

Now it's time To say goodbye To all our family... S- P- I- (I see things are back to normal!) D- E- R- (Are they ever, really?) V- E- R- S- E! This is the epilogue for the Spider-Verse event, and it's appropriately extended out so our "Act Five" can get give every major player a proper denouement. (Except maybe our breakout star Spider-Ham, who just gets to walk into the light with a punny quip.) It kind of makes up for the break-neck pace of the slugfest of last issue, but there are a few elements that are just as forced. Foremost, the Spider-assemblage basically leaves the entire dimension in the hands of one of its own, Karn, a character so incidental that I had to scour the pages to double-check if my memory of his name was correct. As far as regime changes go, that's not so bad, I suppose, especially since it reveals that the Master Weaver was, actually, an alternate version of Karn all along, and not some Peter Parker analogue which frankly would make more sense. You remember Karn? The guy set up to be some über-villain in the very beginning, in a spin-off series, and never seen again until last issue? Yeah, he becomes the new lynchpin and custodian of all reality or something. It's all a lot of arbitrary drama, as if the end of the Master Weaver and the big Web of Destiny has to be such a big deal. But even though Spider-Man says it will affect his spider-sense powers, they were never really tied to the Big Web at any point before this, so I suspect it won't really be addressed at any point later, either. And if it's all to say that there won't be any Spider-Analogues appearing in other dimensions, well, 90% of them all were created for this storyline anyway, so again, why is that a big deal? It is used to some effect from Octavius/Superior Spider-Man's point of view-- the one Spider-Man who would logically rant and rail against his predestined fate. And thus Spider-Man and Superior can actually come to physical blows, which should be a very cathartic fight for Peter Parker and couldn't happen any other way-- Spider-Man is able to affirm that Octavius proclaimed Parker as the true "superior" version before knocking him back. Other opportunities are taken to establish new status quos for characters, including a happy ending for Spider-Girl (now Spider-Woman VII, or maybe VIII?) and Not-Uncle Ben. Even Araña/Spider-Girl II (or maybe III?) gets to use her totem-powers to help the new Weaver and Spider-U.K. as Warriors of the Web, a.k.a. TimeSpace Guardian Force a.k.a. Future Secret Wars MiniSeries Stars or something. It's too bad that opportunities like this last one weren't more important in the story before this. Up until now, Spider-Girl just happened to be able to read important runes when it was needed to drop a clue to our team, when more naturally she could have filled the role for which Silk seemed to be created out of whole cloth instead. Guiseppe Camuncoli provides pencil art again, but this time it requires too many characters standing around and talking to play to his strengths. All facial expressions seem fairly stock, bland, and the poses and panel layouts are similarly basic and undynamic. Things pick up a bit with the action scenes involving Octavius/Superior, including a dramatic page turn and dramatic pose as Jessica Drew/Spider-Woman gets clocked pretty hard by Superior. Unfortunately, Camuncoli's line work overall is (as always) fairly thin and scratchy, and here often out of proportion. For example, when Not-Uncle Ben holds Spider-Woman's baby brother, it's way too stiff and almost looks like two different pictures. And the last panel, in what could have been a very funny and incongruous situation, it's drawn in a typical quarter-panel page, and also one with conflicting POV angles, a generic Spider-Man pose, and an awkward civilian depiction, all following some disconnected choreography in the previous panels. The post Amazing Spider-Man #15 appeared first on Weekly Comic Book Review.

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