

DRIVER

On the road with Mercedes-Benz Gold Coast brand ambassador Shelley Craft

DESPATCHES

MBGC's guide to Palm Springs' mid-century architectural heritage

PLATE

Chef Steve Szabo introduces Seaduction's winter degustation



MB

THE MERCEDES-BENZ
GOLD COAST MAGAZINE

GC

WINTER 2015

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GRAND



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WELCOME



Welcome to the third edition of *MBGC* the Mercedes-Benz Gold Coast Magazine, the publication that gets the Gold Coast talking.

With *MBGC*, we set out to craft a digest that expresses the Mercedes-Benz brand and shines a light on the city's best and brightest.

What we couldn't have expected was the public response; friends, customers and colleagues now talk about the magazine with me almost as often as they talk to me about our beautiful Mercedes-Benz cars.

And speaking of cars, there's real buzz in the showroom around the new CLS Shooting Brake and GL A45 AMG models, with the CLA Shooting Brake and Mercedes-AMG C 63 S soon to go on sale.

For issue #3 of *MBGC*, we've gathered another edit of premium longform journalism, high-end photography and a selection of our finest automobiles, each with a first-class pedigree.

In this edition, we introduce Mercedes-Benz Gold Coast's new brand ambassador Shelley Craft, host of Channel 9's *The Block*.

For *DRIVER*, we visit Shelley at her Byron Bay home, hit the road in her new ML 250 and get talking about some of her exciting new media ventures.

Our dining section *PLATE* features another *MBGC* exclusive, with Seaduction executive chef Steve Szabo unveiling his mouth-watering winter degustation menu.

For *DESPATCHES*, we plug you into the mid-century architecture of California's Palm Springs, a desert city with surprising parallels to the history of the Gold Coast.

We also welcome you to The Farm, the Gold Coast's first professional dance theatre company, in *CONCEPT*, talking to the artists behind the marathon *TIDE* performance in Currumbin estuary earlier this year about their new touring show, *Cockfight*.

And last but not least, Gold Coast designer Lisa Brown, one of the city's most successful fashion figures, presents her winter collection for this edition of *LABEL*.

Please enjoy our third edition of *MBGC*, share it with your friends, and of course if you'd like to view the new range of Mercedes-Benz autos please call into our showroom in Robina or boutique at Sanctuary Cove.

Robin Mainali

Dealer Principal

Mercedes-Benz Gold Coast

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CRAFTED PERFORMANCE

Shelley Craft, Mercedes-Benz Gold Coast brand ambassador and co-host of Channel 9's *The Block*, talks off-roading in her ML 250 and why animals make the best music

WRITER Sam Cleveland | PHOTOGRAPHY Fotomedia





Shelley Craft never guessed signing on as Mercedes-Benz Gold Coast brand ambassador would take her favourite on-road ‘game’ to the next level.

Byron Bay-based Craft makes routine roadtrips to Gold Coast Airport, where she jumps interstate flights to make filming commitments for Channel 9’s *The Block* and corporate speaking gigs.

Along the way, she keeps herself entertained seeing how many kilometers she can eek out of a single tank of petrol; her new ML 250 All-Wheel Drive – a gift from MBGC – allowed Craft to blast her old high score like a Space Invader.

“Ask anyone in my family, I have a habit of running cars dry as a little game I play with myself,” she says.

“So when Robin [Mainali, MBGC Dealer Principal] said I’d get 860 kilometers out of a tank in the ML 250, that was it – the challenge was on.”

Craft trekked the highway north and south and ran the car in with family drives all over the Byron Shire for camping and beach-driving adventures, but the ML 250’s 93L fuel tank refused to give in.

“I just kept thinking ‘when does the light come on?’,” she laughs. “When I got 867 kilometers on the first tank I emailed Robin as soon as I got in the door.”

It was behind the wheel that Craft also stumbled across the seed for her most ambitious, and most exhilarating, project to date – singing in and producing the forthcoming kids franchise *Animals Rock*.



This year it launches as an album of songs and a musical DVD series through ABC Kids. If the stars align, the project could be the next Wiggles.

It all started when her daughter Milla, 4, latched onto a CD of kids music that naturally received high rotation in the car.

From the driver's seat, Craft noticed two things: the quality of the tunes (melodic folk rock that she and husband Christian Sergiacomi could happily groove to) and Milla's fixation.

"Milla's love of the music made me pay attention – when kids lock on to something it either lasts for a day or goes on and one," she says.

"Kids are the toughest audience of all, I learned that presenting on *Saturday Disney*, they will switch off in a flash and have no sense of loyalty."

When Craft tracked down the musician behind the *Animals Rock* CD she found Beau Young, an ex-champion surfer and successful folk rock musician who'd spent seven years working up the *Animals Rock* concept and songbook.

"Beau had been touring daycare centre with *Animals Rock* for years," says Craft. "For him it's a parallel project to his other music, he wasn't some dinky kids artist or someone trying to make money out of the kids market.

"Behind what he was doing was a love of musicianship and creating kids that want music as part of their lives."

In partnership with Young, Craft took *Animals Rock* straight to the ABC, where her industry clout opened doors and got signatures on paper.

“As a producer it’s been wonderful to give parents something new to listen to, as well as help an amazingly talented singer-songwriter get a break,” says Craft.

For the new-look *Animals Rock*, Craft will live her ‘rock star fantasy’ to co-front the band with Young, backed by a costumed giraffe percussionist, a drumming gorilla, a lion on guitar and a horse bassist (named Lila by Milla as reward for her key development role).

Offstage, Craft also takes her first lead producer credit, a one-word title that sums up months of hard work.

“On *Saturday Disney* I used to write and produce my own stories, which was probably the best introduction to producing you could get,” she says.

“It was my first job in TV and probably the hardest – the more experienced you get, the less work you do!

“To produce *Animals Rock* from the word go, we’ve been all in, every day, 24/7. But to be able to create whatever we want makes the success ours too.”

Craft has called Byron home since 2010; she says relocating from Melbourne was an easy decision, made after she and Christian married there in 2009.

“We were driving back to Melbourne and just asked each other ‘why are we leaving?’,” she says.

She and Christian (plus their girls Milla and Eadie, 2) have set up base on a glorious highset block overlooking the Byron township and lighthouse to the east.

“We’re here for the lifestyle, the weather’s fabulous and the atmosphere’s relaxed,” she says.

“So much goes on here but you don’t have a single traffic light.

“Byron’s really a country town, but it’s got a big-city energy, every weekend there’s something happening – there’s the festival crowd and the wedding crowd.”

Craft’s in Melbourne for one or two days each week to shoot her co-hosting role on *The Block* (production began on the new season in May). Her Byron downtime, she says, is mostly spent makeup-free hanging out with Christian and her ‘free-range kids’.

“The majority of people in Byron say they don’t watch TV, so they have no idea what I do for work,” she laughs.

The ML 250, she says, is perfect for navigating Byron’s unsealed roads and is already in regular service for family camping trips, runs to the beach – ‘my longboard fits inside,’ she beams – and beach-driving hitouts.

“I’m no rally driver but I have had a lot of fun,” she laughs. “And I just sweep the sand out and it’s classy enough for a girls lunch on the Gold Coast.”

Outside looking in, Craft seems to have it all: the coastal lifestyle in the trendy town, a couple of cute and clever kids and a showbiz career turning into its third decade (not to mention the new ML 250 in the garage).

“I am very, very lucky. I know that and I am grateful everyday. But I’ve also worked really hard for 20 years in this business,” she says.

“I guess now, I work smarter, not harder. My family always comes first, which is why we moved to Byron. You have to find the balance for your family – whatever that is.”





The ML 250 is perfect for navigating Byron's unsealed roads and is already in regular service for family camping trips, runs to the beach





Brisbane-raised Craft's television career began in the mid-'90s with a work experience stint at Channel 7 that in just eight months bloomed into a presenting role on *Saturday Disney*.

In 2001 she moved to *The Great Outdoors* and seven years of globetrotting that included shooting a story at Mercedes-Benz headquarters in Stuttgart (where she got to belt a CL 500 convertible up the autobahn).

"I have a photo somewhere of me leaning against the car, dreaming that I might one day have one," she laughs.

At 7 she covered the Sydney 2000 Olympics and the 2002 and 2006 Winter Olympics, before being poached by Channel 9 for the hosting slot on *Australia's Funniest Home Videos*.

In 2011 she joined 9's Logie-winning home renovation show *The Block* as co-host alongside Scott Cam, where she says even from behind the scenes it's hard not to get swept up in the drama.

"We work with these contestants for about 12 weeks and by the time the auction comes around we know how much blood, sweat and tears they put into it," she says.

"I couldn't be on a reality TV show. There is no way in hell."

Craft's profile has opened up opportunities to lend her name and face to some of the country's leading products and companies.

For Mercedes-Benz Gold Coast, she'll host events, appear in advertising and 'pop up all over town' to promote the brand.

"Choosing to work with Mercedes-Benz Gold Coast was easy – you don't mess with your family's safety, your entire life's in the back seat, and Mercedes-Benz is the leader in vehicle safety," she says.

Her charity work includes ambassadorships for Lifeline's Stress Down Day and Planet Ark, as well as patronage of the domestic violence support organisation Assist A Sista.

Founded on the Gold Coast, the fast-growing Assist A Sista provides care packs, home fitouts and household essentials nationally for women facing the logistical challenges of leaving violence.

"Domestic violence should be on everyone's agenda," says Craft, "It's a national emergency – these women aren't in dark alleys, they're in their own kitchens.

"We can talk about terrorism as much as we like but this is being perpetrated by people in our communities and happening in our homes, where we should be the safest."

COLD



Patrice jacket
Lucia singlet
Mila harem pant

SNAP



PHOTOGRAPHER Nyree Mackenzie | STYLIST Lisa Brown | MODEL Rosa Soloman

Lisa Brown, one of the Gold Coast's leading fashion exports, was 'just playing around' when the look gelled for her winter 2015 collection.

"It was feeling a bit flat and so I just started to play – layering things up, finding ways to add bits of sparkle over a natural palette," she tells *MBGC*.

Brown says she prefers designing detailed winter looks – 'something to take you from day to evening' – over summer, when the market goes one-eyed for resort and swimwear.

Her current 50+-piece collection maintains her signature *boho luxee* look – built on feminine textures and fabrics – while incorporating hints of the '70s aesthetic making its mark in European and US winter looks.

"The '70s are huge this season and I've gone into my own vintage collection to find inspiration for details and specific cuts," says Brown.

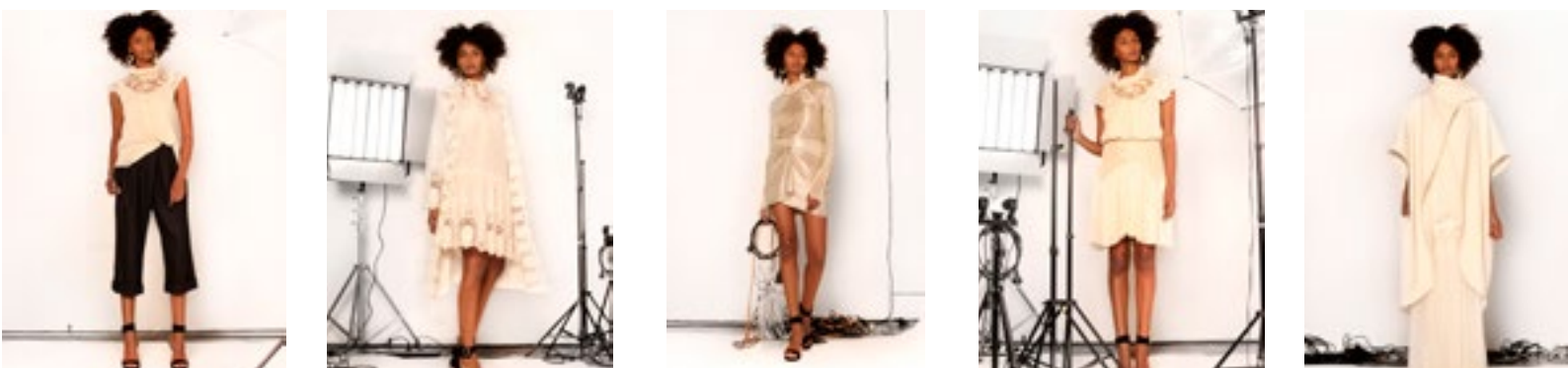
The range is sold online, at more than 70 outlets Australia-wide and from her Mermaid Beach showroom.

Brown's rise from the boutiques of Pacific Fair to national prominence was quick. Her 2006 Sydney Fashion Week debut launched her into the spotlight and two years later she won the Supreme Award for designer of the year at the NRA Fashion Design Awards.

Today, she designs from a room in her Mermaid Beach home busy with mannequins, sewing machines and bolts of her favoured fabrics.

"The process is 50/50 me being creative and 50/50 knowing what the stockist and the public want," she laughs.

To see more of Lisa Brown and a list of local stockists visit www.lisa-brown.com.au



BOHO LUXE



Poppy merlot dress



Tornado ivory sandwash dress



Juliana metallic long-sleeved dress



Morgan ikat jumpsuit



Tianna fold short dress



Blair copper top
Ness ikat pant

BUT OF COURSE...

Seaduction executive chef Steve Szabo talks through his winter degustation menu, course by exquisite course

WRITER Sam Cleveland | PHOTOGRAPHY Thomas Ng



At Seaduction in Surfers Paradise, food reaches the level of performance — restaurant as theatre, the plate as a stage.

In the spotlight is a menu of intricacy and intrigue, high modern cuisine with visual flair and overlapping textures and tastes.

Behind the scenes, a kitchen of master technicians work from visionary executive chef Steve Szabo's script — a menu that layers the traditional with the cutting edge.

Seaduction is a wholly curated experience: decor, service, dining. Even the touch of the place settings and plates are part of the package.

"What we try to do here is serve dishes you can't cook at home," Szabo says of Seaduction's a la carte menu.

"I want people to come for an experience that's specific to this restaurant and this team and this kitchen."

Centerpiece is the five-course degustation (with optional matched wines), a sequential spectrum of flavours and textures.

Traditionally, says Szabo, a degustation is made up of small tastings from the a la carte menu. Today the trend is to build a degustation from short courses of 'whatever the chef wants to do'.

"It could be little specialties or smaller portions, or ideas around specific flavours or cooking techniques," he says.

Seaduction's menu of marvelous creations spring largely from Szabo's imagination.

His experience gives him a practical grasp of what works on the palette and his renowned technique gives him the skills to execute concepts on the plate.

"I'm one of the lucky ones," he says, "things just come to me — this'll go nicely with that."

"Sometimes you try it and it doesn't work, then you just modify it and experiment — it's a lot of experimentation."

Crucial to the menu's development is Szabo's culinary brains trust, comprising Seaduction executive sous chef Tim Stewart, pastry chef Carolyn Helmy and sous chef Irehei Walker.

As master artisans, each has earned their place in Szabo's kitchen, bringing technique and culinary imagination of their own to the mix.

Ideas for dishes are exchanged among the group quick and low-voiced. They're working at a level where the 'right' answer (the perfect sauce to round out a medley of flavours or side to play off the hero of the dish) is usually known as soon as it's spoken.

"You're only as good as your team, that's as true in a kitchen as it is anywhere," says Szabo.

Before Szabo's concepts are brought to the restaurant, he says, they're often first filtered through his wife Zorica, an experienced chef herself.

"I generally talk to her before anyone — and she'll tell me exactly what she thinks," he laughs.

SEADUCTION'S 2015 WINTER DEGUSTATION



A stylized, handwritten signature in black ink, appearing to read 'Steve Szabo'.

STEVE SZABO
Executive Chef
Seaduction Resturant + Bar

SOUTHERN CALAMARI BEDDED ON BUCKWHEAT, BARLEY AND SUNFLOWER SEEDS WITH MILDLY SMOKED CHILI CREAM AND CRISPY CHICKEN SKIN

We bring the calamari up from Melbourne and the colder southern waters, where it's incredibly soft, soft enough to cut with the side of your fork. We offset that tenderness with a crunchy salad of seeds and grains. The crispy chicken skin gives it another texture and then a little bit of chili brings it all alive.

What we try to do here is serve dishes you can't cook at home



SEADUCTION FOIE GRAS PARFAIT WITH TEMPURA PRAWN, TARRAGON SPONGE, A LIGHT TRUFFLE OIL AND BRIOCHE SOIL

We start with a foie gras pate so creamy it's at parfait consistency and counterpoint it with a finely ground brioche soil — something moist with something drier. Brioche of course traditionally goes with pate, but here we take those classic elements and reinterpret them as a soil and parfait.

The tarragon sponge we do from a soda siphon and quickly heat it to a nice bread texture. Tarragon goes with seafood and the tempura prawn gives that little edge of crispiness, then the truffle oil finishes it off with a bit of moisture.



SLOW-COOKED OCTOPUS AT 71 ° WITH BLACK OLIVE SOIL, RED GRAPE GEL, PICKLED FENNEL, ALMONDS AND SEMI-DRIED SULTANAS

We played around a bit to work out the 71 ° heat to cook the octopus. We cook it six hours sous-vide in a vacuum bag to get it good and tender. Since we were working with octopus, the other flavours and elements of the course are all Mediterranean-inspired: grapes, olives, sultanas.

Once we had that Mediterranean concept to work from, it was just a matter of playing around with the different portions to get it balanced.



ROAST QUAIL WITH HONEY AND FIG FARCE, SAGE-SCENTED BREAD AND BUTTER PUDDING, WHITE BALSAMIC AND SHALLOT JUS

This is the main meal of the degustation, so we wanted something classically wintery, an earthy dish; this was the place to really make that seasonal statement. I didn't want to do beef or fish, I was after something different, and there's nothing better than quail when it's cooked right.

The honey and fig stuffing is classic – farce is just an old English word for stuffing – and we do a disc-shaped bread and butter pudding underneath the quail that's almost like a savoury cake.



CALLEBAUT CHOCOLATE RIBBON, SALTED POPCORN CLUSTERS, PEANUT BUTTER, CHOCOLATE CRUMBS AND LIQUID CARAMEL

The chocolate is a really soft mousse – it holds its consistency on the plate but just melts in the mouth – and the popcorn, which we make in the kitchen, gives a sort of soft crunch in response.

We mix the saltiness from the popcorn and peanut butter with the sweetness of the chocolate and caramel, but that sweetness has priority!



WOMAN'S URBAN CHIC HANDBAG

Light grey. Italian suede, with black satin lining. With short handles and detachable, adjustable shoulder strap. Various compartments inside. By Emma Brown for Mercedes-Benz. Made in Italy. – *B6 695 2295*

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WOMAN'S URBAN CHIC WATCH

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\$50,000 - \$100,000



2014 Mercedes-Benz C 250

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\$50,000 - \$100,000



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\$50,000 - \$100,000



2014 Mercedes-Benz C 250

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Drive Away

\$50,000 - \$100,000



Km 3,111. 2 doors and 4 seats Coupe in Polar White Non-Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2014 Mercedes-Benz C 180

\$65,284.00 Drive Away

Km 2,161. 2 doors and 4 seats Coupe in Obsidian Black Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2014 Mercedes-Benz C 180

\$64,235.00 Drive Away

Km 5,101. 2 doors and 4 seats Coupe in Iridium Silver Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.

\$50,000 - \$100,000



2014 Mercedes-Benz C 180

\$62,781.00 Drive Away

Km 2,269. 2 doors and 4 seats Coupe in Polar White Non-Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2014 Mercedes-Benz E 280

\$62,781.00 Drive Away

Km 2,042. 2 doors and 4 seats Coupe in Polar White Non-Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.

\$50,000 - \$100,000



2014 Mercedes-Benz C 180

\$61,794.00 Drive Away

Km 3,984. 2 doors and 4 seats Coupe in Obsidian Black Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2014 Mercedes-Benz C 180

\$61,794.00 Drive Away

Km 4,433. 2 doors and 4 seats Coupe in Tenorite Grey Metallic with Black Artico Interior. Features Include; 7sp Sports Automatic Premium Unleaded Intercooled Turbo 4cyl 1.6 1595cc, 17 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.

\$50,000 - \$100,000



2015 Mercedes-Benz A 250

\$60,195.00 Drive Away

Km 2,140. 4 doors and 5 seats Hatchback in Mountain Grey Mtallic with Black Dinamica/Artico Interior. Features Include; 7sp Sports Automatic Dual Clutch Premium Unleaded Intercooled Turbo 4cyl 2.0 1991cc, 18 Inch AMG Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, ACC decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2010 Mercedes-Benz ML 300 CDI

\$59,900.00 Drive Away

Km 40,418. 4 doors and 5 seats sports wagon in Calcite White with Black Artico Interior. Features Include; 7G Tronic Automatic Transmission, AMG Sports Package, 21 Inch AMG Mercedes Benz Alloy Wheels. 8 speaker stereo with AUX input USB socket for iPod, MP3, WMA and ACC decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 2 Year Approved Mercedes Benz Warranty

\$50,000 - \$100,000



2010 Mercedes-Benz E 250 CDI

\$54,900.00 Drive Away

Km 42,706. 2 doors and 4 seats Avantgarde Coupe in Diamond White Metallic with Black Leather Interior; Features Include; Automatic Transmission, Bi Xenon Headlights, Rear Camera with Front and Rear Parktronic, COMAND Navigation, Electric Front Seats with Memory Function, 18-Inch Mercedes Benz Alloy Wheels. 10 speaker stereo with AUX input USB socket for iPod, MP3 decoder, Bluetooth system, brake assist, central locking with remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 2 Year Approved Mercedes Benz Warranty.



2014 Mercedes-Benz C 180

\$52,990.00 Drive Away

Km 3,815. 2 doors and 4 seats Coupe in Polar White with Black Artico Seats; Features Include; 7G-Tronic Automatic Transmission, Bi Xenon Headlights, Becker Map Navigation, Front and Rear Parktronic, Panoramic Electric Glass Sunroof, 18-Inch Mercedes Benz Alloy Wheels. 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA and ACC decoder, Bluetooth system, brake assist, central locking with once mobile, remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 12 Month Approved Mercedes Benz Warranty.

\$50,000 - \$100,000



2013 Mercedes-Benz C 250

\$48,900.00 Drive Away

Km 35,109. 4 doors and 5 seats Avantgarde Sedan in Diamond Blue Silver with Black Leather Seats throughout. Features include; Automatic Transmission, Vision Package includes; Bi Xenon Headlights, Harmon Kardon HiFi Sound System, Electric Glass Sunroof. Comfort Pack includes; Heated Front Seats, KEYLESS GO, Electric Front Seats with Memory Function 5 speaker stereo with AUX input USB socket for iPod, MP3 and AAC decoder, memory card reader, Bluetooth system, brake assist, central locking with once mobile, remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 2 Year Approved Mercedes Benz Warranty.

\$50,000 - \$100,000



2013 Mercedes-Benz B 200

\$39,990.00 Drive Away

Km 33,896. 4 doors and 5 seats Hatchback in Red with Black Leather Seats: Features include; 7-DCT Automatic Transmission, 17 Inch Alloy Wheels, Cruise Control, Becker Map Navigation, Rear Camera, Air-condition with Climate Control, Mercedes Benz Air Bag Safety, Front and Rear Parktronic, Factory tinted Electronic Windows, 6 speaker stereo with AUX input USB socket for iPod, MP3 and AAC decoder, Bluetooth system, brake assist, central locking with once mobile, remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list.



2014 Mercedes-Benz A 180

\$39,990.00 Drive Away

Km 23,019. 4 doors and 5 seats Hatchback in Cirrus White with Black Cloth Seats: Features include; 7-DCT Automatic Transmission, 17 Inch Alloy Wheels, Cruise Control, Becker Map Navigation, Rear Camera, Air-condition with Climate Control, Mercedes Benz Air Bag Safety, Front and Rear Parktronic, Electronic Windows, 6 speaker stereo with AUX input USB socket for iPod, MP3, WMA and ACC decoder, Bluetooth system, brake assist, central locking with once mobile, remote/keyless, rain sensor with auto wipers, trip computer, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 12 Month Approved Mercedes Benz Warranty.



2010 Mercedes-Benz C 250 CGI

\$39,990.00 Drive Away

Km 37,662. 4 doors and 5 seats Avantgarde Sedan in Obsidian Black Metallic with Beige Leather Interior; Features include, Automatic Transmission, Bi Xenon Headlights, 18-Inch Alloy Wheels, Electric Front Seats with Memory Function, Electric Glass Sunroof, Comand Navigation, Hands Free Telephone, Air-conditioning with Climate Control, Front and Rear Parktronic, Mercedes Benz Air Bag Safety, Cruise Control. 9 speaker stereo, brake assist, central locking with remote/keyless, rain sensor with auto wipers, tyre pressure sensor and many more features to list.

\$10,000 - \$50,000



2009 Mercedes-Benz E 280

\$37,990.00 Drive Away

Km 7,3911 . 4 doors and 5 seats Avantgarde Sedan in Obsidian Black Metallic with Beige Leather Interior; Features include, Automatic Transmission, Bi Xenon Headlights, 18-Inch Alloy Wheels, Electric Front Seats with Memory Function, Electric Glass Sunroof, Comand Navigation, Hands Free Telephone, Air-conditioning with Climate Control, Front and Rear Parktronic, Mercedes Benz Air Bag Safety, Cruise Control. 9 speaker stereo brake assist, central locking with remote/keyless, rain sensor with auto wipers, tyre pressure sensor and many more features to list.



2011 Mercedes-Benz C 200 CGI

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Km 2,7621 . 4 doors and 5 seats Classic Sedan in Pearl Beige with Black Artico; Features include, Automatic Transmission, 17-Inch Alloy Wheels, Bluetooth Telephone, Front and Rear Parktronic, Cruise Control. 6 speaker stereo, brake assist, central locking with remote/keyless, rain sensor with auto wipers, tyre pressure sensor and many more features to list. This vehicle is Accompanied with a 2 Year Approved Mercedes Benz Warranty.

\$10,000 - \$50,000



2006 Mercedes-Benz C 180 Kompressor **\$16,900.00** Drive Away

Km 119,704. 4 doors and 5 seats Elegance Sedan in Cubanite Silver Metallic with Beige Artico Seats: Features include Automatic Transmission, 16 Inch Alloy Wheels, Cruise Control, Air-condition with Climate Control, Mercedes Benz Air Bag Safety, Front and Rear Parktronic, Electronic Windows. 6 speaker stereo, brake assist, central locking with remote/keyless, rain sensor with auto wipers, and many more features to list.

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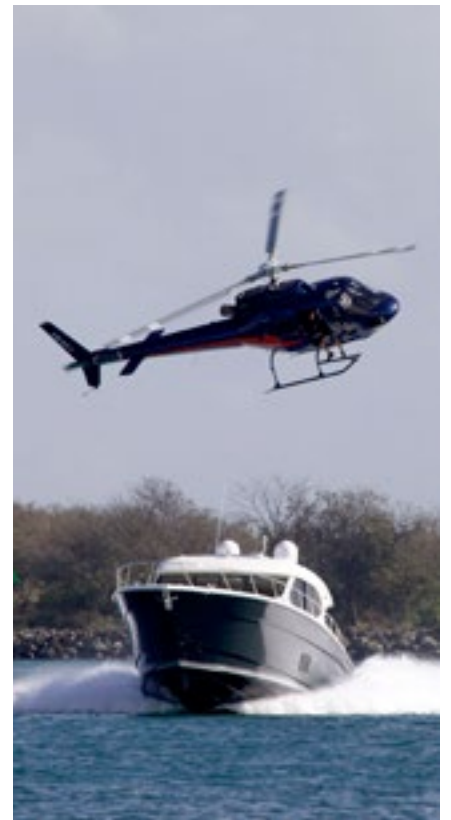


SKY-HIGH LOVE AFFAIR

The three-pointed star versus three spinning helicopter blades, with pilot and Mercedes-Benz owner Scott Menzies at the stick

WRITERS Murray Waite and Bruce Nelson

PHOTOGRAPHY Murray Waite





Dad was an enthusiast and owned an SL 500 among other Mercedes, so when I bought my own cars they all had to be Mercs

It's widely accepted that the environment you grow up in shapes your outlook on life, so it's no wonder that Scott Menzies is a Mercedes-Benz devotee.

The owner and Chief Pilot of Gold Coast Helitours, the largest helicopter company on the Gold Coast, Scott grew up around the Mercedes-Benz marques and currently counts four in the family.

Scott is a member of the Mercedes-Benz Club of Queensland and drives an ML 63 AMG, while his wife Lisa drives an ML 350 BlueTEC.

"I've always been around Mercedes and I don't remember being in anything else," says Scott.

"Dad was an enthusiast and owned an SL 500 among other Mercedes, so when I bought my own cars they all had to be Mercs."

Scott's father John, a former champion waterskier and now Chairman of Village Roadshow Theme Parks and Executive Producer of Australian Outback Spectacular, also owns an SL 55 AMG and his wife Sandy drives an E 250.

There is obviously no vehicle brand conflict in this family.

It's Scott's prowess as one of the region's most experienced helicopter pilots that gets him behind the stick for specialist flying projects, including tracking high-speed boats and cars for photo shoots.

One such venture in 2011 saw Scott race a near-new SLS Gullwing in his Squirrel helicopter as the high-performance Mercedes-Benz peaked at 250kph.

The car was driven along the sealed runway of the Southport Aero Club airstrip. Scott buzzed the Gullwing for a cover shoot for the Mercedes-Benz Club of Queensland's magazine Super Star.

In less than a quarter of the runway, says Scott, the car had reached top speed. Then it was time to ease back down for the U-turn and a repeat run back along the runway.

Scott wound the Squirrel up to full power for the second pass so that photographer Murray Waite could capture action images of the two vehicles in tandem.

"I get to do a lot of flying, but that was one of the most memorable jobs as I was able to incorporate the two things that I really love," says Scott.

His dream Mercedes is the AMG 6.0 Litre V12 BiTurbo.

"I've always been a sports car buff, and these cars have a much higher level of performance and handling than anything else I've seen," he says.

"The engineering of the hand-built engines provide unparalleled performance and better stability, they're second-to-none in quality."

After serving his motor mechanical apprenticeship at Sea World, Scott's love of flying led him to become the youngest helicopter pilot at the theme park, where he quickly gained experience in several helicopter types before establishing Gold Coast Helitours in 1992 with one helicopter, an AS350 Squirrel.

The company now has eight helicopters providing tourism services, joy rides, professional filming and corporate charters, as well as aerial fire fighting and industrial load lifting.

Based at the Marina Mirage Heliport, Gold Coast Helitours is the official helicopter carrier for the Gold Coast 600 V8 SuperCars race and many other major events, including the Sanctuary Cove International Boat Show.

"In my business, there's no such thing as a boring day at the office," he laughs.

"The aviation industry is built on safety, which only comes through delivering a superior product, so I see a many similarities between what I drive and what I do."

There's a club in Queensland for lovers of the Three Pointed Star



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IS YOUR BUSINESS STRUCTURED TO REAP THE REWARDS?

With the federal 'small business' budget announced, there's hope for the Australian economy to strengthen in the coming financial year. Now is the time, therefore, for SMEs to ensure their business structure is right to reap any rewards.

MWM Advisory director James Marshall says asset protection and tax and commercial issues – such as the expected life of the business and differing financial needs – all influence the kind of business structure that will best suit different SMEs.

"A lot of small and medium-sized businesses will be unaware their structure might actually be inhibiting their operation's profitability," he says.

"I've worked with some businesses that, despite success, have had no real structuring to speak of since starting up, and that has meant they haven't performed as well as they could have financially."

Some business owners will be unaware of the implications of different business structures, and should seek advice in order to make sure their operation is running at its potential.

"Whether you are operating as a sole trader, a proprietary limited company, a trust or any other kind of structure, knowing or getting advice on the pros and cons of each structure will help you to make an informed decision on the future of your business," says Mr Marshall.

"All SME owners should be asking themselves questions regarding how long they will be holding onto the business, whether they will employ staff, what markets they will be selling to, whether or not they will restructure in the future, what investment of additional funds

will be needed, and whether or not they will be bringing in other equity holders.

"For many businesses, a structure that's worked in the past may be insufficient for their future plans, so knowing the subtleties between the different structures is vital to getting the most out of this period of expected growth."

Mr Marshall says liability with regard to personal wealth should be a key area of investigation.

"Creditors will generally require that directors personally guarantee their business's liabilities and this means any time a director or their employee is found to have performed their duties negligently under the Corporations Act," he says.

"To this end, each of the different structures offer varying levels of protection, and each will also place different kinds of liability on the owner.

"In a company, for example, personal assets are separated from the business, whereas a sole trader has unlimited liability, and is more exposed."

One of the most important factors business owners should take into account is the possible future risks and needs of the business.

"A business operating in the construction sector, for example, will have a higher likelihood of injury for its employees, and will therefore need insurances and indemnities," says Mr Marshall.

"Where operating risks do exist, some businesses should investigate separating the business assets from the business operations for extra protection."

Another key factor is the tax benefit of different business structures, where considerable amounts of money can be saved.

"Businesses with high turnover and working capital may want to look at a company structure, as companies pay a 30% tax rate on net profit," says Mr Marshall.

Small companies with a turnover of less than \$2 million, says Mr Marshall, will have their tax rate lowered from 30% to 28.5% if this measure as part of 2015 Federal Budget is passed.

"On the other hand, discretionary trusts don't have to pay tax. Rather, the beneficiaries of the trust pay tax on their share of the trust's net income, with the trustee deciding how to distribute income between beneficiaries," he says.

"Businesses may also want to look at the cost of setting up different structures, with trusts generally being quite complicated and expensive to establish, whereas it costs nothing to set up as a sole trader.

"Obviously, not every business will be able to pick and choose their structuring, however, where there is room to move for some businesses in this area it can certainly be worth their while to do so."

Mr Marshall says, as announced in the 2015 Federal Budget, the government will allow small businesses with a turnover of less than \$2 million to change their legal structure without attracting capital gains tax.

"If passed, this measure will apply from the 2016-17 financial year, however people should note that state-based transfer duty may still apply," he says.

BUYING THE FARM

The Farm, the Gold Coast's first professional dance theatre company, offer *MBGC* an exclusive preview of their new touring production *Cockfight*

WRITER Sam Cleveland

PHOTOGRAPHY Fotomedia, Darcy Grant

The Gold Coast has an unlikely new export product in dance theatre.

Last year the City of Gold Coast made a strategic move to lure contemporary dance company The Farm.

And the gambit has paid off, with the group to tour their new production *Cockfight* – a stage work partially developed at the Kirra Hill Community Hall – to regional NSW and Queensland in September.

Getting the show on the road is a big relief for The Farm co-director Gavin Webber, whose arrival on the Coast is central to council's ambitious arts and culture program towards the 2018 Commonwealth Games.

"There is some expectation that The Farm can help foster this next wave of arts growth on the Gold Coast, but at the same time we want to prove the financial viability of the company and generate revenue," says Webber.

"The City of Gold Coast has given us a massive boost of support and we take our role here very seriously."

The Farm's dance theatre work conjures a distinctive space-time where dialogue is secondary to movement and direct narrative is secondary to mood and physicality.

"Dance is an abstract language that can talk about things text never can," says Webber.

The group prefers banal stage settings – apartments and offices and bedrooms – to anchor their audience in the familiar, and then introduce the unfamiliar and abstract as vehicles to express emotion and relationship.

"Our fascinations as a company tend to relate to people," says Webber. "By nature we like to make accessible works: a strong sense of humour, human storytelling, a lack of pretension."

Cockfight is a two-hander starring Webber and The Farm regular Josh Thomson, the pair who got the Gold Coast talking with their marathon *TIDE* improvisation knee-deep in the Currumbin estuary earlier this year.

In the new, much drier show, they play office workers split by generational rivalry: Webber as the old hack and Thomson as the young upstart ready to supplant him in the workplace.

Their vigorous allegorical battles are fought over office furniture. Stationery is a weapon and the salaryman uniform of collar and tie becomes central to the work's signature sight gag.

The show typifies the company's style – what begins as a boisterous slapstick rivalry morphs into a tender, emotive showdown, engineered to touch both generations in the audience.

"Ultimately what we make is human – and about humans," says Webber.

The Farm is an iteration of the collaborative company model Webber evolved at Dancenorth, a Townsville-based ensemble that toured productions to Asia and Europe under his direction from 2005 to 2009.

A core group that has worked together since the '90s hold the centre, with inter-disciplinary collaborators from the US, Europe and Australia working in on an as-needs basis.

Shows are built through collective decision-making and a sort of roiling rehearsal process where 'the work itself is the director'.

"We tend to know immediately if an idea works or not. It can be tough to get started, but once it gets going it's like a little tsunami," says Webber.

Flat top: The Farm co-director Gavin Webber and dancer-choreographer Kate Harman





Works in progress: rehearsal imagery from *Cockfight* (above left) and *InsideOut* on Kirra Beach (above right and below)



Previous rosters (headed always by Webber and his long-term partner, Berlin-based Grayson Millwood) have taken shows to the Venice Biennale and the Barbican Theatre in London, and won six 2010 Green Room Awards.

Webber feels touring now brings added responsibility. The Farm, he says, present as ‘ambassadors of the Gold Coast and its arts community’.

And he wants The Farm’s work to ‘break down preconceptions about the Gold Coast’ and serve as proof that an engaging dance theatre can be created here.

“Some people feel the need to work in a capital city, but I don’t find that,” he says. “Wherever you are, it’s all stimulus: the sunlight, the people, the environment.

“There are perceptions of the city which we don’t believe are correct, but I know they’re there, because I had them myself.”

Webber was based in Germany before the Gold Coast move and relocated with his dancer-choreographer wife Kate Harman – who helped develop *Cockfight* – and their toddler Sam.

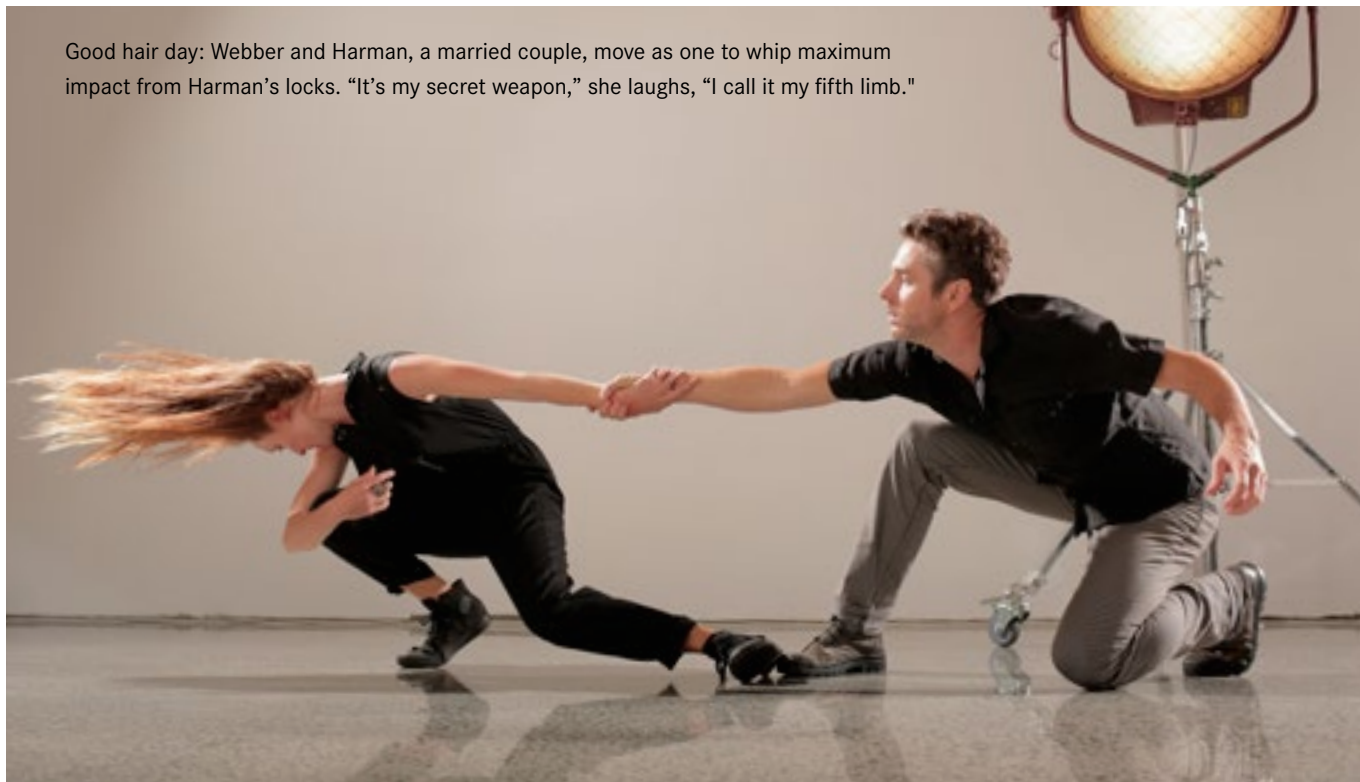
The company was a tactical pick for the city; it’s expected Webber’s collaborative work methods and experience stimulating new talent will water local creatives.

“We want to foster a community,” says Webber. “We’re not at all elitist, we’re the opposite – we’re a company with a *lack* of artistic pretension.

“To the Gold Coast, sure we bring a lot of information and experience, but we’re just as curious to find out what’s here already.”

Plans to next year build a youth ensemble – The Greenhouse – are also under way, starting with workshops and lectures with performing arts students at Trinity Lutheran College and Palm Beach-Currumbin State High School.

Good hair day: Webber and Harman, a married couple, move as one to whip maximum impact from Harman's locks. "It's my secret weapon," she laughs, "I call it my fifth limb."



We're not at all elitist,
we're the opposite – we're
a company with a *lack* of
artistic pretension

"We're not just running a few workshops in schools and leaving it at that," he says.

"The idea is to genuinely build artists and expose them to how you make work – everything from lighting to marketing."

Cockfight and The Farm's new outdoor work *InsideOut* (developed and rehearsed on Kirra Beach) will premiere to local audiences when an appropriate venue or festival berth opens up.

In the meantime, Webber says, there's a company to run and revenue streams to tap. The Gold Coast's growing slice of the business conference pie has, for example, prompted an exploration of the corporate market.

It's just now up to him and his colleagues to nut out exactly what a company as distinctive as The Farm will do to entertain a convention centre full of delegates.

"We're here to 'make radical and accessible works that move people' – it's written on the first page of the Business Plan!" he laughs.

"There's definitely a fit with the corporate market, it's just working out what the right show from The Farm is in that context."


On the Gold Coast, Webber has found a Goldilocks zone of stimulation – a bubbling (but not lava-hot) creative community free from the politics of big-city arts scenes.

"In the capitals there's people competing for money and attention, but there's an energy and a freshness here that I really like," he says.

"It's not bound by a history, the way forward is very clean and there's an excitement building, which is a rare thing."

He's also felt 'a kind of friction' with the new environment that's fed directly into The Farm's local output – sand is a central component of the beach-set *InsideOut* and *TIDE* could hardly have been more site-specific.

"*TIDE* is literally taking something we had and something the Gold Coast had and smashing them together and just letting the people and the environment interact with us," he says.



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Poolside at the Saguaro Palm Springs

Mid-Century Masters

A two-way street – contrasting attitudes to the architectural heritage of the Gold Coast and California's Palm Springs

WRITER Bruce Nelson



Top: Richard Neutra's Kaufmann House (1946)

Opposite: Le Parker Meridien lobby lounge by Jonathan Adler (2003 refit)

One of the things that first attracted me to the Gold Coast was the remnants of the city's 1950s architecture.

The skillion roofs of the fibro beach shacks, the now mostly defunct Florida-inspired motel architecture, the ubiquitous breezeblock and the occasional public building still standing firm against the ravages of development and desire for all things shiny and new.

Not long after Australia had won the America's Cup, I drove for the first time through the city along the Gold Coast Highway, then the only arterial from NSW to Brisbane, and marvelled at some of its finest modernist buildings.

The Miami Ice works (gone), El Rancho Motel with its exotic honeymoon suites (gone), the Pink Poodle Motel (gone, but the original sign and façade still stand), the Mayfair Motel (gone) and the Chevron Hotel (gone) all provided a glimpse into the architectural origins of Australia's holiday playground.

While these buildings are now a quaint and distant memory, in other parts of the world they would have been protected, restored and celebrated.

A recent expedition to California's Coachella Valley opened my eyes to a city that, while very similar to the Gold Coast in many ways, has managed to successfully adapt its postmodernist architectural roots into a major tourism drawcard.

It's ironic that the Gold Coast, a tourist mecca on the edge of the east coast of Australia, has so much in common with the desert town of Palm Springs, yet has gone down a very different architectural path.

Los Angeles to Palm Springs is an easy two-hour drive along a snaking series of freeways, cutting through suburbia and industrial hubs; the colossal Skechers factory outlet in the Moreno Valley marks the end of civilisation and the beginning of the desert.

Well not quite, as there's also the sprawling Desert Hills Premium Outlet Shopping Centre, and the Morongo Casino Resort and Spa that rises up like a multi-storey megalith along the way, but hey this is California.

Set in the crook between the mountains and open desert, the road into Palm Springs is surreal, not just because of the desertscape, but also the hundreds of rotating white wind turbines supplying power to the state's electricity grid.

The first building you encounter on the outskirts of town sets the scene.

The Palm Springs Visitors Centre (originally the Tramway Gas Station) is a beacon of modernist architecture, designed by Albert Frey and Robson C. Chambers.

Its distinctive wedge-shaped canopy, known as a hyperbolic paraboloid, was built in 1965 and intended to be the first Palm Springs building visitors saw when approaching the city from the north.

But it's just a taste of things to come.

Palm Springs proper is largely divided into two sections: the Uptown Design District, which you first encounter from the north, and Downtown, the tourist and restaurant centre, both attached at either end of Palm Springs Drive.

Uptown (the 10 blocks between Tachevah and Alejo) is best known for its array of mid-century retail shops and galleries, where you might find original Danish furniture or well-preserved retro bric-a-brac: 1950s stereos, cameras and classic ceramics of the time.

Downtown is the ubiquitous tourist hub that all holiday havens need to service the postcard and tour bus demographic – think Surfers Paradise for the Gold Coast.

It's small malls, restaurants catering to the upmarket and family sets alike, and souvenir shops, jampacked on weekends and holidays, particularly during winter when the climate cools in many parts of the US.

Scattered between the two districts are a number of 1950s motels, either renovated and enjoying a second lease of life, or waiting for their imminent relaunch as the city's latest retro-hip place to stay.

While certainly not an exhaustive list, icons such as the Riviera Palm Springs, the Palm Springs Rendezvous, Skylark Hotel, Movie Colony Hotel and Orbit Inn all exude the design cool of the mid-century era – think anything angular or amoeba-shaped.

Many played host in their day to the likes of Marilyn Monroe, Tony Curtis, Kirk Douglas and even Albert Einstein.

The architects of the time, who designed these lodgings and are now revered as rock stars in their own right, weren't trying to be cool; it's just how history remembers them.

The likes of Donald Wexler, E. Stewart Williams, Hugh Kaptur and John Lautner designed civic buildings throughout the city and lavish homes for stars such as Dinah Shore, Frank Sinatra, Steve McQueen and Bob Hope just to name a few.

Palm Springs could give Hollywood a run for its money in namechecking movie stars that have visited, lived or lolled poolside.

But the city's most famous home wasn't built for an actor, rather department-store magnate Edgar Kaufmann, the man who also commissioned Frank Lloyd Wright to build the famed Fallingwater in 1936.

Designed by Richard Neutra 10 years later, and now revered as one of the key US architectural statements of the 20th century, Kaufmann House was later owned by Barry Manilow, sold and refurbished back to its original glory on a US\$4m budget, and sold again in 2008 for US\$12.95m.

Modern Palm Springs had already become famous as a winter playground for Tinseltown-types when it was incorporated as a city in 1938.

The likes of Lloyd Wright (son of Frank Lloyd Wright) had already left his mark with the Oasis Hotel, a modern masterpiece in slip-form concrete designed in 1923.

It wasn't until the late '40s, when E. Stewart Williams designed Twin Palms, a house for Frank Sinatra, that the mid-century golden age of the party town really fired.

At its height in the '50s and '60s (known today among the history-shy as 'the *Mad Men* era'), Palm Springs was the go-to party hideaway for US celebs, with nearly every major star visiting – Lucille Ball to Rock Hudson to Cary Grant and Elvis.

Sinatra's home was party pad for the Rat Pack (Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop) when they were in town.

A frenzy of activity began as architects and developers alike worked to meet demand for houses in the desert oasis.



Top: Kaufmann House, regarded as one of the most significant US house designs of the 20th century (1946)

Below: The Tramway Gas Station, now the Palm Springs Visitors Centre, designed by Albert Frey and Robson C. Chambers (1965)

Bottom: E.Stewart Williams' Twin Palms, now known as Sinatra House, was commissioned by Frank Sinatra in 1947 and served as his principal Palm Springs residence



Enclaves such as The Movie Colony and Las Palmas (that now have their own neighbourhood societies) and resorts such as the Racquet Club all played host to the rich and famous.

Even the common man could buy a slice of Palm Springs cool with the moderately priced modernist Alexander House, the iconic design named after the father-and-son team who built around 2,500 of them in the area.

These same houses today can fetch well over US\$1m, not bad for a simple mass-produced bauhaus bungalow that helped shape the mid-century modern style.

The city, however, hasn't always been the mecca of modernism it is today, with Palm Springs tumbling from favour with 'the in-crowd' during the '80s and '90s.

It was (and still is to some degree) known as 'God's waiting room' due to the large population of retirees who flocked there for the golf courses and arthritis-friendly warm weather in their twilight years.

Novelist Sidney Sheldon once quipped that the average age of someone who lived in Palm Springs was 'deceased'.

When more affluent resorts and private gated communities started popping up in neighbouring towns such as Palm Desert and La Quinta in the late '70s and early '80s, and spring break

students looking for a cheap, booze-fuelled getaway (think Schoolies in Surfers Paradise) started descending on the town, Palm Springs' sunny gloss started to fade.

According to local real estate agents, in the early '90s you could pick up a mid-century classic house designed by Donald Wexler for less than \$100,000, the architectural equivalent of finding a Picasso at a garage sale.

Then came the 21st century, when everything 20th suddenly became cool.


Palm Springs' close proximity to LA and year-round sunny climate (its original attractors), coupled with its almost museum-like collection of architecture, caught the eye of the emerging creative class, who started buying houses and influencing those within their circles to do the same.

Type 'Palm Springs' into any real estate website today and you'll see mid-century homes selling in the millions.

While on the Gold Coast, once-hip 1950s beach shacks and iconic sites such as the El Rancho are knocked down and amalgamated to accommodate mega-mansions or apartment blocks.

Head south down Palm Springs Drive, past classic commercial creations such as the Le Corbusier-inspired Oasis Building, Robinson's Department Store and the two Coachella Valley





A frenzy of activity began as architects and developers alike worked to meet demand for houses in the desert oasis

Savings and Loan buildings, and you'll find the best examples of the city's recent rebirth – the colourful The Saguaro Palm Springs hotel and the eclectic yet uber-stylish Le Parker Meridien Palm Springs.

The original Parker opened in 1959 as California's very first Holiday Inn, and was purchased by singing cowboy Gene Autry not long after in 1961.

The property bore a host of owners and changes over time, including a period as a French-themed resort affiliated with Givenchy label head Hubert de Givenchy.

In 2003 it was purchased by hotelier Jack Parker, who ordered a US\$27m interior renovation by designer Jonathan Adler.

The Adler makeover included the addition of a huge two-storey breezblock entrance and has been credited with kickstarting the modernism renovation boom throughout the Palm Springs hotel industry.

Closer to the city centre and another Holiday Inn graduate, The Saguaro Palm Springs is today a vibrant and colourful (14 colours to be exact) hotel, sporting a classic '50s cantilevered porte-cochère, a series of Barbie Doll dioramas in the foyer and a huge swimming pool that hosts some of Palm Springs' hottest pool parties.

Since its revival started in earnest in the late '90s, the desert town has come to embrace and showcase its mid-century pedigree – and turn significant tourism dollars in the process.

Organisations such as the Palm Springs Preservation Foundation, established in 1997 to educate and promote the city's architecture, have worked with other organisations to establish Modernism Week, an annual drawcard celebrating and fostering appreciation of mid-century architecture and design.

This year's event, its 10th anniversary, attracted 60,000 people, up 30% on last year – not bad for a town with a population of just 46,000.

Modernism Week's more than 100 events include the popular neighbourhood tours, films, exhibits and lectures.

This year, visitors buzzed about a special evening with the original ladies, Nelda Linsk and Helen Kaptur, from the iconic 1970 Palm Springs photograph *Poolside Gossip* shot by society snapper Slim Aarons.

Sadly, Kaptur passed away a month before the gathering, but not before a recreation of the original photo – shot 45 years ago at the Kaufmann House – was taken.

This level of detail and commitment to all things mid-century attracts crowds to Palm Springs all year round.

It's heartening that an exhibition such as *Fibro Coast*, a celebration of '50s Gold Coast beachside design and lifestyle, was featured at the Arts Centre Gold Coast last year.

Sand Serif, a local project celebrating the iconic typefaces of Gold Coast motels, and the hit Facebook page *Have You Seen the Old Gold Coast* have also staked down some of our mid-century history.

But perhaps more should be done. While Sinatra and Deano were living large Palm Springs-style under Williams and Neutra-designed rooves, a wave of iconic Gold Coast development boomed as southern markets tuned in to the city's potential.

Had posterity, rather than progress, ruled our thinking, perhaps we'd today still have bricks-and-mortar cultural tourism products to flaunt and a selfie out front of the original Chevron Hotel would be de rigeur for visitors.

The stark reality is there's not much left to save or savour.



MERCEDES-BENZ GOLD COAST

MERCEDESTROPHY GOLF DAY

SOCIAL PHOTOGRAPHY Ben Birch

This year's Gold Coast leg of the MercedesTrophy, an exclusive series of invitational golf tournaments held around the world, saw locals tee off for a berth at the national final, en route to the global playoff in Germany.

More than 80 entrants battled it out on The Pines course at the Sanctuary Cove Golf and Country Club on what was a picture-perfect April day for golf, with the awards officiated by Mercedes-Benz Gold Coast ambassador Shelly Craft.

Each year, more than 65,000 players from more than 60 countries enter the MercedesTrophy in local, regional and national events.

Mercedes-Benz Gold Coast Dealer Principal Robin Mainali says the tournament has been running since 1989 and is a great way for Mercedes-Benz owners to socialise and try their hand at the major prize.

"While everyone had a great day, only the top three placegetters won the chance to play against other MercedesTrophy winners from around Australia," says Mr Mainali.

The Gold Coast 2015 winners (Russell Keller (1st place), Phil Fahey (2nd place) and Stuart Corkery (3rd place)) will have homeground advantage at the national MercedesTrophy tournament, to be played at Sanctuary Cove later this year.

Top three at the national completion, says Mr Mainali, win the opportunity to play in the MercedesTrophy World Final at the 'home place of the automobile', Stuttgart, Germany.

"And the best way to ensure your entry in the event next year is of course to drive a Mercedes-Benz," laughs Mr Mainali.

PHOTOS FROM THE MERCEDESTROPHY GOLF DAY



A glimpse into Mercedes-Benz marketing of yesteryear, an era of long copy, masterful commercial artistry and press advertising with panache. Curated by the team at MBGC.

There's one thing unchanged by time

When Gottlieb Daimler and Karl Benz produced their first motor carriages, 75 years ago, they realized an age-old desire to travel with greater speed, safety, ease and pleasure. This original purpose of the motorcar has remained the same to this day. Mercedes-Benz cars are designed to give you many years of the great joy in trouble-free motoring at its best. Discreet elegance in line, technical perfection and uncompromising quality in every detail are the principles that have been applied by Daimler-Benz AG for three-quarters of a century.

75 YEARS OF AUTOMOTIVE ENGINEERING
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MERCEDES-BENZ

In celebration of our look back at the mid-century architecture of Palm Springs in this edition's DESPATCHES, we hope you enjoy this era-appropriate 1961 full-pager for the Mercedes-Benz 300SL.

The ad creatives behind the gorgeous artwork were, like us, in a nostalgic mood, using the copy to underline the legacy of Karl Benz and Gottlieb Daimler's focus on quality and the marques' 75th anniversary.

Lookwise, the composition typifies the era's modernist obsession and minimalist bent (the influence of Saul Bass's global Pan Am logo, minted just four years earlier, can certainly be felt).

Note too juxtaposition of the 300SL's zoomy bodylines against the quaint putt-putt of the 1885 Motorwagen. Buckle up... the future's here!

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