

Plays by Barbara and Carlton Molette

- ADA'S HUSBAND PASSED**— Clarence passed away. Conflict over his burial requires Ada, his wife of thirty years and their two grown children to ask: Was Clarence a Black man who passed for White or a White man who passed for Black? *One set, 60 minutes, 2 women, 3 men.*
- BOOJI**— A Black lawyer, to the dismay of his friends and colleagues, mentors a group of young “Black revolutionaries” while one member uses the group to conceal criminal activity. *Unit set, 70 minutes, 8 women, 10 men.*
- DOCTOR B.S. BLACK: A Farcical Musical**— Also a non-musical. Begonia punishes her womanizing husband by convincing naive locals that he can work amazing cures, but only if he is beaten first. Con artist B.S. “confesses” he is a doctor and connives to conceal his inability to actually cure anyone. *One set, 120 minutes. 4 men, 4 women.*
- FORTUNES OF THE MOOR**— Shakespeare’s *Othello* ends as Desdemona’s relatives plan to “...seize upon the fortunes of the Moor...” *Fortunes of the Moor* supposes Desdemona, disowned by her father, takes refuge at a convent and gives birth to a son while Othello commands a Venetian victory in Cyprus. Set in Othello’s home village, an African griot tells of Othello’s family traveling to Venice to find Othello’s son while Desdemona’s kin connive to claim Othello’s fortune. *Unit set, 100 minutes, 6 men, 5 women (with doubling 4 men, 4 women).*
- LEGACY: A Comedy of Southern Manners**— Amanda Overton, guardian of the local social hierarchy, has never met Justine, her sister’s daughter, who was born and raised in Paris. Amanda’s sister left her southern nest to attend Radcliffe, fell in love and eloped to Paris with a Harvard man. Amanda plans to introduce her legacy to “Southern society.” When Justine arrives, Amanda discovers she is Black. *Unit set, 120 minutes, 4 women, 1 man.*
- NOAH'S ARK**— Published in *Center Stage*, edited by Eileen Ostrow, University of Illinois Press. A university professor’s son is running a rogue radio station and the government considers him a terrorist. *One set, 120 minutes, 4 women, 3 men.*
- OUR SHORT STAY**— Prudence Crandall unleashes a firestorm of bigotry in 1833 Connecticut, when she lets a “Colored girl” enroll in her Academy. After organized intimidation causes Crandall to close her school and reopen as an academy for “young ladies and little misses of color,” opposition grows more widespread and violent. Based on the same actual events as **PRUDENCE**, can be performed in a classroom space, focuses more on the students. *Unit set, 40 minutes, 2 women & 1 man play several characters.*
- PRESIDENTIAL TIMBER**— Historically Black Pemberton State University’s chronic financial stress motivates various factions to demand the newly appointed President’s removal while television journalist Josie Jenkins strains her romantic relationship with Pemberton’s Academic Vice President by chronicling the campus turmoil. *Unit set, 90 minutes, 4 men, 2 women.*
- PRUDENCE**— A full length play, intended for full theatrical production, based on the same actual events as **OUR SHORT STAY** (see above) focuses more on Prudence Crandall. *Unit set, 110 minutes, 4 women, 2 men (most play several characters).*
- ROSALEE PRITCHETT**— Black women play bridge, discuss aspirations and express relief that the National Guard is “keeping ghetto Blacks from looting and rioting.” Then, one of them is raped. *Unit set, 60 minutes, 5 women, 4 men.* Contact Dramatists Play Service for performance rights.

They Don't Take Long: Ten Short Plays by Barbara and Carlton Molette

(All can be produced with minimal settings.)

OUT OF TIME— A customer attempts to purchase a used watch; but the proprietor is reluctant to sell a watch to someone who does not understand what time is. *All 3 characters either gender.*

WIDGETS— In 1916, a young newspaper reporter interviews the recently named Employee of the Year at the World Wide Widget Works. *2 characters, both men.*

A FOND FAREWELL— Charlie Burns is dead. His wife and ex-wife do not agree about how Charlie's fond farewell should proceed. Then, Mr. Barber arrives. *3 characters (2 women, 1 man).*

DO YOU CARE ENOUGH?— Three greeting card executives have a mandate to devise a new reason for consumers to purchase cards. *3 characters (1 woman, 2 men).*

MOVE THE CAR— A couple married for over twenty-five years hires an auto shop to refurbish a twenty-eight-year-old car and move it into their bedroom. *3 characters (2 men, 1 woman).*

TEE-SHIRT HISTORY— A novice entrepreneur sells souvenirs near Atlanta's Piedmont Park as an event celebrating Dr. Martin Luther King, Jr.'s birthday begins. *3 characters (2 men, 1 either gender).*

THE GREAT XMAS RACE— It's reality television. It's the second coming. Each contestant's last name is King. Each is taking a gift to Bethlehem. Fame and fortune await the first three Kings to arrive and present their gifts. But first, the Atlanta airport. *4 characters (2 men, 2 either gender).*

SILVER TONGUE— A young politician discovers the secret of the father's political success while aspiring to follow in the father's footsteps. *2 characters (both either gender).*

KIN SHIP— In 2147 the Global Union of Nations is populating its Lunar Colony with Black people. The Racial Identity Determination Bureau hears an appeal. The twin sister ordered to stay wants to go, but the one ordered to go wants to stay. *3 characters (2 women, 1 either gender).*

OUR DREAMS (LAST SUPPER)— A Memphis café staff prepares supper for Dr. Martin Luther King, Jr. on the eve of the historic march to support sanitation workers. *4 characters (3 women, 1 man).*

AFROCENTRIC THEATRE provides a framework for interpreting, analyzing, and evaluating theatre arts based in Afrocentric culture and values. Plays, as well as film and video dramas, are not Afrocentric simply because they are by Black playwrights, or have Black characters, or address Black themes or issues. Instead, plays, film and video dramas, are Afrocentric when they embrace and disseminate Afrocentric culture and values.

To ORDER BOOKS, obtain performance rights:

For FORTUNES OF THE MOOR, PRESIDENTIAL TIMBER, PRUDENCE & OUR SHORT STAY, THEY DON'T TAKE LONG, or AFROCENTRIC THEATRE, from www.afrocentrictheatre.com, click on CONTACT THE AUTHORS.

for LEGACY, visit www.rebelbellepublishing.com

for ROSALEE PTITCHETT, visit www.dramatists.com