### The Project Gutenberg eBook of The Invader, by Alfred Coppel

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 reuse 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: The Invader

Author: Alfred Coppel

Release Date: June 4, 2010 [EBook #32684]

Language: English

Credits: Produced by Greg Weeks, Mary Meehan and the Online Distributed Proofreading Team at http://www.pgdp.net



\*\*\* START OF THE PROJECT GUTENBERG EBOOK THE INVADER \*\*\*

### THE INVADER

### **By Alfred Coppel**

[Transcriber Note: This etext was produced from Imagination Stories of Science and Fantasy February 1953. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.]

The Triomed advanced stealthily across the floor of the dark cell toward the sleeping figure huddled in the corner. After the long, lonely voyage, the nearness to a host filled the Triomed with eager anticipation.

The tiny spaceship that had carried him into this lush planetary system far from the galaxy's heart lay well hidden behind him. So far as he could tell, his descent had not been detected, and that was as it should be-for he was a Triomed and a scientist. One of the finest in the service of his dying race. Dying that is, until now, he thought. No longer would the race of Triomeds weaken and die for lack of suitable hosts. This third planet of the yellow sun was a paradise thick with warm-blooded biped mammals....

Invading Earth was going to be a cinch, the Triomed scout decided. But to make certain he must study its inhabitants-as one of them!

The sleeping creature stirred uneasily, as though sensing the approach of danger. The Triomed froze into immobility. It was unlikely that he could be seen, he knew, though the sense of sight was only a synthesized abstraction to him. It was not one of his own proper senses, but he had been able to detect at long distance that almost every living creature on this planet received impressions through certain specialized organs mounted on and within their structure. There were plants, of course, as there were on Triom, but they were unimportant.

There were viruses, too, and he had been afraid when he had discovered this fact that he had arrived too late. But the first attempts at establishing communication had relieved the Triomed of his fears. The indigenous viruses were primitive; not at all like his own illustrious ancestors of ancient Triom.

The sleeping biped relaxed and the Triomed inched forward again, a flat, almost two dimensional smear of glistening matter on the floor in front of the biped.

From high above the planet's night side, the Triomed had sensed the city. He had absorbed its shape and size and meaning while his craft settled through the heavy, oxygen-rich air. It was not enough that his instruments told of suitable hosts. He was a scientist and believed in absolute proof. Also, he had been in space long—without the satisfaction of a host—and he yearned for the rapport, the domination of a warm-blooded creature.

There had been a dark segment in the brilliant pattern of the city. An island of solitude amid the myriad confluences. It was there that he had landed his tiny probe ship and hidden it among the thickly wooded glades. Almost immediately he had sensed the nearness of many creatures. Insects, plants, warm-blooded quadrupeds and bipeds. There had been machines and buildings and winding roadways among the trees. Darkness had covered his progress until at last he found himself near the sleeping creature, ready to infiltrate and take command.

The glistening shape elongated, became a thread-like tendril of almost gossamer thickness. It touched the flesh of the sleeper and thrilled with pleasure. Cautiously, the Triomed moved up the hairy leg, an invisible strand of alien life close to the warm skin. Presently, the strand found the opening it sought. It slithered imperceptibly into the moist warmth of the sleeper's nostril, moved through the tear-duct into the space behind the eyeball. Here it probed through muscle and membrane along the base of the brain, seeking the pineal gland.

And found it, penetrated it, coiling like a microscopic serpent within the gland. A surge of pleasure went through the Triomed. Here was safety. The host was large, powerful and vibrant with life. Quickly, the Triomed established dominance. It was shockingly easy. The creature's mind was immature, primitive. Briefly it struggled and then died as the alien poisoned the identity centers of the brain.

New sensations poured in through unfamiliar sense organs. Sounds of the faraway city, small sounds from the many living creatures in the darkness. Smells and sights and pressures from all about him presented themselves—were evaluated and recorded in the atomic structure of the Triomed.

He was now equipped, he reflected with satisfaction, to carry out further exploration. In the guise of the indigenous biped he could roam among the natives at will. He remained in a sitting position, however, while he familiarized himself with his host.

He had two articulated appendages fixed to the trunk at a point near and below the skull-case. These ended in complex extremities consisting of five jointed fingers. The same pattern was repeated at the lower end of the trunk, but the extremities were suited there for the carrying of the creature's considerable weight. Within the trunk were the customary viscera generally associated with warm-blooded beings: lungs, intestines, stomach, liver, bladder, reproductive organs and assorted ducted and ductless glands. It was apparent to the Triomed that his present body was in excellent health. He was greatly pleased.

After some careful experiments, the Triomed rose. If there was a proper method of egress from the cubicle in which he found himself, it was not imprinted on the biped's brain. For a moment this gave the alien pause. He could, of course, determine the proper method by a tedious process of trial and error, but that would take time and he had no desire to waste the hours of darkness. One wall, he noted, consisted of vertical risers fixed in the substance of the floor and ceiling. Beyond, he could see the darkling woods and the sky-glow of the city. The answer, then, was simple force. He did not doubt there was strength enough in the host's musculature to distort the risers.

His assumption was quite correct.

Stepping through the bent risers, he picked his way along a narrow walkway lined with cubicles similar to the one he had left. Within them, dark shapes moved or lay sleeping. Some were alert, others were not. But none gave an alarm. The Triomed reached the end of the walk, scaled a

fence easily and stood on a surface of wet grass that sloped away from the low dark building toward the woods.

Behind him he heard a shout. A narrow beam of light pierced the night, swinging to and fro with a searching motion. He had a fleeting glimpse of a small biped running down the walk toward the cubicle he had deserted.

The Triomed broke toward the wood with a long loping pace that covered the ground with unbelievable swiftness. The probing light did not find him. Once among the trees he paused and took his bearings. The woods were not thick. He could see the lights of the city through the foliage. They began at the very edge of the trees, where a wide open area could be discerned. Wheeled vehicles moved past with breathtaking speed.

If there was pursuit, it was inefficient, for the Triomed moved through the woods undisturbed until he stood at the edge of the avenue, sheltered by the shadow of a large tree. Most of the traffic was vehicular, he noted. There were few pedestrians. From the noise and odor he classified the vehicles as being powered by internal combustion engines burning hydro-carbons. Primitive. That was good, he reflected. When the fleets of Triom descended on this planet, there would be no science worthy of the name to oppose them.

He waited until there was an interval in the traffic, and then stepped out confidently, crossing the avenue. As he reached the opposite side he heard a screech of brakes and a garbled, choking sound. He did not turn to discover the source of the disturbance until he had reached the shelter of a building on the far side of the walk bordering the street.

A vehicle had stopped at an oblique angle to the lane in which it was travelling, and its single occupant, a very pale-faced biped was goggling stupidly in the direction of the hidden Triomed.

For the first time, the alien being felt a twinge of apprehension. Certainly he had done nothing out of the ordinary in crossing the open space on foot? But perhaps there were tribal taboos and traditions among the natives that could not be ignored without attracting attention.

The Triomed promised himself that he would exercise more caution in such matters. Too much depended on this reconnaissance to allow it to be disturbed by carelessness.

He worked his way through the shadows between the many buildings until the wide highway was far behind him. He was very aware of the teeming life all about him—in the buildings, in the vehicles on the streets. Still, some odd impulse that stemmed from the numbed brain of his host rather than his own, kept him fairly hidden. This, he decided with something akin to annoyance, was not as it should be. If his survey were to be of any value, he must roam at will and without fear of detection, secure in his disguise.

Presently he came upon a street where streams of bipeds jostled one another, each seemingly intent upon its own particular incomprehensible errands. For a long while he watched from the shelter of an alley doorway, classifying and integrating the information his host's sharp eyes brought him. It was miraculous. Hosts of every size and description were in abundance—an unlimited supply of them. Enough for the whole population of Triom. It was beyond belief, but he could not doubt. And this was but a single concentration. A single city. From the stratosphere he had seen hundreds of similar cities. Paradise! He envisioned the fleets of Triom descending, the Triomeds emerging and infiltrating. The thoughts brought pride and anticipation. It had been so easy....

He decided not to linger. He felt now that he had his proofs and that he should return at once to his ship. Triom must be told immediately. The communicator in the ship could carry the message as soon as the craft reached a suitable distance from planetary mass. He would return, send the ship aloft, dispatch his message and then return to his host to await the others of his race.

His decision made, he stepped confidently out into the throng of bipeds, seeking the shortest route back to his hidden craft.

The result was instantaneous and amazing.

The crowd drew back with a howling, shrieking noise, leaving him standing in the center of a circle of dead white faces.

Behind the first row of bipeds, he could see others running in every direction, and screaming at the top of their voices. The racket, combined with the noises of the city, was most unpleasant. The Triomed began to be afraid.

He broke into a rapid walk, and the crowd parted before him with much louder screeching. Here and there a biped, apparently braver than the rest, made threatening motions with bundles or knotted fists. A package struck him on the shoulder.

The Triomed began to run. He noted for the first time that he towered head and shoulders over most of the bipeds nearby, and his host's brain interpreted the smells of hate and fear all about him.

The crowd scattered wildly at his

approach, but he was being followed. Panic began to clutch at the alien. What had he done wrong? Somewhere a wailing sound began—vehicles with glaring red lights swept past him with vicious, explosive noises. He felt a stinging pain in one leg, and glanced down to see it streaked with red.

Ahead of him a line of bipeds all clothed in identical blue sacs of fabric had formed, spilling from the vehicles as they halted. The Triomed stopped, sensing mortal danger. Behind him, the mob rumbled. Ahead the blue bipeds stood holding artifacts that the Triomed did not for an instant doubt were weapons.



No street opened on either side of him. He was trapped between the weapons, the mob, and two tall buildings. He hesitated only for a moment. With a desperate leap, he reached the second level of windows of the building nearest him and clung there, gasping.

A white-faced creature appeared and began poking at him with a steel rod that burned like fire when it touched his host's flesh. The creature screamed shrilly all the while.

With a sob, the Triomed swung himself onto the window ledge and began climbing upward, toward the roof of the building. It was slow work and the pain in his leg and burned shoulder slowed him down. He dare not free himself of his host now, for he was much too far from his ship to be able to return in his natural form.

There were searchlights in the street below, probing at him as he clung to the sheer facade of the building. Panic drove him upward. A continuous, wailing roar rose from the canyon below, a fearladen hideous cacophony. The Triomed felt himself weak with terror, part of which was his host's and part of which stemmed from within himself. The terror and fear of not knowing what had gone wrong and why he stood now in such peril.

At last he reached the roof. He heaved himself over the parapet and lay for a moment, flanks heaving painfully. Then he stiffened with a new fear. He was not alone. The roof was occupied. A score or more of armed bipeds blocked him into a triangular corner of the roof. He got to his feet and stumbled backward. Their weapons were aimed at him. He retreated until the parapet stopped him, warning of the sheer drop to the street far below.

A figure separated itself from the armed mass. A flash of recognition came—partially his own, partially his host's. It was the small biped he had seen in the searchlight beam running toward the cubicle he had deserted so long ago it seemed.

The small creature began speaking, making soft, soothing noises, advancing all the while, a tiny glass vial in his hands.

Without knowing why, the Triomed felt his lips pull away from his teeth in a snarl. He heard a deep, rumbling growling sound in his own throat. The biped stopped, and the Triomed could smell his sudden fear.

He felt a surge of incomprehensible rage come over him—he crouched menacingly.

The creature took a step closer. Another. The Triomed tensed.

The creature was within reach, extending the vial. The alien could see that it was tipped with a sliver of steel. He sprang—

The weapons crashed. The alien felt the thudding impact of projectiles penetrating the brain case. In a panic he began to extrude from the pineal gland. If death overcame the host while he had rapport, he, too, would die. And if he died, Triom would die.

He felt his huge body totter. There was another blast from the weapons and he sensed the projectile coming—with what seemed to be agonizing slowness to his quickened senses. It was spinning in the darkness. It struck the eye, smashed it, moved inward, along the base of the brain....

The Triomed felt one deep, searing agony that was his alone as the bullet crushed him. The hot metal acrid touch was the last thing he knew before death came....

The policemen stood about in a circle, staring down in mixed awe and relief at the huge body on the roof.

"I've seen him a dozen times in the park," one said. "He always seemed so—so peaceable." He shook his head. "What in hell do you suppose came over him?"

The keeper looked up from where he knelt over the deep, still chest, bloody and riddled with bullets. "It happens like this sometimes," he said. "You can never tell about gorillas."

#### \*\*\* END OF THE PROJECT GUTENBERG EBOOK THE INVADER \*\*\*

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<sup>™</sup> electronic works to protect the PROJECT GUTENBERG<sup>™</sup> 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<sup>™</sup> 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<sup>™</sup> License available with this file or online at www.gutenberg.org/license.

## Section 1. General Terms of Use and Redistributing Project Gutenberg<sup>™</sup> electronic works

1.A. By reading or using any part of this Project Gutenberg<sup>™</sup> 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<sup>™</sup> electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg<sup>™</sup> 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<sup>TM</sup> 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<sup>TM</sup> electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg<sup>TM</sup> 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<sup>™</sup> 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<sup>™</sup> mission of promoting free access to electronic works by freely sharing Project Gutenberg<sup>™</sup> 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<sup>™</sup> 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<sup>™</sup> 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<sup>m</sup> License must appear prominently whenever any copy of a Project Gutenberg<sup>m</sup> 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 <u>www.gutenberg.org</u>. 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<sup>™</sup> 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<sup>™</sup> trademark as set forth in paragraphs 1.E.8 or 1.E.9.

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

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<sup>TM</sup> 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<sup>™</sup> work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg<sup>™</sup> 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<sup>™</sup> 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<sup>M</sup> 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<sup>™</sup> electronic works provided that:

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

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg<sup>™</sup> 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<sup>™</sup> trademark. Contact the Foundation as set forth in Section 3 below.

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<sup>™</sup> collection. Despite these efforts, Project Gutenberg<sup>™</sup> 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<sup>™</sup> trademark, and any other party distributing a Project Gutenberg<sup>™</sup> 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<sup>™</sup> electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg<sup>™</sup> 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<sup>™</sup> work, (b) alteration, modification, or additions or deletions to any Project Gutenberg<sup>™</sup> work, and (c) any Defect you cause.

#### Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg<sup>m</sup> 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<sup>TM</sup>'s goals and ensuring that the Project Gutenberg<sup>TM</sup> 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<sup>TM</sup> 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.

## 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<sup>™</sup> 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<sup>™</sup> electronic works

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

Project Gutenberg<sup>™</sup> 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: <u>www.gutenberg.org</u>.

This website includes information about Project Gutenberg<sup>m</sup>, 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.