GRIPS THEATER BERLIN, Altonaer Straße 22, 10557 Berlin

Tel.: 030/39747477 (GRIPS box office)
**GRIPS THEATRE - A SHORT BIOGRAPHY**

1966 The „Berliner Reichskabarett“ founds the „Theatre For Children in the Reichskabarett“

1969 The GRIPS story begins with its first play “STOKKERLOK UND MILLIPILLI” (BRÜDER-GRIMM-PRIZE 1969)

1971 BRÜDER-GRIMM-PRIZE for „BALLE, MALLE, HUPE UND ARTUR “

1972 The Company moves to the Forum Theatre and adopts the name „GRIPS“

1974 GRIPS moves into a former cinema at Hansaplatz

1975 First youth play: „DAS HÄLTSTE JA IM KOPF NICHT AUS“ (BRÜDER-GRIMM-PRIZE 1975) and beginning of the anti-GRIPS campaign

1980 First adult play: „EINE LINKE GESCHICHTE“

1985 BRÜDER-GRIMM-PRIZE for Leonie Ossowski’s „VOLL AUF DER ROLLE“

1986 First Musical: „LINIE 1“ (MÜHLHEIMER DRAMATIKER-PRIZE 1987)

1989 First historical play: „AB HEUTE HEISST DU SARA“

1990 First East-West German play after the collapse of the Wall: „AUF DER MAUER AUF DER LAUER“


1995 GRIPS and the carrousel Theatre receive the Studio Stage of the Schiller-Theater as a communal second stage. The first GRIPS production there was „VORSICHT GRENZE!“

1996 FRIEDRICH-LUFT PRIZE awarded to „EINS AUF DIE FRESSE“ as best berlin production

1997 BRÜDER-GRIMM-PRIZE awarded for the entire repertoire of the 1995/96 season.

1998 GERMAN YOUNG PEOPLE’S THEATRE PRIZE for Lutz Hübner’s „DAS HERZ EINES BOXERS“

1999 Grips celebrates its 30th birthday with the revue titled „DON’T TRUST ANYONE OVER 30“ and three new books (The GRIPS Songbook, The Author Volker Ludwig, and GRIPS Theatre Stories Vol II 1994-99) and the INTERNATIONAL THEATRE INSTITUTE PRIZE ON WORLD THEATRE DAY.

2001 GRIPS celebrates the thousandth performance of LINIE 1. The guest of honour is the HAK-CHON-Theatre Seoul with their korean version of „LINE 1“, which in February 2000 has already celebrated its own one thousandth performance. Tour of India with „LINIE 1“ and „MAX UND MILLI“ in March 2001.
It is hard to pin down just how long the GRIPS Theatre has been in existence. A children’s theatre was formed in 1966 in the Reichskabarett. The Company was unique because up to then children’s theatre in West Germany had consisted almost entirely of Christmas fairy tales performed in an unamusing and unadventurous way ...

GRIPS ...

... however, wasn’t christened GRIPS until May 1972 when the Company moved out of the Reichskabarett.

A decision was finally made to date the GRIPS Theatre from the première of STOKKERLOK UND MILLIPILLI on the 17th May 1969. After all, the history of the GRIPS Theatre is the history of its own plays, and these began with STOKKERLOK. To us, children’s theatre was the same as political cabaret, a means of affecting social circumstances ... If the political excesses of the capitalist system were the butt of our criticism in writing for adults, in the case of children it was the fathers who beat them, the spit and polish-crazy mothers, the signs beginning with "NO" (NO PLAYING, NO NOISE etc.) and anything generally unfriendly towards children. We were on the side of the oppressed class of children in a country that was particularly anti-children. In doing this, we left out the ironical, schmaltzy, cheap ballet and operetta trimmings which, in our experience, merely elicited squeals of delight from the adults in the audience.

Later in the same year, STOKKERLOK was followed by the première of MAXIMILIAN PFEIFERLING. As was to be expected, the story of little Maximilian who blackmails his family and surroundings into child-friendly behaviour with his ear-piercing whistle caused fairy-tale loving child experts to hammer us with harsh criticism based on their own preconceived ideas:
1. We rid children of the last ounce of respect they have for adults.
2. We teach them cheeky behaviour that gets them a beating at home if they copy it.
3. We torment them by presenting them with the sad truth of their daily lives instead of letting them drift into a blissful fairy-tale world.

However, we have yet to hear of a child making a false assessment of its home situation through something it learned at the theatre. Anyway, as an oppressed class, children are clever tacticians who know only too well what they can get away with and what not. The children were delighted to see themselves and their everyday problems at the centre of our plays, to be taken seriously and discover that there are others in the same situation, and - the secret headline of all our productions - that the world can be changed. What GRIPS children lack in power they make up for in wit. Anti-authoritarian fun reached a high note with Rainer Hachfeld’s MUGNOG KINDER!

Ten months passed before the next première, BALLE MALLE HUPE UND ARTUR. The reason was that we too got caught up in the anti-authoritarian movement which threatened to gobble up its own sapling. We began to discover theories, studied the writings of the Kinderladen movement, cited Brecht, and invited the opinions of countless friends, teachers, and children. The play is set entirely in a proletarian milieu and for the first time, depicts the behaviour of a whole group of children in-

Volker Ludwig
cluding the games they play with each other.

In the summer of 1971 we gave up political cabaret, although it was still going strong. But it had long since lost its relevance for us. The political movement of which we were a part and of which we felt ourselves to be the satirical voice had broken up in disarray. We felt that children’s theatre was the most appropriate and useful form for us to continue with, aimed directly at a specific group. Back to basics as it were. The actors loved children as an audience and much preferred performing for them than for adults. You always know where you are with children. They are not polite and only pay attention if they are really interested. They can be full of enthusiasm until they are ecstatic, but they can also turn away from us and exit noisily as soon as they are bored. Political cabaret can be performed perfectly without any inner commitment but not so children’s theatre. In the summer of 1971, I wrote TRUMMI KAPUTT. We had realised that it was not enough to try and increase children’s self-esteem or show that parents can be at fault or unfair. Children think that they are to blame if their parents lose their temper. So we have to show children why their parents behave wrongly. Helping children understand takes away their fear, makes them freer and more self-confident, draws them closer to their parents, and makes them more impervious to the inconsistent degrees of affection they receive.

Ever since MAXIMILIAN PFEIFERLING, children have inundated us with suggestions for plays. One such topic was the conflict between boys and girls at school. However, our research was not very revealing. All we came up with was that "only boys play football and only girls play with dolls". Then we began asking what they wanted to do when they left school. Much to the horror of their progressive teachers, twelve-year-old girls from Wedding all declared "housewife" to be their prospective choice of vocation, and when asked why not a profession they replied "my husband might not like
it”. Now we knew where to find the difference: boys and girls were prepared in different ways for their roles in life. I co-wrote a play for the first time with Reiner Lücker: MANNOMAN!. We needed a new name as a Company for the opening night in May 1972. Reiner’s suggestion, which had also been voiced by several children, was adopted and we became the GRIPS Theatre. For us, GRIPS meant first and foremost thinking is fun ...

With the play DOOF BLEIBT DOOF we finally got around to writing about the subject that had been suggested most by children: stress at school. DOOF BLEIBT DOOF was the first play that had printed backup material for teachers. We had long since realised that what happened after the performance was just as important as the performance itself. The continual reports from surprised teachers about children who suddenly opened up and talked about themselves after they had seen their problems portrayed on stage made it clear to us that children must be given sufficient opportunity to talk about the strong impressions these performances made on them. Stefan Reisner, a new GRIPS author, wrote a play for younger audiences in 1973. His effervescent RUHE IM KARTON! caused heated debate because it revived early GRIPS traditions and used magical, surreal, ironic and clownlike elements, some of which were "GRIPSized" and some left as they were. This was followed six weeks later by the equally successful première of one of the most important and consequential GRIPS plays ever, EIN FEST BEI PAPADAKIS, a classical five-act play. Here, too, we had reacted to a topic that was high on the children’s request list: foreigners, or more precisely, the
EIN FEST BEI PAPADAKIS: Seum, Veit, Bozyel, Glaubrecht, Lehmann, Bliefert
Gastarbeiter ("guest workers") whose children were now pouring into the schools. It took years for us to find the right idea for the plot. By the way, the final song in PAPADAKIS "Wir sind Kinder einer Erde" (We are all children of the earth) and the song "Wir werden immer größer" (We grow bigger/stronger every day) from RUHE IM KARTON! are the two most successful GRIPS songs to date. Both have been published in over one hundred schoolbooks and anthologies. As time went on, the idea of performing as a sub-tenant in someone else's theatre, the Forum Theater, became more and more unbearable. Then someone gave me the tip to try for the former Bellevue Cinema at Hansaplatz. After lengthy negotiations, the improbable happened: thanks to the Senator for Science and Art, the SPD-dominated local council, and other helpers, we gave our first GRIPS performance in our own theatre (for which we pay rent) on 30th September 1974 with EIN FEST BEI PAPADAKIS. We were allowed to re-style the cinema to our liking, which clearly meant building a thrust arena stage where children in the audience, sitting around three sides of it, would look down and not up at the adult actors on the stage and also be able to see each other. In 1975, we kept ourselves going with Stefan Reisner's second play MENSCH MÄDCHEN! in which three girls stick up for themselves against one boy. The first night of the youth play DAS HÄLTSTE JA IM KOPF NICHT AUS followed in the autumn. It was a smash hit. Much to their astonishment, the secondary school pupils saw themselves mirrored on the stage. They often asked what school the kids on stage attended, although the actors were twice their age. At the interval we heard some "that's even better than the movies!" and "when's the next half of the film?" because they were only acquainted with the cinema. They even threatened to come on stage and support the teacher against the rector. Seventy thousand young people saw this play in which, according to the Berlin Christian Democrat Party, they were incited via unwholesome language to acts of violence.
The Steglitz town councillor for youth, Friedrich, banned a guest performance of MENSCH MÄDCHEN! in his district in May 1975, not because of the play itself but because "members of the GRIPS Theatre moved in the city's communist circles". We found this very funny indeed, and when another Steglitz councillor pronounced us "representatives of that whole bolshevist cultural revolution" during a debate, we laughed till we cried. From now on we would hear and read daily reports that GRIPS was "communist indoctrination" or "left wing agit-prop for children who were mentally ill-equipped to cope with us". The Berliner Morgenpost wrote that GRIPS plays were rearing "a load of political psychopaths, poor devils who would one day be their own destruction, having destroyed other things on the way" (11.2.1976). We were soon banned in all the Berlin districts run by the CDU.

When the latter then claimed that the members of the GRIPS Theatre were supporters of the "Baader-Meinhof" terrorist group, I eventually complied with the wishes of many Berlin teachers and sued for revocation, only to lose the case at the Court of Appeal. The verdict was absurd and made such a laughing stock of the CDU that their smear campaign in 1978 turned out to be excellent advertising for the Theatre.

The year 1976 began with KANNST DU ZAUBERN, OPA?, a joint venture written this time by Reisner/Hachfeld. It focused on children and older people, those two minority groups often so happily linked at the GRIPS Theatre. After many requests - especially from teachers - we finally produced BANANA, a play that focused on the Third World. BANANA is an adventure play with a lot of excitement and subversive wit, written by Rainer Hachfeld and Reiner Lücke.

In VATERMUTTERKIND at the beginning of 1977, we returned to the everyday problems of our audience: divorced parents, disastrous family lives and the consequences for children. Judging by the adult reaction,
we seemed to have hit on a taboo subject. Many confused their own reaction to the play with the effect it had on their children. The main bone of contention was that the child in the so-called "intact", "decent" family was portrayed as being worse off than the two children from single-parent families.

Our first environment play, WASSER IM EIMER, had its première at the end of 1977. This was an educational play in Revue style with a wonderful set design by Karl-Ernst Herrmann from the Schaubühne.

1978 saw the opening of our second youth play DIE SCHÖNSTE ZEIT IM LEBEN. We were very conscious
Many young people, who had seen this play anywhere from three to five times couldn’t wait any longer and came to see plays for children. They reacted quite strongly when they encountered "their" actors playing five to six year-old children. The research was easier this time. Most young people had seen KOPF and were soon prepared to trust us. We were inundated with stories and confessions and this play is even closer to reality than the first one. In the summer of 1978 I was finally forced to write a play for five year olds again. I had always been particularly respectful of this age group because they experience events on stage more or less as real life. It's far easier to write for eight year olds you can talk to about everything afterwards. So I looked for basic situations most children would recognise and be able to relate to. The first one was: a child has to go to bed and doesn't want to, and the second: the bigger boy is more frightened than the smaller girl. Another one was: a shy boy is bullied by a nasty one at the playground. These were images I remembered from my own childhood and thought I also recognised in my own son. And thus MAX UND MILLI gradually began to take shape. In 1979 we celebrated "ten years of emancipatory children's theatre" with our 1st International Children’s and Young People’s Theatre Festival". 1980 was a terrific year for GRIPS. We asked Roy Kift to write a play for us about the disabled. The cooperation of our Ensemble in further developing the play and adjusting it to German circumstances helped turn it into a worldwide success. With 215 performances, STÄRKER ALS SUPERMAN became the most successful children's play at Hansaplatz. EINE LINKE GESCHICHTE had its opening night two months later. The last scene was set in the beginning of May 1980, the première was two weeks later in reality. The story of the three students who meet in 1966 at a Vietnam War Rally and whose lives we follow up to the pre-
sent is also the history of its authors and of the GRIPS Theatre itself. And because the audience wants to know how things will progress after the play and we do too, the last scene is always set in the present. The time gap between the preceding scene (set in 1978) and the final one gets bigger all the time, making it harder to play. To date, I have had to think up a dozen different endings with my co-author Detlef Michel. Year after year the audience comes back to see what has become of their and our budding dreams, and to see how we can still manage to end the play with the same last line about the "incredibly strong beginning" of a new (hi)story of the LEFT.
ALLES PLASTIK: Grabowski, Vollbrecht, Kluge
And yet another success: the première of HEILE HEILE SEGEN in December, which we really owe to co-author Christian Veit’s daughter. Her spell in hospital just before the summer break gave her father the idea. Thanks to this hit we could afford to put in nine months preparation for our third major youth play ALLES PLASTIK.

ALLES PLASTIK opened just four days after the brutal eviction of squatters from eight occupied houses, resulting in the death of Jürgen Rattey, one of the squatters. The play very deliberately takes sides with the squatter minority who, for the majority of the BILD newspaper-reading secondary schoolchildren were criminals and no-gooders: But because the play portrays them as basically very nice people, grateful teachers made good use of it to counter the polarisation in the Berlin school landscape. A number of meetings came about between schoolchildren and squatters who, to the amazement of the kids, turned out to be just decent people.

1981 also saw the "2nd International Children’s and Young People’s Theatre Festival". The climax was the guest appearance of the Werkteater Amsterdam, whom we had always admired and made friends with when we met at the Holland Festival in 1981.

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In 1982 we were considering a remake of our first environment play but the research soon showed that WASSER IM EIMER would have been the wrong play: children no longer needed it spelled out. They knew enough about the dangers of a dying environment in the meantime and wanted only one thing from us: ideas for doing something about it. DICKE LUFT became yet another success.

Something wonderful happened in the autumn of 1983. One of Germany’s most prominent writers asked us if she could write a youth play for GRIPS. It was Leonie Osowski. The play VOLL AUF DER ROLLE was not only the first major youth
play about neofascist tendencies (1984!) but became a legendary example of cooperation between author and Ensemble. 1985 brought the opening of JULE, WAS IST LOS? with Ilona Schulz as Jule, Dieter Landuris as Baby and Dietrich Lehmann as an old Boxer Dog (the first talking animal on a GRIPS stage, not counting the cabaret song “Schweinchen Plastik” from the play WASSER IM EIMER). Teachers came with their classes in very large numbers, so that we were able to concentrate on preparing a new venture - our first "Musical".

For a long time I had wanted to write a play made up of lots of little stories instead of one big one. I fi-
nally hit on the idea of the Underground train as a dramatic device. From the first moment the Company heard about the LINIE 1 project, the cast and crew came regularly to tell me of their experiences in the Underground (U-Bahn), especially Line 1. LINIE 1 was a tremendous success and a triumph for the whole Theatre: for the Ensemble from A for Thomas Ahrens to Z for Petra Zieser, for the director Wolfgang Kolneder, as well as for choreographer Neva Howard, costume designer Yoshio Yabara, set designer Mathias Fischer-Dieskau (our set designer for ten years; our theatre is difficult because with the audience on three sides it hardly allows space for a set), the band that not only arranged Birger Heymann’s music but added lots more themselves and developed into a very creative component, if not the backbone of the Ensemble, and finally the technical staff who helped create a show whose technical requirements exceeded those of all previous shows at our theatre.

So far, we have been on tour with LINIE 1 in fifteen different countries (the German cast also performs the English version) e.g. to Australia (Brisbane, Melbourne), Denmark (Copenhagen), England (London), Ireland (Dublin), Israel (Jerusalem), the Netherlands (Amsterdam), Russia (Moscow), India (Pune, Mumbai) and USA (New York).

In 1988/89, the play AB HEUTE HEISST DU SARA was developed over a period of fourteen months. It is based on Inge Deutschkron’s book, "Ich trug den gelben Stern" ("I wore a yellow star", published in English under the title "Outcast"). We had met Inge Deutschkron in 1987. Her political attitude, her journalistic experience, and above all her Berlin straightforwardness and openness provided the basis for a cooperation that was both uncomplicated and indeed, heartwarming. There were some objections to the project within the Company. They hadn’t joined GRIPS to play in a historic costume piece. All the plays up to then had been set in the present.
AB HEUTE HEISST DU SARA: Lorck-Schierning, Lehmann
- The Nazi period had been rammed down their throats at school and they were fed up with it.
- We would lose the "kids from Kreuzberg" (especially poor, racially mixed district of Berlin).

Five days before the show opened in February 1989, the "Republicans" (extreme Right Wing party with neo-fascist attitude towards foreigners) polled nearly eight per cent of the vote and were elected to the Berlin Senate for the first time. Stunned, the actors asked me "how on earth could you have known?". GRIPS now had the most up-to-date play in Berlin in its repertoire. One of the nicest things about the production is that the "kids from Kreuzberg" were not at all put off. On the contrary, during the first four years, sixty thousand Berlin schoolchildren followed the play keenly for its full three and a half hour duration.

Reiner Lücker, co-author of seven GRIPS plays, wanted to write a comedy about East-West (Germany). He had hardly begun to write when the Wall came down. Thereupon, we wrote a play for twelve year-olds and over which included New Year’s Eve at the Brandenburg Gate, and which mostly aimed to give children in West Berlin an insight into the lives of children brought up in the German Democratic Republic. We agreed on the title AUF DER MAUER AUF DER LAUER. The première in April 1990 was a moving and emotive event for the audience, both East and West. There was also much liberating laughter. However, there was no laughter on the 3rd/4th October when, dodging the Reunification rigmarole, we put on guest performances in Dresden. Our play reminded the Dresdeners once again of the hopes they had had when the Wall collapsed almost one year before. The other half of our cast who were not in AUF DER MAUER AUF DER LAUER wanted to be in an "important" play too, one that focused on a major problem. Thus we came to write our third and final environment play HIMMEL ERDE LUFT UND MEER.
HEIMAT LOS: Nicolai, Hoppe, Kellner, Blum
In 1991 we began our cooperation with Herman Vinck, one of the founder members of Werkteater Amsterdam. We decided to develop a play dealing with the subject of "hatred of foreigners". We researched for two or three months until we came across a group of youngsters with right-wing tendencies who were rebuilding and renovating a derelict building with a social worker as a project. From these and other related experiences, the Company collectively developed the play HEIMAT LOS without an author in the traditional sense, which was another new experience for GRIPS.

Just one year after HEIMAT LOS, Herman Vinck’s second project opened at GRIPS: KLOSS IM HALS, a theatre mosaic dealing with the subject of anorexia and eating disorders in general, illness induced by the civilised world, which we found out through our research work to be alarmingly widespread and then had this confirmed through our close contact to our audience. Four years after Thomas Ahrens had performed the Swedish play ALGOT STORM (his GRIPS version was called STURM UND WURM), he wrote a sequel called STURM UND WURM UNTERWEGS. It was the first premiere of a play for fives and over at GRIPS for eight years.

The year 1994 began with DIE MOSKITOS SIND DA, our elaborate utopian-musical comment on the year of the nineteen elections in Germany, which proved to be a hit particularly with young people. Apart from the many positive reviews, critics complained - as they have been doing for the last twenty-five years - that children and young people could misunderstand the play and find it much too long as well. They can't seem to stop. What do they think we have been doing for the last twenty-five years?

Two months later we saw a small miracle: BOSANA, an Ensemble production with three Bosnian and two GRIPS actors. Again, a play that is very direct, very authentic and poetic, and extremely well received by thirteen year-olds and over.

We celebrated our 25th GRIPS anniversary with a new production of
Rainer Hachfeld’s MUGNOG KINDER!. The play worked for children just as it had done twenty-five years earlier.

**More Space 1994 – 2001:**
A solution at last in the autumn of 1994: the GRIPS Theatre was extended and converted to the tune of five and a half million German marks. This finally put an end to the increasingly disastrous conditions under which fifty of us tried to run an Ensemble Repertoire Theatre in a former cinema with no extra rooms. Even the struggle to be considered eligible for allocation of German State Lottery funds took years. Six politicians distribute these funds somewhat high-handedly and our case was threatened by fierce resistance from one particular individual in Bonn. I finally marched into the lobby of the Berlin Parliament and told every MP I vaguely knew just how thrilled I was to be able to chuck that perpetually underfinanced GRIPS place to make ten times as much producing musicals, that it would have to be run illegally from now on because the Senat didn’t want to keep it going, and that after twenty-five years I was fed up with it anyway... and so on. In the end I almost believed it myself. Four weeks later the funding application was approved. The Kultursenat allowed us to use the abandoned Schloßpark Theatre in Steglitz during the three-month renovation period. The people in the district were grateful and constant theatregoers that we rewarded with two premières. A year later (September 1995) we took over the Schiller-Theatre Werkstatt as a second venue, an extra stage belonging to the old Schiller Theatre building that was closed down. The location seats 90 people.

The Schiller-Werkstatt is a gift and a blessing for GRIPS. When you have to fill a house with 350-460 seats to capacity every day, a base to experiment and perform little gems of a more specific and softer nature can be a mental lifesaver, not only for the players.

**New Plays, New Authors**
Thirty-two productions have emerged from the GRIPS Theatre (including the
Werkstatt) in the last seven years, sixteen of which were premières, and five German premières. Two new authors, Lutz Hübner and Anja Tuckermann, were each responsible for two or three premières. Our eternal search for new writing talent had been fruitless up to then except for a few one-offs. We finally scored here too! Under our wing, Lutz Hübner, actor, director and established playwright, developed into a successful GRIPS dramatist for young people and Anja Tuckermann let herself be spirited away from writing prose to plays for children.

Although the up-and-coming dramatists were not the only ones wearing a feather in their cap. BELLA, BOSS UND BULLI for people over five (December 1995) became the most successful children’s play since STÄRKER ALS SUPERMAN in 1980. Then Rainer Hachfeld, who hadn’t written anything new for GRIPS since 1979, landed the biggest coup since LINIE 1 with EINS AUF DIE FRESSE (about violence in schools). These triumphs are all the more remarkable because they are not the result of the latest trends but of being close to what touches our audience.

Only CAFÉ MITTE experienced a slight drawback. It simply wasn’t quite ready when the time came to present it to the critics. In the meantime, CAFÉ MITTE is having a successful run. It is performed regularly, was chosen for the "5th Children’s and Young People’s Theatre Festival", and invited to the "Mülheim Theatre Festival". The new „LINIE 1“, called „MELODYS RING“, (central theme: young refugees in Berlin) opened in October 2000 to the accustomed ovations and will certainly embellish our repertoire for many years to come. The same can also be said for the „studio productions in the Schiller-Theater-Werkstatt about „GANZ GROSSE PAUSE“ a play about school truants. (Feb 2001)

**Travelling with GRIPS**

Suitable to the spirit of the times, GRIPS has been drawn towards the East over the last few years. It began with performances of LINIE 1 in the Kulturpalast in Prague in 1994 and ended with guest performances of VORSICHT GRENZE! in Eskisehir (Turkey), Warsaw (1998), Estonia, Latvia and Lithuania (1999), Russia (2001).
BELLA, BOSS UND BULLI: Prahl, Giese

ASRA — DIE VON GEGENÜBER: Ivanov
Thomas Ahrens darted around Karachi, Lahore, Kalkutta and Delhi with STURM UND WURM and got as far as Lisbon with STURM UND WURM UNTERWEGS. But what really topped the bill was Bombay in autumn 1996. Thomas and I attended the "Coming to GRIPS with India" Festival organised by Sanjna Kapoor's Prithvi Theatre to celebrate ten years of the Indian GRIPS movement. There were productions of GRIPS adaptations in five languages, including DICKE LUFT in Marathi, MUGNOG-KINDER! in Kannada, as well as the première of a play by Ranga Godbole about the tension between Hindus and Muslims in Bombay. The most recent highlight was our mini-tour of India with LINIE 1 and MAX UND MILLI in March 2001.
Awards and Anniversaries
The CARL VON OSSIETZKY MEDAL bestowed on Volker Ludwig and the GRIPS Theatre at the end of 1994 is the highest honour we have ever received. Two years later we were unexpectedly honoured with a special prize from the GERMAN CULTURAL AWARD (20.000,- DM) which we had never heard of until then (patrons: Kohl and Stoiber). It snowballed after that. The FRIEDRICH LUFT PRIZE from the Berliner Morgenpost for the best annual production went to „EINS AUF DIE FRESSE“. The BRÜDER GRIMM PRIZE from the Land Berlin (the fifth since 1969!) went to five productions in the 1996/97 season: „BELLA, ASRA, NEBENAN, BOXER and FRESSE“. Lutz Hübner was awarded the GERMAN YOUTH THEATRE PRIZE (Federal Ministry for Family Affairs) in 1998, which was followed by the JAN DORMAN PRIZE for „VORSICHT GRENZE!“ awarded in Poland for the best foreign guest performance. The most recent award was the annual WORLD THEATRE DAY PRIZE from the International Theatre Institute (ITI), presented to Volker Ludwig and the GRIPS Theater in 1999.
Anniversaries, however, are a different kettle of fish. They just happen or they’re a reward for keeping the ball rolling. As far as people are concerned, anniversaries always imply advancing age. However, GRIPS is more than a community of people that changes with time: GRIPS is an idea, a state of mind, a spirit, selfless, timeless and thus ageless. We’d just like to make that point here. When we celebrate an anniversary there are no regrets or apologies: fifteen years of „EINE LINKE GESCHICHTE“ in 1995, ten years of „LINIE 1“ in 1996, the 400th performance of „EINE LINKE GESCHICHTE“ 1988, ten years of „AB HEUTE HEISST DU SARA“ in February 1999. Not forgetting that GRIPS was 30 years old in 1999 and celebrated with the revue „TRAU KEINEM ÜBER 30“.
Finally in April 2001 GRIPS celebrated the one thousandth performance of „LINIE 1“. The guest of honour was the HAK-CHON-Theatre Seoul with their korean version of „LINE 1“, which in February 2000 had already celebrated its own one thousandth performance.

GANZ GROSSE PAUSE
Engelhardt, Holicki

MELODYS RING
Seidler, Holicki, Hiller, Klink
A glimpse behind the scenes...
A history of the world-famous theatre for children and young people spread over 336 pages, it includes hundreds of photographs (some unpublished to date), caricatures by Rainer Hachfeld, memories and anecdotes by Volker Ludwig, and contributions by theatre people from all over the world...
The plays, the premières, selected scenes, Birger Heymann songs, rave notices and bad reviews, triumphs and smear campaigns. A book to browse through and reminisce, a reference book, and one that will make you laugh and be amazed.
"This book is one of the best a theatre has ever produced about itself." (SFB)
And the supplementary volume:
The GRIPS Book
THEATRE STORIES
GRIPS Theatre, Berlin 1999
Volume 2 (120 pages) 7,80
Volume 1 (336 pages) 13,-
Volume 1 and 2 combined 18,-

An illustrated documentation of five exciting years of change and the unexpected in the life of GRIPS: new premises, new authors, endless anniversaries and distinguished awards. And what’s more, Volker Ludwig lets out a secret about GRIPS on page 49...
GRIPS-Productions
from 1969 to 2001

WP = World Première
GP = German Première
EP = European Première
NP = New Production
P = Première

1969 Stokkerlok und Millipilli (WP: 17.5.) by Rainer Hachfeld and Volker Ludwig
1969 Maximilian Pfeiferling (WP: 5.11.) by Carsten Krüger and Volker Ludwig
1970 Mugnog-Kinder! (WP: 2.5.) by Rainer Hachfeld
1971 Trummi kaputt (WP: 18.11.) by Volker Ludwig
1972 Mannomann! (WP: 31.5.) by Volker Ludwig and Reiner Lücker
1972 Maximilian Pfeiferling (NP: 1.12.) by Carsten Krüger and Volker Ludwig
1973 „Doof bleibt doof“ (WP: 16.2.) by Uli Gressieker, Volker Ludwig and Reiner Lücker
1973 Ruhe im Karton! (WP: 23.10.) by Stefan Reisner
1973 Ein Fest bei Papadakis (WP: 10.12.) by Volker Ludwig and Christian Sorge
1974 Die Ruckzuckmaschine (WP: 10.6.) by Reiner Lücker and Stefan Reisner
1974 Nashörner schießen nicht (WP: 6.10.) by Volker Ludwig and Jörg Friedrich
1975 Mensch Mädchen! (WP: 28.2.) by Stefan Reisner
1975 Trummi kaputt (NP: 18.4.) by Volker Ludwig
1975 Das hältste ja im Kopf nicht aus (WP: 18.9.) by Volker Ludwig and Detlef Michel
1976 Kannst du zaubern, Opa? (WP: 20.2.) by Stefan Reisner and Rainer Hachfeld
1976 Banana (WP: 10.9.) by Rainer Hachfeld and Reiner Lücker
1977 Vatermutterkind (WP: 4.3.) by Volker Ludwig and Reiner Lücker
1977 ... und raus bist du! (WP: 7.6.) by Christian Veit, Wolfgang Kolneder and Ensemble
1977 Wasser im Eimer (WP: 16.12.) by Reiner Lücker and Stefan Reisner
1978 Mannomann! (NP: 10.2.) by Volker Ludwig and Reiner Lücker
1978 Die schönste Zeit im Leben (WP: 24.5.) by Volker Ludwig and Detlef Michel
1978 Max und Milli (WP: 3.11.) by Volker Ludwig
1979 Ein Fest bei Papadakis (NP: 9.2.) by Volker Ludwig and Christian Sorge
1979 Banana (NP: 4.5.) by Rainer Hachfeld and Reiner Lücker
1979 Spaghetti mit Ketchup (WP: 14.12.) by Rainer Hachfeld
1980 Stärker als Superman (WP: 7.3.) by Roy Kift
1980 Eine linke Geschichte (WP: 23.5.) by Volker Ludwig and Detlef Michel
1980 Heile heile Segen (WP: 5.12.) by Volker Ludwig and Christian Veit
1981 Alles Plastik (WP: 26.9.) by Volker Ludwig and Detlef Michel
1981 Mensch Mädchen! (NP: 11.12.) by Stefan Reisner
1982 Dicke Luft (WP: 23.4.) by Volker Ludwig and Reiner Lücker
1982 Friede Freude Pustekuchen (WP: 27.11.) by Reiner Lücker and Stefan Reisner
1983 Ruhe im Karton! (NP: 16.9.) by Stefan Reisner
1983 Der Spinner (WP: 16.12.) by Volker Ludwig and Henning Spangenberg
1984 Voll auf der Rolle (WP: 19.4.) by Leonie Ossowski
1984 Meedas Kinder (P: 9.11.) by Per Lysander and Suzanne Osten
1985 Der Drück ist los (WP: 14.2.) by Ulrike Haß
1985 Die Prüfung (P: 21.3.) by Hans Galli - GRIPS STUDIO
1985 Hart im Nehmen (WP: 21.6.) by Peter Huth
1985 Jule, was ist los? (WP: 22.11.) by Jörg Friedrich
1986 Töchter (P: 26.1.) by Catherine Hayes - GRIPS STUDIO
1986 Linie 1 (WP: 30.4.) by Volker Ludwig
1987 Max und Milli (NP: 30.1.) by Volker Ludwig
1987 Ewig und drei Tage (WP: 3.12.) by Leonie Ossowski
1987 Der Messias (GP: 11.12.) by Barlow/Kelly/Hough
1988 Schaschlik (WP: 17.8.) by Jockel Tschiersch - GRIPS STUDIO
1988 Heile heile Segen (NP: 9.10.) by Volker Ludwig and Christian Veit
1988 Verliebt, verlobt, Verbrecherin (WP: 5.11.) by Felix Mitterer, Dieter Landuris a. o. - GRIPS STUDIO
1989 Ab heute heißt du Sara (WP: 9.2.) by Volker Ludwig and Detlef Michel
1989 Stokkerlok und Millipilli (NP: 12.5.) by Rainer Hachfeld and Volker Ludwig
1989 Sturm und Wurm (P: 9./10.9.) by Barbro Lindgren and Cecilia Torudd - GRIPS STUDIO
1990 Auf der Mauer auf der Lauer (WP: 27.4.) by Reiner Lücker and Volker Ludwig

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1990 Himmel Erde Luft und Meer (WP: 8.12.) by Volker Ludwig
1991 Rudimentär (P: 27.5.) by August Stramm - GRIPS STUDIO
1991 Haben Sie ein I? (P: 12.6.) by Florian Felix Weyh
1991 Orlando Nunez oder Die Firma verzeiht einen Augenblick des Wahnsinns (P: 13.9.)
  by Rodolfo Santana - GRIPS STUDIO
1991 Spaghetti mit Ketchup (NP: 11.10.) by Rainer Hachfeld
1992 Heimat los (WP: 29.4.) — Ensemble production
1992 Wannecke (WP: 8.5.) by Wolfgang Graetz and Reiner Lücker - GRIPSBOGEN (formerly known as GRIPS STUDIO)
1992 Frank & Stein (P: 12.11.) by Ken Campbell - GRIPSBOGEN
1992 Der Papst und die Hexe (GP: 1.12.) by Dario Fo
1993 Sizwe Bansi ist tot (P: 19.3.) by Athol Fugard - GRIPSBOGEN
1993 Kloß im Hals (WP: 28.5.) — Ensemble production
1993 Stärker als Superman (NP: 3.9.) by Roy Kift
1993 Sturm & Wurm unterwegs (WP: 19.9.) by Thomas Ahrens
1994 Die Moskitos sind da (WP: 21.2.) by Volker Ludwig
1994 Bosana (WP: 28.4.) — Ensemble production - GRIPSBOGEN
1994 Mugnag-Kinder! (NP: 17.5.) by Rainer Hachfeld
1994 Die geschlagenen Eltern oder: Die Wissenschaft über dem Kind (WP: 19.6.)
  - A Textcollage, selected by Dietrich Lehmann - GRIPSBOGEN
1994 Wahrlich, ich sage euch... (GP: 4.11.) by Patrick Barlow - SCHLOSSPARK-THEATER
1994 Gestrandet vor Guadeloupe (P: 11.9.) by Hans Zimmer - SCHLOSSPARK THEATER
1995 Lotte geht flöten (WP: 3.3.) Ensemble production
1995 Vorsicht Grenze! (GP: 19.5.) by Tini Cermak, Andreas Moldaschl, Alvaro Solar - SCHILLERWERKSTATT
1995 Die Moskitos sind da (NP: 11.10.) by Volker Ludwig
1995 Bella, Boss und Bulli (WP: 1.12.) by Volker Ludwig
1996 Asra - die von gegenüber (WP: 19.1.) by Anja Tuckermann
1996 Nebenan (P: 13.4.) by Michael Ramloese - SCHILLER-WERKSTATT
1996 Das Herz eines Boxers (WP: 19.10.) by Lutz Hübner
1996 Eins auf die Fresse (U. 12.11.) by Rainer Hachfeld
1997 Indian Curry (EP: 17.4.) by Chandrashekhar Phansalkar - SCHILLER WERKSTATT
1997 Auf der Mauer auf der Lauer (NP: 4.9.) by Reiner Lücker and Volker Ludwig
1997 Valley Song (GP: 21.11.) by Athol Fugard - SCHILLER-WERKSTATT
1997 Café Mitte (WP: 4.12.) by Volker Ludwig
1998 Komm, wir knutschen (WP: 13.3.) by Anja Tuckermann
1998 Alles Gute (WP: 19.11.) by Lutz Hübner
1999 Marie (GP: 25.2.) by Mats Wahl - SCHILLER-WERKSTATT
1999 „Trau keinem über 30“ (WP: 12.5.) by Volker Ludwig, Birger Heymann a. o.
1999 Kein Feuer ohne Kohle (P: 4.6.) by Peter Hathazy - SCHILLER-WERKSTATT
1999 Auf der Kippe (WP: 1.10.) by Herman Vinck/Eva Blum - SCHILLER-WERKSTATT
1999 Max und Milli (NP: 26.10.) by Volker Ludwig
2000 David und Lisa (P: 26.1.) by James Reach/Th.I.Rubin
2000 Schlag auf Schlag (WP: 28.9.) by Eva Blum/Herman Vinck - SCHILLER-WERKSTATT
2000 Melodys Ring (WP:20.10.) Musical by Volker Ludwig/Birger Heymann
2000 ... aber bitte mit Sahne! (P: 15.12.) Die Eckart- Hachfeld-Revue
2001 Ganz grosse Pause (WP: 22.2.) by Anja Tuckermann & Ensemble - SCHILLER-WERKSTATT
2001 Lulatsch will aber (P: 28.2.) by Manuel Schöbel - SCHILLER-WERKSTATT
2001 Heile heile Segen (NP: 14.6.) by Volker Ludwig/Christian Veit
2001 Hallo Nazi (WP: 9.11.) by Monoblock - SCHILLER-WERKSTATT
2001 Flo Co (WP 16.11.) by Thomas Ahrens
Productions of GRIPS -
Plays in other countries:

ARGENTINA (Cordoba, San Juan)
AUSTRALIA (Bathurst, Melbourne, Sydney, Perth, Brisbane, Carlton)
AUSTRIA (Bregenz, Graz, Klagenfurt, Vienna, Linz, Villach, Innsbruck, Salzburg)
BELGIUM (Antwerp, Brussels, Liège)
BRAZIL (Curitiba, Porto Allegre, San Salvador de Bahia, Sao Paolo, Rio de Janeiro)
CANADA (Vancouver, Manitoba, Montreal, Alma, Vanier, Toronto, Edmonton, Winnipeg, Calgary, Quebec)
CHILE (Santiago de Chile)
CYPRUS (Nicosia)
DENMARK (Copenhagen, Svendborg, Aarhus, Hellerup)
ECUADOR (Quito)
ENGLAND (London, York, Liverpool)
ESTONIA (Tallinn)
FINLAND (Helsinki, Lahti, Tampere, Raisio, Pori, Rauma, Kemi)
FRANCE (Paris, St. Quentin)
GDR (Dresden, 1987; Magdeburg, 1988; Frankfurt/Oder, 1989; Halle 1988; Rostock, 1990)
GREECE (Athens, Rhodos, Saloniki)
HONGKONG
HUNGARY (Debrecen)
ICELAND (Reykjavik)
INDIA (Haiderabad, New-Delhi, Pune, Bangalore, Calcutta, Bombay)
INDONESIA (Djakarta)
IRELAND (Dublin, Kilkenny)
ISRAEL (Tel Aviv)
ITALY (Milan, Siena, Brixen)
JAPAN (Nagoya)
(Former)-YUGOSLAVIA (Serbia: Subotica, Novi Sad; Slovenia: Ljubljana, Maribor, Celje, Kranj; Croatia: Zagreb, Varazdin, Rijeka, Virovitica)
KENYA (Nairobi)
LATVIA (Riga)
LITHUANIA (Vilnius)
LUXEMBOURG (Luxembourg, Esch-sur-Alzette)
MADAGASCAR
NEW ZEALAND (Wellington, Berlington)
NETHERLANDS (Amsterdam, The Hague, Utrecht, Groningen, Leiden, Pey-Echt)
NORWAY (Oslo, Mo i Rana, Tröndelag, Trondheim)
MEXICO (Guadalajara, Mexico City)
PAKISTAN (Karachi)
PERU (Lima)
PHILLIPPINES (Manila)
PORTUGAL (Lisbon, Porto)
SCOTLAND (Glasgow)
SOUTH KOREA (Seoul)
SPAIN (Barcelona)
SRI LANKA (Colombo)
SWEDEN (Lund, Stockholm, Hälsingborg, Norrköping, Malmo)
SWITZERLAND (Baden, Basle, Berne, Fribourg, Lucerne, Bremgarten, St. Gallen, Zürich, Schlarigna, Münchwilen)
TURKEY (Istanbul, Izmir, Ankara, Levent)
USA (Atlanta, Long Beach, New York, Milwaukee, Seattle, Boston, Northampton)
GRIPS-tours to other parts of the world

Apenrade (DK)
Aarhus (DK)
Antwerp (B)
Amsterdam (NL, Holland-Festival 1981)
Arnhem (NL)
Atlanta (USA)
Basle (CH)
Bergen (N)
Bonn (Berliner Kulturtage 1990)
Bombay (IND) 2001
Bregenz (A)
Brisbane (AUS, Expo’88)
Brussels (B)
Calcutta (IND)
Chemnitz (Karl-Marx-Stadt, 1988/ Begegnungen 1993)
Copenhagen (DK)
Delhi (IND)
Dreieich (Starke Stücke 1994)
Dublin (IRL, International Theatre Festival 1986)
Duisburg (Dusiburger Akzente 2001)
Eindhoven (NL)
Esch (L)
Eskisehir (TR, 4. Eskisehir Festival 1998)
Essen (Theater der Welt 1991)
Esslingen a. N. (Kultursommer 1993)
Frankfurt/M. (Experimenta, 1975)
Genoa (I)
Göteborg (S)
Graz (A)
The Hague (NL)
Hambach (Internationales Theaterfestival, 1992)
Hamburg (Schauspielhaus, amnesty international, 1995)
Hasselt (B)
Helsinki (SF)
Jekaterinburg (RUS)
Jerusalem (IL, Israel Festival 1988)
Karachi (PK)
Kerkrade (NL)
Klaipeda (LIT)
Konstanz (Triangel 1997)
Lahore (PK)
Lisbon (P)
London (GB)
Los Angeles (USA)
Ludwigsburg (Internationale Festspiele 1997)
Luxemburg (L)
Lyon (F)
Maastricht (NL)
Milan (I)
Malmö (S)
Melbourne (AUS, Spoleto-Festival, 1988)
Moscow (SU, 1991)
Mülheim (Theatertage 1987, 1998)
Munich (Schauburg 1998)
Nanterre (F)
New York
(USA, Pepsico-Summerfare, 1988)
North Rhine Westfalia (Traumspiele 1997)
North Rhine Westfalia (Traumspiele 2000)
Odense (DK)
Omsk (RUS)
Oslo (N)
Paris (F)
Perm (RUS)
Philadelphia (USA)
Poona (IND), 2001
Praque (CS)
Recklinghausen (Ruhr-Festspiele, 1986)
Rheinland Pfalz (Kultursommer 2000)
Riga (LET)
Rome (I)
Rotterdam (NL)
Sittard (NL)
Stockholm (S)
Stuttgart (Theater der Welt, 1987)
Tallin (EST)
Tampere (SF)
Tartu (EST)
Tingleff (DK)
Tondern (DK)
Trieste (I)
Turin (I)
Turku (SF)
Turnhout (B)
Utrecht (NL)
Valmiera (LET)
Vienna (A, Vienna Festwochen 1987, 1990)
Vilnius (LIT)
Weert (B)
Zurich (CH)
What is GRIPS?

The word "Grips" in the northern German dialect means "ability to understand quickly". "Grips" is reason that incorporates wit; it is a way of thinking that is fun, enjoyable; ("nous" is a similar expression in the north of England).

**GRIPS is...**

... also the name we gave our theatre. It all started during the student movement with a children’s theatre, an innovation at the time in West Germany because it performed realistic plays "for people of 5 and over" set in the present. After years of animosity from critics and conservative politicians, GRIPS managed to establish itself on the German stage and is now internationally renowned. The **GRIPS Theatre** did not invent a new aesthetic style. Elements of its style range from folk theatre to political cabaret of the twenties and Bertold Brecht. What made it unique was the method: GRIPS tries to recognise and grasp the needs, problems and desires of its audience and create sensitive lively plays where audiences see themselves mirrored. The plays can help them to develop their social imagination, and better understand their environment with a view to changing it.

Today, GRIPS performs for children, young people and adults. GRIPS has produced 60 new plays which have seen over 1500 productions in 40 languages - it seems that the basic problems of children and young people are the same all over the world ...

**GRIPS is...**

... **Hope:**

"Not to give up, always have faith in that last grain of common sense, and - hardest of all - try and develop some kind of positive outlook." (Volker Ludwig)
"... not to let children leave the theatre feeling defeated with no way out. We always try to instil some hope without having to lie at the same time. As long as people are still interested in a problem, there's hope..." (Rainer Hachfeld)

... Hermann

"Hermann is my favourite character in LINIE 1. He's eighty years old, fourth floor, no heating, six marks a day to live on; six marks for food, drink, clothes, shaving stuff, education, luxury goods and a little something for the future. When he gets a fit of coughing, a fifteen-year old girl asks him, "Does it hurt all the time?", and he replies: "My child, if you wake up in the morning and nothing hurts, you're dead!". Then he sings "It's Wonderful to Be Alive"." (Ivan Nagel)

... Revolution

"The first play was MUGNOG-KINDER! (MORMOLIS in Greek). That was in November 1973 when the military Junta was still in power. The students occupied the Polytechnical College a few days before the première. An appeal broadcast from an underground radio station for people to take a stand against the Junta received an enthusiastic reaction in Athens. On the 17th November the streets were thronged with people and barricades were built. Tanks attacked the College during the night and the revolt ended in a blood bath. Martial law was imposed and the theatre was closed. All we could do was continue rehearsing while the tanks rolled past the theatre outside. Now and then we heard shots being fired and people soon came looking for refuge in the auditorium. We went on rehearsing in front of this audience that had sought safety and the performance began to take on an unusually high standard of perfection. Martial law was lifted and the theatre opened again. Something quite unusual happened at the very first performance. Although MORMOLIS had passed the censor without any difficulty as a harmless children's play, it turned out to be the most political of all our productions. The wooden box with the funny name became a symbol of resistance. Both children and adults reacted very strangely: they protested, they screamed and they clapped just as if they were at a demonstration. When the General came and tried to destroy the box, the children yelled: "General, where are your tanks?". Each performance provoked incredible outbreaks of anger and enthusiasm." (Xenia Kalogeropoulou)

... Contradiction:

"The most appealing contradiction I have ever found in a theatre: GRIPS is entirely
Volker Ludwig and yet each individual member of the GRIPS team seems to be the whole theatre too. Or to romanticize it in a childlike way: all for one and one for all." (Manuel Schöbel)

... Totally naiv:
"We began very simply, knowing that the principles of the theatre are the same for people of all ages. Our cabaret background left us no other choice but to deal with the real world and the problems of our public." (Volker Ludwig)

... Laughing and crying:
"Laughing and crying in the audience should be as normal as it was in Shakespeare's time. The audience must be able to recognize themselves with all their problems, fantasies and dreams, all their anger and desires. Performances should be an event - like a football final if you like. Everyone knows the rules, the tension is at fever pitch, the audience laugh and shake in their shoes, spur the players on, jump for joy and bite their nails. The arena-like stage heightens this shared experience, since the spectators see both the players and each other." (Volker Ludwig)

... Imagination:
"The performance should, of course, continue to affect people afterwards and fire their imagination - not an illusory fantasy that compensates but a subversive social imagination that gives them courage when they need it." (Volker Ludwig)

... Standpoint:
"Take the children as they are, take them on a journey and turn things upside down" (Dietrich Lehmann)

... Weapon:
"Art as a dart not an apple tart" (Dietrich Lehmann)

... Mutmach-theatre:
"'Mutmach-theatre' (theatre that instils hope and inspires courage) is my favourite term for GRIPS." (Volker Ludwig)

... Dialogue:
"GRIPS has introduced a new element to the world of children's theatre that puts children themselves at the core of the action, takes the contents of the play from the world of children, and creates a powerful dialogue between the stage and the auditorium. The GRIPS performances have just reconfirmed that. It's the same with our productions in Israel." (Razi Amitai)
... Responsibility:
"We address a specific audience and have an enormous responsibility. We have to take into account that children leave the theatre with very strong impressions, which means that we must take them incredibly seriously." (Volker Ludwig)

... Utopia:
"If we can’t give children and young people any hope, we should not be writing plays for them that deal with problems. We try to be honest and not dupe them. Nor do we say anything we don’t believe in ourselves. It would normally be a paradox for a realistic play to have a positive ending but that’s precisely the balance we have to strike in each play. We call this kind of ending "concrete utopia": momentary solutions that, although not always put into practice, are possible in the real world, and get children and young people to activate their own imagination and pluck up their courage.”
(Volker Ludwig)

... Fun:
"A visit to GRIPS is not just an exciting experience for children and young people, or indeed for the teachers who are obliged to accompany their pupils. Not at all, sharing this experience in GRIPS at ten o’clock in the morning with school classes can be double the fun. You can enjoy the play and the lively performances of young actors and actors still young at heart, and at the same time experience how the GRIPS Ensemble strikes the right chord in the youthful audience, sensing their feelings like a seismograph." (Petra Haffner)

... Continue:
"People are constantly being confronted with dreadful new problems. This is where our material comes from. No matter what problems arise, we will continue to address them and create new plays. As long as there are children and young people, we will be there in the theatre for them...". (Volker Ludwig)

... Interference:
"What’s going to happen next? Who knows? What we’ll be up to in the future is much easier to say: we’ll continue to interfere with every possible means at our disposal, regardless of what happens next." (Volker Ludwig)
**GRIPS THEATER**

Altonaer Str. 22 / 10557 Berlin (District: Mitte)
e-mail: info@grips-theater.de /
Homepage: www.grips-theater.de
Directly at Subway station Hansaplatz (U9),
5 Min. on foot from S-Bahn Station Bellevue, Bus 123 and 341
Administration: 📞 030 397 47 40

GRIPS-Studio Stage: The SCHILLER-THEATER-WERKSTATT
Bismarckstr. 110, Berlin-Charlottenburg
5 Min. on foot from Subway Station Ernst-Reuter-Platz (U 2)
Ticket Reservations for performances in the SCHILLER-THEATER-WERKSTATT
should be made directly at the GRIPS box office or GRIPS-Administration:

Reservations for Morning performances
Administration: 📞 030 397 47 40 (weekdays from 9.00h - 17.00h)

Reservations for afternoon and evening performances should be made at
the GRIPS box office: 📞 030 397 47 477 Box office opening times:
Monday to Friday 12.00h - 18.00h Weekends: 11.00h - 17.00h

Reserved tickets should be picked up one day before the show; more than ten tickets,
three days before the show. Wheelchair users should give advance notice.
Further Information on ticket prices, play contents, age groups can be found in our
printed programmes.

Extensive information about all aspects of GRIPS is available on our website:
www.grips-theater.de.

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**The GRIPS Shop**

Programmes, Playscripts, Posters, are available for all current
GRIPS plays (and partly for older productions)

**MCs / CDs / LPs**

MC / CD: *WIR WERDEN IMMER GRÖSSER* - The nicest 25 GRIPS children’s songs
(Wagenbach Berlin)
MC / CD: *All songs from MAX UND MILLI* and *BELLA, BOSS UND BULLI*
MC / CD: *LINIE 1*
MC / CD: *CAFÉ MITTE*
CD: *MELODY’S RING (INDIGO)*
MC: children’s radio play: *HEILE HEILE SIEGEN*
LP / MC: *AB HEUTE HEISST DU SARA*
MC / CD: *DIE MOSKITOS SIND DA*

**VIDEOS**

Live recordings from GRIPS Thater in VHS.

*BELLA, BOSS UND BULLI* (from 6)
*HIMMEL ERDE LUFT UND MEER* (from 10)
*KLOSS IM HALS* (from 13)
*ERIS AUF DIE FRESSE* (from 13)
*AUF DER MAUER AUF DER LAUER* (from 13)
*MAX UND MILLI* (from 6)
Twenty-two theatre people, authors and academics describe and interpret the literary works of Volker Ludwig from the beginnings to today and portray an image of a person and his surroundings. A "workshop conversation" with the author and an extensive bibliography complete the essay collection. Edited by Stefan Fischer-Fels, published by Alexander-Verlag Berlin 1999 (ISBN 3-89581-041-X).

Photographers:
Baltzer (p.2, 27, 28, 29, 31)
Berger (cover draft p.47
( Photo: Kneidl)
Breustedt (p. 18)
Frank (cover draft p.32/33)
Hachfeld (p. 3, 5, 9, 35, 36, 38, 40, 41,45)
Herken (p. 25, 27)
Horn (p. 20, 22)
Roland-Beeneke (p.10, 13, 16)
Riebner (Poster for EINE LINKE GESCHICHTE)
Weidtmann (p. 7)
Everything worth knowing about one of the most famous (children’s) theatres in the world - with innumerable photos and information about the plays and productions, tours both in Germany and abroad and a short chronicle by Volker Ludwig