

STORIES from the **GOLDEN AGE**

Literature Guide for Teachers & Librarians

Based on Common Core ELA Standards for Classrooms 6–9



The Carnival of Death

**Literature Guide with book & audio drama
includes full comprehensive glossary to build vocabulary**

© 2013 L. Ron Hubbard Library. All rights reserved.

Any unauthorized copying, translation, duplication, importation or distribution, in whole or in part, by any means, including electronic copying, storage or transmission, is a violation of applicable laws.

ISBN 978-1-59212-809-9 print edition

ISBN 978-1-61986-257-9 digital edition

Teachers and librarians who have purchased this guide may photocopy any of its pages for use in their schools only. No portions of this guide may be copied or transmitted by any means physical or electronic for any other purpose, or offered for sale by any individual or organization other than Galaxy Press and its authorized representatives.

ABOUT THE STORIES FROM THE GOLDEN AGE

The library of the Stories from the Golden Age presents the best of L. Ron Hubbard's fiction from the heyday of storytelling, the Golden Age of the pulp magazines of 1930s and 1940s America. In the collection, comprising eighty volumes, readers are treated to a full banquet of 153 stories, a kaleidoscope of tales representing every imaginable genre: science fiction, fantasy, western, mystery, thriller, horror—even romance—action of all kinds and in all places.

For more information, visit: GoldenAgeStories.com

ABOUT L. RON HUBBARD

With 19 *New York Times* bestsellers and more than 280 million copies of his works in circulation, L. Ron Hubbard is among the most acclaimed and widely read authors of our time. As a leading light of American Pulp Fiction through the 1930s and '40s, he is further among the most influential authors of the modern age. Indeed, from Ray Bradbury to Stephen King, there is scarcely a master of imaginative tales who has not paid tribute to L. Ron Hubbard.

ABOUT THE CARNIVAL OF DEATH

(Originally published in the November 1934 issue of *Popular Detective*)

US Narcotics agent Bob Clark is working deep undercover at Shreve's Mammoth Carnival when he discovers a gruesome headless body. The show's four tribal headhunters disappear, but Bob doesn't believe they are guilty. Now he's been captured by those same headhunters and has to find the real murderer, solve the mystery of the drug ring and try to keep his own head.

Grade Level: 6

Lexile: 790

AR: 5.6

GRL: Z

Literature Guide Contents

COMMON CORE ELA STANDARDS SUPPORTED	6
COMPREHENSION CHECK	
Multiple Choice Assessment	8
Answers	19
Free Response Questions	11
Answers	20
KEY IDEAS AND DETAILS	
Citing Textual Evidence	12
Answers	22
Character Analysis	13
Objective Summary	14
Theme or Main Idea	14
Answers	24
Plot Analysis	15
CRAFT AND STRUCTURE	
Find the Meaning	16
Answers	24
Complete the Sentences	17
Answers	24
INTEGRATION OF KNOWLEDGE AND IDEAS	
Comparing Text to Performance	18
EXPANDED BOOK GLOSSARY	25

COMMON CORE ELA STANDARDS SUPPORTED

KEY IDEAS AND DETAILS

CCSS.ELA-Literacy.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

CCSS.ELA-Literacy.RL.7.2 Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.6.3 Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

CCSS.ELA-Literacy.RL.7.3 Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CRAFT AND STRUCTURE

CCSS.ELA-Literacy.RL.6.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone

CCSS.ELA-Literacy.RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-Literacy.RL.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

CCSS.ELA-Literacy.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone) including analogies or allusions to other texts.

INTEGRATION OF KNOWLEDGE AND IDEAS

CCSS.ELA-Literacy.RL.6.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

CCSS.ELA-Literacy.RL.7.7 Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-Literacy.RL.8.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

CCSS.ELA-Literacy.RL.9-10.7 Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

MULTIPLE CHOICE ASSESSMENT

Select the correct answer from the multiple choices after each question.

1. SEQUENCE

What belongs in the middle?

- a) Clark finds several strands of whitish hair in the hands of the first headless body.
- b)
- c) Clark finds a second headless body with two small incisions above the heart.

The state police arrive at the carnival.

Clark is manacled by headhunters in the Mirror Maze.

The police find Fred Morgan's dead body.

Clark visits the tent of clairvoyant Madame Estrella.

2. CAUSE AND EFFECT

Fred Morgan let the headhunters loose in the carnival, so

they could get acquainted with the other performers.

he could commit murders and divert suspicion away from himself.

they could get lost in the Mirror Maze.

they can find their way back to Nigeria.

3. CAUSE AND EFFECT

Bob Clark thinks the murders are associated with the narcotics peddling scheme, so

he enlists help from the local police after the first murder.

he wants to solve the case and not call in the police.

he calls the State Troopers for help.

he searches the concession stands for clues.

4. CONTEXT CLUES

Bob Clark was a _____ and his job was to uncover a drug ring at the carnival.

state trooper

barker

narcotics agent

police officer

MULTIPLE CHOICE ASSESSMENT (Continued)

5. CONTEXT CLUES

The midway in a carnival is an avenue or area where

carnival people eat.

exhibitions, concessions, rides and other amusements are located.

the foot traffic only goes one way.

the barkers and grifters sleep.

6. PREDICTION OR INFERENCE

What do you think happens to the headhunters?

They go to jail.

They go back to Nigeria.

They stay as an attraction at the carnival.

They replace the carnival workers who were killed.

7. FACTS AND DETAILS

Jack McDonald's father who was murdered was

a narcotics agent.

a police officer in the local town.

a politician.

a local mayor.

8. FACTS AND DETAILS

What was the curse that rode with the carnival?

The curse of bad breaks.

The curse of dope.

The curse of knife throwers.

The curse of carnivals.

MULTIPLE CHOICE ASSESSMENT (Continued)

9. FACTS AND DETAILS

What did Fred Morgan wear to change his physical identity?

- Mustache and glasses.
- Blond wig and cap.
- False teeth and black wig.
- Carnival barker outfit.

10. FACTS AND DETAILS

After Bob Clark finds the first headless body, he is assaulted by

- the headhunters.
- one of the barkers.
- a knife thrower.
- a young man with blond hair.

11. FACTS AND DETAILS

How did Jack McDonald's sister get him out of jail?

- A file in a banana and a hacksaw in a loaf of bread.
- She posted his bail.
- A good lawyer.
- A fake ID with the carnival.

12. FACTS AND DETAILS

What did Bob Clark realize when he grasped the broken-off hilt of the knife?

- The knives they used in the carnival were very cheap.
- The cavity was the storage space for narcotics.
- The space was where Fred Morgan kept his rings.
- The knife thrower would need a new knife.

FREE RESPONSE ASSESSMENT

Answer the following questions in short sentences.

1. What did Madame Estrella tell Bob Clark when she looked into the crystal ball?
2. What unusual clue did Clark find on the dead barker's body?
3. While Clark was in the Mirror Maze, he saw a head and a pair of shoulders jut out into the passageway. What did the man look like?
4. When Clark apprehended Jack McDonald, what did McDonald ask him to do?
5. When the State Police arrived and approached Clark, what did he show them?
6. What criminal evidence did Clark find in Fred Morgan's living quarters?
7. Why did McDonald and his sister join the carnival?
8. What is the significance of Morgan's ring to the story?

CITING TEXTUAL EVIDENCE

1. Why did Bob Clark think the first murder was more than a single crime committed by four escaping headhunters?
 - 1a. What textual evidence from the story supports your answer to question #1?

2. Why is Fred Morgan so afraid of the escaped headhunters?
 - 2a. What textual evidence from the story supports your answer to question #2?

3. What instructions did Bob Clark give the State Police captain regarding the capture of the headhunters?
 - 3a. What textual evidence from the story supports your answer to question #3?

4. What happens when Bob Clark apprehends Jack McDonald?
 - 4a. What textual evidence from the story supports your answer to question #4?

CHARACTER ANALYSIS

Describe a characteristic of each of the following characters and cite evidence from the text of something that the character says or does that demonstrates that characteristic:

1. Bob Clark

2. Fred Morgan

3. Jack McDonald

4. Henry Shreve

OBJECTIVE SUMMARY

On a separate piece of paper, write a summary of the story in approximately 150 words. Then write a summary of the story in a single sentence of 10 to 20 words.

THEME OR MAIN IDEA

1. Which of these do you think is the main idea of the story?

- Beware of headhunters.
- Keep your cool, think things through, and you will come out all right.
- Don't leave home to join a carnival.
- Something else? _____

2. Explain some of the ways that the author gets this idea across through the characters, setting and plot of the story.

KEY IDEAS AND DETAILS

Common Core Standards:

CCSS.ELA-Literacy.RL.6.3

CCSS.ELA-Literacy.RL.7.3

CCSS.ELA-Literacy.RL.8.3

CCSS.ELA-Literacy.RL.9-10.3

PLOT ANALYSIS

The turning point of the story is when during a fight with the headhunters the handle of a blade thrower's knife breaks apart in Bob Clark's hands and exposes a hidden storage space.

Answer one or more of these questions:

1. How does this incident provoke Clark's decision to get free from the headhunters?
2. How does this event help the reader to understand the incidents that shape the plot of the story?
3. How does this event reveal the tie-up and move the story towards its resolution?

FIND THE MEANING

For the following section circle the correct answers.

1. *averse* means
 - poetry
 - enthusiastic
 - sure
 - opposed
2. *blatant* means
 - suggestive
 - obvious
 - sincere
 - fierce
3. *dubious* means
 - foolish
 - reliable
 - doubtful
 - certain
4. *futile* means
 - fruitful
 - naïve
 - useless
 - torment
5. *morbid* means
 - colorful
 - gruesome
 - cheerful
 - greater than
6. *indignantly* means
 - angrily
 - delightfully
 - vaguely
 - endlessly
7. *scrutinized* means
 - ignored
 - crossed out
 - contradicted
 - examined closely
8. *warily* means
 - irritatingly
 - cautiously
 - impatiently
 - carelessly
9. *insolvent* means
 - lacking sleep
 - arrogant
 - unable to pay bills
 - turpentine
10. *elude* means
 - evade
 - confront
 - attract
 - trespass

COMPLETE THE SENTENCES

1. Tom is _____ to borrowing money from his parents.
blatant averse morbid warily
2. His _____ competitiveness did not make him popular with the other players.
dubious morbid futile blatant
3. It was _____ that the outdoor concert would be cancelled because of rain.
warily indignantly dubious morbid
4. Mary decided it was _____ to go to the mall with no money.
futile morbid dubious scrutinized
5. The bank robber tried his best to _____ the authorities.
scrutinized elude savor constraint
6. Joe's friends thought he was _____ as he often talked of death.
futile morbid averse insolvent
7. The older woman acted _____ when asked about her age.
insolvent indignantly averse blatant
8. The bank manager _____ the money in the vault every morning.
scrutinized elude blatant warily
9. Susan watched _____ as her dog crossed the street.
insolvent warily dubious morbid
10. The company was declared _____ when it closed down.
scrutinized insolvent averse elude

COMPARING TEXT TO PERFORMANCE

Listen to the audiobook version of the scene in which during a fight with the headhunters, the handle of a blade-thrower's knife breaks apart in Bob Clark's hands and exposes a hidden storage space. What did you notice about the production techniques used to produce the audio version? Did the actors portray the characters in ways that matched your own impressions of them that were formed when you read the book?

MULTIPLE CHOICE ASSESSMENT: ANSWERS

1. SEQUENCE

- Clark visits the tent of clairvoyant Madame Estrella.

2. CAUSE AND EFFECT

- he could commit murders and divert suspicion away from himself.

3. CAUSE AND EFFECT

- he wants to solve the case and not call in the police.

4. CONTEXT CLUES

- narcotics agent

5. CONTEXT CLUES

- exhibitions, concessions, rides and other amusements are located.

6. PREDICTION AND INFERENCE

- They stay as an attraction at the carnival.

7. FACTS AND DETAILS

- a politician.

8. FACTS AND DETAILS

- The curse of dope.

9. FACTS AND DETAILS

- False teeth and black wig.

10. FACTS AND DETAILS

- a young man with blond hair.

11. FACTS AND DETAILS

- A file in a banana and a hacksaw in a loaf of bread.

12. FACTS AND DETAILS

- The cavity was the storage space for narcotics.

FREE RESPONSE ASSESSMENT: ANSWERS

1. What did Madame Estrella tell Bob Clark when she looked into the crystal ball?

Answer: She told him he was in danger and that he would not succeed.

“Your name,” intoned Madame Estrella, “is Clark. You are engaged in very dangerous business.

“Your business will not be successful as you are combating forces which will not be denied,” her voice droned on....

“Your danger is great... If you do not drop the business at hand, your enemies will not stop at bringing about your death.” (Pages 23-24)

2. What unusual clue did Clark find on the dead barker’s body?

Answer: Clark found several strands of whitish hair in the barker’s hand.

Back on the raised platform, Clark stepped gingerly to the side of the headless corpse. He took a still-warm hand in his own and without effort parted the fingers and removed several strands of whitish hair they had clutched. (Page 6)

3. While Clark was in the Mirror Maze, he saw a head and a pair of shoulders jut out into the passageway. What did the man look like?

Answer: The man has a puffy face, straw white hair and a slouch cap.

But in that brief space of time Clark had noted three characteristics of the man. His face was puffy, his hair was straw white, and he wore a slouch cap. (Page 36)

4. When Clark apprehended Jack McDonald, what did McDonald ask him to do?

Answer: He asked Clark to help him find his sister.

“I’m finished,” wheezed the other. “You can take me back. I’ll go. Only...only for God’s sake...” He stumbled, his eyes half-shut, talking only with great effort. “Only...help me find my sister!” (Page 56)

5. When the State Police arrived and approached Clark, what did he show them?

Answer: Clark showed them his Secret Service badge.

Bob Clark extracted a small gold disk from a pouch around his neck and, holding it in the flat of his hand, showed it to the captain.

“United States Secret Service,” breathed the officer, a little awed. (Page 52)

6. What criminal evidence did Clark find in Fred Morgan’s living quarters?

Answer: He found silver shavings on the floor.

The glare of the lights caught and held a glistening something beside the edge of the carpet. He stooped down and lifted the green rug, uncovering a small pile of white metal filings. He picked up a long sliver and bit it.

“Silver,” he decided. (Page 51)

7. Why did McDonald and his sister join the carnival?

Answer: To find their father’s killer.

“I got up to go in, and just then I heard two shots, one right after the other. I swung the door open and saw this carnival man throw the gun at Dad’s body and run out...”

“We joined up with this carnival because we knew our man was here.”
(Pages 59-60)

8. What is the significance of Morgan’s ring to the story?

Answer: Morgan put the ring on the headless corpse so everyone would think he was dead. The ring also left a mark on McDonald’s face when they fought.

“That body you changed clothes with was that of a working man. The hands were calloused. Furthermore, you always wore a big square ring on your index finger. Rings leave a mark on a man’s hand. You couldn’t get that ring off intact, so you had to saw it off. I found the filings.”

“What sort of a ring was it?” asked the captain of the troopers.

“It was an odd looking Spanish affair,” continued Clark. “With sharp edges to the stone. The ring left that mark on young McDonald’s face here when he fought with Everetts.” (Page 68)

CITING TEXTUAL EVIDENCE: ANSWERS

1. Why did Bob Clark think the first murder was more than a single crime committed by four escaping headhunters?

1a. What textual evidence from the story supports your answer to question #1?

Answer: Clark believed the crime was only a link in the chain that he was trying to break. He had been at the carnival for three months and two attempts had been made on his life. He couldn't explain why because only one man knew his true identity, and that man was not a suspect.

To Bob Clark this murder assumed greater proportions than a crime committed by four escaping headhunters. It was only a link in the chain he had tried so hard to break.

He had been with Shreve's Mammoth Carnival for three months, and during that time two distinct attempts had been made upon his own life. He had been at a loss to explain these because to his knowledge only one man with the show knew his true identity.

That man was beyond suspicion—he was Shreve, owner of the show. And Henry Shreve had been the one who had first informed the United States Government of the curse which rode with the outfit—the curse of dope. (Pages 6-7)

2. Why is Fred Morgan so afraid of the escaped headhunters?

2a. What textual evidence from the story supports your answer to question #2?

Answer: Morgan brought the headhunters from Nigeria. He thinks they are out to get him.

“He had a right to be,” he admitted. “He was the one that brought the headhunters over from Africa. We sent him on a special trip. You see, the Nigerian government frowns on the practice, and they had some of those little fellows in prison. To save themselves a prison bill, they let us have them cheap. Naturally the headhunters didn't like the arrangement, and they seem to have taken it out on the trip across by making life miserable for Morgan.

“He thinks they got loose just to get even with him.” (Pages 14-15)

3. What instructions did Bob Clark give the State Police captain regarding the capture of the headhunters?

3a. What textual evidence from the story supports your answer to question #3?

Answer: Clark told the State Police captain to apprehend, but not kill the headhunters.

“Sure,” Clark replied. “Round them up. But don’t kill any of them.”

“Why?” demanded the officer.

“Because they either didn’t do anything or didn’t know any better,” stated Clark in a clear voice. (Page 53)

4. What happens when Bob Clark apprehends Jack McDonald?

4a. What textual evidence from the story supports your answer to question #4?

Answer: Clark gives McDonald a strong drink and then pulls a hair from his head. He examines Jack’s hair with the hair he found on the first headless body and determines Jack is not the murderer.

Bob Clark rummaged around in a cupboard and pulled out a bottle of fine whiskey. Failing to find a corkscrew, he banged the cork out by slapping the heel of his hand against the base. Carefully, he poured out two strong drinks.

“Take it and down it. What’s your name?”

Obediently, the other gulped the drink, then coughed and made a face....

“He reached out and pulled a hair from McDonald’s head.”

“Pulling an old envelope from his pocket, he extracted the five hairs he had taken from the hand of the dead barker. He opened a drawer and took out a small but powerful microscope and arranged the light. Silently he inspected the strands beneath the microscope....”

“It wasn’t your hair, McDonald,” he announced. “I’m fairly certain now that you didn’t have anything to do with this beheading party someone is having tonight.” (Pages 57-58)

THEME OR MAIN IDEA: ANSWER

Answer: Keep your cool, think things through and you will come out all right.

FIND THE MEANING: ANSWERS

1. *averse* means oppose
2. *blatant* means obvious
3. *dubious* means doubtful
4. *futile* means useless
5. *morbid* means gruesome
6. *indignantly* means angrily
7. *scrutinized* means examined closely
8. *warily* means cautiously
9. *insolvent* means unable to pay bills
10. *elude* means to evade

COMPLETE THE SENTENCES: ANSWERS

1. Tom is *averse* to borrowing money from his parents.
2. His *blatant* competitiveness did not make him popular with the other players.
3. It was *dubious* that the outdoor concert would be cancelled because of rain.
4. Mary decided it was *futile* to go to the mall with no money.
5. The bank robber tried his best to *elude* the authorities.
6. Joe's friends thought he was *morbid* as he often talked of death.
7. The old woman acted *indignantly* when asked about her age.
8. The bank manager *scrutinized* the money in the vault every morning.
9. Susan watched *warily* as her dog crossed the street.
10. The company was declared *insolvent* when it closed.

EXPANDED BOOK GLOSSARY

balmy: (adjective) eccentric in behavior; nutty; crazy [“He’s *balmy*,” remarked a rodman. –*The Death Flyer*]

ballyhoo man: (noun) a person who gives an attention-getting demonstration or talk to arouse interest and attract patrons to an entertainment event. [The first of the two selected was a flashily dressed *ballyhoo man* from an adjoining stand. –*The Carnival of Death*]

barker: (noun) someone who stands in front of a show at a carnival and gives a loud colorful sales talk to potential customers. [The hardened *barkers* whirled in their stands and stared. –*The Carnival of Death*]

blackjack: (noun) a short, leather-covered club, consisting of a heavy head on a flexible handle, used as a weapon. [Then without warning a *blackjack* smashed down. –*The Carnival of Death*]

bludgeon: (noun) a short, heavy club or stick, usually thicker at one end and used as a weapon. [Reflected there he saw a man behind him who held an upraised *bludgeon* in his hand. –*The Carnival of Death*]

bo: (noun) pal; buster; fellow. [“You didn’t know it, *bo*, but you was takin’ yerself fer a ride!” –*Mouthpiece*]

bristled: (verb) to make stand upright, away from the skin, usually in anger or fear. [But his spiked mustache *bristled* and his jaw was set and he looked like what he was—a fighter. –*The Carnival of Death*]

bulls: (noun) cops; police officers. [“Aren’t you ever going to send for the State *bulls*?” –*The Carnival of Death*]

bump: (verb) to kill. [“If you think anybody can *bump* my dad and then get off scot-free, you’re cockeyed as hell.” –*Mouthpiece*]

calks: (noun) the spiked plates fixed on the bottoms of shoes to prevent slipping and to preserve the soles. [But for all his smile, his big shoulders were hunched under his checkered flannel shirt and the scruff of his *calks* on the gritty cinders fell upon his ears like thunder in the silence. –*The Death Flyer*]

cinders: (noun) small particles of matter, such as coal or wood, remaining after a fire is extinct. [But for all his smile, his big shoulders were hunched under his checkered flannel shirt and the scruff of his *calks* on the gritty *cinders* fell upon his ears like thunder in the silence. –*The Death Flyer*]

couplings: (noun) devices that fasten or connect together. On a train, couplings are the mechanism used to connect the cars together. [The engine panted, the *couplings* clanked as the engineer took up the slack and then the train went rolling off along the uneven bed. –*The Death Flyer*]

- crescendo:** (noun) a gradual increase in volume or intensity. [Rising to a *crescendo* of stark horror, a scream of death hacked through the gaiety of the night. –*The Carnival of Death*]
- cribbage:** (noun) a card game for from two to four players in which the score is kept by inserting small pegs into holes arranged in rows on a small board. [My sister and I were in the next room playing *cribbage*, and when I went back to the game, we could hear everything that was said. –*The Carnival of Death*]
- dilated:** (adjective) expanded; enlarge so as to occupy a greater space. [His eyes *dilated*, and he felt a shudder course its cold way up his tingling spine. –*The Carnival of Death*]
- dick:** (noun) a detective. [After all, how many times had his immediate superior said, “It’s a dumb *dick* that gets himself killed.” –*The Carnival of Death*]
- dint of, by:** by means of. [His arms were tied in an X across his chest, and *by dint* of much straining he could finally view the round, heavy thing he held. –*The Carnival of Death*]
- finis:** (noun) the end; the conclusion. [Clark would never expose his hand until *finis* had been written to the case. –*The Carnival of Death*]
- Flyer:** (noun) a passenger express train. [from the name of the story, *The Death Flyer*]
- foppish:** (adjective) gaudy; foolishly showy. [He twisted his hands together, the light jumping from his *foppish* rings. –*The Carnival of Death*]
- forlorn:** (adjective) deserted; destitute; forsaken. [It was rusty and broken and forgotten, somehow *forlorn*. –*The Death Flyer*]
- gat:** (noun) a gun. [He pressed a *gat* into Mat’s ear where it bored viciously. –*Mouthpiece*]
- gilt-frogged:** (adjective) garment with gold-colored ornamental fasteners consisting of a loop of braid and button or knot that fits into the loop. [Mat Lawrence loomed out of the lighted doorway, towering over the *gilt-frogged* doorman, and looked into the car. –*Mouthpiece*]
- G-men:** (noun) government men; agents of the Federal Bureau of Investigation. [He could write on any subject, in any genre, from jungle explorers to deep-sea divers, from *G-men* and gangsters, cowboys and flying aces to mountain climbers, hard-boiled detectives and spies. –*Foreword*]
- grifter:** (noun) crooked game operator; a person who operates a sideshow at a circus, fair, etc., especially a gambling attraction. [*Grifter* and rube alike—they all seemed to know that death stalked upon the midway. –*The Carnival of Death*]
- grimace:** (noun) a facial expression usually of disgust, disapproval, or pain. [“They won’t,” said Clark with a *grimace*. –*The Carnival of Death*]
- grinder:** (noun) grind man; usually the ticket seller, who would give a rhythmic and

continuous spiel meant to move patrons into the show. [“Their *grinder* is lying up on their stage now without his head.” –*The Carnival of Death*]

hacked: (verb) cut through with rough or irregular blows. Used figuratively. [Rising to a crescendo of stark horror, a scream of death *hacked* through the gaiety of the night. –*The Carnival of Death*]

haymakers: (noun) powerful blows with the fists. [Clark was fighting with the cool deliberation of the trained boxer, but Jordson depended on slow *haymakers* which were easily dodged. –*The Carnival of Death*]

hilt: (noun) the handle of any thing, but chiefly applied to the handle of a sword or knife. [The one who clasped the *hilt* seemed to be their leader. –*The Carnival of Death*]

honky-tonk: (adjective) a style of ragtime music with a heavy beat, usually played on an upright piano with a tinny sound. [The merry-go-round still wheezed its *honky-tonk* music. –*The Carnival of Death*]

hurtled: (adjective) moved at great speed, usually in an uncontrolled or wild manner. [He felt himself *hurtled* backward with terrific speed. –*The Carnival of Death*]

husky: (noun) a big, strong person. [Lock him up in a stateroom and put a *husky* at the door to guard him. –*The Carnival of Death*]

inscrutable: (adjective) impossible to understand; mysterious. [They had been ugly brutes, teeth filed to points, brown skins glistening under the glare of spots, faces *inscrutable*, eyes filled with evil. –*The Carnival of Death*]

jabber: (noun) rapid talk with indistinct utterance of words. [A man grunted with effort and then called out something in a staccato *jabber* which brought the headhunters to their feet as one man. –*The Carnival of Death*]

jack: (noun) money. [This Rat-Face O’Connell had cleared out with most of the papers and all the loose *jack*. –*Mouthpiece*]

jamb: (noun) an upright piece or surface forming the frame of the door. [He stepped across the door *jamb*... –*The Carnival of Death*]

lam, take it on the: to break loose and leave suddenly; flee; make a getaway. [“You’ll either *take it on the lam*,” rasped the short, white-haired one, “or I’ll kill you here and now.” –*The Carnival of Death*]

lurid: (adjective) of a description, presented in a shocking or sensational manner. [It came from the sideshows, from directly beneath the *lurid* banner which depicted ferocious African headhunters at their feasting. –*The Carnival of Death*]

maelstrom: (noun) something resembling a state of turbulence; upheaval. [His brain was

spinning like a *maelstrom* when he passed through the second vestibule and then his mind went clear again. –*The Death Flyer*]

manacles: (noun) handcuffs; shackles. [The murderer unlocked the *manacles* and let the headhunters loose. –*The Carnival of Death*]

midway: (noun) an avenue or area at a carnival where the concessions for exhibitions of curiosities, games of chance, scenes from foreign life, merry-go-rounds, and other rides and amusements are located. [Grifter and rube alike—they all seemed to know that death stalked upon the *midway*. –*The Carnival of Death*]

mitts: (noun) hands. [“...I been itchin’ ta get my *mitts* on him ever since.” –*Mouthpiece*]

motley: (adjective) consisting of people who are very different from one another and do not seem to belong together. [The blaze of lights which marked the main avenue of the carnival fell upon the *motley* crowd where they drew back and bunched together. –*The Carnival of Death*]

Mouthpiece: (noun) a lawyer, especially a criminal lawyer. [from the title of the story, *Mouthpiece*]

mugs: (noun) hoodlums; thugs; criminals. [“Get in back, *mugs*,” commanded Mat. “I’m driving.” –*Mouthpiece*]

nailers, tried like: “worked like nailers”; working night and day; working ceaselessly. The term comes from *nailers*, workers who made nails in eighteenth-century England. Nailers were known for being very industrious and working long hours for very little pay. [You and I have looked every place in the show for possible hiding places for that dope, and we’ve *tried like nailers* to get next to the man who was doing the peddling. –*The Carnival of Death*]

pallor: (adjective) paleness. [The youth put his hand up to his cheek, where two small incisions stood out redly against his *pallor*. –*The Carnival of Death*]

pasteboards: (noun) tickets for admission. [Ticket takers might shake a little when they tore off their *pasteboards*... –*The Carnival of Death*]

phrenologist’s chart: (noun) an illustration of the human head, divided into a grid on which each section represents different personality traits, developed around 1800 by a German physician. A phrenologist is someone who claims to be able to read a person’s character by the shape of their skull. Phrenologists were a common circus and carnival attraction in the early 1900s. [He seemed to veer toward a tent which was stamped with a *phrenologist’s chart*, a gigantic palm profusely lined, and a crystal. –*The Carnival of Death*]

property men: (noun) propmen; members of the crew in charge of stage properties. [Bob

Clark looked at the entering barkers and *property men* and selected two, knowing that as carnival detective he had that right. –*The Carnival of Death*]

put ya wise: tell you; give you the information. [“I’ll *put ya wise* to the turns.” –*Mouthpiece*]

quarry: (noun) one who is being pursued. [Clark’s *quarry* broke into a run which was impeded by stands and people. –*The Carnival of Death*]

raucous: (adjective) loud and annoying. [Ballyhooing grinders were getting back into their *raucous* stride. –*The Carnival of Death*]

receivers: (noun) people appointed by a court to manage a business or property that is involved in a legal process such as bankruptcy. [The bank has been closed as insolvent, and the *receivers* are disposing of the assets. –*The Carnival of Death*]

recorder: (noun) a survey party’s noteman; the member of a survey team whose job it is to assist surveyors in measuring angles, distances and elevations, and to record the measurements. [“You’d be balmy too, I guess,” retorted a *recorder* in great heat. –*The Death Flyer*]

rodman: (noun) in surveying, a person who carries the leveling rod, a light pole marked with gradations, held upright and read through a surveying instrument. [“He’s balmy,” remarked a *rodman*... –*The Death Flyer*]

rolling stock: (noun) locomotives, carriages or other vehicles used on a railway. [Something about their *rolling stock* going up in smoke. –*The Death Flyer*]

rube: (noun) one of the local townspeople who make up a sideshow audience or become customers. [Grifter and *rube* alike—they all seemed to know that death stalked upon the midway. –*The Carnival of Death*]

scatter-gun: (noun) a shotgun; a firearm that is a double-barreled smoothbore shoulder weapon for firing shot at short ranges. [But the *scatter-gun* was empty and he saw no other weapons. –*The Death Flyer*]

Scheherazade: (noun) the female narrator of *The Arabian Nights*, who during one thousand and one adventurous nights saved her life by entertaining her husband, the king, with stories. [“Pulp” magazines, named for their rough-cut, pulpwood paper, were a vehicle for more amazing tales than *Scheherazade* could have told in a million and one nights. –Foreword]

shot his cuffs: shoot one’s cuffs; lightly tugging on the coat sleeve, causing the white cuff of the shirt to pop out slightly. This term goes back to the late nineteenth century when the popular cuffs of the time were made of white linen and a thin layer of acetate that could be wiped clean with a damp cloth. One of the showy tricks of the day by a man concerned with his dress and appearance was to shoot his cuffs, making a sudden and

showy display of cuffs beyond the jacket sleeves. [Clark *shot his cuffs* and grunted. –*The Carnival of Death*]

shots: (noun) estimations of distance or altitude by the use of a surveying instrument. [He had overstayed himself, checking over his *shots*. –*The Death Flyer*]

sparse: (adjective) thinly scattered; set or planted here and there. [Outside, the midway was lit only by a few *sparse* electric bulbs. –*The Carnival of Death*]

spieler: (noun) an employee who stands before the entrance to a show, as at a carnival, and solicits customers with a loud, usually rehearsed, sales speech. [Ticket takers might shake a little when they tore off their pasteboards; *spielers* might glance fearfully behind them into shadows where black death might lurk—but the show went on. –*The Carnival of Death*]

spiels: (noun) lengthy speeches or arguments used to persuade, often done in an extravagant manner. [The barkers were reciting their *spiels* as of old, but their faces bore a strained look. –*The Carnival of Death*]

staccato: (adjective) abrupt sound of short duration. [A man grunted with effort and then called out something in a *staccato* jabber which brought the headhunters to their feet as one man. –*The Carnival of Death*]

stateroom: (noun) a private room or compartment on a train, ship, etc. [“I’ve got a *stateroom* where I can talk to this fellow.... –*The Carnival of Death*]

taut: (adjective) having no slack; tightly drawn. [And then the sleeve that he held grew *taut* and the shadow before him sank down to the floor. –*The Carnival of Death*]

tawdry: (adjective) very showy in colors without taste or elegance; having an excess of showy ornaments without grace. [Everything about him was *tawdry*, from his sleek black hair to the enormous square ring he affected. –*The Carnival of Death*]

tender: (noun) a car attached to a locomotive and carrying a supply of fuel and water. [“Sure,” said Bellamy, stumbling up to the *tender*. –*The Carnival of Death*]

terse: (adjective) using few words; brief and to the point without any additives. [Shreve jumped up with a *terse*, “Good work.” –*The Carnival of Death*]

“The Streets of Cairo”: (noun) song created by Sol Bloom, a show business promoter who was the entertainment director of the Chicago World’s Columbian Exposition of 1893, which celebrated the 400th anniversary of Christopher Columbus’ discovery of the New World. One of its attractions, called Streets of Cairo, included the famous dancer Little Egypt, snake charmers, camel riders and other entertainment. [A little further along a clarinet and bass drum throbbed the strains of “*The Streets of Cairo*” as an Oriental dancer went through her snakelike gyrations. –*The Carnival of Death*]

ties: (noun) in railways, the crosswise wooden beams that support the track and keep it in place. [Jim Bellamy paused on the *ties*, the beat of his heart surging through his throat. –*The Death Flyer*]

trainman: (noun) a member of the operating crew on a train, the method of conveyance for the carnival. [Jordson, head *trainman* of the show, loomed in the doorway... –*The Carnival of Death*]

transom: (noun) a seat or couch built at the side of a cabin, usually with lockers or drawers underneath. [They nodded and lifted the limp youth up to the platform and finally eased him to the *transom*. –*The Carnival of Death*]

Treasury Department: (noun) an executive department of the US federal government that administers the treasury of the US government and is responsible for promoting economic prosperity and ensuring the financial security of the US. Between 1930 and 1968, the Bureau of Narcotics was under the US Treasury Department. [That tip tallied with their own records, and the *Treasury Department* had not been slow in placing an operative on the case. –*The Carnival of Death*]

trestle: (noun) a kind of framework of strong posts or piles for supporting a bridge or the track of a railway. [He might fall into a hole or through a rotten *trestle* and break his neck. –*The Death Flyer*]

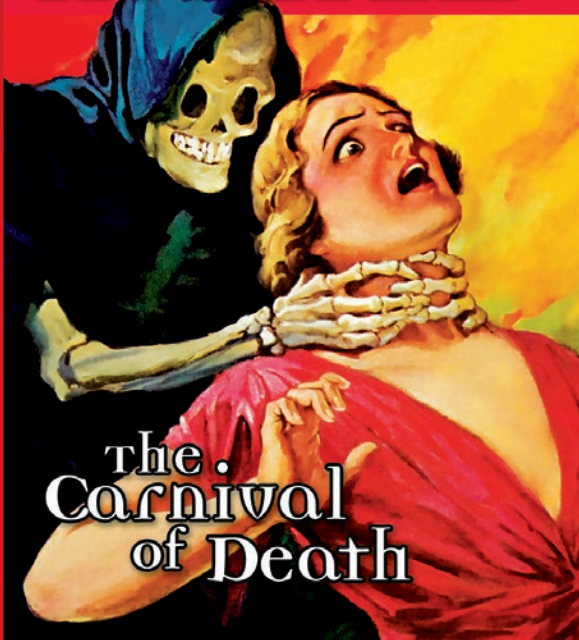
trucks: (noun) train wheel unit; a swiveling frame that the wheels and springs are mounted on at either end of a railroad car. [The front *trucks* left the rails. –*The Death Flyer*]

vestibule: (noun) an enclosed entrance in a railroad car. [He swung himself up into a *vestibule* which smelled of cinders and soft coal gas and stale cigars and opened the door into a coach. –*The Death Flyer*]

wristlet: (noun) something worn on the wrist; bracelet. [Bending quickly, he snatched up a steel *wristlet* and examined it, expecting to see the metal filed. –*The Carnival of Death*]

#1 New York Times Bestselling Author

L. RON HUBBARD



“Hubbard’s rollicking horror yarn just happens to tap into the current craze for zombies.” —*Publishers Weekly*

“This material is just awesome. Not only entertaining and useful to keep the kids engaged, but also can classify as great literature.”
—*Teacher K. L., Boston, MA*

“This horror/mystery tale roars to life through the kaleidoscopic auditory fabric of its carnival setting.”
—*Library Journal*

GALAXY
P R E S S

PUBLISHER OF THE FICTION WORKS OF L. RON HUBBARD

For orders, distribution or media requests, please contact:

Toll-free: 1-877-842-5299 • Tel: 323-466-7815 • Fax: 323-466-7817

sales@galaxypress.com • GalaxyPress.com

7051 Hollywood Boulevard • Hollywood, CA 90028

A current listing of titles released in the series can be found at:
GoldenAgeStories.com or your local distributor