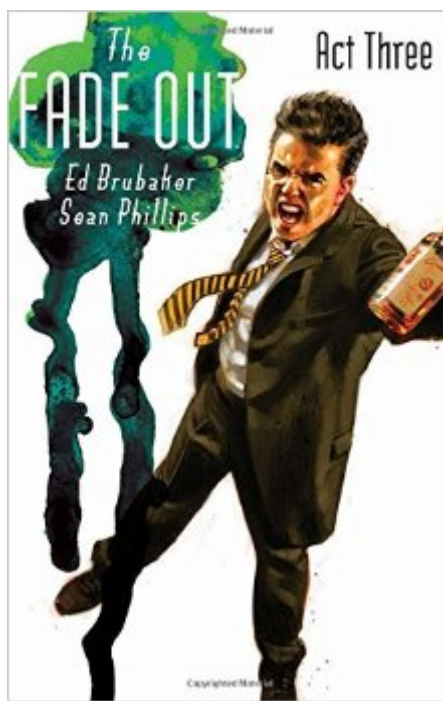


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The Fade Out Volume 3



Synopsis

The final act of the best-selling Hollywood Noir comic from the award-winning team of Brubaker and Phillips!

Book Information

Series: Fade Out

Paperback: 128 pages

Publisher: Image Comics (February 23, 2016)

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Shipping Weight: 8.5 ounces (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars [See all reviews](#) (11 customer reviews)

Best Sellers Rank: #31,191 in Books (See Top 100 in Books) #8 in [Books > Humor &](#)

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Customer Reviews

The is the final trade in a three-piece set. It collects issues 9 thru 12. One must read the first two volumes to have any understanding or appreciation of this trade. I consider volume one to be a 5-star book and the subsequent volumes to be 4-stars. They are good, but a bit winding and convoluted compared to the early issues. It's 1948. Hollywood. The protagonist is Charlie Parish (a bit of an anti-hero), a down-on-his luck screenwriter that has had writer's block since WW2. He drinks too much, and his blacklisted co-writer friend Gil drinks even more and has an awful gambling problem to boot. A starlet has died on a set and Charlie's asking questions. The problem is his memory is clouded from drinking and a number of the studio people don't like him. Sean Phillips artwork is great. It sets a noir tone - he does a nice job with 40's clothes and cars. His partnership with Brubaker has been good for both of them (I'm a fan of all their work, save for Fatale, which ended horrendously). Brubaker has a nice mind for crime fiction. This is an entertaining story that is best read straight through. The ending is the payoff. It's worth it. Well done, Ed.

One of the most brilliant Noir books I have ever read in my entire life. What an ending... it's nothing what you expect and everything you didn't know you wanted. If you're tired of all the funny books,

the super hero books, do yourself a favor and read a book for the mature reader. Read THE FADE OUT.

This was a great ending to a incredible comic series. It's a short series and I loved every panel. The film noir style of the writing and art just made me fall in love with old Hollywood. The characters were dynamic and the places were real. It's a murder mystery that takes you to the 1950's in Hollywood, the golden age. When writers were no bodies and the actors and actresses were kings and queens. It references the Hollywood black list, communism, world war II, Clark Gable and much more. Read this comic if you love film noir and always wanted to know what Hollywood used to be like. It's a must get for any murder mystery lover. This particular book is the ending to the series and I recommend reading the two before part 3. I think that's obvious though. :) It came on time and was a great low pre-order price. I will always recommend this book. Get it now and you won't regret it, I promise.

If you have read the other books in the series then you know how good it already is and its only getting better. Also, everything from the award winning team of Ed Brubaker and Sean Phillips is always great. Every series they have ever embarked on has been critically acclaimed, some have won and received Eisner nominations, and there are many rumors about film adaptations running amok. 5 stars rightfully earned. Also, the new colorist Elizabeth Beitweiser really brought a new angle to Phillips' gritty and dark art. It added a little color and psychedelic flare that gave that gave this series a whole new feel compared to their previous works. I am sure they will make many projects with this brilliant colorist in the future.

If you read the others, the plot is exactly itself through this one. 20-30 minutes of more of the same--random breasts, alcohol, not-so-stunning revelations, and it finishes the prohibition-esque sleaziness of the others.

Ed Brubaker and Sean Phillips bring us a further look at the dark side of Hollywood Ã la Elmore Leonard. The story is entertaining, well-written and well-illustrated. Our âœheroâ • is a screenwriter with links to blacklisted screenwriters during the McCarthy era. He investigates the death of a starlet who, like many starlets, is exploited sexually and treated as a pin-up. Other unsavoury characters, mainly men, abound. There are no really likeable characters, deliberately so as most of those working in Hollywood at the time were particularly sleazy. Act Three brings the tale to a close in this

engaging and seedy tale of sex, violence and double-dealing in the 1950s: characters are killed to keep the Hollywood myth going and the truth is never published. Fans of the creative duo will not be disappointed.

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