



The Omega Men: The End is Here

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Broadcast across the universe, the Omega Men reveal a beaten and restrained Kyle Rayner. They make their intentions clear as they kill the former White Lantern. Now the universe is on watch and the hunt for the Omega Men begins. The line between good and evil is blurred in this part of the galaxy, and you do not know who to trust. Please Omega.

Collecting: *Omega Men* 1-12

The Omega Men: The End is Here Details

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From Reader Review *The Omega Men: The End is Here* for online ebook

Kevin Smythe says

It's such a shame that so few people read this book while the individual issues were being published. I hope it finds a strong following in this format! A complex story driven by characters with moralities across the spectrum. Not a traditional comic, especially for coming from a traditional comic book publisher.

Matthew Quann says

One of My Favourite Superhero Comics of the Year!

The Omega Men has a bold prologue that perfectly establishes the tone for the entire series. A low-quality camera records the pontification of a zealot, Primus, the purported leader of the titular band of insurgents as he walks around a hooded man strapped to a chair. The man is revealed to be the White Lantern, Kyle Rayner, and his throat is summarily opened by one of the Omega Men. The scene has its desired effect: shock, to be sure, but also the drawing of an immediate parallel between this comic and terrorist execution videos.

So, as I'm sure some people have already noted, this is pretty much the Iraqi War in space feat. aliens. But you'd be remiss to ignore the series for that seemingly silly concept, when in fact this is a much more adult comic than I would have expected from a collection whose cover boasts a flying space man. [Sidenote: the covers from this series are really eye-catching designs.] This is a dark comic, one that doesn't shy away from its inspiring conflict, and slowly unveils a story about radicalization, insurgency, and consequentialism.

But, you know, there's also space battles.

And they're good looking space fights to boot! Tom King's extensive planning and world building of the Vega System and its six planets make the book come to life. He's crafted a science fiction world where the different cultures and races are established nicely in a few panels. Of course, this is due in no small part to Barnaby Bagenda, who handles the art duties for 10 of the 12 issues in this collection. I'm not familiar with any of Bagenda's earlier work, but his style reminds me a bit of early Jerome Opena (think *Fear Agent*-era). The colourists also do a bang-up job here: making sure that the vibrant hues of different planets help to differentiate them, keeping the series maintain consistency despite the fill-in artists, and making for an especially unique corner of the DC universe.

Oh, that's another thing! This is the least tied to continuity comic I've read from modern DC in a long time. Sure, Kyle Rayner is the White Lantern, but knowing anything more than that won't help or hinder your reading of this graphic novel. This book is about the Omega Men, which is an exceedingly audacious move for a mainstream comic that seemingly kills its only named character in the prologue.

Of course, Kyle Rayner isn't dead (that's revealed before the first issue's end, so I don't consider that a spoiler), but what King does with him in the series is powerful and shows a commitment to character development rarely seen in these big-two stories. I'm sure some DC fanboys will complain about a lack of consistency in the White Lantern power level or some such piffle, but for the rest of the world, you can go

into this with as little or as much prior knowledge of the DC universe as you like.

In fact, I'd go so far as to recommend this to anyone who is a sci-fi fan, as the additional DC stuff is just gravy. This comic, by virtue of this new sector of space, is able to operate on its own throughout the entirety of the 12 issue series. That's another great thing: you can buy this one volume and read the entire run. I have a lot of love for convoluted, continuity-heavy superhero comics, but this is not one of them.

I'm loving Tom King's comic output so far. The first volume of *Vision* impressed me greatly (which you can read about here) and *The Omega Men* is the most enjoyment I've gotten out of a DC collection in ages (Snyder & Capullo's *Batman* I read in floppies). I'll be on the lookout for more from King in the future.

In summary, *The Omega Men* is self-contained, fun, adult, and one of the best comics I've read this year.

Jonathan says

3.5 stars

Quite enjoyable space-epic here. The story maintains a decent pace through the first six issues but really gains steam in the last six. The art is very good throughout, minus the one or two issues with a different artist.

I have to admit that I had never heard of *The Omega Men* before reading this, although my limited exposure to Kyle Rayner beforehand did provide a solid foundation of understanding. If you're a fan of intergalactic wars and cosmic power struggles this is worth a look.

Adan says

My God, Tom King, is there anything you can't write? Also, Bagenda's art is excellent. I can't recommend this book enough.

Chad says

A diatribe about the horrors of war disguised as space opera. The characterization of Kyle Raynor in this book completely takes me out of the story. All of a sudden Kyle is Catholic and hispanic ... and a dummy. The rest of the *Omega Men* are all one-note characters with no redeeming qualities. There's no one the root for in the book. The plot just seems like a tool used to beat Tom King's message across your face with. I found this book to be a complete waste of time.

Tristan says

MURKY FACTIONS WARRING AMONG THE STARS

As a premise, *The Omega Men* looked enticing in its seemingly earnest attempt to place a serious, more philosophically minded political thriller/war narrative - with (perhaps not too subtle) allusions to the spectres of terrorism and fundamentalist religiosity in our current reality - in the confines of the DC universe. At least, that's what it was marketed as.

The final result leaves much to be desired however, the main reason being that the whole thing is mired in what can only be described by me as an irksome drabness. There is no real spark or freshness to be discerned here. Now, surely these are not nouns you would ever want to see being associated with what is supposed to be a sprawling, high-octane space epic like this.

What does keep its head - ever so slightly - above water is the gorgeous cartooning by the accomplished Barnaby Bagenda, who is greatly supported by the tasteful colouring work. Honestly, without the art to make it worthwhile wading through, actually finishing the thing would have been a Herculean task for this poor reviewer. Admittedly, this might sound a bit hyperbolic (it's not *that* bad, after all), but close enough.

The issues with this book go beyond mere deficiencies in plot (exceedingly average, not well-thought out, contrived), characterisation (not nearly enough and when it does take place too on the nose, no-one to invest in) and pacing (frantic, no room to breathe) though.

From the very get-go, King is desperately trying to echo/emulate/imitate(?) Alan Moore's *Watchmen*, which is glaringly obvious judging from its adoption of a "dark", "gritty" tone (here taken to unnecessary, sometimes laughable excess), its reinterpretation of old characters (originally created by Marv Wolfman and Joe Staton) and even its page lay-out (the nine-panel grid).

This preoccupation with Moore's deconstructionist masterpiece goes so far that he even deems it fit to forcefully insert the white-lettered quote on black background in the final panel of each issue, mining exclusively from the works of American philosopher William James. Why such a heavy emphasis on James, you ask? As for the relevance, I haven't the foggiest idea, since the quotes aren't specific to each issue, and could easily be employed in every other one. Perhaps King just happened to have a collection of James' works lying around, and decided on using it out of sheer convenience or out of a need to lend his work more gravitas.

What's more lamentable than anything, is that there is a germ of something potentially great residing in this jumbled mess. The concept of a band of morally gray rebels arrayed against an Empire (which isn't wholly evil, as that more famous fictional Empire is) has infinite potential, and the universe in which the events take place could provide plenty of solid, multi-layered tales in this tone if it just was better fleshed out. The putting together, the crafting of a believable world, let alone a star system or a universe takes time and patience, after all. You don't just shoot your wad right away without properly having set it all up.

Perhaps with a different writer at the helm, or with it being conceived as a long-running series of 40-60

issues (instead of a 12-issue miniseries), this could all have been salvageable. As it stands now though, *The Omega Men* remains an ambitious, and for this reason sadly an equally frustrating, misfire.

Rory Wilding says

Before he became one of the best Batman writers in comics, Tom King was formerly an ex-CIA officer, of which his experience inspired works such as *The Sheriff of Babylon*, a graphic and compelling depiction of the Second Iraq War, a subject that also inspired King's twelve-issue cosmic adventure about a group of space terrorists.

Created by Marv Wolfman and Joe Staton, the Omega Men were conceived in the pages of *Green Lantern* in the early eighties and would occasionally pop up here and there in various titles. In this revamp by King and artist Barnaby Bagenda, the eponymous group is seen as terrorists and murderers on live television, but are actually freedom fighters against the Citadel with its power and influence over the Vega Star System.

Throughout the series, the allegory of the Iraq War is apparent throughout, most notably the initial eight pages showcasing the "execution" of the White Lantern Kyle Rayner at the hands of the Omega Men. However, at the end of the first issue, it is revealed that Rayner is still alive without the assistance of his Power Ring and now as a hostage, where does his true alliance lie within this cosmic war?

No doubt that King was influenced by *Watchmen* and using similar techniques from that masterpiece such as the traditional nine-panel grid, as well as using the conventions of a space opera to reflect our modern politics. Although it deals with mature thematic complexity the storytelling here isn't as simple enough to fully engage with the characters as there are so many of them thrown into the mix.

Told through the terrorists' perspective, King is obviously questioning of what is good and what is evil, something that he explored brilliantly in *The Sheriff of Babylon*, as here this idea is presented in the multiple meaning of both Alpha and Omega, such as how one starts a war and how the other ends it. Although there are flashes of backstory to understand what is motivating each of the Omega Men, they are doing pretty horrendous stuff for most of the comic that it's hard to engage with them, whilst all this other stuff such as intergalactic politics just gets a bit boring.

Throughout these twelve issues that almost entirely told in the grid of nine panels, Barnaby Bagenda knows how to draw a fantastical space romp showcasing a wide variety of alien races and other worlds, all of which primarily coloured by Romulo Fajardo Jr. Although some of the artwork falters with the sudden change of the colourists, whilst issue #4 drawn by guest artist Toby Cypress, whose work is pretty good, does break away from the artistic direction of the book.

Despite the initial promise from Tom King's *Watchmen*-esque ideas and Barnaby Bagenda's stunning space-fantasy artwork, *The Omega Men: The End is Here* tries to do too much, which although ambitious, is ultimately squandered by its own baggage. By the time you finish the comic, you'll be glad the end is here.

Chris Lemmerman says

This is...well, this is a weird one.

This was the book that DC cancelled after 6 issues, despite promising that it was going to see out its full 12. And if it were me, I wouldn't have been that worried, had I been reading it monthly. The first half of this book is alright; it builds up the Vega system, a criminally ignored region of space that the Green Lantern Corps is not allowed to enter, as Kyle Rayner attempts to go in and broker a peace between the Citadel, the ruling class, and the Omega Men, a group of terrorists who want to free the people from the oppression that the Citadel inflicts.

We get hints of a larger plan, but nothing overt, and then the way issue 6 ends, it's almost like a series finale, if a very depressing one.

But then the second six issues are astoundingly good; all the work that the first six put in pays off a hundred-fold, as the Omega Men and Kyle unleash their plan, and things go from bad to worse. The horrors of war are on full display, and just when you think you've worked out how this is all going to end (it's a superhero comic, after all), it in fact backpedals and side-slides into something totally different, that will have you thinking for a very long time.

The artwork is primarily handled by Barnaby Bagenda, whose work is solid, and he excels at the varied locales that Kyle and the Omega Men visit; the real star of the show though is colourist Romulo Fajardo Jr, whose ethereal palettes and sheens create a truly alien viewpoint that enhances every page, to the point where guest colourist Hi-Fi cannot compete. There's also a fill-in by Toby Cypress, whose figure work isn't great, but it's mostly a flashback issue that fills in Kyle Rayner's history for those who don't know it, so it's easy to skim over when re-reading.

Omega Men is a strange animal, but it's one that's well worth sticking with to see the genius of Tom King on full display.

Sud666 says

Tom King's Omega Men is excellent! It's so well written and dark that it doesn't feel like a story set in the DC universe. But it is.

Kyle Rayner, the White Lantern, has gone to settle a conflict between the Citadel and the Omega Men. The Citadel is a Imperial group of planets that have taken over the six planets that comprise the Vegas system. Ostensibly the Citadel is benign. But, as with most who claim such things, that is not true. Their ruthless behavior and genocidal acts have caused a backlash. That backlash is the Omega Men. A group of terrorists (or freedom fighters, as some see them) that try to inflict damage on the Citadel forces. I shall not spoil any of this excellent sci-fi adventure.

The individual motivations of each of the Omega Men differs, but they have all come together to destroy the Citadel. Kyle Rayner is instrumental to their goals. This story is truly epic in its scope. The setting is far darker and more violent than the standard DC fare. The characters lack a certain "too good" elan and sometimes come off as bad as the people they are fighting. The story is also complicated and entertaining. Tom King does a great job of bringing political drama to outer space.

The artwork is also very well done. But it is the writing that did it for me. This is a great story, with many people making sacrifices and the scope of the entire set of events is vast. The Omega Men themselves are a very cool bunch. I respect their ruthless behavior and they are each a unique look and representative of the

various species ground under the heel of the Citadel. The idea of Stellarium as being a compound that can prevent planets like Krypton from exploding make it VERY valuable and rare. Thus the Citadel's motives also come under scrutiny.

Dark, grimy, violent and complex. These words best describe this truly interesting tale. I highly recommend this to anyone who enjoys good sci-fi and action. I was very impressed and hope to see more titles like the Omega Men in the near future.

Chris says

Both reading and being a fan of The Omega Men in single issues was one hell of an experience. I've been waiting to read it again in trade before writing my review, but this is still my Book of the Year for 2016.

Sam Quixote says

Tom King and Barnaby Bagenda's The Omega Men: The End Is Here is basically the Second Iraq War... in Spaaaaaaaace!

Kyle Rayner, the Lego-domino-mask-wearing Green Lantern-turned-White Lantern (Go, Go Power Rangers!), is captured by the Omega Men (al-Qaeda or ISIS as they're known today) to topple the Citadel (America), a heavily-religious foreign power with a massive military that invades a planet for their natural resources, occupies it, and covers up some horrible atrocities they committed. The Omega Men's mission is to kill the Viceroy (head of the Citadel/President of America) and reveal their war crimes to everyone. At least that's my interpretation of it – you could also look at it as a critique of the Catholic Church and its child sex scandal cover-ups, especially as the Viceroy wears Pope-ish robes. And it's worth mentioning that Tom King was a CIA operative in Iraq in 2003 who's written about his experiences less obliquely in his Vertigo series, The Sheriff of Babylon.

Taking the perspective of the terrorists is an interesting choice, the grandly dark tone is immediately gripping and the setup is certainly intriguing. It feels a bit like King/DC trying to do a 21st century Watchmen-esque story. The superheroes are very serious, the subject matter is grim and most of the book is presented in the Watchmen nine panel grid format. Unfortunately the book turns out to be kinda boring and not very good!

The hostage video opening mirrors the kind that al-Qaeda used to make when they captured US soldiers except it's Rayner who's been caught and the Omega Men are threatening to execute him. And this is where King's stodgy writing kicks in as it always seems to.

Why did they make that video - for whose benefit? It broadcasts to everyone who watches it that they're terrorists and happy to kill any Lanterns they find so where was the Green (or any colour) Lantern response? And why make themselves more prominent outlaws? To let everyone know Rayner's dead? Why? And people find out he's not anyway when he starts appearing with the Omega Men!

Also, I thought Rayner was dead before this series? When did he come back to life? When did he become super-Christian? To be fair I don't read a lot of Green Lantern stuff but the last one I read was only a couple

years ago. Ah, it doesn't matter, superheroes die and come back to life all the time. Why did he have to surrender his ring? Sure, it makes for a dramatic reappearance later on when he gets it back and, BOOM, the White Lantern rides again, but the whole thing felt so contrived.

Possibly most importantly, why did the Omega Men need Rayner at all? Why did they make a big show of "killing" him and then spend so much time tricking him into becoming one of them? I know he's a Lantern and their rings are hella powerful but once the book's last quarter turns into mindless fighting, it really doesn't look like they needed him at all. I don't think there's a single key scene where they needed this guy but everyone says he's central to the whole story.

I've never come across Barnaby Bagenda's art before but I was blown away with how good it was. He really makes you feel like this is a space opera/Star Wars-ian story with his amazing alien designs and epic vision for King's story. The art is consistently impressive and if DC/Marvel aren't chasing this guy for an exclusive contract, they're idiots.

Despite the art, The Omega Men failed to engage me. The characters are pretty much all brain-dead, the story is a garbled mess of semi-formed ideas and bizarre plot points, none of which were interesting, and it's far too long at 12 issues - if you're anything like me you're gonna be relieved when the end is here! It's another bad Tom King book - this dude is really overrated!

Malum says

I didn't know anything about the Omega Men before picking this up. I saw a green lantern on the cover, so I read it. Well, it wasn't very good. It's full of lots of clunky exposition, a plot that barely makes sense, characters that you have no reason to care about, and a story that loses steam a few issues before the end.

Also, putting Kyle Rayner in this was kind of a waste. He was so out of character that they could have used anyone. For example, he was running around speaking Spanish and was more religious than your Italian grandmother. The only "Kyle Rayner" thing he did was draw a picture once.

Some of the art was good, but I was wishing I hadn't started this by about the halfway mark.

Cheese says

Alas, I did not enjoy this as I thought I would. Shock! Horror!

I know most people will enjoy this, but it just didn't strike a chord with me. I had a expectations and they were no where close to what I expected.

This is a political thriller, I don't want to read about planetary politics. I don't enjoy all the conniving, the back stabbing, the manipulation, the death, the planning. All of it builds up to more death. An endless cycle of fighting.

In short the story totally bored the shit out of me, forever expecting something to change. All the other reviews said it was a slow burner. It's still bloody burning!

The one thing I can say that's good about this, is the glorious artwork. The action isn't depicted very well, but the character design and the colouring is top notch, and who doesn't love the front cover of this book?! I had great expectations of Tom King, I will have to try again.

One other last thing....what's with the bible bashing? Since when was Kyle Rayner a Christian? I must have missed that one?! Meh!

Stabbing says

It was hard to decided on a rating for this book. If I was rating the proficiency of the writing I would give it five stars, if I was judging the art maybe three stars, my enjoyment of the story -- a one star. So, let's talk about what and why.

Ok, so first off let me say that I have not been following any of the Green Lantern books since The New 52 started so I don't really know where this book picks up from but it doesn't matter too much, this can be read on its own. Apparently at some point this group of terrorists called the Omega Men kidnap Kyle Rayner, the White Lantern. He's gone to attempt to broker a peace treaty in the Vega System, a place he's not allowed to enter without surrendering his power ring when it happens. It's a mystery why they do this for about half of the story.

The story is very political, and dark and depressing in tone. It's about religious zealotry, corporate greed, totalitarianism, and activism run amuck. It's about people with absolute black and white ways of thinking who are resistant to change and compromise. It's a thought provoking story with no easy answers or redemption. It wasn't the least bit fun.

The tone of this just wasn't my cup of tea. But I would definitely recommend this book to my friends that are more into these types of morally ambiguous stories.

I read this as single issue comics and assume it collects Omega Men 1-12, and perhaps the free sneak peek that preceded it.

Extended review with pictures is comming:

James DeSantis says

I hate space stories.

Well, hate is a strong word. I don't find them interesting for the most part.

So I heard a lot of good things about Omega Men and I figured I'd give it a try. I liked Red Rising book series, Enders Games, Mass Effect video games. So I figured I'd try it out.

This is one depressing ass series. I've never read anything related to Green Lateran, and maybe that wasn't the best idea, cause first few issues I was lost. Luckily the story picks up rather fast and by issue 4 or 5 I was

in to it pretty quickly. The Omega Men isn't really trying to tell a story of good vs evil. It's very in the middle, and picking sides is silly to do.

Sure there is a very sick individual who likes to kill a mass amount of people, but our group of Omega Men do some horrific shit too. Very much like the best stories out there it makes you think past just the simple story of who wins and who loses.

Before the last issue I was on the fence if I should give this a 3 or a 4. I went with a 4 thanks to the final issue, which I could see would divide people. If you want a simple answer in the end, wrapping up with a little red bow, you'll be disappointed. This story wraps up with you having to question everything about what's right and wrong. Who's to blame, who's right, and why we do this.

That's what makes this story pretty special, it makes you think once you're finished. The only negatives for me is I found it confusing at the start and sometimes a bit dialog heavy at moments where the art could speak for it. But overall, very much worth reading.

Also the art is fantastic.

Okay I'll shut up, go read it now!
