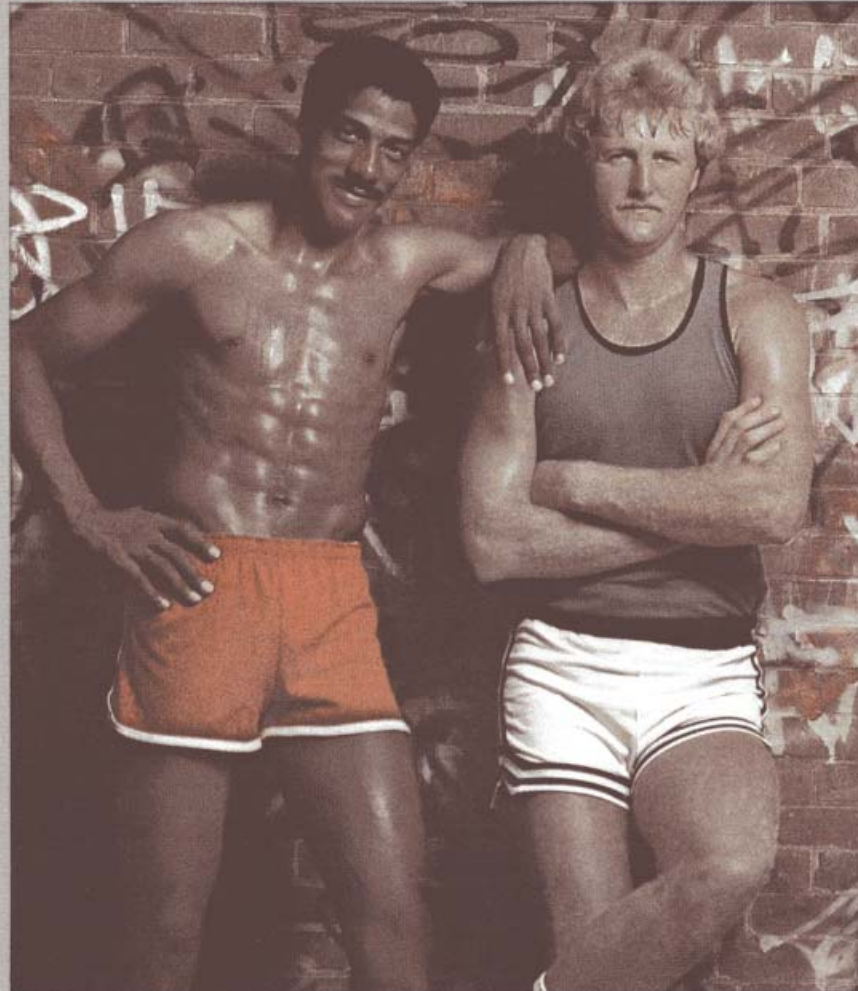


ONE-on-ONE™



**JULIUS
ERVING**

**LARRY
BIRD**

THE MANUAL

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Manual Design by William Gin

Action Photographs by Norman Seeff

INTRODUCTION

"I think the thing that separates good players from great players is that the great players are there to be great. They anticipate." — Julius Erving, during one of the game design sessions.

Like the game of basketball itself, **Julius Erving and Larry Bird Go One-on-One** rewards you for playing with your head as well as your hands. Master the joystick moves, get your timing down pat, hone your reflexes till you can handle the Pro Level — and you can still lose if you get out-thought.

To help you keep that from happening, inside you'll find:

- a rundown of your game options,
- a tour of the added touches that give the game its depth,
- key quotes from the Doctor and Bird, spoken during the game design sessions.

Go for it. May the best dreamers win.



GAME CONTROLS

GAME OPTIONS

Each time you begin a session with **One-on-One** you'll be asked to tell the computer what kind of game you want to play. The **Space Bar** moves the highlight from option to option; **Return** selects whatever is highlighted. If you later change your mind, even in the middle of a game, you can make new choices and resume the game where you left off. For the keystroke you need to do this, see the Command Summary card that came behind the disk.

SELECT GAME

There are four levels of play available:

- 1) Park and Rec — The referee tends to be asleep in this one, so don't expect many fouls to be called. Shots are both easier to block and easier to make.
- 2) Varsity — The ref begins to take his responsibility seriously. Shooting and blocking require more finesse and timing.
- 3) College — The standard settings. Get good at this level and your pride will be well deserved.
- 4) Pro — Though the 24 Second Clock still ticks 24 times, the ticks will come faster. Taking the computer on at this level with either player is like playing a champion on his home court. Speed is what you might call one of your computer's strong suits.

PLAY MODE

You can play the role of either player and the computer will play the other, or you and a friend can play against each other. If your computer does not currently allow you to use two joysticks, see the Command Summary card that came behind the disk. It contains information about how to play defense from the keyboard and basic information about equipping your computer for two joystick play.



SELECT END OF GAME

You can choose to play for a set amount of time or to a set score. If you choose the Timed Game, you can decide whether you want the four quarters to be 2, 4, 6 or 8 minutes long. Time will be kept by the scoreboard clock (upper left corner of the display). If you choose Play To Set Score, you may opt for a traditional "play to 21 game" or pick any 2 digit number you want.

WINNER'S OUTS/LOSER'S OUTS

Winner's Outs means that the guy who just made the shot stays on offense. Loser's Outs means that the guy who got scored on gets the ball next.

PLAYER CONTROL

If you're an experienced joystick handler, you do what comes naturally. The stick moves the player around. On offense, 1) pushing the button starts a jumpshot, 2) releasing it releases the ball toward the basket, 3) a quick push of the button causes the player to spin 180°. On defense a button push, 1) goes for a steal if the offensive player is dribbling, 2) goes for the block if the offensive player is shooting, 3) goes for the rebound if a shot is already in the air. If the defensive player gets the rebound, he must take the ball out beyond the free throw line before he tries to shoot. For more detailed information about the playing personalities programmed into each of the on-screen characters, see PLAYER CHARACTERISTICS on the next page.

SCORING

As in pro ball, successful shots taken from behind the three point line score three points, regular ones score two points, free throws score one. If the 24 Second Clock, also called the Shot Clock (upper right hand corner of the display), runs down before the offensive player shoots, a turnover results.

ADDED TOUCHES

PLAYER CHARACTERISTICS

The capabilities of the on-screen players reflect those of their real life counterparts. The computer knows the shooting percentages (guarded and unguarded) for each player from each area of the court, and it knows what their pet shots are. How well you score will depend on your timing, how effectively you're being guarded, whether you're playing as J or Bird, and where you're shooting from.

Dr. J is programmed to be a step quicker driving to the basket. His moves in close are fancier and he can stretch higher and farther and hang in the air longer. Larry Bird is bigger and stronger so he's a better rebounder and plays a more physically intimidating defensive game. He's also got the better outside shot. You can ignore these facts if you want to. There's no rule that says you've got to play to win.

FOULS

The offensive player loses the ball if he travels, charges or fails to get a shot off before the 24 Second Clock runs down. If he is fouled by the defensive player, he gets the ball out of bounds or goes to the free throw line. See the chart on the back cover of this manual for a complete listing of fouls and their consequences.

Is the referee reliable? He's just like the ones in the big bad world outside your computer. You'll like him when you're winning. You won't when you're not. And it will pay you to learn to play by his rules and opinions, especially against free throw aces.



FATIGUE

Continuous running and jumping tires a player out; dribbling slowly and in place gives a little energy back to both players; calling time out gives everyone a full rest. (See the Command Summary card behind the disk for information about how to start and end time outs.) All this is reflected by changes in each player's Fatigue Bar (J's shows up on the lower left, Bird's on the lower right). The longer the bar, the more fatigued the player.

The reason you need to care is that tired players don't move as quickly as fresh or rested ones, and they don't defend or shoot as well either. That's programmed in, so you can't afford to ignore what the Fatigue Bars are trying to tell you. Larry Bird insisted on this feature: "We've got to have it. In the real game you can tell if you're getting tired and do something about it. You ought to be able to do that in this game too."

HOT STREAKS

Larry Bird: "There's no doubt when you get the flow going. Hit 4 or 5 in a row and the next time down you might stop and shoot from anywhere. You know you're going to get it."

Julius Erving: "The capability to make a shot is directly related to having the right to miss it. If you've made 5 or 6 baskets in a row, you have the right to miss it anywhere on the court, so you're going to go out there and take the next shot from anywhere you want to."

There's no Hot Streak Bar. But the opportunity to get hot is built into the game. You'll have to feel when it's happening to you and act accordingly.

INSTANT REPLAYS AND SHATTERING BACKBOARDS

Sometimes you're going to feel like you just made an especially nice play. Sometimes the computer will agree with you. When that happens it will freeze the action and give you a slow motion instant replay. You'll appreciate the recognition. You'll also be pretty pleased with yourself when a particularly ferocious dunk shatters the backboard.

THINKING ABOUT OFFENSE

FROM THE DESIGN SESSIONS

Dr. J.: "The offensive player should always take the advantage of being the initiator."

Bird: "I'd rather shoot from a set position any day than have to get off a quick jumper. There's so much that can go wrong on a quick one. You start out and your balance isn't right, or you think you're closer to the basket than you really are, or fatigue comes in and keeps you from getting all the arch you need. . . . Let me set up and my percentage goes way up."

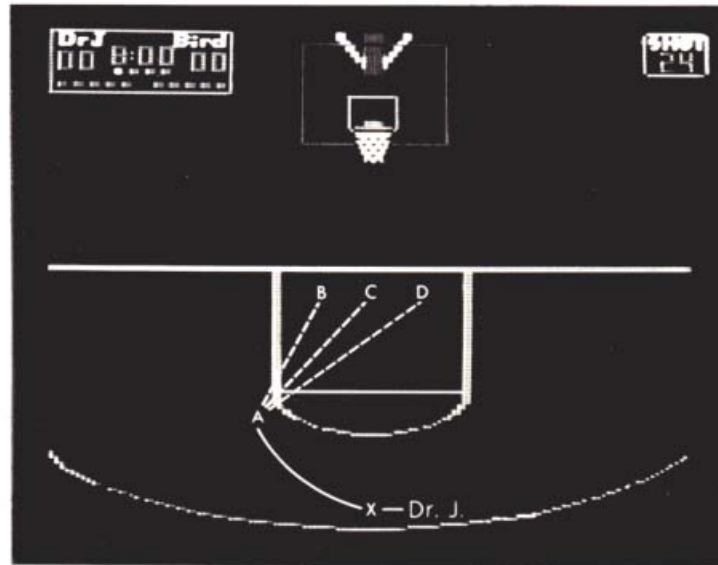
Dr. J.: "Try to fake the other guy off his feet. If you go up while he's coming down, he'll probably foul you. That's how you get the three point play."

Bird: "I just do whatever I need to get the shot off — like sometimes a little step back off a drive so I can get my jump shot. Doctor, he's more of a flashy-type player. He comes on with a lot of finger rolls and spins. Mine's usually a jumpshot or maybe a left or right handed hook." (Designer's note from Eric Hammond: "I sure wish I could've gotten hooks into the game. See me in a megabyte, and I can do it.")

Dr. J.: "If your opponent is hot on your heels, you've got to be willing to switch hands coming in even if it means shooting with your weaker hand. You'll sacrifice maybe a little bit on your shooting percentage, but you'll get that back and more by using the basket and your body to protect against the block."

Bird: "When you're cold, when nothing's falling for you, you've got to move inside. Go for the percentages. Shoot your pet shot. Get it going again from someplace where you can't miss."





Dr. J: "I'll start from the in bounds position knowing what spot I want to get to (A in the diagram). When I get there, I'll shoot if you lay off me and drive (to B, C or D) if you play me too close. Which shot I use to take it home off the drive depends on you. I'll invent what I need."



THINKING ABOUT DEFENSE

FROM THE DESIGN SESSIONS

Bird: "The whole game of basketball is defense. And that's what will make this game special. Nobody will be able to master the game just by getting a shot down pat. Get a guy out there and let him play a little defense, let him block shots and steal until **he's** got the game mastered, and now you've got a contest — two guys going against each other, real competition just like one on one."

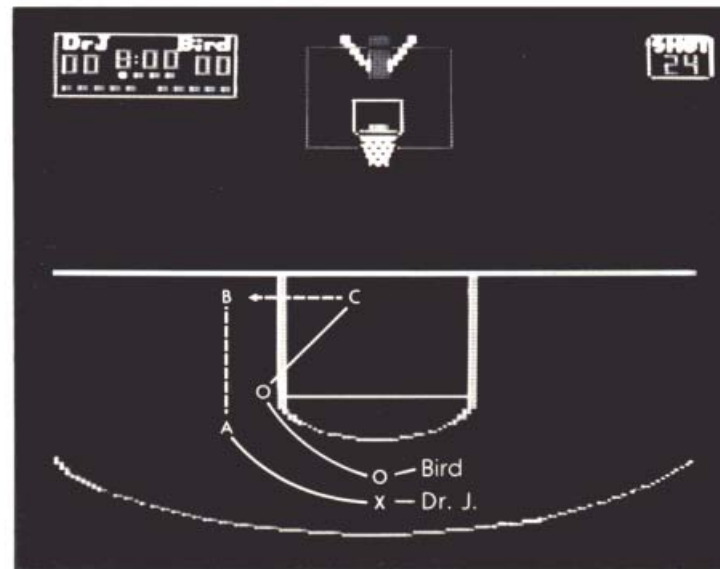
Dr. J: "I chase a lot of guys down and block their shots from behind. They go in with what you might call a lazy layup instead of the dunk they've set themselves up for. If you can jump faster than they can get the ball up there, and it doesn't hit the backboard first, you've got a block. And they've got something new to worry about, a new reason to miss."

Bird: "The Doctor's got those big hands — they throw the ball better and are tough to stop — and he jumps so high inside, he can jump right over you. You've got to try to force him outside of his range, make him take the outside shot, push his three foot shots out to five feet, the five foot ones out to ten."

Dr. J: "Larry can hurt you in so many ways, especially with his fakes. Don't leave your feet until you're sure he's left his. And don't let him get long open looks at the basket. His shot's just too good for that. You've got to make him work hard to get the shot off or he'll kill you with that outside shooting ability."

"One more thing. Don't forget that the end line is like having extra defensive people on the court if you know how to use it. If you can get your opponent on the side of the court and then overplay him on one side so you force him toward the end line, you can really tie him up. Slide with him. Don't let him come back to the middle. And you'll also be in a better position to go for the rebound when he misses."





Bird: "Until you get to within 12 or so feet from the basket, I'll give you plenty of room. If you shoot from outside your range, (any place behind A) maybe I'll go straight to the basket for the rebound instead of trying for the block. If you go on the baseline (B), I'll still move under the basket (C). When I see you end the dribble, I'll begin to move toward you. When I see your feet leave the ground, so will mine."



THE PLAYERS



LARRY JOE BIRD

Born 12/7/56, graduated from Spring Valley High School in French Lick, Indiana and from Indiana State University.

By the time Larry Bird began his senior year at Indiana State, people all over the country were becoming curious about him. The Celtics had drafted him the previous spring as an eligible junior, and sports fans wanted to know just what made him good enough to rate the use of a high first round pick a full year ahead of his likely availability.

The 1979 NCAA tournament delivered a loud, clear answer. Indiana State made the finals, losing only to the Magic Johnson led Michigan State team. And the country had seen a **big** (6'9", 220 lb.), **strong** forward who could crash the boards with the best, pass better than the best, and hit with frightening accuracy from outside.

Larry's first pro season simply underlined the point: without him the Celtics had a 29 - 53 record for the 1978-79 season; their 1979-80 record with him was 61-21, best in the league, and he was named Rookie of the Year and 1st Team All-NBA. The next year the Celtics went all the way to the championship, thanks in no small part to Larry's phenomenal playoff record — he averaged 21.9 points, 14 rebounds and 6 assists per game — and to a key three pointer he hit in the final victory over Houston.

Larry Bird is now generally acknowledged to be the best passer in basketball. He rebounds brilliantly on both ends of the court, has a variety of shots with either hand while driving to the basket, shoots with amazing accuracy from both inside and out, and plays tenacious position defense in addition to blocking more than his share of shots — in short the kind of all-round player who inspires his own teammates as well as the crowd.

"The competition, winning, that's what it's all about for me. There are some guys . . . I don't know if they don't care about winning, but they sure take losing a lot easier. What kills me is going all the way through a game and then losing at the end. If you lose a close one, that really hurts."



JULIUS WINFIELD ERVING II

Born 2/22/50, graduated from Roosevelt High School, Roosevelt, New York and from the University of Massachusetts, Amherst.

Incredibly, the man now widely acclaimed as the most exciting player in basketball history was signed as an undergraduate free agent. And because he spent the first five years of his professional career with teams in the upstart ABA, many old-line NBA traditionalists still weren't taking him seriously when he joined the 76'ers for the 1976-77 season. Except for those who had seen him play, that is.

By the end of the season, there were no skeptics left. In city after city the crowds turned out to see if the Doctor was as good as rumor would have it. Most went away persuaded that he was better. In the 1977 All-Star Game, he played for 30 minutes, shot 60% from the field, 100% from the line, scored 30 points, grabbed 12 rebounds, had 3 assists and 4 steals and was voted the game's most valuable player. He finished the season with a 21.6 points per game average and was tenth in the league in points scored.

When a 35th Anniversary All-Time NBA team was chosen in 1980, Julius was named to it. In 1981, he was named Most Valuable Player in the NBA. In 1982, he was fifth in the league in scoring and tenth in blocked shots. And in 1983, he gained the prize that had eluded him the longest: his team won the NBA championship.

Julius Erving has moves to the basket that defy description. He says it's because he's worked hard on learning to extend his body the full 100% of its potential. More than a few of his opponents think it's because he has invisible wings. They'll also tell you that if he weren't so good on offense, he'd be known as one of the best all-round players ever to play the game. Because he is.

"I've always felt I could go against guys bigger or stronger or whatever and find a way to go over them, around them, whatever it takes. I always look for the daylight, and if you look for the daylight, the daylight will be found."

THE LARGER GAME

Dr. J: "Even if you just go out to play a pick-up game, you've got to have some type of game plan going in. You've got to know what you're capable of doing, what your strengths are, what your weaknesses are and so on. Basketball is definitely a thinking person's game. If you can't organize yourself to execute what you're good at, you can't play basketball."

What's your book on yourself?

Dr. J: "I feel like anytime I get the ball in the 10 to 15 foot area, I'm a triple threat. Leave me alone and I'll take the shot. Play me tight and I'll go around you to the basket. Double team me and I'll pass off to the open man."

What's your book on Larry?

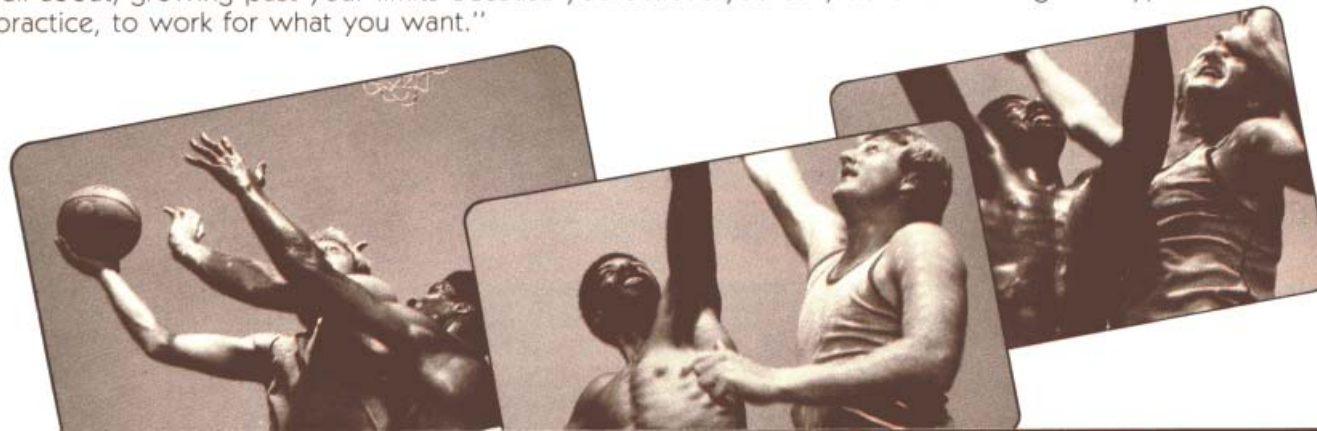
Dr. J: "You've got to play him 5 on 5. He really is as good a passer as they say he is."

Larry, can playing one on one mess you up for the team game?

Bird: "Well, it's true that basketball as far as I'm concerned is working the ball to an open man for a good shot. But if you play one on one right, use it to work on both hands, to work on your spin moves, to practice making jumpshots with someone right on you — then it's definitely going to help your overall game."

THE STILL LARGER GAME

Dr. J: "As long as you're open to the feeling that there's no limit, then there **is** no limit. It's a discovery at every turn. Even after playing for 12 years, I can go out this fall and learn something from one of the new guys coming in. Certainly I teach them more than I learn from them. But because I believe new learning is always possible, I can still grow. And that's what it's all about, growing past your limits because you believe you can, believe it enough to try, to practice, to work for what you want."



ILLEGAL MOVES

OFFENSE

Name	Description	Consequence
1) travelling	failure to release ball during jump	ball turns over
2) charging	initiating contact with a stationary defense player	ball turns over
3) 24 second violation	failure to get a shot off before time runs out on the shot clock	ball turns over

DEFENSE

Action	Consequence
1) going for the steal and hitting the offensive player instead (hacking), or physically moving into the offensive player (blocking)	1) prior to bonus situation, offensive player gets ball out of bounds and shot clock is reset; otherwise, offensive player goes to the free throw line for a "one and one" (he shoots one free throw and if he makes it, he shoots another)
2) hacking or blocking an offensive player while he's in the act of shooting	2) offensive player goes to the free throw line for one free throw if his shot goes in, two if it doesn't

Bonus situation exists when the defensive player has committed more than 5 fouls.

When the ball goes out of bounds, play will always resume at the top of the free throw circle.



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— C O M M A N D • S U M M A R Y —

JULIUS ERVING AND LARRY BIRD GO ONE ON ONE

APPLE FAMILY

To Start: Insert the disk in the drive and start it as you would any other.

To Leave Demo: Press the joystick button or the **SPACE BAR**.

To Choose Game Options:

1. Move the joystick up and down (or press the **SPACE BAR**) to move the highlight from option group to option group; press the joystick button (or **RETURN**) to select the highlighted group.

2. Move the joystick right and left (or press the **SPACE BAR**) to move from option to option within a group after that group has been selected; press the joystick button (or **RETURN**) to select the highlighted option.

For information about joystick control of the players, see page 3 of the manual (inside the front album cover). For information about equipping your Apple for 2 joystick play and about playing defense from the keyboard, see the inside of this card.

To Return to the Options Screen: Press **CONTROL - R**. (This command should also be used to recover if the program ever begins to behave erratically.)

To Call Time Out: Press **T**.

IMPORTANT: Each time you begin a new game or press **Control - R**, the program looks for the disk. Be sure you leave the disk in the drive as you play. For additional information and keystroke controls, see the inside of this card.



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To Turn Sound On/Off - **Control** - **S**

To Turn Slow Motion On/Off - **I**

To Pause Game - **ESC** ; pressing **ESC** repeatedly single steps the action, any key restarts.

PLAYING DEFENSE FROM THE KEYBOARD

Standard Keys

- A** - Move Up
- Z** - Move Down
- ←** - Move Left
- - Move Right

ANY OTHER KEY (except T or ESC) - Stop Moving

SPACE BAR - Go For the Steal or the Block

To change these, select CHANGE KEYBOARD and enter new choices.

Note: When defense is played from the keyboard, play will freeze after every turnover (whether caused by a score, a steal or a defensive rebound). To resume play after the offensive and defensive players have traded joystick and keyboard, press any key.



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USING TWO JOYSTICKS WITH YOUR APPLE

At press time (10/1/84), equipment enabling only the Apple II, II+ and IIe to support two joysticks simultaneously was available from the following three companies. Check with your local dealer for availability and comparisons.

1) The Wico Adapter, from Wico, 6400 W. Gross Point Road, Niles, IL 60648 (800-323-4014; Illinois residents call 312-647-7500).

Uses Atari style joysticks.

2) The Paddle-Adapple, from Southern California Research Group (SCRG), P.O. Box 2231, Goleta, CA 93118 (805-685-1931).

Offers versions for both 16 pin and DB9 plug joysticks. Follow the Paddle-Adapple documentation instructions labeled "Normal Configuration to Use Two Devices Simultaneously" EXCEPT run a jumper wire from S1C to S1B instead of running the wire with the plug from S1B to the cassette in jack.

3) The Select-a-Port, from TG Products, P.O. Box 2931, Richardson, TX 75080 (214-424-8568).

Uses 16 pin Apple style joysticks.

Technical Note: The program looks for the joystick for player 1 to use paddle 0, paddle 1 and switch 0 inputs. It looks for the joystick for player 2 to use paddle 2, paddle 3, and switch 1 inputs. Switch 2 is not supported.

One on One will support a Mockingboard Sound II in slot 4 for title music. (Apple II owners need 64K.) Title music - The Maple Leaf Rag by Scott Joplin - was prepared for use in the program with Will Harvey's Music Construction Set.



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Following the initial ninety day warranty period, defective media will be replaced for a replacement fee of \$7.50.

Defective media should be returned to:

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in protective packaging, accompanied by (1) proof of purchase, (2) a brief statement describing the defect, (3) a \$7.50 check (if beyond the initial ninety day warranty period), and (4) your return address.

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