



Storm

Boris Starling

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In his *New York Times* bestseller *Messiah*, Boris Starling explored the fury brewing in the mind of a serial killer....

"*Messiah* sustains a sense of fear and uneasiness."-*Publishers Weekly*

"*Messiah* is fast-paced and gritty...one of the best books on murder you'll read."-*Esquire* (UK)

"*Messiah* is as terrifying as it is credible...an accomplished debut that grips from the first page and doesn't let go."-Val McDermid, Gold Dagger-winning author, *Tangled Web*

"*Messiah* is heartstopping...the urge to devour this book at a single sitting is almost irresistible."-Martin Edwards, author of *The Harry Devlin Mysteries*

"*Messiah* has one of the most frightening fictional serial killers ever created."-*Writers Write*

"*Messiah* opens with a bang and just keeps on going to the thrilling conclusion...stunning."-*Book Rocket*

In *Storm* he unleashes it...

Storm Details

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Author : Boris Starling

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From Reader Review Storm for online ebook

Ian Coates says

Although the first chapter is uncomfortably long (61 pages), it is so good you barely care. You are right there, alongside Kate as she escapes a sinking ferry, tasting the sea water and engine oil as you battle for survival together.

Kate is a police officer, and upon return to work, she is assigned to catch a serial killer. We follow her investigation, which she conducts while still trying to recover from the trauma caused by the disaster. The account of her hunt for the killer is interspersed with the enquiry into the sinking, which is led by her father (a marine investigator). The two threads of the story run in parallel, and it's only in the final chapter that they come together, and the link between the two is suddenly and terrifyingly evident.

Starling has clearly done very detailed research – especially on the effect of trauma on behaviour – but this information is so beautifully melded with the storyline that you barely notice.

The characterisation is also brilliant– you really get to know the people involved, and empathize with them as they come alive on the page. This is even true of the killer: although it's unnerving to enter his mind, you can't help but feel some sympathy for him as you discover how his childhood drove him to this psychological state. You hope he can be rescued from himself before it is too late.

The novel's continuous use of the present tense is a little tiring, but you do get used to it after a while. Personally, I also found a couple of passages too gruesome to read, but that wasn't because they were gratuitous; rather that I'm squeamish.

Overall, this is a beautifully written thriller that gripped me like no other has managed for years. I don't understand why Starling isn't better known.

Roxann says

I wish I could give it 3 1/2 stars. It took me a long time to get through the first 60 or 70 pages. It was all about a sinking ferry. I couldn't figure out how that related to murders. In the end it was a good book. The ferry boat sinking was more of a second plot, but it is related to the killer.

Deanna says

I got through 68 pages of this book when I decided I just couldn't take any more. I feel bad, but I had absolutely no interest in what was going on. I thought this was a book about a serial killer, so when I suffered through about 50 pages of a ferry ship sinking I kinda wondered what the hell is the point of all this? By the time I got to an actual murder victim, I just didn't care anymore, and moved on to another book. :S

João Barradas says

O aquecimento global ofertou à humanidade um rol de fenómenos meteorológicos que brincam com a sobrevivência da nossa espécie. Destes, as tempestades destacam-se não só pela sua globalidade - ocorrem em climas mais secos e noutros mais húmidos - mas também pela junção de dois elementos tão antagónicos como a água e o fogo - se as trombas de água podem alargar terrenos e fazer desabar estruturas, o calor que se sente no centro de um raio assemelha-se ao do âmago do Sol. Da poção mágica orquestrada nasce uma mistura explosiva que poderá cremar e dissipar qualquer culpa ou pecado, num acto de contrição natural. Baseado nestas ideias, Boris Starling iniciou a sua segunda obra num clima que faz lembrar o Titanic: a detective Kate Beauchamp, que ajudou Red Metcalfe na sublime aventura anterior (contra o Língua de Prata, mais que recomendado) e depois pediu transferência para outra esquadra como forma de esquecer tais peripécias, regressa a bordo de um navio em inundação, durante um tempestade em pleno Mar do Norte. Numa luta pela vida, com imensos abalroamentos pelo caminho, Kate acaba por conseguir escapar sã e salva a esta prova de fogo. Experimenta, no entanto, o fel sabor do stress pós-traumático e para o esquecer, ao invés de descansar e aproveitar o tempo com a sua família, decide aceitar um caso de assassinato, com contornos macabros: extremidades decepadas, lesões estranhas no abdómen e uma Víbora Negra a rodear a vítima, atada a uma árvore, numa via pública. Poderá Kate suplantar o seu sofrimento recente e conseguir desvendar um mistério que teima em entrelaçar-se com os pilares que suportam a sua vida?

O autor habituou-nos a uma escrita imersiva, com um enredo sublime e um mistério bem construído, em "Messias". Neste livro, o modus operandi não resulta de uma adaptação das mortes dos discípulos por um mentor que se assume o novo Cristo. É, em contrapartida, uma reinterpretação de um mito grego, que relaciona as Eríneas (e não Fúrias, as suas "irmãs romanas" como escrito tantas vezes) com o matricídio. Apesar da grande paixão pela cultura grega e das reverberações que pairam na minha mente desde a leitura anterior, "Tempestade" acabou por não convencer por vários motivos. Primeiro, a exploração excessiva dos sentimentos de culpa - advindos da superação da tarefa hercúlea de sobreviver à catástrofe náutica - coloca o enredo criminal em segundo plano, deixando o leitor sem eira nem beira para compreender sobre o que realmente se pretende retratar. Claro que a maioria das pontas acaba por se enlaçar em nós simples (nada de nós de marinheiros) mas o enredo só se torna mais claro nas 100 páginas finais, quando as cenas descritas exigem uma leitura num ritmo desenfreado (mas até lá quase se acompanha uma travessia do deserto). Por último, são demais os erros ortográficos, as incogruências mitológicas já mencioandas e os erros anatómicos descritos.

A melhor forma de ultrapassar uma tempestade, de forma incólume, será acocorar-se, evitando movimentos bruscos e um contacto directo com objectos metálicos e reluzentes. Creio que foi isso que Boris Starling acabou por retratar nesta segunda obra: deu aos seus leitores um enredo insípido, no início, mas sufocante, no final, exigindo uma apneia curta que acaba num suspiro fácil (enfadonho?). "Tempestade" acaba, assim, por escapar entre os pingos da chuva a uma avaliação mais negativa, sem evitar, no entanto, um embate com a onda feroz criada pelo peso pesado, que é "Messias".

Jan says

Read Messiah first. And then pick up Storm. You won't be disappointed. (You might also want the background of Messiah that is referred to repeatedly in Storm.)

He deals with a deranged serial killer who is quite elusive. This time around, Kate Beauchamp is our detective and Starling gets into her mind smartly. Here, Starling weaves a story with two tragedies, the sinking of a ferry Kate was on, and the serial murders. At first it seems crazy to follow the two so closely,

but the many ties, beginning with Kate's father and friends, between the two produce a tightly woven tale. Starling also gets inside the head of this young woman, particularly with her mental and emotional reactions toward the sinking and the killings.

What I like about both this and Messiah is the thought and story behind the serial killers. They are not "run of the mill" psycho stories. Without giving much more away, I will say they are more than thought provoking. In addition, the stories themselves are so addictive that I found myself, like I did with Messiah, wondering which of the many characters the killer could be. With plot and decent character development like this, who needs much more in a good thriller?

Asgar Abbas says

well paced Brit thriller.

Zézinha Rosado says

Boris Starling é um grande escritor e pouco mais há a dizer...

Embora tenha achado este livro um pouco enfadonho nas primeiras 60 páginas, pois centra-se demasiado no naufrágio e no stress pós-traumático dos seus sobreviventes, com o desenrolar da história percebemos que tudo o que ficou para trás faz todo o sentido para que nos consigamos embrenhar profundamente no desenrolar dos acontecimentos.

Um livro envolvente, com um final deveras surpreendente, com momentos arrepiantes e com pistas e mais pistas que nos fazem querer armar em detectives, mas que não nos conseguem ajudar a perceber quem é o verdadeiro culpado, para isso temos mesmo que ir até ao final, o que não é sacrifício algum, pois o livro consegue mesmo agarrar-nos e viciar-nos.

A entrada de Red Metcalfe nas investigações, que já conhecemos do livro "Messias" vem conferir um sabor delicioso e excitante à história.

Autor 5 estrelas, livro 5 estrelas, leitura altamente recomendável!!!

78thStitch says

Grizzly, gruesome, fantastic!

Amelia says

Storm is just it says.....A Storm.

Right from page one, you're sucked into the vortex of a storm (literal one!) and from there, you just whiz past experiences, deductions, clues and bodies. But what comes to the fore are the emotions. Thrillers usually lay

low when it comes to emotions. But Storm transcends that and allows you peek into Kate's mindset and the battle she faces. The ending is somewhat jaded, but alright. I kinda figured it out before I got to it. But maybe that's 'coz my mind is bombarded with Castle and Criminal Minds. Worth a read. Can't wait to read the others!

RickyB says

Not the worst serial killer suspense story I've read but far from the best.

SPOILER

Firstly, know that this is the second book and there is an ongoing storyline from the first novel that would make some sense if I'd read that first book (Messiah). However, the blurb read like this was an independent story so I didn't think reading the author's other book was important. Not that it's vital to the story, it's just that the characters seem so shallow and predictable in Storm and I guess one of the reasons might be that they were introduced in more detail in the first book.

Secondly, the predictability of this story tested my patience. I usually like to have a guess at who the bad guy is, like everyone who reads these books I guess, but early on it was obvious who the serial killer was, who was behind the "bomb" on the ferry, who had kidnapped the children, and who was behind the letter bomb, and it frustrated me that the characters, who knew everything the reader knew, still couldn't see it. I was starting to lose patience with every wrong arrest protagonist Kate Beauchamp made.

Finally, there were little things in the story that were added and never resolved. Again, some of these may have been carry-overs from the first book. Kate's kid, Leo, crying every time he was taken to her workplace. He was obviously scared of something, and I thought it might come out that he'd seen or heard something that would implicate the guilty party. Nothing ever came of it but (author) Boris Starling must have been pointing to something. (I can't remember which writer it was who said, a knife is not to be introduced into a story unless you intend to use it. Ie. everything in a story is there for a reason). Maybe this was just the author's way of justifying how little time Kate spends with her son through the story, but this is only something I came to in hindsight. It definitely didn't read like that at the time.

Kate's father disappears from the story once his character has served his purpose. Kate's complete overreaction to Alex seeing a counselor and her insistence they talk only to each other about their experience on the ferry - What was that about?

As I said, not the best suspense book I've read. Good as a quick read as long as you don't expect too much. Having said that, I would read Starling's first novel, Messiah. What I picked up from this book makes it sound like it would be a much better story.

Susan says

This second thriller by Boris Starling is as good as his first. DCI Kate Beauchamp is on a ferry when it sinks. This would be traumatic enough but now her estranged father is now investigating the disaster. She plunges herself into work in hopes of fighting off survivor's guilt and comes up against a horrific serial killer. There are actually more credibility leaps in this story than in his first, but Starling's story telling is compelling enough so that I forgive him totally.

Mary Monks says

What an exciting read this book was!!!!

I was wondering how the 2 seemingly unrelated incidents (the sinking of a large vehicular/passenger ferry and the brutal murders of 2 women) could possibly be linked.

The author has woven them together very cleverly.

The discovery of the murderer's identity is quiet a shock and not at all what I expected!

I highly recommend this fast-paced story!

Sandra says

This has been on my to be read pile for three years; picked up as a punt for a bit of research into something I later decided was unnecessary. So I was late to appreciate the solidity of the writing, the breathtaking impact of the opening scenes and the masterfully-handled, increasingly-knotted strands of thereafter. The characterisation is superb and the drama of the ending considerable.

Andreia Reis says

Gostei do livro!! ^_^

O inicio foi, pronto... ok... mas assim que as coisas começaram a mexer fui gostando mais.

Gostei ainda mais quando o Red apareceu com o seu obscuro dom, ai conseguiu prender-me.

E que belas reviravoltas no final. :)

Mas apesar disto tudo, não chega para alcançar o fenómeno que é o "Messias", porque esse livro...

UAUUUU!!!!

Puddle Jumper says

Starts off with a terrifying description of a sinking ferry - the murders that follow have a hard time beating that! But a fascinating story and a great read.
