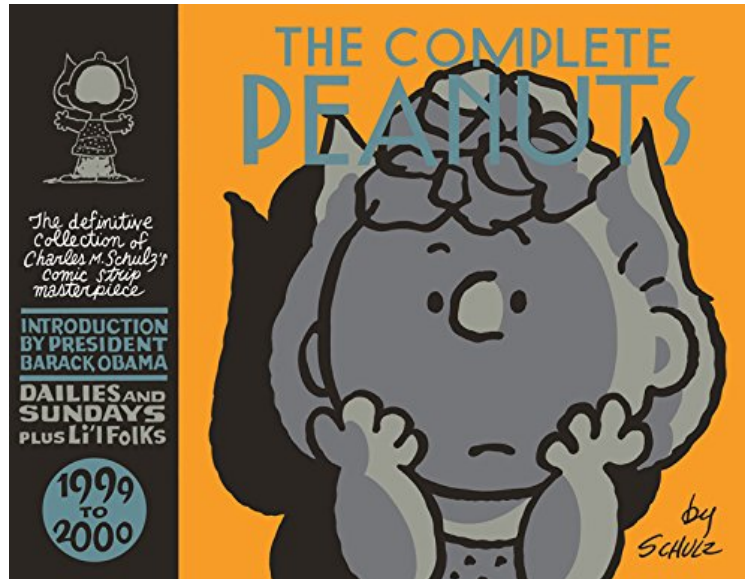


## The Complete Peanuts: 1999-2000, Vol. 25

Charles M. Schulz

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#293310 in Books Ingramcontent 2016-05-10 2016-05-10Original language:EnglishPDF # 1 6.80 x 1.30 x 8.70l, .0 #File Name: 1606999133332 pagesThe Complete Peanuts 1999 2000 Vol 25 | File size: 15.Mb

**Charles M. Schulz : The Complete Peanuts: 1999-2000, Vol. 25** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Complete Peanuts: 1999-2000, Vol. 25:

29 of 29 people found the following review helpful. As Usual, These Are Great Books!By JosueI 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 there 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 apart 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!"2 of 2 people found the following review helpful. Perfect almost... no color!By Rob SlavenAmazing just because it's Peanuts, but...\* These are sadly all black and white, even the Sundays that were printed in color. Luckily, there is a second series of books that contains all the full-color Sundays. Just search for 'Peanuts Every Sunday'\* Each volume contains a brief introduction by some famous fan of the strip. They're vaguely interesting but I've never bothered to read any of them all the way through.\* If you're crazy anal as I am note that there are two slightly different versions. If you want them all to match on your shelf then take VERY careful note of the exact publisher and edition.\* Finally, take careful note of the evolution of the series. The very early strips from the 50s are almost like a totally different strip. If buying for a gift, you might consider one of the later books in the

series. Completists will want them all but if the receiver is on the fence then the 50s isn't the place to start. 1 of 1 people found the following review helpful. More More Goodness By Timothy Haugh I am running out of adjectives to describe how much I enjoy Peanuts and these collections which arrive every six months or so. These are the strips that graduated me from high school and sent me off to college (if I'm going to date myself). As always, they are a great pleasure. I particularly enjoyed Linus' continued "relationship" with Lydia (if that is her real name). It just goes to show that Charlie Brown wasn't the only one who struggled with a girl he liked. In any case, these comics are no struggle. They are a continued joy. I can't wait until the next one.

The NYT best-selling newspaper strip collection concludes its groundbreaking run; as a little-seen "extra," it includes Schulz's proto-Peanuts comic. The 25th volume of The Complete Peanuts collects the very final year-plus of the defining comic strip of the 20th century, which ran for nearly 18,000 strips and for 50 years after its debut in 1950. This masterpiece includes all of 1999 through the final Feb. 13, 2000 strip. In this volume, Rerun takes center stage and cements himself as the last great Peanuts character when he embarks on a career as an underground comic book artist! This volume also features a huge surprise: the complete Lil Folks, the weekly one-panel comic that Charles Schulz produced for his hometown paper. Lil Folks was a clear precursor to Peanuts, and its inclusion here will bring The Complete Peanuts full circle. Black white illustrations throughout

.com In the fourth volume in Fantagraphics Books' Complete Peanuts series, Snoopy continues to develop as a character, and the worm--Linus--turns against his fussbudget sister, Lucy. Sure, she's still a fierce intimidator of her little brother and Charlie Brown, but he's learned to strike back with a deft pair of pliers, a huge sand castle or snow dinosaur, or merely the will to walk up and change the channel. Lucy also continues her pursuit of the oblivious musician, Schroeder (contrary to the advice of Dear Agnes). Snoopy continues his impersonations (vulture, penguin, etc.), plays baseball and football, angsts over being called "fuzzy-face" or "dime a dozen," and dances gleefully on Schroeder's piano. Charlie Brown, of course, has very little glee, especially when he has to manage a dysfunctional baseball team that only wins if he's sick or when the championship is riding on his catching a simple pop fly. But at least he has his pencil pal. Charles M. Schulz by this time was comfortably in his routine of multi-day stories, and there's a bit of foreshadowing when Schroeder, wildly inventing names of imaginary pianists, comes up with "Joseph Schlabotnik," which would later become the name of CB's baseball hero. The volume has an introduction by author Jonathan Franzen and a Sunday strip from May 3, 1953, which was discovered after the 1953-54 volume was printed. --David Horiuchi From Publishers Weekly Starred . In this fourth volume of Fantagraphics' wildly successful chronological reprinting of Peanuts, the comic strip begins to slide into its most popular form. In these pages, Snoopy is becoming most Snoopy-like, with a wondrously funny vulture sequence; Charlie Brown is hapless and often hopeless while his war with Lucy moves into high gear, and of course Pig-Pen, Patty, and Schroeder are all kicking around. Schulz evolved his characters from week to week, letting their idiosyncratic musings, pratfalls and jokes accumulate. It's possible to flip back a few dozen pages and understand Charlie Brown's emotional evolution. The humanity of both the characters and their creator is the subject of Jonathan Franzen's insightful introduction certainly the best yet published in the series. Deftly putting to rest the rather trendy theory that Schulz's inner torment gave vent to the psychological dramas in Peanuts, Franzen convincingly makes the case that Schulz was able to accomplish what he did because of a surfeit of love and family. After one has read these pages, full of well-rounded, humane characters, Franzen's theory seems just about right: to create characters so essential and so loveable, Schulz could only have emerged from just such a milieu. (Oct.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist The best-known, most-beloved "kid strip" is, of course, Peanuts, which graced newspaper comics sections for 50 years until artist Charles Schulz's death in 2000. This volume in Fantagraphics' series reprinting the strip's entire run covers 1957 and 1958, by which time its essentials were well established. The characters are what they would continue to be for four more decades: Lucy, bossy and selfish; Linus, quiet and grave; Snoopy, humbly whimsical; and, most important, Charlie Brown, utterly Charlie Brownish. Take that back a bit about Snoopy, who, as novelist Jonathan Franzen points out in the introduction, here begins his transition from recognizably canine ball fetcher and people licker to a near anthropomorph that impersonates other species and plays the violin atop Schroeder's piano ("Little by little," Charlie Brown observes, "that dog seems to be losing his mind"). Schulz's drawing style here is solidier than it would be in later years, when the strip grew visually sparer yet even more expressive. Even these early strips, though, put to shame anything in the funny pages today. Copyright American Library Association. All rights reserved