

STORIES from the **GOLDEN AGE**

Literature Guide for Teachers & Librarians

Based on Common Core ELA Standards for Classrooms 6–9



Dead Men Kill

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

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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 DEAD MEN KILL

(Originally published in the July 1934 issue of *Thrilling Detective*)

Detective-Sergeant Terry Lane is a standout cop who thought he had seen it all... until now. But he's never seen a murder spree like this. The evidence is clear: the killers have not emerged from the underside of the city, but from six feet under it—the walking dead. And if Lane doesn't think outside the box...he could end up inside one, buried alive.

Grade Level: 6

Lexile: 690

AR: 5.3

GRL: Z

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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) Gordon is murdered by Jackson.
- b)
- c) Morton, the banker is murdered.

Dawn's brother, Jim, is killed by Dr. Leroux.

Lane encounters *Loup-garou* for the first time.

Dawn meets Lane at Gault's undertaking parlor.

Lane gets imprisoned in a coffin.

2. CAUSE AND EFFECT

The murderers are living in suspended animation, so

their activities cannot be traced.

they can't be tried for murder as they are already dead.

they exist in a temporary deathlike condition.

they can't be used to drive getaway cars.

3. CAUSE AND EFFECT

Detective Lane wants to find out if the dead men are really buried and coming back to life, so

he checks their death certificates.

he decides to dig up Jackson's body.

he puts a team onto watching the dead men's residence to see if they show up there.

he reads the newspaper to find clues.

4. CONTEXT CLUES

Dr. Kaler's profession was _____ and _____, but he was also interested in crime.

detective and police work

chemistry and traveling

pharmaceutical and forensic

police and insurance investigations

MULTIPLE CHOICE ASSESSMENT (Continued)

5. CONTEXT CLUES

Detective Lane receives a threatening letter signed *Loup-garou*, which means:

- voodoo doctor.
- large gator.
- witch doctor.
- human hyena.

6. PREDICTION OR INFERENCE

What do you think happens to Detective-Sergeant Lane after the crimes are solved?

- He takes a leave to get a degree in criminology.
- He gets a desk job as he is tired of running around solving crimes.
- He is promoted to Lieutenant.
- He becomes a coroner.

7. FACTS AND DETAILS

Burnham, Gordon and Morton are all murdered by

- disgruntled company employees.
- dead personal secretaries.
- zombies from Haiti.
- former employees trying to extort them.

8. FACTS AND DETAILS

What did *Loup-garou* wear to conceal his identity?

- Large dark glasses and a beard.
- A hat and green mask.
- A wig and mustache.
- A goatee and glasses.

MULTIPLE CHOICE ASSESSMENT (Continued)

9. FACTS AND DETAILS

Unknowingly, *Loup-garou* injects Detective Lane with a syringe filled with

- poison.
- embalming fluid.
- voodoo serum.
- water.

10. FACTS AND DETAILS

Dawn Dryden and Detective Lane hide at the undertaker's parlor

- underneath the stairs.
- in the embalming room.
- behind the potted plants.
- in the coffins.

11. FACTS AND DETAILS

Dr. Leroux was getting his semi-hypnotic drugs from

- an online voodoo drugstore.
- a *papaloi*, voodoo priest.
- a voodoo doctor.
- a voodoo undertaker.

12. FACTS AND DETAILS

When Detective Lane captures Reynolds, he tells him that he slipped up by

- becoming partners with Gault, the undertaker.
- writing his letters in green ink which matched his green emerald ring.
- by keeping an expensive apartment which was beyond his pay as a coroner.
- wearing the serpent shaped emerald ring which left a mark on Lane's cheek.

FREE RESPONSE ASSESSMENT

Answer the following questions in short sentences.

1. What four objects did Lane find at the murder scene of Gordon?
2. What did the presence of an owl in the cemetery signify?
3. What did Detective Lane find in Jackson's grave?
4. In the black limousine, what did *Loup-garou* demand from Detective Lane?
5. What is the one favor Dawn Drayden requested of Detective Lane?
6. What did Detective Lane see in the drugstore mirror?
7. Why was *Loup-garou* so anxious to get the pharmacy bill from Lane?
8. Why did Detective Lane rush to the Van Menton Apartments at the end of the story?

CITING TEXTUAL EVIDENCE

1. What saved Detective Terry Lane from becoming one of the walking dead after *Loup-garou* captures him in the car with the help of Dawn Drayden?
 - 1a. What textual evidence from the story supports your answer to question #1?
2. How does Lane finally escape from the coffin?
 - 2a. What textual evidence from the story supports your answer to question #2?
3. Why was Dawn Drayden helping Detective Terry Lane?
 - 3a. What textual evidence from the story supports your answer to question #3?
4. How does Dr. Reynolds bring the dead men back to life as zombies?
 - 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. Detective-Sergeant Terry Lane

2. Inspector Leonard

3. Dr. Reynolds

4. Dr. Anton Kaler

5. Dawn Drayden

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?

- Crime does not pay, even if you are dead.
- There are destinies worse than death.
- Don't hang out with zombies.
- 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 Detective-Sergeant Terry Lane digs up Jackson's grave and finds the coffin is empty.

Answer one or more of these questions:

1. How does this incident reveal aspects of Lane's character?
2. How does this event help the reader to understand the incidents that shape the plot of the story?
3. How does this event move the story towards its resolution?

FIND THE MEANING

For the following section circle the correct answers.

1. *convulsing* means
 - shaking violently
 - recovering health
 - coming together
 - breaking up
2. *incongruous* means
 - inconsistent
 - incorrect
 - insincere
 - expensive
3. *cessation* means
 - continue
 - stop
 - cesspool
 - session
4. *queried* means
 - trusted
 - believed
 - question
 - complained
5. *engulfed* means
 - missed
 - waded
 - submerged
 - overwhelmed
6. *compassion* means
 - sympathetic
 - being heartless
 - using a compass
 - being a companion
7. *amiable* means
 - friendly
 - unpleasant
 - hostile
 - capable
8. *sinister* means
 - evil
 - kind
 - false
 - steady
9. *ominous* means
 - friendly
 - threatening
 - authority
 - consuming
10. *cowered* means
 - to crouch in fear
 - stand your ground
 - come out
 - powered up

COMPLETE THE SENTENCES

1. The armed bank robbers looked _____ in their black masks.
amiable incongruous sinister cowered
2. She was _____ from the cold due to walking home in the snow.
cessation amiable convulsing engulfed
3. Due to the fire at the plant, there was a temporary _____ of production.
convulsing compassion cessation cowered
4. The prosecuting attorney _____ the defendant incessantly at the murder trial.
queried cowered engulfed sinister
5. When the lightning flashed, the dog _____ under the table.
engulfed queried cowered cessation
6. The flames _____ the wooden building in a matter of minutes.
convulsing cessation cowered engulfed
7. The judge showed no _____ for the man who stole the couple's savings.
sinister compassion amiable ominous
8. It seemed _____ that the father liked hip hop and the son preferred classical music.
queried incongruous sinister compassion
9. The company had a policy of being _____ and service oriented with every customer.
amiable ominous sinister incongruous
10. The sky became darker and more _____ as the tornado approached.
convulsing engulfed amiable ominous

COMPARING TEXT TO PERFORMANCE

Listen to the audiobook version of the scene in which Detective-Sergeant Terry Lane enters the cemetery, digs up Jackson's grave and is then attacked by the three dead men. 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

- Lane encounters *Loup-garou* for the first time.

2. CAUSE AND EFFECT

- they exist in a temporary deathlike condition.

3. CAUSE AND EFFECT

- he decides to dig up Jackson's body.

4. CONTEXT CLUES

- chemistry and traveling

5. CONTEXT CLUES

- human hyena.

6. PREDICTION AND INFERENCE

- He is promoted to Lieutenant.

7. FACTS AND DETAILS

- dead personal secretaries.

8. FACTS AND DETAILS

- A hat and green mask.

9. FACTS AND DETAILS

- water.

10. FACTS AND DETAILS

- in the coffins.

11. FACTS AND DETAILS

- a *papaloi*, voodoo priest.

12. FACTS AND DETAILS

- wearing the serpent shaped emerald ring which left a mark on Lane's cheek.

FREE RESPONSE ASSESSMENT: ANSWERS

1. What four objects did Lane find at the murder scene of Gordon?

Answer: A blue gray glove, the Haitian pharmacy bill, the note and the knife.

On Detective-Sergeant Lane's desk there lay a weird assortment of articles, and each time Inspector Leonard marched past on his endless stride up and down the room, he looked at the objects. First, there was the blue gray glove. Next came the Haitian pharmacy bill. Then there were the note and the knife with the snake handle. (Page 15)

2. What did the presence of an owl in the cemetery signify?

Answer: The presence of an owl signifies death.

At last his shovel scraped against metal. Redoubling his efforts, he undermined the casket until he could stand to one side. Above him an owl hooted weirdly, sending countless shivers up and down Lane's spine. He remembered having heard that the presence of an owl meant death. (Page 17)

3. What did Detective Lane find in Jackson's grave.

Answer: He opened the coffin and found it empty.

Then a low whistle escaped the detective, and he bent to look more closely. No, there was no mistake. The coffin was—empty! (Page 18)

4. In the black limousine, what did *Loup-garou* demand from Detective Lane?

Answer: He demanded the Haitian pharmacy bill.

"Quite right," snapped *Loup-garou*. "You have a certain pharmacy bill addressed to a Dr. Leroux of this city. I must have that bill!" (Page 23)

5. What is the one favor Dawn Drayden requested of Detective Lane?

Answer: She wants *Loup-garou*, alias Reynolds, kept alive and made to talk.

"Talk!" said Dawn Drayden.

"And talk fast!" snapped Lane. He turned to the girl. "What do you want to know?"

"I want him to tell you," said Dawn. "That's what I've wanted from the first." She glared at Reynolds. (Page 89)

6. What did Detective Lane see in the drugstore mirror?

Answer: He saw the mark that *Loup-garou*'s ring made on his face.

“Mad, am I?” rasped Lane. He made no move to cover the doctor. He smiled thinly. “I’ve got the goods! I’ve had it ever since I glanced into a drugstore mirror.... (Page 87)

“You got that ring in Haiti?”

“Yes.” The coroner looked at the emerald.

“Well, you certainly slipped up in wearing it. It left a print on my jaw. See?” Lane tapped his cheek with his left hand. “That’s a print of the green serpent. You left your seal on me, *Loup-garou*.” (Page 93)

7. Why was *Loup-garou* so anxious to get the pharmacy bill from Lane?

Answer: Because he knew if the police contacted the pharmacy they would get his description and find out who he was.

“Yes. Kaler had a photostatic copy of the bill,” said Reynolds, “but that was no good to me—I had to get the original before you wired Port-au-Prince and got my description.” (Page 92)

8. Why did Detective Lane rush to the Van Menton Apartments at the end of the story?

Answer: Lane knew he had to find Dawn and he had only one clue to her whereabouts. When he saw the scratch on his face he realized Reynolds was Leroux so he rushed to Reynold’s apartment where he knew he would find Dawn.

His mind was set on one idea. He must get to Dawn Drayden before Leroux returned. “In back of the elevator,” he muttered to himself. (Page 77)

“All you did was plenty!” said Lane. “See that scratch?” He pointed to his cheek. “Well, if it hadn’t been for your forgetting to tie it up, I’d be in a devil of a fix!” And he left the druggist gaping with surprise.

Lane flashed his badge to the cabdriver at the curb.

“Van Menton Apartments!” he said as he climbed in. “And let her rip!” (Page 81)

CITING TEXTUAL EVIDENCE: ANSWERS

1. What saved Detective Terry Lane from becoming one of the walking dead after *Loup-garou* captures him in the car with the help of Dawn Drayden?

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

Answer: *Loup-garou* gives Terry Lane an injection and tells him that he is going to die. Unbeknownst to *Loup-garou* or Terry, Dawn has filled the syringe with water so nothing happens to Lane. She then comes back and helps him escape.

“Lie still. You’ll be free in an instant.” Her fingers were working at his bonds.

“What’s the use?” muttered Lane.

“Plenty of use!” whispered the girl. “You’re not dead. There was nothing but water in that syringe. I put it there myself.” (Pages 51-52)

2. How does Lane finally escape from the coffin?

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

Answer: The coffin falls out of the back of the hearse and Lane rolls it until it is hidden in the tall grass on the side of the road. He then calls out to a stranger walking by and enlists his help to free him from the coffin.

Up on its side, flat on its face, over on top, slam back to the bottom, rolled the casket, and within the next minute, Lane was securely hidden in tall grass and shrubs. They would naturally look for the box in the road. Lane prayed for any kind of break...

“Hey! You on the road!”

The footsteps stopped. “Who’s that?”

“Detective-Sergeant Lane! I’m down here in the grass. Don’t be scared!”

“Don’t stand there like a nut! Get me out of here!”

Terror was visibly gripping the man, for he stood with a flashlight on the coffin for the better part of a minute....

White-faced, the stranger did his bidding and lifted up the heavy lid. Cold air flooded over the detective’s body as he sat up. “Wow! I thought I never was going to get out.” (Pages 76-77)

3. Why was Dawn Drayden helping Detective Terry Lane?

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

Answer: Dr. Reynolds, aka Dr. Leroux, killed Dawn's brother and so she supplied data and aid to Lane to help catch the evil doctor.

"I hate him! Perhaps you will understand when I tell you that five years ago this man, this monster in human form, was in Haiti. He was plotting then—planning to use zombies, living dead men, to do his rotten work for him...."

"I was in Haiti with my brother. Jim was weak, easily led. Dr. Leroux, as he called himself then, became friendly with my brother. Then, later, Jim apparently died of fever, just as the secretaries of these rich men have died. It was not until later that I realized that Dr. Leroux had killed my brother." (Pages 89-90)

4. How does Dr. Reynolds bring the dead men back to life as zombies?

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

Answer: Dr. Reynolds drugs the victims creating a state of suspended animation so it only appears they are dead. Then with the help of Gault the undertaker, he gets the victims out of the coffins before they are buried and turns them into zombies.

"I learned it in Haiti. There is a certain drug which creates a state of suspended animation for a few hours," gasped Reynolds. "Remember, as coroner, I was the one who examined those men and pronounced them dead—even those who supposedly died of the fever. I knew they weren't dead because I had given them the drug each time."

"But they were buried," protested Lane.

"No, they weren't." Reynolds glanced at the point of the syringe still sticking in his wrist. "Only their empty coffins. Gault, the undertaker, was working with me. He arranged that...."

"Never mind that part of it now," said the detective impatiently. "What made those men into zombies?"

"A second drug which affected their brains—left the men in a semi-hypnotic state. They have no will of their own, but will carry out any given order." (Pages 91-92)

THEME OR MAIN IDEA: ANSWER

Answer: There are destinies worse than death.

FIND THE MEANING: ANSWERS

1. *convulsing* means shaking violently
2. *incongruous* means inconsistent
3. *cessation* means stop
4. *queried* means question
5. *engulfed* means overwhelmed
6. *compassion* means sympathetic
7. *amiable* means friendly
8. *sinister* means evil
9. *ominous* means threatening
10. *cowered* means to crouch in fear

COMPLETE THE SENTENCES: ANSWERS

1. The armed bank robbers looked *sinister* in their black masks.
2. She was *convulsing* from the cold due to walking home in the snow.
3. Due to the fire at the plant, there was a temporary *cessation* of production.
4. The prosecuting attorney *queried* the defendant incessantly at the murder trial.
5. When the lightning flashed, the dog *cowered* under the table.
6. The flames *engulfed* the wooden building in a matter of minutes.
7. The judge showed no *compassion* for the man who stole the couple's savings.
8. It seemed *incongruous* that the father liked hip hop and the son preferred classical music.
9. The company had a policy of being *amiable* and service oriented with every customer.
10. The sky became darker and more *ominous* as the tornado approached.

EXPANDED BOOK GLOSSARY

ashen: (adjective) resembling ashes; white or gray. [His ruddy face went *ashen*; his thick fingers clutched at the corners of his desk. —*Dead Men Kill*]

automaton: (noun) a self-moving machine, applied chiefly to machines which appear to imitate living beings, such as men. Used figuratively. [With the deadly purpose of an *automaton* his attacker was forcing him back against the mahogany desk, bending him with the weight and strength of a thing not to be denied. —*Dead Men Kill*]

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*]

bead on, drawing a: taking careful aim at. This term alludes to the *bead*, a small metal knob on a firearm used as a front sight. [*Drawing a bead on* the man with his automatic, Lane hissed: “Hands up! Quick!” —*Dead Men Kill*]

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

blatant: (adjective) sounding loudly and harshly. [The papers were *blatant* in their denouncement of the police force in general and Terry Lane in particular. —*Dead Men Kill*]

bluecoats: (noun) policemen. [He looked up to see that four *bluecoats* had come in. —*Dead Men Kill*]

bullpen: (noun) a holding cell where prisoners are confined together temporarily; in the 1800s, jails and holding cells were nicknamed *bullpens*, in respect of many police officers’ bullish features—strength and short temper. [“Gentlemen,” he breathed, “*Loup-garou* is going to be in the *bullpen* not later than ten tonight!” —*Dead Men Kill*]

cannibalistic: (adjective) characteristic of a cannibal (someone who eats human flesh). [It called to mind savage rites, grisly *cannibalistic* feasts. —*Dead Men Kill*]

caromed: (verb) having hit something and bounced off. Used figuratively. [The street lights dissolved into a chain of brilliance; red lights were grandly disregarded; and for the matter of a mile, the cab *caromed* through the heavily trafficked avenues. —*Dead Men Kill*]

catgut: (noun) strong string made from the intestines of sheep, used in surgery. [Dawn stood by with a handful of *catgut*. —*Dead Men Kill*]

- clammy:** (adjective) damp and sticky, as if covered with a cold perspiration. [He struck out savagely and his fist thudded against *clammy* flesh. –*Dead Men Kill*]
- clubbed gun:** (noun) a rifle, shotgun, etc., held by the barrel so as to use the stock as a club. [Gault was upon him with a *clubbed gun*. –*Dead Men Kill*]
- cower:** (verb) to crouch in fear. [Gordon covered his face, tried to *cower* away. –*Dead Men Kill*]
- cripes:** (interjection) used to express surprise. [“Oh, *cripes!*” exclaimed Lane. –*Dead Men Kill*]
- dapper:** (adjective) neat in dress or appearance. [His once-*dapper* clothes were ripped about the throat. –*Dead Men Kill*]
- denouncement:** (noun) to publicly condemn or censure. [The papers were blatant in their *denouncement* of the police force in general and Terry Lane in particular. –*Dead Men Kill*]
- deprecating:** (adjective) to make little of; diminish. [“A little,” was the *deprecating* reply. –*Dead Men Kill*]
- derisive:** (adjective) mocking; ridiculing. [Through the trees overhead the detective caught an occasional glimpse of the half-moon and he heard, from the back of the burying ground, the *derisive* hoot of the owl. –*Dead Men Kill*]
- deuce, what the:** what the devil; expressing surprise. [“I wondered *what the deuce* had happened to you.” –*Dead Men Kill*]
- dick:** (noun) a detective. [“Too bad,” said the driver, “that you couldn’t use the *dick*.” –*Dead Men Kill*]
- dint of, by:** by means of. [By *dint of* much straining, the detective managed to work his arm up and thrust his hand through the broken pane in the lid. –*Dead Men Kill*]
- disgorging:** (verb) ejecting with violence and in great quantities. [The stage door was *disgorging* a blur of flame. –*Dead Men Kill*]
- duped:** (verb) tricked or deceived. [The detective knew that he had been *duped* into a very clever trap. –*Dead Men Kill*]
- egg:** (noun) a person. [“This *egg* says he ain’t seen nothin’, Sergeant.” –*Dead Men Kill*]
- elocution:** (noun) speech, the delivery of words. [“Spare me the *elocution*, Leroux or *Loup-garou* or whatever you call yourself. –*Dead Men Kill*]
- embalmed:** (verb) a dead body cut open and filled with chemicals or fluids so as to preserve it. [Have you ever seen a man *embalmed*? –*Dead Men Kill*]
- extortion:** (noun) the crime of taking money or other things of value by force or threat. [Gordon was the object of an *extortion* attempt three weeks before he was murdered. –*Dead Men Kill*]

- fetish:** (noun) an item or charm believed to possess magical powers. [It's part of a voodoo *fetish*. –*Dead Men Kill*]
- fiendish:** (adjective) devilish, wicked or cruel. [Lane felt certain that some *fiendish* hand was guiding this entire fantastic scheme and he knew that he was close to a solution of the crimes. –*Dead Men Kill*]
- flatfoot:** (noun) a police officer; cop. ["Okay by us, *flatfoot*, it ain't our funeral." –*Dead Men Kill*]
- furtively:** (adverb) in a sly, secretive way. [*Furtively* he reached out for it. –*Dead Men Kill*]
- fusillade:** (noun) a simultaneous discharge of firearms. [The brief pause netted a *fusillade* of shots behind him. –*Dead Men Kill*]
- ghastly:** (adjective) horrible; shocking; dreadful. [The whole *ghastly* scene had begun to spin before Terry's tortured eyes. –*Dead Men Kill*]
- ghoul:** (noun) an imaginary evil being which was supposed to feed upon humans. ["I'm no *ghoul* and I didn't think I'd ever dig graves, but order or no order, tonight I'm going to exhume Jackson." –*Dead Men Kill*]
- glycerine tears:** (noun) a sweet, colorless, oily liquid used by actors to simulate tears. ["*Glycerine tears*, eh?" –*Dead Men Kill*]
- 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*]
- gourde:** (noun) a paper money and monetary unit of Haiti. ["That thing's made out for fifty thousand *gourdes*!" –*Dead Men Kill*]
- 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*]
- hag:** (noun) an ugly old woman. [I've tried to connect with Jackson's family and all I can find is an old *hag* that says no. –*Dead Men Kill*]
- Haiti:** (noun) a republic in the West Indies on the western part of the Island of Hispaniola. ["Zombies—the walking dead—like they're supposed to have in *Haiti*?" –*Dead Men Kill*]
- ha'nt:** (noun) a ghost. ["Wait!" shouted Lane. "I'm no *ha'nt*." –*Dead Men Kill*]
- hop:** (noun) drugs, especially opium. ["Bah!" exclaimed the inspector. "You're both full of *hop*." –*Dead Men Kill*]

- impetus:** (noun) momentum; the force with which any body is driven or impelled. [The hearse shot up the approach of a bridge, careening under the *impetus* of the bump at the start. —*Dead Men Kill*]
- incongruous:** (adjective) not fitting; inconsistent; improper. [He was small and wizened, with a military mustache adding an *incongruous* note of jauntiness. —*Dead Men Kill*]
- jauntiness:** (adjective) the quality of being showy, fashionable. [He was small and wizened, with a military mustache adding an incongruous note of *jauntiness*. —*Dead Men Kill*]
- larceny:** (noun) theft. [I haven't seen her since she finished ninety days for *larceny* last year. —*Dead Men Kill*]
- malevolent:** (adjective) wishing evil. [The eyes behind the green mask were *malevolent*, terrifying. —*Dead Men Kill*]
- maniacal:** (adjective) characterized by madness. [Gordon whipped about, writhing under the *maniacal* strength of the hands. —*Dead Men Kill*]
- 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*]
- newshawk:** (noun) a newspaper reporter, especially one who is energetic and aggressive. [With them, Lane knew, would come the *newshawks* and cameramen. —*Dead Men Kill*]
- oppressively:** (adjective) heavy; overpowering. [An odor came to him *oppressively*. —*Dead Men Kill*]
- pallbearer:** (noun) one of the people who help carry the coffin at a funeral. [It was a *pallbearer's* glove that he had found and from it came the stench of moist earth and sickening perfume. —*Dead Men Kill*]
- pallor:** (noun) to be or look pale. [The *pallor* of the dead was on his wasted face. —*Dead Men Kill*]
- papaloi:** (noun) (Haitian dialect) voodoo priest. ["There was a *papaloi*, a voodoo priest, who owns a drugstore in Port-au-Prince. —*Dead Men Kill*]
- peril:** (noun) danger or risk. [Lane felt his blood freeze in his veins as he realized his *peril*. —*Dead Men Kill*]
- pile driver:** (noun) a machine that drives piling (a column of wood, steel or concrete that is driven into the ground to provide support for a structure) into the ground. [His fist crashed out like a *pile driver*. —*Dead Men Kill*]

plight: (noun) condition or state, often with danger or risk implied. [The black hopelessness of his *plight* engulfed him. —*Dead Men Kill*]

Port-au-Prince: (noun) the capital and largest city of Haiti. [“Here’s a pharmacy bill from *Port-au-Prince*, Haiti!” —*Dead Men Kill*]

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*]

proverbial straw: (noun) pertaining to the proverb (short popular saying): “A drowning man snatches at straws,” meaning a desperate person will try anything to save himself, no matter how unlikely. [Lane snatched at it as though he was a drowning man and the instrument was the *proverbial straw*. —*Dead Men Kill*]

racking: (adjective) shaking violently. [A *racking* shudder shook Lane’s frame. —*Dead Men Kill*]

rasped: (verb) to grate harshly upon. [In a voice which held the icy tones of death, the dark-clothed man in the open doorway *rasped*, “I have come to kill you, Gordon! —*Dead Men Kill*]

retched: (verb) heaved; made an effort to vomit. [As many times as the detective had witnessed death, his stomach *retched* at the sight before him. —*Dead Men Kill*]

reverberations: (noun) repetition of sounds resulting from reflection of the sound waves. [It was the low *reverberations* of a drum—quick, but sinister and ominous. —*Dead Men Kill*]

rod: (noun) another name for a handgun. [“Let’s have the *rod*, Barry,” he said to the officer on traffic duty. —*Dead Men Kill*]

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*]

ruddy: (adjective) red or reddish. [His *ruddy* face went ashen; his thick fingers clutched at the corners of his desk. —*Dead Men Kill*]

running board: (noun) a long flat footboard on either side of a vehicle which acts as a step for passengers. Running boards were common on cars prior to 1940. [The car roared up the street, Lane hanging to the *running board*, his blue eyes flashing, the wind tearing at his raven black hair. —*Dead Men Kill*]

ruse: (noun) a trick, deceit. [But hope lagged as Lane realized that this must be just another *ruse*. —*Dead Men Kill*]

scareheads: (noun) headlines in exceptionally large type. [The papers would be wild. He could see the *scareheads* now. —*Dead Men Kill*]

- 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]
- spectrally:** (adjective) in the form or manner of a ghost. [Under the light of the half-moon, white tombstones stood out *spectrally*. –*Dead Men Kill*]
- spot: 1.** (verb) to place or position on a particular place. [“Harrigan,” said Lane, “I want you to be sure and tell Leonard to *spot* half a dozen men at the Morton residence. –*Dead Men Kill*] **2.** (verb) single out; pick out; identify. [He turned toward the door. “I’m going to *spot* this doc.” –*Dead Men Kill*]
- staccato:** (adjective) expressed in a brief, pointed manner. [Staccato orders were snapped about by the fourth man while the three who had attacked Lane stood stiffly, looking straight ahead, seeing nothing out of their dead eyes. –*Dead Men Kill*]
- steeled:** (verb) to make hard, strong, inflexible. [The detective *steeled* himself against the shock he knew was about to come. –*Dead Men Kill*]
- swallowtails:** (noun) the back part of a man’s fitted coat that descends in a pair of tapering skirts. [A chunky individual who wore a white, double-breasted waistcoat and *swallowtails* stepped nervously to Lane’s side. –*Dead Men Kill*]
- syncopation:** (noun) a type of musical rhythm in which the weak beats are emphasized instead of the strong beats. [A cheerful whistle was approaching from the direction of the town and the detective recognized the trilling and *syncopation* of “Oh, Dem Golden Slippers!” –*Dead Men Kill*]
- talonlike:** (adjective) like the claw of a bird of prey, used figuratively. [His hands reached out before him, grasping, *talonlike*. –*Dead Men Kill*]
- trust:** (noun) something (such as property) held by one party for the benefit of another. [Since that fatal day seven days before when Edward Burnham, head of a power *trust*, had been found dead in his home, Lane’s life had been a nightmare. –*Dead Men Kill*]
- unctuously:** (adjective) in a manner lacking sincerity. [“Of course, if the police wish to inspect,” shrugged Gault, “who am I to stop them?” He smiled *unctuously*. –*Dead Men Kill*]
- undertaking:** (adjective) the business of an undertaker, one who manages funerals. [It was the smell of moist earth mingled with the perfumes of the *undertaking* parlor. –*Dead Men Kill*]
- unperturbed:** (adjective) not disturbed or troubled. [“I might add,” continued Leroux, *unperturbed*, “that your body will be decently and publicly buried. –*Dead Men Kill*]

untoward: (adjective) improper; not appropriate. [He looked quickly about for some telltale bit of evidence, but nothing *untoward* rewarded him. —*Dead Men Kill*]

wee sma's: (noun) wee small hours; the early hours of the morning, especially those just after midnight. ["I'll delve through the *wee sma's* and get you the works." —*Dead Men Kill*]

wizened: (adjective) withered; thin; as from old age or illness. [He was small and *wizened*, with a military mustache adding an incongruous note of jauntiness. —*Dead Men Kill*]

zombie: (noun) a reanimated human body devoid of consciousness; in voodoo, it is a dead person who has been revived by a voodoo priest, and remains under the control of the priest, since they have no will of their own. ["*Zombies*—the walking dead—like they're supposed to have in Haiti?" —*Dead Men Kill*]

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