



Date: August 3, 2024

<b>National Stock Exchange of India Limited</b> Exchange Plaza, Plot No. C/1, G-Block Bandra-Kurla Complex, Bandra (E) Mumbai – 400 051  Trading Symbol: <b>TV18BRDCST</b>	<b>BSE Limited</b> P J Towers, Dalal Street, Mumbai – 400 001  SCRIP CODE: <b>532800</b>
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**Sub : Newspaper Clippings – Advertisement w.r.t. notice of hearing of Company Scheme Petition**

**Ref : In the matter of the Composite Scheme of Arrangement amongst e-Eighteen.com Limited and its shareholders and creditors & TV18 Broadcast Limited and its shareholders and creditors & Network18 Media & Investments Limited and its shareholders and creditors (“Scheme”)**

Dear Sirs,

Please find attached copy of the advertisement w.r.t. notice of hearing of Company Scheme Petition published in the following newspapers today i.e. Saturday, August 3, 2024:

- i. Business Standard, all India Editions, in English language; and
- ii. Loksatta, all Maharashtra Editions, in Marathi language.

You are requested to disseminate the above intimation on your website.

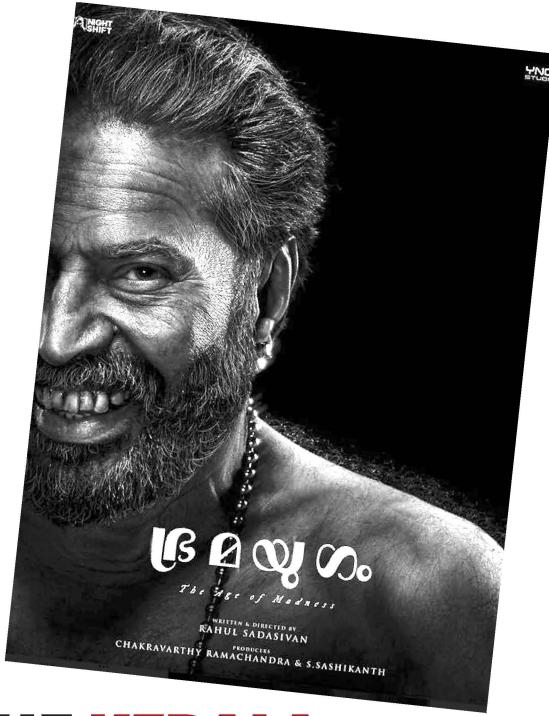
Thanking you,

Yours faithfully,  
For **TV18 Broadcast Limited**

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**Vaibhav Mrinal Kher**  
**Compliance Officer**

Encl.: as above



# THE KERALA SCRIPT

What is behind the resurgence of Malayalam cinema?

VISHAL MENON  
New Delhi, 2 August

**A**t 72, Mammootty is in no mood to slow down. The Malayalam cinema superstar is displaying a voracious appetite for diverse roles. In the past two years, he has played a transvestite in *Ther Squid*, an incarnation of the Devil in *Bramayugam*, and in *Nanpakal Noruzh Thayakkam* he is an irritable middle-aged Malayali who wakes up from an afternoon slumber believing he is a Tamilian who disappeared from his village years ago.

"When you have someone like Mammootty doing diverse roles, it tends to rub off on others. Today, not just actors, but also directors and writers are conscious of not repeating themselves. Which is why we see such nuanced story-telling and layered performances," says veteran film critic Maneevaranayanan.

As a result, some of the best experiments in Malayalam are getting a rousing welcome in theatres. "The lines between mainstream and arthouse cinema in Malayalam have blurred," Narayanan adds.

This was pretty much the case in the 1980s and 1990s as well, when Malayalam cinema was witnessing what is now known as "the golden age." The emergence of directors such as P Padmarajan, G Aravindan, K G George, along with the likes of Sibi Malayil, Sathyar Anthikad and Hariharan, ushered in timeless classics and blockbusters.

Then things went downhill.

**Losing its voice**  
At the turn of the century, Malayalam cinema lost its voice. It was the post-internet boom and filmmakers were fighting satellite rights. Many films began to be tailored for television. In the process, according to Narayanan, Malayalam cinema began mimicking Tamil and Telugu films.

Things began to change for the better when a group of new-age directors—Maheesh Narayan, Anwar Rasheed, Anjali Menon, Lijo Jose Pellissery, Dileesh Pothan, and others—resuscitated Malayalam cinema, just like their predecessors had in the 1980s.

The new crop yielded films with a hyperlink structure, which blends genres, timelines, and timelines, unrelated, into a complex narrative. Thus came films such as *Tropicana* and *Chappa Kurishu*. In parallel, there came the roated offerings, such as *Mahesthe Prathikaram*, which were laced with rustic humour.

*Mahesthe Prathikaram* was a hit in Tamil Nadu, *Premala* would find resonance in Andhra Pradesh's audiences in Andhra Pradesh.

After laughing his way to the bank with *Premala*, Faasil would headline *Avesham*, an adrenaline-charged gangster comedy set in Bengaluru. Directed by veteran Malayalam filmmaker Rashed, *Avesham* would turn out to be the third highest-grossing Malayalam film of the year, raking in ₹56 crore.

None of these films adheres to the conventional tropes of a masala entertainer like *KGF* or *Jailer*. Still, Malayalam films have stormed other South Indian states such as Tamil Nadu, Karnataka, Andhra, and Telangana, outperforming several films in the state's native languages.

That's how the industry has placed this year, but the signs were evident for more than a decade, and it became increasingly apparent after the pandemic, when movie-watchers began to throng theatres. The over-the-top (OTT) platforms have also been instrumental in boosting Malayalam cinema's profile.

So much so, that everyone from SS Rajamouli, the Telugu movie director behind blockbusters such as *Baahubali* and *RRR*, to leading Pakistani actor Mahira Khan, cannot stop raving about Malayalam cinema.

Before *Premala*'s release, Rajamouli had said: "It is with jealousy and pain that I admit the Malayalam film industry produces better actors and technicians."

**Blockbuster year**  
In February this year, a raucous crowd inside a movie theatre in Salem, Tamil Nadu, erupts into a thunderous applause when a song breaks out during the climax of *Manjummel Boys*, a survival drama. The song, *Kannami Anbuodu*, is from *Gurudam*, released in 1991. Sure enough, Kamal Hassan and S Janaki had gained cult status and became the debut proposal song for Tamilians.

*Manjummel Boys*, however,

director Chidambaram uses this song at a crucial juncture as an ode to friendship and male bonding. More importantly, by slipping in an old

Tamil song in a Malayalam film in 2024, Chidambaram has achieved something unique. *Manjummel Boys* would go on to become the highest-grossing Malayalam film in Tamil Nadu, grossing more than ₹60 crore. Globally, the film, made on a budget of ₹8 crore, has raked in close to ₹250 crore at the box-office—the highest-grossing Malayalam film ever.

The success of *Manjummel Boys* is not a flash in the pan. A torrent of genre-bending Malayalam movies have set the cash-registers ringing this year. Take, for instance, *Premala*, a breezy rom-com set in Hyderabad. Co-produced by Malayalam cinema actor Fahadh Faasil, *Premala* made at just ₹3 crore, would fetch a staggering ₹10 crore at the box-office.

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**Skyline**  
Faasil, in an interview to film critic Bhardwaj Rangan, asserts that the sky is the limit for Malayalam filmmakers. "Do anything in Malayalam cinema in the next five years. Do a film without dialogues, without music, a black-and-white film. This is the time to push the boundaries and explore," he says.

Narayanan gives the credit to the audiences. "I think we have a film-literate public in Kerala who are knowledgeable about not just Indian cinema, but world cinema. They are not happy watching the run-of-the-mill movies. They want to be constantly challenged and stimulated," he says.

However, despite Malayalam cinema's growing acceptance across the country, many producers still have to fight a battle to break even. Barring a few films starring Mohanlal, Mammootty, and Faasil, the others have to prove themselves at the box-office before they can find space on OTT platforms.

But, like Mammootty, Malayalam cinema is in no mood to slow down.



After co-producing the superhit Malayalam film *Premala*, Fahadh Faasil would headline *Avesham*, an adrenaline-charged gangster comedy set in Bengaluru that set the cash registers ringing

## DTDC DELHI TRANSPORT INFRASTRUCTURE CORPORATION LIMITED (AN ENTERPRISE OF GOVT. OF NCT OF DELHI)

2nd Floor, Maharan Pratap, I.S.B.T., KASHMERE GATE, DELHI  
Sub: Recruitment for the post of Chief Finance Officer (CFO) on deputation / contract basis in DTDC

DTDC is an enterprise of Govt. of NCT of Delhi, having its office at 2nd Floor, Maharan Pratap ISBT, Kashmere Gate, Delhi. The primary function of the company is to manage and upgrade all ISBTs, BGSS and to cater the infrastructural needs of Transport Department of Govt. of NCT of Delhi invites applications for the following post:-

1. Chief Finance Officer 1 Post  
(Selection Post on deputation/contract)

The last date of receipt of application is 19.08.2024. Further details regarding eligibility, qualification and experience can be seen on the website of DTDC i.e., [www.dtdc.co.in](http://www.dtdc.co.in). Further, duly filled application forms will be accepted through offline mode only till 19.08.2024 upto 05.00 PM only.

Sd/-  
Sr. Manager (Admn.)  
DTDC  
7056

IN THE NATIONAL COMPANY LAW TRIBUNAL, MUMBAI BENCH  
COMPANY SCHEME PETITION NO. C.P./CAA/133(MB)/2024  
CONNECTED WITH  
COMPANY SCHEME APPLICATION NO. CA/CAA/86/MB-IV/2024  
IN THE MATTER OF SECTIONS 230 TO 232 AND  
OTHER APPLICABLE PROVISIONS OF THE COMPANIES ACT, 2013  
AND  
IN THE MATTER OF THE COMPOSITE SCHEME OF ARRANGEMENT  
AMONGST E-EIGHTEEN.COM LIMITED AND ITS SHAREHOLDERS AND  
CREDITORS & Y16 BROADCAST LIMITED AND ITS SHAREHOLDERS AND  
CREDITORS & NETWORK18 MEDIA & INVESTMENTS LIMITED AND  
ITS SHAREHOLDERS AND CREDITORS

e-Eighteen.com Limited, a company incorporated under the provisions of the Companies Act, 1956 having Corporate Identity Number: U2990P1995PLC282989 and registered office at First Floor, Empire Complex, 414-Senapati Bapat Marg, Lower Parel, Mumbai - 400013, Maharashtra, India

Y16 Broadcast Limited, a company incorporated under the provisions of the Companies Act, 1956 having Corporate Identity Number: U74300M1995PLC281753 and its registered office at First Floor, Empire Complex, 414-Senapati Bapat Marg, Lower Parel, Mumbai - 400013, Maharashtra, India

Network18 Media & Investments Limited, a company incorporated under the provisions of the Companies Act, 1956 having Corporate Identity Number: U2990P1995PLC282989 and registered office at First Floor, Empire Complex, 414-Senapati Bapat Marg, Lower Parel, Mumbai - 400013, Maharashtra, India

...Collectively referred to as Petitioner Companies

## NOTICE OF HEARING OF COMPANY SCHEME PETITION

A Company Scheme Petition under Sections 230 to 232 and other applicable provisions of the Companies Act, 2013 for sanctioning the Composite Scheme of Arrangement amongst e-Eighteen.com Limited and its shareholders and creditors & Y16 Broadcast Limited and its shareholders and creditors & Network18 Media & Investments Limited and its shareholders and creditors presented by the Petitioner Companies on July 12, 2024 and was admitted vide date of hearing dated 25/07/2024 by the Hon'ble National Company Law Tribunal, Mumbai Bench ("NCLT"). The Company Scheme Petition is fixed for hearing and final disposal before the Hon'ble NCLT on August 23, 2024 at 10:30 a.m. or soon thereafter.

Any person desirous of supporting or opposing the said Company Scheme Petition should send to the Petitioner Companies' Advocates Mr. Raj Panchnama, Partner & Ms. Khaitan & Co., Cine Center, 3rd & 4th floors, Dr. V.B. Gandhi Marg, Mumbai - 400 001, India (in copy), notice of such intentions, in writing, signed by him/her or his/her Advocate, with his/her full name and address, so as to reach the Petitioner Companies' Advocates, not later than two days before the date fixed for hearing and the date on which the said Company Scheme Petition. Where he/she sets to oppose the Company Scheme Petition, the ground of opposition or a copy of his/her affidavit shall be furnished with such notice.

A copy of the Company Scheme Petition will be furnished by the undersigned to any person on payment of prescribed charges.

Dated this 3rd day of August, 2024.

Sd/-  
Raj Panchnama  
Partner  
Ms. Khaitan & Co.  
Place: Mumbai  
Advocate for the Petitioner Companies



Reliance  
Industries Limited  
Gurgaon

Reg'd Office: 3rd Floor, Makar Chambers IV, 222, Nariman Point, Mumbai - 400 021.  
Phone: 022-3555 5000. Email: investor.relations@ril.com  
CIN: L1171P1973PLC019786

## NOTICE

NOTICE is hereby given that the following certificate issued by the Company are stated to have been issued to the Registered Holders thereof for the issue of duplicate certificates.

Sr. No. File No. Name / Joint Name Shares Certificate Nos. Due Date From To

I 31/687152 Ambadas Agarwal 20 40334-434 64419201/09/2024

5 31/687153 14547001/09/2024

10 105/0802.802 1088751971-926

35 53/1916-917 1246135831-865

70 6249714/714 220988212-381

140 105/0802.803 1088751971-927

20 441/182-182 7183239-958

10 0708682-682 18149714/223

30 52/9243-243 124179520-049

40 105/0802.804 1088751971-928

120 6445870-701 49061854-480

246 6664318-668 687294455-202

36 6444725-726 68739375-152

48 6444921-726 687294455-203

309 6238228-228 21939404-178

267 6238127-127 219394023-291

2 34/24772 Anreeth Koyal 10 0708682-682 18149714/223

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5 11/1452-1452 14903535-356

6 13/1741-1741 14903535-357

13 13/1454-1454 12434374-464

18 18/53333-336 161709785-935

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16 6044940-400 1269052616-375

20 6044941-401 607905473-530

30 50941-501 11373842-243

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150 623239-239 65386759-778

24 98333-133 6994474-449

47 147130-132 8148098-201

5 15/135-135 13532283-331

11 15/136-136 13532283-332

5 15/135-135 14683173-377

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40 303/193-493 4875793-972

354 474513-330 7894487-740

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5 51/265-265 1514322-409

72 623239-239 1614432-409

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38 501/346-347 1647155-152

22 324571-733 1507113-367

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23 669145-464 13468836-553

131 51313-131 11849449-579

262 6237642-642 182390174-435

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200 6235973-223 221508928-581

Total 9992

The Public is advised against presenting or mailing with this document.

Any person who wishes to file a complaint in respect of the contents of this document may do so before the Company's Registrar and Transfer Agent vis-à-vis "KPN Technologies Limited" (Formerly known as Bigshare Services Private Limited). The Company reserves the right to take action against the person(s) who file such complaints.

The Company will proceed to issue letter(s) of confirmation in case of receipt of such complaints.

The Company is bound to act in accordance with the relevant laws and regulations.

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