



## The Complete Peanuts, Vol. 10: 1969–1970

*Charles M. Schulz , Mo Willems (Introduction)*

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He turns up first as Snoopy's secretary, then gradually becomes a good friend whom Snoopy helps to fly South... but it's not until June 22, 1970 that the little bird gains a name, in a perfect salute to the decade that ends with this volume: Woodstock! In other timely stories, Peppermint Patty runs afoul of her school's dress code (those sandals!), Lucy declares herself a "New Feminist," and Snoopy's return to the Daisy Hill Puppy Farm on a speaking engagement climaxes in a riot and a new love found amidst the teargas ("She had the softest paws..."). Speaking of Snoopy, this volume falls under the sign of the Great Beagle, as three separate storylines focus on the mysterious sovereign of Beagledom. First Snoopy is summoned by a wrathful G.B. when Frieda submits a complaint about his (Snoopy's) desultory rabbit-chasing efforts; then, back in the Great one's good graces, Snoopy is sent on a secret mission; and finally he himself ascends (briefly!) to the mantle of Great Beagledom.

In other news, an exasperated Lucy throws Schroeder's piano into the maw of the kite-eating tree, with gruesome results... Miss Othmar goes on strike and Linus gets involved... Charlie Brown's baseball team has an actual (brief) winning streak... Snoopy's quest to compete in the Oakland ice skating competition is thwarted by his inability to find a partner... Charlie Brown goes to a banquet to meet his hapless baseball hero Joe Shlabotnik... Snoopy is left in the Van Pelt family's care as Charlie and Sally Brown head out of town for a vacation... and (alas) the Little Red-Haired Girl moves away...

This volume also features a new introduction by renowned illustrator Mo Willems and, as always, gorgeous design by award-winning cartoonist Seth.

### The Complete Peanuts, Vol. 10: 1969–1970 Details

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## From Reader Review The Complete Peanuts, Vol. 10: 1969–1970 for online ebook

### Rick says

The tenth installment in this project by Fantagraphics, is Schultz still at his peak but showing the first signs of slipping. Sally Brown is hilarious but Woodstock, who gets elevated from one of Snoopy's anonymous bird friends to a specific character, even if he doesn't get named until he's been around for a bit, is more likely to be a Hallmark presence or dull gag specialist—too many variations of Snoopy throwing a football to Woodstock to no positive effect (or comic purpose; compare with the Lucy and Charlie Brown kick the football recurring joke where Lucy must find new ways to convince Charlie Brown that she won't pull the ball away at the last second. One says something funny about human nature; the other just makes the obvious point that a football is uncatchable by a small yellow bird.) But Sally Brown's contentious encounters with school are hysterical. "AS SOON AS I LEARN ONE THING, THEY GO ON TO SOMETHING ELSE!" she rants indignantly. "I have here in my hands an original document. This was written by an actual cave man and was discovered only recently by a farmer in Iowa... I came into its possession through the exchange of money and certain bits of information." Later, sitting at her desk, she beams "'Show and Lie' is my best subject." Other recurring bits are still freshly exploited: Lucy and Charlie Brown are leaning on the reflecting wall. Charlie wonders if God is pleased with him. He asks Lucy if she ever wonders this. Lucy reflects and replies, "He just HAS to be!" Linus and the Great Pumpkin. Linus and his crush on Miss Othmar, who goes on strike and his fired. The Little Red-Haired Girl who (gasp!) moves away. Snoopy gets summoned to the Head Beagle for refusing to chase rabbits and later becomes Head Beagle. Lucy and Schroeder. Snoopy's fantasies—the world famous check-out clerk! Schultz's gift for finding humor and pathos in this small world of imaginary children is unmistakable and eight years after his death and sixty years after the strip's beginnings a marvel to behold anew.

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### S.D. says

Bill Waterson may have perfected the comic strip metaphor for the internal conflict between youth and age with *Calvin and Hobbes*, but it would have been impossible without Schultz's *Peanuts*. To merely say that *Peanuts* is the most influential comic strip ever isn't enough. It is the most original in form, theme, and intent. Whether one sees Schultz's characters as symbols of the inner child in all of us, or metaphoric adults in a society where the values of appearance and experience are in constant conflict, their take on the life's foibles is equal parts wisdom, sincere humor, and escapism. The first two decades of the strip, collected in Vols. 1-10 of Fantagraphics' *Complete Peanuts* series, are the collective pinnacle of Schultz's brilliance.

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### Canavan says

☆☆☆☆

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### Rex Libris says

In my own humble opinion, I think it is around this time that Peanuts really peaked. This book has some of my most favorite story arcs. It has where Freida reports Snoopy to the Head Beagle; and then another story

that I was unaware of, where Snoopy becomes the Head Beagle. It also has the fullest version of "It was a dark and stormy night."

Other entertaining stories include Lucy feeding Schroeder's piano to the kite eating tree, Snoopy going back to Daisy Hill and finding the love of his life, and Woodstock's name is revealed for the first time. Schultz also has a series of different strips with a running gag about the city of Petaluma.

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## Scott says

Now two full decades into the strips run, and the creativity that really took off in the sixties is going strong - mostly fueled by following Snoopy, who's always getting new material, something you can't say for most of the other characters. But the new developments aren't just about Snoopy, Peppermint Patty becomes a more prominent character in this stretch, and Charlie Brown's sister Sally gets a lot more appearances too. Still, if there's one major player, it's Snoopy, who spends a lot of this period hanging out with Woodstock. The World War I ace still puts in appearances, but not nearly as frequently.

I'll dedicate this review to Violet, a character who has practically faded into oblivion by now - I don't think she put in a single appearance in this entire two year run. And while she graced the cover of the preceding volume, she didn't appear much there either. A sad end for what at the start of the strip was one of the main characters. But at least reading the series from the beginning let me know that she existed - when I was reading Peanuts back during its real time run, back in the sixties, I didn't even know she was a separate character. I just thought Lucy occasionally appeared with a different hair style.

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## J.V. Seem says

*Peanuts* continue to be my very own self-help books (I have to point out though, that I wouldn't be caught dead with *actual* self-help books; and my stereotype buyer of these books is surprisingly accurate: rich (or at least well off), middle aged women who find themselves adrift (why don't they go the old-fashioned route and take up religion or something?!). If it wasn't for the fact that these books sell really, really well and pretty much pay my salary, I'd curse them out as the cynical yet wishy-washy things they are. One of my colleagues has a very entertaining self-help parody/philosophy of his own; when I'm stressed or freaking out about a problem, he tells me to find my "inner mammoth". Okay, enough detouring.).

I start every day and end every evening with reading just a few strips. I take Lucille's advice to heart; "Get over it. Five cents, please." That's really all you need.

These guys also help us remember and appreciate the little things in life. In this volume, there's a strip where Lucy and Linus are standing in the sun, and Linus comments on how wonderfully warm the sun feels on his back; and it's free.

Yes, it's a cliché, but the good things in life are still free. It's actually true. In my case: Song rehearsal with my theatre group, cracking up at crucial moments, good friends, a blue sky, my sister hiding my phone for old times' sake (never gets old, does it?) and my dad texting me insignificant but fun snippets of news.

I can't help but also think that these volumes are something of a historical document; they reflect the time they're drawn in. It becomes very evident in this particular book; as Neil, Buzz and Mike were planning their trip to the heavens, Snoopy was already there; first Beagle on the moon!

Not to mention the fact that Snoopy's bird friend gets his name, and very appropriate for the time it is, too: Woodstock!

Let the *Peanuts* love continue.

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## Spencer Borup says

In my journey of reading 50 years of PEANUTS, I took a 6-month break between this volume and the previous one, so it is understandable that I devoured it in one sitting.

The PEANUTS gang is strong in this one, moving into the close of their second decade and into the '70s. Snoopy goes to the moon, becomes Head Beagle, and finally takes up writing again so he can complete his novel. Linus is faced with his first look at injustice in the world when his favorite teacher, Miss Othmar, is fired. Peppermint Patty, surprisingly, has all the tender moments in this volume, from receiving roses from her father, wondering if she can be beautiful, and going to the school dance with Snoopy (or "that funny-looking kid with the big nose"). And Charlie Brown ... Charlie Brown witnesses the love of his life, the Little Red-haired Girl, actually moving away and out of his life forever, or so it seems.

Perhaps the most notable moment of the '69–'70 PEANUTS is that Snoopy's little bird friend that had been showing up since early '67 has finally been accepted as one of the gang. He's given a name—Woodstock!—and even begins interacting with the rest of the gang. Our favorite little bird is finally home!

It's also worth mentioning that the introduction to this volume, written by Mo Willems, is perhaps the most insightful look into just why PEANUTS has captured so many generations' hearts that I have read. Definitely worth the read.

While reading this volume I also watched the 1969 TV special "It Was a Short Summer, Charlie Brown." I will also be watching tonight the first PEANUTS feature film, 1969's "A Boy Named Charlie Brown," and the 1969 CBS documentary (if I can find it) "Charlie Brown and Charles Schulz."

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## Nick says

Moments of deep profundity and humour. Just great.

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## Greg Brozeit says

Most of the introductory essays to this series are, with the exception of the touching one by Bill Melendez, forgettable. But Mo Willems' essay for this edition is worth noting: "Many have spent time arguing that comics in general and Sparky's strip in particular are works of Art. But to me, that misses the point. Peanuts isn't Art.

"It's better.

"Art is a single work, or maybe a collection of pieces, finite and quickly consumed. It hangs in a guarded room, existing only in one place. Any reproductions are inherently inferior to the real thing.

"But Sparky's comic strip transcends those petty limitations. Charlie Brown's adventures continue for half a

century, and you don't have to make a pilgrimage to experience them. The strip comes to you, in your home, with reproductions that aren't inferior to the work: they are the work."

Brilliantly stated!

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### **Adam says**

These are peak years for Schulz. When not being the ladies' man, Snoopy becomes the first beagle on the moon, then the Head Beagle, and receives a rejection letter for his novel (It was a dark and stormy night ...); Woodstock finally gets a name; Peppermint Patty wishes she was beautiful; and Charlie Brown tries to deal with both a letdown by his sports idol and the catastrophe of the Little Red Haired Girl's moving away.

Between these longer storylines are some of the best one-shot strips Schulz ever produced, tackling deep philosophical dilemmas and social issues with sometimes poignant, sometimes biting results.

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### **Cecilia says**

So funny! This is my favorite Peanuts collection!!

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### **Alex says**

This contains all the dailies and Sunday strips for 1969 and 1970. The dailies only have four frames. It is astonishing how Schulz, with only those four frames and using little more than stick figures, could create a set-up, crack a joke, and teach a life lesson.

Snoopy is the star in these strips. I didn't do a tally, but he had to appear in the most frames, by far. He plays hockey, baseball, flies a plane as the Red Baron, runs away with Woodstock (they make it two blocks), is asked and goes to a dance, serves briefly as The Head Beagle, writes a novel packed with every plot cliché you can think of, gets eleven dollars because he owned a tiny part of the land bought to be an airport, goes to the vet where he pretends to be a captured POW, eats a lot, and sleeps even more. And kisses girls.

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### **Heather says**

I read a couple of other Goodreads reviews that say in this volume the Peanuts series is starting to slide, specifically because it's becoming all about Snoopy and Woodstock, and the political references seem out of place, and things like that.

Unfortunately, I am too much of an adoring fan to partake of such criticism. Or at least the series has not yet jumped the shark for me. It was exciting to see Woodstock slowly get separated from the flock and finally named; the first appearance of the phrase "male chauvinist," a reference to Charlie Brown being sent off to war someday, and to see Peppermint Patty's insecure side. There was so much going on in the world during these two years, and I would expect that art would be reflecting society at least this much. Mo Willems' foreword was also more thoughtful than those from more famous people in previous volumes.

Can't wait to read the next two volumes and be caught up with the series again!

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## Kevin Hogan says

More classic Peanuts. In this volume, Woodstock gets name -- and the red-haired girl moves away.

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## Matti Karjalainen says

"Complete Peanuts 1969 to 1970" (Fantagraphics, 2008) sisältää eräitä kaikkien aikojen klassisimpia Tenavat-strippejä. Näiden kahden vuoden aikana Ressusta tulee hetkellisesti jäniskoirien johtaja, lintuystävä ristitään Woodstockiksi / Kaustiseksi (onnistuneimpia suomennoksia koskaan!), vietetään hyväntekeväisyyspäivällisiä ilman Joe Shlabotnikia ja ennen kaikkea todistetaan pienen punatukkainen tytön poismuuttoa; viimeisenä mainittu lienee sydäntäsärkevimpiä hetkiä sarjakuvan historiassa.

Vuonna 1970 "Tenavat" täytti kaksikymmentä vuotta ja tuolloin sarjakuva oli ainakin allekirjoittaneen mielestä lähes täydellisimmillään. Valtaosa keskeisimmästä henkilögalleriasta oli ehditty marssittaa kehiin, ja monet klassiset asetelmat - Jaska Jokusen terapiaistunnot, Ressun roolit ensimmäisen maailmansodan lentäjäsankarina ja kirjailijana, Suuren Kurpitsan odottelu vilpittömimmällä kurpitsamaalla ja niin edelleen - olivat jo käytössä.

Italialaisen Ferruccio Alessandrin mukaan Tenavat "ovat eläneet ajan ulkopuolella", ottamatta juurikaan kantaa ympäröivään yhteiskuntaan ja ajan ilmiöihin. Väittäjä ei pidä aivan paikkaansa, vaan osa "Complete Peanuts 1969 to 1970" -albumin stripeistä leimaantuu hyvin voimakkaasti aikaansa: Ressusta tulee ensimmäinen beagle kuussa, Salliin mielestä meneillään on "The Age of Aquarium", Tellu tempautuu mukaan feministiliikkeen toiseen aaltoon ja viittauksia niin Vietnamin sotaan kuin yliopistokampusten levottomuuksiin viljellään myös.

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