

## The Project Gutenberg eBook of Goodbye, Dead Man!, by Tom W. Harris

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

**Title:** Goodbye, Dead Man!

**Author:** Tom W. Harris

**Illustrator:** Becker

**Release Date:** September 12, 2009 [EBook #29963]

**Language:** English

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

\*\*\* START OF THE PROJECT GUTENBERG EBOOK GOODBYE, DEAD MAN! \*\*\*

**Mattup had killed a man, so it was logical he should be punished. It was Danny who came up with the idea of leaving him with the prophecy—**

# Goodbye, Dead Man!

*by*  
*Tom W. Harris*

**I**T WAS ORLEY Mattup's killing of the old lab technician that really made us hate him.

Mattup was a guard at the reactor installation at Bayless, Kentucky, where my friend Danny Hern and I were part of the staff when the Outsiders took everything over. In what god-forsaken mountain hole they had found Mattup, and how they got him to sell out to them, I don't know. He was an authentic human, though. You can tell an Outsider.

Mattup and Danny and I were playing high-low-jack the night Uncle Pete was killed, sitting on the sidewalk where Mattup had a view of the part of the station he was responsible for. High-low-jack is a back-country card game; Danny had learned it in northern Pennsylvania, where he came from, and Mattup loved the game, and they had taught it to me because the game is better three-handed. The evening sessions had been Danny's idea—I think he figured it might give him a line on Mattup.

On the night in question, Mattup was on a week's losing streak and was in a foul humor. He was superstitious, and he had called for a new deck twice that evening and walked around his seat four different times. His bidding was getting wilder.

"You'd better cool down," Danny told him. "Thing to do is ride out the bad luck, not fight it."

Orley picked his nose and looked at his cards, "Bid four," he growled.

Four is the highest possible bid. Tim played his cards well and he had good ones. He had sewed up three of his points when we heard somebody moving around down on the reactor floor. It was old Uncle Pete Barker, one of the technicians.



"What you want down there?" bawled Mattup.

"Just left my cap by the control room," said Uncle Pete, "and thought I'd go get it."

"You keep the hell away from there," grunted Mattup.

Uncle Pete stopped and stood gazing up at us. We went on playing. It was the last card of the hand, and would either win the game for Mattup or lose it for him. Orley slapped his card down; it was a crucial card, the jack. Danny took it with a queen and Mattup had lost the game.

I felt like clearing out. Mattup's face was purple and his eyes looked like wolves' eyes. He glared at Danny, making a noise in his throat, and then I saw his gaze leave Danny and go to something down by the reactor.

It was Uncle Pete, shuffling along toward the control room.

Mattup didn't say a word. He stood up and unholstered the thing the Outsiders had given him and pointed it at Uncle Pete. There was a ringing in our ears and Uncle Pete began to twist. Something inside him twisted him, twisting inside his arms, his legs, head, trunk, even his fingers. It was only for a few seconds. Then the ringing stopped, and Uncle Pete sunk to the ground, and there was the silence and the smell.

Mattup made us leave the body there until we had played two more hands. Danny won one; he was a man with good nerves. When we were back in our room he said, "That did it—I'm going to get that guy."

"I hate his big thick guts," I said, buttoning my pajama shirt, "but how are you going to get him?"

"I'll get him," said Danny. "Meanwhile, we'll keep playing cards."

Things went on almost normally at the Bayless reactor. It was a privately-owned pool-type reactor, and we were sent samples of all sorts of material for irradiation from all over the country. Danny was one of the irradiation men; I generally handled controlling. The Outsiders had filled the place with telescreens and guards, and all mail was opened, but there was no real interference with the work. I began to worry a little about Danny. Almost every afternoon he spent an hour alone in our room, with the door closed.

Mattup kept getting worse; an animal with power. He used to go hunting with the damnable Outsider weapon, although the meat killed with it wasn't fit to eat, and he used it on birds until there wasn't one left anywhere near the plant. He never killed a bluebird, though. He said it was bad luck. Sometimes he drank moonshine corn liquor, usually alone, because the Outsiders wouldn't touch it, but sometimes he made some of us drink with him, watching sharply to see we didn't poison him and craftily picking his nose. When he was drunk he was abusive.

ONE NIGHT we were in our room, dead for sleep after a long game, and Danny said, "Let me show you something."

He shuffled the cards, I cut, and he dealt me an ace, king, queen, jack, ten and deuce of spades. He shuffled again and dealt me the same in hearts.

"Watch as closely as you can," he grinned. "See if you can catch me."

I couldn't.

"I've been practicing," he said. "I'm going to get Mattup."

"What good will it do to beat him in cards? You'll only make him sore." I was relieved to learn what Danny had been doing, alone in our room, but this card-sharp angle didn't make much sense to me.

"Who says I'm going to beat him at cards?" smiled Danny. "By the way, did you hear the rumor? They're going to break up the staff, Outsider policy, send us to Oak Ridge, Argonne, Shippingport, send new people down here."

"That doesn't leave you much time," I said.

"Time enough," said Danny.

The next night Mattup began a fantastic streak of luck. It seemed he couldn't lose, and he was as unpleasant a winner as he was a loser.

"You boys don't know what card-playin' is," he'd gloat. "Think you're pretty smarty with all that science stuff but you can't win a plain old card game. You know why you can't beat me, boys?"

"Because you're too smart, I guess," said Danny.

"Well, yeah, and somethin' else. I dipped my hands in spunk water, up on the mountain where you can never find it, and besides that I spit on ever' card in this deck and wiped it off. Couldn't lose now to save my life."

"Maybe you're right," said Danny, and went on dealing.

In a few days the rumor of moving was confirmed; I was being sent to Oak Ridge, Danny to Argonne. Mattup kept winning, and "suggested" that we raise the stakes. By the day that we were to leave we owed him every cent we had.

I paid up soberly; I wouldn't give Mattup any satisfaction by complaining. It looked as though Danny wasn't going to "get" Mattup after all. But Danny surprised me.

"Look, buster," he wheedled. "If I pay you seventy-five bucks I won't have a cent left. How about me paying half now and the rest later?"

"No good," said Mattup. "You got it—pay me. If you can't pay cash gimme your watch. I know you got one."

"Look, buster—"

"Quit callin' me buster."

"What am I going to live on until I get paid again?"

"What do I care?"

It went on like that until the busses for the airport were nearly ready to leave and both men seemed angry enough to kill each other.

"Let's go," I begged Danny. "Pay him and leave."

"All right then!" Danny snapped, and pulled out his wallet. He counted out all his bills into Mattup's hand.

"You're a buck short," said Mattup.

"Why not forget the buck?" said Danny. "You can spare it."

"You're a buck short," repeated Mattup, scowling.

Danny dashed his wallet to the ground. "You're even taking my change!" He got his jacket from the back of a chair—it was a hot day—and emptied change from the side pocket.

There were two quarters and a half dollar, and he paid them over. "I have eleven cents left," he said. "Hell, take that too. I don't give a damn."

Mattup grinned. "Sure I'll take it—if you weren't lying when you said I could have it."

"It'll break me," said Danny.

"I know it," said Mattup. "Gonna break your promise?"

The bus driver was honking. "The hell with you," Danny said to Mattup, and gave him a dime and a penny. He looked Mattup in the eye with a strange expression. "Now, I gave you that and you didn't win it. You took it of your own free will. I offered it to you and you took it. Right?"

"Right," said Mattup. "Sucker."

We scrambled on the bus and as it pulled away Danny yelled "Hey, Buster, look!" Mattup looked, and Danny stuck his right arm out the window, pointing at Mattup with his right forefinger and his little finger stuck out straight and parallel, the thumb tucked under. A strange, disturbed look came over Orley. He turned his back as the bus roared out of the drive.

At the airport Danny popped into a phone-booth and got Orley on the line—nobody seemed to care, either Outsiders or guards—and he let me listen.

"Spent your money yet, dead man?" purred Danny.

"Whacha mean, dead man?" gruffed Orley's voice. "You crazy or something?"

"You know that eleven cents extra you took?" gloated Danny. "It's gonna kill you, Buster, for killing Uncle Pete, and for everything else you've done. I know. I've been talking nights to Uncle Pete. You're a dead duck, Orley Mattup! Dead!"

"That's—I don't believe it, it's baloney! I'm going to spend that eleven cents and get rid of it."

"You do exactly that, Buster. I locked the curse on it, and I made the sign on you, and you have to keep that eleven cents the rest of your life. If you spend it—or if you lose it, and you will lose it—that's the end of you."

"I'll come out there and pound the hell out of you!" yelled Mattup.

"Too late, Buster, our planes are leaving. Goodbye, dead man!"

And we had to run for our planes. Danny's pitch sounded pretty weak to me, even though Orley was superstitious, but I didn't get to tell Danny that until nearly five years later.

"I THINK I got him," said Danny. "You don't know the whole thing."

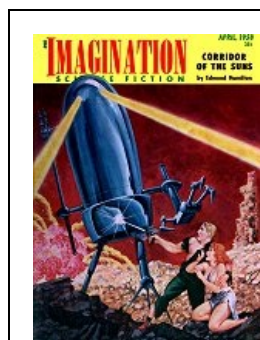
A hotel clerk had been listening. "You mean Orley Mattup, the guard? He got sick, and said he had a hex on him, and took off one day and a lot later they found him up on the mountain. He was dead."

"Any money on him?" asked Danny.

"Jest some change. They buried it with him; they heard the hex was locked onto that money."

"Congratulations," I told Danny. "I didn't think it'd work. You scared him to death."

"Not quite," said Danny. "I scared him into hanging onto the money. That money would have killed anybody that carried it much longer than the few minutes I handled it. I'd been keeping the stuff in the reactor beam tubes. It was radioactive as hell."



### Transcriber's Note:

This etext was produced from *Imagination Stories of Science and Fantasy* April 1958. 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 GOODBYE, DEAD MAN! \*\*\*

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

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

is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

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

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

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

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

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

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

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

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

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

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

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through

1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

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

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

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

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

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

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

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

1.F.

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

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

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you



received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

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

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

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

## **Section 2. Information about the Mission of Project Gutenberg™**

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

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

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

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

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

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

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

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

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

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

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

## **Section 5. General Information About Project Gutenberg™ electronic works**

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

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

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

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