



CIVIL WAR

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Civil War: Front Line

Paul Jenkins , Ramón F. Bachs (Illustrator) , Steve Lieber (Illustrator) , Lee Weeks (Illustrator)

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Stories from Civil War! In "Embedded": There's a truth buried deep in the heart of every war, and reporters Sally Floyd and Ben Ulrich will be there, uncovering that truth in the midst of the biggest conflagration in the Marvel Universe! And in "The Accused": The lone survivor of the team that caused the Stamford tragedy is placed under arrest for the deaths of an entire town. Unfortunately, the trouble's just beginning. Also featuring "Sleeper Cell," starring Wonder Man, and true tales of wartime in "Correspondence." Plus: In Choosing Sides, five stories shine a spotlight on the wildcards and impact players whose part in the Civil War has yet to be told. And in Civil War: The Return, two of the universe's greatest heroes are confronted with pasts they can't leave behind. **COLLECTING:** Civil War: Front Line #1-11, Choosing Sides, The Return one shots.

Civil War: Front Line Details

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From Reader Review Civil War: Front Line for online ebook

Sesana says

There's a lot going on here, and a lot of promise. Ultimately, it fails to deliver. The interesting story with the reporters falls apart at the end when they both end up on the same side and decide to sit on their story. Speedball's storyline screeches to a halt when he very suddenly and without any real reason shifts his entire position 180 degrees. The Atlantean storyline is meaningless. And then there's the uncomfortable historical parallel stories, literally putting events in the Civil War storyline side by side with actual historical events. Yes, this book invokes Godwin's Law on itself.

Steve Magay says

All these tie-ins are just a scam to get more money for the civil war event, it offers a silly illustrations and cheap stories.

Jeff says

Do you know what these Civil War: Front Line volumes are? They're Marvel backing up the Info-dump truck and dropping off the plot line chatter that they can't fit into the comic books with, you know, action. Graphic novels (*Maus*) and even super hero graphic novels (*Kingdom Come*, *Watchmen*) are capable of grand ideas and concepts, but when you have pages and pages of exposition it just becomes a tedious read.

You have Ben Urich and Sally Floyd (advice to Sally: never a good idea to wear revealing clothes when checking out scoops in a dive bar or the waterfront) digging into super secret Pro-registration stuff – asking lots of questions and getting lots of long-winded, panel-stretching, coma-inducing answers. Captain America gives Sally this response twice: “You’re simplifying things”. If only that were true, Cap, if only that were true.

Questions that get batted around are:

Who is making a windfall profit from the Civil War? Answer: (view spoiler)

Who is trying to stir up trouble with Atlantis? Answer: (view spoiler)

Who is setting up that loon, Norman Osborn? Answer: (view spoiler)

Who reveals that there's a traitor on team Pro-registration? Answer: (view spoiler)

Who is the traitor in the Avengers midst? Answer: (view spoiler)

The only part of this story that holds a modicum of interest is the Speedball stuff, but that's only in comparison with the other “reading” you have to do.

(view spoiler)

Wearing the Penance suit would be better than having to read this stuff.

Elinor Master of Gifs says

4,5 L'une des meilleurs séries ties-in avec la partie sur Captain America, à mon sens. On apprend plein plein de choses. Bien joué sur la révélation finale, c'était un peu prévisible mais bien joué quand même. Et avec cette série on a je trouve le pire dans cette guerre civile : au lieu de se foutre sur la gueule, ils auraient dû tous se préoccuper d'une personne qui va mal... (parce que je ne voudrais pas dire, mais la dernière fois qu'un super-héros a fait une dépression... hum hum... on sait comment ça s'est fini !)

Scarlet Cameo says

Esta es, tal vez, la historia secundaria que más me gusto de lo que compete a Civil War. Abarca varias historias, pero hubo dos que yo considero principales:

El Acusado

Esta sección nos habla de Speedball, único superhéroe sobreviviente de la masacre de Stamford. Abarca desde que es encontrado hasta las consecuencias que tuvo en él la muerte de sus compañeros, el trastorno en sus poderes, el odio público, la presión por ser presentado como "un ejemplo de justicia" ante la sociedad americana y la cárcel.

Primera línea

Enfocada en los reporteros Sally Floyd y Ben Urich, ambos van siguiendo la historia de la Guerra Civil para sus respectivos periódicos pero desde enfoques completamente diferentes. Esta es un trama que crece conforme avanzan los números, es la que muestra todo lo que la guerra representa para sus involucrados, y las infamias a las que se esta dispuesta a llegar *cofcofIronMancofcof* para "ganarla".

En conjunto ambas muestran los cambios que ocasionan la Guerra Civil en aquellos que solo pueden verla con impotencia, todos los personajes crecen (Sally cambia su punto de vista para siempre, Speedball se llena de odio y Ben se arma de valor para seguir una historia y defenderse a sí mismo). El resto de las tramas que aparecen son para agregar (de manera inteligente) elementos que enriquecerán a los reporteros a su descubrimiento final (y como un pequeño spoiler diré que el Duende Verde tiene una participación muy importante).

Esta trama (la de los reporteros) se vuelve explosiva hacia el final, descubren una BOMBA y deciden guardarla para sí mismos, porque su revelación cambiaría todo lo que es, fue y será la guerra civil.

Esta es 100% recomendada si es que deseas saber cosas RELEVANTES sobre la Guerra Civil de los Superhéroes

emrys merlin says

While I liked the idea of Civil War told from a journalists perspective, the story jumped around a little too much for my taste.

Kurt Pankau says

It's fine. It's very hung up on how important it is, but despite that pretentiousness, some parts are executed remarkably well. Sally Lloyd is a great character. Ben Urich is... fine. The big twist at the end was ridiculous, but the Speedball arc was great.

It will make very little sense if you haven't already read Civil War.

J. says

This book had a lot going for it--the idea of the reporters and their investigation was interesting, the Civil War as backdrop was good, and the "secret behind the Civil War," ready to be discovered, is of course engrossing. But the book didn't capitalize on all of this properly. The main story sort of plods along; it has good discussions but not enough ends up mattering. The back-up story with Speedball/Penance was good until he suddenly reverses his position halfway through for no discernible reason. (Or, maybe, for insufficient reason.) The backup story with the Atlanteans also was promising, but it, too, went nowhere. The final backup pieces, with real war stories compared to the Civil War, just seemed a little tacky to me--I mean, I see why the comparison should be addressed, and it does ground the story in the world a little, but they just weren't well done.

The plotting itself is nice, with the three storylines interweaving in interesting ways and things being revealed to different characters and the reader at different times. But, ultimately, the climax is just too much of a letdown. The big secret doesn't end up being a big deal--certainly not big enough to justify 11 issues in pursuit of it--and the reporters decide to squash it anyway.

So, anyway, while I think the premise of the series holds promise (and I would even read more), I certainly wouldn't have missed anything skipping this one.

Nathan Boler says

The idea of this is brilliant: reporters doing research, uncovering the behind the scenes stories of Civil War. The execution falls flat. The use of real war poems and stories starts cool but grows tiring, and the multiple storylines are sometimes hard to follow and a bit slow/dialogue heavy. I had trouble picking this back up to finish it.

Kyle says

Full disclosure: I love wordy, expository comics where superheroes take off their masks and sit down to talk about politics and what life is like as a superhero.

For me, this is the most important collection in the Civil War event. By telling the story through two newspaper journalists and relegating the superheroes to tertiary status, *Frontlines* connects the most dots and lays out the most details for the grand story-arch of Civil War. There isn't much action, but there is A LOT of explanation.... And that is what is sorely lacking in the other series of this event. It touches on every major plot point of Civil War, and when read as a collection, *Frontlines* gives us the most comprehensive timeline for the entire crossover.

The superheroes are waaaaay in the background, though... Which will likely turn a lot of readers off. In fact the most prominent superhero in this collection is Speedball, he has his on mini-storyline in *Frontlines*, and he is mostly de-powered for the duration. Another mini-story focuses on a sleeper cell of Atlanteans that, due to Green Goblin's actions, ends up adding a third front to the Civil War tensions (something that is barely talked about in the main story, but ends up having a huge impact on it in the end). There are a couple small appearances by Captain America and Spidey, but for the most part, *Frontlines* gives us a street-level perspective of the conflict, from a pedestrian point of view.

The only sections of this collection that I really didn't like were the sections of actual war poetry overlapped with drawings of Superheroes... It was a little forced and sentimental. These sections could have been edited out completely with out any adverse affect to the whole.

I loved it. I love this kind of storytelling, where the idea of superheroes gets dissected and the affect of the hero-complex on humanity is shown. Even though it is long-winded at times and the art work is barely average, it is an integral supplement to the Civil War event, in my opinion.

4/5

Fizzgig76 says

Reprints Civil War: Front Line #1-11 (July 2006-November 2007). The New Warriors televised attempt to take down a group of superheroes in Stamford, Connecticut has led to disaster. Nitro exploded and destroyed a large portion of the town including a school full of children. Now as the battle lines are drawn between Iron Man who is pushing for superhero regulation and Captain American who believes secret identities should be allowed, reporters Ben Urich and Sally Floyd are writing about the encounter. Speedball finds himself heading to trial over the deaths, and an underground faction might be living secretly in the United States...and the sleeper cell could threaten the safety of the country.

Written by Paul Jenkins, Civil War: Front Line collects the limited series from Marvel Comics. Meant to fill in gaps in the big event series Civil War, Civil War: Front Line shows a more civilian side to the conflict. The series was originally released as two volumes but later released as a collected volume.

Civil War really screwed up the Marvel Universe. The series fractured the sides and the fractures haven't ever really come back together. The problems with the Civil War limited series are exemplified here, but in general, Civil War was the first of a larger decline in quality for Marvel Comics' big event series.

Civil War: Front Line does have some legitimate strong aspects to it. You get to see more about what happened when Peter Parker revealed his identity and since it was a story years in the making. There is a bit of Marvels mixed into the series with the observers aspect of the story. Ben Urich and Sally Floyd are watcher in the Marvel Universe and represent the conflict for the everyman...either you are Captain America or you are Iron Man. That is worth exploring, but it gets bogged down in this volume.

The back-up stories are problematic. The Atlantean sleeper-cell storyline is quite tedious and underdeveloped and the Speedball storyline also paints the character so uncharacteristic of the character that people got to know for years in New Warriors. Plus, you get the really horrible Jack Ruby/Lee Harvey Oswald moment where he's shot and his dull transformation into the mopey Penance.

This moment also is demonstrated through the series. The writers continuously draw comparisons between the battles of the Marvel Comics' Civil War and real battles. I find something about this insulting. It trivializes the real battles and people that died in them...by comparing them to battles where often the heroes come back to life. It feels a bit dirty and trashy.

Civil War: Front Line isn't very good. It used to be that event comics were self-contained to the event comic. Now, the comics sprawl and crawl. It is hard for readers to keep up with all the parts and if you don't read all the parts, sometimes the stories don't make much sense...the events of Civil War are not even consistent throughout the spin-off material. Civil War isn't the worst offender in this case, but it is the start of the downfall of the big event series.

Matt says

Amazing. So far the best one of the series. I could not put it down. They way that it mixed politics, the media, and the law was perfect. If you only read one from the series this would be the one to pick up.

Nelson says

I had been meaning to read this for a while. This is really where the meat of Civil War is. This is where all of its effects are explored more intimately. I really do love Jenkins' writing, I've loved everything of his I've read. He manages to make lots of political statements very tastefully, and really gets deep into some of the intricacies of the Superhuman Registration Act. This comprises of 4 different stories (issues are about 33 pages). The first story following Ben Urich and Sally Floyd reporting on each side of the war was incredible, the second story about Speedball's incarceration was really good too, the story about the Atlantean sleeper cell was good, and the last bit of each issue with a poem making parallels between the CW and various wars in history was pretty neat. The reason I went back to read this now even though I am in the Secret Invasion period is because this sets up some of the elements in Secret Invasion and Dark Reign (especially with Norman Osborn), and since I plan on reading Ellis' Thunderbolts next, this felt like a natural pre-requisite. The art was pretty solid too. Even while having different artists for each of the stories, it all felt very cohesive in style. Laura Martin's coloring for the bulk of the main story was also a treat.

I give this a very strong 8.5/10, but I'll round it up to 5/5 stars because it has heart. By far the best Civil War tie-in and better than the main event itself.

Lestat says

I really loved the Frontline comics from the 'Civil War' series. Acting as a mouthpiece for the writers as well as for many readers, the series filled in missing gaps and essential nuggets of information left out in the rest of the Civil War imprints.

The series follows two reporters attempting to navigate and report on the insane new world they've got caught up in. Add to this mysterious deaths and police investigations, the sheer impact of the Civil War on the citizens of the Marvel Universe come to light.

Drawing parallels throughout with real-world circumstances and reactions, Frontline feels ridiculously relevant, which is surprising, considering it's a Marvel comic. Yes, the art has some issues (read: female characters are the bane of my comic book-reading existence), but overall the story is intriguing and sometimes even a little thrilling.

Each Frontline comic ends with a brief re-telling of an actual war, juxtaposed with recreations of those events alongside 'Civil War' events. I actually loved this part, mostly because it introduced me to some writers I was not familiar with. What struck me most was the story at the end of the first Frontline issue. It's a poem written by a Japanese boy who grew up in an internment camp. It was a powerful beginning immediately focusing the story on atrocities committed from the inside. Far too often we point fingers at others for committing the worst crimes - we don't look internally at all.

Frontline is rife with plot twists and turns and some jolting surprises. All, as I've mentioned, written with a realistic bent of mind. Most of it came across as quite refreshing. What I especially loved was Sally's rant at Captain America at the end of the series. Honestly it was directed at the wrong person (in my opinion), but that's not to say the essence of it didn't feel important or true. It would have made sense out of context as well, be it directed at a superhero or a superpower.

What got me was the 'Accused' segment. As the sole survivor of the massacre, New Warriors member Robbie becomes the scapegoat for the government, the media and the public. His refusal to back down and own up to any wrongdoing just worsens his situation. It's been a while (read: never) since a comic book character's transformation emotionally affected me, but Robbie's did. The writers never jump the shark with his circumstances - it's just one relentless slog for the man and for the reader. What a story!

A Marvel comic with a political and ideological framework driving it seems rare (to me at least). There's a lot right with this series, mostly because the writers decided to give the story a go, instead of just making it a flashy comic. Other comic series could take some inspiration from this series' and finally do their readers some justice.

Shane says

Looks like my review got deleted or I forgot to write one. Frontline are usually my favorites of the "events"

series. This one was no exception.
