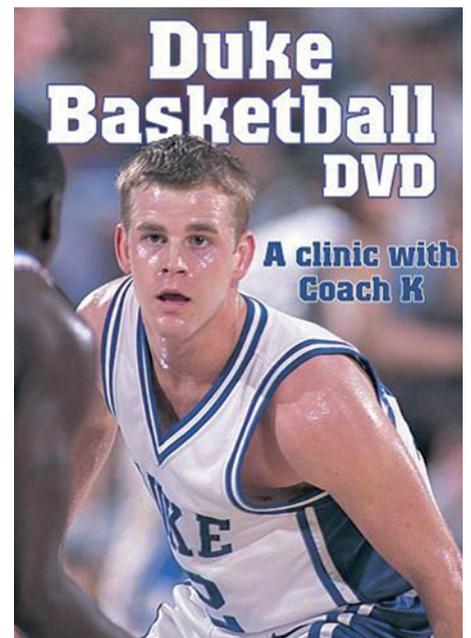
In this "new" chapter with Coach K, the cameras record one of the most important American coaches as he works on the construction of both his offensive and defensive game. The DVDs were filmed inside mythical Cameron Indoor

Stadium, home court of Duke University in Durham, North Carolina, and a wild theater for the noisy exhibitions of its highly enthusiastic university supporters. I wrote "new" between quotations because, to be precise, these four DVDs pick up where a previous set of Coach K's four VHSs that were released some time ago left off. However, all has been enlarged, remastered, and put onto the new DVD format. The disks run 438 minutes and offer two complete training sessions and several extracts from Mike Krzyzewski's clinics. Along with Duke players and his assistant coaches, Steve Wojciechowki and Chris Collins, the highly-successful coach of Duke describes his method of building an iron-strong defense, starting from 1-on-1



drills, all the way up to 5-on-5 situations. Coach Wojciechowki is especially effective when he describes how to defend against all the pick-and-roll situations in different zones on the court and at various screen angles. The Blue Devils' full-court press defense is also described in detail. Coach Collins, on the other hand, shows the various offensive options used regularly by Duke teams, including the "Elbow Series," with a set-up that always keeps the big man in one of the two elbows of the free throw lane. It's here where he gets the ball and runs the continuation of the offensive play. In addition, Collins shows the various out-of-bounds plays against the press, both from the baseline and half court. Each training session finishes up with a series of questions posed to Coach K from coaches sitting in the stands. His answers provide many coaching pearls that can be immediately incorporated into the training session of any team, at any level. From his ideas on running a fast break at the end of a game to the physical conditioning of players, Coach K covers all of the important topics. This DVD will prove to be a welcome addition to anyone's collection. Enjoy the coaching sessions!

You can order at this address: http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Duke-Basketball-Practice-with-Mike-Krzyzewski_BD-03369.html"http://www.championshipproductions.com/cgi-bin/champ/p/Basketball/All-Access-Duke-Basketball-Practice-with-Mike-Krzyzewski_BD-03369.html.





FIBA

We Are Basketball



by Fred Horgan

ARTICLE 31: GOAL TENDING AND INTERFERENCE



Fred Horgan is a member of FIBA Technical Commission. He is a FIBA International Referee Instructor, FIBA Americas Instructor, Technical Commissioner for Canada, and a member of FIBA Americas Technical Commission. He was elected in 1996 to the Canadian Basketball Hall of Fame.



For many officials still struggling to understand the FIBA rule governing interference and goal tending (Article 31), the inevitable outcome falls somewhere between simple confusion and profound mystery.

This is often the case where a relatively detailed, multiple-situation article is involved, especially for those still struggling to grasp the “letter” of the rule versus the same rule’s “intent”.

A part of the difficulty for some could be that they might complicate such articles by approaching them as single, rambling restrictions rather than a sequence of simpler situations, each carrying a less complicated caveat as to what players may (or may not) do in actual game situations.

To help take the mystery out of interference and goal tending, consider the following approach.

GOAL TENDING/INTERFERENCE DURING A SHOT FOR GOAL

During a normal shot for a goal, the ball potentially moves through five easily recognizable stages:

- ▼ Stage 1: begins with the release of the ball on the shot and ends when the ball reaches its highest point on the shot or touches the backboard while still in its upward flight.
- ▼ Stage 2: begins when the ball begins its downward flight and ends when it touches the ring or enters the basket.
- ▼ Stage 3: sees the ball bouncing above the ring, with a reasonable chance of eventually entering the basket.
- ▼ Stage 4: occurs if the ball is touching the ring, but has not yet entered the basket.
- ▼ Stage 5: is when the ball is within the basket.

Possible violations involving interference or goal tending are more easily understood if one asks oneself: “Who can touch what?” through each of these five stages.

Let’s examine each stage for the answer that key question.

Please bear in mind that contacting the backboard or ring in such a manner as to cause excessive vibration is a separate issue. It is valid for all stages and it will be addressed later in this article.

STAGE 1

During stage 1, when the ball is in its upward flight (or until it touches the backboard, while still in its upward flight), the answer is very simple: anyone can touch anything! A player, offensive or defensive, can touch the ball, the basket ring, the net or the backboard without committing a violation.





STAGE 2

During stage 2, while the ball is in its downward flight, including after the ball has touched the backboard and continuing until it touches the ring or backboard, the restriction is still easy to remember: nobody can touch the ball!

STAGE 3

During stage 3, after the ball has touched the ring and while the ball is bouncing above it, independent of a chance of entering the basket, anybody can touch anything! If it happens that a player contacts the ball, basket ring, net or backboard, accidentally or intentionally, no violation occurs.

STAGE 4

During stage 4, when the ball is in contact with the basket ring, the only thing anybody can touch is the ball itself! To touch the basket or backboard while the ball is in contact with the ring would be a violation. It must be noted, however, that contact with the basket or backboard while the ball is in contact with the basket ring is not a violation unless the contact places the opponents at a disadvantage by its influence on the success or failure of the shot (see note on vibration later in this arti-

cle). Naturally, stage 3 could very well be repeated any number of times after the ball touches the ring. This would occur if the ball were to again bounce above the ring and then return to touch it again.

STAGE 5

During stage 5, while the ball is within the basket, only the defense can commit a violation! They would do so by touching the ball, basket ring, or net in such a way as to cause the goal to be unsuccessful. There would be no violation, however, for touching the backboard (see note on vibration below).

INTERFERENCES CAUSED BY EXCESSIVE VIBRATION OF BACKBOARD OR BASKET RING

Sometimes a player will accidentally, or even deliberately, contact the backboard or grasp the basket ring. Often the contact is with such force as to cause the backboard/ring to vibrate, thus affecting whether or not the ball passes through the basket. If it is the judgment of the official that the vibration or ring-grasping does cause the ball to pass through (or not to pass through) the basket, an interference violation has occurred. If, however,

the vibration/grasping has not influenced whether or not the ball passes through the basket, no violation has occurred and the contact with the backboard or ring is ignored no matter how forceful that contact might have been.

REACHING THROUGH THE BASKET FROM BELOW

A less frequent violation occurs when a player reaches through the basket from below and contacts the ball while it is above the ring, whether on a shot for a goal, free throw or a pass. Such an action also constitutes interference.

PENALTIES FOR GOAL TENDING/INTERFERENCE

If the violation is committed by an offensive player, no points are awarded and the ball is awarded to the opponents for a throw-in at the free-throw line extended, unless otherwise stated in the rules.

If the violation is committed by a defensive player, the offensive team is awarded 1, 2 or 3 points, depending on the nature of the shot for goal. If the violation is committed during a last or only free-throw, a technical foul is also charged against the defensive player.

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RIGHT OR WRONG?

The following questions focus on the document, "FIBA Official Basketball Rules: Official Interpretations." A free download is provided on the FIBA website (www.fiba.com). For additional clarifications, explanations or examples, please consult this document.

1. During the last two minutes of the 4th period, team A has been in control of the ball in the team A backcourt for five seconds when B4 deflects the ball out-of-bounds. Team A is then granted a time-out. On the throw-in at the centre line extended that follows the time-out, the ball is passed to A2, who is in the team A backcourt. Shall team A now have only three seconds to advance the ball to the frontcourt?
2. During the last two minutes of the 4th period, a travel violation is committed by A5, who is in the team A frontcourt. A substitution is then granted to either team A or team B. Shall the game resume with a team B throw-in at the centre line extended opposite the scorer's table?
3. A4 jumps in an attempt to score a field goal. After the ball has left A4's hand on the shot, it is blocked on its upward flight by B2. The ball returns to A4 while A4 is still in the air and A4 returns to the floor in control of the ball. Has A4 committed a violation?
4. In the last two minutes of the 4th period, team A has three time-outs remaining. May team A now be awarded three successive time-outs?
5. While team A is in control of the ball in the team A frontcourt, A3 is standing with one foot in the restricted area and the other foot outside the area? Is A3 considered to be in the restricted area?
6. Team A is awarded an alternating possession throw-in. After the ball has been handed to A2 for the throw-in, coach A is charged with a technical foul. Shall team B be entitled to the next alternating possession throw-in?
7. Twelve seconds remain on the 24-second clock when a held ball is called between A4 and B4. Team A is entitled to the next alternating possession. Shall play resume with a team A throw-in and the 24-second device shall not be reset?
8. A last free-throw by A4 fails to touch the basket ring. A8 and B8 are waiting at the scorer's table to enter the game as substitutes. Shall A8 and B8 be permitted to enter the game at this time?
9. While the ball is in the air on a shot for a goal by A2, the signal sounds to end the period. After the ball has touched the ring following the sounding of the signal, it is tapped into the basket by A5. Shall the goal count?
10. While the ball is in the air on a shot for a goal, B3 contacts the backboard, causing it to vibrate. The vibration causes the shot for goal to be unsuccessful. Shall B3 be charged with a technical foul?

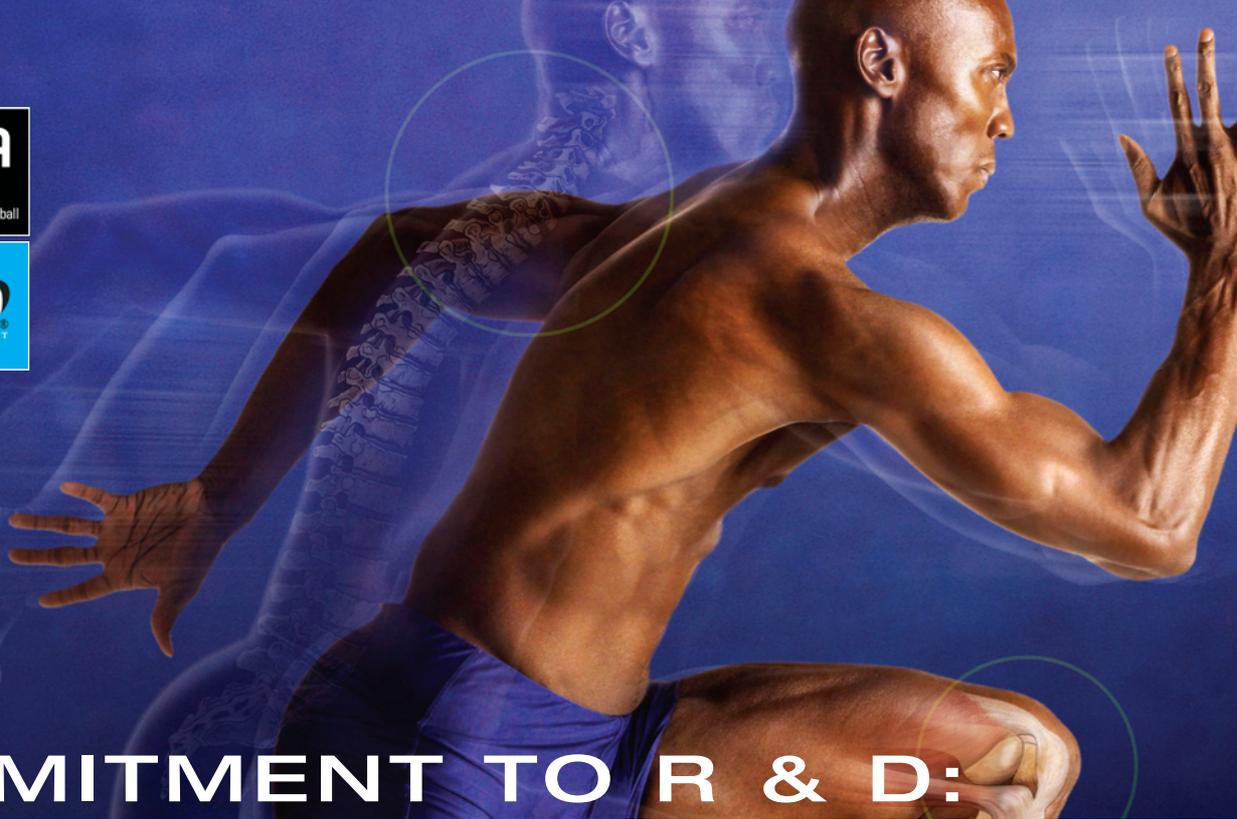


ANSWERS

1. No (Art. 28.1.3)
2. No (Art. 17.2.3)
3. No (Art. 14.3)
4. Yes (Art. 18.2.5)
5. Yes (Art. 26.1.3)
6. No (Art. 12.4.8)
7. Yes (Art. 50.4)
8. Yes (Art. 19.2.2)
9. No (Art. 31.2.6)
10. No (Art. 31.2.4)



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PREPARATION

FIBA

We Are Basketball



by Alan Stein

Alan Stein is the former co-owner of Elite Athlete Training Systems, Inc. and the Head Strength & Conditioning coach for the nationally renowned Montrose Christian Mustangs boy's basketball program. Alan brings a wealth of valuable experience to his training arsenal after years of extensive work with elite high school, col-

lege, and NBA players. He is a sought after lecturer at basketball camps across the country and is regularly featured in publications such as the Winning Hoops, Time Out, Dime, American Basketball Quarterly, Stack, and Men's Health.

One of the most humbling laws of sports,



and of life for that matter, is that success is never guaranteed. It has to be earned, day in and day out. On any given night, anyone can be beat. Heck, even Kobe Bryant, arguably the best player on the planet right now, lost in the NBA finals two years ago. And the Lakers is one of the most storied and successful program/organization in pro sports.

But even though success is never guaranteed on the basketball court, a team can exponentially increase their odds of being successful and winning a championship if they are naturally talented, have a relentless work ethic,

never quit, exude teamwork, and of course prepare appropriately. Over the years I have learned that preparation is one of the key ingredients to long lasting success. Part of preparation is having everyone involved, from the coach to the players to the managers, do everything in their power to earn .

I am currently in my 7th year as the Head Strength & Conditioning Coach at Montrose Christian in Rockville, MD. We have a very elite level program and are fortunate enough to coach very high level players (Kevin Durant is our most famous alumni). We are consistently ranked as one of the top 20 programs in

the country, are sponsored by Jordan Brand, and are internationally renowned.

And while those are certainly nice accolades and we are thankful for our stellar reputation, we certainly don't rest on our past accomplishments. We take our preparation seriously every day, both in and out of season.

The goal of the Montrose Christian coaching staff is simple: To prepare by doing everything possible to give our players the best chance to be successful and win. As a staff, we never want to look back after a game or season and say, "what if we would have done this... or would have done that." We take into account every aspect of preparation and don't believe any detail is too small. As mentioned before, proper preparation drastically increases our chance to be successful.

Last year we were fortunate enough to play in the 25th Anniversary of the Iolani Classic in Honolulu, Hawaii. This is always one of the nation's top high school basketball tournaments, and last year was the best yet. Last year's field included 6 teams ranked in the top 25 in the nation: Oak Hill, DeMatha, LeFlore, Fairfax, Whitney Young, and Montrose. We knew going into this tournament that the winner could possibly end up as the #1 ranked team in the nation. And for frame of reference, there are over 26,000 high schools eligible to be ranked!

While we take pride in proper preparation for every game, we really made it our focus for the incredible opportunity of playing in this tournament. Here is some insight to some of the ways we tried to give ourselves a competitive advantage and win this tournament:

Our team arrived three days before the tournament started and one full day before any other team arrived to better acclimate our players to the new time zone (5 hours behind EST) and weather (80 degrees in Hawaii, 10 degrees in Maryland).

Despite a full day of travel, and the vast time zone difference, we forced our players and staff to stay up to a normal bed time the first night to re-set everyone's internal clock and get acclimated as quickly as possible. We also immediately changed all clocks, watches and phones and never referenced what time it was at home. We drank a ton of water and got on a meal schedule immediately. Despite some serious jet lag and tired bodies the next morning, we got everyone up at normal time for breakfast. We





knew the sooner we were on “Hawaii time” the better.

We practiced every day and lifted every other day, just like we were at home. We believe consistency leads to success, and certainly the things that make us successful in Maryland should help us be successful anywhere in the world. We knew that handling fatigue would be integral to our success. We played back to back nights prior to leaving for Hawaii and then were to play 4 games in this tournament. That is 6 games in 10 days, a brutal schedule for any team at any level.

Per our usual pre-game routine, we had a walk through and reviewed the scouting report every game day afternoon. We also had our players eat a high carb,

high protein, low fat meal exactly 4 hours before tip off. Research shows this is the ideal time and way to fuel for competition. We also made sure to feed our guys a post game meal within an hour after each game, which helps them refuel for the next day.

We also make sure our guys drink water all day long. And, of course, we had curfew each night to make sure each player got 8 hours of sleep and wasn't up celebrating a win from one of the early rounds of play. We also collect each player's cell phone at night to ensure they aren't up all night talking to their girlfriends!

Every night the coaching staff stayed up into the wee hours of the morning breaking down film and setting a game plan. They reviewed the stats as well as

watched the film from our previous game to note what we did well and what we need to improve on.

They also watched our next opponents' prior game. Our coaching staff always prepares a thorough scouting report for every team we play.

They review personnel, plays, tendencies, and then use that to put together our game plan.

Our players always wear ankle braces for all practices and games as an injury deterrent. Even a minor ankle sprain to one of our top players could have a detrimental effect on our chances of winning it all. We encourage our players to ice their knees and/or backs after all practices and games. We make sure to allow for a very thorough warm-up and dynamic flexibility session prior to both



practices and games. Players were not allowed to sleep after the pre-game meal to prevent that groggy feeling you get from taking an extended nap. They were also not allowed to spend much time in the sun or go swimming so they wouldn't add to their fatigue and wear them out.

Our pre-game routine is standard; everything from what time we leave for the game, to what we wear, to our warm-up routine.

Nothing we do at Montrose is haphazard. Everything is done with a purpose. We make sure to prepare for every possible situation or emergency. We have extra sets of uniforms on hand in case anyone gets blood on their jersey and we have most of our last second plays already drawn up on laminated cards.

Our assistant coaches are all assigned a duty during the game; keep fouls, chart stats, and know how many timeouts we have (as well as our opponent). After our initial warm-up and stretch, we review our match ups and "keys to winning the game." Then we spend a few minutes in absolute quiet visualizing and preparing mentally. Then we say a team prayer and take the court for our standard pre game warm-up. Then we tip off and go to battle. Wow. Now that is the definition of preparation! I know first hand of numerous college programs that don't do what we do. With such detailed preparation, and not to mention we have a very talented team (6 seniors, 2 potential McDonalds All Americans, and the #1 ranked freshman in the nation), you would think it

was destiny for us to win it all, right? Boy, I sure did.

Despite being so well prepared, and having done everything in our power to put ourselves in a position to win, we lost in double overtime in the championship game to Oak Hill Academy. In my 6 years at Montrose, this was by far the most heartbreaking loss we have suffered. I still can't believe it.

Let me say this; losing sucks. It really sucks. I hated losing when I was a kid and it hasn't changed a bit now that I am an adult. But, it is a part of life and it is certainly a part of sports. Without exception, every time two teams take the court, someone has to lose.

But how you handle defeat and how you carry yourself after a loss says a lot more about you as a person and reveals a lot more of your character than winning ever will. Your true colors always shine through during adversity. Don't get me wrong, you shouldn't accept losing nor should you be remotely happy after a loss. It should hurt and you should feel overwhelming disappointment. It's supposed to hurt. If it doesn't hurt then it didn't matter, and if it didn't matter, why even play? But, losing is never an excuse to be a jerk, to make excuses, or to question the importance of always doing what is right. You think this loss will let us question the importance of thorough preparation? Never.

After our gut wrenching loss to Oak Hill there weren't many dry eyes in the locker room, which is expected after losing a game of that magnitude. And there is nothing weak about crying, I am proud that our kids care enough to get that emotional.

I am also proud to say our kids exercised good sportsmanship, didn't point the finger or make excuses, and walked out with their heads high. And that defined the type of kids we have at Montrose. And while I am saddened that we let a golden opportunity slip away, I absolutely could not be any more proud of our team and the character we showed in defeat. Our entire program, from players to staff, did everything in our power to prepare for that game and to deserve success, it just wasn't meant to be. Our guys went out there and played their hearts out, and did it with class. As a coach, that is all I can ever ask for.

If you have any questions or comments about this blog, or my services in general, please email me at Alan@StrongerTeam.com. I will do my best to respond as promptly as possible. Train hard. Train smart.



IDAIS ALL SMILES AFTER GREAT JORDAN MOMENT



Ayman Idais was the happiest of players back on August 16 when he and his Jordan teammates defeated Lebanon for the second time at the FIBA Asia Championship. The 80-66 triumph not only clinched a bronze medal for Jordan, but also sealed for them a place in the 2010 FIBA World Championship in Turkey. Idais, a 31-year-old power forward, had a very big hand in the success. He averaged almost 11 points and 4.3 rebounds per contest in Tianjing. At 6ft 10in, he was virtually unstoppable when he got into a shooting rhythm. That's what Lebanon discovered in the bronze-medal game because Idais connected on six of eight shots from long range and finished with 20 points. Idais was so thrilled and relieved that Jordan had won that he hugged everyone he could find, including reporters who asked him about the game. He gave this interview to FIBA's Jeff Taylor.

FIBA: Ayman, talk about how things fell into place for Jordan at the FIBA Asia Championship.

IDAIS: We had been practicing hard and it just came together. We've practiced with coach (Mario) Palma and have been with him for three years. We came here to get it

done, and finally we got it done.

FIBA: Did you think you would claim a top three spot and make it to Turkey?

IDAIS: No, I did not expect it, to qualify for the FIBA World Championship, but the

TURKOGU IS PROUD TO REPRESENT TURKEY

There is no greater honor for Hedo Turkoglu than to don Turkey's national team jersey. Turkoglu, the country's most famous player and the captain of Turkey at EuroBasket 2009, will lead the Turks when they host the 2010 FIBA World Championship. In an interview with FIBA's weekly television show "FIBA World Basketball" he revealed his pride when playing for his country.

"I can't really describe it, find the words to say," he said, when asked what it felt like to play for Turkey. "I can just say this (*he points to the famous crescent moon and star that is on Turkey's flag and also*

dream came true.

FIBA: Playing at a FIBA Asia Championship is one thing but going to a FIBA World Championship is something else. What do you think about that?

IDAIS: We will have to work twice as hard for the World Championship as we did for the Asia Championship. We have a lot of work to do now because we will be taking on the world.

FIBA: What is the biggest challenge for your team before next year?

IDAIS: Biggest challenge? We sometimes lose our concentration when we get up by double-digit points, allowing other teams to come back. That is something that we have to work at and hopefully when we get a lead, we will be able to keep it.

FIBA: What do you have to say to the people in Jordan about the bronze medal and qualification for the FIBA World Championship?

IDAIS: We dedicate the bronze medal to the King of Jordan, and to all of the people who watched us and supported us.

appears on his national team warm-up jacket) is really important in my life because I'm a guy who tries not to forget his past and how he got here."

The "here" that Turkoglu speaks of is the elite level in the sport. He is among the top players in the game, an NBA star who reached last season's Finals with Orlando but then decided in the summer to head north to join the Toronto Raptors.

"I've had a great career in the NBA and have done a lot of great things," he said. "But, before I went to the NBA, I became Hedo Turkoglu in Turkey by playing in the national team. The respect and



DREAMS COME TRUE FOR BARBOSA

The dust has finally settled on Brazil's magnificent summer. The men's team, led by veteran Spanish coach Moncho Monsalve, captured the gold medal at the FIBA Americas Championship by beating hosts Puerto Rico in the final. It was a far cry from Japan three years ago when Brazil crashed out of the FIBA World Championship at the group stage. The next year they missed out on a top-two finish that was required to play at the 2008 Olympics and the South Americans then failed to reach the Beijing Games when Barbosa and a host of other Brazilians skipped the FIBA Olympic Qualifying Tournament for a myriad of reasons.

"We were not having (*good*) results and we were having pressure from everybody in the country (*Brazil*), the people," Brazil star Leandro Barbosa said to FIBA.com.

"They were kind of embarrassed for us. We have such a talented team and we never had good results. So that was affecting our heads. I think we're good, now. We set up the team really well. The air that we have been breathing is totally different to what we had been breathing before. People have been expecting a lot of things from us and that means we can give it back."

Barbosa was outstanding this summer, leading the Brazilian team in scoring at more than 21 points per game. He was second in the whole tournament, in fact, to Argentina's Luis Scola, who poured in an average of 23. Brazil's top-four finish quali-

fied them for the 2010 FIBA World Championship in Turkey. That means that Barbosa, if he avoids injuries that

have disrupted his summers in the past, will lead the national team he adores.

"It's very important for me," he said, when asked about playing for Brazil. "It's the only time, now, that I can play for my country. It's the only time the people in my country can see me play, but it's not only for that. I think it's the pride. That's the most important thing for me, to play for my country."

Barbosa is also doing something else that has been important to him since his childhood. He's playing the game professionally and in the NBA with the Phoenix Suns. Barbosa remembers how it all began.

"It was a dream. When I was a little kid, when I was three, I used to play soccer and my brother played basketball. I used to follow him wherever he went. I started to like it. It was a dream for me to come and play in the NBA." One of his biggest fans was his mother, he says. "Before I went to the NBA, I promised to my mother, I told her that I wanted to play in the NBA and that came true. It means a lot, especially now that my momma's passed away. She also told me to make sure that she would be proud of me, so every time I go to the court, I do my best and play as hard as I can."



love I get from those people, I will never forget."

Indeed, Turkoglu will forever endear himself to the people of Turkey for the commitment he has shown to the national side.

"I am really enjoying it, wearing this (*Turkey*) jersey and being captain of this team and having the respect of all these people. All of these things are going to carry on in my life after basketball. The love and respect I get here is going to carry on after I stop playing."

BLAZEK THRILLED WITH COACHING APPOINTMENT

Veteran coach Lubor Blazek admits his recent appointment as the Czech Republic national team boss for the 2010 FIBA World Championship for Women is the opportunity of a lifetime. The 55-year-old, who is the head coach of USK Prague in the EuroLeague Women, worked with the national team before when Jan Bobrovsky was the head coach. He wasn't certain that he'd be selected for the job following the federation's decision this summer to part with Bobrovsky's successor, Milan Veverka.

"I'm glad that I experienced quite a difficult

selection process, because I think it was possibly the first time there has been such a competition (*for Czech women's job*)," he said. "To be appointed the main team coach is an honor for me. Leading the Czechs is the peak, even for me."

Blazek says his phone has been ringing off the hook since his appointment.

"For me, it has been very hectic," he said in an interview with USK Prague's website. "I've given a lot of interviews but other people are interested as well, not just journalists, which for me has been quite a surprise."

While he already has his staff in mind,



Blazek says what he is looking forward to most is being with the players.

"Once we manage to build a good team, it's very nice work," he said. "The most beautiful thing will definitely be to participate in the actual World Championship in the Czech Republic. It will surely be unforgettable."

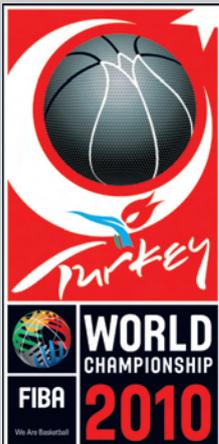
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UPCOMING DRAW FOR THE 2010 FIBA WORLD CHAMPIONSHIP

The World of basketball will convene in Istanbul on 15th December for the draw that will have an important part to play in how the tournament will unfold next year in Turkey. The draw will be held at the Ciragan Palace Kempinski Hotel in Istanbul at 11:30AM

local time (10:30AM CET).

Twenty-four teams go into the hat for the First Round draw. Already qualified are Angola, Argentina, Australia, Brazil, Canada, China, Croatia, France, Greece, Iran, the Ivory Coast, Jordan, New Zealand, Puerto Rico, Serbia, Slovenia, Spain, Tunisia, Turkey and the USA. While the four wild card teams, announced a couple of days earlier, will complete the line-up.

The draw will be streamed live on turkey2010.fiba.com. The event will be held in the cities of Ankara, Kayseri, Istanbul and Izmir between 28th August and 12th September 2010.

NOWITZKI HOPES GERMANS GET WILD CARD FOR WORLD CHAMPIONSHIP

With the announcement of the four FIBA World Championship wild cards fast approaching, Dirk Nowitzki hopes his country will be among the lucky ones.

The former NBA MVP could make a return to Germany's national side if it is invited to play in the 24-team event in Turkey.

"International basketball has done a lot for my career," Nowitzki said. "I think I've always come back from the national team a better player. I want to see Germany in every major tournament. [...] Even last summer, I taped all of the games and watched the young guys. We've got to stay at the top level. The wild card would be great."

Germany's young team, playing without the



seven-footer narrowly missed out on a place in the Quarter-Finals of the recent EuroBasket, which would have guaranteed then a place at the World Championships, but could yet make it to Turkey.

64 NBA PLAYERS IN TURKEY?

What do Hedo Turkoglu, Pau Gasol, Luis Scola, Andrew Bogut and Tony Parker all have in common?

The five men are established NBA players who hail from countries outside the United States. The quintet will also play at the 2010 FIBA World Championship.

In what is certain to be one of the most glamorous and competitive basketball events of all time, the 2010 FIBA World Championship, an eye-popping number of leading players in the sport will be in Turkey next year. Of the 20 teams already qualified for the tournament, there are potentially 52 non-American NBA players that will take part with Turkey's Turkoglu,

Spain's Gasol, Argentina's Scola, Australia's Bogut and France's Parker among the best known.

There could be even more NBA players depending on which four national teams are awarded wild cards.



KEMZURA TAKES CHARGE OF LITHUANIA NATIONAL TEAM

Former Latvia coach Kestutis Kemzura has taken charge of Lithuania's national team after agreeing to personal terms with the country's basketball federation.



Kemzura has replaced Ramunas Butautas, who resigned after Lithuania's Qualifying

Round exit at

the EuroBasket in Poland. Butautas has given his successor his full support: "I sincerely wish my successor, Kestutis Kemzura, good luck. It is an honor that not everyone experiences, and I am very glad that I had to do it."

Kemzura will coach at the 2010 FIBA World Championship in Turkey if Lithuania receive a wild card.



NOCIONI AIMS AT A PODIUM FINISH FOR ARGENTINA

Argentina haven't been the number one team in the FIBA World Rankings the past few years because of talent alone. The national team's players have shown unbridled passion and commitment to the cause, and the result has been finishes at or near the top in major tournaments for many years. Following impressive finishes in several big tournaments, Argentina won the gold medal at the Olympics in Athens. After last year's bronze in Beijing, an under-strength Argentina finished third again this summer at the FIBA Americas Championship in Puerto Rico. "Argentina's national team has pride, love for the jersey and passion for what it does," said one of the team's superstars, Andres Nocioni. Argentina (865 points) only have a slender lead in the FIBA World Rankings over Team USA (861pts), with Spain (759pts) third and Greece (529) fourth. Nocioni says the Argentina mindset heading into next year's tournament is to remain on top. "The aim is to reach the podium," he said. "That is what we must aspire to. We have the team and the experience to achieve that. The FIBA World Championship is very important to me. We will arrive with a complete team, with quality, to be able to compete and finish in the top places."

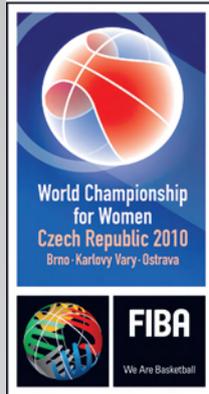
AMAGOU PROUD TO GO TO TURKEY WITH IVORY COAST

Pape-Philippe Amagou is still celebrating the fact that he and his Ivory Coast teammates are going to play at the 2010 FIBA World Championship in Turkey. The Ivory Coast made a surprising run to the AfroBasket Final in August before falling to Angola. The silver medal won in Libya was deemed a huge success for the country.



"I am very proud!" Amagou said. "The team is fun, young and the project is very good for Ivorian basket-

ball. The goal now is to qualify for the Olympics, and why not?" Amagou was born in Maisons-Laffitte, a suburb of Paris, and is French, but his father hailed from the Ivory Coast. The 23-year-old played for France's junior teams but expressed his desire to play for the Ivory Coast at senior level.



DRAW FOR THE 2010 FIBA WORLD CHAMPIONSHIP FOR WOMEN

With less than a year to go until the 2010 FIBA World Championship for Women in the Czech Republic, it is finally time to discover who will meet who in the early stages of the Championship.

The draw will be held at the Grand Hotel Pupp in Karlovy Vary on Tuesday, 24th November 2009 at 11:30AM CET and can be seen live on www.fiba.com and will also be broadcast on Czech Television (CT4). On the occasion of the draw, the official event website czechrepublic2010.fiba.com will be launched. This event will see the 16 teams divided into 4 groups of 4 for the First Round. In the hat for the draw are Argentina, Australia, Belarus, Brazil, Canada, China, the Czech Republic, France, Greece, Japan, Korea, Mali, Russia, Senegal, Spain and the USA. The tournament will be played in the Czech Republic in the cities of Karlovy Vary (Final Round), Ostrava and Brno (First and Second Rounds) between 23rd September and 3rd October 2010.

SZÉKELY APPOINTED COACH OF HUNGARY WOMEN

Hungary's basketball bosses have appointed Norbert Székely coach of the women's national team. Székely, who leads many of the Hungary players at MKB Euroleasing Sopron, has replaced László Rátgéber at the helm. Rátgéber most recently worked with the national side at the EuroBasket Women in Latvia. Székely has received a lot of praise for the work he has done at Sopron the past couple of seasons, leading the team on an unexpected run to the EuroLeague Women Final Four in Salamanca earlier this year.

NENE HASN'T GIVEN UP THE IDEA OF PLAYING FOR BRAZIL AGAIN

Brazil center Nene would like nothing more than to play for his country next



year when the gold-medal winners at the 2009 FIBA Americas Championship go after the world title in Turkey. The 27-year-old says it's not up to him, though. "God willing," he said, "I want to help my country by playing with the national team. Unfortunately, I wasn't able to do that the last two years for health reasons. But I was a big fan of the national team and I was extremely happy with the results achieved by our basketball team. If it's God's will, I will be with the group in 2010."

Nene has overcome testicular cancer and remained a vital part of the Denver Nuggets. He firmly believes that his country has an opportunity to do something special in Turkey. "We have a great chance to do well at the World Championship," he said.

BONNER HOPEFUL OF REPRESENTING CANADA NEXT YEAR IN TURKEY

National team coach Leo Rautins and the rest of Canada's basketball fans will be keeping their fingers crossed that Matt Bonner will represent the country at the 2010 FIBA World Championship in Turkey. The American center, who now plays for the San Antonio Spurs, should have no problem obtaining a Canadian passport as he is married to a Canadian and owns a home in Toronto, where he once played for the NBA's Raptors and was hugely popular among the fans. "It's definitely something that's on the top of my mind... to be able to have this opportunity to represent a country in that kind of setting," said Bonner to Raptors.com. "The World Championships are at the end of the summer so hopefully I'll be signed and ready to go," said Bonner.





CHINA FACED WITH INJURY CONCERNS

China's national team has been beset by injuries to their star center Yao Ming over the years and now Yi Jianlian is facing spell on the sidelines after getting hurt while playing for his team, the New Jersey Nets.

The NBA team has announced that 22-year-old Yi sprained a right knee ligament in the defeat to the Charlotte Bobcats. Yi, who is expected to lead China at the 2010 FIBA World Championship, will begin his rehabilitation from the injury though there is no timetable for his return to action.

The 7ft 6in Yao, meanwhile, will miss this entire season with the Houston Rockets after having foot surgery in the summer. It seems increasingly unlikely that he will make it in time for the World Championship in Turkey.

ABDUL-JABBAR REVEALS LEUKEMIA BATTLE

NBA and Los Angeles Lakers legend Kareem Abdul-Jabbar has revealed that he has leukemia. The 62-year-old was diagnosed with the disease in December 2008, but waited five months before confiding in Lakers coach Phil Jackson. Patients with chronic myeloid leukemia have an 85% remission rate of "really high quality," a spokesman at the Jonsson Comprehensive Cancer Center at UCLA told the Los Angeles Times.

"The fact that you can manage the disease means that you can live your life," Abdul-Jabbar said. Abdul-Jabbar won six NBA titles, the first with the Milwaukee Bucks in 1971.



FIBA U17 EVENT WEBSITE LAUNCHED

The website of the FIBA U17 World Championship for Men 2010 in Germany was launched recently.

By visiting www.hamburg2010.fiba.com, fans can get the latest news of the first edition of the World Championship for

boys that are 17 years of age or younger (born 1st January 1993 or later). The event takes place from July 2nd - July 11th, 2010 in the Sporthalle Hamburg. The website is based on a warm and friendly design appealing to a young audience and is available in English and German.

HOST CITY REPRESENTATIVES BEGIN THE COUNTDOWN TO THE 2014 FIBA WORLD CHAMPIONSHIP



The organization of the 2014 World Championship, granted to Spain last May, is already underway. Representatives of three of the host cities - Las Palmas, Bilbao and Seville - met in Madrid for individualized workshops and design the guidelines for the development of the event.

The bid's development agreement falls under the motto: "A five-year World Championship for five continents." Its aim is to turn the FIBA 2014 World Championship into an opportunity for growth and development throughout the world. "We have to turn this event into much more than a 15-day sporting event. It is a very ambitious project that we are ready to turn into the best World Championship in history" said Spanish Basketball Executive Director Jesús Bueno.

BRAZIL PRESIDENT LULA BACKS BRAZIL TO HOST 2011 FIBA AMERICAS CHAMPIONSHIP

CBB supremo Carlos Nunes handed a personalized basketball jersey to Brazil President Luiz Inacio Lula da Silva during the inauguration of a Sports gym in the Olympic Village of Mangueira. Lula offered his congratulations to Brazil's national teams that have qualified for the 2010 FIBA World Championships for Men and Women. "We took advantage to tell president Lula that we are negotiating with the FIBA Americas

about the possibility of bringing the 2011 Pre-Olympic men's tournament (FIBA Americas Championship) to Brazil," CBB president Nunes said. "He has given us the green light and promised to give us the federal government's support." Brazil hosted the 2009 FIBA Americas Championship for



Women and won the gold medal while the men captured the title at the 2009 FIBA Americas Championship in San Juan, Puerto Rico.

FIBA AND IAKS AWARD PRIZE FOR DESIGN COMPETITION "BASKETBALL ARENA IN 2020"

The IAKS (International Association for Sports and Leisure Facilities) and FIBA, with the sponsorship of Molten, Champion, Mondo and Senoh, announced the winners of a joint Architectural Students Competition on 28th October. Students from the Dresden Technical University and the Kas-



sel University in Germany participated in the design competition "Basketball Arena in the year 2020". The aim of the competition was to "generate visions for an 8,000- to 10,000-seat multifunctional basketball arena of the future on a site in Copenhagen's port district. The points assessed were the idea, originality, the multifunctional approach, the sustainability of the usage strategy and the presentation itself." In September, an international jury came together at Dresden's Technical University to select the winners. These included its chairman Prof. Ulrich Findeisen (Cologne University), Aldo Vitale (FIBA), Johannes Bühlbecker (IAKS) and Prof. Karsten Lorenzen (Technical University of Dresden). The prizes, presented by the former Secretary General of FIBA, Borislav Stankovic, and by Aldo Vitale, Head of the FIBA Study Centre, were awarded as follows:

1st Prize: SPORTSPARK NORDHAVNEN by Kai Niepel and Lieven Schulz, University of Dresden
2nd Prize: VIEWPOINT VENUE by Samuel Schöne, University of Dresden
3rd Prize: TOUCH by Daniel Burgos, University of Dresden



SPAIN WANT TO FACE THE WORLD'S BEST, SAYS JOSE CALDERON

Jose Calderon is hoping the same Team USA players that beat his country in the Olympic Final in China turn in Turkey. The United States held on for a narrow win over a Spanish

team that did not include an injured Calderon in Beijing and the point guard wants a crack at them. Team USA's LeBron James, Dwyane Wade and Chris Bosh have yet to commit to representing the Americans next year, and Calderon said to FanHouse: "You want everybody to be there. You want to play against the best players. Had the United States been without James, Wade or Bosh in China, they may not have won the Olympic title." Calderon also stressed that the 24-team FIBA World Championship is an event that needs to be respected. "You cannot just play for the Olympics," Calderon said. "I think that, if you want to be on the team, you've got to be in all the good tournaments, and that is a good tournament." As for the need of the United States to send their best possible team, Calderon's Toronto Raptors teammate Bosh admitted: "We have to. You have to send your best players."

HOWARD RARING TO GO FOR GOLD-MEDAL CHASING TEAM USA

No player has more incentive to represent the United States at the 2010 FIBA World Championship in Turkey than Dwight Howard, a member of the Americans' gold-medal winning 'Redeem Team' at the Beijing Games. Howard, who led the Orlando Magic into the NBA Finals earlier this year immediately after his Olympic triumph with Team USA, has some unfinished business from three years ago when it comes to Turkey. He and his national side fell one game short of reaching the FIBA World Championship Final in Japan. "I would love to play," said Howard this week in New York at an interview to promote his appearance



on the cover of NBA Live '10. Deron Williams, a guard for the USA in Beijing, and forward Carmelo Anthony have publically committed to playing in Turkey. The most popular player at the Olympics, Kobe Bryant, said earlier this year that his intention is to play. "The chance to represent your country, that's not even a thought-process for me," he said. "If they want me to be on it, I'm all game."



JASIKEVICIUS HOPES FOR WILD CARD

Lithuania talisman Sarunas Jasikevicius believes his national team deserves a wild card for the 2010 FIBA World Championship in Turkey. Injured for EuroBasket in Poland, he suffered with the rest of his country's basketball fans as Lithuania crashed out of the competition, missing out on automatic qualification for the tournament. "If you just look at the basketball tradition in Lithuania and what we have achieved during the last 17 years as an independent country, we have played in all five Olympics since 1992 and were among the top four basketball nations in the world each time," he said. We were on the Olympic podium three times, took European silver in 1995 and gold in 2003. There were a couple of set-back years, but overall we always have been among the elite teams. In my opinion it would be a huge injustice should we not be in Turkey in 2010."

NOAH WANTS TO BE WITH FRANCE IN TURKEY

Both Joakim Noah and Andrei Kirilenko are committed to playing for their countries next summer despite missing the EuroBasket this year. Noah has insisted he remains committed to France and is targeting a place in the squad for the 2010 FIBA World Championship. The Chicago Bulls star missed this year's EuroBasket after being called back to the USA by his paymasters and though he never quibbled with that decision, he said on Monday afternoon that wants to play for his country. "It's a situation that was kind of hard because you



can't be in two places at once, but I dedicated my time to the Bulls this summer and I feel like I made the right decision. I missed playing with the French national team be-

cause I really like the guys on the team and I feel like we have a chance to do some very good things with the team in the future, both at the World Championship and the Olympics. I'm hoping to be a part of that."

KIRILENKO COMMITTED TO RUSSIA

Kirilenko likewise committed himself to playing for Russia, regardless of whether they get a wild card for the FIBA World Championship. Russia coach David Blatt has been openly lobbying for a ticket to Turkey, and Kirilenko certainly hopes they are successful. "I'm not the president of the federation, so I don't know," he said. "But I think we have a pretty good chance because six teams went straight through (from EuroBasket) and we were seventh so we're next in line. But it doesn't matter if we're in the World Championship or not, I will still play next summer."

SUCCESSFUL MEDICAL CLINIC ORGANISED BY FIBA AFRICA

President of FIBA Africa Medical Commission, Dr. Aboubacar Gueye applauded the large turn-out for the medical clinic put together by the Continental Zone. About 25 medical personnel from 10 of the twelve participating countries in the 21st FIBA Africa Championship for Women attended the clinic. I think with the enthusiasm displayed by the participants in the area of attendance and participation in the question and answer segment of the clinic I believe the area of understanding how to apply medicine on players is greatly enhanced, declared the FIBA Africa top-shot" said Gueye.



TEAM SPORTS DISCUSS IMPACT OF SWINE FLU

During a meeting of the medical leaders of the international team

sport federations and in consultation with WHO, questions regarding the H1/N1 pandemic (Swine Flu) at international sporting events was discussed. Several key recommendations were established.

For the time being the medical representatives of team sports do not recommend postponement of national and international matches, while players diagnosed with H1N1 flu should refrain from any sporting activities during a minimum of 7 days after the appearance of the first symptoms. For a full list of recommendations, please visit fiba.com.

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OFF-THE-COURT

THE ODD - THE FUNNY - THE UNUSUAL



MANU IS A PROUD PAPA TO BE

Argentina's favorite basketball son, Manu Ginobili, has announced that he and his wife, Marianela, are to become parents for the first time. The 32-year-old Ginobili, the most valuable player of his national team's gold-medal

win at the 2004 Olympics and a long-time superstar of the San Antonio Spurs, decided to let the world know the good news with a message on facebook.

He wrote: "Hi everybody!! Just wanted to let u know that my beautiful wife got even more beautiful becoming pregnant 4 the 1st time. We r THRILLED & wanted to share this moment w/ all of you! Thanks!"

Ginobili has been in the news a lot of late. While playing in a game on Halloween night for the San Antonio Spurs against the Sacramento Kings, Ginobili swatted a bat that had interrupted play. He picked the winged creature off the floor and carried it away so the contest could continue. The South American star was later vaccinated for rabies.

KIRILENKOS ADOPT BABY GIRL

Andrei Kirilenko didn't play at the EuroBasket in Poland and that's not surprising when considering what he and his wife, Masha, have just been through. The couple has just put the finishing touches on the adoption of a baby girl and named her Alexandra. A process that began back in February ended in October in Moscow where the Kirilenkos, who have two sons, stood before a judge for 15 minutes before getting the all clear.

"As I have said many times, I was forced to abandon the trip to Poland (for the EuroBasket) due to family circumstances," Kirilenko said in sport-express.ru.

"And now this story is finally over. Masha and I adopted a girl. Russian. She is only



two months old. We just did not want to talk about it in advance, to avoid speculation." The adoption process was long and hard, Kirilenko said, and it meant him leaving the Jazz for four days at the end of last week to fly to Moscow.

"We had to gather all the necessary documents, talk with psychologists and in the last month visited the child," Kirilenko said. "In fact, to resolve all issues, it took virtually the entire summer. Problems arose even from the fact that I and Masha are registered in different cities (in Russia)." Kirilenko's fellow Jazz stars, Deron Williams and Carlos Boozer of Team USA, expressed happiness for their good friend.

"I think it's a special thing that he's doing. I know they're happy about the situation," said Williams, who did know for a long time what Kirilenko and his wife had decided to do.

"We talked about it a lot all summer and it was a hard process for them."

"We look forward to welcoming her (Alexandra) to Salt Lake City, to our family," Boozer said.

"It's a beautiful thing, man. They're trying to help a kid's life and give them a different life to lead."

Russia, meanwhile, didn't finish in the top six this year at the EuroBasket which prevented them from qualifying for the 2010 FIBA World Championship in Turkey. They are still hoping to play in the big event but will need a wild card to do so.

PARKERS IN A FOG

When Tony Parker isn't doing spin moves in the lane and making acrobatic lay-ups for France or the San Antonio Spurs, he's

usually with his actress wife Eva Longoria Parker. And the superstar couple is often in front of the camera.

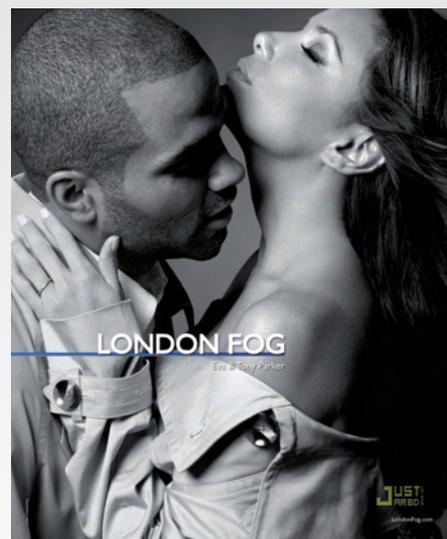
It happened recently when the pair agreed to front a London Fog holiday marketing campaign.

"It was fun to work together," Longoria Parker said.

"London Fog is always classy and beautiful, and we knew we were in good hands for the campaign." Parker is a versatile playmaker who's won NBA titles and even been named MVP of the NBA Finals. He's multi-talented, having come out with his own rap album. With that in mind, doing a fashion shoot was as easy as making free-throws.

Heading into the weekend's NBA games following the photo shoot, he was shooting 94.7% (18 of 19) from the charity stripe this season. Longoria Parker enjoys the time with her husband, and liked the London Fog experience as well, saying: "The coats and bags were gorgeous; I am a huge fan of trench coats and all the London Fog trenches were amazing."

The couple's photos will appear in December issues of all major fashion magazines.



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