

Staking a Claim in the Mining and Discursive Fields: Eight Mt Isa Novels

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Mt Isa's story is an Australian foundation epic. Only heroic struggle could have dug the mine and built the city a thousand kilometres from the nearest deep-water port, in a scorched red landscape of rocky hills dotted with spinifex and eucalypts. In *Mines in the Spinifex*, Geoffrey Blainey celebrates the fortitude of the prospectors and entrepreneurs who overcame these obstacles, to found what he calls "the greatest Australian mine of th[e twentieth] century" (64).

First published in 1960, Blainey's book domesticates the tradition of nation-building epics like *The Aeneid* by introducing down-to-earth elements from the Australian version of the universal mining romance that the ABC television series, "Dirt Game," brought up to date in 2009. Blainey recounts how the meditative station-hand, John Campbell Miles, discovered lead on the site in February 1923. He describes Miles' friendship with "the lean, comical red-bearded bushman," Bill Simpson (70); the gougers' opening-up of the field; William H. Corbould's establishment of Mt Isa Mines and the company's absorption of its rivals; and the steps by which directors and managers overcame the tyranny of distance, industrial strife and price fluctuations, to the benefit of both investors and workers—a triumphant story.

Adherence to the mythology of diggers and bush mateship is one aspect of the conservatism of Blainey's book, which was commissioned by Mt Isa Mines (245) and which tacitly supports company hierarchies based on responsibilities, skills, and wealth. Blainey describes the building of the town with few references to women or immigrant workers.¹ Aboriginal people appear as ambushers of lonely fossickers and as labourers for Ernest Henry's copper mines. Kalkadoon resistance, quelled in 1884 at Battle Mountain, and the role of Indigenous people in Mt Isa's evolution are notable absences.

For the purposes of this paper these features equip *Mines in the Spinifex* as a thesis, against which I interpret a gaggle of novels that politically are mostly antithetical to it. In terms of numbers of texts, the humanising impulse behind the novels has proven to be more productive over time than the corporate power that funded Blainey's research. Even together, however, the novels do not fill every ideological gap in Blainey's account, or challenge all of his book's assumptions. My aim therefore is to use the whole group of texts as a basis for

mapping the discursively-created “mind” of the mining city of Mt Isa, as this appeared to residents and other Australians during the twentieth century. Ian Syson published a study of Mt Isa literature in 1995, but I hope that my differing approach and textual selection will broaden understanding of the topic.

[Slide 3] The seven novels reflect the often transitory character of Mt Isa’s population in being the work of visitors rather than long-term residents. The exception is *Knock Ten: A Novel of Mining Life* (1976), written by Kay Brown, who grew up in a railway siding town in North-West Queensland and lived in Mt Isa after World War II. However fiction overrides the factual base in both *Knock Ten* and *Kangaroo Court* (1979) by John Jost, who worked in the seventies as a correspondent for the *National Times* and the *Melbourne Age*. Vance Palmer’s *Golconda* trilogy, comprising *Golconda* (1948), *Seedtime* (1957) and *The Big Fellow* (1959), which loosely follows E. G. Theodore’s career from union secretary at Irvinebank to Queensland Labor Premier, was inspired by the author’s two visits to Mt Isa in 1924 and 1957.² Betty Collins’ *The Copper Crucible*, first published in 1966 with an supplementary account of the 1964-65 industrial strife, was reprinted in 1996 in its original form, completed in 1963. Collins bases her narrative on her 1957 residence in Mt Isa. Keith De Lacy’s *Blood Stains the Wattle* (2002) likewise draws heavily on first-hand experience and observation, focused on the extraordinarily romantic events of 1964-65. Using Peter Mooney as a thinly disguised *alter ego*, De Lacy, who was Queensland Labor Treasurer from 1989 to 1996 and is now chairman, director or board member of a long list of sugar and mining companies, narrates the epoch-making struggle from the perspective of a novice miner.

Part 1: Mt Isa Country

[Slide 4] The paintings by Kalkadoon and settler artists shown on the slides call forth a redemptive beauty from the hot, dry Mt Isa country. By contrast, the *Golconda* trilogy converts the country into literary art of complex meaning, though ultimately of negative judgment. For Palmer’s contemporaries, the word “Golconda” conjured up the legendary diamond mines of India. In the trilogy it represents both the drive for wealth that produced the mine and settlement, and the epic proportions of the task. *Golconda* describes how in asserting itself after early rains “the rigid framework of the country... had no interest in idyllic dreams... any life that was built in it must be based on solid rock” (95).

[Slide 5] The particular dream for the continent that the unfolding of Mt Isa/Golconda symbolically denies is that of a free and equal community. The old gouger, Christy Baughan, who joined William Lane’s New Australia experiment, and who lives alone on top of the mineral mountain on his aptly named claim of Cosme, is prophet and preacher for this dream.

As an artist, the young sculptress Neda Varnek has an instinctive empathy for his vision, but the ambition of the trilogy's protagonist, Macy Donovan, aligns him with the pragmatic forces of capitalism and labour that are destined to prevail. Christy's vision for Golconda dies with him, and in the words of Fred Mahony, northern secretary of the AWU, the ensuing industrial ugliness and its decay encapsulate the fate of the nation (*Golconda* 196). [Slide 6]

The complex suggestiveness of Golconda also objectifies Donovan's progress. It figures early as "the dark mountain" (18), its ore-loads as mysterious as his future. Later it looms over his striving as union representative, but when he finally flies out as an elected MP, his half-realised ambitions dwarf the mountain (286). [Slide 7] When Donovan revisits Golconda three years later in *Seedtime*, another image of flight deepens the insight into the ambitious men's fantasy lives (143). However, when at the end of *The Big Fellow* he again returns, still Premier but with his political future uncertain, the gutting and shrinking of Golconda by the now giant-sized machinery testifies to an inner lack never to be assuaged, stemming from his failure to connect truly with Neda (291). [Slide 8]

Golconda also stands for the irresistible creative drive that tragically attenuates love and relationships in Neda's life. As a girl she gains an artist's understanding of the mountain, scouring it for fragments of ribbonstone to carve into jewellery, and by night she connects with the generative power at its heart (73). As a mature woman in *The Big Fellow*, however, she questions the mountain's creative forces as "monstrous or evil" (118). [Slide 9]

The four later novels are less visionary in their representation of Mt Isa country. *The Copper Crucible* describes gruelling conditions endured by underground miners, and denounces exploitation by the company at a time of "soaring profits" (51). However Collins' main focus is on wives, who endure scorching temperatures in Townside's cramped huts and garages. When, seeking relief, Julie Spiros and her friend Bronwyn walk to the top of a hill, they find the town "dominated by the smelter chimney and its ever-belching smoke" (56), while "far away, another little ring of hills like their own closed them in again" (56-57).

The dystopic vistas of *The Copper Crucible* intensify to tragedy in *Kangaroo Court*, set in and near Corbett Waters, a dying gold and copper town on the road to Mt Veracity, which like Mt Isa is a district hub. The violent story of Paul Kovac, a sexual predator tried by a kangaroo court, is tied to its setting, presented as a backwoods. Dan Murphy, the father of a teenage girl abused by Kovac, has always lived in Corbett Waters and traces his ancestry to the town's founders. Simson, from country Victoria, provides a outsider's sane perspective on brutal scenes nurtured in remoteness. By contrast, *Blood Stains the Wattle* focuses benignly on the interactions of its working-class characters in the pub, the mine and at home, with non-

specific descriptions of the town and surrounding country. In *Knock Ten* the narrator, Lee Cleary, is the only daughter in a large Irish-Australian Catholic family. She and most of the other characters grow up, marry and die at The Mount, which becomes a collecting point for their stories. Brown's fictional community is by no means a utopia, but it invites judgements of the district that contradict those suggested by *The Copper Crucible* and *Kangaroo Court*. Families at The Mount earn the reader's admiration by their courage in enduring mining accidents, the signal for which is "knock ten," or ten eerie clangs on the miners' lift cage. In contrast therefore with *Mines in the Spinifex*, *Knock Ten* recognises the paradox that the mining industry that attracts the people and maintains the town, is simultaneously the underground enemy of its own creation.

In opposition to Blainey's promotional history, therefore, disappointment, danger and discomfort feature in the humanised versions of Mt Isa contained in the seven novels. Written by authors who knew the mine and the town in their youth, *Knock Ten* and *Blood Stains the Wattle* affirm human resilience in learning from these disadvantages of place. By contrast, Palmer develops a complex symbolism around Golconda that illuminates both the failure of community in the new continent and his characters' unfulfilled lives. Collins and Jost go a step further, by fictionalising Mt Isa country as a dystopia that harms both the women and the men who live there.

Part 2: Mt Isa Men

Male-authored and written before second-wave feminism had deepened awareness of gender issues in Australia, the *Golconda* trilogy presumes men's inherent superiority and social pre-eminence. On this foundation, Palmer constructs an ideal of Anglo-Irish Australian manhood that features realism, altruism and clear-headedness. At Golconda this ideal manifests in both the union official Fred Mahony and in Keighley, the manager of Golconda Mining Company, the equivalent of Mt Isa Mines.

After Mahony's gambling addiction seduces him into misappropriating union funds, he returns to Golconda as a labourer, where he and Dora Venn build a solid marriage. In *Seedtime* he balances work with a satisfying family life, while remaining cheerfully disillusioned and clear-sighted (147-48). [Slide 10] At the end of *The Big Fellow* Donovan recalls drinking with him twenty years earlier in a Golconda pub: "A man you'd never forget....Dinkum all through. Never asking what he could get out of life, but what he could give" (297). In portraying Keighley, Palmer adds only a dimension of revealed inner struggle to the generalised approval of managers in *Mines in the Spinifex*. Keighley battles self-doubt stemming from limited prior success in managing smaller companies, but *Golconda*

demonstrates his coolness in negotiating both with the gougers and the Anglo-American Mining Company.

Donovan at Golconda is Palmer's image of an emerging leader: "The way he had won authority over that small camp, controlling its life, earning the respect of its men and women, had become a legend that shaped all his conceptions of himself" (*The Big Fellow* 134). Throughout the trilogy, Donovan's leadership consists in rescuing or protecting others, thereby affirming a capaciousness of being that justifies his title of "the big fellow." The title also implies self-confidence in overcoming obstacles and a refusal to succumb to "the human warmth of the mass"— "he had never had a mate" (295). Donovan's failures in relating to women and the younger generation, including his children, and his inability to penetrate Neda's creative core finally hollow out and threaten his external success.

That Palmer is in fact nearly as interested in men's failures as their successes, is indicated by the trilogy's exploration of challenges to Australian men's self-image from the 1920s into the 1950s. In *Mines in the Spinifex* diggers are static types reasserting a nationalist myth, but *Golconda* steers this model into the twentieth century by recording the gougers' gradual displacement by workers, unionists and managers. In letting slip the opportunity to rebuild Paraguayan Cosme on the slopes of Golconda, the gougers reveal individualism as a weakness at the heart of the stereotype. The narrative also contextualises mateship amid the exigencies of industrial life, when the symbiotic, heroic friendship between Golconda's discoverers, Charlie Gessler and his mate McVeigh, forces their early retirement from the field.

Throughout the trilogy, white men of Anglo-Irish background are the accepted male norm, a view that reflects pre-World War II ethnicity in Mt Isa and the Australian sub-tropics. The rare allusions associating Aborigines at Golconda with mysteries that elude the rational world of industry and politics accordingly pose no challenge to white male hegemony. The standard image, found also in *Mines in the Spinifex*, of "myalls...lurking just outside the circle of firelight" (48), as a danger faced by lonely gougers, nevertheless takes on a symbolic force. Greek and Italian men, "dagos" in the parlance of the era, occupy a similar discursive position to Aborigines as an alien mystery. However, unlike Aborigines, whose culture the trilogy relegates to a primordial past, non-British European men gradually emerge as a present threat. They haunt the *Golconda* trilogy as a feminised shadow, menacing the robust sunshine of Anglo-Irish manhood.

The "little Greek," Joe Comino, is first defeated in a fist-fight for cheating, and soon afterwards is knocked unconscious in a brothel. From this positioning with the marginal and

subliminal, Joe raises himself by cunning to become financier of Golconda's public buildings. When Mahony, debilitated from his gassing at the Somme, is working as a navvy, Joe offers him work as a manager, thereby playing bad angel to Dora's good angel. Mahony's refusal of Joe's proffers classifies him as a man who has finally overcome his weaknesses. Palmer's descriptions of Joe adopt the judgments of European immigrants as dark, subversive influences common among Australian workers in the 1940s and 50s (197) [Slide 12]. The Italian Farelli wields a similar insidious power over Neda and Donovan. [Slide 13] The threat posed by immigrants consolidates in the trilogy's final chapter, when Donovan, as leading representative of Anglo-Irish Australian masculinity, confronts the New Australians now commingling at Golconda (293).

Except for *The Copper Crucible* the later Mt Isa novels maintain the trilogy's focus on Anglo-Irish Australian men as the ethnic norm. *The Copper Crucible* and *Kangaroo Court* extend Palmer's ambivalent acknowledgment of New Australians by including negative images respectively of a Greek and an Eastern European man. *Knock Ten* counters this with a doctrine of racial inclusiveness in reaction against the World War II Holocaust, while *Blood Stains the Wattle* offers a nationalistic version of Australian working miners and union members with little or no migrant reference.

The Copper Crucible is a social realist novel, the Russian translation of which sold over 160,000 copies in the late 1960s. The narrative upholds the dignity of working men in portraying Finnish, Czech, Russian, Dutch, Greek and Anglo-Australian miners and unionists during the skirmishes with Mt Isa Mines that preceded the 1964 lockout. Julie's husband, Nick Spiros, who is black-listed by management for his union activities, is a hero in the world of work. Julie's wifely perspective nevertheless fills out the symbolic caricaturing of immigrant men in the *Golconda* trilogy with negatives based on close observation, though with the recognition that Nick's selfish domination, like her own demand for freedom and equality, is culturally based. Meanwhile, the courage of Gerry Johansen, a Fin, in fighting mine management, and his love for Nurse Ruth Carver counterbalance the novel's central critique of Nick.

In Kovac, whose name suggests an Eastern European origin, *Kangaroo Court* magnifies the critiques of immigrant men implied by the *Golconda* trilogy and *The Copper Crucible*. Jost's novel simultaneously compresses Palmer's subtle exploration of male vulnerabilities into a primal dread of castration. Early scenes mix suspense with pornography and violence, as they dwell on Kovac's meetings with Murphy's wife Kath, her fifteen-year-old daughter Elizabeth, and Elizabeth's schoolmate Tricia Lardner. Kovac emerges as a

coward whose identity is based on sexual prowess, and who succeeds, like Joe Comino, through cunning. When Murphy catches Kovac with the undressed school girls, he and his mates, among them Tricia's father, take Kovac into the bush with the object of trying and executing him. Only the outsider Simson can be found to defend Kovac (195). Tension mounts through ugly scenes, as Murphy's mates balk at witnessing Kovac's death. During the relieved moments that follow Lardner's and Simson's seizing of Murphy's rifle, he castrates Kovac with a concealed knife, before ending the story tragically insane in a police cell.

Kay Brown's affiliations with Leftist politics and friendship with Communist writer Jean Devanny account for the inclusiveness in *Knock Ten's* depiction of male characters. The narrative idealises Lee's father, Big Dan Cleary and his three "strapping" elder sons, who are high-paid miners at The Mount, but pays more attention to males who transcend or challenge this norm. They include Ossie O'Brien, a talented pianist, and Thad Barrigg, the son of an aggressive drunk, who survives at The Mount by charm and trickery. When Thad loses his legs in a climactic mine disaster and later marries his childhood sweetheart, his joyful effrontery is even more admired. The inclusiveness of *Knock Ten* embraces ethnicity when Mollie O'Brien, like Lee a Catholic daughter, marries a European Jew, Solomon Goldenberg, who is distinguished by a youthful appearance, fragility, and beauty that make him "not like men were at all" (121).

De Lacy's *Blood Stains the Wattle* focuses on miners—the members and leadership of the AWU and the Trades Hall craft unions mobilised during the Mt Isa struggle by the charismatic American Pat Mackie. Mackie remains an ambiguous figure, but Anglo- and Irish Australian workers and their families are approved and even idealised. Hyperbole and romance, colourful events and characters abound, as *Blood Stains the Wattle* reactivates in the twenty-first century a mythology of working-class solidarity that emerged a century earlier, partly as an urban repositioning of bush mateship.

As might be expected, therefore, the Mt Isa novels are mostly male oriented. Only the *Golconda* trilogy approaches the inner lives of male characters with subtlety and it alone addresses changes taking place over time in Australian male mythologies. Most of the novels take Irish Australian miners as the norm. In the trilogy immigrant men appear as a half-realised threat to a pre-existing masculine hegemony. *The Copper Crucible* critiques Nick Spiros as a husband, but balances this by positive assessments of other immigrant men in both the private and public spheres. *Knock Ten* includes Jewish, sensitive, artistic and disabled men among acceptable versions of north-west Queensland manhood. In *Kangaroo Court* Kovac is

a monster of lust, fundamentally pathetic, who meets a dreadful fate. Despite their high profile in the 1960s industrial strife at Mt Isa, migrant workers are largely absent from *Blood Stains the Wattle*, which offers a flattering portrait of Irish-Australian miners and their families.

Part 3: Mt Isa Women

Perspective, apparently decided by the author's gender, is the leading determinant of female characterisation in the seven novels under discussion. All the male-authored works assume women's inferiority in ability, status or interest, and all try to break down the so-called feminine mystique. However, Collins' and Brown's approaches through women's eyes challenge both the male hegemony over Mineside and Townside and the gendered assumptions of the other novels.

Depictions of the working girls who have always been a feature of Mt Isa encapsulate this division. In *Golconda*, the women at Mother Gregson's arouse Donovan's trepidation and disgust (65) [Slide 14], but the same scene later challenges his reaction: "They're women battling for a living," said May calmly. "I haven't found them bad neighbours" (67). *Kangaroo Court* once again simplifies Palmer's more nuanced approach, in a culminating sexual scene where Kovac bribes an Aboriginal woman with a bottle of rum. The narrative paints Daisy as a denizen of the fringe camp, pitiable and physically disgusting, but ironically empowers her against Kovac. About to flee Corbett Waters, he warns her: "I'll cut your tits off if you tell anyone you saw me," but immediately hears the voices of Murphy's vigilantes outside (191-92). Of the female-authored novels, *The Copper Crucible* invites compassion for a girl who "goes through" the single men's barracks "at a fiver a time" (21), but Kay Brown's story of Big Doll is a long, sentimental filling-out of the "whore with the heart of gold" stereotype, which, contrary to the male-authored novels, finds an unambiguous generosity and strength in a female sex worker (180).

The epic scale of the *Golconda* trilogy allows for a multi-faceted depiction of female characters. Women's arrival at Golconda heartens the men as a civilising sign, but the description assumes wives' confinement to domestic tasks [Slide 15] (103), while a later account summarises the gendered fundamentals of the mining field's mindset by stressing female invisibility (117) [Slide 16]. May Varnek and Dora Venn, both large in body and spirit, nevertheless challenge women's invisibility, in a narrative that glosses their prescribed maternal roles with the romance of pioneering.

May is visibly failing from their first meeting, but Donovan profits from her stoical calm and modelling of acceptance. When the picture theatre opening brings Golconda people

together to celebrate, May “comes out into the daylight” (123) in a dance that creates a “homely community-feeling” and symbolises her cohesive role as the heart of the town. Predictably, her death accordingly releases the centrifugal forces: Neda flees with her young lover Farelli, and the gougers disperse. Dora shares May’s status of a “woman with a past,” deserted or abused by non-Australian men. As the school teacher, she adopts a protective stance towards Golconda’s women and children (139), for example by sharing her home with the motherless Neda. Beyond this, she saves Mahony’s life, seeking him out when he is lying feverish in his Golconda tent, thereby initiating the trilogy’s only fulfilled and happy sexual relationship.

As strong women, May and Dora therefore support community among the miscellaneous men who have converged on Golconda. Palmer venerates the maternal principle ruling such women, and embodies it in Neda’s sculptures (118). However, the healing earth-mother figure is the opposite of Neda herself, who feels only intermittent concern for her son. Instead, Neda epitomises the mystique that Palmer regards as the essence of the woman artist, while he locates a more purely erotic mystique in the foreignness of Keighley’s wife Carita, who has a fling with Donovan at the Golconda dance.

The women in Donovan’s life after he leaves Golconda are on the whole less admired than the pioneering Golconda women. In *Seedtime* he chooses to marry Kitty, the eldest of the Hegarty family, who has mothered and raised her younger siblings, preferring her realism over her sister Judy’s romantic obsession with him. By the beginning of *The Big Fellow* sexual and emotional aspects of the marriage have failed, and Kitty’s self-image as a family woman leads her to into a blunder that destabilises Donovan’s position as Premier. However, the ending chillingly reaffirms her suitability as a politician’s wife: “He could count on her standing behind him, cheerful and high spirited, in whatever fight lay ahead” (297). [Slide 17]

In *Golconda* women’s heroism therefore consists of caring for men. In *The Copper Crucible*, by contrast, it takes the form of fighting for emotional survival, for the survival of marriages and for children’s welfare, in intolerable conditions. Julie’s heroines are Bronwyn, “tough, wiry and weather-beaten—but somehow perky and indomitable” (15), and Mollie Johansen, who lives for the day her family will revel in a home on the coast. Solidarity upholds these women’s struggles at Mt Irene. *The Copper Crucible* fills in the details of domestic privation which Blainey’s history denies and which *Golconda* hides under an acceptance of invisibility. The suffering of Mt Irene wives is ultimately unalleviated either by the romance of pioneering, or by the vision of a just community, the hope that in *Golconda* dies with Christy Baughan. Instead, Julie’s demand for equality in marriage (170) heralds the

feminist reawakening of the late sixties. Despite its success in Communist Russia, therefore, *The Copper Crucible* is a feminist rather than a proletarian text.

In *Knock Ten* Lee Cleary's female perspective and the comparable attention paid to male and female characters depart from the male-authored novels' assumption that the mining industry is a masculine domain. While not professedly a feminist work, *Knock Ten* celebrates transgression as a sign of female maturity. For example, when Mary Rose O'Brien is about to marry the son of the mine's General Manager in the wedding of the year, the ringing of knock ten brings the bride in her elaborate regalia to the pit head, fearing for her true love Thad (266). Lee is shocked at this breaching of the gender boundary between Townside and Mineside, "at her not *knowing* that miners' women didn't DO that—didn't race to that place of men's work. Not there—not to the poppet head...I had to show her women waited—waited holding all that screech and tear and agony inside, and quiet. Women stayed in their homes and just waited, and waited, and waited" (267). Later Lee herself defies her admirable, pious mother, who to her cost has always maintained such boundaries, in a transgressive leap seen as crowning her maturity (299-300).

By contrast, the female characters in *Kangaroo Court* are victims of Kovac's lust or violence, though perhaps, like Daisy, ambiguously or incompletely so. Murphy's wife Kath rejects Kovac after discovering his attraction to her daughter; and Kovac's wife Ellie quits after years of slavery when Kovac sadistically destroys her garden, her one joy. These desertions provoke his fateful approach the schoolgirls, who are merely curious and untroubled by the sex games until they erupt into violence. In *Blood Stains the Wattle* female characters fall into the Madonna-whore binary, as Peter records his sexual performances with the nurse Margaret, in parallel with his growing commitment to Patricia O'Donoghue, Catholic daughter of the local AWU organiser.

Conclusion

[Slide 18] The map of the Mt Isa mind—the nexus of ideas and assumptions relating to the mine and city—that emerges from this study of the fiction is complex, yet some conclusions are clear. The first is that the seven novels feature dystopic, female, migrant, and proletarian experiences that are suppressed in Blainey's history. Secondly, the *Golconda* trilogy and *Kangaroo Court* explore different kinds of male vulnerability, including changes occurring in Australian men's self-image during the twentieth century. Thirdly, except for *Knock Ten*, which adheres to a dogma of inclusivity, the novels demonstrate an ambivalent attitude to non-English and non-Irish immigrants. Fourthly, Aboriginal people are a notable absence, but rare references portray them as mysterious, threatening or abject. Fifthly, while only *The*

Copper Crucible is an openly feminist text, all the novels acknowledge women's presence on the mining field. *Golconda* confines complex female portraits within maternal and woman-artist paradigms; *Knock Ten* encourages the crossing of gender boundaries; and Jost and De Lacy present women primarily in sexual relationships with men. Sixthly, all the novels are loyal to working-class men and women, if not to leftist ideology. The Mt Isa novels can therefore indeed claim, as Ian Syson argued in 1995, to be a literature of the people.

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¹ Blainey refers to a large influx of Fins from the canefields in the late 1920s, "making Mt Isa the largest Finnish community in Australia" (157).

² See Vance Palmer. "Return to Mt. Isa: Among the Metal-Minded Men of Queensland." *The Age Literary Supplement*, Saturday 19 October, 1957, p. 1.