

Media Wizard, Inc.

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Cryptic Audio

Copyright 2003, Media Wizard Inc.

What is Cryptic Audio? This application provides an encrypted marketing tool for websites selling music and video over the Internet and CD-ROM platform. A business can put up a sample of the music as it sounds from the master, not an mp3 file and keep it from being downloaded to the hard drive and Internet using our encrypted media player instead of those provided by subscription services. This not only protects from an outside virus that comes from P2P technology but your company has control of what marketing agencies get your information. Because of web source technology an artist can control the source. We call it DPM or Digital Property Management. This also prevents the constant upgrading of codecs to make your player work properly, which when doing ,cost the consumer time devoted to upgrades instead of listening to and buying music or videos.

What it does? This application was designed as a marketing tool for websites selling CDs over the net. With this application, a business can put up a sample of music on their website to audition all or any part of an album, and have total security. The application has been further developed to include a CD-ROM, DVD-ROM and E-mail platform.

Cryptic Audio does not require a media player of any kind, as the content is literally embedded on the website and uses it's own encrypted media player. We can prevent or perm a music download. We also adhere to the fair use copyright act.

Cryptic Audio (the first application to be developed in the Cryptic Media suite) is a program designed to protect artists from losing their work through piracy. After years of testing different applications and working with music producers and publishers , the people at Medi Wizard Inc. were able to come up with an elegant working platform to protect multimedia n only on the Internet but also on a CD-ROM without the use of an external media player. The player is embedded in the program, thus no need to download a player to hear music.

CD-ROM Application : At present , Media Wizard Inc. has introduced a CD-ROM application both for the music and video markets. Our first release for (American Music 2005) for Hideaway Records provides almost flawless sound quality matched only by the master itself when comparing the original to the one on the CD. Our protection application only uses 4k Ram and with our compression algorithm, gives our product plenty of room to add video streams and information about the artists. Using our encrypted version we find no loss of data or sound. On our version we have embedded the encrypted media player which can be played on any PC . It can also be used with Windows Media Center Edition and the p emulation program for MAC.

Media Wizard Inc. is presently working with the International Federation of Phonograph Industry (IFPI). Member Fernando's Productions and Hideaway Records have produced a fully encrypted CD-ROM. It contains music not heard before on an open market and will

contain the only Copy Control Technology logo trademark owned by the IFPI in the US market. Media Wizard Inc is also working with LMI Inc. on a licensing platform which would include using a company already set with a Internet infrastructure in 35 markets in the U.S. With media piracy still at a market loss, industry copyright groups are still interested in new technologies as well as banking , government , and medical groups . Media Wizard Inc has had inquires from the MPAA, SONY, Brothers Inc. , The Harry Fox Agency ,RIAA and The Walt Disney Company.

Chris Albert : President of Media Wizard Inc, Fernando's Productions designed a full production company which includes a record label, two music publishing houses and a distribution network. He published Cryptic Audio through Fernando's Productions and established Media Wizard Inc. to license the software program. Mr. Albert has thirty years experience and education both in computers and the music industry. He is a musician, producer, songwriter and electronic technician.

Paul Robertson : Vice President , CTO : A senior programmer for the company, Paul has worked extensively with the gaming industry contracted both by SONY and Microsoft to enhance and troubleshoot their games and programming applications. He has worked for Fernando's Productions developing their website and designing the cover art for their CD. Paul came up with the program Cryptic Audio after years of working with Chris Albert who had the concept of trying to keep music from being downloaded or pirated.

Cryptic Audio is a fully protected software package. We have copyrighted the material and the company owns the source code. Patents are pending for a encrypted media player with this application and the company is designed to do it's own encryption process. Media Wizard Inc is a privately held corporation designed to license and sell our product through MMT, Inc. All inquires will be held in strict confidence.

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On the Web

Cryptic Audio was designed as a marketing tool to be used on the Internet. We at Media Wizard Inc. felt that what was needed was a simple design that incorporated a way to make sure that the artists is protected from piracy and to provide an accounting tool to ensure payment for their works. It can also be used in conjunction with PRO societies in their collection of fees from retailers and record companies for payment to songwriters and performers.

When used on the Internet the program uses it's own media player. No downloading of media. The music has an origin from the artist's website and does not leave the website to be filtered or compressed to a mp3 file or captured through the P2P servers. There are no codecs or players to download so there is no loss of time waiting for upgrades. You are listening to the master wav file from the CD. A customer hears the song, goes to a cart and orders the package. Consumer friendly and easy to use.

Media Wizard Inc. can provide a server based account as a license to individuals or to retailers.

For a schematic of the process refer to power point presentation.
For demonstrations go to: www.song-smith.com/hideaway.html

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On CD-ROM

Cryptic Audio when used in CD-ROM format provides complete protection from making multiple copies. The music is encrypted from the master recording as a wav file. The CD-ROM includes its own media player and can only be played on a computer. New players have been introduced into the market place that include their own amplifiers and use the CD-ROM format. They include WinBooks Powerspec MCE 410 PC Media Center, SystemMax PC Media Center, and systems by Alienware Inc. All machines use Microsoft Media Center Edition 2005.

Media Wizard Inc feels that in order to protect the artists content, the solution of providing a different process of delivery of media content is worth a change in formats. With the advent of more consumers using computers for listening and viewing of media, the industry and the world is moving toward a digital society which includes the use of a CD-ROM format more and more.

Our encryption process uses less than 4K Ram. It also provides master quality sound. Music cannot be downloaded to the hard drive or the Internet. As we say "Cryptic Audio is not another tool just the last process". If you care about protecting your work then you need to look at the process.

Media Wizard Inc. pricing is based on a per- song, per- CD license to individual artists or manufactures.

For a schematic of the process refer to power point presentation.
Demonstration CD's can be ordered by contacting:

Hideaway Records
2747B E. McDaniel
Springfield, Mo. 65802
417-863-9143

Music Industry News Network [03-07-2010]

AFL-CIO Executive Council Unanimously Supports Anti-Piracy Measures



www.mi2n.com

The following is a joint statement from AFTRA, IATSE and SAG.

The AFL-CIO Executive Council, at its meeting today in Orlando, unanimously adopted a statement on the subject of the theft of intellectual property. Submitted to the Council by the Department of Professional Employees on behalf of the entertainment unions and guilds affiliated with the AFL-CIO, the statement offers a detailed analysis of the harm done to U.S. workers by piracy.

The statement said, in part, "Motion pictures, television, sound recordings and other entertainment are a vibrant part of the U.S. economy. They yield one of its few remaining trade surpluses. The online theft of copyrighted works and the sale of illegal CDs and DVDs threaten the vitality of U.S. entertainment and thus its working people."

IATSE International President Matthew D. Loeb, a member of the AFL-CIO Executive Council, said "This is a strong statement of support from the AFL-CIO in our fight against the theft of product upon which the members of the entertainment industry unions and guilds depend. We will continue to pursue every avenue we can to stop digital theft."

"While we support increased broadband access for all Americans, its important to remember that downloading illegal content is the same as walking into a record or book store and stealing a CD or DVD," said AFTRA National President Roberta Reardon, who is also a member of the AFL-CIO Executive Council. "Recording artists, for example, earn more than 90% of their income through the physical and digital download sales of their albums, and stealing their work - as well as that of actors, singers, dancers and other professional talent - seriously threatens their ability to earn a living and support their families. Moreover, the online theft of copyrighted - and uniquely American - material severely depresses the domestic job market by making it difficult for our members to find new work and continue producing the creative works that enrich our culture and our economy."

SAG President Ken Howard said, "I'm grateful to AFL-CIO President Rich Trumka and members of the executive council for their resounding approval of the resolution against digital theft. Today's action provides important support to the tens of thousands of men and women in the entertainment industry whose jobs are threatened by illegal duplication and download of movies and television shows."

AFL-CIO President Richard Trumka issued the following statement: "The AFL-CIO fully supports entertainment workers, and stands behind them in the fight against the theft of the products they work on and create."

Paul Almeida, president of the AFL-CIO Department of Professional Employees, who put forward the statement to the AFL-CIO Executive Council, said, "It's critical for all union members to support any actions possible in the fight against piracy."

Source: http://www.mi2n.com/press.php3?press_nb=128000

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IFPI DIGITAL MUSIC REPORT 2010 – KEY HIGHLIGHTS

- **The advance of the digital music business, 2003-2009**

	2003	2009
Licensed music services	Less than 50	Around 400
Catalogue available	1m tracks	11m tracks
Industry's digital revenues	US\$20 million	US\$4.2 billion
% of industry's revenues from digital channels	Negligible	27%

- **Download sales** of single tracks increased by an estimated 10% in 2009 to more than 1.5 billion units. Digital albums grew more strongly, up by an estimated 20%.
- **Music companies' revenues from digital channels (27%)** are proportionately more than double that of films (5%), newspapers (4%) and magazines (2%) combined.
- **Diverse new ways to access music are developing rapidly:** They include subscription services; devices and broadband bundled with music; streaming services with applications for mobile devices; advertising-supported services that upgrade users to paid-for premium offerings; and online music video. In the last year, music companies have partnered with advertising-supported services such as Spotify, Deezer, MySpace Music and We7; ISPs such as TDC in Denmark, Terra in Brazil and Sky in the UK; mobile operators such as Vodafone; handset makers such as Nokia and Sony Ericsson; and online video channels such as Hulu and VEVO.
- **The digital music business has huge growth potential.** In the US, only 18% of internet users aged 13 and over regularly buy digital music (NPD Group, 2009). In Europe, digital adoption is even less widespread – only 8% of internet users in the top five EU markets frequently buy music digitally (Jupiter Research, 2009).
- **The best selling track of 2009** was *Poker Face* by Lady Gaga, selling a total of 9.8 million units. By comparison, the best-selling single track in 2008, Lil Wayne's *Lollipop*, sold 9.1 million units and in 2007 Avril Lavigne's *Girlfriend* sold 7.3 million units (IFPI).

- **Despite the successes, digital is not offsetting the overall decline.** Digital sales grew 940% since 2004, but the overall music market fell by around 30% in that period. Sales were down 12% in the first half of 2009 and the full year figure is likely to show a similar trend.
- **Piracy is reducing investment in major markets.** In France, 107 local artist albums were released in the first half of 2009, 60% down on the same period of 2003. New signings of French artists also fell by 60%, from 91 in the first half of 2002 to 35 in the same period of 2009. Overall investment in marketing and promotion by the French music industry fell 9% in the first 6 months of 2009. 25% of the French internet population currently download music illegally from P2P networks or other sources on a monthly basis (Jupiter Research, 2009).
- **In Spain,** a culture of state-tolerated apathy towards illegal file-sharing has contributed to a dramatic slump in the music market. Spain has the worst piracy problem of any major market in Europe. In 2009 no new Spanish artist featured in the top 50 album charts, compared to 10 in 2003. Overall, unit sales of Spanish artist albums fell by an estimated 65% between 2004 and 2009. Today, illegal file-sharing in Spain, at 32% of internet users, is more than double the European rate of 15% (Jupiter Research, 2009). The Spanish market fell by an estimated 17% in 2009.
- **In Brazil,** music sales fell by 43% between 2005 and 2009, with a disastrous impact on investment in local repertoire. In 2008 there were only 67 full priced local artist album releases by the five major companies in Brazil – just one tenth of the number (625) a decade earlier in 1998. This has been particularly damaging in a market where 70% of music consumed is domestic repertoire.
- **Illegal file-sharing has a negative net impact on music purchasing.** In the UK, research from Harris Interactive in 2009 highlighted that nearly one in four P2P file-sharers (24%) typically spend nothing on music, while finding an overlap of legal and illegal downloading among some file-sharers. A Jupiter Research study in five European countries in 2009 found that, although there is an overlap between online music buyers and file-sharers, the net effect of illegal file-sharing is negative.
- **P2P network file-sharing remains the most damaging form of piracy,** but the last two years have also seen a sharp rise in non-P2P piracy, such as downloading from hosting sites, mobile piracy, stream ripping, instant message sharing and downloading from forums and blogs. According to Jupiter Research in 2009, about one in five

internet users across Europe's top markets (21%) are engaged in frequent unauthorised music-sharing. P2P piracy is still the biggest source of this.

- **Piracy threatens creative industries.** For years, digital piracy has been a problem most associated with music. Today, however, creative industries including movie, publishing and television, regard "monetising" the online world and addressing digital piracy as their greatest challenges. Illegal streaming and film downloads now account for 40% of the movie piracy problem by volume (MPAA). Illegal distribution of TV content is growing faster than music and movie piracy (Big Champagne).
- **Governments adopt or propose graduated response laws.** Graduated response legislation arrived on the statute books in 2009 with France, South Korea and Taiwan passing laws that turned the concept into reality. Other governments, from the UK to New Zealand, are proceeding with the introduction of legislation.
- **South Korea** saw an improved legal environment coinciding with strong growth in legitimate music sales. The government began to publicise its new graduated response law ahead of implementation in July 2009. Music sales increased by 18%, with digital sales up by 32% on the same period in 2008. Preliminary research by the South Korean government suggests consumers are aware of and being influenced by the new law. In an indicative survey based on 1,000 interviews, 45% said they were illegally downloading less content.
- **Sweden** saw a strengthening of the legal environment in 2009. The music market in Sweden was up by more than 10% in 2009, driven by a 98.6% increase in the digital market and a 1.9% rise in physical format sales. Research by GfK in June 2009 found that 60% of infringing file-sharers had stopped or reduced their activity as a result of the introduction of new laws. However, it remains to be seen if this will be a long term trend.
- **Education is key, but not alone the solution.** The music industry has been involved in more than 70 education campaigns across the world over the last six years. Independent research confirms education alone is not sufficient to change consumer behaviour. Harris Interactive in the UK in 2009 found that music file-sharing among those "very familiar with the law" (33%) was far more common than among the general population (23%).

“There have to be sanctions, ISPs have to be involved and there needs to be back-up legislation. I would have preferred a purely commercial solution to achieve this, but sadly it doesn’t look as if that is going to happen. That is why there needs to be the encouragement coming from legislation.”

Martin Mills, Chairman, Beggars Group

Case studies, creative industries

There are indications, in Sweden and South Korea, of the positive impact of a strengthened copyright environment on curbing piracy and enhancing legitimate sales.

Case studies in this report show improved music sales in those countries in 2009, though sustained action will be needed to maintain this progress.

Digital piracy rose sharply on the agenda of all creative industries in 2009. With the rapid advance of technology, games manufacturers, film and television producers and book publishers are now facing the same challenges felt by the music industry at the start of the decade. Simon Renshaw, artist manager, says “What I worry about is that we are heading into a world where copyright has no value and where there’s no incentive for anyone to provide patronage and support for the creators of intellectual property.”

Consumer education

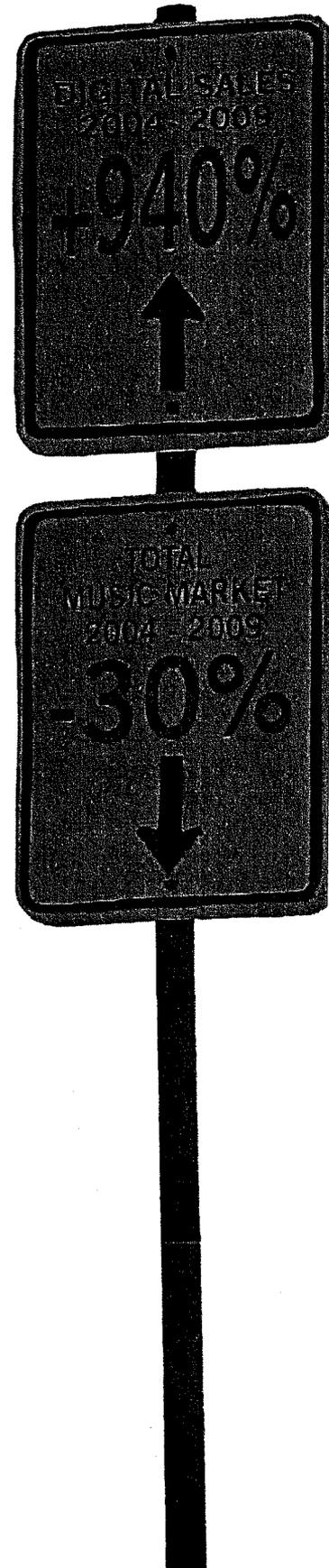
Consumer education has a vital role to play, and the music industry is currently involved in more than 70 awareness programmes across the world. It is clear however, that consumer

education alone, while it has effectively raised awareness of the legal and ethical issues around unauthorised downloading, does not change consumer behaviour. Good legitimate music offerings and meaningful deterrence are vital in this process.

Legislation, ISP cooperation

The music industry and other creative sectors around the world are seeking to engage ISPs in curbing digital piracy on their networks. In most countries, this requires help from governments in establishing a consistent and effective response from the entire ISP community. The most widely considered approach so far is a graduated response model, involving escalating warnings to infringers culminating, as a last resort for those who refuse to stop, in the sanction of temporary account suspension. The graduated response is a proportionate, effective way to curb piracy.

IFPI first called for ISPs to cooperate in a graduated response system in 2005. Five years later, voluntary means have largely failed to progress. A number of governments however, including France, UK, New Zealand, South Korea and Taiwan, have enacted legislation to require such cooperation or are in the process of doing so. ■



“A decade’s worth of music file-sharing and swiping has made clear that the people it hurts are the creators... and the people this reverse Robin Hooding benefits are rich service providers, whose swollen profits perfectly mirror the lost receipts of the music business.”

Bono, singer-songwriter, in the *New York Times*, January 2010

IFPI publishes Digital Music Report 2010

London, 21st January, 2010

"New licensing deals help push digital music sales to 27% of global revenues - but piracy is damaging investment in artists"

- Global digital music trade revenues reach US\$4.2 billion, up 12% in 2009
- 400 services licensed worldwide by music companies with ISPs, mobile and other partners
- New figures show local music collapsing in major markets as piracy bites into releases, sales and investment in France, Spain and Brazil
- IFPI Digital Music Report highlights urgent need for legislation to curb digital piracy on ISP networks

More than a quarter of all recorded music industry revenues worldwide are now coming from digital channels, as music companies license music in partnership with ISPs and mobile operators, subscription services, streaming sites and hundreds of download stores.

However, despite the continuing growth of the digital music business - with trade revenues up 12% to an estimated US\$4.2 billion in 2009 - illegal file-sharing and other forms of online piracy are eroding investment and sales of local music in major markets.

In particular, three countries known for the historic vibrancy and influence of their music and musicians - Spain, France, Brazil - are suffering acutely, with local artist album sales or the number of releases plummeting.

Governments are gradually moving towards legislation requiring ISPs to curb digital piracy. But progress needs to be much quicker. In 2009, France, South Korea and Taiwan adopted new laws to address the crisis. Other governments, including the UK and New Zealand, have proposed new laws for adoption in 2010.

These are key highlights of the IFPI Digital Music Report, published today. The Report provides an overview of the music industry's changing business models, outlines the impact of digital piracy internationally, and reviews the efforts of governments to address it.

New models are increasing consumer choice

The Report outlines how music companies are diversifying their revenue streams, offering new ways for consumers to buy and access music. These include: subscription services; music services bundled with devices and broadband subscriptions; streaming services with applications for mobile devices; advertising-supported services that offer premium services; and online music video services.

In the last year, music companies have partnered with advertising-supported services such as Spotify, Deezer, MySpace Music and We7; ISPs such as TDC in Denmark, Terra in Brazil and Sky in the UK; mobile operators such as Vodafone; handset makers such as Nokia and Sony Ericsson; and online video channels such as Hulu and VEVO.

Sales of music downloads, the dominant revenue stream in digital music, are seeing steady growth. Single track download sales increased by an estimated 10%, while digital albums rose an estimated 20% in 2009. Recent innovations in this sector include the introduction of variable pricing, which has increased the conversion of track purchases to album sales, as well as the launch of the iTunes LP and the rollout of DRM-free downloads internationally.

New figures show piracy is harming investment in local talent

Despite this progress, piracy is the major barrier to growth of the legitimate digital music sector and is causing severe damage to local music industries around the world. Providing new evidence of this, three of the world's biggest music markets, all heavily dependent on local repertoire - France, Spain and Brazil - have seen a sharp slump in the fortunes of their local music industries:

- In Spain, which has one of the highest rates of illegal file-sharing in Europe, sales by local artists in the top 50 have fallen by an estimated 65% between 2004 and 2009;
- France, where a quarter of the internet population downloads illegally, has seen local artist album releases fall by 60% between 2003 and 2009;
- In Brazil, full priced major label local album releases from the five largest music companies in 2008 were down 80% from their 2005 level.

The report shows that, while the music industry has increased its digital revenues by 940% since 2004, piracy has been the major factor behind the overall global market decline of around 30% in the same period. Overall, global music sales in the first half of 2009 were down by 12% (physical and digital sales) and full year figures are likely to see a similar trend.

Third party studies overwhelmingly conclude that the net impact of illegal file-sharing is to depress sales of music. Two surveys confirmed this in 2009 - by Jupiter Research, covering five European countries, and Harris Interactive, covering the UK. According to Jupiter, around one in five internet users in Europe (21%) shares unauthorised music.

"Climate change" for creative industries

The Report also shows how digital piracy is causing "climate change" across the creative industries. In 2009 the issue rose to the top of the agenda for film and TV producers as well as book publishers. TV programme piracy is estimated to be growing faster than in music, according to research firm Big Champagne. Meanwhile, the film industry estimates illegal film streams and downloads account for 40% of its piracy problem by volume (MPAA).

The Report calls for the urgent adoption of laws to curb P2P and other forms of online piracy - including the "graduated response" by which ISPs would cooperate with right holders in deterring illegal file-sharing on their networks.

Introducing the Report, IFPI chairman and CEO John Kennedy, said: "Music fans today can acquire tracks and albums in ways not conceivable a few years ago - from download stores, streaming sites, subscription services, free-to-user sites, bundled with their broadband or a mobile phone handset.

"It would be great to report that these innovations have been rewarded by market growth, more investment in artists, more jobs. Sadly that is not the case. Digital piracy remains a huge barrier to market growth and is causing a steady erosion of investment in local music. The collapse in sales and investment in France, Spain and Brazil, countries with traditionally vibrant music cultures, testify to this and are a warning to the rest of the world.

"In 2009 the mood has crucially changed. It is now accepted that this is about the future of a broad base of creative industries that have huge economic importance and employ vast numbers of people. Governments, led by France, South Korea, Taiwan, the UK and New Zealand led the way in 2009 by adopting or proposing legislation to tackle piracy. It is vital these efforts are seen through to their conclusion and followed by other governments in 2010."

Also available:

- Full Report
- Key Highlights

To order hard copies of the report please email laura.childs@ifpi.org

For further information please contact:

Adrian Strain or Alex Jacob at IFPI Communications

Tel: +44 (0)20 7878 7935

Email: press-office@ifpi.org

Notes to Editors:

IFPI represents the recording industry worldwide, with a membership comprising some 1400 record companies in around 70 countries. IFPI's mission is to promote the value of recorded music, safeguard the rights of record producers and expand the commercial uses of recorded music in all markets where its members operate.

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IFPI, RIAA solicit responses from consumer electronic testing facilities on copy control technologies

REQUEST FOR PROPOSALS

11 March 2003

In May 2002 IFPI issued guidelines on the labelling of copy controlled CDs, and this was followed in September 2002 by the issuing of an optional CCT logo that can be used by record companies to inform consumers that a CD incorporates a copy control technology. Further to these initiatives, IFPI and RIAA are now soliciting responses from Consumer Electronic testing facilities that have the ability to test optical discs featuring copy control technologies for compatibility on a wide range of player and computer models.

Further details of the compatibility testing project are available for test facilities with appropriate expertise and facilities from CCTRFP@riaa.com or CCTRFP@ifpi.org.

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Sent: Tuesday, September 18, 2007 12:07 PM
Subject: RE: update

Dear Chris

Thanks for getting back to me. I took a look at your Hideaway Records website and I installed the active X control so I could listen to some streams.

It's strange there were a few little glitches to start with. Maybe just network delays or something. But anyway, after a while I could listen to the streams and it seemed to work OK. I think the technology you have is interesting. I'd like to ask a few questions if I may.

On your site <http://www.song-smith.com/hideaway.html> I noticed that you have written "This inclusive program allows music to be played without a media player, no streaming, no file."

This was a bit puzzling for me. I can see that a program that is not a music file, can run and produce music as a by-product of program execution but without taking a stream (since the values used for creating music could be in the program) and without needing a separate music file (since the music is produced by the program running and computing a music signal). Is this what you mean? If not, maybe you could give me a few pointers to help me understand what you have here.

Is there any file size or program length limitation? What happens if I want to stream the entire works of Beethoven? What happens if I want to stream a live concert in real-time? I noticed that your site is only offering very short clips. What happens if you want to add more clips to the site? Does that require some kind of refresh in the player?

So far, I have not tried making a copy of the cryptic audio music. I'm kind of assuming that I could probably succeed in making a copy using replay music (www.applian.com) since it records audio signals that are sent to the soundcard, but that other stream ripping applications like WM Recorder which record at the network socket would be defeated. I'm assuming that internet-based stream rippers (like the www.keepvid.com that records streaming video) would fail as there's no obvious streaming URL to paste into that kind of application.

It seems that your Cryptic Audio avoids many pitfalls that can afflict the security of some streaming systems – as mentioned there's no obvious URL to capture, it didn't appear to work by 'progressive download' (but correct me if I'm wrong about that) and the source files on your server seemed protected – I couldn't find or download any source files in any case. Furthermore there's a handshake type exchange between the player and your site, which allows the site to know if it's talking to a legit player or not. All these things are very good for streaming security.

I don't really have enough to go on at the moment to really say I can fully understand what's going on in Cryptic Audio or what its weaknesses might be, but it does look interesting. If you could provide a bit more info I'd be very grateful.

Best regards ... Richard Gooch

From: songsmith [mailto:chris@song-smith.com]
Sent: 18 September 2007 04:40
To: Richard Gooch
Subject: update

Dear Richard,

I was wondering if you got a chance to use our software? We feel that with the news of Microsoft being locked down by the European Union this opens several doors for our technology. We use our own media player (patented as an encrypted player) and it works with the Microsoft platform.

Chris Albert, President/CEO
Media Wizard Inc

No virus found in this incoming message.
Checked by AVG Free Edition.
Version: 7.5.0 / Virus Database: 269.13.28/1023 - Release Date: 9/22/2007 1:27 PM

9/29/2007

songsmith

From: "Richard Gooch" <Richard.Gooch@ifpi.org>
To: "songsmith" <chris@song-smith.com>
Sent: Friday, September 28, 2007 6:37 AM
Subject: RE: update

Thanks Chris, this is very helpful. Given what you said below, then I concur that – aside from any potential implementation issues (if any) – the approach you are taking is one that can offer a very high level of security.

What additional detailed information can you offer at this time?

What kind of terms do you envisage would cover the access to your technology by others? Do you see it as something you'd wish to offer widely?

If so, what implementation and engineering issues would be faced if the cryptic audio approach were to be integrated into other music systems, of different scale from say a small label up to a big international digital music service? What kind of support/maintenance etc would be needed to be put in place?

Sorry for all the questions.

Best regards ... Richard Gooch

From: songsmith [mailto:chris@song-smith.com]
Sent: 27 September 2007 04:56
To: Richard Gooch
Subject: Re: update

Dear Richard,
I hope these answers will clear up some of your questions.

- #1. - First paragraph – You are correct, Cryptic handles audio data as arbitrary numerical data.
- #2. - Second paragraph – Technically , no .The only real limitation is the processing capabilities of the server delivering the files. The faster the pipe the better it works.
- #3.- Third paragraph – Yes, the audio-out is vulnerable, and you are correct in that network socket recording methods will not work.
- #4. - Fourth paragraph – It doesn't work by progressive download.

Also remember that the program is also an accounting tool. We designed the software in the beginning as a marketing tool. In other words it was a way to sample music without the fear of losing the samples (or song) that might be used for rap or promotions or other songs and then through a secure network sell the music as downloads with a credit card. The encrypted CD's could be sold like they do NetFlix (delivery by UPS) . At least the artist could recoup on a release date.

Hope this helps. To date no one has been able to break or crack our code. This includes the DOD. Each song that is encrypted has its own code using the wave file which is distinct to the song. Even if you cracked one song the code would be different for the other songs. Its also buffered by the player.

Chris Albert
Media Wizard Inc

— Original Message —
From: Richard Gooch
To: songsmith

Media Wizard Inc developed a prototype CD for testing by the DOD. They requested an application that would prevent data from being downloaded to the hard drive from a CD or through the Internet using email. These are some of the questions they presented to our CTO Paul Robertson after we sent them our prototype.

Q-1: How is the password prompt accessed or triggered?

A-1: In the particular version of the application, the password is entered directly at the command line with the "Run" command in Win9X/XP or DOS prompt. However, this is only one of the many ways password protection can function with Cryptic. Standard password entry windows that most people are used to could be implemented, or even concealed entry system that would literally operate invisibly to the user (or anyone observing over their shoulder).

Command line entry sample: X:\launcher.exe password

Where "X" = the drive letter of the CD-Rom drive the disc is in and "password" = the manually entered portion of the access code.

Q-2: It is our assumption that the program is supposed to run on the CD but not on a hard drive correct and if not, how is it supposed to operate?

A-2: Cryptic files encoded at their highest security level will only function in any one specific digital environment that they have been configured to accept as "safe". In the case of the sample discs you were sent (including the first, partially secured, disc), yes, they should only function when accessed on a CD-Rom disc.

Q-3: We're puzzled why on the CD the program does not delete itself?

A-3: Data can-not be deleted from a CD-R. However, if the data from the second disc is copied to a PC hard drive, Launch will refuse to allow the data to be displayed and delete the encrypted package even if the correct password is entered. Additional, more aggressive and potentially damaging means of cracking deterrence can be implemented as well. However, for this test, I was advised to leave only the most basic functions in this sense (deletion of the encrypted package) active.

Final notes: There are additional security functions that could be activated.

For the most secure of documents, attempts to access the data from a hard drive, or failure to enter the correct clearance codes (regardless of what means were employed to enter those codes), would result in Cryptic taking aggressive measures to protect the encrypted package resulting in corruption of portions of the would-be cracker's core operating system (boot) drive.

Media Wizard Inc.
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Springfield, MO. 65802
417-863-9143
417-689-4577
www.crypticemail.com
www.song-smith.com

Office of Science & Technology
Executive Office of the President
725 17th Street RM 5228
Washington, DC 20502
Attn: Director John Holdren

Dear Director,

It's important to understand the difference between marketing strategies and the ability to protect one's intellectual property. When corporations became a source for data and data retrieval there was an earnest drive to create a market for this information. The emergence of downloading of creative ideas through the use of media players and plug and play handheld devices became evident.

This was a great concept except for several factors. Creative artists whether musicians, video producers, gamer inventors, authors or business entrepreneurs lost the ability to protect their craft and make money. Banks, medical records, and military strategists gave up protection with antiquated software for their customers and security. We have found that major corporations have used creative information to sell devices and gather data to sell for marketing strategies on the backs of hard working individuals.

If we examine closely, we fueled a market for foreign manufactures and destroyed a substantial revenue stream (tax base) in the U.S. Money collected by artists has been reduced by millions of dollars in California and other music economies. We have gone from ten music companies to three. The movie industry will see the same reduction with the advent of broadband and fiber optics through piracy of streaming content. You are now seeing book publishing starting to lose revenue as several Internet servers disregard the protection of copyrighted material. This has a combined loss of tax revenue of 20%. We don't want to control media we want to present choices to creative endeavors.

Our company Media Wizard Inc. has designed a software application that provides choices. It provides the media industry with a seamless product design for those who choose to protect their words and property whether it is personal information or creative works. It uses its own media player to protect users from being subjected to inquisitive marketing schemes. It protects the transfer of data for businesses who want to protect bidding contracts or keep procurements from being changed. It works on most platforms. It provides security in the field for the DOD when using hand held devices such as blackberries or PDA. It protects vital medical history.

As stated by the White House your job is to review technology such as ours. Our technology has been presented to several government agencies through grant applications, but denied due to past administration policy or the size of the company. We have been working with several congressman including Congressman Ike Skelton and Congressman Russ Carnahan of Missouri who support our efforts. We are also supported by MPAA CEO Dan Glickman. Several movie companies have denied our software because it cannot be reversed engineered and we own the copyright. We are a small company and have a lot to offer to our country and this administration. All we are asking is a chance to present our product.

Yours truly,

Chris Albert, CEO/President
Media Wizard Inc
calbert@crypticmail.com

4/15/2009

Example :

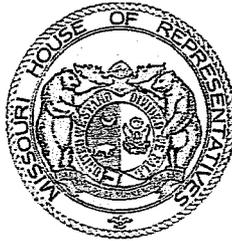
In trying to sell our product we came across a university that has decided to move to textbook CD's. A novel idea. Today's student now uses a laptop to carry to class and to take notes. A book CD can be used in the class room, cost less, and be less burdensome. Upon further research I found that the company that was providing the service is a major book publisher and they contacted another company to provide the service of transferring the data. They are using DRM (Digital Rights Management) to protect the content of the textbook. This of course does not protect the content it only pays a small fee through the sale of the book to cover the copyright. The college and publishers lose in the long run because students can make copies and sell to their friends. Loss of revenue stream. Loss of taxes.

When asked how this would keep the student from downloading the information to a cell phone or PDA device or making copies at the expense of the publisher or college the only answer was that the company was walking a thin line between allowing students to cheat (copy & paste) and protecting the publisher. I was told that if the students could not copy and paste then they would not buy the CD. With our software DPM (Digital Property Management) students cannot copy and paste. No cheating! Once again we are being dictated by standards that encourage people to steal to make a buck. I asked several teachers their feelings on the subject and they don't like it. The publisher doesn't like it and I'm sure parents would not like it. Is this what to expect from this administration? Gaining a degree through illegal means. Wall Street! There is innovation that doesn't take short cuts and still provides a revenue stream.

www.crypticmail.com

4/15/2009

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E-Mail: charlie.norr@house.mo.gov

**Charlie Norr
State Representative
District 137**

January 4, 2008

Dear Colleague,

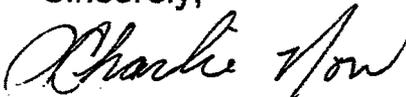
I am writing to you today to make you aware of a Missouri company, Media Wizard, Inc., that has developed an encryption software platform.

Please take a moment to review the information I have enclosed.

While I am no authority on the subject of cyber technology, it seems to me that we have an urgent problem on our hands to protect and maintain state government electronic files and e-mails. Chris Albert, a Springfield native, and his company has developed a program that I think may be the solution to the current situation.

If you would like to see a presentation of this exciting program, feel free to contact me and I will make arrangements.

Sincerely,


Charlie Norr

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Plan Would Use Software, Not Devices, to Fight Piracy

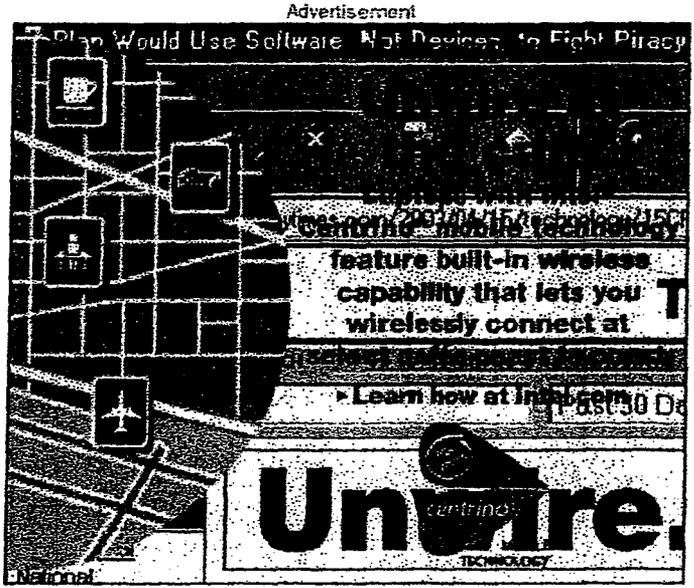
By JOHN MARKOFF

A prominent computer security researcher has proposed a technical solution aimed at forging a middle ground in the increasingly bitter battle by Hollywood and Silicon Valley over the best way to protect digital content from consumer piracy.

Cryptography Research has begun circulating its proposal, which it calls Self-Protecting Digital Content, among entertainment companies. It plans to make it available publicly this week, in an effort to break the impasse over the Digital Millennium Copyright Act, which Congress passed in 1998 with strong lobbying support from Hollywood and other creators of intellectual property.

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Plan Would Use Software, Not Devices, to Fight Piracy



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Cryptography Research's proposal would shift the location of copy-protection code from the consumer products that play music and movies and run software to the content files produced by entertainment companies and software developers. The plan aims to help avoid the

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immense costs of building piracy protection into personal computers, video game players, satellite receivers and other devices produced by technology manufacturers. While it would not eliminate the possibility of digital theft, its advocates said it would drastically curb piracy while easing the burden on the technology industry.

They say the plan would also avoid invading the privacy of consumers who do not engage in piracy and make it easier and less costly for content owners to recover if a copy-protection system is broken.

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The authors of the report include Paul Kocher, a leading American cryptographer, who was involved in the development of an important Web standard for protecting the security of commercial transactions.

Consumer electronics makers create coding to wrap what they hope will be unbreakable shells of software around digital content on CD's, DVD's and the like. Once the copy protection systems are undermined, however, it is simple for pirates to make unlimited copies of the music, video or software.

Under pressure from Hollywood and the recording industry, the personal computing industry has now embarked on an ambitious project to build copy protection hardware into the circuitry of all PC's. The efforts, including the PC hardware industry's Trusted Computing Platform Alliance and Microsoft's Palladium system are being sold to users on the grounds that they will protect information privacy and computer security.

But if the hard-wired approach proves to be fallible, allowing a determined enemy to bypass this digital Maginot line, the standards efforts could turn into a financial disaster for the computer industry and harm Hollywood as well.

"We use the term brittle," said Mr. Kocher, who consults widely in the consumer electronics industry on cryptography issues. "You have a strong external shell, but the inside is software and completely vulnerable."

Under the proposal from Cryptography Research, based in San Francisco, the hardware would be radically simplified and the complexity of protecting the information would be embedded within the music, video or software file itself.

As part of the approach, each file would embed a digital mark, making it possible for a stolen copy to be traced. The advantage of the system is that the tracing technology would only come into play if a file is widely copied.

"It's a clever idea," said Bruce Schneier, founder and chief technical

officer of Counterpane Internet Security, a computer security company. "This makes the job of the attacker more annoying. Paul is approaching the problem more sensibly than others."

Most security experts now believe that there will never be a perfect solution to digital piracy. But most earlier proposals would involve such extensive invasions of privacy that many experts worry that they could end up producing a consumer backlash against the entertainment and technology industries.

Mr. Kocher said he decided to explore a new approach after years of watching the mounting tension among Hollywood, electronics manufacturers and consumer advocacy groups.

"I find the problem of piracy absolutely fascinating," he said. "Most people view this as a war between Hollywood and technology companies. But I view it as the security industry has done a terrible job of attempting to solve Hollywood's piracy problem."

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