



The Crime Writer (I See You)

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A crime writer finds himself entangled in his own gruesome mystery in this fast-paced psychological thriller

Drew Danner, a crime novelist with a house off L.A.'s storied Mulholland Drive, awakens in a hospital bed with a scar on his head and no memory of being found convulsing over his ex- fiancée's body the previous night. He was discovered holding a knife, her blood beneath his nails. He himself doesn't know whether he's guilty or innocent. To reconstruct the story, the writer must now become the protagonist, searching the corridors of his life and the city he loves.

Soon Drew closes in on clues he may or may not have left for himself, and as another young woman is similarly murdered he has to ask difficult questions not of others but of himself. Beautifully crafted and heartbreakingly told, *The Crime Writer* confronts our inherent fear of what we might truly be capable of—good or evil. Like nothing he's written before, *The Crime Writer* takes Hurwitz in an exciting new direction and is sure to reach a whole new audience.

The Crime Writer (I See You) Details

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Author : Gregg Hurwitz

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From Reader Review The Crime Writer (I See You) for online ebook

Jan says

A well written psychological thriller with an interesting premise - a noted crime writer awakes in a hospital room and is told his ex-girlfriend was murdered and he was found over the body having had a seizure. The crime writer is determined to find who killed her -- himself or somebody else. Although it was a little slow in places, the plot was totally believable.

Donna says

I think this is my third novel by this author. I like that he is different. I won't sugar coat the beginning though. I'm not sure if it was the story or that fact that I was really tired that made the start of this book rough. Once I downed 200 mg of caffeine, as well as 2 cokes, things got much better. I'm not sure if it was because of the caffeine or the story, but it was much more enjoyable. I really enjoyed the humor. This had me laughing out loud.

The story was a little too 'round and round' for me, and the whodunit wasn't hard to guess, but I did enjoy the journey. It was entertaining which is a word that fits this author and his work. So 4 stars.

Tracye Quinlan says

LOVED Orphan X, but OMG I've given this the better part of an hour on audio and have only gotten about 2 minutes worth of story the rest is how many adjectives and adverbs does the author know and can use to describe L.A. block by block..... It's like he either doesn't know what to write or the story in his head is so short he needs filler. I GET that the city is supposed to be part of the story but ENOUGH already! I give up. Next.

Bandit says

I'm always on a lookout for literary stand alone thriller mysteries. This one wasn't my thing exactly, too noir, too testosterone and it did take me a while to get into, but good writing is good writing and Crime Writer offered enough of that for a solid and quite compelling read. He also didn't skimp in strong multifaceted characters, which is always nice to see since so much of this genre tends to go to two dimensional stereotypes. The final reveal was nice too, twist like. This is one of those books that I don't have to love to appreciate the quality and I can see someone who's more into the tough guy noir narrative really enjoying. Very quick read too.

Jennifer says

The author gets a little overly wordy in the beginning of this novel, but I think the premise is really interesting. The main character wakes up in the hospital after he's had emergency surgery to have a brain tumor. There's blood under his fingernails and the cops found him at the scene of his ex-girlfriend's murder. He doesn't think he did it, but his memory has holes. As he's a crime writer he wants to solve the mystery. Very funny minor characters.

Nick Davies says

I knew what to expect from Gregg Hurwitz, having read a couple of his novels before (and I did suspect I'd read this novel before when I started, later deciding I hadn't) so it wasn't an annoyance to find the 'ordinary Joe wrapped up in murder conspiracy forced to battle his way through adversary with help of seemingly limitless resources and luck' cliché trotted out again. Certainly for the majority of the book, I wasn't even bothered by the overly scripted and slightly unnatural wise-cracking dialogue peppered throughout. Towards the end it all got a bit silly, however, and what was a strong four-star review moved towards a three and a half.

The author protagonist is forced to try and prove his innocence of the murder of first his fiancée, and then another woman killed in the same manner. Unhelpful cops, a snarky gay side-kick, a sassy love interest with a heart of gold (so soon after he killed his fiancée), a streetwise black kid, a huge plot twist or two, and all the characters that LA has to offer.. had it not been an enjoyable ride I might've started to find it a bit much, but it just got away with it in the end- due in part to some interesting 'meta' moments. Plus I give it an extra half mark for starting with the murder of a fiancée called Genevieve, which was my ex-fiancée's name too :-)

William says

Audio Scott Brick

First part was awkward and Brick's narration was too much. Second half was much better and I am glad that I stuck with it.

I enjoyed the negative critic of LA and the entertainment industry. *** I rarely go south to SoCal and haven't watched Academy Awards other clips on news.

Sarah Funke says

Books with plot! Who knew? Really loved this contemporary take on hard-boiled LA fiction, which kept me up late, guessing (wrong) till the final moments. 300 pages and plenty of checkmarks, most for nostalgic humor ("He looked like someone Fat Albert had sat on") and meta-remarks ("A coyote trotted down the slope ahead of me, an escapee from a moir novel") but some for short bits and occasional paragraphs that suggest a thoughtful, incisive mind at work observing and assessing small and large cultural phenomena around him (from a line describing the silence of a house at the moment the tv is turned off, to a paragraph commenting on the make-up of LA). I wouldn't mind reading a non-thriller by GH; I don't know that he'll ever write one, but he could.

Gina says

This book was so unique in its plot that IMHO I thought it was awesome. I can't think of any book that I have ever read with a story line that read like the one in *The Crime Writer*. However, it wasn't a crazy story. The story was completely believable and in no way did reality/not reality get in the way of reading the story. There were some slow spots, hence the rating, but all in all it really was a great novel! 4 stars!

Full review in progress.

Tory Wagner says

The Crime Writer by Greg Hurwitz started rather slow, but then the action picked up. The main character is a mystery writer who becomes involved in his own mystery. A former girlfriend is murdered and he becomes the main suspect.

John says

Each time I pick up a Gregg Hurwitz novel I expect a standard page-turning thriller and find myself instead having to work a little harder than that -- in part because his writing is, albeit on occasion over-selfconsciously, a bit more literary than that of many of his peers, in part because he usually offers something to think about beyond the thrills 'n' spills.

In *The Crime Writer* moderately successful crime writer Drew Danning tells us how he was found sprawled across the brutally slain body of his ex-fiancee, tried for her murder and deemed innocent by reason of insanity: he had been suffering a malignant brain tumor that made it all too possible he'd suddenly and violently lose control. But then, after his release, when another young woman is found slaughtered in very similar circumstances, Drew finds himself back in the cops' crosshairs again.

He decides, therefore, to try to solve the crimes as if he were writing them as one of his own mystery novels. He knows, and is soon able to prove, that he was innocent of the second crime; but he's well aware that he might eventually find himself guilty of the first during those few hours of his life he lost to the now-extracted tumor.

The plot's far-fetched in its premise and if anything even more so in its development -- this is a novel where you need not so much to suspend your disbelief as leave it at the door -- but after a start that was rather slow (which I didn't mind) *The Crime Writer* gets up a good speed, and there's always the fascination that the narrator is unreliable for the very good reason that he himself isn't sure what happened. I don't think Hurwitz really pulls off the artifice of Drew writing this as well as living it, but the occasional manuscript extracts are fun, and even more so the annotations of Drew's snarky editor/copyeditor. The solution, when it comes, is in part a tad predictable, in part so out of left field that it adds a whole new dimension to the overall far-fetchedness. (It also requires some special pleading on the part of the author, who has to bat away anticipated objections to it in a not wholly convincing manner.)

Where the book really scores, though, is in some of the writing. Late on, there's a wonderfully evocative, neo-Chandlerian description of evening social life in La-La Land that runs on for several pages and that I'm sure Hurwitz's editor must have threatened with the Red Pencil of Doom. Luckily it survived, as did many other Chandlerian touches. The text is also surprisingly full of a humor that is Hurwitz's own rather than Chandleresque and that occasionally had me chuckling aloud.

As an entertainment, then, *The Crime Writer* is much to be recommended -- assuming, as noted, you're not too persnickety about the plot's plausibility. As a metafiction, it's far less successful, but, with enough else to enjoy -- including a surprisingly strong roster of supporting characters -- I found myself able to swallow my disappointment bravely.

Kelly says

The writing style in this book was quite difficult to get used to, but once I got a few chapters into the novel it was easier to follow.

I didn't really like the lead character Drew, though I can't pin down the reason.

The plot should have been really gripping but I found that by the middle it was basically a repetition of events, find clue, no one believes him, someone may be stalking him, find another clue... etc etc

Then at the end the killer turns out to be someone entirely unexpected, not because it was a genius plot twist by the author but because the real killer had no real connection to anything else that had happened in the book.

Other plot devices only made it feel a bit too forced for me. The killer sneaking in and cutting Drew's toe so that he can frame him... I mean, really...

I would have been more surprised if Drew had been the killer after all to be honest.

Siobhan says

Having read and enjoyed Gregg Hurwitz's *Tell No Lies*, I was extremely excited to dive into more of the author's work. The Gregg Hurwitz book that begged for my attention the most was *The Crime Writer*, leaving me more than a little bit curious about what would happen in such a story. When flicking through books in a second-hand bookstore I found a Gregg Hurwitz book with a blurb that sounded very much like *The Crime Writer*. Curious, I grabbed the book -- only to later find out *I See You* is the same book as *The Crime Writer*, leaving me more than a little bit please about the surprise find.

As you can imagine, I was extremely excited to dive into *I See You*. Having given *Tell No Lies* a very strong four-star rating, I was expecting another strong read with this one. In the end, I couldn't decide what rating to give it -- a two or a three. Initially I wanted to round this one up to a three-star rating, but in the end I opted to round it down to a two-star rating. The concept of this book was fun, but it was not executed as well as it could have been.

For me, this was a very slow read. We start off on a high, but things quickly go downhill. We went from being thrown straight into the action to chasing our tails. I felt as though I was constantly waiting for something interesting to happen. It felt more like the insight into the kind of people a crime writer knows rather than being a story about a crime writer who may have committed a crime. Perhaps I had set my standards too high, but for me the story didn't really hit on any of the big aspects it could have. Even when

things were happening, it felt as though things were barely moving. I was reading events, accepting that they were occurring, but I wasn't invested in them.

Overall, I was disappointed by this one. I had high hopes only to be let down. I will give Gregg Hurwitz another read, but I'm not as excited about reading more of his work as I had been when finishing *Tell No Lies*. My fingers are crossed, however, that *I See You* is not a reflection of his usual standard.

Carol says

Good L.A. based crime thriller, slightly marred by some strange and convoluted plot twist. This is a familiar story. A guy is found convulsing next to the dead body of his ex-girlfriend. His fingerprints and blood are on the murder weapon. He wakes up in the hospital after having a brain tumor removed from his head and no memory of what happened. Wait, did I not just read a similar story in Ed McBain's *"So Nude, So Dead"*? Very similar plot line where the accused with memory loss has to search for the killer or at least find out if he was guilty after all. All told in first person, as most good noir should be with a few beat downs of our main character tossed in for good measure. He is not the most likable guy but that is OK. Maybe he should not be. He has his good points. He likes animals. He is a writer of crime fiction looking for a story and he lands in the middle of one that is a nightmare. With the help of his friends he gathers evidence that will either exonerate him or land him in jail.

Mike (the Paladin) says

[someone the protagonist cares for is threatened, held hostage, etc to add the "stress". (hide spoiler)]
