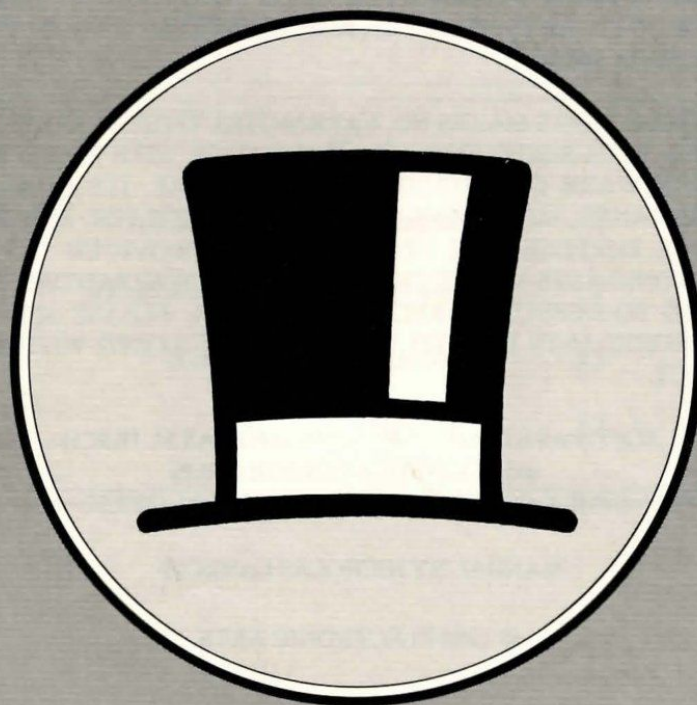


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THOMAS M. DISCH'S

# AMNESIA<sup>TM</sup>



**The Manual**

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## Prologue

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## Prologue

*You are dreaming. You are dreaming that you have been asleep and that you wake up to find yourself in a strange hotel. The only light in the room comes from the hotel's gigantic neon light that glows a baleful red outside the window. 'X,' a voice whispers in the crimson twilight, 'X, are you there?' You know that you are X and that you must answer the voice truthfully, but your mouth is dry, your tongue paralyzed with fear. 'Come here, X,' the voice insists. 'Come here to me, in the mirror.'*

### **Go to the mirror and look into it**

You go to the mirror. The figure in the mirror leans forward to peer at you intently. He is dressed all in white, like a bridegroom or a ghost. And though he has no face — only eyes that stare anxiously from the smooth ovoid of his head — he smiles, recognizing you. 'Excellent,' he whispers. 'Now come with me, before the store closes.' In the mirror you see him turn away from you and walk toward the door of the room, where he pauses to look back at you and to beckon, with his raised hand, for you to follow.

### **Run away**

You tell yourself to do so, but something prevents you. Your acts seem not to be your own. The voice repeats its command: 'Come here, X. Come here to me, in the mirror.'

### **Enter the mirror then follow the voice**

As you enter the mirror, the beckoning figure vanishes. You follow him out of the room and catch another glimpse of him at the far end of the corridor. You run toward him and reach his side just as the subway train is pulling into the station. The door opens with a shudder. 'Come,' says the faceless figure, putting his arm around your shoulder. 'You mustn't be late your first day at work.' You cannot resist his greater strength, even if you wished to. You enter the empty subway car.

'Quickly!' Your companion hands you a spray can of black enamel. 'Before the police come and arrest you. Write a grafitto. Quickly!' You aim your can at the one window of the subway car that is not already a palimpsest of disposable identities. Then you press the nozzle and write:

### **Who am I?**

The subway screeches to a stop at 34th Street, where you are able to enter Oldman's Department Store directly from the subway platform. 'I'll have to leave you here,' your companion tells you, 'but the Personnel Office is on the 11th floor. And there —' His featureless head nods toward the purring escalator at the center of the deserted sales floor. '— is the escalator. See you later ... X.'





**Enter the department store then go up the escalator and look at the store**

You take the escalator up to the main sales floor, which smells rather cloyingly of perfume. An elderly saleswoman smiles at you from behind a cosmetics counter, and points to the ascending escalator.

**Leave the department store**

There are no exits in a dream.

**Go up the escalator**

You take the escalator to the second floor, which is devoted to displays of men's fashions. On the counter just before you a single leather glove on sale for \$12.95 points to the UP escalator.

**Go up the escalator (or Control-R to repeat the last command)**

You take the escalator to the third floor, where a white-haired salesman stands daydreaming behind a counter displaying all kinds of cutlery. 'Could I interest you in a knife, Sir?' he asks wistfully.

**How much are they?**

We have many kinds, Sir, and every one has its price. This —' He holds a knife with an 8 inch stainless steel blade to your throat. '— is our very best all-purpose carving knife. And this —' The carving knife drops from his hand, and he takes another, smaller knife from the counter. 'This is a superb knife for boning chicken.' He lunges at your arm with the knife, which makes a long gash in the sleeve of your white coat, but does no more significant harm.

**Run away and go up the escalator**

You take the escalator to the fourth floor, where the management of Oldman's announces on a large poster that it is proud to be selling, in cooperation with the Sistine Chapel, a collection of priceless fine art reproductions, including a gigantic full-color reproduction of the Hand of God from the ceiling of the Sistine Chapel. The Hand of God is pointing to the UP escalator.

**Go down the escalator**

There doesn't appear to be a down escalator.

**Go up the escalator**

You take the escalator to the fifth floor, which seems to be an empty warehouse. Luxuriant growths of cobwebs festoon the light fixtures. Unmarked boxes and bundles are piled everywhere. The disembodied arm of a mannequin lies in the dust, its finger pointing with modest insistence to the UP escalator.





### **Search the room and look in the boxes**

You begin searching but a cadaverous security guard approaches you and asks if you are looking for the escalator. You nod. He points his bony finger toward the purring, gliding steps. 'It's right there, Sir,' he informs you.

### **Go up the escalator**

You take the escalator to the sixth floor, where Oldman's Hair-Styling Saloon is situated. 'Hello!' says the chief hair-stylist, an elderly man with a waxed mustache like Salvador Dali's. 'I see we have our work cut out for us today! Sit down, please.' He gestures toward a low chair next to the shampooing sink. You shake your head. You don't want a shampoo. The hair stylist insists. 'Sit down, please', he says.

### **Go up the escalator**

The hairstylist's bony hand presses you into the chair before you can escape. 'This won't take more than five or six hours,' he assures you. 'We simply have to remove all these facial growths and seal these unsightly pores with sealing wax and then fill in these repulsive cavities. My, what large nostrils you have! But with your nose removed they won't be a problem any longer. Then we'll take care of your eyes with some industrial strength eye-cover. The better stores these days prefer mannequins with perfectly blank faces. Eyes are out, didn't you know that?'

While the old hair stylist chatters away, his clippers and trimmers and gougers and sanders and sealers clip and trim and sand and seal until, just as he promised, you are completely remodeled in the new blank style.

'Now, isn't that a lot better,' the old man says, holding up a mirror for you to see your now much more geometrical face. 'I'm sure the Personnel Department will hire you right off the bat — and assign you to work in one of the front windows. Well, have a nice day.' And he points you toward the UP escalator.

### **Go up the escalator**

You take the escalator up to the seventh floor, where an elderly salesman insists on giving you a demonstration of an Apple //c computer. The salesman shows you how easy it is to boot a disk.

'You see how easy it is to use a computer? And when you've finished, just remove the disk from the disk drive, like so —' But instead of removing the computer's disk, his fingers open a flap in your right side, just beneath your liver, and remove your software. 'The program stays in ROM — that is, Read-only Memory — until you throw the switch. Do you want to buy it?'





### **No, I don't**

The salesman glares at you in such a ferocious manner that you fear for your life. He reaches behind your neck for the switch that will turn you off.

### **Run away and go up the escalator**

You take the escalator up the the eighth floor, which seems to be an assembly area for the store mannequins. Some stand in front of full-length mirrors trying on and taking off different styles and positions of limbs. 'Hello,' says one particularly attractive blonde, jutting her hip to the side in a traditional posture of greeting. 'My name's Hugette, what's yours?

You try to answer her question, but you appear to have lost the use of your voice. Hugette seems not to notice. 'My full name,' she continues, 'is Hugette Wadju-Paiffer, with a hyphen. You have a very attractive head. Do you mind if I try it on?

Taking your silence as permission, Hugette takes a good grip on your head and slowly unscrews it from your neck. Then she gives it to you to hold while she tries to unscrew her own head. 'Oh dear,' she complains, 'It's stuck! Help me, won't you?' You set your head down on the counter behind you and take a firm grip on Hugette's head and try to twist it loose, but it's stuck to her neck as neatly as the cap on a jar of pickles.

'Stop!' she shrieks. You stop twisting — and then realize she did not mean for you to stop. She was yelling at another mannequin who has taken your head from the counter while your back was turned and is now running away with it up the escalator.

### **Chase the mannequin and get my head**

You run up the escalator's moving steps to the ninth floor and arrive on the sales floor just in time to see the mannequin with your head under his arm taking the steps of an adjoining upbound escalator two at a time. A burglar alarm begins to shriek. An aged security officer takes hold of your wrist and demands to know where the fire is. The only answer you can give, voiceless as you are, is to point to the escalator where the thieving mannequin bears away with your head in triumph.

'I'm sorry, young man,' says the officer. 'But we can't have people going about the store without their heads or their shoes. That's the rule here at Oldman's. You'll have to come along with me.





**Break away from the guard then chase the mannequin and get my head**

You break free from his grip and you run up the escalator to the tenth floor, which is given over to Oldman's Shipping Department. None of the department's staff is anywhere in sight. You are standing in the midst of hundreds of boxes of all shapes and sizes, each stamped with Oldman's ornate monogram.

Faintly, from one of those boxes, you can hear your head calling to you: 'Help!' Your voice grows weaker, and your own strength is ebbing rapidly.

**Open a box and look inside it**

You open the box nearest at hand. It contains a ceramic vase, jade green with dark specklings. It won't do for a head.

**Open a box and look inside it**

You open another box. It contains a basket imported from Thailand. It's just about the right size for carrying your head, once you find it, but that's not much consolation.

**Open a box and look inside it**

You open a third box. It contains a large Gouda cheese from the Gourmet Grocery Department.

**Listen for my voice then follow my voice then open the box and look inside it**

You follow the sounds of your voice and open another box, which seems too small to contain your head. But there it is, still alive and breathing. Its eyes look up to you gratefully. Its lips smile. Then, to your horror, you realize your mistake: this isn't your head. It's an identical head that's been substituted for yours. This head belongs to ... to ... His name is on the tip of your tongue. But of course without a head you are also without a tongue. You wake, gasping for breath, and instantly the nightmare fades from your memory.



## Amnesia — The Game

*Amnesia* is a hybrid, a cross between a novel and a game. It is a novel because it has characters and a plot, and follows the traditional structure of a modern work of fiction -- introduction, plot development, climax and denouement. Unlike traditional novels, however, *Amnesia* develops its story by using your input, so that the order of events is under your control, not the novelist's. Thus, if you feel that you should find something to eat before you ride the subway, then you can do so by using the appropriate commands. Bear in mind, however, that choosing one course of action over another can throw you into a whole new storyline, or into a series of dead ends, only some of which might offer the possibility of escape. In this way, *Amnesia* is more like a game (and a little like life), since solving the mystery requires a combination of skill, good fortune and perseverance.

To start playing *Amnesia*, simply follow the instructions on the card (called "Command Summary") that came with your package. For more on *Amnesia* as a computer program (including information on the game's vocabulary and the parser and about saving and loading games) see the following pages of this manual ("Amnesia -- The Program"). Finally, should you find yourself at an impasse in the game, feel free to consult the hint section at the end of the manual. There you will find hints (suitably encrypted to avoid inadvertant discovery) ranging from Not Much Help to Dead Giveaways, for some of *Amnesia*'s more difficult puzzles. Life should be so easy.





## Amnesia — The Program

You play *Amnesia* by typing instructions on the keyboard, telling the program where you would like to go and what you would like to say and do. The program will respond accordingly. As you proceed through the game, you will learn more about yourself (the main character) as well as about New York and its inhabitants.

*Amnesia* was programmed with a natural language parser, a routine that can "understand" groups of words and make appropriate responses. The program actually contains two parsers: one operates when you are asked questions by the characters you meet in the game, and the other when you are exploring geographical locations and interacting with people and objects you meet there. In either case, *Amnesia* expects your commands to follow certain grammatical rules. If the parser cannot decipher a command, you will receive a message to that effect, asking you to "Please reword that" or to "Try to word that differently." If you use a word that is not in *Amnesia's* vocabulary, the game will respond with "I don't know the word ...". In addition, *Amnesia* will not recognize a word if it is not appropriate to a particular situation, such as a reference to a television set in a taxi, for example. Here are some examples of the kinds of commands *Amnesia* will recognize:

**Leave**

**Enter room**

**Look around**

**Pick up the sheet**

**Turn down the television**

**Put the token in the turnstile**

**Take the towel off the dresser**

**Pick up the Bible and put the towel on the bed**

**Open the dresser and take out the Bible then close the dresser and look at the room key.**

The last example shows that it is possible to string commands together to produce more complex commands. Note that *+*, *&*, *and* and *then* are all synonyms.



Here are some ways you can address people you meet in the game:

Mary, what about Joe?

Mary, who is John?

Luke, where is Central Park?

Ask Beth about Joe

Beth, tell me about our relationship

Ask Joanne about Central Park

Tell Joe about amnesia

Ask Beth about the New York Historical Society and so on.

Note that you don't need to use "say" or put your speech within quotation marks. Just type in what you want to say.

*Amnesia's* vocabulary is the largest ever used in a text adventure game. With a vocabulary of more than 1700 words, *Amnesia* can recognize most commands without those frustrating "I don't know the meaning of ..." messages. The following is a list of the more important verbs that *Amnesia* recognizes. It's a good idea to keep this list handy when you first start playing, so that you can be sure of using the right words. Some of these words will work everywhere in the game, others will only work in certain situations.

AM  
ANSWER  
ARE  
ARISE  
ASCEND  
ASK  
ATTACK  
BANG  
BATHE  
BEG  
BLANK  
BOARD  
BREAK  
BREATH  
BRING

BURP  
BUY  
CALL  
CARESS  
CATCH  
CHANGE  
CHASE  
CHECK  
CHOKER  
CLEAN  
CLIMB  
CLOSE  
COME  
COMMIT  
CROSS

CRY  
DAMN  
DEPOSIT  
DEPRESS  
DESCEND  
DIAL  
DIM  
DISCUSS  
DO  
DON'T  
DRAW  
DRINK  
DROP  
EAT  
ENTER





ESCAPE  
EXAMINE  
EXERCISE  
FEEL  
FIGHT  
FIND  
FLUSH  
FOLD  
FOLLOW  
FONDLE  
FORCE  
FORGIVE  
GET  
GIVE  
GO  
GOT  
GOTO  
GRAB  
HAIL  
HANG  
HAIL  
HAVE  
HAPPENED  
HIDE  
HELP  
INSERT  
HIT  
IS  
JERK  
JUMP

JOG  
KILL  
KICK  
KNOCK  
KISS  
KNOW  
LAY  
LEAVE  
LIE  
LIFT  
LISTEN  
LOAD  
LOCATE  
LOCK  
LOOK  
LOVE  
LOWER  
MAKE  
NEED  
OPEN  
ORDER  
PANHANDLE  
PICK  
PERUSE  
PLACE  
PLAY  
PLEASE  
PLUG  
PRAY  
PRESS

PROPOSE  
PROTEST  
PULL  
PURCHASE  
PURSUE  
PUSH  
PUT  
RAISE  
REFUSE  
READ  
REVIVE  
REMOVE  
RISE  
RIDE  
RUN  
ROLL  
SAVE  
SAY  
SCRATCH  
SCREAM  
SCREW  
SEARCH  
SEEK  
SEND  
SET  
SHOUT  
SHUT  
SHOW  
SILENCE  
SIT



SKETCH

SLAP

SLIP

SMACK

SMELL

SMASH

SNIFF

STAND

SPLIT

STEP

STRUGGLE

STRANGLE

SWIM

SUMMON

TALK

TAKE

TELL

TAN

TOUCH

TIP

TUG

TOUCH

TWIST

TURN

UNDRESS

TYPE

UNLOCK

UNFOLD

UNPLUG

UNWRAP

UNZIP

USE

WAIT

WAKE

WALK

WANT

WAS

WASH

WATCH

WEAR

WRAP

WRENCH

WRING

YANK

YAWN

YELL

ZIP

#### ADDITIONAL COMMANDS:

EAST (or E):

Go East

WEST (or W):

Go West

NORTH (or N):

Go North

SOUTH (or S):

Go South

NOSCORE:

Turn off score

SCORE:

Turn on score

?:

Help

INV or STATUS

Take inventory

or INVENTORY:

TIME:

Displays time and day





## Additional Features

**Repeating Commands:** Sometimes you might want to repeat a command to save retyping it. To do this, simply type Control-R (hold down the Control key and press R at the same time). *Amnesia* will respond by repeating the previous command. This feature is particularly useful when you are exploring the city, since you may wish to use the same command (e.g., "Go north and look") several times in succession.

**Loading and Saving Games:** No-one expects you to finish *Amnesia* in one sitting, just as no-one would expect you to read *War and Peace* all at once. When you feel you have had enough adventure for the time being, you can save the game and resume play later. To save a game, type **Save Game**. *Amnesia* will prompt you to remove the game disk and insert a data disk in the drive. *Amnesia* takes a "snapshot" of the game at that point, so that you can resume play exactly where you left off. **Caution: make sure that the disk you use to store your game does not contain any data of value, as *Amnesia* will initialize it and overwrite whatever was there before.** You can save your game as often as you wish, and you can save a number of separate games on each data disk. Each game will be saved in one of a number of "areas" on the disk, numbered (appropriately enough) 1, 2, 3, etc. You will be given the opportunity to specify which area to save the current game. Note that if you specify an area that is already occupied, *Amnesia* will overwrite it with the current game. Incidentally, it is a good idea to save your game whenever you are faced with a tough decision. That way, if you take the wrong turn and end up in a mess, you get another chance to make the right decision by restarting the game from that point.

To load a game you have saved, reboot the game and answer "Yes" to the "Load a saved game?" prompt. You will have an opportunity to load a saved game each time you boot the disk.

**Using the Printer:** If you have a printer connected to your computer and you would like to have a printout of the game as you play, type **Turn Printer On** at any point in the game. *Amnesia* will respond by printing everything that appears on the screen. Note that if your printer is off-line when you give this command, the game will freeze until you press your printer's on-line button. You can turn the printer off at any time by typing **Turn Printer Off**.





## Hints

The hints you will find below are of two kinds: General and Specific. The general hints will provide you with common sense clues for getting through the game. You can read them without fear that they will "give the game away." The specific hints, on the other hand, should be approached with caution, since you may find yourself reading too much, and getting the whole answer when all you needed was a prod in the right direction. For this reason, we have encrypted them by inserting an 'x' in between each word, making them a little more difficult to read. Each question in the specific hints has more than one answer. The early answers are mere prods, while the later answers are giveaways. Let your judgment and your conscience be your guide. Beyond that, you're on your own.

### GENERAL HINTS

"Save Game" periodically, cycling through the storage areas on a disk. That way if you take a wrong turn and are killed, you won't have to go back too far.

Be off the streets by midnight; to wander aimlessly later is to become a grim statistic of New York street life.

Hoard money carefully: it's hard to come by and you'll need it to eat.

Take notes on anything that might be a clue.

Eat regularly - the same way you would in real life. Make sure you get sleep at night. If the game warns you of hunger or tiredness, take heed!

The address book included in the package has invaluable numbers--but you can't call them until you've found the address book in the game!

Sometimes characters will give you a chance to ask them questions; try to keep a list of things you want to know about. Sample questions are:

"Ask John about Mary"

"Mary, tell me about John"

"John, who is Mary"

"Mary, what is amnesia?"

If you're trying for the highest possible score, be prepared to stay in Manhattan for quite a while. There are lots of things you can do in the game which earn you points, but which are not necessary for solving the mystery.





## SPECIFIC HINTS

### 1. HOW CAN I FIND SOME CLOTHES?

- A. Tryxaxtogaxparty!x
- B. Maybexyouxcanaxwrapxyyourselfxupxinxsomethingx.
- C. Typex"Getxsheetxandxwearxitx"

### 2. WHERE CAN I FIND THE ADDRESS BOOK SO I CAN CALL THE NUMBERS?

- A. Wherexinxthexhotelxwouldxpeoplexleavextheirxclothesxandxpersonalxitemsxlyingx aroundxbesidextheirxrooms?x (Thexhotelxbrochurexmayxhelp).
- B. Tryxgoingxupstairsx
- C. Goxtoxthexhealthxclubxonxthexpenthousexlevelx
- D. Lookxinxthexlockersxinxthexguys'xlockerxroomx
- E. Hidexinxthexsaunax

### 3. HOW CAN I GET OUT OF THE TEXAS JAIL, OR AT LEAST GET FOOD WHILE I'M IN THERE?

- A. Toxgetxfoodx, xaskxveryxpolitelyxandxrespectfullyx
- B. Toxgetxfoodx, xsayx: xPlease,xsir.
- C. Whenxsomeonextellsxyouxsomethingx, xdon'txalwaysxbelievexthem.
- D. Don'txgivexupx. xKeepxtryingxnewxthingsx. xTherexisxaxwayxout.



4. IF I'M GOING TO BE EXECUTED, WHAT CAN I DO?

- A. Tryxdoingxthingsxdifferently.
- B. Youxcantxavoidxbeingxexecutedx,xbutxlivingx(orxdying)xthroughxthixxexistencexcanxgivexyouxvaluabllexcluesxtoxthexmystery.

5. HOW CAN I GET OUT OF PURGATORY?

- A. TryxgivingxCharonxdifferentxnamesxyou'vexheardxyourselfxcalled.
- B. Keepxtryingxandxyou'llxeventuallyxgetxout.

6. HOW CAN I KEEP FROM BEING SHOT BY THE STRANGE MAN?

- A. Whenxhexasksxyoutoxbexsomeplacexfast,xhexmeansxitx
- B. Whenxhexasksxyoutoxcomexdownstairs,xyouxneedxtoxgetxgoingxfastx
- C. Afterxhexcallsxyoux,xbexsurexyouxputxonxthextuwx. xOncexyouxputxonxthextuxedox, xtypex"Leave."
- D. Whenxhextellsxyoutoxgoxupstairsxtoxthexchapel,xtypex"Up."

7. WHAT SHOULD I DO IN THE CHAPEL?

- A. Don't wastextooxmuchxtimexherex
- B. xIfxnothingxisxhappening,xjustxleavex
- C. Ifxyouxansweredxaxquestionxonexwayxandxitxdidn'txworkxoutx,xanswerxthexquestionxadxdifferentxwayx





8. HOW CAN I FIND A PLACE TO SLEEP IN THE CITY?

- A. Lookxforxthexkindxofxneighborhoodxwherexsomebodyxsleepingxinxanxalleyx  
xorxdoorwayxwon'txbexnoticedx
- B. Ifxthexgamextellsxyouxthexneighborhoodxdoesn'txhavexgoodxplacesxtoxsleepx  
xforxthexnightx, xbelievexit.
- C. Lookxforxanxabandonedxtenement.xxNotexexitxlocationxcarefully!
- D. Walkxtox10thStreetxbetweenxW.x40thxAvenuexandxWx50thxAvenuex.  
xThere,xorxonxthexway,xyou'llxfindxthextenement.
- E. Ifxyouxsawxthextenementxandxdidn'txstop,xretracexyourstepsxuntilxyouxfindxit.

9. HOW CAN I GET MONEY?

- A. Begx. xYou'rexnotxtooxproud,xarexyou?
- B. Whenxyou'rexofferedxaxragxandxliquidxtoxwashxwindowxacceptxthexofferx.  
xTryxitxaroundxthexmouthxofxthexHollandxTunnel.
- C. Whenxyou'rexofferedxaxchancexatxusingxyourxartisticxtalents,xtakexitx.  
xThexpersonxwillxgivexyouxgoodxadvicexonxwhatxtoxdoxnext.
- D. Tryxgoingxsomeplacexxyouxlearnxaboutxbyxcallingxthexnumbersinxinyourx  
xphonexbookx. xSomexofxthexwillxgetxyouxsomexcashx

10. HOW CAN I GET SOMETHING IMPORTANT AT THE HOTEL?

- A. Thinkx:wherexdoxpeopllexleavexvaluablesxatxaxhotelx(Thexbrochurexmayxhelp).
- B. Askxthexfrontxdeskxclerkxforxhelpx. xSeexhimxinperson.



11. HOW CAN I FIND THE PASSWORD?

- A. Listen to the hint about the password to your vault box that appears when you get the wrong password: did you read the bible in your hotel room? You'll need to
- B. A real bible will work, too. Read John 1
- C. Try going to the address on the matchbook in the satchel
- D. The password is With God

12. HOW CAN I START TO SOLVE THE MYSTERY ONCE I'VE LEFT THE HOTEL?

- A. Call all the numbers in the address book; the game will tell you when you pass a phone booth. Write down the addresses and visit each one and almost all the hints below will be unnecessary.
- B. Be sure to visit the store that rented the computer in your hotel room.
- C. It's the User Friendly Computer Store at 56th and Madison
- D. Try visiting Tiny Tyke's Talent Town.
- E. Try visiting the New York Historical Society between noon and 2:00 P.M.
- F. Have you run into an artist yet? When you do, take him up on his offer and follow his advice.
- G. Trade clothes with the artist, then go to Washington Square Park and draw portraits. You have to do this to finish the game.
- H. Check at the hotel desk for something important you left there.
- I. Take the disk to the computer store.





- J. WhenxBettexcallsxyouxandxgivesxyouxaxclue,xfollowxupxonxit.
- K. xBexpatient.xxBettexwillxgivexyouxaxphonexnumberxtoxcall.
- L. CallxDenisexatxfivexfivexfivexfivexfourxonexthree.
- M. FollowxDenise'sxinstructions.

### 13. WHAT ARE THE ANSWERS TO THE RIDDLES?

#### RIDDLE 1

- A. Don'txfiddlexaroundxorxtwiddlexyourxthumbs.
- B. Tisxaxwisexriddlexthatxknowsxwhatxit'sxcalled.
- C. Axriddlexisxthexanswer.

#### RIDDLE 2

- A. Riddlexpunctuatexanxadventure,xdon'txthey?
- B. Butxwhatxpunctuatesxriddles?
- C. QuestionxMarkxisxthexanswerx

#### RIDDLE 3

- A. It'sxnotxaxhairyxproblem.
- B. Asxmenxgrowxolder,xsomenxfindxthisxrightxoffxthetopxofxtheirxheads.
- C. Baldnessxisxthexanswer

#### RIDDLE 4

- A. Thisxonexwillxhavexyouinxtears.
- B. Thinkxlikexaxvegetable,xnotxlikexaxperson!
- C. Onionxisxthexanswer

#### RIDDLE 5

- A. Wexwon'txtell.
- B. Wexowon'txtell.
- C. OKx. xThexanswerxis...x(Axshotxringsxout;xthexhintxfallsxtoxthefloor,xdead.)



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