



The Doom Patrol Omnibus

Grant Morrison , Various (Illustrator)

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The new Doom Patrol puts itself back together after nearly being destroyed, and things start to get a lot weirder for everybody. The Chief leads Robotman, the recently formed Rebis and new member Crazy Jane against the Scissormen, part of a dangerous philosophical location that has escaped into our world and is threatening to engulf reality itself.

Collecting Grant Morrison's definitive run, which launched his career as one of the comic industry's most innovative and creative writers!

Collects Doom Patrol #19-63 and Doom Force Special #1.

The Doom Patrol Omnibus Details

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From Reader Review The Doom Patrol Omnibus for online ebook

John Pistelli says

In my review of Boris Groys's *In the Flow*, I somehow failed to note the thesis in art history for which Groys became famous: his main claim was that, as the avant-garde's dream before the Russian Revolution was the total transformation, along artistic lines, of their entire society, then the "official" Socialist Realist art of Soviet Russia was in fact the legitimate successor and fulfillment of the avant-garde since it inherited the function of aesthetically recomposing the social. The avant-garde totalizes art to the level of the polis, whereas realistic or romantic art before the avant-garde just decorated or illustrated a polis otherwise designed by priests, aristocrats, or money-men. (This is why the avant-garde had to discredit the characteristic artwork of the modern period before the twentieth century—the figurative painting, the realist novel, the expressive lyric—in all its monadic powerlessness, its timid refusal of the crucial becoming-Stalin task of the total artwork.) Artists in the avant-garde utopia replace priests, aristocrats, and money-men and become important social authorities in turn. Like much supposed anarchism, then, avant-gardism may be a fascism in disguise—there being but a few short psychological steps from "I should be able to do anything I want" to "Everyone should do anything I want."

So much for Stalin's Russia, but what about the avant-garde in western capitalist society? It is well known by now that at midcentury avant-garde art, most notoriously Abstract Expressionism (which Nelson Rockefeller called "free enterprise painting"), was in part a front for US/UK intelligence services meant to work as propaganda against Communism and for apolitical art and American individualism. But this rather lurid-seeming fact, which is probably no more or less significant than Michelangelo's having painted that ceiling for the Pope and Shakespeare's having written those plays for the Queen, can distract from the bigger picture: in capitalist society it is popular culture, not government propaganda, that takes up the avant-garde ambition and function of the aesthetic reorganization of the polis. Fashion, design, and architecture are the obvious examples: the MacBook Air *on* which I now type owes its sleek minimalism to Bauhaus and related aesthetics while the Starbucks *in* which I now type boasts some kind of Frank Lloyd Wright atmosphere (faux artisanal—medievalist, localist, etc.—resistance to mass production is the original avant-garde style going back to the Pre-Raphaelites).

All of which brings me around at last to Grant Morrison's classic run on DC Comics's *Doom Patrol* from 1989-1993. The Doom Patrol was created by Arnold Drake and his collaborators; a Silver Age superhero team of "super-powered misfits, whose 'gifts' caused them alienation and trauma," to quote Wikipedia, they may have illicitly inspired Stan Lee in the creation of the X-Men. By the late '80s, the X-Men under writer Chris Claremont were *the* super-hero team, and Claremont's approach set the generic standard: a liberal political allegory (mutants as oppressed minorities, primarily queer) wedded to soap operatic plotting and a passionately (or painfully) earnest literary style. Grant Morrison, a working-class Glaswegian punk magus from a left-wing family who began work with DC as part of comics's celebrated British Invasion, sought to explode all that (along with primary series artist Richard Case and a host of inkers and fill-in artists).

Admitting he wanted to overturn Claremont's aesthetic, Morrison not only pushed the outsiderdom of his heroes past the bounds of Reagan-era liberal respectability (two of his heroes, Rebus and Danny the Street, are gender nonconforming; another one, Kay Challis AKA Crazy Jane, is a childhood abuse survivor living with dissociative identity disorder) but confronted them with villains like The Brotherhood of Dada, who wish to "let unreason reign" (whom most of the team eventually does not even want to fight); and the Shadowy Mr. Evans, who releases a sexual apocalypse until he is stopped by the Sex Men, a repressive parody of conventional superheroes. This vein of genre parody runs through the whole series, from Morrison's first-page allusion to the opening of Frank Miller's *Dark Knight Returns* to episodes mocking Alan Moore, Rob Liefeld, and Stan Lee and Jack Kirby—as if to highlight the inherent absurdity of

superheroes "in the name of Duchamp and Tzara and Breton," to quote Mr. Nobody, leader of The Brotherhood of Dada.

The drift of the series is toward the undoing of the superhero's normalizing function, the liberation of the suppressed energy abjected by mainstream society as madness. This is shown most clearly in the series's most memorable character, Crazy Jane, whom Morrison based on Truddi Chase, author of the bestseller *When Rabbit Howls*, wherein she claims to have multiple personalities as a result of dissociation brought on by childhood sexual abuse. I've never read Chase's book, but it was ubiquitous in its time—I remember it around the house when I was a child—and I certainly saw her on Oprah; her story and the Crazy Jane character coincide with the wave of repressed memories as well as the allegations of Satanic ritual abuse that were prevalent in the '80s. Which is not to say at all that Chase was lying, only that Morrison, with his extraordinary eye for trends, was cashing in on one. The Jane character is underdeveloped, though, and Morrison does not always handle her situation very sensitively, tricking it out with heavy-handed metaphors and obvious Sylvia Plath allusions. She is given Morrison's concluding chapter, and her rescue from a repressive and abusive male psychologist, narrated through the eyes of a lesbian psychologist beginning to believe Jane/Kay's stories about the Doom Patrol, provides one of the most moving conclusions to a superhero story I've ever read.

In his essay "On the Superiority of Anglo-American Literature," Gilles Deleuze praises writers who create "a true break," "the line of flight...(even if one has to become animal, to become Negro or woman)." *Doom Patrol* can be seen as joining Deleuze in seeing female or black (or queer or trans) identity as identical to animality, as the abjected underside of western reason, functioning not so much as a metaphor but as a synecdoche for all that is repressed in the construction of the rational subject of the modern polity. But their seeming advocacy will almost certainly now read as offensive, if it was not so read then (see here): as women or black people or queer people rise to claim their rights as subjects and their share of reason within the same polity, this synecdochic function of their identity, Deleuze's or Morrison's equating femaleness etc. with the irrational, seems absurd, patronizing, and dehumanizing. It is *meant* to be dehumanizing in the sense that the straight white male writer is trying to overthrow a monitory concept of "the human" by siding with all that was left out in its construction. To those who did not want to be left out in the first place, this gesture is downright threatening, and I am sure a lot of young people encountering Crazy Jane, Rebis, and Danny the Street today will take it as such. On the other hand, a charitable reading might say that Morrison's or Deleuze's indubitably "problematic" deployment of the trope of marginality may be a necessary stage in the becoming-subject of the marginalized, insofar as it brings the margin itself to a valorized position of cultural visibility it was not previously allowed. On the politics of these tropes, readers will understandably come to different conclusions.

From politics to aesthetics: one paradox the literary avant-garde has never quite solved, and which explains its pragmatic usurpation by Hollywood and pop culture, is that nothing more emancipates audiences from mundane reality than an absorbing linear narrative about relatable or likable characters, a reliably immersive and anti-quotidian cognitive enhancement; whereas the avant-garde's destruction of story and sense, its Surrealist automatic writing or Futurist words-in-freedom or Burroughsian cut-ups, tend to bounce off retina and tympanum, to leave one stranded in the workaday world, staring out the window in search of superior entertainment. Too much of Morrison's *Doom Patrol* fails to avoid this pitfall; a stream of clever nonsense, lacking in characterization (this latter frequently supplied by tediously symbolic dream sequences and hallucinations), the series is to my mind often unmemorable from page to page or after multiple readings.

The best parts tend to come in the poetry of single panels—but then, I find this true of all Morrison's work, including such crowd-pleasers as *All-Star Superman*. I have often thought that Morrison is a lyric writer more than a narrative one.

But he works in narrative modes, and, after *Doom Patrol*, often in the very popular and populist narrative modes that he construes as egregores or hypersigils, because of his traditionally avant-garde commitment, as expressed in his famous 2000 Disinfo speech, to aesthetically reorganizing western culture:

Let's go in there and give them something they cannot digest. Something they cannot process. Something so toxic, so dangerous, so powerful...that it will breed, and destroy them utterly. Not destroy them—turn them into us. Because that's what we want. We want everybody to be cool.

Groys could not have put the aspiration of avant-garde art better: "We want everybody to be cool." But if revolutionary terror is the result of forcing people to be free, per Rousseau, then the avant-garde—whether in the statist form Groys discusses or in today's commercial culture—may be guilty of forcing people to be cool. It is to Morrison's credit that his vision is complex enough to encompass this possibility throughout *Doom Patrol*.

Hasn't the avant-garde become just what it despised—tradition? Doesn't Penguin Classics now publish Deleuze? Isn't *Doom Patrol* itself hailed as a classic, its author garlanded with a Member of the Order of the British Empire? Cultural revolution becomes cultural tradition in the end: conservatives dislike this truth because it means that revolutions can be necessary to a living culture, while radicals dislike because it means that there is no ultimate subversion and that every successful revolution installs a new regime.

This paradox is allegorized in *Doom Patrol* during the team's first fight against The Brotherhood of Dada, when the avantist villains swallow all of Paris into a painting that contains all modernist styles. But the painting also harbors inside it "the fifth Horseman," a Norse-helmeted Wagnerian figure evocative of fascist art (in *In the Flow*, Groys offers Wagner's theory of the *Gesamtkunstwerk* as one of the first avant-garde ambitions). The team ends up destroying the fascist horseman when Crazy Jane guides him into the Dada zone of the painting: "The rider requires ideas and meaning to give it power, but Dada is the anti-idea! Dada destroys meaning!" And so dissolves fascism. Yet the experience re-traumatizes Crazy Jane, and we understand why when we see her tormented by the word "Dada," playing on the alternate meaning of "dada" or "daddy" or "dad" and evoking her father's sexual abuse. This slippage between artistic anarchy and paternal authority in a single word shows the potential for the seemingly emancipatory signifier "Dada" to flip back over into the patriarchal force that had harmed Jane—the potential, that is, for anarchism to become fascism, because when all restraint is removed it is no longer possible to explain why might is not right. (I owe the point about the pun on "Dada" in this sequence to an essay I read on the Internet in about 1998, which I can no longer find and which probably no longer exists.)

Morrison's warning is writ large in the overall arc of his *Doom Patrol* narrative when it is revealed that the team leader, Niles Caulder (a kind of Professor X figure), actually engineered the horrible and grotesque accidents that led most of the team to become superheroes:

You see, Cliff, ever since I was young, I have been driven by one blazing ambition. To create life. I remember watching old Frankenstein movies on television and, strangely, identifying not with the tragic monster but with his creator.

He creates life by creating catastrophe, better to make the world more interesting:

We need shocks in our lives. We need radical change and the new understanding it brings. Catastrophe forces us to think in new ways.

Like Morrison—like Breton and Marinetti—Caulder wants everyone to be cool, and it makes him a murderous villain.

Doom Patrol, then, is more ambivalent about its own vision than it appears at first; it is honest about the trauma and the coercion that underlie its liberatory values at the other end of the avant-garde century. That vision and those values triumph at the conclusion, though, when the trans street Danny becomes a world (no fear of a queer planet here) and Kay Challis is reclaimed at the end for the heroism of saving weirdness. The series's final words (unwittingly echoing the nearly contemporaneous anti-capitalist Zapatista slogan) say it best, and here I'll end too:

There is another world. There is a better world. Well...there must be.

Brian says

"There's a better world. There has to be."

Daniel Eastman says

Everyone talks about how great *Watchmen* is but this is the best superhero team coming out of retirement story I've ever read. Morrison seems to want his audience to have fun and be happy while writing intelligent, dare I say brilliant, storylines.

Rolando Marono says

Todos los cómics que he leído desde hace 5 años (el momento en el que dejé de leer solo Marvel y "expandí mis horizontes") se ha tratado de repetir la sensación, la emoción que me provocó *Watchmen*. Esa fascinación, esa sorpresa, esas preguntas, esas pláticas, esas reflexiones de horas sobre lo que Moore plasma en su obra, esas horas releyéndola para captar más detalles y más simbolismo, y la sensación cuando encuentras cosas que refuerzan lo que piensas que Moore te quiere decir, cuando todas esas horas de búsqueda en la obra llevan una recompensa.

Dos veces más, con dos obras muy diferentes a *Watchmen* he podido volver a sentir eso. La segunda vez que sentí eso fue hace 3 años cuando leí el tie-in de Grayson para *Futures End* de DC, un cómic escrito por Tom King y que seguramente no aspiraba a gran cosa pero logró algo realmente asombroso.

La tercera vez fue con *Doom Patrol* de Morrison. Esta pesada obra de más 1200 páginas la compré el año pasado y mi idea era leerla antes de ir a la SDCC, pero al ser muy pesada y larga y sentir que no avanzaba la iba intercalando con otras obras. Lo último que leí la noche anterior al viaje fue esta obra, pero me quedé en la página 948 y tras regresar no lo volví a retomar hasta hace una semana. Pero al haber pasado tanto tiempo, decidí volver a comenzar, de corrido y acabarla sin más demoras de ser posible. Una semana después lo logré y me alegré mucho de volver a comenzar porque había muchas cosas muy interesantes que no había apreciado la primera vez y que la segunda lectura me reveló un plan maestro detrás de cada número de esta serie. Además que había olvidado detalles sobre los personajes y sobre sus enemigos.

Hay demasiadas cosas buenas en *Doom Patrol* por Grant Morrison, y creo que aunque no es mi estructura normal de una reseña, por esta obra tan extensa vale la pena jugar un poco y listar aquellos detalles que creo podrían serte útiles mientras lees esta obra o si estás pensando en leerla.

1.- Disfrutarás más la obra si te dejas ir y dejas de buscar explicaciones lógicas a muchas de las cosas que verás. La mayoría de las cosas que suceden tendrán una explicación y normalmente es muy filosófica así que hay que reflexionar sobre ella para poder entender cómo es que Doom Patrol vencieron al villano. Lo que si no tiene explicación son las cosas asombrosas que les sucederán, se enfrentarán a mundos imaginarios tratando de devorar el mundo real, la mala suerte tiene una personificación física, existen policías que tratan de reprimir la sexualidad humana, etc, etc. Habrá cosas tan extrañas que te preguntarás cómo se les ocurrió, o de dónde vienen, o por qué ese personaje se volvió así, pero Morrison no nos da una explicación para eso y creo que así está mejor. Así que acepta que no tendrás una explicación lógica de todo y abraza lo peculiar que es el mundo de Doom Patrol y al igual que nosotros, muchas cosas extraordinarias pasan y las llamamos milagros.

2.- Doom Patrol tiene los villanos más coloridos e interesantes de cualquier cómic moderno. Aquí se enfrentarán contra paradojas, anarquía, conspiraciones ultra secretas, divisiones del FBI encargadas de exterminar lo extraordinario, anagramas, Dioses que deforman el universo, personificaciones de la maldad y de la sexualidad, etc. Realmente una cartelera de villanos impresionantes y que al leerlos no podía más que envidiar la imaginación del maestro Morrison.

3.- Los dos arcos protagonizados por Mr. Nobody fueron un deleite total. Quizá mi villano favorito de la serie y una gran bocanada de aire fresco para la industria de los súper héroes y del arte. Cuando todo se trata de seguir métodos y reglas, llega Mr. Nobody para descartar todo lo establecido y desatar una anarquía generalizada.

4.- El equipo de Doom Patrol, muy variado, e interesante. Los 3 miembros principales: Rebis, Robot Man y Crazy Jane rompen el arquetipo de héroe mostrándonos una deconstrucción del concepto que no habíamos visto antes. Todos tienen personalidades heroicas y quieren hacer el bien; lo diferente de los personajes es lo jodido que sus mentes y sus poderes están. Aquí no tenemos al arquetipo gallardo de héroe bien parecido que tiene sus poderes en control todo el tiempo, aquí tenemos un hermafrodita poseído por un espíritu de una dimensión negativa que tiene que aceptar su hermafroditismo, un robot que sólo tiene cerebro humano y que tiene enfrentar el hecho de que no siente absolutamente nada, y una mujer con trastorno de personalidades múltiples con 64 personalidades y cada una con un poder distinto. Son héroes rotos, extraordinarios, que enfrentan los aspectos más extraordinarios de la vida.

5.- Los últimos 10 números, son una joya completa. Desde el descenso de Jane al infierno, las cosas empiezan a complicarse y tomar un giro muy interesante. Los villanos empiezan a mostrar sus verdaderos rostros y todo lo que creíamos entender sobre la Doom Patrol y lo que hacían, da un giro completo, como era de esperarse de una historia sobre unos personajes dementes.

6.- El aspecto filosófico es impresionante. Morrison hace muchas preguntas sutiles sobre existencia, ego, vida, muerte, etc. Y todo es personificado o abordado de una manera tan caótica y extraordinaria que no queda más que alabar la creatividad y la maestría narrativa de Morrison.

7.- La manera en que los números se conectan también es increíble. Todo posee un ritmo tan preciso que una historia mientras se desarrolla, sienta las bases para la historia que sigue y así sucesivamente. No existen arcos argumentales aquí. Los 50 números son un sólo arco que con una cadencia sutil te llevan de un lugar a otro completamente diferente. Los últimos números colocan las piedras finales en la súper estructura que Morrison creó desde el primer número.

8.- El aspecto psicológico de los personajes y de los lectores también es muy importante. Esta es la primera vez que verás a súper héroes tener terapia grupal, hundirse en la psique de otro personaje para ayudarlo a superar sus traumas, cuestionarse sobre sus compulsiones, etc. Nunca había leído unos personajes tan verdaderos.

No me queda nada más que recomendar ampliamente esta serie. No es un cómic sencillo, y muchas veces querrás detenerte y reflexionar sobre lo que acabas de leer, pero llega hasta el final y dale un giro a todo lo que leíste. Doom Patrol no se parece en nada a lo que hayas leído antes y eso es muy bueno. Para mí, esta es la obra definitiva de Morrison (y eso que al leer Pax Americana me hizo mentar madres y reconocerlo como uno de los narradores gráficos más impresionantes que ha habido, pero con Doom Patrol revienta esa línea).

Abdullah Ali says

One of Grant Morrison's better titles. This omnibus is MASSIVE! And an engaging, fun, twisted, psychedelic, ridiculous, beautiful story with the craziest most colourful and imaginative comic book characters ever with each flip of the page.

I got into this by being a huge My Chemical Romance fan, and Gerard Way being a crazy comic book nerd, this series was always at the top of his list. I just had to check it out, especially since he was taking it on himself with the Young Animal imprint. I wanted to know what inspired Gerard and captured his imagination during his youth which eventually lead to his creativity in My Chemical Romance and all the writing/designing he's been doing. I personally think Gerard is a creative genius, so his inspiration is a must read for me.

This book delves into fiction in a strange, weird, sometimes off putting way. But if you give it the chance, it captures your imagination like no other. Sometimes poking at comicbook tropes and showing how insane they can be, other times dealing with actual issues the world faces or we as individuals face in odd metaphoric storytelling and character design. It's tough to put into words, but once you experience it for yourself, hopefully it'll make sense. Or at least, make sense in a unique way just to you personally. These stories of the Doom Patrol told by Grant Morrison have the capability to do that and so much more.

Shane Perry says

This is easily in my Top 5 favorite comics of all time, and quite possibly the best thing from either Marvel or DC. So great. Heartwarming, heart breaking, hilarious, scary, and just plain weird. Grant Morrison pulls no stops here. Definitely a comic that's better experienced than explained.

Satyajit Chetri says

So patchy. I loved the series the first time I read it just because it was completely out there. Where else would you see a character that is a transvestite talking street? Or a supervillain group called the Brotherhood of Dada (as in the art movement)? The story arc called The Painting That Ate Paris is worth the price of admission alone, with the characters trapped in a painting that has different "zones", each representing a different art style.

10 years later, it feels like Morrison threw every literary reference that he could at the wall to see what sticks. Some of it does. Most feel Pretentious and in-your-face. Some of it is entertaining beyond belief - like the one-off featuring Monsieur Mallah and the Brain, a villainous duo comprising a talking ape quoting Descartes wearing a beret, and - well - a brain, encased in a glass case.

One of the few comics where a different artist may have made more of an impact. Richard Case (and later, Mike Dringenberg) try hard, but bringing concepts like a Kaleidoscope (correct spelling) or an AntiGod that is a giant eye to the page would work better with someone completely out there, like Frank Quitely or JH Williams III. But Case worked in the confines of a monthly series, and some of his work is phenomenal, despite looking rushed.

Still belongs on the bookshelf as a definitive 80s series, though.

Cheese says

This book is absolutely massive and it ends up being a hindrance, because the story should have ended a lot earlier.

The best thing about the Doom Patrol are the characters. You have...

Robot man - a man who's brain was implanted into a robot body to prevent him from dying. He whines a lot!
Verdict - He's absolutely fucking useless.

Crazy Jane - she's probably my favourite. She has countless different personalities and each personality has its own power, whether that be spitting fire, being a wolverine type person, solving puzzles, being super nice, a whore, intangible or some other whacky power. She always ends up saving the world pretty much on her own. She loves robot man like a father because her own father abused her, hence the multiple personality disorder. Verdict - Awesome.

Rebis/Larry/Eleanor/negative man - this dude has issues. He's a hermaphrodite, so yeah, he's both male and female and he can leave his body as the negative man and fly and do shit. He can also have sex with himself. He's super intelligent and helps crazy Jane save the day a few times. Verdict - Very useful. Bit weird though.

Dorothy - Dorothy has epic powers. Her downfall is that she thinks she is ugly, she kind of looks like an ape, but she's lovely and dresses like Dorothy from 'The wizard of oz'. Her power is that her sub conscious, i.e. Her thoughts can become real, but she can't control it. So when she's having a conversation she might accidentally think about a giant clawed dragon and it would appear behind her and it would start wreaking havoc. Verdict - Could be useful but she does fuck all but sit in her room and cry.

Josh - Some dude that does fuck all but try and help Dorothy. Verdict - Still not as useless as robot man.

Danny the street - so this is a living street that is a transvestite. Try and get your head around that! Verdict - cool as fuck. I want Danny as my friend.

The chief/Prof. Caulder - the leader of the doom patrol. He's basically professor X, but with hair and he's not psychic. Verdict - he's an absolute asshole.

I won't even go into the enemies, because they are way too fucked up to even mention....oh go on then....

Firstly there are the scissor men - They cut you out of existence into a 1 dimensional world.

Mr. Nobody - when you look at him it looks like you are looking at him out of the corner of your eye. He wants to encourage abnormality.

Satan - he has a beer tap on his head and that's about it for him.

The N.O.W.H.E.R.E MEN - everything they say makes a acrostic words that spell NOWHERE.

The beard hunter - does what it says on the tin. A bit like the punisher but for beards.

Exclamation man - prepare to be unsurprised.

The stories are mental, but my favourite story was the painting that ate Paris. Brilliant idea and fantastically mental. The idea of a 5th horseman of the apocalypse was excellent.

This book could of been a masterpiece in my eyes, but as per usual when the going gets going with Morrison he takes more acid and LSD and buggers it right up. I mean I know it's supposed to be weird, but it's difficult to enjoy that much weirdness. (Unless you were probably on LSD, which I don't intend on trying anytime soon.) It could probably be put it in the Tate modern as a work of art, it would look at home there or maybe in the Louvre.

All in all it loses its 4 star rating due to too much weirdness and not enough good use of the characters.

Donovan says

"I simply refuse to bear any more of this hideousness without some booze."

Let's go back to the brain of Grant Morrison in 1989. Art history, fantasy, science-fiction, meta fiction, psychedelia, humor, horror, and surrealism can all be found in Doom Patrol, weirder even than Invisibles. And what a "barrel of chattering chimps" it is!

Totally ape shit crazy and fun, the best and most impressionable series ever. But I would almost definitely say that you should be a diehard Morrison fan to enjoy this. It has a wandering narrative, not non-linear, but casual yet usually on track. The characters are so weird yet fascinating and lovable, like Cliff Steele, Crazy Jane, Danny the Street, and Rebus. And the world is ending literally every other page. It's a commentary on the ridiculousness of superhero comics. And it's great!

While the gargantuan story can be a hyperbolic romp, it makes a lot of serious points about art, philosophy, and psychology. It asks questions like: What is real? What is art? What is life? What is sanity? What is humanity? What is gender? What is pain? So while it's fun and zany, it's also incredibly dark and deep.

"I'm warning you--I have a boiled egg and know how to use it. I think you all know what I mean."

Interestingly, Morrison gives us incredible insight into his process and literary philosophy, basically his method of and reason for writing this, as seen from these Crazy Jane quotes:

"It's a kind of *divination*, like casting the runes or reading the flight of birds. Only with words."

"Well, the whole book is a kind of *metafiction*; a self-referring text. Basically, it tells the story of a group of philosophers who decide to create a *book* which will radically alter human thought... ...they propose to fill the book with parasite *ideas* which will enter human consciousness and transform it."

The artwork is fantastic and impressive but varies immensely by illustrator. I prefer Richard Case, who fortunately does the most. But it's awesome. It somehow fits Morrison's enjoyable insanity and takes you to impossible depths of other realities. And for being nearly thirty years old it can be downright impressive!

Notes on the Omnibus...

This thing is fucking huge and a legitimate logistical challenge to read. But about two hundred pages in it stayed open and a pillow underneath saved my arms, which are now stronger having read this. And it's absolutely wonderfully put together. A crazy durable cover which actually withstood getting accidentally wet. The pages are doubly thick semi-gloss. And the sewn binding is superb. The extras are a bit short but that's okay after 1200 pages of story. Also, the bonus issue Doom Force was very stupid. Buy this!

Mike says

I've been reading the new Doom Patrol from the DC Young Animal imprint. I like how weird it is but I felt like a lot of context was missing as I'd never read any of the previous incarnations. As the Grant Morrison one is considered groundbreaking, I figured I'd give it a go and bought the three big omnibus trades.

Lemme tell you... it is... nutso. I mean if you've read it, you know it. If you haven't, then I can't even really explain it to you. It's basically an art piece. Which is really amazing that it was out there in regular comics and people were buying it. Kind of like Twin Peaks, I guess. It's subversive and creative and touches on so many topics. Having done Dadaist puppet shows, I was particularly excited about the focus on art history with certain villains.

All that being said, I'm not sure it's that... you know, good. I have no clue what happened really in any story, what the characters are capable of as far as super-powers, or feel any kind of emotional attachment to any of them. It's really just a purely cerebral exercise.

I'd collected Morrison's *The Invisibles* which I'd thought was cool conceptually but then I found myself really not caring about it and just wanting it to end. I know he's generally considered up there with Alan Moore and Neil Gaiman as being the creative wizards of comic books but his stuff just doesn't have the heart that theirs does. It all leaves me a bit cold.

Still, I'd recommend reading it for its canonical place in weird0 culture.

Saif Saeed says

Instant. Favorite.

So this series is part of the "UK writers reviving dying DC series" like Alan Moore on *Swamp Thing* and Morrison on *Animal Man*. It suffers from the same issue of it basically starting sort of in the middle but just like most of the revival series, you don't need any prior knowledge of *Doom Patrol* to start or enjoy this series. All you need to know is one thing.

It gets weirder.

I don't want to spoil anything in this series. I believe that Morrison's writing is so insanely absurd that to tell you anything here is to take away from future readers joy when they get to it, read it, and go "Seriously? What in the actual fuck am I reading?" so I'll try and keep this spoiler free.

Doom Patrol is a superhero team like no other. Freaks and rejects that hate themselves, but somehow save

the world from things weirder than themselves. How weird are these superheroes? The team in Morrison's run consists of:

Cliff: a human brain in a robot body

Rebis: a hermaphrodite ghost/alien

Crazy Jane: a woman with 70+ personalities. Some of them have superpowers.

Dorothy: a little girl with a face like an ape, also has psychic powers.

Josh: Black guy

Niles Caulder: wheelbound supergenius (The original Doom Patrol preceded the X-Men FYI)

And that's the heroes. The side characters and villains are even weirder. It's a lot of fun.

The entire run as a whole is very strong. It has a lull towards the final arc but the ending was fantastic. It's rare to maintain the such quality over 50+ issues but I felt the same sense of wonder and awe reading the first few issues as I did reading the last few issues.

If you like absurdism, surrealism, art, parodies, fun, or good things, you'll love this series. Highly highly recommended.

Roybot says

I don't know anything about the guy, but, reading Doom Patrol, one gets the sense that Grant Morrison is one weird dude. Probably a lot of fun at parties, but weird.

This is an older run of comics collected in one massive tome heavy enough to brain a panda with, certainly. I mostly know the Doom Patrol as "that DC group that is always compared to the X-Men." I can understand why that comparison comes up, but the differences between them seem more significant here than the similarities.

This is definitely an interesting read. There are times where it feels like the page is overwhelmed by the sheer number of bizarre concepts Morrison is throwing at it, which leaves some of the story arcs feeling a little patchwork, but, overall, this was a pretty cool run that explores some interesting spaces. It also has some of the most memorable antagonists I've seen in a comic book. There are a few sections in the middle that go so far out into uncharted territory that I'm still not sure what actually happened, but when the book hits the mark--which it does, often--it's really something to see.

All in all, I'd say this is flawed, but groovy.

Ciaran Mcgrath says

Grant Morrison is a writer I have a love-hate relationship with. At his best, he writes intricately constructed stories that burst at the seams with imagination and weirdness. At his worst, the imagination and weirdness tip over into pretension, though the line on that will likely depend on the reader. This, one of his most notable early works, collected in a massive omnibus, probably veers more towards the latter category, but the imagination constantly rescues it, as do the sympathetic characters caught in the middle of the weirdness (and who sometimes have the weirdness caught in the middle of them). There's better, more refined

Morrison out there, but this is worth catching for fans of his or of weirdness in general.

Brandon St Mark says

Maybe my favorite comic by Morrison I've read yet, only Flex Mentallo can compete with it. I really like the stories from this run. They were really creative, unique, and enjoyable to read. The characters were the same, Rebus, Crazy Jane, and Mr Nobody being my favorites. The art was weird, but not difficult to follow. It so cool to see how this run continues to influence the team even in the most current run.

Anthony says

Well this was... interesting...

Heard mixed things on this. Some people lauding it as one of the greats, others saying they struggled to make it half way.

I'm sure it was great when it came out in the late 80s/90s from that new Scottish writer who wrote Arkham Asylum and is a little weird.

It's not your classic superhero team book, which is fine, but it's also not very coherent at times and is a little hard to follow.

I think I like having read it more than I did actually reading it, if that makes any sense at all...
