

MUSICAL CHAIRMEN: BARRY WEISS, L.A. REID—WHAT ARE THE X FACTORS?

Billboard

**BEHIND THE GADHAFI
GIG HEADLINES**
**THE BIG MONEY
IS BACK IN
CORPORATE SHOWS**

**CATASTROPHE
IN JAPAN**
**NO BUSINESS-
AS-USUAL**

**LUPE FIASCO
DEFIES RADIO**
GOES NO. 1 POP



Is the Music Biz Invited?

**TWEET TIPS
FROM ?UESTLOVE
& TED LEO**

**BILLBOARD'S
TWITTER 140
INDUSTRY
CHARACTERS YOU
NEED TO FOLLOW**

AND

**LYRIC-ONLY VIDEOS
GO PRO**
**GROVER BIERY'S
NEW LABEL**
**RIGHTSFLOW CEO
PATRICK SULLIVAN**

**A TALK WITH TWITTER
CO-FOUNDER BIZ STONE**
**+ THE NEW TRACKABILITY
OF WORD-OF-MOUTH**

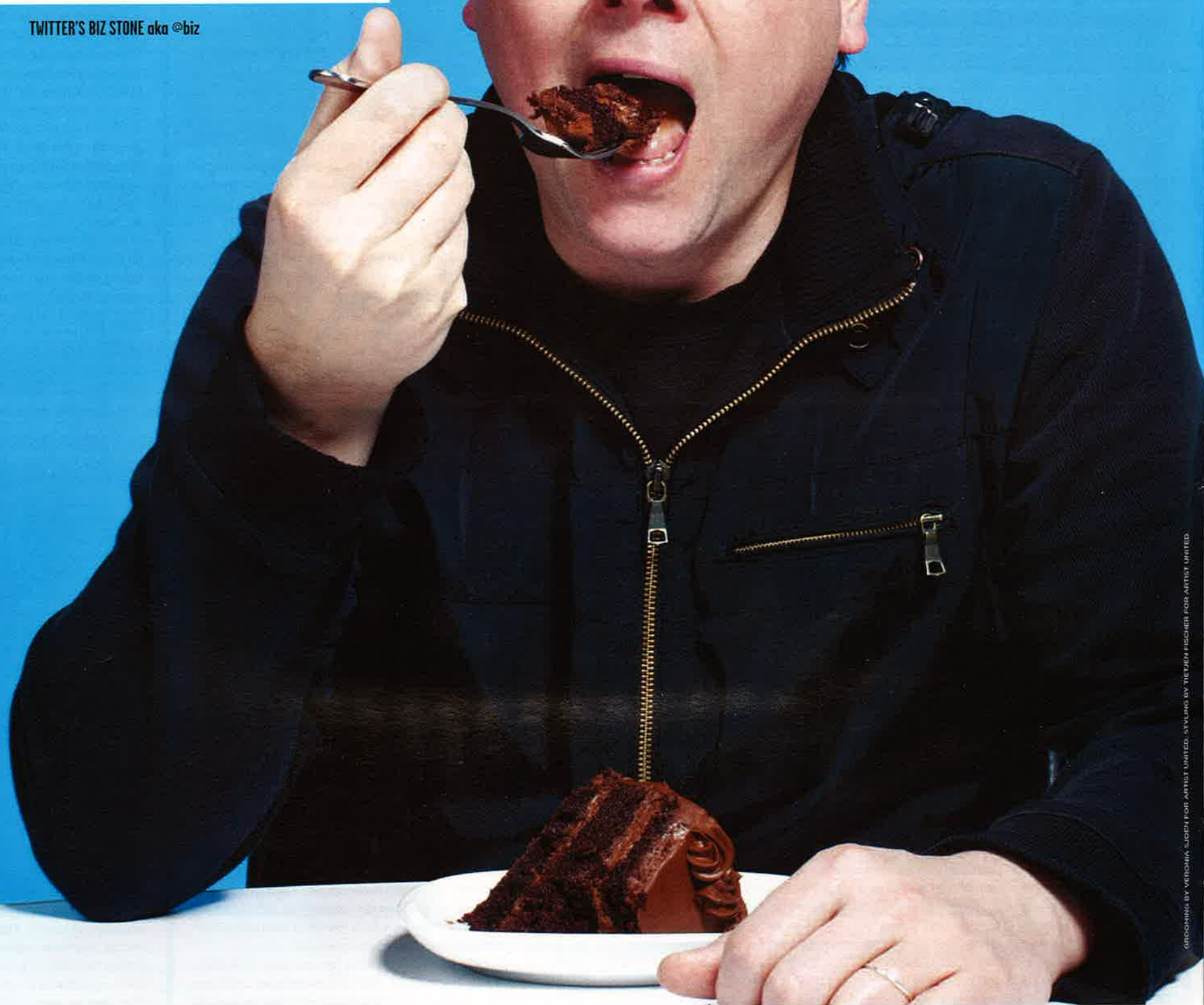
MARCH 26, 2011
www.billboard.com
www.billboard.biz

009678
0218
#BXNCTC *****3-DIGIT 801
144178NBB/CB/8#SAMPLE 001 K-DENVR 000/003
ANTONY BRUNO
BILLBOARD MAGAZINE
6042 E MINERAL DR
CENTENNIAL CO 80112-3053

UK £5.50

“THERE’S ALL KINDS OF META INFORMATION THAT CAN BE ADDED THAT GETS CARRIED ALONG WITH A TWEET. FOR EXAMPLE: IS THE TWEET REFERENCING A SONG? SHOULD THE SONG BE DISPLAYED?”

TWITTER’S BIZ STONE aka @biz



BILLBOARD'S TWITTER 140: It's not about how many followers. It's not about the quantity of tweets/retweets. It's about quality. Personality. Excellent linkage. These people are followed by those who work the smartest. Whether it's about copyright, "Entourage," social commerce, the cloud(s), rap radio, Nashville, technology or just techno, these are 140 of the best and brightest music industry characters on Twitter.

@aaronford is senior VP of label relations at Groovespark. Music nerd magnificence. @adamcurry aka the Podfather is an original MTV VJ. Aop pundit extraordinaire. @adamleber is Britney Spears' day-to-day manager/resident rumor-squasher. In The Moment. @AirWharton is Dennis Wharton, executive VP of the National Assn. of Broadcasters; radio and TV. @alejo villalobos is PD for top 20 Colombian station La Mega. Music connoisseur; trendsetter. @alexanderjung is founder/CEO of SoundCloud. Company to watch. @ashleycapps is co-producer of Bonnaroo/president of AC Entertainment. Beyond the mud. @aureobaqueiro is a Grammy Award-winning producer (Sin Badera, Thelma). Music recommendations: life. @Benjybenjy is Benjy Grinberg, CEO of Rostrum Records/Wiz Khalifa's manager. Humorous, clever, conversational. @bensheffner is Billboard's former legal columnist. Copyright: entertainment industry. @Bestbuyemo is Best Buy CMO Barry Judge. Slicks to business. @billyontheradio is Billy the Kidd, DJ at top 40 KHKS (106.1 Kiss-FM) Dallas. Candid. Gaga. Personal. @bjeffrey is B. Jeffrey Grant, VP of promotion for Verty Records. Radio networking; discussion. @boccountry is Brian O'Connell, president of country music for Live Nation. Talks to fans. @BocheBillions is David Vecell, president of booking firm Billions Corp. Clients.

BETWEEN the TWEETS

BY ANTONY BRUNO
PHOTOGRAPH BY GABRIELA HASBUN

Biz Stone: Co-founder of Twitter. He's been "developing large-scale systems that facilitate the open exchange of information for more than a decade." Ahmir "?uestlove" Thompson: He updates followers on the musical and the mundane. With 1.5 million followers, he's a formidable presence on Twitter, helping new artists by posting clips of their rehearsals on "Late Night With Jimmy Fallon," where he and Grammy Award winners the Roots churn nightly as the show's house band. In a conversation that covers everything from privacy to the jaws of life to Prince possibly lurking on Twitter, the Dirty Projectors and "paying attention to what the users need," these two trendsetters get down to the Twitter nitty-gritty.

Did you expect Twitter to have such an impact on the way artists communicate with fans?

Stone: I was pleasantly surprised . . . to find out that folks like ?uest, who adopted Twitter really early, were using it to communicate with fans. It was the best possible scenario because they were actually listening to fans. And even cooler was that they were communicating with other artists. It was exactly what I thought wouldn't happen, which was this very open conversation.

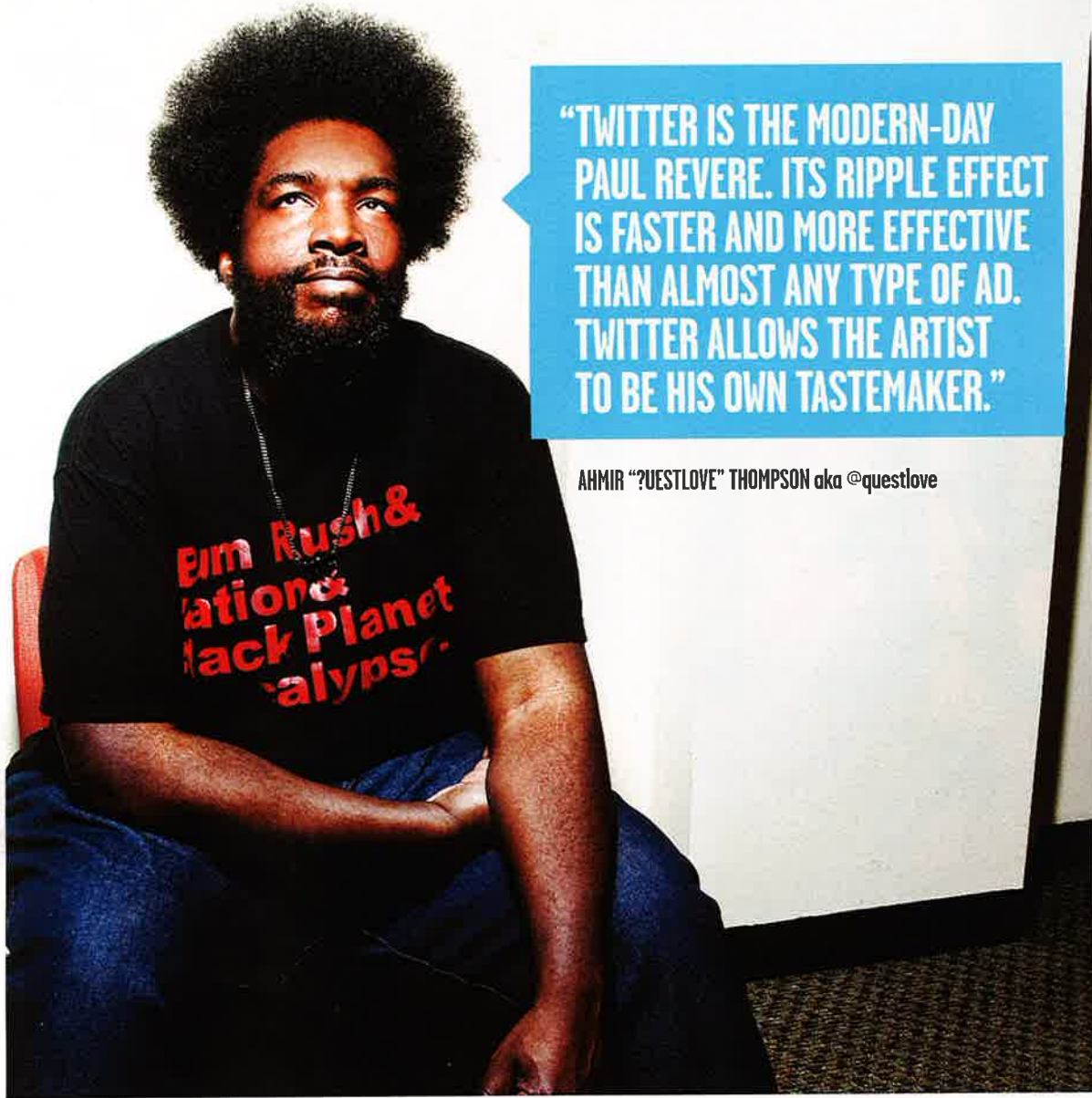
How did you first become aware of Twitter?

?uestlove: On the cover of Philadelphia magazine; the story was "you don't know this woman, but 100,000 people follow

her." She used Twitter to draw attention to her fashion blog. I looked up Twitter. When you first join, it's jokey and you do stupid stuff. But I got to 100,000 followers quickly and I was like, "Whoa, this could be a promotional tool." I realized that I could use Twitter to finally cut down that velvet rope or fourth wall that so-called entertainers are supposed to have. I decided I was going to use the account to show people how "normal" the life I lead actually is. It's a contradiction, because you can't be "normal" and talk about going to Madonna's Oscar party. But I was tweeting from the ambulance when our bus turned over in Paris. They were getting the jaws of life and I was like, "I need to tweet this." To show people real situations.

Concerts: Politics: @brainofjoacohen is Jonathan Cohen, music booker at NBC's "Late Night With Jimmy Fallon." Photos/previews performances: @brokemogul is Scott Vener, music supervisor for HBO's "Entourage." Music, advice, shark: @bunyan71 is attorney Paul Rosenberg, Eminem's manager/head of Shady Records. Amusing, thought-provoking: @charliewalk is a former Epic/Sony president, now chairman of R.I.W. Collective. Artists, execs, tastemakers: @choitotheworld is Mary HK Choi, writer at Style.MTV.com. Conversational, Personable, Smart: @chopshopmusic is Alexandra Patsavas, owner of Chop Shop Music Supervision. Songs, projects, fun: @ChristianClancy co-manages Odd Future, Frank Ocean, marketing for Eminem, Man vs. Machine. @JukeboxJelly is a songwriter (Kelly Clarkson, Jessie J). He loves music: @Clifty is Chris Lighty, CEO of Violator Management (50 Cent). Read between lines: @Combat_Jack is Reggie Osse, managing editor of The Source. Always debating music: @coreytrace is Corey Denis, digital music consultant. Albums, movies, strategy: @icyberia is Larry Marcus, venture capitalist. Pandora, Soundhound, RootMusic: @DannyDee is head of Digidependent.com. Thoughtful, useful, amusing: @danyberg books bands for Fuel TV's "The Daily Habit." Bands: Sports: Grub: @dave_haynes is VP of biz dev at SoundCloud. Full of energy: @d.welley

is a Nashville-based digital media strategist. Tachie, foodie, culture-y: @david is David Noel, SoundCloud community evangelist. Music, startups, airplanes: @dglashnote is Daniel Glass, founder of Glasnote Records. Music, Movies, Knicks: @digmusicinsider is Jack Isquith, former Warner Bros. Records digital exec. Linkage, observations, astuteness: @discomaz is Mansel Segal, in biz dev, and a partner at Rdio. Techno, technology, melodies: @dizzyfeet is Nigel Lythgoe, exec producer of "American Idol." Truly unusually candid: @djburryears is Eric David Johnson, producer of music and integration at DDB Chicago. Dreamer, doer, photographer: @dmitrivietze is owner of marketing/management company rock paper scissors. International perspective, Arty: @dmitry is Dmitry Shapiro, CTO at Myspace Music. Retweets, Commentary, Trends: @doughertym is Mike Dougherty, co-founder/CEO of Jelli. Music, social media: @dscheinm is Dan Scheinman, GM of Cisco's Eos division. Important e-commerce guy: @dsusa is Daniel Susia, director of copyright/royalties/licensing at Sony Music. Random riffs, sound: @duncanfreeman is founder of Band Metrics. Digital music, technology: @eldsjal is Daniel Ek, founder/CEO of Spotify. Low-key, very important: @elizabethbrooks owns marketing firm Strategy; Napster vet. Sharp, Forward, Worthy: @elliottwilson is CEO, Rap Radar; editor, RESPECT, magazine. Pro-



"TWITTER IS THE MODERN-DAY PAUL REVERE. ITS RIPPLE EFFECT IS FASTER AND MORE EFFECTIVE THAN ALMOST ANY TYPE OF AD. TWITTER ALLOWS THE ARTIST TO BE HIS OWN TASTEMAKER."

AHMIR "QUESTLOVE" THOMPSON aka @questlove

Stone: It does break down that fourth wall, but then once in a while we get vicariously into Madonna's party. You may be following ?uest, but you're also following your mom, your buddies.

?uestlove: I wish you guys would invent a device where you could prevent someone from lurking on your feed. My mom spends about four hours on my Twitter a day. At 11:00 p.m. she's like, "Ahmir, exactly how do you know Sasha Grey?"

Stone: We have to invent a mom filter.

In all seriousness, is a filter something you'd consider?

Stone: One of the things we've done from the beginning is keep it real black and white what's public and what's private. You're either all out there in public, or you protect your account, which means the only people who see your tweets are those who you allow one by one. It may have some disadvantages, in that there's one or two people you wish weren't looking at your tweets. But the overall benefit of being public and reaching so many people outweighs the one or two people you wish you could reverse parental-block. On the flip side, you can block people on Twitter who you don't want to hear from.

Any features you'd like to request from Biz?

?uestlove: I don't know how many artists have stalked me because they think I have some power to verify their accounts. Is there some sort of secret jury who decides who gets verified?

Stone: We've stopped accepting requests for verification through the website. We introduced verification because there were certain politicians and celebrities who were getting impersonated. Rather than chase down every fake account, we verified the one real account. But once you introduce a badge, everybody wants a badge. Regular folks, like some of our investors, were like, "Can you verify me?" But no one's going to impersonate them.

?uestlove: Whose idea was it to limit it to 140 characters?

Stone: Constraint really does inspire creativity. The reason we chose 140 characters though, is because we started out wanting to build on the mobile texting system. It had to work within the international limit of text messaging, which is 160, and we needed to leave room for the name of the author of the tweet. We wanted the tweet to be able to be read in its entirety across every single device. We had to play to the lowest common denominator, and that's SMS.

Is Twitter for all artists, or just those with the knack?

?uestlove: I don't have handlers. I know most artist accounts have their handlers [tweeting]... So I wouldn't recommend doing my level of tweeting. Two or three of my tweets have gotten me in major trouble and I avoided some major repercussions. But for the very basic ABCs of it, I think all artists should be on it. Like Prince, he's on Twitter, but he lurks. He's under an alias and will never officially use his Twitter account to benefit him. Which is really strange.

Stone: One of the things we've been telling folks who are not necessarily gung-ho about taking the baton and running with it, is to do just that. Think of Twitter as an information source that you can go to, to read about what people are saying about your album, or your product. That ends up often-times with the person wanting to eventually use Twitter to say something. That, for us, is a better way to get people interested in Twitter—rather than saying, "You should tweet," right off the bat.

?uestlove: Twitter is the modern-day Paul Revere. Its ripple effect is faster and more effective than almost any type of ad. In the early '90s there were certain tastemakers you could entrust to promote your product. Twitter allows the artist to be his own tastemaker.

I learned about Esperanza Spalding on Twitter. The same with Odd Future. The Dirty Projectors are another great example of how Twitter has changed someone's course overnight. On a whim, I took my Flip cam when they performed, and put a 40-second clip on Twitter. The next day I woke up and every blog from Pitchfork to whatever had that clip on.

Stone: That's what's going on across all of Twitter. At least 25% of all tweets have a link in them, and a lot of times that link is to a piece of music or a videoclip. When we notice that behavior, we start doing stuff. One of the things we did recently was an integration with Apple's social network service Ping, so that if you're listening to a song on iTunes, you can just hit the tweet button and you can share it with all your followers and get taken back into iTunes to buy it. There's another service called Rdio, and you can listen to the whole song if you're both Rdio subscribers.

Does Twitter have the responsibility to help users provide more context to their tweets?

Stone: Not everybody reads the terms of service when they sign up to a website. But if you look at ours, I helped write them. They're written in a very conversational tone, and anything that sounds lawyerish has a yellow box explaining what it means. Basically, it says once you send out a tweet, it goes everywhere. It goes on people's mobile phones, it goes on CNN. It goes everywhere. That's going to be on you. So if you don't like the sound of this, then don't use the service.

We have a responsibility that people understand it's a public medium. People are still learning what works, what doesn't. Can you pull off humor in 140 characters? Will people get the joke? My example is, if I tweet I'm at a restaurant, I've got to assume it's an invitation for anyone around to join me. So I wait until I leave. Those are the subtleties that society in general is learning to understand when it comes to the new transparent way that we go about our lives and communicating. There's a lot of value in openness, but we also have to learn how to temper that. Occasionally we're going to get burned, but that's how we learn.

?uestlove: Do you ever fear the idea that you might become the next Friendster?

Stone: The fear is not about someone else. The folks most likely to bring us down are ourselves. One of the things we lived through, which was terrible, was that we weren't able to keep up with growth throughout 2008 and 2009. We had a lot of downtime. That's the kind of stuff that ultimately will make you fail. We had a small team then—like, 50 employees—and we're past 350 now. We're finally able to get to that point where we're not shooting ourselves in the foot every day. When we worry, we worry about executing on our plans.

There are others that are doing similar work, and that's a good thing for society in general; to have a variety of people working on a variety of cool tools that allow people to express themselves. But the thing that's most important is that we do our job and support the growth. That's what brings a service down—not paying attention to what the users need and not running a quality service. For example, focusing on money too early as opposed to features and growth.

?uestlove: Will we ever be able to add a comment to a retweet?

Stone: That's part of a larger initiative. One hundred and forty characters is the basic mechanism that carries a tweet through the system. But there's all kinds of meta information that can be added that gets carried along with it. For example, is the tweet referencing a song? Should the song be displayed? There's a world down the line—we're not working on it this second—there's a lot of associated content with that very simple tweet... something you're using to read the tweets can unpack a world of information.

fane, wired, encyclopedic. @erwizzle is Emily White of Whitesmith Entertainment. Brilliant indie acumen. @endino is Jack Endino, producer. He invented grunge. @ericbeal is VP of A&R at publisher Shapiro Bernstein. Newbie; trenchant commentary. @ericsonowden is VP of direct-to-fan creative and technology at Atlantic Records. Design, Tech, Apple. @ethank is Ethan Kaplan, former emerging tech exec at Warner Music Group. Geeky tech nerdism. @fionabloom operates lifestyle/marketing firm the Bloom Effect. Passionate, indie, urbane. @frankdenbow is a programmer who builds stuff like RandomGram, SingSend, Freestyles. @replies, entrepreneurism. @fredwilson is a principal of Union Square Ventures. Hippest venture capitalists around. @Geespin is Geoff Gomers, assistant PD at R&B/hip-hop/W/PS (Power 108.1) New York and rhythmic top 40 WJMN (Jam's 94.5) Boston. Charming, fun, interactive. @gerritmeier is COO for digital at Clear Channel, Germany. Tennis. Music. @gowang is co-founder/tech technology officer/creative officer of Stride. Apps, food, food. @gleonhard is Gerd Leonhard, a media futurist. Predictions. Quotes. Analysis. @guayoseary is Madonna's manager. A must-follow. @hellomarko is Mark Montgomery, co-founder of EchoMusic and Nashville-based EIR at Claritas Capital. Wheat from chaff. @hoff is Ross Hoffman, enter-

tainment sports business development at Twitter HashTags, links, Twitterpics. @Hopelessian is Ian Harrison, CEO of Hopeless Records. Signings: great links. @iamnoah is Noah Dinten, co-founder/president of Fenbridge. Understands music lovers. @IAmRobStone is Rob Stone, co-founder/CEO of Cornerstone/Pader. Cool, perceptive marketing. @lancr is Ian Rogers, CEO of Topspin. Edgy marketing. uber tastemaker. @irvingazoff is chairman of Live Nation Entertainment. On (Twitter) hiatus. @jasonhirschhorn is a serial entrepreneur/digital media exec. News. Commentary. Excursions. @jblogg is Jeremy Welt, Warner Bros. Records digital exec. Music; Packers fan. @jdenver is Joel Denver, founder of AllAccess.com. Timely regarding airwaves. @JeffRabhan is chairman of NYU's Clive Davis Department of Recorded Music. All music everything. @JeremyHolley is VP of consumer/interactive marketing at Warner Music Nashville. A rising star. @jess is Jessica Verrill, in corporate development/strategy at Twitter. Plus global travel. @jimspotilly is Jim Butcher, head of communications at Spotify. A digital comucopia. @juliepilat is assistant PD/music director at top 40 KIIS (Kiss-FM) Los Angeles. Artists and secrets. @justnerdman oversees digital marketing strategy for Universal Music Canada. Metal. industry events. @justiana is Liana Huth of Madison Square Garden Entertainment and Fuse. Out

TWITTER, MUSIC AND MONETIZATION

FINALLY. WORD-OF-MOUTH HAS STRUCTURE. IT HAS SCALE. IT'S TRACEABLE, TRACKABLE—AND POTENTIALLY PROFITABLE

BY ANTONY BRUNO

Fact: Six of the top 10 most retweeted Twitter messages of 2010 were related to a musical artist. Fact: Eleven of the top 20 Twitter users with the most followers, including the top three overall, are musical artists. Truth: Clearly, there's an intimate connection between Twitter and music.

Today, five years after co-founder and then-chairman/CEO Jack Dorsey sent the first tweet on March 21, 2006—"just setting up my twttr"—Twitter has fundamentally altered the relationship between artist and fan, between label and fan, and between fans themselves. The ramifications of Twitter on the way music is discovered, marketed and sold have yet to fully materialize.

That's because word-of-mouth is the best, if most inefficient form of advertising. With Twitter, word-of-mouth now has structure and scale. It's traceable, trackable and potentially profitable. Twitter has become a beyond-massive broadcast platform—200 million registered accounts that contribute an average of 140 million tweets per day. It has raised more than \$360 million in venture financing and is valued at more than \$3.7 billion. But while Twitter's success in its first five years has been measured by its number of users and by traffic, the next five will be rated on its ability to turn a profit, and Twitter believes there is a real business opportunity in supporting the music industry.

"The more they can build an audience on Twitter, the more tickets they can sell, the more music they can distribute and the more of their core business model they will be able to support," says Twitter head of strategic sales Ross Hoffman (@hoff).

In the last year, Twitter started testing new programs and initiatives designed to make Twitter a more structured (and monetizable) experience for the brands and industries willing to pay for them, and hired new employees to manage these programs and teach celebrities and artists how to better use the service to their advantage. Among the early adopters are music companies like Interscope, Hollywood Records, Merge, Amazon and iTunes.

According to Omid Ashtari (@omid)—who joined Twitter in December from Creative Artists Agency as an entertainment business development executive and a sort of celebrity hand-holder—the most effective way to use Twitter as a promotional vehicle is through authentic communication directly between the artist and fan—regardless of risk. "It gives fans a feeling that any time, any day, the band can say something really fascinating," Ashtari says. "If you make people feel like they're missing out on something if they're not following your tweets, that's a great way to build demand."

Twitter's next step is to start making money. Partnerships with the music business play an integral role in that effort. Hoffman is leading the charge to create custom Twitter experiences for big brands willing to sponsor the experience.

"If a sponsor comes to us and wants to do some kind of deal involving music, we may approach labels or artists or manage-

ment or venues and pull the pieces together," he says. During the Super Bowl, for example, it created a custom feed for the National Football League that aggregated all Twitter conversations related to the game in a widget that appeared on NFL.com, paid for and branded by Visa. Part of that included a graph of which topics and people were receiving the most mentions. Interestingly, the top five on the list that night were artists performing and appearing in commercials, rather than the players or the teams.

In April 2010, Twitter began testing a program called Promoted Tweets. Similar to Google's AdWords, participating brands can pay to have a tweet they create appear at the top of any search term with which they choose to associate it.

Interscope Records bought promoted tweets to market new releases from Lady Gaga, Maroon 5 and Taylor Momsen. On Feb. 28, for example, the label bought a promoted tweet to push the video premiere of Gaga's "Born This Way." Any Twitter search for the term "Lady Gaga" listed the Interscope tweet first, which included a link to the video on Vevo and encouraged retweets. The promoted tweet was retweeted 823 times in less than four days. Twitter estimates the marketing exposure for that one tweet was in the millions of eyeballs.

"That was a perfect example," Hoffman says. "It had a link to a video, a call to action, and encouraged fans to retweet it. A typical tweet might get 100 retweets." The campaign helped drive the video premiere to 2.7 million streams in 24 hours, according to data provided by Vevo.

Another program Twitter began experimenting with in 2010 is Promoted Trends. While the Twitter home page lists trending topics, Promoted Trends allows companies to buy a spot on that list for 24 hours at a time, marked as "promoted." It's different from Promoted Tweets in that it doesn't wait for users to search for anything. It just sits on the home page. The music industry was one of the first to participate in the program.

Both programs remain in the trial phase, and according to Hoffman are only offered to a handful of brands who "get it." This is in preparation for a widespread rollout. Hoffman says Promoted Tweets alone is seeing engagement rates of 5%-8%. This is massive compared with the typical 0.25% engagement rates common for Web banner ads.

Promoting music is one thing; getting people to buy is another, and Twitter's success in this area is inconsistent. On the positive side there are success stories like Durham, N.C.-based Merge Records and its use of Twitter to drive sales for Arcade Fire's 2010 Grammy Award-winning album, "The Suburbs."

A week after the album arrived last July, Merge used Twitter to offer the CD for \$7.99 through the label's online store—a 50% discount, and even cheaper than the digital version of the album—through the Twitter accounts of Merge Records (18,000 followers), Arcade Fire (134,000) and Twitter Earlybirds (225,000). As a result, Merge sold more CDs from its online store the second week after the album was released than the first.

"Twitter has helped make music more democratic," Merge head of digital assets Wilson Fuller says. "That is, information about artists and releases is shared socially and not dependent on ad dollars spent for exposure." But, hip-hop artist Soulja Boy—despite having 2.5 million followers—sold only 13,000 copies of his album, "The DeAndre Way," in the week following its November 2010 release. And it wasn't like he didn't use Twitter to promote the album—more than 70 tweets were issued on the release day alone from his account, including links to iTunes.

To help provide better feedback, Twitter is testing an analytics dashboard that can provide artists with data on the number of tweets, retweets and other information sent on Twitter about them.



#promotion: It looks like Twitter entertainment business development executive Omid ASHTARI (@omid) wants promo tweets to be comfy.

and about. @karenchil is a blogger, also handles online marketing for Young Money. Smart, Drake-y. Interactive. @KevinLiles1 is president/CEO of Def Jam Interactive. Axioms. Inspiration. Gaming. @kimblethenimble is Rich Masio, digital music consultant. Rare, timely, smart. @lefsetz is Bob Lefsetz, consultant and pundit. Raw, hilarious, controversial. @littleburger is Mike Keyser, president of black music at Atlantic Records. Fun. Games. Business. @Indygybl is Lindsay Gabler, online community manager for Universal Music Group, Fontana, Pop, live shows. @MarcusTGrant is a manager with Los Angeles-based the Collective. Inspiration. Aspiration. Monetization. @marcuswhitney is co-founder/CTO of Moontost. Former cyborg pharaoh. @mark_mulligan is VP/research director at Forrester. Research. Analysis. Live-tweeter. @MarkGhuneim is founder/CEO of WiredSet/Trendrr. Always amazing info. @mattstrower is in artist relations/development at Pandora. News. Concerts. Reviews. @mdave is David Beronja, host of Nashville Tech Feed podcast. Local, global, bizare. @mikocaren is president of Elektra Records. Surging label? Go. @missinfo is Minya Oh, radio host on R&B/hip-hop WQHT (Hot 97) New York. R&B and rap. @mloabmi is Marissa Lopez, associate director of Latin writer/publisher relations at BMI. Music publishing happenings.

@motormouthmedia is Judy Miller Silverman at Motormouth Media. Interesting indie info. @Nacionalista is Tomas Cookman, president/owner of Cookman International/Nacional Records, indie. Alternative. Latin. @nathanhubbard is CEO of Ticketmaster. Humanizes the gorilla. @N_C_B is Noah Callahan-Beaver, editor-in-chief of Complex magazine/network. Pithy. Knowing. Busy. @nestamusic is Robby Towns' artist/music biz consultancy. Perceptive, helpful takes. @nikhilshah is co-founder of Mxcloud. Excellent music insights. @omid is Omid Ashtari, an entertainment biz-dev exec at Twitter. Chatty. Funny. Convivial. @pakman is David Polkman, a partner at Venrock. Riffs regularly. digital. @pepegarza is PD of L.A.'s KBUE. Nose for hits. @PerezHilton is the power blogger, now searching with Simon Cowell for "next great boy band." Zany. Timely. Powerful. @PeteCashmore is co-founder/CEO of Mashable. Social-digital guru. @Philschaap is a curator of jazz at Lincoln Center, programmer at Columbia University's WKCR and jazz educator. Knowledgeable about business. @pinkygonzales is a digital business consultant. Candid, strange, insightful. @radiothom is Emily Deimont (former Googler), SoundCloud people-ops head. Yoga, running, Radiohead. @RepoJay is Jay Frank, senior VP of music strategy at CMT. Serious music wonk. @richardtafoya is co-founder/GM

It's currently offered only on a "situational" basis (meaning the artist or label has to have an existing relationship with Twitter to access it) but could wind up being another paid service down the line, although Twitter hasn't yet announced any plans.

But Twitter's power truly shines in the organic, unplanned successes that occur when fans start talking to each other about music they've heard, like or are interested in. It's an area that until recently has progressed naturally, first with users simply naming the songs they were listening to, then by including links to sources of that music and lastly by using third-party services like GetGlue or playlist-sharing services like Share-MyPlaylists that link to Twitter. That's inspired Twitter to get involved and start building new capabilities to make such sharing even easier.

"It's something that going forward we're going to try to do a lot more of because we feel one of the things we add value to is the ability to access music where it makes sense," Rdio chief technology officer/VP of engineering Todd Berman says. "When someone on Twitter says, 'Hey, check out this song,' you shouldn't have to leave Twitter to check out the song. You should be able to just listen to the song."

Amazon MP3 uses Twitter slightly differently. In May 2008, it began tweeting alerts on its Daily Deals for discounted music about once per day. It now tweets two to eight times per day and has amassed 1.5 million followers. Tweets include free songs of the day, artist samplers, playlists and links to songs by artists in the news related to events like the Grammys or the Super Bowl. "We received great customer response from the tweets," Amazon spokeswoman Cat Griffin says, "and continue to use



"WE'VE CHANGED THE WAY PEOPLE ARE DISCOVERING MUSIC, MARKETING MUSIC AND SELLING MUSIC. WE'VE REALLY TRANSFORMED THE WAY ARTISTS ARE INTERACTING WITH FANS AND EACH OTHER."

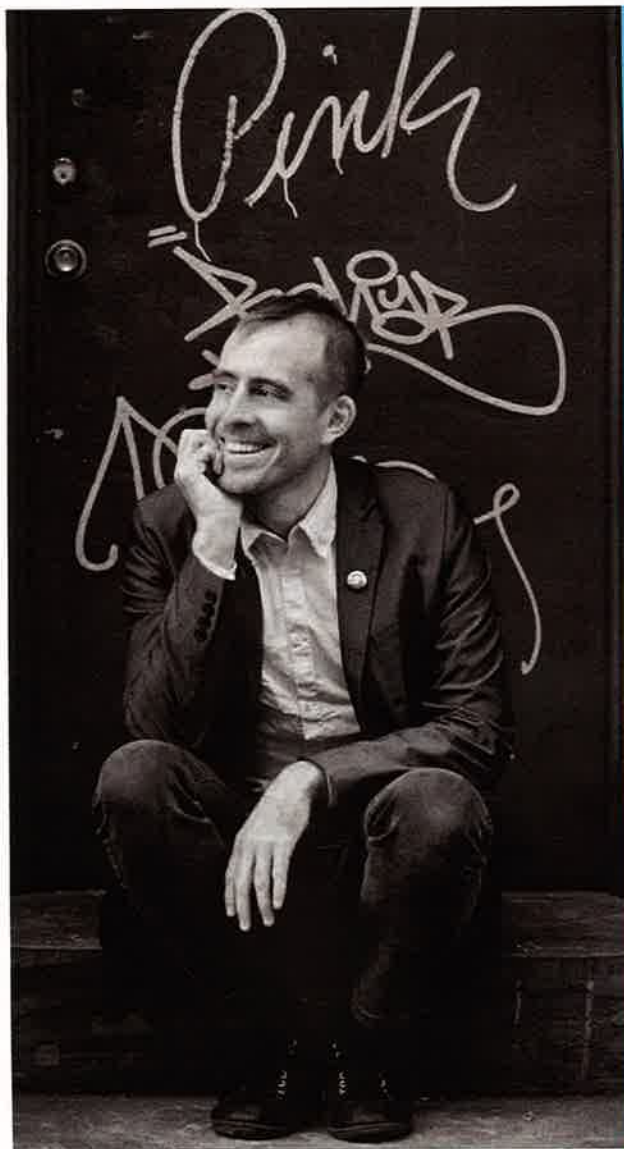
TWITTER'S ROSS HOFFMAN aka @hoff

Twitter as a way to update customers on their favorite artists and help them discover new music."

All this is just the beginning. Twitter has also started creating in-house services and applications first made popular by third-party developers, such as how it created its own iPhone app after several developers first created Twitter interfaces for the smart phone. In fact, it recently put new restrictions on developers using its API, warning them not to replicate any of Twitter's core functionalities in an effort to make the Twitter experience more "consistent" for users. At the same time, Twitter is working on

providing more context around the short text sent in each tweet, which could include metadata embedded in tweets that tells users whether it's referencing a video or a song, or providing an easy-to-access guide to all the other conversations taking place around that tweet, all of which can be unpacked and expanded beyond the original 140-character limit.

Ultimately, however, Twitter's future success or failure depends on whether society at large—of which the music industry is only one element—can adapt to its tenants of sharing, transparency and openness—all in 140 characters. ■■■



TED LEO'S TIPS FOR ARTISTS WHO TWEET

"I'm not afraid to embarrass myself from time to time"—an artist's perspective on how best to use Twitter

You don't need 1 million Twitter followers to use Twitter effectively. Punk veteran Ted Leo (@tedleo), of Ted Leo & the Pharmacists, has a Twitter following of nearly 20,000. Yet his daily posts have helped win him a Shorty Award, a prize issued by the Real Time Academy of Short Form Arts & Sciences to Twitter users demonstrating the best uses of the service. In 2010 Leo was named, along with such artists as Amanda Palmer, 50 Cent and M.I.A., one of the 40 "artists to follow" by Pitchfork.

"I wasn't initially convinced of its value or use," Leo says. "But I enjoy the constraints of the format. It's a great tool, it's really kind of fun, and—dare I say—enriching in my life. There are any number of ways you can approach it. One of the genius things of the platform is how flexible it is. What you bring to it is what it becomes. It's a useful way to have a one-on-one connection with fans and friends."

REGULARLY REPLY TO FANS. "I maintain my Twitter as a conversational thing. I don't respond to every @reply. If it's something that's challenging in a friendly way that makes me what to respond, I will. If it's something that's challenging in a way that makes me angry, I sometimes will—and sometimes go back and delete those responses. But there are a lot of voices out there in a conversational tone."

RETWEET TO BOOST IMPRESSIONS.

"I retweet a lot, but only things I find interesting and want to pass on to my followers. The marketing, brand-building side is really an afterthought. In my world, all forms of promotion are an afterthought to the music you make and the people that appreciate it."

DON'T JUST TWEET ABOUT YOUR NEXT SHOW/ALBUM.

"If I'm playing a show I want to let people know about, I'll put it on Twitter. It is valuable as a news-blasting service for your business. But it's just another facet of the whole relationship I have with the rest of the world."

HAVE A GOAL, BUT STAY LOOSE.

"I have no goals with Twitter. I don't solicit followers or purge them. It is what it is and I'm going to use it the way I'm going to use it. Being someone who comes from the basement punk underground of the '80s, I've tried to maintain something of that conversational tone that was the de facto mode of existence for me when I got into music. I try not to have that fourth wall, even onstage."

BE AUTHENTIC.

"I'm not afraid to embarrass myself from time to time by opening that window a little wider into the daily idiocy of my life. I can understand why someone at a higher level of the fame game would not be as comfortable doing that." ■■■

of SoundSpoke Media; also founded LiveDaily.com. Muchto music news. @RichardXL is Richard Russell, founder/owner of XL Recordings. Eloquent, current, personal. @robsantos1 is Rob Santos, VP of A&R at Legacy Business of reissues. @rociogutierrez is co-founder of digital marketing/consulting firm Digital Girl. Latin, alternative, new. @ronaspaulding is president of Universal Music Group's Fontana Distribution. Garrulous, inspirational. @rosenbergradio is Peter Rosenberg, host of R&B/hip-hop WQHT (Hot 97) New York's morning show. Hip-hop, politics, wrestling. @ryanpitchfork is Ryan Schreiber, founder/CEO of Pitchfork Media. Opinions, jokes, wisdom. @RyanSeacrest is "American Idol" host, radio personality, mogul. Behind-the-scenes. @sandoCNET is Greg Sandoval, digital entertainment reporter, CNET News. Link, links, chat. @ScooterBraun is Justin Bieber's manager. Talkative. Global. Interested. @sean_fennessey is director of merchandising for eMusic; writes around. He loves this game. @sebastiankryns is GM of Rebelion Entertainment; Grammy Award-winning producer for Shakira, the Black Eyed Peas, Carlos Vives. Opinions, airplanes, shows. @siriusmills is Ron Mills, music director of Sirius XM's Hip-Hop Nation. Videos; music links. @soundboy is Ian Hogarth, founder of Songkick. Interacts with all. @spinaltap is Ted Cohen of TAG Strategic; former EMI exec and serial panelist; Conferences. Networking. Gadgets. @StephenGHill is president of music and specials programming at BET. In the mix. @stevejang is founder/CEO of Schematic Labs,

maker of SoundTracking app. Skateboarding. Surfing. @replies. @steviegpro is Steve Greenberg, head of S-Curve Records. Songs. Travel. Backstage. @stormwarren is host of GAC's "Headline Country." Bird's-eye view of Nashville. @tbquirk is musician/artist Tim Quirk of Google Music. Digital retail brilliance. @tconrad is Tom Conrad, chief technology officer at Pandora. Internet radio star. @tdandrades is Tony Dandrades, anchor of Univision's "Primer Impacto." Interviews the stars. @tensessewolf is songwriter Shooter Jennings (son of Waylon), Sirius XM DJ, Neo-outlaw worldview. @terrymccbride is CEO of Netwerk Music Group. Lots of linkage. @ThatEricAlper is Eric Alper, director of media relations and label acquisitions at E1, Music. Big business. @thedoctordr. @Dr. Luke "Gottwald, multi-platinum producer. New tracks. Obsessions. @timechange is Tim Chang, partner at Norwest Venture Partners. Startup insight; gigging. @timwestergren is founder of Pandora. Digi-music streaming media. @toddmoscovitz is CEO of Warner Bros. Witty and astute. @tomilverman is founder of Tommy Boy Records and New Music Seminar organizer. Music strategy/stats. @ToureX is Touré, author/journalist and host of Fuse's "On the Record." Prolific. Popular. Controversial. @TristanWalker is head of biz dev at Foursquare. Enthusiasm. Recommendations. Deals. @Vlatilade is Vicki Mack Latalilade, founder/owner of Gospo Centric and B-Rite Praise. Business. Globetrotting. @we7_clive is Clive Gardiner, VP of digital content at We7. Digital music insights.