

Publishing; major changes coming on...

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This world, so far reasonably untouched in the revolution, is about to be devastated.

For decades the reputation of publishers has been... BANKERS.

Just sign the deal, pay the money, sit back and leave it to the labels, collect the cash.

Some younger and brighter publishers have nurtured fresh talent but that skill has recently moved across to managers.

And the corporate money men have suddenly woken up and realised... those overheads could be cut drastically without losing a penny of income in the publishing universe.

Look for radical snippings...

Nick Phillips has shown he's quite able to make painful but vital changes when the pressure comes from above and

Edgar is on the warpath. Richard Blackstone is a name to watch.

Are EMI happy with the new look setup? That's a moot point.

A lot of elderly executives, who like pleasant American AOR tunes with cross over appeal for the middle aged, are asking why it took so many years and The TIP SHEET to find an obvious hit like NO TOMORROW and though Doug is delighted that Universal picked up the publishing on Orson, he wonders why they didn't snap up the band before we spotted them (or at least before everyone else picked them up from us).

Is the future for publishing the same as for "labels"... independence?

Low overheads, efficient royalty gathering (are those downloaders all paying on time?), good MCPS relations, good PRS and PPL relationships, huge profits instead of large advances...

It's a very, very interesting time.

But get ready for blood on the floor if you work for a big publishing organisation.

Don't slip up on your way to the toilets.