

erally decided to edit or alter it. For instance, one paper in California had its art department change the wildcat's face by removing the unshaven five o'clock shadow that was the Senator's trademark. Kelly discussed this maneuver in a later commentary, saying, "That poor Malarkey, still known to be who he was, appeared as a deformed, chinless bit of ugliness that I would not have dreamed of likening to a strong man of the Senate" (Kelly, 1959: 135). Following the cosmetic makeover, Kelly joked that "An outraged civil rights group riding to the rescue later asked me if I thought I'd had my constitutional prerogatives bruised and I said no, but I thought they ought to get in there and protect U.S. Senators from their friends" (Kelly, 1959: 135-136).

In 1954, in response to another Malarkey sequence, the editor of the *Providence Bulletin* warned that he would drop the strip the next time McCarthy's face appeared. Kelly dealt with this threat by drawing a KKK-type hood over the wildcat's face the next day (Kelly, 1959: 144). The editor reported this ruse to his readers, "Now we find we are being kidded. We recommend to you the *Pogo* strip for today, which for the time being will appear on the editorial page" (Kelly, 1959: 144). This, then, represented one of those cases when satire found unacceptable for the comics was permitted to exist in the editorial pages. In such a situation, it was the location of *Pogo* within the paper that became the issue, not necessarily its satirical content. Kelly agreed that the transfer of *Pogo* to the "Op-Ed" section would represent a valid compromise (*Newsweek*, 1959).

Another theme that stimulated some form of censorship ironically involved the opposite of the McCarthy problem. It dealt with a criticism of Communism and Communist rulers. Along with most Americans of the era, Kelly was a true-blue anticommunist, very much in the mainstream political consensus of the Cold War. In a way, he shared the goals of McCarthyism and had only found McCarthy's tactics objectionable. Within that vein during the mid-1950s and early 1960s, Kelly introduced into the swamp another new animal character suitable for satirizing the Communist movement. This time it was a pig