

Press Reviews  
**Sina Martens**  
Players' Wives



**Berliner Ensemble - Premiere 09.05.2024**

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'Sina Martens and her acting partner perform together with outstanding precision, often with an entertaining undertone that is used to unmask them, for example when the two of them sit together almost up to their necks in the ball pit and ponder whether they should go shopping for a convertible or a Tesla Cybertruck on their day off. And in between, the true balance of power is always perfidiously revealed.'

Berliner Morgenpost, Germany

'Sina Martens and her acting partner are two outstanding actors who effortlessly switch back and forth between glamor queen Victoria Beckham, Rubiale's hunger-striking mother and a pair of foolishly vain gamblers.'

Berliner Zeitung, Germany

'One wave of attack after the next. The 'players' wives' score the first hit with the scene in the pool. It continues in quick succession with an emotional monologue by Sina Martens, in which she empathizes with the fate of Kasia Lenhardt. The cheerful and funny course of the play is turned on its head and the evening takes on depth and format.'

Das Kulturblog, Germany

'The play is a fictional approach to the soccer cosmos and yet facts are skillfully conveyed in the subordinate clauses. And the fictional closes the gaps where, in reality, women were forbidden to speak. It is a successful production that fictionally examines the power structure in soccer and places it in the context of other social problems. Those who love soccer will get their money's worth, as will those who have nothing to do with it.'

Deutschlandfunk, Germany

'She is one of the most exciting faces on the German theater scene. Sina Martens is now thrilling audiences with 'Spielerfrauen', a play about toxic relationships in soccer, in which she (also) plays Victoria Beckham.'

Grazia, Germany

'Director Lena Brasch, together with Sina Martens, has brought this theme to the stage in an impressive way with 'Spielerfrauen'. The play has a lasting effect, especially through the great acting and dialogue.'

Kulturblog Berlin, Germany

'After their successful play 'It's Britney, Bitch', Lena Brasch and Sina Martens once again tell of exemplary women's fates in their new play, confirming that the patriarchy has by no means been abolished, even in times of #MeToo.'

Nachtkritik, Germany

'Sina Martens has already sold out shows with 'It's Britney, Bitch'. Now comes an evening with explosive power!'

NDR, Germany

'A very good evening: a very associative piece that leads the audience nicely into the topic of soccer. But the evening is so much more and acted with a precise intensity by Sina Martens and Gabriel Schneider.'

Radio Eins, Germany

'At one point, the actress Martens solemnly and touchingly recites a text about the psychological pressure of the sports business and the suicide of goalkeeper Robert Enke. 'Everything that's left of me fits into two bags,' it says. ...Nevertheless, her production is characterized by an almost cabaret-like lightness. This critical and, at the same time, amusing treatment of popular myths has made director Brasch and actress Martens young stars of the theater world. It is not a grim indictment that Lena Brasch and Sina Martens formulate, but rather astonishment at the customs and traditions of a strange world whose almost exclusively male power ignores #MeToo to this day.'

Spiegel, Germany

'As in their 'It's Britney, Bitch!' show, Sina Martens and Lena Brasch's production once again casually and charmingly mixes up pop culture figures, clever feminism, images of women, masculinity clichés, glamor trash and a few fundamental questions about loneliness, love and truth. The beauty of this absolutely charming and clever evening is that it also talks about love in a completely unironic way in the midst of the soccer comics - better than any visit to the stadium, especially in Berlin when Hertha loses again.'

Süddeutsche Zeitung, Germany

'The evening happily aspires to a lot - and thankfully, above all, it wants to be complex. You wouldn't have expected anything else from Lena Brasch and Sina Martens. Of course there are highlights. For example, when Sina Martens and her fellow actors squat in a huge ball pit as the equivalent of a large bathtub and she has to explain to him - underplaying her intellectual superiority as much as possible - that as a professional footballer he can have his biography written, but not his autobiography.'

Tagesspiegel, Germany