

Reflection on the Virginia Tech Shootings

We moved our household this weekend, so I had not heard anything about the shootings at Virginia Tech until that same night. Next morning, I began reading articles to bring myself up to speed. The situation hurts. It was a student at the university, not some outsider. The gunman was 23, only three years younger than me.

Another person from my generation lashing out in violence; this is not the first time it's happened. This situation brings to mind several other recent occurrences, both locally and nationally. On a personal level, I recently found out that a guy from my high school who also graduated from my alma mater, University of Texas at Dallas (UTD), committed suicide recently. He was 26, an accomplished musician, national merit scholar, and earned a computer science degree.

During my junior year at UTD, a friend of mine at a Christian university came home for Christmas. While she was in Dallas, she received word that her dormitory roommate had committed suicide. She was a bright girl with a promising future and was apparently from a Christian family.

A month after I had graduated UTD, a news report came out that a student drugged, raped, and assaulted another student—during an exam study session.

Lastly, while reading about the Virginia Tech gunman's angst that finally snapped into a violent rage, I could not help but remember the Columbine shootings. That report came out my senior year in high school. The two teenage perpetrators were my age.

With all of these cases of violent crimes on campuses among young, educated people, I have to wonder, *What is wrong with*

my generation? Why are these twenty-somethings breaking like this? Crime and violence are a part of the fallen world that we live in, but the inordinate amount of violent and sexual crimes on campuses is staggering.

My generation has received the most “information” from media than any other. We have seen the rise of technological advances that only Gene Rodenberry (*Star Trek*) could dream of. We have grown up thinking that every opportunity and possibility is at our fingertips (or at the click of a mouse). We have some of the fastest, most efficient cars, the biggest malls, and some of the best plastic surgery that money can buy. The nation is rich, and although material resources may not satisfy us in the long run, they sure feel good right now. We have medications for nearly everything, and beauty products for everything else. But apparently all of the riches, technology, beauty, and opportunities still leave us in despair—for some, despair to the point of death. Why? Is this an artifact for only this generation, or does the Bible speak to the despair plaguing us?

Consider the words of Solomon:

“I made great works. I built houses and planted vineyards for myself... I bought male and female slaves, and had slaves who were born in my house. I had also great possessions of herds and flocks, more than any who had been before me in Jerusalem. I also gathered for myself silver and gold and the treasure of kings and provinces... Also whatever my eyes desired I did not keep from them. I kept my heart from no pleasure... Then I considered all that my hands had done and the toil I had expended in doing it, and behold, all was vanity and a striving after wind, and there was nothing to be gained under the sun” (Ecclesiastes 2:4,7-8,10-11).

Just as Solomon was blessed and lived in a time of education, materialism, and plenty, I think his hopelessness rings true

of my generation as well. Compared to prior generations, we have it all, and yet it only fills us with despair that is really no different. There is a void that only God can fill. At the end of Ecclesiastes, Solomon concludes that the end of the matter is to fear the Lord and keep his commandments (12:13). In other words, when all is said and done, no amount of education, riches, or technology can compare to knowing the Lord through His Son Jesus Christ.

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Deadly College Shootings in U.S.

Some deadly shootings at U.S. colleges or universities, listed by number of fatalities:

April 16, 2007

A gunman kills 32 people in a dorm and a classroom building at Virginia Tech in Blacksburg, Va. The suspect then dies by gunshot himself.

Aug. 1, 1966

Charles Whitman points a rifle from the observation deck of the University of Texas at Austin's Tower and begins shooting in a homicidal rampage that goes on for 96 minutes. Sixteen people are killed, 31 wounded.

July 12, 1976

Edward Charles Allaway, a custodian in the library of California State University, Fullerton, fatally shoots seven fellow employees and wounds two others. Mentally ill, Allaway believed his colleagues were pornographers and were forcing

his estranged wife to appear in their movies. A judge found him innocent by reason of insanity in 1977 after a jury was unable to reach a verdict and he was committed to the state mental health system.

Nov. 1, 1991

Gang Lu, 28, a graduate student in physics from China, reportedly upset because he was passed over for an academic honor, opens fire in two buildings on the University of Iowa campus. Five University of Iowa employees killed, including four members of the physics department, one other person is wounded. The student fatally shoots himself.

May 4, 1970

Four students were killed and nine wounded by National Guard troops called in to quell anti-war protests on the campus of Kent State University in Ohio.

Oct. 28, 2002

Failing University of Arizona Nursing College student and Gulf War veteran Robert Flores, 40, walks into an instructor's office and fatally shoots her. A few minutes later, armed with five guns, he enters one of his nursing classrooms and kills two more of his instructors before fatally shooting himself.

Sept. 2, 2006

Douglas W. Pennington, 49, kills himself and his two sons, Logan P. Pennington, 26, and Benjamin M. Pennington, 24, during a visit to the campus of Shepherd University in Shepherdstown, W.Va.

Jan. 16, 2002

Graduate student Peter Odighizuwa, 42, recently dismissed from Virginia's Appalachian School of Law, returns to campus and kills the dean, a professor and a student before being tackled

by students. The attack also wounds three female students.

Aug. 15, 1996

Frederick Martin Davidson, 36, a graduate engineering student at San Diego State, is defending his thesis before a faculty committee when he pulls out a handgun and kills three professors.

Jan. 26, 1995

Former law student Wendell Williamson shoots two men to death and injures a police officer in Chapel Hill, N.C.

April 2, 2007

University of Washington researcher Rebecca Griego, 26, is shot to death in her office by former boyfriend Jonathan Rowan who then turned the gun on himself.

Aug. 28, 2000

James Easton Kelly, 36, a University of Arkansas graduate student recently dropped from a doctoral program after a decade of study and John Locke, 67, the English professor overseeing his coursework, are shot to death in an apparent murder-suicide.

Source: Associated Press

Accessed Apr. 17, 2007 © 2007 MSNBC.com
<http://www.msnbc.msn.com/id/18137414/>

Will Winter Ever End? Groundhog Day and Modern Thought

Rick Wade takes us on a journey through the movie Groundhog Day to see what light it sheds on a modernist worldview. The protagonist's self-centered, materialistic, career-driven view of life exemplifies the modernist thinking applies to actual life. As Christians, Rick points out a number of good examples from the movie that will help us better understand this view of the world.

Its All About Me

Did you see the 1993 movie *Groundhog Day*? In this film, we meet Phil Connors, an arrogant and self-obsessed weatherman on a local TV station who is sent to Punxsutawney, Pennsylvania, to report on the events surrounding Groundhog Day. Phil, played by Bill Murray, is rude to his co-workers, Rita the producer (played by Andie MacDowell) and Larry the cameraman (played by Chris Elliott). He has a condescending attitude toward the people of Punxsutawney who he calls hicks. Phil is very taken with himself. He tells his coworkers that a major network is interested in him, and at one point calls himself the talent. But now Phil is stuck in this awful assignment (too insignificant for someone of his stature) and only wants to finish up and get back to Pittsburgh. Unfortunately (or perhaps fortunately as things turn out), the team is trapped by a blizzard and forced to stay in Punxsutawney. The next day, however, something bizarre happens: Phil awakens to the same music on the radio and the DJs saying the same things as the morning before. Its February 2nd, Groundhog Day, all over again.

And thus begins Phil Connors nightmare. Every morning Phil awakens to February the second again . . . and again and again. We aren't told how many times this happens, but it happens often enough that he is able to go from not being able to play the piano at all to being an excellent jazz pianist. What does Phil do with this strange situation?

Phil's responses to his circumstances illustrate some modern ways of thinking and one distinctly *unmodern* way. I'd like to use this film to focus on these philosophies. This won't be a film review or an exercise in film criticism. *Groundhog Day* will simply serve as a mirror to hold up to modern thought.

In Phil Connors we see what Michael Foley, professor of early Christian thought at Baylor, calls a typical modern.^{1} He is self-centered, materialistic, egotistical, and career-driven. He exemplifies what sociologist Craig Gay calls modern man's desire for *autonomy* and . . . what might be called the *will-to-self-definition*.^{2} Gay quotes Daniel Bell who says that self-realization and even self-gratification have become the master principles of modern culture.^{3}

This describes Phil, but not only Phil. What is more obviously true to moderns than the idea that one must look out for number one? Modernists want to define themselves. Were the captains of our own lives, and were our own number one concern.

But with this strange turn of events, Phil, the one who likes to think of himself as on the rise, finds himself stuck in one place. Every day he faces the same routine. Nothing he does seems to matter, for time is no longer progressing. The past doesn't matter, for yesterday was like today. And as far as he knows, tomorrow will be the same.

What Goes Around . . . Goes Around

When Phil finally accepts his predicament, he asks his new drinking pals, Gus and Ralph, a question: What would *you* do, he asks, if you were stuck in one place, and every day was exactly the same, and nothing that you did mattered? This question sets the stage for what follows in the film as Phil discovers over and over that nothing he did yesterday matters; nothing carries over.

But one can see something deeper going on here than simply an illustration of a boring, repetitive life. Perhaps not incidentally it also serves on the larger scale to describe the situation many people face. The situation of Phil going nowhere is a subtle illustration of a major philosophical shift in modern times, namely, the abandonment of a *teleological* view of the world.

What do I mean by that? *Teleology* is the theory of purpose, ends, goals, final causes. [\[4\]](#) Before Christ, Greek philosophers like Plato and Aristotle taught that there was design behind the universe; its forming wasn't just an accidental occurrence. In the West, with the rise of Christian theology, there came the understanding of the universe as made by God for a purpose. That is what *teleology* is: the idea of design with a goal in mind.

In modern times, however, that understanding is gone. We are taught that the universe is an accident of nature, and hence that we are, too. We weren't put here for a purpose; there is no goal to life beyond what we choose. Any meaning we have in life is meaning we supply ourselves. When this idea really sinks in, the ramifications are truly alarming. We want to have purpose; people with no sense of purpose have nothing to move toward. This idea was the root of the despair of existential philosophy. It drove thinkers such as Jean Paul Sartre to teach that the burden is on us to form our own lives, that to *not* do so is to live inauthentic lives.

Although the existentialists tried to transcend this sense of meaninglessness, they weren't successful. The sense of loss that comes with thinking we have no purpose reflects what we know deep down because of being made in God's image: we were made by Someone for some purpose. To not have purpose necessarily diminishes our lives.

Phil Connors' life no longer has purpose. He is stuck in one place going nowhere, and it isn't a happy situation.

So what does he do? He looks to Rita for help. You're a producer, he says. Think of something. Rita advises him to see a doctor. In modern times we typically look to science for the answer, in this case medical science. First, a medical doctor is unable to find anything wrong with Phil. Then a psychiatrist finds Phil's problem to be beyond his abilities. Science is supposed to be modern man's savior, but here medical science fails. Technology fails Phil, too. The highways are closed because Phil's own weather forecast is wrong; he predicted the blizzard wouldn't hit Punxsutawney, so he can't drive back to Pittsburgh. Long distance phone service is down so he is unable to call home. So Phil is stuck. This modern man cannot be rescued by modern means.

What is Phil's next move? He simply takes his hedonistic self-preoccupation to new levels. It's Feb. 2nd yet again, and Phil is out drinking with Gus and Ralph and reflecting on his predicament. After imbibing quite a bit, they get in a car to leave. As they drive away, Phil asks Gus and Ralph, What if there were no tomorrow? Gus responds that there would be no consequences—no hangovers! They could do anything they wanted! Phil's eyes brighten. He can do whatever he wants! It's the same things your whole life, he says. Clean up your room. Stand up straight. Pick up your feet. Take it like a man. Be nice to your sister. . . . I'm not going to live by their rules anymore!

And thus begins Phil's hedonistic binge.

Its All About Me . . . With a Vengeance

What does he do with this newfound freedom? When Phil realizes that there are no consequences to his actions since there is no tomorrow he indulges his every whim in a sort of hedonistic binge. He eats like a glutton, seduces a woman, robs an armored car and buys a fancy car with the money.

Then he sets his eyes on the real prize: Rita, the producer. Day after day (or Feb. 2nd after Feb. 2nd!) he collects tidbits of information from Rita about herself and about what her ideal man would be like. He then tries to fit the image himself in order to ingratiate himself to her with the hope of seducing her.

Michael Foley says that in this Phil becomes Machiavelli's prince.^{5} In his book on political philosophy called *The Prince*, Machiavelli said a prince should always *appear* to be virtuous because that is what people expect. However, he said, the prince shouldn't actually concern himself with *being* virtuous, for that would often work against his own interests.

A prince should not necessarily avoid vices such as cruelty or dishonesty if employing them will benefit the state. Cruelty and other vices should not be pursued for their own sake, just as virtue should not be pursued for its own sake: virtues and vices should be conceived as means to an end. Every action the prince takes must be considered in light of its effect on the state, not in terms of its intrinsic moral value.^{6}

This is Phil's attitude. He wants Rita, so he pretends to be the good man she desires. The end justifies the means, right?

As a society we have lost any sense of going somewhere. In the West, we've been taught to live for the moment, to savor the experiences of today. Yesterday is gone, and there is no ultimate tomorrow before us which will draw together the pieces of our lives into a meaningful conclusion. The world came about by accident and is going nowhere. In fact, we're told it's winding down to some cosmic death. The utopian vision of the late nineteenth and early twentieth centuries was crushed by World War I. Following the devastation of the next World War, existentialist philosophers said we should create our own sets of values. Increasing or at least maintaining our personal peace and prosperity now seems to be our highest ambition because, quite frankly, we have nothing else to hope for. What is left to do but enjoy ourselves as much as we can while here? Our national moral consensus goes little further than don't hurt other people unnecessarily, and we are left to our own ideas about what constitutes necessity. If there is nothing to hope for, today is all we have, so we pad our own nest and enjoy what we can out of life. I am the center of my universe, and it's your duty to not interfere.

To be honest, there is nothing wrong with enjoying the experiences life offers (given the limits of biblical morality and wisdom, of course). I recently read Francis Meyer's book *Under the Tuscan Sun* made into a movie starring Diane Lane. The movie barely scratches the surface of the pleasures of life in Tuscany described in the book: preparing and enjoying wonderful food; preparing the olive trees for next year's harvest, and at harvest time discerning when and how quickly to pick to avoid mildew; picking herbs like sage and rosemary from plants growing in front of the house for seasoning the evening's dinner; choosing the best local wine for the main course at dinner; taking in the smells and sights of a small Italian town; discovering a portion of an ancient Roman road or a wall built by the Etruscans; enjoying the company of friends and loved ones outdoors in warm weather, or gathered around the hearth in winter. The riches of such experiences have

been lost to many in modern times.

Problems come, however, when *I* become the center of my ultimately purposeless world, when other people become objects to enjoy or reject as I might a certain food. Its bad enough when we become the centers of our own worlds. We go further than that and expect to be the centers of *others* worlds as well! For some reason, we expect the lives of others to revolve around ours. But while we are crafting our own worlds, others are crafting theirs. What if my plans dont fit theirs or vice versa?

Phil tried repeatedly to win Ritas affection to satisfy his own desires. Night after night Phil tries to woo her, and night after night she slaps him in the face when she realizes what hes up to. Phil cant manipulate Rita the way he wants to.

Phil is so much the center of his world that, at one point in the film, Phil the weatherman said he creates the weather! But of course he doesnt. He cant even predict it perfectly. If Phil cant control the weather which has no will of its own, how can he possibly control Rita who does? He could have learned something from Jim Careys character, Bruce Arnold, in *Bruce Almighty* who could not manipulate the free will of his girlfriend Grace to regain her love.

It Has to Stop

So Phil cannot have what he really wants. What happens when one realizes that there is nothing lasting to hold onto? That is, if one can get hold of it at all? In the mid-twentieth century, beginning with the despair that comes from believing that there are no fixed and eternal values, existentialists tried to infuse individual lives with value by saying we create values ourselves. Other people, however, simply fell into despair and stayed there. Thats what happened to Phil Connors. First he tried to solve his problem through medical

science. Then he accepted the situation and tried to find fulfillment in the pursuit of pleasure. When that failed, he was lost.

A life with no tomorrow, and where yesterday and today don't matter, has no meaning because it has no explanation. But an explanation is what we crave. The discovery that there is no explanation is at the heart of what the existentialists called the *absurd*. Albert Camus said that a world that has no reason leaves a person feeling like a stranger. His exile is without remedy, wrote Camus, since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity.^{7} As a result, for some people or perhaps for many the question that arises is, Why live at all? There is but one truly serious philosophical problem, said Camus, and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy.^{8}

Even before Feb. 2nd, Phil's life was absurd; he just didn't know it. His past wasn't forming his future, and he had no sure promised land before him anyway. He would be what he made of himself (a very modern idea), but he didn't seem to be doing a very good job. One of the key characteristics of the modern mind is the idea that the past is to be discarded in favor of the future because things just have to get better over time. There were such high hopes in modernity! But while Phil had hopes for tomorrow, he really was going nowhere. The repetition of Feb. 2nd only mirrored his real life.

The absurdity of Phil's situation descended upon him on one of his many Feb. 2nds. Having tried to enjoy a life of no consequences, and having been rejected by Rita, Phil falls into despair. In his umpteenth report on Groundhog Day festivities he expresses his despair clearly. You want a prediction about the weather, you're asking the wrong Phil, he says referring to the groundhog. I'll give you a winter

prediction: It's gonna be cold, it's gonna be grey, and it's gonna last you for the rest of your life.

Phil could only think of one thing to do. Remember that if the groundhog, Punxsutawney Phil, sees its shadow, winter will last another forty days. Phil reasons that, if winter is to end, the groundhog can't be allowed to see its shadow again. So Phil the weatherman decides that Phil the groundhog must die. There is no way this winter is ever going to end, Phil tells Rita, as long as that groundhog keeps seeing his shadow. I don't see any way out of it. He's got to be stopped. And I have to stop him. Here the parallel between the two Phils is made clear. To bring an end to winter, both the season and his own personal winter, Phil kidnaps the groundhog and drives off a cliff, killing them both. Neither Phil will now awaken to see his shadow again.

Or so he thought. The next morning, promptly at 6 AM, Phil awakens yet again to another Groundhog Day. A look of despair crosses his face. He gets out of bed, climbs into the bathtub with an electric toaster and electrocutes himself. But Feb. 2nd comes yet again. Phil tries many different ways to end it all. Later he tells Rita I've been stabbed, shocked, poisoned, frozen, hung, electrocuted, and burned. He keeps trying to end his winter but he can't.

Although Camus raised the question of suicide, he didn't argue for it. He tried to persuade readers that there can be good reasons for living even though life as a whole has no meaning. But Phil, and many people in real life, have decided there is no reason to go on. Some don't go as far as suicide, but their nihilistic lives reflect the same idea: there is no meaning, nothing matters, nothing is of any value.

Is there any way out of this mess?

Phil's Redemption

Phil Connors first two responses to his predicament hedonism and despair were failures. Once more he turns to Rita for help. He tries to prove to her he really is repeating the same day over and over. After seeing several convincing evidences that something strange really is going on, she offers to spend a day with him just to observe. Near the end of an enjoyable day, Rita takes a positive view and tells Phil that maybe what he's experiencing isn't a curse at all. It depends on how you look at it, she says.

With that little bit of encouragement, Phil's whole attitude changes. He now sees Rita not as an object to possess, but as a person of intrinsic value. Before, he wanted to use her; now he appreciates her. As she sleeps he whispers to her that he doesn't deserve someone like her. Now Phil has a purpose. Before he bettered himself to fool Rita; now his ambition is to be worthy of her.

So Phil sets about improving himself. He bettered himself morally; Michael Foley sees here a turn toward an ethics of virtue. Phil begins doing good things for other people such as giving money and food to an old man who lives on the streets, changing a tire for a woman, saving a man's life, giving tickets to *Wrestlemania* to a pair of young newlyweds, catching a boy who falls out of the tree (who never thanks him, Phil notes!). Because he keeps repeating Feb. 2nd, Phil performs these good acts again and again. He also bettered himself intellectually and artistically. And in the end, Phil wins Rita's affections.

Conclusion

In this simple film about a weatherman from Pittsburgh, we can see illustrated a few modernistic approaches to life. Having found himself in a purposeless existence, Phil looked for his salvation in science and in hedonistic pleasure seeking. Not

finding it there, he fell into despair. With the encouragement of an upbeat lady as he called Rita, Phil decided to make himself a better man.

Several different religions have tried to claim the message of *Groundhog Day* as their own. Buddhists see Phil as the bodhisattva who must return to help others better themselves so they may all escape the cycle of birth, death, and rebirth. Jews see Phil as being returned to earth to do good works to help bring the world to perfection.

For evangelical Protestants this might sound suspiciously like works salvation. But *Groundhog Day* isn't a Christian film; we shouldn't look for more in it than it offers. As I said at the beginning, it holds up a mirror to modern thought, and shows the failure of some contemporary beliefs.

Nonetheless, the film still offers us a reminder. In our zeal to proclaim salvation by faith alone, it's possible that we relegate the biblical admonitions to live good lives to too low a level. Our tickets are punched; we have our seats in heaven. As for now . . . well, you know how some say It's easier to receive forgiveness than permission. Maybe we just don't concern ourselves enough with living virtuous lives.

Groundhog Day illustrates the vacuousness of some modern ideas. But it also reminds us that living a good life *does* have its rewards: we are better people for the effort, and we become more attractive to people around us.

Notes

1. Michael P. Foley, "Phil's Shadow," *Touchstone* 17, no. 2 (April, 2004): 12.
2. Craig M. Gay, *The Way of the (Modern) World: Or, Why It's Tempting to Live As If God Doesn't Exist* (Grand Rapids: Eerdmans, 1998), 184.
3. Daniel Bell "The Return of the Sacred: The Argument on

the Future of Religion," in *British Journal of Sociology* 28, no. 4 (1977): 424, quoted in Gay, 192.

4. Dagobert D. Runes, ed., *Dictionary of Philosophy* (New York: Philosophical Library, 1983), s.v. "Teleology," by Wilbur Long.
5. Foley, 13.
6. Sparknotes, "The Prince," www.sparknotes.com/philosophy/prince/themes.html.
7. Albert Camus, *The Myth of Sisyphus* (New York: Vintage Books, 1955), 5.
8. *Ibid.*, 3.

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Shark Victim Surfer Girl's Simple Faith

Bethany Hamilton looks like any fun-loving young American teenager—bright eyed, smiling, excited about what she enjoys doing. She's athletic, attractive, trim, tanned and blonde—qualities that in this culture can open many doors.

But Bethany faces a special challenge that many her age do not. She is missing her left arm just below the shoulder, lost to a shark attack while surfing in Hawaii in the fall of 2003. The 1,500-pound tiger shark also chomped a huge chunk from her surfboard. She's fortunate to be alive.

Bethany, who lives on Kauai, was the state's top-ranked female amateur surfer before the attack. Such a loss might seem devastating. *USA Today* reports that Bethany seems undismayed. Merely three months after the mishap, she was surfing competitively again. She aims to be among the world's best

surfers.

Rather than hiding her left arm under clothing, she displays it in tank tops and calls it "Stumpy." When her prosthetic turned out to be too light in color to match her suntan, she nicknamed it Haole Girl, slang for a non-Hawaiian. She peels tangerines by holding them between her feet and using her right hand.

How to account for her bright spirits? Determination and dedication seem part of her makeup. But is there something more?

Her dad gives a clue. "She's not suffering," Tom Hamilton told the newspaper. "Somehow God gave Bethany an amazing amount of grace in this. I am in awe. She never says, 'Why me?'"

Bethany confirms her father's analysis: "This was God's plan for my life, and I'm going to go with it... I might not be here if I hadn't asked for God's help."

This surfer girl's simple faith astounds observers. She has become a media darling—with TV appearances on Oprah, 20/20 and Good Morning America. Book and movie offers have come. She threw out the first pitch for baseball's Oakland Athletics on opening day. Through it all, her family ties remain strong.

Her optimism echoes that of an early follower of Jesus, Paul, whose life-experience log included unjust imprisonments, beatings, stoning, shipwrecks and social ostracism. He was convinced that "God causes everything to work together for the good of those who love" Him.

Life can throw many curve balls: serious illness, accidents, terrorism, domestic strife, employment hassles, theft and more. Answers to "Why me?" and "What to do?" are often complex. Accompanying feelings of fear, confusion, grief or despair should not be ignored or minimized.

But perhaps a perspective that includes God in the picture can be a starting place for coping. Maybe the surfer girl's belief and trust have something valuable to say to a society filled with pain and risk.

During a winter New York City media tour, Bethany spontaneously gave her ski jacket to a homeless girl sitting on a Times Square subway grate, then called off a shopping spree, citing her own material abundance.

Something very significant is happening in this young athlete's life. Watch for more.

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