



WORLDS OF

AUGUST 35 CENTS

# SCIENCE FICTION

Meet the *Mad Musical Ad-men* of Tomorrow  
in **TUNESMITH** by Lloyd Biggle, Jr.

Also **GODWIN** • **NOURSE** • **ELLISON** • **BARTHOLOMEW**



**WHY  
GUIDED MISSILES  
CAN NOT BE  
CONTROLLED!**

The folly of a recent U.S.  
proposal before the U.N.

Rights for this book: [Public domain in the USA](#).

This edition is published by Project Gutenberg.

Originally [issued by Project Gutenberg](#) on 2019-09-15. To support the work of Project Gutenberg, visit their [Donation Page](#).

This free ebook has been produced by [GITenberg](#), a program of the [Free Ebook Foundation](#). If you have corrections or improvements to make to this ebook, or you want to use the source files for this ebook, visit [the book's github repository](#). You can support the work of the Free Ebook Foundation at their [Contributors Page](#).

The Project Gutenberg EBook of The Last Brave Invader, by Charles L. Fontenay

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 Last Brave Invader

Author: Charles L. Fontenay

Release Date: September 15, 2019 [EBook #60305]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK THE LAST BRAVE  
INVADER \*\*\*

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

---

# **THE LAST BRAVE INVADER**

## BY CHARLES L. FONTENAY

*In youth Lauria was beautiful,  
proud, unattainable. But when  
autumn came, she changed her  
code and lowered her defense.*

[Transcriber's Note: This etext was produced from  
Worlds of If Science Fiction, August 1957.  
Extensive research did not uncover any evidence that  
the U.S. copyright on this publication was renewed.]

---

Lauria Swept down the spiral staircase in regal dignity, and wished there were someone there to witness her entrance. She walked across the parlor to the gun-rack and strapped a holstered pistol to her hip, just above the rustling flare of the full skirt of her evening dress.

The green sun's slanting rays in the parlor window told her it was late afternoon, nearly time to get started. She went to the full-length mirror. Beside the mirror hung the framed copy of the Constitution of Pamplin, hand-lettered on parchment. In bold red letters it proclaimed:

*We, the people of Pamplin, hold that:*

- 1. No government is the best government.*
- 2. A man's home is his castle.*
- 3. A woman's rights are equal to a man's rights.*
- 4. Only the brave deserve the fair.*

Lauria looked in the mirror, almost fearfully.

She saw with approval the breadth of her hips, the erectness of her shoulders. With more reluctance, her eyes rose to her face. There was still beauty there, she told herself, to the discerning eye. That touch of slackness to the jaw, that faint hollowness of cheek: those were no doubt exaggerated by the dimness of the

room.

In a table drawer, Lauria found jars and tubes. From them she carefully filled in a fuller form for her mouth, dabbed heavily at her cheeks, touched up her eyes, smeared over her jawline. She fluffed out the thinning blond hair and donned a light scarf then she removed the heavy bars from the front door. She went out, and locked its triple locks behind her. She gazed around cautiously and stepped lightly down the gravelled path. Around the house, the grounds were a solid mass of blooming flowers. Lauria had plenty of time to spend in the garden. The baskets and other handicraft articles that were her means of income left her a good deal of leisure, and cooking and household chores were routine and brief.

Farther from the house, the grounds looked better kept than they were. It was fortunate that the blue grass of the planet Pamplin grew short and neat, for Lauria never would have been able to keep the ten acres of her property trimmed. But the big trees that shaded the grounds had dropped twigs and leaves that she wouldn't clear away until the big effort of the fall clean-up.

The path curved down past a small cleared area in which a dozen upright wooden markers were spaced in rows. This was the cemetery.

She paused to look out across the neat rows of markers. There were men buried there. Twelve young men. They had died by her hand, in accordance with the Constitution and the law.

At one end of the cemetery stood a large wooden plaque on which she had carved the Constitution of Pamplin. Many times had her mother explained the meaning of the Constitution to Lauria, when Lauria was a little girl and still intruding on her mother's privacy.

"The people who colonized Pamplin left Earth many years ago because there they always had to sacrifice some of their individual rights to some government," her mother had said. "There are many kinds of governments, but all of them try to regulate people. And to regulate people, they have to invade people's privacy.

"The people of Pamplin came to this world because we don't want any government. We believe that every man and woman should have his individual right to do as he pleases, without other people bothering him."

"But what does No. 4 mean, Mother?" Lauria had asked. "*Only the brave deserve the fair?*"

"That means," replied her mother, for Lauria was fourteen and deserved to know these things, "that a woman on Pamplin is not subservient to the whims of men. No man may approach her and take her in his arms unless he has fought his way through the defenses of her home. Then they may agree to share the home, if they wish, but no woman of any character will permit a man to do this until he has proved his valor by fighting his way to her."

"Then my father must have been a brave man, wasn't he, Mother?"

"Yes, he was, my dear," said her mother, smiling tenderly. "He was very persuasive, too."

Lauria never saw her father, and no other man invaded the privacy of her mother's home while she lived there. Two men tried, and Lauria remembered the tense stirrings about the darkened house in the dead of night, the flash and roar of the guns, and her frightened glimpses of the men her mother had shot down as they tried to break in.

Her father must have been very courageous, Lauria thought. She constructed a handsome picture of her father in her mind, and dreamed of the day a handsome man like he would conquer her, when she lived in her own home.

Lauria's mother had some property on which she wanted Lauria to build a house, but Lauria was impatient. Even though her mother would hire men from town, Lauria would have to do much of the work herself and it would take years. So at sixteen, Lauria got her a house, ready-built.

She crept past the defenses of one of the best homes in the area. She broke into the house at night and killed the defender, a tired old man, in a blazing gun battle. The house became her home, and she improved its defenses.

Her ownership of the house, and her manner of taking it, gave her an immediate social standing far above that of her mother. She knew that she was envied: the bright-haired, beautiful young woman who held the ramparts of the big house and challenged all comers to conquer her.

There were men who tried, and the first nearly succeeded. Even now, after many

years, she could remember Poll's youthful, arrogant face, his lazy smile. They had met in the market place.

"An attractive spitfire, if ever I saw one," he had said to her. "Would you surrender to my arms, pretty one?"

"If you're strong enough to come and take me," she challenged, fire singing in her blood.

And that night he had come. In the starlight she fired from her windows at the shadowy figure that flitted among the bushes and trees, and powder smoke hung heavy in the air. It was after several hours and a long silence, when she thought he had given up and gone away, that he almost surprised her.

She was crouching in the parlour, waiting for the dawn, when there was a slight noise behind her. She whirled, whipping up her gun, and he was coming toward her swiftly and silently from the hall, a smile of triumph on his handsome face.

He was holding out his arms for her and there was no weapon in his hand when she shot him down.

She wept for a long time over his fair body, and knew to her shame that she had wanted him to conquer. Then she took him out and buried him beneath the grass. His grave was the first one, and behind it later she erected the wooden plaque bearing the words of the Constitution of Pamplin.

Others had tried, and their graves were here, with Poll's. And the years had passed, and no man had overrun the defenses of Lauria's house.

The frost of autumn was in her veins now as she looked at the graves of twelve young men, who had been young and eager in the years when she had been young. Slowly she turned away, went out the barred front gate of her property and waited for the crowd of merrymakers she would accompany to the party in town.

---

The music reverberated gaily amid the rafters of the huge community hall. At one end a fire blazed merrily in a big fireplace. Young couples, and their elders, danced variations of the steps that had been brought from Earth generations ago.

No one wore weapons here. although every person in the hall had worn or

carried a gun on the way here. The guns were checked at the entrance, and the doors were barred against any lawless raider.

Here, as in the market daily, people congregated. Here they were people and not individuals.

Outside, between here and their homes, they were individuals again, but still friendly, if wary. They carried their arms, they were careful of their language, they watched the people around them for signs of aggression. Outside was a code of conduct that was different from the sociable code inside, a code that condoned a duel over an insult, that recognized robbery, rape and even death if one were caught unarmed and alone.

And in their homes ... well, there was Cholli Rikkard. He was one-armed because of a wound he had suffered conquering Fanni in her home. Cholli had been a gay fellow who had stormed house after house of pretty women before, but after that he settled down with Fanni and they now had five children. They shared their privacy, but half a dozen times Cholli had stayed up all night fighting off those who would invade it.

The strange thing was that one or more of those who had sought to invade Cholli's home and take his wife and house from him might be dancing here tonight, perhaps chatting amiably with Cholli. Cholli might even know them for the attackers. Here they were all friends, suspending their cherished privacy for weekly companionship.

Lauria was one of those who sat among the oldest, and talked unhappily with those on either side of her. It was not that she was that old, for she wasn't. It was that Lauria's home now had the reputation of a deadly, unassailable fortress, and few men cared even to dance with her. It was that they feared her, she told herself as she sat there after only two dances.

"Care to dance this one, Miss Lauria?"

She looked up, startled. It was Cholli Rikkard, smiling at her, holding out his one arm apologetically.

She arose, gratefully, and took his hand. She and Cholli were old friends. Perhaps it was the sympathy of the handicapped for the handicapped: the man with only one arm for the woman with (perhaps?) too much stern pride.

"Tell me something, Cholli," said Lauria as they danced. "Is it true that many women deliberately allow men to invade their privacy?"

He looked at her blandly.

"That would be a violation of the Constitution, Lauria," he said.

"I know it would," she said impatiently. "But do they?"

"I've heard rumours."

"I've heard rumours, too, but I want the truth. You know the truth, Cholli. You conquered quite a few women before Fanni shot you in the arm."

He grinned.

"Fanni always was a poor shot," he said. "Or maybe she's a better shot than I think. Yes, Lauria, it's true. The Constitution is the law, and it's right in principle, but you have to face facts. If men and women adhered to the letter of the law in ... well, sex ... Pamplin would be depopulated by now. I thought everybody knew that."

"I didn't," said Lauria miserably. "I suspected.... I'd heard a lot of talk. But ... well, tell me, Cholli, how is it done? How do men know, I mean, when a woman is going to wink at the Constitution and let a man enter her home without fighting his way in?"

"It depends, Lauria. I suppose most often a woman has an understanding with a certain man and he gives some sort of signal when he comes to her house, so he won't be shot. Some women—quite a few, it is—just sort of let it be known around that they won't shoot if a man comes around. That's more dangerous, though, and they have to be on guard."

"I'd think so," said Lauria indignantly. "Another woman could take advantage of something like that and make a good haul."

There was a silence. Then Cholli said slyly:

"Did you want to get a message to some man—or get the word around that...?"

"Certainly not!" she retorted firmly. "I abide by the Constitution, and I value my privacy."

"Okay, Lauria. I just thought I could get the word passed for you." He grinned. "If it weren't for this bum arm, I might have tried for you myself before now."

The music stopped and they parted.

"Wait, Cholli!" cried Lauria in a low intense voice. He turned and came back to her, looking at her quizzically.

"Cholli," she said, almost in a whisper, "pass the word around tonight that no young man will find my home defended!"

She turned her back quickly, her face flaming, and left the hall, picking up her scarf and gun at the door. She walked home alone, swiftly, holding up the hem of her skirt with her left hand and hoping savagely that someone would try to waylay her.

---

It was midnight when the alarm bell sounded.

Lauria had been sitting in the parlor, with no light but that of the fire, a hot drink in her hand, lost in turbulent thoughts.

Her thoughts twisted slightly. Had she made it plain to Cholli that only young men would be welcome?

But how could she toss aside everything in which she had believed for so long, on an impulse? Would she not redeem herself by shooting down any invader?

Shame was upon her now, for having told Cholli what she did. It was not the perverse shame that had run hot in her that night when she had fought Poll and wanted to be defeated, but the shame of having done what she scorned other women for doing.

But Lauria was lonely now, and the fire was not as warm as it once had been. How many years had it been—ten? fifteen?—since the last young man had won her outer wall, only to fall beneath her bullets in the moon-shadows?

Could she turn now to the ways of other women. to dissemble. to shoot wide of

...  
the mark and put up a false defense? Could she now betray the weapons that had served her so well and true?

Or would there be a thirteenth grave in the little cemetery on the morrow?

The bell chattered nervously.

She arose and threw ashes on the fire. A weariness was in her bones. She took a gun from the rack and made the rounds of the house, checking the locks of doors and windows.

All was secure. More lithely, like a pantheress, she went from window to window, looking out, her gun ready. Some of the old wine of battle quickened in her blood.

The moon was bright, and the trees stood in great pools of shadow on the grounds. The bushes stood like dark, bulky sentinels.

At last she saw him, a moving shadow against the still shadows, creeping closer to the house. Her gun came up and she took aim, carefully, through the barred window. Her hands were as cold as ice on the gunstock.

For a moment he was still, and she lost him against the shadows. Then he moved again.

Her gun blossomed roaring flame and its stock kicked against her shoulder.

The shadow leaped, became a man as it fled across a path of moonlight. He was young, and he was smiling toward the window. Then he was swallowed up in the deeper shadows.

For a moment she was aghast, unbelieving. She had missed! Then, like a frigid hand clutching her heart, came the realization: deliberately, without conscious volition, she had pulled the gun muzzle aside when she fired.

She leaned against the wall, weak and perspiring. It was true, then. She yearned so deeply for a man, she so feared the age that crept up on her, that the principles of the Constitution no longer held real meaning for her.

She did not seek to fire again. She knelt on the floor by the window and waited, looking listlessly into the embers of the fire across the room. She felt suspended

looking busily into the embers of the fire across the room. She felt suspended in a nightmare.

She heard the crack as the lock was broken on a window in the rear of the house, and still she did not stir. But her heart began beating faster, a cold beating that did not warm her body. She began to shiver uncontrollably.

She heard the soft, wary footsteps as he came through the house. In the dimness, she saw his bulk come through the parlor door. A black veil passed momentarily before her eyes, and her gun slipped from lax fingers and fell to the floor with a clatter.

He leaped to one side, and the glow of the dying fire glinted from his weapon.

But she stood up against the window, in the moonlight, and spread her hands so he could see she was no longer armed.

"I am helpless," she said in a voice that nearly choked her. "I cannot resist your taking me for your love."

His laugh boomed out in the rich darkness, and she could see that he did not lower his weapon.

"Have no fear of that, old woman," he said. "I'm only going to put you out and take your house."

End of Project Gutenberg's The Last Brave Invader, by Charles L. Fontenay

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK THE LAST BRAVE  
INVADER \*\*\*

\*\*\*\*\* This file should be named 60305-h.htm or 60305-h.zip \*\*\*\*\*

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/6/0/3/0/60305/>

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](http://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  
[gbnewby@pglaf.org](mailto: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 [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.