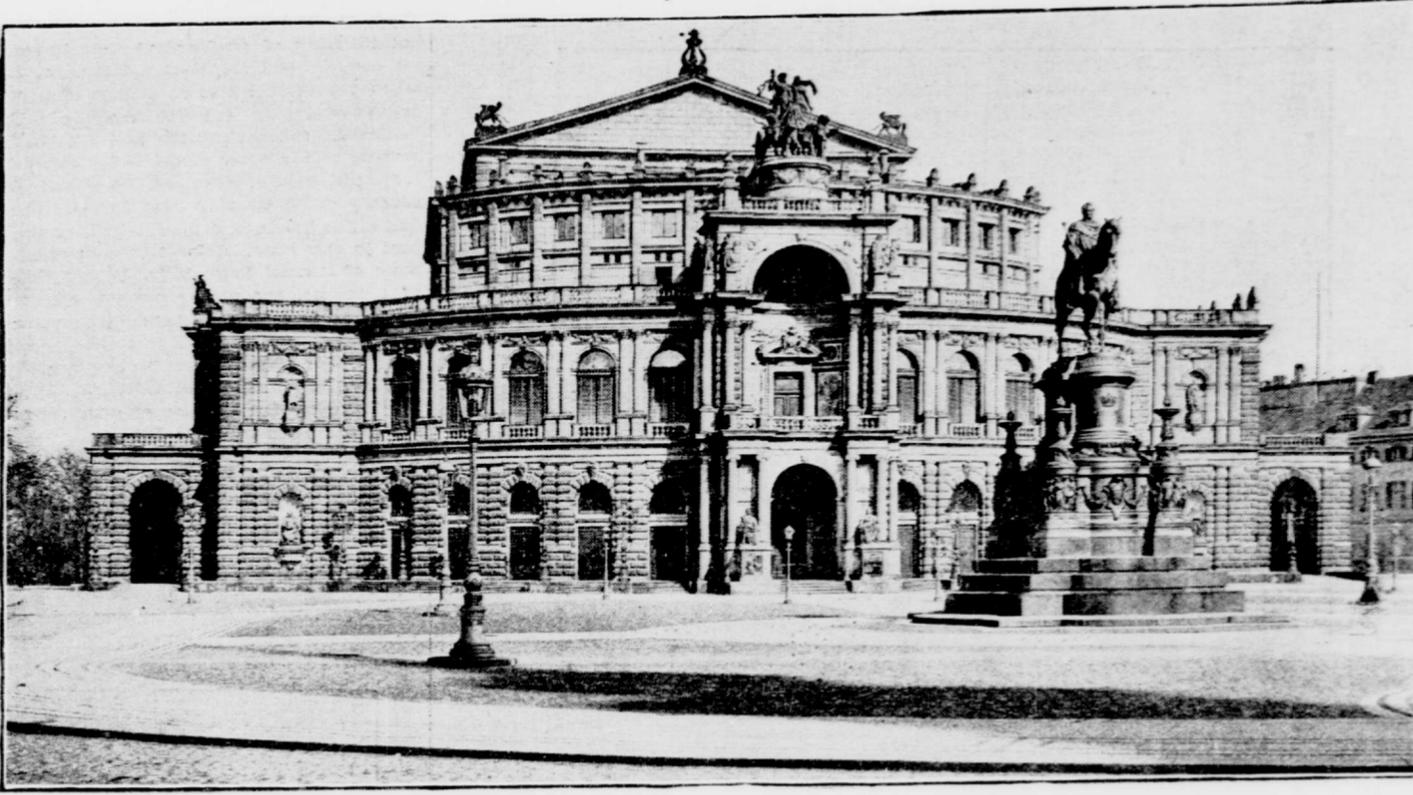


EUROPE UNDERSTANDS THE ADVANTAGE TO BE DERIVED FROM THEATRES AND PER



THE DRESDEN HOF THEATER.

THE ENDOWED THEATRE.

How the Plan Is Carried Out Abroad.

The present agitation for an endowed American theatre, which has already taken definite form in a subscription of \$1,500,000 for a national academy of dramatic and kindred arts, in Philadelphia, and which, it is announced, will be discussed at length at a public dinner in this city, has directed the attention of American musicians and dramatists, singers and actors, to the great endowed theatres of Europe. Here at various capitals are found magnificent institutions, where much of the expense is met by a government subvention, where the best artists can be procured, and yet where the people are able to gain admission at the lowest rates.

Heinrich Conried, the newly chosen manager of the Metropolitan Opera House, is sanguine in the belief that this country will soon see a theatre similarly endowed, and that then, and not till then, can America compete with Europe in the proper presentation of opera and drama. Then, and not till then, he says, will the American people receive the proper opportunities for education from the stage which the inhabitants of the leading countries of Europe now obtain.

"I consider my selection as manager of the Metropolitan Opera House," Mr. Conried is quoted as saying, "as a step toward an American endowed theatre. I am confident that the time is not far distant when it will be realized. It has long been a dream of mine to manage such a theatre. It would be worth to the people of the city where it is built, as well as to the people of the country who could have access to it by means of the railroads, more than a hundred libraries.

"The endowed theatre is the great need of the

dramatic art in this country. With all the munificence that is being shown in various directions, I feel sure that such a theatre will have its share before long. It need not have the support of the government, but of rich men who are wealthy and public spirited enough to give it the proper endowment. Many men of means have talked with me about the idea, but so far the proposition has not passed the embryotic stage.

"The endowed theatre should be the standard in all things in dress, in speech, in manners, in morals, in ethics. It should be the type of dramatic department. A dress seen in one of the plays on its stage should be known to correctly set the style of the fashion of that time. This theatre should in every way be a powerful instrument for education, instead of the puppet of amusement, as is the case in the vast majority of American theatres at the present time."

A comparison of the American and European theatre shows how much more stable are those on the eastern side of the Atlantic than are those of the New World. There the theatre is a recognized institution, much the same as a government school or library.

At Berlin, for example, the Royal Opera is placed under the direction of the Court Master of Ceremonies, while in the smaller capitals of the empire the State theatres are managed by a royal, grand ducal or ducal "intendant," as the case may be. These "intendants" receive a fixed salary from the government, a salary varying from 25,000 to 30,000 marks a year. They have full liberty to choose the plays to be given and to engage the actors and personnel.

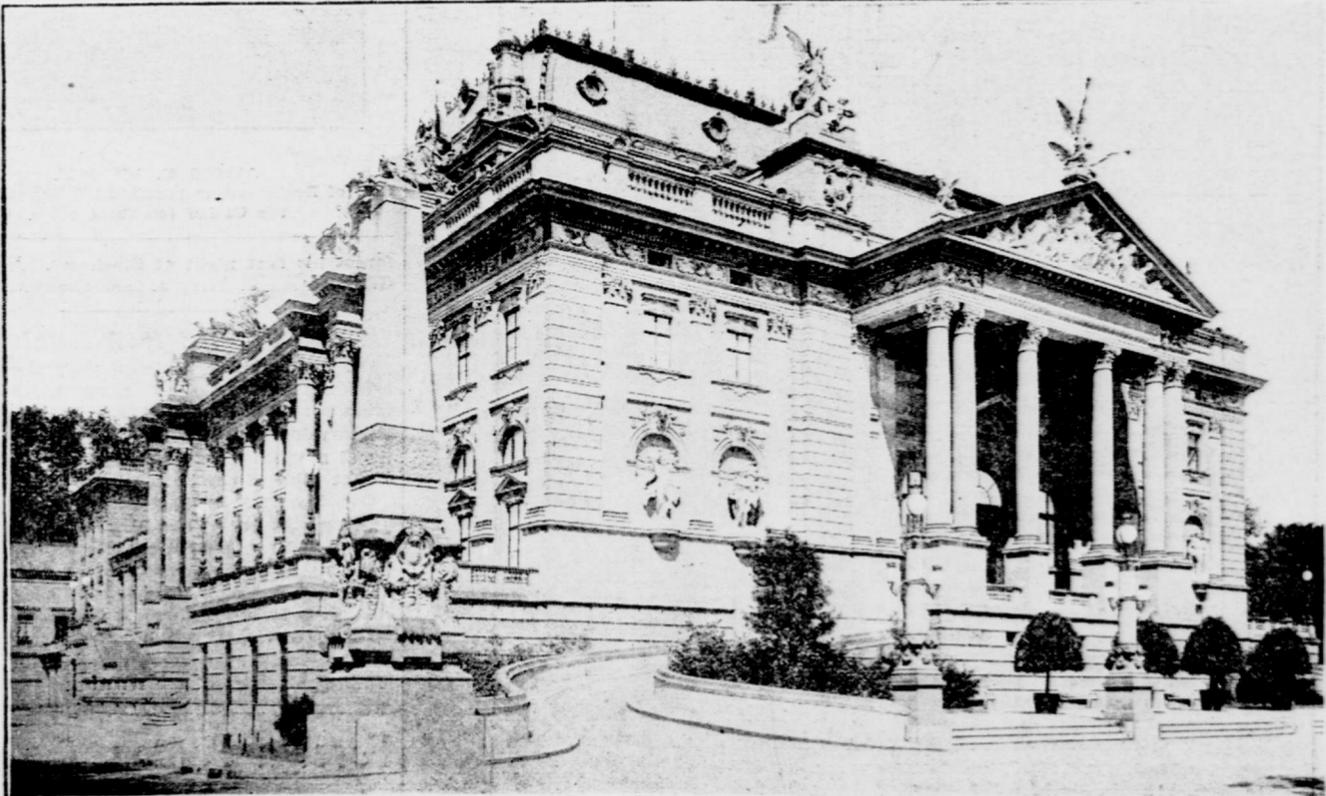
The annual subvention allotted the Berlin Royal Opera is \$225,000, to which must be added extra grants for lighting and heating, making the total subsidy amount to \$300,000, or nearly double the subsidy of the Paris Grand Opéra. In Vienna the subvention for the new Burg theatre is \$26,000, but the deficit, which is con-

siderable, is covered by the Emperor's civil list. In Saxony the King gives annually for the two royal theatres \$125,000. The subvention for the Munich Royal Opera is \$100,000 a year from the German Emperor, King of Prussia. At Stuttgart and Chemnitz the subsidy is \$75,000.

Besides these regular subsidies the German sovereigns come to the rescue of a deficit. These advantages enable managers in the empire to put the theatre within reach of the smallest pocket, not only, as in other countries, within of the well to do. Thus, to take an example of the difference in the prices of the French theatres: The orchestra of the Paris Grand Opéra costs 14 francs (28¢) at Berlin the average price for the same is \$1.50, and only \$1.25 at Munich, and 1 franc (20¢) at Paris. The prices for subscriptions, even now, being only \$1.00 at Berlin, a portion at the smaller capitals. It is the demands of subscribers that German managers are obliged to give such a different price during the course of the season. During the 1901-02 season no less than



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