The Project Gutenberg eBook of No Hiding Place, by Richard Rein Smith

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or reuse it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: No Hiding Place

Author: Richard Rein Smith

Release Date: June 29, 2009 [EBook #29272]

Language: English

Credits: Produced by Greg Weeks, Stephen Blundell and the Online Distributed Proofreading

Team at http://www.pgdp.net

*** START OF THE PROJECT GUTENBERG EBOOK NO HIDING PLACE ***

Turnabout may not always be fair play in the gulfs between the stars. But so destructive and malicious are the Agronians of this story that we can readily forgive Richard Smith for filling their ship with an unexpected reversal of a victory technique almost too ghastly to contemplate. We have no sympathy for them—and neither has Mr. Smith. Still, we're rather glad he decided to make human heroism the cornerstone of a most exciting tale of conflict in space.

no

hiding

place

by ... Richard R. Smith

The Earth was enveloped in atomic fire and the ship was a prize of war. But disaster may make victory mandatory.

THE SHIP LEAPED toward the stars, its engines roaring with a desperate burst of energy and its bulkheads audibly protesting the tremendous pressures.

In the control room, Emmett Corbin listened to the screech of tormented metal and shuddered. The heat was suffocating, and acrid fumes assailed his nostrils and burned his eyes until he almost cried out in pain.

Despite the agony, his gaze did not waver from the video set across the room. In the screen, Earth was a rapidly diminishing orb, charred and mottled with glowing atomic fires.

Everything, a far corner of his mind whispered. Everything on Earth is dead!

He was a carpenter and luckily, he had been working inside the barricades of an Army spaceport when the news came that the enemy had broken through the defense ring beyond Pluto. He had continued nailing the cedar siding on the building, knowing that if he stopped his work and waited, he would start screaming.

An MP running by the building several minutes later had shouted at him, urging him to board one of the ships on the landing field. In those last hours, they had loaded the few remaining spaceships as quickly as possible, ignoring the importance of the passengers. He reflected that many millionaires and influential politicians were now dead simply because they hadn't been close enough to the spaceports when the unexpected news came. Watching the pilots as they sat

tense before the controls, he felt overcome with helplessness.

The passenger on his right was a girl—red-haired and undeniably attractive. He remembered her name. It was Gloria White, and she was the daughter of Colonel White who had led the expedition to Venus. Her father had died months before but his friends had used their influence to establish her as a secretary on the spaceport where it was assumed she would be comparatively safe.

He had seen her frequently but almost always at a distance. She had been friendly enough, but she had never exchanged more than a few casual words with him. He had often paused in his work to admire her. But now, aboard one of the last ships to leave Earth, he evaluated her only as another passenger.

The man on his left was dressed expensively. His general appearance radiated prestige although his fleshy face was filled with disbelief as if he were witnessing a fantastic nightmare.

Rinning! Rinning! Corbin's thoughts were interrupted by a clamoring alarm bell declaring by its volume and insistence that the danger was still acute. That bell will ring until the ship is destroyed, he thought wildly. It could very well mean that the ship will be destroyed!

The pilots leaped away from the controls as if they had abruptly become white hot. "Rocket," one of them screamed. "Enemy rocket on our tail!"

Corbin turned suddenly and ran across the room in sudden, blind panic. "We can't shake it! Nobody can shake one!" Mumbling incoherently, he grabbed a spacesuit and began to don it.

The room was suddenly a seething mass of confusion. The pilots distributed spacesuits and helped passengers into them while the cabin continued to sway and lurch. Fear-crazed passengers ran aimlessly in circles. Some fainted and others were shocked into immobility.

Emmett had barely finished securing his helmet when the ship shook violently and he was knocked to the floor. The lights fluttered, then went out.

When the trembling at last subsided, he struggled to his feet and looked about the room. His eyes gradually adjusted to the faint light from the luminous paint on the walls and he was able to make out two shadowy figures moving hesitantly about the wreckage.

He remained motionless as one of the two men approached him, reached out and adjusted the dials on his spacesuit controls. The earphones in his helmet blared with a familiar voice, "Are you all right?"

"Y-Yeah. Just a little shaken."

The man walked toward the third passenger and presently Emmett heard a quick, sobbing breath through the earphones.

"Are you hurt?" the man asked.

"No." Even under the abnormal conditions Gloria White's calm voice came through clearly.

They wandered aimlessly about the room, each engrossed in his private mental turmoil. Finally the pilot broke the silence, "Since we're probably the last ones alive on the ship, we should know each other. My name is George Hartman."

"Emmett Corbin."

"Gloria ... Gloria White."

The pilot said with grim urgency: "We've got to do something. There's no sense in just standing here—waiting for the enemy to come."

"Come?" Emmett inquired. "You mean that the Agronians will actually board our ship?"

"They always examine disabled ships. They are determined to learn as much as they can about us."

"Well, let's get some weapons and be ready. I'm no hero, understand. But I agree with you that there's no sense in just waiting."

The pilot said: "There are no hand weapons on the ship. Our only possible course of action would be to *hide*." His emphasis conveyed to the others how much he disliked the thought.

"But where?" Gloria asked. "If they make a thorough search—"

"We can't hide *in* the ship," George said, with absolute conviction. "Our reports indicate that they examine every square foot inside a bombed vessel. We'll have to conceal ourselves outside."

"Outside?"

"We can use the magnetic shoes on our spacesuits to walk on the ship's hull. If luck favors us they may never even think of searching the forward section of the hull."

Emmett shrugged his shoulders, not realizing that in the faint light no one could see the gesture. Gloria said, "It's better than making no attempt at all to save ourselves."

George led the way from the control room, and across a passenger compartment that was filled with the crumpled, lifeless forms of almost a hundred men and women.

"There were no spacesuits in this room," he explained simply.

They operated the air lock by utilizing the emergency manual controls, and were soon standing on the hull of the ship. For several seconds they remained motionless and silent, grimly surveying their awesome surroundings. The billions of stars above were terrifyingly vivid against the dark emptiness of space. The ship's hull was fantastically twisted and pitted, and the enemy ship—it hovered a few miles distant—had been transformed into a brilliantly burning star by the reflected sunlight.

"We've got to find cover," George said quickly. "If they're watching the ship with telescopes we'll stand out like fireflies in a dark room!"

Cautiously sliding their feet across the hull, Gloria and Emmett followed the pilot. Presently he

pointed to a spot where a large section of the hull had been twisted back upon itself, forming a deep pocket. "This should be good enough," he said.

They followed his example as he knelt and crawled through the small opening. To Emmett it was like crawling into a sardine can. The space was barely large enough to accommodate the three of them, and through the spacesuit's tough fabric, he could feel faint, shifting pressures that indicated he was leaning against someone's back and sitting on someone's legs. They shuffled about in the total darkness until they reached a fairly comfortable position and then crouched in silence until light flashed all about them.

"Look!" Gloria whispered. Emmett stared through a narrow gash in the metal near his head and saw a group of Agronians approaching the ship. The starlight, glittering on their strange spacesuits, transformed them into weird apparitions.

Emmett closed his eyes and breathed a silent prayer. When he opened them again he could see only the unwinking stars and the enemy ship, which was still hovering nearby like a huge glaring eye.

"They're inside the ship analyzing our navigational instruments," George said as if he could somehow see through the solid metal. "They're a very thorough race. They probably know far more about us than we know about them."

"What are we going to do?" Gloria asked. "We can't just sit here until breathing becomes a torment—"

"What *can* we do? There's no place to go!" Emmett's heart had begun a furious pounding. His plight reminded him of how, in a recurrent nightmare, he had often found himself standing frozen before an oncoming truck, his legs immobile as he waited for death. He had always awakened with his heart beating furiously and his body bathed in a cold sweat, his mind filled with a sickening fear.

And now it was as if the nightmare had become a reality. He was waiting for death not in the form of a truck, but in the regular *swish* of air that tickled his ears as his oxygen supply was purified and replenished. Eventually the sound would change its timbre as the purifying agents became less efficient. The faint sound was not as impressive as the sight of a truck. But he knew that in a short time it would be just as deadly. And, as in the nightmare, he was powerless ...

A long silence followed—broken only by the *swish* of Emmett's oxygen-rejuvenating machinery. He listened intently and the *swish* grew in volume until it became a roar in his ears—a sound more thunderous than that of a thousand trucks.

"There is a place where we'd be completely safe," Gloria exclaimed, her voice suddenly loud in his ears. "I don't know how we could get there. But if a way could be found—"

"Venus?" George inquired. "The colony your father started?"

"Yes. There are only a few colonists there—not more than twenty-five. The war with the Agronians started just after the settlement was established and the government never had a chance to send out more colonists. Father showed me the approximate location—"

"The Agronians have probably destroyed the base by now," Emmett said. But his senses were tingling with new hope.

Gloria shook her head. "I don't think so. The enemy has studied the remains of our warships but there's a good chance that the information never fell into their hands."

"How do we get there? We haven't got a ship, and we can't walk!"

"We haven't got a ship," George agreed. "But we can try to get one."

Emmett felt suddenly cold when he realized what the pilot had in mind. "The enemy ship?" he asked.

George nodded. "During the skirmish at Arcturus, we managed to capture one of their ships and I was a member of a group that studied it. I'm sure I can fly one of their vessels, for the controls are far simpler than ours. Most of the Agronians have left their ship to study ours, and that leaves only a skeleton crew on board. We can use our spacesuit jets to cross the distance. As you can see, it isn't too far."

"And precisely what happens when we reach their ship?"

"Who knows? Maybe we'll get killed. But getting killed in a struggle for survival is better than just waiting to die."

Gloria shuddered. "It looks so cold out there. We'll get separated—hopelessly lost. I don't even know how to operate the spacesuit's rockets!"

"I don't either," Emmett admitted.

"It's simple." George carefully explained the operation of the rockets in detail and ended by instructing them, "We'll get separated on the way. But when we reach the ship, we'll try to meet at the air lock. It resembles the air lock of an Earth ship."

Floating through space toward the enemy ship, Emmett felt overcome with an absurd sensation of freedom. Completely surrounded by billions of motionless, pin-point stars and securely hidden by the vast blackness of space, the aliens and the problem of survival seemed dream-like and unreal.

A sharp pain stabbed at his left arm and he heard a brief hissing sound. Oxygen was escaping from his spacesuit. The sound abruptly stopped when the suit automatically sealed the puncture. And yet the throbbing pain remained and he felt the wetness of blood against his flesh, seeping slowly down his leg.

A meteor! People usually visualized meteors as tons of metal hurtling through space. But there were small ones as well, and perhaps this one had been no larger than a grain of sand. He dismissed it from his mind, and after what seemed an eternity, his feet touched the hull of the enemy ship. Quickly he activated the magnetic boots.

A distant figure gestured as George's voice came loudly over the intercom system, "This way. Here's the air lock!"

You should whisper, he thought. It would be more fitting.

He shuffled in the indicated direction. His legs were rubbery beneath him and there was a growing tingling sensation in his left arm. It was just barely possible that he was bleeding to death. And encased as he was in the spacesuit, it would be impossible for him to treat the wound.

If they reached the colony on Venus he would receive medical attention, of course. But they must first overpower the ship's crew, and it would take approximately two hours to reach the colony. Could he hold out that long?

He didn't know.

George knelt and carefully examined the rectangular outline in the metal beneath their feet. "It's only a sort of button," he said. "It could be a device that opens the lock by means of a code sequence—or it could be a signal to notify those inside to open the lock."

"What should we do?" Gloria asked nervously.

Instead of replying, George pushed the button firmly. The section of hull beneath them instantly dropped several feet. Emmett looked up in time to see an outer air-lock panel swiftly blot out the stars.

Brief seconds later, the compartment was filled with a brilliant light and tiny nozzles in the ceiling sprayed a bluish gas about them.

Gloria leapt quickly to one side. "What's that?" she asked, in alarm.

"It's the Agronian atmosphere," George said. "Although their locks are mechanically different, the principle behind them is the same as ours."

"It's a strange-looking atmosphere," Emmett remarked. The pain in his arm and the numbness that was gradually spreading throughout his body had relaxed his mind. He felt so physically detached from his surroundings that he could look at the fog-like gas that swirled about them with interest rather than concern.

"It's poisonous," George said. "We managed to analyze some. One breath is enough to kill a human—"

An inner door abruptly glided to one side and George leaped into the room beyond. Emmett followed as quickly as possible, although he felt sleepy and his every action seemed a study in slow motion.

Except for the level expanse of the floor, the room before them was entirely alien. The thick atmosphere swirled eerily. The control board was recognizable as such, but being adapted for tentacles instead of human hands, it appeared to be a meaningless maze of equipment. Strange, angular devices lined the walls and hung from the low ceiling on thin wires. As Emmett scanned the odd artifacts, he could understand only one—a group of web-like hammocks that were obviously used by the aliens to sleep in.

Two Agronians stood before the large control board at the far side of the room. It was the first time Emmett had seen the enemy other than in pictures and the sight of the thousands of snakelike, wriggling antennae nauseated him.

George hesitated briefly and then ran toward the Agronians. Again Emmett followed the pilot's lead. One of the creatures aimed a weapon before George had crossed half the distance and Gloria's shrill scream of warning brought him up short. But before the weapon could be discharged, the other Agronian viciously flung a tentacle and sent it spinning from his companion's clasp.

George leaped at the nearest Agronian but the creature easily eluded him. He made another attempt and failed again.

The man and the alien cautiously surveyed each other.

"They're too fast for us," George admitted. His voice was filled with the bitterness of defeat and his shoulders sagged visibly.

"Do something!" Gloria screamed. "Do something before the others come back!"

Emmett glanced apprehensively at the air lock. She was right. At the moment they outnumbered the enemy, but when the others returned the Agronians could overpower them by sheer weight of number. And they could return without warning, at any instant.

"Why did one prevent the other from killing us?" George asked.

"He may have been afraid the other would miss and damage the ship," Emmett said. "Or possibly $_$ "

"No. They're trained from birth to be soldiers. They're expert marksmen and their weapons are foolproof. They can adjust the blast from a weapon to travel any distance."

"Why should one enemy prevent another from killing us?" Emmett repeated wonderingly. He remembered another question that had nagged at his mind: Why had the Agronians totally destroyed Earth? Why hadn't they eliminated Earthmen and preserved the planet for exploitation —as a colony, a military base, any one of a thousand uses?

There was only one possible answer. A race might destroy a planet if it was useless. Earthmen had discovered useless planets, planets with poisonous atmospheres. Was Earth's atmosphere poisonous to the Agronians?

One Agronian had prevented another from killing them with a viciousness and an urgency that indicated it had been a life-and-death necessity.

Why? What would happen if they were to die?

Something clicked in his mind and a startling certainty occurred to him. *Oxygen was poisonous to the Agronians!*

That was why his life had been spared. And the pilot's—and Gloria's. Their spacesuits would have been punctured and their oxygen supply would have spread with deadly rapidity throughout the room.

Without hesitation he removed his helmet and adjusted the controls of his oxygenating machine until it was discharging oxygen at maximum capacity.

With a shrill outcry the two aliens darted toward him. But a thin, ghostly vapor of oxygen spread rapidly through the fog-like atmosphere, and halted them in their tracks.

"You deserve to die," Emmett whispered.

The enemy collapsed at his feet and writhed helplessly on the floor. Their bodies quivered spasmodically and were still.

Gloria's hysterical, joyous laughter rang in his ears like triumphant bells, and through the Agronian atmosphere that burned his face and smarted his eyes he dimly saw George's image as he rushed to the control board. He held his breath but realized that his death was certain. He could never hold his breath long enough to replace the helmet and wait for the purifying agents to cleanse the poison that now filled his spacesuit.

When he could hold his breath no longer, he inhaled quickly and deeply.

It was like inhaling a warm, comforting darkness....

Transcriber's Note: This etext was produced from *Fantastic Universe* November 1956. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed. Minor spelling and typographical errors have been corrected without note.

*** END OF THE PROJECT GUTENBERG EBOOK NO HIDING PLACE ***

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 GutenbergTM electronic works to protect the PROJECT GUTENBERGTM 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 GutenbergTM 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 GutenbergTM 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 GutenbergTM 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 GutenbergTM electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project GutenbergTM 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 GutenbergTM 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 GutenbergTM electronic works if you follow the terms of this agreement and help preserve free future access to Project GutenbergTM 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 GutenbergTM 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 GutenbergTM mission of promoting free access to electronic works by freely sharing Project GutenbergTM works in compliance with the terms of this agreement for keeping the Project GutenbergTM 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 GutenbergTM 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 $^{\text{m}}$ 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 GutenbergTM License must appear prominently whenever any copy of a Project GutenbergTM 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 GutenbergTM 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^{nx} trademark as set forth in paragraphs 1.E.8 or 1.E.9.

- 1.E.3. If an individual Project Gutenberg^{TM} electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg^{TM} License for all works posted with the permission of the copyright holder found at the beginning of this work.
- 1.E.4. Do not unlink or detach or remove the full Project GutenbergTM License terms from this work, or any files containing a part of this work or any other work associated with Project GutenbergTM.
- 1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg^{TM} License.
- 1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project GutenbergTM work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project GutenbergTM 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 GutenbergTM 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 GutenbergTM 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 $^{\text{\tiny TM}}$ 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 $^{\text{m}}$ collection. Despite these efforts, Project Gutenberg $^{\text{m}}$ 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 GutenbergTM electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project GutenbergTM 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 GutenbergTM work, (b) alteration, modification, or additions or deletions to any Project GutenbergTM work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

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

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project GutenbergTM 's goals and ensuring that the Project GutenbergTM 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 GutenbergTM 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 $^{\text{TM}}$ 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^m concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg^m eBooks with only a loose network of volunteer support.

Project GutenbergTM 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 $^{\text{\tiny IM}}$, 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.