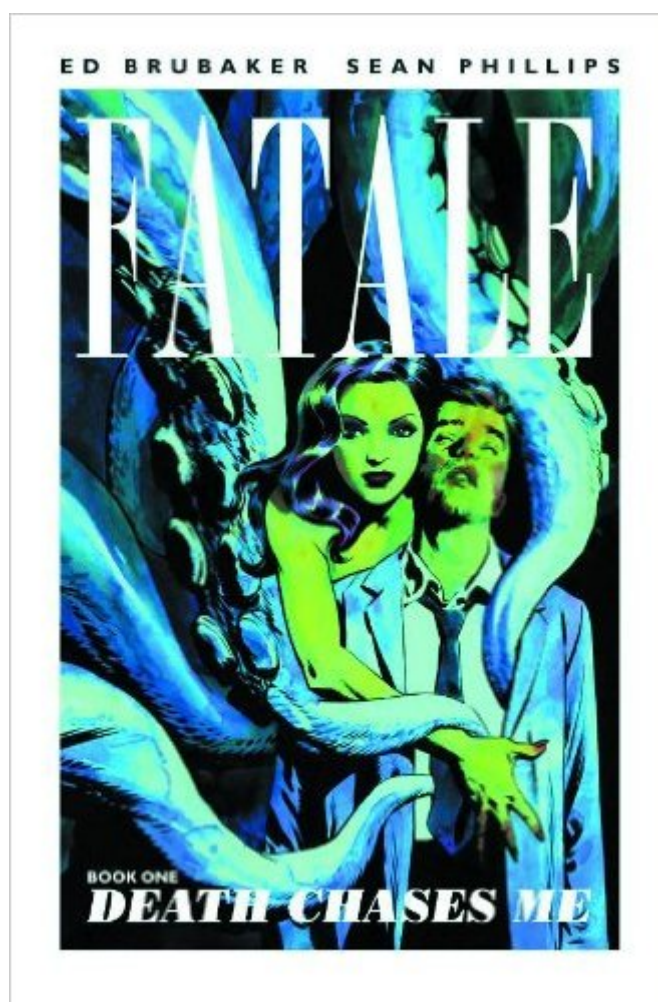


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Fatale, Book 1: Death Chases Me



Synopsis

Secrets, lies, horror, lust, and monsters from the time before time all collide in *Fatale: Death Chases Me*. In present day, a man meets a woman who he becomes instantly obsessed with, and in the 1950s, this same woman destroys the lives of all those who cross her path, on a quest for... what? Ed Brubaker and Sean Phillips' bestselling series will leave you craving more! The first arc of Image's surprise hit is collected just in time for new readers to jump on board with issue #6!

Book Information

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Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (40 customer reviews)

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Customer Reviews

The character of the 'femme fatale' has been a trope of crime fiction and film noir since the genres began. She is the beautiful, irresistible woman that all of the protagonists fall for, kill for and die for. This as an idea is not new, and it's something that the creative team of Ed Brubaker and Sean Phillips have used before to great success in titles like *SLEEPER* and *CRIMINAL*, just to name a few. However, with the latest collaboration between the two, Image's *FATALE*, they have crafted a tale about a particular femme fatale that is 60% pulp noir, 40% supernatural Lovecraftian horror, and 100% brilliant. The tale in the present with one of our protagonists, Nicolas Lash, going to the funeral of his godfather Dominic Raines, a not-entirely-successful detective novelist. At the funeral, he meets a beautiful and mysterious woman named Josephine. He is immediately taken with her. He later goes to his godfather's old broken-down estate that was left to him and he finds an unpublished manuscript that puts his life in immediate danger. Lash is saved by the unexpected appearance of Josephine, but this is just the beginning of the danger for them. The unpublished

manuscript is a hard-boiled crime novel that takes us back to the 1950's. It's about a crusading reporter, the two crooked cops he's trying to expose, bizarre and deadly cult murders, and a mysterious and beautiful woman that not only has a hold on one of the corrupt cops, but on the reporter as well. Of course, the mysterious woman in the novel is Josephine, at the same age as she is in the present. She is presented as someone wounded and hounded, but who is predatory herself. She seems to avail herself to men with her own purposes and desires using not just her feminine wiles, but something not quite natural.

You may not think that HP Lovecraft and Mickey Spillane would have hit it off if they'd met, but after reading Ed Brubaker and Sean Phillips' *FATALE BOOK 1: DEATH CHASES ME*, I think that the two literary legends might have sketched out some pretty interesting ideas. Perhaps having this story presented in comic format is the extra step that makes it work. Whatever the case, Brubaker and Phillips have combined ancient horror and hard-boiled crime fiction in an engrossing story that has left me wanting more, and as I've gotten into this title fairly late in the game, there are already three additional softcover collections to keep me busy. Nicolas Lash has a problem: he's become inextricably involved with Josephine, a beautiful woman with a dark secret. His second encounter with her almost costs him his life, yet he can't get her out of his head. Through some investigating, he learns that Josephine was also involved with a friend of his father way back in the '50s, as well as with a G.I. in WWII (and possibly even further back), and all the while never looking any different than she does now. As the narrative jumps between the various time periods, it is slowly revealed that Jo is on the run from something horrible, and as things never seem to end well for the men in her life, Nicolas may not make it to the next volume. Ed Brubaker has risen to the top of the writers' field due to his work on high-profile superhero titles, and part of what makes his style so popular is how he eschews the standard theatrics in favor of stripped-down storytelling that gets to the root of the character. It's something that is much more obvious in his crime titles, and it's on brilliant display in *FATALE*.

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