

Experience the work of world renowned artists from
India's Naya Theater Company

at a

Lecture / Demonstration

by

Habib Tanvir

accompanied by

Moneeka Misra Tanveer and Nageen Tanvir

and a

Video Screening

of their award-winning play

***Charandas Chor* (Charan the Thief)**

Habib Tanvir, journalist, actor, director, poet, playwright and one of the most innovative and outstanding creative figures in world theater, will give a lecture/demonstration on India's theatrical traditions and talk about his experiences as an artist, the role of art in society and the impact of recent changes in India on pluralistic culture and art. Mr. Tanvir is accompanied by his wife, Moneeka Misra Tanvir and his daughter, Nageen Tanvir, all artists from the Naya Theater Company that he founded in early 1960s. The three artists will combine singing, dance and movement with discussion, to present an active, engaging introduction to India's theatrical traditions.

Mr. Tanvir's lecture/demonstration will also include video clips from his play *Charandas Chor* (Charan the Thief) and will be followed by a screening of the play in its entirety.

155 Kroeber Hall

(On Bancroft near College)

University of California

Berkeley

(Street parking available. Garage parking 3 blocks away on
Durant near Telegraph)

Saturday, May 20, 1995

2:00 PM

Admission: \$5

For information call

(510) 490-2849

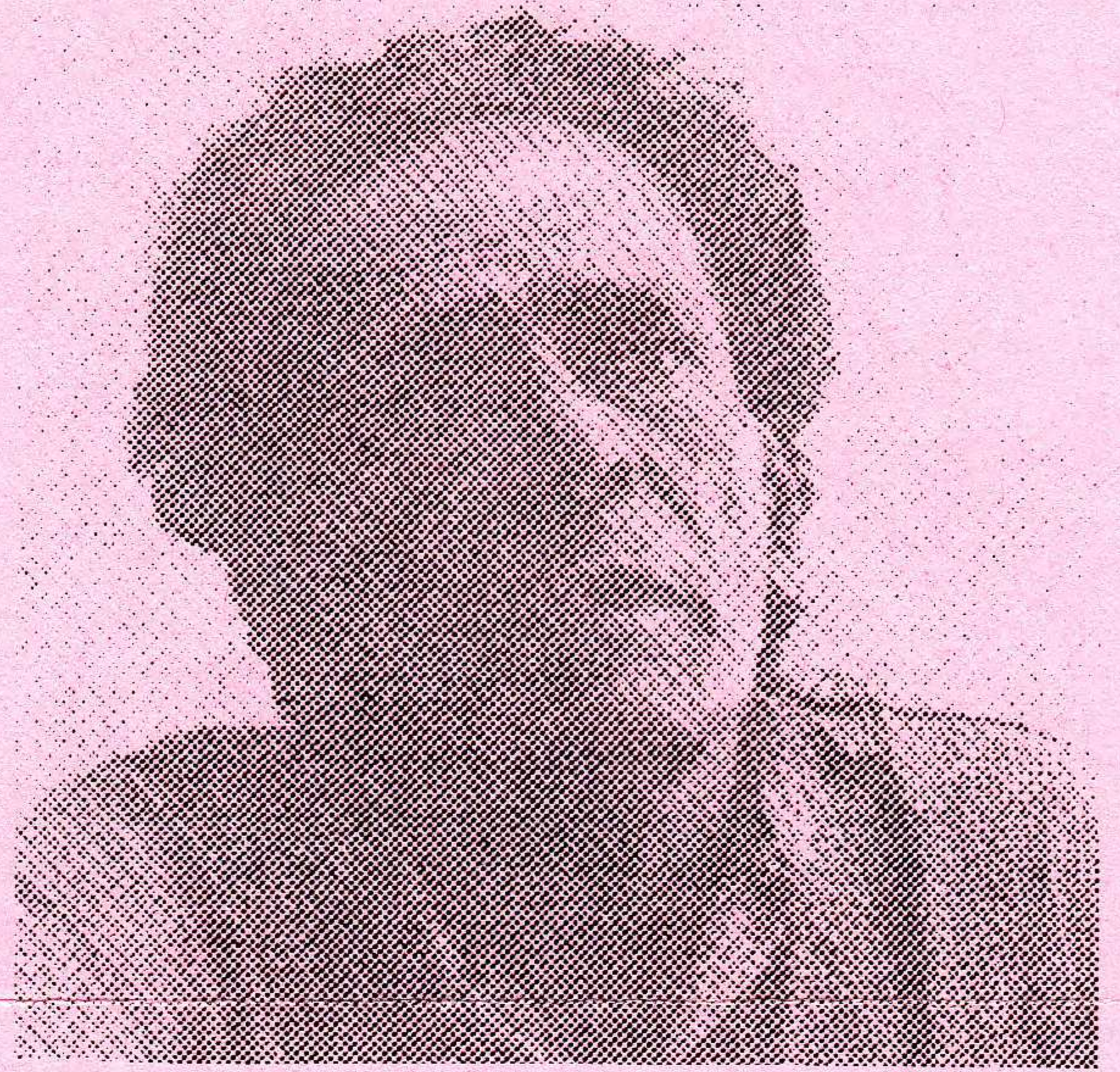
or

(510) 548-4880

HABIB TANVIR

Co-founder with his wife Moneeka Misra Tanveer of Naya Theater Company, Habib Tanvir is the recipient of numerous awards such as the Sangeet Natak Akademi Award for Drama in 1969 and the Kalidasa Award for Drama in 1990. He was made a special member of Indian parliament in 1972, a post which he held until early 1978. The Naya Theater's production of *Charan the Thief* was awarded a Fringe First prize at Edinburgh Theater Festival in 1982. The Tanvirs and members of Naya Theater Company conducted joint workshops with Peter Brook's company in preparation of Brook's internationally acclaimed production of *The Mahabharata*.

Mr. Tanvir is known for his translations of Shakespeare and other western classics into Urdu and Hindi. He has appeared in many English and Hindi films, among them *Gandhi* and *Sardar Patel*.



Mr. Tanvir's unique work with Naya Theater Company has brought him an international reputation as one of the most innovative and outstanding creative figures in world theater. While moving Indian theater into a new age, he and other artists of Naya Theater are at the same time protecting some of its most endangered traditions. Their experience with rural, urban and tribal people gives them a unique insight into the history and current political dynamics of India.

Moneeka Misra Tanvir

Co-founder of Naya Theater Company. Received M.A. in Drama Production from the University of Denver, Colorado. She has directed English language productions of *The Importance of Being Ernest*, *Gioconda* and the *Barretts of Wimple Street*, as well as the Hindi play *Konark* and Hindi versions of *Charlie's Aunt* and Kalidasa's Sanskrit classic *Sakuntala*. Moneeka has worked with E. Alkazi's Theater in Bombay and other Drama groups.

Nageen Tanvir

Nageen acts and dances but above all she is a singer. She is currently working toward her Ph.D. in music. Nageen has accompanied Sulochana Brahaspati, her music guru, as vocal support in various concerts and classical dances of eminent dancer Kiran Segal. She has acted, sung and danced in all the productions of Naya Theater.

Naya Theater Company

The Naya Theater was founded as an ad-hoc organization comprising folk artists from the remote tribal villages of Chhattisgarh, located in Tanvir's home region of Madhya Pradesh. The Company has been staging at least three new plays a year. They have toured India, Russia and Europe extensively, and taken five of their plays abroad -- the last time 1993.

They represent an absolute extreme of purity: a peasant company directed by a highly sophisticated man ... What they produce together is an enormous variety of stories that they tell completely on their own terms: not only village fables, but bits of Brecht and the "Bourgeois Gentilhomme" with no apparent difference. From folk tales to Moliere, it's all one seamless movement deriving from their experiences of life. There's no halfway house between local root and the foreign style. -- Peter Brook, The Times, London