Something’s Happening Here, What It Is Aint Exactly Clear!!
Discussion Document

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http://www.soul-patrol.com
Bob Davis - director for the "Black Music" cluster of channels (Classic RnB, Nu Soul, Classic HipHop, Todays RnB, and RnB Mix) at RadioIO.com. He's manages the music content, blogs and industry relationship management.

Bob Davis - co-founded the award winning Soul-Patrol.com family of internet resources. From 1999-2003 Bob was ran the Music Department of the Prodigy Online Service. Bob ran the Blues Channel in 2006/2007 @ TeeBeeDee Social Network.

Bob Davis - does commentaries for XM-Radio, American Urban Radio Network, the (BBC) and monthly on Air America Radio ("On The Real" w/Chuck D) & many local stations.

Bob Davis - a featured speaker at music education program; James Brown Symposium @ Princeton, Before the Music Dies @ NYU, Blues/Spirit Symposium @ Dominican University, Jazz Improv Live, Jimi Hendrix Tribute @ Pratt & Soul-Patrol Conv. Town Hall.

Bob Davis - has interviewed artists like: Paul Simon, Bobby Womack, Sly/Family Stone, Joe Jackson, Delfonics, Eric Clapton, Berry Gordy, Buddy Miles, John Mellencamp, Marcus Miller, John Sebastian, O'Jays, EWF, Paul Shaffer, George Clinton, Bo Diddley, Vernon Reid, Gil Scott-Heron, Ray Charles, Dells, Aerosmith, & others

Bob Davis - advises : R&R Hall of Fame, R&B Foundation, Future of Music Coalition, STAX Museum, Black Rock Coalition, Wake Forrest University, EUR, National Alliance of Native Americans, Universal Music, Rhino Music, Philadelphia Black Heritage Festival & others.

Bob Davis - articles on music/culture appear in: Chicago Sun-Times, Arizona Republic New Pittsburgh Courier, NE Informer, Razors Edge Magazine, Chiltin Circuit Magazine, Elmore Magazine & is widely distributed @ many web sites/ blogs across the internet.

**Soul-Patrol.com - Summary by Month**

<table>
<thead>
<tr>
<th>Month</th>
<th>Daily Average</th>
<th>Monthly Totals</th>
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<tbody>
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**Numbers – Soul-Patrol.com (at a glance)**

<table>
<thead>
<tr>
<th>Property</th>
<th>Link</th>
<th>Coverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soul-Patrol Internet Radio</td>
<td><a href="http://www.soul-patrol.net">http://www.soul-patrol.net</a></td>
<td>80,000 listeners/month</td>
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<tr>
<td>Soul-Patrol Newsletter/Times (3x/wk)</td>
<td><a href="http://www.soul-patrol.com/newsletter">http://www.soul-patrol.com/newsletter</a></td>
<td>50,000 subscribers</td>
</tr>
</tbody>
</table>
What's RadiolO.com? (1.5 Million Listeners/Month)

RadiolO, founded network products bySonos, Phillips and Esient as well as Apple's iPhone/Flycast Touch, produces 60 well-finessed channels in-house, from Acoustic Cafe to Classic R&B to an all-Grateful Dead channel, (streaming at 128 Kbps) - Philadelphia Daily News

- Classic RnB @ RadiolO.com (Late 1950's - Early 1980's):
  - Description: Classic RnB from the 50's 60's, 70's & early 80's. Motown, Stax, Philly Soul, Chicago Soul, Slow Jams, Doo Wop, Funk, & more.
  - Sample Artists: Sam Cooke, Marvin Gaye, Al Green, Aretha Franklin, JB, EW&F, Dells, P-Funk, Al Green, Temps, Ray Charles, Stevie Wonder, J- Five, War, Jackie Wilson, Spinners, Buddy Miles,

- Classic HipHop (Late 1970's - Early 1990's):
  - Description: A historical survey of the roots and evolution of hip hop
  - Sample Artists: LL Cool J, Run-DMC, Kurtis Blow, Hammer, Public Enemy, Queen Latifah, Ice Cube, Coolio, Eric B/Rakim, Fat Boys, Flash, Heavy D, Kool Moe Dee, Kris Kross,

- RnB Mix @ RadiolO.com (1980's, 1990's, 2000's, Current):
  - Description: RnB from the Early 80's to today, featuring the hits from then and now.
  - Sample Artists: Prince, Michael Jackson, Whitney Houston, Sade, Boyz II Men, Mariah Carey, R.Kelly Janet Jackson, Alicia Keys, Luther, Hammer, Rick James, Billy Ocean, TLC, Badu, Maxwell, D' Angelo

- Nu Soul @ RadiolO.com (Adult/Current):
  - Description: Eclectic blend with the sound of what Soul music was in the past, for today's audiences.
  - Sample Artists: John Legend, Erykah Badu, Sharon Jones, Angie Stone, Jill Scott, Bettye LaVette, Leela James, Willie Clayton, Amy Winehouse, Ryan Shaw, James Hunter, Stephanie McKay

- Today's RnB @ RadiolO.com (Urban/Current):
  - Description: Current top RnB artists/tracks from today's hottest producers and beat makers
  - Sample Artists: Mary J Blige, Mario, John Legend, Alicia Keys, Chris Brown, Kanye West, Nelly, Ludacris, Akon, Lil Jon, Bow Wow, T-Pain, Fergie, Rihanna, Timbaland, Ashanti, Snoop Dog

Problem Statement: Something's Happening Here....
MySpace cutting a huge deal with three record labels to turn MySpace Music into a place to see videos and buy songs, ringtones, concert tickets and merchandise. The Rolling Stones creating a YouTube channel. There's iTunes passing Wal-Mart in music sales. Radiohead Says Pay Whatever You Want. 50 Cent creating his own social network. Isn't Music supposed to be FREE?

Radio has called it wrong on a number of critical strategic moves?

- Understand this – The Future of Radio is on the Internet
  - Name one consolidator - that spends more than 5% on Internet broadcasting and mobile content.
  - Terrestrial radio is being replaced by the Internet and mobile devices every day as new listeners come of age.
  - Terrestrial radio is beginning to decline because it has no growth potential -- no next generation.

- Consolidation -- a land grab for the few who then wound up proving to everyone that they didn't know how to run a public company even with a near monopoly. NAB was instrumental in getting consolidation tacked on the 1996 Telecommunications Act behind the scenes at the last minute.

- The Failure of HD Radio -- Before consolidation, maybe the owners who could only have 30 or so stations would have seen HD sub channels as an idea to invest in. Turned out to all fluff and PR and the biggest detractors turned out to be the very consolidated groups who to this day fail to invest any more than chump change in programming HD channels.

- More Accurate Audience Measurement -- Missing in action as broadcasters had a food fight with Arbitron because some of them didn't like Arbitron. This embarrassing episode setting radio back to the days of Fred Flintstone has left the industry with the antiquated diary system, politically motivated lawsuits pandering to minority interests and an advertising community that is both spooked and willing to regurgitate every last negative word in future radio negotiations. There's iTunes passing Wal-Mart in music sales.
**Issue: The Artist As An Independent Small Business Owner**

- Will There Ever Be Another Motown, STAX or Philly International?
- What’s The Magic Number?
- How Important is Radio Airplay?
- What Types of Online Strategies Should I Employ?
- What About Social Networks?
- What About Radio Charts?
- What About Social Networks?
- How Does an Artist Make a Living?

**Issue: Music Terminology and its Economic Implications**

- I don’t like categories at all. Most of the time I find myself wishing they would just go back to the original names for the various musical styles.
  - Popular Music
  - Hillbilly Music
  - Race Music
- During the 1950's this changed, largely as a result of the connection between the evolving Civil Rights Movement and the evolution of the music marketplace.
  - "Hillbilly" was replaced with "Country"
  - "Race" was replaced with the "R&B"
  - Later "R&B" music that was destined for white teenagers was designated "Rock n' Roll" and "Soul" was used for the music destined for Black teenagers
  - Meanwhile the terms Jazz & Blues were somehow removed from the Black experience.
- The term “great Black Music”, we mean EXACTLY the same thing that was meant by the term “Race Music” (music originally created by Black Americans)
- As time moved forward and the marketing objectives of record labels changed, other sub-divisions for Black music emerged. Funk, Fusion, Urban, Hip Hop, Smooth Jazz, Neo Soul, Techno, House, and dozens of others
- Over the years I have become completely confused and left and now I just use the term Black music, and everyone seems to understand exactly what I am talking about.
- As the “music industry” evolves into the “music business”, what we call “black music”, will be the fuel that powers it’s engine (just as it has always been), therefore what you call it becomes critical for those who want to have an economic stake in its future