



Garth Ennis' Red Team

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Red Team, the NYPD's elite anti-narcotics unit. Eddie Mellinger, Trudy Giroux, Duke Wylie, and George Winburn have taken down one drug lord after another with a careful blend of meticulous surveillance and applied violence, but their latest case has hit a brick wall. Frustrated that a guilty-as-sin scumbag may slip from their grasp, they take extreme measures... and discover that doing the wrong thing can be very, very seductive.

Garth Ennis' Red Team Details

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From Reader Review Garth Ennis' Red Team for online ebook

Ill D says

Red Team might have been misnomered because the overall product felt more green than anything.

Time for bullet points:

-I. Motivation. Usually when people take the Law into their own hands (or do anything for that matter) they have like [sic] a reason for it. Just like Obi-Wan's vacuous intro dialogue with Anakin in II, we're merely told about the development of their kinship, not shown. This identically critical failure results here in multiple pages telling us how corrupt the NYPD and its accompanying judicial apparatus are, while just a couple blood-soaked panels featuring bad guys doing some real heinous shit would've done wonders for the motivation. Or perhaps, tying a cop or two themselves into it via a tragic backstory relating to a history of violence/crime would've worked great here too. Since Garth Ennis didn't listen to my advice from five years in the future, we're left with a quadruple of cops who have merely decided to be a little "smarter" about the "vigilantism" thing. [Corruption is everywhere, why should I care about this?]

-II. Flat (fucking) angles. Since 99% percent of the comic occurs in the past, well over half of the content is just flashbacks concerning the two remaining cops being interrogated, At Flat (Fucking) Angles. Cruder still, a single camera view remains at its static angle while conversations occur at the behest an invisible other. With only two cops to be interrogated, a single mystery voice, and the same flat angle over and over again – Red Team can be very tedious at times.

-III. Characterizations: Ffs, I shouldn't have to spend any time on this. With four elite cops in an elite crew, you'd think they'd all have cool characters or at least cool different specialties. With a scintilla (at best) in each department, our only real demarcations come from sex and survival. And no well-thought-out perspectives or beliefs here beyond, "we all agree, vigilantism is awesome!"

-IV. Sterile rationality: While, it might seem like a cool little twist to be "smart" about their vigilantism – it just reduces our characters to bland platonic models. By performing their violence with detailed planning and stern professionalism, the acts themselves feel as coolly detached as our heroes would like them to be. This might get a lot of people wacked efficiently but, does nothing to forge an emotional connection or add a tinge of tension. (Strangely enough the characterizations of a "rational operator" also make Boba Fett a highly boring and predictable character in his novels.)

-V. Funky ending. (and I don't mean it in that good Funkadelic way). Just crap. Read for yourself.

In conclusion, of all the dull, trite, and utterly beaten to death themes for a cop story I can't think of anything more overdone than vigilantism. From Batman onward, the comic world has been (over) saturated not just with capes taking justice into their own hands but, innumerable fictional policemen too struggling with harsh criminal dilemmas than only seem to beg for an itchy trigger finger. Taking a slightly more thoughtful approach toward the diffusion of coercion/force (that the state currently has a monopoly on) Red Team should have made for a more interesting and believable read. Instead, we're left with an antiseptic story that is as sterile as it is ultimately forgettable.

Chad says

Red Team is the story of a group of NYPD detectives working major crimes. They get so fed up with certain criminals being untouchable that they take matters into their own hands. They plan the hits like cops would, no last words, no speeches, just take the person out and leave no evidence behind. This feels like story boards from an actual movie. The crisp dialogue pops off the page. Craig Kermac's art is detailed and emotive. Ennis's best work in years.

Tom says

Four N.Y.P.D. detectives in a special elite unit decide that a drug dealer who they have been investigating for two years that managed to give them the slip has to go any way they can make him go. And from there, decisions are made and consequences are felt. Writer Garth Ennis basically can do violent slapstick or violent seriousness. This is the latter, and it works very well.

Brian says

I read mostly science and fiction. At the end of the night, being more tired, I read comics. I often don't say much about them, but this one deserves comment. Garth Ennis is one of the most brilliant comics writers in the business, and his story-telling prowess is evident here.

This story of a team of detectives is gripping. Things aren't what they seem, and as events unfold, I had difficulty putting this book down. Despite being called Volume 1, this is a complete story. I don't know if further stories with these characters will appear, but I'll definitely read them if they do.

Kate says

4.5*

Guilherme Smee says

Garth Ennis possui duas grandes características na sua obra: o ser humano sob pressão e a camaradagem que essa pressão compartilhada acaba construindo. Essa pressão pode ser a da sociedade, a da guerra (seu tema favorito), e as transformações que elas causam no ser humano. No caso de Ronda Vermelha, vemos personagens destroçados por fazerem parte da força da lei - a polícia. E todos os elementos que estão à disposição da polícia: a vigilância, o controle, a manutenção da ordem e, claro, o poder. Ennis, então, explora nesta história em quadrinhos os dois lados dessa vontade de deter o poder sobre a vida e a morte de indivíduos nas mãos e, ao mesmo, o controle da ordem social, através do que acaba sendo nomeado vigilantismo - quando indivíduos escolhem matar outros indivíduos sem passar pelo crivo judicial ou de outra força da lei. A Ronda Vermelha decide matar pessoas que ela considera a escória da sociedade e, assim, prevenir crimes e grandes movimentos do tráfico. Mas o tiro sai pela culatra quando percebem que

tem outra força policial com métodos muito menos discretos e "limpos" que eles. Pode ser o fim da Ronda Vermelha, então?

47Time says

What a great story! Splendid writing, nice graphics, smart dialogue, plenty of violence - it's got it all. I couldn't put it down in the second half of the story. I wish I could find more like it. This thing fits me like a glove.

The story is narrated by the younger members of the Red Team in a police inquiry, making it very personal, but also gloomy due to references to awful crimes they investigated. And then committed. They get pulled off major crimes for failing to close a major case and getting an undercover colleague killed, so they decide to kill their targets by foregoing any police procedure. The members of Red Team are cold, calculated professionals, but no matter how well they plan their hits, you just know they can't last forever.

Detective Eddie Mellinger is part of a 4-man specialist team who decide to murder suspects who won't be convicted in an investigation. The other members of the team - Duke Wylie, George Winburn and Trudy Giroux - agree to it without hesitation. The first suspect is named Clinton, a man involved in narcotics, human trafficking, child pornography and murder, but after two years of investigating he is still likely going to get away. The kill goes without a hitch thanks to unfiled information that lets the four get close to Clinton. The success emboldens them to go after more targets that escaped the law.

(view spoiler)

Cale says

Cops going off the reservation for vigilante justice is a pretty tired conceit, but Ennis takes it in a slightly different direction. What would happen if they were actually smart about it, played it like real cops would? And so we get this story, which is dark and brutal, and feels like one of the better police dramas. Told after the fact, the story focuses on the why's and the how's, as the Red Team takes it upon themselves to take down select individuals to make the world better. And of course things end up spiraling out of control, in surprising ways. The final confrontation here is relatively tame when it comes to Ennis, but still a tense and brutal sequence. It's a strong standalone story, with some really dark moments (the funeral sequence is memorable for its unflinching portrayal of the characters and the victim), and one that will stick with me for a while.

Jeff Lamberson says

Def recommended for fans of Garth Ennis. Didn't enjoy it as much as Preacher or the Boys, but still an enjoyable read.

José Antonio says

Garth Ennis sigue engordando su cada vez más dilatado curriculum, con otra obra de esas que se citarán cuando se le recuerde como uno de los grandes guionistas de la historia del cómic. "Equipo Rojo" es una de esas historias de grises morales que tan bien se le dan, y plantea unas sombras y dudas sobre el vigilantismo y la justicia del tali3n que para s3 quisieran incluso los mejores tebeos de superh3roes. Realista en planteamiento y uso del lenguaje, personajes estupendamente contruidos, un relato que atrapa y se desarrolla en un uso del espacio y el tiempo muy correctos... "Equipo Rojo" es un tebeo muy notable a pesar de no ser el polic3aco el g3nero m3s familiar para Ennis, que nos tiene m3s bien acostumbrados a sus espl3ndidos c3mics b3licos. De hecho, de tener el tebeo alg3n fallo, puede ser alguna incursi3n de m3s en el t3pico de los relatos sobre polis, achacable quiz3 a la inexperiencia de Ennis en estas lides. Si es una muestra de lo que puede estar por venir podemos frotarnos las manos.

En cuanto al apartado art3stico, el joven Craig Cermak cumple sobradamente con un dibujo que recuerda poderosamente a Michael Lark, Sean Phillips o Steve Epting, colaboradores habituales de Ed Brubaker y Greg Rucka. En otras palabras, puro neo-noir. Realista, urbano, oscuro, "Equipo Rojo" parece que puede ser su justo pasaporte a la fama. Tiene mucho que mejorar (por momentos resulta un pel3n est3tico) y encontrar un estilo m3s propio, pero sin duda va por buen camino. Rueda a seguir.

"Equipo Rojo" tiene secuela este mismo a3o. No me parece la mejor de las ideas, pero habr3 que echarle un vistazo.

Devon Munn says

3.5 stars

Albert Yates says

I tried. I did. I just couldn't do it anymore.

TJ Shelby says

A Garth Ennis book that wasn't overly gratuitous at the expense of the story narrative. Color me surprised. Really enjoyed this book.

Sonic says

Dark but also excellent.

Sean Gibson says

Things Garth Ennis is good at:

*Writing hyper violent scenes that make pretty much everyone other than Quentin Tarantino and Warren Ellis blanch

*Mining humor blacker than dried blood from those scenes

*Finding a way to make those scenes, despite the horrific graphicness of them, thought provoking

*Working a John Wayne character (or two) into pretty much all of his stories

Things Garth Ennis is less good at:

*Finding editors who can curb his unrestrained Irishness (for example: New York police chiefs don't tend to say someone is "in hospital")

*Writing non-hyper-violent stories

*Writing women characters who aren't deadly sniper killing machines who are still super hot and have boobs that would make it virtually impossible for them to be deadly sniper killing machines

Yet another "Good guys start acting like bad guys so they can take out the bad guys, then wrestle with the ugly reflection they see when they look in the mirror" tale shouldn't be as compelling as this story is. Somehow, though, Ennis manages to make it so violent, so frank, and so compelling that the pages keep turning even as you can start to see the inevitable stomach punch coming (and kudos to Craig Cermak for drawing such lovely gore).

But, maybe I just have a soft spot for Irish writers who really should be in (mental) hospital.
