

the end, therefore, Colburn promised that he would relocate *Pogo* to the "Op-Ed" when deemed necessary and he would consult with the cartoonist before making any such decision (*Newsweek*, 1959). What is noticeable about the debate between Colburn and Kelly was their concern over the location of politically oriented comic strips rather than their content. Neither man offered any thoughts on how such comics could impact on children, evidently believing that political satire would probably be lost on them anyway. The problem, then, seemed to coalesce around adults and whether they should have to experience political commentary while reading the comics, and that reinforced the idea that they were for humor only. Notwithstanding Kelly's desire to simply make money and to allow *Pogo*'s repositioning, he still bemoaned the status of daily comic strips:

Despite much evidence to the contrary, a good many editors still believe that the comics page is the playpen of the newspaper, or sort of an inert baby sitter for the brain, whereas it could be just the reverse. It could be the most stimulating section of the paper. (Kelly, 1959: 135)

Finally, there are at least two main issues to examine regarding *Pogo* and censorship. The first involves Kelly's varying response to the types of censorship that the strip experienced during its long run. In various ways he appeared to protest against all types, but, in the end, he usually suggested that *Pogo* should simply not be taken too seriously. It was this belief, perhaps, that allowed Kelly to justify the idea that dropping *Pogo* for a time during political sequences was preferable to any editing of his drawings. Also, as seen, until near the end of his life, he was willing to provide substitute, non-controversial strips. This apparent accommodation (some might say collaboration) became an acceptable form of self-censorship. Kelly agreed too with the technique of moving *Pogo* off of the comics page and into the editorial section. While this can be seen as less than true censorship, it still manages to undermine Kelly's plea that the comics were not "the playpen of the newspaper." However, if we are to believe his claim