PLAYER MEDIA

Master the Games

POSTAL

THE OFFICIAL STRATEGY GUIDE

By Paul Bannister

- Covers PC and Mac!
- Walkthroughs for every level
- 16 pages of Full-color maps
- Multiplayer strategies ... and more!

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RUNNING WITH SCISSORS

POSTAL

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AirAGE

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Introduction

Welcome to the official strategy guide for Postal, which in my opinion is one of the coolest games to be released in the past few years. Postal is a bit off the beaten track when it comes to today's computer games. Lately, the big trends in games are real-time strategy titles (such as Warcraft II) and first-person shooters (such as Quake). Postal takes a little bit from each of these genres (but not too much); it doesn't pretend to have much of a plot, but instead gives gamers what they want: a great game that doesn't waste their time with full-motion video or a storyline that adds nothing to the game.

Postal has been the subject of much controversy lately. The gobs of gratuitous violence you'll find in this game have been denounced by many outraged senators. But the staff of Running With Scissors (the company that developed the game) know that violence is not the main reason why gamers want to play Postal; it's the engaging and challenging gameplay that keeps them coming back for more.

An important part of the *Postal* philosophy is something you'll notice throughout this book: the word "enemies" is rarely used to describe the people you will be fighting, because they are just ... people. They're men and women defending their ground against a madman (you). They aren't your enemies, and the only reason they attack you is because you shot first. In *Postal*, you are definitely not the good guy—remember that.

✉ SECTIONS

I've organized this book into five main sections; this way, you will be able to easily find the information you are looking for without having to hunt through the whole book for the answers.

■ Chapter 1 is a guide to general strategies of the game. This is the most important part of the book, and if you're a fairly good gameplayer, you can probably finish the game just by noting all the strategies in this section.

■ Of course, if you get stuck, you'll want to consult Chapter 2, which gives you a step-by-step rundown of how to beat each level in the game. The people you'll confront in *Postal* have an annoying habit of adapting themselves to the situation at hand, so although the walkthroughs are valuable, you'll want to be familiar with the general strategies in Chapter 1 so you can fight back when your adversaries surprise you. Within this section, you'll also find the 16-page, color insert that includes maps to each of the 16 levels. It also has an awesome little feature that shows the progression of a level from sketch artwork to the final product.

■ Chapter 3 provides everything you need to know to kill your buddies in a friendly match of multi-player *Postal*. I'll give a slew of general strategies about how to kill your opponents, and I'll also give an overview of each of the multiplayer levels and some tips and tricks that are useful for that level.

■ Chapter 4 will give you an in-depth look at the level editor that comes with the game. It's one of the most powerful editors ever packaged with a computer game, but all that power is confusing; this section of the book will help you to harness it.

■ The final section of the book, Chapter 5, is a behind-the-scenes look at the people behind the game. You can read an in-depth interview with five members of the *Postal* team, and there's also a list of people who worked on the game and biographies of some of Running With Scissors' top people.

✉ MAPS

In the 16-page, color insert of this book, you'll find a full map of each of the levels in the game. Aside from the simple graphic showing where you start each level, there are no other markings on the maps; this is because the maps are gorgeous on their own, and I didn't want to mark them up and make them ugly—not to mention confusing. Once you know where you start, the levels are very easy to follow, so you won't have any problems, anyway.

If you are interested in finding out where all the powerups are on each of the levels, or if you want to know where people start on each level, just load the level editor. You can figure out the basic interface in a few seconds, so loading a level and looking around is a really easy way to find out the little tidbits you want to know about each level.

POSTAL TIPS

When I wrote this book, I consulted with the expert on my strategies for the game. That's right: the Postal Guy himself consulted with me on what went into this book, and there are a few parts within its pages where he outright took over for me and jotted down some of his own tips.

Postal Tips tend to be slightly more advanced, or, they might tell you about an extremely hard-to-find secret level within the game, so don't miss them! There are even one or two tips that will tell you how to get past a particular part of a level that I couldn't figure out myself, so these tips are definitely required reading.

WALKTHROUGHS

I mention it in other parts of the book, but I'll mention it here first. The walkthroughs are all written with the assumption that you are playing the game on the highest difficulty level: 11. At difficulty level 11, almost all enemies will be armed with the strongest weapons, which makes gameplay extremely difficult. If you can win at level 11, you can win at any of the lower levels in the game.

But if you choose to play using a lower difficulty level, most of the things I mention concerning the walkthroughs are still applicable. Most people start in similar locations, but with weaker weapons. The biggest differences you'll note are that there are fewer opponents, and they are not as dangerous. The secret areas and other cool things are all the same, so don't worry about hunting them down.

chapter 1

GOING POSTAL— GENERAL STRATEGIES

Strategy is the most important thing to remember about Postal. This is not a Nintendo game; it's meant to be played with the mindset that you are the Postal Guy. If you run into an area with guns blazing and no regard for life or limb, neither your limbs nor your life will stick around very long. If you play as if it's your butt on the line, you'll become an expert much more quickly than if you played as if it was just a game; it's not.

If you read only one section of this guide, make it this one. Pay careful attention because much of the information about how to be a better Postal player is in this part of the book. I'll go over the who, what, where, why and how of killing (sorry, no "when"; the killing is nonstop), to give you a better idea of ...

CHAPTER 1
Going Postal—General Strategies

Chapter 1 is chock full of infor-
mation about how to beat *Postal*,
without being too specific.
Inside, you'll find:

*General strategies that you can
apply to any aspect of the game.*

*More specific strategies for finding
your way through situations that
will occur throughout your play.*

*A complete list of all the weapons
you can arm yourself with
throughout the game, as well as
strategies for the best use of each
weapon.*

*A complete list of all the hostiles
you'll run into, and strategies on
how to dispatch them as rapidly
as possible.*

✉ WHY YOU KILL

Although Postal doesn't pretend to have a strong plot, you do have reasons for your decision to "go postal." But who really cares, anyway? Many intense games try to mask the real reason people play them: for entertainment and stress relief. You can't kill 400 people in real life, but you can boot up *Postal* and knock off as many as you want. Other games try to string you along with a lame excuse for a plot, but frankly, I think hiring scriptwriters to make a game "interesting" is a big waste of money—especially when the plot is just a thin veil for the real goal of most games: to kill everything in sight.

Postal is not intended for small children or the weak of heart, so expect to see some things that may repulse you. But that's half the fun of playing the game! People scream when they are burned, corpses are blown into the sky, and bodies recoil as they are hit by shotgun shells. If this all sounds like something you want to do, then you've picked the right game and the right strategy guide to ensure your corpse isn't the one being blown into the air!

✉ HOW AND WHERE YOU KILL

The best strategy tip is location, location, location. Take advantage of your environment by hiding behind anything that even remotely seems as if it will protect you from the onslaught of your enemies. Even heat-seeking missiles can be avoided if you fool them by quickly dashing behind a building. You'll find areas where the cover is too high for you to be shot, but you can toss grenades or Molotov cocktails at hostiles (watch out, though: anything you can do, they can do, too). When you are taking a beating, run to a safe area as fast as you can and catch your breath. When you are hiding behind an object, try to run out quickly; draw fire from nearby enemies and while they are reloading their weapons, unload onto them.

Now, forget everything I've just told you. As you'll

learn, not every strategy in *Postal* will work all the time. When some hostiles realize you are hiding from them, they'll simply come and find you. In these situations, get as close to them as you can and blast away. This method is particularly effective against hostiles who use lobbed weapons (grenades, Molotov cocktails, napalm), but it will work against most enemies—some of the time. Just stay far away from hostiles and turrets that are armed with rapid-fire missiles or flamethrowers.

Not only can you use the environment to hide from hostiles, but you can also use it as a weapon against them. If you spy oil barrels near your foes, try to line up a rocket with them; one well-placed rocket will light up three or four people who otherwise might have killed you. You can use the weapons

carried by certain enemies (napalm, in particular) against them. Try to line up a few enemies in front of a napalm-launching hostile and run right toward him, then watch as he lights up his buddies, and you run by unscathed. You can also play these tricks with hostiles who toss grenades, Molotov cocktails and even heatseekers; these are great to turn against your foes.

The save-game mechanism is worth mentioning. The designers decided not to allow you to save at any point in a level, and I agree with this decision. If you could save at any moment, the game would become monotonous: kill someone, save; if you die, reload. To prevent an otherwise great game from being ruined, the designers allow you to save only from the beginning of a level. For this reason, it's extremely important always to play with an eye on how much health you have left. If you are getting low, you may want to alter your tactics or deviate from the course I recommend so you can get a health powerup else-where.

It's extremely important to keep in mind which areas of the map you have already cleared out. Although enemies do roam, they tend to stay in a particular area, so you can be fairly sure that it's safe to return to areas you previously cleared if you need to take a break from the killing. Also, remember where you left ammunition stashes that you couldn't pick up earlier; when you begin to run low, use these stashes to recharge your supplies. It's also useful to know which areas of the map are safe because you can sometimes lead a stray hostile back into that area, away from the pack, and take him on one on one.

POSTAL TIP

BUILDINGS SUCK

In my travels, I've learned that not everything I see can be trusted. Even though you might not see anyone in front of you, it doesn't mean no one's lurking inside a nearby building. Enemies can pop out of buildings en masse and start their onslaught really quickly, so I blast open some of the gas cans near building entrances when I walk by; anybody who tries to ambush me will be nothing but a bunch of ashes by the time they get near me. If there aren't any oil barrels in sight, I approach carefully, shotgun in hand. If someone does pop out, I blast him with the shotgun, quickly switch to my trusty Molotov cocktails and set a blazing fire for the first guy and any of his buddies who want to join him.

You were given two feet and unlimited endurance; use them! There are very few times in the game when you shouldn't be running, so keep that **Shift** key held down. Run for cover, run away from fire, run toward grenadiers; run, run, run! Make generous use of your strafing (side-stepping) ability; it will allow you to run from building to building while you fire at your opponents. Backpedaling is also a great way to let bullets fly while getting out of the line of fire.
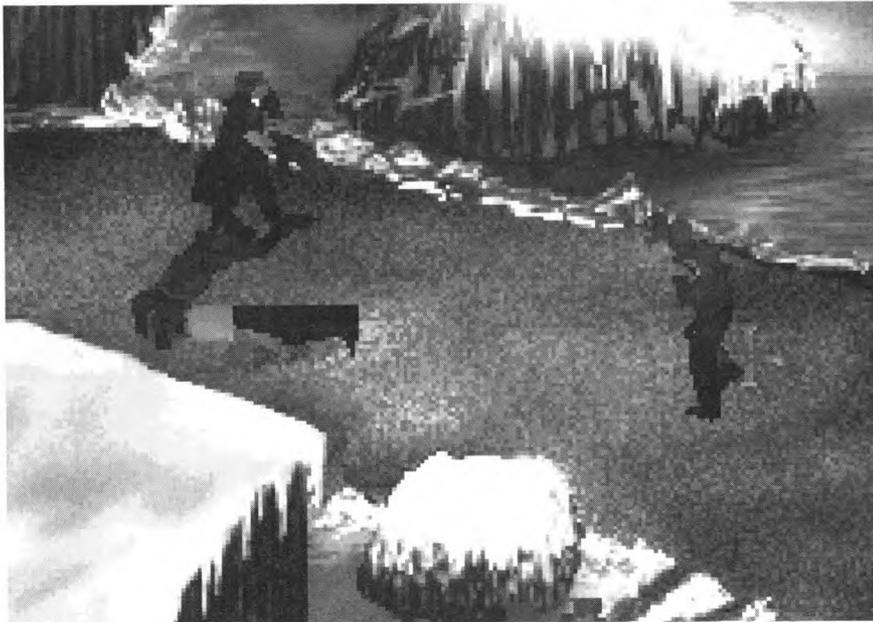
Make good use of the crosshairs that appear on people when you have them in your sights. This is especially important for the machine gun,

because you might be able to target someone from a distance at which they can't spot you, and this will allow you to get in a few shots before they come after you. You can also line up the rocket launcher this way for an even more deadly punch. But don't rely completely on the crosshairs, especially with weapons like napalm and cocktails; they can damage people even though they aren't that close to the initial explosion.

Fire is an extremely important part of the game, and it can be used to your advantage. Use your fire-generating weapons (cocktails, napalm, flamethrower) and oil barrels to create huge conflagrations that will kill off quite a few hostiles at once. By the same token, be extremely careful of what you have done; once ignited, hostiles are extremely erratic and can run straight toward you and light you up as well. But if you can't avoid a flaming pedestrian, by all means use your new-found status as a human torch to your advantage: run toward anything living and set it on fire. Some locations, such as gas stations, have "forever flames." If you ignite the oil barrels around a gas pump, the pump continues to explode and burn for quite a while. If the fire burns out,simply restart it by firing at the pump. This is useful for setting up a secure position where your opponents can't get to you.

The ability always to cause havoc is also a valuable

tool. On level 4 (Parade of Disasters) particularly, the element of surprise is a valuable tool when, for example, you ignite an entire marching band with a cocktail. While the band members run around screaming, hide out and pick off hostiles with your machine gun. Remember, too, that all those flaming people are bound to ignite some other people. Try to control the chaos you've created so that it doesn't backfire on you. For the most part, though, chaos will only help you and disorient everyone else.

It's also very important to be cautious. Take your time; when you kill one person, wait to see whether anyone nearby comes after you. By doing that, you'll be able to take on your opponents one on one, and that will give you much better odds (usually). People who hear gunshots will often run toward the source (you), so if you dispatch one foe, another may soon arrive. Don't run blindly from confrontation to confrontation; you'll end up with too many opponents around you, and they'll all want to give you a piece of their mind. Having completed a level, explore it completely to make sure you haven't missed any powerups (unless you've met the kill ratio and want to go on to the next level without risking your life any longer). Those powerups can be a big help in future battles.

How and when to duck is, perhaps, the most important thing you'll learn in the game. Ducking becomes essential if you want to survive, especially on the more

difficult levels. If you time your ducking well, you can avoid the rockets (even heatseekers) that are fired at you; occasionally, these rockets will even hit another person—usually, a hostile that you would have had to deal with yourself. This strategy is especially useful on higher levels, in which multiple heatseekers might be fired at you all at once. If you time things correctly, you can get two heavy-weapons experts to fire at you at almost the same time; their rockets' paths will cross, and they will blow each other up! Lots of fun, and saves health and ammunition!

In fact, spend a good bit of time practicing your timing for ducking, before you attempt to use it when it really matters. Load level 1 on difficulty level 11 and clear out everyone except the guys who have rocket launchers. Then, while you duck, practice avoiding the rockets that are shot at you. If you master this skill, it will prevent you from being killed many times during the course of the game, so be sure you take the time to learn how to do it right.

Though you should take your time, you should *not* fight fair. If you can get off a shot at an enemy, and his AI isn't smart enough to make him change position, by all means—just stand there and fire. You should also use your machine gun to take out enemies who can't get to you, or who might not even be onscreen yet. Hostiles don't fight fair, and neither should you.

Crossfire plays a big role in your survival. Make it your highest priority never to be sandwiched between multiple opponents. They will all take shots at you; this makes it extremely hard to get off your own shots, and it will most likely lead to your death. To avoid crossfire, never charge into situations (except in the rare instances in which I tell you to); always remember where your enemies are, and never advance too deeply into an area that you haven't thoroughly explored.

When you begin any level, it's important to take a second or two to become familiar with your environment. If you aren't in any immediate danger (which is usually the case, believe it or not), take a moment to find out where your enemies are hiding, and base your plan of attack on your visual reconnaissance. If you wait for a short while, a person or two may attack you first; this will allow you to pick them off without much risk.

As you probably know from the many other games you've played, a great way to save yourself from damage is to play the angles. If you are well positioned behind an object, you may be able to get a few shots off at your opponents when they can't see you or can't hit you. This method works well with the machine gun, since it

sprays its bullets in a fan pattern; some bullets may hit the object you are behind, but others will hit your enemies while you're still safe.

Executing your victims: I know it's really entertaining to kill people who are begging for mercy (or for death), but it's not a wise tactic in the heat of combat. The few seconds it takes to line up your shot at the poor cretin could be the few seconds that a heavy-weapons expert needs to send a gas canister in your direction and burn you up. So let the poor, dying wretches crawl around until they knock themselves off.

I mention compass directions quite a few times. If you don't correlate what I've written with the maps in this book, these directions may be a little confusing, depending on the perspective at which a particular level is played. Usually, the compass directions I give will be in relation to your computer screen: north is to the top of your screen, west is to the left, etc. These are fairly simple to understand, but not all the directions will be this simple.

I'll explain what I mean by "slowly approaching" a particular area or enemy. I told you that you should run all the time—right? What I mean by "slowly" is not that you should actually walk gingerly, but that you should be extremely aware of what kind of situation you are entering. Run a few steps—stop—look—then run a few more. By doing this, you're already in run mode, so if you do get into a bad situation, you can double back quickly and get into a better position for a firefight.

WEAPONS

✉ WHAT YOU KILL WITH

Every weapon has its purposes, but you'll probably use a few particular ones most of the time. It's important to learn the strengths and weaknesses of each item in your armory because then you'll know whether it's appropriate to let loose with a valuable heatseeker or to just spray the area with a deadly hail from the scatter gun. My favorites are the machine gun for its long range and unlimited ammunition and the scatter gun for the massive destruction it can inflict in an instant.

All these weapons, except mines, can be used by computer-controlled opponents. So all of the tactics I describe will be used by the computer-controlled players, as well as by any real people you might battle. Be aware of this at all times, and watch out for all of these tricks!

It's crucial to choose the correct weapon for the situation you are in. Throughout the level walkthroughs, I'll recommend weapons for certain situations, but you'll have to be able to make choices for yourself occasionally, too. Familiarize yourself with the strengths and weaknesses of each weapon, in particular, each one's range, speed/delay, effect, rate of fire, damage and whether you can move while firing it.
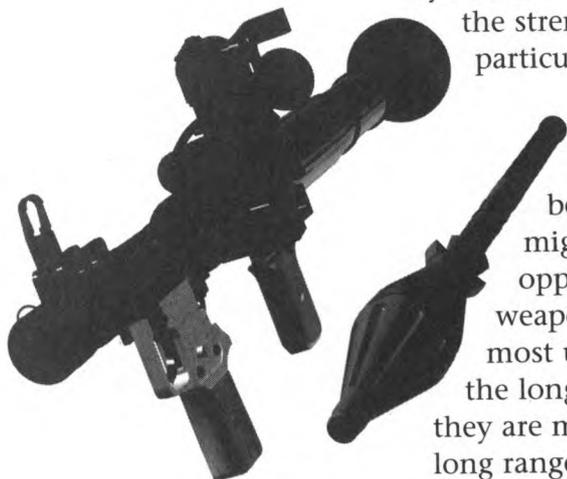
It's important to know a weapon's range because if you misjudge the range, you might miss an opponent and give her the opportunity to close in on you when your weapon can't fire again. The machine gun is the most useful, since it is the standard weapon with the longest range. Rockets have a longer range, but they are much more difficult to target when used long range; plus, your supply of rockets is limited. The flamethrower's extremely short range is its biggest drawback. Not only can you not hit distant

hostiles with this weapon, but any hostiles that are ignited by the flamethrower will be extremely close to you. This presents a threat because you might be ignited by a lit opponent; be careful.

The speed of your weapon and any delay in activating it is crucial to survival because if a weapon takes too long to reach its destination, you might be damaged by the target you were trying to destroy. All the conventional weapons (machine gun, shotgun and scatter gun), as well as the flame thrower, fire almost instantaneously, so they are not at issue here; it's the other weapons you have to concern yourself with. Napalm and rockets are much slower moving and may take several seconds to reach their destination and explode. Molotov cocktails and napalm take a few seconds to ignite when they reach their destination; then, the fires they create continue to burn for up to 15 seconds, in some cases.

A weapon's effect is another key in your decision when to use it. The machine gun does a little damage to its target, but usually won't stop foes from firing at you. The shotgun and scatter gun will do much more damage to your opponents and will also knock them back; thus, these weapons are especially effective to use against heavy-weapons experts. Any weapon that produces fire has the best effect of all, as anyone caught in range of ignition will be killed. The area of effect of napalm and Molotov cocktails is also worthwhile to keep in mind, as they are extremely effective against groups of enemies. A single napalm canister or cocktail can take out five or six opponents at the same time, but only if used correctly.
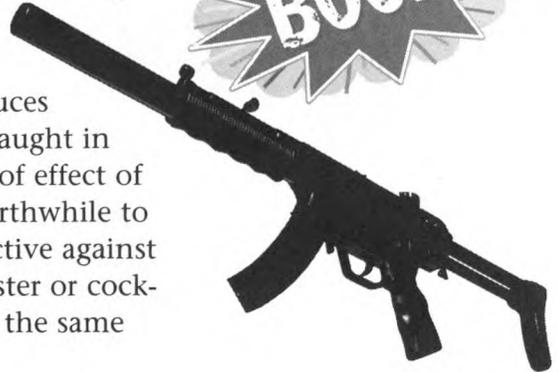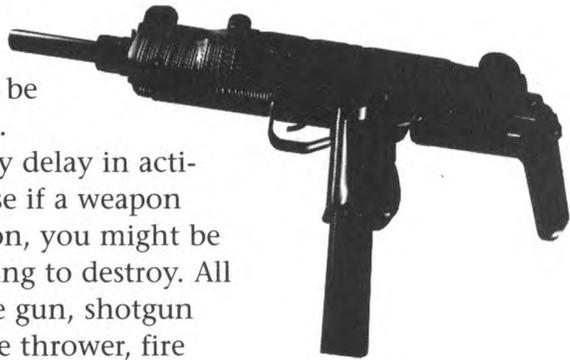
Rate of fire will also help you determine the optimal weapon for each situation. The scatter gun and flamethrower fire extremely fast, so be careful not to waste their ammunition on an opponent who's already dead. The shotgun is very slow to reload, so it's not useful against any opponents who have rapid-fire weapons—they'll damage you way too much before you get off an effective shot. Rockets are also very slow to reload; they are much better-suited to long-range fighting, but be sure to line up your shots well.

How much damage each weapon can do to your opponents is valuable knowledge, since you'll know when a weapon is appropriate to use against a certain hostile. Turrets, in particular, can't be damaged by weaker weapons (like Molotovs, napalm or your machine gun), so the best bet is to use grenades or rockets against these mechanized units. By the same token, it isn't worth wasting a heatseeker on a grenadier, since he isn't going to take much damage before he goes down, anyway.

The last piece of information that you should keep in mind about a weapon is whether you can use it while you are on the run. If you have to stop to launch a rocket or throw a grenade when 10 hostiles are after you, you might want to reconsider and use your scatter gun; it can fire while you backpedal away from the opponents. The machine gun also allows you to fire while moving, and it doesn't make you pause at all, which makes it the best bet for any situation along these lines.
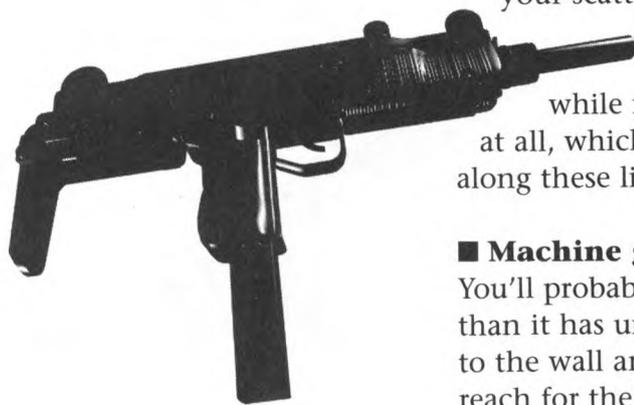
■ Machine gun

You'll probably use this most, if for no other reason than it has unlimited firepower. When your back is to the wall and you're fresh out of ammo, you'll reach for the machine gun. But by no means is it a

weapon of last resort. It does a fair amount of damage and has good long range, and its rapid rate of fire will keep many hostiles shaking while you riddle their bodies with bullets.

The machine gun is fantastic; because it has a longer range than any other weapon (except for the rockets), you can use it to take potshots at opponents even before they're visible. This is an effective way to start out on any level; just start blasting away and see if you hit anyone.

■ Shotgun

Every game has one, and *Postal* is no exception. Your medium-range, highly powerful shotgun can knock your target backwards quite a bit if you hit him with a hard shot to the torso. With a maximum of 100 shells at your disposal, you can take some potshots without watching where you're shooting, but you should always try to make every shot a great one; a well-placed shell can send even the strongest hostiles to their graves.

The shotgun is very effective against most opponents, but it's particularly useful against heavy-weapons experts because it stops them loading their weapon and launching a rocket at you. It isn't very effective against enemies who are armed with scatter guns because you have to put yourself in range of their weapons if you want your shotgun blasts to injure them.

■ Scatter gun

This is the real reason to preserve all your precious shotgun shells. This ultra-powerful weapon uses the same ammunition, so you'll want to feed all of those bullets into this
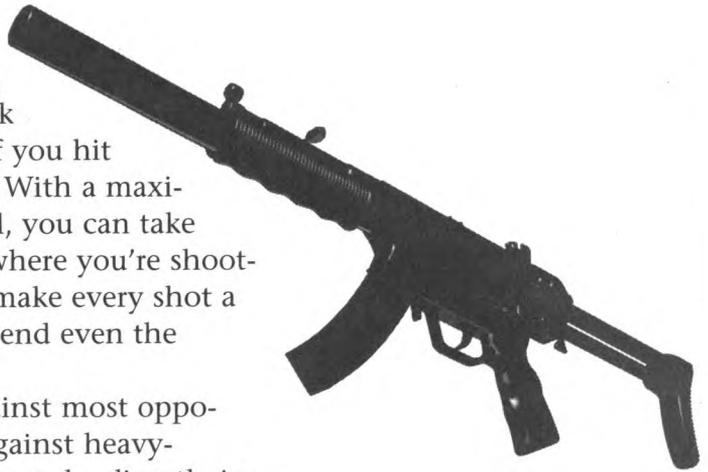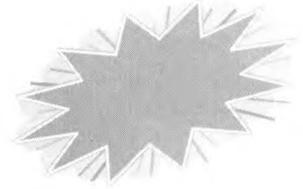
ammo-eater. Use short bursts to dispatch a single person extremely quickly, or just blast wildly into a crowd to knock out as many hostiles as you can in a short time. A great "feature" of this gun is that you can't hurt yourself with it (unless you fire it into an oil barrel next to you), so just hold down the trigger and annihilate some people.

If you have ammo for it, you'll want to use this gun almost all the time. It can wipe out hordes of enemies in seconds, and if you use your ammunition efficiently, you'll be able to clear out great numbers of weapons with limited risk to yourself.

■ Grenades

Throw grenades off high ground into a group of adversaries, or carefully aim one at a group of oil barrels and start a chain reaction. That you can throw grenades over objects is extremely useful, so use this feature to your advantage. Judge the height of an object you're standing behind and try to toss grenades over it, but watch out for grenades that bounce back toward you!

Grenades aren't quite as useful as Molotov cocktails (which I'll explain later), but they are handy for blowing up oil barrels from a distance. Also, once you understand how far the grenades can travel, you can use them very effectively because you'll know exactly where they're going to explode.
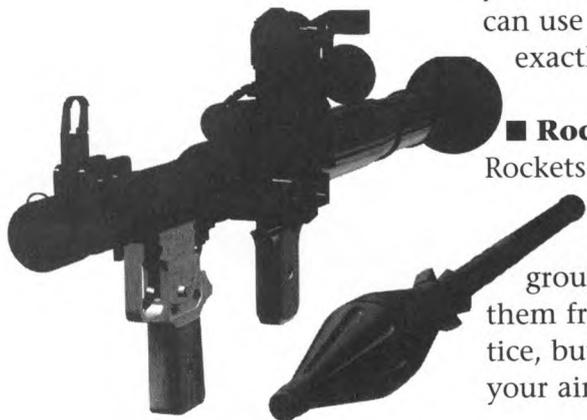
■ Rockets

Rockets are among the most effective weapons. Their extremely long range and deadly explosions make them very attractive for taking out groups of enemies, particularly if you need to hit them from far away. Aiming these suckers takes practice, but if you miss with the first rocket, just correct your aim; your second shot should reach its target.

Firing volleys of rockets into groups of people (especially people near oil barrels) can really create mayhem, and creating mayhem is one of the best ways to knock off lots of hostiles very quickly.

■ Heatseekers

The heatseeker is a close cousin of the rocket but has much more finesse. Heatseekers are rare, so use them wisely. They are perfect to launch into a group of foes who are holed up in a gas station or some such place. Not only will the explosion take out one person, but it may also detonate several oil barrels and take out quite a few other adversaries along the way. But beyond just using them to blow things up, you can use heatseekers to rid yourself of a pesky, scattergun-armed opponent and any other annoying hostile. But remember, heatseekers don't avoid objects; take your time firing one and be sure that its path leads safely to its ultimate destination. Also remember that the heat of a fire can misdirect a heatseeker and cause it to head straight through the fire instead of at your original target.

■ Molotov cocktails

Toss one of these flaming packages over a wall at your opponents and watch them flame up. Cocktails have many uses, but I like to throw them toward foes I can see but not reach with conventional weaponry. Just toss a cocktail as close to them as you can get it, and watch the flames spread to their hideout and toast them—long before they can get anywhere near you. Molotovs are also very useful if you are in an alcove and have enemies running toward you. Throw one in their direction, and before they can veer away, they'll be crispy.

   This is the weapon I use most often (beyond the standard weaponry—shotgun, machine gun and scat-

ter gun). It can inflict damage over a wide area and can kill anything it gets near; and it's fairly easy to find powerups that will increase your inventory of cocktails. Learn the distance at which your cocktails will explode so you'll be able to time your lobs perfectly. Once you understand the trajectory they'll take, try to bounce them off walls.

■ Napalm launcher

More than any other weapon, the napalm launcher can cause absolute chaos. Spray a few shots toward your foes, and watch a dozen of them turn a golden brown. Because of its erratic nature, however, napalm can easily hasten your own death, as well. Be very careful; never use the launcher in a small area because the napalm might ricochet and burn you, or the people you fry might light you as they're barbecued.
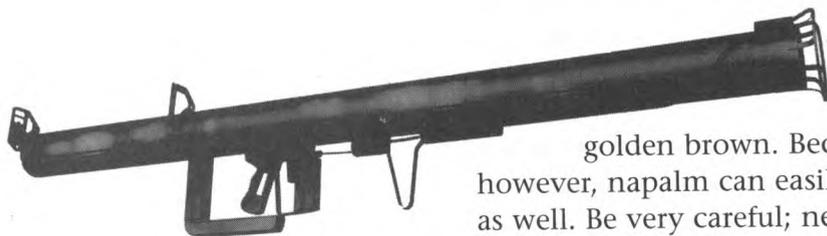
■ Flamer

This is perhaps the most powerful weapon. It's extremely fast, allows a large margin for error, and any living creature who's even grazed by its flame is doomed. But power comes at a price. This baby burns ammo (literally) extremely quickly. You can go through your ration of gas canisters in just seconds, so use the flamer in very short, controlled bursts. Since it takes only a single flame to burn a few enemies into nothingness, never hold down the trigger on this one. And since this is a close-range weapon, be extremely careful of the people you burn up; they can light you up on their way to the floor.

■ Mines

You can use three types of mines: proximity, timed and "bouncing Betty." All three types are best used in

multiplayer games. They can be used in single-player mode, but I stayed away from them.

• Proximity mines are useful when you have people hot on your trail and you can't turn around to spray them with fire; just drop a proximity mine and watch as they run helplessly toward your deadly trap.

• Timed mines are great to drop off in a cluster of oil barrels. Make a quick dash toward your target, drop off the payload, and run for cover as the barrels fly high into the air, killing anyone stupid enough to get in the way.

• Bouncing Bettys (made famous by the movie "Blown Away") are similar to timed mines, but on detonation, they bounce into the air and let out a spray of damage in all directions and for a fair distance.

Bettys are useful for damaging a group of enemies in a medium-size area, but be sure to get out of the way!

■ Powerups

Although they aren't weapons, powerups are worth mentioning. Most just increase your ammo or health, so pick them up whenever you see one. You can never waste powerups because if you have the maximum ammo, you can just leave the powerup there and return for it later. Through the course of the game, you'll find other weapons in this way, and you will also find backpacks that increase the amount of ammo you can hold. Sometimes, you'll see boxes of multiple powerups.

Two special powerups are the Kevlar vest and backpack. You'll spot these around levels occasionally; both provide you with a great advantage. The Kevlar vest allows you to take damage that doesn't come from fire or explosion, without losing any health points. The remaining strength of your vest is displayed next to your regular health statistics, so keep

an eye on that number, as well. The backpack essentially doubles the amount of ammunition you can carry for all your weapons. This is extremely handy for weapons like the scatter gun and flamethrower, which go through ammo super-fast. Be sure to snag the backpack as soon as you see it, and you can stock up on more ammo to blast your opponents.

■ **Exploding objects** (oil barrels, gas pumps, etc.) Oil barrels can be found on most levels; they are just small, blue cylinders containing oil. Any weapon can be used to explode the barrels, even the lowly machine gun. Use the barrels to your advantage by destroying them when hostiles are nearby. The resulting explosion will take out your foes, with little risk to yourself. Throughout the book, I'll refer to oil barrels by several names (gas cans, gas barrels, etc.)—don't get confused, they're all the same. Other objects you can destroy are the gas pumps at gas stations. Though the gas pumps will remain, they will continue to explode over a period of time; this provides a nice, flaming barrier through which your opponents can't reach you.

✉ WHO YOU KILL

As the Postal Guy, it's important for you to remember that the people you're killing are just people. Most are public servants who are trying to stop the murderous killing spree you've embarked on. Some are innocent bystanders who just didn't get out of the way fast enough when they heard you were coming to town. And you'll find some interesting things to shoot at that don't fit either of these categories.

Here's a rundown of all the people and things you'll encounter. It's important to keep in mind that although you'll encounter many different-looking people, any of them can be outfitted with any weapons and armor, and even though two enemies

might look identical, they'll have extremely different patterns of attack. For the most part, however, if two people look similar, they will have similar characteristics.

■ Grenadier

Dressed in green pants and a dirty, sleeveless undershirt, the grenadier is a fairly weak character who you can knock out pretty fast. Beware of his ranged attacks with grenades, though, as he can blow you to kingdom come long before you get a shot off. He's also known to carry cocktails. Whichever weapon this guy is wielding, get in close and fire away while avoiding any weapons he uses on you. Since you'll have a second or two before anything explodes, you'll usually be able to get out of the way.

Grenadier

■ Gunner

A blonde with a nasty attitude and wearing a blue jumpsuit, the gunner typically totes a shotgun, or you might see her with a scatter gun or something even nastier. She'll take a lot of damage before she goes down, so be wary. The best way to give her a taste of her own medicine is to attack from a fair distance away with your machine gun; she won't get close enough to nail you with her shotgun.

Gunner

■ Heavy-weapons expert

Watch out for this one! Typically armed with a rocket launcher (occasionally heatseeking), he can spot you from far away and loose his arsenal quickly. Listen for the telltale sound of a rocket being launched, and prepare to take cover. He can't take much damage and will die fairly quickly, so your best bet is to get extremely close and shoot him from there. If he fires a missile, run behind him to avoid it. He also carries napalm, of which you'll have to be even more careful. On higher difficulty levels, his rapid-fire weaponry can

Heavy-weapons expert

peel off two or three rockets per second—not something you want to be around to see!

Heavy-weapons experts who have heatseeking missiles are particularly difficult opponents. Other than blasting away at one of these guys with a scatter gun or hiding out behind some cover and tossing grenades at him, the best way to take out a heavy-weapons expert is to get very close and hope your machine gun fire takes him out. Unfortunately, this rarely works. He will get off a shot, but since you are so close to him, the blast will kill him as well as damage you.
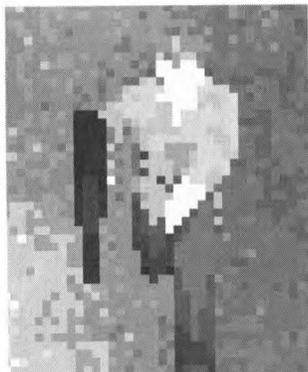
■ Infantry

At first glance, it's difficult to tell the difference between a SWAT-team member and an infantryman, but once you see how much damage each dishes out, you'll quickly learn. Infantry are usually armed with assault weapons (shotgun; scatter gun; occasionally, rocket launchers), and as I pointed out, they will take a serious beating before they take a dive. The safest way to take out these guys is from a distance. Any sort of flaming weapon is a good bet, since infantry are just as vulnerable as other people. Infantry are also usually equipped with better strategy and intelligence than other foes. They will coordinate attacks with one another and attack in formations. Take these guys very seriously.
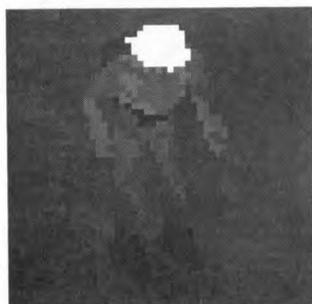
■ Miners and construction workers

These characters are very similar; they just appear on different levels in the single-player game. Both carry flame weapons or grenades, so they are very dangerous. Since they also are usually found in cramped quarters (especially the miner), be especially careful of any fires that break out near you; you may not have an escape route. Try to attack them from a distance at which their flames can't reach you, or you can "fight fire with fire" and toss a cocktail in their direction.

Infantry

Miners and construction workers

■ Police officer

You'll find him in the typical blue uniform, wielding a machine gun. He isn't the most challenging opponent, but he usually travels with quite a few other hostiles, so you should try to take him out before the seriously big guns arrive. He's occasionally armed with a shotgun. Another variety of police officer is a country bumpkin. He wears a brown uniform and is a lot easier to kill than a typical police officer.

Cop

■ SWAT-team member

You can spot this guy by the backpack he wears when he sneaks up on you. He also tends to travel in packs and can be armed with anything from a machine gun to a scatter gun. Gauge every confrontation according to which weapon he's using. Also keep an eye out for heavily armored SWAT members who can pump you full of lead if you aren't careful. Try to snipe at these guys with your machine gun from a distance, and try to avoid close combat; if they have a shell-based weapon, they'll inflict serious damage.

Swat team member

■ Bystanders

These poor saps didn't run when they heard the violence erupt. There are several types of bystanders, including male and female varieties, members of the marching band and protesters. None of them will withstand more than a shot or two from any of your weapons, but since they don't fire back, they aren't much of a threat, but they occasionally get in the way of your real targets. On the other hand, if you light a few of them up, they're a particularly good way to send a flaming goodie toward someone who has a gun.

Bystanders

Protesters
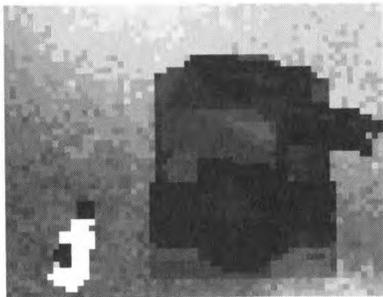
Turrets

■ Turrets

Nasty little gray turrets populate the higher levels of the game and will launch rockets in your direction. They don't move, so they make fairly easy targets. They fire their salvos very quickly, though, and you have to be careful not to get hit when you are lining up your shot. Going in close against these is suicide, but running at them while blasting with the scatter gun isn't a bad idea. So keep your distance, line up a missile and let it rip. Use strafing to dodge the rockets without losing your aim. Don't bother with low-powered weapons here; turrets will take a beating before they detonate. When at last you destroy one, be careful of the explosion and the possible hail of rockets it may send you as a going-away present.
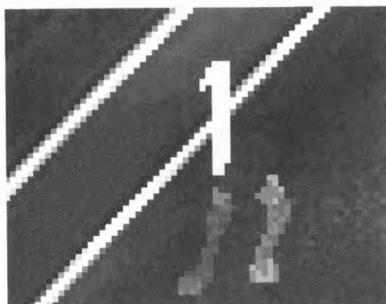
Ostriches

■ Ostriches

These aren't your ordinary fowl, and although they obviously don't have any weapons, they can cause serious problems because they may get between you and your targets. Burn 'em out with cocktails or napalm. Since they tend to travel in packs, a single cocktail can provide a lovely meal of ostrich flambé.

chapter 2

LEVEL BY LEVEL WALKTHROUGHS

Each of the 16 single-player levels is chronicled here, so if you get stuck somewhere, check the book for a hint on what to do when you're in a jam. All of the walkthroughs are based on a difficulty level of 11, so if you're on an easier level, you may find fewer, less hostile people attacking you. The general strategies presented in this chapter, however, will still be very valuable to you..

CHAPTER 2
Level by Level Walkthroughs

If you are stuck at any particular location on any level in the single-player game, Chapter 2 is the ultimate source of information. You'll find:

Complete maps to all the levels in a 16-page, full-color section.

Hints for overcoming all the hostiles on all the levels.

Strategies to apply on certain levels.

Hints from the Postal Guy for beating particularly tough areas.

Hidden areas that contain gobs of powerups and other goodies to help you progress even farther.

HOME

Home is where the heart—and the arsenal of weapons—is. You'll start the game outside your house in winter. Your initial location is very good for defensive purposes, since any enemies who attack you will have to run through the door in your fence, and they'll be sitting ducks if you point your gun at the door and wait.

Even though you can see some powerups behind the house, wait for enemies to approach first. Three opponents will approach: just blast them into next week as they run through the gate. Once you've dispatched them, run behind your house, pick up the shotgun (and some ammunition), and be sure not to miss the health powerup that is obscured by the roof

of your house.

Once you've picked up that cache of powerups, run back to the front of your house and take note of two or three more gunmen who are waiting behind the police car and the truck parked outside. Slowly walk toward the gate, and as soon as any of those men react, run back quickly while madly firing your machine gun. Repeat this process until you've taken out the ones you can get a clear shot at. There's probably a police officer with a scatter gun behind his car; he'll be a bit trickier, but if you angle yourself correctly in the gateway, you'll get a shot at him when he tries to blast you. If you don't want to risk getting hit, throw a cocktail out through the gate, run out quickly to lure people toward you, and watch as they go up in flames.

While you are in this area, be extremely careful of the heavy-weapons expert next to the truck outside your gate; he's armed with heatseeking missiles. While you are trying to take out the men armed with scatter guns, the heavy-weapons guy will make your job even more difficult by firing heatseekers into the fray. Avoid his deadly arsenal, and keep hoping that one of his shots will be misguided and that he'll end up killing himself or some of his friends. You can also use your ducking skills. If a heatseeker looks as if it has a bead on you, run toward a hostile, if you can. If you have to take some damage, so should he.

Now head east toward another house; there will be one or two more gunmen in the area. Shoot them

from a distance with your machine gun, but get in
close if they begin to damage you, then pick up a
box of ammunition—très useful! As soon as you've
taken all you can from this area, double back toward
the west and head south. One or two stragglers from
your earlier firefight may lurk in this area, but a few
well-placed shotgun blasts will do them in. Head
east—along the southern edge of the map—and use
the trees and houses to your advantage to take out
anyone you see. Your machine gun has greater range
than the scatter guns most of your opponents are
armed with, so fire it continuously; you might get
lucky and score a few hits, though not endangering
yourself.

If you continue to head east, you'll probably run
into a grenadier and another heatseeker-toting hos-
tile. Get close to the
grenadier and attack
him at close range; a
misfired heatseeker
might also take him
out in the process.
After you kill the
grenadier, the heavy-
weapons expert will
have to be dispatched
as quickly as possible;
charge him while fir-
ing your machine gun,
and he'll soon be
knocked out. Don't
forget to grab the

group of powerups near the eastern border of the
map; they'll come in very handy.

When you poke your head out from the small
alcove in the southeastern area of the map, you'll see
more gunmen, another guy with heatseekers and
possibly, a grenadier throwing Molotovs. Get into a

good position, then stir up a ruckus by tossing one or two of your own Molotovs onto the battlefield. Run out with your machine gun blasting, and head toward either the grenadier or that pesky guy with the heatseekers. After those two have been taken care of, go back and take out any of the gunmen. Don't rush in like crazy, though, because you don't want to get caught in the crossfire. Keep your eyes open at all times.

There's a lot of cover on this level, so use it to your advantage. Hide behind cars, houses, boats and trees while you line up your best shot with each new adversary. Move slowly so you don't have more than one or two people coming after you at once. For most of the level, use your machine gun; the shotgun works very well if you get into close range with any combatants.

THE TRUCK STOP

The truck stop will present you with a much greater challenge than the first level. There are many oil barrels throughout the level, so if you see any, try to use them to your advantage by exploding them when enemies are around. You can take out several people with one well-placed shotgun shell that detonates an oil barrel.

You'll start on a road bounded on both sides by cliffs; it leads into the truck stop. Use the cliffs to your advantage, because at first, no one will be able to see you. Some enemies may come running toward you, and if they do, take them on from a distance with your machine gun. Try not to leave the protection of the cliffs until you are sure no one else will come.

Once the first batch of guys has been taken care of, take note of the gunman behind the car in front of one of the cliffs. Try to get close to him and throw a cocktail in his direction; if he doesn't immediately get lit up, move a bit closer. When he peeks his head out to investigate, he'll be burned by the flames. Now head southward, but slowly; to the east is a gas station that is literally crawling with people who want your head on a platter, so be very careful. You'll see oil barrels surrounding a larger oil tank, with a gunman hiding out behind them. Fire your machine gun at the oil barrels on the west side of the tank,

and they will explode. The gunman who is hiding, as well as any other people in the area, may get too close to the flames for comfort.

You'll see an 18-wheeler truck parked nearby (listen for the revving of the engine); head toward it and try to keep to the south side of it. If someone attacks you, take care of him with your machine gun or a grenade, especially if there's an oil barrel nearby. Near the rear of the truck, you'll see oil barrels and two men hiding. Light up the oil barrels with your shotgun, and the two men will go up in flames.

Now comes the hard part. There are many opponents at the gas station, but it's hard to get any of them individually, so use your brains—and any available oil barrels. Here, rockets and grenades can be very useful to blow up several barrels at once and cause mayhem. There's also a lot of ammunition and health in the area of the gas station (as well as a hidden cluster of goodies in the bottom right corner of the map), so take your time, engage as few people as you can at one time, and get all the powerups you can when you are safe. There's a particularly tough female gunner who'll hide behind a pickup truck; try to avoid her fire until you can take her on in a more personal manner. Or just throw a grenade toward her and watch her blow sky-high.

Since there are so many wide-open spaces in this area of the level, you should use your machine gun's

range advantage. Line up enemies from far away and try to either take them out with your machine gun, or at least get in a few shots before they come into range. If you use this method carefully, you should have no problem staying out of trouble in this area.

Head to the west side of the gas station and take care of any opponents you missed before. If you're standing near them, be careful not to detonate any of the oil barrels; some are less noticeable than others. Behind the gas station are several people you can take care of with cocktails or your shotgun, so keep your trigger finger ready. In the forest north of the gas station, pick up the health powerup and head west toward a row of stores, just north of where you started the level.

As you sneak up on the stores, a group of enemies will notice you. They include a napalm-tossing grenadier, men armed with scatter guns and a heavy-weapons expert with heatseekers. Take care of the napalm-thrower first, as he'll cause the most problems if you let him stick around; then take care of the gunmen while avoiding the rockets being launched at you. Last, engage the weapons expert at extremely close range with your shotgun.

A few stray people may be roaming around with machine guns, so try to waste them from a distance. Be careful: five or six hostiles are inside one of the shops, and they can gang up on you pretty quickly. Throw a cocktail at the door and then lure them out; they'll be toast. After you've cleared out this area, you'll notice ammunition and health just north of the "Honey Hole" donut shop, so go and pick them up, scour the rest of the map for any powerups you've missed, and head on to the next level!

THE OUTSKIRTS

This is the first level in which you're attacked as soon as you start. You'll have no time to look around at your surroundings. Just swivel and start blasting away at the gunman and grenadier. The machine gun is effective here, and your best bet is to stay very close to the grenadier—but keep between him and the gunman. Any grenades that are lobbed will go very near the gunman and perhaps score a good hit. While the gunman is flying through the air, you can finish off the grenadier from close range.

Once these two have been polished off, look around the neighborhood. Notice the man waiting by a group of oil barrels next to the house to the east? While you're looking around, a new assailant will approach you; take care of him with your machine gun from a distance, although it's possible he'll sneak by with only partial damage.

Now head out with your cocktails in hand and approach the man hiding next to the oil barrels. Try to lob a cocktail toward him without inciting him to come out and attack you. If your aim is true, you'll ignite him and detonate some barrels simultaneously. It's always fun to create havoc in your quest for the truth. Other opponents might run toward you at this point, but the flames will probably keep them at bay while you blast them with your machine gun. The

house in this area also contains a few civilians who may get burned by the fire you've started. If you use conventional weaponry here, you'll waste a lot of ammunition—or time—killing civilians, when a cocktail would have finished everyone off.

Turn your sights southward now, toward a female gunner and some backup. Try shooting a rocket off toward the barrels next to the house; if you're lucky, the exploding barrels will ignite some of the people who are out to get you. For added protection, pick up the Kevlar vest next to the house. Keep heading south, and you'll see more people running in your direction. Train your machine gun on them and let 'em have it.

Inch up on the van parked in front of the house, and you'll notice a grenadier carrying cocktails; he has a pretty good arm on him. Be highly aware of anything this guy does; he can throw those cocktails in a hurry, and before you know it, you'll be dinner. Be sure to finish off other enemies in the area before engaging the grenadier, and when you do, stay close to him so the cocktails sail over your head.

When the grenadier is history, you'll see a man below the hill you're standing on, so toss a grenade over the edge for good measure. Run down the steps on the hill, pick up the ammo down below, then face

east and start moving that way. This is where it gets hairy. Head off eastward toward a small house, and keep an eye out for stragglers you should pick off with grenades or your machine gun. Walk behind the house, and you'll see quite a few people. Try to engage them separately, but if you get caught in the crossfire, backpedal quickly. If you're lucky, only one or two of your assailants will follow.

Use any oil barrels you see in this level; they provide great cover for you to fire from behind or trick enemies to run into. You'll see barrels around an oil tank outside one of the houses that has particularly tough defenses around it; use a rocket to light up this side of town. Head east until you reach the edge of the map, and then head slightly north, where you'll see a female gunner camping inside the ruins of an old house. From inside, she has the advantage, so try to get close to take care of her, or toss a cocktail toward her.

You may not want to pick up the health powerup inside the ruin until you've finished off the other hostiles in the area, but don't walk up the stairs next to the house toward a gunman. He has a great location, so he will blast you to death in seconds if you don't approach the situation correctly. Your best bet is to double-back southward, and then head east and north again to

the side of the stairs. There are more gunmen and grenadiers here, but nothing too challenging; just take your time and place your shots well. When you
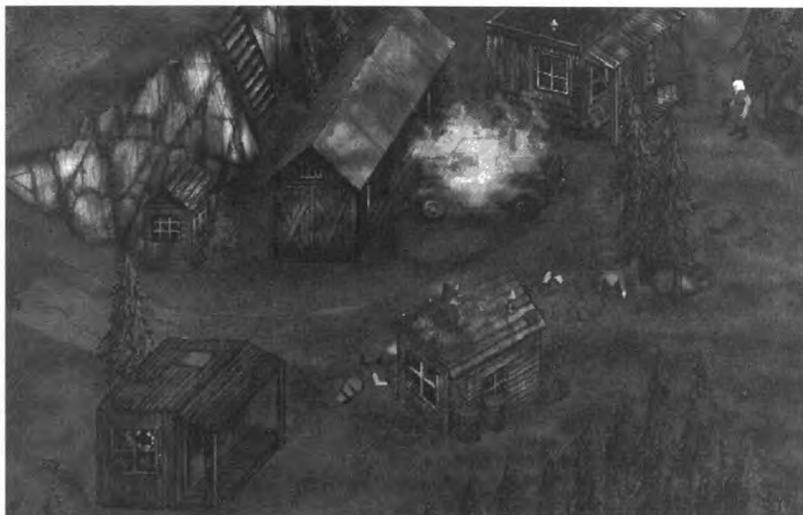
come around north of the house, there are more people for you to gun down; be careful of the grenadiers here, since you are in close quarters. With cliffs to the north and behind you, don't get stuck in a corner.

Walk up toward the rope bridge, which may have another grenadier on it (assuming the previous gun battle didn't do him in). But don't cross the bridge; walk south very, very carefully. Right here, you will see the original gunman (armed with a scatter gun) on the screen, below and to the left of you, and another gunman with a scatter gun on the other side of the screen below you. This is a pretty bad situation, so what's the best bet? Head north of the second scatter gunner and toss cocktails off the cliff above him (watch out for any shots he sends in your direction, though). The flames should ignite the barrels around him and send him packing. Now you can focus your attention on the original gunner; line up a heatseeker against him (you should have picked one up earlier on this level). Once you've finished, there may be one or two more loiterers around the level to finish off at your leisure.

PARADE OF DISASTERS

This level has probably been given the most attention in the media, and it's one of the most enjoyable, but it also has a number of very powerful adversaries for you to battle. You'll start near the center of a small town, where you'll hear the approach of a marching band. Walk toward the street in front of you and head down it a little (walk the Postal Guy so he moves to the right on the monitor). Turn to face the direction you just came, and you'll see the marching band approaching.

This is one of those things that you shouln't try at home. Hit 7 and get a cocktail ready to fly. Line up directly on the leader of the marching band, and when you think your cocktail will land somewhere near the front of—but not directly in front of—the band, let it rip! Bodies will start to flame and run around like crazy, and if you're lucky, the burning band members will light up a number of your armed opponents. Just be very careful right now; with all the chaos, it's very possible that you'll get burnt, too.

When the pandemonium has died down, sweep the immediate area of any remaining enemies. Don't head too far in any direction (if you see the gas station to the east, the cliff to the north or the stores to the west, you've gone too far), but clear out the stragglers and then head south, where you'll find more opponents.

Be even more careful than usual on this level because more people here have flame weapons than on other levels in

the game. There will be fire everywhere, so be careful, but also try to use it to your advantage. Beware of fights in cramped quarters; you'll invariably get burned.

When you've traveled far enough south, head slightly west and you'll encounter a few more people, one of whom will be throwing napalm. Head directly for the napalm tosser so the fires he produces end up behind you but close to the other people who are attacking you. By doing this, you should only have to deal with him, as the others will be toasted by his attacks. Now you'll notice a wall of trees between you and the backs of several buildings. Head slightly east, and you'll see a medium-high wall that's close to the trees; there's a hole in it through which you can sneak behind those buildings. Back there, you'll find more ammunition and health to keep you ticking.

Walk out from behind the buildings and keep walking in that direction—behind some other buildings (don't walk toward the street). You'll run into two gunmen with particularly nasty attitudes; take care of them quickly and from as far away as you can. Other people may be hiding out in the trees behind the gas station, so now is a particularly good time to get rid of them as well.

Now you can head around to the other side of the gas station. Don't walk around the eastern edge of the station, but rather go from the entrance in the rear west side, where you dispatched two foes earlier. As you slowly walk through the alleyway, you may

SECRET AREA!

Stop right there! Don't listen to anything else he's saying until you check out the secret area I found right near where you are. Below the gas station, there are a ton of trees; keep heading south through them, and you'll spot a narrow opening that you should walk through until you reach a clearing; be very careful here. Two turrets will start firing missiles at you, but look at the mother lode of powerups in the area! I prefer to use a shotgun against turrets; it's powerful, and you can let off shots quickly in between avoiding missiles. Once you've blasted one of them (and stay away from all the debris that will shower down from above), you'll have an easy time with the other one. This area has tons of great stuff that will help you later in the game, so don't miss any of it !

want to arm a rocket and launch it at the gas-pump island as soon as you have it in your sights. The gas barrels in the area will explode and should take quite a few people with them. Approach and use your shotgun against anyone else who isn't toasted; the guys around here are tough, and the machine gun will take too long to do any serious damage. Be careful not to ignite any other barrels, though; you don't want to go up in flames.

Now walk on to the street. Across from the gas station is a fenced-in area with quite a few people inside—some armed with rocket launchers and other nasty weapons. Also be aware that people may come from the east to attack you, so try to lure one or two guys at a time out of the fenced-in area and engage them in the gas station. Once the fenced-in area seems clear, throw a cocktail in for good measure, just to be sure it's clean. Then walk in and visually check the area.

Walk back to the main street and head east; you'll soon see, on either side of the road, two walls that indicate the entrance to the town park. Several guys may be hanging out in the trees in front of and behind each wall; run into the trees in front of the north wall and take out the men (one of them will have napalm, so be careful). Then head to the southern patch of trees where there should be only one or two less well-armed foes for you to battle.

Once you've cleared out the wooded areas, try to angle yourself so you'll be able to toss a cocktail into the park area and flame up some of the guys who are hiding behind the walls. They won't come out and chase you unless you're in their line of sight, so if you do it right, you'll have no problems. Once they've been taken care of, run like mad into the park and head south immediately with your machine gun blasting.

The park contains a few women who are armed to
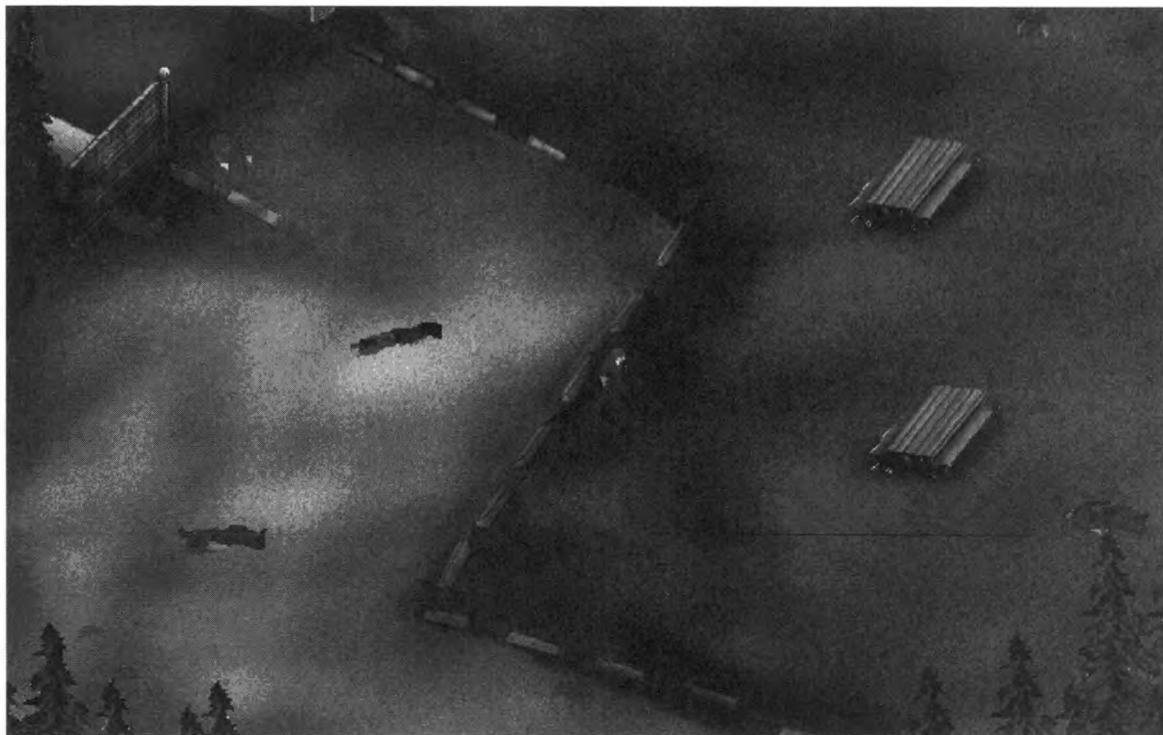
the hilt, as well as grenadiers, gunmen and some heavy-weapons experts. It's a nasty place, and since there is very little cover to protect you (especially against the people who have detonating weapons), you may just want to run toward each opponent as fast as you can and blast away as if you have no other goal on earth but to kill everything in sight. Of course, use all the tactics I suggested earlier; get close to people who lob or shoot projectiles, backpedal, strafe, etc.; but running and killing are the best ways to clean out this area quickly and safely. A lot of the enemies in this area have heatseeking missiles in their arsenals, and because the area is so wide open, it will be very hard for you to avoid them for long. Your best bet is to take out any heavy-weapons experts first; otherwise, they might inflict a lot of damage while you're dealing with the others—and of course, duck often.

Now for the hard part. After the park has been

cleared, head back to the street and immediately start moving north. The first person you run into will throw napalm at you, so get in close and blast him with your machine gun. Now slowly walk west along the edge of the cliff he was on, and you'll see other gunmen; try to draw them toward you. Throw cocktails at them and if you're lucky, that will burn them up. If you aren't so lucky, you'll have to get closer and try to pick them off with your machine gun, but you should draw them away because of the turret that's defending them. If all else fails, try to take out the turret with a rocket, and then engage the people; they aren't as deadly.

Once you've cleared out that batch of hostiles, you'll see powerups nearby; pick them up, and you should be down to your last four or five victims. Keep heading west, and you'll run into them, but they shouldn't be much of a challenge anymore, and they should, for the most part, be alone. Then it's time to head off to the next level!

THE BRIDGE

This presents a new challenge: multiple, well-armed opponents who are all in a great position to shoot at you without compromising their security. Not only that, but the people on the bridge have the advantage because you are in a very small area, and they can throw grenades at you; you have nowhere to run.

Before you attempt to cross the bridge, take out the nearby adversaries. As the level begins, quite a few people will start to run toward you—from the north as well as from behind the house, to the south. Hold them off as long as you are able to, until they outnumber you; then run to the far west and straight down behind the stone wall that's around the house. From here, you'll be able to take shots at your opponents in relative safety. Don't come out of there until you're sure that no one else will surprise you; in fact, before you come out from behind the wall, run south and pick up the powerups. Then head back behind the stone wall and walk behind the house where there is a lone SWAT team member who should be fairly easy to take out (but be careful of the civilians who'll bolt out of the house when you arrive; you might accidentally pepper them with bullets).

Next, head to the other side of the stone wall around the house (the east side) and run along the outside of it; there are more powerups farther south. You may have to take care of the first few men on

the bridge, but they aren't well-armed and don't have much cover, so don't worry. From here, continue to the far north of the screen, where you'll encounter one or two more opponents (one has a rocket launcher). There's a fair amount of cover around; use it wisely and these guys won't be much of a challenge. Even farther north is a missile turret. While dodging missiles, line up your shotgun, and the turret shouldn't be much of a challenge. There are more powerups in the area; grab 'em; you'll need 'em.

Now it's time to head for the bridge. I'm sure you would like me to give you a rundown of exactly how to beat each person on the bridge, but I can't. The cruel folks at Running With Scissors were malicious when they designed the game. Every time you try to cross the bridge, it's like an entirely new battle. So many things can happen at once that any strategy I give you won't be worth much. Just use every ounce of strategy that you've learned from this guide and consider the bridge a test. If you can't beat the bridge, you might as well not go on anyway.

POSTAL TIP

THE BRIDGE

This writer is a sap; I bet he cheated to get across the bridge! If he were a real man, he'd know that there is a definite way to get across. He does have one thing right, though; you will have to use everything you've learned from this guide to battle your way across. Start over the bridge by taking on adversaries near the front; they don't have much cover. They're easy targets, and once they've been killed, you can advance to their locations. The people on the bridge are using the cover they have to their advantage, so your best bet is to run out of hiding and then quickly run back. This will draw your opponents' fire, and while they are reloading, you can quickly run out again and throw a cocktail or grenade, so when they run back to attack you, they'll get a warm surprise. Always remember to take on only one person at a time; never engage more than one, unless it's absolutely necessary; and never advance until you have killed everyone behind you.

In this way, cross the bridge to the end, where you'll spot people hiding behind barricades. Here, you can run in close and throw some grenades to scatter them, and during this chaos, pick some of them off with your machine gun. As you get off the bridge, keep in mind that you are still in a very small area, and there are gunmen on either side of the bridge; don't get caught in the crossfire!

From here, the level becomes considerably easier; most of the spaces are wide open, although most of your opponents have decent cover (but nothing like the protection offered on the bridge). Head off the bridge and clean up anyone in the immediate area with your machine gun, then head south. Some guys are camped out behind a truck; take care of them with cocktails. Farther south there are quite a few more opponents—pretty much one of every type. Run close to the grenadiers and heavy-weapons experts, and get them to aim their weapons in the wrong direction. Once you've wiped the floor with them, finish off all the others with your machine gun.

Now head north along the cliff wall to the east side. You'll see a man hiding by the entrance to the mine (listen for the howling winds), right next to a mine cart; be careful, he has a great position. At very long range, try to take him out with rockets, or try to line up a heatseeker around the corner. Just don't take him on head-on, or you'll take a beating.

When you've taken care of him, the rest of the enemies should be easy. Most of them will attack you one on one, so move slowly and engage them from a great distance. You can run under a number of buildings and sneak up on people from within, so use that to your advantage.

Congratulations: you've completed the bridge level! It's one of the harder levels in the game, and you learned a lot of tactics and strategy that will be very useful later. From here, you'll head into the mine that the man was guarding. The skills you learned on the bridge will be very valuable inside the mine, with its twisting corridors and small spaces. Let's get on with it!

THE MINE INTERIOR

For two main reasons, I consider this a much easier level than the bridge. First, as I've already mentioned, you learn a lot of skills on the bridge level that make this level much easier to complete. Second, this level gives you many more opportunities to take on people one on one. That said, prepare to die a lot on this level before you're able to complete it because even though you'll have the opportunity to take on one person at a time, it's difficult to perfect the art of drawing people away from their groups without distracting others.

You'll start the level right outside the mine; to enter it, run over a small bridge. You can see a miner from where you're standing, so line him up with your machine gun and blast away; if you're fast, you'll be able to kill him before he gets close enough to damage you. A bit farther down this first tunnel, you'll see another miner. Try to shoot him from a good angle against the wall, and he shouldn't prove much of a problem.

Now, wait a second here: farther down the hall, the miners might have friends who heard the gunfight, and they might be on their way. If you see anyone
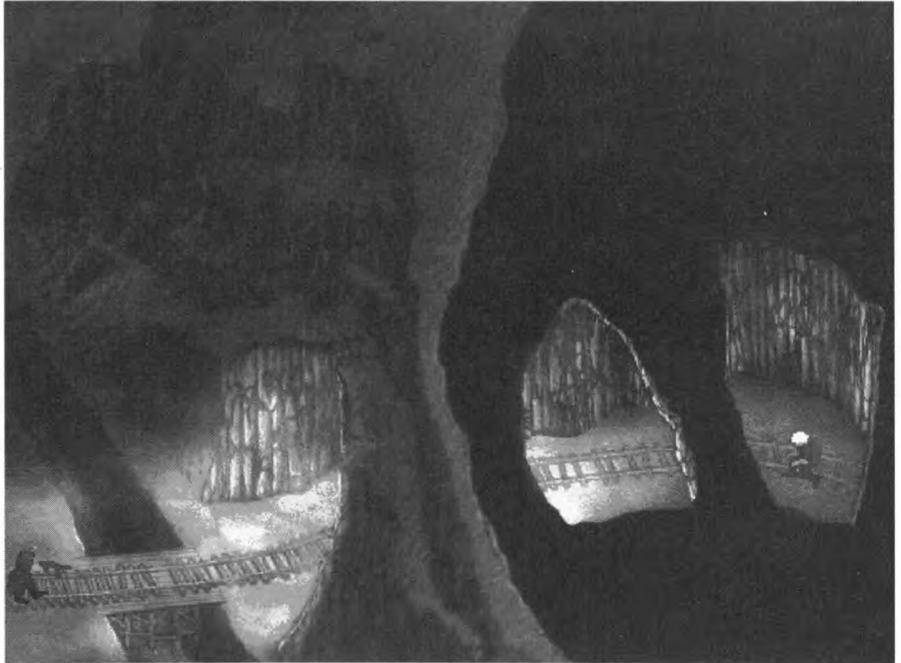
else running down the hall, stay where you are and try to pick them off from the maximum distance possible. Once they've been downed, you can continue through the tunnel, but do so gingerly.

At the end of this first tunnel, you'll spy a group of people in a tunnel intersection. Here's where it gets tricky. Try to draw out these people only one at a time. If you have trouble doing it, quickly run in and throw a cocktail at them, or launch a missile or a heatseeker. That will break up the crowd and create havoc, and you'll be able to dash back and take potshots with your machine gun. The shotgun is also effective in areas like this because you can hit several people with one blast; plus, if you can't line up your shots well, the shotgun gives you a good margin of error, since its blast area is fairly large.

Next, head north in the tunnel, and you'll see a few more miners. Some have grenades and some have cocktails, so you'll have to be careful. Getting in very close to your assailants works excellently here, because if you time it right, you'll quickly avoid their grenades, and since they threw the grenades so close to themselves, they'll be killed instead of you. You can also knock out their buddies with this method. I'll just restate what I've already said, though: be very careful of getting caught in confined areas; when a cocktail explodes, you'll probably be burned.

You'll follow this tunnel farther as it wends its way north. There is usually someone at every corner to test your mettle, but this tunnel is fairly easy to get through if you play the angles correctly. Continue to

the east, and you'll run into a few more curving tunnels and a few more people. Miners are everywhere (for obvious reasons), and since they are typically very difficult to kill, give them a wide berth. It's probably wise to always have your machine gun firing, even if you don't see anyone. If you're lucky, you'll hit them just as they get into range, and you may be able to draw out a single man from a group. Enemies with rocket launchers lurk around corners—as always; get as close as you can to finish them off. You should also run around them when they are about to launch.

To complete the rest of this level, you have to be somewhat more devious. It's hard to clear out everything in one area without getting involved in a firefight with other people farther into the mine. If you've missed anyone from other parts of the mine (and you invariably will), he or she will sneak up behind you and put you in a bind. If you do see someone sneaking up, immediately disengage from the person you're fighting, and take care of the person behind you. Don't get trapped in a crossfire.

As you continue the level, on the eastern edge of the mine, you'll wind through more corridors, most of which are inhabited by scatter-gun-armed men, miners and female gunners. Scatter guns are particularly deadly in these close quarters; if two or more hostiles get you in their sights, you'll have a tough time regaining your footing so you can fire at them. Be aware of this and stay out of the crossfire.

If you follow my directions, you'll finish the level facing three people who are holed up in a cavern in the southeast corner of the mine. Two female gunners and a heavy-weapons expert wait for you there. This is a particularly difficult situation, since you
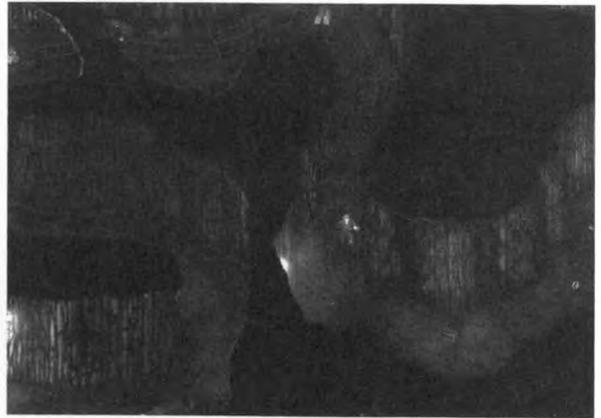
can't get in close to the rocketeer to attack him well, and if you get within range of the scatter gunners, you'll have three missiles bearing down on you. Try to use your rockets in this situation. To knock out one or two of them, just try to get a clear shot down the windy tunnel from a distance. If you can do that, the others should be much easier to dispatch. If this method doesn't work for you, try to get in a well-placed Molotov cocktail or a grenade; it may knock all three of them out at the same time, but you'll probably have to take some damage.

Most of this level is best played by simply following each tunnel to its end and defeating everyone in your path. Watch your back; people will sneak up behind you. Try not to get cornered. Aside from that, study the maps in this book and kill everyone one by one. Good luck!

THE JUNKYARD

On this level, fire is everywhere: there are dozens of oil barrels, napalm-shooting turrets, grenadiers who lob cocktails and quite a few assailants with heatseekers who make this a very difficult level to get through alive. And I haven't even mentioned the extremely close-range fighting you'll engage in and the multi-level battles near the end of the level.

But it all starts very quietly near a gate that leads into the junkyard. Take a quick gander because it's the last peaceful moment you'll have for a while. Almost immediately, three to five SWAT team members will run out through the gate, and they're all armed with scatter guns. Just blast away at them with everything you have, and try not to move much, except to avoid their shots. The more you move, the greater the chance you'll attract their attention. If you sustain a lot of damage here, it's probably worthwhile to restart the level with full health.

Once you've cleared out the initial group of five or six men and women, head north along the side of the fence. You may run

into another gunman, but a lone gunman isn't much of a match for you anymore. Once you reach the north end of the fence, you'll see a heavy-weapons expert. Also note the grenadier in the junkyard; you'll have to steer clear of the grenades he'll lob at you. Take on the heavy-weapons expert first, and get close enough to do damage. One of the grenades that's lobbed toward you can take care of the weapons expert—if you time things right. After you've finished there, the easiest (and safest) way to dispose of the grenadier is to hide behind the rickety fence directly north of him and peek out occasionally. He'll throw a grenade at you, but it will bounce off the fence and land in the pile of barrels beside him. Now just wait a minute or two until the fireworks start; they'll kill him and possibly some of the others nearby, too.

Head into the junkyard next, and you'll see a female gunner camping behind the burned-out hulk of a car. Head west along the top of the car, and she'll run in your direction. Arm your shotgun, make sure you are in run mode, and blast away at the oil barrels near the front of the car. As soon as one explodes, run backwards as fast as you can (you will get away unless you're really slow). The female gunner will be quickly done away with.

Now slowly head into the junkyard's north side. I've said "be careful" many times before, but now I really mean it. In the road that separates the two sides of the junkyard, there's a turret armed with

napalm, and it will blast fire all over the place if you
get even the slightest bit near it. You'll start hearing
its shots as you walk through the north side. From
where you are, most of the flames will bounce back
toward it, but some
will get through, so
watch out! Clear out
the few others at this
north side of the
junkyard; when
you've finished, we'll
go to the south side.

The safest way to
get to the south side is
to double back on
your earlier path and
head toward where
you began the level, then head south from there.
When you are near the junkyard's entrance, try to
line up a missile to fire at the turret, but since it will
also be firing at you (and you may be attacked by
others), I recommend that you just avoid the turret's
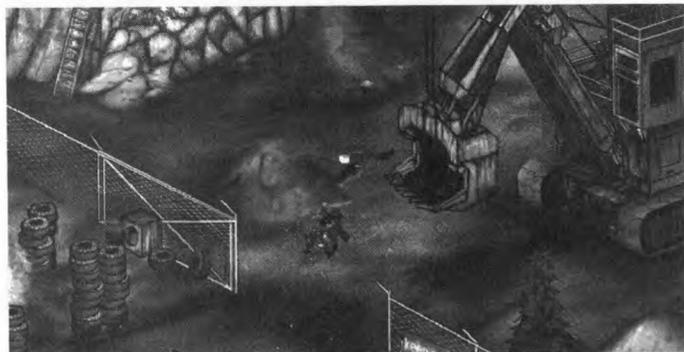salvos for now and get rid of it last.

Heading southward along the outer fence, you'll
find holes through which you'll be able to take shots
at people inside the junkyard. Use this safe technique
to try to eliminate as many people inside as you can,
and then head around the bottom of the yard to take
on the rest of them in direct combat. This, unfortu-
nately, will result in complete mayhem. There are
several grenadiers (with napalm and Molotovs), men
with heatseekers and a group of assorted gunners and
gunmen who are out to get you. It's hard to draw
anyone away from the pack, so I advise you to move
slowly and quickly clear out as many as you can. If
you get caught between several people, run toward
one and get behind him; use him for a shield against
missiles and other things. Plus, in this way, you'll

more easily be able to take out one person at a time.

Once you've cleared out this southern area, head east toward the construction site. There are dirt mounds at the far eastern edge of the site, and there are a few powerups in this area; try to grab them in a spare moment. Use the fences and the crane for cover; after the battles you've been through already on this level, you'll have an easier time here. North of the crane is an elevated area where three men (all armed with cocktails) are lurking.
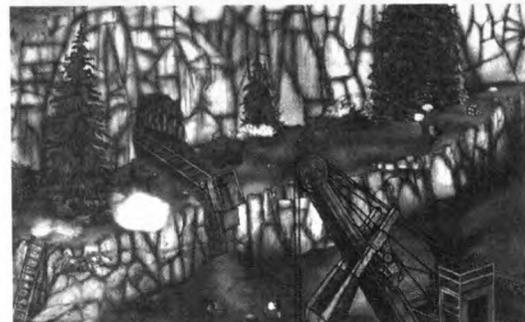
From a distance, try to shoot them from below, but you may face a hail of fire from the high ground. If you are taking a beating, run as fast as you can up the ladder on the west side of the cliffs, run along the cliffs to the east end while drawing fire, and run past the final man. The miner in the middle will throw his napalm toward you and the man near you, and if you time this correctly, the hostile will die, but you will be unharmed. Then run back toward the middle of the cliff, and take out the grenadier there from close range. Finish with a shotgun blast to the grenadier on the west side.

Climb down the ladder, and the final enemy should be the turret that we've left until last. Head for the gates in front of the crane and slowly line up a rocket with the turret. One shot will do it, but be careful; the turret will launch at least one final blast of napalm before it goes down in flames. Congratulations; it's on to the trailer park!

THUNDERBIRD TRAILER PARK

The Thunderbird trailer park is a sharp change in motif from the previous level's design. There are fewer enclosed spaces, fewer problems with fire and fewer oil barrels. The trailer park is generally a more cut-and-dried level. You'll start in the northeast corner of the map with a few people nearby, but no immediate threats. One or two grenadiers will run toward you, but they'll start out far away, so just shoot at them with your machine gun; they shouldn't stand much of a chance.

Now head toward the park gateway, which will be guarded by a female gunner. She's in a tough position to get a good angled shot at, so you may have to run at her head-on. Try not to distract her backup, who's next to a house a bit farther down the road. Try to toss a cocktail toward her; if you land it correctly, the spreading flames will ignite her. Otherwise, just attack her with your shotgun, which will make short work of the situation.

Continue down the road and take out her backup man with your machine gun. As you walk near the fence, you'll see a man hiding behind an oil tank and a woman hiding farther down. Be careful here: they both have a great location advantage over you, so approach carefully. Try to use more cocktails to blow

up the oil barrels that surround the tank; this should ignite both of your foes. If this doesn't work, head around the east side of the oil tank and take on the gunman alone, then take care of the female gunner. Now, several other gunmen may start out after you. If this happens, backpedal up the road you came down, firing along the way. You should be able to take out one or two more men this way, but more may be on the way.

Try to set yourself up in a good location, and fire shots at the approaching gunmen. Keep backing up if they gang up on you, but if you keep moving, you should be relatively safe. Once you've cleared them away, head back the way you came, and you'll notice a school bus. Behind it is a nasty man who's armed with a heatseeking rocket launcher. Also scattered in the area are quite a few more shotgun- and machine-gun-toting men; you'll need to keep an eye on them.

Take out as many as you are able of the men who are hiding by the mobile home, lower down on the screen; your machine gun will be effective for drawing them out individually. Once you have cleared the immediate area of anyone who is hiding, it's time to take on the man with the heatseekers. Head around in front of the bus and try to get him to fire a shot. Get ready to run quickly back around the bus to avoid that first shot, which will give you an idea of how the missiles will fly in future attempts.

He's in a great location; it's extremely difficult to get a shot at him without taking damage. So you have two choices:

■ Take a shot on the chin, because you'll get an opportunity to return a good shot. I recommend a Molotov,

since if it gets anywhere close to him, it will kill him.

■ Stand by the edge of the bus, strafe downward, let off some gunfire (or a cocktail or a rocket) and hope you can strafe back up before the rocket reaches you. The disadvantage here is that if you don't get a clean shot off, you may get hit and have to do it all over again. If you have a decent amount of health, though, it might be worth it to take the shot and call it a fair deal. You can combine this strategy with your ducking skills, but the cramped quarters will make it difficult.

From here, continue south and finish off the few people left down there. From the bottom edge of the map, start to walk to the west; two more men will be hiding around the house and car. Since they don't have much room to maneuver, use grenades against them; they'll work well in this area, and if you throw them well, you'll corner one or both of them with a nice little package. Continue on your westward path, keeping as close to the bottom edge of the map as you can. Any hostiles who start after you should be alone, and with the cover you have from the bottom edge of the screen, you'll have no problems. I recommend the machine gun for this type of combat because you'll be given fair warning when they are approaching. As you get closer to the hedges at the edge of the park, you'll also see a gunner; take her out with your machine gun.

Once you've cleared out this bottom part of the map, head back to the house in the middle of the bottom of the map. Go north from there, and you may run into some stragglers you missed earlier. Continue toward the gas station, but approach cautiously. Try to toss a cocktail toward the oil canisters; this will blow out the residents of the gas station as

well as anyone in the vicinity. Head through the gas station with your machine gun blazing; you'll get some shots off at more opponents to the west. Be careful of any undetonated oil barrels in the area. You may want to blow them up now so no one will detonate them when you're around.

Now head slightly south from the gas station to the main road. You'll see four or five men waiting beyond the hedges at the end of the road. You have quite a few options here, but in my opinion, your best bet is to get below the hedges that border the road, near the exit. Try to lure out one or two of the men and toss grenades or cocktails over the hedges at them, but be careful not to have any bounce back toward you! When you've finished, you can more safely approach the edge of the trailer park and fire at any other men with the shotgun, which will quickly knock them out of commission.

Before cleaning up the people you missed earlier, the last thing to do is to head back into the park, north along the main road. Several of the houses and trailers along the road contain three to five people, so be careful when you're near them. An easy way to take care of them is to throw a cocktail at the door and wait for them to exit screaming. This method works very well for any "container" objects you see in the game. You've completed the trailer park. It's time to hitch a train!

THE TRAIN STATION

This level is a great place to practice the tactics you've learned along the way. There are many places to hide, lots of places to angle your shots from and a ton of people to train your sights on. The 70-odd enemies you'll encounter on this level will be extremely hard to dispatch, though; they're all armed with scatter guns, heatseeking missiles and napalm, and they'll do their best to gang up on you. On this level probably more than on any other, you must move carefully and methodically, and be sure to confront as few people as possible at a single time.

This level's beginning is particularly difficult, as you start in a poor location with many, many enemies nearby. You will probably die in this area quite a few times before you get the hang of the strategies you'll need to use (or get lucky enough to survive) early on. Unlike most other levels, here, you should try to move as slowly as you can; if you move too quickly, your enemies may be able to target you.

You'll start at the entrance to the train station, with no cover and quite a few hostiles nearby. Don't move. No one should attack you immediately, and you can get a good idea of your surroundings, if you start slowly. Once you've soaked in the environment, start moving west. This should draw out a female gunner who's hiding behind a brick wall to the south, and it might bring out some more people from the west. Try to get yourself into the best position you can here; you'll be caught in a crossfire, and the better your position, the better off you'll be. If you can find a place where you're not being hit by
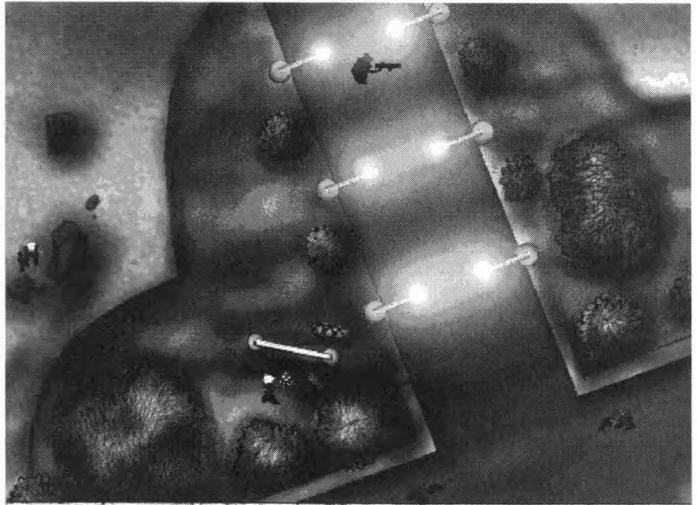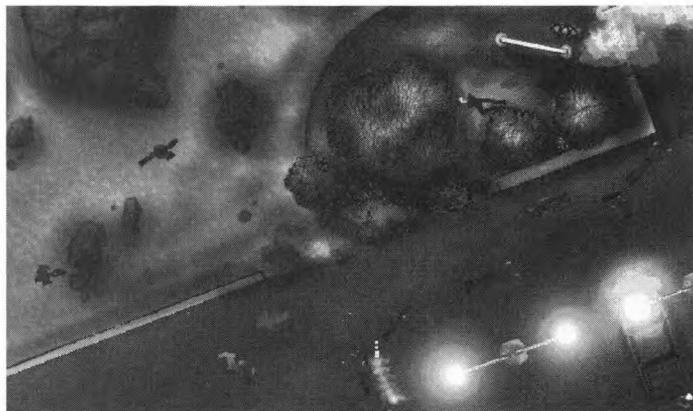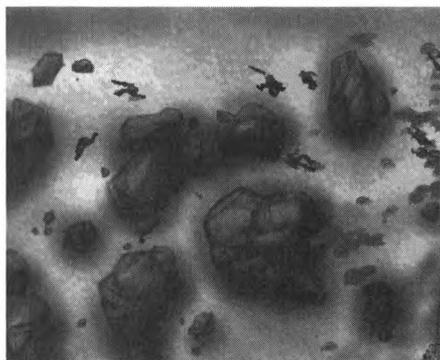
any gunfire, consider that your base of operations, and try to take out one opponent at a time.

If you can, make a beeline for the powerups in this area because they'll increase your chance of surviving the next few minutes. You might also find a better location, if the spot from which you started the firefight wasn't affording much defense. Once you've taken out the initial line of defense, take a quick breath and continue heading west. Try to stay along the northern edge of the map; that way, you'll only have to watch out for enemies who approach from the front. It will also keep you away from most of the heavy guns lurking farther south in the main area of the station.

This northern part of the map is littered with large rocks and trees, so use them wisely. Try to corner people in a space where they can't run or gang up on you; that way, you can take them out more easily. Try to take out people who tote weapons, as soon as you encounter them. Whenever they're going to launch a weapon, run up close, then run behind them. Again, though, be careful in tight areas: you might find grenades bouncing back at you, in spite of your attempts to avoid them.

From here, you'll probably want to head all the way back across the northern part of the map, toward the east side. The same strategy applies in this part of the map: move slowly and carefully, don't get cornered, and watch out for anyone who has assault weapons. There are fewer people in this area, so your job should be simpler here. Unfortunately, clearing out this top portion of the map will barely put a dent in the number of hostiles you still have to get through; this is a big level. Don't get discouraged, though; keep reading, and

you'll make it through alive!

Now comes the hardest part of the level. To your south is the train station's parking lot. Most of your opponents on this level are camped out in and around this area, behind cars and other objects, and when they attack, they'll attack en masse. Perhaps the best mode of attack here is to dash into the area, draw out as few people as you can and engage them in the rocky areas to the north. This way, you'll avoid getting caught in the middle of a crowd, and you can peck away at their defenses slowly. Just don't run into the fray here because you're massively outnumbered, and you'll be slaughtered if you don't proceed cautiously. Think of yourself as a commando; there's no other way to survive.

Try to stick to the eastern portion of this central zone of the map; the western side has tougher defenses, and if you finish off these opponents first, you'll face fewer problems later. Because of the massive number of people on this level, most of them will see you before you see them, so you'll have to be on your toes at all times. For that reason, most of the information in this chapter about where you'll find people probably won't apply a lot of the time; they'll end up leaving their start locations to come after you, anyway.

WEAVING THE SERPENTINE

POSTAL TIP
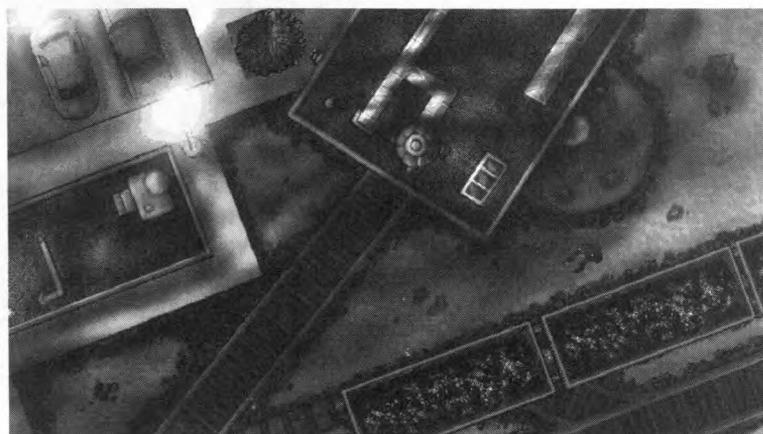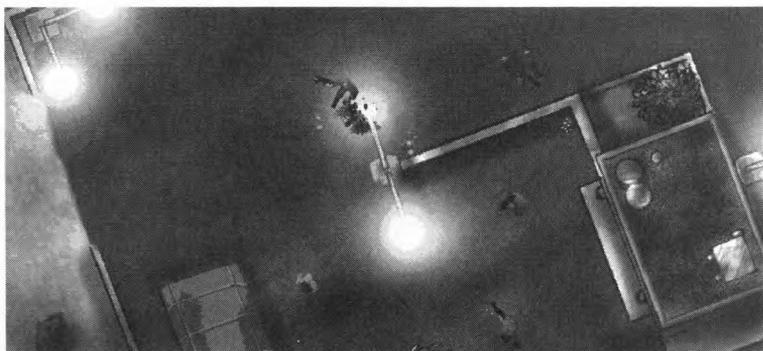
Let's face it, the strategies you've learned up until now will get you only so far. From here on out, you'll need to learn more advanced tactics if you want to have any chance for survival. The enemies will use these same tactics, so your only hope is to fight fire with fire. The first thing I'll teach you is what I like to call "weaving the serpentine."

As the name suggests, you'll be following a serpentine pattern to thoroughly cover all the ground in an area while being very careful to keep the pattern tight. If you don't understand what I mean, here's an example: starting from wherever you are, head east for about 10 "paces." From there, turn south, walk one pace and then turn west and go 10 paces in that direction. Walk south for one pace, turn east and walk 10 paces.

You get the picture now. If you've ever been to an ice hockey game, it's similar to what the Zamboni does between periods—covers all the available ground without going over any area twice.

What does this do for you? It allows you to cover all the points in an area, in the hope that if you get near a particular person, he'll be the only one who detects you and comes after you. If you use this serpentine pattern, you'll never go over the same area twice, and it will guarantee that you only draw out a single enemy at a time. Although this method isn't foolproof, it can be a big help.

On a larger scale, this is how you should approach a level in general: try not to retrace your steps unless it's necessary, and keep in mind where you've been before, so you know where the safe havens are.

From the eastern area of the parking lot, continue south and take out the few people who remain in this area. You'll reach the train cars that are carrying coal, and you should head west, sticking next to the train for safety. You'll see some people hiding out by boxes in the station, and since they are actually set up to defend themselves from attacks from the other side, they are quite vulnerable to your attacks from here. Keep heading westward alongside the train until you get to the main area of the station. You'll see one car of the train in the station; be careful of this because when you get close, you'll learn that this train car is actually a container for about 10 civilians. First try to take out the hostiles who are standing outside the train; to get rid of single enemies extremely quickly, the shotgun is handy.

Continue west along the train and take out any enemies you spot. When you see several trucks parked in the parking lot, with a few more opponents standing behind a wall (you might recognize them from your earlier travels in the parking lot), attack them from this angle rather than from the front. Find good cover behind a box, and toss a few cocktails into the area to stir up trouble. Start blasting away with your machine gun, and you should be able to take out most of the people in this area without much of a fight. You would have had a hard time from the front of the wall, but coming in the back way uses their great defensive area against them, and they will have nowhere to run.

I should point out here that one of the trucks in this area can actually be entered from the ramps in the back. Just climb inside, and you'll find a few nice little powerups that will help you greatly. Leave the truck and go toward the west edge of the map. You are coming from some excellent cover, so if you run into any resistance, head back toward the main part

of the station and draw out your opponents where you can get off easy shots at them.

Past the end of the train, you'll reach the west side of the map. Head all the way south (take out any enemies in your way), then go east again toward the other end of the train. This southern portion of the map is similar to the northern, with rocky areas, but it also has a whole bunch of oil cans that you can use to your advantage and to stir up some trouble. The people in this area are well dug in, though, and they have excellent cover—especially some of the final opponents you'll run into.

Essentially, the key to this southern area of the map is that once you've dispatched one person, head to where he was and use his cover for your own advantage. The people down here are situated in such a way that it's difficult for them to hit one another with their assault weaponry. Therefore, if you use one of their camps, you'll have a greater chance of survival.

The combatants in this area are armed with heavy weaponry, and they are in great locations to ambush you. Use the oil barrels in the area to your advantage; there are many of them in a small area, though, so be sure you don't get caught in a massive conflagration. When you've cleared out most of this space, you'll find a female gunner and a gunman who will provide what is probably the most difficult challenge in the far southeast corner—unless, of course, you have a few heatseeking missiles (you do have some, right?), in which case you can just hide out behind the rocks in front of them, make sure your heatseekers can reach their targets and let 'em rip.

The train station is one of the hardest levels in the game, and now that you've completed it, you deserve a little break. Circle the map to be certain you haven't missed any powerups, and then it's on to the ostrich farm—a far more humorous (and probably, easier) level.

THE FARM

If not for the huge amount of weaponry your opponents are armed with on this level, I would call it a cakewalk. But beyond the heavy armor, most of the creatures on this level are ostriches, and they don't present any threat, aside from just getting in your way.

You'll start in a pen, where a railroad car is being emptied of its cargo of ostriches. There will be 20 or so of these flightless birds in the neighborhood, and just for laughs, it's worth throwing a cocktail into the train car and watching the poor things burn. While you're at it, you might as well blow up all the oil barrels that are strategically placed around the train car; of course, watch your own hide in this situation. The flames that engulf the area might kill one or two of your armed adversaries, so all this entertainment will save you a few shotgun shells later on, anyway.

When you've done away with the birds, don't go away; several of your enemies will come straight to you. Remember what I mentioned earlier about this level: it's crawling with heavily armed people. A hostile who's armed with a scatter gun and an extremely nasty temperament will sneak up on you, so try to dispatch any incoming hostiles with machine-gun fire from a distance, or lay down a wall of fire with some Molotovs to prevent them from getting too close for comfort.

From here, go west toward the small end of the pen. You'll run into a few people out here; take care of them from a distance, since if they get close, they'll most likely be armed with something nasty. At the end of the pen there should be a heavy-weapons expert who's armed with a napalm launcher. Since you're in

an extremely small area, the only way to take him out without risking your own hide is to get as close as you can and fire at will.

When he's out of the way, you can take out a few gunmen in the area who are much less of a threat to you. Head out of the pen toward the gas station in the southwest corner of the map. There will be several nasty people here, including several scattergunners and a grenadier with cocktails. Stay behind any cover you can find, and when you can get a clear shot, use the shotgun; with it, you can knock them back for a second and perhaps take them out before they can shoot at you. Be careful of the oil barrels behind the gas pumps; they won't do you a whole lot of good because of their location, and they can set you on fire if you're not careful.

Continue to head north, and you'll see another pen of ostriches and a small bridgehouse that has powerups inside. Take care of any hostiles in the area, mop up the ostriches (if you want to) and then head for the powerups. But wait a second: you

might spot a big bunch of goodies farther north—tons of health, ammo and more! The $64,000 question is, how do you get up there? Head west under cover of the trees. Continue trying to go north, and you'll eventually find a secret passageway that will lead you into the little treasure-trove you saw from the ostrich pen. Now that you're fully loaded, you can go back out the way you came and continue on your journey.

Head east past the ostrich pen, and you'll run into a few opponents who aren't much of a challenge. Just be sure not to get caught in an area where you don't have good visibility (this level has quite a few areas where it's difficult to see where you are). Keep heading eastward. You'll approach the railroad tracks the original train car arrived on. Near here, you'll spot quite a few heavily armed opponents.

Two men with rocket launchers will be standing on the tracks, so take them out first; otherwise, their heatseekers will take turns knocking you out. If you can, try to get them close to each other, and although a heatseeker may knock you out temporarily, it will take both of them out permanently. There should just be a few more heavily armed people in the area, but you can quite easily take them out from a distance.

The farm is a
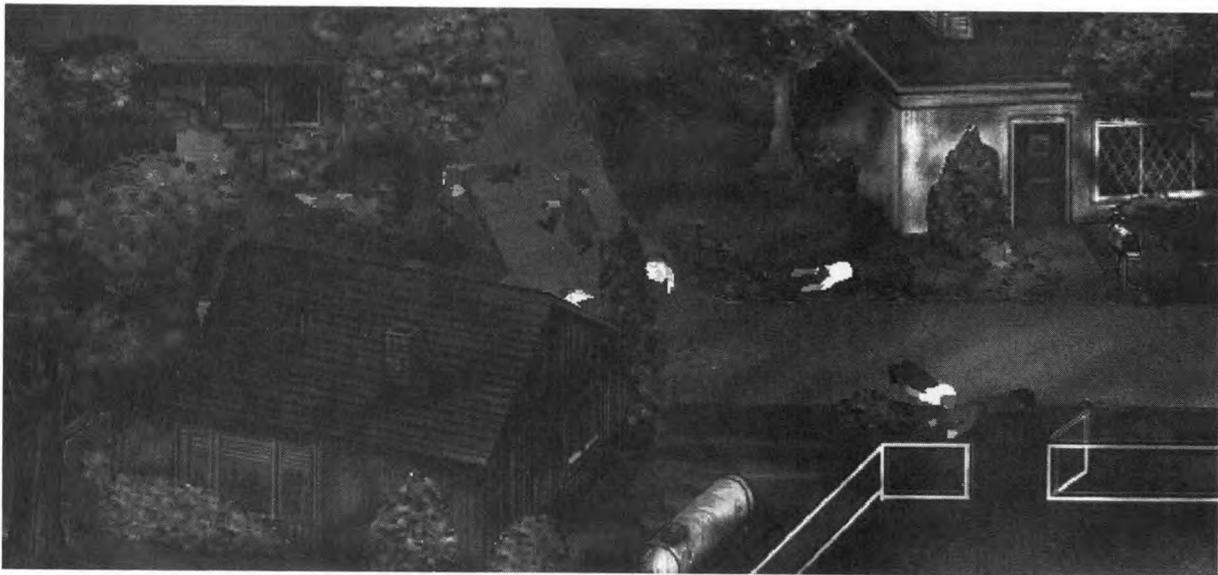
fairly small level, and after the train station, it's a welcome break. With a nice cache of powerups in the northwestern corner, you could start the next level with more health than you started this one—if you play your cards right. Just keep your eyes open for any approaching enemies, and try to take them out with your machine gun, before they get close enough to start blasting at you.

THE CONSTRUCTION SITE

Don't blink. As soon as this level starts, run as quickly as you can behind the house frame that you started in front of; every second counts. If you don't move fast enough, you'll find yourself in a hail of fire that will knock a good 20 health points off you in a hurry.

Once you are in a good position behind the house, carefully line up your shots at the hostiles in the area. They're in a good location, but from your spot behind the house, you can really crank out some accurate shots, and the people won't usually come after you. If anyone does start to close in on you, aim all your firepower at him. The machine gun is the only really effective weapon here because shots from other types of weapons will be blocked by the house frame.

Take out a good six to eight opponents from here, and don't come out (or grab the powerups inside the house frame) until you're certain that you are safe. Pick up the powerups inside the house and start to move slowly east. You should see a few more people come into range, and you should engage all of them from a distance with your machine gun. There are many objects to hide behind on this level, and they are particularly effective as shields against napalm and cocktails.

Keep moving slowly east, sniping at anyone who might get in your way. Be sure to take out

anyone who begins to approach from the south. When you head east, you'll pass a bulldozer that some scatter gunners are hiding behind. Try to draw them out or line up a shot from the work site directly west of them. Farther to the east, more opponents are hiding in and around another unfinished house. Keep your distance, and use the machine gun to inflict damage; if you get in a bind, whip out your shotgun. There are construction workers with grenades and someone with heatseeking missiles, so be sure to remove them from the mix as early as possible.

Pick up the powerups in this area, but be cautious; you'll notice some adversaries south of you, below the small cliff that the house frame sits on. Head toward the west and then go south when you can round the cliff, and you'll run into a batch of new enemies. Now you'll have noticed that the game designers placed the hostiles on this level in such a
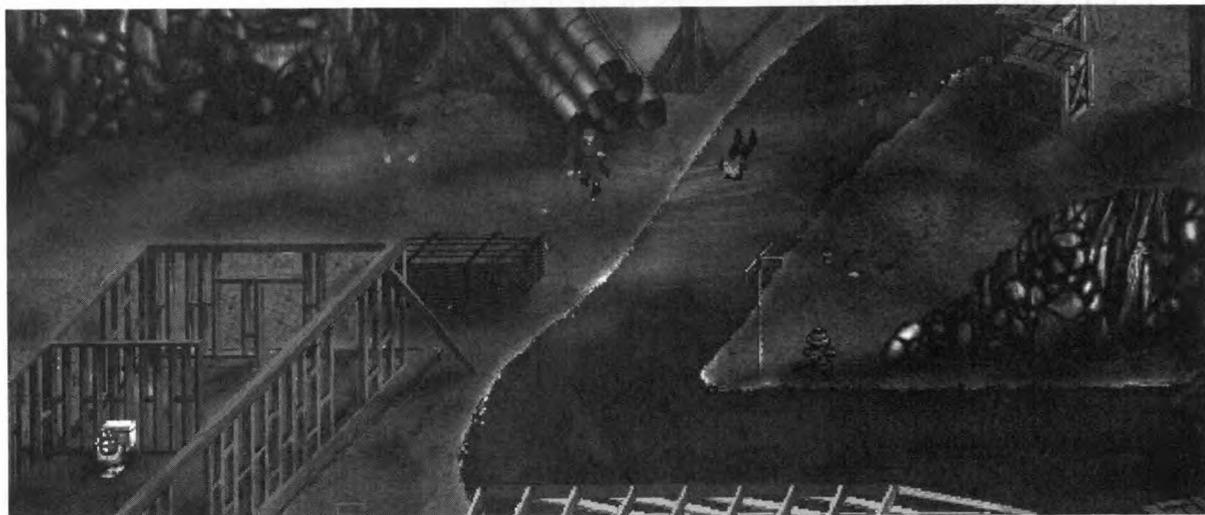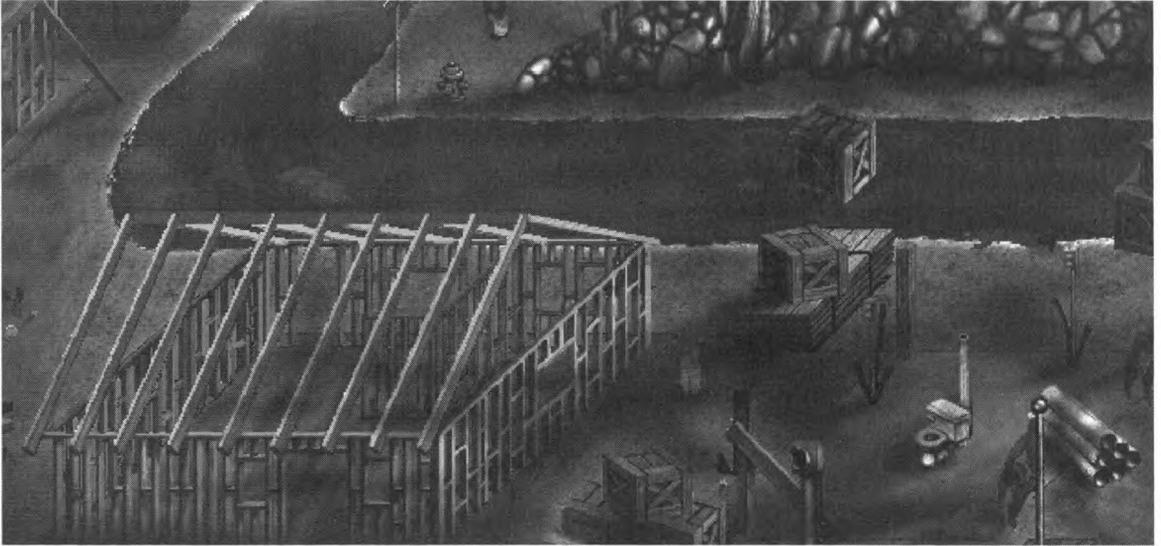
way that they can sometimes get shots off at you before you even see them. Because of this, caution is of the essence. When you head to the bottom of the map, you'll find a few more opponents in yet another bare structure of a house, with a health powerup neatly positioned on top of a toilet bowl.

Try not to get caught in a crossfire here, as the hostiles are perfectly placed to rout you if you get between them. Continue to fire your machine gun, and if you get some lucky shots in at these well-dug-in opponents, you'll knock them out before they can head toward you. As you head south, keep an eye out for any stragglers who may approach from the north and for anyone who approaches from the southeast corner of the map, where you haven't been yet.

Head east again now. You'll run into heavy-weapons experts and heavily armed construction workers. More than anywhere else on this level, the hostiles around here are extremely well situated to take you out. Your best bet is to walk down the main road that leads eastward and knock off anyone who gets in your way. It might also pay to launch a few heatseekers down the road to get rid of people you
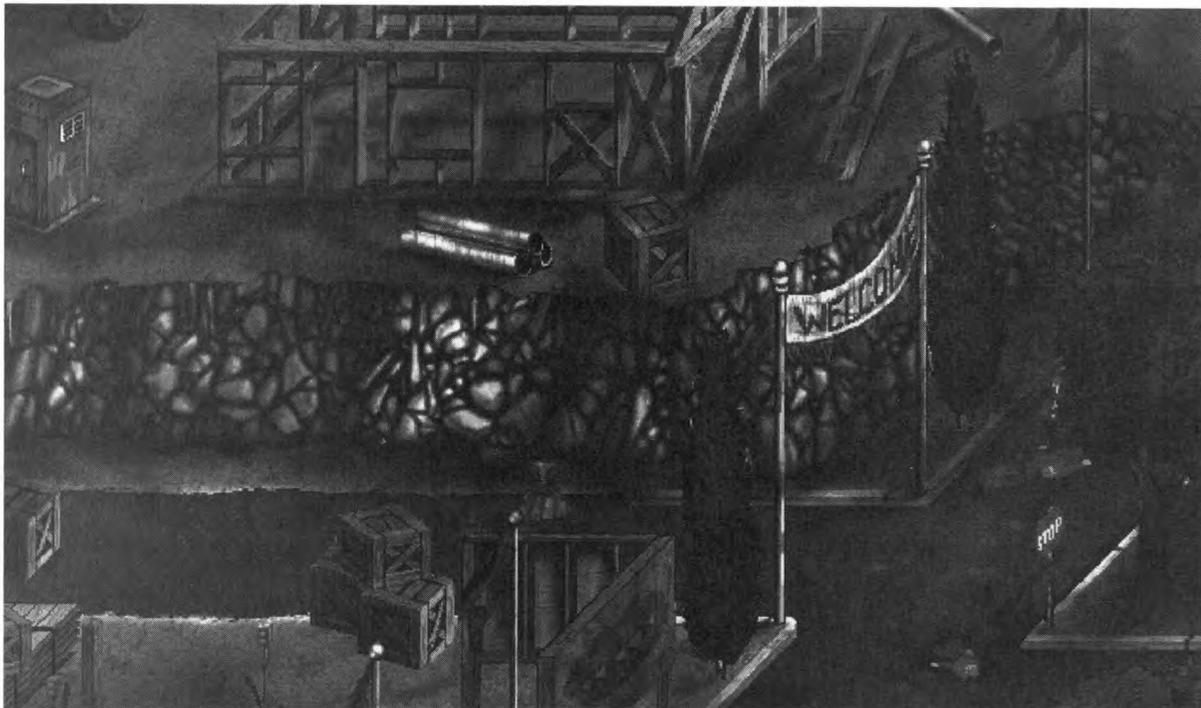
don't even want to see (on this level, you can't waste a heatseeker, since there aren't any civilians or ostriches).

Once you have traveled a fair distance down the main road, head south (before you pass the "Welcome" sign) toward the bottom of the map. Once you've reached the southern edge of the map, walk east toward the north/south road, and you'll notice two more scatter gunners behind a building. They won't come out of their little hideaway, so I recommend that you either use a heatseeker to warm up their day (but be careful to line up your shot correctly) or angle a good shot with your machine gun from a southern vantage point.

That's about it for this level. There may be a few leftovers to wipe up around the area—nothing too challenging, though. The next stop on your trail of terror is the inner-city ghetto, where you'll run into some of the nastiest enemies yet.

THE GHETTO

Once you start this level, you're not in Kansas anymore. Set in the bad part of town, "the Ghetto" requires a lot of cunning to get through alive. Aside from the great location your opponents will start out with, quite a few buildings are containers. When you get close to them, you'll have seven people shooting at you, even though just seconds earlier it was completely calm.

From your starting location, wait for hostiles to approach you; quite a few will. If you wait a minute or two, you should be able to dispatch about six people before you have to venture out. Be careful, though, because the people who are coming have the advantage of numbers, and if you don't take care of each adversary quickly, a batch of baddies will end up blasting away at you.

When you head out, start toward the south. There will be a few people in a lot to the south; a good way to get rid of them quickly is to line up a rocket with the oil barrels on the lot's south side. The resulting explosion and fire will take care of most of the hostiles in this area. From the southern edge of the map, start moving east. You'll find a female gunner and a heavy-weapons expert armed with napalm there. The fun thing to try here is to get the guy with the napalm to launch a container at the wall in front of him. If you time it right, the napalm will bounce back and toast him and his female friend. To execute this correctly, look north against the southern face of the building, strafe to the east and, as soon as you can, dash north. The napalm guy will line up his shot and fire, but by that time, you'll be 10 feet
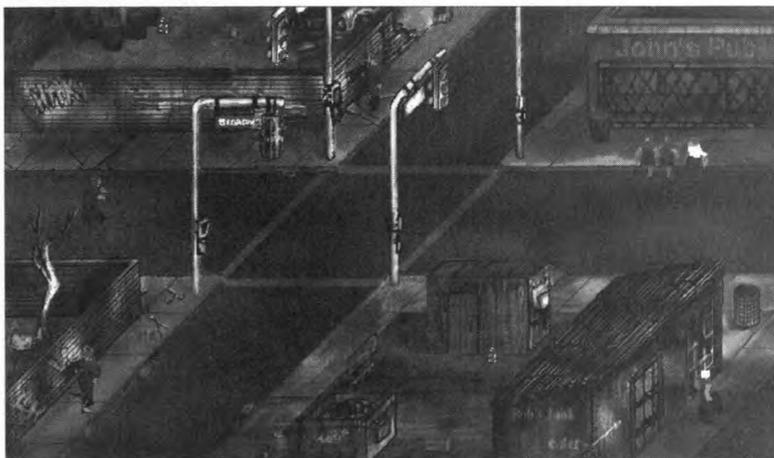
north. The napalm container will bounce back and light a huge fire in the area, but you'll be safely out of harm's way.

Now head back toward the southern edge of the map and continue east. You'll pass another building and see a fenced-in area next to it. Turn the corner carefully; quite a few hostiles are directly north of here. Try to take out the female gunners who are nearby; a heavy-weapons expert is to the east; use the fence for cover from him. Keep your position and use cocktails to guard yourself against the many opponents who are in range. Once you've routed the current group of hostiles, take out the guy who has heatseekers. As I mentioned before, though, there are quite a few container items on this level, so you may suddenly be swamped by a bunch of guys who ran out of a house to the north (you might not even have seen them exit the house).

Slowly move northward now and try to take on only one or two opponents at once. If your foes gang up on you, run south, or you'll succumb to heavy damage if you aren't careful. Farther north, you'll see a gunman or two camped out in a wrecked structure. A well-placed grenade will blow them out of there.

Now comes the hard part—one of them, anyway— of this level. Move northward gingerly; you'll hear church bells ringing and see the church come into range. Many civilians will start filing out of the church, and then you'll see the problem: a turret that's mounted on the stairs of the church and several SWAT team members who appear from all around it As much as I hate to say this, quickly toss a
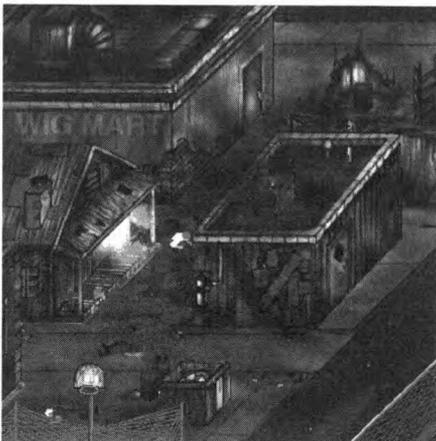
grenade at the front of the church; in fact, toss a few. One of them will destroy the turret and create a huge mass of flames, with people running everywhere. Not only will this wipe out the church-going crowd, but it will also kill off some people whose intentions aren't so good. Hey, they shoulda known better than to be in church when you were coming to town! If the grenade-throwing strategy doesn't work, odds are you just picked up a scatter gun, so equip that bad boy and toast as many people as you can with your current load of ammunition. Use the machine gun to mop up any leftovers.

Once you've cleared out that mess, head north, then west. You may find a few stragglers from your earlier encounters, but their numbers should be limited. Along the northern edge of the map, you might also see a grenadier and a few other people who aren't much of a match for you. As you continue west, you'll come into range of more hostiles who are camped out in a gas station, as well as some backup hostiles to the east and south. This is the other difficult part of the level that I alluded to earlier.

If you can, take potshots with your machine gun from as far away as possible. If you can get rid of any opponents this way, it will make your mission a lot easier in the long run. Now take out anyone you can get a clear shot at: probably the people to the east of the gas station. You should have replenished the ammunition for your scatter gun by now, and because of the large number of well-positioned enemies in this area, this massively destructive weapon is an

excellent choice for killing off as many people as you can in a short time. You may want to make a mad dash into the gas station, blow up the gas pumps to set fires everywhere and create a little mayhem to confuse your opponents.

Use Molotovs to clean out any more opponents, then head slightly south to clean out the people who are hiding south of the gas station. There should only be two or three people left on the level, and they should all be northwest of the gas station, so just head up there and blast them into oblivion with your scatter gun. It's off to the big city!

THE CITY

Bright lights, big city. "The City" marks the beginning of the game's final four levels, all of which are super-hard and fairly large, as well. It's tough to say which level is the most difficult, but suffice it to say that you'll spend some sleepless nights thinking about how to beat each of them; all the more reason to read this book cover to cover and get the lowdown on the best methods of attack.

I've said it on other levels, and I'll say it again: don't move. A lot of enemies will start to head toward you, so hold your ground and set your sights on anyone foolish enough to get within range of your machine gun. If you play your cards right, you won't take any damage from the first barrage from the five or six hostiles who approach you, and when the coast is clear, you can start to clean out the surrounding area.

There are many civilians on this level, and I say knock 'em off as soon as you see 'em. I've wasted quite a few rounds of my scatter gun on them or used a heatseeker to blow one of them up, when I would have been better off killing an opponent. If you take them out ASAP with your machine gun, they won't be around to screw you up later.

You'll find a few SWAT-team guys and some female gunners in the area; if you can line up your grenades with them from around blind corners, you can take them out before they even see you. Continue to scan the immediate area where you started, and use your machine gun from a distance to take anyone out; keep grenades handy to toss around corners.

For the most part, weapons that create flames aren't great to use on this level because of the way it's set up.

The flames will usually die out because buildings or other objects will prevent them from spreading; plus, napalm or a cocktail might bounce back at you and ignite you instead of your opponent. For that reason, I'll tell you specifically when I think you should use your cocktails. For the rest of the level, keep them disarmed and stick to more conventional weaponry.

When this area is clear, head to the east. You will probably find a few opponents lurking around the buildings, so you should try to draw them back toward your previous location where you'll be able to take them on in a friendlier environment. Continue toward the east, and you'll run into a few more hostiles; you might even be unpleasantly surprised by someone you can't even see throwing grenades at you. They've got a nasty arm on 'em, so take out any scatter gunners first, and once you get close to the park area, you'll see the grenade thrower. Take him out as soon as you can.

Heading north through the park, you'll probably run into quite a few civilians that you should quickly take care of. There will also be a few hostiles hiding between the buildings that border the park, so keep a watchful eye on the entire area; as soon as you are attacked—or see anyone—shoot him. In this wooded area, you may have a problem: the X-ray function of the game usually won't be active behind trees. Hostiles may be hiding behind the trees, but you won't be able to see where the shots are coming from. Spray the area with your machine gun to dislodge them from their hiding places, then close in on them with a few scatter-gun blasts.

It's a great idea to use the scatter gun on this level (especially in the upcoming areas), since there are tons

of ammo for this powerful weapon; use it to quickly blast groups of opponents. The flamer is also very useful around here; just be aware how much ammo you have left so you won't waste it. If you do use the flamer, be careful of the flaming people it will produce; if you accidentally ignite one and he runs into you, he'll cause a fair amount of damage—especially given the number of civilians on this level.

On the north side of the park, you'll notice a traffic island. If you can make a clear dash to it, it will provide excellent cover, and it's a great location to use your machine gun and grenades. Be careful of a heavy-weapons expert in the northeast corner of the map, in front of the XXX movie theater. If you can stand in the correct location on the traffic island, the heatseekers will hit the lamp post and leave you with clear shots at everyone else.

Once you've finished with the hostiles who surround your current location, head north toward the movie theater and take out the heavy-weapons expert. About 10 men will exit the theater (what a coincidence!), so be careful to either use a cocktail to get rid of them, or make a quick dash for the weapons expert and do him in. Don't waste any ammunition on the civilians.

Start moving west now, toward a heavily defended area. You'll find very little cover here, so your best bet is to arm the scatter gun. With it, you'll be able to quickly blast into oblivion anyone in the area, saving your own hide. Use the scatter gun effectively and try not to waste any ammunition; that way, you'll be able to use it longer.

The enemies near the subway exit in this area will be hiding in all sorts of places: underneath the scaffolding, behind mailboxes, between buildings—everywhere. Be wary of the hordes of civilians that come from the subway

exit. You can try to use them as barriers against your opponents, but they'll more than likely just get in the way of any shots you want to fire. A cocktail works well to get them out of the way and may even take some of your opponents with them.

Continue to run toward the west side of the map, cleaning up any opponents that get in your way; then head north into the streets at the top of the map. There will be a few more hostiles in this area, but they don't have many friends to help them out, so just mop them up and you should essentially have finished. But that's not all! As I mentioned before, this level has quite a few hiding places that you might have missed the first time around, so you could end up with four or five hostiles who will prevent you from advancing to the next level.

Carefully walk around the level and sweep every square inch for enemies. They can hide between buildings, behind trees and in containers that you didn't set off the first time, so be vigilant. Keep your scatter gun armed for this final portion of the level, as you may take serious damage from some of these lurkers before you spot them, and you'll want to be able to kill them as quickly as possible (the flamer is also a great weapon for this type of combat). When you're satisfied with your performance, hit **F1** and head off to the next level.

THE PARK

Run like hell! As soon as you start this level, three turrets will begin to track you and will start to fire rockets toward you. As if that weren't bad enough, there are also several scatter gunners in the area who will make things difficult for you. Take your time; avoid all the rockets as well as you can, but try to take out the scatter gunners first. They will prevent you from lining up a good shot against the turrets, but be careful of the rockets when you attack the people.

Once they've been dispatched, arm yourself with grenades or rockets (you can find powerups for both at the start of this level), and take your time lining up shots against each turret. Don't stop moving for more than a second or two, as that may be all the time one of the turrets needs to get a good shot at you. If one rocket knocks you down, it will make you much more vulnerable to any other rockets that are on their way. Some of the turrets contain powerups, but don't make a run for them until three turrets have been taken care of.

Now watch out for other people in the area; there are quite a few civilians who might distract you from actual hostiles, but there are also many opponents you'll want to fire at as soon as you can. Your initial location doesn't offer much protection, but your machine gun will allow you to kill anyone before he can get close.

North of your current location is the main entrance to the park, marked by a gate in the wall. Several SWAT-team members will be hiding behind both sides of the wall, and they will strafe from wall to wall while firing at you; this will make it very difficult for you to line up a shot. Molotov cocktails

and napalm are quite valuable to use in this situation, as they will create a wall of fire that the SWAT guys either won't be able to strafe through or will be killed by, on the spot.

Take the time to line up good, angled shots from your location and knock the SWAT guys out when they hide from the fire. Now, you could head right through the gate to the north, but that wouldn't be wise because the guys you just knocked off had some friends to back them up. So you may want to go slightly to the west, along the wall, and be very careful to watch out for opponents who appear from that direction. Take them out as well as you can, but don't go too far to the west; you'll be outgunned and outnumbered. When you near the western edge of the parking lot, head slightly north into it and line up some shots at the guys who are hanging out to the north and east.

You'll have a fairly good location here because the people in the parking lot were positioned to attack you if you came through the main entrance. By coming around the side of the parking lot, you'll catch them unaware, and this will allow you to dispose of them quickly and easily. Continue through the parking lot, slowly picking off each person who comes into range. As always, be careful of civilians and don't waste valuable ammunition on them; take them out with machine-gun fire.

Once the parking lot has been cleared, begin to move north. Walk into a wooded area of the park where there are park benches for people to sit and eat. You won't have any time for a snack here, though, so keep your scatter gun or flamer armed and move cautiously. Gun-toting people are crawling

all over this area, and all the trees provide great
cover for them. Toss a few Molotovs, if you've got
em, to stir up some trouble; then, while the flames
are flying, pick off other opponents with your
machine gun or your scatter gun.

Quickly run north from this wooded area, and
you'll notice a few more people who are mostly
alone; they should be easy targets for your sharp-
shooting. You'll also see a stage with some
powerups in the area, and they'll
be worthwhile to pick up now.
Head back toward the southeast,
and take out any other people who
get in your way. Then you'll
approach the rear of the park bath-
room. Hey; just for kicks, get in
front of that bathroom; quite a few
people will file out. Line up a shot
with your napalm launcher and
toast everyone in sight. It's fun to
go *Postal!*

Continue to head east, and
you'll begin to see a baseball field
on the far eastern side of the map.
Don't go into the field yet; for
now, you should focus your atten-
tion on the many scatter gunners
outside the park. Keep your dis-
tance and use your machine gun's
range to your advantage. Don't
move toward them, as there are
quite a few people around here,
and if you get caught in the cross-
fire, you could be done in. This
area should take a few minutes to clear out, as there
are many people here, and they will be hiding in
some ingenious
locations.

But when you've finished with the area outside the baseball field, it's time to head in. Walk to the south side of the batting cage and then approach slowly. You'll see some more guys on the field; many, many oil barrels; and a turret that's launching cocktails from the pitcher's mound. Try to line up a shot at the turret with your rockets; if your aim is true, you'll blow it up, ignite a bunch of oil barrels and probably take out everyone in the park, all at the same time. Anyone who's left over will be an easy kill, as you can just snipe at him with your machine gun and either kill him or blow up the nearby oil barrels.

Now it's time to head back to the far western side of the map, past the parking lot you were in before. This is the end of the level, but there are still quite a few more hostiles left for you to kill, and I have a feeling that my alter ego, the Postal Guy, will be making an appearance, as well. Once you've reached the far west side, you'll find yourself in a mini-golf course.

In this area, there will probably be mostly heavy-weapons experts armed with heatseekers and napalm. Use the many objects in the mini-golf area to your advantage; hide behind these objects to avoid heatseekers and flames. Basically, all you have to do here is bide your time and knock off the remaining people, whenever you can get a clear shot at them—not too complicated.

Level Maps
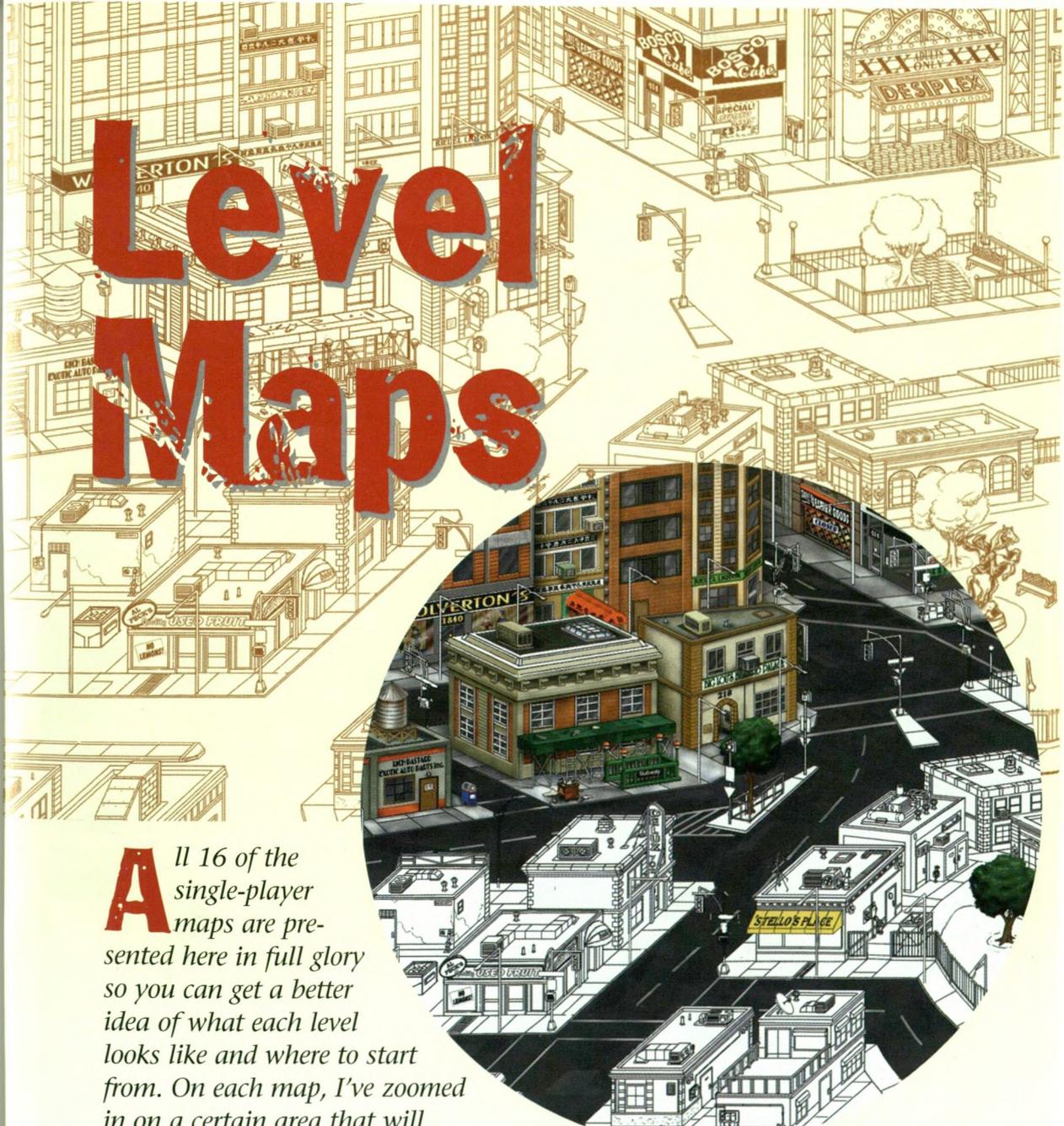
All 16 of the single-player maps are presented here in full glory so you can get a better idea of what each level looks like and where to start from. On each map, I've zoomed in on a certain area that will typically be the place you'll have the most trouble, so be sure to refer to the rest of this guide for help in that area.

Just for fun, this section also includes several pictures of level 13 (The City) when it was being built by the designers. You'll start to see how each level was created, from inception all the way through to the final product.
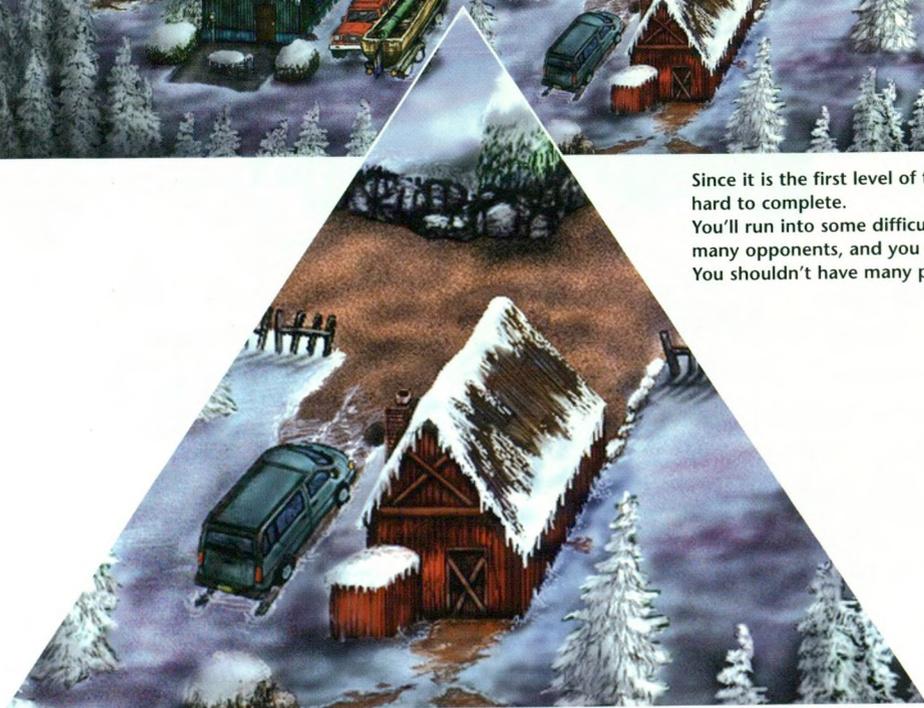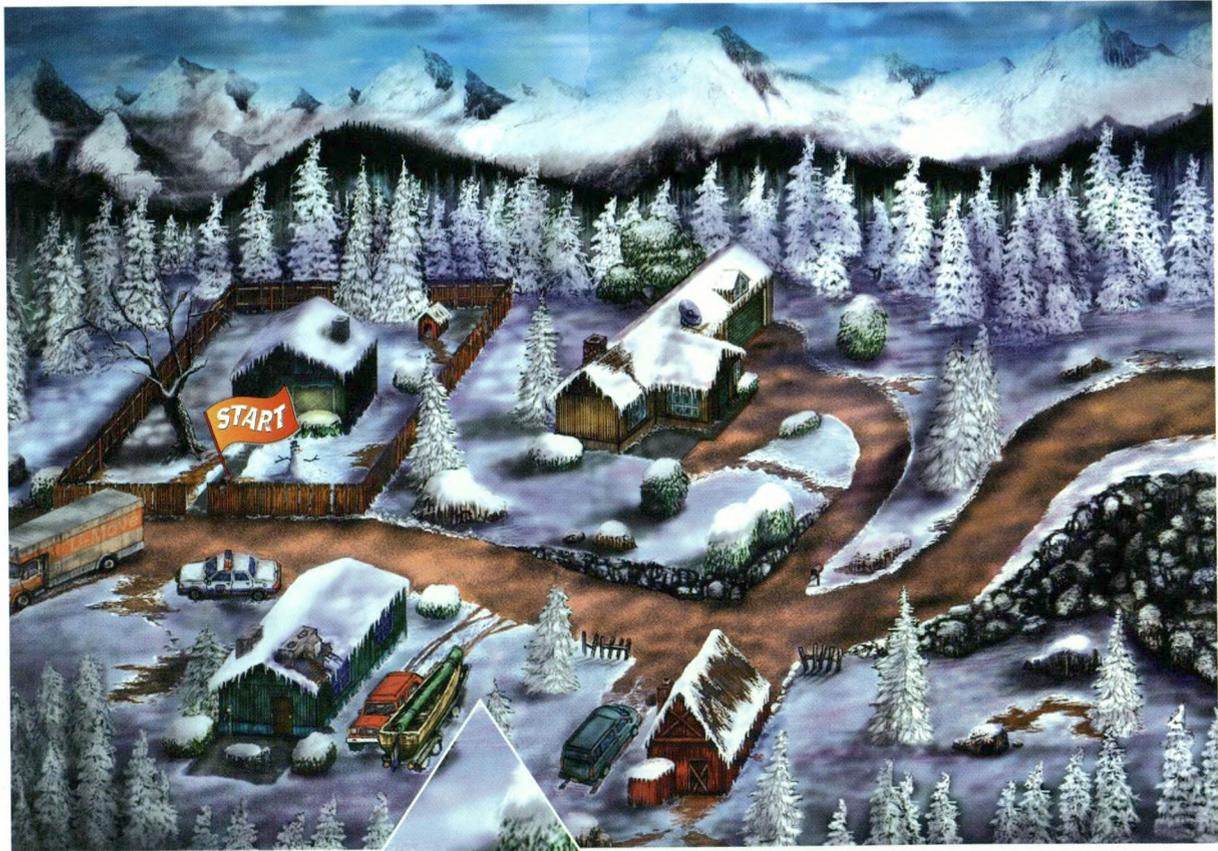
Since it is the first level of the game, "Home" isn't that hard to complete.

You'll run into some difficult situations but there aren't many opponents, and you can get into good positions. You shouldn't have many problems here.
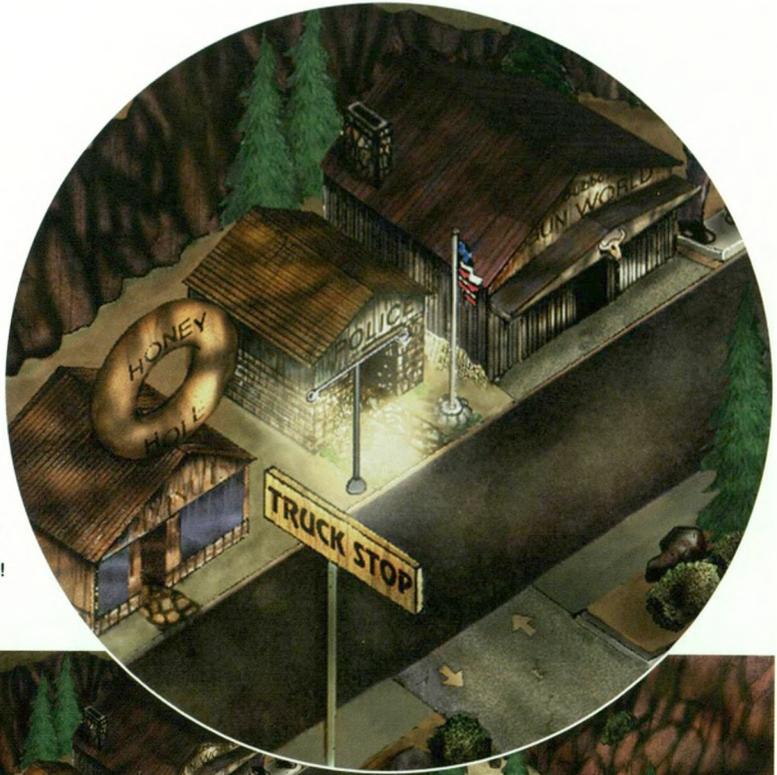
There are several challenging areas in this level, but be particularly careful near the Honey Hole donut shop; there are many hostiles in this area! And don't miss the slightly secret area in the southeast corner of the map.

The encircled area on this level is where you'll find a number of people waiting for you. Since they have the advantage of higher ground, don't approach them from the stairway, but rather head east and attack them when you have the upper hand.
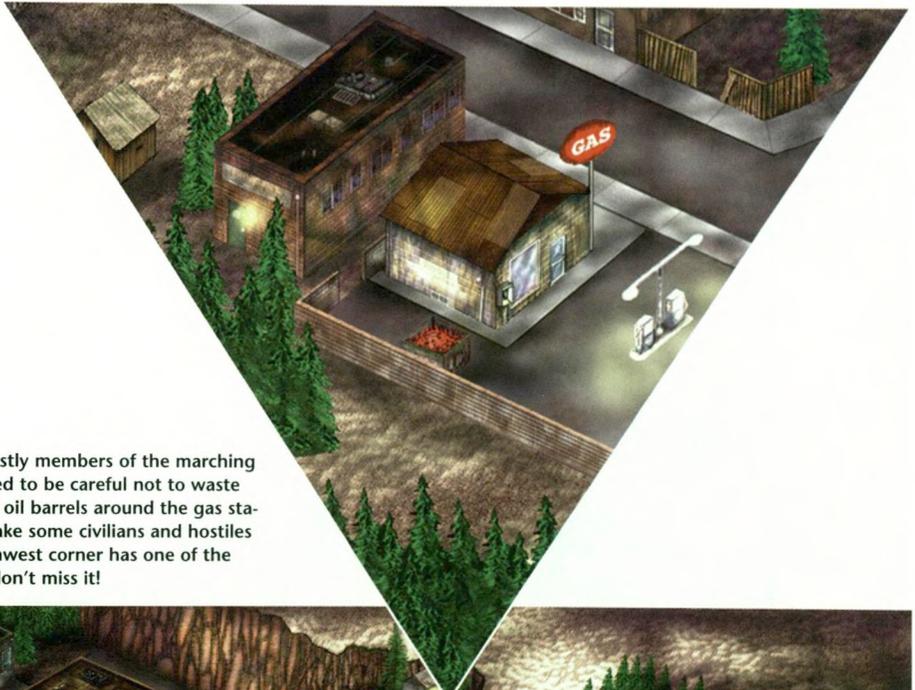
There are so many civilians (mostly members of the marching band) on this level that you need to be careful not to waste ammunition. There are a ton of oil barrels around the gas station, so blow them all up and take some civilians and hostiles out at the same time. The southwest corner has one of the best secret areas in the game; don't miss it!

The bridge is a challenge, if there ever was one. I was killed many times in my travels across it, so move slowly and carefully. You must use any cover you can find. If you need time to plan your attack, don't be afraid to hide out and catch your breath for a minute or two on the bridge.
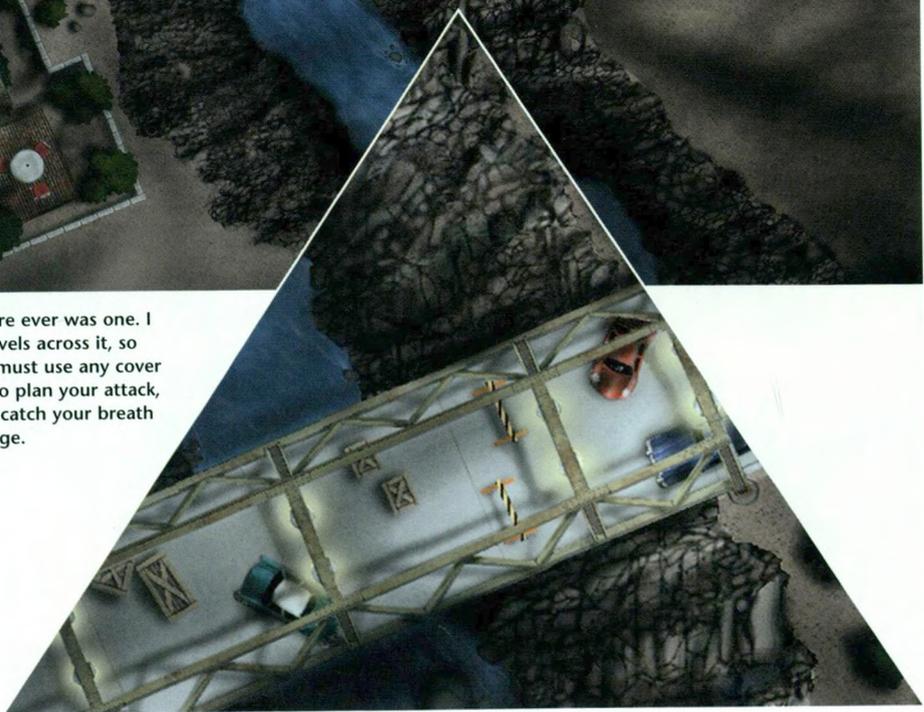
The mine is pretty straightforward (although very bendy), so as long as you are careful, it's not very difficult. Never take on more than one opponent at a time, and always remember where you've already been.

Be super-careful of the hostiles on the cliff along the northern edge of the junkyard. They can hit you but you can't attack them at all, so don't get close until you're ready to take them on head to head.

Don't sweat this level too much until you get to the gas station. There are mass quantities of hostiles around, so arm your shotgun and take it slow. The school bus along the eastern side of the map is where a particularly nasty heavy-weapons expert is lurking with heatseeking missiles, so be cautious in that area, as well.

If you asked me, I would say that this level—the train station—is probably the most difficult one in the game. There are more than 70 hostiles for you to deal with, it's extremely large, and it provides you with very little cover. In front of the train, there's a particularly bad area that will leave you vulnerable to attack from all sides except the south, and there are dozens of civilians coming from there to get in your way.

Toss a Molotov cocktail into the train car to the east of where you start. (If you've never had ostrich for dinner, today's a great day to try it.)

As soon as you start this level, run west behind the house frame as fast as you can. From there, take out the hostiles that are in range until it's safe to go back into the open.

When you get to the church, you're in for some serious trouble. A turret is mounted on the steps, and SWAT team members will ambush you from every direction. If you were a sane individual, you'd probably try to avoid the churchgoers who are exiting Sunday mass—but you're not, so go postal!
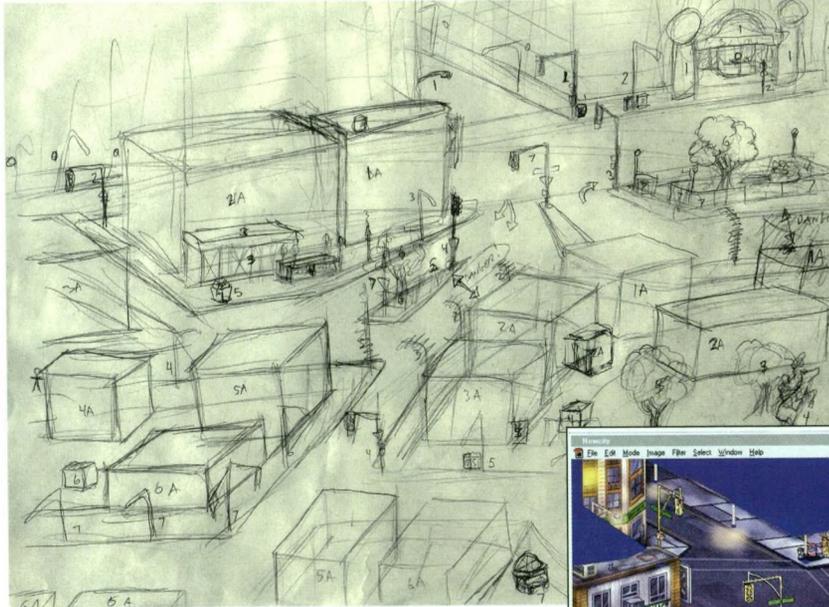
Here, you can see the progression of a level from the early stages right through to completion. "The City" started out as a simple sketch by one of the game's designers and, through a lot of hard work and brainstorming, was developed into one of the coolest levels.
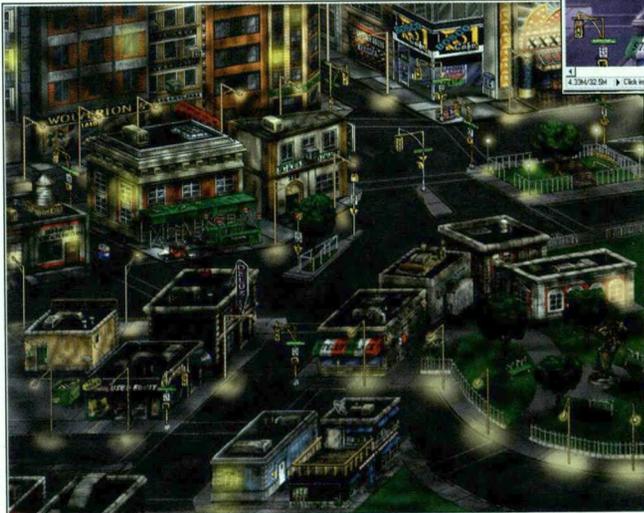
Take in all the sights of the city, but watch your butt while you're at it. The intricate detail of this level is enthralling to look at, but don't be tempted to sightsee until you've cleared the level. Be particularly careful in the park in the southeast corner of the map.
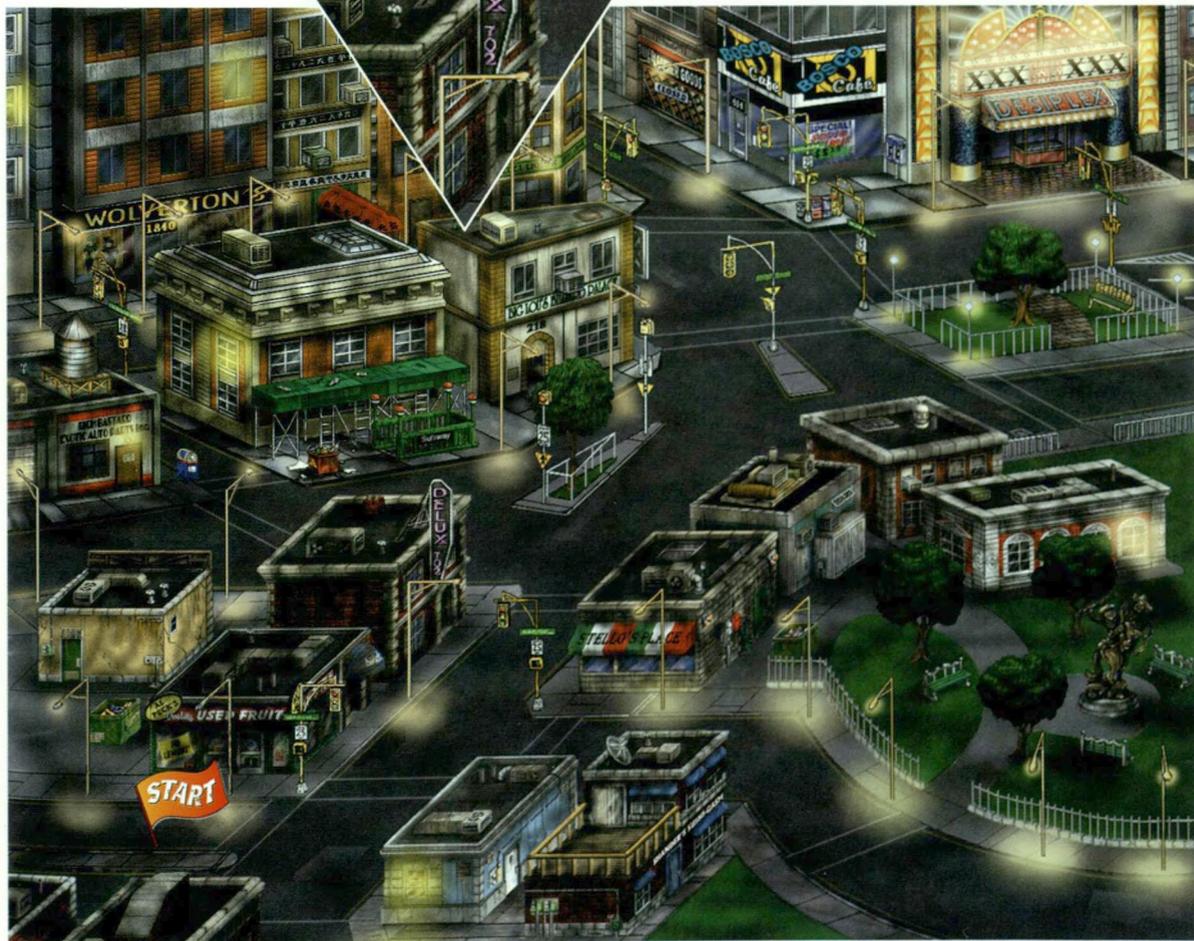
Several hostiles will hide and wait for you at the miniature golf course. They'll be tough to kill if you use finesse, so charge in and blast away at them. If you lose some health, don't fret; in the northwest corner of the map, there's a great secret area that will get you back to full steam.

Be careful inside the main area of the industrial plant. Hostiles will sneak up on you, and you'll never see them coming. Also, be wary of the buildings that line the west side of the map; most of them contain people, and they aren't coming home from a hard day's work; they're out to get you.

START

The barrack is by far the most difficult part. There are probably more hostiles in that one small space than on most other levels in the game. But if you play your cards right and use the strategies you've learned from this book, even the mighty air force base will fall to your attack.

POSTAL TIP

YET ANOTHER SECRET AREA!

Before you hit that **F1** key to head on to the next level, you'll want to do a little exploring in the area of the mini-golf course. Central Park is a big level, and it's hard to keep track of exactly where you've been—or what you've missed so far. That's my job! North of the mini-golf course, you'll see that there are tons of trees, and you might think there's a secret area nearby. You'd be correct in your assumption. However, it's pretty hard to actually get into the secret area, so the easiest thing to do is just go behind the large dragon on the golf course and run directly into the trees. Keep moving in one direction until you find a little gap in the trees, and then walk north. Continue to follow that tiny path, and you'll end up in a nice little alcove full of goodies.

If you're wondering why I didn't let you know about this secret area until the end of the level, I had a good reason. It's best to try to complete this level using the items you already have. You'll really need the powerups for the last two game levels (especially the final one). And hey; if you were smart, you would have read the whole book before you played the game, and you would know about this secret area, anyway!

That's about it for this level; it was big and bad, but now it's over. Clean up any stragglers and pick up any extra powerups you might have missed; then head to the next-to-last level in the game: the industrial complex. Your enemies have been getting more intelligent as the game progressed, and the strafing tactics you often used on this level were just the beginning. On the next two levels, your opponents will be really nasty, so read on!

THE INDUSTRIAL COMPLEX

Considering that this is the second-to-last level, it's a bit of a breather between two of the hardest levels, although still really challenging. You'll start outside the walled industrial complex, and right away you'll probably notice a turret just inside the entrance. Don't worry about it immediately, though; it's a flame-throwing turret, so it doesn't have the best range. As usual, to remove this problem from the map, your best bet is to use a rocket. Line up your shot well and let 'er rip.

By the time the turret has gone, several hostiles will start to close in. The scatter gun is good to use here because you won't have a great location, but be careful not to use up your ammunition too quickly. The flamer is also effective. Clear out the opponents who'll get in your way and then head east (don't go through the industrial complex; we'll use the side entrance).

Now, a big disadvantage—or a big advantage, depending on how you look at it—on this level is that the wall that runs around the industrial complex is high enough to prevent you from going over it, but low enough to allow most weapons to be fired over it. Your first experience with this situation involves a heavy-weapons expert armed with heat-seekers; you'll see him near the corner of the industrial complex. Fire your machine gun at him, but be careful because you can't get close enough to use your normal strategies against him. It's best to take him out fast, so the flamer is a great weapon here,
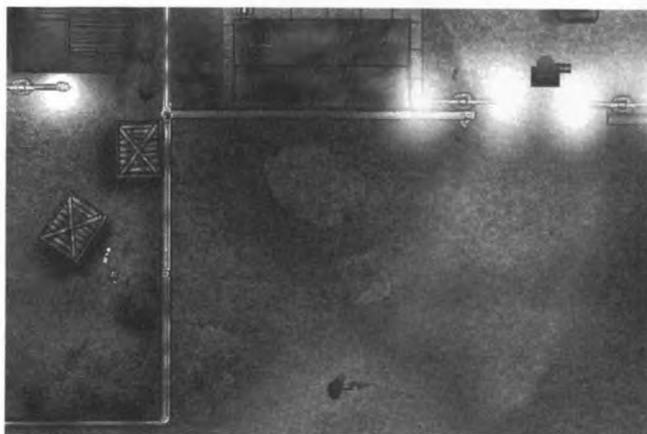
especially since he can't run toward you once he has been set on fire.

Continue to round the southeastern corner of the industrial complex, and when you reach the eastern side of the map, turn north. As you walk to the north, you'll see more hostiles hiding inside the complex, but you can't get a shot at most of them. Farther north, though, you'll see an entrance into the complex. From there, try to get off a few rounds at the opponents inside. Don't venture in yet; just knock off any enemies who are stupid enough to stay within range of your machine gun.

Continue to head north and around the top corner of the industrial complex. Toward the west, you'll see more people inside the complex; try to take them out with your machine gun. You have the upper hand in this situation because your machine gun should be able to shut them down before they get in range to hit you with their scatter guns. Once you're comfortable that you've defeated as many hostiles as you're able to from this vantage point, head back to the complex's side entrance.

As you enter the complex, you'll see a turret west of the truck that's parked nearby. Concentrate on any backup hostiles who are near the turret and who might be able to get off shots at you right now (such as the scatter gunners to your south); then worry about the turret. As usual, a rocket is the best way to deal with turrets, so when you can get a good shot, fire at will.

When you've cleared the immediate area, go a little south and clear out any leftover hostiles who are lurking down there. Then head to the north and, in the top corner of the complex, there will be a nice cache of powerups (which you might have noticed earlier). Continue farther into the complex and keep
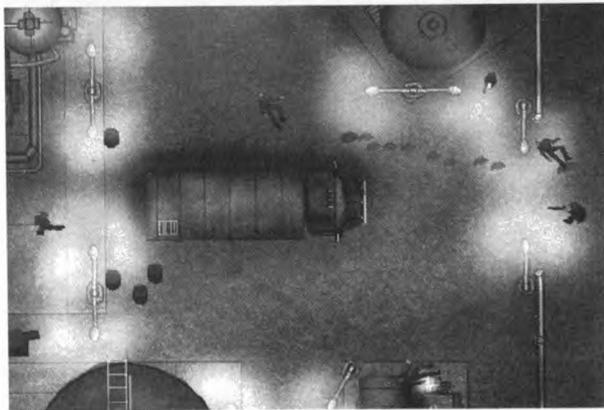
your eyes peeled at all times for enemies who might be hiding under the excellent cover. A big advantage here is that there are many strategically placed oil barrels that can help you. Just concentrate your fire at the barrels, and the resulting explosions will annihilate any nearby hostiles.
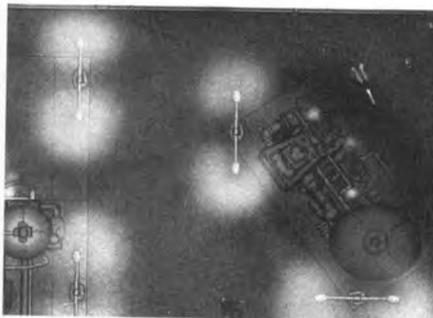
Essentially, for this main section of the complex, just hold your ground until you've dispatched any enemies in the area and then continue to advance westward. Sweep north and south to check for any stragglers (and pick up some powerups while you're searching); this main area shouldn't be much of a problem. There are several buildings in the main part of the complex that house civilian employees. If the civilians start exiting en masse, let them go, but don't sacrifice an important target just to spare someone's life; that wouldn't be worthwhile at all!

When you've cleared the main area, head to the next level—if you're a wimp. The remaining enemies on the west side of the map are inside container buildings, so they won't register on the kill percentage that you need to advance. If you're a real lunatic, though, you'll head onward and won't give up until nothing survives.

Go to the northwest corner of the industrial complex. Your best weapon here is a trusty cocktail. You'll see a house in that corner of the map; toss a cocktail at it as soon as you are within range. Head toward the flames (but don't get burned), and hostiles will start to stream out through the doors. The fire you laid outside will take care of them, though. Be sure the fire hasn't been extinguished; if it looks as if it might go out, toss another cocktail to be certain no hostiles get out of the building alive.

As you head southward in this part of the map,
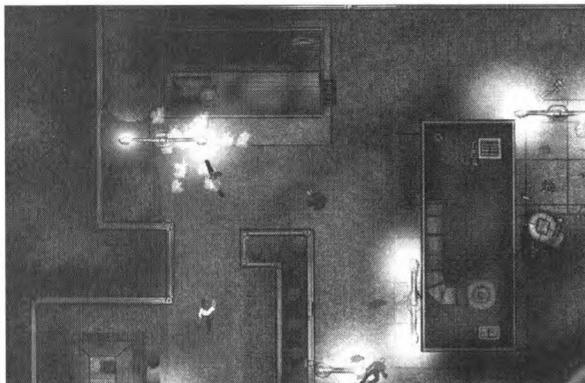
you'll see a building similar to the house with some oil barrels out front. Light them up with your shotgun, and then get close enough to lure the hostiles out. They'll burn up, and if the fire starts to go out, don't forget to light it again with some Molotovs.

When you've cleared out those two areas, continue to head south until you are in the final section of this area of the level. You'll see a truck parked here, and you might even see the turret behind that truck. Toss a cocktail into the rear of the truck and then lure out any hostiles. Once they've been cleared out, head inside the truck and pick up the powerups there. Be careful, though, because there's an oil barrel inside the truck, so if you're currently firing any weapons, don't ignite the barrel or yourself.
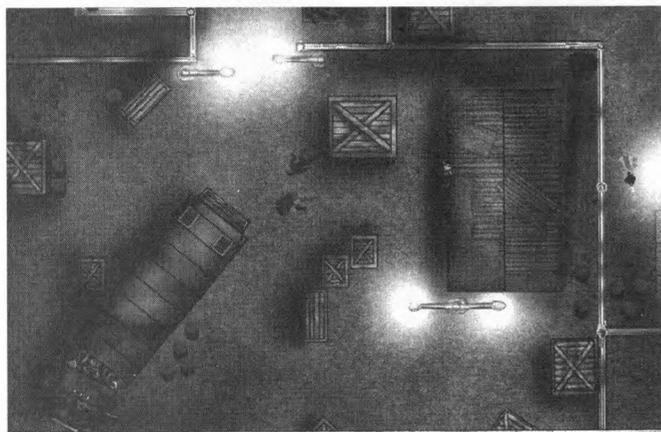
Now the only thing left is the turret. Head toward it (don't be startled by the loud honking coming from the truck) and hide behind a crate. Line up a shot from there and arm your rockets. When you're ready, strafe out of hiding, let off your rocket and run toward the turret. It's launching napalm, and the container will sail over your head and leave you unscathed. If you aimed your rocket well, and the turret is destroyed, it will let out one more napalm container (which will explode), so be ready to dodge left or right and get out of harm's way.

One more level to go!

AIR FORCE BASE

Welcome to the last level in the game. If you've come this far, your skills are obviously good; they will, however, be tested to the limit on this massive level. By the time you've finished, you'll have killed more than 100 hostiles and battled quite a few infantrymen, all of whom are significantly smarter than the typical SWAT-team member you fought previously.

As you start, you might be overwhelmed by the sound of the loud Klaxon or by the three men who attack you the second you appear. Don't fret, though; for the most part, you are safe because of the great position you started in. Quickly arm your rocket launcher and fire straight ahead without turning or moving. The rocket will start a chain reaction among the oil barrels and will kill all three of your foes (one might still be left standing, but a peppering of bullets will do him in).

POSTAL TIP

A WARM SURPRISE

More than any other level, this one is packed with foe-infested buildings. Be careful when you go near any structure that looks as if it could house people who want to kill you. As always, the best way to greet the folks who stream out of these houses is with a nice dose of napalm or a cocktail.

Position yourself toward the doors of these buildings and, from as far away as possible, toss one of these flaming lovelies at the door. Then close in and let the fireworks begin. Any hostiles who get past the deadly flames (or who make it out alive after the fires have been extinguished) will only cause you heartache, so there are two ways to deal with them; first, be sure you unload rounds from your machine gun into the door of the building, even when the fire is blazing. This will ensure the death of anyone who tries to get out. Second, if you see that the fires are dying, and hostiles are still pouring out, be sure to toss another cocktail their way to keep them warm and toasty.

Now, move carefully toward the front of the gated-in area where you started; more hostiles should start to head in your direction. You can try to take them out from a distance with your machine gun, but odds are they'll close in on you too quickly, and you'll be killed. So, as soon as they get too close for comfort, toss a few cocktails in their direction to light them up and get them out of the way. When the fires are out, you can exit your starting location and start to worry about the other adversaries you're about to face.

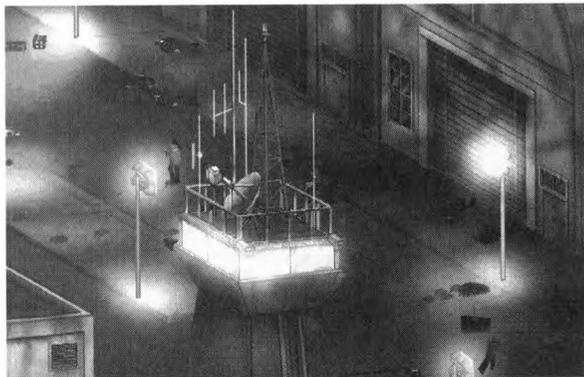Directly in front of you should be a small building; don't get too close!

Toss a cocktail at the door and then close in to draw the hostiles out from the inside. You'll have to be careful of any opponents to the north or south of you at this point; there are so many people on this level that you'll have to watch every direction to see who is coming to get you until you're near the

end. While the fires are burning in front of that building, aim your machine gun at the door; if you do that, any infantrymen who make it out alive will be riddled with bullets.

Now start toward the south and continue to fire your machine gun with wild abandon. Down here, there will be more heavy-weapons experts with heat-seekers, quite a few grenadiers and many scatter gunners, so be careful. There are infantry inside a house to the east; follow the Postal Guy's advice and toss a cocktail at the door to keep them at bay. Then concentrate your firepower toward the south; try to kill people and blow up any nearby oil barrels that might possibly take people with them.

When this southern area has been cleared, start to head east along the southern edge of the map. You'll see a group of buildings (none of which should house any opponents), and near the end of this strip of structures, a few oil barrels will be lined up. Pepper these barrels with your machine gun and send them flying into the area to the east. In that area, there will be quite a few heavily armed oppo-

nents. When the fires have been extinguished, you can peek your head out, but be careful of the rockets that will be launched at you from the turret beneath the helicopter.

Use grenades to take out the turret, as it is flanked by oil barrels that will spell its doom even if you don't have the best aim in the world. But while you're trying to take out the turret, be sure no other people sneak up on you. An ostrich might also appear in this area, so take it out to make certain it doesn't get in your way later on.

Directly north of the helipad, you'll find a building with a few more infantrymen inside. Use the "Molotov cocktail at the door" strategy to rid yourself of these foes. Continue to head toward the eastern edge of the map, and then turn north. You'll run into a tall tower, and there will be many more heavily armed enemies in the area. Stay away from the row of buildings near the east side of the map, as they contain quite a few more enemies that you don't want to unleash just yet. Try to detonate any of the oil barrels in the area; that might take out some opponents. Otherwise, use the truck in the area for cover and try to toss some cocktails toward the heavy-weapons expert, or snipe at your opponents from a distance.

When the area has been secured, try to lure out some of the guys from inside the buildings. Shoot napalm or cocktails at the door to take care of them, but several buildings in this area are containers, so be very careful. Also nearby, but slightly to the west,

four infantrymen are lined up. Don't get too close to them because they'll massacre you. Instead, try to line up a shot of napalm directly south of them. It should spray all four of them, and you don't have to be within range of their scatter guns to make it happen. Try to use the flamethrower if you don't have any napalm canisters left.

Now continue north and keep a close eye on all the buildings to your right; some of them may still have hostiles inside. A few more heavy-weapons experts, as well as another turret, should be at the northeast corner of the map. Use grenades to send some limbs flying and blow up the turret in the

process. Don't stray toward the west until you've completely cleared out this area of the map; otherwise, you'll be overrun by hostiles.

Now that you've cleared that eastern area, you can head into the "lion's den": the barrack of the air force base. Head slightly south and west, and you'll find a group of buildings and some turrets in the center of them. Try to move slowly, as by doing that, you'll be able to draw out infantry from only one building at a time. Avoid the missiles from the turrets (if you are in range), and toss a Molotov toward the first barrack. Repeat this at the buildings to the south (don't get near the turrets yet, as the three buildings north of them are all container buildings), and you can
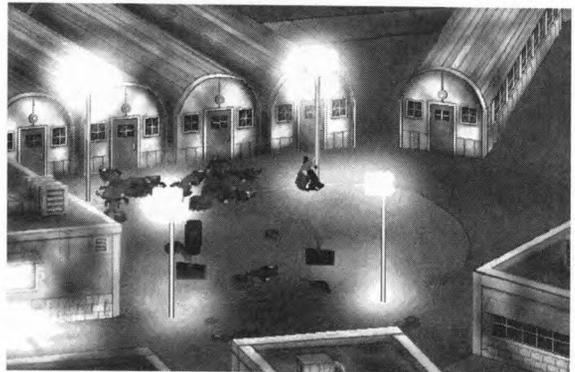
use the oil barrels in the area to your advantage.

When you've cleared the periphery of the main barrack area, head toward the turrets. When you get in close, hostiles will probably start to pour out of the barrack above you. You can try napalm and cocktails, but you might have run out of them by now; plus, the sheer number of opponents here will probably outnumber you. Your best bet? Go postal!

Quickly launch a hail of rockets into the fray; aim for the turrets, but who cares if you miss?! When you've inflicted significant damage this way, arm either your flamer or your scatter gun and go berserk; kill anything that moves. Don't rest until one of your weapons runs out of ammo (at which point, you should retreat and get your bearings, then return with guns blazing), or until you've finished off your foes in this area.

Now that you've wiped out most of the level, take a rest and finish mopping up! The final place you'll probably find any remaining foes is directly north of the barrack. There should be only two or three more hostiles left, but they won't be a threat to the superior skills you've developed.

Congratulations: you've won!

chapter 3

GOING POSTAL ON YOUR FRIENDS

Before you go anywhere in this section, be sure you've read Chapter I first. Most of the general strategies mentioned in that chapter are applicable here. To compete in multiplayer Postal, you'll have to use all of your cunning; your opponents will be real, and therefore much smarter than the computer-controlled people you've been fighting up to this point.

Choose your name, color and the number of kills you'll play to, and get ready to rumble against your closest friends and enemies. The strategies presented here will work for any number of players, but there will be more mayhem with more players, so be even more cautious and memorize the layouts of all the levels.

Chapter 3
Going Postal on Your Friends

You'll want to read Chapter 3 if you are constantly being hammered by your friends in multiplayer games of *Postal*. Take a look inside; you'll find:

Multiplayer strategies for creating mayhem and staying alive.

General strategies that you can apply to any aspect of multiplayer Postal.

A rundown of which weapons are best to use at which times in multiplayer mode.

A level-by-level look at each of the 15 multiplayer levels, and strategies to use on those levels.

GENERAL MULTIPLAYER STRATEGIES

Each of the levels in multiplayer *Postal* is similar to a level in single-player mode. Powerups are in different places and some of the levels are smaller than their single-player counterparts, but for the most part, the levels are the same. For this reason, one of the best ways to become proficient at multiplayer mode is to play a lot in single-player mode! Not only will the same strategies work, in most cases, but you will also gain more experience with the way each level plays.

After you've familiarized yourself with the levels, you and a good friend can get together and try multiplayer, without fighting each other. This way, you can find all the powerups and also get the feel of the multiplayer game (it's typically slower than single player because it has to go over the network). If your friends just want to play, then go ahead—the more you play in multiplayer, the better you'll become, anyway. Unlike in the single-player missions, there aren't any "secret areas" here where you can find tons of powerups, so don't bother to look for them. There are locations where you can get several powerups at a time, so make a note of them whenever you start playing a level, and continue to check to see if those items have respawned.
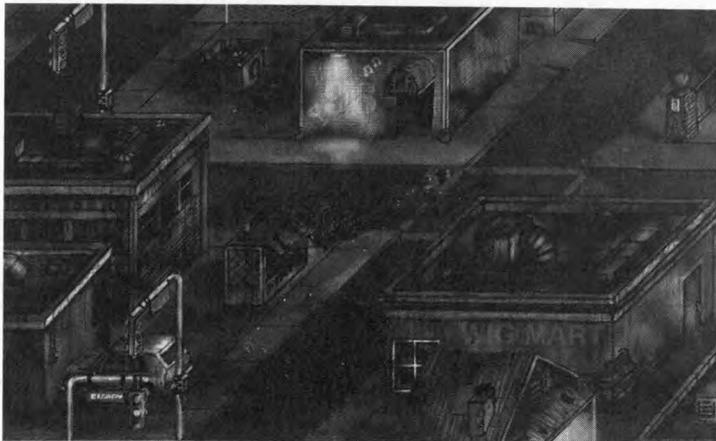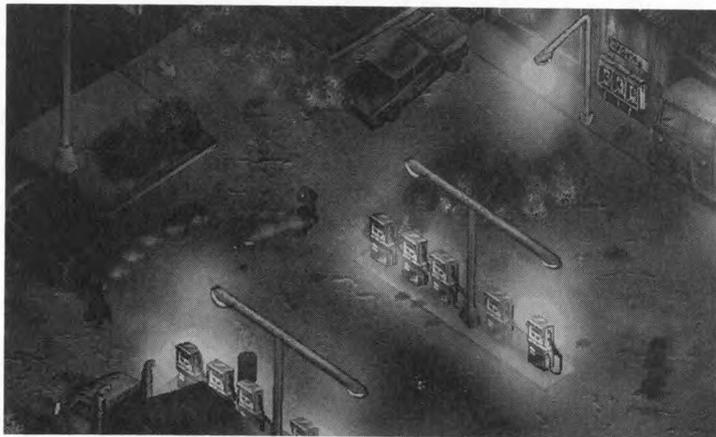
One of the best ways to use to your advantage some of the gameplay elements of *Postal* is to hide in places where you can see yourself, but enemies can't see you (your X-ray feature will kick in, but you will be hidden from your enemies). You can get great shots off at people from these locations, and they won't have any clue where the damage is coming from. You can even hide in places where your X-ray doesn't work (behind trees, for instance). Even if your opponent closes in on you, he still won't be able to see you because his X-ray won't be turned on, either.
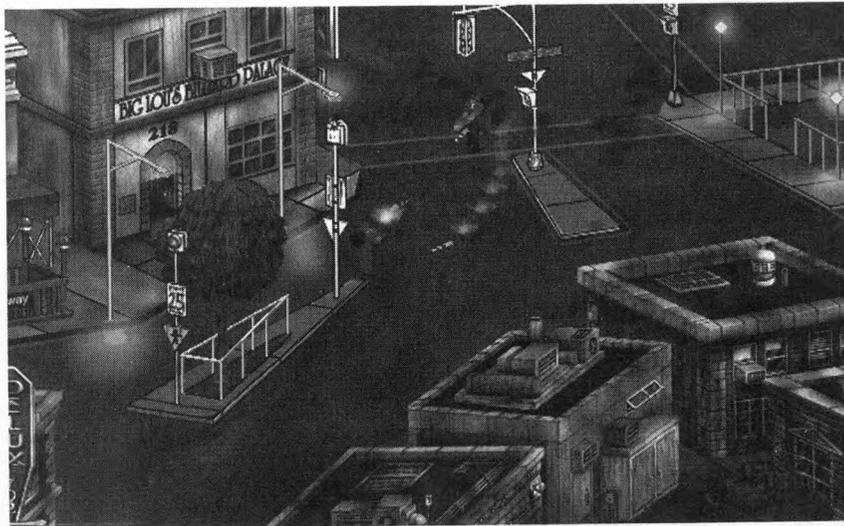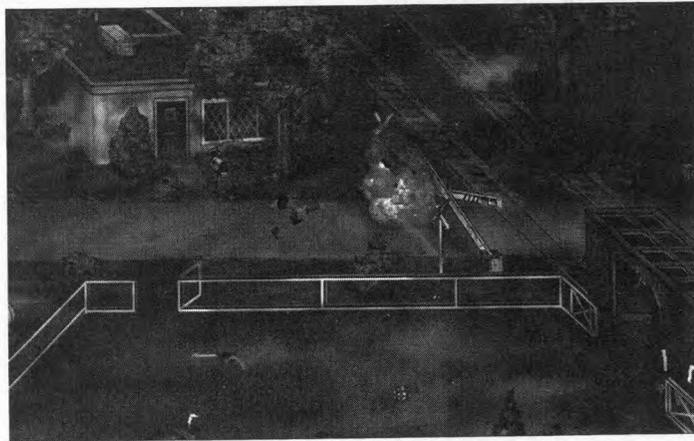
Fire has even more tactical purposes in multiplayer mode than it does in single player. If you are lit on fire, run after the closest opponent, and try to burn him in the process; when you are on fire, you actually run faster than you do normally, so you're able to catch opponents more easily. If someone else is on fire, though, he may start to come after you, so you should bone up on your evasive maneuvers. Sidestepping, running backwards, rapid circling and just flat-out dodging are the best ways to avoid being lit up, but your opponent has the advantage in cases like this because she's able to run faster than you.

Remember that you can ignite oil barrels and fuel

pumps from a distance, so if you see an opponent near any of these items, try to launch a rocket toward them. It's particularly good to launch rockets at fuel pumps because they will typically explode massively and will damage objects that are anywhere nearby. Even if you're on the opposite side of a fuel pump, away from your enemy, its explosion will still be quite damaging.

There's an art to choosing the weapons to use in multiplayer. Certain weapons (such as napalm, Molotov cocktails and grenades) aren't that useful unless you have at least six players and there's some serious havoc going on. When you have fewer enemies, those weapons will often sail right over an opponent, or opponents will react to its landing nearby before the weapon can explode.

These weapons are useful for making enemies move out of an area in which you are having trouble locating them. If they are hiding in a group of buildings and you can't get a clear shot at them, a well-placed napalm canister will make them run into the wide open in no time at all.

Other weapons, such as the shotgun, become even more useful
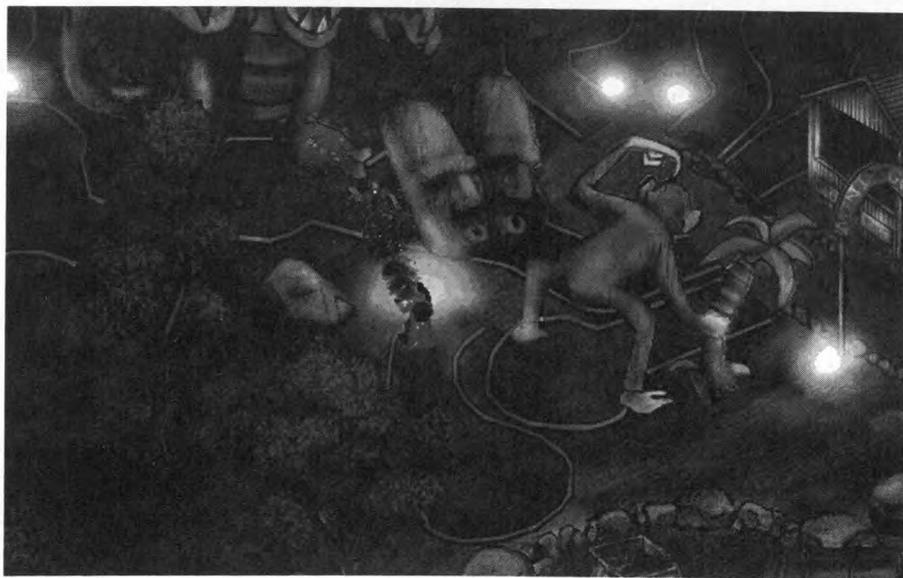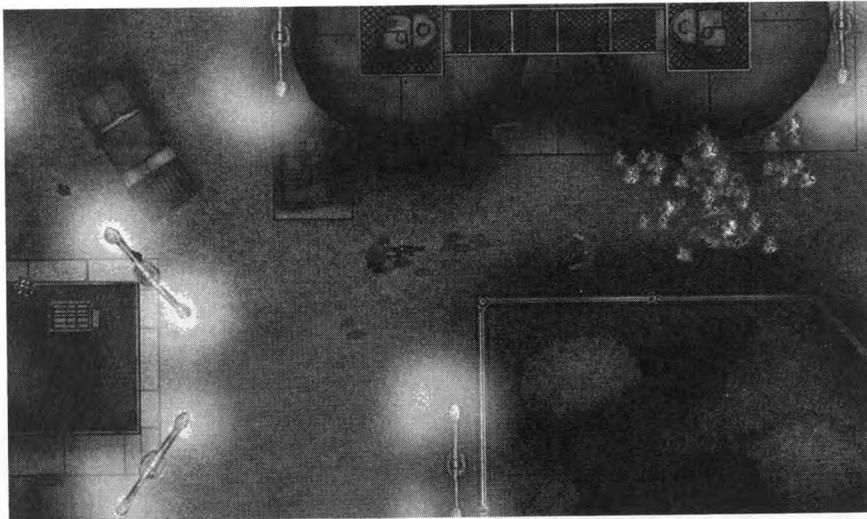
in multiplayer mode. Without the scatter gun to unbalance gameplay, the shotgun becomes rather valuable. Its only major disadvantage is that you must stop running to fire it. Heatseekers are, of course, extremely useful in the multiplayer game because they allow you to temporarily disable an opponent. Then you can line up shots with other weapons and give your foe a really hard time while he tries to recover from the missile blast.

Regular rockets (as well as heatseekers) have a unique timing element in multiplayer games. Blast your opponent to the ground with one rocket, then line up more rocket shots at him. If timed correctly, he will have a very hard time getting back up again. Really cheesy, but effective, so use it! This works even better if you are able to corner your foe; even if you miss him, the explosion from nearby will send him flying.

Another cheesy method you can use to rack up kills is to become a vulture. (This is only useful in games with more than two players.) All you do is hide in a difficult-to-find location and listen for gunfire. When you're fairly certain that a particular enemy has been badly damaged, close in for the kill. Be sure to stock up on weaponry when you try this, though, because

if you do it repeatedly, your opponents will hunt you down, and you had better be well-armed for the battle.

Although not that useful in single-player mode, mines are very useful here. You do have to stop for a second to lay them down, but they are very effective against your opponents. Timed mines are useful; if you have laid them in a fairly small area, such as an alleyway, your opponent will run right over them when he's chasing you and will be blown into the sky.

Proximity mines and bouncing Bettys are good for creating minefields. Lay 10 to 15 mines in a small area and then lure some of your opponents from nearby. If you're lucky, they won't notice the mines; be careful not to get blown up yourself, though. Minefields filled with proximity mines are great because your opponents will sometimes bounce from mine to mine and they will have no way to defend themselves; they can only wait to land at a distance from the mines. If your opponent tries unsuccessfully to lure you into a minefield, keep its location in mind for future use. You might be able to lure someone else into it. It's possible that the person who laid the mines will forget he did so, and it's fun to give him a taste of his own medicine!

Laying minefields around groups of oil barrels works great, too. It might be harder to lure your opponents to areas, but once they get close and set
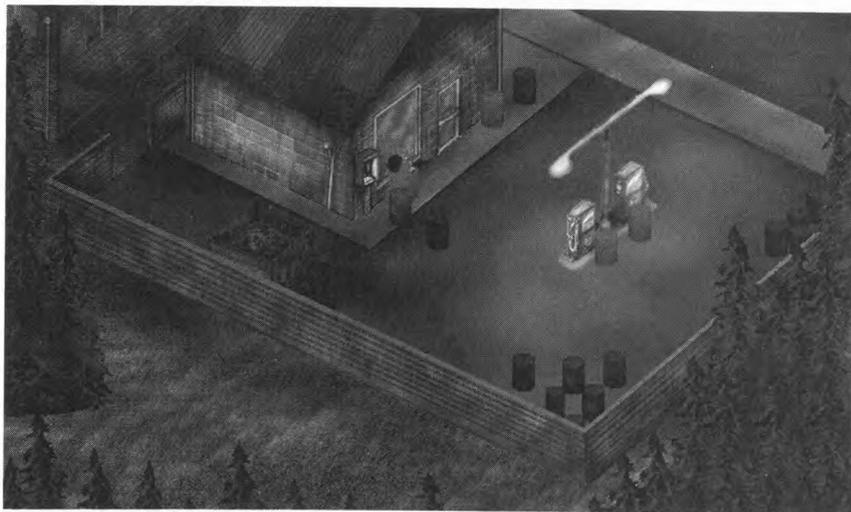
off the mine, the blast will explode the oil barrels and create fires all around. Not only will your opponent be blown sky-high by the mine, but he'll also land in a pool of flames—double damage for the cost of only one mine!

Another great place to lay mines is below or near where powerups spawn. Your enemies will run toward the powerup and end up being blown away. Be careful to remember where you've laid any of these traps, though, as the plan can easily backfire. Also, be aware of your opponents using the same strategy against you. If you're unsure, toss a grenade at the powerup, and the explosion will set off any mines.

If you're not currently engaged in battle and you see an oil barrel, try to hide where you have a clear shot at it with your shotgun. Hide until your opponent draws close, then blast away at the barrel. This takes patience, but the payoff is great, especially if your enemy has you heavily outgunned. This method is also particularly effective if there are powerups near the oil barrel; they are great to lure your enemy into range.

Pay close attention to the audio/visual clues you are given in this mode. Listen for enemies changing weapons, running out of ammo for a particular weapon, or laying mines. It's also useful to listen for a player's "death grunt" when you kill them; that way, you won't waste ammo on a corpse. Visual clues such as the weapon that your opponent is carrying are also extremely useful to note. If your

opponent is armed with a particular weapon, you'll know what types of countermeasures to take.

On the same topic, what kinds of countermeasures can be taken against specific weapons? Rockets, in particular, require fast reactions and quick reflexes.

As soon as you see that the rocket launcher is armed, head for cover or run directly toward your opponent. At close range, it will be much easier to avoid the rockets as they are launched. If you can't do either of these things, quickly arm your shotgun and try to stun your opponent for a second. While he recovers from the blast, hide or dash toward him.

Also, note which missile your enemy fires at you. Heatseekers are white and standard missiles are yellow, and different maneuvers are needed to avoid each. The best way to avoid heatseekers is to trick them into hitting another object; flames will also distract heatseekers, so run toward fires.

There isn't as much strategy needed to avoid other weapons; to confuse your enemies, just dodge, weave and sidestep a lot. Shotgun blasts are also useful for throwing your opponents off balance, if you want to escape their attacks and regroup to fight again later. A useful tactic is to run backwards and fire your machine gun at the opponent; you can pick off a few health points while you're escaping.

When you are battling an opponent at medium range, try not to get drawn into a straight-shooting match. Don't stand 10 paces apart and simply fire your shotguns at each other; it isn't fun, and you

might become easy prey for another opponent who's lurking nearby. By the same token, when you are in close-range combat, make good use of the crosshairs. When they're lit up, you can take a shot without wasting ammunition.

And when you do at last kill off an opponent, don't forget to pick up all the goodies they'll drop. If you are killed simultaneously, as soon as your character is resurrected, run as fast as you can back to where you and your opponent died, and try to grab both of your items. A well-armed player will survive much better than someone who's starting from scratch again.

And now—the descriptions of all the multiplayer levels. And for your information, if you're interested in the locations of all the powerups, the easiest way to find them is to load the levels into the level editor.
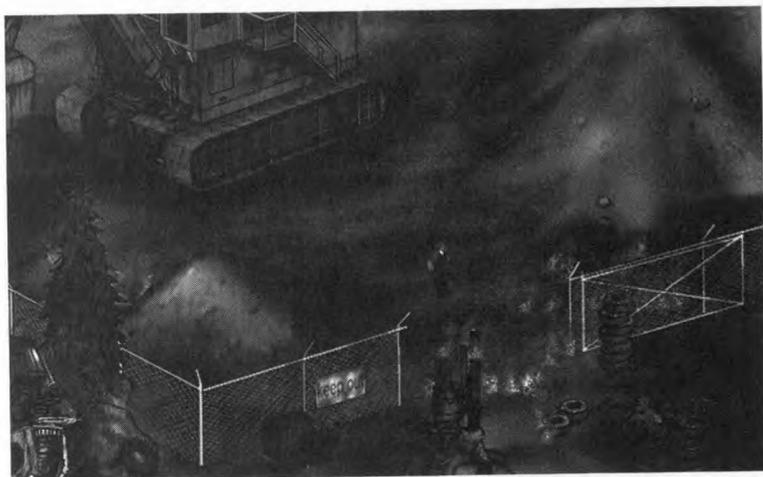
✉ **LEVEL 1: EVERYONE'S HOME**

"Everyone's Home" is a great level for several players because it has so many good hiding places. The north edge of the map is a great place to camp out and wait for unsuspecting opponents to come by, then blast 'em. There are also cars, trucks and boats you can hide near; they will give you a good vantage point from which to get off shots at your opponents.

Heatseekers, although the weapon-of-choice for multiplayer, aren't that great on this level because there are so many objects your target can fool the heatseeker into hitting. So stick to more conventional weapons like the machine gun and shotgun.

Without any oil barrels on this level to use to create havoc, you'll be hard pressed to find any really fast action here. It's a good level to practice your multiplayer skills on, and odds are that it's the level you played most in single player, so you probably know your way around fairly well. Keep an eye out for hidden opponents; with so many trees and buildings, you might have a hard time spotting them when they start to shoot at you.

✉ LEVEL 2: TRUCKIN'

The gas station has a central role on this level, as there are quite a few powerups nearby, as well as a huge number of oil barrels, in addition to the fuel pumps. Try not to be drawn into the area between the fuel pumps, especially if you are playing against several opponents; it's a good place to set up crossfire, so use that knowledge against your friends!

The row of shops on the western side of town (marked by the infamous "Honey Hole" donut shop) also has several oil barrels nearby. If you can draw your opponents into this area and near the oil barrels, you can cause some serious damage. It's also great to hide behind this row of buildings if you want to use the "vulture" tactics described earlier in this chapter.

Also, while hiding behind this row of shops, try to line up a shot at the oil barrels in front of the stores. Your opponents will surely come to this area, and you can light them up with a few well-placed shotgun blasts or a rocket fired at the oil barrels. Use this strategy in the gas station, too, as there are quite a few oil barrels there.

⊠ LEVEL 3: OUTSKIRTS

This is the first multiplayer level in which you will get into some true, multi-level combat. There are quite a few sets of staircases and cliffs here. If you have the advantage of higher ground, this is one of the few times that lobbed weapons (grenades and Molotov cocktails) will come in handy in multiplayer. From the high ground, you can rapidly lob these weapons at your opponents and watch them run like crazy to avoid the flames and/or explosions.

Even without using lobbed weapons, it's still great to have the advantage of higher ground. It makes it very hard for your foes to get off a good shot at you, and you can try to pin them down below you and bombard them constantly with rockets or shotgun shells. If you're able to get above your opponents while they are anywhere against the southern edge of the map, you can corner them at the edge of the map and fire furiously to knock them out of commission.

Beyond the multi-level combat, "The Outskirts" is a fairly straightforward map. There are several houses to hide around, a few groups of oil barrels for fun and a good number of powerups. This is one of the better multiplayer levels, and you'll probably spend a good bit of time playing on this map.
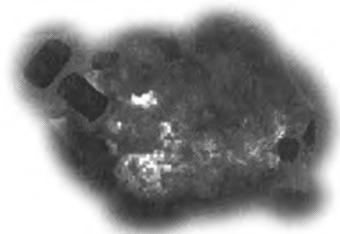
✉ LEVEL 4: PARADE

Although there is no marching band in the multi-player version of this level, it's still a very entertaining map. There are many buildings to hide around and between, and a gas station and a small forest on the southern side of the map. In particular, I'm a fan of firefights around the buildings in the main part of the map. There are alleyways, main roads, vacant lots and many other little nooks and crannies to hide in and from which to attack your enemies.

The mini-secret location toward the southwest corner of the map (I mentioned it in the single-player strategies section of this book) is yet another good hiding place, if you want to stay out of the fray for a minute or two. Unfortunately, the large secret area in the southeastern corner of the single-player map doesn't exist here, so you can't take a breather there.

Although most gas stations are created equal, the size and design of the one on this level makes possible some excellent firefights. It's compact, has lots of oil cans and only two entrances. The possibilities for ambush here are excellent, so try to find a good vantage point nearby and start to blast your opponents when they get into range.

⊠ LEVEL 5: THE BRIDGE IS OUT

This is one of the most challenging levels in the entire game in single-player mode, and its design is also excellent for multiplayer games. The bridge itself can be used for some cool multiplayer action, as you can try to set a minefield on the bridge and then lure your opponents into it. Remember to avoid the mines that you've laid, and be careful of the close quarters you're in on the bridge–don't let your enemy detonate a mine when you're close by.

The parking lot and the buildings to the east side of the bridge are also great to fight near because of the drastically different terrain. The parking lot is relatively wide open and is great for head-on gunfights (and heatseekers), but you'll have to use brains more than brawn to fight your way through the surrounding buildings. You can use the cover that the buildings provide to sneak up on any opponents who are walking through the parking lot collecting powerups.

There aren't that many great hiding places on this level; even the buildings won't afford you that much cover. So for the most part, any combat on this level is going to be very fast and erratic. This makes it great for games with only two or three players, since its design lends itself to a fast pace, even without many people playing at once.

✉ LEVEL 6: SALVAGE WHAT'S LEFT OF YOUR LIFE

This map provides you practically nowhere to hide; this makes it a great level for just all-out fun. With the many oil barrels scattered around, you should have a great time battling your friends here. Ambushes are especially great to try on this level, as there are many closed-in areas where you can set a giant fire and watch your enemies burn.

Two good places to set up ambushes are the small fenced-in areas to the north and south of the main road that leads into the junkyard. There are quite a few oil barrels in each, and if you can get someone into the area, just blast away at the barrels and watch the sparks fly. When the barrels have all been destroyed, you can even try to toss napalm or cocktails; the small space that your opponent is in will make it difficult for her to evade the fire.

There are many other places that are perfect for ambushes. Try to scope out this level in a single-player game, before you play it in multiplayer. You don't want to get caught in a bad situation, but if you know this map well, you can put your opponent in a bad situation, instead.

✉ LEVEL 7: TRAILER PARK

Another gas station, and lots of places to hide—that's how this level can be boiled down. There are also many, many houses and mobile homes that you can use for cover on this level. There aren't very many wide open spaces here, so your heatseekers won't be that effective; use them sparingly.

The many houses and other structures in this level make great places to corner your enemies, though. Try to blast them once with a rocket, and then pin them against the wall of any of these structures; then time more rocket shots at them to blast them into oblivion. By the same token, you can use all these structures to avoid similar attacks by your foes. Be sure you are fast on your feet, though; otherwise, you'll be the one blown repeatedly into the air against the side of a Winnebago.

The small gas station is a good place to ambush your foes when they are near, but unfortunately, it is mostly bordered by open spaces. It's still fun to try to trap someone in the inferno you created by shooting at the gas pumps and oil barrels, but it's harder to execute on this level, which puts you in danger of being attacked yourself.

✉ LEVEL 8: TRAIN STATION

This level's play is very similar to that of "The Bridge is Out" because of the distinct styles of fighting you will use. The main parking lot is a great place from which to launch heatseekers and standard rockets at people, whereas the rocky areas in the north make for great guerrilla warfare, which is especially fun for many players.

Try to use the cars in the parking lot to your advantage by drawing enemies between them and then tossing a fire weapon at them. Your opponents will have a tough time escaping these small spaces when you've lit a fire under their feet. The cars are also good to dash between when you are trying to escape missiles or heatseekers that have been launched; it's very hard for either of these weapons to accurately damage you when you're hiding in a small space.

The truck in the southwest corner of the map doesn't hold any powerups, as it does on the single-player version of this level, but it's still a great place to hide when you're waiting for enemies to approach. The truck's location is also advantageous; since it is bordered by walls and the edge of the map on most sides, you only have to look to the northwest for enemies.

✉ LEVEL 9: DOWN ON THE FARM

This is one of the few levels that is almost the same size as its single-player equivalent, so use your knowledge of this level to your advantage. There are many unique areas on this map from which you can attack enemies, and there are quite a few places to hide when you need to take a breather or want to get some cheesy kills. Unfortunately, there aren't any ostriches here, so you can't entertain yourself that way, but at least the freight car they arrive in is a good place to hide.

There are several fenced-in areas on this map that are bad places to hang around in. If you are attacked, you can't readily escape these areas, while your opponents on the outside can easily evade any of your attacks. For this reason, stay away from the ostrich pen in the southern part of the map, as well as the pen in the map's northwest quarter. South of this pen, the boathouse is a good place to hide, since your opponents can only sneak in one entrance and it's being well-guarded by you, right?

It's also worthwhile to note that the central section of the map is really one large object, so you can't do much fighting there. If you play with more than three people, this, unfortunately, restricts the value of this map, since it's small and there are many objects blocking your way. The gas station in the southwest corner is a welcome addition, and the small size works as a double-edged sword: it's a very fast-paced map for two- or three-player games.

BOOM
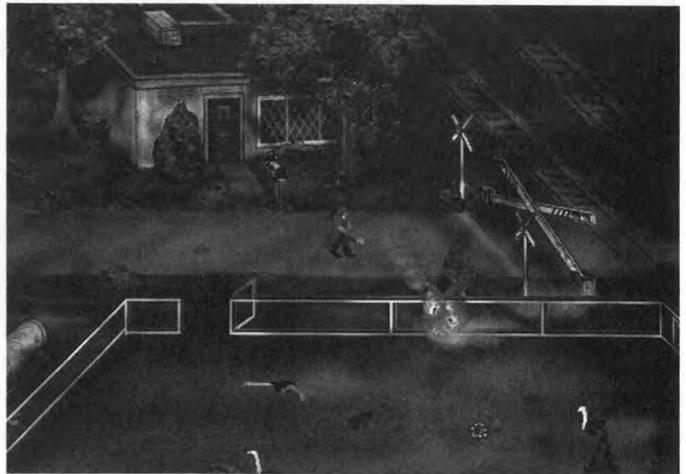
✉ LEVEL 10: BUILD YOUR OWN DEATH

This is my favorite multiplayer level. It has multi-level combat, few places to hide, lots of powerups and cool house frames from within which you can fire at people. There are also lots of objects every-where to make it more difficult for you to simply trail someone with your machine gun and take pot-shots at them; you'll have to use more brain power here to get kills.

The house frame in the northeast section of the map is a cool place to hang out because there are several powerups that spawn in the area, and you will have the advantage of higher ground against anyone silly enough to walk around below you. You also only have to guard to the west for any approach-ing foes, and if you know the area well, you can escape from the house while using your machine gun to blast away at your enemies.
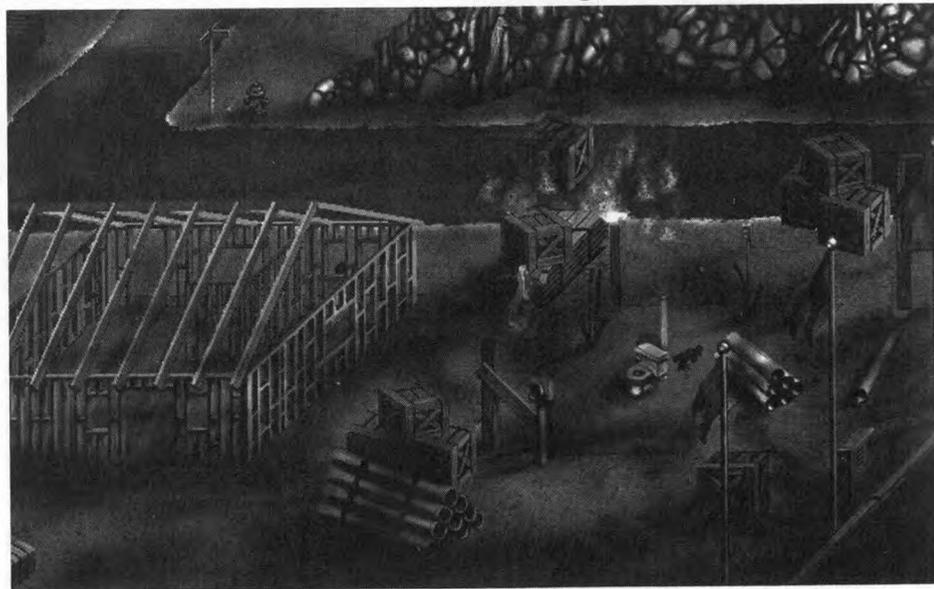
The southwest corner of the map is also a great place for ambushes. Hide in the most remote area of the map, and when your enemies approach to pick up the powerups, dash out with your guns blazing. But beware of the other southern corner of this map because you can start fires here with the oil barrels and get caught in a really sticky predicament.

✉ LEVEL 11: THE GHETTO

The gridlike streets of the ghetto make it difficult to run from your foes when you're under attack, but they also make it easy to chase anyone that you've got a bead on. The western side of the map also houses a very large gas station and an vacant lot directly to the south, where there are many oil barrels.
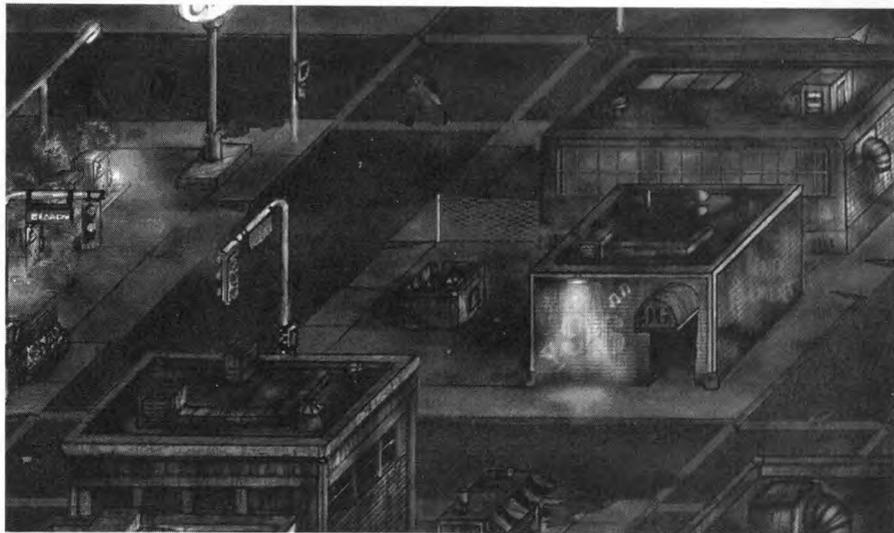
The eastern side of the map, near the church, is one of the few places where you can actually hide out and try to ambush your enemies. There are a few alleyways and other crannies you can position yourself in to get a good shot at anyone who comes by. If you are a victim of this sort of attack, use your napalm to force them out of the alleys and into the streets, where you can battle on more equal footing.

The gas station on this level is a good place just to have an all-out war with a group of people. It is extremely spacious, and it allows lots of people to get into the fray; there are tons of oil barrels in the immediate area. If you lure a few people here, you'll be able to start a fast and furious battle, and if you play your cards right and use all the strategies in this section, you'll emerge victorious—until, of course, your opponents' characters are resurrected.

✉ LEVEL 12: THE CITY

The city's central area, where several streets connect, as well as the park in the southeast corner and the alleyways between buildings, make this a very interesting level for multiplayer games. There is also a traffic island near the XXX theater in the northeast corner of the map from which you can snipe at people—the objects around the island make it difficult for enemies to get a clear shot at you, which gives you a good bit of time to line up your shot.

As I mentioned above, there are a number of good locations for some fun multiplayer combat, so this level is great for a large group of people; two or three fights can be going on at the same time in geographically distinct locales. The area around the city's park is particularly fun for fighting, as it has lots of objects to prevent someone from chasing you for too long; the area's alleyways connect, and for seriously close infighting, it's located at one edge of the map.

You also shouldn't miss the area around the subway, to the west of the traffic island. There are a number of buildings in the area that you can use for cover, and there are lots of places to get good angled shots. The only problem is, there isn't a gas station or any oil barrels, so you can't have any fun that way; it's still a great multiplayer map, though.
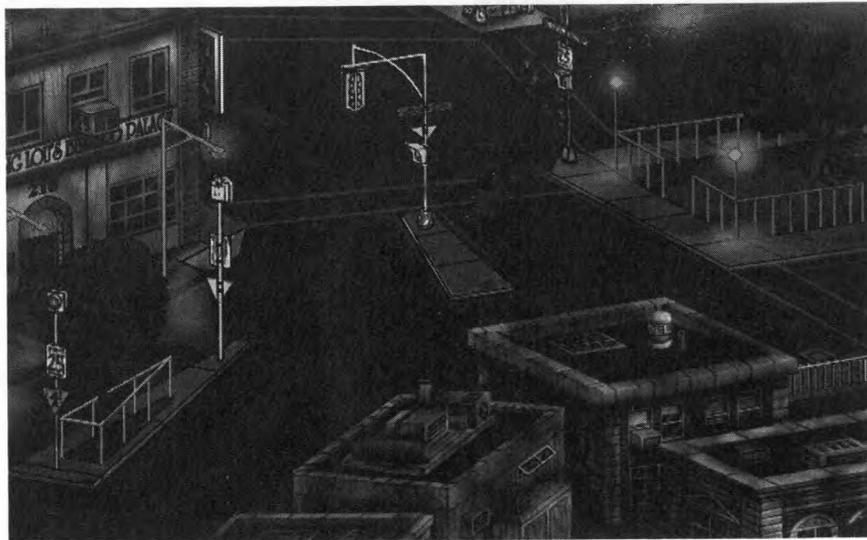
LEVEL 13: THE PARK

Once you've had your fun in the city, take a breather in the park. The design of this level is fun to play on, and fun to look at, too. The miniature golf course, bathrooms and wooded areas are cool places to fight in and around. In particular, the miniature golf course is very pretty but very deadly. There are lots of places to hide around there, and ambushes are a common occurrence.

It's lots of fun to run around and hide by the mini-golf course because of the objects on the course. There are a dragon, a monkey and other animals to hide behind, and your opponents won't be able to see you. If you take your time, you can line up fantastic shots from here at your enemies; with all the objects in their way, they'll have a hard time getting out of your line of fire.

In the central area of the map, there are lots of trees that are great to hide near. There's also a parking lot you can fight in, and the closely parked cars are very effective to lure people between and then trap there with some missiles or shotgun blasts. In all, this is a fun multiplayer level; give it a try.

✉ LEVEL 14: FACTORIES OF DEATH

Based on the "Industrial Complex" level from single player, "Factories of Death" has lots and lots of oil barrels and good places from which to angle your shots. The central area consists of quite a few industrial structures, and also many large holding vats and other structures. With all the objects all over the place, you have lots of good chances to line up shots against your opponents. The top-down perspective of this level, however, makes it more difficult to hide, although there are a few shrubs you can try to hide beneath.
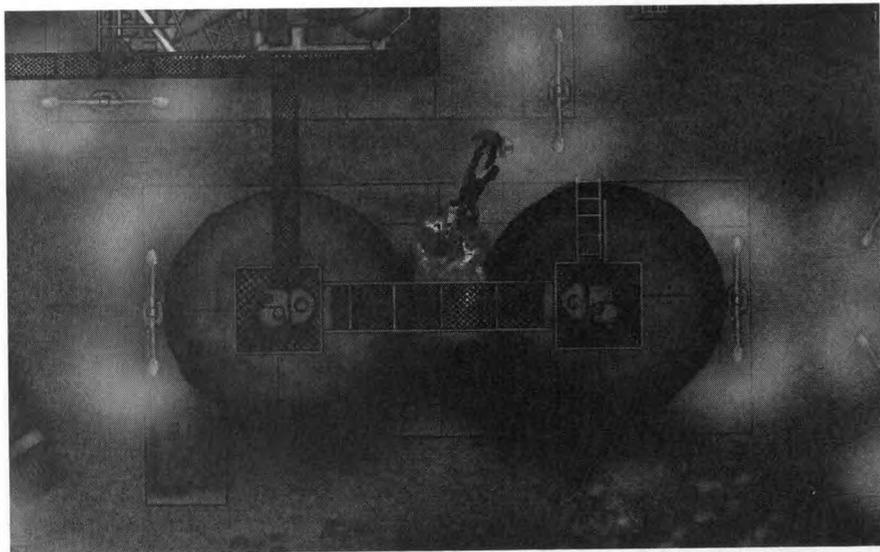
Forget about hiding too much on this level; always be on the run, and try to line up your next good shot. Try not to get cornered anywhere, and don't get too near any groups of oil barrels because your opponents will take advantage of this.

Keep in mind that the complex is walled in by a low fence you can actually shoot over. In this multi-player map, there are only a few places in which you can be opposite an opponent, but be careful, especially if you end up on the side of the fence where there is less space for you to dodge your opponents' attacks.

✉ LEVEL 15: AIR FORCE BASE

The final level of the game is one of the most fun multiplayer maps, as well. There are dozens of oil barrels scattered throughout for your entertainment, many places from which to get great angled shots, wide-open spaces and cramped alleyways. Try to trap your opponents with fires in several places, but be aware that all these strategies can be used against you, too!

The central area, where most of the infantry barracks are located, is one of the most wide-open spaces for fighting in all the multiplayer maps. Not only do you have a great view of any opponents who might be in the area, but you can also chase them down the small alleys between each of the barrack buildings.

Beyond this central area, the rest of the level feels more closed-in. There are buildings scattered all over the place, and as I mentioned earlier, oil barrels are everywhere. For this reason, be even more cautious than usual; otherwise, you'll end up being blown sky-high by one of your enemies taking a potshot at an oil barrel just as you pass by.

chapter 4

CREATING YOUR OWN MAYHEM— THE LEVEL EDITOR

Postal comes with one of the best level editors ever to be included with a game—especially an action game. The level editor is the very same one that the game's designers used when they created the single player and multiplayer levels included in the game, so you know it's powerful. It's also extremely difficult to use, so this entire chapter is dedicated to getting you "up to speed" on using this powerful tool.

CHAPTER 4
Creating Your Own Mayhem—
The Level Editor

The level editor included with *Postal* is one of the most powerful ever included with a computer game. It's incredibly complex, though, so you'll want to reference this chapter to learn:

A basic understanding of how the level editor works, and how to create a simple level.

A rundown of all the objects to place in your own levels.

More advanced tips on setting artificial intelligence for the units you place, and how to modify that intelligence through the course of gameplay.

Tips on how to create truly awesome single-player and multiplayer levels.

A full glossary of all the confusing terms that can be found in the Level Editor.

THE BASICS

The first thing you should know about working with the level editor is that it is confusing and a little bit screwy. You might find that you've built an epic level and for some reason, the game won't play it. To be certain this never happens, save your levels often! This way, if the level stops working, you can just revert to an earlier saved version of it and continue from there.

Beyond saving often, it's also important just to take your time and become familiar with the editor, which will take at least a few hours of fooling around in it. Even if you read this chapter from beginning to end, there are simply so many options that I couldn't cover everything, and you'll discover many cool little tricks yourself.

When you load the editor, you'll be presented with a large, empty window and two small menu bars below it that are labeled "Realm" and "Hide GUIs." The Hide GUIs menu bar is simply there to enable you to hide any of the windows you'll use in the level editor, if you don't want them cluttering your display—easy enough. The Realm menu bar gives you control over the realm that you are currently working on. (A realm consists of the level map and all the objects that you have placed onto that map.) You can open, save, close or play a realm, and you can also create a new realm. You can exit the editor or edit the game settings for a particular realm via the "..." button.

The easiest way to use the level editor is to create your own realm from scratch, so hit the "New" button to begin. This will pop up a new box with a bunch of information you have to fill out before you can really start to make your own levels. The first bit of information you'll enter will be the "Base Name." This is the actual name of the map that you are

going to use for your level. If you are an enterprising soul, you can load up Windows 95 Explorer (or Mac OS Finder) and head to the "RES" folder on your CD. Within that folder is another folder called "Hoods." Open it and you'll see a bunch of files, each of which is the name of a "hood" that you can use for the map in your realm.

In this folder, there should be 30 to 40 files; any that begin with "MP" are for multiplayer games (although ones without MP will work fine for multi-player, and vice versa) and the rest are standard levels that you've already seen in the game (with a few extras thrown in for fun). If you aren't an enterprising soul, you can check the game's manual, which lists all the hoods you can use.

Once you've entered that information, you'll want to set the "Realm X Rotation" and "Scene X Rotation." These two things determine whether a level is played from a top-down perspective (like "The Bridge") or a three-quarter perspective (like "Home"). If you want to play a top-down level, set the realm rotation to 45 and the scene rotation to 30. If you're creating a three-quarter perspective level, set both of these settings to 70. Don't mess around with these settings too much, because the result might be that the level you're creating simply won't be playable or will be extremely weird. Be sure that for top-down levels, the settings "scale terrain map heights via view angle" and "use side view 2D

assets" are not checked. For three-quarter view levels, both of these settings should be enabled.

You can also set the percentage of kills necessary to complete this level from the initial setup box. You can change all this information later by simply double-clicking on the background of the level, so don't worry if you want to go back and tweak something.

Congratulations: you're on your way to making a level! You'll now see quite a few more windows pop up, with lots of little buttons and controls in them (this is when that "Hide GUIs" menu bar comes in handy; just click on the name of the window that you want to disappear, and it will be gone). It looks very confusing at first, and it will remain fairly confusing until you really immerse yourself in the level editor's workings.

Next, head to the "Object" menu bar and scroll down until you see the "Warp" selection. Click on that and move your cursor over the main window; you'll see a little box that contains a single Postal guy. Click wherever you want to start the level, and the Postal guy will appear there. You can drop multiple warps if you want to play a multiplayer game, or if you want to set random start points for single-player mode.

The glossary at the end of this chapter should be helpful to you if you are having a hard time understanding all the lingo that the level editor presents. Even if you don't want to read through the glossary yet, though, you'll need a basic understanding of a few words. The realm is the actual level you are working on; it includes everything about the map, units and networks that you've built into the level (I'll use realm and level interchangeably). The hood is the map that the level is being designed on, as well as any attributes of that map (whether it's top-down or three-quarter view, and what kind of shadows are

cast by lighting). Objects are any units that can be placed on the map. They can be simple units, such as infantry, grenadiers or ostriches, or they can be advanced networks for controlling the activities of units.

When the first Postal guy has been placed, you can double-click on top of him to bring up his "stockpile" or whichever weapons, health and powerups he'll start with. You can edit this information for any other Postal guy warps that you lay down on the level. In fact, this brings up the important point that single-clicking will select something, clicking and dragging will move an object around, and double-clicking will bring up the properties for the selected item. Keep these in mind.

When you've finished editing the properties of each of the warps you've placed on the map, add some enemies to it. To do this, go to the objects menu again and selecting "Person." When you place a person on the map, it will default to a grenadier armed with grenades, but you know how to change that, right?
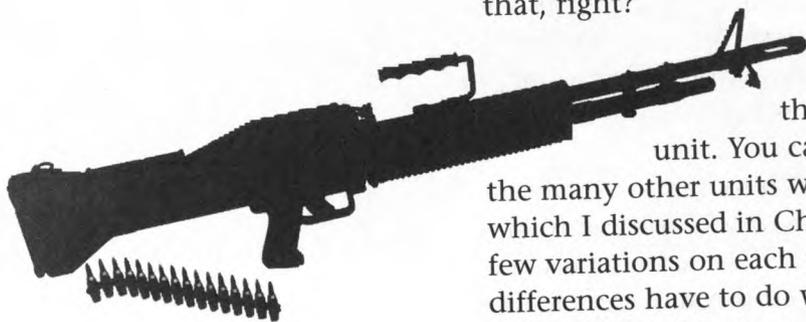
You got it: double-click on the grenadier to bring up the properties menu for that unit. You can change the unit to any of the many other units within the game (most of which I discussed in Chapter 1). You'll see quite a few variations on each person, though. Most of these differences have to do with a character's "personality," which means essentially how often they fire and how much damage they can withstand.

Beyond the type of unit you select, you can also arm people with any of the game's weapons, all of which I went over in the "General Strategies" section of the book. The scatter gun is called an "Assault" gun here; you might also see it referred to as a "Spray Gun," and there are several new ones to give to your

enemies. Dynamite is very similar to grenades, except it has a slightly different trajectory and is a bit slower. The Uzi and AutoRifle are similar to the machine gun; they just do more damage. The SmallPistol is also like the machine gun, but it fires more slowly. And in a game like *Postal*, you would have to expect a weapon called "Verbal Abuse." People armed with this will just yell at you, so don't worry about them causing any damage.

From within this menu, you can also set the logic table of each particular person. You can select a logic table from the file menu that is presented here; all the logic tables are described in the manual, so I won't go over them. If you are unsure, though, you can always try to assign a few logic tables to some people and then quickly play through the level to see how they react. If you turn on the "Show Current Unit State" checkbox, the game will display how each particular unit is reacting when you play the level via the editor's "play" feature.

The only other options on this menu are the "Start Buoy" and "End Buoy" boxes, which I'll detail later. Now that you've placed one person, you can place others around the level to fill out the space. Once you're content with the placement of all of the people around the level (you can also place powerups this way; just select "powerup" from the object menu), we'll proceed to the next big topic.

At first glance, NavNets seem to be the most confusing aspect of building a level, but if you take your time, you can master the NavNet system fairly easily. When you first started to build the level you are working on now, you may have noticed a red, web-like object in the top left corner of the map. That object was the default NavNet created for the level as soon as you started, and we'll begin by modifying this NavNet.

What, actually, is a NavNet? It's essentially a map

for any units to use to navigate. The artificial intelligence bestowed on each unit is fairly good, but these units can get stuck on objects or become lost. The NavNet will allow them to navigate around the map without getting stuck on anything. NavNets are created using buoys (another object in the object menu), but the NavNet object itself (the little red web) is only there to let you know how many NavNets you've created in a particular realm; it has no other use.

Now that you have a better idea of what a NavNet does, you can start building one. Lay down a buoy by picking it out of the object menu, and then lay down another. You can double-click on each buoy to set any of its properties, and when you've tweaked them to your satisfaction, join the two buoys together. To do this, simply right-click on one of the buoys and drag it toward the other one. A red line will extend outward as you drag the cursor, and when it is over the other buoy, let go; the line will turn green. This means that the path between the two buoys is active, and any units assigned to those buoys will be able to use them correctly.

Now that this simple NavNet system has been created, you can go wild. Set up different groups of buoys for different units (remember those StartBuoy and EndBuoy options in the unit properties window), and allow them to roam around. The logic table that you choose for each units will also affect how the current NavNet is followed and what sort of decisions the unit will make. The only limitation on the NavNet system is that you can't place more than 254 buoys.

That's about it! Using all the simple things that you've learned so far in this chapter, you can go out and create some very cool levels! There's still a lot more to the editor that we haven't even mentioned, but the skills you now possess are a big step toward mastering *Postal*'s powerful level editor.

COOLER STUFF TO DO

Once you've created your own simple level using the techniques above, it's time to move on to the more complex things in a level. We'll go over dispensers, demons, pylons and lots more, so put on your thinking caps and prepare to delve deeper into the *Postal* level editor!

The most important advanced item to use is the pylon. Pylons, which can be placed using the object menu, look similar to buoys, and they have a similar purpose. A pylon can be used to modify the logic table or route of a unit that gets within a trigger area of the pylon. When you lay down a pylon and bring up its properties window, you'll be able to select from four different types of pylons: "No Message," "Pop Out," "Run & Shoot," and "Safe Location." These four different logic models will only affect units whose original logic tables are pylon-sensitive.

The "Pop Out" pylon setting will serve as a start location for a unit that is inside the pylon's trigger zone, the end location is set by a pylon with the "No Message" setting. The unit will start from the first pylon, try to find a good shot until he reaches the second pylon, and then head back to the original pylon to hide. "Run & Shoot" works similarly, but you set two of these pylons and the unit will run from one to the other, constantly shooting, which is useful for setting up units that strafe. The third type of pylon, "Safe Location," is what you might imagine: a good place for injured units to hide.

You can set the trigger zone of any of these pylons by double right-clicking on the pylon, and then a bounding box will appear. You can move this box with the arrow keys, and when your cursor is inside the box it will become a square paintbrush with

which you can "paint" the trigger zone. The "+" and "-" keys will increase or decrease the size of the brush.

Setting up pylon systems around your realm will really increase the intelligence of all the units you lay down, so using them correctly is extremely valuable. It's worth it to play with pylons for quite a while until you understand exactly how they work, so you can use them to your advantage.

Another, more advanced item is the dispenser. I referred to these as "container" items elsewhere in the book, but they do the same thing: they're a single location from which many units can spawn, depending on several criteria. When you lay down a dispenser (chosen from the object menu), you'll see what the three different types of criteria are.

"Timed" dispensers are just that: they let out one unit per every unit of time that you set (the on-screen help in the game explains what each of the time settings does). "Exists" dispensers will let out a unit only after the previous unit has been killed or destroyed. "Distance to Dude" dispensers are the ones that you commonly saw within the single-player mode of the game; they simply start letting out tons of units as soon as you get in range.

You can tweak all of the settings for these different types of dispensers, but once you get beyond the original settings, you'll also want to decide which units you want to come out of the dispenser. You can set this by picking from the "dispensee" menu on the same screen, and then, if it is a person, you choose which type of person you want to dispense via the "edit dispensee" button.

Last, you can set the number (to infinity, if you wish) of units you want to come out of the dispenser and then place the dispenser in your realm. Be sure to pick a good location, as units appearing out of nowhere look rather strange (unless that's the motif

you're looking for). Dispensers are marked on the map by the unit that is being dispensed with a "25¢" icon on top of them.

Beyond these more advanced objects you can add to levels, there are also a lot of other cool things you can add. The demon object looks like a little yellow circle in the level editor, but it's invisible during gameplay. This unit has the booming DJ voice that you hear sometimes saying things like "That's gotta hurt," and other comments. No real effect, but fun to listen to.

You can also lay down ostriches, band members, 2D items (like trumpets and saxophones) and other nice touches using the more basic features of the level editor (all found in the object menu). With these tools, you really can create levels just as the game designers did; the level editor is extremely powerful and has lots of other cool little items, so play with it a lot.

The powerup object allows you to place stockpiles of items that players can pick up throughout the course of the game. You can set the items in this stockpile similarly to how you equip the warp object at the start of level creation. If the stockpile contains only a single item, it will appear as just that item, whereas if multiple items are there, it will appear as a small box.

Oil barrels can be placed in the level editor, and the only option you'll be presented with for these items is whether the oil barrel can be destroyed by people other than the main player (the Postal Guy). You can also lay down all types of mines and set their timers or proximities for explosions. And for those of you who are itching to create your own capture-the-flag levels, you can do that with the Flag and FlagBase objects.

Also in the object menu are Soundthing and

SndRelay objects. The former is used to create ambient and repetitive sounds throughout the level. This is how the game designers made the buzzing streetlamps and honking trucks throughout the game. You can browse through all the sound resources from the game and lay down any you want. You can also set the looping functions, volumes and other features of the sound effects this way. The SndRelay object is used to mirror these sounds in other locations (mainly for quieter, more distant sound effects); this prevents the game from having to load the same sound twice and saves memory.
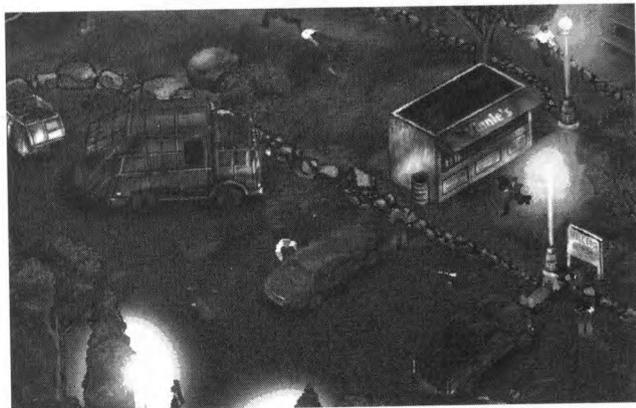
Let's go back to NavNets for a little bit. If you start laying down very complex NavNets, it can get very confusing when you want to understand why units are getting stuck in places they shouldn't be. The "View Attributes" window is useful here, as it allows you to switch on whichever hidden parts of the level you want to see.

It's useful to switch on the "Height" and "No Walk" attributes, as you can now see which areas of the map any units won't be able to walk through. If one of the paths connecting your buoys crosses over one of these areas, you know that your units can't go that way. Simply re-map your buoys around the obstacle, and the problem should be solved.

The view attributes menu has two other functions: lights and layers. Lights simply show you where lighting features are applied within the game, and layers are used to create the illusion of depth that the game has. You can play around with these settings and use some of the layered locations to your advantage for hiding units and other nefarious level-design ideas.

Beyond everything I've already told you in this section, there are many other hidden features within the level editor. It will take you days of playing with it before you truly understand all of the functions, but when you do, you'll be capable of creating levels that are just as good as the ones that shipped with the game. You can send these levels to your friends over the Internet and play multiplayer games against each other using realms that you've designed yourself.
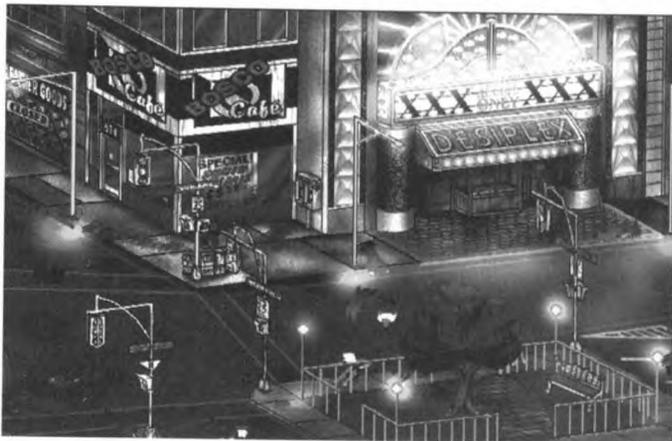
TIPS FOR MAKING GOOD LEVELS

The best tip that I can give you for creating your own great levels is to play the game a lot before you start to build levels. The realms that were designed by the game's designers are obviously just about the best things that can be created, so learn from their example and observe the design techniques they use.

For single-player levels, my advice is to create a plausible game world. Don't just have hundreds of enemies waiting around to kill your Postal Guy; the level simply won't be any fun. Pepper units all over the map, and make use of hidden locations to place hostiles wherever they might logically fit. Have groups of hostiles together that would be able to help—not hinde—each other during combat. And make good use of dispensers throughout the level. This way, you can spring traps for whoever is playing your level and they won't know what hit them.
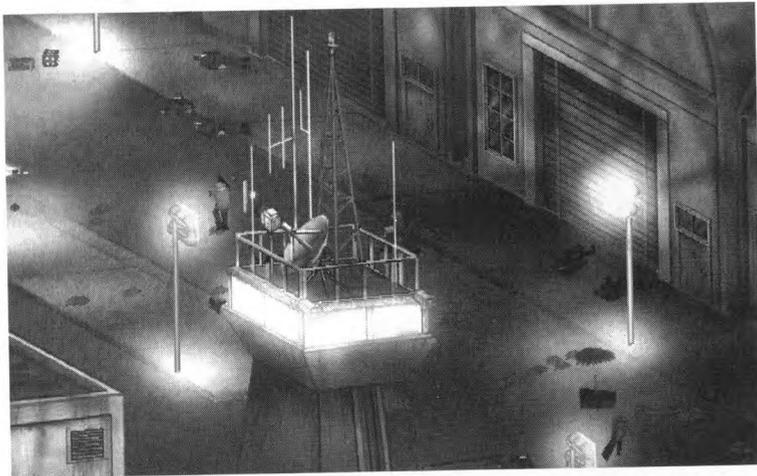
You'll also want to master the buoy and pylon systems of the game. These two systems will allow you to create sets of units that appear to be incredibly intelligent, based on their location and what you are doing. It's this sort of intelligence in opponents that can make a level great. Players will have a better time battling one smart opponent than five stupid ones, so make complex NavNets and have lots of pylons around to throw off units' default behavior.

On the same note, you'll also want to become inti-

mately familiar with the logic tables that you can bestow upon the units. Use the "Watch state on screen" checkbox in the unit's property settings to let you see what each unit is thinking and doing as your Postal Guy moves into the area. By tweaking the logic tables (and tweaking any exceptions using pylons), you can create incredibly intelligent opponents.

Beyond intelligence, use the terrain to your advantage. If you can hide a unit behind a building or set up a strafing pattern between hiding places, it will make the realm that much more challenging. Dispensers should be placed wisely so they are in a place where four units might jump out at the player at an extremely inopportune time, and they'll have to totally rethink their strategy to defeat your level.

Multiplayer maps can be spiced up a lot using mines to create minefields and separate multiplayer starting locations. This way, players won't be able to converge on each other so rapidly, and they'll have to think about more intelligent ways to attack each other. If players can just run around freely, the level will get boring pretty quickly.

You should also place powerups carefully. If you place them in the center of the level, you'll find that people will always run toward that area; scatter them around the level so players will always be on the move. On the same note, you may want to place more powerful caches of powerups in places that are

good for fighting. This way, multiple players will always be headed for the same areas and much more action will ensue because of the powerups' locations.

Multiplayer levels are a matter of taste, so you should create a level, play it with some friends and tweak it until you feel that it's right. It's really easy to test single-player levels to see how good they are via the play option, but multiplayer levels will take more time to get just right.

A fun thing to try to set up is a row of oil barrels. Create a domino effect with them; it will make for some good, all-out entertainment. Set up a level with a path of oil barrels laid out, and when you detonate the first one, watch the fireworks that ensue. There's nothing really practical about this exercise, but it sure is fun to see all that fire.
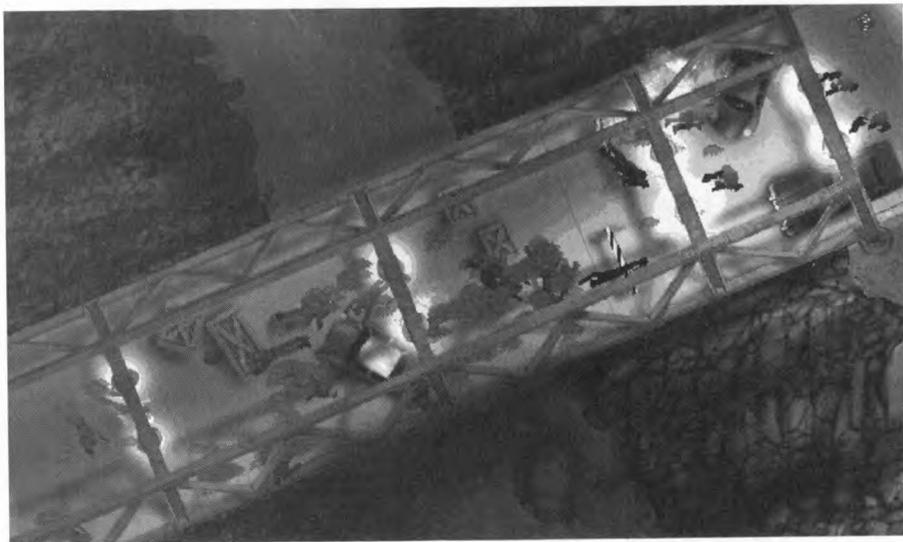
Now, if only there were some ostriches around ....

Some of the levels created by the game's designers have great features that you'll want to look through to learn the techniques used by the experts to create their maps. The Park, The Bridge, Air Force Base and The City are all great levels to browse through at your own leisure to see some of the tricks of the trade.

These levels, for the most part, show you how to make excellent use of pylons. The levels have pylons set up to anticipate attacks from a certain direction (great information to note if you're having problems

in the single-player game; just come from the other direction!) and to make units strafe around and avoid attacks. You'll also be able to see the very cool way sound effects are used. There are certain ambient sounds you might not have even noticed when playing the game; go back and check those areas to see how subtle some of these effects are (or not-so-subtle: try standing next to the phones on "The Truck Stop" or the Port-A-Potty on "The Construction Site").

One last thing you can do to help you design a great level is to choose a camera object from the objects menu to bring up a second viewpoint of the realm. This way, while you are testplaying a level and the action is centered on your Postal Guy, you can use this second camera to pan around the map to see how units are reacting to the situation. It's a helpful way to debug any strange situations that might be occurring because you can see into spaces you wouldn't be able to see otherwise.

LEVEL EDITOR GLOSSARY

The level editor is an extremely confusing tool. Many of the menus have labels on them that you might not understand. This glossary should help you make sense of all the techno-babble on your way to creating a really cool level.

Buoy

Buoys are the links in any NavNet you create. They are points within the network that units will use to guide them when they are negotiating a level. You can use buoys to make sure that units don't get stuck in any particular location, and you can also use them to create patterns for units to follow as they patrol an area.

Camera

Cameras can be set up in the level editor so you can watch multiple locations in a realm at the same time. This way, you can keep an eye on units that aren't near your character and make sure that they react correctly.

Demon

When this invisible unit is placed on a level, it will enable the deep, booming voice of a radio DJ. You'll hear things like, "That's gotta hurt!"

Dispenser

Dispensers are objects that, when triggered, release other objects. Trigger events include a timer running out, the previously dispensed unit being killed or your Postal Guy getting too close to the dispenser. You can choose which units are dispensed from the dispenser and which attributes they have, plus the overall number of units that will be released.

GUI

Graphical User Interface. In the *Postal* level editor, it refers to each of the windows that control a certain aspect of the editor. The "Hide GUIs" menu allows you to make certain menus disappear, if you don't currently need them.

Height

Height is just what you'd think: a parameter given to parts of the background in the level map that determines where objects can and can't move. Areas with height parameters will prevent units from going over them, so be sure to set up a NavNet to help the units negotiate these areas.

Hood

A hood is the name of the actual level and all of its variables. These variables include whether it is a three-quarter view map or a top-down map, what kind of shadows are cast and which background map is used.

Layers

Layers are used to create the illusion of depth on the maps. They allow you to walk under and behind objects.

Logic Table

Logic tables dictate the actions and reactions of units. You can select from logic tables that will make units panic, react to pylon instructions, or try to kill the Postal Guy with no concern for life or limb. Logic-table activity can be overridden by pylons in the area, and the logic table change is set off by activity in the pylon's trigger area.

NavNet

A NavNet is a group of buoys that are linked together in a network that enables units to navigate around obstacles and appear intelligent. You can set simple or complex paths for units to use. Useful in conjunction with pylons.

No Walk

The No Walk setting of the view attributes menu allows you to show which areas of the map graphic units can't walk on (similar to the height attribute). Be sure your units avoid these areas using well-placed buoys.

Object

Objects are any items that can be placed on the map. They range from the invisible (demons) to the overt (hostiles). Most objects have a properties window that can be viewed by clicking on the object. These properties control the actions and settings of that particular unit.

Pylon

Pylons allow you to alter the artificial intelligence settings of a unit when they are in the area of the pylon. This way, you can have a unit follow a path along a NavNet and then trigger to a new activity when it reaches the pylon. Pylons are powerful tools that can make your home-built levels even more convincing.

Realm

A realm is the entire level you've created. It includes the hood and any objects that you've placed in the hood. Realms and levels are fairly interchangeable.

Sentry

What I refer to as "turrets" in this book are called "sentries" in the level editor. You can set the range, weapon, turning speed and firing rate of sentries from within the properties menu.

SndRelay

A SndRelay is an object that allows you to repeat an ambient sound from a SoundThing placed elsewhere in the level. This way, you use less memory when repeating sounds in different locations on a level.

SoundThing

A SoundThing is an object that you place to produce sounds in that location. The sound can be ambient (like a streetlight buzzing) or occasionally repetitive (like a horn honking).

State

The state of a unit shows what its current course of action is. Its state is dictated by its logic table, as well as any pylons that have changed that original logic table. You can see the state of all the units on a level by going to the hood properties menu and clicking the setting to show unit states onscreen.

Stockpile

A stockpile is a group of powerups. You can get into the stockpile menu either by double-clicking on the warp point or selecting the powerup item from the object menu. The former menu will allow you to change the Postal Guy's attributes at that

warp point when he begins the level, while the latter will change what powerups are available at a certain location.

Trigger Area

A trigger area is used by a pylon to determine when the action that it is responsible for should occur. You can modify the trigger area of a particular pylon by double right-clicking on it, and then "painting" the trigger area within the box that is displayed.

Warp

The warp point is where the Postal Guy will start the level. You can create multiple warps for multiplayer levels, or you can create multiple warps if you want a single Postal Guy to start in a random location. Be sure to choose a sufficient number of warp points for multiplayer levels; otherwise, players will spawn on top of each other all the time.

chapter 5

BEHIND THE SCENES

Now that you've beaten the game, you might find it very interesting to learn what the creators of the game were thinking when they came up with the idea of Postal. I talked to the top people at Running With Scissors, and the following biographies and interview will give you a little insight into the brains and lunacy that created this very cool game.

Chapter 5
Behind the Scenes

It takes a certain type of brilliance to create a game as insane as *Postal*. I talked to some of the crazy geniuses over at Running With Scissors; here's a recap of what I learned:

Short biographies of some of the top people involved with creating the game.

An in-depth interview with the members of the Postal development team.

Why there are ostriches in the game!

Credits for the game's development so you can see everyone who was involved in the making of Postal.

BIOGRAPHIES

✉ **Steve Wik (aka "Bosco"):** game/story design, level layout and design, 2D animation, art assists, attitude.
Likes: cool toys, SCTV, Mexican masked wrestler movies, women, Frank Zappa.
Dislikes: televangelists/politicians, censorship movements, irresponsible parents, telemarketing.
My earliest video game-related memory is playing the store's display copy of the first consumer version of *Pong*, until they threw me out!

One of the funniest things I remember is Vince coming up to me with this box that had been mailed to us, which was addressed to "the Gimp." He says "Open it," and I say, "But it's addressed to the Gimp! There could be a bomb in there!" I opened it anyway, and inside was a big square of cardboard with the word "BOOM!" written on it, and underneath that was an actual Postal Service hat! Apparently, an actual postal employee liked our sense of humor and sent the hat to us. Of course, we had to send him a T-shirt! We actually got lots of really positive email from real postal employees!

✉ **Mike Riedel:** president of Running With Scissors and *Postal*'s lead programmer.

✉ **Vince Desi:** executive producer of *Postal*. In the business since 1981, consultant/agent to Atari Activision, Intellevision, Colecovision, etc. Priors include: sex, gambling and drugs, also ran nightclubs.
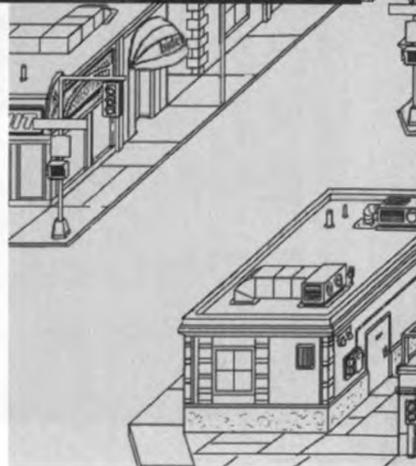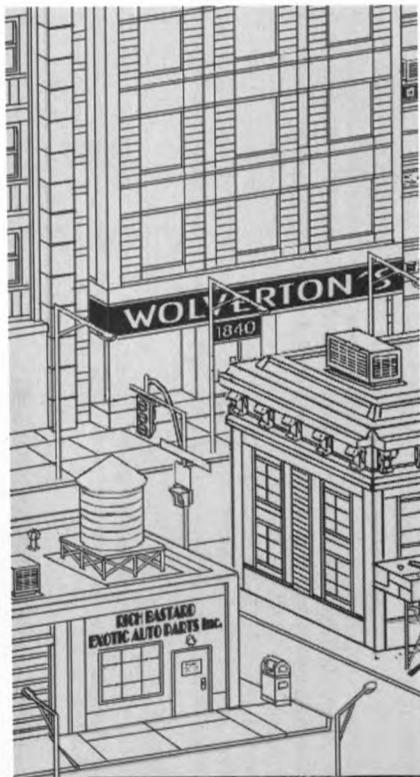
✉ **Bill Harman:** programmer.

✉ **Randy Briley:** art director/3D animation.
BA in visual communication, minor in computer graphics, Northern Arizona University.

As a traditionally trained painter and sculptor, I have found that *Postal* is the first step in integrating more classical arts into the world of games. Hand-painted backgrounds and 3D-modeled and -animated characters offer what I think is a unique look and feel to the game. This is our first opportunity to use more traditional techniques and avoid the overprocessed, obviously computer-generated art of the current mainstream game and multimedia products. I think more than any other game, *Postal* has restored my faith that a particular vision can be created and not totally lost as it trickles through the process of its development. That leaves me with a lot of hope for the future of the game industry and those who try to create something original within it.

INTERVIEW

Q: Many Running With Scissors employees have a background in creating educational games. Why the sudden interest in producing a computer game? Why the sudden interest in producing a totally gory and "ultraviolent" game?

Steve Wik: We all had backgrounds in developing educational software. We just wanted to create the kind of game that WE'D actually want to play! You can only do so much Muppets until you HAVE to do something like *Postal*!

Bill Harman: We've always wanted to do something cool, but we were just taking contracts from publishers with the game ideas that they wanted to produce. Some were kind of cool and others were pretty bland game ideas, so we decided that the only way we would get to do what we wanted would be to raise money and do a game our way. We wanted to make a game that we would buy ourselves, and that game turned out to be *Postal*.
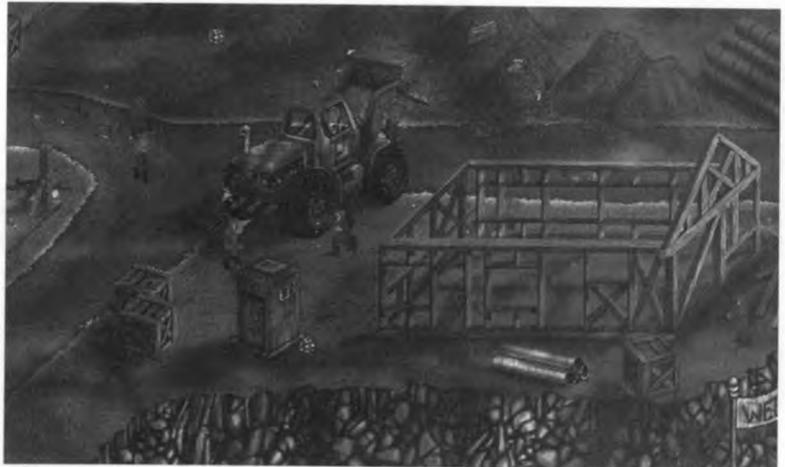
Mike Riedel: I wouldn't say our experience is education-oriented as much as kids'-software-oriented, which certainly gets into educational areas. In any case, the market has shifted to an older audience, with the rise of the PC as a gaming platform. All those gamers who, like us, started out playing games 10 or 15 years ago are now older, and they're now

playing games on their PCs.

I guess the interest in this type of product simply grew out of us sitting around and thinking about the kind of game we'd like to do if we didn't have to worry about market research and being politically correct and all the other things that publishers typically make us worry about. We just did what we wanted to do, and this is what popped out.

Vince Desi: We were primarily involved in designing and developing licensed educational properties ... we decided to self-fund an original title, and *Postal* is it; we came up with RWS as a brand label for new action/adult games.

Randy Briley: I think when you come up through the sugarcoated candiness of kids' games, with the very oppressive and creatively atrophied approach to that genre, you need a game like *Postal* to shake you back into the realm of originality, something pure and unrestricted without producers, censors, or want-to-be child psychologists to muck it up. This game had the least number of peoples' fingers stirring the soup and, as a result, the soup tastes a lot better.

Q: What prompted you to make some of the major decisions that set this game apart from other games? Not bothering to develop much of a plot and focusing purely on gameplay is something that few other developers would dare to do.

Steve Wik: Well, we figured that all that storyline stuff was mostly fluff, and we didn't have the time, budget, or manpower to produce elaborate FMV or 3D-animated sequences, so we opted to focus on "the real stuff" and just try to make the game as playable and as addictive as possible. We figured that our game was for people like us: people who love gameplay. If you need a backstory, there's one in the instruction manual (I think). We also felt that any attempts we made at wrapping a story around this just detracted from the cool atmosphere we were creating, with Randy's insane cut-scene art and Christian's tripped-out audio stuff. We went for a more inexplicable psychotic atmosphere "thing" designed to put the player in the right frame of mind, rather than spelling it out with text and some weak backstory about losing your government job or anything like that.
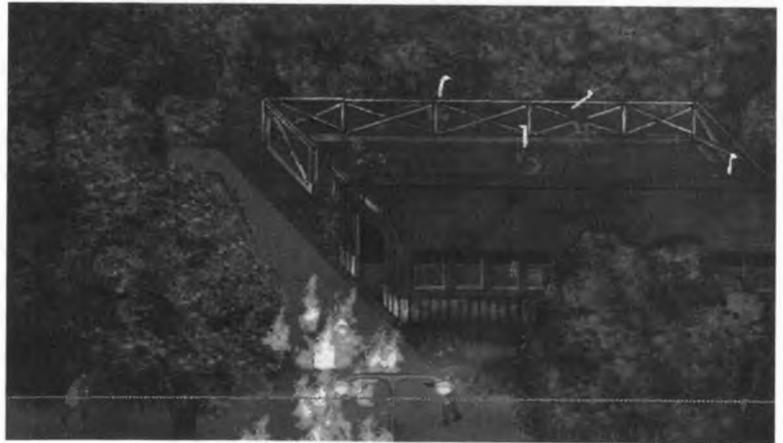
Bill Harman: We started to do the story line development and came up with some good ideas, but it turned out to be very difficult to get the feeling across in a video game, especially an action game. We thought about making elaborate cut scenes to explain the story and develop it as it went along,

but anything that would make it clear enough would take a lot of time to do, and wouldn't add anything to the gameplay. The story stuff is nice, but most serious gameplayers skip past the story stuff, anyway. Most players violently hit **Space** to skip all title and story screens to get directly to the game and play it. We really wanted to focus our efforts on the game.
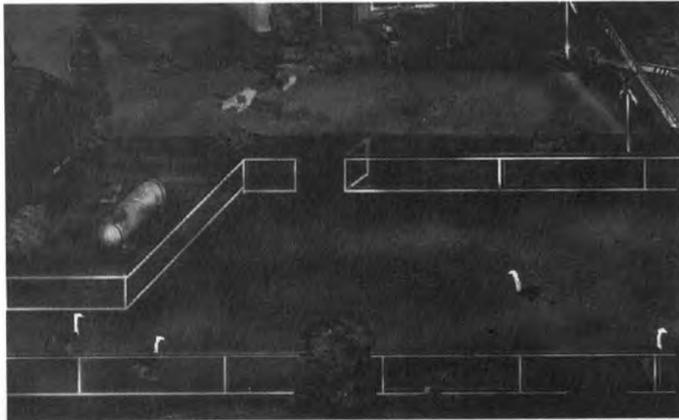
Mike Riedel: I guess we're old-fashioned. We still think the reason you choose to play a game instead of watch a movie is for the gameplay. I'm not saying a plot is a bad thing to have—and in fact, there is a plot behind *Postal*—but for us, the gameplay is key. Who cares about the plot if the game sucks? Of course, once you have decent gameplay, there's nothing wrong with adding lots of bells and whistles on top of that.

Vince Desi: I was obsessed with doing something that I thought I would actually spend my own money on.

Randy Briley: Well, it's an interesting situation. The problem is, you're trying to combine two activities: watching a film and playing a game. I have yet to see this done successfully.

Those games with great cinematics usually have terrible gameplay, and those that have great gameplay usually have a weak story. It's a tough blend, and you need to decide what's more important. We wanted a great game. There just isn't enough time to tell the whole story well, and if you make the time, the pacing of the game slows to a point that it isn't fun. As far as a story or specific characters go, we

really just wanted to imply an environment and more importantly, capture a general feeling or specific mood. The cut scenes are very minimal and are there to provoke a particular response, not tell a story.

I would rather see a feature film or novel based on a cool character, a setting, or a situation from *Postal*, than see a complex idea, overly simplified and then shoehorned into the game.

Q: Why did you decide to use the three-quarter and top-down view of the game, as opposed to the much more common first-person viewpoint?

Steve Wik: Everybody's doing first-person to death! I personally HATE *Quake* deathmatch. To me, it's a lot of wandering around very nicely generated hallways waiting for that tenth of a second glimpse of your opponent before he toasts you with a rocket that's nearly impossible to avoid, then you re-animate and do it all over again. With the three-quarter view, you can set up real strategy and cool ambushes and stuff because you can see your enemies—unless they're hiding behind a bush or something. To me, that's a lot more fun. Plus, we wanted to capture the feel of the old action/arcade games that we grew up with. All this "immersion" is cool, but I like controlling a little guy in a fast-paced twitch-fest once in a while, too!

Bill Harman: Don't people have enough versions of *Doom*? I suppose if we did go with the first-person view, you'd be asking, "Why did you decide to make yet another *Doom* clone? Why couldn't you think of something more original than that?"

Doom is fine, but it's just one type of game; not every game has to be *Doom*. If you really want to play *Doom* again, buy another *Doom* clone so you can look at a slightly different shade of gray-pixelated walls. If you want something that's fun to play and looks cool, then buy *Postal*.

Mike Riedel: We thought there were enough first-person shooters out there already, and we wanted to offer a completely different style of gameplay. And, no offense to all the great 3D engines coming out lately, but they're barely approaching the level of detail you get with 2D-painted backgrounds. This is going to change real soon now, but it isn't there yet.

Vince Desi: Better gameplay for true shooter strategy.

Randy Briley: Mostly to be original. There are SO many games that take the *Doom* engine and slap on new graphics with a few new features and call it a game. We were entirely bored with that concept and wanted something new. It's our job to be creative, and doing another *Doom* knockoff wouldn't cut it.

Q: Have you felt any pressure from large retail chains in the U.S. and abroad to censor the blood and gore in the game?

Steve Wik: Mostly from abroad. There's a lot of "censorship-oriented" countries out there that have government offices devoted to determining what's offensive to their people. Poor saps! I suppose we can give 'em green blood and a cheesy backstory about alien possession or robots, so at least they can play the game ....

Here, we haven't felt so much backlash from stores—yet—but more from outside sources, individuals and the occasional head of a government office. Mostly, it's people who haven't actually seen the game, but upon hearing the title and concept decide to hate us. The way I see it, we're providing the same service to both sides: the people who hate the game vent their frustrations by sending us nasty email and petitioning their state representatives, and the people who like the game vent theirs by playing *Postal*.

Bill Harman: It seems kinda silly what the other countries frown on. Some, as long as the liquid that comes out of the guys is green, then the rest of the game is OK. Others, the blood is OK, but you can't call it *Postal*, that's terrible! Even with those changes, the game will be pretty much the same, but the U.S. version will be the best It makes you proud to be an American.

Mike Riedel: Yes, a few countries have requested that the blood be changed to a different color, which we think is pretty damn funny. As if merely changing the color somehow makes it safe for the citizens. It's all just political b.s.

Vince Desi: I think Toys "R" Us isn't up for such a high-quality product; hopefully, Target and WalMart representatives will have the guts to sell the game.

Randy Briley: Yes, it's understandable. Other countries have other sets of rules. That's fine. However, if we begin to take a lot of heat here in the States, that's a big problem. Our right to create a game like this is a fundamental right, and the discussion should end there.

Q: What has your reaction been to these sorts of responses?

Steve Wik: I think it's truly bizarre how some people blame various entertainment products for the current whacked state of our kids. I mean, show me the statistic that shows kids with access to $3,000 computer systems in their homes are the ones committing all this "teen violence" we keep hearing about. It's absurd! In the '50s, it was comic books "making kids into social liabilities," in the '80s it was pop music, now it's violence in TV, games and movies. What it REALLY is, and no one wants to admit, is that too many people who are completely unqualified to nurture and raise intelligent, rational children are doing so anyway. When I was growing up, all the screwed-up kids had equally screwed-up parents. The "cause and effect" was all so obvious!

There's so much urge to blame someone else for your problems these days! Everyone's a victim! "The man is keeping me down," "my parents didn't love me enough," "I was abused," "TV made me desensitized", "Ozzy made me kill myself," "sugary snack foods made me criminally insane" ... what a bunch of BUNK! NONE of this stuff is a license to act like an ass, even when it's true! We're definitely in the "find any excuse" decade! Violent entertainment products CAN'T desensitize kids, because they were NEVER sensitized in the first place! All the sugar-coated, FCC-approved pseudo-violence that kids get prevents them from ever understanding how horrible real-life violence is! I mean, we raise our kids trying to "protect their innocence," and then when they

turn 18, suddenly they're deemed "ready" to deal with all this reality that they've never been prepared for! No wonder they're pissed off and violent!

The problem in this country isn't that there's too much sex or violence in the media, it's that there's not enough honesty, and no one wants to take responsibility for their own lameness! To me, "politically correct" is just standardized lying. We need to be honest with ourselves and the world; only then can we effect meaningful change. But right now we still have people blaming everything from the Smurfs to Marilyn Manson for all our social woes.

Vince Desi: Too bad! I can't stand to think of all those kids who are going to have to go to some street dealer to buy *Postal.* I hate competing with crack and abortions.

Randy Briley: Ultimately, it is up to the consumer to decide if they wish to be exposed to certain materials. I would hope that as a nation, we promote the right of anyone in the United States to comment on or to create anything, and I, as a citizen, should have access to reading or buying that product, regardless of what it contains or promotes.

Q: Was there any particular reason why you picked the weapons that are in the game? Most are fairly standard, but a few, like the scatter gun, are original and very cool. The different types of mines also add a lot to multiplayer games.

Steve Wik: No, we just used weapons that we thought would be fun and that made us laugh.

Bill Harman: We just started thinking of the variety of weapons and tried to come up with ones that would have their strengths and weaknesses, and make up a cool arsenal. Most of them just came about by, "Hey, wouldn't it be cool if we had this kind of weapon." The scatter gun was mostly an accident. We had the machine gun, which had the rapid fire, then when the shotgun was added, it was initially using the wrong timing, and so was firing as fast as the machine gun, which made a very cool machine-shotgun. The flamethrower started out looking VERY cheesy, firing out round balls of something that resembled flames, but we still thought it was cool. Mike thought it was too cheesy and at some point, made us take it out of the game. Enough people missed the cheesy flamethrower that we put it back and fixed it by using a cool alpha effect on the flame. Now it's cool.

Randy Briley: There were a lot of weapons that didn't make it in. At some point, you have to choose those that seem to work well together, and offer the most value when it comes to gameplay.

Q: Within the game, there seem to be no boundaries to the cruelty the player can engage in. Killing people who are coming out of church, lighting entire marching bands on fire; was a line drawn anywhere? Was there anything that was brought up in your brainstorming sessions that was just too foul to put into the game?

Steve Wik: That's one of the coolest aspects of this game! It's like real life; you have a gun, what you do

with it is up to you. We don't force you to kill innocent bystanders. But they're there. Some of us play the game trying to protect the bystanders from the "evil guys." There were definitely some things that were dropped ... but I probably shouldn't tell you about them.

Bill Harman: At early points, we went back and forth on whether the game should be people, or aliens, or zombies, or robots, but none of them seemed as cool and most had been done before. We struggled with the idea for a long time, thinking about aliens that take over people's bodies so they look like people, but really aren't, etc. But really, I think we all thought it would be really cool to just go for it and make it more realistic and completely outrageous. It's a game, it's meant to be fun, so we decided that would be the most fun for us to play. Since the beta testing, there have been a lot of people who have sent email saying this is exactly the kind of game they've been waiting for and they are glad that we had the guts to go for it.

Mike Riedel: You hit it right on the head—the player can do whatever he wants. We're not necessarily encouraging any kind of anti-social behavior; I mean, hell, who ever said you were SUPPOSED to kill anyone in this game?— heh, heh.

Vince Desi: I wanted to put in different suicide options.

Randy Briley: Oh yeah, tons of stuff. You would be amazed at what comes into a creative mind, deprived of sleep and sunlight. There are always a lot of very bizarre and gruesome ideas, but sometime these have

to fall back into the subconscious. A creative meeting is usually just a brain-dump; anything even remotely related to the concept is thrown into the ring. Then, when we've regained our senses, we pick the best of those ideas, still creative but not so over the top that we will be banned outright. The goal is to push the boundaries. Shock value is lame if that's all you have. You can push the edge without prostituting the concept for shock.

Q: What are the ostriches doing in the game?

Steve Wik: There's an ostrich farm outside of our town—apparently someone decided they'd be the next big thing in foodstuffs. Vince thought it would be funny to have ostriches in the game, and we all thought it was so absurd that we HAD to do it!

Bill Harman: They're in the game because they are fun. They were spawned from the ostrich farm that we have here in Arizona, along I-10 between Tucson and Phoenix. They raise them there as an alternative to beef, and I guess you can buy a breeding pair for $2,000 if you want to raise your own. It's just such a strange sight to see when you are making that drive. We thought it would be cool for the game to have an ostrich farm.

Mike Riedel: What's wrong with ostriches?

Vince Desi: Tastes like chicken, the other white meat.

Randy Briley: Running for their lives, mostly. The

ostriches are, to me, kind of a throwback. The majority of games mask the violence with aliens, robots, demons, etc. For us, we wanted reality. Killing and maiming "real" characters can get to you, so an ostrich here and there provides a slight break from the realism. The same reason, in a film, Schwarzenegger can kill 100 North Vietnamese with the top of a tuna can and then say "Sorry, Charlie." It's pure camp, that's all.

Q: What's the funniest part of the game, from your point of view?

Steve Wik: The reaction from people when they see the marching band for the first time!

Bill Harman: My favorite part of the game is the Port-O-Potty on the construction level. Christian, our sound designer, came up with that one. You'll have to try it out. Stand next to the front door on that level and then commit suicide. Then everyone will stop shooting at you, and you can hear it better. It's probably even more funny for us because we know the person inside.

Mike Riedel: I've probably seen the marching band scene literally a thousand times, and I've seen hundreds of people playing it out, and still, every time I hear that marching band music fire up, I just have to smile ....

Vince Desi: The protesters protesting against violence in video games in front of the RWS office.

Randy Briley: That's tough. I guess the funniest moments tend to happen in multiplay. The situa-

tions that come up and the violent ends that you and your fellow players heap on each other, is pure gameplay and pure entertainment.
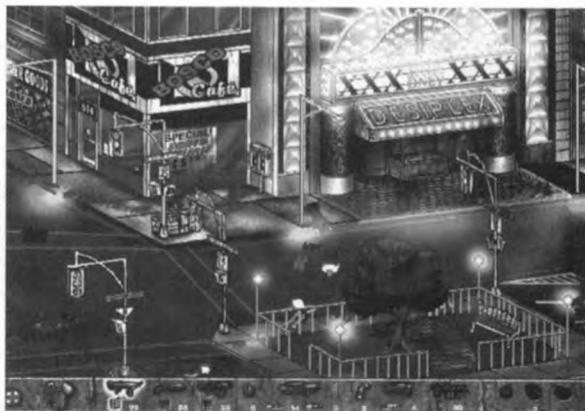
Q: What thought did you put into separating this game from all the other games out there?

Steve Wik: Well, mostly just in bucking the first-person trend and ignoring the established "sublimate the violence by making the 'bad guys' be aliens or demons" storyline stuff. Personally, I LIKE aliens and demons, 'cause they just LOOK cooler than construction workers and policemen, but we felt that "reality-based" products weren't being developed, so we decided to fill that niche, instead.

Bill Harman: For me, it was just that I'm tired of all of the *Doom* clones, and that seems to be all that anyone is making these days in the shooter category. I like the strategy games like *Warcraft* and *Command & Conquer*. We all enjoy the simple arcade shooter games like the old-style *Robotron*, so we came up with a mix of these—a fast-action shooter, three-quarter view with *Doom*-style controls.

Vince Desi: This was easy: I hate monsters, aliens and surviving-in-the-next-century scenarios. I just thought about growing up and always wanting to kill people I hated.

Randy Briley: A lot, actually. As art director, I put a lot of work into trying to set this game apart visually. I very much wanted to get away from the "tiled" look that most games have and wanted the backgrounds to be as dark and realistic as possible, within

the timeframe. The concept was to be gruesomely real, and I wanted the art to reflect that. The cut scenes were a combination of abstraction and realism to help set the mood of the game. In those images, I tried to create a visual representation of what might be occurring in the main character's head, if what was happening in the game was happening in real life. I tried to reflect on images that could have stimulated the main character to "go postal," as well as show what the outside world might look like in his running dementia. Hopefully, the screens convey those feelings. The animation was as realistic and painful as I could make it, while allowing the player a full range of motion and playability.

Q: What's next for RWS? Any plans for a sequel?

Steve Wik: Could be, ask me again after I get a few days' worth of sleep ....

Bill Harman: After some vacation, yes! Then we can put in all of the things that we wanted to put in this time, and maybe even some of the things that the marketing people promised.

Mike Riedel: The entire team has poured every drop of energy we have into this thing, and right now, about the only thing we're planning are vacations.

Vince Desi: Vacation on an island far, far away with a PC and connection to play *Postal* ... or probably, a math and language arts title.

Randy Briley: I think so, I hope so; this is just a first step, I think, toward more realistic and com-

pelling games for us. There's a lot of unexplored territory when it comes to these characters and this genre of games.

Q: What games (besides *Postal*) do you guys and gals like to play?

Steve Wik: *Space Hulk*—3DO version only!—awesome combination of strategy and first-person action! And the first game I recall foregoing music in favor of atmospheric sound! *Prince of Persia*—top-of-the-line sidescrolling gameplay! *Earthworm Jim* (SNES version is my favorite!) Great sidescroll gameplay and character animation, AND personality to boot! *Herzog Zwei*—Genesis—great combination of strategy and real-time, three-quarter-view action! A classic! *Devil's Crush*—Turbo Grafix 16—the coolest pinball sim I've ever played, and the ONLY reason I bought a turbo! *It Came From The Desert*—Amiga version. The coolest RPG/action-whatever-it-is game! And it has giant ants! How can you lose? *Road Rash*—any version. The fastest, coolest racing game I've ever played! *Wipeout XL*—Playstation—OK, maybe this one is the fastest ... *Tekken 2*—the best fighting game EVER!!! *Battle Wheels*—Lynx—one of the coolest multiplayer games! There used to be four or five of us Lynx owners here who would link up and play this game!—and, of course, *Doom 2*!! *Quake* is impressive to look at, but I still think *Doom 2* is more fun!

Bill Harman: On the PC, I like the three-quarter view games; most of them are strategy games like *Command & Conquer* and *Warcraft,* and I like to play the Comanche Helicopter simulators. I like the driving games, and sports games on the

PlayStation like *Need For Speed, Formula 1, FIFA Soccer, NHL Faceoff.*

Vince Desi: Poker, craps and eating out at expensive restaurants to see who can spend the most money; this also applies to strip joints.

Randy Briley: Sorry, I'm pretty bored by what's out there. *MDK, Tomb Raider* and *Diablo* looked pretty cool, while being a bit standard, and I like games that push your concept of a game, like *Neverhood* or *Phantasmagoria,* but all in all, I haven't seen anything that is fun to play. Hopefully, we'll see some good stuff this year.
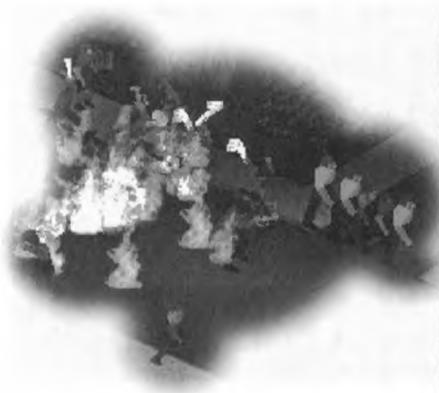
.POSTAL CREDITS

DEVELOPER
Running With Scissors

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Vince Desi

Project Director
Mike Riedel

Art Director
Randy Briley

Level Design
Steve Wik

Postal Programmers
Bill Harman
Jonathan Isabelle

Visual Effects Programming
Jeff Diamond

Associate Producer
Amy Searcy

3D Engine, Blitters and Alpha Effects
Jeff Diamond

Character Logic, Navigation and Weapons
Bill Harman

Player Logic, Particle Effects and User Interface
Jonathan Isabelle

Shell, Networking and Mac Version
Mike Riedel

RSPiX Library Programming
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Bill Harman
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3D Animation
Randy Briley

2D Animation
Steve Wik

Background Design and Layout
Steve Wik

Background Art
Randy Briley

Cut Scene Design and Art
Randy Briley

Additional Art
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Steve Macomber
Steve Wik

Game Design
Randy Briley
Jeff Diamond
Bill Harman
Jonathan Isabelle
Mike Riedel
Steve Wik

Story
Mike Riedel
Steve Wik
The Pain Killer

Cut Scene Text
Vince Desi
Steve Wik
The Pain Killer

Music and Sound
Christian A. Salyer

Audio Engineering
Christian A. Salyer

Additional Sound Effects
Amy Searcy

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- **Burn up your friends in multiplayer mode.**
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- **Learn weapons strategies and how you can beat each of the hostiles.**
- **Use tips directly from the Postal Guy himself!**
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- **Check out tips on going postal and not getting killed!**

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