

The Project Gutenberg eBook of Circus

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

Title: Circus

Author: Alan Edward Nourse

Release date: October 3, 2007 [eBook #22875]
Most recently updated: January 3, 2021

Language: English

Credits: Produced by Greg Weeks, Stephen Blundell and the Online Distributed Proofreading Team at <https://www.pgdp.net>

*** START OF THE PROJECT GUTENBERG EBOOK CIRCUS ***

Transcriber's Note:

This etext was produced from *The Counterfeit Man More Science Fiction Stories* by Alan E. Nourse published in 1963. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed. Minor spelling and typographical errors have been corrected without note.

Circus

"JUST suppose," said Morgan, "that I *did* believe you. Just for argument." He glanced up at the man across the restaurant table. "Where would we go from here?"

The man shifted uneasily in his seat. He was silent, staring down at his plate. Not a strange-looking man, Morgan thought. Rather ordinary, in fact. A plain face, nose a little too long, fingers a little too dainty, a suit that doesn't quite seem to fit, but all in all, a perfectly ordinary looking man.

Maybe *too* ordinary, Morgan thought.

Finally the man looked up. His eyes were dark, with a hunted look in their depths that chilled Morgan a little. "Where do we go? I don't know. I've tried to think it out, and I get nowhere. But you've *got* to believe me, Morgan. I'm lost, I mean it. If I can't get help, I don't know where it's going to end."

"I'll tell you where it's going to end," said Morgan. "It's going to end in a hospital. A mental hospital. They'll lock you up and they'll lose the key somewhere." He poured himself another cup of coffee and sipped it, scalding hot. "And that," he added, "will be that."

The place was dark and almost empty. Overhead, a rotary fan swished patiently. The man across from Morgan ran a hand through his dark hair. "There must be some other way," he said. "There has to be."

"All right, let's start from the beginning again," Morgan said. "Maybe we can pin something down a little better. You say your name is Parks—right?"

The man nodded. "Jefferson Haldeman Parks, if that helps any. Haldeman was my mother's maiden name."

"All right. And you got into town on Friday—right?"

Parks nodded.

"Fine. Now go through the whole story again. What happened first?"

The man thought for a minute. "As I said, first there was a fall. About twenty feet. I didn't break any bones, but I was shaken up and limping. The fall was near the highway going to the George Washington Bridge. I got over to the highway and tried to flag down a ride."

"How did you feel? I mean, was there anything strange that you noticed?"

"*Strange!*" Parks' eyes widened. "I—I was speechless. At first I hadn't noticed too much—I was concerned with the fall, and whether I was hurt or not. I didn't really think about much else until I hobbled up to that highway and saw those cars coming. Then I could hardly believe my eyes. I thought I was crazy. But a car stopped and asked me if I was going into the city, and I knew I wasn't crazy."

Morgan's mouth took a grim line. "You understood the language?"

"Oh, yes. I don't see how I could have, but I did. We talked all the way into New York—nothing very important, but we understood each other. His speech had an odd sound, but—"

Morgan nodded. "I know, I noticed. What did you do when you got to New York?"

"Well, obviously, I needed money. I had gold coin. There had been no way of knowing if it would be useful, but I'd taken it on chance. I tried to use it at a newsstand first, and the man wouldn't touch it. Asked me if I thought I was the U.S. Treasury or something. When he saw that I was serious, he sent me to a money lender, a hock shop, I think he called it. So I found a place—"

"Let me see the coins."

Parks dropped two small gold discs on the table. They were perfectly smooth and perfectly round, tapered by wear to a thin blunt edge. There was no design on them, and no printing. Morgan looked up at the man sharply. "What did you get for these?"

Parks shrugged. "Too little, I suspect. Two dollars for the small one, five for the larger."

"You should have gone to a bank."

"I know that now. I didn't then. Naturally, I assumed that with everything else so similar, principles of business would also be similar."

Morgan sighed and leaned back in his chair. "Well, then what?"

Parks poured some more coffee. His face was very pale, Morgan thought, and his hands trembled as he raised the cup to his lips. Fright? Maybe. Hard to tell. The man put down the cup and rubbed his forehead with the back of his hand. "First, I went to the mayor's office," he said. "I kept trying to think what anyone at home would do in my place. That seemed a good bet. I asked a policeman where it was, and then I went there."

"But you didn't get to see him."

"No. I saw a secretary. She said the mayor was in conference, and that I would have to have an appointment. She let me speak to another man, one of the mayor's assistants."

"And you told him?"

"No. I wanted to see the mayor himself. I thought that was the best thing to do. I waited for a couple of hours, until another assistant came along and told me flatly that the mayor wouldn't see me unless I stated my business first." He drew in a deep breath. "So I stated it. And then I was gently but firmly ushered back into the street again."

"They didn't believe you," said Morgan.

"Not for a minute. They laughed in my face."

Morgan nodded. "I'm beginning to get the pattern. So what did you do next?"

"Next I tried the police. I got the same treatment there, only they weren't so gentle. They wouldn't listen either. They muttered something about cranks and their crazy notions, and when they asked me where I lived, they thought I was—what did they call it?—a wise guy! Told me to get out and not come back with any more wild stories."

"I see," said Morgan.

Jefferson Parks finished his last bite of pie and pushed the plate away. "By then I didn't know quite what to do. I'd been prepared for almost anything excepting this. It was frightening. I tried to rationalize it, and then I quit trying. It wasn't that I attracted attention, or anything like that, quite the contrary. Nobody even looked at me, unless I said something to them. I began to look for things that were *different*, things that I could show them, and say, see, this proves that I'm telling the truth, look at it—" He looked up helplessly.

"And what did you find?"

"Nothing. Oh, little things, insignificant little things. Your calendars, for instance. Naturally, I couldn't understand your frame of reference. And the coinage, you stamp your coins; we don't. And cigarettes. We don't have any such thing as tobacco." The man gave a short laugh. "And your house dogs! We have little animals that look more like rabbits than poodles. But there was nothing any more significant than that. Absolutely nothing."

"Except yourself," Morgan said.

"Ah, yes. I thought that over carefully. I looked for differences, obvious ones. I couldn't find any. You can see that, just looking at me. So I searched for more subtle things. Skin texture, fingerprints, bone structure, body proportion. I still couldn't find anything. Then I went to a doctor."

Morgan's eyebrows lifted. "Good," he said.

Parks shrugged tiredly. "Not really. He examined me. He practically took me apart. I carefully refrained from saying anything about who I was or where I came from; just said I wanted a complete physical examination, and let him go to it. He was thorough, and when he finished he patted me on the back and said, 'Parks, you've got nothing to worry about. You're as fine, strapping a specimen of a healthy human being as I've ever seen.' And that was that." Parks laughed bitterly. "I guess I was supposed to be happy with the verdict, and instead I was ready to knock him down. It was idiotic, it defied reason, it was infuriating."

Morgan nodded sourly. "Because you're not a human being," he said.

"That's right. I'm not a human being at all."

"How did you happen to pick this planet, or this sun?" Morgan asked curiously. "There must have been a million others to choose from."

Parks unbuttoned his collar and rubbed his stubbled chin unhappily. "I didn't make the choice. Neither did anyone else. Travel by warp is a little different from travel by the rocket you fiction writers make so much of. With a rocket vehicle you pick your destination, make your calculations, and off you go. The warp is blind flying, strictly blind. We send an unmanned scanner ahead. It probes around more or less hit-or-miss until it locates something, somewhere, that looks habitable. When it spots a likely looking place, we keep a tight beam on it and send through a manned scout." He grinned sourly. "Like me. If it looks good to the scout, he signals back, and they leave the warp anchored for a sort of permanent gateway until we can get a transport beam built. But we can't control the directional and dimensional scope of the warp. There are an infinity of ways it can go, until we have a guide beam transmitting from the other side. Then we can just scan a segment of space with the warp, and the scanner picks up the beam."

He shook his head wearily. "We're new at it, Morgan. We've only tried a few dozen runs. We're not too far ahead of you in technology. We've been using rocket vehicles just like yours for over a century. That's fine for a solar system, but it's not much good for the stars. When the warp principle was discovered, it looked like the answer. But something went wrong, the scanner picked up this planet, and I was coming through, and then something blew. Next thing I knew I was falling. When I tried to make contact again, the scanner was gone!"

"And you found things here the same as back home," said Morgan.

"The same! Your planet and mine are practically twins. Similar cities, similar technology, everything. The people are the same, with precisely the same anatomy and physiology, the same sort of laws, the same institutions, even compatible languages. Can't you see the importance of it? This planet is on the other side of the universe from mine, with the first intelligent life we've yet encountered anywhere. But when I try to tell your people that I'm a native of another star system, *they won't believe me!*"

"Why should they?" asked Morgan. "You look like a human being. You talk like one. You eat like one. You act like one. What you're asking them to believe is utterly incredible."

"*But it's true.*"

Morgan shrugged. "So it's true. I won't argue with you. But as I asked before, even if I *did* believe you, what do you expect *me* to do about it? Why pick *me*, of all the people you've seen?"

There was a desperate light in Parks' eyes. "I was tired, tired of being laughed at, tired of having people looking at me as though I'd lost my wits when I tried to tell them the truth. You were here, you were alone, so I started talking. And then I found out you wrote stories." He looked up eagerly. "I've got to get back, Morgan, somehow. My life is there, my family. And think what it would mean to both of our worlds—contact with another intelligent race! Combine our knowledges, our technologies, and we could explore the galaxy!"

He leaned forward, his thin face intense. "I need money and I need help. I know some of the mathematics of the warp principle, know some of the design, some of the power and wiring principles. You have engineers here, technologists, physicists. They could fill in what I don't know and build a guide beam. But they won't do it if they don't believe me. Your government won't listen to me, they won't appropriate any money."

"Of course they won't. They've got a war or two on their hands, they have public welfare, and atomic bombs, and rockets to the moon to sink their money into." Morgan stared at the man. "But what can *I* do?"

"You can *write!* That's what you can do. You can tell the world about me, you can tell exactly

what has happened. I know how public interest can be aroused in my world. It must be the same in yours."

Morgan didn't move. He just stared. "How many people have you talked to?" he asked.

"A dozen, a hundred, maybe a thousand."

"And how many believed you?"

"None."

"You mean *nobody* would believe you?"

"*Not one soul*. Until I talked to you."

And then Morgan was laughing, laughing bitterly, tears rolling down his cheeks. "And I'm the one man who couldn't help you if my life depended on it," he gasped.

"You believe me?"

Morgan nodded sadly. "I believe you. Yes. I think your warp brought you through to a parallel universe of your own planet, not to another star, but I think you're telling the truth."

"Then you *can* help me."

"I'm afraid not."

"Why not?"

"Because I'd be worse than no help at all."

Jefferson Parks gripped the table, his knuckles white. "Why?" he cried hoarsely. "If you believe me, why can't you help me?"

Morgan pointed to the magazine lying on the table. "I write, yes," he said sadly. "Ever read stories like this before?"

Parks picked up the magazine, glanced at the bright cover. "I barely looked at it."

"You should look more closely. I have a story in this issue. The readers thought it was very interesting," Morgan grinned. "Go ahead, look at it."

The stranger from the stars leafed through the magazine, stopped at a page that carried Roger Morgan's name. His eyes caught the first paragraph and he turned white. He set the magazine down with a trembling hand. "I see," he said, and the life was gone out of his voice. He spread the pages viciously, read the lines again.

The paragraph said:

"Just suppose," said Martin, "that I *did* believe you. Just for argument." He glanced up at the man across the table. "Where do we go from here?"

*** END OF THE PROJECT GUTENBERG EBOOK CIRCUS ***

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

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

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

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

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

electronic works

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

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

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

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

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

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

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

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

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

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

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in

paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

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

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

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

1.F.

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

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

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to

provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

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

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

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

Section 2. Information about the Mission of Project Gutenberg™

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

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

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

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

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

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

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

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

International donations are gratefully accepted, but we cannot make any statements

concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

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

Section 5. General Information About Project Gutenberg™ electronic works

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

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

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

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