



The Homeland Directive

Robert Venditti (Writer), Mike Huddleston (Artist)

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As head of the National Center for Infectious Diseases, Dr. Laura Regan is one of the world's foremost authorities on viral and bacteriological study. Having dedicated her career to halting the spread of infectious disease, she has always considered herself one of the good guys. But when her research partner is murdered and Laura is blamed for the crime, she finds herself at the heart of a vast and deadly conspiracy. Aided by three rogue federal agents who believe the government is behind the frame-up, Laura must evade law enforcement, mercenaries, and a team of cyber-detectives who know more about her life than she does -- all while trying to expose a sinister plot that will impact the lives of every American. Set in the Orwellian present, *The Homeland Directive* is a modern-day political/medical thriller from Robert Venditti (creator & writer of the *New York Times* bestselling graphic novel *The Surrogates*).

The Homeland Directive Details

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Author : Robert Venditti (Writer) , Mike Huddleston (Artist)

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Download and Read Free Online The Homeland Directive Robert Venditti (Writer) , Mike Huddleston (Artist)

From Reader Review The Homeland Directive for online ebook

Sam Quixote says

I bought a buncha Top Shelf comics recently and I'm really coming to appreciate how bad some of their catalogue is. The Homeland Directive is yet another jaw-droppingly shite piece of work that I'm stunned anyone read and thought "That's AMAZING - people need to read this, let's publish it!!"

We've all seen/read conspiracy/political thrillers, right? It usually involves people in suits rushing around waving guns while talking to people watching screens who say things like "He's on your 20". That's this pile of garbage: "characters" running about, hauling some unsuspecting civilian who's being targeted by the US government for reasons and everyone's gonna die and the President is somehow involved or something.

At some point towards the end a couple of dialogue-stuffed pages breathlessly recounts the reasons behind all the running and shooting and paranoid nonsense - something to do with scaring the public into giving the government more powers, artlessly and heavily condemning the evil Bush administration with their PATRIOT Act, etc. - but I was so beaten with tedium by that point I didn't care.

Mike Huddleston's art reflects Robert Venditti's ultra-crappy and confused script by changing from page to page. He's drawing on graph paper using inks, now he's on blank paper and using pencils, now he's using only red and green colours, now he's adopting a photo-realistic style, now he's using a scratchy style, now it's full colour, now it's black and white - mental. Settle down Mike, your ADHD artistic approach is giving me an eye-ache!

Don't read this nonsense. It makes Shia LaBeef's Eagle Eye movie (if you had the misfortune to sit through that) look like a masterpiece in comparison. If you do pick it up, expect a thriller for the sake of a thriller rather than anything substantial, well-thought out or, yes, thrilling.

Jaaron says

Full review posted at Worn Pages and Ink.

The most alluring thing about this graphic novel is the absolutely stunning artwork and illustrations scrawled elegantly across the pages. From page one, this graphic novel had my attention wholly. What's absolutely fantastic about this one is that each location—geography, characters, setting—is defined not only by a different style of artwork that encompasses the feel and tone and character of each location, but is further enhanced by the colours that drew out the essence of each city: charcoal for the White House, rainbows for the clubs of New York, black and white on grid paper for an office, and so on. It is so intricate and contemplated and it's beautiful.

The story, too, is fast-paced and thrilling and sweeps you up in the action and the threat of an imminent and deadly epidemic. As the action intensifies, the illustrations become more artful, capturing fast and erratic movement, bloody conflict, and ubiquitous death. The climax of the story was exhilaratingly tense. I couldn't put it down.

And I'll say one last thing about the artwork, and more specifically, the cover art. The image above depicts

the threatening tones of this book perfectly. The government and death are united into one seemly image, capturing the heart of the story: you cannot trust the very presence that is instilled in society to keep society safe.

Lorna says

In Boston, a little boy presents with an unknown, rapidly progressing and debilitating disease. In Atlanta, a scientist is murdered. In New York, his research partner is framed for the crime. Laura Regan is at the centre of a conspiracy so deadly it could undo the foundations of a nation.

I devoured this graphic novel in one sitting, never knowing what twists would be thrown at me next. The pacing is excellent, the characters are lively and the style of the art is incredible! I loved that it drew your attention to exactly where you needed to focus. No need for fancy extras.

I would highly recommend this to anyone that loves action movies, thrillers, conspiracy theories and politics.

Dan says

Didn't really care for this. Conspiracy theory type story where the government is out to kill some people....yawn.

Mike says

A compelling plot and creative art. Wow, what more could I ask for?

This book starts us out slow and builds fast. It tells a story from "on the ground", not as if there's a narrator or any inkling that outsiders are peering in and wondering what's going on.

This was a lot more fun to read than I usually give credit to non-capes graphic novels. So many lack a really tightly-plotted story and imaginative backstory - this must've taken Venditti quite a while to put together.

The art is quite a mix of styles and palettes - all evoking different moods and focus of the reader. Obviously some strong talent here that doesn't suit the usual "comics" style - but that we should start demanding from our big publishers. I think the medium would be much better for it.

Emily Fritz says

The Homeland Directive is a graphic novel that brings up issues regarding national security, information availability, how much personal information the government should be able to access and whether or not information is ever really erased from the internet.

This graphic novel was jam packed with information, action, and some amazing artwork by Mike

Huddleston. In fact one of the things I really enjoyed about this novel was the fact that each setting had its own color scheme. The White House, the Department of Homesec, when the characters are on the run and the cities that are mentioned later in the novel. Everything had a distinct color scheme that distinguished it from the rest of the places that appeared. The other aspect that applaud this graphic novel for was it's character development and how it introduced new information to the reader. Although this is a relatively short graphic novel, the amount of character and plot development is intense. Each character is introduced and brought to life in a matter of only a couple panels. Also when the character bring in new information, particularly information relating to government security measures, it doesn't feel as though the reader is being bombarded. It feels as though the information is being told and explained to a competent adult who is interested in what everything means.

The only problem that I had with *The Homeland Directive* was the fact that there was a lot of action build up and then the resolution just fell a bit flat. It felt like there was going to be some huge revelation or some giant end point but I didn't feel it was actually there. I felt more like the book should have continued on into another one or done something to make the suspense last a bit longer. I will say that although I thought the end fell flat a bit, it was not a BAD ending, it just wasn't what I wanted it to be.

Rick says

For his first creator-owned work since the groundbreaking *Surrogates*, Venditti delivers a taut thriller that elevates the genre within the comics medium. After Dr. Laura Regan's research partner is murdered and she is blamed for the crime, police, the FBI, cyber-detectives, and mercenaries hunt for the CDC researcher. Why does everyone want Regan dead? What are the upper echelons of the federal government trying to hide? Who are the mismatched quartet of inter-agency spooks trying to protect Regan? The nuanced and extraordinary art of Huddleston enhances Venditti's intelligent, tension-filled script. Paranoid and addictive, *The Homeland Directive* provides a level of suspenseful excitement rarely encountered this side of a John le Carre novel. Let's just hope they do a better job with the movie version than they did with *The Surrogates*.

Sesana says

A fast-paced, paranoia-fueled thriller. I wouldn't look for much in the way of depth or character motivation here. But it is enormously fun to read. There are some really interesting choices in the art, as well. I especially liked the panels that had anatomy text-like illustrations overlaying the simpler line art that carried the action. I think this would make a really fun movie, and it makes for a very entertaining read.

Peter says

I enjoyed the art/artist. Wonderful shading, abstraction, and a minimalism that I personally really like.

Story was timely and gripping, while not being too far fetched or too easily figured out.

Pendra Nachteule says

3.5*

Dolores says

I am pretty clueless when it comes to art. When I read a graphic novel, for me it is generally ALL about the story, but with this one, the art definitely made an impression. It was...jarring. I'm not sure how best to describe it, but it made me uneasy from the beginning. If it had been music, I would say discordant. Edgy? This is a book that will give you nightmares. We can only HOPE our government officials are not so corrupt. The pages fly by and there is no satisfying ending. Is there justice? Do the bad guys get punished? Maybe. Do the good guys get rewarded? Not so much. Definitely food for thought here.

Jane Huynh says

the story was pretty cool but i found the artwork to be really mismatched and messy (which might've been what the illustrator was going for, but i just found it to be in-cohesive, distracting, and ultimately ineffective)

Sonic says

In Talking Head's song "Don't Worry About The Government" David Byrne paints a portrait of typical (American) naive complacency.

This book does an excellent job at shaking one's complacency and assumptions up.

Well not me so much, as I already mistrust the government.

I do not think it is outlandish to imagine forces in our government fabricating a "terrorist" attack if it gave them more control and power over its citizens as a result.

See: Operation Northwoods.

http://en.wikipedia.org/wiki/Operation_Northwoods

Without the words the art looks sterile and strange, but once I started reading I grew to appreciate the art, and indeed applaud its innovative approach.

Ron Turner says

Disappointing. I was hoping for a take on the Deep State, the military-industrial complex that dominates Washington. Drones, assassinations, torture, widespread surveillance, data mining, there's so much to work

with. But instead it was just a cookie cutter political thriller.

Seth T. says

Thrillers are fluff. There's really no way around it. Even the best are designed not to engage the philosophical beast but to entice the reptile man. Thrillers appeal to our base instincts, our demand for survival. They stoke the fires or our adrenaline and even the smartest of them fail to thrill if they get too smart. At that point, they cease to be thrillers and become some kind of careful literature that makes knowing use of the thriller's mode. Either that or they become bad thrillers.

Fortunately, *The Homeland Directive* is neither of these (neither the inept thriller nor literary fiction capitalizing on the forms and tropes of the thriller). Instead, Venditti's and Huddleston's brisk work is pure thriller and succeeds in purpose mostly admirably.

The Homeland Directive is one of those mid-level-or-higher government conspiracy yarns, cut from the cloth of Harrison Ford's *Clear and Present Danger* and Will Smith's *Enemy of the State* (at least one of these was a novel, but in both cases I have only seen their cinematic expression). The good guys find themselves somehow at odds with special, secret, and murderous services without the U.S. bureaucratic behemoth and spend the story's bulk speeding toward two goals: 1) exposing whatever fraud or injustice they've run across and 2) surviving long enough to expose whatever fraud or injustice they've run across. Just because it's predictable doesn't mean it isn't fun.

Venditti's script is smart in that way that television sitcoms may be smart. Its observations are never particularly astute and its dialogue is all a touch wooden, but it prides itself on its snappy banter. It's kind of like Brian Azarello's scripting in *100 Bullets*, only so deeply toned-down that you no longer want to kick its teeth in with a boot made of schoolbuses. Venditti moves the plot along at a good clip and the reader will never feel as if he's simply treading water and padding his page count. For what it is, it's hard to find any fault save for maybe that one might wish it were slightly less... thriller-y?

The Homeland Directive's most evident strength sits in Huddleston's interesting art choices. It's all very explosive and fits well the bombastic tale of a government gone rogue. Huddleston's drawing and figurework would probably only be considered adequate if it weren't for the tremendous dynamism he infuses into the work through his palette. I couldn't always be certain why he chose one set of colours for one page and another set for another, but the colours he employs almost always excite and contribute nicely to the thrill of reading.

[It's really not. Stop it.]

At the end of the day, *The Homeland Directive* probably wouldn't be considered anything particularly spectacular outside of the genre-niche into which it carves a home, but taken on its home-turf, the book is

quite good and accomplishes its purpose well.

[Review courtesy of Good Ok Bad]
