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Süddeutsche Zeitung

Youth without god

If a German author or a director would start thinking how to act and show religious conflicts in a foreign country like – in this case: Georgia – on a German stage, you could bet: There would never be such a villain, small, perverted, evil play like “Angry Bird”. The play of the Georgian writer Basa Janikashvili is a whole sardonic smile, born out of the sheer despair that people aren’t able to live together. Just because they don’t believe in the same type of god, and there gods are different.

How hard the fury of Basa Janikashvili is disturbing us—even if it’s well backed up by research and the authority of a native Georgian – you could now see at the State Theatre of Nuremberg. There was the play shown for the first time and it’s done with speed and full force, but on the other hand, director Christoph Mehler tries to domesticate the madness with seriousness and a little bit of consternation. Even so, it’s a funny, funny dizzy evening. But the writing of Basa Janikashvili – well known in his country—several prizes are given to him – is much more radical, maybe a bit too hard for the German stage in our Bavarian homeland.

Anyhow, that the play is staged is a fact the State Theatre of Nuremberg can be proud of. Since this season the State Theatre of Nuremberg is hosting TALKING ABOUT BORDERS—International Drama Contest. This

An international contest has existed since 2004, founded by Christian Papke. The years before and since 2004 the Austrian Ministry of International and European Affairs and the Austrian PEN-Club likewise were the contest’s supporters. Now, since 2014, the State Theatre Nuremberg is in charge. The contest is a talent show of East European writers, and it has been running in countries like Bosnia, Ukraine, Bulgaria, Albania.

In Georgia 2014, there were about 100 plays in the contest; the jury has given three prizes, and the winning The play “Angry Bird” was translated in German and staged for the first time in Nuremberg.

And that’s how “Angry Bird” shows an absurd perspective in an even more absurd world. Two teenagers are asking naive questions about God. Their parents, one pair of them Muslims, the other, just a father left, is Christian. They are watching each other with a fierce mistrust. In earlier days, they have been helping each other. Other, they were friends. Now there is fear going around: The Muslims are eager to pray in their own mosque, the Christians are in terror about Salafis and mosques anyway. The teenagers are seeking peace in her virtual game: “Angry Birds,” but those birds solve problems bombing adverse pigs. The virtual bombs are soon becoming real. At the end of the play, the teenagers are eaten by their own newborn children and the parents die.

In Nuremberg: The play reveals itself as a play and the reality is breeding out funny birds.

What’s left is the evil with a frightful day by day, played by the actors laconically and well. There is no hope.

The play describes the hate against all foreigners. There is no match against this everlasting hate, the young

generation is failing too.