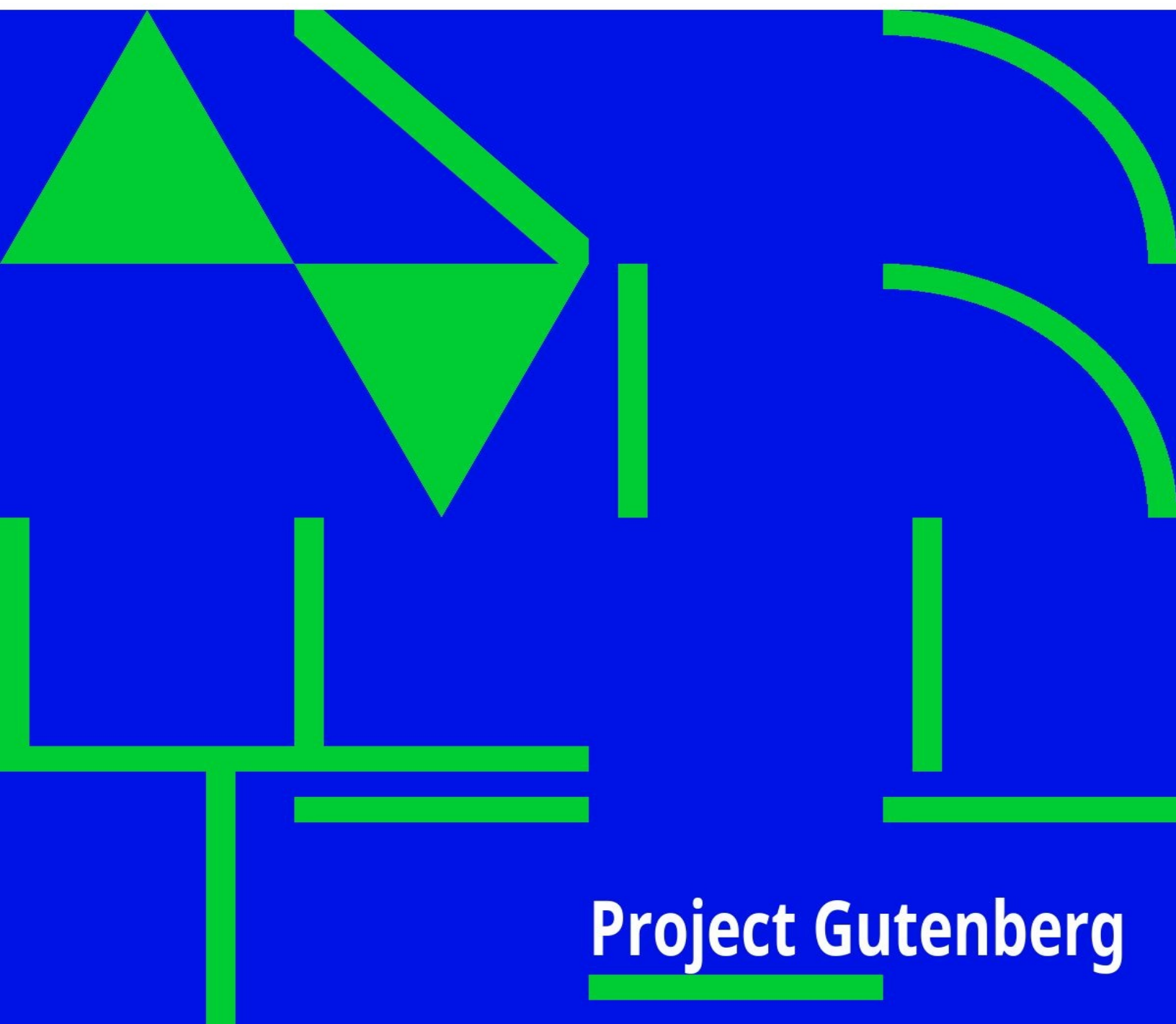


Am I Still There?

James R. Hall



Project Gutenberg

The Project Gutenberg EBook of Am I Still There?, by James R. Hall

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: Am I Still There?

Author: James R. Hall

Illustrator: Leo Summers

Release Date: December 26, 2009 [EBook #30763]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK AM I STILL THERE? ***

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

Transcriber's Note:

This etext was produced from Analog Science Fact & Fiction September 1963. Extensive research did not uncover any evidence that the U.S. copyright on this publication was

renewed.

AM I STILL THERE?

Which must in essence, of course,
simply be the question "What do I
mean by 'I'?"

by JAMES R. HALL

ILLUSTRATED BY LEO SUMMERS

Lee slid off the examining table and began buttoning his shirt. He had had a medical examination every six months of his adult life, and it always seemed strange to him that, despite the banks of machines the doctor had which could practically map a man from a single cell outward, each examination always entailed the cold end of a stethoscope against his chest.

He tucked his shirt into his pants and turned to the examining doctor who was writing on a chart.

"Well?" Lee asked him.

"Sound as a dollar," replied the doctor. "Of course Dr. Flotman or Dr. Roberts might turn up something on their electronic monsters, but I see no reason why we can't go ahead on schedule."

Lee felt relieved. Even while being examined by technicians, M.D.'s and biologists, he had been conscious of the hundreds of little dull pains which had nibbled like mice in every corner of his brain. Sometimes he felt like a piece of his brain was being completely smothered, a horrible sensation of having a part of his head severed from him. This would go away, but would appear again in a different area, usually in about fifteen to thirty minutes. Well, the doctor said he

was fit for surgery. That would end this nagging pain, just as it always had in the past.

"... If you're ready now." Lee became aware the doctor was speaking to him.

"Oh," Lee said. He had no idea what the doctor was talking about. "I'm sorry, I guess I didn't hear what you said—"

The doctor smiled tolerantly. "I said you can see Dr. Letzmilller this afternoon to get the final O.K."

"Letzmilller? Who's he? I thought you said I was ready to go." Lee knew he sounded a little petulant, but he was tired from all these examinations, and besides, his head hurt.

The doctor, Gorss, Lee thought his name was, was rather young but seemed used to this kind of thing. He turned on his tolerant smile again. "Dr. Letzmilller is chief of the Familiarization and Post-Operative Adjustment Section. He can explain himself better when you see him."

"Is he the last one?" Lee asked. He was already following Dr. Gorss out the door and down a corridor.

Dr. Gorss stopped before a door marked "Dr. C. L. Letzmilller," and opened it. "The last one. You take these," he handed Lee a thick manila folder, "and tell the girl Dr. Gorss sent you for your interview." He waited until Lee had entered, then closed the door and left.



Evidently Dr. Letzmilller had been expecting him, for very shortly Lee found himself sitting at the doctor's desk, comfortably seated in a brown leather armchair. He was facing a rather pudgy man, who was

leafing through the manila folder Lee had given him. Finally Dr. Letzmiller looked up.

"Well. Well now, Mr. Lee, suppose you first tell me about yourself, and then I'll tell you about me."

"Tell you about me?" Lee asked.

Dr. Letzmiller smiled. It was another tolerant smile, but it seemed more sincere than Gorss'. "I suppose the best way would be for me to review these facts on your medical history. You are Vincent Bonard Lee?"

"Yes, sir."

"Date of birth?"

"August 11, 1934."

"That would make you four hundred nine years old."

Lee hesitated. He never really thought of his age. It had long ago ceased to be of any importance to him. Of course he remembered his birth date. It was one of those facts that always appears on your records, like your social security number. He did some calculation in his head, as rapidly as the constantly shifting blank spots in his thinking would allow him.

"Yes, sir."

"It shows here that you first underwent replacive surgery in 1991. Correct?"

"Yes."

"Remember what it was for?"

"Yes, I had heart trouble. They fixed me up with one of those big jobs

requiring my carrying batteries under my armpit."

"One of those early models. And this shows that at various times since then you have undergone replacive surgery some eighty-seven times, including three replacements of a pulmonary nature."

Again Lee hesitated. The number of times he had had a worn organ or tissue repaired or replaced was more than a little hazy. After the novelty of the first few times when he found himself with a new stomach, or liver, or muscle, he had started to take these things as a matter of course. He gave a little nervous laugh. "If that paper says so, I suppose so, doctor."

"Yes. Well, everything seems to be functioning properly now, doesn't it? With the exception of your head, of course."

"Yes, yes I feel fine otherwise." Lee was feeling uncomfortable. "Doctor, could you tell me what this is all about? I must have answered these questions half a dozen times before to those other people."

"In just a moment. First I need to know you a little better. Your medical history lists your occupation as 'cabinet maker'."

"That's right." Lee was becoming more and more uncomfortable. The extensive examinations had tired him, and repetition of the answers to all these questions was making him edgy.

"Doctor, can't you at least tell me what type operation I'm going to have?"

"What do you think it will be?"

"I don't know. Some sort of repair on my head, I guess."

"Mr. Lee, this isn't going to be a matter of repair. We have found it necessary to replace the entirety of what could roughly be called your

'brain', as well as part of the spinal cord."

"My whole brain?" Lee sat, stunned, comprehension slowly filtering into him. He voiced the only coherent thought which materialized. "Why that will mean there won't be anything left of me at all."

Dr. Letzmilller regarded him. "What do you mean?"

"Doc, you've got my records there. At one time or another, since they first put a new heart in me, every single inch of me has been replaced by an artificial part. I mean all of me. There's not one bit of me, heart, eyes, toenails, *nothing*, that is *me*. That bothered me quite a bit when this left eye was put in. I mean I thought, 'Well, this isn't me. This is my brain walking around in a jumble of artificial flesh.' I tell you it bothered me. But I went to a doctor, you know, a psychoanalyst, and he convinced me that as long as I had what he called a 'sense of identity', that I was me." Lee stopped. How could he explain it?

But Letzmilller seemed to understand. "And you think that your brain is all that is left of 'you'?"

"Doc, it's a funny feeling. Like this." Lee raised his hands, brought them together and touched his fingertips. "See that? I can raise those hands. I can make them touch each other. I can feel them touching each other. But it is just not quite right. It's just a little bit off key, like one trumpet player out of twenty being about one-sixteenth of a note flat. Know what I mean?"

"I think I do," said Letzmilller, nodding slowly. "Now, just what does that have to do with your operation?"

"Doctor—" Lee had to stop, for the patchwork quilt of blank spaces was dancing in his head. The helplessness went away, slowly, like smoke drifting from a fire. As his mind cleared, he realized that he didn't know why he was being interviewed by this doctor.

"Anything wrong?" Dr. Letzmiller asked.

Lee knew he wasn't being too coherent, jumping about with the conversation this way, but he asked the question, anyway. "Doc, why am I seeing you?"

"You haven't guessed?"

"No."

The doctor paused to light a half-gone cigar. "My job here at Merkins Replacive is to deal with just such fears as you have expressed. I'm an M.D. and a psychologist, and"—Letzmiller smiled to himself—"a kind of historian."

"Historian?"

"Well, you see I was supposed to give you the regular formal lecture on the history of replacive surgery when you first came in. Like to hear it?"

Lee nodded, so Letzmiller continued. "Replacive surgery is actually quite old. Old as medicine itself, I suppose. Very early attempts at dentures were tried, though with little success. And, of course, peg legs and hooks for persons who had lost their hands might be called replacive surgery, though they were very crude. Later on came more refined dentures, artificial limbs, corrective lenses, skull plates, hearing aids, plastic or cosmetic surgery, blood transfusions, all types of skin grafts, et cetera.

"The 1950s saw the beginning of bone and corneal transplants, use of plastics in arteries, those huge heart-lung and kidney machines, implantation of electrodes in the heart to steady its beat—many things which were mostly emergency or stop-gap measures. All through the late 1900s refinements continued to be made, but it wasn't until 1988 that the fathers of replacive surgery, Doctors Mills, Levinson and

McCarty made the breakthrough that revolutionized the whole concept. In very simplified language they unlocked the key to producing specialized living tissue through a bombardment of an extremely complex carbon compound with amino acids and electricity, then making it selective in function by a fantastically intricate application of radiation.

"That pulmonary replacement you received in 1991 was undoubtedly one of the first successes. You were quite lucky, you know. Up until 2017, only about five per cent of their synthesized hearts lasted more than thirty days. At any rate, the principle was established, and it was proven that it could work. Most of our work from then till a few years ago has been in improving and refining the work those three good doctors did over three hundred years ago."

Letzmillers cigar had gone out, and he discarded it in favor of a cigarette. "That would be the end of my history lecture, if it were not for the nature of your trouble."

Lee looked at him closely. "Why's that?"

"Well, Mr. Lee, the big thing missing in that summation is the seemingly impossible task of synthesizing nerve tissue, especially that of the cerebral cortex. It's been approximated, at any rate closely enough to give us good enough results to allow an artificial tissue to respond to brain signals about ninety-eight per cent as well as the original would. But actual duplication? No. At least not until about three years ago. To tell you the truth, it is barely out of the experimental stage."

"Experimental!"

"Yes, this will be the first complete replacement of a human brain. Oh, of course it has been done with animals, and it has been successful with partial replacements on humans. But you will have the honor of being the first human with a complete substitution."

Lee could not contain himself. "Doc, that's just it! There won't be a single atom of me except what you fellows have conjured up—"

Letzmilller broke in mildly. "I think 'conjured' is hardly the proper word, Mr. Lee."

"Well, of course, I didn't mean that. But don't you see what I'm driving at? You could just as well start from scratch and duplicate me without bothering about going about it piecemeal. And what does that make me?"

The doctor had been looking at Lee intently, studying him through this outburst. "I think I see what you mean. And I can't answer you. The question you raise may be philosophical, or metaphysical, but it certainly isn't medical. And from a doctor's point of view complete substitution is the only course open, risky as it may seem."

Lee mulled this over. Of course he knew surgery was the only solution to his decaying mentality, actually the only alternative to his becoming a virtual idiot, and, shortly after that, dead. And he did not want to die. He had lived a long time, but thanks to the methods of Letzmilller, Gorss, and all their predecessors, he was as full of juice as he had been at thirty-five. But the question that kept plaguing him Letzmilller seemed determined to avoid. He didn't understand very much about replacive surgery, really didn't care to. If Letzmilller said it could work, then he wasn't worried about that. Well, he guessed he really didn't have much choice. With this realization, he had only one more question for Letzmilller.

"Doc, if I'm not me when this is over, do you think I'll know it?"

Letzmilller looked at Lee's troubled face. "Do you think that you would want to?"

Lee answered slowly. "No, no I guess not."

Letzmilller rose from his chair. "I'll talk to you again after the operation. Do you think you're ready to go to your room now?"

Lee nodded and obediently followed the doctor.



Lee was asleep when the nurse came, but with the efficiency of all good nurses since time immemorial, she woke him to give him the sedative to prepare him for surgery. She chattered brightly as she prepared the hypodermic.

"You know, you have all the nurses speculating, Mr. Lee. I mean we're wondering just what Dr. Lakin, he's the anesthesiologist, is going to use for you when you won't have any brain for the anesthesia to work on." She stopped, the needle poised above Lee's arm, realizing the inaptness of her remark. "Oh. I shouldn't have said that."

"No, that's all right," said Lee. "I've already reconciled myself to being the headless horseman for a while." He had, too, although it was wonderfully strange to think of himself lying on the operating table with a cavity where he right now thought, felt, knew that he was a person.



Lee didn't actually lie on the table in the literal sense. The table was inclined to about forty-five degrees, with his head exposed and supported by a clamp on the cheek and jaw bones. This arrangement

was necessary to allow the waiting machinery access to the area where it would perform.

Physicians, surgeons, biologists and the like were gathered in the amphitheater to see a bit of medical history. Actually there wasn't much to see. A team of technicians, radiologists and surgeons were working around Lee. Some were attaching electrodes to parts of Lee's body to maintain the electrical impulses necessary to keep his vital processes in motion while the main switchboard was out of commission. Others were sensitizing the exposed brain, from which the skull had already been removed, to guide the delicate fingers of the huge automatic Operating, Recording and Calculating Complex through its precisely programmed steps.

Letzmilller was among those in the amphitheater, as a spectator, drawn both by professional curiosity and a desire to know the answer to Lee's question, "Doc, what will there be left of me?" Of course he couldn't find out even part of the answer for some weeks. Even the ORC complex, now being fitted to Lee's unconscious brain, adjusted and activated, would not finish with its job for something like thirty-two hours.

The synthesizer would reconvert the data, translate it into countless chemical and electrical formulae, and apply it to the raw material of carbons, amino acids, proteins, and other components. When the basic organ had been reconstructed, a process requiring another week and a half in the synthesizer, it would be grafted back. The nerve lead-ins would then be reconnected, one by one, spaced at intervals to avoid shock. Lee would be unconscious the whole time, of course. Or rather Lee would be unconscious part of the time. Most of the time he wouldn't have the capacity for either consciousness or the lack of it.

Dr. Letzmiller observed the huge ORC complex for a time, but there wasn't anything to see. It simply sat over Lee, doing its job.

Unwanted, the thought came to Letzmilller that the machine looked like a frog with a long worm dangling from its mouth. Lee was the worm.

"You can talk to him now, doctor." Oldenreid, Surgeon in Charge, addressed Letzmilller outside Lee's room where he had just finished his examination. "Personally, I think things went exactly as they should. All physical and mental responses check out. I guess here's where I'm finished and you go to work."

Lee was sitting up in bed as Letzmilller entered. He looked just like he had in Letzmilller's office before the operation, except for the small white bandages around his head to protect his healing skull. "Well," the doctor said, "how do you feel? Your head hurt?"

Letzmilller checked at Oldenreid's office, and was admitted to give his report, as had been planned.

"Well?" asked Oldenreid.

Letzmilller lit the end of his cigar before answering. "I wholly agree with you. Everything seems to have worked out exactly according to plan. I found him essentially the same as he appeared to me during his pre-operative interview. Of course he's a little foggy yet, but I suppose that's just the post-operative shock."

"Yes, that will clear up in a few days."

"He seems alert, responsive, full memory. I don't think there will be any difficulty with my part of his post-operative treatment. Except—

"Doctor, have you ever listened to a group of violins and sensed, just sensed, not actually heard, that one of them seemed about a quarter of a note flat?"

Oldenreid looked at him strangely as Letzmiller left the office and closed the door.



End of the Project Gutenberg EBook of Am I Still There?, by James R. Hall

*** END OF THIS PROJECT GUTENBERG EBOOK AM I STILL THERE? ***

***** This file should be named 30763-h.htm or 30763-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/3/0/7/6/30763/>

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

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 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 F3. 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.pglaaf.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.