

MOLETTE, CARLTON W.
Carlton W. and Barbara J. Molette
papers, 1942-2011 (bulk 1944-1955)

Emory University
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Descriptive Summary

Creator: Molette, Carlton W.
Title: Carlton W. and Barbara J. Molette papers, 1942-2011 (bulk 1944-1955)
Call Number: Manuscript Collection No. 1095
Extent: 14.75 linear feet (28 boxes), 26 oversized papers (OP), and AV Masters: 1.5 linear feet (3 boxes)
Abstract: Papers of African American playwrights and theatre professionals, Carlton and Barbara Molette, including writings; printed material; records documenting their work in education, consulting, set and costume design, and professional organizations; subject files; and correspondence.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access

Special restrictions apply: Use copies have not been made for audiovisual material in this collection. Researchers must contact the Rose Library in advance for access to this material.

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Separated Material

Emory University also holds a number of play scripts, written by other playwrights and sent to the Molettes. These materials have been removed and placed in the Camille Billops and James V. Hatch archives at Emory University.

Some printed items from this collection have been cataloged individually. These materials may be located in the Emory University online catalog by searching for Molette, Carlton W. and Barbara J, former owners.

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Source

Gift, 2008, with subsequent additions.

Citation

[after identification of item(s)], Carlton W. and Barbara J. Molette papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

Processing

Processed by Laura Starratt, Will Love, and Michael Camp, February 2014.

Collection Description**Biographical Note**

Carlton Woodard Molette (1939-) was born in Pine Bluff, Arkansas, to Carlton and Evelyn (Richardson) Molette. He received a Bachelor of Arts degree from Morehouse College in Atlanta, Georgia, a Master of Arts degree from the University of Iowa, and a Ph.D. from Florida State University. Barbara Jean Molette (1940-) was born in Los Angeles, California, to Baxter R. Roseburr and Nora L. Johnson. She received a Bachelor of Arts degree from Florida A & M University, a Master of Fine Arts degree from Florida State University, and a Ph.D from the University of Missouri. Carlton and Barbara were married in 1960 and have two children: Carla E. Molette-Ogden and Andrea R. Molette.

The Molettes are a husband-and-wife team of playwrights who have worked in partnership for most of their careers. Together they created a well-established corpus of Afrocentric Theatre including the musical *Doctor B. S. Black* in 1969 which was produced in Atlanta in collaboration with Charles Mann. Other works include *Rosalee Pritchett* (1970), a one-act play about a well-to-do African American woman critical of the black revolutionary movement; *Booji* (1971), a play about a lawyer who questions his purpose in life as the African American community becomes devastated by drugs; *Fortunes of the Moor* (1995), a sequel to Shakespeare's *Othello*; and *Prudence* (2007), a play based on the 1832 closing of a Connecticut school that admitted African American girls. Their plays have been produced by theatre companies including The Negro Ensemble Company and the Frank Silvera Writers' Workshop in New York, ETA in Chicago, The Free Southern Theatre in New Orleans, Rites and Reason in Providence, Kuntu in Pittsburgh, Miami's M Ensemble, and Abibigromma, the national theatre company of Ghana.

In addition to their writing careers, the Molettes have served as faculty in a number of university theatre departments. Carlton Molette served on the faculties of Spelman College and Atlanta University in Atlanta; Howard University in Washington, D.C.; and Florida A & M University in Tallahassee. He was also the founding dean of the School of Communications at Texas Southern University in Houston (1975-1984); the dean of the College of Arts and Sciences at Lincoln University in Missouri; Professor of Dramatic Arts and Senior Fellow, Institute for African American Studies at the University of Connecticut; and vice president for Academic Affairs at Coppin State University in Baltimore, Maryland. Barbara Molette taught at Spelman College, Texas Southern University, and Baltimore City Community College. She is also the former chair of the English Department at Eastern Connecticut State University.

The Molettes are also involved in a number of professional organizations. They are founding members of the American Theatre Association's Black Theatre Program and the Black Theatre Network, and both are past presidents of the National Conference on African American Theatre. Barbara was administrative fellow for the Mid-Missouri Associated Colleges and Universities and director of arts in education programs for the Mayor's Advisory Committee on Art and Culture in Baltimore. Carlton served as guest director for University of Michigan performances and as seminar leader at the University of Iowa's Afro-American Summer Drama Institute. The couple work as consultants for universities, colleges, theatre companies, government agencies, and businesses, and they have served on the boards of arts organizations in Atlanta, Baltimore, and Houston.

Scope and Content Note

The collection consists of audiovisual material, correspondence, photographs, printed material, professional papers, subject files, and writings of African American playwrighting and theatre professionals, Carlton W. and Barbara J. Molette. Audiovisual material includes video recordings of performances of the Molettes' plays including *Doctor B. S. Black*, *Booji*, and *Fortunes of the Moor* as well as plays directed by Carlton Molette including August Wilson's *Fences*. Other video recordings include interviews, lectures, and award ceremonies honoring the Molettes.

Correspondence is both professional and personal. The majority of the correspondence is written by or to Carlton, including letters of recommendation written by Molette for former students and other colleagues. There are also invitations to government officials to attend performances of Molette's plays, letters from university presidents, and material related to Molette's prospective 1978 appointment as Panelist for the National Endowment for the Arts. Correspondence created in conjunction with performances is located along with the scripts for those performances. Correspondence originally filed with subject files or professional records is kept with those records.

Photographs include performance stills of the Molettes' plays, mainly *Fortunes of the Moor*, but there are also photographs of the Molettes themselves, including some of Barbara and her colleagues in 1994 and several photographs circa 1960s and 1970s that show the Molettes working together. Printed material includes magazines and journals, some student art publications, various playbills and handbills, and newspaper clippings of reviews of the Molettes' plays, articles by and about the Molettes, and annotated articles. Topics focus mainly on African American theatre, culture, and politics. Printed material also contains their research for a book on makeup methods for African American actors.

Other professional papers consist of costume and set designs created by the Molettes, materials relating to Carlton's consulting work for university theatre departments and government organizations, publication submissions and rejections, and the Molettes' professional development activities at conferences and workshops. There is also material relating to Carlton's work with other African American scholars to create university curricula in the field of African American studies in the 1970s. The subject files include a wide variety of background and research materials relating to the Molettes' professional activity. These materials contain documents from arts festivals attended by the Molettes, exchange programs between American universities and African universities, and various theatre publications in which the Molettes were

involved. The Molettes also assembled subject files on playwrights, poets, directors, actors, and other artists that they had known personally or were otherwise interested in.

Writings consist primarily of scripts for plays the Molettes wrote along with production scripts of plays produced or directed by Carlton. There are also drafts of academic, professional, and public lectures given by Carlton, drafts of scholarly essays, files relating to productions of the Molettes' work, and the Molettes' graduate school dissertations and theses. Also included is a phone interview conducted with Barbara Molette in which she describes her family background and early professional life.

Arrangement Note

Arranged by record type.

Container List

Audiovisual material: interviews, lectures, and music

Box	Folder	Content
AV1	-	Artists and Authors with Erica Pagliuco, Carlton Molette, October 7, 2005 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppcws]
AV1	-	Distinguished Alumni Awards, Barbara Molette, University of Missouri College of Arts and Sciences, 2000 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppcxx]
AV1	-	ETA Creative Arts Foundation, Playwrights Development Initiative (PDI) Award, invitational conference, October 29-31, 1999 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppcz2]
AV1	-	Lifting the Veil of Eurocentricism from African American Dramatic Arts, lecture, Carlton Molette, November 19, 1992 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppd3q]
AV1	-	Makeup for Black Performers, Barbara and Carlton Molette, 1984 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppd4v]
AV3		<i>Say You Love Me, Too</i> C. Mann, 1973
AV1	-	Transitions of <i>Fortunes of the Moor</i> , Barbara Molette, Eastern Connecticut State University Lunch and Learn series, October 14, 1998 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppdkn]

Audiovisual material: play performances

AV1	-	<i>Booji</i> , KPRC-TV, Houston, Texas, [original: VHS], May 1982 and <i>Booji</i> and interview with Carlton Molette, Very Special People broadcast, May 23, 1982 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppd50]
AV1	-	<i>Doctor B. S. Black</i> , adapted from <i>Le Medecin Malgre Lui</i> by Moliere, book by Carlton and Barbara Molette and music by Charles Mann, Carlton Molette, and Barbara Molette, Morehouse-Spelman Players, March 1973 [original: VHS] [Digital/digitized copy available in the Reading Room: id ppf1j]
AV1	-	<i>Doctor B. S. Black</i> , adapted from <i>Le Medecin Malgre Lui</i> by Moliere, book by Carlton and Barbara Molette and music by Charles Mann, Carlton Molette, and Barbara Molette, Texas Southern University, 1976 [original: CD-R] [Digital/digitized copy available in the Reading Room: id gk5px]
AV1	-	<i>Doctor B. S. Black</i> , adapted from <i>Le Medecin Malgre Lui</i> by Moliere, book by Carlton and Barbara Molette and music by Charles Mann, Carlton Molette, and Barbara Molette, Texas Southern University, March 1973 [original: CD-R] [Digital/digitized copy available in the Reading Room: id gk5ns]
AV1	-	<i>Doctor B. S. Black</i> , adapted from <i>Le Medecin Malgre Lui</i> by Moliere, book by Carlton and Barbara Molette and music by Charles Mann, Carlton Molette, and

- Barbara Molette, Texas Southern University, March 1973 [original: open reel tape]
- AV1 - *Fences*, Act I, August Wilson, Connecticut Repertory Theatre, directed by Carlton Molette, March 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdg7]
- AV1 - *Fences*, Act II, August Wilson, Connecticut Repertory Theatre, directed by Carlton Molette, March 1994 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdhc]
- AV3 - *Fly, Blackbird*, James Hatch, C. Bernard Jackson, and Jerome Eskow, undated [original: audiocassette] [2 copies]
- AV1 - *Fortunes of the Moor*, Abibigromma Theatre Group, University of Ghana, 1997 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdct]
- AV1 - *Fortunes of the Moor*, Abibigromma Theatre Group, University of Ghana, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdms]
- AV1 - *Fortunes of the Moor*, Brown University, October 25, 1998 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdf3]
- AV1 - *Fortunes of the Moor*, ETA Creative Arts Foundation, Chicago, Illinois, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppt8n]
- AV1 - *Fortunes of the Moor*, Ghana, rehearsal, July 14, 1997; *Othello*, student production (not directed by Carlton Molette), no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppddz]
- AV1 - *Fortunes of the Moor*, Ghana, rehearsal, July 21, 1997 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdbp]
- AV1 - *Fortunes of the Moor*, Ghana, rehearsal and concert party, July 29, 1997 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppd9j]
- AV1 - *Fortunes of the Moor*, The Ohio State University, master, no date (master) [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppd8d]
- AV1 - *Fortunes of the Moor*, University of Louisville, directed by Nefertiti Burton, no date [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppdjh]
- AV1 - Lguanre, Solumon, excerpts, University of Ghana productions of *The Father*, *Mouse Trap*, and *Scwpiorico*, 1997 [original: VHS]
[Digital/digitized copy available in the Reading Room: id ppd78]
- AV2 - Unidentified film, Carlton and Barbara Molette Theatrical Services, no date [original: film]
- AV2 - Unidentified film, undated [original: film]
- AV3 - "Woodie King, Jr. as Doglas Turner Ward," undated [original: audiocassette]

Correspondence

1	1	1955, 1961-1973
1	2	1974-1977
1	3	1978-1980
1	4	1981-1983
1	5	1984-1986
2	1	1987-1990
2	2	1991-1993
2	3	1994-1995
2	4	1996-2001
3	1	2002-2007
3	2	No date
24	8	Mailing lists, undated

Photographs

3	3	Florida A & M University, performance stills, various plays, 1964-1968
3	4	<i>Fortunes of the Moor</i> , Connecticut Repertory Theatre (University of Connecticut), 1997
3	5	<i>Fortunes of the Moor</i> , Ohio State University, 1998
3	6	Des Moines Community Playhouse, set designs, 1962-1963
3	7	<i>Hamlet</i> , Howard University, 1965
3	8	Hill, Abram and Ruth Hill, no date
3	9	Mann, Charles, no date
3	10	Mattei, Isis; Barbara Molette, and Nelson, Eastern Connecticut State University, February 1994
3	11	Molette, Barbara and Carlton, no date
3	12	The Negro Ensemble Company, no date
3	13	<i>Our Short Stay</i> cast: Melissa Camilo; Crystal Anne Dickinson; and Brandon Dirden, 2006
AV1	-	Various, "B and C Molette photos and sketches," DVD, no date

Printed material

3	14	"The Afro-American Texans," University of Texas at San Antonio Institute of Texan Cultures, 1975
3	15	<i>After Dark</i> , January 1974
3	16	<i>The Amen Corner</i> [James Baldwin] world premiere, March 4, 1964
28	5	<i>American Theatre</i> , volume 3, number 11, 1987 February
3	17	<i>Black Arts Theatre Magazine</i> , volume 1, number 1, winter 1968
3	18	<i>Black Issues in Higher Education</i> , volume 14, number 12, August 7, 1997
3	19	<i>Black Theatre Network Directory</i> , 1995

- 3 20 *Black Theatre Network News*, volume 7, number 1-3; volume 8, number 1, 3; volume 9, number 1, 1996-1998
- 3 21 *Black Theatre Network News*, volume 15, number 2-3; volume 16, number 1-2; volume 17, number 1-2, 2005-2007
- 28 6 *Broad Sympathy: The Howard University Oral traditions Reader*, 1997
- OP1 - Broadsides, 1964-1975
- OP2 - Broadsides, 1992-2000
- OP3 - Broadsides, no date
- 4 1 *Bulletin of Black Theatre*, 1972-1974, 1976-1977
- 4 2 Clippings, 1961-1969
- 4 3 Clippings, 1970-1971
- 4 4 Clippings, 1972-1974
- 4 5 Clippings, 1975-1976
- 4 6 Clippings, 1977-1978
- 4 7 Clippings, 1982-1992
- 4 8 Clippings, 2004-2009
- 5 1 Conferences and programs, 1966-2001
- 5 2 *The Crisis*, volume 90, number 2, February 1983
- 28 4 *The Dramaticist*, 2011-2016
Includes notes and correspondence regarding an article the Molettes wrote for the 2016 issue
- 5 3 *Encore*, 1948-1960
- 5 4 *Encore*, 1966-1970
- 5 5 "Excellence with Credibility," A Texas Southern Triennial Report, 1980-1983
- 5 6 *First World: An International Journal of Black Thought*, volume 1, numbers 1-4; volume 2, numbers 1-3, 1977-1979
- 6 1 *The Folio* (National Conference on African American Theatre, Incorporated), 1994-1997
- 6 2 *Freedomways*, volume 19, number 4, 1979
- 6 3 The Free Southern Theatre Records register, Amistad Research Center, 1963-1978
- 6 4 Howard University, programs, 1963-1970
- 6 5 Institute in Dramatic Arts at Lincoln University, program, summer 1969
- 6 6 International Council of Fine Arts Deans conference, Florence and Bellagio, Italy, program, 1981
- 6 7 "Juneteenth Blues Festival: An Emancipation Celebration," program, 1981
- 6 8 Kuumba Theatre 25th anniversary, program, 1993
- 6 9 *Makeup for the Dark-Complexioned Actor*, 1983
- 6 10 Middle Atlantic Writers Association newsletter, volume 5, number 2; volume 7, number 3, 1990-1994

- 6 11 National Black Arts Festival, program, 1988
- 6 12 National Black Theatre Festival, programs, 1989, 1993, 1995
- 6 13 National Black Theatre Festival, programs, 2001, 2007
- 6 14 National Conference on African American Theatre, annual meetings, programs, 1985-1992
- 7 1 National Conference on African American Theatre, annual meetings, programs, 1993-1999
- 7 2 National Conference on African American Theatre, Review of Annual Research and Recognition, April 1995
- 7 3 National Council of Teachers of English, convention preview, November 1989
- 7 4 *The Pegasus-Phoenix*, number 6, spring 1959
- 7 5 *Players*, April/May 1970
- 28 7 *Players* issues 41-42, 1964-1966
- 28 7 *Players* issues 43-44, 1967-1969
- 7 6 Promotional materials, 1970-2007
- 7 7 *Remembering Owen Dodson*, monograph, 1984
- 7 8 Texas Southern University newsletters, 1975-1980
- 7 9 *Theatre Arts*, August 1942 [photocopy]
- 7 10 *Theatre Arts*, September 1943
- 7 11 *Theatre News*, volume X, number 7; volume XI, number 7, 1978, 1979 [photocopies]
- 7 12 *Unity Awards*, Lincoln (Missouri) University, programs and press releases, 1985-1986

Professional work

- 7 13 Consulting, Catholic University of America, 1992
- 8 1 Consulting, Eastern Connecticut State University, 1994
- 8 2 Consulting, Free Southern Theatre, 1964-1973 [1 of 2]
- 8 3 Consulting, Free Southern Theatre, 1964-1973 [2 of 2]
- 8 4 Consulting, Free Southern Theatre, 1969-1985
- 8 5 Consulting, Hobson, Charles, 1978, 1986
- 8 6 Consulting, Match Institute, script videotaping, 1973
- 8 7 Consulting, National Black Repertory Theatre founding, 1990
- 8 8 Consulting, National Endowment for the Arts, 1991-1993
- 8 9 Consulting, National Endowment for the Arts, Partnership Consultation, Michigan Council for the Arts participation, 1980
- 8 10 Consulting, National Endowment for the Arts, Partnership Consultations project, 1978-1980
- 8 11 Consulting, National Endowment for the Humanities, 1972-1979
- 8 12 Consulting, solicitations and requests, 1967-1973
- 9 1 Consulting, solicitations and requests, 1974-1981

- 9 2 Consulting, United Nations Educational, Scientific, and Cultural Organization (UNESCO), 1976-1979
- 9 3 Consulting, University of Arkansas at Pine Bluff, 1990
- 9 4 Consulting, University of Iowa Theatre Arts, 1990-1998
- 9 5 Consulting, University of Louisville, 2003
- 24 6 Contracts and agreements, 1976
- 9 6 Costume designs, *Aladdin*, no date
- 9 7 Costume designs, *The Alchemist*, no date
- 9 8 Costume designs, *The Bacchae*, no date
- OP4 - Costume designs, Egyptian through the Middle Ages (prehistory through AD 1399), 1967
- 9 9 Costume designs, *Francesca da Rimini*, no date
- 9 10 Costume designs, *From Morn to Midnight*, no date
- 9 11 Costume designs, *Hamlet*, no date
- OP5 - Costume designs, Italian Renaissance through Moliere (1400-1680), 1967
- 9 12 Costume designs, *Lysistrata*, no date
- 9 13 Costume designs, *Marty*, no date
- 9 14 Costume designs, *Masque of the Twelve Months*, no date
- 9 15 Costume designs, *Oganda's Journey*, 1974
- OP6 - Costume designs, Restoration Era through Roaring Twenties (1680-1920), 1967
- 10 1 Costume designs, *Simply Heavenly*, no date
- 10 2 Costume designs, *The Tempest*, no date
- 10 3 Education, African American Studies course materials, 1970 [1 of 2]
- 10 4 Education, African American Studies course materials, 1970 [2 of 2]
- 10 5 Education, Bowling Green State University Ethnic Studies Conference, 1989
- 10 6 Education, Dillard University Theatre Workshop, 1997
- 10 7 Education, ETA Creative Arts Foundation, PDI Conversation, 1999
- 10 8 Education, Georgia Theatre Conference, 1970-1971
- 10 9 Education, HBCU/LSAC United: A Conference to Increase the Number of Black Lawyers in the Next Century, 1990
- 10 10 Education, The Inner City Cultural Center internship program, 1969-1970
- 10 11 Education, International Conference on Television Drama, 1986
- 10 12 Education, Midwest Theatre Alliance conference, 1977
- 10 13 Education, Minority Writers Conference on Television Production report, 1976
- 10 14 Education, National Association of Black Journalists, 1975-1977
- 10 15 Education, Nigeria lecture tour and hosting, 1975-1980
- 11 1 Education, University of Wisconsin-Extension, Management Institute Program, 1977-1978
- 11 2 Fundraising letters, 1973-1984
- 11 3 Invoice, Storer Studios Inc., 1971

- 11 4 Organization, American Educational Theatre Association, 1969-1972
 11 5 Organization, American Educational Theatre Association, 1973-1975
 11 6 Organization, American Educational Theatre Association, 1976-1980
 11 7 Organization, The Community Film Workshop Council of Atlanta, 1971-1972
 11 8 Organization, Institute of the Black World, 1972, 1979
 11 9 Organization, National Association of Dramatic and Speech Arts, Encore, editorial records, 1965-1977
 11 10 Organization, National Conference on African American Theatre, 1983-1994
 12 1 Organization, National Conference on African American Theatre, 1995-1998
 12 2 Organization, Speech Communication Association, 1969-1986
 12 3 Organization, United States Institute for Theatre Technology, Academic Evaluation Project, 1978-1985
 12 4 Publication rejection slips, 1982-1991
 12 5 Publication submissions, 1966-1976
 OP7 - Set designs, *Antigone*, no date
 OP8 - Set designs, *The Amen Corner*, no date
 OP9 - Set designs, *Carnival*, no date
 OP10 - Set designs, *Contribution*, no date
 OP11 - Set designs, *The Crucible*, no date
 OP12 - Set designs, *The Emperor Jones*, no date
 OP13 - Set designs, *George Washington Slept Here*, no date
 OP14 - Set designs, *Golden Fleecing*, no date
 OP15 - Set designs, *Guys and Dolls*, no date
 OP16 - Set designs, *Harvey*, no date
 OP17 - Set designs, *The King and I*, no date
 OP18 - Set designs, *My Mother, My Father, and Me*, no date
 OP19 - Set designs, *Nat Turner*, no date
 OP20 - Set designs, *Niccolo and Nicolette*, no date
 OP21 - Set designs, *Purlie Victorious*, no date
 OP22 - Set designs, *A Raisin in the Sun*, no date
 OP23 - Set designs, *Royal Gambit*, no date
 OP24 - Set designs, *Snow White and the Seven Dwarves*, no date
 OP25 - Set designs, *South Pacific*, no date
 OP26 - Set designs, *The Wild Duck*, no date

Subject files

- 12 6 2nd World Black Festival of Arts and Culture, 1972-1976
 12 7 African American Institute, 1970-1979
 12 8 African-American theatre bibliography, correspondence, 1970-1976
 12 9 American Society of Newspaper Editors, 1983

- 12 10 *American Dramatists: A Bio-bibliographical Critical Source Book*, request for participation, 2003
- 12 11 *Arena Players*, 1987-1995
- 13 1 Atlanta University Summer Theatre, history, 1934-1987
- 13 2 Ben Abdallah, Mohammed, 1972
- 13 3 Biddle, Livingston, nomination, National Endowment for the Arts chairmanship 1977
- 13 4 Black College Education Network, 1983-1984
- 13 5 Black Image Theatre, 1972
- 13 6 *Black Journal*, 1971-1972
- 13 7 *The Black Scholar*, 1995-1996
- 13 8 Black Terror, New Lafayette Theatre, 1968-1971
- 13 9 Black Theatre Network, 1985-1995
- 13 10 Black Theatre Program, 1973-1982 [1 of 2]
- 13 11 Black Theatre Program, 1973-1982 [2 of 2]
- 13 12 Claremont Higher Education Management Institute, 1980
- 13 13 ETA Creative Arts Foundation, 2002
- 13 14 Film Ventures International, 1971-1982
- 13 15 Former Molette students, 1994-2006
- 13 16 Fuller, Hoyt, memorial, 1981
- 13 17 Ghana cultural exchange, University of Connecticut, 2002-2003
- 14 1 Hay, Samuel, rejection of Florida State University appointment offer, 1991
- 14 2 House Resolution 1042, 1977
- 14 3 Hughes, Langston, 1957-1961
- 14 4 Jackson, Maynard, speaker, Texas Southern University, 1982
- 14 5 Jackson, Samuel L., 1991-1996
- 14 6 Jones, Ted, 1990-1991
- 14 7 *Journal of Black Studies*, subscription, Carlton Molette, 1970-1973
- 14 8 Lomax, Alan, no date
- 24 7 MMap, KLM Royal Dutch Airlines, Houston to Amsterdam, October 5, 1987
- 14 9 Long Wharf Theatre, 1994-1996
- 14 10 Mayoral and gubernatorial commissions on arts and culture, Baltimore and Maryland, 1992-1993
- 14 11 Meadows, Leroy M., 1976-1982
- 14 12 Mills, Earl Perry, memorial 1987
- 14 13 Mitchell, Lofton, 1974
- 14 14 Montgomery, Reggie, 1996-2002
- 14 15 National Communication Association, 1982
- 14 16 National Conference on African American Theatre, proposed canon, 1997-1998

- 14 17 National Endowment for the Arts chairmanship nominations; Biddle, Livingston, 1977
- 14 18 National Newspaper Publishers Association, 1977-1980
- 14 19 National Press Foundation, 1984
- 14 20 Office for the Advancement of Public Black Colleges, 1985
- 14 21 Pan-African Historical Theatre Festival, 1994-2001
- 15 1 "Sizwe Bansi is Dead," performances and controversies, 1978-1998
- 15 2 Scott, John S., 1974, 1986
- 15 3 Stone, Chuck, 1982-1986
- 15 4 Taitt, A. Lenora, 1980
- 15 5 Third World Festival of the African Diaspora, Suriname, 1982
- 15 6 Texas Southern University, MFA program, 1981-1983
- 15 7 The Writers' Association of Anne Arundel County, 1991
- 15 8 *Up: A Record of the University Players*, (Spelman College), yearbook, 1932-1951
- 15 9 Union Internationale de la Marionette [International Puppetry Association], no date
- 24 5 Young Audiences of Maryland, 1990-1993
- 15 10 Walker, Katherine, 1978-1979

Writings

- 15 11 Books, *Afrocentric Visions: Studies in Culture and Communication*, publication agreement, 1994-1998
- 15 12 Books, *Black Theatre: Premise and Presentation*, reviews, 1983-2004
- 15 13 Dissertation/Thesis, *Concepts about Theatre: A Survey of Some College Students in the Florida Counties of Broward, Dade, and Palm Beach Comparing Those Who Have Had a Theatre and Drama Appreciation Course with Those Who Have Not*, Carlton W. Molette, 1968 [1 of 3]
- 15 14 Dissertation/Thesis, *Concepts about Theatre: A Survey of Some College Students in the Florida Counties of Broward, Dade, and Palm Beach Comparing Those Who Have had a Theatre and Drama Appreciation Course with Those Who Have Not*, Carlton W. Molette, 1968 [2 of 3]
- 16 1 Dissertation/Thesis, *Concepts about Theatre: A Survey of Some College Students in the Florida Counties of Broward, Dade, and Palm Beach Comparing Those Who Have Had a Theatre and Drama Appreciation Course with Those Who Have Not*, Carlton W. Molette 1968, [3 of 3]
- 16 2 Dissertation/Thesis, *Costume Designs for Lysistrata by Aristophanes*, Barbara J. Molette, 1969
- 16 3 Dissertation/Thesis, *A Project in Scenic Design for the State University of Iowa Theatre's Production of the Wild Duck*, 1962

- 16 4 Dissertation/Thesis, *Television from Theatre: The Impact of the Functions of Commercial Network Television upon Television Adaptations of Stage Plays*, Barbara J. Molette, 1960-1985, 1989
- 17 1 Drama Book Specialists Publications, Inc. contracts, 1975-1982
- 17 2 Essay, "Aristotle's Union of Rhetoric and Dramatic Theory," *Southern Spaces Journal*, Carlton Molette, 1968
- 17 3 Essay, "The Art of Ensemble of Chicago," 1994-1996
- 17 4 Essay, cross cultural topics, 1969-1975
- 17 5 Essay, "The First Afro-American Theatre," in *Negro Digest*, Carlton Molette, April 1970
- 17 6 Essay, "Walk Together, Don't Get Weary: Goals and Functions of Black Theatre," Carlton Molette, 1990
- 17 7 Essay, "What Makes Black Theatre Black: Exploring *Fortunes of the Moor*," National Conference of African American Theatre, 1998
- 17 8 Essays, written for classes, Carlton Molette, 1956-1970
- 17 9 Lecture, "African Theatre in Production in the United States," Carlton Molette, no date
- 17 10 Lecture, "Afro-American Ritual Drama," Carlton Molette, 1970
- 17 11 Lecture, "American Theatre in Production in the United States," Carlton Molette, no date
- 17 12 Lecture, "The Arts in a Democratic Society: A Concept," Carlton Molette, 1977-1989
- 17 13 Lecture, "ATA Minimum Standards," Carlton Molette 1978
- 17 14 Lecture, "Black Images in Theatre and Media Drama," Carlton Molette, 1986
- 17 15 Lecture, "Black Theatre Curriculum: A Panel Presentation at the American Theatre Association Convention," Carlton Molette, 1976
- 17 16 Lecture, Black theatre and mass media panel, Carlton Molette, no date
- 17 17 Lecture, "Conventions of the Theatre: Black Theatre," Carlton Molette no date
- 17 18 Lecture, "Cultural Animation," Carlton Molette, 1980
- 17 19 Lecture, "Cross-cultural Communication through Language and the Arts," Carlton Molette, no date
- 17 20 Lecture, "Does Pulpit Drama Change Attitudes and Behavior," Carlton Molette, no date
- 17 21 Lecture, "Education of Minorities for the Media," Carlton Molette, no date
- 17 22 Lecture, "Evaluation and Analysis of Black Theatre in the US," Carlton Molette, no date
- 17 23 Lecture, "First National Black Arts Festival Playwright's Panel in Atlanta," Carlton Molette, 1988
- 17 24 Lecture, "James Baldwin as a Playwright," Carlton Molette, no date
- 17 25 Lecture, "The Master of Fine Arts Degree: A Concept," Carlton Molette, no date
- 17 26 Lecture, "Preachin' Signifyin' and Black Heroes on Stage," Carlton Molette, 1979

- 17 27 Lecture, "Putting Black Theatre 'In the Black'," Carlton Molette, no date
- 17 28 Lecture, "Theatre Rituals as Communicators of Values," Carlton Molette, 1983
- 17 29 Lecture, "Walk Together, Don't You Get Weary: Goals and Functions of Black Theatre," Carlton Molette, no date
- 18 1 Play, *Black Warrior*, Barbara Molette, 1968
- 18 2 Play, *Booji*, 1972
- 18 3 Play, *Booji*, 1972, 1975
- 18 4 Play, *Booji*, 2002 [2 copies]
- 18 5 Play, *Booji*, correspondence, 1972-1979
- 18 6 Play, *Booji*, script, 1973
- 18 7 Play, *Booji Wooji*, director's production book, 1971
- 18 8 Play, *Conventions of the Theatre: Black Theatre*, 1976
- 19 1 Play, *Doctor B. S. Black*, 1972
- 19 2 Play, *Doctor B. S. Black*, 1973
- 19 3 Play, *Doctor B. S. Black*, 1976
- 19 4 Play, *Doctor B. S. Black*, correspondence, 1969-1992
- 19 5 Play, *Doctor B. S. Black*, production script, no date
- 20 1 Play, *Doctor B. S. Black*, production script, Texas Southern University (Houston, Texas), 1981
- 20 2 Play, *Doctor B. S. Black*, script and music, 1976 [1 of 2]
- 20 3 Play, *Doctor B. S. Black*, script and music, 1976 [2 of 2]
- 20 4 Play, *The Escape, or A Leap for Freedom*, Barbara Molette, 1976
- 20 5 Play, *Fortunes of the Moor*, 1994
- 20 6 Play, *Fortunes of the Moor*, 1995
- 20 7 Play, *Fortunes of the Moor*, 2003 [2 copies]
- 20 8 Play, *Fortunes of the Moor*, correspondence (rejections), 1994-1997
- 20 9 Play, *Fortunes of the Moor*, performance material, Agnes Scott College (Atlanta, Georgia), 2001
- 20 10 Play, *Fortunes of the Moor*, performance material, Community Arts Project, Inc., Encore Theatre (Baltimore, Maryland), 2004-2005
- 20 11 Play, *Fortunes of the Moor*, performance material, Connecticut Repertory Theatre (University of Connecticut), 1996-1997
- 21 1 Play, *Fortunes of the Moor*, performance material, ETA Creative Arts Foundation (Chicago, Illinois), 1998-1999
- 21 2 Play, *Fortunes of the Moor*, performance material, Frank Silva Writers' Workshop (University of Connecticut), 1995
- 21 3 Play, *Fortunes of the Moor*, performance material, Kuntu Repertory Theatre, 2001-2007
- 21 4 Play, *Fortunes of the Moor*, performance material, The Ohio State University, 1997-1998
- 21 5 Play, *Fortunes of the Moor*, performance material, Panafest (Ghana), 1997

- 21 6 Play, *Fortunes of the Moor*, performance material, Rites and Reason (Brown University), 1998-1999
- 21 7 Play, *Fortunes of the Moor*, performance material, University of Louisville (Kentucky), 2000-2001
- 21 8 Play, *Fortunes of the Moor*, performance material, Western Michigan University (Kalamazoo, Michigan), 1995-1996
- 21 9 Play, *Fortunes of the Moor*, production script, Panafest (Ghana), 1997
- 28 2 Play, *Fortunes of the Moor*, proofs and correspondence, 2016
- 21 10 Play, *Fortunes of the Moor*, reference material, 1982-1996
- 21 11 Play, *Four Black Revolutionary Plays*, by Amiri Baraka, introduction, 1997
- 28 3 Play, *Legacy*, promotions and correspondence, 2012
- 28 1 Play, *Legacy*, script for New African Grove Theater, 2015
- 21 12 Play, *Noah's Ark*, 1975
- 22 1 Play, *Noah's Ark*, correspondence, 1975-1976
- 22 2 Play, *Noah's Ark* in anthology, Center Stage, 1980-1994
- 22 3 Play, *Our Short Stay*, 2004
- 22 4 Play, *Our Short Stay*, production material, National Black Theatre Festival, 2003
- 22 5 Play, *Our Short Stay*, stage directions, 2005
- 22 6 Play, *Perfect Fifth*, performance materials, Arena Players (Baltimore, Maryland), Barbara Molette, 1987-1988
- 22 7 Play, *Presidential Timber*, 2002
- 22 8 Play, *Prudence*, 2008
- 22 9 Play, *Prudence*, 2010
- 22 10 Play, *Prudence*, correspondence, 2005-2006
- 22 11 Play, *Prudence*, research files, Crandall, Prudence (1812-1878) [1 of 2]
- 23 1 Play, *Prudence*, research files, Crandall, Prudence (1812-1878) [2 of 2]
- 23 2 Play, *Prudence*, stage manager script, 2002
- 23 3 Play, *Prudence*, Teaching American History Project, 2005-2006
- 23 4 Play, *Prudence*, teaching guide, 2006
- 23 5 Play, *Rosalee Pritchett*, 1970
- 23 6 Play, *Rosalee Pritchett*, correspondence, 1970-1996
- 23 7 Play, *Rosalee Pritchett*, early drafts, 1970
- 23 8 Play, *Rosalee Pritchett*, Negro Ensemble Company, 1990
- 24 1 Play, *Rosalee Pritchett*, page proofs, no date
- 24 2 Play, *Righteous Indignation*, Carlton Molette, 1967
- 24 3 Review, *Negro Playwrights in the American Theatre: 1925-1959*, by Doris E Abramson, Carlton Molette, 1970
- 24 4 Review, *Nobody: The Story of Bert Williams*, by Ann Charters, Barbara Molette, 1970

Unprocessed additions

- 25 - Printed material, slides, typescripts, audiovisual, and correspondence
 - 26 - Printed material, slides, typescripts, audiovisual, and correspondence
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