

The frantic pace of Unbeatable Squirrel Girl continues-- as she gets sidetracked by a few minor crimes on the way to Galactus. This allows for some more opportunity of humor, both with verbal banter and puns from Squirrel Girl, but even better with the background gags and subtle touches. In fact, the verbal banter is getting a bit strained and forced. These gags don't seem to land as well. For example, the whole introduction to the name "Whiplash" is just wordy and feels unnatural. But on the same page, the way the heads-up display is backwards to the reader (but normal for S-Girl) is a visual juxtaposition that doesn't call attention to itself and thus is a nice, funny touch. My favorite one would be the "kit" used by the pathetic bank robbers (in black and white stripes, straight out of a 1920s silent movie) in which they attempt to anticipate heroes' weaknesses but essentially would just assume use horse tranquilizers on everyone. The worst would have to be the fact that Squirrel Girl attempts to surround her self in squirrels in order to create a fleshy armor of parkland critters. I understand there is supposed to be a suspension of disbelief when reading superhero comics, but this went past the breaking point. Usually, writers are encouraged to have only one "hard sell" during a story, and in her debut, Squirrel Girl had the very tough sell of having a power set involving squirrels. That worked for its time, and somehow she got more and more subsequent "hard sells" attached to her stories. One of those? Galactus. This is why there is a large number of readers who can't buy into the Squirrel Girl book in the first place, and this issue seems to just indulge in them with a whimsy that is bordering on non-sequitur. Boiling it down, at this point I'm not sure if I'm reading the Marvel-as-Universe-next-door or a Looney Tunes cartoon. Either Squirrel Girl's world is *real,* or it's fever dream. You can't really have both. The art continues to perfectly suit this tone, of course, with it's exaggerated, graphical, caricature. The backgrounds are simplified to the point of minimalism, and in fact is mostly large blank areas of fill color. It helps create a sense of movement and attitude, a strength of this art, as well as the visual gags as I've mentioned. I appreciate the timing of the panels. Much of the humor comes from some simple timing between a series of panels, which prompts me to think about the blurring of the line between the media of film and comicbook, but that's some deep philosophical thinking better left in my own head. The post Unbeatable Squirrel Girl #3 appeared first on Weekly Comic Book Review.

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