



**national film and video foundation**  
SOUTH AFRICA  
an agency of the Department of Sport, Arts and Culture

## Box Office Analysis

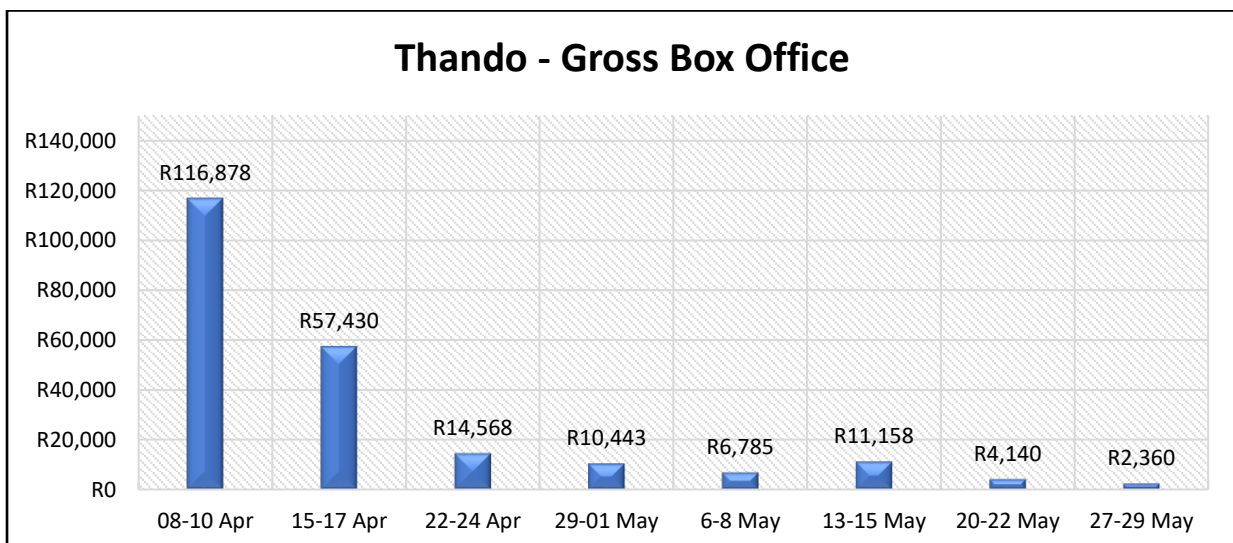
### April - June 2022 (Q1 2022/23)

#### 1. Thando

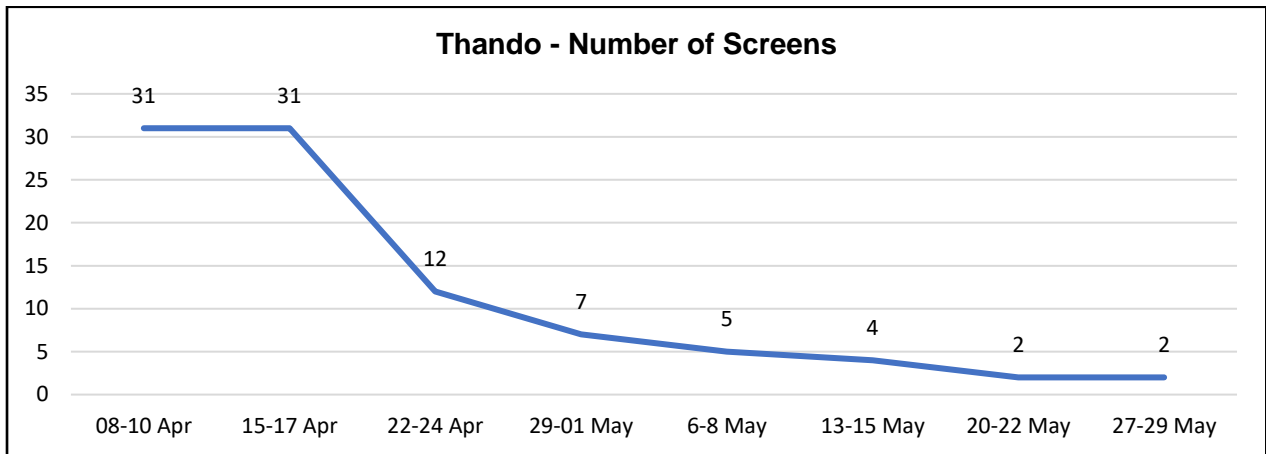
**Thando – a tale of a lost soul** is a narrative feature film showcasing the experiences of real-life South Africans who navigate the constraints of living in impoverished neighborhoods. The film delves deep into some of the country’s current affairs, social ills, and socioeconomic issues that minorities face.

Thando is a fiction film featuring Zikhona Bali, Thembi Nyandeni and Gaisang Noge and is directed by Kagiso Modupe. The film was released on 8<sup>th</sup> April 2022 ranking in 9<sup>th</sup> place in the Top 10 charts in South Africa. The film was released in 31 cinema screens, earning R116, 878 during its first weekend of release. Thando has made a cumulative gross of R320, 687 in the eight weeks on circuit. Thando was not funded by the NFVF.

**Figure 1: Thando - Gross Box Office**



**Figure 2: Thando - Number of Screens**

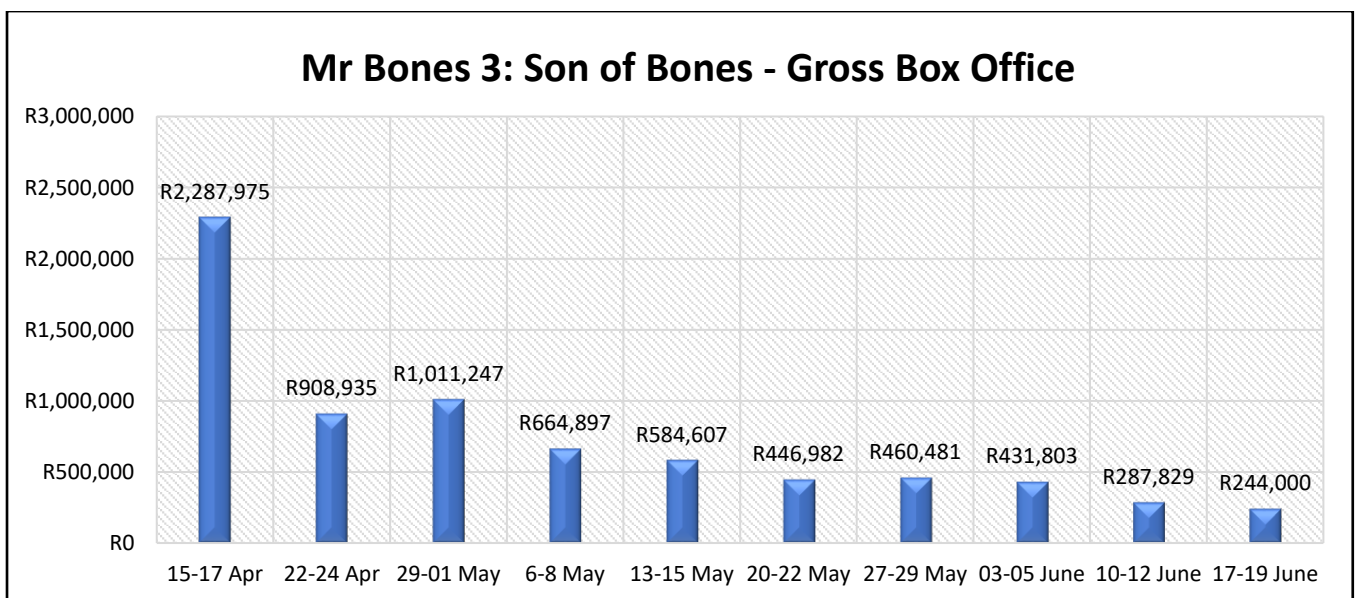


**2. Mr. Bones 3: Son of Bones**

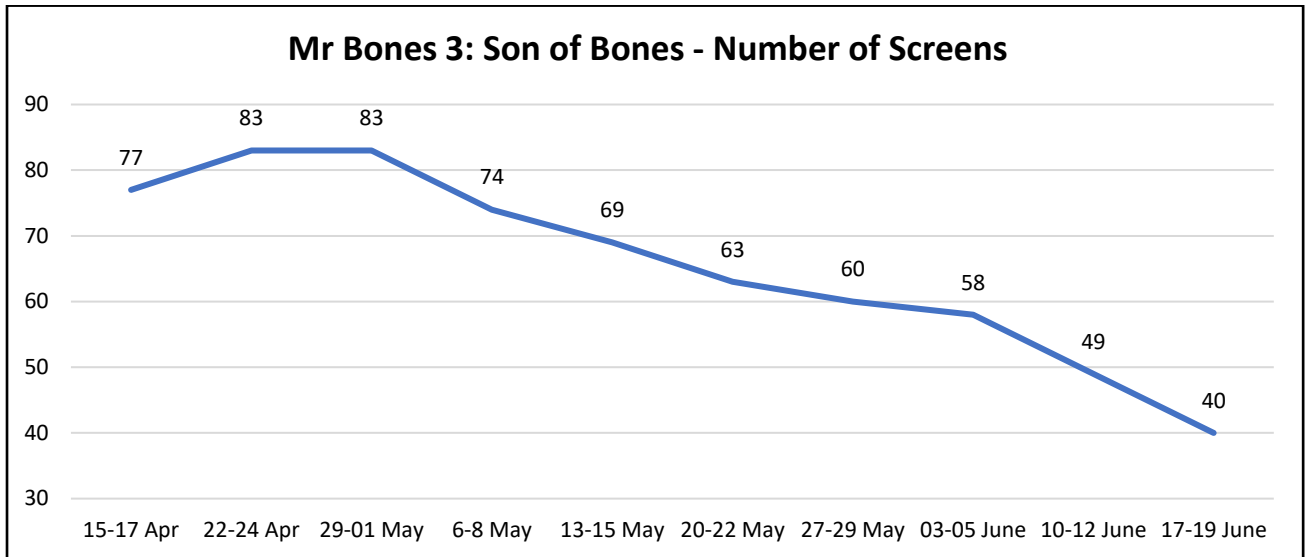
The third sequel of the Mr. Bones comedy, directed by Gray Hofmeyr, is back in cinemas featuring Leon Schuster, Alfred Ntombela, and Tumi Morake. Leon Schuster returns as Mr Bones, while Alfred “Shorty” Ntombela plays Mathambo Bones’ son, in his twenties, single, and very keen to change that status. His mission is to pass on his wisdom to his son, Mathambo, and guide him into manhood – a mission doomed to fail because of their obsessive personalities.

*Mr. Bones 3: Son of Bones* was released on 15<sup>th</sup> April 2022. The film was released in 77 cinema screens, grossing R2, 287, 975 on the first weekend of release. This is the first local film to earn high revenues on its first weekend of release since pre-covid. To date, the film has made R9, 908, 472 in total.

**Figure 3: Mr. Bones: Son of Bones - Gross Box Office**



**Figure 4: Mr. Bones: Son of Bones - Number of Screens**

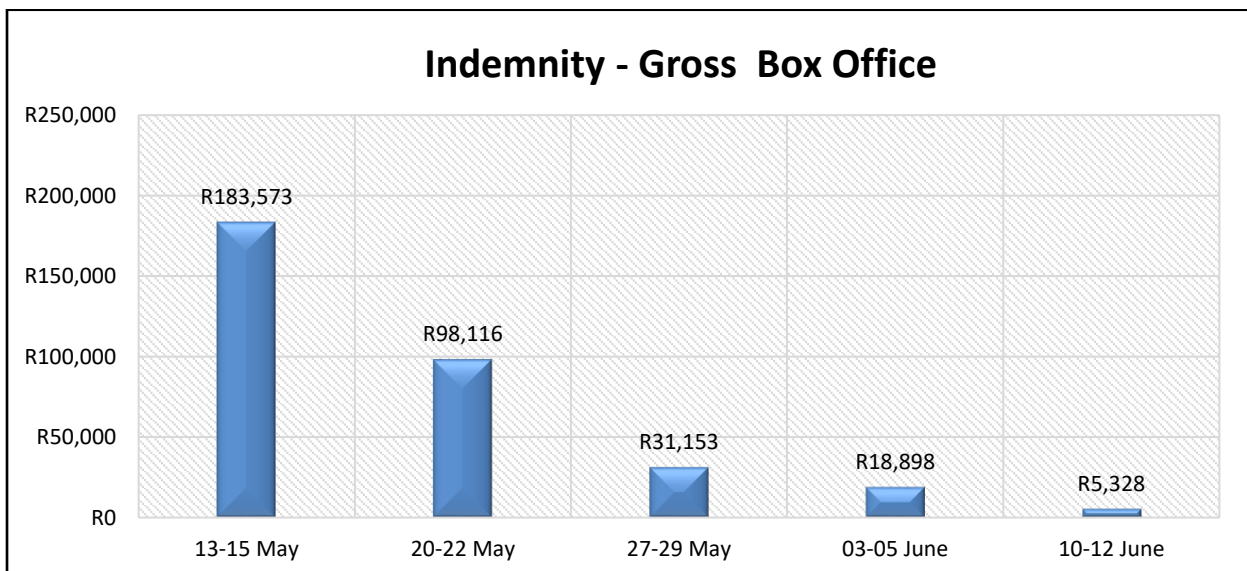


### 3. Indemnity

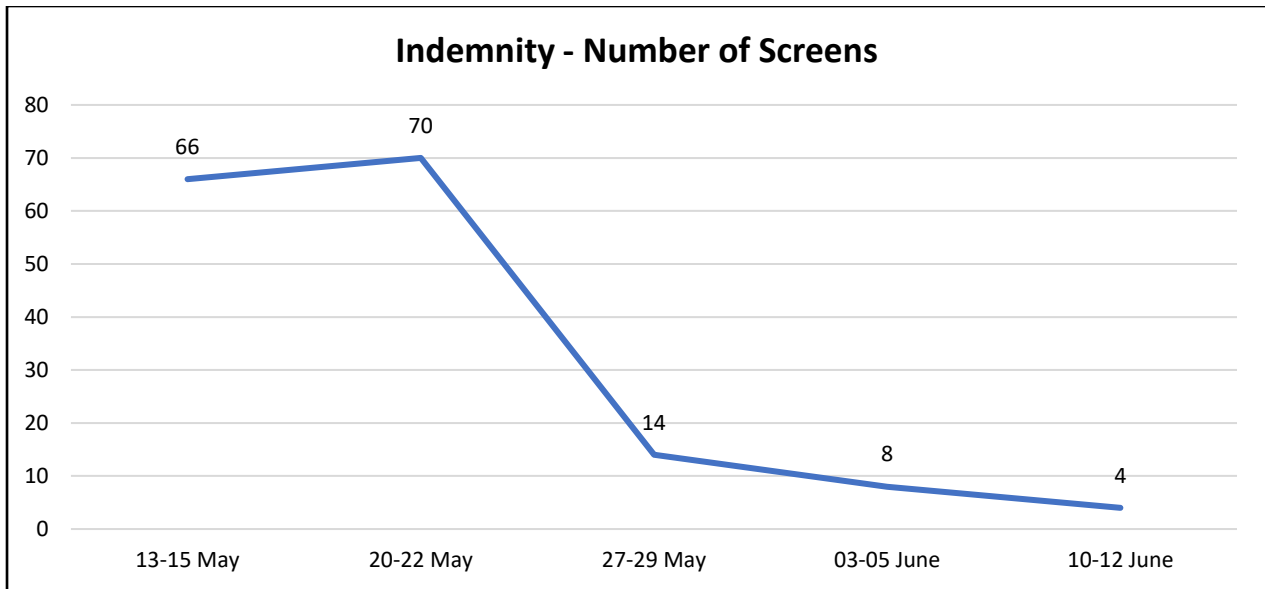
*Indemnity*, is a fiction film directed by Travis Taute, featuring Jarrid Geduld, Gail Mabalane, and Andre Jacobs. The film was released on 13<sup>th</sup> May 2022. *Indemnity* is about an ex-firefighter in Cape Town who is forced to fight for his life after being accused of murdering his wife. As he struggles to survive, connections are revealed between his past, the origin of his PTSD, the mysterious death of his wife, and a government conspiracy with terrifying implications.

It is an NFVF-funded film. This film was released in 66 cinema screens grossing R183, 573 on its first weekend of release. It has been on circuit for five weeks, and the film has a cumulative gross box office of R440, 613.

**Figure 5: Indemnity - Gross Box Office**



**Figure 6: Indemnity - Number of Screens**



Based on observation and tracking the box office performance, Thando the movie did not perform well. The film only made R320, 687 in the eight weeks on circuit. Figure 1 shows that, on the second week of release, the box office revenues declined by 51% (from R116, 878 to R57, 430. Similarly, Indemnity film has been on circuit for five weeks and has generated R440, 613. The box office earnings declined by 47% in its second week in cinemas. The lesser the number of screens, the chances of staying on circuit are unlikely.

As always, Leon Schuster movies perform optimally at cinemas. **Mr. Bones 3: Son of Bones** has performed considerably well during its five weeks on circuit. To date, it remains in the Top 10 charts, with the potential to generate additional revenues.

The 2021 Annual Box Office Report (Jan – Dec 2021) indicated that locally produced films that achieved the most success last year were comedies. This trend is also reflected as a continued one for this 2022 period. The struggle for cinema distribution is impacted by this typical performance for genres other than comedies and, in some instances, the action genre, where interest peaks in the first weeks and is not sustained for long enough to justify the distribution costs. Even though the revenue generation is not as strong for these genres in cinema despite the return of in-person audiences, the ability of VOD platforms to capture the interest of audiences, especially for genres that don't perform well in cinemas, has grown considerably locally, given, at the very least the increased slate of locally produced VOD originals and the entry of new VOD players such as Disney+.