

The Project Gutenberg eBook of One Way, by Miriam Allen De Ford

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

Title: One Way

Author: Miriam Allen De Ford

Illustrator: Irv Docktor

Release Date: May 26, 2010 [EBook #32541]

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK ONE WAY ***



ONE WAY

By **MIRIAM ALLEN deFORD**

Illustrated by **Irv DOCKTOR**

[Transcriber Note: This etext was produced from Galaxy Science Fiction March 1955. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.]

We had the driver let us off in the central district and took a copter-taxi back to Homefield. There's no disgrace about it, of course; we just didn't feel like having all the neighbors see the big sky-car with LYDNA PROJECT painted on its side, and then having them drop in casually to express what they would call interest and we would know to be curiosity.

There are people who boast that their sons and daughters have been picked for Lydna. What is there to boast about? It's pure chance, within limits.

And Hal is our only child and we love him.

Lucy didn't say a word all the way back from saying good-by to him. Lucy and I have been

I thought of every way to save Hal from the Lydna Project and failed ... but the women didn't!

married now for 27 years and I guess I know her about as well as anybody on Earth does. People who don't know her so well think she's cold. But I knew what feelings she was crushing down inside her.

Besides, I wasn't feeling much like talking myself. I was remembering too many things:

Hal at about two, looking up at me—when I would come home dead-tired from a hard day of being chewed at by half a dozen bosses right up to the editor-in-chief whenever anything went the least bit out of kilter—with a smile that made all my tiredness disappear. Hal, when I'd pick him up at school, proudly displaying a Cybernetics Approval Slip (and ignoring the fact that half the other kids had one, too). Hal the day I took him to the Beard Removal Center, certain that he was a man, now that he was old enough for depilation. Hal that morning two weeks ago, setting out to get his Vocational Assignment Certificate....

That's when I stopped remembering.

It had been five years after our marriage before they let us start a child: some question about Lucy's uncle and my grandmother. Most parents aren't as old as we are when they get the news and usually have other children left, so it isn't so bad.

When we got home, Lucy still was silent. She took off her scarf and cloak and put them away, and then she pushed the button for dinner without even asking me what I wanted. I noticed, though, that she was ordering all the things I like. We both had the day off, of course, to go and say good-bye to Hal—Lucy is a technician at Hydroponics Center.

I felt awkward and clumsy. Her ways are so different from mine; I explode and then it's over—just a sore place where it hurts if I touch it. Lucy never explodes, but I knew the sore place would be there forever, and getting worse instead of better.

We ate dinner in silence, though neither of us felt hungry, and had the table cleared. Then it was nearly 19 o'clock and I had to speak.

"The takeoff will be at 19:10," I said. "Want me to tune in now? Last year, when Mutro was Solar President, he gave a good speech before the kids left."

"Don't turn it on at all!" she said sharply. Then, in a softer voice, she added: "Of course, Frank, turn it on whenever you like. I'll just go to my room and open the soundproofing."

There were still no tears in her eyes.

I thought of a thousand things to say: Don't you want to catch a glimpse of Hal in the crowd going up the ramp? Mightn't they let the kids wave a last farewell to their folks listening and watching in? Mightn't something in the President's speech make us feel a little better?

But I heard myself saying, "Never mind, Lucy. Don't go. I'll leave the thing off."

I didn't want to be alone. I wanted Lucy there with me.

So we sat out the whole time of the visicast, side by side on the window-couch, holding hands. I'll say this for the neighbors—they must all have known, for Hal was the first to be selected from Homefield in nearly 40 years, and the newscast must have announced it over and over, but not a single person on the whole 62 floors of the house butted in on us. Not even that snoopy student from Venus in 47-14, who's always dropping in on other tenants and taking notes on "the mores of Earth Aborigines." People can be very decent sometimes. We needn't have worried about coming home in the Lydna Project bus.

It was no good trying to keep my mind on anything else. Whether I wanted to or not, I had to relive the two last hours we'd ever have with Hal.

It couldn't mean to him what it meant to us. We were losing; he was both losing and gaining. We were losing our whole lives for 21 years past; he was, too, but he was entering a new life we would never know anything about. No word ever comes from Lydna; that's part of the project. Nobody even knows where it is for sure, though it's supposed to be one of the outer asteroids.

Both boys and girls are sent and there must be marriages and children—though probably the death-rate is pretty high, for every year they have to select 200 more from Earth to keep the population balanced. We would never know if our son married there, or whom, or when he died. We would never see our grandchildren, or even know if we had any.

Hal was a good son and I think we were fairly good parents and had made his childhood happy. But at 21, faced with a great, mysterious adventure and an unknown and exciting future, a boy can't be expected to be drowned in grief at saying good-bye to his humdrum old father and mother. It might have been tougher for him 200 years ago, when they hadn't learned to decondition children early from parental fixations. But no youngster today would possess that kind of unwholesome dependency. If he did, he would never have been selected for Lydna in the first place.

That's one comfort we have—it's a sort of proof we had reared a child far above the average.

It was just weakness in me to half wish that Hal hadn't been so healthy, so handsome, so intelligent, so fine in character.

They were a wonderful lot. We said our good-bys in an enormous room of the spaceport, with this year's 200 selectees there from all over Earth, each with the relatives and whoever else had permission to make the last visit. I suppose it's a matter of accommodations and transportation, for nobody's allowed more than three. So it was mostly parents, with a few brothers, sisters and sweethearts or friends. The selectees themselves choose the names. After all, they've had two weeks after they were notified to say good-by to everyone else who matters to them.

Most of the time, all I could keep my mind on was Hal, trying to fix forever in my memory every last detail of him. We have dozens of sound stereos, of course, but this was the last time.

Still, it's my business at the News Office, and has been for 30 years, to observe people and form conclusions about them, so I couldn't help noticing with a professional eye some of the rest of the selectees. (This farewell visit is a private affair, and the press is barred, which is why I'd never been there before.)

There were two kinds of selectees that stood out, in my mind. One was those who had nobody at all to see them off. Completely alone, poor kids—orphans, doubtless, with no families and apparently not even friends near enough to matter. But, in a way, they would be the happiest; life on Earth couldn't have been very rewarding for them, and on Lydna they might find companionship. (If only companionship in misery, I thought—but I shied away from that. In our business, there are always leaks; we know—or guess—a few things about Lydna nobody else does, outside the authorities themselves. But we keep our mouths shut.)

The ones that tore my hearts were the boys and girls in love. They never take married people for Lydna, but a machine can't tell what a boy or girl is feeling about another girl or boy, and it's a machine that does the selecting. There's no use putting up an argument, for, once made, the choice is inexorable and unchangeable. In my work as a newsgatherer, I've heard some terrible stories. There have been suicide pacts and murders.

You could tell the couples in love. Not that there were any scenes. If there had been any in the two weeks past, they were over. But anybody who has learned to read human reactions, as I have, could recognize the agony those youngsters were going through.

I felt a deep gratitude that Hal wasn't one of them. He'd had his share of adolescent affairs, of course, but I was sure he was still just playing around. He'd seen a lot of Bet Milen, a girl a class ahead of him in school and college, but I didn't think she meant more to him than any of the others. If she had, she'd have been along to say good-by, but he'd asked for only the two of us. She was now a laboratory assistant in our hospital and could easily have gotten the time off.



It was growing late, almost midnight, and Lucy and I had to be at work tomorrow, no matter how we felt. I forced myself to talk, with Lucy's silent pain smothering me like a force-blanket. I made an effort and cleared my throat.

"Lucy, go to bed and turn on the hypno and try to get some sleep."

Lucy stood up obediently, but she shook her head. "You go, dear," she said, her voice firm. "I can't. I—"

The roof buzzer sounded. Somebody had landed in a copter and wanted us.

"Don't answer," I said quickly. "There's nobody we want to see—"

But she had already pushed the button to open the door.

It was Bet Milen, the girl Hal used to go around with.

I braced myself. This might be bad. She might have cared more for Hal than we had guessed.

But she didn't look grief-stricken. She looked excited, and determined, and a little bit frightened.

She scarcely glanced at me. She went right up to Lucy and took both Lucy's hands in hers.

"Well," she said in a clipped, tense voice, "we made it."

Then Lucy broke for the first time. The tears ran down her face and she didn't even wipe them

away. "Are you *certain*?"

"Positive. And I got word to him. We'd agreed on a code. That's why he didn't want me there today—we couldn't trust ourselves not to betray it, either way."

I stood there staring at them, bewildered.

"What's this all about?" I demanded. "Have you two cooked up some crazy scheme to rescue Hal? I hope to heaven not! It would ruin all of us, including him!"

The wild daydreams I'd had myself flashed through my mind—the drug that would seem to kill him and wouldn't, the anonymous false accusation of subversion, the previous secret marriage. All impossible, all fatal.

Lucy disengaged her hands from the girl's and slipped her arm through mine.

"You tell him, Bet," she said gently. "You're the one who should."

I'd never noticed how pretty the girl was till then, when she stood there with her face flushed and her eyes straight on mine. A pang went through me; if only she and Hal could have—

"No, Mr. Sturt," she said, "we haven't rescued Hal. He's gone. But we've rescued part of him. I'm going to have his baby."

"Bet's going to live with us and be our daughter, Frank," Lucy explained. "Hal and she and I worked it out in these two weeks, after they came to me and told me how they felt about each other. We couldn't tell you till we were sure; I couldn't bear to have you hope and then be disappointed—it would be enough for me to have to suffer that."

"That is, I'll come if you want me here, Mr. Sturt," said Bet.

I had to sit down before I could speak. "Of course I want you. But what about your own family?"

"I haven't any. My mother's dead and my father's an engineer on Ganymede and gets home on leave about once in three years. I've been living in a youth hostel."

"But look here—" I turned to Lucy—"how on Earth can you know? Two weeks or less is no time—"

Lucy gave me a look I recognized, the patient one of the scientist for the layman.

"The Chow-Visalius test, dear. One day after the fertilized ovum starts dividing—"

"And I ran it myself every day for over a week. That's one of my jobs in the lab and it was easy to slip in another specimen. And it didn't, and it didn't and I went nearly out of my mind—"

"Every time Hal entered the apartment, I'd look at him and he'd shake his head," Lucy interrupted. "It meant everything to him. And it would just have broken my heart—"

"Mine, too," Bet said softly. "And his. And today was the last chance. I was scared to try it. This afternoon at 14:30, just before the farewell visits, was the deadline for viz messages to any of them. If I'd had to send mine without the word we'd agreed on that would tell him it was all right—But it was, at last! And now he knows, even if I never—even if we never—Excuse me, please, it's been a strain. I'm afraid I'm going to bawl."

We let her alone. Kids nowadays hate to be fussed over.

Us, we'd lost our son, and that was going to stay with us forever. But now we would have his child to love and—

An appalling thought struck me suddenly. I can't imagine why I hadn't realized it sooner. All this emotion, I suppose.

"Good God!" I cried. "An illegal child! We can't keep it!"

"Nobody's going to know," Lucy replied calmly. "Bet's going to live with us, and when it starts to show, she's going to take her allowed leave. We'll take ours, too, and we'll all go on a trip—to Mars, maybe, or Venus—one of the settled colonies where we can rent a house. Babies don't *have* to be born in hospitals, you know; our ancestors had them right at home. She's strong and healthy and I know what to do. Then we'll come back here and we'll have a baby with us that we adopted wherever we were. Nobody will ever know."

"Look," I said in a voice I tried to keep from rising. "There are four billion people on Earth and about 28 billion in the colonized Solar planets. Every one of those people is on record at Central Cybernetics. How do you suppose you're going to get away with the phony adoption of a non-existent child? The first time you have to take it to a baby clinic, they'll find it has no card."

"I thought of that," Lucy said, "and it can be done, because it must. Frank, for heaven's sake, use your wits! You're a newsgatherer. You know all sorts of people everywhere."

"I don't know any machines. And it's machines that handle the records."

"Machines under the supervision of humans."

"Sure," I said sarcastically. "I just go to my ex-newsgatherer pal who feeds the records to Io or Ceres and say, 'Look, old fellow, do me a favor, will you? My wife wants to adopt a baby from your colony, so just make up the names of two people and give them a life-check, invent their ancestors back to the time Central Cybernetics was established, and then slip in cards for their marriage, and the birth of their child—I'll let you know later whether to make it a boy or a girl—and then their deaths; and then my wife and I can adopt that made-up baby.'

"What kind of blackmailing hold do you think I have on any record official," I asked angrily, "to make him do a thing like that and keep his mouth shut about it? I could be eliminated for treason for even making such a suggestion."

"Frank, *think!* Surely there must be *some* way!"

And then it struck me. "Wait! I just got an idea. When I said 'treason,' just now—It might barely be possible—"

"Oh, what?"

"It would have to be Mars, the North Polar Cap colony. The K-Alph Conspiracy messed things up there badly."

"I remember, Mr. Sturt!" Bet said excitedly. "They wrecked everything in the three months before the rebellion was crushed, didn't they?"

"Everything including their cybernetics equipment. Central doesn't want it known, but I have inside information that it's still not in going condition. That colony is full of children who have never been registered. And I doubt if it will be in 100 per cent shape for the best part of another year. Those hellions really did a job. Let's see—this is the end of Month Two. We'd have to get away around Month Eight at the latest and the baby would be born—when exactly, Bet?"

"Early in Month Twelve. We could all be back here again by the first of next year, or even by the end of Month Thirteen."

"Well, I have enough accumulated leave for that and I guess you have too, Lucy; neither of us has taken more than two or three weeks for years. But what about you, Bet? You've been working less than a year."

"I can borrow it. Our director is crazy about travel and she'll be all for it when I tell her I have a chance to go to Mars for a long visit. Besides, she knows about Hal and me—I mean the way we are about each other—and she'll understand that I'd want to get away for a while now."

Asher, my editor-in-chief, would feel the same way, I thought, and so would Lucy's boss.

"I knew you'd find a way," remarked my wife complacently.

I looked at the telechron.

"We've all got to be at work in seven hours," I said, "if we expect to get through before the end of the afternoon. What say we turn in?"

"You stay here with us, Bet," said Lucy. "You parked your copter in our port, didn't you? Frank, I think we need a drink."

I pushed the buttons. Nobody said anything, but somehow it was a toast to Hal. I know the liquor had to get past a lump in my throat and the women were both crying. It wasn't like my self-contained Lucy. I guess she thought so herself, for she braced herself. But her voice was still trembling when she turned to Bet.

"A year from now," she said, "we'll all be back here in this room and, this time, part of Hal will be here with us—his son, our little Hal."

"It might be our little Hallie." Bet smiled through her tears. "It will be ten weeks before I can run the Schuster test to find out."

"It won't make any difference. Hal will never know that, but he'll know, way out there on Lydna, that his baby has been born. He'll know, even though he can never see it—or us."

Lucy blinked, then went on bravely. "Every time he looks in a mirror there, he'll say to himself, 'Well, back on Earth, there's a little tyke with my blue eyes and my curly hair and my mouth and nose and chin, who's going to grow up to be tall and straight like me—or maybe like Bet, but also a lot like me.'

"And as he grows older, he can think back to the way he was as a child and a boy and a man, and

know that his son, or his daughter, will be feeling and thinking and looking some day just about the way he himself is then, and it will be a link with Earth and with us—"

That was when I had to go to the window and look out for a long time to pull myself together before I could face them again.

Lydna is top-top secret, but as I've said before, we newsgatherers get inside information.

I have a pretty shrewd idea of what the mysterious Lydna Project is. It's to alter human beings so they can adapt to the colonization of outer space.

The medics do things to them to enable them and their descendants to resist every possible condition of temperature and radiation and gravity. They have to alter the genes—acquired characters would be of use only in a short-term project, and this is long-term. But you can't alter genes without affecting the individual.

We'd have Hal's normal child.

But when Hal got to Lydna, he and the rest of them would be shocked and sick for a while at sight of some of the inhabitants. And if he had any children on Lydna, we, back here, would scarcely recognize them as human. Some of them might have extra limbs. Some might have eyes and ears in odd places. Some might have lungs outside their bodies, or brains without a skull.

By that time, Hal himself would have got over being sick—unless, some time, he got hold of a mirror and remembered the boy he used to be.

*** END OF THE PROJECT GUTENBERG EBOOK ONE WAY ***

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

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

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United

States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

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

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™

License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you ‘AS-IS’, WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

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

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™’s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive

Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

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

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.