

GREEN LANTERN/GREEN ARROW  
DENNIS O'NEIL  
NEAL ADAMS



## The Green Lantern/Green Arrow Collection, Vol. 2

*Dennis O'Neil , Neal Adams (Illustrator) , Dick Giordano (Illustrator) , Bernie Wrightson (Illustrator) , Elliot S. Maggin*

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Pairing the feisty Oliver Queen (Green Arrow) with the straight-laced Hal Jordan (Green Lantern), acclaimed writer Denny O'Neil addresses social ills, all while the Emerald Allies clash with several of their costumed foes. GREEN LANTERN/GREEN ARROW: COLLECTION VOL. 2 features the award-winning story "Snowbirds Don't Fly," where Green Arrow's ward Speedy becomes addicted to drugs.

## **The Green Lantern/Green Arrow Collection, Vol. 2 Details**

Date : Published August 1st 2004 by DC Comics (first published December 1971)

ISBN : 9781401202309

Author : Dennis O'Neil , Neal Adams (Illustrator) , Dick Giordano (Illustrator) , Bernie Wrightson (Illustrator) , Elliot S. Maggin

Format : Paperback 200 pages

Genre : Sequential Art, Comics, Graphic Novels, Superheroes, Dc Comics, Fiction



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## **From Reader Review The Green Lantern/Green Arrow Collection, Vol. 2 for online ebook**

### **Seth says**

I liked this volume way better. The campiness was still there, but it was less prominent in this volume. I also feel like the social issues touched upon in this volume hit a bit closer to home than in the first volume. I can definitely see why Dennis O'Neil and Neal Adams are widely considered to have some of the best GL/GA stories in the history of DC comics. I enjoyed them.

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### **Michael says**

Over-written, melodramatic, kinda silly. But still compelling, and very well drawn. Probably about as close to a run of good Hal Jordan stories as I've ever seen.

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### **Victor Orozco says**

A continuation of the team-up of Green Lantern and Green Arrow leading up to the final issues of their partnership.

All I can say is I have my reservations about these two and the resulting popularity that came about the collections. I respect the fact that the writing of comic books has done in attempting to make things more relatable, but I read a comic book to escape from the dreariness not to embrace it.

I do love that it brings a better understanding and respect for the main characters but also towards their supporting characters. Oliver with Dinah and Roy, Hal with Carol and the Guardian (I presume is Ganthet). Do like that this brings the debut of John Stewart but I wish it wasn't handled with stereotypical agitation. Yes, the guy is black but must a black man talk about his oppression by whites? No.

I really do love Carol Ferris, its nice how they dealt with her paralysis. I can't help but wonder if they used this character arc to influence Oracle. But if anything Carol has a much greater heart.

I also find it interesting how they dealt with Roy's addiction. In many ways similar to the infamous Harry Osborn drug story from Marvel's Spider-Man.

Some pretty cool writing but a tad too preachy. C

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### **Kathryn says**

A little cheesey, a little preachy (Isaac, the green terrorist), and definitely a direct continuation of volume 1. I'd heard about the Speedy issue but hadn't read it. It was... pushed a little hard but I understand why. It's a good story and I think it was done pretty well. Losing the kid from the mob was... a little heart-wrenching. I

didn't like the "Earthquake beware my power" (when we meet John Stewart, Green Lantern). It's supposed to be this story about how differences aren't negatives and one man's manner of doing things can be just as effective as another man's, but it just comes off as annoying. I don't LIKE Stewart. Hal's all "Your style turned me off" but it seems to be no problem, like figuring out the shooter in the end makes up for the fact that he's a blatant racist! You don't get to be racist towards racists and still have high-ground. Maybe it's intentional and he grows later, I don't care, it's an annoying story tool and I didn't like it. Ps. Hal destroying his GIRLFRIEND's nine-million dollar aircraft because it's an ecological bad-idea.. yeaaaaaaa. No way.

I did really like Ollie's mistake. Not the mistake of course, but that it happened and that he went to deal with it in the way he did, though his prejudiced reluctance to take up the bow again is a little much, in my opinion. It's ok, all's well ends well.

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### **John says**

Despite being a fan of the better-known comic heroes (Superman and Batman), Green Lantern and Green Arrow are two with whom I identified much easier than most. I could never relate to the millionaire Bruce Wayne, and while there are several reasons why Superman is comfortable, his powers and invulnerability always made him alien (not to mention that he was alien). I would have loved to discover that I was the last son of a dead planet, that sunlight made me powerful, and that I had all those cool powers.

Green Lantern and Green Arrow were much more interesting, and much more vulnerable. One was a direct descendant of the Robin Hood mythology, with interesting thematic ties to Robin Hood and Robinson Crusoe. He also lived on the down and outs, having fallen far from luxury, and was suffering because of his blindness to and sympathy for the weaknesses of people.

Green Lantern had a magic ring that suffered a fatal flaw, and he was obsessed with the ideas of protection and justice. It might not be your average idea of justice, but it was the kind of justice that didn't have all the answers, unlike Superman, and wasn't about vengeance and fear, unlike Batman.

Both heroes are flawed, and in a way they represent a classic pair found in buddy pictures since the dawn of cinema. Green Arrow is driven by his passions, and is all heart. Green Lantern is driven by a code of good and evil, but is only as strong as his will, which sometimes fails him through zealotry and prejudice in favor of the existing social order. The stories in this volume look at the good and ills of the personal and social, examining how society can harm through indifference and overattention as much as an individual.

This volume is from the early 70s, before I started reading comic books. Additionally, it is the second volume, making the references to comics in the first volume a little confusing.

Like Anime, the scene by scene drawings tend toward the utilitarian, meant to convey a background that suggests something - a city, a factory, the wilderness - but does not distract from the characters. The background contains few surprises, and is not intended to move. Even the characters can appear flat, as do many of the extras and some of the villains. Where the drawing and inking are best is where a character or scene is in close-up. The art captures facial expressions well, showing the characters in pain, fury, despair, love, and hope.

The story writing is a mixed bag, with the best stories in this collection relying on character development and less action. The least stories are preachy and rely on violent endings, two tired standbys of the genre even by

the early 70s. After the first two stories, I thought the introduction had oversold the collection. The next four stories - a two-parter about drug addiction, one about race, and another about race, riots, and the randomness of violence in our society - carry the collection. Each of these four stories contains elements of violence, but violence rarely furthers the heroes' goals, and reflects less their nature than the poisoned nature of society, as in the faked assassination intended to incite race violence and death of a young boy caught up in a riot.

The strangest story in the collection is about twin problems of industrial pollution damaging the environment, and radical environmentalists sabotaging industry and accidentally killing people. The story is strange not because of its content, but because it begins as a retelling of the Story of Isaac (it takes place in Abrams, and the environmentalist is named Isaac) but morphs into the story of Christ's crucifixion. Isaac chains himself to a crucifix over an experimental jet's engine in penance for the danger to humans that his protests posed. The heroes are captured by an angry mob, who demand punishment. The jet plant manager washes his hands, echoing Pontius Pilate, leaving the men in the hands of the angry crowd. Green Lantern and Green Arrow are tied to tail sections, taking the place of the two thieves who were crucified next to Christ. Because Isaac has a lung condition, he dies (crucified people died of asphyxiation due to the position of their arms, before they bled to death or died of expire, though having a spear jammed into the ribs would speed up death). At the story's end, Green Lantern destroys the experimental jet in reaction to a callous comment that progress must claim its victims. The ending is simplistic and wrathful, expressing childish frustration and creating frustration. We do not have the power to shape matters so easily, even if as children we wished that we had.

The final stories deal with matters of personal responsibility and personal weakness. Both heroes are struck down and must rely on themselves more than their powers, and try to find peace with their weaknesses, a good message for children to hear.

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### **Raj says**

This is the second, and final, volume of the Green Arrow/Green Lantern stories by Dennis O'Neil et al. The stories in this volume get very political, tackling heavy issues of the day: drugs and pollution being chief amongst them, without the intergalactic and Great American Journey shenanigans of its predecessor.

The political stories look clumsy to 21st century eyes, where we're used to subtlety and nuance, whereas these very much hammer you over the head. But then could we be where we are now in terms of weaving contemporary issues into storytelling without this early attempt? The drugs story in particular is crude but compelling.

Together these two volumes provide an interesting, and, indeed, entertaining, glimpse back into a time when comics were changing, becoming more complex and telling deeper stories. Read it for the punching, the slice of comics history is free.

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### **Doctor Alpha says**

Still heavy-handed commentary, still clunkly written stories with no consistency whatsoever (Hey Green Arrow, wasn't your arm broken? WTF?!). I get where the author was aiming, but just no. Green Arrow in this is a TOTAL AND ABSOLUTE PRICK who reacts to the so-called "social issues" like a ultraconservative smuck would do, totally contradicting his canonic disdain for fascists and right-leaning politics. Meanwhile, Green Lantern spends too much time recharging his faulty Lantern battery to have an actual personality. To add injury to insult, this book also paved the road in the most idiotic way possible for the worst Green Lantern of all times, A.K.A. Mister "I am genocide incarnate" John Stewart. I give half star more just because of some silver age silliness (a plus to me) occasionally coming to the front, but other than that it's a really painful experience to get through. Check out O'Neil for his amazing 70's Batman stuff and for the sweet Batman/Green Arrow team-up, but leave safely this one out.

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### **Joel says**

This might qualify as a 'must-read', thanks to the two-part story on drugs, and the introduction of John Stewart as the latest Green Lantern. 40 years after they were written, these stories come off as way more laughable than they probably were intended, but I found them enjoyable on multiple levels.

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### **Andy says**

Dated 70's cheese in comics featuring Speedy, Green Arrow's chipper (well, formerly chipper) young ward turning junkie. He OD's of course, but pulls through in the end. Also inside: the very first black Green Lantern appearance straight from the ghetto ("Square" John Stewart) gettin' all blaxploitation on yo' ass and a pacifist hippie named Isaac who gets crucified a la Jeez.

Neal Adams' brilliant artwork tries to elevate the silliness but you can't help feeling like you're reading one of those dreadful Jesus Freak comics booklets.

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### **Oliver Hodson says**

This was much more even than the first few stories, and i thought that the famous speedy story stood up quite well. All the stories had this sort of helpless 'the problem is too big' morality that comes with awareness raising issues, but doesn't quite help to solve the problems.  
The ferris toxic fuel/ test plane/ carol has been paralysed by a sixth sense kid but is still a remorseless capitalist who remembered she loves hal all in about 3 issues. As much as the issues helped bring humanity to the superheroes, the women didn't get much reasonable characterisation.

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### **Omer Dassa says**

Basically "Snowbirds Don't Fly" (85-86) about drug addicts and "And Through Him, Save A World" (89) about environmental activist that cross green-lantern's girlfriend's plane company, are the two stories really worth reading from this run. The touring america storyline (at the first volume) had potential but did nothing with it. The art is interesting at points but the writing really got good only toward the end.

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### **Kathleen says**

The Green Lantern/Green Arrow comics in 1970-71 focused on issues and remarkably manage to avoid becoming a Very Special Comic. When Speedy becomes addicted to heroin it is because Green Arrow is a crappy mentor who has abandoned his charge for *a month*. Green Arrow takes this development horribly, blaming Roy, going after the dealers, and never apologizing for his reaction. Meanwhile, Roy needs Black Canary and Green Lantern to support him while he goes through withdrawal.

These superheroes are real people with actual flaws--this was over fifteen years before *The Dark Knight Returns*--and that makes the message far more palatable.

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### **Simone says**

Se volete leggere la mia recensione, cliccate qui! <http://ascwblog.blogspot.it/2018/01/1...>

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### **Devi says**

If for nothing else, this collection is worth it for the legendary two-parter where it's revealed that Green Arrow's ward, Speedy, is a junkie. The cover is narmful and the writing can feel dated, but it showed how the Green Lantern/Green Arrow arc was really willing to tackle issues that weren't being tackled in comics.

Indeed, the arc can still manage to stand out as unique in its tackling of topics, with the introduction of John Stewart being a highlight here in showing the issues of racism. And more than anything, it's fascinating to watch both of the Greens struggle with not always being right. Whereas in so many comics it's assumed the reader will simply go with the hero's views, here you're challenged to object to them. Green Arrow is bullheaded about drugs, while Green Lantern is clearly ignorant about racism. As much as the comic is teaching the reader, it's also teaching the heroes.

Some of the other stories featured here are unfortunately a bit weaker. Notably, a story about a school where the chef is secretly running it through a psychic little girl...yeah, there's not a lot of issues tackled in that one. But even in these weirder moments, Neal Adams' art holds up with its strong, heroic forms. Green Lantern has rarely looked better.

A must-read for any comics fan, if only for the way it helped to usher in the Bronze Age, and more ways for comics to tackle more issues besides beating up the bad guys.

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### **David says**

I got this for our graphic novel book club, as part of our 70's comics month (nabbed the 1st 27 issues of *Hero for Hire/Power Man and the Death of Gwen Stacy Spider-Man* arc, too). After reading it, I've got to conclude that the Distinguished Competition wasn't quite as far along as Marvel at the time. Granted, all three books

are full of 70's cliches and cheesy dialogue (and it's hard not to love the cover of "Snowbirds Don't Fly", with Green Arrow's speech bubble, "My ward, Speedy, is a JUNKIE!").

As much as I might enjoy this volume if I read it out of context, reading it next to two other 70's comics that tackled similar issues (racism and drugs, to be specific), made me realize how weak this one was. The introduction of John Stewart actually made me like the character less, even though I he'd been my favorite GL before reading this. Here, he's got a huge racial chip on his shoulder (to the point Hal calls him out for his hypocrisy after calling him "whitey").

With all the problems this book has, it's still not hard to see why it was a success in its day and why it's become a legend marking the beginning of the Bronze Age. The art by Neal Adams is freakin' luscious! (But you already knew it would be, right?)

In the end, this book is waaaaay too preachy, and when it hits the right notes (like Speedy telling the titular heroes that their generation is full of liars and nobody believes their warnings against drugs), it undoes them with too much heavy-handed see-I-told-you-so immediately afterwards. It's worth picking up volume 2 for the history, to say you've read a couple landmark moments in comics for yourself, but that's it. Don't expect too much. There are far better books to get wrapped up in and lose yourself.

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