

RADIO SONG

[Pop Single Music Creation Series]

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MOBY on NPR: Song Design in a Day



It takes weeks, even years, to write a song. **NPR Music's Project Song** challenges musicians to do it in just two days. And every Project Song participant has worked right up to the last minute — that is, until Moby.

He and collaborator Kelli Scarr finished their song in a little more than a single day. In fact, they had so much time left over, they recorded a second version of the song. And after that, they gave a small concert for the staff at NPR.

Moby has carved out a career making **electronic dance music**. He knocked everyone out in 1999 with a record called *Play*, which sold more than 10 million copies.

How long does it take to make a **Radio Song**?

Mark McGrath fronts **RADIO SONG**

(Goodbye Idol and
Ryan Seacrest!)



Pop Single Music Creation Series

With **Radio Song**, part of the design is working "in molecular" with the talent to create the music chemistry needed for fueling new sounds and tunes. The online "share pool" design lets "Songsters" interact with each other to generate tracks which get voted on leading to hit singles, and a single winner artist contract. Though, simultaneously, a build-a-band module adds a secondary layer to the "**radio single**" model, where most complementary and promising artists can be cast into a "concept" band featured for the season.

By example: "[Sugar Ray's] 'Mr. Bartender' track was interesting in that it echoed song construction in a collaborative model. Also, there are elements of popularity built into the track (*though I might have mixed wider on the sound -- with more beat space pushing dance*). Mixing aside, the 'moguling' of styles rocks." **KJS**



The series, at core, is about music, not about some pop idol. It is about how songs come together -- and about presenting and accelerating that process. Through the Songster portal, music creation is enabled using file-sharing like interaction. And with collateral music content built into the show, the viewer can consider the sound beyond the image, creating, in effect, a hybrid of radio show, music studio and venue-based music talent competition.

On a final note, *Radio Song* more directly places new content and new content makers in the limelight during the season -- rather than after the fact, as in *Idol*, where viewers must develop affinities based on artist covers, before any new music is put forward.

Via the innovative music show format, including portal-assisted music creation and strategic Mogul mentoring, new music for the airwaves can be both discovered and designed. Also, shepherding talent and putting on a reconceived broadcast "radio show" argues on behalf of talent that would not be considered for hit airplay.

RADIO SONG: Key partnership elements with Live Nation

. . . and MySpace

"360" vs. "180" Music Deal

The **Radio Song** music creation series features a breakthrough format for digital, the **SuperSingle^(TM) music file** -- with also a new production model that counter-balances Live Nation's 360 long-range artist contract, as showcased by the radio single **"180" Music Deal** (featured three-minute track package).

Pop Single (+ Pop Band): *The '180"' pop single project, and its offspring band concepts.*

Radio Song, works with boutique labels to capture and create new and emerging sounds, nurturing individual songs and pairing talent to bolster Radio Song's digital air waves. Also offered is its new media business unit to churn talent using several areas of technology-driven advances -- *SuperSingle^(TM) file format, with also ringtone creation station, AV toob-shirt^(TM) kiosk, social lyric-mail, and other collateral tie-ins* -- each applied to leverage the ongoing "artist-sided" revenue streams via collateral music culture already signalled by Live Nation.

New Media (+ Digital Radio)

As a new media radio series, **Radio Song** has many devices that can entertain a mass audience, especially superceding the Idol "karaoke" model. The **Radio Song** series acts, thus, as a virtual venue with headliner spots, music genre content, and 'device-to-portal' interaction, all coordinated to feature how a pop song comes together, while also representing a part in what **Live Nation / MySpace** can bring to advance mass music entertainment -- *via innovative extensions for a transforming music business model.*

To the further the focus as a social "pop single music creation" platform, with **Moguls**, **Songsters** and featured producers, the "build-a-band" module stacks a dimension above the "freewheel method" -- *where artists take roles within songs* -- doubling the creative potential for each Radio Songster (w/ Songster platform hosted by the MySpace community).

In this dual-mode competition method, showcasing both contestant versatility and sound format innovation, Songsters can access hit single status and/or be cast into a featured "concept band," *shepherded by recognized "360" talent, with other significant Mogul-producers as featured.*

Together, as the fusion of new technologies, new sounds and an hybrid music competition format (showcasing individual and collaborative Songster talent), Radio Song ushers in a new frontier for music culture.

Title: POP SONG (You Gotta Pop Song -- alt. *Radio Song*)*

Genre: Pop Single Music Creation Competition

Logline: "A reinvented music creation series featuring hit single, pop song production using an a la carte system of lyricists, vocalists, musical talent and featured producers."

Synopsis: *Pop Song* contestants, representing a range of differing music genres and formats, including Rock, Pop, Dance, Country, Folk, Latin, Soul, Hip Hop, R&B, Indie, and more, will be competing for a shot to have their song produced into a chart-climbing single, and win the season grand prize, a professional recording contract -- while also Moguls scour competing talent to assemble the featured concept band presented during the season's first episode. And using a series format that combines stylistic elements which emulate aspects of *American Bandstand* (market testing), *TRL* ("live radio"), *Guitar Hero* (user interface), *American Idol* (talent factory), and *MySpace* (digital venue), along with other extracted tangents, *Pop Song* is arranged into a next-gen, forward-moving music series.

Audition Process (Pre-Season): Meet the Songster Candidates

Songster content is reviewed during an initial audition process with the Music Mogul judges who are essentially looking for talent that can be developed and produced for the pop charts. These Songsters are competing for a shot to have their songs produced and released into a chart climbing single, and will be judged using a standard set of criteria. For a song to qualify, the judging Music Moguls use a rating system that accounts for:

- 1) **Genre Relevance** -- *Is it a new interpretation, a crossover sound, or a more traditional, faithful version of the genre format?*
- 2) **Musical Talent** -- *Is there a high level of musical proficiency and talent employed and represented?*
- 3) **Image/Execution-Performance** -- *Is the song's production and performance captivating, engaging and recognizable for the song's targeted audience?*
- 4) **Writing/Composition** -- *Is the composition well-structured, lyrically potent and significantly arranged within the conventions of pop music?*

Unlike *American Idol*, the focus is not on vocalists/singers, per se. Instead, there is a directive to discover and showcase the kind of talent which demonstrates ability to craft and create what is required to bring a pop song to life. Music stars, we will discover, come with many different areas of talent and appeal.

Along with these more formal considerations there is a fifth, audience-based element which allows for an intuitive measure, referred to as the Hit Point Index. The remote audience casts their votes to gauge a song's potential. The resulting poll measures a forecast of popularity, which the judges can refer to in the event of a tie. This index of popularity, which is a figure that can sway the fate of a Songster, also can be regarded as a mirror of what might be expected on the billboard charts.

Whether the Songster is pushing the frontiers of the pop envelope, or just plugging into the pop engine, the result, with the direction of the Music Moguls and allotted studio time, can be more a sophisticated concept sound, or just a great, new three-minute pop song.

Beginning Competition: First Round of the YGPS Competition (with Development and Studio Time)

Once the audition phase is complete, the next six episodes present the 30 best YGPS Songsters who will be scheduled for development and studio time. In order to best articulate a strong and recognizable music brand that can command the billboard charts, Songsters will undergo coaching for staging and theatrics, consultation for wardrobe and image, and as well, studio sessions that render a Before and After Songster composition.

The featured 30 Songsters, with five per episode from varying genres going head-to-head, must win positive Music Mogul reviews and acquire audience Hit Points. Of the five competing Songsters each week, whoever receives the highest number of points from the Moguls will be invited to continue towards the next level of the competition. Through each brief Before and After sequence we gain insight into how the featured song has been transformed by the Music Mogul's "pop makeover," which can greatly influence the song's appeal,

and how the Moguls, studio, and remote audience rate the song. This beginning phase presents a narrowing down of the top 30 contestants, with three out of five Songsters per week being eliminated during the six week interval, leaving two Songsters per week to continue onto the intermediate level of the competition.

These remaining twelve Songsters with the best makeovers and "popped out" songs move along to the next level of YGPS, via Music Mogul decision, or by tabulated audience Hit Points, in the event that a tie breaker is required. As well, audience Hit Points can ultimately sway a judge's point of view and vote, as it is a number that is calculated in real time and considered a strong index of popularity, especially when considering any newer type of Songster content that may be unproven.

Intermediate Competition: A Closer Look and Listen (Songster count drops from 12 to 3)

The Intermediate Competition presents the top 12 Songsters, narrowed down from the initial 30 performances. *"First we loved your sound, your look, your lyrics, your stage presence, or any of your basic Songster attributes. And then we gave you a shot to better develop your song and polish your act. Now you're in the top 12, and your song is definitely going to be released as a compilation single, but can you handle the next challenge to create an original genre song that can be easily adapted as a cross-over sound? Based on your creative output, your Songster music will be judged and voted on. You have already been selected from the many talented Songsters contributing original music content, and the audience and judges are now more closely discussing your particular merits and attractions, and gathering how well you work under pressure and within creative boundaries. The more personal elements of vocalization, instrumentation and arrangement are revealed in this segment to convey your artistic point of view, and further generate decision on how to narrow the 12 semi-finalists down to three finalists."* This intermediate round will last three weeks, eliminating three candidates per week who do not succeed in the face of music challenges intended to showcase the strokes of original and creative process required for competitive breakthrough. Only the top three most desired Songsters will be invited to the final level in which

they will perform a series of two original Pop Songs representing their unique brand and sound.

Final Competition: Who Has What it Takes (*Songsters are eliminated from 3 to 1*)

The final showdown will reveal the season champion Songster who will win various arranged performance and recording engagements, including an album contract, with catapult into the music star lifestyle. Up to this point, the Songsters have had a chance to explore all aspects of music creation, as intended in the mission of the series. However, beyond the creation of pop music singles, the series functions to discover Songster content that reaches across genres and forecasts new horizons for music. Narrowed down, the three finalist Songsters are now required to each present two original songs, created independent of the Music Moguls' input and producer makeover sessions. At this final level, as well, the tally of Hit Point Votes assumes the equivalence of one Mogul vote, which ultimately places the viewer into an elevated participatory decision making status. And since the Songster content will be crossing from the contained world of the competition into the real world (for debut on the billboard charts), there are several elements, including production of a music video, and preparation for various promotional content pieces, that will be required and previewed. Album cover, photo session, and up-close interview-based conversation about the authorship behind the music are set into a sequence of highlights that allow the audience and judges to identify the best package of Songster traits expected of the potential competition winner being inspected. We are looking at the overall package to determine not only who has the best sound and who puts on the best show, but who best represents the YGPS music creation concept designed to propel talent beyond the washout standard of image and personality currently dominant in the popular music market. This will facilitate new music horizons to occur as artists explore and incorporate personal, regional-global, and genre sounds into new kinds of pop, a territory which Mark and the Moguls can shape to impact popular music.

Also, at this stage of the competition, a YGPS compilation album, taken from a handful of the initial 30 Songsters with the most Hit

Points, will be introduced for release. Only ten tracks from the original thirty will be included, representing songs elected exclusively through the Hit Point process. These featured songs will approach the billboards following a release schedule in tandem with the season finale episode, with the competition winner being the first release of the compilation. Overall, the album is a direct result of audience voting preferences, and represents their confidence and belief in the Songsters' creative work. To see these additional tracks come to life helps both to build the YGPS fan base, and the YGPS brand, with additional opportunity, rewards and successes for these Songsters becoming available after the competition.

After Season Special: Pop Song Release Party with Music Video Launch and Summer Events Preview

After Music Mogul commentary and review of the criteria and characteristics which helped push the winning Songster into finalist position, the YGPS audience is invited to experience a more interior view of how a "Pop Song" comes together, as the making of the winning Songster's first song and music video is presented. Because music videos can make or break a song's debut and performance on the charts, YGPS fans will be able to vote in on what they think the music video should be like. Of the most active YGPS fans who voted in their music video concepts, winners will be flown out to meet the Songster finalist, who as co-host will kick-off the first play of the music video as it hits the air. Next, our Songster finalist will be presented a travel itinerary for exploring new music horizons suited to inspire pre-album development and future studio time. As well, fans will be able to catch-up with the ruling pop Songster as they trot across the continent performing, meeting other artists and hooking up their fans with the new sounds and sights from locations they are checking out.

The YGPS franchise encourages the creative process by engaging various genres and proven musical formulas, noting that variation and innovation is what moves music culture forward, and ultimately what will help the Songsters break new ground for new release popular music. As well, for the Music Moguls, an opportunity is presented to wield their power and identify the new sounds emerging

from across the US, *and abroad*, as per the series design to shape and install a redefined engine for producing music novelty in popular culture. The *YGPS* series will present both the Music Moguls' ear for song direction and producing, and a broader source pool of talent that can inspire the vast and shifting continuity of American music that reaches across the decades.

CREATOR NOTES:

***YGPS* Show Concept and Songster Promo Ad**

Do you think you have a top 40 billboard hit song? Then you're invited to audition. For *YGPS*, the music talent search contest is no longer about the vocalist/singer, or just about another band. It's about raw musical talent, lyrical inspiration, a riveting performance package, and strong musical concepts brought to life. That's who and what *YGPS* is looking for in order to bring out the next big *Pop Song* artists and put their work onto the charts. So if you have some gripping lyrics, a funky-up beat, or an easy, twisting melody that can command the billboard charts, we want your submission. *YGPS* allows for both the classical, if more rigid, industry standard model of a full album contract for music act production, while also integrating and propelling, through new media and the *Pop Song* venue, introductory singles for those artists who have traditionally been more difficult to discover, access and produce. *YGPS* extends the possibility of where new music comes from, and also describes what can be done with it as media horizons expand. So whether your talent leans more towards musician/instrumentalist, writer/composer/arranger, or vocalist/singer, *YGPS* is your chance to break into music pop and push forward your music. With the help of a seasoned Mogul producer and an a la carte Songster team, your talent is maximized. You could become the next *YGPS* guitar hero, dance track act, lyrical songster, or pop star act with a chart-topping single. Good luck Songsters as *YGPS* puts together your chance to take it to the billboard charts.

Proposed Music Mogul Packaging Concept

YGPS relies on an exclusive recording artist based Music Mogul judging panel featuring Mark McGrath, Nelly Furtado, _____, and _____ [Justin Timberlake, Pink, Alanis Morissette, Lenny Kravitz, Beck, Jewel, Rob Thomas, . . .]. The four seasoned ears and palates team up to spin and twist your Songster content into hot, new pop for the billboard charts and

airwaves. These superstar Music Moguls crisscross their talent and influences to create new, chart-topping, genre-based acts and tunes, with additional guest Moguls rotating for special editorial input, as required. As well, the panel of Music Moguls collaborate to launch the world's first a la carte YGPS Singles, YGPS Singles Compilation, and YGPS Season Winner's Debut Album.

Reality-based Elements and Music Bars

The beginning competition will present reality-based formats for meeting the Songsters including: 1) **First Look and Listen** with **Record Store Marquee Graphic**, and a **30 Second Clip** -- *Would you take home this artist? Do you like the album cover art? What is your first reaction to the sound?* 2) **"On-Air" Radio Station Interview** -- a brief series of questions presented via Music Mogul to capture creative perspective, influences and derivatives -- *What's the big idea behind the groove? Tell us about the song and the sound? . . .* and 3) **Mobile Media Buzz** -- a mobile/remote **Hit Point Poll** taken from the audience to find out whose songs got channel-switched and whose did not. These specific popular formats are recognizable frameworks to engage the audience and Songster fans with real-life/real-market situations, through which the Moguls and Hit Point voters can progressively develop their affinities, and influence each artist's fate. As well, with the inclusion of one given, and one earned **Music Bar**, the creative process and final Songster output is no longer at the sole hands of the Moguls, or Hit Point voters. "Use your **Music Bar** if you need a little more creative control. Earn one in the Radio Station Interview session by articulating merit, concept, or creative point-of-view in your Songster work." The **Music Bar** is available for use only in the beginning and intermediate competition levels where the Mogul input is more hands-on and designed to help the Songsters attain distinctive characteristics leading to popularity. However, Songsters who differ from any creative direction offered can opt to bypass or redirect the steering process, allowing the Songster ability to maintain a more "unedited" tone, or as defined, any personal element or quality envisioned for the composition in question. Steering through the competition, then, takes on more "push and pull" interactivity towards the selection and creation of new pop for air waves. Conversely, a **Music Bar** can be used to enlist producer advice or direction, specifically during the Intermediate Level of the competition, where there is an equal amount of Songster input vs. Mogul input applied towards the editorial process. (Ultimately, the **Music Bar** presents an interaction tool for Songsters to participate in the develop-

ment process of their featured songs. Defined, it is an elective device whose redemption value equals one instance of producer level control.)

Build-a-Band Module (Secondary Plateau)

A central part of the *Pop Song* series, so to speak "killing two birds with one song," is use of the pop single format as a platform for discovering talent that suits music directives set up for the featured "concept band." While Songster contestants are engaged in showcasing their a la carte talents (*with also recognitions garnered for collaborative efforts on other Songster's singles*), the underlying premise of the Songster new music creation model reaches its apex with the Build-a-Band module. This allows the Moguls more ulterior motivations and a second stack of criteria to review and editorialize contributions of the featured talent, steering Songsters towards optimized placement for success as they move through levels of the series. Making a great popular single, however, does not automatically qualify a Songster for consideration in casting of the featured concept band. Though, as Songsters progress through the series, there are subtle musical characteristics that can indicate potential elements for putting the band's sound together. In this way, simultaneous to the music single competition, both the audience and Moguls are observing music talent in order to anticipate how well the Songsters can work within a framework genre and band design being assembled for launch. This parallel module to the a la carte pop single design, allows for a maximized competition that capitalizes on a twist of talent using new media to create new singles then collided with development options for a more traditionally formatted concept band.

***Series Title Comments**

As an inclusive music competition, the *Pop Song* series, in title, upholds the idea that popular music extends across many musical genres, each having set forth examples of successful crossover into the "pop format," thus indicating a continuously broadened currency of what pop music can bring to listeners. With that said, an alternative title "Radio Song" (Make My Radio Song), may better foreground this bigger idea about popular music, more specifically by invoking radio bandwidth as a showcase of multiple genres. In a limited sense, however, for *Pop Song*, there is implied a meaning that popular song types are pop music only -- and in another way, according to *Radio Song*, emphasis moves ahead of this towards the media itself, presenting something about radio and new music technology instead. Though *Pop Song* seems to connote more familiar and dynamic properties as a title,

there is argument for immediacy in *Radio Song* as a title, especially with more visual branding methods being built into any moniker design. Also, the show as a "user-created" radio station, so to speak, can be easily translated into an identity.

Industry Context for Pop Song Music Creation Series:

Songster Trumps Idol with New Music Technologies

A new age is about to dawn for music consumption, and production. *Pop Song*, an a la carte music creation series, based on a pop single production model, challenges *Idol* with its new music platform and digital playback technologies, including the *SuperSingle*^(TM) file format. "Now your music track single has rich media content built right into the file format, creating a kind of DVD experience, with its 'visual-content' music interface. (Let's just say its like videotape got stuffed into a jukebox, and now you can interact with layers. . . .")

While the series aims to launch new music singles for radio and TV, a terrestrial radio show and satellite music channel are being planned, as well as a portal system defined as a back-end production engine. *Pop Song* will be innovative with a presence on portable devices, reinventing motives for music listening, music search and music download, with its multi-genre directives and cross-media *Songster* portal architecture. As well, a proprietary "atomics" engine will be available for licensing as a module on iTunes, and on other music sites. And, as part of the portal design, *Songsters* will be able to interconnect *multi-linearly* (like in a multiplayer game), to exchange content and create original songs that can be voted on and charted (*on Pop Song's internet radio channel*) prior to the competition audition phase. Whether you come to the series as a writer, singer/vocalist, instrumentalist/musician, or as an established set of bandmates with a repertoire of compositions, the series will enable you to organize your music contributions into its conveyor belt system to create new kinds of pop.

Not just a new technology for generating pop singles, *Pop Song* plans on changing music culture too. The music revolution, challenged in the 90's by access rulings limiting digital music tracks and sites to licensing and purchase fees, was functionally thwarted by Apple's .99 cent platform, which superimposed a static music model over the enormous potential that new media was presenting. Through *Pop Song's* market innovations, the next wave of music history and digital format music is finally here. *Pop Song* says "Goodbye karaoke *Idol!*", as fans vote on and help create original popular music using the series next-gen interaction framework.

Micro-Label Torkus and Franchise Media Properties:

- *Pop Song Production Model** (*Torkus novelty engine, Mogul-Songster Music Bar interaction protocols, . . .*)
- *Interstitial Music Acts and Collateral Show Content**
(*headliner talent performances, music history context, . . .*)
- *Production Design and Integrated Media Tools**
(*surround AVX mediascape, sub-track Music Mogul controller, . . .*)
- *Next-Gen Music Technologies** (*prototype RBW SuperSingle^(TM) music format, Fast-Track playback, Instant Radio application, . . .*)
- *A la Carte "Songster" Portal and Off-Show Presence**
(*'molecular' Songster interaction, event-based kiosk, . . .*)
- *Talent Placement "Build-a-Band" Module** (*season "concept band" with featured music genre directive, . . .*)
- *Torkus Label** (*new media music technology and reserved intellectual property including RBW digital media build-out, "Music Bar" venue, . . .*)
- *Music History and Genre Directives** (*music host/avatar and new rubb-a-dubb music creation method, . . .*)
- *Satellite, Terrestrial and Internet Radio** (*prototype RBW [rubberbandwidth] "visual radio" format, . . .*)
- *Music-Media Products** (*drop-n-drag lyrics, interactive album art, ringtone maker, grid-based playlist, . . .*)
- *Atomic Jukebox Radio / Holographic Space Car** (*on-dash 'visual radio,' algorithmic audio remix engine with bottle doppler, phasar gun, and other AVfx modes, . . . MUSIK 'visual music' projection headlight, . . .*)

RADIO SONG's Build-a-Band Module

"Check out my new 'TV music' show,
(I love my bluescreen mediascape!)"

*Singer-Songwriter
*Pop-Rock Artist
*RADIO SONG Front Man
/Panelist Music Mogul



"This next number has **Blondie**
on the bridge, **Yes** rumbling the
melody and a little **Fuel** in the
chorus, . . . let's hear it!"

"HEAVY RUBBER" & Nouveau Pop
concept bands (next wave sound):

BPM--Bipedal Radio Machine

(AV'Jockeys bring down new AV format)

The Bankrobbers--"Rubb-a-Dubb"

(w/ Rubberbandman Comic and TV-band story)

Sugaroo--"Talking Bubblegum"

(kids' radio show and voice cartoon)

The SkatterPunks--Mission-Message Band

(kids present kids w/ significant
age-related themes and original songs)

The AVSR's--New Media Music

(launched w/ media airspace craft build-out)

Torkus--Atmospheric "Cartoon Music"

(for MUSIK (visual MUZAK) signature
sound of music label)