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Keith Michaels. Geri Hamilton. "Slick" Rampart. The two reporters and the photographer, along with their New York editor Patrick Joseph "Mac" MacDonald, made up the stellar stratum of the World Press Service in 1955. They uncovered arms smuggling in Central America and Hong Kong, oil field sabotage in Algiers, temple robbing in Egypt, ex-Nazis in Norway and assassination attempts in Paris. Despite these courageous exploits, they never won a single prize or found their way into journalism history texts. That is understandable as they rarely wrote a story, conducted an interview, or published a photo. They certainly never took a note.

In fact, they did not exist, except in the pages of EXTRA!, a 1955 comic book that chose journalists as its protagonists. Unlike other comics that used the journalist to mask a secret superhero identity, such as Superman or Spiderman, EXTRA! portrayed the journalists themselves, albeit in glorified form, as the heroes.

EXTRA! built an impressive cast with an image of journalists that fit neatly into professional and gender stereotypes of the era. The male journalists were young, rugged, and handsome, unencumbered by family, social, or community obligations. They were more likely to use their fists or a gun than a pen or camera. Women were easily divisible into "hard" and "soft" character types: Women journalists were "hard," equal in mettle to the males in the profession. The remainder of the sex was "soft," either in or making trouble. Women always played a part in getting the story; often they were the reward for male journalists afterward.

There are some variations on the gender portrayal themes: A female villain outsmarts the very suave Keith Michaels in one story ("I've been done by a dame!").(FN1) But machismo prevails as she is overcome and captured by Michaels's pal, photographer Steve "Slick" Rampart in the very next story ("Hold the lady. I suspect she's wanted by the Algiers Po-lice ... aren't you honey?").(FN2) Reporter Geri Hamilton is as intrepid as Michaels or Rampart. But she is assigned an older, fatherly-type photographer to watch over her. He rescues her from a Nazi spy in their first outing by blinding him with the camera's flash.(FN3)

Rampart works independently. Michaels often is accompanied by his young secretary, Vicky, in his adventures, which requires him to look after her safety while going out on the edge of danger to get a story. In issue No. 2 Michaels grabs Vicky just as a gunman holding her hostage jumps over the edge of a building.(FN4)

EXTRA! is also credited with several innovations in comic book style: the use of a Front Page format on its cover; experiments with narrative rather than pictorial presentations; and a continuing story line. It used a regular cast of recurring characters in the popular "surprise ending" short-story format.

Several studies have examined the image of journalists in film and television as major factors in how the public perceives the reporter and the profession of journalism.(FN5) The comic book journalist has not enjoyed the same scrutiny.(FN6) The image of journalists and journalism projected through comic books has certainly contributed to the perceptions of its young readers. EXTRA! is a unique point of view for such a study because all its stories were devoted to journalists in their pursuit of the profession.

Just as the pages of EXTRA! reflected a popular image of journalism for its time, the development of and short life of the comic book is a reflection of a mood of suspi-

cion, fear, and censorship of the same times, the mid-1950s. The comic survived for only five issues before its parent, the Entertaining Comics Group, pulled the plug on all its 10-cent serials, or comic books, in the face of “the most severe censorship applied to any mass media,” the guidelines of the newly formed Comics Code Authority.(FN7) EC, as Entertaining Comics called itself, then put its entire resources into its still-successful MAD magazine. The birth of EXTRA! is part of the larger history of government suspicion of nefarious influence by, and industry censorship of, comic books.

EXTRA! was the only comic book focusing so sharply on journalism. Fittingly, it grew out of the genre’s closest brush with the First Amendment.

EXTRA! was one of seven comic book titles in Entertaining Comics’ “New Direction” series launched in 1955 to satisfy the new Comics Code Authority, the industry’s self-censorship body.(FN8) The Authority had effectively killed EC’s lifeline, the popular “New Trend” series of horror and crime comics, including titles of what are now considered classics from the Golden Age of Comics such as Tales From the Crypt, recently re-popularized as a TV series and movie, and Weird Science. The Authority was the industry’s response to mid-1950s criticism linking comic books to juvenile delinquency. A best-selling parents’ guide, a major newspaper, a state attorney general, and a congressional hearing took particular aim at several comics in the EC New Trend series.

Entertaining Comics, headquartered on New York’s Lafayette Street, was built on a foundation of horror and crime comics. Publisher William Gaines told the 1954 hearing of the U.S. Senate’s Sub-committee to Investigate Juvenile Delinquency: “I was the first publisher in these United States to publish horror comics. I am responsible. I started them.”(FN9)

Gaines took over his father’s comic book business in 1947. The late Max Gaines had been a pioneer in comics, instrumental in the very first comic book, Famous Funnies.(FN10) William Gaines inherited from his father the Educational Comics group, which consisted of such titles as Picture Stories From the Bible and Picture Stories From American History.

In 1950 Gaines formed a companion company with the same EC initials—Entertaining Comics—to publish what he called his New Trend series: Tales From the Crypt, The Vault of Horror, The Haunt of Fear, Weird Fantasy, Weird Science, and Crime SuspensStories. Gaines later added two comic books of war tales, another of suspense, and two of satire and parody, Panic and MAD.(FN11)

The New Trend series was an industry success, spawned a number of imitators and, according to one critic, in its five-year run “would see into print what many consider the supreme works of the Golden Age of comic books.”(FN12) At the time of his 1954 congressional questioning, Gaines said he printed up to 2.5 million comics a month and guaranteed sales of 1.5 to his advertisers.(FN13)

But the macabre story lines and their graphic depictions of violence ran afoul of social reformers. The 1954 Book of the Month club best-seller, Seduction of the Innocent, laid the blame for the growing incidence of juvenile delinquency squarely in the pages of comics that glorified crime and horror.(FN14)

Gaines was also directly attacked in Massachusetts and Connecticut where he battled the banning of his comics. The Hartford Courant led a campaign against comic book “depravity,” citing what it called a story of adultery, murder, and sadism in Tales From the Crypt. Massachusetts Attorney General George Fingold tried to stop the sales of Panic for its parody of “The Night Before Christmas” that included Marilyn Monroe and Jane Russell as the “visions of sugarplums” dancing in the children’s heads and Santa’s sleigh sporting a “just divorced” sign with a meat cleaver, garbage-can lid, and two daggers trailing behind.(FN15)

Gaines compared the anti-comic book movement to McCarthyism. He told Senate investigators:

What are we afraid of? Are we afraid of our own children? Do we forget that they are citizens, too, entitled to select what to read or do? We think our children are so evil, simple minded, that it takes a story of murder to set them to murder, a story of robbery to set them to robbery?(FN16)

Gaines tried to link the anti-comic fervor and Sen. Joseph McCarthy's anti-communist crusade and to turn it on itself with a unique tongue-in-cheek editorial he ran in each of his comics, "Are You a Red Dupe?" Gaines said the communists—foes of free expression—were behind the anti-comics movement. He quoted an article in the communist *Daily Worker* that said comics were "brutalizing American youth" and blamed Gaines's battle-themed comics *Two Fisted Tales* and *Frontline Combat* for condoning and promoting war atrocities in Korea. "The group most anxious to destroy comics are the Communists!" Gaines wrote.(FN17)

Gaines carried his off-beat humor into a Senate hearing room. In the most publicized exchange with Sen. Estes Kefauver, still riding high from his anti-crime hearings, Gaines discussed taste and horror:

Kefauver: Here is your May 22 issue (*Crime SuspenStories*). This seems to be a man with a bloody ax holding a woman's head up which has been severed from her body. Do you think this is in good taste?

Gaines: Yes, sir: I do, for the cover of a horror comic. A cover in bad taste, for example, might be defined as a holding the head a little higher so that the neck could be seen dripping blood.(FN18)

Earlier Gaines responded to Committee Counsel Herbert Hanoach's question "You think it does them a lot of good to read these things?" with: "I don't think it does them a lot of good, but I don't think it does them a bit of harm, either."(FN19)

The Senate subcommittee was not impressed with Gaines's humor, and the comic book industry sensed government regulation knocking at its door if it did not move quickly toward effective self-regulation.(FN20)

Gaines himself called the first meeting of comic book publishers to establish a comic book association review board, but found his fellow publishers had turned on him. He walked out when their first action was to ban the words "terror," "horror," and "crime" in comic book titles, effectively wiping out his *New Trend* series. *Tales From the Crypt* (originally named *The Crypt of Terror*) carried a running banner of "Terror" on its cover; *The Vault of Horror*, and *Crime SuspenStories* had the banned words in their titles.(FN21)

The publishers, without Gaines's participation, formed the Comics Magazine Association of America in September 1954 and established the Comics Code Authority with the power to review and censor comic book stories "with the most stringent set of prohibitions applied to any mass media." The guidelines prohibited "displays of sex, adultery, divorce, drugs, corrupt authority, or unpunished crime."(FN22) The Authority was able to enforce its policies by pressuring distributors not to accept any comic book lacking its literal stamp of approval—a stamp-shaped logo dominated by a Capital A and the wording "Approved by the Comic Code Authority" in the upper right corner of

each comic book's cover. Distributors who accepted non-Authority approved comics were blacklisted.

In the face of such united industry opposition, Gaines shut down his entire "New Trend" line. Distributors refused to handle them, and he refused to change their titles or submit them to Comics Code Authority review. Gaines came up with a series he called "New Direction," including EXTRA!, that stressed adventure, courage, heroism, and stories with some social significance.(FN23)

Some of the titles, like EXTRA!, dealt with specific professions, as did the comics M.D. and Psychoanalysis ("the most revolutionary idea ever presented in comics! Discover the innermost secrets of people searching for peace of mind."(FN24) Other titles focused on adventure, such as Piracy, Aces High (combat pilots), and Valor.(FN25)

Gaines first tried to bypass the Comics Code Authority, but again distributors balked at handling comics without the Authority's seal of approval. Gaines soon relented and submitted the New Direction comics for pre-publication review and approval.(FN26) The first issue of EXTRA! was the last EC comic published without the Authority's seal. The remaining four bore the seal on the cover and showed a marked reduction in the lethal violence and overt sexuality of the premier issue.(FN27)

How did the image of the 1950s journalist survive the cleansing of the comics censorship authority? The first issue of EXTRA!, No. 1, April 1955, appeared on comic book racks with a unique cover, modeled after a newspaper front page. Across the top in Old English type was a "World Press" nameplate, underneath a double-rule box with the date and price. EXTRA! ran in red, 180-point block letters as a banner, as it would in succeeding issues. A one-column story, "Body Found in Ocean Off Key West," ran down the left quarter of the page. The remaining three-quarters was taken up with a splash panel (an enlarged drawing customarily used to introduce a story) made to look like a black-and-white photo.

The inside front cover of the first issue carried an introductory letter from the EXTRA! editors that read, in part:

The thrilling world of newsdom has always been one of great emotional tensions and excitement to those engaged in the gathering and preparing of news for the daily consumption of newspaper readers. They wage a constant battle against the clock and their competitors to bring the latest, right-up-to-the-minute stories into your hands; and their work has been so consistent, with so little fanfare concerning the importance of the roles they play, that their achievements are scarcely given a thought, so much is it taken for granted. But behind every story you read in your paper there is another ... the story of how that story was found and of the people who found it. That is the purpose of this book ... to bring you the story BEHIND the story.... You'll see the heartache and the intrigue, the action and danger that are all part of a newshound's everyday life.(FN28)

Although depicted as a newspaper for the comic book covers, the World Press, we soon learn in the first issue, is an international news service. The top "newshound" at

World Press is Keith Michaels, whose byline is on the cover's "front-page" story. Michaels is the comic's star, the principal character in two, the first and last, of the four stories in each issue of EXTRA!. Michaels works for Patrick Joseph MacDonald, editor-in-chief of the World Press New York office. MacDonald is a minor player, but the only one to have a role in each of the three regular story lines—featuring Michaels, photographer Steve Rampart, or female reporter Geri Hamilton—giving and discussing the progress of assignments. MacDonald is the first character we meet in the comic as he anxiously awaits Michaels at an airfield. With MacDonald is Michael's secretary, Vicky, who plays a part in half of the Michaels stories in EXTRA! The spelling of her name alternates between "Vicky" and "Vicki" in the stories, and she is never given a last name. Apparently Michaels is the only character who has a secretary as none are evident for the other journalists, including editor "Mac" MacDonald.

The other two recurring story lines in EXTRA! feature photographer Steve "Slick" Rampart and reporter Geri Hamilton, whose "pretty nose didn't look it, but it WAS a nose for news."(FN29) Hamilton does not appear until the second issue. In her first two stories she is accompanied by a noticeably middle-aged photographer nicknamed Dagger "because he's been in the camera game ever since they invented the daguerreotype!"(FN30)

The four-story format was the standard EC structure: a main eight-page story of fifty-two panels written and drawn by the comic book's editor, followed by three six-page thirty-eight-panel stories, usually drawn by a variety of other staff artists. EXTRA! was unique in the EC line for having recurring characters drawn by the same team of artists and for featuring two stories per issue with the same character.(FN31)

Editor Johnny Craig wrote and drew both Keith Michaels stories as well as the covers for each issue. Below each cover "photo" drawing was a "photo by Johnny Craig" credit line. Craig also supervised the story lines and drawings of the other artists.(FN32) Craig was the senior artist at EC and the only one allowed to edit a title. The remaining New Direction titles were edited by Al Feldstein, who would later move to MAD magazine.(FN33) Craig achieved higher degrees of comic cult fame when his Crime SuspenStories covers were used as examples of comic book extremes during the U.S. Senate's juvenile delinquency hearings.

### IMAGES: CRIMEBUSTING

EXTRA! relied on the clean-image "journalist as crimebuster" popular in other comics (Superman), radio ("Big Town"), and movies (The Big Tip Off, While the City Sleeps). The stories, in fact, rarely show the journalists practicing journalism. The journalist's news assignment is a device to get the characters close to the action, where they are more likely to solve or stop a crime than report on it. In four episodes the journalists stumble on criminal activity while on vacation, and in none of these do they indicate they intend to file a story or pictures.

In one episode, Michaels helps the police capture a bank robber who is also trying to kill him. Although he refers four times to what a great story this is and spends twenty-one of the story's fifty-two panels in the newspaper office, he never writes a word.(FN34)

The journalists are more likely to be associated with police or federal agents, as they are in eleven of the twenty stories in the series, than with other journalists. In only three stories are other journalists recognized covering the same assignment—in each case a pack of photographers. In a fourth, Michaels only learns at the end that the woman he thought he was protecting was actually a competitor.

In only one of the twenty episodes is a reporter, Geri Hamilton, shown writing a story. In two others, Hamilton and Michaels hand over finished stories. Interestingly,

star journalist Michaels loses the race for the story three times—each time to a woman. He is scooped once by a competing journalist, (“You think you fellas at World Press are the only ones on the ball?”);(FN35) another time by his own secretary (“Your so-called SECRETARY got herself a by-line,” editor MacDonald chortles.);(FN36) and he is duped in the third story by a Mata Hari-type villain who passes herself off as a stereotypical “damsel in distress.”(FN37)

The two photographers, Steve Rampart and Dagger (like Vicky, Dagger has no last name), are more likely to be taking pictures, but only one printed photo, by Dagger, is ever shown. Despite the use of a newspaper front page as a cover device, headlines, photos, news stories, or pages are seldom used as a story-telling device in these stories about journalists. In one story a newspaper clipping is shown to provide background; in another three front pages announce the “death” of Rampart as a ruse for his undercover work.

The camera is used as a crime-fighting tool as often as it is for photojournalism. Dagger’s flash blinds a villain in one story, Rampart’s secret “cigarette lighter camera” sees action in three stories and in one a “camera-gun” foils a would-be assassin.

The three main journalists make use of a gun in at least one of their stories. In the first, non-Comics Code Authority-approved issue, Michaels kills three antagonists and Rampart one. In subsequent issues only the police or other authorities are allowed to shoot the villains. Hamilton holds two suspects at bay with a gun, but never fires it.

In the five-issue run of EXTRA!, Michaels is more apt to punch someone than conduct an interview or take a note. He gets into physical altercations in eight of his ten episodes, knocking out twelve adversaries and getting knocked out twice. Rampart drops his camera to use his fists in all five of his episodes, knocking out nine opponents. Even the older Dagger gets to bash an antagonist in the second of his two stories (after having been knocked out in the first).

#### **IMAGES: GENDERSCAPE**

Pre-censorship horror, crime, and even science-fiction used as plot devices reflected what the Comics Code Authority would later specifically ban: adultery, infidelity, divorce, corrupt authority, and unpunished crime. These devices were usually the basis for the main theme of the story: revenge. Story lines from EXTRA! that underwent scrutiny by the Authority censors had to be more circumspect in dealing with sex and violence.

In the ten tales of star reporter Keith Michaels, we learn he has an eye for the ladies, trying to strike up romantic encounters in half of them. His success rate with women, however, is pretty dismal for a 1950s-era macho adventurer. Two of his intended conquests turn out to be foreign agents and one a competing reporter. His secretary Vicky pulls him away from romancing a French actress (“You’ve got a date with a deadline!”)(FN38) and in Norway he is caught between two interested women, but neither intends to let the other have him. The influence of the Comics Code Authority seems to be the greatest factor keeping Michaels from any obvious conquests. His relationship with Vicky is certainly at all times chaste.

Steve Rampart also shows thinly veiled lust in three of his five stories. His first two involve no women but in the third he pairs up with the same elusive enemy agent that felled Michaels. In the fourth issue he photographs a series of beautiful señoritas before falling into and breaking up an illegal immigrant smuggling operation. In his final story he spends a day with a pair of models for a fashion shoot at a carnival. But like Michaels’s, Rampart’s roving eye is curtailed to meet Comics Code Authority standards and never seems to get beyond the longing stage. Besides the slippery enemy agent of issue three, Rampart’s women are just photo subjects.

Female reporter Geri Hamilton can match her male counterparts for action. She uncovers arms dealings in Hong Kong, tries to set a juvenile delinquent straight in New

York, captures an escaped convict, saves an FBI agent in the Adirondacks, and stops a temple robber in Egypt. But Hamilton is not allowed the same romantic interests, however interrupted, as the men. In her Hong Kong episode a member of the British security force makes advances to her, but she brushes him off—twice. In her subsequent three episodes, there is no romantic interest at all.

Hamilton is cast into a gender stereotype in several ways. In three of her four episodes she wears a trademark beret (replaced by a pith helmet in the Egyptian episode). Such regular headgear is not mandatory among the males. Hamilton also takes on a “social worker” or “mother hen” quality in her second story, actively trying to get a young delinquent back together with his foster father. As the narration caption says: “Even reporters can be sentimental sometimes, and Geri is a woman.”(FN39)

Still, Hamilton is the hardest working of the characters as a journalist. She is shown writing a story in her first episode—the only one who actually strikes a key to paper—and just finishing a lengthy piece in the second.

### IMAGES: UP IN SMOKE

One curious characteristic in the shaping of the comic book journalist’s image was who smoked and who did not. In that pre-Surgeon General’s Warning era, smoking was an accepted—and even expected—characteristic of the male hero in films and television. Although very concerned about how portrayals of sex and violence would affect young readers, the Comics Code Authority made no mention of how comic heroes’ smoking or other health habits might influence the comics fan. In EXTRA!, nine separate characters are depicted smoking in 130 panels—15.8 percent of the comic’s total count of drawings.

Keith Michaels smokes in the comic book, as does Steve Rampart, “Mac” MacDonald, and Dagger. Geri Hamilton, the lone woman journalist, also smokes, another characteristic that equalizes her with the men. But with just one exception, Hamilton is the only woman in the comic who does. The only other woman smoker is the saboteur/agent, the more heinous of the comic’s two female villains, who fools both Michaels and (initially) Rampart. Many of the other men in the stories smoke, including ex-Nazis (cigarettes in holders), Mexican gangsters (cigars), and police inspectors (pipes).

This would seem to be a message, perhaps unconscious, that in order to match the male, the woman reporter had to take on some of his “hard” characteristics including the no-nonsense toughness and the ever-present cigarette. The woman villain is also hard and rather ruthless. The remaining, non-smoking, women are better described as “soft:” vulnerable, dependent, in need of protection or rescue, and available as romantic interests. The hard women, however, paid the price of ending up without a man; Hamilton is alone, seemingly by choice, and the female villain by capture and incarceration.

Born out of a climate of comic book suspicion and censorship, EXTRA! did not stray far from the traditional popular image of the journalist as crimebuster—the “Superman Syndrome”—in its conformation to the industry standard-setting Comics Code Authority. It portrayed journalists in a positive light, lifting them from the mire of scandalmongers (such as the prying photographer) where other comic books placed them.(FN40)

Several other EC titles used journalists in stories peripherally, but never as villains or evil-doers. Considering the criticism publisher Gaines took from the press during the comics censorship period, it is interesting that EC comics held journalists in consistent high esteem.

The journalists themselves also did not stray far from the accepted gender stereotypes. The men were rugged and independent. Women were frail and accessible

unless they were doing a “man’s job.” Then they were allowed to take on some of the characteristics of the male, but at the expense of romance and a social life.

The comic used some creative departures from the stereotypes, however, to give at least one character more human appeal. The hero Keith Michaels did not always get the girl, in fact he rarely did. On the professional side, he did not always get the story, either. Women were shown getting the upper hand both socially and professionally, although like the other supporting characters they were developed more two-dimensionally.

What the comic book reader in 1955 did not get was an image of the journalist as a professional fact-gatherer and analyzer, writer, and story-teller. The routine tasks of journalism—covering speeches, meetings, hearings and trials; interviewing the powerful and plain folk; checking spelling, grammar and style; laying out pages and writing headlines—played no part in the adventures of the primary characters. Instead the comic book reader saw an image of the journalist as a young adventurer, cigarette at the lips, not tied down by family or steady mate. Journalism was portrayed as a dangerous profession that called upon the male reporter to be as good with his fists as with his notebook. The female reporter had to be just as tough and, for the most part, able to get herself out of threatening situations. The rewards were paid in world travel, rubbing elbows with the rich and famous, the esteem of colleagues, and for the men, the occasional chance to rescue a pretty girl.

It was a world where photographers did not have to take mug shots and reporters did not have to write obituaries. Despite its own obituary when Gaines folded all his comics in the face of continuing censorship battles, EXTRA! kept alive a positive and romantic image of journalism and journalists.

Added material

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Keith Michaels turns in a story to editor “Mac” MacDonald. Ever-faithful Vicky looks on.

Michaels loses story to a competing reporter—and the competing reporter to the man at right.

Left, Steve “Slick” Rampart and his secret camera. (EXTRA! No. 1, April 1955.) Right, Geri Hamilton writes a story—the only time a reporter actually writes in the series.

## FOOTNOTES

1. EXTRA! No. 3, August 1955, 9.

2. Ibid., 14.

3. EXTRA! No. 2, June 1955, 22.

4. Ibid., 28.

5. See Albert D. Talbott, “Journalists in the Movies: How Journalists Are Perceived to be Portrayed in Feature Films,” paper delivered to the Association for Education in Journalism and Mass Communication annual conference, Minneapolis, August 1990; Hiley H. Ward, “Journalism films—pretentious, but heavy with message,” Editor and Publisher, 3 August 1985, 76, 65; Thomas H. Zynda, Karl B. Raitz and Stanley D. Brunn, “The Hollywood Version: Movie Portrayals of the Press,” Journalism History 6 (Spring 1979): 16-25, 32; Loren Ghiglione, “Can editors find happiness and success with reporters from Central Casting?” The Bulletin of the American Society of Newspaper Editors, November 1977: 3-5; Alex Barris, Stop the Presses! The Newspaperman in American Films (New York: A.S. Barnes, 1976).

6. The pursuit of Superman, rather than the news, by Lois Lane is discussed in J.P. Williams’ “All’s Fair In Love and Journalism: Female Rivalry in Superman,” The Journal

of Popular Culture 24 (Fall 1990): 103-112; the superhero image in general is analyzed in Jeffrey S. Lang and Patrick Trimble, "Whatever Happened to the Man of Tomorrow? An Examination of the American Monomyth And the Comic Book Superhero," The Journal of Popular Culture 22 (Winter 1988): 157-173.

7. M. Thomas Inge, *Comics as Culture* (Jackson: University Press of Mississippi, 1990), xiv.

8. The other comic books included MD, Psychoanalysis, Impact, Aces High, Valor, and Piracy.

9. U.S. Congress. Senate. Committee on the Judiciary. Subcommittee to Investigate Juvenile Delinquency. Hearings Pursuant to S. 190. 83d Cong., 2d Sess., 21 April 1954, 98. (Hereafter, Hearings.)

10. Inge, *Comics as Culture*, 139-140; and Don Thompson and Dick Lupoff, *The Comic-Book Book* (New York: Arlington House, 1973), 301.

11. Michael Barrier and Martin Williams, *A Smithsonian Book of Comic-Book Comics* (New York: Smithsonian Institution Press, 1981). 295; and Thompson, *The Comic-Book Book*, 296, 302-304.

12. Inge, *Comics as Culture*, 117.

13. Hearings, 106.

14. See Fredric Wertham, *Seduction of the Innocent* (New York: Holt, Rinehart and Winston, Inc., 1954).

15. Frank Jacobs, *The MAD World of William M. Gaines* (Secaucus: Lyle Stuart, Inc., 1972), 100-101; and *Panic* 1:1, December 1953, 1-8.

16. Hearings, 98.

17. Hearings, Exhibit 8b, 62; and Jacobs, *The MAD World of William M. Gaines*, 104-105.

18. Hearings, 103; and Peter Kihss, "No Harm in Horror, Comics Issuer Says," *New York Times*, 22 April 1954, 1.

19. Hearings, 102.

20. Peter Kihss, "Senator Charges 'Deceit' on Comics," *New York Times*, 23 April 1954, 29.

21. Jacobs, *The MAD World Of William M. Gaines*, 112.

22. Inge, *Comics as Culture*, 118, xiv.

23. One of Impact's most notable stories, "Master Race," deals with a holocaust survivor confronting a former death camp guard in the New York subway. It is included in Barrier and Williams, *A Smithsonian Book of Comic-Book Comics*, 326-333.

24. Ad for Psychoanalysis in EXTRA! No. 1, April 1955, 16.

25. Thompson, *The Comic-Book Book*, 313.

26. Jacobs, *The MAD World of William M. Gaines*, 113.

27. Descriptions of and comments about the individual issues, characters, and stories are based on an analysis of the author's reprint collection of the complete series of EXTRA!, published April-December 1955 by the EC subsidiary, L.L. Publishing, 1988.

28. EXTRA! No. 1, inside front cover.

29. EXTRA! No. 2, 17.

30. Ibid., 18.

31. Thompson, *The Comic-Book Book*, 300; and Maurice Horn, ed., *The World Encyclopedia of Comics*, vol. 1 (New York: Chelsea House, 1976), 182-183.

32. The Rampart stories were drawn by John Severin, the Hamilton stories by Reed Crandall.

33. Thompson, *The Comic-Book Book*, 313.

34. EXTRA! No. 4, October 1955, 1-8.

35. Ibid., 28.

36. EXTRA! No. 2, 28.

37. EXTRA! No. 3, 1-8.

38. Ibid., 28.

39. Ibid., 17.

40. E.g., a snooping photographer intent on bringing down a woman's political candidacy in Career Girl Romances No. 63 (Charlton Comics, 1971).

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