

REPORT ON VISIT TO GREECE

APRIL-MAY 1930

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I N T R O D U C T I O N

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(not in the original manuscript)

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Ό Δημ. Κισσόπουλος. (Καθηστές)
Στό Λονδίνο, 1920, στα γραφεία τής Η.Μ.Υ.
τήν στιγμή που υπογράφει τὰ συμβόλαια για
τήν πρώτη επίσημη ήχογράφηση στην Έλλάδα

Dimitrios Kissopoulos in the offices of H.M.V. in London in 1920 while signing an agreement for the first official recording session in Greece.

The present report is divided into three sections:

Our Present Position
The Greek Market
Conclusions.

The first section attempts to sketch our actual position in Greece, our Agent's management, and the results of many years' efforts.

The second one describes in some detail the Greek Market, the character of the demand, the efforts of the competition, the channels of distribution.

The third section shows the most important points which await the attention of our Departments, and puts forward a few suggestions.

My excuse for presenting such a long report is that I have sought to follow out all the implications of my subject, and the problem I had to face was manifold. In so many details, the cardinal questions which must be answered are never forgotten, but for the reader, might lose their real proportions. The true perspective will, however, be restored in the last chapter, where the vital facts, the criticisms and the decisions suggested will be shortly and sharply pointed out.

[*M. Innes*]

O U R P R E S E N T P O S I T I O N

O U R P R E S E N T P O S I T I O N

REPRESENTATION

THE ATTITUDE OF OUR AGENT TOWARDS THE FIRM.

When I first met Mr. Kissopoulos, I found a man not only bitterly complaining about the way we deal with him, but also strongly attacking the Company, and very angry. He told me we never gave him the support he expected, that we made no effort to understand the necessities of the market, that we hindered his trade by supplying goods which are not saleable, and granting such a small margin of profit as not to afford him any sufficient return, that we hampered his business by imposing a contract the conditions of which are not workable, that he was holding us responsible for his expenses and commitments in a new organization, and that he would never pass any more orders before obtaining new conditions from the Company. All that and many more complaints were poured down on me, and I thought the best plan was to tell Mr. Kissopoulos that every one of his just demands would be considered in its turn, and that he would strongly discredit his claims if we could not start at once a close co-operation on the recording for which nothing at all had been prepared.

The problem I had to face was manifold, and I felt I had to investigate on every issue in order to know fully where we stand and how we are to march in the future.

Considering first the contract of Agentship, Mr. Kissopoulos complains that his present situation is worse than that he had under Mr. Vogel, as we give him heavier obligations resulting in greater expenses and investment, without granting him better conditions. It is necessary to trace briefly the course of events. Mr. Kissopoulos' contract with Mr. Vogel was due to expire at the end of February 1929. By letter, Mr. Vogel had granted him an extension till the end of December 1929. Mr. Vogel died in February 1929, and the Company informed Mr. Kissopoulos (March 12th 1929) that no previous contract was still in force and that he would have to resume his business until the Company decided on the policy in the Near East.

Nothing happened till June, 1929, when Mr. Kissopoulos received from Messrs Schorr & Guessarian an invitation to meet them in Belgrade to discuss on matters related with the Company. Mr. Kissopoulos, thinking that Messrs Schorr & Guessarian were in the same precarious situation towards the Firm as he was himself, went to Belgrade and was surprised to be handed by these gentlemen a letter from the Company asking him to take into consideration the propositions which would be set forth. These propositions consisted in the forming of a Company with Messrs Schorr & Guessarian, in which he would have the smaller interest. Mr. Kissopoulos, rather taken aback by such a blunt proposal, said he postponed his decision, left for Hayes, and on the way wrote a letter to the Company (July 9th 1929). In that letter Mr. Kissopoulos submitted to the Company that he was prepared:

REPRESENTATION (Contd.)

- to reach a turnover of £50,000 (of which £10,000 for granting credit in retail for machines);
- to invest up to £20,000 in his trade;
- to create an organisation suitable for the good running of the business;
- to establish shops exclusive to H.M.V. goods in the four principal towns of Greece, and to create a chain of dealers' shops all over the country.

In return, Mr. Kissopoulos was asking the Company to grant him:

- a five year contract as exclusive Distributor;
- recording sessions regularly held in Greece;
- a bigger discount (bigger than the 40% previously granted by Mr. Vogel);
- and to take the necessary steps to stop the importation of Victor, Victrola, and Electrola products.

These propositions became the basis of the conversation held at Hayes during Mr. Kissopoulos' visit, and he left Hayes with a verbal agreement on the following conditions:

- the Distributorship would be granted for 3 years;
- no statement would be made in the contract about turnover or capital invested in order to avoid heavy taxes;
- the discount would be raised on all products and especially on records;
- the discount would be raised on Greek records by an additional 5%. Mr. Kissopoulos being charged with the copyright expenses on such records;
- payment to be made at end of month following that of completion of order;
- the Company would make all efforts to stop illicit importation.

On that basis, Mr. Kissopoulos when back in Athens, took all the necessary steps to build up the new organisation and although the contract was not yet signed or even submitted in draft, he did not hesitate to incur great expenses. Many times he asked for the contract but this was only sent to him at the end of November 1929. Mr. Kissopoulos being at the time occupied with the recording session could not afford sufficient time to study the contract. When he did he was surprised to find that:

- statement had been made of a £40,000 investment;
- discount had not been raised as promised before;
- special discount on Greek records and the new scheme for charging copyrights had not been introduced;
- all obligations towards the Company he himself suggested were included whereas no more facilities whatever were granted to him.

REPRESENTATION (Contd.)

Before taking any decision Mr. Kissopoulos says he endeavoured to find out whether such conditions were workable. He made enquiries, travelled, visited his agents, had others call at Athens, and finally came to the conclusion that:

- the discount granted to him was not sufficient to allow him to give a reasonable discount to his dealers;
- that discount also was not sufficient to cover the credit which it is necessary to grant the dealers;
- that discount again was not sufficient to cover credit on retail selling;
- nothing in the conditions granted, and nothing in the product, was sufficiently attractive to make the dealers co-operative; our goods were not sufficiently demanded - machines being at too high prices, and records unsaleable because not loud enough.

Mr. Kissopoulos was convinced the whole contract wanted revising and decided not to sign it until many important clauses were modified.

Mr. Kissopoulos, when I saw him, was just returning from Patras and the country. In my opinion he was eager to build up his organisation and to show the Company some constructive work before raising any discussion about the contract. Reviewing with me the situation and the disabilities under which he had to work, he emphasised the fact that we had never been able to supply him with a technically satisfactory record, and that the great question of the discount was hampering all his trade. He was holding us responsible for endangering his position by our uncertainty as to the Eastern policy, from February to July 1929, and the delay, since July, in sending the contract. Taking also into account the economic crisis Greece was experiencing, and the increasing attack of the competition ready to issue on the spot records at lower prices, we had according to him reached a stand-still and it was impossible to go ahead. This was the reason for his ordering so small quantities of quite satisfactory records, made during the last session.

The recording session having commenced¹, my first concern was to investigate on such a desperate situation, in order not to lay the blame on the wrong shoulders and to improve also as much as I could our relations with our Agent. Before I could approach a judgement I had, of course, to obtain my information from Mr. Kissopoulos. But soon after I started, I found it so difficult working with him, such a confusion in his views, in the knowledge of his own business, so many errors in his statements, and his opinions so much unreliable, that I knew I had to form my own independent judgment on the worth of the enterprise and the worth of his criticisms, and to obtain information independently. The first thing I discovered was that, far from granting the dealers an insufficient discount, Mr. Kissopoulos was

REPRESENTATION (Contd.)

giving the highest, or nearly. I had it confirmed by his office, and the schedule given, page ***, has been worked out with the aid of Mr. Kissopoulos' own accountant. I soon discovered also that it was less difficult to have Mr. Kissopoulos recognise his errors, than to prevent him from making these same errors, inaccuracies and contradictions, and that the greatest difficulty we had to face was not so much the situation as the man himself.

I studied carefully the whole enterprise in close and friendly association with Mr. Kissopoulos, trying every time to suggest better practices, and not so much to criticise his own; we exchanged our views and I managed to have him recognise the weaknesses of his organisation. He got convinced he was not running the business in a manner satisfactory to our interests, that he was lacking organisation and the aid of a good staff; so far, that instead of asking modifications in his contract he asked that we should take the direction of the operations in Greece!

The right atmosphere was created and I studied the possible advantages of a co-operation with Mr. Demetriades or the Starr Company. But I found these both unsatisfactory solutions, and I finally met Mr. Schorr, with whom I had conversations, as a result of which, he and Mr. Kissopoulos expressed their willingness to co-operate on the terms which were under discussion at Belgrade last year. If such agreement materialised, any discussion on Mr. Kissopoulos' contract would be pointless.

REPRESENTATION (Contd.)

COMMENTS ABOUT THE FIRM.

Amongst the great public, our prestige has fallen because of the following factors:

Records too weak in volume
Poor advertising and display
Bad salesmanship in our shops
The widespread distribution of Odeon records
The strong advertising campaigns of Columbia
Attacks from composers dissatisfied with the
copyright fees paid.

Amongst a small part of the public, the high class, who keep visiting the Western capitals, the attitude is different because of the prestige we keep outside Greece. In that class only we find some people definitely related to us by habitual dealing, whilst in the country people are unaware of our existence. Generally speaking, and comparing with the competition, we must recognise that our Mark is sinking. However, the new shop in Athens has fortunately marked a change - but only since last month.

This decline is observed with great satisfaction by the competitors. We are considered as 'played out'. They regard themselves as having already taken our pride of place in this territory. Yet they know such a state of affairs is purely local and are aware of the renown we enjoy elsewhere. They know the total inability of our Agent to compete, but on matters where he cannot be held responsible - like the failure of so many recordings - they find no explanation for our persistent bad luck. They fear a reaction, and are conscious that a better organisation of our trade could endanger their positions; they are very anxious to know whether we shall build a factory or not.

Among artistes and composers, I am sorry to state that - not only the bad impression is still persistent of the failure of the 1927 recording - but there has been created a very unfavourable atmosphere of suspicion. They cannot realise that a big firm like ours has secured so little sales of their records; and, on one hand, owing to the small returns they get, on the other hand, after certain errors about their royalties, they call us 'bandits and robbers'. Amongst them the only asset which keeps our mark in their esteem is the care we take to make artistically good records. But such a reputation does not reach the great public, who look for loudness and pay little attention to the composition of an orchestra, to the choice of voices, or even to the wear of the record.

As to the quality of the machines, it had never been suggested that any competitor can approach our reputation. We are considered the 'Rolls Royce' of the gramophone. But this is simply a speculative attitude as we are in fact beyond the reach of most people, either because of the prices, or because of the lack of marketing and selling effort on the part of our Agent.

REPRESENTATION (Contd.)

Our Agent emphasises the difficulty for most people to pronounce "His Master's Voice". A translation is hardly possible; the word "Kirios" translating "Master" is not satisfactory as it conveys the meaning of "The Lord". In fact we are mostly known as: the Dog "O Skilos", or rather, the little Dog "To skilaki",

COMMENTS ABOUT OUR AGENT.

I was once introduced to a friend of Mr. Lambropoulos, the Agent for Columbia. When he heard "The Gramophone Company" he smiled and said: "Is not Mr. Kissopoulos your Agent.... and your only customer?". Needs no comment!

Sometimes you find a diversity of opinion about a reputation. As to the business abilities of our Agent - the opinion is unanimous.

REPRESENTATION (Contd.)

OUR AGENT'S POSITION.

According to Mr. Kissopoulos, the capital invested in his business amounts to £23,000, thus distributed:

Athens & Piraeus	£14,000	(the firm S. Nowill is engaged for
Salonika	£ 7,000	£5,000)
Patras	£ 2,000	

He cannot give me, for the present, details as to how this capital is divided between shops, new installations, stock, etc. He only points out that he has invested more than what he promised to do in July 1929. He says he spent between £3,000 and £4,000 to establish the new shop in Athens, but according to an architect whom I had to visit the shop, no more than £1,000 ought to have been spent; and in fact, anybody can see the work done inside the shop is not satisfactory.

The dead stock of unsold records amounts to 50,000 units, according to our agent.

His turnover with us for 1927-1928 was £13,960
1928-1929 £19,059, increase 36.4 %
But this year 1929-1930 is not at all satisfactory:
his turnover amounts for the 12 months ending
May 31, 1930, to: £15,801
showing on the turnover of the same period of
the previous year a decrease 17.3 %
which is due to a decrease of 41.7 % in his purchases of records.

The total turnover of his business in Greece amounts according to him, to £60,000: but this is a figure that would need investigation.

The turnover of the shops is given as follows:

Athens, Salon Central.....	from £15,000 to £20,000
Athens, Succursale.....	from £ 2,000 to £ 2,500
Piraeus.....	from £ 2,000 to £ 3,000
Salonika.....	from £ 7,000 to £10,000

He thinks, and I think myself, that such a turnover could be increased with better Greek records by 50% in Athens Salon Central and Salonika - by 80% in the Athens Succursale - and by 100% in Piraeus.

The total net profit of his business is a thing he never discloses.

REPRESENTATION (Contd.)

MR. KISSOPOULOS.

Our business is badly handicapped by the lack of organisation, and in dealing with that question of organisation, it is as well to admit at the outset that the greatest difficulty is the own personality of our Agent.

These lines are written to show the need for reform and they therefore adopt a critical and derogatory attitude, and emphasise that which is bad. Written for a purpose, they therefore concentrate on the bad points while omitting good points that might be included. They do not represent the whole of the truth. Omissions do not mean that I am not aware of the excellences of Mr. Kissopoulos, who is simply the man in the wrong place.

He is not the man who throws on the Firm he represents the flashing prestige of his own personality. And this is a thing worthy of attention in a territory where business is carried on primarily through personal effort. Mr. Kissopoulos has been living for 47 years in Athens, and he knows nobody and nobody knows him; I mean nobody among the people who count in social relations and influential business circles.

Furthermore, he lacks that psychological flair which, aided by some sense of opportunity, would drive him to improve his personal relations with people who could be useful to him and to his business. I never found in him that ability common to the Greeks to size up an individual quickly. He is handicapped by the lack of support from his own people. He has not been able to find, and divide his work between, suitable collaborators, or to delegate authority or responsibility to any of them; so that every minute of his life he has to supervise and decide about some particular detail. His business is his constant pre-occupation, preying upon him night and day. The worst is, he does not feel inclined to organise a better collaboration, because he likes to do everything himself, to go into details, and he is not of the class of men who can do that and save time for thinking.

Although he is a person of pronounced individualistic tendencies, he cannot escape the influence of the too many people by whom he is surrounded; who take all his time; who form a 'clique'; who imperceptibly impose their views, careless of wider interests and sometimes not free from involved intrigues; who get him to enter into relationships he does not fully understand or perceive; moreover, he has no time to control, instruct and train his staff, to keep his freedom, and to keep himself alive to outside relations.

Either from lifelong habit or from a natural inability, he has no perception of these underlying realities. He sometimes disregards the obvious facts; he is not in the running of anything. His

REPRESENTATION (Contd.)

opinions are always of very doubtful worth, and his views are wrong. Every statement must be treated with great caution and has to be checked in order to size up the real proportions.

He never tackles a question in a businesslike way and knows little about trade. In a conversation about business he at once discloses his weak point and the disadvantages of his practices. He is not convincing; he is at times tactless; he is not easy to get on with; he never tries to meet the other party half way. He shows an unwillingness to accept, to discuss - and then, the day after, you find he is doing exactly what he would not admit.

All his statements are given with a peremptory, categorical emphasis, and you find some days he is just as definite and categorical about exactly the contrary. I really thought when I first observed his contradictions that he was amending his own views, or that such variations could be explained by a perception of his own imperfections which he desired to hide. But I had to admit it was simply confusion in his mind, as well as muddling in his practices. That confusion in his thoughts makes anything, any short conversation, any question that should be easy to deal with, hopelessly entangled with particulars, details, considerations, the heaven, the earth, that devil of a Gramophone Company, the ghosts of the competition and the phantom of the Columbia factory. Everything with him becomes difficult, complicated, protracted and exasperating.

The fact is, he is a man tired and worn out, suffering from extremes of depression. He always starts with the conviction that everything is difficult, and constantly keeps before his mind the possibility of failure. "Impossible" is his most favourite word. He cannot feel pride in a well-conducted business which is so marked a characteristic in Mr. Schorr, and lacks all spirit of enthusiasm. I must say he pays incessant watchfulness to the attack of the competition, but this is simply to make him low-spirited and is never materialised in any combative endeavour.

A man whom I think honest, whom I feel sincere and devoted to our common interests, but without "envergure", obviously without business abilities, not in the running, a village schoolmaster engaged in petty trading, a man who missed his golden chance, and more to be pitied than blamed. What more can be said? I think it extremely difficult for the man he is, at his age, to change, even if aided and guided. Whatever our wrongs towards him, we must change our Agent, if we are to succeed in the future.

MARKETING

As far as marketing is concerned, I do not wish to disparage the arduous task our Agent has performed in creating channels of distribution all over the country, but I can state my impressions about the way he links up with the market.

The distributive structure ought to have been created long before. Our Agent is related with 40 towns and villages, by regular dealing, whereas Polydor, who started business after us, is represented in 96 towns or villages, and the Starr Company in 95. Columbia has 110 dealers and Odeon 150 or more. Mr. Kissopoulos points out he had no Greek records to supply the dealers. It is true he had weak records, but it is true he made no effort to push the better ones.

Under present conditions, little wonder it is that a marketing policy is only for him a matter of conjecture and guess-work. He keeps no records of sales in bulk or in any particular line. He does not realise what the total sales are likely to be or what individual sales may be anticipated for each article. He does not know how and where sales can be secured. Of course, he will tell you that he knows the selling force of each record. But if you ask him to let you have his figures you find these are simply the amounts of minimum order to pass to Hayes, calculated to the extreme limit in order to avoid overstock. It is, of course, his own right to avoid overstock, but this practice has degenerated in confining his entire attention not on the market but on his risks. The orders we have received for the records of the last November session of course do not reflect the stress of the demand, but the pre-occupation to limit his risks, which are risks only to him, because he is not making the selling effort which would exhaust his stocks. Even in acting thus, he makes blunders which prove he is unable to appreciate the possibilities of the market. The Venizelos record is a very simple case showing he was unaware of the loss of favour in the Premier, a question where obvious facts could have instructed him, had he paid any attention to the outside world.

The fact is, he does not know what is the demand and he does not make any effort to meet the demand. He is not trying to improve his connections with the consumer and the outlet of the goods. He is not investigating potential markets, not creating new channels of approach to the consumer, not devising sales and advertising methods calculated to increase returns. He is never alert to commercial opportunities. When he happens to put forward suggestions you can be sure these are never inspired by the best ideas for the promotion of his trade. When you ask him to set forth what he is prepared to do, you find he follows some established practice without bestowing on the matter a second thought. The discussion raised by the complaints of the Starr Company has shown me the way he conducts the business. The greater part of his trade is done on retail selling in his shop in Athens, and, as we know, his stock is not very large.

MARKETING (Contd.)

He is afraid that by supplying a Dealer who is well connected with the country and does also good business in a town where he himself is established, he cuts out his profit on retail, he exhausts his stock, and allows him to compete with the shop. Either because he cannot realize it, or because he does not want to increase his stock he cannot see the advantage of securing a greater outlet and a greater turnover. What can one think of a Distributor who cannot distribute the goods, who cannot take the risk of a sufficient stock, who lets the dealers wait while he simply passes to us the order for goods already sold.

In another chapter on Distribution, I am reviewing the channels through which our goods are brought to the market. Here I just want to consider whether Mr. Kissopoulos' organisation offers a reasonable control of the market. There is no element of supervision in his distributive machinery. As already stated, he keeps no records of orders received from dealers, so that he does not know their turnover, the trade made in each town, and the kind of records he ought to push. When the question is put forward, and he feels there is a criticism to be made, he will tell you that such a check on the sales is unnecessary because he imposes on each dealer a minimum turnover. Then you go to his office and enquire and you learn there is, of course, no such thing as a turnover imposed on the dealers!

According to Mr. Kissopoulos, a commercial traveller used to go round the territory to link up with the dealers. I have asked to meet that man to obtain some information about the country, but I never managed to see him, and I do not think anyone else will. Except for the closing of an account, the completion of an order and the sending of the supplement (about twice in the year) I have never noticed in our Agent's office any correspondence with the dealers proving that he follows up their turnover, that he pushes an issue or a special record, in a word, that he tries to promote the sales.

Dealers complain they cannot get the records they order, these being always out of stock. Our best dealer in Athens has been waiting for:

Carmela, Matia Plana, Boemikes Kardies for last three months, Moskowski's Sonata and Schubert Sonata since September, Boïto's Mefistofele D. 1109 for a whole year.

During my visit, seeing the little effort being made by Mr. Kissopoulos and his staff to push the records of the excellent November 1929 session, I suggested that they should write a circular letter to the dealers, as to which course the general opinion was that such a revolutionary procedure would appear so extraordinary that the dealers would probably take offence at the letter!! I may mention that the letter was actually written and it produced excellent results.

SELLING

One of the very few pieces of constructive work performed by our Agent is the new retail shop in Athens, and Mr. Kissopoulos has to be congratulated. This is one of the best shops in the town, right in the heart of the fashionable centre, on the better side of Stadium Street. The modern green marble front is very impressive. There are two windows, nine audition rooms, four on the ground floor and five on a sort of entresol. It is a very suitable medium for our representation. Mr. Kissopoulos says he spent £4,000 on this shop. I had an architect Mr. Lazaridis, visit it and make a rough estimate. He thinks the marble front, the windows, the shop could be made for about £1,000. In any case it is certain Mr. Kissopoulos has not the worth of the money he spent as the inside of the shop gives an impression of cheap and unfinished work. The neon sign outside spoils the look of the nice front and should be removed. The shop was only finished during my stay in Athens.

As I already said, this shop has had a stirring effect among the competitors already believing in our decline and has retained the attention of the public. But I am sorry to say the staff is unable to retain in the shop even the customers ready to spend their money. It is true the Greeks are not at all good 'pushers', but these are especially badly selected. We have not a popular man in the shop and not a musical man either in our staff. The first day I was in Athens I went to the shop before asking for Mr. Kissopoulos. I spoke French and asked for some Greek records. Of course, I was not willing to buy, but I was never so much discouraged to buy. Later during my stay, I had many times the same experience made by friends of mine and I heard many complaints. No effort is made to present the goods, to suggest some title or to push a new issue. The customer is dropped flat. I had from Mr. Siniosoglou that he was nearly "kicked out" because he asked for some records they did not stock. This is not unwillingness to co-operate as they get a commission of 1% of the sales; it is simply lack of salesmanship and from the part of the Agent, lack of supervision and control. Everybody makes comparisons unfavourable to us when talking about the Columbia shop which is just opposite and where the public is attended to quite differently according to everybody's experiences and my own. There are two good elements in our staff, the Manager, Mr. Matiatos and the principal attendant, Mr. Athanassiadis, but both with poor selling capacities. Mr. Matiatos could be of very good assistance under another supervision. He seems to strive to improve his work and especially his shop and the office. He also complains that Mr. Kissopoulos does not pay sufficiently long visits to the shop and does not realise what is to be done or improved. He complains that the shop is understaffed, which is obvious on certain days, and especially the Saturday afternoon. There are six assistants altogether; he does

SELLING (Contd.)

the reception and takes the cash; Mr. Orfanidis is in the stores; four other young men attend to the customers, and they have nine audition rooms on two floors to look after. Mr. Matiatos says Mr. Kissopoulos is too greedy and refuses to pay 2,000 drachmai more per month to have another attendant. He gets £10 a month and $\frac{1}{2}$ % on the turnover of the shop exceeding £1,000; altogether about 5,000 drachmai a month. Mr. Orfanidis gets £4 and $\frac{1}{2}$ % on the total turnover in the Greek territory except the north region, (Salonika and Macedonia). There are two attendants only for the sale of records who get 1,500 drachmai a month each; and two other attendants for the sale of records and machines who get 3,000 drachmai each. Mr. Orfanidis the principal attendant knows very well our catalogues, yet he was unable when I first visited the shop to suggest a selection of good records.

A better salesman is the attendant - the only one - in the succursale 64, Stadium Street, Mr. Athanassiadis. But I must say the dignified name of succursale given to the back room of a men's out-fitting shop (Papaioannou & Christo) is simply comic. There is a sign with the dog outside the shop, half hidden and never lit up. There is no display whatever, even inside the shop, because Mr. Kissopoulos rents, as I said, only a back room with an access behind the counters. You must know the place to get at it. Still the reception is different from that you have in the main shop. Of course there is no audition room.

We have no other shop in Athens (but our goods are handled also by four dealers.) Gramophone and Record shops are numerous and spread all over the city but Mr. Kissopoulos says it is impossible **owing to the moratorium** to find for our goods a greater outlet. With the main shop we can only reach a very limited part of the population, the best class, and there should be another one in the popular quarter.

Mr. Kissopoulos has decided to receive the dealers in the shop, where he intends to establish the stock, the basement affording sufficient room. He says it will be easier to supply them there and have them hear on the spot the new issues.

The turnover of the shop according to Mr. Matiatos has never exceeded £18,000 a year. (The shop is rented Drach. 16,000 a month.)

A few more remarks about selling in the shop. The general complaint is that we are unable to supply the Western "hits", so that we cannot even cater for that class of customer the shop is supposed to serve. If we realise on the other hand that we have no other shop to supply the low class of the public, it is little wonder that our sales cannot show any considerable progress. Instead of dance records, we carry a lot of classic and operatic

SELLING (Contd.)

music. The Columbia shop always keeps abreast of hits. They have a large stock of dance and film successes and they advertise as soon as there is an appearance in the cinemas. Our Agent pretends it is impossible to know what is coming and simply wonders how the Columbia Agents get that information. To make that point quite clear I went to see the Agents of Fox Film, Metro Goldwyn, Warner Bros., Universal. I was welcomed and given straight away the list of the new issues and roughly the dates of the release. Moreover they wondered how I did not know all that beforehand as they advertise in a special weekly paper which is to be found in any kiosk of the town. Furthermore I have seen in Mr. Kissopoulos' office two letters from Cinema Managers asking why he could not supply the records when the show was on, and one of them was even offering to advertise in his hall. When you study Mr. Kissopoulos' business you many times come across questions which make you think there is a magic power in our Mark to resist the methods at present operated.

Mr. Kissopoulos complains he is never advised by us as to our latest hits in dance and film records and our Artistes' appearances in Greece. This is why he missed the sales of Martinelli's Pagliacci (last October) Titta Ruffo's Barbriere, Broadway Melody, Hollywood Revue, The Pagan, etc. etc., let us say everything. He says he receives all English and Foreign supplements without being directed to the numbers worth ordering and admits that [when] in doubt he abstains. Heifetz, Thibaud, Cortôt, (twice in the year) Rubinstein (3 months ago) Kubelik (last winter) Lamond, many other artistes have paid visits here and he did not even advertise because he was unaware of their coming to Greece and had no stock on hand. This is simply his own fault as it should be easy for him to keep in touch with the concert agents. The fact is he always misses the vogue and that Odeon for Greek records and Columbia for foreign [records] supply everybody with everything in any amount.

Another remark about dance records. The tango is in great favour here and there is a great consumption. Mr. Kissopoulos complains the English catalogue is little provided with such records and that it is difficult to obtain them from our Compagnie Française. First because they are always the last firm to issue, then because for the small quantities he requires he can only get them by post which means high expenses and breakage. The duties also are higher because of the heavy weight of our French record. Finally the Post Office Customs are very slow, so slow that the sea route from Hayes is more expeditious after all.

ADVERTISING

The following brief record will fully explain the attitude of Mr. Kissopoulos as to advertising. I once went to the cinema with him. A very good sound-film of the Revellers was raising the enthusiasm of the public. I asked Mr. Kissopoulos why he did not advertise. He actually answered: "I do not advertise because by doing so, people would call for the records and I will have to order them which means keeping a stock." This was in the presence of Mr. Schorr.

Another time a charity 'fête' was held in a theatre, gathering all the best Athens Society. I asked him why he did not offer an Electrical Reproducer for a part of the programme. He answered that he could not find people to carry the machine, that the cost of the transport would amount to 200 drachmai (10/-) and that after all it was impossible to know what was the supply of electric current in the theatre. This was in the presence of Mr. George.

During the first two weeks I spent in Athens, there was a new window display every third day. Then the habit was dropped until I had to ask for a new effort. Mr. Kissopoulos had also told me [of] the marvellous display he was preparing for Easter, comprising Portables contained in Easter eggs... I waited and watched but saw nothing.

I have been in almost all theatres and cinemas. I never came across an advertisement, lantern slide, show card, painted wall or canvas, whilst you cannot avoid being impressed by the insistence of the competition advertisements.

When asked, Mr. Kissopoulos says he spends more than 5% of his turnover in advertising. But I am sorry to say I have not been able to check such a statement, and that I have seen nothing to warrant it. He says he allots for advertising in the papers a budget nearly as great as that of the Banque d'Athènes, but he is unable to show any paper, any pull or any account. I know he does sometimes advertise in the papers but he certainly does not spend lavishly on that item.

I went on purpose to see a painted board with the trade mark in a theatre. It exists in fact. But the theatre is almost only frequented during the winter, on special performances when foreign artistes visit the town.

OUR SHARE IN THE IMPORTS

I am using the Greek Government statistics as analysed, page 57-58, and the figures of our Statistical Department (Sales ex Hayes) as our imports:

RECORDS

1928	Units	75,794	against	274,683	Our share = 27.2%
1929	Units	<u>81,285</u>	against	<u>397,573</u>	Our share = 20.4%
Increase		7.2%	against	44.7%	

MACHINES

1928	£ 7,587	against	£43,590	Our share = 17.4%
1929	<u>£29,888</u>	against	<u>£70,015</u>	Our share = 14.1%
Increase	30.3%	against	60.2%	

The large increase of Greek imports proves an increasing demand and a widening market. Yet we do less business when everybody is doing more.

OUR SALES TO OUR DISTRIBUTOR

In the following diagrams I am using the figures of our Statistical Department - or Sales ex Hayes, since July 1927.

A glance at Diagram II shows an impressive drop in our sales of records since October 1929.

For 12 months ending May 31,	1928	-	units sold:	60,021
-	1929	-		83,568
-	1930	-		49,688

The 1930 figures show a decrease of 26.3% over the 1928 figures, and a decrease of 41.7% over the 1929 figures.

Neither is there much progress over last year's figures in our sales of machines and accessories:

For 12 months ending May 31,	1929	-	sales of machines in <u>units</u>	1,839
-	1930	-		<u>1,795</u>
			decr.	2.3%

For 12 months ending May 31,	1929	-	sales of machines in <u>value</u>	£8,727
-	1930	-		<u>£8,288</u>
			decr.	5%

Finally on the total turnover:

For 12 months ending May 31,	1929	-	total net sales ex Hayes	£19,001
-	1930	-		<u>£15,801</u>
			decr.	17.3%

OUR DISTRIBUTOR'S SALES IN GREECE

No records of sales, no statistics of any kind are kept by our Agent. The figures I give below have been dug out from the accounts books after I asked for them repeatedly.

RECORDS sold during twelve months ending March 31, 1929

	Greek	Foreign	Total
Athens - Main retail shop and Athens' dealers	5572	15319	20891
- Succursale, 64 Stadium Street	950	609	1539
Piraeus	1308	1814	3122
Country	<u>12696</u>	<u>13040</u>	<u>25736</u>
Totals	20506	30782	51288

RECORDS sold during twelve months ending March 31, 1930

	Greek	Foreign	Total
Athens - Main retail shop and Athens' dealers	7184	13913	21097
- Succursale, 64 Stadium Street	1659	1300	2959
Piraeus	1499	1517	3016
Country	<u>19018</u>	<u>11261</u>	<u>30279</u>
Totals	29360	27991	57351

The increase on the previous year's total is 11.8%.
But if we compare our Agent's sales to his purchases from us, for the two twelve-monthly periods ending two months before - to allow for the lag between ordering and receiving the goods, the result is as follows:

- in 1928-1929 an accumulation of	69,734	-	51,288	=	18,446	records
- in 1929-1930	-	73,616	-	57,351	=	<u>16,265</u>
						34,711

These unsold records added to those previously accumulated, make up, according to our Agent, a dead stock of about 50,000 records.

DETAILS OF SALES IN GREECE

MACHINES sold during twelve months ending March 31, 1930:

Models:	101	103 & 104	109 & 130	Others
Sales:	992	426	340	116
Percentage:	53%	22.7%	18.2%	6.1%

These figures of sales are furnished by our Agent. The total is 1874 units, whereas according to our Statistical Department, the total should be 1891. Nevertheless, the difference is only a small one, and the percentages shown above can therefore be taken as sufficiently accurate.

Our clientèle for machines is generally the high class. We could do larger sales with a cheaper machine and especially by giving credit on retail. Yet, high prices are not a serious drawback - within, of course, reasonable limits - because of the good reputation of our machines.

Models C101, 104 and 130 are the best sellers. For the Portable, there are many complaints about winding and spring. The 130 ranks before the 104 in Athens and the 104 before the 130 in the country, owing to the price. The volume and tone of model 130 are much preferred, and customers complain that the 104 - like the Portable - cannot play to the end a 12" Columbia record. Most customers are now very careful to buy a double-spring machine. Model 145 has not at all been a success. In the conclusions, I examine more in detail the reasons for our poor sales in machines.

Percentage of the different categories of FOREIGN RECORDS:

Plum	10" B Dance	22%
-	- Others	14%
-	12" C	8%
Black	10"	½%
-	12"	10%
Red	10" DA	12%
	12" DB	22%
Buff	DJ & DK	1%
Pale Green	DM	½%
White	DQ	½%
Zono		1%
Turkish		10%

These percentages are furnished by our Agent, and taken from his orders to Hayes for the year 1928. I do not think they are extremely accurate.

PRICES AND GROSS PROFIT TO DISTRIBUTOR

Schedule I shows the whole situation for nearly all articles:
- English retail price, - invoice price, - discount on English retail price, - duties and expenses, - landed costs to Distributor, Greek retail price in drachmai and £.s.d., - and the gross profit on retail accruing to Distributor. The prices the Distributor charges his dealers will be discussed further down.

The prices charged by the Company to the distributor - or invoice prices ex Hayes - are based on a rate of discount on English retail price of 40% for records, and of 44 to 45% for machines, except for C 101, for which the rate is 42%. If we now consider the Greek retail price and compare with the landed cost to Distributor, we find that the gross profit accruing to him is only on certain articles what a trader would expect it to be - let us say 33% - and that on the principal and best selling items, which are: Black Portable, Plum records - Greek as well as foreign - his profit is much too small: - 27% on C 101, and - 28% on Plum records. This is even smaller on the 12" Black: - 26%. Even on the other records, his profit is not sufficiently high as it never exceeds 31% (except for White 12" and Buff 10" - respectively 33% and 35%, which one can disregard owing to the negligible sales of these records.

Such a small margin of profit results, on one hand, from the high duties raising cost (127% for Plum 10"; 136% for Plum 12"; 66% for Red 10"; 76% for Red 12" - on invoice price), and on the other hand, from having lowered the retail prices to cope with the competition, without having lowered our invoice prices.

Our Agent points out that the invoice price to Mr. Vogel, for the standard (Plum) record was 1/6d. He states that a reduction of an invoice price to him (1/9½d.) was promised during his visit to Hayes in July 1929, and complains that the promise was not fulfilled in the new contract offered to him.

It is important for us to realise that the competition are able to supply their agents with a 10" standard (Plum) record at 1/2d. (Odeon), 1/1d. (Pathé), and perhaps at an even lower price (Columbia), whereas our invoice price is 1/9½d.; and that, on machines they have such invoice prices as to allow 40% gross profit on retail to their Agents (this is also what the Victor Dealers get, while jobbers have 50%). Such a margin enables them to grant credit facilities to the dealers, to allot an important budget for advertising, and to allow for depreciation for dead stock, whereas in all these respects, our Agent's scope is very restricted.

Up to November 1929, payment of orders was against bill of lading; since November 1929 payment is due at end of month following the month of the completion of the order. Our Agent complains that sometimes the goods are not yet landed when the payment is due, and says that he would prefer to return to the previous conditions.

PROPOSED NEW INVOICE PRICES

I have worked out two schedules - II and III - in order to find out what would be the new invoice prices to charge our Agent, in order to allow him 33.1/3% or 40% gross profit on retail. See schedules II and III, and compare columns 2 and 7. We find that our invoice price of the Plum 10" record - for instance - should be lowered to 1/5½d. or 1/1d. respectively, which would mean granting 50% or 64% discount on the English retail price, instead of the present 40% - compare columns 4 and 6.

As a result of the erection of the new Columbia - Odeon - Pathé Factory, these three firms are expected to reduce in November their record retail prices by 25 drachmai, or about 1/3. This reduction seems extremely probable, as it is unlikely that the interests concerned would consider the erection of a factory without some change of so reducing cost as to be able to bring down their retail prices; and we must be prepared to follow their lead.

If we were compelled to revise our retail prices to bring them into line with those of the competition, and if we were to allow our Distributor 33.1/3 or 40% gross profit on retail, we should arrive - the 10" Plum being taken as an instance - at the absurd figure of -/7½d. or -/3.75d. respectively, for invoice price ex Hayes, which would mean granting 80 or 89% discount on English retail price! On schedule IV, I have worked out the corresponding reduction on all our records, taking 1/3 as being the reduction to be made on all retail prices. I should mention that a reduction of invoice price does not entail a reduction of duties on records, these being taxed on weight.

PRICES AND DISCOUNT FROM DISTRIBUTOR TO DEALERS

I have already stated that it was impossible for me to learn from Mr. Kissopoulos - because he himself did not know it - what was the discount he grants to his dealers and how it ranked in comparison with the discount granted by the Agents of the competition. I had to set about working myself with his own accountant before I could obtain any clear understanding about the question.

Schedule I shows the whole situation for nearly all our articles: - Prices charged by Distributor to exclusive and non-exclusive dealers, in drachmai and £.s.d., columns 6 & 8, - and discount thus resulting on Greek retail prices, columns 7 & 9. It is noticeable that - columns 6 & 8 - exclusive dealers and ordinary dealers have the same price from our Distributor for all Plum and Greek Black records, whereas on all other items, exclusive dealers get a bigger discount.

The Retail Prices as shown on Schedule I, column 10, are not in force all over Greece. In the country, dealers charge an additional 5% to allow for carriage expenses. This is authorised by all firms.

The usual discount granted to the non-exclusive dealers, in Greece, is 20%, on machines as well as on records of all categories. Exclusive dealers have better prices. Only Odeon grant to some non-exclusive dealers a discount (22%) as great as the one we grant for Plum records (21.8%).

Compared with the discount granted by the competition, our Agent's discount to non-exclusive dealers is therefore the same or nearly the same, except on C 101 (16%), and foreign records of Black category and categories above (from 12 to 15%), with the result that neither our Black Portable, nor our Celebrity and Classical records are ever pushed by the dealers, but on the contrary neglected for the competition products of the same category, for which they get the usual discount of 20%. I give more stress to this fact in my conclusions in examining the causes of our poor sales - I just want to point out here that we should, if we revise - of course in a downward direction - our invoice prices to our Agent, obtain that he also should revise his prices to the dealers on the above-mentioned items, in order to bring them into line with those of the competition, and remove the present difference which is a serious drawback, especially if we remember that in addition to a better discount the competition grant credit facilities.

CONDITIONS OF PAYMENT FROM DISTRIBUTOR TO DEALERS

EXCLUSIVE DEALERS - generally, half cash, half three months' credit covered by drafts.

At Volos, Trikala, Mytelene, Crete, Rhodos, the Agents are granted, by the renewal of drafts, a sort of perpetual credit, for sums generally not exceeding £200.

ORDINARY DEALERS - almost to all, cash terms, through banks.

Mr. Kissopoulos wishes to be able by obtaining better terms from us, to give better conditions:- to his exclusive dealers, 6 months' credit for the whole order; - to the ordinary dealers, 3 months' credit.

That question of credit is a first consideration all over Greece, but [it] is very difficult to decide whether it should be generalised. As a rule, in the country, credit can be granted without heavy risks; everybody is known by everybody else; informations are reliable and debtors seldom default.

Summing up we may say that exclusive dealers have the advantages of territorial exclusivity, of credit terms, and of better prices, except on the best selling records. Exclusive dealers and ordinary dealers pay the carriage expenses and packing. Transport at their own risk. No returns. No letter or contract exchanged although Mr. Kissopoulos says there is a Price Maintenance Agreement with the dealers and a contract with the Exclusive dealers, which I have never seen. Stocks kept by his dealers almost never exceed £200. Orders received are small, 10 to 20 records, already sold when ordered. Dealers usually call two or three times in the year at Athens or Salonika to make purchases. Their usual and repeated request is for greater payment facilities. Exclusive dealers are, of course, supposed to be exclusive to the firm, but I do not think this clause of exclusivity is rigidly observed by all. I devote more attention to consideration of the dealers in Greece in my study of the Greek market.

S T O C K S

Our Agent actually keeps two stocks, one in Athens, and another in Salonika, for the following reasons:

- Both towns are connected with Western Europe by a regular traffic:
- Transport costs from Hayes to Piraeus or from Hayes to Salonika are about the same; it is therefore suitable to have the goods sent to the nearest centre of consumption to avoid carriage expenses:
- Municipal taxes exist at Piraeus as well as Salonika, and the goods are taxed twice when brought from the former to the latter:
- The dealers of Northern Greece come to Salonika to order and do their purchases.
- It should be suitable to have a third stock in Patras to supply all Western Greece. Our Agent is actually studying the matter.

The stocks are of two kinds: - in transit (under bond), in the Customs Warehouses, or free, out of Customs.

For Piraeus and Athens, the Greek State had formerly authorised to keep the goods in transit in private warehouses, established by the importers themselves and controlled by officers from time to time. It was easy to take the goods out, to check or sort them at any time. Sometimes the warehouse was simply the back room of the shop. Recently the Greek State found that the system had degenerated into regular smuggling, practised by almost all importers. Since March 1930, private warehouses for goods in transit are no more authorised; those existing are still allowed, but cannot be replenished. The goods in transit have to be kept in common warehouses belonging to the Customs or Banks. It is difficult to go there at any time, open the cases, check the goods, sort them, select the records required, etc; moreover long formalities and payments of duties have to be made before the importer is authorised to get at the goods, which means a considerable waste of time. The same system of common warehouses has been in force for two years in Salonika but better organised.

Our Agent's stocks are therefore established thus:

ATHENS - The stock in transit is still in the private warehouse, odos Ionos 8, and will remain there till exhausted. According to the new regulations, the goods under bond will be kept in the common warehouse of the Customs, in Piraeus, unless Banks establish warehouses in Athens; the free stock is kept in another warehouse odos Ionos 6,

S T O C K S (Contd.)

and will be transferred to the basement of the enlarged retail shop, odos Stadiou 3, in order to avoid unnecessary overstocking in two different places.

SALONIKA - The stock in transit is in the common warehouse of the Free Zone; the free stock is kept in a warehouse, odos Tsimiski 2, close to the shop.

RETAIL SHOPS (SIX)

The special H.M.V. salons or shops are the following:

ATHENS Central Salon, 3 odos Stadiou, seat of our representation - belonging to Mr. Kissopoulos and the firm S. Nowill - 9 audition rooms - very well located in the fashionable centre - stock in the basement - retail and wholesale trade for all Greece.

Succursale, 64 odos Stadiou. Mr. Kissopoulos calls "Succursale" a back room he occupies in a men's outfitting shop belonging to Messrs Coutsoianni & Christou. The back room is not rented by Messrs Kissopoulos & Nowill, but the owners get 10% on the sales. Stock and two attendants (the second one is only an assistant) under the control of Messrs Kissopoulos & Nowill - no audition rooms - good location, but no display whatever of our goods - retail trade only.

PIRAEUS Salon, 53 G odos Notara. The shop belongs to Mr. Stassinopoulos, previously an Odeon dealer, who sells cheap portables on his own behalf. The shop is not rented, Mr. Stassinopoulos gets 10% on the sales. Stock belonging to Messrs Kissopoulos & Nowill, and the attendant under their control - no audition rooms - retail and wholesale trade for Piraeus and the Islands.

SALONIKA Central Salon, 22 odos Tsimiski (Immeuble Victoria No. 2) Shop to Mr. Kissopoulos, run by his brother - 4 audition rooms - retail and wholesale trade for Northern Greece.

Popular shop, odos Egnatias - Shop to Mr. Kissopoulos - no audition rooms - retail trade only.

PATRAS Salon, 69 odos Maizonos. Shop and stock to Messrs Kissopoulos, Papanicolopoulos and Papathanasiou - no audition rooms - retail and wholesale for Achaia and Illidos [=Elis], exclusivity for wholesale trade in Patras.

EXCLUSIVE DEALERS (TWELVE)

Supplied from Athens:

VOLOS: Florias, odos Iolkou, cycles, sewing machines.
TRICCALA: Katafighiotis, general agent, beer merchant.
YANINA: G.E. Rhados & Co. tobacco, local banking.
CORFU: N. Passiokas, Ford Agent.
LAMIA: A. Ghianoukos, ironmonger, watch-dealer.
TRIPOLITZA: Lot. Mitropoulos, general agent, insurance, beer.
MYTILENE: Perellis & Papanicolas, photos, insurance.
BATHI (SAMOS): D. Notaras, photos.
CANDIE (CRETE): Hatzidakes, Tsilenis & Co., general agent.

Supplied from Salonika:

DRAMA: Tseras.
CAVALLA: Zissis.
LARISSA: Orologopoulos.

ORDINARY DEALERS (FORTY THREE)

These are the dealers directly related to our Distributor by a regular dealing. Dealers simply related to our Exclusive Dealers are not known.

Supplied from Athens:

ATHENS: Pikili Agora, gramophone dealers.
Katakalos
Matsas
S. Nowill Ltd.

KARDITSA: A. Topis
Iovannis

MISSOLONGHI: Xirou Bros.

LIVADIA: G. Thomopoulos, watches.

ISTIEA: D. Verghis, local banking
Koukouliamba, Columbia agent.

CHALKIS: A. Rossolimos, verrerie
B. Baferos, Columbia.

VONITSA: S. Giorgis, general agent.

AMALIAS: Nicolopoulos, men's outfitters.

PIRGOS: G. Pavlidis, electrical accessories.

PYLOS: I. & G. Douvris, men's outfitters.

KALAMATA: K. Parthenios, Columbia agent.
Plemenou Bros., Music dealers.

MESSINI: A. Patsiotis.

GYTHION: V. Mourassitis (Monemvasitis?), bicycles & men's
outfitters.

ARGOS: I. Goumas.

ARGOSTOLI: Livada Bros., men's outfitters.

EGHINA: E. Pteroudis.

LEFKAS: S. Tzerelekis, men's outfitters.

SPARTA: G. Pristouris, men's outfitters.

ITHAKI: I. Arsenis.

ZANTE: D. Chronopoulos, tobacconist.

ORDINARY DEALERS (FORTY THREE) (Contd.)

KANIA: Haritakis Bros., Music dealers.
RETHYMNO: T. Zakakis, Bookseller.
CHIOS: D. Kaloutas.
I. Fokios, music dealer.
ANDROS: Lor. Karaoulanis.
NAXOS: Nicol Tsiknas.
SITIA: S. Papadantonakis.

Supplied from Salonika:

DEDEAGATCH D. Papanicolaou.
(Alexandroupolis)
KOMOTINI: Dagassian Bros.
Tr. Michailidis.
XANTHI: S. Chrisomelis
Mehmet & Abdullah
SERAI: Michail & Co.
D. Panzehir
VERIA: Zahariadis & Co.
LEMNOS: Lascaridis Bros.

POSITION OF OUR RECORDING SESSIONS IN GREECE

The position of our recording in Greece is investigated in the following pages. The matter is examined mainly under the following sections: - number of titles recorded; - number of titles issued: - when issued and advertised: - proportion of titles issued, and losses; - recording allotment, and overexpenditure, if any; - cost of session, and cost per unit record issued; - sales required to cover cost; - sales at end of February 1930; - the Company gross profit or loss at end of February 1930. The results are grouped in a recapitulation table. From the materials at my disposal, I have been able to consider thoroughly only the sessions held in June and November 1928 and in May 1929.

The 'cost of session' has been worked out in order to know whether we are recording at high cost in Greece. The figures arrived at are £13, £42, £29 per record issued, for the sessions above mentioned. It must be noticed that the cost thus worked out depends on the number of records issued, that means it would have been smaller had we not lost so many titles.

The results we get from our recordings are entirely unsatisfactory. For the three sessions mentioned there is a loss of £1,523 at end of February 1930.

RESULTS IN SALES OF FOUR RECORDING SESSIONS IN GREECE

(in 1927, June 1928, Nov. 1928, and May 1929)

The sales of these recording sessions (the last one, in November 1929, has not been included as showing no sales before February 1930) are hereafter compared since the first issues to the end of February 1930 (the first quarter of 1930 is therefore incomplete and the figures are entered only in pencil). These records are compiled by quarters and the progressive totals are shown as well. For each recording session the sales are analysed into eight groups corresponding to the categories into which our Greek repertoire is divided.

The two pages of diagrams preceding these records of sales make the figures easily readable. Diagram 6 shows the sales of each session in progressive totals, since the issue. Diagram 7, at foot of same page, shows the movement of these sales, quarter by quarter, instead of progressively. It shows that for each new issue the peak of the sales is reached within 3 or 6 months. It is noticeable that the successive peaks are less and less high, showing that the more we record in Greece the less we sell of each session's records.

A better picture of the results of each session is given by the curves of sales per unit record, instead of those of total sales we considered above. We can see on Diagram 8 and also by the comparative rectangles of diagram 9, that with the Vienna Session in November 1928 we did as good business as with the 1927 Session (both reach about 700 records sold per unit). In a certain way, Diagram 8 corrects the conclusions of Diagram 6, as by bringing in the consideration of 'per unit', it introduces the element of cost, which is not immaterial.

COMPARISON BETWEEN THE DIFFERENT CATEGORIES OF THE GREEK REPERTOIRE

Such a comparison is made to find out which is the best selling category of music in our Greek catalogue, and is drawn from the records of sales divided between eight categories of the repertoire, according to the divisions in our Agent's catalogue:

MODERN MUSIC - including Operas, Operettas, Musical Comedies, Songs and modern Dances, either originally Greek, or Western with Greek words.

CANTADES - or Choirs, of modern (and mostly Italian) influence.

FOLK SONGS - Dimodi: Azmata - songs of the country, of the mountains (Kleftika), of shepherds (Pimenika), and also folk dances when sung - old and traditional music.

FOLK DANCES - Hori - orchestra only, old and traditional dances.

POPULAR SONGS - azmata laika, or Rebetika - light popular songs of non-traditional, modern inspiration - rather low popular music, the Cantades being the higher style of popular music.

MANEDES - Sort of lament, wailing song of marked Eastern character. This category in my records includes also certain Turkish dances and Turkish songs called "Ghazel".

RELIGIOUS - the actual choirs of the Greek Church, being simply the old Byzantine religious music, itself the still older orphic music of the Greek mysteries.

SUNDRIES - include comic songs - too little in number to warrant a distinction; - Mandolinades; - Carols; - etc.

In a review of the Greek original music, pages 66-69, I try to better characterise each different group.

From the diagram of progressive sales - Diagram 10 - it will be seen that we sell far more modern Greek music than of any other category. Exactly, for the four sessions considered, to the end of February 1930, we sold 42,925 units of 82 records of modern music, against 59,855 units of 158 numbers of all categories together, - that is 523 per unit, against 379 per unit referring to all other categories together.

Yet, if we take each one of these categories and reduce it to unit separately, we find that modern music does not rank the first. As shown from the rectangles of Diagram 11, the different categories rank thus:

Choirs	9379	units	sold	with	16	numbers	or	586	records	sold	per	unit
Manedes	6886	-	-	12	-	574	-	-	-	-	-	-
Modern												
Music	42925	-	-	82	-	523	-	-	-	-	-	-
Folk Dances	10979	-	-	26	-	422	-	-	-	-	-	-
Folk Songs	15757	-	-	45	-	350	-	-	-	-	-	-
Sundries	3455	-	-	11	-	314	-	-	-	-	-	-
Popular												
Songs	12261	-	-	42	-	292	-	-	-	-	-	-
Religious	1138	-	-	6	-	182	-	-	-	-	-	-

COMPARISON BETWEEN THE DIFFERENT CATEGORIES OF THE GREEK REPERTOIRE

(Contd.)

The same thing is shown on Diagram 12, where each category, per unit, is followed since 1927. It is noticeable that they form two groups, the **Manedes** - blue line - having ranked in the higher group only since last year, and Folk Dances showing a decrease, since the last six months.

The table following Diagram 12, shows the sales per unit in each category, for each of the recording sessions we consider.

Another very striking feature on Diagram 12, is that for the four last categories - Folk Songs, Sundries, Popular Songs and Religious - the sales are rather steady, the curve being, as much as it can be, nearly horizontal, whereas the curves are rather erratic for the higher group, our Choirs and Folk Dances having lost considerable favour, while our **Manedes** have increased in favour.

Again another striking feature is the decline of all curves during the last six months of 1928 and their rise early in 1929. Generally speaking, it is noticeable that there is a drop during the periods when new records are issued; these periods are shown on the curves by the dotted line. here again we notice, as we did before, that the more we issue the less we sell per unit. This is certainly owing to the fact that our Agent throws on the market too many records at a time, and obviously, as he does practically no advertising and as he does not push the sales, the consumer cannot absorb the new issue. Mr. Kissopoulos answers, he had to do so in order to keep pace with the competition; he endeavoured to make with all speed a catalogue as complete as possible, and replace the titles lost on account of unsatisfactory recording.

Another consideration: Cantades, **Manedes**, and Modern Music, which rank first on Diagram 11, are town music. Is this an indictment of Mr. Kissopoulos' marketing policy in the country?

Popular songs rank last but one; this is entirely undeserved.

FIRMS RECORDING IN GREECE

Five firms have instituted regular recording sessions in Greece:

- H.M.V.** - We have been the first to record in Greece, at the request of Mr. Kissopoulos, before he was our Agent. We recorded in 1909, 1912, and in 1922²; then again at his urgent request, in 1926, 1927; and since, thanks to our Artistes Department, we hold two sessions in the year.
- ODEON** - They have followed our example, but with more persistency, thanks to their Agents in Greece. Since 1922, they record regularly and every time with great success. They have the best lists of Greek records. Their arrangements for keeping abreast of hits are very complete. In addition to recording twice in the year in Athens (before us - in February and September), they record in Berlin, when required, all Western 'hits' and extracts from Greek Operettas and Musical Comedies.
- COLUMBIA** - They record once in the year, in September, in Athens, but nearly every other month they send one of their tenors, Tomaco, to Milan, to record the latest Western 'hits'. They have good lists of Greek records, in which since September 1929 one can feel systematic effort in order to obtain the best selections. They are trying to monopolise the good Artistes.
- POLYDOR** - They started recording in Greece in 1926, but before that date, they had had Greek recordings made in Berlin. Their repertoire is not very extensive, but they do excellent business, as they work very thoroughly in making their selections and bringing them before the attention of the market.
- PATHÉ** - They started recording in September 1929 and recorded 140 titles with our Maestro Vitali. With the residue left after the other firms had made their choice of titles and artistes they succeeded in making a great success, of this session's records. They have, in particular, made records louder than what any other firm before has attempted to do.
- EDISON BELL** - They recorded for the first time in September 1929 on 8" records, apparently not in order to avoid the heavy duties on imports (on weight) as they have bought an old factory for pressing records. Still, neither the records have yet been put on the market, nor the factory put in working condition.
- PARLOPHONE** - They had a recording session in Berlin for 30 Greek titles, which had no success at all.

LOSSES DUE TO LACK OF LOUDNESS & BAD RECORDING

We generally admit that the 1927 session was a failure, but I think that we must recognize that up to the last one³ made by Mr. Lawrence, all our recordings in Greece have been more or less failures.

In 1926, 178 titles were recorded and 136 issued - loss 42 titles, or 23.6%. The records were unsatisfactory either because of lack of loudness or because of lack of balance and the bad position of the voices and instruments. It is reported also that the waxes were used without being heated, although the session was held during the winter. The recorder Mr. Davidson was, I think, only on his second recording trip.

The failure of the 1927 recording is due to a blunder of our Recording Department sending to the East, in June, a soft kind of waxes only suitable for the coldest winter in England. I am surprised that the cause of the failure is attributed to the fact that the waxes on the way back to Hayes, suffered from the heat after the cases had been exposed to the sun, or according to others, that they had been damaged by water. The fact is that even the waxes sent to Stamboul were found to have a dull surface, this having been noticed by Mr. Fowler immediately they were unpacked, so there can be no question of accidents having occurred to them en route, as it has been suggested for those returning from Athens. The waxes were simply too soft and not suitable for being sent to these countries.

To make a big list to cope with the competition, Mr. Kissopoulos overspent £1,000. The programme thus enlarged included all categories of music. He recorded instead of 176, 311 titles; only 92 escaped disaster - loss 70.4%. Of 67 titles of Hadjiapostolou, only 30 were issued; - of 25 titles of Sakellaridis, only 3; - of 35 Rebetika, only 14; of 15 Comic, only 4; - of 37 Kleftika, only 16; of 49 folk songs and dances, only 16; - of 18 Manedes, only 2; - of 26 Cantades, only 7; - of 30 titles by Angelopoulos, none. The records issued are not weak, but not sufficiently loud if compared with the competition records. In addition, the surface noise is very pronounced owing to the dull surface developed by the melting of the wax.

We recorded during that session some titles which had already been recorded by Odeon the year before with the old process. It is remarkable that most of the Odeon mechanical records are louder than our electrical ones. Hear and compare, for instance, our AO 193 and Odeon GA 1136 (*De'sto ipa Giorgi*)⁴. It must be noticed that Odeon are still using without any difficulty mechanical records of old 'hits' still in demand in the country, such as: Valencia, Rosita, Tsanakas, Sonia, Tea for two, Contessa Maritsa, etc. They are loud enough to compare with any of the new process records.

LOSSES DUE TO LACK OF LOUDNESS & BAD RECORDING (Contd.)

In June 1928, 254 titles were recorded⁵ and 210 issued - loss 44 titles, or 17.3%. The records are louder than those of the preceding sessions, but still not enough to compare with the competition records.

In November 1928, 63 titles were recorded and only 48 issued - loss 23.8%. Some of these records are weaker than any Western records we used to make. The rejections are due to the lack of balance between voices and instruments. The recorder Mr. Blyton was only at the commencement of his career. I also understood that the recorder had given instructions to the Maestro to reduce the playing time to less than 3 minutes (hear the 'rush' in Tosellis's Serenata AO 560⁶). The barytone was suffering from a cold and this is perceptible in his singing (hear AO 546 - 7-14329).

In May 1929, 253 titles were recorded and only 128 issued, loss 125, or 49.4%. Of 60 titles of operettas, musical comedies, 'hits', only 35 were issued; of 36 titles sung by Angelopoulos only 6 were issued. It can be said that all these records are deficient in some way - either by lack of loudness, or faulty position of the voices and instruments, harshness, bad reproduction of voices. Mr. Gower, the recorder, says that he could not make louder records owing to the gear he used (H.A.I.). But certainly his inexperience accounts for the bad recording. It is a fact that Mr. Kissopoulos when he heard the samples at Hayes in July 1929, found them entirely satisfactory. But he says he was misled and that the samples sounded louder because they were played to him in a small room and on a big machine.

In November 1929, 161 titles were recorded and 138 issued, loss 14.3%. But this session was undoubtedly a success, for reproduction as well as for loudness. Yet, it must be noticed that Pathé, whose session was held before ours, in September, has issued still louder records of the same titles.

The proportion of losses on titles recorded is excessively high. From 1926 to the May 1929 session, we recorded 1059 titles and only issued 614, thus losing 445 or 42%. If we include the November 1929 session in our figures, and take into account the titles which are likely to be issued, we find 1220 titles recorded against 752 issued, thus losing 468 or 38.3%. In the following table is shown

LOSSES DUE TO LACK OF LOUDNESS & BAD RECORDING (Contd.)

the number of titles we recorded and those we issued for every session and in every category of the repertoire. The categories that suffered the most are: Operas, Cantades, and Comic. Before Mr. Lawrence's session in November 1929, we had recorded 47 titles by Angelopoulos and only succeeded in issuing 6!

Not speaking of the exceptional failure of 1927, such big losses are mainly due to faults in recording. It seems as if not one of our recorders - with the exception of Mr. Lawrence - were sufficiently conversant with his art. Everybody in Athens who is interested in recording - singers, maestros, composers, artistes, agents of the competitive firms, even the electrician of the town - everybody says that we have no recorders to compare with those of the competition. Not only do they not seem to be prepared for recording original Greek music, but they have demonstrated their inexperience even with Western music in wrongly placing instruments and voices. Above all, they seemed to be unaware of the importance of loudness, or badly instructed about the question.

Before attending the Athens session, I used to think that no question should arise about the 'balance' of the record, as that quality should be judged by playing back the wax. This is only so when the test is made by an experienced recorder. When he lacks experience, he is certainly not going to acquire it on the spot, and he will not make a successful recording whatever the number of tests, trials, or changes in placing his orchestra. With an orchestra of thirty-two instruments, all trials become impossible, and simply mean increasing the number of scrap waxes, the time wasted on a single title, and finally the expenses of the session, without any better result. Would it not be easier and less expensive to send our recorders out only after they have been thoroughly trained and carefully instructed?

I can warrant the very bad impression produced by sending out the same recorder who previously failed in his recording. Instead of agreeing to sing on a royalty basis, the artistes ask to be paid in advance because they have no confidence in the recording. But apart, from considerations of payment, they feel dissatisfied and nervous, and perform in such a disagreeable atmosphere that no good result can be obtained.

COMPETITION RECORDS TO BE COMPARED WITH OURS⁷

In order to substantiate my statement concerning the lack of loudness in our records, I have picked out a few records of the competition, and I beg the Departments concerned to hear them and make the comparison with ours. **I have selected either records issued at the same period, or the same titles in the different catalogues, or when the same titles do not exist, records of the same artistes.** To appreciate the difference in the right way, I ask that these records be played on a Portable.

1926

AO 130	Xero ena vassilia (same title)	Odeon A 154114	Xero ena vassilia
AO 130	Sti trela tou horou -	Odeon A 154115	Sti trela tou horou
AO 179	M'ekapses (tenor)	Odeon A 154075	I Vanghelio
AO 163	both sides ⁸ -	Odeon A 154076	Ainde na pethanis
AO 131	Rosita (same title)	Odeon A 154132	Rosita

1927

AO 210	Loulios (same title)	Columbia 8394	Loulios
AO 208	Tsavelena -	Polydor V 50500	Gria tsavelena
AO 208	Androutsos -	Polydor V 50499	Odysses Androutsos
AO 193	De'Sto pa Giorgi -	Odeon GA 1136	Den'Stoipa Giorgi (<u>MECHANICAL</u>)
AO 194	Kefalonitopoula -	Odeon 190138a	Kefalonitopoulamou
AO 194	Mia moni potho -	Odeon 190138b	Mia moni potho
AO 503	To Glendi mas -	Odeon A224055a	To Glendi mas
AO 378	Passalimaniotissa -	Odeon GA 1302	Passalimaniotissa
AO 234	O Manavis -	Columbia 8332	Manavis ke Doula

1928 June

AO 263	Kelaidiste (same title)	Odeon A 190122a	Kelaidiste
AO 518	Na iati pino -	Odeon A 190336a	Na iati pino
AO 263	Lombardiani -	Odeon A 190085a	Lombardiani
AO 276	Aide vre hira -	Odeon A 190059b	Aide vre hira
AO 241	Manes Tabahaniotikos -	Odeon A 154282	Tabahaniotiko
AO 241	Manes Galata -	Odeon A 154281	Galata
AO 297	Manes Matzore -	Columbia 8397	Matzore
AO 297	Manes Minore -	Columbia 8397	Minore
AO 260	Manes Sabah -	Columbia 8398	Sabah

1928 Nov.

AO 544	Opou kian pao (same title)	Odeon GA1330b	Opou kian pao
AO 544	Ta chronia kian diavenoun	Odeon GA1330a	Proti agapi
AO 548	Vlamissa -	Odeon GA1257b	Vlamissa
AO 562	To Karavani -	Odeon GA1387	To Karavani
AO 298	Ramona -	Odeon GZA2500	Ramona
AO 546	I gineka pou skotoni -	Odeon GA1192	I Gineka pou skotoni

COMPETITORS RECORDS TO BE COMPARE WITH OURS (Contd.)

Hear the 'rush' in AO 560 Toselli's Serenata.
Bad singing of Baritone: AO 546-7-14529

1929 May

GK 1	Katadikos	(same title)	Odeon	GRXX 4004	Katadikos
AO 299	Na hamilyoun ta Vouna -		Odeon	GA1246b	O Kadis
AO 299	Tora Vghieni to fengari (choir)		Odeon	GA1246a	Lombardiani
AO 305	Svarniara	(klarino)	Odeon	GA1458b	Frassa
AO 303	Alaniara	(same title)	Odeon	GA1181a	Alaniara
AO 321	Tourkopoula	(same artiste)	Polydor	V50923	Archontopoula
AO 314	Archontopoula	(same title)	Polydor	V50923	Archontopoula
AO 314	Archontopoula	-	Odeon	GA1181b	Archontopoula
AO 309	Arahova	-	Odeon	A190093b	Arahova
AO 572	Melachrino	-	Odeon	GA1257a	Melachrino

1929 Nov.

AO 591	Maritsa I Smirnia	(same artiste and title)	Pathé	X80039	Maritsa Kamomatou
AO 377	O Vlamis	(same title)	Pathé	X80039	Mangas

OUR LISTS AND WHEN ISSUED

We have been extremely slow in realising the resources of the Greek market. Had not Mr. Kissopoulos repeatedly and urgently asked for a recording (see letters to Mr. Vogel, Dec. 11, 1924, Oct. 1, 8, 14, 1925) we would have never moved. **By not recording from 1922 to 1926, we left the ground free to Odeon. When we started, our Agent found in the field a powerful, organised body to fight.**

Although we have been recording regularly since then, we have had no real Greek catalogue to speak of until 1929.

1926 In 1926 we issued 136 titles. The session ended in April⁹, but the first records were on the market only in December. This excessive delay is mainly due to the means of transport, the route used at the time being Piraeus - Constantinople - Constanza - London, 40 to 45 days. Mr. Kissopoulos had asked Mr. Vogel to have the waxes sent back to Hayes by Orient Express, and he suggested very useful arrangements for that purpose (letter to Mr. Vogel Nov. 26, 1925), but this suggestion was rejected owing to the heavy expenses (see answer to Mr. Vogel's letter of Dec. 9, 1925). Our issue of December 1926 can only be taken account of in the sales for 1927.

During 1927 we had therefore 136 titles in our catalogue, while Odeon had 370, to which in the second part of the year 46 new process titles were added, making together 416 titles of the best selections (see the question of copyright restrictions). Partly because of lack of loudness, partly because we had not recorded the hits, and partly because of the vogue of the electrical recording of the competition, the sales of this session could not show big results.

1927 Mr. Kissopoulos, rather disappointed with the results of the 1926 session, went to Hayes, and after many difficulties, obtained another recording session in June 1927. The session ended on the 18th of July; 92 titles were issued in January 1928. Such a big delay is mainly due to the special treatment the waxes had to undergo after they had almost melted. It took also a long time for Mr. Kissopoulos to re-arrange the coupling as by the failure of most titles, this had to be revised.

1928 Mr. Kissopoulos again at Hayes in April 1928 obtained, after many difficulties, another session in June 1928. The session ended on the 30th of June. 210 titles were issued. It must be admitted

OUR LISTS AND WHEN ISSUED (Contd.)

that bad luck attaches to Mr. Kissopoulos. The first order left Hayes in October; the boat went down on leaving England. The records were put on the market only in December 1928.

Therefore, during 1928, our Greek list was made of a part (92 titles) of the mechanical recording of 1926, and the 92 titles which were saved from the failure of 1927, together 184; whereas the Odeon list was augmented by 270 titles, which, added to the 46 of 1927, and after a few deletions of mechanical titles, totalled 575 titles.

Mr. Kissopoulos agrees that since 1922, this was the first satisfactory recording. Yet, he points out that he failed to take advantage of the sales, owing to the death of Mr. Vogel (February 16, 1929), and the notice he had from Hayes that no previous contract was still in force. The uncertainty as to his position prevented him from passing big orders; as he had himself no contract with us, he could not keep large stocks, nor make definite arrangements with the dealers.

1928 Nov The session of November 1928 was decided by our Artistes Department who, since the failure of 1927, had taken over the whole question of recording in Greece. The session ended on the 28th of November; 48 titles were issued in April 1929. This is again an excessive delay.

1929 May The session of May 1929 ended on the 8th of June; only 60 titles were issued in October-November. The delay is the fault of Mr. Kissopoulos which he will not admit. He sent the first Passed sheet on August 14th; then on September 27th, five weeks later, he reported that the records were weak. Not until March 1930, were the whole 128 titles of this session issued. Another delay has occurred in making 'transfers' of the weakest titles; and again, says Mr. Kissopoulos, the uncertainty as to his position, still more precarious by the unsatisfactory conditions of the new contract offered him, has prevented him from making any systematic effort to push the sales of this recording.

During 1929, we had therefore in our lists: - 28 old process titles of 1926 (listed in Dec. 1926) still maintained to fill the gaps of the repertoire, 92 titles of 1927 (listed in Jan. 1928), 210 titles of June 1928 (listed in Dec. 1928), 48 titles of Nov. 1928 (listed in April 1929) and only 60 titles of May 1929 (listed late in 1929, in November). At the end of 1929 we had thus 438 titles, whereas the Odeon lists included 574 electrical and 104 old process titles, together 678.

OUR LISTS AND WHEN ISSUED (Contd.)

1929 Nov. Again for the titles recorded in November 1929, Mr. Kissopoulos has delayed the issue, although an improvement is however perceptible. The session ended on the 12th of December. A first lot of 104 titles were issued in April 1930. In June, 8 other titles were put on the market and 26 are expected soon; the total amount of titles issued will therefore be 138.

As regards the sales, another difficulty has arisen now. Mr. Kissopoulos is deterred from passing through larger orders, as he fears the imminent price reduction by the competition, which would leave him with unsold stocks.

When all the 138 titles of the November 1929 session will be published, our list will include 26 old process titles and (92 - 210 - 48 - 128 - 2 - 138) 618 new process titles, together 644 (including the 2 titles we recorded in Milan¹⁰).

About this excessive delay in issuing the records, our Agent thinks it is our fault, whereas we think it is lack of co-operation on his part. It is true that he was not responsible for the delay in 1926, 1927 and June 1928. Moreover, until 1928 our Agent was doing exactly what he wanted and was never urged by us in any way. When the Artistes Department took the matter over, he was carefully instructed in order to avoid delay in despatching the waxes and issuing the records. But only by wiring, and pressing him they managed to get a better support from him.

I think it is inadvisable to throw all the new records on the market at the same time. Instead of issuing two extensive supplements twice in the year, including all the records made during the session, I would advise our Agent to issue small fortnightly supplements in the form of a post-card, showing only a few new Greek numbers and also the new foreign records, 'hits' or anything else available in his shop. This will be the best scheme for 'pushing' systematically his new Greek records, and at the same time, the foreign numbers which at present, he never advertises. Of course, this would not prevent him from issuing yearly a main Greek catalogue. Again, this method of issuing the new records by small quantities is inconsistent with having them ready on hand to avail himself of the first opportunity.

COMPARISON WITH THE ODEON LISTS

Coming closer to details, I have made a comparison (see the following table) between what we recorded and listed, and what Odeon issued, as their lists are the most complete, covering the whole repertoire and containing the best selections. As we do not know what they recorded against what they issued, it is difficult to say whether the stress of the comparison must be put on what we recorded, or on what we issued, against what they listed. For instance, it is certain that Mr. Kissopoulos has not recorded 50 different titles of Italian Operas; this figure of 50 includes the repeats after many losses and rejection (see the figures of 1927 and 1928: 34 operas recorded and none issued!). Anyhow, if we compare the totals, we find that we recorded nearly as many titles (932) as they issued (944), but we issued only 546 against their 944. Comparing totals in each category, it is striking how on six of these categories we find nearly the same figures between our titles recorded and their titles issued. Again on six categories we have nearly the same number of titles issued. They have issued 29 operas and we have only 10. They have 499 titles of musical comedies, operettas, operas and modern songs, whereas only 190 appeared in our lists. It looks as if they had been recording anything and everything, in order not to miss the sales.

While speaking of the competition recording in Greece, it is worth remembering also what they spend in artistes' fees. Odeon, for instance, keep in Berlin three artistes, and another one in Milan; Vidalis, a tenor, who is paid a retainer of £40 a month with a yearly contract to make 100 titles per year at £3 per title, plus a royalty of 2 pfg. per record; Kyriakou, a soprano; Ioannidis, a tenor, whose studies, as well as a salary of 10,000 dr. (£26) a month, are at the Company's expense; Xirellis, a baritone, who lives in Milan, but goes to Berlin when required to record; has a yearly contract to make 60 titles a year and is paid £10 per title for solos and £7 for duets, with a minimum of not less than £600 a year. It is reported that Odeon spent in 1928 £3,000 in artistes' fees. Epitropakis, a tenor who used to sing for us at never more than £5 per title, showed me his contract with Odeon stipulating £10 advance on 10% royalty.

May I recall also the scheme used by the other firms; their Agents pay for the recording. Greek records bear a supplementary discount of 10% until the cost of recording is paid off. The matrices remain in the property of the firm who can sell the records outside Greece. This scheme gives the Agents the big advantage of being able to conclude arrangements with artistes and composers as regards copyright, without any restrictions or without having to refer the matter to their firm.

COPYRIGHT RESTRICTIONS

An obstacle to making a comprehensive repertoire must be found in the restrictions our Copyright Department imposed on our Agent. We do not let him record titles on which the copyright exceeds 3% per side on English retail price, and unfortunately in Greece the copyright of most 'hits' is charged 3d per title, when not 10% on Greek retail price (5/9), as in the case of a very popular composer, Mr. Hadjiapostolou, who in addition asks advances on his copyright royalties.

As far back as Dec. 23, 1923, Mr. Kissopoulos had pointed out the necessity of altering these restrictions. When planning the 1926 session, Mr. Vogel had suggested to record such titles on Red or Black labels, which was impracticable because the competition were issuing them on ordinary label records, at the ordinary price. In answer to all endeavours of Mr. Kissopoulos (letter of Dec. 22, 1923, Dec. 8 and 9, 1925, Jan. 28, 1926) Hayes simply answered that the composers who had such pretensions were too "autocratic and should be put in their places" (letter to Mr. Vogel Dec. 30, 1925). Mr. Kissopoulos had therefore to give up the idea of recording the 'hits' in 1926; but at the last minute before the session took place, he decided to pay himself from his own pocket, for 20 titles of Sakellaridis, the difference between the fees the Company could afford to pay, and what the composer was asking. Meanwhile, the agents of Odeon were able to issue, at the standard price, 46 titles of Sakellaridis, 32 titles of Hadjiapostolou, 20 titles of Constantinidis, and 67 other titles of the same category. It is needless to say that all the efforts of Mr. Kissopoulos to secure good selling titles were wasted, owing to lack of loudness of the records. It is said that of only one title of this period 'Xero ena vassilia' from an operetta of Sakellaridis, 'Rosita', Odeon sold 10,000 records. We sold only 699 of our 'Rosita' AO 130.

In 1927 nothing had been altered to the restrictions imposed on our Agent. He therefore decided again to pay himself the advances asked by the composers and the extra charges on copyright royalties. He recorded 98 titles of successes, but unfortunately only one third, exactly 33, escaped disaster.

In June 1928, we find a Mr. Kissopoulos, who is now more cautious, and with good cause, about investing his own money in our recording. He prudently paid only for 5 titles of Hadjiapostolou; and again was unlucky as only 2 were issued.

In November 1928, Mr. Kissopoulos solved this difficulty without

COPYRIGHT RESTRICTIONS (Contd.)

incurring further expenses to himself, by not paying advances on copyright to Hadjiapostolou out of his own pocket, but by arranging for the composer to conduct the orchestra himself at the Vienna session. By this means, Mr. Kissopoulos was able to arrange for 'hits' from the musical comedies and operettas to be recorded.

In November 1929, we recorded practically nothing of such titles - only 5 of Sakellaridis and 4 of Hadjiapostolou.

As to the last session of April 1930, when I was trying to draw up with Mr. Kissopoulos the programme of this session, I met Mr. Hadjiapostolou. His success has made him exceedingly pretentious; he does not belong to any society of composers. He offered us as many titles as we wished, against an advance of £100 on his copyright royalties, these being 10% on Greek retail price (or 7d per record). Of course, this was quite out of the question, and we had to give up the idea of using his titles which are still great 'hits' in Greece. But such conditions are commonly accepted by the agents of Odeon and Columbia, as these two firms work on quite different lines with their agents as regards copyrights and recording. It is rather a pity to think that unless we find somebody to bear the initial expenses for us, we are not able to secure the 'hits' of the composers well in the eye of the public.

CRITICISMS ON MR. KISSOPOULOS' SELECTIONS

Up to here we have considered how the losses on titles recorded have wrecked Mr. Kissopoulos' programmes, and how the restrictions about copyright have hampered his work of selecting titles. It remains to see what are actually these selections.

The opinion predominating at Hayes is that our Greek catalogue does not cover the repertoire exactly required; that Mr. Kissopoulos is too 'high-brow' in his recording; and concentrates on local operatic titles that can only meet a very small demand. I have very attentively examined that question of our Greek repertoire and recording, and I found that the criticisms made on Mr. Kissopoulos' selections are not all entirely justified. I think that we are at Hayes too little conversant with the character of the demand in Greece, and that we are badly informed. May I recall, as an instance, that in 1927, Mr. Kissopoulos was reproached with having recorded Manedes and Rebetika, which are the most popular and best selling categories of Greek music (see the analysis of our sales into different categories of repertoire). The most remarkable thing is that such a criticism is exactly the opposite of the one now addressed to him about the 'high-brow' quality of his selections, and his recording too many operas.

I can state that our Greek catalogue is a comprehensive one, covering the exact repertoire required, popular, traditional, operatic and classical; that every kind of music is well represented; and that there is no extravagance in any category.

Mr. Kissopoulos cannot be reproached for having recorded Italian Opera. This is in great favour in Greece and there is a demand for such titles not only sung in Italian - which our Celebrity catalogue supplies - but also in Greek as well as in Italian, by the local favourite artistes. It is usual to hear in Athens, and I had that experience myself at the Opera House, Italian Opera sung half in Greek and half in Italian, the prima donna answering in Italian the passionate vociferations which the amorous tenor has been making in Greek, or vice versa. This repertoire might not be an immediate selling one, but it is necessary to include it in our lists.

MR. KISSOPOULOS' SELECTIONS

If Mr. Kissopoulos has succeeded in creating a comprehensive catalogue, what is wrong with his selections that make our list a poor selling one?

Mr. Kissopoulos has had a tendency to record more or less standard titles - though popular - in preference to novelty items, and not to record such titles until they have already had their success with the competition. This is a good feature in so far as there has been built up a repertoire of native Greek popular music of permanent quality, but bad in so far as the immediate selling items have been neglected or issued too late. In my opinion, this is the only thing we can reproach Mr. Kissopoulos with in his selections (although I do not mean that this is the only one cause that prevented us taking full advantage of the sales, as I will explain further down).

Mr. Kissopoulos explains things, as though the 'hits' he ought to have recorded, by some devilish ordinance, had made their appearance exactly when the recorder was packing up his gear to return to Hayes. My explanation is somewhat different. Mr. Kissopoulos, I was surprised to discover, is but very little acquainted with the musical production in his country. I do not mean he does not know what is 'on', established, and in long favour; I mean he is not at all 'au fait' with what is 'coming'; he is never aware of the vogue. He makes rather good selections of all that part of the repertoire of which we can hardly speak of vogue: - on one hand, Italian Opera, - on the other, folk dances, folk songs, Kleftika, sort of standard pieces of a traditional, permanent nature. But in the case of the large repertoire of **songs of modern and non-traditional inspiration**, i.e., **Rebetika, for the low class**, and for the higher one: Cantades, Romances, theme songs of Greek Operettas, and musical comedies, Greek tangos and foxtrots, and above all, for Western dances and 'hits' to be translated into Greek, Mr. Kissopoulos will always be the last to know and record them. He is a man who practically never goes to theatres, cinemas, places where people dance, or **cafés where the Greek modern popular songs originate**, and where he could watch the fashion. What he knows of the vogue is what he has picked up in his own office, and there is not a single musical man there. He is on bad or cold terms with most of the singers and composers. From time to time, some of them will call and tell him he has something new, out of what is already given to other firms. And we must remember that the other firms are given the best because they make good records, which mean good royalties for these people - this is not Mr. Kissopoulos' fault. As he simply waits for offers for recording new titles he gets them after they have already been all round the place. For his selection of Greek modern and Western music, he is directed by the Maestro he employs, and whom he chose himself. Maestro Vitali is specially acquainted with the music of the theatre; but he is too old-fashioned, too old in his ideas, and out of his element when selecting (and conducting!) modern music, tangos and foxtrots. For these reasons,

MR. KISSOPOULOS' SELECTIONS (Contd.)

and because he himself fails to get in direct contact with the public, Mr. Kissopoulos will always happen to know what is a hit long after the best sales have been secured by the others. Mr. Kissopoulos in his recording is not different from what he is in his business, i.e., not active, not enterprising, not striving after commercial opportunities.

Even in the case of traditional titles, the vogue is to be watched. But here, the vogue does not concern the song, but the singer. An artiste sometimes happens to become a favourite with a song which is not at all a novelty. This was the case of Dalgas. We recorded him in 1926 without great success in the sales. Then he was launched by Polydor in 1928 with two old Manedes¹¹. At present, Zaralis¹² is gaining popularity with very old Kleftika he sings in a little cellar in the slums of the old town. (We happen to have these records by this singer, but Mr. Kissopoulos was totally unaware of this rise of a new star, and of course, did not keep a stock.) As a rule he does not know the places where the popular artistes and his artistes sing. I had to take him round myself to introduce him to them.

To sum up, we have nothing to reproach Mr. Kissopoulos with in his selections. His choice of popular, traditional and standard music is excellent; the defect lies wholly in the fact that for 'hits' and titles of an ephemeral nature, he has usually followed the example and selections of his competitors... six months after; so that our catalogue is made of selections that had proved to be a success, but we never took advantage of that success; Mr. Kissopoulos, instead of striving after novelty, has simply limited his work to posting up his catalogue.

OUR SALES OF GREEK RECORDS

Our Greek list has proved to be a poor selling one, mainly because of the lack of loudness of our records, then [owing] to the fact that we have always been late in issuing the immediate selling titles, either because Mr. Kissopoulos was late in recording them, or because there was a delay in putting them on the market.

It would not be fair to put on Mr. Kissopoulos alone the responsibility for delayed recording or not recording the immediate selling music. It must be remembered that among the large amount of unissued titles (42%) a considerable number of best selling titles have been lost; that our restrictions about copyright have prevented the recording of many 'hits'; and that until 1929 we shared with our Agent the responsibility for delayed issues. It must also be borne in mind that Odeon and Columbia have arrangements that enable them to record every title as soon as it appears, whereas we have to wait till the session is held in Athens; that our sessions are held too late and all other firms bring out the hits before we can do so; and finally that lack of loudness in a great many instances has reduced the commercial value of our records.

Except for lack of loudness, which is an obvious, indisputable drawback, it is difficult to appreciate to what extent each of these different factors has contributed to reduce the sales. To investigate thoroughly on that question, I once took all the production of Mr. Toundas, **a composer who writes the most popular and best selling Rebetika**, and together with Mr. Kissopoulos and Dalgas who sings that kind of music, I endeavoured to find out what had been the cause of the poor sales for every title. I can produce that work and the conclusions against each title. I found, and I do not hesitate in generalising and saying that it has been so for all our Greek catalogue, I found that sometimes the titles were recorded too late; sometimes, when recorded in time, they were not issued soon enough; that, when issued soon enough, they happened to be weak, and finally, when all conditions were satisfactory, and the product saleable, the lack of marketing and distribution, of advertising and salesmanship, had struck the decisive blow at our sales.

THE RECORDING BUDGET OF 1929-1930

INVESTIGATIONS INTO MR. KISSOPOULOS' COMMITMENTS
AND HIS REASONS FOR OVERSPENDING

To Mr. K. 8 Feb. 29. We ask for a suggested programme for the year 1929-30 stating that no definite arrangements should be made with Artistes.

From Mr. K. 12 Mar. 29. Mr. Kissopoulos proposes:

80 titles	Flat Payment full Orch:	£9.10.-	£10.10
20 -	Adv.Roy. 5% Advance		
	Accompaniment small Orch:	£2.10.-	£ 3.10
60 -	Adv.Roy. 5% Advance		
	Accompaniment orig. Orch:	£1.00.-	£ 1.10

To Mr. K. 21 Mar. 29. We drew up the following budget, taking Mr. Kissopoulos' higher figures:

80 titles	Flat Payment full Orch:	£10.10.	£840
20 -	Add.Roy. 5% Advance	£1	£20
	- Small Orch:	£3	£60
60 -	- Advance	£1	£60
	Orig. Orch:	£1.10	£90
<u>160</u>			<u>£230</u>
			£1070

We also ask for more details about payments for orchestrations, conductors, scores, etc. and ask Mr. Kissopoulos to confirm agreement.

From Mr. K. 6 Apr. 29. Mr. Kissopoulos acknowledges, agrees and notifies that payments for orchestras and maestros are included in this budget.

In July Mr. Kissopoulos, during his visit to Hayes, proposed to contract Angelopoulos. He left Hayes with our verbal agreement that he could make arrangements to carry out his programme for 1929-30.

To Mr. K. 25 July 29. We authorised Mr. Kissopoulos to conclude a 2 year contract with Angelopoulos for 40 titles per year, advance £10 per title on 10% basis, black label.

We did not notify that these commitments were to be included in the budget. We did not either say that an alteration was to be made to the budget or the programme. Yet the £230 allotted for Adv. Roy. titles and accompaniments could not cover £400 promised for Angelopoulos' advances not including accompaniments, a difference which ought to have struck, had it been noticed that Angelopoulos' records were on 10% basis, black label. If we actually realised that, we never instructed Mr. Kissopoulos

THE RECORDING BUDGET OF 1929-1930 (Contd.)

to alter his programme accordingly. It was therefore obvious for Mr. Kissopoulos that for these new commitments a special budget was to be allotted. He then committed himself with two other artistes in order to carry out the agreed programme of £1070.

To Mr. K. 17 Aug. 29. We confirm verbal agreement with Mr. Kissopoulos during his visit; we recall that the programme covers 160 titles, and ask Mr. Kissopoulos to inform us should this number be altered. Which he did.

From Mr. K. 27 Sep. 29. page 2, Angelopoulos: "Veuillez prendre en considération qu'il faut me fixer un budget pour les frais de cet enregistrement de 40 titres par année". Take into consideration that there must be allotted a budget for the expenses of this recording of 40 titles per year.

On the same date, Mr. Kissopoulos asks to make an advance of £100 to Angelopoulos, and he proposes to conclude a contract with Dalgas. Meanwhile Mr. Kissopoulos had committed himself with another Artiste, and suggested that a recording session should be held in November. We did not answer in any way regarding the SPECIAL BUDGET asked for Angelopoulos, and only one month later we wired and wrote:

To Mr. K. 24 Oct. 29. We decide to hold a session in November, the programme not exceeding 100 titles including half of the contract commitments with Angelopoulos, repeats by this Artiste, part of the contract commitments with Dalgas (whose contract we authorise Mr. Kissopoulos to conclude) and we ask full details about fees per title, rates of accompaniments, etc.

By not answering Mr. Kissopoulos' letter of the 27 Sep., by not mentioning the budget allotted for this session, by asking him about fees, rates, etc. we confirm his impression that the previously fixed budget is to be worked out again. Mr. Kissopoulos' programme at this point is drawn as follows:

80	titles	Plum	Flat payment	£840
10	"	"	5% Advance £1	10
			Accompaniment £3	30
70	"	"	Dalgas 5% Advance	300
			Accompaniment £1.10.	105
40	"	Black	Angelopoulos 10% Advance	400
			Accompaniment £4	160

200

£1845

not including repeats by Angelopoulos.

THE RECORDING BUDGET OF 1929-1930 (Contd.)

Mr. Kissopoulos is so much under the impression that owing to the new commitments nothing is settled about the total budget he expects, that he wires:

28 Oct. 29... FIXEZ BUDGET ET TELEGRAPHIEZ.

We answer:

29 Oct. 29... Rémunérations et accompagnement totals des artistes ne doivent pas dépasser £500.

Mr. Kissopoulos wires again trying to make himself understood:

31 Oct. 29... Dans budget pas comprises avances Angelopoulos et Dalgas.

We reply 2 Nov. 29. confirming by wire and letter our previous telegram.

Again Mr. Kissopoulos writes:

5 Nov. 29. His project of expenditure as per letter of April 6 does not cover these expenses (Angelopoulos & Dalgas) and the budget will never suffice. He then gives his programme showing an expenditure of £649 to cover everything.

On 13 Nov. 29. again we make quite clear that advances for Angelopoulos and Dalgas should be paid out of £500.

But we do not say to Mr. Kissopoulos what would be the rest of the budget for the second part of the year, leaving Mr. Kissopoulos with the impression that modifications would be made later on, to meet the new commitments.

Then the November session starts, and ends with an overexpenditure of £151. 8.10. Mr. Kissopoulos was so much under the impression that the whole budget had been revised or was to be revised, that he expected the overexpenditure to be put on the next session budget.

There is no other correspondence on the subject until Febr. 17 when we wrote:

17 Febr. 30. That the next session will be held in April, and notify that we have the sum of £535 available for this recording leaving after commitments with Angelopoulos and Dalgas only £52. 10. for other arrangements.

Now, and now only of course, Mr. Kissopoulos realises that no provisions whatever have ever been made or contemplated in the budget for Angelopoulos and Dalgas, and this is why he wrote saying he was holding the Company responsible for his commitments (letter of March 22, 1930).

T H E G R E E K M A R K E T

T H E G R E E K M A R K E T

IMPORTS

GREEK GOVERNMENT STATISTICS

According to Mr. Kissopoulos it was impossible to obtain the Government Statistics on Imports of Gramophones and Radios, and these, if obtained, would give no useful information, as pianos, musical instruments, gramophones, records, and mathematical instruments were all estimated together, and in bulk. However, I succeeded in getting hold of these statistics which I reproduce hereafter, and I found they covered the articles that interest us. Mr. Kissopoulos has been kind enough to check the accuracy of the figures thus obtained. He recognises that the 104 kilogr. imported from Egypt in 1926 were records sent to him from Mr. Vogel's stock. This, I think, is sufficient to warrant the reliability of my source of information.

The copy of the figures I have refers to kilogrammes and runs thus:

Records	Germany	Great Britain	U.S.A.	France	Egypt	Other Countries	Total weight kilog.	Total Value Drachmai.
1925	-	-	-	-	-	-	-	-
1926	9,009	5,333	1,345	509	104	277	16,777	4,240,830
1927	21,461	11,694	1,504	842	14	1,163	36,678	8,094,961
1928	32,100	18,721	3,389	619	276	684	55,789	12,160,324
1929	39,640	28,087	4,412	2,667	349	745	75,900	17,257,773

These figures are compiled from January to December 31st of each year.

In 1925, and previously, gramophones and records were added together (but still not with mathematical instruments) and the figures cannot be analysed.

To transfer kilogrammes into units, I assume 210 grammes to be the average weight per record for all firms, this figure expressing the proportion of one 12" record for ten 10" ones. To allow for the weight of paper 6% has been taken out except for 1929, as since July 1928 the weighing at the Customs is net of all packing material. The drachmai are converted into £. according to each yearly average value of the drachmi. The figures read thus:

1926	@	386.50	£10,973	Units	75,100		
1927	@	368.52	£21,967	-	164,181	Increase on previous year	120%
1928	@	372.87	£32,610	-	249,712	do.	52%
1929	@	375.00	£46,021	-	361,430	do.	48%

IMPORTS (Contd.)

These figures are as accurate as official statistics can be. But we may add something without much exaggeration. It is a well-known fact that the "invisible" imports attain huge proportions. Contraband is much encouraged by the high duties; a man who can - and he can easily - leave the boat with ten records hidden in his luggage or under his coat, makes a net profit of 24/- on 10" records, and of 32/- on 12" ones. It is reported that every steamer or cargo boat brings in about 1500 smuggled records. Smuggling is done on a very large scale in Piraeus, Salonika, Patras, Volos, Mitylene, Chios, Corfu, and even by rail from Albania, at Xanthi, Andrinople. To the official figures I add 10 % for "invisible" imports, which is below what everybody thinks it really is:

1926	75,100	plus	7,510	=	82,610
1927	164,181	-	16,418	=	180,599
1928	249,712	-	24,971	=	274,683
1929	361,430	-	36,143	=	397,573

IMPORTS (Contd.)

MACHINES

The Government Statistics of Imports for Machines, read thus:

	<u>Britain</u>	<u>Germany</u>	<u>U.S.A.</u>	<u>France</u>	<u>Italy</u>	<u>count- ries</u>	<u>weight kilogr.</u>	<u>in Drachmai</u>
1925	24,035	32,722	14,112	5,718	11,424	4,925	92,936	12,381,824
1926	11,843	14,644	4,018	2,806	703	4,258	38,272	6,359,500
1927	38,421	26,393	6,838	3,061	833	14,426	89,972	13,402,851
1928	47,689	73,998	13,362	6,536	376	24,271	166,232	16,254,798
1929	89,175	58,802	16,788	10,734	1,248	32,925	209,672	26,255,570

As already mentioned, the figures for 1925 include gramophones and records together.

Reduced to £. by taking each year's average value of the drachmi before the stabilisation in 1929, we get:

@ 312.74	1925	£40,237		
386.52	1926	£16,454		
368.52	1927	£36,372	Increase on previous year	121 %
372.87	1928	£43,590	-	19.5%
375.00	1929	£70,015	-	60.2%

]

ECONOMIC CONDITIONS (MARCH 1930)

The crisis which is at present affecting the Greek market is simply due to the general adverse conditions whose effects are being felt throughout the world, and which the Near East has not escaped. When the world position is taken into consideration, local conditions can be regarded as not at all unsatisfactory.

Greece cannot be called an agricultural country, and yet agricultural conditions command its economy. An uncertain outlook of the harvest, a weak tone of the market prices of tobacco, olive oil, currants, at once concentrate everybody's attention and become the subject matter of all conversations. Greece cannot expect better agricultural conditions than those enjoyed since last year. Last August the harvest was extremely satisfactory and a still better one is expected this year, for quantity as well as for quality. In spite of this prosperity the volume of business is decreasing because of the slack demand of the foreign markets and quotations steadily falling. In March, at Mytilene the dwindling prices of oil reached half of the normal value; in Piraeus important stocks, offered at price[s] below cost remained unsold and accumulated; all commercial transactions were idle and the market stagnant.

However, **the world crisis is less felt here than anywhere else in the Near East** because of the resilience of the Greek trader and importer, and also because they have been enjoying for many years exceptionally good conditions. There had been a very perceptible quickening of internal as well as of external commerce. **Since 1922, the presence of the refugees of Asia Minor, a vast new group of producers and consumers, has swollen trade totals.** The rapid growth of industries, the initiation of public works on a large scale, and money flowing into the country in the form of public loans from America and Europe, have helped to promote the exchange of goods. Abnormal profits have become usual, and usual also the habit of spending lavishly. Taking into consideration the past prosperity and the present satisfactory rural conditions, we can say that the crisis is not affecting the country very severely. It has, of course, a general repercussion on the whole trade by slowing down all transactions, but affects more the luxury trades in the towns. It is admitted that of all luxury trades, the gramophone business is the least affected.

The crisis started after the August harvest, in November [1929]. According to bankers, February marked the peak of the crisis. Since then the nervous tension of the public is less felt, the trade conditions are improving although the crisis is not over.

Actually large amounts of capital are available. The problem for all banks is to invest capital. The contango rate, which used to be at 35% four years ago, has fallen to 8%. Loans to industry bear an interest of 9½% even 8½% as against a former figure of 12%. Loans to commerce: 12% to 10%. Loans on bank deposits: 3½% to 4%. Mortgages: 11%. The volume of bank deposits is estimated 6,000 million drachmai; (£16,000,000).

COST OF LIVING INDEX NUMBERS IN GREECE

From: Bulletin Économique et Financier de la Banque d'Athènes - Avril
1930

Year	Articles of food (19) Special index No:	Heating, lighting & cleaning materials (5) Special index No:	General index No:
1914	100	100	100
1915	119	107	117
1916	159	158	159
1917	266	182	256
1918	372	323	366
1919	322	332	323
1920	351	354	351
1921	393	429	398
1922	632	662	636
1923	1,213	959	1,181
1924	1,271	984	1,235
1925	1,455	1,125	1,414
1926	1,673	1,350	1,633
1927	1,843	1,415	1,790
1928	1,929	1,439	1,868
1929	1,987	1,479	1,923
Jan. 1930	1,892	1,488	1,842
Feb. 1930	1,820	1,464	1,776
Mar. 1930	1,742	1,443	1,705

CUSTOMS DUTIES

RECORDS

Records are taxed on weight: - 120 drachmai per kilog., plus 75% of 120 for extra charges; harbour tax, municipal taxes, forced loan and philanthropic taxes.

120 + 90 (or 75%) = 210 dr. per kg.

On our 10" record weighing 200 gr. (5 to the kg.) the duties amount to 42 drachmai.

Compared to the invoice prices, the duties amount to:

for Plum 10"	-	127%	on invoice price		
-	-	12"	-	136%	- -
-	Red	10"	-	66%	- -
-	-	12"	-	76%	- -

MACHINES

The taxation of machines is ad valorem, but rather complicated to understand, as the Customs officials use a variety of methods for assessing the duty as high as possible. Ordinarily they base their calculations according to either the weight or the value - whichever gives the higher result. They first weigh the goods. The weight in kilogr. is multiplied by a duty figure taken from the following table:

For goods of 1st category	-	180 - 200	drachmai per kg.
-	-	2nd	- - 160 - 180 - - -
-	-	3rd	- - 140 - 160 - - -
-	-	4th	- - 100 - 140 - - -

(We rank in the first category; this is a compliment, but we pay for it.)

On the other hand, they examine the invoice; and to the invoice price they add 20%; this fixes for them the value of the goods. On that value they add 15% for duties and 75% on the figure thus obtained, for extra charges, as above for records. They compare the result to the one previously obtained by taxing on weight. If this latter is higher, they re-start a calculation in order to fix a new value - based this time on 25% instead of 20%, of invoice price; then proceed as previously explained.

In short, it comes to that:

Value to be taxed = invoice price + 20 or 25%.

Duties = 15% of this value + 75 % on the preceding result.

As an instance, in the case of our C.101:

Invoice price 70/- + 14/- (or 20% of 70/-) = Value of 84/-
Duties: 12.6 (or 15% of 84) + 9.45 (or 75% of 12.6) = 22.05

CUSTOMS DUTIES (Contd.)

So that the landed cost (excluding expenses) is:

Invoice price 70 + Duties 22.05 = 92.05

Exactly: 31.5% on invoice price.

This is the case where the value has been established by adding 20% on invoice price. When the machines are heavy, the weight-calculation leads the Customs Officials to add 25% to invoice price, as explained above.

CHARACTER OF THE DEMAND

The Greek record must be loud. Greek people must have the impression when buying a record that they get something worth the money they give. They do not care about the wear. The record must be loud, full of brilliancy and noise, and not a dead thing. They also want to hear the words.

The lowest class of the population - 60%, are interested in all Greek records, but popular titles, traditional or otherwise, are in greatest favour. **Rebetika appeal to everybody**; Kleftika, folk songs, and folk dances, mostly to country people; **Manedes to north eastern people, to the refugees and generally to those who used to live in Turkish territory**. They like also Cantades and Greek Operettas and musical comedies, especially with comic duets, and generally any comic monologue or dialogue ending with a chorus or a refrain. Tango, not as a dance, but as a song, also appeals to most people and generally any song with sentiment and passion. It cannot be said that they have one special author in great favour, although Hadjiapostolou is likely to become a great favourite.

The middle class - 30% - have an extensive knowledge of music, but are not difficult to satisfy. They prefer European music, but when they belong to the country, they always take a great pleasure in Kleftika, folk songs, folk dances, and they like **Rebetika** and comic songs, not for the song itself, but as a sort of light and comic entertainment. The light sort of European music is the most preferred:

- Italian Opera: Rigoletto ranks first, *Barbieri, Trovatore, Lucia, Tosca, Aida, Traviata, Ernani, Pagliacci, Cavalleria*. (Most people call that classical music!)
- Viennese Operetta: *Kalmán, Lehár* and *Strauss: Czardasfürstin, Eva, Walzertraum*, etc.
- Greek Operettas and Musical Comedies of *Sakellaridis, Hadjiapostolou, Constandinidis, Martino, Vitali* (who has been our Maestro for the last two sessions), *Comminos*.
- Cantades, Serenades, Italian and modern Greek songs, Mandolinades.
- Western dance music: Tango is in exceedingly great favour as dance and still more as song. Foxtrot is still in favour but not with the same vogue as before. For dance and theme songs of films, there is a demand preceding the actual performance in Greece from people who heard of the hits from Paris, London or Berlin.
- Records of Hawaiian guitars are extremely popular.

The artistes most in favour among this class of population, are: *Caruso, Titta Ruffo, Chaliapin, Fleta, Schipa, Stracciari, Galli-Curci, Dal Monte. Gigli and Martinelli* enjoy less favour by comparison. *Heifetz, Kreisler, Thibaud, Paderewski, Lewitski, Philadelphia Symphony Orchestra* are other artistes of ours in favour in Greece.

CHARACTER OF THE DEMAND (Contd.)

For Greek artistes: Lappas (Columbia) ranks before our Angelopoulos mostly by the means of an intense advertising; then come Angelopoulos, Xirellis, Epitropakis and Madame Epitropakis.

The high class - 10% - is very little educated musically, is very snobbish and follows the dictations of the fashion. They despise whatever is Greek although in their hearts they remain faithful to the Greek popular music which they do not buy for fear of opinion. They buy all kinds of Western music above mentioned, a little of the classical repertoire: Grieg, Brahms, Liszt, and a good many Tangos and Foxtrots.

A SHORT SYNOPSIS OF GREEK POPULAR MUSIC

The term popular is rather wide and vague. By popular I do not mean music enjoying wide sales. In that sense 'Ramona' was very popular in Greece, though it is not Greek popular music. I have in mind rather the body of music made on the one hand, of traditional melodies, and, on the other hand, of the **songs that originate in the low class cafés and any place where the populace congregate.**

It can be subdivided as follows:

Traditional music:	Folk songs, or Dimodi:	Kleftika Pimenika Various songs
	Folk dances, Hori.	
		Manedes (not originally Greek but Turkish)
Non-traditional:	Rebetika	
	Cantades	

Except for Cantades, **all the Greek popular music cannot be written on the modern European tonic scale. The scale used is the old Byzantine or Gregorian scale, of more ancient origin, as it can be traced as far back as Pythagoras. It progresses by quarter tones; moreover the singer introduces notes 'a piacere' according to his feeling, or in order to put more colour in his singing.**

SYNOPSIS OF GREEK POPULAR MUSIC (Contd.)

KLEFTIKA

Songs of the country and of the mountains, often connected with heroic traditions and recounting the exploits of the pallikares during the war of Independence against the Ottoman dominion, - of entirely Greek origin - Male voice with clarino, santouri and outi. Sometimes the clarino is replaced by the violin - and sometimes clarino and outi without santouri.

Among the most celebrated:

Tou Kitsou I Mana
Saranda Pallikaria
Loulios
Odyssefs Androutsos
Gria Dzavelena
Ola ta kashtra hierounde
Grivas

PIMENIKA

Songs of shepherds; pastorals - of entirely Greek origin. Male voice and same instruments as for Kleftika, but the clarino is replaced by the flogera, a sort of flageolet.

An example is:

Me gelase mia haravgi

VARIOUS OTHER TRADITIONAL SONGS

EPIROTIKA: Songs from Epire, not sung but played on clarino and santouri
APOKRIATIKA: Carols
BRINDISI: Toasts
TRAPEZIOU: Drinking songs

FOLK DANCES - with or without songs. They may be classified according to the tempo or to the country they come from. They are played on: Violin, santouri, outi or guitar. Violin can be replaced by clarino, except for 'Ballos' and dances of Crete - For dances of Crete, violin can be replaced by the lyra only.

SYNOPSIS OF GREEK POPULAR MUSIC (Contd.)

The Crete dances can also be played on two lyras alone, but never with clarino or accordeon.

- Sirtos - 3/4 tempo danced everywhere - there are slight differences according to the country of origin: Samiotiko (Samos), Rodiotikos (Rhodes), Kastrinos (Crete), Hiotikos (Hios), Thermiotikos (Thermia-Kithnos), Nyotikos (Nyo), etc.
- Kalamatianos - 7/8 tempo - from Kalamata, but danced everywhere - usually with clarino instead of violin.
- Tsamikos - 9/8 tempo heroic dance of the pallikares - danced everywhere but especially in Thessaly and Epire; the accompaniment of clarino is preferred to violin.
- Ballos - dance of the Aegean islands - a hybrid dance of Venetian origin.
- Sousta - same origin - divided into Kondylies (Crete) or Mattinata, etc.; like the Sirtos, it takes the name of the country where it is danced.
- Kasapiko - either quick and hopping, or else slow and sliding; it is danced everywhere.
- Zeibekiko - of Turkish origin; danced everywhere, but especially in Macedonia and Thrace.
- Karsilamas - 9/8 tempo; called also Antikristos; from the islands; of Venetian or French origin; played on the violin but never on the clarino.
- Pendozalis or Kondylies - from Crete - one of the most ancient dances; as old as Homer, who describes it as at present danced. It is also called Pyrrihios from pyr, fire, because danced round the fire by the soldiers after the battle - danced only in Crete; violin of lyra, but not clarino.

MANES

Sort of lament or wailing song of Turkish origin; there are two kinds and the same singer can hardly sing both: one from Constantinople - heavy, built up on Turkish motives, played on lyra (or violin) kanoun (or santouri) and outi; and another one from Smyrna, lighter, more Greek - more like folk songs, played on violin (not lyra), santouri, and outi; some of them can be accompanied by accordeon. Dalgas sings the Constantinople Manes and only imitations of the Smyrna kind. Nouros sings Smyrna Manes. According to the origin and the motives they divide into:
from Smyrna: Minore, madzore, galata, tabahaniotikos, dzivaeri, etc.
from Constantinople: Sabah, neva, rast, ousak, etc.

REBETIKA

Light songs of the low class people, introduced in 1923 by the refugees from Asia Minor. There are old ones of unknown composers and new ones, the best of which are written by Toundas, Vaindirilis, Dragatsis. Our Dalgas also is writing Rebetika, but without any great success up to now.

Last hits: 'Maritsa I Smyrnia' (Semsis) - 'Mangas' (Baindirilis) - 'Omologies' (Toundas) - 'Kouklaki mou' (Toundas) - 'Pangratiotissa' (Toundas) - 'Passalimaniotissa' (Toundas) - 'Maritsa Kouklitsa' (Toundas).¹³

CANTADES

Songs and generally choirs of modern Neapolitan and Venetian inspiration; some very much influenced by the Italian Opera; sung everywhere but especially in Athens, the Ionian Islands, Constantinople and Smyrna. This is the high class of popular music. They are sung by one or more voices, or by large choirs, accompanied by guitars and mandolines, (usually the full quartette: 2 mandolines, 1 mandola, 1 guitar.)

COPYRIGHT IN GREECE

1. There is a great number of titles of popular music belonging to the traditional stock - Folk songs, **Manes**, religious music - and therefore free from copyright. However, except for religious music, there is sometimes a special transcription or arrangement either by a composer or the singer himself; and therefore such titles are protected. (Maestro Lavrangas did this for a few Cantades; Davos for a few Kleftika to be found in our catalogue sung by Doukakis).

In order to avoid any discussion about copyright, our Agent always makes the artistes who sing some title on that list, sign that the music and words of the title have no owner, or that the fee paid includes also the arrangement given by the singer or instrumentalist. This preserves the Company from any further claim on behalf of the artistes about copyright.

2. On most titles the copyright fees amount to 2.5% per side on English retail price (i.e., for a Plum 10" record - 1.8d.)

3. On most titles of modern Greek popular music, the copyright fees are 1½d. per side, and therefore 3d. per record.

4. For all titles belonging to the Edifo the fees are 3% per side on Greek Retail Price by a special agreement between the Edifo and the Company. The fees amount therefore to 4d. per 10" Plum record, which in this case is sold 120 drachmai instead of 110 dr. (Constandinidis is a member of Edifo.)

5. For titles of Operettas, Musical Comedies, songs of modern composition, the fees are 3d. per side and therefore 6d. per record. In this category are the compositions of Hadjiapostolou, Sakellaridis, and generally all those owned by the Starr Company (Sakellaridis).

The Agents of all firms recording in Greece - except ours - themselves pay these fees, the stamps being either bought by the Agents, or by the firm and then charged to the Agent. In any case the Agents pay the fees and these are then refunded by a special discount of 5% granted by the firm on all Greek records: so that the Agents get that special discount even on titles for which they paid no fees whatever.

This arrangement between Firm and Agent seems to be very efficient. The agent is left free to choose and record any title without any restriction from his Company and thus get the cream of the repertoire.

As we, on the contrary, introduce in our cost the fees we pay, we do not let the Agent record titles on which the fees exceed 3% per side on English Retail Price and thus prevent him from recording almost all hits.

MARKETING IN GREECE

It is not necessary to go very deeply to find that there is in Greece a reasonable ground for anticipating the best results; our past and present sales should by no means be taken as approaching the most that can be expected of the territory. The re-making of Greece into a progressive state, the general character of the population, their habits of life, their readiness to become good spenders when they have the money, their natural propensity for music, the richness of the original repertoire, are positive signs of a market full of prospects.

Sales can be secured everywhere. The whole territory is open to the gramophone trade, but certain islands and the hinterland are not thoroughly exploited. Unfortunately, as pioneering in our trade means selling a cheap machine, we are badly handicapped by the inadequate range of our products, and the opening of new markets or rather the widening of the existing markets seems destined to firms like the Starr Company or Columbia.

The market is of sufficient extent. It cannot be said that very large sales can be secured for a single record, yet the well-known fact that Odeon has sold about 40,000 units of one title (I gineka pou skotoni, a tango) proves a large demand. The mass of the population is musical and needs not to be educated or conquered. Everybody, everywhere, men or women, is a prospect. A village girl who never heard of Caruso (rather rare) knows anyhow that she can have her country dance played on a record. Every district, every village or lonely island is likely to show a ready response to marketing effort.

What the total sales are likely to be is shown by the increase of the imports amounting to 120% from 1927 to 1929. What individual sales may be anticipated for each record is difficult to say, but I do not think sales planning and forecasting should be more difficult in Greece than anywhere else. Because of the great variety of the repertoire and the division of the territory into districts where the demand is different, very large sales of one number must not be expected generally.

Sales can be secured easily by giving credit terms to the dealers, especially in the country - where granting credit is safer than in towns. It is not necessary to have exclusive dealers, but they must be everywhere, and active. In the towns and especially in Athens the display of the goods in special salons is the best policy. Low prices are not essential, but credit is a first consideration. The retailer must be prepared to give credit terms to the customer who under such conditions is ready to buy at high prices.

Seasonal fluctuations can be felt. Trade is slack in the hot season from June to October. Towards the summer there is a strong demand for portables and foreign dance records. Extremes of cold

MARKETING IN GREECE (Contd.)

and heat slacken the business. During a cold winter even theatrical performances suffer from the weather.

The competition is keen and active. However strong our position could or may be, Greece will always be a difficult market. The opposition will never cease, because of the temperament of the Greek trader who is very enterprising, audacious, never worn down by failures, and expert in undermining the enemy's position.

There is a market for Greek records outside Greece, of fairly great extent, in Egypt, in Sudan (Khartoum), in Turkey (Stamboul), and to a small extent in the big towns of the Balkans.

OUR MASTERS THE DEALERS

Almost generally the gramophone and record dealers are traders who cannot afford to deal solely in that special line. They handle all sorts of goods, watches and clocks, or electrical accessories, or travel equipment, bicycles or men's outfitting (almost never ladies' outfitting: this line and the gramophone line cannot be kept together), and any kind of bazaar articles. They are gunsmiths, jewellers, ironmongers, stationers and even grocers. They keep both gramophones and records. When they start, they like to stock the products of all the firms. Then they slowly specialize, and by representing exclusively one firm they try to obtain better terms.

They always look for the firm supplying them with titles in vogue, and the loudest records. Then comes the consideration of credit terms and last, that of discount. Artistic quality is little considered. Between goods of the same quality or enjoying the same popularity, the question of credit becomes a first consideration. The attitude of the dealer is worth watching closely. A dealer keeping the records of different firms will prejudice the firm not granting the highest discount. He realises he has to keep all products to meet the demand, but by demonstrating old and worn-out records, by slowing down the machine while playing he tries to persuade the customer to buy the goods affording the greatest profit to him.

The influence of the Dealer on the body of the customers is very strong. As a rule Greek business is carried on primarily through personal effort. The Agent of a firm must look for the Dealer with the greatest circle of personal relations. This is absolutely necessary in the country, where little advertising is done, when the written word fails to have the value it possesses elsewhere and where information is passed on by word of mouth. In the towns, the display of the goods, the advertising, the location of the shops in the shopping thoroughfares are more important, but again the human equation plays its great role inside the shop where the attendance must be carefully selected as the Greek is a very sleek 'pusher'.

It is very difficult even with exclusive dealers to impose, say, one record of the whole Greek catalogue or to obtain a standing order for the supplement issue. One difficulty is the great variety of the repertoire: country dances, folk songs, etc. are only suitable for a particular region; Samiotika cannot be sold in Epire, Epirotika have no market in Macedonia where the ***** predominates, and so on. The other difficulty is that the Greek dealer always tries to play safe, not to overstock. When he orders the goods, arrangements have been previously made for their resale. In Athens, dealers limit their stock to the extreme minimum amount. They have the customer wait, make him think they are phoning to their stock room and rush to the Distributor to get the records.

Most orders from the country and the islands are handed in by messengers, tahidromi. Dealers prefer to have the messengers carry back the records instead of having these sent to them. They thus avoid municipal duties, breakage and thefts. Transport by rail is so badly organized and pilfering in the trucks so usual that for the interior of the country it is hardly possible to insure goods

OUR MASTERS THE DEALERS (Contd.)

transported. This also prevents firms sending goods cash on delivery.

It is not necessary to have exclusive dealers and furthermore I think this clause of exclusivity is never observed. When exclusive dealers are asked for records not belonging to their firm, they always supply them, rather than lose the customer. I have seen in our Agent's office letters from dealers exclusive to Columbia containing orders for our goods.

The dealer always tries to sell at same prices as in Athens or Salonika. But generally in the country they add to the prices an extra charge for carriage. Our dealers are authorised to charge 3% above Athens prices. But they usually add 5%.

LOCATION OF THE MARKET

The conduct of market research according to sea routes and rail connections, leads to the division of the whole territory into three, or better, four areas, clearly distinguished by economic and social features, by the attitude and tastes of the public, by the marketing channels and procedure suitable for each one.

The location of stock is bound up with the actual distribution. It will have to be revised if there is a factory supplying on the spot.

The richest and most populated market is the territory connected with Athens and the Piraeus; that is, Attica, Euboea, the Eastern part of Morea, the islands of Mitylene, Chios, Samos and the Cyclades. It may be called the central region of Greece.

The second in importance is the Salonika market and the hinterland, which Salonika serves, that is Macedonia and Thrace, or the northern region of Greece.

Third comes the western region on the Ionian Sea, Epirus, and the western coast of Morea served by Patras.

A fourth market can be distinguished half-way between Athens and Salonika: Volos and the hinterland Volos serves, Thessaly.

FEATURES OF EACH AREA

THE ATHENS-PIRAEUS TERRITORY

Athens (400,000 inh.) is the foremost city of Greece, the seat of the Government, and the residence of the majority of influential and wealthy Greeks. Every Greek youth hopes to reside there some day. The intimate affiliation between the State officials and the large banking, shipping and commercial firms has given the city and business standing which normally would fall partly to Patras or to Salonika. The centralisation of Greek political and economic activities at Athens gives the city a position corresponding to that of London or Paris; yet exceeding both in national influence. The majority of the newspapers of Greece are published in Athens and the Piraeus; the best theatrical entertainments are there, and the largest passenger ships call only at the Piraeus. The main import trade passes through the Piraeus customs. Among Mediterranean ports the Piraeus (220,000 inh.) now ranks second to Marseille in tonnage of freight handled, and surpasses in this respect even Naples, Genoa and Constantinople. It is probable that within a few decades the two growing cities Athens and the Piraeus will become virtually merged because of common interests. Athens has undergone tremendous changes in the last few years and becomes now the most resplendent city of the Near East. The finest shops in Greece are there and the shopping thoroughfares are not unlike those in the cities of Western Europe. The prices in the retail stores are unusually high. The typical peasants are unable to purchase any of the articles sold there, because of the prices charged, and the difficulty and expense of transporting such goods into the interior.

One seventh of the population of the commonwealth live in the metropolitan region of Attica, which is a hive of business activity; here we find the richest market with a public belonging to all social classes and likely to show the readiest response to marketing effort, because of a great purchasing power together with strong musical taste. Whatever the economic conditions throughout Greece, this area always enjoys the best situation because of the lucrative trade and the great variety of trade products. It is easy to see that the bulk of our trade (generally speaking of all firms) is retained in this region. The various strata of the population are in a position to afford all categories and prices of goods, and furthermore, it can easily be found that with the particular line of expensive big machines, there is hardly anything to do outside this area.

As in all big centres the various classes have and keep their own likes and dislikes, but the influence of the high class penetrates the whole population, and there is a strongly felt tendency towards modernisation and Western European tastes.

The wealthy class is made up of various elements belonging to the trade, banking industry, liberal professions and includes many foreigners. These people regularly visit the western cities

FEATURES OF EACH AREA (Contd.)

of Europe. They are proud of their enlarged experience and stimulate in the public a demand for the newest and best quality products they have known outside Greece.

All kinds and shades of musical taste are to be found there, but operettas, operas, Greek chansonnettes and modern dances predominate. Of all the Near East, Athens is the town where Italian opera is in great demand and the popular favour always goes to front rank artistes and not to substitutes. Generally there is a strong taste for the best quality.

THE SALONIKA TERRITORY

Salonika (350,000 inh.) is the natural and acknowledged metropolis of Hellenic Macedonia. Compared to the Piraeus, Salonika has only about one third of the total volume of trade, but her exports have about twice the value. Much of the importance of this port is due to the opening in 1925 of two free zones, one under the control of Yugoslavia, and the other managed by Greece. The growth in importance since the coming of the refugees of the Macedonian hinterland which Salonika serves is attested by the trebling of the city's population since 1922. All the trade of this region will naturally increase as the Vardar river drainage and irrigation work progresses. Salonika being mainly a centre of exportation, the region and the town are but little influenced by the maritime trade. The economic situation is closely related with the tobacco and the cereals trades and involved in their fluctuations. The purchasing power of the region is not very great, especially during the last two years.

The inhabitants of Salonika consist of many and mixed nationalities. Greeks and Spanish Jews form the greater number, although Albanian, Italian, Serbian, Turkish, Armenian and Bulgarian elements are also present. In 1922 the refugees began to swarm over the city and the surrounding plains, and started the economic revival of Macedonia. In the period 1912-1926 the percentage of Greeks in Macedonia mounted from 42.6 to 88.8; while the percentage of Moslems declined from 39.4 to 0.4, that of Bulgarian from 9.9 to 5.1 and other races from 8.1 to 6.0 per cent. At the same time the total population of Macedonia increased from 1,205,000 to 1,511,000 or 25 per cent. So that while the population has become outstandingly Hellenic, there has been erected the anomalous situation of many thousands of new Greek settlers from Asia Minor speaking only Turkish.

The separation between high and low classes is very distinct in Salonika. Wealthy people never do their shopping outside Venizelos and Tsimiski Streets, and the low class keeps in its own quarters. But they all look very eagerly for bargains. There is a pronounced tendency in the town and the region to try all sorts of combinations to obtain either lower prices or some additional profit over the purchase (a box of needles, a pad, a record). They stand bargaining to wear down the seller and get better terms. A public rather difficult for that reason, this habit of bargaining being very deeply rooted and encouraged by the efforts of German commercial system spread all over the region. For these reasons also credit here is a major consideration, almost a necessity. When a retailer starts business with a firm, his first question is not about prices but for the length of the credit. This is the worst market for cash payment. The free zone encourages contraband. It is a well known fact that the Odeon agents have sold smuggled goods in this region.

The taste of the public is in all classes of the population lower than that of the Athens area. They never look for quality but for cheap goods. Very small market for big machines.

FEATURES OF EACH AREA (Contd.)

The horn model is still in favour.

The musical taste is inferior. Classical music has but few adepts and only in the foreign public temporarily settled there. The kind of music predominating consists in **Manes and music of Turkish inspiration**. This is the market for Turkish records. The Odeon Turkish record is greatly distributed and Columbia have started since one year and a half. Both are in greater favour than our Turkish record, I suppose because of lack of loudness in ours.

THE PATRAS TERRITORY

Patras (60,000 inh.) is the only important port which faces the Adriatic Sea and Western Europe, the fourth largest city in Greece and the leading city of the Peloponnesus and important as the centre of the currant export.

As a market for our goods, the territory, except in Corfu and Patras, is not very rich. The public is not very wealthy. The purchasing power is middle, and variable with extremes depending on both economic conditions and we may say psychological motives. Cephalonia has a widespread reputation of avarice. Yet, the entire region during flourishing years, spends in the most extravagant manner and the market becomes a better one than the Salonika area.

Credit, again, is indispensable here, but not so much as in the Salonika region. The question of long terms is subordinate to that of discount. The public is not an intellectual one composed of tradesmen, wine growers, agriculturists, breeders, but excessively musical, and Corfu, Zante, Cephalonia, the Ionian Islands are famous for their musical propensity, guitars, mandolines and songs are the usual accompaniments to meals. In Corfu almost everybody sings and the bel-canto is familiar to any shoe-black. In the region of Patras they consume almost exclusively Greek records of popular music, and operettas. At Corfu, Kalamata and Zante, Italian records of opera. Every region has exclusive tastes for popular music, that is, everyone has its own dances and songs and on a same title will disagree on the tempo and the rhythm. One same theme will be sung on a 7/8 dance rhythm in the Peloponnesus and as a slow kleftiko somewhere else. Even the same song will have to be sung in different dialects.

THE VOLOS TERRITORY

Volos (42,000 inh.) with a region around of small extent constitutes a market well apart as being a port for importation for the whole [of] Thessaly. Population mixed and sufficiently wealthy. Economic situation relatively steady. This is a region where personal relations play a great role. The largest business is made by the men who know people and not by the men who offer the best conditions. Credit is necessary, but not so much and not for periods as long as in the other territories. Musical taste rather varied, with a predominance for folk songs, Kleftika and pimenika. Since Salonika has been annexed (1922) Volos is losing its commercial importance.

RECORD TRADE

How the different firms rank in Greece
according to general opinion

<u>GREEK RECORDS</u>		<u>FOREIGN RECORDS</u>			
		<u>Dance</u>		<u>Celebrities</u>	<u>Classic</u>
		<u>Foxtrot</u>	<u>Tango</u>		
For largest sales	Odeon Columbia Polydor H.M.V. Pathé (started in Sep. 1929)	Brunswick Columbia H.M.V. Odeon Polydor Pathé Broadcast	Odeon Columbia Pathé H.M.V. Brunswick Polydor	H.M.V. Brunswick Columbia Polydor Odeon Pathé	H.M.V. Brunswick Columbia Polydor Odeon Pathé
For the richest repertoire	Odeon Columbia H.M.V. Polydor Pathé (started in Sep. 1929)	Brunswick H.M.V. Columbia Odeon Broadcast Polydor Pathé	Columbia Brunswick Pathé H.M.V. Odeon Polydor	H.M.V. Columbia Brunswick Polydor Odeon Pathé	H.M.V. Columbia Brunswick Odeon Polydor Pathé
For artistic qualities	H.M.V. Odeon Columbia Polydor Pathé	H.M.V. Columbia Brunswick Odeon Pathé Polydor	Odeon Columbia Brunswick Pathé H.M.V. Polydor	H.M.V. Columbia Brunswick Polydor Odeon Pathé	H.M.V. Columbia Polydor Brunswick Odeon Pathé
For Loudness	Pathé Polydor Odeon Columbia H.M.V.	H.M.V. Brunswick Columbia Polydor Odeon Pathé	H.M.V. Odeon Brunswick Columbia Polydor Pathé	H.M.V. Columbia Brunswick Polydor Odeon Pathé	H.M.V. Brunswick Pathe Columbia Polydor Pathé
For Wear.			Columbia H.M.V. Brunswick Odeon Pathé Polydor		
For Appearance			Columbia H.M.V. Brunswick Odeon Pathé Polydor Victor		

RECORD TRADE IN GREECE

PRICES OF GREEK RECORDS
in drachmai

10" RECORDS

H.M.V.	ODEON	COLUMBIA	POLYDOR	PATHÉ
Plum	Dark Blue	Black	Green	Blue
110	110	110	110	110
120	115	115	115	120
120	120	120	120	120
Black	Red	Blue		
135	125	145	-	-

For the standard records (Plum in our catalogue) uniform prices are established at 110, 115, and 120 dr. according to copyright.

- 110 dr. is the price of record on which there is no copyright or a copyright not exceeding 5% of English retail price;
- 115 dr. is the price when on one side there is a copyright of 3d., or else, when on two sides there is a copyright of 1½d. per side. We have no records at this price in our catalogue, our price being 120 dr. when such conditions occur;
- 120 dr. is the price when on each side there is a copyright of 3d.

12" RECORDS

H.M.V.	ODEON	COLUMBIA	POLYDOR	PATHÉ
Plum	Brown	Black	Green	No 12" records
180	185	195	185	-
-	-	-	195	-
200	200	-	200	-

The prices of 12" records vary as between Companies. Our first price is lower than those of the competition.

The 12" record of the competition is generally heavier than ours, and on several occasions our Agent has been requested by the Agent of the other firms to raise his prices.

MACHINE TRADE

How the different firms rank in Greece
according to general opinion

	Portables.	Table Models.	Horn Models.	Cabinet Grands.	Electrical Reproducers
For largest sales	Columbia Decca Brunswick H.M.V. Polydor Pathé	Columbia H.M.V. Brunswick	German Firms Polydor	Victor H.M.V. Columbia Pathé Brunswick	Victor Columbia Brunswick
For quality and response	H.M.V.) =Victor) Columbia) =Brunswick) Polydor) =Decca) =Pathé)	H.M.V. Brunswick Columbia Starr Polydor Pathé	Polydor German Firms	Victor H.M.V. Brunswick Columbia Polydor Pathé	Victor H.M.V. Brunswick Columbia
For loudness	H.M.V. Victor Brunswick Columbia Decca Polydor Pathé	H.M.V. Victor Columbia Brunswick Polydor Pathé		Victor H.M.V. Columbia Brunswick Pathé Polydor	H.M.V. 600 Victor H.M.V. Columbia Panotrope

MACHINE TRADE IN GREECE

It is difficult to estimate the number of machines at present in Greece. Opinions differ widely; according to the most moderate, there are about 60,000 machines in working order, half of which are located in Athens and the most densely populated region of Greece, Attica, around Athens.

The first machines imported in Greece, were German and Swiss horn models. Since 1925, Decca, represented simply by commercial travellers, have been flooding the territory with a very cheap machine (from £3 to £4).

Columbia were the first to shake the supremacy of the Decca. Then Polyphonwerke started a systematical marketing with their Agents, Vlastos Bros. Then came the Brunswick. I am only mentioning here the firms who have striven to place on the market a cheap machine and thereby to attain big sales.

At present we find in Greece: H.M.V., Columbia, Brunswick, Decca, Starr, Polydor, Pathé, Odeon, Victor, Parlophone, Edison Bell, Edison, Minerva, Olympia, Sonora, Dulcetto, Orthophone, Athinophone, Fox, Astoria, etc.

It is the Portable model that sells the most. (It represents half of our unit turnover in machines) especially in the country. We do not achieve the sales we should with our portable, because the competition models are sold at half our prices or less, and also because they are sold on extended credit, while our Agent sells only for cash.

Until last year, the Decca machine dominated the market. Now, however, it would appear that Columbia has taken the lead.

Decca, who sell only Portables, have since October 1929 been represented by the Starr Company. Decca could certainly surpass Columbia in sales; but there is still with the public an unfavourable impression of the old Decca machine. I devote a special chapter to Decca and the Starr Company in dealing with the competition.

The clientèle for the big machines can always afford to pay sufficiently high prices, and therefore are able to consider the question of quality and make comparison. Our high prices are not a very serious drawback in that line, because our machines are appreciated, although a man who wishes to buy a big machine visits our shop last of all, as he knows he will always have higher prices. Credit is always asked for, even by the wealthiest customers.

Victor are becoming a very serious competitor for big machines and particularly for electrical reproducers. Their prices are slightly lower than ours, which is not so important as the fact that their machines are preferred on account of their loudness. I devote a special chapter to Victor in dealing with the competition.

THE COMPETITION : COLUMBIA

Agents for Greece: Lambropoulos Bros. Co. Ltd., odos Eolou, Athens, for the last three years. They are also Agents for Swan pens and pencils, 'Tiger' razor-blades, and other goods.

Lambropoulos Bros. also represented Pathé until three years ago, when they ceased to do so in order to represent Columbia exclusively. Capital engaged unknown. The credit which Lambropoulos Bros. enjoy is a matter of controversy. Certain banks, such as the Bank of Athens, will not have anything to do with them; on the other hand they enjoy great credit abroad. They have already compounded with their creditors on three occasions (for their non-gramophone business), the last being settled on payment of 60%. They are today fully paid up, but according to Banking information, they are at present short of liquid capital.

The manner in which they conduct their business shows that they must have very advantageous contract terms. It is not known if Columbia accept returns; in any case Lambropoulos accepts 1/10th of the returns of his Dealers, which leaves it to be supposed that he has the same advantages with his firm.

For retail sales, Columbia, properly speaking, has not any special shop. The main shop in the rue du Stade in Athens belongs to Constantinidis, who also sells music and instruments; Lambropoulos pays half of the rent, and sends the records and gramophones on consignment. This shop has an immense frontage, but very bad displays. The inside of the shop resembles a large hall rather than a shop. Exactly opposite the H.M.V. shop, it is very exposed and gets the sun during the hottest hours of the afternoon. They have four audition rooms in the basement, badly constructed and of a very bad appearance. There are three other exclusive dealers in Athens: - Sandris Prokopiou odos Em. Benaki, opposite our 'Succursale' 64 Stadium Street; - Xenakis florist, Stadium Street; - Piazza, odos Voulis, who sells fancy goods. Lambropoulos also supplies goods to all the Gramophone shops in Athens. The turnover in Athens is considerable and greatly exceeds that of Odeon. Columbia have, after Odeon, the largest number of dealers in Greece (110), on whom they have always imposed exclusivity of machines and whom they used to authorise, not having a sufficiently large Greek catalogue, to sell Greek records of other marks except H.M.V., thus encouraging the expansion of the Odeon record. Having now formed a Greek catalogue, they are trying to impose on their dealers also the exclusivity of their records. Columbia sells Greek records in Roumania.

Until a very short time ago, Lambropoulos Bros. used to send their dealers machines, and even records, on consignment. The discount that they now grant their dealers is 20% on machines and all

THE COMPETITION : **COLUMBIA** (Contd.)

records (except certain dealers who obtain 22% for Greek records). Lambropoulos Bros. grant better terms than any of the other companies; they usually grant unlimited credit, up to six months, from the date of the invoice.

The price of their Greek records is to be found on the schedule, page 83.

Records are only sold retail for cash, but machines are sold for a 1/3 deposit, and six months' extended credit.

Columbia have a very well organised advertising system, which is always original. All over the town, on the kiosks, where cigarettes, sweets, chewing gum, etc. are sold, one sees the name Columbia, as well as on show-cards in Cinemas and Theatres. Each new series of records which appears is announced by post cards to all dealers, which is a very good method of advertising. The Columbia firm pay through Lambropoulos 1/3 of the advertising of the non-exclusive dealers, and have this year allotted an advertising budget of £5,000 for distribution in Greece, at least this is what is said.

The Columbia record is harsh, but very hard, and heavier than ours. They have one recording session per year; in September, and every two months send one of their Tenors (Tomaco) to Milan to record any new 'hit'. Lambropoulos pays for the recording.

Since September 1929 they have good recordings of well and systematically selected titles. They are trying to monopolise the good Artistes.

THE COMPETITION : ODEON

The Agents for the whole of Greece are Abravanel and Benveniste of Salonika. But the business of Athens is in the hands of Levi and Benveniste, who also arrange the recording sessions. They are also agents for various manufactures of silverware and glassware. Their capital is valued at about £13,000, and their position is acknowledged to be very stable. They are excellent men of business, and have succeeded in imposing on the market the Greek record of their mark; on the other hand their machines are not very well known.

They get the 10" standard record at 1/2d., and perhaps less. I do not know the conditions of payment stipulated by the Odeon Co., nor whether the firm takes returns; but it is supposed that if records remain in bond and the Agents do not wish to take them out, the Odeon Co. are willing to re-despatch them for sale in Egypt.

They sell retail in one shop in Athens and in another one in Salonika, where they also sell other goods, glassware in general, and silverware; little business is, however, done in these shops. The bulk of their trade is done through 150 Agents all over Greece. They reached such a big outlet by having been favoured by the permission which Columbia gave their own dealers to handle Odeon records also, when they themselves had not an extensive Greek list to supply them with. They do practically no business in their machines which are cheap ones. With regard to Greek records, they are considered as the masters of the whole Greek territory (they also sell many Greek records in Paris). They could compete very strongly in the non-Greek record trade, but up to the present, they have not sought to do so systematically.

They have no exclusive Dealers for machines, and only a few for records. They generally grant 20% discount for all records, Greek or foreign, to their dealers; and they have very favourable terms, which easily explains the large number of Agents they have. They also grant 22% discount and five months' credit for current account without draft to certain dealers whose turnover is satisfactory. I know, for example, that they grant four months' credit to Dealers in Macedonia, and six months' to those in Epirus. They accept returns from certain dealers. They never trade on consignment.

The prices of their Greek records are to be found on the schedule, page 83. The Odeon record is lighter than ours.

The Agents make the usual advertisements of a popular kind without any originality; that is why their turnover in Athens is rather limited.

The very large volume of business which they do in the line of Greek records, is due to the excellent recordings which produce very

THE COMPETITION : ODEON (Contd.)

loud and good selling records, which are issued at the opportune moment and without delay. They captured the market between 1922 and 1926 when they were the only ones in the field. They benefited in 1924 , '25 and '26, from all the successes of Hadjiapostolou, whereas we did no recording during this period. Perhaps, also the fact of attending almost exclusively to Greek records has allowed them to acquire a greater mastery in their speciality.

The Agents pay for the recording. They have two sessions per year, before ours, in February and September. But every time that it seems necessary to them, they do not hesitate to have sessions in Berlin with their contracted artistes. The titles are never all thrown on the market at the same time, but regularly in small quantities, so as to keep the public in suspense. The factory is in Berlin; shipments are made by rail from Berlin to Trieste, from where there are departures every two days for Piraeus.

They keep in Berlin three artistes, and another one in Milan: - Vidalis, a tenor, who is paid a retainer of £40 a month with a yearly contract to make 100 titles per year at £3 a title, plus a royalty of 2 pfg. per record; - Kyriakou, a soprano; - Ioannidis, a tenor, whose studies, as well as a salary of 10,000 dr.(£26) a month, are at the Company's expense; - Xirellis, a baritone, who lives in Milan, but goes to Berlin when required to record; he has a yearly contract to make 60 titles a year and is paid £10 a titles for solos and £7 for duets, with a minimum of not less than £600 a year. It is reported that Odeon spent in 1928 £3,000 in artistes' fees. Epitropakis, a tenor, who used to sing for us at never more than £5 per title, showed me his contract with Odeon stipulating £10 advance on 10% royalty per title.

THE COMPETITION : **POLYDOR**

Vlastos Bros., 1, place Sts. Theodores, Athens¹⁴, have been agents for Polydor records and Polyphonwerke machines for the last five years.

Small capital; certainly not more than £3,000. Firm position because they are prudent, even timid. Slow but steady progress; work hard and systematically. Much discontent caused by some meanness. They are not regular with their artistes' royalties, and, I know, for example, that they are behind-hand with their payments for copyright royalties. In spite of this, the Vlastos Bros. are excellent business men and have done very good work for Polydor in Greece.

They must have facilities of payment with the firm, but no returns. They try to grant facilities of payment to their dealers, but they cannot do so, which makes one believe that they have only a small margin of profit. (They probably pay the firm 1/6d, less 10%, on Greek records, this latter being a re-payment to them for the recordings.) They sell retail in a small shop, odos Constantinou Paleologou, in Athens, and in another in Salonika. Small turnover on machines but more than Odeon. Small turnover on foreign records. According to Mr. Macri, the agent of Edifo in Greece, their turnover has just reached 100,000 records per year. They have a fair number of dealers (96). No exclusive dealers. No goods on consignment.

They sell to the dealers either on credit or for cash, but are very wary in granting credit. They grant usually only one month's credit, but nevertheless do good business. In exceptional cases they grant four months' credit. They have various discounts for each category of record. I show below their retail and wholesale prices:

	Retail Price	Dealers' Price	Discount on Retail Price
10" Record	110	90	18.2%
-	115	95	17.4%
-	120	100	16.7%
12" Record	185	149	19.5%
-	195	154	21.0%
-	200	155	22.5%

Advertising on kiosks and in newspapers is well-organised, which makes one think that the Polydor firm participates in it. Their record was the loudest in Greece until Pathé records appeared. They use the Polyphar system (General Electric). The record has the same weight as ours. **The Polydor recordings in Greece commenced in 1926 and they had one session every year since, but before 1926 they had had recording sessions in Berlin.** The Agents pay for the recording sessions.

Not very large repertoire. They try to "create" successes in new directions and seek for originality in their selections.

THE COMPETITION : **PATHE**

Agents: Brouskos, odos Voulis, Athens¹⁵, since September 1929. Pathé were formerly represented by Lambropoulos, who also was the Columbia agent, and who has devoted himself to this latter firm for the last three years. During that time the mark had no Agent until M. Brouskos was taken on. Capital is supposed to be about £3,000. He is looking for capital to extend his business. His position seems to be dangerous because he does not yet know the market well, and shows lack of experience and sometimes takes big risks.

M. Brouskos pays the firm six months after the invoice. He returns goods which have not been cleared through the Customs and remain in bond. Has a record of 50 gr. (1 3/4 ozs.) heavier than ours, which represents higher duties. As he grants the same discount to the dealers, it is to be supposed that he gets the record at a relatively advantageous price from the firm, that is to say, about 5.50 French Francs for the standard 10" record.

Sells retail in the odos Voulis in a small shop of very good appearance, with artistic and modern front and fitting. Not big turnover yet with machines. Good turnover for the foreign record - Dances and French hits. Few dealers as yet (7).

He grants facilities of payment up to six months with guaranteed drafts. Non-exclusive dealers, except a few in Athens, Salonika and Patras, [he] grants 20% discount generally on Greek records, machines and foreign records. In exceptional cases, he grants 20% and 4%. (Mr. Vlastos reported this after having seen an invoice.)

The retail prices of Greek records are the same as those of other firms. Brouskos does instalment selling on machines only. He accepts old machines of any mark whatsoever, which he part exchanges for a Pathé machine (it is a matter of conjecture as to what he does with the old machines).

It is said he will soon have an extra light record of black celluloid. Samples similar in appearance to ordinary Shellac records are being circulated. I heard one of them, and I can say it is as loud as their ordinary record.

He advertises on the kiosks and in the newspapers.

Pathé had a recording session in September 1929 and recorded 140 titles with our Maestro Vitali. They have already a good turnover with their Greek record although they had only the residue left after the other firms had made their choice of titles and artistes. They have made a record much louder than that of any other firm. Some of the titles recorded were the same as those which we have recorded ourselves, but their loudness has taken the clientèle away from us.

THE COMPETITION : BRUNSWICK

Agent: Al. Kocolis, odos Voulis, Athens, Capital about £2,000. Limited Joint Stock Company. No credit from his firm.

Retail sales are made by himself in a small shop odos Voulis, in Athens; and he also has a Salon in Salonika. He collaborates with Polydor, that is to say, he also sells Polydor Greek records, and even non-Greek ones. No Greek records. First-class foreign Dance records; they made a big turnover with the 'hits' of Al Jolson. Good Celebrity records and Symphonic Orchestras. It is said that his turnover on foreign records has reached 30,000 records this year.

Not many dealers. Grants credit to dealers, and, on retail sale, only on machines.

Very good machines, much appreciated. Has just issued a new very fine portable of good appearance. Machines considered next best to ours. Does keen competition with H.M.V. in electrical reproducers (with the Panotrope¹⁶). The mark is not very widely known, but has a good clientèle.

He does fairly good advertising.

THE COMPETITION : **BROADCAST**

Broadcast dance records begin to make their competitive influence felt. Their size is 8", although the playing time is about the same; they are a little less loud than the average; their price is 70 drachmai instead of 110; they do attract a certain clientèle.

The Broadcast firm has no agent in Greece; the importer is the firm Sidney Nowill; no systematised distribution has yet been attempted.

THE COMPETITION : **PARLOPHONE, ORTHOPHONE, BEKA**

These three firms are represented by Mr. Spiropoulos, odos Patissia, 51, Athens. He most probably gets the records at 1/-.

Parlophone had a recording session in Berlin for 30 Greek titles, which had no success at all.

Orthophone¹⁷ and **Beka** are in statu nascendi. It is said that they are going to make Greek records.

THE COMPETITION : EDISON BELL

Agent : Fred Goecker, odos Giorgiou Stavrou 6, Athens.
He is about to form a company with the Greek Conservatoire of Music for manufacturing and trading in Greek records. Whatever may be the results of the negotiations at present in progress, Edison Bell have purchased from the Elikon Company for the sum of £1,000 a record factory which originally cost £3,000. The Elikon Company and its factory had been created in 1925 [1929?] by a Mr. Macri (who is now the agent of the Edifo in Greece) for mixing material and pressing records. (Mr. Macri was the man responsible for obtaining from the Government an increase in the protective duty on records imported into Greece). The factory comprises four or five hand presses.¹⁸

Nothing seems to have been decided yet as to the future activity of this factory, and not only is it not in working order, but, what is more, nobody seems to be taking any interest in it. I visited the factory and had a chat with the caretaker who complained that he had had no news or wages for the last four months. **At the end of this report will be found photographs of the factory which is situated at Kallithea, outside Athens; it appears to be derelict and dilapidated.**¹⁹

In the opinion of some people, the real reason for the purchase of the factory is to be found in the possibility of subsequently persuading the Lindström to acquire it at an enhanced price to keep it out of production.

Not only do Edison Bell refrain from going forward with their project, but they have also not yet issued the Greek titles which they recorded at their first session held in September 1929. These records are 8" in diameter and, if imported, would be subject to a lower duty than standard records.

Independently of all this, Goecker is endeavouring to push Edison Bell foreign records in Greece, but it is said that his turnover is only about 1,000 records per annum.

THE COMPETITION : STARR AND DECCA

The Starr Company (owned by the Nigohossians) are dealers in all makes of records and importers of the Decca portable and other machines.

The firm Decca were doing excellent business in Greece with their Portable through the channels of travellers, when in October 1929 they gave their representation to the Starr Company. Mr. Nigohossian Senior told our Agent that by contract they have to buy 3,000 Decca Portables a year (which makes a turnover of £9,000 with the firm).

The Starr Company imports other machines (but no other Portable except the Decca) from Switzerland, and issues them on the market under the name "Starr".

The Starr Company has its head office in stoa Arsakiou in Athens. They have a fairly spacious shop and good interior, but the displays are very poor. The business is conducted by Aram Nigohossian who is a very capable man.

They have about 55 dealers in Greece to whom they send the goods on consignment. They give 10% commission on the sales; all sales are made in the name of the Starr Company. Hire purchase trading for both records and machines is organised and controlled by them through their dealers, they themselves making the collections; they are the only ones to sell records on credit retail. Their prices of machines are generally fixed for credit terms and they grant 10% discount if the customer wishes to pay cash. They have travellers who call at private houses, leave a machine and ten records on trial and indicate that they are prepared, if the goods are kept, to grant great facilities of payment (up to two years). This system has allowed them to make a big turnover.

They do the opposite to what we do : they sell records in order to sell their machines. Decca, with such active agents could certainly surpass Columbia in sales; but there is still in the public an unfavourable impression of the old Decca machine. Mr. Nigohossian also told our Agent that his gross profit on retail (for machines only, as for records they are supplied by the agents of the different firms, as any other dealer) is 50% and 60% when selling with credit, with the result that if only 40% of the instalments are paid up, they are already covered for their costs and expenses.

I devote a special chapter to the investigations concerning the Starr Company as possible partners to our Agent.

INVESTIGATIONS CONCERNING **THE STARR COMPANY**

I was instructed to examine the possible advantages of co-operation between Mr. Kissopoulos and the Starr Company.

The Starr Company is actually owned by an Armenian family - the Nigohossians - who formerly represented the Starr Piano Company of Indianapolis, U.S.A., and who, by a rather dubious registration of this trade name, still retain its use, although they have long ceased to handle the American firm's products. It is interesting to remark that Mr. Nigohossian, Senior, on the occasion of his first visit to me deemed it necessary to explain the name of his firm by saying that it was granted to him after many years' friendly relations with the American Starr Company!

The Limited Company owned by the Nigohossian family, has a capital of 15,000,000 drachmai (200,000 dollars). It is wise to note that the assets include an important item for retail debtors, i.e., almost entirely hire-purchase business; another item represents goodwill i.e., the value of the name 'Starr' which is not legally theirs at all!; other very much inflated figures represent the value of sheet music, player-piano rolls, pianos, gramophones, records etc. Three private motor cars are also included in the assets. It may be deduced - and this is the actual general opinion of people who know them in Athens - that their financial position is not of the most solid, as this lack of liquid capital is attended by a high note of bad debts among their retail customers.

I made every effort to effect a 'rapprochement' between our Agent and the Nigohossians, as they were not on the best of terms, owing to large scale price cutting (admitted to me by Mr. Nigohossian Senior, in conversation, and explained as an 'accident', though subsequently denied by the sons). I think Mr. Kissopoulos' action in cutting off their supplies was most justifiable, though one must deplore the loss of an outlet for our product. They are still obtaining supplies however, from other sources: they do not mind paying cash for these supplies, as they cannot otherwise provide their clients with celebrity records, in which we have a virtual monopoly.

My efforts to bring about a close co-operation between Mr. Kissopoulos and the Starr Company were unsuccessful, not so much because Mr. Kissopoulos is definitely opposed to such a collaboration, as because the Starr Company do not desire to handle our records exclusively, owing to the business they do in other makes. As regards machines, the Starr Company ask to be supplied by Mr. Kissopoulos at a discount of 40% off retail price, expecting that we would supply our Agent at an additional discount of 10%.

It is my opinion that we should do well to leave the Starr Company alone, except as ordinary dealers, when we have established an organisation that will be able to take prompt and effective measures against price cutting.

THE COMPETITION : VICTOR

Victor products imported into Greece comprise all types of machines, and Greek records as well as our own celebrity and dance records, issued under the Victor labels. The importance of the turnover of Victor Greek records must, however, not be exaggerated, as these are issued on 12" records at 200dr. which puts them beyond the reach of many people.

Importation of Victor products has been going on for several years: I am not referring to the clandestine smuggling carried out from incoming boats by stewards and sailors, but to the open importation conducted by dealers in Athens and Piraeus. It is impossible to believe that the Victor Corporation are unaware of what is going on, and the very fact that Mr. Demetriades, a dealer in Athens, has for some time received their goods from his brother²⁰, a Victor Artiste, who when in the U.S.A. used to supervise Greek recording for the Victor Corporation, is sufficient proof that they turn a blind eye to such practice and even encourage them.

Mr. Kissopoulos informed us a long while ago as to what was taking place, but we did nothing in the matter except that, on every occasion when our Agent has complained, we have requested more detailed information - the importation of the Victor products going on continually under our very noses the whole time.

It is now too late to stem this importation: although their turnover is not so great, the name 'Victor' is as widely known in Greece as our own. There are many returned emigrants in the country who have brought back from the States a liking for American goods and who swear by Victor products. It is my opinion that instead of leaving this business in the hands of outsiders, we should authorise our Agent to engage in it and so derive profit from the transaction ourselves, as we do in Milan and elsewhere. I also consider that we should register the name Victor without delay, before anyone else thinks of doing so, and thus avoid possible inconvenience to ourselves. I paid several visits to Dr. Zoiopoulos, the lawyer who carried out the registration of our own trade mark, and he said that even without our having registered the name 'Victor', we are in a position to take action against the present importers both on account of unfair competition and infringement of trade mark, - and we should of course be in a much stronger position if we actually registered the name ourselves. The importers are at present content to remove or obliterate the dog mark, leaving the name Victor or Victrola well in evidence.

The chief importer of Victor goods is Mr. Fokion Demetriades, the brother of Tetos Demetriades, the Victor Artiste. He is almost regarded in Athens as the official agent of The Victor Company, although he handles in his shop Harmony, Melotone, Manhattan, Brunswick (U.S.A.)

THE COMPETITION : VICTOR (Contd.)

and Columbia (U.S.A.) products as well as Victor. He occupies the rear portion of a men's outfitting shop²¹ - 'Old England' - situated next door to our main shop²² in Stadium Street.

The keenest form of competition imaginable is going on between our Agent and Demetriades. Almost every afternoon the latter starts operating a Victrola electrical reproducer, and the challenge is immediately taken up by our people, who put on, almost invariably to start with, the loudest Sousa military band record on the model 600 which is installed at an open window over the street. The crowds attracted outside the 'Old England' shop move along in a solid mass to our sources of free entertainment, until the police intervene and arrange for both sides to cease fire. Occasionally the Columbia shop, just opposite, also joins in the concert, but they are swamped when our 600 starts.

Demetriades has obtained regular supplies from the States by the medium of his brother, who in addition to being a Victor Artiste in the States, opened with another Victor Artiste a dealer's shop in New York, under the name of Skizas and Tetos Demetriades. Skizas apparently runs the business by himself since Tetos has returned to Athens.

The brothers Demetriades intend now to give up operations at the Old England shop, and have just taken a shop in a hitherto comparatively unexploited but well-to-do part of Athens.²³

INVESTIGATIONS CONCERNING THE BROTHERS DEMETRIADES

I was instructed to enquire into the possibilities of co-operation between Mr. Kissopoulos and Mr. Demetriades.

The two brothers Demetriades came from Constantinople; Fokion, the elder, was a newspaper artist and caricaturist, and entered the Gramophone business when his brother Tetos, who in the United States had become successively a Columbia and a Victor artiste, started having Victor machines and records sent to him in Greece. As a result, the elder Demetriades built up a good business in Victor and other American radio and gramophone products, and his prosperity is due to the demand for these goods. (See chapter on Victor competition).

From the point of view of our business, we can expect nothing of Demetriades, as he does not wish to handle our goods solely, American products being in his opinion more suited to the demand.

There is, however, a possibility that Mr. Tetos Demetriades, who has been supervising the Greek recording of the Victor in U.S.A. and who has now returned to Greece to engage in the gramophone business with his brother, may prove useful on account of his Greek songs, which, when 'de-americanised' and brought more into line with Greek taste, may appeal to a certain part of the Greek market. In course of time he seems likely to prove of great usefulness in gauging the character of the Greek market, though at present his knowledge of Greek music is limited, and he is more familiar with the requirements of the Greek-American public. He may especially be of great service during the sessions we hold in Athens, on account of his technical knowledge of recording, which is quite extensive. But for the time being, there can be no question of putting him in charge of all the recording we do in Greece.

REGISTRATION OF TRADE MARK

Our trade mark has been registered in Greece under no. 222 on December 4, 1919, and this has been renewed under No. 7418 on November 25, 1929, by Dr. Zoiopoulos, 37A, odos Stournara, Athens, who is a lawyer specialising in the registration of trade marks.

In addition to registering the Victor trade mark, we should, I think, register the word '**Orthophonic**', as this term, accepted only scientifically elsewhere, is here frequently met with in conversation and universally understood owing to being of Greek origin; we should use some such slogan as 'Only H.M.V. records are Orthophonic'.

Regarding the question of registration, I was informed by Dr. Zoiopoulos that the Compagnie Française du Gramophone had already registered the dog trade mark in Greece: I bring this fact to the notice of the Company without being in a position to understand or to explain why action should have been taken in this way. Mr. Kissopoulos suggests that we should register the words H.M.V. in Greek and other languages, and also the name '**Electrola**'.

RECORD MANUFACTURING IN GREECE

FINANCIAL ASPECTS OF THE FORMATION OF A RECORD MANUFACTURING COMPANY IN GREECE

according to the opinion of Maître Papachristopoulos,
a Lawyer whose advice I sought in this matter.

Which would be, from the fiscal point of view, the best way of establishing a record Manufacturing Company in Greece?

1). As a Greek Limited Liability Company, the firm in question would have to pay the following taxes:

2). The tax called "FOROS EPITIDEVMATOS", consisting yearly in 0.28 per cent on the paid-up capital of the Society.

Though this tax is not so heavy, it is advisable, for the reasons given below, to reduce it to its lowest limit, as follows: It is better that only part of the capital necessary for the transactions of the business appears in the form of capital invested ("capital social"). As for the balance, the firm can issue bonds to cover a loan by bonds ("dette obligatoire"). This issue must not take place at the same time with the issue of capital-shares, but a little later, after the beginning of the business, so that it might not be obvious that the loan is the balance of the capital invested.

The bonds of this loan, made out to bearer, may be taken over by the same persons or firms financing the business. This form of financing, besides the reduction of the tax named in this chapter, has also the following important advantage:

Interest paid to the bond-holders is free from tax of schedule C, class (a), provided the Company is duly and properly qualified as manufacturing. This qualification may be done and the manufacturing character of the firm can not be questioned by including the term "MANUFACTURING" in the registered name of the Company (e.g. "The Greek Record Manufacturing Co.") and also by stating in the Articles of Association what the object of the Company is (section 8 b 2 clause (1a) of the new Income tax law).

(b) The second tax the firm has to pay, while working as a Greek Ltd Cy, is the tax on dividends ("FOROS MERISMATOS"), amounting to 18.72% of the dividend paid to the shareholders to be retained by the Cy on paying these dividends.

The payment of dividend is not compulsory, as existence of profits does not necessarily entail payment of dividend.

I have to remark here, that according to section 13 of the new income tax law, Greek Ltd Cies established since April 1930 can be submitted to the tax, at the same rate of 17,82% not only on the amounts of dividend distributed to their shareholders, but on the whole amount of their profits realized. This law is to be enforced later, though it may also not be applied at all.

Nevertheless, I think that the new law can scarcely change the

position as described above, owing to the fact that a great part of the profits will be absorbed for the interest of the above mentioned loan, free from tax. The remaining profits will be probably too small to be affected by the new Law.

2). If the firm prefers to do business as a Foreign Limited Company it has to pay the following taxes:

a) The same tax called (FOROS EPITIDEVMATOS), as above sub No. (1a) which consists for Foreign Cies in Drachmas 14,000 (fourteen thousand) yearly.

b) The INCOME TAX on all profits realized yearly in Greece at the rate of 18.72%.

COMMON ADVANTAGES TO BOTH FORMS (either Greek or Foreign)

Goods or materials imported from abroad on credit are free from tax on interest paid to the creditors abroad. This tax-immunity on interest due is not granted on credits allowed for money lent by the creditors abroad to the business working in Greece, but only on goods imported; it is therefore a special immunity to facilitate the import trade. The same facility is granted for the exports, of agricultural products. It is advisable, that this credit on imported goods be not allowed by the Head Office abroad, but by another affiliated firm.

COMMON DUTIES TO BOTH FORMS (Greek or Foreign)

The firm must retain the TAX ON SALARIES & WAGES paid to its staff. It amounts to 5.60% on wages over Drs. 1,500 monthly and 1.40% on salaries to the workmen over Drs. 60 daily.

The sign-board written in foreign language is submitted to special tax of Drs. 5,000 yearly. The registered name of a Foreign Company, worded in foreign language, is not subject to this tax.

To sum up:

1) As a Greek Limited Cy, the firm has the advantage of the freedom from tax on the interest paid to the bondholders. The remaining part of profits may be covered by interest paid on credits for goods or materials imported, and the rest, if any, can be brought forward, in order to avoid distribution of dividend and the tax thereon.

2) As a Foreign Limited Cy the firm has the advantage of the interest on imported goods only.

The advantages sub No (1) are more important and it is advisable therefore to prefer the form of a Greek Limited Cy with the following elements:

- a) Capital invested by shares as small as possible.
- b) Loan issued by bonds as big as possible and at possibly heavier interest conditions.
- c) Import of materials and goods from abroad on credit on high interest.
- d) Small or no distribution of dividend to the shareholders.

BROADCASTING IN GREECE

There are at present about 150 receiving sets in operation in Greece. The number is rapidly increasing, which has led the Government to grant the concession of wireless broadcasting to a Mr. Marcoglou, a trader residing in Athens, odos Kefalinias 12. Mr. Marcoglou has undertaken to form a Greek company to exploit wireless broadcasting in Greece, within three months after the legal approval of the agreement, that is to say in June 1930.

I append to this report a copy (No. 117, April 16, 1930) of the Greek official paper which is the equivalent of our London Gazette, containing the decrees concerning the concession of wireless broadcasting.

These are some of the terms on which is granted the concession: The system of the transmitting station must be that of Marconi Wireless Telegraph Co. Ltd., London. The concessionnaire Mr. Marcoglou has given the work of installation of the station to an Italian Marconi company. The duration of the agreement is 21 years from the date of its legal approval. The Greek State is obliged to grant the Concessionnaire Company land without any rent, where it shall instal its station within nine months. This period can be prolonged by the Minister of Communications, if need be, up to three months more. The power of the transmitting station must be from 14 to 25 kilowatts per aerial. The capital of the Company is fixed at 1,500,000 gold drachmai (£60,000), of which 800,000 dr. will be subscribed on the formation of the Company, and the rest when needed. Subscriptions have been fixed as follows, for each receiving set:

For private houses		150 dr. per year.
For shops and offices	40	- 50 dr. per month.
For restaurants, hotels, cafés, theatres, cinemas, clubs	50	- 100 dr. per month.

RADIO TRADE IN GREECE

Wireless has only been in the public eye for about a year in Greece. The enthusiasm aroused in the public resembles that which was experienced in western Europe about six years ago. Curiosity is general, but at present, there is no amateur construction of sets to speak of: people want ready made sets. Public and dealers both wonder whether radio is going to oust the gramophone, and all sorts of questions are being asked and discussed concerning future developments. The well-to-do classes in the big towns are particularly eager to get the sets, and our Agent told me that he would do very good business if he had a good receiving set to offer his clientèle. The existence of the Greek firms mentioned hereafter is sufficient proof of the potential importance of the business in Greece.

I applied to the Ministry of Communications for information as to the number of radio sets imported, but they could only supply me with the number of valves, which amounted for last year to 1473.

Sets or valves are taxed in the same manner as Gramophones (see the chapter referring to Customs Duties in Greece), but the duties are 20% of the value instead of 15% as in the case of gramophones. Therefore the duties amount to 42% of the invoice price.

The foreign firms importing in Greece, are:

Philips	represented by	Frantzis, odos Ferron 8.
Victor	-	- Demetriades, odos Stadiou.
Telefunken	-	- Zahariou Co.Ltd., odos Stadiou
L.L. (Superheterodyne)	-	- Papaspiros, odos Stadiou.
Blaupunkt	-	- Kazazis, odos Edouardou Lo
Radio Corporation	-	- ?
Radio Loewe	-	- Antonoglou.

We are only represented by a single model 520 which was received by our Agent late in March.

The Greek firms manufacturing are:

Metron	represented by	Petropoulos, odos Patission
Parthenon	-	- Zahariadis, odos Gladstone
Asdam	-	- Assimacopoulos and Damaskos, odos Patission
Ilectron	-	- Assimacopoulos, odos Edouardou Lo

RADIO TRADE IN GREECE (Contd.)

The marks which are most in demand by the public are Philips and Metron, and perhaps Metron ranks first.

METRON is a Greek Company managed by Mr. Petropoulos, who is a Professor of Electricity at the Athens Polytechnic School, and enjoys a great reputation as a specialist. The instruments of this Company are in much greater demand than any of the others because they are said to be manufactured to suit the local atmospheric conditions. The instruments function with Varta accumulators of 150 volts and 4 volts. They grant large facilities to dealers and always give them goods on consignment, which are sold with a 15% commission. Moreover, they guarantee sets for a certain period and do all necessary repairs. Their prices are:

Metron 6 valves	(from 200 to 2000 metres)	12,500 drachmai
Metron 5 valves	(from 10 to 2000 metres)	18,000 drachmai

These prices are understood for complete sets including loudspeaker and pick-up.

PHILIPS come next, being considered the best foreign product. Their Agent also sends goods on consignment and grants bigger discount than any of the other marks (sometimes up to 22%). They are very highly thought of in Greece and make a considerable turnover.

Philips 2 valves	(from the mains)	expected shortly
- 3	(batteries)	5,650 drachmai
- 3	(from the mains)	10,000 -
- 4	(batteries, from 10 to 2000 m)	12,800 -
- 4	(from the mains)	14,700 -

These prices are understood only for the instruments. Loudspeakers and pick-ups are sold separately.

A complete schedule of all Philips products, prices in drachmai and £.s.d. will be found at the end of this report.

VICTOR radio sets and combined radio gramophones have a good market in Greece. They are appreciated because they are loud and easy to adjust, which is of very great importance in places distant from transmitters. It is said that 30 Victor R.E.45 have been already sold; Demetriades alone has sold 13 of them. Their price is from 30,000 to 40,000 drachmai.

RADIO TRADE IN GREECE (Contd.)

TELEFUNKEN radio sets are sold temporarily by the Agent of Pathé, until the Pathé machines are put on the market. This is expected to be the situation for about two months only. Their prices are:

Arcollet	31 C	3 valves	(batteries)	5,000	drachmai
-	30 W	3 -	(from the mains)	6,500	-
-	40 C	4 -	(batteries)	12,200	-
-	40 W	4 -	(from the mains)	14,100	-

A more detailed schedule of Telefunken prices will be found at the end of this report.

Different firms sell separate pick-ups and extra loudspeakers for playing records on gramophones, which is of advantage to those who use gramophones in places of amusement, and also to amateurs. This combination costs about 5,000 drachmai.

As an enquiry has shown, the public prefers sets which do not possess several dials, that is to say, which are easier to adjust, and without any exterior aerial; the price should be about 6,000 dr. for instruments with aerial, and as much as 10,000 dr. for those with a frame aerial.

OUR 520 in Greece. - I could not hear properly our 520 in our Agent's shop owing to the bad aerial. The machine was installed for one evening in the house of one of our richest and best customers, Mr. Psiachi, who intended to buy such a machine. He has two aerials erected on the top of his house; the 520 was adjusted with the bigger one - 24 metres long. The reception was up to midnight spoiled by the lack of brilliancy and the exaggerated fading (loss). Later in the night the reception improved considerably. We had Rome, Vienna, Prague, Belgrade and Budapest. The impression of the audience - many friends of Mr. Psiachi come to enjoy this new form of entertainment - was that our machine is excellent as a gramophone, but too weak as radio, and compared unfavourably with Philips, Radio L.L. and Victrola. As a matter of fact, Mr. Psiachi the day after bought a Victrola from Demetriades.

I heard a Victrola machine in a café; the reception was extremely loud and clear, but atmospheric disturbances were on this occasion very strong.

SELLING PRICES PHILIPS PRODUCTS

HIGH FREQUENCY AND DETECTOR VALVES

A 109	Drs	160	£	8. 6.
A 125	-	160		8. 6.
A 141	-	235		12. 6.
A 209	-	160		8. 6.
A 225	-	174		9. 3.
A 241	-	235		12. 6.
A 409	-	174		9. 3.
A 410	-	140		7. 6.
A 414	-	320		17. 1.
A 415	-	260		13.11.
A 425	-	160		8. 6.
A 435	-	187		10. 0.
A 441	-	235		12. 6.
A 442	-	340		18. 0.
A 609	-	215		11. 6.

LOW FREQUENCY VALVES

B 105	Drs	200	£	10. 8.
B 203	-	227		12. 1.
B 205	-	200		10. 8.
B 403	-	227		12. 1.
B 405	-	265		14. 2.
B 406	-	200		10. 8.
B 409	-	227		12. 0.
B 443	-	445	1. 3.	9.
B 605	-	207		11. 1.

VALVES DE CHAUFFAGE FOR ALTERNATIVE CURRENT

C 135	Drs	255	£	13. 7.
E 115	-	224		11.11.
E 125	-	224		11.11
D 105	-	295		15. 9.
F 435	-	380	1. 0.	3.
E 415	-	315		16.10.
E 430	-	356		17.11.
F 215	-	340		18. 2.
E 409	-	430	1. 2.	11.
E 442	-	445	1. 3.	9.
C 142	-	480	1. 5.	7.
C 443	-	560	1. 9.	10.
D 143	-	560	1. 9.	10.
E 424	-	430	1. 2.	11.
D 404	-	628	1.13.	6.
E 408	-	650	1.14.	8.
E 438	-	315		16.10.
C 109	-	210		11. 2.
C 125	-	210		11. 2.

SELLING PRICES PHILIPS PRODUCTS (Contd.)

VALVES DE CHAUFFAGE, (Contd.)

B 343	Drs.	465	£1. 4. 10.
B 442	-	360	19. 2.
B 415	-	280	14. 11.
B 441	-	430	1. 2. 11.

						£	s	d
<u>RECEIVING SETS</u>	No.	2515	2 Valves, A.C.Mains	Drs.	4,300	12.16.	0.	
		2502	3 - Battery	-	5,650	15. 1.	4.	
		2514	3 - A.C.Mains	-	10,000	26.13.	4.	
		2802	4 - Battery, ultra short waves	-	12,000	32. 0.	0.	
		2511	4 - A.C.Mains	-	14,700	39. 4.	0.	

LOUDSPEAKERS

No. 2007	Magnetic	Drs.	2,000	5. 6.	8.
2016	-	-	1,000	2.13.	4.
2011	Dynamic	-	6,500	17. 6.	8.
2012	-	-	13,800	36.16.	0.

<u>GRAMOPHONE AMPLIFIERS</u>	No.	2779	-	2,600	6.18.	8.
		2781	-	2,400	6. 8.	0.

TRICKLE CHARGERS

No. 1453	Drs.	875	2. 6.	8.
327	-	1,300	3. 9.	4.
1009	-	1,600	4. 5.	4.
1017	-	780	2. 1.	7.

<u>BATTERY ELIMINATORS</u>	No.	3009	-	2,000	5. 6.	8.
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AERIAL DISCHARGERS

Bell isolated	Drs.	250	- 13.	4.
Support isolated	-	130	- 6.11.	

TRANSFORMERS, LOW FREQUENCY

No. 4003	Drs.	300	- 16.	0.
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<u>PICK-UPS</u>	No.	4005	Drs.	700	1.17.	4.
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PICK-UP COMPLETE WITH POTENTIOMETER IN VELVET-LINED CASE

Drs.	4,200	£11. 4.	0.
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FILTERS

Drs.	110	- 5.10.	
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SELLING PRICES TELEFUNKEN PRODUCTS

RECEIVING SETS

								£	s	d
For use with batteries	No.	31b	3	valve	Drs.	2,600		6.18.	8.	
- - - -		40b	4	-	-	8,800		23. 9.	4.	
- - -	A.C.Mains	No.	30W	3	-	5,400		14. 8.	0.	
- - -	- -		40W	4	-	11,900		31.14.	8.	

ARCOPHON LOUDSPEAKERS

Magnetic	No.	4			Drs.	1,100	£	2.18.	8.
	-	3			-	1,900		5. 1.	4.
Dynamic 500 Watt)									
	No.	2201)		-	7,500		20. 0.	0.
Pick-up complete with potentiometer					Drs.	600		1.12.	0.

C O N C L U S I O N S

C O N C L U S I O N S

THE GREEK MARKET

The potentialities of the Greek market are certainly not adequately appreciated by the Company, either because they are not sufficiently known or because of the meager returns of our trade; but our past and present sales should by no means be taken as approaching the most that can be expected of the territory.

After the lapse of many centuries of comparative oblivion, Greece is again a hive of business activity. The re-making of Greece into a modern state is both recent and rapid. Since the war, and especially since 1922, there has been a perceptible quickening of internal, as well as of external commerce. The expansion of the territory, as a result of the war has given a great impetus to trade progress. The country is making very rapid progress in ports, roads and railways, electrification of water-power, drainage, sewage and irrigation works, water-supply, buildings, public and private, the development of agriculture and industry, the rehabilitation of public finances, the settlement of the refugees, are some of the purposes for which the proceeds of many loans from America and Europe are being utilised. When all these works are completed Greece will rank among the best organised countries. Provided external peace and internal tranquillity continue - and there is every reason to believe that they will continue - the future is deemed bright. Moreover, the Greek people are extremely enterprising, and eager to extend their business activities. Not only, by the expansion of the territory, the presence of a vast new group of producers and consumers have helped to promote the exchange of goods, but the country is experiencing a tremendous economic revolution on account of the wholesale dumping of nearly a million and a half immigrants, including 50,000 Armenians, alongside the native city dweller and the native peasant. Into this national environment, both urban and rural, the refugees with a knowledge of conditions in foreign lands and with a demonstrated ability to progress by self-help rather than by government aid, are injecting a new spirit. Yet domestic and foreign trade from the very nature of the situation, is in its infancy. In comparison with other Balkan States, Greece has a great future, and in particular, Athens should develop as a very great distributing centre for her extensive hinterland. The Piraeus, which ranked fourth among the ports of the Mediterranean in 1919, now occupies second place, having surpassed, in respect of tonnage of freight handled, Naples, Genoa and Constantinople, and being out-distanced only by Marseilles. Salonika with its free ports, has also gained tremendously in importance since a great number of Turkey's former business men and labourers have settled there. At the same time, the trade of Constantinople and Smyrna has noticeably declined.

Greece has been hit by the present depression in world economic conditions to a lesser extent than any of the Balkan and Near Eastern countries.

THE GREEK MARKET (Contd.)

As regards our business, it is not necessary to go very deeply to find that there is in Greece a reasonable ground for anticipating the best results. The re-making of Greece into a progressive state, the general character of the population, their habits of life, their readiness to become good spenders when they have the money, their natural propensity for music, the richness of the original repertoire, are positive signs of a market full of prospects. Not only is the public very well disposed towards the product, but it is willing to spend money freely in spite of the fantastically high prices (two plum labels records cost as much as a pair of shoes, in spite of which nearly 400,000 records of all makes were introduced last year). The mass of the population is musical, and needs not be educated or conquered. Everybody, everywhere, man or woman, is a prospect. A village girl who has never heard of Caruso (rather rare) knows anyhow that she can have her country dance played on a record. Every district, every village, or lonely island, is likely to show a ready response to marketing effort.

No further proof of the suitability of the country as a market for our goods is needed beyond the fact that the total imports of records increased over the previous years' figures -

by £11,000 in 1927	or	120%
by £11,000 in 1928	or	52%
by £13,500 in 1929	or	48%

Machine imports were -

£20,000	or	121% higher	in 1927 than in 1926
£ 7,000	or	20% higher	in 1928 than in 1927
£26,500	or	60% higher	in 1929 than in 1928

The competition - unlike ourselves - have by no means overlooked the importance of the market as is evidenced by the existence of regular Odeon recording sessions since 1922, and the recent action of the Lindström interests in undertaking the erection of a record factory.

Before proceeding any further, I want to point out two special characteristics of the Greek market which must be borne in mind.

The first of these is the universality of long credits as a normal feature of business. Credit is a major consideration on account of the lack of liquid capital, causing borrowers to pay from

THE GREEK MARKET (Contd.)

12 to 25 per cent interest on loans. Foreign firms find that they must compete with the liberal terms granted to Greek merchants by Italian and German firms in particular. The latter are able to secure a great many orders from Greece because they are willing to wait three, six or nine months for payment, sometimes even a year or two. The Greek importer naturally prefers this method of doing business, and in consideration thereof, he pays higher prices. These longer credits often have to be renewed, but evidently the Italian and German houses consider this an accommodation that can be safely granted. For the internal trade, even in the distribution of standard articles and necessities, many months' credit are granted, while in the case of a luxury article such as the gramophone, the general practice is even more liberal, dealers being supplied by our chief competitors with machines and records at 6 months' credit on open account without interest. There is also a very large amount of extended credit in retail sales, the Starr Company, for instance, applying very long terms even to their retail record trade. This aspect of trading is mentioned, not as a recommendation that we should countenance any laxity in the granting of credit, but as an indication of the way in which our competitors have consolidated their position without having experienced any very grave results.

The second point is a special feature of the demand in Greece, and to a certain extent in almost all the Near Eastern countries; the call for records of much greater loudness than we have been in the habit of producing. This characteristic of public taste should have been recognised before now, as it is not only important, but of vital importance in obtaining a record trade. I do not insist here any more on that point as it will be demonstrated in the course of the report that the lack of loudness in our Greek records is one of the main causes of our failure.

OUR PRESENT POSITION

We have to admit at the outset that in a field which we ourselves opened to the trade, there are others who have superseded us and enjoy now a position of pre-eminence. While a variety of causes have brought our affairs to a very low level, the competition have by their better understanding of the market made such rapid progress that we are now far from being the leading firm in the business, and we are at the moment compelled to bring our policy more into line with theirs. Our difficulties will be increased by the erection of a factory by the competition, who will be able to reduce prices and also to put out "hits" more rapidly than we. We shall examine subsequently the problem of the future policy.

To consider our past and present situation, we have not been able to keep pace with the development of the market. While the whole consumption of records has increased from 1928 to 1929 by 45% (and by 120% from 1927) our imports have increased only by 7%. Our share in the imports of records represented 27% in 1928 and declined to 20% in 1929. Our share in the imports of machines was 17% in 1928 and dropped to 14% in 1929. Our sales of records ex Hayes at the end of February 1930 for the last twelve months show a decrease of 19% on last year's sales for the same period. I am considering here our sales ex Hayes; but it must not be forgotten that the actual sales secured in Greece by our Agent are much lower than our sales ex Hayes, and disclose a rather desperate situation, as it can be estimated that, during 1929 and 1930, one third of his purchases have become dead stock of unsold, and in most cases, unsaleable goods, amounting to more than 50,000 records. Furthermore, figures will be produced to show that the poor sales have prevented any profit on most of the recording sessions since they were re-started in 1926.

When we try to find out the factors which account for such a bad state of affairs, we must bear in mind that our business is suffering from thoroughly bad management in Greece, and that Mr. Kissopoulos leaves very much to be desired as our Agent and representative. But our Agent is only partly responsible for the present situation. I must not be suspected of endeavouring to condone his faults, as my first and last word throughout this report is - replace Kissopoulos, and I also endeavour to propose the best means of effecting this change. At the same time I must emphasise the fact that we also are at fault in certain respects, and it is well to examine the possible weaknesses of our policy before putting the responsibility entirely on Kissopoulos.

OUR PRESENT POSITION (Contd.)

To start with, the story of our recording in Greece since 1926 is without much variation, a tale of ill-luck, together with mistakes on our part; and unless we realise the fact, nothing will ever be understood in connection with this extraordinary condition of affairs in Greece. Let it suffice to say that in 1926 we sent a recorder who was at the commencement of his career and used cold waxes in the middle of the winter: - that the failure of the 1927 recording was due to a blunder of first magnitude on the part of our Recording Department sending in the hottest summer of the Near East, waxes suitable for the coldest English winter (219 waxes melted down out of 311); - that the ship carrying the first order of the May 1928 recording went down, the records were circulated in Athens only early in 1929, and in February 1929 Mr. Vogel died, when Mr. Kissopoulos was informed from Hayes that no previous agreement was still in force. The uncertainty as to his position caused him to fail to take full advantage of the sales; - that the records of the Vienna session in November 1928 were far too weak; - that in May 1929 again we sent a recorder without much previous experience and a gear (H.A.1) that could not make louder records; - so that not until November 1929 were any records made that were any good for the Greek market.

An examination of our product shows that the most striking defect from the point of view of the Greek market is lack of loudness. This is entirely our fault, and it is surely time that we realised it. The fact is that in most cases our Greek record is not worth speaking about, which everybody knows. When you speak of our Greek records to the dealers, they simply smile and say: "You have a printed catalogue but you have no Greek records". It is a common joke here to say "His Master's Voice - no voice". Complaints from Artistes are - it is needless to say - countless and very bitter; they say we spoiled their reputation. The fact is we spoiled ours much more. This lack of loudness, it must be borne in mind, is much marked when our records are played on cheap machines which are in most general use. Amongst the public the general opinion is that we did not make loud records because we could not make them loud: some say because the material we use cannot take a deeper groove, other that we have not achieved in electrical recording the improvements of other firms, and so on. Among those who know better our mark, the question remains without answer. They have our foreign records, are satisfied, and cannot understand how we failed to record at least as loud our Greek artistes. Loudness here is the only thing that matters. My conviction as to the importance of loudness and its bearing on the sales results from my own investigation among the public, the competitors, the composers, the artistes, the dealers and our dealers in Athens and the country. This is a vital point and I cannot too much emphasise the fact that lack of loudness in our Greek records has not only hindered our trade, but also harmed our reputation. All our Greek records are not weak, but even the best of them are weaker than those of the competition. How it is that we have not long ago understood that simple fact, and have not been able to make our records louder, and how from

OUR PRESENT POSITION (Contd.)

session to session we kept on repeating the same errors, is a thing beyond understanding. Any other deficiency could have been forgiven and forgotten: bad selections, bad compositions, lack of balance, faulty reproduction, are but small drawbacks. But lack of loudness has driven away dealers and public and killed the sales. It is no use speaking of "immediate selling records"; the fact is that they do not sell at all.

In spite of our extensive research to attain a high standard of record wear, nobody in Greece gives us credit for such efforts, and it is a matter of complaint among both dealers and customers that and especially since last year, our records are not only too quiet in tone, but they last fewer playings than the loudest of the competition's records, and especially the Columbia ones. Yet, the dealers think that the question of rapid wear would not bring down the sales had the records been loud enough. Anyhow, the fact is that the competition is making an extra loud record that lasts, whereas we only succeed in making weak records that wear.

In order to substantiate my statement concerning the lack of loudness in our records, I have picked out a few records of the competition, and I beg our Departments to hear them and make the comparison with ours. I have selected either records of the same period, or the same titles in the different catalogues, or when the same titles do not exist, records of the same artistes. To appreciate the difference in the right way, I ask that these records be played on a Portable. **I would point out that many of the Odeon mechanical recordings are louder than our electrical recordings.**

The proportion of losses on titles recorded is excessively high. From 1926 to the May 1929 session, we recorded 1059 titles and only issued 614, thus losing 445 or 42%. It is no matter for surprise if, among such a number of unissued titles a considerable number of best selling hits have been lost. (We recorded 47 titles by Angelopoulos and only succeeded in issuing 6!). Not speaking of the exceptional failure of 1927, this is mainly due to faults of recording. **I have observed that not one of our recorders left behind him in Greece the impression of a capable and thoroughly expert operator, with the exception of Mr. Lawrence.** Either because we were not soon enough in the field, or because of the high proportion of failures and the great delay in issuing, we have not had a Greek catalogue to speak of before 1929. In 1928 we had in our catalogue 184 titles, whereas Odeon had listed 575 titles; and half of ours were old process; in 1929 we had in our list 438 titles and Odeon 678. Again, lack of loudness has reduced the list to a small number of sellers, i.e. those records tolerable though weak. Although the results achieved have not been successful, one must be grateful to the Artistes Department who have endeavoured to institute frequent sessions and have done their utmost to lessen the delay in issuing.

Another obstacle to making a comprehensive repertoire must be found in the restrictions our Copyright Department imposed on

OUR PRESENT POSITION (Contd.)

our Agent. We do not let him make records on which the copyright exceeds 3% per side on English Retail price; and unfortunately in Greece the copyright of most popular 'hits' is charged 3d per side (instead of 1.08d or 3% of 3/-), and some composers ask for up to £100 advance on copyright fees. The competition, regarding the question of recording, have a policy quite different from ours, which has proved very efficient. Their Agents in Greece themselves pay for the recording as well as for the copyrights, the stamps for these latter being either bought by the Agent or by the firm and then charged to the Agent. In any case, the Agents pay for the expenses and fees, and these are refunded to them by a special discount of 5% granted by the firm on all Greek records, thus getting that discount even on titles for which they pay no copyright whatever. By this arrangement that proved successful, the Agent is left free to choose and record any title with any artiste, without any restriction from his Company, and gets the best selling repertoire; whereas we, on the contrary, by introducing in our cost the fees we pay, and by not letting him record with duties exceeding 3% per side, we prevent him from recording almost all hits.

In further examining our policy, we must admit that we have been extremely slow in realising the resources of the Greek market. Had not Mr. Kissopoulos repeatedly and urgently asked for a recording (see letters to Mr. Vogel Dec. 11th 1924, Oct. 1, 8 & 14th 1925) we would have never moved. **By not recording from 1922 to 1926 we left the ground free to Odeon. When we started, our Agent found in the field a powerful organised body to fight.**

The Company does not seem to have been particularly well informed as to the conditions of the market since then. May I as an instance state that **before leaving for Greece, I was informed that the competition were "thinking" of building a factory, and I was surprised when I went up to Athens to find the factory almost completely erected.** Up to the date of Mr. Vogel's death, the fact that the Greek market was catered for solely by his intermediary, prevented close contact with actual conditions, and hampered development.

Another weak point in the position of our Agent is the small profit he gets from his trade.

The prices charged by the Company to the Distributor are based on a rate of discount on English retail price of 40% for records, and of 44 to 45 % for machines, except for C 101, for which the rate is 42%. If we now consider the Greek retail price and compare with the landed cost to Distributor, we find that the gross profit accruing to him is only on certain articles what a trader would expect it to be - let us say 33% - and that on the principal and best selling items, which are: Black Portable, Plum Records, Greek as well as foreign - his profit is much too small: 27% on C 101, and 28% on Plum records. Even on other records his profit is not sufficiently high - from 26% (12" Black), to 31% (10" Red). That small margin of profit occurs, on one hand, from the high duties raising cost (% for 10" Plum, 136% for 12" Plum), and on

OUR PRESENT POSITION (Contd.)

the other hand, from having lowered the retail prices to cope with the competition without having lowered our invoice prices.

It is important for the Company to realise that the competition are able to supply their Agents with a 10" standard (Plum) record at 1/2d. (Odeon), 1/1d. (Pathé), and perhaps at an even lower price

(Columbia), whereas our invoice price is 1/9½d.; and that on machines, our competitors' Agents make a profit of 40%. Such a margin enables them to grant credit facilities to the dealers, to allot an important budget for advertising and to allow for depreciation for dead stock, whereas in all these respects, our Agent's scope is very restricted.

On the grounds above mentioned, we ourselves are seen to be responsible for having hindered the expansion of our trade. We must now turn our attention to an examination of the weak points in the Agent's organisation of his side of the business.

Our business is badly handicapped by the lack of organisation in Greece, and in dealing with that question of organisation, it is as well to admit at the outset that the greatest difficulty is the Agent's own personality, the unfortunate characteristics of which have been pointed out elsewhere, and it is merely intended to stress them again here. It must be recognised that, in my opinion, the Agent is a hopelessly unsuitable man to cope with the tasks necessary for our representation.

He does not know what is the demand, and he does not make any effort to meet the demand. He is not trying to improve his connection with the consumer and the outlet of the goods. He is not investigating potential markets, not creating new channels of approach to the consumer, nor devising sales and advertising methods calculated to increase returns. There is no element of supervision in his distributive machinery; he keeps no records of his sales or of orders received from his dealers. There is no traveller to make contact with the dealers, and no correspondence to promote the sales. The attendance in the shops he runs is very poor. Not the slightest effort is made to present the goods, or to retain the customer. The records asked for are always out of stock. There is no 'linking up' with the 'talkies', or our Artistes' appearances. Mr. Kissopoulos says that his press advertising budget is nearly as great as that of the Banque d'Athènes, but he is unable to show any paper, any pull or any account. You cannot avoid being impressed by the insistence of the competition advertisements while ours are conspicuous by their absence.

There is no point in dwelling further upon this matter, as on all sides we find nothing but lack of organisation, lack of policy, muddling and inefficiency. Nothing will ever be done with our Greek trade until it is properly re-organised. The great obstacle which lies in the path must be removed. We must take from the present Agent the control and direction of the business and entrust our affairs to people who are competent and capable of dealing with them satisfactorily; this question will be examined in detail subsequently.

CAUSES OF POOR SALES

Having considered the weak points of our policy in Greece and the faults inherent in our Agent's organisation, we can now examine how and to what extent these different factors have operated to bring our sales to the low level at which they at present stand.

Although the death of Mr. Vogel and the consequent uncertainty as to our Agent's position have had - as he points out - a hampering effect on his orders and sales, and although, to a small extent, the world economic crisis is affecting the Greek market, the real causes of our present deplorable situation are to be sought more fundamentally.

MACHINES

I believe in high prices, especially when such a policy is backed by high quality. Anyone can bring out a policy of low prices. Still, this advantage of quality in our case has been strained to its limits, and we must recognise the fact that we ourselves are responsible for the slow progress of this side of our trade. This is obvious when we compare with ours the prices of two competition Portables, enjoying a certainly deserved favour and far from being the cheapest. Up to July 1929 :-

Our Black Portable, C101. was sold at	3500 dr
While the Brunswick Portable, crocodile, gilt metal, <u>double spring</u> , was sold at	2400 dr
And the Columbia Coloured Portable was sold at	1750 dr

It is true this unfavourable situation has been modified since July 1929, after Mr. Kissopoulos' visit to Hayes, our lowest price being now 2500 dr. But the competition have made a new step forward: Columbia has brought out a new model at 1400 dr. Moreover, in the case of Model C101 (which represents one half of the total turnover in machines), the reduction of price has entailed a reduction of our Agent's gross profit. This is at present 27% and the discount he grants the dealers is only 16% which is obviously too small. The dealers, here perhaps more than anywhere else, are only prepared to push the goods affording them the biggest profit. One single drachma more profit between the competition's products and ours is sufficient to decide the whole question; this has been made quite clear to me by the dealers themselves in many conversations.

Finally we must admit that we have not the required range of products for a country throughout which there is a pronounced demand for cheap goods to cater for the mass of the population.

CAUSES OF POOR SALES (Contd.)

For table and cabinet models Mr. Kissopoulos' gross profit is between 32 and 37%, and the dealers are granted about 20% discount which is the usual rate. If Mr. Kissopoulos has not secured bigger sales, this is simply owing to bad salesmanship and insufficient distribution.

I do not think it unnecessary to state that the sales of portables and table models in the shops of our exclusive dealers in the country, where little business is done in big machines, have suffered from the weakness of the records that served to present them. This has been avoided in our shop in Athens where the customers know our mark by reputation, have an opportunity of hearing the big models and where it is possible to demonstrate the machines with foreign records.

I already mentioned that not granting credit terms to the dealers is a serious drawback. The question of credit on retail is also very important, but very delicate to advise on, as the danger is, in this country, to see the larger part of retail selling being converted into credit selling.

For electrical reproducers (either 551 or 520) the chief obstacle is the presence in the territory of the Victor RE 45 combined gramophone and radio. This has been out here a long time. Apart from the favour enjoyed by the name Victor, the RE 45 is preferred to our 551 because of the radio set, and to our 520 because easier to adjust and much louder. Here again we find that question of loudness being a first consideration. It is reported that thirty Victor machines have already been sold, whereas Mr. Kissopoulos succeeded only in selling one 551 and no 520 whatever.

I do not hesitate in suggesting that we should authorise our agent to sell the Victor products (as they do in Milan where our shop and the window show no other display but of Victor machines), in order to cut the ground from beneath the feet of those dealers who import the Victor goods, and stop that unfair competition of our Sister Company who is, undoubtedly, well aware of what is taking place in Greece. (We should also without any delay register the name Victor in this Country).

FOREIGN RECORDS

Foreign records are mostly sold in Athens and other big centres; therefore I do not think the sales have suffered much from the small number of dealers in the country; other factors must be taken into account.

The most important are the bad salesmanship and the poor advertising that prevent our Agent from selling twice as much as the sells. The general complaint is that we are unable to supply the Western 'hits', so that we cannot even cater for that class of

CAUSES OF POOR SALES (Contd.)

customers the shop is supposed to serve. This is either because the records come too late, or because too small quantities are ordered. When the records are there, no effort is made to push the sales, both by lack of advertising and lack of salesmanship. Mr. Kissopoulos is very proud that the percentage of Red label records sold amounts to 34%. This simply shows that he does the bulk of his trade in foreign records with a standard stock of classic and operatic titles; and that he has never paid any attention to the demand of dance records and hits in vogue; it means substituting for risk and effort the security drawn from a slow but steady demand.

Although most of the sales in foreign records must be expected to be done in Athens, and in our main shop, which is very well located for that purpose, we must not disregard the sales that can be secured in this line by the dealers. Here again, except for Plum label records, the drawback is the small discount. Our Agent's profit on the standard label records not being very great, he has attempted, by allowing a very small discount to dealers (12 to 13%) on the classical and celebrity records, to take advantage of the partial monopoly we have in this line; but this policy causes complaint among the dealers who get 20% on all categories of competition records. Several dealers frankly told me that they make every effort to sell the competition records of classical or operatic music; so that even in this respect, where we should enjoy a monopoly, we are doing less business than we should.

GREEK RECORDS

The opinion predominating at Hayes is that our Greek catalogue does not cover the repertoire exactly required; **that Mr. Kissopoulos is too 'high-brow' in his recording and does not pay enough attention to popular numbers; that he concentrates on local operatic titles that can only meet a very small demand.** I have very attentively examined that question of our Greek repertoire and recording, and I found that the criticisms made on Mr. Kissopoulos' selections are not all entirely justified, and that when they are, it is a very difficult matter to decide whether his faults alone account for having missed the sales. Our Greek catalogue is a comprehensive one, covering the exact repertoire required, classical, operatic, traditional and popular, and there is no extravagance in any category. The question remains therefore to find out why our Greek list has proved to be a poor selling one.

My opinion is that our poor sales in Greek records are due mainly due to lack of loudness, then to the fact that we have always been late in issuing the immediate selling titles, either because Mr. Kissopoulos was late in recording them, or because there was a delay in putting them on the market.

It is not fair to put on Mr. Kissopoulos alone the responsibility for delayed recording or not recording the immediate selling music. It is a fact that he knows very little of the present musical production in his country, that he does not pay any

CAUSES OF POOR SALES (Contd.)

attention to the fashion, and never strives after novelty. Still other circumstances must not be forgotten. I already stated that it is no matter for surprise if among the large amount of unissued titles (42%) owing to recording defects, a considerable number of best selling hits have been lost. We must not forget also that our restrictions about copyright prevent our Agent from recording the 'hits' from musical comedies and operettas. Lack of loudness again, has reduced the list to a small number of sellers.

As for the delay in issuing the records, this was not due to our Agent in 1926, in 1927 and in May 1928; and we find that soon after that last date, Odeon and Columbia had taken steps for recording the 'hits' in Vienna and in Milan, so that any improvement we devised (which, I must say, found little support from Mr. Kissopoulos) was without any practical effect. (It must also be noticed that nearly all firms recording in Greece have their sessions before ours).

Except for lack of loudness, which is an obvious drawback, an accurate discrimination of the many factors that contributed to prevent the sales of our Greek records, is a complex matter. The fact is that we missed the sales either because we recorded too late; or because, when we recorded in time, we issued the records too late; and when we issued them soon enough, they happened to be too weak; and finally when all conditions were satisfactory to make the product saleable, the lack of marketing and distribution, of advertising and salesmanship, have struck the decisive blow at our sales.

But the bad organisation of the Agent's sales activities are not so vital here, as there is an already existing demand for vernacular records, and this has not to be strengthened artificially as in the case of foreign ones. On the other hand, our Greek records sell at the same prices as those of the competition, and the dealers get from our Agent a higher discount (21.8%).

In most cases, the poor sales of our Greek records are mainly due to lack of loudness. Only second in importance are the factors of distribution and salesmanship, because there is no effort of distribution or salesmanship that will greatly improve the sales of a product not suitable for the market when the competition is offering the product exactly required.

I stated that by not recording from 1922 to 1926 we left the ground free to Odeon, and that when we started, our Agent found in the field a powerful and organised body to fight. It can be objected that Columbia, Polydor, and now Pathé, have started after us and found the same difficulties. This is true, but the same difficulties have been overcome by the excellence of the product and the better terms offered to the dealers. In this country the competition is extremely keen and unfair. It is a fact that many dealers were threatened by Odeon with not being supplied with their goods any more, if they were to handle ours. Such a threat could have been without any effect if the dealers had found our records more marketable than theirs. But having to choose and not getting better terms from us, they did not hesitate to drop our representation. Polydor, Columbia and Pathé, when they started, brought to the market records as good as, or louder than, the Odeon records and so were not subject to the same boycotting.

In this country where very little business is done by

CAUSES OF POOR SALES (Contd.)

advertising and where no direct appeal is made to the public, everything is in the hands of the dealers. They create the demand, they push such or such artiste or title. If you have no good records to supply them with, you cannot expect to have exclusive dealers, and ordinary dealers will choose, and help you only if you help their trade better than others do. There can be no half measures. We must put on the market a record that sells by itself; we must not expect the dealers to do miracles because our name is H.M.V. This name means nothing in this country; only in Athens you find people realising that this is a big firm, and they learned it outside Greece. When people here think of buying a Greek record they mean an Odeon, Polydor or Pathé record, never an H.M.V. one.

When talking with the dealers, if you object that, if most records were weak, some were loud enough to bear comparison with the competition, they tell you it is no use expecting them to handle, say, one hundred new numbers when only ten of all of them are worth pushing. Again if you remind them that we give on Greek records a higher discount than that granted by the competition, they answer that they are given three, four, six months by the competition to clear their accounts, whereas we impose cash terms. But they admit they would accept such terms if our goods were demanded, which is far from being the actual state of affairs.

If we think Mr. Kissopoulos has failed in establishing a sufficient number of dealers in the territory, we must remember that a good number of dealers were prepared to handle our goods but when the 1927 recording failed and when they were supplied with the weak records of all the following recordings, they could not sit with folded hands, and so they looked for another representation.

I strongly criticise Mr. Kissopoulos' organisation and salesmanship; yet I cannot find in his disabilities the main cause of the small sales of Greek records. The bad salesmanship is a factor that has a strong effect on the sales; but certainly the competitors have not had a staff of extraordinary high selling abilities, and we must admit they won the market by the excellences - or let us say the suitability of the product. Moreover we must admit that if our staff in Athens is deficient, the same drawback cannot be generalised when we speak of our dealers all over Greece. It is true, for instance that Mr. Kissopoulos has secured the services of some of the best dealers in the country, but what could they do to promote the sales of unsaleable goods? A dealer from Iannina told me he was using special extra loud needles supplied by Columbia, without, of course, letting his customers know it, in order to succeed in selling our records.

In order to make that question quite clear, we may ask: could anyone else except our Agent secure bigger sales with the same Greek records? I answer: hardly. It could be done only by granting large facilities to the dealers - very long credit and accepting returns, i.e. relieving them of all obligations and risks - which he could not do, his margin of profit being too small.

Therefore taking everything into consideration I cannot too strongly stress the fact that we are in a large measure responsible for the actual poor sales of our Greek records whatever

CAUSES OF POOR SALES (Contd.)

the evils of our Agent's organisation.

A great change is now taking place, but not yet reaching the public. Our November 1929 records are just being distributed to the dealers and welcomed as never records have been before. Dealers are unanimous in saying that had we issued such records from the beginning, no other firm would have progressed or even existed in this country. I saw dealers in Athens, others from Volos, Chios, Iannina, Corynth, etc. who used to take one single record of the previous sessions - just as a sample - passing now orders for 25 of each number. If that popularity keeps going on, I wonder how our Agent will be able to supply them, himself having cautiously ordered small amounts of 100, 75 or even 50. At present, unfortunately, he is deterred from passing through larger orders, as he fears the imminent price reduction by the competition, which would leave him with unsold stock.

THE FUTURE

The future, if we are to make any progress at all, is fraught with difficulties. But it is futile to discuss first the replacement of the Agent and a better organisation. It is now too late to expect any advantage from such an improvement. **The problem we find now in Greece is entirely different. We are faced with a fact which involves a complete change in our whole outlook upon our action in Greece: the competition factory. New conditions will arise within a few weeks, which must be faced now. The competition factory will put us at a great disadvantage and a considerable price reduction on their part is to be expected in October next.** We must prepare for the full force of antagonism that we shall have to encounter, and put ourselves into a position for reducing our prices accordingly. There is no other actual present problem as the rest will be matters of comparative detail. If we are willing to lose in six months, six years' efforts, we have simply to maintain our prices as we have not the faintest imaginable chance to compete successfully against the increasing favour of the competition records at lower prices. If we fail to take the necessary decisions while there is time, we are doomed to a gradual but hopeless decay ending in extinction, and it matters little indeed to know whether this will happen with or without Kissopoulos. This is a grave situation unless at once dealt with.

A reduction of retail prices will entail a reduction in invoice prices. Our present invoice price of a 10" Plum record amounts to $1/9\frac{1}{2}d.$ If we reduce the retail price from $5/9$ to $4/6$, as the competition intend to do, the duties and charges remaining at their present high level, it will be necessary, if our Agent is to maintain his present none too elevated rate of profit (28%), to sell to him at the impracticable invoice price of about $11d.$ If it were deemed advisable to replace Kissopoulos by some other representative, who would not be content with a gross profit of less than $33\frac{1}{3}\%$, it would be necessary, with retail prices as at present ($5/9$), to reduce the ex Hayes invoice price to $1/6$; and, with the proposed reduced retail price ($4/6$) we should have to lower our invoice price to $7\frac{1}{2}d.$, which is of course an absurd and fantastic level!

We are therefore faced with the alternative either of abandoning the greater part of our business, except in the celebrity record trade, or of establishing some form of manufacturing plant in Greece. It is of course extremely inadvisable owing to the effect on the prestige of our trade throughout the Near East, for us to abandon our trade in Greece. It would look as though we were capitulating to the efforts of the competition, that we had in effect been knocked out of the business.

THE FUTURE (Contd.)

A possibility which exists though I do not think it worth much consideration on account of quality, is that of manufacturing light weight records of celluloid, as Goodson and Phonycord, and as Pathé are doing for their Greek catalogue. The duties amount to 6 drachmai instead of 42 we actually pay. But I must point out that it would be an easy matter to persuade members of the Greek Government to increase the duty on these flexible records by making it payable ad valorem, and this fact should not be lost sight of in considering this question.

We are thus faced with the erection of a factory in Greece as the only solution. (I may mention that the agents of Polydor made a tentative suggestion to me in many conversations that we should establish a factory in collaboration with their firm - a rather strange association if we remember that the German Polyphonwerke were responsible for appropriating our trade mark in Germany.)

In considering the possibilities of starting a factory we should think, first of all, of output. With the present sales secured by our Agent, building a factory seems an enterprise of speculative character. Still, it may be a very long road to anything like progress if we wait till we sell 300,000 records before we dare to consider the question of a factory. I think the problem and its setting must be considered from quite a different angle, and this is, the maximum price we can expect to make the distributor pay for our goods. The present landed cost to the distributor for a 10" plum label record is 4/2, with a retail price of 5/9, so his gross profit is 1/7 or 28%. But, even if the retail price is lowered to 4/6, he will get a bigger profit of 33.1/3% if we sell to him at 3/- ex Greek factory. It remains now to see whether we can devise means for getting a satisfactory return by selling to him at such a price ex Greek factory: it may be recalled that we sell the 10" plum record ex Stamboul factory at about 2/8 (135 piastres) leaving a profit of 32.5%, smaller than that I suggest for Greece, the retail price being about 4/- (200 piastres). If the problem can be solved for the 10" plum record, no other difficulties will arise for the 12" record and other labels.

As to the possible output, I think it not unreasonable to estimate that an efficient distributor could absorb a factory production of 100,000 records annually, and unlike Kissopoulos, sell it (Kissopoulos himself during the twelve months ending September 1929 purchased 95,874 records from us).

The record factory could cope with the situation if established on a small scale and in the most economical manner. I suggest that a nucleus of four presses would suffice. The material already mixed and all matrices would be sent from Hayes or Stamboul. (About the material, may I recall that Greece is producing one of the best qualities of resin.)

THE FUTURE (Contd.)

For a small factory such as I suggest, it should not be necessary to construct a building. In order to save time, it should be possible to find a suitable place, well supplied with water and away from dusty roads, in the immediate neighbourhood of Athens.

Machinery for industrial purposes is exempt from most taxes on importation, and raw materials are also exempt if the manufactured product is destined for export (see Loi sur l'encouragement de l'industrie en Grèce) - a point which may be useful should it be thought advisable to supply records to other Mediterranean Territories.

The running expenses of such an establishment would not be very heavy if the site and personnel were wisely chosen in consultation with influential local opinion.

As to the flotation of a Company for this purpose, there would be no lack of financial support from local banking and commercial interests, if required.

I have investigated, from the fiscal point of view, which would be the best way of establishing the business in Greece, either as a Greek or as a Foreign Limited Liability Company. As a Greek Limited Company, the firm has the advantage of the freedom of tax on the interest paid to the shareholders, provided the Company is duly and properly qualified as "manufacturing". The remaining part of profits may be covered by interest paid on credits for goods or materials imported, and the rest, if any, can be brought forward, in order to avoid distribution of dividend and the tax thereon. As a Foreign Limited Company, the firm has only the advantage of the interest on imported goods which also applies to the Greek Limited Company. Goods or materials imported from abroad on credit are free from tax on interest paid to the creditors abroad. This tax-immunity on interest due is only granted on goods in order to facilitate the import trade. The form of a Greek Limited Company is to be preferred.

The next task we must face is the reorganisation of our representation in Greece. The chief obstacle to complete any progress will always be our present Agent. It is no use asking him to initiate any improvements; his personal attitude towards opportunities, and his attitude of mind is too fixed for us now to expect any modification. As Mr. Kissopoulos cannot be improved, we must replace him or else put him into association with people to whom we will entrust the absolute control and direction of the business.

THE FUTURE (Contd.)

This is not so difficult as it appears. I endeavoured to alter Mr. Kissopoulos' attitude towards reorganisation, and I am satisfied that his outlook is now entirely different from what it was in July last. We have had conversations and exchanged our views; I pointed out the weaknesses of his organisation and the lack of support from his Staff; so that he himself is convinced that our interests have not been looked after as efficiently as they should have been. After our conversations we were agreed on **three possible solutions:-**

He is ready to resign, pure and simple, if we so desire, with the undertaking not to put his services at the disposal of the competition. This course is, however, not very practicable, as he naturally expects to be indemnified for the money he has invested in the business, estimated by him at £20,000.

The **second solution** would be to send a member of our Staff, temporarily, to work with him, in charge of our business. Such a man will be able, by an intimate association with the everyday problems and by means of daily opportunities for studying the characteristics and peculiarities of the market, to draw up a full programme of work set out in great detail. Nevertheless, I am persuaded that any reorganisation would break down sooner or later, once Mr. Kissopoulos is again left in charge, as he will never be able to initiate these improvements and carry out the new duties.

The **third solution** is that Mr. Kissopoulos should be put into association with a partner better acquainted than he himself is, with the trade and the market. I was instructed to examine the possible advantages of co-operation between Mr. Kissopoulos and the Starr Company, or Mr. Demetriades. These solutions are impracticable both on account of unsatisfactory conditions and the unwillingness of these people to invest any capital or handle solely our goods.

In my opinion, the solution of the problem is to be found in the negotiations started at Belgrade between Messrs. Schorr & Guessarian and Mr. Kissopoulos, which failed last July, but are ready to prove successful this year, I may say through my presence. This is the only way in which most difficulties can be overcome. I feel sure the Company has nothing to complain of in their representation by Messrs. Schorr & Guessarian, and these two names could be a guarantee of our success in Greece as it has been in Turkey. If certain financial aspects of their position make it necessary for the Company to be prudent and not to allow them to increase their commitments towards us, it is my opinion that the introduction of a third person into the partnership would remove all cause for anxiety, the person in question being Mr. Siniosoglou, a friend of Mr. Schorr. Mr. Miltiade Siniosoglou is a financier and a banker. He and his brother, Alexandre, were established in Constantinople before the war, and had a fortune of £400,000,

THE FUTURE (Contd.)

[which] was made up of much property and interest in all the Turkish enterprises in which Mr. Schorr is at present occupied. Mr. Schorr is almost entirely the creation - as it were - of Mr. Siniosoglou, in whose employ he commenced his career as a junior clerk and whose interests he finally cared for in Turkey. The Siniosoglou brothers having been expelled from this country²⁴ after the war, Mr. Alexandre Siniosoglou settled in Athens and established the British-French Discount Bank Limited, which is the Greek affiliation of the Ottoman Bank; Mr. Miltiade Siniosoglou resides in Paris, but he plans to return to Athens to make his home there. Their banking business in Greece is conducted in very close co-operation with the Banque de Paris et des Pays-Bas, of Paris. It is estimated that the brothers are worth £100,000 in Greece, and large sums will be paid them by the Turkish Government as compensation for the confiscation of their Turkish property. In Greece they own a cement factory and a cotton-weaving factory; they are administrators of the British-French Discount Bank. According to information supplied by the Bank of Athens, they occupy a stable position and have a good reputation. The fact is, they have an intimate association with fairly wide-spread interests, are well-established, and by their many connections are well placed for influencing the progress of our organisation. Their interest in the Gramophone trade is partly due to a wish to provide openings for the son of Alexandre and the brother-in-law of Miltiade, a Mr. Plessas. These two young gentlemen are about thirty years old, and have already a good grounding in business.

As a result of various conversations I have had with Messrs Schorr & Guessarian, Mr. Siniosoglou and Mr. Kissopoulos, the following proposals have been put forward :-

- Formation of a Company Limited consisting of Mr. Kissopoulos, Mr. Miltiade Siniosoglou and Mr. Schorr (Mr. Guessarian would be the active partner of Mr. Schorr, but his name would not appear in the Company's title);
- Contract of agentship granted by Hayes for five years;
- Hayes would choose the name which would appear the most suitable for this Company;
- The Company's Capital would be £15,000 to £20,000;
- Shares to be kept by Hayes; no transfer of shares to be made without the approval of the partners and finally of Hayes;
- Shares equally divided between the three partners; or in order to allow Mr. Kissopoulos not to appear subordinated, he would have a share of 40%, and Mr. Siniosoglou and Mr. Schorr, 30% each;

THE FUTURE (Contd.)

- The Company will be a Limited Liability Company as this form is the one that would most easily solve all difficulties that might arise between the partners;
- In all questions arising between partners the arbitration of Hayes would be accepted;
- The future partners stipulate as an indispensable condition that the retail prices of our records should follow those of the Columbia - Odeon - Pathé records, but may be 5% in excess of those prices; consequently the invoice prices ex Hayes should be reduced in order to leave our Distributors a margin of profit which they expect, in any case, to be not less than 33.1/3% on retail.
- The five Directors of the Company would be: Mr. Kissopoulos, Mr. Schorr, Mr. Miltiade Siniosoglou, Mr. Georges Siniosoglou, and Mr. Plessas. The two "administrateurs délégués" whose signature would be accepted for the firm, would be Mr. Kissopoulos and Mr. Siniosoglou;
- Mr. Schorr (aided by Mr. Guessarian) would be in charge of the commercial side; Mr. M. Siniosoglou of the financial side; Mr. Plessas of the artistic side.

I may add that thus assisted, Mr. Kissopoulos will in practice have no responsible function and that a close collaboration may be expected between Messrs Schorr & Guessarian and the Siniosoglous.

Mr. M. Siniosoglou and Mr. Guessarian (who will act for Mr. Schorr) are at present in France and await to be invited to Hayes to discuss with us and with Mr. Kissopoulos the conditions of the partnership and of the contract of agentship.

Thanks to such a change in the management of our affairs in Greece, the situation will be improved and remedied. But I must again recall that the point has been reached where all improvements, all advantages of a new organisation are without object if we are not first delivered from the deadly menace of cut-throat competition. Our first task, I repeat, is that of revising the prices of our records, which involves examining the possibility of installing some manufacturing plant in Greece. Any other consideration means compromise and leaves us on the verge of collapse. I hope that without any loss of time, the Company will set about studying this question.

A L P H A B E T I C A L R E G I S T E R
(not in the original manuscript)

Abravanel, Paul (de) or Joseph Isac
see Abravanel & Benveniste
88

Abravanel & Benveniste
Agents of ODEON in Greece. Originally they were the agents of Odeon (Salonica), but in 1908/1909 they switched to becoming agents for THE GRAMOPHONE COMPANY. Later they again became agents for Odeon.
88

accordeon
68

Angelopoulos, Yannis (---)
Greek baritone
38-40, 53-55, 65, 117

antikristos
68

Antonoglou
105

apokriatika (carols)
67

Arsenis, I.
30

ASDAM (= Assimacopoulos & Damaskos)
105

Assimacopoulos
105

ASTORIA
85

Athanassiadis
Principal attendant at the H.M.V. Succursale, 64 odos Stadiou in Athens
14-15

ATHINOPHONE
85

Baïndirlis (also: Vaïndirlis), Panayotis (1880-1965)
Greek composer
69

Baferos, B.
30

ballos

68

BEKA

94

Benveniste

see: **Abravanel & Benveniste**

88

BLAUPUNKT

105

Blyton, Carey Charles (1903-1977)

Recording engineer of The Gramophone Company. In charge of the November 1928 Vienna recording-session.

39

Boïto, Arrigo (1842-1918)

Italian librettist/composer

13

Brahms, Johannes (1833-1897)

German composer

65

Brindisi

67

BROADCAST

82, 93

Brouskos, Dem. N.

odos Voulis 6bis

91

BRUNSWICK

82, 84

cantades

34-35, 38, 40, 50, 64, 69-70

carols

see **apokriatika**

34, 67

Caruso, Enrico (1873-1921)

Italian tenor

64, 71, 113

Chaliapin, Feodor (1873-1938)

Russian bass

64

choirs

see: cantades

34-35, 69

Chrisomelis, S.

Christou

15, 28

Chronopoulos, D.

30

clarino

68

COLUMBIA7-8, 11-12, 14, 16, 21-23, 30, 36, 41, 48, 52, 65, 71,
74, 79, 82-88, 91, 96, 99-100, 117, 119-120, 123-124, 131**comedy/comedies (musical -)**

36, 39, 46, 64, 70, 123

comic

38, 40

Comninos (Komninos), Georgios*Greek composer*

64

COMPAGNIE FRANÇAISE DU GRAMOPHONE

16, 101

COMPANY, the = THE GRAMOPHONE COMPANY (HMV)3-5, 22, 32, 47, 55, 70, 101-102, 112, 118-119, 128-129,
131**Constantinidis,***music/instruments/records/gramophones*

86

Constantinidis, Grigoris*Greek composer and music publisher*

64

Cortôt, Alfred (1877-1962)*French pianist/conductor*

16

Coutsoiannis (Coutsoianni & Christou)

28

Dagassian Bros.

31

Dalgas (= Diamantidis), Andonios (1892-1945)*Greek tenor*

51-52, 54-55, 68-69

Dal Monte, Toti (1893-1975)*Italian soprano*

64

Damaskos

Davidson, Harold Edward (1901-1992)

Recording engineer of The Gramophone Company/HMV. In charge of the April 1926 Athens (mechanical/acoustical) recording-session.

38

Davos, Y(o)annis

Greek singer

70

DECCA

84-85, 96

Demetriades, Fokion (1894-19..)

Journalist/cartoonist. Brother of Tetos Demetriades.

6, 98-100, 105-107, 129

Demetriades, Tetos (= Theodotos) (1897/1901-1971)

Brother of Fokion Demetriades.

98-100

Doukakis, Petros

70, 90, 95

Douvris, I. & G.

30

Dragatsis, Ioannis (Jangos) ("Ogdontakis/Ogdontas") (1886-1958)

Greek composer/violinist

69

DULCETTO

85

EDIFO

70, 90, 95

EDISON

85

EDISON BELL

First recordings in Athens, September 1929

36, 85, 95

ELECTROLA

1) *Victor's all-electric record-player introduced in 1926 (in reaction to the Brunswick Panatrope) together with the superheterodyne Radiola in the Borgia II (p. 245 and 252 Gelatt; p. 269 and 376 Read/Welch).*

4

2) *New German branch of HMV (Electrola GmbH), founded in 1925. Also early electric gramophone model manufactured by this company.*

101

ELIKON COMPANY

Record Factory founded in 1925 (or 1929?) by Zaharias Makris.

Epirotika

67, 73

Epitropakis, Petros (1897-1977)*Greek tenor*

46, 65, 89

Epitropaki(-Vitsou), Madame Alikí (1904-1987)*Greek soprano*

65

Fleta, Miguel (1893-1938)*Spanish tenor*

64

flogera

67

Florias*exclusive H.M.V. dealer (Volos)*

29

Fokios, I.

31

Fowler, Edward (1902-1993)*Recording engineer of The Gramophone Company/HMV. In charge of the first HMV electrical recording session in Greece (Athens, June-July 1927; with A. D. Lawrence?) and the June 1928 Athens recording-session.*

38

FOX

85

FOX FILM

16

foxtrot

64-65, 82

Franzis

105

Galli-Curci, Amelita (1882-1963)*Italian soprano*

64

GENERAL ELECTRIC

90

George, James Edmund (1906-?1961)*Recording engineer of The Gramophone Company/HMV. Accompanied E. Gower on the 1930 Athens recording trip.*

17

George, T. H.

Recording engineer of The Gramophone Company. Accompanied Ernest Gower on the 1930 Athens recording trip.

17

ghazel

34

Ghianoukos, A.

exclusive H.M.V. dealer (Lamia)

29

Gigli, Beniamino (1890-1957)

Italian tenor

64

Giorgis, S.

Ordinary H.M.V. dealer (Vonitsa)

30

Goecker, Fred

Agent of EDISON BELL in Greece (odos Ghiorgiou Stavrou 6, Athens)

95

GOODSON (GRAMOPHONE RECORD Co. Ltd.)

English firm which produced flexible cream-coloured celluloid-like records in their own words: "Featherweight - pliable - unbreakable"; non-flam[mable]). Operating between 1928 and 1931.

127

Goumas, I.

30

Gower, Ernest

Recording engineer of The Gramophone Company/HMV. In charge of the May-June 1929 and April-May 1930 Athens recording session (together with J. E. George or T. H. George).

39

Grieg, Edvard Hagerup (1843-1907)

Norwegian composer/pianist

65

Guessarian, Vahram (Avraham) (18..-1956)

3, 129-131

guitar

64, 69, 80

Hadjiapostolou, Nikolaos (1884-1941)

Greek composer

38, 47-48, 64, 70, 89

Haritakis Bros.

31

HARMONY

American record label

Hatzidakis, Tsilenis & Co.*Exclusive H.M.V. dealers (Candie, Crete)*

29

Hawaiian (guitars)

64

Heifetz, Jascha (1900/1901-1987)*American violinist of Russian birth*

16, 64

H.M.V. (HIS MASTER'S VOICE)

4, 8, 28, 36, 82-86, 92, 101, 116, 124

ILECTRON

105

Innes, Edmund Michael*Compiler of this April-May 1930 report on His Master's Voice's business in Greece***Ioannidis, Lysandros***Greek tenor*

46, 89

Iovannis

30

Jolson, Al (1886/1888-1950)*American popular singer/entertainer in vaudeville and minstrel shows ("The Jazzsinger" 1927, first feature talkie)*

92

kalamatianos

68

Kalmán, Imre [Emmerich] (1882-1953)*Hungarian composer of operettas*

64

Kaloutas, D.

31

kanoun

68

Karaoulanis, Lor. (= Lorenzos?) .

31

karsilamas

68

kasapiko

68

Katafighiotis*Exclusive H.M.V. dealer (Triccala)*

Katakalos, P. C.

30

Kazazis, Michel*Importer of Blaupunkt, Edouardo Lo, Athens*

105

Kissopoulos, Dimitrios (also referred to as: **Our agent**)*odos Amerikis 9a, Athens*1, 3-17, 20-26, 28, 34-39, 43-55, 57, 74, 83, 85,
96-101, 105, 107, 115-116, 118-131**kleftika/kleftiko**

34, 38, 50, 51, 64, 66-67, 70, 80-81

Kocolis, Alexandros*agent of BRUNSWICK (records & gramophones) in Greece (odos Vou-
lis, Athens). Also sold POLYDOR records.*

92

kondulies

68

Koukouliamba

30

Kreisler, Fritz (1875-1962)*American violinist/composer of Austrian birth*

64

Kubelik, Jan (1880-1940)*Czech violinist/composer*

16

Kyriakou, Mina*Greek soprano*

46, 89

Lambropoulos, Themistocles

8, 86-87, 91

Lambropoulos Bros. (Themistocles &)*Agents for Columbia in Greece since 1927(?)**also representatives of Pathé until 1927**Chairman on the Board of Directors of EMI-Greece in 1931*

86-87

Lamond, Frederic(k) (1868-1948)*Scottish pianist/composer*

16

Lappas, Ulysses (Odyssefs) (1890-1971)*Greek tenor*

65

Lascaridis Bros.

31

Lavrangas, Dionisios (1860/1864-1941)
Greek orchestra leader/conductor/teacher
70

Lawrence, Arthur Douglas (1905-1996)
Recording engineer of The Gramophone Company. In charge of the November-December 1929 Athens recording-session.
38, 40, 117

Lazaridis
Greek architect
14

Lehár, Franz (1870-1948)
Austrian composer
64

Levi,
88

Lewitski, Mischa
pianist
64

LINDSTRÖM
95, 113

Livada Bros.
30

Liszt, Franz (von) (1811-1886)
Hungarian composer/pianist
65

L.L. (Superheterodyne)
105

lyra
68

Macris, Zacharias
Founder of the Elikon Company (1925); agent of Edifo in Greece
90, 95

mandola
69

mandolin(e)
69, 80

manes/manedes
34-35, 38, 41, 49, 51, 64, 66, 68, 70, 79

MANHATTAN
American record label
98

Marcoglou

104

MARCONI WIRELESS TELEGRAPH CO. LTD.

104

Martinelli, Giovanni (1885-1969)

Italian tenor

16

Martino, Angelo (= Martino, Angelos)

Greek (Italian?) composer

64

Matiatos

Manager of the Central Salon of H.M.V., odos Stadiou 3 in Athens

14-15

Matsas, Minos (1906-1970)

30

Mehmet & Abdullah

31

MELOTONE

American record label

98

METRO-GOLDWYN

16

METRON

105-106

Michail & Co.

31

Michailidis, Tr.

31

MINERVA

85

Mitropoulos, Lot.

Exclusive H.M.V. dealer (Tripolitza)

29

Moskowski, Moritz (1854-1925)

Polish composer/pianist

13

Mourrassitis (= Monemvasitis?), V.

30

Nicolopoulos

30

Nigohossian, Aram (Senior)

Nikolaou, Kostis (= Konstandinos)

Greek bass

45

Notaras, D.

Exclusive H.M.V. dealer (Bathi, Samos)

29

Nouros (Marselos), Kostas/Konstantinos (1890-1972)

68

Nowill, Sydney (1851-1920)

Importer of BROADCAST records in Greece.

9, 28, 30, 93

ODEON

7, 12, 16, 22-24, 28, 36-38, 41-44, 46-48, 52, 71,
78-79, 82-83, 85-86, 88-90, 113, 117-119, 123-124, 131

OLYMPIA

85

opera

34, 40, 46, 49-50, 64, 69, 77, 80

operetta

34, 36, 39, 46, 50, 64, 70, 77, 80, 123(?)

Orfanidis

*Principal attendant at the main H.M.V. outlet (Central Salon),
3 odos Stadiou, in Athens*

15

Orologopoulos

Exclusive H.M.V. dealer (Larissa)

29

ORTHOPHON [= ARTIPHON?]

Record label. Name of firm. Type of gramophone.

85, 94

outi

68

Paderewski, Ignace Jan (1860-1941)

Polish pianist/composer

64

PANOTROPE (= PANATROPE)

*First all-electric phonograph, built by Brunswick in
collaboration with the General Electric Company*

92

Panzehir, D.

31

Papadantonakis, S.

31

Papaioannou (- & Christo)

15

Papanicolaou, D.

31

Papanicolas

see **Perellis & Papanicolas**

29

Papanicolopoulos

28

Papaspiros

105

Papathanasiou

28

Pavlidis, G. & P.

30

PARLOPHONE

36, 85, 94

Parthenios, K.

30

PARTHENON

105

Passiokas, N.

Exclusive H.M.V. dealer (Corfu)

29

PATHÉ

22-23, 36, 39, 42, 82-86, 90-91, 107, 119, 123-124, 127,
131

Patsiotis, A.

30

pendozalis

68

Perellis & Papanicolas

Exclusive H.M.V. dealers (Mytilene)

29

Petropoulos

105-106

Philadelphia Symphony Orchestra

64

PHILIPS

105-109

PHONYCORD

German company operating between 1929 and 1931 which produced transparent flexible records, made of a kind of inflammable celluloid. These records were manufactured by the ARTIPHON company, which supplied many of their own matrices, but also used BANNER and RADIEX/GREY GULL matrices.

127

Piazza

Exclusive dealer of Columbia in Athens

86

Pikili Agora

30

pimenika

34, 66-67, 81

Plemenou Bros.

30

Plessas

130-131

POLYDOR

12, 36, 41-42, 51, 82-85, 90, 92, 123-124, 127

POLYPHAR

90

POLYPHONWERKE

85, 90, 127

Pristouris, G.

30

Prokopiou, Sandris

Exclusive dealer of Columbia in Athens

86

Psiachi

107

Pteroudis, E.

30

RADIO CORPORATION (OF AMERICA) = RCA

105

RADIO LOEWE

105

rebetika

34, 38, 49-50, 52, 64, 66, 69

religious [music]

34-35, 70

Revellers, The

American vocal group (quintet) consisting of Melton, James, Shaw and Glenn; on piano F. Black

17

Rhados, G. E. (G. E. Rhados & Co.)

Exclusive H.M.V. dealer (Yanina)

29

Rossolimos, A.

30

Rubinstein, Arthur (1887-1982)

Polish pianist

16

Ruffo, Titta (1877-1953)

Italian baritone

16, 64

Sakellaridis, Theophrastos I. (1882-1952)

Greek composer/director

38, 47-48, 64, 70

Samiotika

73

santouri

68

Schipa, Tito (1888-1965)

Italian tenor

64

Schorr, Norbert (18..-1942)

3, 6, 11, 17, 129-131

Schubert, Franz (1797-1828)

Austrian composer

13

Semsis, Dimitrios ("Salonikios") (1883-1950)

Greek composer/violinist/maestro

69

Siniosoglou, Alexandre

129-130

Siniosoglou, Georges (1904-19..)

131

Siniosoglou, Miltiade

14, 129-131

sirtos

68

Skizas, Ierotheos

Greek composer/singer/mandoline-player/record shop-owner New

145

York.

99

SONORA

85

sousta

68

Spiropoulos, (Ireneos?)

Agent for PARLOPHONE, ORTHOPHONE and BEKA in Greece (odos Patissia 51, Athens)

94

STARR

96

STARR COMPANY

6, 12, 70-71, 84-85, 96-97, 114, 129

STARR PIANO COMPANY

97

Stassinopoulos

Owner of the H.M.V. retail shop (Salon), 53 G odos Notara, Piraeus. Former Odeon dealer.

28

Stracciari, Riccardo (1875-1955)

Italian baritone

64

Strauss, Johann (1825-1899)

Austrian composer/conductor/violinist

64

tango

64-65, 71, 82

TELEFUNKEN

105, 107, 110

Thibaud, Jacques (1880-1953)

French violinist

16, 64

Thomopoulos, G.

30

Tomaco, Michele (= freire Michail Thomakos)

36, 87

Topis, Michalis & Alexandros

30

Toselli, Enrico (1883-1926)

Italian composer/pianist

39, 42

Toundas, Panayotis (1885/86-1942)
Greek composer/arranger/recording director for Columbia
52, 69

trapeziou
67

tsamikos
68

Tseras (= Tsaras?)
Exclusive H.M.V. dealer (Drama)
29

Tsiknas (= Tsikras?), Nicol
31

Tsilenis
see Hatzidakis, Tsilenis & Co.
29

Tzerelekis, S.
30

UNIVERSAL
16

Venizelos, Eleutherios (1864-1936)
Prime Minister/Premier of Greece in 1924 and from 1928 to 1932
(Five times between 1910 and 1933).
On 21 November 1917 a speech he had given five days earlier at
the Mansion House was recorded for HMV in the Ritz Hotel,
London. (Guinness p. 185).
Two speeches of his were recorded in Athens on 21/12/1929
(Speech to the Greeks of Greece and Speech to the Greeks of
America).
12

Verghis, D.
30

VICTOR
4, 22, 82, 84-85, 98-101, 105-106, 121

VICTROLA
Introduced in 1906 (first gramophone with the horn enclosed
within cabinet); on November 2nd, 1925 the Orthophonic Victrola
introduced.
4, 98-99, 107

Vidalis, Georgios (1884-1948)
Greek tenor and mandolin player
46, 89

violin
68

Vitalis, Georgos
Greek orchestra leader / maestro / composer / arranger.

Recording director for Columbia and HMV
36, 50, 64, 91

Vlastos
91

Vlastos Bros.
85, 90

Vogel, Karl Friedrich (1874-1929)
3-4, 22, 43-44, 47, 57, 116, 118, 120

WARNER BROS.
16

Xenakis,
Florist; Exclusive dealer of Columbia in Athens
86

Xirellis, Titos (= Valeris) (1898-1985)
Greek baritone
46, 65, 89

Xirou Bros.
30

Zahariadis
105

Zahariadis & Co.
31

Zahariou
105

Zakakis, T.
31

Zaralis, Evangelos ("Vangelis") (1894-19..)
Greek tenor; singer of traditional folk melodies
51

zeibekiko
68

Zissis
Exclusive H.M.V. dealer (Cavalla)
29

Zoiopoulos, Dr.
Lawyer, odos Stournara 37A, Athens
98, 101

B I B L I O G R A P H Y

GAUNTLETT, Stathis

Rebetika: Carmina Graeciae Recentioris
Vol. 1: Sections 1 and 2
Vol. 2: Sections 3, 4 and Appendices
Denise Harvey & Company. Athens, 1985

GAUNTLETT, Stathis

Mammon and the Greek Oriental Muse. Rebetika as a Marketing Construct (in "Greek Research in Australia: Proceedings of the Biennial International Conference of Greek Studies, Flinders University April 2003. E. Close, M. Tsianikas and G. Frazis (eds.) pp. 179-194)
(also available as on-line article)

PAPPAS, Nicholas G.

Concepts of Greekness: The Recorded Music of Anatolian Greeks after 1922 (in: Journal of Modern Greek Studies, Volume 17, Number 2 of October 1999. The John Hopkins University Press. pp. 353

STRÖTBAUM, Hugo (1992)

Seventy-eight Revolutions Per Minute in the Levant. A Discography of Favorite's Oriental Recordings (in: *De Turcicis Aliisque Rebus, Commentarii Henry Hofman dedicati*, M. Vandamme (ed.))
Utrecht (ISBN 90-393-0291-x)

STRÖTBAUM, Hugo (1995-1996)

Favorite: 1904-1914. Oftewel het relaas van de ongrijpbare q-serie.
(in: *De Weergever*, 17e jaargang No. 6, pp. 243-265)

De Geschiedenis van Favorite: 1904-1914, deel 2. De opbouw van het katalogusnummer (=facenumber); achtergrondinformatie over de firma 'Favorite.
(in: *De Weergever*, 18e jaargang No. 1, pp. 2-22)

De Geschiedenis van Favorite: 1904-1914, deel 3 (slot). Voorlopig overzicht van de opnamesessies van Favorite, 1904-1914.
(in: *De Weergever*, 18e jaargang No. 2, pp. 51-71)

STRÖTBAUM, Hugo (2008)

Favorite Revisited (online article)

STRÖTBAUM, Hugo

Favorite: the story of an independent German record company (1904-1914) , pp 120-145 (in: The Lindström Project, Vol. 2 *Contributions to the history of the record industry / Beiträge zur Geschichte der Schallplattenindustrie. Vol. 2* (editors: Pekka Gronow & Christiane Hofer).

Gesellschaft für Historische Tonträger, Wien 2010. ISBN 978-3-9500502-1-9

STRÖTBAUM, Hugo

Website: www.recordingpioneers.com

ΒΛΗΣΙΔΗΣ, Κώστας [Vlisídhis, Kóstas]

Για μια βιβλιογραφία του ρεμπέτικου [Για μια vivliografía tou rebétikou] (1873-2001).

Εκδόσεις του Εικοστού Πρώτου, Αθήνα, 2002

ΒΟΛΙΟΤΗΣ-ΚΑΠΕΤΑΝΑΚΗΣ, Ηλίας [Ilias Voliótis-Kapetanákis]

Αδέσποτες μελωδίες (Η τριλογία της Μουσικής, Β' τόμος)

Εκδοτικός Οργανισμός Λιβάνη ΑΒΕ. Αθήνα, 1999

ΒΟΛΙΟΤΗΣ-ΚΑΠΕΤΑΝΑΚΗΣ, Ηλίας [Ilias Voliótis-Kapetanákis]

Αιχμάλωτοι του ... μπουζουκιού.

Ελευθεροτυπία, 22/11/1998

ΚΑΛΥΒΙΩΤΗΣ, Αριστομένης [Aristoménis Kalyviótis] (2002)

Σμύρνη. Η Μουσική Ζωή 1900-1922 [Smýrni. I Mousikí Zoí 1900-1922]

Music Corner & Τηνέλλα, Athens

ΚΑΛΥΒΙΩΤΗΣ, Αριστομένης [Aristoménis Kalyviótis]

Articles in the Greek periodical “Συλλογές” [Syllogés] (1987-2003)

ΚΟΥΝΑΔΗΣ, Παναγιώτης [Kounádis, Panayótis] (2003)

Εις ανάμνησιν Στιγμών Ελκυστικών (Κείμενα γύρω από το ρεμπέτικο) [Eis anamnisin Stigmon Elkystikon (Kéimena gýro apó to rebétiko)], Τόμος Α' (Vol. 1).

- *Η Δισκογραφία του ρεμπέτικου στη Σμύρνη και στην Πόλη πριν το 1922* [I Diskografía tou rebétikou sti Smýrni kai stin Póli prin to 1922], pp. 285-361

- *Το Σμυρνέικο Μινόρε: Οι (α)μανέδες της Σμύρνης* [To Smyrnéiko Minóre: Oi (a)manédes tis Smýrnis], pp. 362-381.

Κατάρτι [Katarti], Athens, 2003

- ΚΟΥΝΑΔΗΣ, Παναγιώτης [Kounádis, Panayótis] (2003)
Εις ανάμνησιν Στιγμών Ελκυστικών (Κείμενα γύρω από το ρεμπέτικο) [Eis anámnisin Stigmón Elkystikón (Keímena gýro apó to rebétiko)], Τόμος Β' (Vol. 2).
 - Για τα Τραγούδια της Σμύρνης [Gia ta Tragoúdia tis Smýrnis], pp. 364-369.
 Κατάρτι [Katarti], Athens, 2003
- ΜΑΝΙΑΤΗΣ, Διονύσης Δημ. [Maniátis, Dionýsis Dimítis]
Η εκ περάτων δισκογραφία γραμμοφώνου. Έργα Λαϊκών μας Καλλιτεχνών [I ek perátōn diskografía grammofónou. Έrga Laikón mas Kallitechnón].
 Υπουργείο Πολιτισμού [Ministry of Culture], Athens, 2006
- ΜΥΛΩΝΑΣ, Κώστας [Milonás, Kóstas]
 Ιστορία του Ελληνικού Τραγουδιού 1 (1824-1960)
 Κέδρος. Αθήνα, 1984 (2^η έκδοση)
- ΠΑΠΑΙΩΑΝΝΟΥ, Σπύρος [Papaióannou, Spíros]
 Ημερολόγιο 2006. Ο Πειραιάς και το ρεμπέτικο τραγούδι (Β' έκδοση)
 [O Peiraiás kai to rebétiko tragóúdi]
- ΣΑΒΒΟΠΟΥΛΟΣ, Πάνος [Savnóroulos, Pános]
Περί της λέξεως “ρεμπέτικο” το ανάγνωσμα ... (in: Περί της λέξεως “ρεμπέτικο” το ανάγνωσμα και άλλα, pp. 11-45)
 Οδός Πάνος Εκδόσεις, Athens, 2006
- ΣΧΟΡΕΛΗΣ, Τάσος [Schorélis, Tásos]
 Ρεμπέτικη Ιστορία, τόμοι Α'/Β'/Γ'/Δ'.
 Πλέθρον, Αθήνα, 1977/1978
- ΧΑΤΖΗΠΑΝΤΑΖΗΣ, Θόδωρος [Chatzipantazís, Thódoros]
 Της Ασιάτιδος Μούσης Ερασταί ... Η Ακμή του αθηναϊκού καφέ αμάν στα χρόνια της βασιλείας του Γεώργιου Α'. Συμβολή στη μελέτη της προϊστορίας του Ρεμπέτικου [Tis Asiátidos móúsis erasté...]
 Stigmi, Athens 1986
- ΧΑΤΖΗΠΑΠΟΣΤΟΛΟΥ, Αντ. [Ant. Hatziapostólou]
 Ιστορία του Ελληνικού Μελοδράματος.
 Athens, 1949

OTHER SOURCES:

- EMI correspondence/documents

- Catalogues
- Alan Kelly

¹ Recording engineer Ernest Gower led the 7 April - 26 May 1930 Athens recording session BG/CG 508-807.

² One of the rare occasions that Innes has got his facts wrong. The *first* Athens recording session (10690-10769 b) took place in 1907 and was led by "recording ace" Frederick ("Fred") William Gaisberg of The Gramophone Company (later also known as HMV).

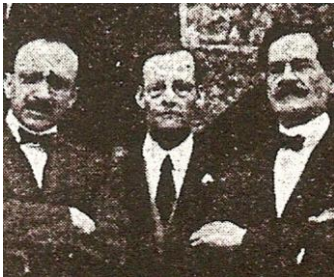
Prior to that recordings of Greek repertoire were made exclusively in Constantinople (except for a handful of recordings done in Milan), which had been the epicentrum for Turkish and Greek recordings from 1900 onwards. Although Constantinople kept functioning as such until 1913, other recording locations were added gradually to the roster: Athens in 1907, Salonica - until 1913 still part of the Ottoman Empire - and Smyrna in 1909.

The *second* Athens recording session (13354-13470 b and possibly also 13548-13553 b) was again done by Fred Gaisberg in 1909.

There was no Athens recording session in 1912.

The *next* Athens recording session was held in 1922, six months prior to "I Megali Katastrofi".

These recordings (BS/CS 31-254) were made by Harold Fleming (Athens, 28 January - 6 March 1922).



From left to right: D. Kissopoulos, Harold Fleming and D. Lavrangas (Athens, 1922)

³ The November-December 1929 recording session.

⁴ HMV AO 193 (Matrix No.: BF 957-1 / Face/Side No. 18-212333 by Dimitris Arapakis. Recorded at Athens on 11 July 1927 by Edward Fowler.

ODEON GA 1136 / Matrix No.: Go 178 / Face/Side No.: A 154321 by Ser. Gerotheodorou

⁵ Recorded by Edward Fowler

⁶ HMV AO 560 (matrix no. BM 554-1 (18-12750) by Petros Epitropakis.

HMV AO 546 (matrix no. BM 540-2 (7-14329) by Aliki Epitropaki & Petros Epitropakis.

Both titles were recorded at Vienna (Austria) on 19 November 1928 by C. C. Blyton.

⁷ For a more detailed list of the same titles see:

⁸ Both sides of the following record:

Mi mou halas ta gousta mou
Andonis Diamantidis Dalgas with Salonikios (violin),
santouri and laouto
HMV
BJ 232-1
18-12434
AO 163
3/3/1926

Barba Gogos
Andonis Diamantidis Dalgas with Salonikios (violin),
santouri and laouto
HMV
BJ 243-1
18-12435
AO 163
4/3/1926 coupling unknown

⁹ According to Kelly & Strötbaum (NSA Artists' Sheets) both have
22 Feb - 18 Mar 1926 for recordings BJ/CJ 174-359 (Harold
Edward Davidson)
Innes' "April" must be a mistake.

¹⁰ These recordings were made on 24 September by Carey Charles
Blyton.

I Sikofantia (Il Barbiere di Sivigli by G. Rossini)
C. (= Kostis) N. Nikolaou with Scala Orchestra led by
Carlo Sabajno
Matrix No.: CM 1113-3
Face/Side No.: 32-1026
Coupling No.: GK 3
Milan, 24/09/1929

Serenata Mefistofelous (Faust by C. Gounod)
C. (= Kostis) N. Nikolaou with Scala Orchestra led by
Carlo Sabajno
Matrix No.: CM 1114-3
Face/Side No.: 32-1027
Coupling No.: GK 3
Milan, 24/09/1929

¹¹ Probably either:

V-50497 (1171 BF Kiourdi Hitzaskar: "Ehis kardies pou")
V-50497 (1173 BF Segah Manes: "Eho mia distihi kardia")
or:
V-50501 (1164 BF Dertili Manes: "Tipotis den apochtisa
sta hronia") and V-50501 (1212 BF Houseini Manes: "Krifos
ine o ponos mou")
(source: Maniatis, p. 439)

¹² HMV recorded tenor Evangelos ("Vangelis") Zaralis in:

1927 (AO 211/215-216)
1928 (AO 226-228)
1929 (AO 251-255, 262)



with trio (N. Relias (clarinet), I. Megas (santouri))

Me gelase mia haravgi [kleftiko]

.....

HMV

BW 2290-1

30-2742

AO 388

29/11/1929

Vasilo Archontissa [kleftiko]

.....

HMV

BW 2291-1

30-2743

AO 388

29/11/1929

Kala pou ton eurikame [kathisto]

.....

HMV

BW 3002-1

30-2738

AO 386

30/11/1929

Arnia velazoun (Nea Golfo) [tsamiko]

.....

HMV

BW 3003-1

30-2740

AO 387

30/11/1929

Gambros ke Nifi [kathisto]

...
HMV
BW 3004-1
30-2739
AO 386
30/11/1929

Touti i Gi [tsamiko]

....
HMV
BW 3005-1
30-2741
AO 387
30/11/1929

On Evangelos Zaralis see: "Laikoi prachtikoi organopaichtes"
by Yorgos Papadakis (Epikairotita, Athens 1983), p. 33-52

¹³ Just a selection of record releases of these titles:

Maritsa I Smyrnia (Semsis)
G. Vidali S.L.O.
ODEON
Go 1438
A 190260b
GA 1433

[O] Mangas (Vaindirilis)
G. Vidali S.L.O.
ODEON
Go 1431-2
A 190260a
GA 1433

[Oi] Omologies (P. Toundas)
Kostas Karipis
ODEON
Go 798
A 190087a
GA 1262

- - - - -
[Oi] Omologies (P. Toundas)
Monodia K. Nourou S.L.O.
ODEON
Go 620-2
A 190125a
GA 1296

Kouklaki mou (P. Toundas)
Ism. Diatsindou/Diatsente
ODEON
Go 1461
A 190338a
GA 1520

- - - - -
Kouklaki mou (P. Toundas)
K. Thomaidis S. L. O.
ODEON
Go 703-2
A 190177a
GA 1350

- - - - -
Kouklaki mou (P. Toundas)
G. Vidalis S. L. O.
ODEON
Go 703-2
A 190228b
GA 1303

Pangratiotissa (P. Toundas)
.....
ODEON
Go 1503
A 190286a
GA

- - - - -
Pangratiotissa (P. Toundas)
K. Thomaidis S. L. O.
ODEON
Go 701
A 190177b
GA 1350

- - - - -
Pangratiotissa (P. Toundas)
R. Eskenazi S. L. O.
ODEON
Go 1503
A 190286a
GA 1461

Passalimaniotissa (P. Toundas)
Marika Politissa S.L.O.
ODEON
Go 1471
A 190284a
GA 1460

Maritsa [mou] Kouklitsa [mou] (P. Toundas)

Monodia Atraidi S.L.O.
ODEON
Go 1368
A 190275a
GA 1469

- - - - -
Maritsa [mou] Kouklitsa [mou] (P. Toundas)
G. Vidalis S.L.O.
ODEON
Go
A 190278b
GA 1452

¹⁴ See letters of 6 Dec 1929 in "Rebetiki Anthologia" by Tasos Shorelis, Vol. 3, on pages 259 and 266.

¹⁵ See letter of Oct. 1931 in "Rebetika Tragoudia" by Ilias Petropoulos, p. 653.

¹⁶ The correct name is "Panatropé".

¹⁷ "Artiphon" is probably meant here.

¹⁸ Elikon/Elicon is probably an abbreviation of "Conservatoire Hel(1)enique (see EMI letter of 30 Dec 1929). Edison Bell factory has been registered under the name "Conservatoire Helenique".

See photocopy of Menios (post Feb 1927): The first Greek factory of gramophone records (Odos Hariton, Kallithea).

EDIFO was a large French combine Société Générale Internationale de L'Édition Phonographique of just post-WW1 vintage. The Société was better known as EDIFO and eventually became part of the huge, and still current BIEM conglomerate.



See "Elliniki Fonografia. To Proto Ergostasio diskon grammofonou stin Ellada" by Aristomenis Kalyviotis (in: Sylloyes of December 1997, No. 162, p. 1037-1039). See also "Adespotes Melodies" by Ilias Voliotis-Kapetanakis (Athens, 1999), p. 198-199.



¹⁹ Alas, these photos have not been found.

²⁰ Theodotos ("Tetos") Demetriades migrated to the USA in March 1921 and became a singer, recording from 1922 onwards for both Victor and Columbia. Also acted as talent scout and producer for Victor. Later he founded the Standard Phono Company. Owner of Standard/Colonial label.



²¹ At Stadiou 3.

²² At Stadiou 5.

²³ "The American Store" at Akademias 45, Athens.

²⁴ This country = Turkey