

# fridayReview

THE HINDU

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## The heroine takes charge

Koodiyattam exponent Kapila Venu breaks the glass ceiling in *Mricchakatikam* by performing a sequence traditionally done only by the male lead



**Achuthan T.K.**

**K**oodiyattam, India's only surviving Sanskrit theatre form, still has an untapped goldmine of ancient texts to dip into. The latest play being *Mricchakatikam* (The little clay cart). Written by King Sudraka in the 5th Century, it is directed by celebrated guru G. Venu of Natanakairali, Irinjalakuda. *Mricchakatikam* differs from the usual Koodiyattam repertoire as its story does not revolve around kings, gods or characters from the epics, but around commoners, love, friendship and a political coup. Perhaps, a major reason why *Mricchakatikam*, with a thief and a courtesan at its core plot, was never considered apt for Koodiyattam. Even Kalidasa's *Sakunthalam*, a famed Sanskrit play, was not featured in Koodiyattam till Venu adapted it to the stage in 2001. He is known to combine theatre with socio-political consciousness. "When I took to Koodiyattam in 1976, women were not given much importance though they performed female roles. It has been my dream to present plays with strong female leads," says Venu. Post the success of *Sakunthalam*, he directed *Vikramorvasiyam* and

**Path-breaking** Kapila Venu as Vasantasena. PHOTO: THULASI KAKKAT

*Urubhangam* with Urvashi and Gandhari as central characters. In these plays, Venu's daughter Kapila Venu played the lead. In *Mricchakatikam*, the lead roles are played by Kapila, who portrays Vasantasena, and Sooraj Nambiar is Charudatta. The play has over 30 characters, most of them are crucial in taking the story forward. Nepathya Sreehari Chakyar plays Sarvilaka the thief, while Pothiyil Ranjith Chakyar dons the role of Karnapooraka, the mahout, who tames an unruly elephant. Venu says, "Only Koodiyattam has the acting tools to make the audience feel there is an elephant on the stage." Though a complicated storyline, *Mricchakatikam*, at the surface level, is a romantic tale between a poor merchant and a wealthy courtesan. But, its underlying theme is about class, wealth, political corruption and redemption. And like many classical artforms, the focus is not on the plot but its presentation. "Vasantasena is unlike any character I have played before. She is intelligent, generous, cultured and wealthy. I find it beautiful that she is drawn to Charudatta because of his compassion and generosity. In my portrayal of her, I want to emphasise her independence and power," says Kapila.

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Charumathi Ramachandran

She came, she sang, she conquered. July 3 marks M.L. Vasanthakumari's (MLV) 97th birth anniversary. It's a good time to look back at my guru and an extraordinary vocalist's life and art – a combination of melody, vidwat and dynamic stage presence.

MLV was not only adept at singing both shudha Carnatic ragas such as Thodi and Bhairavi but also desya ragas like Behag or Sindhubhairavi. She may have imbibed this talent from her father vidwan Koothanoor Aiyaswamy Iyer, who was trained in both Carnatic and Hindustani music. Along with her mother Lalithangi, he also specialised in Purandaradasa kritis. MLV followed suit.

MLV expanded the repertoire she inherited by adding compositions by Kanaka Dasa (disciple of Purandaradasa) and other Dasa Koota composers. It could be said that the family brought Dasarapadas to the concert stage. Mysore University acknowledged MLV's efforts in this regard by bestowing upon her an honorary doctorate.

A versatile vocalist, MLV was trained early on by none other than G.N. Balasubramaniam, who was also a close friend of her father. It was GNB who boldly ushered in a new voice-culture based on Hindustani akaaras and nagaswaram glides (jaarus), and lightning-fast swara clusters (brighas). She carried forward his innovative approach. She was one of the first Carnatic vocalists to sing abhangs. Her kutcheris often felt wholesome with the inclusion of padams, javalis, Tevarams, Tiruppugazh and complex RTPs.

Rare kritis

She was well-known for introducing rare kritis in each and every concert. Rasikas waited with bated breath to hear a new song, alapanas of rare ragas such as Sekarachandrika, Gamansrama, Revathi and Natabhairav, a pallavi in a difficult setting or a Purandaradasa ragamalika. They also enjoyed the tukkadas she presented.

MLV was adventurous as a singer. For instance, at the Sangita Kalanidhi concert in 1977 at the Music Academy, she courageously took up a tricky pancha nadai (five varieties of rhythm) pallavi and executed it beautifully. Her singing drew lavish praise even from one of the sharpest critics of



The melody lingers

Remembering M.L. Vasanthakumari's extraordinary music on her 97th birth anniversary

the time – Subbudu (P.V. Subramaniam).

I began learning from MLV in 1963 at the age of 12. My mother Alamelu Viswanathan took me to her house. The singer was then getting ready for a concert. I was awestruck by akka's (as I used to call her) personality. She was wearing a beautiful silk saree, diamond ear studs and stone-embedded gold bangles. Her long well-oiled hair was neatly braided and adorned with fragrant jasmynes. She heard me sing a short kriti, paused for a

moment and accepted me as her disciple. It was a 27-year-long association between the guru and the shishya.

Female trinity

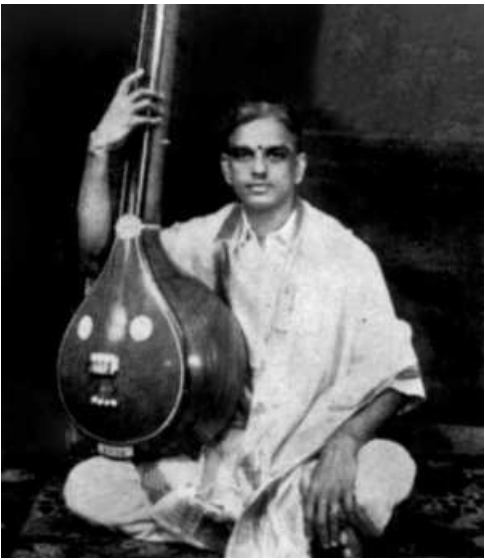
MLV's music was different from that of her contemporaries – D.K. Pattammal and M.S. Subbulakshmi. Though MLV was younger than the other two legends, she rose to great heights and the three were referred to as the 'female trinity of Carnatic music'. They began their career as gramophone-record

sensations and gained unprecedented popularity in the early 20th Century. MLV was just 12 when she cut her first vinyl with 'Sarasijanabha murare' (Charukesi , Swathi Tirunal). Later, the trio forayed into singing for the cinema, with M.S. even acting in a few.

As for MLV, she sang for the top heroines of the time, including Padmini, who was also her neighbour. Both shared a warm relationship.

MLV divided her time among kutcheris, travels and studio

Iconic (From left) M.L. Vasanthakumari; her guru G. N. Balasubramaniam; and with D.K. Pattammal and M.S. Subbulakshmi PHOTOS: THE HINDU ARCHIVES



recordings. One often saw her practising during her commute or in the little free time she got. Despite her hectic schedule, she was always available for her sishyas, willingly sharing her knowledge and guiding them.

When I was in Queen Mary's College pursuing my B.A. in music, my HOD, Parvathi Narayanan taught us Muthuswami Dikshitar's 'Sree viswanatham', the 14-raga magnum opus (Chaturdasa ragamalika). That evening, I showed the notation to my guru. She made me sing parts of it and excitedly asked where did I get it from. She said she had been searching for this authentic version for years. 'I thank you for this gift,' she said, adding that I should continue collecting more such gems and I did so.

MLV's music was three dimensional – she had a great voice, a creative mind and a generous heart.

The writer is a veteran Carnatic vocalist.



Celebrating a three-decade journey

The Association of Bharatanatyam Artistes of India (ABHAI), celebrates its 36th annual day on July 5, 5.30 p.m., at Bharatiya Vidya Bhavan, Mylapore. Vijaya Thayanban, Member Secretary, Tamil Nadu Eyal Isai Nataka Manram, will preside, and senior dancer Vasanthalakshmi Narasimhachari, will felicitate the artistes who will be honoured with titles on the occasion.

Artistes to receive the Natya Kalanidhi title are N.S. Jayalakshmi and Krishnakumari Narendran; Pravasi Natya Kalanidhi title goes to Datuk Ramli Ibrahim; Nritya Perunjothi - Roja Kannan; Narthaka Nipuna - L. Narendar Kumar; Gandharva Nipuna - Nandini Anand; Naatar Kalai Vithagar - Thilagavathi Palani; and the Yuva Nritya Sadhaka title will be conferred upon Sai Shruthi Krishnaswamy and Aishwarya Rajkumar.

Founded in 1987, under the guidance of guru K.N. Pakkirisami Pillai, ABHAI, which began as a small collective of passionate Bharatanatyam artistes, has now evolved as a global community dedicated to the welfare and advancement of artistes.

Talking about how ABHAI has been a vital support system for artistes, president Priya Murle said, "We are looking at nurturing the future of Bharatanatyam along with recognising the contributions of the veterans in the field. Over the years, the association has launched many initiatives and programmes such as Teach for ABHAI, (taking the dance form to government schools); scholarship programmes, conducting competitions in various schools, and pension scheme for indigent artistes. One of our popular initiatives is the Abhividdhi Shala, where the members engage with legendary gurus and senior artistes across various disciplines including Bharatanatyam, yoga, music and even temple architecture."

Certificate course in Kuchipudi

Kuchipudi Art Academy offers an online certificate course to be conducted by Srimayi Vempati, on June 28 and 29. It is open to dancers and students, across dance styles, with a minimum of five years of training in their respective dance forms. Participants will be taught Annamacharya's 'Paluku thenala talli', originally choreographed by guru Vempati Chinna Satyam. To register, call +91 9566353722 or +91 8778508195.

Refreshing recital

Aparna Mohan's performance was marked by neat footwork and composed expressions

Aparna Mohan. PHOTO: AKHILA EASWARAN



Manasa Vijayalakshme C.

Aparna Mohan's Bharatanatyam recital, though rooted in tradition, had a freshness to it. Hailing from Thrissur and trained under gurus, Shafiquddin and Shabana, Aparna presented a well-structured recital, which was a part of the Natyarangam

monthly series. She began with a Ganapathy stuti in raga Tilang and Adi tala, a composition by Agathiyar titled 'Prabho Ganapathe'. This opening piece was performed with clarity in footwork and composed expressions, setting a devotional tone for the evening.

The central piece of the evening was the varnam, 'Sakhiye indha velaiyil', in raga

Ananda Bhairavi and Adi tala, composed by the Thanjavur Quartet. This composition depicts a nayika's yearning for her beloved Lord Rajagopala of Mannargudi. Aparna portrayed the conversation between the nayika and hersakhi with convincing expressions. Particularly notable was her subtle use of eyes, conveying love, longing and impatience. The sancharis (narrative sequences) were brought out with clarity, especially when she compares her sakhi to a peacock or when she is struck by the arrows of Manmatha. Her footwork was well-paced and confident, providing rhythmic depth without overwhelming the emotive aspect of the performance.

Next came the padam, 'Theruvil varano', composed by Muthu Thandavar in raga Khamas and Rupaka tala. This evocative piece allowed the dancer to delve deeper into the realm of abhinaya. As a maiden longing for Lord Nataraja, her expressive storytelling stood out. The moment when she imagined the Lord standing at her doorstep whispering secrets was delicately portrayed. Her hand movements were soft and precise, and the subtle changes in expression effectively captured the transitions from hope to frustration and, finally, acceptance.

Aparna concluded her recital with a vibrant thillana in raga Dhanashree and Adi tala, a composition of Swati Tirunal. This brisk piece provided a fitting end to the performance. The choreography showcased neat rhythmic patterns, while her costume and jewellery added to the visual appeal. The nattuvangam support kept the rhythm lively.



Scoring as a team

Kruthi Vittal-Bhatt's vocal concert stood out for the synergy among the senior accompanists

R. Revathi

As part of the monthly concert series, Nadasurabhi Cultural Association, Bengaluru, featured Kruthi Vittal Bhatt's vocal concert with senior accompanists Charulatha Ramanujam (violin), K.U. Jayachandra Rao (mridangam) and B. Rajashekar (morsing). Kruthi handled the stage dynamics with poise and maturity.

The concert commenced with Lalgudi Jayaraman's navarasa Navaragamalika varnam 'Angayarkanni anandam kondale'. Kruthi did full justice to the complex composition which has vivadi ragas such as Sucharitra and Rasikapriya, and rakti ragas like Husseni and Sahana.

This was followed by 'Abhimanamennadu'

(Begada, Patnam Subramania Iyer). Kruthi managed to bring out the beauty of the raga in her brief alapana. The short kalpanaswara segment was neatly designed with crisp koraippus from both the vocalist and the violinist leading to an enjoyable exchange.

The centrepiece of the concert 'Meenakshi me mudam dehi' (Gamakakriya, Muthuswami Dikshitar) stood out for its grandeur. The alapana was carefully developed across registers with Kruthi moving through the mandara, madhyama and tara sthayis with ease. The voice modulations, especially in the upper octave, remained smooth. The madhyamakala sahityam was rendered with emotional clarity. The niraval at 'Madhurapuri nilaye' had the right mix of depth and subtlety, while the kalpanaswaras

structured in methodical rhythmic patterns created a lively dialogue with the percussionists. The experienced accompanists stole the show during the tani avartanam, which lasted a good 20 minutes. In the initial round, Jayachandra set up an artistic flourish, while Rajashekar responded with precision and flair. Subsequent rounds moved in brisk, single avartanam exchanges, culminating in a grand finale, which was received with a hearty applause.

The Shanmukhapriya alapana was another highlight. Kruthi explored the raga's expanse and sang 'Marivere dikkevarayya rama', another Patnam Subramania Iyer composition in Adi talam. The anupallavi phrase 'dora neevu gadhaa' became a canvas for an intelligent swarakshara interpretation.

Mature approach Kruthi Vittal-Bhatt with Charulatha Ramanujam (violin), K.U. Jayachandra Rao (mridangam) and B. Rajashekar (morsing). PHOTO: SPECIAL ARRANGEMENT

Charulatha , in her reply, picked up subtle cues from the vocalist and embellished them in her own way. During the niraval at the line 'Sannuthanga sri venkatesha,' mridangam vidwan's careful pauses contrasted with morsing's vibrant interludes. This made for an interesting listening.

'Hechcharikaga rara' in Yadukula Kamboji, a Utsava Sampradaya kriti by Tyagaraja in Khanda chapu, was presented with a good understanding of the raga's gentle nature.

Kruthi next presented 'Entani vina vinthura' in Urmika by Pallavi Sessa Iyer, a fast-paced composition with a chittaswara in a lively gait. Post-tani, the concert maintained its pace with well-chosen ragas. The Purandaradasar composition 'Kayabekenna gopala' in Brindavana Saranga was rendered neatly, followed by the abhang 'Bolava Vitthala, pahawa Vitthala,' by Sant Tukaram in raag Bhatiyar. The concert concluded with the popular Misra Sivaranjani raga thillana by Lalgudi Jayaraman, where the percussionists made full use of the rhythmic spaces.

The concert stood out for the synergy among the artistes. Such camaraderie adds to the richness of a concert experience.



# Wings of imagination

## Kaushiki Chakraborty and Shantanu Moitra come together again for *Pankh*, a new series

The track 'Baithi Hoon' is an outcome of one of Shantanu's visit to Kashmir, where "he met a poet, whose wife kept staring at anyone who came home. This was because their son had gone

The singer says that moving from a individual space, she began to understand how a group of musicians can have fun and learn from each other while

**T**he idea came on a boat in Benaras. While music director Shantanu Moitra and renowned Hindustani vocalist Kaushiki Chakraborty were shooting for the song 'Bhagirathi' from the 2022 series *Songs Of The River - Ganga*, they realised that looking at land from a river offered a different view. The composer says, "I thought it could make a great concept for a story. One thing led to another, and we felt we could actually create songs and tell the stories behind them."

The result is *Pankh*, an album-cum-web series. It contains six songs sung by Kaushiki over six episodes, which also have her explaining what and who inspired the songs, and how they were created. The series will be released on her YouTube channel and mark Shantanu's debut as director and Kaushiki as lyricist.

'Baithi Hoon', the first track of *Pankh* is written by her and so is the last one - 'Tarana', for which Kaushiki got help from Delhi-based lyricist Abhipsha Deb. The other songs have been written by Swanand Kirkire, Abhipsha and Tanveer Ghazi.

*Pankh* will be launched with a concert at Mumbai's Royal Opera House on July 11. According to Kaushiki, a 12-city tour is planned, with a few shows in the offing in the U.S. later.

Shantanu says he has been thinking of recording something elaborate with Kaushiki ever since they collaborated on the song 'Lagi lagi' in *MTV Coke Studio Season 2*. "That was more than 12 years ago. As a composer, I knew I could work with a voice like hers. We both had ideas on what to do next but could not proceed because of our busy schedules. But when we shot 'Bhagirathi' on a boat along with violinist Ambi Subramaniam in the middle of the night, the idea of doing an album occurred."

Shantanu says his experience of working in films with directors Shyam Benegal, Sudhir Mishra and Vidhu Vinod Chopra made him believe all art needs perspective. He adds, “I did not want to just put these songs out, I wanted to tell a story. That is where the idea of a web series came from. On a lighter note, because we did not have budgets, I became the director myself”

Kaushiki points out that *Pankh* has given her a totally new vision of art. “*Coke Studio*



# The heroine takes charge

Venu also makes a bold statement in the climax of the play by making Vasantasena perform the ritualistic mudiyakkitha at the end of the play, traditionally performed by the male lead. He explains: "Vasantasena is no ordinary heroine. She is independent, virtuous and philanthropic. Hence, I decided to have her perform the mudiyakkitha. We need to take such bold decisions to acknowledge that today more women are taking up this art form compared to men."

Kapila too believes that the climax will be a moment of historic significance. “Bharathavakyam, the final benediction of the play, and the mudiyakkitha ritual mark the culmination of a Koodiyattam play and carry deep spiritual and theatrical meanings. The right to perform

The biggest challenge for Venu was “to condense the 10-act play into less than three hours. It had to be done if Koodiyattam has to stay relevant and adapt to the demands of the modern audience. My first version of *Sakunthalam* ran into 13-and-a-half hours and was staged over four days. Though it was appreciated, we could not stage many shows. Then we came up with a shorter version, which was a success and is being performed even today.”

The idea to stage *Mricchakatikam* came up when theatre director Habib Tanvir, who had directed folk versions of *Mricchakatikam*, visited Natanakairali and watched *Sakunthalam*. "He suggested we take up *Mricchakatikam* and was convinced that Koodiyattam can achieve what

"Initially, we were not sure if this was adaptable to Koodiyattam. After several readings for a month, I wrote the play to include all the layers of its aesthetic potential. But, that ran into five-and-a-half-hours. After another four months of rehearsals, it was cut down to a duration of two-and-a-half hours," states Venu.

Percussion for *Mricchakatikam* is by Kalamandalam Rajiv, Hariharan and Vineesh on the mizhavu, with Kalanilayam Unnikrishnan on the Idakka and Gurukulam Athulya on th etalam. There is also the addition of kurumkuzhal, a wind instrument, rarely used in Koodiyattam.

*Mricchakatikam*, produced by Natanakairali and supported by the Bhoomija Trust, Bengaluru, will premiere at Ranga Shankara in Bengaluru, on July 1 and 2.

**Dramatic portrayal**  
Kapila Venu and Sooraj  
Nambiar in *Mricchakatikam*.  
PHOTO: THULASI KAKKAT



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# Songs of the minstrels

The annual series  
*Bolava Vitthal* is back  
with its 19th edition



Varkari pilgrims walk to Pandharpur to worship Vitthala on Ashadi Ekadashi PHOTO: THE HINDU ARCHIVES

**M**umbai-based Pancham Nishad, presents *Bolava Vitthal*, a concert series that celebrates abhang and Varkari Bhakti tradition, in Bengaluru featuring Anand Bhate, Mugdha Vaishampayan and Prathamesh Laghate. They will be accompanied by Padhye (tabla), Sukhad Munde (pakhawaj), Aditya Oke (harmonium), Shadag Godkhindie (flute) and Suryakant Surve (additional rhythms).

*Bolava Vitthal* is the brainchild of Shashi Vyas, who began curating it in 2006. The annual event is conducted in several cities around the country.

According to Anand, “‘Bolava Vitthal’ is not just a concert; it is an emotional offering. When I sing abhangs penned by revered saints such as Dnyaneshwar, Tukaram or Namdev, I feel as though I am part of a centuries-old conversation with the divine.”

Mugdha, who is delighted to be part of this musical yatra, shares that she loves the energy that audiences in Bengaluru bring to a concert by their presence and appreciation. “To be a part of a show dedicated to abhangs feels special. It allows you to understand the emotions in the lyrics and reflect on life and humanity,” she says. Prathamesh, known for his deep emotional connection with Marathi poetry, adds, “singing abhangs is an immersive experience.”

Bolava Vitthal is on June 27, 6.30 p.m.  
at Chowdiah Memorial Hall, Bengaluru.  
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