



## **SNEAKY SOUND SYSTEM AND GURRUMUL RELEASE THEIR ALBUMS ON THE REVOLUTIONARY NEW DDA FORMAT.**

On December 1<sup>st</sup>, 2008 a new option opens up for both consumers of music, and the producers of the music they love, when **Sneaky Sound System** and **Gurrumul**, amongst others, release their current albums on the revolutionary new **DDA format**.

Like a CD package, each DDA has album tracks, lyrics, liner notes/credits, photos and artwork. Unlike a CD package, a DDA can have hundreds of tracks (over varied file formats) and thousands of photos. And significantly, the DDA owner also gets their own space within the D:Net Media System – ‘myDDA’. Not just a back up of each user’s content, myDDA is a means to acquire new content, and access the content they own, from any internet enabled computer. Other online features include a non-stop music news service and exclusive artist forums – a great way to socially network with like-minded people. Importantly it’s all about content, which is owned by the consumer and stored locally and remotely for them. It’s not content they visit when online at someone else’s website. Each DDA features its own player, track list builder, media transfer unit (with a simple click to transfer playlists to iTunes > iPods and burn CDs), a video viewer, plus interaction with the users Facebook page!

Each DDA owner can also access their myDDA from their mobile phone – all the content THEY OWN plus news and their Forum posts and replies, on their own mobile myDDA application.

All for the price of a CD.

This DDA format offers new levels of freedom of use. Freedom to enjoy music whenever you want, wherever you are, utilising whatever digital music player you like. A DDA offers all the content of a CD plus a whole lot more. It does so as an ongoing experience, building a bridge between consumers and artists.

The DDA at last marries the physical and digital worlds of music. It operates under the assumption that people want greater value for money than what the CD format delivers. They want a rich, ongoing, digitally connected experience and they demand to pay no more. A DDA costs the same as its CD equivalent, yet offers a greater world of experience.

**DDA** and its **D:Net Media System** were initially designed by **Australian music industry stalwart Scott B. Murphy** back in the dot-com boom of 2000. Murphy, an early adopter of the personal computer age, the internet and the world wide web, was frustrated with the so called ‘futurists’ constant declarations that the recorded music industry would soon ONLY involve the trade of faceless, track by track, digital files.

*“I thought that surely we could get smart and have the internet carry a much richer experience for consumers – an audio visual experience, which artists would love to create. Surely the internet could be used for closer, direct relationships between artists and the consumers of their music. Why can’t we bring the mainstay of the recorded music business – the ‘album’ – into the new millennium?”* said Murphy, back in 2000.

By 2002 the basic system was designed and Patent Applications filed.

For the next few years Murphy, not being a programmer or computer designer (“just a simple record guy”, he says) researched what the market needed and how to deliver it. He enlisted the services of Australian music business colleagues both as financiers and mentors, such as **Michael Gudinski (Mushroom Group/Frontier), Vivian Lees (Big Day Out), John Woodruff (The Music Network/Savage Garden), John Watson (Silverchair, Missy Higgins, Wolfmother), Michael Chugg (Chugg Entertainment) and Sebastian Chase (MGM)**.. During this period **Michael Smellie** resigned from his post as Global COO for Sony BMG and returned to Sydney. He signed up as an investor and became **Chairman of D:Net Media Pty Ltd**.

A prototype was developed in May 2007 and demonstrated to record company executives and artist managers all around the world to enthusiastic responses. *“Most people who saw it responded with a “wow... we’ve never thought of heading in that direction – very compelling” says Murphy “and they offered to help get it into the market place”.*

A strategic decision was made at this time to roll out the DDA and its supporting D:Net Media System using the USB platform, which is both cost effective to produce and is used in computers worldwide. At last, a bridge was being built between the physical and digital music worlds. One that fitted into the existing recorded music industry framework and delivered ease of use and a multitude of options for consumers

Armed with such results, the D:Net Board approved plans to raise funds to build the commercial-ready system and undertake a test marketing period in Australia. This begins with the commercial release of the first ever DDAs:

**Sneaky Sound System ‘2’**

**Grafton Primary ‘EON’**

**Skipping Girl Vinegar ‘Sift The Noise’**

**Geoffrey Gurrumul Yunupingu ‘Gurrumul’**

**Various Artists ‘Home Grown Roots VOL3’ (featuring: Paul Kelly, John Butler, Ash Grunwald, Mia Dyson)**

All available in all good record stores from November (distributed through MGM).

*“In an age of varied options for the consumption of music – a la carte online sales like iTunes, CDs, vinyl, downloads direct to mobiles, subscription services, ad funded models.... there will never again be one dominate format for the recorded music business” predicts Murphy. “However, I’m confident that the DDA will quickly obtain a decent global market share of this business – it fills a niche that no other format/offering has so far and I believe it’s a niche that will suit many”.*

**[www.DDA4me.com](http://www.DDA4me.com)**

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