



Renato Jones: The One%, Season 1

Kaare Andrews

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The One% own more than half the world's wealth. They've crashed economies, bought governments and have amassed more power than any other group in history. Who will make them pay? Enter Renato Jones, a mysterious vigilante, out to even the score. When he enters the fray THE SUPER-RICH ARE SUPER F***ED. From acclaimed creator KAARE KYLE ANDREWS (Iron Fist: The Living Weapon, Spider-Man: Reign) comes a supercharged capitalist action thriller for a post-Great Recession world.

Renato Jones: The One%, Season 1 Details

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Author : Kaare Andrews

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From Reader Review Renato Jones: The One%, Season 1 for online ebook

Kazima says

I was expecting this to be a new Transmetropolitan, but unfortunately it didn't live up to my expectations.

Transmetropolitan, despite its absolute craziness, has characters who are not either good or bad, but just people and explores many facets of contemporary society, and where we are headed, with scathing satire and commentary.

Renato Jones is Batman if Bruce Wayne decided to go crazy vigilante and kill his way through the Forbes top 100. The One % ruling the world all act like they're part of a secret club and more or less agree that the 99% aren't even people and can be treated like property. The One % are (except for a few exceptions like the love interest) are all horrible and evil and deserve to die and then the world will be a better place (is the implication).

It's uncomplex, morally black and white (and moralizing) and reads like a superhero comic. It was fun though and had some parts I liked, so not a waste of time even though it was totally not my thing. If you like superheroes/masked crusaders and gratuitous violence, then you will probably love this.

Matthew Gault says

In the world of Renato Jones, an international group of super rich individuals operate above the law, exploiting their staff and engaging in all sorts of depraved activities. Enter "the Freelancer", an enigmatic assassin taking out members of The One% and exposing their crimes to the world (which range from torture to chaining workers to their desks).

Written and drawn by the same person, Renato Jones has a fantastic style with many shocking and disturbing images.

Michael says

Whelp, I got pretty much what I expected with this graphic novel.

I'm sure they delve a little deeper into Renato's character in subsequent 'Seasons', but from what's presented in Season 1, it's a Hodge-Podge of things we've already seen before. The art is 1 part Frank Miller's Sin City, one part Jhonon Vasquez's Johnny, the Homicidal Maniac. I don't mean to compare two brilliant works with this piece, only to say the art style has been seen before, and done much better.

This concept is also one that has been done before, and executed far better. I think the comic world is done with the blood thirsty rampage of killings by a hypercritical moral high ground protagonist. The shock thriller aspect of many of the scenes of this book loose the impact when you can see them coming a mile away, and when other books are doing the same thing.

In sum: this book is exactly what you get when you pitch three or four already brilliantly done concepts and ideas, throw them in a blender, remove all actual message you wanted to convey, and then try to sell it. This graphic novel isn't worth your time and please just rediscover the influences that this comic steals from.

LEVI says

I don't really know what to think about this. I knew it was going to be weird just from the cover, but it wasn't exactly bizarre in a good way. Very gory and graphic, sometimes a little hard to tell what's going on. The dialogue is also hard to follow at times. One guy said 'dude' in every speech bubble, and I know it's supposed to be annoying but I almost couldn't keep reading it was so obnoxious. The volume itself ends on a pretty good cliffhanger, and the art (when you can tell what's going on) is quirky and colorful; I like the style. It suits the atmosphere of the comic and the main character. That said, even though the background your given on Renato is horrible, I don't really feel for him as a character. I don't really feel for any of them actually. It's a lot of anger and resentment towards the rich, lots of blood and killing, and very little emotional involvement.

Christopher says

I don't know that it's good, but I enjoyed it. It's about as subtle as a brick to the face. It's characters are intentionally one-dimensional for the most part. The cliffhanger is good as cliffhangers go, but the reason for it in general is fairly dumb. It's in that place of "I'm not unhappy that I read it, but don't know that I'd recommend it to my friends."

Christopher Farnsworth says

As graphically inventive, visually exciting, and as subversive as Miller's *THE DARK KNIGHT RETURNS* was in 1986, *RENATO JONES* is the story of a vigilante updated for the 21st Century. Dark, explicit, and occasionally disturbing, Andrews has created a comic-book critique of the economic trends that are leaving more and more with less and less. It's drenched with blood and sex, so it's not for everyone. And it's not subtle. But comic books aren't really meant to be subtle, and the portraits of corrupt financiers, politicians, and executives are only slightly distorted caricatures of some real-life villains.

Artur Coelho says

Isto é, de facto, a crítica ao neoliberalismo gone wild. Neste *The One%*, seguimos as aventuras de um anti-herói, aparentemente um playboy bilionário que vive com o seu mordomo numa mansão, mas com uma vida dupla a combater... não o crime ou super-vilões pulp, mas os verdadeiros donos do mundo: a elite rarefeita dos um por cento, daqueles que nunca na história humana tiveram tanta riqueza concentrada nas mãos de tão poucos. Kaare Andrews dá-nos uma história alucinante, onde bilionários pervertidos são exterminados com extremo prejuízo por um assassino que vem do seu meio. No mundo real, sabemos que os um percentistas são intocáveis, acima de leis nacionais, protegidos das hordas de cidadãos por políticos subservientes e seguranças bem equipados. Mas neste comic, sabe bem ver caricaturas óbvias de Trump e outros plutocratas

a serem desmembrados, esventrados, manipulados e até apenas assassinados a tiro. O ritmo é alucinante, o estilo gráfico a condizer, e o factor catarse elevadíssimo.

Paul Allard says

The very rich get it in the neck! - and deservedly so.

The principle behind this comic collection is that the richest 1% of the population (of the USA) can do what they like to whom they like without repercussions. Renato Jones, himself one of the 1%, takes on the role of the Freelancer to put an end to this domination.

With flashbacks to explain his origin and connections, this collection is violent, heavily sexualised with a moral context. The colours are nicely done and the illustrations are clear on the whole. It's quite good stuff and reasonably engaging. There seems to be more to come.

Larakaa says

Reading "Renato Jones: The One %" by @kaareandrews was a wild ride. Entertaining, satisfying but also problematic and unpleasant at times. The depiction of women is voyeuristic.

Contains a lot of graphic violence. Be careful if you're sensitive about that. Has many truths in it if you care about that. It's like "Punisher" meets "Rampage".

I also hate love the cynical ads in between.

Lex Marroquin says

Brash, brazen, and ballsy. A cathartic experience satirizing our turbulent, uncertain times.

jim says

Picked this up because I liked Spider-Man: Reign...

Love the art... the whole thing felt very Miller-esque... except that Andrews seems to have his head way less up his ass than Miller does. Thought I was going to love it, but instead I just liked it a lot. I'll pick up Season 2 though.

Jordan says

I'm so conflicted writing this review of Renato Jones: The One%...

Going into 'Season 1' I had such high expectations that unfortunately just didn't pan out. Issue #1 was captivating but sadly Renato Jones quickly loses its luster, as well as its sense of direction. Without a clearly defined antagonist, the story lacked any real sense of urgency; worse was that the plot was unable to extend beyond the book's concept, which made it a surprisingly dull read for a James Bond/Punisher style revenge tale.

The writing is unquestionably the strongest point of Renato Jones. Kaare Andrews creates a brilliant inner monologue through Renato, reminiscent of Scott Snyder's Batman, and his social commentaries are both well-formed and insightful.

Derek says

Disclaimer: I received this book for free as a Goodreads giveaway.

Renato Jones: The One%, Season 1, written and drawn by Kaare Andrews, is the story of a rich guy who is not really a rich guy and kills other rich guys because all rich guys are evil. Or something. And if you're biggest complaint about today's comics is that the politics are way too subtle and villains' parallels to all of the worst stereotypes about American conservatives are too obscurely rendered, then this is the comic for you.

I wanted to enjoy this one. I've enjoyed Andrews's past works that I've read, and the concept here could be really interesting, but this was just too heavy-handed. I'm not complaining about comics being political, *per se*. Especially a book like this, where such concepts are obviously meant to be placed front and center.

The problem here, in my opinion, is how utterly flat this all comes across. There's no subtlety, no complex characters or exploring of ideas, no compelling motivation. All of the characters are either boring or thoroughly unlikeable (and not in the love-to-hate sort of way). The villains are all one-dimensional, irredeemably evil billionaires who do nothing but sit around on yachts talking about how awesome it is to be super-rich and how fun it is to dick over poor people. Or they are actively engaged in said dicking-over of poor people. And, of course, multiple thinly veiled Donald Trump parodies. You can never have too many of those, I guess?

It's so over-the-top, but it doesn't come across as if it's being played for laughs; it's presented completely straight. This is just how rich people act. And if it's satire, the moral is...evil people are evil? Rich people are evil? That seems to be the point, as our hero (view spoiler), so he's okay. (Except, of course, he's not because he's serial killer.) Likewise with Bliss, but she turns out to be pretty awful, as well.

All of which is disappointing, because there is a lot of potential to this concept. And Andrews's art is great, displaying a wide range of tone, emotion, and style. Often some creative layouts, but easy to follow. I really liked the heavy black and white pages. Good stuff there.

Maybe things pick up in subsequent volumes. With a \$9.99 price tag for this much content (about 7 standard issues worth), that's one of the better deals you'll find these days. But unless I hear rave reviews from others or get another free copy, I'm not going to bother.

Brandon says

Ham fisted as hell, but delightfully so. A man of means decides to take down those who abuse their wealth. The series is cathartic as hell, and relatively thoughtless beyond the premise, but sometimes you just need something that hits all the dumb fun buttons.

Ramon says

Andrews' art is always interesting, even if the story is unsubtle, with an insistence on a corny catchphrase. Mixing Batman/Punisher and taking out frustrations on the 1%. Not much conflict, and not a complete story, to boot. Could still use some massive improvement. Also, the hero himself deserves to be punished. Nihilism can be fun, but we could use more of a knowing wink.
