

William Gibson Interviewed

Giuseppe Salza



Project Gutenberg

The Project Gutenberg eBook of William Gibson Interviewed

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.

*** This is a COPYRIGHTED Project Gutenberg eBook. Details Below.

*** Please follow the copyright guidelines in this file. ***

Title: William Gibson Interviewed

Author: Giuseppe Salza

Release date: March 1, 1995 [eBook #235]

Most recently updated: March 18, 2012

Language: English

Other information and formats: www.gutenberg.org/ebooks/235

*** START OF THE PROJECT GUTENBERG EBOOK WILLIAM
GIBSON INTERVIEWED ***

William Gibson Interview

by Giuseppe Salza

<http://www.sct.fr/cyber/gibson.html>

Copyright Giuseppe Salza, 1994. giusal@world-net.sct.fr

STANDARD DISCLAIMER: This document can be freely copied under the following conditions: it must circulate in its entire form (including this disclaimer); it is meant for personal and non-commercial usage. This entire document or parts of it are not to be sold or distributed for a fee without prior permission. Send permission requests to "giusal@world-net.sct.fr". This document is provided "as is", without express or implied warranty. In other words, use it at your own risk.

INTERVIEW WITH WILLIAM GIBSON by Giuseppe Salza

****This interview will be included in the book "Net-Surfers" (tentative title) by Giuseppe Salza, to be published by "Theoria Edizioni" in Italy in Spring 1995****

CANNES. William Gibson was in Cannes in May 1994 to promote the filming of "Johnny Mnemonic", a \$26 million science fiction movie based on his short story, and starring megastar Keanu Reeves as the main character. Directed by the concept artist (and Gibson's pal) Robert Longo - with a few music video and TV credits, but for the first time in charge of a feature, the film also stars Ice-T, Dolph Lundgren, Takeshi Kitano (of the cult "Sonatine"), Udo Kier, Henry Rollins and Dina Meyer. William Gibson also wrote the screenplay of his original story, which was published in the anthology "Burning Chrome". "Johnny Mnemonic" goes into wide release in current 1995.

In this interview, William Gibson talks at length about "Johnny Mnemonic", movies, SF, net culture and issues.

What are your initial impressions on how "Johnny Mnemonic" is turning out ?

I have just seen the pre-assembled 10-minute show reel. I think it is fantastic! It felt very good seeing the universe of "Johnny Mnemonic" taking a life on its own. If it had been different, I wouldn't probably be here. But it can be safe to say that "Johnny Mnemonic" has been the optimal screen experience so far.

Robert (Longo, the film director) and I kind of had a mutual experience with it. We first tried to make a screen adaptation of "Johnny Mnemonic" back in 1989, so we started pitching it around film companies, asking for

money. Didn't work out. We realized afterwards that our major mistake was asking too little money. Our aim back then was to make a little art movie, we figured that we would need less than 2 million dollars. Jean-Luc Godard's "Alphaville" was our main inspiration back then. We should have asked more money.

We went through several script drafts and stages. It became very painful pursuing the project. If it were just for me, I would have given up long ago. It was really Robert's faith and persistence in getting this film done that made it possible.

Have you written any film scripts before, besides this and the ill- fated drafts for "Alien3"?

Yeah, I have done a couple of screen adaptations that never got made. One was "Burning Chrome" (ED.Kathryn Bigelow was involved in it for a while) and the other was "Neuro-Hotel".

What happened ?

I don't really feel like talking about them. Let's just say that these projects have been... developed to death. It was getting more and more frustrating, and I didn't like that.

Have you ever been involved in any other movie or TV project before that ?

I was gonna write a story for the "Max Headroom" series, but the network pulled the plug. My friend John Shirley did a couple of scripts for them. He's the one who convinced me I should have written one, too.

The only thing which was left of your script for "Alien3" was the prisoners with the bar code tattooed on the back of their necks. What do you think in retrospect of this misadventure ?

My script for "Alien3" was kind of Tarkovskian. Vincent Ward (ED.the director of "The Navigator") came late to the project (ED.after a number of other directors had been unsuccessfully approached), but I think he got the true meaning of my story. It would have been fun if he stayed on. (ED.he eventually quit. "Alien3" was finally directed by David Fincher)

You seem very detached from your previous experiences in movies. "Johnny Mnemonic", on the other hand, seems very personal to you. Why is that ?

I wrote the original story in 1980. I think it was perhaps the second piece of fiction I ever wrote in my life. It held up very good after all these years. "Johnny" was a start for many creative processes: it was in fact the root source of "Neuromancer" and "Count Zero". It is only fair that the first script of mine that goes into production should come from that, from my early career.

The world of "Johnny Mnemonic" takes for granted the Berlusconi completion process, I mean the media baron becoming one of the Country's leaders. I think the distinction between politicians and media is gonna disappear. It already has, in effect. It is very sad.

It's like saying that the theories you imagined in your science fiction stories are becoming real...

Yeah, but people shouldn't look at science fiction like they look at "real" fiction. They shouldn't expect that this is what the future is gonna look like. We (ED. science fiction writers) are sort of charlatans: we come up with a few ideas and we make a living out of that.

When I wrote "Neuromancer", I would have never imagined AIDS and the collapse of the USSR. We never get the future right. I always thought that USSR was this big winter bear that would always exist. And look at what happened. In 1993 I wrote an afterword for the Hungarian version of "Neuromancer". I wrote that nothing lives forever, and that it's time that the winds of democracy blow over the East. But now, after the arrival of people like Zhirinowsky, I have second thoughts again and I fear for them.

Now you also write "geo-anthropological" reports...

That's right. I did a portrait of Singapore for "Wired Magazine". That place gave me the creeps.

You are considered the true father of cyberpunk. What do you think of how this word has spread in the world and has gained new meanings ?

It depends whether you believe in such a thing. "Cyberpunk" has become a historical word, one of these words which you use to describe a definite period of time. The risk is that it could suddenly become outdated, passe. Now it is a very fashionable thing to say: wearing cyberpunk outfit or behaving cyberpunk has become hip: you see it on MTV. I was never comfortable with this interpretation. Billy Idol (ED. he released in 1993 the album "Cyberpunk") has turned it into something very silly.

Finally, I think that cyberpunk is one of these journalistic terms, that media like to rely on. I am aware that most young writers are delighted

being considered cyberpunk authors. But I'm older. I remember well the Sixties. I know that once you have a "label" attached onto you, it is over.

Let's go back to "Johnny Mnemonic". Which direction have you given the screenplay ?

"Johnny" is about the politics of Information. It's an action film of course, but it doesn't forego for flashy and graphic FX: there's too much of that already on MTV. Besides, Billy Idol burned that look. We preferred opting for an anti-realistic look: we want to plunge the audience into a very strange but consistent universe. In short, we have decided to tell a story. That's what science fiction literature has often managed to achieve, unlike most films.

Which science fiction movies you like most ?

I like "Blade Runner", Andrej Tarkowski's "Stalker", Chris Marker's "La jetee", and also the British pilot for the "Max Headroom" series. (ED. it was directed by Rocky Morton & Annabel Jenkel)

"Johnny Mnemonic" has a superstar, Keanu Reeves. What do you think of his portrayal of your character ?

Keanu is fantastic! I have this problem: I have never been able to describe the character of Johnny, until he came aboard. One day in the early stages of developement, we were discussing the character, and I wasn't making a good job of doing that. But he really got Johnny from day one. It helped me better understand this person that I had imagined, so I was able to make small adjustments to the story. I have always had a good attitude towards actors, and Keanu helped me reinforce that idea. Once "Johnny"

got its second chance, Robert (Longo) and I have talked to each others on the phone at least once every day. Subsequently, I was often on the sets during the filming, doing rewrites. The sets of this picture were awesome! Everything was hung 50 feet up in the air. They were quite dangerous: you really had to watch where to put your feet. But I was able to not black out.

You and Bruce Sterling are the forefathers of the new science fiction. Isn't it ironical that he is very fascinated by hackers and the new edge, whereas you're not a technical person ?

Bruce practically lives on the Internet. I don't even have a modem or e-mail. My computer is outdated by any standards of criteria. I never was a technical guy and never will be. I'm a writer, and poetry and pop culture are the two things which fascinate me most. I'm not deeply excited by hi-tech. The Edge of the U2 was over here the other day and he was showing me Net stuff. He showed how he could telnet to his Los Angeles computer and he was very excited. I'll never be like that. However, I feel obliged to be ambivalent towards technology. I can't be a "techie", but I can't hate it, either.

You have written "Virtual Light". So, what do you think of Virtual Reality ?

If we take what I consider the "Sunday paper supplement" of VR, I mean Goggles & Gloves, I think that it has become very obvious, very cliché. I think that real VR is gonna come out from the new generation of visual effects in movies. I met Jim Cameron when he was editing "Terminator 2": he showed me the clips of the T-1000 emerging from fire in the L.A. canal. He said they were gonna use the actor for the whole shot, but it was easier

for them to do it in digital. This is the future. One day there will be entire virtual replicas of real actors.

Incidentally, the book I'm writing now is about virtual celebrities. It's the story of a guy who becomes obsessed with the virtual replica of a star, and falls in love with her.

You're not fascinated by technology, and yet you come up with ideas on the edge...

When I write my books, my favorite part is always "art direction", not the plot. I admit I like giving people a visual impression of the world I'm creating. Then, I have to remind myself that I have to tell a story, foremost.

Another issue you focus on are Information Superhighways.
What actions have you taken ?

Bruce Sterling and I went to the National Academy in Washington to address the Al Gore people. We told them that this is the last chance to give the poorest schools equal chances than the richest. In a few years it will be too late and we won't be able to fill up the gap.

To me, Information Highways are best described by the most interesting image I've seen on TV during the Los Angeles riot. A Radio Shack shop (ED. a chain of shops selling consumer electronics gear) was being looted. Next to that there was an Apple shop, and it was untouched. People wanted to steal portable TVs and CD players, not computers. I think this clearly indicated the gaps of culture, or simply the gaps of chances, in our society. Besides, the Information Highway issue gives the public a false perception. They don't wanna offer you exhaustive accesses to information; they wanna offer you a new shopping mall.

What do you think of the Clipper issue ?

The NSA wants to legislate that every computer manufactured in the U.S. will have a chip built inside that will allow the Government to decrypt the information. The worst thing is that people are not informed of what is at stake here. Who would buy a computer with a spy inside? The Clipper chip is an admission of incompetence. They say they wanna be able to decrypt the information that would jeopardize National Security. But to can prevent the Medellin cartel to buy - say - into a Swiss corporation which comes up with a new encryption system which totally cuts out the Clipper ?

Encryption programs are stronger and stronger. There is a new one called Stego, which is free on Internet. It takes written material and hides it in visual elements. I send a digitized e-postcard from Cannes and there is half a novel hidden in its data. I've seen it work. I haven't understood the half of it yet.

Man, the Clipper chip is fucked anyway. Most of the new edge guys are into computers, and they're coming up with new gear nobody had the slightest clue about five years ago. I saw recently a prototype which looked like a beeper, but it was a virtual telephone. Unfortunately, we have to deal with more paper than before. We are submerged by tons of paper!

Wait a second. A few minutes you said you're not into hi-tech, and now you're raving about it...

I'm not a techie. I don't know how these things work. But I like what they do, and the new human processes that they generate.

What is in your opinion the most important technological breakthrough of our society in recent years ?

My favorite piece of technology is the Walkman. It forever changed the way we perceive music. The Walkman has given us the opportunity to listen to whatever kind of music we wanted wherever we wanted.

The Fax machine is also an amazing thing. We live in a very different world because of that: instantaneous written communication everywhere. It is also a very political technology, as the Tien An Men Square events told us.

What about e-mail ?

E-mail is very glamorous. Way too glamorous.

Copyright Giuseppe Salza, 1994. giusal@world-net.sct.fr

STANDARD DISCLAIMER: This document can be freely copied under the following conditions: it must circulate in its entire form (including this disclaimer); it is meant for personal and non-commercial usage. This entire document or parts of it are not to be sold or distributed for a fee without prior permission. Send permission requests to "giusal@world-net.sct.fr". This document is provided "as is", without express or implied warranty. In other words, use it at your own risk.

END FILE

/ — Giuseppe Salza — ~~~~e-mail~~~~ \

| Il manifesto ————— |

| Tel. +33 - 1 - 43.71.60.69 giusal@world-net.sct.fr |

| Fax: +33 - 1 - 43.71.43.29 compuserve: 73544,1205 |

\ /

End of Project Gutenberg's William Gibson Interviewed, by Giuseppe
Salza

*** END OF THE PROJECT GUTENBERG EBOOK WILLIAM
GIBSON INTERVIEWED ***

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.

This particular work is one of the few individual works protected by copyright law in the United States and most of the remainder of the world, included in the Project Gutenberg collection with the permission of the copyright holder. Information on the copyright owner for this particular work and the terms of use imposed by the copyright holder on this work are set forth at the beginning of this work.

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 41 Watchung Plaza #516, Montclair NJ 07042, USA, +1 (862) 621-9288. 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.