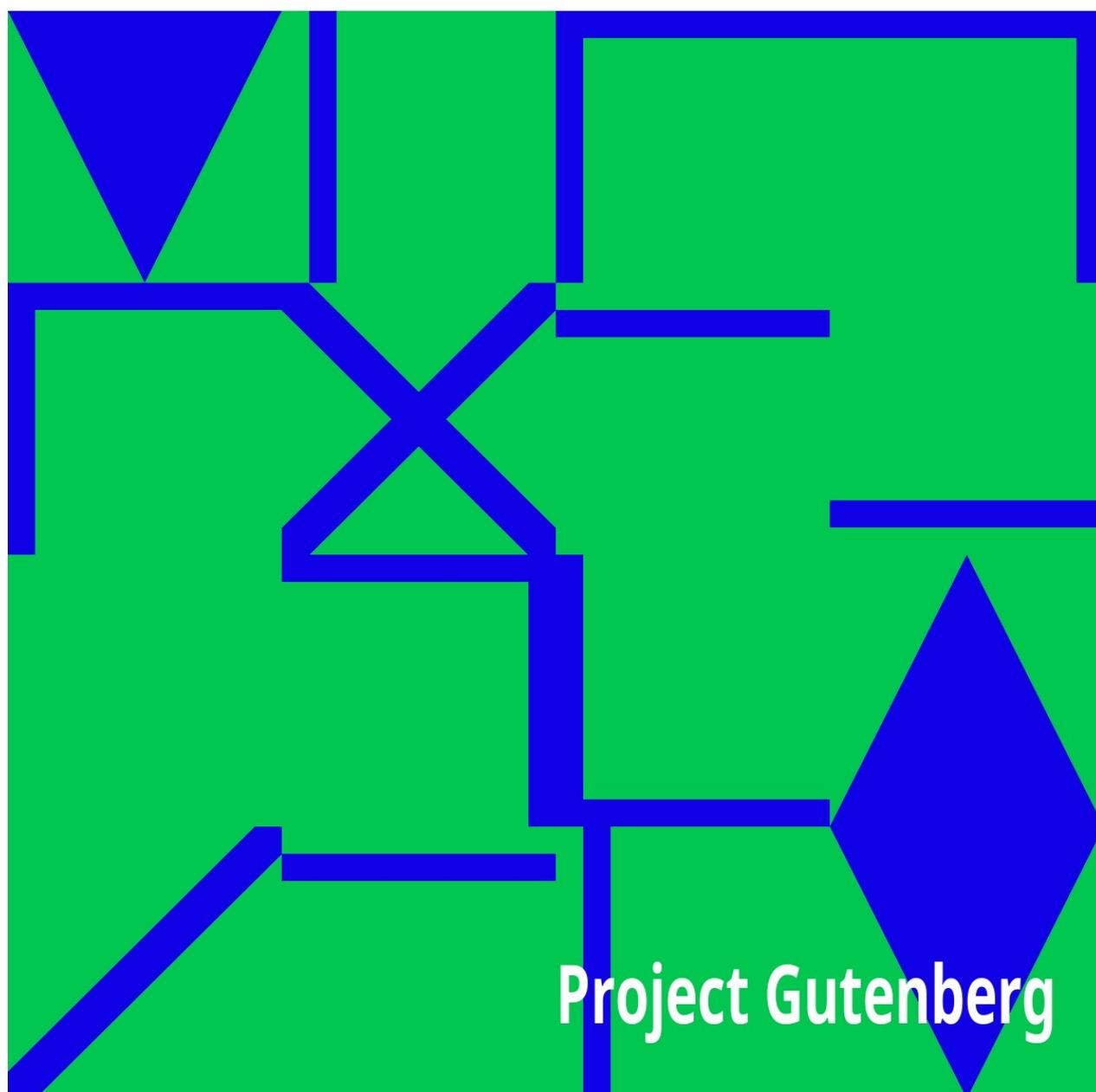

Stopover Planet

Robert E. Gilbert



Project Gutenberg

The Project Gutenberg eBook of Stopover Planet, by Robert E. Gilbert

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: Stopover Planet

Author: Robert E. Gilbert

Illustrator: W. E. Terry

Release Date: September 17, 2009 [EBook #30015]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK STOPOVER PLANET ***

Produced by Greg Weeks, Stephen Blundell and the Online Distributed Proofreading Team at <http://www.pgdp.net>

STOPOVER PLANET

By
Robert E. Gilbert

**Early morning deliveries were
part of the Honeychile Bakery
Service. But on this particular
morning the service was reversed!**

AT 2:34 a.m., Patrolman Louis Whedbee left the Zip Cab station. With arch supports squeaking and night stick swinging, Whedbee walked east to the call box at the corner of Sullivan and Cherokee. The traffic signal suspended above the intersection blinked a cautionary amber. Not a car moved on the silent streets.

Whedbee reached for the box. Then he swore softly and stepped off the curb. "Pardon me," he said, for he believed that a policeman should be courteous at all times, even when arresting a school zone speedster. This, however, was not a speedster. It seemed to be a huge man standing on top of a truck and cutting down the stop light. "What's going on here?" Whedbee asked.

HONEYCHILE BAKERY was advertised on the side of the truck. Instinctively, Whedbee jammed his whistle in his mouth when he realized that the man on the truck wore something like a suit of long underwear made of improbable black fur sprinkled with tiny red spots.

"What are you doing to the stop light?" Whedbee demanded.

The amber light quit blinking without the expected electrical display. Sinuous as beheaded snakes, the wires and cables supporting the traffic signal fell into the street. The unusual man pocketed his cutting tool—a long thin tube—and lowered the stop light to the truck. He looked at Whedbee. The corner street lamp reacted upon his eyes like a flashlight thrown on a tomcat in an alley. The eyes gleamed green.

Whedbee's whistle arced to the end of the chain and clanked against his metal buttons. A block away on Center Street, a heavy truck roared through the business section. The bell of a switch engine tolled near the freight depot, and a small dog barked suddenly at the obscured sky.

"I am promoting you to captain. You will replace Hanks, whom I am demoting," the figure on the truck announced.

"Chief Grindstaff?" Whedbee wondered.

The chief of police glared down at the patrolman. He hooked a bright metal globe to the stop light, lifted it in one hand, and jumped, landing lightly on the pavement. "Put this in the mobile unit," he said. "The truck, I evil."

"Huh? Sure, chief," Whedbee said. He tucked his night stick under his arm and prepared to accept a heavy load. Tensed muscles almost felled him when the signal proved to weigh not more than one pound.

Chief Grindstaff opened the doors in the rear of the truck, releasing a faint odor of stale bread. The truck was empty. Whedbee deposited the almost weightless burden. The chief looked him in the eye. "I am promoting you to captain," he repeated. "You will replace Hanks, whom I am demoting."

"Thanks, chief!" Whedbee exalted. "You know Hanks didn't treat me fair that time I—"

"Yes, I know all about that," the chief interposed. "Go bring the postage box and place it in the truck."

"The which? Oh, you mean the mailbox!" Whedbee walked across the street to the square green box with the rounded metal top. Another of the globes had been attached to the mailbox, and the legs had been burned loose from the concrete sidewalk. Confidently, Whedbee lifted the light object, carried it to the truck, and deposited it inside.

"Bleachers there," said Chief Grindstaff.

"What you say, chief?"

"Stands there. No, stand there."

Patrolman Whedbee stood by the back of the truck. Chief Grindstaff placed a device like an atomizer under Whedbee's nose and released the spray.

MISS Betsy Tapp awoke after not more than one hour of fitful sleep. The door to the garage apartment shook under the tattoo of a heavy fist. Miss Tapp's heart thudded somewhere inside her thirty-eight-inch bosom. She lay rigid in darkness penetrated only by the glimmer of a distant street light.

The knocking ceased. Boards creaked on the platform outside the door. A face appeared at the window, a face in complete shadow except for two eyes that glowed with greenish light.

Miss Tapp, unaware of the disarray of her nightgown, sat upright. The alarm clock on the floor by the bed clacked in the stillness. The tap in the kitchen cubicle dripped. Timbers, contracting in the cool of early morning, popped faintly.

"I need to marry you," the face said. "I was wrong tonight. Forgive me."

"Fred?" Miss Tapp gasped in sudden joy.

"Open the portal," Fred said.

Wrenching metal curlers from her permanently waved hair, Miss Tapp bounded to the door. She released the catch and threw herself at the figure on the landing. Fred purred, "I want to marry you. I was wrong tonight. Forgive me."

"Oh, Fred," Miss Tapp sighed. "I knew you'd come back! You just had too much to drink! I forgive you, Fred! We'll—"

"Yes. Bring your rayon crepe with tall tucking."

"What, Fred?"

"Bring your garb, your clothing. Hurry."

Miss Tapp skillfully fought a blush. "Oh, Fred! I'm sorry. I'll be dressed in a minute!"

Fred slowly stated, "I want to marry you. I was wrong tonight. Forgive me." He walked into the apartment and rapidly gathered and rolled together the dress and undergarments scattered on and about the chair. He stuffed the spike-heeled shoes into pockets of his black fur suit and lifted Miss Tapp in his arms.

"We're eloping!" Miss Tapp sighed as Fred carried her down the outside stairs. A *Honeychile Bakery* truck, with rear doors open, waited in the driveway. Fred tossed the roll of clothing and the slippers into the truck, and swiftly sprayed Miss Tapp.

AN unearthly glow permeated the bedroom and cast the black shadows of heavy furniture against the faded papered walls. Within the glow, two dots of green flickered. The Reverend Enos Shackelford dropped on creaking knees and bowed his grizzled head.

A voice said, "Well done, good and faithful servant. Arise and follow me."

"Lord," said Reverend Shackelford, "I have served thee faithfully all the days of my life. Remember me when thou comest into thy kingdom. Remember also—"

"Yes. Well done, good and faithful servant. Arise and follow me."

Shackelford stood on tottering old legs. His nightshirt hung below his knees. Horrified shock blanched his lined face. "Blasphemer!" he cried. "False prophet! Get thee behind me, Satan!"

The glow danced and faded. A towering black shape pointed a bent rod. The rod hissed. The Reverend Shackelford staggered against a small table, dragging it with him to the floor. He lay still with one gnarled old hand on a large golden-edged book that had fallen from the table.

"YOU'RE fired," the man in the dream said over and over.

Calvin C. Kear rolled off the half-bed, struck the floor, and awoke. "First time I've fallen out of bed in years," he groaned. His shaking hand fumbled with the switch and succeeded in turning on the lamp.

Mrs. Calvin C. Kear sprawled on her back in the other bed and snored. "You and your fifteen-thousand-dollar house," Kear muttered. He combed his thinning hair with his fingers. "You and your sterling silver. You and your chosen pattern. Your service for eight. How far do you think fifty-four dollars a week will go with 12-gauge shells three and a quarter a box?"

Green eyes glittered beside the frilly dressing table. The man standing there said, "I'm not igniting you. I'm giving you a bonus for your fine work. Enough currency to pay the loan on this house. You'll be making two hundred per week. This fall, I'll take you hunting at my place in the country."

"Boss?" Kear mumbled. "I mean, Mr. Darmond?"

"Put on your clothing," the boss said. "I'll show you your new office. You may have a secretary, also. I'm not firing you. I'm giving you a bonus."

Kear sat gasping on the floor. "That's great, boss!" he exclaimed. "I thought I did an extra special job on the plastics mill design. It'll mean a lot to the company. We—"

"Yes. Dress quickly."

Kear threw off his pajamas and started stuffing arms and legs into his clothes. Mrs. Kear opened her eyes and squeaked like a dying rabbit.

The bent rod in the boss's hand hissed, and Mrs. Kear stopped squeaking.

With tie flapping, shirt unbuttoned, shoes unlaced, Kear followed the boss through the living room and down the flagstone walk to the street. The boss opened the doors of the *Honeychile Bakery* truck and said, "In here."

MRS. Jane Huprich dropped her mop. Her varicose legs trotted across the wet lobby of the Jordon Building, and her flabby fat arms reached for the tall man with bright eyes who stood near the elevators. "It's me, Mom," the man cried.

"Matt!" Mrs. Huprich cried. "Matt, baby!"

"I got a full pardon, Mom," Matt said, stroking her tangled white hair. "Right from the ruling state official. You won't have to scrub floors anymore! I'm going straight, Mom. I'm a good mechanic now. They learned me a lot in the enclosure. Come on. I got a used truck outside, I bought cheap."

Mrs. Huprich and son walked through the oddly twisted doors of the Jordon Building and into the gray twilight that awaited dawn. The *Honeychile Bakery* truck waited too.

GARY Abston peddled his bicycle against the flow of cars carrying day-shift workers through the half-light. He whirled into Walnut Street, twisted a fresh copy of the *Morning Herald* into a fiendishly clever knot, and hurled it in the general direction of a front porch that flashed past on his right. Never slowing, Gary threw the next paper entirely across the street. He chuckled as it cleared a picket fence. "Bang, bang!" he blurted. His red shirt, with a picture of a mounted cowboy on the back, ballooned in the early morning breeze.

"Whoa!" Gary roared. He stopped, held the bicycle upright with one foot on the pavement. A tall, lanky, slightly bowlegged man with squinting luminous green eyes stood on the sidewalk. Gary looked at the man. The newspapers fluttered to the parkway. The bicycle clattered in the street.

"Howdy, partner!" the tall man said. "The rustlers are headin' for the plateau! We'll take the short gash and head 'em off at the canyon!"

"Ramrod Jones?" Gary chirped.

"Here's the truck I haul Quizz-kid, the I.Q. Horse, in! Let's get after the rustlers!" Jones said.

"Gee, I've seen all your pictures, Ramrod," Gary said. "*Silver City Raiders, Rustlers of Silver City, Silver City Rustlers*—"

The great cowboy lifted the newsboy into the *Honeychile* truck.

PINK and rose clouds drifted through a brightening sky as the *Honeychile Bakery* truck careened along a narrow road badly in need of rock and grading. From the road, the truck rattled into a rutted track through dewy woods and skidded swaying to a stop at the side of a long, low, grassy hill.

The tall creature dressed in black, red-spotted fur stepped from the cab. An opening appeared in the hillside. Four machines—dull metal eggs balancing on single tractor treads—rolled silently through the opening. Jointed steel arms darted from recesses in the eggs. One machine opened the truck doors.

The creature walked up a ramp inside the hill and entered a shimmering metallic compartment.

"Greetings, Eo. I have returned."

Eo, who wore a suit of white fur, hummed, "None too soon, Za. We miscalculated dawn. What success?"

"An excellent group," Za said. He stretched and reclined on a transparent slab. "The servants are unloading the vehicle. I captured a young male, a mature male, an aged male, some sort of official or guardian male, a mature female, and an aged female."

"Let's view them," Eo said. "You can rest after we're away."

The tall creatures entered a second compartment furnished with a large table upon which the silent machines deposited inanimate bodies. "Extraordinary!" said Eo, staring at Miss Betsy Tapp. "These things have reached a peak of mammalian development!"

"Her correct garments are in this bundle," Za explained. "The servants are bringing the properties now. I secured a signaling device and a box used in an extremely primitive system of communication. Also, I brought the quaint muscle-powered vehicle ridden by the young male. The photographs should be sufficient for other details."

"Any difficulty?" Eo asked as the machines dumped Patrolman Whedbee on the table.

"The language was the greatest obstacle," Za said. "The same word has many different meanings, or many different words have the same meaning. Rather crude."

"Did you use bait, or force?"

"Bait," Za said. "It's much simpler. This is a completely selfish, egocentric breed. Most of them have one thing in mind which they want solely for themselves. Their sending power is weak, but that one selfish desire is powerful enough to be received. I merely dangled it before their minds, and they were hooked." He tapped the foot of Calvin C. Kear. "I killed this one's female companion. She awoke and screamed. The males and females pair off and live together for years. Strange custom! Breeding seems to be only one reason for the mutual bondage."

Za pointed to Mrs. Jane Huprich. "The old female may be an exception to the selfishness. I couldn't decide whether she most wanted to be relieved of cleaning floors by primitive methods, or wanted her male offspring to be released from some structure where he had been secured for reasons I couldn't determine."

The machines deposited the Reverend Enos Shackelford and then lined up in a precise row. "This thing is dead!" Eo buzzed.

Za shook his head. "That was the only genuine exception. He confused me till I forgot his proper clothing, but some can be devised from the other samples. He seems to have been a witch-doctor. His mind was cluttered with myths and superstitions from an ancient text. I don't understand him, Eo, and wish I had time to study the phenomena. He was different from the others. He believed in something and considered himself lowly and humble. The minds of the others were in constant confusion. They believed, actually, in nothing. Somehow, he saw me, Eo. I was forced to kill him."

"No harm done," Eo decided. He faced the machines and said, "Destroy the vehicle, draw in the

camouflage net, prepare for take-off." The machines rolled from the compartment, and the two creatures followed.

"Seal it," Eo said. "I'll plasticize them when we're in space. Fine work, Za. I can see the plaque now: 'Mounted by Eo, Collected by Za. Typical Street Corner on Planet *Earth*, Star *Sol*.' The directors will surely give the group a prominent place in the Galactic Museum of Natural History!"

"Yes," Za agreed, glancing back at the Reverend Enos Shackelford. "This planet was a fortunate stopover."

The End

Transcriber's Note:

This etext was produced from *Imagination Stories of Science and Fantasy* August 1953. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed. Minor spelling and typographical errors have been corrected without note.

End of the Project Gutenberg EBook of Stopover Planet, by Robert E. Gilbert

*** END OF THIS PROJECT GUTENBERG EBOOK STOPOVER PLANET ***

***** This file should be named 30015-h.htm or 30015-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/3/0/0/1/30015/>

Produced by Greg Weeks, Stephen Blundell and the Online
Distributed Proofreading Team at <http://www.pgdp.net>

Updated editions will replace the previous one--the old editions
will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to

and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or

distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy

is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:
Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To

SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.

linked image
[back](#)