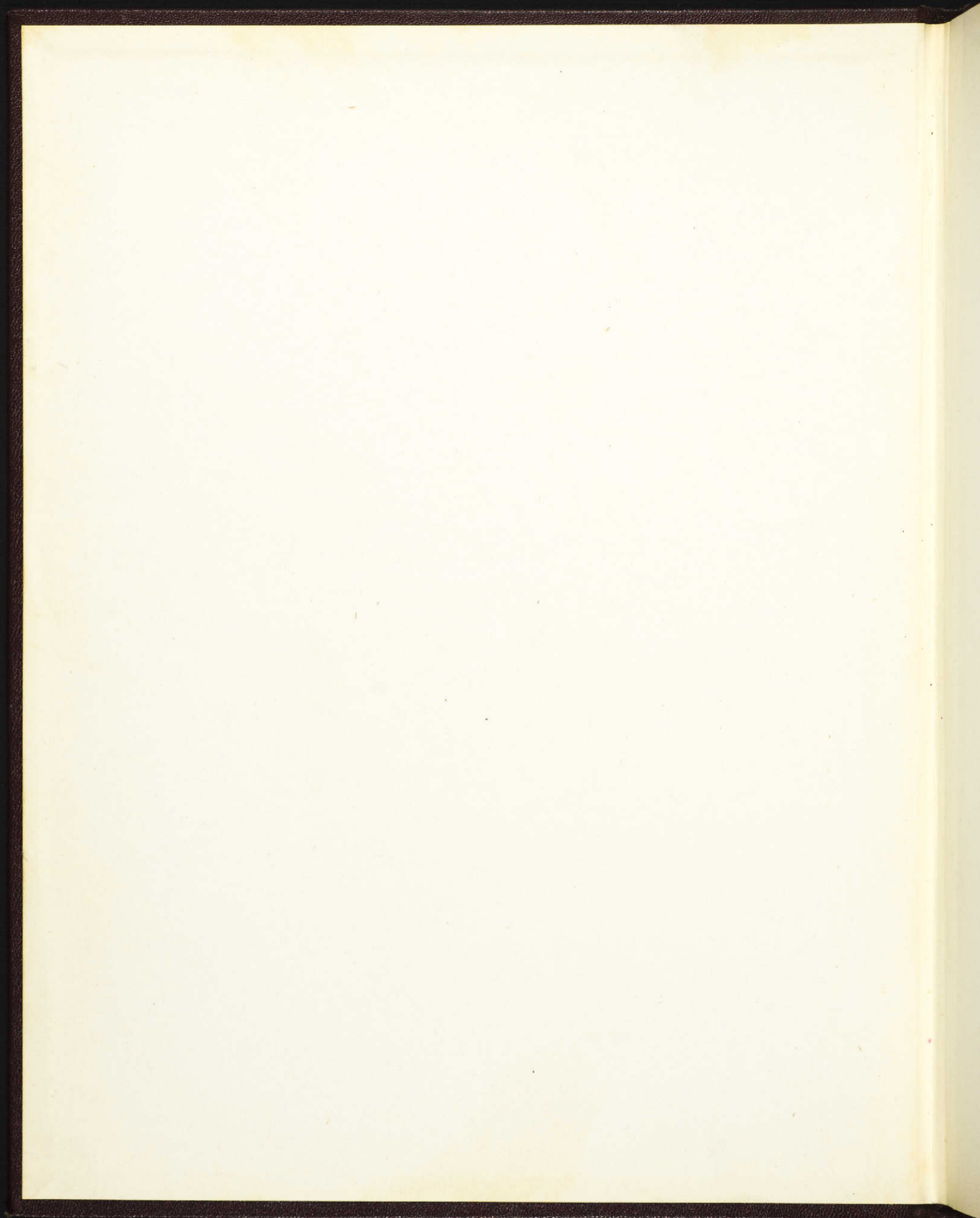
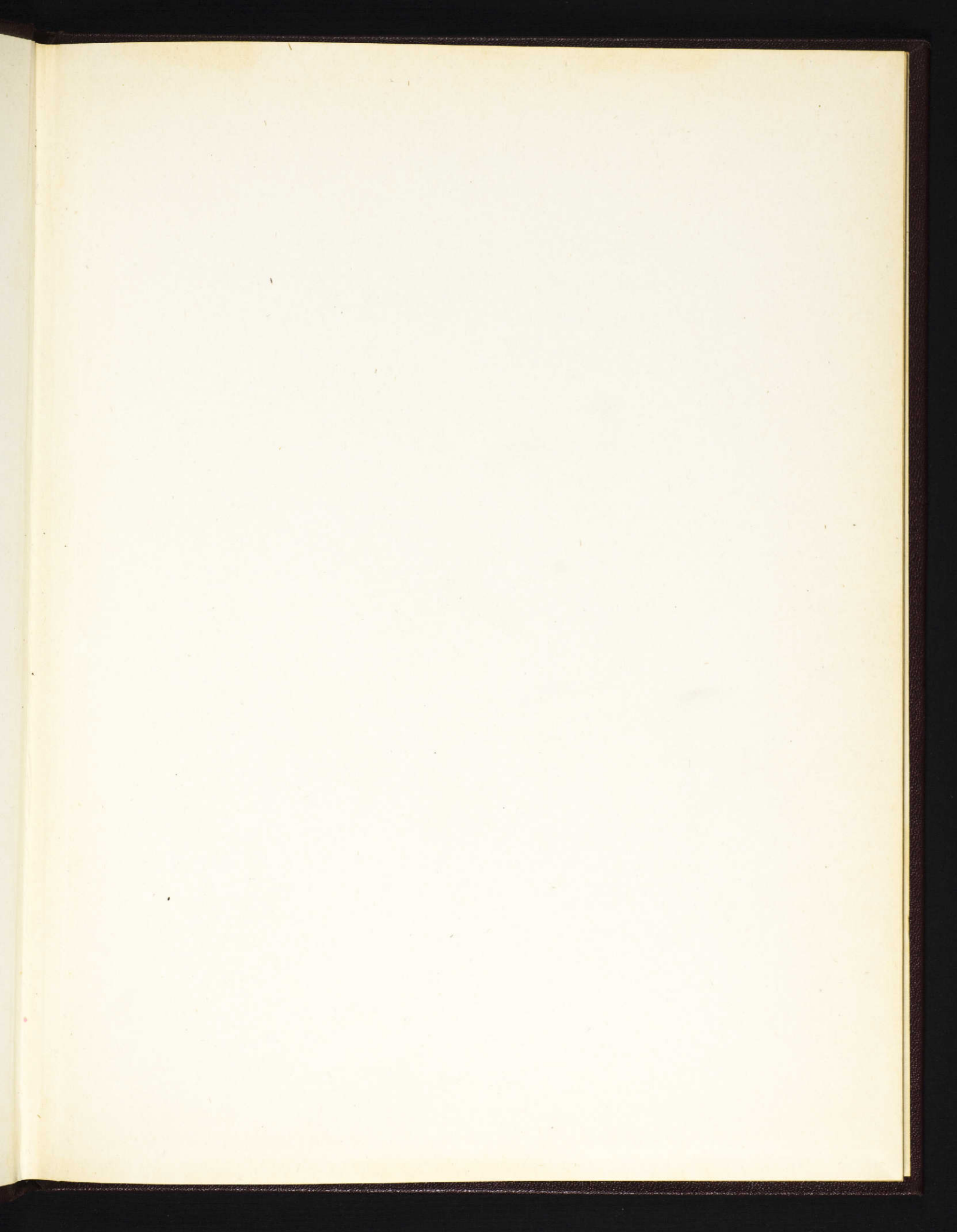


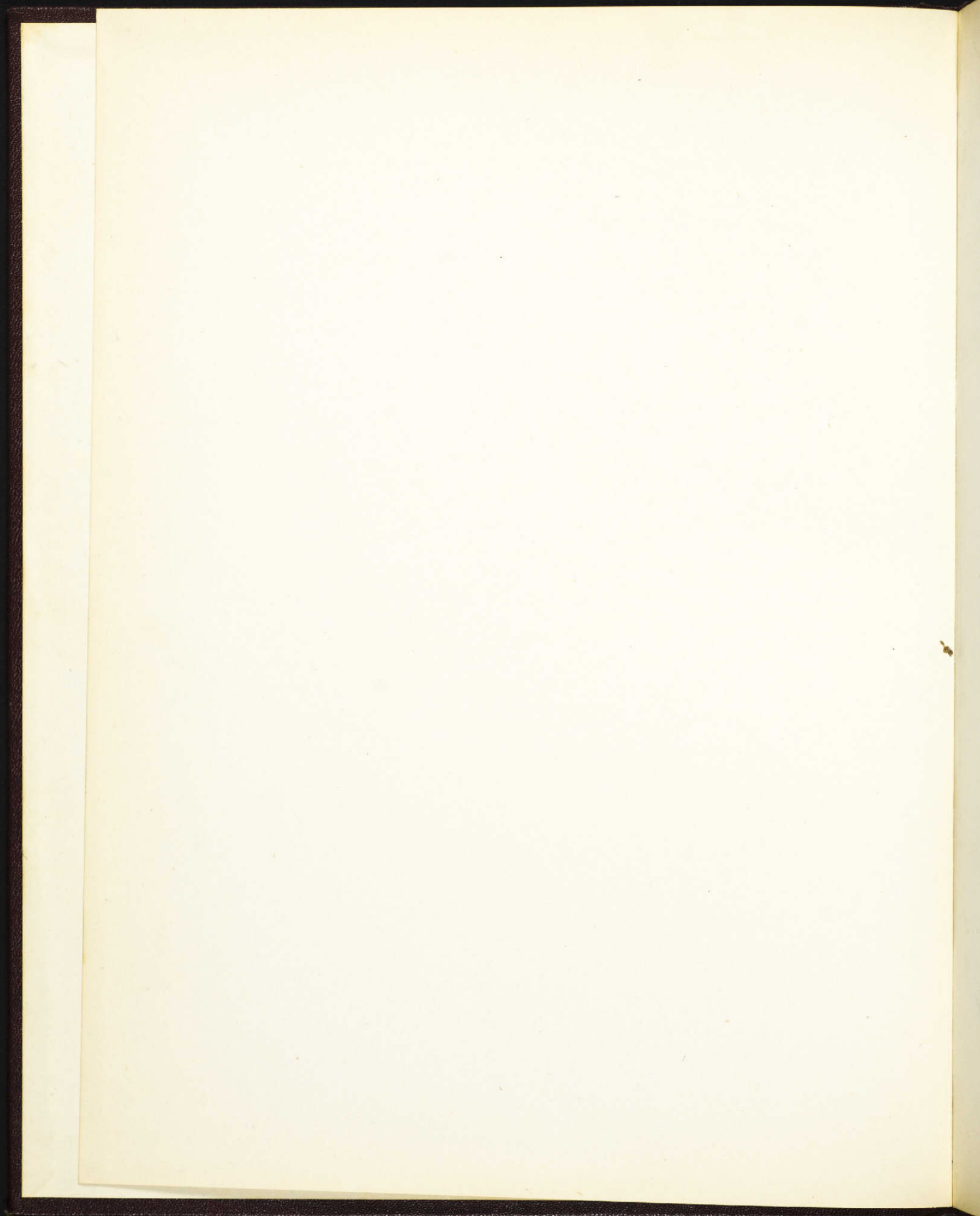
"HELLO, AMERICANS"

"SLAVERY-ABEDNEGO"

December 20, 1942







12/20/42
OPENING -

ANNOUNCER

Tonight and every Sunday night at this time, the
Columbia Broadcasting System presents Orson Welles
and the Mercury Theatre in a special series of
broadcasts about the other Americas.

ORSON WELLES
(ABEDNEGO) -A-

WELLES

Hello Americans.....last week our alphabet of the
Islands brought us to the letter S -- to slavery
and the story of Abednego, the slave.....

ORSON WELLES
(ABEDNEGO - 1)
12/20/42

WELLES

1. Our scene is a fort - a ring of stone on a promontory
2. of one of the islands. A powder magazine - gun powder -
3. and four hundred desperate negroes. Abednego, the
4. slave, stands before them --

ABEDNEGO

5. My brothers - fellows in arms - my comrades. I do not
6. like this thing you are to do. I do not like it. I
7. wish I had the words to change your heart. Better than
8. some of you, I know what it is to be free. I was born
9. free in Africa. Who here remembers Africa?

(CROWD MURMURS)

10. They came for us by night -- the slavers. Who here
11. remembers such a night?

(MURMUR)

12. They burned our village and when they captured us, they
13. chained us together. How many here remember the baracoon?

(LOW MURMUR OF CROWD)

14. How many remember the slave ship?

(LOW MURMUR AGAIN)

15. Ninety days - a hundred days -- We were the cargo --
16. jammed in huddled packs like fish in tins -- from main
17. deck to the bilge - choking layers between decks -- how
18. many remember? How many remember the auction block?

(MUSIC IN)

(SOUND - BELL)

CRIER

19. Hear ye! Hear ye! Gentlemen of Jamaica, planters and
20. dealers, citizens of Kingston, a public auction before
21. the Palace of Justice....

WOMAN

- 1. The woman is a creature of great power.
- 2. of the woman is a creature of great power.
- 3. and the woman is a creature of great power.
- 4. alone, the woman is a creature of great power.

WOMAN

- 5. of the woman is a creature of great power.
- 6. I am the woman of great power.
- 7. with a heart of woman's power.
- 8. of you, I am the woman of great power.
- 9. from the woman, the woman is a creature of great power.

WOMAN

- 10. They came to the woman of great power.
- 11. The woman is a creature of great power.

WOMAN

- 12. They came to the woman of great power.
- 13. of the woman is a creature of great power.

WOMAN

- 14. The woman is a creature of great power.

WOMAN

- 15. The woman is a creature of great power.
- 16. The woman is a creature of great power.
- 17. of the woman is a creature of great power.
- 18. The woman is a creature of great power.

WOMAN

WOMAN

WOMAN

- 19. The woman is a creature of great power.
- 20. The woman is a creature of great power.
- 21. The woman is a creature of great power.

CRIER (Cont'd)

1. Entire cargos of the Brigantine Madonna Celeste...
2. The Barkantine Trinidad de Los Angeles...two thousand
3. slaves...strong men! Strong women! And healthy
4. children...

BUSINESS MAN

5. Item! Twenty-six Coromantees.
6. Item! Two hundred male Dahomians.
7. Dahomians, meat-eaters, sound in limb and teeth...
8. Mandingos, Senegalese, Whydahs, Nagoes, Pawpays, Eboes...
9. Congos for your cane fields...Will work from sun to sun
10. and live on a handful of rice. Angoles and Scharlis for
11. your house servants, gentlemen -- and clean.

AUCTIONEER

12. Ten Dahomians -- what am I bid? Ten Dahomians, strong
13. as gorillas, clever as advocates...

BUSINESS MAN

14. All docile, tractable, amiable and healthy specimens...

THE
JOURNAL

OF THE

PROCEEDINGS OF THE
GENERAL ASSEMBLY OF THE
STATE OF NEW YORK
Held at Albany
January 1st 1880

REPORT
OF THE
COMMISSIONER OF THE
LAND OFFICE
IN RESPONSE TO A
RESOLUTION PASSED
BY THE SENATE
JANUARY 1ST 1880
ALBANY
JANUARY 1ST 1880

1.

1. Not a plenish - but a sea. Ten giants - these

~~2. ten men weigh two thousand pounds, gentlemen. What~~

3. am I bid for these beautiful machines?

VOICE

4. One thousand guineas.

AUCTIONEER

5. Gentlemen, this isn't meat for your table - this

6. flesh is living. Two thousand pounds of men. I have

7. a thousand guineas. Do I hear two?

2ND VOICE

8. Sixteen hundred.

AUCTIONEER

9. Sixteen hundred - do I hear seventeen - seventeen -

10. thank you -- eighteen - eighteen hundred for ten giants.

11. Two thousand -- ^{Two thousand} do I hear ~~twenty-five hundred?~~

12. Twenty-one hundred...twenty-one hundred...

(FADES OUT)

ABEDNEGO

13. Who can forget the slave block?

(CROWD MURMURS)

14. My brothers, I do not ask you to forget the slave block.

15. I ask you to live and remember it. I will tell you my

16. story (MUSIC IN) I was lucky. I was sold as a

17. house-boy.

12/10/42
12/10/42

1. I am writing to you about the
2. the situation in the country.
3. as I did for the last time.

VOICE

4. I am writing to you about the
5. the situation in the country.
6. as I did for the last time.

VOICE

7. I am writing to you about the
8. the situation in the country.
9. as I did for the last time.

VOICE

10. I am writing to you about the
11. the situation in the country.
12. as I did for the last time.

VOICE

ORSON WELLES
(ABEDNEGO - 4)
12/20/42

AUCTIONEER

1. I have one left, gentlemen...one left in this lot.
2. Here's a nice boy servant, gentlemen. This one's a
3. Swahili - intelligent, ~~available~~ and beautiful.
4. A twelve-year-old...good teeth, and strong.

~~VOICE~~ *Finch*

5. Twenty-five guineas.

AUCTIONEER

6. Twenty-five guineas! Gentlemen! ~~Do I hear a hundred?~~

- ~~7. Do I hear a hundred? Seventy-five?~~

(MUSIC UP TO COVER - THEN DOWN UNDER)

~~FINCH~~ *Hans*

8. Forty guineas.

~~AUCTIONEER~~

- ~~9. Forty guineas. Do I hear fifty? Fifty...~~

~~VOICE~~

Finch
Fifty
Hans
Fifty five

- ~~10. Fifty guineas.~~

AUCTIONEER

11. Do I hear sixty? Sixty guineas.

FINCH

12. Sixty.

AUCTIONEER

13. Sixty? Make it seventy, Sir Barnaby...no? Sixty
14. guineas - once, twice --

(SOUND -- HAMMER -- CUTS MUSIC)

15. -- sold to Sir Barnaby Finch!

(MUSIC IN TO BACK ENSUING SCENE)

NOTES

1. I have been told that the first of the...
2. There is a very good...
3. The first of the...
4. The first of the...
5. The first of the...
6. The first of the...
7. The first of the...
8. The first of the...
9. The first of the...
10. The first of the...
11. The first of the...
12. The first of the...
13. The first of the...
14. The first of the...
15. The first of the...
16. The first of the...
17. The first of the...
18. The first of the...
19. The first of the...
20. The first of the...

ORSON WELLES
(ABEDNEGO - 5)
12/20/42

AUCTIONEER

(IN BACKGROUND)

1. Item eighty-six. Twenty-three Congos all hard and
2. healthy -- no flaws -- all giants -- what am I bid?

FINCH

(ON MIKE)

3. Don't be frightened, boy. Speak up. What's your name?

ABEDNEGO

4. Abednego.

FINCH

5. The last one out of the fiery furnace, eh? Abednego!
6. Splendid name. Splendid. Well, come along, boy, and
7. we'll fit you out with clothing suitable for a
8. gentleman's boy. Blue trousers and a white sash and a
9. red jacket and a red cap for your head. You don't
10. understand what I'm saying, do you boy? Not a word.
11. Well, we'll soon remedy that.

(MUSIC OUT)

12. Look - you, Abednego. Me - master. Now who am I?

ABEDNEGO

13. Master.

FINCH

14. Splendid! Capital! Magnificent!

(MUSIC - BRIDGE)

FINCH

15. Boy!

ABEDNEGO

16. Yes, master.

1. The first of the three...
2. The second of the three...
3. The third of the three...
4. The fourth of the three...
5. The fifth of the three...
6. The sixth of the three...
7. The seventh of the three...
8. The eighth of the three...
9. The ninth of the three...
10. The tenth of the three...
11. The eleventh of the three...
12. The twelfth of the three...
13. The thirteenth of the three...
14. The fourteenth of the three...
15. The fifteenth of the three...
16. The sixteenth of the three...
17. The seventeenth of the three...
18. The eighteenth of the three...
19. The nineteenth of the three...
20. The twentieth of the three...

ORSON WELLES
(ABEDNEGO - 6)
12/20/42

FINCH

1. Do you know what day this is?

ABEDNEGO

2. Friday, master.

FINCH

3. Splendid. But do you know what Friday?

ABEDNEGO

4. No, master.

FINCH

5. This is a very particular Friday, boy. This is your
6. birthday. In any case, the birthday we decided upon.
7. You've been with me two years today.

ABEDNEGO

8. Yes, master.

FINCH

9. I wonder, do you recollect two years ago when I bought
10. you --

ABEDNEGO

11. Yes, master.

FINCH

12. Well, well. Run out in the kitchen and fix me a
13. glass of punch.

ABEDNEGO

14. Yes, master.

FINCH

15. And use our secret receipe.

ABEDNEGO

16. Yes, master.

GREEN HILLS
WASHINGTON - D.C.
12/20/42

DEAR MR. GREEN

To you and your family

and yours

Very truly,
Yours,

JOHN

Enclosed are two letters

from me

to you

and

one to your mother and father

and one to your sister

and one to your brother

and

one to your mother and father

and

one to your sister

and

one to your brother

and

one to your mother and father

and one to your sister

and

one to your brother

and

one to your mother and father

and one to your sister

and

one to your brother

ORSON WELLES
(ABEDNEGO - 7)
12/20/42

FINCH (CHUCKLING)

1. You didn't know a word of English and now look at you!

ABEDNEGO

2. Yes, master.

FINCH

3. You make the best rum punches in the Islands, I'll tell

4. you that! Hurry along now, pitter-patter and when

5. you're done there's sweet cake for you. A big piece of

6. it for your birthday.

ABEDNEGO

7. Thank you, master.

FINCH

8. Mind, bring my drink first. This heat is perishing.

9. Send a yardboy in to pull the fan. You can do what you

10. like for the rest of the day. I'll not require you.

11. This is your birthday. You can have your cake and

12. eat it, too.

(INDULGENT LAUGHTER)

(MUSIC UP FOR BRIDGE - CHANGES COLOR)

(BACKING OF SHIPBOARD SCENE)

FINCH

13. Boy! Fetch me my rug. Sea air's cold. Good enough!

14. No, don't tuck it in, just loosely over my lap. Now,

15. you may sit at my feet and tell me what you think of

16. the voyage. (PAUSE) Well?

ABEDNEGO

17. Who lives on the island, Master?

GREEN WINTER
L. L. L. L. L.
L. L. L. L. L.
L. L. L. L. L.

1. You didn't know I was in England and you look at that
2. I'm not a doctor, I'm a nurse.

3. You know the best way to get a girl's love, I'll tell
4. You should marry a girl who is a nurse, and then
5. You'll see there's a great deal for you, a girl who is
6. It's not your birthday.

7. There you, doctor.
8. And, don't say anything else. This is a secret.
9. Don't say anything to the girl. You can do that.
10. I'm not a nurse, I'm a doctor. I'll not tell you.
11. This is your birthday. You can have your cake and

(THE END OF THE WORLD)
(THE END OF THE WORLD)

12. I'm not a nurse, I'm a doctor. I'll not tell you.
13. I'm not a nurse, I'm a doctor. I'll not tell you.
14. I'm not a nurse, I'm a doctor. I'll not tell you.
15. I'm not a nurse, I'm a doctor. I'll not tell you.
16. I'm not a nurse, I'm a doctor. I'll not tell you.

17. I'm not a nurse, I'm a doctor. I'll not tell you.

FINCH

1. The French. French people.

(PAUSE)

ABEDNEGO

2. Master, what are French people like?

FINCH

3. Ho - there's a poser! 'Pon my soul. Confidentially,
4. they're a race of barbarians. But their cooking's
5. good. Sauce's a bit too peppery though for my taste.
6. Too peppery.

ABEDNEGO

7. Master, are there black people on this Island?

FINCH

8. Yes, indeed, Abednego. They're dark and comely. Oh,
9. ye daughters of Jerusalem, look not upon them for the
10. sun has looked upon them. That's from the Songs of
11. Solomon, Abednego. You didn't forget to read a chapter
12. in the Bible this morning?

ABEDNEGO

13. Yes, master.

FINCH

14. And where are we now?

ABEDNEGO

15. The Book of Ruth, master.

FINCH

16. Capital! Splendid! Now, quote me a verse from the
17. Book of Ruth.

1. The French people.
(French)
LAWRENCE
2. Master, what are French people like?
FINCH
3. No - there's a reason. Constitutionally.
4. They're a lot of business, but their cooking's
5. good. Goodbye's a lot too pretty though for French.
6. Too pretty.
LAWRENCE
7. Master, are there black people on this island?
FINCH
8. Yes, indeed, negroes. They're dark and so on. Oh,
9. the customs of Louisiana, look not upon them the
10. sun has look upon them. That's true the bones of
11. Solomon, no longer. No, didn't forget to read a chapter
12. in the bible this morning?
LAWRENCE
13. Yes, master.
FINCH
14. And where are we now?
LAWRENCE
15. The Book of Mark, master.
FINCH
16. Captain, I'm sorry, master, I've
17. Book of Mark.

ORSON WELLES
(ABEDNEGO - 9)
12/20/42

ABEDNEGO

1. "Where soever thou goest, I go, Whatsoever thou doest,
2. I do. Thy people shall be my people. and thy Gods my
3. Gods."

FINCH

4. Marvelous! Run along to the galley now and fetch some
5. hot water and fix me a nice strongish noggin of
6. heart-warmer.

ABEDNEGO

7. Yes, master.

FINCH (CALLING)

8. Abednego. You remember, a pinch of ginger and a touch
9. of citron.

ABEDNEGO

10. Yes, master.

FINCH

11. And if you hurry, I'll leave a good full inch in the
12. bottom of the glass. What?

(MUSIC - AND THEN DOWN)

ABEDNEGO

13. My brothers, you will say that I have not known slavery
14. with such a master. It is true that I loved him, having
15. no father. I tell you all these things truly. I would
16. have you believe what I tell you and learn what
17. I have learned.

(SOUND - MIKE IS IN MOVING HORSE DRAWN CARRIAGE)

FINCH

18. Coachman!

1. I am the people who are the people.
2. I am the people who are the people.
3. I am the people who are the people.
4. I am the people who are the people.
5. I am the people who are the people.
6. I am the people who are the people.
7. I am the people who are the people.
8. I am the people who are the people.
9. I am the people who are the people.
10. I am the people who are the people.
11. I am the people who are the people.
12. I am the people who are the people.
13. I am the people who are the people.
14. I am the people who are the people.
15. I am the people who are the people.
16. I am the people who are the people.
17. I am the people who are the people.
18. I am the people who are the people.

ORSON WELLES
(ABEDNEGO - 10)
12/20/42

BREDA

1. Yes, M'su.

FINCH

2. Is this the hotel?

(SOUND - CARRIAGE STOPS)

BREDA

3. Yes, M'su.

FINCH

4. Sounds like a merry evening, what, Abednego?

ABEDNEGO

5. Yes, master.

FINCH

6. Well, well. Stay here with the carriage, now. Don't go

7. off and leave these light-fingered rascals to make away

8. with my rug -- mind?

ABEDNEGO

9. Yes, master.

FINCH

10. You, coachman -- you too.

BREDA

11. Yes, M'su.

FINCH

12. I shall expect to find you on this spot when I come out--

13. wait patiently both of you. And quite pleasantly, too,

14. I will say, with all that pretty ballad music for your

15. entertainment. Be a good boy now, Abednego, and who

16. knows but I shall send you out some goodies.

ABEDNEGO

17. Yes, master.

(PAUSE)

ORSON WELLES
(ABEDNEGO)- 11)
12/20/42

BREDA

1. Abednego, -- that is your name? *lad?*

ABEDNEGO

2. Yes.

BREDA

3. What does your name mean?

ABEDNEGO

4. A King in the Bible put Abednego in a furnace. But
5. the furnace did not kill Abednego.

BREDA

6. Abednego is a good name. Where do you live?

ABEDNEGO

(PARROT-LIKE)

7. I am the property of Sir Barnaby Finch.

BREDA

8. Your master is English.

ABEDNEGO

9. God save the King.

BREDA

10. Do you know what a King is?

ABEDNEGO

11. A King is a kind white man like my master. It's because
12. of the King that we have houses to live in and fine
13. clothes to wear and good things to eat.

BREDA

14. The King who gives us those things is up there.

ABEDNEGO

15. God?

BREDA

16. Yes.

ORSON WELLES
(ABEDNEGO - 12)
12/20/42

ABEDNEGO

1. But God is a dead man. ~~And that is the way it is.~~
2. ~~That is the way it is.~~

BREDA

3. Who told you God was dead?

ABEDNEGO

4. I read books. They killed Him with a spear and nailed
5. Him to a cross. They call it crucify.

BREDA

6. God is not dead.

(HIGH TINKLING LAUGHTER OF WOMEN REGISTERS)

(BACKGROUND MUSIC CONTINUES THROUGHOUT)

one →

HENRI (FADING IN)

7. Is this the coachman of Sir Barnaby Finch?

BREDA

8. Yes, Henri.

HENRI

9. Pierre. So it's your coach the Englishman hired. I
10. am sent out here with sweetcakes for his monkey.

ABEDNEGO

11. I am not a monkey.

HENRI

12. No? But you do tricks for cake, don't you?

BREDA

13. ~~He's only a child.~~

HENRI

14. He's big enough to swing a machete.

BREDA

15. Softly, softly.

ORSON WELLES
(ABEDNEGO - 13)
12/20/42

HENRI

1. He's big enough to hold a torch.

BREDA

2. And you are loud enough to bring the gendarmes.

HENRI

3. My blood burns my skin! Bowing and scraping in there -
4. simpering for green centimes. Hear them dance. Hear
5. that pale, thin music. They'll dance faster when the
6. Rada drums begin to sing.

BREDA

7. You say too much before the boy.

HENRI

8. Boy, - your master's name is -- Barnaby, no?

ABEDNEGO ((FRIGHTENED))

9. Yes sir -- It is Sir Barnaby Finch.

(MUSIC - SNEAKS OUT)

HENRI

10. I don't like "sir." Just Barnaby. - Say it, lad.

11. Leave off the "sir".

(STERNLY)

12. Go on!

ABEDNEGO

13. Barnaby.

HENRI

14. What's yours?

ABEDNEGO

15. Abednego.

HENRI

16. Now say "Barnaby and Abednego", and then say, "Abednego
17. and Barnaby". -- Say it!

THE
LIFE OF
JAMES
MILTON

1. In the morning he was in the garden and the birds.

2. And he was very much in the garden and the birds.

3. And he was very much in the garden and the birds.

4. And he was very much in the garden and the birds.

5. And he was very much in the garden and the birds.

6. And he was very much in the garden and the birds.

7. And he was very much in the garden and the birds.

8. And he was very much in the garden and the birds.

9. And he was very much in the garden and the birds.

10. And he was very much in the garden and the birds.

11. And he was very much in the garden and the birds.

12. And he was very much in the garden and the birds.

13. And he was very much in the garden and the birds.

14. And he was very much in the garden and the birds.

15. And he was very much in the garden and the birds.

16. And he was very much in the garden and the birds.

17. And he was very much in the garden and the birds.

18. And he was very much in the garden and the birds.

19. And he was very much in the garden and the birds.

20. And he was very much in the garden and the birds.

21. And he was very much in the garden and the birds.

22. And he was very much in the garden and the birds.

23. And he was very much in the garden and the birds.

24. And he was very much in the garden and the birds.

ORSON WELLES
(ABEDNEGO - 14)
12/20/42

ABEDNEGO

1. Barnaby and Abednego. Abednego and Barnaby.

HENRI

2. Look! The stars are still in the sky. The heavens did
3. not fall. Now think about that often. It is a little
4. thought I have given you -- and when you are wiser,
5. remember who gave you that thought -- an unknown
6. waiter - a poor humble black man named Christophe --
7. Henri Christophe.

BREDA

8. You should go back to your work, Henri. ~~You are still~~
9. ~~Henri~~. Eat your sweetcakes, lad.

ABEDNEGO

10. I don't want to eat the sweetcakes. (PAUSE) I do not
11. like to be a monkey and do tricks for sweetcakes. I
12. shall throw them on the ground.

BREDA

13. You eat the cakes, lad.

HENRI

14. What?

BREDA

15. You eat the cakes! You hear me? Eat them! They will
16. make you strong. You will prove nothing by going hungry.
17. Remember that, lad. You will prove nothing. When you
18. grow and become wise, remember that. You will prove
19. nothing by dying unless you die fighting.

(MUSIC IN FOR QUICK BRIDGE THEN DOWN AND OUT BEFORE -)

ORSON WELLES
(ABEDNEGO - 15)
12/20/42

ABEDNEGO

1. Yes, my Brothers, when he was a waiter, I met
2. Henri Christophe of Haiti - and Pierre Breda the
3. coachman who spoke to me is now called "
4. Toussaint l'Ouverture. He ^{was} ~~is~~ a great man. I was young
5. then, but he taught me much. Much I have passed on
6. to you. Much I would that he could tell you now.

(MUSIC IN FOR BACKING OF FOLLOWING SCENE)

INSERT

1870
(1870-1871)
1870

1870

1. The first of the year, I was
2. and the second of the year - and the third of the year
3. and the fourth of the year - and the fifth of the year
4. and the sixth of the year - and the seventh of the year
5. and the eighth of the year - and the ninth of the year
6. and the tenth of the year - and the eleventh of the year
7. and the twelfth of the year - and the thirteenth of the year
8. and the fourteenth of the year - and the fifteenth of the year
9. and the sixteenth of the year - and the seventeenth of the year
10. and the eighteenth of the year - and the nineteenth of the year
11. and the twentieth of the year - and the twenty-first of the year
12. and the twenty-second of the year - and the twenty-third of the year
13. and the twenty-fourth of the year - and the twenty-fifth of the year
14. and the twenty-sixth of the year - and the twenty-seventh of the year
15. and the twenty-eighth of the year - and the twenty-ninth of the year
16. and the thirtieth of the year - and the thirty-first of the year

1870

ABEDNEGO

1. M'su Breda -- M'su Breda!

BREDA

2. Abednego! Go back to your house and your bed. It's
3. very late and you are very young.

ABEDNEGO

4. I do not think my thoughts are young. I have been
5. thinking many thoughts for a long time.

BREDA

6. Thoughts.

ABEDNEGO

7. My master leaves the island tomorrow, M'su Breda.

8. I do not wish to go with him. I wish to stay with
9. you.

BREDA

10. Is it that you like your master less than me?

ABEDNEGO

11. No. (PAUSE) I think it would be good to be free.

(ANOTHER PAUSE)

BREDA

12. Lad, do the slaves on your island speak that word
13. among themselves?

ABEDNEGO

14. What word?

BREDA

15. (DROPPING HIS VOICE) Freedom.

ABEDNEGO

16. In the dark -- sometimes when no white ones can hear.

1. I have been thinking of you very much lately.
2. I have been thinking of you very much lately.
3. I have been thinking of you very much lately.
4. I have been thinking of you very much lately.
5. I have been thinking of you very much lately.
6. I have been thinking of you very much lately.
7. I have been thinking of you very much lately.
8. I have been thinking of you very much lately.
9. I have been thinking of you very much lately.
10. I have been thinking of you very much lately.
11. I have been thinking of you very much lately.
12. I have been thinking of you very much lately.
13. I have been thinking of you very much lately.
14. I have been thinking of you very much lately.
15. I have been thinking of you very much lately.
16. I have been thinking of you very much lately.
17. I have been thinking of you very much lately.
18. I have been thinking of you very much lately.
19. I have been thinking of you very much lately.
20. I have been thinking of you very much lately.

BREDA

1. Do they wrap machetes in oilclothes and bury them
2. against... The Day?

ABEDNEGO

3. No.

BREDA

4. Do they steal gun powder and pistols and hide them
5. against The Time?

ABEDNEGO

6. I do not think so.

BREDA

7. Your place is on your island -- there you can help
8. all of us. Go back with your master. Grow strong
9. and wise. Go back to your home and tell our people
10. there what we are doing here.

ABEDNEGO

11. That you are hiding swords and pistols?

BREDA

12. Yes. Tell them that. Tell your people about
13. Freedom. Tell them to fight for it. But tell them
14. not to fight until they can win.

(MUSIC: UP THEN DOWN AND OUT)

ABEDNEGO

15. Those are his words to you, my comrades -- the words
16. of Toussaint l'Ouveture.
17. (PAUSE) I will tell you the rest of my story.

(MUSIC: UP THEN DOWN)

FINCH

18. (CALLING) Abednego!

1. Do they keep a check on the children and how they

2. are getting on?

3. Answered:

4. No.

5. Answered:

6. Do they ever get a check on the children and how they

7. are getting on?

8. Answered:

9. I do not think so.

10. Answered:

11. Your place is on your hands -- there you are.

12. All of us. Go back with your hands. Go on.

13. And also. Go back to your hands and tell our people

14. that we are doing better.

15. Answered:

16. That you are making a mistake and please

17. answer.

18. Yes. Tell them that. Tell your people about

19. freedom. Tell them to fight for it. But tell them

20. not to fight until they can win.

(MUSIC: WE WILL DO IT OURSELVES)

21. Answered:

22. Those are his words to you, my children -- the words

23. of Thomas and I have them.

24. (MUSIC) I will tell you the rest of my story.

(MUSIC: WE WILL DO IT OURSELVES)

25. Answered:

26. (MUSIC) We will do it ourselves.

ORSON WELLES
(ABEDNEGO - 18)
12/20/42

ABEDNEGO

1. (OFF) Coming, Master.

CRITTENDEN

2. More bad news, Sir Barnaby, at Barrett's plantation
3. in the South. Troops had to shoot sixteen more
4. slaves.

FINCH

5. Sixteen. What a frightful loss! *Abneg!*

HUMBERTON

6. Revolution's spreading like a pest. It's that
7. blasted mess in Haiti started it -- ~~Toussaint~~
8. Toussaint l'Ouverture and Christophe. The thing's
9. infectious.

FINCH

10. Barbarious place, Haiti. I've been there. Food's
11. good, though. Sauce a little bit too peppery for my
12. taste. Too peppery. These gentlemen are thirsty,
13. boy. Our secret recipe.

ABEDNEGO

14. Yes, Master.

FINCH

15. Rum punch all around.

ABEDNEGO

16. (FADING) Yes, Master.

1. (REP) Council, Master.
2. ...
3. ...
4. ...

5. ...
6. ...
7. ...
8. ...
9. ...

10. ...
11. ...
12. ...
13. ...
14. ...

15. ...
16. ...
17. ...
18. ...

ORSON WELLES
(ABEDNEGO - 19)
12/20/42

FINCH

1. (DROPPING HIS VOICE) My most precious possession.
2. A jewel, gentlemen -- a shining black diamond in the
3. rough...reminds me -- Know where I can pick up a
4. likely Swahili wench? -- Abednego's old enough to
5. have a wife now. Something around sixteen --
6. seventeen years?

CRITTENDEN

7. You don't propose to breed Swahili to Swahili, do you?

FINCH

8. Why not? Breed to line for brains, I say.

CRITTENDEN

9. Yes -- if you're breeding for carpenters or smiths,
10. but it's better to breed hot blood to the colder
11. blood for --

HUMBERTON

12. I have a good Swahili wench --

CRITTENDEN

13. Here's our drinks. Thank Heavens!

FINCH

14. Ganymede himself! Apres-vous, me lords.

HUMBERTON

15. I can let you have that wench of mine for one-eighty.

W. J. W. (1911-12)
1911-12

FINCH

1. (Singing his song) by most precious possession.
2. A jewel, emerald -- a shining piece of stone in the
3. rough... I can take up a
4. little emerald, which is a precious stone, and which is
5. mine, with me, and which is mine, and which is mine.
6. seventeen years?

WHITTINGTON

1. You can't propose to place emerald in emerald, do you?

FINCH

2. My love? From a girl for whom, I say.

WHITTINGTON

3. Yes -- if you're looking for ornaments or jewelry.
4. But isn't better to have the bird for the color?
5. Please for --

WHITTINGTON

6. I have a good emerald, which --

WHITTINGTON

7. Here's one for you. (He takes it out.)

FINCH

8. Certainly, please -- yes, yes, yes.

WHITTINGTON

9. I can let you have the bird for the color.

ORSON WELLES
(ABEDNEGO - 20)
12/20/42

FINCH

1. Not likely, old boy. Do you take me for a mark? I
2. know your Swahili -- she's twenty-two at the least,
3. and scurffy. Look at mine, gentlemen. Surely he
4. deserves the best of mates. Abednego, keeper of the
5. keys -- custodian of the scullery -- hand-maiden of
6. my bath -- valet of my chamber. Ever faithful,
7. patient, listener to every vagrant thought. The one
8. creature in the world who never criticizes me in
9. even the privacy of his thoughts. Do you, Abednego?

ABEDNEGO

10. No, Master.

FINCH

11. Splendid! Capital! Perfect! No, Humberton, my boy
12. gets better than that wench of yours. ~~She's old and~~
13. ~~sour, What's more she has fits.~~

HUMBERTON

14. ~~Nothing serious -- all she needs is a good working.~~

FINCH

SCURFFY

Scurffy

15. ~~Keep her! There'll be no wifely brides for my~~
16. Abednego!

(MUSIC: UP BRILLIANT FOR BRIDGE THEN CHANGES COLOR
TO SUSPENSE)

FINCH

1. (SHARPLY) Who's there -- Oh! Abednego. You -- you
2. startled me. Abednego, what's the meaning of this?
3. It's eight o'clock! Do you realize I've not had my
4. supper? There's not a servant in the house. Where's
5. Leroy? Where's Mingo? Where's Dessie? Where are
6. the fieldhands? What's happened to my slaves?

ABEDNEGO

7. You have no more slaves.
- (PAUSE)

FINCH

8. Where are they?

ABEDNEGO

9. They have joined the others in the hills.

FINCH

10. Insurrection!

MINGO

11. (FADING IN) Everybody here now, 'Bednego! We ready.

FINCH

12. Ready for what, you hulking ape? What's he talking
13. about? What does he mean, Abednego?

ABEDNEGO

14. No, Mingo.

MINGO

15. All right, we set fire this whole plantation, then
16. he know what we mean.

ABEDNEGO

17. There will be no burning. Go out to the tool rooms,
18. get machetes and axes -- you hear me, Mingo?

THE

1. (THE) THE
2. THE
3. THE
4. THE
5. THE
6. THE

THE

7. THE
8. THE

THE

9. THE

THE

10. THE

THE

11. THE

THE

12. THE

THE

13. THE

THE

14. THE

THE

15. THE

THE

16. THE

THE

17. THE

THE

18. THE

MINGO

1. Yes, 'Bednego.

FINCH

2. Poor fools, Abednego, don't they know how many
3. regiments are on this island? Do they think that we
4. haven't known for months about their silly plans?
5. Go out there and tell those people to come back home
6. where they belong -- . Abednego, you don't want to
7. see them killed do you?

ABEDNEGO

8. I don't want anybody killed -- not anybody.

FINCH

9. What do you mean by that?

ABEDNEGO

10. A horse is saddled waiting at the north gate. If you
11. leave now -- by the back, you might make it.

FINCH

12. Do you think I'm going to run away from my own house?
13. (PAUSE) -- Abednego --

ABEDNEGO

14. Yes.

FINCH

15. Are you with them?

(SILENCE)

16. Of course you aren't. You're like my son. You're a
17. house boy. You aren't a brute from the fields.
18. You're my boy! You belong to me.

ABEDNEGO

19. No, I do not belong to you.

(SILENCE)

THE
LIBRARY
OF THE
MUSEUM OF
COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
CAMBRIDGE, MASS.

1. The first of these is the fact that the
specimens are all of the same sex and
age, and that they were all collected
at the same time and place. This is
very unusual, and it is therefore
very interesting to find that they
all show the same characteristics.
2. The second of these is the fact that
the specimens are all of the same
species, and that they were all
collected at the same time and place.
This is also very unusual, and it is
therefore very interesting to find
that they all show the same
characteristics. 3. The third of these
is the fact that the specimens are
all of the same sex and age, and
that they were all collected at the
same time and place. This is also
very unusual, and it is therefore
very interesting to find that they
all show the same characteristics.

FINCH

1. I have a gun, boy. I could blow your head off --
(SILENCE)
2. I have a horse whip.
(SILENCE AGAIN)
3. You know I wouldn't use it, Abednego -- not on you.
4. I'll tell you what we are going to do. I'm going
5. to sit down here and wait for the soldiers and you're
6. going back to the kitchen and make me a rum punch --
(STILL ABEDNEGO DOESN'T ANSWER)
7. -- Go on, boy!

ABEDNEGO

8. You must leave now, Sir Barnaby -- Quick, I hear
9. them coming.

FINCH

10. I'll stay here, boy -- now! Back up against that
11. wall.

MINGO

12. (OFF MIKE) Put down that pistol, white man.

ABEDNEGO

13. (SHOUTS) Mingo, you fool -- don't shoot --
(SHOT)

(FINCH GASPS -- SOUND OF PISTOL CLATTERS TO FLOOR)

ABEDNEGO

14. Get out of here! All of you get out and go to the
15. place I told you and wait for me.

MINGO

16. (OFF) Make haste, 'Bednego. Soldiers coming here
17. before long.

12-10-1918
(12-10-1918)
12-10-1918

I have a good idea of what you mean by this.

(SPEAKING)

I have a good idea of what you mean by this.

(SPEAKING)

You know I wouldn't say it, because I don't know.

I'll tell you what I'm going to do. I'm going to

do all these things and wait for the results and you

know that I'm going to do it. I'm going to do it.

(SPEAKING)

-- on the way

(SPEAKING)

You know I'm not a very good person -- I'm not a very

good person.

I'm not a very good person -- I'm not a very good person.

I'm not a very good person -- I'm not a very good person.

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

(SPEAKING)

ABEDNEGO

1. Get out!

(SOUND OF RETREATING FOOTSTEPS)

FINCH

2. (WEAKLY) Abednego!

ABEDNEGO

3. Yes, sir.

FINCH

4. I'm -- I'm bleeding. ~~Light the candles again.~~

5. ~~Abednego. Who put the candles out?~~

ABEDNEGO

6. ~~The candles are still burning. The bleeding's~~
7. ~~stopped now. It isn't bleeding any more.~~

FINCH

8. ~~Very poor grade of candles. Not much light. It's~~

9. bleeding inside, Abednego -- You've been slipping

10. out into the hills at night with the rest of them.

11. Why! You're just like the others.

ABEDNEGO

12. We're all slaves --

FINCH

13. I've always been kind to you.

ABEDNEGO

14. You did the best you know --

SECRET
(When Filled In)
1930-31

ANSWERS

1. Not all

(GROUP OF FIVE TO FIVE)

TIME

2. (WELL) - (SOMEONE)

ANSWERS

3. Yes, all

TIME

4. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

5. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

6. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

7. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

8. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

9. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

10. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

11. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

12. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

13. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

14. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

15. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

16. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

17. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

18. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

19. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

20. 1st - 2nd - 3rd - 4th - 5th - 6th - 7th - 8th - 9th - 10th

ORSON WELLES
(ABEDNEGO - 25)
12/20/42

FINCH

1. Abednego -- I'm cold -- fetch me a drink, Abednego --
2. A little glass of heart warmer. Our secret recipe.
3. Be quick now and I'll leave an inch in the bottom of
4. the glass -- in the bottom of the glass --

(HIS VOICE TRAILS AWAY. SILENCE)

(MUSIC SNEAKS IN AND BUILDS TO CRESCENDO THEN .
CHANGES COLOR -- THEN DOWN AND FINISH BEFORE --)

ABEDNEGO

- 951
5. My brothers -- fellows in arms -- my comrades. You
 6. have said that I leave you because I go back to a
 7. kind master. No man should sell his soul for
 8. kindness -- as surely as no man should buy another
 9. man for gold. For all that, I tell you that I loved
 10. my master. I leave you, but not for him. He is
 11. dead. I leave you because I do not like what you
 12. are going to do.

MINGO

13. 'Bednego, we got no army. Four-hundred of we and
14. four-thousand dsoldiers huntin' us. What chance
15. has our machetes against their muskets?

ABEDNEGO

16. None. No chance at all. That is why I tell you now
17. to hide your machetes, wrap them in oil cloth and
18. bury them.

(ANGRY VOICES OF PROTEST IN THE CROWD)

SECRET
(S)
100-100000

1. The first -- in the process of the investigation --
2. Be guided by the following principles --
3. The first -- in the process of the investigation --

(S) SECRET
(S) SECRET
(S) SECRET

1. The first -- in the process of the investigation --
2. Be guided by the following principles --
3. The first -- in the process of the investigation --
4. The first -- in the process of the investigation --
5. The first -- in the process of the investigation --
6. The first -- in the process of the investigation --
7. The first -- in the process of the investigation --
8. The first -- in the process of the investigation --
9. The first -- in the process of the investigation --
10. The first -- in the process of the investigation --
11. The first -- in the process of the investigation --

(S) SECRET
(S) SECRET
(S) SECRET

1. The first -- in the process of the investigation --
2. Be guided by the following principles --
3. The first -- in the process of the investigation --
4. The first -- in the process of the investigation --
5. The first -- in the process of the investigation --
6. The first -- in the process of the investigation --
7. The first -- in the process of the investigation --
8. The first -- in the process of the investigation --
9. The first -- in the process of the investigation --
10. The first -- in the process of the investigation --
11. The first -- in the process of the investigation --

(S) SECRET
(S) SECRET
(S) SECRET

ORSON WELLES
(ABEDNEGO - 26)
12/20/42

DEEP MALE VOICE

1. I ain't goin' back and have that white beat me like
2. a suck-egg dog! We got gun-powder, and I tell you
3. for true, 'Bednego, I ain't goin' back! *NOR HE!*

OLD MAN

4. And I tell you likewise, I'm goin' to stay here.

VOICE

5. We all are. *YES.*

OLD MAN

6. If I go back, the only way I'll get rest is when they
7. put me in the ground. I'd rather stay here and cheat
8. 'em -- cheat 'em out of what few years I've got left.

VOICE

9. We've lost, 'Bednego.

VOICE

10. Napoleon has broken faith. He has signed a paper
11. making slavery law again. The Island's run with
12. blood.

VOICE

13. Stay here with us, 'Bednego.

ABEDNEGO

14. You will prove nothing. Those are his words -- the
15. words of Toussaint l'Ouverture. ~~You will prove~~
16. ~~nothing.~~ When you grow and become wise, remember
17. ~~that.~~ You will prove nothing by dying unless you die
18. fighting. Be of good heart, my brothers. Live and
19. grow strong, and some day all the world will be free.

(MUSIC:)

1917

1. The first of the year was a very busy one for the Association. The annual meeting was held in Chicago, and the results of the year's work were discussed. The Association also held a conference on the subject of the medical profession's responsibility to the public.

2. The second of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

3. The third of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

4. The fourth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

5. The fifth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

6. The sixth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

7. The seventh of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

8. The eighth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

9. The ninth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

10. The tenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

11. The eleventh of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

12. The twelfth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

13. The thirteenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

14. The fourteenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

15. The fifteenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

16. The sixteenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

17. The seventeenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

18. The eighteenth of the year was also a busy one. The Association held a conference on the subject of the medical profession's responsibility to the public.

HUMBERTON

1. Well, well, old Finch's place doesn't seem to have
2. been much hurt by the insurrection.

CRITTENDEN

3. No. Everything's about the same. I must say, I'm
4. glad I took it on. It's pleasant here.

HUMBERTON

5. Any truth in that report from the north?

CRITTENDEN

6. What's that?

HUMBERTON

7. 'Seems what was left of them -- four-hundred runaways
8. or so, barricaded themselves in the old Spanish Fort,
9. touched off some gun powder and blew themselves up.
10. Ah -- here come the drinks. Thank Heavens!

CRITTENDEN

11. Still the best rum punches on the islands. My boy
12. here has a secret formula that even I don't know.
13. Isn't that right, Abednego?

ABEDNEGO

14. Yes, master.

(MUSIC IN THEN BUILDS UP FOR CURTAIN)

CHUCK WALKER
(ADDRESS - 27)
12/20/42

1. Well, I'll tell you, I don't know how to make

2. something out of this situation.

3. CHUCK WALKER

4. The thing is, I don't know how to make

5. a thing out of this situation.

6. CHUCK WALKER

7. I don't know how to make

8. something out of this situation.

9. CHUCK WALKER

10. CHUCK WALKER

11. I don't know how to make

12. something out of this situation.

13. I don't know how to make

14. something out of this situation.

15. CHUCK WALKER

16. I don't know how to make

17. something out of this situation.

18. I don't know how to make

19. CHUCK WALKER

20. I don't know how to make

21. CHUCK WALKER

WELLES

1. We come now in our A-B-C's of the Carribean to the
2. letter T. T. is for tobasco. A little of it goes a
3. long way. T is for tourists and the tourists trade
4. and tired feet and the old Indian ax-heads which are
5. called thunderstones. Thunderstones are found after
6. thunderstorms. The rain washes them out of the earth
7. or maybe they fall from the sky. Some people say they
8. do.

9. T is for treasure, buried treasure-----

(MUSIC IN)

10. Pirate loot. The sack of Panama and the Spanish Maine
11. guarded by hog-boys -- the ghosts of men killed by
12. buccaneers and buried with gold. Have you ever seen a
13. pirate's treasure map?

VOICE

14. Forty paces north-east from the dead man's eye, six
15. fathoms under ---

WELLES

16. Gold bricks, silver bars, doubloons and pieces-of-eight --
17. untold millions lie hidden in the coral gardens of the
18. Carribean. Every so often an old gold coin or an Aztec
19. ornament washes ashore on the white sand beaches of the
20. Playa in Havana. The treasure is there. All you have to
21. do is find it.

(MUSIC OUT)

22. U-- is for Union in which there is strength. Likewise

WELLES

1. unions.
2. U is for the United Nations.....and V is for Victory.
3. V is also for Vespucci -- Americus Vespucci -- who
4. autographed a map and so named a hemisphere, and V is
5. for volcanoes. May they rest in peace! Volcanoes have been
6. generally kind to the human race in the West Indies. The
7. exception was Morne Pelee.

(MUSIC IN)

8. In 1902 Saint Pierre was the chief city of the Island of
9. Martinique. On May seventh a great thundering was heard
10. from the core of the volcano but nobody was worried.
11. Pelee was harmless -- a place for picnics. Why, there was
12. even a little lake on its top. Here's what the Saint
13. Pierre newspaper had to say about it.

VOICE OF ST. PIERRE NEWSPAPER

14. Morne Pelee has released its ardours. The volcano will
15. henceforth remain indefinitely at peace.

WELLES

16. The next morning just as the clock in the cathedral
17. pointed to 7:43 a gentleman in Fort de France on the
18. otherside of the Island put in a call to a relative in
19. Saint Pierre.

VOICE FADE IN

20. Most assuredly nothing is amiss. Morne Pelee is quiet.
 21. There is nothing to be feared. It is a beautiful day---
- (PAUSE-----LONG PAUSE)

ORSON WELLES
(ABEDNEGO) R-3
12/20/42

VOICE (cont.)

1. Hello -- Hello!

2. Hello -- Hello!

WELLES

3. An instant before, the minute hand on the cathedral
4. clock had reached seven forty-four. Now there was
5. no clock, no town. Forty thousand people were dead --
6. the whole population of the city, the ships in the bay
7. were sunk. One survived; but the men on its deck were
8. roasted alive. An officer lived to tell what he had seen.
9. The whole side of the volcano had burst open without
10. warning in a storm of living flame. A single man in the
11. entire city was spared. He was a criminal in the dungeon
12. of the jail. Do you know the moral of this story?
13. I don't.

(MUSIC---SHORT SATIRICAL CURTAIN)

14. W is for work and for workers.

15. X is for Xmas.

16. Y is for Yuletide.

17. Christmas -- no matter how you say it. No matter how
18. you keep it --Christmas. They have many ways of keeping
19. Christmas in the : islands. In all the Americas we
20. celebrate our greatest holiday with observances, each
21. different from the other, all identical in spirit. Next
22. week this program celebrates America's celebrations - for
23. now we must wind up our ABC's of the Carribean with the
24. letter "Z" -- "Z" is for everything in the alphabet we
25. didn't have time for -- anything we forgot -- everything
26. we left out.

12-20-1900
12-20-1900
12-20-1900

1. The first of the series of lectures was given by Mr. J. H. ...
2. The second lecture was given by Mr. J. H. ...
3. The third lecture was given by Mr. J. H. ...
4. The fourth lecture was given by Mr. J. H. ...
5. The fifth lecture was given by Mr. J. H. ...
6. The sixth lecture was given by Mr. J. H. ...
7. The seventh lecture was given by Mr. J. H. ...
8. The eighth lecture was given by Mr. J. H. ...
9. The ninth lecture was given by Mr. J. H. ...
10. The tenth lecture was given by Mr. J. H. ...
11. The eleventh lecture was given by Mr. J. H. ...
12. The twelfth lecture was given by Mr. J. H. ...
13. The thirteenth lecture was given by Mr. J. H. ...
14. The fourteenth lecture was given by Mr. J. H. ...
15. The fifteenth lecture was given by Mr. J. H. ...
16. The sixteenth lecture was given by Mr. J. H. ...
17. The seventeenth lecture was given by Mr. J. H. ...
18. The eighteenth lecture was given by Mr. J. H. ...
19. The nineteenth lecture was given by Mr. J. H. ...
20. The twentieth lecture was given by Mr. J. H. ...
21. The twenty-first lecture was given by Mr. J. H. ...
22. The twenty-second lecture was given by Mr. J. H. ...
23. The twenty-third lecture was given by Mr. J. H. ...
24. The twenty-fourth lecture was given by Mr. J. H. ...
25. The twenty-fifth lecture was given by Mr. J. H. ...

Orson we
ORSON WELLES
(ABEDNEGO) R-4
12/20/42

WELLES (cont.)

1. Goodbye now -- Feliz Navidad -- Boas Festas --
Merry Christmas to all -- and Goodnight Americans.

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