

# **STORIES** from the **GOLDEN AGE**

## **Literature Guide for Teachers & Librarians**

*Based on Common Core ELA Standards for Classrooms 6–9*



## **If I Were You**

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

# **STORIES** from the **GOLDEN AGE**

## **Literature Guide for Teachers & Librarians**

*Based on Common Core ELA Standards for Classrooms 6–9*



## **If I Were You**

**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 978-1-61986-201-2 print edition

ISBN 978-1-61986-260-9 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](http://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 IF I WERE YOU

(Originally published in the February 1940 issue of *Five-Novels Monthly*)

Tom Little is a circus midget with giant dreams. He may be king of the midgets, but he's got grander ambitions—to become the ringmaster. Now, drawing on some dark ancient secrets, he's about to get his wish. But in assuming another man's identity, Tom must also take on his enemies—who want to make him pay for the big man's sins.

Grade Level: 6

Lexile: 900

AR: 6.4

GRL: Z

# Literature Guide Contents

---

<b>COMMON CORE ELA STANDARDS SUPPORTED</b>	6
<b>COMPREHENSION CHECK</b>	
Multiple Choice Assessment	8
Answers	19
Free Response Questions	11
Answers	20
<b>KEY IDEAS AND DETAILS</b>	
Citing Textual Evidence	12
Answers	22
Character Analysis	13
Objective Summary	14
Theme or Main Idea	14
Answers	24
Plot Analysis	15
<b>CRAFT AND STRUCTURE</b>	
Find the Meaning	16
Answers	24
Complete the Sentences	17
Answers	24
<b>INTEGRATION OF KNOWLEDGE AND IDEAS</b>	
Comparing Text to Performance	18
<b>EXPANDED BOOK GLOSSARY</b>	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) Tommy switches from his own body to Schmidt's body.
- b)
- c) Tommy switches back to his own body from Schmidt's body.

Tommy (as himself) is accused of being the one who has been stealing the money.  
The Professor leaves his books and papers to Tommy.  
Maizie, Tommy's girlfriend, is upset about the books he's reading.  
Tommy has to fight the forty big cats in Gordon's body.

**2. CAUSE AND EFFECT**

Tommy switches bodies with Schmidt, but is not used to being that big, so  
he gets a new girlfriend who is closer to his new height.  
he immediately switches back to his own body where he feels safe.  
he has trouble walking and gauging distances correctly.  
he jumps up and down with joy and makes everyone laugh.

**3. CAUSE AND EFFECT**

Tommy realizes he has sent an innocent man to his death,  
so he cries on Maizie's shoulder and explains why he did it.  
so he decides he won't play around with swapping bodies after this.  
and he is happy that he is not the one in there with the lions and tigers.  
so he goes back into the cage despite his fear and saves Gordon's life.

**4. CONTEXT CLUES**

The Professor was a \_\_\_\_\_, so his job was to read people's palms and tell their fortunes.  
circus owner  
wild animal trainer  
mitt reader  
ringmaster



## MULTIPLE CHOICE ASSESSMENT (Continued)

### 5. CONTEXT CLUES

The big top is a tent in a circus where

- the circus people eat.
- all the main circus acts are performed.
- the midgets sleep at night.
- the animals of the circus are housed.

### 6. PREDICTION OR INFERENCE

What do you think happens with Tommy's new job of ringmaster?

- Maizie talks him out of keeping it because she is jealous of his new fame.
- He realizes swapping bodies is more fun and does that instead.
- Mrs. Johnson makes him go back to the sideshow where he belongs.
- The crowds love him and he keeps the job for a long time.

### 7. FACTS AND DETAILS

When Schmidt first becomes Tommy the plan he quickly makes is

- to grab the money he's stolen and run, leaving Tommy-as-Schmidt to face the music.
- to go tell Mrs. Johnson what has happened and let her handle it.
- to go after Tommy and convince him to switch their bodies back.
- to make the best of his new situation and do the midget's job.

### 8. FACTS AND DETAILS

Why does Tommy want Schmidt's body back immediately after he's switched back to his own?

- Jerry Gordon's body wasn't available yet.
- He really likes Mrs. Johnson and wants to be the one to marry her.
- He still hates being a midget and would rather take the trouble than be small again.
- Schmidt has now made it seem that Tommy is the one who stole the money.

## MULTIPLE CHOICE ASSESSMENT (Continued)

### 9. FACTS AND DETAILS

That Schmidt doesn't really love his fiancé is obvious when he calls her

Mrs. Johnson

Honey Pie.

Marilyn.

My Love.

### 10. FACTS AND DETAILS

Schmidt gets Betty to say she'll divorce Gordon and run away with him by

complaining that no one has ever really loved him.

threatening their jobs in the circus if she doesn't.

convincing her that he truly loves her.

promising her money and diamonds.

### 11. FACTS AND DETAILS

As Tommy-as-Gordon is led to the wild animals by Schmidt, Maizie

blocks their way.

tries to go into the cage with him and help.

claps and urges him to do a good job.

reaches for Tommy but is thrown back by Schmidt.

### 12. FACTS AND DETAILS

Tommy makes sure Schmidt is caught for his crimes by

giving the evidence to Mrs. Johnson.

making a citizen's arrest.

announcing it from the microphone in the arena.

switching back to Schmidt's body and confessing.

**FREE RESPONSE ASSESSMENT**

Answer the following questions in short sentences.

1. Why is Little Tom Little so eager to switch bodies with a normal sized person?
  
  
  
  
  
  
  
  
  
  
2. What does Tommy learn to do from the books the Professor leaves Tommy when he dies?
  
  
  
  
  
  
  
  
  
  
3. Why does Tommy feel disturbed by the reaction of people around him when he first swaps bodies with Schmidt?
  
  
  
  
  
  
  
  
  
  
4. What does Tommy-as-Schmidt remind Schmidt-as-Tommy of when he finds himself looking at a very large gun?
  
  
  
  
  
  
  
  
  
  
5. Why is Tommy so afraid of the big cats?
  
  
  
  
  
  
  
  
  
  
6. What happens to Schmidt at the end of the story?

**CITING TEXTUAL EVIDENCE**

1. Why do you think the Professor left Little Tom Little his books?
  - 1a. What textual evidence from the story supports your answer to question #1?
2. Why does Tommy want to swap bodies with Schmidt?
  - 2a. What textual evidence from the story supports your answer to question #2?
3. How does Maizie feel about Tommy?
  - 3a. What textual evidence from the story supports your answer to question #3?
4. What is Tommy afraid of?
  - 4a. What textual evidence from the story supports your answer to question #4?
5. Why do the big cats go through their routine even though Tommy-as-Gordon has never worked with them?
  - 5a. What textual evidence from the story supports your answer to question #5?
6. What do you think Tommy learned from this experience?
  - 6a. What textual evidence from the story supports your answer to question #6?

## 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. The Professor

2. Little Tom Little

3. Maizie

4. Hermann Schmidt

5. Betty Gordon

6. Mrs. Johnson

7. Jerry Gordon

**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?

- Magic is dangerous.
- People should face what they fear.
- Honesty is more important to happiness than the way a person looks.
- Something else? \_\_\_\_\_

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



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

1. How does this event reveal aspects of Tommy's character?
2. How does this event help the reader to understand the author's main idea for 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. *savor* means

- feel grateful
- show one's age
- fade slowly
- enjoy

2. *affront* means

- show anger
- slide down
- openly offend
- to face forward

3. *purveyed* means

- ground thoroughly
- spun around
- advertised or circulated
- panned for gold

4. *denizen* means

- small cage
- a hidden place
- darkness
- inhabitant; resident

5. *conspicuous* means

- easily seen
- very hungry
- unchanging
- badly frightened

6. *egress* means

- beam of light
- circus headdress
- a large bird
- a way out; an exit

7. *debase* means

- take without asking
- speak softly
- at the bottom
- to lower in character

8. *constraint* means

- animal trainer
- restriction
- type of knot
- pull hard

9. *impudently* means

- sadly
- quickly
- thoroughly
- rudely

10. *valiant* means

- special
- smaller than average
- brave
- incompetent

**COMPLETE THE SENTENCES**

1. He found himself in a dark room that seemed to have no \_\_\_\_\_.  
conspicuous      valiant      purveyed      egress
2. She had \_\_\_\_\_ so many rumors throughout the office that no one believed her anymore.  
purveyed      debase      affront      savor
3. Do not speak to your parents so \_\_\_\_\_.  
valiant      conspicuous      denizen      impudently
4. Bruce wanted to \_\_\_\_\_ the moment when he got his diploma.  
conspicuous      savor      purveyed      constraint
5. The strict rules of the boarding school were such a \_\_\_\_\_ that he felt suffocated.  
impudently      egress      savor      constraint
6. Rock stars sometimes \_\_\_\_\_ themselves by doing illegal or immoral acts.  
conspicuous      constraint      debase      denizen
7. The man who helped to save that boy was so \_\_\_\_\_ that he received an award from the local police department.  
egress      affront      debase      valiant
8. The little girl thought she had hidden well but was actually very \_\_\_\_\_.  
conspicuous      constraint      purveyed      savor
9. The neighborhood children do not dare to \_\_\_\_\_ the grouchy man who lives on the corner.  
impudently      constraint      denizen      affront
10. My grandmother is so happy to finally be a \_\_\_\_\_ of the United States.  
denizen      egress      affront      conspicuous

**COMPARING TEXT TO PERFORMANCE**

Listen to the audiobook version of the scene in which Tommy enters the big cats cage. Write a short essay that compares and contrasts this experience to your experience of reading the story. 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

- Tommy (as himself) is accused of being the one who has been stealing the money.

### 2. CAUSE AND EFFECT

- he has trouble walking and gauging distances correctly.

### 3. CAUSE AND EFFECT

- so he goes back into the cage despite his fear and saves Gordon's life.

### 4. CONTEXT CLUES

- mitt reader

### 5. CONTEXT CLUES

- all the main circus acts are performed.

### 6. PREDICTION OR INFERENCE

- The crowds love him and he keeps the job for a long time.

### 7. FACTS AND DETAILS

- to grab the money he's stolen and run, leaving Tommy-as-Schmidt to face the music.

### 8. FACTS AND DETAILS

- Schmidt has now made it seem that Tommy is the one who stole the money.

### 9. FACTS AND DETAILS

- Mrs. Johnson.

### 10. FACTS AND DETAILS

- threatening their jobs in the circus if she doesn't.

### 11. FACTS AND DETAILS

- reaches for Tommy but is thrown back by Schmidt.

### 12. FACTS AND DETAILS

- giving the evidence to Mrs. Johnson.

## FREE RESPONSE ASSESSMENT: ANSWERS

1. Why is Little Tom Little so eager to switch bodies with a normal sized person?

**Answer:** He thinks he is a freak because of his size and so he wants to be a normal sized person.

“Keep them!” shouted Tommy, leaping up to all his thirty inches of height. “Who wants to keep them? Who wants to stand up here day after day with them packed up against this stage, rubbering and giggling and sweating and saying, ‘Ain’t he cute, Joe?’ ‘Ain’t she the dearest thing, Martha?’ Why do they like us? I’ll tell you why. Because we’re freaks! It isn’t because we’re good. It isn’t because I give them a show. I’m a freak, see? *A freak!*” (Page 12)

2. What does Tommy learn to do from the books the Professor leaves Tommy when he dies?

**Answer:** He learns the black art of switching bodies.

“And it’s so easy! It says here that man becomes everything he senses, even for the briefest of instants. If you look at a hero in a story, you are, for the duration of that story, the hero. You take on his mannerisms and his way of speech. But because he is just a hero of a story he cannot return that concentration. It says that all men, when talking to other men, are too watchful of the other’s words and actions and too conscious of self to achieve this feat. But if one refuses to be aware of the possible menace to self from the other ego, then it is simple to completely assimilate the other person and to project oneself into the other.” (Pages 17-18)

3. Why does Tommy feel disturbed by the reaction of people around him when he first swaps bodies with Schmidt?

**Answer:** He is not used to his friends not smiling at him and being friendly and he thinks they can see through his disguise as “Hermann.”

It was a jarring experience to the ex-midget to be scowled upon, for in all his trouping he had never had anything but smiles for greeting.

Well, a fellow had to sacrifice something for his position, didn’t he?

And yet there was an empty feeling in his soul, and a growing fright that maybe the world suspected something. (Page 28)



4. What does Tommy-as-Schmidt remind Schmidt-as-Tommy of when he finds himself looking at a very large gun?

**Answer:** Tommy tells him to go ahead and shoot as it is his body he is shooting.

And, so saying, he made a sudden motion at a drawer and Tommy found himself staring at a very large gun in a very steady hand. For an instant he was very nervous.

Then, “Go ahead and shoot. This is *your* body—if you want to mess it up that’s okay with me.” (Page 35)

5. Why is Tommy so afraid of the big cats?

**Answer:** Tommy was nearly killed by a lion and so has a fear of the big cats.

A big cat was howling his displeasure somewhere along the train and Maizie saw Little Tom Little fidget uneasily. How he had hated the big fellows since that break in Kansas City when the lion had almost killed him! And seeing him wince at the sound, Maizie felt willing to go and gag the animal, if it would give Tommy a little rest. (Page 15)

6. What happens to Schmidt at the end of the story?

**Answer:** Schmidt is knocked out by Tommy. Tommy then takes the book and letter Schmidt has on him which prove that he is the thief, not Tommy, and hands them over to Mrs. Johnson.

Tommy handed book and letter to Mrs. Johnson. She could not understand immediately and did not really get the idea until Tommy roared, “All right, you two fumbling pachyderms! If you can get anything through your thick skulls, that’s the man you want—Hermann Schmidt!”

Mrs. Johnson looked from book and letter to the recumbent Schmidt, and then, as he was beginning to come around, she booted the red waistcoat once more.

“Get up, you thief! Get up! And as for you two, get that man out of here before I finish what Tommy started. Do you hear?” (Page 58)

## CITING TEXTUAL EVIDENCE: ANSWERS

1. Why do you think the Professor left Little Tom Little his books?

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

**Answer:** Little Tom Little openly mimics and mocks the Professor and makes the crowd laugh at the Professor. Out of vengeance the Professor leaves him the books.

The Professor had not forgotten his powerlessness to turn aside those quips. He had not forgotten that a man just thirty inches tall had held him up to ridicule for months.

But he was dying now. And he was glad to die.... In dying he would find himself at last. But he could not forget Little Tom Little. No! He would remember Little Tom Little with a legacy. (Page 5)

2. Why does Tommy want to swap bodies with Schmidt?

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

**Answer:** Little Tom Little is tired of being a freak that people stare at. He really wants to be the ringmaster and thinks he would do a better job at it than Schmidt who doesn't even pay him any attention.

"And do you think he'll ever notice a midget? I've tried to ask him for a spot in the big top, and time after time he's almost walked me down. If I were a big person—" He clenched his small fists bitterly. "He thinks he is a showman. Why, for all the brass in his voice, I could make a fool out of him in ten minutes in his own ring! Someday...someday I'm going to look up the Boss and I'm going to say, 'Mrs. Johnson, I want to be your ringmaster—'" (Page 13)

3. How does Maizie feel about Tommy?

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

**Answer:** Maizie loves Tommy.

Maizie wanted badly to weep, to cry out, to plead with him and tell him how much he meant to her, but she lay like some perfect doll, put away and forgotten by a careless child. (Page 14)

4. What is Tommy afraid of?

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

**Answer:** Tommy is afraid of the big cats—the lions and tigers.

Tommy was engulfed in a terrible thought. Cats—big cats, tawny cats, lions and tigers with gaping fangs and saber claws—waiting for *him*! Waiting to claw and rip, to rend his flesh and destroy him, the way that lion had almost done in St. Louis!

So paralyzed was he that he could not cry out. (Page 42)

5. Why do the big cats go through their routine even though Tommy-as-Gordon has never worked with them?

5a. What textual evidence from the story supports your answer to question #4?

**Answer:** The big cats go through their paces because they think it is Jerry, not Tommy in the cage and he has trained them well.

Little Tom Little began to take heart. For all their snarling and fighting, these animals had been beautifully trained. And they were held in check by the sight and smell of Jerry Gordon, even though Jerry Gordon was not there....  
(Page 48)

6. What do you think Tommy learned from this experience?

6a. What textual evidence from the story supports your answer to question #4?

**Answer:** Tommy learns a man is his soul, not his body.

Tommy thought. Bodies did not seem to make any difference at all. It was the soul of the man that counted. What he was deep inside him, what courage and daring he might possess. And if he were the biggest man in the world and possessed no strength of soul, he would still be a fumbling fool.

He had prayed for a chance to prove that it was the body which counted. He had dreamed of being able to prove that, size for size, he could match up with the best of the big world. And now his craven heart, even as he cursed it, told him that he had lied. He was a big person now. No stronger body existed in all this sawdust land than Gordon's. But without the heart and soul of a lion trainer, the body was so much clay, dependent on the Command within it. The man was his soul, not his body. (Pages 43-44)

## THEME OR MAIN IDEA: ANSWER

**Answer:** Honesty is more important to happiness than the way a person looks.

## FIND THE MEANING: ANSWERS

1. *savor* means enjoy
2. *affront* means openly offend
3. *purveyed* means advertised or circulated
4. *denizen* means inhabitant; resident
5. *conspicuous* means easily seen
6. *egress* means a way out; an exit
7. *debase* means to lower in character
8. *constraint* means restriction
9. *impudently* means rudely
10. *valiant* means brave

## COMPLETE THE SENTENCES: ANSWERS

1. He found himself in a dark room that seemed to have no egress.
2. She had *purveyed* so many rumors throughout the office that no one believed her anymore.
3. Do not speak to your parents so *impudently*.
4. Bruce wanted to *savor* the moment when he got his diploma.
5. The strict rules of the boarding school were such a *constraint* that he felt suffocated.
6. Rock stars sometimes *debase* themselves by doing illegal or immoral acts.
7. The man who helped to save that boy was so *valiant* that he received an award from the local police department.
8. The little girl thought she had hidden well but was actually very *conspicuous*.
9. The neighborhood children do not dare to *affront* the grouchy man who lives on the corner.
10. My grandmother is so happy to finally be a *denizen* of the United States

## EXPANDED BOOK GLOSSARY

**aloof:** (adjective) intentionally at a distance from others, either physically or emotionally. [An *aloof* demigod, secure in his realm, proud of his abilities and cunning, he passed the sideshow—with no eyes at all for the midget who stood there, apparently waiting for someone. —*If I Were You*]

**aplomb:** (noun) being self-assured in manner or actions. [And just to show his *aplomb*, Guanella reached out and tossed off one of the cocktails which had been used on the flies. —*The Last Drop*]

**bale ring:** (noun) in a large tent, the canvas is perforated by holes where the support poles will be. Each hole is fitted with a sturdy metal ring, which is a bale ring. The poles are placed in the rings as the canvas lies on the ground and the rings are raised up the poles by ropes using block and tackle. [And why shouldn't a man be important, if he knew the business from *bale ring* to stakes? —*If I Were You*]

**bale ring to stakes:** (noun) everything and everybody; the whole circus. [And why shouldn't a man be important, if he knew the business from *bale ring* to stakes? —*If I Were You*]

**behooved:** (verb) to be necessary or right for one's benefit. [Therefore it *behooved* him, as soon as possible, to obtain the neat cache he had made and wipe out all existing records and letters now in his safe. —*If I Were You*]

**berth:** (noun) sleeping quarters in a ship, train or other place. [Late that night Maizie lay wide awake and apparently sound asleep in the dark of the stateroom *berth*, fearfully watching Tommy, the king of midget showmen.... —*If I Were You*]

**billiken:** (noun) a doll created in 1908 that had elf-like pointed ears, a mischievous smile and a tuft of hair on its pointed head. It was a symbol of good luck. Named after its manufacturer, the Billiken Company of Chicago. [Crow at least understood that this animated *billiken* was being pursued with felonious intent. —*The Last Drop*]

**bime-by:** by and by; eventually. [*Bime-by* island got nothing but crosses. —*Danger in the Dark*]

**Black Forest:** (noun) a wooded mountain range in southwestern Germany. It is known for its highlands, scenery and woods, and in early times it was impenetrable. The Black Forest region is blessed with a particularly rich mythological landscape. It is said to be haunted by werewolves, sorcerers, witches, the devil in differing guises and helpful dwarves who try to balance the scales. [In the *Black Forest* of his native land, he had heard such things had happened and, so far as he could tell, no kind fate had come along immediately to undo them. —*If I Were You*]

**blatting:** (verb) to make a loud senseless noise. [And that gay *blatting* of brass was much out of place in this atmosphere of murder. —*If I Were You*]

**Borneo:** (noun) the third largest island in the world, located in southeastern Asia. [Euclid had dismissed the importance of this bottle as a native curiosity, for it had been sent from Borneo by Euclid's brother, Aristotle. —*The Last Drop*]

**Brobdingnagian:** (noun) of or relating to a gigantic person or thing; comes from the book *Gulliver's Travels* of 1726 by Jonathan Swift, wherein Gulliver meets the huge inhabitants of Brobdingnag. It is now used in reference to anything huge. [To him, Schmidt was a *Brobdingnagian*, a Zeus and a Colossus of Rhodes all superadded into one.... —*If I Were You*]

**bull man:** (noun) bull hand or bull handler; circus employee who works with the elephants. [Far away, somebody tuned up a horse piano, and nearby a *bull man* sicced his rubber mules upon a mired wagon amid much trumpeting and shouting. —*If I Were You*]

**bung starter:** (noun) a wooden mallet used for tapping on the bung (cork or stopper) to loosen it from a barrel. [Euclid threw a *bung starter* with sure aim. —*The Last Drop*]

**cache:** (noun) a hiding place used to put things to keep them safe. [Therefore it behooved him, as soon as possible, to obtain the neat cache he had made and wipe out all existing records and letters now in his safe. —*If I Were You*]

**cannonading:** (noun) an ongoing attack or firing such as that from a cannon. [The rain bucketed down with a shock of coldness and then settled to a ceaseless *cannonading* which, after seven hours, had turned the lot into a swamp so tenacious that not even the rubber mules could budge the wagons. —*If I Were You*]

**capacious:** (adjective) something that has much capacity so is able to hold a large amount. [He was sitting at a writing table, checking piles of currency into a *capacious* tin box. —*If I Were You*]

**Chamorro:** (noun) a people inhabiting the Mariana Islands; also the language of these people. [He paused, cutting the flow of his *Chamorro* off short, as though he realized that what he was about to say would not go well with the mahstah. —*Danger in the Dark*]

**chumps:** (noun) suckers; people who are gullible and easy to take advantage of. [And the man had become "The Professor" to the gypsy camp,β and Yogi Matto to the *chumps*. —*If I Were You*]

**coconuts, string of:** (noun) money, especially a large number of bills. [His skill wasn't getting a long enough *string of coconuts*. —*If I Were You*]

**Colossus of Rhodes:** (noun) a giant statue of the Greek sun god Helios, known by the Romans as the god Apollo. Considered one of the Seven Wonders of the World, the statue stood at the entrance to the harbor of Rhodes, a Greek island, for approximately fifty-five years. It was built in 280 BC to commemorate the island's survival of a year-long siege. Made of bronze and stone with reinforcements of iron inside, the Colossus measured about 120 feet in height. It is sometimes said to have straddled the harbor so that ships sailing in and out went under its legs and is depicted in one account as shielding its eyes from the



sun with one hand. [Dimly he saw Schmidt up on the platform, much as a drowning sailor might have seen the *Colossus of Rhodes*. —*If I Were You*]

**cower:** (verb) to stoop, crouch or shrink away from something that seems overpowering or causes fear. [You did not cower away. —*If I Were You*]

**craven:** (adjective) lacking in courage, cowardly. [And now his *craven* heart, even as he cursed it, told him that he had lied. —*If I Were You*]

**crumb castle:** (noun) cookhouse; where the circus crew eat. [He disdained such yokel print and sat looking through the car window at the less fortunate denizens of sawdust who trailed toward the *crumb castle* of the grounds dressed to kick 'em by ten o'clock. —*If I Were You*]

**debase:** (verb) to reduce one from a higher to a lower level of worth or state of character. [And because she humbles herself for the likes of you, you are willing to *debase* her character before all these people, to accuse her of vileness which never could have occurred in her lovely head! —*If I Were You*]

**de facto:** (adjective) in fact; in reality existing but not always with legal or official rights to do so. [Hermann Schmidt, ringmaster and governor *de facto*, powerful figure though he was, had been unable to resist the eerie command of those eyes. —*If I Were You*]

**demigod:** (noun) someone who is god-like or pretends to be, but is also human. [An aloof *demigod*, secure in his realm, proud of his abilities and cunning, he passed the sideshow—with no eyes at all for the midget who stood there, apparently waiting for someone. —*If I Were You*]

**denizens:** (noun) one who lives there. [He disdained such yokel print and sat looking through the car window at the less fortunate *denizens* of sawdust who trailed toward the *crumb castle* of the grounds dressed to kick 'em by ten o'clock. —*If I Were You*]

**derision:** (noun) the act of laughing at (something or someone) in contempt. [In common with everyone, he had suspected these things, but he had been urged to *derision* instead of terror, not through understanding, but by nature. —*If I Were You*]

**dogfish:** (noun) a small bottom-dwelling shark with a long tail. [The *dogfish* swirled past Frankie, and there was no more midget swimmer. —*The Last Drop*]

**doleful:** (adjective) full of grief or sorrow. [Little Tom Little, in the sideshow, would get the crowd after the Professor was done and, very cunningly, would tell their fortunes in a *doleful* voice which made the tent billow from the resulting laughter. —*If I Were You*]

**duckboards:** (noun) boards laid over wet or muddy ground used as flooring or a walkway. [And then O'Brien was upon his back on the *duckboards* and a dose of shrinko was being forcibly administered. —*The Last Drop*]

**effrontery:** (noun) boldness beyond the bounds of good manners: offensive. [The midget's

mouth moved as though he talked to himself, and Schmidt looked popeyed at such *effrontery* and, immediately after, somewhat blank. —*If I Were You*]

**egress:** (noun) a way to get out. [Without understanding what Schmidt was trying to get away with, for there certainly was no egress from the lavatory, Tommy heeded the anxiety of those knocks. —*If I Were You*]

**epistles:** (noun) a written communication; a letter. [In the forward compartment of the wagon, Schmidt evidently had the required *epistles*. —*If I Were You*]

**fagots:** (noun) bundles of sticks, twigs or branches bound together and used as fuel, a torch, etc. [Already spikes were being snatched up and *fagots* thrust into the cage. —*If I Were You*]

**felonious:** (noun) done with the deliberate purpose to commit a crime. [Crow at least understood that this animated *billiken* was being pursued with felonious intent. —*The Last Drop*]

**fray:** (noun) a noisy verbal or physical fight. [Gordon, staggering, again prepared to leap into the *fray*. —*If I Were You*]

**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*]

**gnomelike:** (noun) someone who acts or looks like a gnome (an imaginary dwarf-sized character who is fabled to live in the earth and guard treasures). [Tommy, the king of midget showmen—who did not want his crown—sitting *gnomelike* at the dressing table, surrounded by a litter of cracked and weighty tomes whose parchment pages were like mummies' skin in the gloom. —*If I Were You*]

**governor:** (noun) the head of the show. [With the air of a king entering his palace, he climbed into the wagon which would ordinarily be the *governor's* office, but which only he occupied. —*If I Were You*]

**gravedigger:** (noun) a hyena. [The pup opera was minus its canine star, who had wandered too near a *gravedigger's* cage, and it was either a new mutt or a dead hyena. —*If I Were You*]

**hackman:** (noun) the driver of a hack or taxi. [Orson Crow, O'Brien's favorite *hackman*, looked up from his tabloid. —*The Last Drop*]

**harridan:** (noun) worn out, ugly woman. [The old *harridan* bared her teeth and perhaps would have made a scorching answer, had not she been thrust aside. —*If I Were You*]

**hawsers:** (noun) cables or ropes used in mooring or towing ships. [Her screws had just begun to turn, and seamen were casting loose the *hawsers*. —*The Last Drop*]

**high traps:** (noun) trapezes high in the air or the people who work them. [As he went, everyone from razorback to *high traps* bowed low and, in return, Schmidt gave them lofty nods .... —*If I Were You*]

**high wire:** (noun) a tightwire act high in the air, or the performer on it. [“And I have a *high wire* without a net, and the customers—” —*If I Were You*]

**hoople:** (noun) ring; the circle in which circus acts are presented. The center ring is about forty-two feet in diameter. It is heavily made, as it is where most of the animal acts perform, and it has to be strong enough for the horses to walk on. [So delighted was he at the thought of at last snapping the lash in the *hoople* to the admiration of all, that he quite forgot to think at all of what was happening to himself.... —*If I Were You*]

**horse piano:** (noun) calliope; a musical instrument consisting of a series of steam whistles played like an organ. Mounted on a horse-drawn wagon, it is part of the circus parade. It is typically very loud and produces sound that can travel for miles. [People from far and near were already milling near the marquee and, all in all, it was a bright, hot, sweaty, dusty circus day, with bawling barkers all snarled up with the yelping *horse piano* and the jig band.... —*If I Were You*]

**howdy:** (noun) howdah; a seat on the back of an elephant or camel. [Betty, the high-wire artist, riding a bull’s *howdy*, looked strangely at Schmidt as she went by. —*If I Were You*]

**impel:** (verb) to urge someone to move forward in a direction or action, either by strong encouragement or force. [They slink from me because I *impel* them. —*If I Were You*]

**incantations:** (noun) formulas that were spoken or sung for the purpose of creating magical results. [A razorback had once seen the insides of his trunks and had pronounced their heaviness occasioned by fully a hundred books of ancient aspect, filled with mysterious signs and *incantations*. —*If I Were You*]

**John Law:** (noun) an officer of the law. [The payoff was too high on a juice joint, and if *John Law* objected to the kife, what else could a guy do but howl? —*If I Were You*]

**Juggernaut car:** (noun) a large forty-five-foot-tall, multi-ton chariot used in India during annual Hindu processions in honor of Krishna, also called *Jagannatha* (meaning “Lord of the Universe”). Devotees have sometimes been crushed accidentally as the massive car slipped out of control. Many have also been killed in the resulting stampedes. The sight has led to the use of the word *juggernaut* to refer to other instances of unstoppable, crushing forces. [For there he came, as though riding the *Juggernaut car*, gigantic and unstoppable, the science of black magic to the contrary. —*If I Were You*]

**juice joint:** (noun) a midway concession stand; refreshment stand. [The payoff was too high on a *juice joint*, and if John Law objected to the kife, what else could a guy do but howl? —*If I Were You*]

**kick 'em:** (noun) kickoff parade; the making of a street parade to bring people in to see the circus. Developed in the mid-nineteenth century, the circus paraded through the streets to announce its arrival and to drum up business in the community. Such parades featured marching elephants, caged lions and tigers in circus wagons, clowns, etc. [Having *kicked 'em*, the troupers were streaming back from town ... —*If I Were You*]

**kife:** (noun) the act of bilking the locals of their money; swindle. [The payoff was too high on a juice joint, and if John Law objected to the *kife*, what else could a guy do but howl? —*If I Were You*]

**kinker:** (noun) acrobat or contortionist. [A *kinker* had a twisted wrist, and he figured Bill had had it in for 'im anyway since that dame in St. Looie had shown good sense, and he wasn't goin' to get a broken neck over any fool dame! —*If I Were You*]

**lot lice:** (noun) local townspeople who arrive early to watch the unloading of the circus and stay late. [Banners wept from their staffs; *lot lice* shivered in scant cover; somewhere a big cat, excited by the tropical aspect of the storm, moaned and paced in his cage. —*If I Were You*]

**malevolent:** (adjective) wishing another harm and rejoicing in their misfortunes. [From Schmidt's *malevolent* expression, it was plain that something horrible was about to happen. —*If I Were You*]

**marquee:** (noun) a large tent used for events such as a circus. [And neither could he resist Mrs. Johnson and Schmidt, who hurried him swiftly along toward the *marquee*. —*If I Were You*]

**mestiza:** (noun) a woman of mixed native and foreign ancestry. [He would spend the rest of his life here, and Christina—she had that fragile beauty of the *mestiza*, beauty enough to turn the heads of most white men. —*Danger in the Dark*]

**mimicry:** (noun) the action of copying another's actions or words to poke fun at or ridicule. [But from the first, Little Tom Little, an ace at the heartless art of *mimicry*, had found humor in the Professor and had won laughter by mocking him. —*If I Were You*]

**mired:** (adjective) stuck in wet, soggy ground. [Far away, somebody tuned up a horse piano, and nearby a bull man sicced his rubber mules upon a *mired* wagon amid much trumpeting and shouting. —*If I Were You*]

**mite:** (noun) a very small creature. ["What happened?" asked McLeod, turning his head slightly and rolling his eyes in an effort to focus on the *mite* on his shoulder. —*The Last Drop*]

**mitt reader:** (noun) palmist; palm reader. [He had been far more than a sideshow *mitt reader*. —*If I Were You*]

**obsequious:** (adjective) one who is servant like and attentive to excess to try and please another; flatterer. [Fried potatoes and a small steak were placed under his nose by an *obsequious* man and Schmidt armed himself and prepared to attack. —*If I Were You*]

**ominous:** (adjective) being suggestive of or showing signs of threatened evil to come. [He

had lived on bad luck, had purveyed *ominous* forebodings to cringing clients, and his lot had not been easy. —*If I Were You*]

**onslaught:** (noun) like an attack, especially a vigorous one. [“It’s all crazy,” said Betty, trying to withstand the *onslaught* of his personality. —*If I Were You*]

**pachyderms:** (noun) thick skinned animals such as elephants or hippopotamuses. [“All right, you two fumbling *pachyderms*!...” —*If I Were You*]

**pad room:** (noun) room near the animals where pads, harness and tack for the elephants and horses are kept. It is not really a dressing room, though most of the animal people congregate there and might put their wardrobe there for the kickoff parade. [“Listen, you two,” he ordered the stakers, “take this fellow into the pad room and hold him until after the show.” —*If I Were You*]

**physiognomy:** (noun) the features of somebody’s face, especially when they are used as indicators of that person’s character or temperament. [He ran a clammy hand over the unaccustomed bushiness of his *physiognomy*. —*If I Were You*]

**pikes:** (noun) a wood or steel pole with a pointed head which can be used as a weapon or to control wild animals. [The *pikes* were not long enough, and the wielders showed no taste for going into that cage through the main door. —*If I Were You*]

**polysyllables:** (noun) a word that has three or more syllables. [To the world of superlative *polysyllables* and sawdust, Little Tom Little was known for an ace. —*If I Were You*]

**pony:** (noun) a unit of measure for liquor; a glass or the amount of liquor it will hold, usually one ounce (29.6 ml). [... he began to throw together random ingredients—whiskey, yolk of an egg, lemon and a *pony* of this syrup Euclid’s brother had sent. —*The Last Drop*]

**proboscis:** (noun) the elongated, protruding mouth parts of certain insects, adapted for sucking or piercing. [Euclid picked up the loathsome object and dunked its *proboscis* in some of his limewater cocktail. —*The Last Drop*]

**Prussian drill sergeant:** (noun) a drill sergeant from Prussia. Prussia, a former northern European nation, based much of its rule on armed might, stressing rigid military discipline and maintaining one of the most strictly drilled armies in the world. [Hermann Schmidt, as ringmaster and tacit governor of Johnson’s Super Shows, was known to have the temper of a *Prussian drill sergeant* and, as a near giant, could afford to give it vent. —*If I Were You*]

**Punchinello:** (noun) a comic character; Italian puppet character and probably the source of Punch, the chief male character of the Punch and Judy puppet show, dating back to the seventeenth century. He is the cruel and boastful husband of nagging wife Judy and the language is often coarse and satirical. [As a half-pint *Punchinello* who dared to deride them all, he had gained much fame. —*If I Were You*]

**purveyed:** (verb) to provide; to give. [He had lived on bad luck, had *purveyed* ominous forebodings to cringing clients, and his lot had not been easy. —*If I Were You*]

**quips:** (noun) a clever, sarcastic joke or insulting remark. [The Professor had not forgotten his powerlessness to turn aside those *quips*. —*If I Were You*]

**razorback:** (noun) circus day laborer; man who loads and unloads railroad cars in a circus. [As he went, everyone from *razorback* to high traps bowed low and, in return, Schmidt gave them lofty nods which held a certain amount of doubt, as though he was not quite sure they existed. —*If I Were You*]

**recriminations:** (noun) the return of one accusation with another. [Only an inch taller than Little Tom Little, she felt that his *recriminations* against his own lot somehow damned hers. —*If I Were You*]

**recumbent:** (adjective) leaning, reclining or lying down. [Mrs. Johnson looked from book and letter to the *recumbent* Schmidt, and then, as he was beginning to come around, she booted the red waistcoat once more. —*If I Were You*]

**red light:** (noun) a car; in the circus, this term is used when circus workers go to collect their pay and all they see are the red taillights of the employer's car receding in the distance as he drives away with all the payroll. [This done, he would be less apprehensive and could, if necessary, grab a *red light* and be gone, though now merely a midget, with his gains, leaving the usurper of his true body to face the music. —*If I Were You*]

**repent:** (verb) to feel pain, sorrow or regret for what one has done and want to change it. ["What of that? Can't a man *repent* on his deathbed?" —*If I Were You*]

**ringmaster:** (noun) the circus Master of Ceremonies and main announcer. Originally, he stood in the center of the ring and paced the horses for the riding acts, keeping the horses running smoothly while performers did their tricks on the horses' backs. [And they would have howled over his ambition to be a *ringmaster*. —*If I Were You*]

**rosinbacks:** (noun) circus horses used for bareback riding, or the performers who ride them; the performing horses became known as "*rosinbacks*" by the circus personnel, after *rosin*, the non-slip foot powder placed on the horses' backs and used by the performers. [Only Maizie had seen him in a deserted tent cracking a long whip around his tiny black boots and putting imaginary *rosinbacks* through their paces. —*If I Were You*]

**rubbering:** (verb) rubbernecking; gawking or gaping; twisting or craning one's neck as if it were made of rubber in eager curiosity to see something. [Who wants to stand up here day after day with them packed up against this stage, *rubbering* and giggling and sweating and saying, 'Ain't he cute, Joe?' —*If I Were You*]

**rubber mules:** (noun) work elephants. [Far away, somebody tuned up a horse piano, and nearby a bull an sicced his *rubber mules* upon a mired wagon amid much trumpeting and shouting. —*If I Were You*]



**ruefully:** (adverb) doing something mournfully or sorrowfully. [*Ruefully* he stared at the silver service, which reflected a face in all manner of distortions. —*If I Were You*]

**sallow:** (adjective) a pale sickly color tinged with yellow. [The face was ancient and seamed and *sallow*, and the eyes held an expression which made Schmidt wince; for, certain as he was of most things, he doubted whether he could keep on forever avoiding the necessity of fixing a date for their marriage. —*If I Were You*]

**sanctum sanctorum:** (noun) an inviolably private place. [So pleasant did the task appear that not until the door—held for a time by the hydraulic shock absorber—closed did he realize that his *sanctum sanctorum* had been invaded. —*If I Were You*]

**satirist:** (noun) a speaker or writer of satire. [The matter had developed into nearly an open feud, but Little Tom Little, inwardly caring desperately what the world thought of him, but outwardly a swaggering *satirist*, had continued merrily. —*If I Were You*]

**sauntered:** (verb) to wander or walk about idly and in a leisurely or lazy manner. [He selected a crop from a rack, glanced at his watch, and *sauntered* down the cars to the special diner. —*If I Were You*]

**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*]

**shill:** (noun) the cohort of a dishonest gambler; a circus employee who poses as a customer, plays a game (and is secretly allowed to win), or stands in line to make the box office look busy and motivate other customers to buy a ticket for the show. [His *shill* wasn’t getting a long enough string of coconuts. —*If I Were You*]

**slip artist:** (noun) escape artist; a performer who entertains by escaping from confinement. Some of the performer’s tricks are accomplished by illusionists’ techniques. [For the next half-hour he made the art of the show’s *slip artists* seem pale, and as he worked a stiff smile of lofty satisfaction came upon his face. —*If I Were You*]

**soul:** (noun) the spiritual, rational and immortal aspect of all beings. [And yet there was an empty feeling in his *soul*, and a growing fright that maybe the world suspected something. —*If I Were You*]

**spec:** (noun) spectacle; the opening procession of a circus; a colorful pageant within the tent of all performers and animals in costume, usually at the beginning of the show. Used figuratively. [He ended his individual *spec* at the snowy cloth of his breakfast table whereon was spread the local morning paper. —*If I Were You*]

**spiel:** (noun) fast speech that is usually intended to persuade people to buy or agree to something. [Little Tom Little winced as the faraway *spiel* reached him. —*If I Were You*]

**spots:** (noun) circus music. [The only sound in the stillness was *spots* in the big top, for the show had already begun. —*If I Were You*]

**square-cube law:** (noun) the way to calculate how much the surface area of an object changes as you scale its size up or down. This mathematical law states that the volume of an object (the size of the three-dimensional space occupied by the object) will change by the cube of the scale, while the surface area will change by the square of the scale; i.e., if a 2" square block is made twice as big ( $2 \times 2$ ), the surface area of the block will be four times as big, but the volume, and therefore the weight, will be eight times as much ( $2 \times 2 \times 2$ ). If one kept increasing the block in this way, it would eventually collapse under its own weight. Conversely, if an object's size is halved, its structural strength (surface area) will be one-fourth of what it was, while its volume, and therefore its weight, will be only one-eighth of what it was. So, proportionally, it would be stronger. ["That's right," said Chivvis. "It accords with the *square-cube law*..." —*The Last Drop*]

**SS:** (noun) steamship. [He appeared on the surface, swimming strongly toward the SS *Leeuwarden*, bobbing blackly in the path of moonlight on the dirty water. —*The Last Drop*]

**stateroom:** (noun) a private room or compartment on a train, ship, etc. [Someone was coming up the aisle of the car, and then the doorknob rattled and Little Tom Little entered the *stateroom*. —*If I Were You*]

**stern:** (noun) the rear end of a ship or boat. [The gangplank was up, and the ship was sliding rapidly out of her berth, *stern* first. —*The Last Drop*]

**stint:** (noun) a pause; halt. [In all his career he had stood undaunted before crowds, had given vent to mockery and sarcasm without *stint*. —*If I Were You*]

**stock:** (noun) a kind of stiff, wide band or scarf for the neck. [His boots had been polished into black mirrors; his stock had been starched into armor plate; his waistcoat had been brushed until it resembled newly shed blood. —*If I Were You*]

**strawberry shortcake:** (noun) dishonest money. [Joe Middler was taking too much "*strawberry shortcake*." —*If I Were You*]

**swallow-tailed coat:** (noun) a man's fitted coat, cut away over the hips and descending in a pair of tapering skirts behind. It is usually black and worn as part of full evening dress. [He set his *swallow-tailed coat* to perfection upon his mighty shoulders and then, inventorying himself in the mirror, petted his gleaming top hat down upon his broad brow. —*If I Were You*]

**temerity:** (adjective) unreasonable contempt of danger; extreme venturesome; rashness. recklessness. [To him, Schmidt was a Brobdingnagian, a Zeus and a Colossus of Rhodes all superadded into one, and when, in this breath before the zero minute, he contemplated what he was about to do, he was flabbergasted by his own *temerity*. —*If I Were You*]



**thistle chins:** (noun) local residents. [When things were at last settled and the show was in order, spots had begun and the place was humming with *thistle chins*. —*If I Were You*]

**transmigration:** (verb) at death to move from one body or being to another. [This is a treatise on the *transmigration* of the soul. —*If I Were You*]

**truculent:** (adjective): aggressive; ready to argue or fight. [“I ain’t got any dough,” said O’Brien, made *truculent* by Mac’s possible trouble. —*The Last Drop*]

**tryst:** (noun) an agreement to meet at a certain time and place for a secret date. [“If I interrupt your *tryst*,” said the governor acidly, “forgive me.” —*If I Were You*]

**usurper:** (noun) one who takes power of a position, country or possession illegally. [This done, he would be less apprehensive and could, if necessary, grab a red light and be gone, though now merely a midget, with his gains, leaving the *usurper* of his true body to face the music. —*If I Were You*]

**van:** (noun) vanguard; the forefront. [Immediate death was not scheduled by fate in that instant, for a great lion jostled a tiger as they both leaped in the van. —*If I Were You*]

**vestibule:** (noun) the porch or entrance into a house, garden or large open space before the door outside, but covered. [And as though he was putting out a cat, he rushed to the *vestibule*, Little Tom dangling high, and with a final, ferocious shake, lifted him over the edge and let him fall the eight feet down into the mud. —*If I Were You*]

**white wagon:** (noun) the circus main office on the lot. [Presently the lot began to be popular once more and, feeling conspicuous, he started to move off, wondering where he should go, until it occurred to him that the *white wagon*, after all, was his. —*If I Were You*]

**wince:** (verb) to move away, as from a blow, or pain, to flinch. [The face was ancient and seamed and sallow, and the eyes held an expression which made Schmidt *wince*; for, certain as he was of most things, he doubted whether he could keep on forever avoiding the necessity of fixing a date for their marriage. —*If I Were You*]

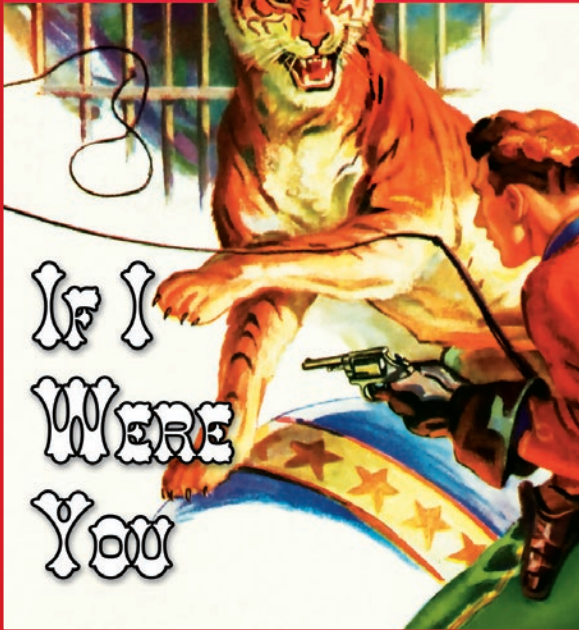
**wrath:** (adjective) violent anger or contempt. [Tom who, in this crisis, was paralyzed by the ringmaster’s terrible *wrath*, which seemed all out of proportion to so small a crime. —*If I Were You*]

**wrench:** (verb) to pull with a twist; to twist or force by violence. [Little Tom Little tried to *wrench* away and strike Schmidt at that. —*If I Were You*]

**yokel:** (adjective) one who only knows small town ways so unknowing and gullible regarding city life. [He disdained such *yokel* print and sat looking through the car window at the less fortunate denizens of sawdust who trailed toward the crumb castle of the grounds dressed to kick ‘em by ten o’clock. —*If I Were You*]

#1 New York Times Bestselling Author

# L. RON HUBBARD



“This inspired and well-polished entertainment will immerse listeners.” —*Publishers Weekly*

“The students who read the books enjoyed the suspense. Many of them struggle at reading and so enjoyed listening. These were just fun to read.”  
—*Teacher P. D., Kokomo, IN*

“The story shows that people can follow their dreams no matter what their size is, and that their size really doesn’t matter.”  
—*Student, McAllen, TX*

# 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](mailto:sales@galaxypress.com) • [GalaxyPress.com](http://GalaxyPress.com)

7051 Hollywood Boulevard • Hollywood, CA 90028

A current listing of titles released in the series can be found at:  
[GoldenAgeStories.com](http://GoldenAgeStories.com) or your local distributor