

# The New York Times

## Riding Through Storms, External and Internal

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RoseAnne Spradlin in *Take 2*  
photo: Roger Gaess

Video and dance merged with a rare seamlessness, each commenting and enlarging on the other, in RoseAnne Spradlin's new "Take 2." The new solo, performed by Ms. Spradlin on Thursday night, also captures the mysterious beauty of her best work. "Take 2" examines Ms. Spradlin's family, her father in particular, and the Oklahoma that she grew up in. The solo begins with her musings on her father's recent death as the viewer careers through a stormy landscape videotaped from inside a car. A tornado is coming. The dark colors of the sky shift violently. Green predominates, washing over flat land and tilting trees that are strangely mottled with red light. The theater is filled with the sound of pushing, roaring wind.

Ms. Spradlin, a statuesque but strangely vulnerable figure alone on the lighted stage, moves slowly to the upbeat overture from the Broadway musical "Oklahoma!" The tilt of her body suggests those storm-bent trees, but she is otherwise solid, feet and hands often planted on the ground with her body assuming ungainly configurations. There is more of her and more videotaped storm and a haunting snippet of video of her mother and father in a slow embrace that, together with Ms. Spradlin's manipulation of the images, brings to painful, haunting life her verbal sketch of her feisty, disappointed father.

"Take 2" captures Ms. Spradlin's way of externalizing hidden emotions in dance that is almost as secretive as its themes.