

**Three Groups of Weimar Berlin Theaters :
Simple Visual and Regression Analyses of Time Series over the Period 1918-1932**

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Supply, demand, and the Berlin stage. Drawing extensively from Brandt (1990), we describe graphically and study with simple demand or supply models *five* principal yearly measures of theatrical activity occurring in three groups of Berlin stages : total activity (plays and performances) in theaters directed by **Jessner** and in theatres directed by **Reinhardt**, as well as the total offering of plays to members of the **Volksbühne** association.

Jessner, the public producer. The first two measures we have constructed pertain to the supply (plays) and demand (performances) activities during Jessner's tenure as director of the Berlin *Staatstheater* which comprised two houses: the *Schauspielhaus* and the *Schillertheater*.

As a public sector supplier, Jessner obtained subsidies and functioned in the political market. The available record spans the seasons 1919-1929 (and the years 1920-1929). The demand and supply equations are estimated for *total* play activity as well as for categories of play: *entertainment, drama* and *topical*.

Reinhardt, the private producer. The available data series for Reinhardt's record of plays and performances in two of the theaters he owned, the *Deutsches Theater* and the *Kammerspiele*, are one year longer than the records for Jessner and cover the seasons 1918-1929 (but data by year are not available).

Using the strictly comparable data by season, the length of production runs and the size of the yearly *répertoire* of each producer can be compared before even attempting any modeling of supply and demand for each. In Reinhart's case, the demand and supply equations are estimated for *total* play activity, as well as for categories of plays: *classical, modern*.

A producing and consuming association. Our fifth measure consists of the Volksbühne's supply of plays to its members, for the seasons from 1918 until 1932 (and the years 1919-1933). This supply comprises the plays produced in the Volksbühne's own theater and the plays produced in any of Berlin's other 39 theaters when blocks of seats were purchased for the members of the association.

This measure of "play supply to members" therefore contains a mixture of production and consumption because the Volksbühne was acting in both capacities. A sort of reduced form equation of this supply can be estimated for all plays offered and this *total* can also be broken down into *entertainment, drama, topical general* and *topical political* categories.

Simple models of different theatrical goods. Within the limitations of available data, the simple model formulations developed and the statistical tests used establish the existence of links between socio-economic factors and the five measures of *total* theatrical activity or their *subcategories*. The factors considered include prices, competition from the cinema, income and wealth, notably the effect of the Great Inflation of 1922-1923. All results from linear Ordinary Least-Squares and Tobit models are expressed as elasticities, or percentage changes in the case of categorical variables, in order to ease the reader's task.

We therefore both show in graphs, and to some extent explain with the simplest adequate models for short time series, many facets of the joint work of directors and playwrights (as suppliers), as well as the response of the audience (as consumers) and note interesting differences in the market determinants of play categories.