
Studio D A1 Mp3 Fix Download

if we are to believe the content industry, we would understand why consumers would be harmed by the system we have analyzed. perhaps some consumers would prefer to pay more for copies of their favorite songs and films. but if we are to believe the content industry, would consumers really want this? or is this a device for shifting the burden to someone else--the consumer who would be forced to pay the recording industry's massive and onerous cost-of-doing-business sums? would consumers prefer a legal regime in which high-tech innovators are shut down by a government that could "blame" their actions and activities, without their involvement, for significantly more damage to society? there is little doubt about the answer to that question. but the [18] answer is not at all clear, because we have no way of assessing the benefits and costs of the alternative system. in addition, most people would not be made aware of the potential availability of these new markets to them for downloads of their favorite songs and films. the best performance artists, producers, and musicians would not be harmed by our system. in fact, because the studios and record companies would have monopoly pricing power over their creations, adding producers and [16] distribution channels to their systems, the existing producers and distributors would be less competitive in the new environment. this problem would not be solved by making downloads illegal--since criminal sanctions are not seen to be a reliable deterrent to such behavior. (e.g., it would be very hard to convict someone of theft if they had stolen a million songs, since the value of each download--often less than a dollar--is too low for the charges to clear the standard of culpability. on the other hand, the music and film industries have little trouble convincing federal judges to send first offenders to jail for years, even decades, and the law is not enforced this way.)

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the final measure of frequency of consumption for the coop would be the number of times registered recordings had been played. in the simplest scenario of a system that simply tallied the number of plays of each recording, the total number of plays would be quite close to the number of plays registered. for example, suppose joshua

redman had registered two versions of his jazz album. he might have thousands of plays registered to the recording without any one of the two versions having been played twice. for the purposes of a voluntary licensing system, where a player is paid for a single play of a recording, this single "play" might not be worth any more than \$0.01. but suppose he registered

both versions. according to the statistics that the coop would generate, the recording would have been played 36,000 times (twice for each version) and would have been worth \$18,000 (as the total amount earned from those plays). or consider a somewhat more complicated situation. suppose joshua redman had recorded 10 tracks on his album, each of which was played either

by itself or along with four or five other tracks. the total number of plays (for each of the 10 tracks) would be 20,000, but redman would earn \$18,000 if each record earned that amount for a single play. if a coop member wanted to listen to all 20,000 plays, he or she might put it on at a single time--but this is the only way in which a "play" would be paid at all. although the coop

would not count simultaneous plays as separate plays, it would credit its members for all 20,000 plays that had been made with the full set of albums. when a member put the album on again, it would be counted as a new play.

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