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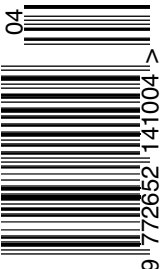
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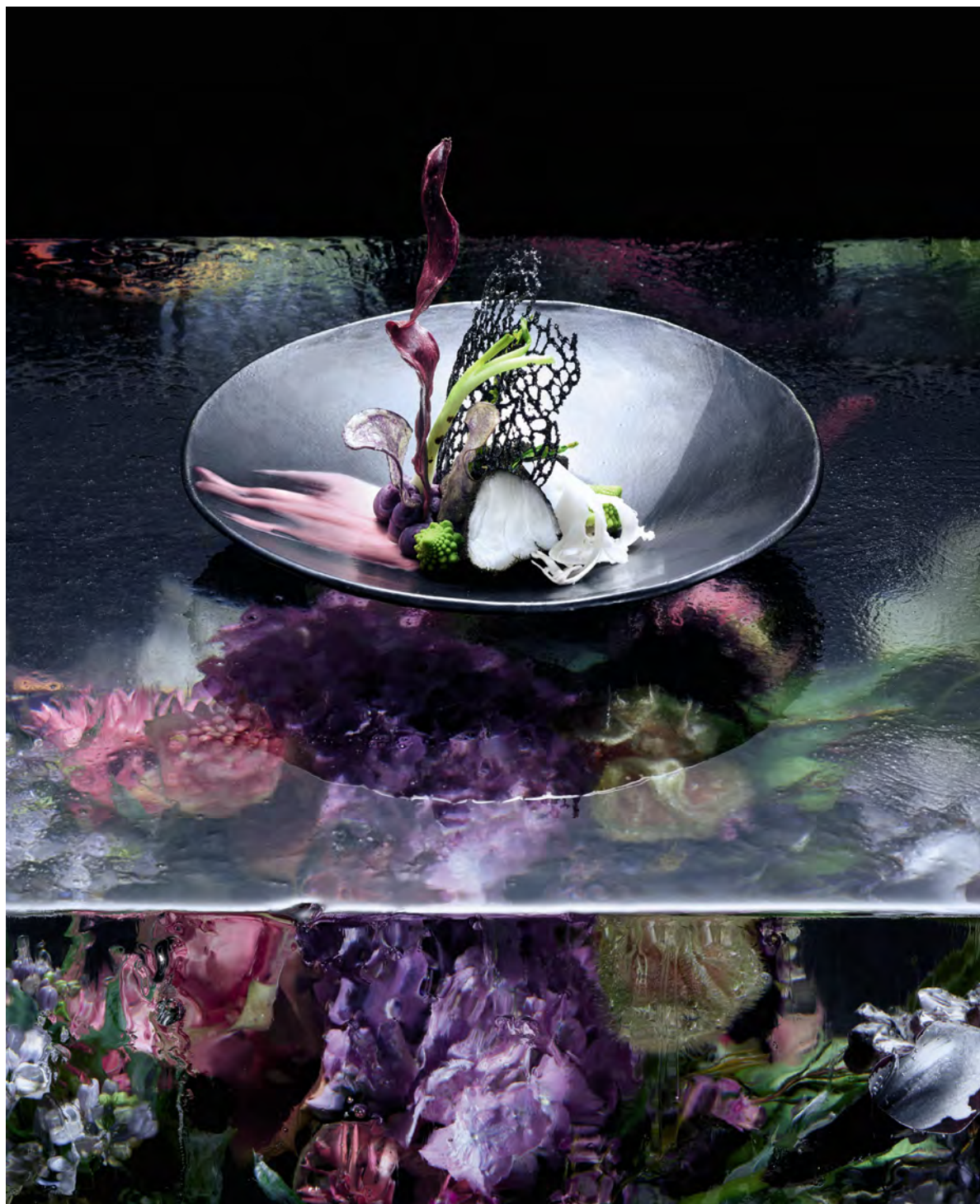
THE INFLUENCE ISSUE

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contents

- 10 From the publisher
- 12 From the editor
- 14 Pulse
- 102 Subscription offer



19 DESIGN

- 20 News & views
- 22 Kitchen pride
- 28 Wine-cellar style
- 32 Mark of cane

37 LIVE WELL

- 38 De-stress our culture
- 42 Drones deliver

51 TASTE

- 52 News & views
- 54 Sustainable cocktails
- 56 Bubbly ambassadors
- 64 Gordon's way
- 78 Wine pioneers

85 HIS & HERS

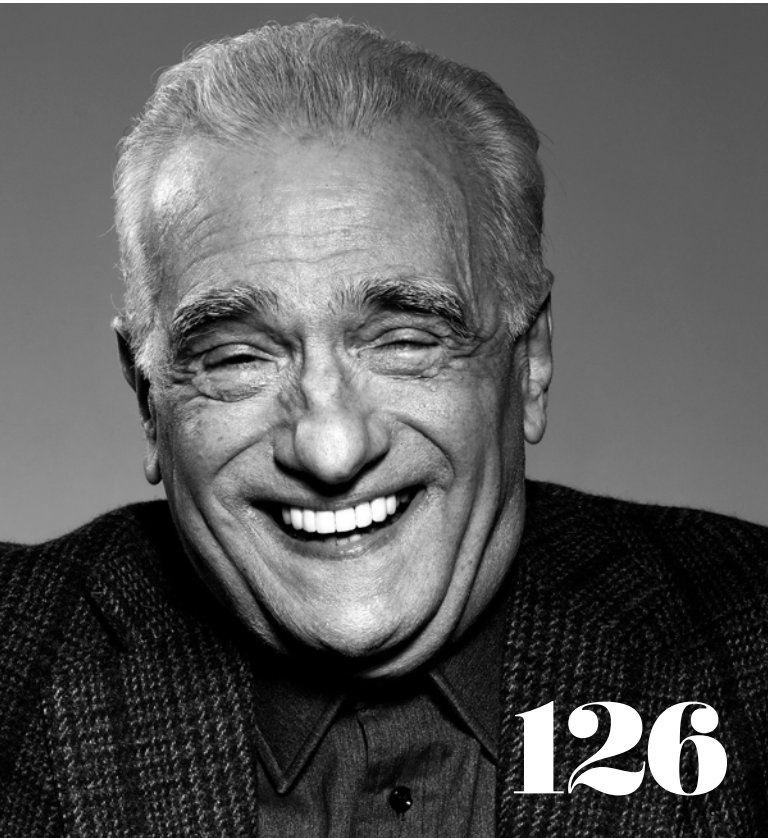
- 86 News & views
- 88 Federer's footwear
- 94 New for the road
- 104 When you shop online
- 108 Bold appeal

our cover

PHOTOGRAPHY Lenny Kravitz
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contents continued



119 ENTERTAIN

- 120 Top five podcasts
- 122 Melbourne Comedy
- 126 Scorsese opens up
- 136 Top five books

139 JOURNEY

- 140 Geneva shines
- 142 Personal translators
- 146 Sustainable safari
- 152 Taste of Moscow

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HOME



know your power

One of the motivations for starting *Winning* magazine was to provide readers with inspiration for experiences in and out of the home. What inspires us is closely related to what influences us.

I see influence as opportunity, connection and growth. Influence is a powerful conductor of who we are when we interact with the world. As we enter this new decade, it's a great time to consider and celebrate the impact of influence – how we are influenced, how

we influence others and what emerges from our interactions as a result.

My father has been one of the main influences in my life. His intensity shapes everything I do, professionally and personally. Whether he was sailing in a competition or running the family business, he threw everything he had into it. This was the main lesson that I got from him. From early on, I knew whatever I did in life, I was going to require that same level of passion to succeed. Music has also been a big influence on my life. It has allowed me to create friendships, explore the world and express myself.

We encounter an abundance of influences – family, friends, work colleagues and some we access with social media and the internet. Choosing which ones to embrace can be challenging. But I've made it a personal goal to focus on positive action. It's important that we apply what we learn from the influencers in our lives to innovate, grow and create memorable experiences that, in turn, influence others.

When I think about how I might be an influence, I hope that I encourage people to give something a shot and not to be afraid of failure. It's an extraordinary privilege to be able to affect something or someone's development or behaviour.

Influence is for creating positive change in the world. This issue of *Winning* showcases some of the opportunities for progress that inspired humans can create.

John Winning



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genuine impact

What influences us? Who, or what, has the capacity to change our way of thinking, our actions, our way of life?

For me, that's an easy question to answer. An influence simply needs to have integrity, a genuine story, and a compelling, inexplicably magnetic force that effects change. Let's face it, we are creatures of habit, so any change catalyst has to come from a place of honesty and genuine meaning.

This issue of *Winning* magazine is not about the influencer – the Kardashian family, the paid Instagram post or the disingenuous narrative.

Instead, we proudly and passionately bring you stories of leadership, pioneers, and trends that last longer than a Facebook video. (Don't get me wrong, I do love social media, but for me, the print medium respects the luxury of longevity, especially welcome in our ever-changing and fleeting world.)

We find out why pop superstar Lenny Kravitz has signed on to be the Creative Director of celebrated champagne house Dom Perignon. We chat with chef Gordon Ramsay about his secret to success and why he's calmed the F down.

We find out Hollywood heavyweight Martin Scorsese's thoughts on mortality and see what GOAT (that's Greatest Of All Time, come on!) Roger Federer is up to off the tennis court.

Elsewhere, Australia's most influential winemakers share with us their pioneering approaches to turning the humble grape into something truly special, and the effect their visionary methods have had on the industry.

We also take a closer look at sustainable kitchens, examine how to find some relief from our culture of stress, and weigh up the good, the bad, and the useful about drones entering our everyday lives.

Finally, our round-up of the most anticipated car releases of 2020 and a trip to Tibet, Moscow and Africa complete this tantalising issue.

We hope you find ample inspiration in these pages and that our stories influence you in the best possible way.

Katarina Krosnakova



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Spectacular eastern Tibet offers mountain peaks, glacier lakes, wildlife and picturesque villages.

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WORDS UTE JUNKER

A PART OF TIBET MOST WESTERNERS HAVEN'T SEEN STEPS INTO THE SPOTLIGHT, OFFERING A HIKING EXPERIENCE WITH ALL THE TRIMMINGS.



Seeing the sun rise over Mount Kawagebo is, for Tibetans, a holy experience. For the rest of us, it's simply a spectacular sight. The golden rays illuminate the slopes of the sacred mountain and then spill across the rest of the Meili Snow Mountains, before dissipating into the daylight.

Sunrise is not the only thing that's memorable about the Meili, which straddle the border between Tibet and China's Yunnan province. This is a place of soaring peaks, low-lying glaciers and picturesque villages, and it's included in a new slow-travel itinerary from boutique tour operator Songtsam that ventures from Yunnan into parts of eastern Tibet largely unexplored by Westerners.

"Until recently, parts of Tibet were off-limits to foreigners but permits are now being issued again – that's something we can help with," says Justin Culkin of Songtsam, which also runs a series of hotels and lodges throughout Yunnan and Tibet.

"And there is just so much to see. Apart from the incredible landscapes, there is the rich Tibetan culture and also remarkable natural diversity. The endangered snub-nosed monkeys are the best-known local fauna, but we have also had travellers see snow leopards and the Himalayan blue sheep."

Songtsam's four Tibetan lodges – and another three being built – act as bases for guests. They are the creation of Pema Dorjee, a Tibetan with a passion for sharing the beauties of his homeland. Each inviting lodge is inspired by local architecture and kitted out with antique furniture and carpets from Dorjee's personal collection.

While the hiking – through forests, past remote villages and barley fields and along the shores of high-altitude lakes – is spectacular, eastern Tibet is about much more than just landscapes.

"Songtsam is about introducing visitors to the region, and that's not something you can do by staying in one spot," Culkin says. "We want you to get to know the locals and how they live, to visit monasteries, try your hand at local crafts and go rafting on one of the pristine glacier-fed rivers." 🍷



MORE: The 14-night Pilgrimage to Tibet starts in Lijiang and ends in Lhasa. Rates start from CNY 47,500 (\$9825) a person, twin share.



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The intention from the outset was to create a low-maintenance
– but not no-maintenance – home that will still give the
owners pleasure in decades to come.

design

NEWS & VIEWS 20 | SUSTAINABLE KITCHENS 22
WINE CELLARS WITH WOW FACTOR 28 | CANE APPEAL 32

sight lines

INAX draws on Japanese tradition and culture to produce handmade mosaics and tiles. Hardwearing and visually impressive, these tiles make a great textured feature for bathrooms, flooring and benchtops. artedomus.com

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British designer Tom Dixon joins the Living Edge portfolio. His new collection includes the ingenious Melt series. Pendant in gold, pictured, from \$1,550. livingedge.com.au

top tap

VOLA's latest colour finish is pure, unmistakably matt and easily paired with other materials. One-handle mixer, POA. vola.com



COMFORT FOOD

Ligne Roset's Pumpkin Armchair is a unique first edition from the private collection of former French president Georges Pompidou. Its soft, organic, round shapes and firm comfort are hallmarks of the Pumpkin collection. From \$3,325. domo.com.au



KNOT WORTHY

Armadillo & Co's Heirloom rug collection is luxurious and restrained, the colourways inspired by the beauty of nature and aged metals. The hand-knotted rugs remain soft underfoot and wear beautifully. Leila Persian Rug in opal and ivory, from \$5,700. armadillo-co.com

Photo: Alex Wilson

mono magic

Dinosaur Designs' latest collection by Louise Olsen explores the art of black and white with dramatic, powerful vases, bowls, jewellery and sculptural objects. dinosaurdesigns.com.au



close to home

TODAY'S ARCHITECTS ARE SATISFYING THE PUBLIC'S CLIMATE CONSCIENCE BY PROVING THAT HIGH-END TRAPPINGS AND DURABLE, ECO-FRIENDLY DWELLINGS CAN LIVE TOGETHER COMFORTABLY, WRITES **STEPHEN CRAFTI**.



Main and following spread: The garden at architect Fiona Winzar's Melbourne home provides a green setting for open-plan kitchen, dining and living areas.



In summer months, the large sliding doors to the **terrace** can be left open for a continuous flow of air.

The word ‘sustainable’ once had overtones of hippie culture. However, with climate change a reality, some ideas with hippie appeal have become design features in many of our homes. Solar roof panels are high on wish lists, along with a desire for recycled or plantation-grown materials. Even with appliances and finishes, there’s a vision of something that will last.

The long term was on the mind of architect Fiona Winzar, director of FRED Architecture, when she bought her home in South Melbourne. The three-level, clinker-brick, 1980s townhouse has been almost completely rebuilt. “We retained the bones, but

the house reads as a new home,” says Winzar, who placed the open-plan kitchen, dining and living areas on the top level to afford greater natural light and impressive views of the city skyline. The north-facing terrace, adjacent to the living area, is used like an outdoor room. In summer, its stainless-steel mesh screen is covered with full foliage grapevines that diffuse the afternoon heat.

The kitchen, at the southern end of the property, features a central island bench finished in bamboo. The plywood floors are from reconstituted timber, as are the angular faceted ceilings, complete with an acoustic treatment. Taps were selected for their WELS-rated efficiency, all

the timber-framed windows are double glazed for thermal efficiency and, yes, solar panels are on the roof. In summer, the large sliding doors to the terrace can be left open for a continuous flow of air. “We have an air-conditioning unit on the top level, but really only need to use this at the peak of the summer,” Winzar reveals. The courtyard-style garden is at ground level but the terrace, for its part, sports a couple of potted citrus trees. Herbs grow there as well. “I was particularly mindful of choosing energy-efficient appliances for the kitchen, especially with key items such as the fridge that literally ‘sap’ energy,” she adds.



MONUMENT TO DURABILITY

Edition Office has won multiple awards for its house in Hawthorn, demonstrating that sustainability and top-end design can be achieved together without too many compromises. The two-storey home is in situ concrete, divided into two pavilions, with the kitchen, laundry and bathrooms at its core.

As with the whole house, there's a sense of the monumental in the kitchen design, as a monolithic sculptural concrete bench combines with blackbutt veneer joinery.

Architect Aaron Roberts, co-director of Edition Office, says one of the main sustainability issues for a home is its operational costs, accounting for three-fourths of the carbon footprint. The Hawthorn home is designed to minimise that impact. Hydronic heating lies beneath its concrete floors, which act as a heat bank during the colder months – and the whole cuisine is built to last.

"It's the type of kitchen that is unlikely to be replaced any time soon," Roberts says. "If anything, the concrete will get better with age.

"Here, the intention from the outset was to create a low-maintenance – but not no-maintenance – home that will still give the owners pleasure in decades to come."

ROOM TO GROW

Architect Jamie Sormann, co-director of Foomann Architects, is known for his sustainable designs. An Edwardian home in Thornbury, Melbourne, won a sustainability award for the transformation Sormann gave it. "Our clients wanted to minimise the [size of the house] to allow for as much garden as possible," he explains. Sormann razed some ad hoc additions to the home and was able to add a new kitchen, dining and living area in the space where they had existed. He also orchestrated a new entry sequence. The family comes in through a side entrance off the main kitchen that includes a mudroom, laundry and pantry. "It just seemed to be more efficient to consolidate the three functions into one space," Sormann explains. The new pathway to the home also includes storage for bikes and the children's scooters.

Like Edition's Hawthorn home, the Thornbury house has concrete floors in the kitchen and living areas, along with recycled bricks, both for walls and as a plinth for the central island bench in the kitchen. "The bricks have been simply painted, nothing more," says Sormann. In the north-facing back garden, rather than a frame with clipped hedges that need endless pruning, there's a native garden. Low maintenance again. 🍷



The intention was to create a home that was low-maintenance not no maintenance – **one that will still give the owners pleasure in decades to come.**

Top left and above: The award-winning kitchen and dining areas in the Hawthorn home are designed to get better with age. Right: Concrete floors and recycled bricks in Melbourne's Thornbury.



cork & concrete

IN DAYS GONE BY, WINE CELLARS WERE JUST HOLES IN THE FLOOR WHERE ONE STACKED A FEW BOTTLES. TODAY, MANY ARE FAR MORE SOPHISTICATED, OFFERING GUESTS AN ENTIRELY NEW PRE-DINNER EXPERIENCE IN YOUR HOME, WRITES **STEPHEN CRAFTI**.

Basements have traditionally been the perfect place for a media room. These darkened spaces adjacent to the car park don't allow the sound of a television to permeate the rest of the house. While such retreats remain on people's wish lists, those with a penchant for a good drop are finding a better use for the basement these days – as a wine cellar. Many people have discovered the pleasure of enjoying their favourites in these intimate spaces with friends before a meal.

Molecule has designed a number of wine cellars in private homes, from the simple fit-out with a few wine racks and fridges to entire rooms. At one large apartment in South Yarra, Melbourne, what was once a ballroom in a stately manor had already been converted into an open-plan kitchen, dining room and living area before Molecule's project began. However, the basement, accessed from the living area by a spiral staircase, was simply for storage. Not anymore. Although a relatively modest (30 square metres), it was augmented by a separate

Strict climate controls let guests relax in comfort as they soak up the wine-bar aesthetic in the cellar of this North Melbourne home.



There was room for the three glass-fronted wine fridges in the corridor, allowing us **to transform the main space into a bar and lounge.**

It's that '70s nightclub vibe, complete with black-mirrored ceiling and purple velvet swivel chairs, in this South Yarra cellar. This page: The sandstone rock face provides a dramatic backdrop for lounging in comfort amid stainless-steel wine racks in Vaucluse.



corridor. "There was more than sufficient room for the three glass-fronted wine fridges in the corridor, allowing us to transform the main space into a bar and lounge," says architect Anja de Spa, co-director of Molecule.

The South Yarra abode's dark and moody wine cellar features high-gloss two-pack black paint finishes on the walls and joinery. A black-mirrored ceiling and dark tiles on the wall add to the mystique. Complete with four purple velvet swivel chairs and a table, it's like stepping back into the 1970s glam period. "Guests can have a pre-dinner drink or finish the evening with a cocktail," de Spa says.


For a new four-level house (including the basement) in Vaucluse, Sydney, MHN Design Union has provided a purpose-built wine cellar. As the property has a steep incline, the cellar appears to be carved out of the site's massive sandstone rock. "We were able to dedicate a separate room for the wine cellar, with more than enough space for a comfortable lounge," says architect Kevin Ng, a director of MHN. As with many of the features in the Vaucluse home, the stainless-steel wine racks were custom made, across two walls.

Guests can wander down to the cellar and select a bottle of wine but generally it's a case of having a pre-dinner drink and moving up to the off-form concrete

island bench in the kitchen directly above before being seated for dinner. No two of Ng's wine cellars are identical, each responds to the specific requirements of the client. "It's not dissimilar to designing built-in dressing rooms, making sure each item of clothing has its own nook," Ng explains. In this cellar, there is enough room for more than 200 bottles. Other cellars by MHN include kitchenettes.

At a converted three-level warehouse in North Melbourne, Ha Architecture found sufficient room adjacent to the double garage for a wine cellar. "I used the cellar to separate the guest bedroom," Ha director Nick Harding says. He devised a storage system that would allow each bottle to be placed at an angle and easily accessed. Concealed LED lights ensure each bottle is easily identified and a tiled plinth below these shelves includes areas to stack boxes.

In the centre of the cellar is a tiled bench and bar stools with a sink at one end for rinsing glasses. This room is climate controlled and designed for pre-dinner drinks and wine tasting. "My client is a part-owner in a restaurant and has a penchant for Italian wine," says Harding, who was mindful of the need for strict climate control. Concrete floors and concrete block work-rendered walls seal the environment.

"You could be sitting in a wine bar," Harding says, "but you're at home." 



Cane is back. Fuelled by the '70s revival and its suitability for the local climate, its lightweight, woven aesthetic is popular once again. Richards Stanisich often includes cane furniture in the homes it designs.

It appears on outdoor terraces and even in more formal living areas. In one house at Sydney's Bondi Beach, cane furniture appears inside and out, including Patricia Urquiola-designed chairs. There are also cane chairs from Bonacina, together with cane side tables. White walls, combined with glassy, white-painted ceilings and oak floors complement the cane furnishings.

"Cane is an informal and light aesthetic, ideal for this beachside locale," says architect, interior designer and Richards Stanisich co-director Jonathan Richards, who admires the organic shapes that often appear in cane. "A lot of the cane in the 1970s was quite heavy and yellow in tone (or that lightweight faux orange that we all remember). The cane we've used is considerably lighter," Richards says. In fact, today there's a variety of hues and textures to suit any context. Muted greys and charcoals add that contemporary edge.

Although untreated cane isn't suitable for the outdoors, indoor cane is light and can easily be carried onto the terrace or poolside. "For the outdoor furniture, we've used a woven plastic chair that has a similar aesthetic to cane," Richards explains.

Dedee furniture designers is riding cane's resurgence as well, offering numerous chairs and lounges fashioned in it. The popular Quadrado, designed

thrones of summer

CANE WAS POPULAR IN 1970S FAMILY ROOMS AND TERRACES, FASHIONED INTO ARMCHAIRS, BAR STOOLS, HANGING BASKETS AND MORE. TODAY, AFTER FADING INTO OBSCURITY, IT'S EXPERIENCING A MODEST REVIVAL, WRITES **STEPHEN CRAFTI**.

Cane comes in a variety of hues and textures to suit any context. **Muted greys and charcoals add that contemporary edge.**

The popular Quadrado, by Minotti, combines a cane back with a timber, trellis-like base and deep cushions.



Cane is also extremely versatile. Whether you use it in **formal living areas or on a covered outdoor terrace.**


A visit to a vintage shop netted designer Therese Carrodus this pair of cane armchairs from the 1950s, which now adorn the family room of a Melbourne home.

by Rodolfo Dordoni for Minotti, features a cane backrest. Also on offer are Marcel Breuer's iconic Cesca cane chairs, which were produced for Knoll in the late 1920s. In the 1970s, this design was regularly combined with a glass-top dining table. "We're selling the Quadrado particularly well for those looking for poolside comfort. It also fits perfectly with the Australian lifestyle," says Kaitlyn Gordon, an architectural sales consultant at Dedece. In contrast to the Quadrado's cane back, it has a timber, trellis-like base and deep cushions. "You feel as though you're floating," says Gordon, who associates cane with luxury resorts in Italy, Greece and the south of France.

Such comfort, along with being a natural, environmentally friendly fibre that "creates a relaxed ambience", are the traits Gordon credits for cane's revival. "It's also extremely versatile, whether you use it in informal or even formal living areas or on a covered outdoor terrace," she adds.

Interior designer Therese Carrodus, director of Full of Grace, recently renovated a Victorian terrace in Clifton Hill, Melbourne. Apart from the home's period façade and one front room, the rest has been completely reworked, including an open-plan kitchen, dining and living area at the rear. It's now a four-bedroom family home concealed behind the heritage-listed façade.

Although formal high-backed chairs may have been appropriate in Victoria's day, the renovation provided an opportunity to create a more relaxed, contemporary home for a couple with young children. "It didn't make sense to have all this upholstered furniture that was a 'no-go' zone," Carrodus says.

She came across two 1950s cane armchairs in a vintage store. Complete with steel legs and extended armrests, they were perfect for the family room. "They literally mould to one's body and are extremely comfortable, even though the proportions are relatively modest," says Carrodus, who particularly appreciates the texture of the chairs. "I'm finding people are using cane furniture more often, particularly as you head north. It's relaxed, unpretentious and best of all, lightweight, so it can be easily moved around, indoors and out." 



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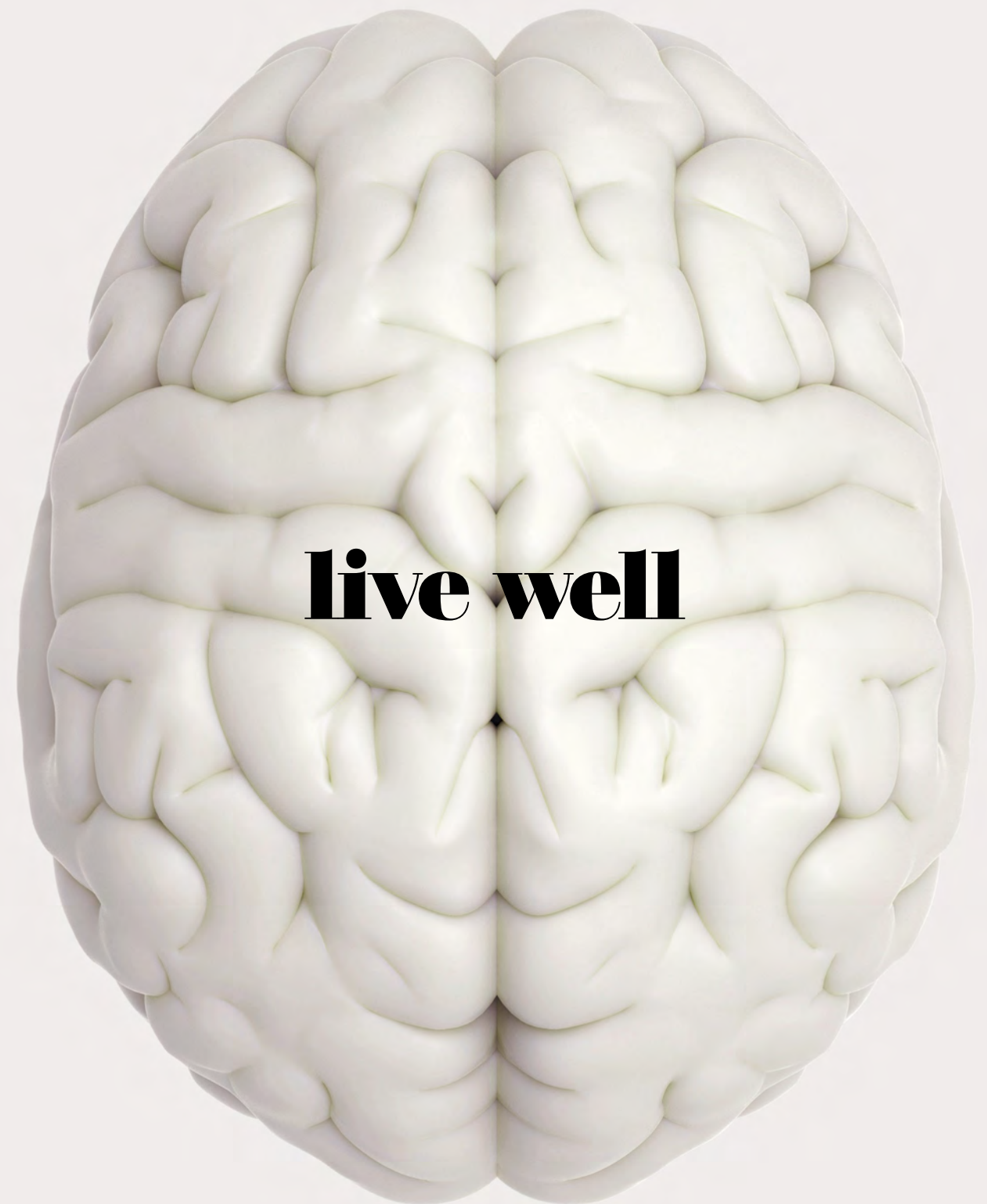
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GO EASY WHEN CONFORMING TO CULTURE 38
THE GOOD, BAD, AND USEFUL OF DRONES 42



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Everything in your life has conditioned you to excel in the fast-moving, competitive culture in which you find yourself.

But what if that conditioning, reinforced by social media, perfectionism, increased affluence, overworking and digital connection in place of physical connection – including the compulsion to post or text endlessly – is the problem, not the solution?

Cultural stress is starting to affect everyone, author, medic and speaker Dr Howard Murad says. Based on 30 years of treating patients, he believes this newly recognised type of stress, superimposed on the existing stresses of everyday life, is the most pervasive accelerator of aging and disease.

He explains the phenomenon as “what you begin to feel as soon as society begins to affect you – from the age of 3 – and you become cognisant of your world”.

It is the constant, invasive pressure of modern living – work, bosses, kids, lateness, techno-stress and incessant email – and the result can be poor lifestyle, chronic disease, social isolation, loneliness and depression, he says.

“Cultural stress is man-made. It comes from the evolution of our environment and our reaction to it,” Murad writes in his book *Conquering Cultural Stress: The ultimate guide to anti-aging and happiness*. “However, unlike traditional forms of stress that are critical to survival, it is wholly unnecessary.”

Necessary or unnecessary, the physical effects are the same: an outpouring of adrenaline, cortisol and other stress-related hormones that contribute to functioning that is less than optimal and an immune system under strain.

As Dr Marc Cohen, a medical doctor and one of Australia’s pioneers of integrative medicine, says: “We are all suffering from cultural stress because our culture is so damaging to our selves. We use consumable, throwaway things, we are out of touch with nature and each other, we watch televisions and screens rather than spend time with people, we eat foods loaded with chemicals, drink water treated with chlorine and sit in our cars in heavy traffic.

“It is all incredibly stressful for human beings, who need to be part of nature.”

GET WITH A HEALTHY CROWD

Living a successful life, especially in today’s world, is a question of balance, argues NSW psychotherapist Shirley Hughes, who specialises in relaxation as a treatment for anxiety, fatigue and a loss of self-efficacy.

When we are over-focused on achievement and pettiness, instead of seeking co-operation, we lose purpose and meaning, she says.

“If you wonder what keeps you up at night, it is this imbalance of values,” Hughes says. “When we deprive ourselves of positive human interaction, healthy eating, time spent with friends, interests that don’t include tablets or

computers, and of living our lives in an interactive, natural way, we are getting a lesser life than we deserve.

“It’s true that many of us are under constant pressure, from business demands, for example, that impact on our available time. But, ultimately, cultural stress is also something that we do to ourselves. It takes courage and determination to implement health and happiness boundaries, especially when that requires that you stand out from the crowd.”

True, but maybe we don’t have to go it alone, says Cohen, who sees more high achievers becoming interested in wellness initiatives, including peak nutrition, mindful exercise, spas and wellness resorts – even wellness-oriented homes.

There are also many simple, day-to-day actions we can take to counteract the effects of cultural stress, he says.

Firstly, like Murad, Cohen believes it’s essential to pay greater attention to the basics, such as diet and exercise, to maintain wellbeing despite the stress of modern life.

He suggests eating organic foods is the way to reduce toxic load and maximise stress-fighting vitamins and minerals. No time? Buy from any of the many organic delivery services in capital cities or frequent farmers’ markets in rural escapes.

Exercise is important for more than just fitness. It also allows the body to detoxify, ridding it of stress hormones such as cortisol that have a negative

It’s true that many of us are under constant pressure, from business demands, for example, that impact on our available time. **But, ultimately, cultural stress is also something that we do to ourselves.**



Think about activities that put you in a flow state – where you are putting your mind and body on the same page and not thinking about other things. **Try to do nothing, with the realisation that there is always less you can do.**

impact on the immune system, and helping release toxic emotions such as anger.

Cohen also prescribes consciously creating a healthy culture around yourself.

“Join a yoga community, for example,” he suggests. “It’s not just about yoga but about the connections you make with the people who go there. Form a club, join a choir, go forest bathing (aka, nature therapy), start playing sports. Think about activities that put you in a flow state – where you are putting your mind and body on the same page and not thinking about other things. Try to do nothing, with the realisation that there is always less you can do.”

DE-STRESS SOCIAL MEDIA

As for the invasion of every minute of our lives by digital technology, “everyone needs to have boundaries around work and leisure”, Cohen says. “It is not good role-modelling to be available 24 hours or, for example, to answer emails out of office hours.”

Countering the pervasive effect of those look-at-perfect-me social media posts also requires an awareness of the glossy façade.

“What we see on Facebook or Instagram is people posting on their best day,” Cohen explains. “Humans are inherently hierarchical, and we are getting false messages that everyone is better off than us.”

Sarah Jane Kelly, an associate professor in law and marketing in the University

of Queensland Business School, says: “Research links social media exposure to unfavourable social comparison and negative impacts on wellbeing, especially psychological health. Instagram perfectionism is the worst, sparking more severe, adverse social comparison. It also enables us to simultaneously view, transact and receive increasingly targeted content, resulting in elevated stress through spending and debt.”

A rising threat on the social media scene is the nano influencer. With under 2000 followers, nano influencers are perceived as proximate and trustworthy, and they are being shown to have an even greater negative effect on our self-esteem than people with millions of followers who are physically and psychologically distant, Kelly explains. Perhaps because we are even more likely to compare ourselves with them.

Yet Hughes reminds us: “Technology has brought many good things to our lives. The question is who’s in control? “While screen time is an inevitable part of today’s corporate contract, this needs to be balanced with wellbeing; that may mean reflection, mindfulness, tai chi, or other active relaxation.”

Numerous studies, including one by Harvard researchers, have now made it widely accepted that mobile phones, computers and televisions emit blue light that interferes with the production of the sleep hormone melatonin. With figures showing almost 90 per cent of Australians suffer from a sleep disorder, this means limiting technology use has much wider

implications than simply more downtime. Sleep deprivation is linked to poorer work performance and productivity, along with physiological and social issues, Kelly says.

THE MOST IMPORTANT PERSON

Murad is fond of saying “die late not young”. He believes that while self-care is an antidote to cultural stress, the only way to address it is through awareness, positive self-talk and a return to aspects of life from when we were toddlers, who valued play and lived judgement-free.

“When was the last time you laughed like a kid? Booked a vacation? Took a day off work to play with friends in town? Had dinner with someone and truly lost all sense of time and felt really happy?” he asks. “As adults, we fall into the perpetual trap of being overly critical of ourselves and living very controlled lives. We rarely give ourselves permission


to say no and instead take on too much responsibility. Is it any wonder we have record rates of depression and chronic illness?”

Murad is a successful and healthy octogenarian, a walking advertisement for his own philosophies.

“I don’t judge others or myself and I don’t have the need to be perfect,” he says. “I’m passionate about art and I love working on it. I try to spend more time physically with people and talk to people as much as I can.”

Seeing yourself as the most important person isn’t about being selfish and egotistical, Murad believes.

“It’s the perspective through which you can become the best person you can be and the viewpoint through which you can achieve optimal health and happiness.”

The ultimate goal, he says, is to enjoy the simple pleasures of life. 

TENSE MOMENTS: TOP 10 CAUSES OF CULTURAL STRESS

1. Long commutes
2. Digital dependence and information overload
3. Fear of terrorism
4. Violent acts of nature
5. Noise, air and water pollution (toxicity)
6. The high cost of living
7. Political unrest
8. Having to keep up with constant new rules and regulations
9. Overscheduling
10. The need to achieve, fear of failure, high expectations

Source: *Conquering Cultural Stress: The ultimate guide to anti-aging and happiness*



Dr Howard Murad

ideas take wing

DRONES HAVE BECOME FAR MORE THAN A NOVELTY. THE FLYING GIZMOS, ONCE JUST THE LATEST HIGH-TECH TOY, NOW COME IN VARIATIONS THAT DO EVERYTHING FROM DELIVERING PIZZAS TO SAVING LIVES – AND THAT'S JUST THE BEGINNING, WRITES **MARK GAMBINO**.

Unmanned aerial vehicles like the Yuneec Typhoon H3 drone with ION Leica camera attached can give photographers a whole new perspective.

Somewhere in the Venn diagram of industrial equipment inspection, cinematography, luxury private transport and pizza delivery, a new piece of technology is changing the way humans go about their lives: the drone.

Loosely defined as powered flight machines with no human operator, today's unmanned aerial vehicles – aka UAVs or drones – are finding increasing use in many tasks once the domain of only those with opposable thumbs.

Consisting of a body containing the controlling electronics, a battery, arms that branch off the body to hold motors with propellers, and usually an HD video and stills camera, today's drones come in myriad shapes and sizes.

Operators use a controller much like a game-console pad, with joysticks, toggle switches, buttons and a screen that displays everything the drone sees. Some drones take the form of conventional aircraft, with a fuselage, wings and electric motors to power propellers.

You'd be forgiven for thinking the average drone is nothing more than a nuisance piece of technology. Over the last few years, airports around the globe have gone into lockdown after an errant consumer drone has been spotted flying in the area. Even a small, two-kilogram UAV travelling at 50 kilometres an hour is an airborne weapon capable of major damage – whether striking another aircraft, a human being or the owner's bank balance.

EYE IN THE SKY

It's not all misconduct and fines for drones users, though. Technology is, after all, benign. It's the intention behind its use that makes it good or evil.

It's lucky then, that many drones are being used to perform jobs either too risky or too expensive for humans; applications outside consumer hobbies range from purely functional to breathtaking.

That Scandi noir drama you've been watching on Netflix with the wide, sweeping shots of fog drifting over a fjord? Yep, that was done with a camera drone. Mind you, this particular drone probably cost upwards of \$100,000, plus another \$120,000 for the camera and lens – like the XM2.

The XM2 Sierra Ultra Heavy Lift drone weighs roughly 70 kilograms and can capture the kind of aerial photography that previously only a skilled – and pricey – helicopter pilot with a cinematographer hanging off a side skid could manage.

The list of films and TV shows on which the XM2 has been used is impressive. Movies range from *Star Wars: The Rise of Skywalker* and the latest James Bond flick, *No Time to Die*, to *Peter Rabbit 2: The Runaway* and the recent Melbourne Cup story *Ride Like a Girl*. Drones also did work on the upcoming third series of HBO's *Westworld*.

From a moving, downward shot of gridlocked traffic in a busy city centre to a scene of a bachelor strolling along the beach with his new, contractually obligated fiancée, if a movie or TV director can imagine it, chances are it can now be shot with a drone.



Swing over to the opposite end of the industry spectrum and you'll find drones being used to perform tasks that once required safety equipment and nerves of steel – like industrial inspections.

With the aid of an HD video recorder or a thermal imaging camera, which captures infrared radiation not otherwise visible, maintenance inspections of infrastructure are now a relative breeze. Whereas once a human would don a harness and safety gear, scale a ladder and rappel down a smokestack or the side of a building to inspect the structure, a drone operator can perform the same task from the safety of terra firma, simply by sending their 'bird' into the air.

The same goes for oil and gas pipelines, railway tracks, power lines, mobile phone towers, industrial accident sites, you name it. In short order, a drone can be in the air, inspect the structure and be back in time for afternoon tea.

UAVS TO THE RESCUE

Surf lifesavers around the world are employing this technology in an even more urgent way. Thanks to drones' rapid deployment and speed of flight, they can be aloft and helping search for anyone in trouble in a matter of seconds.

Surf Life Saving NSW recently began two UAV patrol programs that enable certified drone pilots to surveil 18 locations along the New South Wales coast. Not only can pilots report on shark and marine life locations, but also the NSW Department of Primary Industries uses the data to monitor marine life behaviour – a critical component of measuring the human impact on sea life.

If you think that's neat, it gets better. Big four bank Westpac sponsors a surf lifesaving drone program that develops unmanned aerial technology with additional capabilities, such as equipment deployment and communications.

The list of films and TV shows on which the XM2 has been used is impressive.

Movies range from *Star Wars* to the latest James Bond flick, even *Peter Rabbit*.

Drones are already helping filmmakers capture breathtaking aerial imagery with relative ease. Top: XM2 Cinematography chief drone technician Steve Ahn makes final checks to an Arri cinema camera gimbal attached to an XM2 drone.





Imagine hitting the beach for a lazy day in the drink, only to find yourself being sucked out to sea by the rip you neglected to notice as you slipped into your trunks.

Before you have a chance to panic, a loud buzzing noise heralds the arrival of your saviour. No, not a tanned, sun-bleached, muscular lifesaver, but a six-prop, fluoro-yellow UAV that promptly dispenses a life vest and begins giving instructions on how to stay afloat until help arrives.

This rescue drone, known as the Westpac Little Ripper, performed the world's first drone sea rescue in January 2018 and has been looking out for swimmers, surfers and snorkelers ever since. With equipment capable of supporting up to four swimmers in open water, you can bet this smart drone will become a more common sight at beaches around Australia in the years ahead.

Surf Life Saving NSW has two UAV patrol programs **that enable certified drone pilots to surveil 18 locations along the New South Wales coast.**



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Super sleek lines mark this concept for a luxury passenger drone from Porsche and Boeing.
Opposite page: Your next margherita pizza from Domino's might arrive via drone.

BEFORE YOU FLY

If you're keen to fly a drone of your own, here's what to know:

The weight of your drone – along with its use, business or pleasure – will determine whether you need training and endorsement to operate it.

Fly no higher than 120 metres above the ground.

Keep a minimum of 30 metres away from people and do not fly over crowds at the beach, sporting events, etc.

You must have line of sight with your drone at all times.

Do not record or photograph another person without their consent.

Fly only in daylight. Restrictions apply to flight within range of both controlled and unmanned airfields and airports. Check restrictions for your area and country.

A note for travellers: Beware that different countries have different laws governing unmanned aerial vehicles, so do your research first.

For more information, contact the Civil Aviation Safety Authority – casa.gov.au

SPECIAL DELIVERY

In a more conventional application, drones are now being used to deliver a variety of small, everyday objects, such as prescription drugs, online shopping packages, grocery items and even pizza.

The world's first drone pizza delivery was performed across the ditch, in Whangaparaoa, just north of Auckland, New Zealand. A Domino's Pizza delivery drone flew two chicken pizzas to a remote property in a flight lasting less than five minutes.

You'll be pleased to know that with no traffic or traffic lights to interfere with its journey, the food arrived hot and steaming.

In outer suburbs of Canberra and in Logan, Queensland, a Google-owned subsidiary – appropriately called Wing – has begun testing on-demand delivery services for local residents.

Select local businesses can offer products via drone delivery, with the



On 19 April 2019, in a flight lasting five minutes and spanning 4.5 kilometres, a **specially designed organ transport drone** flew a donor kidney to a recipient.

average flight taking five minutes or less to get to your door.

Drones' aerial speed and ease of navigation also make them ideal to manage the logistics of other, more critical deliveries, such as – brace yourself – donor organs.


Because time is critical, organ transport is normally performed by charter or commercial flights, which can be delayed or worse. Naturally, the last thing you want is to have your precious organ stuck on the tarmac as a flight crew burns time ejecting a rock star from business class. Finding a solution to this conundrum was only a matter of time.

On 19 April 2019, in a flight lasting five minutes and spanning 4.5 kilometres, a specially designed organ transport drone flew a donor kidney to a recipient at the University of Maryland Medical Center in Baltimore, Maryland, United States. Staff received the special delivery intact and successfully performed the lifesaving operation.

This proof of concept-cum-reality will soon become the norm for hospitals around the world. Let's hope your next capricciosa with extra anchovies doesn't get mixed up with a donor organ on its way to save a life.

No new technology would find its true purpose without a premium application. To this end, luxury German car maker Porsche has teamed up with aerospace manufacturer Boeing to design and build the last UAV you will ever need: an autonomous passenger drone.

Designed for short trips – say, from Nice Côte d'Azur Airport to the Monte Carlo Country Club – the proposed all-electric drone will be able to take off and land vertically, ferrying up to four passengers short distances in urban environments. Basically, it's a luxury self-driving air taxi. Porsche's studies predict services will begin around 2025.

Better start saving your pocket change now. 



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I came rapidly to the conclusion that the most expensive wines were grown in the cool regions. The obvious question was why was Australia not doing anything in the cool regions?

taste

NEWS & VIEWS **52** | SIP LIKE A CELEBRITY **56**
RAMSAY CALMS DOWN **64** | PIONEERING WINEMAKERS **78**



tribe heads south

In June, Melbournians will finally get a taste of Nomad's award-winning sharing menu when the Sydney dining institution brings its array full of house-made produce to 189 Flinders Lane, Melbourne. nomadwine.com.au



EAT, DRINK, BENE

Be transported to the back streets of Italy at Matteo Downtown, in Sydney's CBD, for a true celebration of Aperitivo: small, sharing plates of regional morsels, washed down with a spritz. matteosydney.com



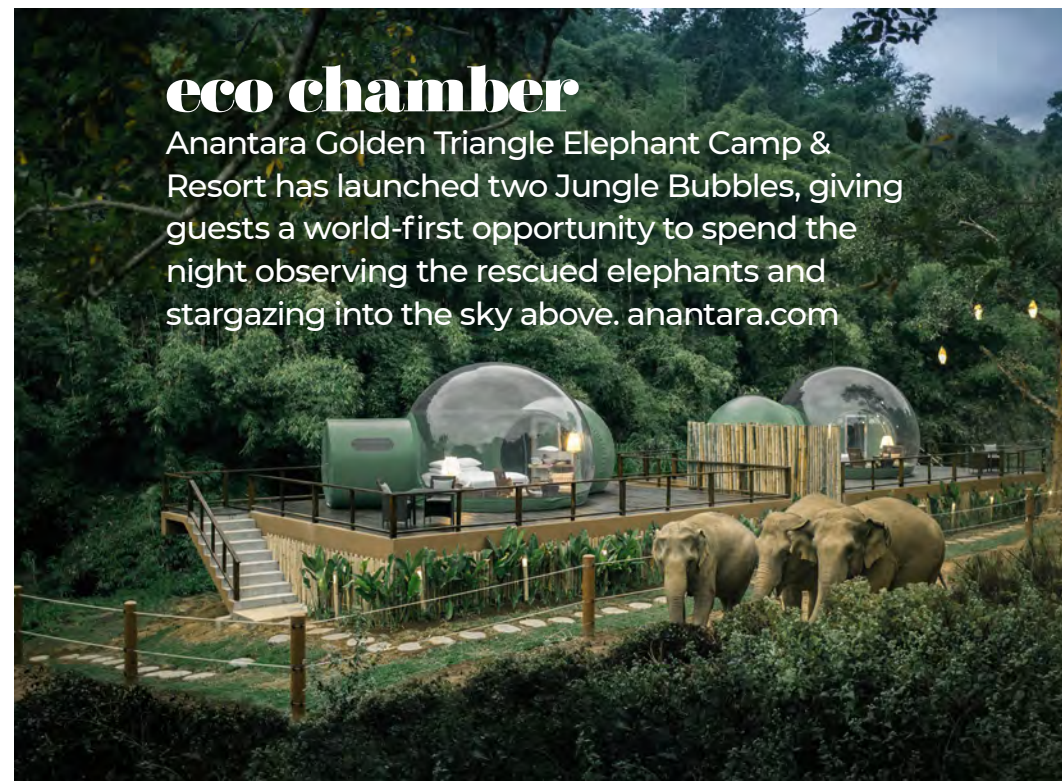
TWIST UP

Why not try a Two Fold & Tonic as a new spin on the classic gin cocktail? Starward's Two Fold double grain whisky is an ideal partner, completing this bold combination. Non-whisky drinkers can discover the spirit in an approachable way. \$65, 700ml. Mix with Fever Tree tonics.

NEWS & VIEWS

eco chamber

Anantara Golden Triangle Elephant Camp & Resort has launched two Jungle Bubbles, giving guests a world-first opportunity to spend the night observing the rescued elephants and stargazing into the sky above. anantara.com



DEBUT DROP

Vickery Wines has released the first-ever reserve range of its acclaimed Rieslings. These wines are renowned for their complex flavour and sophisticated ageing. vickerywines.com.au



festive feasts

In 2020, Melbourne's world-famous Food & Wine Festival will feature a veritable excess of culinary experiences, including The Big Spaghetti, Maximum Chips, and The Mixed Grill (pictured), the ultimate Middle Eastern feast. 19-29 March. Bring your appetite. melbournefoodandwinefestival.com.au

NATURAL ELEMENT

One&Only Reethi Rah, in the Maldives, has opened Botanica by Sydney-based chef Brent Savage to showcase the best natural produce available. oneandonlyresorts.com



happy earth hour

CAN DESIGNER DRINKS SAVE THE PLANET? ENVIRONMENT-FRIENDLY BARS ALL OVER THE GLOBE ARE TRYING THEIR LEVEL BEST. FROM SCANDINAVIA TO SYDNEY, PREVIOUSLY DISCARDED SCRAPS AND OTHER HYPER-LOCAL INGREDIENTS ARE TURNING INTO TIPPLE, WRITES **UTE JUNKER**.

Your morning green juice isn't the only beverage that has the power to do good. Mixologists around the world have discovered that by redesigning their cocktails, they can be kinder to the planet.

Alila Hotels and Resorts, which is a long-time leader in sustainability, has been ahead of the pack, fermenting, recycling and upcycling ingredients across its properties. At Alila Seminyak's Seasalt bar in Bali, guests can feel good about ordering zero-waste drinks such as the Caramelised Pear, made with ingredients like fermented pear vinegar and avocado seeds, and the Stretched Pineapple, which uses every part of the fruit, including the skin and the pulp.

In Los Angeles, the bar team at the two Michelin-starred Providence restaurant find some of their cocktail ingredients among the kitchen scraps. Orange peel and leftover ginger and lemongrass are

used in flavour-packed cocktails such as the Muay Thai, which also contains rum and kaffir lime leaf.

Elsewhere, mixologists are keeping it local, sourcing ingredients from close by. Foraging has moved from the kitchen to the bar; at Sydney's Scout bar, for instance, foraged ingredients include native wax leaf plucked from the streets of Marrickville. At The Nest, one of London's hottest new bars, perched atop the Treehouse Hotel, the Carmine Bee Eater is made entirely with ingredients sourced within a 30-mile radius, including East London gin, Epping

Good honey and even locally made sparkling wine.

It's no surprise to learn that those sustainable Scandinavians were among the pioneers of more eco-friendly drinking. Among their most influential bars is Oslo's Himkok, housed in one of the city's oldest buildings, which does double-duty as a micro-distillery. In addition to producing 80 per cent of the spirits it uses on the premises, Himkok also has its own greenhouse, where it grows herbs that appear in the cocktails alongside quintessentially Norwegian ingredients like seaweed and birch. **W**



Try the Caramelised Pear, made with avocado seeds, at Seasalt bar in Bali.



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star power

LUXURY ALCOHOL BRANDS CLAMOUR TO SIGN THE EFFERVESCENT PERSONALITY WHO WILL TAKE THEIR IMAGE TO THE HEAVENS, WRITES **ANTHONY HUCKSTEP**.

Lenny Kravitz is the ultimate rockstar. Men want to be him. Women want to be with him. Many of us aspire to his lifestyle. With an ability to engage across numerous generations, Kravitz has the street cred luxury champagne brand Dom Pérignon is banking on.

At the tail end of 2019 Dom Pérignon formally announced Kravitz as a brand ambassador with the moniker creative director. The rock god who asked *Are You Gonna Go My Way* in the '90s is now luring a new generation to bathe in the golden effervescence of Dom Pérignon through a collection of limited editions he created at his Kravitz Design Studio.

"I feel like part of the Dom Pérignon family. And I have been fortunate to become involved with this iconic brand with a storied history," Kravitz says.

As part of his role, he designed two limited-edition bottles, a candelabra box and a table-champagne bar.

"This has inspired me to create things that will continue [Dom Pérignon's] story. Inspiration is inspiration, but the mood is the fire that elevates the idea," he explains. "I wanted to create something that would elevate the ritual of drinking Dom Pérignon, that would bring people together."

Celebrity endorsement and other types of involvement are nothing new in luxury alcohol.

In 2013, actor George Clooney, Rande Gerber and Mike Meldman launched Casamigos tequila, which the world's largest spirits conglomerate, Diageo, purchased for a reported \$1 billion four years later.

In 2018, Irish UFC fighter Conor McGregor smashed all expectations with the launch of his Proper No. Twelve Irish Whiskey, which rang the bell at \$1.42 billion in sales in its first year.

Actor Matthew McConaughey has been the Wild Turkey creative director since



The masterpiece of the Dom Pérignon x Kravitz collection is a table-champagne bar. The black lacquer table with brushed brass trim unfolds to reveal bottles of Dom Pérignon, glasses, and an ice bucket in the middle.



2016, first doing a series of ads before releasing his own Longbranch Bourbon. Mila Kunis treads the boards in the name of Jim Beam, while actress and singer Janelle Monáe released a limited-edition Belvedere vodka. Hip-hop artist Sean “Diddy” Combs now boasts a fortune in excess of \$800 million, thanks in part to the success of his Cîroc vodka brand, which Diageo manufactures.

Not to be outdone, actor Ryan Reynolds, in 2018, bought a major stake in the pioneering “New Western Dry” gin Aviation, which has skyrocketed in popularity since.

It seems every celebrity has an association or connection with a brand and they’re going to extraordinary lengths to make sure the populace knows about it. Not happy with the booze on offer at the 2020 Golden Globes, rapper and entrepreneur Jay-Z poured glasses of his own Armand de Brignac champagne and offered it to his famous friends, too.

The influence of celebrity is everywhere, and as Dr Paul Harrison,

professor of marketing and consumer behaviour at Deakin University, explains, we’ve always had a fascination with the notion of celebrity and brands know it.

“People have always been drawn to celebrity, it is nothing new. We’ve always had celebrity culture but what defines a celebrity changes,” he says. “Two hundred years ago, explorers were the celebrities, now it’s influencers on Instagram.”

IT’S ABOUT THAT LIFESTYLE

Humans have always looked to people to celebrate for how they live life. “Celebrities seem to have a nicely curated, perfect existence and we tend to aspire to the lives of celebrity. Brands associating with a ‘lifestyle’ or a ‘celebrity way of life’ are using that to create an aspirational brand image through association,” Harrison explains.

Coke, for example, doesn’t sell you the drink, it sells you the lifestyle. That’s what is happening with luxury alcohol and in many other sectors.

“Swisse Vitamins have nailed that celebrity ambassadorship,” Harrison notes. “It’s their entire strategy. Because these people endorse it – from Chris Hemsworth to Ricky Ponting – it’s become the trusted brand.

“With the luxury alcohol brands, they are saying you can live this life if you drink this, but all of us, celebrities or not, go home and put on the trackie dacks. The lifestyle is a bit of a myth, I mean even the queen poops.”

Selling a lifestyle clearly works in some instances but Harrison points out that there are usually much better ways to invest marketing money.

Vodka VIPs: Dan Aykroyd went high quality with Crystal Head. Singer and actress Janelle Monáe released a limited edition for Belvedere.



We’ve always had celebrity culture but what defines a celebrity changes. Two hundred years ago, it was explorers. **Now it’s Instagram influencers.**



“We know that it does have some effect, but in most instances, as it’s so prolific these days, it’s more about the CEO wanting to rub shoulders and be seen and associated with the celebrity than about having a direct impact on the brand’s perception and sales,” he argues. “But, it can definitely work.”

Actor Sam Neill is the owner of the award-winning Two Paddocks wine, former Miss Universe Jennifer Hawkins and model Jake Wall have pushed into the tequila space with brand Sesion, and Mr *GhostBusters* himself, Dan Aykroyd, makes world-renowned Crystal Head vodka, which he founded with John Alexander in 2007.

“I got into the alcohol business a few years before I started Crystal Head vodka,” Aykroyd recalls. “In those few years, I learned a lot about how distilled spirits are made and realised there were huge differences. I realised that the consumer deserved a better, more pure, high-quality product.

“It was an opportunity to try to elevate the quality of the category and who doesn’t want to do that?”

EVEN CELEBRITY HAS LIMITS

Aykroyd believes star ambassadors can work for luxury alcohol brands but he puts caveats and limitations on the success of the relationships.

“I think celebrities can influence a brand’s sales but only for the first bottle sold,” he argues. “If the product isn’t good or doesn’t meet with the consumers’ expectations, I don’t think a celebrity endorsement will have much effect on the future sales of that product.

“Sure, it is a marketing and business strategy that can be effective for some companies and brands and I think as long as the product delivers what it says it will deliver, it can be a good strategy and a win/win for all.

“Obviously, it is better if the celebrity truly believes in the product they are endorsing as well. If the conditions are

right and the product and celebrity are aligned, then it can be good.”

Chris Morrison, group wine director for QT Hotels Australia, is one of the leading authorities on alcohol and has experienced this marketing phenomenon over the last 25 years, as a former wine and champagne ambassador (Pernot Ricard Australia) and as a sommelier.

“Nowadays, I guess it’s fuelled by social media and it’s a sound part of marketing. Every alcohol category is doing it but spirits have the most celebrity traction,” Morrison says. “It’s with the late-night, young crowd at energetic venues that brands use this, because endorsement is about aspiration



GH Mumm did an amazing job with Usain Bolt as their ambassador. It worked because **he is adored and embraced it – he was at Melbourne Cup every year.**

Hollywood star George Clooney started pouring Casamigos tequila in 2013. Liquor giant Diageo purchased the premium brand for a reported \$1 billion four years later.



Actor and Texan Matthew McConaughey embodied the smooth charm of Wild Turkey in commercials before launching his own line of bourbon for the same label.

For the endorsement to work, [brand and celebrity must] **share similar traits that the celebrity can bring to life.**



to a lifestyle. “Wine is the toughest platform for getting traction with celebrity endorsements. The production method and culture of consumption for wine don’t lend themselves to celebrity as much as with spirits. Wine is something to enjoy but spirits are seen as a celebration and big night.”

THE SECRET INGREDIENT

Morrison explains that the key to success is the authenticity of the ambassador.

“Wild Turkey and Matthew McConaughey are a natural fit and the campaign has been brilliant. But Jim Beam and Mila Kunis, well, I don’t understand the correlation there between brand and image of the celebrity,” he admits. “For the endorsement to work, [brand and celebrity must] share similar traits that the celebrity can bring to life.”

Although Morrison says spirits are miles ahead of wine in regard to successful celebrity endorsements, he acknowledges that champagne is the one wine that is consumed like a spirit, as in for celebration, and thus garners good traction through endorsements, too.

“Everything that sells about champagne for most people is about what is on the outside, not what is in the bottle,” Morrison stresses.

“Sure, there are those who buy champagne for the terroir, the technique, the flavour, but from a consumer standpoint, it’s all about the label, the marketing and, in many instances, the celebrity endorsement.

“GH Mumm did an amazing job with Usain Bolt as their ambassador. He had the title of ‘director of fun’, and was paid a fortune. But it worked because he is respected, adored and really embraced it – he was at the Melbourne Cup every year.”

But Morrison says it’s all especially true in the case of Dom and Kravitz.

“Dom Pérignon is a known and respected brand, and the Lenny Kravitz connection is a smart one because there is a real affinity there with a way of life and it allows the brand, through Kravitz, to live up to what it wants to be.

What we as consumers are buying into is the lifestyle – rockstars and champagne – and there aren’t many people who don’t like Lenny Kravitz, Morrison notes.

All the established alcohol brands are realising their markets are ageing now. They’re catering for that cohort but they’re also forward planning, they’re asking what people will be drinking in 10 years. That makes Kravitz’s appeal to different age groups a hot commodity.

“Kravitz fits a direction that they want to go in – he has a rockstar, counter-culture vibe and he’s ageless,” Morrison observes. “Forever young. I was watching him on [music video show] *Rage* in my teens, and his ability to cross generations is being used to retain an older drinking generation that grew up with him and to appeal to younger drinkers at the same time.”

As Kravitz puts it, “You do not need an occasion. Life is the occasion.”

Perhaps we’re all gonna go his way. 🍷

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TV CHEF GORDON RAMSAY'S LEGENDARY TEMPER HAS HELPED HIM COOK UP QUITE A SUCCESS. BUT HE'S TURNED DOWN THE HEAT, A LITTLE, AS HE SETS OUT TO DISCOVER AND CONQUER, WRITES **ANTHONY HUCKSTEP**.

I thought we were going down to the kitchen to have a cook off?" Gordon Ramsay says with a big grin as he shakes my hand.

This is not the first time I've interviewed arguably the world's most influential chef. I've learnt to expect the unexpected when it comes to Ramsay and even though I don't have a back up pair of clean underwear on standby, I reply, "OK, I'll do it."

"Jesus Christ I was joking!" he laughs.

Phew! I'm reasonably confident on the pans but not Ramsay confident. I don't need the hotheaded *Hell's Kitchen* host calling me an idiot sandwich while holding a slice of white bread on each side of my head because my soufflé is flaccid.

"If we had to go downstairs now to do a cooking challenge," he says, "how long do you think you'd need as a head start to create the dish – 5, 10 minutes?"

"I'd probably need a day," I say.

"You can't have a f*ing day!" he laughs.

We sit down, exchange pleasantries.

There's no huge secret to Ramsay's success. Based on mastery of a craft, a seriously hard work ethic, an ability to transfer skills and mentor, and an understanding of keeping true to himself, he's managed to capture the imagination of food lovers around the world – even

though he's offended many as well.

His on-screen presence is mesmerising, but he bestows the same aura in real life. His natural disposition on the screen makes him alluring to some, and a car crash to others, but it seems none of us can look away.

He's raw talent, no holds barred and unrelenting in his will to succeed. But how does he manage the success?

For starters, it's obvious he's evolved dramatically, not only since I first met him in Dubai many moons ago but even since his last visit down under just two years back.

A LITTLE LESS SPICY

At that time, he was as frantic as if a clock was counting down to the end of a cooking challenge. His schedule was packed. Sure, it still is – over-flowing in fact. But something is different. He's calm, relaxed and full of optimism.

He's even a hit with the kids on *MasterChef Junior*, setting off on culinary adventures; no longer the pot-throwing tantrum tyrant dishing up more F-bombs than Matt Preston has cravats.

Well, there is still the odd F-Bomb.

But he's not that Gordon anymore. The one who first hit television with a furrowed brow, red face and smoke coming out his ears as he dressed

down staff members on the aptly named *Boiling Point*, in which he chased three Michelin Stars.

The Gordon who famously ejected renowned critic AA Gill, who was dining with Joan Collins at the time, from his restaurant. His competitive fire and brimstone was TV gold. Controversy was his currency. He made a career out of verbal tirades in the kitchen in an attempt to get the best out of people. Hell, he even had a show called *The F-Word* (it stood for food).

Those methods are no longer accepted in 2020 – on television or in the commercial kitchen. And an older, wiser Ramsay recognises that.

"I've learnt to tone it down a bit," he says with a smile.

Ramsay is an anomaly in the celebrity chef caper. He's natural, charming, witty, engaging, intimidating and omnipresent. He's earned his stripes, mastered his craft, and continues to push his influence.

One gets the feeling he never rests, but with Ramsay it's more of a case of 'never die wondering'. His energy and output are unmatched but insinuate he is the most influential chef? He won't have a bar of it.

"No, come on!" he says. "When they say you are the most influential, I don't think you can be.

Gordon Ramsay has a cooking kingdom across television, restaurants, books and multiple continents. But he bristles at being called the world's most influential chef.

“You can never say you are the most influential. I think you can be ‘one’, but you should never be so naive as to say you’re the most influential.”

Maybe not. But his latest television series, *Uncharted*, on National Geographic, where Ramsay navigates the globe immersing himself in different cultures and cuisines to learn rather than mentor, already has more than 25 million viewers.

“With that many people watching, you can feel this enormous pressure. I have to forget about that and have a think about why I did that program.”

FROM TYRANT TO EXPLORER

He courted controversy on the New Zealand episode when he shot and killed a wild goat, which he later cooked, but that’s the point of the show. It seems Ramsay will forever be courting controversy, whether by his own means, or by others who feel their feathers got ruffled.

“We spent a week in Tassie to understand the roots, the connections, diving for abalone, crayfish and lobster, then [learning] what you can do with them,” he recalls. “You know they have so many distilleries down there

He might be known for swearing more than a ship full of sailors on shows such as *The F-word*, *Hell’s Kitchen*, *Ramsay’s Kitchen Nightmares*, and even *MasterChef* to a lesser extent, but the Ramsay of 2020 is headed in a different direction, bound for adventure and discovery.

“I’ve got a new show,” he reveals. “It’s like *Dragons’ Den* meets *Uncharted*. It’s out and about travelling across the country, documentary style, and unearthing the raw talent in food and drink out there that no one f*cking knows about.

“That’s the amazing part that I want to back and highlight for people.”

Ramsay acknowledges that people think it’s easier to change the course of your career in such a way when you’ve made it. But again, not a bar.

“You can never say you’ve made it, the moment you do, they’re all on top of you and you’re behind again. It’s a very different pressure when you’ve got to a level of success and then comes a certain amount of expectation.

“Stepping up when you have nothing to lose is different to mastering your craft and trying to teach people, because then you need to deliver and exceed expectations.”

I’ve got a new show. It’s like *Dragons’ Den* meets *Uncharted*. It’s about travelling across the country, **unearthing the raw talent in food and drink out there.**

making the most extraordinary whisky and not enough people know about it. It’s why I’m there, because I’m fed up with the way these places are perceived. Like Tasmania, which has a certain independence but it’s hanging off the arse end of Australia that no one gives a sh*t about. Yet it has an incredible, vibrant, strong connection to food.”

For Ramsay, *Uncharted* is a way of giving exposure to such places globally. It also marks his change from kitchen tyrant to food explorer.

So how does he remain focused and subdue that pressure?

“Whenever I do TV, I have to do it at such a level of concentration,” he reveals. “I often forget the work we do, because we don’t look back. And I don’t look down the barrel and think about the fact it’s TV either.

“You do the f*ing job and be as natural as you can be to the best of your ability.

“I’ve done so many shows and they’re all quite different but now, with my own production company, I’m far more interested in exploring and developing

new talent and shining a light on some of the most interesting and f*cking talented people out there.

“That’s what Pat Llewellyn (the late producer of *Kitchen Nightmares*, *The F-word* and *Hell’s Kitchen*) did for me, bringing me into television.”

He recalls that Llewellyn was also partially responsible for his no-nonsense on-air style.

“I did it from the start. I didn’t allow bullshit. Pat let me be myself. She told me, ‘Let me do my job and you do yours.’ That’s what she taught me.

“That’s the key, for me anyway. Ever since then, that’s what I’ve always tried to do. Do my f*cking job. It’s really important. Really important.”

Ramsay admits he might have gone a bit over the top at times, but he’s also learnt that even though he’s toned it down, he can still deliver the honest truth.

It all adds up to a recipe for almost unparalleled success.

APPETITE FOR AMERICA

In 2019, Ramsay’s reported worth was \$220 million and climbing fast, with more than \$60 million a year in earnings – the majority through his TV work. That could be set to skyrocket in 2020, since Lion Capital purchased 50 per cent of Gordon Ramsay North America during 2019. Ramsay owns the other half.

Lion will invest more than \$100 million in the enterprise over the next five years, opening 75 to 100 restaurants across the US by 2024.

“The US is hard to break. You really need to be switched on and get it right, and I think we’re doing that and we’ll be opening a lot of great restaurants.”

No wonder he seems so relaxed. With Lion Capital’s investment removing the pressure of going it alone, he’s free to explore more passion projects.

“When we sold half the business, it allowed my independence,” he comments. “I’d been pedalling hard trying to do this on my own and something had to give, not just for myself, but for opportunity, too. Now I have the time and we have the foundation to expand the restaurant group.”

Ramsay has 35 restaurants with seven Michelin Stars worldwide (he’s been awarded 16 in total) and locations throughout Europe, the Middle East and the US.

“I’ve got all these amazing people working with me now, and giving yourself some air to do these things is vital to getting them right.”

Ramsay may not be as frantic or as profane but he is as driven as ever. And now, he says, not only can he explore new culinary worlds, he also has the foundation to get the best out of his staff.

When I ask him how, Ramsay reveals that his short fuse and verbal barrages are things of the past in his interactions with staff, too. He’s come to recognise that’s not how you get the best out of people.

These days, he delegates a certain amount of authority and lets his restaurants shine.

“I know how much this means, let’s cut the bullsh*t, and get this thing going, give it to me and give me your best shot at it,” he says, demonstrating a pep talk. “You know, we build our chefs up, give them a certain amount of independence, we back them. We give them an avenue, we give them a bit of ownership, too, so they can grow and adapt. Then we back them to do their own thing.

Clare Smyth is a perfect example. She was head chef of Gordon Ramsay Hospital Road in London and remains one of the best chefs on the planet. She’s won many accolades, including world’s best female chef.

“Don’t mention that to her because she’ll kick you,” Ramsay laughs. “She’d say to me ‘Stop calling me a female chef, I’m a chef!’ Which is bloody spot on, but I stir her up and say, ‘But you’re a female, Clare! If you win an award for best female chef, take it!’”

NOT STIRRING THE POT

No, Ramsay isn’t as politically correct as he could be at times. But controversial though he may be, he has managed to steer clear of any political rows.

“I watched Jamie Oliver get involved in politics and the state of the school canteens and all of those things. I’ve always stayed out of politics because no



Ramsay: “We build our chefs up. We give them an avenue. We give them a bit of ownership, too, so they can grow. Then we back them to do their own thing.”

matter what you believe, you’re always going to split the room.

“I’m not a f*ing politician. I have my opinions but I’m a chef, a restaurateur, presenter. [If you get into politics], you alienate half the diners. It can impact on your restaurants. They’re hard enough to run without bringing in an element that doesn’t need to be there. All of a sudden, your restaurant is affected.”

But you could have quite the influence if you wanted to have your say, I suggest.

“The truth is, I got scared early on with politics,” he admits. “I cooked for Tony Blair and Vladimir Putin at 10 Downing Street in 2000. It was a f*cking amazing experience but I nearly sh*t myself. There were protesters outside, they smashed the windows of my car. It was crazy.

“I mean, I was just there to cook, and for a young chef I thought it was an amazing honour, but as soon as you go anywhere near politics, you can expect eggs being thrown.”

Did you cook eggs that day? I ask.

“No! I cooked a beautiful sea bass,” he laughs.

Above the fray. It’s in keeping with one of Ramsay’s guiding principles – stay focused.

“First of all, you need to know your talents, do your f*cking job and stay in your lane. Don’t get side-tracked.

“The most important thing is to be organised. That lady over there,” he says, pointing. “Rachel (Ferguson, his executive assistant). She’s the second most important woman in my life, after my wife, of course! She keeps everything on track. I can’t stress how important that is.

“We’re working smarter now. You can do a lot if you work smart, keep organised and do your f*cking job. It seems like I’m really busy, and I am, but you need to give all your energy when you are clocked on, so you can switch off and do the things that matter, like family.”

With restaurants all over the globe, TV shows on the go and a publishing machine tying them all together, he’s busier than ever, yet he seems more relaxed.

No wonder he’s intimidating.



In his new cookbook *Quick and Delicious*, Gordon Ramsay writes we can all create chef-quality food without spending hours in the kitchen.

roasted cauliflower with israeli couscous, harissa oil and lime crème fraîche

Serves 4

Ingredients

2 tbsp olive oil
1 tsp ground turmeric
1 cauliflower, divided into large florets
160g Israeli or pearl couscous
Large handful of mint leaves, roughly chopped
Sea salt and freshly ground black pepper

For the harissa oil

2 tbsp rose harissa
4 tbsp olive oil

For the lime crème fraîche

160g crème fraîche
Juice and zest of 1 lime

To serve

Small handful of coriander leaves
Large handful of crispy fried onions (available from supermarkets)

Method

The cauliflower here is nothing like the watery, slightly bitter-tasting boiled variety. It has a complex caramelised flavour that transforms it from a boring side veg into a stunning main course in its own right.

1 Preheat the oven to 240°C/220°C fan/Gas 9.

2 Put the olive oil and turmeric into a large bowl, season with salt and pepper and stir well to combine. Add the cauliflower and, using clean hands, toss until lightly coated in the yellow oil.

3 Tip the florets into a roasting tray and place on the top shelf of the oven for 10 minutes.

4 Meanwhile, cook the couscous according to the packet instructions. When ready, stir in the chopped mint and season with salt and pepper. Cover with a lid and put to one side until needed.

5 Combine the harissa and olive oil in a bowl and mix well. Set aside until needed.

6 Remove the tray from the oven and turn the cauliflower florets over. Return to the oven for a further 5 minutes, or until cooked through and beginning to char.

7 Combine the crème fraîche, lime zest and juice in a bowl, then taste, adding more lime juice if necessary.

8 When the cauliflower is ready, divide the florets between four plates and add a spoonful of the minted couscous and lime crème fraîche to each one. Spoon the harissa oil over the cauliflower and sprinkle with the coriander leaves and crispy fried onions before serving.

pan-seared duck breast with pak choi and orange sauce

Serves 4

Ingredients

4 duck breasts
4 heads of pak choi, halved
250ml orange juice
50ml soy sauce
2cm piece of fresh root ginger, peeled and grated
50g butter
50g runny honey
1 tbsp black and white sesame seeds
Sea salt and freshly ground black pepper

Method

Duck with orange is clearly a tried-and-tested combination, but adding soy sauce, honey and ginger gives it an Asian twist that freshens up the old French classic. Make sure you get quite a bit of colour on the pak choi before adding the sauce ingredients – the bitterness of the charred edges offsets the sweetness beautifully.

1 Preheat the oven to 200°C/180°C fan/Gas 6 and place a baking tray inside to heat up.

2 Using a very sharp knife, score the skin on the duck breasts in diagonal lines, first in one direction, then the other so you have a diamond pattern. Season well with salt and pepper.

3 Put the duck breasts, skin side down, in a non-stick, ovenproof frying pan. Place the pan over a medium- high heat and cook for 7 minutes, or until the fat has rendered and the skin is crisp and golden.

4 Turn the duck breasts over and place the frying pan in the oven for 3–4 minutes. Transfer the duck to a warm plate and leave to rest for 2–3 minutes.

5 Meanwhile, return the frying pan to the hob and add the halved pak choi. Cook for 2 minutes, or until beginning to colour, then add the orange juice, soy sauce, ginger and butter and bring to a simmer. Stir in the honey and reduce to a thick sauce.

6 To serve, slice the duck at an angle and plate up with the pak choi and some cooked rice. Pour over the sauce and sprinkle with the sesame seeds before serving.

CHEF'S TIP

Before weighing out honey, coat the measuring spoon or bowl with a thin layer of flavourless cooking oil, and the honey will slip straight off into the pan or mixing bowl without leaving a sticky mess behind. It's more accurate, too.





moroccan carrot salad

Serves 4

Ingredients

500g carrots
 2 tbsp rose harissa
 1 tbsp finely chopped preserved lemons
 1 green chilli, deseeded and finely sliced
 2 garlic cloves, peeled and crushed
 juice of 1 lemon
 1 tsp ground cumin
 2 tbsp olive oil
 Large handful of coriander leaves, roughly chopped
 Sea salt and freshly ground black pepper

Method

I recently visited Morocco to film a TV show, and I fell in love with all the North African flavours, including harissa, preserved lemon, cinnamon, cumin and rose water. This stunning dressing works brilliantly with other ingredients too, so make a double batch and keep it in the fridge to drizzle over some grilled halloumi or roasted cauliflower, or to stir through a big bowl of couscous. Alternatively, drizzle some extra olive oil over the top and serve it as a dip with flatbreads and baby veg.

1 Bring a kettle of water to the boil, then pour it into a saucepan and place over a medium heat.

2 Peel the carrots and cut them into rounds 2.5mm thick. Add them to the boiling water, bring to the boil again, then drain immediately. Transfer the carrots to a bowl of iced water to stop them cooking.

3 Meanwhile, put the harissa, preserved lemons, chilli, garlic, lemon juice, cumin and olive oil into a small saucepan and place it over a medium heat for 2-3 minutes to warm through and combine.

4 Drain the carrots thoroughly and transfer them to a serving dish. Spoon over the dressing and stir well. Season with salt and pepper, then sprinkle with the chopped coriander and stir again before serving.

burnt meringue with poached rhubarb

Serves 4

Ingredients

350g rhubarb, cut into 5cm lengths
30ml grenadine liqueur
Zest and juice of ½ orange
Seeds from 1 vanilla pod
30g caster sugar
30ml water
150g strawberries, thickly sliced
Crème fraîche, to serve

For the pistachio crumble

30g butter
30g flour
30g caster sugar
30g nibbed pistachios

For the meringue

3 large egg whites
100g caster sugar

Method

The secret to perfect, crisp meringues is cooking them at a low temperature really, really slowly, which rules them out for this book. However, the soft meringues here are cooked at the last minute with a blowtorch, bringing a lovely dark caramel flavour to the finished dish.

1 Preheat the oven to 180°C/160°C fan/Gas 4. Line a small baking tray with baking paper.

2 Start by making the pistachio crumble: put the butter, flour and sugar into a food processor and pulse until the mixture resembles breadcrumbs. Add the pistachios and pulse just a couple of times, until the nuts are roughly chopped. Pour the mixture into the prepared tray and place in the oven for 10–15 minutes, or until lightly golden.

3 Put the rhubarb into a small saucepan with the grenadine, orange zest and juice, vanilla seeds, sugar and water. Place over a high heat, cover with a lid and cook for 3–4 minutes, until the rhubarb is tender but still holding its shape. Using a slotted spoon, transfer the rhubarb to a bowl.

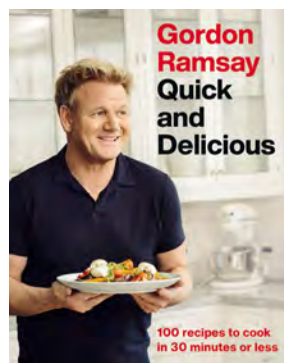
4 Return the pan to the hob and heat the liquid until it reduces to a thick syrup. Leave to cool slightly, then fold in the strawberries and the rhubarb.

5 Remove the crumble from the oven and leave to cool.

6 To make the meringue, put the egg whites into a large bowl and beat with an electric whisk until soft peaks form. Gradually add the caster sugar, 2 tablespoons at a time, until it is all incorporated and firm peaks have formed.

7 Smear a spoonful of the meringue onto each plate. Place the remainder in a piping bag and pipe a few meringue 'kisses' on each plate. Run a blowtorch over the meringue until golden and burnt in places.

8 Spoon some rhubarb mixture onto each plate. Drizzle over the syrup, then add a spoonful of crème fraîche. Finally, break up the pistachio crumble and sprinkle over the top before serving. 🍷



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THESE DECORATED WINEMAKERS ALL HAD A TASTE FOR A DROP BEYOND THE ORDINARY AND TOOK RISKS TO QUENCH THAT THIRST. THEIR STORIES, IN THEIR OWN WORDS, MAKE FLAVOURFUL HISTORY, WRITES JENI PORT.

Well before the scent of flowers or taste of earth and blackcurrants, a glass of wine starts in the head of a winemaker. The idea rolls around, it explores other ideas, it 'what ifs' – a lot. What if I grow this grape variety? What if I plant it in this bit of dirt? What if I make it this way or that? It can be a lifetime in development or a mere moment.

We asked four legendary Australian winemakers to explain the journey, from the first nebulous stirrings of an idea.

They're a curious lot, all of them. And that's been to the advantage of the Australian wine industry and the world of wine.

VANYA CULLEN **Cullen Wines,** **Margaret River**

Custodian of the land; leader in sustainability and biodynamic wine growing/making; Halliday Wine Companion Winemaker of the Year and Australian Women in Wine Awards Winemaker of the Year

In Tasmania, my mum and dad fought hard to save Lake Pedder. When they came here, they helped get the first Environmental Act passed through Parliament in 1966, which prevented mining of bauxite on and off the coastline. Dad (Dr Kevin Cullen), being a doctor in Busselton, saw the effects of chemical sprays on potato farmers, so that's why the vineyard was set up with minimal chemical input. In 1998, Mum (Diana Cullen) and I went organic in the vineyard. The year Mum died (2003), we went biodynamic. Now we are carbon negative.

I believe if you have that natural balance and that liveliness in the land, you create live-balanced soils and live-balanced vines and then you don't have to add anything to the fruit.

When we went biodynamic, people were saying, "Your wines are going to be worthless. We're not going to buy

them." There's been a lot of obstruction and negativity.

But the wines kept winning awards and then they said, "Oh, we'll have some." And now it's really changed.

If there has been a pleasing thing that has happened in my lifetime, it has been to see that sustainable turnaround at bigger, more mainstream wine companies. It's just so great. The hardest thing to do with great fruit is to have great raw produce and leave it alone.

The wine is made in the vineyard and it's pure and it has no additions or subtractions. We crush the fruit, we press it, we don't add any yeast, any malolactic, any acid, any tannin, we don't concentrate it, we don't add water, we don't add sugar. It's the purest expression of [the land in the locality of] Wilyabrup, it's the purest expression of anything in the world. That is why it's special.

And it's taken time working and observing and taking risks and jumping



The hardest thing to do with great fruit **is to have great raw produce and leave it alone.**



Main: Pinot gris heavy on the vine. Vanya Cullen in the vineyard at Cullen Wines.
Above: Cullen Wines in Margaret River is a sustainable family business.



Tasmania's warm sun and cool air give Apogee its terroir and its distinctive sparkling wines. Andrew Pirie: "The most expensive wines were grown in the cool regions."

I came fairly rapidly to the conclusion that the most expensive wines were grown in the cool regions. **The obvious question, then, was why was Australia not doing anything in the cool regions?**

off cliffs and just saying, "OK, we're not going to add anything and see what happens."

Proudest achievement: Running a sustainable family business. Living with a love of nature, the earth, great wine, family, friends and colleagues and, to that end, becoming a certified biodynamic, carbon-negative business, growing wines of great purity and connection to place.

DR ANDREW PIRIE
Apogee,
Tasmania

Holder of Australia's first PhD in viticulture; early explorer of Tasmania's unique terroir; Pinot Noir and sparkling winemaker extraordinaire; founder of Pipers Brook Vineyard, Pirie and Apogee

One of the characteristics of Tasmania is the sun is warmer than in Europe but the

air is just as cold. The coolness of the air is what ripens grapes. That is Tasmania's terroir. It's got a unique response because of its latitude and sometimes altitude, which gives it a particular grape quality that is different to other regions.

Mostly in Tasmania, if you ripen Pinot around the end of March, you're likely to make good wine because you've got a long-ripening, complex flavour.

In the early days, we planted Cabernet Sauvignon. It should have been clear that Bordeaux was distinctly warmer than Tasmania. By 1989, we had pulled the vines out and we had some Pinot in. By the 1990s, Pinot Noir was on a roll, and it is now the most widely planted cultivar in Tasmania.

I got into wine because of one unit of viticulture at the University of Sydney when I was doing a master's degree in general agronomy, which is basically growing crops. It opened the door to the

wine industry. At the end of my degree, I went to Alsace, Burgundy and Bordeaux – three momentous experiences.

I came fairly rapidly to the conclusion that the most expensive wines were grown in the cool regions. The obvious question, then, was why was Australia not doing anything in the cool regions?

I came back from that trip when I was 24 and went back to the University of Sydney. I was trying to understand what this cool-climate thing was. The best way to address this was to do a Ph.D.

That sent me down the more rigorous path of measuring climate and doing comparisons with the French regions and what aspects of climate were important. It's still a question I'm working on, 40 years later.

In 1972, it led me to Tasmania. We planted a vineyard in 1973 with grape varieties based on my European experience. There were 20 hectares of

Chardonnay in Australia at that point and we put in two hectares in Pipers Brook and that's when it all began.

Proudest achievement: Probably that early use of climatology in the selection of the Pipers Brook region for a vineyard – it wasn't a bad shot at the time. History is a pretty severe judge but I think the area produces very good sparkling wines, Riesling and Pinot Noir.

TIM KIRK
Clonakilla,
Canberra

Champion of cool climate Shiraz; early adopter and promoter of the Canberra wine region

When our family came to Australia [from Ireland] in '68, my dad, Dr John Kirk, had this life-long love of wine and, of course, it was European wine. He looked at the





Canberra climate and couldn't understand why there was no wine industry and got told it was too cold.

The dominant Australian wine models were the Barossa, the Hunter – warm climates – but Dad's model was a European one, so he thought, "I'm going to give it a go."

He bought a block in 1971 and proceeded to plant a fruit-salad vineyard to try to work out what would do well. My brothers and I were Dad's little helpers in the winery.

In 1991, I went to Côte-Rôtie in the Rhone Valley and went to see Guigal, where I tasted his single-vineyard reds, from the '88 vintage, out of barrel, and just found them totally mesmerising – fascinating, complex, ethereal, gorgeous, and a world away from the big blockie Australian style that I knew.

They captured my mind and my heart and I just thought, "I want to make wines like this."

I get back and Dad, who had been carefully trying to grow Viognier since

1986, finally had a crop in 1992 and he wanted to make a Viognier. I said, "Let's not do that. Let's ferment the Viognier with the Shiraz and see what happens, like they do in Côte-Rôtie." To his eternal credit, he said, "All right."

The wine was different in its conception, intellectually, and in its aroma and texture profile. I was consciously trying to make a wine with France in sight. I wanted to use whole bunches, I was co-fermenting Viognier with Shiraz, and we got rid of all the American oak in the winery and used French oak.

We were reproducing fruit with elegant, red-berried, floral and spice-driven character. People came around pretty quickly. Now just about every wine region in Australia produces a Shiraz Viognier.

Proudest achievement: Together with others, we have been able to drive home the point that Australia is a beautifully large and complex

winemaking continent, that we can produce very diverse styles, and that the cooler climate expression is absolutely as valid, as effecting and as beautiful and impactful as the other marvellous styles we make from the Barossa or Clare or McLaren Vale.

KATHLEEN QUEALY
Quealy Winemakers/co-founder
T'Gallant Wines,
Mornington Peninsula

Pinot Gris pioneer and the person most responsible for the astonishing rise of the grape in Australia

The finest Pinot Gris is heavy, voluptuous, smells like food, sometimes rustic – honey, nectarines, sourdough bread, hazelnuts. It's a dinner wine with as much power as a red wine.

Pinot Grigio smells of salt air, oyster shell, cut pear. It has a lovely dollop of flavour, of generosity, in the middle of the palate. The finish is long and fine, subtle and elegant. I love both styles.

I always presumed Pinot Gris would succeed on the Mornington Peninsula, and not in any other region. I was wrong! The variety is a great success in many places.

I attended college at Wagga Wagga in the early 1980s, when innovative wine industry professionals designed this freshly minted degree.

Most Australian viticulture was in the warmer climes at that time. But we had a German-trained viticulture teacher, Dr Max Loder, who challenged all the current thinking and understood cool-climate grape varieties.

He insisted that Pinot Gris was a premium grape variety with a future in cool-climate Australia.

My winemaker husband, Kevin McCarthy, and I were attracted to the new cool-climate region of Mornington Peninsula and made our way down, looking for positions and opportunities to use our knowledge.

I discussed with Kevin establishing Pinot Gris in our new cool-climate wine

region. We didn't have our own vineyard so we asked the 'Collins St Farmers' of the time to plant it for us.

There was a lot of scepticism, particularly from those active in viticulture, and I was very surprised with their negative vibe; however, we had three vineyards planted in 1989 and our first tiny crop in 1982 of 30 dozen was a great success.

People were looking for new flavours that weren't that sort of moribund, oaky Chardonnay or aged Riesling. Customers immediately embraced Pinot Gris.

Proudest achievement: Becoming a winemaker in an era when it was even more difficult than it is now. I think being part of a creative winery, pushing controversial ideas with positive people as workforce and customers is icing on the cake. 🍷

In 1982, people were looking for new flavours that weren't that sort of moribund, oaky Chardonnay or aged Riesling. **Customers immediately embraced Pinot Gris.**



The Quealy-run vineyards at Tussie Mussie retreat, choice Quealy pinot gris and Kathleen Quealy in Amphora. Facing page: Canberra champion Tim Kirk.



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This new sustainable collection traces the merino wool Hugo Boss uses in its suits, so you can follow the whole stylish journey, from New Zealand sheep to the master tailors in Turkey. hugoboss.com

on federer's feet

THE 20-TIME GRAND SLAM TENNIS CHAMPION IS TAKING A BIG STEP TOWARD LIFE AFTER TENNIS WITH A SMALL RUNNING SHOE BRAND WITH A CULT FOLLOWING, WRITES **ELIZABETH PATON**.

If you run into Roger Federer on your way to board a plane, do not be surprised if he looks you up and down – then mostly down. That's because Federer has something of a sneaker fixation.

The Swiss tennis ace is not an “obsessive”, he says (slightly hard to believe about someone who has won 20 grand slam trophies), but he is “always looking at people's feet in airports”.

Last November, when Federer was in London to play in the ATP Finals, he said in an interview that he owned at least 250 pairs of sneakers. Then, pulling on a burnt orange pair with terracotta laces and distinctive hollow little pods that ran the length of the soles, he acknowledged that was probably a conservative estimate, given all the shoes he has from past matches.

So, realistically, double? Possibly, he said with a grin.

Federer, 38, would go on to lose in the ATP semifinals, to the eventual winner, Stefanos Tsitsipas, a 21-year-old born the same year Federer played his first professional tennis match.

Pundits have been predicting Federer's retirement for almost a decade. For nearly as long, he has defied their expectations. Lately, however, despite stressing that he is far from finished playing, Federer has started to talk more openly about what comes next.

That's where a company called On comes in.

Switzerland, birthplace of both Federer and On, is often associated with fine chocolate, luxury watches and private bankers. The country “is known for money and for passion but not always



Roger Federer in London getting hands-on with his new investment, the Swiss sneaker company On. Photo: Alexander Coggin for *The New York Times*



for innovation,” says Caspar Coppetti, a founder of On. “It can be quite a conservative place.”

Federer has become an investor in, as well as a contributing product designer and representative for, the brand, which was started in 2010 in Zurich.

Even if you didn’t recognise the name immediately (googling it can be tricky) you may recognise its cult range of Cloud shoes, which feature an “On” light switch logo, a little Swiss flag and an odd-looking multi-globular cushioned rubber sole. (The patented technology, called CloudTec, gives runners a soft landing and springy take-off.)

After growing by word-of-mouth among endurance athletes and

Olympians, and in running specialty stores, On is gaining ground as an underdog rival to giants such as Nike and adidas in the performance sports shoe category.

“Fans seem to think of us as an athletes’ insider secret,” said Olivier Bernhard, a duathlon and Ironman champion and one of On’s three founders, over salad at the company’s bustling Zurich headquarters. But in Germany, the Cloud has become the second most-sold sneaker after Nike’s Air Max 270, according to NPD, a research firm; in America, now On’s largest market, increasingly the shoes are a mainstay of gym floors on the east and west coasts.

Fashion figures like J.W. Anderson wear Clouds; so do Hollywood types like Will Smith, John Malkovich and Emma Stone (the company says it does not pay people to wear its products).

When Bernhard and his co-founders, Coppetti and David Allemann, considered next steps and bringing on a new partner, their thoughts turned to the most famous Swiss person in the world.

ON + ROGER = SNEAKER MOGUL?

“Yes we have chocolate and watches, but Roger is one of the biggest Swiss exports ever and has done wonders for the image of Switzerland abroad,” Coppetti says.

When most think of Federer, widely considered one of the greatest sportsmen

This page: Allemann, left, discussing a shoe with a designer. Facing page: On founders (from left) Olivier Bernhard, David Allemann and Caspar Coppetti, at the On design studio in Zurich. Photos: Samuel Zeller for *The New York Times*



of his generation, they probably don’t think of a fashion revolutionary.

Instead, they likely think of his championships, two-decade-long career and huge global fan base.

Still, a close friendship with Anna Wintour, the editor-in-chief of *Vogue*, has honed an interest in the fashion world, and Federer has graced his fair share of Met Gala red carpets, magazine covers and runway front rows.

“I learned to embrace personal style a while ago, both on and off the court,” Federer says, noting that sneakers are increasingly a part of men’s style.

After a decades-long sponsorship agreement with Nike ended in 2018, Federer signed an apparel contract with Uniqlo reportedly worth US\$300 million. He has signed numerous other brand partnerships, including with Rolex, Moët & Chandon, Mercedes-Benz, Rimowa, NetJets and Credit Suisse.

Among the timepieces, luggage, bubbly and luxury conveyances, however, there was an opening in footwear. Federer had originally met the On founders over dinner two years ago, several years after he had first noticed how many people in Switzerland were wearing their shoes.

“They were impossible to ignore

because everyone had them – people on the street, my friends, my wife,” he says. “At first, I thought that they were a little strange to look at, then I realised I actually really liked the design.”

Federer also has some hometown pride: “We like it when little Swiss guys make a move on the big international stage.”

Federer started to wear Ons for his sprint training and has been building a relationship with the brand ever since. Even before he or his longtime agent, Tony Godsick, signed anything, Federer says, he had been going to the On office every time he was in Zurich to give feedback on product colours and cuts, growth ideas and marketing. (He is building his family a lakeside residence for when he retires from professional tennis that is about a 25-minute drive away from On headquarters.)

Federer-designed products are already in the pipeline for next year, and he will represent the brand publicly, though he also ticks off other responsibilities.

“Brand building and global marketing,” he says. “How to connect with fans across cultures. And I think I can motivate employees from a leadership perspective, too, on how to stay humble

The On aesthetic has also appealed to tastemakers from the sneaker community. It's pretty clear **it wants to be more than a niche running brand.**

but dream big." Neither Federer, who is the highest paid tennis player in the world, with a net worth estimated at US\$450 million, nor the On founders, would specify the financial terms of the deal. "It's a very meaningful investment, for Roger and also for On," Allemann says.

SNEAKER FUTURE

Federer's arrival at On comes at an important time in the evolution of both the brand and the 50-year-old global sneaker market, where, historically, so-called performance categories (tennis, running, basketball, cross-training) have driven industry growth.

According to its founders, On has been profitable since 2014. Its sneakers are sold in 55 countries, there are almost 500 employees, and the company has started producing all-day, hiking and trail-running footwear, as well as sports apparel.

For the past four years, however, the popularity of performance shoes has been dwindling. In their place have risen sports lifestyle shoes – sports-inspired or fashion-forward sneakers that are not intended for sports use – which are set to become the largest footwear category in the United States, NPD states.

Matt Powell, a senior industry adviser on sports for NPD, says that, for now, On appears to be bucking that trend. "Many people are no longer in need

of expensive and highly technical sneakers – they just want to look good," Powell says. "But there are still tens of millions of people out there who are runners who do want those types of shoes, and increasingly want unique brands that others don't have."

On, he says, is catering to that crowd. "But the signature On aesthetic, which is very design forward, has also appealed to tastemakers from the sneaker community," Powell explains. "It's pretty clear it wants to be more than a niche running brand."

It may not rank in the booming sneaker resale market, or feature in the most hyped of sneaker drops, but the position On has staked out, at the intersection of fashion, performance and outdoor lifestyles, means it is gaining traction with a casually attired, digitally connected and health-conscious professional class. Which is where Federer – and possibly much of his fan base – come in.

"Sometimes, as an athlete of a certain age, you can feel like a falling star," Federer admits. "You can almost feel your image and success fading."

In the past, he reveals, he never used to want to dwell on life after tennis. "Now," he says, "it feels good committing to what will come next." ●

The New York Times



The distinctive logo and CloudTec sole make On products stand out.
Photo: Alexander Coggin for *The New York Times*

foreign accents

THE 2020 IMPORT CLASS IS HITTING THE ROAD WITH ALL MANNER OF POTENTIALLY GROUND-BREAKING INNOVATIONS. FROM AN ELECTRIC VEHICLE THAT MATCHES ITS CONVENTIONAL COUNTERPARTS ON PRICE TO A SPORTS CAR WITH HYBRID PROPULSION AND MORE, THE NEXT GAME CHANGERS ARE HERE, WRITES **TOBY HAGON**.



Occasionally a car comes along that changes perceptions and alters the market.

Witness the dramatic impact of the Ford Territory in 2004. As the first – and only – Australian-made SUV, it was tailored to local roads and tastes, perfectly encapsulating what families wanted in a high-riding wagon. As the first SUV sold in Australia with a two-wheel-drive option, it also set a new course for the vehicles once known as four-wheel-drives.

Fast-forward to 2020, and while the market has matured and evolved in the years since that homegrown game changer, there's no shortage of imported fare that's helping shape the cars we'll drive over the next decade.

tesla model 3

Few could have predicted the impact Tesla would have on the global car market. From the first Lotus-based Roadster in 2008, the innovator from California has shown the world's established brands how to make electric vehicles sexy. That relatively simple formula – big performance and attractive designs – flowed through to the Model S, which stepped things up with a genuine fighter against the luxury establishment.

It's the Model 3, however, that is making the bigger impact. At a cost of about \$70K and up, it's the first electric car to be priced competitively against existing rivals. The entry-level luxury sedan competes with the likes of the BMW 3-Series and Mercedes-Benz C-Class. While we've become accustomed to paying more for EVs, the Tesla is closely matched on price and equals or betters its key rivals on performance. Little wonder it's off to a strong sales start.

Is it worth it? Like all Teslas, the Model 3 is different, in a refreshing way. While the base model is impressive, with its stark interior and all-encompassing central infotainment screen, it's the \$100K-plus Performance package that steps things up. Initial acceleration is more akin to a supercar and there's an unexpected maturity to its dynamics.



The 911 manages an unparalleled blend of **everyday liveability** and **potent performance**.



porsche 911

It's one of the most iconic cars on the road and Porsche's 911 is also one of the most influential in the sports-car space.

For decades, brands as diverse as Mercedes-Benz, Nissan and Aston Martin have been benchmarking Porsche's rear-engine sports car. Now the 911 is set to take its next big leap, with an imminent move towards hybrid propulsion. The latest 992-generation 911 has been designed to accept an electric motor and battery pack, something that promises to improve efficiency and maintain – or even boost – performance.

Expect a 911 hybrid around 2022. Then watch the rivals peg it as the one to better.

Is it worth it? Absolutely! Buy one today ... or make it two. The 911 manages an unparalleled blend of everyday liveability and potent performance. It effortlessly disposes of jolts and jars while maintaining an athleticism and level of driver involvement few cars even approach. Whether Porsche can maintain that with hybrid propulsion remains to be seen.



bmw x7

The inaugural X7 oozes limousine space and features in a body that looks like it can venture well beyond the airport drop-off. But BMW's X7 is so much more.

As the first extra-large SUV from the brand, the X7 has some big targets, including Range Rover and Lexus. Priced from \$124,900 (plus on-road cost) it's certainly not cheap. But at that money, it's only \$1400 more than a top-shelf Toyota LandCruiser. And in a move that demonstrates why luxury SUVs are typically far better value than their passenger-car equivalents, BMW has priced it \$75,000 cheaper than the 7-Series limousine with which it shares its engine and architecture. Consider, too, that the X7 comes with more equipment, including a four-wheel-drive system, full length sunroof and two extra seats.

It's easy to see why more chauffeur services and hire-car operators are ditching the limousine and opting for a car that does the lavish luxury more convincingly.

Is it worth it? First things first: While the X7 has the adventurous looks, it's not designed to shadow a Range Rover down challenging tracks and trails. Think of it as an SUV best suited to gravel tracks and snow – or smooth bitumen roads.

There is a reassuring competence to its dynamics, although a 7-Series ultimately does a better job of smothering bumps and devouring corners; blame it on the lower centre of gravity.



It's easy to see why more chauffeur services and hire-car operators are **ditching the limousine and opting for a car that does the lavish luxury more convincingly.**



toyota supra

It's the rebirth of an iconic Japanese sports car that's become a cult hero for the Fast 'n' Furious generation. But the latest Toyota Supra is more BMW than Toyota.

That's because it shares its engine and platform with the BMW Z4, a convertible that sells in small volumes. It's even built alongside the Z4 in a specialist factory in Austria.

Toyota admits the modern Supra wouldn't exist if it weren't for a partnership forged with the German giant in 2012 to look at synergies in developing a sports car. The relatively low sales and substantial development costs would have made such a project unviable.

The partnership is indicative of discussions increasingly occurring between car makers – and occasionally between tech giants. The shift in focus towards electric and connected technology often makes it better to look externally than slug away at developing something from scratch.

Toyota has a joint venture with Mazda to develop electric vehicles. Mazda chief Akira Marumoto calls such collaborations a “win-win” and says the company will continue to explore such tie-ups.

Is it worth it? It's either an expensive Toyota (from \$84,900, complete with waiting list) or a bargain six-cylinder BMW. Either way, it's exciting to drive, courtesy of the sweet 250kW turbocharged engine, which is the highlight of a car set up for slick cornering.





The DBX is the first SUV from the British brand best **known for keeping superspy James Bond ahead of the villains.**



aston martin dbx

SUVs have long been getting slicker, sportier and less likely to tackle roads rougher than a suburban carpark. But Aston Martin has reversed the trend.

The DBX is the first SUV from the British brand best known for keeping superspy James Bond ahead of the villains. It has done arguably the best job yet of blending established brand design themes – including a pouting nose and sleek rump – with the practicality expected of a high-riding SUV. The rear-end is a particular highlight, courtesy of its slim LED tail lights and elegant coupe-like wing tapering things off.

The leather-laced interior even includes Aston Martin's distinctive push-button gear selectors and beautifully crafted finishes.

Is it worth it? With pricing from \$357,000, expectations are high, but the DBX delivers in many ways. A potent Mercedes-AMG-sourced twin-turbo V8 takes care of performance and the interior is sumptuous and functional. 🏆

WHAT'S UNDER THE HOOD



tesla model 3 performance

Price: \$100,000, plus on-road
Drivetrain: Two electric motors, all-wheel drive
Power/torque: 360kW/639Nm
0-100km/h: 3.4 seconds
The good: awesome acceleration and throttle response, electric tech that's price competitive with petrol cars
The bad: so-so quality, too much packed into central touchscreen



porsche 911 carrera s

Price: \$264,600, plus on-road
Engine: 3.0-litre twin-turbo horizontally opposed six-cylinder, rear-wheel drive
Power/torque: 331kW/530Nm
0-100km/h: 3.5 seconds
The good: brilliant dynamics, oozing character, supercar pace with everyday practicality
The bad: lots left to options list



bmw x7 xdrive 30d

Price: \$124,900, plus on-road
Engine: 3.0-litre inline six-cylinder turbo diesel, all-wheel drive
Power/torque: 195kW/620Nm
0-100km/h: 7.0 seconds
The good: limousine space and practicality for less money, smooth and efficient engine
The bad: heavy body means it's not as athletic as the X5



aston martin dbx

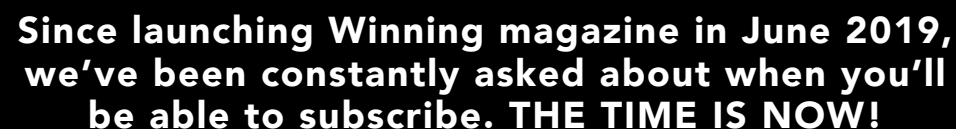
Price: \$357,000, plus on-road
Engine: 4.0-litre twin-turbo V8
Power/torque: 404kW/700Nm
0-100km/h: 4.5 seconds
The good: elegant design inside and out, sporty driving manners
The bad: more pace would help justify the price tag



toyota supra gt

Price: \$84,900, plus on-road
Engine: 3.0-litre inline six-cylinder turbo
Power/torque: 250kW/500Nm
0-100km/h: 4.3 seconds
The good: sweet BMW engine, brisk and competent
The bad: busy exterior design, limited supply means queues to buy one

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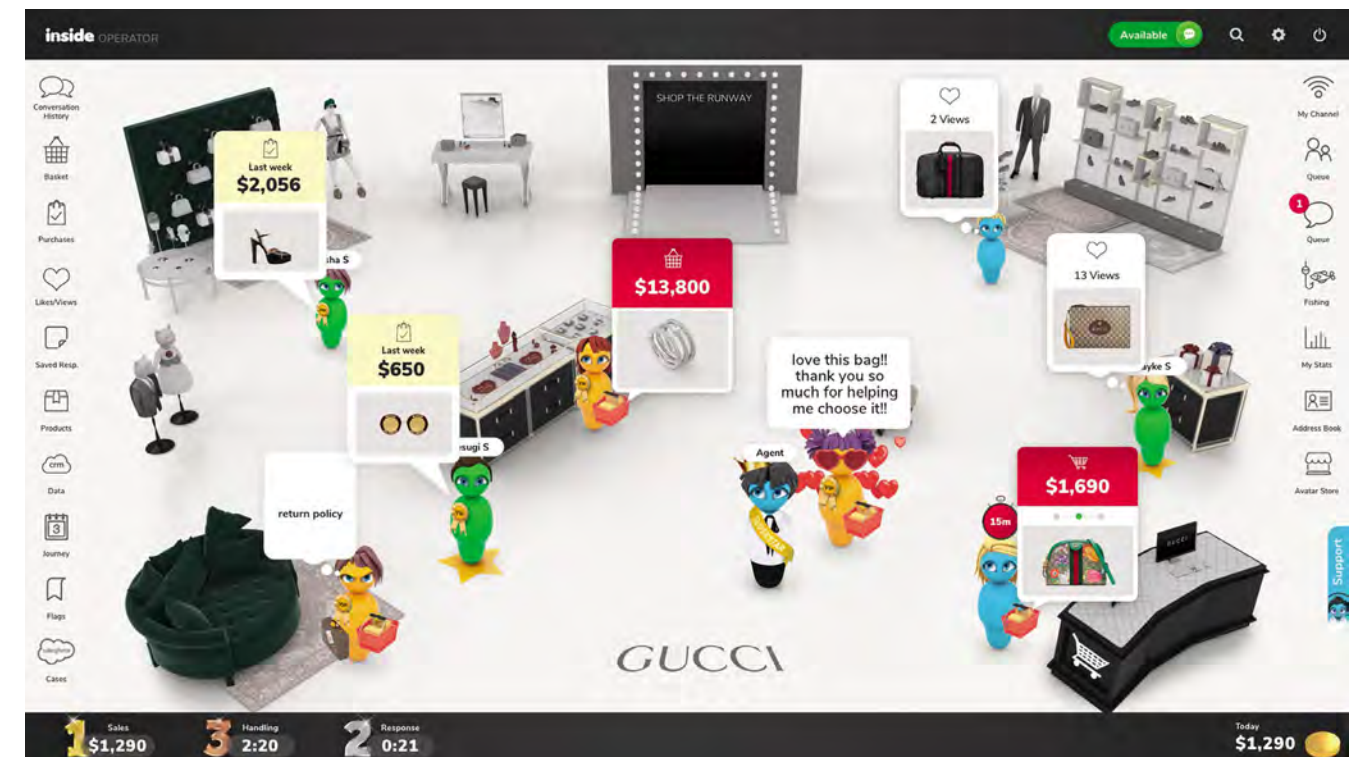
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they see you when you're spending

SEPHORA, GUCCI, KIEHL'S AND MORE COMBINE TO TRACK ABOUT 20 MILLION ONLINE SHOPPERS EVERY DAY, WRITE **JONAH ENGEL BROMWICH** AND **JESSICA TESTA**.



Powerfront's Inside software shows customers' detailed online shopping history, along with avatars that reveal their location, their names – even their moods.



For months, you've been casing a Gucci shoulder bag online, adding it to your virtual cart, only to close the tab before buying it. One weekend, lounging in your pyjamas, you decide to go for it, and back you go to the Gucci website.

In an office building on the waterfront in Jersey City, New Jersey, a yellow cartoon figure roughly the shape of a bowling pin – that's you! – appears on a customer service agent's computer screen.

Your avatar joins a cluster of identically shaped avatars in this Gucci call centre: green, blue, and yellow creatures, all with gleaming googly eyes and their country's flag pinned on their torsos. Some, but not all, have hair.

The screen is displaying technology from Powerfront. Through its flagship product, Inside, businesses – most of them luxury brands – can see, chat with and track online shoppers. The

program allows Powerfront's clients to treat shoppers as if they were in a bricks-and-mortar store.

Powerfront says it processes the information of about 20 million unique customers from 400 clients every 24 hours.

Most people have become resigned to companies tracking them online, collecting their searches and analysing their browsing. But Powerfront's visualisation, and its Pixar-like avatars, drive home the sheer amount of personal data available to brands every minute.

A customer-service agent may click on your colourful little avatar and see your IP address, location, sometimes your name, and any of your past purchases: the on-trend fur-lined velvet mules you bought in 2016, or the gold double-G belt you gave your sister for her birthday this year. A customer doesn't need to be a registered user of the Gucci website for these details to be available.



To think of an individual sales rep watching all of your clicks – I think it will resonate with people that **this sort of tracking is so prevalent and what it really means.**

If you're chatting with the representative, they'll also see the words you type before you press send.

All of this, Powerfront says, allows brands to provide the kind of service that luxury customers deserve, even if customers don't fully realise that's what's happening.

"It is one thing to think, 'OK, somehow my clicks are being recorded somewhere,'" says Christine Bannan, a consumer protection lawyer at the Electronic Privacy Information Center. "But to think of an individual sales rep watching all of your clicks, I think it will resonate with people that this sort of tracking is so prevalent and what it really means. It makes it less abstract."

'LIKE SHE'S GOLD'

Traditionally, when customer-service representatives look at their computer screens, they see data, says Hadar Paz, the chief executive of Powerfront, in a phone interview. Charts. Graphs.

The flood of information about their customers is often presented in aggregate or without context.

"They're all sitting in the dark," Paz says. "They don't even see the customer."

Powerfront, which was founded in 2001, used to be like that, too. Then, in 2015, it released the first version of Inside. Neiman Marcus started using the software in April, 2016; Sephora became a client about five months ago.

Gucci signed on in October 2017. One recent morning, Paz remotely peered into the brand's web store, where an agent was assisting a customer in Westwego, Louisiana, with questions about sizing. The yellow avatar had sleepy eyes and chopped auburn hair and was labeled "hesitant."

Its shopping cart had been idle for 23 minutes. In it was a pair of children's black rubber slides, priced at US\$160 (\$230). Also visible in the customer's browsing history: a baby bomber jacket, US\$890, viewed in October.

Images: Powerfront

"You've got to look out for these people," Paz says, referring to another customer, this one at the Neiman Marcus site. The avatar's profile shows that the customer has spent thousands of dollars in recent months on dresses from Alexander Wang and Dolce & Gabbana, and Stella McCartney sneakers.

"This is a whole different game than normal mainstream retail," Paz explains. "You want to look out for her like she's gold."

That Neiman Marcus customer had chatted with agents 15 times this year. Each time, he or she saw only a small box offering the option to "chat with an expert" – not the bustling animated storefront displayed on the other end of the transaction.

These experts aren't bots. Paz says he believes wealthy customers would find speaking to a bot "offensive".

"You can't have a bot selling a \$3,500 bag," he says. Customers "want red-carpet service, they want to be looked after. A luxury customer doesn't like to be thrown to a bot."

Purchasing is emotional, so Powerfront also measures how shoppers are feeling during their chats with customer-service agents. Through an analysis of their words, the movement of their cursors and other "personalised data", the platform creates profiles of shoppers' moods.

Powerfront call this "sentiment". When shoppers-as-avatars become frustrated, their brows furrow and smoke pours from their ears.

"They're super cute," Paz says.

A SUPER CUTE GOD'S EYE VIEW

Being watched and doted on by salespeople has long been part of the luxury shopping experience. Privacy experts acknowledge there is a value in adding a human touch to digital transactions.

Nonverbal communication – rolled eyes and harsh tones – get lost online. Powerfront tries to compensate for that.

"We've removed so many social cues from online conversation that I can actually see the benefit of trying to add that back in," says Jennifer King,


the director of consumer privacy at the Center for Internet and Society at Stanford Law School.

But King says things that would concern her include: storing emotional profiles of shoppers; selling insights reaped from customer data; or selling that data itself.

Powerfront does keep a record of customers' past sentiments. And the company has access to an extraordinary amount of information. It not only knows when consumers are buying blouses, but also their favourite styles and fits.

It has a God's eye view of how consumers interact with many luxury brands.

But for now, Paz says, Powerfront is not interested in operating a data farm.

"We know there is a lot of play, there is a big play with data," he acknowledges. "We're not blind to it." For now though, he says, the data will stay in the hands of only the brands using Inside. Powerfront won't sell it or use it. 

The New York Times



Colour coding reveals which shoppers have extensive buying history and other cues.



Hair: Keiren Street Make up: Aimie Fiebig Models: Alice Morgan @ IMG Models and Mun @ Kult Models Shot on location at the Primus Hotel www.primushotelsydney.com



THE LOOK AND THE LURE

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DRINK IT IN. THAT
STATEMENT OUTFIT THAT
MAKES THE SEASON.

PHOTOGRAPHER **PIERRE TOUSSAINT**
STYLIST **VIRGINIA VAN HEYTHUYSEN**

OPPOSITE PAGE: Boss wool double-breasted jacket, \$799; Emporio Armani cotton shirt, \$590; Lardini wool trousers from Harrolds, \$575; Salvatore Ferragamo loafer, \$1250. THIS PAGE: Prada wool top, \$1400 and skirt, \$1030; Fendi bag \$4700; Alighieri rings from Harrolds, \$320, \$420.



OPPOSITE PAGE: Maison Poi jacket, \$625, and Chloe sunglasses, \$425, from Parlour X; Gucci silk shirt, \$1200, leather skirt, \$3500; Salvatore Ferragamo handbag, \$3290; Kenneth J Lane earring from Pierre Winter, \$139; Aje tassel hoop earring, \$165. THIS PAGE: Nanushka wool overcoat, \$1415, and short-sleeved polo knit, \$385; Ermenegildo Zegna Couture silk and cotton suit, \$5835; Troubador bag from Hunt Leather, \$1570.



THIS PAGE: Mulberry bag, \$1575. OPPOSITE PAGE: Sportmax wool jacket, \$1790, and pants, \$655; Aje Baroque pearl earring, \$220, and triple-hoop earring, \$95; Bally bag, \$2995.





OPPOSITE PAGE: Paul Smith wool jacket, \$1405, pants, \$550, tie, \$190 and belt, \$215; Emporio Armani shirt, \$390; IWC Pilot's Mark XVIII edition Le Petit Prince watch, \$6550. THIS PAGE: Boss coat, \$899.



THIS PAGE: Christian Kimber jacket, \$925, and long-sleeve polo shirt, \$320, from Harrolds; Emporio Armani wool suit, \$2850; Salvatore Ferragamo shoes, \$1690; Raymond Weil Freelance watch, \$3150. OPPOSITE PAGE: Christian Dior wool top, \$4000, and silk shirt, \$3000; Maison Poi skirt from Parlour X, \$295; Gucci handbag, POA; Bally slides, \$795.



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Scorsese struggled with the idea of making another film set in the world of organised crime and was hesitant about pursuing the project with Netflix instead of a traditional studio.

entertain

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SCORSESE'S GREATEST HITS 126 | TOP 5 BOOKS 136

podcasts

REVIEWS AND RECOMMENDATIONS BY RAY GILL.



heavyweight

The brainchild of Jonathan Goldstein, a sardonically charismatic American-Canadian writer and humourist, *Heavyweight* is an endlessly surprising and hugely entertaining examination of those moments in life when “everything changed”. Each episode features Goldstein and his interviewees travelling back in time to an unresolved experience that had a profound impact on them. With both enormous wit and a poignant perceptiveness, Goldstein forensically analyses and researches it to find resolution. A recent episode investigates the life of Goldstein’s own analyst from his early adulthood, a woman whose mysterious persona and opaque pronouncements had always disturbed him. He tracks down a college professor he had once glimpsed in her waiting room, who puts Goldstein in touch with other patients. Their memories both contrast with and confirm Goldstein’s memory of aspects of his own discombobulating therapy. Eventually, he comes to some understanding about why his analyst summarily sacked him as a patient and, in so doing, frees himself from the past. In other episodes, he takes on other people’s historical puzzles and follows the clues – often to fascinating conclusions.

LISTEN: gimletmedia.com/shows/heavyweight



how to fail

It’s wise to remember that even in a magazine called *Winning*, it’s important to recall how you have lost now and then. That is the basis of this funny and savvy series from UK columnist and author Elizabeth Day. In the last couple of years, Day has built a mini-entertainment industry from asking very successful people (mostly writers, actors and assorted celebs) to recount three of their biggest failures. Yes, it’s the ‘whatever doesn’t kill me makes me stronger’ school of inspiration, but so what? Among her guests are her close pal uber-famous Fleabag creator Phoebe Waller-Bridge, philosopher Alain de Botton, singer Lily Allen, former Tony Blair spin doctor Alastair Campbell and writer Olivia Laing. Day is a kind of Nigella Lawson of failure for the hip London media crowd.

LISTEN: howtofail.podbean.com



gertie's law

This podcast makes sense of the judicial system by (literally) going deep inside the Victorian Supreme Court, where the podcast’s two producers operate from a former cloak room. The 2019 series grew from Chief Justice Anne Ferguson’s wish to demystify the legal process and “improve the way we communicate reach out to the public”, and it does. Journalist Greg Muller and producer Evan Martin roam the Dickensian-era court building interviewing, eavesdropping and recounting the stories of guilty and acquitted, witnesses and juries, and most fascinatingly the judges, who explain how they come to the sentences they mete out to the guilty. Listeners can even email in questions to get an answer from a Supreme Court judge. Gertie by the way, is the name given to the statue outside the Supreme Court building.

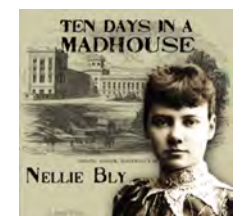
LISTEN: supremecourt.vic.gov.au/podcast



marathon talk

At more than 518 episodes and counting, this running tragic’s series is hosted by two likeable Brits, Martin Yelling and Tom Williams, who have daytime jobs in fitness and coaching but are marathon runners themselves. It’s their banter that makes the series. In a way, it’s like the runners’ version of Rob Brydon and Steve Coogan’s *The Trip* TV series (but without the expert celebrity impersonations). While there are a few comedy sketches thrown in, this good-natured series is mostly news, interviews and views on events, health, injuries and controversies in the marathon world – and not just in the UK, but globally. It’s entertaining for those passionate about long-distance running, whether as a participant or as a sideline observer waiting for Tokyo 2020.

LISTEN: marathontalk.com



librivox

LibriVox isn’t a podcast series but a free and open service that offers an astonishing array of audio books of literary classics that are now out of copyright. Sign up and download from the site and listen to volunteers read from classics by writers including George Eliot, Franz Kafka, Anton Chekhov, F. Scott Fitzgerald, Thomas Hardy, Mark Twain, Henry Handel Richardson, Henry Lawson and Miles Franklin. They also have a large number of works by authors with lesser-known names at present who were huge back in the day. For example, Nellie Bly (the pen name of Elizabeth Cochrane Seaman) inveigled her way into the Women’s Lunatic Asylum on Blackwell’s Island, near New York, in 1887. Her undercover report for *New York World* detailed the facility’s squalid and sordid goings on, which shocked the public and led to reform of the system. The book of the newspaper reports was called *Ten Days in a Madhouse*, which is a perfect name for a compelling contemporary podcast series if ever there was one.

LISTEN: librivox.org



laughing her way to the top

TWO DECADES AGO, THE MELBOURNE COMEDY FESTIVAL HAD NO SPONSORS AND JUST A FEW DOZEN SHOWS. THEN SUSAN PROVAN WENT TO WORK, WRITES **UTE JUNKER**.



Venues with between 80 and 100 seats just don't exist, so we create around 50 [smaller] venues. **We were doing pop-ups before the word was invented.**

If the Melbourne International Comedy Festival were traded on the stock market, its share price would be soaring. Twenty years ago, the festival featured 56 shows; last year, there were more than 600 performances, crammed into a little over three weeks. Ask Susan Provan, festival chief executive since 1995, what secret ingredients fed this extraordinary expansion and she answers without hesitation.

"The smell of an oily rag and confidence," Provan says, laughing. "We have taken a lot of risks but they have mostly paid off."

No joke. Under her leadership, the event has gone from zero sponsors to about 40 – including everyone from P&O Cruises to Coopers. Like the festivals in Edinburgh and Montreal, Melbourne's is now recognised worldwide. Much of the growth can be attributed to responding quickly to opportunities.

"The festival has always been like a snowball rolling downhill," Provan says. "We see an opportunity, we say, 'Yes, we can do that' – and then we work out how we can do that."

Speaking in the lead-up to the 2020 festival, which kicks off on March 25, Provan reflects on how the event has evolved over the last quarter-century.

One of the most obvious changes has been the ever-increasing diversity. Provan's team has encouraged a broader range of people to give comedy a go, through targeted feeder programs that take place across the country throughout the year.

"You don't go to college to become a comedian; you get better by practising in front of an audience, so providing those avenues is really important," Provan says. "There is always more you can do to encourage diversity and find untapped potential, whether that's among women or migrants or Indigenous voices."

A case in point is Deadly Funny, established in 2007 to work with Indigenous communities. "It takes a long time to build those relationships but Deadly Funny helped us nurture comedians such as Steph Tisdell, Sean Choolburra and Andy Saunders," Provan says. "They are all great advocates and have gone on to be mentors themselves."

Other successful programs include Class Clowns, for high-school students – "Amazing people like Tom Ballard and Aaron Chen came up through there," Provan says – and RAW Comedy, an open-to-all alternative to notoriously brutal open-mic nights. It attracts more than a thousand entries each year.

Melbourne Town Hall is one of many venues around the city where festival fans queue up for laughs. Susan Provan believes comedy can break down barriers.

2019 COMEDY FESTIVAL BY NUMBERS

Box office: \$19,738,309
Number of punters: 618,000
Average ticket price: \$32
 80% of festivalgoers see two shows.



Long before *Nanette*, Hannah Gadsby was a winner at festival feeder RAW Comedy. Main: Anne Edmonds at a packed Palais in St Kilda.



Photos: Jim Lee

“Open-mic nights are known for drunk and noisy crowds that think they can say whatever they like. RAW Comedy is a more respectful environment, where you can have a go and not be entirely destroyed,” Provan explains. “People like Hannah Gadsby started out doing RAW Comedy and she’s spoken openly about how important it was to have an alternative to a boozy open-mic night.”

As former festival chairman Carrillo Gantner says: “Her passion for fostering development programs that create opportunities for Australian artists, and commitment to delivering a high-calibre event for more than two decades, should be celebrated with loud applause.

Provan contends that comedy is a great way to break down boundaries and Gadsby is just one comedian the festival

has showcased who does just that. The nominees for the 2019 Melbourne International Comedy Festival Award included transgender comedian Cassie Workman, whose show *Giantess* detailed the early stages of her transition. Her nomination coincided with the renaming of the gong, which was previously called the Barry Award, after Barry Humphries. Provan said at the time that Humphries’ controversial comments about transgender people were only one factor in the name change. (The award ultimately went to James Acaster for his show *Cold Lasagne Hate Myself 1999*.)

BIG FESTIVAL, SMALL SPACES

In addition to expanding the talent pool, Provan and her team have worked to find new venues, particularly smaller ones, as

the festival has grown. When all else fails, they create new spaces from scratch.

“Venues with between 80 and 100 seats just don’t exist, so we create around 50 [smaller] venues each in existing [places] such as Melbourne Town Hall or Trades Hall,” she says. “We were doing pop-ups before the word was even invented.”

Provan is dedicated to building an audience not just for the festival but for comedy in general. That has involved embracing opportunities technology presents, whether it is TV or podcasts. “We do a lot of digital content creation and have a huge number of subscribers to our YouTube channel,” she says.

The festival’s Asian roadshows, at which Australian comedians perform in Singapore, Hong Kong and now

India, have helped promote the event internationally. They also further support the breaking down of boundaries.

“Comedy is a really accessible way that people can speak to each other across cultures, to share with their audiences what’s going in their world,” she says. “It lets you talk about things in an unthreatening way.”

Provan particularly enjoys the roadshows that crisscross Australia after the festival.

“We go from Cairns to Bunbury to Port Pirie to Alice Springs – sometimes performing literally in a church hall in a paddock,” she says. The audiences are really keen, especially when times are tough. When you have droughts or floods, you will get people driving into town from all over to have a night out.”

SUSAN’S MELBOURNE TOP SPOTS

COFFEE

Self Preservation (selfpreservation.com.au) on the corner of Bourke Street is close to work, so I often stop in there for a latte. I live in St Kilda, and my local institutions are Woodfrog Bakery (woodfrogbakery.com.au) and Baker D. Chirico (bakerdchirico.com.au).

SHOPPING

Brunswick Street (brunswickstreet.com.au) has great shopping but for mother-daughter time, I take my daughter to Chadstone Mall. A lot of people laugh, but I love the Chad. (chadstone.com.au)



ART

The National Gallery of Victoria (ngv.vic.gov.au) is hard to go past but I also like Linden New Art (lindenarts.org) in St Kilda.



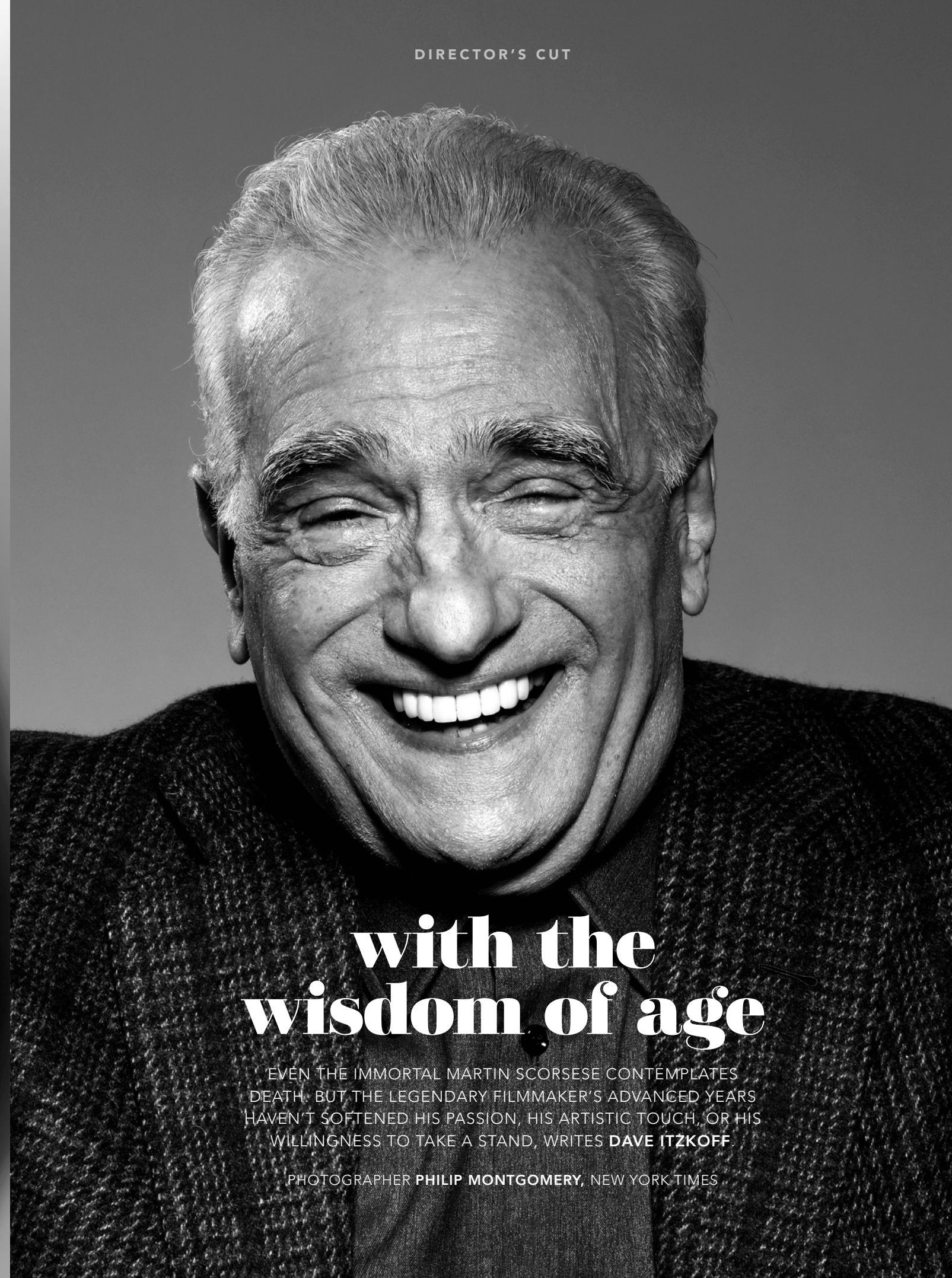
BAR

The City Wine Shop on Spring Street (citywineshop.net.au) is great, while the Espy – the Esplanade at St Kilda (hotelesplanade.com.au) – is an institution and just amazing since it was remodelled. The Gin Palace (ginpalace.com.au) is another institution and has a strong relationship with the festival.



PERFORMANCE VENUE

Ooh, it’s hard to choose. We are lucky in Melbourne to have so much choice. For heritage, I love the Comedy Theatre (marrinergroup.com.au/venues/) and the Princess Theatre (marrinergroup.com.au/venues/). For something more contemporary, the Malthouse (malthousetheatre.com.au) and the Arts Centre (artscentremelbourne.com.au).



with the wisdom of age

EVEN THE IMMORTAL MARTIN SCORSESE CONTEMPLATES DEATH. BUT THE LEGENDARY FILMMAKER'S ADVANCED YEARS HAVEN'T SOFTENED HIS PASSION, HIS ARTISTIC TOUCH, OR HIS WILLINGNESS TO TAKE A STAND, WRITES **DAVE ITZKOFF**

PHOTOGRAPHER **PHILIP MONTGOMERY**, NEW YORK TIMES



Martin Scorsese is the most alive in his work he's been in a long time, brimming with renewed passion for filmmaking and invigorated by the reception that has greeted his latest gangland magnum opus, *The Irishman*.

And he wants to talk about death.

Not the deaths in his movies or anyone else's. "You just have to let go, especially at this vantage point of age," he says.

The 77-year-old director is stretched out in a comfortable chair in the living room of his Manhattan townhouse, a seat he will rise from several times this afternoon, whenever a whimsical mood strikes him during a spirited conversation about mortality and its inevitability.

Scorsese is talking about setting aside his expectations for *The Irishman*. But he also means relinquishing physical possessions: "The point is to get rid of everything now," he says, in his trademark mile-a-minute clip. "You've got to figure out who gets what or not." And the last step in this process is to let go of existence itself, as we all must.

"Often, death is sudden," he continues. "If you're given the grace to continue working, then you'd better figure out something that needs telling."

He found that inspiration in *The Irishman*, his mammoth dramatisation of the life of Frank Sheeran (Robert De Niro), a mob enforcer who claimed to have killed Jimmy Hoffa (Al Pacino).

It was not an angst-free undertaking for Scorsese – his movies never are – as he struggled with the idea of making another film set in the world of organised crime and was hesitant about pursuing the project with Netflix instead of a traditional studio.

But what compelled him to abide these uncertainties was a story that went well past the scope of *Goodfellas* or *Casino*, to the waning days of Sheeran's life, when he is left alone to contemplate the morality of his deeds.

"It's all about the final days. It's the last act," Scorsese says, in words he knows will resonate beyond the framework of the film.

NOT DONE YET

He may occasionally talk like someone with nothing left to lose, when he is candidly holding forth on comic-book movies, the treatment of women in his films or what he feels is his tenuous place in the current film industry. But Scorsese remains deeply invested in his career. His latest film could easily provide a fitting coda after more than half a century, but he has no intention of stopping here.

What motivates him now, he says, is not fear of death but acceptance that it happens to everyone, an understanding that provides him with perspective.

"As they say in my movie, 'It's what it is.' You've got to embrace it."

Like the man himself, Scorsese's home is a monument to moviemaking. Aside from the stately fireplace portrait of Gouverneur Morris, a US Founding Father and ancestor of the director's wife, television producer Helen Morris, the most prominent decorations surrounding him are oversize posters for beloved films by Jean Cocteau and Jean Renoir, including three for Renoir's *The Grand Illusion* in this room alone. Across the hallway is the dining room, where he had edited portions of *The Irishman*, *Silence* and *The Wolf of Wall Street*.

Scorsese is perpetually reliving this history, telling tales of revelling in *Citizen Kane* when he watched a butchered TV broadcast of it years ago or being awe-struck when his hero and mentor John Cassavetes received what seemed like the princely budget of \$1 million to make *Husbands*, his 1970 comedy-drama about men in midlife crisis, for Columbia Pictures.

Being a big movie fan is no guarantee you'll be a great moviemaker. But Leonardo DiCaprio, who has starred in five of Scorsese's features, says the director's cinephilia never causes him to lose sight of what his performers need.

"He's learned as much as he can about the history of his art form and he's brought that into his filmmaking process," DiCaprio says. "But he's always focused on what the actor gives, and that one-on-one dynamic. Plot to him is secondary. His focus is finding the heart of the story through the actors he works with."

AMID PRIESTS AND HOODLUMS

Scorsese has equally vivid memories of growing up in Little Italy, where his formative influences included his parents, his Catholic priests and the local hoodlums who would inspire films like *Mean Streets*. If his past movies tended to glamorise criminals and the violence they perpetrate, Scorsese says, "Well, it is glamorous and attractive, is it not? It's glamorous at first if you're young and stupid, which a lot of people are. I was."

His youth was also an initiation into the culture of death: serving as an altar boy for requiem masses at St. Patrick's Old Cathedral (*Dies irae* was my favourite song," he says), helping a friend deliver floral arrangements to funeral services.

Scorsese struggled with the idea of making another film set in the world of organised crime and was **hesitant about pursuing the project with Netflix instead of a traditional studio.**

As a teenager, he lost two friends in close succession – one died of cancer, another in an accident – and one of the burials, at a graveyard near a factory, left a lasting impression on him.

“I said, ‘This is what it comes to?’ ” Scorsese recalls. “To squeeze us into a little plot of land in Queens somewhere, against this ugly, destructive backdrop? It was a shock and an awakening – to what, I’m not sure, but a change.”

A LONG DEPARTURE

An eye for macabre details and an unflinching willingness to depict them have served Scorsese well, but somewhere around the making of his Vegas mob saga *Casino* (1995) – particularly the scene in which Joe Pesci’s character is beaten to death and buried in a cornfield – the director began to wonder if he had pushed this skill set to its limit. “I said, ‘I can’t go any further with it,’” he recounts.

Over the next two decades, he largely avoided crime-drama projects. (An exception was *The Departed*, for which he finally won an Academy Award.) But whatever the subject matter, Scorsese says he felt drained by these films, usually near the end, when he found himself butting heads with studio executives who wanted the running times shortened.

“The last two weeks of editing and mixing *The Aviator*,” a coproduction that involved Warner Bros. and Miramax, among others, “I had left the business from the stress. I said if this is the way you have to make films, then I’m not going to do it anymore.”

He did not quit, of course, but he

has increasingly turned to independent financiers to back his projects, believing that he and the studio system had become mortal enemies. “It’s like being in a bunker and you’re firing out in all directions,” he says. “You begin to realise you’re not speaking the same language anymore, so you can’t make pictures anymore.”

When De Niro approached him with the source material for *The Irishman*, in the midst of work on another potential Paramount film they would ultimately walk away from, Scorsese did not necessarily see it as an opportunity to make a grand pronouncement on his body of work or the mafia milieu. “I saw it as a danger,” he says, fearing that it would be dismissed as yet another mob drama on his CV.

‘EVERYBODY HAS TO RECKON’

The only reason to do the film would be to address ideas he hadn’t previously confronted. “Is it going to be enriching?” he asked himself. “Are we going to learn about the invisible, the afterlife? No, we’re not.”

But the film could say something about “the process of living and existence, through the work we could do – you could depict it, the actors could live in it”. And he could not resist the story of criminals whose lengthy lives become a curse that burns their misdeeds into their souls. He quotes a lyric from the Bruce Springsteen song *Jungleland*: “They wind up wounded, not even dead,” Scorsese says. “And that’s even worse, in a way.”

The Irishman, he says, is neither a repudiation of his previous crime dramas

nor an expression of regret for how he’d depicted their swaggering characters.

“I don’t think it’s regret,” he says. “This is different. Here, it’s the dead end, and everybody has to reckon at the end. If they’re given the time. And that’s where we’re headed.”

The movie took more than a decade to make, and as its cast grew to include Harvey Keitel, Pesci and Pacino (who had never worked with Scorsese), the director could feel the stakes getting higher.

That anxiety was also palpable for collaborators like Steven Zaillian, the movie’s screenwriter, who strove not to duplicate other Scorsese films.

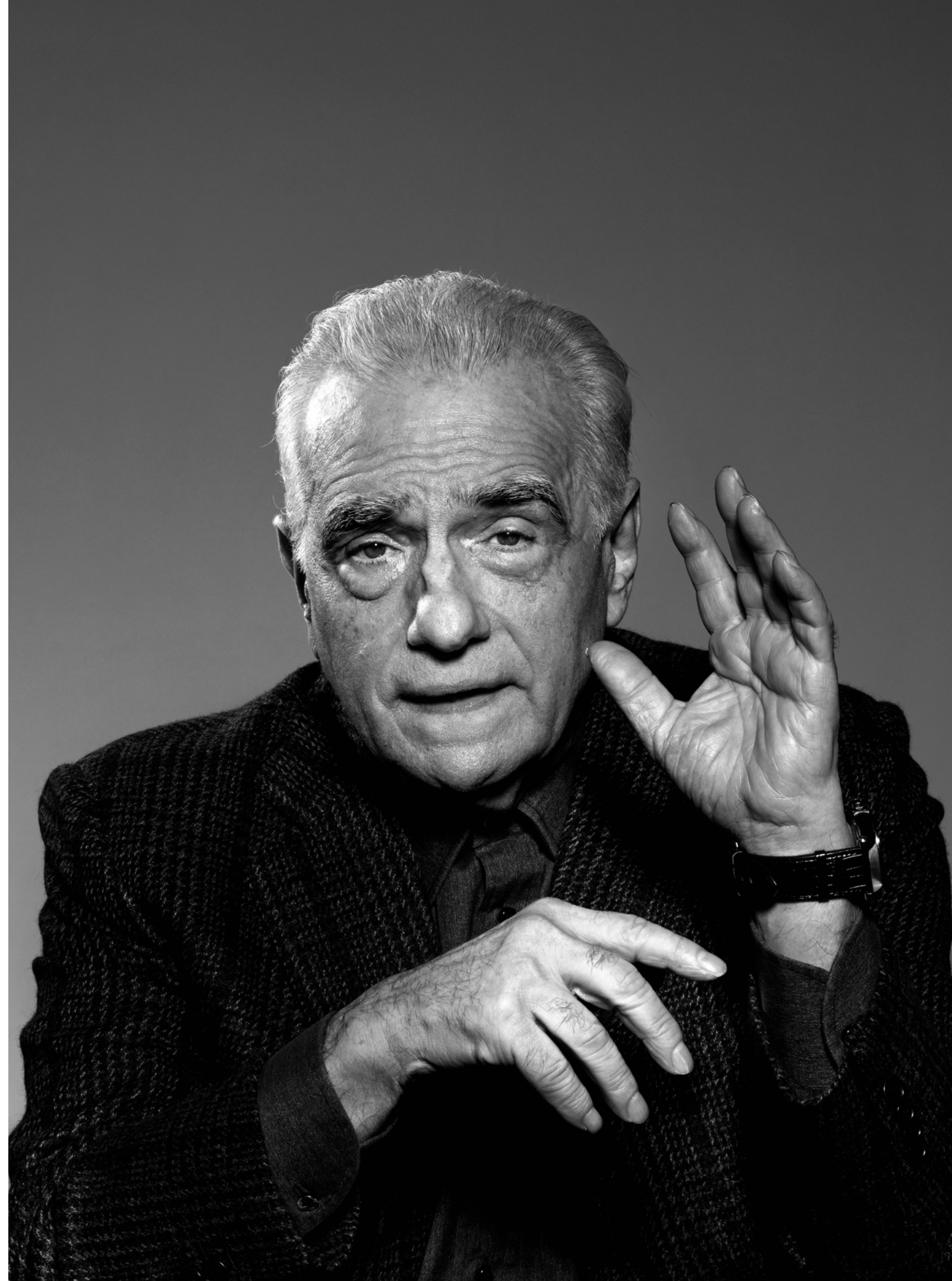
“It’s very hard to get all his movies out of your head and not write a scene that’s reminiscent of another scene – ‘Oh, oh, that’s what I did in *Goodfellas* or that’s what I did in *Casino*,” Zaillian says.

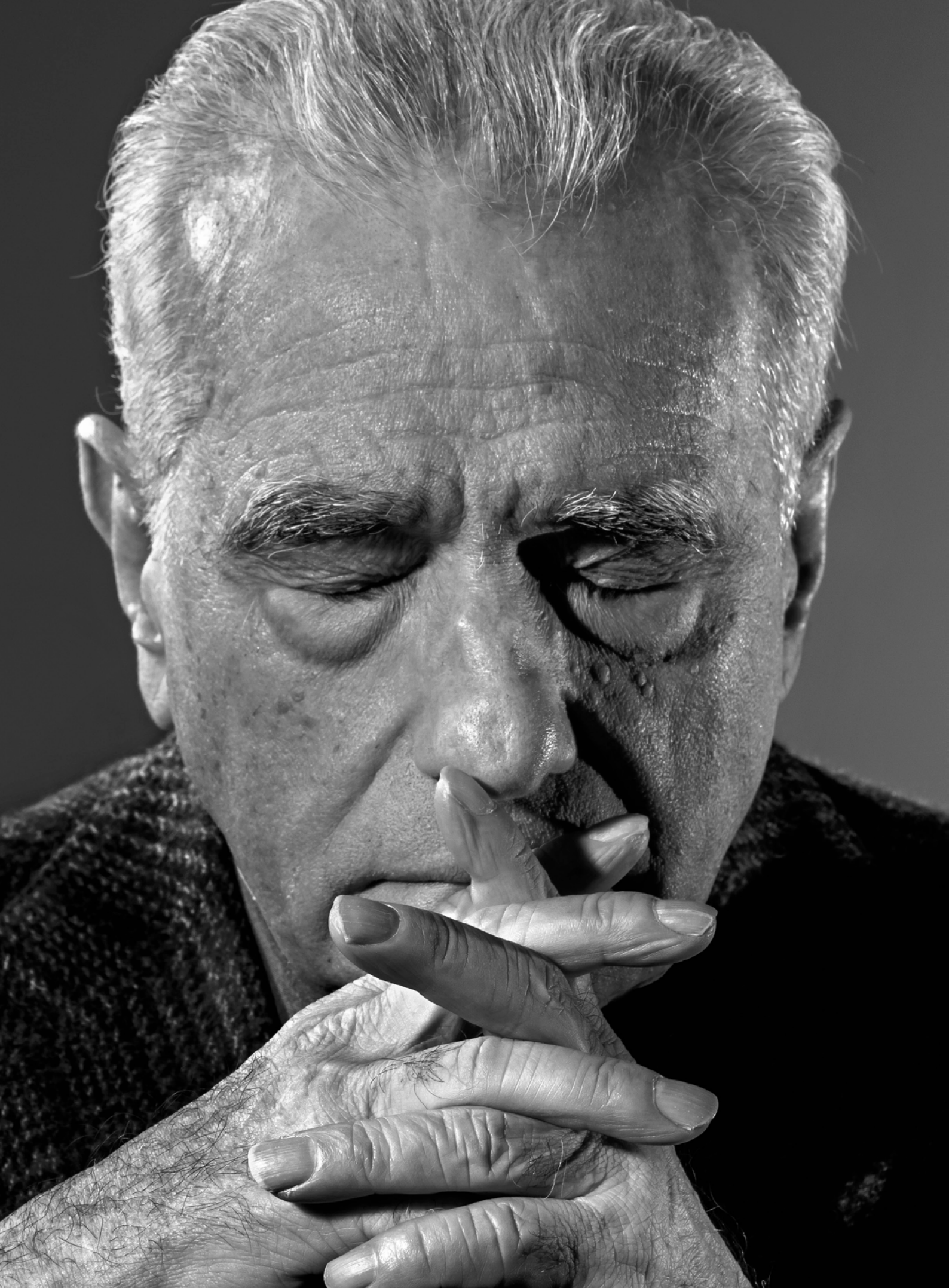
But such pressures led to innovations, like the captions that appear throughout *The Irishman*, describing how various criminals eventually met their fates.

Pacino, though a newcomer to Scorsese’s process, says he developed an easy shorthand with the director and found him unafraid to express his opinion, in his own unique manner.

After one take, Pacino recalls, “I have a memory of Marty looking at the scene on a computer and sticking his head out of the tent that he was in, as if to say, ‘What the [expletive] are you doing?’ He didn’t actually say those words, but it felt like it. And I got the message.”

With a laugh, Pacino adds that he welcomed such indications that a director was invested in his performance. “Actors like that,” he explains. “You think, ‘I’m





This is what it comes to? To squeeze us into a little plot of land in Queens somewhere, against this ugly, destructive backdrop? **It was a shock and an awakening – an awakening to what, I’m not sure, but a change.**

glad you’re seeing me and I’m glad you’re evaluating what I’m doing.’ It’s saying we’re not alone here.”

De Niro, who has starred in nine Scorsese features, says the director’s openness to experimentation and discovery in the moment has been constant during their collaboration, dating to *Mean Streets* (1973).

“If he feels that something’s not within the parameters, that it’s too out there, he might say no, or he might even say, ‘Try, let’s see,’ ” says De Niro, who is also an *Irishman* producer. “He can always cut it out. That gives you freedom to try things and it makes everybody comfortable.”

De Niro also says he and Scorsese shared a kind of fatalism – the expectation that any time their work is celebrated, a barrage of rejection will swiftly follow, even for *The Irishman*, which has been widely acclaimed, collecting 10 Academy Award nominations, including for Best Picture and Best Director.

“You’re waiting for it. What’s the bad?” De Niro says. “What’s the downside? What’s going to happen? The other shoe to drop. You’re saying, ‘Yeah, this is great, but let’s not all get too excited.’ ”

EVOLVING – AND FIGHTING

In ways both subtle and substantial, Scorsese sees the world changing and becoming less familiar to him. He gratefully accepted a deal with Netflix, which covered the reported \$160 million budget for the film. But the bargain meant that after the movie received a limited theatrical release, it would be shown on the company’s streaming platform.

That means some viewers are watching the three-and-a-half-hour movie

incrementally, instead of in one sitting, as its director would prefer. But Scorsese says he’d rather the film be available somewhere, in some form, than nowhere. “Even if it’s going to be shown on a street corner, maybe someday it’ll be shown in a theatre as part of a retrospective,” he says. “I really thought that.”

Netflix reports that more than 26.4 million people watched *The Irishman* in its first week on the site, but the realm of smartphones, tablets and streaming is largely invisible to Scorsese.

Sarcastically describing his day-to-day reality, he says, “I go out, they put me in a car, they take me somewhere, they take me out, put me back on a table, take me in. I go in a room, somebody talks to me, I say yes. I come home and try to get in this door without the dogs going crazy.”

He is capable of evolving: In his fifth marriage (he and Morris wed in 1999), this former one-man tempest recast himself as a homebody and family man. They have a daughter, Francesca, and he has two daughters, Cathy and Domenica, from his first two marriages.

But you know Scorsese is still no wallflower if you’ve followed his recent remarks against Marvel movies, which he says are “not cinema” and closer to “theme parks” in an October interview with *Empire* magazine.

That prompted Robert A. Iger, the chief executive of the Walt Disney Co. (which owns Marvel) to tell Time magazine Scorsese’s remarks were “nasty” and “not fair to the people who are making the movies”, adding that he is seeking a meeting with the director.

Scorsese tells me he had reached out to Iger several months earlier, on behalf of his nonprofit Film Foundation, which is seeking to restore and preserve movies

in the 20th Century Fox library, which Disney now owns. “Then all this came up,” Scorsese says with a chuckle. “So, we’ll have a lot to talk about.”

THE REPRESENTATION ISSUE

Scorsese’s depiction of female characters in *The Irishman* has been another source of controversy. Critics and others say they are not fully realised and exist only to react to the male characters; as their prime example, these critics often point to Anna Paquin’s role as the adult incarnation of Sheeran’s daughter Peggy, who has almost no dialogue.

The director argues that Paquin’s character – whose wordless rejection of the ageing Frank devastates him – is in no way diminished by her silence. As Scorsese explains, “Don’t go for the surface. The surface says, ‘I’m going to say something and there’s going to be two or three big scenes between me and my father.’ She doesn’t need to. She saw what he did. She knows what he’s capable of.”

Scorsese says he is aware of the wider debate about the representation of women in his films, acknowledging that *The Irishman* is a “more sequestered” movie but not solely representative of his body of work.

Emma Tillinger Koskoff, who is president of production at Scorsese’s Sikelia Productions and has made films with him for more than a decade, vehemently rejects the notion that Scorsese has overlooked women.

“It’s silly,” she says, adding that Scorsese “is responsible for some of the greatest female characters in cinema history.” She cites Ellen Burstyn’s title role in *Alice Doesn’t Live Here Anymore*, Lorraine Bracco’s Karen in *Goodfellas*,



I would love to just take a year and read. Listen to music. **Be with some friends. Because we're all going.**

Jessica Lange's Leigh and Juliette Lewis's Danielle in *Cape Fear*, and Sharon Stone's Ginger in *Casino*, among others.

Koskoff also notes that Scorsese has supported female directors by helping produce films like Joanna Hogg's *The Souvenir*. "I could go on and on and on," she says. "He's not making *Lady Bird* but it's not like he's opposed to that."

Scorsese is circumspect when asked about movies from the last year that he has enjoyed, pleading modesty and the fact that he still needs to watch many films, though he does say he has seen and likes Bong Joon-ho's dark satire *Parasite*.

And he is well aware that *Joker*, the hit comic-book thriller, contains many homages to his own work – he passed on an offer to help produce it, though Koskoff worked on the movie – but does not seem to be in a hurry to view it.

"I saw clips of it," Scorsese says of *Joker*. "I know it. So it's like, why do I need to? I get it. It's fine."

Despite his aversions, Scorsese is going back to the Hollywood studios for his next movie, *Killers of the Flower Moon*, which is adapted from David Grann's nonfiction book about the murders of Osage Indians in 1920s Oklahoma. Paramount will finance the film.

Scorsese has other aspirations that have nothing to do with moviemaking. "I would love to just take a year and read," he says. "Listen to music when it's needed. Be with some friends. Because we're all going. Friends are dying. Family's going."

One impediment, he admits, is a disposition that compels him to tell stories in the medium he knows best.

"I'll read a book or I'll meet a person and I'll say, 'Ah! I'm going to make a film on this,'" he explains. "Over the years, I've been able to do it. Now it's narrowing way down."

There's the other boundary – you know, death. But just because it's unknowable and non-negotiable doesn't mean it isn't worth contending with every day.

"The problem is, time is limited and energy is so limited – the mind, also, of course," he says. "Thankfully, the curiosity doesn't end." 🍷

The New York Times

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books

REVIEWS AND RECOMMENDATIONS BY RAY GILL



mini: 60 years

The Mini is one of those cars that's hard not to like, even though you might lack the personality to own one. Like the VW Beetle, it's strictly for tank-half-full types who breezily zip about at weekends en route to yoga class or the farmers' market with an equally optimistic Golden Retriever puppy hanging its head out the passenger window. With all its pint-sized whimsy, the Mini is one of the UK's most enduring contributions to pop culture, not to mention automotive design,

because of its front-wheel-drive layout that makes it look bigger on the inside than the outside. This 176-page hardback coffee table book is filled with archival photos, design illustrations and retro ad spreads, all accompanied by a cheery commentary from veteran UK car writer Giles Chapman, who celebrates the Mini's 60 years of continuous production since 1959.

Giles Chapman (Murdoch Books)
\$55.00



the night fire

Read one crime novel by former *Los Angeles Times* crime reporter Michael Connelly and you might think a tale of never-give-up detectives and disturbed nogoodniks criss-crossing LA's mean streets looks easy to write. Read a few more Connelly novels (especially those featuring Harry Bosch, the jazz-loving existentialist cop) and you'll realise the talent it takes to tell a gripping crime story with such elegant economy. His latest, *The Night Fire*, puts the retired Bosch back with LAPD outsider Renée Ballard as they solve a two-decade-old murder case when a lowlife drug deal goes awry. The pair share the same low-key demeanour and gritty determination to solve the crime no matter how many hornets' nests they have to kick. You don't need to know any more of the plot, it's got Bosch, Ballard and LA. Enjoy.

Michael Connelly (Allen & Unwin)
\$32.99



louis vuitton travel books

Sure, you might have ambled through a Louis Vuitton store rubbing shoulders with petroleum oligarchs and arms dealers who were also hunting down a bright blue velvet moccasin with an embroidered LV shield in a size 43, but did you know you can buy books at Louis Vuitton? Yes, books. Very good books. Even LV staff often don't seem to know about them, so it does require some badgering to get them to go searching in backrooms or online for this series of beautiful, and beautifully produced, art travel books. For each one, LV has commissioned a single artist and matched them to a destination, where they draw, paint, sketch or doodle what they find and then present dozens of striking images in one handsome hardback. The series includes the usual suspects – New York, London, Paris – but also Mexico, Easter Island, the Arctic and Edinburgh, where French illustrator Floc'h uses his *ligne claire* style (think *Tintin* in Scotland) to capture the city's idiosyncratic personality. These are books to collect one by one or buy in a bunch to make an extravagant gift.

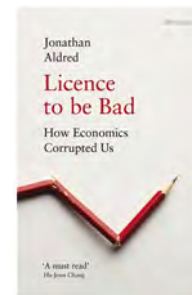
Various authors (Louis Vuitton)
\$88 each



the whole fish cookbook

Sydney chef Josh Niland and his wife, Julie, own the famed Saint Peter restaurant and the nearby Fish Butchery, both in Paddington, where they practise what they preach. It's all about cooking with the fish, the whole fish, guts and all. Subtitled "New ways to cook, eat and think", *The Whole Fish Cookbook* presents beautifully produced images of fish in various stages of undress. With a simple layout that even a non-cook can follow, Josh shows how to take a sea creature from butchery to deliciousness in more than 60 recipes. His dedication to bringing out (literally) the best in fish leads to his restaurant menus including dishes such as "stinging nettle, egg yolk and smoked yellowfin tuna ham pie" and "Albany bass grouper head terrine, VB mustard and pickles". You can only aspire to such heights. But if you're a serious fish head, you should still buy the book, which can come packaged with a handsome fish weight for \$180.

Josh Niland (Hardie Grant)
\$55



licence to be bad: how economics corrupted us

University of Cambridge academic Jonathan Aldred writes of the various right-of-centre economic theories of the last 50 years and looks at how the political class interpreted and adopted them. Margaret Thatcher once said, "Economics are the method; the object is to change the heart and soul." Aldred does not approve of such theories and argues that the world we find ourselves in, where 1 per cent of the 1 per cent own most of the wealth, is a result of slavishness to belief in market efficiency. This slavishness has, he argues, not only corrupted our human values but replaced them. In Australia, we need only point to recent royal commissions into banking and aged care to suggest that he might be onto something. It's true that most of the economists the author skewers are well dead and that the post-GFC world is adapting to new challenges (such as saving the planet) but Aldred provides a sobering argument for how we got into this fine mess.

Jonathan Aldred (Allen Lane)
\$45





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Sustainable tourism is the only non-invasive, non-consumptive way of giving value to a piece of land. Otherwise it's hunting, it's mining, it's agriculture, all of which have major impacts on the land.

journey

GOSPEL ACCORDING TO GENEVA **140** | HEARING AIDES **142**
CALL OF THE WILD **146** | RETRO IN MOSCOW **152**

united in humanity

WORDS AND PHOTOGRAPHY ALEKSANDRA BEARE

IN SEPTEMBER 2015, 193 COUNTRIES ADOPTED THE 2030 AGENDA AND AGREED ON 17 GOALS TO END POVERTY, PROTECT THE PLANET AND ENSURE PROSPERITY FOR ALL. THE UN HAS ALSO OUTLINED 170 THINGS YOU CAN DO IN EVERYDAY LIFE TO HELP EARTH AND HUMANITY. THERE ARE NOW 10 YEARS LEFT TO ACHIEVE THE #GLOBALGOALS AND TRANSFORM THE PLANET.



Shot on iPhone 11, apple.com

The Palais des Nations, the main building of the United Nations Office at Geneva, Switzerland.

CLIMATE ACTION

Climate change is now affecting every country on every continent. Weather patterns are changing, sea levels are rising, weather events are becoming more extreme and greenhouse gas emissions are now at their highest levels in history. Without action, the world's average surface temperature can be expected to surpass 3 degrees this century. The poorest and most vulnerable people are the ones being affected the most.

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The threats of international homicide, violence against children, human trafficking and sexual violence are important to address to promote peaceful and inclusive societies for sustainable development. This paves the way for the provision of access to justice for all and for effective, accountable institutions at all levels.


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Cities have enabled people to advance socially and economically. With the number of people living within metropolitan areas projected to rise to 5 billion by 2030, it's important that the world have efficient urban planning and management practices in place to deal with the challenges of urbanisation.

ZERO HUNGER

It is time to rethink how we grow, share and consume our food. If executed properly, agriculture, forestry and fisheries can provide nutritious food for all and generate decent incomes, while supporting people-centric rural development and protecting the environment.

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A good education is the foundation of sustainable development. In addition to improving quality of life, access to inclusive education can help equip locals with the tools required to develop innovative solutions to the world's greatest problems. 

For more information, go to un.org/sustainabledevelopment



now in translation

NEW DEVICES ARE SO GOOD AT ALLOWING PEOPLE WHO SPEAK DIFFERENT LANGUAGES TO CONVERSE IN REAL TIME THAT THEY SOUND LIKE SOMETHING OUT OF A SCIENCE-FICTION NOVEL, WRITES **KAREN SCHWARTZ**.

Forget phrase books or even Google Translate. New translation devices are getting closer to replicating the fantasy of the Babel fish, which, in the *Hitchhiker's Guide to the Galaxy*, sits in one's ear and instantly translates any foreign language into the user's own.

The WT2 Plus ear-to-ear AI translator earbuds from Timekettle Technologies are available now, while the over-the-ear Ambassador from Waverly Labs is scheduled for release this year. Both devices are wireless and come with two earpieces that must be synced to a single smartphone connected to wi-fi or cellular data.

These devices "bring us a bit closer to being able to travel to places in the world where people speak different languages and communicate smoothly with those who are living there", says Graham Neubig, an assistant professor at the Language Technologies Institute of Carnegie Mellon University and an expert in machine learning and natural language processing.

Whether the technology is in the ear, hand-held or in an app, speech-to-speech translation has mostly occurred in the same three-step process since 2016, when neural networks were assigned to the task. First, automatic speech-recognition software transcribes the spoken words into text. Next, the text is converted into the text of the other language using neural machine translation and, finally, text-to-speech voice modulation articulates the other language.

That conversion process causes a slight delay, while the imaginary yellow fish in Douglas Adams' comedy science-fiction series translated instantaneously. Still, the new devices do let a person continue speaking even as the translation is occurring, and that allows a more natural flow to the conversation.

"This is important, because otherwise the conversation will become twice as long, where one person speaks,

the system translates, then the other person speaks, the system translates. This is ponderous and can test people's patience," Neubig says.

The WT2 Plus consists of two earbuds that look similar to large AirPods. In any of three modes (simul mode, touch mode and speaker mode), users can talk in any two of 36 languages and 84 accents. The modes allow a user to address ambient noise, lend the other person in a conversation an earbud or use a phone's microphone and speaker.

The Ambassador, which supports 20 languages, allows people to chat when each one is wearing one of the



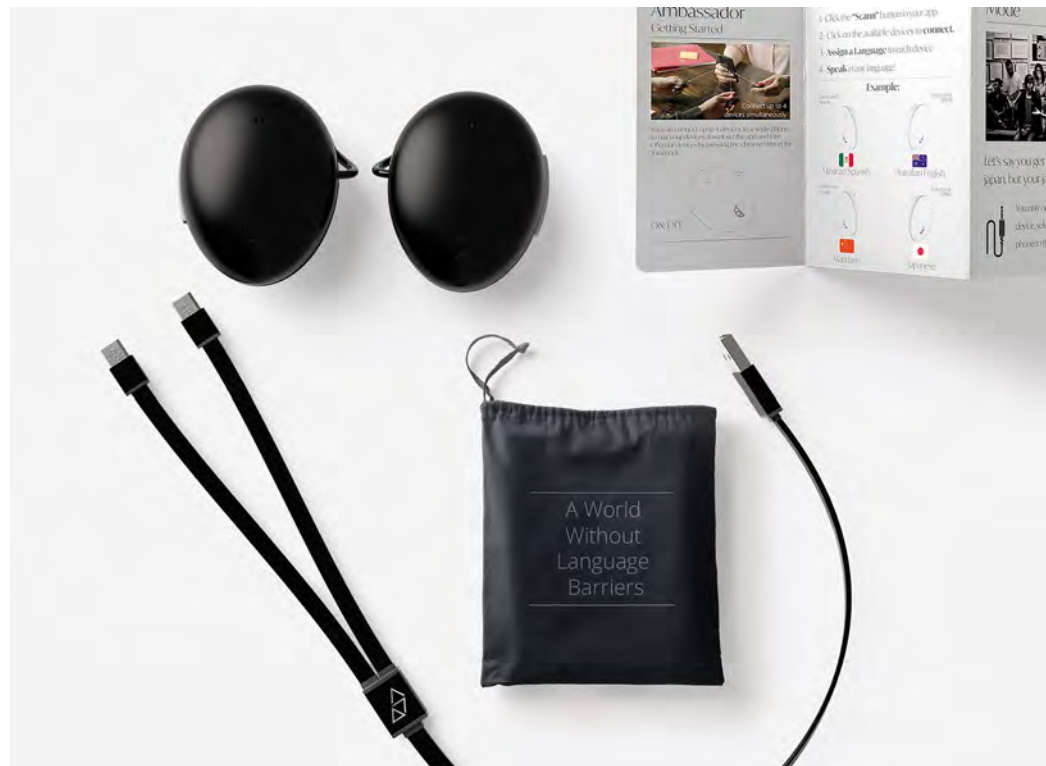
clip-on earpieces, which look like a small headphone. Or, a single user in listen mode can use microphones embedded in the earpiece to hear a translation of what others are saying while standing a few feet away. In addition to the Ambassador's converse and listen modes, it has a lecture mode, to stream your words through your phone or pair the earpiece with an audio system.

To see how advanced the earpieces are, we compared them with two translation tools on the market, Google Translate's conversation mode and the hand-held CM Translator (\$170 retail) from Cheetah Mobile. A preproduction model of the Ambassador (\$217) was tested at Waverly Labs headquarters in Brooklyn, while the WT2 Plus earbuds (\$333), were used by two multilingual students at the University of Colorado Boulder.

The upshot: Google Translate and the CM Translator would be fine for ordering a beer or asking the location of a museum, but both would fall short if trying to engage with the person sitting next to you on the train.



The Ambassador in wine red. The device's conversation mode allows people to interrupt each other and translates simultaneously for both. Centre and above: Timekettle Technologies' WT2 Plus earbuds allow users to speak to each other in any two of 36 languages and 84 accents.



The Ambassador's lecture mode allows you to stream your translated words for an audience through your phone's loud speaker or a paired audio system.

"I thought it was cool that you could talk in one language and a few seconds later it would come out in a different language," Maya Singh, a first-year student who speaks English, Russian and Spanish, says of the WT2 Plus earbuds.

The WT2 Plus and the Ambassador both offer unique advantages. In its conversation mode, the Ambassador allows one user to interrupt another, as is done in real life, and translates simultaneously to both.

The WT2 Plus requires the speakers to take turns, but simultaneously transcribes, and later this year it should be able to translate English, Chinese, Japanese, Korean and Russian while offline, says Kazaf Ye, Timekettle head of marketing, from company headquarters in Shenzhen, China.

"Efficiency is a key element in deciding whether one person wants to continue talking to the other person," Ye says. "If it is too much trouble or I have to wait too long, I'd rather just speak to someone in my language."

Andrew Ochoa, chief executive of Waverly Labs, says the ultimate goal in translation devices would be an earpiece that works offline, in real time, and can translate everything you hear.

The ultimate goal in translation devices would be an earpiece that works offline, in real time, **with the ability to translate everything you hear.**

If that device is ever developed, "I can drop you off in the middle of Tokyo ... and it will translate everything in your proximity," Ochoa says.

We're not there yet but translation has taken a leap forward in the past few years because neural machine translation can process phrases, not just words.

"It went from something that was barely intelligible and barely useful to something that was syntactically and grammatically very useful, at least for some of the major languages," says Florian Faes, managing director of Slator, a Zurich-based provider of news and analysis on the global language industry.

So although today's translators can't differentiate 'phat' from 'fat', all the ones we compared were sophisticated enough to translate the Spanish phrase "*No hay mal que por bien no venga*," which literally means, "There is no bad from

which good doesn't come", into the more relatable English expression, "Every cloud has a silver lining."

Future translation will probably be faster, more accurate and might even mimic your voice, tone and emotion. Google is experimenting with a new way of translating called "Translatotron".

"[It's] the first end-to-end model that can directly translate speech from one language into speech in another language" without first converting to text, says Justin Burr, a spokesman for Google AI and machine learning.

He cautions that so far it's just research, and Google has no plans to develop it into a stand-alone translation device. Still, that doesn't mean someone else won't. And if that happens, it might blow the Babel fish right out of the water. 🐟

The New York Times

**TWO
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 **Two Good Cookbook**





call of the wild

WILDERNESS SAFARIS' PROPERTIES STAKE OUT NEW TERRITORIES FOR SUSTAINABLE TOURISM THAT FEEDS THE LOCAL ECONOMIES, GIVES WILDLIFE A FIGHTING CHANCE AND PROVIDES SOME OF THE WORLD'S MOST BREATHTAKING GETAWAYS, WRITES **UTE JUNKER**.

Planning to book a trip to see Rwanda's mountain gorillas? Hold that thought. The rest of Rwanda's travel offering has just become much more intriguing, with a new safari lodge opening up eastern Rwanda to luxury tourism.

"The game in Akagera National Park is just incredible," Charles Van Rensburg says. Van Rensburg knows a thing or two about wildlife, having worked more than two decades for Wilderness Safaris, the conservation company that pioneered the use of luxury tourism to protect Africa's wildlife, landscapes and communities. He joined the organisation not long after completing his degree in nature conservation.

"Akagera has 10 different habitat types, including a whole network of lakes," Van Rensburg, now chief operating officer at Wilderness, continues. "Our new camp, Magashi, is located right on the edge of Lake Rwanyakazinga, and the six luxury tents are so spaced out you feel like you're on your own private reserve."

Magashi Camp is the second of three planned Rwandan properties for Wilderness, including the much-lauded Bisate Lodge, a base for gorilla treks, and an upcoming site in the country's

Wilderness Safaris' Bisate Lodge overlooks Volcanoes National Park. Its rounded shapes echo Rwanda's rolling hills.



west. The three-lodge circuit is designed to establish Rwanda as a stand-alone destination, rather than an add-on to stops such as Kenya and Botswana.

"Rwanda deserves so much more attention," Van Rensburg says. "It is mind-blowingly beautiful, and there is much more to see than the gorillas. The resilience of the people, after what they went through, is also amazing."

VALUING THE LAND

Conservation efforts have been a part of South Africa native Van Rensburg's career from the start. "My first job was

working for an anti-poaching unit to get experience in the bush," he recalls. "Then my mother-in-law found an advert looking for an assistant junior relief manager with Wilderness Safaris. I met with them and never looked back."

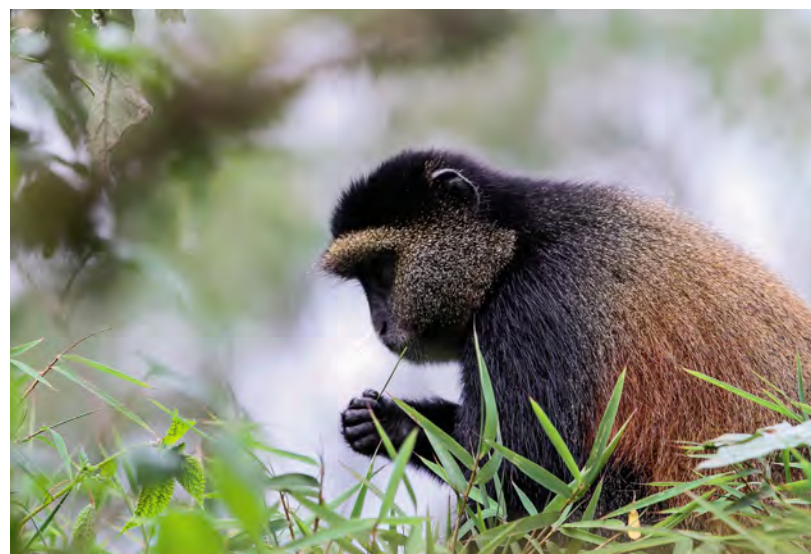
The company's projects in Rwanda are continuing his focus on the land, its people and the wildlife. The country's development as a tourism destination is not only boosting its economy, it is also the best hope for preserving its remaining wildlife, which was devastated during the 1994 genocide. Endangered animals include not just mountain gorillas but 13 primate species, along with re-introduced animals such as lions and black rhinos.

"Sustainable tourism is the only non-invasive, non-consumptive way of giving value to a piece of land," Van Rensburg says. "Otherwise it's hunting, it's mining, it's agriculture – all of which have major impacts on the land."

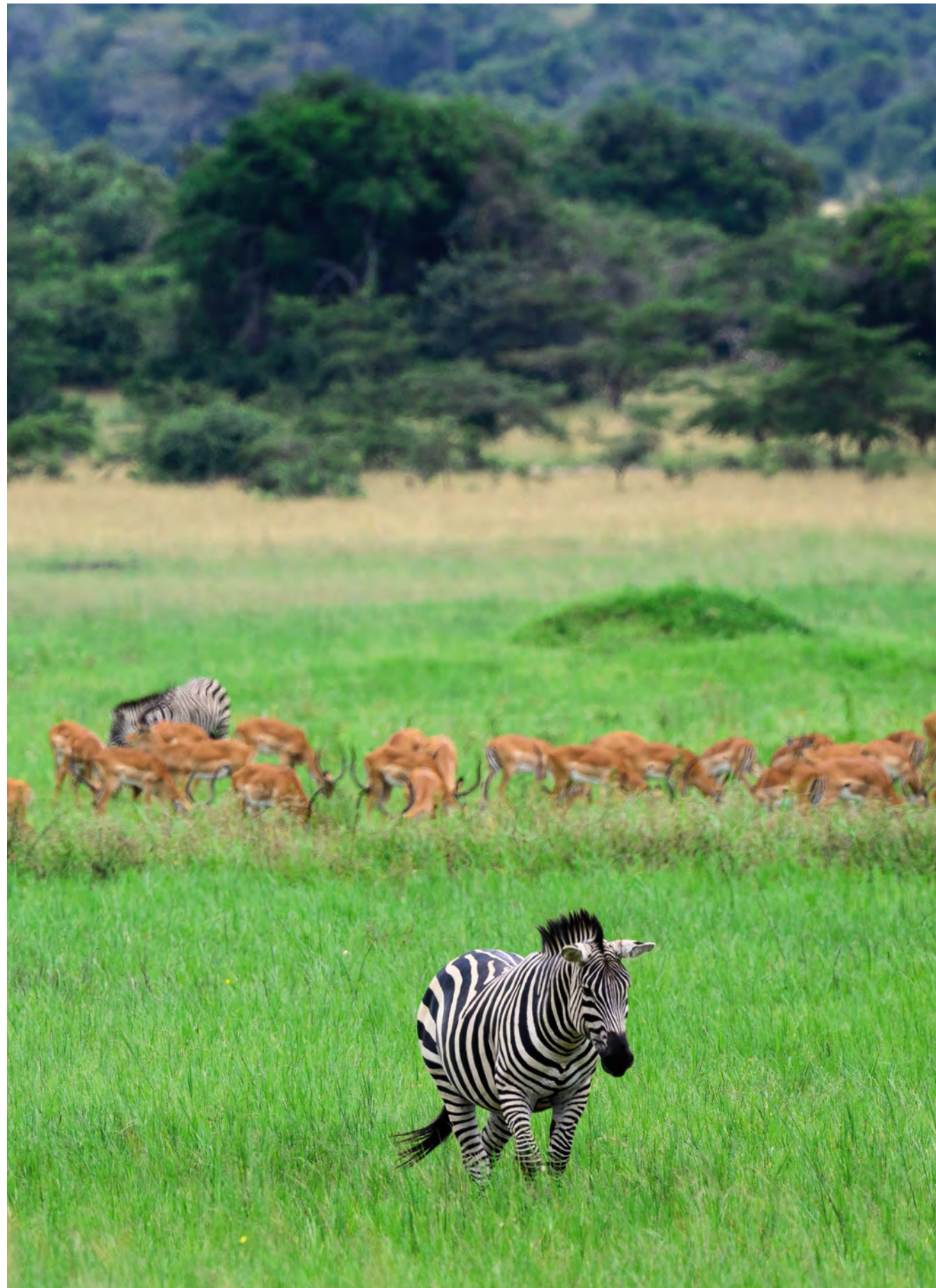
For almost four decades, Wilderness Safaris has focused on what it calls the four Cs. "We look at conservation, community, culture and commerce, because if it's not commercially viable, it's not going to work," Van Rensburg explains. "If we cannot tick all four of those boxes, we don't go into that area. We have turned down a lot of projects –

Sustainable tourism is the only non-invasive, non-consumptive way of giving value to a piece of land. Otherwise **it's hunting, it's mining, it's agriculture, all of which have major impacts on the land.**

A traditional look with modern luxury at Bisate. Top right: Isolation is part of luxury at Magashi Camp, which features only six tents. The endangered golden monkey can be observed on a trek from Bisate. "People are wanting to go deeper," Van Rensburg says.



Photos by: C.Culbert; R.Friedman



in Mozambique, in Angola, in Tanzania – because we will not jeopardise what we’ve built over the last 36 years.”

Located in rural areas, safari lodges also offer much-needed employment for locals. “When we are building a camp, word gets out on the bush telegraph; we have people walking three or four days or more because they have heard there is work available,” Van Rensburg says. “The look on someone’s face when they receive their first pay is amazing.”

With 42 lodges in its portfolio, the company uses the income from profitable camps in destinations such as Botswana to subsidise less-lucrative properties, such as its camps in Zambia’s little-visited Kafue National Park.

“We have been there 14 years and have yet to make a profit, but we know if we pull out, that will be the end of the wildlife,” Van Rensburg says. “Our two camps, Shumba and Busanga Bush

Camp, have over 700 square kilometres we share with one other small operator.”

‘THAT PIONEERING FEELING’

Parks authorities are under-resourced and Wilderness Safaris helps with everything from diesel to logistics and maintains staff on site during the long wet season, when camps are shut, to deter poachers. The company’s presence has had a measurable effect.

“In the time we have been there, we have seen herds of buffalo regenerate, and elephants, and the lions are stable,” Van Rensburg says. He notes that the guests who are willing to make the trip find it immensely rewarding.

“It’s one of the last places you can get that pioneering feeling. In the middle of Kafue National Park, you won’t even hear an aircraft flying over – there’s nothing.”

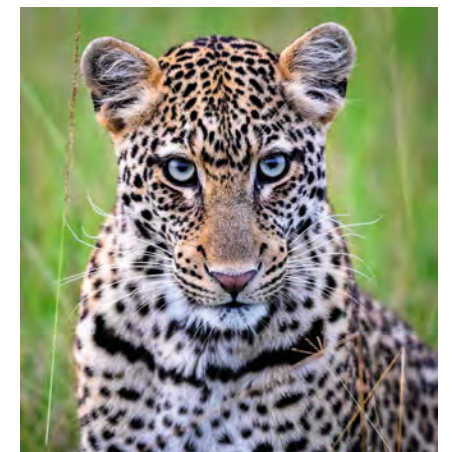
As the company eyes off new destinations, including Ethiopia and

Madagascar, Van Rensburg is excited that its clientele – 60 per cent of whom are either repeat guests or referrals – increasingly want to do more than just tick off the Big Five. “There is a major shift; people are wanting to go much deeper.”

That bodes well not just for remote properties such as the Kafue camps, but also for more active adventures the company offers. These include the annual Tour de Tuli, a four-night adventure in mountain biking that follows game trails through otherwise-inaccessible areas, and the Mana Canoe Trail in Zimbabwe, a Van Rensburg favourite.

“It’s one of the best things I’ve done in Africa,” Van Rensburg says. “You’re going downstream so you hardly have to paddle, you can toss a [fishing] line in as you go. You stop for lunch under a tree, pull into your camp an hour before sunset – it’s just magnificent.”

We have been in Kafue 14 years and we have yet to make a profit, but **we know that if we pull out of there, that will be the end of the wildlife.**



There is more to Rwandan wildlife than its famous gorillas. Akagera National Park, accessible from Magashi Camp, features 10 different habitats and is home to species ranging from zebra and antelope to leopards.



Poached eggs topped with red caviar at the Grand Café Dr Zhivago, just across from Red Square. Opposite: Stolovaya 57 re-creates the Soviet-era canteen.

It's lunchtime in Moscow, and the line for Stolovaya 57 is out the door – a 20-person-long struggle for borscht, jellied pork, soft-boiled vegetables and grated cabbage. You might think that no one would wait any amount of time for a tray of food served by a stern-faced Russian woman in a dowdy canteen, but this restaurant in Moscow's historic GUM department store is proving otherwise.

Stolovaya is Russian for 'canteen' and the common term for affordable state-run diners before the collapse of the USSR. At these establishments, Muscovites would gather for a filling meal – complete with lemon tea – and a guarantee of great value for money. Today, Stolovaya 57, with its drab 1970s interiors and the unimpressed lady counting up the plates of food on each person's tray with a wooden abacus before barking their total at them, is one of a growing number of restaurants catering to a Russian nostalgia for the good old days that has sprung up around Moscow.

The longing for service without a smile is part of a general nostalgia in Russia. Independent polling organisation the Levada Centre recently found that two-thirds of Russians harbour feelings of regret about the breakup of the Soviet Union. "Life was better back then," said 73-year-old Vera Petrovna, who sat at

the table across from me at Stolovaya 57, tucking into a plate of soggy-looking dumplings. "I had my own career, and I wasn't constantly looking for more. I wasn't even trying to make ends meet. I was rich with my cow, my plot of land and all the vegetables I could grow for myself in the summer."

Customers choose three or four small dishes – or judging by some diners' selections, as much as their tray can handle – usually a vegetable or salad option ranging from over-boiled carrots and broccoli to mayonnaise-laden Russian salad, then a plate of meatballs, mashed potato and gravy or oven-baked

herring with rice pilaf. It's all served lukewarm, aside from the soup of the day, which perhaps is the most hearty and fulfilling option on the menu. At 470 rubles (about \$11) for three courses and a tea, a meal here is perhaps the cheapest thing you can find in GUM, an area otherwise populated with upmarket designer stores like Bulgari and Gucci.

When it opened in 2012, Stolovaya 57 was the first of the city's foodie spots to feed Muscovite's nostalgia, but since then, a number of Moscow restaurateurs have opened themed eateries that cater to the longing for a past before Putin. Read on for five of the most notable.



on the menu in moscow

SOVIET-ERA NOSTALGIA CUISINE IS WELL AND TRULY WINNING OVER GLOBAL TASTE BUDS, WRITES **ANASTASIA MIARI**.



Grand Café is designed in the style of an elegant cafe at the turn of the 20th century, **peppered with a mix of Russian revolutionary and Soviet references.**

GRAND CAFE DR. ZHIVAGO

One of 18 restaurants in the Restaurants of Rappaport group and popular since opening in 2015, Grand Café Dr. Zhivago – where the well-heeled of Moscow brunch – is almost always fully booked. Just opposite Red Square with a view of the Kremlin through floor-to-ceiling windows, the restaurant is designed in the style of an elegant cafe at the turn of the 20th century and is peppered with a mix of Russian revolutionary and Soviet references.

“The main purpose was not to make a historical restaurant for tourists, but I was inspired by the Russian

avant-garde movement at the beginning of the 20th century and went with that,” says the owner, Alexander Rappaport, a lawyer turned restaurateur.

Inside, the colour red reigns. Red carnations – a historical symbol of the Russian proletariat – adorn each table under dramatic crimson chandeliers. Waitresses (and there are only waitresses here, no male servers to be seen) dressed in freshly starched maids’ uniforms, complete with crochet-trimmed aprons and pretty white bonnets, wear thick smears of red lipstick on stern expressions. Imitations of works by avant-garde artists such as Malevich and

Photo: Anna Pustynnikova

Ice cream USSR style – rich and flavourful – is a popular treat in the GUM department store atrium. Opposite: Grand Café Dr Zhivago treats diners to a view of the Kremlin.

Petrov-Vodkin look down on diners from the high-shine monochrome walls.

Wes Anderson-like in their colour schemes, the interiors at Dr. Zhivago are enough of a draw, but the Grand Café’s more-than-reasonably priced menu is appealing as well, packed with modern Russian favourites like hot oxtail sandwiches (280 rubles) and perfectly poached eggs topped with red caviar (460 rubles). “When we first opened, the number of restaurants serving Russian cuisine could be counted on the fingers of one hand, and that was in Moscow – the capital of Russia with a multimillion population,” Rappaport says, explaining



the “empty niche” that existed before Dr. Zhivago.

On a frosty morning, try the hearty Guriev Zhivago (200 rubles), a rich semolina porridge with blueberries, hazelnuts and candied fruit, or the cherry dumplings (280 rubles) if you have a sweet tooth.

*Mokhovaya Street, 15/1
drzhivago.ru/en*

GUM ICE CREAM

Along with being home to Stolovaya 57, the grand atrium at GUM also happens to be famous among locals for its ice cream. “It’s literally one of the best food

places recommended to me since moving to Moscow,” says Cambridge University student Jessica Philips, who is in Moscow for six months studying Russian. She recommends a crème brûlée cone, which does not disappoint.

The Soviet Union was once famed for its particularly thick and indulgent ice cream, since the state regulated its production in the 1950s and demanded that only fresh produce be used, with strictly no chemical interference.

The original ice cream stand in GUM was established in 1954, but two more have opened there since 2017 to cater to the ever-growing number of people



Step into Kazbek and journey beyond the Black Sea to 1960s Georgia, the ultimate holiday spot from Soviet times.

developing a taste for ice cream recipes that haven't changed in half a century.

Dressed in a Soviet-era uniform of grey pinafore and hairnet, the ice cream sellers at GUM tout pastel-hued flavours and can be found dotted around the department store in stands that look like mini cottages decorated with garlands of flowers.

For a fixed price of just 100 rubles, pick up a *stakanchik*, a cuplike cone filled with a single scoop of fruit sorbet,

crème brûlée or vanilla. Do not ask for seconds; in true Soviet fashion, the rule is one cone each.

Red Square, 3 gum.ru

KAZBEK

Georgia was the ultimate place to holiday in Soviet times; it was seen as a land of plenty, owing to its fertile ground and mild climate. It's here that comrades would take their prescribed quota

of rest each year at USSR-sanctioned sanitariums (or spa resorts). With this in mind, restaurateur Andrey Dellos (the man behind Moscow's popular 19th century-themed Café Pushkin) and chef Mamiya Jojua, along with Jojua's Tbilisi-born mother as sous chef, created Kazbek in late 2016 – a restaurant designed in memory of their childhood vacations.

Step into Kazbek and journey beyond the Black Sea to 1960s Georgia.

Above: Faded paint and a collection of keepsakes that evoke memories of Georgian summers past make up the Kazbek decor. Right: Light salads, such as beet root with beet leaves and walnuts, provide a welcome break from dumplings.



The two-floor restaurant's interiors are a bricolage of vintage furniture, heavily fringed velvet lampshades, faded paint and a collection of keepsakes like old pouring urns, porcelain figurines and framed family photographs from Dellos's trips to the region. It's all designed to recall the apartments he visited in his youth. Add to this a live Georgian band five nights a week for full holiday mode.

On a crisp spring afternoon, warm light spills across a packed terrace (in summer, it's impossible to get a seat outside, owing to the restaurant's position overlooking the Moscow River) dotted with lush greenery in terracotta pots and hanging vines. Reminiscent of dishes the chef ate on holidays in the '60s, the menu reflects the restaurant's sunny outlook, with ultralight salads like beet leaves, walnuts and fresh spices (440 rubles) and traditional fried trout in pomegranate sauce (890 rubles) – a welcome change from dumplings. *Chkmeruli*, a Georgian, crispy-fried, garlic chicken (990 rubles), is chef Jojua's favourite comfort food. His mother is in charge of all oven-cooked dishes; coriander-spiked lobio – a thick, red bean stew featuring the unexpected crunch of walnuts – is the best of her repertoire (520 rubles).

1905 Year St., 2
mykazbek.ru/en

VOSKHOD

If there's one thing Russians are proud of, it's their successes in the space race. Yuri Gagarin – the first man into space – is hailed as a national hero. As if the 42-metre titanium statue that stands in Leninsky Prospekt in Gagarin's memory were not enough, the new Voskhod restaurant – busy even on weekday evenings – presents a gastronomic dedication to the man who put Russia ahead in the space race in 1961.

Voskhod is a stylish, UFO-like capsule of a building dropped into the expanse of green that is the newly built, urban Zaryadye Park, on the northern embankment of the Moscow River. The interiors by award-winning design firm Sundukovy Sisters (also behind the Novotel Moscow) combine Space Age novelties, such as ceramic astronaut centrepieces dotted across dining tables and an enormous solar system-inspired light installation, with plush midcentury furniture.

"There's a Russian saying: All new is just well-forgotten old," says Rappaport, who is behind Voskhod in addition to Dr. Zhivago. "When you get to the restaurant, you see a future, but a future dreamed of by men and women of a country long gone." Voskhod is what Muscovites of Gagarin's generation



Traditional fare from all 15 former Soviet republics graces the menu at Voskhod. Left: Solar system-inspired lighting fixtures honour Yuri Gagarin, the first man in space.



The Soviet nostalgia levels are through the roof. Walls are plastered with USSR propaganda. Including **posters depicting blond comrades, hard at work.**



Varenichnaya No. 1 serves up pelmeni with smoked salmon in cream sauce and red caviar. Below: Cherry dumplings for dessert. Main: Like a 1960s USSR apartment.

might have imagined a restaurant of the future would look.

Thought to be one of Russia's best chefs, Maxim Tarusin brings together traditional dishes from all 15 republics of the former Soviet Union, from Azerbaijani pilaf rice spiced with nuts and dates (650 rubles) to an alarmingly fuchsia borscht (620 rubles) and satisfyingly spongy Georgian cheese bread (500 rubles). It's delivered to the table by a waitress in a space-cadet onesie embroidered with badges of honour, plus matching beret and Stan Smith sneakers. *Ulitsa Varvarka, 6с7; voshodrest.ru/about*

VARENICHNAYA NO. 1

Varenichnaya No. 1 translates to "the No. 1 place for dumplings." It may well be a chain (19 have opened in Moscow since it first opened in 2014) but it's hailed as the ultimate place to experience *vareniki* – with more than 20 kinds of dumplings on the menu and the young, cool and freelance of Moscow descending en masse during weekdays.

The Soviet nostalgia levels here are through the roof. Walls are plastered with USSR propaganda, including posters depicting beaming blond comrades, hard at work. Soviet literature, like dog-eared copies of *Krasnaya Nov*, the iconic Soviet

magazine, is at hand to flip through while you wait for multiple orders of dumplings. Old gramophones, TV sets and telephones are crammed onto midcentury bookcases. The entire place is designed in the style of a 1960s Soviet apartment, a colourful contrast to the dowdy Stolovaya government canteens of the same era.

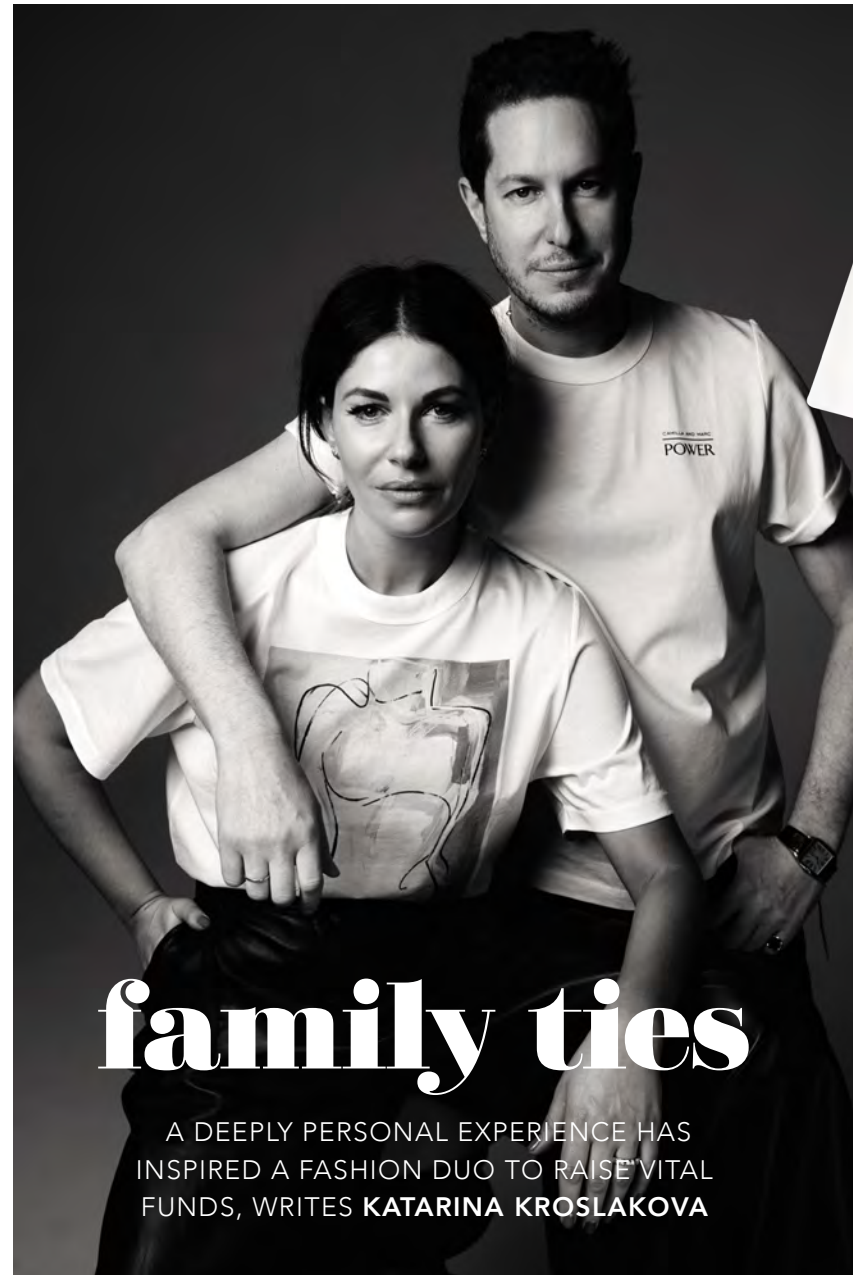
It's popular with young Muscovites dipping into books and punching away at their MacBooks as they slurp down their hot dumplings. Our waitress, dressed in a Soviet-era maid's uniform of simple, starched, button-down dress in black with matching frilled white apron,

took our order for two lots of pelmeni. We opted for a main of soft stewed beef dumplings and a dessert serving of sweet cherry. Expect to pay Cold War prices for a hearty Russian feast (700 rubles for a main, dessert and a soft drink).

*2-Ya Brestskaya Ulitsa, 43
varenichnaya.ru*

The New York Times





Camilla Freeman-Topper and Marc Freeman may be best known for their established luxury fashion label Camilla and Marc, but there is something much closer to their hearts than producing stylish garments. Having lost their mother to ovarian cancer over 28 years ago, when they were 11 and 13 years old respectively, the creative duo has not only opened up about the experience but are now raising vital awareness and funds.

Releasing two limited edition T-shirt collections, Camilla and Marc will donate proceeds directly to Ovarian Cancer

Above left: Siblings Camilla Freeman-Topper and Marc Freeman wear the limited edition T-shirts; Below left: Associate Professor Caroline Ford.

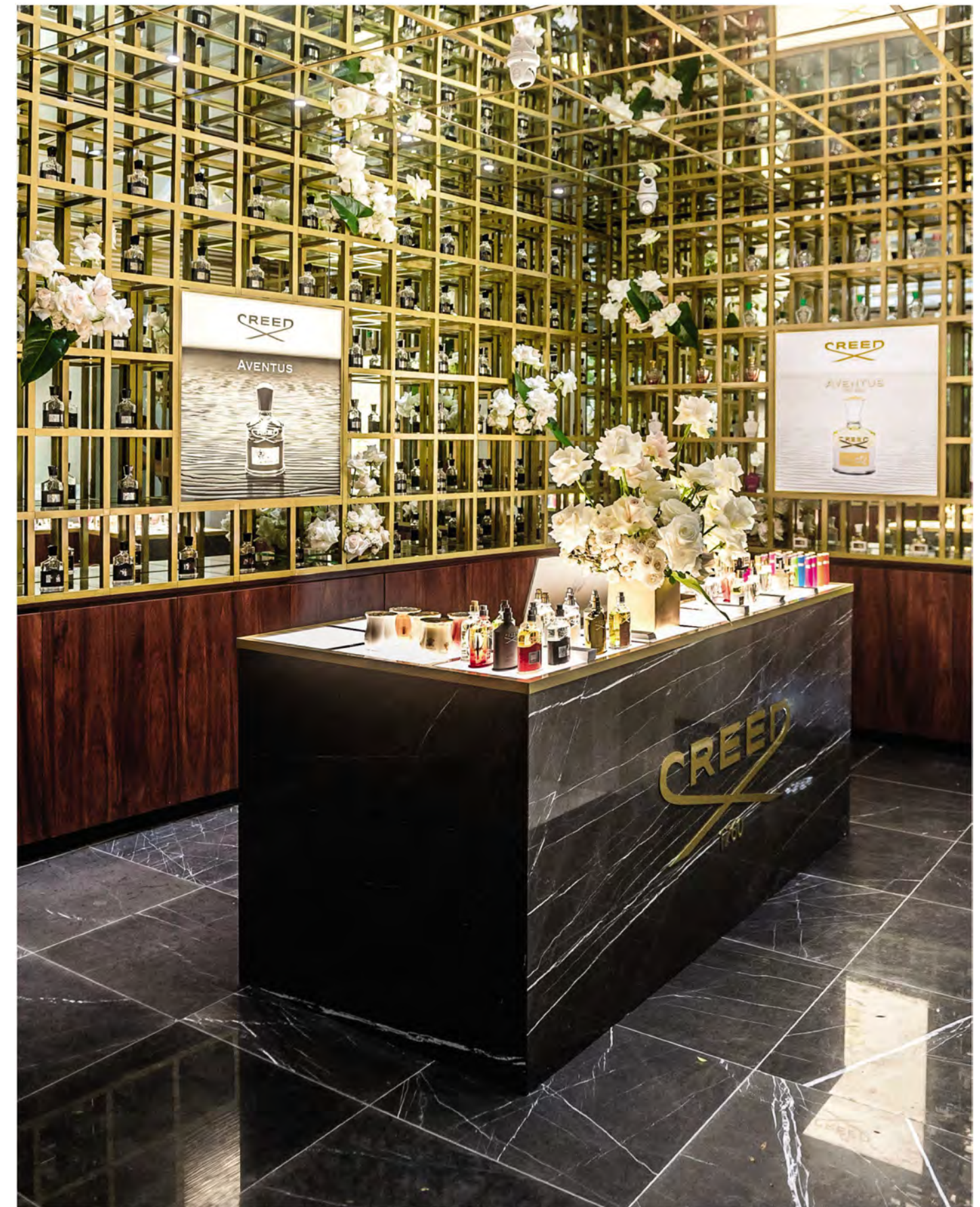


Research, UNSW. Money raised will support Associate Professor Caroline Ford and her team, to develop an early detection test for ovarian cancer. "Developing an effective detection test for ovarian cancer will be a game changer for this disease, as you will be able to catch cancer early and cure through surgery," says Ford.

Camilla Freeman-Topper says, "Along with countless others, we sadly lost our mother to ovarian cancer 28 years ago due to a late diagnosis. The pain of losing my mother so suddenly was devastating and one of the most difficult things I have ever had to encounter. We want to start a powerful conversation now, so that our children and future generations can look forward to a future where deaths from ovarian cancer are a rarity rather than the norm."

The first limited edition T-shirt is a collaboration with Perth-based artist Rina Freiberg, honouring and celebrating the female form. The second T-shirt features the words Power and Solidarity, representing the powerful movement that can occur when we come together to share stories and create genuine change.

The T-shirts will be available in-store at Camilla and Marc boutiques nationwide, and online at camillaandmarc.com from 2 March. RRP: \$160, \$140. 🍷



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