

# Quake 2 Theory Guide

By Peter 'Myrmidon' Briggs ©

## Introduction

Many people see Quake 2 as just a game, and that is OK. Some people see it as an e-sport, and that too is OK. But I see Quake 2 as an art form; a highly dynamic art form with lots of moving parts, and many complex features. It's difficult to see Quake 2 at this angle, and many people just don't care either way. If this is the case then close this guide and go do something else, because if you don't see Quake 2 in this light then you will make no sense of this guide. I can tell you for certain, this guide is not for those with a closed mind, or the inability to divert from what most conform to. I will not be passing along the simplicities of what I know about Quake 2, nor is it a guide that explains, step-by-step, what to do in a certain situation. It is a guide to help you, as individuals, open your mind and think outside the mainstream direction of thought. It will help you approach your abilities with scepticism and scrutiny, so that you may figure out how to overcome difficulties, and improve yourself as an individual player.

Needless to say, after that introduction, I will not be giving you the classic cliques on the **DO**, and **DO NOT**. I will take you behind the curtain of Quake 2, and give you an idea of how the great and powerful Oz pulls the strings of manipulation. Ultimately, to be able to fully utilize Quake 2 in all its glory, you must first understand it in all its complexity – otherwise your approach will be stale, weak, and flawed.

The guide is set out in to three parts:-

**Part 1: Understanding**

**Part 2: Refining**

**Part 3: Revolutionising**

Throughout the guide, you will notice that I use a lot of analogies and scenarios to explain things. It is difficult to write such an articulate guide based on a game with such detail and complexity, so forgive me if at times the guide may come across as incoherent rambling. I also specifically use DM1 as my basis for demonstration, as it is the most commonly known map throughout Quake 2, and is also the most strategically developed map in the history of Quake 2. Some parts of this guide connect to others, and try to think carefully about what I am explaining throughout. Hopefully, the demonstrations I have supplied throughout the guide will be enough to help you understand what I am attempting to explain. Let us begin.

## Part 1: Understanding

In the first part of the guide you will begin to understand about the various elements involved in Quake 2 and duel. What these elements are, how they affect you, and how they function within your play style.

### The Meta-Game

Let me briefly give you an explanation of what the meta-game is, and how it applies in Quake 2. The meta-game is your core fundamental understanding of the game itself, and how people generally play it. The stronger your meta-game, the better you are as an individual player. This means that regardless of constant practice, and knowing a substantial amount of maps, you have a better understanding of the game than other players. Essentially, you understand how certain situations will pan out before other players, because you understand how a player thinks, and the most likely, or common outcome that will occur at any given moment.

A good example of understanding the meta-game can be seen in poker. A player may decide to fold for 3, or 4 rounds on the run, and then all of a sudden he bets big. This is an obvious indicator to anyone with the superior game knowledge that the player is probably only choosing to play when he is holding a strong hand, and therefore, becomes easily read. It's the same thing in Quake 2, if you know more about the fundamental details, and are able to calculate all the little variables better than the next guy, then overall, you are the better player.

As I mentioned earlier, knowing a bunch of maps does not mean you have a better meta-game; and I want to get this myth squashed as early in the guide as possible. Learning a map is an unrestricted process available to all who is willing to do so. Basically, anyone can learn a map, and it doesn't take an exceptional amount of skill to do it. What is important, is how you apply your meta-game to a map once it has been learnt. The process goes like this.

1. **You learn the map itself.** Which means you learn the geometry of the map, and how to navigate it; and if you want to get from one place to another, to find a certain item, you know the exact route on how to get there.
2. **You learn how the map is played.** This is understanding how people play the map during games. The areas they will control, the items they commonly choose to take, specific places of advantage, where people tend to shoot rockets, and the weapons that work best in specific locations. Also, learning the sound variations is always important in a new map.
3. **You apply your meta-game.** This is when you apply your own style and understand of the game to the map that you have learnt. If your meta-game is stronger than everyone else, you should be able to play that map better than them, because you will be able to push the limits of the map to a higher level than they can.

## Understanding Attributes

Before you do anything, you need to understand your own strengths and weaknesses in the bigger picture. This is done by breaking your play down in to five key attributes as seen in the list below. These attributes do not mean that Quake players are like characters from some cheesy role playing game. It is simply a breakdown of a players characteristics. You will understand why I have done this as you read deeper in to the guide.

- Aim
- Intelligence
- Creativity
- Dexterity (Movement)
- Experience (Wisdom)

Now you need to ask yourself “where do I excel in each of those five points?” You may not even understand exactly what each attribute refers to, but that is OK, because I am going to do a quick breakdown of each one to give you an insight in to how important they really are. It is fair to say that each attribute can, in many cases, go hand in hand with another, and you will understand this when reading further on.

### **Aim**

A lot of people think aim is the key to success, and this may be the case in Quake live, but I can tell you with certainty that it is only part of the battle in Quake 2. You can have the best aim in the world, but the fact remains that you will be crushed by anyone who is more experienced and intelligent than you. Aim is pretty much a tool of leverage, and it helps to keep the status quo, or in some cases, it allows you to pressure your opponent so much that they buckle. This will result in high frag counts, or on the flip side, it will swing control back in your favour. It is quite easy to spot a player that is very dependent on aim, because they will either win by a large margin, or lose by just as much. This means that when they encounter a player that is strategically superior, and has a strong aim which equals their own, they will struggle immensely. Aim is very important in Quake 2, but not the be all and end all of great players.

### **Intelligence**

I can start by saying that if you feel you don't possess this attribute then simply don't play duel. This is without doubt the most important attribute for being an effective dueller. You can go on about how many tournaments someone has won all you like, but if I fail to see any real intelligence in their play, then I will quite frankly brand them as an average dueller. This attribute really coincides with creativity, but they are slightly different in certain ways. For a start, intelligence is really your ability to make good decisions, both strategically and tactically. Now you are probably thinking “aren't strategies and tactics the same thing?” and the answer is NO! I will go more into differentiating strategies from tactics later on in the guide, but for now, just keep that thought stored in your mind.

You are also probably thinking “doesn't experience, as well as intelligence, help you to make better decisions?” The answer is yes, it helps, but ultimately the *quality* of the decision made is determined by your intellectual abilities. Most players make a decision based on that of experience and, 90% of the time, it is a very routine decision. Basically, most players do the same thing, and the whole point of intelligent play is to deter you from the conformities of regular playing. Decision making is very important in Quake as it determines the outcome of most situations. One bad decision during an intense game, in which the status quo may be balanced, can simply lose you that game. It can be said that at the highest levels of play, it is not the best player that always wins, but the one that makes the worse decisions, or least mistakes.

Your overall intelligence combined with an abundance of experience is also very important to determine your opponent's next action. A good player will make the most efficient choices and it is your responsibility to figure out, or know, exactly what they may be. This is considered a psychological aspect of Quake, to get inside the minds of other players. If you are able to determine your opponents next move you will be able to plan your own strategies and tactics around them. I have lost count of the amount of times I have ambushed players in certain unexpected locations and been accused of using a wall hack because of it. The truth is, most players tend to develop certain comfort zones within maps where they believe themselves to be

safer than in other areas. These areas tend to be places with multiple escape routes, access to an abundance of health, or they may hold a tactical advantage, such as an enclosed environment. Mostly, players use these comfort zones to try and lure the opponent out of position so they may become more vulnerable, but these are aspects that will be discussed later on in the guide. Anyway, I feel I have strayed off the topic of intelligence so I will move on.

### **Creativity**

I believe this attribute is really what makes any dueller, a great dueller! Creativity works hand in hand with experience and intelligence. It is not a stand-alone attribute, and it is certainly the pinnacle of a duellers training. To be creative is to develop something that has not really been seen before. Ultimately, you are revolutionising how duel, or a certain map at least, is played. It may be anything from a small tactical trick, to a great strategy, but if you can think of something new that can be effective and give you an advantage, then you are on your way to becoming a great one. Anyone can learn to play Quake simply by playing the game for hours per day, but what really separates' players are their abilities to be innovative. You will be pushing the boundaries of duel which is rarely done these days.

Not much can be said in this section, because creativity really shows when you have addressed part 3 of this guide. It is the attribute of the grandmaster, and the fact that you are using this guide tells me that you are far from reaching that goal. That being said, creativity comes at all levels, and even at the simplest standards of play, you can be creative. However, you would be hard pressed to come up with anything ground breaking and original as the simplest of things have already been discovered and implemented. Imagine yourself as learning to play the piano. You learn a simple scale, such as C, which is just all the white notes in an octave. Even with that scale, you are able to make a simple melody. But to be more creative on a more complex, and grander scale, you need to delve deep in to the art of music theory; just like you need to delve deep into understanding Quake, and duel. Understand it on all dimensions, so that you are able to use every possible piece of knowledge to be highly creative, and ultimately, invent something new and unstoppable. Though others will figure it out sooner or later, and even go so far as to copy your ideas and pawn them off as their own.

### **Dexterity**

Dexterity – or movement used by the layman – is an important part of efficiency in duel. The way you manoeuvre around the map determines how efficiently you get from point A to point B. This may not sound very important, but I can assure you that it can determine whether you lose control of certain areas, or items. Efficient dexterity is all about how economic you are in game. Stumbling on steps, bumping in to walls or doorways, missing items, and failing critical jumps are all signs of bad movement, and they lose you valuable time that you definitely need.

An example of solid dexterity is commonly seen in DM1 duel. One player escapes in the lift, and the other has to climb the dreaded steps and get back in to the mega health room before the another player can perch himself upon the yellow armour crate denying anything that tries to enter that doorway, thus putting himself in a position of strength, and taking control. Therefore, it would be important to be able to navigate those steps with great elegance so that you can slide in and out of the room as fast as possible and deny your opponent from claiming a good position.

Let's look at another example. The game starts and you spawn above the chaingun. Your opponent spawns at the super shotgun. You have to drop down, grab the chaingun and be out before your opponent gets in the room and plants himself in to a nice defensive position. It can't be denied that some players may decide to go for the yellow armour instead, but it depends how comfortable a player is in his ability to contain his opponent at the chaingun, and hit the critical shots required with the super shotgun. However, the point is that you need to be in and out that chaingun hole as fast as possible. If your drop down is sloppy and your escape includes being caught on the edge of the stairs, then kiss your sorry ass good bye.

There is no room for bad dexterity in the higher echelons of duelling. Ultimately, duelling is about elegance. It should be like a fine performance, an emotional dance, a well-acted play, like a great swordsman that unsheathes his weapon with such grace that it radiates sheer art. The bottom line is, bad movement will make your play style lack fluidity, and be very uneconomic.

### **Experience**

Experience is generally easy to gain as long as one pays attention to, and absorbs, what is going on while they play. When you do something, anything, for long enough, you tend to get accustomed to what is likely to happen, even if you aren't conscious of it at the time. In terms of Quake 2 duel, experience is invaluable. It connects to all of the other attributes in one form or another. You can't really have a strong aim, or make strategic decisions, or have good manoeuvrability without having the experience first. Now, you may have noticed that I also have had the word 'Wisdom' in brackets earlier on. Experience and wisdom, though derive from the same principle, are not completely identical. When gaining experience in any situation, you are simply gaining an understanding of what it is like to be in that certain situation. Wisdom, on the other hand, is valuable information gained, or learnt from the experience. The most cliché of examples is war. One may have experienced the horrific scenes of war, so they have an understanding of what it is like, but the wisdom they gained from it is that war is bad, and should never be pursued without a valid reason. Understanding this whole logic, and how it relates to Quake is very important, because it is the foundation on how well you are able to learn, and progress as a player. When you play you are essentially gaining experience, but like I said at the start of this segment, you need to pay attention, and absorb. This leads on nicely to the next section – identifying strengths and weaknesses – as that is based on your experience and the wisdom gained through playing.

### **Identifying Strengths and Weaknesses**

Before you can actually begin to push your own abilities to a higher level, you first need to identify what it is you struggle with, and what you excel at. This process will sound easy, but the truth is that the better you become, the more visible your weaknesses and strengths become. So it is a continuous task with everlasting possibilities. Identifying your strengths and weaknesses can be done in a number of ways. Some people like to watch demos, others like to ask their opponent what they found easy or hard about the game. Some, like myself, are able to identify problems during actual matches. Use the method, or methods, that best suit you.

To identify your weaknesses you should be applying a lot of thought to each small aspect of a match, or series of matches that you just played, or recorded. The first thing to look for is reoccurring problems.

- Do I always get hit by a rail or rocket at a certain point?
- Do I always find that I don't have enough time to get from one place to another before the opponent does?
- Do I always find it difficult to obtain a certain item?
- Do I tend to always struggle with a certain jump?
- Do I always find it difficult to know where the enemy is?
- Do I always get caught off guard at certain locations?

These are but a few of the questions you should be asking yourself. Identifying the patterns; some subtle, some obvious. It takes a lot of dedication and time to truly improve yourself, and you have to be fully committed and enthusiastic about it, or quite simply close this guide. Identifying your strengths is actually a lot more difficult than sussing out your weaknesses. This is because you are unable to rate your own ability. They say that one cannot proclaim thy self a genius, but must be earned by those not of appellation. But how can those without title know the boundaries of a genius? The same thing applies when analysing your own game. You cannot comment on your own abilities because you do not yet understand the limits of them. But luckily for you, you're reading my guide.

So now you are probably thinking "how do I know what my strengths are?" The best way to identify a strength is to look at all the times you make a frag, and try to connect the means in which you succeeded with your own ability. Also, try to find consistencies, like with the weaknesses; reoccurring patterns are the best way to spot what you are looking for. It may be something as simple as hitting a significant amount of shots with a certain weapon, in a certain location. In some ways, you could use your weaknesses to identify strengths, as they are pretty much the opposite ends of the spectrum. For example, if you know you have a weak aim, but you can still compete with players that have a stronger aim, you must have something they don't. That would most likely be better strategies and tactics that gives you that leverage against their aim. But this is not always the case, so be careful how you analyse yourself, and always be questioning your own ability.

It is also important for me to mention that your strengths, and weaknesses, reflect a lot more clearly when playing against players who are stronger, or equal in ability. Constantly bashing players that you have no trouble with doesn't test your abilities, and therefore, doesn't show them either. To improve, you must always be playing against opponents that will push you to a higher level. A player that will force you to play faster, be smarter, and make it paramount that you hit those crucial shots. This is called *refining* ones abilities, which is pretty much what part 2 of the guide is all about.

## Strategies and Tactics

To put it simply, the difference between a strategy and a tactic is defined by the large and the small. Imagine you are a general in a war. A common strategy of warfare is to destroy, or control bridges, in order to limit, or bottleneck, your enemies manoeuvrability, and hinder their economic production. That would be considered the strategy.

*"OK men! Our strategy for defeating ze Germans is to destroy the bridges!"*

Now, you need to figure out the best way to go about it, and that ladies and gentleman, is your tactic. Wire the bridge with dynamite? Bomb the bridges from the air? Have some poor bloke with a pick axe dig away at the bridge for a few decades? The point is, it has to be the most efficient option available to you at the time, with what available resources you have.

*"OK men! Grab your pick axes!..."*

In Quake, your strategy may be to control a certain set of items, or a specific area, but you then need to think how to go about it tactically. DM3 is a great map for tactics in duel. Without a doubt, one of the most underrated *and* underplayed maps in Quake 2 duel. There are many different variations in strategies you can use in DM3, simply because the map does not have any true areas of control, and the important items are all risky to manoeuvre to and from.

Every player you play against will have a different style to some extent. But think about how they play – what their weaknesses are, what areas they like to occupy, whether they are loud and aggressive, or quiet and passive – and build a strategy around their style. Then you need to decide the best way to approach that strategy in a tactical sense. Fear not though, your strategies will always be ever changing during games. If something isn't working the way you want, you can always try something else, but keep the bigger picture in mind, or your whole play style will become incoherent and unpredictable. Despite what a lot of you may think or hear, unpredictability is not a good thing, it is a roll of the dice; it may bring you fortune, or it may be your demise, but overall, it is the sign of a bad player that doesn't *really* know what they are doing.

## Setup and Mechanics

Before you delve in to actually learning how to play properly, you first need to make sure your setup is ideal for performing all the tasks required in duel as fast and efficiently as possible. **Let me stress that a setup is purely based on preference, and you can dismiss any of this section if you wish.** However, I do tend to hear a lot of questions about setups, so this may give you some ideas. Most of you will already have a setup that you are comfortable with, a configuration that you have adapted to, and a PAK that gives you all the pleasantries that one would expect. But let me explain some things that I consider essential to maximising your mechanics.

Firstly, the four most important weapons in duel – railgun, rocket launcher, chaingun, and super shotgun – should all be assigned to keys, or buttons that you find most accessible and easy to press. The reason for this is because they will be, by far, the most used weapons during a duel, and you need to be able to cycle through them efficiently. Anything else, bind to whatever feels comfortable for you.

Secondly, mouse sensitivity is something that people usually don't fully understand. There are two types of sensitivity to consider. Distance, and friction, or looseness as some may call it. Your crosshair may act like it's on ice, but only move a short distance from a large amount of mouse movement; or it may feel heavy and steady, but the crosshair may move a large distance from a small movement of the mouse, and so forth. Mice usually come with all kinds of fancy, high-tech, sophisticated settings these days, but in reality, a lot of the best players prefer the older mice. You may hear stories about the legendary Microsoft Intelli 3.0. Personally, the size and shape wasn't my cup of tea, but the optics engine was boner inducing. Not only because it was smooth

and responsive, but mostly because it had a native DPI setting of 400. Yes, that's right ladies and gents, a low DPI gives you that heavy friction stability feel to your sensitivity. That combined with a preferable sensitivity can do wonders for your aim, or dexterity. However, like I mentioned originally, setups are completely based on preference. A lot of people tend to like a high DPI combined with a super low sensitivity. It's common, and works, but remember, you are technically replacing a sensitivity designed for the game with the generic sensitivity of a mouse. This can make things feel very unnatural in some cases. Though this is not totally accurate; the best way to look at it is by judging DPI as your friction based sensitivity, and game sensitivity as the distance. Other factors do come in to the equation, such as the sensitivity options of your operating system, and the design of your mouse pad. In Quake 2 I used an option called `m_directinput 2`, which bypassed Windows sensitivity, so my sensitivity settings were based strictly on my DPI and my Quake 2 sensitivity.

For those interested, in my more recent days I used a Steel Series Kinzu V2 mouse on DPI 400, Quake sensitivity 4 with `m_directinput 2`, and a Steel Series 9HD mouse pad.

Thirdly, setup your keys for movement in the shape of your hand. When I sit my 3 middle fingers on W, A, and D – which was forward, strafe left, and strafe right in my setup – my thumb rests nicely on the spacebar, and my little finger sits nicely on the SHIFT key. I therefore used the spacebar as jump, and the SHIFT key as duck, or +movedown to us Quake 2 nerds. I then made the ALT key next to the spacebar as my walk key, so I could tuck my thumb under my palm and press it with ease. This is called a natural setup. It's to prevent me from having to twist my hand in all weird directions, and navigate to unfamiliar parts of the keyboard to press important keys. I can press them with speed and efficiency, and therefore, execute anything I wish to perform with a pinch of salt. Not only that, but there are a number of available keys around that part of the keyboard that I can use to bind weapons.

All other aspects of a setup is a no brainer, which I'm sure most of you already know, and have. Bright skins, removing shadows from the map, setting the right frame rate for maximum smoothness and manoeuvrability. This is not an easy part of the guide to write because everyone has a different preference, and there are so many things that you can do in a setup.

**Note: If you have any specific questions you can send me a message and I will try and get back to you.**

## Part 2: Refining

In this section of the guide I will be focussing on ways in which you can refine and improve the way you play. We will be looking at a number of scenarios and situations, and analysing them so that you can understand what you should be addressing when thinking about your performance, and the various options available to you.

### Initial Spawns

I commonly hear in duels, even to this day, people complaining about their initial spawn, and how unfair it is. I can't deny that some spawns have advantages above others, but every spawn on a map has an advantage in some way. This boils down to your experience, intelligence, and dexterity attributes. When you spawn, you need to be as economical as possible. I, personally,



have specific routes set up on some maps, especially DM1, that put me in the best possible position I can be in depending on where I spawn. On DM1, if you spawn above the chaingun, you count your lucky stars, because it seems like you have free access to the strongest aggressive weapon used in duelling, a free yellow armour, and the mega health. This is true, but where do you go from there? Also, what if you don't get the chaingun spawn? To answer these questions, I'm going to do an analysis of a certain scenario based on initial spawns.

**Map:** DM1

**Player 1:** Spawns above Chaingun.

**Player 2:** Spawns in the machine gun tunnel.

### **Game Starts!**

**Player 1:** Drops to take chaingun, double jumps up the crate to take the yellow armour, and then encounters a choice.

**Player 2:** Ignores the machine gun, moves out of tunnel and jumps up the stairs to the yellow armour, and then encounters a choice. Ignoring the machine gun buys more time, and time is very important in duel. Even a split second can be the difference between life and death. The extra time is usually more valuable than the machine gun in the first part of the game. However, if the opponent was to spawn at the super shotgun, then having the machine gun can really give you some leverage when defending yourself against the bombardment of shotgun pellets. Obviously, the idea would be to dish out as much damage with the machine gun as they served to you with the super shotgun.

**Player 1:** After hearing player 2 move out for the yellow armour on the stairs, he has the choice to attack from the doorway and try to remove as much of the freshly taken armour of player 2 as possible, or maybe even kill. The other choice would be to jump straight to the mega health. It is important to note that if you do a pressure attack whilst player 2 is trying to collect the yellow armour on the stairs, then you will lose a lot of chaingun bullets in the process. The most economical place to restock on bullets without straying too far out of position is by the water, where the three bullet packs reside. Not only does this throw you out of position a bit, but it will take time, and by then, player 2 will be sitting pretty on top of the lift with a rocket launcher ready to put on the pressure.

**Player 2:** If attacked by chaingun fire whilst collecting the yellow armour then player 2 has the choice to either run for the lift, or run to the rocket launcher hole. Now, if player 2 decides to run for the rocket launcher hole then it is important for them to collect the 2 bullet packs by the lift. This prevents player 1 from dropping down and containing player 2 in the rocket launcher hole for a lengthy amount of time, whilst having a healthy supply of bullets. Player 1 would be able to collect the machine gun by the lift, which is an extra 50 bullets, but that is not much compared to the extra 100 bullets that the 2 bullet packs would have supplied. Not only that, but trying to collect the machine gun would open opportunities of attack for player 2, who is trapped in the rocket launcher hole. The nearest bullet packs would be by the shotgun crate which is a risky move as you would stray too far out of position and lose control very easily. If you were to move towards the bullet packs at the shotgun, then player 2 would only have to jump into the lift to escape to a nice juicy 25 health and a grey armour. Not only that, but they would also have carte blanche in regards to the mega health room, and that is bad news for any dueller. If player 1 was to attack into the rocket launcher hole, they would most likely die, or be

critically injured in a bad trade off. A rocket launcher overpowers a chaingun in an enclosed environment such as the rocket launcher hole. This would mean that the status quo is practically equal again, even after having such a great spawn as the chaingun.

**Player 1:** Attacking player 2 from the mega health room doorway as they attempt to get collect the armour, player 2 escapes in to the rocket launcher hole. Player 1 decides not to pursue further. He goes back in to the room and collects the mega health. He wants to go for the railgun, but decides that it is too risky and could lose control if he did. Though player 2 sustained damage to his yellow armour count, he has just collected the grey armour from the top of the lift and therefore has about 50 armour in total. Player 1 realises that if he went for the railgun, player 2 could easily swoop in to the mega health room and take the yellow armour thus giving him approximately 100 armour in total and putting him in a durable fighting position. So player 1 decides to wait for the second yellow armour to spawn. This then gives him 100 armour and approximately 190 odd health after taking the mega health. Now he is able to move to the water, collect the bullet packs, and go for the railgun. But is that now a wise decision?

**Player 2:** After collecting the rocket launcher, player 2 heads for the lift to grab the grey armour. He now has two choices. He can either try and attack the mega health room and deal some damage in order to restrict player 1 from gaining a full grasp of control, or he can simply defend his position and wait for the next yellow armour to spawn. Player 2 realises that there is one important key factor. If player 1 is to go for the railgun after collecting the mega health, he has access to the yellow armour in the mega health room, and the chaingun which spawns again at approximately 9:27.

**Player 1:** After waiting for the yellow armour to spawn, he decides to also collect the chaingun, thus denying it to player 2, before making his way to the water to collect the railgun. It dawns on player 1 that if he hadn't originally attacked player 2 when collecting the yellow armour, he could have went straight for the mega health, and then directly for the railgun. By the time he would be returning to the mega health room, the second chaingun and yellow armour would be about to spawn. (This is a strategic choice favoured by PURRI; he just loves that railgun!) This could have put him in an excellent position, though gaining access back in to the room would have been risky against one wielding a rocket launcher and having a height advantage. But isn't that the only weapon player 2 has? Think about it.

**Player 2:** After hearing player 1 take the second yellow armour and the chaingun again and then head for the water, he decides to drop to the second yellow armour on the stairs, and then quickly goes for the super shotgun and heads up to the water. This way player 2 has a rocket launcher, a super shotgun, 100 armour, and has a height advantage above the water ready to get off some easy rockets as player 1 exits the water.

That's as far as I'm going to go with that example, but I hope it helps you all to understand the choices that you can make, and more importantly, the order you make them in. No matter where you spawn there is always a way to put yourself in to a position of strength. It just takes some understanding, and thinking, about what to do. It all comes down to your decision making, approach to strategy, aim, dexterity, basically all the attributes I explained earlier. You need to try and make the most economically sound decisions, and execute them without mistakes. You may realise that the example swapped from player 1 to player 2 consistently. This is called

reactionary play. Your decisions revolve around what the opponent does; you react to their decisions. I'll go more into reactionary play in the Hunter and Hunted section.

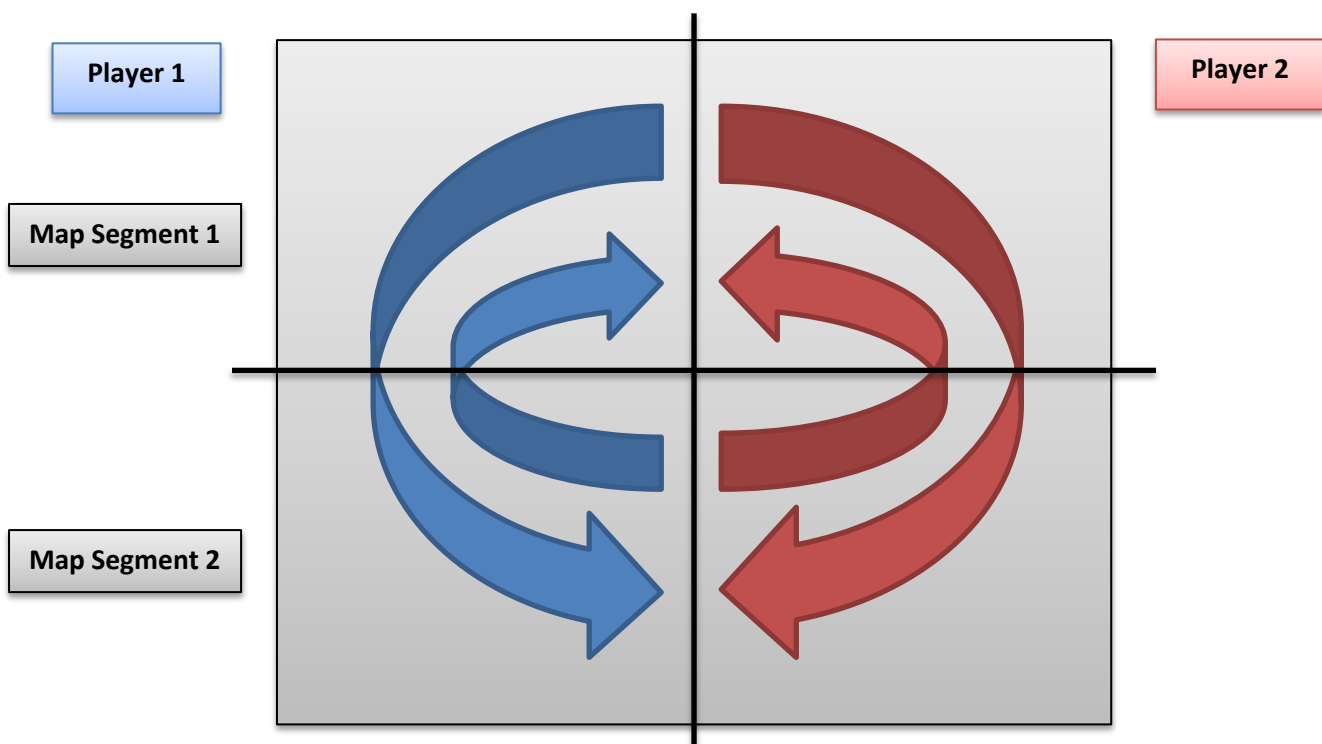
On the map that you like best, think about the spawns you find most difficult to progress from, and think about what the opponent tends to do in relation to your decisions. It's difficult to do this without knowing *how* a map is played properly, but paying attention to detail, calculating all the variables, and discovering, or learning new things is the key to success in Quake.

## The hunter and the Hunted

Now that the game has started, and both players are doing the tango, it's time to go about making sense of hunting your prey. In the previous section we talked about the initial spawns and the decisions you can make to establish some control and lay some foundation to get you starting. This section is similar to a continuation of the former section. However, I will be delving in to some advanced theory based on stuff from part 3 in this section.

The first thing you need to do when understanding how to 'hunt' a player is to dissect the map you are playing in to sections, and understand how a player navigates through these sections on a larger scale. Players tend to roam, or position themselves, based on what the opponent is doing. If you can remember back to earlier in the guide, I mentioned 'comfort zones' in the intelligence section, and 'reactionary play' in the initial spawn section. These are both key terms used in this section. Below is a simple diagram which explains typical human thought patterns when navigating an enclosed geometric space.

### The Map



Now, I know what you're thinking. "What the hell does that mean!?" Well, let me explain, that is, after all, what this section is all about. When hunting your opponent, you are consistently

putting pressure on until they eventually buckle, or you find a golden opportunity to strike. That is, after all, what you are trying to accomplish. You are trying to open up opportunities to attack by manipulating your opponent in to making decisions that benefit you more than them. Similar to the way a shepherd uses his dog to herd sheep in to a pen. When a sheep strays away from the flock, the dog circles around, hence the diagram, and forces it back into orderly fashion. Here comes the brain bending aspects that you will encounter in a lot more detail in part 3. In reality, as in the concept of reality, the human psyche, as well as pretty much everything else in reality, revolves around opposites. If I said pick a number between 1 and 50, most people, not all, but most unaware people, would pick something along the lines of 9, or 45. This is because they are practically the extremes of both ends of the spectrum, or to put it simply, they are opposites. Maybe someone might be a complete rebel and go for 25. But still, the centre can be considered as an opposite to both 0, and 50. Basically, what the person is doing is segmenting the numbers in to groups, and navigating them by picking opposite segments rather than specific numbers. Anything between 1-15 they consider the low segment, 16-35 they consider the mid-range segment, and 36-50 is the high segment. So if they pick a 9, they will no doubt pick something from the mid or high range next. You also see the same principle in the old cup and balls trick; people rarely pick the same cup twice.

Now, I know what you are thinking. "what the hell has this got to do with duelling!?" Well, let's take DM1 for instance. Your opponent tries to attack the mega health room from the water area, and you repel them. He retreats back to the super shotgun, and what does he do next? Yes, he picks a number from a different segment. This time he goes to the lift. Why? Because it's on the opposite side of the map. (*Tip: 99% of players follow this train of thought without even noticing it*) The opponent then pokes an attack from the lift area and gets repelled again, but this time he's screwed because the last shred of armour he had was the grey armour from up top of the lift; and after failing two attempts of an attack, he barely has anything left. Check mate! The waiting game begins. He wants the yellow armour on the stairs, and you are just waiting for him to drop down so you can drill him a new ass hole with your chaingun. This is where the term reactionary play can be coined. The opponent needs to get you away from the door to buy himself time to drop, collect the armour, and run to a safe location. So, the old mock step drop is used to lure the player in to a certain area. (*Note: I still can't believe players fall for that old chestnut*) Luring and comfort zones, remember that? In this case, the comfort zone for the opponent is up on top of the lift. Why? You should already know why. If you don't then you haven't been paying attention. It's a hard area to attack, and it has access to important items, that's why! Anyway, reactionary play. The mock step drop lures the player away from the mega health doorway, thus he reacts to the situation, and in theory, he has to, or he runs the risk of losing the yellow armour in the mega health room. Reactionary play, it's like chess, and you're the chess piece. You put yourself in to positions of strength to make it difficult for your opponent to manoeuvre or take action. This is why a lot of duellers tend to sneak up to the lift a lot and stop their opponent from using it. On top of the lift is one of the most fortified positions on DM1, and if you deny your opponent from constantly perching himself on top of it, then it forces them to attack from the water, making it a lot easier for you to predict and ambush them.

Always keep in mind that players work on opposites, and with that understanding, it is your opportunity to capitalise on it. This whole concept works on all scales as well, which is explained in some aspects of part 3. Getting inside of a players head is really the whole idea of good duelling.

## The Status Quo

The status quo is exactly what it implies, and is without doubt one of the most important factors of duel, and you will understand why in the 'Gaining Back Control' section. It could be translated as *control*. But status quo is a term used to describe *all* aspects of control as a way of summing up the state of the game being played. The time when the status quo becomes most important is when you are up against an opponent that can equal your abilities. This means that if they gain too much control, your abilities to manoeuvre around the map and engage the enemy will become much more difficult. I think it goes without saying, keeping the status quo is vital if you want any chance of success.

There are various ways to measure the status quo, but mostly it comes down to understanding the many variables. Most good duellers will calculate many things at once, and usually not even be conscious of it. These things may include:-

- Determining how much health and armour the opponent has at any given moment.
- What health and armour they have access to; specifically if they were engaged in battle.
- What position of the map they control and have access to.
- What kind of weaponry they possess and have access to.
- Determining what kind of resources you hold relative to your opponent.
- How much time you have compared to your opponent to be in a position of strength.
- What the opponent's next move will be, and how you can capitalise on it.

There are undoubtedly many more factors to be mentioned, but this list should give you an idea of what you should be thinking about during a duel. The more you absorb the information, and the better you become, the less you will have to consciously think about these factors whilst playing. It will eventually come to you naturally.

You may notice that a map that is well designed will usually have a balance of items, with more valuable items being placed in areas that are more difficult to control. This is not a coincidence. It is so players are able to make strategic choices in order to sustain the status quo based on their knowledge of the meta-game. There is no one attribute which helps you gain, or lose control in Quake 2. Each attribute can trump the other in some way. For example, a well calculated attack can overcome a good aim. Or in turn, a wiser decision can avoid a well calculated attack. Maintaining the status quo is done with a combination of all attributes, which ultimately gives you a strong meta-game.

## Gaining Back Control

To many of you, this will be the holy grail aspect of the whole guide. There are only a handful of players left in Quake 2 that can truly gain control back without there being some kind of luck intervention. I see so many players pawn themselves off as duellers who just give up after dying 2, or 3 times. This is just the wrong mentality to have as a player. If you think in that way, then give up duelling, seriously. If I could define Quake 2 duel in one phrase, it would be '*The Art of Reclamation*'. Duel is all about being able to take back a game, and to do it as economically and

effectively as possible. If you don't intend on taking control back with all your effort then you are quite simply deluding yourself, and acting as target practice for your opponent.

The unfortunate aspect of this section is that taking a game back efficiently requires a lot of abilities from part 3, but is built on the foundations learnt in part 2. For example, in the hunter and hunted section, you learnt how to use a players blind mentality against them. This isn't just used by those who have control, it's a universal concept, and anyone can use it at any time. Reactionary play; force your opponent in to a position away from his comfort zone. Making calculated strategic decisions like mentioned in the initial spawns section. I have provided you with all the tools necessary to gain back control. But first and foremost, the status quo section is really the beginning of your quest to make a spectacular Hollywood comeback. Now, I'll say this once, and I will even put it in big bold capital letters so you can't miss it.

**DO NOT THROW AWAY FRAGS IN HALF ASSED ATTACKS OR AGGRESSIVE ANGRY  
RETORTS TO DYING!!!!**

The last thing you want to be doing is coming back from 10-0, just because you died and hit puberty, got in a tantrum, and continuously attacked the mega health room with a machine gun in the hope that you can get a cheap and easy frag from the previous battle. You want to keep the scores as closely tied as humanly possible; which means strapping on your newly found post-pubescent balls, keep your shit wired, and your head cool. Pardon my French, I really wanted to avoid swearing in this guide, but I had to make that sound dramatic in order to get the point across. It's a lot easier to come back from 3-0, than 10-0, always remember that!

OK, now you need to realise how far you are behind in terms of status quo. Are you totally cornered with nowhere to run? Are you in a reasonable position with control of at least 1 armour and a few weapons? You need to make yourself some kind of mental check list. First and foremost, in terms of equipment, you need armour. That is paramount to doing anything. Secondly, you need a weapon that deals significant damage, but doesn't do it at the cost of anything else. The railgun, for instance, takes time to reload, and is therefore, ineffective when attacking a fortified position, like the mega health room. Don't get me wrong, if you have a railgun when you are not in control then kudos to you, because it is a great tool for keeping Captain Chaingun inside the mega health room. This in turn allows you to manoeuvre around the map a lot more freely. Anyway, the rocket launcher and super shotgun are without doubt the best weapons for taking a game back. They deal the most damage, they are commonly available on pretty much all duel maps, and they are good all round balanced weapons. Remember, it only takes 1 or 2 really good hits to balance out the game. Even if you don't claim the mega health room, or any other area of importance on other maps, you have still balanced out the status quo, and you just as you need to collect more armour and ammo, as does your opponent. Thirdly, you need a good place to engage from. The lift is by far the most commonly used direction of attack on DM1, for obvious reasons. It gives you a kind of height advantage, unless the opponent is standing on the yellow armour crate, which is highly important when using the rocket launcher. You have access to 2 small health packs, 1 large health pack, a grey armour, and the yellow armour is easily accessible on retreat. On the flip side, the lift is so predictable, and many people now have figured out methods to repel lift attacks quite effectively. A good dueller should be making use of all areas when attacking. If you go to attack and get hit by a rocket instantly, just retreat and collect armour and health again. Don't get angry and attack in vain, hoping that you will deal some damage. Saving that frag is far more

valuable than trading off a small amount of damage. Even if you land a rocket in their face in a desperate attack, anyone in control of the mega health room will most likely be able to replenish their health and armour almost instantly.

Speaking of the mega health, that is another aspect I should address, and it does play a role in gaining back control. As most people know, the mega health spawns 20 seconds after the player that originally possessed it hits 100 health. You want to calculate your epic Hollywood comeback to commence shortly prior to the mega health re-spawn. By that time the opponent will be around 110-120 health, and if you both have 100 armour, it is reasonably equal. If your effects allow you to take the game back, you will then have a nice juice mega health to instantly replenish you back in to fighting capability. If you don't succeed, then you spawn with 100 health, and the opponent who *should* be low on health after the battle will take the mega health giving them approximately 100 health themselves. This, again, evens out the status quo and makes it a lot easier for you to stock up, and try again. If you don't deal enough damage then you either messed up, which is not good, or the opponent is just better than you in some ways. If you hear the opponent take the mega health prior to your attack, then wait it out. It will take approximately a minute and a half before you can attack, not unless you know he was originally low on health, and then he will be vulnerable again within a short time.

**Note:** You can use a simple deduction method to calculate this. If you know the enemy has around 50 health and they take the mega health, they will obviously have 150 health. Therefore, you deduct the 100 and then know that you have approximately 40 to 50 seconds before an engagement becomes ideal.

When they take the mega health, use that time to collect the 100 armour you need, and keep pressuring, but do it without sticking your neck out too far. Most people do this through spamming rockets, or grenades. Spamming is not a good thing, but calculated spam can sometimes be effective. It's always better to not spam if you don't need to. It gives away your position and it wastes ammo. If you have 5, or 6 rockets, the last thing you want to be doing is shooting a doorway in the off chance that your opponent is stupid enough to walk in to it. (Sadly, some are)

## Part 3: Revolutionising

In the final part of the guide you will learn about the arcane skills of duelling. This part is difficult to write and explain, but I will do my best. It is mostly about the psychological side of duelling. How you can use sound, movement, and tactics to mess with players heads and use it to your advantage. It is also the tools you need to revolutionise duel. At the end of the day, you can only aim so good, and move so fast, but creativity and intelligence are infinite, and it is what separates players at the highest levels.

### Breaking Habits

To get to the diamond you must first chip away at the rock and dirt around it. This is how you purge yourself of the many habits that players possess and usually don't even realise it. Many of those habits are actually pointed out in this guide, such as the opposite theory. You need to cleanse your mind of all those impurities. Fear not, the perverted dream you had of that one

woman you so desire, you may keep. But you need to liberate your mind so you don't continually end up in that downward spiral of constant predictability.

Believe it or not, breaking a habit follows the same method as training yourself to gain a habit. You are essentially making a habit of breaking a habit. I will not be telling you what habits you need to break, that comes in the next part, but I will attempt to explain how one may go about it. It is a very important process for moulding yourself in to a unique individual, becoming one of a kind, and removing thy self from the conformities of the misguided herd.

The first step to shaking a habit is to identify what they are. If you pay attention to the way in which you play a match you will begin to notice patterns arise. This can be on any scale, large or small, and it can be in anything from movement patterns, to strategic choices that have become repetitive, or even the places in which you tend to stand, or aim rockets. You want to *seemingly* be always consistently innovative in your play style. Once you have identified potential habits, you need to be conscious of them at all times during matches. It is always better to deal with one or two at a time, as too many can become an overwhelming task to deal with. Not only that, but when dealing with habits you may feel confused and unsure what to do in place of what you would originally do. The trick is focus. Paying attention to what you, and your opponent are doing. For example, when exiting the water on DM1, you may realise you are coming out of the water at exactly the same spot in ever match, and not actually be conscious of it. It may feel like the most convenient place to exit the water, but if your opponent clicks on to that fact, then he will lay down the thunder on that very spot where you exit, and you will either die, or be very low on health. It was actually me who first invented, and incorporated that tactic in duel, and now almost every mid, to high level dueller uses it. But when I first started using the tactic I got accused of being a wall hack user by most players, simply because it seemed so arcane to those who don't understand this side of duel. To break the habit you must have complete focus of what you are doing, and when encountering the habit, choose to do something different; something unexpected. At first it will be difficult. Like I originally said, you will get confused and not know what to do, but once you get in the *habit of breaking the habit* – yes, we have gone full circle now – you will be able to do it more fluently during matches.

## **Psychological Manipulation**

Throughout this guide you have probably heard me mention that being both predictable, and unpredictable is a bad thing. The whole reason behind this is that predictability, in any form, suggests that a player can be read, and therefore, understood. In turn, this means you are flawed, and this guide hasn't worked, and that would be your fault, not mine. So I will leave you with this elegant phrase that I believe is the heart of this section of the guide, or even the whole guide itself.

*“One must not be predictable, nor unpredictable, but craftily manipulate the strings of consciousness” –Me, 2014.*

The players are marionettes, and you are the puppet master, and if you feel like you're not the puppet master, it's because you are the puppet. Do you *want* to be the puppet?... I'll let you dwell on that thought for a moment. In the meantime, let's get started on your puppeteer training. Now, in the previous section we talked about your habits, and how to break them. In this



section, one of the few things we will be discussing is how to use your opponents habits against them, and that ladies and gents, is how you connect the bat, with the balls. Humiliation!

## **Movement**

Let's start with movement. It's one of the first things I conquered psychologically back in god knows when, but it was in my earlier days. It was actually then that I realised there was a whole other world to understanding duel than the typical nonsense you hear in guides, such as 'collect armour and attack mega health room with powerful weapon'. Opposite theory! A players movement is reasonably predictable when observed. A player will strafe left, then right, then left, and so forth. Unfortunately, over the years, players have become a lot more aware of this and now tend to have less coherent movement. Some do it because they are well aware of the vulnerability, however, you get a lot of retards who just button bash. Especially those with mouse 2 as jump, who get all excited in an engagement, bashing the jump button along with the shoot button, and fly around in all odd directions. They are a nightmare, and the sad part is, they claim they are doing it purposely. Please. Now, players tend to do a kind of stutter step, where they will move in one direct for say 3 steps, and then go in the other direction for 1 step, or maybe even just stop completely to throw your reactionary aim off. But there is a flaw in their movement, and that is that they base it purely on your weapon's travel and reload times. It's commonly seen when someone is using a railgun; players tend to dodge as the railgun reloads. To get around it, you need to be the puppet master, and dictate the timings, he's the puppet remember, you pull the strings! If a player is using the stutter step style of movement against you, simply delay some of your shots by a split second and throw them out of sync. Also, pay attention to their movement even on small scales. If they go in one direction by a certain amount, they are bound to go the opposite direction sooner or later. This way you can practically aim your crosshair in one spot, and sit watching them do all their fancy evasion tricks whilst getting closer and closer to your crosshair.

You may also find that a player tends to be able to duck under your shots a lot. Very typical when trying to hit someone with a super shotgun at reasonably close range. Same again, just throw your shot times out of sync. They will crouch for a second, get back up, and then receive a bunch of buckshot to the skull. Getting inside a players head and throwing them out of sync is important in duel. However, this all takes strict focus, and a calm, controlled approach. If you panic, and become Johnny Button Basher, then it will all just fall apart, and they will probably get the better of you.

## **Uncommon Places**

Now that we have discussed the movement of a player, it's time to catch them out of sync, or unaware, using the map as your instrument of despair. How poetic! Players always expect how things will turn out in duel. They always expect to have an engagement in a specific place on the map, or for their opponent to make a certain decision when presented with an awkward situation. This is simply because players find that having engagements in certain places is not only comforting, but also beneficial, and generally more safer than anywhere else. In some ways, this is true, but on the flip side, it is a testament to how jaded players are in their blind duelling methodology. Now, how do we take advantage of this knowledge? Think of ways to catch players off guard as they navigate through the safe confines of their common routes. A good

example of this is when I invented a new ambush tactic many years ago. I even remember the player that I tested it on. I'm not mentioning names, but let's just say it worked 3 times on the run, and they were *very* mad.

I was thinking one day whilst running around DM1, and I thought... *why do people always stand on the stairs by the chaingun to attack, while the player in control sits on the yellow armour crate waiting for them to attack.* Then it hit me! The player attacking from lift expects the whole scenario to pan out that way. So I, being a cunning master plan artist I am, decided to set up a little ambush. I first thought... *how can I execute this ambush efficiently.* I knew that the chances of me having a super shotgun were quite high, in fact you can't really do this tactic unless you have a super shotgun, though a hyper blaster can be effective as well. I also knew that when using the walk key, I wouldn't make any sound whilst navigating up stairs. Players in Quake 2 duel rely heavily on sound as their source of information to know where the enemy is, and what they are doing. Back in these days, it was an open market for sound manipulation, which I will go in to shortly. Finally, I knew that the ramp from the top of the lift that went down to the stairs was small, enclosed, and capable of easily trapping someone. So, every time I knew a player was coming up the lift in preparation to attack, I would sneak up the stairs above the chaingun, and hide at the bottom of the ramp right next to the doorway. They then grab the grey armour, and next come flying down the ramp, oblivious to where I am, and what I am about to do.

**Note:** The pick-up of the grey armour is the trigger mechanism to execute your ambush. As you hear that armour get picked up, you should execute your attack, and move yourself in to position. This is because it only takes a split second, from when they pick up the grey armour, for them to jump down the ramp. If you're too fast, they will see you, and the ambush fails, and it also makes them more aware overall throughout the rest of the match. If you're too slow, they will get down the ramp before you can block them, and they will be able to easily hit you with rockets. Perfect execution is important!

They do this simply because in their mind, they expect me to be waiting at the bottom of the stairs, or on the yellow armour crate. Breaking habits! As they come flying down, I move a step over, trap them in the ramp, and rip them a new ass hole with my super shotgun. Needless to say, that tactic takes a natural timing of human instinct. Also, if the opponent chooses not to go down the ramp, you have to retreat immediately, or they will detect you and you will be hit by rockets. That tactic, just like the water exit tactic, is now used by many players, though I have honestly never seen anyone execute it as skilful as I. Another tactic that I invented similar to that, is the ambush at the three bullet packs by the water as you catch the opponent trying to sneak up to the mega health room from super shotgun. If they are sneaking up in that little gap with nowhere to run but backwards, and you are unexpectedly standing there with a chaingun, just at the top of those little set of stairs, then they are screwed. Again, this is used by many now, and still, never executed as elegantly.

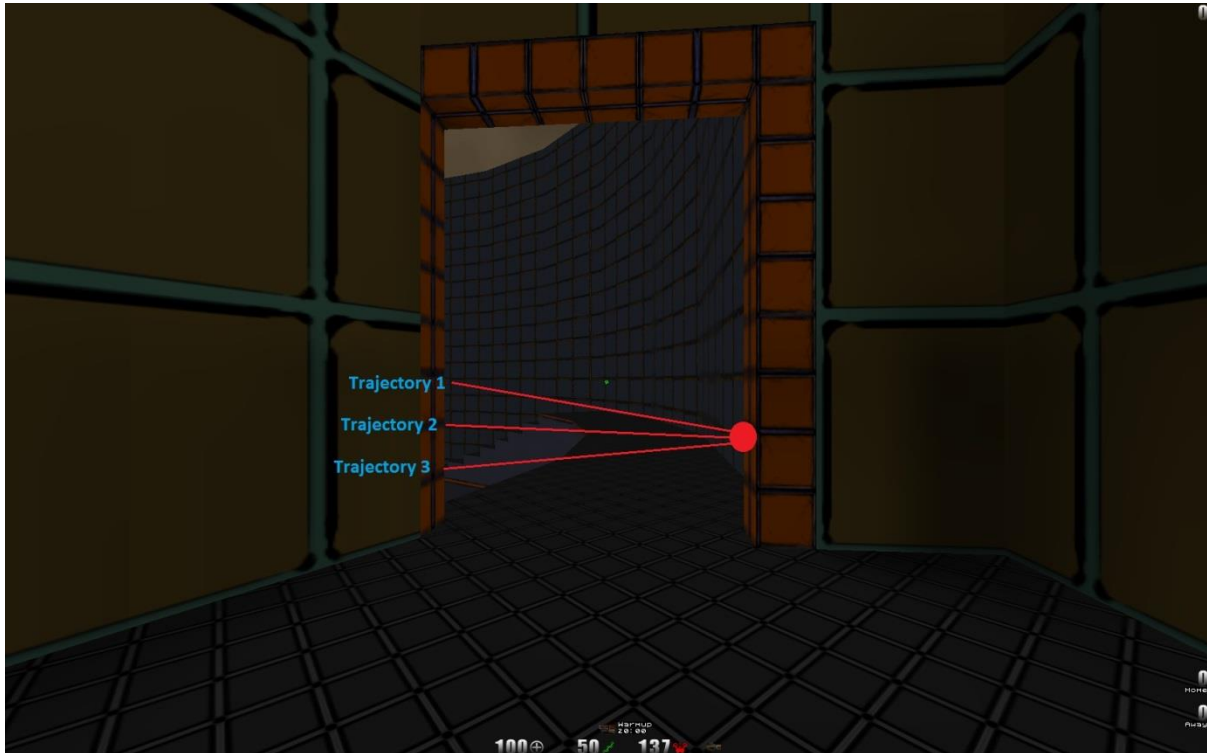
Anyway, I hope this helps you to understand how you can get inside a players head and reshape your game to counter theirs. It is difficult to do, and it requires a lot of small variables to work in unison, or it could just end up in a complete failure. Now, go forth, and revolutionise!

### **Weapon Trajectory**

This section isn't completely psychological based, but does have aspects of psychology built in, as players will wonder "how the hell did he know that!?" Being able to use the trajectory of

incoming shots to determine where a player is going, and what they intend to do, is some real guru shit. Again, like movement, this can be on all scales, from close range battles, to simple cat and mouse scenarios.

As you can see from the picture below, there are 3 trajectories, and they all mean something. Below the picture is the explanation of the 3 trajectories.



**Trajectory 1** – If you see a rocket coming in from that angle, they are by the super shotgun, or possibly the door below the super shotgun that leads from the shotgun in to the arena. You can determine that by the elevation in the trajectory of the incoming rocket. Obviously, if it's more of a downward angle, it's from the room below. If they are by the super shotgun, you can expect them to try and sneak up past the water, and that would be a good idea to start sneaking up to those 3 bullet packs to set up an appointment with the ass ripper. See how understanding trajectories can open opportunities?

**Trajectory 2** – They are at the bottom of the stairs, most likely either heading in to the lift, or spamming rockets at the door to contain you while they head towards the super shotgun. They may also be going for the rocket launcher. Though I really don't recommend spamming a rocket at the mega health door prior to going for the rocket launcher. You are basically giving your opponent a free invitation to come and contain your sorry ass in the rocket launcher hole.

**Trajectory 3** – They are either on top of the lift, at the yellow armour, or walking up the steps towards the armour. If you see this trajectory and know they haven't just collected the armour, then be prepared to strike, as they are probably putting on pressure fire to drop down to the armour from the top of the lift. That would be your cue to whip out your big gun and spray those bullets. Why let them escape with an extra 50 armour when you can kindly lift that burden from them.

**Tip:** If you're dropping down to the yellow armour from the top of the lift, there are two methods to doing it. If you are trying to collect it without being detected, you need to drop down in one swift elegant drop without hitting or collecting anything on the way. This is so you gain as much time as possible before alerting the enemy to what you are doing. If you are on a path of conquest, you can drop to the hyper blaster ledge, and then down to the armour. This stops you from receiving that slight loss of life and armour as you fall. People probably think that that is pretty trivial, but at high end duelling, it's actually quite important.

Trajectories can be applied to all locations and all maps, it just takes some experience and intelligence to figure out where and when, and some strategy to follow up on it. You wouldn't believe the amount of times people have asked how I know where they are going to be. Usually, I would say it's magic, or that I'm psychic, but the truth is right before your eyes, and it's quite simple really.

### Sound Manipulation

Finally, the last section of the guide, and by no means the least. In fact, sound manipulation is the core of duel, the black arts! As mentioned earlier, Quake 2 players rely on sound as their source of information as to what their opponent is up to. It signals whether it is safe, it gives pre-emptive warning on attack, and gives an understanding of how much health and armour a player has. To control sound is, ultimately, power. Whoever can manipulate sound the best has the biggest dong. However, to do this requires a solid command of Quake 2. You must know the game, and how a player's mind works, to a significantly high level. In fact, you shouldn't even attempt anything from this section until you have mastered the first 2 parts of the guide.

So, let us begin...

Everyone knows all those cheesy sound tricks. Dropping a bullet pack in the water to make your opponent think they are *really* going for the railgun, even though you have just spawned and have no armour. Dropping and picking up a few rockets from the top of the lift, like someone is dumb enough to think you are actually picking up the chaingun. Jumping up and down a few times by the mega health door to try and make your opponent drop to the yellow armour. If anyone still actually falls for that shit, then they need to put this guide at the top of their bed time reading list.

As you may have noticed, I said... 'Dropping a bullet pack in the water to make your opponent think they are *really* going for the railgun, even though you have just spawned and have no armour'. What's wrong with that picture? The first thing you need to ensure when manipulating sound is to make it look, or sound, genuine. No one is going to believe you are performing a certain task if it doesn't fit in to 1. Your style of play, and 2. What is necessary for your victory. If you divert from the norm, or do something that really isn't necessarily beneficial to you, your opponent will just get suspicious and think something is up. Of course, that being said, you should always be cautious when dealing with sound manipulation. Some nutcase may actually spawn at the machine gun, run across half the map, and actually go for the railgun. But with a little bit of common sense, you can usually click on to whether it is genuine or not.

Secondly, the sound needs to be in natural circumstances. It has to be in sync with everything else. If it is not, it will sound suspicious and probably won't work. Remember, you are trying to infiltrate the mind of your opponent, and plant a little Trojan horse in there. If the mind detects

a sense of unfamiliarity it will reject the sound, and they will know something is up. It's always important to remember that your opponent will know what you want, or where you want to be. Use this against him.

Finally, your sound should be original, or uncommon to say the least. If it's something heard or used often, it's crap, and the chances of it working degrade a lot. So basically, it needs to sound genuine, natural, and original.

I'll now give you an example of when I specifically used a sound to manipulate a player. I'm not going to mention who, but let's just say it was a very difficult opponent, and I had to pull out some next level shit to accomplish anything. It was on DM1, and my opponent was standing at the mega health door looking out to the arena, he knew exactly where I was, and I knew exactly where he was. I was standing in the window above the rocket launcher where the slugs are. I was low on health and I was trying to figure out how I could get a foot back in the game. It was quiet, and he knew I wanted to get in the lift. He was just waiting for me to make a move so he could finish me off. So, I had to think fast, and because I knew, that he knew, that I wanted the lift, I used it against him. I dropped out of the window ledge to the floor by the 2 grenades which makes the typical mid-ranged dropping sound, like you would here if someone dropped down into the rocket launcher hole. After that, I hit walk, turned and started walking up the steps, through the corridor to the super shotgun. I knew he desperately wanted to finish me off as I was low on health, and I knew as soon as he heard me drop, thinking that I was standing by the grenades waiting to jump for the lift, he would drop down, guns blazing!... And he did. *Success!* By the time he figured out I wasn't there, I was running up past the water, collecting the 3 bullet packs (*bonus 1*) and double jumping up to the yellow armour (*bonus 2*). That put me in a really good position, and him in a predicament. He had to decide whether to attack me in the mega health room, where I could escape to the yellow armour on the stairs and be practically combat ready again, or he had to give up the mega health, and take the yellow armour himself.

It sounds like a simple thing, but in real time, it's very difficult to do effectively. You have to think about all the little variables involved, and how you want the situation to pan out, and then act on it as soon as you emit the sound. As you also see, if executed properly, it can also completely throw the status quo of a duel back in your favour. If you can learn to manipulate sound effectively, and learn all the other aspects of this guide, you are on your way to becoming a grandmaster of Quake 2.

It's your understanding of the game, and duel itself that defines you as a player, and dictates your position in Quake 2, always remember that.

**The End**  
(Standing Ovation)

## The Myths!

Before I finish up the guide, I wanted to write a little section on some of the aspects of Quake 2 that I consider as myths. It's a nice little way to finish, and points out some fun facts and heated debates over the years.

**Myth 1:** The faster you play, the better you are.

Utter bollocks! Any good dueller will use his walk key like it's going out of fashion. Moving fast should only be done when necessary, which can be most of the time; but ultimately, it means being loud and predictable, which is not what you want.

**Myth 2:** If you can use the railgun you are amazing!

Though it is nice to be able to use the railgun, especially as effectively as players like PURRI, or Zorre, it is not really that important. The truth is, as a dueller, you should be equally as good with all weapons; especially the 4 key weapons. Can you remember what they are? The railgun is usually very overused by players, and it can become a weakness in a lot of cases. I nick named the railgun *The Mop*, because it's best used to clean up after you take control. I believe the clique term is, spawn rape.

**Myth 3:** Thaigo beat Chuck Norris in an arm wrestle.

Of course! He's a Quake 2 player...

**Myth 4:** The mega health room is the most important place on DM1.

This has some truth to it, but to hear it really just verifies how bad some people are at duelling. There is just as much outside of the mega health room as there is inside. Basically, all the resources you need to take control of the mega health room is on the outside. The mega health room is just the most economically efficient comfort zone on the map, so people like to fight over it.

**Myth 5:** Players today are 100x better than players in the last 15 years.

This myth, in some ways, makes me angry. Players today are more refined than players from the past; but that is mostly because they have access to contemporary information, faster internet, and better equipment. Just like our civilisations are built on scientific discoveries from those of the past, players in Quake World, Quake 2, Quake live, and so on, all use strategies, tactics, and common knowledge, left behind by great players that came before. If anything, they are truly the better players, because they understood, and innovated. Who's greater, Isaac Newton, or my old physics tutor from college? It's pretty obvious to the sharp of mind that time does not discriminate.

**Myth 6:** Careem is division 1.

Yeah, and he could also write this guide... honest!

## Mentions

A lot of you already know, but this year I finally decided to hang up my boots and quit Quake 2 for good. After 15 years I feel like I've done my duty to the scene, and this guide is what I leave as my final contribution. Thanks to all in the Quake 2 scene for 15 years of sheer fun and joy! Thanks to all those in the other Quake series who remain patriots and keep their scene alive. Special thanks to those who are named below. Most have been friends for many years, others have been mentors and helped me to improve in some way, even if they didn't know it.

Isbjorn	Reverence	C12	PURRI
Pogo	Bulletino/Cannabiz	Diablo (NL)	Bolaz
massie	Nighters	Shock^	Wst

*(Now owner of Skoften.net)*

## Final Notes

1. Firstly, I don't want to hear from everyone about how you '*already knew all this*' because if you did, it does not show at all. If players knew what you were doing I would have recognised it in the last 15 years, and quite frankly, I haven't.
2. Secondly, I don't want to hear about how my guide is wrong in any way, or your opinions of what I *should* have written. If I am incorrect, or inaccurate in any shape or form, then by all means, write your own guide.
3. Thirdly, this guide is incomplete as I cannot remember all the things I have learnt off the top of my head over the last 15 years. It may also need further editing and parts rewritten. Therefore, it is simply version 1; and I doubt there will be a version 2.
4. Finally, Quake 2 will last forever, and will stand as the single most greatest, challenging, and talent demanding e-sport of all time.

*...Myrmidon has left the arena...*