



This Party's Got to Stop

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On a sunny day in July 1964, Thomson returned home from school to discover his mother had died suddenly while playing tennis. 20 years later, Thomson and his brothers are told that their father has died alone in hospital. This text works Thomson's memories into a mosaic that reveals the fragility of family life in graphic detail.

This Party's Got to Stop Details

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From Reader Review This Party's Got to Stop for online ebook

Essy Esots says

Perceptive, funny and brought back memories of losing my father slowly be degrees.
I got my local library to purchase this!

Lucy Baldock says

Rupert Thomson has a talent for dramatisation, he manages to describe and poetically tell the simplest of scenes and conversations in a unique way. I liked his writing style and I found the story quite intriguing considering the odd characters and events in this book. I did read this for my Uni course it's not something I would normally pick up and read but I enjoyed it despite that. I think it could have been cut down a little bit too but it was a good read.

Elsie says

A really remarkable memoir, strange and sad and beautifully described.

Barnaby Haszard Morris says

It strikes me that 'close to the bone' is a most efficient phrase for summing up Thomson's appeal as a writer. He cuts deep and hews as close to the truth as he can get. And never more so than here, when it would have been so easy to selectively edit the past and deliver a version that suited him. Who knows, maybe he did? But I doubt it. It just doesn't seem like something he would do.

And in getting close to the bone, he releases truths -- unburdens himself of them by homing in and digging them out. The prose style is less poetic than his novels, but no less enveloping; the themes, however, are more or less the same. People who can't trust their own senses, who struggle to get to the heart of their own existence. This time, it's Thomson himself -- and his brothers, and the mess of people in their wake -- that I feel for.

Lisa Dempster says

Dark and haunting family memoir.
Beautifully written: compelling reading.

Lane Anderson says

Rupert Thomson has an incredible talent in the craft of writing. He describes scenes - people - action - moments in creative, unique ways that conjure lucid images in your mind as you read. It was a pleasure to read just for the experience of marveling at this skill.

However, beyond the craft, the novel felt like it lacked a sense of cohesive direction. Each chapter seems jump into a different location and different time without a lot of clarity. The chapters could almost stand alone as short stories, and are only thinly linked by a thematic purpose.

By the end of the book I had mostly made sense of all the pieces I'd been given and appreciated the story; but the process of reading was only made enjoyable by Rupert's wonderful ability with words.

Nansi says

Parts of this well written memoir were so intimate I felt that we shouldn't be reading it-it was too personal and emotive. Having said that there are also wonderfully funny episodes that will stay with me and made me laugh out loud eg when they have large smokey bonfires its actually a helicopter thats crashed.. and this happens frequently! It is a very vivid portrayal of a family dealing with death in their own way.

Kirsti says

The book was a reflective memoir of the period around the author's father's death. It examines the relationship that the writer had with his adult brothers at the time. I enjoyed the book but I felt a little dissatisfied with the ending. I understand that this was a reflective memoir but I was wanting a little more from travelling through this experience with the writer.

Phil Whitaker says

Engaging, funny, poignant - an investigation by Thomson into the forces that shaped his childhood years, and the repercussions that have played out among his family for decades. As a great fan of his fiction, this was a doubly interesting insight into some of the themes he explores in his brilliant novels.

Iain Rowan says

This Party's Got To Stop shares the cool, spare prose of Thomson's novels, but also their sense of unease and at times almost hallucinatory clarity. Thomson turns this on an examination of parts of his life, and the lives of his siblings, in this memoir.

It's not an autobiography. The book starts with the death of his mother when Thomson was young, but then jumps forward years to the death of his father. Thomson returns from Berlin to the family house in

Eastbourne, and ends up living in the house with his two brothers for months, drinking, falling out, coming to terms with their father's death, drinking, smashing up furniture with an axe, working their way through his medicine cabinet, and making arrangements for the house and everything in it.

Although the book is centred around two deaths - and, because it was sudden and young, the death of his mother runs through the book more profoundly than the death of his father - it's not a constantly grim read. Thomson explores grief with his usual attentive and precise understanding, but there's a lot of laughter to be had in his equally precise dissection of the craziness at the heart of so many family relationships, and of the odd relations that populate every family tree.

In the aftermath of his father's death, Thomson and his brother Ralph fall out, and don't speak for over twenty years. The last part of the book sees Thomson getting back in touch, and visiting his brother in Shanghai. There are no neat, all-wrapped up endings in Thomson's books - he's not that kind of writer - and the same is true with *This Party's Got To Stop* - but the reunion with his brother wraps around Thomson's searching (with no particular thing to really find) for his mother in a way that colours everything that you have read to that point.

Thomson writes that at the time he wanted to follow Tobias Wolff's advice: "Catch yourself in the act of being human." He did, in a way that few writers can.
