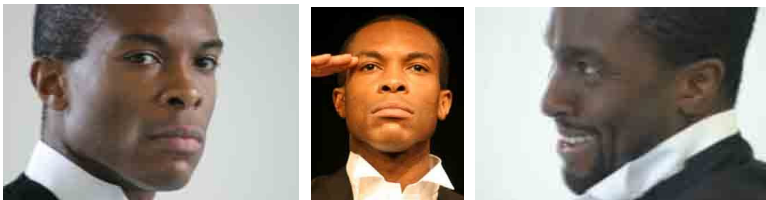


**A Selection from Paul Laurence Dunbar's  
'We Wear the Mask' –**

*Why should the world be over-wise,  
In counting all our tears and sighs?  
Nay let them only see us, while  
We wear the mask.*

*We wear the mask that grins and lies,  
It hides our cheeks and shades our eyes,  
A balm to bathe the wounded heart  
Where sorrow's hand hath lain,  
The link divine from soul to soul  
That makes us one in pain.*

**LIFTING THE MASK**, is set backstage in a British Theatre in 1897 immediately following Paul Laurence Dunbar's last recital in celebration of Queen Victoria's Diamond Jubilee. **LIFTING THE MASK** takes place in one hour and 17 minutes of REAL time. A Talk-Back will follow immediately afterwards.



Cornelius Macarthy as Paul Laurence Dunbar Delroy Brown as 'The Voice'



For further information on the London Shakespeare Workout (LSW) (Reg. Charity No. 1084717) please write via the secure address, LSW, Post Office Box No. 31855, London SE17 3XP or E-Mail: [lswprison@europe.com](mailto:lswprison@europe.com) or [londonswo@hotmail.com](mailto:londonswo@hotmail.com)

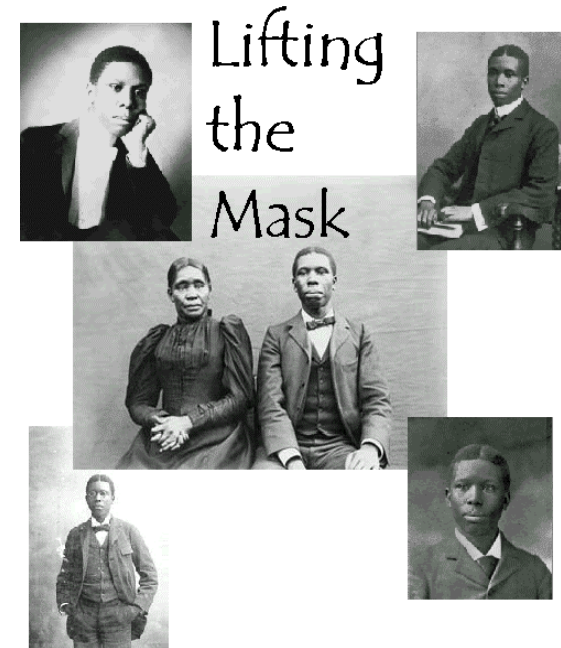
or visit <http://www.lswproductions.co.uk>

For **LIFTING THE MASK** see <http://www.lswproductions.co.uk/ltm.htm>

**London Shakespeare Workout (LSW)**

*~ Promoting Confidence Through the Will to Dream for All ~  
Gayle Hunnicutt, LSW Patron*

**PROUDLY PRESENTS THE WORLD PREMIERE OF A NEW MUSICAL**



**LIFTING THE MASK**

*celebrates the life and lyrics of **PAUL LAURENCE DUNBAR**.*

*Booker T. Washington hailed Dunbar, (a son of two slaves and the first African-American to gain international eminence as a verse maker) as 'The Poet Laureate of the Negro Race'. In 1897 the noted abolitionist Frederick Douglass insisted: "Dunbar's made the strongest claim for the Negro in English literature that the Negro has yet made."*

*Created to mark Black History Month and in reflection of 2007's celebration of the Bi-Centennial of the Abolition of the Slave Trade in the British Empire, **LIFTING THE MASK** throngs to an original score with 21 songs by **TIM WILLIAMS** and a book inspired not only by the life/lyrics/work of Paul Laurence Dunbar, but by those of Tennessee Williams (most acutely) and Shakespeare as well.*

**LIFTING THE MASK** tours throughout England between 8<sup>th</sup> October and 11<sup>th</sup> November 2007 and is kindly supported by Arts Council, England.



## DRAMATIS PERSONAE

PAUL LAURENCE DUNBAR  
THE VOICE

Cornelius Macarthy  
Delroy Brown

## PRODUCTION PERSONNEL

COMPOSER / KEYBOARD  
PRODUCTION DIRECTOR  
PRODUCTION DESIGNER  
STAGE MANAGER / COMPANY DRIVER  
OFFICIAL PHOTOGRAPHER

Tim Williams  
Dr. Bruce Wall  
Phil Newman  
Pip Thurlow  
Georgia Oetker

## LONDON SHAKESPEARE WORKOUT (LSW)

The London Shakespeare Workout (LSW) began as a 'Gym for the Bard' for professional actors as developed by Dr. Bruce Wall & Dame Dorothy Tutin opening in a Marylebone Convent on 26<sup>th</sup> October 1997. The LSW Prison Project commenced on 25<sup>th</sup> November 1998 at HMP Woodhill at the invitation of Sir Stephen Tumin. Over the past 10 years LSW has undertaken a wide range of programmes in 92 different correctional facilities in England alone (as well as additional incentives in countries spreading from Canada to Norway). LSW has also enjoyed working in 43 different educational forums ranging from Oxford University to Scotland Yard; from King William's College to the House of Lords. A wide range of original literature, music and film as inspired by the Bard has been created by LSW. In excess of 9,500 inmates have participated (not including ex-offenders and other community members) in LSW programmes as well as over 12,000 professional performers ranging from Sir Jonathan Miller & Richard Dreyfus to Fiona Shaw, Janet Suzman, Juliet Stevenson, Claire Bloom, Harriet Walter and LSW's prized patron, Gayle Hunnicutt. LSW productions (including *Blacking Iago*, *Black Atlas*, *A Homage Behind & Voices*) have been seen in a wide range of UK venues spanning the Theatre Royal Bath to the West End's Criterion Theatre & Royal Opera House; from the Cambridge's Arts Theatre to Yorkshire's glorious Stephen Joseph Theatre; from theatrical opening of Devon's Westcott-Barton with *Lifting the Mask* to the wonderfully vivid Hull Truck Theatre. LSW has also produced four half hour documentaries and 17 shorts as well as being featured in many noted national/international television programmes (notably BBC2's *The Culture Show*). LSW's own international incentives have seen programmes led in Italy, Slovakia, Bulgaria, Austria, Canada, Norway and the United States. Additionally, LSW has enjoyed joint ventures with many British organisations including the Birmingham Rep, Nottingham Playhouse, the Chichester Festival Theatre & the Royal Shakespeare Company. With the London Business School, LSW offers corporate training programmes involving executives, ex-offenders and professional actors. Tessa Jowell, Minister of Olympics and Former Minister of Culture, Media and Sport noted: "LSW's projects have successfully raised individual horizons and improved participants' sense of self-esteem. One 16-year-old inmate initially introduced to the project leaders as 'disruptive' was, by the end of two hours, delivering his own verse in iambic pentameter. Who said poetry makes nothing happen?" LSW is honoured to represent the UK on the UN's 'International Arts in Criminal Justice Regimes Forum' and is proud to be a key member of the European PAN (Prison Arts Network) and W2D (Will to Dream) incentives. LSW will open an International Ex-Offenders Arts Colony in 2010 with core members from the UK, US, Canada, Norway, Ireland, South Africa and Australia. An original production from this collaboration will tour the UK in 2010. In 2009 LSW will join with America's Arts in Corrections (AIC) to tour internationally (including the UK) with *Blue Train* (an original work set in a California prison) and *Shakespeare 'n Sinatra*, LSW's much lauded take on Shakespeare's 'The Winter's Tale'. In short, we are as we always strive to be: 'Such stuff as dreams are made on.'

**Paul Laurence Dunbar** was born on June 27, 1872. His mother, Matilda Dunbar, was a former slave with a love for poetry. His father, Joshua Dunbar, was a civil war veteran who had served in the '55th Volunteers for Coloureds', a famous regiment whose ranks were composed of African-Americans. His parents divorced in 1874 and his mother worked long hours to support her family.



Paul Laurence Dunbar published his first poems in school newspapers while attending Dayton's Central High School. Orville Wright was a classmate. Dunbar was the only black student in his class. Indeed, Dunbar was the only black student in his school. After his graduation in 1891, the only work he could find was as an elevator operator in Dayton's Callahan Building. Many monotonous hours moving between floors allowed Dunbar's poetic creativity to flourish.

Throughout 1891 and 1892, Dunbar submitted his elevator poems for publication in newspapers and popular magazines with limited success. His first anthology, *Oak and Ivy* was printed in 1893 at his own expense. This small volume of poetry recovered his investment of \$125 but by the end of 1893 the young poet was financially despondent.

Dunbar left Dayton in 1893 and moved to Chicago. He met abolitionist Frederick Douglass who employed him at the World's Columbian Exposition. Within a few months he returned to Dayton and his position of elevator operator.. When at his lowest, Dunbar was befriended by Dr. Henry Archibald Tobey, the distinguished superintendent of the Toledo State Hospital for the Insane. Dr. Tobey became Dunbar's greatest patron, more than once loaning the struggling poet substantial sums of money. Over the years, Dunbar was able to repay his benefactor, and also present to his friend a signed, inscribed copy of each of his increasingly popular works.

Dr. Tobey paid the printing costs for the private publication of Dunbar's second collection of poems - *Majors and Minors* - in 1895. The young poet's second anthology contained some of his best work from *Oak and Ivy* together with original poems demonstrating a new maturity. A small section of *Majors and Minors* (the "Minors" essentially) featured humorous poems in Kentucky black dialect, a voice which the author would find increasingly inescapable. *Majors and Minors* contained many of Dunbar's most enduring poems. Dr. Tobey circulated copies of the book among his friends who included the playwright James A. Herne. In turn Herne sent a copy to an acquaintance - William Dean Howells.

On June 27, 1896 William Dean Howells - the nation's most prominent literary critic - published a glowing one page review of *Majors and Minors* in *Harper's Weekly*. By coincidence the issue reported on the nomination of William McKinley for the presidency and consequently had a tremendous circulation. Dunbar - it was said - "went to bed destitute and woke up on the morning of his twenty-fourth birthday as one of the most famous living Americans of African descent".

In 1897 Dunbar spent six months in England touring and making personal appearances with the hope of furthering his career. He described this time as being 'the height and the end'. It was during this undertaking that he met the famous Black British composer, Samuel Coleridge-Taylor with whom he wrote an opera among other works. Dunbar's trip - while critically and popularly successful - was financially ruinous as he was entirely cheated of his earnings by the producing management. Ultimately he was forced to return to the United States. Shortly after his return Dunbar was hired by the Library of Congress with the assistance of Robert Ingersoll - an orator and political speechmaker.

In March of 1898 Paul Laurence Dunbar married Alice Ruth Moore - a noted poet and schoolteacher. The marriage lasted only four years and has been reported as being extremely troubled. There were no children. After separating from Alice in 1902, Dunbar returned to Dayton. He lived with his mother who was later to become the first female ordained pastor in the US. (Dunbar's mother would outlive her son by his entire lifetime again.) From 1902 onwards Dunbar's health declined and he became progressively dependent on alcohol. Dunbar died on February 9 1906 at the age of 33 from tuberculosis.