

The Project Gutenberg eBook of Santa Claus' Frolics, by George M. Baker

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: Santa Claus' Frolics

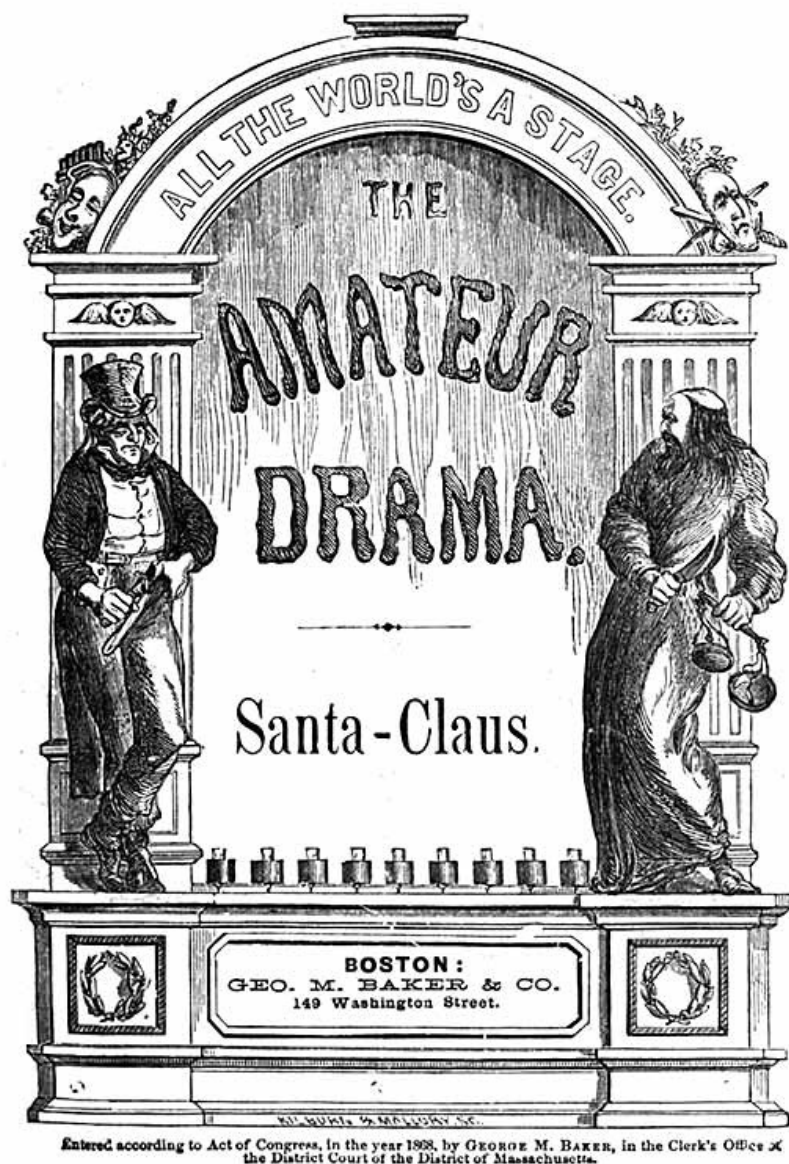
Author: George M. Baker

Release date: January 5, 2015 [EBook #47875]

Language: English

Credits: Produced by David Edwards, Carolyn Jablonski and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This book was produced from scanned images of public domain material from the Google Print project.)

*** START OF THE PROJECT GUTENBERG EBOOK SANTA CLAUS' FROLICS ***



ALL THE WORLD'S A STAGE.

THE AMATEUR DRAMA.

Santa-Claus.

BOSTON:
GEO. M. BAKER & CO.
149 Washington Street.

KILBURN & MALLORY, SC.

Entered according to Act of Congress, in the year 1868, by GEORGE M. BAKER, in the Clerk's Office in the District Court of the District of Massachusetts.

SANTA CLAUS' FROLICS.

BY THE AUTHOR OF

"Sylvia's Soldier;" "Once on a Time;" "Down by the Sea;" "Bread on the Waters;" "The Last Loaf;" "Stand by the Flag;" "The Tempter;" "A Drop Too Much;" "We're All Teetotallers;" "A Little More Cider;" "Thirty Minutes for Refreshments;" "Wanted, a Male Cook;" "A Sea of Troubles;" "Freedom of the Press;" "A Close Shave;" "The Great Elixir;" "The Man with the Demijohn;" "New Brooms Sweep Clean;" "Rumors of the Strike;" "My Uncle the Captain;" "The Greatest Plague in Life;" "No Cure, No Pay;" "The Grecian Bend;" "The War of the Roses;" "Lightheart's Pilgrimage;" "The Sculptor's Triumph;" "Too Late for the Train;" "Snow-Bound;" "The Peddler of Very Nice;" "Bonbons;" "Capuletta;" "An Original Idea;" &c.

BOSTON:
GEO. M. BAKER & CO.
149 WASHINGTON STREET.

Entered, according to Act of Congress, in the year 1868,
By GEORGE M. BAKER,
In the Clerk's Office of the District Court of the
District of Massachusetts.

STEREOTYPED BY C.J. PETERS & SON
No. 5 Washington Street.

PRESS OF RAND, AVERY & FRYE, BOSTON MASS.

SANTA CLAUS' FROLICS.

A CHRISTMAS ENTERTAINMENT FOR LITTLE FOLKS.

[*The rising of the curtain discloses room, with a fireplace, c., on either side or above which are hung stockings of various sizes, from the baby's little sock to Bridget's long and broad red, blue, or black hose. On the right of the fireplace is the Christmas tree, hidden by a curtain, which is so arranged that it may be easily removed (or, if double parlors are used, or the entertainment is given in a hall or vestry, the tree can be placed in one corner of the audience-room, and while the attention of the auditors is diverted by the entertainment in the other room, or upon the platform, the tree can be lighted). Six or eight children in the scene, arrayed in night dresses and caps, with lighted candles in their hands, moving about, and occasionally looking up chimney.*]

SONG.—Air, "We're all Noddin'."

Girls.

We're all waiting, wait, wait, waiting,
We're all waiting for Santa Claus to come.
To catch him we're waiting; he'll surely be here;
The moments fly quickly, and midnight draws near.

All.

We're all waiting, wait, wait, waiting,
We're all waiting for Santa Claus to come.

Boys.

We're all freezing, freeze, freeze, freezing,
We're all freezing, here, waiting in the cold;
For Santa to bring us our presents we wait;
Come, hurry, old fellow; 'tis really quite late.

All.

We're all freezing, freeze, freeze, freezing,
We're all freezing, here, waiting in the cold.

Girls.

We're all nodding, nod, nod, nodding,
We're all nodding, and dropping off to sleep;
To our warm little beds 'tis time we should go;
Come, hurry, good Santa; pray don't be so slow.

All.

For we're all nodding, nod, nod, nodding,
For we're all nodding, and dropping off to sleep.

Boys.

We're all yawning, yaw, yaw, yawning,
We're all yawning; so let's go off to bed.

Girls.

To stay any longer we're surely unwise;
We'll wait for the daylight to open our eyes.

All.

For we're all yawning, yaw, yaw, yawning,
We're all yawning, and going off to bed.

[*Exeunt, R. and L., repeating the last two lines.*]

Santa Claus peeps out from chimney, then enters. Costume, rubber boots, with pants tucked into them; heavy fur coat, with red comforter tied about it; red comforter about his neck; peaked fur cap; long gray hair and beard; very red face; strapped to his back a large basket, filled with toys.

Santa (looking R. and L.).

Ho, ho, my little rogues. You set a trap
To catch me napping; *now* who takes the nap?
I'm an old schemer; even your sharp eyes
Could never find me in this queer disguise.
Dream on, my darlings, while I treasures heap.
Ho, ho! to fill your *hose* while you're asleep.
Year after year, I drop in on the sly,
Through chimneys made for me so broad and high;
To pop down them is made my cheerful duty;
It *suits* me too—sometimes, almost too *sooty*.

(*Takes basket off back.*)

Let's see: what year is this? why bless my eyes,
It's 1872.—Good Gracious! how time flies!
And children multiply so fast, 'tis clear,
A partner I must have another year.
I'm really getting old. This wrinkled phiz
Of good old age a striking symbol is.
And yet I'm strong, can frolic, dance, or play
With young folks yet for many a Christmas day.
So I'll not grumble; while I can, I'll strive
To let my boys and girls know I'm alive.
What though my hair is gray, my heart is young,
And green as Christmas boughs around me hung.

SONG.—Santa Claus. Air, "*Captain Jinks.*"

I'm Santa Claus, the Christmas king,
And every year I gayly sing,
Ho, boys and girls, to you I bring
Such lots of Christmas Presents;
A clipper sled, for merry Ned,
For merry Ned, for merry Ned,
A waxen doll, for pretty Poll,
You'll find among my treasures.

(*Spoken.*) But, bless you, I don't sing very loud, for I know that "Little pitchers have big ears," and I wouldn't have them hear me for the world. Ah, many and many a time I've heard a soft voice in the middle of the night, cry out, "Who's there?" Ah, ha! Then I creep about softly, and sing very low,—
I'm Santa Claus, &c.

The boys and girls in me delight,
In me delight, in me delight;
They hang their stockings in the night
To wait my midnight coming.
With generous store I fill them all,
I fill them all, I fill them all;
With generous store I fill them all,
And creep off in the morning.

(*Spoken.*) For, bless the dear little rogues, they're only half asleep. Wouldn't they like to catch me! But no, no, I'm away up the chimney, and when morning comes I peep in, and hear them cry, "Why, who has been here, and left these beautiful presents?" Ah, ha! then I sing,—

Why, Santa Claus, the Christmas king,
Who every year doth gayly sing, &c.

(*Children sing outside.*)

We're all dreaming, dream, dream, dreaming,
We're all dreaming that Santa Claus has come.

Santa.

Dream on, my darlings, unto each of you
Morn shall bring joy; your dreams shall all be true.
Here are the stockings; bless me, what a row!
Little and big, they make a wondrous show.

(*As he speaks he fills stockings.*)

First comes the baby's; what a tiny thing!
'Twill just hold a rattle and a rubber ring;
This is a girl's, so very neat and small;
I'll stuff it with candy, and a pretty doll.
Ah! here's a boy's. It's very strong and blue.
A nice new pair of skates, my lad, for you;
Another girl's. What can I find to please her?
Ah, here's a tea set; don't think that's a *teaser*.
Another boy's! Ho, this will never do,—
Hole in the heel; a present would drop through;
A ball of yarn will make him wiser grow;
'Twill mend his stocking and his habits too.
What monster's this? It must be Bridget's, sure;
'Twould hold all I have brought, I fear much more.
A nice new gingham dress—a good warm shawl—
Don't fill it—then here goes a waterfall.

And now I'm off. (*Sees audience.*) Hallo! whom have we here?

I really am found out; that's very clear.
Now don't expose me, for I did not mean
Upon my annual visit to be seen.
If you are all my children, 'tis not fair
To tell my secrets even to the air;
So keep them close; don't whisper I've been here;
And shut your eyes; I'm going to disappear.
With "Merry Christmas" wishes all I greet,
Hoping next year my visit to repeat.
And now good night—I'm off. Yet ere I go,
A little magic I propose to show.
Shut fast your eyes a minute—one, two, three.
Presto! change! Behold the Christmas tree.

(*The Christmas tree is suddenly disclosed. Santa Claus approaches it, and distributes presents.*)

SPENCER'S UNIVERSAL STAGE.

*A Collection of COMEDIES, DRAMAS, and FARCES,
adapted to either Public or Private Performance.
Containing a full description of all the necessary Stage
Business.*

PRICE, 15 CENTS EACH. ↻ No Plays exchanged.

1. **Lost in London.** A Drama in Three Acts. 6 Male, 4 Female characters.
2. **Nicholas Flam.** A Comedy In Two Acts. By J.B. Buckstone. 5 Male, 3 Female characters.
3. **The Welsh Girl.** A Comedy in One Act. By Mrs. Planche. 3 Male, 2 Female characters.
4. **John Wopps.** A Farce in One Act. By W.E. Suter. 4 Male, 2 Female characters.
5. **The Turkish Bath.** A Farce in One Act. By Montague Williams and F.C. Burnand. 6 Male, 1 Female character.
6. **The Two Puddifoots.** A Farce in One Act. By J.M. Morton. 3 Male, 3 Female characters.
7. **Old Honesty.** A Comic Drama in Two Acts. By J.M. Morton. 5 Male, 2 Female characters.
8. **Two Gentlemen in a Fix.** A Farce in One Act. By W.E. Suter. 2 Male characters.
9. **Smashington Goit.** A Farce in One Act. By T.J. Williams. 5 Male, 3 Female characters.
10. **Two Heads Better than One.** A Farce in One Act. By Lenox Horne. 4 Male, 1 Female character.
11. **John Dobbs.** A Farce in One Act. By J.M. Morton. 5 Male, 2 Female characters.
12. **The Daughter of the Regiment.** A Drama in Two Acts. By Edward Fitzball. 6 Male, 2 Female characters.
13. **Aunt Charlotte's Maid.** A Farce in One Act. By J.M. Morton. 3 Male, 3 Female characters.
14. **Brother Bill and Me.** A Farce In One Act. By W.E. Suter. 4 Male, 3 Female characters.
15. **Done on Both Sides.** A Farce in One Act. By J.M. Morton. 3 Male, 2 Female characters.
16. **Dunducketty's Picnic.** A Farce in One Act. By T.J. Williams. 6 Male, 3 Female characters.
17. **I've written to Browne.** A Farce in One Act. By T.J. Williams. 4 Male, 3 Female characters.
18. **Lending a Hand.** A Farce In One Act. By G.A. A'Becket. 3 Male, 2 Female characters.
19. **My Precious Betsy.** A Farce in One Act. By J.M. Morton. 4 Male, 4 Female characters.
20. **My Turn Next.** A Farce in One Act. By T.J. Williams. 4 Male, 3 Female characters.
21. **Nine Points of the Law.** A Comedy in One Act. By Tom Taylor. 4 Male, 3 Female characters.
22. **The Phantom Breakfast.** A Farce in One Act. By Charles Selby. 3 Male, 2 Female characters.
23. **Dandelions Dodges.** A Farce in One Act. By T.J. Williams. 4 Male, 2 Female characters.
24. **A Slice of Luck.** A Farce in One Act. By J.M. Morton. 4 Male, 2 Female characters.
25. **Always Intended.** A Comedy in One Act. By Horace Wigan. 3 Male, 3 Female characters.
26. **A Bull in a China Shop.** A Comedy in Two Acts. By Charles Matthews. 6 Male, 4 Female characters.
27. **Another Glass.** A Drama in One Act. By Thomas Morton. 6 Male, 3 Female characters.
28. **Bowled Out.** A Farce in One Act. By H.T. Craven. 4 Male, 3 Female characters.
29. **Cousin Tom.** A Commedietta in One Act. By George Roberts. 3 Male, 2 Female characters.
30. **Sarah's Young Man.** A Farce in One Act. By W.E. Suter. 3 Male, 3 Female characters.
31. **Hit Him, He has No Friends.** A Farce in One Act. By E. Yates and N.H. Harrington. 7 Male, 3 Female characters.
32. **The Christening.** A Farce in One Act. By J.B. Buckstone. 5 Male, 6 Female characters.
33. **A Race for a Widow.** A Farce in One Act. By Thomas J. Williams. 5 Male, 4 Female characters.
34. **Your Life's in Danger.** A Farce in One Act. By J.M. Morton. 3 Male, 3 Female characters.
35. **True unto Death.** A Drama in Two Acts. By J. Sheridan Knowles. 6 Male, 2 Female characters.
36. **Diamond cut Diamond.** An Interlude in One Act. By W.H. Murray. 10 Male, 1 Female character.
37. **Look after Brown.** A Farce in One Act. By George A. Stuart, M.D. 6 Male, 1 Female character.
38. **Monseigneur.** A Drama in Three Acts. By Thomas Archer. 15 Male, 3 Female characters.
39. **A very pleasant Evening.** A Farce in One Act. By W.E. Suter. 3 Male characters.
40. **Brother Ben.** A Farce in One Act. By J.M. Morton. 3 Male, 3 Female characters.

41. **Only a Clod.** A Comic Drama in One Act. By J.P. Simpson. 4 Male, 1 Female character.
42. **Gaspardo the Gondolier.** A Drama in Three Acts. By George Almar. 10 Male, 2 Female characters.
43. **Sunshine through the Clouds.** A Drama in One Act. By Slingsby Lawrence. 3 Male, 3 Female characters.
44. **Don't Judge by Appearances.** A Farce in One Act. By J.M. Morton. 3 Male, 2 Female characters.
45. **Nurse Chickweed.** A Farce in One Act. By T.J. Williams. 4 Male, 2 Female characters.
46. **Mary Moo; or, Which shall I Marry?** A Farce in One Act. By W.E. Suter. 2 Male, 1 Female character.
47. **East Lynne.** A Drama in Five Acts. 8 Male, 7 Female characters.
48. **The Hidden Hand.** A Drama in Five Acts. By Robert Jones, 16 Male Male, 7 Female characters.
49. **Silverstone's Wager.** A Commedietta in One Act. By R.R. Andrews. 4 Male, 3 Female characters.
50. **Dora.** A Pastoral Drama in Three Acts. By Charles Reade. 5 Male, 2 Female characters.
51. **Blanks and Prizes.** A Farce in One Act. By Dexter Smith. 5 Male, 2 Female characters.
52. **Old Gooseberry.** A Farce in One Act. By T.J. Williams. 4 Male, 2 Female characters.
53. **Who's Who.** A Farce in One Act. By T.J. Williams. 3 Male, 2 Female characters.
54. **Bouquet.** A Farce in One Act. 2 Male, 3 Female characters.
55. **The Wife's Secret.** A Play in Five Acts. By George W. Lovell. 10 Male, 2 Female characters.
56. **The Babes in the Wood.** A Comedy in Three Acts. By Tom Taylor. 10 Male, 3 Female characters.
57. **Putkins: Heir to Castles in the Air.** A Comic Drama in One Act. By W.R. Emerson. 2 Male, 2 Female characters.
58. **An Ugly Customer.** A Farce in One Act. By Thomas J. Williams. 3 Male, 2 Female characters.
59. **Blue and Cherry.** A Comedy in One Act. 3 Male, 2 Female characters.
60. **A Doubtful Victory.** A Comedy in One Act. 3 Male, 2 Female characters.
61. **The Scarlet Letter.** A Drama in Three Acts. 8 Male, 7 Female characters.
62. **Which will have Him?** A Vaudeville. 1 Male, 2 Female characters.
63. **Madam is Abed.** A Vaudeville in One Act. 2 Male, 2 Female characters.
64. **The Anonymous Kiss.** A Vaudeville. 2 Male, 2 Female characters.
65. **The Cleft Stick.** A Comedy in Three Acts. 5 Male, 3 Female characters.
66. **A Soldier, a Sailor, a Tinker, and a Tailor.** A Farce in One Act. 4 Male, 2 Female characters.
67. **Give a Dog a Bad Name.** A Farce. 2 Male, 2 Female Characters.
68. **Damon and Pythias.** A Farce. 6 Male, 4 Female characters.
69. **A Husband to Order.** A Serio-Comic Drama in Two Acts. 5 Male, 3 Female characters.
70. **Payable on Demand.** A Domestic Drama in Two Acts. 7 Male, 1 Female character.

Price, 15 cents each.
Descriptive Catalogue mailed free on application to

GEO. M. BAKER & CO.,
149 WASHINGTON ST., BOSTON.

Plays for Amateur Theatricals.

By GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing-room Stage," "A Baker's Dozen," &c.

Titles in this Type are New Plays.

DRAMAS.

In Three Acts.

Cts.

My Brother's Keeper. 5 male, 3 female characters.

15

In Two Acts.

Among the Breakers. 6 male, 4 female characters.

15

SYLVIA'S SOLDIER. 3 male, 2 female characters.

15

ONCE ON A TIME. 4 male, 2 female characters.

15

DOWN BY THE SEA. 6 male, 3 female characters.

15

BREAD ON THE WATERS. 5 male, 3 female characters.

15

THE LAST LOAF. 5 male, 3 female characters.

15

In One Act.

STAND BY THE FLAG. 5 male characters.

15

THE TEMPTER. 3 male, 1 female charac.

15

COMEDIES and FARCES.

The Boston Dip. 4 male, 3 female characters.	15
The Duchess of Dublin. 6 male, 4 female characters.	15
WE'RE ALL TEETOTALERS. 4 male, 2 female characters.	15
A DROP TOO MUCH. 4 male, 2 female characters.	15
THIRTY MINUTES FOR REFRESHMENTS. 4 male, 3 female characters.	15
A LITTLE MORE CIDER. 5 male, 3 female characters.	15

Male Characters Only.

Gentlemen of the Jury. 12 char.	15
A Tender Attachment. 7 char.	15
The Thief of Time. 6 char.	15
The Hypochondriac. 5 char.	15
A Public Benefactor. 6 char.	15
The Runaways. 4 char.	15
Coals of Fire. 6 char.	15
WANTED, A MALE COOK. 4 char.	15
A SEA OF TROUBLES. 8 char.	15

FARCES.

FREEDOM OF THE PRESS. 8 char.	15
A CLOSE SHAVE. 6 char.	15
THE GREAT ELIXIR. 9 char.	15
THE MAN WITH THE DEMIJOHN. 4 char.	15
HUMORS OF THE STRIKE. 8 char.	15
NEW BROOMS SWEEP CLEAN. 6 char.	15
MY UNCLE THE CAPTAIN. 6 char.	15

Female Characters Only.

The Red Chignon. 6 char.	15
Using the Weed. 7 char.	15
A Love of a Bonnet. 5 char.	15
A Precious Pickle. 6 char.	15
THE GREATEST PLAGUE IN LIFE. 8 cha.	15
NO CURE, NO PAY. 7 char.	15
THE GRECIAN BEND. 7 char.	15

ALLEGORIES.

Arranged for Music and Tableaux.

The Revolt of the Bees. 9 female characters.	15
LIGHTHEART'S PILGRIMAGE. 8 female characters.	15
THE WAR OF THE ROSES. 8 female characters.	15
THE SCULPTOR'S TRIUMPH. 1 male, 4 female characters.	15

MUSICAL AND DRAMATIC.

The Seven Ages. A Tableau Entertainment. Numerous male and female characters.	15
TOO LATE FOR THE TRAIN. 2 male characters.	15
SNOW BOUND; OR, ALONZO THE BRAVE AND THE FAIR IMOGENE. 3 male, 1 female character.	25
BONBONS; OR, THE PAINT-KING. 3 male, 1 female character.	25
THE PEDLER OF VERY NICE. 7 male characters.	15
AN ORIGINAL IDEA. 1 male, 1 female character.	15
CAPULETTA; OR, ROMEO AND JULIET RESTORED. 3 male, 1 female character.	15

TEMPERANCE PIECES.

THE LAST LOAF. 5 male, 3 female characters.	15
THE TEMPTER. 3 male, 1 female character.	15
WE'RE ALL TEETOTALLERS. 4 male, 2 female characters.	15
A DROP TOO MUCH. 4 male, 2 female characters.	15
A LITTLE MORE CIDER. 5 male, 3 female characters.	15
THE MAN WITH THE DEMIJOHN. 4 characters.	15

Transcriber's Note

Punctuation has been normalized, including the removal of spaces between authors' initials.

Note that the cover page contains the title "Santa-Claus" although this differs from that used later in two places as "Santa Claus' Frolics." The variation has been retained.

The first page of Spencer's catalog originally located in the front of the book has been moved to the back of the book with the balance of the catalog pages.

The author's and publisher's use of spelling has been maintained, except in the following cases:

The spelling of "Teetotallers" in the title "We're all Teetotallers" has been changed in two places; from both Tretotaller and Teetotalers as originally printed.

In item 51 of Spencer's booklist, the word Farcé has been changed to Farce.

Spellings of the names of the following authors listed in Spencer's catalog have been maintained, however it is noted to the reader they differ from other published sources:

Montague Williams has been noted as Montagu Williams in other sources.

Lenox Horne has been noted as both Lennox Horne and Charles F. Lennox Horne in other sources.

George A. Stuart has been noted as George A. Stewart in other sources.

*** END OF THE PROJECT GUTENBERG EBOOK SANTA CLAUS' FROLICS ***

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.