



Du bist hier: [Startseite](#) » [Veranstaltungstipps](#) » WENCHES!



Theater
WENCHES!

Tod! Krankheiten! Hinrichtungen! Alles ist außer Kontrolle im mittelalterlichen Berlin. Mägde Nortburga und Bertegilde haben die Schnauze voll und nehmen ihr Schicksal selbst in die Hand. Das Abenteuer beginnt!
Aber wohin wird sie die Reise führen, und werden sie ihren Weg verlieren? ...Ufff, das DRAMA!
Künstler/Beteiligte: Maya Le Roux (Autor/in), Bianca Waechter (Autor/in), Bianca Waechter, Maya Le Roux, Antonia Reinisch, Derya Celikkol

Termine

Samstag, 12. April 2025 – 20:00 Uhr
Sonntag, 13. April 2025 – 19:00 Uhr



WITCH BURNING IN DENGLISCH ** WENCHES – OFF THEATER



It's one of those plays where you still chuckle quietly even after the rest of the audience has fallen silent. It was also probably my most entertaining evening at the theater in 2026. And likely in 2025 as well.

The play " **Wenches** " by the Berlin collective **Hysterie Theater** is about witch burnings. Okay, that's not funny at all. But what the performers **Maya Le Roux** , **Bianca Waechter** , **Derya Celikkol** , **Maureen Gleason** , and director **Fiona Wiedmann** have made of it is all the more remarkable.

With the most wonderful **Denglisch** (a mix of German and English), grunting laughter, wild gestures, intense glances, theatrical emotional outbursts and many other creative ideas, they made the entire **OFF Theater** shake at the Austrian premiere .

Despite its humor, their message is serious: **How can an entire society stand by and watch innocent people being murdered? Why doesn't anyone stand up and do something about it?**

SPIRIT SUMMONING AND WITCH HUNTERS

February 4, 2026

PATRICIA KORNFELD

[Want to read more?](#)



YOUR

ADVERTISING

SPIRIT SUMMONING AND WITCH HUNTERS

Even the two maids and gravediggers Northburga (**Maya Le Roux**) and Bertegilde (**Bianca Waechter**) struggle in medieval Berlin of 1489 with the question of whether they should continue to simply take it easy and bury the increasing number of cremated corpses without complaint, **or whether they should question what is happening. For even their best friend Winifred has now been caught up in it.** She is accused of manipulating the weather and is responsible for the snow. In winter.

But didn't Winifred perhaps deserve her murder, at least a little? If not her, then certainly the village baker. With those little rolls he always baked. **And won't Northburga and Bertegilde meet their end too? After all, they were friends with the condemned woman.**

The handmaids play a game of ping-pong with their arguments until grief and guilt force them to act. **They have a brilliant idea to open the citizens' eyes (and ears).** And then there's the boastful witch hunter, "Mr. Witch Hunter" (Maureen Gleason), who needs to be **charmed** .



ENERGY EQUIVALENT TO TWO FOOTBALL STADIUMS

The actresses clearly enjoy performing as much as I enjoy watching them; you can see that in every second of the play. Bianca Waechter and Maya Le Roux dominate the stage with the energy of two sold-out football stadiums. When Le Roux writhes on the floor for minutes in grief, contorting her face in every direction and nearly dislocating her vocal cords, I couldn't decide: **should I laugh heartily or admire her for her stamina? I did both.**

The play is certainly not lacking in variety, including a séance. For this, Nortburga and Bertegilde need Bogdana (Derya Celikkol), the infamous witch who lives in the forest. She's not actually as evil and terrifying as they think, but tame as a chick – and 100 percent bored with her life. Sighing, she writhes on some chairs on the stage, ready to cross over to the afterlife. The requested **séance** couldn't have come at a better time. A little later, Winifred possesses Bogdana and, after a brief sulking, embraces her former besties once more. **Celikkol delivers a convincing performance in two roles this evening: Applause!**

Equally **hilarious** is the scene where the maids, together with Bogdana, practice seducing the self-absorbed witch hunter, who occasionally prances across the stage humming and telling "exciting" stories about himself. The plan is to incapacitate him in a moment of weakness. **They immediately test their tricks on the men in the audience, approaching them with fixed stares and flapping tongues. Very frightening.**

FROM EDINBURGH TO VIENNA

Originally, "Wenches" (English for "whores" or "girls") premiered at the [Edinburgh Fringe Festival in Scotland in 2025](#), directed by [Antonia Reinisch](#). The text is by Austrian author and actress Bianca Waechter and Maya Le Roux, both co-founders of Hysterie Theater. **A new version was written for Vienna, adapted to the tastes of Viennese audiences and featuring exclamations like "Määäääädels" (a play on words combining "girls" and "Määäääädels") and a rich mix of German and English.**

The performance is complemented by video material. For example, paintings depicting various villagers are projected onto the wall. **A voice-over brings the painted figures and the stage design to life. The ground-level stage in the OFF Theater is largely empty, except for a rectangular mound of earth** that serves as a graveyard.

MIDDLE AGES, BUT ALSO THE PRESENT DAY

The 80-minute performance went by far too quickly. I would have loved to watch the four performers for longer. **Despite the short piece, the message resonated long afterward and is crystal clear in its relevance to the present day:** remaining passive when injustice occurs is not an option. This is especially true in times when scapegoating is on the rise again and people are blamed for things they bear no responsibility for.

Anyone who has the opportunity to see a performance of "Wenches" should definitely take it!

Theatre is meant to evoke emotions

Tell me, Ms. Waechter, what are you doing after leaving the Färbe ensemble? The actress is writing a play.

By **Saskia Biehler** | 15.04.25, 05:00 AM



Maya Le Roux, Derya Celikkol and Bianca Waechter (from left) are performing in the play "Wenches!". Photo: Wenches Photo: Wenches

How did the collaboration with the other colleagues come about?

Bianca Waechter: Maya and I held auditions. We needed three actresses, and we already had two – ourselves. For the remaining characters, we needed a third person. We were quite touched by how many fantastic actresses came to the auditions. It was an interesting process to be on the other side for once. Most of the actresses we turned down were really good. We had many options, but there was one who was exactly what we had envisioned. And that was Derya Celikkol. We were immediately impressed by her. Derya comes from Turkey and had acted in theater in New York for 13 years. She had just recently moved to Berlin. The bigger challenge was finding a director. We needed someone who could embrace the development process and understand our sense of humor. It's not so easy to relinquish control of a passion project. After a long search, we were lucky enough to find Antonia Reinisch. I had told her about it. She was enthusiastic and offered to direct it herself.

What are your next plans?

Bianca Waechter: We're performing our play for the first time in Berlin at the Theater im Kino as a preview. We want to get feedback from the audience there. Then we'll revise the play for its premiere in Scotland at the Edinburgh Fringe Festival. We'll be performing there every day, all through August. It's going to be very intense, and we're really looking forward to it.

SERVICES

MEDIA

SÜDKURIER
M E D I E N H A U S

COMPANY

CAREER

Today, the SÜDKURIER is a significant media brand, and the SÜDKURIER media group is a modern media and service company – even after 80 years, it is characterized by ideas, innovative strength and creative power.

SÜDKURIER Online launched in 1996 and is now one of the largest regional news portals in Baden-Württemberg. The media company is also a pioneer in addressed and unaddressed mail delivery in Germany. [psg Presse- und Verteilservice Baden-Württemberg](#) has been providing first-class service for over 25 years and became part of the media group in 1999. In 2000, we founded the private postal service [arriva briefe + service](#) in a joint venture . Today, as a subsidiary of the SÜDKURIER media group, arriva is one of the largest private postal service providers in Baden-Württemberg.

The period after the turn of the millennium is marked by publishing innovations: The journal “Health!” as well as regional magazines and tourist magazines for Lake Constance and the Upper Rhine are published under the umbrella of the media house.

The portals [ka-news.de](#) , [bodenseeferien.de](#) , [REGIOSTARS](#) , and [jobs-im-südwesten.de](#) complement the offering with high-performance online media. With the SÜDKURIER [digital offering](#) for mobile devices, the media company is also ideally positioned for the digital future in its core market.

[← zurück zu Hysterie Theater](#)

Dienstag

27

Jan

Hysterie Theater

Wenches!

27.01.2026, 19:30 - 21:00 Uhr | Off Theater, Wien



(c) Hysterie Theater

In 1423 Berlin, two peasants find themselves at the center of hysteria, hypocrisy and impending doom. How... fun! As the flames of persecution rise, they must decide: will they take a stand or simply watch? A darkly comedic dive into fear, guilt and the price of inaction. Wenches! blends historical absurdity with modern relevance, revealing how easy it is to mistake performance for purpose. Fast-paced, sharp-witted and unapologetically satirical, this play will make you laugh, squirm and go 'huh?' But worry not! The wenches are right there with you. It all starts with a step into the woods...

Cast: Bianca Waechter as Bertegilde Maya Le Roux as Nortburga Derya Celikkol as Bogdana Maureen as Herr Witch Hunter

Directed by Fiona Wiedmann

Written by Bianca Waechter and Maya Le Roux

[🔗 Spendenlink](#)



Wenches!

Hysterie Theater

Termine

DI	27.01.2026	19:30

OPEN.BOX

Gastspiel

in English

Inhalt:

In 1423 Berlin, two peasants find themselves at the center of hysteria, hypocrisy and impending doom. How... fun! As the flames of persecution rise, they must decide: will they take a stand or simply watch? A darkly comedic dive into fear, guilt and the price of inaction. *Wenches!* blends historical absurdity with modern relevance, revealing how easy it is to mistake performance for purpose. Fast-paced, sharp-witted and unapologetically satirical, this play will make you laugh, squirm and go „huh?“ But worry not! The wenches are right there with you. It all starts with a step into the woods...

Dauer: 80 Minuten

Besetzung:

Nortburga: Maya Le Roux

Bertegilde: Bianca Waechter

Bogdana: Derya Celikkol

Herr Witch Hunter: Maureen Gleason

Directed by: Fiona Wiedmann

Homepage: <https://hysterietheater.com/>

Kartenpreise

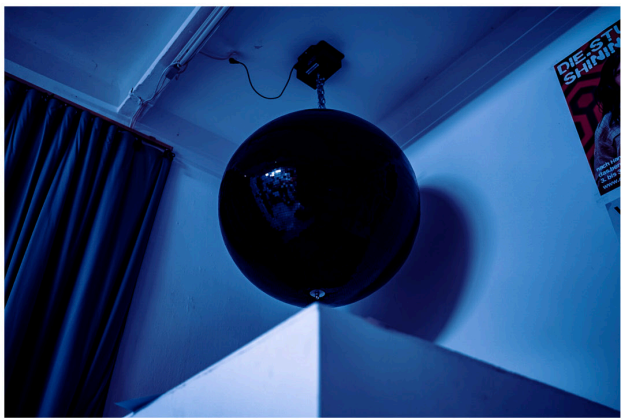
Super Wench Supporter Ticket: 22 Euro (you get the original Edinburgh Fringe Program where the wenches started their journey of fame plus a hand-written message from the Wenches with your ticket - beware though that the Wenches have only recently learned how to read and write) -> **SOLD OUT!**

-> **New:** Supporter Wench Ticket 19 Euros
Standard Wench Ticket: 16 Euros

Early Bird Wench Ticket (bought before December 27th): 14 Euros

Real Wench Peasant Ticket (for students, unemployed, seniors): 12 Euros

Tickets at the door subject to availability — we recommend booking online (the Wenches can't count very well, so seats are limited)



The venue was completely restructured and renovated through the initiative of the owners and with the help of a few sponsors. A second theater hall was added, the stages were equipped with modern, functional technology, the theater got its first website, and a new name: THE OFF THEATER.

Within a very short time, we were not only able to maintain this reputation among Vienna's stages, but also to live up to its true meaning. Because to this day, we are available as a venue to all (!) cultural creators for fair fees.

Since 2008, this has been made possible, not least, by the public co-financing of the sponsoring association by the City of Vienna, which thus ensures the continued operation of the venue.

DAS OFF THEATER sees itself as a cultural mediator and local provider of artistic entertainment. The up to 80 different productions with almost 330 events per season and around 20,000 visitors per year demonstrate that there is an enormous demand for this kind of theater!

Furthermore, DAS OFF THEATER regularly hosts artistic ensembles or individuals, supporting them in their often first steps on one of Vienna's professional "mid-sized" stages. Here, DAS OFF also acts as an artistic co-production partner!

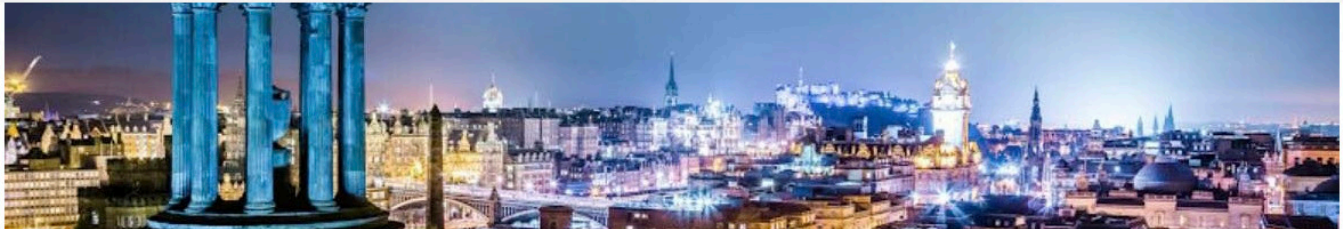
What makes our guests happy is that they can realize their productions in a pleasant atmosphere and with friendly support from our staff, who are there to help and advise in every respect.

Want to know more about our story?

[Then click here!](#)



[BUSINESSES](#) [ENTERTAINMENT](#) [FESTIVAL](#) [FOOD](#) [SHOPPING](#) [TRAVEL](#) [ET AL](#)



You are here: [Home](#) / [Festival](#) / Review: Wenches!, Fringe 2025

Review: Wenches!, Fringe 2025

August 19, 2025 by [Andrew Girdwood](#) / [Leave a Comment](#)

(Edinburgh Reviews may earn money on purchases made through links.)

Hysteric Theatre, a Berlin-based company, makes an explosive debut at the Fringe with their play, *Wenches!* Set initially in 15th-century Germany, the play follows two peasant women, Bertegilde and Nortburga, grappling with the deaths of their friends who have been killed as witches.

The show starts with a dark, humorous conversation between the pair, performed with a (contextually) sinister yet polite German accent that sets a brilliant, unsettling tone. Their regret at their own inaction leads them to seek out a witch in the woods, setting in motion a fantastically absurd journey that bridges the gap between the historical absurdity of witch hunts and the performative activism of the modern day.

A Theatrical Time-Bender

The play is an impressive blend of historical commentary, dark humour, and modern satire. As the two protagonists, Bertegilde and Nortburga, seek advice from



ABOUT US

- » We're not [influencers](#),
- » We're boots on the ground,
- » We're opinionated,
- » ... and we're [friendly](#).
- » You can [sponsor the blog/socials](#).

Search this website

FEATURES

- [Solo eating in Edinburgh](#)
- [Edinburgh Gift Vouchers](#)
- [Edinburgh Christmas](#)
- [Edinburgh Festival](#)
- [Edinburgh Authors](#)
- [Edinburgh Broadband](#)
- [How to submit a review](#)
- [Contact Us](#)

RECENT REVIEWS

- [Review: Porto & Fi – a deli bistro in Newhaven](#)
- [Review: Diggers Leith – a pub in Leith](#)
- [Review: Treatz Edinburgh – A Dessert Parlour on Lothian Road](#)
- [Review: Kezban Mediterranean Restaurant – a Turkish restaurant in Leith](#)
- [Review: Yubi's Dark Choc Matcha protein bar](#)
- [Review of \[UN\]LOVEABLE: A work in progress performance @ Traverse Theatre](#)
- [Review: King Pins Edinburgh – Arcade, golf and](#)

A Theatrical Time-Bender

The play is an impressive blend of historical commentary, dark humour, and modern satire. As the two protagonists, Bertegilde and Nortburga, seek advice from a local witch, they are catapulted through time and into a world of social media, hashtags, and podcasts. The witch, Bogdana, who speaks with a brilliant American accent, seems to possess and be possessed by the spirits of the dead, but it's her ability to see the future of social media that truly twists the plot. This bizarre transition, from medieval peasants to digital activists, is a stroke of theatrical genius. The show's core question: is online activism enough? Is it a true form of action or just a performance? – is woven throughout the play with sharp wit and hilarious absurdity.

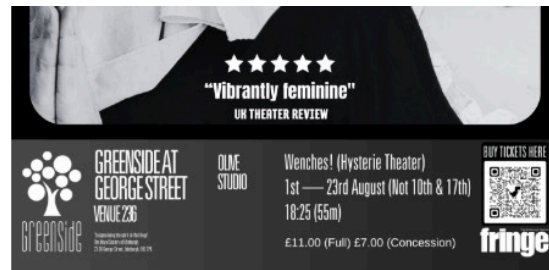
Breaking the Fourth Wall

One of the most impressive aspects of the show is the cast's ability to seamlessly and hilariously break the fourth wall. The three leading performers, Maya Le Roux, Bianca Waechter, and Derya Celikkol, don't just act; they command the stage with an energy and charisma that makes the audience feel complicit in their comedic chaos. The show is not just a story; it's a conversation. The actors' (mild) interactions with the audience, along with creative use of projections (at the start), create an immersive experience that is both engaging and thought-provoking. The sound design by Kyra Le Roux and animations by Aaliyah Lynch add an extra layer of professionalism and cleverness, ensuring that the visual and auditory experience is as impressive as the script and performances.



Overall

Wenches! is a fast-paced, sharp-witted, and unapologetically satirical debut from Hysterie Theatre. The three-woman cast acts their socks off, bringing to life a narrative that is both historically grounded and frighteningly relevant. The show manages to be humorous, dark, and politically charged all at once, making its commentary on inaction versus performative activism particularly potent. It's a fantastic, funny, and deeply intelligent piece of theatre that makes you laugh, squirm, and think. Don't miss this opportunity to see one of the best debuts at this year's Fringe. It's a must-see show that is worth the ticket price.



Review: Treatz Edinburgh – A Dessert Parlour on Lothian Road

Review: Kezban Mediterranean Restaurant – a Turkish restaurant in Leith

Review: Yubi's Dark Choc Matcha protein bar

Review of [UN]LOVEABLE: A work in progress performance @ Traverse Theatre

Review: King Pins Edinburgh – Arcade, golf and bowling hidden under Princes Street



Cute Scottish Highland Cow Embroide...

KCStudiosShop



Edinburgh Map Postcard - Map of Edi...

sarahfrancesart

Etsy Ads

Review: Wenches!, Fringe 2025

Andrew Girdwood

A darkly comedic play that transports two 15th-century peasants into the modern world of social media activism.

Acting	★★★★★
Commentary	★★★★★
Writing	★★★★★

Summary

A fantastic debut from Hysterie Theatre, *Wenches!* is a sharp-witted and hilarious farce that brilliantly satirises social media activism and the witch hunt of performative virtue.

4.5

★★★★★

Wenches

Share this:

British Theatre Guide

News, reviews, features and podcast on theatre across the UK

Wenches!

Maya Le Roux and Bianca Waechter

Hysterie Theater

Greenside @ George Street

1–23 August 2025



There's not much to do when you're a poor serving wench in 1420s Berlin; aside that is from hard work, fervent praying and watching other wenches getting hanged or burned at the stake. The last of which is both the primary source of entertainment and cause of existential dread for Northburga (Maya Le Roux) and Bertegilde (Biana Waechter), a pair of women who are starting to feel a little bad at having not done anything to help when a fellow servant girl was toasted a few days earlier.

Having worked themselves into a state of frenzied apathy, the peasant pair trot off to find the local witch Bogdana (Derya Celikkol) and the trio embark on a seance-led quest to bring podcasts to the world in this genre-bending absurdist comedy.

There's something quite delightful about a play that commits to the bit as fully as this utterly bonkers bit of period silliness, which plays out like something from the mind of Mel Brooks if he fell asleep watching *The VVitch*. Le Roux and Waechter's script is peppered with historical gags, language-based jokes and no shortage of physical humour. The satire extends even further once things get into the latter half of the piece, taking big swings at podcasting culture and the performativity of armchair activism and profiting off the suffering of others.

Under the direction of Antonia Reinischi, the cast throw themselves into the parts with glee, and also throw themselves quite literally around the stage in surprising bursts of energetic physical comedy. Le Roux and Waechter get the barrel load of the laughs as the peasants, while Celikkol's swings wildly from an inexplicably American accented witch into a swathe of historical characters possessing her, each replete with different mannerisms and voices.

It's a genuinely fun time, and a brilliant debut for Hysterie Theater. There are a few corners needing to be sanded off, and the build-up to the final moments could do with a slight tightening up, but this is top tier Fringe, and few companies hit the ground rolling this well. A far better time than you'll find burning a witch, one would hope.

Reviewer: [Graeme Strachan](#)

Wenches! review



“Scattergun, but a fun idea”

[REVIEWS](#) [AUG 11, 2025](#) [10:08](#) [BY NATASHA TRIPNEY](#) [GREENSIDE @ GEORGE STREET, EDINBURGH](#)



Maya Le Roux, Bianca Waechter and Derya Celikkol in Wenches! at Greenside @ George Street, Edinburgh

Entertaining send-up of podcast culture and performative social justice from German company Hysterie Theatre



You know how it is. You're just a German peasant from the Middle Ages whose friends keep getting burned for witchcraft, so you go to your local witch to commune with your dead mate and inadvertently end up launching a century-straddling hit podcast. It could happen to anyone.

Wenches!, the debut show from German company Hysterie Theatre, is an amusing riff on podcast culture. Writers Maya Le Roux and Bianca Waechter play two German village women who, perturbed by the amount of people they know who keep getting burned for minor infractions, decide to consult local wise woman Bogdana, who is known to be able to communicate with the dead. She is an easily possessed vessel, open to all passing souls.

This is all build-up to the show's main conceit. With a little help from Bogdana, the pair acquire both literacy and access to the internet. To spread their message, they launch a podcast in which they interview famous women from history, or rather their spirits. This leads to a string of gags about social justice via social media and some entertainingly meta moments, including a bit where Bogdana is about to launch into her big, back-story monologue only to be cut off before she can even get going.

There's some pleasing comedic interplay between Le Roux, Waechter and Derya Celikkol, who plays Bogdana, and some atmospheric projections, but as satire it's rather scattergun, a fun idea that would benefit from further development.

<https://theatreweekly.com/edinburgh-fringe-review-wenches-at-greenside-george-street-olive-studio/>

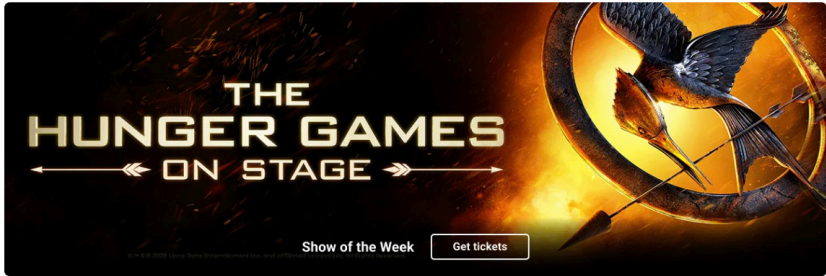


Arzt aus Berlin: Hänge-Bauch schnell weg
Deep Health Insight

ÖFFNEN

HOME NEWS REVIEWS INTERVIEWS DIGITAL THEATRE TICKETS CONTACT US

Search...



Show of the Week

Get tickets

Q Search by show or attraction ... 2 TICKETS DATE TIME FIND TICKETS

Home > Edinburgh Fringe 2025

Edinburgh Fringe Review: Wenches! at Greenside @ George Street (Olive Studio)

"Their skill in playing off each other is simply incredible."

by Ruth Bennett — August 10, 2025 Reading Time: 2 mins read



Wenches Image supplied by publicist



ADVERTISMENT



'WE CRIED UNTIL THE TEARS RAN DOWN OUR FACES'
THE PLAY THAT GOES WRONG

The audience meets new historical characters, ably portrayed by Derya Celikkol, through these exchanges, but they neither advance the story nor provide a rich comic vein. The trio raise themes about commercialisation, and “slacktivism” versus purposeful action, but these are mentioned more for fleeting laughs than allowed to become the basis of sustained satire. When the original premise, avenging their friend, does eventually reappear, it feels like a bit of an afterthought.

Effective multimedia elements such as projected animations and audio help bring the story to life, and some clever meta-humour helps bolster the sometimes underpowered plot. A little more structure and narrative arc could easily take this from a good show to a great one. The premise holds ample potential, and many of the elements have already been well-developed. Still, even in its present form, and largely due to its phenomenal performances, *Wenches!* is very much a show worth seeing.

You might **also like**

<https://www.theatrevillage.co.uk/in-1423-berlin-two-peasants-find-themselves-at-the-center-of-hysteria-hypocrisy-and-impending-doom-it-must-be-wenches/>

Theatre Village

The Home Of The UK Theatre Community

Edinburgh Fringe | Edinburgh fringe 2025

In 1423 Berlin, two peasants find themselves at the center of hysteria, hypocrisy and impending doom! It must be Wenches!

© TheatreVillage | May 25, 2025 | 4 minutes read



Hold onto your codpieces and polish up those podcast microphones — the time-traveling peasants have arrived! If Monty Python ever crash-landed in a PhD seminar on moral philosophy, or if Rosencrantz and Guildenstern stopped pondering and started vlogging, you'd get something delightfully daft like *Wenches!*.

From the fine (and possibly slightly cursed) minds at Berlin's Hysterie Theater comes an anarchic adventure where guilt goes meta, virtue signals come with subtitles, and history gets a hysterical remix. Think *Dumb and Dumber* but with more witches. Think *Wayne's World*, but medieval. Think *Parks and Rec* if Leslie Knope brewed potions and podcasted through the plague.

If you're a fan of satire that stings while it tickles, *Wenches!* might just be your favourite new Fringe fever dream. This one's got time travel, talking heads, and a cauldron-full of chaotic charm.

Onwards, noble jesters — to the Olive Studio!

Berlin based theatre company *Hysterie Theater* presents their Edinburgh Fringe Premiere comedy theatre show *Wenches!* at Greenside, running from 1-23 August 2025 at Olive Studio, Greenside @ George Street.

The play follows two peasants who find themselves constantly led astray by *Bogdana*, the local witch, played by *Derya Celikkol*, who convinces them to adventure across time using their podcast as a tool to save their fellow villagers and themselves.

The performance incorporates farce, video and voiceover throughout to take the audience on the hilarious and doomed journey of *Bertegilde* (*Bianca Waechter*) and *Nortburga* (*Maya Le Roux*) with sound design by *Kyra Le Roux*, voiceovers by *Christian Intorp*, and animations by *Aaliyah Lynch*.

Written by *Maya Le Roux and Bianca Waechter*

Performed by Derya Celikkol, Maya Le Roux and Bianca Waechter; Sound design by Kyra Le Roux; Voiceover by Christian Intorp; Animations by Aaliyah Lynch.

In 1423 Berlin, two peasants find themselves at the center of hysteria, hypocrisy and impending doom. How... fun! As the flames of persecution rise, they must decide: will they take a stand or simply watch? A darkly comedic dive into fear, guilt and the price of inaction. *Wenches!* blends historical absurdity with modern relevance, revealing how easy it is to mistake performance for purpose. Fast-paced, sharp-witted and unapologetically satirical, this play will make you laugh, squirm and go 'huh?' But worry not! The wenches are right there with you. It all starts with a step into the woods...

Antonia Reinisch, the director of *Wenches!* and co-founder of *Hysterie Theater*, said: *"When Maya and Bianca approached me to direct, I was drawn to this piece not just for its wit and satire, but for the invisible ache beneath it – the heartbreak of complicity, the absurdity of progress, and the terrifying ease with which we replace action with performance. I don't believe this play gives answers. But it demands we sit with the discomfort of our own inaction. And maybe laugh at it."*

Bianca Waechter, the writer of *Wenches!* and co-founder of *Hysterie Theater* said: *"I've wanted to take a show to the Fringe ever since I stumbled across it by accident 10 years ago on a family trip. My artistic soul lit up. The vintage shops, the medieval city, artists from all over the world – It felt magical. When Maya and I began writing this play, I immediately thought: This is the one to take to Edinburgh. – We didn't know exactly what we were getting into, but we were all in — we even announced it to the world before anything was confirmed. And somehow, here we are. It's wild, it's terrifying, and it feels magical."*

Theatre and Stage

Edinburgh Fringe Theatre reviews: Out of My Head – Alan Watts is Alive and Well... Dead | Enjoy Your Meal + more

An unconventional memoir of a counterculture guru, a culinary tale with free beer for the audience, and a gender-flipped adaptation of Dracula are among the highlights in our critics' latest Fringe theatre round-up

By [David Pollock](#), [Fergus Morgan](#), [Suzanne O'Brien](#), [Rory Ford](#), [David Kettle](#)



0 Comment

Published 8th Aug 2025, 13:24 BST

Wenches!

Greenside @ George Street (Venue 236)

★★★★☆

Three lively performances and some inventive video effects go a long way to keeping this sly medieval satire fizzing. Set in Berlin in 1423, two peasants, Bertegilde and Nortburga (played by co-writers Maya Le Roux and Bianca Waechter) are feeling a little down after watching one of their friends burned at the stake. Deciding to visit the local witch (a perfectly cast Derya Celikkol) in an attempt to say a final farewell to their late bestie they get rather more than they bargain for when they unwittingly rip open the gates of space and time and gaze upon the sum total of human knowledge — the internet.

Produced by the Berlin-based, female-led Hysterie Theater, this is funny and absurd without ever really becoming absurdly funny. The script isn't quite as sharp as it could be, but it's fun to watch Le Roux and Waechter as they embrace feminism, post-feminism, performative hashtag political activism, and Crocs. While the satire is handled about as lightly as you could wish, the conceit of Bertegilde and Nortburga hosting a podcast is a bit of a drag on the show's momentum in the latter half.

Even so, it's still a bright and funny hour, stylishly directed by Antonia Reinisch – and Celikkol's disarmingly modern witch is a hoot.

The Scotsman



The Scotsman cover (11 May 2011)

Type	Daily newspaper
Format	Compact
Owner	National World
Editor	Alan Young ^[1]
Founded	1817
Political alignment	None ^[2]
Headquarters	Edinburgh, Scotland
Circulation	6,698 (as of 2024) ^[3]
Sister newspapers	<i>Edinburgh Evening News</i> <i>Scotland on Sunday</i>
ISSN	0307-5850 ↗
OCLC number	614655655 ↗
Website	scotsman.com ↗

The Scotsman

Article [Talk](#)

From Wikipedia, the free encyclopedia

The Scotsman is a Scottish [compact](#) newspaper and daily news website headquartered in [Edinburgh](#). First established as a radical political paper in 1817, it began daily publication in 1855 and remained a [broadsheet](#) until August 2004. Its parent company, [National World](#), also publishes the *[Edinburgh Evening News](#)*. It had an audited print circulation of 8,762 for July to December 2022.^[4] Its website, Scotsman.com, had an average of 138,000 unique visitors a day as of 2017.^[5] The title celebrated its bicentenary on 25 January 2017.

History · ·