

The Project Gutenberg EBook of The Good Neighbors, by Edgar Pangborn

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Good Neighbors

Author: Edgar Pangborn

Release Date: September 5, 2008 [EBook #26536]

Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT GUTENBERG EBOOK THE GOOD NEIGHBORS ***

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

Transcriber's note:

This story was published in *Galaxy* magazine, June 1960. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.74

By EDGAR PANGBORN

The Good Neighbors

*You can't blame an alien for a little inconvenience—as long as he
makes up for it!*

The Project Gutenberg EBook of The Good Neighbors, by Edgar Pangborn
This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Good Neighbors

Author: Edgar Pangborn

Release Date: September 5, 2008

[EBook #26536]

Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT
GUTENBERG EBOOK THE GOOD
NEIGHBORS ***

Produced by Greg Weeks, David
Wilson and the Online

Distributed Proofreading Team at
<http://www.pgdp.net>

Transcriber's note:

This story was published in *Galaxy* magazine, June 1960. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed.⁷⁴

By EDGAR PANGBORN

The

Good

Neighbors

*You can't blame an alien for a little
inconvenience—as long as he
makes up for it!*

Illustrated by WOOD

THE SHIP was sighted a few times, briefly and without a good fix. It was spherical, the estimated diameter about twenty-seven miles, and was in an orbit approximately 3400 miles from the surface of the Earth. No one observed the escape from it.⁷⁵

The ship itself occasioned some excitement, but back there at the tattered end of the 20th century, what was one visiting spaceship more or less? Others had appeared before, and gone away discouraged—or just not bothering. 3-dimensional TV was coming out of the experimental stage. Soon anyone could have Dora the Doll or the Grandson of Tarzan smack in his own living-room. Besides, it was a hot summer. The first

knowledge of the escape came when the region of Seattle suffered an eclipse of the sun, which was not an eclipse but a near shadow, which was not a shadow but a thing. The darkness drifted out of the northern Pacific. It generated thunder without lightning and without rain. When it had moved eastward and the hot sun reappeared, wind followed, a moderate gale. The coast was battered by sudden high waves, then hushed in a bewilderment of fog.

Before that appearance, radar had gone crazy for an hour.

The atmosphere buzzed with aircraft. They went up in readiness to shoot, but after the first sighting reports only a few miles offshore, the order was

vehemently canceled—someone in charge must have had a grain of sense. The thing was not a plane, rocket or missile. It was an animal.

If you shoot an animal that resembles an inflated gas-bag with wings, and the wingspread happens to be something over four miles tip to tip, and the carcass drops on a city—it's not nice for the city.

The Office of Continental Defense deplored the lack of precedent. But actually none was needed. You just don't drop four miles of dead or dying alien flesh on Seattle or any other part of a swarming homeland. You wait till it flies out over the ocean, if it will—the most commodious ocean in reach.

IT, or rather she, didn't go back over the Pacific, perhaps because of the prevailing westerlies. After the Seattle incident she climbed to a great altitude above the Rockies, apparently using an updraft with very little wing-motion. There was no means of calculating her weight, or mass, or buoyancy. Dead or injured, drift might have carried her anywhere within one or two hundred miles. Then she seemed to be following the line of the Platte and the Missouri. By the end of the day she was circling interminably over the huge complex of St. Louis, hopelessly crying.⁷⁶

She had a head, drawn back most of the time into the bloated mass of the body but thrusting forward now and then

o n a short neck not more than three hundred feet in length. When she did that the blunt turtle-like head could be observed, 77the gaping, toothless, suffering mouth from which the thunder came, and the soft-shining purple eyes that searched the ground but found nothing answering her need. The skin-color was mud-brown with some dull iridescence and many peculiar marks resembling weals or blisters. Along the belly some observers saw half a mile of paired protuberances that looked like teats.

S h e w a s unquestionably the equivalent o f a vertebrate. Two web-footed legs were drawn up close against the cigar-shaped body. The vast, rather

narrow, inflated wings could not have been held or moved in flight without a strong internal skeleton and musculature. Theorists later argued that she must have come from a planet with a high proportion of water surface, a planet possibly larger than Earth though of about the same mass and with a similar atmosphere. She could rise in Earth's air. And before each thunderous lament she was seen to breathe.

It was assumed that immense air sacs within her body were inflated or partly inflated when she left the ship, possibly with some gas lighter than nitrogen. Since it was inconceivable that a vertebrate organism could have survived entry into atmosphere from an orbit 3400

miles up, it was necessary to believe that the ship had briefly descended, unobserved and by unknown means, probably on Earth's night-side. Later on the ship did descend as far as atmosphere, for a moment ...

St. Louis was partly evacuated. There is no reliable estimate of the loss of life and property from panic and accident on the jammed roads and rail lines. 1500 dead, 7400 injured is the conservative figure.

AFTER a night and a day she abandoned that area, flying heavily eastward. The droning and swooping gnats of aircraft plainly distressed her. At first she had only tried to avoid them, but now and then during her eastward

flight from St. Louis she made short desperate rushes against them, without skill or much sign of intelligence, screaming from a wide-open mouth that could have swallowed a four-engine bomber. Two aircraft were lost over Cincinnati, by collision with each other in trying to get out of her way. Pilots were then ordered to keep a distance of not less than ten miles until such time as she reached the Atlantic—if she did—when she could safely be shot down.

She studied Chicago for a day.

By that time Civil Defense was better prepared. About a million residents had already fled to open country before she came, and the loss of life was proportionately smaller. She moved on.

We have no clue to the reason why great cities should have attracted her, though apparently they did. She was hungry perhaps, or seeking help, or merely drawn in animal curiosity by the endless motion of the cities and the strangeness. It has even been suggested that the life forms of her homeland—her masters—resembled humanity. She moved eastward, and religious organizations united to pray that she would come down on one of the lakes where she could safely be destroyed. She didn't.

She approached Pittsburgh, choked and screamed and flew high, and soared in weary circles over Buffalo for a day and a night. Some pilots who had

followed the flight from the West Coast claimed that the vast lamentation of her voice was growing fainter and hoarser while she was drifting along the line of the Mohawk Valley. She turned south, following the Hudson at no great height. Sometimes she appeared to be choking, the labored inhalations harsh and prolonged, like a cloud in agony.

When she was over Westchester, headquarters tripled the swarm of interceptors and observation planes. Squadrons from Connecticut and southern New Jersey deployed to form a monstrous funnel, the small end before her, the large end pointing out to open sea. Heavy bombers closed in above, laying a smoke screen at 10,000 feet to

discourage her from rising. The ground shook with the drone of jets, and with her crying.

Multitudes had abandoned the metropolitan area. Other multitudes trusted to the subways, to the narrow street canyons and to the strength of concrete and steel. Others climbed to a thousand high places and watched, trusting the laws of chance. She passed over Manhattan in the evening—between 8:14 and 8:27 P.M., July 16, 1976—at an altitude of about 2000 feet. She swerved away from the aircraft that blanketed Long Island and the Sound, swerved again as the southern group buzzed her instead of giving way. She made no attempt to rise into the sun-

crimsoned terror of drifting smoke.

THE plan was intelligent. It should have worked, but for one fighter pilot who jumped the gun.

He said later that he himself couldn't understand what happened. It was court-martial testimony, but his reputation had been good. He was Bill Green—William Hammond Green—of New London, Connecticut, flying a one-man jet fighter, well aware of the strictest orders not to attack until the target had moved at least ten miles east of Sandy Hook. He said he certainly had no previous intention to violate orders. It was something that just happened in his mind. A sort of mental sneeze. His squadron was approaching

79 Rockaway, the flying creature about three miles ahead of him and half a mile down. He was aware of saying out loud to nobody:

“Well, she’s too big.” Then he was darting out of formation, diving on her, giving her one rocket-burst and reeling off to the south at 840 MPH.

He never did locate or rejoin his squadron, but he made it somehow back to his home field. He climbed out of the cockpit, they say, and fell flat on his face. It seems likely that his shot missed the animal’s head and tore through some part of her left wing. She spun to the left, rose perhaps a thousand feet, facing the city, sideslipped, recovered herself and fought for altitude. She could not gain it.

In the effort she collided with two of the following planes. One of them smashed into her right side behind the wing, the other flipped end over end across her back, like a swatted dragonfly. It dropped clear and made a mess on Bedloe's Island. She too was falling, in a long slant, silent now but still living. After the impact her body thrashed desolately on the wreckage between Lexington and Seventh Avenues, her right wing churning, then only trailing, in the East River, her left wing a crumpled slowly deflating mass concealing Times Square, Herald Square and the garment district.

At the close of the struggle her neck extended, her turtle beak grasping the top

of Radio City. She was still trying to pull herself up, as the buoyant gasses hissed and bubbled away through the gushing holes in her side. Radio City collapsed with her. For a long while after the roar of descending rubble and her own roaring had ceased, there was no human noise except a melancholy thunder of the planes. THE apology came early next morning.

The spaceship was observed to descend to the outer limits of atmosphere, very briefly. A capsule was released, with a parachute timed to open at 40,000 feet and come down quite neatly in Scarsdale. Parachute, capsule and timing device were of good workmanship.

The communication engraved on a plaque of metal (which still defies analysis) was a hasty job, the English slightly odd, with some evidence of an incomplete understanding of the situation. That the visitors were themselves aware of these deficiencies is indicated by the text of the message itself.

Most sadly regret inexcusable escape of livestock. While petting same, one of our children monkeyed (sp?) with airlock. Will not happen again. Regret also imperfect grasp of language, learned through what you term 80Television etc. Animal not dangerous, but observe some accidental damage caused, therefore hasten to enclose reimbursement, having

taken liberty of studying your highly ingenious methods of exchange. Hope same will be adequate, having estimated deplorable inconvenience to best of ability. Regret exceedingly impossibility of communicating further, as pressure of time and prior obligations forbids. Please accept heartfelt apologies and assurances of continuing esteem.

The reimbursement was in fact properly enclosed with the plaque, and may be seen by the public in the rotunda of the restoration of Radio City. Though technically counterfeit, it looks like perfectly good money, except that Mr. Lincoln is missing one of his wrinkles and the words "FIVE DOLLARS" are upside down.

—EDGAR PANGBORN

End of the Project Gutenberg EBook
of The Good Neighbors, by Edgar
Pangborn

*** END OF THIS PROJECT
GUTENBERG EBOOK THE GOOD
NEIGHBORS ***

***** This file should be named
26536-h.htm or 26536-h.zip *****

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

<http://www.gutenberg.org/2/6/5/3/265>

Produced by Greg Weeks, David
Wilson and the Online

Distributed Proofreading Team at
<http://www.pgdp.net>

Updated editions will replace the
previous one--the old editions will be

renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you

charge for the eBooks, unless you receive specific permission. If you do

not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and

research. They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE **FULL**
PROJECT

GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU
DISTRIBUTE OR USE THIS WORK

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

Section 1. General Terms of Use and
Redistributing Project Gutenberg-tm

electronic works

1.A. By reading or using any part of this Project Gutenberg-tm

electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property

(trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to

whom you paid the fee as set forth in paragraph 1.E.8. 1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to

electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others. 1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before

downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg: 1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is

associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are

redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1

through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the

Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work. 1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without

prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than

"Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate

format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

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

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

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee

is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the

Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in

writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or

destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free

distribution of Project Gutenberg-tm works.

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

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public

domain works in creating the Project Gutenberg-tm

collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain

"Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1 . F . 2 . LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3,

the Project Gutenberg Literary Archive Foundation, the owner of the Project

Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all

liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT

LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE

PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE

TRADEMARK OWNER, AND ANY

DISTRIBUTOR UNDER THIS
AGREEMENT WILL NOT BE
LIABLE TO YOU FOR ACTUAL,
DIRECT, INDIRECT,
CONSEQUENTIAL, PUNITIVE OR

**INCIDENTAL
DAMAGES EVEN IF
YOU GIVE NOTICE
OF THE
POSSIBILITY OF
SUCH**

DAMAGE.

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

the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER

WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO

WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied

warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in

this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions. 1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs

and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2 . Information about the Mission of Project Gutenberg-tm Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

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

Section 3. Information about the

Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at

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

Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks,

AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact

information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information:

Dr. Gregory B. Newby

Chief Executive and Director

gnewby@pglaf.org

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

Project Gutenberg-tm depends upon

and cannot survive without wide spread public support and donations to carry out its mission of

increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork

and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any

particular state visit <http://pglaf.org>

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

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of

donations received from outside the United States. U.S. laws alone swamp our small staff. Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

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

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks

with only a loose network of volunteer support. Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.net>

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.