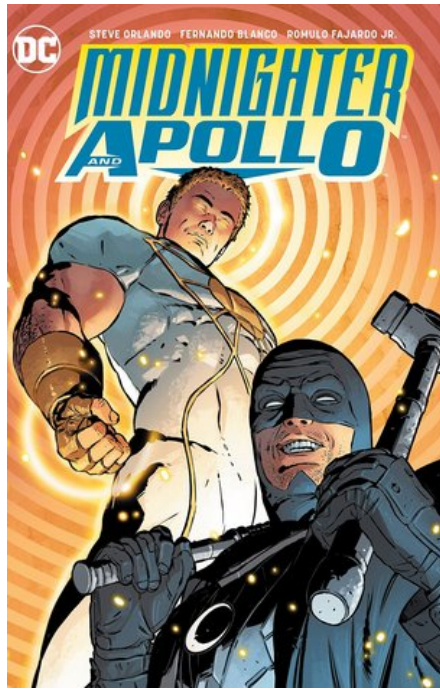




Midnighter and Apollo

Steve Orlando (Writer) , Fernando Blanco (Artist)

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Midnighter and Apollo are back with a vengeance!

From their days as founding members of the Authority, the heroes Midnighter and Apollo have been forever linked, both professionally and romantically. Whether it's pirates in Los Angeles or demons in Opal City, Steve Orlando (*Midnighter*, *Supergirl*) continues the adventure and brings the fighting duo center stage! But when the duo are torn apart by a mysterious villain who sends Apollo to the underworld, Midnighter faces the gates of hell for his lover.

Collecting: *Midnighter and Apollo* 1-6

Midnighter and Apollo Details

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Download and Read Free Online Midnighter and Apollo Steve Orlando (Writer) , Fernando Blanco (Artist)

From Reader Review *Midnighter and Apollo* for online ebook

Chris Lemmerman says

[Read as single issues]

Midnighter was one of the few things to come out of DCYou that should have lasted longer than it did. Twelve issues was enough to tell a complete story, but you got the feeling that Steve Orlando had a lot more to say on the character, especially his relationship with estranged boyfriend *Apollo*. Enter this mini-series, in which Orlando puts that relationship front and centre by ripping the two apart and literally dragging them to Hell and back.

Midnighter is one of those characters that would be easy to write as overpowered and boring - he's basically already won every fight before they begin, thanks to the fight computer in his brain, but that's not the case here. You can really feel the struggles he has to go through to save *Apollo*, and what he's willing to give up to get him back. It makes their ultimate reunion all the sweeter.

ACO unfortunately doesn't pencil this series, but Fernando Blanco is a very good replacement. He doesn't try to replicate ACO's style, instead bending the unique *Midnighter* visuals to his own, and he's well-versed in drawing demons and stuff from his runs on both *I, Vampire* and *Phantom Stranger* earlier in the New 52.

You don't have to have read the earlier *Midnighter* series to enjoy this one (although I would highly recommend them), but you owe it to yourself to check this one out.

Brendan says

This character and storyline is a breath of fresh air in the midst of cliché storylines. *Midnighter* is ruthless and it's this storyline that works well, the damsel in distress not so much. I wanted to give this a 5 but seeing as the momentum drags a little in the middle it wasn't consistent. I hope they push this character into cinema because it would pave the way for other studios. *Midnighter* and *Apollo* make for a good team both inside and outside if you catch my drift. The violence is in your face but never over the top, the character requires it. This is one DC novel to check out.

Alex Sarll says

Following on from Orlando's *Midnighter* run, the loveable killing machine and his solar-powered boyfriend are back together until, wouldn't you know it, some demonic bastards send *Apollo* to Hell. The 'Kill Your Gays' trope? Nah, more an excuse for *Midnighter* to take his one rule - "Hit the soft things with your hands. Hit the hard things with utensils" - and go meet the father of all bastards with it. *Midnighter* punches evil in the face; it's who he is. So where else would his journey take him but giving the Devil himself a sound beating? Along the way, there's one particularly gory double-page spread where he finds a very clever way around the restrictions on killing a particular Duke of Hell, which set me laughing my most booming laugh on the train, and I would like to apologise to anyone sat near me at the time. Really, though, there's so much here to love. Superheroes who, rather than dicking around with some bullshit code which keeps murderers murdering, have the sense to see that some people just need killing, and they're the ones with the capability to do it. Borrowings from the vast tapestry of DC's past - everything from the subway pirates of Grant Morrison's *Seven Soldiers* to such early, awkward attempts at gay heroes as *Extrano* (not that he likes that

name anymore) and the Tasmanian Devil. It's a love letter, not just from Midnighter to Apollo and vice versa, but to how beautifully cluttered shared universes get with treasures, and to the delight of seeing bad people unable to harm anyone ever again. I hope Orlando gets back to these guys again soon.

Dennis says

Midnighter&Apollo doesn't really care about all this bury your gays shit
a.k.a krwawy retelling mitu o Orfeuszu.

Joseph says

Writer Steve Orlando picks up in this book from his excellent *Midnighter* series for the DCYou initiative, and makes this book about the relationship between *Midnighter* and *Apollo*. Recently re-united as a couple, they are soon challenged to prove their mutual love by facing against the very incarnation of Hell, Lord Neron.

Considering *Midnighter* is a serious parody of Batman, being even more of a sociopath than Batman, and *Apollo*, a serious parody of Superman, is even more goody-goody than Superman, there's always the risk of blending the two into some sort of irrelevant pastiche of DC super-hero tropes. Orlando, though, plays these parodies straight (ouch) and writes with such compassion about these two men, so different from one another, who find ways to always return to the relationship in which they were meant to be. *Apollo* humanizes *Midnighter* and makes him fragile and even warm, without losing the attributes that makes him *Midnighter*. That's a nice trick, and Orlando explores this vulnerability within a story that is full of action and gore, just like you'd expect. In the two sex scenes, for example, it's obvious that *Midnighter* is the more passive partner sexually. This doesn't mean he's less of a man, but it ties into the idea that *Apollo* is the one person that can tame *Midnighter*, the one man *Midnighter* can let his guard down with and just be who he is. It's very touching, to me, actually.

It was nice to see characters from the *Midnighter* series show up here. These domestic touches were so nice. The scenes in Hell, the fighting *Midnighter* has to go through just to get to Hell, all are done with some exciting pacing and artwork. Artist Fernando Blanco does some decent work here, even aping some of ACO's panel layout from the previous series, but lacks a certain amount of intensity of ACO. Nevertheless, he provides some freakish renditions of monsters and demons, and his Lord Neron is pretty damn good.

I certainly hope Orlando gets to write these characters again.

Chad says

Basically *Midnighter* vol. 3. Orlando does put *Apollo* and *Midnighter*'s relationship front and center by splitting them apart. Neron was an odd choice for the villain. There's a reason he's been forgotten about since *Underworld Unleashed*. He looks like a Mr. Sinister ripoff, not a demon. He's just not very threatening or menacing. Fernando Blanco's art is in lines with DC's house style. I've not a fan of the tiny little panels on top of bigger panels that's popular now. I always have a hard time connecting with the action (or even figuring out what's in the tiny panels).

It's hard to care about Batman and Superman analogues when they are in the same universe as Batman and Superman and I think that's ultimately why the Authority characters have failed to gain any traction once they were brought into the DC universe.

Robert says

The author should have been given the number of a therapist, not a comic contract. Unresolved personal issues leak over every page, unnecessary crude language and gore is confused with content and a storyline that could have been wrapped up in one issue (since it was stolen from Greek Mythology) is strung out interminable for the entire volume.

Reme says

Es la segunda vez que lo leo, esta vez en español. Se me ha hecho más amena y fluida la lectura, y la historia, ya que al leerlo la primera vez al ritmo USA (mes a mes) sentía que no avanzaba, y que en ocasiones era bastante confusa. Pero al tener el volumen completo y poder leerlo del tirón me ha hecho apreciar mucho más esta mini serie, que tiene además un gran transfondo y un bonito e importante mensaje final, sobre todo para aquellas personas que se puedan sentir identificadas con los dos protagonistas.

Lo que no ha cambiado de la primera lectura la segunda es el profundo amor, admiración y respeto que siento hacia Midnighter y Apollo, dos hombres que son capaces de luchar contra el mismo infierno, y sus propios demonios interiores, para estar juntos y amarse libremente. Steve Orlando ya consiguió que pensase que son una de las mejores parejas del universo DC, también lo pensé cuando leí The Authority, aunque no eran parte de este universo aún. Pero de nuevo, Steve Orlando no ha hecho sólo que lo piense, sino que lo ratifique definitivamente gracias a esta historia. Midnighter y Apollo son una de las parejas más bonitas de DC y se merecen más protagonismo. Ojalá una nueva aventura pronto, y esta vez, más larga (y sin tanto sufrimiento si puede ser, quiero ver a estos dos hombres felices con la vida, su relación, y pateando el culo de los malos juntos)

Amy Aelleah says

Can I consider this research for my own superhero story I'm working on? No? What do you mean it doesn't work that way?

So, I liked it. These guys are definitely not the usual squeaky-clean thou-shalt-not-kill superheroes that I'm used to, but they're likable nonetheless. In fact, if I can use a Marvel comparison on a DC comic, Midnighter reminded me a little of a less crazy Deadpool. And the plot was kind of nice because it was both self-contained and not the usual 'superhero has to save the world now' that I mostly come across.

Rachel says

When Apollo's soul gets taken away, the bad-ass fighting-machine Midnighter is literally willing to go to hell and fight Death itself to save his lover. This premise could have all too easily gone awry, either by

becoming too sappy for the character types, or not heartfelt enough for this age old story. And yet, Orlando brilliantly pulls it off, finding the right way to make a genuine feeling love story that doesn't undermine the cool factor of its heroes.

Even though Midnighter receives the most screen time, and is the one who sets out to save Apollo, Apollo is no sidekick, or mere secondary character. He is a person in his own right, fleshed out with a history and motives of his own, and is more than capable of fending for himself, and even saving the one he loves. We easily connect to this sympathetic character, both because of his personality and backstory. Midnighter is not as approachable, he is an anti-hero after all. Ultimately, it is Midnighter's relationship with Apollo that humanizes him. He loves him fiercely (even though they have their issues), trusts him implicitly, and is willing to fight alongside him (there is none of that holding them back nonsense). Both treat and respect each other as equals, and because they have a balanced power dynamic, neither of these male icons ever feels emasculated, even when one of them gets princess carried.

Both the writing and art are to be praised. The dialogue usually adds to either our understanding of the characters or the plot, the story never veers from its course, and the illustrations have some truly standout moments in terms of the layout, image composition, use of colour (lots of cool contrast between golden Apollo and the black shades of Midnighter), and intense action shots. For an example of this awesome art, check out Apollo's first attempt to escape hell from issue 2.

Midnighter and Apollo is undoubtedly a superhero comic with plenty of action, but it is one with a romantic's heart at its core. More like this please.

K says

Was inspired to write this review sooner rather than later bc the only review on GR for this series as of this writing is from some white dude who felt the need to leave a review that he's "Uninterested" in this series, lmao.

So. MIDNIGHTER & APOLLO, a 6-issue run from Steve Orlando, is pretty much goddamn perfect. The story is well-paced across six issues without feeling too much like a paint-by-numbers fantasy quest. The artwork is gorgeous and there are some seriously stunning and inventive panel layouts (I'm still thinking about when Midnighter beats up the water beast in Issue 2, or storms Neron's castle in Issue 4). For an Orpheus and Eurydice retelling, Orlando did an exceptional job of letting us forget we're reading an Orpheus and Eurydice retelling, focusing instead on Apollo's backstory (both pre- and post-experimentation) and Midnighter's moral qualms, or maybe lack thereof, regarding his pretty much constant murdering. The design of this particular Hell is phenomenal, still recognizably Hellish while offering up some great new twists--I especially loved the design for the Gardens of Carnage. And I really need a Mansions of Happiness board game now because that shit's wonderfully over the top and amazing.

BUT LET'S TALK ABOUT THE QUEER REP OKAY

Midnighter and Apollo are gay. Not "you could maybe read it as romantic if you want to but we're not going to define it that way" gay (cough Russo brothers), not "we'll cut away and let you decide for yourselves" gay (cough loads of other Marvel lines), not "okay sure we'll have some dudes kiss but it was OBVIOUSLY just a ploy to get information" gay (cough Daken), not even "wow these dudes sure will travel through complete hell for each other are we SURE they aren't lovers" gay (COUGH PLANET HULK: WARZONES). They

are frank relationship discussions, coming-out backstories, dinner parties complete with post-cleanup kitchen sex gay and it's never lampshaded but it's also never treated as anything less. Their friends know and embrace them (and are in many cases queer themselves); their enemies know and don't use it against them any more than they would exploit anyone's romantic bond. The story is very clear about who they are and what they are to each other--a rare enough thing in mainstream comics--without MAKING that the story (almost unheard of in the Big 2).

I keep wanting to compare this series to Planet Hulk: Warzones, but that's really unfair, because *Midnighter & Apollo* is the superior series in every way. On the surface, they're similar: our lead journeys through a gruesome wasteland against all odds in a desperate attempt to save his lover/"warbound", and must confront hard truths about himself along the way while tenuously accepting aid or seeking boons from creatures whose motives are unclear. But where PH:Z fails the most--the art's good but not mindblowing, the setting's ridiculous and questionable in numerous ways, but where it really fails--is in its lack of definition. All its edges are blunted--the flashbacks end before their true emotional impact can land, in some cases where it clearly feels it's BECAUSE they wanted to avoid putting a name to Steve & Bucky's relationship, so instead you just get Steve wailing "Buuuucky" a lot without giving us much grounding in why. (They aren't even 616 S&B, so we can't fall back on their 616 history together for any kind of context. They're just two dudes who joined the Supersoldier program together after some sort of pie heist, then hulkapalooza happens.)

But *Midnighter & Apollo* gives us that emotional connection upfront. It gives us their relationship, and most of all, it gives us a complex relationship. They have their fights, they have unresolved issues--this isn't their first go, and even as they work past what hindered their relationship before (I haven't actually read that story arc but I feel like this series provided the context perfectly) they're both Dealing With Their Own Shit. *Midnighter* undertaking this task feels momentous rather than contrived; it will change their relationship, but not as much as it will change each of them. And the ending--just--glorious. It's satisfying and character-growing in all kinds of excellent ways.

(view spoiler)

I'm glad this was always intended to be a limited run because the story is all the more powerful and tightly knitted for it, but I do hope we'll get more *Midnighter & Apollo* in other DC lines. They're accused of being the bargain-basement takes on Batman and Superman, but the story confronts that--acknowledges their origins as such, especially in Apollo's case--and gives them the depth they need to be so much more. More *Midnighter & Apollo*, please. More comics like this, please. And more queer representation in comics that laughs at the very idea of being considered "token." For *Midnighter & Apollo*, they're anything but.

Carola says

3.5 stars. Story was pretty good but the art really bothered me sometimes... The proportions of the arms in many of the panels, argh! (I was then sucked into a half hour long Google search for "how long are arms supposed to be?" - Maybe the arms are perfectly well proportioned? And it's just me? Are my own arms just too abnormally long? Am I judgemental about short arms? *#existentialcrisis*)

Joe Young says

Steve Orlando - writer

Fernando Blanco - illustrator

A fun, ultra-violent adventure starring everybody's favorite gay Superman and Batman surrogates. The writing by Orlando is solid but falters a bit in the final issue. The art by Blanco is very good, but there is something a little off about the action sequences that detracts from the overall book. All told this is an enjoyable romp that you probably shouldn't think too hard about.

3.5/5

anna (readingpeaches) says

weak, homophobic comics: bury your gays™
midnighter & apollo: THINK AGAIN

Koen says

Never heard about these guys, but I was sincerely happily surprised..

Good story, interesting characters.. and love the art..
Wouldn't mind reading more about M&A..
