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FIBA ASSIST MAGAZINE FOR BASKETBALL ENTHUSIASTS EVERYWHERE NOVEMBER / DECEMBER 2007



FIBA

We Are Basketball



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by Mike Procopio

PLAYER DEVELOPMENT

Mike Procopio serves as A.T.T.A.C.K.'s top basketball skill clinician. Some of A.T.T.A.C.K. Athletics clients include Dwyane Wade (Miami Heat), Michael Finley (San Antonio Spurs), Eddy Curry (New York Knicks), Andre Iguodala (Philadelphia Sixers), Juwan Howard (Minnesota Timberwolves), Channing Frye (New York Knicks), Larry Hughes (Cleveland Cavaliers), and Quentin Richardson (New York Knicks). President of A.T.T.A.C.K. Athletics is Tim Grover, trainer to some NBA greats as Michael Jordan, Charles Barkley, and Hakeem Olajuwon.

I have been very fortunate to learn basketball from some of the smartest basketball people. Without them I wouldn't be teaching basketball at the level in which I am doing today. I would like to thank Tim Grover, Dave Hopla, Herb Livsey, Leo Papile, Buddy Oniel, George Raveling, Danny Ainge, Tates Locke, Dave Severns, and Mike Mohler.

GET YOUR MESSAGE ACROSS TO YOUR PLAYER

In player development the number one asset that you can have is communication with your players. It doesn't matter how much knowledge you possess or how good your content is. If you can't get your point across then you are short changing your players. Make sure you are precise and to the point of what you want them to do on the basketball court. Players want to learn and get better, but you have to understand that their knowledge of the game may not be as good as yours is. You must be detailed and to the point. Nobody cares that you have all of these impressive basketball vocabulary and terminology. All that matters is at the end of the day can you get your point across to the players that you are trying to teach. There are countless coaches that limit their players development because of lack of communication, you don't have to put on a coaches clinic be simple with your thoughts and very short.

THE WORKOUT

Before you take the court with your players, first make a decision on what position do you want to mold that player into. Once you make the decision, mold your workout around the skill sets in that position. Here is a list of skill sets in each position.





Point Guard

- ▼ Spot up jump shots from 4,50, 5 and 5,50 m (15, 17, and 19 feet).
- ▼ One dribble jump shots from the top, wings and corners.
- ▼ Two dribble pull ups from the side pick-and-roll and high pick-and-roll.
- ▼ Coming off screens.
- ▼ Transition pull ups from half court.
- ▼ Drives to the basket and floaters.

Shooting Guard

- ▼ Spot up jumpshot from 4,50, 5 and 5,50 m (15, 17, and 19 feet).
- ▼ One dribble jump shots from the top, wings, and corners.
- ▼ Two dribble pull ups from the wing to corner and wing to elbow.
- ▼ Creating space with jabs while facing the basket and going away from the basket.
- ▼ Step backs.
- ▼ Post ups.
- ▼ Coming off screens.

Small Forwards

- ▼ Spot up jumpshot from 4,50, 5 and 5,50 m (15, 17, and 19 feet).
- ▼ One dribble jump shots from the top, wings,

and corners.

- ▼ Two dribble pull ups from the wing to corner and wing to elbow.
- ▼ Creating space with jabs, while facing the basket and going away from the basket.
- ▼ Step backs.
- ▼ Post ups.
- ▼ Coming off screens.
- ▼ Side pick-and-roll.
- ▼ High pick-and-roll.

Post Players

- ▼ Spot ups from 4,50 m - 15 feet (elbows, short corner).
- ▼ Face ups from the block.
- ▼ One dribble hooks with both hands.
- ▼ Spin moves.
- ▼ Up and unders.
- ▼ Two dribble back downs.
- ▼ Face up and go the other way.
- ▼ Step aways from the post.

The goal of your workouts is to improve your players skill level. You want your them to be instructional , but also intense. There should not be a lot of standing around and stationary work. Try to make it as close to game situations as possible. Depending on the level and

age of the player that you are working with. If it is a younger player under 18, then you may want to spend more time breaking down the basic skills. The workouts and drill work in which I am going to share with you is that of more experienced high school, college, and professional players. Make sure your player is getting a lot of shots and repetitions up. Make small points and suggestions to them in between drills. It's important not to have too many stoppages, if anything make your suggestions right away so the players understands what you want. If you need to obviously stop the workout as you feel fit to. Players get their rhythm and confidence up by getting a lot of repetitions up. Players also correct mistakes after finding out what works and what doesn't. Yes, it helps when coaches instruct them on what changes they have to make, but in games when they have to perform no one can help them but themselves. There is only so much we can do as coaches to correct changes in their mistakes. At some point they need to sink and swim on their own. Players need coaches to point things out, but, once a correction is made, they need to learn from those corrections and move on in their

game. There is a lot of literature, videos, and ideas on the art of shooting the basketball. Shooting isn't a perfect science in the fact that a big percentage of players don't have perfect shooting form. Out of those players there are many players that are consistently good shooters even though their shooting form is flawed. In my experience the two most important aspects is their comfort and confidence level. If a player is comfortable and confident in their shot than that is half the battle. Making changes in a player's shot is easier said than done. It is a very time consuming project that you and the player needs to be very careful as well as patient with. Obviously, the younger the player you are working with the better as far as changing their shot. The older they are the more they will fight change.

SHOOTING

In our players the two things that we look at is their jump and their elbow position. We always make sure that our players get off their feet on every shot. We don't want any player at any position to be set shooters. We always want them to get off their feet on all shots. The second facet we really press in is arc on the ball. We feel as though that elbow position has direct correlation with the shooter's arc. Dave Hopla, in my opinion is the world's best shooting coach. Dave has worked with the likes of Kobe Bryant, Gilbert Arenas, and many other NBA players. The one thing that Dave stresses is always have your elbow on your shooting arm extend as high as your eyebrow on your release. On the follow through you can easily check on this to see the direct correlation between good arc and elbow position. We feel as though shooters that have good arc have a better chance of being a consistent shooter than one that shoots a flat shot with limited arc. Shooting is a very delicate part of a player's game. You have to be very careful to drastically change a player's shot. We like to make small changes here and there that will increase arc and shot preparation. I've seen examples of coaches drastically trying to change a player's shot. The problem is that it can impact their confidence in a negative way that can hinder them for a long time. I think whenever you are trying to improve shooting do it in small doses instead of diving in and making all of these big changes. Remember these two words: confidence, comfort

THE WORKOUT

The foundation of all workouts regardless of position is the same for us. Obviously the skills that are covered will be different, but are setup for workouts are very similar. We

want to combine warm-up, spot shooting, game situation shots, conditioning, ball handling, and free throws.

The following is an outline of our workouts. We genuinely have our workouts last in the neighborhood of an hour to an hour and fifteen minutes. We feel as though this is enough time to have a thorough workout that combines skill work, conditioning, and plenty of shots.

- ▼ Warm up.
- ▼ Spot shooting from 3-4 m (10-12 feet).
- ▼ Conditioning.
- ▼ Ball handling.
- ▼ Free-throws.
- ▼ Game shots.
- ▼ Conditioning.
- ▼ Ball handling.
- ▼ Free-throws.
- ▼ Game shots.
- ▼ Conditioning.
- ▼ Three-point shots/long jump shot for big men.
- ▼ Free-throws.

General Warm-up

Like any good house, the foundation is the key. You want to build up your workouts to simplistic skill work to advanced game shots. You don't want to overwhelm your players with intense hard drills right off the bat. This can put them in harm way with injury and also can affect their confidence. In all positions you want to start the workout with lay ups and baby jumpers from 1,5 m (3-4 feet). Have them start with a jog into their lay ups or shots. The first phase of this should last a few minutes on both sides of the court right and left. Get them in a habit of doing drills on both sides of the court making them understand the importance of being consistent from both sides of the floor. Second phase is to start having them shoot

the ball from 4-6 spots on the court, corners, wings, and the top. Make the shots 3-4 m (10-12 feet) spinning the ball out to them selves or you can pass the ball to them. If you have one player they then make 4-5 shots from each spot, if you have multiple players give them a group number of shots to make. The speed should increase as the warm up gets older. By the end of the it, they should be 75% or more.

Ball Handling

Try to give them something that will work them hard and work on both hands. You can work on stationary ball handling or dribble moves on the move. Generally our ball handling is done stationary to work on hand and finger strength. We feel as though hand strength and finger strength help our players become better ball handlers rather than having them just go through moves, although practice does makes perfect. Whatever you decide to do make sure they are getting some type of conditioning out of it and are using both hands. Our ball handling sessions last about 4-6 minutes each.

Conditioning

Players aren't huge fans of running with no ball during individual workouts. What we like to do is to put a ball in all conditioning drills, and that could be full court lay-ups, conditioning shooting, or some type of competition. Be creative to make them get an intense cardio workout. You know your players better than anyone, you know what will work.

Free-Throws

You should make sure that your players take as many free-throws as possible. It's a good idea to have them shot free-throws





right after conditioning because it simulates taking free-throws while they are tired which is the best time to take them.

Game Shots

Game shots are basically working on skill sets for the player. Game shots are just what it sounds like shots in which they will take in a game. I think the simpler the drills the better. I found when I was younger that I wanted to develop all of these ingenious drills. At the time, I thought I was helping the player, now thinking back on it, all I did was feed my own ego as a workout coach. Now that I am older and have more experience dealing with high level college and NBA players is that simplicity is the key. Give them a certain number of makes per game shot and move on. I like to obviously use both sides of the court, if they shoot 15 shots coming off a pin down screen on, the right side then right after they shoot 15, go to the left side and do the same drill. Build confidence on both sides of the floor. Make a list before the workout of 8-10 game shots that you want to work them on and slip them into the drills. Don't do too many at once do a couple and add your conditioning, free throws, etc.

WORKOUT CONCEPTS

Build Player Trust

A player needs to know not only that you know how to put them through drills, but also are an expert at all subjects of footwork and player development. Your players need to be able to look you in the eye and now that you are in charge and know your stuff. You can't

fool players, they can tell in 5 seconds if you are just memorizing drills out of a book or just feeding them coaching terms. They need to know that you are in the foxhole with them and are ready to fight for them. Remember it's not about you it's about getting your player better!

Watch the Game

In an average week I watch 15-20 hours of game film a week. I want to watch how players get their shots off and why. I also want to know what works and why and also what doesn't work and why it didn't work. Don't just think of a move and say "Yeah" that will work, watch players that have similar skill sets that your players have and see what works for them. I have an extensive video library of over 75 players in the NBA. I want to know them inside and out, so I can answer any questions on who uses a specific move and why it works for them. You have to love to watch and teach the game.

Go Both Sides and Both Hands

Like I said, whatever you do to one side always to do another. If you do a drill where your player is taking one dribble right, then repeat the drill going left. If a post player is taking a shot over their right shoulder with their left hand then repeat the drill going over their left shoulder using their right hand. Get your players in the habit of going both ways, using both hands, and shooting on both sides of the floor. You want to make them the most precise, skilled, and complete player that you can.

Group Workouts

If you have a group of 7-8 players, make sure you are having all the players participate in the workout and not standing around. We like to put our players through group shooting drills from different parts of the floor. We keep the drills moving as well as the players moving. We never want to just work with one player and leave 5-6 just standing in watching, nothing gets accomplished. BE CREATIVE!

MULTIPLE POSITIONS

It's a dilemma that I finally am comfortable with. If you have posts and perimeters in the workout, start the workout with many of the same shots that both positions take. Spot up jumpers, one dribble pull ups, and coming off angles and shooting. After you get them warmed up start putting them in situations like a big man on the wing and a perimeter player on the block. The coach has two balls in their hands up top. Have the big set a screen and have the guard come off the screen and shoot. After the post player set the screen, have them flash to the other block, feed the post and have them finish. Keep the workout going and be creative and game specific. Don't make stuff up where they won't do in a game. You can work on feeding the post, pick-and-roll, dribble hand-offs, etc. Again creativity is the key.

IN CLOSING

Player development is the key to improving your players and also your team. Keep your players excited about getting better. Don't have them dread coming to the gym and working out. Create a workout that challenges, instructs, and prepares your players to get better. Remember this isn't about you it's about them. Of course you can't baby your players and making them happy, but you have to find away to keep them focused and challenged in the workout. Get your point across as simplistic as you can. No one's impressed at your ability to use big terms and your knowledge they are only impressed with results. Great player development coaches can find away to get it out of their players. Don't make the workout too easy, but also don't make it too difficult. At the end of the day you have to get your players better, if they fight instruction then you have a problem. Player development is a much needed skill in all coaches. We all have the fire inside us to win games and be the best game coaches as we can, but without having players that can execute and make the big shot that you diagram then what is the point of having that master offense.



by David Blatt

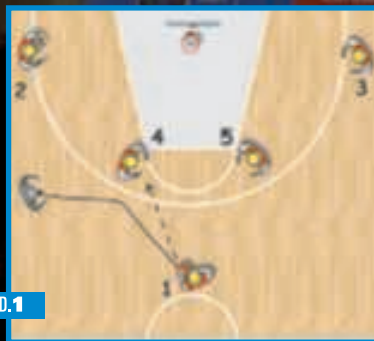
David Blatt won the gold medal at the FIBA EuroBasket 2007 with the Russian Men's National team, a team he has coached since 2005. He is currently the coach of Efes Pilsen Istanbul (Turkey). Blatt began coaching in Israel as the assistant coach of Galil Elyon. He eventually became the head coach and won the Coach of the Year award in Israel. He was an assistant and then head coach of Israel's Under 22 Men's National Team. He also coached Dynamo St. Petersburg (Russia) to the FIBA Europe League championship and won the Coach of the Year award in Russia. Coaching Benetton Treviso, his team won the Italian SuperCup and Championship in 2006 and the Italian Cup in 2007.

PREMISES

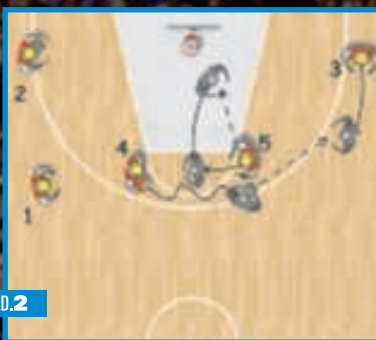
The first change I had to make when I took over the coaching of the Russian National Team was not technical, but rather psychological. We had to create a team mentality and a willingness to put the team's goals first, to be matched with the dedication and quality necessary to be winners. After losing a game against Belgium, I entered the locker room yelling at the players, telling them that I understood why we were considered losers in qualification tournament. I wasn't angry just because of the loss, but I was upset by the poor mental approach of the team. I felt we had lost the game because we had not shown any team pride and mentality on the court. Having the players all understand the reason for my anger was an important first step that led us to eventually winning the European Championship. Without a total change in player mentality, self-belief, confidence, and hard work in physical conditioning and all practices sessions, we would never would have achieved that glorious result.

Francesco Cuzzolin, the strength and conditioning coach I had worked with during my two seasons at Benetton Treviso, played a big part, too, as well as my other assistants Evgeni Pashutin and Daniel Gutt. Cuzzolin designed a physical conditioning workout program that stressed quality over quantity, which used basketball-specific drills that would translate to better on-court performance for all of the players. When players had finished their regular basketball season with their own clubs, they began following Cuzzolin's workouts. With the players in shape and ready to play, I then limited training to six weeks. In addition,

RUSSIA'S OFFENSIVE SYSTEM



0.1



0.2



0.3



all exhibition games, against high level opponents, were scheduled abroad, which allowed me to create a powerful team spirit as well as test the players out of their natural habitats. How important is the psychological aspect? It plays a big role. Andrei Kirilenko, who plays for the Utah Jazz, put himself at the complete disposition of the national team, accepting the psychological, physical, and technical work. He was our vocal leader. Victor Khryapa, who plays for the Chicago Bulls, became our silent leader, doing the right things in the right moment. And then there was J. R. Holden, the American-Russian who plays for CSKA Moscow, another leader, who was able to read what happens in the game and then react. These three leaders played with the





D.8



D.9



D.10



D.11



D.12



winner's mentality, which certainly was not easy in the final against Spain, the pre-tournament favorite that was playing for the championship against us in front of nearly 15,000 Spanish supporters.

From a technical standpoint, the plays we designed for EuroBasket were simple and based on the technical and physical characteristics of the players. On one hand, our offensive terminals were Andre Kirilenko and Victor Khryapa, two athletic, versatile, and tall forwards who are able to pass, dribble, and shoot. Moreover, they played well together and looked for each other and for the teammates. Morgunov and Savrasenko were two great players for the pick-and-roll. We used Holden as both point guard and off-guard and our "go-to player" for individual offensive isolation plays from the perimeter.

MAN-TO-MAN HALF-COURT OFFENSE

I will now focus our simple half-court game against man-to-man defense. In all of the games, we always tried to maintain perfect spacing among the players. I consider this to be the foundation of a good offense.

We start the set with two big men, 4 and 5, on the elbow of the free-throw line, a guard, 2, a small forward, 3, at the half court corners; and a point-guard, 1, in the central part of the court. 1 passes to 4 (or to 5) and then goes to the wing (diagr. 1). As just 4 gets the ball, 5 screens for 4, and then rolls to the basket, while 3 comes up and goes to the wing. 4 dribbles to the right and has two options: passing to 5, who rolled to the basket after the screen, or passing to 3 (diagr.

2). In this play, with 4 and 5 on the elbows and 2 in the corner, 3 always sets himself near the baseline. 4 screens for 3, who comes up and receives the ball from 1. At the same time, 5 screens for 1, just after the pass from 1 to 3. 1 goes to the wing spot (diagr. 3).

An option: with a direct pass from 1 to 4 and then with the following screen of 5 for 1, who goes to the wing spot (diagr. 4), 3 can pass to 4, who has cut in the lane, or, if 4 is overplayed, 3 receives a screen from 5 and dribbles in the opposite direction of the screen (diagr. 5).

3 can shoot or pass to 5, who, just after the screen, rolls to the basket. He can also pass to 4 (diagr. 6). If 4 cannot shoot, he passes to 5, who kept his position under the basket (diagr. 7). Again, starting from the set mentioned before (with two players in the corners and two big men on the elbows of the free-throw lane), after the pass of 1 to one of the big men, 5, in this example, 1 cuts in the lane and sets himself near the baseline (diagr. 8). 3 begins the cut along the baseline taking advantage of 1's screen, while 4 gets open and receives the ball from 5. If 3 is free, he can receive the ball from 4 (diagr. 9). Just after 3's cut, 5 goes screening for 1 (screen-the-screener action) and then goes to the low-post. If 3 does not get the ball, he goes out to the corner and 2 goes to the wing spot. 4 passes to 1 (diagr. 10). If 1 cannot shoot, 4 and 5 begin the action of two screens on the elbow. 4 begins moving to screen 1, and 5 to screen 4 (diagr. 11).

1 dribbles to the three-second lane, 5 screens for 4, and then rolls to the basket, while 4 goes to the wing. 1 can pass to 5 or 4 (diagr. 12).



by Yoo Soo-Jong

THE OFFENSE OF THE KOREAN WOMEN'S NATIONAL TEAM

Yoo Soo-Jong is the head coach of the Women's national team of Korea. He coached for twenty years Korea Commercial Bank team, from 1980 to 2000. In 2001, until 2002, he was the Head Coach of Samsung Life Insurance team. Yoo Soo-Jong won one Asian Junior Women's title in 1992 and two Asian Women's titles in 1999 and 2007. In 1994 he was awarded with the Presidential Commendation Prize of the Republic of Korea.

Our team has always been rated among the top in the FIBA rankings, but at the 2006 FIBA World Championship, we were in a transition period with a new generation of younger players. We finished ninth at that competition.

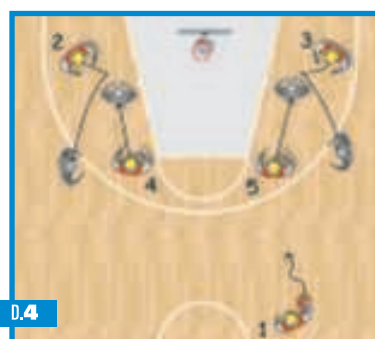
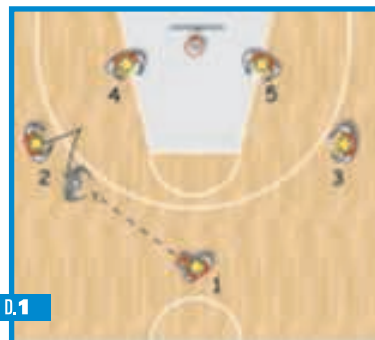
THE PLAYERS

The key player in our team was the center-power forward Kwe Yong Kim. She is 1.91 m (6-3 inches) tall and shoots extremely well inside the three-second lane and at the free-throw line. At the end of the Championship, she was among the top ten in scoring and rebounding. Another top player was the point guard, Youn Ha Choi. She is able to both create for her teammates and control the team on the court. Youn finished among the top ten in assists, but she was also very smart on defense. She stole a lot of balls and finished second in this category. Other key players on the team included the shooting forwards, Yeon Ha Beon and Jung Eun Kim, and the center Young Suk Kang.

Our team was well balanced with players with sound fundamentals. The perimeter players were able to shoot from the three-point range, as well as to drive to the basket. A key asset for us was the offensive transition and we tried this every time we had a chance. As I mentioned most of our plays were designed to get the ball inside to Kwe, and for creating shooting opportunities for the forwards. If we could not give the ball right away to Kwe, we used the pick-and-roll between Yeon Ha and Kwe, staggered screens for getting open Yeon Ha on the perimeter for a three-point shot, or for getting Jung open at the top of the key for a jump shot.

In short, we were good on offense, finishing among the top ten in points per game (fifth), field goal percentage





(fourth), free-throw percentage (second), and assists (seventh).

THE PLAYS

We had the starting five formed by the center Young (5 in the diagrams), the point guard Youn (1 in the diagrams), the power forward Kwe (4 in the diagrams), and the forwards Yeon (3 in the diagrams) and Jung (2 in the diagrams).

Pick-and-Roll Back Door Cut of 3.

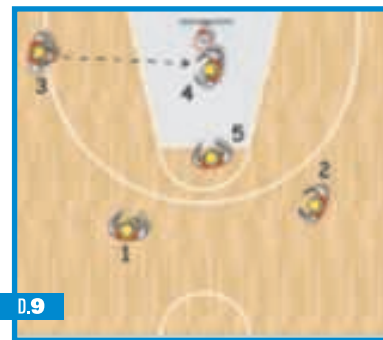
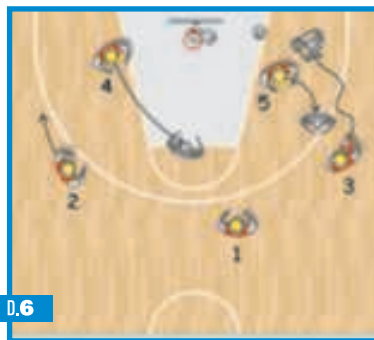
We start with 4 and 5 on the low post, 2, 1, and 3 on the perimeter. 1 makes the entry pass to one of the forwards, 2, in this case (diagr. 1). Then, 4 makes a back pick on the ball for 2 and 5 does the same for 3 (diagr. 2). 2 comes off the screen and passes to 3 in the three-second lane (diagr. 3).

Pick-and-Roll between 3 and 5

1 is on the top with the ball. 2 and 3 are on the wings near the baseline, and 4 and 5 are at the corners of the free-throw lane. 4 and 5 screen down for 2 and 3 (diagr. 4). 1 passes to one of the wings, 3, in this case (diagr. 5). 5 makes a pick-and-roll for 3 to drive to the basket, or a pass on the roll from 3 to 5 (diagr. 6).

Play for the Power Forward 4

1 has the ball on top, 3 is on the wing in the corner, 5 on



the left corner of the free-throw lane, and 4 and 2 are at the extension of the free-throw line (diagr. 7). 1 passes the ball to 3, while 5 moves to set a screen away from the ball. 4 fakes to go toward 5, and then cuts backdoor (diagr. 8). 3 passes to 4 under the basket for a lay-up (diagr. 9).

Special Play for 3 for a Three-Point Shot

1 is at the top with the ball, while 5 is on the low post, 3 is down on the wing, and 2 and 4 are outside of the three-point line. 1 passes the ball to 2 (diagr. 10). 2 passes to 5 and, after the pass to 4, 2 curls to the opposite side, 1 replaces 2, and 4 fakes to cut in the lane and replaces 1 at the top. 5 passes the ball to 1 and starts to screen on the baseline for 3 (diagr. 11). 1 passes to 3 in the corner for a three-point shot, and 5 and 4 move in for a possible rebound (diagr. 12).



by Doc Sadler

DEFENSIVE PHILOSOPHY

Doc Sadler is the head coach of the Nebraska University. He was assistant coach of Lamar, Houston, Chicago State, Arkansas-Fort Smith Junior College, Texas Tech, Arizona State and Texas-El Paso. He then also served as head coach of Arkansas-Fort Smith and also Texas-El Paso.

The biggest thing we ask is that everyone plays hard every time they step on the floor. It sounds simple, but playing hard overcomes technique flaws and to some degree lack of athleticism. We ask them to play tough and play full speed on the court, go as hard as they can and when they are tired, we will get them out for a quick breather.

We show our players how to defend and we evaluate them constantly. We just ask that they play as hard as they can and do not worry about making mistakes. We do not want them thinking about technique and if they did it right: we want them to get the job done and stop the opponent. It is a game, not a practice drill. Play hard and implement the game plan and force the issue on the other team, instead of being caught up with the technique issue of "when my feet are here, your feet are there."

We give the players a lot of freedom. If they think it is a good time to go double team, they can go do that. It is not a lot of set rules where they cannot do this or they cannot do that. We want to give them a lot of freedom be aggressive, and make things happen. Play hard, be aggressive, and do not be predictable.

FULL COURT PRESSURE

Premise: We have a skeleton picture of what we want to do on defense and it is all pressure-oriented, but we determine the amount of pressure we apply dependent on the opposing team, as well as from opposing individual player to player.

From the start, we want to pick up full court on defense. We want to play baseline to baseline and that means everything we do defensively is predicated on the idea that we will pick up full court and pressure the ball as much as possible by using our athletic ability, all without getting beat over the top. "Pres-

sure, but contain" is a common phrase that we use. We do not want to pressure at the 92-foot line and get beat for an uncontested lay-up.

We always try to use the athleticism of our guards and their size, but that is obviously dictated by who we play against. If we are playing an average team, we can play at one distance; however, against a top-notch team, we may have to change our footwork and distance. Against a top-notch athlete, we may have to allow one and a half steps or, possibly, even two steps in order to eliminate dribble penetration and we constantly want to apply ball pressure with active hands. Also, we have to take into account our personnel. Our best player or most athletic player, who is 6-5 and really athletic, is going to be able to turn the heat up more than a 6-0 guy who is just an average athlete.

Once our opponents inbound the basketball, our first priority is to keep their primary ball-handler from touching the ball easily. It is important that we disrupt their best ball-handler, since he is the one who creates easy baskets for them and starts their offense. We know that when their point guard comes in and makes the first pass, our opponent is in sync and our opponent is comfortable starting their offense. If we can take their point guard out of making that first pass, and instead have their wing guy, or any secondary ball-handler, make the first pass coming across mid-court, then our opponents' offense is not in sync as much. Few coaches spend quality time in practice with their secondary ball-handler starting the offense. The whole purpose of this is singular: we are trying to shorten the shot clock that we have to play great defense in the primary scoring area.

We are trying to pick up 94 feet because we are trying to guard the basketball the length of the court so that we have to guard it less time once it gets in the half court and inside the 3-point line. If we can stall our opponents and kill time in the back court or around mid-court line guarding them, then when they get around the 3-point line, there is maybe 22-25 seconds left on the shot clock. Since most teams are trying to shoot by 10 seconds, then we only have to now play defense 12-15 seconds in the scoring

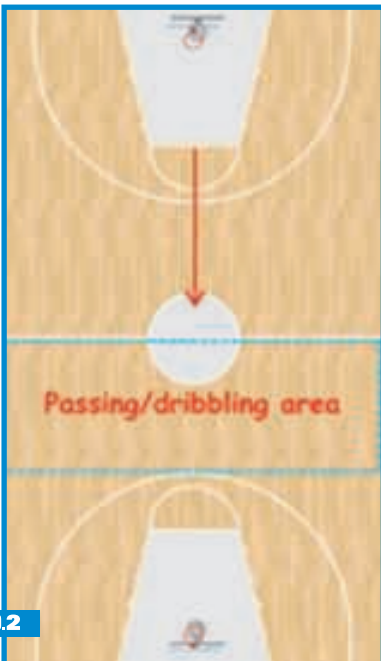




D.1



D.3



D.2



area. If most teams do not have a shot by the 10 second mark, they panic and start scrambling on offense. There is a great chance because they are rushing that they will either turn the ball over or force a contested shot. Also, many times one of our opponents' secondary scorers will panic and force an ill-advised shot, thus eliminating a scoring opportunity by one of their best offensive players.

If the primary ball-handler is able to get the ball on the inbounds pass, we would try to pressure him and zig-zag him and kill time before he gets across mid-court. But we would not try to pressure him a lot because he is their best ball-handler and the top players can handle that kind of pressure. If a secondary ball-handler gets the pass, then we would increase our pressure and get up into him, guarding him tighter and trying to be more physical with the purpose being to try to make him dribble faster to speed him up and put him in a position that he is normally not involved in. We are giving pressure enough to where our opponents' point guard cannot pick up the dribble and make a pass because he cannot see. Also, at the same time, we are giving the ball-handler enough space that he feels confident he can get it across the time line by himself. Again the purpose is that we are shortening the clock so we have to guard the basketball less time in the scoring area.

We do not want to allow passes that go up the court; the rule is that nothing gets vertical, it only goes horizontal. We do not want the ball going to the primary ball-handler and then the ball going from him on a forward pass up the court because that speeds everything up in a way the opponent wants. This also forces our defense to rotate back quickly and increases a chance of getting beat, due to speed, or making



a mistake, due to miscommunication.

In essence, when a primary ball-handler gets the basketball, we are taking an aggressive/containment defensive approach - we want to stay between the ball-handler and the basket, making him zig-zag, keeping our hands in the air and active, not letting our opponents pass the ball up the floor but instead making him dribble up the court.

We will always look to deny passes vertically up the floor, so anybody who is not guarding the ball is on the mid-line running the length of the court at the center of the court (diagr. 1). Our post men are not up denying the player, but they are defending. They are more in a situation of a three-quarters hedge, with their body placed between the man they are guarding and the ball. The purpose for the position is to not let a pass go to their offensive player. If his man gets the ball at mid-court, we are not going to



send our guards from the back court on a full sprint up the wing and look to trap the basketball with two defenders. Hopefully this will encourage a pass back toward the half-court line and not a penetrating pass to the basket. The rest of the defenders are going to cover the lane area and the basket.

Everything we do is aimed to stop the vertical pass because we do not want our opponents passing up the floor. However, it is not a total deny situation for the big men; it is more discouraging than denying the forward pass. We are up the court and if the forward pass is made, our big guys have to deflect the ball either out of bounds or into a loose ball situation. Regardless, our rule is nothing vertical.

Mid-Court Line

Premise: Until the opponent is in the scoring area (3-point line or in), we are trying to stall

their offense with pressure. Once across the mid-court line, we have an added (sixth) defender in the half court line and at the same time a shorter area for them to set up and utilize while taking more time off the clock.

When the opponent comes across mid-court, we can increase our defensive pressure even more because we now have the mid-court line as an extra defender. The extended area from the mid-court line to the top of the key (the 3-point line extended) is what we call a passing/dribbling zone (diagr. 2). That is all that our opponents can do since they are not able to shoot in that area, because it is too far outside the 3-point line.

In this area, the triple-threat rules (the three offensive things you can do at any given point: shoot, pass, and dribble) are reduced to two, pass and dribble, and it takes away their primary goal: scoring. Our opponents

cannot shoot accurately from that area since you are too far past the 3-point line. Our opponents' options are passing or dribbling, and again we do not want to let them pass up court, even when they are across the mid-court line. Our goal is still no penetrating passes up the floor. We will encourage parallel passes at this point, because it would increase opportunities for run-throughs for us, and if we get a deflection on it, we have a great chance for a lay-up.

Once our opponents come across the mid-court line, we can increase the defensive pressure, especially in the corners (diagr. 3). The other big guys can now come up and double-team the ball. We especially like to be able to trap in those corner spots since we have the half-court line as a "back defender", and the sideline as a "side defender".

Obviously, when our defensive player comes

up the floor for double-teaming, we are going to be in a situation that is important for players to recognize (diagr. 4). We have to have a rotation on the back end from the lane to the perimeter. We do not like having to rotate out that way, but we need to be able to do that at this point, because otherwise it puts the opponent in a scenario where they can burn us with one simple pass, we call it a habit pass. All it takes is making the pass to the next guy, who is closest to the basket and inside the scoring area, which is where we do not want the ball, and then they have an advantage, because we have two players back where the trap occurred. Obviously, there is a greater chance that we can now give up either a lay-up, or a wide-open shot.

If we can trap correctly and rotate, that forces the opponent to make a parallel pass, and that is what we want, because we have a greater chance to pick it off and get a run-through for a steal or a deflection. So we have to stop the one pass, but we have to use the rotation from under the basket.

Ideally, when a secondary ball-handler comes across mid-court, we can get him going too fast before he figures out that he needs to slow down. When he comes across the mid-court line and picks up the ball, in those two dead spots toward the corners, it becomes an automatic double team because we actually have a "triple team" with the mid-court line.

At this point we have three players guarding the other four opponent players, but the back end offensive player across the court is out of play because the passing angles are difficult from where the secondary ball-handler is throwing from. We still have to take away the short diagonal pass because it is the easiest one they can make.

If we trap in the middle of the court between the elbows (basically extended vertically from the lane), we are just trying to be really aggressive and square them up. We are not trying to force them to a sideline, but we are not trying to give them angles either. We are just trying to square them up in the middle because then now we are closely guarding and squared up to where they can only go left or right. Also, if we are within three feet, then we also have the five-second count on as another tactic.

Even if we do not end up with a steal from forcing the trap or the pressure, our opponents are far away from the basket that the next pass they make is the first pass to try to get into their offense. At this point, we have increased the length of the first pass to start the offense, so what they will probably have to do now is go more toward mid-court



(away from their basket) to make it a shorter pass. Now we have their offense starting outside the 3-point line. They are not comfortable there. Again, the premise is to take more time off the clock and start their offense as far away from the basket as possible.

When they do make the first pass to start the offense, we want them to make the catch outside the scoring area.

Now we have to pressure and keep him pushed further out than he wants to be. If we do a good job pushing them out, then they start further away from the scoring area. It breaks down their offense, making them pass to the wing and dribble more, and even when they finally have to drive, they can only get to the elbow instead of in middle of the lane, because they are starting so far out. That is not as big of a deal to us (getting to the elbow) because we have time to get back to our mid-line in the lane and close back up defensively.

If our opponents get to the mid-court line and there is only 22-25 seconds on the shot clock, from that point we have about 12-15 seconds that we have to play strong because most teams have a set offensive play that they will run when they get down to 10 seconds or under. They have to have a set play to run that will get them a shot from a player that they want. Coaches are worried about getting a shot off because it is embarrassing if they do not; the primary ball-handler is worried about getting one off because that is their job. As a result, our opponent is speeding up with only 10 seconds left on the shot clock.

Our opponent is scrambling and we are

guarding things they do not practice because they are out of their comfort zone as well and under the pressure of the shot clock. It may cause them to do things they do on the playground and open gyms, trying to make plays happen, but since they do not have a definite action plan to follow, there is a great chance that they will go to 1-on-1 play. They are probably going to be driving at that point and we are going to have all that help in the lane, and we will be set up better to be able to take more charges.

HALF COURT PRESSURE

Premise: Once the opponent gets in their half court (scoring area), we want to pressure but at same time we are driving them to the elbow and not giving them "paint touches." This creates even more pressure on them to score from further out in a shorter amount of time.

In their half court, which we consider the 3-point line and in, we want to guard from 1-2 steps above the 3-point line and we want to be solid (diagr. 5). The goal is that we do not want to give up any points in the three-second lane.

We talk with our players about "paint touches." We want 22 or less paint touches for a game (which includes 40 minutes). This means that we want the basketball going into the three-second lane 22 times or less in a game. That total includes dribbling the ball into the lane, passing it in, and offensive rebounds. We are trying to seal off the lane and make our opponents score outside the paint area.

When they catch the ball on the wing, we are pressuring the ball. We try to contain,

without forcing it to the middle or to the baseline and not allow any penetration. If the ball-handler does drive, he has to drive toward the elbow of the lane, the only place that we will allow an offensive player to dribble.

We are trying to play hard on the wing, but if they do drive and make a penetrating dribble, it has to go toward the elbow, where we have help side assistance on the elbow and have the rest of the defenders playing into the mid-line.

One thing people may not think about is that we are not denying the pass from the wing back to point. That is not a penetrating pass, so we are going to let that pass occur. However, we will not allow any passes toward the basket, nothing vertical. Everything needs to be played outside the 3-point line for as long as possible by us creating great pressure on the ball-handler, but the other four defenders have to be in the lane or able to recover to the lane quickly if needed.

We make specific adjustments dependent on who we are playing. If the opponent has a great player on the one side, we are still going to guard him and will not sink back to the lane, but we are not denying that pass to him either unless it is just a special feature we are having for that player from our specific scouting report.

We are not trying to help-and-recover on the players, who do not have the ball. If the player, who starts the offense with the first pass, comes to the top of the key, we do not feel like a defender can deny the point, drop in to help on the ball, and then slide off and run out and recover. If we do that, we are asking guys to go two different directions; they are being asked to run, stop the ball, and run back to stop another guy. That is asking too much, so we take that situation out of the equation. We do ask that if our guys are not guarding the ball, we want them in the paint.

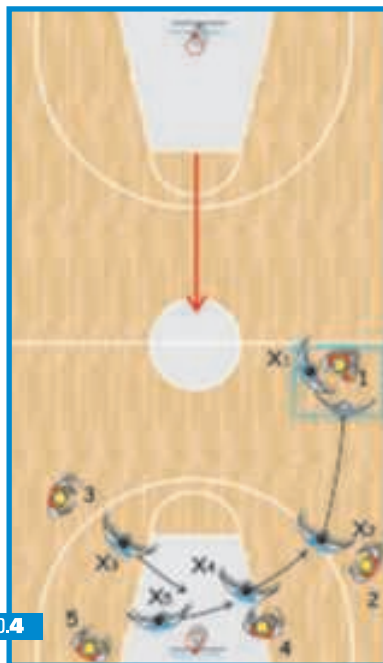
PRACTICE DRILLS TO HELP TECHNIQUE

We need everyone to be able to apply ball pressure with hands up and in a good stance. We do lot of stance drills and react-and-recover drills to help get it to the point where it's second nature so that it only comes down to effort.

When the ball goes up on shot, it needs to become also a second nature to box out, make contact, pursue the ball with two hands to get the rebound, and then make a quick outlet pass to start the transition. All five guys have to rebound and remember that we are not on offense until we get the ball.

Fake and Drop

In this drill, one player is a defender and another is on offense (diagr. 6). The defensive player is retreating back, anywhere from 1-2-3 steps, while the offensive player dribbles the ball coming up court. The defender's purpose is to drop, fake forward, and drop again. He can

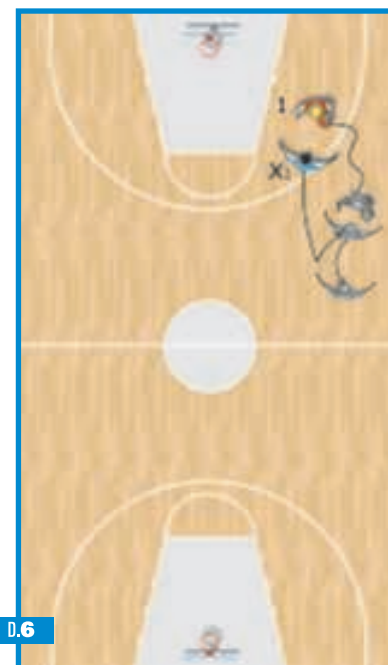


D.4



D.5

stop, fake, and then come up or any combination with the purpose to try to get the offensive player to pick up the dribble. We get three sets of the defenders faking forward between the free-throw line extended and the mid court. The defender drops three steps, the offensive player comes up 2-3 steps and the defender comes up 1-2 steps before dropping back again. We then do the drill on the other side going back down the floor. As we talked about with our full court defense, we are pressuring the opponents' primary and even secondary ball-handlers. We will guard them, but we will have other primarily big guys come up there so they can trap. We do not like to trap where the opponent can see us coming because when we play teams with bigger and stronger players, they will be able to throw it over the top and our first goal is to stop vertical passes. We do not want to allow that pass. We are looking to fake at times, making them think we are going to come running up, and getting them out of rhythm to not so they will not know when we are coming up the floor. Again, the point is to make the opponent use time off the shot clock.



D.6

Zig Zag

We will do zig-zags with two players starting in lane facing the baseline (diagr. 7). Slide out, sprint to middle, and touch hands. We are focusing on fundamental pressure to sideline and then get back to recover in middle. We do these a lot in preseason, and without basketballs to emphasize fundamental techniques. We spend time during the whole year in practice doing this drill at least three or four times per week.

Break Open

We also do a lot of 2-on-2, 3-on-3, and 4-on-4 defensive practice as well because there are many times in a game that not all five players will be involved in the play (diagr. 8). In the 2-on-2 drill, the offensive player will try to get open however they want to, and the ball defender will provide pressure. The player covering the ball needs to stay with his man while the second defender comes to the mid-line, while knowing where to recover for his man. The defender on the ball needs to make the offensive player dribble, without giving penetrating passes up the floor. The other defender has to learn to come back and play a two-man defensive game, covering the mid-line. When they are guarding the ball, we have one rule: "pressure, but contain" and do not allow a free run to the sideline. We always teach players to force the ball back to the middle. We do not want any vertical passes because it puts our defense at a disadvantage and puts us in a situation to have to rotate someone ahead, which we do not want to do. We do not want our opponents to have the sideline as that will allow them to get a free run to the scoring area.

SPECIAL DEFENSES

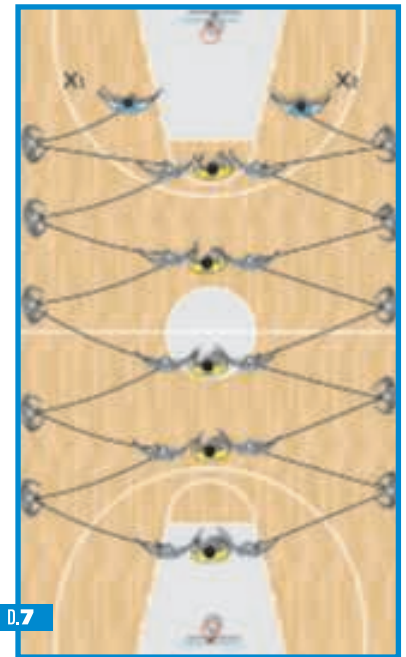
When we have a really talented player that we have to defend, we may put in a special wrinkle on defense to try to eliminate what they are good at. We cannot always plan to stop them completely, but we have to limit their ability to score in different ways, only giving them one way that they can beat us.

1. Post player. The biggest thing we try to do against a great post player is seal the post (diagr. 9). Against a big post guy, when he has the ball below free throw line, we will guard on the low side or baseline side. We will have help side defense on midline. When the ball goes into the offensive player on the pass, we will automatically double team the low post offensive player (diagr. 10). The post defender has the low side and his rule is that he is not to let the post player go baseline. We do not want any drop-steps. The help-side defender's rule is that when the offensive post guy catches the ball, the defender has to be there on the double team to form the double-team. Then we have the rotation behind the help-side defender to cover the backside. The point is that we are trying to make sure the low post player cannot score. If he is a great natural scorer but not a great passer, then we would run this special defense because he can not turn to baseline to score and he cannot score to middle. In that sce-

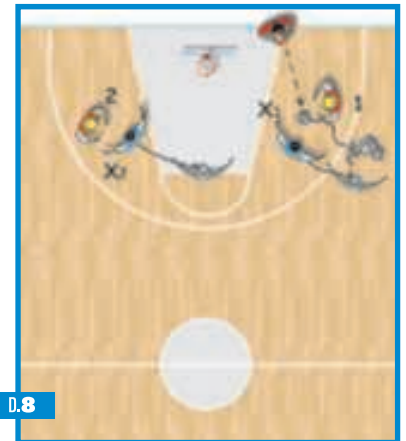
nario, he is most likely to force a throw back out to the original entry spot. You can do the same when the player is also a good passer, but you have to be a little more careful when he can see the floor well, and rotate the basketball to the open players for open shots.

2. Point guard. If the point guard is a penetrate-and-pitch guy, he is the one setting the tone and the one they run the whole offense through him. If he starts the plays and gets the offensive players where they need to be, we will pick him up after we score and will face-guard him. We will not allow him to touch the ball, face-guarding him all way down the court. When he does touch the ball, we are very aware of his position. If there is on the ball screen, then we will automatically trap it to make him get rid of the ball immediately to an offensive player that is a lesser scorer. This is because he is a good offensive player, but really unselfish. So he is not going to force a bad shot and will pass it. By doing this we are taking their best player out of the play and trying to get one of their other players to set the offense, something they are not comfortable or used to doing. Limiting his touches helps mess up the rhythm of their offense and takes a key offensive player for them out of game.

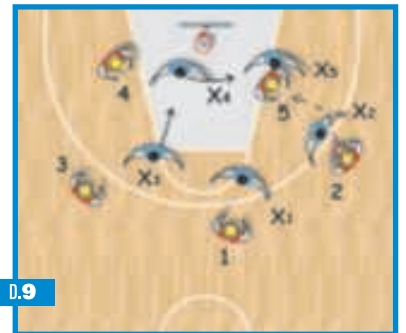
3. Two players. When a team has two great offensive players, our goal is to give each one of them only one option and take away everything else. If it is a big guy, we will play between him and the basket, making him shoot directly over top of our defense. If he wants to score 25 points, he has to figure out that's what we will give him. We will not give him angles, and any dunks or rebounds because of a double box out. He will have to turn around and shoot the ball over us as the only way to get it done. The other player is usually a guard and when we are already making the post man go over us, we will take away touches from outside for the guard. We want to limit his offensive touches in the scoring area and make him a driver. If he can really shoot it, we do not give him outside shots but instead make him come to the lane where we have help. If we cannot guard him straight up or face-guard him, we will not worry about the ball but just make it hard for him to catch it. When he does catch it, the only job will be to take away his 3-point shot and force him to middle. That will make him drive to the middle where four other defenders are waiting.



D.7



D.8



D.9



D.10

THE ORLANDO MAGIC POST-GAME SURVEY

This article on the NBA Orlando Magic Post-Game Survey underscores the importance of taking care of your customers, both the season ticket holders, as well as those who come for just one or two games a season. We would like to thank Chris D'Orso, Vice President Marketing and Ticket Sales, for the survey information, and Gianluca Tixon, an intern with the Orlando Magic, for the collaboration.

AIMS

The Post-Game Survey, made on 2006-2007 season, was designed to provide the following information:

- ▼ What drive single game ticket buyers to attend Magic games.
- ▼ Which marketing techniques are the most effective.
- ▼ Fan feedback in the following areas:
 - Buying tickets
 - Parking
 - Security
 - Concessions
 - Retail
 - Ushers
 - Cleanliness
 - Game entertainment
 - Demographic information

METHODOLOGY

On the day following each home game, everyone, who purchased their tickets in advance (those, who provided us with an e-mail address) is sent an e-mail, thanking them for the purchase and inviting them to participate in fan survey. As incentive, there is a monthly drawing to win an autographed Magic item.

QUESTIONS

1. Why did you attend the Magic game last night? (select all that apply)
 - To watch the Magic play
 - To watch the opponent play
 - To see an NBA game live
 - Something to do on my vacation
 - For a group outing (school/work/etc.)
 - For the half time show/in-game entertainment
 - For the free giveaway/promotion
 - To see a specific Magic player



in action

- To see a specific opposing player in action
- I was asked by a friend or family member
- I received a free ticket

2. How did you hear about the game you attended? (select all that apply)

- Billboard
- Family/friend
- Hotel/resort
- Magic website
- Magic TV/radio broadcast
- Newspaper
- Other website
- Pocket schedule
- Radio ad
- School
- Television ad
- Ticketmaster
- Work

3. If "to see a Magic player", then: Which Magic player did you come to see? (select all that apply)

- Bo Outlaw
- Carlos Arroyo
- Darko Milicic
- Dwight Howard
- Grant Hill
- Hedo Turkoglu
- Jameer Nelson
- James Augustine
- J.J.Reddick
- Keith Bogans
- Kenyon Dooling
- Pat Garrity
- Tony Battie
- Travis Diener
- Trevor Ariza

4. If "to see an opposing player", then: Which player did you come to see (select all that apply)

Names are changed depending on opposing team

5. If other, then: Who did you come to see? _____

6. Where were your seats located?

- Upper bowl
- Lower bowl

7. On a scale of 1 to 10, how would you rate your overall experience attending a Magic game?

- 1 - Very poor
- 2
- 3
- 4
- 5 - Average



- 6
- 7
- 8
- 9
- 10 - Excellent

- 1 - Poor
- 2
- 3 - Fair
- 4
- 5 - Excellent
- Not applicable

8. On a 5-point scale, how would you rate the following event elements?

Purchase of tickets

Parking

- 1 - Poor
- 2



3 - Fair
 4
 5 - Excellent
 - Not applicable

Security
 1 - Poor
 2
 3 - Fair
 4

5 - Excellent
 - Not Applicable

Concessions

1 - Poor
 2
 3 - Fair
 4
 5 - Excellent
 - Not Applicable

Retail

1 - Poor
 2
 3 - Fair
 4
 5 - Excellent
 - Not Applicable

Ushers



- 1 - Poor
2
3 - Fair
4
5 - Excellent
- Not Applicable

**In-game entertainment
(excluding halftime)**

- 1 - Poor
2
3 - Fair
4
5 - Excellent
- Not Applicable

Halftime entertainment

- 1 - Poor
2
3 - Fair
4
5 - Excellent
- Not Applicable

Arena cleanliness

- 1 - Poor
2
3 - Fair
4
5 - Excellent
- Not Applicable

9. If you have any additional comments or

ideas for improvement, please, share them with us here: _____

(please, include plenty of room for comment)

10. How many games do you think you will attend this season? (total)

- 1
- 2
- 3/4
- 5/8
- 9/15
- More than 15

11. If 1, then: What is the main reason you will only attend one game this season?

- It is too expensive to attend more than one game
- Downtown Orlando is too far from my home
- I am only interested in attending one game this year
- I came for the visiting team, not the Magic
- I received free tickets
- I came as part of a group outing

12. What is your age?

- 18/24
- 25/34
- 35/44
- 45/54
- 55 +

13. What is your gender?

- Male
- Female

14. What is your income?

- Under \$ 15,000 per year
- \$ 15,000 / \$ 24,999
- \$ 25,000 / \$ 34,999
- \$ 35,000 / \$ 49,999
- \$ 50,000 / \$ 74,999
- \$ 75,000 / \$ 99,999
- \$ 100,000 / \$ 149,999
- More than \$ 150,000

15. What is ethnic background (select all that apply)

- Afro-American
- Asian
- Caucasian
- Latino
- Native American
- Other _____

16. Name

17. Address

18. City

19. State

20. Zip Code

21. Phone Number

22. E-mail address

23. To sign up for Insider, please enter your e-mail address here: _____