



Powers, Vol. 7: Forever

Brian Michael Bendis , Michael Avon Oeming

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Presents the story that literally spans the history of man as all the mysteries of Powers and the Powers universe unfold, following a lone warrior's trek through the greatest stories ever told.

Powers, Vol. 7: Forever Details

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From Reader Review Powers, Vol. 7: Forever for online ebook

William says

Far and away the strongest of the story arcs in Powers' first volume. Bendis masterfully uses the flaws and shortcomings of his characters to highlight their humanity and greater-than-human abilities. It's a very strong showing from Bendis in particular. His dialogue is usually a strength, and here he wields in precise, measured strokes of stark sharpness. Where words won't do, he allows the images to convey what is a rather tragic tale.

TJ Shelby says

We finally got an origin story on Christian Walker. Great read.

Troy says

6 stars!! Absolutely mind blowing & earth shattering events in the POWERS universe. Was this set up from the beginning? Who knows & who cares? I have read a lot of comics and only a few writers have done an epic story this good on this scale: Alan Moore(Watchmen, Tom Strong), Ed Brubaker(Captain America, Catwoman, FATALE), Ryan Kirkman(any long form story he does), Brian K. Vaughn(Runaways, Y the Last Man), Warren Ellis(Transmetropolitan), Grant Morrison(New X-Men, Batman), Neil Gaiman(Sandman), Chris Claremont(Uncanny X-Men, Frank Miller(Daredevil), and Walter and Louise Simonson(Thor, X-Factor)...that's all I can think of right now. It is a comic writer and artist team at the top of their game. Brian Michael Bendis works best when he doesn't care about page count and allows his writing style and narrative techniques to fit the idea, so that in any given volume of POWERS you will have an entire issue that is from a single character's perspective, is an entire tabloid which exists within that world, or time is allowed to move freely and not kept within the pacing of a normal single issue structure. You could probably pick up any POWERS volume and just start reading and have it work for you as a self contained story but to fully experience this one, I would start from the beginning.

Robert Beveridge says

Brian Michael Bendis, Powers: Forever (Icon, 2004)

Back when I was originally reading Powers, my library didn't have a copy of Forever. Now that I've switched library systems, I went back and read it. I was never a big fan of Powers, but Forever did a bang-up job of converting me. This is the book I've been waiting for from Bendis, who's always seemed to fall just short of his potential, no matter what he does; now I know why. When he lets out the stuff that's really in his head, he gets inundated with jokes and hate mail.

Forever gives us the history of the Powers, from the dawn of time to the present day. (I'm still wondering about that cover with the Nazis, though, since they didn't appear anywhere in the book.) It's grittier, more

explicit, and generally all-around uglier than the rest of the books in the series. It's also the best work I've seen from Brian Michael Bendis, and I hope I see a lot more of this kind of stuff from him as the series progresses. It does tie up into a nice, neat little bow at the end, which is kind of annoying, but the journey's the thing here, and what a journey it is. *** ½

Shannon Appelcline says

You always knew that Walker had secrets and a past. But this is ... astounding. It changes the whole texture of the entire series, going both forward and back, yet still feels entirely true to everything that we've seen to date. It is one of the most revolutionary volumes of a comic anywhere, and thus a perfect end to the Image run of *Powers*.

The look into a variety of historical periods is a lot of fun, even the infamous (and dialogue less!) monkey issue. However the look into a variety of genres is just as cool. I particularly love the swords & sorcery feel of issue #32, but the Hong Kong Action Theatre of #33 is pretty cool too.

But the most impressive thing about this collection is that it makes Walker a real character ... a truly fascinating character. Not just a vehicle to solve crimes.

And the ending, where Zora tells Walker, "I couldn't lose you too", it just kills me, because it suddenly reveals how much Walker has lost since this series started seven volumes ago.

He's lost ... everything.

And meanwhile we've still got the cliffhanger from Powers, Vol. 6: The Sellouts waiting to go off, as we begin a totally new storyline at Icon Comics where we see what happens to Walker and Deena in a world where Powers are illegal.

Melania 🍒 says

3,5/5

Zach Danielson says

This was awesomely weird--a major departure from the previous volumes. It's a history of the *Powers* world (including some of our favorite characters), and it feels epic. Bendis and Oeming pull out all the stops, with superhero beat-downs, kung fu action, sci-fi gadgets, mystical jewelry, conversations with Einstein, barbarian heroics, and monkey sex. This would have been frustrating to read an issue at a time, but the full story is great.

Note: The language and content is very mature, but by Volume 7 you should know that. This is *not* a series for kids.

Timo says

No matter how text heavy this edition was here and there, it was also totally wordless here and there. No matter how much eastern mystical shit here and there, there was also high drama here and there. Nicely balanced history of Walker.

And there is also a nudie pic of Deena. Which is always brilliant.

Amy says

really a 2.5 star but I'm going to round down because the good just really doesn't save the bad.

The Good: revisit of the "should superpowers engage with humans or stay aloof?" discussion (started in Powers, Vol. 5: Anarchy but discussed from the Supers side this time). Also, I sort of like that the time frames for each of the story arcs in these volumes hop around a bit... all of this action takes place before Volume 3.

The Bad: This was the most exploitative and 'basic' volume yet. I'm annoyed that we're going to take Walker - a previously interesting and complex character - and turn him into a flat haunted hero. But insert any other character and I would have been just as irritated. I suppose I would bottom-line this as an eternal story of chest beating and violence between two male superpowers with all females used as cannon fodder and impetus to the males for revenge and power-ups. It's lame, and frankly gross.

Anne says

The Origin Story.

Yeah, so a huge part of me was wondering if we'd *ever* find out how Christian Walker *became* Diamond.

And then *stopped* being Diamond.

Well.

All I can say is that you *definitely* get your money's worth out of **Forever**, in that regard. This one takes you back to the dawn of man (or maybe a little before) and then continues on till you hit present day.

It was FANTASTIC!

Thank you for the answers, Mr. Bendis.

Now to read the next volume and figure out what the heck happens next!

Oh, and there's some monkey-fucking for you pervs who like that sort of thing...

William Thomas says

I've been reading Powers off and on for a long while. I like it enough to keep coming back to it, but I dislike it enough to stay away from it for long periods. I'm just never impressed by the artwork (although the coloring is often phenomenal). The writing is great, for the most part, but sometimes runs heavy on the dialogue. Overall, it's a great series, no matter what I've said about it in the past. But this is the one volume that makes absolutely zero sense in the grand scheme of Powers.

Evidently Walker is Vandal Savage- an eternal, powerful meta-human who has been alive for many thousands of years. Like Casca, doomed to walk the Earth forever as a soldier doing battle. My question to Bendis would be- why?

It's especially superfluous. Pointless. There wasn't much of a story here to start with, but instead runs along as an homage to various other creators like Robert E Howard and Stanley Kubrick and even to himself (the Chicago scenes resembling his own book 'Torso'). So what, we get to see Walker fight a foe as old as himself throughout time. Could have been done in a montage in one half of one issue, not over a handful of them. I hated every page until they got the book back on track in the present day. There wasn't a single redeeming thing about seeing Walker's backstory and it just made so little sense framed against his life as a cop that I was scratching and shaking my head the entire time.

Writing: C-

Art: C-

Daphne says

not the best arc...and not only because the ending was extremely anti climactic. the arc completely dislodges the timeline and continuity of the established series thus far.

Kip says

I've read the previous volumes of Powers and, though some are better than others, I've enjoyed them all. I love the new ideas and perspective that Brian Bendis brings to the series and his take on what a world with super heroes would be like. But this is the volume where Bendis' shortcomings as a writer come through, not just dragging down this story arc but actually damaging the integrity of all the stories he's previously told in the series.

Why? It's a massive failure of continuity.

For these stories and the character's lives (and deaths) to be meaningful to me, there has to be a consistent logic to the world and what we are told in one story should be true in later stories. If rules or events are going to be changed, it should be acknowledged and explained. For instance, in other super hero books, characters are always coming back from the dead. But each time there is an explanation, some quirk of someone's power or the unexpected effect of some doomsday gizmo or the backlash of some massive release of energy.

But in *Forever*, Bendis ignores the stories he's already established and just changes whatever he wants.

In the first volume, *Who Killed Retro Girl*, Detective Walker tells his partner about the time when he lost his powers. Walker says he doesn't know how it happened, but that it was during a fight with a specific group of villains. In *Forever* we learn the truth of how he lost his powers. I don't mind that Walker lied to his partner and withheld information. But what bugs me is that instead of the fight with the villains being what he originally described, now we learn that there were actually about two dozen villains involved. Maybe it doesn't sound like a big deal, but to me it is. Because, it's not even like Walker lied about how many villains there were. When Walker first talks about incident (in vol. 1) his partner Deena knows the incident he's talking about. It was a remarkable event in which 1 famous heroes and a couple villains presumably died, because they weren't seen again. So it's not that Walker lied, it's that Bendis has decided to throw out the event he established in the first volume and replace it with something else. Why did he do this? As far as I can tell it's because he'd suddenly fallen in love with the idea of a bunch of second rate villains banding together (which later became a big story line in his run on the *New Avengers*). But the problem is that this idea DOES NOT matter in the context of this story. He isn't creating something cool or exciting, he's just breaking the continuity of - and therefore damaging my relationship with - the world of *Powers*.

And that's not the only continuity problem he creates. Again, in Vol. 1, Walker and Deena head to interview a villain named Wolfe who they think may know something about Retro Girl's death. They go to him because they know him to be an evil and powerful monster who hated Retro Girl. There's an implication that he was something of an arch enemy for Retro Girl and Diamond back in the day. It is suggested that Wolfe has telepathy or possibly mind control. But what we learn about Wolfe in *Forever* is that he never actually fought Retro Girl. Also, he lost his powers when Diamond did and he didn't have any sort of mind powers. So now there's absolutely ZERO reason for Walker and Deena to suspect him of any involvement in Retro Girl's death. This was a key scene in Vol. 1, providing Deena with a clue to Walker's past and establishing an enemy for Walker that we have every reason to believe he will have to fight again. But the entire scene is now a throwaway because at the time of that interview, there was no reason why anyone should suspect him of having anything to do with Retro Girl's death.

Also, when Walker and Wolfe finally have their showdown, it doesn't take place immediately after the world changing events of Vol. 6 - which could have been amazing as, in the aftermath of all that destruction, Wolfe escapes and attacks Walker. Instead it takes place sometime between Volumes 1 and 4. It happened between other stories and no one ever mentioned it, which makes it feel like it wasn't important enough to anyone for them to comment on it. Walker and his arch enemy have a last showdown and it had no effect on any of the characters in continuity. What a let down.

And the actual showdown as it's depicted in *Forever* is a letdown. A powerless Walker confronts the monster that has stalked him since the beginning of time, and it ends up being a cranky old man bitching until his powers consume him. Walker does nothing. What a yawn.

That said, there is stuff I like in this story. I like that we learn so much about Walker and about other characters we've met over the series - like Zora and Retro Girl. I love the scene with Albert Einstein. But there's also some weak to terrible stuff. The cave man/ape sex story is an annoying distraction. The Conan style story is meh.

I wish I could say that the problems with this volume were the product of it being rushed, but what I've found having read a lot of Bendis' work through the years is that these are all traps he commonly falls in to. He falls in love with ideas but doesn't take responsibility for making them work in the larger story. There are more good volumes of *Powers* after this one, but, for me, this does mark the beginning of the end. A few volumes

later and I had a hard time caring about the series anymore.

Korynn says

This is probably my favorite volume of powers. So, after going into the threat of powers in the previous volumes, this one concentrates on the beginning of powers and also includes the now infamous monkey sex issue. To be honest, only a writer with A LOT of ego could think to himself "I'm going to write an entire issue just like 2001 with lots of monkey people and grunting!" And it also includes monkey vagina, monkey penis, monkey sex and monkey rape. But I suppose it couldn't have been a short flashback or a PAGE, no, god no, it had to be a whole issue. Anycase, skim it. Witness the battle between two apes with the first powers. And then skip to the next story which is much more fun and interesting. I love this volume not only for the progression of the superhero but for the pop culture references and homages and the insight that we finally get about Christian Walker and his life and finally how he lost his powers!!

Jen says

I'm really torn on this, it was almost entirely Christian's origin story from the beginning of time. Some of his life was interesting, some of it was meh, and all of it jumped around to different centuries without much preamble.

But the areas that were interesting, were really great. How he lost his powers (and the conversation leading up to that), and becoming a detective - those were cool and furthered his character development. The infamous 'monkey' issues were meh.
