



FOR IMMEDIATE RELEASE:  
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## Phoenix Theatre 2018/19 Season

### 1 Mamahood: Bursting into Light

**October 10 – 20, 2018**

Written & Performed by  
Nicole Natrass (BFA '91)

Directed by TJ Dawe (BFA '97)

*In turns both hilarious and heart breaking,  
Natrass chronicles her journey of becoming a  
new mother at the age of 40.*

### 2 The Drowsy Chaperone

**November 8 – 24, 2018**

By Lisa Lambert, Don McKellar, Bob Martin &  
Greg Morrison

Guest Director Jacques Lemay

*Winner of five Tony Awards, this original  
Canadian play is a fun-loving send-up of the  
Jazz Age musical. A man is home alone listening  
to his favourite musical, colourful characters  
spring to life in his living room.*

### 3 Trojan Women

**February 14 – 23, 2019**

By Euripides, Translation by Alan Shapiro  
Director Jan Wood

*Shifting our perspective to the wives, mothers  
and daughters of the defeated Trojan warriors,  
instead of the conquering heroes, this Greek  
tragedy is the first play written about the  
brutal aftermath of war.*

### 4 7 Stories

**March 14 – 23, 2019**

By Morris Panych  
Directed by Fran Gebhard

*Fast-paced and full of eccentric characters, this  
sophisticated satire takes place on the window  
ledge of a seven-storey building.*

#### Department of Theatre & Phoenix Theatre

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## THEATRE COMMUNITY GAINS WORLD-CLASS EXPERTISE WITH NEW FACULTY

UVic Department of Theatre welcomes two new faculty members this fall

The University of Victoria's Department of Theatre is proud to announce two new faculty members who will begin instructing our students this fall.

The department welcomes voice and text coach, **Michael Elliott** as the new Voice Professor in the Performance focus area. Elliott's key area of specialization, and a particular passion, is classical text training for actors. He conducts workshops for the education departments of both Shakespeare's Globe Theatre and the Royal Shakespeare Company (RSC) in London, England and where he was the sole coach in residence at their home base in Stratford-upon-Avon in 2014-15 (and the only North American to ever hold this post). In Canada, he has coached actors at both the Shaw and Stratford Shakespeare festivals in Ontario, and regularly conducts workshops in *Embodying Shakespeare's Language* for various drama schools, actor training programs, and the acting companies of the Stratford Shakespeare Festival and Bard on the Beach. Elliott is one of only nine graduates worldwide of the prestigious MA in Training Actors (Voice) at the Guildhall School of Music & Drama in London, where he was trained by internationally acclaimed voice coach Patsy Rodenburg. He is the only Canadian trained in this intensive two-year MA that is focused entirely on voice pedagogy. A former lawyer, Michael trained as an actor at the Birmingham School of Acting in the UK and had 14 years experience as a professional actor prior to becoming a voice teacher and coach. His first acting job out of drama school was at the RSC, an experience that began a lifelong passion for Shakespeare and classical theatre.

**Dr. Alexandra (Sasha) Kovacs** is a theatre historian whose research focuses on Canadian theatre historiography, with a specific interest in the construction of the performance history of late Mohawk (Kanien'kehá:ka) Six Nations woman E. Pauline Johnson (Tekahionwake). Kovacs' most recent essay related to Johnson (published in Playwrights Canada Presses collection *Canadian Performance History and Historiographies*), was awarded the prestigious 2018 Canadian Association for Theatre Research Richard Plant Award for the best English-language article on a Canadian theatre or performance topic. Kovacs received her BA (Honours) in Drama and English from Queen's University, both her MA and PhD from the University of Toronto Graduate Centre for Drama, Theatre, and Performance Studies, and began a postdoctoral fellowship at York University in Toronto. She has taught theatre history at the University of Toronto (Mississauga and Scarborough campuses) and at the Ryerson School of Performance. Alongside her research and teaching work, Kovacs sustains a commitment to arts practice, developing theatre projects with the international and interdisciplinary performance collective *Ars Mechanica*. As a former arts manager and programmer, Kovacs has designed community building arts programs for children, adults, and seniors.

*"We are honoured to welcome these world-class artists and scholars to UVic. Our current and future students will greatly benefit both from their instruction, their research, and coaching,"* says Department Chair, Allana Lindgren. *"We also recognize that our faculty are an incredible resource for the entire region and we know that local theatre artists will be thrilled to reach out and welcome these, our newest members of Victoria's theatre community."*

These new faculty hires follow the retirement this past year of two of the department's beloved professors: theatre historian Dr. Jennifer Wise and voice, acting and directing professor Linda Hardy.

The Department of Theatre at the University of Victoria offers a four-year BFA degree and a BA Honours in Theatre History. Home of the Phoenix Theatre, the department presents four plays each season and its productions, actors and designers have been nominated for, and received, many Victoria arts awards. As part of their education, students participate in every facet of the Phoenix Theatre productions, from onstage to backstage, to learn about all aspects of theatre. This comprehensive approach combines an academic education with hands-on experience and produces internationally acclaimed theatre artists. For more information about the University of Victoria's Department of Theatre visit [www.finearts.uvic.ca/theatre](http://www.finearts.uvic.ca/theatre).

To read more about Michael Elliott or Sasha Kovacs visit:

[https://finearts.uvic.ca/theatre/faculty/bios/michael\\_elliott.html](https://finearts.uvic.ca/theatre/faculty/bios/michael_elliott.html)

<https://finearts.uvic.ca/theatre/faculty/bios/kovacs.html>