

ally a play which rests reassuring upon its story line.

The Sheffield Experimental Theatre turns out to be a strikingly well-schooled amateur company in line with the general run of an-dram groups using the Drama Studio.

Tim Wild is compellingly convincing in his portrayal of Noel Bildew – the self-styled Claw of the title – and the rest of the cast put in creditable audiences too, notably Gez Walker (Mrs Bildew), Ray Marshall (Bildew snr) and Jean Collins (Angie).

John Sinclair's Tory cabinet minister might, perhaps, have gone for quiet contempt rather than constant hectoring, but that was a relative irritant.

This is an unchallenging play by Barker standards, its political stance unambiguous, with rabid self-interest, Tory style, the villain of the piece. Doomed anti-hero Noel Bildew may be a pimp and a chancer but so, in their own ways, are the nation's rulers and at least Noel pretends to statesmanship. Meanwhile, Noel's Marxist step-father becomes the only good guy.

By the time Barker got to writing *The Last Supper* his values had shifted. Stoman (Karl Townsend), the democrat and egalitarian in this quasi-religious fable, comes in for his fair share of mockery as the cult leader Lvov (Maryn Delbecke), promotes life enhancement values above those of socio-political expediency of whatever colour.

This is the mature Barker, the one that has you picking up on aphorisms and one-liners and scribbling in the dark ("Compromise is a lovely thing in politics, but a bleak and miserable thing in art..."). "I prefer knowledge to peace...").

Once again the acting is well done, but then the company, Junction 33, describes itself as semi-professional. If you were to compare it with Barker's own touring company, the Wrestling School, you would say Junction 33 lacks that element of high theatricality which the writer sets great store by. And the timing is sometimes misjudged so that Barker's comic lines don't come off.

But such a comparison would be invidious. Meanwhile, it is wonderful to see two Barker plays being performed in Sheffield in one week and with the Wrestling School's own production of *The Castle* due at the Crucible shortly.

Colin Sutherland

should express feelings and emotions and connect with the audience."

So there, dance lovers. What Charnock does in fact is to move beyond the boundaries of contemporary dance into the realms of more physical-based performance and although it's an increasing trend Charnock still thinks there is

of relationships, I suppose it's a bit upsetting and disturbing but it's simple, not esoteric and pretentious. And there's lots of dark humour. Is it challenging? I think it's more shallow, camp and cheap rather than challenging."

● *Hell Bent* by Nigel Charnock opens Danceworks 95 at Rotherham Arts Centre tonight.

Nigel Charnock opens *Danceworks 95* with his solo show *Hell Bent*, an examination of sex



PUPILS from Newfield School are pictured going through their paces with members of the Rambert Dance Company, who held a workshop there on Monday. The celebrated dance company, currently performing in Leeds, are visiting Myers Grove School today.

Intercourse in dance

DW95

SEX rears its ugly head again in the second piece of the Dance Works season.

V i n c e n t

Dance Theatre's interpretation of Andrea Dworkin's radical feminist text *Intercourse* is a hard-hitting dance performance which aims to challenge and stimulate.

Dworkin's book advocates that all forms of penetrative sex between men and women is rape and although founder of the Sheffield-based company Charlotte Vincent thinks that's going a bit far, she agrees that pornography is the root of male dominance, denigrating women and perpetrating violence.

To illustrate her theme Charlotte will be moving through some very explicit poses as woman as victim, duetting with

male dancer Harry Theaker. Intercourse, which has been directed by renowned dance maker Greg Nash, is Vincent Dance Theatre's first production since Charlotte formed the company last April, and is currently touring Yorkshire.

The physical theatre performer, who trained in trapeze and acrobatics, describes Intercourse as confrontational rather than pretty, and is a firm believer in dance having a meaning behind it – in this case "the fragile, human quest for intimacy and kindness against a backdrop of male ownership, power and deviancy."

Vincent Dance Company performs Intercourse (which has some nudity and four-letter words) at the Mappin Art Gallery on Thursday. Seating is limited to around 70 so either book in advance or get their early.