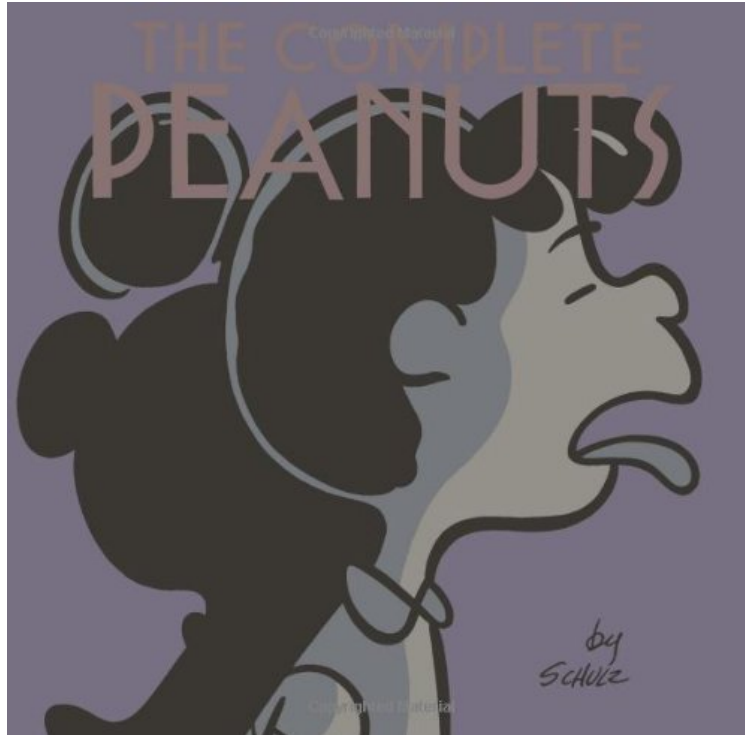


(Free download) The Complete Peanuts 1967-1968

The Complete Peanuts 1967-1968

Charles M. Schulz

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Charles M. Schulz : The Complete Peanuts 1967-1968 before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Complete Peanuts 1967-1968:

3 of 3 people found the following review helpful. Peanuts At Its Peak By John D. Cofield In this volume of the collected Peanuts strips Charles M. Schulz's world has reached its peak and, just possibly, started to descend. We still enjoy Charlie Brown's neuroses, Lucy's arrogance, Linus' philosophies, and the other inimitable idiosyncracies of the main characters. We laugh at Snoopy's Red Baron, vulture, and other fantasies, but here and there we start to notice a few things that are missing. Sherm, Patty, Violet, and Pigpen rarely show up anymore and when they do, it's just as a walk on part to say a few words here and there. Snoopy's imagination is as fascinating as ever, but it's beginning to dominate more and more of the strips, to the detriment of some of the other characters. It's a sad foretaste of the later 1970s, when Snoopy and Woodstock (who makes his first appearances, unnamed, in this volume) basically took over the strip! I don't mean to denigrate this volume, which is full of classic Peanuts humor featuring the characters at their best, like Charlie Brown's encounters with kite-eating trees, Linus' love for the Great Pumpkin, and Lucy's psychiatry booth therapy sessions. I enjoyed the many topical references to life in the 1960s, some of which may puzzle younger readers. How many people know who Twigg is nowadays? This volume and the two or three preceding it, will probably be regarded as the Peanuts at its best. 3 of 3 people found the following review helpful. The wait just seems to get longer. By Robert Busko Yes, the wait between volumes of The Complete Peanuts just seems to get longer and longer. Maybe I should slow down and not read them so quickly. 1967 and 1968 were banner years for Snoopy. Snoopy as the Masked Marvel, an arm wrestling enthusiast, ice skater, and of course, the World War I pilot are just

some of his adventures. You may remember that it was almost impossible to go into a story without seeing Snoopy's likeness everywhere. Of course, Franklin made his appearance and yes, it was controversial...some readers on various editorial pages in some major papers objected. As I read through most of this volume (I haven't finished just yet) I remembered back to 1967 and 1968. How Charles Schulz managed to ignore the heavy topics of the day I will never know. 1968, with the loss of Bobby and MLK were especially painful times. For those of us that were around, reading these volumes can trigger a trip down memory lane. Schulz, in previous volumes did make reference from time to time to some event of the day, usually a sports reference, but he did avoid the heavy stuff. I'm sure that more than one of you will recall reading these comics in American newspapers in Vietnam. All in all, for most of us, reading *The Complete Peanuts, 1967-1968* will be time well spent. 3 of 3 people found the following review helpful. Keep 'Em Coming By Timothy Haugh! It's getting harder and harder to come up with new things to say that will convey how much I enjoy reading these old Peanuts strips. This comes from a period where I am less familiar with the strips themselves, so there are some surprises for me. In this volume we find the strips that will be the inspiration for the animated special, *Snoopy Come Home*, in which we find out Snoopy has an owner before Charlie Brown who is ill and in the hospital. This is the era where Franklin makes his first appearance, giving Charlie Brown one of his rare emotional boosts. There is also plenty of Snoopy as the WWI flying ace and numerous baseball games. All in all, as always, this volume is a great collection of wonderful Peanuts comic strips. Charles Schulz rarely disappoints. (Prospective buyers of this volume should be aware that the first edition has an error: the May 1, 1967 strip is printed twice, leaving the May 3, 1967 strip missing. Later editions of this volume are supposed to correct the error and the missing strip will also be printed in the 1969-1970 volume.)

As we rush toward the end of Peanuts' second decade, Snoopy looms large, Peppermint Patty ascends toward future stardom, Lucy antagonizes everyone and Charlie Brown is... Charlie Brown. Snoopy finds himself almost completely engrossed in his persona as the World War I Flying Ace ? to the point where he goes to camp with Charlie Brown and maintains his persona throughout the entire two-week period (much to Peppermint Patty's bafflement). Still, Snoopy looms large, so this volume (a particularly Snoopy-heavy one) sees him arm-wrestling Lucy as the "Masked Marvel" and then taking off for Petaluma for the national arm-wrestling championship; impersonating a vulture and a "Cheshire Beagle"; enjoying golf and hockey; attempting a jaunt to France for an ice-skating championship; running for office on the "Paw" ticket; being traded to Peppermint Patty's baseball team, then un-traded and installed as team manager by a guilt-ridden Charlie Brown; as well as dealing with the return of his original owner, Lila. If you're surprised by that last one, imagine how Charlie Brown feels... Lila makes only a brief appearance (as does José Peterson, a short-lived ? and short ? star member of Charlie Brown's baseball team), but this volume sees the appearance of what would be Schulz's most controversial major character: Franklin. (Yes, in 1968 the introduction of a black character caused a stir.) Peppermint Patty, working toward her ascendancy as one of the major Peanuts players in the 1970s and 1980s, also has several major turns, including a storyline in which she's the tent monitor for three little girls (who call her "Sir" ? a joke Schulz would pick up later with Peppermint Patty's friend Marcie). Stories involving other characters include a sequence in which Linus's flippant comment to his Gramma that he'll kick his blanket habit when she kicks her smoking habit backfires; Lucy bullies Linus, pesters Schroeder, and organizes a "crab-in"; plus Charlie Brown copes with Valentine's Day depression, the Little Red-Haired Girl, the increasingly malevolent kite-eating tree, and baseball losses. In other words: Vintage Peanuts! All this, plus an introduction by beloved transgressive filmmaker John Waters and award-winning design by Seth. 730 black-and-white comic strips

From Booklist During 1967–68, Snoopy accelerated his transition from simple family pet to World War I fighting ace (and secret agent, and figure skater, and golf pro). Schulz made a few stabs at contemporary relevance by introducing minority kids Franklin and José Peterson, destined respectively to remain a minor character and to disappear altogether, and a “hippie bird” that appears to be a proto-Woodstock. Most of these four-decade-old strips center on such comfortably timeless and familiar devices as Charlie Brown’s haplessness on the baseball diamond, his unrequited love for the Little Red-Haired Girl, and the kite-eating tree. --Gordon Flagg About the Author Charles M. Schulz was born November 25, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname Sparky (after the racehorse Spark Plug in the newspaper strip *Barney Google*). In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 *Ripley's Believe It or Not!* installment.) Between 1948 and 1950, he succeeded in selling 17 cartoons to the *Saturday Evening Post* as well as, to the local *St. Paul Pioneer Press*, a weekly comic feature called *Li'l Folks*. It was run in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit. He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing their interest in his submission, *Li'l Folks*. Schulz boarded a train in June for

New York City; more interested in doing a strip than a panel, he also brought along the first installments of what would become Peanuts—and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate.) The first Peanuts daily appeared October 2, 1950; the first Sunday, January 6, 1952. Diagnosed with cancer, Schulz retired from Peanuts at the end of 1999. He died on February 13, 2000, the day before Valentine's Day—and the day before his last strip was published—having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand—an unmatched achievement in comics.