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99 DAYS is the story of Antoine Boshoso Davis, who is living the dream as a rookie homicide detective for the LAPD. But 12 years ago he was living a nightmare. As a young Hutu in Rwanda, Antoine was forced to become a child soldier with the rebel Hutu militia. Like so many others he was caught up in the slaughter of a country gone insane--murdering scores of men, women and children with a machete.

Antoine eventually fled Rwanda to LA, was raised by an adoptive family into a quiet, sensitive man with a deep need for justice--so he joined the LAPD.

But when a serial killer starts stalking the African American residents of LA--murdering them with a machete--Antoine discovers that his past has come back to haunt him.

99 Days Details

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Author : Matteo Casali , Kristian Donaldson (Illustrator)

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From Reader Review 99 Days for online ebook

Ryan Haupt says

I wanted to like this more than I was able to. I worry that someone who doesn't know as much about the Rwandan genocide would have a hard time following the plot. I love the idea of how a child soldier might cope as a homicide detective, I'm just not sure this went deep enough to have much of an impact on me. Nice to look at, not a bad read, I just wanted more.

Gayle Francis Moffet says

The book starts with an interesting premise: An LA cop--a survivor of the Rwandan genocide of 1994--finds himself having flashbacks and hallucinations of his experiences from childhood when a violent gang war breaks out in LA partly due to a killer wielding a machete.

I was hooked on the idea until I started hitting serious storytelling issues throughout that occurred as follows:

1. There's a clear attempt (backed up by the blurb on the book) to draw parallels between the Rwandan genocide that occurred when Hutu extremists in 1994 killed an estimated 800,000 Rwandans, most of Tsuti descent. The problem in comparing the Hudu and the Tsuti to the Crips and the Bloods (as happens in this book) is that the Hutu were governmentally oppressed and told *by their government* for literal *centuries* that the Tsuti were better than them due to minor differences in facial structure and other small, physical differences. The Crips and the Bloods aren't feuding because the government ranked one of them above the other, and the Crips and the Bloods aren't at war because the government backed either of them at any given point. They're at war because at some point, they decided *as groups* to be enemies of one another while the Hudu and the Tsuti were *indoctrinated by their government* to hate one another. There are no parallels here, and it's distasteful to try to draw those lines.
2. The main character, Antoine, is on some sort of prescription medication to deal with his recurring nightmares, and it's made clear he's been through years of therapy to function at the level he's at at the beginning of the story. There is literally no way a man with his psychological background would be allowed in the police academy anywhere in the United States and certainly *not* in modern day LA.
3. There is a scene of rape in this book. The scene itself bothered me because of how deeply disturbing and unsettling it was, and I respected that. It was not titillating to read; it was horrifying. And yet, this same book had no problem showing us the mutilated body of a dead woman, and when referring to her later in the story to her ex, having the single image of the two of them be in the midst of sex with her breasts prominent.
4. A psychologically scarred police detective regresses due to the stress of his job. He was, as a child, coerced and abused into being a murderer. Guess how this story ends. Just guess. Guess the most obvious ending there could be. Yeah. That.

There's a way to tell this story and be interesting and insightful. This book isn't it, and the ending just makes it worse because it just feels like the writer felt the basic idea was enough to float by on and didn't put in the effort to do anything more than the minimum to make it a story.

Matt Lohr says

The three stars I am giving 99 DAYS are based almost entirely on a truly compelling premise: A black LAPD homicide cop investigates a series of machete murders in south LA that are fomenting gang and racial violence in the streets, the murders all the while calling up horrid repressed memories of the detective's past as a child soldier in the 1994 Rwandan genocide. But this is another case of a dynamite concept hamstrung by problematic execution. The potentially fascinating parallel between the Hutu-Tutsi conflict and the gang standoffs of LA remain frustrating abstract throughout, especially given the complicating wrinkle of the true identity of the mind behind the murders. Kristian Donaldson's artwork has some compelling images, but is a little less gritty than I would have liked. Also, the writing by Matteo Casali has a serious dialogue problem. Casali's bio identifies him as a Spanish writer, and the dialogue frequently reads as a European's approximation of American street dialect (call me unimaginative, but I have a hard time imagining an LA gangbanger saying "pray tell"). And the ending, while a logical enough conclusion for the events we've witnessed, still rankles a bit with its depiction of a black man helpless against his darker nature. I still recommend that this be read for its plot hook, but don't expect this to rank as a graphic literary classic.

The Book Girl (Andrea) says

I am so excited I picked up this book. The premise of this book is that this LA Cop is having flash backs and is thinking about the nightmare of Rwanda. This happens when a gang war breaks out in LA. This killer is wielding a machete, which is similar to his past.

The cop in this book is an incredible character, albeit an unbelievable one. I would hope that given the fact it is 2016 a cop like this would not be allowed on the streets. He is having flash backs, taking hardcore medicine to deal with it. He seems like a man that could snap at any time.

I really disliked some of the subjects of this book. The intense adult subjects. This is not PG-13 at all. The rape scene was way to intense for me. It really bothered me. This book also included a image of dead people, lots of violence and cussing. This caused me to take away a star.

Overall I think this is a pretty great graphic novel.

James says

Really a 2.5, a decent plot but the art is so-so and doesn't help the story that much. OK if you like hard-boiled detective stuff.

Andrew says

99 Days has a compelling procedural concept: Take an L.A. homicide detective with a connection to the 1994 Rwandan genocide and have him investigate a series of brutal machete murders in South Central gang

territories. Structurally, author Matteo Casali effectively crosscuts between the 2010 murders and the protagonist's African youth, but the dialogue and plotting is pure trash. Casali lays the Ebonics on with a trowel, and the characters are one-dimensional cartoons. It's a shame, as the story had the potential for some real emotional punch.

Chris says

Apparently I'm one of the odd folks out with this book, as compared to others, I think this is the best of the Vertigo Crime series that I've read so far.

Not only is the art much better than the other two volumes that I've read, but Casali's writing is much stronger, too, as this almost has a literary feel. Casali let's the artist's images do the talking for his characters, as many of the scenes cut/end on an odd note, one that leaves much that should be said, unsaid, which added to the book's charm--at least for me. For all the exposition that tends to leak through the comic world, and even elsewhere in this book, it was wonderful to see these emotionally charged moments simply hang.

As others have said, the story did feel very formulaic as it is just another crime story. However, I loved that Casali could still do something new with this tried-and-true formula. The hero is doomed, as they all tend to be, but his is one of a different journey and damnation. Unlike so many others of these types of stories, our hero COULD'VE gotten out of the situation on top, but his own past is too much to deal with. This--to me--puts just enough of a fresh spin that made me happy to see that new things can still be done to this format.

Maybe I am just the odd man out here, but perhaps you will be, too.

Sean says

Another installment in the Vertigo Crime line and another pretty good book. I still have a problem with the price for what it is size-wise. Here, Matteo Casali tells the story of a former Rwandan who grew up in the middle of genocide and now has memories flying back to him in the middle of his new life as a LAPD Detective. The story is decent but the twist was predictable and the overall narration by a local radio shock job as grating and would have been better served as a small dose. I feel we could have known the main characters more with more from them. The book is very brutal and graphic but that's what you expect from Vertigo Crime. The art, by Krisian Donaldson was really good. The black and white palette made the book more ominous in my opinion and it really worked. Overall, this was pretty good but not spectacular.

Ming Siu says

Pacing was a little slow, and plot was somewhat predictable. I realised I have a much sicker imagination than the writer, as none of the twists seemed to match up in intensity to what I'd thought they'd be.

M says

This Vertigo crime series explores the haunted past and present of LAPD homicide detective Antoine Davis. Having spent his youth as a converted child warrior of the Hutu in Rwanda, Davis is scarred by the atrocities he was forced to commit. Drawn into a violent case of people slaughtered by a machete-wielding maniac, Davis is forced to confront his past sins. A unique exploration of civilized and uncivilized violence, the urban horror and psychosis is a little rushed to bring us to a twisted ending; I've read better from the Vertigo line.

Vasilis Giannopoulos says

It's a pretty good book with a very intriguing basic idea, which was what caught my attention in the first place. There are some problems with the dialogues but in general I enjoyed reading the whole story and the art is up to it 100%. Also, unlike others I liked the end as I expected something far more cliche. I would go for a 4 star rating but it being rather expensive for its size and publication quality made me reconsider.

Tobin says

Another compelling tale in the Vertigo Crime series. While interesting it was more predictable than others. The art was clean and reminded me of Mike Avon Oeming.

I gave it a 7/10 on my personal scale.

-tpl

Allen B says

99 Days starts out as your basic police procedural in graphic novel form and slowly becomes more than a by the numbers case as you dive into the backstory of LAPD detective Antoine Davis. The ending of the book took me by surprise but as you get into the second half of the book and his back story becomes more prevalent I couldn't help but feel a certain sympathy for the character. The case Antoine is involved in slowly starts to pull his sanity apart and while I wouldn't classify his actions as simply revenge driven, he had some scars, no matter how hard he tried, he couldn't quite overcome.

I'm more than a little disappointed Vertigo Crime doesn't put out this series anymore, they've assembled some a level talent.

Frank says

I'll probably continue to read these series, because they are "okay" like a lot of pulp fiction, but they take a lot less time.

Sonic says

This was ok.

I like crime stories but this seemed the result of a formula.

In fact, this book could have been written from a template that the other books in this "Vertigo Crime" series were based on.

So this was very similar to,

but probably not as good as other books in this "Vertigo Crime" series.
