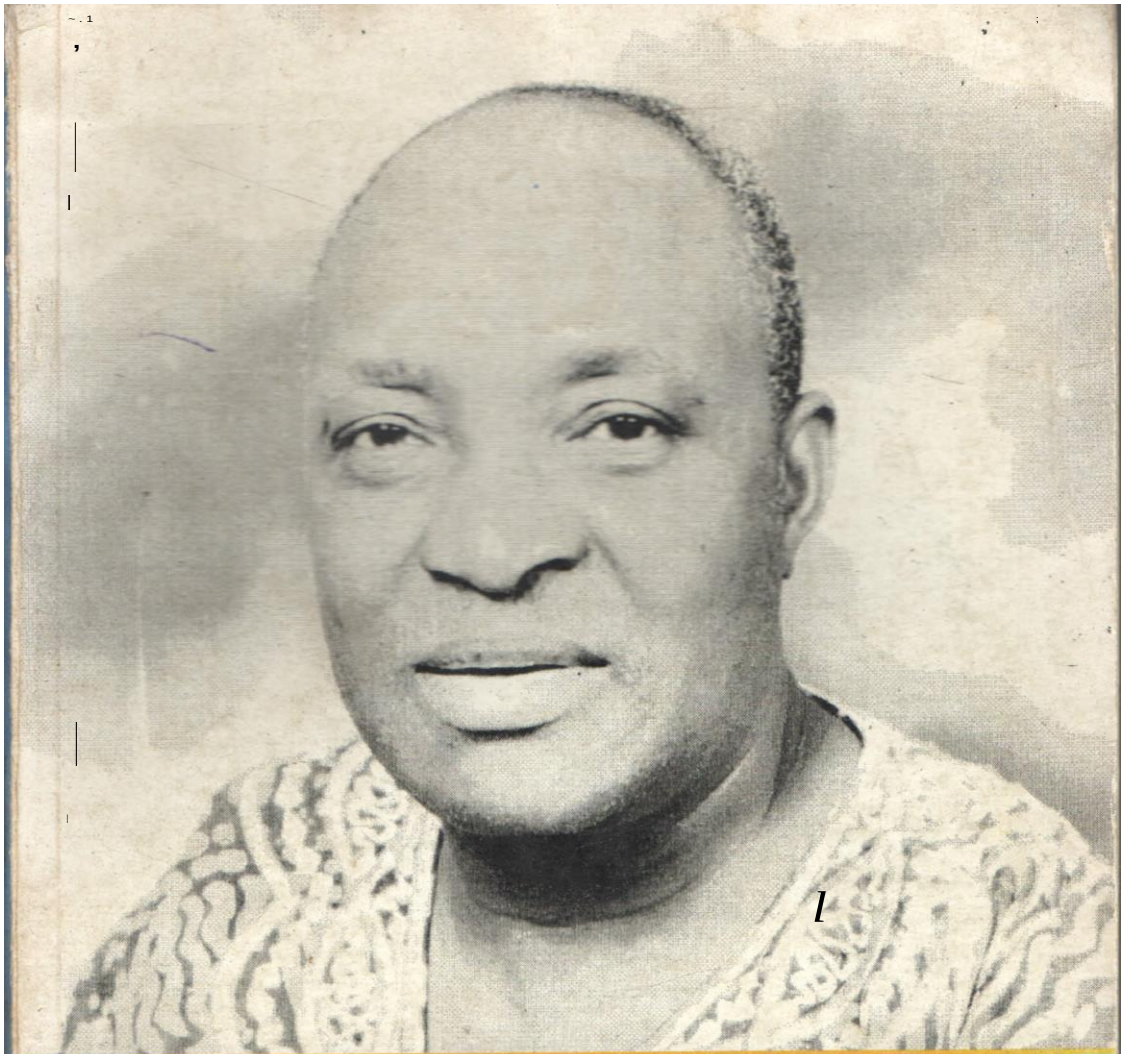




LARGER THAN HIS FRAME

Critical Studies and Reflections
on Olu Obafemi

Edited by
Duro Oni & Sunday Enessi Ododo

LARGER THAN HIS FRAME:
Critical Studies & Reflections on Olu Obafemi-

Edited by

Duro Oni
Sunday Enessi Ododo

,

CENTRE FOR BLACK AND AFRICAN ARTS & CIVILIZATION

Published by

Centre for Black and African Arts and Civilization

National Theatre

P.M.B. 12794

Lagos

© ed. Duro Oni & Sunday Enessi Ododo 2000

First Published 2000

ISBN 978-039-024-3

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without the prior permission of the copyright owner or the publishers.

For Franca Duro-Oni

and

Monica Sunnie-Ododo

Designed and Produced by

Kraft Books Limited

Box 22084 U.I. Post Office, Ibadan

02--8106655

Printmarks Ventures, Ososami, Ibadan.

5.	The Seven-Shaped Beasts of Prey: A Logico-Semiotic Reading of Obafemi's Plays - Victoria A. Alabi	134
6.	The Rhetoric of Mass Protest: Persuasive Strategies in Olu Obafemi's Plays - Sola Timothy Babatunde	147
7.	Scenography and Dramatic Atmosphere in Olu Obafemi's Plays - Duro Oni	165
8.	The Aesthetics of Olu Obafemi's Drama - Abimbola Shittu.....	180
9.	Music in Olu Obafemi's Plays - Taiye Shola Adeola.....	186
10.	The Communicative Indices of Dance in Drama Production: A Choreographic Approach to Olu Obafemi's Plays - Felix A. Akinsipe	197
11.	Orature in Olu Obafemi's Plays: <i>Pestle on the Mortar</i> and <i>The New Dawn</i> in Reference. - C.O. Odekunle-Awovale	206
12.	The Form and Functions of Proverbs in Olu Obafemi's Plays - Victoria A. Alabi	215
13.	A Critical Appraisal of the Contributions of Olu Obafemi to Theatre Development in the University of Ilorin -- Ayo Olu Akinwale	231
14.	A Stylistic Analysis of Olu Obafemi's <i>Wheels</i> - Tale Mary Olujide	238
15.	African Feminist Concepts in <i>Wheels</i> - Josephine Iyabo Oyebanji	251
16.	Olu Obafemi's <i>Songs of Hope</i> : A Review Essay - Aderemi Bamikunle.....	270
17.	The Landscape Within Olu Obafemi's <i>Songs of Hope</i> : A Bird's Eye View - Olufemi Ibukun Dunmade	286
18.	The Problems of Our Time: Olu Obafemi's Ideological War of Rebirth and Regeneration in Selected Newspapers - Joseph O. Omonivi	302
19.	Language and Style in Olu Obafemi's Essays: An Examination of <i>The Post Express</i> Opinion Column --- Ayodabo Olatunde.....	312
20.	Collectivist Approach to Theatre Production: The Theatre of Olu Obafemi - Sunday Enessi Ododo....	324
	<i>Index</i>	344

Notes on Contributors

1. Martin Banham is Emeritus Professor of Drama and Theatre Studies in the University of Leeds, England. He is the founder of the Workshop Theatre in that university. His contribution to the African theatre is outstanding. He assisted Geoffrey Axworthy as the first Director of School of Drama, University College, Ibadan. He is also the Editor of *Cambridge Guide to World Theatre* and *Cambridge Guide to African and Caribbean Theatre*.
2. David Cook is a retired Professor of English who is now resident in England. He made useful contributions to the development of African literature and theatre in East Africa and Nigeria. He was at different times Head of Department of Modern European Languages, University of Ilorin and Makerere University, Kenya.
3. David Ker is a Professor of English at the Benue State University, Makurdi. His administrative profile in the university system include the following: former Dean of Arts and Social Sciences and Dean of Student Affairs, Ahmadu Bello University, Zaria; erstwhile Deputy Vice-Chancellor, Benue State University, Makurdi; and Current Dean of the Post-graduate School of the same university. He was also one-time Commissioner of Education in Benue State. Prof. Ker is a renowned literary critic and poet.
4. Femi Osofisan is a renowned prolific and talented Nigerian playwright, poet and essayist. A Professor of Drama, current Head of Department of Theatre Arts, University of Ibadan, Ibadan, and two time President of Association of Nigerian Authors (ANA), Osofisan is presently a major promoter of African theatre across the world.
5. Eforusibina Adegbiya is a Professor of English and a pastoral gentleman. An Alexander Von Humboldt fellow, he is the immediate past Head of the Department of Modern European Languages, University of Ilorin, Ilorin.
6. Aderemi Bamikunle is of the Department of English, Ahmadu Bello University, Zaria. He is a Professor of English, a prolific and widely published scholar.

Nine

Music in Olu Obafemi's Plays

Taiye Shola Adeola

Introduction

Music has been employed in the theatre over the years by theatre practitioners both at the level of conception and realisation. While some playwrights conceive music alongside their script thereby writing out musical texts and tunes that are appropriate, others see music merely as an embellishment which is only adapted either at the point of writing the script or at its realisation in performance.

The complementary role of music as it relates to drama or a play-text cannot however, be over-emphasised in its uses and functions. This is a carry over of the manner of presentation in the traditional African setting. Kofoworola and Yusef (1987:66) state that:

the theatrical manner of presentation is consistent with the traditional context and concept of presentation and any separation of the various elements involved can be seen as being out of tune with the traditional concept of aesthetics.

In discussing the relationship of music and dramatic presentation, Bowskill (1973:47) states that:

Music is a major weapon in the theatre and can be put to powerful use. It can arrest the attention of the audience. It can also work with such skilful subtlety that the audience can be unaware not only of the music but also of the effect it is having on them.

As Martin (1995:172) citing Howard S. Becker rightly puts it, all artistic work involves the collaboration of a whole range of people (musicians inclusive). Olu Obafemi explores the medium of music as one of the tools for enhancing the theatrical values of his plays. As a dramatist, he tries to employ the African holistic approach to

performance which integrates music with dance and drama utilising a unique feature of African music which is its functional nature.

This essay will therefore discuss Olu Obafemi's use of music in his plays with particular reference to five of his plays namely: *Naira Has No Gender* (1993), *Pestle on the Mortar* (1999), "Nights of a Mystical Beast", "The New Dawn" and "Suicide Syndrome" (In the *Collected Plays of Olu Obafemi*, 1993).

An attempt will be made to classify Olu Obafemi's use of music based on the text, tune and the points at which music is used in his plays. The functions played by music in the aforementioned plays will also be discussed. Some characteristic features of the kind of music used in the chosen plays for discussion will also be contextualised.

This essay concludes with some suggestions towards a more effective use of music in plays arising from Olu Obafemi's method of the use of music.

Theoretical Framework

The concern of this essay is not to do a critical analysis of the music used by Olu Obafemi in the chosen plays for discussion, from a purely musical point of view. Therefore much emphasis is not laid on the structural analysis, both musical and textual. This essay is rather concerned with how Olu Obafemi has employed music in his plays and not what constitutes the music. The analysis done in this entry is functional rather than structural and this is done purely within the context of the play-texts and the playwrights intention. According to Blacking (1995:31):

The function of music is to enhance in some way the quality of individual experience and human relationship; its structures are reflections of the patterns of human; relations, and the value of a piece of music as music is inseparable from its value as an expression of human experience.

If drama is a re-enactment of true and/or probable life situations on stage, the individual experience and human relationships as shown in drama can be enhanced through the use of music.

The Use of Music in Olu Obafemi's Plays

A careful look at the five plays chosen for discussion in this essay reveals certain features that characterise Olu Obafemi's use of music. Some comments that are general about the use of music refer to the five plays. Specific references will be made and relevant plays, instances and pages shall be cited when a particular play is referred to.

Points at Which Music is Used

1. Opening

Q!u Obafemi generally employs music at various points in his plays as he considers relevant. It is however more obvious at the opening of his plays especially at the prologues and at the end of scenes as light fades.

In *Naira Has No Gender* the play opens with a song, "Play opens with song 'Idu ... ", (p. 9). The use of music at the opening is also employed in *Pestle on the Mortar*: "An off stage underground nuptial tune is sounded and goes on at different tempos depending on the accompanying songs throughout this prologue" (p. 2). "Thundering drums roll behind the stage in unified climactic rhythms with the tempo of the community. ... Then men clear and cultivate the mounds while women plant amidst drumming, dancing and singing", ... But it should be evident from distant music of drums... (beaten with little sticks, close to the Ekwe of the Igbo) and humming of festival songs ... " "Classical music is played all along" (pp. 7, 42 and. 77 in *Collected Plays of Olu Obafemi* (1)). Music is used at the opening of each of these plays.

2. Interlude

Music is also used by Olu Obafemi as interludes to change from one scene or act to another, this is usually done as a background instrumental or vocal music or both. See for example *Pestle on the Mortar* (p. 4). "They both sing and dance to the Ikare song,.. steady cadence and measured motion build up a ritualistic crescendo ... In the process, a young lady, cutely dressed in smart modern frocks enters ... " Dokun and Debby sing 'we want a new world', joined by the orchestra. They invite the audience to participate with claps (*Naira Has No Gender*, p. 30).

3. Ending of Scenes

Olu Obafemi often ends a scene with a song or instrumental music as light fades. This is evident in all the five plays discussed in this essay. See for example the end of all the atmospheres in *Naira Has No Gender* "Light fades as they make a few love motions and disappear amidst echoes or chuckles swelled by marital lyrics and aquarial sounds" (p. 18). "The atmosphere ends as Chief and Abeke go out. Dokun and Debby sing 'we want a new world ... '(p. 30). (see also pp. 38,46 and 56) "solemn music, as light begins to fade" (*Pestle on the Mortar* p. 16). This can also be seen in p. 36 of *Nights of a Mystical*

Beast, p. 56 of *The New Dawn* and p. 97 of *Suicide Syndrome*.

4. Others , Music is also employed as part of the story line in Olu Obafemi's plays at various points. Consider the following for instance:

He who eats the flesh forgets. He who cracks the bones, no.
Never (Moves to the other side singing).
Omo pupa mama mumi de so
yeye mi ti kilo fun mi se
pe kin rna ku to r'obirin kan o
Aye le o ore mi (*Pestle on the Mortar*, p. 32)

See also *Naira Has No Gender*, pp. 9, 10, 11, 18,30 and pp. 8, 15,43, 46, 80, 85 and 92 of *Collected Plays of Olu Obafemi* (1).

The points at which Olu Obafemi ern ploys music in his plays as discussed above is reflective of his cultural background. As an African and as a Yoruba man, it is a very common thing to have musicians perform at the beginning, during and at the end of major events such as festivals, wrestling contests and even story-telling sessions.

Characteristics of Olu Obafemi's Use of Music

The use of music by Olu Obafemi as evident in the five plays being discussed are as follows:

1. Adaptation

Olu Obafemi adapts songs for use in his plays. Performance adaptation is one feature of African music that makes it peculiar. Adaptation of performance situation as a source of thematic material is also a feature inherent in the culture within which Obafemi writes. Music used in these plays are adapted from existing songs and tunes and used as found applicable. Obafemi as a playwright often gives the director a free hand to adapt songs for performances as they deem necessary. ... "Then, off-stage, we hear any war theme" (*Nights of a Mystical Beast*, p.14). This is further buttressed in the words of Cook (1993:vi):

DIu inspires his players to breathe into these words and accompanying music the urgency and passion of his own social vision. And DIu himself is free of the creative possessiveness that has at times infected Nigerian playwrights : he actively encourages others to construct their own stage vision by producing his plays in their own way.

The adaptation of songs by Olu Obafemi in his plays is characterised by the use of existing songs which are either folk, popular or classical, for example the song "When you are rich" is a popular song by Orlando Owoh, a Nigerian popular artist in his album titled *Who No Know Go Know* released by Jolaosho Record Company in 1989 which is adapted for use in *Suicide Syndrome* (p. 89, *Collected Plays of Olu Obafemi* (1)). This is also the case in the songs by Aina in *Naira Has No Gender*, "Tun mi gbe" and "Oye ka gbaso wa l'aruge" (p. 9).

Olu Obafemi's adaptation is also characterised by the setting of new text to existing tunes. This is demonstrated in the adaptation of a Yoruba song about tradition - "Awa yo sora ile wa o" - for Aina in a similar context but with a different text. "O ye ka gbaso wa l'aruge" about cultural pride (pp.10 and 50 of *Naira Has No Gender*).

Olu Obafemi's adaptation of songs for his plays also features a blend of tunes or songs to form a single idea. This is evident in the song by Dokun and Debby in *Naira Has No Gender* (p. 50) which is a blend of two songs "won fun wa" adapted to "won fe ra" and "Awa legbe oniyawo" adapted to "Igbeyawo ojo oni". A blend of two tunes is also seen in *Pestle on the Mortar* (p. 5). Wedding songs by the bridal train "Won fun wa" is blended with "Fola dara a wu wa" to form a single idea.

Adaptation of music is employed by Obafemi to ensure making performance particularly relevant to the locale in which it is performed such that the audience and indeed the players are able to relate to the songs with ease.

2. Preponderance of Vocal Music

The use of vocal music much more than instrumental is a feature of Olu Obafemi's use of music in his plays. This may not be unconnected with the intention of the playwright as it relates to the function of such music when used. Hence, more songs are sung than instruments played in the five plays which this essay dwells on. There is a scanty use of instrumental music but a lot of songs are introduced at various points. When instruments are employed to accompany the songs they are light accompaniment.

The playwright seems to favour classical music at points when he suggests the use of instrumentals except in *Pestle on the Mortar* where he says "There should at least be the attendant symbolic sound effects of fluting and the clinking of metallic instruments ... " (p. 1).

Vocal songs are used mainly in *Naira Has No Gender* (pp. 18, 30, 38, 46 and 56). See also *Suicide Syndrome* (p. 77). Olu Obafemi as a playwright probably has not captured fully the possibilities of the use

of instrumental music as a communicative tool in the theatre as much as he captures the use of vocal music. This is one aspect of music that he can further explore.

3. Use of Theme Song

"Idu ... " is labelled theme song in *Naira Has No Gender*. It is however in my own view not put to any extensive use to bring its bearing on the play rather than at the beginning which brings to question the validity of that song as a theme song. The nuptial song is given more emphasis than "Idu": The use of theme song is however not a prominent feature in Olu Obafemi's plays. No song is labelled as such in the other four plays being examined in this essay, this is not to say that it is not viable. It must however be so developed if any song is regarded as a theme song.

4. Use of Orchestra

Olu Obafemi employs the use of group of singers and instrumentalists which he refers to as orchestra in his plays. See for example "Dokun and Debby sing, 'We want a new world', joined by the orchestra" (*Naira Has No Gender*, p.30). This explains why he employs more of group singing, responsorial singing and call and response as evident in "Tun mi gbe" and "Idu" songs respectively in *Naira Has No Gender* (p. 9). See also the song by Mama on p. 42.

5. Audience Participation

Another feature in Olu Obafemi's use of music which has a direct bearing with the nature of performance in the African setting is the involvement of the audience. The audience is encouraged at various points to join in the singing. This is often clearly stated in Olu Obafemi's plays ... "Dokun and Debby sing, 'we want a new world', joined by the orchestra. They invite the audience to participate with claps" (*Naira Has No Gender*, p. 30). "As some adopt hunting postures, others sing and dance, moving into the audience who are now partaking in the singing and the dancing" ("Nights of a Mystical Beast" (p. 36) in *Collected Plays of Olu Obafemi* (1). See also "Suicide Syndrome" in *Collected Plays of Olu Obafemi* (1) (pp. 89, 101).

6. Text

Songs employed by Olu Obafemi are mostly Yoruba songs which is reflective of his own cultural background. These songs are either folk songs common among the Yoruba or peculiar to an ethnic group such

as the playwright's. See for example the "Idu" theme song in *Naira Has No Gender* (p. 9). Other examples are the "Oro song" used in *The New Dawn* (p. 45) and "Ikare" song in *Pestle on The Mortar* (p. 4).

The songs used are usually short and often repetitive except in the case of "Idu" song used as a theme song in *Naira Has No Gender*.

Akpabot (1986:95) classifies the text of African vocal music into fourteen categories namely;

(1) Historical (2) Social control (3) Insult (4) Obscene (5) Praise (6) Children's (7) Funeral (8) Work (9) War (10) Humorous Communication (12) Women's (13) Philosophical (14) Ritual.

He further grouped all of these into three main headings as follows: (a) Praise song (b) Songs of insult (c) Songs of entertainment. In like manner, the songs used by Olu Obafemi in the five plays discussed in this essay could further be classified as: (1) Entertainment (2) Criticism (3) Commentary (4) Protest Praise (6) Love (7) War (8) Festival.

7. Melody

The use of diatonic scale is dominant in the music used by Olu Obafemi. The pentatonic (five tone) scale is however also a common feature especially in the songs from Kogi State which the playwright always employ. Such songs include "Idu" and "Oye ka gbaso wa laruge" (*Naira Has No Gender*, pp. 9-10) and "Ore re ti gbo" (*The New Dawn*, p. 60).

Less attention is paid to melody and the meaning it gives to the text. Olu Obafemi gives greater attention to the text of the songs he uses. This is more evident in songs in which he adapts new texts to existing melodies. For example "Oye ka gbaso wa laruge" (*Naira Has No Gender*, p. 10). The real meaning of the text is not well-enhanced by the melody to which it is set.

8. Rhythm

Rhythms as evident in the music used by Olu Obafemi in his plays is simple. This is evident both in the vocal and instrumental music employed. The use of light rhythmic accompaniment on drums for the songs is also a feature.

9. Tempo

The tempo is determined by the function of the music at the various points at which it is employed. The tempo however ranges between

moderately slow to very fast. See for example the song of sorrow by Mama in *Naira Has No Gender* (p. 42) which is slow because of its function and the meaning and the music used in the opening scene.

Function and Meaning in Olu Obafemi's Use of Music

The success of a playwright in the employment of music in his script can only be determined by the extent to which his intentions are realised in performance and this is often measured by the response of the audience. Music in Olu Obafemi's plays as revealed in the five plays being discussed shows a deliberate and purposeful choice of songs intended to play some functional roles in the understanding of the script. While Obafemi succeeds in the functions intended in many cases, there are instances in which a different meaning is given to the actions via the music used. For example, the dance by the women (p. 97), the singing by the workers (pp. 100-101) in *Suicide Syndrome* raise questions on the need for a communal dance and singing which is joyous by an oppressed people.

A careful examination of the text of songs used by Obafemi in these plays reveals the following:

1. Some of the songs are intended as part of the story line, for example:

2nd woman:	Like the Ikare song?
1st woman:	Kare laye. Give it to me and bring back my heaving breast that gave my man irregular hard ons. (They both sing and dance to the Ikare song) Ikare ni mo re oko wi mo pe o Lalai l'ero rna kuku re' k oo (<i>Pestle on the Mortar</i> , p. 4).
2. Some of the songs are comments on the story line. For example, the wedding song by Dokun and Debby. "She picks the small casket from the table. Otunla watches with disbelief but, he is too surprised to stop her. She takes the two bead necklaces, as she passes one to Otunla. Dokun coughs. She stops. Dokun and Debby burst into a joyful wedding song" (*Naira Has No Gender*, p. 50).
3. Some of the songs are reactions to the story line. This is also demonstrated in the song by Dokun and Debby - "We want a new world" (*Naira Has No Gender*, p. 30).

4. Some of the songs punctuate actions of the story line. "This short chorus should be repeated many times as work song as he proceeds with the day's job" ("The New Dawn" in *Collected Plays of Olu Obafemi* (1), p. 60). "Waves his attendants off and turns to his shrine and kneels. Drums pound gently maintaining a rhythmical cadence. He invokes the spirit of the shrine, as an Ajon theme is gently intoned" (*Nights of a Mystical Beast* in *Collected Plays of Olu Obafemi* (1), p.10).
5. Some of the songs give insight to the nature, profession, status feelings etc. of the characters. For example, "Harvest song" used in "Nights of a Mystical Beast" clearly depicts them as a group of farmers (see *Collected Plays of Olu Obafemi* (1), p.7).
6. The songs are employed to set the mood and tempo of the plays a whole or particular scenes and actions.

Mood, feeling, emotion and sentiment could be reproduced using music as a tool. Lyrics and folk tune that are relevant to a performance could be effectively used in establishing the concept of the traditional custom of festival being dramatised (*Cultural and Creative Arts Cycle 2:47*),

This statement is true and evident in Olu Obafemi's use of Music. One area that he has successfully used music is in the setting 'Of mood. See for example the first song by Aina --- "Tun migbe" in *Naira Has No Gender* (p. 9). This song captures the mood of two young people in love. See also *Pestle on the Mortar* (p. 10), "Nights of a Mystical Beast", "The New Dawn" both in *Collected Plays of Olu Obafemi* (1) (pp. 16, 42--43).

7. Olu Obafemi also employs the use of music especially songs as a vehicle for the expression of feelings. Mama's song while narrating the demolition experience and the roasted mechanic is a good example to cite. The song of sorrow sung here is an outburst of the inward felling which is effectively communicated through a song (*Naira Has No Gender*, p. 42).
8. Emphasis is another function to which Olu Obafemi has put the use of music in his plays. Songs are often introduced to further emphasise certain ideas or messages which are being communicated. This is achieved at times through repetition of such songs. See for instance the use of Oro festival song in "The New Dawn" (*Collected Plays of Olu Obafemi* (1), pp. 45, 48" 55, 56).

Summary and Conclusion

in the foregoing, an attempt has been made to discuss the use of music in Olu Obafemi's plays using five of his published plays. It has been observed that music is employed by Olu Obafemi in his plays at the opening of the plays and end of scenes. He also makes use of music as interlude and at other points as he deems fit. His use of music is also characterised by adaptation, preponderance of vocal music, use of theme song, use of orchestra and audience participation. The functions which he has used music to perform in his plays include using songs as part of story line, comments on the story line, reactions to story line, punctuation of actions, insight to the nature of a character, setting of mood, expression of feelings and for emphasis.

While Olu Obafemi has succeeded in his style of adaptation of music for use in his plays there is the need for him to pay greater attention to meaning and interpretation of the music he chooses. This is particularly necessary and must be considered when setting new texts to existing tunes or new tunes to existing texts. The choice of Yoruba folk tunes or other which are African must be reflective of the tonal inflections of the language via the tune set to it. For example, the song by Dokun and Debby in *Naira Has No Gender*, (p. 50). The first line "Won de ra" is given a different meaning because of the tune to which it is set. "Won f era" as sung in the play can mean any of the following: "They love each other"; "They fan their body"; "They want to buy", whereas the intended meaning is "They are married".

Efforts should also be made from the level of conception to write out specific texts for the songs to be used in his plays and the assistance of music experts sought in setting them to music. This to my mind will give a mark of identity and retain the intention of the playwright for the use of such songs.

Olu Obafemi also needs to explore the very wide possibilities available through the use of instrumental music to achieve special effects and convey meaning as much as the vocal songs which he uses more in his plays.

The use of a theme song is not particularly successful in the play in which it is used. Repetition is a tool to be employed in sustaining a song as a central theme. This can be done in part or in full using either the vocal or the instrumental idiom or both. Such a song could also be a summary of the central ideas being conveyed in the play and thus must be sustained throughout the play.

Olu Obafemi's use of orchestra, chorus group and audience participation has been quite successful. This captures one of the

essence of theatre and music in Africa in communicating to its audience.

The medium of music has to a great extent been utilised by Olu Obafemi effectively in his plays but more can be done for greater realisation of intentions and the functions of the music.

References

- Akpabot, S.E. 1986. *Foundation of Nigerian Traditional Music*. Ibadan: Spectrum.
- Blacking J. 1995. *Music Culture and Experience*. Chicago and London: The University of Chicago Press.
- Bowskill D. 1973. *Acting and Stage Management Made Simple*, Hampshire Basil: Blackwell Wallop.
- Cook, David. 1993. "Olu Obafemi." In: *Collected Plays of Olu Obafemi (1)*. Ilorin: Joe-Noye Associate Press.
- Kofoworola Z. and Lateef Yusef. 1987. *Hausa Performing Arts and Music*. Lagos: Nigeria Magazine
- Martin, P.J. 1995. *Sound and Society*. Manchester and New York: Manchester University Press.
- National Teachers Institute: *Cultural and Creative Arts Cycle 2*. NCE/DLS Course Book.
- Obafemi, Olu. 1993. *Naira Has No Gender*. Ibadan: Kraft Books Limited. ----. 1993. *Collected Plays of Olu Obafemi (1)*. Ilorin: Joe-Noye Associate Press.
- , 1999. *Pestle on the Mortar*. Ilorin: Haytee Publishing Company.