



TAMIL FILM ACTIVE PRODUCERS ASSOCIATION

TAMIL ₹ CINEMA

TRADE GUIDE

A Ready Reckoner on Tamil Cinema

Issue - 23/2026

February 2026



NOBLE K JAMES JAFFAR SADIQ
ARUNACHALESWARAN.PA



BASIL JOSEPH & LK AKSHAY KUMAR

RAAWATZI

WRITTEN & DIRECTED BY *Vignesh Vadivel*

A JEN MARTIN MUSICAL

DOP LEON BRITTO EDITOR BARATH VIKRAMAN ART DIRECTOR HARI HARAN PS

COSTUME DESIGNER PRIYA RAVI STUNT MASTER DON ASHOK | OM PRAKASH SOUND DESIGN SUREN.G | S.ALAGIAKoothan
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TAMIL CINEMA TRADE GUIDE - A KNOWLEDGE SOURCE ON TAMIL CINEMA

We hope you found the Tamil Cinema Trade Guide – 2025 Annual Issue released on 1st January 2026 useful to know everything about Tamil Cinema. We tried our best to give you every possible information about the industry to plan your business well in Tamil Cinema. We wish to thank everyone who had sent in their appreciation to the 2025 Annual Issue.

Tamil Cinema Trade Guide is brought out every month to help everyone having some association with Tamil Cinema to navigate through the film industry, by getting all the information needed. This Trade Guide helps everyone to know more about the industry and is sent to as many people related to Tamil Cinema as possible across the country, and its reach is widening with each issue. Apart from giving all data relating to Tamil Cinema, the detailed articles analysing the happenings in the industry enlighten everyone with more knowledge.

This monthly Trade Guide presents various details about the Tamil film industry, including New Tamil Film releases for the month and their performance, important happenings like new film poojas, informative articles analysing the developments in the industry during the month, Ormax Media report on All-India Box Office, Tamil Cinema Box Office, New Tamil films expected to release in the coming months and details of Lead Actors with their forthcoming film details for Producers to know the film commitment of actors, that may help to approach them suitably.

The Trade Guide is distributed for free to all members of TFAPA and everyone associated with Tamil Cinema in some way. We welcome any suggestions or feedback to improve the content of the Trade Guide.

Members of TFAPA can contribute their articles or any learning to feature in the trade guide and they can also write to us for any support required from TFAPA. We welcome advertisements from Producers and Industry associates to include in the Trade Guide every month, as it will help them to reach more people connected to the industry. Visit us at: www.TFAPA.com and Contact: tfapa2020@gmail.com

G Dhananjeyan, Editor – Publisher



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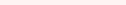
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COSTUME L. MURUGAN VJ WHITEE LOTTUS COLORIST RAGURAM PRODUCTION EXECUTIVE S JEYAGAR VISWANATHAN PRO SATHISH

PRODUCED BY P RAGHU

NEW FILM COMMENCEMENTS IN JANUARY 2026



● D55 – RTake Studios - Wunderbar Films - New Film Announcement



● Purushan – Benz Media – Vishal – Sundar C - New Film Pooja



● Pari Elavazhagan – Million Dollar Studios - New Film Pooja



● The MUMMY Returns – Krishna – New Film Pooja



● Shanthi Talkies - Bhaarath - New Film Pooja

Court Injunction Forced BookMyShow to Disable Telugu Film Ratings



Five films were released for this Sankranthi and four out of them have obtained court order restricting Book My Show (BMS) and IMDB ratings. It can be seen in the ticket booking screens that these films were not rated by anyone.

Telugu film producers have obtained a court order restraining BookMyShow (BMS) and IMDB, among others, from allowing users to rate and review their movie. The filmmakers also secured an injunction against malicious online reviews to counter so-called negative film criticism. BookMyShow has disabled ratings and reviews for the Telugu films, citing a court order.

The Court Order: The PRL City Civil and Sessions Judge in Karnataka issued an **ad-interim, ex parte temporary injunction restraining the social media and onlineticketing companies** named in the petition, including “content commentators, influencers, anonymous users, and similar participants,” from publishing or circulating any material related to the films described as “false, defamatory, derogatory, malicious, unverified, or harmful.” The prohibited content includes “challenging feedback, trolling, false narratives, attacks,

reaction videos, community polls, boycott campaigns, or other malicious material.”

For this Sankranthi festival (Jan 2026), five Telugu films were released. Prabha's *The Raja Saaab*, Chiranjeevi's *Mana Shankara Vara Prasad Garu*, Ravi Teja's *Bhartha Mahasayulaku Wignyapthi*, Naveen Polishetty's *Anaganaga Oka Raju* and Sharwanand's *Nari Nari Naduma Murari*. Except *The Raja Saab*, the other four films have taken the court order to restrict Book My Show ratings and coincidentally three out of these four films (*Mana Shankara Vara Prasad Garu*, *Anaganaga Oka Raju* and *Nari Nari Naduma Murari*) turned out to be box office hits, despite good to mixed reviews from critics for them. The audience came to watch these films without any manipulation by BMS ratings and hence these collections came in to the films and made them commercial success.

Book My Show ratings have become a scam of late and Producers were forced to spend lakhs of rupees to get proper ratings for their films. Telugu film industry has taken the lead to restrict these manipulated ratings. It is time, Tamil Film industry follows this court order and ensure that their films do not get targeted with manipulated ratings by vested interests.



IYAKKI PRODUCTIONS
PRESENTS

STARRING SHAN

AN UNUSUAL LOVE STORY

DIRECTED BY SIVANESAN

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ART NEELAGANDAN STUTI RAJESH LYRICIST MADHAN KARKY / VIVEK
SINGERS GV PRAKASH / SAINDHAVI / KARTHIK / THIRUMALI
PRO SATHISH LALI STORY BOARD CHANDRAN PUBLICITY DESIGNER DINESH ASHOK

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IN CINEMAS 2026



New finds of 2026:

FILMMAKERS WHO WILL BE WATCHED OUT FOR...

Every year, Tamil cinema introduces fresh filmmakers who elevate the industry's standards through arresting screenplays, innovative storytelling, and a strong belief in craftsmanship over big budgets and star power. The year 2025 was no exception, showcasing several such bright talents.

Tourist Family – Abishan Jeevinth



Right from its announcement video, *Tourist Family* captured everyone's attention. Director Abishan Jeevinth tackled a heavy subject—a Sri Lankan refugee family trying to settle in Tamil Nadu—yet infused the film with humour and entertainment throughout. In recent years, it has been rare for a debutant director's film to cross ₹80 crores at the box office, but Abishan achieved this feat with his engaging screenplay and a heart-warming message. He is now stepping into the lead role in the film *With Love*. Here's hoping he returns to direction soon!

Kudumbasthan – Rajeshwar Kalisamy



Upon release, *Kudumbasthan* drew comparisons to V. Sekhar's classic 90s family dramas. Rajeshwar Kalisamy's screenplay captured the struggles of a middle-class youngster in a fun, humorous, and relatable style—very much in the V. Sekhar zone. The film became a massive blockbuster and delivered the highest Tamil Nadu gross of Manikandan's career. Rajeshwar is currently working on his second directorial venture. We hope he continues to fill the void left by filmmakers like V. Sekhar with content that families truly enjoy.

Aan Paavam Pollathathu – Kalaiyarasan Thangavel



If *Kudumbasthan* catered to middle-class families, *Aan Paavam Pollathathu* spoke directly to the Instagram-reel-watching youth, addressing modern relationship issues with sharp humour. The film turned out to be a huge blockbuster, giving Rio Raj a new career peak grossing over ₹25 crore

worldwide. Though some feminists criticised it for leaning towards a male perspective, it was equally enjoyed by both men and women, which contributed significantly to its massive box-office success.

Aaromaley – Sarang Thiagu



In an era filled with toxic love stories featuring alpha males and aggressive female leads, *Aaromaley* offered a refreshing throwback to the clean, classy romance of Gautham Menon and Mani Ratnam. While the film achieved moderate box-office success, the producer recovered the investment comfortably through satellite and

digital rights. Sarang Thiagu is certainly a talent to watch!

Sirai – Suresh Rajakumari



Sirai emerged as an unexpected Christmas-weekend blockbuster. The film poignantly depicted a young couple's love being crushed by the sluggish judicial system, narrated through the perspective of a police officer. It marked a strong comeback for



Vikram Prabhu, while Akshay Kumar (son of producer Lalit) made an impressive debut. The movie collected nearly ₹25 crores in Tamil Nadu and enjoyed a theatrical run of over 25 days. Written by Tamizh (of *Taanakkaaran* fame), Suresh's directorial skills truly deserve praise.

***Yamakathaaghi* – Peppin George Jayaseelan**



Tamil horror thrillers are usually high-budget affairs with big stars, but *Yamakathaaghi* was made on a shoestring budget with relatively unknown actors and almost no VFX. Yet it delivered genuine thrills, and its heart-touching climax became a major talking point. Though not a theatrical success, the film became a huge hit on the OTT platform Aha and received widespread critical acclaim.

***Eleven* – Lokkesh Ajils**



In recent times, several serial-killer crime thrillers have failed due to overfamiliarity, but *Eleven* stood out with its fresh take. Lokkesh Ajils' screenplay cleverly explored an underused twin-angle twist that worked wonders. The film had a solid theatrical run for its modest budget and exploded on OTT with exceptional viewership numbers and huge earning for the Producer through Pay Per View (Amazon PVD) model.

***Kaantha* – Selvamani Selvaraj**



Kaantha received mixed reviews—some critics called it a masterpiece, while others found it average. Nevertheless, it remains one of the most significant works in recent Tamil cinema. The film beautifully captured the golden era of Tamil cinema, showcasing how actors, directors, and studios functioned back then. The film powerfully portrayed the ego clash between guru and disciple

(Dulquer and Samuthirakani) and the tragic consequences for an innocent girl caught in their conflict. Musically, visually, and performance-wise, *Kaantha* stands apart, though the second half suffers from a few over-the-top moments. Still, it is an undeniably notable achievement.

***Madras Matinee* – Karthikeyan Mani**



Many low-budget films (under 3 crores) go unnoticed, but *Madras Matinee* was a rare exception. It portrayed the life of a middle-class family in old Madras with remarkable authenticity. Thanks to strong reviews and positive word-of-mouth, the film earned appreciation from audiences. For its modest budget, the producer recovered the cost and the movie gained critical acclaim—a commendable feat with lesser-known actors.

***Mareesan* – Sudeesh Sankar**



We often lament the scarcity of well-written, compact crime thrillers, but *Mareesan*—featuring Vadivelu and Fahadh Faasil—arrived as a pleasant surprise. Despite a somewhat predictable final act, the film was widely appreciated on OTT for presenting Vadivelu in a never-before-seen avatar and, of course, for yet another brilliant performance from Fahadh. It also managed a moderate theatrical run.

The Debut Directors of films, Darshan starrer *House Mates*, directed by T. Rajavel and Munishkanth starrer *Middle Class* directed by Kishore Muthuramalingam deserve a mention here for their refreshing story idea and filmmaking. These two films also made a distinct mark during the year 2025 and the two filmmakers also are expected to score big in their future films.

These debutants and young filmmakers are proof that Tamil cinema continues to thrive on talent, creativity, and stories that resonate—beyond stars and spectacle. Looking forward to their next films to take them to greater heights.



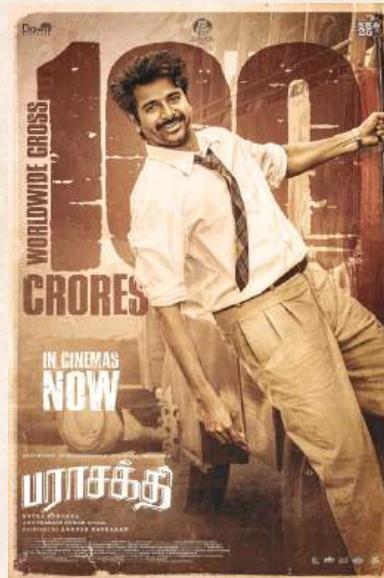
An Article By
SIDDHARTH SRINIVAS

Can fan wars really kill a film? Or are today's audiences smarter than that?

Cinema has always thrived on passion. Fans celebrate stars, defend their films, and turn releases into festivals. But in recent years, this passion has increasingly morphed into hostility, often spilling over into social media campaigns, targeted negativity, and organised online outrage. The recent controversy surrounding Sudha Kongara-Sivakarthikeyan-Ravi Mohan-Atharvaa's *Parasakthi* has once again brought this uncomfortable question to the forefront: are fan wars slowly damaging films and the industry itself?

Parasakthi found itself in the middle of a storm not because of its content, but because of timing. Its release date clashed with Vijay's *Jana Nayagan*, triggering anger among a section of fans who perceived the clash as a threat to their star's space. What followed was a coordinated wave of online attacks, negative trends, and calls for boycott - driven largely by groups later described as "toxic fans."

The situation intensified after certain speeches and comments by filmmaker Sudha Kongara, which



were interpreted by these fan groups as provocative or dismissive. In today's highly reactive fan ecosystem, even a neutral statement can be clipped, reframed, and weaponised. As a result, the conversation quickly shifted away from the film's themes and craft, turning instead into a battleground of egos and perceived slights.

That said, it is important to acknowledge a crucial reality: online fan wars alone cannot completely pull down a film. If a film genuinely connects with audiences, it will eventually make inroads at the box office and sustain its run, irrespective of early noise. In the case of *Parasakthi*, fan backlash was only one part of a larger picture. Multiple factors - audience expectations, political conflicts, word-of-mouth, genre reception, and release dynamics - these also contributed to the film not achieving its intended commercial targets. Reducing its performance solely to fan attacks would be an oversimplification.

However, this does not diminish the larger concern. Fan wars, even when they don't destroy a film outright, create a hostile atmosphere that affects perception. Neutral audiences

- families and casual moviegoers - often gauge sentiment online before stepping into theatres. A timeline filled with anger rather than discussion can discourage curiosity and delay ticket buying, especially in the crucial opening days.

This pattern is not new. Similar tensions were seen earlier with films like Sivakarthikeyan starrer *Madharaasi* and Suriya's *Retro*, where release day hostility overshadowed cinema itself. These conflicts are rarely about storytelling anymore; they are about territory, insecurity, and dominance battles fought in the name of fandom.

For producers and filmmakers, the way forward requires balance. Proactive and respectful communication, strategic restraint instead of reactive engagement, and industry-level coordination around releases can help reduce flashpoints. Most importantly, fan toxicity must be curbed without alienating fans altogether. Enthusiasm should be nurtured, not triggered.

Fanculture is not the enemy - unchecked toxicity is. And if the industry doesn't address it thoughtfully, the cost won't be borne by one film or one star, but by cinema as a shared cultural space.



TFAPA PRODUCERS WORKSHOP: 2026

TFAPA conducted a workshop for Producers on 26th January 2026 and over 50 Producers have participated in the same. Digital/OTT, Music, Overseas, Tamil Nadu theatrical business-related experts have attended and shared their views on how they go about buying films and explained the market trends.



Mr. G Dhananjeyan with Sun Nxt Business Head Mr. R. Suriya Narayanan



Mr. G Dhananjeyan with Saregama Business Head Mr. T. Anand



Mr. G Dhananjeyan



TFAPA Members



Mr. G Dhananjeyan with Sakthi Film Factory Head Mr. B. Sakthivelan



Mr. G Dhananjeyan with AP International MD Mr. Sanjay Wadhwa and Mr. Mukesh R Mehta



Mr. G Dhananjeyan and Mr. Mukesh R. Mehta



Mr. G Dhananjeyan, Mr. Sanjay Wadhwa and Mr. Mukesh R Mehta

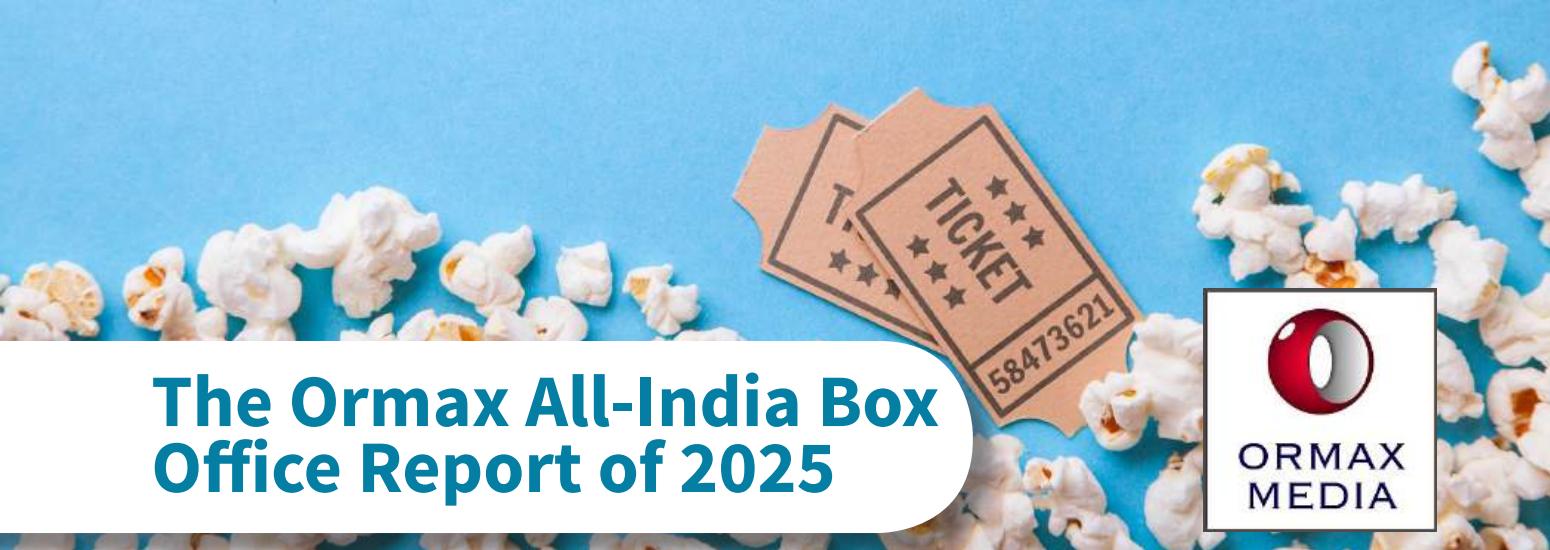


Mr. G Dhananjeyan, Mr. T. Anand and Mr. R. Suriya Narayanan



Group Photo of the participants

The workshop was useful to the Producers attended and provided an opportunity to network with other Producers and business partners. Many of them have expressed their appreciation to the workshop.



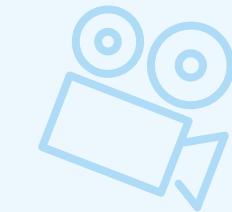
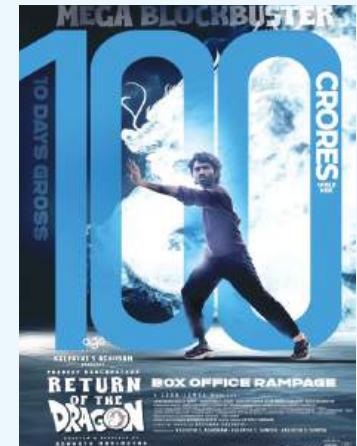
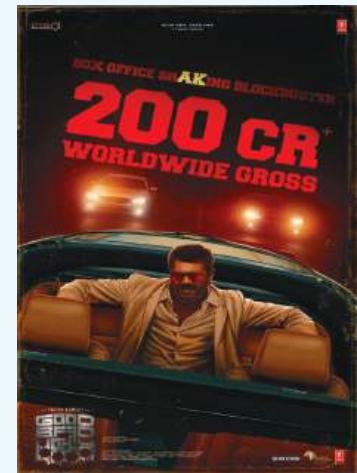
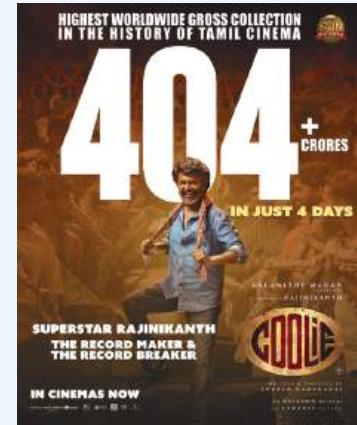
The Ormax All-India Box Office Report of 2025



Powered by Hindi cinema's strong comeback, 2025 became the biggest year ever at the Indian box Office, with gross collections of ₹13,395 Cr, even as footfalls stayed flat.

Summary of the Report:

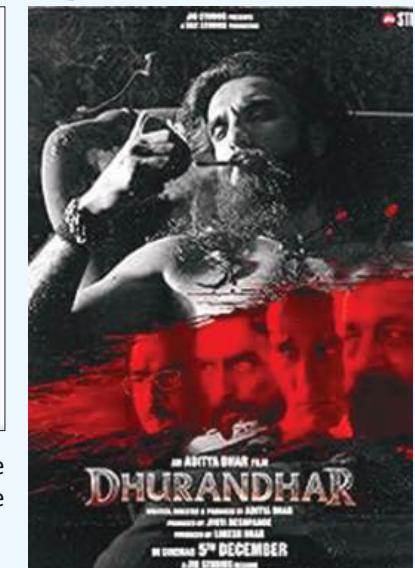
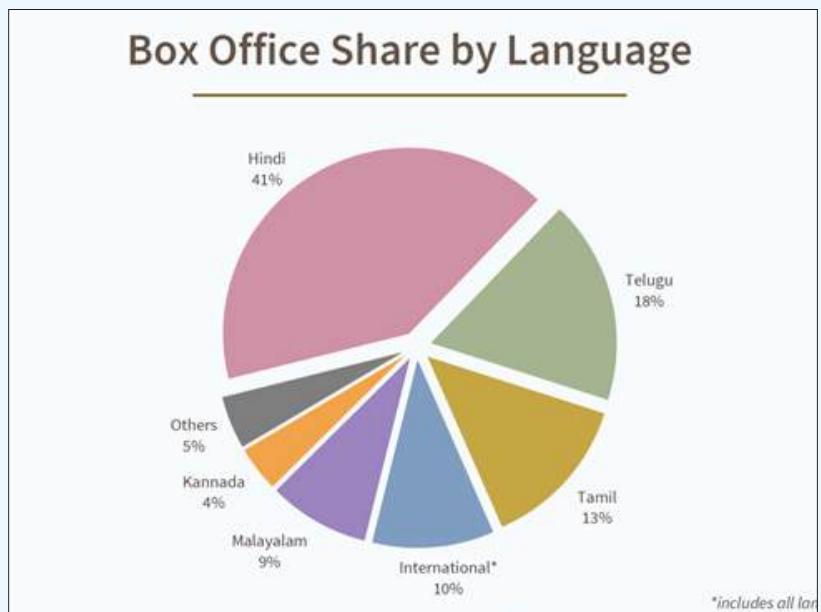
- With gross box office of ₹13,395 Cr, 2025 became the first-ever year to cross ₹13,000 Cr mark at the India box office, surpassing the record held by 2023 (₹12,226 Cr) in the process. As many as 37 films crossed the ₹100 Cr mark in 2025, compared to only 22 in 2024.
- 2025 was also the best-ever year for Hindi cinema, with gross box office of ₹5,504 Cr. **93% of Hindi box office collections came from only original Hindi language films**, with dependence on dubbed South films dropping from 31% in 2024 to just 7% in 2025.
- Dhurandhar, Kantara A Legend: Chapter-1* and *Chhaava* were the only films to surpass the ₹500 Cr mark at the India box office. *Saiyaara*, *Coolie* and the multi-lingual animated film *Mahavatara Narsimha* were the other three films to gross above ₹300 Cr
- Driven by *Laalo: Krishna Sada Sahaayate* (₹114 Cr), which became the highest-grossing Gujarati film of all-time, Gujarati cinema witnessed a staggering 189% growth, from ₹84 Cr in 2024 to ₹242 Cr in 2025
- Dhurandhar* emerged as the highest-grossing film of 2025, with a gross box office of ₹950 Cr, setting a new record as the highest-grossing Hindi language film of all time, surpassing *Stree 2* (₹698 Cr).
- International films saw a resurgent year, witnessing a strong 49% growth, making 2025 the highest-grossing year for International cinema in India since the pandemic, and the second-best year of all time after 2019.
- 2025 registered 83.2 Cr (832 Million) footfalls, reflecting a 6% decline from 2024, underscoring the continued dependence of the box office on rising Average Ticket Prices (ATP) in recent years.
- Average Ticket Price (ATP) recorded its sharpest growth in the last four years, rising by 20%, from ₹134 to ₹161. ATP increase was driven by higher box office share of Hindi+International (52%, vis-à-vis 47% in 2024), which are the high ATP languages. The South markets witnessed a trend of higher ticket prices for several big-ticket films, further impacting the overall ATP.





With 13% growth over the previous year, 2025 is now the highest-grossing year at the Indian Box Office, surpassing 2023, which held the record at ₹12,226 Cr. It also marks the fifth year to surpass ₹10,000 crore mark, following 2019, 2022, 2023 and 2024.

Box Office Share by Language during 2025



The cumulative share of the four South languages dropped from 48% in 2024 to 44% in 2025, with only Kannada language showing significant growth among the four languages.

India Box Office by Language (2024 Vs 2025)

Box Office by Language (2024 vs. 2025)

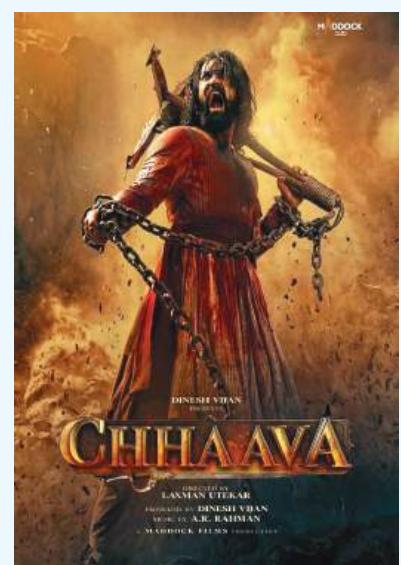
Language	Gross BO (2024)	Gross BO (2025)	Growth %	% Share (2024)	% Share (2025)
Hindi	4679	5504	18%	40	41
Telugu	2348	2377	1%	20	18
Tamil	1829	1805	-1%	15	13
International*	941	1403	49%	8	10
Malayalam	1165	1164	0%	10	9
Kannada	304	528	73%	3	4
Gujarati	84	242	189%	1	2
Punjabi	203	116	-43%	2	1
Marathi	177	96	-46%	1	1
Bengali	68	80	17%	1	0
Others	35	82	131%	0	1

While Hindi, International & Kannada cinema experienced healthy BO growth vis-à-vis 2024, Gujarati cinema witnessed a breakout year, with a staggering 189% increase in its gross box office.

Marathi & Punjabi languages saw the steepest drop, shrinking by 46% & 43% respectively.

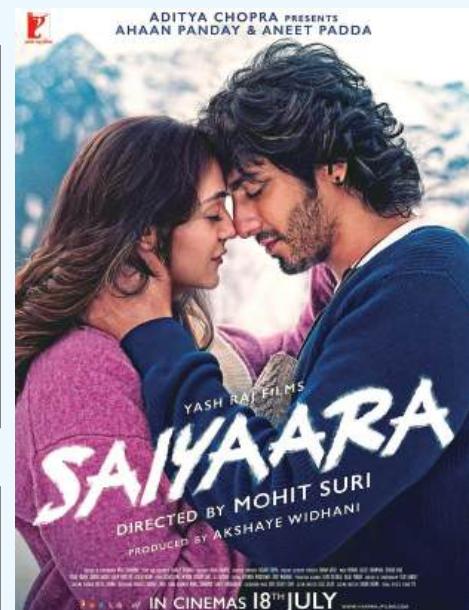
Assamese film *Roi Roi Binala* grossed ₹42 Cr, contributing single-handedly to the 131% growth for 'Others'.

Gross BO figures in ₹Cr
*Includes all language versions of International films

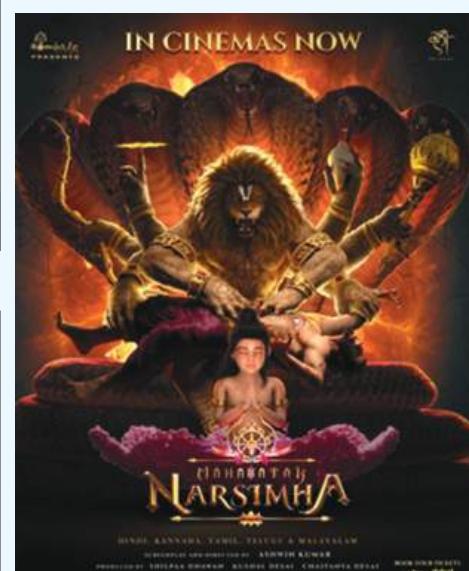
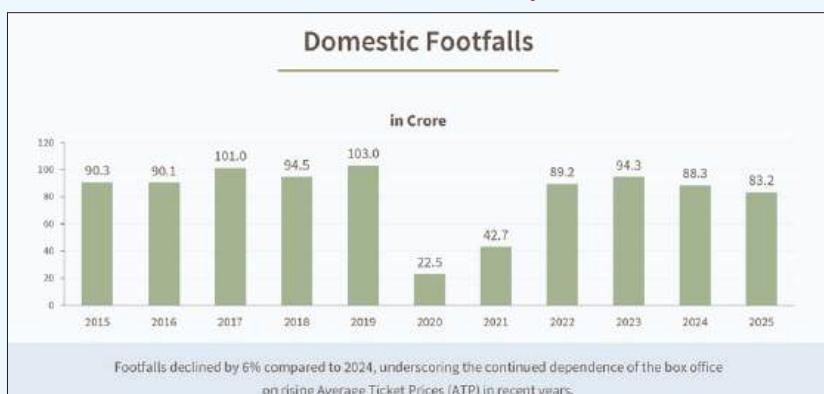




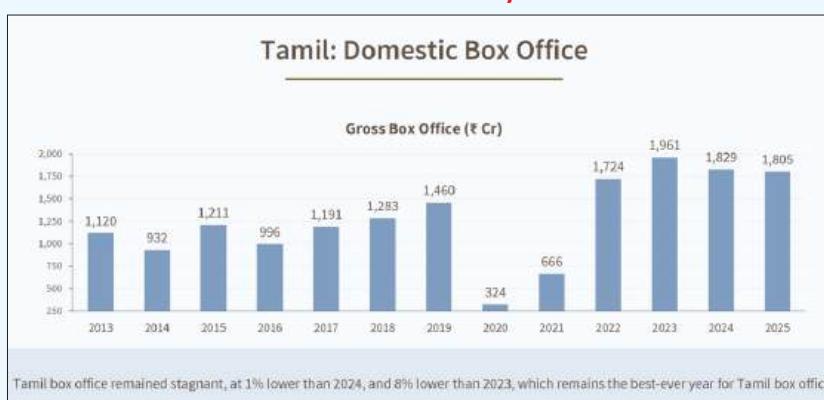
All India Box Office: Top 15 Films of 2015



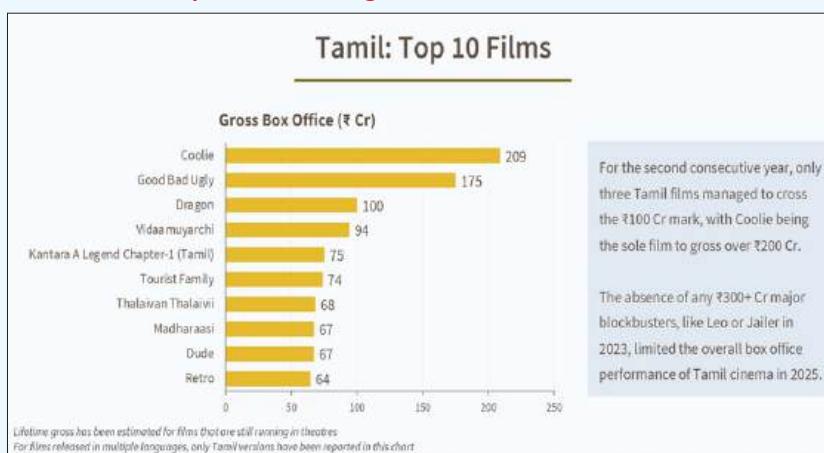
All India Box Office: Domestic Footfalls over the years



Tamil Cinema: India Box Office trend over the years



Tamil Cinema: Top 10 Films during 2025 in Indian Box office





An Article By

CHRISTOPHER KANAGARAJ

What Critics Really Look for in a Film: What Clicks-and What Doesn't?

"A film has to be Engaging and Emotionally Relatable that the viewer should forget that he carries a mobile phone with him".

Five Key Elements that impresses me in a Film

1) TITLE: As a critic, I believe a film begins speaking to its audience from the very first frame—sometimes even before it. From the word go, a film must pull the viewer in, and that is where the title and its presentation play a crucial role. A unique or creative title card, an engaging animation, a powerful line like “Based on true events,” or even scenes unfolding during the title sequence can instantly grab attention. Watching scenes play under the titles is far more immersive than staring at a black screen with names rolling by. True stories, in particular, carry an inherent fascination that immediately draws viewers closer.

2) START: A film should not attempt to impress aggressively; it should gently invite the audience into its world. The opening 20 minutes are key, regardless of genre. This is where writing becomes magical—or fails entirely. Traditional introduction songs and elongated fight sequences feel increasingly outdated. If a character introduction is necessary, it must be interesting, purposeful, and concise. The opening stretch should clearly establish the film’s tone and set expectations. Every character introduced must have a reason to exist, because stronger characters leave a stronger imprint on the viewer’s mind.

3) BODY: As the film progresses, the body of the narrative must serve a deeper theme—one that emerges organically rather than feeling imposed. Ideally, every 20 minutes should deliver a high point to maintain engagement. Whether it’s a thriller, drama, or documentary, comedy and emotion remain universal connectors



across audiences. Genuine comedy elevates scenes significantly, and brownie points if it reflects current sensibilities. Rooted emotions within the narration can do wonders. Loud background scores and excessively fast edits often distract more than they enhance; restraint works better. Pleasant visuals help sustain interest.

Action and music deserve similar discipline. Stunt sequences should not be excessively violent or overstretched—anything beyond five minutes risks fatigue. Avoiding clichés in action choreography is essential. Songs should serve the story rather than act as standalone showstoppers, though well-presented chartbusters are undeniably a plus. No matter what, the soul of the story must remain intact throughout. Logic, too, is important—but it should neither be stretched nor taken for granted. When the screenplay flows seamlessly, the viewer forgets about logic altogether and simply stays immersed.

4) INTERVAL: In Indian cinema, where films are traditionally divided into two halves, the interval block becomes a crucial narrative bridge. The interval scene must deliver a strong wow factor, a major turning

point, a compelling what-next hook, or a narrative knot that will only unravel in the climax. A powerful interval ensures viewers spend less time in the canteen and more time anticipating what follows. Abrupt or generic interval blocks rarely work.

5) CLIMAX: The climax is the final verdict. It is what stays with the viewer long after they leave the theatre. It must evoke a genuine emotion—joy, tears, shock, or reflection. All major characters introduced deserve proper closure. Cliff-hangers in character arcs often result in confusion and dissatisfaction. A good climax is crisp, emotionally honest, and impactful, not stretched to the point of testing patience.

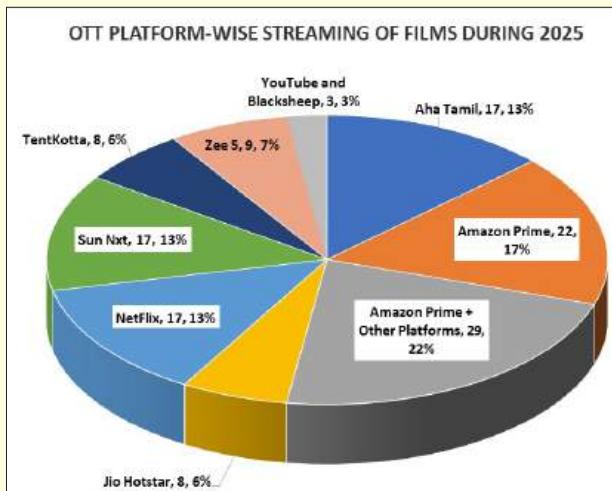
To summarize, as a critic, I look for impact more than intention. If a film communicates its idea clearly and leaves a lasting impression, it succeeds. Originality, consistency of tone, and conviction in execution matter far more than scale or spectacle. What fails are confusion and unclear intent, mixed messaging, outdated repetitions, pacing lags, excessive fan service, lack of emotional connection, lazy clichés, and scenes that exist merely to impress rather than to serve the story.



Tamil Cinema: OTT Streaming Report for the year 2025

Tamil Cinema had as many as 285 new releases during 2025 and out of them only 130 were streamed by various platforms till January 2026 (46% of the films). 2 films out of the 130 were OTT original films (*Rambo* and *Un Paarvayil*). Balance 155 films yet to find a platform and they may not be streaming also. 54% of the films not finding a platform to stream is the biggest challenge Tamil Cinema is facing currently. During 2024, out of 241 new films released, 125 were streamed, which was 52% of the films, against 46% in 2025, a decline of 6%.

OTT Platform-wise streaming details:



Amazon Prime is the prime streaming platform for Tamil films, with 39% of the films streaming there (both independently and together with one or more platforms), followed by NetFlix, Sun Nxt and Aha Tamil (13% each). Amazon Prime through its Prime Video Direct (PVD) model had streamed many films out of this and hence their numbers were higher.

Outright purchase Vs Revenue share streaming:

44 films (34%) out of the 130 films streamed during 2025 were bought on outright price by OTT platforms. 22 out of the 44 films bought belong to big budget, 16 films belong to medium budget and only 6 films belong to small budget category (out of 223 films released, or just 3% of films in that budget category). Clearly, outright purchase pre-release is mostly (86% of films bought) belonged to medium and high budget films with star value.

86 (66%) films out of 130 streamed were on revenue share model (Amazon Prime, Sun Nxt and Aha Tamil) and the earning of Producers were totally based on how the film appealed to audiences through these platforms. A few films have earned between ₹1 to 2 crores through revenue share model, many have earned between ₹30 to ₹50 Lakhs and

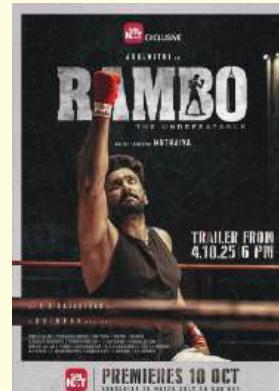


Director **Vasanta Balan**'s reaction on the acquisition strategy of OTT platforms ignoring small films

Vasanta Balan · Follow · 18h

சிறு நடிகளிடமிருந்து பூதி மத்திம் நாடகங்களிடமிருந்து பூதி அனை இயக்குதலிடமிருந்து தினையாகக்கூடும் நிலடப்பிடில்லை. ஒடு நடிகளைக்கூடும் இல்லை. தொலைக்காட்டி சேங்களிடமிருந்து பூதி தெரிவிக்கின்றது. படத்தெடுத்து வைத்து பொன்டீ போய்க்கூத்து என்கின்ற குறுக்கும் நெடுக்கும் வேல்யுபிரிக்கிறது. ஒடு ஒடு சிலிப்பாவல் விட்டு விட்டிப்பிரிக்கன், முட்டி மேலி மண்ணடி உடைந்து மேற்கூலில் கிட்க வேண்டியிட ஆது தனி அவர்களின் எதிர்பார்ப்பு. பெரிய துயரிப்பு நிறுவனங்கள், பெரிய குருதாயாற்களிடமிருந்து மட்டுமே எல்லா கதவுகளும் திறந்துவிட்டால் இந்து நிற்பு?

நல்ல தினைப்படம், அழகான கல்தந்துவமான கதை, நல்ல தினைக்காதல் என்பதின்னால் பேசுவேயில்லை. பெரிய துயரிப்பு நிற்கு நிறையர்கள் கிடைக்கும் சில்லால் தினைகளின் நிலைமை இல்லை. தமிழ்நிலைப்படம், தயாரிப்பார்கள் தொங்குவது சாதித்தானினின் நிலைமை இல்லை. நட்பிலிக்ஸ் எல்லா ஆண்டிலும் புதிய படங்களை, தினை மாதங்களாக, நல்ல படங்களின் நிறைப்பக்களைப் புரக்களிக்கிறது. பொள ஆண்டு நட்பிலிக்ஸ் வாங்கிப் பிற்போதைகளின் தரங்களை நீண்ட இடைஞாய்த்தில் நேரிப்பாருங்கள். ஒரு சிறு தயாரிப்பாராக தேவீய விநாக்களைப் போது பெற்ற இயக்குதாராக போட்டிலிக்குக் கள் ஆரூந்த கண்ணக்கள்.



a lot of them, which streamed would have earned in the range of ₹5 to ₹10 Lakhs only. Only 44 films (or 15% of total 285 films) were purchased prior to release of films by OTT Platforms put together and rest went on an uncertain revenue share model is the reality from OTTs.

Learnings from the purchase or streaming by platforms:

Top Actor Films most preferred by Platforms: As it can be seen from the list of films purchased prior to release (we have listed in our January 2026 issue for all films), most of them were from the top actors. Only a handful of small and medium budget films, which created good buzz or had some expectations were purchased prior to release.



Big Banners packaging multiple films ensured purchase:

Big Banners, who have established their name with successful films have an advantage and are able to package their films (including smaller ones) and sell to OTT Platforms together. This advantage is not there for individual Producers, who pitch only small or medium budget films with OTT Platforms. A recent announcement by NetFlix on their 2026 slate of 12 films clearly illustrate that big banners with big actor films could combine their small films and sell them together and, in the process, de-risk their small films.

NetFlix Pandigai: 2026 Slate of films (Post-Theatrical)

S.No.	Film Title	Producer	Lead Actor
1	Suriya 46	Sithara Entertainments	Suriya
2	Suriya 47	Zhagaram Studios - 2D Entertainment	Suriya
3	Kara	Vels Film International	Dhanush
4	Gatta Kusthi 2	Vels Film International	Vishnu Vishal
5	Dayangaram	Vels Film International	VJ Siddhu
6	D 55	Wunderbar Films	Dhanush
7	Marshal	Dream Warrior Pictures	Karthi
8	AGS 28	AGS Entertainment	Arjun
9	Bro Code	Ravi Mohan Entertainment	Ravi Mohan
10	An Ordinary Man	Ravi Mohan Entertainment	Yogi Babu
11	With Love	Soundarya Rajinikanth - MPR Entertainment	Abishan Jeevinth
12	Idhayam Murali	Dawn Pictures	Atharvaa

NetFlix has almost filled the slate for 2026 with these 12 films and now it will be challenging for newer films to pitch and get a deal this year, except for these Producers, who already finalised deals with them.

Create buzz to gain the attention of OTT Platforms: Unless the film creates some buzz, OTT platforms may not show any interest. The buzz can be due to the artiste combination, theme or the pre-release promotions, without even watching the content by the platforms. Few examples of such acquisition can be *With Love*, *Dayangaram*, *An Ordinary Man* etc.

Content can get the breakthrough: If the film's content is strong and is appealing, the possibility of the film being acquired prior to theatrical release is high. Recent examples being films like *TTT*, *Thaai Kizhavi*, *Middle Class*, *Aaromaley*, *Sirai etc.*



Box Office Success can appeal to platforms: Even if the film was not acquired prior to theatrical release, if the film performed well at theatres, OTT Platforms may consider acquiring on outright or on Hybrid (Minimum Guarantee + Revenue share) or on revenue share basis. A few post-release acquisition or rights can be *Kudumbasthan* etc.

Films that created buzz on Revenue share basis: The films which created good buzz through reviews, even if they are not bought on outright by Platforms may be taken up on revenue share basis by them. Many films that went on revenue share model was based on this.

If the films did not achieve box office success and could not create any buzz among critics and audience does not find any platform to stream and they suffer with no revenues coming from OTT platforms.

How 2026 is expected from OTT Platforms:

As mentioned, NetFlix has already announced their slate. Amazon Prime may announce their list soon. Both Jio Hotstar and Zee 5 usually decide on film-to-film basis and not as a slate. There is an opportunity with good content to appeal to them. Sun Nxt, Aha Tamil is mostly on revenue share basis (or at best Hybrid – part Minimum guarantee and then revenue share). Sony LIV is not active in Tamil Cinema so far. TentKotta has slowed down their acquisitions. Overall, it looks like a challenging year ahead with only handful of films going on pre-release purchase basis and many small and medium budget films on revenue share model.





Jana Nayagan **VS** CBFC: Lesson for Producers

The Censor process for most films used to be a routine one and not many Producers faced challenges in obtaining the certification. Usually within two weeks of working time, censor certificate has been obtained from Central Board of Film Certification (CBFC). However, the timelines for *Jana Nayagan* with their censor process has been different and presenting it here to understand how challenging it can be at times for Producers.



Date	Censor Board Process followed by the Producer (as submitted by Producer to the court)
Dec. 18, 2025	Film was submitted to CBFC for certification on 'Tatkal' (priority) basis
Dec. 19, 2025	CBFC Examining Committee (of 5 members) seen the film. Recommended U/A (16+) rating and suggested 27 cuts and modifications agreed by the Director.
Dec 22, 2025	CBFC sent a confirmation mail to the Producer listing the 27 cuts and mutes along with U/A certification (16+) confirmation. (However, Madras High Court judgement on 27th Jan. disputed this stating no document was submitted to support this by the Producer)
Dec. 24, 2025	The Production team made the necessary 27 cuts, mutes and changes and submitted the modified film based on the mail received from CBFC on 22 nd Dec.
Dec. 26 th to Jan. 4 th 2026	The team was following up for the Censor Certificate issuance but there was no response during this period from CBFC.
Jan. 5, 2026	Regional Officer of CBFC informs the Producer that film is being referred to Revising Committee, as there is a complaint about the film hurting religious sentiments (OM being used) and portrayal of armed forces in the film.
Jan. 6, 2026	The Producer filed a case in the Madras High Court, citing undue delay and significant financial loss, seeking immediate issuance of the certificate
Jan. 9, 2026	A single-judge bench of the Madras High Court directs the CBFC to issue the U/A 16+ certificate as per the mail sent on 22 nd Dec. to the Producer.
Jan. 9, 2026	CBFC appeals to the Division Bench of Madras High Court immediately which granted an interim stay on the single judge's order, halting the process. The film scheduled for release on 9 th January gets delayed.
Jan 12, 2026	The Producer went on an appeal in Supreme Court against the Division Bench stay to the Single-Judge order
Jan 15, 2026	The Supreme Court refused the stay to the order and advised the Producer to go to Madras High Court Division Bench and get relief.
Jan. 20, 2026	Chief Justice of The Madras High Court heard the case again and reserved the order.
Jan 27, 2026	The Madras High Court set aside the Single Judge order to issue Censor Certificate and asked for fresh hearing by the same judge.

With the film scheduled and promoted for release on 9th January 2026, the Producer was left with no option other than approaching the High Court for Censor Certificate on 6th Jan. But it worked against the film and the court proceedings started dragging and the film's release got delayed further.

The option before the Producer is to continue the legal battle or agree to CBFC's advise to send the film to Revising Committee and get the censor certificate in their time frame.

The lesson to Producers is, films made with a big actor, which potentially has conflict with the Central Government due to its theme or any reason, must go for Censor process at least 45 to 60 days prior. This would have given sufficient time to accept the changes suggested by CBFC, even agree to Revising Committee. If the film is applied for Censor 2 to 3 weeks prior to release, this kind of unexpected challenges may occur.

The Censor Board has been cooperative and supportive to Producers for many years and was not an impediment to the release of a film as they gave the certificate even within a week of screening in emergency situations. The *Jana Nayagan* case looks like an exception due to some reason but it created a sort of uncertainty in handling the Censor Board for most Producers of big budget/big actor films. Hope the undue delay and the long drawn legal process for *Jana Nayagan* remains an exception and CBFC remains a support system to Producers and Directors and help in release of their film smoothly in future.



Underdog Films outperforming Big Budget Films

In film business, many a times we have seen an unexpected film, considered as underdog by many succeeding at box office, driven by audience demand for original, high-quality storytelling over spectacle films. Few examples listed here may inspire Producers to look at the opportunity.



9th Feb 2024: Lal Salaam Vs Lover: *Lal Salaam*, a big budget film starring Rajinikanth, Vishnu Vishal and Vikranth was the most expected film with direction by Aishwarya Rajinikanth. However, the winner of the week was *Lover* by Manikandan with a debut director, which succeeded at box office.



15th Aug 2024: Thangalaan Vs DeMonte Colony II: *Thangalaan* from Director Pa. Ranjith starring Vikram, Parvathy and others was having high expectation for 15th August with songs and trailer being a big hit. The film also opened well. However, due to divided opinion on the film, *DeMonte Colony II* by Ajay Gnanamuthu with Arulnidhi, a sequel to *DeMonte Colony*, despite its flaws, benefited, took off and became a blockbuster at box office.

10th Oct 2024: Vettaiyan Vs Black: *Vettaiyan* by Director T.J. Gnanavel with Rajinikanth, Amitabh Bachchan, Fahad Fasil, Rana Daggubati, Manju Warrior, music by Anirudh had everything going for it, including blockbuster songs. However, post release, there were mixed reviews from audience and critics and hence, after an amazing weekend collection, it could not sustain and the benefit went to Jiiva starrer *Black*,



a science fiction horror thriller film, adaptation of a Hollywood film, released with limited promotions but dramatically picked up at box office and became a success as the genre connected well with audience.

1st May 2025: Retro Vs Tourist Family: Suriya – Director Karthik Subbaraj's film *Retro* had high expectations with super hit songs from Santhosh Narayanan. Though the film opened well at box office, it could not sustain due to mixed opinion and the benefit went to M. Sasikumar – Director Abishan Jeevith's film *Tourist Family*, released on the same day with good expectations. *Tourist Family* became one of the biggest blockbusters of Tamil Cinema for its budget.



31st Oct 2025: Aaryan Vs Aan Paavam Pollathathu: *Aaryan* from Vishnu Vishal had high expectations as his earlier thriller *Raatchasan* was a big hit. Rio Raj did not get success with his earlier film *Sweet Heart* and hence the expectations on *Aan Paavam Pollathathu* was not high. *Aaryan* did not get positive response from critics and audience and *Aan Paavam Pollathathu* got the benefit and it turned out to be a big box office hit.



Pongal 2026: Parasakthi Vs Vaa Vaathiyaaar Vs Thalaivar Thamby

Thalaimayil (TTT): Pongal 2026 was supposed to be *Jana Nayagan* Vs *Parasakthi*, both films with big expectations. However, *Jana Nayagan* could not release due to Censor Board issues and Karthi's *Vaa Vaathiyaaar* and Jiiva's *TTT* announced their release to fill that opportunity. Jiiva's *TTT*, which had no expectation turned out to be the Pongal winner despite coming in with no pre-release promotion (like his earlier film *Black*). A medium budget family entertainer, *TTT* overtook the most talked about *Parasakthi* and the big budget *Vaa Vaathiyaaar* at box office this Pongal and grossed over ₹30 crore at box office.

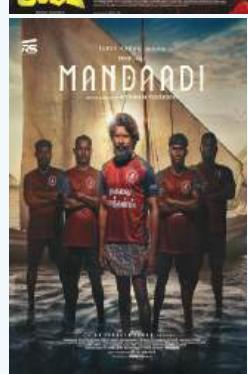
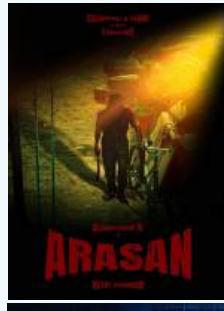
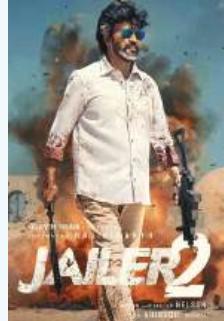
Underdog films most times come with limited promotion and least expectation from audience and surprise the market with their entry. These films have achieved massive returns on investment (ROI) by leveraging strong, relatable narratives, word-of-mouth marketing, and timely thematic relevance. They gained from the mixed opinion for the big budget film released that weekend and audience with No Other Alternative (NOTA) chosen these films to satisfy their hunger for a film.

However, not all underdog films have succeeded and only a few that offered a fresh content, got positive reviews from critics and audiences and gained from the failure of a big budget film released the same weekend. They became the toast of the audience, as a way to show their disappointment over the big budget film, which helped the underdog film to perform well at box office. Underdog films must surprise the audience with its content while competing with a big film to succeed at box office. Run-off-the-mill films may not get such a benefit and will end up losing more by competing with a big film.





TAMIL FILMS OF LEADING ACTORS EXPECTED IN 2026



Leading Actors (Select List in random order)	Films expected	Producer (s)
Rajinikanth	Jailer 2 / Thalaivar 173	Sun Pictures / Raaj Kamal Films International
Kamal Haasan	Yet to be announced	-
Vijay	Jana Nayagan	KVN Productions
Ajith Kumar	Yet to be announced	-
Suriya	Karuppu / Suriya 46 / Suriya 47	Dream Warrior Pictures / Sithara Entertainments / Zhagaram Studios
Vikram	Dhruva Natchathiram / Chiyaan 63 / Chiyaan 64	Ondraga Entertainment / Shanthi Talkies / Vels Film International
Dhanush	Kara	Vels Film International
Sivakarthikeyan	Untitled film	Sathya Jyothi Films
Karthi	Sardar 2 / Marshal	Prince Pictures / Dream Warrior Pictures
Silambarasan TR	Arasan / STR 50 / God of Love	V Creations / Atman Cine Arts / AGS Entertainment
Ravi Mohan	Genie / Karathey Babu / Bro Code	Vels Film International / Screen Scene Entertainment / Ravi Mohan Studios
Vishal	Magudam / Purushan	Super Good Films / Benz Media Pvt. Ltd.,
Raghava Lawrence	Benz / Hunter / Kaala Bhairava / Kanchana 4	Passion Studios- G Squad - Goldmines Telefilms / Goldmines Studios / Raghavendra Productions
Arya	Mr. X / Ananthan Kaadu / Vettuvam	Prince Pictures / Mini Studios / Neelam Productions
Vijay Sethupathi	Train	V Creations
Pradeep Ranganathan	LiK / Untitled	Seven Screen Studio / AGS Entertainment
R. Madhavan	Adhirشتasaali / G.D.N	AA Media Corporation / Varghese Moolans Pictures
Vishnu Vishal	Mohan Das / Irandu Vaanam / Gatta Kusthi 2	Vishnu Vishal Productions / Sathya Jyothi Films / Vels Film International
Vijay Antony	Agni Siragugal / Lawyer / Nooru Sami	Amma Creations / Vijay Antony Film Corporation
Arun Vijay	Agni Siragugal	Amma Creations
Jiiva	Golmaal / Jiiva 46	Jaguar Studios / KRG Productions
Soori	Mandaadi	RS Infortainment
Santhanam	Yet to be announced	-
RJ Balaji	Yet to be announced	-
M. Sasikumar	Naa Naa / Pagaivanukku Arulvai / Freedom / My Lord / Evidence #8	Multiple Producers / Olympia Movies / Five Star Creations
Prabhudeva	Jalsa / Flashback / Michael Musasi / Moonwalk / Untitled Film	Abhishek Films (two films) / Joy Film Box Entertainment / Behindwoods / KRG Productions
Siddharth	Rowdy & Co	Passion Studios
Kavin	Hi / Kavin 08 / Kavin 09	Seven Screen Studio / Prince Pictures / Think Studios



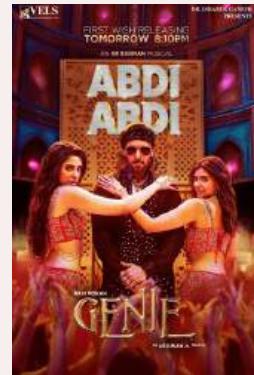
TAMIL FILMS OF LEAD ACTORS EXPECTED IN 2026

Lead Actors (Select List in alphabetical order)	Films expected	Producer (s)
Aadhi	Maragatha Nanayam 2	Passion Studios - Axcess Film Factory
Aari Arjunan	4th Floor / Untitled film	Mano Creation / Madras Deck Entertainment
Arjun Das	Once More / Super Hero	Million Dollar Studios / Soldiers Factory - Redacted Studios
Arulnidhi	DeMonte Colony 3 / My Dear Sister / Arulvaan	Gnanamuthu Pattarai / Passion Film Factory / 90 Pictures Productions
Ashok Selvan	AS 23 / Untitled Film	Happy High Pictures / Million Dollar Studios
Atharvaa	Address / Idhayam Murali	Ajey Krishna / Dawn Pictures
Bharath	Munnarivaan / Kalidas 2	Libra Productions / Sky Pictures
Dhruv Vikram	Yet to be announced	-
Dinesh	Karuppu Pulsar / Vettuvam	Yasho Entertainment / Neelam Productions
G.V. Prakash Kumar	Idi Muzhakkam / Untitled film / Mental Manathil / Immortal / Happy Raj	Skyman Films International / Neelam Productions / Parallel Universe Pictures / Ak Film Factory / Beyond Pictures
Gautham Ram Karthik	Criminal / Mr.X (with Arya) / Root	Parse Pictures-Big Print Pictures / Prince Pictures / Verus Productions
Harish Kalyan	Nooru Kodi Vaanivil / Dashamakan	Baljai Kapa / Think Studios
Hip Hop Adhi	Meesaya Murukku 2	Avni Cinemax
Jai	Karuppar Nagaram / Jai 32 / Untitled Film / Untitled Film	R. Ramesh / Mithun Mithra Productions / Studio Green / BV Frames
Kalaiyaran	Yet to be announced	-
Kathir	Aasai / Maanavan	Eagle's Eye Entertainment / Fortune Studios
Kishen Das	Eerapadham Kaatru Mazhai	Big Print Pictures
Krishna	Untitled Film / Kreshna 23 / Kreshna 25 / The MUMMY Returns	EVEG Entertainment / Dawn Creations / Manu Mantra Creations / Pepin De Raisin Productions
Manikandan	Untitled	Neelam Productions
Mahat Raghavendra	Kadhale Kadhale	Sri Vaari Films
(Master) Mahendran	Arindam	Raw 1 Media
Mirchi Shiva	Saloon / Golmaal	Inder Kumar / Jaguar Studios
Nakkul	Yet to be announced	-
Prashanth	Prashanth 55 with Dir. Hari	Staar Movies
Rio Raj	Ram in Leela	Trident Arts
Sathish	Mustafa Mustafa / Pathu Naal Raja	The Mapogos Company / SGS Productions
S.J. Suryah	Killer	Sree Gokulam Movies
Shanmuga Pandian	Yet to be announced	-
Shantanu Bhagyaraj	Untitled Film / Magenta	Studio Green / Brand Blitz Entertainment
Sibi Sathyaraj	Yet to be announced	-
Srikanth	Theenkirai / Operation Laila	TWD Media / Selrin Production
Taman Kumar	Untitled Film	Best Cast Studios
Tharshan	GodsJilla	Zinema Media & Entertainment - Creative Entertainers - PGS Productions
Vaibhav	Aalambana	KJR Studios
Vasanth Ravi	Yet to be announced	-
Vemal	Untitled Film / Vadam	Ajith Vinayaka Films / Masani Pictures
Vetri	Iravu / Black Gold	M 10 Productions / MM Studios
Vidaarth	Kaagangal / Untitled / Madhiyaalan	Mayavaram Pictures / Cuviyam Films / Studio Jockey Entertainment
Vikram Prabhu	Rathamum Sathaiyum / Pagaiye Kaththiru	Karthik Advaith / Kandhan Arts
Vikranth	The Killer Man	Big Bang Cinemas
Yogi Babu	Medical Miracle / Constable Nandhan/ Untitled / An Ordinary Man	A1 Productions / Shankar Productions / Dev Cinemas / Ravi Mohan Studios



TAMIL FILMS OF LEAD HEROINES EXPECTED IN 2026

Lead Actress (Select List in random order)	Films expected	Producer (s)
Nayanthara	Mannangatti / Mookuthi Amman 2	Prince Pictures / Vels Film International
Trisha	Karuppu	Dream Warrior Pictures
Keerthi Suresh	Kanni Vedi	Dream Warrior Pictures
Rashmika Mandana	Rainbow	Dream Warrior Pictures
Pooja Hegde	Jana Nayagan	KVN Productions
Nithya Menen	Yet to be announced	-
Sai Pallavi	Yet to be announced	-
Shruti Haasan	Chennai Story / Train	Guru Films / V Creations
Tamannaah Bhatia	Purushan	Benzz Media Pvt. Ltd.,
Kalyani Priyadarshan	Genie / Marshal / Untitled Film	Vels Film International / Dream Warrior Pictures / Potential Studios
Aishwarya Rajesh	Karuppar Nagaram / Oh...! Sukumari	RR Filmmakers / Ganga Entertainments
Aditi Shankar	Once More	Million Dollar Studios
Andrea Jeremiah	Pisasu 2 / Manushi / Kadal Kanni	Rockfort Entertainment / Grass Root Films / Masala Pix
Krithi Shetty	LiK / Genie	7 Screen Studios / Vels Film International
Mamitha Baiju	Jana Nayagan / Irandu Vaanam / Suriya 46	KVN Productions / Sathya Jyothi Films / Sithara Entertainments
Kayodu Lohar	Idhayam Murali / STR 49 / Immortal	Both by Dawn Pictures / AK Film Factory
Hansika Motwani	Gandhari / Man	Masala Pix / Madras Studios
Priya Bhavani Shankar	DeMonte Colony III / Hotspot 2	Gnanamuthu Pattarai / KJB TALKIES
Dushara Vijayan	Magudam	Super Good Films
Priyanka Mohan	Kavin 08	Prince Pictures
Aishwarya Lekshmi	Gatta Kusthi 2	Vels Film International
Malavika Mohanan	Yet to be announced	-
Raashi Khanna	Yet to be announced	-
Varalakshmi Sarathkumar	Untitled film	Studio Green Films
Vani Bhojan	Pagaivanukku Arulvai / Untitled film	4 Monkeys Studios / Studio Green Films
Kayal Anandhi	Mangai	JSM Pictures
Sai Dhanshika	The Proof / Yogi Da	Golden Studios / Sri Monica Cini Films



New Tamil Films Expected to release February 2026 onwards...

The list of films that are expected to be released from February 2026 onwards, as per the release date announced by the Producers, is shared below. Due to the impending Assembly Elections in April-May 2026, there is great uncertainty on the release date of many big budget films. Hence, instead of specific dates, we have mentioned the list of films expected during March to June 2026.

Producers are requested to make a note of the release schedule below and plan their releases based on this. We sincerely request Producers not to plan their releases if already 4 or 5 films have been scheduled their release in that week.

TAMIL CINEMA IN 2026: FORTHCOMING FILMS (Tentative)

Date	Film Title	Production Banner	Director Name	Lead Actor	Theatre / OTT	Satellite rights	OTT rights	Genre
06-Feb	With Love	MRP Entertainment - Zion Films	Madhan	Abishan Jeethin	Theatre		NetFlix	Romance
	Euphoria	Guna Handmade Films	Gunasekhar	Bhumika Chawla	Theatre			Thriller
	Yogi Da	Sri Monica Cine Films	Goutham Krishna	Sai Dhanshika	Theatre			Action
13-Feb	Pookie	Vijay Antony Film Corporation	Ganesh Chandra	Ajay Dhan	Theatre			Romance
	Seetha Payanam	Sree Ram Films International	Arjun Sarja	Aishwarya Arjun	Theatre			Romance
20-Feb	Thaai Kizhavi	Passion Studios - SK Productions	Sivakumar Murugesan	Radhika Sarathkumar	Theatre	Vijay TV	Jio Hotstar	Rural Comedy
27-Feb								
06-Mar	Aasai	Passion Studios	Shiva Moha	Kathir	Theatre			Love

March to June 2026 Expected films

1	Jana Nayagan	KVN Productions	H. Vinoth	Vijay	Theatre	Zee Tamil	Amazon Prime	Action
2	Karuppu	Dream Warrior Pictures	RJB	Suriya	Theatre			Action
3	Suriya 46	Sithara Entertainment	Venky Atluri	Suriya	Theatre		NetFlix	Love
4	Kara	Vels Film International	Vignesh Raja	Dhanush	Theatre			Thriller
5	Karathey Babu	Screen Scene Media Entertainment	Ganesh K Babu	Ravi Mohan	Theatre			Political Thriller
6	Train	V Creations	Mysskin	Vijay Sethupathi	Theatre		NetFlix	Thriller
7	Love Insurance Kompany	Seven Screen Studios	Vignesh Shivan	Pradeep Ranganathan	Theatre			Fantasy
8	DeMonte Colony III	Passion Studios	Ajay Gnanamuthu	Arulnidhi	Theatre	Zee Tamil	Zee 5	Horror
9	Idhayam Murali	Dawn Pictures	Akash Bhaskaran	Atharvaa	Theatre		NetFlix	Love
10	Irandu Vaanam	Sathya Jyothi Films	Ramkumar	Vishnu Vishal	Theatre		Amazon Prime	Thriller
11	Moonwalk	Behindwoods Productions	Manoj N.S.	Prabhu Deva	Theatre			Love
12	Yezhu Kadal Yezhu Malai	V House Entertainment	Ram	Nivin Pauly	Theatre			Fantasy
13	Youth	Parvatha Entertainments	Ken Karunas	Ken Karunas	Theatre			Love
14	My Lord	Olympia Pictures	Raju Murugan	M. Sasikumar	Theatre			Thriller
15	Happy Raj	Beyond Pictures	Maria Raja Elanchezhiyan	G.V. Prakash Kumar	Theatre			Love
16	Love oh Love	Zinema Media & Creative Entertainers	Magesh Rajendran	Pavish	Theatre			Love
17	Raawadi	Seven Screen Studios	Vignesh Vadivel	Basil Joseph - LK Akshay Kumar	Theatre			Comedy

* All the above release dates are tentative, as per trade reports and subject to change. Will be updated every month

Tamil Film Active Producers Association (TFAPA) grows strong to support Producers

TFAPA is growing every month with the addition of new members, by being an Active Producer Association, taking up several new initiatives to benefit its members and the Tamil film industry at large. TFAPA is respected for its active participation and quick support to its members and the industry at large. As of January 2026, the active membership of TFAPA is more than 395, and Team TFAPA wishes to thank the members for trusting the Association and being a part of the family, which is growing each month.

We are delighted to welcome 6 new members, who joined us during January 2026, whose details are presented below. We wish all the new members a big success in their film production journey.

S.No.	MEMBERSHIP TYPE	COMPANY NAME	PRODUCER'S NAME
1	New Producer Member	M/s KEY FILMS	Mr. MANOJ KUMAR DURAIRAJ
2	New Producer Member	M/s SPEED REELS STUDIO LLP	Mr. SUDALAIYANDI SAMIPRASATHAM
3	New Producer Member	M/s THE PARKING PICTURES	Mr. RAMKUMAR BALAKRISHNAN
4	New Producer Member	M/s MADBOYS PVT. LTD.,	Mr. R. SWAMINATH
5	New Producer Member	M/s THE DOCTOR CREATIONS	Dr. SELVARAJU
6	New Producer Member	M/s CHANDI TALKEES	Mr. LENIN M.

With their addition, TFAPA's family has grown further and became stronger. Our current strength of active producer members is as given below:

Summary of TFAPA Members as of 31st January 2026:

Type of Members	Number of Members as of 31.01.2026
New Producer Members	309
Associate Members	21
Primary Members	62
Corporate Members	5
Total Active Members	397

TFAPA provides several services to its members efficiently, and a few of them are listed below:

1. Title registration if no objection is received within 72 hours of receipt of the application.
2. Publicity clearance for Censor purposes within 48 hours of receipt of the application for films in all South Indian languages.
3. In addition, TFAPA helps the members to get the Censor certification in the other three South Indian languages by coordinating with other language associations and using the issue letter.
4. Dispute resolution within 48 hours of receipt of complaints/disputes from members relating to trade, FEFSI, or any Technician or Actor.
5. Recommendation to FEFSI for shoot commencement on the same day of receipt of the request.
6. Supporting the members in the business of their film, within the ambit of the Association by tying up with various business units and technology firms.
7. Regular information on the happenings in the industry and guidance wherever required.
8. Tariff/cost negotiation for various activities to benefit the members.
9. Tamil Cinema Trade Guide to all its members to know more about the happenings in the industry.
10. Regular meetings to brief the members on the changes happening in the industry.
11. Producer Workshops regularly to update them on business developments and interact with industry veterans.
12. Many other services or support as required from time to time.

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To Advertise in this monthly Trade Guide, please contact: Ms. **Prasanna Lakshmi** at **9566064204**.

Designer: **Senthil Govindasamy**

PRO for the Association: **Nikil Murukan**

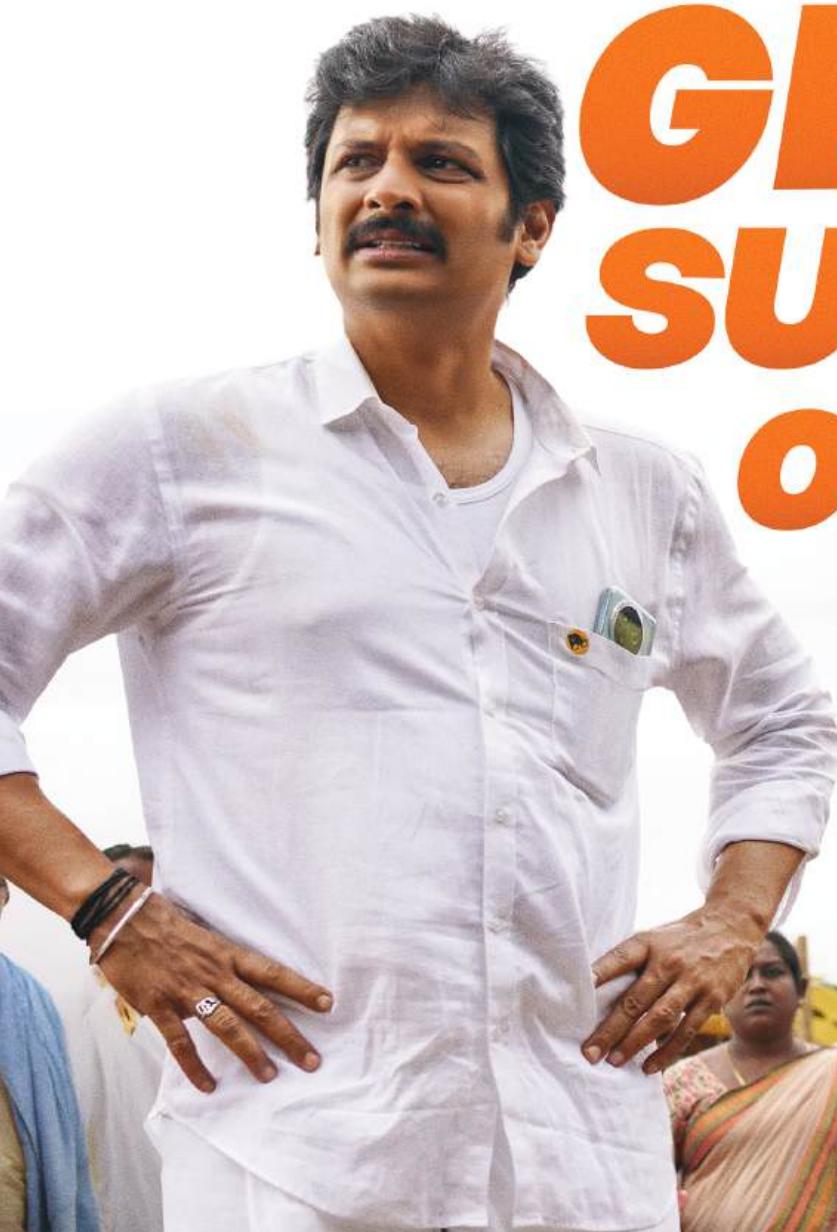
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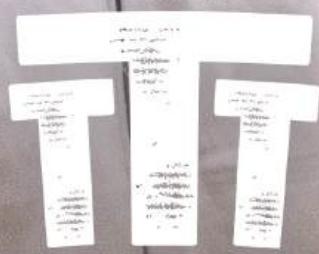
KANNAN RAVI
PRESENTS



GRAND SUCCESS OF 2026



JIIVA IN



THALAIVAR THAMBI
THALAIMAIYIL

A FILM BY **NITHISH SAHADEV**

PRODUCED BY **KANNAN RAVI**

CO PRODUCED BY **DEEPAK RAVI**

WRITER BY SANJO JOSEPH, NITHISH SAHADEV, ANURAJ O. B. ASST. PRODUCER MUTHUEKUMAR KANANATHAN
DOP BASLU AJU EDITOR ARJUNE BABU MUSIC VISHNU VIJAY EXECUTIVE DIRECTOR LIPIN UNNI
PRODUCTION DESIGNER SUNEEL KUMAR ADVERTISING DIRECTOR RAJAYAKUMAR SOLAIYANTHU
CINCH EDITOR RITHWIK LIMA KAMADAS PRODUCTION DESIGNER SAMARAKAN AL - E.C. SIDHARTHAN
FINAL EDIT VISHNU SUJATHAN PROD. FOCUS NFX P. RAJENDRA CHOREO RITHESH SELVARAJ
MUSIC BY VIKRAM ADITHIAN ACTOR PRASHU JACEY ASSIST. EDITOR VJAYAKUMAR SOLAIYANTHU
MELVIN NATHEN THOMAS, PA KARTHIK ASS. DIRECTOR THULASI SUNDAR, PRAVEEN SUBRAMANIAN
VISUAL EFFECTS E. JAGAN (LM STUDIO) STYLIS WAVIN PHILICS FOR SATHISH S2 MEDIA DESIGN ROCKET SCIENCE
EXECUTIVE PRODUCER DR. VINITA KUMARI HEAD OF PRODUCTION SRIKRISH VISHWAKUMAR
PRODUCTION MANAGER M. ILITIYARAJU SELVAM, MOHAMED INRAH
PRODUCTION COORDINATOR M. KANU COLLABORATOR RENESH CP FILM PRODUCTION SNAKEPLANT LLP

CREATIVE PRODUCER JIIVA
A VISHNU VIJAY MUSICAL

RUNNING SUCCESSFULLY



snakeplant





TAMIL FILM ACTIVE PRODUCERS ASSOCIATION

TAMIL CINEMA TRADE GUIDE

A Ready Reckoner on Tamil Cinema

Issue - 23/2026

February 2026

BEHINDWOODS

PRESSES

PRABHUDEVA IN

MOON WALK



A FILM BY MANOJ NIRMALA SREEDHARAN
MUSIC BY AR RAHMAN

PRODUCED BY
MANOJ NIRMALA SREEDHARAN | DIVYA MANOJ
PRAVEEN ELAK

**MAY 2026
IN THEATERS**