



Doom Patrol, Vol. 6: Planet Love

Grant Morrison , Richard Case (Illustrator) , Sean Phillips (Illustrator) , Stan Woch (Illustrator)

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"How must it feel to have saved a world you don't really believe is worth saving?"

"Well, you're the shrink lady. you tell me."

It's been a long, hard road for the Doom Patrol -- a winding path hugging the edges of madness, built with bricks of tears. And though the end is finally in sight, the hardships of the past will soon feel like refreshing idyll in a seaside resort compared to what they now must face!

Born from the hideous strength of Dorothy's psychic powers, the unstoppable Candlemaker is hunting the team's tattered remains through every plane of existence, while the Chief's final experiment is threatening to reprogram reality itself. Catastrophe and annihilation seem to be the only choices of outcome -- unless the World's Strangest Heroes can pull one last figurative rabbit out of their collective hat!

Comics visionary Grant Morrison concludes his paradigm shattering run on DOOM PATROL with PLANET LOVE, collecting issues 58-63 of DC's modern classic and the one-shot DOOM FORCE SPECIAL, featuring art from Richard Case, Sean Phillips, Stan Woch, Ken Steacy, Steve Pugh and many more!

Doom Patrol, Vol. 6: Planet Love Details

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Eddie says

A lackluster conclusion. Morrison was clearly bored at this point. It's a shame, because this series started out with so much potential and seemed so mind-blowing at the time, but it really only reached full potential in the first few story arcs. After that it just sort of coasts on Morrison throwing out random weirdness. Then suddenly in the final arcs he tries to address storylines he set up earlier, but the execution is not satisfying.

As I stated in my review of Volume 5, the Rebis storyline just really goes nowhere. It's like he really had no idea what to do with that character. I even find myself bored with the Crazy Jane character at this point. It's like the whole thing should have been wrapped up 2 volumes earlier, with the character arcs being developed consistently throughout the run.

Also, the final issue, a parody of Liefeld's X-Force, is a joke that wears out its welcome pretty quickly, though it might have been cathartic if I had read it at the time since I hated these sorts of comics.

Hard to imagine, but the book only got much weirder from here when Rachel Pollack took over writing and eventually they had Ted McKeever doing the art. I have only read a few issues of that run, but it was really, really strange.

Ryan says

At this point, Morrison was completely bored with Doom Patrol. I'd stake your first born child on it.

Once the Candlemaker materializes, he becomes another boring villain wreaking a lot of havoc and making things get blown up real good.

Having defeated the Candlemaker (was there ever any doubt), the chapter ends with a rousing cliffhanger in which the DP must again **SAVE THE WORLD FROM A GLOBAL INFECTION!**

How do they do it? I don't know. It happens **OUT OF SCENE** and literally over the course of **SIX PAGES**, most of which involve people **STANDING AROUND TALKING**. Dude. Grant. **COME. ON.** Afraid you were going to miss happy hour or something?

Michael says

A nice finale to Grant's run, though I'm still a little disappointed that they didn't fold Flex Mentallo into the final Doom Patrol trade. I have to wonder a little bit what the ensuing issues were like, since Morrison wrote out the entire team except for Cliff! Lots of imagination, some cool twists, and a sense of "anything goes" -- without the typical "death and dismemberment" theme that usually accompanies "anything goes."

Martin says

Kind of disappointed by this book & the way Morrison wrapped up his run on *Doom Patrol*. By far the weakest of the six volumes.

Kathleen says

A whole issue was too long for the Doom Force joke to last.

I did like Danny the Street becoming Danny the World. That was lovely. The depowering and gas lighting of Crazy Jane less so. Overall, this was not the strongest *Doom Patrol* book I've read, but it was a nice end cap to the run.

Keith says

To be fair, most every comic series of the modern age suffers the *opposite* problem of *Doom Patrol*. What's par for the course is a strong, focused series that fizzles out in half-baked, loony-tunes ideas. But when an entire series is based around CELEBRATING the loony and the half-baked, where's one to end?

I've been thinking about this a lot in wake of *Twin Peaks: The Return*, a series that looked at the deliberate and raw unfinishedness of its predecessor and said only, "Hold my beer." Now, I'm not saying I loved all 18 hours of *The Return*'s thousand-yard stare into the middle distance, but there's no denying that there was something *appropriate* about its free-fall, slow-collapse ending, and I suppose (even on a reread, meaning I should have known better), I had this hope that the bizarro scatterbrainedness of Grant Morrison's DP might accomplish something similar.

Instead, the final arc of *Doom Patrol* slides into a totally unearned laser focus, like the inevitable jewel thieves that show up at the end of every single 80s comedy. After about ten different the-world-is-ending-through-bizarre-and-unavoidable-circumstances throughout its run, the threats that the team face in "Planet Love" are, for some reason, *really real* this time or something, with characters dying left and right, bouncing back inexplicably, making speeches about their hidden feelings, coming in for last minute saving throws, and then running off to an "it was all a dream" sort of ending that's something about how the real world is sad and magic stories can make us happy, which jesus christ is in no way at all what Grant Morrison's *Doom Patrol* was ever-the-fuck about.

I mean the thing of it is that the ending of *Doom Patrol* is *poignant*, unabashedly so, and while DP is a series that touches on poignancy, every other sweet moment in the series is always, always crusted over with weight and realness and complication and rot; happy endings are just not, for the love of god, *Doom Patrol*'s *bag*, much less to be given long explanations for how the narrative logic was meant to work *all along*, and other terrible contrivances that have no business being in a *Doom Patrol* book.

It surprises me not at all that Morrison moved right from finishing DP to *The Invisibles*, which is a comic that a lot of people (who are wrong) seem to like. Being a sensible person, I can tell you that *Invisibles* is

Morrison's *Lady in the Water* -- a story, with zero subtext, about how believing in magic can save the world, which is holy christ I am a grownup and I need a little bit more to work with than *that*. And you can start to see Morrison's headiness, his near-scientological need to fix the world with words (which is what makes *Invisibles*, um, crap) showing up to ruin *Doom Patrol*'s perfectly good bit of absurdism by making it all have to *mean* something.

Although Morrison has made a lot of amazing comics since then, *Doom Patrol* is (save for its ending) one of the few that truly trusts its reader to understand subtext, to make discoveries for themselves, to *actually* let narrative magic happen instead of being forced to the brink of mind-death the idea that the comic book they just bought is (gah) literal, like, *magick* holy god not to be a snob but part of me seriously wishes Grant Morrison had maybe gone to a grad school for a little bit before writing any of this stuff down.

Anyway. Hurgh. The majority of Grant Morrison's *Doom Patrol* is great. The ending of Grant Morrison's *Doom Patrol* will make you sort of sniffle, but then you'll (hopefully) realize that a sentimental muckymuck final chapter is not *always* the appropriate response to every story out there.

Even the ones that are magic.

Especially those ones.

SEE?

Roman Colombo says

I could have used a little more with the Candlemaker--the battle with him, and then the Think Tank, ended too quickly. Also ending the volume with the lackluster Doom Force special didn't help. I get it, making fun of Liefield and Wolverine is fun and all, but after so emotional a series, it felt weird to end it there, but then again, where else would they put it.

The rest is the same strange brilliance of Morrison. I'm sad there's no more, but it was good to see it conclude.

Derek says

You couldn't ask for a better end to Grant Morrison's run on *Doom Patrol*.

Wing Kee says

Poetic and beautiful ending to a wonderfully amazing run!

World: Well the art is gorgeous and the frames are so odd and different that they are just stunningly innovative. The world building here is wonderful. Following the events of the last arc we get more consequence and all the pieces moving into place for a finish. The pieces for the world is great and it does not lose its oddity and the ending the series chooses is also just as odd.

Story: This is as close to a superhero comic book this run has been since Morrison took on the book, the ending is expected and the stakes high and tension tight. The end however is just wonderful, it's odd, it's intimate and it's poetic. The pieces of the puzzle that all put this story into place with his first issue comes full circle and it's a wonderful end to an amazing run. There are threads that I wish were still explored and the characters we lost we don't even have time to mourn but overall this was wholly satisfying.

Characters: This is full circle. The start and the end is intimate and character related and it is as it should be. The Jane story, the Cliff story, the Rebis story were all handled wonderfully well. I wish we had more wrap with Johnathan and the Chief but oh well.

A wonderful wonderful end to one of the best runs of comics and certainly the most innovative I've ever read.

Onward to the next book!

Robert Hudder says

The end of this incarnation. A fitting end. I am now ready to read Gerard Way's version

Fluffyrroundabout says

Brilliant end to a brilliant series, I'll never read a story quite like this ever again but if it even slightly resembles Doom Patrol by Grant Morrison I'll be on top of the world!

Sesana says

When finishing his run on Doom Patrol, I think Morrison pictured himself walking slowly towards the camera, trenchcoat flapping in the wind as he casually tossed a cigarette over his shoulder, directly onto the pool of gasoline he'd poured around the franchise and setting off a fiery explosion. And he certainly did that, removing most of the characters he'd worked with from contention. I was surprised at how satisfying the ending was, after the way the last trade ended. Sure, the Candlemaker did eventually degrade into something a little less interesting and creepy than he had originally been. But a fairly satisfying story, over all, and a good way to end a run.

Packaged in the trade is Doom Force #1, Morrison's take-that at the age of Liefeldian comics. I loathe Liefeld's art and the style of XTREME storytelling that often comes with it. The only problem with Doom Force as a parody is that the original is so over the top that it's hard to write a parody that comes off as one, instead of a slightly more XTREME than normal 90s comic. The art style is a little too spot on for me, which makes it a trial to read.

Francisco Becerra says

As Rachel Pollack said in the end of the series, Grant Morrison taught us the way in which superhero comics could become surreal art. How a bunch of superpowered freaks could become beacons and guides through visual and narrative poetry. The final issues of Morrison's DP run are the finest example of the Hero's Journey done right, creatively done, full of symbolism, tragedy, and hope. I recommend this as one of the best comics ever done.

Paul Spence says

Grant Morrison's Doom Patrol wraps up in a very definitive way in its final collection. After fighting the Candlemaker, the characters are still alive and they get a series of epilogues, to the point that I don't know how the next writer was supposed to put this back together. Some of the endings were poignant and moving.

This series had highs and lows. I felt that the highs were the stories involving the Brotherhood of Dada and The Painting That Ate Paris. It dropped a bit in volumes 3 and 4. At its best, Grant Morrison's Doom Patrol is imaginative with a wonderfully absurdist sense of humor. However, at its worse, it was bogged down by weirdness for the sake of weirdness which became tedious at times.

Fizzgig76 says

Reprints Doom Patrol (2) #58-63 and Doom Force Special #1 (July 1992-January 1993). The battle for Earth's survival is on...and only Doom Patrol knows it. The Candlemaker is loose on Earth and using the Chief's virtually indestructible robot body to wreak havoc on Manhattan. It is up to Doom Patrol once again to stop the madness that no one can see and not everyone will walk away from the battle unscathed.

Written by Grant Morrison with artwork by Richard Case, Sean Phillips, Steve Pugh, Ian Montgomery, Paris Cullins, Duke Migheten, and Ken Steacy, Doom Patrol 6: Planet Love wraps up Grant Morrison's acclaimed run on the DC series which has since fallen under DC's Vertigo flag. Following Doom Patrol 5: Magic Bus, the volume also collects Grant Morrison's one-shot parody series Doom Force Special #1 (July 1992).

Doom Patrol is a great team. The weirdness of the flawed characters has always led to some X-Men comparisons, but I find Doom Patrol to be a completely different entity. With Grant Morrison's turn on the series, Doom Patrol not only took on the idea that comic books were more than just for kids, but that they could be more complex in storytelling than many books or novels.

Morrison didn't however forget that Doom Patrol was a comic book. The enemies and actions of the book are primarily comic book based, but with an adult audience in mind. The characters talk more like action heroes in an R-Rated film than the "Holy Smokes, Batman" DC characters that peppered older readers' memories. Granted, other writers at the time were doing the same thing, but Morrison's unique take was one of the best.

The series wraps up here and could have ended (DC kept it going with a new writing team and the comic soon officially fell under its new imprint of Vertigo). Here, however, we see the final throwdown of Doom Patrol, and it really feels like an ending. It is sad to let the characters go and Morrison does a good job

making you feel like no one is safe throughout this volume.

Also included in this run is the fun stab at '90s comics in *Doom Force Special #1*. Image Comics had just launched and unlike Marvel and DC, they were more about artists and appearance rather than writing. When *Doom Force Special #1* was released it might have been harder to see through this glossy shiny view that Image had created, but now reading *Doom Force Special #1* is fun since you can see what the Image bubble did to the comic market (and I love the big “Which of these heroes is going to die” pointing right at Shasta on the cover).

Doom Patrol was a great series and never has reached the peaks it reached during Morrison’s take on the character. I keep trying to read new *Doom Patrol* series, but find them lacking in comparison (especially trying to shoehorn them into the regular DC universe). Someday, I hope that some other writer will get *Doom Patrol* back into something fun and readable, but until then I recommend just getting Morrison’s books to read, and reread...and reread.
