

# The New Criterion

## Dance

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### Brute blood: Tudor at ABT

by [Laura Jacobs](#)

On the centennial celebration of Antony Tudor at the ABT.

I first saw Antony Tudor's ballet of 1942, *Pillar of Fire*, on television. It was aired in 1973—a "Dance in America" broadcast of American Ballet Theatre—and Sallie Wilson danced the lead role of Hagar, a young woman who makes a rash move and feels the full force of her town, her family, her body, and her conscience descend. I watched it in Arlington Heights, Illinois, with my younger sisters. We were cultured kids, no question. But in the 1970s, everyone, to a certain extent, was cultured. For instance, Monday nights in Chicago and its suburbs were devoted to the movies of Ingmar Bergman, shown in a televised series introduced by the *Sun-Times* film critic Roger Ebert. Because my sisters and I had piano lessons on Monday nights, plinking away in turn, each of us missed a half hour of each movie. But what a brew, the shades-of-gray women of Bergman—daughters, virgins, spinsters, wives—and the Old ...

**Laura Jacobs's** *Landscape with Moving Figures* is available from Dance & Movement Press. She has been the dance critic for *The New Criterion* since 1994. Before that she wrote about dance for *The Atlantic Monthly*, *Ballet Review*, and *Boston Phoenix*. Jacobs is a contributing editor at *Vanity Fair*, where she writes about fashion as well as performing arts. From 1987 to 1994, Jacobs was editor in chief of *Stagebill*, the national program magazine. In this position she edited and wrote articles on opera, music, theater, and dance. Jacobs has written two books on fashion (*Beauty and the Beene*, Abrams, 1999; and *The Art of Haute Couture*, Abbeville Press, 1995). Her first novel, *Women About Town*, was published by Viking in May 2002.

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