

IN PRAISE OF (GAY) PULP

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The Australian publishing industry publishes less and less fiction. Random House published twenty Australian fiction titles in 2002, but only ten in 2004. Moreover, most of these were by established authors and expected to sell thousands of copies. Opportunities for new and emerging writers of fiction are very limited in Australia. This is what the industry has become. Australian publishing has developed its own individual identity most fully in the latter quarter of the twentieth century despite the fact it is now dominated by almost always foreign media corporations, namely Bertelsmann (Random House), Holtzbrinck (Pan Macmillan), News Limited (Harper Collins), Viacom (Simon & Schuster), Walt Disney, McGraw-Hill, Pearson (Penguin), Hachette (Hodder Headline), Thomson (Nelson, LawBook) and Reed Elsevier (Harcourt, LexisNexis). These now account for over 76% of books sold (both published and imported).¹ Driven by the demands of their (mostly) overseas-based accountants, Australian publishers have a brief to raise the return on investment, percentage point by percentage point. Major houses now claim that only fiction that sells over 20,000 copies is worth publishing.² As a result, Australia is failing to develop and maintain a pool of professional writers able to produce popular material meeting the demands of a wide range of readers.

In former times, the pulp sub-sector produced some of the most productive and best-selling writers in English—Agatha Christie, Edgar Rice Burroughs, Georgette Heyer, Raymond Chandler, H.P. Lovecraft, Elmore Leonard, Robert B. Parker, Dashiell Hammett, Ray Bradbury, Erle Stanley Gardner, to name but a few. Without their pulp origins, these writers would not have been able to make a living and develop their skills.

In Australia, pulp briefly flourished but doesn't exist anymore. Nowadays, a new writer is expected to produce a massive bestseller with his or her first work, or remain unpublished. Pulp provided a publishing opportunity for writers to continue to write for reward, both mainstream writers as well as those who write for niche areas such as homosexual narrative, some of whom I write about here. Its demise leaves fewer opportunities for new and emerging writers.

I use the term 'pulp' loosely to cover low-priced magazines and paperbacks formerly sold more generally by newsagents than by booksellers and as a publishing category rather than a writing genre, meaning that writers may not see themselves as pulp writers, and may move in and out of the category according to contractual opportunities.

Pulp developed in the nineteenth century, the term resulting from the poor quality paper used. In the United Kingdom, from the mid-nineteenth century until World War I, pulp publications often had yellow covers with type big enough to be read at a distance and were typically sold at railway bookstall ('yellowbacks'). In the United States, 'dime novels' were extremely popular with soldiers in the American Civil War. This cheap paperback format evolved into more colourful magazines and books in the twentieth century, by which time American pulp publications had developed lurid covers featuring buxom women or muscular he-men. Publishers who have focused on pulp have demonstrated editorial practices more akin to those of a tabloid newspaper than of publishers of works targeted at a discerning audience; that is, traditional book publishers who publish literary fiction and authoritative works of non-fiction. Like tabloid newspapers, pulp thrived on sensationalism and titillation. It also offered escapism and adventure.

Above all, pulp was driven by market demand and a distribution system more akin to newspapers than traditional book publishers. The publications were designed for a short shelf-life. Out of pulp, several discernible genres have developed—crime fiction, science

fiction, horror, westerns and romance. Pornography may also claim links with pulp, since more salacious varieties of pulp were available 'behind the counter' and their success spawned glossy pulp publications such as *Playboy* and *Penthouse*. (The X-rated video/DVD may have replaced the print market for this variety of pulp.)

As with newspapers, the stories published in pulp were cut to size. Magazines such as *Argosy*, *Worlds of Fantasy*, *Ellery Queen's Mystery Magazine* and *Fantastic* were edited and published to tight deadlines and strict page counts. The paperback publishers in the pulp market also exercised page and size limits.³ Speed of publication was paramount and this could affect editorial quality. Larry Townsend has written how Greenleaf Classics treated some of his works. One was 'submitted at first draft at the publisher's request, badly edited and never proofread'; another had the title changed from *The Faustus Contract* to *Billy's Club* and photographs were included without the author's consent; and with another, 'because Greenleaf changed its format between purchase and publication, Chapter 8 was lifted out (in the galleys) to make the length conform to specifications'.⁴

Pulp did not develop fully in Australia since, as a small English-speaking market, it has never had sufficient linguistic independence from the United Kingdom or the USA to drive a market for it. Even so, the New South Wales Bookstall Company published popular titles with lively covers by authors such as Norman Lindsay, Vance Palmer and Steele Rudd from the 1880s to 1946. However, at the end of World War II the company reverted to being simply a retailer and distributor of books and magazines. This is despite the fact that Australian pulp began to flourish during World War II after a dollar crisis in 1940 forced the Australian government to impose restrictions that led to all US publications being refused entry to Australia.⁵

Companies such as Invincible Press, Cleveland, Currawong and Horwitz (as Transport Publishing) leapt into the gap created,

publishing mysteries, westerns,⁶ romances and fantasies by both Australian and foreign writers. The Australian writers these publishers worked with included Jon Cleary and Frank Clune. Horwitz also fostered A.G. Yates (better known as Carter Brown) and J.E. McDonnell. Because of strict censorship laws in Australia, pulp never developed the sensationalist, high-pitched edge that it gained, say, in the US, even though Noel Sanders writes '[t]he word for the pulp paperback industry in Sydney in the early 60s is, without a doubt, "sleazy"'.⁷ Horwitz, for example, published Norman Lindsay's *The Cautious Amorist* in 1962, the book having been banned for importation into Australia in May, 1933, after its publication in the USA, as well as three books—all 130 pages exactly—by the late distinguished poet Bruce Beaver, *The Hot Summer* (1963), *The Hot Spring* (1965), and *The Hot Men* (1965), that took a torrid look at sexual relations.

Once a publisher, whether pulp or not, has a successful writer, it is to everyone's advantage to exploit that writer's talent as much as possible. Some writers use multiple pen names so they can be marketed in different niches (A.G. Yates used several to write in different genres, as did A. Bertram Chandler), and publishers knowingly foster and assist them in this mild deception. It has been a useful means for female writers to overcome gender prejudice. A writer, after all, needs to sell books to succeed.

In this regard, my interest was aroused by the story of one 1965 book, *No End to the Way*, written by a 'Neville Jackson'. This work was published as a pulp paperback probably because of its subject matter, though the author did not intend the book for the pulp market.⁸ G. M. (Gerry) Glaskin, the real name of the author, was a West Australian who won the Commonwealth Prize in 1955 for his first novel, *A World of Our Own*. Because he didn't live in Australia, the West Australian critic and academic John K. Ewers argued apparently that he should not receive the cash component of the prize.⁹ Glaskin's later books achieved considerable literary and sales

success in the United Kingdom and Europe, but he failed to generate much interest in Australia.¹⁰ Only two of his works were published in Australia, both later in his career. He returned to Perth in 1968.

Many of Glaskin's books are set in Asia where he worked in the 1950s. There, Glaskin met and remained friends with Han Suyin. He also met Yukio Mishima who wrote to him in 1958:

How many little birds flying over from Japan did you catch at your window? Please tell to your beautiful chatter-box bird that I got married certainly and am going to be father next year. Thank you for your lovely HAIKU. From my point of view, my taste to women belongs to my flesh and my taste to boys belongs to my skin, however who could tell that flesh is deeper than skin? Recently I visited [name deleted]'s harem, where as always juvenile-delinquent type boys were collected. [Name deleted] and I told about you, looking forwards to see you again in Tokio.¹¹

As the frankness of Mishima's letter suggests, many of Glaskin's Asian books explore issues of sexuality, including underage sex. It was male-to-male sex, though, that caused a problem in 1965. The pseudonym of Neville Jackson 'was insisted upon by publishers Barrie & Rockliff, London, when the book's absence of the obligatory tragic ending by death of the main protagonist [a requirement at the time, since homosexual acts were still criminal and a book could not encourage criminal activity]¹² took three years to be passed by the U.K. Home Office'.¹³ The book was banned from entry to Australia, but brought in for sale in airports in 1967.

The insistence on a pseudonym was an attempt by the publisher to protect the reputation of its author. Glaskin regretted the pseudonym later as this was one of his most successful books, and he was not known for it (the copyright notice reads 'Copyright © Neville Jackson. Published by arrangement with G.M. Glaskin').¹⁴

The banning of a book in Australia was an act of censorship and censorship hindered the development of pulp as a publishing sub-

sector in Australia. It was not publishers who resisted pulp. Commercially minded business-people rarely allow morals to get between them and a dollar. It was more the restrictions placed on publishers by government. From early in the twentieth century, Australian governments enacted restrictive legislation regarding the importation and publishing of material deemed to be 'obscene'. A Book Censorship Advisory Committee was established in 1933 to provide the Customs Department with an educated and literary body:

to help pass judgment on [the] works ... By 1938, however, the Department's censorship activities were under so much criticism that it decided to set up a fund to encourage literature in Australia. [The Commonwealth Literature Fund had been established in 1908, but had become somewhat moribund by 1938 and this was an attempt to revive it.] The problem with this scheme was that those responsible for developing the proposal and administering such a fund were the members of the Literature Censorship Board. Thus, for the Customs Department, literature in Australia was only to be fostered by censors who, aware of the dangers of imported literature, could create an indigenous literature which they could control.¹⁵

Works were judged obscene according to strict and rigorous criteria and what opposition there was led to the creation of a severely curtailed funding body. Importantly, there was little discontent or commentary expressed by booksellers or publishers or academics.¹⁶ Instead, opposition came from left-wing political groups, since their works were also proscribed under the Customs legislation.

In the 1930s, the establishment of Penguin paperbacks and the Left Book Club in the United Kingdom had lowered the price of non-pulp books for British readers. The Left Book Club, founded by the British publisher Victor Gollancz in May 1936, had a missionary objective in educating its members with cheap, informative and readable hardback books. A Sydney branch was

established in 1938, and late that year there were over 4,000 members in Australia.

Many branches and distributors were associated with the Communist Party of Australia (CPA). In 1939, after the signing of the Nazi–Soviet non-aggression pact, the government unveiled plans to ban communist newspapers and severely censor other of their publications. The CPA was declared a subversive and illegal organisation two months later, and party premises, including those associated with the Left Book Club, were raided. Left Book Club publications seized included the (definitely non-pulp) works of George Meredith, George Orwell, Stephen Spender, A.L. Morton, Arthur Koestler and John Strachey. The Left Book Club was forced out of business in Australia because the federal government banned all literature that dealt with the Soviet Union, despite such works being freely available in the United Kingdom.¹⁷

Again, there was little public outcry against this censorship. There was a silent complicity from librarians, academics and professionals:

The book trade feared the power wielded by the customs authorities and preferred to cooperate with them in a system of self-censorship. Some of them may have disliked the market competition from imported books and periodicals (which they considered ‘dumping’), and many of them supported the agenda of the Customs (enough of them not to break ranks).¹⁸

This policy has been described as ‘an issue of national security’.¹⁹ By keeping out cheap editions, including pulp, and permitting the privilege of access to banned books only to a supposedly educated elite, the system maintained an ignorance of events elsewhere in the world. This was especially so with regard to dissident political models and changing notions of sexual morality, which pulp mirrored in a titillatory fashion.

In this context, it must be remembered that male homosexuality remained illegal in the United Kingdom and Australia for most of the twentieth century, and was a topic largely ignored, partly because of the policy of denying information to the public. If discussed at all, it was from a legal or a medical standpoint, but a 'survey of the two main journals in Australia (the *Medical Journal of Australia* and the *Australian and New Zealand Journal of Psychiatry*) found only seven references to homosexuality, all but one of which were book reviews'.²⁰ The popular press largely ignored homosexuality, with some indication coverage was deliberately excluded, especially by the newspaper proprietor Warwick Fairfax who lunched with his editor everyday and pushed his views on content.²¹ Australia's elaborate censorship structures continued their work. Anything homosexual was forbidden, regardless of literary merit. Works banned included such contemporary classics as James Baldwin's *Another Country* and Gore Vidal's *City and the Pillar*, D.J. West's very academic *Homosexuality* and, in 1963, the British film *The Leather Boys*.²²

While Customs Acts and Police Offences Acts restricted the importation of material deemed obscene from overseas, both before and after Federation in 1901 there was a:

superabundance of censorship laws in Australia, including Crimes and Vagrancy Acts, Post Office Acts, Wrong Acts, Public Health Acts (such as Venereal Diseases Acts), acts pertaining to advertising and gaming, Commerce Acts, acts for the protection of children, Defamation, Printers and Newspaper Acts, and, of course, Obscene Publications Acts, along with a range of regulations that accompanied many of them.²³

As well, the definition of obscenity in Australian law changed. English Law 'continued to adopt the definition of obscenity as anything that had the tendency to "deprave or corrupt", [while] in Australia the definition had expanded to include a variety of

perceived threats to both the individual and the state'.²⁴ Moreover, while English law permitted consideration of the context of a work in allowing a determination of obscenity, this was ruled irrelevant in Australia, and the determination of obscenity was increasingly in the hands of bureaucrats and officials, who had extensive powers under the various Acts. However, while these powers were extensive, 'nothing could compare with the power awarded to the Customs Department under section 52 (c) of the Customs Act of 1901, which gave the Minister the power to ban any work by proclamation. By 1933, the department was banning an average of six books, newspapers and magazines a month'.²⁵

Even so, cheap books were finding their way through this legal morass into the hands of Australian readers. My copy of *No End to the Way*, published by McFadden–Bartell, is a pulp American edition. It was probably dumped onto the Australian market in about 1974, when I bought it at a newsagency in Gympie. It features a (for the times) sensational cover with a semi-naked man. The back page blurb reads:

Until the hells that only the homosexual knows forced them further and further apart ... A penetrating and honest examination of a life barely imagined by those who do not live it.

More sensation and a degree of homophobia are apparent in the 1966 pulp book *The Homosexual Explosion!* published by Californian publisher Brandon House.²⁶ The exclamation mark in the title is repeated frequently throughout this breathless 'report'. Brandon House specialised in 'saucy' books. Other 'fast-paced' 1966 titles listed include *The Devil is Gay*, *Encyclopedia of Abnormal Sex*, *Bed Slave* and *Housewives for Hire*.

In 1968, Brandon House published *Known Homosexual*, published in later years as *Stranger to Himself* and (the author's preferred title) *Pretty Boy Dead*.²⁷ In this book, not only are the lovers homosexual, they are also inter-racial. The original book was

edited as a moralistic, anti-homosexual pot-boiler. The book is now credited to Joseph Hansen²⁸ whose technique and craft are well demonstrated in the series of books featuring the insurance investigator Dave Brandstetter, where he develops a singular character in Brandstetter and also etches a cultural history of Californian gay life.

Hansen

sees the writer as private investigator. In discussing fiction writing, he singled out Gertrude Stein as a 'writer to the last gasp' because of her words, a 'final beautiful sentence': 'Very well then—what is the question?' Hansen's Brandstetter asks not only who had reason to murder but also why—and then why they do what they do in everyday life. The answers to Brandstetter's questions reveal individuals' actions and motives, but Hansen refrains from having anyone answer bigger questions—about graft, toxic-waste dumping, or AIDS; [instead] he confines his craft to meticulously describing things the way they are. The reader may leave a Hansen novel outraged, cynical, or simply more knowledgeable. His stories are not mere social tracts but compelling tales that move one to sympathy, wonder and amusement.²⁹

This is a major move from anonymous pulp beginnings.

Hansen began writing when he was quite young. A novel was optioned in 1944, when he was 21, but it never appeared, and nor did any of his other writing of the 1940s. In *A Few Doors West of Hope*, a biography of Don Slater, a pioneer for homosexual rights in California,³⁰ Hansen notes that he was a columnist in the 1950s and 1960s for *ONE*, an early homosexual magazine that Slater edited. Pulp books by James Colton—one of the pseudonyms Hansen used in *ONE* to avoid prosecution for 'obscenity'³¹—are called *Lost on the Twilight Road* (1964), *Strange Marriage* (1965), and the previously mentioned *Known Homosexual* (1968), and in each of them the main protagonist is usually a married man who is drawn to have sex with other men.³²

Most of these pulp publications were marketed in sex-oriented bookshops. Hansen has said that in writing these books he honed his fiction-writing skills and found out what he wanted to say. That is, he aimed to write honestly and unapologetically about homosexuality in a manner interesting and acceptable to all kinds of readers.³³ Hansen at this time worked in bookshops, for a literary agent and as a billing clerk in a film processing plant.³⁴ He married Jane Bancroft in 1943, and the birth of a daughter is recorded.³⁵ The complications of family life, involvement in homosexual activism and the need to earn a living took their toll on his writing in the 1950s. Later, as one writer wrote about him, 'he published poetry in the *New Yorker*. And he got into his early career as a moneymaking writer by turning out scripts for the *Lassie* TV show'.³⁶ Hansen took up the editorship of *ONE* in 1962 and edited it until 1965, when it folded. He was a founder and staff member for *Tangents*, another gay publication, in 1965, and worked on it until 1970.³⁷

Hansen was also writing traditional mystery stories, because of a (continuing) disinclination from publishers to accept works with homosexual themes. He recounts an occasion in 1982 in New York, when he

met the late Eleanor Sullivan, editor of *Ellery Queen's Mystery Magazine*. At lunch in the Oyster Bar on Grand Central Concourse, we talked about writing. Didn't I have a story she could print? I reminded her that *EQ* had turned down 'Surf' in 1973, at that time the only short story I'd written about Dave Brandstetter, my homosexual insurance hero. The then editor, Fred Dannay, had written me that *EQ's* readers 'were not ready for homosexuality' in their stories.³⁸

But there was a place for such stories in pulp, even if it was a somewhat negative one. The stories themselves could be excellent. *No End to the Way* is a dignified work of fiction and deserves a continuing readership (it is out of print). *Pretty Boy Dead* has faults,

but it led Hansen to his Brandstetter books, which demonstrate the discipline, skills and techniques learned from the earlier pulp works. The important aspect of pulp for both Hansen and Glaskin was the ability it gave them to write works that earned them income and permitted them to continue to write, despite the other difficult circumstances of their lives.

The work of Hansen and Glaskin opened the way for Felice Picano's *The Lure*,³⁹ a pulp thriller that portrays the gay culture of the late 1960s and early 1970s without actually denoting itself as a gay work (the back cover blurb of the English edition avoids such directness). The New English Library edition, published in 1981 two years after US publication, featured the banner 'Felice Picano is one hell of a writer.—Stephen King'.

Conversations with Felice Picano in New York in 1983⁴⁰ suggested that this was a deliberate strategy. Picano had written three thrillers before *The Lure* that were not homosexual narratives, so the fact that there is a homosexual perspective in *The Lure* is significant. Picano has said:

'I assume if they [heterosexual readers] get past page ten, they either know gay people or are willing to accept this is the way gay people talk. It's interesting that in *The Farewell Symphony* [not a pulp work, but a significant homosexual narrative] Edmund White for the first time bridges that gap. For many years I saw him writing 'an explanation of.' Now he doesn't seem at all concerned with explaining anything—as I'm not, from *The Lure* on.'⁴¹

There is a realisation in Picano's words that he needed to break with the editorial strictures of pulp in order to find his own authorial voice and write unashamedly homosexual narratives.

Picano and his publishers ensured *The Lure* was not gay-targeted so it would fit the mainstream 'thriller' market. The narrative point of view in the published work is implicitly heterosexual because of

this decision, as seen in the following extract where the protagonist is forced to 'study' homosexuals to keep his job:

'Let's say you were doing work on one of the tribes of the Amazon jungle, what would you do to find out how they really live, how they really think? You'd go into that jungle wouldn't you? You'd find that tribe, live with them, eat their food, even learn their language, follow their customs—'

'Wilbur Boyle,' Noel said suddenly.

Loomis looked as though he'd never heard the name before.

'The chairman of my department at school,' Noel explained.

'You've been talking to him.'

'What makes you think that?'

'Because he wants a study on homosexuals as seen from the inside. For his Current Ideas book line. Right?'

'And you need a study to keep your job,' Loomis said, without flinching. 'So here it is.'⁴²

In marketing terms, this was a very sensible decision. *The Lure* sold as a mainstream thriller quite successfully. When it was published, even though the gay movement had established a fringe status in New York, homosexual issues were not openly part of the mainstream and remained confined to urban environments like New York and San Francisco. A thriller that was overtly gay was (and still is) a risky proposition, though no longer a censorable one, part of *the homosexual explosion!*

Felice Picano is no longer known only for his thrillers, but also for his thoughtful meditations on gay life in the AIDS era. An example is 'The geology of southern California at Black's beach',⁴³ a short story about a man coming to terms with his lover's HIV-status that muses on the impermanence of the world and of life, and reflects that passion is best experienced for the moment. It is an understated piece of writing, a fully developed homo-narrative that, like the work of Joseph Hansen, owes much to its creator's training in pulp and learning the discipline of formulaic writing for a market.

The change of legal status of homosexuality in most English-speaking jurisdictions has led to greater numbers of homosexually themed books and an openly 'gay/lesbian' sub-genre has replaced suggestive pulp. Amongst the many wells from which this sub-genre has sprung were the Gay Presses of New York, founded by, amongst others, Felice Picano. Picano's interest was to provide a venue for homosexual writers whose works were unpalatable to other publishers because of their themes and subject matter, and to avoid the sensationalism of pulp.

The success of these small ventures in urban markets opened the eyes of marketers. During the 1970s and 1980s, large multinational publishing corporations linked themselves to the pink niche, often using pulp marketing techniques. This brought forth the fancy but pulp *The Joy of Gay Sex* (written by Edmund White and a medical doctor, a fee-paying pulp assignment for White after the ignominious reception of his first two novels) in 1977 from Simon & Schuster (part of the Viacom Corporation now). St Martin's Press (now an imprint of Holtzbrinck) established a Stonewall Inn Editions list that published quality fiction. Hyperion Books, a division of the Disney conglomerate, also established a serious list in this area.

The mainstreaming of pulp and the rush to the gay dollar didn't always work. With gay material, it was clouded by the advent of the AIDS crisis. The devastation that HIV wrought on the homosexual subcultures of major Western cities dramatically affected homosexual writing and its reception in the 1980s and 1990s.

Within a very few years, HIV/AIDS had become a dominant theme in the writing of self-identifying homosexual men because of its profound impact. A generation of friends and acquaintances disappeared. Sometimes it seemed that an HIV narrative was the only legitimate homosexual narrative. The publication of a moving memoir such as *Holding the Man* by Timothy Conigrave⁴⁴ was possible only because the author died of AIDS. In a way, this book

provides the perfect tragic death of the protagonist that the British Home Office dithered for three years about with *No End to the Way*. But publishers only wanted tragedy and woe. More commonplace homosexual narratives were discarded. Gay readers turned away.

In 1998, William Schwalbe, the Hyperion editor for the gay list, came to Australia for the Australian Book Fair. I took the opportunity to speak to him.⁴⁵ He said sales in the gay/lesbian niche were declining in the USA. It didn't appear that gay people were buying as many books labelled 'gay/lesbian' as they once did—perhaps because the books had become too serious and literary or the AIDS crisis was less hysterical.⁴⁶

But what is apparent with gay writing is that the sexual aspect remains a paramount interest, and for some writers telling stories of their sexual lives has been the main reason for writing. Alyson Publications in the United States has underwritten a list of more literary books with titles like *My First Time* and series such as *Frictions* that offer erotic fantasies, even if rather formulaic ones. They are great pulp.

The emergence of the overtly *sexual* homosexual in Western Culture in the latter half of the twentieth century has corresponded with an enormous outpouring of explicit material, mostly pornographic (and, no matter what medium, definitely pulp), detailing varieties of homosexual practice in all its manifestations.⁴⁷ A survey of homosexual video shops I carried out during a recent visit to Germany⁴⁸ revealed thousands of titles available, a much wider availability than in Australia, where censorship still remains more strict. The distinctions between pulp and pornography have become almost indistinguishable at this point of the twenty-first century.

Nevertheless, pulp as a publishing sub-sector offered significant opportunities for writers to develop their skills and find opportunities for publication. New and emerging Australian writers suffer because there are so few opportunities akin to pulp available

for them in Australia. As well, amongst the dross and schlock, pulp has an honourable tradition of publishing writers writing to be read and assisting them to find their readers. It is a pity that Australian publishing no longer offers writers such a training ground as pulp. If the publishing industry continues to rely only on literary awards and fully fledged works from new authors, all aimed at a mainstream target, Australian literature will suffer from the homogeneity of works and aspiring writers with interesting subjects and themes will be forced to down their pens through lack of financial encouragement. Pulp, a flawed moral animal, provided developing writers what they needed—publication and money.

Notes

¹ Australian Bureau of Statistics, Canberra. Statistics on Book Publishing for 2002.

² Lisa Highton, Hodder Headline, and Jane Palfreyman, Random House. both quoted in Australian Society of Authors' *Newsletter*, July 2004: 3.

³ In English-language markets, paperbacks were almost all pulp until Allen Lane introduced Penguins, and from this time pulp began to merge with mainstream publishing so that now it is almost a non-existent sub-sector, replaced by 'genres'.

⁴ Townsend, Larry, *The Original Leatherman's Handbook*, LT Publications, Los Angeles, 1972, p. 261.

⁵ Baillieu Library, University of Melbourne, *Sensational Tales, Australian Popular Publishing 1850s-1990s*, exhibition January-May 2000 (curator: Ian Morrison).

⁶ In 1975, in search of a career in publishing, I applied for a lowly sub-editor's position at a firm in Cremorne that cranked out monthly Western book-magazines. They were sold in newsagents Australia-wide. The editorial process was quick and ruthless, but effective. Needless to say, I lacked the skills for the position, even though willing to accept the low wage. In 1976 I gained a position at Australasian Medical Publishing Company, then in a building opposite the University of Sydney. Owned by the Australian Medical Association, the company still produces the *Medical Journal of Australia*. The bottom floors of the building were filled with hot-metal typesetting equipment, printing machinery, their skilled operators, and proofreaders who also produced *Oceania*, *Southerly* and many other learned

journals. Within six months, the printing operation was gone. Computerised typesetting dedicated to the medical operation remained. The small coterie of staff trained in the production of academic publications was retrenched.

⁷ Sanders, Noel, *The Thallium Enthusiasms and Other Australian Outrages*, Local Consumption Press, Sydney, 1995, p. 118.

⁸ Glaskin was a prolific writer, constantly experimenting. As a result he found publishers might warm to a proposal but reject the final work. *Source*: Australian Society of Authors Archives. File of G.M. Glaskin.

⁹ Leo van de Pas, conversation with author, 15 January, 2004. Van de Pas was Glaskin's companion from 1968 to 2000.

¹⁰ Wilde, William H., Hooton, Joy, Andrews, Barry. *The Oxford Companion to Australian Literature*, Oxford University Press, Melbourne, 1991, p. 295.

¹¹ Letter from the files of Leo van de Pas, Canberra, 24 November 1958.

¹² E.M. Forster did not publish *Maurice* during his lifetime for the same reason.

¹³ <<http://ozlit.vicnet.net.au/writers.cfm?id=699>> [Accessed on 9 November 2004.]

¹⁴ Leo van de Pas, conversation with author, 15 January, 2004.

¹⁵ Heath, Deana, 'Literary censorship, imperialism and the white Australia policy,' in Lyons, Martyn and Arnold, John, *A History of the Book in Australia 1891-1945: A National Culture in a Colonised Market*, University of Queensland Press, St Lucia, 2001, p. 76-77.

¹⁶ Miles Franklin records going to a meeting to form a Censorship Abolition League on 19 July, 1935. The attempt to form a league was unsuccessful. Brunton, Paul (ed.), *The Diaries of Miles Franklin*, Allen & Unwin/State Library of NSW, Sydney, 2004: 18.

¹⁷ Arnold, John, 'The Left Book Club in Australia: Achieving Reform and Change through Reading and Attempted Suppression', *JAS: Australia's Public Intellectual Forum*, no. 69, 2001: pp. 103-112, 200.

¹⁸ Heath, 2001, p. 78..

¹⁹ *Ibid*, p. 82.

²⁰ Jeremy Fisher, 'Interface: Medicine and Homosexuality in Australia', *Gay Information* no. 12, Summer 1982-83, pp. 4-8; also cited in Willett, Graham, 'The Darkest Decade: Homophobia in 1950s Australia,' *Australian Historical Studies*, vol. 28, no. 109, Oct. 1997, p. 122.

²¹ French, Robert, *Gays between the Broadsheds: Australian Media References to Homosexuality, 1948-1980*, Gay History Project, Sydney, 1986.

²² Willett, 1997, p. 124.

²³ Heath, Deana, 2001, p. 74.

²⁴ *Ibid*, p. 75.

²⁵ *Ibid*.

²⁶ Blake, Roger. *The Homosexual Explosion*, Brandon House, North Hollywood, 1965.

²⁷ The white boy Coy Randol whom the black Steve Archer falls for is a fundamentalist preacher, a type similar to Troy Perry, licensed to teach in the Church of God when he was 15, and who outed himself as homosexual in 1963 at 23, and was promptly excommunicated. Perry went on to establish the Metropolitan Community Church in California, with a 'specific outreach to homosexuals, bisexuals and the transgendered': *Source*, Burke, Kelly, 'Doc Hollywood's church separates queer from fear,' *Sydney Morning Herald*, May 9, 2002, p. 3.

²⁸ Joseph Hansen is a highly respected writer. He died in November 2004.

²⁹ O'Mara, Kathleen, 'Joseph Hansen' in Magill, Frank N. (ed.), *Critical Survey of Mystery and Detective Fiction: Authors*, Salem Press, Pasadena CA, 1988.

³⁰ Information in this paragraph comes from Jack Nichols, 'Book Review: A few doors west of hope: The life and times of dauntless Don Slater by Joseph Hansen, Homosexual Information Center, Universal City CA, 1998', *Badpuppy Gay Today*, Monday 6 April, 1998.

<http://gaytoday.badpuppy.com/garchive/reviews/040698.htm>

³¹ The Los Angeles postmaster declared the October 1954 issue obscene 'ostensibly because of a limp lesbian love-story and some crude comic verses' (Hansen, 1998.). It took three years for the case to be concluded, and led to a decision by the Supreme Court that narrowed the definition of obscenity so that discussion of homosexuality *per se* could not be regarded as obscene: Hansen, 1998, pp. 32-38.

³² http://www.glbtq.com/literature/hansen_j.html [Accessed on 17 November, 2004.]

³³ O'Mara, 1988, p. 830.

³⁴ *Ibid*, p. 829

³⁵ Baird, Newton, 'Joseph Hansen,' in Reilly, John (ed.), *Twentieth-century Crime and Mystery Writers*, 2nd edition, St Martins Press, New York, pp. 416-421.

³⁶ Batten, Jack, 'Alternative PIS: Tough guys in crime fiction must no longer be straight; Sam Spade would not approve', *Toronto Star*, April 28, 2002.

³⁷ Hansen, Joseph. *A Few Doors West of Hope: The Life and Times of Dauntless Don Slater*, Homosexual Information Center, Universal City CA, 1998, pp. 53, 63.

³⁸ Hansen, 1993, p. ix.

³⁹ Picano, Felice, *The Lure*, Delacorte, New York, 1979; New English Library, London, 1980. All text references are to the New English Library edition.

⁴⁰ Felice Picano, interview with author, New York City, May 1983.

⁴¹ Felice Picano quoted in Canning, Richard (ed.), *Gay Fiction Speaks*, Columbia University Press, New York, 2000: 194; also cited in White, Edmund *The Farewell Symphony*, Chatto & Windus, London, 1997.

⁴² Picano, Felice, p. 44.

⁴³ Picano, Felice, 'The Geology of Southern California at Black's Beach,' in Bergman, David, *Men on Men: Best New Gay Fiction 7*, Plume, New York, 1998.

⁴⁴ Conigrave, Timothy, *Holding the Man*, McPhee Gribble, Melbourne, 1995.

⁴⁵ William Schwalbe, interview with author, Australian Book Fair, Sydney, June, 1998.

⁴⁶ The Disney corporation merged with ABC/Capital Cities at this time, giving the megacorporation greater exposure in the US television markets. ABC/Capital Cities had publishing interests. Disney combined all of its publishing together, intensifying the combined marketing approaches it had followed successfully in the children's area. Disney's growth as a conglomerate continues. Today, the focus for Hyperion is on self-help and cooking. Jamie Oliver is part of the Hyperion list. There is a small 'Hyperion East' list, focussed on translations from Asia. Hyperion also published 'tie-ins' with Disney movies, including those marketed under the Touchstone and Miramax banners.

⁴⁷ Undoubtedly this has been to meet demand. A publication like *Campaign*, for instance, has survived as a gay publication for nearly 30 years (though with numerous owners) because of its attention to the sexual needs of its audience, whilst not dipping into pornography. A community paper like *Sydney Star Observer* ensures it has plenty of flesh within its pages, and quickly adopted a contacts column (on a commercial basis) so readers could meet sexual partners. My sources for this information are my work as a writer on *Campaign* in the late 1970s and early 1980s and my role as a member of the first Board of Sydney Gay and Lesbian Publishing, which publishes the *Sydney Star Observer*.

⁴⁸ 7-22 October 2002. I attended the Frankfurt Book Fair, and took time out to research the variety of male homosexual pornography available in Frankfurt and Berlin.