

DOUG JONES IN FEAR ITSELF

Episode #1:9 'Skin & Bones'

What the critics said ...



"What makes this episode really work is the incredible Doug Jones. If fellow *Hellboy* star Ron Perlman is this generation's Boris Karloff, then Jones is most definitely our Lon Chaney. Doug absolutely owns this role, his performance shining through the very subtle prosthetics and makeup. It's clear that this man is more than just a guy with foam latex stuck to his face. He's a very rare kind of actor who understands makeup as a tool, and works with it instead of around it. He shifts effortlessly between creepy, scary and physically imposing, transforming himself from the inside out, changing even his voice."

ICONS OF FRIGHT NEWS *Jay Alvino*



"In *Skin and Bones*, a wealthy rancher (the truly awesome Doug Jones) returns from a week lost in the mountains and he's barely alive. Living up to the title, the rancher looks like the walking dead. Even his family is kind of terrified of him and the doctor says his survival, after ten days in the wilderness, is a miracle.

"There are moments in *Skin and Bones* where [*director*] Fessenden's skill shines through. There's a shot with an emaciated Grady at a barn door that I particularly loved. And Doug Jones simply rules. He's become one of the most interesting physical presences in film, stealing scenes as the *Pale Man* in *Pan's Labyrinth* and *Abe Sapien* in *Hellboy*. His riveting physicality nearly makes *Skin and Bones* worth watching and anyone who enjoys this hour of horror television is going to do so largely for what Jones brings to the piece."

THE DEADBOLT TV REVIEW *Brian Tallerico*



"*Skin and Bones* has a potent pair of talents in key roles: Larry Fessenden as director and Doug Jones as star, and together they elevate the material to good 'n' creepy levels.

"Fessenden, imbuing *Skin and Bones* with the same rustic/claustraphobic atmosphere he brought to *Wendigo*, delivers both tension and a couple of jump-off-your-couch jolts. Alwyn J. Kumst's cinematography, gorgeous in its early exteriors before becoming eerier when the action moves indoors, is a strong asset, as is the off-kilter score by Fessenden regular Jeff Grace. And at the center of it all is Jones, literally tearing into his role and cutting a genuinely fearsome figure; he really does seem to be inhabited by a malevolent force. [...] And Jones' exposure in this episode will hopefully lead him to more genuine onscreen face time."

FANGORIA *Michael Gingold*



"Jones is the star - front and center - of this episode and he looks terrible! [...] He's so thin; he looks like he could kill you with his collarbone. It's horrifying and yet, Jones is such a presence that even when he's sleeping you can't take your eyes off of him. [...]"

BLOODY DISGUSTING



"Doug Jones brings down the house in the creepiest episode to date. [...] *Hellboy II: The Golden Army*'s Doug Jones scares the bejesus out of everyone as a hungry carnivore looking for fresh meat – from his wife, to cows, to horses, to whatever he can get his nasty green tongue around. Jones is downright creepy as the father that is only a shell of what he was and instead is a vile creature only concerned about its ever growing appetite. Frostbitten fingers, frostbitten ears and withered away and looking like something out of Auschwitz, *Grady* first kills a horse and has a gnarly confrontation with an Indian ranch worker that knows exactly what got inside of him and tells him to fight it but he can't as it has "already consumed him."

"The story itself is basic: Demonic force invades man and man terrorizes family. But it is Jones and Jones alone that makes this story what it is – the scariest and creepiest episode of *Fear Itself* of the season. Helped by a simply amazing score that sets the tone from emotionally tormented as brothers face off, to pounding music as *Grady* attacks the family to the last desperate attempt at surviving this creatures onslaught. This, my friends, is good horror and what we should have been seeing in this series from the very start."

IF MAGAZINE *Peter Brown*



"Jones is a proven master at playing the bizarre and/or downright creepy under heavy make-up, as he ultimately does here. With roles like the *Silver Surfer* (*Fantastic Four*), *Abe Sapien* (*Hellboy*) and *El Fauno/The Pale Man* (*Pan's Labyrinth*), Jones is absolutely brilliant at bringing these characters to life.

"And make no mistake, it is the power of Jones' acting that truly propels this story into the upper echelons of the short *Fear Itself* catalog."

TV SQUAD *Jason Hughes*



And a final word from the director of *Skin & Bones* Larry Fessenden, in interview with *Fangoria*

"Fessenden agreed, and soon determined that there was only one actor for the role of the slowly degrading Grady: the man who has brought everything from fantasy creatures to superhero antagonists to life on the big screen.

"I woke up one night and said, 'Oh my God, Doug Jones, that's it!' " he reveals. "I must say I don't know what magic had hit me, but this was brilliant, and I immediately submitted him to casting. That's a notoriously difficult process, because the networks generally think in terms of television [names] and they really hadn't heard of Doug, so I said, 'Excuse me, let me educate ya' [*laughs*]. They became aware of who he was and how important he was, and I said, 'Listen, he *is* the special effect, I'm gonna save you huge amounts of money and you're gonna get something great, and the fans will be excited because he'll be without the same amount of makeup we're accustomed to.' That paid off in spades; Doug was approved very quickly when they figured out who he was, and he is absolutely the centerpiece of the film. He is so spectacular, it's really remarkable and I believe it'll be remembered as an iconic episode, and this little minifilm of Doug's performance."