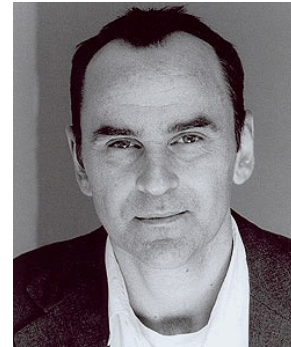


# THIS IS a PLAY ----- by Daniel MacIvor ----- HERE LIES HENRY

*A Playgoer's Companion*

*Here Lies Henry*, a one-man show that, in typical MacIvor fashion, violates theatre tradition with impunity. Fourth Wall? Gone. Set? A bare stage, marked only by a square of light. Plot? Well, MacIvor demands that his audience make it up as he goes along. – John Coulbourn,

*Toronto Sun*

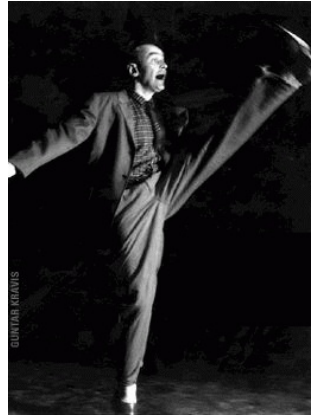


**Daniel MacIvor** is a Canadian actor, playwright, theatre director and film director, born on July 23, 1962 in Sydney, Nova Scotia. He attended Dalhousie, and went on to George Brown College in Toronto. From 1987 to 2007, with longtime collaborator Daniel Brooks and producing partner Sherrie Johnson, MacIvor ran da da kamera, a

respected international theatre touring company that brought his work to Australia, Israel, Europe, the UK, and throughout Canada and the US. Five of MacIvor's plays were published as *I Still Love You* in 2006, in celebration of the 20th anniversary of da da kamera, and won the Governor General's Award for Drama. Among his other plays are: *Yes I Am and Who Are You?* (1989), *Wild Abandon* (1990), *Somewhere I Have Never Travelled* (1990), *Never Swim Alone* (1991), *2-2 Tango* (1991), *Jump* (1992), *The Lorca Play* (1992), *In On It* (2000), *Cul-de-Sac* (2003), *A Beautiful View* (2006), and *How It Works* (2007) More recently, MacIvor has written, co-written and directed several independent films, which are usually made in his home province of Nova Scotia. As an actor, he has appeared in his own films, Thom Fitzgerald's *Beefcake*, Don McKellar's CBC series *Twitch City*, and Jeremy Podeswa's film *The Five Senses*, for which he was nominated for a Genie Award for Best Performance by an Actor.

“MacIvor is absolutely in his element on the stage, sharing a story that is tragic, funny and deeply moving all at the same time. His script is quick, sharp, and most of all, supremely elegant and blunt. He achieves moments of complete brilliance, captivating his audience for the full 75 minutes of the piece.”

– Mike Mackenzie, review of MacIvor as Henry, suite101.com



**Minimalism** is a principle of literary or dramatic style based on the extreme restriction of a work's contents to a bare minimum of necessary elements, normally within a short form, e.g. a haiku, epigram, brief dramatic sketch, or monologue. Minimalism is often characterized by a bareness or starkness of vocabulary or of dramatic setting, and a reticence verging on or even becoming silence. The term has been borrowed from modern sculpture and painting, and applied especially to the later dramatic work of the Irish writer Samuel Beckett, whose 30-second play, *Breath* (1969), for example, has no characters and no words. – Literary Dictionary, Answers.com

**Metatheatre:** “now a mainstream genre where one may find comedian dancers offering running commentary on the pretensions of whatever contemporary dance piece they’re performing, or a tubby Englishman in a skeleton suit explaining at length the various ways in which the show he’s in is not a spectacular, or an even-toned American deconstructing The Event we poor fools call theatre by means of a dramatic monologue. Or this play within a play . . . – Neandellus Theatre, Melbourne

Shakespeare employs metatheatrical devices throughout his plays.

Hamlet: My lord, you played once i'th'university, you say.

Polonius: That I did my lord, and was accounted a good actor.

Hamlet: And what did you enact?

Polonius: I did enact Julius Cesar. I was killed i'th'Capitol. Brutus killed me.

Hamlet: It was a brute part of him to kill so capital a calf there.

Hamlet (3.2.87-93).

If the only significance of this exchange lay in its mentioning of fictional dramatic characters within another play, it would be called a metadramatic moment. Within its original context, however, there is an even greater, metatheatrical resonance. It is likely that the roles in each case were played by the same actor in the original productions by Shakespeare's company. Apart from linking the murderer Brutus with Hamlet who is soon to kill Polonius in 3.4, the lines also trigger the audience's awareness of the actors' identities in previous roles. [adapted from the wikipedia entry on Metatheatre]

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**English 2223: The Page and the Stage**

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