

# **The Project Gutenberg eBook of The Experiences of a Bandmaster, by John Philip Sousa**

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 Experiences of a Bandmaster

Author: John Philip Sousa

Release date: April 1, 2001 [EBook #2589]

Most recently updated: February 8, 2013

Language: English

Credits: Produced by Faith Matievich, and David Widger

\*\*\* START OF THE PROJECT GUTENBERG EBOOK THE EXPERIENCES OF A BANDMASTER \*\*\*

## **THE EXPERIENCES OF A BANDMASTER**

**By John Philip Sousa**

---

### **Contents**

[The President's Embarrassing Demand.](#)

[President Cleveland's Veto.](#)

[A Chorus of Ten Thousand.](#)

[A Tuneful Locomotive.](#)

[A Tale of the White House](#)

---

During eighteen years spent in playing music for the masses, twelve years in the service of the United States and six in that of the general public, many curious and interesting incidents have come under my observation.

While conductor of the Marine Band, which plays at all the state functions given by the President at the Executive Mansion, I saw much of the social life of the White House and was brought into more or less direct contact with all the executives under whom I had the honor of successively serving—Presidents Hayes, Garfield, Arthur, Cleveland and Harrison.

They were all very appreciative of music, and in this respect were quite unlike General Grant, of whom it is said that he knew only two tunes, one of which was "Yankee Doodle" and the other wasn't!

## The President's Embarrassing Demand.

I think I may say that more than one President, relieved from the onerous duties of a great reception, has found rest by sitting quietly in the corner of a convenient room and listening to the music.

Once, on the occasion of a state dinner, President Arthur came to the door of the main lobby of the White House, where the Marine Band was always stationed, and beckoning me to his side asked me to play the "Cachuca." When I explained that we did not have the music with us but would be glad to include it in the next programme, the President looked surprised and remarked:

"Why, Sousa, I thought you could play anything. I'm sure you can; now give us the 'Cachuca.'"

This placed me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately, one of the bandmen remembered the melody and played it over softly to me on his cornet in a corner. I hastily wrote out several parts for the leading instruments, and told the rest of the band to vamp in the key of E flat. Then we played the "Cachuca" to the entire satisfaction of Mr. Arthur, who came again to the door and said: "There, I knew you could play it."

The ladies of the White House were always interested in the music, and frequently suggested selections for the programmes, Mrs. Hayes being particularly fond of American ballads. During the brief Garfield administration there were no state receptions or dinners given by the President, and the band did not play at the White House, except for a few of Mrs. Garfield's receptions immediately after the inauguration. While Mrs. McElroy was mistress of the Executive Mansion for her brother, President Arthur, the lighter music was much in favor, as there were always many young people at the Mansion.

Miss Rose Elizabeth Cleveland was much interested in music, and evinced a partiality for Arthur Sullivan's melodies. Mrs. Harrison's favorite music was Nevin's "Good Night, Beloved" and the Sousa marches. The soundness of Mrs. Cleveland's musical taste was shown by her liking for the "Tannhauser" overture and other music of that character.

The Marine Band played all the music for President Cleveland's wedding, which took place in the Blue Room of the White House. The distance from the room up-stairs to the exact spot where the ceremony was to take place was carefully measured by Colonel Lamont and myself, in order that the music might be timed to the precise number of steps the wedding party would have to take; and the climax of the Mendelssohn "Wedding March" was played by the band just as the bride and groom reached the clergyman.

## President Cleveland's Veto.

A few days before the ceremony I submitted my musical programme to Colonel Lamont for the President's approval, and among the numbers was a quartet called "The Student of Love," from one of my operas. Even in the anticipation of his happiness Mr. Cleveland was keenly alive to the opportunities for humorous remarks which this title might afford to irreverent newspaper men; and he said to his secretary: "Tell Sousa he can play that quartet, but he had better omit the name of it." Accordingly, "The Student of Love" was conspicuous by its absence.

When North Carolina celebrated its centenary, the Marine Band was ordered to Fayetteville to participate in the ceremonies. The little Southern town was much interested in the advent of the "President's Band," and the prevailing opinion was that "Dixie" would be tabooed music with us. Before the exercises a local committee waited upon me and intimated that "Dixie" was a popular melody in that vicinity.

"Of course," said the spokesman, "we don't want you to play anything you don't want to, but please remember, sir, that we are very fond of 'Dixie' here."

Bowing gravely, I thanked the committee for their interest in my programme, but left them completely in the dark as to whether I intended to play the loved song of the South or not.

"Dixie," by the President's Band.

The ceremonies opened with a patriotic address by Governor Fowle, lauding the glories of the American flag and naturally the only appropriate music to such a sentiment was "The Star-Spangled Banner," which the crowd patriotically cheered.

The tone of the succeeding oration was equally fervid, but the speaker enlarged upon the glories of the Commonwealth whose one hundredth anniversary was being celebrated. The orator sat down, there was a momentary pause, and then as I raised my baton the strains of "Dixie" fell upon the delighted ears of the thousands round the platform.

The unexpected had happened, and such a shout as went up from that throng I have never heard equaled. Hats were tossed in the air, gray-bearded men embraced, and for a few minutes a jubilant pandemonium reigned supreme. During the rest of our stay in Fayetteville the repertoire of the Marine Band was on this order: "Yankee Doodle,"—"Dixie;" "Star-Spangled Banner,"—"Dixie;" "Red, White and Blue,"—"Dixie."

In all my experience the acme of patriotic fervor was reached during a reunion of the Loyal Legion at Philadelphia some years ago. The exercises were held in the Academy of Music, and the band occupied the orchestra pit in front of the stage, which was crowded with distinguished veterans.

I had strung together for the occasion a number of war-songs, bugle-calls and patriotic airs, and when the band played them the martial spirit began to stir the people. As we broke into "Marching Through Georgia," a distinguished-looking old soldier stepped to the foot-lights and began to sing the familiar words of the famous song in a loud, clear voice. The entire audience joined in, and as the swelling volume of melody rolled through

the house, the enthusiasm waxed more intense.

Verse after verse was sung, interrupted with frantic cheers, until it seemed that the very ecstasy of enthusiasm had been reached. It was only when physically exhausted that the audience calmed down and the exercises proceeded.

## **A Chorus of Ten Thousand.**

During the World's Fair at Chicago my present band was giving nightly concerts in the Court of Honor surrounding the lagoon. On one beautiful night in June fully ten thousand people were gathered round the bandstand while we were playing a medley of popular songs.

Director Tomlins, of the World's Fair Choral Associations, was on the stand, and exclaiming, "Keep that up, Sousa!" he turned to the crowd and motioned the people to join him in singing. With the background of the stately buildings of the White City, this mighty chorus, led by the band, sang the songs of the people—"Home, Sweet Home," "Suwanee River," "Annie Laurie," "My Old Kentucky Home," etc., and never did the familiar melodies sound so grandly beautiful.

The influence of music to quiet disorder and to allay fear is quite as potent as its power to excite and to stir enthusiasm. A case in point happened at the St. Louis Exposition, where my band was giving a series of concerts. There was an enormous audience in the music hall when, in the middle of the programme, every electric light suddenly went out, leaving the house in complete darkness.

A succession of sharp cries from women, the hasty shuffling of feet, and the nervous tension manifest in every one, gave proof that a panic was probably imminent. I called softly to the band, "Yankee Doodle!" and the men quickly responded by playing the good old tune from memory in the darkness, quickly following it with "Dixie" on my orders. The audience began to quiet down, and some scattering applause gave assurance that the excitement was abating.

"The Star-Spangled Banner" still further restored confidence, and when we played "Oh Dear, What Can the Matter Be?" and "Wait Till The Clouds Roll By," every one was laughing and making the best of the gloom. In a short time the gas was turned on, and the concert proceeded with adequate lighting.

In the desire to do especial honor to a certain foreign representative during the World's Fair, I had a particular piece of music in which he was interested arranged for my band, and agreed to play it at a specified concert. The music was given to a member of the band with instructions to copy the parts and deliver them at the band-stand.

The foreign gentleman was present at the concert with a large party of friends, whom he had invited to hear this particular piece of music. When the librarian asked the musician for the parts, he could not find them, and a search high and low for the missing music was without avail. Much to my chagrin, it was necessary to omit the number and send explanations and regrets to the dignitary whom it was designed to honor.

At the end of the concert, when the men were packing to go home, the player found the missing band parts stuck in the bell of his instrument, where he had placed them for safe-keeping.

In a little Michigan town my band was booked for an afternoon concert, and on our arrival the local manager assured us that we should have a good house, although there was no advance sale. He explained this by saying that the townspeople did not like to buy their tickets until the last minute.

The theatre was on the second floor of the town hall, the ground floor being given over to the fire department, the especial pride of the community. Twenty minutes before the concert a large crowd had gathered round the box-office to buy tickets when the fire-alarm sounded, and the entire population promptly deserted the muse of music and escorted the engine and hose-cart to the scene of action, leaving the band absolutely without an audience.

## **A Tuneful Locomotive.**

Once when we were playing during warm weather in a theatre situated near a railroad, the windows were left open for ventilation. The band was rendering a Wagner selection, and at the climax was playing with increasing force. The last note to be played was a unison B flat, and as I gave the sign to the musicians to play as strong as possible the volume of sound that followed fairly astonished me. I had never heard fifty men play with such force before and could not account for it, but the explanation soon became manifest. As the band ceased playing, the same note continued in the blast of a passing locomotive that had opportunely chimed in with us in unison.

The Marine Band was once doing escort duty on Pennsylvania Avenue in Washington to a body of citizen soldiery returning from camp. It was at night and the parade was preceded by a wagon-load of fireworks which were to be discharged at appropriate intervals along the line of march.

By some accident or design the entire load of pyrotechnics was simultaneously ignited, and the street immediately filled with a perfect fusillade of rockets and Roman candles.

A stampede followed and the parade faded away. I stood my ground until my eye-glasses were knocked off, and then I groped my way to the sidewalk. When the confusion had subsided, all that could be discovered of

my band was the drum-major in front and the bass-drummer in the rear rank. Their comrades had fled, but these men were good soldiers, and having received no orders to disperse had stood their ground manfully.

## A Tale of the White House

One more story of the White House. At the time of the unveiling of the statue of Admiral Farragut in Washington, it was suddenly proposed to have a reception at the Executive Mansion in honor of the many distinguished visitors. The informal invitations were issued while I was participating in the parade that was part of the ceremonies.

At seven o'clock in the evening, when I was at home, tired out after the long march, word came to me to report at the Marine Barracks. I went there and was ordered to take the band to the White House at eight o'clock p.m.

The bandmen did not live in barracks, and it was practically impossible to get them together at that time of night, as they were scattered all over the city.

"Well, those are my instructions and those are your orders," said the commanding officer.

So we sent the band-messengers out to the men's lodgings, and they found just one musician at home, and he was the bass-drummer.

At eight o'clock, arrayed in all the gorgeousness of my scarlet and gold uniform, I sat in front of the band platform in the White House lobby, and the bass-drummer stationed himself back in the semi-obscurity of his corner. There was a dazzling array of music-stands and empty chairs, but no musicians! The President evidently saw the humorous side of it, and when I explained the situation he said it could not be helped. All the evening we sat there and listened to humorous remarks from the guests. We had "reported for duty," though, and the drummer and I stayed till the reception was over.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK THE EXPERIENCES OF A BANDMASTER \*\*\*

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](http://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](http://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](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™ 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](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 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](http://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](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™ 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](http://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.