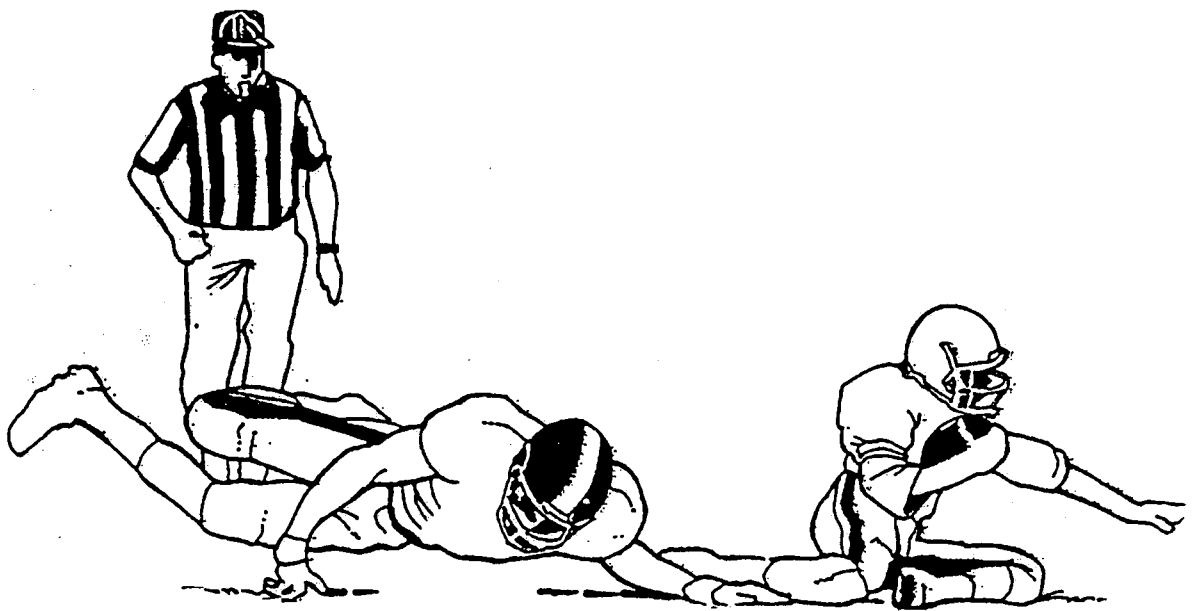


WORK A GOOD SIDELINE

DID YOU EVER STOP AND THINK OF THE NUMBER OF BIG PLAYS THAT ARE IN SOME WAY A PRODUCT OF HOW WE HANDLE OUR SIDELINES? THIS IS A GREAT COMMUNICATIONS STOP WHEN YOU ARE WORKING IN FRONT OF A BENCH (ESPECIALLY WHEN YOUR BACK IS TURNED). EVERY CLOSE CALL HAS A SPECIAL MEANING AND GENERATES A SPECIAL RESPONSE WHEN IT OCCURS AT A SIDELINE IN FRONT OF A BENCH. IN OR OUT... COMPLETE OR INCOMPLETE .. LATE HIT OR CLEAN SHOT.. YOU MISSED IT OR YOU SAW IT... FORWARD PROGRESS WAS CORRECT OR MISREAD BY A YARD. ALL OF THESE THINGS OCCUR ON A SIDELINE AND AGAIN DURING THE FILM REVIEW. HERE ARE SOME AREAS WE MAY WANT TO REFRESH:



- KEEP YOUR POSPECTIVE WIDE; SEE EVERYTHING THAT HAPPENS AROUND THE CRUCIAL SPOT.
- USE CLEAR, CONCISE SIGNALS AND TIMELY COMMUNICATIONS
- ALWAYS LET THE CREW LEADER KNOW WHETHER WE ARE IN BOUNDS OR OUT OF BOUNDS.
- CONCENTRATE ON EVERY CALL AT THE SIDELINE ... IMPACT IS AWESOME.
- ALWAYS MAKE SURE YOU HAVE ROOM TO RETREAT OFF THE SIDELINE TO IMPROVE PERSPECTIVE.
- CONSIDER THE EMOTION GENERATED BY THE SIDELINES.