

**Book wild!: a selection of unimproving literature featured in the volume below – and what’s Scott Walker doing on *The Rebels*’ cover (above right)?**

“I’d always been interested in pulp fiction,” explains Melbourne-based writer Andrew Nette. “My father read these Australian pulp crime books. They totally fascinated me. They allowed you into hidden worlds. Suddenly you were let loose in the ’50s beatnik scene, a ’60s hippy commune, or a ’70s biker gang. They were escapism and wish-fulfilment at the same time.”

Nette's childhood fascination has resulted in *Girl Gangs, Biker Boys, And Real Cool Cats. Subtitled Pulp Fiction And Youth Culture, 1950 To 1980*, it's a 320-page full-colour history of the exploitation subculture in Britain, the US and Australia. "It's a history of what people actually read," says Nette, "as opposed to what people said they read or were told to read." Most eye-catchingly, it brings together the most outlandish, hilarious and beautiful pulp cover-art: for starters, see *Jazzman In Nude Town, Glam and*

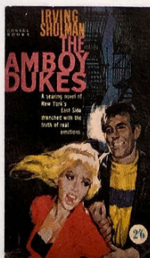
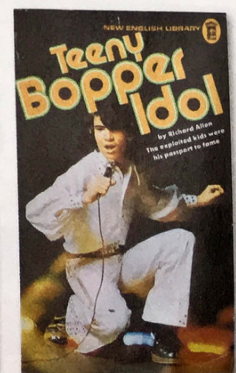
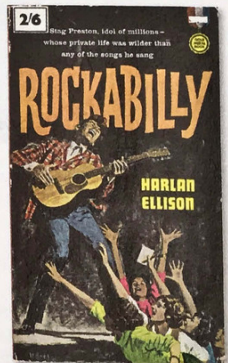
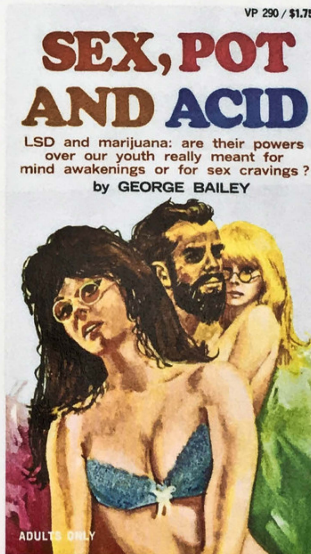
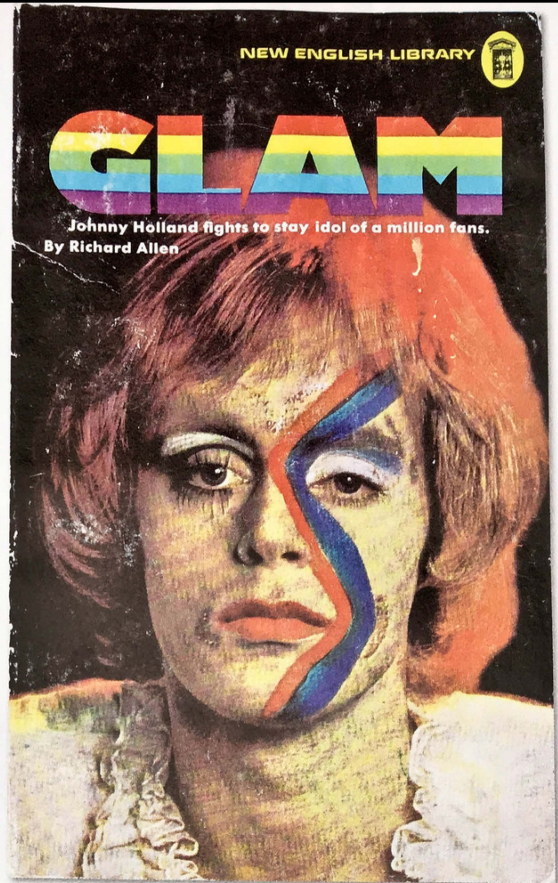
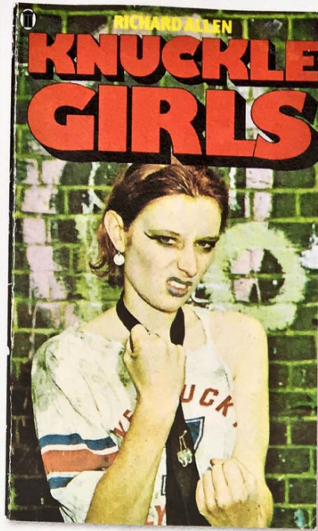
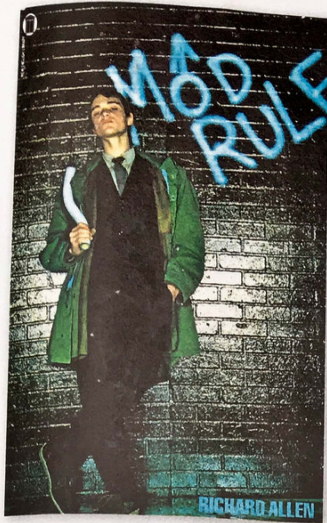
**"WRITING  
PULPS WAS  
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TOOK  
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DRANK TOO  
MUCH."**





## "PAPERBACK RIOTERS"

MOJO MAGAZINE ARTICLE FEATURING **DRUMMER** — MOJO #290, JANUARY 2018 — P.2





## "PAPERBACK RIOTERS"

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Punk Rock (cover blurb, "The punks were on the march and the Teds were out to nobble them..."). But Nette's book also presents deeply-researched articles on the writers, publishing houses and sub-genres of this vast underground milieu.

"Pulp captured cultural themes and pop trends better than mainstream fiction," Nette goes on. "The writers scoured newspapers for stories, trying to make fast books and fast bucks out of the lived experience. The covers are very important but so are the stories and the writers. This is a culture that slipped through the cracks."

That, if anything, is the strength of *Girl Gangs*... Beyond the lurid cover art delights, the book illuminates obsкуро-scriveners like little-known LA writer Jane Gallion, who wrote a brace of working-class proto-feminist pulps entitled *Biker* and *Stoned*, and Afrika Korps deserter-turned-pimp Gunther Bahnemann. Also present are more familiar but no less crackpot tales of such notorious thrill-peddlers as Harlan Ellison and Richard Allen, whose *oeuvre* infamously included *Mod Rule*, *Knuckle Girls* and the *Skinhead* series.

"A lot of the books are great," stresses Nette, "but a lot of them were quickly written, churned-out crap. They also depict events totally at odds with today's sensibilities. Some outrageous out-there stuff goes on in those

New English Library hippy and biker books. You can't write about them in a celebratory manner, but you also can't approach them from the standards of today. They are this vast cultural unconsciousness."

Assembling the book has not been an easy ride. "This history is dying," says Nette. "The books are scarce, collectors are dying, the writers are dying, or dead, or embarrassed to talk. Writing pulps was a tough gig. You didn't get paid enough, the hours were brutal. Writers took drugs, or drank too much. Their marriages fell apart. I've talked to children of pulp writers who were so pissed off with their parents they just got rid of everything, all their work, and never wanted to talk about them ever again."

If anything, *Girl Gangs*... is an important attempt to re-present the history of the pulp-war novel as a site of valid cultural importance and fascination. Plus, adds Nette, "There's no other book around like this. Name me one other book with a chapter on British beat-group fiction or Charles Manson-inspired pulp paperbacks? You can't. There isn't one!"

Andrew Male

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*Girl Gangs, Biker Boys, And Real Cool Cats: Pulp Fiction And Youth Culture, 1950 To 1980* edited by Iain McIntyre and Andrew Nette is out now, published by PM Press. Volume 2, *Sticking It To The Man: Revolution And Counter Culture In Pulp And Popular Fiction 1956-1980*, is promised for 2018.