

Ed Hartman's **Adventures in Music Licensing & Scoring!**

September 2020 Vol. 8, No. 9

Announcements:

* **It's getting hot again in the Pacific NW!** Little known-secret: September can have the best weather of the year, here!

* **BIG NEWS: I will be on the Sync Cafe, Tues Sept 8, 2020 at 10am (Pacific) with Mark Frieser, talking about adventures in music licensing! Please get on the Zoom call, and ask questions!** This is a wonderful, ongoing FREE event featuring composers, songwriters, sync agents, music supervisors, etc. that help get your music in TV and film. Mark has been an amazing and giving host, and the sessions are interactive on Zoom (or you can watch on FB live or archived for later). I recommend this to anyone in the music biz that wants to learn more about making money and getting your music heard by potentially millions of people.

Please check it out: <https://www.facebook.com/groups/syncsummit/>
Sign-up: <http://syncsummit.com/synccafesignup/>

* **(Please share) Next ONLINE Music licensing class coming in October!** (great for newbies!) - see below.

* **NEW FB page about licensing:**
Get Your Music in Film and TV:

* **NEW FB page about licensing:**

Get Your Music in Film and TV:

Get your music in film and TV.

<https://www.facebook.com/edhartmanmusic>

*** If you haven't seen the film I scored and produced, "As the Earth Turns", please check it out on Amazon Prime (Free).** I can really use your help by giving it a star or written review. The film is only 45 minutes long, and is a very fun to watch silent sci-fi film with my score! (Please use good headphones or speakers). It's great for all-ages, too. If everyone receiving this email watched this film, it would move up the Amazon ranks massively. Thanks! (see below for more info)

<https://www.astheearthturns.com/>

*** Welcome new readers!** Please feel free to [email](#) questions about music licensing (and scoring). I will answer you by email, and add your questions (anon.) in the next newsletter. (see below) If you have an idea for an article, please feel free to let me know.

*** I'm considering doing some FB LIVE Video discussions. What do you think?** Watch my [FB Page](#) for details.

ONLINE Music Licensing Classes available: (Please share)

General Information:

<https://edhartmanmusic.com/music-licensing-lessons-and-classes>

Classes taught on Zoom (free app) via private invite. I can share tracks, videos, documents, chat, etc., all while I teach. It's actually pretty cool and easy to use (download zoom.us for phone, tablet, or desktop - best). I'll send you an invite. I will email an invoice (Paypal) before the class starts. Payment by credit card is possible, but you will need to call. Classes may have minimums. I would bill you until I have reached the minimum amount of students. Note: If you are interested, and these times do not work, please let me know. I may adjust the times if there is interest.

One-on-One session: \$70/hr; \$120 2 hrs. (Email to schedule)

(ZOOM-best, FB Messenger, Skype, Phone)

Prerequisite: None. Beginners or experienced composers, songwriters & producers welcome.

[Email](#) to register.

This is an extremely targeted and efficient class that can focus on tracks, metadata, organization, marketing, PROs, copyright, libraries, royalties, etc. You can send tracks to me for review, and get ideas on improving your licensing game.

Making Money Licensing Your Music - the original beginner's class!

*** The next licensing class, will be ONLINE will be Saturday, October 3, 2020. (\$65 for 3hrs, Saturday 9am to noon PDT Pacific Time-US.)**

<https://www.campusce.net/nscc/Course/Course.aspx?c=2117>

Music Licensing/Scoring News:

(If you aren't receiving my "Adventures in Music Licensing" Free Monthly Newsletter, please [email me.](#))

*** BIG NEWS: I will be on the Sync Cafe, Tues Sept 8, 2020 at 10am (Pacific) with Mark Frieser, talking about adventures in music licensing!** This is a wonderful, ongoing event featuring composers, songwriters, sync agents, music supervisors, etc. that help get your music in TV and film. Mark has been an amazing and giving host, and the sessions are interactive on Zoom (or you can watch on FB live or archived for later). I recommend this to anyone in the music biz that wants to learn more about making money and getting your music heard by potentially millions of people.

Please check it out: <https://www.facebook.com/groups/syncsummit/>

Sign-up: <http://syncsummit.com/synccafesignup/>

*** Brand new interview! - All about music licensing and film composing and producing!**

Great organization that supports musicians

nationwide! <https://musiciansformusicians.org/>

<https://mfmspeaksout.simplecast.com/episodes/edhartman>

"As the Earth Turns" Update:

The film just got in it's 122nd festival! This is the last festival I was waiting on.

The screening will likely be in Milwaukee, WI in the summer of 2021.

more reviews and interviews on:

<https://edhartmanmusic.com/press-for-as-the-earth-turns>

After 80 years, this amazing SCI-FI film can is now available for the entire world to see!

Amazon Prime:

<https://www.amazon.com/As-Earth-Turns-Barbara->

https://www.imdb.com/title/tt0111161?ref=sr_1_5?dchild=1&keywords=indie+rights&qid=1589918776&s=instant-video&sr=1-5

Google Play:

https://play.google.com/store/movies/details?id=xcx_SyzswCA.P

Youtube Movies:

<https://youtu.be/dt6oVWfSbQA>

Please use good speakers or headphones for the film. The music IS the dialogue!

*122 festivals, 135 awards/nominations
(including 34 for best score!)*

"Had Steven Spielberg been a 16-millimeter camera-toting teen in the 1930s, his home movies might have looked like "As the Earth Turns."

Michael Rechtshaffen, LA Times

INFORMATION ABOUT THE FILM:

<https://www.astheearthturns.com/>

I can use YOUR help: I am looking for retirement communities, schools with film programs (HS, College), Film history clubs, NW History Groups, Theatres, Activity centers, etc.) to do ZOOM screenings (in-person in the future). **If you know anyone that might be interested helping make that happen, please let me know.**

Thanks!

"As the Earth Turns" will be on Turner Classic Movies in the Fall of 2020!

You can get the original poster (& mugs, t-shirts, etc.) here:

<https://www.threadless.com/discover/s/edhartmanmusic/design/as-the-earth-turns-poster-art-clean>

Upcoming confirmed screenings of "As the Earth Turns":

<https://edhartmanmusic.com/news/blog/update-upcoming-screenings-and-festivals-awards-list-as-the-earth-turns>

(Click poster for full size)

My soundtrack album is available! (Amazon, Itunes, etc.)

<https://edhartmanmusic.com/buy>

Nominee: Independent Music Awards!



Recent adventures in licensing:

As I get more involved in film production, my time is getting a bit more split. Ask me about late-night phone calls around the world to secure film-rights for scenes for a documentary, or figuring out E&O (Errors and Omissions) Insurance, or getting QC (Quality Control) for video to platforms for distribution. EEK! It's a lot of stuff going on! I ain't complaining, just letting you know, that the filmmakers and show producers you are likely working with have a LOT on their table. If they don't have time for you, don't assume it's you. It's not. It's literally everything else!

I thought so, Dept.

As I thought, the placement in "Stargirl" didn't happen. I was told by a library it was there a few days before the broadcast, but after double-checking, they show didn't use it. I had gone through the program 20 times, looking for it (Marching band track during a football scene). This can happen. Production companies and directors notoriously cut tracks very close to a show being broadcast. I've been in a theatre watching a film, I thought a track was in, and really didn't know until I heard the track and saw it in the credits! Be careful who you invite to your music/film premiere!

Pennies from Heaven Dept:

Some small cash payments came in from a few older non-exclusive libraries this month. It's a combination of overhead music (heard in a bar, restaurant, etc.), and small placements from websites, etc. Not big money, but it can help pay the bills. Pump (Getty) paid out their final payment to me. They are discontinuing business. The payments have been from \$30 to \$900 (early on) over the years. This one was on the smaller end of the spectrum.

One larger payment was from a TV placement back from October of 2019 (Castle Rock). It just paid in August - typical. The key is to ALWAYS be pitching, so placements (and payments) become regular. You never know when the next one will hit. **Be patient, young Luke!**

Track: Drum Wars

<https://edhartmanmusic.com/track/2027767/drum-wars>

Recent track for a pitch:

Street Dance: (Funky groove with drumline elements. The percussion is REAL!)

<https://edhartmanmusic.com/track/2441007/street-dance>

* A request for "Swampy Blues" tracks came in from a non-exclusive library last week. Some featured the amazing, Brian Monroney (Seattle). <https://www.brianmonroney.com/> Fingers crossed on this one!

<https://edhartmanmusic.com/track/2027748/morning-coffee>

*New Videos and Music: (Please share!)
(Videos are a great way to promote your tracks, too)*

For the ages, especially this one. This video is resonating more and more as we all get asked to do things that are not always comfortable.

Them music is an older electronic track of mine. I added an interesting narration, that is in the spirit of "Desiderata" a famous poem by Max Ehrmann. ("Go placidly amid the noise and the haste...")

<https://youtu.be/N0hQjX6zuVY>

"Into the Known" (2020 Pandemic Film)

This is my first "narrative" film (with a story). It was done for the Roger Corman Pandemic Film Festival! The rules were it had to be shot with an LG Android Phone in and around your house. It's in the "Twilight Zone" genre. It was a tremendous education in cinematography, acting, editing, lighting (had to only use existing lights), sound design, scoring, etc. It took about 8-10 hours, in total.

https://youtu.be/Eo7aQ-VP_ac

"The Great Pandemic of 2020"

"The Great Pandemic of 2020!"

A vintage newsreel/PSA. WASH YOUR HANDS!

<https://youtu.be/cfCP04dg2cU>

"Let's All Go to the Kitchen"

This video is for anyone that is watching movies and shows at home. It's a little original intermission feature I just created for a film festival, that you can play in-between features! It's a take-off on the classic drive-in shorts to get you to the refreshment stand! It's my gift for your home-theatre experience! Get out the popcorn!

<https://youtu.be/-QXsYLRiBFo>

Recent Adventures and Thoughts about Scoring and Producing:

Recent Article of mine about Licensing VS. Scoring!

<https://www.stage32.com/blog/Music-Licensing-vs-Music-Scoring>

*** Lots of interviews about scoring, licensing and filmmaking:**

<https://edhartmanmusic.com/press>

<https://edhartmanmusic.com/press-for-as-the-earth-turns>

Tales from the Tech-Side:

How long is a "cue":

If I am writing ad cues (or reality that are similar) I generally write 2 min and build editable sections into it. I can generate 15 30 60 90 and 120 sec and possibly a stinger (ending) versions (alt beds and mixes if possible). When I've done just 30 inevitably the client wants something longer, even if the brief is for a 30. Most placements tend to come from second chance (or 30th chance!) opportunities. Those ops maybe for longer cues. I had a custom overnight brief that was for 60 sec. placement in a film. I based the track on the existing style (turn of the century) and wrote 3 min. Over a min and 1/2 was used in the film. If I had followed the brief I wouldn't have gotten the gig. Also, over 60 sec generally pays much better royalties. I am still making decent royalties from a 2012 film! (Did horribly in theatres, ironically!) - Cold Light of Day with Henry Cavill (pre- Superman) You never know!

Articles from Readers!

Please email me if you would like to submit something for this newsletter. It can be about anything in music licensing and scoring. I would love to hear about your personal adventures with music libraries, PROs, music supervisors, directors, etc. You are already an authority on something. Just dig in and share. Thanks!

"Know Your Genres"

Dubstep

Dubstep is a genre of electronic dance music that originated in South London in the late 1990s. It is generally characterised by sparse, syncopated rhythmic patterns with prominent sub-bass frequencies. The style emerged as an offshoot of UK garage, drawing on a lineage of related styles such as 2-step and dub reggae, as well as jungle, broken beat, and grime.^{[1][2]} In the United Kingdom, the origins of the genre can be traced back to the growth of the Jamaican sound system party scene in the early 1980s.^{[2][3]}

<https://en.wikipedia.org/wiki/Dubstep>

<https://edm.com/features/best-dubstep-songs-you-forgot>

<https://www.beatport.com/genre/dubstep/18/top-100>

Questions from the Audience...

(Please [email](#) me. I will try to answer quickly. Any questions I use in future newsletters will always be anon.)

I thought about loading some more things into Songtradr Pro and wondered which services I should 'opt-in' to. Specifically, I'm wondering about a scenario in which I may have a song in distribution via Songtradr but then a library (via a Taxi submission) might want to sign it. Do I then pull it from Songtradr? Or would you not submit things to Taxi that are in distribution in Songtradr? Or am I overthinking all this?

If I am submitting to Taxi for non-exclusives I generally go ahead and put them on Songtradr. It's a nice automatic add to a library, without any rejection! Will it get any gigs? Who knows, but at least it's available immediately. I generally put tracks on music-supervisor.com, as well, and possibly other non-exclusive libraries. There are those that suggest treating non-exclusive libraries exclusively (don't put tracks elsewhere), so you don't compete with yourself. I generally don't worry about it.

That's assuming a client is getting your track from multiple places. I consider that a pretty rare event, considering all of the tracks out there. It's like saying, "I have too much work, I guess I don't have to look for it, anymore." Tempting, but not a good idea.

If I am submitting to an exclusive library on TAXI, etc., I will hold up putting it on Songtradr, or even registering with my PRO. I'll give TAXI a month to let me know if it's forwarded. If it is forwarded, I'll give it one more month. After that, I figure it's unlikely, especially these days, where clients don't necessarily report back unless they are interested. In the remote chance that I do get an acceptance from an exclusive, I might pull the track from Songtradr, although it might be harder from another library, especially if they have a 3 year (or longer) non-exclusive contract. I figure if the exclusive library is that interested, I can always offer another very similar track. Even the head of TAXI has said, "You snooze, you lose" regarding this scenario. Telling a company a track is no longer available because someone else wanted it, is not a bad thing. I show demand for your music.

In the end, all pitches are really door-openers. One track is not a career. Hundreds of tracks in libraries is the goal. Many tracks in many places ups your chances of a placement. The 80:20 rule (look it up) is always in place. You want your 20% to be a LOT of tracks!

What is an expert? Are they still around? Should I be one?

I've been called an "expert" as a percussionist, and a teacher for which I have been involved in for many decades (I won't say!). I can do virtuosic things on percussion. I have issues calling myself a virtuoso. I know too many true virtuosos. In music licensing, which I have been involved in for "only" about 20 years, people call me an "expert" as well. As far as being a composer, I've been one since High School, nearly as long as anything I've done. I still would have trouble considering myself an "expert" at that. I think many of us have trouble because we see everything as a comparison against great composers like Bach, Bernstein or Williams. In the end, what others think of us is really what an "expert" seems to be. Again, some can create "expert" sounding music. Whether you can do it on demand, know orchestration, be able to perform any or all of the instruments, mix and master your music, be able to find clients, understand and negotiate contracts, etc. is another matter, entirely. Maybe that's the real test of what an "expert" is. Today's composer has magnificent tools, but has to wear many hats to score a project. For me, I'll let others assign those terms to what I do. I had a wonderful comment on FB regarding a film I scored. It was incredibly touching and may be the best critique I've ever received, including reviews in the press. It was just from a regular person. Not an "expert" critic. I guess we're all searching for validation. That started from our first breath. For me, an "expert" earns that description through work. I do hope I am one in life, especially for teaching. That legacy may be the most important part of my life.

As a songwriter, my lyrics (3 songs) and top-line have been picked up by a new TV series (out in spring 2021) aiming to get a foot into the music industry as well. My lyrics are copyrighted (obviously) they offered a fee or 15% I took the % how does it work on the music licensing side of things also the copyright? Nothing has been signed as of yet but the songs are completed.

t's a WFH, "Work for Hire". That's fine. I don't know the standard deal for that. I can say that there are many lyricist/composer duos that split 50/50, but that's where they are making finished tracks together, typically. In the end, getting any kind of writing gig with a publisher can be a great start. I would contact your PRO and find out about joining. There may be royalties for this and anything else you write or collaborated with. The producer/publisher would be registering any tracks with a PRO, I assume. They would likely add you as a lyricist. You would need an account to collect the royalties, though. You should ask if you are included. TV can pay well, especially for vocals, main themes, features (where the actors are singing), time of day (Primetime), how long the track is, and possibly worldwide. Reruns can continue to pay for 20 years, too. The royalties may be more than any upfront money you make. I would find out what 15% is. It may be backend, only. I would absolutely run any contracts by others (you don't necessarily have to pay lawyers. There may be legal folks out there that will do it for nothing.

What is a non-exclusive, retitle library?

This kind of library retitles a track so that they can collect publishing without changing the actual copyright! (You still own it)

- 1) You write a track, "Love is Blue". You submit it to the library. They accept it.
- 2) You also register the track with your PRO. (BMI, ASCAP) with the original name.

At this point you can't give the track to an exclusive library (unless they change the publishing on your PRO, which can be a hassle and take a few months.)

- 3) The library retitles the track, "Blue Love" or "CXX-1949-Love is Blue" (coded, leaving the original title in their library).

- 4) The library re-registers the track with the new name and with its own publishing.

Voila! The publishing royalties go to them, and writers go to you for any future placements through the retitled name. Your original title can still get you publishing royalties if you got a deal with your own publishing.

You still own your own publishing, and can therefore release the music anywhere, and even put it in another library that is non-exclusive.

There are exclusive libraries that want exclusivity for libraries only, but allow you to release your music. That can be tricky, if you give up your publishing, though. I would avoid it if you want to control your music.

Retitling is possibly illegal, and unethical, in some folk's minds. It has been around for a while, though, and I really don't think any of the millions of placements are

going to be tampered with. Pandora's box is fully open. It is somewhat a potential problem, if your track, theoretically, was pitched by more than one library to a music supervisor with different names. What would the supervisor do? Would they risk giving up on the track, because they can't really choose between the libraries, or would they feel funny about a track that has two different names?

In my opinion, the chances are not that high that it will happen. I don't worry about it. (I'm old enough not to care, anymore!).

There are folks that treat non-exclusive libraries, exclusively. They don't put the same track in more than one library. You can always make more tracks (especially if they are relatively easy, like solo piano for me).

I vote to put your music in retitle libraries. There are not many non-exclusives that allow you to keep your publishing (Musicsupervisor.com, Songtradr.com) If you want non-exclusive, you will probably wind up doing retitles. I do recommend keeping track of any new names created. Usually, retitles want you to rename the track (They may pick a name you have already used). That should go in a long-term database of all tracks with metadata, and which libraries the track is in (with each track's retitled name), etc.

Scoring Questions:

I'm taking part in a film project: I get no upfront fee, but 4% of the profits. Is that fair?

If it's Spielberg, take it! Otherwise, figuring out profits is tough. Rarely do indies make money, and shorts, pretty much never. Filmmaking can be very tricky (I am also a producer). Filmmakers will spend money on cameras, lights, sets, costumes, etc. Music can be 50% of the experience. Credit, networking, and contacts are all good things, but cash pays the bills. I've been paid reasonably by local filmmakers. It's a lot easier. Filmmaking, festivals, & distribution are intense sports, harder than music IMO. Whatever you do, I recommend "licensing" your score. If they can't afford to pay you (well!) you should keep your publishing. You can at least collect publishing and writer's side royalties. Few indie production companies have their own music publishing to even collect it - Ask the filmmaker if they are a member of a PRO?). You may be able to use the music in other products, similar to stock music. This is a recent article of mine about it: <https://www.stage32.com/.../Music-Licensing-vs-Music-Scoring>

Of course, keep in mind, there are probably at least 1000 composers out there, that will take the job for free! I think you should try to work with the filmmaker, one way or another. Rule #1 of business: It's a lot harder to find a new client than one you already work with.

Video of the month:

John Dickson scoring a recent speech. Incredible.

<https://www.facebook.com/1105103404/videos/10222175946563367/?extid=cMRzjm3FBNVxt3dT>

LINKS OF THE MONTH:

How To Find Good Music Libraries

<https://youtu.be/WILlqu-IX4>

Mystery Music Library CEO Gives Do's and Don'ts

<https://youtu.be/-jDCjsaac7k>

The Film Composer/Director Relationship

<https://www.stage32.com/blog/The-Film-Composer-Director-Relationship-How-to-Make-it-a-Match-Made-in-Heaven>

Composers FEE chart

<https://www.denizhughes.com/budget-chart>

Composer Survey of Getting Paid

[https://www.denizhughes.com/composer-survey-1Orchestral Mixing \(\\$\)](https://www.denizhughes.com/composer-survey-1Orchestral Mixing ($))

<https://thinkspaceeducation.com/courses/om/>

Secrets to Success (scoring)

<https://blog.songtradr.com/secrets-to-scoring-film-and-tv/?>

[stx_ref=mailchimp.email.bnd.buyer+creator&utm_source=mailchimp&utm_medium=email&utm_campaign=buyer+creator+bnd+happy+hour+7+blog&utm_term&utm_content=cta&fbclid=IwAR2Kzs9BmUm4KvuGJ6_AX4NF7t6MUvXtRu1P_OiXZcTJnPyae9lz2q8g0Jg](https://blog.songtradr.com/secrets-to-scoring-film-and-tv/?stx_ref=mailchimp.email.bnd.buyer+creator&utm_source=mailchimp&utm_medium=email&utm_campaign=buyer+creator+bnd+happy+hour+7+blog&utm_term&utm_content=cta&fbclid=IwAR2Kzs9BmUm4KvuGJ6_AX4NF7t6MUvXtRu1P_OiXZcTJnPyae9lz2q8g0Jg)

FREE plug-ins: (Found one? [Let us know](#))

<https://babyaud.io/>

<https://valhalladsp.com/shop/reverb/valhalla-supermassive/>

<https://www.martinic.com/en/products/kee-bass>

Good books on songwriting for TV and film by Dean Krippahaene:

Demystifying the Genre

<https://www.amazon.com/Demystifying-Genre-Dean-Krippahaene->

<https://www.amazon.com/Demystifying-Genre-Deal-Krippaenne-ebook/dp/B01JXPB1QE>

also...

Demystifying The Cue

https://www.amazon.com/gp/product/1500686107/ref=dbs_a_def_rwt_bibl_vppi_i1

ONGOING:

Syncsummit - FREE daily chats about music licensing, music supervisors, etc.!

<http://syncsummit.com/synccafesignup/>

Meet Music Supervisors in person! (\$\$)

<https://www.narip.com/naripevents/>

TAXI TV!

<https://www.youtube.com/channel/UCuZpYuUC9yC8UGd0T6xcbUg>

Syncsummit Sale

<https://syncsummit.com/sales/>

CDBaby DIY Convention ("Plague Permitting")

<https://diymusiciancon.cdbaby.com/?>

[utm_source=en&utm_medium=email&utm_campaign=diycon031020&utm_content=btn](https://diymusiciancon.cdbaby.com/?utm_source=en&utm_medium=email&utm_campaign=diycon031020&utm_content=btn)

KEY WORLDWIDE MUSIC INDUSTRY & SYNC EVENTS LIST 2020:

<https://www.synchtank.com/blog/key-worldwide-music-industry-sync-events-list-2020/>

Ed's Website:

<http://edhartmanlessons.com> (Lesson info, etc.)

<http://edhartmanmusic.com> - (Studio information, music, bio, links, calendar, etc.)

FREE listening. Lots of music for soundtracks, movies, TV, commercials, etc.

Recordings:

My recordings on CD Baby:

<http://cdbaby.com/Artist/EdHartman>

T-Shirts and SWAG!

Check em out!

<https://edhartmanmusic.threadless.com/>

\$15 and up T-shirts, plus 10% off everything else until 9-8-20

New:

Greeting Cards! (Get set for the holidays, birthdays, etc.)

<https://edhartmanmusic.threadless.com/collections/greeting-cards-by-ed-hartman>

NEW: Masks!

<https://edhartmanmusic.threadless.com/accessories/face-mask>

Send me a pic of you with your EHM Swag!

Thanks Carl Christensen
with the "Keyboard' mask)

*Thanks, student Joelle Eneboe
(sporting the "Vintage Drummer" Mask (different drums available!))*

...and yours truly sporting the Vintage American Drummer mask (and matching T-shirt!)

The mixing board mask is coupled with the Mallet Artist T-shirt.

Ed Hartman Patreon Page: (This is a FREE newsletter. This is the closest thing I have to a subscription!) Is this newsletter worth at least \$1 to you? Honestly, this newsletter takes HOURS to create! I'm not complaining, but it has been getting bigger. If you can support this newsletter, that would be wonderful!

<https://www.patreon.com/edhartman>

Ed Hartman Consultation

I am always available for one-on-one consultation, in person or via phone or Skype
(call or email to set up)

One hour: \$70.00

Two hours: \$120.00

Groups: contact for price

I will be happy to critique your music, make recommendations for marketing, suggest libraries to put you music in, help figure out studio configurations (although I am not a heavy tech person. I can recommend people, though), and give you general career advice. If you are interested, please call or email.

Classic Quote or Joke:

"Jazz is there and gone. It happens. You have to be present for it. That simple."

Keith Jarrett

WRITE/SUBMIT/FORGET/REPEAT

Contact Information:



