

FREDDY vs. JASON vs. ASH #2 COMMENTARY



Participants:

Jason Craig (JC)
Jeff Katz (JK)
James Kuhoric (JAK)
Thomas Mason (TM)
Scott Peterson (SP)
Joe Rybandt (JPR)

Prepared by James Kuhoric

Welcome back to the Freddy vs. Jason vs. Ash “directors’ commentary.” When we last we met, the stage had been set for the horror event of the year. Ash has just arrived in Crystal Lake to clean up the struggling Housewares department of the new Super Mega Ultra S-Mart warehouse store. Unknown to him the nightmare monster, Freddy Krueger, is clinging to life by inhabiting the darkest corners of Jason Voorhees’ rotted brain. Using his own brand of black humor and charismatic persuasion, Freddy has been subtly directing Jason to find the Book of the Dead, Necronomicon Ex Mortis, and bring it to him. Deep inside the blackened fleshy pages of the book are demon resurrection passages that will allow Freddy to be reborn with newfound powers and be free of his prison inside the Jason’s warped and twisted mind.

That’s where issue number two picks up and our cast of creators and contributors are here today to give you even more behind the scenes insight into the original movie pitch, the comic book, and the upcoming trade paperback collection. Our cast of creepy characters – Jason Craig (artist), James Kuhoric (writer), Scott Peterson (executive editor / Wildstorm), Joe Rybandt (executive editor / Dynamite Ent), and Jeff Katz (Original FvJvA writer and Fox VP) – are back, giving us their personal thoughts about every aspect of the comic book and how it would have translated into movie format. This “directors’ commentary” is a way for all the creators involved with the collaboration to talk directly with the readers about our opinions of the story and what led us to this point.

Grab a copy of the Freddy vs. Jason vs. Ash #2 comic and join our bloody book club as the creators take you page by page through the rising body count and fill in the blanks on how this mega event became a reality.

Page 1
Panel 1

JAK: Welcome to the Crystal Lake Super Mega Ultra S-Mart – that’s right, “shop smart, shop S-Mart.” Our boy Ash has just shown up and is here to straighten up this one Housewares town. We have Ash arriving with his patented guitar case (home to his trusty chainsaw not a six string) reinforcing his “kingly” image and giving him a bit of that “Ash” mystique. But what do we have here...a sweet little posse of Crystal Lake college town girls? Jason Craig knows how to draw the ladies with a healthy dose of sex appeal. Even in the dead of winter here in Slasherville, USA, these little minxes project their own brand of “kill me now” attitude and sass.

JC: This whole book really made me realize one thing. As an artist you think, “wow, snow is the greatest setting for a lot of grizzly murders. You know, red on white, awesome color pallet, it is great.” But it isn’t. I consider myself a very logical person. The one thing I have always tried to do, is make it real. So I try to apply my logic. This is what I’ve figured out. Drawing snow is great for the color and contrast, but now we have the logical problems: footprints everywhere, hot girls in 25 lbs of winter wear. Ok, Tom...but that’s not my point...I was really having a tough time trying to draw sexy for one. In your normal slasher flicks, you have your moments were teens sneak off for a quickie in the woods, or girls walk around half naked, lots of easy moments, right? Well, I live where it gets cold and trust me when its -10 degrees out, I don’t have a romantic bone in my body. In fact the thought of going outside is an evil thought period. So needless to say, I fought that demon in this book, and later on in the story, Ill point out a place where I actually called Scott Peterson and James both, saying “who would do this in the dead of winter,” but more on that later.



JR: A fantastic opening shot from our creative team. Snappy patter from the writer and a fabulous opening image from our art team. We’re off to a good start here after an awesome opening issue. Life is good... for us. For Ash? Not so much as we’ll see...

Panel 2-3

JAK: Tell me you can see what’s coming for these three girls. I mean, come on, the lead girl’s name is “Paris.” You know she’s gonna bite it one way or another.

JK: Amen to that. Voorhees is striking a blow for all the anti-Hilton forces out there.

JC: Yes, I have to admit, there was a quick second where it was really tempting to draw a likeness, but then it would look like we was out to kill “Paris”...

Panel 4-6

JAK: Ahhh, yes, the Assistant Night Manager, Reginald. This guy seem familiar yet? He’s a culmination of several ass-wipe bosses that I’ve worked for over the past two decades of wage slave labor. Savor it...you know his time is limited... The funniest thing is that a friend of mine actually asked me if Jason modeled the Reginald character after me. Lucky for that guy, I’ve got a good sense of humor, and it was only a broken arm he got for the comment. What? It’ll mend.

JR: I like his sweater vest. No really, I do. Argyle is so in this year it’s not even funny.

Page 2
Pane1-2

JAK: This sequence actually isn't in the movie treatment. We felt that issue two needed to have a little action from the get-go. There is a lot of set up here to establish the relationships with Ash and the S-Mart kids, and we felt like the book really needed a "grab-ya" sequence to kick things off. Scott actually had the idea of giving Jason a chance to add to his body count before we dive into the S-Mart sequences. And it also gave us a chance to get Ash into the action since he was the narrator through our first issue.

JAK: Oh yeah, I loved the "discount store Elvis" line, too. Hey, give the girl some credit, she got off a zinger before...well...you'll see...

JK: Maybe she confused Evil Dead with Bubba Ho-Tep?

Panel 1

JC: Curious, how many Nightmare on Elm Street fans caught that address I put on the S-Mart building.....I always try to throw in little Easter Eggs where I can...and this was one of those.

Panels 3-4

JAK: Freddy is back up to his usual tricks playing around with Jason's mind. Look – it's not like Jason really needs a lot of help to get motivated to kill a group of teenaged chicks...it's kind of what he does. The sequence with the girls seductively dancing around with Freddy faces was unconsciously influenced by one of the first R-rated movies I saw growing up. There is a scene in Bachelor Party where the main character (Tom Hanks) is deciding whether or not to cheat on his fiancé and he sees several different characters' faces on the hot chick's body as he makes up his mind. I keep seeing his goofy brother's face looking down saying "are you crazy, look at my t@ts" when I see this sequence. What can I say...I'm a guy, its pretty much all we think about.

JK: I believe the exact Bachelor Party line is "Rick...Make love to me...PLEASE!" I'm just glad you didn't include any homage to "Nick the Dick" or the mule scene.

Page 3
Panel 1

JAK: Oh! You can always count on the two Jasons (Craig and Voorhees) to provide a nasty surprise for the readers. I originally thought we'd see a downward chop that cut poor Paris in two, but the waist dismembering sequence is even better than I'd hoped for. Check out the rotation of the torso from the legs – you can just see the power in that stroke. The two screaming girls in the foreground really added to the framing of this sequence. This looks exactly like we'd want to see it on film. Bravo!



JC: I was happy with how this page came out. I will say in writing this, working on the forth issue...I have made a few personal comments to my fellow co workers. 1: "you will note through all the books, Jason really starts getting brutalized. Especially starting in #3 (giving you all something to look forward to), and really since we saw Laurie take a power saw to him, I've tried to keep all his wounds intact. Kind of paying homage to Friday the 13th VII. In that movie they really tried to show all the wounds Jason had on him from all the films. Before that Jason gets tore up...next scene or next movie...he's in a different outfit...or it looks as though he has never been touched. On that note, I'm going to derail a second. Through this book, you realize movies, art...etc....things are put in a scene because it looks good. Not because, as I said before it's logical....but, where does Jason keep getting candles from? Those for one I burn all over the house....I see him getting new candles at his rate of burning them at least every 2 days. Or his new boots that always fit...at least we know he smart enough to tie shoes. Lol Anyway, wounds, I've really tried to keep his wounds intact and by the end of issue #3 I finally had to print out a guide, or a figure that had all of Jason's wounds marked so I wouldn't forget.

The second thing is I can't tell you how many people I've brutalized just in the first 3 books. It's really starting to become both a challenge on how many different ways you can cut limbs off of people, yet even more scary is how easy it is becoming to do.

JR: Great mood on this page and another out of the park shot from Craig and Mason. Love the glint in Jason's eye in the last panel. "I spy with my little eye... a Freakin' murdering dream-psycho!"

Page 4 Panels 1-3

JAK: Wow! The force of the noggin knock is just plain brutal. In the script we asked Jason to have the collision visibly show the girls skulls being crushed. Perfect execution in more ways than one. And in the third panel, as the two dead tramps' hair slips through Jason's bloody hands we see the old lady lose her groceries and fall to the ground screaming. If we had more time...she'd be next. But Jason's got a job to do here. So she'll live to hit the early bird special at the S-Mart Snack-eteria again...

Panel 1-2

JC: I really liked these panels. I really fought them because I couldn't get the 'force' right, or the power. How I handle pages, or scenes...when they don't look right I try it for real. OK....NOT THAT REAL, but seriously, artists out there, draw from life. Even if you're drawing a cartoon mouse at a theme park, he is still based in a reality with bones, and structure, and weights. So In my office, I have a HUGE Friday the 13th collection, full Nightmare on Elm Street collection from fedora to metal glove, but I also have mannequin heads, etc. What I realized was this. When I held out 2 heads in front of me by the throat, arms extended out, in pretending I was in that situation, I realized that about half way into the head slam, my hands naturally went from the throat to the side of the head. A light bulb went off (20 watt max). That was my hiccup...to really show the force of these to heads slamming together I had to move Jason's hands. Really that was all I did different, and then it worked. I've found more times that its usually just one little thing on a piece that throws it off, but finding it is the trick.



JR: Have I mentioned how good Jason and Tom are as a team? Everything about this page sings glorious and bloody violence and these two are pulling it off and making this book as “cinematic” as it needed to be...

Page 5
Panels 1-6

JAK: Years of fighting Deadites and getting the short end of the stick have honed Ash’s reflexes. What? It sounded good, didn’t it? Look, he’s used to sh*t hitting the fan and getting out of the way before it can blow back into his face. That’s why he dives into action so quickly. Whether it’s a Deadite in the Unmentionables Aisle or a Senior S-Marter looking for the gallon prune juice jug, he’s ready.

Panel 1

JR: On my Christmas list this year? An argyle sweater...

Page 6
Panels 1-3

JAK: Typical, just typical. Ash is on the scene to save the day and local law enforcement is more interested in giving the Chosen One a face fulla cop car than actually finding clues on the scene.

Panels 4-7

JAK: There’s a LOT of set up here over the next few pages. Yes...I do my best “BMB” impression here with the word balloons but I figure we get it out of the way now and it saves more room for Jason and Tom to tear it up on the action sequences. As we got into the meat of this series, we found that it really could have been 8 issues to give us all the room we needed to expand some of the sequences. If we ever get to see this as a movie, I hope they make it at least two hours so we can enjoy all the nuances that we had to keep tight in the comic series due to space constraints. There is a lot of room to really develop this into one of the all time classic horror movies.

JR: This is what’s known in the business as a “writer needs to get some attention too, so he piles on the words” page. I keed, I keed...

JAK: Now if I can just get them to pay me by the word...heh.

Page 7
Panels 1-8

JAK: Jason Craig wanted to kill me for penning in an eight panel page. And having seen what he is capable of on the pencils...that had me more than a little worried. I hate cramming all that here, but there was so much to cover in this issue that some sacrifices had to be made. But overall I was really happy with what he was able to do in such a small area with so much dialogue. The expressions on the S-Mart crew’s face as they make fun of Ash are perfect and you get a real sense of who these kids are. Jason really has a grasp on their personalities. I especially like his portrayal of Caroline. She’s a dreamer and a good kid. Carrie’s the kind of girl that believes fate plops someone like Ash with his crazy stories of time travel and fighting demons into your life for a reason. Well, a reason other than pillow talk time anyway.

JC: Not kill...break a limb or two maybe...but it will heal, as you said before. I will say these pages were tough on the exposition, but I tried to make the best of it. I’m still new, and even though I have probably 500 pages under my belt from jobs to submissions, you find you do a lot of action. You rarely see samples or what not of people sitting drinking coffee watching TV for 3 pages, so with this being a ‘action’ heavy story, yet still have a character story as well...packing it all into 6 books really is a feat and as James said, you have a few pages here where we’re setting up all the dominoes to fall later, and it begins to become tricky in that balance of making someone tell you their life story, yet at the same time make it

look cool.....and still leave room for all the word balloons. I was pleased in the end....but was nervous going in.

ALSO - these pages with all the exposition really became a testing ground for me drawing Ash. The one thing I realized early on is that, Bruce Campbell almost naturally is a caricature of himself. I tried a lot of approaches. I remember once just flat out tracing his face, and it still didn't look like the Ash we see in the comics. I really had to find a grove that looked like Ash but didn't take away from the reality that Freddy and Jason live in. The Evil Dead films come from the Sam Raimi, 3 Stooges world. Sam, Bruce...huge, huge, Stooges fans, slap stick, etc...and so a lot that works in Ash's world doesn't work in Freddy or Jason's. When I drew Ash, to really look like Ash, suddenly it looked like Who Framed Roger Rabbit. Suddenly I had this cartoon character walking around in the real world, yet I knew really drawing Ash wasn't working either. So in this issue we really see Ash come into his own. Taking the real Bruce Campbell look, but exaggerating slightly on his chin, and his facial expressions seemed to work out to the perfect mix.

JR: Ok James, we get it... enough with all the pretty words, let's get back to the killing!

JK: Jason and James really nailed this stuff here. One of the original ideas when we first started talking about FvJvA was that Ash would, in many ways, come off similar to the Crazy Old Coot from Friday's I and II to these kids. In their eyes, he's just another in a long line of crazies convinced Crystal Lake has a "death curse." Obviously, Ash is proven right before too long, but they really got the intended vibe as Ash is screwed with here.

Page 8 Panels 1-5

JAK: With smart-ass kids like Raoul and Jarvis, you had to see this coming. "Let's pull a prank on the old fart." He came to Crystal Lake to find monsters, so they stage their own Jason Voorhees attack for sh*t's and giggles. Gonna call the old man out on his bullsh*t stories...except Ash isn't full of it, he's the real deal.

Page 9 Panel 1-3

JAK: How many panels does it take to kick the crap out of a snot nosed kid? One...a two...a three. Check out the toaster cord Ash is using to choke out the punk kid. What? Aren't these teenagers used to being "toasted?" Hahaha...I love it.

Page 10 Panels 3-5

JAK: When I wrote this sequence we were looking for a way to communicate to the readers how Freddy was influencing Jason to retrieve the Necronomicon for him. Having established in FvJ that Jason's "inner self" was really just a scared little mentally retarded boy, it seemed like the perfect vessel for Freddy to win over. That's where the idea of him reading a Necronomicon story book to lil' Jason came from. Jason Craig and Thomas Mason knocked this sequence out of the park. The whole "Norman Rockwell" vibe of this sequence is amazing. This is one of the best pages in the entire book. I would love to see this on film. You know that Robert Englund would play this scene to perfection.



JC: I would have to chalk this page up in my top three FvJvA pages to date. Actually taking into account issue #3, I'd have to say top four (another teaser), but I really got into this scene. Just the sheer creepy humor of it. I really try to keep Freddy more like Wes Cravens version of Freddy and stay true to a lot of what they did in Freddy Vs Jason. Wes never did figure out how they took this child murdering psycho that he created and made a complete clown out of him, but you have to also think about how much fun it is to really mess with people in a world where you can do anything. In Freddy Vs Jason, we saw Freddy messing with people, but it was back to his old school tricks. Luckily we never saw Jason on the witches broom as we had in a prior film. So for this scene, I wanted it to be over the top, but still based in that creepy reality. I think what Tom added to the scene was just phenomenal. When he told me he had this idea for faces coming from the fire...I was like, "yes!" And the spit balling of ideas began, when Tom came back a few hours later he just blew me away with what he had done to page ten. Tom really got into and connected with that scene.

JK: Jason even nailed Robert's expressions here. It feels like Englund is leaping off the page.

Page 11
Panel 1-5

JAK: Jason has his marching orders and heads out to get that book. But just like Homer Simpson, our boy gets distracted by the shiny objects pretty easily. Tromping over the river and through the woods, Jason spots a group of holiday carolers tuning up one last time for their big gig. I guess they didn't see the prominent "do not enter" sign posted here in the woods.

JC: I really saw this as another logical situation. You see in the films, the locals don't acknowledge Jason exists, but they also don't go out of their way to disprove it either. No one wants the job of going into the woods to tear down that cabin. It's almost like you can see a couple guys working for the county going into the woods to put a sign up - "There it is. I dare you to go in it. I'm not going in there. You go in it. You dare me to? Yea, I dare you." (snap) "You hear that? Yea, just put the sign up and lets go..."

I just saw the humor in the fact they put the sign up so if your dumb enough to get that close to the rumored cabin, and sh*t hits the fan, don't call us, we warned you.



Page 12
Panel 1

JAK: That's OK...Jason will make sure these holiday merrymakers get the point of the sign...literally. Scott Peterson lobbied hard to use this image for the Wildstorm Christmas cards for this year. Unfortunately for him, they had already settled on a different one before this was available. Guess we'll have to save it for next year.

JC: This is another in my top three or four pages so far. I really spent a few hours flipping through old Christmas cards, and was thinking, "awe, this is sweet, all it needs is a 6'5 retarded hillbilly Mongoloid in a hockey mask impaling someone." That's Christmas the F13 way!

JR: Another fantastic page where the whole team brings their full strength to bear... great imagery and spot-on Freddy and Jason in this Christmas card from hell... Nothing brings out the sparkle in a Christmas tree like an impaled caroler spilling her lifeblood out onto a fresh coating of snow!

Page 13
Panels 1-2

JAK: Classic F13 kill here. You have one victim on a sign post spear, why not pin her to another one with the same spike? I love it! And the mock intimacy of the carolers as they get nailed together (hold your tongue) against the tree is priceless.

Panels 3-4

JAK: Jason finishes off the other singers in a grisly beheading. If I didn't know better, I'd be a little worried about where Jason Craig gets his reference. You'd think he's seen or done this before... The last panel is a perfect ending to this holiday slaying sequence. The three recently decapitated singers find their severed heads lovingly placed in a semi-circle around the hymnal they shared in life. A perfect picture of F13 yuletide revelry. Next time they'll think twice about telling Jason Voorhees that they "won't go until they get some figgy pudding."

JR: As a kid growing up in suburban Chicago, I spent many a class trip at the Museum of Science and Industry. In those hallowed halls, they have actual human bodies, all sliced up (down the length of the bodies) and encased in Lucite. This scene? Reminds me of that... I can attest to the lifelike nature of those cuts and myself have some concern about Craig's "extracurricular" activities... But as long as he keeps making those purty pages, we'll look the other way...

JK: The Carolers sequence, to me, is the gift that keeps on giving. I hate Christmas music. Not entirely sure why. But that's very much where this scene came from. As I'm sure James can attest, writing genre scenes and kills is a great way to get some catharsis from the things that drive you crazy in everyday life. Or maybe I'm just a Scrooge...

JAK: What are you saying...that all those S-Mart bosses I keep killing are somehow symbolic of other real life thoughts I've had? I have no idea what you're talking about...heh.

Page 14
Panel 1

JAK: Someone's got some inadequacy issues...I love the snow bunnies in the Chain Lighting Saw display.

Panels 2-4

JAK: Jason Craig strikes again. Bree is smoking hot from the first panel with the lollypop and the one liner. Fans of AOD will recognize the "Beaver Scouts" from some of Ash's previous exploits in the comic series. In fact he dismembers a group of Deadite Beaver Scouts way back in Shop 'Till You Drop Dead (now available in handy trade paperback format). Hey, Ash is a "man's man." Can any of us truly say that we haven't been twirled around the little finger of a sexy girl before? I think not...it's just a question of how many times you fall for it. Some of us never learn that lesson.



Page 14

JC: This page was a page where I took a lot of what I hear from actor friends, and that is, find a prop. It's so much easier to do a scene with a prop then selling the scene just standing there, or gestures. Looking back, I should have made it a candy cane, but hey, it works...lol.

Panel 5

JAK: I like the little touches that Jason puts into the panels. The look on Caroline's face is a bit of curiosity and a tad of jealousy. Really perfect execution as she watches Ash get worked by hot chick.

Page 15

Panels 3-5

JAK: Once again Ash gets the short end of the stick. He picks up the tab and the ends up the butt of the joke. Right here we establish that these punk kids deserve whatever slashing Jason has in mind for them, especially Bree's dick-head boy friend. We've got some "special" plans for that little prick.

JC: I was happy because in issue #1 I got to draw Ash's car. My background before comics was everything from Car clubs to Nascar designs, for promotional use, and I even dabbled some in gigs that dealt with house designs, so you will probably see me jump all over scenes in this series where I can draw houses/buildings and cars, and being a motor head myself, you'll see some of the ones I like (or at least the ones I think these kids could afford...lol).

Page 16

Panel 14

JAK: "Hey, let's all go spend the night in the old Voorhees house before they tear it down." What a bunch of dumb-asses. They think they're in for a night of drunken debauchery but something tells me it won't be a "happy ending" for these ass-clowns.

JC: This was where I mentioned before my logic got me in trouble. I answered my own question by referencing Jason Goes to Hell. In that film we got to see the Voorhees house for the first time, and I really went out of my way to keep it authentic to the film, but more than that, I noticed for an abandoned house, they kept the lights on, in the movie. It was that logic that I had to use, because who wants to have a sleep over for booze and sex in the middle of winter in an old cold house? So, I went with the back story they used in JGTH, and that was, it's still being heated, and lit. Once I figured that out in my head, I really went to town trying to give the Friday the 13th fans another look at the Voorhees house, and I really pushed to keep it as close as I could to the real place.

JAK: I'm guessing there is a generator...or a really generous electric company behind the scenes providing all that free Voorhees power. And judging by what my electric bill just came in at, I betting on the generator. The electric company better hope I don't send Jason after them next. Greedy b@st@rds.

Panel 5

JAK: Something about Jason playing peeping Tom in this panel cracked me up.

JR: Things are heating up, kids, cover your eyes!

Page 17

Panels 1-3

JAK: Ash shows up at the old Voorhees house in search of the Necronomicon and finds out the punk kids are here too. Great...another thing he has to deal with. If you were looking for a demonic book at the house of a notorious immortal slasher, where would you start? The "fruit cellar," of course. In a nod to the

classic Evil Dead / AOD trilogy and the Jason Goes to Hell sequel, we buried the book in the earthen floor of the cellar. Ash sums it up with a perfect quote, "...it's always in the fruit cellar. Goddamned book."

JK: This was a brilliant addition not in the original treatment. The idea of the book being buried in the fruit cellar a la Evil Dead totally cracked me up when I saw it realized. Just a terrific idea on James' part.

Panels 4-6

JAK: Over the next four pages we have several sequences that show you what is happening with Ash and Jason simultaneously. I really like the parity of this framing sequence with Ash looking for the book unaware of the killing going on just one floor above him. And I can image this happening on film as he hears the thudding and moaning from above, mistaking the killing for the sounds of exuberant sex.

Page 18 Panels 1-2

JAK: "Furious" and Becca bite it first. You know the horror rules, friends go first saving the biggest jerk and hottest chick for last. In the script, we called for Jason to grab Becca and "break her in half." I originally was thinking Jason would snap her spine over his knee, you know, like "Bane breaking Batman." But Jason Craig actually came up with a more innovated death literally pulling her apart at the waist. I can honestly say I've never seen that before in a comic or movie. Nice.

JK: I'm laughing out loud at the "Bane breaking Batman" analogy. I would've also accepted killings in the style of "Magneto pulling Adamantium out of Wolverine," "Max shooting Ted Kord," or "Sharon Carter assassinating Captain America."

JC: This was all very tricky grounds. We all know the Friday the 13ths and Nightmare on Elm Street films have their share of T & A, but it's something you don't see in the Evil Dead, AOD films. Now there is a sex scene in AOD, but you have to have the bootleg directors cut (which I have) to see it. Even then, it's heavy on the shadows to not show the naughty bits, which is what I decided to do here. Find a way to imply sex without showing it, but the one thing I never took into consideration is that, yes I can show them covered in shadows having sex, but what do I do when we have an in-your-face kill, and I already established they're necked? Lol

Panel 2

JAK: Watch those wandering hands, Jason...

Panel 5

JAK: I love it! Gives new meaning to "I'm squishing your head, I'm squishing your head," from Kids in the Hall fame.

JC: Actually, I put this shot in, to pay homage to a scene the censors would not let be in Friday the 13th VII. We see a moment where Jason crushes the man's skull, but it's a quick scene and in the raw footage we get to see hints of how graphic it would have been. So I took what was already attempted, and tried to bring it back, but with more gore.

Page 19 Panel 3

JAK: This is a perfect Rami-esque shot. We see Bree and her beau going at it hot-n-heavy from the worm's eye view between Jason's feet. And the full length mirror in front of the two reveals our killing coming up from behind...

JC: Again...almost naked....lol, but come on, what dude would have a smoking hot girl on top of him and still have his pants on?

Page 20
Panel 1

JAK: Ouch! Someone just got "nailed." Ash realizes that the orgy upstairs is one you don't want to be a part of. This is the wake up call. Ash dives into action hoping he can save the hot chick even though she played him.

Panel 21
Panels 1-3

JAK: Ash finds Bree still alive. This first sequence would play out as a "jump out of your seat" moment in the theatrical version of the comic. A nearly naked and clearly in shock Bree lands on Ash and gets a quick sugar smack from our hero.

JK: Gimme some sugar, baby!

Panels 4-5

JAK: Ash's first encounter with Jason goes about as well as you could hope for. Right now, he thinks that Jason is just another Deadite. And Ash knows how to deal with them. Using the boomstick he slows Jason down enough to get the girl and make a run for it.

Page 22
Panels 1-3

JAK: Our hero gets to the car but...the damn thing won't start. What do you want, it's a thirty year old car that's seen better days and it's the dead of winter. Are you really surprised it won't turn over?

JR: I hope Ash's heater works, because Bree's gonna be mighty chilly wearing just that ol' sheet...

AOD comic fans will recognize the S-Mart Price Slasher logo on Ash's keychain from AOD: Shop 'Till You Drop Dead. As Ash and Bree try desperately to get the car going, Jason appears in the doorway to make his relentless approach. You know when you hear the "Ch-ch-ch, Ah-ah-ah" that someone's gonna be dying soon.

Join us later this month for the roundtable discussion of Freddy vs. Jason vs. Ash #3. Happy Holidays to all from everyone here at Wildstorm and Dynamite!