Fig.5. *Plastic Ono Band,* **photo by Iain Macmillan.**

Zero Visibility. From Musical Persona to Persona of Music
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This text is part of a reflection in progress, on the nature of invisibility in pop music — a reflection provisionally sedimented in different works, which include this text; the development of a musical project entitled "We Have Zero Visibility" and a workshop, "Personae Deconstructed," given at HEAD-Geneva from November 6 to 10, 2023 with a group of students from the [inter]action department.

An important part of pop music mythology is based on the confusion between an artistic Persona, the identity of the person behind it, the public beyond it and the character between them. But pop music is also a place from which different strategies have developed to bring out this Persona-person-public-character relationship. By undoing the relationship between these components, it seems that the strategies of anonymity, disappearance, camouflage and invisibility offer a field of possibilities for the creation of identities, musical performances and forms of music and listening.

Personae: performance, audience and market
In their introduction to the special issue of the online journal *Persona Studies*, Charles Fairchild and P. David Marshall[1] attend to summarize the past and current researches on this topic in the field of music in general. Giving that the concept of "Persona" has not been historically stabilized, the authors draw on various features highlighted in studies devoted to Persona in music, which can be divided into three main sets.
The first set includes analyses of the relationship between Persona and musical performance. Simon Frith has pointed out the role of performance in popular music, saying that the "voice" of music lies at the interface between "a musical instrument, a body, a person and a character."[2] The analysis of Persona must therefore consider the effects of authority, authenticity and meaning in the personal expressiveness of musical performers.[3] As such, it is part of the performer's power. Following the work

of David Graver and Stan Godlovitch, Philip Auslander[4] has undertaken "a re-reading of the various formations of musical Personae and how prevalent their variations can be between genres and actual formal and informal styles of performance." However, if the expression of emotion engages a relationship to genre, "body" and gestural transformations of music, our reading of musical emotion can also involve the attribution of a Persona to the music itself (tone, pitch, etc.).[5] The Persona is thus constructed on two levels, between bodily and musical expressivity.
The second set includes elements establishing a relationship between the individual's identity and that of the audience. The authors recognize that Persona "helps to articulate the stability of performance with audience expectations matching in some way the performers' musical presentation." Through the prism of musical performance, the Persona constructs a public identity at the crossroads of different mediations. But as a "strategic formation of identity designed to move into collective worlds,"[6] it is created in networks of connections: in cooperation with fans, via online digital media, and so on.[7] According to the authors, these "collectives" or "publics" can themselves be understood as a type of Persona, or a collective Persona, through a set of shared emotions. We also need to understand how the registers of the Persona have developed with social networks, in the interweaving of the "personal" and the "public," the "intimate" and the "professional."
The third set is based on the relationship between Persona and merchandise. The authors suggest, following Nancy Baym's work

on the intersection of the public, the private and the commercial, that it might make sense to summon the term "privlic" as it has been used in work on contemporary publics and on Personae.[8] Yet, it is in the knot between person and Persona, known as "Personafication"[9] that the construction of the Persona is first played out. This knot must also be understood as a link where both social experiences and economic exchange are produced, with "cultural and emotional engagement [being] translated and re-translated into commercial value." Personae must therefore be analyzed as phenomena situated at "the intersection of social media and subjectivities produced under the conditions of neoliberalism," as "valuable intermediaries in this new flow of capital."[10]

The Persona as code, composition and network
The three sets offer a classical framework to the question of Persona in music. However, the difficulties underlined by Charles Fairchild and P. David Marshall in the conceptual definition of Persona can be highlighted in the different sets within which they situate this phenomenon. The Persona appears at the confluence of a network of relationships: between musical performance and musical content, between the person and the character, between the individual and the collective, the personal and the public, between musical expressiveness and bodily expressiveness, between social experience and economic exchange... If the in-between space in which it is situated is a constant that seems able to qualify it, then the analysis of Personae will have to point out the variations, gaps or tensions within which orientations and differences become clear in order to understand the proper area of each Persona.
Our first assumption for pop music is that these gaps and areas are filled with signs, and that the Persona is therefore, like a musical composition, a composition of signs — including musical expressivity itself. In order to qualify a Persona, we need to measure the intervals between linguistic, aural and visual signs emitted by different sources. We might even qualify as signals the "bodily and

facial gestures, posture, dress and gender that Auslander defines in the plural as musical Personae."[11] To be more specific, we need to formulate a second assumption, taking over the first one, which would assume a tension between two regimes of musical performance, one machinic and the other organic, as two polarities that distinguish pop music from rock music. The signs and signals that make up Personae can refer to either of these two registers that presume different incarnations of music.
Pop music, which is our subject, is invented and created through variations in the assemblage of signs and signals that form musical and extra-musical codes. These codes encompass harmonic and rhythmic forms, technical processes, sound devices linking electric instruments to one another by connections, and modes of sound restitution obtained by filtering, compressing and amplifying signals and electronic sources... These codes also involve a set of conventional signs that engage manners and styles of self-presentation: haircuts and hair colors, clothing, shoes, make-up... but also gestures and attitudes, modes of elocution, topics and speech.
In this respect, pop music works like a machine made up of lines of codes that one can repeat, augment, modify and deconstruct. Through adjustments, reconfigurations and alterations brought into play by individuals in lines of code, new propositions are set out, Personae are composed that renew stereotypes in styles and musical genres.

Signs and signals / absence and presence
If the Persona is more a network of relationships than an entity or object, we need to draw all the theoretical conclusions from this. For example, we need to deduce that what is visible, such as expressiveness, what is linked to performance and, more generally, what is manifest and what acts as a sign or signal in the construction of a Persona, is the effect of an invisible. On a methodological level, if we agree with these terms, we'll need to consider the relationship between two or more components of codes, conventions of a musical genre, social behavior, public appearance and cosmetics,

symbols, speech... to explain the emergence of a sign or signal.
On a second level, due to the prevalence of conventional code lines in musical genres, the absence of pre-visible signs or signals is as important as their presence in the making of a pop musical Persona. This reversibility of presence and absence in signs and signals explains why a Persona can also be constructed as an abstraction: for example, all Personas based on the anonymity or invisibility of people and the absence of public representation, image, biographical or fictional information, such as Rhythm and Sound, M and other musical propositions reduced to an object (the record), and a sign to be understood as a trademark (the studio, the label, the sound).
The history of Persona in pop music has developed in parallel with the testing and deconstruction of the relationship between the person and the character, based on fictions and discrepancies between public appearances and performances, studio recordings and images, and so on. This history is also one of fissures and crises, whose experiences provide first-hand material for understanding the content of the links that create Personae.

Four examples to exemplify Personae and degrees
The Masked Marauders
A seminal, almost pre-historic example is a fictional band called "The Masked Marauders." An album by this non-existent band was described in a 1969 article in *Rolling Stone*[12]. This review praised the performances of the members of this all-star group (Dylan, Lennon and others). The article created a buzz so significant that a recording was organized, played by invisible session musicians and vocal imitators. After a few radio passages, the album[13] was published by a major label and had a decent run in the rock charts. It was not clear whether the public was aware or not of the nature of the project.
With the Marauders, a simple text becomes the template for the creation of songs. The resulting Persona is devoid of interest, because of the unresolved gap between real persons and characters, the unresolved relation with the public, all elements which cannot develop

a friction, a story (even a fiction), and leave the experiment at the level of a joke.
This example allows us to understand that a group has its own Persona, that it is not the addition of the individuals who make it up. As a simple casting of celebrities, the Marauders are paradoxically dePersonalized as a group. The possibility of this band relies on the credulity of the public, and credulity is not belief (no relation to myth, to fabulation, fiction, and so on). Phenomena of this genre disseminated the recent decades, from hoaxes like the case of Joyce H. Hatto,[14] or the band called Threatin,[15] to experiments where new Personae where built by replacing human characters with animations or images (Gorillaz, Burial, Hatsune Miku...). These examples lack a profound analysis of the dynamics between person, character, public, and tend to gravitate back to the settings of a traditional Persona without creating new structures.

Spinal Tap
Unlike the Marauders and similar examples, Spinal Tap is a "real" fictional group (not a fake group made by real musicians), with an enormous Persona (almost to the power of 11), since it ironically incorporates other Personae in a game of demystification.[16] Spinal Tap is a terrifying mix (the look of the guitarist is a caricature of Jeff Beck; their musical language evokes progressive rock stylistic features; the lyrics seems lifted from discarded texts from AC/DC and other hard rock bands; not to mention the dizzying reconstruction of the group's history, which on a musical level includes skiffle, beat, psychedelic pop, all genres that have nothing to do with their language at the time of the documentary, and is based on a human level on a framework that draws on numerous anecdotes and legends belonging to the great rock'n'roll circus. Furthermore, Spinal Tap became a stage group: a real group of musician-actors. The strong Persona of the group corresponds to the absence of Persona of the musicians (who are pure characters), or their second-degree Persona (i.e. fictional).
This movement from fiction towards the stage suggests that the stage performance can be enough to create the musical person for the

members of this kind of "rock'n'roll-esque" band, that the stage as a moment of truth especially for this music replaces the fiction of the band members and recreates musical persons (real musicians) and blurs the boundaries between performance as an execution and performance as a second degree play, the fictional status of the group and their mythical Persona on stage.

Residents
In *Meet The Residents*,[17] The Residents replace an already existing group whose Persona is as important as the Personae that compose it: the Beatles. A text on the back cover explains why the Beatles decided to "quit" as a pop group. The Residents' operation is based on identity substitution and fiction. Fiction, then, is the renunciation of the Beatles as the Beatles, in the erasure of the group's Personae and Persona: but the Persona of the Residents is reconstituted in the fact that an anonymity (super visible because super masked), and a renunciation of pop understood as a musical program enables the systematic destruction and resurrection of pop through the creation of new narratives, new myths of darkness and weirdness.[18] As for the fact that there will be no more stage performances, at least for a very long time, we can see it as a consequence of the equally systematic destruction of the classic model of the Persona.

Metallica / Some Kind of Monster
A poignant document of the early 2000s, in the context of many changes in the traditional discographic business, and of its traditional ways of building relations between artists, Personae and publics (started by Napster) is the documentary *Metallica: Some Kind of Monster*[19] in which the band members face the impossibility to keep up with the traditional Persona, in front of many dramatic mutations: the necessity to be seen in public while suing people and claiming money lost to file-sharing systems; the temptation of embracing the reality-TV seduction, and the contrast between the old thrash-metal Personae and the real persons of the band: affluent, wealthy investors, art-collectors, middle-aged tycoons; the lack of motivation which needs higher

and higher drama to fuel the production of new material.[20] Interestingly enough, the band members hire a psychologist in order to solve this dilemma, during interminable discussions which look like blow-ups of Jungian therapy sessions. In this case, the Metallica Persona emerging from the documentary is a real psychological monster, an aggregation of old and new persons and characters, all stitched together like a Frankenstein-esque creature in face of an incredulous public debating whether to start head-banging in rage, or head-shaking in disbelief.

Personae and (in)visibilities
There are as many Personae that lack coherence as there are that work. We have to take into account that certain changes in Personae can become dramatic to certain perfect machines (a classic example is John Lennon's relationship with Yoko Ono or Paul McCartney's marriage to Linda; but women regularly pose problems for male fans of male pop bands, and for "bromanticism" in general). And we shouldn't forget that the history of pop music is full of musicians who didn't really succeed in forging their own Persona. An important part of the studies should therefore be devoted to these unintentional failures in the composition of Personae (this is for example an important part of the drama of the Coen brother's film *Inside Llewin Davis*)[21].
At the same time, there are many plays with Personae that might contradict one or even every parameters of a classical Persona composition, as far as one can operate on the codes by reducing pop musical practice to a play with them: doing a meta-pop. This game needs an acute awareness of the practical mechanism and the symbolic regime of pop music and opens up possibilities for "dePersonafication" that radically displace the conditions of musical performances and, more generally, the networks of signs within which the visibility of music is formulated.
To avoid any misunderstanding, let's mention that the industrial practices of music based on an aggressive division of labor and business logic have created their invisibles. Bands have been built up as visual aids to a temporary hit

song, often produced by a DJ in association with a producer employing studio musicians and using collections of vocal takes by visiting vocalists: this is the case for Italo-house and much commercial music. More generally, music associated with so-called "entertainment capitalism" or "aesthetic capitalism" is often associated with bands without musicians and full of invisible people who can be related to a kind of pop "lumpenproletariat". There are also numerous cultural invisibilities linked to the under-representation of gender in music, and notoriously in the very places where strategies for blurring Personae are played out. For more on this subject, see the website "female: pressure,"[22] which makes the visibility of the invisible its watchword.
We must not confuse the industrial and cultural realities of music with the strategies of invisibility that engage modes of musical existence originating the creation of Personae that emancipate themselves from the conventions and codes of its "pop" regime, even if the two are not unrelated. Firstly, because the strategies of "invisibilization" (anonymity, multi-projects and poly-identities, disappearance, fictions, etc.), are part of a choice that can sometimes be understood as a response to a de facto "invisibilization" and/or to an imposed visibility with its codes and conventions.
Different lines have emerged over time, between the operatic mode of multi-collaborations (from Diamanda Galas to Mike Patton); the playful mode of multi-identities (Kool Keith or MF Doom); the proliferation of projects and formations associated with the multiplicity of signatures (Gerald Donald aka Duplex, Zerkalo, der Zyklus, Dopplereffekt, Susanne Kirchmayr aka Northstar, Loisaida Sisters, VLP, Electric Indigo…); the pseudonyms of pseudonyms (Aphex Twin aka Polygon Window, aka Blue Calx, aka Caustic Window, etc.); the invisibility of Drexcziya in mirror with the hypervisibility of Sun Ra as vector of fictions revisiting history; the anonymity associated with the production of records without signatures, titles or labels, etc. But in every case, to invisibilize a Persona requires to distinguish good links from bad links in a whole composition.[23]

Dissociation; an inquiry on Evar Oristoy
The "We Have Zero Visibility" project explores the possibility of designing a fictional Persona, made of a fictional person, behind a fictional character, playing fictional music in a fictional band for a fictional public, in a fictional place and time – as a way to create an ideal frame of existence for a type of experimental music that could hardly fit in existing formats.
In the following section we will describe some musical details of this operation, which was distilled in two sound-files, a few images and some text – everything hosted in a Dropbox folder (voir le lien dans la légende, p. 127).

Temporal stratifications
Several temporal dimensions coexist in the music of "We Have Zero Visibility." One sound-file is based on a musical theme written more than 30 years ago. The theme has the imprint of musical gestures and body style of the time. The second sound-file is based on two musical fragments created less than ten years ago and bear the imprint of another type of musical gesture, another type of body. The original musical fragments are occasionally audible as they were at the time of their conception, but they mostly appear under severe compositional distortions, operated more recently, during the last couple of years, using IRCAM's OpenMusic, a software for Computer Assisted Composition, and MaxMSP, a multi-purpose programming environment used here for synthesis and sound processing.
A big part of the instrumentation is based on cheap musical instruments bought in the 1980s, and the final mixes have a vintage patina created with re-amping techniques based on even older studio gear (from the 1960s and 1970s).
It would be impossible to coherently bring on scene all these temporal frames. A real-time presentation of these separated processes would sound skewed: an excessive simplification, a betrayal. This dilemma can be solved in some alternate universe which cannot be placed historically, which seems to come from a indefinite era, an indefinite location, which has no relevance, no place in today's world. An artifact from a dreaded future, from a forgotten past.

Dissociations I

The process of production of the project's sound-files starts with a dissociation between a) materials created using traditional techniques and instruments (for instance, by playing the piano or the guitar, memorizing it, playing it back, modifying it, taking some notes on a paper sheet, etc.), and b) materials created using heavy algorithmic processes and automations, where human musical skills are completely abandoned in favor of computer operations.

At the origin of the two sound-files lie organic musical materials. These materials were initially annotated in MIDI format (a symbolic representation, not far from a traditional musical score, but compatible with many types of musical technologies). Once transferred to a MIDI file, these materials are ready to be manipulated in OpenMusic and MaxMSP programs which allow to objectify and externalize instinctive musical composition processes and materials towards operable algorithms. These algorithms (in this particular case, linear interpolation and distributed instrumentation) can then be manipulated, optimized, tweaked and, most of all, transcended.

An organic musician doesn't know this type of dissociation: musical ideas and musical processes are all in one, coherently integrated, with a healthy but slow dialog of top-down and bottom-up dynamics (old rules provoke new ideas; sudden intuitions break old rules and create new ones, etc.). With this dissociation, the healthy flow is disrupted, and the interaction between intuition and rules accelerates in a vertiginous way, which could not be unified in a live performance without taking an artificial air of stale, reheated food. The musician who creates these materials is a double: the first one is spontaneous, homogeneous, bodily fused with musical instruments; the second one is rational, calculating, and has a disembodied relation with the instrument (computer). It would be naive and absurd to try to represent on scene this duplicity: to justify and unify the work on these dissociated materials, other musicians, other worlds, other publics should be imagined.

Dissociations II

The project's materials have been instrumented using the same technique, in which the act of playing an instrument is split in two parts. The gesture "play the single note" remains organic (all single notes were played by a human). The more ample and articulated gesture of "assembling a musical phrase" becomes an automation (the computer articulates phrases using these notes).

This technique consists first in recording databases of real instruments, note by note, with different dynamics. Since the musician is just an average instrumentalist, some of the notes are not perfectly played, and bear traces of frailty and imperfect control. These databases are very different from the ones present in the market, where each sound is perfectly played and controlled. The database's instruments are frail and defective: Japanese imitations of Fender guitars and basses form the 1980s; an non-restored Eko Ekomaster from the 1960s; a mandolin found in an attic; etc. These instruments leave an organic imprint: old strings, unbalanced necks and bad tunings, faulty pickups, buzzing potentiometers, etc. Once the database is recorded, it is ready to enter a realm of artificiality. A first piece of software (in MaxMSP) listens and analyzes to the whole series of notes, sample by sample, and decides where each note is located in the database, where it begins and ends. This first process is mystified by stuttering attacks, accidental noises, mistakes, etc., which trick the algorithm into taking random noises for notes. A second process assigns items from this less-than-accurately annotated database to symbolic musical elements rigidly composed by OpenMusic.

The result of this process sounds like an incredible virtuoso playing a broken instrument with broken fingers. This practice of instrumentation clashes with the possibilities of live music and unified representation, if only for the temporal dissociation between the actions of recording a database, editing it, and using it. The idea of vivid musical minds who inhabit broken hands, faulty instruments, decaying technologies, etc. gave a post-disaster feeling to the extra-musical ideas

already hatched in the previous, compositional phases of work (something from the past or from the future; not of this time and world; other musicians and societies; etc.), further precipitating imagination from space and place to body.

Botched Lifting

The last stage of the production consisted in taking all these sound-files in a studio specialized in re-amping (a technique consisting in playing a sound-file through chains of vintage technology, like sending audio to guitar and bass amplifiers from the 1960s and 1970s re-recording with old microphones and pre-amplifiers; saturating vintage mixers' input channels; recording on analogue Nagra tapes and sending the tape back to digital, etc.).

This last step took the place of the traditional mastering process, and what is normally considered like a final beauty touch becomes here similar to the result of a botched cosmetic surgery, accentuating the timelessness, the non-actuality of these sound-files, giving them an aura of an aged future, or of a past projected beyond the present. After this last process, the sound-files definitively looked like artifacts from dead musicians, like a recording from a bluesman from the 1930s.

Kill the person

The smell of death arising from the bulk of these operations is so strong that it seals the fate of the musician behind these sound-files: it makes no sense to try to create a live version of this music, or to present it like the product of a living, real somebody. The process has finally managed to eliminate the person behind the intention: from this cemetery Evar Oristoy was born.

At the core of the invisibilization problem lies the role to be assigned to a person with a biography and a psychology. Thanks to the invisibility of the person, to the minimal presence or total absence of biographical traces, to the absolutizing of the mask, to chameleons "becomings" through the multiplication of characters or to auto- or exo-referential signs (from musicians as logos to musicians coming from Saturn or from Jupiter)

abstractions, entities and myths are created. Psychology is then relegated to the background: the biographical question can be reduced to the musical question, and music can carry his own fiction. This is probably the reason why most invisibility strategies in pop music are linked to an axiom: kill the person, get rid of the person, so you can concentrate on the music itself.

[1] Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *Persona Studies* 5(1), 2019, p. 1-16.
[2] Simon Frith, *Performing rites: On the value of popular music,* Cambridge, Harvard University Press, 1996, p. 191-192. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[3] Simon Frith, *Performing rites: On the value of popular music, op. cit.,* p. 186-187.
[4] Philip Auslander, "Musical personae," *TDR: The Journal of Performance Studies* 50(1), 2006, p. 100-119. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[5] Tom Cochrane, "Using the persona to express complex emotions in music," *Music Analysis* 29(1-3), 2010, p. 264-275. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[6] Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[7] Joy White, "Just type my name in Google and see what comes up: Creating an online persona in the urban music industry," in *Proceedings of the 85th Annual Meeting - Eastern Sociological Society*, 2015. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[8] Nancy K. Baym, *Playing to the crowd: Musicians, audiences, and the intimate work of connection*, New York University Press, 2018 ; P. David Marshall, "When the private becomes public: commodity activism, endorsement and making meaning in a privatized world," in P. David Marshall, Glenn D'Cruz, Sharyn McDonald, Katja Lee (eds), *Contemporary Publics: Shifting Boundaries in New Media, Technology and Culture*, New York, Palgrave Macmillan, 2016, p. 229-245 ; P. David Marshall, Christopher Moore, Kim Barbour, *Persona Studies: An Introduction*, Hoboken, Wiley Blackwell, 2019. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*
[9] Edward T. Cone, "Persona, protagonist and characters," in Edward T. Cone (ed), *The composer's voice* (No. 3), University of California Press, Berkeley, 1974, p. 20-40. Cited in Charles Fairchild

and P. David Marshall, "Music and Persona: an introduction," *op. cit.*

[10] Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *art. cit.*

[11] Philip Auslander, "Musical personae," *TDR: The Journal of Performance Studies* 50(1), 2006, p. 100-119. Cited in Charles Fairchild and P. David Marshall, "Music and Persona: an introduction," *op. cit.*

[12] Greil Marcus (as T.M. Christian), "The Masked Marauders," *Rolling Stone* 43, 1969.

[13] The Masked Marauders, *The Masked Marauders*, Deity Records, 1969.

[14] Eric Drott, "Fraudulence and the Gift Economy of Music," *Journal of Music Theory* 54(1), 2010, p. 61-74.

[15] David Kushner, "The Great Heavy Metal Hoax," *Rolling Stone* 1332, 2018.

[16] *This Is Spinal Tap* (Rob Reiner, 1984), Embassy Pictures.

[17] The Residents, *Meet the Residents - The First Album by North Louisiana's Phenomenal Pop Combo*, Ralph Records, 1974.

[18] Another example of identity substitution and fiction is that of the krautrock band Dalida, whose cover text further emphasizes the resurrection power of this operation: "Back from the dead in Moselle (France), DALIDA is reborn, her squint is now a blindness and her voice a strident groan. Obsessed by Krautrock band alienating repetitions, she modifies her repertoire, no more poignant songs: she's now exploring the sonic trance. 'Nobody have to steal our own death, it's a part of our life, that's why it's really important to live this moment.'"

[19] *Metallica: Some Kind of Monster*, (Joe Berlinger and Bruce Sinofsky, 2004), Paramount.

[20] Judith Grant, "BOYS INTERRUPTED. The Drama of Male Bonding in Some Kind of Monster," in William Irvin (ed), *Metallica and Philosophy: A Crash Course in Brain Surgery*, Blackwell, 2007, p. 219-231.

[21] *Inside Llewyn Davis*, (Joel and Ethan Cohen, 2013), Studio Canal.

[22] https://femalepressure.net/fempress.html

[23] More generally, this balance between good and bad links opens up possible angles to continue the study of the fragilities of Personae and the new forms that arise from all imbalance.
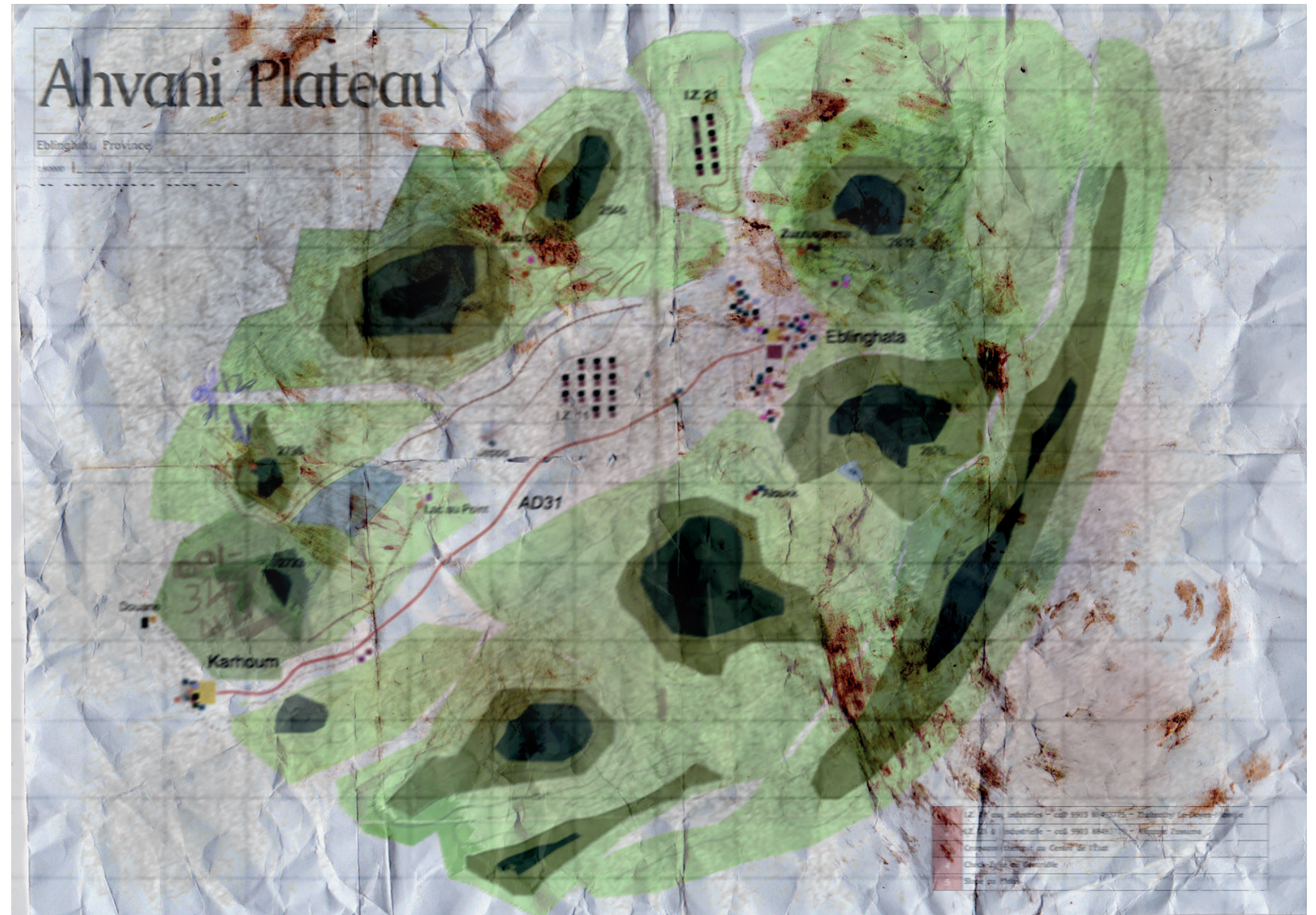
Among the images that accompany the music of "We Have Zero Visibility", this plan represents the place where Evar Oristoy, the main Persona of the project, lived.
https://www.dropbox.com/scl/fo/76mbdco1m2u5rnopqdqvk/h?rlkey=z0gm9vk8cqnbyvbjae010e9jt&dl=0.