

# Shadows of American Popular Culture Syllabus

El Camino College  
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Washington Day	College Closed	February 15, 2010
Spring Recess	College Closed	April 10-April 16, 2010
Memorial Day	Campus Closed	May 31, 2010

**The Last day to drop from class with a “W” grade is Friday, May 14, 2010.** It is the student's responsibility to process an official withdrawal from class. Failure to do so may result in a letter grade of A through F. A student may drop a class or classes within the refund period and add another class or classes using the fees already paid. If a student drops after the refund deadline, payment of fees for the classes is forfeited. Any added class will require additional fees. A student may drop a class before the refund deadline and add a class with no additional fees. If a student drops a class after the refund deadline in order to add the same class at a different time, date instructor, the student must request a lateral transfer or level transfer from both instructors. All transfers are processed through the Admissions Office. (See page 5 of the ECC Schedule of Classes, Spring, 2010)

The semester ends Friday, June 11, 2010

**Note:** Please be advised that students are expected to follow the campus policy on student conduct which can be found in the ECC Campus Catalog. In this course students are expected to comply with the following:

1. Absolutely no Cell Phones or Pagers.
2. Gentlemen - no hats, caps, or scarfs. (Request)
3. No gum!
4. NO SAGGING! (Request)

**Course Description: Shadows of American Popular Culture** (History of American Popular Culture). Various forms of popular culture include music, film, television, advertising, sports, fashion, design, . . . comic books, and cyber culture will be analyzed. Students will assess how American popular culture reveals historical forces at work that influence our lives.

## Course Objectives

1. Define and apply cultural theory to American popular culture in terms of what is distinctly American and popular culture.

2. Identify and distinguish between various forms of popular culture, such as high-brow, low-brow and youth culture.
3. Identify innovations and trends that appear in the Gilded Age and analyze their role in reflecting and shaping contemporary concerns and expectations.
4. Assess several innovations in popular culture that appear at the turn of the 20<sup>th</sup> century and can be associated with the emergence of modernity in the United States.
5. Define major historical, political, social and economic forces and interpret their influence on American popular culture from Prohibition through the end of the Great Depression.
6. Differentiate and recognize the merits and dangers of popular culture masked within media structures such as film, music, and comic books.
7. Follow the evolution of the American aesthetic and analyze how popular culture created an identity that was distinctly American.
8. Identify and examine social, economic, and political influences on American popular culture.

#### Student Learning Outcome statement:

Upon the successful completion of this course students will be able to evaluate the validity of American Popular Culture and its relevance for contemporary society. Through assigned readings (primary and secondary), art, web sites, films, literature, graphic novels, music, toys, action figures and lecture materials, students will be able to identify major cultural thoughts, ideas, and values that have been institutionalized in America customs, traditions, laws and rituals. Comprehension of this material will enable the student to persuasively develop, support, and articulate a cohesive and comprehensive cultural thesis, with a sense of and an appreciation for American heritage and culture. .

#### Required Texts:

Cullen,	<i>The Art of Democracy</i>
Wright,	<i>Comic Book Nation</i>
Hammett,	<i>The Maltese Falcon</i>
Moore,	<i>Watchmen</i>
Miller,	<i>Batman: Year One</i>
Miller	<i>The Dark Knight Returns</i>

#### Course requirements:

**A.** There will be two (2) written examinations and 5 three to four page student reaction papers (TBA). ALL readings are to be completed, as examinations and reaction papers will cover film, reading and lecture materials.

**B.** In this course radio broadcasts, music, feature film and documentaries when appropriate and possible will be used as historical, social, cultural, and political documents. Students are required to complete a critique on each film or documentary assigned. Some of the films will be shown in class. Each critique is to be no less than two (2) typed written pages and is to be submitted examination day. Be sure to follow film critique guidelines. Completion of critiques will constitute an examination grade.\*

**C. Extra Credit:** Credit can be earned by completing eight (8) to ten (10) extracurricular activities during the course of the semester. Such activities include: attending lectures, viewing of documentaries and feature films from list, web sites, museum/library exhibits (please include brochure for library or museum), articles pertaining to the subject matter of this course. All Activities must be critiqued according to the guidelines specified in the critique forms provided in this syllabus. Eight to ten critiques must be submitted in order to receive extra credit. (8 critiques = B; ten critiques = A) Extra films are limited to the American Studies Video list which can be found in local libraries and video stores. Netflix is a good source..\*

## **Course Outline**

### Weeks One- Six

**Topics:** Introduction to the course  
Defining terms: High Brow and low brow culture  
Toward a historical, intellectual and cultural context  
Forces of American popular culture  
Images of popular culture  
Our Leisure Time

**Reading:**

Stages of Development (*from The Art of Democracy*)  
Watchmen

Is There a Superhero in All of Us? (*from The Psychology of Superheroes*)  
[http://journeytohistory.com/AmerStudies7/reading\\_assignments.html](http://journeytohistory.com/AmerStudies7/reading_assignments.html)

Definition of the Superhero (*from Superhero, The Secret Origin of a Genre*)  
[http://journeytohistory.com/AmerStudies7/reading\\_assignments.html](http://journeytohistory.com/AmerStudies7/reading_assignments.html)

**Film:** The Age of Innocence, Coney Island, Mr. Sears, Annie Oakley, Edison Shorts,  
Great Train Robbery (**List is tentative as these films will be shown in class as time allows**)

**Web Sites:** **The Gilded Age**  
<http://journeytohistory.com/History1B/timeline.htm> (Reference)

**Jubilee Singers**  
<http://www.pbs.org/wgbh/amex/singers/> (Critique)

**Edison**  
<http://www.pbs.org/wgbh/amex/edison/> (Reference)

**Jesse James**  
<http://www.pbs.org/wgbh/amex/james/> (Critique)

**Houdini**

<http://www.pbs.org/wgbh/amex/houdini/> (Critique)

**The American West**

<http://www.pbs.org/wgbh/amex/west/index.html> (Watch Buffalo Bill film online)  
(Critique)

**Murder of the Century**

<http://www.pbs.org/wgbh/amex/century/> (Reference)

**The Telephone**

<http://www.pbs.org/wgbh/amex/telephone/> (Critique)

**EXAMINATION 1:** Examination file (including critiques and reaction papers) is to be submitted on **March 26 (Section 2003) and March 25 (Section 2005)**. All examinations must be typed, Each section of examination is to be addressed in no less than seven (7) and no more than ten (10) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. **USE HEADERS FOR EACH ONE OF YOUR PAGES.** You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Be sure to attach all assigned critiques and reaction papers to insure proper credit. (Make sure that you process hard copies of all your work for your record and save copies in a American Studies 7 directory on your hard drive.) No late papers.

(Tentative)

Week Seven - Twelve

Field Trips: Movie Studio (TBA)

**Module Two: The Roaring Twenties?**

Focus: Demon Rum  
The Mask: Birth of the Hard Boil Detective: Race Williams  
The Jazz Age  
Lights, Camera, Action!

Reading: *The Maltese Falcon*  
Mediating Communities (from *The Art of Democracy*)  
Comic Book Nation, Ch.

Films: Demon Rum\*, Jazz\*, Life in the Twenties\*. Clips from Charlie Chaplin, Louise Brooks, Sunrise and The Jazz Singer

### Module Three: After the Crash

- Focus: The Great Depression  
The original gangster  
The American Super Hero  
Dick Tracy and American popular culture
- Reading: Comic Book Nation, Ch.  
Batman, Year One  
Watchmen
- Films: Clips from Little Caesar, Public Enemy, Scare Face; John Dillinger, Life in the Thirties\*, Superman\* The "Dark Knight, Watchmen
- Radio: Dick Tracy and the Shadow, War of the Worlds

### \*\*Lights, Camera, Action: Comic Book Heroes of Film and Television

### Week Eleven - Sixteen

### Module Four: Introduction to Post Modernism (1940 - 1959)

- Focus: Film Noir and popular culture  
From Sam Spade to Mildred Pirece  
Neo Noir and popular culture  
Blade Runner: Is He or Isn't He
- Reading: Art of Democracy  
Comic Book Nation, Ch.
- Films: Film Noir, Murder My Sweet\*, Blade Runner. Clips (TBD)

### Module Five: Post World War II

- Focus: 1950s  
Small Screen, Big Ideas  
Animation: A Presentation
- Reading: Comic Book Nation, Ch.  
Small Screens (from *The Art of Democracy*)  
The Meaning of Memory: Family, Class and Ethnicity in Early Network Television  
Watchmen
- Films: Ironman, Pleasantville\*, Invasion of the Body Snatchers other to be determined  
Clips from Television programs (TBD)

### Module Six: Post 1960 and Beyond

Focus: Across the Digital Divide  
The Internet  
Video games

Reading: Comic Book Nation Ch.  
*Music, Movies, and the Media* (from *The Art of Democracy*)  
Harmonic Convergence

Films: Merchant Cool\*, Snatch\* Clips (TBD)

**EXAMINATION 2:** Examination file (including critiques) is to be submitted on **December 10/11, 2010**. All examinations must be typed, Each section of examination is to be addressed in no less than and no more than ten (10) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Be sure to attach all assigned film critiques to insure proper credit. (Make sure that you process hard copies of all your work for your record and save copies in a American Studies 7 directory on your hard drive.) No late papers. Examination will be posted on the web site. Copies of exam will be distributed by instructor.

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**Mandatory field trips:**

Field Trips (?):	Fun at the Movies (TBA)	Local Movie Studio
	A Walk Among the Stars	Alvara Street
	Universal Studio	Mann Chinese Theater
	Car Museum	Disneyland
	Comic Con	

\*Tentative Schedule, subject to change

### **The Birth of Modern America and Popular Culture**

Examination file (including critiques and reaction papers) is to be submitted on **March 26 (Section 200) and March 25 (Section 2005)**. All examinations must be typed, Each section of examination is to be addressed in no less than seven (7) and no more than ten (10) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. **USE HEADERS FOR EACH ONE OF YOUR PAGES.** You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Be sure to attach all assigned critiques and reaction papers to insure proper credit. (Make sure that you process hard copies of all your work for your record and save copies in a American Studies 7 directory on your hard drive.) No late papers.

The Civil War and Reconstruction Era brought a close to the second stage of development in American civilization. By 1870, America had, indeed, entered a period of transition—a period of change. This period has often been referred to as the Victorian/Gilded Age--the age of progress. The 13<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup> Amendments, the gender conflict, the expansion of the west, inventions, revival of the Industrial Revolution, the rise of urban centers, the influx of millions of immigrants, rugged individualism, and more accessibility to what the nation had to offer were all reflections of the change taking place.

As you consider the above statement, define the character of the American society during the period 1865 to 1920. Why is this period referred to as the Gilded Age, i.e. the age of progress? What impact, if any, did the changes taking place during this period in American History have on American, thought, principles and values? What new Concepts or practices evolved? What impact did these concepts have on American traditional thought, values, behavior and social economic classes (consider the businessmen, farmers, laborers and the Victorian, i.e., upper middle class) as well as American social, political and economic institutions and contribute to the Birth of American popular culture?

## FILM CRITIQUE WORKSHEET

Title of film:

\_\_\_\_\_

(Before viewing the film, consider the title, and what you think you will see in this film?)

VIEWING:

Film Classification (choose all that apply):

- |   |   |
|---|---|
| <input type="checkbox"/> Fiction                  | <input type="checkbox"/> Documentary      |
| <input type="checkbox"/> Newsreel                 | <input type="checkbox"/> Propaganda       |
| <input type="checkbox"/> Theatrical short subject | <input type="checkbox"/> Training film    |
| <input type="checkbox"/> Combat film              | <input type="checkbox"/> Animated cartoon |
|   | <input type="checkbox"/> Other            |

Physical qualities of the film (choose all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Music           | <input type="checkbox"/> Narration        |
| <input type="checkbox"/> Special effects | <input type="checkbox"/> Color            |
| <input type="checkbox"/> Live Action     | <input type="checkbox"/> Background noise |
| <input type="checkbox"/> Animation       | <input type="checkbox"/> Dramatization    |

What is the mood or tone of the film? (Consider how camera angles, lighting, music, narration, and/or editing contribute to creating an atmosphere in this film)

Does the film effectively convey its message? As a tool of communication, what are its strengths and weaknesses?

How do you think the film maker wanted the audience to respond?

Does this film appeal more to the viewer's reason or emotion? How does it make you feel?

What does this film tell you about life in the United States at the time it was made?

What questions do you have that were left unanswered by the film?

What information have you gained about the event or subject matter under discussion that would not be conveyed by a written source?

What is the central message of this film?

Would you recommend this film as an effective study tool?.

Critique is to be no less than 2 typewritten (doubled spaced) pages in length and 10 or 12 font only.

## WEB SITE CRITIQUE WORKSHEET

Name of web site: \_\_\_\_\_

URL (address): \_\_\_\_\_

Critique should include:

1. Brief description of this location.

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2. An evaluation of the specific focus of this assignment.

Ask yourself:

(a.) how accurate is this information?

(b.) how objective is this information?

(c.) how recent is this information?

(d.) how much coverage (scope)?

3. Would you recommend this site? Why or why not?

4. Did you find other links worth visiting? (If, yes, list the link(s).)

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Critique must be no less than two (2) page in length, double spaced, 10 or 12 font only and typewritten. Please download and attach the home page to your work.

## LECTURE CRITIQUE WORKSHEET

Lecture Title: \_\_\_\_\_

Name of Lecturer: \_\_\_\_\_

Date and Place of Lecture: \_\_\_\_\_

### IN YOUR CRITIQUE FOCUS ON ...

1. Theme (s) i.e. thesis of the lecture.
2. What are the main points of the lecture?
3. EFFECTIVENESS of lecture /lecturer as to:
  - A. organization (does argument follow progression?)
  - B. persuasiveness (delivery)
  - C. use of evidence
    - Primary Sources: (letters, diary accounts, photographs, film footage from the actual event)
    - Secondary Sources: (second hand information)
  - D. use of multi-media materials.
4. Does the lecturer prove the validity of the thesis?
5. What significant questions were raised by presentation?
6. What contributions did the presentation make to the study of history?

Critique is to be no less than 2 typewritten (double spaced) in length, and 10 or 12 font only.

## MUSEUM CRITIQUE WORKSHEET

Name of Museum/Library

Location:

Purpose of Museum/Library:

CRITICISM: Your criticism should focus on

- (1) the theme of the current exhibition.
- (2) the effectiveness of the display.
- (3) the why and how of the exhibition.
- (4) the broader social and political context of the exhibition.
- (5) whether you would recommend this exhibition (why or why not)?
- (6) what improvements, if any, would you make in the exhibition?

Critique is to be no less than 2 typewritten (doubled spaced) pages in length. Please attach a copy of the Museum/Library brochure to your report.

POSTER ANALYSIS  
WORKSHEET\*

1. What are the main color(s) used in the poster?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. What symbols (if any) are used in the poster?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
3. If a symbol is used, is it
  - a. clear? \_\_\_\_\_
  - b. memorable? \_\_\_\_\_
  - c. dramatic? \_\_\_\_\_
4. Are the messages in the poster more visual or verbal?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Who do you think is the intended audience for the poster?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. What does the government hope that the audience will do?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
7. What purpose (s) of government are served by the poster?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
8. The most effective poster use symbols that are unusual, simple and direct. Is this an effective poster?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Poster analysis is to be no less than 2 typewritten (double spaced) pages in length, and 10 or 12 font only.

\*Poster Analysis Worksheet designed and developed by the staff of the Educational Branch, Office of Public Programs, National Archives, Washington, DC

CARTOON ANALYSIS  
WORKSHEET\*

Step 1:

VISUALS

1. List the objects or people you see in the cartoon.

WORDS

(not all cartoons include words)

1. Identify the cartoon caption and/or title.
2. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.
3. Record any important dates or numbers that appear in the cartoon.

Step 2:

2. Which of the objects on your list are symbols?
3. What do you think each symbol means?

4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so?
5. List adjectives that describe the emotions portrayed in the cartoon.

Step 3:

- A. Describe the action taking place in the cartoon.
- B. Explain how the words in the cartoon clarify the symbols.
- C. Explain the message of the cartoon.
- D. What special interest groups would agree/disagree with the cartoon's message? Why?

Analysis is to be no less than 2 typewritten (double spaced) pages in length, and 10 or 12 font only

**Student Grade Assessment Report**

**Name:** \_\_\_\_\_

**Course:** American Studies 7

**Term:** Fall, 2009

**Examination no.:**

**Critiques no.:**

**Structure (logic of argument, organization of thoughts, ideas and points)**

Satisfactory \_\_\_

Needs improvement \_\_\_

Unsatisfactory \_\_\_

**Organization (sentence structure, paragraphing, grammar, etc.)**

Satisfactory \_\_\_

Needs improvement \_\_\_

Unsatisfactory \_\_\_

**Use of facts/evidence to support argument**

Satisfactory \_\_\_

Needs improvement \_\_\_

Unsatisfactory \_\_\_

**General Comment:**

**Grade** \_\_\_

## GUIDELINES FOR ESSAY EXAMINATIONS WORKSHEET

What is important in taking essay exams, especially in History and English classes, is integrating the material presented in lecture and the textbook(s) into a cohesive argument. Specifically, your essay should have a point or view; it should sway the reader into believing your assertions.

### How do you do this effectively?

- 1) On the text itself, you will be presented with a series of questions/points about the given era, i.e. "The Gilded Age." It isn't critical that each point be examined in excruciating detail. Rather, devise a central argument or thesis, that the different points lead towards, i.e. "The Gilded Age ultimately had a negative affect on society." (NOTE: Put thesis at beginning or end of your first paragraph.)
- 2) Take a few minutes to think about your thesis statement and break it up into various sections, or topic sentences, i.e. "How did the Gilded Age affect the individual? How did the Gilded Age affect industry?", etc. Each of these supporting topics paragraphs should consist of a well-developed thought that can be substantiated by a few details/facts (Dates are fine, but don't waste time memorizing countless dates because they won't turn a "B" paper into an "A"). The details/facts should come from the lecture, readings, films, discussion, or all. But, **AVOID GIVING YOUR OWN OPINION FOR ANY GREAT LENGTH OF TIME**, unless specifically solicited.
- 3) Time constraints are an obvious and acknowledged consideration. Consequently, I can't expect essays that are poetic and perfectly created. Instead, try to develop a cohesive introduction and body with sound logical analysis. If it doesn't make sense to you when you write it, it won't make sense to me when I read it. Try to write legibly, and if you have a genetic predisposition towards sloppiness, skip a line...please!
- 4) Understand the difference between there ("over there"), their ("Their car"); and it's ("it is a hard test") and its ("the dog lost its collar"). Granted, the distinction is obvious. But, if last year is any indication, people ignore the obvious (in large quantities!)
- 5) The conclusion shouldn't merely restate the thesis word for word. Rather, it should touch on the thesis in light of the supporting evidence that you have (hopefully) presented.

## CHAPTER I RAGGED DICK IS INTRODUCED TO THE READER

WAKE up there, youngster," said a rough voice.

Ragged Dick opened his eyes slowly, and stared stupidly in the face of the speaker, but did not offer to get up.

"Wake up, you young vagabond!" said the man a little impatiently; "I suppose you'd lay there all day, if I hadn't called you."

"What time is it?" asked Dick.

"Seven o'clock."

"Seven o'clock! I oughter've been up an hour ago. I know what 'twas made me so precious sleepy. I went to the Old Bowery last night, and didn't turn in till past twelve."

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"You went to the Old Bowery? Where'd you get your money?" asked the man, who was a porter in the employ of a firm doing business on Spruce Street. "Made it by shines, in course. My guardian don't allow me no money for theatres, so I have to earn it."

"Some boys get it easier than that," said the porter significantly.

"You don't catch me stealin', if that's what you mean," said Dick.

"Don't you ever steal, then?"

"No, and I wouldn't. Lots of boys does it, but I wouldn't."

"Well, I'm glad to hear you say that. I believe there's some good in you, Dick, after all."

"Oh, I'm a rough customer!" said Dick. "But I wouldn't steal. It's mean."

"I'm glad you think so, Dick," and the rough voice sounded gentler than at first. "Have you got any money to buy your breakfast?"

"No, but I'll soon get some."

While this conversation had been going on, Dick

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had got up. His bedchamber had been a wooden box half full of straw, on which the young bootblack had reposed his weary limbs, and slept as soundly as if it had been a bed of down. He dumped down into the straw without taking the trouble of undressing.

Getting up too was an equally short process. He jumped out of the box, shook himself, picked out one

or two straws that had found their way into rents in his clothes, and, drawing a well-worn cap over his uncombed locks, he was all ready for the business of the day.

Dick's appearance as he stood beside the box was rather peculiar. His pants were torn in several places, and had apparently belonged in the first instance to a boy two sizes larger than himself. He wore a vest, all the buttons of which were gone except two, out of which peeped a shirt which looked as if it had been worn a month. To complete his costume he wore a coat too long for him, dating back, if one might judge from its general appearance, to a remote antiquity.

Washing the face and hands is usually considered proper in commencing the day, but Dick was above

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such refinement. He had no particular dislike to dirt, and did not think it necessary to remove several dark streaks on his face and hands. But in spite of his dirt and rags there was something about Dick that was attractive. It was easy to see that if he had been clean and well dressed he would have been decidedly good-looking. Some of his companions were sly, and their faces inspired distrust; but Dick had a frank, straight-forward manner that made him a favorite.

Dick's business hours had commenced. He had no office to open. His little blacking-box was ready for use, and he looked sharply in the faces of all who passed, addressing each with, "Shine yer boots, sir?"

"How much?" asked a gentleman on his way to his office.

"Ten cents," said Dick, dropping his box, and sinking upon his knees on the sidewalk, flourishing his brush with the air of one skilled in his profession.

"Ten cents! Isn't that a little steep?"

"Well, you know 'taint all clear profit," said Dick, who had already set to work. "There's the

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blacking costs something, and I have to get a new brush pretty often."

"And you have a large rent too," said the gentleman quizzically, with a glance at a large hole in Dick's coat.

"Yes, sir," said Dick, always ready to joke; "I have to pay such a big rent for my manshun up on Fifth Avenue, that I can't afford to take less than ten cents a shine. I'll give you a bully shine, sir."

"Be quick about it, for I am in a hurry. So your house is on Fifth Avenue, is it?"

"It isn't anywhere else, said Dick, and Dick spoke the truth there.

"What tailor do you patronize?" asked the gentleman, surveying Dick's attire.

"Would you like to go to the same one?" asked Dick, shrewdly.

"Well, no; it strikes me that he didn't give you a very good fit."

"This coat once belonged to General Washington," said Dick, comically. "He wore it all through the Revolution, and it got torn some, 'cause

he fit so hard. When he died he told his widdler to give it to some smart young feller that hadn't got none of his own; so she gave it to me. But if you'd like it, sir, to remember General Washington by, I'll let you have it reasonable."

"Thank you, but I wouldn't want to deprive you of it. And did your pants come from General Washington too?"

"No, they was a gift from Lewis Napoleon. Lewis had outgrown 'em and sent 'em to me, -- he's bigger than me, and that's why they don't fit."

"It seems you have distinguished friends. Now, my lad, I suppose you would like your money."

"I shouldn't have any objection," said Dick.

"I believe," said the gentleman, examining his pocket-book, "I haven't got anything short of twenty-five cents. Have you got any change?"

"Not a cent," said Dick. "All my money's invested in the Erie Railroad."

"That's unfortunate."

"Shall I get the money changed, sir?"

"I can't wait; I've got to meet an appointment immediately. I'll hand you twenty-five cents, and

you can leave the change at my office any time during the day."

"All right, sir. Where is it?"

"No. 125 Fulton Street. Shall you remember?"

"Yes, sir. What name?"

"Greyson, -- office on second floor."

"All right, sir; I'll bring it."

"I wonder whether the little scamp will prove honest," said Mr. Greyson to himself, as he walked away. "If he does, I'll give him my custom regularly. If he don't as is most likely, I shan't mind the loss of fifteen cents."

Mr. Greyson didn't understand Dick. Our ragged hero wasn't a model boy in all respects. I am afraid he swore sometimes, and now and then he played tricks upon unsophisticated boys from the country, or gave a wrong direction to honest old gentlemen unused to the city. A clergyman in search of the Cooper Institute he once directed to the Tombs Prison, and, following him unobserved, was highly delighted when the unsuspecting stranger walked up the front steps of the great stone building on Centre Street, and tried to obtain admission.

"I guess he wouldn't want to stay long if he did get in," thought Ragged Dick, hitching up his pants. "Leastways I shouldn't. They're so precious glad to see you that they won't let you go, but board you gratuitous, and never send in no bills."

Another of Dick's faults was his extravagance. Being always wide-awake and ready for business, he earned enough to have supported him comfortably and respectably. There were not a few young clerks who employed Dick from time to time in his professional capacity, who scarcely earned as much as he, greatly as their style and dress exceeded his. But Dick was careless of his earnings. Where they went he could hardly have told himself. However much he managed to earn during the day, all was generally spent before morning. He was fond of going to the Old Bowery Theatre, and to Tony Pastor's, and if he had any money left afterwards, he would invite some of his friends in somewhere to have an oyster stew; so it seldom happened that he commenced the day with a penny.

Then I am sorry to add that Dick had formed the habit of smoking. This cost him considerable, for

Dick was rather fastidious about his cigars, and wouldn't smoke the cheapest. Besides, having a liberal nature, he was generally ready to treat his companions. But of course the expense was the smallest objection. No boy of fourteen can smoke without being affected injuriously. Men are frequently injured by smoking, and boys always. But large numbers of the newsboys and boot-blacks form the habit. Exposed to the cold and wet they find that it warms them up, and the self-indulgence grows upon them. It is not uncommon to see a little boy, too young to be out of his mother's sight, smoking with all the apparent satisfaction of a veteran smoker.

There was another way in which Dick sometimes lost money. There was a noted gambling-house on Baxter Street, which in the evening was sometimes crowded with these juvenile gamblers, who staked their hard earnings, generally losing of course, and refreshing themselves from time to time with a vile mixture of liquor at two cents a glass. Sometimes Dick strayed in here, and played with the rest.

I have mentioned Dick's faults and defects,

because I want it understood, to begin with, that I don't consider him a model boy. But there were some good points about him nevertheless. He was above doing anything mean or dishonorable. He would not steal, or cheat, or impose upon younger boys, but was frank and straight-forward, manly and self-reliant. His nature was a noble one, and had saved him from all mean faults. I hope my young readers will like him as I do, without being blind to his faults. Perhaps, although he was only a boot-black, they may find something in him to imitate.

And now, having fairly introduced Ragged Dick to my young readers, I must refer them to the next chapter for his further adventures.

Chapter 27  
CHAPTER XXVII  
CONCLUSION

When Dick was dressed in his new suit, he surveyed his figure with pardonable complacency. It was the best he had ever worn, and fitted him as well as if it had been made expressly for him.

"He's done the handsome thing," said Dick to himself; "but there wasn't no 'casion for his givin' me these clothes. My lucky stars are shinin' pretty bright now. Jumpin' into the water pays better than shinin' boots; but I don't think I'd like to try it more'n once a week."

About eleven o'clock the next morning Dick repaired to Mr. Rockwell's counting-room on Pearl Street. He found himself in front of a large and handsome warehouse. The counting-room was on the lower floor. Our hero entered, and found Mr. Rockwell sitting at a desk. No sooner did that gentleman

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see him than he arose, and, advancing, shook Dick by the hand in the most friendly manner.

"My young friend," he said, "you have done me so great service that I wish to be of some service to you in return. Tell me about yourself, and what plans or wishes you have formed for the future."

Dick frankly related his past history, and told Mr. Rockwell of his desire to get into a store or counting-room, and of the failure of all his applications thus far. The merchant listened attentively to Dick's statement, and, when he had finished, placed a sheet of paper before him, and, handing him a pen, said, "Will you write your name on this piece of paper?"

Dick wrote in a free, bold hand, the name Richard Hunter. He had very much improved in his penmanship, as has already been mentioned, and now had no cause to be ashamed of it.

Mr. Rockwell surveyed it approvingly.

"How would you like to enter my counting-room as clerk, Richard?" he asked.

Dick was about to say "Bully," when he recollected himself, and answered, "Very much."

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"I suppose you know something of arithmetic, do you not?"

"Yes, sir."

"Then you may consider yourself engaged at a salary of ten dollars a week. You may come next Monday morning."

"Ten dollars!" repeated Dick, thinking he must have misunderstood.

"Yes; will that be sufficient?"

"It's more than I can earn," said Dick, honestly.

"Perhaps it is at first," said Mr. Rockwell, smiling; "but I am willing to pay you that. I will besides advance you as fast as your progress will justify it."

Dick was so elated that he hardly restrained himself from some demonstration which would have astonished the merchant; but he exercised self-control, and only said, "I'll try to serve you so faithfully, sir, that you won't repent having taken me into your service."

"And I think you will succeed," said Mr. Rockwell, encouragingly. "I will not detain you any

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longer, for I have some important business to attend to. I shall expect to see you on Monday morning."

Dick left the counting-room, hardly knowing whether he stood on his head or his heels, so overjoyed was he at the sudden change in his fortunes. Ten dollars a week was to him a fortune, and three times as much as he had expected to obtain at first. Indeed he would have been glad, only the day before, to get a place at three dollars a week. He reflected that with the stock of clothes which he had now on hand, he could save up at least half of it, and even then live better than he had been accustomed to do; so that his little fund in the savings bank, instead of being diminished, would be steadily increasing. Then he was to be advanced if he deserved it. It was indeed a bright prospect for a boy who, only a year before, could neither read nor write, and depended for a night's lodging upon the chance hospitality of an alley-way or old wagon. Dick's great ambition to "grow up 'spectable" seemed likely to be accomplished after all.

"I wish Fosdick was as well off as I am," he thought generously. But he determined to help his

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less fortunate friend, and assist him up the ladder as he advanced himself.

When Dick entered his room on Mott Street, he discovered that some one else had been there before him, and two articles of wearing apparel had disappeared.

"By gracious!" he exclaimed; "somebody's stole my Washington coat and Napoleon pants. Maybe it's an agent of Barnum's, who expects to make a fortun' by exhibitin' the valooable wardrobe of a gentleman of fashion."

Dick did not shed many tears over his loss, as, in his present circumstances, he never expected to have any further use for the well-worn garments. It may be stated that he afterwards saw them adorning the figure of Micky Maguire; but whether that estimable young man stole them himself, he never ascertained. As to the loss. Dick was rather pleased that it had occurred. It seemed to cut him off from the old vagabond life which he hoped never to resume. Henceforward he meant to press onward, and rise as high as possible.

Although it was yet only noon, Dick did not go

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out again with his brush. He felt that it was time to retire from business. He would leave his share of the public patronage to other boys less fortunate than himself. That evening Dick and Fosdick had a long

conversation. Fosdick rejoiced heartily in his friend's success, and on his side had the pleasant news to communicate that his pay had been advanced to six dollars a week.

"I think we can afford to leave Mott Street now," he continued. "This house isn't as neat as it might be, and I shall like to live in a nicer quarter of the city."

"All right," said Dick. "We'll hunt up a new room to-morrow. I shall have plenty of time, having retired from business. I'll try to get my reg'lar customers to take Johnny Nolan in my place. That boy hasn't any enterprise. He needs some body to look out for him."

"You might give him your box and brush, too, Dick."

"No," said Dick; "I'll give him some new ones, but mine I want to keep, to remind me of the hard

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times I've had, when I was an ignorant boot-black, and never expected to be anything better."

"When, in short, you were 'Ragged Dick.' You must drop that name, and think of yourself now as" --

"Richard Hunter, Esq.," said our hero, smiling.

"A young gentleman on the way to fame and fortune," added Fosdick.

Here ends the story of Ragged Dick. As Fosdick said, he is Ragged Dick no longer. He has taken a step upward, and is determined to mount still higher. There are fresh adventures in store for him, and for others who have been introduced in these pages. Those who have felt interested in his early life will find his history continued in a new volume, forming the second of the series, to be called,

--

FAME AND FORTUNE;  
OR,  
THE PROGRESS OF RICHARD HUNTER.

## What it means!

The terms and definitions here are drawn from the list of more than 1,000 college slang terms that now appear in **Da Bomb**. They were all in use by college students (as our student slang compilers at Cal Poly Pomona discovered) during 1997.

<http://www.urbandictionary.com/define.php?term=da+bomb>

404: (adjective) Clueless or naive.

411: (noun) Information.

bag on: (verb) 1. To tease. 2. To nag or complain.

check it out: (phrase) Pay attention.

clueless: (adjective) Unaware; naive; lacking knowledge.

cool: (adjective) 1. Calm. 2. Fine, acceptable. 3. Neat; exciting; interesting; very good.

da bomb: (adjective) Great; awesome; extremely cool.

dig it: (phrase) 1. Do you understand? 2. A command to understand or pay attention.

dipstick: (noun) A stupid person.

dis: 1. (pronoun and adjective) This. 2. (verb) To disrespect.

dog: 1.(verb) To criticize sharply. 2.(verb) To act like a jerk. 3.(verb) To tease or put down. 4.(verb) To fail to keep an appointment or date. 5.(verb) To lie or cheat. 6.(noun) A man who uses women. 7.(noun) An unattractive person. 8.(noun) A close friend. 9.(noun) Foot.

drop: (verb) To give or tell.

drop knowledge: (phrase) To share information or experience; to pass the bone.

dude: 1.(noun) Person, especially male. 2.(interjection) A greeting or salutation. 3.(interjection) An indication of surprise.

FAQs: (noun phrase) Frequently asked questions.

For real(s)?: 1. (adjective) True. 2. (interjection) Is it true?

g: (noun) 1. A person; often used to replace someone's name. 2. A friend or acquaintance.

get outta here: (sentence) You must be kidding!

hang out: 1.(verb) To relax. 2.(verb) To gather; to be at or with. 3.(noun) A place to meet or get together.

Hello!?: (interjection) 1. Are you there? I'm trying to get your attention. 2. Are you awake? 3. Are you stupid?

hep cat: (noun) Someone who's hip, aware, knowledgeable, in tune with the times.

hip: (adjective) 1. In style. 2. Knowledgeable.

jam: (verb) To leave; to go.

jive: (noun) Words; jokes; language.

k: (noun) Money.

like: (interjection) Completely, totally; an interjection used for emphasis.

no stress: (phrase) Don't worry.

old skool: (adjective) Over five years old; not hip.

pancake steps: (noun) The steps outside of Carl's Jr. on the Cal Poly Pomona campus.

pass the bone: (phrase) To share your knowledge and experience; to drop knowledge.

phat: (adjective) 1. Cool; very good. 2. Attractive or nice. 3. Large; huge. 4. Big; high; especially used as a term by skateboarders, rollerbladers or snowboarders to describe a jump. 5. Someone who is respected, looked up to.

rag: (verb) 1. To tease, put down, criticize. 2. To nag or complain.

rap: 1.(verb) To talk. 2.(noun) Talk, statement. 3.(noun) A kind of music sometimes called hip-hop characterized by lyrical talking.

rents: (noun) Parents.

ride: 1.(noun) Mode of transportation; car. 2.(verb) To go, usually by car.

school: (verb) 1. To teach a lesson to. 2. To win or do something decisively better than someone else.

tired: (adjective) Old, repeated, overused. Definitely not hip!

totally: (adverb) Very; very much.

trip: 1.(noun) Something that is unusual or strange. 2.(adjective & verb) To overreact. 3.(adjective & verb) To act out of character. 4.(adjective & verb) Getting very upset; raging. 5.(adjective & verb) To act in disagreement. 6.(adjective & verb) To be overwhelmed. 7.(adjective & verb) To be not making sense. 8.(adjective & verb) To act crazy or surprised. 9. (adjective & verb) To exhibit the characteristics of being intoxicated on drugs or alcohol.

turkey: (noun) Someone who is stupid or silly.

way: 1.(adverb) Very; too much. 2.(interjection) Yes; positive affirmation to the statement "no way."

what's up: (greeting) Hi. What's new or happening?

yo: 1.(interjection) Hey. 2. (greeting) Hi; what's up.

## Twists, Slugs and Roscoes: A Glossary of Hardboiled Slang

Compiled by William Denton buff@pobox.com. Copyright © 1993 - 2003.  
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If you've ever read a hardboiled detective story, you may have come across a sentence like,

"I jammed the roscoe in his button and said, 'Close your yap, bo, or I squirt metal.'"

Something like this isn't too hard to decipher. But what if you encounter,

"The flim-flammer jumped in the flivver and faded."

"You dumb mug, get your mitts off the marbles before I stuff that mud-pipe down your mush--and tell your moll to hand over the mazuma."

"The sucker with the schnozzle poured a slug but before he could scam out two shamuses showed him the shiv and said they could send him over."

You may need to translate this into normal English just to be able to follow the plot.

Or maybe you want to seem tougher. Why get in a car when you can hop in a boiler? Why tell someone to shut up when you can tell them to close their head? Why threaten to discharge a firearm when you can say, "Dust, pal, or I pump lead!"

This is the language spoken by Philip Marlowe, Sam Spade, Mike Hammer and the Continental Op. When Cagney, Bogart, Robinson and Raft got in a turf war, this is how they talked.

Now, with the help of this glossary, you too can speak it like a native!

### A

- \* Alderman: A man's pot belly.
- \* Ameche: Telephone
- \* Ankle:
  - o (n) Woman
  - o (v) To walk

### B

- \* Babe: Woman
- \* Baby: A person, can be said to either a man or a woman
  
- \* Bangtails: Racehorses
- \* Barber: Talk
  
- \* Baumes rush: Senator Caleb H. Baumes sponsored a New York law (the Baumes Law) which called for automatic life imprisonment of

any criminal convicted more than three times. Some criminals would move to a state that didn't have this law in order to avoid its penalty should they be caught again, and this was known as a "Baumes rush," because of the similarity to "bum's rush."

- \* Be on the nut, To: To be broke
- \* Bean-shooter: Gun
- \* Beezer: Nose
  
- \* Behind the eight-ball: In a difficult position, in a tight spot
  
- \* Bent cars: Stolen cars
- \* Berries: Dollars
- \* Big house: Jail
- \* Big one, The: Death
- \* Big sleep, The: Death (coined by Chandler)
- \* Bim: Woman

- \* Bindle of heroin: Little folded-up piece of paper (with heroin inside) the bundle (or "brindle") in which a hobo carries all his worldly possessions
- \* Bindle punk, bindle stiff: Chronic wanderers; itinerant misfits, criminals, migratory harvest workers, and lumber jacks. Called so because they carried a "bindle." George and Lenny in Of Mice and Men are bindle stiffs.
- \* Bing: Jailhouse talk for solitary confinement, hence "crazy"
- \* Bird: Man
- \* Bit: Prison sentence
- \* Blip off: To kill
- \* Blow: Leave
- \* Blow one down: Kill someone
- \* Blower: Telephone
- \* Bo: Pal, buster, fellow, as in "Hey, bo"
- \* Boiler: Car
- \* Boob: Dumb guy
- \* Boozehound: Drunkard
- \* Bop: To kill
- \* Box:
  - o A safe
  - o A bar
- \* Box job: A safecracking
- \* Brace (somebody): Grab, shake up
- \* Bracelets: Handcuffs
- \* Break it up: Stop that, quit the nonsense
- \* Breeze: To leave, go; also breeze off: get lost
- \* Broad: Woman
- \* Broderick, The: A thorough beating
- \* Bruno: Tough guy, enforcer
- \* Bucket: Car
- \* Bulge, as in "The kid had the bulge there": The advantage
- \* Bulls: Plainclothes railroad cops; uniformed police; prison guards
- \* Bum's rush, To get the: To be kicked out
- \* Bump: Kill
- \* Bump gums: To talk about nothing worthwhile
- \* Bump off: Kill; also, bump-off: a killing
- \* Buncoing some (people): Defrauding people
- \* Bunk:
  - o "Take a bunk" - leave, disappear

- o "That's the bunk" - that's false, untrue
- o "to bunk" - to sleep
- \* Bunny, as in "Don't be a bunny": Don't be stupid
- \* Burn powder: Fire a gun
- \* Bus: Big car
- \* Butter and egg man: The money man, the man with the bankroll, a yokel who comes to town to blow a big wad in nightclubs (see reference)
- \* Button: Face, nose, end of jaw
- \* Button man: Professional killer
- \* Buttons: Police
- \* Butts: Cigarettes
- \* Buy a drink: To pour a drink
- \* Buzz, as in "I'm in the dump an hour and the house copper gives me the buzz": Looks me up, comes to my door
- \* Buzzer: Policeman's badge

## C

- \* C: \$100, a pair of Cs = \$200
- \* Cabbage: Money
- \* Caboose: Jail (from "calaboose," which derives from calabozo, the Spanish word for "jail")
- \* Call copper: Inform the police
- \* Can:
  - o Jail
  - o Car
- \* Can house: Bordello
- \* Can-opener: Safecracker who opens cheap safes
- \* Canary: Woman singer
- \* Case dough: "Nest egg ... the theoretically untouchable reserve for emergencies" (Speaking)
- \* Cat: Man
- \* Century: \$100
- \* Cheaters: Sunglasses
- \* Cheese it: Put things away, hide
- \* Chew: Eat
- \* Chicago lightning: gunfire
- \* Chicago overcoat: Coffin
- \* Chick: Woman
- \* Chilled off: Killed
- \* Chin: Conversation; chinning: talking
- \* Chin music: Punch on the jaw
- \* Chinese angle, as in "You're not trying to find a Chinese angle on it, are you?": A strange or unusual twist or aspect to something
- \* Chinese squeeze: Grafting by skimming profits off the top
- \* Chippy: Woman of easy virtue

- \* Chisel: To swindle or cheat
- \* Chiv, chive: Knife, "a stabbing or cutting weapon" (Speaking)
- \* Chopper squad: Men with machine guns
- \* Clammed: Close-mouthed (clammed up)
- \* Clean sneak: An escape with no clues left behind
- \* Clip joint: In some cases, a night-club where the prices are high and the patrons are fleeced (Partridge's), but in Pick-Up a casino where the tables are fixed
- \* Clipped: Shot
- \* Close your head: Shut up
- \* Clout: Shoplifter
- \* Clubhouse: Police station
- \* Coffee-and-doughnut, as in "These coffee-and-doughnut guns are ...": Could come from "coffee and cakes," which refers to something cheap or of little value.
- \* Con: Confidence game, swindle
- \* Conk: Head
- \* Cool: To knock out
- \* Cooler: Jail
- \* Cop
  - o Detective, even a private one
  - o To win, as in a bet
- \* Copped, To be: Grabbed by the cops
- \* Copper
  - o Policeman
  - o Time off for good behaviour
- \* Corn: Bourbon ("corn liquor")
- \* Crab: Figure out
- \* Crate: Car
- \* Creep joint: ?? Can mean a whorehouse where the girls are pickpockets, but that doesn't fit in Pick-Up
- \* Croak: To kill
- \* Croaker: Doctor
- \* Crushed out: Escaped (from jail)
- \* Cush: Money (a cushion, something to fall back on)
- \* Cut down: Killed (esp. shot?)

## D

- \* Daisy: None too masculine
- \* Dame: Woman
- \* Dance: To be hanged
- \* Dangle: Leave, get lost
- \* Darb: Something remarkable or superior
- \* Dark meat: Black person
- \* Daylight, as in "let the daylight in" or "fill him with daylight": Put a hole in, by shooting or stabbing
- \* Deck, as in "deck of Luckies": Pack of

- cigarettes
- \* Derrick: Shoplifter
- \* Diapers, as in "Pin your diapers on": Clothes, get dressed
- \* Dib: Share (of the proceeds)
- \* Dick: Detective (usually qualified with "private" if not a policeman)
- \* Dinge: Black person
- \* Dingus: Thing
- \* Dip: Pickpocket
- \* Dip the bill: Have a drink
- \* Dish: Pretty woman
- \* Dive: A low-down, cheap sort of place
- \* Dizzy with a dame, To be: To be deeply in love with a woman
- \* Do the dance: To be hanged
- \* Dogs: Feet
- \* Doll, dolly: Woman
- \* Dope
  - o Drugs, of any sort
  - o Information
  - o As a verb, as in "I had him doped as" - to have figured for
- \* Dope fiend: Drug addict
- \* Dope peddler: Drug dealer
- \* Dormy: Dormant, quiet, as in "Why didn't you lie dormy in the place you climbed to?"
- \* Dough: Money
- \* Drift: Go, leave
- \* Drill: Shoot
- \* Drink out of the same bottle, as in "We used to drink out of the same bottle": We were close friends
- \* Drop a dime: Make a phone call, sometimes meaning to the police to inform on someone
- \* Droppers: Hired killers
- \* Drum: Speakeasy
- \* Dry-gulch: Knock out, hit on head after ambushing
- \* Ducat
  - o Ticket
  - o For hobos, a union card or card asking for alms
- \* Duck soup: Easy, a piece of cake
- \* Dummerer: Somebody who pretends to be (deaf and?) dumb in order to appear a more deserving beggar
- \* Dump: Roadhouse, club; or, more generally, any place
- \* Dust
  - o Nothing, as in "Tinhorns are dust to me"
  - o Leave, depart, as in "Let's dust"
  - o A look, as in "Let's give it the dust"
- \* Dust out: Leave, depart
- \* Dutch

- o As in "in dutch" - trouble
- o As in "A girl pulled the Dutch act" - committed suicide
- o As in "They don't make me happy neither. I get a bump once'n a while. Mostly a Dutch." - ?? relates to the police (Art)

## E

- \* Eel juice: liquor
- \* Egg: Man
- \* Eggs in the coffee: Easy, a piece of cake, okay, all right
- \* Elbow:
  - o Policeman
  - o A collar or an arrest. Someone being arrested will "have their elbows checked."
- \* Electric cure: Electrocutation
- \* Elephant ears: Police

## F

- \* Fade: Go away, get lost
- \* Fakeloo artist: Con man
- \* Fin: \$5 bill
- \* Finder: Finger man
- \* Finger, Put the finger on: Identify
- \* Flat
  - o Broke
  - o As in "That's flat" - that's for sure, undoubtedly
- \* Flattie: Flatfoot, cop
- \* Flimflam(m): Swindle
- \* Flippers: Hands
- \* Flivver: A Ford automobile
- \* Flogger: Overcoat
- \* Flop:
  - o Go to bed
  - o As in "The racket's flopped" - fallen through, not worked out
- \* Flophouse: "A cheap transient hotel where a lot of men sleep in large rooms" (Speaking)
- \* Fog: To shoot
- \* Frail: Woman
- \* Frau: Wife
- \* Fry: To be electrocuted
- \* From nothing, as in "I know from nothing": I don't know anything

## G

- \* Gams: Legs (especially a woman's)
- \* Gashouse, as in "getting gashouse": Rough
- \* Gasper: Cigarette
- \* Gat: Gun

- \* Gate, as in "Give her the gate": The door, as in leave
- \* Gaycat: "A young punk who runs with an older tramp and there is always a connotation of homosexuality" (Speaking)
- \* Gee: Man
- \* Geetus: Money
- \* Getaway sticks: Legs (especially a woman's)
- \* Giggle juice: Liquor
- \* Gin mill: Bar
- \* Gink: Man
- \* Girlie: Woman
- \* Give a/the third: Interrogate (third degree)
- \* Glad rags: Fancy clothes
- \* Glom
  - o To steal
  - o To see, to take a look
- \* Glaum: Steal
- \* Go climb up your thumb: Go away, get lost
- \* Go over the edge with the rams: To get far too drunk
- \* Go to read and write: Rhyming slang for take flight
- \* Gonif: Thief (Yiddish)
- \* Goofy: Crazy
- \* Goog: Black eye
- \* Goon: Thug
- \* Goose: Man
- \* Gooseberry lay: Stealing clothes from a clothesline (see reference)
- \* Gowed-up: On dope, high
- \* Grab (a little) air: Put your hands up
- \* Graft:
  - o Con jobs
  - o Cut of the take
- \* Grand: \$1000
- \* Greasers:
  - o Mexicans or Italians.
  - o A hoodlum, thief or punk.
- \* Grift:
  - o As in "What's the grift?": What are you trying to pull?
  - o Confidence game, swindle
- \* Grifter: Con man
- \* Grilled: Questioned
- \* Gum:
  - o As in "Don't ... gum every play I make": Gum up, interfere with
  - o Opium
- \* Gum-shoe: Detective; also gumshoeing = detective work
- \* Gun for: Look for, be after
- \* Guns:
  - o Pickpockets

- o Hoodlums
- \* Gunsel:
  - o Gunman (Hammett is responsible for this use; see note)
  - o Catamite.
  - o "1. (p) A male oral sodomist, or passive pederast. 2. A brat. 3. (By extension) An informer; a weasel; an unscrupulous person." (Underworld)
  - o Note Yiddish "ganzl" = gosling

## H

- \* Hack: Taxi
- \* Half, A:50 cents
- \* Hammer and saws: Police (rhyming slang for laws)
- \* Hard: Tough
- \* Harlem sunset: Some sort fatal injury caused by knife (Farewell, 14)
- \* Hash house: A cheap restaurant
- \* Hatchetmen: Killers, gunmen
- \* Have the bees: To be rich
- \* Have the curse on someone: Wanting to see someone killed
- \* Head doctors: Psychiatrists
- \* Heap: Car
- \* Heat: A gun, also heater
- \* Heeled: Carrying a gun
- \* High pillow: Person at the top, in charge
- \* Highbinders
  - o Corrupt politician or functionary
  - o Professional killer operating in the Chinese quarter of a city
- \* Hinky: Suspicious
- \* Hitting the pipe: Smoking opium
- \* Hitting on all eight: In good shape, going well (refers to eight cylinders in an engine)
- \* Hock shop: Pawnshop
- \* Hogs: Engines
- \* Hombre: Man, fellow
- \* Hooch: Liquor
- \* Hood: Criminal
- \* Hooker, as in "a stiff hooker of whiskey": A drink of strong liquor
- \* Hoosegow: Jail
- \* Hop:
  - o Drugs, mostly morphine or derivatives like heroin
  - o Bell-hop
- \* Hop-head: Drug addict, esp. heroin
- \* Horn: Telephone
- \* Hot: Stolen
- \* House dick: House/hotel detective
- \* House peeper: House/hotel detective

- \* Hype: Shortchange artist

## I

- \* Ice : Diamonds
- \* In stir: In jail
- \* Ing-bing, as in to throw an: A fit
- \* Iron: A car

## J

- \* Jack: Money
- \* Jake, Jakeloo: Okay
- \* Jam: Trouble, as in "in a jam"
- \* Jane: A woman
- \* Jasper: A man (perhaps a hick)
- \* Java: Coffee
- \* Jaw: Talk
- \* Jerking a nod: Nodding
- \* Jingle-brained: Addled
- \* Jobbie: Man
- \* Joe: Coffee, as in "a cup of joe"
- \* Johns: Police
- \* Johnson brother: Criminal
- \* Joint: Place, as in "my joint"
- \* Jorum of skee: Shot of liquor
- \* Joss house: Temple or house of worship for a Chinese religion
- \* Juice: Interest on a loanshark's loan
- \* Jug: Jail
- \* Jujus: Marijuana cigarettes
- \* Jump, The: A hanging
- \* Junkie: Drug addict

## K

- \* Kale: Money
- \* Keister, keyster:
  - o Suitcase
  - o Safe, strongbox
  - o Buttocks
- \* Kick, as in "I got no kick": I have nothing to complain about
- \* Kick off: Die
- \* Kicking the gong around: Taking opium
- \* Kiss: To punch
- \* Kisser: Mouth
- \* Kitten: Woman
- \* Knock off: Kill
- \* Knockover: Heist, theft

## L

- \* Lammed off: Ran away, escaped
- \* Large: \$1,000; twenty large would be

\$20,000

\* Law, the: The police

\* Lay

o Job, as in Marlowe saying he's on "a confidential lay;" or more generally, what someone does, as in "The hotel-sneak used to be my lay"

o As in "I gave him the lay" - I told him where things stood (as in lay of the of land)

\* Lead poisoning: To be shot

\* Lettuce: Folding money

\* Lid: Hat

\* Lip: (Criminal) lawyer

\* Lit, To be: To be drunk

\* Loogan: Marlowe defines this as "a guy with a gun"

\* Looker: Pretty woman

\* Look-out: Outside man

\* Lousy with: To have lots of

\* Lug

o Bullet

o Ear

o Man ("You big lug!")

\* Lunger: Someone with tuberculosis

## M

\* Made: Recognized

\* Map: Face

\* Marbles: Pearls

\* Mark: Sucker, victim of swindle or fixed game

\* Mazuma: Money

\* Meat, as in "He's your meat": He's the subject of interest, there's your man

\* Meat wagon: Ambulance

\* Mesca: Marijuana

\* Mickey Finn

o (n) A drink drugged with knock-out drops

o (v) Take a Mickey Finn: Take off, leave

\* Mill: Typewriter

\* Mitt: Hand

\* Mob: Gang (not necessarily Mafia)

\* Moll: Girlfriend

\* Monicker: Name

\* Mouthpiece: Lawyer

\* Mud-pipe: Opium pipe

\* Mug: Face

\* Muggles: Marijuana

\* Mugs: Men (esp. dumb ones)

\* Mush: Face

## N

\* Nailed: Caught by the police

\* Nance: An effeminate man

\* Nevada gas: Cyanide

\* Newshawk: Reporter

\* Newsie: Newspaper vendor

\* Nibble one: To have a drink

\* Nicked: Stole

\* Nippers: Handcuffs

\* Nix on (something): No to (something)

\* Noodle: Head

\* Nose-candy: Heroin, in some cases

\* Number: A person, can be either a man or a woman

## O

\* Off the track, as in "He was too far off the track. Strictly section eight": Said about a man who becomes insanely violent

\* Op: Detective (esp. private), from "operative"

\* Orphan paper: Bad cheques

\* Out on the roof, To be: To drink a lot, to be drunk

\* Oyster fruit: Pearls

## P

\* Pack: To carry, esp. a gun

\* Palooka: Man, probably a little stupid

\* Pan: Face

\* Paste: Punch

\* Patsy: Person who is set up; fool, chump

\* Paw: Hand

\* Peaching: Informing

\* Pearl diver: dish-washer

\* Peeper: Detective

\* Pen: Penitentiary, jail

\* Peterman: Safecracker who uses nitroglycerin

\* Pigeon: Stool-pigeon

\* Pill

o Bullet

o Cigarette

\* Pinch: An arrest, capture

\* Pins: Legs (especially a woman's)

\* Pipe: See or notice

\* Pipe that: Get that, listen to that

\* Pipes: Throat

\* Pistol pockets: ?? heels?

\* Pitching woo: Making love (Turner)

\* Plant

o (n) Someone on the scene but in hiding

o (v) Bury

\* Plug: Shoot

- \* Plugs: People
- \* Poke
  - o Bankroll, stake
  - o Punch (as in "take a poke at")
- \* Pooped: Killed
- \* Pop: Kill
- \* Pro skirt: Prostitute
- \* Puffing: Mugging
- \* Pug: Pugilist, boxer
- \* Pump: Heart
- \* Pump metal: Shoot bullets
- \* Punk
  - o Hood, thug
  - o "A jailhouse sissy who is on the receiving end." (Also as a verb, as in "to get punked.")
- \* Puss: Face
- \* Put down: Drink
- \* Put the screws on: Question, get tough with

## Q

- \* Queer
  - o (n) Counterfeit
  - o (n) Sexually abnormal
  - o (v) To ruin something or put it wrong ("queer this racket")

## R

- \* Rags: Clothes
- \* Ranked: Observed, watched, given the once-over
- \* Rap
  - o Criminal charge
  - o Information, as in "He gave us the rap"
  - o Hit
- \* Rappers: Fakes, set-ups
- \* Rat: Inform
- \* Rate: To be good, to count for something
- \* Rats and mice: Dice, i.e. craps
- \* Rattler: Train
- \* Red-light: To eject from a car or train
- \* Redhot: Some sort of criminal
- \* Reefers: Marijuana cigarettes
- \* Rhino: Money
- \* Ribbed up, as in "I got a Chink ribbed up to get the dope": Set up, arranged for? "I have arranged for a Chinese person to get the information"? (Knockover, 203)
- \* Right: Adjective indicating quality
- \* Right gee, Right guy: A good fellow
- \* Ringers: Fakes
- \* Rod: Gun
- \* Roscoe: Gun

- \* Roundheels
  - o A fighter with a glass jaw
  - o A woman of easy virtue
- \* Rub-out: A killing
- \* Rube: Bumpkin, easy mark
- \* Rumble, the: The news
- \* Run-out, To take the : Leave, escape

## S

- \* Sap
  - o A dumb guy
  - o A blackjack
- \* Sap poison: Getting hit with a sap
- \* Savvy?: Get me? Understand?
- \* Sawbuck: \$10 bill (a double sawbuck is a \$20 bill)
- \* Scatter, as in "And don't bother to call your house peeper and send him up to the scatter"
  - o Saloon or speakeasy.
  - o A hideout, a room or lodging
- \* Schnozzle: Nose
- \* Scram out: Leave
- \* Scratch: Money
- \* Scratcher: Forger
- \* Screw
  - o Leave, as in "Let's screw before anybody pops in"
  - o Prison guard
- \* Send over: Send to jail
- \* Shamus: (Private) detective
- \* Sharper: A swindler or sneaky person
- \* Shells: Bullets
- \* Shine
  - o Black person
  - o Moonshine, bootleg liquor
- \* Shine Indian: ?? (Knockover, 89)
- \* Shiv: Knife
- \* Shylock: Loanshark
- \* Shyster: Lawyer
- \* Silk, as in "all silk so far": All okay so far
- \* Sing: Confess, admit secrets
- \* Sister: Woman
- \* Skate around, as in "She skates around plenty": To be of easy virtue
- \* Skid rogue: A bum who can't be trusted
- \* Skipout: Leave a hotel without paying, or a person who does so
- \* Skirt: Woman
- \* Slant, Get a: Take a look
- \* Sleuth: Detective
- \* Slug
  - o As a noun, bullet
  - o As a verb, to knock unconscious
- \* Smell from the barrel, Have a: Have a drink

- \* Smoke: A black person
- \* Smoked: Drunk
- \* Snap a cap: Shout
- \* Snatch: Kidnap
- \* Sneak
  - o Leave, get lost, as in "If you're not a waiter, sneak"
  - o Type of burglary, as in as in "The hotel-sneak used to be my lay"
- \* Sneeze: Take
- \* Snitch: An informer, or, as a verb, to inform
- \* Snooper: Detective
- \* Snort (as in of gin): A drink
- \* Snow-bird: (Cocaine) addict
- \* Snowed: To be on drugs (heroin? cocaine?); also "snowed up"
- \* Soak: To pawn
- \* Sock: Punch
- \* Soup: Nitroglycerine
- \* Soup job: To crack a safe using nitroglycerine
- \* Spill: Talk, inform; spill it = tell me
- \* Spinach: Money
- \* Spitting: Talking
- \* Spondulix: Money
- \* Square: Honest; on the square: telling the truth
- \* Squirt metal: Shoot bullets
- \* Step off: To be hanged
- \* Sticks of tea: Marijuana cigarettes
- \* Stiff: A corpse
- \* Sting: Culmination of a con game
- \* Stool-pigeon: Informer
- \* Stoolie: Stool-pigeon
- \* Stringin': As in along, feeding someone a story
- \* Sucker: Someone ripe for a grifter's scam
- \* Sugar: Money
- \* Swift, To have plenty of: To be fast (on the draw)
- \* Swing: Hang

T

- \* Tail: Shadow, follow
- \* Take a powder: Leave
- \* Take it on the heel and toe: Leave
- \* Take on: Eat
- \* Take the air: Leave
- \* Take the bounce: To get kicked out (here, of a hotel)
- \* Take the fall for: Accept punishment for
- \* Tea: Marijuana
- \* That's the crop: That's all of it
- \* Three-spot: Three-year term in jail

- \* Throw a joe: Pass out ?? (Key, 86)
- \* Throw lead: Shoot bullets
- \* Ticket: P.I. license
- \* Tiger milk: Some sort of liquor
- \* Tighten the screws: Put pressure on somebody
- \* Tin: Badge
- \* Tip a few: To have a few drinks
- \* Tip your mitt: Show your hand, reveal something
- \* Tomato: Pretty woman
- \* Tooting the wrong ringer: Asking the wrong person
- \* Torch: Torch singer
- \* Torpedoes: Gunmen
- \* Trap: Mouth
- \* Trigger man: Man whose job is to use a gun
- \* Trip for biscuits, as in "You get there fast and you get there alone - or you got a trip for biscuits": Make the trip for no purpose, achieve no results
- \* Trouble boys: Gangsters
- \* Turn up: To turn in (to the police)
- \* Twist: Woman
- \* Two bits: \$25, or 25 cents.

## U

- \* Under glass: In jail
- \* Up-and-down, as in "to give something the up-and-down": A look
- \* Uppers, as in "I've been shatting on my uppers for a couple of months now" or "I'm down on my uppers": To be broke

## V

- \* Vag, as in vag charge, vag law: Vagrancy
- \* Vig, Vigorish
  - o Excessive interest on a loanshark's loan
  - o Advantage in odds created by a bookie or gambler to increase profit

## W

- \* Weak sister: A push-over
- \* Wear iron: Carry a gun
- \* Wheats, as in "a stack of wheats": Pancakes
- \* White
  - o Good, okay, as in "white dick"
  - o Gin ("a gallon of white")
- \* Wikiup: Home
- \* Wire, as in "What's the wire on them?": News, "What information do you have about

them?"

\* Wise, To be To be knowledgeable of; put us wise: tell us

\* Wise head: A smart person

\* Wooden kimono: A coffin

\* Worker, as in "She sizes up as a worker": A woman who takes a guy for his money

\* Wrong gee: Not a good fellow

\* Wrong number: Not a good fellow

Y

\* Yap: Mouth

\* Yard: \$100

\* Yegg: Safecracker who can only open cheap and easy safes

Z

\* Zotzed: Killed

## Bibliography

Key: Full Title (year of first publication) by Author (Publisher and year of publication for the copy I used)

(ss = short stories collected years after first publication)

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\* The Big Sleep (1939) by Raymond Chandler (Ballantine, 1971)

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Fox Hollywood  
Hollywood Looks at the Bible  
The American Experience: Miss America  
The American Experience: Mr. Sears Catalog  
The American Experience: Demon Rum  
The Twenties  
A and E Biography: Jimmy Hendrix  
A and E Biography: Janis Joplin  
Ken Burns' Jazz  
Ken Burns' Baseball  
The Celluloid Closet  
Great Performances: "Busby Berkeley, Going Through the Roof"  
Woodstock  
Hollywood Rocks the Movies (AMC)  
American Cinema  
James Dean  
The American Experience: That Rhythm, Those Blues  
American Short Stories  
American Masters: Norman Rockwell  
Making Sense of the Sixties  
The American Experience: The Quiz Show  
Scandal  
The Beat Generation  
Lady Day  
A Sentimental Journey: Americas in the '40s  
Censored! (AMC)  
Culture Shock  
Steven McQueen: The Essence of Cool  
Marin Scorses Presents, The Blues  
Reefer Madness  
American Roots Music  
The Jazz Age  
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Edison: The Invention of Movies 1889-1918  
Easy Riders, Raging Bulls  
Stanley, A Life in Pictures  
Hoop Dreams  
Here's Looking at You Warner Brothers  
Standing in the Shadow of Motown  
Blues Diva  
Lightening in A Bottle

Animation

Snow White

Who Framed Roger Rabbit?  
Gulliver's Travels  
Superman Collection  
Mickey Mouse in Living Color Vol. 1 and 2  
Samurai Jack  
The Simons  
South Park  
Tom and Jerry  
Space Jams  
Family Man  
Boondocs

Anmie

Akira  
Princess Monoke  
Spirited Away  
Whisper of the Heart  
Howl's Moving Castle  
My Neighbor Totoro  
Pom Poko  
Cowboy Bebop  
Akria  
Metropolis  
Noir  
Howl's Moving Castle  
My Neighbor Totoro  
Whisper of the Heart  
Pom Poko

Claymation

Wallace and Gromit  
Chicken Run  
The Curse of the Were-Rabbit

Digital Animation

Shrek  
Antz  
Toy Story  
Toy Story 2  
Small Soliders  
The Incredibles  
Polar Express  
Ice Age  
Bug's Life  
Robots  
Finding Nemo  
Shark's Tale  
Final Fantasy  
The Incredibles

Corpse Bride

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2001 Space Odyssey  
8 Mile  
A Hard Day's Night  
After the Thin Man  
All About Eve  
Almost Famous  
American Psycho  
American Splendor  
American History X  
American Pie  
Anne B. Real  
Austin Powers  
Bat Man Begins  
Bat Man  
Being John Malokovich  
Best of Show  
Beverly Hills Cop Trilogy  
Bird  
Blade Runner  
Blast From the Past  
Blow  
Boyz n' the Hood  
Brave New World  
Brokeback Mountain  
Bulworth  
Cat People  
Catwoman  
Citizen Kane  
Citizen Kane  
Clockwork Orange  
Crash  
Dare Devil  
Dick Tracy  
Dracula  
Drugstore Cowboy  
Dune  
E.T.  
Easy Rider  
Ed Wood  
Equilibrium  
Eternal Sunshine of a Spotless Mind  
Field of Dreams  
Fight Club  
Five Heartbeats  
Harry Potter  
Heat  
Hell Boy  
Help  
Hot Shots 1 and 2  
Hustle and Flow  
I, Robot

Independence Day  
Independence Day  
Indiana Jones Trilogy  
Invasion of the Body Snatchers (1956)  
Italian Job  
Jaws  
Jurassic Park  
Kill Bill 1 and 2  
Little Miss Marker  
Lord of the Rings Trilogy  
Midnight Cowboy  
Minority Report  
Moulin Rouge  
My Own Private Idaho  
Mystic River  
Naked Gun  
National Lampoon  
Night of the Living Dead  
Ocean Eleven  
Ocean Twelve  
Once Upon A Time in the West  
Planet of the Apes  
Purple Rain  
Ray  
Rent  
Road to Perdition  
Romero and Juliet  
Saturday Night Live!  
Saturday Night Fever  
Sideways  
Sin City  
Snatch  
Snatch  
Speed  
Spider Man 2  
Spider Man 1  
Spinal Tap  
Star Wars  
Star Trek  
Strange Days  
Superfly  
Sweet, Sweet Back  
Tarzan  
Terminator 2: Judgement Day  
Terminator  
The Doors  
The Natural  
The Blob  
The Shadow  
The Pink Panther  
The Day the Earth Stood Still  
The Shadow  
The Road to Perdition  
The Chronicles of Narnia  
The Attach of the 50 Foot Woman

The Shadow  
The Mummy 1 and 2  
The Manchurian Candidate  
The Manchurian Candidate (2003)  
The Five Heart Beats  
The Blues Brothers  
The Twenty- fifth Hour  
Time Machine  
True Romance  
Undercover Brother  
Walk the Line  
Walk the Line  
X-Men  
X-Men 2  
X-Men 3

#### Hip Hop

The Up In Smoke Tour  
Back Stage  
Rise  
Living Dolls  
Chappelle Show: Seasons 1 and 2  
In Living Color: Season 1

#### Pre-Noir List

1926  
The Lodger

1930  
Little Caesar

1931  
Scarface  
Public Enemy

1937  
Dead End

#### Film Noir List

1931  
M

1932  
I Am a Fugitive From a Chain Gang

1936  
Fury

1937  
Dead End

1940  
Rebecca  
The Letter  
John Apollo  
They Drive by Night  
Stranger on the Third Floor

1941  
The Maltaese Falcon  
Suspicion  
The Shanghai Gesture  
High Sierra

1942  
This Gun for Hire  
The Glass Key

1943  
Shadow of a Doubt

1944  
Laura  
Main Street After Dark  
Woman in the Window  
Phantom Lady  
Double Indemnity  
Gaslight

1945  
Dillinger  
Murder My Sweet  
Mildred Pierce  
The Strange Affair of Uncle Harry  
Leave Her to Heaven  
Spellbound  
Lady on A Train  
The Lost Weekend  
Detour  
Cornered  
Scarlet Street  
Woman in the Window

1946  
Notorious  
The Killers  
Black Angel  
Big Sleep  
The Stranger  
Gilda  
The Dark Corner  
A Stolen Life  
The Strange Loves of Martha Ivers  
The Postman Always Rings Twice  
The Blue Dahlia

Nocturne  
Black Angel  
Notorious

1947

Dead Reckoning  
Body and Soul  
Brute Force  
Lady of the Lake  
Out of the Past  
Kiss of Death  
Born to Kill

The Devil Thumbs a Ride  
The Two Mrs. Carrolls

1948

They Drive by Night  
Road House  
The Naked City  
Call Northside 777  
Key Largo  
Force of Evil  
The Street with No Name  
The Dark Past  
The Night Has a Thousand Eyes  
Sorry, Wrong Number  
Pit Fall  
I Walk Alone  
The Lady from Shanghai  
A Double Life  
The Naked City  
T-Men

1949

The Third Man (2)  
Champion  
The Big Clock  
The Big Steal  
Beyond the Forest  
White Heat  
Criss Cross  
He Walked by Night  
The Set Up  
Too Late for Tears  
White Heat

1950

D.O.A.  
The File on Thelma Jordon  
Gun Crazy  
Union Station  
The Asphalt Jungle  
Sunset Boulevard

Dark City  
Night and City  
Panic in the Street

1951

Strangers on a Train  
The Detective Story  
The Racket  
Another Man's Poison  
On Dangerous Ground  
Kansas City Confidential

1952

Sudden Fear  
Beware my Lovely  
High Noon  
Macco  
On Dangerous Ground

1953

The Blue Gardenia  
Angel Face  
Niagara  
Pickup On South Street  
The Big Heat  
The City That Never Sleeps

1954

Human Desire  
Rear Window

1955

Kiss me Deadly  
Nighter of the Hunter  
Les Diaboliques  
The Big Combo  
House of Bamboo  
Killer's Kiss

1956

The Killing

1957

The Sweet Smell of Success  
The Wrong Man

1958

Vertigo

1959

Odds Against Tomorrow  
Breathless  
Touch of Evil

Neo-Noir

1962  
The Manchurian Candidate  
Cape Fear

1964  
The Naked Kiss

1967  
Point Blank  
Midnight Cowboy  
Bonnie and Clyde

1969  
They Shoot Horses Don't They

1971  
The French Connection  
Klute  
Get Carter

1973  
Mean Streets  
The Long Goodbye

1974  
Chinatown

1975  
Farewell My Lovely

1976  
The Killer Inside Me  
Taxi Driver  
Network

1980  
Union City  
Raging Bull

1981  
Body Heat  
The Postman Always Rings Twice (remake)  
Atlantic City

1982  
Blade Runner

1983  
Scarface (remake)

1984  
Against All Odds (Remake of Out of the Past)

1985

Blood Simple

1987  
No Way Out  
Fatal Attraction

1990  
Two Jakes  
After Dark My Sweet  
The Grifters  
The Goodfellas  
Internal Affairs  
Le Femme Nikita

1991  
Dead Again

1992  
Basic Instinct  
Night and the City  
Unforgiven  
The Player

1994  
The Last Seduction  
L.A. Confidential  
Devil in the Blue Dress

1995  
Kansas City  
Strange Days  
The Usual Suspects  
Pulp Fiction

1998  
Dark City

2001  
Memento  
The Man Who Wasn't There

2002  
Minority Report  
Equilibrium

2003  
Daredevil

2005  
Sin City  
Batman Begins

2006  
The Departed

The Black Dahlia

2007

The Transformers

2008

Let there Be Blood

No Country for Old Men

Ratatouie

The Great Debaters

Tropic Thunder

Ironman

The Dark Knight

Indian Jones

Hellboy 2

The Hulk

**1930s and 1940s Pulp (serial) Movies**

Dick Tracy

Flash Gordon

The Shadow

BatMan

Superman

Wall-E

The Duchess

**Radio Broadcast**

Dick Tracy

The Shadow

The Bank Job

NetFlix is a good souce.

\*Film extra credit is confined to this list.

(List is subject to change)