

IN BRIEF



Cannes opens its doors to the homeless

PARIS
The Palais des Festivals should be preparing to welcome the hottest names in cinema onto its red carpet. Instead the Cannes Film Festival venue has now opened its doors to the town's homeless who have nowhere to go during the coronavirus lockdown. REUTERS



African jazz great dies in France of coronavirus

PARIS
Manu Dibango, who fused African rhythms with funk to become one of the most influential musicians in world dance music, died on Tuesday with the coronavirus, according to his music publisher. He was 86. The Cameroon-born saxophonist gained international fame with his 1972 song *Soul Makossa*. AP

Santanu Das, Mirza Waheed win The Hindu Prize 2019

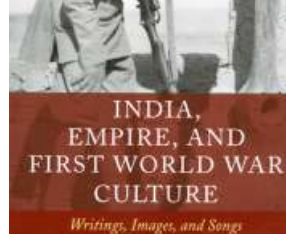
In the award citation, jury members describe the books as sensitive and complex

R. KRITHIKA

The winners of The Hindu Prize 2019 Fiction and Non-Fiction are Mirza Waheed (*Tell Her Everything*) and Santanu Das (*India, Empire, and First World War Culture: Writings, Images and Songs*). The winners for both categories were selected by an eminent panel of judges.

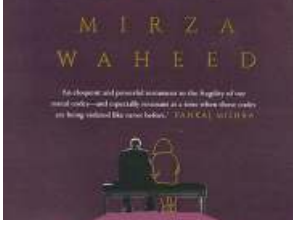
The jury members for fiction were diplomat and author Navtej Sarna, author and columnist Nilanjana Roy, author Pradeep Sebastian, researcher and translator J. Devika and professor Rajeswari Sunder Rajan. For non-fiction, the jury comprised Kamini Mahadevan, publishing consultant; Chandan Gowda, faculty member at Azim Premji University; Harsh Sethi, former consulting editor with *Seminar*; author Rustom Bharucha; and author and social anthropologist Shiv Visvanathan.

The citation describes Prof. Das' work as "a sensitive exploration of the hu-



Honour roll: Santanu Das, winner of the prize for non-fiction, and, below, Mirza Waheed for fiction. *SPECIAL ARRANGEMENT

man dimensions of a major modern war that reshaped global politics and culture in fundamental ways" and as one that "helps to re-ex-



mine the scholarly and popular imaginations of the First World War which have tended to ignore the involvement of close to over a million In-

dians in it, and in particular, the tens of thousands among them who lost their lives."

"An extraordinary work of fiction whose complexity, depth and narrative mastery would be hard to match in contemporary world literature," reads the citation for Mr. Waheed's *Tell Her Everything*, describing it as "a compelling novel, both a narrative *tour de force* and an exploration of a profound existential and moral conundrum."

The Hindu Prize was instituted in 2010 to honour writers who have spent their lifetime mining the human spirit through their words and ideas. The prize is usually awarded at a ceremony during *The Hindu's* annual literature festival Lit For Life. However the 2020 edition had to be cancelled due to a challenging environment. An award ceremony to be held on March 28 was also cancelled because of the COVID-19 pandemic. *The Hindu* Lit For Life will be back in January 2021.

Pioneering chef Floyd Cardoz dies at 59 of COVID-19

He broke stereotypes and mentored many in the industry

ANOOTHI VISHAL

He sat at an outer table, quiet and unobtrusive, eating dinner with his two companions at the then newly launched Farzi Café in Gurgaon one monsoon evening in 2014, when someone pointed him out to me as the chef behind Tabla, New York.

Till then, I had known Floyd Cardoz by reputation alone. To those of us who wrote on Indian gastronomy, he was a well-known name – the Mumbai-raised, Goan chef who had put Indian food on the map in the U.S., marrying regional flavours to local produce to come up with contemporary plates and a Bread Bar whose fan following belied curry and tandoori stereotypes of desi food in the Big Apple.

Chef Cardoz died of COVID-19 on Wednesday. He had tested positive on March 18 and was being treated at Mountainside Medical Centre, New Jersey. He was 59.

A chef par excellence, Cardoz was the co-founder of Hunger Inc, the company that runs restaurants such as The Bombay Canteen and O Pedro.

The loss is unbearable, stunning all of us in the world of food in India, a community that for all its squabbles and differences is also closely knit. Just in the beginning of the month, when Cardoz was in Mumbai for the launch of the Bombay Sweet Shop (also by Hunger Inc), he had attended events with much of the restaurant and writing community in attendance. "You get knocked down, you get up again and you find another way."

The food was a tribute to Cardoz's memories of a Bombay he had grown up in. His stories about feema (kheema) pao at the St. Xa-



Chef Floyd Cardoz in New York. *KRIS CONNOR/GETTY IMAGES

hospital in New Jersey on March 18 after feeling feverish.

My abiding memory of Cardoz will be of that monsoon evening in 2014, when Floyd had come back to India, having earned his accolades abroad, on a mission to push the envelope even further.

Passion project

That evening as he and his two dining companions, Yash Bhanage and Sameer Sethi, sat at Farzi Café, they had been discussing their plans to start a new restaurant in Mumbai. Bhanage and Sethi had been mentored by Cardoz as young hospitality professionals in the U.S. Now, with their guide and father figure in tow, it was fitting that they should plan a passion project meticulously.

A year later, the trio launched The Bombay Canteen and invited me over.

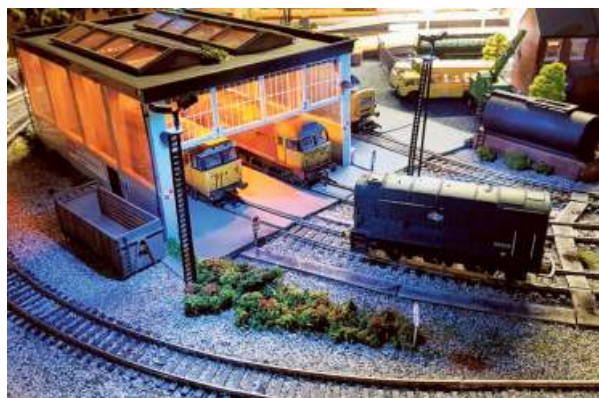
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vier's College canteen, the crab curry and Goan sausage at home had obviously seeped into the spirit and cooking of the restaurant. As he sat remembering things past, two young men were manning the kitchen, executing his dishes, passing food out through a small service window. Chefs Thomas Zacharias and Hussain Shahzad were being mentored by Cardoz.

The two are leading restaurant chefs in India today; their own dishes define the menus of The Bombay Canteen and its sister outlet O Pedro (that opened in 2017). And their creativity is independent of their mentor's. But both did start out under the able guidance of Cardoz. There was a generosity in letting them soar independently, unshackled. It is a testimony to Cardoz's talent and leadership that all his protégées have carved out creative niches for themselves and are taking his legacy forward.

(Anoothi Vishal is a Delhi-based food writer and author)

Full steam ahead for U.K.'s model railway buffs



Tiny train: A model of a small-town railway station called Cheadle Hill in Britain. *PAUL WILLARD/REUTERS

REUTERS
LONDON

The trains of Britain have been known to grind to a halt due to such minor hazards as leaves on the line or the wrong type of snow, but the world of model railways is made of sterner stuff.

Even a pandemic of epic proportions has been unable to ruin one of the U.K.'s premier railway modelling shows.

When the annual London Festival of Railway Modelling exhibition at the grand Alex-

andra Palace venue was cancelled due to coronavirus restrictions, model-makers got the show back on track by taking it online.

Using the hashtag #TwitterModelRailwayShow, thousands of them have been posting photos and videos this week of their detailed miniature railway sets, drawing expert commentary and appreciative feedback from fellow enthusiasts.

The railway festival has carried on unabated for days, extending what was

supposed to be a two-day festival into a lasting online community.

The show's sponsor was British toymaker Hornby, which makes train sets including miniatures of real engines and more magical ones like Harry Potter's Hogwarts Express. "It just goes to show how resourceful folks are," said Simon Kohler, Hornby's marketing and product development director. "You get knocked down, you get up again and you find another way."

The man who never missed a moment

Photographer Nemai Ghosh, who documented filmmaking, passes away at 85

NAMRATA JOSHI
MUMBAI

Veteran photographer Nemai Ghosh passed away in Kolkata on Wednesday. He was 85. He had been unwell after a recent surgery.

For someone best remembered as the visual biographer of legendary filmmaker Satyajit Ray and a documentarian of the making of his astounding body of work, an interesting aspect about Nemai Ghosh was that he started off as an actor with actor-director Utpal Dutt's Little Theatre Group in Kolkata. Arts critic and publisher-editor Samik Bandopadhyay remembers one such play that he acted in: the landmark *Angar* (1959) about the exploitation of coal miners. It had music by Ravi Shankar and complex sets (Nirmal Guha Ray) and lighting design (Tapas Sen) with an entire sequence of a mine getting submerged under water.

"He was an impressive and formidable figure on stage but was never so interested in photography then," recalls Mr. Bandopadhyay.

The interest got kindled entirely by chance in 1966 when he found an abandoned camera and started tinkering and playing around with it. Being a great lover of cinema himself, he wanted to shoot the process of filmmaking which is when his path crossed with that of Ray. Initially just "tolerant" of his presence, as he once recalled, Ray discovered Ghosh's talent by and by to have him become a part of his unit. *Goopi Gyne Bagha Byne* (1969) onwards, he was the still photographer for all of Ray's works till his last film *Agantuk* (1991). "The only other parallel I can draw is Raghu Rai's photographs of Indira Gandhi," says photographer Chirodeep Chaudhuri of an



Behind the lens: Nemai Ghosh at 'Satyajit Ray: From Script to Screen', an exhibition at the National Gallery of Modern Art in Bengaluru in 2009. *K. MURALI KUMAR

imagemaker's consistent collaboration and engagement with a personality.

Ray's son and filmmaker Sandip Ray remembers meeting him on the sets of *Goopi...* "He was a part of the family. He was always there, not just on the shoot, but our home as well," he says. The magic of his black and white images lay in the specific fleeting instants that they managed to capture, that too without flash, in natural light. "He never missed a moment, captured the right moment," says Sandip Ray.

Pictures that speak
Filmmaker Sujoy Ghosh compares his frames to videography. "Each of his photos tells a story to me. Like Jaya Bachchan in Kalighat, teeka on the forehead, prasad in hand, happy... I see many things in the process. It's instructive and informative about the process of filmmaking itself," he says. "There was an endearing quality about

his photos. You could see his love for theatre and cinema [reflected in them]," says Mr. Chaudhuri.

Apart from Ray, Ghosh also chronicled some of Mrinal Sen's films and he was the still photographer on Mira Nair's *The Namesake*. "His portraits of my father were absolutely brilliant," says Mr. Ray. Sujoy Ghosh remembers him shooting on the sets of his own film *Kahaani*. "I fell at his feet. It was such an honour that he considered our film," he says.

Beyond Ray and films, a major part of his work was on the theatre in Bengal and about Kolkata itself. His work was a reference point for Sujoy Ghosh when he went shooting in Kolkata for *Kahaani*. "It was an amazing inspiration. Every photographer and painter has a [unique] way of looking at places, objects, people which is different from ours," he says.

One of Ghosh's disappointments, according to Mr. Chaudhuri, was not

being given space by the state government to archive his work. Later, he gave away most of it to the Delhi Art Gallery.

In the latter half of his life, he was passionately documenting painters at work and musicians in performance. According to Mr. Bandopadhyay, Ghosh had clicked some exclusive pictures of the ailing Italian maestro Michelangelo Antonioni, some of them in his hotel room, when the latter had come to Kolkata for the retrospective of his work at International Film Festival of India in 1994. Impressed with his images, Antonioni, who had taken to painting in his later years, had invited him for his exhibition to Italy. Ghosh had shot him at the moving around in the exhibition on a wheelchair. Having been witness to the maestro's painting phase, Ghosh wanted to preserve it in the form of a book. Sadly there were no takers for it in the commercial publishing world.

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