

When thinking of either Harley Quinn the character or Harley Quinn the comic, the word "ordinary" usually doesn't come to mind. Add a guest appearance by Power Girl (the traditional character not the new one from Teen Titans) and it seems especially inappropriate to use any kind of mundane adjective. But that is precisely what Harley Quinn #13 is, ordinary. Of course, ordinary for this title means very funny and well written. The story begins as Harley and Power Girl have just returned from their extragalactic adventures to confront Sportsmaster and Clock King. In the ensuing fight, a guided missile bestows amnesia on PG, leaving Harley with the perfect opportunity for some fun. That fun includes getting PG to perform at a strip club, showing that you can get away with things in the name of comedy that would cause riots were they to appear in a more sober publication. Eventually, of course, PG regains her memory courtesy of a particularly powerful downward-falling pigeon dropping, and Harley finds her humor rewarded by an enforced sojourn atop the Eiffel Tower. Chad Hardin's art is perhaps a trifle more realistic than the subject matter warrants, and Alex Sinclair's colors a trifle too dark. The layouts are less imaginative than one expects from Harley Quinn, being mostly grids of somewhat irregular panels. Overall, this arrangement keeps the story moving at a fast clip, which is probably important because even by the standards of pure dumb fun, and Harley Quinn is a comic bible of pure dumb fun, the plot is rather thin. Still, one can scarcely go wrong with dropping in on Harley for a friendly story and a chuckle, and if she has a pal with her, so much the better! It isn't as much fun as giant space pugs such as we saw in the last regular issue, but those don't come along often, even in the world of comics. Sigh. The post Harley Quinn #13 appeared first on Weekly Comic Book Review.

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