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The Complete Peanuts: 1963-1964 (Vol. 7) Paperback Edition (Vol. 7) (The Complete Peanuts)



Synopsis

This newspaper comic reprint includes the number siblings, Linus running for class office, and much more. This volume is particularly rich in little-seen strips. Also in this volume: Lucy creates an educational slideshow of Charlie Brown's faults (it's so long there's an intermission!) and Snoopy's doghouse begins its conceptual expansion (the ceiling is so huge that Linus can paint a vast "history of civilization" mural on it). Introduction by Bill Melendez, animator of *A Charlie Brown Christmas*. Black & white illustrations with some color.

Book Information

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Customer Reviews

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.

I just received this set yesterday and it is just as sturdy as the others. I can't believe my collection is almost complete. This is a great collection for all fans of the strip and I, for one, am proud to own them. Beautifully done as always. Now for the good part. Fans of the collection have been curious as to what is going to happen with the final volume. Will it have a case or not? A few months ago I contacted the publishers about this and was told that there will indeed be a 26th volume and final box set next year. However, there has been no official word yet from the publishers so this morning I contacted again concerning the same matter and was told once again that there will be a 26th volume. This time I was given a bit more info as well. Here was their response: (Cut and pasted) Due to collector demands we're publishing a 26th volume of material yet to be determined and there will be a boxed set for 25 & 26 at the end of 2016. Our pr dept. gave me this bit of information that will be a part of promotion starting next year. "Complete Peanuts fans: although the strip has been collected, we have one more volume up our sleeve for next fall, collecting a treasure trove of Schulz rarities, from his initial Peanuts pitch packet, to several comic book stories, advertising art, two major, never-before published interviews, and many other surprises!"

Well, a little disappointed as I thought this was the FINAL volume in the series, but then I read the word "penultimate" on the bookjacket and after a little research discovered there will one more book in the series (Vol. 26) that collects rarities, demo strips and other non-strip related Peanuts art. That being said, it's a little bittersweet to have completed the entire strip in collection -- minus one missing strip from 1957 I believe that was not in the archive and no one has been able to find a copy (to the best of my knowledge - the publisher of this series said they would be publish it in a future

volume if it was ever found). But this is still a fitting end (almost). My only quibble with this release concerns the final Sunday panel that was published 9 hours after Schulz's passing. In the original color strip, there are (I assume) digitally imposed images of past scenes in the blank space above Snoopy's (read: Schulz's) final typed words. I know this because I saved the strip from my copy of that Sunday paper. I also still get misty-eyed and the lump forms in my throat when I read that final strip and those words in bold typeface: "Dear Friends... Truth be told, I bawled like a baby after reading it initially over 16 years ago, especially after learning Schulz had died the night before. In fact, Charles Schulz is one of the three "celebrity" deaths I have ever cried over as if I lost a member of my own family. Fred Rogers and Dick Clark are the other two. Perhaps there was some subconscious "avuncular" association I had with these 3 individuals - like they were the favorite old uncles who were nonthreatening and wise in their own ways. Mr. Rogers was, of course, a major part of my early childhood along with Sesame Street and the Electric Company (even though admittedly some of his stuff seems pretty sappy looking back with adult hindsight but I still think he genuinely cared about children and their feelings), and Dick Clark helped to inform me of rock and popular music as I came of musical age in the late 70's/early 80's via American Bandstand, and countless Rockin' New Year Eves. I am of the firm belief that one establishes his/her musical tastes during their tween years and I happened to enter that during the Punk/New Wave explosion (and I still like the music from that era - not the crap it mutated into by 1985 - by then I was well on my way to what would soon be called alternative/college radio music). However, throughout my childhood and into my adult life, the one constant by was Charles Schulz and Peanuts, either via the daily comic strip or the TV specials (which still continue to air on Broadcast Television), the books, the greeting cards, the stuffed Snoopys, the Christmas ornaments, even the Met Life commercials. So thanks to Fantagraphics and the Schulz family for archiving and allowing this collection to be made available to the public. I look forward to purchasing the FINAL volume in October and then my collection will be more or less complete!

Charles M. Schulz goes out the way he came in--with solid characters, quirky humor, and a wry social commentary. After several decades of relegating Rerun Van Pelt, younger brother of Lucy and Linus, to the back seat of their mother's bicycle, Schulz in the last two or three years started to develop the character into one of the shrewdest and funniest of the entire cast. Rerun questions everything, including long-standing traditions such as his brother Linus' blanket habit and the fact that of all of the kids in the neighborhood, Charlie Brown is the only one with a dog. Rerun develops a strong affinity for Snoopy and despite the fact that his mother won't let him have a dog of his own,

a true camaraderie arises between Rerun and Snoopy. This serves to make Snoopy more dog-like and it makes Rerun very sympathetic, which has not always been the case with other members of his family. But this book is about much more than Rerun. Every major character who was current with the cast at the time is represented here--Lucy, Linus, Schroeder, Peppermint Patty, Marcie, Franklin, Snoopy, and Woodstock. We even get the final chapter in the Football saga--where Lucy tries one last time to pull the ball away when Charlie Brown is about to kick it--but this time around, there is a plot twist that may surprise the reader. The book also includes the final Sunday and the final daily strips that closed out the run of Peanuts, with the author's farewell. Unfortunately, there appears to have been a printer's error with the Sunday finale strip, because most of the images are missing and there is a lot of blank space. Hopefully future editions will rectify this error. The complete last Sunday strip can be seen correctly rendered on the last page of the book "Peanuts 2000." This book also features a foreword by none other than the President of the United States, comprising a reverent and tasteful tribute. It is rounded out by the complete run of "Li'l Folks", Schulz' pre-Peanuts single-panel gag strip that shows a prototype of what would evolve into the Peanuts comic strip that is known and loved today. If you have not been collecting this Fantagraphics series of Peanuts reprints, this volume makes a good place to start. Once you have read this, you will want to collect the rest. If you have been collecting them, congratulations--you now have a copy of every Peanuts comic strip! (with the one exception noted above)

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