# MEMO

To the following table we can see a summary of this month’s expenses. I must point out to you the substantial increase on the numbers, comparing them to those of previous month. I would appreciate it if you can outline the reasons for those increases. This is a high priority task and I would like to have the results of your inquiries by the end of the day. If this is not possible, please inform me in time, to be able to assign more people to assist you.

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| --- | --- | --- |
| Category | Previous Month | This Month |
| Food & Drinks | $150 | $250 |
| Cleaning Consumables | $50 | $60 |
| Office Consumables | $60 | $45 |
| Sum | $260.00 | $355.00 |

I would also like you to read the following document I came across the other day. We can discuss about this tomorrow.

It has been suggested, that the origins of rebetiko are connected with the songs of prison. The first reference to the songs of prison goes back to the middle of the 19th century. In 1850, the French nobleman Apper visited Greece in order to study the problem of the Othonian prisons and he referred to the songs that were heard there. Several others made a reference to these songs, such as Papadiamantis, Dafnis and Karkavitsas, who visits Moria in 1890 and in 1891 records in “Estia” magazine, (a magazine published by G. Drosinis) several of them.

From the establishment of the neo-Hellenic state up to about 1880, the Italian opera dominates in Athens. All “Greek” songs of this period were based on the melodies of the Italian operas. The first attempt for the creation of Greek songs begins with the Ionian Islands serenade and the Athenian songs. Of course, the influence of the Italian opera is clear but assimilated to an extent so as not to be superficially presented. The first rebetika songs referred mainly to law-breaking actions and love affairs, while the social element is limited in the content. Over this period, the Piraeus style dominates, represented by Markos Vamvakaris. At the same time, Smyrniot composers also start composing rebetika songs. In 1937 Vasilis Tsitsanis appears as well as Manolis Hiotis, almost at the same period. In 1936 censorship is imposed by Metaxa's regime on the song "Varvara" by Tountas and in the following year a generalised censorship as rebetiko has its victim. The content necessarily changes. The references to hashish, opium dens and nargilehs are extinct.