

The Collected
Stories of
Philip K. Dick

VOL. ONE

BEYOND
LIES
THE WUB

The Collected
Stories of
Philip K. Dick

VOL. TWO

SECOND
VARIETY

The Collected
Stories of
Philip K. Dick

VOL. THREE

THE
FATHER-
THING

The Collected
Stories of
Philip K. Dick

VOL. FOUR

THE DAYS
OF
PERKY
PAT

The Collected
Stories of
Philip K. Dick

VOL. FIVE

THE
LITTLE
BLACK
BOX

Underwood
Miller

Underwood
Miller

Underwood
Miller

Underwood
Miller

Underwood
Miller

CONTENTS

VOLUME 1
BEYOND LIES THE WUB

VOLUME 2
SECOND VARIETY

VOLUME 3
THE FATHER-THING

VOLUME 4
THE DAYS OF PERKY PAT

VOLUME 5
THE LITTLE BLACK BOX

Volume One

THE COLLECTED STORIES OF PHILIP K. DICK

BEYOND LIES THE WUB

Preface by Philip K. Dick
Foreword by Steven Owen Godersky
Introduction by Roger Zelazny

U/M
UNDERWOOD/MILLER
Los Angeles, California
Columbia, Pennsylvania
1987

VOLUME ONE
THE COLLECTED STORIES OF PHILIP K. DICK
BEYOND LIES THE WUB

Slipcased Edition: ISBN O-88733-052-5 (set)

Trade Edition: ISBN O-88733-053-3 (set)

Copyright © 1987 by The Estate of Philip K. Dick

Foreword © 1987 by Steven Owen Godersky

Introduction © 1987 by Roger Zelazny

Material in "Preface by Philip K. Dick" from a letter to John Betancourt, used with permission. Copyright © 1987 by The Estate of Philip K. Dick.

Entire contents Copyright © 1987 by The Estate of Philip K. Dick. Individual stories were copyrighted in their year of first publication (see "Notes" at the back of each volume for more information) and copyrights have been renewed by Philip K. Dick and The Estate of Philip K. Dick as applicable. Previously unpublished stories are Copyright © 1987 by The Estate of Philip K. Dick. All rights reserved.

For information about the *Philip K. Dick Society*, write to PKDS, Box 611, Glen Ellen, CA 95442 USA.

An Underwood-Miller book by arrangement with the author's agent and estate. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without explicit permission, except by a reviewer who may quote brief passages. For information address the publisher, Underwood-Miller, 515 Chestnut Street, Columbia, PA 17512.

With thanks to Jeff Connor and Russell Galen.

Printed in the United States of America
Typesetting by Metro Typography, Santa Cruz, California
Book Design: Underwood-Miller.

All Rights Reserved

FIRST EDITION

Library of Congress Catalog Card Number
87- 50155

IN MEMORY

OF

PHILIP K. DICK

1928 – 1982

CONTENTS

PREFACE

FOREWORD

INTRODUCTION

STABILITY

ROOG

THE LITTLE MOVEMENT

BEYOND LIES THE WUB

THE GUN

THE SKULL

THE DEFENDERS

MR. SPACESHIP

PIPER IN THE WOODS

THE INFINITES

THE PRESERVING MACHINE

EXPENDABLE

THE VARIABLE MAN

THE INDEFATIGABLE FROG

THE CRYSTAL CRYPT

THE SHORT HAPPY LIFE OF THE BROWN OXFORD

THE BUILDER

MEDDLER

PAYCHECK

THE GREAT C

OUT IN THE GARDEN

THE KING OF THE ELVES

COLONY

PRIZE SHIP

NANNY

NOTES

PREFACE

By Philip K. Dick

I will define science fiction, first, by saying what sf is *not*. It cannot be defined as "a story (or novel or play) set in the future," since there exists such a thing as space adventure, which is set in the future but is not sf: it is just that: adventures, fights and wars in the future in space involving super-advanced technology. Why, then, is it not science fiction? It would seem to be, and Doris Lessing (e.g. *Canopus and Argonaughts*) supposes that it is. However, space adventure *lacks the distinct new idea* that is the essential ingredient. Also, there can be science fiction set in the present: the alternate world story or novel. So if we separate sf from the future and also from ultra-advanced technology, what then do we have that *can* be called sf?

We have a fictitious world; that is the first step: it is a society that does not in fact exist, but is predicated on our known society; that is, our known society acts as a jumping-off point for it; then the society advances out of our own in some way, perhaps orthogonally, as with the alternate world story or novel. It is our world dislocated by some kind of mental effort on the part of the author, our world transformed into that which it is not or not yet. This world must differ from the given in at least one way, and this one way must be sufficient to give rise to events that could not occur in our society—in any known society present or past. There must be a coherent idea involved in this dislocation; that is, the dislocation must be a conceptual one, not merely a trivial or bizarre one—*this* is the essence of science fiction, the conceptual dislocation within the society so that as a result a new society is generated in the author's mind, transferred to paper, and from paper it occurs as a convulsive shock to the reader's mind, *the shock of dysrecognition*. He knows that it is not his actual world that he is reading about.

Now, to separate science fiction from fantasy. This is impossible to do, and a moment's thought will show why. Take psionics; take mutants such as we find in Ted Sturgeon's wonderful *MORE THAN HUMAN*. If the reader believes that such mutants could exist, then he will view Sturgeon's novel as science fiction. If, however, he believes that such mutants are, like wizards and dragons, not possible or nor will ever be possible, then he is reading a fantasy novel. Fantasy involves that which general opinion regards as impossible; science fiction involves that which general opinion regards as possible under the right circumstances. This is in essence a judgment-call, since what is possible and what is not possible is not objectively known but is, rather, a subjective belief on the part of the author and of the reader.

Now to define *good* science fiction. The conceptual dislocation—the new idea, in other words—must be truly new (or a new variation on an old one) and it must be intellectually stimulating to the reader; it must invade his mind and wake it up to the possibility of something he had not up to the moment thought of. Thus "good science fiction" is a value term, not an objective thing, and yet, I think, there really is such a thing, objectively, as good science fiction.

I think Dr. Willis McNelly at the California State University at Fullerton put it best when he said that the true protagonist of an sf story or novel is an idea and not a person. If it is *good* sf the idea is new, it is stimulating, and, probably most important of all, it sets off a chain-reaction of ramifications in the mind of the reader; it so-to-speak unlocks the reader's mind so that that mind, like the author's, begins to create. Thus sf is creative and it inspires creativity, which mainstream fiction by and-large does not do. We who read sf (I am speaking as a reader now, not a writer) read it because we love to experience this chain-reaction of ideas being set off in our minds by something we read something with a new idea in it; hence the very best science fiction ultimately winds up being

collaboration between author and reader, in which both create—and *enjoy* doing it: joy is the essential and final ingredient of science fiction, the joy of discovery of newness.

*(in a letter
May 14, 1968)*

FOREWORD

By Steven Owen Godersky

There is a current coin-of-phrase that touts Philip K. Dick as the greatest science fiction mind *on any planet*. Well, that and a trajectory to Lagrange-5 are hyperbolic. The returns simply are not all in. The best is a tale that has yet to be written.

There are some things, though, that might make us feel a little more secure about Phil Dick's contribution to *this* planet, not that his reputation needs any particular help today. The scope, the integrity and the intellectual magnificence of Phil's work are internationally revered. He is regarded by many as the most "serious" of the modern science fiction authors, and the interest in his works has continued to mount since his untimely death in 1982. His reputation has been further enhanced by a growing body of scholarly criticism. If we take a measured look at his accomplishments there are three powerful themes that permeate almost every novel and story.

The first and most prominent theme today, can be seen in Phil's watershed work on the question of what divides humanity from all the intricacies of its creations. This is part of the central preoccupation of all consequential writers. But Phil rephrased the question *What does it mean to be human?* to *What is it like not to be human?* He posed the problem intellectually, after his fashion, but then he made *us feel* his answers. In the best and really highest tradition of Mary Shelley he struck our empathy as the difference; in his own word, *caritas*. I do not have to be a futurist to predict that both his search and his discovery will become ever more important to us as we rush along the strange road that science calls progress.

Phil's second theme is one of perspective; what I have come to think of as the care and feeding of scale-model gods. Though the arena of his ideas was so very large, what he trusted was, he once wrote, "very small." In a literary era of superstars and super-heroes Phil reminds us that our aspirations and abilities are not so different from, *and not less important than*, those of the great and powerful.

Think of Tung Chien in *Faith of Our Fathers*, and Ragel Gumm in *TIME OUT OF JOINT*. The prosaic drudgery proves central to the fate of their worlds. Recall Herb Ellis in *Prominent Author*, an ordinary guy rewrites the Old Testament for inch-tall goatherds. Reflect on the significance of Her Sousa's gumballs in *Holy Quarrel*; on the moral influence of wub-fur, in *Not By Its Cover*, and the battle with the sentient pinball machine in *Return Match*. Small is written large. Large is written small. Shop clerks and storekeepers are just as likely as warlords and messiahs to be at Dick's ontological foci. Old Mrs. Berthelsen, in *Captive Market*, possesses the ultimate secret of time and space, and uses it to sell vegetables out of a wagon.

When reading Dick you don't much see mile-long spaceships flaming into the sun. What you do see is one broken-down robot in a ditch. Or, more frightening, one butterfly trapped in a time warp. In Phil Dick's stories, we see that everything, human or otherwise, is connected, everyone is important; what causes pain to one causes pain to all. As John Brunner points out, it certainly caused pain to Phil himself.

Phil Dick's third major theme is his fascination with war and his fear and hatred of it. One hardly sees critical mention of it, yet it is as integral to his body of work as oxygen is to water.

Perhaps Dick, who began his writing career in Berkeley, California, absorbed the sensibilities of a town that had a carefully nurtured liberal commitment. Perhaps Joe McCarthy and the Korean War sensitized a beginning writer's imagination. We know little of his juvenile years during the Second World War. But we can identify, early and consistently, a mistrust of the military mentality, a fear of what he had seen of the total war machine on *either* side. He had a great disinclination to accept the

slogans of the period that supported the ends over the means. Victory at all cost for Democracy, for Freedom, for the Flag are hollow aphorisms when the price of victory is totalitarian submission to a heartless military bureaucracy: Phil feared this particular future for all of us.

From Phil's earliest stories, *The Defenders*, *The Variable Man*, *A Surface Raid* and *To Serve the Master*, to his later fiction, such as *Faith of Our Fathers*, and *The Exit Door Leads In*, the winners and the losers show their humanity largely in their rejection of warfare and aggression. For Dick, the only acceptable struggle was against the evil he recognized as "the forces of dissolution." Phil Dick was anti-military long before it became fashionable in the Sixties. He continued, through his whole career, to value humanity and its foibles, no matter how small and vulnerable, over the organized terror of the modern state, no matter how expedient.

So here it is; a look into an eclectic and vigorous mind. This indispensable collection of Phil Dick's less than novel-length fiction may disturb you. It may frighten you, because some of Phil's people live very close to home. But these stories will not leave you unchanged. A strange wind may blow through your door late at night, and the shadows of familiar objects may quiver in the light. Is some Palm Eldritch figure hurrying now to approach our world? Even if you're not a pre-cog, don't say you weren't warned.

INTRODUCTION

By Roger Zelazny

When I was approached to write this introduction I declined. It had nothing to do with my attitude toward Phil Dick's work. It was, rather, because I felt that I had already said everything I had to say on the subject. It was then pointed out to me that I had said these things in a variety of different places. Even if I had nothing to add, a judicious rehashing in a place such as this might do a service for readers who, in all likelihood, hadn't seen or heard it all before.

So I thought about it. I also looked at some of the things I had written earlier. What might be worth repeating, what worth adding, after this time? I had only met Phil on a few occasions, in California and in France; and it had almost been by accident that we had once fallen into collaborating on a book. During our collaboration we had exchanged letters and spoken often on the telephone. I liked him and I was very impressed by his work. His sense of humor generally came through in our phone conversations. I remember once when he mentioned some royalty statements he'd just received. He said, "I've gotten so-and-so many hundred in France, so-and-so many hundred in Germany, so-and-so many hundred in Spain... Gee! this sounds like the catalog aria from *Don Giovanni!*" It was always more immediate form of verbal wit than the cosmic ironies he played with in his fiction.

I'd said something about his humor before. I'd also remarked on the games he played with consensus reality. I'd even generalized a bit about his characters. But why paraphrase when after all these years I've finally found a legitimate reason for quoting myself?

These characters are often victims, prisoners, manipulated men and women. It is generally doubtful whether they will leave the world with less evil in it than they found there. But you never know. They try. They are usually at bat in the last half of the ninth inning with the tying run on base, two men out, two strikes and three balls riding, with the game being called on account of rain at any second. But then, what is rain? Or a ballpark?

The worlds through which Phil Dick's characters move are subject to cancellation or revision without notice. Reality is approximately as dependable as a politician's promise. Whether it is a drug, a time-warp, a machine or an alien entity responsible for the bewildering shifting of situations about his people, the result is the same: Reality, of the capital "R" variety, has become as relative a thing as the dryness of our respective Martinis. Yet the struggle goes on, the fight continues. Against what? Ultimately, Powers, Principalities, Thrones, and Dominations, often contained in hosts who are themselves victims, prisoners, manipulated men and women.

All of which sounds like grimly serious fare. Wrong. Strike the "grimly," add a comma and the following: but one of the marks of Phil Dick's mastery lies in the tone of his work. He is possessed of a sense of humor for which I am unable to locate an appropriate adjective. Wry, grotesque, slapstick, satirical, ironic... None of them quite fits to the point of generality, though all may be found without looking too far. His characters take pratfalls at the most serious moments; pathetic irony may invade the most comic scene. It is a rare and estimable quality to direct such a show successfully.

I'd said that in *PHILIP K. DICK: ELECTRIC SHEPHERD* (edited by Bruce Gillespie, Norstril

Press, 1975), and I still agree with it.

It is good now to see that Phil is finally getting some of the attention he deserved, both critical and at the popular level. My main regret is that it comes so late. He was often broke when I knew him, past the struggling author age but still struggling to make ends meet. I was heartened that for his last year or so he finally enjoyed financial security and even a measure of affluence. The last time I saw him he actually seemed happy and looked a bit relaxed. This was back when *Bladerunner* was being filmed, and we spent dinner and a long evening just talking, joking, reminiscing.

Much has been made of his later mysticism. I can't speak with firsthand knowledge of everything he might have believed, partly because it seemed to keep changing and partly because it was often difficult to know when he was kidding and when he was serious. My main impression from a number of conversations, though, was that he played at theology the way other people might play at chess problems, that he liked asking the classic science fiction writer's question—"What if?"—of anything he came across in the way of religious and philosophical notions. It was obviously a dimension of his work, and I've often wondered where another ten years would have taken his thinking. Impossible to guess now, really.

I recall that, like James Blish, he was fascinated by the problem of evil, and its juxtaposition with the sometime sweetness of life. I'm sure he wouldn't mind my quoting from the last letter I received from him (dated 10 April 1981):

Two items were presented to me for my inspection within a period of fifteen minutes: first, a copy of *WIND IN THE WILLOWS*, which I had never read... A moment after I looked it over someone showed me a two-page photograph in the current *Time* of the attempted assassination of the President. There the wounded, there the Secret Service man with the Uzi machine gun, there all of them on the assassin. My brain had to try to correlate *WIND IN THE WILLOWS* and that photograph. It could not. It never will be able to. I brought the Grahame book home and sat reading it while they tried to get the Columbia to lift off, in vain, as you know. This morning when I woke up I could not think at all; not even weird thoughts, such as assail one upon rising—no thoughts, just a blank. As if my own computers had, in my brain, ceased speaking to one another, like at the Cape. It is hard to believe that the scene of the attempted assassination and *WIND IN THE WILLOWS* are part of the same universe. Surely one of them is not real. Mr. Toad sculling a little boat down the stream, and the man with the Uzi... It is futile to try to make the universe add up. But I guess we must go on anyhow.

I felt at the time I received it that that tension, that moral bafflement, was a capsule version of a feeling which informed much of his writing. It is not a thing that was ever actually resolved for him; he seemed too sophisticated to trust any pat answer. He'd said a lot of things in a lot of places over the years, but the statement I most remember, which most fits the man I used to talk with, is one I quote in my foreword to Greg Rickman's first interview volume, *PHILIP K. DICK: IN HIS OWN WORDS* (Fragments West/Valentine Press, 1984). It was from a 1970 letter Phil had written to S. Commentary:

I know only one thing about my novels. In them, again and again, this minor man asserts himself in all his hasty, sweaty strength. In the ruins of Earth's cities he is busily constructing a little factory that turns out cigars or imitation artifacts that say, "Welcome to Miami, the pleasure center of the world." In *A. Lincoln, Simulacrum* he operates a little business that produces corny electronic organs—and, later on, human-like robots which

ultimately become more of an irritation than a threat. Everything is on a small scale. ~~Collapse is enormous; the positive little figure outlined against the universal rubble is, like~~ Tagomi, Runciter, Molinari, gnat-sized in scope, finite in what he can do ... and yet in some sense great. I really do not know why. I simply believe in him and I love him. He will prevail. There is nothing else. At least nothing else that matters. That we should be concerned about. Because if he is there, like a tiny father-figure, everything is all right.

Some reviewers have found "bitterness" in my writing. I am surprised, because my mood is one of trust. Perhaps they are bothered by the fact that what I trust is so very small. They want something vaster. I have news for them: there is nothing vaster. Nothing *more*, I should say. But really, how much do we have to have? Isn't Mr. Tagomi enough? I know it counts. I am satisfied.

I suppose I've recalled it twice now because I like to think of that small element of trust, idealism, in Phil's writings. Perhaps I'm imposing a construction, though, in doing this. He was a complex person, and I've a feeling he left a lot of different people with a lot of different impressions. This in mind, the best I can render of the man I knew and liked—mostly at long distance—obviously only a crude sketch, but it's the best I have to show. And since much of this piece is self-plagiarism, I feel no guilt in closing with something else I've said before:

The subjective response ... when a Philip Dick book has been finished and put aside is that, upon reflection, it does not seem so much that one holds the memory of a story; rather, it is the after effects of a poem rich in metaphor that seem to remain.

This I value, partly because it does defy a full mapping, but mainly because that which is left of a Phil Dick story when the details have been forgotten is a thing which comes to me at odd times and offers me a feeling or a thought; therefore, a thing which leaves me richer for having known it.

It is gratifying to know that he is being acclaimed and remembered with fetidness in many places. I believe it will last. I wish it had come a lot sooner.

Roger Zelazny
October, 1980

STABILITY

ROBERT BENTON slowly spread his wings, flapped them several times and sailed majestically off the roof and into the darkness.

He was swallowed up by the night at once. Beneath him, hundreds of tiny dots of light betokened other roofs, from which other persons flew. A violet hue swam close to him, then vanished into the black. But Benton was in a different sort of mood, and the idea of night races did not appeal to him. The violet hue came close again and waved invitingly. Benton declined, swept upward into the high air.

After a while he leveled off and allowed himself to coast on air currents that came up from the city beneath, the City of Lightness. A wonderful, exhilarating feeling swept through him. He pounded his huge, white wings together, flung himself in frantic joy into the small clouds that drifted past, dived to the invisible floor of the immense black bowl in which he flew, and at last descended toward the light of the city, his leisure time approaching an end.

Somewhere far down a light more bright than the others winked at him: the Control Office. Aiming his body like an arrow, his white wings folded about him, he headed toward it. Down he went, straight and perfect. Barely a hundred feet from the light he threw his wings out, caught the firm air about him, and came gently to rest on a level roof.

Benton began to walk until a guide light came to life and he found his way to the entrance door by its beam. The door slid back at the pressure of his fingertips and he stepped past it. At once he began to descend, shooting downward at increasing speed. The small elevator suddenly stopped and he strode out into the Controller's Main Office.

"Hello," the Controller said, "take off your wings and sit down."

Benton did so, folding them neatly and hanging them from one of a row of small hooks along the wall. He selected the best chair in sight and headed toward it.

"Ah," the Controller smiled, "you value comfort."

"Well," Benton answered, "I don't want it to go to waste."

The Controller looked past his visitor and through the transparent plastic walls. Beyond were the largest single rooms in the City of Lightness. They extended as far as his eyes could see, and farther. Each was—

"What did you want to see me about?" Benton interrupted. The Controller coughed and rattled some metal paper-sheets.

"As you know," he began, "Stability is the watchword. Civilization has been climbing for centuries, especially since the twenty-fifth century. It is a law of nature, however, that civilization must either g

forward or fall backward; it cannot stand still."

"I know that," Benton said, puzzled. "I also know the multiplication table. Are you going to recite that, too?"

The Controller ignored him.

"We have, however, broken that law. One hundred years ago—"

One hundred years ago! It hardly seemed as far back as that when Eric Freidenburg of the States Free Germany stood up in the International Council Chamber and announced to the assembled delegates that mankind had at last reached its peak. Further progress forward was impossible. In the last few years, only *two* major inventions has been filed. After that, they had all watched the bar graphs and charts, seen the lines going down and down, according to their squares, until they dipped into nothing. The great well of human ingenuity had run dry, and then Eric had stood up and said the thing everyone knew, but was afraid to say. Naturally, since it had been made known in a formal fashion, the Council would have to begin work on the problem.

There were three ideas of solution. One of them seemed more humane than the other two. That solution was eventually adopted. It was—

Stabilization!

There was great trouble at first when the people learned about it, and mass riots took place in many leading cities. The stock market crashed, and the economy of many countries went out of control. Food prices rose, and there was mass starvation. War broke out ... for the first time in three hundred years! But Stabilization had begun. Dissenters were destroyed, radicals were carted off. It was harsh and cruel but seemed to be the only answer. At last the world settled down to a rigid state, a controlled state in which there could be no change, either backward or forward.

Each year every inhabitant took a difficult, week-long examination to test whether or not he was backsliding. All youths were given fifteen years of intensive education. Those who could not keep up with the others simply disappeared. Inventions were inspected by Control Offices to make certain that they could not upset Stability. If it seemed that they might—

"And that is why we cannot allow your invention to be put into use," the Controller explained to Benton. "I am sorry."

He watched Benton, saw him start, the blood drain from his face, his hands tremble.

"Come now," he said kindly, "don't take it so hard; there are other things to do. After all, you are not in danger of the Cart!"

But Benton only stared. At last he said,

"But you don't understand: I have no invention. I don't know what you're talking about."

"No invention!" the Controller exclaimed. "But I was here the day you entered it yourself! I saw you sign the statement of ownership! You handed *me* the model!"

He stared at Benton. Then he pressed a stud on his desk and said into a small circle of light,

"Send me up the information on number 34500-D, please."

A moment passed, and then a tube appeared in the circle of light. The Controller lifted the cylindrical object out and passed it to Benton.

"You'll find your signed statement there," he said, "and it has your fingerprints in the print square. Only you could have made them."

Numbly, Benton opened the tube and took out the papers inside. He studied them a few moments and then slowly put them back and handed the tube to the Controller.

"Yes," he said, "that's my writing, and those are certainly my prints. But I don't understand, I never invented a thing in my life, and I've never been here before! What is this invention?"

"What is it!" the Controller echoed, amazed. "Don't you know?"

Benton shook his head. "No, I do not," he said slowly.

"Well, if you want to find out about it, you'll have to go down to the Offices. All I can tell you is that the plans you sent us have been denied rights by the Control Board. I'm only a spokesman. You'll have to take it up with them."

Benton got up and walked to the door. As with the other, this one sprang open to his touch and he went on through into the Control Offices. As the door closed behind him the Controller called angrily.

"I don't know what you're up to, but you know the penalty for upsetting Stability!"

"I'm afraid Stability is already upset," Benton answered and went on.

The Offices were gigantic. He stared down from the catwalk on which he stood, for below him thousands of men and women worked at whizzing, efficient machines. Into the machines they were feeding reams of cards. Many of the people worked at desks, typing out sheets of information, filling in charts, putting cards away, decoding messages. On the walls stupendous graphs were constantly being changed. The very air was alive with the vitalness of the work being conducted, the hum of the machines, the tap-tap of the typewriters, and the mumble of voices all merged together in a quiet, contented sound. And this vast machine, which cost countless dollars a day to keep running so smoothly, had a word: Stability!

Here, the thing that kept their world together lived. This room, these hard working people, the ruthless man who sorted cards into the pile marked "for extermination" were all functioning together like a great symphony orchestra. One person off key, one person out of time, and the entire structure would tremble. But no one faltered. No one stopped and failed at his task. Benton walked down a flight of steps to the desk of the information clerk.

"Give me the entire information on an invention entered by Robert Benton, 34500-D," he said. The clerk nodded and left the desk. In a few minutes he returned with a metal box.

"This contains the plans and a small working model of the invention," he stated. He put the box on the desk and opened it. Benton stared at the contents. A small piece of intricate machinery sat squat in the center. Underneath was a thick pile of metal sheets with diagrams on them.

"Can I take this?" Benton asked.

"If you are the owner," the clerk replied. Benton showed his identification card, the clerk studied it and compared it with the data on the invention. At last he nodded his approval, and Benton closed the box, picked it up and quickly left the building via a side exit.

The side exit let him out on one of the larger underground streets, which was a riot of lights and passing vehicles. He located his direction, and began to search for a communications car to take him home. One came along and he boarded it. After he had been traveling for a few minutes he began to carefully lift the lid of the box and peer inside at the strange model.

"What have you got there, sir?" the robot driver asked.

"I wish I knew," Benton said ruefully. Two winged flyers swooped by and waved at him, danced in the air for a second and then vanished.

"Oh, fowl," Benton murmured, "I forgot my wings."

Well, it was too late to go back and get them, the car was just then beginning to slow down in front of his house. After paying the driver he went inside and locked the door, something seldom done. The best place to observe the contents was in his "consideration" room, where he spent his leisure time while not flying. There, among his books and magazines he could observe the invention at ease.

The set of diagrams was a complete *puzzle* to him, and the model itself even more so. He stared at it from all angles, from underneath, from above. He tried to interpret the technical symbols of the diagrams, but all to no avail. There was but one road now open to him. He sought out the "on" switch and clicked it.

For almost a minute nothing happened. Then the room about him began to waver and give way. For a moment it shook like a quantity of jelly. It hung steady for an instant, and then vanished.

He was falling through space like an endless tunnel, and he found himself twisting about frantically, grasping into the blackness for something to take hold of. He fell for an interminable time helplessly, frightened. Then he had landed, completely unhurt. Although it had seemed so, the fall could not have been very long. His metallic clothes were not even ruffled. He picked himself up and looked about.

The place where he had arrived was strange to him. It was a field ... such as he had supposed no longer to exist. Waving acres of grain waved in abundance everywhere. Yet, he was certain that in no place on earth did natural grain still grow. Yes, he was positive. He shielded his eyes and gazed at the sun, but it looked the same as it always had. He began to walk.

After an hour the wheat fields ended, but with their end came a wide forest. He knew from his studies that there were no forests left on earth. They had perished years before. Where was he, then?

He began to walk again, this time more quickly. Then he started to run. Before him a small hill rose and he raced to the top of it. Looking down the other side he stared in bewilderment. There was nothing there but a great emptiness. The ground was completely level and barren, there were no trees or any sign of life as far as his eyes could see, only the extensive bleached out land of death.

He started down the other side of the hill toward the plain. It was hot and dry under his feet, but he went forward anyway. He walked on, the ground began to hurt his feet—unaccustomed to long walking—and he grew tired. But he was determined to continue. Some small whisper within his mind compelled him to maintain his pace without slowing down.

"Don't pick it up," a voice said.

"I will," he grated, half to himself, and stooped down.

Voice! From where! He turned quickly, but there was nothing to be seen. Yet the voice had come to him and it had seemed—for a moment—as if it were perfectly natural for voices to come from the air. He examined the thing he was about to pick up. It was a glass globe about as big around as his fist.

"You will destroy your valuable Stability," the voice said.

"Nothing can destroy Stability," he answered automatically. The glass globe was cool and nice against his palm. There was something inside, but heat from the glowing orb above him made it dance before his eyes, and he could not tell exactly what it was.

"You are allowing your mind to be controlled by evil things," the voice said to him. "Put the globe down and leave."

"Evil things?" he asked, surprised. It was hot, and he was beginning to feel thirsty. He started to thrust the globe inside his tunic.

"Don't," the voice ordered, "that is what it wants you to do."

The globe was nice against his chest. It nestled there, cooling him off from the fierce heat of the sun. What was it the voice was saying?

"You were called here by it through time," the voice explained. "You obey it now without question. I am its guardian, and ever since this time-world was created I have guarded it. Go away, and leave it as you found it."

Definitely, it was too warm on the plain. He wanted to leave; the globe was now urging him to, reminding him of the heat from above, the dryness in his mouth, the tingling in his head. He started off, and as he clutched the globe to him he heard the wail of despair and fury from the phantom voice.

That was almost all he remembered. He did recall that he made his way back across the plain to the fields of grain, through them, stumbling and staggering, and at last to the spot where he had first appeared. The glass globe inside his coat urged him to pick up the small time machine from where he had left it. It whispered to him what dial to change, which button to press, which knob to set. Then he was falling again, falling back up the corridor of time, back, back to the graying mist from whence he had fallen, back to his own world.

Suddenly the globe urged him to stop. The journey through time was not yet complete: there was still something that he had to do.

"You say your name is Benton? What can I do for you?" the Controller asked. "You have never been here before, have you?"

He stared at the Controller. What did he mean? Why, he had just left the office! Or had he? What day was it? Where had he been? He rubbed his head dizzily and sat down in the big chair. The Controller watched him anxiously.

"Are you all right?" he asked. "Can I help you?"

"I'm all right," Benton said. There was something in his hands.

"I want to register this invention to be approved by the Stability Council," he said, and handed the time machine to the Controller.

"Do you have the diagrams of its construction?" the Controller asked.

Benton dug deeply into his pocket and brought out the diagrams. He tossed them on the Controller's desk and laid the model beside them.

"The Council will have no trouble determining what it is," Benton said. His head ached, and he wanted to leave. He got to his feet.

"I am going," he said, and went out the side door through which he had entered. The Controller stared after him.

"Obviously," the First Member of the Control Council said, "he had been using the thing. You saw the first time he came he acted as if he had been there before, but on the second visit he had no memory of having entered an invention, or even having been there before?"

"Right," the Controller said. "I thought it was suspicious at the time of the first visit, but I did not realize until he came the second time what the meaning was. Undoubtedly, he used it."

"The Central Graph records that an unstabilizing element is about to come up," the Second Member remarked. "I would wager that Mr. Benton is it."

"A time machine!" the First Member said. "Such a thing can be dangerous. Did he have anything with him when he came the—ah—first time?"

"I saw nothing, except that he walked as if he were carrying something under his coat," the Controller replied.

"Then we must act at once. He will have been able to set up a chain of circumstance by this time that our Stabilizers will have trouble in breaking. Perhaps we should visit Mr. Benton."

Benton sat in his living room and stared. His eyes were set in a kind of glassy rigidity and he had not moved for some time. The globe had been talking to him, telling him of its plans, its hopes. Now it stopped suddenly.

"They are coming," the globe said. It was resting on the couch beside him, and its faint whisper curled to his brain like a wisp of smoke. It had not actually spoken, of course, for its language was mental. But Benton heard.

"What shall I do?" he asked.

"Do nothing," the globe said. "They will go away."

The buzzer sounded and Benton remained where he was. The buzzer sounded again, and Benton stirred restlessly. After a while the men went down the walk again and appeared to have departed.

"Now what?" Benton asked. The globe did not answer for a moment.

"I feel that the time is almost here," it said at last. "I have made no mistakes so far, and the difficult part is past. The hardest was having you come through time. It took me years—the Watcher was clever. You almost didn't answer, and it was not until I thought of the method of putting the machine in your hands that success was certain. Soon you shall release us from this globe. After such a

eternity—"

~~There was a scraping and a murmur from the rear of the house, and Benton started up.~~

"They are coming in the back door!" he said. The globe rustled angrily.

The Controller and the Council Members came slowly and warily into the room. They spotted Benton and stopped.

"We didn't think that you were at home," the First Member said. Benton turned to him.

"Hello," he said. "I'm sorry that I didn't answer the bell; I had fallen asleep. What can I do for you?"

Carefully, his hand reached out toward the globe, and it seemed almost as if the globe rolled under the protection of his palm.

"What have you there?" the Controller demanded suddenly. Benton stared at him, and the globe whispered in his mind.

"Nothing but a paperweight," he smiled. "Won't you sit down?"

The men took their seats, and the First Member began to speak.

"You came to see us twice, the first time to register an invention, the second time because we had summoned you to appear, as we could not allow the invention to be issued."

"Well?" Benton demanded. "Is there something the matter with that?"

"Oh, no," the Member said, "but what was for us your first visit was for *you* your second. Several things prove this, but I will not go into them just now. The thing that is important is that you still have the machine. This is a difficult problem. Where is the machine? It should be in your possession. Although we cannot force you to give it to us, we will obtain it eventually in one way or another."

"That is true," Benton said. But where was the machine? He had just left it at the Controller's Office. Yet he had already picked it up and taken it into time, whereupon he had returned to the present and had returned it to the Controller's Office!

"It has ceased to exist, a non-entity in a time-spiral," the globe whispered to him, catching his thoughts. "The time-spiral reached its conclusion when you deposited the machine at the Office of Control. Now these men must leave so that we can do what must be done."

Benton rose to his feet, placing the globe behind him.

"I'm afraid that I don't have the time machine," he said. "I don't even know where it is, but you may search for it if you like."

"By breaking the laws, you have made yourself eligible for the Cart," the Controller observed. "But we feel that you have done what you did without meaning to. We do not want to punish anyone without reason, we only desire to maintain Stability. Once that is upset, nothing matters."

"You may search, but you won't find it," Benton said. The Members and the Controller began to look. They overturned chairs, searched under the carpets, behind pictures, in the walls, and they found nothing.

"You see, I was telling the truth," Benton smiled, as they returned to the living room.

"You could have hidden it outside someplace," the Member shrugged. "It doesn't matter, however."

The Controller stepped forward.

"Stability is like a gyroscope," he said. "It is difficult to turn from its course, but once started it can hardly be stopped. We do not feel that you yourself have the strength to turn that gyroscope, but there may be others who can. That remains to be seen. We are going to leave now, and you will be allowed to end your own life, or wait here for the Cart. We are giving you the choice. You will be watched, of course, and I trust that you will make no attempt to flee. If so, then it will mean your immediate destruction. Stability must be maintained, at any cost."

Benton watched them, and then laid the globe on the table. The Members looked at it with interest.

"A paperweight," Benton said. "Interesting, don't you think?"

The Members lost interest. They began to prepare to leave. But the Controller examined the globe holding it up to the light.

"A model of a city, eh?" he said. "Such fine detail."

Benton watched him.

"Why, it seems amazing that a person could ever carve so well," the Controller continued. "What city is it? It looks like an ancient one such as Tyre or Babylon, or perhaps one far in the future. You know, it reminds me of an old legend."

He looked at Benton intently as he went on.

"The legend says that once there was a very evil city, it was so evil that God made it small and shrank it up in a glass, and left a watcher of some sort to see that no one came along and released the city by smashing the glass. It is supposed to have been lying for eternity, waiting to escape.

"And this is perhaps the model of it," the Controller continued.

"Come on!" the First Member called at the door. "We must be going; there are lots of things left to do tonight."

The Controller turned quickly to the Members.

"Wait!" he said. "Don't leave."

He crossed the room to them, still holding the globe in his hand.

"This would be a very poor time to leave," he said, and Benton saw that while his face had lost most of its color, the mouth was set in firm lines. The Controller suddenly turned again to Benton.

"Trip through time; city in a glass globe! Does that mean anything?"

The two Council Members looked puzzled and blank.

"An ignorant man crosses time and returns with a strange glass," the Controller said. "Odd things bring out of time, don't you think?"

Suddenly the First Member's face blanched white.

"Good God in Heaven!" he whispered. "The accursed city! That globe?"

He stared at the round ball in disbelief. The Controller looked at Benton with an amused glance.

"Odd, how stupid we may be for a time, isn't it?" he said. "But eventually we wake up. *Don't touch it!*"

Benton slowly stepped back, his hands shaking.

"Well?" he demanded. The globe was angry at being in the Controller's hand. It began to buzz, and vibrations crept down the Controller's arm. He felt them, and took a firmer grip on the globe.

"I think it wants me to break it," he said, "it wants me to smash it on the floor so that it can get out." He watched the tiny spires and building tops in the murky mistiness of the globe, so tiny that he could cover them all with his fingers.

Benton dived. He came straight and sure, the way he had flown so many times in the air. Now even a minute that he had hurtled about the warm blackness of the atmosphere of the City of Lightness came back to help him. The Controller, who had always been too busy with his work, always too piled up ahead to enjoy the airsports that the City was so proud of, went down at once. The globe bounced out of his hands and rolled across the room. Benton untangled himself and leaped up. As he raced after the small shiny sphere, he caught a glimpse of the frightened, bewildered faces of the Members, of the Controller attempting to get to his feet, face contorted with pain and horror.

The globe was calling to him, whispering to him. Benton stepped swiftly toward it, and felt a rising whisper of victory and then a scream of joy as his foot crushed the glass that imprisoned it.

The globe broke with a loud popping sound. For a time it lay there, then a mist began to rise from it. Benton returned to the couch and sat down. The mist began to fill the room. It grew and grew, seemed almost like a living thing, so strangely did it shift and turn.

Benton began to drift into sleep. The mist crowded about him, curling over his legs, up to his chest.

and finally milled about his face. He sat there, slumped over on the couch, his eyes closed, letting the strange, aged fragrance envelop him.

Then he heard the voices. Tiny and far away at first, the whisper of the globe multiplied countless times. A concert of whispering voices rose from the broken globe in a swelling crescendo of exultation. Joy of victory! He saw the tiny miniature city within the globe waver and fade, then change in size and shape. He could hear it now as well as see it. The steady throbbing of the machinery like a gigantic drum. The shaking and quivering of squat metal beings.

These beings were tended. He saw the slaves, sweating, stooped, pale men, twisting in their effort to keep the roaring furnaces of steel and power happy. It seemed to swell before his eyes until the entire room was full of it, and the sweating workmen brushed against him and around him. He was deafened by the raging power, the grinding wheels and gears and valves. Something was pushing against him, compelling him to move forward, forward to the City, and the mist gleefully echoed the new, victorious sounds of the freed ones.

When the sun came up he was already awake. The rising bell rang, but Benton had left his sleeping cube some time before. As he fell in with the marching ranks of his companions, he thought he recognized familiar faces for an instant—men he had known someplace before. But at once the memory passed. As they marched toward the waiting machines, chanting the tuneless sounds the ancestors had chanted for centuries, and the weight of his tools pressed against his back, he counted the time before his next rest day. It was only about three weeks to go now, and anyhow, he *might* be in line for a bonus if the Machines saw fit—

For had he not been tending *his* machine faithfully?

ROOG

"ROOG!" the dog said. He rested his paws on the top of the fence and looked around him.

The Roog came running into the yard.

It was early morning, and the sun had not really come up yet. The air was cold and gray, and the walls of the house were damp with moisture. The dog opened his jaws a little as he watched, his black paws clutching the wood of the fence.

The Roog stood by the open gate, looking into the yard. He was a small Roog, thin and white, with wobbly legs. The Roog blinked at the dog, and the dog showed his teeth.

"Roog!" he said again. The sound echoed into the silent half darkness. Nothing moved nor stirred. The dog dropped down and walked back across the yard to the porch steps. He sat down on the bottom step and watched the Roog. The Roog glanced at him. Then he stretched his neck up to the window of the house, just above him. He sniffed at the window.

The dog came flashing across the yard. He hit the fence, and the gate shuddered and groaned. The Roog was walking quickly up the path, hurrying with funny little steps, mincing along. The dog lay down against the slats of the gate, breathing heavily, his red tongue hanging. He watched the Roog disappear.

The dog lay silently, his eyes bright and black. The day was beginning to come. The sky turned a little whiter, and from all around the sounds of people echoed through the morning air. Lights popped on behind shades. In the chilly dawn a window was opened.

The dog did not move. He watched the path.

In the kitchen Mrs. Cardossi poured water into the coffee pot. Steam rose from the water, blinding her. She set the pot down on the edge of the stove and went into the pantry. When she came back Alf was standing at the door of the kitchen. He put his glasses on.

"You bring the paper?" he said.

"It's outside."

Alf Cardossi walked across the kitchen. He threw the bolt on the back door and stepped out onto the porch. He looked into the gray, damp morning. At the fence Boris lay, black and furry, his tongue out.

"Put the tongue in," Alf said. The dog looked quickly up. His tail beat against the ground. "The tongue," Alf said. "Put the tongue in."

The dog and the man looked at one another. The dog whined. His eyes were bright and feverish.

"Roog!" he said softly.

"What?" Alf looked around. "Someone coming? The paperboy come?"

The dog stared at him, his mouth open.

"You certainly upset these days," Alf said. "You better take it easy. We both getting too old for excitement."

He went inside the house.

The sun came up. The street became bright and alive with color. The postman went along the sidewalk with his letters and magazines. Some children hurried by, laughing and talking.

About 11:00, Mrs. Cardossi swept the front porch. She sniffed the air, pausing for a moment.

"It smells good today," she said. "That means it's going to be warm."

In the heat of the noonday sun the black dog lay stretched out full length, under the porch. His chest rose and fell. In the cherry tree the birds were playing, squawking and chattering to each other. Once in a while Boris raised his head and looked at them. Presently he got to his feet and trotted down under the tree.

He was standing under the tree when he saw the two Roogs sitting on the fence, watching him.

"He's big," the first Roog said. "Most Guardians aren't as big as this."

The other Roog nodded, his head wobbling on his neck. Boris watched them without moving, his body stiff and hard. The Roogs were silent, now, looking at the big dog with his shaggy ruff of white hair around his neck.

"How is the offering urn?" the first Roog said. "Is it almost full?"

"Yes." The other nodded. "Almost ready."

"You, there!" the first Roog said, raising his voice. "Do you hear me? We've decided to accept the offering, this time. So you remember to let us in. No nonsense, now."

"Don't forget," the other added. "It won't be long."

Boris said nothing.

The two Roogs leaped off the fence and went over together just beyond the walk. One of them brought out a map and they studied it.

"This area really is none too good for a first trial," the first Roog said. "Too many Guardians. Now, the northside area—"

"They decided," the other Roog said. "There are so many factors—"

"Of course." They glanced at Boris and moved back farther from the fence. He could not hear the rest of what they were saying.

Presently the Roogs put their map away and went off down the path.

Boris walked over to the fence and sniffed at the boards. He smelled the sickly, rotten odor of the Roogs and the hair stood up on his back.

That night when Alf Cardossi came home the dog was standing at the gate, looking up the walk. Alf opened the gate and went into the yard.

"How are you?" he said, thumping the dog's side. "You stopped worrying? Seems like you been nervous of late. You didn't used to be that way."

Boris whined, looking intently up into the man's face.

"You a good dog, Boris," Alf said. "You pretty big, too, for a dog. You don't remember long ago how you used to be only a little bit of a puppy."

Boris leaned against the man's leg.

"You a good dog," Alf murmured. "I sure wish I knew what is on your mind."

He went inside the house. Mrs. Cardossi was setting the table for dinner. Alf went into the living room and took his coat and hat off. He set his lunch pail down on the sideboard and came back into the kitchen.

"What's the matter?" Mrs. Cardossi said.

"That dog got to stop making all that noise, barking. The neighbors going to complain to the police."

again."

"I hope we don't have to give him to your brother," Mrs. Cardossi said, folding her arms. "But I'm sure goes crazy, especially on Friday morning, when the garbage men come."

"Maybe he'll calm down," Alf said. He lit his pipe and smoked solemnly. "He didn't used to be that way. Maybe he'll get better, like he was."

"We'll see," Mrs. Cardossi said.

The sun rose up, cold and ominous. Mist hung over all the trees and in the low places.

It was Friday morning.

The black dog lay under the porch, listening, his eyes wide and staring. His coat was stiff with hoarfrost and the breath from his nostrils made clouds of steam in the thin air. Suddenly he turned his head and leaped up.

From far off, a long way away, a faint sound came, a kind of crashing sound.

"Roog!" Boris cried, looking around. He hurried to the gate and stood up, his paws on top of the fence.

In the distance the sound came again, louder now, not as far away as before. It was a crashing, clanging sound, as if something were being rolled back, as if a great door were being opened.

"Roog!" Boris cried. He stared up anxiously at the darkened windows above him. Nothing stirred, nothing.

And along the street the Roogs came. The Roogs and their truck moved along bouncing against the rough stones, crashing and whirring.

"Roog!" Boris cried, and he leaped, his eyes blazing. Then he became more calm. He settled himself down on the ground and waited, listening.

Out in front the Roogs stopped their truck. He could hear them opening the doors stepping down onto the sidewalk. Boris ran around in a little circle. He whined and his muzzle turned once again toward the house.

Inside the warm, dark bedroom, Mr. Cardossi sat up a little in bed and squinted at the clock.

"That damn dog," he muttered. "That damn dog." He turned his face toward the pillow and closed his eyes.

The Roogs were coming down the path, now. The first Roog pushed against the gate and the gate opened. The Roogs came into the yard. The dog backed away from them.

"Roog! Roog!" he cried. The horrid, bitter smell of Roogs came to his nose, and he turned away.

"The offering urn," the first Roog said. "It is full, I think." He smiled at the rigid, angry dog. "How very good of you," he said.

The Roogs came toward the metal can, and one of them took the lid from it.

"Roog! Roog!" Boris cried, huddled against the bottom of the porch steps. His body shook with horror. The Roogs were lifting up the big metal can, turning it on its side. The contents poured out onto the ground, and the Roogs scooped the sacks of bulging, splitting paper together, catching at the orange peels and fragments, the bits of toast and egg shells.

One of the Roogs popped an egg shell into his mouth. His teeth crunched the egg shell.

"Roog!" Boris cried hopelessly, almost to himself. The Roogs were almost finished with their work of gathering up the offering. They stopped for a moment, looking at Boris.

Then, slowly, silently, the Roogs looked up, up the side of the house, along the stucco, to the window, with its brown shade pulled tightly down.

"ROOG!" Boris screamed, and he came toward them, dancing with fury and dismay. Reluctantly the Roogs turned away from the window. They went out through the gate, closing it behind them.

"Look at him," the last Roog said with contempt, pulling his corner of the blanket up on his

- [**read online Vampire Movies: An Illustrated Guide to 72 Years of Vampire Movies**](#)
- [*download A Sense of Space: The Gardens of Jan Blok book*](#)
- [read online Captivation book](#)
- [*Calming Your Anxious Mind: How Mindfulness and Compassion Can Free You from Anxiety, Fear, and Panic.pdf, azw \(kindle\), epub*](#)
- [read online The Underneath here](#)

- <http://www.netc-bd.com/ebooks/Vampire-Movies--An-Illustrated-Guide-to-72-Years-of-Vampire-Movies.pdf>
- <http://anvilpr.com/library/A-Sense-of-Space--The-Gardens-of-Jan-Blok.pdf>
- <http://weddingcellist.com/lib/Captivation.pdf>
- <http://dadhoc.com/lib/Calming-Your-Anxious-Mind--How-Mindfulness-and-Compassion-Can-Free-You-from-Anxiety--Fear--and-Panic.pdf>
- <http://weddingcellist.com/lib/The-Underneath.pdf>