B.O. Preview: *Jump Street*, *Dragon* Sequels Set to Square Off

By Pamela McClintock and Rebecca Ford

Box-office prospects are looking like a win-win for DreamWorks Animation’s *How to Train Your Dragon 2* and Sony/MGM’s *22 Jump Street*, both sequels to successful properties. To boot, both films are generating equally stellar reviews.

Seasoned observers believe the two films could each open in the $55 million-$60 million range over Father’s Day weekend, while Fox, which releases DWA titles, and Sony are being more conservative, suggesting tallies more in the $50 million range.

*Dragon 2* could have plenty of upside — thanks to its status as the summer’s first animated family pic — and come out on top. Fox insiders caution, however, that it will have to compete with holdovers *Maleficent* and, to a lesser extent, *The Fault in Our Stars*, a hit among tweens and teenage girls.

The sequel opens at a critical time for Jeffrey Katzenberg’s DWA, which has suffered a string of box-office misfires, including its most recent film, *Mr. Peabody & Sherman*. Dean DeBlois returned to direct *Dragon 2*, which follows the heroic Viking Hiccup (Jay Baruchel) and his faithful dragon as they try to save the world from the power-hungry Drago. The voice cast also features Cate Blanchett, Gerard Butler, Craig Ferguson, America Ferrera and Jonah Hill.

The first *Dragon* opened to $43.7 million in March 2010 on its way to earning...
“Harrison Ford sustained an ankle injury during filming today on the set of Star Wars: Episode VII,” said a statement from Disney. “He was taken to a local hospital and is receiving care. Shooting will continue as planned while he recovers.”

A source told The Hollywood Reporter that the actor, who is reprising his role as Han Solo from the original franchise, was injured by the door of the Millennium Falcon, the spaceship that his character pilots in the original films. The spacecraft looks to be making a return in the sequel.

Ford, 71, along with the rest of the cast of the Disney and Lucasfilm project, is currently shooting the hotly anticipated J.J. Abrams film in England.

Episode VII features newcomers John Boyega, Daisy Ridley, Adam Driver, Oscar Isaac, Andy Serkus, Domhnall Gleeson, Lupita Nyong'o and Max von Sydow, who join the original stars of the saga — Ford, Carrie Fisher, Mark Hamill, Anthony Daniels, Peter Mayhew and Kenny Baker.

While details of the film’s plot have been kept tightly under wraps, the story will be set 30 years after the events in 1983’s Return of the Jedi.

FOX SETS RELEASE DATES FOR SEVERAL DWA FILMS

By Rebecca Ford

FOX HAS DATED A SLEW OF DREAMWORKS Animation pics, including sequels to The Croods, Pass in Boots and a fourth Madagascar film.

Croods 2 will hit theaters on Nov. 3, 2017. The first caveman family film opened in 2013 to earn $537.2 million worldwide. The animated follow-up currently has the date to itself.


Also set for 2018 is Madagascar 4, which will open May 18. Featuring the lead voices of Chris Rock, Ben Stiller and Jada Pinkett Smith, the third film opened in 2012 to earn $746.9 million worldwide. The fourth installment currently is the only film set for that date.

DWA’s Larrikins (Australian slang for mischievous youth) follows a desert-dwelling marsupial who ventures out from his sheltered life. The pic is slated for release on Feb. 16, 2018, and currently has the date to itself.

Captain Underpants, which features the lead voices of Kevin Hart, Ed Helms and Nick Kroll, is slated to hit theaters Jan. 13, 2017. The film is being directed by Rob Letterman, and is the only project on that date at this time.

Helmer Aleksander Bach’s sequel Hitman: Agent 47 will bow on Feb. 27, 2015. The film, starring Rupert Friend and Zachary Quinto, will go up against Will Smith starrer Focus and Ryan Reynolds’ thriller Selfless.

An Untitled Kevin Lima project, a Bollywood-style animated musical, is now scheduled to open March 10, 2017, pushing it one year from its original March 18, 2016 date.

Finally, a previously unannounced film called Boss Baby will hit theaters March 18, 2016.

IFC FILMS STRIKES DEAL FOR BELBER PIC MATCH

By Tatiana Siegel

IFC FILMS HAS ACQUIRED NORTH American rights to writer-director Stephen Belber’s Match.

Based on the Tony-nominated stage play, the movie stars Patrick Stewart, Carla Gugino and Matthew Lillard. Match made its world premiere in April at the Tribeca Film Festival.

The story revolves around a Seattle
couple (Gugino and Lillard) who travel to New York to interview former dancer Tobi (Stewart) for research on a dissertation about the city’s dance landscape of 1960s. Now a beloved but somewhat hermitic ballet instructor, Tobi eventually warms to the strangers, regaling them with wild anecdotes from his colorful past. But when the line of questioning veers away from his career and becomes uncomfortably personal, the true motive behind the couple’s visit begins to emerge.

David Permut, Matt Ratner and Rick Rosenthal produced the film. David Beitchman, Adam Brawer, Chris Mangano, Nick Morton and Lawrence Kopeikin executive produced.

“Stephen Belber has done a tremendous job crafting a film with three must-see performances from Patrick Stewart, Carla Gugino and Matthew Lillard,” said Sundance Selects/IFC Films president Jonathan Sehring.

The deal was negotiated by Sundance Selects/IFC Films’ Arianna Bocco. ICM Partners repped the filmmakers.

HIDDLESTON TO STAR IN WILLIAMS BIOPIC

By Gregg Kilday

Setting aside his villainous persona as The Avengers’ Loki, Tom Hiddleston will play country singer Hank Williams in Marc Abraham’s I Saw the Light, which will chronicle the performer’s rise to fame — and fame’s ultimately tragic effects.

Abraham is directing from his screenplay based on Colin Escott’s biography. Aaron L. Gilbert will produce via his Bron Studios alongside Brett Ratner, G. Marq Roswell and Abraham. James Packer will executive produce for Rat-Pac Entertainment.

The Bron Studios/RatPac Entertainment production, in association with Creative Wealth Media Finance, is scheduled to begin production in October in Louisiana. Via Sony ATV, the production has secured rights to the Williams music catalog, including such classic hits as “I’m So Lonesome I Could Cry,” “Hey Good Lookin’ ” and “Your Cheatin’ Heart.”

Hiddleston, who will do his own singing in the film, has appeared as Loki in Marvel’s Thor, The Avengers and Thor: The Dark World. Repped by Hamilton Hodell, WME, Authentic and Peikoff Mahan Law Office, Hiddleston recently wrapped Guillermo del Toro’s Crimson Peak for Legendary and Universal and will soon start work on Ben Wheatley’s High-Rise for producer Jeremy Thomas and Recorded Picture Company.

ITALY’S GIFFONI FEST TO HONOR RICKMAN

By Eric J. Lyman

ROME — Prolific actor Alan Rickman will be honored with a special lifetime achievement prize at next month’s Giffoni Film Festival, organizer Claudio Gubitosi announced Thursday.

The event, which takes place in the historic and picturesque Italian village of Giffoni Valle Piana, near Naples, is the oldest and largest children’s film festival in Europe. It is also one of the most popular fests in Italy, with more than 100,000 attendees expected.

Rickman, 68, is a classically trained actor who became known for his stage work before making his film debut in 1988 in Bruce Willis action-thriller Die Hard. He also played a key role in 2003 comedy Love Actually and had a cameo role as Ronald Reagan in Lee Daniels’ award-winning The Butler last year.

To younger moviegoers, Rickman might probably be best known for his role as Professor Severus Snape in the Harry Potter films.

The actor will be presented with a special award named for French auteur Francois Truffaut.

The 43rd edition of the festival is set to run July 18-27, with Rickman’s honor to be given July 23.
Duck Dynasty Ratings Show Further Fatigue

By Michael O’Connell

To everything there is a season — and duck season’s time is clearly waning. The sixth season of A&E megahit Duck Dynasty debuted on Wednesday night, averaging 4.3 million viewers after a season of significant ratings fatigue earlier in the year.

It should go without saying that this latest drop, slightly more than half of January’s 8.5 million-viewer start for season five, still leaves Duck Dynasty as cable’s reigning reality show. But considering that less than a year ago the series opened to an all-time record 11.77 million viewers in August, it’s clear that those previous highs are now far out of reach.

All told, it was still likely the biggest series among adults 18-49 on Wednesday night, with the highlights of the broadcast lineup being Fox’s So You Think You Can Dance and a Dateline special about the O.J. Simpson trial on NBC.

The 4.3 million viewers marks Duck Dynasty’s least-watched episode since Nov. 14, 2012, but it’s not far below the then 16-month-low March’s penultimate episode fetched.

Critics and ratings-gazers will be quick to attribute the show’s fall from grace to any number of factors — one of them obviously being star Phil Robertson’s controversial persona in the wake of anti-gay comments made in a GQ profile — but the fact of the matter remains that docu-soaps have a short lifespan. And A&E has already milked more out of Duck Dynasty than anybody could have imagined.

FOX’S MARRY ‘HARRY’, RIOT PULLED FROM SCHEDULE

By Michael O’Connell

If you’d like to see who ends up with “Harry,” you won’t be seeing it on Tuesday nights. Fox announced Thursday that it has pulled remaining episodes of summer reality show I Wanna Marry “Harry” — as well as game show Riot — from the schedule, effective next week.

Though the network is currently looking for a fitting place to air the remaining episodes of the low-rated summer efforts, “Harry,” at least, will get a conclusion on VOD. Starting today, Fox is rolling out the unaired episodes of the Prince Harry imposter’s dating competition on Fox.com, Fox On Demand, FOX NOW and Hulu.

In the absence of the two shows, Fox is plugging in encores of Family Guy, Brooklyn Nine-Nine, New Girl and The Mindy Project.

Both Riot and “Harry” struggled on the schedule. Recent episodes averaged just a 0.4 rating among adults 18-49 — both following especially soft debuts.

The two series did have notable producer pedigrees. Riot, based on an Australian series of the same name, hailed from Steve Carell, while “Harry” is a Ryan Seacrest production.

MENDELSOHN INKS DEAL WITH SONY PICTURES TV

By Lesley Goldberg

CSI: CRIME SCENE INVESTIGATION’s Carol Mendelsohn has a new home.

After exiting the long-running CBS procedural and her overall deal with CBS Television Studios, Mendelsohn has signed a new long-term overall deal with Sony Pictures Television.

Under the three-year deal, Mendelsohn and her Carol Mendelsohn Productions banner, headed by Julie Weitz, will create and develop new projects across all platforms for the studio. The deal is said to be a significant one.

Mendelsohn spent 13 years at CBSTVS before stepping down from her role as co-showrunner on the veteran procedural. She’ll continue to be credited as an executive producer on CSI and its upcoming spinoff, CSI: Cyber. Don McGill will take over as showrunner after working alongside Mendelsohn for the past four years.

A prolific producer, Mendelsohn developed several projects for both broadcast and cable during her run with CBSTVS, including CBS reality series Dogs in the City. Her credits include CSI spinoffs CSI: NY, CSI: Miami, The Defenders, Providence and the original Melrose Place, among others.

Mendelsohn is repped by WME and Jackoway Tyerman.
Rannells to Replace Harris in Hedwig

By David Rooney
NEW YORK — The Tony Award-winning Broadway production of Hedwig and the Angry Inch has found its next star. Andrew Rannells has signed on for a limited engagement beginning Aug. 20.

Current Hedwig star Neil Patrick Harris — who won a Tony earlier this week for best actor in a musical for the title role of a transgender East Berlin rocker with a botched sex-change surgery — will play his final performance in the cult musical on Aug. 17.

In addition to the award for Harris, the production won Tonys for best musical revival, for featured actress Lena Hall and for lighting designer Kevin Adams.

Rannells has previously appeared on Broadway in the musicals Hairspray, Jersey Boys and in the original cast of The Book of Mormon, which earned him a Tony nomination for lead actor.

He was also seen on Ryan Murphy’s now-defunct NBC series The New Normal, and has a recurring role on HBO drama Girls.

Hedwig, which has a book by John Cameron Mitchell and music and lyrics by Stephen Trask, began performances at the Belasco Theatre on March 29 and officially opened on April 22.

Produced by David Binder, the show has been doing sellout business, grossing $9.2 million to date.

GYLENHAAL TO MAKE HIS BROADWAY DEBUT

By David Rooney
NEW YORK — Jake Gyllenhaal will make his Broadway debut this winter in British playwright Nick Payne’s acclaimed experimental drama Constellations, which explores the potential of love, friendship and free will against a background of quantum physics.

The play reunites Gyllenhaal with director Michael Longhurst and Payne. The Academy Award-nominated actor (Brokeback Mountain) appeared off-Broadway in 2012 in the playwright’s If There Is I Haven’t Found It Yet, earning strong reviews for his New York stage debut.

Constellations premiered in 2012 at London’s Royal Court Theatre, with Sally Hawkins and Rafe Spall in the cast. It subsequently transferred to the West End, winning the Evening Standard Award for best play.

While the basic premise of the play is as simple as boy meets girl, that first-encounter scenario is played out in multiple variations between the two characters, a beekeeper and a physicist.

Writing in The New York Times, Ben Brantley described the play as “about the limitlessness of physics and the enclosing limitations of human existence.” He added: “Constellations is a superb play that gets into your head and under your skin with an immediacy that sometimes tickles and often hurts.”

Casting of the actress to play opposite Gyllenhaal, as well as the creative team, has yet to be announced.

Constellations’ American premiere is a joint presentation of Manhattan Theatre Club and the Royal Court Theatre by special arrangement with Ambassador Theatre Group and Dodger Properties. It will begin previews on Dec. 16 at MTC’s Samuel J. Friedman Theatre, with opening night set for Jan. 13, 2015.
Oscar-Nominated Actress, Civil Rights Activist Dee Dies

By Duane Byrge and Erik Hayden

RUBY DEE, AN OSCAR-NOMINATED actress whose career in film and theater spanned five decades, died Wednesday, her agent, Michael Livingston, confirmed to The Hollywood Reporter. She was 91.

Dee passed away peacefully at her New Rochelle, N.Y., home from age-related causes, said Livingston.

Dee won an Obie Award in 1971 for her portrayal of Lena in Athol Fugard’s *Booseman and Lena* (1970) and a Drama Desk Award for *Wedding Band* (1974). She received an Academy Award nomination for her role in Ridley Scott’s 2007 crime drama *American Gangster*.

The actress had an impressive stage career, including a highly praised performance in *Purlie Victorious* (1963). Also on stage, Dee was notable as the proud mother Ruth in *A Raisin in the Sun* (1961). In 1988, she starred with Denzel Washington and Paul Winfield in *Checkmates* on Broadway and was inducted into the Theatre Hall of Fame.

Along with her late husband, Ossie Davis, Dee was honored with the Screen Actors Guild’s Life Achievement Award in 2001. They were the second couple to earn that distinction, with Paul Newman and Joanne Woodward receiving the honor in 1995. With Davis, Dee was also bestowed in 1970 with the Frederick Douglass Award from New York’s Urban League for bringing “a sense of fervor into Night,” which was her husband’s favorite performance of hers.

Dee and Davis conceived the acclaimed PBS series *With Ossie & Ruby* (1981). The couple co-hosted, performed and co-produced 26 half-hour programs. She also co-produced *The Ossie Davis and Ruby Dee Story Hour* (1974), broadcast on radio over the national Black Network from 1974-78.

In film, Dee starred most notably in *Buck and the Preacher* (1972), which marked Sidney Poitier’s helming debut. She also appeared in such movies as *St. Louis Blues* (1958), *Cat People* (1982) and Spike Lee’s *Do the Right Thing* (1989), where she starred as the stern mother of the block. Dee also had roles in two other Lee films: *Get on the Bus* (1996) and *Jungle Fever* (1991).


On TV, Dee appeared in *All God’s Children* and *Roots II: The New Generation*. She had a leading role in Maya Angelou’s *I Know Why the Caged Bird Sings* and *It’s Good to Be Alive*, a biopic about legendary major-league baseball player Roy Campanella. She also starred in *To Be Young, Gifted and Black* and appeared on *Peyton Place*.

Dee played Mary Tyrone in the ABC cable production of *Long Day’s Journey into Night*, which was her husband’s favorite performance of hers.

She also directed and starred in a made-for-TV version of the play *Zora Is My Name!* in 1990 for PBS.

The actress was born Ruby Ann Wallace on Oct. 27, 1922, in Cleveland, but was raised in Harlem. She graduated from Hunter College. She first performed professionally in 1941 at the American Negro Theatre, where her classmates included Poitier and Harry Belafonte. The three starred in *Buck*, with Dee playing a no-nonsense pioneer woman.

She made her Broadway debut in 1946 with a well-reviewed performance in *Anna Lucasta*, and she made her film debut in 1950 in *No Way Out*. That same year, Dee played Jackie Robinson’s wife in *The Jackie Robinson Story*. Forty years later, she played Robinson’s mother in a TV biopic.

Dee’s talents included writing. She penned a column for the *Amsterdam News* and served as a contributing editor on *Freedomways* magazine. She also co-wrote a film, *Uptight*, and created a “poedansical,” *Take It From the Top*. Dee made many recordings of poems and stories and regularly gave readings.

Active in politics, Dee was a member of the NAACP, CORE, Southern Christian Leadership Council and the Student Non-Violent Coordinating Committee.

She is survived by three children: Nora, Guy and Hasna.
**How to Train Your Dragon 2**

By Leslie Felperin

What will it take for DreamWorks Animation to finally break their losing streak? With *How to Train Your Dragon 2*, the company throws everything they’ve got at the screen. This sequel to the endearing original pic, which earned close to half a billion dollars in 2010, has laddled on even more expensive state-of-the-art animation and stereoscopy technology, an elaborate script that expands its fantasy world further, oodles of action set pieces and a dragon cast of thousands — plus recent Oscar-winner Cate Blanchett in a key role. There’s even some *Game of Thrones* DNA spliced in, courtesy of the casting of Kit Harrington, along with thematic elements concerning power, rival kingdoms, slavery and broken families scattered throughout.

Will that do the trick? More than likely, especially with an attendant blitzkrieg of marketing, although ultimately this installment, despite its breath-taking spectacle, is sometimes more of a taxing assault course than a playful training session. Crowded with incident, frame-edge details and extra characters, and considerably scarier and more traumatic to boot, it may all prove a little too rich for the youngest of filmgoers, that key demographic which has kept the franchise fresh in the memory since 2010 through repeated viewings on home-entertainment platforms.

*Dragon 2* picks up with the characters roughly four years on from the action of the first film. Clearly a bit of a late-bloomer or otherwise a beneficiary from all that fresh-air while riding the skies, hero Hiccup (voiced once again with warmth by Jay Baruchel) has filled out and grown into a dorky kind of hunk (Gerard Butler) wants Hiccup to take over someday as head of the clan, but Hiccup doesn’t fancy the responsibility and stress, laying the foundation for a predictable what-it-means-to-be-a-leader narrative arc.

On their travels, Hiccup and Astrid runs up against piratical mercenary Eret (Harington, assaying a Cockney accent) who’s trying to round up strays for an army of slave dragons ruled by his shadowy boss Drago Bludvist (Djimon Hounsou). They escape, thanks to Toothless’ superior firepower, but not before they hear tell of another dragon-riding do-gooder who’s been trying to thwart Drago’s evil plans for regional domination.

Soon enough, Hiccup meets this kindred spirit, Valka (Blanchett). She has been living among the dragons for 20 years in a secret ice-bound aerie presided over by a massive Alpha dragon nicknamed the Bewilderbeast, who somehow controls his flock through sound and gesture. Like some kind of Dark Ages Dian Fossey or Jane Goodall (she’s described at one point as a “crazy feral vigilante dragon lady”), Valka has bonded with the animals she loves and learned much about their nature and habits. In one of the film’s most magical sequences, she shows off to Hiccup her own skill at airborne acrobatics, a display of exquisitely thoughtful character movement that illustrates Valka’s serpentine poise.

One of the core strengths of the original film was the way it infused the dragons with personality, not just through the colorful, intricate character designs, but by making them relatable to household animals. *Dragon 2* expands on this repertoire beautifully. Watch Toothless, for example, especially while he frolics in the background or at the edge of the frame, and you’ll alternately see the playfulness and sinuous grace of a cat, the pack-animal loyalty of a dog, and the power and dignity of a horse. At the same time, he and his cohorts always have something uniquely dragonish, primal and reptilian about them. Clearly, these films are the work of people who love animals. More importantly though, going beyond the pat eco-conscious message that every kids’ movie has to have, *Dragon 2* touches on how complex the emotional bond between a person and an animal can be. This is brought home with exceptional nuance in what’s arguably the pic’s most powerful scene, when Toothless accidentally kills someone and Hiccup struggles with feelings of anger and the recognition that Toothless, poor bad dragon, can’t help his nature.

Cognizant that they can’t end things on this painful lesson, the story moves on for another half-hour or so, but despite all the pyrotechnics involved in the *Godzilla-*
like attack on Berk, nothing packs as much punch as the tragic interlude and the film struggles to right itself emotionally. Plus all that to-ing and fro-ing, endangerment and rescue stuff gets a little samey over the long haul. Once again, the more crowded canvas and more complex story could prove a barrier for younger children.

At times it feels like director Dean DeBlois (who co-directed Dragon 2 with Chris Sanders) and his team have jettisoned that market altogether and retooled this for a tween audience given the new emphasis on romantic relationships. In this department, Dragon 2 gets its biggest laughs out of the love-quadrangle between Ruffnut (Kristen Wiig), rival Viking boys Fishlegs (Christopher Mintz-Plasse), Snoutlout (Jonah Hill) and new-comer Eret, whose pecs Ruffnut takes a voracious fancy to. (“Me likee!” she rhapsodizes, finally allowing Wiig — a much bigger star now than she was in 2010 — to flex some comic voice muscles.)

Opens: Today (Fox).
Production: DreamWorks Animation.
Cast: Jay Baruchel, America Ferrera, Cate Blanchett, Gerard Butler, Kristen Wiig, Kit Harington, Djimon Hounsou, Christopher Mintz-Plasse, Jonah Hill.
Director: Dean DeBlois.
Rated PG, 105 minutes.

THE SIGNAL
By John DeFore
NEW YORK — A glossier take on the recent indie trend of brainy, cards-close-to-chest sci-fi pictures that veers toward the mainstream near the end, William Eubank’s The Signal is ultimately a lot less unusual than it appears. The story of three hackers whose cross-country road trip is interrupted by mysterious forces is captivating for a long stretch, though, keeping viewers guessing about the nature of what has happened to these sympathetic youths. Focus Features should secure a generally positive response from genre audiences; arthouse reception may be less enthusiastic.

Nic (Brendon Thwaites) and Jonah (Beau Knapp) are MIT students engaged in an online altercation with someone called Nomad, who recently found his way onto their network and destroyed some servers. Though they’re currently driving Nic’s girlfriend Haley (Olivia Cooke) from Cambridge to Caltech, where she’s transferring for a year, they get a lead on Nomad’s whereabouts and convince her to take a detour into the desert.

In a scene that plays like a horror film, the three find an abandoned shack with telltale signs of recent habitation. Before they can put clues together, though, strange things start to happen. We see Haley pulled up into the air, alien-abduction-style, and everyone loses consciousness. Nic awakes in what seems to be a secret hospital, unable to feel his legs and tended to by silent workers in hazmat suits.

A Dr. Wallace Damon (Laurence Fishburne) attempts to address his disorientation and anxiety, but is clearly holding things back. He will say, though, that the friends have encountered an EBE (that’s “extraterrestrial biological entity,” for people who think an “ET” isn’t understood to be biological), that it’s very dangerous outside this facility, and that all this secrecy is maintained for a good reason.

Like us, Nic doesn’t buy it, and he’s impatient with being observed in a locked room while Damon ration out information. So he MacGyvers himself some escape strategies and starts moving this film away from less-is-more territory, toward something closer to action mode. Without giving the story’s sometimes confusing surprises away, one can say that the film breaks free of the hospital, with Damon and company chasing Nic while he struggles to make sense of what he sees and to understand why his friends, with whom he reconnects, are behaving like whacked-out shadows of themselves.

There are golden moments during this mystery of transporting weirdness. Lin Shaye has a brief, standout appearance as a religious woman who hears noises in the sky and has lost her grasp on everyday idioms. And David Lanzenberg’s cinematography is eye-pleasing even while we’re trapped in bunker-like quarantine.

Throughout the third act, though, the cat-and-mouse game grows more conventional. One starts to suspect the film is a little less trippy than it seemed; that whatever big revelation awaits us may be inadequate to explain the action leading to it. That’s more or less the case, though some sci-fi buffs will be satisfied with this tease that allows them to make up their own explanations.

Opens: Today (Focus).
Production: Low Spark, Automatik.
Cast: Brenton Thwaites, Olivia Cooke, Beau Knapp, Laurence Fishburne, Lin Shaye.
Director: William Eubank.
Rated PG-13, 96 minutes.