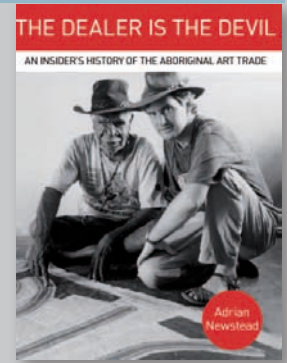


**The Dealer is the Devil** (Adrian Newstead, Brandl & Schlessinger, \$79.95 hb, ISBN 9781921556258, \$49.95 pb, ISBN 9781921556432, February) ☹ ★ ★ ★ ★ ★

*The Dealer is the Devil* could have been called *Everything You Ever Wanted to Know about Aboriginal Art*. Adrian Newstead started selling Indigenous art in Sydney in 1981 and I think he can justifiably be called an expert. This book reflects his years of experience and is both personal and encyclopaedic; it is sufficiently well-illustrated but the text is a masterpiece of art writing. He retells with excitement the ethnology and early collection of art and artefacts. He traces the growth in international interest in the 20th century, the story of artist Albert Namatjira, and the recognition of Indigenous art as something special. Over the years Newstead has travelled across outback Australia to meet and buy from artists, and their stories are used to illustrate the richness and diversity that exists in

Indigenous art (each area has different styles and symbols, and each artist has their own style, and so on). Politics is always in the background, and Indigenous culture and pride are well-presented. Because Newstead is a dealer, he always knows the price, historic and current, which adds a little spice to the story. After reading this book I visited the Museum of Contemporary Art in Sydney and was able to look much more knowledgeably at the Indigenous art. This is a great book to help readers understand the beauty and significance of Indigenous art.

*Clive Tilsley is the owner and director of Fullers Bookshop*



**Inside Trader** (Trader Faulkner, Scribe, \$35 tpb, ISBN 9781922070852, February) ☹ ★ ★ ★ ★ ★

Born in Sydney—to a Ballets Russes ballerina improbably named Sheila and a larrikin silent-movie actor, John—young Ronald Faulkner earned his sobriquet after trading back his lost marbles for a whiff of his dad's bathtub whisky. Now 86, Trader has hobnobbed for decades with the giants of the British stage, radio, TV and Hollywood screen, but began his career in wartime Sydney, where he was directed by Peter 'I'm as mad as hell and I'm not going to take this anymore' Finch. Shipping out to London in 1946, Trader subsequently trod the boards with Gielgud and Olivier, kissed Vivien Leigh daily—twice if there was a matinee—and stepped into the shoes, if not the fur-lined codpiece, of Richard Burton. But after a decade of steadily making his name, Trader's brilliant

career went bung when stagecraft became passé and the concept of the untutored Angry Young Man became 'in'. Happily, there are second acts, and Trader's was borne out of the flamenco. He learned Spanish and travelled Spain, which eventually led to his later-life's achievement: the translation of Spanish poet Lorca for the stage, for which Trader was decorated by the King of Spain. Pithy and sharp but without bitchiness, this book has theatrical anecdotes aplenty and displays a range from hilarious to melancholic.

*Michael Kitson is an academic and bookseller at the Sun Bookshop*



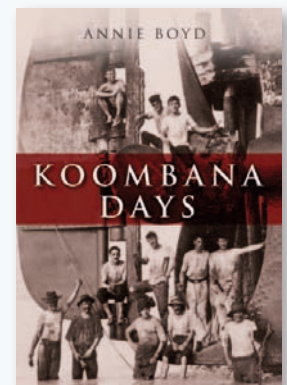
Trader Faulkner

**Koombana Days** (Annie Boyd, Fremantle Press, \$39.99 hb, ISBN 9781921888885, December in WA, February in other territories) ☹ ★ ★ ★ ★ ★

A century ago, there weren't many roads in Australia, and outside the main cities and the south-eastern states, what railways there were tended to run inland from ports rather than from town to town. In Western Australia the main means of transport to and from Perth and Fremantle—for people, supplies, crops, livestock, pearls, ore and heavy goods such as railway tracks and sleepers—was by ship. In 1909 the Adelaide Steamship Company made a large, brave investment and commissioned a Glasgow shipbuilder to make the *SS Koombana*, a state-of-the-art steam ship expressly designed to serve the route from Fremantle to Broome, Derby and beyond. But after only three years of service, *Koombana* disappeared in a cyclone with the loss of 150 lives. In reconstructing the story of

the *Koombana* Annie Boyd delves into so many topics aside from nautical history: the development of remote Australia; immigration and the White Australia policy; relations with the Indigenous communities; the Broome pearling industry and the pastoralists of the North-West; meteorology, mapping and navigation. It's a fascinating mix that adds up to a work of social history that is engaging and readable for a wide general audience.

*Tim Coronel is a freelance editor and publishing consultant. He is the coordinator of the 2013 Independent Publishing Conference and is a former publisher and editor of Books+Publishing*



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