



mogulwars

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Mogulwars Alert:
Bruce Haring, writer, techster and man-about-music-town, has recently published "Beyond the Charts: MP3 and the Digital Music Revolution." We would like to offer our readers a 10% discount off of the book's cover price. Please visit the URL below to purchase it:

<http://www.plutus.com/offthecharts/offthecharts-www/digitalmogul.html>

Week of

5.5.00

This week, *digital mogul* and *mogulwars* launches its executive job listings section, *mobile moguls*. Do you have an executive or upper management position you would like to advertise? Please contact Advertising Director **Tim Chadsey** for details. Are you hankering for a new mogul gig? Please see the listings in *mobile moguls*.

mogulwars is now accepting advertising sponsors for its editorial fiefdoms, as well as entire issue sponsors. Please [click here](#) for more details, or contact Advertising Director Tim Chadsey at twchad@sonic.net. Our advertising program will launch June 1st.





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Frontline Analysis of Your Favorite Feuding Fiefdoms ... *We have long believed that the distinctions between discrete media are*

disappearing, as "content" moves ever-swiftly to digital zeros and ones. But we recognize that there will be plenty of market battles in each of the entertainment empire's fiefdoms to keep the most myopic of generals busy for years to come. That said, every week we bring you our frontline analysis of all the news that's fit to print from film, TV, music, publishing and the media, digital entertainment and advertising.

VoldengBrief

It's "Fear of Communism and other Bad Things, Like Emerging Technology, All-Reaching Media Conglomerates, Evil Hackers and Angry, Frustrated Consumer Mobs Week" here at the *mogul*. Please read onwards for a glimpse of anything-but-rare fear-addled asses and tired, spit upon, overly-market-prodded masses. (Sedatives, straightjackets and a good Chardonnay will be supplied.)

Film Fortress

Was George Lucas delaying a DVD *Star Wars I* release just an utterly calculated plan to sell the videotape version to everyone that would buy it, then ensure fans would pick up the better quality disc when it was finally on the shelves? If it was, it's a smart one, and

Lucasfilm denies outright that this was in response to pirated copies of the film on the Net. Instead, he gave fan demands credit for *The Phantom Menace's* surprise DVD announcement, sometime next year. With this new trilogy, everything feels like a smokescreen from the man who wrote such fine lines as "I don't care what you smell – get in there," "The force will be with you – always" and "Mesa no have a boomer!" – possibly because so many eyes are on his every move. Lucas says he intended to release all six movies at once on DVD format, though five or six years from now, after the Republic falls and Anakin dresses in black, who knows what format we'll have in our living rooms. Hypno-helmets or something. Either way, Lucas seems to have fans in mind lately. After banning all *Star Wars* fan sites with copyright material off the Net, he's opened up a floodgate of internally-controlled fan pages, with his own ads on them, at *starwars.com*. Just sign up and you can worship Boba Fett at your own leisure, using sanctioned art and sound effects. It's a good response to accusations that he, and other owners of content like *Buffy* or *X-Files*, were being big jerks. The best news of all from the Lucas camp is that he's only co-writing the next film, so maybe the dialogue will be a little tighter than "That's more midi-chlorians than Master Yoda." Well. One thing's for sure. The negotiations were short. – *Fish Griwkowsky*

In 2600.com news, longtime First Amendment lawyer Martin Garbus has taken up the DeCSS mantle, offering to

defend against the MPAA's ice-treading, Hitleresque push to stop 2600.com from even posting links to the DVD encryption-cracking program, which so far has yet to be proven to have cracked a single online DVD, given that the information from a single movie would take a couple days to download. Garbus is about 20 for 20 in his legal victories over the years, and the story will make good headline fodder if he's allowed to defend the online hacker paper. He might not, however, because he's defending Scholastic in another case, Scholastic being owned by one of the MPAA members. For some silly reason this country's courts look down on defending and attacking the same castle at once, though in the era of super-mergers, this is going to make things tough once there's only one company left on Earth and it decides to sue itself. It's happened before – at least ISPs were once again verified in court to not be responsible for their users, words and actions. By gum, I think someone's thinking out there for once! – *Fish Griwkowsky*

TV Trough

The best scrap this week was easily Disney, in the form of pushy, demanding ABC, versus Time Warner, in the form of a big, mean, cable boss bully. Well warned in print that if a deal wasn't struck by Monday, Time Warner would pull the plug on ABC, holding customers hostage during sweeps week, when season finales and celebrity Who Wants to Be a Millionaire





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alike were to have graced homes with ballerina-like beauty. In a move mirroring MP3.com's message to its customers regarding the RIAA's lawsuit, Time Warner then blamed Disney by name for the blackout, and Disney went running to the FCC. For 39 hours, 4% of American TV's 100 million customers, including a jabbering New York Mayor Rudolph W. Giuliani, were left without ABC, but Time Warner turned the lights back on when it looked like the FCC would be slapping them on the wrists with razor wire. Everyone wants to be the only entertainment provider in the universe lately, and that was widely blamed for this series of tantrums, which Time Warner claimed started soon after they announced their merger with AOL. Disney edged for more money for its channels, as well as a piece of the technological pie that links TV and the Net, which is becoming increasingly prominent, or so the rumors go in the parts of the world with nothing better to worry about, like, say, eating. But trying to figure out the real motivations of both sides is like attempting to understand the Rock's motivation for slamming a chair into the back of his opponent's head during a match. They're all just calculating, spoiled brutes who assume that they can get away with anything and, looky heah, they can, all under the guise of providing better service for customers. Ask anyone who was blacked out about that. Gosh, it makes you kind of miss the old days when Time was just an insightful magazine, Warner a cheery movie studio like Disney, ABC a good channel and AOL a pushy,

pandering, awful, viral email provider, destined to wrap its clumsy tentacles around the planet. Yep. Makes me glad I threw my TV out the window the day they canceled *Knight Rider* – or was that just a dream? It's hard to tell what's going on any more, what with all the new corporate lying every day. – *Fish Griwkowsky*

Elsewhere, the FCC stayed busy, rapping Time Warner on the knuckles by declaring that its decision to dump ABC signals violated an FCC rule (which bars cable operators from dropping stations during sweeps), and approving the Viacom-CBS merger with conditions (Viacom has a year to come into FCC compliance.) Oh, and DTV lovers were faced with yet more problems, this time in the form of translator issues. And I'm not talking bad-mouthing safari guides; I'm talking difficulties in setting up translating and repeating transmitters. Let's drive a stake through the heart of the current standard already, it's getting embarrassing to keep watching this corpse twitch. – *Lisa Voldeng*

Audio Camp

Just as you can go to jail for taping copies of your favorite CD, so too is MP3.com in the steaming doghouse for doing essentially that, something like 45,000 times. That's actually a lot of doghouses, and MP3.com's troubles are just beginning. The RIAA has won in one of the most heavily anticipated rulings since – last week, when Microsoft got the official and quasi-ignored split order. It's a victory

for the recording industry, or so they think, having snipped the neck of the first wave of their friendliest competition on the Net. See, at MP3.com, you couldn't listen to music from their huge storage archive unless you owned it at home. The RIAA didn't think that was enough incentive for people to buy, and U.S. District Judge Jed S. Rakoff sided with the industry in what may be one of the first, worst moves against the Internet at large. Clearly, what the RIAA wants is to make its own money here, not have some third party come in and benefit, through advertising or whatever, from what they deem their own property. The industry, slowly, sloggingly and sloppily, intends to creep into the generally democratic playing field and have everyone come to them first for music. Well, it's a fine theory, but there's still Napster to contend with, much more widely used programs with no such functional respect for copyright, thanks to its millions of users who simply don't care about it. Then, if Napster gets dismantled, there's always Gnutella. Then sneakier and sneakier programs, nameless as of yet, built with no corporate structure at all, will take their place. And so on. But the RIAA just went ahead and set a fuse underneath one of the most cooperative existing online music infrastructures. One of their own, as it were. And, as they keep driving the resistance both underground and into increasingly martyred fits of action, they will come to regret it. So, sipping champagne atop self-congratulatory thrones of victory, the established business of music industry has won its first major



Bloated Banality™ Award

bloated banality™ (blōtid bənalitē), n.
1. Slang. A statement of self-important mediocrity. 2. Slang. Using a self-important statement to inflate the value of something hackneyed.

This Week's Award for Bloated Banality™ Goes To...
...So many contenders, so little space. This week's award goes to Time Warner (who sent this tender message to New York cable viewers : "DISNEY HAS TAKEN ABC AWAYFROM YOU..."), Disney (whose Preston Madden was lovingly quoted saying of Time Warner: "They're liars and monopolists."), Lars Ulrich (who, after being asked whether he'd ever visited the Napster site, said: "There are a lot of people who are ignorant of the issues." Lars also said: "Metallica doesn't give a f**k about anything! If





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battle. But they've definitely provided the passion to turn this into a long, hateful war. – *Fish Griwkowsky*

**"So be it
Threaten no more
To secure peace is to prepare for war
So be it
Settle the score
Touch me again for the words that
you'll hear evermore...
Don't tread on me."**

**- *Metallica, with an at the time
confusing pro-military song in the early
'90s***

Man, I haven't gotten to write this much about Metallica since I did a report on guitars in the 10th grade. But, in choosing to be the visible frontmen against Napster, and in arguably turning against the very spirit of free distribution that allowed them to play for loads and reloads of money for the last 20 years, they've earned a place in this nest of friendly criticism. This week, after defending themselves on a censored Artist Direct chatline for, yes, a whole hour, repeatedly plugging their summer tour and, at the very least, joking along the way, Metallica has proven, once and for all, that they're just as mired down in record-industry paranoia as the RIAA's Hilary Rosen, and just as able to ignore any salient points thrown in their direction. Using the argument that they don't want to work for free, because, of course, they'll never earn another penny now that Napster's around, they swept

away any suggestions by their rocky fans that popular Napster should be left alone, along with those suggestions that the music program may in fact help them, as one chat participant said, he having gone out and bought all their albums after he heard one of their pirated MP3s. Shooting a few insulting comments, such as the supposition that corporate Napster was trying to split them and their fans apart, rather than the fact that maybe the fans have their own brains, only deepened the damage for the rockers, and Artist Direct's chat rooms were full of vitriol and suggestions of a mass CD burning if this keeps up.

Like the industry until lately, Metallica reluctantly admitted there is currently no place to go to buy downloadable tracks from them but, to their credit, said they didn't have any problem with Napster monkeys trading bootlegs and anything else of theirs you can't buy in a record store, about the only ray of light here for the once-awesome band which now plays with cheeseball symphonies. Metallica accused pro-Napster Limp Bizkit of being sellouts, then promised they would never sue their fans (remember that one), though they did drop off over 300,000 user names found to be dealing pirated tracks at the Napster offices in response to the program's managers' claim they'd boot anyone off Napster found to be dealing copyright material. A lot of handle changes are inevitable if Napster goes through with its promise. Chuck D, meanwhile, who's been around on the

urban side as long as Metallica in metal town, praised the program as a revolutionary way of getting music out, and even linked up with them for a songwriting contest after writing an eloquent rebuttal, claiming that most artists, who, unlike Metallica, couldn't afford to sue their record companies for sweet deals and higher in-store CD costs, don't make fair money out of the current corporate promotional structure. Arguments, such as Hilary Rosen's, that artists are hurt by Napster, don't generally fly according to actual artists in other words, with the exception of dinosaur bands who've been around long enough to finally be making some money, quite an obstacle course in the year 2000.

What's happening is a fascinating rift being formed in the industry. Those artists who haven't gotten much support or money from their deals because of the quick-cash Latin, swing, or other such lame crazes, are beginning to rebel against an industry which, since the inception of higher-priced CDs, has increasingly penny-pinched an un-talliable amount of creativity into oblivion. I talk to artists in the industry, and those that have gladly left it, every week about this, so you'll have to trust me. Most who have left are happier now, even though none will ever be as rich as the Rolling Stones or our newest greedheads, Metallica. It's difficult to predict what will come of all this after the lawsuits clear. Most likely, the mainstream industry, a pared-down version of the big five labels represented by the RIAA, will

it looks right for us, we just go for it; we don't worry about the consequences."), Steve Ballmer (for the sheer mindless idiocy of his "we work on behalf of our consumers" TV spots, which started rolling our early this week in the wake of last week's break-the-bastards-up decision)... and the list goes on and on. Quit yer yappity-yapping already, all of you! You're giving your publicists palpitations, and boring the rest of us into banality oblivion.





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continue to serve shopping centers and online record stores with FM radio fodder but, in their lack of control over a more democratic Net, they'll lose ground to independent artists, or collections of artists, who band together with much higher individual profit margins. In short, everyone will probably survive just fine, despite doomsaying on both sides. As for Metallica, they've probably opened their mouths too much but, as they promised at the end of their chat, they'll be around for the next 20 years as well, riding lamer and lamer ideas to the bank until, finally, one day they'll be forgotten as technophobes who tried to come back on-side once they realized what they'd done: alienate lots of their fans. As for me, well, I'll just be sitting here on the porch with my shotgun, waiting for trespassers, waiting for those who refuse to rock unless they get all the money in the world, even though it was their charity and railing against authority that got them to this arrogant position in the first place. – *Fish Griwkowsky*

In a week that saw even Foxtrot

poking fun at all the legal dancing between the record industry and, basically, the rest of the world, the industry showed some signs of intelligence. Two of the big five, Sony and Universal, for example, are talking about banding together and forging some kind of strategic streaming subscription alliance, where an as-yet-to-be-determined monthly fee would allow access to the two labels, wide catalogues, which seems less cumbersome and

expensive an idea than earlier plans to sell per track at \$2-\$3 a pop; pure insanity really. Following the ideas of MP3.com and Napster, to a degree, if not most successful porn sites, the rate would get you in and you could listen to whatever you want, as many times as you like. Not bad, not bad at all. They just might make it out of the alleged disaster ahead. MP3.com has announced a similar plan, already in place, though there's obviously a few other problems for the most famous company on the Web to deal with this week. Namely, what to do about a settlement after they were judged guilty of copyright infringement in their database? Rumors have it they might settle for \$100 million, but the dot com wants that to include distribution rights for its deemed-illegal locker room full of 42,000 to 80,000 discs, depending on what media source you question. The RIAA is laughing at this offer. Anyway, MP3.com's plan is only for its classical library, which has its rights secured. More hot water, like there isn't enough, spilled over the company's face is hitting in the form of protest from its artist users, who have begun to object over the posting of their MP3.com earnings online in a session of bizarre brag rights. Many bands, whose dollar progress obviously corresponds to the number of downloads they get, feel their numbers are embarrassing. Oh sure, blame poor downtrodden MP3.com for your lame fan-base. Just kidding. But there are other values than non-scientific dollar poll results. Such as how unlike Metallica you are. – *Fish Griwkowsky*

Joining Universal, BMG is going

ahead with its licensing with ClickRadio, essentially online radio without the ads, or at least, without as many of them. Tailored ads are in fact the way ClickRadio intends to keep this service free, and users download the songs onto their drives instead of having unreliable streaming. ClickRadio is working on deals with PC makers to imbed the service on new desktops, and are even talking to stereo makers, moving into the "real world" with the über-radio option. In more boring news, rollingstone.com is providing content to windowsmedia.com, blah, blah, blah, and announced they were the ultimate source for music information online, which means they've never heard of allmusic.com, among other things. Anyway, MP3.com was the clear headline winner in music this week, and their plans to forge on in the face of possible utter destruction prove, once again, that they're more like the record industry than the pirates the RIAA so wants to put a stop to, but never can, never will. – *Fish Griwkowsky*

Media Swamp

Millions of PC users world-wide were made unhappy campers this week, as yet another virus was unleashed among them, zipping through Microsoft's Swiss cheese security faster than you could cry "Bill Gates is a big fat bastard!" The virus, named "ILOVEYOU" because of the subject header that appeared in the nefarious email, in addition to creating





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hundreds of very bad media headlines (like "I just called to say I love you" and "Senate has no love for LOVE"), decimated countless unwitting PC users' computers. The virus, in fact, is not a virus, but a "Trojan," as in Trojan horse (not condom). It works like this: PC user opens email, sees message with the subject "ILOVEYOU," gets excited at appearance of unsolicited love note in their inbox, opens message, opens message attachment, wonders what the hell all those lines of text are, and boom. Happy little Trojan spreads merrily through the user's PC, corrupting their Windows' registry file, Visual Basic engine, and every JPEG and MP3 it can get its malicious hands on. What to do? Nothing. Call your sys admin person (who by this time was probably hiding in a bathroom stall, wailing and gnashing their teeth, babbling demonic incantations to some god or other), and hope to hell you have good backups. The virus, oops, Trojan, is removable, but a corrupt file is a corrupt file. Now, on to the damage assessment. It should first be noted that this was only a problem if you use a Microsoft Windows-burdened PC. Use a Unix or Linux machine? No problem. Use a Mac? No problem. Use a Mac running Microsoft Outlook? Still no problem. This was a Windows crack, pure and simple. Hell, most of these viruses are. Remember Melissa? Windows. Back Orifice? Windows. Somehow, the mainstream media never gets around to mentioning this, which is surprising given the amount of anti-Microsoft vitriol being spewed these days. Or maybe it's not

surprising, only scary – maybe many of those mainstreamers don't actually know. Maybe they're as enraptured and puzzled by the slightly sinister, sort of charming electronic boxes sitting on the altars of their desks in front of them, as old Grandma Rose with her first iMac is, next door. Maybe they take for granted that not everyone uses a PC. Maybe they don't care, because damnit, this is news! Horrible, evil-pierced villainous script kiddie hackers strike again! Millions, billions of dollars lost! Horrible script kiddies, bad bad! Evil bad! It's so much easier to focus attention on an invisible villain than the obvious one. Before I get to that, let me emphatically state that this attack was malicious and damaging, and should not be condoned. But the real question is, why are Microsoft products so easy to hack? And why are legions of crackers and hackers worldwide making it their mission to do so? Pat responses about bored, immoral teenagers and corporate empire-hating heathens aside, the question still stands. And the hacks will continue wreaking havoc and filling headlines until we decide to reach deeper than a soundbyte about misguided teenagers for the answers. (In my mind, the corporations who make the products being hacked are as accountable as the crackers who penetrate their products' defenses.) Indirectly related aside: at www.searchwords.com, the #5 searched-for word on the Web is warez (read: wAREZ). "What are wAREZ?" you ask. Hacker tools. Sitting not idly at #5. – *Lisa Voldeng*

Conspiracy theory time. You may have heard about the new I LOVE YOU virus, and I'm not talking about the clap. Anyway, it messes with, and can delete and replace itself, using MP3 and JPG files, or at least files that appear to be these. So what if it was the RIAA that was releasing this virus to punish Napster and Gnutella users? Well, it's kind of a dumb theory, given that more than a few people in the industry have such files on their drives, but what if it was some kind of purple alien that hated music? And computers? Er. yeah. OK, next is Mafiaboy, the Montreal kid blamed for the DoS attacks back at the beginning of the year: merely a hoax? At 2600.com they're saying it's a possibility, given one of their people posed as a French Canadian kid named Mafiaboy early on in the story, back when the Dow was falling faster than a fine whore's panties. On similar security sites it's long been claimed that Montreal's real mafiaboy could never have done what he's been blamed for, but who knows. There are obviously a few vandals out there, regardless. – *Fish Griwkowsky*

Digital Caravan

Hey, did you hear the news? There's a new video format out there, one that's totally secure from piracy, will allow high-definition taping and has way more storage space than anything before it! It's called D-VHS and is made by JVC. Did I mention you have to buy a new machine, even though it's the same size as a videotape? One that costs \$1000!





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those online hooker and drug deals, unless you live in Amsterdam. The Supreme Court, meanwhile, confirmed that blame for bad conduct can't be placed in the hands of ISPs, after a posting-imposter-liability case, which makes you wonder again how Metallica got off legally threatening universities for not cutting Napster off its servers, when it was in fact the students who were using the yet-legal program. Maybe they were scared they'd have to listen to more ill-worded press releases from drummer Lars Ulrich. Gnutella, the craftier man's Napster, which features no centralized database, has meanwhile begun posting the user names of anyone lured in by a fake "preteens" listings on its search monitor to zeropaid.com's Wall of Shame, hilariously arguing that most people use Gnutella for music file trading, anyway. I'm sure they'll be singing a different argument once the RIAA targets them in court. Still, it steps over the privacy line, child porn or no. Oh well. And several new companies have come up with ways to track users through cyberspace and feed them specific ads. Haven't we been through this already with DoubleClick? In this case, though, it's back to the cheaper-service-for-more-ads argument. Predictive Networks of Boston bets users will be fine with ads that link through subject pages visited, such as pet food ads if the keyboard slave visits a couple cats sites in a row. Say, what the hell are cats sites, anyway? – *Fish Griwkowsky*

Speaking yet again of privacy, last week Intel announced that it would phase out its practice of stamping serial numbers on its processors, making privacy advocates everywhere teary-eyed at the news. Intel, you'll remember, earned itself eternal privacy damnation for trying to pull a fast one and have permanent identifiers embedded in their processors, which would store user's passwords, and potentially, track users' paths online. Good Intel. The news garnered so few headlines last week that it's obvious we'd pretty much forgotten about your faux pas, anyway – something that bodes well for DoubleClick. DoubleWho? – *Lisa Voldeng*

Home is where the AOL is, or so says Homestore.com (who, in other news, is being investigated by the DOJ for possible anti-competitive behavior, ironically, over whether sellers were harmed by their limited advertising options). AOL and Homestore signed a tidy \$200 million marketing deal that will smear Homestore ads and content across all AOL brands. Coke wants to get into AOL's pants too, announcing a strategic alliance worth about \$64 million, which will translate into a nice little cross-media campaign. Hope it won't be as condescending as the current Coke one, where little kids in some unnamed third world-ish nation wonder whether their first kiss will taste like Coke – proving that Coke, in fact, doesn't have any taste at all. And being utterly tired of AOL this week, I have no further comments on either of these deals. – *Lisa Voldeng*

Broadband Backside



Wisely recognizing that the bloom is off the broadband-hype rose (adoption rates causing delivery congestion, etc. etc.), Lycos and Yahoo have stepped back their broadband plans, all but halting their respective Lycos Lightning and Turbo Yahoo projects. Ms. Broadband, as we all know, was last year's It queen – but she's now looking as nubile as Gloria Swanson getting ready for her close-up. Which isn't to say that Ms. Broadband's had her day – she hasn't – she just came out and on a little too strong and forgot to double-check her makeup. Now it's back to the greasepaint for her, and some cool-yer-heels time for the aforementioned portals, who, no doubt, will be ready with the press releases when broadband hype cycles back around in, oh, a few months or so. Meanwhile, ExciteAtHome got very cranky at Pacific Bell over a series of ads depicting peak-rate-congestion-fed-up cable modem users opting for DSL. They were so cranky they made PacBell pull the ads, further illustrating the fact that they have absolutely no sense of humor whatsoever (or maybe it's that sinking stock price). The irony, of course, is that DSL ain't much better – it's subject to the same peak rate slowdowns that poor betrodden cable modems are. And don't we have laws about misleading advertising? – *Lisa Voldeng*





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Kozmo.com, peddler of products to lazy asses everywhere (or at least everywhere with a Kozmo distribution center, which isn't many places at all), announced that it would extend its video-mag-and-snacks-in-under-an-hour (less time than it would take the more sloth-like among us to trudge to the fridge, ostensibly) delivery service to broadband. Kozmo has been doing deals with the likes of Liberty, Columbia TriStar and Warner Home Video (and apparently is in talks with UMG and Sony Music) to digitally distribute all the vid and music goodies the house-bound hound could possibly hanker for. The plan is to start digital delivery to ITV customers through Liberty, then move onto music singles and eventually movies. Yeah, when all those fat pipes arrive, right? Right? Just think, soon we'll never have to leave home again! We can all recline on our chaises in languorous splendor, downloading copies of *Resident Evil*, *Mission Impossible* and the latest *Metallica* release, with pints of Chubby Hubby on the side. Talk about a Sedentary Nation – somebody tell me the near future will bring us more than this.

Anyway, Kozmo is going to offer digitally distributed goods, which would ostensibly increase their reach and lower their operating costs – but they're still going to need a physical distribution arms to deliver all those pints of Chubby Hubby (unless there are plans, that my hype-addled brain can't comprehend, to deliver those digitally too?!). Media outlets gave the strategy nice play, talking up Kozmo's need to extend

itself beyond the finite physical delivery pie, but, I ask, haven't we seen some variation of this before? Remember those Orlando field trials so many ITV generations ago? Those trials failed, very simply, because consumers preferred the trek to their local vid store over the digital-on-demand garden variety. And if Kozmo is hankering to stretch its legs because it thinks the market for physically delivered treats is small, just imagine how small it will be while we all wait for broadband. – *Lisa Voldeng*

Visa – everywhere your cell phone wants to be. Visa bedded wireless company Aether Systems (no relation to Hunter S. Thompson), promising to bring credit card payment services to all the wireless devices the tech world can muster. The two will jointly develop wireless electronic bill payment and other financial applications, which will begin rolling out this summer, finally bringing the U.S. to the market point the Europeans reached two years ago (you *can* teach an old Uncle Sam dog new tricks, it just takes time and over-saturated headlines). – *Lisa Voldeng*

Hunting Consumers in their Natural Habitat



Our strategic partner, CENTRISsm (Communications, Entertainment and Technology Research and Information Service), performs comprehensive

tracking of consumer entertainment, communications and technology usage and activity. For more information on CENTRIS' research reports and offerings, please see www.centris.com.

March 2000

Activity	Active HHs [mils]	Reach [% All HHs]	Incidence [% Base]	Freq. # trans/active HH
Video				
VHS Rental	51.3	50%	56%	6.8
VHS Purchase	32.6	32%	35%	3.7
DVD Purchase (console)	2.6	3%	65%	4.2
DVD Rental (console)	2.4	2%	0%	5.7
Out-of-Home				
Movies	41.4	41.4%	41.4%	2.5
Sports Events	12.9	13%	13%	2.5
Theme Parks	7.5	7%	7%	n/a

Source: CENTRISsm Insights 2000

Mobile Moguls



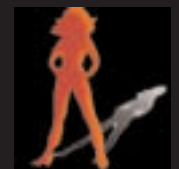
FOX.com

FOX.com, home to all FOX network productions and series, is an award-winning entertainment site offering distinctive and daring online programming. Behind-the-scenes,

FOX.com is brimming with young, creative talents ready to take the site to the next level with original content and new

"Lisa Voldeng really gets it. She really does. I just want to support her until the end of eternity... I read excerpts from mogulwars aloud every week in our employee meetings."

- Stefan Simchowicz, EVP of Content Strategy & Business Development, Infopost Founder, Bandeira Entertainment





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technology. We are looking to fill the positions below. Please email ejobs@newsdigital.com for more information.

VP Production

News Digital Media seeks a VP Production for FOX.com, its digital entertainment content development/distribution arm. Responsible for realizing vision, this VP will oversee the launch, production and growth of each of FOX.com's entertainment properties. S/he must lead the creative, strategic and operational activities of several productions, and use their leadership skills to 1.) manage the department and be responsible for the growth of its executive producers and other managers, and 2.) effectively interact both with other NDM departments and organizations outside of NDM.

The ideal candidate will have several years of entertainment production experience, and experience producing Internet-specific content. Must have on-target aesthetic standards, business acumen, a balanced understanding of operations management, diplomacy skills and experience working with talent.

Executive Producers

News Digital Media seeks Executive Producers for thesimpsons.com and x-files.com. The Executive Producers will oversee all site-wide projects as well as staffs of producers, designers and developers. They will offer creative leadership, business strategy and

production insight, and work with the show producers and marketers to create a compelling extension of the television experience online. They will work with the marketing, promotion, ad sales and PR departments to create successful promotional and sales opportunities.

The ideal candidate will have background in both Internet and entertainment production, an interest (and preferably, experience) in the content type and target demographic of the site they will have ownership of, and an awareness of user experience and general aesthetic issues.

VP/Director of Development

News Digital Media seeks a VP/Director of Development who will find/create new online properties for FOX.com, and develop and guide the proposed property through the green-light process. S/he will analyze current online offerings and develop strategies for improving content, use and usability, revenue possibilities and competitive positioning. S/he will work with the SVP of FOX.com, as well as NDM's finance, business affairs, advertising, PR and technical departments to execute new projects. The VP/Director will establish and maintain relationships with talent/producers associated with new programming and broadcast and film marketers.

The ideal candidate will be an expert in entertainment programming, with a strong understanding of the digital media industry. The VP/Director should be trend-savvy,

understand user/audience interests and issues, and be plugged in to up-and-coming or established talent.

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