

# The Doorway

Evelyn E. Smith

A decorative graphic consisting of several thick blue lines of varying lengths and orientations, some forming right angles, and a large blue circle. The background is a solid green color.

Project Gutenberg

The Project Gutenberg EBook of The Doorway, by Evelyn E. Smith

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](http://www.gutenberg.net)

Title: The Doorway

Author: Evelyn E. Smith

Release Date: June 17, 2009 [EBook #29138]

Language: English

\*\*\* START OF THIS PROJECT GUTENBERG EBOOK THE DOORWAY \*\*\*

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

---

*A discerning critic once pointed out that Edgar Allen Poe possessed not so much a distinctive style as a distinctive manner. So startlingly original was his approach to the dark castles and haunted woodlands of his own somber creation that he transcended the literary by the sheer magic of his prose. Something of that same magic gleams in the darkly-tapestried little fantasy presented here, beneath Evelyn Smith's eerily enchanted wand.*

---

**the  
doorway**

*by ... Evelyn E. Smith*

**A man may wish he'd married his first love and not really mean it. But an insincere wish may turn ugly in dimensions unknown.**

"IT IS my theory," Professor Falabella said, helping himself to a cookie, "that no one ever really makes a decision. What really happens is that whenever alternative courses of action are called for, the individuality splits up and continues on two or more divergent planes, very much like the parthenogenesis of a unicellular animal ... Delicious cookies these, Mrs. Hughes."

"Thank you, Professor," Gloria simpered. "I made them myself."

"You must give us the recipe," said one of the ladies—and the others murmured agreement, glad to get their individualities on a plane they could understand.

"Since most decisions are hardly as momentous as the individual imagines," Professor Falabella continued, "and since the imagination of the average individual is very limited, many of these different planes—or, as they are colloquially known, space-time continuums—may exist in close, even tangential relationship."

Gloria rose unobtrusively and took the teapot to the kitchen for a refill. Her husband stood by the sink moodily drinking whiskey out of

the bottle so as to avoid having to wash a glass afterward.

"Bill, you're not being polite to our guests. Why don't you go out and listen to Professor Falabella?"

"I can hear him perfectly well from here," Bill muttered—and indeed the professor's mellifluous tones pervaded every nook and cranny of the thin-walled house. "Long-winded cultist! What is he a professor of, I'd like to know."

"Professor Falabella is *not* a cultist!" affirmed Gloria angrily. "He's a great philosopher."

Bill Hughes said something unprintable. "If I'd married Lucy Allison," he continued unkindly, "she'd never have filled the house with long-haired cultists on my so-called day of rest."

Gloria's soft chin trembled, and her blue eyes filled with tears. She was beginning to put on weight, he noticed. "I've been hearing nothing but Lucy Allison, Lucy Allison, Lucy Allison for the past year. Y-you said yourself she looked like a horse."

"Horses," he observed, "have sense."

He was being brutal, but he couldn't help it and didn't want to. Professor Falabella was only the most long-winded of a long series of mystics Gloria was forever dragging into the house. *The trouble with the half-educated, he thought bitterly, is that they seek culture in the most peculiar places.*

"I'll bet she would have let me have peace on Sunday," he said. "It just goes to show what happens when you marry a woman solely for her looks." He drained the bottle; then hurled it into the garbage pail with a resounding crash.

Gloria's shoulders shook as she filled the kettle. "I wish I'd decided to

be an old maid," she sobbed.

A very unlikely possibility, he thought. Even now, shopworn as she was, Gloria could have a fairly wide range of suitors should something happen to him. She looked sexy, but how deceiving appearances could be!

Professor Falabella was still talking as Bill and Gloria emerged from the kitchen. "I believe that it is possible for an individual who exists on a limited plane of imagination to transpose from one plane to an adjacent one without difficulty ... Great Heavens, what was that?"

Something had whisked past the archway leading into the foyer.

"Don't pay any attention," Gloria smiled nervously. "The house is haunted."

"My dear," one of the ladies offered, "I know of the most marvelous exterminator—"

"The house," Gloria assured her coldly, "really *is* haunted. We've been seeing things ever since we moved in."

And she really believed it, Bill thought. Believed that the house was haunted, that is. Of course he had seen things too—but he was enlightened enough to know that ghosts don't exist, even if you do see them.

Professor Falabella cleared his throat. "As I was saying, it is possible to send the individual through another—well, dimension, as some popular writers would have it, to one of his other spatial existences on the same temporal plane. It is merely necessary for him to find the Door."

"Nonsense!" Bill interrupted. "Holy, unmitigated nonsense!"

Every head swivelled to look at him. Gloria restrained tears with an

effort.

"Brute," someone muttered.

But ridicule apparently only stimulated the professor. He beamed. "You don't believe me. Your imagination cannot extend to the comprehension of the multifariousness of space."

"Nonsense," Bill said again, but less confidently.

"I believe that I have discovered the Doorway," Professor Falabella continued, "and the Way is Open. However, most people fear to penetrate the unknown, even though it is to enter another phase of their own existence. I do admit that the shock of spatial transference, no matter how slight, combined with the concrete awareness of a previous spatial relationship would be perhaps too much for the keenly sensitive individualism ..."

Bill opened his mouth.

"I know what you're about to say, young man!"

"You don't have to be a mind reader to know that," Bill assured him. His consonants were already a little slurred and he knew Gloria was ashamed of him. It served her right. He'd been ashamed of her for years.

Professor Falabella smiled. His teeth were very sharp and white. "Very well, Mr. Hughes, since you are a skeptic, perhaps you will not object to being the subject of our experiment yourself?"

"What kind of an experiment?" Bill asked suspiciously.

"Merely to go through the Door. Any door can become the Doorway, if it is transposed into the proper spatial dimension. That door, for instance." Professor Falabella waved his hand toward the doorway of what Gloria liked to call "Bill's study."

"You mean you just want me to open the door and go into that room?" Bill asked incredulously. "That's all?"

"That is all. Of course, you go with the awareness that it is the threshold of another plane and that you step voluntarily from this existence to an adjacent one."

"Sure," Bill said. He had just remembered there was a nearly full bottle of Calvert in the bottom drawer of the desk. "Sure. Anything to oblige."

"Very well. Go to the door, and keep remembering that of your own free will you are passing from this plane to the next."

"Look out, everybody!" Bill called raucously, as he pulled open the door. "I'm coming in on the next plane!"

No one laughed.

He stepped over the threshold, shutting the door firmly behind him. A wonderful excuse to get away from those blasted women. He'd climb out of the window as soon as he'd collected the whiskey and give them a nervous moment thinking he'd really passed into another existence. It would serve Gloria right.

For a moment, as he crossed, he had a queer sensation. Maybe there was something in what Professor Falabella said. But no, there he was in the study. All that mumbo jumbo was getting him down, that was all. He was a nervous man—only nobody appreciated the fact.

Taking a cigarette out of the pack in his pocket, he reached for the lighter on his desk. It wasn't there. Time and time again he'd told Gloria not to touch his things, and always she'd disobeyed him. Company was coming and she must tidy up. Cooking and cleaning—that was all she was good for. But this was carrying tidiness too far; she'd even removed the ashtrays.



And where did that glass block paperweight come from? He'd had a penguin in a snowstorm and he'd been happy with it. This was too much. He'd tell Gloria off. Stealing a man's penguin!

He opened the door into the living room and bumped into Lucy Allison. "Don't you think you've been in there long enough, Bill?" she asked acridly. "I'm sure your guests would appreciate catching a glimpse of you."

"Why, hello, Lucy," he said, surprised. "I didn't know Gloria had invited you—"

"Gloria, Gloria, Gloria!" Lucy cut across his sentence. "You've been talking about nothing but that dumb little blonde for months." Because of the people in the room beyond, her voice was pitched low, but her pale eyes glittered unpleasantly behind her spectacles. "I wish you had married her. You'd have made a fine pair."

Gently, caressingly, the short hairs on the back of Bill's neck rose.

"Come back in here," Lucy said, hauling him back into the living room where a number of people who had been enjoying the domestic fracas suddenly broke into loud and animated chatter. "Dr. Hildebrand was telling us all about nuclear fission."

"Can't find an ashtray," Bill muttered, seizing on something tangible. "Can't find an ashtray in the whole darn place."

"We've been over this millions of times, Bill. You know—" she smiled at the guests, a smile that carefully excluded Bill. "—I'm allergic to smoke, but I never can get my husband to remember he isn't to smoke inside the house."

"Now take the neutron, for example," Dr. Hildebrand said through a mouthful of pâté. "What is the neutron? It is only ... What was that?"

The wraith of Gloria crossed the foyer and disappeared. Bill took a step forward; then stood still.

Lucy smiled self-consciously. "That's nothing at all. The house is merely haunted."

Everyone laughed.

"Forgot something," Bill muttered, and dashed back into the study. He yanked open the bottom drawer of the desk. Sure enough, there was a bottle of Schenley, nearly a third full. "There are some advantages," he thought as he tilted it to his lips, "in having a limited imagination."

**Transcriber's Note:** This etext was produced from *Fantastic Universe* September 1955. Extensive research did not uncover any evidence that the U.S. copyright on this publication was renewed. Minor spelling and typographical errors have been corrected without note.

End of the Project Gutenberg EBook of The Doorway, by Evelyn E. Smith

\*\*\* END OF THIS PROJECT GUTENBERG EBOOK THE DOORWAY \*\*\*

\*\*\*\*\* This file should be named 29138-h.htm or 29138-h.zip \*\*\*\*\*  
This and all associated files of various formats will be found in:

<http://www.gutenberg.org/2/9/1/3/29138/>

Produced by Greg Weeks, Stephen Blundell 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](http://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](http://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 are critical to reaching Project Gutenberg-tm's

goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pglaf.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](mailto: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  
[gbnewby@pglaf.org](mailto:gbnewby@pglaf.org)

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

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

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