REBECCA CUTHBERTSON

VOICE, SPEECH and TEXT TEACHER/COACH

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RECENT VOICE & TEXT COACHING CREDITS

* *A Midsummer Night’s Dream* by William Shakespeare, dir. Matt Harrison, NYT Rep Company, Criterion Theatre, 2019
* *Great Expectations* by Charles Dickens, adapted by Neil Bartlett, dir. Mumba Dodwell, NYT Rep Company, Southwark Playhouse, 2019
* *The King of Hell’s Palace* by Frances Ya-Chu Cowhig, dir. Michael Boyd, Hampstead Theatre, London, 2019
* *Appropriate* by Branden Jacobs Jenkins, dir. Ola Ince, Donmar Warehouse, London, 2019
* *Equus* by Peter Shaffer, dir. Ned Bennett, English Touring Theatre/Theatre Royal Stratford East & Trafalgar Studios transfer, London, 2019
* *Hamlet* (dir. Damien Cruden)*, Twelfth Night* (dir. Joyce Branagh)*, The Tempest*  (dir. Philip Franks)*, Henry V* (dir. Gemma Fairlie), Shakespeare’s Rose Theatre, York, 2019
* *Romeo and Juliet* (dir. Juliet Forster), *Richard III* (dir. Lucy Pitman –Wallace), *Macbeth* (dir. Damien Cruden - remount), *A Midsummer Night’s Dream* (Juliet Forster - remount), Shakespeare’s Rose Theatre, Blenheim Palace, Oxfordshire, 2019
* *Macbeth* by William Shakespeare, dir. Natasha Nixon, NYT Rep Company, Garrick Theatre, West End London, 2018
* *An Octoroon* by Brandon Jacobs Jenkins, directed by Ned Bennett, National Theatre, 2018
* *Nine Night* by Natasha Gordon, directed by Roy Alexander Weise, National Theatre, 2018
* *Saint George and the Dragon* by Rory Mullarkey, directed by Lyndsey Turner, National Theatre, 2017
* *Macbeth and The Winter’s Tale* by William Shakespeare,dir. Justin Audibert, *National Theatre’s Learning Department,* 2017-18

VOICE SUPPORT (uncredited)

* *He Ventures and He Gains* by ‘Ariadne’ (17th Century anonymous female playwright), dir. Sasha Milavic Davies, Young Vic’s Clare Theatre/tour, 2019
* *The Comedy About a Bank Robbery* by Henry Lewis, Jonathan Sayer & Henry Shields, dir. Mark Bell, Criterion Theatre, West End, London, 2017 – ongoing/current
* *The Midnight Gang*, David Walliams & Bryony Lavery, dir. Dale Rooks, Chichester Festival Theatre, 2018
* *Home, I’m Darling,* by Laura Wade, dir: Tamara Harvey, National Theatre, 2018
* *Beginning* by David Eldridge, dir. Polly Findlay, Ambassadors Theatre, West End, London, 2018
* *Barbershop Chronicles* by Inua Ellams (remount), dir: Bijan Sheibani, National Theatre, 2018
* *Amadeus* by Peter Shaffer (remount), dir: Michael Longhurst, National Theatre, 2018
* *Labour of Love* by James Graham, dir. by Jeremy Herrin, Noel Coward Theatre, West End, London, 2017
* *Oslo* by J.T. Rogers, dir. Bartlett Sher, National Theatre and Harold Pinter Theatre, West End, London, 2017
* *Angels in America: Millennium Approaches/Perestroika* by Tony Kushner, dir. Marianne Elliott, National Theatre, 2017
* *Room* adapted from her novel by Emma Donoghue, dir. Cora Bissett, Theatre Royal Stratford East, 2017
* *Common* by D.C. Moore, dir: Jeremy Herrin, National Theatre, 2017
* *Salome* written & directed by Yael Farber, National Theatre, 2017
* *Ugly Lies the Bone* by Lindsey Ferrentino, dir: Indu Rubasingham, National Theatre, 2017
* *Twelfth Night* by William Shakespeare, dir. Simon Godwin, National Theatre, 2017

Other Selected Coaching Credits

* *Double Falsehood* (previously known as *The History of Cardenio* by William Shakespeare and John Fletcher and adapted by Louis Theobald), MokitaGrit Productions, Union Theatre and later The Players Theatre, London, 2011
* *Hamlet,* Royal Shakespeare Company, Dir. Tarell Alvin McCraney, London Schools Tour, Stratford-upon-Avon and the Lincoln Centre, NYC, 2009/10
* *A Devilish Exercise: Conjuring Marlowe at the Rose,* a new anthology by Dr. Robert Lindsey combining major scenes from Marlowe’s *Doctor Faustus, Dido: Queen of Carthage, Tamburlaine*, and *King Edward II* and performed on the site of the Rose Theatre, Bankside, London, 2006
* *Timon*, a site-specific, “radical adaptation” of Shakespeare’s *Timon of Athens* performed outdoors on the roof-top terrace of the Central School of Speech and Drama by students of the MA Advanced Theatre Practice programme, 2005
* *Beckett’s Shorts*, an experimental “in the round” production of three short plays by Samuel Beckett: *Not I, Play,* and *Rough for Theatre 1* performed by MA Classical Acting students at the Central School of Speech and Drama, 2005
* *A Comedy of Errors,* Creation Theatre Company, Oxford, 2005
* Cambridge School of Visual and Performing Arts final productions: *A Midsummer Night’s Dream*, 2005; *The Merry Wives of Windsor*, 2006; *The Government Inspector* (Gogol via Beaton), 2007; *Three Penny Opera* (Brecht and Weil), 2008; *The Grouch* (an adaptation of Moliere’s *The Misanthrope*, by Ranjit Bolt), 2009; *More Light* (Bryony Lavery), 2010; *The Two Noble Kinsmen* (Shakespeare and Fletcher), 2011; *A Midsummer Night’s Dream*, 2012; *Pericles*, 2013; *The Good Person of Szechuan* (translated by David Harrower), 2014; *Twelfth Night*, 2015.

VOICE & TEXT TEACHING (Current & Selected)

* *East 15 School of Acting*: Voice/Text on 2nd year Contemporary Theatre, (2016/17); CertHE 2017 – 2019; MA Acting (International) - Current
* *Drama Studio London, Ealing*: Voice/Text, two-year course (1st & 2nd yr) and three-year course (1st & 2nd yr), 2016 - 18
* *Cambridge School of Visual and Performing Arts (CSVPA)*: Voice and Text Tutor, CertHE Actor-training programme run in association with RADA: Voice, Speech, Text, Phonetics and Accent work; 2005 – 2016.
* *Royal Shakespeare Company:* Shakespearean text workshops with *Identity School of Acting*, London, Oct/10
* *East 15 School of Acting:* Developmental Voice and Text on BA Acting (1st year), BA Community Theatre (1st, 2nd year), BA Contemporary Theatre (1st, 2nd, 3rd years) and BA Stage Combat (1st, 2nd years), Sept/07 – June/09

RELATED WORK IN THEATRE

Dramaturgy

* *Macbeth Redux,* Relative Motion Theatre Company, Workshop, 2016
* Cambridge School of Visual and Performing Arts final productions: *A Midsummer Night’s Dream*, 2005; *The Merry Wives of Windsor*, 2006; *The Grouch* (an adaptation of Moliere’s *The Misanthrope*, by Ranjit Bolt), 2009; *More Light* (Bryony Lavery), 2010; *The Two Noble Kinsmen* (Shakespeare and Fletcher), 2011; *A Midsummer Night’s Dream*, 2012; *The Good Person of Szechuan* (translated by David Harrower), 2014

Directing

* *Twelfth Night* by William Shakespeare, at CSVPA, Cambridge, 2015
* *Pericles: Prince of Tyre* by William Shakespeare, at CSVPA, Cambridge, 2013
* *More Light* (co-director) by Bryony Lavery, at CSVPA, Cambridge, 2010

Acting

* Work as an actor with various theatre companies (Aux Faux, Dufflebag, Talbot and Althouse Theatres, Drama Workshop, S.E.W.P Productions and Summer Shakespeare) in London, Ontario, Canada.
* Work as a voice-over artist for various companies.

Publications

* Contributed a chapter entitled, “Breath and the Science of Feeling” to *Breath in Action: The Art of Breath in Vocal and Holistic Practice*, edited by Jane Boston and Rena Cook, published by Jessica Kingsley, 2009.

EDUCATION

Formal

* M.A. Voice Studies: Royal Central School of Speech and Drama, London, UK (2004)
* Honours Specialist Qualifications in Theatre Arts Teaching: Ontario Institute for Studies in Education (OISE), University of Toronto (2001).
* Bachelor of Education: Althouse College, University of Western Ontario, London, Ontario, Canada (1994).
* Bachelor of Arts: Combined Honours English Literature and Theatre Arts, University of Western Ontario, London, Ontario, Canada (1992)

Related Training and Education

* Yoga teacher training (RYT, 200hr), Semperviva Yoga Studio, Vancouver, British Columbia, Canada, 2016
* Various workshops with renowned voice professionals such as David Smukler, Kristin Linklater, Cicely Berry, Annie Morrison, Catherine Fitzmaurice, Andrew Wade, Frankie Armstrong, Barbara Houseman, Christina Shewell, David Carey, Ann Skinner, Gillyanne Kayes, Edda Sharpe, Jan Haydn Rowles, Rocco Dal Vera and Jean-Rene Toussaint.
* ‘Approaches to Shakespearean Text’: two series of eight three-hour workshops, Equity Showcase Theatre, Toronto, Ontario, Canada. Instructor: Kennedy (Cathy) McKinnon (former full-time and current visiting Voice and Text coach and co-creator of the Shakespeare Conservatoire training programme at the Stratford Festival Canada, and Head of Voice at Humber College, Toronto