

1960s and into the early 1970s. Kelly died in October of 1973, and although there were attempts to continue the strip, *Pogo*, for all intents and purposes died with him (Jarvis, 1994: 452-453).

Most of *Pogo's* appeal, especially during the 1950s, came from its clever humor carried out by a cast of animal characters, led by Pogo Possum, who lived in Georgia's Okefenokee Swamp. It was at its best when using puns, slapstick and word play, all delivered in a fractured Southern dialect. However, unlike the other comics found in daily newspapers of the era, *Pogo* was also known for its political content and its satirical tone. It was one of the first comic strips that would occasionally deal with current events and known personalities. Generally, Kelly accomplished this type of satire by introducing new animal figures into the swamp's menagerie. These "outsiders" all sported faces that looked suspiciously similar to domestic or foreign political figures (Jarvis, 1994: 452-453). This factor, that proved to be opinionated and potentially controversial, presented newspaper editors with a problem, since Pogo was capable of dispersing political or social commentary within a part of the paper usually immune from such material. To make the issue trickier, *Pogo* was often labeled as being "liberal" in tone, a fact that ran the risk of irritating some readers and advertisers (Jarvis, 1994: 452-453). Thus, faced with this alien presence in their "funny pages" some editors became nervous, especially since *Pogo* had become such a popular feature. The problem of how to deal with *Pogo* led to experiments in various types of censorship.

Over the years, three tactics were employed to either control or mute the political satire in *Pogo*. There were editors, for instance, that began to tamper with the copy that Kelly sent them by altering or deleting certain aspects. By such means a new animal character's face could be changed or the dialogue between characters modified. This type of tinkering attempted to sanitize problematic sequences involving political topics. A second method of censorship involved the more drastic step of dropping the strip entirely for a time, until the controversial matter had ended and *Pogo* had returned to the usual apolitical