



The Fade Out #1

Ed Brubaker (Writer) , Sean Phillips (Artist)

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Ed Brubaker (FATALE, VELVET, Captain America: Winter Soldier) and Sean Phillips (FATALE, Criminal, Marvel Zombies) launch the first show-stopper from their unprecedented five-year deal announced at Image Expo in January—the hotly anticipated epic noir series, THE FADE OUT.

As an added bonus to this exciting launch, this first issue will clock in at 40 pages and feature exclusive back page articles. For fans wishing to experience noir fiction in true '40s style, an oversized "movie magazine replica" variant edition with 8 extra pages of behind-the-scenes art and articles will be available for order.

An intricate and groundbreaking crime story on a level Brubaker and Phillips have never tackled before, THE FADE OUT weaves a tangled web through the underbelly of a 1948 Hollywood... A noir film stuck in endless reshoots. A writer plagued with nightmares from the war and a dangerous secret. An up-and-coming starlet's suspicious death. And a maniacal studio mogul and his security chief who will do anything to keep the cameras rolling before the Post-War boom days come crashing down. THE FADE OUT is the most ambitious series yet from the award-winning Noir Masters.

The Fade Out #1 Details

Date : Published August 20th 2014 by Image Comics

ISBN :

Author : Ed Brubaker (Writer) , Sean Phillips (Artist)

Format : 40 pages

Genre : Sequential Art, Comics, Graphic Novels, Mystery, Noir, Crime, Fiction, Graphic Novels Comics

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Download and Read Free Online The Fade Out #1 Ed Brubaker (Writer) , Sean Phillips (Artist)

From Reader Review The Fade Out #1 for online ebook

D Jella says

You ever read something, and you feel like you're actually participating in that era? Maybe if you could stretch your imagination just a little more and feel like you have a front row seat to the dialogue that's happening in the panel or on the page of the book your reading?

So, the protagonist, if you can call him that it this stage, is a screen writer. He is also a drunk, and he has PTSD. He's been actively involved in wrapping up a new production, and in some form or fashion involved with members of the cast. Well, things interrupt that production. There's the beginning of your plot that's going to lead to a bigger picture.

In this story, things happen, those things a covered up and never investigated, and your main man is very troubled by this. All while he's attempting to also take care of his alcoholic pal.

The art is well done. It has great balance and depth. You can definitely feel the mood before you ever even read the dialogue. The dialogue is VERY good, and I really think that's what's going to make this comic as the story continues.

I own the second issue, and look forward to giving it a read.

Elliott Colla says

Damn -- these guys are alchemists, turning anything into the pitch blackness. The only downside to this series is that it was so short.

Sam Julian says

Check out my full review on all the Image Firsts Compendium Volume 1 [here](#)

Akylina says

Set in New York in the 1950s, "The Fade Out" is a story of murder, mystery and the dark places of the human mind. The first issue was truly fascinating and it really piqued my interest, so I'll definitely read more of this series.

Sleeping with Ghosts says

Excelent art, higher than others, Brubaker makes an awesome job.

Crime, Noir, Sex, Cigarettes, and a little bit of violence (yes, genre violence).

Some of the scenes remains me: The Dahlia Noir, the video from Gustavo Cerati: Crimen, videos from Lana del Rey, all that '30 style that I use to love.

Brandon says

Buying and reviewing single issues of comic books isn't something I normally do (I think Locke & Key has been the only exception). I'm the kind of reader that would prefer to wait until the trade paperback is released and read it all in one shot. However, seeing as I have the opportunity to get in the ground floor of a Ed Brubaker/Sean Phillips project, why not give it a go?

The dynamic duo of noir return with *The Fade Out*, a story about murder most foul in post-war America. This time around, the creative crew have taken on a research assistant in an effort to make this tale as historically accurate as possible as well as an editor (a first for the collaboration in nearly a decade) to assist in smoothing out any bumps along the road. For a team as talented and ambitious as Brubaker and Phillips, this can only be good news.

With Phillips' perfect penciling and Brubaker's grim and gritty storytelling, *The Fade Out* could prove to be their most polished and remembered work yet.

Issue one blew me away, bring on issue two!

Also posted @ Every Read Thing

XX Sarah XX (former Nefarious Breeder of Murderous Crustaceans) says

There is something to be said about an author who manages to make a basic noir plot set in post-WWII Hollywood exciting. The genre has become so **formulaic** over the years it's pretty much become **a cliché in itself**: sex, drugs, scandal, murder, blah blah blah. Enter **Ed Brubaker**. I think I'm a little in love. I wouldn't say he did to the noir genre what he did to James Bond in *Velvet* (where clichés were appropriately shaken and stirred) but **he came pretty close**.

Granted, the story has an **unoriginal premise**: a Hollywood writer wakes up in a strange place after drinking himself to oblivion and finds the dead body of an up-and-coming actress in the next room. **Think this is boring and oh-so conventional?** Don't yawn just yet! Because Brubaker is here to work his magic. I picked this up thinking I'd read a few pages and finish it the next day. Silly little me, **I couldn't put it down**. The characters are complex and the plot is compelling. What makes it really interesting is that Brubaker keeps adding new layers to the story as it progresses, **giving it much more depth**.

Sean Phillips' art might not be as atmospheric as Steve Epting's in *Velvet* but it really adds to the noir setting. The panels are brilliantly laid out and the color scheme complements the story perfectly. **This is pretty awesome stuff**.

And look at that cover! And at all the covers for the individual issues! I love them so much I'm actually tempted to buy each of them separately. Too bad my bank account doesn't agree.

But I have to admit one thing really really really pissed me off here. That ending? Seriously? When I don't have volume 2 handy and have yet to order it?! You have got to be kidding me. How am I supposed to sit here and wait for **8 whole freaking days** until it gets here?! Not so in love with you right now Mr Brubaker. I guess all that's left for me to do is to read Fatale while I bite my nails in frantic anticipation. Then again I could also reread James Ellroy's L.A. Quartet series. **Yeah, that could definitely work.**

Ian Wood says

This is the complete review as it appears at my blog dedicated to reading, writing (no 'rithmatic!), movies, & TV. Blog reviews often contain links which are not reproduced here, nor will updates or modifications to the blog review be replicated here. Graphic and children's reviews on the blog typically feature two or three images from the book's interior, which are not reproduced here.

Note that I don't really do stars. To me a book is either worth reading or it isn't. I can't rate it three-fifths worth reading! The only reason I've relented and started putting stars up there is to credit the good ones, which were being unfairly uncredited. So, all you'll ever see from me is a five-star or a one-star (since no stars isn't a rating, unfortunately).

I rated this book **WORTHY!**

WARNING! MAY CONTAIN UNHIDDEN SPOILERS! PROCEED AT YOUR OWN RISK!

I favorably reviewed Fatale Book 4 by Ed Brubaker, Sean Phillips, and Elizabeth Breitweiser a year ago, and so I was pleased to have the chance to review this one, which I also found to be a worthy read. This one is a very different story from that earlier volume. Set in 1948, with World War Two a very fresh memory, and phobia related to the rise of communism turning the powers-that-be completely paranoid, this novel revolves around the people working at with a Hollywood studio. The studio is struggling and is in the middle of making a film with a very bankable female lead, Valeria Sommers, when she's found dead by one of the writers on the movie.

Not wanting to get involved, especially since he was drunk as a skunk and remembers nothing of the night before, the cowardly writer, Charlie Parish, cleans up all evidence of his presence in Valeria's house and sneaks off to the nearby studio as though nothing has happened. Later, he discovers that the studio has "spun" a completely false story around events. Now, instead of being found on the floor strangled to death, there's a picture in the local rag showing that she hung herself!

Conveniently, the actor who lost the role to the dead star, Maya Silver, is still around and ready to take over her dead rival's part in the movie. Curiously enough, she wants to befriend Charlie, who initially found the body. His fleeing a crime scene isn't his only transgression, as it happens, although his other one is much more noble. Because of the communist pogrom, he's actually only taking dictation from the real writer, Gil Mason, who's been blackballed as a communist. Why they never called that "red-balled" I don't know!

Charlie's doing this because he needs the work, and also because he's a good friend of the other writer's wife, Melba. He wants to help her and the children, since the man of the house is pretty much a no-good drunk at this point. The problem is that he happens to let slip that he knows that Valeria's death has been covered up. Gil is infuriated by the cover-up. And that's just the set-up!

I recommend this story - the beginning of a series, because it's so very well done. The writing is high quality - as I've come to expect from Brubaker from my admittedly limited acquaintanceship with his work. Breitweiser's coloring and Phillips's artwork are excellent - again, as I've come to expect. If you like film noir, you'll like this, as indeed you will if you like a comic well done.

Derek says

"THE WILD PARTY"

Charlie Parish wakes in a bathroom, with a hangover and a sketchy recollection of the past night. He pieces a few details together and realizes he's in the house of Valeria Sommers, the lead actress in a picture he's written. Only Valeria lies dead, strangled in the living room. Twenty feet away from where he woke up. He picks a rag from the carpet and wipes away any evidence of him ever being there, slips out and walks to the Studio Office. He's later woken up by his secretary who gives him the bad news of Val's death. As if it couldn't get worse, Phil Brodsky covers up the death as a suicide. Charlie still struggles with piecing together the night before, and gives up and gets to work, where he meets Gil Mason, another writer and is torn, he confesses everything.

Ed Brubaker & Sean Phillips have never disappointed. They're the dynamic duo of Crime Nair.

Julie Roeffaers says

Fun read, liked the artwork, loved the references to real life people and events! I'd like to know what happens next so definitely buying act two!

Anne says

I only had the 1st issue of **The Fade Out**, but it was enough to really get me excited about reading the rest of this volume.

Big **Thank You!** Mike for gifting me with this one!

So this takes place in the early days of Hollywood, and focuses on a guy who works for the movies studio as (*I think?*) a writer or something.

At any rate, he's not a actor.

He wakes up from a drunken blackout, only to find himself in the home of a starlet. And she's dead.

Now, admittedly, this is basically the opening of almost *every* noir story out there. But somehow Brubaker

still made it interesting.

How?! How do you do that, Ed?!

Good stuff! Give it a try, if you get the chance.

Praiz Sophyronja says

This issue was gifted to me from a friend (he just saw this got mad at me for saying friend... sigh, MEN!) the man I'm going to marry and live happily ever after with... who loves Brubaker, so I gave it a go. I really recommend it to film noir lovers. I absolutely adored the art, super slick transitions too. The theme is constant and classically noir, but really hits it off at the very end. Can't wait for the #2nd Issue!

Gavin says

I feel like we're spoiled by Ed Brubaker and Sean Phillips. They go so well together, like PB&J, Cookies & Cream, Lono & Dead Hookers...they really are a dream team.

But it's not like they're doing anything crazy that's changing boundaries or going outside of the norm; they're just creating fucking awesome crime/noir stories that feel timeless. The kind of thing you read and are then convinced you've read before or seen a movie version of. (and I mean that as a total compliment, I'm not saying it's just run of the mill).

Their latest, *The Fade Out*, seems to have a few things in common with 'Satellite Sam' Matt Fraction and Howard Chaykin's book about TV in NYC in the 50s. Except this book is in the movies in the late 40s in Hollywood, and is much better. There's still sex, drugs, dames, scandal, but Ed and Sean show how to make it the best it can be. Every time I start a book of theirs, it feels like I flipped across the channels late at night and came across a great Humphrey Bogart as Sam Spade movie, with the narration of the main character, all world weary, smoked a few too many cigarettes, had a drink or 5, and always had stories about women who'd done you wrong.

There really doesn't seem to be much I can say about these guys, other than I hope they live forever, and keep producing such masterpieces. As much as I love Ed's superhero work (Captain America especially) I think this really is his calling. Why he's not making movies yet is beyond me. Screenplay, direct, whatever, I feel like Hollywood needs to take some of these and make them into the talkies.

So ya, I will for sure be checking out the rest of this series, and thanks to Humble Bundle and Image for a winner.

Jason McKinney says

I'm excited that I actually came in on the ground floor, when the very first issue came out, with this one.

That's a first for me! I'm intrigued with this and thought the first issue was really entertaining. The period detail is great, too. For Old Hollywood/LA fans, keep an eye out for Angel's Flight!

My only quibble, so far, is that the plotline is a tad generic as far as noir goes. There is one big surprise though that comes near the end of the issue that felt fresh.

Yonaily says

Hollywood. Finales de los años cuarenta. Un asesinato.

Siempre me voy hacia los escritores. Para mí ellos son los principales sospechosos, y ya Charlie se encuentra en mi lista. Veremos cómo fluyen las cosas.

~~Tendré que buscar tomos completos porque leer *single issues* es siempre un fastidio.~~
