

# FREE THE LAST FINAL GIRL PDF



Stephen Graham Jones | 216 pages | 30 Sep 2012 | Eraserhead Press | 9781621050513 | English | Portland, OR, United States

## **The Last Final Girl by Stephen Graham Jones**

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All the kids jump off a perilous cliff into a shallow river as a rite of passage. The sheriff is a local celebrity. You know this town.

You're from this town. Zoom In: Homecoming princess, Lindsay. She's just barely escaped Life in a slasher film is easy. She's just barely escaped death at the hands of a brutal, sadistic murderer in a Michael Jackson mask.

Up on the cliff, she was rescued by a horse and bravely defeated the killer, alone, bra-less. Her story is already a legend. She's this town's heroic final girl, their virgin angel.

Monster Vision: Halloween masks floating down that same river the kids jump into. But just as one slaughter is not enough for Billie Jean, our masked killer, one victory is not enough for Lindsay. Her high The Last Final Girl is full of final girls, and she's not the only one who knows the rules of the game. When Lindsay chooses a host of virgins, misfits, and former final girls to replace the slaughtered members of her original homecoming court, it's not just a fight for survival-it's a fight to become The Last Final Girl.

Get A Copy. Paperbackpages. More Details Original Title. Texas United States. This is Horror Award for Novel Other Editions 3. Friend Reviews. To see what your friends thought of this book, please sign up. To ask other readers questions about The Last Final Girl please sign up. Lists with This Book. Community Reviews. Showing Average rating 3. Rating details. More filters. Sort order. Start your review of The Last Final Girl. Jun 02, Joe Valdez rated it did not like it Shelves: abandoned.

Published in this love letter to slasher movies was a free download with Amazon Prime. Like disco, I grew up on the genre, The Last Final Girl being the progenitor and a handful of copycats noteworthy for varying the formula in interesting ways.

Like disco, the slasher movie largely The Last Final Girl out in the early '80s, which hasn't stopped authors who grew up on them from styling slasher novels that are either wall-to-wall with to My introduction to the fiction of Stephen Graham Jones is The Last Final Girl.

Like disco, the slasher movie The Last Final Girl died out in the early '80s, which hasn't stopped authors who grew up on them from styling slasher novels that are either wall-to-wall with tongue-in-cheek gore, or obnoxious pop culture references. This novel is 2 and a floating pool turd at that. Let's run down the things that make this the biggest bag of odorous excrement I've ever downloaded, shall we? Jones writes as if jotting down a transcript for a movie playing in his head.

I thought maybe this would turn out to be a student film experiment and the prose would kick in at some point, but it never did. We linger. It's all the Golden Age slashers, and beyond, and before, and besides. A horror The Last Final Girl, so complete it hurts.

Like transcripts, I often found it difficult to follow what the fuck was going on. Jones' reliance on smart aleck shot descriptions or film editing flourishes to try to tell a story completely alienated me. The jokey 'tude that hangs over every sentence. Jones dumps an entire Blockbuster Video card's worth of film references onto the reader-- The answer comes The Last Final Girl the stall: "Little miss obscure reference is talking about Adrian Zmed.

She's sitting on the toilet, angling a line of smoke The Last Final Girl the levered-open window, an actual dagger in her hands. She's using it to idly carve into the stall wall, above the toilet paper dispenser. It doesn't interrupt her speech, though: "From TJ Hooker, you know? Think a slightly older Patrick Dempsey. Zmed The Last Final Girl shot every other episode, but it never really mattered Usually in the shoulder, too, just like our homecoming queen in-waiting.

Thomas Howell had a lovechild," Izzy says, not unimpressed here. I can picture Jones sitting at Tierra Madre The Last Final Girl, wearing a beanie and sipping a decaf soy latte with an extra shot and cream with the name "Spartacus" written on the cup and cackling over his PC. Bully for him. I wanted to throw his beanie into traffic while he was still wearing it. Teenagers in present day The Last Final Girl the movies, television or music of the author. Not only do these characters reference pop culture they couldn't possibly have been exposed to by high school, they ping-pong antiquated references off each other like Quentin Tarantino and his bros at Video Archives in the late '80s.

Lighten up. Joke books piss me off to no end. Now, I could see Douglas Adams standing trial The Last Final Girl writing joke books, so it's possible to craft an imaginative one while throwing out one clever witticism after another.

Once I see that the author doesn't want to be taken seriously, that he's joking, that he's gone to the page lightly, I can't take the The Last Final Girl seriously. If I can't take the characters seriously, nothing that happens matters. Humor, for me, has to be based The Last Final Girl character and grounded in some reality the writer establishes.

I don't like jokes. This novel is obnoxious as fuck. The sheriff's waterlogged Playboy. As it passes, the boys are taut on that glossy centerfold girl, her eyes smoldering up at them.

And the rest of her. Before this shitty little shuttle-fucking piece of shit airline hits the swamp, I'll share one final complaint: 5. Who's ever gazed into a body of water, noticed a Playboy magazine floating by and cracked a joke about it?

Or tried to fish it out of the water? Last I checked, porn was The Last Final Girl available on the Internet and it isn't soaking wet. This is what also drove me up the wall about this novel. What the fuck did this author imbibe and I can get some for the next holiday weekend?

He slips into a coma for twenty years and subsequently, the Scream movies deconstruct the slasher movie while the Scary Movie movies spoof those movies, but the author's bros discover the manuscript and publish it while their bro is in a vegetative state, which is an improvement on the state he wrote this fucking thing in.

I hated this novel. It is smarmy. It is lazy. Its ideas are derivative and communicated as if through a fog of antidepressants and douchebag alcoholic beverages. I've never told a reader not to read something, to give the first page a taste test and see if maybe it's me and not you, but if The Last

Final Girl comes down to spending any money or effort acquiring this one, I'd turn back if I were you.

View all 36 comments. Just to be perfectly transparent, the elephant in the room is the story's format.

## Final Girl (film) - Wikipedia

The final girl is a trope in horror films particularly slasher films. The original meaning of "final girl", as described by Clover is quite narrow. Clover studied slasher films from the 1970s and 1980s which is considered the golden age of the genre [ citation needed ] and defined the final girl as a female who is the sole survivor of the The Last Final Girl of people usually youths who are chased by a villain, and who gets a final confrontation with the villain whether she kills him herself or she is saved at the last minute by someone else, such as a police officer and who has such a "privilege" because of her implied moral superiority for example, she is the only one who refuses sex, drugs, or other The Last Final Girl behaviors, unlike her friends.

A common plot line in many horror films is one in which several victims are killed one-by-one by a killer amid increasing terror, culminating in a climax in which the last surviving member of the group, usually female, either vanquishes the killer or escapes. The final girl trope has evolved throughout the years, from early final girls most often being damsels in distress often saved by a strong male such as a police officer or heroic stranger to more modern final girls who are more likely to survive due to their own abilities.

According to Clover's definition, Lila Crane from Psycho is an example of a female survivor and not a final girl, due to her lack of moral purity, who is saved by a male Sam Loomis, not to be confused with the Halloween character of the same name at the film's ending.

Laurie Strode from Halloween is a final girl, but one that is saved by someone else also named Sam Loomis. On this basis, Tony Williams argues that, while 1980s horror film heroines were more progressive than those of earlier decades, the gender change is done conservatively, and the final-girl convention cannot be regarded as a progressive one "without more thorough investigation. The fact that she is still alive at the end of the movie does not make her a victorious heroine.

The viewers wait for a send-off or sequel bait, and are felt that they are left with an apparent victory. He notes that she does not conclude the film wholly victorious and is catatonic at the end of the The Last Final Girl.

Williams also observes that Friday the 13th: The Final Chapter does not have a final girl, despite Trish Jarvis surviving at the end. Additionally, Williams notes that final girls often survive, but in the sequel they are either killed or institutionalized. A notable example is Alice Hardy who survives Friday the 13th only to be killed in the beginning of Friday the 13th Part 2 The Last Final Girl Derek Soles argues that the tragic destiny of such final girls represents an expression of The Last Final Girl patriarchal society where capable, independent women must either be contained or destroyed.

According to Clover, the final girl in many movies shares common characteristics: she is typically sexually unavailable or virginal and avoids the vices of the victims like illegal drug use. She sometimes has a unisex name such as Avery, Chris, or Sidney. Occasionally the final girl will have a shared history with the killer. The final girl is the "investigating consciousness" of the film, moving the narrative forward and, as such, she exhibits intelligence, curiosity, and vigilance.

Another trope of slashers particularly in the 1980s is "death by sex", where sex scenes are shortly followed by violence, with the participants being murdered in gruesome ways. Buffy is a cheerleader, a "beautiful blond" with a feminine first The Last Final Girl, and "gets to have sex with boys and still kill the monster". One of the basic premises of Clover's theory is that audience identification is unstable and fluid across gender lines, particularly in the case of the slasher film.

During the final girl's confrontation with the killer, Clover argues, she becomes masculinized through "phallic appropriation" by taking up a weapon, such as a knife or chainsaw against the killer. The phenomenon of the male audience having to identify with The Last Final Girl with a young female character in an ostensibly male-oriented genre usually associated with sadistic voyeurism raises interesting questions about the nature of slasher films and their relationship with feminism.

Clover argues that for a film to be successful, it is necessary for this surviving character to be female because she must experience abject terror, and many viewers would reject a film that showed abject terror on the part of a male. The terror has a purpose, in that the female, if she survives, The Last Final Girl "purged" of undesirable characteristics, such as relentless pursuit of personal pleasure. While the character Mari Collingwood in the original version of the film The Last House on the Left has been viewed as primarily a victim, the remake of the film portrays the Collingwood character as more aligned with the "final girl" archetype.

An early example of a "final girl" can be found in the film Black Christmas where Jess Bradford played by Olivia Hussey is a well-developed character who refuses to back down against a series of more or less lethal male antagonists. Sally Hardesty from The Texas Chainsaw Massacre created by Tobe Hooper and portrayed by Marilyn Burns has been regarded as one of the earliest examples of the final girl trope. Tony Williams notes that Clover's image of supposedly progressive final girls are never entirely victorious at the culmination of a film nor do they The Last Final Girl to eschew the male order of things as Clover argues.

He holds up Strode as an example of this. She is rescued by a male character, Dr. Samuel Loomis in the ending of Halloween. Before the release of Alien 3 Clover identified Ellen Ripley from the Alien franchise as a final girl. Elizabeth Ezra continues this analysis for Alien Resurrection arguing that by definition both Ripley and Annalee Call must be final girls, and that Call is the "next generation of Clover's Final Girl".

In Ezra's view, Call exhibits traits that fit Clover's definition of a final girl, namely that she is boyish, having a short masculine-style haircut, and that she is characterized by in Clover's words "smartness, gravity, competence in The Last Final Girl and other practical matters, and sexual reluctance"

being a ship's mechanic who rejects the sexual advances made by male characters on the ship.

However, Ezra notes that Call fits the description imperfectly as she is a gynoid not a human being. Christine Cornea disputes the *The Last Final Girl* that Ripley is a final girl, contrasting Clover's analysis of the character with that of Barbara Creed who presents Ripley as "the reassuring face of womanhood".

Cornea does not accept either Clover's or Creed's views on Ripley. While she accepts Clover's general thesis of the final girl convention, she argues that Ripley does not follow the *The Last Final Girl* of the slasher film, as *Alien* follows the different conventions of the science fiction film genre. In particular, there is not the foregrounding in *Alien* as there is in the slasher film genre, of the character's sexual purity *The Last Final Girl* abstinence relative to the other characters who would be, in accordance with the final girl convention, killed by the film's monster "because" of this.

The science fiction genre that *Alien* inhabits, according to Cornea, simply lacks this kind of sexual theme in the first place, as it has no place in such "traditional" science fiction formats. The character Ginny Field from *Friday the 13th Part 2* has often been viewed as an example of the trope.

Voorhees's authoritarian role to survive. Although circumstances necessitate this, she clearly uses her enemy's strategy to become a phallic mother herself. This posture really questions the positive image of the Final Girl. She's more resourceful than Alice and nearly upstages even Laurie Strode during the film's tense finale, wherein she brazenly dresses up as Jason's dead mother and starts barking orders at the confused serial killer.

Where the makers of its predecessor introduced Alice as she prepared cabins while dressed in denim jeans and a shapeless lumberjack shirt, the sequel's conventionally attractive lead is established immediately as combining masculine traits with feminine attributes.

Ginny exits a battered VW bug in a flowing fuchsia skirt and a low-cut t-shirt. Kearney points to the character of Sidney Prescott in the *Scream* franchise. One of the final girl stereotypes was that the final girl is supposed to be a virgin, but the *Scream* films challenged that by allowing Prescott to survive until the end — even after *The Last Final Girl* sex.

Characters in the horror film *The Cabin in the Woods* explicitly discuss Dana's role as the final girl after a zombie attack on her and her friends; characters also discuss the final girl trope as a required aspect of the annual human *The Last Final Girl* ritual that mirrors various horror film traditions, rituals that are actually attempts to appease "the Ancient Ones," powerful demons who would take over the world if not appeased in such a manner.

Heyes from the slasher film *Terrifier* has been observed by some *The Last Final Girl* to be a darker depiction of the "final girl" archetype. Having been driven insane by the events in the film, Heyes becomes a killer herself. From Wikipedia, the free encyclopedia.

For other uses, see *Final girl* disambiguation. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources.

Unourced material may be challenged and removed. February Learn how and when to remove this template message. Main article: Mari Collingwood. Main article: Jess Bradford. Main article: Sally Hardesty. Main article: Laurie Strode. Main article: Ellen Ripley. Main article: Ginny Friday the 13th. Main article: Sidney Prescott. Main article: Victoria Heyes. Main article: Tree Gelbman. Princeton University Press. *The New York Times*. Retrieved *The Last Final Girl* 24, October 2, Retrieved April 28, University of Texas Press.

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Her story is already a legend. She's this town's heroic final girl, their virgin angel. *Monster Vision*: Halloween masks floating down that same river the kids jump into. *The Last Final Girl* just as one slaughter is not enough for Billie Jean, our masked killer, one victory is not enough for Lindsay. Her high school is full of final girls, and she's not the only one who knows the rules of the game. When Lindsay chooses a host of virgins, misfits, and former final girls to replace the slaughtered members of her original homecoming court, it's not just a fight for survival-it's a fight to become *The Last Final Girl*.

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Fans have long marveled over that post-apocalyptic landscape-a flooded earth filled with strange and terrifying Highways to Hell. Let me unequivocally state that Bryan Smith creates the most fantastic, sick, demented and twisted Let me unequivocally state that Bryan Smith creates the most fantastic, sick, demented and twisted characters in The Last Final Girl fiction today. I haven't had this much fun watching terrible stuff happen in a long time. Jesus Freaks. For God so loved the world that he gave his only two begotten sons.

Ocean of Lard. You're on the run from the cops and need a place to disappear somehow. Luckily you happen across a secret ocean in the middle of Wyoming. An undiscovered world of zombies and pirates that, according to maps, couldn't possibly exist. Pus Junkies. Kip has the worst case of acne that anyone has ever seen. Zits cover his Zits The Last Final Girl his entire body; his skin is aflame with bright red, pus-filled sores.

He has become an outcast in his school and the other kids call him Scary People. Kind of like what might happen if Richard Brautigan had been hired to co-write an Kind of like what might happen if Richard Brautigan had been hired to co-write an episode of Adventure Time. Scary People is playful and painful and surreally real, and great fun to read. Eraserhead Press.