

WHAT PEOPLE ARE SAYING ABOUT WORD/DANCE/THEATER:

MEDIA REVIEWS

“A kneeling, russet-draped figure presses her fists to the floor, then raises them high with an air of militant ecstasy. That fervent image opens “Revolutionary! Isadora Duncan”, a lissome, informative Capital Fringe Festival offering about the modern dance pioneer.”

Celia Wren, Washington Post, July 2008

“I find it very challenging to apply words to dance. To me, they kind of kill the point. Not that it can't be done, as it is elegantly in the Word Dance Theater's production at the Harman Center Forum. You can truly watch the mother of modern dance give birth to the form in this homage not only to Isadora Duncan but to movement itself.”

Brian Reed, Washington City Paper, July 2008

“The dances, none longer than a few minutes, add depth and shading to the compelling portrait of this often misunderstood feminist. Most intriguing here in the intimate Forum space is how much form, shape, and line are apparent in the reconstructions. Duncan, for some reason, is often thought of as flighty, her dances improvised, essentially dashed off. But she spent long hours in the studio and in the world's greatest art galleries studying classic Greek drawings, etchings and the like in her quest for a new, purer natural movement. And that's what Word and her dancers show us, that Duncan dancing is an endpoint in itself.”

Lisa Traiger, Danceview Times, July 2008

"The works were brilliantly performed by three experienced and knowledgeable Duncan-style dancers--Cynthia Word, Valerie Durham, and Ingrid Zimmer."

Barbara Allen Washington Post, May 2008

"Cynthia Word...reflects a guiding light from above. Word breathes differently. We catch her listening to the music. In our imagination, we accept her invitation to join her dance."

George Jackson, Danceview Times, May 2008

“Cynthia Word's, *Suite Sappho*, featuring Duncan-inspired dance as well as the Greek poet's word, effectively created an otherworldly ambiance...In Isadora Duncan's *Dances to Chopin*, Word exhibited clear character and impeccable musicality.”

The Washington Post 11/13/06

“Word controlled her body's readiness to flex and fold by driving herself continuously and focusing her emotion sharply as she danced Isadora...The past was fresh in this program.”

Danceview Times 11/13/06

“Ruth St. Denis’s “The Incense” wafted into space as the image of a woman in motion amidst ascending spirals of smoke. Serenity, “spirituality” if you will, in this dance isn’t at odds with sensuality. The woman’s arms and hands caress a dense, luminous atmosphere. Her torso’s length segments itself and does so with self knowledge. Cynthia Word used her physical attributes and artistry—she has height, sculpted bones, technical flexibility and insight into character, to become three beings simultaneously: everywoman, enactor of a ritual and the refined Miss Ruth (as St. Denis is familiarly known). St. Denis performed this solo from her late 20s to her 90s. Word looked about halfway between, choosing to age herself for this role. What a powerfully subtle performance!”

George Jackson, Danceview Times Magazine, September 2006

“Word became a temptress and doppelganger to actress Sarah Pleydell in an excerpt from “Knots”...Pleydell’s monologue...was interwoven with Word’s lush, flowing arms and liquid torso. This same flow and liquidity informed “Close to Water”, an excerpt from “My Mother’s Gate: body and earth.” The rolling, waving and rocking of bodies...were later contrasted in “Earth,” where the dancers trembled their fingers and shot up their arms like spring tendrils sprouting from soil.”

Lisa Traiger, The Washington Post, June 2005

“What I especially liked about Word’s work on this program is both her unabashed, almost giddy approach to some ideas and her versatility in also creating serious, hauntingly exquisite images.”

Danceview Times Magazine

FURTHER INFORMATION: For additional information on opportunities to support Word/Dance/Theater, please contact Cynthia Word at 301.951.8333 or mcynthia@WordDance.org.