

MediaToEmail.com



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MediaToEmail.com's MANTRA:

While leveling the *literal* “playing” field for all consumers of media, MediaToEmail.com’s intention is to restore the integrity of music artists, authors and actors’ work for sell online. Putting respect back into it by not completely dumbing down the online sale price of entertainment media in order to pacify the growing expectation and fascination with instant gratification, trendy gadgetry and free access. While opposite that, serving the academic underclass, college, and university public by offering the sale of books for generously lower prices than-ever-been-done-before in history-whereby, offering a method of delivery and *free access to its distribution* that because of; does not require expensive monthly services, or any special or expensive gadgetry in order to enjoy any music, book, or movie media [which too] will be portable and mobile, and one in which: the student, the customer, the music artist/actor/author, and the companies that provide the media-**all** benefit.

Short Summary of What MediaToEmail.com Is

MediaToEmail.com is a clear port-a media consolidation and “outsourcing” of sorts, strictly for the use of 3 things in entertainment media unlike it has never been done before: make it affordable, instantaneous, convenient, and easy for fans of Authors, Music Artists, and Actors to LOCATE, and FIND them so that it is easy to BUY from their *past to present complete libraries and bodies of work-all in one central location*: <http://www.mediatoemail.com> . Designed to be a clear path away from all the clutter, and distractions of social forums, message boards, and various other products being marketed and sold alongside books, movies, and music; MediaToEmail.com is a site *strictly* dedicated to LISTING and SELLING, all three of those forms of BOOK, MUSIC, and MOVIE media-period.

The best way to envision this venture is by thinking of MediaToEmail.com as the “verified” blue Twitter badge amongst the rampant slush pile of the consignment-like shops in the online marketplace that sell everything from toys, to t-shirts, to music, books, and movies, Books, movies and music (and all authors, music artists, and actors of) are blue-badge verified, cut out, and wisped away into their own selling portal if they have 1 completed book, album, or movie-or 10. At MediaToEmail.com we make sure that WELL-KNOWN, INDEPENDENT, UP and COMING, DEFUNCT, or RETIRED: ACTORS, MUSIC ARTISTS, and AUTHOR’S complete library is listed and available for sale (less the distractions and extras of all goings on-on other portals where book, music, and movies are sold). *MediaToEmail makes it easy to locate, find, buy, and download their bodies of work by way of a method that will save music + movie + book publishing companies billions in shipping, materials, handling, manufacturing, and distributing: BY SALE & DELIVERY TO EMAIL* (by which all email accounts are typically free).

Why MediaToEmail.com

A very large portion of the world owns e-readers, i-readers and i-music devices, however all the world does not [or chooses not to] have, or pay for those expensive devices and special services. All the world *does* however, have access to email (for free) *including* those who do own e-readers, i-readers and i-music devices. MediaToEmail.com is here to provide services to accommodate and serve both of those types of persons. By becoming a member of, or establishing an account at MediaToEmail.com, the media purchased is delivered and stored onto the customers MediaToEmail.com email bandwidth account (or sent to their free-standing email account should they not wish to establish a MediaToEmail.com account-just yet). The additional benefit of buying media from or establishing a MediaToEmail account is that the book, music, and movie media can *still* be transferred to any Android, Blackberry or i-brand mobile device (should the customer choose to open the file on their mobile device from their library of media that they’ve purchased from MediaToEmail.com).

That is “Why” MediaToEmail is, and how we will be of benefit to millions of customers-we are proud of that. We bridge the gap of online distributing of selling media that levels the literal playing field of it. So, this one thing is something you will see reiterated throughout the Books’ section of this venture description throughout pages 7-11: *“A very large portion of the world owns e-readers, i-readers and i-music devices, however all the world does not [or chooses not to] have, or pay for those expensive devices and special services.”*

Purpose

The purpose MediaToEmail.com is to eliminate and come from beneath all the commercial crowdedness. To preserve and keep to the forefront: music artists, authors and actors and their bodies of work, and to distance their *work for sale* from the rampant and rising online clutter so that it is all: listed, centrally located, easy to find, and convenient (for all customers who have access to the internet) to buy by way of a sale and delivery method that requires no special or expensive services or gadgetry-just by owning an email account. As stated before, doing business with MediaToEmail.com will save: music, movie, and book publishing companies billions in shipping, materials, handling, manufacturing, and distributing-by eliminating the need for the use of and manufacturing, printing and packaging CD’s, manufacturing, printing and packaging DVD’s, and manufacturing, and printing PAPERBACK/HARDCOVER books. Additionally, these companies will be able to serve that large market of people who too, are willing to buy book, movie, and music media online-but want *affordability* and *simplicity* without the special or expensive services and gadgetry required to run apps, e-read, i-read, and i-listen to the media.

In Addition to (OR In Place Of) Having a MediaToEmail.com Email Bandwidth Account

The substitute (or addition) to having a MediaToEmail.com account will be a thin, portable, compact, state-of-the-art, touch-screen mobile device that allows the customers to search and find all Book, Music and Movie media, then buy and download it into their: “Books,” “Music,” and “Movie” file folders for reading, listening to, and watching at their leisure-wherever, whenever: *The M2E Pad*.

The M2E Pad/tablet [will not so much as] “fill in the gap” between a smart phone, mobile phone, laptop or PC; it is a media “all-in-one entertainment center” that consolidates rather than fills in any gaps between such devices. It will be *strictly* for the use of storing all three (book, music, and movie) libraries for the customer to buy, build on, and enjoy *for life* wherever they live, work, or travel to.

Its functionality will allow the customer to plug in earphones or headsets to play/watch/listen to the media. And for the books that are sold on audio, they will be able to listen to the books being read by the author of it!

In addition, it will allow the customer to plug the device in any television set’s input/output to watch or listen to the music or movie of their choosing. Any genre of book they want to read will be right there in their lap, and with the touch of the screen; the ability to turn the books’ pages-page by page with a finger.

This affordable, portable “entertainment center” will disallow any functions that play video games, internet browse/app download, and mobile telephone use-to allowing the customer to enjoy an uninterrupted experience from other distractions outside of the Book, Music, and Movie media that they have purchased, stored and personalized in their M2E Pad’s library and wish to enjoy: “Wherever. Whenever.”

Interactively, the M2E Pad’s access will be strictly limited to connecting to mediatoemail.com (to locate, find, then buy from library of works-for downloading onto the M2E Pad). However, for promotional and marketing purposes, beneath each Author, Music Artist, and Actor’s sale page (listed below their library of work), the www addresses to all other online sites they wish to list will be listed (not “linked”-for clicking into and viewing/interacting). So other than being a member of MediaToEmail.com, there will be no need for the customer to have to buy any other service/s in order to buy and download their entertainment media onto their M2E Pad in for them to: watch movies, listen to music, or read from their own personal libraries that they locate, purchase, and download.

For those reasons, we intend for the M2E Pad to be economically priced and even lower than the cost of a laptop computer, as, the sum of it use will take the place of needing a traditional home CD player, CD’s (and the storage of them), the traditional home DVD player, DVD’s (and the storage of them), traditional hard cover/paperback Books, and the traditional home book shelf (for which to shelve them)-an Entertainment Center all in one. A portable, compact, state of the art device that can fit into the customer’s hands or lap that anyone from ages 8-80 who enjoys Music, Books, and Movies will enjoy.

Who does that include?

Well, by omitting: mobile telephone service, video games, and Internet browsing/www.access; the M2E Pad will *truly* be a household name whom by which its Music/Book/Movie library can be stored strictly personalized for:

- The toddler
- The pre-teen/young adult
- The teenager
- The student: (college / high-school / middle-school / grammar school student’s required book reading)
- The adult
- The older adult

That includes: ***All the world!***

Should they wish to, several people in one household can enjoy: Books, Movies or Music on their *own* personal time and by way of their *own* personalized library, on their *own* device: “Wherever. Whenever!”

BOOKS: The Groundbreaking of MediaToEmail.com

Although MediaToEmail.com will be a site for the sale and delivery of Music and Movie media as well, Books will spearhead this venture. That is because *the format for the distribution and delivery* of Music and Movies has already been [and is currently being] used since the invention of selling both mediums online-onto various devices, gadgetry, and sites (for downloading onto customers' computers and mobile devices).

BUT, with regard to Music and Movies, MediaToEmail.com is a *unique* first in that its utility-patented business processes is simply *by way of sale and delivery/distribution to any customer's traditional email* (versus postal mail, through mobile apps, and as opposed to the customer having to buy and own the Kindle to buy and download books from Amazon, buy and own iPad and iPhone in order to buy and download books (and music media) to iBookstore and iTunes' Apple/ibrands, and as well-as opposed to having to buy and own the Nook in order to buy and download books from Barnes and Noble).

The groundbreaking of the MediaToEmail.com venture will begin with books because between Music, Movie, and Book media, the file format that MediaToEmail.com intends to use for the sale of books is the least expensive, smallest space in bandwidth/size per file, and has never before in the history of all digital/online media, been sold and distributed by the traditional email method of delivery, or by way of the intended file format: Adobe .pdf.

Adobe .pdf is a program file used to gather book files of all trades: high school/college textbooks, adult, trade paperback/hard cover, children's (all books).

* Our [*unique email sale and delivery of online media* for Music] files will be by way of a traditional file type like an "Mp3."

* Our [*unique email sale and delivery of online media* for Movie] files will be by way of a traditional file type such as a "bit-torrent"/file-sharing/streaming.

* *MediaToEmail.com's patent and niche' is the sale and delivery by email*, and for books: via the Adobe .pdf file. Not only will this format and method of selling book media save book publishing companies millions in shipping, materials, handling, manufacturing, and distributing; *in addition* to their sale of books (via iBookstore/iTunes/iPad, Kindle, and Nook), it offers book publishing companies the chance sell to a whole market of people they are currently not selling to: those who cannot afford these gadgets, and those who do not wish to own or pay for those types of devices and/or the monthly services *required* in order to simply read a book.

In Addition to this Method of Sale and Delivery of Book Media Having Never Been Done Before in the History of Book Publishing, it:

- costs book publishing companies \$0 dollars to *manufacture* (unlike paperback & hard cover books)
- costs book publishing companies \$0 dollars in *materials* (unlike paperback & hard cover books)
- costs book publishing companies \$0 dollars to *print* (unlike paperback & hard cover books)
- costs book publishing companies \$0 dollars in *shipping & handling* (unlike paperback & hard cover books)
- costs book publishing companies \$0 dollars to *distribute* (unlike paperback & hard cover books)

About the (intended) Books' Format Sold on MediaToEmail.com

An Adobe .pdf reader comes already downloaded to most any computer, and is free to download onto any computer (or mobile device) via Adobe's website. The Adobe .pdf file has been used for important documents for many years as a safe way to present a document without the hassle of it being virused, and as well, it has features that allow its owner to tag, and/or password-lock the file in a way that disallows manipulation to it such as: printing, and editing of any changes (*like for example, this very same .pdf file that I am presenting to you-which you are reading now*).

Typically, via a Microsoft word.doc file, Adobe Pagemaker.pmd file, or Adobe CS3 pre-press program file-after any book is written, and edited; the very last stage before that book goes to print is to convert that front cover art, spine of the book, back cover art, and edited interior file into an Adobe .pdf file. From there, the book's pages are printed and bound into a paperback or hard cover book product.

Additionally, the front/spine/back cover/interior of actual paperback and hard cover books (whose files are not saved to a disc) can still be converted to .pdf by breaking apart/unbinding the book, scanning page-by-page (and saving each page as a .pdf file), and then converting all the pages to one Adobe .pdf file-just the same.

Either way, MediaToEmail.com wants those (front/spine/interior/back cover Adobe .pdf) files made available for sale online, for the author at his/her/their reps' personal Sale Center on the MediaToEmail.com portal.

Major Publishing Houses/their Imprints and Subsidiaries, Small Presses, and Self-Publishing Companies, and Printing Departments of Colleges and Universities, and Grammar/Middle/High-schools can and will save millions of dollars-once agreeing to be a part of this venture (for which I am currently drafting the letter to propose).

The Groundbreaking of this Site & Venture Will *Begin* with the ACADEMIC BOOK MARKET

The reason that I say books will spearhead this venture is not *only* because my interest is in books and that I write/author/edit, and am a book publisher myself; but also because if I were to be forced to start this venture without partnership, this entire Books + Music + Movie by email venture would be done in increment steps rather than all at once (and by "increment steps" I mean, in: "Books, then Music, then Movie" media order).

The academic consumer book market is who I intend to be of service to first. Here's why:

Major publishing houses, their imprints, and subsidiaries for the sale of "**Trade**" paperback and hard cover books-is *one area* of book sales and distribution (typically, genre-related books: fiction, nonfiction, erotic, drama, children's, cookbook, coffee-table, new age, etc.)

Major publishing houses, their imprints, and subsidiaries for the sale of "**Scholastic, Academic, and Educational**" paperback and hard cover books-is *another major area* of book sales and distribution (scholastic, academic and educational books are for schools, colleges, and universities-books that are distributed to its libraries or bookstores on or off-campus).

Without partnership, alone, my first step and increment in this venture would be to reach out to the Scholastic, Academic, and Educational book publishing company market because they are in extreme need of a business like MediaToEmail.com. Because, versus books from the "retail/trade" genre of books (that can be priced as low as \$5.99 and high as \$25 for paperback or hardcover), the average scholastic/academic/educational paperback or hardcover book usually *starts* at \$30.00 and can be as high as \$100.00+ per book. As a college student myself, some quarters, I would have to schedule my classes around the cost of how much the books would cost. I kept a thick stack of Add-Drops slips with me for having to schedule my classes by design. I would call the college department of the classes on my schedule, only to learn that you could not find out the required readings for some of them until you attended and picked up the syllabus. Between phone calls, researching the internet, libraries all over the city, retail and online bookstores, and college campus bookstores; that first week of school every quarter would be a real live hustle, bustle, and juggling act for me-all because of the price of books! That's insane to me, but it is a very common ritual in the average college student's life, and there's a thousand ways we juggle that struggle. *I personally* feel their pain!

That being said, I could run the Books end of this book + music + movie venture, alone, and serve MILLIONS upon MILLIONS of people who are in dire need of a business like MediaToEmail.com and do quite well. Do you realize how many Colleges, Universities, their printing departments, students, and grammar schools, middle schools and high schools there are in the United States alone-who MediaToEmail.com would be of service to? Read on to see why, and who else could benefit from the services that only we can provide...

From the BOOK Publishing/Online Retail Sale End of This Business Venture, Who Benefits From MediaToEmail.com's Method of Doing Business, and Why It Is Useful/Advantageous For Them?

- **College Students:** The cost of buying paperback and hardback books for classes can run an access of \$600-\$1000 per quarter. With MediaToEmail.com, students can save time and about 90% on the cost of buying books for class by becoming a member/buying from MediaToEmail.com. And even if they still prefer to use their mobile devices brands: (Android, Blackberry, i-brands etc.), their .pdf books sent to their email (by way of MediaToEmail.com) are *still* viewable on these mobile devices by simply logging on to their email account to which the media was sent, and opening the .pdf on their mobile device. College students should not have to pay astronomical prices for required readings. I know (personally) that experience. And sometimes, looking for the best possible price of the required books can be a full-time job, while trying to keep money in your pocket.
- **Colleges and Universities:** Outside of the required/recommended paperback and hardcover books that professors of Colleges and Universities have students buy, via the printing departments-they put in orders to print off a considerable amount of bound booklets and required reading materials that they too, can have uploaded (via .pdf file) and sold on MediaToEmail.com for considerably amounts less than the cost of printing and binding. Simply by listing us on their syllabi, their students can buy the required reading from the portal. This cost-effective method saves time and lightens the load and expense on college and university printing departments. By doing business with MediaToEmail.com, it will be less expensive and over 80% cost-effective to have the employees of the college and university printing department prepare .pdf's of the booklets, list to sell by way of our portal. They will save mountains of paper, ink, time, and money in doing so.
- **Elementary, Middle Schools, and High Schools:** Although the books are provided for these students for free, as with colleges and universities, teachers at these institutions require books for classes along with their lesson-plan. The ordering of, shipping and handling expense that these elementary schools, middle schools, and high schools can be cut in half by giving these students and/or their parents the option to have access to the books for class off MediaToEmail.com (rather than carrying around overloaded backpacks and material from which to study). Obviously, not all students/their parents have access to the internet/computers, but a great majority, do. And offering the option to have access to these books by way of MediaToEmail.com would cut their expense in half.
- **Major Publishers:** Major publishers spend millions with Baker & Taylor, Lightning Source, Ingram Book group and other printing presses, in order to manufacture, and distribute their books, which then have to be listed to show availability by way of Ingram/Lightning Source, Baker & Taylor and other distributors of media. Of all aforementioned bulleted persons who will benefit from this venture, major publishers would find MediaToEmail.com to be the best, most cost-effective resource they have never used since the start of the book-publishing business. They will find that it would be simple, direct, less time-consuming and more convenient for a great majority of their customers as well. Obviously, some readers will always like the old-fashioned, hard-copy-of-the-book-in-the-hand way. But who would have thought that e-books and mobile device reading would soar like it has, too? The only unfortunate part about that medium however-is that major publishers are cutting out about half of their customers' book-buying options, because not all readers have, want, or can afford mobile reading devices. But one thing they all have is an email account. And by having an email account-anyone can buy books from MediaToEmail, and still mobilize them. Major publishers paying the staff to upload and sell all of their books in their publishing house via MediaToEmail.com would save them millions, as well as open up affordable buying options for the

greatest majority of their readers and customers (who can build their very own library of reads by way of MediaToEmail.com).

- **Small Presses:** (see “*Major Publishers*” previous/page 7)
- **The Environment:** Go green/Save paper. The book publishing industry, colleges and universities would definitely be of value to the “go green/save the environment by using less paper” initiative. So not only will they all be saving themselves millions of dollars by way of MediaToEmail.com, they will also contribute to saving the planet!
- **Celebrity/Well-Known Authors & Writers:**

SHREWD SALES, STATISTICS, and STRATEGY for BOOKS

Celebrity/Well-Known Authors & Writers would benefit from this venture because it would mean higher royalties from their publishing houses. Because of technology and its advances in it, book publishing has come a long way. And as a result, various medium options [outside of the traditional paperback/hardcover book] have become available: e-reader and i-reader devices. These mobile options became an option as a result of our increasing need for instant gratification and having “while on the go.” As these options began to flourish (and multiply), the publishing industry found a way to still print paperback/hardcover books (for their readers that still preferred to have a book in-hand), but as well, still cater to the growing market of readers who bought into the e-reader, and i-reader device craze.

There are still a few down-sides to that: the publishing industry is still missing out on sales to that part of the world who does not own/wish to own these e-reader and i-reader devices. And although selling books by way of this gadgetry saves publishing house some monies on the costs of materials, manufacturing/producing, printing, distribution, and shipping & handling hardcover & paperback books; the online retail sale prices of books dropped *astronomically* low in order to attract and accommodate that market (of *some* people) whom I assume these publishing companies thought would *all* full-hearted embrace the e-reading and i-reading way, and this thing (online book sales) would be a 50/50 divide between e-and i-readership and paperback/hard cover readership.

Not exactly working out like that, because there are still many traditional/virtual bookstores still in business, paperback and hard cover books are still being sold online, and there are still many people who have not embraced the e-and i-reading way (because of the complexity, and expensive gadgetry and services required to run and have them).

A big unfortunate part to all of this is that although publishing companies are keeping up with technology and changing times, the people who are working the hardest (the authors/writers), aren't really financially benefiting from these additions, and changes (online e-and i-reading sales of their books), and quite frankly, the publishing houses aren't greatly benefiting either (commensurate with the publishing house's benefit of cutting the cost to distribute the book with the popularity of the technology's fancy new way of selling it-because the online sale price is way too low). It hasn't really generated enough monies to afford these publishing houses to pay any more a *significant* amount of royalties to its writers and authors, because the sale prices of their books on these e-reader and i-reader devices dropped nearly 85-99% lower than the cost of their paperback and hard covers copies of these same books!

Surprisingly, publishing houses didn't even make the sale price of these books for e-and i-readers start at a mid-ways point of its paperback/hard cover. They started *in* going way past 80% below the cost of paperback/hard cover. My guess was to make the customer feel that because they weren't paying for the added expense of what it costs to manufacture a paperback/hard cover book (materials, printing,

distribution, shipping, handling etc.), and the fact that they received the book with just the push of a button (not to mention, on a device whose sale price, and monthly upkeep is expensive); I believe these publishing companies felt that the sale of books via this e-and i-way should be priced drastically low-heavily relying on the whole world to jump on the e-and i-reader craze wholeheartedly under the (well-intended) guise of doing business the “fast nickel beats a slow dime” way. While that may be true (in some cases in business/sales), it is not true for all in sales. Unless you really know the publishing industry from all four corners (as): a writer, an author, a publisher, and a customer-you would know that leap of confidence, faith and assurance isn’t really working out as anticipated. And it’s too late to turn back now. It’s too late to up the ante on the e-and i-reader prices to at least that midways point from the cost of the paperback or hard cover (where it should have been-from the start). And to try and do so in the middle of the game (on these e-and i-readers and gadgetry) would cause mistrust and a big rift in business for these publishing companies who dare try it.

But all is not lost.

Now publishing companies will have another option (and chance) at reaping the benefits of keeping up with the market and technology, while putting the integrity and respect back into their author’s worth and work. So why not venture out into a simpler, more cost-effective, instantaneous, reasonable method and addition to online bookselling that allows you to keep up with the market and technology, and that as well-benefits the readers, the publishing houses and the authors and writers.

Entre'vous: “*MediaToEmail.com.*”

Bonjour.

We’re not trying to *monopolize*. We are merely trying to offer customers, institutions, businesses, companies and its authors a way to *maximize, simplify* and *economize*.

So feel free to continue to sell the traditional paperback online and virtual bookstore at \$14.00

Feel free to continue to sell that same book on e-and i-reading gadgetry for \$.99

We believe that doing business with MediaToEmail.com will bridge that wide gap and drop in communication, respect for the author/writer’s work, and revitalize revenue while still keeping you in the game of keeping up with the market and technology.

There still is a whole wide market of people who are willing to embrace technology, but aren’t so willing to pay for special or expensive devices required to simply “read a book” (despite the price of that book being 85-99% cheaper than a paperback/hard cover).

We believe that since all the world either has, or has access to the internet and email and/or a mobile device; they will be willing to embrace the “carry with you/instant-gratification/on-the go” e-and i-type of reading *experience* (so long as they *do not* have to pay for the services or devices required to read and run these apps, e-and i-devices).

That being explained, by doing business with MediaToEmail.com, publishing houses *have the option to do one of three things* (with regard to the pricing and online retail sale of their author’s books:

-FIRSTLY. By continuing to do it the “fast nickel beats a slow dime” way-being assured that MediaToEmail.com’s ambitious but unique business method of bridging this gap will take off and do well (because of its ability to offer the same mobile reading options by way of customers having free access to an email account rather than having to go out and buy special or expensive e-and i-devices and services).

Publishing houses can still offer the book media for the same 85-99% lower than paperback prices, knowing that this venture will attract that missing market of people (who do not wish to own those special/expensive e-and i-reading devices and services), while attracting that large and steadily growing market of people who prefer simple Android, Blackberry or i-brand mobile devices, and still-those who are currently embracing the e-and i-reading market, along with those who still embrace the traditional paperback/hard cover market. MediaToEmail.com's methodology, delivery and distribution, ability to personalize and consolidate the customer's entertainment media experience, our simplicity, our convenience and affordability will attract them all.

or:

-SECONDLY. In addition to what publishing companies already have going the e-and i-way (with Kindle, Nook, iTunes, and iBookstore) they can set their online book prices at MediaToEmail.com \$.50-\$1.00 more than the (usual) \$.99 that they charge on Kindle and Nook e-readers, and the (usual) \$1.25 that they charge on iTunes and iBookstore. This will allow publishing houses (as well as the writers and authors) to reap *some* of financial benefits of keeping up with technology without dumbing down the price of their work being sold online via the e-and i-way (which is *drastically* lower than paperback/hardback).

or:

-THIRD and LASTLY (And what we may insist). Because although at a very low 10%, off the top-MediaToEmail receives an automatic percentage of each and every single sale that is made. Even on a \$2.00 product, we'll earn \$.02 off of it). That being said, upon cooperation with this venture, publishing houses can do business our way. Because by their starting *in* with MediaToEmail, they can do what they should have done from the very start with Kindle & Nook, and iTunes & iBookstore: sold the product *considerably*-by least 50-75% of the price of a paperback/hard cover, versus coming in selling these books online at that drastically low and disrespectful 85-99% price (that serves no one but a portion of the world's customers, and significantly benefits no one but the technology to run it). I believe (in addition to merely opening up another avenue to online selling) it was for merely keeping up with the market and technology where only the technology is benefiting, with no significant financial "thank you" to the writer's whose blood, sweat, tears and years are behind it-which to me-in my opinion, leads to the disrespect or devaluing of any artist's work-be it a writer, a music artist, or an actor.

The other side to that happening is that, customers (like publishing houses) cannot expect that all the world will embrace one particular [special gadget] simply because the products to sell on it comes \$.99 cheap. As [the world] stubbornly embraces buying the gadget, customers should not underestimate the fact that "\$.99 quality" work w/less effort put into it, will too, be sold to them-because something's going to have to give.

If you saw a popular music (single, EP or CD), or a popular movie, or book at the store for \$.99, the first question you would ask yourself is: "*Why? What happened?*" As consumers, we immediately think that artist died, or was going defunct. So why is \$.99 so acceptable online for someone's work? (Regardless what you feel about it personally).

So to reiterate, the pluses to doing business MediaToEmail.com will be conveniently simple:

Equally (if not-the world over), most everyone (from age 8 to 80) owns an Android, Blackberry, or i-brand mobile with Internet service on it, and if not-they definitely have an email account and access to the Internet. Either or, that is all that's needed to buy a book from MediaToEmail.com.

We email the book's .pdf file-containing the front, spine, book's interior and back cover to the customer who wants to purchase the book to read from their computer (or mobile device) simply by opening the .pdf on it-upon logging into their very own free-standing email account, or one provided to them when becoming a member of MediaToEmail.com.

There are no special or expensive gadgets or devices required in order to purchase and library their individualized and personalized book media. Because of that, publishing houses can still keep up with technology that has advanced beyond the paperback book, but offer the sale of the book media for that mid-

ways point of 50-75% lower than traditional paperback prices (versus the drastically low 85-99% lower-than-paperback price like they have been offering to the e-and i-reading market).

Either (-FIRST, -SECOND -THIRD) way as aforementioned, doing business with MediaToEmail.com will benefit the customers, the publishing houses, as well as the source of the product: the writers/authors.

- ***Up and Coming/Independent Publishers/Authors & Writers:*** (read “*Major Publishers*,” “*Celeb/Well-known Authors/Writers*” & “*Customers*”)
...Additionally, independent authors/writers, and publishers would also get a maximum benefit by using MediaToEmail.com to sell their books because as with major publishers, they can eliminate the cost of manufacturing, producing and distributing their works. Doing so will expand their readership’s buying capability, who too, will find MediaToEmail.com convenient and accessible-again, and as we will constantly reiterate (and promise): without having to own special or expensive portable/mobile devices in order to have access to their favorite Indie writer’s books.

As with major publishers/well-knowns, independent authors and publishers will incur drastically less out of pocket expenses by opening up their selling options and doing business with MediaToEmail.com while watching [and being in control of] their sales soaring.

Unlike selling on other major dot.com web portals, on MediaToEmail.com Indie publishers, authors/writers are in control of watching over every single download sale (because they will have their own “sale center”- a store like a seller on Ebay would). Each order comes through to them once the reader clicks on to their name/title(s) to buy. So for the Indie authors and publishers, there will be no more guessing if you are accurately being paid for e-read and i-read downloads (that you will never have control over overseeing).

While readers are still utilizing e-reading devices such as Nook & Kindle, there is a whole market of customers (by the millions) who own mobile devices that too, will allow them to open your book’s .pdf file (delivered straight to their email from your library/sale center on MediaToEmail.com).

Furthermore, no more fighting tooth and nail with your blood, sweat, tears and years-heart in hand-trying to get shelved at traditional/virtual bookstores with other authors/writers that are published by the majors. Here, at MediaToEmail.com, every author is important and gets the same respect. Every author/writer is easily searchable, found, and listed by the name/ISBN/title of their work (see page 36 / #2 / 1st paragraph).

- ***Defunct, or Retired Authors & Writers:*** Read: “Up and Coming/Independent Publishers/Authors & Writers” (just above this bullet point) as well as *Celeb/Well-known Authors/Writers*” (pages 8 through 10).
- ***Customers:*** Granted, we all like to admire and brag about our nice virtual CD, DVD, and BOOK collections that we own. However, by way of today’s technology, covers, jackets and sleeves of all three mediums are capable of being listened to, watched, and read while mobile and without having to lug the hardcopies around with us. For many of us, we stubbornly refuse to embrace the advances in technology (on many things-even outside of entertainment media), but as the demand grows-often times, we have no choice.

Consider what’s happened in the past.

We’ve advanced from the record player (that played 45" and 78" vinyl records), to the 8-track player (that played those thick, squared 8-track tapes), to the cassette player (that played smaller, thinner, squared cassette tapes), to the CD player (that plays even thinner, but round “CD’s” that resemble the 45" vinyl from yesteryear).

We've advanced from movie reel boxes and players that played miles of movie reel wrapped around a metal harness, to thick rectangular 8-track looking VHS tapes, to DVD movie players (playing DVD's movie with devices resembling a music CD).

We've advanced from the gigantic video recorders, to the compact ones that we could slide our fingers through-to hold and record, to the digital pocket size cameras, alongside the video cameras that are built into our cell phones.

And speaking of cell phones, we've come a long way from digital pagers (where you could only type in a call back number-no message), to the gigantic, wide hand-helds with the screw-on screw-off antennae atop it (in order to pack it away). Then there was the "battery-pack cell phones" that we could carry around with us in a purse-like bag (which charged the cell phone while we weren't using it).

When then moved up to the "car phone" a literal mobile phone that you could get installed into your car-permanently-that sat somewhere conveniently within arms reach, for you to pick up and answer. We then moved on to the smaller, basic cell-phones that merely allowed text messaging. Then we moved on to cell phones that came equipped with cameras. Then cell phones with cameras *and* video cameras. Then came the Internet (which became available to civilians around 1997). We started in using dial-up, then broadband, then hi-speed, and by 2010 and to date (2012): Wi-Fi. Cell phones not only come with cameras, and video cameras-they now come equipped with Internet service on them as well. And most cell-phones can do most anything any computer can do!

...You get the idea

...about how technology steadily advances in ways that we (at some point) will be forced to surrender to.

Where books are concerned however, now, we have advanced from traditional paperback and hard cover books, to those very same books made available by download to cell phones and mobile devices run amok. That being said; *do not* underestimate the probability of the traditional paperback and hardcover becoming as extinct and antique as what an 8-track player, movie reel player, and an installed "car phone" is today.

Should that happen, MediaToEmail.com wants to be here to keep all the entertainment media as simple, and as reasonably affordable as those mediums were, while offering you the *same* options of having the *same* book, movie, and music media accessible to you, while still compatible with the trends of steadily growing and ever-changing technology but without *ever* having to buy any special or expensive gadgetry and devices and services to run it.

Who We Are Targeting/Marketing the BOOKS Portion of this Business Venture To

- MAJOR PUBLISHING HOUSES (**Retail/Trade Market**):

- Random House
- Harper Collins
- Simon & Schuster
- Penguin Group
- Pocket Books

...and all their divisions, imprints, and subsidiaries of ALL book trades: (Adult, Textbooks for grammar schools, high-schools, and colleges, Children's, Reference Works, Fiction, Non-Fiction, Technical Books, Cookbooks etc).

- MAJOR PUBLISHING HOUSES (**College/Scholastic/Academic Market**):

- Houghton Mifflin Harcourt Publishing Co.
- Hachette Book Group
- F&W Media
- McGraw-Hill
- Pearson plc
- Rand McNally
- MacMillan
- Cengage Learning (formerly Thomson Publishing)

ALSO:

- Small Presses
- College and University Bookstores and Printing Departments
- Grammar, Middle, and High-School Administrative Departments
- Independent/Self-Published Authors
- Independent Publishers

Our goal is to have *every* book that is in print and available academic and public libraries, online bookstores, traditional virtual/retail bookstores, college bookstores, and *anywhere else* that paperback and hardcover books can be purchased-made available for sale via .pdf download to a free-standing email account of your choice, or by way of an email bandwidth account on MediaToEmail.com and/or the [M2E Pad](#) coming to you in the very near future...



PART TWO: (Movie & Music Media)

<p>From the MUSIC & MOVIE Online Retail Sale End of This Business Venture, Who Benefits From MediaToEmail.com’s Method of Doing Business, and Why It Is Useful/Advantageous for Them? Customers.....</p> <p>MUSIC: (Major Labels, Label Imprints, Independent Labels, Sub-Labels, Vanity Labels, Internet and Digital Labels, Open Source Labels, and Publisher Labels)</p> <p>MOVIES: (Major Companies, Sub-Major Companies, Independent Companies Others) Shrewd Sales, Statistics, and Strategy for Music & Movies.....</p> <p>MUSIC: (Celebrity/Well-Known, Up and Coming/Unsigned, Defunct, or Retired MUSIC ARTISTS)</p> <p>MOVIE: (Celebrity/Well-Known, Up and Coming/Unsigned, Defunct, or Retired ACTORS) <u>Honest & Forthright: Competition, Promotion, Marketing, Advertising and Branding Strategy for Music Artists and Actors</u>.....</p> <p><u>Summary of How Everybody Benefits and Wins with MediaToEmail.com</u>.....</p> <p><u>Who We Are Targeting/Marketing the MUSIC Portion of this Business Venture To</u>.....</p> <p><u>Who We Are Targeting/Marketing the MOVIES Portion of this Business Venture To</u>.....</p> <p><u>What Will and What Will Not Happen On MediaToEmail.com</u>.....</p> <p>Services We Do and Do Not Promise/Provide for the Music Artist, Author, Actor.....</p> <p style="padding-left: 20px;"><u>Marketing/Advertising/Promoting</u>.....</p> <p style="padding-left: 20px;"><u>Technical Services</u>.....</p>	<p>11-12</p> <p>15-16</p> <p>16-25</p> <p>26</p> <p>27</p> <p>28-34</p> <p>35</p> <p>36</p> <p>36</p>
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From the MUSIC & MOVIE Online Retail Sale End of This Business Venture, Who Benefits From MediaToEmail.com's Method of Doing Business, and Why It Is Useful/Advantageous for Them?

- *Customers*: see "*Customers*" (pages 11-12)
- *MUSIC*: (Major Labels, Label Imprints, Independent Labels, Sub-Labels, Vanity Labels, Internet and Digital Labels, Open Source Labels, and Publisher Labels)
MOVIES: (Major Companies, Sub-Major Companies, Independent Companies Others)

SHREWD SALES, STATISTICS, and STRATEGY for MUSIC & MOVIES

Music Labels and Movie Distributors spend millions in order to manufacture, ship, handle, and distribute CD's and DVD's to the mass retail market. The invention of digitally downloading music and movies has been useful in offering immediate access to customers being able to enjoy its media, but so far-as an additional selling medium *along with* traditional CD/DVD retail distribution. These music labels and movie distributors will find MediaToEmail.com to be the best, most cost-effective resource they have never used for online selling and distribution of their media because it is simple, fast and more convenient for a great majority of their customers who only need an email account to buy the media to have it sent to, but as well, can enjoy via Blackberry, Android, i-brand mobile phone devices. Because of our ability and advantage of eliminating the need for other expensive and special gadgetry in order to buy and download movie and music media, music labels and music companies can save millions in the cost involved in manufacturing, and distributing media to the retail market-unlike never before.

Additionally, unlike with books, the black market/bootleg market for movies & movies is able to survive and reap benefits because they have a hard copy template from which to duplicate music and movies from-and it comes very cheap to do so. Doing business the MediaToEmail.com way will at least handicap the bootleg/black market's ability to duplicate movies and music in that they (like the regular paying customer) will be forced to enjoy the benefit, ease and simplicity of paying low prices for the music and movies, sent to email. Not to say that this is the complete cure and end-all, because as with any black market, the ability to find a way around it can be found and "how-to-do." However, as business grows, and customers enjoy the low price and ease of doing business with MediaToEmail.com; in due time, I would not underestimate the ability to get a hold of these "templates" for music CD's and movie DVD's being as rare as a music cassette tape or a VHS movie tape. ("*Customers*" pages 11-12)

Putting this thing in reverse (getting these music CD and DVD movie "templates" that were already out on the market before the birth of MediaToEmail.com out of the hands of the black market) will indeed be next to impossible however, with a venture like MediaToEmail.com, future music and movies will be mostly (if not-totally) protected from that kind of piracy. The power and ultimate decision will then be put back into the hands of the music and movie companies to decide if they are willing to run the risk and pay cost of printing, manufacturing and distributing CD's and DVD's, or go strictly digital/download by the selling via: Amazon/Mp3's, iPad/iTunes, and MediaToEmail.com. This can give movie and music companies a chance to test-market all three selling methods while withholding the sale of hardcopy DVD's and CD's for a month or two after the movie or music drops-which too, may deter bootleg selling. Doing business this way at least gives these companies the options that they did not have before the birth and bridge to this online media selling gap in the bridge: a.k.a "MediaToEmail.com."

If music and movie companies pulled a delay and bait switch move like that (by putting off printing and selling hardcopy music CD's and DVD movies to rely *solely* on the sales of Mp3 and iTunes/iPad, only) they could not survive the test because everyone does not own an iPad, and use iTunes and Mp3.

With technology, (book/music/movie media technology), in order for companies to find a way to earn more revenue (by ridding itself of the cost of production, manufacturing, materials, printing, shipping & handling

and distribution), they have to weed out an entire product (in this case: CD's-music, DVD's-movies, and Hardcover/paperback-books). And in order to replace (CD's, DVD's & Books) with another product (digital downloads of the book, music, and movie media), you have to have a product on the market that customers (*the world over*) will have *affordable* access to in order for customers to consider conforming to and solely relying upon. MediaToEmail.com offers what iPad, iTunes and Mp3 cannot: the ability to download media to something so free as email, and the ability to play and port that same media via its M2E Pad-which too, will take the place of the traditional home DVD movie player, home CD music player, and the hard cover/paperback book.

Take a look at pages: [13](#), [27](#), [28-34](#), do you realize by ridding all those companies of the expense of the cost of production, manufacturing, materials, printing, shipping & handling and distribution), how many **billions of dollars** we would save them?...

That being said, not only is MediaToEmail.com useful to music and movie companies by affording them the never before opportunity and option of working with a new method of distribution that will help them slowly rid themselves of the financial burden of the manufacturing and distribution of Books, CD's and DVD's; but by our method of doing business (with regard to the booming and growing black market/bootleg market) we provide them with the ability to study profits gained, in comparison to the years of profit loss (since the problematic invention of the re-writeable CD/DVD/DVR and the black market's ability to duplicate music and movie media from its "template.")

As compared to music and movies sold in the black market, bootleg duplication of books requires printing, paper and binding, so it isn't worth it for the black market to consider. Whereas by buying bulk materials to duplicate and press music CD's and DVD movies; the profit for the bootleg/black market sale of those two forms of media is definitely worth it. So music and movies companies electing to do business with MediaToEmail.com will alleviate that problem. And because of MediaToEmail.com, eventually these music and movie companies will no longer need to distribute CD's and DVD's to the retail market-at all and because of that, they will be able to follow behind the extinction of the music cassette tape and VHS movie tapes of old. While with the invention of the [M2E Pad's](#) 3-1 entertainment center, the traditional home CD player and home DVD will be replaced, too!

- **MUSIC:** (*Celebrity/Well-Known, Up & Coming/Unsigned, Defunct, or Retired MUSIC ARTISTS*)
MOVIE: (*Celebrity/Well-Known, Up and Coming/Unsigned, Defunct, or Retired ACTORS*)

**HONEST & FORTHRIGHT COMPETITION, PROMOTION,
MARKETING, ADVERTISING and BRANDING STRATEGY for MUSIC
ARTISTS & ACTORS.**

Previously, we just showed you a shrewd sales and statistic strategy to make the music CD, movie DVD, home CD player, and home DVD become extinct-which will handicap the black market and put profit back into music and movie companies' and its music artists, and actors hands. Well, that's just one aspect of putting the power and respect back into the hands of the people who work hard to bring the entertainment. What I just showed you there-was one way that could clean up the street-level mess we have going with profit and loss of music and movie media, but online...it's is an even bigger mess than that. All the digital conveniences and cutesy-ness is just blinding from what's really going on (and what's *not* really going on). It's a digital "Matrix" of sorts.

Because the Movie and Music part of this venture involve is such a multitude of things such as: competition, branding, marketing, advertising and promotion; I will explain the problem, and then offer (what I feel) is the best and beneficial solution to which doing business the MediaToEmail.com *way* will definitely remedy. So please leave feelings, pride, and ego at the door. This is all strictly business-not personal:

Unlike with music and movies/television, writing it is what it is and it aint what it aint. You're either a writer-or you're not. You either write songs, and/or poems, and/or short stories, and/or novellas, and/or novels. There are no writer reality shows, or no image overhauls that make a not-so-good writer (but who can entertain and perform well) write well enough to become successful, a star, or a brand. (Go on and make the oxymoron/head tilt/cross-eyes look at that sentence-I wrote it that way to sound crazy-because it *is* crazy-but it's still business the showbiz entertainment). But unlike with literature/writing/books, with music and movies or television; a good image makeover, good coaching, and intense artist development can make someone into what they really aren't or can't do-but just enough to build a brand and expand-by hype and good marketing.

Basically, with books, the e-and i-way of selling them (Kindle, Nook, iTunes, iPad, iBookstore) and with the addition to MediaToEmail.com; (though on different levels) we all level the playing field for the unknown and up and coming author to be able to have access to the same sales channels and mediums as a popular and well-known author, and to see and sell their books in print (just like the well-known author can). The fact still remains however, the doors to a writer "reality-showing" their way into the offices of Simon & Schuster Book Publishing Company are blocked by the kind of velvet ropes that are lifted very few and far between. Major publishing companies typically sit behind closed, and near bolted shut doors. Always have, and will continue to be-with the exception of if you really *did* "reality-show" your way into the movie/acting/music entertainment world, and your brand took off (e.g. the "Snookie's" of the world). At that point, the Simon & Schuster's will then open the door for you, set you up with a ghostwriter, have you tell your story on a handy-dandy micro cassette recorder and while over tea, brunch, or lunch. Two months later: book is written, publicity campaign in full-effect. You tour the television and traditional bookstore circuit. Then viola! You're an instant "author," (not a *writer* but you are free to add "author" to your resume).

That kind of an "author" (who too, are celebrities in music and movies/television) push the aspiring and up and coming (real) writer further away from the doors and chances of getting a book deal, and being shelved at traditional bookstores. Book publishing companies are in business to make money, and the "Snookies" and "celebrity author's," *guarantee* them that-versus them taking a chance on unknown-you. It's "business" and something that real/up and coming writers cannot take personal. Technological changes has "pacified" that aspiring/up and coming (real) writer in that five years ago, they had no other options but to go to a "vanity publisher" who would charge them astronomical fees to publish and make their paperback book available on Amazon.com, BarnesAndNoble.com, Borders.com or on that vanity publisher's website for "print on demand" (that is: printed and shipped as "ordered"). Five years ago and beyond, aspiring writers were stuck with massive postage bills from sending sample chapters of their manuscripts-begging literary agents to take them on, hoping they would be the liaison to getting past those velvet ropes and closed doors of the Simon & Schusters'. Then the sweet revenge of technology happened. Now, writers do not have to do that kind of begging, because the new publishing technology has leveled the playing field. The Internet has given them platforms to get their names/brands and books out. Due to this new publishing technology, they no longer crave being shelved next to well-known authors at these traditional bookstores (which are closing slowly but surely anyways-because of it). So just as a well-known author can, aspiring/up and coming writers can make their own tour and book-signing schedules with various stores who host and have them.

(I needed to explain that to make our way down into the "problem.")

Opposite the "celebrity-author," the "Snookie kind of author" 's insta-fame has not only pushed the aspiring/real writer further back from already closed doors, but the Snookies of the world have also made their way into the entertainment field of music and television (all thanks due to the Internet and reality show television)...

Now, I am about to be two people: “Frank” and “Honest.” I have to-because just like I elaborated on the problem then the solution for the bootlegging/black market; every word that I am saying henceforth is (too) uncovering another kind of “problem” in Music and Movie entertainment media and one in which the solution that MediaToEmail.com will be able to provide, is sure to make this entire venture more than a venture-but a “movement” (literally).

So march with me:

In showbiz entertainment, there’s: the **Professional**, the **Up and Coming/Unsigned**, and the **Wanna-Be**.

A PROFESSIONAL is someone who has had years of experience that can be proven enough to list on their resume, and can be demonstrated-if need be. The basic skills and honing in on the necessities have been imbedded in, and taught to them like a class (or a literal one: media training, image consulting etc). A professional has put in work in-that they have a kind of “creative seniority” that (should) put them in a particular place ahead of an Unsigned or Wanna-Be because they have established a solid (creative) reputation, and have perhaps have built a “brand” off of their name and/or talent. This brand is one in which they make a *real* living off (without “civilian-like” side hustles on the side such as a regular 9-5 office job, or waiter busting tables etc.) If a professional has a side-job or hustle outside of whatever it is they are (mainly) a professional for, it’s usually some form of professional media or creative entertainment work, because their brand and/or talent opens the door for them to do that on the side-whether or not they make their way through it. If not, another door is simply awaiting their knock (usually orchestrated by managers, agents, lawyers, their entertainment companies etc.)...And the beat goes on and on and on and on (that way). “Professionals” pretty much make the big and mid-money. And as their brand, awards, resume, and fan base grows; their financial worth (and pay requirement) does too.

An UP and COMING/UNSIGNED-someone who (although may have certain talents/skills), has not yet built a solid “brand,” and not making a living off of their talent/skill/brand (alone) as yet. They may make some money off of their talent/skills, but still may work a “civilian-like” 9-5 job or bust tables and such, to supplement their living/make ends meet/pay bills. Because of the Internet today, it has opened doors and outlets for the world in such a way that anywhere a Professional can promote themselves and their brand; an Up and Coming/unsigned can promote themselves there, too in hopes to “go pro”: (get signed/represented/get a deal). An Unsigned may (or may not) have a manager, agent, or lawyer. They may (or may not) have signed a deal worth anything in particular just yet that will afford them to live off their brand-because they may not have a marketing and promotion budget (or whatever the case may be). Typically, their hustles go on and on that way, until they are represented, promoted and marketed in a major way to build on a brand that is promising enough a return and pay back who and whatever’s been put into “building” them to when (or if) they are “professional.”

And then there is the WANNA-BE.

In entertainment anywhere, and especially where Music & Movie/television is concerned; you are going to have a trailer load of “Wanna-Be’s,” even more so than ever before because of the invention of the Internet. And just like the Unsigned and the Professional; the Wanna-Be (as well) can promote themselves any and every place the Professional and Unsigned promotes themselves. With books, writers (as opposed to music artists and actors) will not be in front of the camera for a “living,” even if he/she is a Professional, or Up and Coming-doing interviews, promoting and such. And (unless or until) that point, a writer is just going to be wherever they are at-while they continue to write.

Out the gate, in acting or as a music artist, you are going to be in front of the camera and in front of people trying to determine if you are camera ready or worthy-whether you are Professional or Unsigned (ability,

look, personality, physique-all that is considered because no one entity/brand is ever the same. Different things (and work) can be done with, to, and for whomever.

Where “look” is concerned, which is a major concern (and part) played in entertainment-the Professional, the Unsigned *and* the Wanna-Be knows that image/look is high in the order of “necessaries.”

The Unsigned may or may not, but the Professional has the money/contacts to correct what (if anything) needs to be corrected, or seek to be creatively trained where they need to be trained, in order to secure the part (if their brand or connections doesn't secure it for them automatically).

I firmly being that every human being has a talent/skill of some kind (but where showbiz entertainment is concerned) maybe not the kind of talent or skills that are marketable in whatever's new and happening and selling-*right now*. We'll subcategorize *those* Snookie-types as the “mere Wanna-Be's” (versus the “talented Wanna-Be's.”)

In what I am speaking about where the talented Wanna-Be is concerned, that would be the type who didn't realize they could sing, be funny, could act, or rap until the invent of YouTube, and then from there-hustled a Twitter or Facebook following all the while offline and before these platforms; no one in their personal lives ever knew they were talented and “could.” That being said, they heavily rely on these Internet platforms to take them where, and to whom they need to see in order to become who they want to be. They, (like the Snookie's/mere Wanna-Be's) never grinded like the Professional *did*, or like the Unsigned *was doing* before the invention of the Internet. And because *of* the Internet, although many talented Wanna-Be's have marketable talent and skills, *many of them are not willing to and simply refuse to put in the work and sacrifice* that an Up and Coming is going through and that the Professional has already gone through, so they feel that their grind starts and stops on the Facebooks and Twitters-all day-everyday-up and until.

Before the Internet (and the Twitter, MySpace, Facebooks etc.) those same types talented Wanna-Be's *were* the Up and Coming/Unsigned-working their way up and in. Nowadays, those same talented Wanna-Be's are tired of the wait, rejection and work involved, so they have elected to throw themselves in the mix with the Snookie's/mere Wanna-Be's who are in search of sliding on through for the insta-fame and fortune. Both are scrapping tooth, pec, and nail; trying to live and be at the “Professional” level in the game.

Now It's Time to Begin to Peel Back Those Layers of What the “Problem” is in Music and Movie Entertainment Media, and What the Benefit Is of Doing Business the MediaToEmail.com Way.

Because invention of the Internet and the ability to promote themselves where Professionals and Unsigned can, too, promote themselves; talented Wanna-Be's are able to possibly cut corners to get through the door, while the mere Wanna-Be's are doing whatever is convenient, unnecessary, and outrageous-to get through those same doors. Both types of Wanna-Be's know all too well: the Unsigned's and Professional's game in the game. So the hungriest Wanna-Be will battle the hardest-and by any means necessary for that spot in the spotlight. Both do not have a problem going to get that nose job, lipo, dental work, calf implants, pec implants, weave, brow-lift, boob jobs, butt jobs, abs jobs, “GTL'ing-it”: (Gym-Tan-Laundry) and all that's necessary to look the part of the “Professional” or “star.”

They know that is where they need to be in order to get through that door and immediately begin to work on building their brand, to increase their popularity and their income-*just* like the “Professional” does (having *worked* their way there) and just like the Up and Coming is doing: (working their way there). In the image-conscious world we live in today and especially in entertainment, the Wanna-Be knows that if talent, skill or grind can't get them there, a “look” and personality (whether developed or true) can get them there-all thanks due to the wide open doors of our growing fascination with us being voyeurs into the lives of others via the Internet and television enabling people to get themselves out there (or “out there”)...

Having said that, as far as it [very well *should*] concern the Professional Music Artist, Actor, and Up and Coming Music Artist or Actor; the “talented Wanna-Be’s,” along with the “mere Wanna-Be’s” are, too:

On YouTube (just like you).
On IMDB (just like you).
On Ustream (just like you).
On Amazon (just like you).
On Barnes and Noble (just like you).
On I-Tunes (just like you).
On Facebook (just like you).
On Twitter (just like you).
On TwitPic (just like you).
On Lockers (just like you).
On WhoSay (just like you).
On SayNow (just like you).
On Tumblr (just like you).
On Instagr.am (just like you).
On Voxer (just like you).

...well, you get idea.

And just like *you*, they are securing the same representation: managers, lawyers, agents, agencies, etc. They are getting the same media coaching/training, publicity campaigns, and endorsements-just like you.

Therefore, they are signing some of the same record deals, local, international, syndicated [and especially cable television deals], movie deals (and book deals)-just like you, simply because it costs thousands and millions of dollars less to “make” them, retain them, produce them, and pay them (*unlike* you). So with the invention of the Internet and all aforementioned online platforms, portals and pages (and more importantly) the audiences that they command who, (just like you with yours); their audience turns into customers and fans, too. As a result of that growing phenomenon, they are not going away or fading to back (anytime soon) unlike you *can*, or by strokes of luck and connections-may you not. Showbiz entertainment is a business like any other business. Businesses are in business to make money and cut costs on whatever product is making them money. If that “product” works (and is in demand + making them money) obviously, that is what that business will supply/put to the forefront/allow the most air-time/put it the spotlight/promote and sell, be it entertainment business or an éclair in the food business; everybody’s got to eat-either way.

At any rate.

Generally speaking, it is such a blessing that technology has changed life in such a way that pretty much anyone who wants to do any particular thing, has access to try it, pursue it, or do it (right at their finger tips). The curse is that when the playing field of *anything-anywhere* is *that* wide open; like a Grand Slam at the end of a game; everybody at the ball game wants to run centerfield. The problem with an open and leveled playing field is that everybody can’t all run and play on the field at once, yet, that’s exactly what is happening in entertainment/media/showbiz today. In order to “#win” (by restoring respect to the game-the craft, talent and skill of it) *somebodies* have to sit in the dugout, some in the bleachers, others in the concession stands in back, and the rest: on the field-in order for the score to scroll, the people to scream, and joy to be had, while the men in uniform provide us with the entertainment.

So to knock my point out the ballpark, catch my “solution” flat out: For “art” (especially music and movies) to be taken seriously again, and taken back to that level of the respect, and the value that it had before the Internet, popular gadgetry, and opened playing fields; Actors, Authors and Music Artists (**who are serious about their work and worth**) need a “UNIFORM.” MediaToEmail.com is here to put the focus on, and respect back into the Internet sale of (serious/real) entertainment media, by putting it back into those “uniforms...”

The UNIFORM'S DESIGN is: A site free of all interactive and other up-sell and promotional distractions. *Strictly* for the *sell and digital download of completed projects* of Movie, Music or Books from Up and Coming//Unsigned, Well-known/Celebrity, Retired/Defunct authors, actors or music artists' works from past to present via a portal by which its media distribution method requires nothing but access to an email account (rather than expensive and special gadgetry) in order to purchase and library, and that because of its media will be sold for at least 50-70% less than the virtual CD's, DVD or Book, but more than a disrespectful \$.99-1.75 (as sold by way of other portals and brands by which special and expensive gadgetry is required in order for its media to be purchased and libaried). That's it in a nutshell.

At this point in this digital matrix while in the midst of this big Internet melting pot, the only way you can "wear the uniform" is to take a stand of seriousness on being realistic about the *value* you place on the sale of your work (dated and current) *and especially the access* that people have to your various (completed) projects-*unpaid*. That's not "promotion." That's merely a lack of respect and value for your own work.

Promotion is a tricky thing, because you can measure Marketing by statistics and demographics. Advertising is such that you can measure *it* by the amount of monies paid to *do it*, by comparison to the amount of monies made *from* doing it. But "Promotion" is so varying that it is easy to *give away* valuable product, that if you're not on top of it; (under the guise of promotion) you can lose count of the product given away that could have made millions. And especially in a setting or market where so many things are given away, people won't pay unless you tell them they have to.

But doing business the MediaToEmail.com way will put that in reverse for you and pull you out of this mindset so that your brand is not undervalued into oblivion and overpowered by the open doors within this matrix of that which does not, or has not worked as hard as you to be who you are, where you are at, or where you are trying to be in your career.

Where Book, Music and Movie entertainment media is concerned, there is:

- Far too much frivolous access
- Far too many freebies given away on the Internet (via YouTube, Vimeo, Vevo, etc.)
- Far too many cheapies being sold in order to play along with nice, cutesy, expensive, and popular gadgetry on the market, but at prices that are of no significant benefit to the artist, actor, author or their companies, and not to throw ibrands under the bus (as I strongly consider them to be part of my digital download team too). But it is a must that I mention (as an example) how a company has convinced a *whole* industry of book and music media to sell their artists work for as low \$.99 and 1.25, meanwhile sell *their* exclusive and special products and gadgetry (for which the media must be run on) for *astronomical* prices that all the world cannot afford.

The *real* money that is being made is on the devices-*not* the book and music product. That gadgetry cuteness and its phenomenon blind sighted the industry and cut off a *major* part of the authors and music artist's buying public.

That being said, unless these music artists and authors are given some free shares in Apple stock, the book publishing companies and record labels are *really* "playing" themselves (and the music artists and authors who sell through i-Tunes/i-Bookstore). A large part of ibrands' marketing, advertising and promotion is free-from the ones who are storytelling and inspiring everyone dance their way over to buy the expensive devices, only to buy *their* music and *their* books for less than the cost of what the average app in the marketplace. That blows my mind in every way. But had it not been for everything in this very issue that I just elaborated on, MediaToEmail.com probably would not have been conceived, as I too, was caught up in the matrix.

You have to get out of the matrix and see things from the outside looking in-to what's real and what's not.

What's real is that Authors, Music Artists, and Actors already hang out, post, and saturate the Internet in all the same places ([as listed on page 20](#)), where there is one big slush pile of Celebrity, Fan, Unsigned Snookie-type Wanna-Be's, and talented Wanna-Be's (all marketing, advertising, hoping, hustling and

promoting). What's not real is that contrary to industry belief it's not so much that these "Wanna-Be Snookie's" and "talented Wanna-Be's" are the "problem."

The problem is that a blue "Verified" check mark badge, re-tweeted compliments and "hello's" from fellow platform visitors really mean nothing (for marketing/advertising/promoting) after the excitement has worn down and they've texted all their friends and families to see. That doesn't *necessarily* trigger anything inside of them to go out and necessarily buy your latest book, movie or song. Why? Because they still have yet to check their own timelines, and catch up on their own friends' Facebook posts. They're too distracted, too excited, and too busy hustling, too-hence why, if it *does* trigger them to go out and buy your dated or latest product, MediaToEmail.com will have a portal built (free of distraction of any kind) to buy from your very own career library of "You."

The *other problem* is, that when (or if) they do decide to buy your book, movie, or song downloaded from the Internet, along with a "Snookie product" and their favorite local band's product priced at \$.99/\$1.25 for download, (just like yours) that, compounded with the fact that they already have saved (at full-length) in their You Tube "Favorites-" free access to your completed videos, documentaries, and other "promotional materials." Believe it or not, your *value* as a Music Artist, Writer or Actor goes down: bit by pixel by bit by day by day. Regardless the media's medium, instantaneous delivery of it, and by way of whatever cute lil' happening gadget it is delivered; \$.99-\$1.25 is too disrespectful a price for *any* artists work, who makes a living from, or is trying to make a living from whatever it is they do (despite whatever *else* it is-they do, or if they are *already* filthy rich). It's not so much about the money-it's the price you put on your work that *sets a perception* of the value of it, or the value of the work). Why should an Author, Music Artist, or Actor dumb-down the price of their work sold online, in order to spoil about 40-50% of a population who chose to buy expensive gadgets that require expensive monthly amounts to use and run it? That's not acceptable (or respectable). If someone picked up a Book, DVD, or CD in a store, and it had a sticker price of \$.99, we would immediately assume the artist either died, or was defunct. In our heads, their value is or has declined, or is no longer.

To add default to that kind of entertainment injury, considering the fact that because of [and if] you are already hanging out in this open playing field where the dugout, concession standers, and the bleacher-seated hang (regardless whether or not it is in the name of marketing, promotion, advertising or for the fan), it is now too late to go back on a time before the Internet when your brand's mystery and wonder added to your worth (and brand-itself). The illusion is lifted and the doors are wide open-24/7/365. Having said that, for that kind of "promotion" that you've given into in exchange for keeping up with this new day and time, and way of communicating within this matrix; that is promotion *enough*, and such that there is no reason why your products should be pimped and priced 85-95% lower than retail/hardcopy price. There is no reason why your work and brand should be circulating around the Internet and the YouTube's, Vevo's, & Vimeo's **for free**.

Where branding is concerned, there is a *reason* why some people with major brands (who were brands before the Internet matrix already) have chosen to remain behind the mask of illusion and supposition. There is a reason why they have *not* given in whole-heartedly and daily; in an effort to protect their brand and not have it undervalued e.g: the Beyonce's, the Halle Berry's, the Angelina Jolie's, the Madonna's, the Prince's, the Phylicia Rashad's, the Toni Morrison's, the Malcolm Gladwell's, the Steven Spielberg's, the Tom Wolfe's, etc.

Some major brands (or their reps) have chosen to go the third-person route and use these platforms to speak mostly about business, rather than personal thoughts and frivolous doings unrelated to their business or brand-they simply promote and inform about their product or business whereabouts and goings on (so as to protect their brand): e.g: the Janelle Monet's, the Janet's, the Lauryn Hill's, the Tyler Perry's etc.

Then there are the “Parodies-,” major brand names, where the public can never be sure that it is, or is not the brand-as “parody” has already served as the disclaimer that this may or may not be the brand e.g: the Will Smith’s, the Dave Chappelle’s, the Martin Lawrence’s, the Eddie Murphy’s etc.

And lastly, there are the major brands that I call “platform-lite” (the ones who post few and far between but definitely not whole-hearted and daily about frivolous thoughts and doings unrelated to their brand or business-but will stick their heads out a little bit), e.g: the Jay Z’s, the Drake’s, the Kanye’s, the Jada Pinkett-Smith’s, the Quincy Jones,’ the WendyRRobinson’s, the Magic Johnson’s, the Mariah Carey’s, the Bill Cosby’s, the Debbie Allen’s, the Barbara Walter’s, the Alain Debotton’s etc.

The plusses and minuses are different for different brands. Regardless, the point of the matter is that it’s one or the other: ***You can’t give yourself away PLUS give your work away and expect to be of any significance or brand VALUE*** simply because a way has been invented to do it worldwide, quick, convenient, and at your fingertips and in the name of “promotion” (as explained on page 21).

THREE RULES TO NEVER FORGET OR FORFEIT:

- 1) On many brand bottles of products such as grease or sticky things that could get greasy or sticky, the warning label often reads: “Use sparingly”...
- 2) Familiarity (can and does) breed contempt in some places with some people, whereas in other places and other people; familiarity is rewarded...(refer to previous-#1).
- 3) People pay attention where they pay their money, and pay their money where they pay attention. And you’re not *exactly* “selling” (OR “promoting”) on the Twitter’s & Facebook’s unless you indeed ARE selling OR promoting on the Twitters and Facebook’s etc (somehow, someway-in between the “play”)...

GAME ON:

It’s not too late to *re*-load bases on the playing field in order for the score to *re*-scroll, for the people to scream with a different kind of wonder, and for joy to still be had that, while *in uniform*, you provide the entertainment in this game of Grand Slams, because if you’re in it-you’re already in. You can’t pull back now anymore than it is unwise to decide to raise the prices [that you started in with charging] on, and with ibrands. To demand a recount while in the midst with either is bad for business and your brand. But here is the out the park and out of the woods solution:

At this point in the game, the only way to “suit-up” this Internet slush pile of busy, *over-crowded*, instant gratifying, sense of entitlement, frenzy of free access, and download dumb-down; is simply by way of “**pulling a Prince**”: Sew it up and reorganize like “Nino Brown” seized and reorganized “The Carter.” Seize *all* the freebies. Prince was smart. He pulled on the industry and the Internet what Ice Cube did on N.W.A: OUT. Prince was proactive in meeting this [Internet/open/frivolous mess of free access to almost everything] head on. For years, and into when the Internet first became available to the public, his team has been doing (and still doing on a daily basis) what the “MediaToEmail.com way” and suggestion is: To have searched, scoured and strategically pull back (old and new), all the free access to the following full-length footage and forms of media from the hulu.com’s, azlyrics.com’s, youtube.com’s and wherever else on the Internet they may stream, lay, and play: Movies, Documentaries, Music/Music videos, Rockumentaries, Live Concerts, Lyrics. List them in your MediaToEmail.com sale center and make them all available FOR SALE. Anything *more* than a snippet or sample should be the promotion of an Amateur working his way up the ladder to building his/her brand or the cats that film themselves squirting milk out of their noses and eye-sockets, or sitting at kitchen tables w/a Casio-covering popular songs as demos. There is *no* reason why a brand/or up and coming should have their *full-length* work circulating there (or anywhere) for free.

CONSIDER THESE 3 FACTS in MUSIC and MOVIES:

- You’re up against the bootleg/black market
- You’re up against Amateurs (talented and mere)
- You’re up against the reality show phenomenon. Music Artists can barely get promotion and airtime because the main channels to promote music, promote and give air time to reality television

**ALLOW YOUR MUSIC VIDEOS THAT YOU MAKE TO PROMOTE a CD/SONG, ALSO
MAKE MONEY in SALES that the CD or SINGLE DID NOT MAKE FOR YOU.**

In Music (and this is speaking on Hip-Pop, Pop, RnB, Rap and Hip-Hop-alone): Where videos are concerned, you're fighting with the fact that thousands of dollars are being wasted by putting money into a video to promote a song for which (for a week or two) only two main (cable) television stations and shows will premier and promote them: VH1's Top 40 countdown on Saturday and Sunday morning, and BET's 106 & Park Top10-video countdown Monday through Friday-residual play maybe on the Fuse Channel and on MTV/VH1 during graveyard shift hours (while we are all sleeping). Three weeks later it's tossed over and circulating on the YouTube's and such. That's not necessarily going to "promote" you where you aren't promoted enough in given airtime in order to boost sales. But at least whatever the lack of airtime did not serve in assisting to boost sales, if you *sell* rather than circulate (for free), you run less risk of slowly being devalued into daily pixilated oblivion.

Amateurs, talented Wanna-Be's, and mere Wanna-Be's are all over the YouTube's and such, giving away in entirety. Do not underestimate the power of their fan base, viewer-ship and capability of being just where you are (with far less effort, blood, sweat and tears), *especially* when they have the same access to be everywhere you are at: hustling, promoting and/or selling (as on page 20). Do not underestimate their talent, "star quality," or beauty, or image, or personality as attributes that can (and do) put them right where you (and your fan base) are at. Allow *your* own personal YouTube channel to "promote" (for free)-all of your: snippets, reviews, promos, trailers, samples, excerpts, PSA's, interviews, and other **non-full-length work**, that, while in the middle of the sample, a little note drops down that kindly says: "*Like this video? Like to own it forever? Uninterrupted? In its entirety? Click here.*" Just like I said on page 21 at the end of the bold print: "...*especially in a setting or market where so many things are given away, people won't pay unless you tell them they have to.*" Keep in mind that it's not so much about the money, as it is protection of your brand and its worth-where in an industry and in the middle of a time where it all can look like a circus act, and easily (and freely) can be juggled around as such.

It's awesome to utilize (as a promotion *tool*) freebie sites-to premier, preview, and tally visits and views, but it more exciting (and advantageous in the in the long run-where your brand's worth is concerned), to get paid from it too-especially considering the amount of monies it cost to bring the work *to* the public.

If site viewers and fans will save your works to their YouTube "Favorites" for free-they can (and will) pay \$1.00-2.00 for it, too (old and new work). If they like your work so much that they'll post it to cute-en up their Facebook and MySpace pages and walls, they can (and will) pay \$1.00-2.00 for it, too (old and new).

I have 125 (old and new) videos saved in my very own YouTube "Favorites" from everybody from Barbara Streisand, Drake, Lil Wayne, Tricky-Daddy, to Zhane. I sit at my computer and have full-on jam sessions while I whistle and work (on *their* work) for FREE, but if you ask me to pay for it-I will, but not until.

If 300,000 people are viewing your videos on YouTube, 150,000 have probably "Favorited" it. That means that at least 75,000 will pay \$1.00-2.00 to keep it. What's your benefit of favorite-saving? Promotion? Aren't you already promoting yourself if you've already given up the illusion of it all by offering your full presence on platforms like: Ustream, Twitter, and Facebook? Whenever a music artist, author, or actor has come from behind the illusion-that is promotion enough, *especially* if already branded before this new age of technology where the expectation is freebies and instant gratification. An artist, who (as Erykah Badu says) "Is sensitive about [her] shit," is best served by doing one of two things with their image and their art:

- Leave their imagine up to the mystery or illusion of what it may have been to the other side of the lens as it was before the Twitter's and such

OR:

- If a participant of having already breathed life into the matrix, making sure that every single solitary old and new piece of work that bares their name is as respected and priced [if not commensurately, reasonably]

as the blood, sweat, years and tears that they put in it-rather than disrespecting their art, their craft, their work, and their image by allowing it to be thrown in the Internet platform, pages, and portal slush piles-given away and priced disrespectfully low in order to be “cute with the market & gadgetry.”

Have fun, but be sensible by not losing sight of the fact that while it feels good to entertain, interact, and share your gifts and talents, it’s still a “business.” What do you do when your significance is no more or you can no longer make money/a living from it? All entertainment has its era of time that comes equipped with sand in an hour-glass like a ticking time bomb. People are slaves to trends. And all it takes is ONE phenomenon to come through and knock you clean up off your square-without warning.

As mere writer, with a mere Internet presence on a couple of mere Internet sites, with a mere personal website where I have a few books on sale, while moonlighting and trying to migrate and work a mere regular job, to supplement where your “seemingly awesome life” [in the eyes and minds of mere people in your mere regular life at log-off] is *pure de hell*. You’re Inconspicuous no more. You don’t even have to talk about what you used to do, or what it is you do-do. The public has NO idea about the industry game and the *business* of it. And they’re easily disillusioned and blinded by their own perceptions (family, co-workers, supervisors, current friends, old friends, foes, and all). You’re *constantly* negatively challenged and “punished,” (and if you allow it) fighting with suppositions and obsessions dancing in their heads-all the while, you’re standing there in the flesh-with them. They’re so *perceptively* disillusioned, that they don’t even realize *that*. All they know is that you have done, or potentially could be on your way up away from them-doing something that they are put in a position to be in the audience of, and until you hit the stage up and away from all that drama, disillusion and confusion; you’re going to catch *hell* (even when your mind is steadily on what it is you’re merely and *currently* doing just to make your living). Considering what I go through on a *daily basis* with that kind of thing-alone, (and this having zero to do w/ego): I couldn’t IMAGINE having become a worldwide “brand” in this day and age, and by some stroke of un-luck, having to be faced with trying to migrate back to a world of those kinds of “mere”s’. But it could happen. So don’t let *your* ego and *this* matrix fool you into thinking that it can’t-do your homework on the industry’s defunct or insignificant...

If you treat your brand right and make people respect it, you don’t even have to be in the forefront to continue to make a living from it. So in short (and I’ll say it again-but in a different way this time): **In order for your artistry to *not* be “formerly known as” (thanks to the matrix and playing around on, and giving into the leisure, comforts and conveniences of the Internet and market gadgetry in exchange for the value of your work), MediaToEmail suggests: pull that “Prince” (as explained on p. 23).**

Like I said before, if you’ve already come from beneath the veil, you can’t pull back now anymore than it is unwise to decide to raise the prices [that you *started in* charging] on and with ibrand. It’s bad for business and *your* brand. Customers do NOT respond to monetary changes mid-product/brand. Customer’s *will* however, respond to having to pay a couple of dollars for something they already “favor” *starting in* (anew). Starting in with a new selling medium AND portal is a change they will accept without revolt (as opposed to responding favorably to making the YouTube’s, Vimeo’s, Vevo’s and such-a pay site all of a sudden).

At MediaToEmail.com, we are here help you expand your selling options-to bridge that gap of such a necessity having never been done since the digital download of Book, Movie, and Music sales online; all the while, still allowing you to maintain your relationship with the others-by keeping your sale locations priced at, and located at all the other online sites as you are with the Amazon’s, iTunes, B&N’s (and retail stores-up and until MediaToEmail.com does what it intends to as written on pgs. [15 through middle of 16](#)).

** So feel free to continue selling that traditional hard copy of your CD at retail for \$12.00, that EP for \$7.00, and that single for \$4.00 (up and until MediaToEmail.com’s venture weeds the market out of the sale, manufacture, and distribution of music CD’s and movie DVD’s as explained on pgs. [15-middle of 16](#)).

*** Feel free to continue to sell that same CD single online with the other online download retailers for \$.99 and on i-music gadgetry for \$1.25

Summary of How Everybody Benefits and Wins with MediaToEmail.com

At MediaToEmail.com we fancy ourselves on being that literal “bridge in gap of online selling of media” and we mean that in the strongest sense of the word: “middle.” We intend to be that “middle ground” between the ****traditional/retail store’s price of your media** | ↔ | *****Amazon, B&N, and iTunes’ price of your media**, respectfully.

We are not greedy. We are not trying to *monopolize*. We are here to *optimize*, & offer ways to help the authors, music artists, actors & buying public ways to *strategize, maximize, simplify, economize & multiply!*

- CUSTOMERS are not being forced to buy special devices such as Amazon’s Kindle (in order to read the book media downloaded from Amazon.com).
- As well, they are not forced to buy special devices such as Barnes and Nobles’ Nook (in order to read the book media downloaded from BarnesAndNoble.com).
- Additionally, they are not forced to buy ibrands’ expensive devices for their book, music, and movie media.
- The big bonus for: AUTHORS, ACTORS, MUSIC ARTISTS (or their reps/employees):
Unlike with Amazon, BarnesAndNoble and ibrands, since our customers do not have to buy expensive and special gadgetry in order to buy and play their media; that puts *you* in charge of setting your *own* prices, fulfilling, *and* overseeing your every sale that comes through to your *own* sales center on MediaToEmail.com. You do not, and will not *ever* have *all three* of those luxuries with Amazon, BarnesAndNoble, or ibrands. They sell and own the devices that distribute the media to the customer- therefore you just have to “trust” that you are being paid properly.
Who does that? Not us. At MediaToEmail.com your customer’s “device” is plain and simply: their email account (by which they receive their media from your very own sale center on MediaToEmail.com).
- THE ACADEMIC BOOK MARKET: We also care about, and are able to service Academic Institution’s needs for their required readings in grammar, middle, and high-school, as well as colleges and universities. The business of books is a major necessity for the academic public and private schools, and public and private colleges and universities. Never before in the history of books and book publishing has a venture been able to alleviate the costs incurred with having to pay for and/or distribute books for schools, colleges and universities ([see middle of page 6 through the top of page 7](#)). Because the movie, music and book orders from MediaToEmail.com are sent to the customer’s email account, not only will students no longer have to pay expensive prices for books, or carry the weight of them around the campus; their downloaded books are able to be opened onto their iPhones, iPads, Blackberry, Android mobile devices and read from there!
- OUR PLANET & ENVIRONMENT: In reducing the need for printing, paper, ink and other materials needed to manufacture paperback and hard cover books; we do our part in helping to save the planet as well! ([See top of page 8](#)).
- In addition to our M2E PAD ([see page 4](#)) and what we intend to do about SHUTTING DOWN THE BOOTLEG MARKET ([see pp.15 to the middle of pp.16](#)); by making the decision to allow us to service all of your book, music, and movie entertainment media needs, we are still able to offer the *same* instant download of the *same* media as Amazon, BarnesAndNoble and ibrands, by way of something as free as email. Our online retail and academic book customers are, too, able to: download, read, listen to, and watch their media on all Android, Blackberry, and ibrand mobile devices.
- CONVENIENCE & SAVINGS FOR *ALL* CUSTOMERS WITH ACCESS TO RETRIEVE EMAIL: We intend to offer the online sale of the media at that middle-ground price: for at *least* 50-70% less than the virtual/retail/hard copy price of a music CD, movie DVD or paperback Book ([see 1st paragraph of this page](#)).
With simple, cost-effective, and accessible benefits like that, and with respect to the music artists, actors, authors who provide the entertainment (and academic reading media); we at MediaToEmail.com feel like that way, everybody is satisfied, and *literally* “playing”:
 - The Customers (college students, students & parents, and the buying public world over)
 - The Music Artists
 - The Actors
 - The Authors
 - The Record Labels, Movie Distributors, Book Publishing Companies, and Academic Institutions

MediaToEmail.com. Your Entertainment Center Where We ALL Can Play!

Who We Are Targeting/Marketing the MUSIC Portion of this Business Venture To

- Majors Labels such as:
 - Warner Music Group
 - EMI
 - Sony Music
 - BMG Music
 - Universal Music Group
 - Polygram
- Major Label Imprints
- Independent Labels
- Sub-Labels
- Vanity Labels
- Internet and Digital Labels
- Open Source Labels
- Publisher Labels

Our goal is to have *every* album, single, and EP (old and new) that is available via libraries, online retailers, virtual retail stores (*anywhere else* that music can be purchased) available for sale/immediate download via MediaToEmail.com and/or the [M2E Pad](#)-in the very near future...

Who We Are Targeting/Marketing the MOVIES Portion of this Business Venture To

- MAJOR MOVIE DISTRIBUTION such as:
 - Walt Disney Motion Pictures Group (The Walt Disney Company)
 - Sony Pictures Entertainment (Sony)
 - Paramount Pictures (Viacom)
 - 20th Century Fox (News Corporation)
 - Universal Studios (NBC Universal)
 - Warner Bros. (Time Warner)

- SUB-MAJOR, INDIE, and OTHER DISTRIBUTION such as:
 - Abrams & Parisi Inc.
 - American Film Distributing Corp.
 - American Film Institute (AFI)
 - Allied Artists
 - Allied International Films Inc.
 - American International Pictures
 - Anchor Bay Entertainment
 - Angelika Pictures
 - Anywhere Road
 - Aquarius Releasing
 - Artist View Entertainment
 - Artkino Pictures
 - Associated Artists Productions
 - AFRC
 - Astor Pictures
 - Atlantic Crossing Productions
 - Avco Embassy Pictures
 - Audubon Films
 - Best Film
 - Biograph Studios
 - Bigfoot Ascendant LLC
 - Brandon Films (Audio-Brandon Films)
 - Brain Damage Films
 - Cambist Films
 - Camelot Distribution
 - Cannon Releasing Corp.
 - Capitol Film Exchange Inc.
 - Cavalcade Pictures Inc.
 - Central Cinema Corp.
 - CBS Films
 - Chancellor Films Inc.
 - Chevron Pictures
 - Cine-Classics Inc.
 - Cine-Lux Inc.
 - Cinema 16
 - Cinexport Distributing Co.
 - Cinema Service Corp.
 - Cinerama Releasing Corp.
 - Cinesouq
 - City Lights Pictures
 - CJ Entertainment.
 - Classic Pictures Inc.
 - Colony Pictures Inc.
 - Columbia Pictures
 - Commander Pictures Inc.

- Commercial Pictures Inc.
- Commodore Pictures Corp.
- Conn Pictures Corp.
- Conquest Pictures Co.
- Continental Distributing (A Division Of Walter Reade-Sterling Inc.)
- Continental Motion Pictures Corp.
- Continental Pictures Inc.
- Continental Talking Pictures Corp.
- Corinth Films
- Cosmos Films Inc.
- Crescent Pictures Corp.
- Crest Films Inc.
- Crown Pictures Inc.
- Crystal Pictures Inc.
- Danubia Pictures Inc.
- DarKnight Pictures
- Discina International Films Corp.
- Distinguished Films Inc.
- Distribpix
- Distributors Corporation of America (DCA)
- Dominant Pictures Corp.
- DuWorld Pictures Inc.
- Eagle Lion Films Inc.
- Eagle Lion Classics Inc.
- Eden Distributing Co.
- Ellis Films Inc.
- Embassy Pictures
- Empire Film Distributors Inc.
- English Films Inc.
- Esperia Film Distributing Co.
- Esquire Pictures Inc.
- Eternal Pictures
- Eureka Productions Inc.
- European Copyrights and Distributing Inc. (ECDI)
- Excelsior Pictures Corp.
- Exploitation Pictures Inc.
- Famous International Film Corp.
- Famous Players Film Company
- Famous Players-Lasky Corporation
- Favorite Films Corp.
- Film Alliance of the U.S. Inc.
- Film Classics Inc.
- Film Movement
- Film Polski Inc.
- Film Renters Inc.
- Film Representations Inc.
- Films-Around-The-World Inc.
- Films International of America Inc.
- Films of India Inc.
- The Filmgroup Inc.
- Filmservice Distributing Corp.
- FilmWorks Entertainment Inc.
- Fine Arts Films Inc.
- First Anglo Corp.
- First Division Pictures Inc.
- First Run Features

- First Independent Pictures
- First National
- Foreign Cinema Arts Inc.
- Fortune Features
- Four Continents Films Inc.
- Fox Film Corporation
- Foy Productions Ltd.
- French Motion Picture Corp.
- Freuler Film Associates Inc.
- G4orce Media Studios
- Garrison Film Distributors Inc.
- Gaumont British Picture Corp. of America
- Gawid Entertainment
- General Foreign Sales Corp.
- Genius Products
- Germania Film Co.
- Giglio Film Distributing Co.
- Global Film Initiative
- Globe Distributing Co.
- Globe Film Co.
- Globe Film Distributors Inc.
- Goldwyn Pictures
- Golgotha Corp.
- Goodwill Pictures Inc.
- Governor Films Inc.
- Grand National Pictures
- Grand Prize Films Inc.
- Grandi Film Distributing Co.
- Grecian Film Center
- Greek Motion Pictures Inc.
- Green Apple Entertainment, Inc
- Grovas-Mohme Inc.
- Guaranteed Pictures Inc.
- Hallmark Productions
- Hal Roach Studios
- Hannover House
- Haven International Pictures
- Headline Pictures Corp.
- Helbanco Moving Picture Distributors Inc.
- Hellenic Distributing Corp.
- High Art Pictures Corp.
- Hoffberg Productions Inc.
- Hollywood Pictures Corp.
- Hollywood Wizard
- Howco Productions Inc.
- Hungaria Pictures Inc.
- Hyperion Films Inc.
- I.F.E. Releasing Corp.
- Ideal Pictures Corp.
- IFC Films
- Imperial Distributing Corp.
- Imperial Film Distributors of America
- Independent Releasing Org.
- Indiedocs
- InstaMovie.com
- Inter-World Films Inc.

- International Film Associates Corp.
- International Releasing Org.
- International Theatrical & Television Corp.
- Irish American Film Corp.
- Jacon Film Distributors
- Janus Films
- Jay-Dee-Kay Productions Inc.
- J. E. R. Pictures, Inc.
- Jewel Productions Inc.
- Jewish Talking Picture Co. Inc.
- Joseph Brenner Associates Inc.
- Juno Films Inc.
- K5 International
- Killiam Shows
- Kinemacolor
- Kinematrade Inc.
- Kinopol Inc.
- Kinotrade Inc.
- Koch-Lorber Films
- Kramer-Hyams Films Inc.
- Lenauer International Films Inc.
- Leo Films Inc.
- Lewis, Martin J., Productions
- Liberty Films
- Libra Films
- Lions Gate Entertainment
- Lippert Pictures
- Lopert Films
- Lucasfilm
- Luminous Velocity Releasing
- Lux Film Distribution Corp.
- Madison Pictures Inc.
- Magna Theatres Corp.
- Magnolia Pictures
- Manson Distributing Co.
- Mascot Pictures
- Master Film Distributors Inc.
- Masterpiece Productions Inc.
- Maxim Media Marketing, Inc.
- Maxim Media International
- Maya Film Distributing Corp.
- Mayfair Pictures Corp.
- Mercury Pictures Corp.
- Metro-Goldwyn-Mayer (MGM)
- Metro Pictures
- Metropolis Pictures Corp.
- Metropolitan Pictures Corporation
- Mexican Film Enterprises Inc.
- Mischeaux Film Corp.
- Middle East Film Corp.
- Milestone Films
- Millennium Films
- mondayMEDIA
- Modern Film Corp.
- Monogram Pictures
- Motion Picture Sales Corp.

- Moviegraphs Inc.
- MTD Entertainment Corporation
- Mutual Film Corporation
- MyTV New England Studios
- Music Box Films
- N. T. A. Pictures Inc.
- New Era Film Exchange Inc.
- Normandy Pictures Corp.
- Newmarket Films
- New Vision Media Group LLC
- Norton, Frank
- Nuovo Mondo Motion Pictures Inc.
- Olympic Pictures Corp.
- Oriental Film Co.
- Overture Films
- Oxford Films Inc.
- Pacemaker Pictures Inc.
- Pacific International Enterprises
- Palm Pictures
- Paramount Pictures
- Passion River Films
- Pathe Exchanges Inc.
- Pax Film Inc.
- Peace Arch Films
- Peerless Productions Inc.
- Peerless Pictures Corp.
- Phaedra Cinema
- Pic Film Inc.
- Picture Classics Inc.
- Pinnacle Productions Inc.
- Player Entertainment Group Inc.
- Pol-Ton Film Co.
- Polish American Film Corp.
- Powers Pictures Inc.
- Praga Film Co.
- Premiere Digital Services Co.
- Premier Pictures Co.
- Principal Distributing Corp.
- Prizma Color
- Protex Pictures Corp.
- Producers Distributing Corporation (PDC)
- Producers Releasing Corporation (PRC)
- Producers Representatives Inc.
- Progressive Pictures
- Pumpjack Entertainment, Inc.
- Puritan Pictures Corp.
- RKO Radio Pictures
- Rank Film Distributors of America Inc.
- Realart Pictures
- Releasing Corp. of Independent Producers (RCIP)
- Republic Pictures
- Resolute Pictures Corp.
- Revolver Entertainment
- Radio London Films
- Ring Film
- Roadshow Attractions

- Roc Nation
- Rogers and Unger Associates
- Rogue Pictures
- S&G Foreign Films Ltd.
- Sack Amusement Company
- Saga Films Inc.
- Sam Lake Enterprises
- The Samuel Goldwyn Company
- Savoy Films Corp.
- Scalera Films Inc.
- Scandia Films Inc.
- Scandinavian Talking Pictures Inc.
- Screen Guild Productions Inc.
- Screencraft Pictures Inc.
- Sherpix Inc.
- Security Pictures Corp.
- Select Attractions Inc.
- Selznick International Pictures
- Showmen's Pictures Inc.
- Simpex Company Inc.
- Sirtzky-International Pictures Corp.
- Snader Productions Inc.
- The Solax Company
- Sono Art-World Wide Pictures
- Sony Pictures
- Specialty Pictures
- Sphinx Films
- Stage and Screen Productions Inc.
- Stanley Distributing
- Strand Releasing
- Stratford Pictures
- Sunset Film
- Superfilm Distributing Corp.
- Superior Talking Pictures Inc.
- Supreme Pictures Corp.
- Talking Picture Epics Inc.
- Technicolor
- Thanouser Company
- The Weinstein Company
- THINKFilm
- Tiffany Studios
- Times Film Corp.
- Tobis Klangfilm
- Tohan Pictures Inc.
- Toddy Pictures Co.
- Topaz Film Co.
- Tower Productions Inc.
- Trans-Lux
- Transatlantic Pictures
- Transcontinental Pictures Corp.
- Tricolore Films Inc.
- Troma Entertainment
- Twentieth Century-Fox
- Twentieth Century Pictures
- UFA America
- United Artists

- United German Film Ents.
- United Motion Pictures
- Universal Pictures
- Valiant Films Corp.
- Vedis Films Inc.
- Vesuvio Film Co.
- Victory Pictures Corporation
- Viennese Film Co.
- Vigor Motion Picture Corp.
- Vinod International Films Inc.
- Visual Drama Inc.
- Vitagraph Studios
- Vitaphone
- Vog Film Co.
- Walt Disney Studios Motion Pictures
- Western Film Exchange
- William Mishkin Motion Pictures Inc.
- Chelly Wilson
- Women Make Movies
- World Documentary Inc.
- World Pictures Corp.
- World Wide Motion Pictures Corp.
- World Wide Pictures Inc.
- Worldkino Corp.
- Yari Film Group
- Zenith Films Inc.
- Zeitgeist Films

Our goal is to have *every* movie (old and new) that is available via libraries, online retailers, virtual retail stores, Blockbuster, hulu, Netflix, *anywhere else* that movies can be purchased, streamed, or rented-available for sale/immediate download via MediaToEmail.com (and/or the [M2E Pad](#)-in the very near future)...

Short Summary of What Will and What Will Not Happen On MediaToEmail.com:

The site itself will be open for the public to easily browse the entertainment media by First and Last Name, and/or ISBN and/or Title of Work.

Past or present-every piece of body of work that music artist, author or actor has ever done will populate.

If that music artist, author or actor has: written a book + made a CD + made a movie; all of that [“book,” “music,” and “movie”] media will be listed for sale. That part is free to view 24/7/365.

As stated at the very beginning/1st paragraph of this [venture description](#), MediaToEmail.com is a site where it is easy to: LOCATE, easy to FIND, and easy to BUY media of their favorite independent, free agent, defunct, or represented Music Artist, Author, or Actor. This site will by no means, and under no uncertain terms be an “interactive” website, meaning:

THERE WILL BE:

- NO message boards (no place for customers/site visitors to gossip and post)
- NO forums (no place for customers/site visitors to share info/post back and forth)
- NO review/ratings (no thumbs up, thumbs down, gold stars, or places for site visitors to post displeasure or praise)
- NO excerpts or professional reviews of all three media types (praise or displeasure)
- NO stat/site visitor/page views count tickers
- NO snippets/samples/excerpts/trailers (of book, music, or movies)
- NO *linked* author, or actor, music artist web channels, pages, websites etc.

As stated at the beginning, MediaToEmail.com is a clear port-an “outsourcing” of sorts.

Our VISION and MANTRA is to leave all of that clutter, confusion, and distraction up to other online retailers, sites, and portals-there are more than enough out there online.

Our MISSION is to bring back respect to real and true entertainment media, and to: serve, preserve. To make a clear way for the music artist, author, and actor’s COMPLETE BODIES OF WORK to be FOUND, and to get them PAID for downloading those bodies of work: Books, Movies, Music/Music Videos (past and present), live concert videos, documentaries, making of videos-any creative complete footage etc. Period.

THERE WILL BE NO MENTIONS OF, LINKS/HYPERLINKS TO ANY OTHER ONLINE RETAILER, OR PLACES TO BUY YOUR WORK.

This is not allowed anywhere on the MediaToEmail.com website portal, up to and including within their discography, bibliography or biography on your sale page. Every Music Artist, Author, and Actor will have a sale page on MediaToEmail.com that includes a biography or bibliography or discography. And *beneath* their library for sale, the www addresses can be listed (not linked) for their social media outlets like Twitter, Facebook, Tumblr, Imbd.com, Instagr.am, WhoSay, etc. As well, the list of www addresses can be listed for their personal websites, their personal video channels (like YouTube/Skype/Ustream etc.), their production companies, record companies, publishing companies and any other company, agent, manager, lawyer, group, agency or person who gave MediaToEmail.com permission to list and share in this venture with us to make it possible.

(And obviously, your Customer Service phone number and email contact information will be listed on all sale pages for the customer to call or email regarding any issues: e-commerce, technically exclusive to your sale center, or otherwise).

MediaToEmail.com does not legally bind or prohibit any author, music artist, or actors from promoting, advertising or selling anywhere else or by any other medium *however*, we do require that our site & portal be listed as an available online retailer where your work can be purchased-wherever else you list your sale locations, as well as in person if you are on a publicity campaign promoting your work/project(s). Doing business with MediaToEmail.com is not “contingent upon” any other thing outside of what this page (and the next page) has noted.

We are merely an *additional* sale location that provides a distribution method that’s free for all customers (worldwide) which, in turn & in the long run; will generate more revenue, royalties and customer loyalty to us and all authors, actors, and music artists listed & selling on the portal.

Consider this entire page through the large print and the next [page: 36] to be the gist of MediaToEmail.com’s “fine print.”

**Services We Do and Do Not Promise/Provide for the Music Artist, Author, Actor:
MARKETING/ADVERTISING/PROMOTING**

1. Because MediaToEmail.com is a clear port/outourcing/melting pot of media, brands, genres, and eras-*designed to sell rather than up-sell and distract*; there will be absolutely, positively no web-ads, banner ads, promotion widgets, or advertising on MediaToEmail.com's front pages, because we serve not just entertainment book, music, and movie media-but grammar, middle, high-school, and the college academic public as well. *However, each music artist, author, or actor is allowed to include web-ads, banner ads, promotion widgets, and advertise however they wish to: on their very own sale-page.* But, as bold-printed on page 35: nothing on this website will be "linked," but rather: listed. So although you may advertise whatever and however you wish, be sure to list the www somewhere in the small print of the ad, because your customers are on MediaToEmail.com to buy from you by way of and on MediaToEmail.com-not to be linked to buy elsewhere or be distracted by clicking onto a link that will lead them elsewhere-so conveniently. As a result of our making a decision to have the site built in this way, our advertising prices will be very reasonable (once decided upon).
2. Although this venture is a collective effort for all independent/defunct/retired/professional/music artists, authors, actors; we cannot belabor the obvious fact that although we are one big crock pot of creative people, we still have to separate the meat from the bread, from the vegetables, and make sure the gravy doesn't run in between (simply by clearly identifying each by a "Represented" and "Indie" categorizing, and tagging. "REPRESENTED" for well-known/celeb, or "INDIE" for independent, unsigned, defunct, retired. "ACADEMIC" for grammar/middle/high-school books, "COLLEGIATE" for college & university books/required reading materials.

That being said, with regard to advertising on front pages of the site, we at MediaToEmail.com felt that to be fair to the whole crock-pot, it is best that we keep it simple and so as to not bombard the site with flashy banner ads and advertising that only some part of the pot can afford to dominate where others cannot and that so our buyers will under no uncertain terms, be distracted from whomever they came to buy from without being deterred, discombobulated, or offended (see #1-first and second paragraphs).

3. Obviously, we will market the portal as a whole. Via our [Twitter](#) and our [Facebook Like Site](#) with promo pictures, release dates of what's available and on sale from the music artists, authors and actors' libraries (by way of them or their representative's request and submission only). We feel that as the portal grows, and our customers, music artists, authors, actors and/or and their representatives sign on and spread the word about how cost-effective, useful and beneficial the portal was for them/their business; more than enough buzz about it will be spread. We also feel that if the music artist, author, or actor is as serious as we are about not becoming defunct themselves (from being lost in the Internet matrix that MediaToEmail.com was invented to pull them out of), wherever they interview and grab any moment of air time (be it radio, the internet, or television or conversation), it is up to them to plug MediaToEmail.com so that their library of work can easily be found and bought. ***MUSIC ARTISTS, AUTHORS, and ACTORS (Indie, Represented, Defunct, or Retired): You aren't necessarily promoting MediaToEmail.com as you are promoting yourself, and pointing potential buyers where to buy all things-online/digital-"You." Before the invention of MediaToEmail.com, there was no one place to point them to all things "You" (online), or at prices respectfully lower than virtual retail price. We are here to be that for you!***
4. MediaToEmail.com is merely a cost-effective resource and additional distribution method and channel to sell your product. We expect that by whatever way you are already marketing your own self and your product (especially if you have a website); you should simply include the link/logo <http://www.mediatoemail.com> along the list of mediums, channels and chains by which you already mention your work as being available for purchase. Example: "Where to Buy:"
AMAZON.COM, BN.COM, IBOOKSTORE.COM, ITUNES.COM, **MEDIATOEMAIL.COM**

TECHNICAL SERVICES

5. We do not provide services to assist you in putting your media into their file formats in preparation for sale on the MediaToEmail.com portal. We will however, provide detailed *instructions* on how to do so-so that even the novice will be ready to sell in minutes!



PART THREE:

How the Structure of MediaToEmail.com Will Affect *All* Businesses Involved in the Manufacturing, Distribution, Printing, Production and Sales of the Business of: Books, Music, and Movies

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What Will the Invention of MediaToEmail.com Accomplish and Offer That Others Do Not

Something we are proud to say and will continue to revel in (rather than specific, monopolized, or limited access to) we offer a leveled playing field where all consumers can have full access to digital/online media that no other online portal, site, or selling medium has been able to do.

Rather than selling mediums and products only accessible and affordable to *some* of the buying public, we are proud that our patented pending processes and unique methodology of doing business will benefit all the world, in various ways.

We are a need-based business as well as a choice-based business.

With regard to the academic book-selling market that we intend on servicing first-in addition to the trade/retail media market; we are a one-stop shop for all the media that moves and entertains the world: Books, Music, and Movies.

We Service the NEEDS of the Customer as Well As The NEEDS of the Authors, Music Artists & Actors. Other Online Portals Do Not-They Just Sell

I cannot stress enough that MediaToEmail.com is merely an additional option and selling medium and portal BUT unlike any other selling medium and portal, we really give ALL customers “options” that before the invention of MediaToEmail.com; they did not have. (Re-read through all bullet points on [page 26](#) without clicking onto any of the hyperlinks).

Because of the **NECESSITIES** behind how we intend to do business with regards to:

- The academic book selling market (as explained [here](#) on page 6)
- Our strategy behind how to shut down the black market sell of music & movies (as explained [here](#) on pages 15-16)
- Our strategy on how to provide a complete, dedicated, and uninterrupted buying experience for the customers-away from anything interactive-distracting them from finding their media (as explained [here](#) on pg 35)
- Our methodology and utility patented business method and processes of distributing book, music and movie media to a worldwide market via email versus expensive gadgetry (as explained [here](#) on page 3)

Because of the **PLEASANTRIES & CONVENIENCES** behind how we intend to do business with regards to:

- An “entertainment center”/state of the art portable device strictly dedicated to the customers’ choice of books, movies, and music all-in-one (as explained [here](#) on page 4)

...we are separate from the rest while providing the same access to the same media, but with economically universal options that are a first and best!

Does MediaToEmail.com Cause A “Problem” for its “Competitors?”

Without belaboring the obvious, I will come right out and say that the invention of MediaToEmail.com will indeed handicap, and impair, *some* businesses and cause some others to downsize, but I seriously do not believe all will be lost (completely).

You would have to think of MediaToEmail.com as that entity squeezing its way right in between a whole row of companies doing business that, *too*, are involved in the sell of online and retail media.

If you put half of those companies to the left (the virtual retailers) and the other half to the right (the online retailers), MediaToEmail can be looked at as that company that is squeezing in between them both-“the middle man.”

But *eventually* (and I'm predicting in a short amount of time-should all companies as listed on pages 13, 27, 28-34, be on board with the venture); MediaToEmail.com's "middle-man" position will begin to cause a "leaning" of sorts, with our weight causing a significant lean to the left (onto the virtual retailers) and as well-an equally significant lean on the right side (the other online retailers).

In my most humble opinion, I believe MediaToEmail.com will create "balance" versus cause "a problem."

What Does the Start of MediaToEmail.com Mean for:

Amazon/Kindle, Barnes & Noble/Nook (e-readers), I-Brands'/iPad, iBookstore, iTunes

As opposed to Amazon's Kindle, and Barnes & Noble's Nook e-readers, and I-Brand's iPad, iBookstore, and iTunes's monopoly on distribution and expensive/exclusive/necessary devices in order to buy and utilize the media; MediaToEmail.com's "middle-man" methodology and strategy in providing a way for the customer worldwide (via email) to have the same access to all book, music and movie media; we will service a great portion of the world who finds these monopolies, devices and distribution either too expensive, complicated.

Whereas, getting the media distributed via email is simple as simple as the way to purchase it from us at MediaToEmail.com: just by pulling out a credit card, logging on, selecting your music, book, and/or movie, paying for it, and few minutes later: it is there for the customer via their own/personal/stand alone email account, their M2E Pad, or in the email inbox of their MediaToEmail.com email bandwidth account with us.

No expensive, busy, complicated gadgetry needed.

So what does this mean for Amazon/Kindle, Barnes & Noble/Nook (e-readers), I-Brands'/iPad, iBookstore, iTunes?

In my most humble opinion, I do not think MediaToEmail.com will shut them down, but the ease of doing business with us (our strategy, methodology, and patented business processes) provides customers things that neither: Amazon/Kindle, Barnes & Noble/Nook (e-readers), I-Brands'/iPad, iBookstore, iTunes can compete with or compare to. *They all own a monopoly on device and distribution through their own patent devices*, however, they do NOT monopolize ways to deliver and enjoy the media in the same ways that their own devices promise.

MediaToEmail.com discovered a way to do that-by way of a cost-effective, simple, universal, world-wide distribution method that too, enables the customer to consolidate (solely) all of their: Book, Music, and Movie media-all in one place without interruption and other busy goings on in gadgetry, that too, is portable, and downloadable onto any Android, Blackberry, (iPhone and iPad, too) ☺ A lot of people love their iPhone. So, I'm glad that buying book, music & movie media from MediaToEmail.com can be enjoyed on it, too. ☺

What Does the Start of MediaToEmail.com Mean for:

Manufacturers, Distributors, & Printing Companies of Book Publishers, Colleges, and Universities

Because MediaToEmail.com's main distribution and selling method is by way of email, there will be no need for manufacturing, printing, distribution, and shipping & handling the product, because all of the Book, Music, and Movie media is enjoyed "digitally" (distributed to the customers email and downloadable to their mobile/portable devices versus the traditional old-fashioned, paperback/hard cover Book, CD, or DVD in hand)

By eliminating the paperback and hard cover materials involved in having to manufacture a traditional Book, CD, or DVD, MediaToEmail's method of business will:

- cost companies \$0 dollars in *materials* (for Books, CD's and DVD's)
- cost companies \$0 dollars to *manufacture* the Books, CD's and DVD's
- cost companies \$0 dollars to *print* Books, CD's and DVD's
- cost companies \$0 dollars in *shipping & handling* the Books, CD's and DVD's
- cost companies \$0 dollars to *distribute* the Books, CD's and DVD's

With those kinds of expenses spared + the need for these Book Publishers, Colleges, and Universities to keep up with the growing market of selling digital media online, they would be remised not to take advantage of the opportunity to rid themselves of the billions of dollars it costs in materials to manufacture, print, and/or distribute the traditional paperback/hard cover Book, CD, and DVD

Many customers will always prefer the old-fashioned paperback/hard cover Book, CD, and DVD in-hand; and although businesses have to meet the needs of the customers; the demand for online/digital media (day-by-day) in growing to astonishing numbers, can and will completely eliminate the need for the traditional old-fashioned paperback/hard cover Book, CD, and DVD (see "[Customers](#)" pages 11-12)

So what does this mean for the manufacturers, distributors, and Printing Companies of Book Publishers, Colleges, Universities?

In my most humble assumption: many manufacturing, printing and distributing jobs/positions could very well be eliminated as online digital media grows, and is in demand.

Book publishing companies, Colleges, and Universities' first order of business is to meet the greater percentage of demands with their supply (in order to run a profitable and successful business).

Unfortunately for some (and fortunately for others), digital media is in high demand right now (and was-even before the invention of MediaToEmail.com's new methodology of distributing digital media).

What Does the Start of MediaToEmail.com Mean for: Virtual Retailers of Books, CD's and DVD's

In addition to what was just explained in the [previous section](#), by eliminating the need for manufacturing, printing and distributing traditional paperback/hard cover Books, CD's, and DVD's to the retail market, obviously, this trickling down will fall into lap of the traditional/virtual retail market of stores that sell paperback/hard cover Books, CD Music, and Movies DVD's.

In my most humble assumption: many retail sale jobs and retailers/stores that sell traditional Books, CD's, and DVD's could very well be eliminated as online digital media grows, and is in demand.

Retailers/retail stores' first order of business is to meet the demands with their supply (in order to run a profitable and successful business). Unfortunately, digital media (versus traditional/hard copy media) is in high demand right now (and was-even before the invention of MediaToEmail.com).

That being said, bookstores (large, all the way down to mom and pop ones) may be forced to close its doors completely while retailers that sell more than books, movies, and music may still thrive according to how much a percentage of profit (they once made) from the sell of Books, CD's and DVD's.

**What Does the Start of MediaToEmail.com Mean for:
Major Book Publishing Houses, Movie Distribution Companies, Record Labels**

PROFIT. PROFIT. PROFIT (for all of them *as well as* higher royalties for the Authors, Music Artists, and Actors who provide the entertainment of the online/digital media being sold).

Yet, as the demand is growing for online sale of digital media; a business like MediaToEmail.com is going to cause these major book publishing houses, movie distribution companies and record labels to completely restructure the roles, job descriptions, and duties of the employees within their companies.

Why?

Because as opposed to selling Books, Movies and Music with ibrands, Amazon, Barnes and Noble; the sell of the book, movie and music media is made available through their proprietary devices by which the customers have to buy first, before they can enjoy and own. But *unlike* with ibrands, Amazon, Barnes and Noble; MediaToEmail.com's selling structure is free of monopoly and proprietary devices in order for customers to buy, enjoy and own their media.

Although that is an invaluable benefit to customers worldwide, it will put the employees of publishing houses, movie distribution companies and record labels to work in a different way than before MediaToEmail.com came along.

Again, keep in mind that big bonus for Authors, Actors, Music Artists or their reps, (unlike with Amazon, BarnesAndNoble and ibrands): that because our customers do not have to buy expensive and special gadgetry in order to buy and play their media, that will put *you* in charge of setting your own prices, fulfilling your own orders, *and* overseeing each and every sale that comes through to your own sale center on the MediaToEmail.com portal. Those three luxuries are something you do not, and will not *ever* have with Amazon, BarnesAndNoble, or ibrands because they are proprietors of, they sell, and own the devices that distribute the media to the customers. And with that being the case, you just have to "trust" that you/your music artists, authors, and actors are being paid properly. But at MediaToEmail.com our customer's "device" is plain and simple: their email account by which they receive their media, (again-say it with me): "from your own private sale center on the MediaToEmail.com portal, by which you fulfill your *own* orders, for your *own* customers, and oversee your *own* money!"

Having said that, that kind of luxury and benefit will most certainly come at the necessity of having to negate and re-delegate the duties of many of the publishing house, movie distribution company, and record label employees' job descriptions, which will consist mostly of day-to-day sit down duty: fulfilling orders that come through to their sale center on the MediaToEmail.com portal 24/7/365.

Also, something that I will elaborate on shortly, should these companies be on board with what MediaToEmail.com *suggests* be done to restore value and protect their music artists, actor's brands; a great majority of this desk-duty will require employees to scour the Internet and its search engines: retracting, rescissioning, and ceasing frivolous free access to all full-length work (old and new) for all the formerly represented/retired, and especially the represented and well-known music artists, authors, and actors whose work is listed and being sold on MediaToEmail.com.

The benefit of all these desk-duty positions is this that (depending on their very own seniority and company relationship and structure), some of these jobs can very well be done from home (which can save these companies even more monies).

As I see it, employees in the art/editing/copyediting departments will still do their same functions but with a major bonus and relief: not having to prep and pre-press the Book, DVD, CD media to go to traditional/hard copy print. Because with the invention of MediaToEmail.com's method of distributing digital media that they produce, [there will be little to no need \(and expense\) for that part of the job that once was](#). Instead, the production departments of the art/editing/copyediting departments will basically need to prep the media for easy upload to the desk-duty employees to fulfill, oversee, and collect the monies on.

Other desk-duty employees will serve the publishing houses, movie distribution companies, and record labels well by answering all customer service inquiries ([as explained on page 35](#)).

Emphasis to Consider on the Benefit of this Additional Online Digital Selling Medium

As previously mentioned in this venture's description, no matter what, or where you have been selling online, or how much you have been selling for, the benefit to starting in with an additional selling portal (and new method of distribution), is that you are able to make changes in your pricing structure and any other way that you have been conducting the sell of your products online that you are not able to do mid-relationship with the other online portals that you have already been selling through.

Now, (with MediaToEmail.com being the startup) it is high and a convenient time for you to start in restructuring a few things that we call the "MediaToEmail.com Way," which, by suggestion (not prerequisite of doing business with us), we strongly urge you to consider-because there is a rational, logical, and conscious psychology + strategic methodology behind the reason for the philosophy that I will explain, shortly.

Emphasis on What MediaToEmail STRONGLY SUGGESTS (but does not require) for: Major Book Publishing Houses, Movie Distribution Companies, Record Labels, Indie Publishers & Authors, and Indie Music Artists

Now is the time to reconsider your current pricing structure that you already have going with the other online portals and [in starting in with a new online selling portal] make the changes that are necessary and respectful to and for your brand's value-for life.

Take some time to refresh your memory by considering and re-reading [pages 8 through the top of page 11](#) and the first paragraph [atop page 26](#). There, I explained the importance of it, and how and why it would be beneficial for you to do it.

Emphasis on What MediaToEmail.com STRONGLY SUGGESTS (but does not require) for: Represented, Retired, or Up & Coming Actors, Authors, Music Artists or their Representatives

Let me preface what I am about to say by saying this.

As I share with you in the upcoming "Who Am I" section of this venture description, you will better understand my thinking behind everything that I "[emphasize](#)" and "[suggest](#)" where the "MediaToEmail.com Way" is concerned.

Having knowledge and understanding of patenting a product or business methodology of doing a thing, one thing that is necessary in (order for the patent to be granted) is that it has to be an unusual or unique new way of doing that thing (unlike what is already out/patented/available). And although I am satisfied with that part of this venture and know that MediaToEmail.com would be successful with its [methodology and processes](#) alone (regardless if what I emphasize and suggest would be taken up on or not), as you'll learn more about me as a strategic person and intuitively and creatively, you'll find that my "emphasis" and "suggestion" is the equivalent of my how it is for me if I write a song, or like some other song a lot. In my mind, I will have the

choreography or its video treatment in my head for the song, or at the very least; how the song should be performed.

Well, where the *business* of MediaToEmail.com is concerned, rather than it being just a new startup and online selling medium, methodology and portal; part of my vision behind the venture is the movement that I feel will greatly benefit the book [and music and movie industry] especially.

I feel very excited and satisfied for the academic market portion of this venture because it serves such a need for college and university students in ways that they never before had an option in (where price in books is concerned). That option that MediaToEmail.com will provide for them will start a “Movement”: something done a totally different way that for far too long, has been done one way.

The [academic market](#)’s movement that MediaToEmail.com will spearhead is the kind of bonus that I am suggesting and emphasizing the industry at least considers (when starting in with this startup with MediaToEmail.com).

The *sell* of music and movies’ “movement” that we at MediaToEmail.com are excited about [with your cooperation] can make the bootleg market obsolete as explained [here](#).

Regarding the largest and very necessary movement that I did a great deal of emphasizing on-on pages [16-25](#) (with special emphasis to be placed at the [last two paragraphs on page 20 through the first two paragraphs on page 21](#)), “very necessary” is really an understatement.

And I will tell you why.

At one time, before the Internet became available to civilians, the industry really was “exclusive” and something you had to work for to get in, and be selected or chosen. Until that happened, you had to remain an outsider-outside looking in. Because of that fact, it was so glamorous and mysterious. Even news media, then, did not have to work overtime to create sensationalistic things in order to give a great entertainment industry story because they were in pretty much a good deal or control of their ratings and could pick, choose or refuse what they felt what entertainment industry newsworthy or not.

Put your: money, your ego, your savings, your investments, and your “here and now” (if you’re reading this and you’re “happening now”), aside and read on.

Glamour and fashion is its own “thing.”

It will always have a place and its own “thing” in the industry.

But whether you want to believe it or not, with the invention of the Internet, the industry has turned into one big circus act. It’s not the mystery that (ten years ago) the public was once behind closed doors and disillusioned about. And with regard to aspiring to *be* in the entertainment industry, the closed doors of yester year/ten years ago are as wide open as one sea to the next shining sea (since the Internet).

The television industry has opened up its doors to a kind of television that is commanding the attention of audiences that are growing by the millions, and because it cost little or nothing to pay and produce the shows; it’s multiplying. Pitches revolving around show ideas of this kind of television are being picked up easily, and as a result, this kind of entertainment is growing in record numbers. So much so, even people who have worked their way in-are too, falling into this trend. So this kind of entertainment is going nowhere anytime soon. It’s here to stay.

As a result, entertainment industry/news media will take stories today that ten years ago, they would trash and not even return phone calls on.

The more sensationalistic-the better.

The more freak show and bizarre-the better.

The more humiliating, revealing, or degrading-the better.

As a result of that trickling down, and the Internet opening up to us all, [access to people, places, companies, and agencies that were once a mystery and secret, are available and at the eyes and hands of people who at one time, idolized it all behind the closed doors](#)-they hadn't a clue how, or to whom to get through to. Now they do. It's all online-easily searchable, and easily accessible.

As a result of that, the people who merely idolized it all are swimming right across shining seas to join and get in. People who were working towards getting in, are too, swimming across shining seas to join and are to-getting, but only if and after it has been decided that it costs less to pay idolizers who are willing do anything sensationalistic, and even demeaning and humiliating, versus what it would cost to retain those ones who worked and grinded before the invention of the internet (and most probably would not do the things that the mere idolizers would do-in order to get through).

“Significant” celebrity/well-known authors, actors, and music artists themselves, too, are fighting tooth and nail to stay significant and hang on to the same “fifteen minutes of fame” that they will accuse the mere idolizer/wannabe, or the “before-the-internet grinder/up and coming” of trying to secure or hang on to.

Something Like A Phenomenon

The Internet is a phenomenon-not a “sensation.”

A sensation is temporary and has an expiration date.

The Internet phenomenon is here to stay-for life.

No plugs will ever be pulled on it, and life will never return back to the way it was before the Internet.

So where am I going with this? I'll tell you.

When you have a phenomenon happen, it's high time for someone to do some out-of-the-box thinking (and fast) because a phenomenon in and of itself is its own circus, and one that creates “movement” all its own. It creates the kind of movement that definitely makes something, and definitely breaks something (not make OR break something...I *clearly* said: make AND break something).

Make AND break something means that something has to win and something has to lose.

Something has to go and die, and something has to live on and go forward.

Example being-what I said about MediaToEmail.com starting a movement with what we intend to do with the [academic book market](#) and the [bootleg/black market sale of music and movies](#).

In the academic book market, for those students on a budget, once we give them the opportunity to buy their books for hundred upon hundreds of dollars lower than the cost of buying the traditional hardback/paperback books required, say goodbye to paying \$100 for a textbook that they bought from us for \$25.00.

In the sell of music CD's, once we digital download and make available, all the music through to an email account (versus by way of expensive gadgetry), gone-is the ability to press and duplicate copies of a hardcopy CD to duplicate and resell on the black market.

Our phenomenon and creation will start those movements and will live on, and go forward. Meanwhile, paying high prices for textbooks and the ability to make a profit on the black market will lose and have to die.

That is what a phenomenon does: creates movement that makes something and breaks something else.

Even with having no significant paper trail or proof of grind before the invention of the Internet, a phenomenon can make a mere idolizer feel as though they too, are well-known/celebrity simply because [they have access to the same resources and promotion and selling platforms](#) or simply because of a number count on a platform page. That is all it takes to make them feel as though they (too) have “arrived.”

That’s a problem (for an *industry*) but no sweat for an organization-ever.

Idolizers and wanna-bes are not “threats” like a “triple-threat” talented person would be to a person with just one talent, but they are a *problem to an industry of actors, and music artists* who’ve worked for, and are serious about their art and rely on it from which to make a living.

It’s a “problem” because with the combination the Internet phenomenon PLUS thoughtless/freak-show/impromptu-like voyeur television being the norm now, it opens doors for droves of idolizers and wanna bes of music and movies to have access to those same jobs-having no formal or classic training and proof of work towards-canceling out any years of training, hard-work and grind that that music artist or actor has ever worked towards.

And industry heads and offices are (too) willing to put them in place for the jobs-because it costs less to produce and retain them. It’s not because they are being two-faced and disloyal, that’s the nature of “industry” business.

Additionally, entertainment news, media and television platforms provide them with valuable airtime in the great numbers. This trickles down to less time for serious music artists and actors to get airtime-which in turn-gives a movie, a CD, a music artist, and an actor all but a matter of a week to shine and make those numbers-from there, it’s back to the drawing board, derailing, detention, delay or defunctness.

But all is not lost.

The Internet phenomenon has afforded the music artist and actor a way to still “have a voice” and be heard from but on the very same playing field as other idolizers and wannabe’s (who too) feel as though they have [just as crack at the chance as you](#), whereas at one time; the mystery, glamour, and inaccessibility added a kind of value that today-does not, and going forward: will never.

Pop-culture magazines don’t even sell like they used to since this Internet melting pot of a circus. Why should anyone pay \$3-5 for a pop culture magazine of pics and happenings that are most probably 2-6 months old from the time it took to research, clear, and permit, when all they have to do is log on and see all your latest Insta.gram, Twit pics and words from the horses own mouth (in real time?).

To the typical idolizer or wannabe, an RT (retweet) of today is not like the returned fan mail of yesteryear in which the idolizer or wannabe got all excited and showed all their friends and family the (standard) returned letter and photo attached-jumped up and down, and got inspired to go out and buy every movie or CD of yours they could find on the market. Although it may be a kind of “reverse promotion” for you (in that the idolizer will brag about it enough that it’ll bring about talk and attention to your brand), but really, it means more to them than it promotes you. For the typical idolizer or wanna be, an RT today is merely a notch under a belt that (to them-in their minds) can be added to a resume of hustle while hustling to get in and famous by way of industry slide-through, or if nothing else-something exciting (for them) in the eyes of friends, social network friends, and family. Still, that does not necessarily make them want to go rush and get your latest CD, book, or movie. There are too many distractions online. They are too busy to think that far past the excitement of it all.

In the middle of a circus-like phenomenon, *some* form of out-of-the-box thinking *has* to be done in order to restore the kind of value of yesteryear that the Internet and all that is in and of it, has done away with.

Something has to be done to re-create that old inspired jump up and down and run out to get every movie and CD of yours they can, and we (via the “[MediaToEmail.com Way](#)”) have a remedy for it all.

MediaToEmail.com feels there is a whole rational, logical, and conscious psychology + a strategic methodology behind the reason for the philosophy by which we subscribe:

THE “MEDIATOEMAIL.COM WAY” OPERATES AND SUBSCRIBES TO THE LAW AND PHILOSOPHY THAT TOO MUCH CIRCULATION MAKES THE “PRICE” GO DOWN, AND VALUE IS INDEED CREATED THROUGH SCARCITY-EVEN IN SMALL BITS AND SPURTS AT A TIME. IT ALL ADDS UP TO “VALUE.”

In order to do that, and do some real and true out of the box thinking; you have to **literally** get out of the box and BEGIN A MOVEMENT TO ORGANIZE AN INDUSTRY in a big and major way.

“Organizing” An “Industry”

In speaking of “uniforms” (as explained in the last two paragraphs on page 20 through the first two paragraphs on page 21), the difference between an industry and an organization is this:

To “organize” into an **organization** is to develop and set up an administrative and organic structure to form into a complete and functioning whole by way of systematically planning and arranging a united effort (of a thing).

Whereas an **industry** is a distinct group of productive enterprises, or a department or branch of a business, craft, art, or manufacturing that employs a large personnel and capital (of things).

-Industry example: (Books, Music, Movies etc.)

-Organization/League example: (the NBA, NHL, NFL etc).

Two Forces in Industry: Forces That Make The Industry Turn & Move and Forces That Be

Unlike sports, the entertainment business is indeed a circus, but it does not have to be a circus if the forces that make the entertainment happen [put on new uniforms](#) and make everybody *play* and *pay* their part (like players in organizations and leagues do). [The industry heads \(the forces that be\)](#) have a business to run-so they have to keep the doors as wide open as their eyes and ears are to the street-in order to employ what makes the most money and cost them less of it.

The problem with us as human beings, (aside from industry), is that as much versatility and variety as we are in this world, and despite how colorful this world may be, we are such creatures of habit, stuck on triteness, slave to cliché’, and we get too comfortable and complacent with doing things “one way.” *Especially* when we industrialize and even when we “organize” and form into groups or societies-societal, organizational, industrial, or group norms-period.

Norms of organization (like NBA, NHL, NFL etc) as compared to industry norms like I am speaking of (music, books and movies) can afford to do things “one-way” (generally speaking), because organization is set up such that unlike industry, it does *not* employ large personnel and capital of ***a variety of all things in order for it to function.*** Industry does. It will stand someone with talent for standing on their head long, a singer, an actor, a headless dog, a great painter, a blind author-any and everything. It will employ a melting pot of a wide variety of *whatever*-to make it function and the business to thrive. Organization structuralizes, administers, plans, and arranges every part of its business systematically (NBA, NHL, NFL etc.). We know how many leagues/organizations are within the organization. In industry you cannot ever and will never be able to keep count. Because just because the acts or talent aren’t on television and radio doesn’t mean it’s not going on. People are still out there working (movies, books, and music).

That being said, the “MediaToEmail.com Way” is to organize the book, music and movie portion of “industry” in that same manner as organization does its leagues in order for it (music, books and movies) to become a “united effort” (just like organization is and does)-*to restore value to your brand by creating scarcity and selling and re-selling all your books, movies and music all on one portal that has strict membership rules* (like that of an organization).

Let’s face it. Industry was *not* prepared for the way that technology has opened its doors for any and all. Although there *are* many plusses for the industry since the Internet/technology, the [book, movie & music] industry has not taken the time out to *restructure a new way of doing things* although they are aware that things are shifting (with regard to limited airtime and places to promote versus and in lieu of the circus acts and melting pots of all and everything else that too, are welcome to the industry).

As a result of that, more and more, you are going to find rappers wanting to be and add “DJ” to their repertoires. Singers adding “actor” to their repertoires.

Actors adding “music artist” to their repertoires.

Actors and music artists adding “author” to their repertoires.

...and the list goes on and on.

This kind of shift and repertoire-building happens, and will begin to happen even more so and as records aren’t selling like they used to, movies aren’t selling like they used to, and books aren’t selling like they used to, because the industry is way too crowded with all the same and varieties of acts + limited airtime to promote, and as a result, the represented/well-known/celeb (actors, authors, and music artists) are relying on their celebrity and popularity to offer their freebies and giveaways to serve as a type of promotion that will in turn and in the long run, make money for them + keep them significant and in the spotlight. For the most part, it’s not exactly working out like that. You’re losing more money and value for your brand’s significance than you realize, because although there is a circus act and melting pot of people out there playing where you play-many of these admirers and wannabes can sing, act, and write just as good (and if not-better) than you, in some cases. Some of them are beastly good. You just made it to “celebritydrom” before them-and they weren’t as lucky-*yet*.

So as rappers are adding “DJ” to their repertoires, singers are adding “actor” to their repertoires, actors are adding singer/recording/music artist” to their repertoires, and actors and music artists are adding “author” to their repertoires; they all are relying on their popular brand to make them money in these areas that they are “taking on” and “adding to.” It’s a cycle of tail chasing. You’re doing this to “expand” your brand and repertoire yet, open access to resources on the net made available to your admirers are the reason why. You probably didn’t play that backward domino-effect out in your head-but that *is* your “reason.” It’s crowded.

Time is ticking. And industry has to pull back its freebies and **GET SERIOUS ABOUT RESTORING YOUR BRAND BY CREATING VALUE THROUGH SCARCITY**. Why buy the milk, when the cow is right outside on the pasture too-milking (“**promoting**”) himself? The industry needs to get organized and put its business practices into the mindset like this: “***There is the Internet-and there is my career. The Internet. My career.***” ...Two different things. Two *totally* different things. They do not go together (like the industry *thinks* it does). Value through scarcity/“absence makes the heart grow fonder” etc. does not work for someone who doesn’t provide some type of value (in personal OR business). In the case of business where you do, and *are* “valued,” revered, admired, or respected; scarcity is effective because after it is established that you “have value” (to give, offer, share, or sell) it’s time to let you/your work speak for itself and do all the talking-yet, you merely “provide the music” (here and there). But you’ve got to get unclouded by phenomenon.

Branding & Business. Let’s Talk About Twitter, Live Streaming, Pics etc.

With regard to branding, your career, and being caught up in the delusion and matrix of the Internet phenomenon, I am going to talk about the BIGGEST INTERNET PHENOMENON: The Twitter phenomenon. I’m using it as an example because even moreso than Facebook (although pretty much what I am saying about

Twitter can be applied to Facebook as well); Twitter is easier for me to kick the ballistics with the *literal* statistics that *really* has: wannabes, up and coming, and pretty much everybody (celebrities included) blind-sighted [where the difference between reality, your career, and the Internet being two different things] is concerned.

On the surface and at a glance (with no thought involved) Twitter *seems* to be a good indicator of your personal or branding influence, “power,” popularity and platform growth based up one thing. And that one thing happens to be the wrong way to gauge it: “Followers.” Read on-I’ll show you.

I am going to start by giving you the various functions of the Twitter culture and by definition; offer you a little bit of “unconscious business psychology” behind the definition of each that I list. By the time I am done defining all; you will see your own self, your career, and the Twitter phenomenon in a whole new way.

EXAMPLE ONE

Followers-A set of numbers to assist with the *perception* of influence, popularity, brand value/worth, or “power.” The average Twitter user (celebrity to non-celebrity) place their personal or brand value on the number of follower count, but really that’s the bottom of the barrel way to gauge brand value and worth (as you’ll soon see me explain how). A follower count is nothing more than proof of people’s willingness or need to be apart of, or connected to similarities, fame, popularity, significance, promise, probability or possibility-with no promise to promote, pump, and move your individual agenda.

THEIR VALUE TO YOU: Big/celeb or small brand, whether you’ve got 6 followers or 6 million followers, whatever you did not promote, give, share, offer, or sell at that first click of being followed, is non-existent and gone (with the exception of what you will read in Examples [Two](#), [Three](#), [Four](#), and especially: [Five](#)). The rest are just bamboozling bells and whistles and for “show.”

Indifferent Unfollowers-those followers who unfollow you because [you and they can clearly see that] they have one agenda/direction and you have another. They may see what you have going on, as being of no interest to them (and as well-see what you have going on, and know that what *they* have going on, too, may be of no interest to you, too), so they unfollow you (on Twitter) and de-friend you (on Facebook). You’re better off blocking them and keeping it moving so that you (or they) do not come back around and waste each other’s time. Typically, it’s never “personal” (either way).

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. If you are branding or are already a brand, these indifferent unfollowers and de-frienders are not of much value to you anymore than you are to them (as you’ll soon see me explain how, shortly).

THEIR VALUE TO YOU: None-whatsoever.

EXAMPLE TWO

Emotional Unfollowers-Those followers who get fed up with not getting constant and personal one-on-one attention or enough “life” from you on the walls of your Twitter (and Facebook), and find themselves having angry conversations (with themselves and other people) about you-that you know nothing about and have anything to do with. Nobody sharing a social network owes anybody anything (personally), and emotional unfollowers haven’t an iota of understanding in that regard. They usually have expectations of you (that they haven’t the right the expect) and before unfollowing you; they find themselves letting off a trailer-load of steam by clocking your comings and goings to spew their venom about/at you (indirectly), yet, don’t even know how to go about starting a conversation with you (on the public walls OR in private inbox) but expect you to tend to their head drama. Real, imagined, or coincidental...it’s a cycle of craziness that will go on and on and on and on until they “unfollow” you (on Twitter), or “de-friend” you (on Facebook). Their angst, anger and upset somehow makes them feel as though their unfollow/de-friend has somehow “stabbed” you and that their count on your list having gone down a notch (because of their un-attendance in your “audience” of numbers) has

somehow hurt you-like they [have no right to feel]. Because of that one fact: keep it moving. You have nothing to do with the angst in someone else's head-who hasn't the balls (but more importantly) the *right* to confront you about anything-because there *is* no "thing," or *nothing owed to them*. They know this too, but they absolutely positively refuse to let that go-so they hang onto working overtime stalking and trying to antagonize you. It's not your fault that they cannot handle the fact that the world is filled with a wide variety of people with a wide variety of opinions and beliefs. They do not notice that because they stay too fascinated and angry with you. Keep it moving. Their issue with you is strictly their issue. Conversations in their own head are none of your business. Simply block or let those emotional unfollowers and de-frienders leave without incident. You absolutely positively cannot give them any energy. Because since they really feel like you OWE them some individual/personal attention (and they chose took the negative route to get it from you-by stalking and harassing you), if you stop and give it to them ONE time, they "love" you all over again (because that's all they really wanted). You come back another day on and about your business as usual-then they are back at scratching and stabbing at you. Do not play into their insane game. It's not worth the headache.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. Without you having done anything to provoke the situation or them-regardless-on the Internet, you are going to always get these types of people friending and following you. Some of them are repeat offenders. It's crazy-but they're needed. As crazy as they are and this may sound, from a business/branding strategy standpoint, emotional unfollowers and de-frienders are valuable to you. If you are a brand or are branding-connected to or disconnected from your lists, these emotional unfollowers and de-frienders are of more value to you as [little do they know or will ever admit, or accept] you are to them. A person cannot feel emotional or a "way" towards any thing or person (that they feel) they have, or wish to have a connection with or to. These emotional unfollowers and de-frienders are of more value to you than the majority of your followers on Twitter and Facebook friends lists (as you'll soon see me explain how, shortly).

THEIR VALUE TO YOU: Emotional unfollowers and de-frienders get upset and talk about you to themselves and to other people. The more severe ones that may not "value" you in that they admire, respect or love you/what you do-their hatred, anger, or envy forces them to keep their eyes on you and their mouth running about you. When they [get themselves] upset and unfollow you; their rate of recidivism and checking up on you is uncanny. Because they have some delusional expectation of you that (in their mind) they feel you owe to them to extend. You need these people. Don't have any of these kinds of people? Then go get some. No-go make you some. How do you do that? Just by being yourself. If not being yourself (by consciously trying to be to careful and safe) is what helps you sleep at night and to gather followers (by which 80% of them do not move your brand anyways) then hey-have at pretending to be something and somebody that you are not. Either way, love or hate you-just the same, they're going to talk about you-and talking about you (either way)-promotes you.

Subtweeters/Snide Twitter Beef-Real, imagined, or coincidental nonverbal communication in which Twitter posts serve as a kind of tongue wrestle of the fingers in which Twitter users may feel something was said as an indirect diss or insult in which enough "wall-monitoring" has been gathered for one or the other to believe that they've been dissed. The length of time of these back and forth subtweet disses can go on and on for as long as one [and the other party] does not place an @ before the person Twitter handle (directly). Sounds stupid. But yes-it happens-a lot. This happens in Facebook culture as well-the same way, but unlike the "emotional unfollower," the aggressor refuses to block you, or unfollow or de-friend you; they get some kind of "life" from antagonizing you and clocking your comings and goings until you decide to cut off their life supply to you-by completely blocking them and keeping it moving. Until you decide to do that, you will find yourself posting kirt and cryptic disses (meant for one or two people) that piss off, hurt, or offend thousands (or millions) of other people following/friending you or not following/friending you-but: watching you. Then you're labeled a "bitch" or "mean" person.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. THEIR VALUE TO YOU: If you are branding or are already a brand, connected or disconnected from your lists (just like those emotional unfollowers) these beefing subtweeters are valuable. You need beefing subtweeters, and trust me-you have them. They vary from post to post (whether you are playing it safe by pretending to be someone you aren't in order to garner followers or simply being yourself). Because on the Internet, at some point and time, you will post something that someone doesn't agree with, get annoyed by, don't like or may take personal and automatically assume you were coming at them. You won't escape the beefing subtweeter. Some of them live on the Internet and scan it-just to subtweet and beef all day. So at some point, you will be in their path and they will do everything short of directly @'ing you-to make it evidently clear that they are getting at you, even if it means using your own words to call out to your attention. As crazy as this may sound, from a business/branding strategy standpoint, these beefing subtweeters are more valuable to you than the majority of your followers on Twitter and Facebook friends who are too busy hustling Twitter to even consider noticing you posted anything that may have seemed like it was aimed at them.

EXAMPLE THREE

Subtweeters/Admirers-(The opposite of the “emotional follower”), real, imagined, or coincidental nonverbal communication in which-a type of flirting, or platonic expression of admiration and respect is given where a specific set of words/language used between two people is something that only the two of them will understand, yet, is oblivious to everyone else's understanding. This can happen in Facebook culture but is more common in Twitter culture. Typically used to not directly talk you up, so as to not “promote” you/your agenda or bring attention to the situation whatsoever. Whether flirting, or simple platonic expression of admiration and respect, it's *typically* harmless and can go on and on and on.

It can be harmful in that it can become very exhausting and very annoying if the flirting subtweeter turns into that “emotional unfollower” or the “beefing subtweeter” type (as explained above). And often times, they do vacillate and flip-flop between all three.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. THEIR VALUE TO YOU: Either way, if you are branding or are already a brand, just like the “emotional unfollower,” or “subtweeter”; admiring subtweeters are of value to you-especially the “platonic” ones who simply like you, or respect whatever it is you do. They “favor” you. And when they speak about you, they bring others to you and your brand with that same respect and high regard. That's always ideal. And we'd all like it this one way, but the reality is, that's never going to always happen (that ONE way), hence, why I am defining for you-all ways...

EXAMPLE FOUR

RT/Retweeters-A type of “copying and pasting” of a post that you write on the wall of your Twitter account-usually a complimentary gesture/expression even if not in agreement of-a complimentary gesture nonetheless. The retweet reason is typically in the head, hand and power of the retweeter who usually keeps the reason to himself. (Facebook culture does not have this kind of feature).

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. THEIR VALUE TO YOU: If you are branding or are already a brand, retweeters are as much of a value to you as you are to them. And they are *definitely* more of value to you-sitting on your follower lists where follower “count” is (literally) concerned, because as they RT you, they are Rt'ing you to their own list of followers who too and in turn, may follow or even RT you as well-double the reason why these “active followers” are of value to you when you positively “count” followers.

@Mentions/Interactions-People who (directly-with an @AndYourTwitterHandleHere) reply to you or a post you wrote on the wall of your Twitter account. Most times, this direct communication is positive however, it can be used for direct confrontation too (versus that snide and slick subtweeter's style of indirect confrontation).

Whatever they say when they @ you-is on their Twitter wall, but in your “mentions”: a wall area where you can view who in Twitter land has “moved” your brand. (Facebook straddled in years later with this kind of feature, however, it’s not commonly used like it is on Twitter. If someone @’s your Facebook handle during one of their Facebook commentaries, it’s highlighted in such a way that any of their Facebook friends who reads the post can click onto the @ link to see who their Facebook friend is referring (@’ing to) and about.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. THEIR VALUE TO YOU: If you are branding or are already a brand, like retweeters; @Mentions/Interactions (positive or negative) is as much of a value to you as you are to them. They are *definitely* more of value to you-sitting on your follower lists where follower “count” is (literally) concerned because as they @you, whatever it is they say in reply or @ you-is too, written on their own wall. Whether a positive or negative @ reply; still, they are of more value to you on your list of followers because they are “active followers”-moving your brand.

Twitter Lists-A Twitter courtesy that anyone on Twitter can extend to you whether or not they are following you on your list of followers. Twitter lists merely demonstrate the fact that Twitter user took the time to categorize whomever they add to their own personal lists for quick and easy viewing/convenience of people’s whose Twits they may enjoy (or get annoyed) reading. So even if they made the title of the list: “Assholes,” and your Twitter handle/profile is listed, it’s still a courtesy (especially if you are branding or are already a brand).

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. For me (someone who is branding) it doesn’t serve *me* in any way, shape or form for someone to subscribe/follow my lists, and [at the very least that it really is] not follow me. When subscribe to any of my lists but not follow me, I delete them from subscribing/following my lists (because they too, can make their very own). In my branding strategy of a mind, I (like everyone with a Twitter account-big brands and celebs included) already have enough followers on my list-sitting there, not “moving” me. So I’ll be damned if someone who is not following me (but happens to like the list of Twitter accounts I put in any particular Twitter list) mooch my list when they-themselves can list each and everyone from my list-for their very own list for their very own profile. Their subscribing to your lists (but not even giving you the courtesy of a follow) is a kind of diss in that as **indifferent a follower** they may be; your list is nothing that they can’t make for themselves. It’s a kind of laziness, looting, mooching, rudeness, opportunism, and thievery-all-in-one. Although they may sincerely like the listees, they just wish to be viewed by your listees + your own followers + whomever may watching you or your lists from afar, in hopes that they can get followers off of you. As hardcore, and heavy-fisted as I am about my business method and practices, I have a “50-50” mind. If I’m happy and served, I equally want you to be happy and served. But if I see that you only care about your happy or what you can get from or out of me, and that you only care about your 50, then I will cut you to a brutal, hard-core, cutthroat, uncaring zero, because that shows me that you don’t have a “50-50” mind. That/those types are snakes to me-in personal relations or business relations. And I don’t like those kinds of people. *That* is what the traditional meaning of an “opportunist” is: people who expect from you, or just go on and take from you-that which they aren’t willing to share, split, or extend, themselves. I loathe people like that. THEIR VALUE TO YOU: Although lists do not “move,” whether or not the person who listed you is directly following you or not, if they take the time to add you to a list on their Twitter profile-it serves you far more than any follower sitting on your list who does not retweet, @Mention/Interact with you to move your brand. Although lists stand still, they can (and do move) when other Twitter users “subscribe” to any of these lists so that they too, can view all of whom the Twitter-lister has listed among the lists that they’ve created.

Favorites-A Twitter courtesy that anyone on Twitter can extend to you whether or not they are following you. “Favoriting” anything you post on Twitter usually happens when someone who’s following you clicked onto the feature to save your post in their built-in Twitter list called “Favorites” (kinda like how you can build your own Twitter lists of Twitter profiles and timelines that you frequent). Additionally, if your followers gave you the courtesy of RT’ing you, your post will their personal wall and timeline-so in turn; their followers may

favorite it (even if though they aren't following you). Hash-tagging and certain keywords create link pulls of random Twitter who may come upon your posts to other Twitter users who too, aren't following you but may read a post of yours-and decide to "Favorite" it.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. THEIR VALUE TO YOU: If you are branding or are already a brand, like retweeters; @Mentions/Interactions, and people who Twitter list you; they are *definitely* more of value to you-sitting on your follower lists (where follower "count" is literally concerned) because they are "active followers" putting you in a position to move your brand while doing the same for themselves.

Live Streaming (Ustream etc.)-Are you ready to test your "power," popularity, influence, and followers that your presence and "worth" commands (like the delusion of total "follower" has [you?] and the world-at-a glance-believing)? Cut on your Ustream. Do an instantaneous Ustream interactive and announce to your followers to meet you there. Better yet (and to hand you even more leverage) announce it on a Monday that you'll be there on Thursday at a particular time. Promote it all Monday through to that time on Thursday. Now check your viewer count (in comparison to your total "follower" count). It will never ever be even 50% of your total follower count in attendance-ever.

The same is true for **Pics (Twit-pic/Insta.gram, etc.)** Where viewership/numbers are posted). Post a pic on a Monday and go back and check your Twit pic views on Thursday. *Add it up and compare it to your follower count-that too-will never be 50% of your total follower count-ever.* Both examples are true for the bigger brands and celebs, all the way down through to someone who is playing around on the Internet trying to be popular and Internet famous.

Everything I say in these examples have been observed, experienced, researched, studied, tried, and tested. If anything throughout the Twitter phenomenon experience should prove to you [where your follower counts' numbers matter-right?]. . . is that it's not that. . . What counts is the numbers on your Twitter follower count that move you. That's what really "matters." Your front page total follower count in that top/right corner just stands still is just for "show"-for people who don't think, don't know, and are easily hoodwinked and bamboozled by what they see at a glance and on the surface. Entertainment industry is an illusion, and while it's okay to play and put forth the illusion, to thy self-always know the truth that lie beneath the illusion.

THEIR VALUE TO YOU: If you are branding or are already a brand, just like the retweeters, @Mentions/Interactions, and people who Twitter list you; the people who take the time to literally and merely look at you are *definitely* more of value to you-sitting on your total follower count of followers. So whenever you are Rt'd and you see "50+" RT's, look to your pics and/or + video stream count. If 3000, that "+" is about: 2950. Now compare that number to your "total follower count." Simple math. Give yourself a Kanye shrug and be content in knowing the truth behind what's on the surface and (say it with me again): what's for "show"-for people who don't think, don't know, and are easily hoodwinked and bamboozled by what they see at a glance and on the surface. Viola! You're an instant magician! On with your show, have fun (just know).

EXAMPLE FIVE

(Where statistics and numbers of VALUE [numbers that move you] is concerned; these upcoming two examples are your most valuable because they are what you will never know, and never will be able to keep a count of, like that old-fashioned grass-roots word or mouth way used to be (before the Internet fooled you into thinking is no more). These two examples contain: love, secrecy, hate, anger, envy, jealousy, gossip respect, adoration-all that-vibrations that move, and multiply in droves much bigger than any 6, 60, 600, 6000, 60,000, 600,000 or 6,000, 000 follower count will ever be able to compare or light a candle to).

Anonymous Twitter Text Alert/Subscribers-As listed on your Twitter entry page, that offer that the makers of Twitter extends that says something like: "Get this user's Twitter alerts by subscribing via text by dialing 404040 and texting (TheTwitterUsersHandle).

THEIR VALUE TO YOU: In addition to your Emotional Unfollowers that follow(ed) you, Beefing Subtweeters that follow you, Admiring Subtweeters that follow you, RT'ers of Twitter users that follow and do not follow you, @Mentions/Interactions of Twitter users that follow and do not follow you, Twitter-Listers of Twitter users that do and do not follow you, Twitter users who followers who do and do not follow you-but "favorite" list you, and your Twitter followers who are in attendance to your pics and video streams; most valuable to you and your brand are these Anonymous Twitter Alert/Text Subscribers, because if they *are* on your Twitter count of **Followers** (and not one of those listed in **Two**, **Three**, and **Four**) they-themselves are too busy hustling on Twitter however, they *are* interested in knowing what you have to offer, sell, or share, so they've elected not to miss any of what you say by anonymously getting whatever you say via text (to their own personal mobile device). What they are doing with that information will never be any of your business any more than Twitter makes it none of your business by not releasing to you just how many are subscribing to you. The bottom line is, in addition to your Emotional Unfollowers, Beefing Subtweeters, Admiring Subtweeters, Rt'ers, @Mentions/Interactions, Twitter-Listers, Favorite-Listers, and the followers who are in attendance of your pics/streams; text subscribers far outweigh that dead weight on your follower count list that move your brand in no way, shape or form-and that are there because of their willingness or need to be apart of, or connected to fame, popularity, significance, promise, probability or possibility. To you and your brand, they are really useless to you but look good for you "show"-for people who don't think, don't know, and are easily hoodwinked and bamboozled by what they see at a glance and on the surface. For one another, you serve that purpose and that purpose only.

People of The World Watching You-But Not Literally Following You-People are nosy. Let me correct that: very nosy. No: extremely nosy (consistently and even obsessively so). Typically, people who knew you and know of you, people who know someone that knows of you, (and if you have the unfortunate experience of still having to work a regular 9-5 while branding) those people can be extremely and obsessively just as nosy as the people who you do any kind of personal business with (outside of your brand/branding).

Those who you do business with (*involving* your brand/branding) are generally nosy-but that's to be expected. As annoying as it (or they) may be whether to stalk you, consider you (for personal or business), or if they do it because they like what you do (or hate you, too); it hits their eyes, their minds, and roll from their mouth (all that they are afraid to say to you) to someone *else* and from that someone to another someone-on and on.

While you are branding (and depending on how emotionally intelligent you are and in-tuned with people, your environment and their motivations), it's not hard to tell who's looking you right in your face and snooping you behind your back. They have a *really* hard time trying to hide it because they don't know how to act around you. Some are eager to engage you in conversation about it but would much rather throw hints at you. The envious and jealous ones will posse and huddle up and try to be spiteful and mean.

Others, who may like you/whatever it is you do will let things roll blatantly off their tongue-letting you know that they're snooping, hoping that it may be used as a segue to wheel you into conversation about it.

For me, I don't waste my minds time trying to answers any questions in their heads, and if unrelated to *business about my brand*-it's never even up for detailed personal discussion-ever.

Whether they hate or like you, anyone(s) who will never let you know that they are snooping you to your face or in a general conversation mean more to you than anyone who will engage you in conversation about it. So I don't allow it. In my humble opinion, as a brand, you do yourself the greatest disservice by satisfying curiosities. Whoever did not share your pain, pleasures, and ups and downs (where your brand is concerned), it should be a closed book-no matter if they are people you knew, family or [people who say they are your friends]. *Real* friends already know the real-every nook and cranny. Where your brand is concerned, anyone who did not ride the waves and roller coasters with you (during-from start to finish and into a new life) should always be regarded as a fan or customer (when it comes to satisfying any curiosity *behind* your brand).

If Colonel Sanders came up off his "Famous Recipe" he couldn't sell chicken. But for those who remained in his good graces, I'm sure he cooked chicken for them and shared with them. But for those he doesn't know or

those who weren't in the kitchen when he struggled to come up with the secret recipe—has got to buy the chicken-cooked. And simply enjoy its taste.

THEIR VALUE TO YOU: It's all free promotion for you—nonetheless, regardless why or what.

Consider the fact that the nosiest, most negative, vicious, hateful, and gossiping people get you the most promotion and expansion of your brand and business. They (like the ones who may like what you do)—equally-gossip and expand your brand with their positive or negative talk or gossip.

That one fact is bigger than a Twitter phenomenon or follower count will ever be. The matrix of this Internet phenomenon is silent, and all in your mind's eye view; pressing the keys of a keyboard in silence while eyes are watching and scanning.

The *irony* with this matrix of the Internet is that, what's really counting is what you don't know and what you don't see: (as explained in both examples in [Example Five](#)).

Most often (and that's with anything) it's what you don't see, and what you don't know that “counts,” and as a brand or branding—ultimately that is what really “pays you” or gets you paid.

Don't let getting caught up into the matrix of the Internet fool you into thinking some follow count in the thousands and millions will ever beat word of mouth. (Good or bad) word of mouth is, and always will be that grass-roots circulation that has worked since the beginning of time and didn't go away because of a Twitter phenomenon and the invention of and civilian access to the Internet as a whole.

Your “Network” and “Your Net-Worth”

It's on you to have been prepared to get your ego shattered (if your self-worth and ego lay where a silly little “follower count” pumped it) or if you merely humbled yourself and considered an additional strategy when learning the truth behind it all. But consider yourself informed, nonetheless.

If you are already a brand or are branding, say it with me again (like I said on page [47](#)): *“There is the Internet—and there is my career. The Internet. My career. Two different things—two totally different things.”*

If you are on the Internet just to be locally popular to your home, family and school friends etc., and it serves your self-esteem to have a life on the Internet. Have at it. That's “your business.”

But if you have an agenda and/or a brand, YOUR BUSINESS is absolutely-positively making it a must that you know where the TRUE VALUE is placed, and how to use it to your advantage before you fool yourself into the pixilated oblivion of what looks like an advantage [although really not so much a *disadvantage*] but, rather—a “disservice” to you and your brand or agenda (especially when considering that “advantage” to be the indicator of your brand's value and “worth”). Be careful with that. Numbers count, *but when numbers count that don't literally add true value to how you eat, live and afford a lifestyle or career*, they just look good tallying and rolling (for “show”). That's like trying to take stacks of Monopoly money to a real-live bank. Monopoly money doesn't mean or move shit.

So (before reading pages [47-56](#)) if looking to a Twitter follower count as being the “network” that you gauged your “net-worth” on, you had a lot to learn. And hopefully you did learn a lot after reading examples [One](#) versus [Two](#), [Three](#), [Four](#), and [Five](#) (as to what your personal brand's VALUE was) intertwined in that nearly 80% of your entire follower count that does not add value to you or your brand—there (on Twitter). Because they (like you) follow lists willingly and as a need to be apart of, or connected to: similarity, fame, popularity, significance, promise, probability or possibility with no promise to promote, pump, or move any individual's agenda (nor you-theirs). Fair exchange is no robbery, yet everybody is totally misled into thinking that the Twitter network is the number one way to gauge your net-worth. How is that? When everybody's there on the same hustle, but with their own agenda and therefore robbing one another with “fair exchange” (if that)? That amazes me when [anybody reading this-big/celeb or small brand] can truthfully admit that less than 20% of your entire follower lists are actually interactive (as explained in examples [Two](#), [Three](#), [Four](#)) and the other 80% does *not* move your brand—there (on Twitter). Yet, Twitter is where your “net-worth” lay? Think about that

for a second-how silly that sounds. If Twitter being the network that determines/displays your net-worth via a follower count of numbers by which nearly 80% of it doesn't move you and therefore-there for "show," then be content with providing that "show" for people who don't think, don't know, and are easily hoodwinked, and bamboozled by what they see at a glance, and on the surface. It's okay to have fun playing with the illusion of what's really not going on and paying your bills with that (I guess)...

In the Internet matrix phenomenon, you've got to be real clear about Action -vs- Movement. Action! Is what seems like: Lights! Camera! ... (the hoodwinking and bamboozling of what's at a glance; looking like some real, live "action!" is really going on).

Cut. Movement is what it is: what's truly moving and bringing about (something significant and of value).

Just like I said in those examples one through four: I've observed, experienced, researched, studied, tried, and tested everything that I mentioned in them.

Don't let the blue "verified" badge fool you. Take two of the biggest brands in entertainment for example. Early last year, I observed @iamdiddy (who, at the time-who had 5million followers) promoting his CD where he was offering to follow back any follower who changed their Twitter avi's to the CD's cover. Out of all those weeks of busting his Twitter timeline down advertising the CD, he turned over only about 1700 participants. Out of 5million "followers" (not to mention it being "Puffy"), that wasn't shit.

Then I observed Oprah who started her Twitter account for her @OWNTV network, where from her @Oprah Twitter account (which too, had approximately 5million followers), she was having stragglers rolling in by the low thousands-starting in [at what totaled 50k *at that time*]. "Oprah" (who had 5million "followers") could only get 50,000 out of 5million people to follow her to her new network's Twitter? That wasn't shit, either.

Both those examples go right back to what I was saying [here](#), and through [example five](#). **No matter how many thousands or millions of "followers" you have, whatever you did not promote, give, get, sell or share at that initial click of following you-you lost it, because the show is on. Your Twitter is not necessarily about "you" anymore. A "follower count" is proof of people's willingness (or need) to be apart of, or connected to: similarities, fame, popularity, significance, promise, probability or possibility-with no promise to promote, pump, and move your individual agenda (even if you are Puffy or Oprah). That's no reflection on Puffy or Oprah (or even you-w/a Twitter-reading this). What really "counts" as your "net-worth" is your work and reputation built on what you don't see or know. Your "net-worth" does not come from a total count of numbers on a "social network" by which only about 20% move (or care) about your "worth."**

This all is a lesson in the Twitter phenomenon appearing to be what it is not-and it is certainly not a way to gauge it's network as and indicator of your "net-worth." Oprah and Puffy's "net-worth" had life way before Twitter, and you (reading this) could study that example and know that in the greater scheme of things, [example five](#) is, and always will be your "net-worth"-word of mouth: work that the Oprah's and the Puffy's put in way before Twitter was conceived. Work that hopefully YOU are putting in and relying on *outside* of the Twitter's. Because you see (as I've explained from page 47-through to this Oprah/Puffy example) a social network where everybody on it is trying to make moves, is not going to move you. No matter WHO you are.

Don't let the matrix of this open-market Internet blind you from the truth about what's really (and not really) going on. You can't possibly think you are going to stand out like before the Internet (when you and your lifestyle were a glamorous mystery). Where (social) "networks," and "networking" is concerned, [as long as they can hang where you hang](#), do what you do, and have access to the same resources to put them near, like, or above you; that decreases your value, especially when you are giving all of your full-length work (old and new) away for free (where they hang). You cannot cook a good meal with any secret or valuable recipes any different from the next brand with too many cooks in one kitchen all trying to come up with the formula for the winning recipe. That's just a bottom-line fact.

Say it with me again (like I said on page [47](#)): *"There is the Internet-and there is my career. The Internet. My career. Two different things-two totally different things."* If the Internet was closed off to those admirers of

authors, actors, and music artists like yesteryear (when the only access they had to their favorite music artist, author, and actor was via magazines, television, and radio) then yes, your career + the Internet would “go together.” But those same admirers are not only admirers, reality television has made them “dream bigger” they have now become wannabes who know that they stand the kind of chance that just ten years ago-they did not. And as a result of the Internet [they have the same access to industry connections, and promotion-as you do](#). So, it’s [game-on](#). Industry has to get a new game plan and use the Internet for what it is; string it along for more what of what it *could* be (to your advantage).

A lot of people had a career before the Internet. [They](#) know what to and what not to do because of and since the Internet. For [others](#), careers are diluted and struggling because *of* the Internet (its open access/free-for-all). Those people have to adopt the mindset that I just explained: “That is the Internet, and this is my career. The Internet. (My career).” Those are the ones who are “[adding to their repertoire](#)” (as explained previously on page 47): everybody’s doubling-up, tripling up, and layering. Part of it is merely making a decision to expand your brand, but for the most part, let’s keep it real: something’s not cutting the mustard, yet, nobody’s stepping outside the matrix to re-think things.

That’s a problem. And that is where the “MediaToEmail.com Way” comes in-to be here for you. As you can see, we’ve already thought it through. We did the re-thinking, in consideration for your brand.

Establishing Clear Boundaries and Lanes of Respect

There’s the LeBron James,’ the ‘And1’ Players, and the homeboys on the neighborhood basketball court. Both whom all its players may be just as good as LeBron James-if not: better. LeBron however, is “organized.” And (as compared to the LeBron James’) the homeboys (and even the And1 Players) are considered “industrialized.” The difference between the LeBron’s, versus the And1’s and the homeboys-is that no matter what in the industry you “want to be or do” or how well you can do it, one thing you can not actually do is get on the field and courts with the LeBron’s, because they are an organization-and they don’t “play” that (literally). But when a ball player wants to be a rapper (whether serious or for fun), he has an option to visit the industry and play and rap all around and through it. But a rapper, an And1 Player, or the balling neighborhood homeboy cannot play around in the Lebrons’ territory under no uncertain terms. However, they can buy paraphernalia, tickets to the show, exclusive front row seats, take pictures with the players, visit the players’ locker rooms, party at the same parties with them-all that. But the organization’s fields and courts belong to them. Everybody else has to sit around and watch the players play. Although they have drawn a complete divide of “us” and “them,” they still have fans, no one’s put-off. The leagues/organizations are still billion-dollar companies-even with that clear line of respect and boundaries that all the frivolousness and hoopla can never cross-no matter what. For that reason, they will always command a certain amount of respect-taller than their height and bigger than their body mass.

With this Internet phenomenon and melting pots of people [who once stood on the sidelines in awe and mystified] now being able to play where you play, in order for your brand to maintain that kind of aura of yesteryear (before the Internet kicked down your mystery), is to establish clear boundaries. “The MediaToEmail.com Way” can organize digital sale of music, books and movies the same exact way. As you have read, we’ve done the sweating, thought about the master plan, and are now putting it inside your hands. [Here](#) (on page 3) [Here](#) (on page 23) [Here](#) (on page 35) ...as explained on those pages; that is what it will take to “organize” and restructure the book, music, and movie industry in order to restore brand respect and preservation of its authors, music artists, and actors-keep it and them from fading to back and pixelated oblivion that the Internet could (in due time) surely cause to happen (because of all the open and free frivolous access, instant gratification and freebies and distraction). In addition to our summary of benefits as explained [here](#) (on page 26), all those things in and of itself will create a much needed growing, unstoppable, and successful movement unlike never been done before in the history of online sales in music, book and movie media.



PART FOUR:

Why Invest? Ideal/Prospective Partner Interests

Why Invest/Partner In MediaToEmail.com

The decision to invest in MediaToEmail.com is a wise one, because it will indeed be a **phenomenon**-not something that's merely trendy, and fly-by-night with a shelf life that'll go away **with any particular change in the market's time**. If anything, it will grow with any unforeseeable change in time. Why? Because no matter what changes there are in the market with regard to the online/digital sale of book, music and movie media distribution; NONE will ever be able to be produced as cost-effective, worldwide, and universal as getting it distributed to a free email inbox. Everyone has a free email account, and for whomever doesn't, one will always be available to them-whenver they decide they want one. As compared to MediaToEmail.com's advantage in that, the only other options to buying online/digital music, book, and movie media is by way of purchasing special or expensive gadgetry like Kindle, Nook, ibrand products.

In addition to our customer having the option to decide not owning a MediaToEmail.com bandwidth account, **we invented a device that is an addition to owning a MediaToEmail.com bandwidth account**, that also allows them to consolidate their entire library of book, music and movie media on one device-for which they can enjoy like a home entertainment center in-one. Unlike Kindle, Nook and ibrand's, MediaToEmail.com did not come up with an invention *required* to distribute media by way of selling our customers a particular product *needed* in order for them to buy online/digital book, music and movie media. **We merely invented a way to distribute and sell online/digital media by way of something free of charge: email**, and the only unforeseeable change that could interrupt that luxury and convenience for our buying customer is if their free-standing email account (where they've chosen to have their media delivered) decided to charge them a fee for owning it-they will always have the option of owning a MediaToEmail.com bandwidth account where we will provide them with free email account by which to have their music, book, and movie media delivered.

Our customers have options with us that they will **never** have with: Amazon/Kindle, Barnes and Noble/Nook, and ibrand's products and gadgetry.

The bonus plus and advantage that MediaToEmail.com has is that even if the customer owns any ibrand product (iPad, iPhone), they are still able to download, view, read, listen to and watch any music, book, movie that they buy from MediaToEmail.com, and as well-onto their Blackberry and Android brand device.

We're all over it. We are a refreshing, and convenient first!

The decision to invest in MediaToEmail.com is not only a wise one but also, a sound one-because we will send shockwaves throughout the market and Internet because [our \(M2E\) product and MediaToEmail.com's services not only provide entertainment for the market, but as well-serves a need for billions of people in the market.](#)

We are going to literally change the game in a way that with regard to the distribution of online/digital media, the buck stops with us!

Customers will find it useless to buy (or use) another Kindle or Nook product to in order to own and enjoy book media. Because of our reasonably priced M2E Pad (with regard to the buying, selling and enjoying of book, movie, and music media), [they will find our M2E Pad to be more economical and beneficial due to its many consolidated uses, price, and portability.](#)

Furthermore, in addition to what MediaToEmail.com intends to do for the [academic book market](#) and *take back from the bootleg/black market sale of music and movies*, we are not afraid to present ourselves like an organization and command the respect like one. We will be the first to separate our self from the online clutter by [organizing all book, music and movie media like leagues and organizations organize their teams and rosters: exclusive and for the real and serious players only.](#) Although our team roster will only be major/signed/represented, up and coming, defunct, and retired music artists, authors, and actors, everyone who sells on MediaToEmail.com is “pro,” because like an organization, we have [strict membership rules](#) and take no “walk-ons” and other frivolousness that distract from the sale of or our music artists, authors, and actors promoting themselves, their products, and selling on our site.

According to [how we plan to present all brand music artists, authors, and actors](#); their customers and fans benefit in tremendous and unheard of savings and convenience.

The music artists, actors, authors, partners involved in, and behind making this venture come to life benefit in profit-immensely.

What I Am Looking For in Partners/Investors & Why

Although I have knowledge of book publishing media and the book publishing industry, I would like to partner with proven and/or well-respected media, or entertainment, or industry giants who too, have the same knowledge of, or connections to their industry as well.

Reason being, because when I approach the music industry and movie industry portion of this venture, perhaps their connections, expertise, and influence will play a part in the movie production and record companies “okay” in working with us on bringing this venture to life.

However, when it comes to important personal and business matters (and so as to not put all my eggs in one basket or heavily rely on anyone outside of myself and my own ability to pull whatever project I am working on-off) I do strategize, prioritize, and compartmentalize accordingly. That being said, the business partners who may consider working with me on this will have to know that in addition to this entire venture description, I’ve already done my own thinking and planning, less their connections, monetary investment, and influence. And should they decide to be on board, I still would like for this venture to ground-break the way that I already compartmentalized, strategized, prioritized, and planned. I will explain how and why, to you:

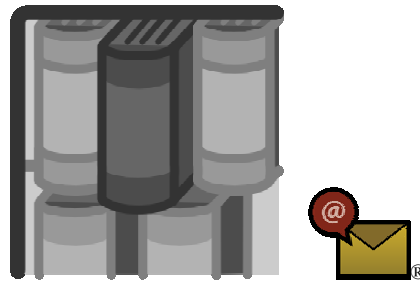
This is MediaToEmail.com’s logo with all investors involved, and all companies’ (on pages: [13](#), [27](#), and [28-34](#)) “okay” in being on board with making this venture possible:

MediaToEmail.com



Not including book media; music and movie media will be the most expensive and time-consuming to be included in this venture because of the number of companies to query (pages: 27, and 28-34) and the wait to hear back from them, also, because of the media file bandwidth sizes sold and stored by customers. That will run into the expense of what it would cost-monthly to run the MediaToEmail.com website/portal, (although the sale of the M2E Pad will indeed lighten the load of the expense to run the website/portal). That being said, where: expense, priority/need, and market/profit is concerned, and solely by way of a less costlier dime, solely my time, solely my mind [and less an investor] in a short amount of time, MediaToEmail.com could very well make enough profit to *grow* to wear the above-shown logo (books+ music+ movies). But until then (less investors) MediaToEmail.com and its logo would be cut down to look like this:

MediaToEmail.com



Book media (alone) will be the least expensive to run this project, because of the shorter amount of [companies to query](#) and response time. [We know it would be a first-and as well; very profitable for the book publishing industry](#) versus-where the music and movie end of this venture is concerned-it being an additional choice and option (despite the fact that it is very profitable for them both as well).

Additionally, with the book media portion of this venture, the media file bandwidth sizes sold and stored by customers (no matter the book page count or how many books they buy) will still be surprisingly small because of [the intended books' format](#). The expense to distribute and store customer's library of books plus the bandwidth to hold and store the media won't cost near as much as what it will increase to-with the addition of music and movie media.

That being said, where expense multiplied by: need + priority + market = profitability is concerned, out of the [list on page 13](#), I considered the [college/scholastic/academic book market](#)-first. Because in the United States alone, there are thousands upon thousands of high schools, colleges, and universities along with millions upon millions of students who need, and are forced to buy books at alarming prices (with no cheaper-priced options).

In addition to the college/scholastic/academic book market, I also consider the [retail/trade book publishing market](#)-to allow it/them to come on board with MediaToEmail.com; [signed/represented celebrity authors and writers](#), and as well [unsigned/up and coming/indie writers and publishers](#). MediaToEmail.com offers them all additional online selling options to include on the list of wherever they already sell. However, we offer a way for them to make more money and to reach all customers (universally) and the worldwide market (because they can buy their book media and have it sent via email versus having to buy and own expensive or special gadgetry). No portal by which they already sell, offers this but us-at MediaToEmail.com.

With MediaToEmail.com, well-known/celebrity authors and their publishing companies now have an option that they will never have with Amazon, Barnes and Noble, iBookstore/iTunes: at start-in with MediaToEmail.com, they can now recoup the monies they are not making by selling at the low-balled prices they have (mistakenly) agreed to do with and on Amazon, Barnes and Noble, iBookstore/iTunes-by considering our “[FIRST](#), [SECOND](#), or [THIRD](#)” suggestion.

As well-the up and coming and indie writers can too-take advantage of the same suggestions which benefit them all in ways that any other online portal that they sell on-cannot and will not ever compare.

Conclusion and Factoid

In households all across America:

a BOOK is being read

MUSIC is being played

a MOVIE is being watched

...or conversation is being had that at some point in it; will contain something about one or all three forms of book, music, or movie media.

People then head to INTERNET to INQUIRE about it and/or BUY it.

MEDIATOEMAIL.COM intends to retain, maintain, satisfy, and service all those people!

This is concludes the venture description for my MediaToEmail.com project.

If it has (in any way) moved you, why not consider joining us in embracing and making this a movement?

Looking forward to doing business with you.

Solidarity and Warm Regards,

Angela Sherice



PART FIVE:

About the Inventor of MediaToEmail.com

Who Am I?

Angela Sherice—merely a woman who wears, and has worn many pants, shoes, and hats.

If you were to ask me for a snapshot of my CIVILIAN PERSONAL BUSINESS resume, it would include everything from having worked for the governments of the Internal Revenue Service, Fortune 200/300/400 and Fortune 500 companies such as Proctor and Gamble, and having done everything from consumer brand telemarketing and telesales, data entry clerk, catalogue order processing, to mortgage processing, payroll processing, purchasing/vendor contracting, procurement, bank operations and processing, business banking, retail mortgage lending, personal banking/wealth management, health information record-keeping, laboratory specimen processing, healthcare/doctor’s office scheduling, healthcare/Medicare billing, CAD design blueprint proofing for a construction architect firm, to having been a personal assistant admin to a top BMW salesman in the Midwest.

If you were to ask me for a snapshot of my EDUCATIONAL BACKGROUND, it would show you that I majored and degreed in the criminal justice/psychology and liberal arts program of my university, majored in psychology and minored in philosophy where I last left as a “professional student” in the middle of working towards an interdisciplinary studies degree in the brain and mind studies track of the philosophy + psychology program of my university.

With regard to my PUBLIC BUSINESS (in lieu of, and while doing all the aforementioned) for 10+ years, I have been an author, and a publisher, whose self-taught in doing a little bit of web-design, book design and desktop publishing via various computer software programs. I write poetry, short stories, books (novels), and songs (as a hobby). I love to express myself and enjoy sharing or reciprocating that amongst the like.

As it pertains to MEDIATOEMAIL.COM, “THE MEDIATOEMAIL.COM WAY” and BUSINESS, I am a consumer and lover of music, book, and movie media, with a natural, truthful, and in-depth understanding of strategic business in many areas of business from an outside-in perspective, and as well; an inside-out strategic aptitude and understanding of pros and cons of anything business (or personal) with which I am involved.

I am not someone who just popped up and decided on a career and crusade to make a name for myself simply because the Internet popped up gave me options that weren’t available before its availability.

Everything that I do, and every step I make online (via social sites and anywhere throughout), I did 10+ years ago via snail mail, telephone, email, in person, and on foot, with a track-record and paper trail to prove it.

That being said, just like the person who lived life before technological changes (whose forced to migrate and understand it-in order to exist, contribute, and function today), in addition to that same thing, I hustled before the availability of the Internet and because of, I have a keen sense of both sides: the advantages, as well as disadvantages of the Internet phenomenon (were branding and business is concerned), as well-how to use it to your useful and beneficial advantage.

PERSONALLY, I am spiritually, and intuitively socially adept and aware, with a sharp and keen understanding of socialism, classicism, and elitism as a part (and for some) a way of life however, I am an egalitarian minded individual-although precise, objective, matter-of-fact, and shrewd in personal, and interpersonal matters (and especially in business).

My COMPARTMENTALIZED and EGALITARIAN thinking was the inspiration behind the MediaToEmail.com concept. I am universally interested in the universe's interest as a whole.

Although I am accepting and aware that the world is, and has to be separated by things we agree and like and don't agree with and don't like (in order for it to function/make it go 'round), in my thinking; there are *some* things that are monopolized in ways that shuts off access to some parts of mere joys in the world to the people in it, that in my opinion-are unnecessary. Why? Simply for a company or a brand or a person to monopolize a thing for personal profit. That is not acceptable to me-in my opinion-especially if they could afford to do it two ways: for their profit, and as well, for the benefit of others who may not be able to afford to buy what they are selling. It's enough money and people out here for both ways to survive and thrive.

As a writer, author, and publisher, I had a problem making myself comfortable with the fact with technological changes, we moved from the traditional paperback and hardcover book to online/digital books however, in order to be able to have access to this new form of reading, the reader and consumers had to buy expensive devices and special gadgetry in order to take advantage of this changing trend, when the only thing that stood in the way of the average person taking advantage of this new online/digital trend, was delivery and distribution of it, which too, could very well be done by email (just like by way of iPhone, iPad, iTunes, Kindle, and Nook).

And that is where I, Angela Sherice, with this MediaToEmail.com project/venture chose to step in-for the average consumer and person. They are people too, who too, should be valued, and have the right to enjoy these changing trends without having to keep up with all this expensive and special gadgetry that changes and "upgrades" every 2-3 months; keeping the companies who own, market, manufacture and sell them: filthy rich and in control (of one side of the market).

[MediaToEmail.com's patented method of doing business patronizes that other side of the market, who too, can still enjoy the book, music, or movie media that they purchase from MediaToEmail.com by way of their iPhones, iPads, Blackberry and Android mobile devices.](#)

Although I see Ibrands, Kindle, and Nook as a monopoly of sorts, I feel that MediaToEmail.com will level the literal [playing field](#). And in doing so, I do not feel we are a direct threat to them any more than I see it as an additional [options for the buying customer](#) and as well, provides [reasonable options for the music artists, authors, and actors](#) to get respectfully compensated for their work (old and new). Additionally, despite all suggestions and commentary throughout this entire venture description, the only thing any music artist, actor, or author has to adhere to is what listed on pages [35](#), and [36](#). They are free to opt-in to the "MediaToEmail.com Way" (or not) and yet-they can still do business with us-just the same.

In addition to that benefit and option that we offer, MediaToEmail.com will be the [first to provide administrators of grammar, middle, and high-school's bulk/cheaper book-buying options and methods, as well provide tremendously low book-buying options to college, and university students](#) that never in history have they had the option.

As a result of all those options we provide, **our planet is the final and major beneficiary of the benefits** of what doing business with MediaToEmail.com provides, that no other retail or online bookseller has ever mentioned being interested in, or concerned with.

So Who I Am, Is To Know *Why* I Am.

I am not religious by far. But I am very spiritual in that I feel our human connection here in this universe has something to do with how this universe moves and evolves.

In understanding who I am, whether it be business, personal or interpersonal; my spiritual and intuitive philosophy is what I feel I have to live, sleep and die with. Material things and making money in this world is merely of the world-all of which I cannot take with me, when I leave the world. That being said, I feel that the closest I can be to, and pay my respect and homage to whatever it is omnipotent and greater than man-moving this world, is to consider *that* 1 entity is “one” and “only.”

I consider that in my daily life and living.

There’s more than one way to think, feel, answer, or question any one thing. At the minimum: two ways.

When it comes to daily life, anything in which a human being is left with all but one option-is to oppress and own them by way of monopoly, or to have God-like power over them. And when I am apart of that-I look for a way out, or other options. I feel that one entity that is greater than man is the only “one” thing over this world-nothing else in and of this world should be one way or “one” in options.

Free will is a matter of having (at minimum) two options to: be, do, think, feel and live.

So be it: business, personal, or interpersonal (where I am involved, and where it concerns me) I need “options,” to know that all is fair, true, good, and right (for myself and whomever else is involved).

Whether it be a product, brand, service, or business; I feel that mankind should have more than one option available to him, because my egalitarian thinking is more concerned with the comfort of, and for the greater good. I could care less about what serves and conveniences one person, one product, one brand, one service or one business.

I feel that is as respectful and humble as any human being can possibly be, and if he is to live right and prosper in this life (without incident).

I try to apply my thinking to my daily life-all the way around...it’s just-who I am.