



The Twilight Children

Gilbert Hernández (Writer) , Darwyn Cooke (Artist) , Dave Stewart (Colorist)

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When a white orb washes up on the shore of a remote Latin American village, a group of children poke at the strange object to see what it is. The orb explodes, leaving the children completely blind. And when a beautiful young woman who may be an alien is found wandering the seafront, she's taken in by the townspeople, but soon becomes a person of interest to a pair of CIA agents, and the target of affection for a young scientist.

Collecting: *The Twilight Children* 1-4

The Twilight Children Details

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Author : Gilbert Hernández (Writer) , Darwyn Cooke (Artist) , Dave Stewart (Colorist)

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Download and Read Free Online The Twilight Children Gilbert Hernández (Writer) , Darwyn Cooke (Artist) , Dave Stewart (Colorist)

From Reader Review *The Twilight Children* for online ebook

Artemy says

I have absolutely no feelings about this book after finishing it. It is kind of dull and pointless, honestly. I have no idea what the plot was about or what it symbolises, I didn't like or care about the characters or their relationships, and I wasn't grabbed by the "mystery" (there really was no mystery). Some weird sphere shows up in the ocean. Then the kids are blind, then they're not, then blind again, then not. There is a strange girl walking around town and all the dudes fall for her. That other girl shags that one guy, wants to shag a different one, yet she's married to a third one, but she ends up with a fourth one (the female characters are especially bad and stereotypical, although dudes are very one-dimensional, too). But seriously, there is not much of a plot to this book aside from that.

It looks really good, though. Darwyn Cooke sure can draw. His cartoonish yet cinematographic style adds a lot of atmosphere to the world of *Twilight Children*, at least partially making up for the lack of a good story.

I still wouldn't recommend it, though. It's not like I hated the book, but in the end, I really don't know what to make of it. What did the authors try to say? What was all this about? I guess I will never know.

Brian Poole says

The Twilight Children unites three of the biggest names in the comic book world for a mysterious modern fable.

At the outset of *The Twilight Children*, a small, working class, seaside village deals with an unusual phenomenon: unexplained globes of shimmering energy keep popping up around town. The globes draw both scientists and government agents, while shaking up the lives of the locals. Three children are blinded by a globe. At the same time, Ela, a mysterious young woman apparently connected to the phenomenon, suddenly appears in town and further stirs up the locals. Ela precipitates a final confrontation with the power behind the globes, leaving the town very changed.

The biggest selling point of *The Twilight Children* is the collaboration of writer Gabriel Hernandez (*Love and Rockets*), artist Darwyn Cooke (*DC: The New Frontier*) and colorist Dave Stewart (*Sandman*). The trio has been involved in some of the most celebrated comics of the past couple decades, helping to push the medium in new directions.

Hernandez never quite explains the nature of the globes. That ambiguity turns out not to be a problem. *The Twilight Children* is more interested in how the events affect the lives of its central characters. The varying reactions to the odd phenomenon and how it transforms the characters is more important than providing a detailed exposition of its origins. Hernandez has a gift for depicting the lives of regular people in a way that's dramatically compelling without being overly melodramatic, and then contrasting that relative normalcy against something fantastic. The writing is often subtle and Hernandez is more interested in mood and character beats than plot machinations. Even if he skips a detailed explanation, Hernandez nails his goal of showing how the extraordinary can transform lives.

Cooke wouldn't necessarily be the first artist one might pair with Hernandez. His highly stylized, cartoon-

influenced approach wouldn't seem simpatico with the writer's grittier milieu. And yet that contrast is a strong part of the appeal of *The Twilight Children*. Cooke's quirky, wide-eyed style crafts just the right atmosphere for the plot's fabulistic ambiguity. He captures the town's working class vibe in his own fashion, giving it a timeless, storybook feel. Cooke's imagination really helps to sell the more fantastic moments, keeping them grounded in the story while still allowing them to stretch out and pop. Stewart is an ideal collaborator for Cooke. His color choices are spot on, running a gamut from dark, muted scenes to vistas of exploding light. He comes up with the right tones for each sequence and brings out the fantasy power of Cooke's compositions. It's a beautiful book to look at and a fitting tribute to Cooke, who passed away just after the release of the collected edition.

The Twilight Children is labeled "Mature Readers," but it's not especially graphic. Fans willing to accept the narrative ambiguity will truly enjoy the mood the creators spin.

A version of this review originally appeared on www.thunderalleybcp.com

Sam Quixote says

A scenic Latin fishing village's peaceful existence is disturbed when giant white orbs begin appearing. Children go blind, people go missing, and a mysterious blonde woman called Ela appears - what does it all mean?

The *Twilight Children* was one of the few Vertigo titles in recent years to catch my eye because it has two creators whose work I've really enjoyed in the past: Gilbert Hernandez (*Love and Rockets*) and Darwyn Cooke (*Parker*). But while this isn't a bad comic, it's also not a wholly satisfying one because the story is so impossible to understand!

I've been reading Beto's comics for years and his script for *The Twilight Children* instantly has the familiar flavour of his Palomar books: Latin village, promiscuous lady, world-weary sheriff, sad old man, mischievous kids, and plenty of magical realism. The difference is that Cooke's drawing his story this time around and instantly rejuvenates that world with his beautiful style and Dave Stewart's lush colours. The artwork is absolutely wonderful throughout.

The many little storylines are mildly amusing: the soap opera-esque drama of Tito and the various men she's fooling around with, the sad life of town drunk Bundo and his secret history, the mysterious Ela, and of course the orbs (which are basically just Rover from *The Prisoner*). None of it really goes anywhere though. What are the orbs and why are they sometimes blinding people and sometimes teleporting them away? Who's Ela and what connection does she have with the orbs? Why is she and the Orbs here in this particular place and time? We never find out and it's maddening!

Maybe the orbs are the Judeo-Christian God? Ela is the Orb's daughter sent to Earth to save us (which she does at the end); the blindness and the curing of them are "miracles"; being transported into a realm of light could be "heaven"; Bundo could be seen as a prophet. Perhaps a similar story to the one that happened in this book took place a couple thousand years ago in a less sophisticated time and so Christianity was born?

That's just me thinking out loud though, the whole thing could simply be mystery for mystery's sake or a homage to shows like *The Twilight Zone* and *The Prisoner*. I did like how when the obvious (but kinda funny in a Thomson and Thompson way) pair of CIA agents showed up pretending to be American tourists,

everyone knew they were secret agents here to capture and study Ela/the Orbs. This is a world where the people have seen E.T. and The X-Files and can recognise shady government types, unlike people in other similar stories, which is refreshing to see.

The Twilight Children is an interesting sci-fi mystery comic that never bored me but never rose above its premise to really impress me with anything else either. It's definitely worth a look if you're a fan of these creators or this genre but be prepared for a very underwhelming finale. Points for still trying for originality, Vertigo!

Jon(athan) Nakapalau says

I was really looking forward to this 'dream team' GN by Gilbert Hernandez and Darwyn Cooke...but I was disappointed. There is nothing 'wrong' with this GN - the motivation for the 'visitation' is never fully explained. In the end I was left questioning what the common thread was that ran through the story. The art is beautiful - RIP Darwyn Cooke - thank you for so many wonderful stories.

Paul E. Morph says

I got sucked into this book by Darwyn Cooke's artwork, which is absolutely fantastic here and nothing like anything he's done before. Once I started actually reading the story, though, that got its hooks into me too.

Gilbert Hernández took me from a raised eyebrow of intrigue, to breathtaking moments of astonishment, to a burning desire to know what the story is behind these supernatural events...

... and then, ultimately, to a deflated sense of disappointment accompanied by a side order of *what the fuck-?*

I'm sad to say there is no satisfying conclusion... No mysteries laid bare... No friggin' answers at all, in fact! I thought 'that can't be it, surely' and searched online for news of a second volume... but, frustratingly, all I could find was an interview where Hernández confirms that these four issues are it; all there is and all there will be.

This book was like mind-blowing foreplay followed by the worst case of blue balls... Perhaps this is typical for Hernández and that, if I'd read more of his work, I would have known what to expect. Maybe I'm just too stupid to 'get' what he's trying to say. I don't know. If anybody reading this could explain it to me, I'd be genuinely grateful.

Anyway, as much as I enjoyed this book, I can't give it more than three stars due to the lack of a satisfying ending.

David Schaafsma says

A collaboration between Gilbert Hernandez (Palomar), who wrote the story, the recently departed Darwyn Cooke (Parker), who does the drawing and lettering and Dave Stewart, who does the colors. Supergroup comic? One might think so. The art, the feel of it is terrific, but the story by Beto is sort of like his pulpy B

movie stuff: Bizarre. Orbs appear and disappear without explanation in a Latin American seaside village, blinds some children. An ethereal woman wanders in and out. A local woman sleeps with every available hot male in town, for no apparent reason, though it seems like she has femme fatale origins. Two CIA agents appear, masked as tourists.

I have no idea what the hell is going on, and was hoping for some indication of a second volume that might explain it all, but no, these four issues is it, finito, kaput!

The lettering and title would seem to indicate the team's nod to Rod Serling's Twilight Zone series that I watched with an almost religious fervor in the sixties. Aliens? The supernatural? Mystery? I'm good with that. It may in fact be more about mystery than coherence, finally, but I do not recommend this book to scratch your supernatural itch, however.

Gina says

I loved this story and graphics. This is my first comic and I think that I may get addicted to them. This story kept me reading until the end. I had to find out what the ending was.

Sesana says

Disappointing. Cook's art is good, but the story itself is just too poorly defined for me. In the end, stuff happens because reasons, and it takes a lot more than a standard promiscuous young wife in a small town story to interest me.

Brittany (UnderTheRadarBooks) says

That was REAL bad

Alex Sarll says

Some of Darwyn Cooke's last published work, making that vivacious style even more poignant than a Cooke-drawn world already was (there was always something ineffably bittersweet in those perfect eyelashes he drew, sweeping out just enough past the edge of the face to speak of humanity's long, long history of yearning for one particular kiss in an unattainable summer somewhere in the past). The story's by Gilbert Hernandez, and very much within the territory for which he's known: strange goings-on in a Latin American village (this time: enigmatic glowing spheres); the town siren feeling threatened by the beautiful new arrival; the town drunk with a tragic history. A sketchbook at the back shows how he would have drawn it, and it would have been fine, but basically minor Beto; seeing his world rendered by Cooke is the attraction here.

Siina says

The Twilight Children wasn't something I expected, which is probably a good thing. The comic is quite weird and magical at the same time. It's based in a small village in Latin America. Suddenly these big white orbs start appearing and people disappear. Along with the orbs there's this white haired woman, who seems to have something to do with the whole thing, and we have investigators and the townspeople all in this mess. It's a mystery of some sort, but it never really gets a closure, which bothered me. The characters are feeble and it's hard to feel anything for them - perhaps the comic is too short for a story like this. The idea is marvelous with its scifi like setting, and the Latin America part I really adored. The pace is good, but the plot is all over the place. So, basically this is a quick read, but leaves you somewhat empty.

The art reminds me of the Flintstones in a good way! The colors fit the world well and the curvy girls are awesome. The art is simple, but effective. There's only light shading and there's the feeling of the 1970s attached to the comic, which is actually very groovy. The view angles vary and all in all the art is a good companion to the story - even if the said story is lacking. I'm not saying the comic lost its potential, but mostly I just wish Hernández had structured it better and used more pages to convey it. I know he can do it.

Thomas Maluck says

I know whenever someone criticizes a piece of media saying "I don't get it," there is an onus on the reader to engage with the confusing art, whether by rereading or tracking down an interview or looking at the influences that surround the art and its creator(s).

Sorry, but WHOOSH, that's the sound of the latter half of this series flying over my head. Cooke's artwork is gorgeous in all ways as always (shape, form, character, expression, setting, you name it), and the first two issues set up an intriguing magical-realism mystery with lots of peripheral characters and potential symbolism to connect like constellations. Stewart's colors bathe each page in just the right light. Somewhere in the third issue, I became really skeptical that it would all wrap up in any satisfying way, and the fourth issue confirmed that suspicion. I admire Hernandez's conviction to let his story speak for itself and let readers come up with their own interpretations without leaning on obvious exposition or hand-holding, but this story could have used a few more breadcrumbs to guide me along. Otherwise, there's a lot of seemingly pointless chitchat between characters, some of whom are one-dimensional and seem to just use up pages.

I enjoyed much of my trip out to this beachside town, but it may have just been a pretty tourist trap.

Anne says

[Orbs show up, then disappear, then a woman shows up, then (ma

Andrew says

Once I got over the weirdness of Beto dialogue coming out of Darwyn Cooke characters, I found this to be an enjoyable, low-stakes B-movie enterprise. It lacks some of the political urgency and/or bat-shit wildness

of Beto's best stuff in this vein (read "Chance in Hell" or some of the L&R "New Stories" if you want that), but it delivers well on its "Twilight Zone meets Telenovela" premise. Cooke's cartoony, pinup-inspired artwork and Dave Stewart's lush colors are very different from Beto's typical black & white comics, but they fit the story surprisingly well.

Althea J. says

I read issues #1-4, which will be collected as this trade.

The art is PHENOMENAL

The colors are PHENOMENAL

The story.... wtf happened?

I was hooked in, thinking all of the mysteries would coalesce into a triumphant resolution, and all would be revealed, but no. This had the makings of a fantastic fable. The incredible art could've covered for a story that was lacking, but this just didn't make sense. Am I missing something?

All the more frustrating when you think of how much amazing talent went into the visual component of the story. AND, yet another example of why wait-for-trade is the way to go. So you don't invest in a promising title that will only pull you along for months and end up pissing you off.

But it is worth it to thumb through this book at your LCS... soooooooo pretty.

And for the love of god, get Darwyn Cooke and Dave Stewart back together, but on a great story.
