The Project Gutenberg eBook of Competition, by James Causey

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: Competition

Author: James Causey

Illustrator: David Stone

Release Date: August 7, 2009 [EBook #29632]

Language: English

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

Team at https://www.pgdp.net

*** START OF THE PROJECT GUTENBERG EBOOK COMPETITION ***

COMPETITION

By JAMES CAUSEY

They would learn what caused the murderous disease—if it was the last thing they did!

GRETA

January 18, Earth Time

T WISH Max would treat me like a woman.

An hour ago, at dinner, John Armitage proposed a toast, especially for my benefit. He loves to play the gallant. Big man, silver mane, very blue eyes, a porcelain smile. The head of WSC, the perfect example of the politician-scientist.

"To the colony," he announced, raising his glass. "May Epsilon love them and keep them. May it only be transmittal trouble."

"Amen," Max said.

We drank. Taylor Bishop put down his glass precisely. Bishop is a gray little man with a diffident voice that belies his reputation as the best biochemist in the system. "Has Farragut hinted otherwise?" he asked mildly.

Armitage frowned. "It would be scarcely prudent for Senator Farragut to alarm the populace with disaster rumors."

Bishop looked at him out of his pale eyes. "Besides, it's an election year."

The silence was suddenly ugly.

Then Armitage chuckled. "All right," he said. "So the Senator wants to be a national hero. The fact still remains that Epsilon had better be habitable or Pan-Asia will scream we're hogging it. They want war anyway. Within a month—boom."

POR a moment, I was afraid he was going to make a speech about Earth's suffocating billions, the screaming tension of the cold war, and the sacred necessity of Our Mission. If he had, I'd have gotten the weeping shrieks. Some responsibilities are too great to think about. But instead he winked at me. For the first time, I began to realize why Armitage was the Director of the Scientists' World Council.

"Hypothesis, Greta," he said. "Epsilon is probably a paradise. Why should the test colony let the

rest of the world in on it? They're being selfish."

I giggled. We relaxed.

After supper, Armitage played chess with Bishop while I followed Max into the control room.

"Soon?" I said.

"Planetfall in eighteen hours, Doctor." He said it stiffly, busying himself at the controls. Max is a small dark man with angry eyes and the saddest mouth I've ever seen. He is also a fine pilot and magnificent bacteriologist. I wanted to slap him. I hate these professional British types that think a female biochemist is some sort of freak.

"Honestly," I said. "What do you think?"

"Disease," he said bitterly. "For the first six months they reported on schedule, remember? A fine clean planet, no dominant life-forms, perfect for immigration; unique, one world in a billion. Abruptly they stopped sending. You figure it."

I thought about it.

"I read your thematic on Venusian viruses," he said abruptly. "Good show. You should be an asset to us, Doctor."

"Thanks!" I snapped. I was so furious that I inadvertently looked into the cabin viewplate.

Bishop had warned me. It takes years of deep-space time to enable a person to stare at the naked Universe without screaming.

It got me. The crystal thunder of the stars, that horrible hungry blackness. I remember I was sort of crying and fighting, then Max had me by the shoulders, holding me gently. He was murmuring and stroking my hair. After a time, I stopped whimpering.

"Thanks," I whispered.

"You'd better get some sleep, Greta," he said.

I turned in.

I think I'm falling in love.

January 19

TODAY we made planetfall. It took Max a few hours to home in on the test colony ship. He finally found it, on the shore of an inland sea that gleamed like wrinkled blue satin. For a time we cruised in widening spirals, trying to detect some signs of life. There was nothing.

We finally landed. Max and Armitage donned spacesuits and went toward the colony ship. They came back in a few hours, very pale.

"They're dead." Armitage's voice cracked as he came out of the airlock. "All of them."

"Skeletons," Max said.

"How?" Bishop said.

Armitage's hands were shaking as he poured a drink. "Looks like civil war."

"But there were a hundred of them," I whispered. "They were *dedicated*—"



Illustrated by STONE

"I wonder," Bishop said thoughtfully. "White and brown and yellow. Russian and British and French and German and Chinese and Spanish. They were chosen for technical background rather than emotional stability."

"Rot!" Armitage said like drums beating. "It's some alien bug, some toxin. We've got to isolate it, find an antibody."

He went to work.

It's taken three days to finalize the atmospheric tests. Oxygen, nitrogen, helium, with trace gases. Those trace gases are stinkers. Bishop discovered a new inert gas, heavier than Xenon. He's excited. I'm currently checking stuff that looks like residual organic, and am not too happy about it. Still, this atmosphere seems pure.

Armitage is chafing.

M scared.

"It's in the flora," he insisted today. "Something, perhaps, that they ate." He stood with a strained tautness, staring feverishly at the chronometer. "Senator Farragut's due to make contact soon. What'll I tell him?"

"That we're working on it," Bishop said dryly. "That the four best scientists in the Galaxy are working toward the solution."

"That's good," Armitage said seriously. "But they'll worry. You are making progress?"

I wanted to wrap a pestle around his neck.

We were all in the control room an hour later. Armitage practically stood at attention while Farragut's voice boomed from the transmitter.

It was very emetic. The Senator said the entire hemisphere was waiting for us to announce the planet was safe for immigration. He said the stars were a challenge to Man. He spoke fearfully of the Coming World Crisis. Epsilon was Man's last chance for survival. Armitage assured him our progress was satisfactory, that within a few days we would have something tangible to report. The Senator said we were heroes.

Finally it was over. Max yawned. "Wonder how many voters start field work at once."

Armitage frowned. "It's not funny, Cizon. Not funny at all. Inasmuch as we've checked out the atmosphere, I suggest we start field work at once."

Taylor blinked. "We're still testing a few residual—"

"I happen to be nominal leader of this party." Armitage stood very tall, very determined. "Obviously the atmosphere is pure. Let's make some progress!"

February 2

THIS is progress?

For the past ten days, we've worked the clock around. Quantitative analysis, soil, water, flora, fauna, cellular, microscopic. Nothing. Max has discovered a few lethal alkaloids in some greenish tree fungus, but I doubt if the colony were indiscriminate fungus eaters. Bishop has found a few new unicellular types, but nothing dangerous. There's one tentacled thing that reminds me of a frightened rotifer. Max named it *Armitagium*. Armitage is pleased.

Perhaps the fate of the hundred colonists will remain one of those forever unsolved mysteries, like the fate of the *Mary Celeste* or the starship *Prometheus*.

This planet's clean.

February 4

ODAY Max and I went specimen-hunting.

It must be autumn on Epsilon. Everywhere the trees are a riot of scarlet and ocher, the scrubby bushes are shedding their leaves. Once we came upon a field of thistlelike plants with spiny seed-pods that opened as we watched, the purple spores drifting afield in an eddy of tinted mist. Max said it reminded him of Scotland. He kissed me.

On the way back to the ship we saw two skeletons. Each had its fingers tightly locked about the other's throat.

February 20

WE have, to date, analyzed nine hundred types of plant life for toxin content. Bishop has tested innumerable spores and bacteria. Our slide file is immense and still growing. Max has captured several insects. There is one tiny yellow bush-spider with a killing bite, but the species seem to be rare. Bishop has isolated a mold bacterium that could cause a high fever, but its propagation rate is far too low to enable it to last long in the bloodstream.

The most dangerous animal seems to be a two-foot-tall arthropod. They're rare and peaceable. Bishop vivisected one yesterday and found nothing alarming.

Last night I dreamed about the first expedition. I dreamed they all committed suicide because Epsilon was too good for them.

This is ridiculous!

We're working in a sort of guiet madness getting no closer to the solution.

Armitage talked to Senator Farragut yesterday and hinted darkly that the first ship's hydroponics system went haywire and that an improper carbohydrate imbalance killed the colony. Pretty thin. Farragut's getting impatient. Bishop looks haggard. Max looks grim.

February 23

UR quantitative tests are slowing down. We play a rubber of bridge each night before retiring. Last night I trumped Max's ace and he snarled at me. We had a fight. This morning I found a bouquet of purple spore-thistles at my cabin door. Max is sweet.

This afternoon, by mutual consent, we all knocked off work and played bridge. Bishop noticed the thistle bouquet in a vase over the chronometer. He objected.

"They're harmless," Max said. "Besides, they smell nice."

I can hardly wait for tomorrow's rubber. Our work is important, but one does need relaxation.

February 25

ARMITAGE is cheating.

Yesterday he failed to score one of my overtricks. We argued bitterly about it. Taylor, of course, sided with him. Three hands later, Armitage got the bid in hearts. "One hundred and fifty

"That's a lie," I said.

honors." he announced.

"It was only a hundred," he grinned. "But thank you, Greta. Now I shan't try the queen finesse."

No wonder they've won the last three evenings! Max is furious with them both.

February 28

 \mathbf{W}^{E} played all day. Max and I kept losing. I always knew Armitage was a pompous toad, but I never realized he was slimy .

This afternoon it was game all, and Armitage overcalled my diamond opener with three spades. Bishop took him to four and I doubled, counting on my ace-king of hearts and diamonds.

I led out my diamond ace and Armitage trumped from his hand. Bishop laid down his dummy. He had clubs and spades solid, with doubleton heart and diamonds.

"None?" Max asked Armitage dangerously.

Armitage tittered. I wanted to scratch his eyes out. He drew trump immediately and set up clubs on board, dumping the heart losers from his hand, and finally sluffing—two diamonds.

"Made seven," he said complacently, "less two for the diamond renege makes five, one overtrick doubled. We were vulnerable, so it's game and rubber."

I gasped. "You reneged deliberately!"

"Certainly. Doubleton in hearts and diamonds in my hand. If you get in, I'm down one. As it was, I made an overtrick. The only penalty for a renege is two tricks. The rule book does not differentiate between deliberate and accidental reneges. Sorry."

I stared at his florid throat, at his jugular. I could feel my mouth twitching.

On the next hand I was dummy. I excused myself and went into the lab. I found a scalpel. I came up quietly behind Armitage and Bishop saw what I was going to do and shouted and I was not nearly fast enough. Armitage ducked and Bishop tackled me.

"Thanks, dear," Max said thoughtfully, looking at the cards scattered on the floor. "We would have been set one trick. Club finesse fails."

"She's crazy!" Armitage's mouth worked. "The strain's too much for her!"

I cried. I apologized hysterically. After a while, I convinced them I was all right. Max gave me a sedative. We did not play any more bridge. Over supper I kept staring at Armitage's throat.

After eating, I went for a long walk. When I got back to the ship, everyone was sleeping.

March 1

 $B^{\rm ISHOP}$ found Armitage this morning, in his cabin. He came out, very pale, staring at me. "You bitch," he said. "Ear to ear. Now what'll I do for a partner?"

"You can't prove it," I said.

"We'll have to confine her to quarters," Max said wearily. "I'll tell Farragut."

"And let him know the expedition is failing?"

Max sighed. "You're right. We'll tell them Armitage had an accident."

I said seriously, "It was obviously suicide. His mind snapped."

"Oh, God," Max said.

They buried Armitage this afternoon. From my cabin, I watched them dig the grave.

Cheaters never prosper.

March 2

AX talked with Senator Farragut this morning. He said Armitage had died a hero's death. Farragut sounds worried. The Pan-Asians have withdrawn their embassy from Imperial Africa. Tension is mounting on the home front. Immigration *must* start this week. Max was very reassuring. "Just a few final tests, Senator. We want to make sure."

We puttered in our laboratories all afternoon. Bishop seemed bored. After dinner he suggested three-handed bridge and Max said he knew a better game, a friendly game his grandmother had taught him—hearts.

March 5

T'S a plot!

All day long Bishop and Max have managed to give me the queen of spades. It's deliberate, of course. Three times I've tried for the moon and Bishop has held out one damned little heart at the end. Once Max was slightly ahead on points and Bishop demanded to see the score. I thought for a moment they would come to blows, but Bishop apologized.

"It's just that I hate to lose," he said.

"Quite," Max said.

When we finally turned in, Bishop was ahead on points.

Too far ahead.

March 6

I SUPPOSE it's Bishop's laugh. It has a peculiar horselike stridency that makes me want to tear out his throat. Twice today I've broken down and cried when he made a jackpot.

I'm not going to cry any more.

Supper was the usual, beef-yeast and vita-ale. I remember setting Bishop's plate in front of him, and the way his pale eyes gleamed between mouthfuls. "Three thousand points ahead," he gloated. "You'll never catch me now. Never, never!"

That was when he gripped his throat and began writhing on the floor.

Max felt his pulse. He stared at me.

"Very nice," he said. "Quick. Did you use a derivative of that green fungus?"

I said nothing. Max's nostrils were white and pinched. "Must I make an autopsy?"

"Why bother?" I said. "It's obviously heart failure."

"Yes, why bother?" he said. He looked tired. "Stay in your cabin, Greta. I'll bring your meals."

"I don't trust you."

His laughter had a touch of madness.

March 10

M AX unlocked my cabin door this morning. He looked drawn. "Listen," he said. "I've checked my respiration, pulse, saliva, temperature. All normal."

"So?'

"Come here," he said. I followed him into the lab. He indicated a microscope. His eyes were bright.

"Well?"

"A drop of my blood," he said. "Look."

I squinted into the microscope. I saw purple discs. Oddly, they did not attack the red blood cells. There was no fission, no mitosis. The leucocytes, strangely enough, let them alone.

My hands were shaking as I took a sterile slide and pricked my finger. I put the slide under the microscope. I adjusted the lens and stared.

Purple discs, swimming in my bloodstream. Thriving. Minding their own business.

"Me, too," I said.

"They're inert," Max said hoarsely. "They don't affect metabolism, cause fever, or interfere with the body chemistry in any way. Do they remind you of anything?"

I thought about it. Then I went to the slide file that was marked flora—negative.

"Right," Max said. "The purple thistle. Spores! The atmosphere is clogged with them. Greta, my sweet, we're infected."

"I feel fine," I said.

All day long we ran tests. Negative tests. We seem to be disgustingly healthy. "Symbiosis," Max said finally. "Live and let live. Apparently we're hosts."

Only one thing disturbs me.

Most symbiotes *do* something for their host. Something to enhance the host's survival potential.

We played chess this evening. I won. Max is furious. He's such a poor sport.

March 11

AX talked with Senator Farragut this morning. He gave Epsilon a clean bill of health and the Senator thanked God. "The first starship will leave tonight," the Senator said. "Right on schedule, with ten thousand colonists aboard. You're world heroes!"

Max and I played chess the rest of the day. Max won consistently. He utilizes a fianchetto that is utterly impregnable. If he wins tomorrow, I shall have to kill him.

MAX

March 13

 \mathbf{I} T was, of course, necessary for me to destroy Armitage and Bishop. They won far too often. But I am sorry about Greta. Yet I had to strangle her.

If she hadn't started that infernal queen's pawn opening it would have been different. She beat me six times running, and on the last game I pulled a superb orang-outang, but it was too late. She saw mate in four and gave me that serpent smirk I know so well.

How could I have ever been in love with her?

RIGHTFULLY boring to be alone. I have a thought. Chess. Right hand against left. White and black. Jolly good.

March 16

T HAVEN'T much time.

Left was black this morning and I beat him, four out of five. We're in the lab now. He's watching me scribble this. His thumb and forefinger are twitching in fury. He looks like some great white spider about to spring.

He sees the scalpel, by the microscope. Now his fingers are inching toward it. Treacherous beast. I'm stronger. If he tries to amputate ...

-JAMES CAUSEY



Transcriber's Note:

This etext was produced from *Galaxy Science Fiction* May 1955. 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 COMPETITION ***

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

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project 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 $^{\text{\tiny M}}$ 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™ 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 Gutenberg $^{\text{TM}}$ 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 $^{\text{TM}}$ trademark as set forth in paragraphs 1.E.8 or 1.E.9.
- 1.E.3. If an individual Project Gutenberg[™] electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg[™] License for all works posted with the permission of the copyright holder found at the beginning of this work.
- 1.E.4. Do not unlink or detach or remove the full Project 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^{\mathbb{M}} 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 Gutenberg^m 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 GutenbergTM 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^{\mathfrak{M}} collection. Despite these efforts, Project Gutenberg^{\mathfrak{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 Gutenberg^{TM} 's goals and ensuring that the Project Gutenberg^{TM} collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg^{TM} 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 GutenbergTM 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.qutenberg.org.

This website includes information about Project Gutenberg $^{\text{TM}}$, 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.