

The Project Gutenberg eBook of Reel Life Films, by Sam Merwin

This ebook is for the use of anyone anywhere in the United States and most other parts of the world 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.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Reel Life Films

Author: Sam Merwin

Release Date: June 23, 2009 [EBook #29209]

Language: English

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

*** START OF THE PROJECT GUTENBERG EBOOK REEL LIFE FILMS ***

At least a contributing factor to the current cycle of science fiction movies being made in Hollywood is the touchiness of minorities having their nationals being portrayed as villains. Cinema-makers are now trying to avoid further boycotts by using space aliens for villains. But suppose some of our Extraterrestrial neighbors are also a bit touchy?

reel life films

by ... Jacques Jean

Ferrat

Pity the poor purveyor of mere entertainment in today's world. He can't afford to offend a soul, yet must have a villain.

TWENTY-FIVE years ago Cyril Bezdek and E. Carter Dorwin would have met in a private railway car belonging to one of them. They might even have met in a private train. At any rate they would have met in absolute privacy. But it being the present, they had to be content with a series of adjoining rooms taking up less than one half of a car on the Super-Sachem, fastest coast-to-coast train in the country.

Their meeting in private was very important. Upon its results hinged the future of Gigantic Studios, one of Hollywood's big three production companies.

Dorwin was the powerful plenipotentiary of the Consolidated Trust Company of Manhattan and backer of Gigantic's multimillion-dollar productions. He was on his way West to make sure that the interests of his bank were being adequately served by the studio.

Bezdek was Gigantic's supreme production boss. Former office boy, writer, prop man, assistant-director, director, producer, and story editor, he was the works—unless Dorwin decided otherwise during this meeting and pulled the props out from under him. He had thought Dorwin's trip sufficiently important to fly to Kansas City and get aboard the Super-Sachem to be with the banker during the remainder of his trip.

They had dined in the privacy of Dorwin's suite—Bezdek as befitted his tortured duodenum on yogurt and Melba toast—Dorwin on caviar, consommé, a thick steak with full trimmings, and a golden baked Alaska accompanied by Armagnac.

"How do you manage to keep thin?" Bezdek asked him, honestly envious. "Polo, tennis? Golf would never do it."

"I haven't exercised in ten years," said the banker, biting off the end of a Havana Perfecto. He studied the little movie-maker over the flame of his lighter. Outside, the flat expanse of Kansas rushed past through the night at close to a hundred miles an hour.

"Some people are lucky," said Bezdek, adjusting the broad knot of his hand-painted Windsor tie. He was remarshaling his thoughts and ideas. It was very important that he and Dorwin be in perfect accord before they reached Hollywood.

The banker, who was new to the movie-making branch of his business, spoke first. "I presume," he said finally, "that you're aware of the current feeling in our New York office?"

The movie magnate gestured carelessly with a Saxony gun-club sleeve, revealing a platinum

wristwatch strap. "We hear rumors now and again," he said. "It's about our science fiction films." Bezdek avoided making it a question. He was far too shrewd for that.

The banker, finding himself thus at a disadvantage, said amicably, "It's not that the fantasy series isn't making money, understand." He paused, looking faintly distressed. "It's just that, frankly, we feel they're getting too far away from reality. Trips to Mars and Venus—strange creatures.... It's not real—it's not dignified. Frankly, we question whether an institution like ours can afford to be connected with anything so—so ephemeral. After all ..."

He paused as sounds of a scuffle in the corridor penetrated the room and something or somebody was banged hard against the door. Bezdek, frowning, jumped up nervously and went to the door, opened it, looked out.

"What's going on out there?" he inquired tartly. "*Ty!*"

"Sorry, Mr. Bezdek," said Ty Falter, the mogul's private secretary, bodyguard and constant companion. He was leaning against the far wall of the corridor, mopping a cut lower lip with a bloody handkerchief. He was a tall, deceptively sleepy-looking young man who virtually never slept.

At the end of the corridor two lesser aides were half-dragging a tall figure between them. Bezdek frowned as he caught a glimpse of a nodding head in half profile—a near-perfect profile which showed no sign of a bruise.

"How did that creep get in here?" he snapped. "That's the same character who tried to nail me at the K.C. airport."

"Yes, sir," said Ty Falter apologetically. He glanced at his skinned knuckles. "It was like hitting a brick," he said. He shook his head, added, "Sorry, Mr. Bezdek. I don't know how he got in here."

"Your job is to keep crackpots like that away from me," said the mogul. He turned and went back inside the compartment. Dorwin was still sitting as before.

"Eavesdroppers?" the banker inquired with unruffled poise.

"Not likely," said Bezdek, dropping into his seat. "Probably a movie-crazy kid trying to chisel a screen test."

The incident had brought back his heartburn. He wanted to take a couple of his pills but not in front of Dorwin. The banker might think he was cracking up. These damned New Yorkers had no idea of the pressure under which he labored. He sipped a glass of flat soda water.

"Where were we?" Dorwin said quietly. Somehow to Bezdek he gave the impression of remorseless rationality. "Oh, yes, these fantasy movies—we're a little worried about them."

"I thought you might be," said Bezdek, leaning forward and using the full magnetism of his personality. Now that the issue was out in the open his discomfort was eased. "Actually we don't think of our interplanetary cycle as fantasy, Dorwin. We think of them as forecasts of the future, as prophecy."

"They're still a far cry from reality, or even the usual escapism," said the banker. "Confidentially, I happen to *know* that it will be years—perhaps decades—before we make any live contact with the other planets. Our national interests demand that we prevent atomic power from superseding older methods before investments have realized on their holdings to the fullest extent. And it is upon development of atomic power that space-flight hinges at present."

"Certainly I understand that—sound business," said Bezdek with his one-sided smile. "I hope they wait for many years."

Dorwin looked faintly astonished. "From these pictures of yours I must confess I had derived a totally different impression of your theories," he said slowly, flicking two inches of pale grey ash into the silver tray at his elbow.

"Listen to me," said the movie-maker, again leaning toward his vis-à-vis. "We're making these pictures now because when the first man or men come back from other planets our science fiction cycle is finished. It will cease to be *escape*. We will then be faced with the reality of what they really find—and that's bound to be a great deal different from the sort of thing we're feeding them now."

"It's a point I hadn't considered," said the banker, reaching for the brandy. He nodded to himself as he poured it, then looked up at Bezdek and asked, "But why this—space opera is the colloquial term, I believe? Why not stick closer to real life?"

Bezdek sat back and the slanting smile creased his features again. "Minorities," he said. "That's why. Crackpot minorities object loudly at being portrayed in films they don't like. We don't want to tread on anybody's toes—there's trouble enough in the world as it is. People want villains. But unless we make our villains—even minor villains—people from nowhere we get boycotted somewhere by somebody. And that costs us money."

"Yes, of course," said the banker, "but I fail to see—"

"It's simple." Bezdek was in full cry now and interrupted openly. "People like conflict in their movies. If it's a Western they want their heroes to fight Indians or Mexicans or rustlers. The Indians and Mexicans object to being the villains and they've got big sympathetic followings. Okay, so we use rustlers or renegade white men and we still make Westerns—but not many. No plot variety."

He sipped more soda water. "It's the same with everything else. Unless we're in a war with a legitimate enemy to hate we can't use villains. It's almost enough to make a man wish—"

"Not with the H-bomb, Bezdek," said Dorwin frigidly.

"Of course not—I was only speaking figuratively," said the movie-maker hastily. "I'm as much against war as anyone. But that's what makes these interplanetary movies great stuff. We can run in all the villains we want—make them just as bad as we want. Audiences really like to have someone they can hate."

"I see," said Dorwin. He permitted himself to look faintly pleased. "After all, a Martian can hardly protest what we do with him. I see your point now."

"You've got it," said Bezdek, beaming now. He leaned forward and added, "Furthermore, we've got four new pictures in the works for the space cycle that are really going to—"

He broke off, interrupted by a knock at the door. He stared at the banker, seeking someone to share his annoyance, found Dorwin staring out the window, frowning.

"The train seems to have stopped," said the banker.

Bezdek turned to the window. It was true. The night was clouded and dark but he could make out a single tree in faint silhouette and it was not moving. The knock on the stateroom door came again.

"I'd better see who it is," said Bezdek, rising. "Maybe something is wrong."

He opened the door quickly—all but fell back into his seat. The tall young man with the too-perfect features—the man who had tried in vain to speak to him at the Kansas City airport, who had been forcibly evicted earlier from the car—stood there!

The young man smiled and it was much too cold to be ingratiating if that was its intent. He said, looking down on both men, "I think you will wish to talk to me now."

The sheer effrontery of it rendered Cyril Bezdek speechless for the first time in years. Looking past the intruder through the angle of the open door he could see Ty Falter sitting on the corridor floor, leaning against the wall. His eyes were closed, his head canted at an odd angle.

It was Dorwin who first found words. "Who are you?" he inquired. "What do you want?"

"I am from Mars," said the stranger. "I have come here to enter a protest against the manner in which Mr. Bezdek's motion pictures are portraying my people."

The movie-maker's mouth dropped open. He closed it quickly, glanced across at the banker, saw equal bewilderment on that usually poker-face. On impulse, Bezdek reached for the buzzer that would summon aid and pressed it firmly several times.

"No one will answer," said the intruder in a voice remarkable not for its accent but for its lack of any. "We have been forced to—to immobilize this train in order to see you. It has been very difficult to reach you, Mr. Bezdek, I am sure through no fault of your own. But the people of my planet feel very strongly about this matter and I must get some satisfaction for them."

"So help me," said the mogul, his thin face purple with anger, "if this is a gag I'll see you jailed for it! And before you're jailed you're going to have a very unpleas—"

"No, Mr. Bezdek—Mr. Dorwin—this is not a joke. We of Mars are proud of our culture, our civilization. We do not like being portrayed as evil and ridiculous creatures. We're not like those filthy Venerians. We Martians have a great self-respect."

"*Ostrich feathers!*" Bezdek roared at the dead-panned intruder. "You may not be aware of it but there are severe penalties for holding up a train on this—in this country. You can't go around slugging people either. Look at Ty out there."

"Your servant will be all right," said the intruder, "as will the others aboard this train. I can release them whenever you agree that my mission is to be taken seriously."

"All right," said Bezdek, whose mind was nothing if not acrobatic. "Suppose you are from Mars. Tell me why your people object to our movies. Surely they aren't seeing them on Mars?"

"No. But your Earthmen will reach our planet soon and your opinion of us will be shaped in some degree by these movies they have seen. And since the relationships of the near-future are of vital import to us now we must not be represented as other than we are. Such misconceptions could breed interplanetary war." He shuddered.

"I think you're crazy!" said Bezdek. He turned to the banker, who was again staring out the window.

"There's something out there—look," said Dorwin.

"That is our ship," the intruder told them blandly. "That is why we stopped the train here. It is the only flat area sufficiently unsettled for our landing and departure without detection. We must return at once or lose perihelion."

"Let me see," said Bezdek. He peered through the window. There *was* something out there—something black and vague and shaped like an immense turtle with jagged projections. He tried to tell himself he was seeing things, failed.

"Amazing!" said E. Carter Dorwin. "It's utterly amazing!"

"Incredible is the word for it," Bezdek said wearily. He faced the intruder, said bluntly, "Very well, you say you're from Mars. And I say to your face that you aren't!"

"You seem remarkably sure, Mr. Bezdek."

"And why not?" The movie-maker was in his element now, delivering the clincher in an argument. "Our scientists have proved conclusively that Earthmen cannot exist on Mars without space-suits. You say you're a Martian. Yet you look like one of us. So if you can live on Mars, how can you live in our atmosphere without a space-suit of some sort? There's one for you to answer!" He chortled.

"But I *am* wearing protection—a protective suit arranged to give the impression that I am an Earthman." A flicker of something akin to distaste passed over his singularly immobile face.

"I'd like to see what you *do* look like," said Dorwin, suddenly entering into the eerie conversation.

Something like a sigh escaped the intruder. Then he said, "Very well. It is important that you believe me, so—" His hands went to the top of his scalp and deliberately he peeled the life-like mask slowly from the hidden features of his thoroughly Martian face!

It was a very odd face—not at all human. It reminded Bezdek a little of an immutably sad Bassett Hound he kept in his Hollywood kennel. It made Dorwin think of his mother-in-law. It was not a frightening face and the single eye in the center of the forehead held them with its mournful regard, held them, held them ...

When they were thoroughly under its hypnotic spell the Martian began to speak softly ...

Ty Falter was slow in waking up. But when he realized that he was lying there in the corridor he came to with a start. If Bezdek ever found out about this he'd be cooked as far as Hollywood went!

He got to his feet, his unsteadiness helped not at all by the fact that the train chose that moment to start with a jerk. He grabbed at the wall as a meteor flashed through the dark of the Kansas night outside the window.

Funny, he thought, the damned thing was going *up*, not *down*. But he forgot about the meteor as he heard the voices coming from the stateroom he was being paid to guard. He reeled over to the partly opened door and listened.

Bezdek was talking volubly, enthusiastically as he did when he spoke of the actual making of a picture. "... so we'll only have to reshoot a few sequences, Dorwin. The cost will be nothing compared to the returns. Think of it! Our space-pilot hero crashes on *Venus*. He has to fight horrible slimy swamp creatures—we can make them look like crocodiles with six or eight legs—to reach the mountaintop where the girl is hiding ..."

He paused and Dorwin said gravely, "I'm glad, since these space operas seem to be necessary, that you have decided to locate them on a *real* planet like Venus rather than a *fictitious* one like Mars. If minority pressure groups force us to use fantasy then it is as well to stay as credible as possible."

"Right, Dorwin! Right on the nose!" cried Bezdek. "And we can make real villains out of these Venerians, real bang-up nasty heavies!"

The banker's voice came through the door again. He said doubtfully, "But how can we be sure about the Venerians ..."

"Because I can feel it *here!*" cried the movie-maker. The thump that accompanied his final word told Ty that his boss had smote himself dramatically over the heart as he delivered the climactic line.

Transcriber's Note: This etext was produced from *Fantastic Universe* May 1954. 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.

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

Creating the works from print editions not protected by U.S. copyright law 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™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. 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™ 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™ License available with this file or online at www.gutenberg.org/license.

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

1.A. By reading or using any part of this Project Gutenberg™ 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™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ 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™ 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™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ 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™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law 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™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ 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™ 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™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than 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™ License must appear prominently whenever any copy of a Project Gutenberg™ 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 in the United States and most other parts

of the world 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.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (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™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ 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™ 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™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

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™ 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™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), 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™ 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™ 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™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ 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™ 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™ 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™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ 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 works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ 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™ trademark, and any other party distributing a Project Gutenberg™ 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 1.F.3. 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™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ 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™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ 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™'s goals and ensuring that the Project Gutenberg™ 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™ 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 information page at www.gutenberg.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. 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 business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

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

Project Gutenberg™ depends upon and cannot survive without widespread 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 www.gutenberg.org/donate.

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 checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

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

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright 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 website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, 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.