

## REVIEWS

### **IN PRINT – The Magazine of the Townsville Writers' Group, Vol. 1, No. 2, Summer 1973, 49pp., 40c.**

The first number of In Print was met on most sides with polite silence. The second issue rates mention as vastly improved. There is good writing in its pages; poetry by Olva Jacono, Stephanie Bennett, Nancy Phillips, and Erica Borsboom; prose by Trugh Scott. Not earth-shattering stuff, but good. Improvement must count for something, and the present quality, although variable, argues well for future publications by the Group.

Format at present is lagging behind content. Typed stencils are not the most flexible medium in the world, but even so, the present layouts and type styles, and the dinky decorations that dot the pages, contribute little to the appearance or the general tone of the work.

The general mood of In Print is probably its most encouraging feature. These writers are unpretentious, but not unambitious, conscious of their limitations and striving to improve. Would that all who write could claim the same. Long life to In Print.

### **Thomas Keneally : THE CHANT OF JIMMIE BLACKSMITH, PENGUIN 1973, 178pp., \$1.20.**

Jimmie Blacksmith was a Tullam man of the Mungindi people, heir to thirty thousand years of Emu-wren dreaming. But his people called him a paley. Jimmie Blacksmith was of Anglo-Celtic stock, impelled by his genes to clear land, build fences, plough fields, and become fat and prosperous with his cattle. But his people called him a darkey. Jimmie's two societies had each, over the millenia, evolved safe, careful mechanisms by which Apollonian man can rebel against Dionysian submersion. But when Jimmie's soul rose in revulsion against both cultures at once, he found it necessary to create new mechanisms. The expression of powerful forces demands a powerful medium. And what medium more appropriate than the tool some of Jimmie's fathers traded to others of his fathers for their land and their birthright – the steel axe blade.