

CNN Money

June 26, 2001

7:25 pm ET



## Internet radio goes mobile



June 26, 2001: 7:25 p.m. ET

Live365.com has developed first streaming MP3 player for pocket PCs

NEW YORK (CNNfn) - The Internet can bring you thousands and thousands of music stations, but they are only be as portable as your laptop computer or Web connection.

Alan Wallace, senior vice president of Live365.com, said his company is looking to change that. He appeared on CNNfn's [The N.E.W. Show](#) to explain. ■



## Radio Internet

July 3, 2001

by John C. Dvorak



***Live365 is the dominant radio provider on the Net.***



Whether Live365 ([www.live365.com](http://www.live365.com)) can make money is anyone's guess, but as far as I'm concerned, this site represents the future of radio. The future I'm referring to is both bright and bleak at the same time. The future is bright, because Live365's content is fabulous. The future is bleak, because making money on the Internet is tough. I understand that Live365 is burning through a million dollars a month. If this site ever runs out of cash, losing it will create an enormous loss to the Internet community.

Live365 is the dominant radio provider on the Net, as far as original programming is concerned. This site doesn't deliver a useless mish-mash of recent baseball broadcasts or commercial radio programs. Instead, the site provides a forum for thousands of independent homebrew channels, pumping out a ton of unusual programming.

Here's an example: One of the great pleasures found on Live365 is the ubiquitous OTR segment. "OTR" stands for "old-time radio." The term usually refers to original radio programming done between 1930 and 1955, including programming from the 1935 to 1948 golden age of radio broadcasting. During this era, people used the radio as their main source of entertainment, much as the TV is used today. Thus, most of the creative energy of writers and programmers went into these shows—which is readily apparent. If you listen to the sitcoms of this era, you find some of the best writing ever done, with elaborate story lines and humorous situations that are still copied today. These were not shows that were meant to be timeless, and they tend to reflect interesting things about the sociology of bygone times.

Even more interesting than the comedies are the half-hour dramas and mysteries. Many of the best of these shows appeared on two old-time series: "Escape" and "Suspense." I know of no more spine-chilling half-hour activity than listening to a George Toudouze story called "Three Skeleton Key," which was done three times on the "Escape" show. The first one with William Conrad, done in 1949, was the best of the three. (The second one, done in 1950, starring Vincent Price, seems to be the most commonly found but is not nearly as good as the Conrad version.)

Other stories, such as "The Man Who Would be King," were tight half-hour radio plays that ended up running 90 minutes when they were later made into movies. The radio version is invariably better than the movie version. Also look for "Diamond as Big as the Ritz." "Leiningen vs. the Ants" was turned into a long movie called *The Naked Jungle*.

The radio play was better. Anyway, all this and more can be found on Live365. There is one channel devoted to running Orson Welles material from the radio era, and another channel is devoted entirely to running Welles' famous "The War of the Worlds" segment over and over.

It's these kinds of super narrowcasting streams that make Live365 so valuable. I've been collecting old radio shows since I was in college, and I got into a group that was heavily into trading this material. Only recently did the OTR moniker appear. Since all of this material had been on the air before tape recorders, it was all transcribed onto large analog disks. These disks have been floating around the underground for decades. How many of these old shows have been saved is unknown, but I was shocked at how much I have heard on Live365 that I didn't even know existed. The site is a bonanza.

The attraction of Live365 doesn't end with just the old-time programming. There are channels for inspirational speeches and, of course, music. You'll find every genre of music at the site. You can find bagpipes, pipe organs—you name it. One of my favorite stations is programmed by some guy who has collected every top-five song from 1955-1959 and plays them continuously. For people interested in, say, the genesis of doo-wop music, a listen to the songs of 1955 is an eye opener. Also, you can sense the change from the swing music of the 1940s to rock and roll, which took place during this period. Listening to the styles change is fascinating.

Most of the music on Live365 is commercial-free and plays continuously. This is a relief. Because I've collected old radio shows in the past, I've hooked up a cassette recorder to store a few of the Live365 broadcasts. I was lucky enough to buy a Pioneer CT-M6R years ago. This machine holds six cassette tapes and shuttles from one to the other so it can record continuously for 12 hours or more, depending on the tape used. Get one on e-Bay if you can find one!

The speed of the stream for Live365 content is listed, and many shows provide you with a T1 audio stream of incredibly high quality. For the old-time programming, the quality is never very good, although many of the amateur programmers seem to have cleaned up the old shows.

Live365 is a tremendous resource, and I can't recommend it enough. Support it. •

## Dallas Morning News

August 2, 2001

By Doug Bedell

page 1 of 3



### Tuned in, turned on—Audiences sift through the vast choices of Internet radio to find their own niche

The impending arrival of satellite radio subscription services such as Sirius and XM Satellite Radio finds another form of music delivery—Internet radio—in the throes of radical change.

Technical problems with early efforts to send digitized music uninterrupted to computers—known as streaming—have been largely overcome. And with the arrival of faster Internet connections, music lovers are finding listening satisfaction from Webcasting stations across the globe.

By most accounts, Internet radio's popularity is swelling.

A March study by the Webnoize digital research firm showed 86 percent of more than 13,000 students had tried listening to Net music streams in February 2001, up from 27 percent in 1999. Forrester Research estimates 41 percent of U.S. consumers—118 million Americans—will use Internet radio at least once a week by 2005.

Webnoize researcher Lee Black says the attraction is obvious. On the Net, users can indulge themselves in specific tastes. And music can arrive without the clutter of ads, gab and mass-produced playlists offered on FM dials, although users with slow connections may suffer interruptions.

"Consumers are somewhat frustrated by Internet radio, but they continue to use it," Mr. Black says. "They expect it to be like broadcast radio, but the breadth of content it offers is just so important to them, they don't mind its shortcomings."

But, like the rest of e-commerce, this young industry is wrestling with ways to make enough money to support high costs for streaming.

Adding to that hurdle are legal issues with the recording industry. It has

successfully sought restrictions under the 1998 Digital Music Copyright Act that impose the same limits on Webcasters as traditional radio stations. That means legal, licensed Internet stations can't play entire albums. In fact, you can't stream more than three songs from any album and no than two consecutively within any three-hour block.

For companies such as MusicMatch Jukebox Radio MX that are attempting to produce more personalized streaming, it means being handcuffed to the same restrictions that are driving users from traditional radio to the Net.

Three distinct options for tuning in to Internet radio options have emerged:

- Web-based networks entered through portals such as [Live365.com](#) or [Cablemusic.com](#).
- Free and subscription-based selections pulled in through music players such as RealPlayer, Windows Media Player and MusicMatch Jukebox.
- And Web sites streaming local radio stations such as Merge Radio 93.3 in Dallas.

More options are in the offing as the Big Five music companies move their own music download subscription models to the Internet under two main services, MusicNet and PressPlay. And major radio station conglomerates, including Clear Channel and Infinity, are only now experimenting with ways to bring their massive nationwide audiences to the Net.

#### WEB PORTALS

Pioneered by Mark Cuban's Broadcast.com of Dallas, Internet radio portals were designed to help users sift through the ever-growing list of streaming music choices. But it and other portals have suffered from a dearth of advertising dollars and a lack of interest from traditional radio stations, Mr. Black says.

"In reality, radio stations were getting fed up with [having] their brands and identities buried under the Broadcast.com model," Mr. Black says. "All in all, while it was the right step early on, it's just not about those guys anymore."

Technology companies have produced a way to inject targeted, streaming ads into Internet radio music feeds, but it's not yet a trusted delivery system, analysts say. Webcasting works fine on a small scale with a limited budget, but costs for equipment and bandwidth increase with the number of listeners.

In general, Internet-only radio stations have struggled to gain huge chunks of listeners.

With the prospect of digital, per-copy downloads from the Big Five music companies on the horizon, some major Web forces have begun gobbling up portals.

AOL Time Warner, for example, has acquired Spinner.com. MTV aligned with SonicNet.com to develop its customized "Me Music" service. MP3.com will be wrapped into the future PressPlay enterprise from Vivendi Universal and Sony. Microsoft, meanwhile, has started up its own portal, MSN Music.

The rest have been left to struggle for themselves.

Several portals, including OnAir.com, eYada.com, RadioSpy.com, DiscJockey.com and BroadcastAmerica.com, have gone out of business.

But dozens survive, including NetRadio.com, CyberRadio2000.com, RadioJump.com, RadioTower.com, vTuner.com, World Radio Network (www.wm.org) and **Live365.com**, a hybrid portal that allows amateurs to create their own streaming stations.

Most portals allow very narrow searches for extremely customized streams, but with **Live365.com**, the choices are wide and eclectic. You want Indian trance music? How about barbershop Christmas tunes? Or Yugoslavian hip-hop? Chances are, **Live365** has it.

Company vice president **Alan Wallace**, a veteran of Dallas and Houston FM stations, says there are more than 40,000 individual stations on his service. Unlike other portals, Live365 gives users the Web-based tools and storage space to arrange playlists from music they enjoy.

In June, Mr. Wallace says, more than 5 million hours of MP3 music was spewed to Internet listeners via Live365.com.

The company is built on the pioneering efforts of Shoutcast.com, which developed an easy-to-use software tool that turns home computers into self-contained Internet radio stations.

With Live365, users are given 365 megabytes of disk space on the company's streaming servers. They upload their favorite music, then manage their playlists on the company's servers.

Joe Ferguson of Sandy, Utah, had little radio experience, but his station—and many others—has struck chords with hundreds of daily visitors. Mr. Ferguson, a blues addict and Stevie Ray Vaughan freak, started Texas Flood Radio in May 2000 as a tribute to the late Lone Star legend.

"I started it just to listen to my own CDs without having to drag them back and forth all the time," says Mr. Ferguson. "After a week or two, I saw that other people were listening, too."

Texas Flood Radio gradually moved to a top spot in the blues genre listings at Live365, and Mr. Ferguson says he receives regular raves from listeners in the Netherlands and Japan. But even the most popular Live365 offerings usually attract fewer than 100 simultaneous users at peak hours.

The challenge for Live365 is to convince advertisers that niche programming is worthy of their bucks, Mr. Wallace says.

"We can actually give advertisers a very specific idea of who's listening and where," Mr. Wallace says. "What we have to do now—more than ever—is get the ad community to stop sitting by the wayside."

## MUSIC PLAYERS

When it gets down to attracting mass audiences for Internet radio, the desktop media players have advantages. RealPlayer, Windows Media Player, QuickTime and MusicMatch Jukebox have long provided simple ways to tunnel into specific genres.

The Windows Media Player interface, for example, categorizes and allows searching of Internet radio stations by call letters, key words and genre. When the Big Five record companies begin selling digital tracks, customers will need a way to preview and sift through their offerings. Media players, say experts, are positioned as tools for that effort.

Right now, the recording industry fears that if consumers can request songs online, CD sales could suffer. It has gone to court to force the major Webcasters to adhere to strict limits on how much wiggle room users are allowed in selecting music streams.

MusicMatch Radio MX is offering a bold combination of a free music player, audio library organizer and CD ripper in its MusicMatch Jukebox 6.1.

With it, users can subscribe—for \$5 monthly or \$50 annually—to a service that lets them personalize streams as much as the law allows. A subscriber's on-screen window allows selection of music by tempo—slow, medium or fast. A second window lets fans create custom-listening streams from any year, decade or time span. Customers can also base their streams on a list of 25 favorite artists.

While a customer streams his music, the original album art appears in one window of the player. Places to get more information on specific artists also appear.

Beyond the flexibility, the streaming itself is innovative. The rate of music flow can be tailored to low, medium and high bandwidth connections. Because it uses a combination of streaming and file transfers, music is noticeably crisper and suffers fewer interruptions than other available options.

"We consider it a near music-on-demand experience," says MusicMatch spokesman Gary Brotman.

In the eight weeks since its release, MusicMatch Radio MX has attracted 18,000 subscribers, Mr. Brotman says. That figure may not bowl over the cynics, but it clearly signals that a segment of music lovers is willing to pay for personalization.

As record companies begin permitting sales of digital music, users will be able to drag and drop purchased tracks into their computer's audio library. From there, CDs can be burned with another click.

"Streaming seems to be the direction people want to go," Mr. Black says. "But I think the lines between the download and the stream will probably begin to blur over time."

### **STILL TO COME**

Remaining on the sidelines of Internet radio are conglomerates such as Clear Channel and Infinity Radio. Clear Channel owns 1,170 U.S. radio stations; Infinity, 180.

Mr. Black says that once the radio industry develops "Web hubs" for its properties, the Internet radio landscape may shift dramatically. Within them, experts say, well-branded local stations could develop "side channel" streams designed specifically for other musical genres.

Right now, these huge players have largely left their local affiliates to fend for themselves on the Net.

"But you can't rely on a local station to bring a strong Internet presence," says Mr. Black. "They're just strapped for cash." Webnoize surveys show that traditional stations largely assign interns and low-paid tech-savvy employees to their Web-streaming tasks.

That could all change if the major radio station groups can develop a comfortable way to arrange all their properties under a unified Web outlet.

Even though traditional radio streams aren't narrow enough for most Internet radio users, they may present an attractive option, experts say. Many predict that the radio conglomerates are about to develop strategies that feed off local stations' primary selling points: localized news and well-branded DJs.

It may take a couple years, says Mr. Black. "But when you're talking about Internet radio's future, it's all about the Clear Channels. It's all about the Infinities.

"It's about people who can really bring a lot of advertisers and relationships to huge, huge markets."

## TIME MAGAZINE

October 9, 2001

by Benjamin Nugent

page 1 of 2

***Even if you've never wielded a microphone, you can set up your own Live365.com channel.***



### Radio Active

***Top 40 rules the airwaves, but there's an Internet station for every earthly genre of music. Log on, and listen to the planet***

*The radio is in the hands of such a lot of fools trying to anaesthetize the way that you feel.* —Elvis Costello, Radio Radio

At some point or another, everyone thinks about taking a baseball bat to the radio. There's nothing on the air, goes the traditional gripe, aside from the latest flavor of mainstream pop, hard rock and hip-hop. It's a sterile teenage wasteland spanning the dial, disrupted only by the odd college station and NPR.

For the answer to that plaint, put down the bat and turn to the computer. Internet radio offers continuous treams of music, and other kinds of sound, to any consumer who can log on and download audio files. The software that makes this possible comes in the form of programs like RealPlayer that are available for free online. Users can listen to streams, called stations, created by others, or they can create their own streams. And the streams can run while the computer does other things.

Internet radio is a godsend for listeners whose tastes run too eccentric for the MTV Total Request Live navel-exposure set. Whether you hum merengue music in the shower or brush your teeth in rhythm to German techno, there's an online channel that offers what you want. Finding a station that matches your interests at a site like Sonicnet.com is like finding a date in the personal ads. All you have to do is scan the list of descriptions, and eventually you'll find the one that's

approximately right for you. Globetrotter? To start, there's "African Experience" and "Brazilia." Headbanger? Try "The Pit" (metal) or "Axis" (adult alternative). With sites like Live365.com that provide average Joes with the bandwidth to open up their record collection to thousands of listeners a day, and sites like indiePOPradio.com that link users to stations geared toward particular interests, the Web holds out the promise of delivering radio from the hands of "such a lot of fools" (or profit-oriented entrepreneurs) into the grasp of the People.

What's even more democratic is that many of these stations are run by amateurs who have nothing better to do with their time than share their musical wisdom with the world. Even if you've never wielded a microphone, you can set up your own Live365.com channel. You can select the option to apply for a station on the site, free, and upload MP3s containing as many songs as you want. You can replace old MP3s with new ones to keep the flow of music fresh, or allow the same selections to repeat ad infinitum. Laws designed to ensure that Web radio can't function as a Napsterish file-sharing system forbid you to broadcast chunks of an album or a lot of tracks from one artist within a short period of time. However, just about any other narrower format is fair game. Computer technician and percussionist Amilcar Carvalho, of Brockton, Mass., who runs a Live365 station featuring the music of his native Cape Verde, uploads "over 100 songs a couple times a week" for pleasure. "I am a musician, and I love people to hear the music," he says.

While the Internet is good to hobbyists like Carvalho, commercial Web radio has fallen upon draconian times. sorry you missed us! reads the Web page where the Net radio source iCAST once stood. Like Imagine Radio (subsumed by Sonicnet, which was bought by MTV's interactive division) and Launch.com (being acquired by Yahoo!), it's one of the many Internet radio sources that have gone out of business or been taken over by large corporations in the past several months.

"It's very expensive to do right now," says Jed Grodin, who is in charge of music programming at Hypnotic, the online entertainment company, owned largely by Vivendi Universal, which recently subsumed the Web radio site Nibblebox. "The

cost for one person to listen to one minute of music is so high. Streaming providers charge by the megabyte, so every person you add costs money." That means the more listeners a Web radio station attracts, the higher its costs, whereas old-fashioned, "terrestrial" stations have relatively fixed costs for a license, staff and facilities, and tend to get more profitable as they acquire listeners.

Some argue that Web radio listeners, once they find a station to their taste, are thenceforth deprived of the joy of musical discovery. "On Internet radio they really try to lock in to a specific interest," says Brian Turner, a program and music director at Jersey City's fiercely independent-minded radio station wfmu. "I think some of the best discoveries you make happen when you're led down an alley by accident."

That's where the Internet broadcasts of terrestrial stations come in. Alaskans can tune in to the online wfmu as easily as New Jerseyans and thereby subject themselves to a cabal of DJs whose interests include Somalian folk, Italian film scores and klezmer. For that matter, a metal fan from Beijing can log on to BBC.com and come across a Manchester drum-'n'-bass turntablist featured on the home page.

For all these compelling reasons to listen to Internet radio, is any Web radio site a sturdy financial model? For now, the demise of iCAST.com and so many of its Web-only brothers appears to indicate that the durable stations are the ones connected to a terrestrial channel or some bricks-and-mortar business. Knittingfactory.com, for example, broadcasts live music from shows at Knitting Factory clubs, and Rolling Stone Radio is part of the venerable rock mag's Web presence.

But Web radio's audience is expanding rapidly. "Two years ago, 6% of Americans had ever listened to Internet radio," says Bill Rose, general manager and vice president of Arbitron Webcast Services, a company that rates the popularity of Web radio stations. "Now it's 20%." Those numbers suggest that Web radio is on its way to capturing the imagination of the segment of the world with leisure time and connection speed to enjoy it. Perhaps one day we'll hear songs by the Elvis Costellos of the future about Web radio's glorious triumph over

the bad, old radio—if only, somewhere in the mile-long buffet of channels, we can manage to find them.

## How to Tune In

1. Go to a website with Internet radio stations (see examples, like live365.com, in this article).
2. Select the "radio" option. You may need to follow instructions that explain how to download a sound program (e.g., RealPlayer) appropriate for your PC, or become a member of the site.
3. Browse the lists of stations until you find your sound.

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**Laura Dely**, Business and Internet Radio Editor, [Radio World](#)

**Alan Wallace**, Senior Vice President of Communications, [live365.com](#)

**Chris Westcott**, Head of New Media, [BBC World Service](#)

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March 13, 2001



## **Alan Wallace Promoted to Senior Vice President of Communications for Live365.com.**

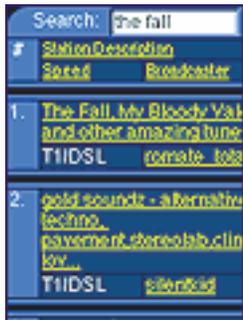
He might as well be known as the founder and creator of Live365.com. Wherever you see Alan Wallace, he's carrying the latest device promoting Live365. He will stand and defend the product whenever someone takes a shot at it, as David Lawrence recently did at the Country Radio Seminar. He's the ultimate Live365.com pitchman.

Under his new title, Wallace will be directly responsible for overseeing the continued development and expansion of Live365.com's public relations and communication efforts. He will also continue to serve as a key spokesperson for the company.

"Since joining our team in June 2000, Alan has played a pivotal role in increasing the awareness and visibility of Live365," said Alex Sanford, president and CEO of Live365.com. "In his new role, he will only help Live365's continued growth and position as the world's largest Internet radio broadcaster."

***(Alan Wallace)  
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CNET  
May 24, 2001  
by CNET staff



Wireless music  
at last!



## Jukebox in the sky--for real this time

In heavy contrast to Palm users, Windows CE aficionados have enjoyed an ability to download music files to their handhelds for a while now. Once the files are on your Windows CE or Pocket PC handheld, they can be played using any number of digital audio software players. All you need is a standard set of headphones.

But we're really excited about the first wireless, PDA digital-music delivery system, offered by the Internet radio broadcaster Live365.com. (You can sample the service here.) It's still a fairly bare-bones affair: You have to use the volume control in the System Settings on your handheld rather than that found on the application, and there's no song-title display or access to presets at this point. You also need a Ricochet wireless account to use this service, since that's the only way to get a fast enough wireless connection on your PDA.

But the bottom line is that Live365 lets you listen to your uploaded MP3s wirelessly, for free. That's something that people have been dreaming of doing ever since wireless networks went up. Of course, you can only stream music when you can access your Ricochet service. In our tests, we found that we were able to listen to a high-quality Live365 channel without skips, as long as our Novatel Wireless Merlin for Ricochet modem reception was in the Excellent range. Nevertheless, we'd advise anyone wishing to try the service to set up a high-, medium-, and low-speed channel on Live365.com. That way, you can access your tunes no matter how your Ricochet connection's doing.

