

Dead chart

Friday, 11 May 2012

Remember years ago I predicted that the hyping of the chart (which I started in the 70s but which then lost all control and sense when all the majors piled in) would mean the chart lost any importance or significance?

I said only the No1 would mean anything and soon that would only be the Xmas no1?

Well, it's now happened. Nobody knows or cares what the No1 is - usually it's a meaningless and ordinary major label hyped priority that few hear and none care about. The Jepsen woman was No1 for weeks with virtually nobody hearing her tune or knowing her name. Replaced by Tulisa with her dreadful Young which nobody heard - everyone knew Tulisa only because of some TV reality show judge panel. Now Rita Ora is No1 on the midweeks with RIP. Hum it.

Hum? Hmmmmmm

As I watch the collapse of the significance of the chart hand in hand with the depraved fading of executive standards at labels I despair for our once great music industry.

Ghastly radio programming replaced music with inane chatter. Top of the Pops was rightly cancelled when viewing figures collapsed - why? Because the chart no longer reflected popularity; merely priorities.

Incidentally, anyone reading this with an ounce of interest in our industry will want to ask the question based on my first sentence here - why was it OK for me to hype titles but nobody else to?

The answer is - I simply based my hype on whether a track had true potential for mass popularity. The corporations looked at company profits which they equated to artistes and albums. Financially sensible but practically stupid. There are very few genuine artistes and even fewer albums (soundtracks, hit collections and concepts generally the exceptions).

So I hyped real hits. The other wankers hyped priorities which they believed, usually wrongly, would create artistes and album sales.