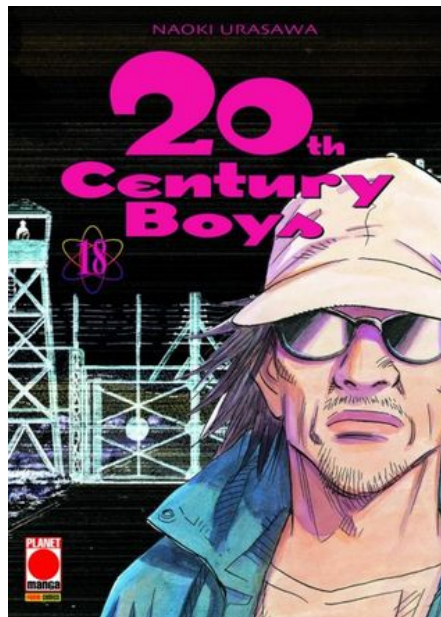




20th Century Boys, Band 18

Naoki Urasawa

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Am nördlichen Grenzposten weit weg von Tokio taucht plötzlich ein Mann auf! Alle Menschen im Norden sind tot, doch er kommt mit seiner Gitarre auf dem Rücken auf einem Motorrad angefahren aus dem Land der Toten und stellt sich als Joe Yabuki vor. Wer ist er?! Wie konnte er überleben? Ist er ein Messias oder ein Spinner? Die Antworten darauf kennt nur... Gott.

20th Century Boys, Band 18 Details

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From Reader Review 20th Century Boys, Band 18 for online ebook

Derek Royal says

Additional twists in the storyline, and mostly centered around the Friend and his identity.

Iman Danial Hakim says

Manga marathon

M.i. says

I have never read a series excel so well at reveals and nail biting conclusions.

Jesus Flores says

20 boys

This is a volume of misteries and songs, some possibilities are spoke of, and some more background on amigo is told. Otcho and Kanna get together, and a mysterious singer appears- A good book.

5 stars

Cel R. White says

Me pareció un poco más lento que otros tomos, aunque tiene algunos momentos muy buenos. Ver a Kenji en acción de nuevo es tanto hilarante como emocionante.

Y aquí vamos de nuevo a ver otra parte de la historia de Amigo.

Norman Cook says

This volume packs a lot of information. From the bitter backstory of the Ice Queen's rise to leadership of the resistance, to the comical meeting of "alien invader" Yabuki Joe, to chilling flashbacks of Fukube's psychotic origins, to the musical clues to the identity of a possible savior, the convoluted saga is entering into its final act. Only four more volumes remain to tie all the threads together!

?????? ?????? says

The story is finally coming to an end. The Hero with the guitar is on a journey toward his home on his majestic ride. He has come to free the world from the clutch of its oppressive leader. And all the tricks and lies about the fake savior of the world is laid out bare before Otcho and Kanna. Others are also gradually getting close to the truth.

Vicenç Sanz says

Pequeño parón de 20th Century Boys y vuelta a la carga, en ésta ocasión le toca al tomo dieciocho, un nuevo tomo de transición, pero de esos que enganchan.

Sigo que es de transición porque sigue colocando a los personajes en distintos sitios, no porque no pase nada relevante. Por ejemplo, tenemos a Kanna abortando la rebelión contra Amigo; a Kenji cantando y siendo seguido por un montón de gente, descubrimientos (irrelevantes, de ambientación) sobre Manjome y la historia del mismo Manjome sobre Amigo, así como sus sospecha de que estamos ante otra persona portando la máscara.

Lo que más llama la atención de éste volumen es la habilidad de Urasawa para hilar historias de distintos personajes, saltando de un lugar (o un tiempo) a otro y seguir manteniendo el interés del lector, evitando que se pierda en ningún momento y haciendo todas las tramas interesantes por igual.

Sigo pensando que un poquito más de chicha argumental y menos paja tampoco le haría ningún mal a la obra, aunque los rellenos de éste hombre sean interesantes y enganchen.

Ya queda poquito para llegar al final (que no recuerdo XD).

Bradley says

I'm listening to the world tour now. I'm unexpectedly thrilled by the developments, and despite how dark everything seems to be, the alien who shows up is a much greater comfort than I would have ever believed.

Fantastic!

Devi says

Probably the weakest volume so far, but even then, still an engaging story with plenty of pieces being put in place for the future.

Joy says

I think my favorite line of this volume is "I repeat, the alien is carry a guitar shaped weapon!" Seriously, I read that line, and can only imagine Urasawa laughing himself silly at the drafting table. Anyway, lots of good stuff in this volume, as various storylines come together. We learn how Kanna was tricked into taking the vaccine, and we see "Yabuki Joe"'s and Chono's confrontation at the checkpoint. (Also, so much love for the bit where Yabuki Joe/Kenji is like, "Yeah, right. As if. Come on." when Chono is going on about how you can't be shot when you're singing a song. Heee.) Next volume, please?

? ? says

great characters, superb story, and fascinating mystery....
must read it more than once to completely understand though ^^

Adam Spanos says

Book 18 has Urasawa's usual masterful storytelling but there's not much preogress to our long-running plot. The cast moves a few steps closer to a confrontation with the Friend, we learn a bit more about the Friend's history and see some more of Yabuki Joe, who may or may not be the return of our lond-dead hero Kenji.

There are some very good scenes, but things felt a little padded with no new answers and few new questions.

Mikael Kuoppala says

“Cross-counter” gave the readers a slightly relaxed pace to once again get us acclimated to the changed circumstances of the saga, but “Everybody’s Song” is again dizzyingly intense in its plotting. We follow a new savior and get some back story about Kanna’s rise to leadership after the near-apocalyptic plague started wiping out half of humanity. Otcho and Kanna occupy the main bulk of this tale which offers a peculiar political dilemma and takes the readers fast to a whole new set of baffling revelations.

The volume is at its weakest while depicting the “returning messiah”-storyline. The idea of a song taking over the world and carrying revolution forward is a bit banal, and even Urasawa can’t fully compensate for that. He gets away with a lot by shrouding it all in mysticism, making that plotline work on a symbolic level at least, but I’m not completely convinced by this detail. On the whole I’m still a full believer though.

Francisco Silva says

'A quien canta no se le dispara'

Pues el tomo en si revela dos grandes interrogantes de la serie:

-El retorno a la vida del héroe ejemplificado en el poder de la música como bandera para las revoluciones. Edificando un camino que probablemente culmine hacia el fin de la serie pero que se hace sumamente disfrutable al situar como motor de cambio el poder que ejercen las canciones sobre las conciencias de las personas.

-Que efectivamente la muerte del villano no tuvo resurrección. Sino un mero y burdo reemplazo. Que el pasado repleto de engaños y triquiñuelas no hacen sino deprecia un mito edificado en base a mentiras y que parece más el fruto de la envidia que un constructo real. Hay una escena en particular que es sumamente decidora y que situaba a Tomodachi realizando su acto de magia barato mientras una audiencia que sabía era engañada decide seguir creyendo voluntariamente esta mentira al tener una carencia enorme de fe.

Queda poco para el final y el buen regusto de 20th Century Boys, Libro 17: Cruce de caminos parece seguir perpetuándose en la recta final.
