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Peanuts 1 gennaio 2025

American content syndicate This article needs to be updated. Please help update this article to reflect recent events or newly available information. (January 2017) Andrews McMeel SyndicationFormerlyUniversal Uclick (2009–2017)Company typePrint syndication & web syndicationPredecessorUniversal Press SyndicateUclickFoundedSeptember 2009; 15 years ago (2009-09)HeadquartersKansas City, Missouri, United StatesKey peopleBrent Bartram, Chief Strategy Officer and General Manager of AMSServicesLifestyle & opinion columns, comic strips & cartoonsParentAndrews McMeel UniversalSubsidiariesUnited Feature SyndicateNewspaper Enterprise AssociationWebsitesyndication.andrewsmcmeel.com Andrews McMeel Syndication (formerly Universal Uclick) is an American content syndicate which provides syndication in print, online and on mobile devices for a number of lifestyle and opinion columns, comic strips and cartoons and various other content. Some of its best-known products include Dear Abby, Doonesbury, Ziggy, Garfield, Ann Coulter, Richard Roeper and News of the Weird. A subsidiary of Andrews McMeel Universal, it is headquartered in Kansas City, Missouri. It was formed in 2009 and renamed in January 2017.[1] Universal Press Syndicate (UPS) was founded in 1970 by Jim Andrews and John McMeel.[2] The company began syndicating Garry Trudeau's Doonesbury comic strip in October 1970. Trudeau won the Pulitzer Prize for editorial cartooning in 1975 for his work on Doonesbury. The strip as of 2009[update] was syndicated in more than 1,400 newspapers worldwide.[3] Over decades, the syndicate added other well-known comic strips including Ziggy, Cathy, For Better or For Worse, Calvin and Hobbes, The Far Side, FoxTrot, Baldo, The Boondocks, In the Bleachers, Non Sequitur, Stone Soup, Real Life Adventures, Cornered, Liō, Cul De Sac, Thatababy, Wumo, editorial cartoonists and columnists. Universal Uclick was formed in July 2009 following the merger of Universal Press Syndicate with Andrews McMeel's digital entertainment company Uclick.[4] In late December 2010, it was announced that Dilbert would move from United Feature Syndicate to Universal Uclick beginning in June 2011.[5] Dilbert was with Universal Uclick/Andrews McMeel Syndication until they severed their relationship with Adams in February 2023.[6] Several newspapers have chosen to replace Dilbert with a new comic strip Andrews McMeel syndicates, Crabgrass by Tauhid Bondia which was introduced in 2022.[7][8] On February 24, 2011, Universal Uclick signed a deal with E. W. Scripps Company's United Media to handle syndication of the latter company's 150 comic strip and news features (under the banners United Feature Syndicate and the Newspaper Enterprise Association) beginning on June 1 of that year.[9][10] The United Media deal brought over such long-running comic strips as Alley Oop, Marmaduke, Nancy, and Tarzan. As a result of this acquisition, Universal Uclick became one of the largest print syndicators in the United States, as United Media — along with King Features Syndicate and Creators Syndicate — was one of Andrews McMeel's main competitors in the industry. Existing and formerly syndicated comics by Andrews McMeel Syndication include Dilbert (until February 2023), For Better or For Worse, FoxTrot, Calvin and Hobbes, Garfield, The Boondocks, Doonesbury, Cathy, Pooch Cafe, Baldo, What the Duck, Ink Pen, Liō, Cul de Sac, Ziggy, Tom the Dancing Bug, Ozy and Millie, The Far Side and Peanuts (since February 27, 2011) in newspapers, calendars and books. Andrews McMeel Syndication also owns and operates GoComics (launched in 2005), a comics aggregate website featuring comic strips syndicated in print, online and on mobile devices by Andrews McMeel Syndication, as well as discontinued titles such as Calvin and Hobbes, The Boondocks and Bloom County, webcomics such as Pibgorn and Kliban, plus a selection of syndicated comic strips from Creators Syndicate and Tribune Content Agency. In October 2008, Uclick launched a GoComics gadget for iGoogle which allows users to read comic strips on their iGoogle pages.[11] As of 2016, the company syndicated more than 80 comic strips to over 2,000 newspapers worldwide.[12] Andrews McMeel Syndication syndicates the editorial cartoonists Don Asmussen, Tony Auth, Stuart Carlson, Lalo Alcaraz, Glenn McCoy, Pat Oliphant, Ted Rall, Rob Rogers (cartoonist), Ben Sargent, Tom Toles, Matt Davies, Matt Bors, Matt Wuerker, Ruben Bolling and Kerry Waghorn. Andrews McMeel Syndication distributes daily puzzles and games in newspapers and other print media. The company also distributes puzzles and casual games online through consumer and news web portals as well as through its own puzzle and game portals, PuzzleSociety.com and UclickGames.com. Andrews McMeel Syndication products include crossword puzzles and games edited by David Steinberg and Pat Sajak, number placement puzzles like Sudoku and Kakuro, jigsaw puzzles and other casual games. Andrews McMeel Syndication distributes the daily Jumble online (but not in print, where Tribune Media Services distributes the puzzles). Andrews McMeel Syndication syndicated columns and text features are distributed in newspapers and other print media worldwide and online through consumer and news web portals, as well as through the Andrews McMeel Syndication syndicated column and text feature consumer site, uExpress.com. Popular Andrews McMeel Syndication columns and text features include the advice columns Dear Abby and Miss Manners, conservative columnist Ann Coulter, film critic Roger Ebert, and News of the Weird. In 2006, Universal Uclick launched the United States' first comic book reader application for mobile phones.[13] The introductory line of titles included Teenage Mutant Ninja Turtles, The Five Fists of Science, Godland, PvP and Too Much Coffee Man. Andrews McMeel Syndication has also published mobile versions and iPhone applications featuring comic book titles from Devil's Due Publishing, Image Comics, IDW Publishing and Jeff Smith's Bone series.[14] [15] List of comic strip syndicates ^ "The New Year Brings a New Name for Universal Uclick". syndication.andrewsmcmeel.com (Press release). Retrieved October 5, 2021. ^ "Universal Press Syndicate". Archived from the original on 2005-10-23. Retrieved 2008-01-12. ^ "Doonesbury". Archived from the original on 2009-07-18. Retrieved 2010-04-28. ^ "Universal Press Syndicate and Uclick merge – The Daily Cartoonist". www.dailycartoonist.com. ^ Gardner, Alan. "DILBERT LEAVES UNITED MEDIA FOR UNIVERSAL UCLICK (UPDATED)," The Daily Cartoonist (December 28, 2010). ^ "AMU severing relationship with Dilbert creator Scott Adams". Andrews McMeel Universal. February 27, 2023. ^ "Crabgrass by Tauhid Bondia – New for '22 – the Daily Cartoonist". ^ "'Dilbert' to be replaced by 'Crabgrass,' a comic strip by a Kentucky artist, in Paxton Media papers". ^ Universal Uclick to Provide Syndicate Services for United Media, PR Newswire, February 24, 2011. ^ United Media Outsources Content to Universal Uclick [dead link], Editor & Publisher, April 29, 2011. ^ "Uclick Introduces Comics Gadget for iGoogle", Editor & Publisher, October 17, 2008. ^ Dwyer, Ed. "CULTURE: The Funny Papers: Newspapers may be in trouble, but the comic strip is alive and well — and flourishing online," Saturday Evening Post (November 7, 2016). ^ Blass, Evan. "uclick to deliver GoComics Books service to cellphones" Archived May 25, 2006, at the Wayback Machine, engadget mobile, February 28, 2006. ^ "/404". www.publishersweekly.com. ^ Twiddy, David. "Comic books turn up on mobile phones", USA Today, September 6, 2007. Official website uExpress.com GoComics.com PuzzleSociety.com UclickGames.com Andrews McMeel Universal corporate site Retrieved from " File it under fun: Pro-Ject's latest turntable celebrates 75 years of Charles M. Schulz's cartoon creation, Peanuts. This collaboration isn't as visually outlandish as Pro-Ject's Metallica, AC/DC or Pink Floyd efforts, and it is likely to appeal more to a mainstreamer than a die-hard audiophile. However, if you need the technical run down, here we go...The belt-drive design is built around the Austrian company's T1 BT turntable to feature a Bluetooth transmitter, separate line and phono outputs, a one-piece aluminium 8.6″ tonearm, a factory fitted Ortofon OM-10 cartridge, an anti-resonant sub-platter, an 8mm resonant-free (!) blasted glass platter and a CNC'd chassis – that Pro-Ject asserts is "heavy" and contains "no hollow spaces, no plastic" – mounted to four vibration absorbing feet.Also in the box: shielded semi-symmetrical, low capacitance phono cables and a dust cover.However, as is common with more affordable belt drive turntables, to change the rotational speed between 33 rpm and 45 rpm, we must lift the platter and move the belt to a different spindle mount. And Charlie Brown's face isn't printed on a felt mat but on an acrylic record plate designed to sit on top of the glass platter.Price? €599.Further information: Pro-Ject Peanutspro-jectT1turntable Get a Pro-Ject T1 Bluetooth turntable for Peanuts! May 12, 2025 Eversolo's play for the mainstream May 12, 2025 Grimm MU2 video review May 10, 2025 dCS announces Lina X streaming DAC May 8, 2025 At last! Qobuz Connect debuts on WiiM streamers May 7, 2025 Samsung/Harman buys Denon, Marantz, Bowers & Wilkins May 7, 2025 Meet the Luxsin X9, sister of the Eversolo DMP-A8 May 5, 2025 Musical Fidelity X-Tube 'review' May 4, 2025 Audiolab announces M-DAC successors: the D7 & D9 May 2, 2025 Luxman marks 100 years with P-100C headphone amplifier April 29, 2025 Is this your next Roon server/streamer? April 29, 2025 The return of portable CD players April 26, 2025 Bowers & Wilkins introduces Px7 S3 Bluetooth headphones April 25, 2025 WiiM's tvOS app puts 'now playing' info on your TV April 23, 2025 In Lisbon for review: Marantz's Model 10 integrated amplifier April 22, 2025Back to Top Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Comic strip by Charles M. Schulz This article is about the comic strip. For the edible legume, see Peanut. For other uses, see Peanut (disambiguation). PeanutsThe Peanuts gangTop row left to right: Woodstock, Snoopy, Charlie BrownBottom row left to right: Franklin, Lucy Van Pelt, Linus Van Pelt, Peppermint Patty, Sally BrownAuthor(s)Charles M. SchulzWebsitewww.peanuts.comCurrent status/scheduleConcluded, in rerunsLaunch dateOctober 2, 1950 (dailies)January 6, 1952 (Sundays)End dateJanuary 3, 2000 (dailies)February 13, 2000 (Sundays)Syndicate(s)United Media, ex-United Feature Syndicate (October 2, 1950 – February 26, 2011)Universal Uclick/Andrews McMeel Syndication (February 27, 2011 – present)Genre(s)Humor, gag-a-day, satire, childrenPreceded byLi'l Folks Peanuts (briefly subtitled featuring Good ol' Charlie Brown) is a syndicated daily and Sunday American comic strip written and illustrated by Charles M. Schulz. The strip's original run extended from 1950 to 2000, continuing in reruns afterward. Peanuts is among the most popular and influential in the history of comic strips, with 17,897 strips published in all,[1] making it "arguably the longest story ever told by one human being".[2] At the time of Schulz's death in 2000, Peanuts ran in over 2,600 newspapers, with a readership of roughly 355 million across 75 countries, and had been translated into 21 languages.[3] It helped to cement the four-panel gag strip[4] as the standard in the United States,[5] and together with its merchandise earned Schulz more than $1 billion.[1] In 2015, a movie adaptation was released by Blue Sky Studios.[6] Peanuts focuses on a social circle of young children, where adults exist but are rarely seen or heard. The main character, Charlie Brown, is meek, nervous, and lacks self-confidence. He is unable to fly a kite, win a baseball game, or kick a football held by his irascible friend Lucy, who always pulls it away at the last instant.[7] Peanuts is a literate strip with philosophical, psychological, and sociological overtones, which was innovative in the 1950s.[4] Its humor is psychologically complex and driven by the characters' interactions and relationships. The comic strip has been adapted in animation and theater. Schulz drew the strip for nearly 50 years, with no assistants, including the lettering and coloring process.[8][9] Peanuts was originally sold under the title of Li'l Folks, but that had been used before, so they said we have to think of another title. I couldn't think of one and somebody at United Features came up with the miserable title Peanuts, which I hate and have always hated. It has no dignity and it's not descriptive. [...] What could I do? Here I was, an unknown kid from St. Paul. I couldn't think of anything else. I said, why don't we call it Charlie Brown and the president said "Well, we can't copyright a name like that." I didn't ask them about Nancy or Steve Canyon. I was in no position to argue. —Charles Schulz, in a 1987 interview with Frank Pauer in Dayton Daily News and Journal Herald Magazine[10] Peanuts had its origin in Li'l Folks, a weekly panel cartoon that appeared in Schulz's hometown newspaper, the St. Paul Pioneer Press, from 1947 to 1950. Elementary details of the cartoon shared similarities to Peanuts. The name "Charlie Brown" was first used there. The series also had a dog that looked much like the early 1950s version of Snoopy.[11] Schulz submitted his Li'l Folks cartoons to United Features Syndicate (UFS), who responded with interest. He visited the syndicate in New York City and presented a package of new comic strips he had worked on, rather than the panel cartoons he submitted. UFS found they preferred the comic strip.[10][12] When UFS was preparing to syndicate the comic strip as Li'l Folk, Tack Knight, who authored the retired 1930s comic strip Little Folks, sought to claim exclusive rights to the title being used. Schulz argued in a letter to Knight that the contraction of Little to Li'l was intended to avoid this conflict, but conceded that the final decision would be for the syndicate. A different name for the comic strip became necessary after legal advice confirmed that Little Folks was a registered trademark.[13] Meanwhile, the production manager of UFS noted the popularity of the children's program Howdy Doody. The show featured an audience of children who were seated in the "Peanut Gallery", and were referred to as "Peanuts". This inspired the decided title that was forced upon Schulz, to his consternation.[14] Schulz hated the title Peanuts, which remained a source of irritation to him throughout his life. He accused the production manager at UFS of not having seen the comic strip before giving it a title, and he said that the title would only make sense if there was a character named "Peanuts".[15] On the day it was syndicated, Schulz's friend visited a news stand in uptown Minneapolis and asked if there were any newspapers that carried Peanuts, to which the newsdealer replied, "No, and we don't have any with popcorn either", which confirmed Schulz's fears concerning the title.[16] Whenever Schulz was asked what he did for a living, he would evade mentioning the title and say, "I draw that comic strip with Snoopy in it, Charlie Brown and his dog".[17] In 1997 Schulz said that he had discussed changing the title to Charlie Brown on multiple occasions in the past but found that it would ultimately cause problems with licensees who already incorporated the existing title into their products, with unnecessary expenses involved for all downstream licensees to change it.[18] The first Peanuts strip from October 2, 1950 with (left to right) Charlie Brown, Shermy, and Patty The strip began as a daily strip on October 2, 1950, in seven newspapers: the Minneapolis Star, a hometown newspaper of Schulz (page 37, along with a short article); The Washington Post; Chicago Tribune; The Denver Post; The Seattle Times; and two newspapers in Pennsylvania, Evening Chronicle (Allentown) and Globe-Times (Bethlehem).[19] The first strip was four panels long and showed Charlie Brown walking by two other young children, Shermy and Patty. Shermy lauds Charlie Brown as he walks by, but then tells Patty how he hates him in the final panel. Snoopy was also an early character in the strip, first appearing in the third strip, which ran on October 4.[20] Its first Sunday strip appeared January 6, 1952, in the half-page format, which was the only complete format for the entire life of the Sunday strip. Most of the other characters that eventually became regulars of the strip did not appear until later: Violet (February 1951), Schroeder (May 1951), Lucy (March 1952), Linus (September 1952), Pig-Pen (July 1954), Sally (August 1959), Frieda (March 1961), "Peppermint" Patty (August 1966), Franklin (July 1968), Woodstock (introduced March 1966, officially named June 1970), Marcie (July 1971), and Rerun (March 1973). Schulz decided to produce all aspects of the strip himself from the script to the finished art and lettering. Schulz did, however, hire help to produce the comic book adaptations of Peanuts.[21] Thus, the strip was able to be presented with a unified tone, and Schulz was able to employ a minimalistic style. Backgrounds were generally not used, and when they were, Schulz's frazzled lines imbued them with a fraught, psychological appearance. This style has been described by art critic John Carlin as forcing "its readers to focus on subtle nuances rather than broad actions or sharp transitions."[22] Schulz held this belief all his life, reaffirming in 1994 the importance of crafting the strip himself: "This is not a crazy business about slinging ink. This is a deadly serious business."[23] While the strip in its early years resembles its later form, there are significant differences. The art was cleaner, sleeker, and simpler, with thicker lines and short, squat characters. For example, in these early strips, Charlie Brown's famous round head is closer to the shape of an American football or rugby football. Most of the kids were initially fairly round-headed. As another example, all the characters (except Charlie Brown) had their mouths longer and had smaller eyes when they looked sideways. The 1960s is generally considered to be the "golden age" for Peanuts.[24] During this period, some of the strip's best-known themes and characters appeared, including Peppermint Patty,[25] Snoopy as the "World War One Flying Ace",[26] Frieda and her "naturally curly hair",[27] and Franklin.[28] Peanuts is remarkable for its deft social commentary, especially compared with other strips appearing in the 1950s and early 1960s. Schulz did not explicitly address racial and gender equality issues so much as assume them to be self-evident. Peppermint Patty's athletic skill and self-confidence are simply taken for granted, for example, as is Franklin's presence in a racially integrated school and neighborhood. (Franklin's creation occurred at least in part as a result of Schulz's 1968 correspondence with a socially progressive fan.[29][30]) The fact that Charlie Brown's baseball team had three girls on it was also at least ten years ahead of its time. The 1966 prime time television special Charlie Brown's All Stars! dealt with Charlie Brown refusing sponsorship of his team on the condition he fire the girls and Snoopy, because the league does not allow girls or dogs to play. Schulz threw satirical barbs at any number of topics when he chose. His child and animal characters satirized the adult world.[31] Over the years he tackled everything from the Vietnam War to school dress codes to "New Math". The May 20, 1962 strip featured an icon that stated "Defend Freedom, Buy U.S. Savings Bonds."[32] In 1963 he added a little boy named "5" to the cast,[33] whose sisters were named "3" and "4,"[34] and whose father had changed their family name to their ZIP Code, giving in to the way numbers were taking over people's identities. Also in 1963, one strip showed Sally being secretive about school prayer, in reference to the Supreme Court decisions on it that year.[35] In 1958, a strip in which Snoopy tossed Linus into the air and boasted that he was the first dog ever to launch a human parodied the hype associated with Sputnik 2's launch of Laika the dog into space earlier that year. Another sequence lampooned Little Leagues and "organized" play when all the neighborhood kids join snowman-building leagues and criticize Charlie Brown when he insists on building his own snowmen without leagues or coaches. Peanuts touched on religious themes on many occasions, especially during the 1960s. The classic television special A Charlie Brown Christmas from 1965, features the character Linus van Pelt quoting the King James Version of the Bible (Luke 2:8–14) to explain to Charlie Brown what Christmas is all about (in personal interviews, Schulz mentioned that Linus represented his spiritual side). Because of the explicit religious material in A Charlie Brown Christmas, many have interpreted Schulz's work as having a distinct Christian theme, though the popular perspective has been to view the franchise through a secular lens.[36] During the week of July 29, 1968, Schulz debuted the African American character Franklin to the strip, at the urging of white Jewish Los Angeles schoolteacher Harriet Glickman. Though Schulz feared that adding a black character would be seen as patronizing to the African American community, Glickman convinced him that the addition of Black characters could help normalize the idea of friendships between children of different ethnicities. Franklin appeared in a trio of strips set at a beach, in which he first gets Charlie Brown's beach ball from the water and subsequently helps him build a sand castle, during which he mentions that his father is in Vietnam. In 1975, the panel format was shortened slightly horizontally, and shortly thereafter the lettering became larger to compensate. Previously, the daily Peanuts strips were formatted in a four-panel "space saving" format beginning in the 1950s, with a few very rare eight-panel strips, that still fit into the four-panel mold. Beginning on Leap Day in 1988, Schulz abandoned the four-panel format in favor of three-panel dailies and occasionally used the entire length of the strip as one panel, partly for experimentation, but also to combat the dwindling size of the comics page.[citation needed] In the late 1970s, during Schulz's negotiations with United Feature Syndicate over a new contract, syndicate president William C. Payette hired superhero comic artist Al Plastino to draw a backlog of Peanuts strips to hold in reserve in case Schulz left the strip. When Schulz and the syndicate reached a successful agreement, United Media stored these unpublished strips, the existence of which eventually became public.[37] Plastino himself also claimed to have ghostwritten for Schulz while Schulz underwent heart surgery in 1983.[38] In the 1980s and the 1990s, the strip remained the most popular comic in history,[39] though other comics, such as Garfield and Calvin and Hobbes, rivaled Peanuts in popularity. Schulz continued to write the strip until announcing his retirement on December 14, 1999, due to his failing health. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed.Find sources: "Peanuts" – news · newspapers · books · scholar · JSTOR (September 2021) (Learn how and when to remove this message) Final Sunday strip, which came out February 13, 2000: a day after the death of Charles M. Schulz The last three Peanuts strips were run from Saturday, January 1, 2000, through Monday, January 3, 2000. The Saturday strip showed a snowball fight between Peppermint Patty and Marcie and Charlie Brown and Linus, with Snoopy sitting behind the fight trying to figure out how to throw a snowball. The strip was notable because, in addition to it being the last daily strip with a story, Schulz's health had deteriorated to the point where the lettering in the strip had to be done by computer. The Sunday strip featured the last appearances of Peppermint Patty and Marcie, with Peppermint Patty playing a game of football in the rain by herself. Marcie comes up, carrying an umbrella and remarking that everyone has gone home. Peppermint Patty laments that they never shook hands and said "good game".[40] The January 3 strip consisted of a drawing of Snoopy sitting atop his doghouse with his typewriter, as he had done many times over the course of the strip's lifespan. The drawing was accompanied by a printed note from Schulz which officially announced his retirement from drawing and thanking his readers for their support. Although a series of reruns of older strips would begin on January 4, 2000, there were still six unpublished Sunday strips that Schulz had completed. The first of these ran on January 9, featuring Rerun and Snoopy playing in the snow.[41] The second featured the last appearance of Woodstock, as he and Snoopy in one last fantasy sequence are called upon by George Washington to chop firewood.[42] Rerun makes his final appearance in the fourth, trying to paint something other than flowers in art class, and Sally makes her last appearance in the fifth conversing with Charlie Brown about love letters. The final Peanuts strip, as shown here, ran on February 13, 2000, the night after Schulz died from a heart attack. It consisted of two small panels across the top and a large panel at the bottom. The title panel shows Charlie Brown talking to someone on the telephone, who is apparently asking to speak to Snoopy. Charlie Brown responds by telling the caller "No, I think he's writing". The second panel shows Snoopy sitting atop his doghouse typing on his typewriter as he had many times before, while the words "Dear Friends..." appeared above his head. The larger panel at the bottom consisted of a larger scale drawing of the final daily strip, with Snoopy against a blue sky background. Above his head, several panels from past strips were overlaid. Underneath these panels, the full note that Schulz had written to his fans was printed (part of it had been omitted in the final daily strip). It read as follows: Dear Friends, I have been fortunate to draw Charlie Brown and his friends for almost fifty years. It has been the fulfillment of my childhood ambition. Unfortunately, I am no longer able to maintain the schedule demanded by a daily comic strip. My family does not wish "Peanuts" to be continued by anyone else, therefore I am announcing my retirement. I have been grateful over the years for the loyalty of our editors and the wonderful support and love expressed to me by fans of the comic strip. Charlie Brown, Snoopy, Linus, Lucy, ...how can I ever forget them... —Charles M. Schulz Many other cartoonists paid tribute to Peanuts and Schulz by homages in their own strips, appearing on February 13, 2000, or in the week beforehand.[43] The comic was reprinted the day after that, but only had the farewell letter. After Peanuts ended, United Feature Syndicate began offering the newspapers that ran it a package of reprinted strips under the title Classic Peanuts. The syndicate limited the choices to either strips from the 1960s or from the 1990s, although a newspaper was also given the option to carry both reprint packages if it desired. All Sunday strips in the package, however, come from the 1960s. Peanuts continues to be prevalent in multiple media through widespread syndication, the publication of The Complete Peanuts, the release of several new television specials (all of which Schulz had worked on, but had not finished, before his death), and Peanuts Motion Comics. Additionally, BOOM! Studios has published a series of comic books that feature new material by new writers and artists, although some of it is based on classic Schulz stories from decades past, as well as including some classic strips by Schulz, mostly Sunday color strips. One graphic novel, Scotland Bound, Charlie Brown adapts a cancelled Schulz and Melendez script. In early 2011, United Media (the parent of United Feature Syndicate) struck a distribution deal with Universal Uclick (now known as Andrews McMeel Syndication) for syndication of the company's 150 comic strip and news features, including Peanuts.[44][45][permanent dead link] On January 5, 2015, Universal Uclick's website, GoComics, announced on that it would be launching "Peanuts Begins", a feature rerunning the entire history of the strip from the beginning in colorized form. This was done to honor the 65th anniversary of the strip's debut.[46] Official mural of the Peanuts in Aachen Main article: List of Peanuts characters Main article: Charlie Brown Charlie Brown is a young boy. He is the main character, acting as the center of the strip's world and serving as an everyman.[47][48][49] While seen as decent, considerate, and reflective, he is also awkward, deeply sensitive, and said to suffer from an inferiority complex. Charlie Brown is a constant failure: he can never win a ballgame; he can never successfully fly a kite.[48][50] His sense of determination regardless of the certainty of failure can be interpreted as either self-defeating stubbornness or admirable persistence. When he fails, however, he experiences pain and anguish through self-pity.[50] The journalist Christopher Caldwell observed this tension between Charlie Brown's negative and positive attitudes, stating: "What makes Charlie Brown such a rich character is that he's not purely a loser. The self-loathing that causes him so much anguish is decidedly not self-effacement. Charlie Brown is optimistic enough to think he can earn a sense of self-worth."[51] Schulz named Charlie Brown after a colleague of his while working at Art Instruction, whose full name was Charlie Francis Brown.[52] Readers and critics have explored the question as to whether Schulz based Charlie Brown on himself. This question often carried the suggestion that the emotionally sensitive and depressed behavior of Charlie Brown drew from Schulz's own life or childhood experiences.[53][54][55] Commenting on the tendency of these conclusions being drawn, Schulz said in a 1968 interview, "I think of myself as Charles Schulz. But if someone wants to believe I'm really Charlie Brown, well, it makes a good story."[56] He explained in another interview that the comic strip as a whole is a personal expression, and so it is impossible to avoid all the characters presenting aspects of his personality.[55] Biographer David Michaelis made a similar conclusion, describing Charlie Brown as simply representing Schulz's "wishy-washiness and determination".[57] Regardless, some profiles of Schulz confidently held that Charlie Brown was based on him. All in all, Charlie Brown is a purely wholesome character.[58] Main article: Snoopy Snoopy is a dog, who later in the development of the strip would be described as a beagle.[59] While generally behaving like a real dog and having a non-speaking role, he connects to readers through having human thoughts.[60][61] Despite acting like a real dog some of the time, Snoopy possesses many different anthropomorphic traits. He frequently walks on his hind legs and is able to use tools, including his typewriter. He introduces fantasy elements to the strip by extending his identity through various alter egos. Many of these alter egos, such as a "world-famous" attorney, surgeon or secret agent were seen only once or twice, although others (such as the World War I flying ace, or the sunglasses-wearing "Joe Cool") were featured many times over a period of years.[62] His character is a mixture of innocence and egotism; he possesses childlike joy, while on occasion being somewhat selfish.[63][64] He has an arrogant commitment to his independence but is often shown to be dependent on humans.[62][63] Schulz was careful in balancing Snoopy's life between that of a real dog and that of a fantastical character.[65] While the interior of Snoopy's small doghouse is described in the strip as having such things as a library and a pool table and being adorned with paintings of Wyeth and Van Gogh, it was never shown: it would have demanded an inappropriate kind of suspension of disbelief from readers.[66] Main articles: Linus van Pelt and Lucy van Pelt Linus and Lucy are siblings; Linus is the younger brother, and Lucy is the older sister.[67] Lucy is bossy, selfish and opinionated, and she often delivers commentary in an honest albeit offensive and sarcastic way.[68][69] Schulz described Lucy as full of misdirected confidence, but having the virtue of being capable of cutting right down to the truth.[70] He said that Lucy is mean because it is funny, particularly because she is a girl: he posited that a boy being mean to girls would not be funny at all, describing a pattern in comic strip writing where it is comical when supposedly weak characters dominate supposedly strong characters.[71] Lucy at times acts as a psychiatrist and charges five cents for psychiatric advice to other characters (usually Charlie Brown) from her "psychiatric booth", a booth parodying the setup of a lemonade stand.[72] Lucy's role as a psychiatrist has attracted attention from real-life individuals in the field of psychology; the psychiatrist Athar Yawar playfully identified various moments in the strip where her activities could be characterized as pursuing medical and scientific interests, commenting that "Lucy is very much the modern doctor".[50] Linus is Charlie Brown's most loyal and uplifting friend and introduces intellectual, spiritual and reflective elements to the strip. He offers opinions on topics such as literature, art, science, politics and theology. He possesses a sense of morality and ethical judgment that enables him to navigate topics such as faith, intolerance, and depression. Schulz enjoyed the adaptability of his character, remarking he can be "very smart" as well as "dumb".[73] He has a tendency of expressing lofty or pompous ideas that are quickly rebuked.[68] He finds psychological security from thumb sucking and holding a blanket for comfort. The idea of his "security blanket" originated from Schulz's own observation of his first three children, who carried around blankets. Schulz described Linus's blanket as "probably the single best thing that I ever thought of". He was proud of its versatility for visual humor in the strip, and with how the phrase "security blanket" entered the dictionary.[74][75] Main articles: Peppermint Patty and Marcie Peppermint Patty and Marcie are two girls who are friends. They attend a different school than Charlie Brown, on the other side of town, and so represent a slightly different social circle from the other characters.[76] Peppermint Patty is a tomboy who is forthright and loyal and has what Schulz described as a "devastating singleness of purpose".[77] She frequently misunderstands things, to the extent that her confusion serves as the premise of many individual strips and stories; in one story she prepares for a "skating" competition, only to learn with disastrous results that it is for roller skating and not ice skating.[78] She struggles at school and with her homework and often falls asleep in school. The wife of Charles Schulz, Jean Schulz, suggested that this is the consequence of how Peppermint Patty's single father works late; she stays awake at night waiting for him. In general, Charles Schulz imagined that some of her problems were from having an absent mother.[79] Marcie is bookish and a good student.[76] Schulz described her as relatively perceptive compared to other characters, stating that "she sees the truth in things"[77] (although she perpetually addresses Peppermint Patty as "sir"). The writer Laura Bradley identified her role as "the unassuming one with sage-like insights".[80] Main article: List of Peanuts characters In addition to the core cast, other characters appeared regularly for a majority of the strip's duration: Sally Brown is the younger sister of Charlie Brown. She has a habit of fracturing the English language to comical effect.[81] She reacts negatively to school and homework due to dealing with dogmatic memorization and obeying ambiguous instructions. She otherwise confidently delivers speeches in oral exams, using wordplay and puns while framing her topics with theatrics and suspense.[82] Schroeder is a boy who is fanatic about Beethoven. Each year he celebrates Beethoven's birthday, though on occasion he does forget and struggles to forgive himself. In this relatively innocent role, he serves as an outlet for the expressions of other characters.[83] He most recognizably appears in the strip playing music on his toy piano,[84][85] as the catcher on Charlie Brown's baseball team and the romantic foil to Lucy's unrequited affections who is always after a kiss especially when it's Beethoven's birthday. Pig-Pen is a boy who is physically dirty, normally appearing with a cloud of dust surrounding him. Schulz acknowledged that the scope of his role is limited, but he continued to make appearances because of his popularity with readers.[86] Franklin is an African American boy who first appeared at the suggestion of a reader following the assassination of Martin Luther King Jr. Since it was Schulz's intention to achieve this without being patronizing, he is a relatively normal character who mainly reacts to the oddness of other characters.[29] Woodstock is a bird and Snoopy's friend. He entirely communicates through peeps, which leaves it up to readers to guess what he says.[87] Schulz said that Woodstock is aware that he is small and inconsequential, a role that serves as lighthearted existential commentary on coping with the much larger world.[88] Spike is Snoopy's brother who lives alone in the California desert.[89] Several early characters faded out of prominence during the strip's run. For example Shermy, Patty and Violet were core characters during the initial years of the strip.[90][91][92] By 1956, Patty and Violet's roles were described only as an extension to Lucy's, and Shermy, who was initially Charlie Brown's closest friend, was then described merely as "an extra little boy".[74] In 1954, Schulz attempted to introduce Charlotte Braun, who was essentially a female version of Charlie Brown but with an excessively loud voice; poor reaction to her humorless personality led to Schulz "killing her off" in a tongue-in-cheek letter to a fan in 1955.[93] Similarly Frieda, a girl with "naturally curly hair", was introduced in 1962, but was already being phased out by the late 1960s after her comic value had seemed to have rapidly run its course; and after 1975, she made only background appearances.[12] Conversely, Rerun, the youngest brother of Linus and Lucy, had only limited visibility after his introduction in 1973, but became a foreground character by the middle of the 1990s.[94] Schulz received the National Cartoonists Society Humor Comic Strip Award for Peanuts in 1962, the Reuben Award in 1955 and 1964 (the first cartoonist to receive the honor twice), the Elzie Segar Award in 1980, and the Milton Caniff Lifetime Achievement Award in 1999. A Charlie Brown Christmas won a Peabody Award and an Emmy; Peanuts cartoon specials have received a total of two Peabody Awards and four Emmys. For his work on the strip, Schulz has a star on the Hollywood Walk of Fame (as does Snoopy) and a place in the William Randolph Hearst Cartoon Hall of Fame. Peanuts was featured on the cover of Time on April 9, 1965, with the accompanying article calling it "the leader of a refreshing new breed that takes an unprecedented interest in the basics of life."[95] The strip was declared second in a list of the "greatest comics of the 20th century" commissioned by The Comics Journal in 1999.[96] The top-ranked comic was George Herriman's Krazy Kat, a strip Schulz admired (and in fact was among his biggest inspirations), and he accepted the ranking in good grace, to the point of agreeing with it.[97] In 2002 TV Guide declared Snoopy and Charlie Brown tied for 8th[98] in its list of the "Top 50 Greatest Cartoon Characters of All Time",[99] published to commemorate its 50th anniversary. Schulz was included in the touring exhibition "Masters of American Comics". His work was described as "psychologically complex", and his style as "perfectly in keeping with the style of its times."[22] Despite the widespread acclaim Peanuts has received, some critics have alleged a decline in quality in the later years of its run, as Schulz frequently digressed from the more cerebral socio-psychological themes that characterized his earlier work in favor of lighter, more whimsical fare. For example, in an essay published in the New York Press at the time of the final daily strip in January 2000, "Against Snoopy", Christopher Caldwell argued that Snoopy, and the strip's increased focus on him in the 1970s, "went from being the strip's besetting artistic weakness to ruining it altogether".[24] Many cartoonists who came after Schulz have cited his work as an influence, including Lynn Johnston, Patrick McDonnell, and Cathy Guisewite,[100] the latter of whom stated, "A comic strip like mine would never have existed if Charles Schulz hadn't paved the way".[101] The December 1997 issue of The Comics Journal featured an extensive collection of testimonials to Peanuts. Over 40 cartoonists, from mainstream newspaper cartoonists to underground, independent comic artists, shared reflections on the power and influence of Schulz's art. Gilbert Hernandez wrote, "Peanuts was and still is for me a revelation. It's mostly from Peanuts where I was inspired to create the village of Palomar in Love and Rockets. Schulz's characters, the humor, the insight ... gush, gush, gush, bow, bow, bow, grovel, grovel, grovel ..." Tom Batiuk wrote: "The influence of Charles Schulz on the craft of cartooning is so pervasive it is almost taken for granted." Batiuk also described the depth of emotion in Peanuts: "Just beneath the cheerful surface were vulnerabilities and anxieties that we all experienced, but were reluctant to acknowledge. By sharing those feelings with us, Schulz showed us a vital aspect of our common humanity, which is, it seems to me, the ultimate goal of great art."[102] Cartoon tributes have appeared in other comic strips since Schulz's death in 2000 and are now displayed at the Charles Schulz Museum.[103] On May 27, 2000, many cartoonists collaborated to include references to Peanuts in their strips. Originally planned as a tribute to Schulz's retirement, after his death that February it became a tribute to his life and career. Similarly, on October 30, 2005, several comic strips again included references to Peanuts and specifically the It's the Great Pumpkin, Charlie Brown television special. On November 26, 2022, several cartoonists included references to Peanuts and Charles Schulz in their strips to celebrate his 100th birthday.[104] Robert L. Short interpreted certain themes and conversations in Peanuts as consistent with parts of Christian theology and used them as illustrations in his lectures on the gospel, as explained in his book The Gospel According to Peanuts, the first of several he wrote on religion, Peanuts, and popular culture. Giant helium balloons of Snoopy, Charlie Brown, and Woodstock have been featured in the annual Macy's Thanksgiving Day Parade in New York City since 1968. This was referenced in a 2008 Super Bowl XLII commercial for Coca-Cola, in which the Charlie Brown balloon snags a Coca-Cola bottle from two battling balloons (Underdog and Stewie Griffin). The Snoopy balloon appeared outside the window of Leonard Bernstein's Central Park West apart

a Broadway revival, while also being a popular choice of musical by amateur theater groups such as schools.[152] A second musical premiered in 1975, Snoopy! The Musical, scored by Larry Grossman with lyrics by Hal Hackady. A sequel to You're a Good Man, Charlie Brown, Snoopy! is also a collection of musical sketches, though focused on Snoopy.[151] It was first performed in San Francisco,[153] and eventually off-Broadway for 152 performances.[154] You're a Good Man, Charlie Brown and Snoopy!!! The Musical were both further adapted as animated television specials, respectively, in 1985[155] and in 1988.[151] Going in the opposite direction from animation to live production, is the 2016 A Charlie Brown Christmas, based on the animated television special of the same name. It is considered a generally faithful readaptation, although it features the additional characters Woodstock and Peppermint Patty who did not exist in the strip when the original was made.[156] A shop selling Snoopy-related merchandise in Yokohama, Japan.
The number of different licensed items is countless. The characters from the comic have long been licensed for use on merchandise, the success of the comic strip helping to create a market for such items. In 1958, the Hungerford Plastics Corporation created a set of five vinyl dolls of the most famous characters (Charlie Brown, Snoopy, Lucy, Linus, and Schroeder); they expanded this line in 1961 to make the dolls slightly larger and included Sally and Pig-Pen.[157] An early example of the characters appearing in promotional material was strips and illustrations drawn by Schulz for the 1955 instructional booklet for the Kodak Brownie camera, The Brownie Book of Picture Taking.[158] Another early campaign was on behalf of Ford Motor Company; magazine illustrations, brochure illustrations, and animated television spots featuring the characters were used to promote the Ford Falcon from January 1960 into 1964.[158] Schulz credited the Ford campaign as the first time where licensing the characters earned "a lot of money". However, he expressed a dislike of illustrating the adverts, describing it as "hard work" and would have preferred to dedicate equivalent effort to drawing the Sunday format strips.[159] Some licensing relationships were maintained long-term. Hallmark began printing greetings cards and party goods featuring the characters in 1960.[2] In the late 1960s, Sanrio held the licensing rights in Japan for Snoopy. Sanrio is best known for Hello Kitty and its focus on the kawaii segment of the Japanese market.[160] Beginning in 1985, the characters were made mascots and served as spokespeople for the MetLife insurance company, with the intention to make the business "more friendly and approachable".[161] Schulz justified the licensing relationship with MetLife as necessary to financially support his philanthropic work, although refused to openly describe the exact details of the work he was financing.[162] In 2016, the 31-year licensing relationship with MetLife ended.[161] The relationship resumed in 2023 with Snoopy returning as a mascot for pet insurance.[163] In 1999, it was estimated that there were 20,000 different new products each year adorning a variety of licensed items, such as: clothing, plush toys of Snoopy, Thermos bottles, lunch boxes, picture frames, and music boxes.[2] The familiarity of the characters also proved lucrative for advertising material in both print and television,[164] appearing on products such as Dolly Madison snack cakes, Chex Mix snacks, Bounty paper towels, Kraft macaroni cheese and A&W Root Beer.[165] The sheer extent to which the characters are used in licensed material is a subject of criticism against Schulz. Los Angeles Times pointed out that "some critics [say] Schulz was distracted by marketing demands, and his characters had become caricatures of themselves by shilling for Metropolitan Life Insurance, Dolly Madison cupcakes and others."[166] Schulz reasoned that his approach to licensing was in fact modest, stating "our [licensing] program is built upon characters who are figuratively alive" and "we're not simply stamping these characters out on the sides of products just to sell products" while also adding "Snoopy is so versatile he just seems to be able to fit into any role and it just works. It's not that we're out to clutter the market with products. In fact anyone saying we're overdoing it is way off base because actually we are underdoing it".[167] The Peanuts characters have appeared in several video games, such as Snoopy in 1984 by Radarsoft, Snoopy: The Cool Computer Game by The Edge, Snoopy and the Red Baron for the Atari 2600, Snoopy's Silly Sports Spectacular (1989, Nintendo Entertainment System), Snoopy's Magic Show (1990, Game Boy), Snoopy Tennis (2001, Game Boy Color), Snoopy Concert which was released in 1995 and sold to the Japanese market for the Super NES, and in October 2006, a second game titled Snoopy vs. The Red Baron by Namco Bandai for the PlayStation 2. In July 2007, the Peanuts characters appeared in the Snoopy the Flying Ace mobile phone game by Namco Networks. In November 2015, Snoopy's Town Tale was launched for mobile by Pixowl, featuring the entire Peanuts gang along with Snoopy and Charlie Brown. In 1980 (with a new edition published in 1990), the Funk & Wagnalls publishing house also produced a children's encyclopedia called the Charlie Brown's 'Cyclopedia. The 15-volume set features many of the Peanuts characters. In April 2002, The Peanuts Collectors Edition Monopoly board game was released by USAopoly. The game was created by Justin Gage, a friend of Charles and Jeannie Schulz. Gage dedicated the game to Schulz in memory of his passing. Camp Snoopy, at Cedar Point In 1983, Knott's Berry Farm, in Southern California, was the first theme park to license the Peanuts characters, creating the first Camp Snoopy area and making Snoopy the park's mascot. Knott's expanded its operation in 1992 by building an indoor amusement park in the Mall of America, called Knott's Camp Snoopy. The Knott's theme parks were acquired by the national amusement park chain Cedar Fair LP in 1997, which continued to operate Knott's Camp Snoopy park until the mall took over its operation in March 2005.[168] Cedar Fair had already licensed the Peanuts characters for use in 1992 as an atmosphere,[169] so its acquisition of Knott's Berry Farm did not alter the use of those characters. In 2024, Cedar Fair merged with Six Flags, resulting in the latter inheriting the Peanuts characters license. Snoopy is currently one of the official mascots of the Six Flags parks, primarily in the former Cedar Fair operated areas. It was previously used in all of the park logos but it has since been removed. Before 2011, Cedar Fair also operated a Camp Snoopy area at Dorney Park & Wildwater Kingdom, Worlds of Fun, and Valleyfair featuring various Peanuts-themed attractions. There is still a Camp Snoopy area at Cedar Point, Carowinds, Kings Island, Knott's Berry Farm and Michigan's Adventure. In 2008, Cedar Point introduced Planet Snoopy, a children's area where Peanuts Playground used to be. This area consists of family and children's rides relocated from Cedar Point's sister park Geauga Lake after its closing. The rides are inspired by Peanuts characters. In 2010, the Nickelodeon Central and Nickelodeon Universe areas in the former Paramount Parks (California's Great America, Canada's Wonderland, Carowinds, Kings Dominion, and Kings Island) were replaced by Planet Snoopy. In 2011, Cedar Fair announced it would also add Planet Snoopy to Valleyfair, Dorney Park & Wildwater Kingdom, and Worlds of Fun, replacing the Camp Snoopy areas. "Carowinds" Planet Snoopy was rethemed to Camp Snoopy. Also, the Peanuts characters can be found at Universal Studios Japan in the Universal Wonderland section along with the characters from Sesame Street and Hello Kitty,[170] and in the Snoopy's World in Hong Kong. An exhibition titled Good Grief, Charlie Brown! Celebrating Snoopy and the Enduring Power of Peanuts opened at Somerset House in London on 25 October 2018, running until 3 March 2019. The exhibition brought together Charles M. Schulz's original Peanuts cartoons with work from a wide range of acclaimed contemporary artists and designers who have been inspired by the cartoon.[171] There is a trail called A Dog's Trail Across Cardiff, Caerphilly and Porthcawl. The trail features Snoopy from Peanuts.[172] On June 3, 2010, United Media sold all its Peanuts-related assets, including its strips and branding, to a new company, Peanuts Worldwide LLC, a joint venture of the Iconix Brand Group (which owned 80 percent) and Charles M. Schulz Creative Associates (20 percent). In addition, United Media sold its United Media Licensing arm, which represents licensing for its other properties, to Peanuts Worldwide.[173][174] United Feature Syndicate continued to syndicate the strip, until February 27, 2011, when Universal Uclick took over syndication, ending United Media's 60-plus-year stewardship of Peanuts.[175] In May 2017, Canada-based DHX Media (now WildBrain) announced that it would acquire Iconix's entertainment brands, including the 80% stake of Peanuts Worldwide and full rights to the Strawberry Shortcake brand, for $345 million.[176] DHX officially took control of the properties on June 30, 2017.[177] On May 13, 2018, DHX announced it had reached a strategic agreement in which Sony Music Entertainment Japan (whose consumer products division has been a licensing agent for the Peanuts brand since 2010) would acquire 49% of its 80% stake in Peanuts Worldwide for $185 million, with DHX holding a 41% stake and SMEJ owning 39%.[178] The transaction was completed on July 23.[179] Two months after the sale's completion, DHX eliminated the rest of its debt by signing a five-year, multi-million-dollar agency agreement with CAA-GBG Global Brand Management Group (a brand management joint venture between Creative Artists Agency and Hong Kong-based Global Brands Group) to represent the Peanuts brand in China and the rest of Asia excluding Japan.[180][181][182] ^ a b Bethune 2007. ^ a b c Boxer 2000. ^ Podger 2000. ^ a b "comic strip :: The first half of the 20th century: the evolution of the form". 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Retrieved from " On October 2nd, 2020, the famous and beloved Peanuts comic strip turns 70 years old. As many of us grew up with the lessons and laughs Charlie Brown and his friends gave us, this impressive anniversary is sure to be a day that sparks joy. But this cultural phenomenon actually boasts an interesting and influential history that is worth looking back on any day of the year. Related: 9 Things You Didn't Know About Peanuts It all began June 22, 1947: Charles M. Schulz, the writer and illustrator of what would one day become Peanuts, had a cartoon panel named Li'l Folks run weekly in his local newspaper, the St. Paul Pioneer Press. This comic shared very basic details with Schulz's later and more popular work—including a boy named Charlie Brown and a dog vaguely resembling Snoopy. This single panel comic strip ran for three years, until an extended and fleshed-out four-panel comic of Schulz creation began to run across seven different newspapers under the new name Peanuts. In 1950, Peanuts was a daily comic strip featured in the Minneapolis Tribune, The Washington Post, the Chicago Tribune, The Denver Post, The Seattle Times, and Pennsylvania's Evening Chronicle and Globe-times. The notable main character of Charlie Brown made his appearance from the get-go, but many of the other characters that captured reader's hearts were introduced slowly over time. The musically prodigious Schroeder was introduced in 1951; the brash Lucy appeared in 1952; "Peppermint" Patty first made an appearance in 1966, and Marcie made her debut even later, in 1971. Peanuts is well-known for its simple and minimalistic style—an artistic choice that was allowed to flourish due to Schulz's self-sufficiency. As Schulz maintained singular control over every aspect of production all the way down to the lettering, it allowed for his strong voice to highlight the subtle quirks and specificities of his world. However, the sleek and bare-bones art of the early comics evolved a bit, cementing the easily recognizable characters of the comic into the heart of pop culture. Many consider the 1960s to be the golden age of the Peanuts comic strip. The comic is noted for being one of the more socially forward strips at the time, featuring an African-American boy named Franklin and framing female characters as capable and confident. By the end of this decade, Peanuts was the most widely read comic strip in American history. Schulz didn't let that go to waste, using his comic to empathize with troops in a draft he opposed, and to comment on changing issues within schools like dress codes and math. Related: 10 Life Lessons from the Peanuts Gang Want more classic books? Sign up for the Early Bird Books newsletter and get the best daily ebook deals delivered straight to your inbox. It was in 1965 that the reach of Peanuts expanded even further with the premiere of the very first television special based on the comic strip: A Charlie Brown Christmas. The special was an immediate hit, and received high critical praise alongside an Emmy and a Peabody Award. But even greater than industry awards, the special left a deep mark on American culture, and continues to be played on TV every holiday season. With the incredible success of this animated holiday special, how could the franchise resist the draw of producing more? Between 1965 and 2011, the Peanuts have spawned 45 animated specials, including other holiday favorites like It's the Great Pumpkin, Charlie Brown and educational hits like This is America, Charlie Brown. But Peanuts has permeated American culture even deeper than just some of the most iconic and profitable comics and television specials in our country's history. Since 1968, Peanuts characters including Snoopy, Woodstock, and Charlie Brown himself have been featured as giant helium balloons in the annual Macy's Thanksgiving Day Parade broadcasted live from New York City. NASA has hailed Snoopy as their mascot for astronaut safety for over 50 years, handing out Silver Snoopy awards to employees and contractors promoting flight safety. Peanuts characters have even been hand in hand with the Gospel by the likes of Christian minister Robert L. Short, as he believes the themes of the strip tie-in closely with religious theology. From the 1970s through the 1990s, creator Schulz continued to maintain complete control over his strip. Over the years, he experimented with panel length, letter size, and even abandoned some notable characters like Pig-Pen and Violet. Still, even with the soaring popularity of rival comics like Garfield in the newspapers, Peanuts still reigned as history's most popular comic strip. It wasn't until Schulz announced his retirement in December of 1999 that the unstoppable and growing success of the comic would, in part, come to a close. Charles M. Schulz died on February 12th, 2000. The next day, the very last installment of the Peanuts was published, making sure that the legacy of Schulz voice and work were never put into someone else's hands. Since then, the comic has run old panels in newspapers, keeping the old favorite alive. Even if someone isn't a fan of the Peanuts franchise, the comic strip is a facet of America's artistic history that everyone knows. From the short and punchy humor of the comics to the garbled adult voices of the television specials, the Peanuts is a cornerstone of American popular culture. But why is Schulz's work so affecting? Related: Hello, Old Friends: 17 Classic Children's Books Pleasant and simple on the surface, Peanuts actually offers a deeply nuanced psychological angle. The characters and problems in the series are deeply relatable, especially during the formative years of childhood and adolescence. Schulz tackled the things that plagued the heart of society—the things that we were all scared to talk about—and he made vulnerability something that felt natural and warm. More than a moral backbone, Peanuts offered a sense of solidarity and peace to its readers. The Peanuts can be seen in amusement parks, video games, documentaries, and even stage musicals. The comic strip and its creator have won numerous awards, including the National Cartoonists Society Humor Comic Strop Award and the Elzie