

WORLDS OF

NOVEMBER 1962 • 35c



# SCIENCE FICTION

ROBERT HEINLEIN'S

Great NEW Novel

PODKAYNE OF MARS



The Project Gutenberg EBook of The Man Who Flew, by Charles D. Cunningham

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](http://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: The Man Who Flew

Author: Charles D. Cunningham

Release Date: January 30, 2020 [EBook #61271]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK THE MAN WHO FLEW \*\*\*

Produced by Greg Weeks, Mary Meehan and the Online Distributed Proofreading Team at <http://www.pgdp.net>



# **THE MAN WHO FLEW**

**BY CHARLES D. CUNNINGHAM, JR.**

**The Man Who Flew could  
not exist—but he had  
committed a foul crime!**

**[Transcriber's Note: This etext was produced from  
Worlds of If Science Fiction, November 1962.  
Extensive research did not uncover any evidence that  
the U.S. copyright on this publication was renewed.]**

---

Clouds hung low over the city, gray and dismal. The shining metal thruway partially reflected their somber visage. A few vehicles scurried nervously through the city.

Keller turned away from the window dismally. His conscience was bothering him, and it affected his every movement. Looking over his humbly furnished office, he entertained the thought, not for the first time, that he should change jobs if he wanted to eat.

A buzz sounded—the intercom system. That would be Sally, his secretary. It was a mystery what she would want. Usually she never bothered him except in case of an emergency, and the last client Keller had had dropped his case three months ago.

Apparently it was another customer, unlikely as it seemed. Keller heard voices outside, Sally's irritated and protesting, and a nervous baritone. Abruptly the door opened, disclosing a rugged, bushy-haired C-3 (average intelligence and advanced extra-sensory perception, but unexercised), who was in a bad state of nerves.

He seemed to have forced his way past Sally into the inner office.

Keller flashed a thought at Sally: **\*\*How does he look?\***

**\*\*Not so hot,\*\*** she answered. **\*\*I didn't bother to scan much—don't want to lower myself to that depth—but he seems to be a big payer. He's impatient, though. And he wants everything run his way.\*\***

Oh, fine, thought Keller. My first victim in three months, and it has to be the Big Shot type.

He made the usual Q-R opening; curtly and efficiently:

"Your name?"

"Uh—Harold Radcliffe."

"Why the hesitation?" But Keller had scanned it already. The man was simply cautious. He continued without letting Radcliffe answer:

"Age?" 33. "Occupation?" Hesitation: Salesman. "Residence?" After writing this and Radcliffe's telephone number down, he closed his grimy black notebook and sat back.

"And now, Mr. Radcliffe, why exactly did you come here?"

Radcliffe, unsure of himself at first, gathered confidence as he noticed Keller's interest growing. He began:

"Well sir, for this job I need one of the best detectives—" he paused at Keller's grimace—"and since you're one of the few detectives in the city who can read minds, and the only A-2 'tec in the state—" He shrugged, and finished, "I figured you'd be the man for me."

Keller saw that he was telling the truth, after a quick check into the man's mind. "All right, Mr. Radcliffe. What's your problem?"



Radcliffe seemed to not be able to focus his thoughts. His mind, Keller saw, was a loose stream of unconnected thoughts, trying to merge into a whole. Keller could read no message out of them. He suspected a block—an unusual thing for a C-3, but not impossible.

He gave up, sat back and awaited the other's response. Finally it came, jerking Keller out of his chair.

"It's murder, Mr. Keller. The murder of my wife."

Murder!

It was the first suspected murder in thirteen years. Ever since the Ricjards case in '04, peace and tranquility reigned in a calm and placid

nation. For thirteen peaceful years there had been no hint of manslaughter other than accidental. It had been conditioned out of humans at the prenatal stage, and unless there was a violent, all-encompassing urge to kill, murder was completely out of the question.

It was hard to believe. But it was not a lie; no non-tele could block a lie, and Keller scanned the truth in Radcliffe's brain.

"Wait a minute, Radcliffe. Are you sure it's not murder by accident—unintentional manslaughter, as the police term it? Or it could be suicide. Had you thought of that?"

Radcliffe shook his head impatiently. He rose out of his chair, pacing the floor nervously. "It could not possibly be accident. You'll see that when you investigate the case. Suicide? It's possible. Anything is possible, I suppose, but I would lay any kind of odds against it. We had just been to the theater. We returned to our apartment at about five minutes to eleven.

"After undressing and showering, I started to turn in. I noticed a light on in her room—we sleep in separate rooms—and called to her, to see if anything was wrong. There was no answer.

"I figured that she had gone to sleep with the light on, and went into the room to turn it off. That was when I saw her on the floor." He stopped. Keller read grief, fear and love in his memory.

"How had she been killed?"

"It was a handgun, Mr. Keller. Her face was all blackened and charred. Barely recognizable. But I knew it must be her. Our rooms connect, you see. There are two other doors to each room; one to the outside hall, and one to each bathroom.

"When she was shot, my door was locked on the inside—triple-locked, I remember, because I felt like being left alone that night. It was locked by chain, bar and bolt. It's a fairly ancient apartment

house. We like it that way. Her bathroom door was open and there was no one hiding inside. The same went for my bathroom. And both hall doors were locked and bolted.

"The windows were locked on the inside, and there is no opening to shoot through that would not leave traces. I checked.

"Even if the killer had gotten in some way or other, there was no way he could get out and still leave the doors and windows locked up tight."

Keller thought, there is one way, Mr. Radcliffe. But he kept it to himself for the moment.



He looked up and smiled as confidently as he could. "I'll be glad to take your case, Mr. Radcliffe. Of course you want me to spare no expenses," he added hopefully. At Radcliffe's harassed nod, he relaxed.

Next came the most dangerous part of the job. It was a part which had eliminated several competent detectives from their jobs—the Probe phase. This involved plunging into the subject's mind, and sorting out relevant details which could furnish extra clues. Several Probers had got themselves trapped in the subject's mind, unable to get out because of a mental block or insanity.

It might, however, be unnecessary. He flashed a thought to the girl in the adjoining room: **\*\*Sal, should I give him the H-R treatment?\***

Answer: **\*\*Emphatically! He's hiding something. Not intentionally, but it needs to be uncovered. A superficial scanning of the preconscious doesn't get the job done.\*\***

Keller sighed. The Probe (also called the H-R treatment, because a



certain amount of hypnotism was involved) was trying on not only the subject but also the scanner. He said:

"Now, Mr. Radcliffe, I'm going to go into your subconscious mind and get your impressions of last night. I want you to concentrate on ... let's say ... the moment when you saw your wife." He shut off all of his five senses, and took the plunge.

The image formed:

Shrieking terror. A tinge of ozone in the air. The Creature creeping up from behind. A beheaded teddy bear lying full length on the floor. A hole in the air near the door, colored red. Floating demon—where? Nonononono! The Creature bending over him. Terror—heat. No! THE MAN WHO FLEW. Melting walls. The door (now violet) disintegrating. The teddy bear shriveling now—turns into a snake—

He emerged.

Before he could take full control of his body, a thought came:

**\*\*Rick? How did you come out?\***

He flashed her the image. **\*\*Lousy. I can't get a true impression-picture to save my life. Just a lousy nightmare, fantasy-symbolism deal. But I did get something out of that mess. I'll let you know about it as soon as I verify it.\*\***



To Radcliffe, since the time when Keller had stopped talking until right now, as Keller opened his eyes and frowned in thought, no time had elapsed. In actuality, the time taken was one and one-half microseconds.

Keller flashed: **\*\*Sally, tune in on this conversation, please.\*\***

"Radcliffe," he said slowly, "When did you lose your sight?"

The other man sat up rigidly, then relaxed.

"How did you find out? Did you scan it?"

"No. When I was receiving your impressions, I caught an idea of melting walls. Then there were nameless creatures and demons floating around. I examined your senses when I came out, and saw that you were blind. What is it—sort of a sight perception-tuning sense?"

Radcliffe nodded. "I can sense everything except colors. Everything seems black, white and gray to me." He paused wearily. "Otherwise, there's no difference. No one else knew about it. Not even my wife."

Keller nodded. "Now, let's try it again. Concentrate on the moment when you entered here and saw me for the first time."

He flashed a thought to Sally. \*\*Those Creatures were his fear of the unknown. He's got a lot of fright in there. Probably afraid that the killer would jump out at him from some shadowy corner. I don't quite see how he could visualize different colors, having never seen them before—but that's probably my interpretation of them. Here goes.\*\*

The image:

Heat. Light. The teddy bear rising up again. Fear. THE MAN WHO FLEW. The snake again—coiling—striking—missing. Fleeing. Dying. Melting walls. Voices around him—laughing—shrieking. Colors of the rainbow. The creature dying—dead—dissolving. No more....

Voices again. Talking to him. Telling him—what? His life flashing before him—stopping. His brain—*undressing*? Hole in the air at—the desk? Fear. THE MAN WHO FLEW. Fear-terror-hate-revenge ... determination....

\*\*Sally? Did you catch all that mess?\*

\*\*Unfortunately.\*\*

\*\*Something's wrong, Sally. I should be seeing something akin to the actual events through his eyes. Instead all I get is this meaningless stuff—unless—oh, God, now I see!\*\* Pause. \*\*I wonder who the Man Who Flew is?\*\*

\*\*You've got me. And how about the dissolving creature?\*\*

\*\*That shows his confidence in having someone to tell his story to. All his unknown fear is vanishing.\*\*

\*\*And then there's the hole in the air.\*\*

\*\*Yeah. I think I'll surface again, and try some straight questions on him.\*\*



"Radcliffe," began Keller, "you haven't reported this to the police, have you?"

Radcliffe grinned. "Hardly. That would start the biggest scandal in years. I want it kept quiet until we found out who killed her."

"Well, we've ruled out accidental murder. You found no handgun in the room when you searched it?"

"No firearm of any kind."

Keller nodded. He let his mind drift back over four years—

To a time when he was in love with Mildred Simmons and had proposed to her ... and she had rejected him, saying she loved Harold Radcliffe.

He had walked away, a bitter man. She had had many enemies, he mused, and almost as many friends. He did not know of anyone who knew her who was not either violently for or violently against her and all that she stood for.

He looked up.

"How old was your wife when she died?"

"Thirty-one. Two years younger than I am."

"Do you know of anyone who would want to kill her?" It was a routine question, but to Keller it was very important.

"No. I knew many people who disliked her intensely—I'm not denying that—but not to the point of murder. Of course, she wasn't around me half the time. I might not know."

"Well, Radcliffe, I think that'll be all for today. Mind if I go with you back to your apartment to look it over?"

"I don't live there any more. I moved out after I had disposed of her body. I couldn't stand to live there any longer."

Radcliffe shook hands and departed. Keller read confidence and positiveness that he, Keller, would come through. Keller was not so sure. He decided to have a look around Radcliffe's apartment.

He strolled aimlessly around the apartment for a few moments, pausing here and there to check details which might or might not help him in analyzing the Radcliffes' character: furniture design, carpeting, thermostat setting, toilet articles and so on. Then he got down to a thorough examination of the room.

There were no secret panels or trapdoors of any kind. So entrance by a hithertofore unknown passageway was completely out. He checked the air conditioner to see if any rigmarole could be fixed up with it to make it appear that the victim had been shot with a handgun, but this, too, drew a blank.

After a few more minutes' examination, he decided to return.

On an impulse, he decided to see where Radcliffe had gone. Attuning his mind to the already-recorded pattern of Radcliffe's brain, he

received direction, distance and motion—acceleration, direction, rate.

To his surprise he noted that Radcliffe had turned back and was heading toward Keller's office again.

Hastily, Keller returned to the office before him.

---

In about twenty minutes, Radcliffe barged in as before. "Keller," he said, "I think I'm going to be called out of town tonight. So if you want any more information directly from me, you'll have to get it now."

Keller flashed: \*\*Sally. Watch his conscious thoughts, and also his impressions. I'm going to try some unconscious identification-response. Wish me luck. Or do you want to burrow around in his subconscious with me a little more?\*

\*\*I think I will. I'm actually beginning to enjoy it, to tell the truth.\*\*

Keller said aloud, "I'll go under again. That'll be the last time."

Image:

Nonono. Fire. Flame. Gun. Fearhateterrorlove.

\*\*Radcliffe, I am the creature.\*\*

No! Dead. You're not—I hate you—gone. Disbelief. Hate. No fear. Forgetfulness. Block. Withdrawal.

\*\*Radcliffe.\*\*

Me.

\*\*I'm the melting walls.\*\*

Terror? Uncertainty. Indecision. Realization. Contemptpityscorn. Sharp mental block. Withdrawal.

**\*\*Radcliffe.\*\***

Me.

**\*\*I'm the teddy bear.\*\*** (This was, he thought, Radcliffe's wife-image.)

Indecision. Realization. Withdrawal. Blank.

**\*\*Radcliffe, I'm the hole in the air.\*\***

But Keller's reply was cut short by a cry of terror in his brain.

**\*\*RICK!\*\***

It was Sally.



Keller went down immediately.

**\*\*What?\*** No response. **\*\*WHAT?\*** Still no response. Then he could hear her cry—fading in depth—now dying—gone.

**\*\*Radcliffe.\*\***

Mememe.

**\*\*Sally.\*\***

Memeususwetwowetwo....

It had happened. Sally was trapped in his preconscious, absorbed by his dominating mind block. Gone.

Forever.

Determination, savage and enraged. A desperate shot in the dark:

**\*\*RADCLIFFE!\*\***

Memememememe....

**\*\*Radcliffe, I am the MAN WHO FLEW.\*\***

Nononono. Fear. Terror. Hate. Block. Withdrawal, but incomplete....

Coming out of his Probe, Keller saw the result of his last implanted thought: Radcliffe, now in a tight fetal ball, lay on the floor.

His face was absolutely devoid of expression. His conscious mind was a constant *gobble-gobble-gobble*.

Keller entered the next room, to find Sally sprawled limply across her desk. Mindless, soulless, as if she had never had a mind or soul—Keller lifted her tenderly onto the floor and chose the most merciful way out, disintegrating her body with an atomic gun from the closet.

Then, again, the Probe....

**\*\*Radcliffe.\*\***

Mememe.

**\*\*I'm Sally.\*\***

Nonono. (Gloating.) Gonegonegone.

**\*\*Radcliffe, *where's Sally?*\*\***

Gone. Satisfaction. Triumph. Laughter. Delirious happiness.

**\*\*Radcliffe, I'm everything. I'm the creature. The snake, THE MAN WHO FLEW, the hole in the air, the flames, everything you've hated, feared and dreaded.\*\***

Withdrawal. Thunderbolt! More and more now.

Frantically, Keller defended himself, throwing up block after block, only to have it torn down by the ever-spreading bolts of pure mental energy. Finally he withdrew into his own body in haste, realizing that Radcliffe's conquest would mean his revival.



When he opened his eyes, Radcliffe was sitting in the chair, yawning.

Probably, Keller thought, he had no knowledge of his fetal state. Good. "Well, Radcliffe," he said, "I need only one more thing to complete the picture. Now focus again on 11:17 last night, when you found your wife dead on the floor."

Image:

Fear. Terror. Anxiety. Nonono. Hole in the air. THE MAN WHO FLEW. Pain. Withdrawal. Complete mental block.

With a shock, Keller realized that in seven hours Radcliffe had been turned into an A-3—just below Keller—thanks to ... Sally.

He analyzed the symbols. Impressions: No teddy bear (no real concern for the wife, then). No creature (no more unknown fears). No snake or demon or flames, signifying evil and terror. Just the hole in the air and the man who flew.

Strange ... he realized that meant one thing—he had to go down one last final time—to end it all....

**\*\*Radcliffe.\*\***

Me.

**\*\*Radcliffe, who is Sally?\***

Memeususwetwowetwo.

**\*\*Shut up! Radcliffe, I know who killed your wife.\*\***

Terror. Shock. Ordeal. Decision. Determination. Yes. We hear you.

**\*\*THE MAN WHO FLEW RADCLIFFE! THE MAN WHO FLEW KILLED YOUR WIFE. THE HOLE IN THE AIR IS WHAT YOU SENSED—THE VACUUM THAT HE LEFT WHEN HE TELEPORTED HIMSELF OUT OF THE MELTING WALLS ARE, RADCLIFFE. THE WALLS THAT COULDN'T HOLD THE MAN**



WHO FLEW—THE MAN WHO KILLED YOUR WIFE.\*\*

I, I, I, I....

\*\*RADCLIFFE, WHO KILLED YOUR WIFE? WHO KILLED YOUR WIFE WITH THAT HANDGUN, AND THEN APPARENTLY DISAPPEARED INTO THIN AIR?\*\*

Nonono....

IT'S ME, RADCLIFFE. I AM THE MAN WHO FLEW. HOW ELSE WOULD I KNOW THAT IT WAS AT 11:17 THAT YOU FOUND YOUR WIFE DEAD? HOW ELSE COULD I GO FROM HERE TO YOUR APARTMENT WITHOUT KNOWING IT WAS RAINING?  
\*\*

Youyouyou....

\*\*THAT'S RIGHT, RADCLIFFE. BUT IT'S TOO LATE NOW. ISN'T IT? YOU'RE GONE, AREN'T YOU? NO. RADCLIFFE! DON'T! NONONONO.... Radcliffe...\*\*

Memeusus....

Wethreewethreewethree....

End of Project Gutenberg's The Man Who Flew, by Charles D. Cunningham

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK THE MAN WHO FLEW \*\*\*

\*\*\*\*\* This file should be named 61271-h.htm or 61271-h.zip \*\*\*\*\*  
This and all associated files of various formats will be found in:  
<http://www.gutenberg.org/6/1/2/7/61271/>

Produced by Greg Weeks, Mary Meehan and the Online Distributed Proofreading Team at <http://www.pgdp.net>

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-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They 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-tm 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-tm License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

Section 1. General Terms of Use and Redistributing Project

## Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm 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-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm 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-tm 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-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm 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-tm 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-tm mission of promoting free access to electronic works by freely sharing Project

Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm 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-tm 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-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside 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-tm License must appear prominently whenever any copy of a Project Gutenberg-tm 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](http://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.

1.E.2. If an individual Project Gutenberg-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-tm 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 Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

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 Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official

version posted on the official Project Gutenberg-tm web site (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-tm 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-tm 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-tm electronic works provided that

\* You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed

to the owner of the Project Gutenberg-tm 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-tm 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-tm 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-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner of the Project Gutenberg-tm 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-tm collection. Despite these efforts, Project Gutenberg-tm 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-tm trademark, and any other party distributing a Project Gutenberg-tm 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-tm electronic works in accordance with this agreement, and any volunteers associated with the



production, promotion and distribution of Project Gutenberg-tm 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-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

## Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-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](http://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 principal office is in Fairbanks, Alaska, with the

mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its 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 web site and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

For additional contact information:

Dr. Gregory B. Newby  
Chief Executive and Director  
[gnewby@pglaf.org](mailto:gnewby@pglaf.org)

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

Project Gutenberg-tm depends upon and cannot survive without wide spread 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](http://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](http://www.gutenberg.org/donate)

Section 5. General Information About Project Gutenberg-tm electronic works.

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

Project Gutenberg-tm 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 Web site which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org)

This Web site includes information about Project Gutenberg-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.