

# THE DECLINE OF MUSIC MAGAZINES IN GREECE

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## **Abstract**

Greek music magazines have witnessed a sharp decline over the years. This study posits that this decline cannot be attributed solely to the advent of the internet but is the culmination of various factors. The challenges faced by Greek music magazines resonate with those faced by the broader Greek newspaper industry, suggesting an interlinked adversity within the media landscape. A primary concern has been the saturation of the market; Greece had an unsustainable number of titles for its relatively small market. The country's financial crisis, in tandem with the rise of the internet, led to a significant drop in advertising revenues that traditionally supported these publications. Our findings indicate that from 1946 to 2022, there were 73 distinct music magazine and fanzine titles in Greece. Yet, as of now, only four remain in circulation. This paper delves into the historical significance of music magazines, elucidating their pivotal role in disseminating music culture in Greece, with particular attention directed towards elucidating the factors contributing to their contemporary decline.

**Keywords:** music magazines, journalism, media system, fiscal crisis, advertising

## Introduction

The Greek media landscape is primarily characterized by excess in supply over demand. In effect, there has been an oversupply of newspapers, TV channels, magazines and radio stations which have to compete for a small-country audience and advertising market share. Although the developments in the Greek media sector may not entirely respond to the needs of its advertising industry, it has been surprisingly adaptable to swings in the economic business cycle (Papathanassopoulos, 2001). The financial crisis of the 2010s, however, coupled with the crisis of the economy, brought major losses of advertising revenues for the media industry.

It is essential to note that decline in advertising expenditures, ongoing shrinkage in newspaper sales, liquidity challenges, cuts in the public broadcasters' budgets, and constraints on quality journalism are not exclusive to Greece. However, when these challenges, compounded by technological advancements, are set against the backdrop of fluctuating tax and regulatory landscapes, they seem to amplify existing trends that have been latent in the media industry for some time. This amplification is especially evident in the context of the Greek musical press.

Broadly speaking, the Greek print media sector has been severely impacted by two primary factors: digital disruption and the financial crisis. Notably, music magazines felt the brunt of the financial turmoil early on, emerging as one of the most affected entities. This study seeks to chronicle the evolution of the musical periodical press in Greece over the past half-century, concentrating particularly on the waning of Greek music magazines. Owing to a scarcity of comprehensive research and statistics on this specific niche, we sought insights from journalists and publishers actively engaged in the music press from the 1980s onward. Those who spoke within the scope of the research have been actively involved in the Greek musical press either as initiators and instigators

of certain publications, or as publishers, managers, columnists, and music critics. We consider that the sharp decline of the Greek music magazines is attributed to the impacts of the financial crisis, suboptimal sales figures, and the proliferation of internet and digital media platforms.

## Magazines: a neglected field of media research

The contemporary landscape of periodical press encompasses a diverse array of interests, pursuits, and demographic segments, yet the role of the music periodical press remains relatively underexplored within academic discourse. While early twentieth-century periodicals exhibited characteristics akin to mass media, their multifaceted nature and ambiguous influence have contributed to their underrepresentation in scholarly inquiries within media and communication research (McQuail and Deuze, 2022). Jacke and James (2014) emphasise the under-researched role of journalism in shaping perceptions of popular music genres. Similarly, Schmutz et al. (2010) advocate for systematic study and scholarly publications on the discourse surrounding popular music. However, despite fundamental insights provided by existing studies, scant attention has been paid to the role of music journalism in "serious" press publications, and few systematic comparative analyses have been conducted internationally (Schmutz et al., 2010).

Additionally, Lyng-Jorlén (2017) notes the lack of focus on defining genres or categories within magazine research, highlighting a broader neglect of periodical publications within academic discourse. During the 1970s, the music periodical press emerged as significant influencers, particularly with the surge of rock music groups and countercultural movements. Publications like *Rolling Stone*, *New Musical Express*, and *Melody Maker* played pivotal roles in documenting cultural shifts and amplifying the voices of musicians. Through in-depth interviews, reviews, and feature articles, these magazines provided insights into the creative processes behind music

production and contextualised the cultural significance of various musical movements. By championing specific genres, artists, and movements, music magazines shaped readers' tastes and fostered a sense of community and shared cultural identity among audiences.

Despite their historical significance and cultural influence, music magazines have been largely overlooked in scholarly inquiries, particularly within the Greek context. While scattered information about Greek musical press can be found in non-academic contexts, such as online articles and interviews, the absence of comprehensive studies reflects the peripheral position of the music periodical press within Greek academic discourse. Existing Greek media studies offer a few examples of music-historical overviews, further highlighting the need for dedicated research in this area.

### **The Greek media during the financial crisis**

The Greek media landscape has been conspicuously permeated by politics from its beginning. It is not a coincidence that the growth of the modern Greek media, the printed press in particular, paralleled, and reflected the political system of the country. In the twentieth century and more particularly after the fall of the dictatorship in 1974, the Greek press was modernised. Since then, the introduction of new printing technologies in the 1980s and the entrance of private investors into the media sector, along with strong competition from television, have changed the media sector at large.

The global financial crisis of 2007-08 triggered a process of crisis in the real economy with political and social consequences, while also impacting the media sector. This crisis, as expected, had profound consequences on the Greek economy, the so-called weakest link of the European economy, due to the slow development of its industrial and services sectors (Sotiropoulos, 2020). As it is known, on 6<sup>th</sup> May 2010, Greece

applied for its international financial rescue that has led to the request of unprecedented austerity measures, resulting in a staggering and ongoing domestic crisis, evident in all aspects of economic, social, political, and cultural life of the country. On top of that, Greek woes deepened by the current austerity package put forth by the so-called Troika, that is, the European Commission (EC), the International Monetary Fund (IMF), and the European Central Bank (ECB), which aimed at restoring the Greek economy.

In effect, the financial crisis has impacted the Greek media landscape, with print media bearing the 'first casualties'. The Greek newspapers, enduring long-standing challenges, have seen a precipitous decline in daily readership since the 1990s. Such a decline has been magnified by multifaceted factors, including the financial crisis, the digital media paradigm shift, and an overarching distrust in the mainstream media. According to the Journalists Union (2019) while 382 journalists lost their jobs from 1993 to 2008, the figure skyrocketed to 1,509 between 2009-2016, followed by 180 more in the subsequent two years. In effect, the period between 2011 and 2017 provides a clear illustration of this decline, with significant drops in newspaper sales. Furthermore, regional media, which once enjoyed increased readership in the 1990s, was not immune to these overarching challenges. In effect, over 40 local daily newspapers either ceased operations or transitioned to weekly editions, accompanied by a substantial drop in subscriptions (Skamnakis, 2018).

Greek TV channels also faced a similar downturn. The financial woes leading to the collapse of two prominent private/commercial channels, Alter Channel in 2011 and Mega TV Channel in 2018, underscore this trend. Nearly all television and radio stations experienced profound financial strains, exacerbated by plummeting advertising revenues. The regional press, like its counterparts worldwide, exhibits a trend of declining popularity and market share.

The financial crisis has exerted a profound influence on the magazine sector, manifesting in a notable reduction in the quantity of publications available in Greece, with the current count standing at fewer than 120 magazines in circulation. Particularly affected are lifestyle and glossy publications, which have witnessed substantial declines in both readership and commercial sustainability (Papathanassopoulos, 2020). This trend is corroborated by data from the Statista, indicating a decrease in the average daily time allocated to magazine consumption per capita in Greece, dropping from approximately 38 minutes in 2016 to 36 minutes in 2018 (Statista, 2024). Moreover, findings from the Hellenic Statistical Authority reveal a consistent downturn in magazine sales across all categories. Notably, categories characterised by higher sales volumes, such as TV magazines and miscellaneous periodicals, have experienced significant declines. For instance, over the period spanning from 2021 to 2022, the average reduction in Greek magazine sales was quantified at 18.9% (Table 1).

In contextualising these changes, the Greek media sector has faced perhaps its most daunting challenges since the birth of the modern Greek state. While factors such as declining advertising revenues, falling newspaper sales, and reduced government advertising spending are not solely limited to Greece, the unique interplay of the country's financial crisis, technological advancements, and regulatory shifts amplified pre-existing challenges.

However, the crisis in the media sector was somewhat anticipated, given that the Greek market size could not sustain the large number of media entities. The economic downturn, coupled with aggressive fiscal measures, negatively impacted consumption rates, leading to significant reductions in advertising budgets across the private sector. Advertising, once a booming sector between 1995 and 2008, saw revenues in the Greek media market plummet by 59.50% from 2007 to 2018 (Tempo OMD, 2018). Meanwhile, there was a dramatic reduction of 74.3% in the allocation of advertising budgets for newspapers and an astounding 90% decrease for magazines (Tempo OMD, 2018).

**Table 1** Magazines sales in Greece (in copies), per category, 2020 - 2022

MAGAZINES	2020	2021	2022	CHANGE % 2021/2020	CHANGE % 2022/2021
Total	18.737.410	19.295.298	15.640.590	3.0	-18.9
Women	879,046	739,173	594,225	-15.9	-19.6
General	1,886,301	1,551,107	1,135,755	-17.8	-26.8
Car-Motor	251,968	187,484	131,503	-25.6	-29.9
Children-Comics	2,362,635	2,437,964	1,408,340	3.2	-42.2
TV listings	6,923,592	6,945,939	6,176,036	0.3	-11.1
Sports	44,474	44,287	21,216	-0.4	-52.1
Leisure	3,574,243	3,249,700	2,969,148	-9.1	-8.6
Military	76,004	80,808	59,957	6.3	-25.8
Other	2,739,147	4,058,836	3,144,410	48.2	-22.5

Source: Hellenic Statistical Authority, 2023

Even as media outlets pivoted to digital platforms, the revenues garnered from online offerings often fell short of covering operational costs. During the height of the financial crisis, the media sector faced unprecedented challenges, but it was the print media that suffered the most profound impact. With an ongoing crisis since the mid-1990s, newspaper sales have seen drastic declines, exacerbated by the fiscal situation, the digital age, and a pervasive distrust in mainstream outlets. These trends are starkly evident in sales figures, sector turnovers, and the closure of numerous newspapers and media groups during this period. In essence, the Greek media landscape has been navigating tumultuous waters, reshaped by economic, technological, and societal forces. The subsequent sections will delve deeper into the nuances of the Greek musical press amidst this backdrop.

### The musical periodical press in Greece

Music magazines are the outcome of the developments in the publishing of consumer magazines and printing technology as well as changes in consumer lifestyles (Laing and Strong, 2018). As in most Western countries, the latter played a crucial role in the development of the music magazines in Greece. As the number of choices became gradually complex, magazines were increasingly acting as the key source of information and point of contact for consumers. This led to a huge growth in the number of special interest titles focusing on leisure pursuit, hobby, or interest, while each title aimed at a slightly different type of reader. The other trend in recent years has been increasing competition from other media, particularly television, radio and lately the internet. In effect, the magazines sector has sputtered for years, their monopoly on readers and advertising erased by Facebook, Google, and more nimble online competitors.

Within 2011-2016, the Western European magazine industry saw a steady decrease in print circulation revenues of consumer magazines, from 17.4 billion U.S. dollars in 2011 to an

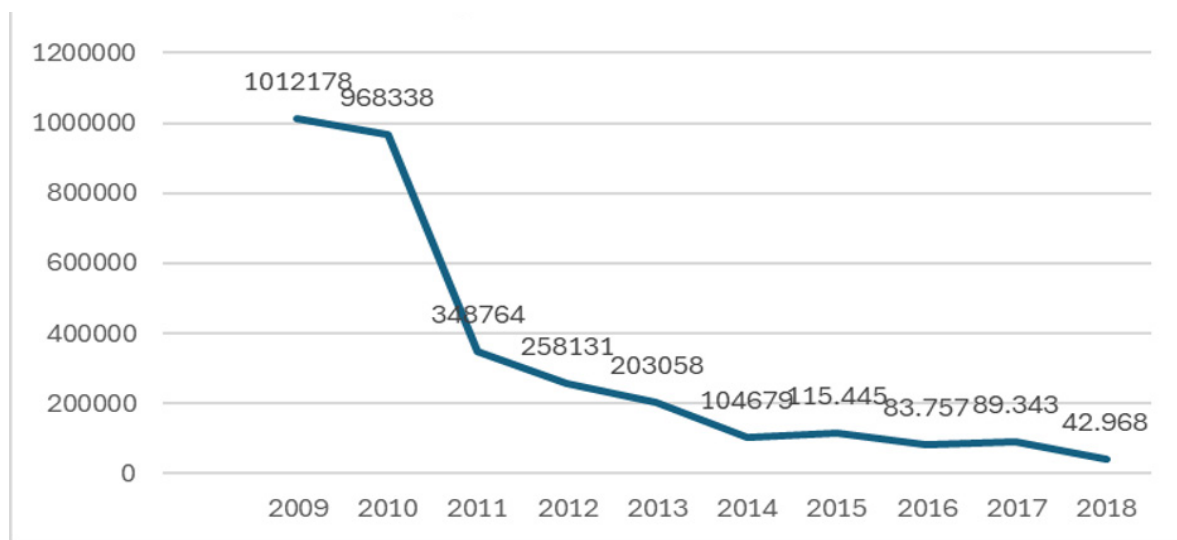
estimated 14 billion U.S. dollars in 2016 (Statista, 2023). Even though digital circulation revenues showed an upward trend, this was not enough to counter the overall loss of consumer magazine revenues. Consequently, magazine advertising expenditures in the European Union also declined, dropping from 10.1 billion euros in 2009 to 7.1 billion euros in 2015 (Statista, 2023).

Greek music magazines, as in other Western countries, initially used to be modest print publications. Their content predominantly consisted of concert previews for upcoming shows and reviews of recent shows, reviews of albums and songs, interviews with or profiles of musicians, critical essays about music culture and more. With the development of the web, music press and journalism has moved online as well in the forms of websites, zines, blogs and podcasts. Nevertheless, this decline was more than sharp (see Fig. 1).

In our research we have identified and recorded seventy-three (73) titles of music magazines and fanzines which appeared in the Greek press in the period between 1946 to 2022. Thirty-nine of them (39) have been incorporated in the indicative timeline created for the study aiming to constitute a first attempt of mapping the music periodical press in Greece from the mid-twentieth century onwards (the timeline is presented further below).

The compilation of the magazines was realized in two phases, with the turn to the new millennium being a pivotal point: In Phase A, there is a record of the music magazines circulating in the period 1946 to 2000, according to the year of their creation; while in Phase B, there is a record of music magazines circulating in the period 2001 to 2022 (see Appendix A).

From the second half of the 1940s until the beginning of the new millennium, the music magazines circulating in Greece, such as *The Greek Song* (Ελληνικό Τραγούδι), *The Modern Song* (Μοντέρνο Τραγούδι), *Modern Rhythms* (Μοντέρνοι Ρυθμοί),



Source: Compilation by the authors on data of the Hellenic Statistical Authority, 2009-2018.

Fig. 1 The evolution of sales of Greek music magazines 2009-2018.

*Diphone* (Δίφωνο), *MUSIC* (Μουσική), 'Jazz & Τζαζ', *Metal Hammer & Heavy Metal*, and *Tambourine* (Ντέφι), were outstanding sources of information regarding the ongoings of Greek and foreign music. These magazines, regarded as specialised press, usually appeared at the beginning of each month but not necessarily on a specific date. Some might be released in the middle of the month, some others every fortnight, while others on a monthly basis. By and large, they were distributed to kiosks and news agents across the country, with their readers and music lovers eagerly awaiting the publication of each new issue. In their pages, one could find music reviews, record reviews and special articles written in parallel with the music developments dictating the vibrant 'pulse' of the era, thus broadening the impact of print press among music audiences (Alexiou, personal communication, 2022).

Between the 1970s and 1990s, the Greek music press seemingly went through one of its best phases, enjoying an overwhelming response by music audiences and readers alike.

More precisely, the print journals with the most significant popularity, either due to their wider appeal to the public (for instance the magazine *Pop & Rock*), or due to the prestige of their record reviews (for instance the magazine *Sound & Hi-Fi*) seem to have contributed to the shaping of a wider culture, sharing common features such as an interest in music, ascribing substantial meaning through keeping abreast of music affairs and "fermentation" via the printed press (Alexiou, personal communication, 2022). *Sound & Hi-Fi* in particular, is described as the first sound-music magazine in the 1970s, founded by Kostas Kavvathas, a publisher and businessman. From *Sound & Hi-Fi*, an abundant generation of music journalists and critics emerged, including Argyris Zilos, head of the then editorial team, who is often depicted as a "pioneer" and "founder" of music reviewing in Greece. In effect, these magazines have created a community of adherents, readers with an accentuated love for music, who, apparently, seemed to have been interacting with the music columnists in a twofold sense: either "symbolically", through the



readership's agreement or disagreement to a given review of the journalists, or "palpably" on several occasions, taking into account that a considerable number of magazines enriched their diverse content by publishing on their pages their correspondence with their readers. Indeed, even though most music press had their distinct identity and direction, in the sense that some were rock, others metal, some others jazz, while some were into Greek music production, still all of them appeared to have been intersecting at one common point: they fostered the direct, vibrant and at times in person relation between transmitter and receiver (Haronitis, personal communication, 2022).

Remarkably, the music periodical press had a major impact on the support and promotion of both the domestic and international music scene: to a great extent, the music magazines acted as 'mediator' and 'intermediary' in terms of introducing musical bands and artists to the audience by hosting musicians on their front covers, publishing interviews and tributes in their pages, offering along with their issues supplementary CDs and vinyl records – collectible or not – or by organising and participating in live appearances and concerts (for instance the magazines *Tambourine*, *Diphone*, *Rock Hard*, etc). In effect, the music press played an important role in promoting the acceptance of rock or pop music in other Western countries (Dolfsma, 2004); the same, one could argue, applies in the case of Greece.

Furthermore, the contribution of magazines was instrumental in terms of information flow and updating of readers about special matters of interest to them, which somehow addressed their concerns (Sylivos, personal communication, 2022). Specifically in the decades before 2000 and the widespread of the digital media, the impact of music print press was felt even on a daily basis, with discussions among groups of friends but also in wider social circles having music or discussions about music seen in magazines as their focal point (Alexiou, personal communication, 2022). This is

how, it seems, a relation of "value" between transmitter and receivers must have formed, namely between the person who transmits the information and/or their views and the individual who is eager to read and process it to formulate an agreement or counter-argumentation and, eventually, share this experience with their closer circle (Haronitis, personal communication, 2022).

In the mid-1980s, one can also record the rise of the so-called music fanzines. In that period, messages, and exchange of opinions with the world outside Greece was achieved through a huge postal network. Fanzines, for the most part, constituted one – if not the exclusive – source of information regarding happenings of the musical underground and, in addition, they made dozens of addresses of bands, magazines and collectives available to those craving new knowledge and seeking ways to exchange views. From the mid-1980s and early 1990s, fanzines circulated to and from every corner of Greece: from Athens to Thessaloniki, to Crete, Alexandroupolis and Patras. These zines were adopted by punk, underground metal, psychedelia, garage, and indie-pop fans, as well as those writing about cinema, literature, comics, and science fiction (Souzas, 2014).

In effect, out of the seventy-three (73) Greek music print press which appeared in the period between 1946 to 2022, only four (4) are still publishing today. *Rolling Stone Greece* is the most recent endeavour in the musical periodical press, with the start of its release dating in 2021. Apart from *Rolling Stone Greece*, there are three more titles that keep being published until today: *Metal Hammer & Heavy Metal* since 1984, with 36 years in operation, *Μετρονόμος* ['Metronome'] since 2001, with 21 years in operation and the magazine *hxos + soundvision* (exclusively about stereophony now), since 1973, completing 49 years of circulation. These three magazines («Metal Hammer», «Μετρονόμος», «hxos + soundvision») have an online version and are accessible under the following domain names: [metalhammer.gr](http://metalhammer.gr), [metronomos.gr](http://metronomos.gr) and [hxosplus.gr](http://hxosplus.gr)

respectively. In effect, in the period 2010 to 2017, at least nine (9) Greek music magazines suspended their operation. The nine (9) Greek music journals under examination, which suspended their operations between 2010 and 2017, were: *Rock Hard* and *Όασις* [*Oasis*] in 2010, *Δίφωνο* [*Diphone*] in 2011, *Ποπ & Ροκ* [*Pop & Rock*], *Ποπ Κορν* [*Pop Corn*] and *Πάλκο* [*Stage*] in 2012, *Jazz και Τζαζ* in 2013, *Πίστα* [*Dance Floor*] in 2014 and, finally, *Sonic* in 2017.

It should be noted that the conditions in the musical periodical press are nowadays quite different compared to the three last decades of the twentieth century. The music press of the 1970s, 1980s, and even some part of the 1990s, thrived considerably and was a driving force in the support and promotion of the domestic music scene as well as in the supply of updating music lovers and their readership. Consequently, the magazines then appealed way more to their readership which was far bigger and more "compact"; in addition, the ground for their creation was significantly more "fertile" and their human resources larger. Indicative of this last fact is the "profile" of the editorial team of a big magazine with stable readership in the 1970s and 1980s: it would employ 20 to 25 specialised journalists, each of whom had their own distinct role: some wrote the record reviews, other were responsible for the tributes, while some others wrote about popular music, rebetiko, jazz, and rock. According to journalist for print and electronic press, Giannis Alexiou, the Editorial Department of a magazine in 1973 or in 1980 numbered a lot more members compared to 2005 or 2022. Therefore, although a few music magazines are still published nowadays, it seems they work under different financial conditions and with reduced staff compared to the 1970s – 1990s. As a result, the extent in terms of pages and content published in a music magazine today is significantly smaller. The person responsible for the content of a magazine today is required to cover nine to 10 pages of the music section, which "in the past comprised a supplement along with an entire magazine of about 60 pages (!)". (Alexiou, personal communication, 2022).

With the periodical press experiencing a deep crisis today, which has been unfolding for some years now, the decline that, in their turn, music magazines have been subjected to is described as "devastating". The case of the music magazines published by Best End Printing and Publishing Inc is indicative: *Oasis* (2008 - 2010), *Diphone* (1995 - 2011) and *Pop & Rock* (1978 - 2012) were owned by Best End Printing and Publishing Inc., which, due to financial problems went bankrupt and the three titles ceased publication.

Another music magazine that suspended its printed publication from 2010 to 2012 due to financial problems was 'Rock Hard'. Its publisher, Mr. Sakis Fragkos, maintains that "music at that time had already been 'hit' by internet downloading", a phenomenon exacerbated by a shift in record companies' policies whereby they wouldn't invest in their releases, thus they wouldn't seek to advertise them (Kapella, 2020). Notwithstanding, advertising was the main source of income; therefore, the decline of advertising spending was the most crucial problem for the survival of the music press. Likewise, *Jazz & Τζαζ* magazine's publisher, Mr. Giorgos Haronitis, faced the same setback. Evidently, he holds the opinion that the magazine "had to shut down" in 2013 on the grounds of insurmountable difficulties regarding advertising revenue (Haronitis, personal communication, 2022). Even worse, some publishing companies went bankrupt (Best End), while others were forced to be sold to other companies. For instance, the magazine *Sound & Hi-Fi*, after being sold, became *hxos+Sound Vision* and now operates under new management while its content is solely related to stereophony.

## Concluding remarks

This paper has tried to provide an account of the decline of the Greek music magazines. It has argued that the crisis of the Greek musical press is the result of a combination of factors and not only the advent of the internet. It deems that the sharp decline of the musical press cannot be "isolated" from

the rest of the Greek media and economy. It considers that the music magazines in Greece have faced similar problems as the Greek newspapers: too many titles for such a small market to sustain. The financial crisis and the advent of the internet has led to the decline of the advertising revenues for the musical magazines. In parallel with analogous trends observed across various media domains, publishing companies within the music industry underwent financial insolvency, with some compelled to undergo acquisition by other entities. Primarily attributable to an inability to generate advertising revenues, numerous musical periodicals found themselves compelled to terminate operations. Moreover, the ascendancy of online musical platforms and websites further attenuated prospects for resurgence. Consequently, the music press in Greece has entered a period of long decline.

One of the most significant contributions of Greek music magazines was their role in introducing audiences to new sounds and artists. Prior to the digital era, Greek music magazines served as primary conduits for accessing diverse musical landscapes. Whether through exclusive interviews with emerging musicians or comprehensive coverage of music festivals and events, these publications curated a sonic tapestry that transcended geographical boundaries and cultural barriers. However, both music journalism and the music press has been greatly affected by the rise of new media as well as the recent financial crisis. New digital media, for instance webpages, bloggers, and influencers, can source content from non-traditional sources and operate on different models. Most importantly, they bypass traditional publishers and attract internet users and subsequently advertising for revenue. In the contemporary digital landscape, consumers have an array of avenues to access music journalism. This includes individual bloggers' websites, dedicated music journalism platforms, and broader media sites. Additionally, auditory, and visual formats, such as podcasts and vlogs, notably on platforms like YouTube, have surged in popularity as mediums for disseminating music-related content.

While a significant portion of this content is available without any direct cost to the consumer, it is frequently monetised through advertising mechanisms. However, it is worth noting that some platforms or content creators have instituted subscription models or paywalls to sustain their work and offer exclusive insights.

Unfortunately, the circulation even of the remaining four titles is very low, and in effect consists of a niche-oriented market. Arguably, the decline of the musical periodical press in Greece was in part a failure to adapt to the new, more segmented, and specialised marketplace of a small market that barely can sustain even the mainstream media outlets. Regrettably, the Greek music magazines could not adapt to smaller circulations since they were already small neither lowering overheads nor using smaller teams. They had done it already.

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## Interviews - Personal Communication

Mr. Alexiou Giannis, music journalist for print and electronic press. Personal communication, 22 March 2022.

Mr. Haronitis Giorgos, publisher of 'Jazz & Τζαζ' magazine, music journalist for print press. Personal communication, 25 March 2022.

Mr. Sylivos Thanasis, publisher of 'Metronome' magazine. Personal communication, 4 April 2022.

## Appendix A

### Music magazines published in the period 1946-2000

- *Το Ελληνικό τραγούδι* [The Greek Song] since 1943, *Το καινούριο τραγούδι* [The New Song] (1949-1955), *Το μοντέρνο τραγούδι* [The Modern Song] (1946-1982). They are all magazines published by Kostas Manessis, who is dubbed “the first professional publisher of music magazines in the country”.
- *Μοντέρνοι Ρυθμοί* [Modern Rhythms] (1964-1969). The first music magazine of the 1960s. Manager and Publisher: Thanasis Tsogkas. Editorial team: Nickos Mastorakis, Thodoros Sarantis, Lefteris Kongalidis, Christos Leventis, Giorgos and Spyros Karatzaferis, Giannis Petridis.
- *ΣΩΟΥ* [Show] 1971.
- *Μουσική Γενιά* [Music Generation] (1972). Publisher: Stelios Elliniadis.
- *Ήχος & Hi-Fi* [Sound & Hi-Fi] (1973-). It is described as the first sound-music magazine in the 1970s founded by Kostas Kavvathas, a publisher and businessman. From the workforce of ‘Sound & Hi-Fi’, an abundant generation of music journalists and critics emerged including Argyris Zilos, head of the then editorial team, who is often depicted as a “pioneer” and “founder” of music reviewing in Greece. The editorial team is constituted, among many, of the following: Giannis Alexiou, Giorgos Haronitis, Kostas Giannouloupoulos, Tasos Falireas, Kostas Lyberopoulos, Emilios Katsouris, Thodoris Manikas, Sokrates Papahatzis (Chief Editor of the music department). In its current form, the magazine is named “hxos+Sound Vision” and operates under new management while its content is solely related to stereophony.
- *Στέρεο* [Stereo].
- *Στερεοφωνία* [Stereophony].
- *High End*.
- *Hitech*.
- *Ποπ & Ροκ* [Pop & Rock] (1978 - 2012). Founded by Giannis Petridis (editing manager), Kostas Zougris and Vassos Tsimidopoulos.
- *18*: Monthly newspaper of ‘Pop & Rock’ magazine (1979), with Aris Gritzalis, publisher, Giannis Petridis, editing consultant, and Kostas Zougris, editing manager.
- *ΜΟΥΣΙΚΗ* [MUSIC] (1977-1988). Launched by Giorgos Kyriazidis (editing manager) and Nickos Grammatikas.
- *Μουσικό Εξπρές* [Music Express] (1979-1981).
- *Ντέφι* [Tambourine] (1982-1995). Editor in Chief: Stelios Elliniadis. Publisher: Sotiris Nikolakopoulos. Among others, the Committee is made up of: Akis Panou, Tasos Falireas, Nickos Xidakis.
- *Metal Hammer & Heavy Metal* (1984- ). Launching initiative undertaken by Giannis Koutouvos.
- *ΠΟΠ ΚΟΡΝ* [POP CORN] (1985-2008). Publisher: Giorgos Kourtis, owner of ΜΟΥΣΙΚΟΕΚΔΟΤΙΚΗ ΑΒΕΕ [ΜΟΥΣΙΚΟΕΚΔΟΤΙΚΗ Industrial and Commercial S.A.].
- *Δισκογραφία* [Discography]. Released by Kostas Giannouloupoulos in collaboration with NEFELI publications.
- *Μουσικά Θέματα* [Music Issues].
- *Μουσικός Κόσμος* [Music World].
- *Τοπ και Στίχοι* [Top and Verse].
- *Phenomenon*.

- *OZ* (1990-1994), music newspaper. Publisher: Antonis Panoutsos.
- *Πάλκο* [Stage] (1992-2012).
- *Jazz & Τζαζ* (1993-2013). Released by Giorgos Haronitis (publisher), Giouli Martini and Stefanos Samakas.
- *FRACTAL PRESS* (1993-2004).
- *Vox* (1994-1995).
- *Δίφωνο* [Diphone] (1995-2011). Envisioner, creator and individual responsible for the Music Department was Michalis Koubi-os, who had undertaken the role of Editing Consultant from the first issue. From 2000 to 2006, he served as Publication and Editing Manager. "Diphone" was published by MOUSIKOEKDOTIKI Industrial and Commercial S.A. owned by Giorgos Kourtis and Alekos Gitertsos, which at some point was taken over by Best End Co. of Giannikos S. A.
- *Metal Invader* (1996-2001).
- *Πίστα* [Dance Floor] (1996-2004). Creator and Publisher: Giorgos Spanos, owner of NEXT record company.
- *Zoo* (1997-2001) by Nickos Petroulakis.
- *Music Life* (1997-1998).
- *Μουσικό Καφέ* [Music Café] (1998-1999).
- *Μελωδία* [Melody] (1999-2000).
- *Voice*.

### Other music press circulating from the 1970s to the 2000s

- *Δίσκος κασσέτα* [Vinyl Record cassette].
- *Oktava*.
- *ΔΙΑΠΑΣΩΝ* [Turning Fork].
- *Lemon*.
- *Noiz*.
- *Μουσικοί Ορίζοντες* [Music Horizons].
- *Άσμα το Ελληνικόν* [The Greek Chant] by Publisher: Nickos Skorinis.
- *Λαϊκό Τραγούδι* [Popular Song] by journalist Giorgos Kontogiannis.
- *Καλλιτεχνική ενημέρωση* [Artistic Update] by Vassilis Koutsothanasis.
- *Opera*.
- *Ραντεβού με τα αστέρια* [Date with the Stars].
- *Συλλογές* [Collections].
- *Μουσικός Τόνος* [Music Tune].
- *Χορεύω* [I Dance].
- *Χορός και παράδοση* [Dance and Tradition].
- *Η Φωνή των Υπέρμαχων* [The Voice of Advocates].
- *NOTEΣ & stars* [NOTES & Stars].
- *ΜΟΥΣΙΚΟΣ ΤΟΝΟΣ* [MUSIC TUNE].
- *Νύχτα Live* [Night Live].
- *Νύχτα* [Night].

- *Χρυσή Νότα* [Golden Note].
- *MUZINE*.

### Music magazines created in the period 2001-2022

- *Μετρονόμος* [Metronome] (2001-). Publisher and Manager: Thanasis Sylivos.
- *Echo & artis* (2001-2003) by Kavvathas Publications.
- *Rock Hard* (2005-2010). Publisher: Sakis Fragkos.
- *Pop Eleven* (2005-2011) by Falireas Publications.
- *Όασις* [Oasis] (2008-2010). Inspired and managed by Kostas Balahoutis. Published by Best End Co. of Giannikos S.A.
- *Sonik:* (2004-2017). Launched under the guidance of Makis Milatos. Publication Manager: Tasos Vogiatzis, Chief Editor: Christos Symvoulidis.
- *Rolling Stone Greece* (2021-). It is the Greek publication of the American «Rolling Stone» launched with the «Εφημερίδα των Συντακτών» [‘Newspaper of Journalists’]. Publisher: people media, Manager: Eirini Sarli, Editorial committee: Markos Fragkos, Nickos Petroulakis, Antonis Villiotis, Maria Markouli, Aggelos Kleitsikas and Dimitris Kanellopoulos, with the participation of several collaborators.

### Music Fanzines (1985-today)

- *Psychagogos* (Ψυχαγωγός) by Nickos Kontogouris (1985-1991).
- *Rollin Under* by Babis Argyriou (1985-1991).
- *Βρωμιά* [Filth] (1985 onwards).
- *Στις σκιές του B-23* [In the shadows of B-23] (1985 onwards).
- *Miz Maze* (1985 onwards).
- *Merlin’s music box* (1989-1994).
- *Wake Up It’s ‘66* (in the 1990s).
- *Fuzz Scream* (1990s).
- *Shake* (1990s).
- *Girls In the Garage* (1990s).
- *Gew-Gaw* (1990s).

It's worth noting that the year 2022 in the timeline below represents the conclusion of the study, not the publication schedule of these magazines. You can access the timeline through an online image uploading service at this URL: <https://postimg.cc/R62WfGpn>, which allows you to view, download, and share the image-based timeline.

## TIMELINE OF THE MODERN MUSIC PERIODICAL PRESS IN GREECE 1946 - 2022

