

ANC.

SCIENCE FICTION

STORIES

New Stories by

POUL ANDERSON

RAYMOND Z. GALLUN

ROBERT SHECKLEY

JEROME BIXBY

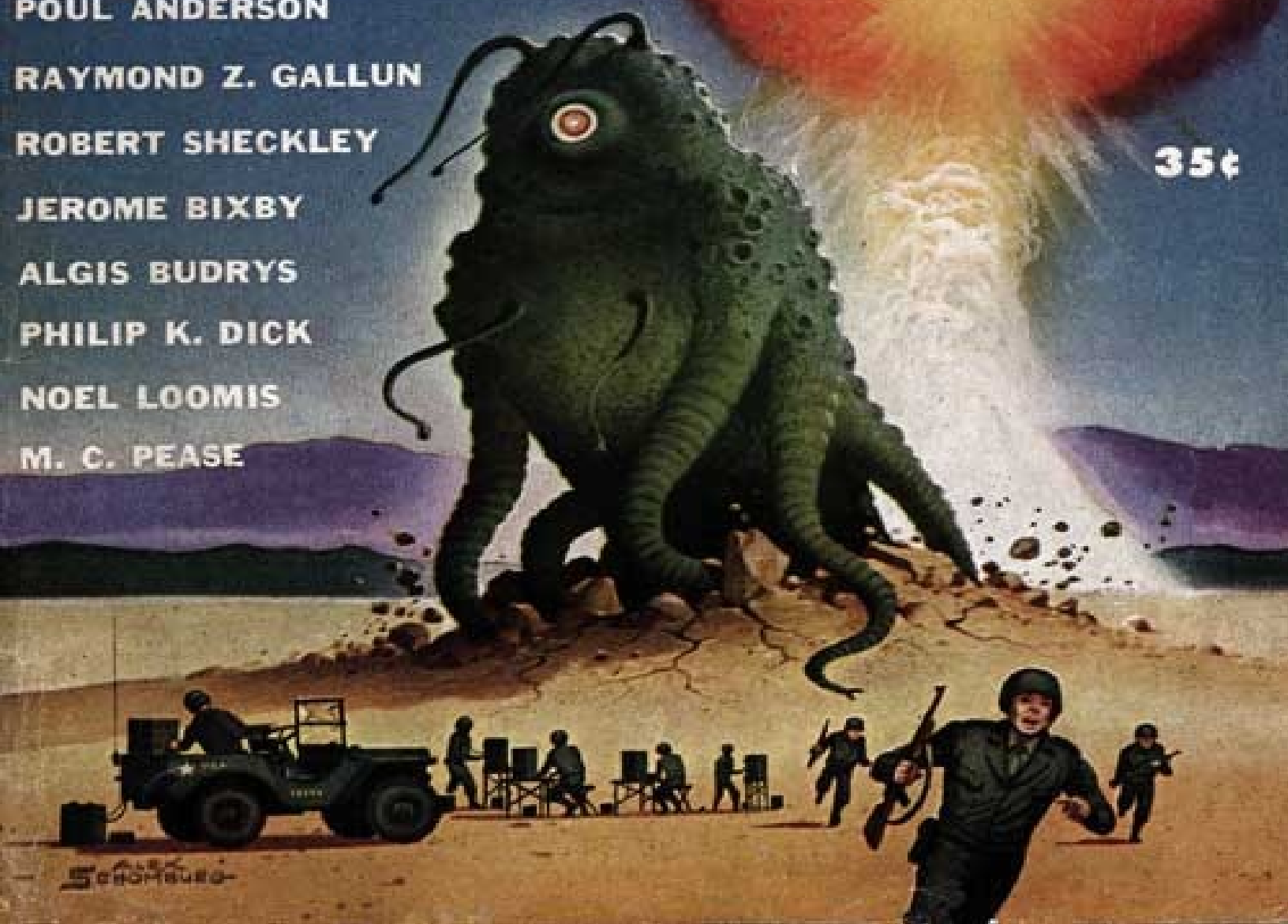
ALGIS BUDRYS

PHILIP K. DICK

NOEL LOOMIS

M. C. PEASE

35¢



SCHOMBURG

The Project Gutenberg EBook of The Slizzers, by Jerome Bixby

This eBook is for the use of anyone anywhere 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

Title: The Slizzers

Author: Jerome Bixby

Release Date: October 10, 2010 [EBook #33850]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK THE SLIZZERS ***

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

Transcriber's Note:

This etext was produced Science Fiction Stories 1953. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.

*The main trouble is that you'd never
suspect anything was wrong;
you'd enjoy associating with slizzers,
so long as you didn't know....*

The Slizzers

by **JEROME BIXBY**

T

hey're all around us. I'll call them the *slizzers*, because they *sliz* people. Lord only knows how long they've been on Earth, and how many of them there are....

They're all around us, living with us. We are hardly ever aware of their existence, because they can *make* themselves look like us, and do most of the time; and if they can look like us, there's really no need for them to think like us, is there? People think and behave in so many cockeyed ways, anyhow. Whenever a *slizzer* fumbles a little in his impersonation of a human being, and comes up with a puzzling response, I suppose we just shrug and think. *He could use a good psychiatrist.*

So ... you might be one. Or your best friend, or your wife or husband, or that nice lady next door.

They aren't killers, or rampaging monsters; quite the contrary. They need us, something like the way we'd need maple trees if it came to the point where maple syrup was our only food. That's why we're in no comic-book danger of being destroyed, any more than maple trees would be, in the circumstances I just mentioned—or are, as things go. In a sense, we're rather well-treated and helped along a bit ... the way we care for maple trees.

But, sometimes a man here and there will be careless, or ignorant, or greedy ... and a maple tree will be hurt....

Think about that the next time someone is real nice to you. He may be a *slizzer* ... and a careless one....

How long do we live?

Right. About sixty, seventy years.

You probably don't think much about that, because that's just the way things are. That's life. And what the hell, the doctors are increasing our lifespan every day with new drugs and things, aren't they?

Sure.

But perhaps we'd live to be about a *thousand*, if the *slizzers* left us alone.

Ever stop to think how little we know about why we live? ... what it is that takes our structure of bones and coldcuts and gives it the function we call "life?"

Some mysterious life-substance or force the doctors haven't pinned down yet, you say—and that's as good a definition as any.

Well, we're maple trees to the *slizzers*, and that life-stuff is the sap we supply them. They do it mostly when we're feeling good—feeling really terrific. It's easier to tap us that way, and there's more to be had. (Maybe that's what makes so-called manic-depressives ... they attract *slizzers* when they feel tip-top; the *slizzers* feed; and *floo-o-m* ... depressive.)

Like I say, think about all this next time someone treats you just ginger-peachy, and makes you feel all warm inside.

So see how long that feeling lasts ... and who is hanging around you at

the time. Experiment. See if it doesn't happen again and again with the same people, and if you don't usually end up wondering where in hell your nice warm feeling went off to....

I

found out about the *slizzers* when I went up to Joe Arnold's apartment last Friday night.

Joe opened the door and let me in. He flashed me his big junior-exec's grin and said, "Sit, Jerry. I'll mix you a gin and. The others'll be along in awhile and we can get the action started."

I sat down in my usual chair. Joe had already fixed up the table ... green felt top, ashtrays, coasters, cards, chips. I said, "If Mel—that's his name, isn't it, the new guy?—if he starts calling wild games again when it comes his deal, I'll walk out. I don't like 'em." I looked at the drink Joe was mixing. "More gin."

Joe crimped half a lime into the glass. "He won't call any crazy stuff tonight. I told him that if he did, we wouldn't invite him back. He nearly ruined the whole session, didn't he?"

I nodded and took the drink. Joe mixes them right—just the way I like them. They make me feel good inside. "How about a little blackjack while we're waiting?"

"Sure. They're late, anyway."

I got first ace, and dealt. We traded a few chips back and forth—nothing exciting—and on the ninth deal Joe got blackjack.

He shuffled, buried a trey, and gave me an ace-down, duck-up.

"Hit me," I said contentedly.

Joe gave me another ace.

"Mama! ... hit me again."

A four.

"Son," I told him, "you're in for a royal beating. Again."

A deuce.

Joe winced.

I turned up my hole ace and said, "Give me a sixth, you poor son. I can't lose."

A nine.

"Nineteen in six," I crowed. I counted up my bets: five dollars. "You owe me fifteen bucks!"

Then I looked up at him.

I'll repeat myself. You know that hot flush of pure delight, of high triumph, even of mild avarice that possesses you from tingling scalp to tingling toe when you've pulled off a doozy? If you play cards, you've been there. If you don't play cards, just think back to the last time someone complimented the pants off you, or the last time you clinched a big deal, or the last time a sweet kid you'd been hot after said, "Yes."

That's the feeling I mean ... the feeling I had.

And Joe Arnold was eating it.

I knew it, somehow, the moment I saw his eyes and hands. His eyes weren't Joe Arnold's blue eyes any longer. They were wet balls of

shining black that took up half his face, and they looked hungry. His arms were straight out in front of him; his hands were splayed tensely about a foot from my face. The fingers were thinner and much longer than I could recall Joe's being, and they just *looked* like antennae or electrodes or something, stretched wide-open that way and quivering, and I just *knew* that they were picking up and draining off into Joe's body all the elation, the excitement, the warmth that I felt.

I looked at him and wondered why I couldn't scream or move a muscle.

"Guess I made a boo-boo," he said. He blinked his big black globes of eyes. "No harm done, though."

His head had thinned down, just like his fingers, and now came to a peak on top.

He had practically no shoulders. He smiled at me, and I saw long black hair growing on the insides of his lips.

What are you? I screamed at him to myself.

Joe licked his hairy lips and folded those long inhuman hands in front of him.

"It hurts like hell," he said in a not-human voice, "to be *slizzing* you and then have you chill off on me that way, Jerry. But it's my own fault, I guess."



T

he door-bell rang—two soft tones. Joe got up and let in the other members of our Friday night poker group. I tried to move and

couldn't.

Fred raised his eyebrows when he saw Joe's face and hands. "Jerry isn't here yet? Relaxing a little?" Then he saw me sitting there and whistled. "Oh, you slipped up, eh?"

Joe nodded. "You were late, and I was hungry, so I thought I'd go ahead and take my share. I gave him a big kick, and he really poured it out ... radiated like all hell. I took it in so fast that I *fluhped* and lost my plasmic control."

"We might as well eat now, then," Ray said, "before we get down to playing cards." He sat down across the table, his eyes—now suddenly enormous and black—eagerly on me. "I hate like hell waiting until you deal him a big pot—"

"No," Joe said sharply. "Too much at one time, and he'd wonder what hit him. We'll do it just like always ... one of us at a time, and only a little at a time. Get him when he rakes in the loot. They never miss it when they feel like that."

"He's right," Fred said. "Take it easy, Ray." He went over to the sideboard and began mixing drinks.

Joe looked down at me with his black end-of-eggplant eyes.

"Now to fix things," he said.

... I blinked and shook my head. "You owe me fifteen bucks!" I said.

"Lord," Joe wailed, "did this gonif just take me!"

Ray groaned sympathetically from the chair across the table, where he'd been watching the slaughter. "And how!"

Joe pushed fifteen blue chips at me. I began stacking them. "Well, that's life," I grinned. Then I shook my head again. "It's the damnedest

thing...."

"What?" Fred asked. He'd been over at the sideboard mixing drinks for the gang while I'd taken Joe over the bumps. Now he brought the tray over and shoved a tall one into Joe's hand. "Don't cry, Joe. What's the damnedest thing, Jerry?"

"You know ... that funny feeling that you've been some place before—the same place, the same people, saying the same things—but you can't remember where the hell or when, for the life of you. Had it just a moment ago, when I told Joe he owed me fifteen bucks. What do they call it again?"

"*Déjà vu*," said Allen, who's sort of the scholarly type. "Means 'seen before' in French, I think. Or something like that."

"That's right," I said. "*Déjà vu* ... it's the damnedest funniest feeling. I guess people have it all the time, don't they?"

"Yes," Allen said.

Then he paused. "People do."

"Wonder what causes it?"

Joe's blue eyes were twinkling. "Dunno. The psychologists have an explanation for it, but it's probably wrong."

"Wrong why?" Knowing Joe, I expected a gag. I got it.

"Well," Joe said. "Let *me* make up a theory. H'm ... hoo, hah ... well, it's like *this*: there are monsters all around us, see, but we don't know they're monsters except that every once in a while one of them slips up in his disguise and shows himself for what he really is. But this doesn't bother our monsters. They simply reach into our minds and twiddle around and—zoop!—you're right back where you were before the slip was—"

"Very funny," Fred said boredly. "Maybe losing fifteen bucks made you lose a little sense, Joe. You wouldn't want to lose more than fifteen bucks, would you? You need some caution in the games we play, no? So cut the nonsense and let's run 'em."

Ray licked his lips. "Yeah. Let's play, huh, fellows?"

Ray's always eager to get started.

W

e played until 3 A. M. I won forty-six dollars. (I usually do win ... I guess over a period of six months or so I'm about five-hundred bucks ahead of the game. Which is why I like to play over at Joe's, even though I *am* always so damned tired when I leave. Guess I'm not as young as I was.)

Sometimes I wonder why the odds go my way, right down the line. I almost *never* lose. But, hell, it *must* be an honest game ... and if they're willing to go on losing to "Lucky" Bixby, I'm perfectly willing to go on winning.

After all, can you think of any reason that makes any sense for someone to rig a game week after week to let you *win*?

Oct. 20

Frederik Boles, Author's Agent

2200 Fifth Avenue

New York, N. Y.

Dear Fred,

Well, here's a new story. I've cleared it with Joe ... he says it's okay to use his name; you know his sense of humor. I've used your name, too, but you can change it if you want to, being the shy retiring sort you are.

Frankly, I'm a little dubious about the yarn. It's the result of last Friday's poker-session.... I actually did have the *déjà vu* sensation, as you'll recall. On the way home I stopped in to pick up a chaser, feeling tired as all hell (like I always do—these long grinds are too much for me, I guess, just like the guy in the story) and the idea came to me to slap the old "we are fodder" angle into the thing as it happened and write it up.

But it's still an old plot. And one angle is left unexplained: how is the narrator able to know all about the *slizzers* and write about them after Joe gives him the *déjà vu* treatment?

Well, maybe the readers won't mind. I've gotten away with bigger holes than that. Try it on Bob Lowndes ... I still owe him on that advance. It's up his alley, hope-a-hope.

Jerry

Oct. 22, 1952

Jerome Bixby

862 Union Street

Brooklyn, N. Y.

Dear Jerry,

I don't go for "The Slizzers." It just ain't convincing. As you say, it's an old idea ... and besides—again as you say—how does the narrator know what happened?

The manuscript looks good in my wastebasket. Forget about it.

Sympathies.

Fred

Oct. 23, 1952

Frederik Boles, Author's Agent

2200 Fifth Avenue

New York, N. Y.

Dear Wet Blanket (and aren't you a little old for that?)

Respectfully nuts to you. After proper browbeating I think I'll try the yarn on Lowndes ... it's no masterpiece, but I think it's got a chance; he likes an off trail bit, now and then. I made a carbon, natch, so your ditching of the original comes to naught.

Funny thing ... every time I read it over I get the doggonedest *déjà vu* feeling. Real dynamic thing ... almost lifts my hair. Hope it does the same for the readers, them as can read. Maybe Joe didn't quite do the job of making me forget what happened that night, ha, ha. Say! ... maybe that could explain the *narrator's* remembering what happened ... or maybe—hey! A *real* idea!

Remember Joe's kidding us about monsters?—remember, you got a little sore because he was holding up the game, you money-hungry son? I think I'll rewrite the ending to include that! ... which oughta take care of the narrator's remembering: Joe can be sort of a dopey *slizzer*, a blat-mouth, and his screwy theory (which is *true* in the story, or will be when I write it in—say, isn't this involved!) can trigger our hero's memory just a bit, shake the block a mite, undiddle the synapses etc ... and then I'll have you, platinum-butt, step in to head Joe off, under pretense of a poker itch.

You know, it's wonderful the way there are hot story ideas in plain old everyday things! S'long ... gonna revise.

Jerry

Oct. 23, 1952

Mr. Robert W. Lowndes

COLUMBIA PUBLICATIONS, Inc.

241 Church Street,

New York 13, New York

MASTER,

Herewith a story, "The Slizzers," which Fred and I don't quite see eye to eye on. He thinks it stinks on ice. I'm sure you will disagree to the tune of nice money.

J.

ENCL: THE SLIZZERS

1952 OCT 24 AM 9
06

NB168 PD=NEW YORK NY 63 110B=
JEROME BIXBY=
862 UNION ST APT 6H=
BKLYN=
JERRY=

URGE STRONGLY THAT YOU DON'T TRY TO SELL SLIZZERS
STOP IT'S JUST NO DAMN GOOD STOP YOU'VE GOT YOUR
REPUTATION TO THINK OF STOP WHY LOUSE UP YOUR
GOOD NAME WITH A LEMON AT THIS LATE DATE STOP KILL

IT STOP I'VE TALKED IT OVER WITH JOE AND HE ISN'T
FEELING HUMOROUS ANY MORE STOP PREFERS NOT TO
HAVE NAME USED STOP REPEAT KILL THE THING FOR
YOUR OWN GOOD=

FRED

1952 OCT 24 AM
11 14

KL300 PD=NEW YORK NY 12 604B=
JEROME BIXBY=
862 UNION ST APT 6H=
BKLYN=
SON=

LIKE SLIZZERS STOP PREPOSTEROUS BUT CUTE STOP
DISAGREE WITH FRED TO THE TUNE OF NICE MONEY BUT
NICE MONEY STAYS IN MY POCKET STOP YOU NOW OWE
ME ONLY FIFTY DOLLARS OF ADVANCE AUGUST 16 STOP
DO I HEAR A SCREAM POOR BOY=

BOB

Oct. 24, 1952

Frederik Boles, Author's Agent
2200 Fifth Avenue
New York, N. Y.

Dear Fred,

Your telegram came too late, and besides, the hell with it. Sent the yarn to Bob yesterday (groceries and rent wait for no man, you know) and he bought it, like the sensitive and discerning editor he is. What're you and Joe getting your tails in an uproar about? It's only a gag, so

relax. Joe'll change his mind when he sees his name in print.

Would like to have included another angle, by the way: if the narrator's amnesia-job *had* been botched, wouldn't the *slizzers* decide pretty damn quick that he was a menace to them and get rid of him? Think I'll send Bob a line or two to stick on the end ... you know, the old incompleted sentence deal ... just as if, while the narrator was finishing the story, the *slizzers* came in and



End of the Project Gutenberg EBook of The Slizzers, by Jerome Bixby

*** END OF THIS PROJECT GUTENBERG EBOOK THE SLIZZERS ***

***** This file should be named 33850-h.htm or 33850-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/3/3/8/5/33850/>

Produced by Sankar Viswanathan, Greg Weeks, 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 public domain print editions 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 with public domain eBooks. 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 <http://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 in the public domain 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 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

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (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

s/he you in writing (or by e-mail) within 30 days of receipt that

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 Michael Hart, 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 public domain works 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 web page at <http://www.pgla.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. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. 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 located at 4557 Melan Dr. S. Fairbanks, AK, 99712., 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 business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@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 <http://pglaf.org>

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: <http://pglaf.org/donate>

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

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty 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 Public Domain 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:

<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.