

BWW Review: WYRD SISTERS by Christine Pyman



As someone quite famous once said "the play's the thing", and this, very cleverly, is the central device around which (witch?) this story revolves.

Sir [Terry Pratchett](#) was one of the greatest humanists of our time, so we expect layers and depths of truths within a deceptively humorous frame, and Unseen Theatre Company delivers this with delight in this adaptation, by [Stephen Briggs](#), of Pratchett's novel, [Wyrd Sisters](#).

At its core, *Wyrd Sisters* is about the power of words, with the line, "History is

what people are told", from the scheming between the Duchess Felmet (Aimee Ford), Duke Leonal Felmet (Tony Cockington) and The Fool, (Danny Sag), resonating throughout this perfectly political play, redolent with Shakespearean references. Words are reality, Pratchett shows us this within and without, he makes us question our views on the reality of life, and manipulation, then, as a bonus, throws in themes of the reality of time, too, all the while wrapping it in puns and comedy. Spells are words as well, and this is shown in a double form when the three witches, played by Pamela Munt, Natalie Haigh, and Alycia Rabig, take centre stage whilst taking side-stage. It is art holding up a mirror to life which, in turn, is looking in a mirror.

Unseen Theatre Company is celebrating its 21st birthday this year, and it's been interesting to watch its development and maturation. This production had [Hugh O'Connor](#) and David Dyte as directors, which gave a noticeably different overall feel to the show, with an added tightness. The company showed sophisticated stagecraft which shone against the minimalist sets and lighting, focusing attention on the acting, and there was some terrific acting. Stand out stars were Aimee Ford as the selfish, bullying, inherently evil, and frighteningly believable Duchess, Danny Sags, as the Fool, almost stealing the stage whenever he was on, and not because of the brightness of his wonderful costume, [Philip Lineton](#), with passion and fire as the Chamberlain, and Pamela Munt, who simply *is* Granny Weatherwax.

Alycia Rabig was suitably 'wet-hen-ish', with a surprising core of iron (possibly from a frying pan), as Magrat Garlick, the youngest witch, and Natalie Haigh provided a comforting, but naughty Nanny Ogg. Paul Messenger has presence, even when playing a presence, and managed to be a convincingly dead King Verence, cleverly being apparently an apparition, present only to the audience, and witches (and cats of course).

Unseen has produced another show which their existing fans will love and will make them new fans if they are lucky enough to get a ticket.

This show has the ability to draw in the viewer with the drama, and keep you engaged with the comedy, and I was totally engrossed for the entire two acts. Kudos to Unseen.