

EPISODE GUIDE

"Nobody down here but the FBI's most unwanted."

—Mulder

THE X-FILES

★★★ 1/2

9/10/93. Written by Chris Carter. Directed by Robert Mandel.

Our introduction to FBI Agents Fox Mulder (David Duchovny) and Dana Scully (Gillian Anderson). The brilliant, wise-cracking Mulder is a "believer": he claims his sister was abducted by aliens when he was 12, and his life is dedicated to finding her, and investigating the FBI's "X-Files," unsolved cases involving unexplained phenomena. Scully holds a medical doctorate and for her science is sacrosanct. Scully has also been sent by the FBI brass supposedly to be Mulder's partner, but also to report back to them on his activities. With their clashing world views and Mulder's suspicion of her, everything is in place for their first case, the investigation of mysterious deaths in a town in Oregon. Mulder is sure alien abductions lie at the heart of the mystery; Scully thinks he's nuts, although she admits something is going on. All their evidence gets destroyed in a motel fire except one item Scully retains—an implant—she gives to her supervisor, which is borne away by a character later to play a much greater part in the show, "The Cigarette Smoking Man" (William B. Davis). We think we know what happened, but we're not sure; nothing is verifiable.

These are the seeds for THE X-FILES' future development. The dark, stylish visuals reflect the show's understated tone, where one senses tremendous emotions lying below the flat, calm surface. The chemistry between Duchovny and Anderson is intriguing, despite performances a bit on the tentative side, although that quality plays well into how Mulder and Scully would behave during their first days together on the job.

"As Chris unfolded that pilot story, it was really suspenseful," said Bob Greenblatt, head of Fox's drama development. "It was a riveting pilot. We were all pretty excited about it. When we screened it for a group at the company, it was one of the most well-received screenings we've ever had. Then we did some test market focus groups here in Los Angeles, which were equally positive. Up until the last minute, I was always concerned that first of all, the story be very clear, and secondly, that people buy it, because we were asking them to make this big leap of faith and suspend their disbelief. And people were so eager to do it. It was the right time for this kind of show, because people are so curious and interested in what's possibly going on out there."

Carter recalled the shoot as two weeks of problem-solving, particularly "all the technical ones. We had to get a girl's nose to bleed on cue."

Duchovny as Mulder (r), facing Jerry Hardin as Deep Throat, his mysterious mentor, at the track at the end of "Deep Throat."



After losing nine minutes when subjected to a bright light, Mulder checks a worried Scully for tell-tale alien scars in the series' pilot.

No mean feat, as it were. If you watch that scene, you would never know it, because it was shot so well and was done so cleverly. We had to run a tube up through the girl's hair, down her forehead, along one side of her nostril, and shoot her in profile. That tube was covered up by thick, flesh-colored makeup. And it worked. I can't believe it worked! Toby Lindala, who did the special effects, is one of our big assets on the show. He came through heroically."

"I can be of help to you. I've had a certain interest in your work."

—Deep Throat to Mulder

DEEP THROAT

★★★

9/17/93. Written by Chris Carter. Directed by Daniel Sackheim.

Mulder and Scully investigate a military wife, Mrs. Budahas (Gabrielle Rose), who has accused the Air Force of kidnapping her sick husband, a test pilot. Their inquiries lead them to Ellens Air Force Base, where they see some odd lights in the sky, but before they can learn much of anything, they are warned off by an ominous group of black-suited men, and the case is effectively closed by the return of Colonel Budahas. This maneuver only serves to inflame Mulder, who abandons the reluctant Scully to return to the base for more sleuthing. He gets a close look at what's going on there in a visually glorious scene of Spielbergian proportions, but his secret knowledge is then taken away when he is captured by security forces and his memory wiped through the administration of drugs.

THE X-FILES' second episode remains one of its best, shot through with paranoia and welcome doses of the show's trademark dark humor. Also, a crucial figure makes his first appearance here: Deep Throat, a most mysterious mentor, played by Jerry Hardin. Avuncular yet desperate, he is both a singular source and a barrier to Mulder, and one can only wonder what lies behind his assertion that he has been watching Mulder for a long time.

David Duchovny is excellent in this second episode, whether he's teasing Scully, or numbly trying to figure out what happened to him at the base. Gillian Anderson also warms to her part, especially towards the end, when the tiny Scully overpowers a security agent and holds him at gunpoint to effect Mulder's rescue. There is no doubt where her loyalties lie: with her partner.

Of the drug therapy that erased Mulder's memory, Carter remarked, "The government is only interesting as a bad guy, an enemy, if they have interesting tools and methods to deal with you."

Carter wrote the scene where Scully overpowers the security agent and forces him to drive her to the base to demonstrate Scully's complete equality. "I never will write a 'woman in distress,' unable to take care of herself," said Carter. "I'm not interested in that kind of character. First of all, I wanted Scully to be Mulder's equal in every way in terms of her grit, and her ability to take care of herself. I never wanted her to need his help. It was important to me. I thought that was a

great scene where she gets in the car, and then he breaks the window. And Gillian was terrific in it, when she put the gun up to him and says, 'Hands on the car. Do it! Do it! Do it!' It was great."

Co-executive producer Bob Goodwin recalled the difficulty the cast and production staff experienced shooting THE X-FILES' second episode. "In 'Deep Throat' we had a sequence with a couple of kids who have been hanging out at this Air Force base, and they bring Mulder back. Mulder sneaks into the base and at night he gets out on the runway and here comes this UFO that hovers over him and traps him in a beam of light. That day we were shooting out at an airport in a place called Boundary Bay, south of Vancouver. We started shooting about noon on Friday. Originally it was written as a night scene, but because we were starting out at noon, we decided to make it a day scene. In those days in the summertime, it doesn't get dark in Vancouver till about ten. We shot from noon Friday to eight in the morning on Saturday. It was about seven different scenes we had to shoot. It was ridiculous. For the scene with Mulder on the runway, all the stuff we needed for the UFOs, that started off as a day scene. Then we realized it was going to get dark before we would get to that scene by the fence perimeter, so we put it back to being a night scene. But because we got so busy with the UFO hovering over Mulder on the runway, by the time we got to shooting it, the sun was already coming up. We had to write it back to a day scene again. If you watch it, it looks as though it takes place at sunset, just before night. In fact, it was sunrise. It was us on Saturday morning out there all staring at each other, saying, 'What are we doing out here?'"



Doug Hutchison as Baltimore animal control officer Eugene Victor Tooms in "Squeeze," a mutant who can stretch his body like plastic.

"What about you? You think I'm... 'spooky'?"

—Mulder to Scully

SQUEEZE

★★★ 1/2

9/24/93. Written by Glen Morgan & James Wong. Directed by Harry Longstreet.

The X-FILES universe expands—literally—in "Squeeze," where for the first time Mulder and Scully hunt an Earth-born mutant instead of aliens. A friend of Scully's from the FBI Academy, Tom Colton (Donal Logue), brings Scully and Mulder onto a murder case in Baltimore. Mulder quickly recognizes the M.O.; he's seen it before in X-Files dating back to 1903. A stakeout results in the capture of one Eugene Victor Tooms, a city animal control officer who, it seems, has no records of any kind on file. But with computer manipulation, Mulder and Scully discover his fingerprints match elongated prints taken from earlier crimes—Mulder's theory is that their perpetrator not only hibernates for 30 years at a time, but needs human livers to sustain him through his sleep. To obtain them, he can stretch out his body to impossible lengths in order to slip without a trace into his

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victims' houses or offices. Of course, only Mulder believes this, and Tooms goes free, until he attacks Scully and is then sent away for psychiatric evaluation.

Chris Carter's stated goal is to scare his viewers, and in their first script, Glen Morgan and James Wong proceed to do just that. The monosyllabic Tooms is a terrifying creation, unforgettably menacing, and he is brought to full life in Doug Hutchison's riveting portrayal. "The director, I felt, had no respect for us, or our ideas," noted co-scripter James Wong. "In fact, he had no respect for the script. That was the problem we faced as we prepared the show. He didn't shoot coverage and the dailies that were coming back, we didn't like. Ultimately, what happened was that Mike Katleman and I had to go back up and reshoot some coverage, shoot a scene they didn't shoot, and add a lot of inserts to try to make it work." In the editing room, he and Glen Morgan "basically had to pull all the tricks we learned at Cannell to try to make it work."

Doug Hutchison, who played Tooms, had a positive experience: "Working with both David and Gillian was a pleasure. I love them both. They were both really generous to me when I was up there. We didn't really talk a hell of a lot about the characters or anything like that. We mostly had a good time together and fooled around on the set a lot."



Gillian Anderson and David Duchovny, in the field in "Conduit," investigating an Iowa teenager's purported abduction by aliens.

"The truth has caused me nothing but heart-ache."

—Darlene Morris

CONDUIT

★★★★

10/1/93. Written by Alex Gansa & Howard Gordon. Directed by Daniel Sackheim.

There are tandem stories at work in "Conduit." One is Mulder and Scully's investigation into an Iowa teenager's possible abduction by aliens. The other is Mulder's identification of the case with his own personal history (which he barely admits to out loud), fueling his obsessive search for the missing girl, even when it results in very unwelcome attention from the National Security Agency towards Darlene Morris, the girl's mother (Carrie Snodgrass) and her younger brother Kevin (Joel Palmer).

Howard Gordon and Alex Gansa's first X-FILES script works on many different levels, from mere mystery—what happened to Ruby Morris—to a profound exploration of the long-lasting effects trauma and the repression of victims' emotions have on families and individuals. In this episode, the unhappy effects are seen not only with Morris, but with Mulder, who knows only too well the pain of a missing sister and family break-up. The story builds to an inevitable, wrenching conclusion: we see Scully's face in close-up as she (and we) listens to the hypnosis session tapes of Mulder describing his sister's abduction, intercut with longshots of Mulder, alone in a church, gazing



The climactic moment of "Jersey Devil," as Mulder and Scully rush to aid the wild woman who had been gunned down by the authorities.

at his sister's photo and finally, helplessly, beginning to cry. "Conduit" serves to drive home early on in the series the unending tragedy of Samantha's abduction, and the seriousness with which the viewers will have to regard it. David Duchovny gives a deeply moving performance, matched by guest star Snodgrass as the tremulous, yet earthy Darlene. This is a superb hour of television.

"I think we often feel helpless in this society," noted scripter Howard Gordon. "It's very tough, often Darwinian. Any society is, but I think it's getting more and more difficult to acknowledge our helplessness, and I think Mulder and Scully are the champions of that. In this episode particularly, we wanted to create the reality of a woman, who experienced something and no one believed her. It was essentially the woman who was crying wolf and who was scorned by everyone in town. No one believed her except Mulder. And that's where that story really comes from." Gordon also felt that the alien abduction story told in "Conduit" could be seen "in some very strong fashion as a metaphor" for incidents of abuse, "because if you look at the governing symbols, they often involve violation and helplessness. The victimization is often of a sexual nature."

Gordon was thrilled to get Carrie Snodgrass to play Darlene Morris. "I've been a huge fan of Snodgrass for years. She read for us and besides being a great actress, she projected a wonderful vulnerability, someone who was a beauty who may now be a little bit past her prime. And she had this kind of instability, I think, an uncertainty and a vulnerability that we were looking for."

One of THE X-FILES' most chilling moments takes place in "Conduit," when Mulder and Scully look down from the second floor of Darlene Morris' house to see a picture of missing daughter Ruby jumping out from pages and pages of ones and zeroes scrawled by little brother Kevin. "We decided early on in the series there were would be X-FILE moments in every act, whether it was a discovery or an event, but something that was specifically weird, something that would give you the creeps," said Gordon. "And that was one of those things. All this information would be regurgitated to Kevin from these extraterrestrials through the television. 'We have her, she's here, she's OK.' The question was, how do you find something that doesn't make sense until another angle illuminates it? We put it on the ground, where you can't really read it and then put the characters on the second floor."

"I have a life."

—Mulder

JERSEY DEVIL

★★1/2

10/8/93. Written by Chris Carter. Directed by Joe Napolitano.

What—or who—is eating derelicts in Atlantic City, New Jersey? Mulder links the mutilated corpses to one of his X-Files, but his investigation is blocked at every turn by a hostile city detective. Meanwhile, as *TV Guide* bluntly put it, "Scully goes on a date." She soon realizes that potential

domesticity doesn't even come close in its attraction to ferreting out the paranormal with the intense Mulder, and she is back on the case just in time to help him find the culprit—a wild woman who has killed the homeless men for food. To Mulder, the woman is an unknown quantity and beautiful, but the Atlantic City detective sees her as a threat that must be eliminated.

"Jersey Devil" is an average episode, yet it has many wonderful moments, particularly the confrontation between Mulder and the Beast Woman, both filled with curiosity and fear, and Scully's sarcastic ripostes to Mulder's seemingly nutty theories. In the end, once again, very little is solved, but there is without a doubt a growing affection between Mulder and Scully.

Carter's starting points for "Jersey Devil" were the traditional stories about the Garden State's legendary beast, and an essay by E.O. Wilson "about evolution and de-evolution. I wanted to say, 'What happens if there was some sort of genetic snafu that could actually send us tumbling backwards, where to survive we would actually have to revert to our old ways?' So I wanted this idea that there could be somebody living out there who was either a reversion or who would never have evolved to our point, and really was a simpler, and in a way, more complete human being. We tend to be tough, but when they call us top of the food chain, top grazers, and we end up using a lot of energy on earth, and maybe that will be our downfall. So it was certainly an exploration of that." Setting the episode in Atlantic City physically echoed Carter's thematic concerns: "I'd been to Atlantic City, and I knew it very well, and it also seemed to be an interesting place to put a de-evolved, or a less evolved character, because Atlantic City almost represents the decay of Western Civilization."

Carter made significant alterations to traditional depictions of the Jersey Devil. "That is what we often do with cliché subject matter, or legendary subjects. You'll get a Bermuda Triangle episode that doesn't look anything like the Bermuda Triangle."

Of the script's traditional A story/B story format, Carter said, "That was a little bit of experimentation. I wanted people to see that Scully had a feminine side, but also I wanted to play that against Mulder, how she felt about Mulder having his work. She wants to have a personal life and ends up sacrificing a personal life for her work. So it was a little bit of a chance to give the character some dimension. And I think for a lot of women, the 'man's world' is much more interesting than a 'woman's world.'"

"Mulder, there's no such thing as ghosts."

—Scully

SHADOWS

★1/2

10/22/93. Written by Glen Morgan & James Wong. Directed by Michael Katleman.

Mulder and Scully investigate the inexplicable

Mulder witnesses the death of an Iranian terrorist at the hands of an invisible spirit in "Shadows," a network-mandated ghost story.



deaths of two Iranian terrorists whose throats were crushed—from the inside. Clues lead them to a secretary named Lauren Kyte (Lisa Waltz), employed by a company performing Department of Defense contract work, and the revelation that she is being protected by the ghost of her boss, murdered before he could reveal his partner's treasonous activities. Waltz gives a good performance as the bewildered secretary, and making her something of a slack-off is also a good touch, but the character is otherwise unmemorable. The teaser gives away the ending, and the story plods on to its predictable conclusion, although towards the beginning there are some imaginative elements, like the young male and female agents (their affiliation unknown) who question Mulder and Scully, or Mulder's stealing fingerprints off a corpse with his glasses. Overall, though, this is a dull episode.

Glen Morgan and James Wong wrote "Shadows" in response to a network desire to see a ghost on THE X-FILES. "We should do a poltergeist show! We should have relatable characters!" Wong recalled being told by an executive. Morgan added that the network wanted "Scully and Mulder to help somebody."

Wong lamented, "I guess it was a mistake, because it wasn't the most successful show. But we wanted to placate the network and we didn't want to just blow them off. When we started thinking about that episode, we started thinking about a masseuse in one of these sleazy places, but by the time we came out with the relatability idea, she turned out to be a secretary. So that's how we sort of tried to tell the network, yes, we're listening to you."

Morgan said, "I thought it was okay. We needed more money and time to be able to do those poltergeist scenes at the end. It was just a little too ordinary, like you have seen it before. Which is exactly what the network wanted at the time."

Effects supervisor Dave Gauthier was in charge of the poltergeist effects. The big windstorm "was simply what it looked like. We had construction build this office where all the walls were what we call 'wild'—all the walls are removable, and whenever the camera was not pointing at the wall, it was not there. We had big Ritter fans—I think we used four in that sequence in a small room not bigger than my office—four wind machines generating probably 100-mile-an-hour winds. And a whole lot of paper! On that set we had the pneumatically controlled desk in that show as well. The doors opened and the papers flew. We had a letter opener that levitated off the ground and stuck into the wall."

"As a general rule, scruffy minds don't commit murder."

—Brad Wilczek

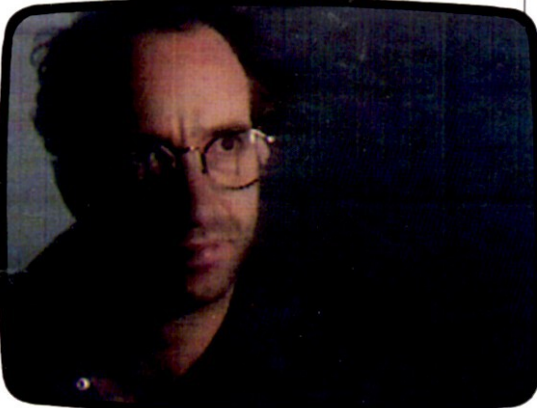
GHOST IN THE MACHINE

★1/2

10/29/93. Written by Alex Gansa & Howard Gordon. Directed by Jerrold Freedman.

Another predictable episode, this time the hoary plot involves a super computer called the "Central

Rob LaBelle as Brad Wilczek in "Ghost in the Machine," the genius behind a super-computer that achieves self-awareness and runs amok.



The alien parasite of "Ice," the show's take on THE THING, with our agents stranded in the Arctic asking, "Who goes there?"

Operating System" (COS) that achieves self-awareness and proceeds to run amok. Stock elements abound, from Deep Throat's single appearance as an information source, to Mulder's ineffectual ex-partner, Jerry (Wayne Duvall, nephew of Robert Duvall) running off to make a big arrest by himself and promptly meeting his doom through the machinations of the evil computer. There is some tension achieved in the debate over the cost to humanity by creating new technology that we barely understand, let alone control, but "Ghost in the Machine" is not a particularly compelling dramatization of this theme. The best scene is Scully's passage through a wind-filled air duct, providing for a moment of real anxiety when she nearly gets sucked into a rotating fan. A few details about Mulder's past assignments round out his character a bit and illuminates his reputation in the FBI as a maverick. Rob LaBelle gives a good performance as Brad Wilczek, the genius behind the COS project.

"My least favorite episode," sighed Howard Gordon. "I think Chris Carter and I argued what the worst episode of the first season was. Alex and I contend that it was 'Ghost in the Machine,' and Chris insists it was 'Space.' This is easily and clearly our worst. It's basically uninteresting. Some of the concepts may have been interesting, maybe the idea of artificial intelligence. It's an old idea, a machine gaining intelligence. There may have been a more interesting way of doing it and we unfortunately don't feel that we licked the problem. We didn't write our material very well. Again, the research on that alone took a couple of weeks. We're not very computer literate—neither of us are. It was a completely unsuccessful episode. Well, it pretty much sucked. It was one of those times. Sometimes it's good, sometimes it's bad."

"I don't trust them. I want to trust you."

—Mulder to Scully

ICE

★★★★

11/5/93. Written by Glen Morgan & James Wong. Directed by David Nutter.

Mulder, Scully and three scientists fly to an ice core drilling project in Alaska to find what caused the project's members to kill each other. When they are trapped at the station by a sudden storm, the death of their pilot, the murder of one of their party and the discovery of what really happened to the first team augur a repeat of the initial disaster.

Superficially, the Arctic setting may make this appear a reread of THE THING, but in "Ice," the threat doesn't kill and replace you, it just takes over your mind. Gripping and tightly-wound, this is a study in claustrophobia, paranoia and trust, and is the first X-FILES episode where everything—story, visuals, directing and acting (including the guest stars)—fires on all cylinders. Morgan and Wong and first-time director David Nutter screw the tension up to an unbearable level, resulting in an explosive finale. Duchovny and Anderson are superb together, and make us really believe that Mulder and Scully are not only a team, but truly are beginning to trust each other.

Unusual for X-FILES, the story took place on mostly one set. "There was a budgetary concern at

that point," James Wong said. "Our shows were going over budget and we needed to do a show that was more contained. We were going to do this one later in the season, when there was the possibility of snow in Vancouver, so we could have some exteriors with snow. As it turns out, we were overbudget and we liked this idea, so we had to do it all inside."

He and Morgan also wanted to write an episode for Scully, and, Morgan said, "We wanted to put her on the spot, get her in a situation where we would have to ask to what degree did she trust Mulder. So you had to put her in a position where she was responsible for him. And then you work backwards out of that, so in a way you just work to that point where she goes in to check to see if he's been infected." The trust works both ways, when Mulder is the first to lower his gun in a nerve-wracking scene where he and Scully aim their weapons at each other. "That comes out of a reverse from when you work out the structure," Morgan said. "You go, 'I want to take Scully here,' and from there you go, 'Now, what's interesting with Mulder?' That was just to show how much he had come to trust her from the pilot, where you ask, 'To what degree does this guy trust this partner?' So it just comes from taking Scully somewhere and then questioning where is Mulder at that point."



Ed Lauter as NASA project director Colonel Belt in "Space," the idol of Mulder's youth whose body has been taken over by an alien.

"We got some spooky stuff up here."

—Shuttle Mission Commander

SPACE

★

11/12/93. Written by Chris Carter. Directed by William Graham

The first season's worst episode follows on the heels of one of its best. Mulder and Scully are contacted by a high-level NASA employee who suspects there is a saboteur at work on the shuttle missions, and they fly down to Houston to check it out. Little else happens for the rest of the hour, as they are largely bystanders when the latest shuttle flight, predictably, encounters mishap after mishap. The culprit turns out to be the project director, Colonel Belt, whose body has been taken over by a ghostly alien resembling none other than the infamous "Face on Mars" from the tabloids.

"It's not my favorite episode, and I think our least successful," admitted Chris Carter. "It came at a really funny time. I was under a tremendous amount of pressure. It was September, and when you launch a show, there are so many things you're doing: dealing with network, studio, media, all these things, and here I was trying to get home at night to write. I had this idea that I wanted to do this thing about the face on Mars. I had all this NASA footage that was available to me pretty cheap, and I thought, 'We've been spending too much money, here's a way to really show them that not only am I producing a good show but I can find ways to produce it for less.' It ended up the most expensive

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episode, building that big set. I still think it wasn't a bad story, I just think it wasn't realized in the proper way."

One scene that does work in "Space" is when Mulder, a fan since boyhood of the space program, practically grovels when he meets his idol, Colonel Belt. Carter said his own feeling about astronauts is "exactly the opposite. I was asked how I felt about the Moonwalk, and what it meant to me, where I was. I remember thinking that there was never a question in my mind that we would walk on the moon. It was like, 'We're Americans, we can do anything we want to do. There's the moon. We'll get there.' I was a hero-worshiper as a kid, but not of astronauts." He wrote that scene for Mulder because "it was interesting to take Mulder, who's a very cool character, and find what his 'aw shucks' quality is."

"How can I disprove lies that are stamped with an official seal?"

—Mulder

FALLEN ANGEL

★★★★1/2

11/19/93. Written by Alex Gansa & Howard Gordon. Directed by Larry Shaw.

Information from Deep Throat sends Mulder to Wisconsin in search of crashed UFO. He encounters not only a massive cover-up but one of THE X-FILES' most quirky and memorable guest characters, UFO enthusiast Max Fenig (a outstanding performance by Canadian actor Scott Bellis).

"Fallen Angel" is satisfying in the left turn it takes with the character of Max, who at first seems to be comic relief but transforms most believably into a tragic figure molded by his own abduction experiences. Deep Throat is also used well, especially in a chilling final scene, and the light-bending alien (reminiscent of THE PREDATOR's alien) is an excellent special effect.

"Right away we established that there was a cover story, that this town was being evacuated based on a supposed toxic spill," said Howard Gordon. "This, of course, was a sleight of hand and played into the paranoid aspect of the show. And it was a pretty straight ahead story, with Mulder operating covertly in a quarantine zone. 'Fallen Angel' is an episode we're particularly proud of. We like to dig our teeth into a character that interests us, where there's some emotional resonance. Scott Bellis was one of those discoveries we get sometimes in casting. It was a major role and normally we cast our major roles out of the States. But he was just a fine, fine actor. He read for us and we said, 'He's the character. He's the guy.'"

The episode also foreshadowed the X-Files's shut-down at season's end. "We took the Deep Throat character and pushed him forward a step," said Gordon. "Is he ally or foe? We weren't sure at that point ourselves what he was, and we thought we'd couch it also in the demise of the X-Files. So we had a frame within a frame that we worked in." The alien, Gordon added, was designed to be "threatening in its invisibility."

A la PREDATOR, the invisible alien of "Fallen Angel," becomes briefly apparent when caught in the beams of a security perimeter.



Bad seeds of "Eve," murderous, psychotic clones of the titular experimenter, herself a clone of a '50s genetic project gone awry.

"I could use some caffeine."

—Scully

EVE

★★★★

12/10/93. Written by Kenneth Biller & Chris Brancato. Directed by Fred Gerber.

The first of several X-FILES episodes about evil or possessed children, "Eve" is a real nail-biter, with several red herrings popping up before the truth comes out: a 1950s genetic experiment sponsored by the government resulted in two sets (one male, one female) of murderous, psychotic clones. One of the surviving females has tried to reproduce the experiment without its flaws, but she has rendered a bad situation much, much worse; the newest batch are bad through and through. The suspense comes when the audience learns the truth before Mulder and Scully do, and watches as the nasty little girls plot the unwitting agents' demise.

One good twist is that Mulder, who is sure at first this is related to alien-caused cattle mutilations, for once turns out to be wrong.

Deep Throat is dragged in at one point to feed information to Mulder. Functioning merely as a source, his appearance seems superfluous. It's an awkward scene, obviously written to propel the story forward when Mulder, and the writers, are at a dead end.

Acting honors go to guest star Harriet Harris, who portrays several of the older Eves. Her scene in the insane asylum is unforgettable. Eyes popping, teeth snapping, restrained like an animal, she is Hannibal Lecter with a twitch.

Freelancers Kenneth Biller and Chris Brancato wrote "Eve," and the episode was produced by Glen Morgan and James Wong. "Ken and Chris came in and pitched a bunch of stories," Morgan recalled. "'Eve' was picked up for production when the regular writing staff had arrived at a point when a script was needed, and no one had one ready."

Although "Eve" is very popular with fans, Morgan and Wong thought it could have been much scarier. "It was very cutty," Wong said. "Instead of being fluid, it became a difficult editing exercise, to make it all flow right." What made the episode for them was actress Harriet Harris. "She was great," said Morgan. "Tremendous, terrific," Wong affirmed.

"That's peculiar. People don't normally catch on fire."

—Agent Beatty, FBI arson expert

FIRE

★★★★

12/17/93. Written by Chris Carter. Directed by Larry Shaw.

Phoebe Green (Amanda Pays), an old college romance of Mulder's who is now an inspector with Scotland Yard, turns up with an case guaranteed to freak out the fire-phobic agent: she is tracking a murderer with the ability to set his victims on fire through spontaneous combustion.

While the villain, Cecil Lively (Mark

Sheppard) is fairly compelling (although the scenes focusing on him last a shade too long), the real interest in this story lies in the resonances of Mulder and Phoebe's past relationship, a relationship she attempts to rekindle. Smart, witty and attractive, Phoebe is also cruel and self-destructive, and the smash-up ten years ago between her and Mulder goes a long way towards explaining his hesitancy with women. The inadequate Cecil serves as a combination of Mulder and Phoebe. His fantasy life is reflected in Mulder's inability to get past his failed romance, but even more he is Phoebe, who probably also has spent the decade reliving the relationship. Her identification with Cecil is complete when she congratulates him by shaking his hand after he stages a fire to make himself look like a hero. At least at the end Mulder finally awakens to Phoebe's true nature, while she and Cecil are locked into their destructive states.

Pays does an excellent job in making Phoebe almost sympathetic, and Gillian Anderson also stands out. A whiff of jealousy lingers around Scully, who decides to put out this particular fire by solving the case while Phoebe and Mulder fiddle, but whatever Scully's feelings, they are communicated not through dialogue but through Anderson's subtle use of facial expression and body language.

"I thought it was interesting to show a little bit of Mulder's history by bringing an old girlfriend back," said Chris Carter. "I've always wanted to do a Scotland Yard detective, a woman. I just thought it was an interesting chance to use Amanda Pays, and to make a villainess out of her." He added with amusement, "Everybody on the internet loves to hate Phoebe."



Amanda Pays as Phoebe Green, a college flame in Mulder's past who works for Scotland Yard and teams up with him in "Fire."

Effects supervisor Dave Gauthier oversaw the superb fire scenes. "We used a lot of propane. You just have to guide the producers, directors, and writers into a way of using fire and making it dramatic in the restricted time that we have."

The fire scenes, Carter said, "Were very difficult, also very expensive. You cannot believe how hot that fire is, unless you're standing there and that fire whooshes down that hallway. It's unreal. It was actually scary. People got burned." Star David Duchovny was burned in a scene that remains in the final cut. "David still has a scar on one of his hands," Carter said. "In fact, he said, 'You better put that in there, because I got burned on that scene.' Just think if it would have hit his face. It would have really been serious."

"Dana, open yourself up to extreme possibilities only when they're the truth."

—Mulder

BEYOND THE SEA

★★★★

1/7/94. Written by Glen Morgan & James Wong. Directed by David Nutter.

Gillian Anderson and Scully come into their

own in this first-rate script by Glen Morgan and James Wong. Scully's personal and professional lives collide when, shortly after her father's death, she and Mulder interrogate a psychic death row convict named Boggs (Brad Dourif) who may hold the key to finding a serial killer and his latest victims. In a fascinating twist, Mulder for once is the skeptic, and Scully the unwilling believer, when Boggs claims he can locate the killer—his former partner—as well as give Scully some final words from her father. Director David Nutter drew scorching performances from Dourif, and a deeply moving one from Anderson, whose Scully tries mightily to repress both her grief and her belief, and his orchestration of the prison confrontations is masterful. The shot where the door closes behind Anderson, leaving Dourif centered perfectly in a narrow windowframe is quite unforgettable. The teaser is a study in how to communicate family tensions and emotions not spelled out in dialogue. Don Davis and Sheila Larken as William and Margaret Scully make an indelible impression.

"Beyond the Sea" originated from a number of sources, one of which, said James Wong, was "a book Glen had read which said that 75 percent of widows within three months have a vision of their husband, and 35 percent of mothers see their sons." And comments from fans that Scully needed humanizing played their part. "Gillian needed a show to show off her talents," Wong said. Added Morgan, "It was time to grow Scully's character, because she was doing the same kind of thing too often."



Scully visits a psychic death row convict named Boggs (Brad Dourif) in a SILENCE OF THE LAMBS riff titled "Beyond the Sea."

The character of Boggs grew out of Morgan's desire to "do a psychic thing. And you start thinking, well, this guy's got to have something at stake. Capital punishment was one thing I always wanted to write about." The network executives were not high on the idea of a Scully/Boggs face-off, and Chris Carter had to back the idea twice before they gave the go-ahead. "They said it was too much like SILENCE OF THE LAMBS," said Morgan, "so in order to not do Hannibal Lecter, this kind of cool intellectual, we had this manic high-strung cracker. I was directly trying not to write Hannibal Lecter."

Noted director David Nutter, "Brad Dourif came in, and my job there was to create a setting where he could be what he really wanted to be. I would just tweak this and that, but basically I let him have the stage. In a sense, it was a static episode and it was important to let his performance be the moving element. I was also very happy with the work that Gillian and I did together. I thought she really proved herself to be quite a talented actress."

Religious symbolism is a guiding element in "Beyond the Sea." The teaser opens on a Christmas tree angel and the statue of an angel also provides an important clue to locating the serial killer. Mulder's lack of faith in Boggs results in his being shot near a wooden "white cross" which Boggs had warned him about, a contrast to Scully's evading



Scully interviews Andrew (Brett Hinkley), a member of the Amish-like Kindred, about a series of odd sex crimes in "Gender Bender."

death when she avoids a painting of a blue devil about which she had received a similar warning. "Scully has that Catholic background," said Morgan. "I'm not a very organized religious person, but we got a lot of letters from people saying, 'I need to see my religion portrayed positively.' So you try to have somebody who was raised with that faith."

The tattoos on Boggs' hands which read "kiss" and "kill" are reminiscent of Robert Mitchum's "love" and "hate" tattoos in NIGHT OF THE HUNTER, but Morgan said that although Mitchum was in the back of his mind, the words themselves came from a song by the band X. "There's a lyric which says, 'It's kiss or kill.' I was trying to think of something other than love or hate and I thought that was kind of neat."

"So what is our profile of the killer? Indeterminate height, weight, sex; unarmed, but extremely attractive?"

—Scully

GENDER BENDER

★★★

1/21/94. Written by Larry Barber and Paul Barber. Directed by Rob Bowman.

Sex kills—literally—in "Gender Bender," a freelance script by Larry Barber and Paul Barber. A series of male and female victims picked up in dance clubs have been found dead after intercourse, overdosed apparently on the pheromones animals secrete, but the police are unable to identify the killer. A clue takes Mulder and Scully to Massachusetts and the compound of an Amish-like cult, the Kindred, where they find that something very weird indeed is going on in tunnels beneath the group's barn. Brett Hinkley (who went on to play Conrad Brooks in Tim Burton's ED WOOD) is both shy and spooky as Andrew, the Kindred youth who can't resist putting the moves on Scully when she sneaks back to question him; he's an interesting character because we can't tell if he means to harm willfully or not.

The crop circle ending to "Gender Bender" is something of a surprise, and seems initially to be a convenient plot device; make the antagonists aliens if you need a quick explanation for everything. But a rewatching reveals that the dialogue has prepared the way for the Kindred's imminent departure, and second time around, it works.

"I thought it was potentially very boring," said Rob Bowman about his first X-FILES directing assignment. "There was no tech in it—it was purposely the low-tech episode. They didn't want any white light, they didn't want any electronics. It was going to be Amish lantern light, yellow light, fire light, anything that was non-electric. And I thought this could be really boring unless we find the right locations, we build the right sets. Ultimately I thought it ended up being quite creepy, because we went for the purposeful contrast of the lantern light and then slamming into the very steel-laden, thrilling light environment of the discotheque and the clashing of the two worlds. I thought it worked very nicely."

The scene where Mulder crept about the tunnels

underneath the Kindred's barn was extremely difficult to shoot. "They were built in such a way that they weren't very friendly to the camera or any of us," noted Bowman, "but of course they looked spectacular. It took us an extra day of filming. I had to go back with a second unit, a smaller crew, and shoot for 12 hours just to finish the tunnel work. Very, very tight space. Ultimately it ended up being the best way to go with it. It was built for midgets, and certainly not for any of the camera equipment that we had. It had to be completely self-illuminated, plus Mulder's carrying a lantern. A lantern flame is not enough to see where you're going, so then we thought we'll give Mulder an electric lantern. But with an electric lantern you can see the bulb is electric; and he's got to drag a wire behind him. But it all worked out. We just turned the flame up very, very bright and we put in faster film stock and it worked OK. I'm very happy with that episode."

"Anyway, just because someone forgets a birthday, doesn't mean he's possessed."

—Scully

LAZARUS

★★1/2

2/4/94. Written by Alex Gansa & Howard Gordon. Directed by David Nutter.

A solid episode, if not an outstanding one, "Lazarus" is the X-FILES variation on the soul-switching theme. It introduces a bit of Scully's past in the character of FBI Special Agent Jack Willis, a former boyfriend who enlists her assistance in apprehending a dangerous pair of married, murderous bank robbers named Lula Velasquez and Warren Dupre. The heist goes all wrong and both Willis and Dupre are shot. Dupre dies, Willis miraculously survives, but when he disappears from the hospital, Mulder begins to suspect that Dupre's soul has taken over Willis' body, a supposition that Scully vehemently opposes. In the course of the episode, Willis/Dupre locates Lula, and also kidnaps Scully (the first of several Scully kidnappings during THE X-FILES' two seasons).

Mulder's interactions with his fellow FBI agents and his decisive actions in locating his partner, are particularly welcome in giving the story a realistic feel, and his concern for Scully is a touching indication of how much he is growing to care for her. Gillian Anderson is especially good in projecting Scully's faith in her ex-lover in the face of all the evidence that his body is possessed by Dupre. And the Dupre/Lula pairing, based on superficial knowledge and deception, offer a telling contrast to Mulder and Scully's own relationship.

"The first incarnation of that story had Mulder inhabited by the person he was hunting," said Howard Gordon. "The network, and I think in the end rightly so, balked at the idea of Mulder experiencing directly, first-hand, a supernatural event like that. And I think that was a wise decision, although at the time we were angry and

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Gillian Anderson as Scully with Christopher Allport as Agent Jack Willis, her old flame, possessed by a dead crook in "Lazarus."





Gordon worked as writer/producer for another fantasy duo on TV's *BEAUTY AND THE BEAST*.

climbing that particular mountain. It was significant to me at that level."

Gordon's other solo effort this year was "Fresh Bones," about voodoo, U.S. Marines and Haitian refugees. He collaborated with Carter once more on "F. Emasculata," for a story about disease outbreak, and also worked again with Gansa, who wrote some scenes for "Dod Kalm" (Gansa received a story credit), a slowly paced, character-driven episode Gordon particularly enjoyed for its "BEAUTY AND THE BEAST"-esque quality. It waxed poetic toward the end too—I always liked that part of *BEAUTY AND THE BEAST*. But you probably couldn't pick two more different series than *X-FILES* and *BEAUTY AND THE BEAST*; one is deadpan and procedural and very plot-oriented, the other was almost all character, with almost simplistic storylines. *THE X-FILES* is like a roller-coaster ride—*BEAUTY AND THE BEAST* was a warm, fuzzy gondola ride."

Last May, even before breaking for a short vacation, Gordon was hard at work on upcoming scripts, preoccupied enough to call third season as "this year." *THE X-FILES* has been "a real challenge—which is what I love about it," Gordon reflected. "The fact is, I wouldn't have imagined myself on it. I'm probably a softer writer than *THE X-FILES* is a show. I didn't think it was a perfect fit. I've often described it as feeling like I'm a miler being asked to do sprints. It's not really my event. But I've developed certain muscles that have enabled me to survive and thrive." □

up in arms, but now we think there was some wisdom exercised there."

David Nutter enjoyed directing the police procedural scenes in "Lazarus." "That show was in many ways more of a standard cop drama. The important thing there was to be as intense as possible and keep the pace going. I felt it was important really make it as in your face as possible, so any loopholes would be missed."

"Mulder, I hate it when you do that."

—Reggie Perdue

YOUNG AT HEART

★★1/2

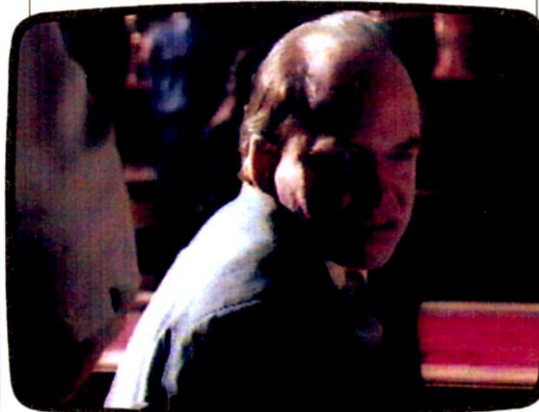
2/11/94. Written by Scott Kaufer and Chris Carter. Directed by Michael Lange.

A tragedy from Mulder's past comes back to haunt him, when a bank robbery and murder seems to have been committed by the same man, one John Barnett, who shot a fellow FBI agent on Mulder's very first case, a killing Mulder feels directly responsible for because he hesitated to shoot. "Young at Heart" has a circular structure; it brings Mulder back to that crucial point in his life, when he once again faces the same man under the same circumstances: he has taken a hostage and if Mulder shoots, he might hit the wrong person. But before Mulder gets to that point, he learns some facts about the loathsome Barnett, who he thought had died in prison: not only is Barnett alive, and back in town specifically to torment Mulder, but as a result of an unscrupulous doctor's experiments involving progeria, he has begun to grow younger. The price he has to pay is the mutilation of his hand, amputated and replaced by the doctor with one grown from an amphibian. The limb has regressed not only in age, but in evolutionary development.

"Young at Heart" is one of those solid, above-average *X-FILES* episodes that are enjoyable, round out the characters, yet are not the top of the series. Dick Anthony Williams is strong as Mulder's old boss from the Violent Crimes Section, although when the camera focuses in on him alone in bed, his murder by Barnett is a foregone conclusion. Alan Boyce and David Peterson are properly creepy as the younger and older Barnett, respectively (they really do seem to be the same person at different ages) and Christine Estabrook, in her two scenes, amuses as an FBI graphologist with a yen for an unwilling Mulder.

"I've known Scott for a long time," said Chris Carter of his co-writer on "Young at Heart." "He used to be the editor of *California* magazine, and he was the head of comedy development of Warner Brothers who struck out on his own to become a writer. As soon as I got the series up and going, he came to me, but I would have gone to him anyway. He wanted to do an episode, and we discussed reverse aging, and we stumbled onto the progeria idea. He wrote a draft, and then I took it, and I rewrote it and added some elements, including the salamander hand."

The older John Barnett (David Petersen) turns around in the courtroom to give Mulder a repulsive "kiss" in "Young at Heart."



On a tip from Deep Throat, Mulder searches a power plant for an "E.B.E.," the corpse of an "extraterrestrial biological entity."

"I'm trying to decide which lie to believe."

—Mulder

E.B.E.

★★★★

2/18/94. Written by Glen Morgan & James Wong. Directed by William Graham.

"E.B.E." starts with Deep Throat (Jerry Hardin) and ends with Deep Throat, and is the episode with the most satisfactory use of the character; not one of his appearances is superfluous. It begins when Deep Throat passes on information to Mulder indicating a truck with a precious cargo, a downed "extraterrestrial biological entity," or E.B.E., is crossing the United States to an unknown destination. Thus begins a road trip for Mulder and Scully that ends in Mulder's penetration to the heart of the mystery—the room at a power plant where the alien is supposedly held—where he finds...nothing, except, once again, Deep Throat, who rewards the disillusioned Mulder's perseverance with the story of wherein lie his motivations. But can Mulder believe him? In the course of the episode, Deep Throat, for the first time, has deceived Mulder. The truth may be out there, but how do you know when it is the truth, and how do you know who to trust to tell you the truth? It is a wiser, but painfully sadder Mulder, who walks off at the end—if only he had paid more attention to the perceptive Scully, the one person he really can trust.

Once again, notable performances all around for the trio of Duchovny, Anderson and Hardin, whether they are delivering some of Morgan and Wong's deadpan humor or agonizing over the latest turn of events.

Part of the inspiration for "E.B.E." came from the computer networks, where fans were asking for more information on Deep Throat. "We said, 'Why don't we finally give them a little backstory?'" Morgan recounted. "I said, 'I think it would be really cool if he admitted he had killed an alien.' And then we said, 'Well, he says he killed an alien. This guy, you never know whether he's lying or not, so let's leave it ambiguous,' and everyone on the computer will go, 'Is he lying or not?' The whole thing was written to get to the line, 'A lie is best hidden between two truths.' We worked the whole thing to get to that, which, in a way, is what doing these shows is about. Use this fact that you got from *Scientific American*, or this fact that you got from a forensic book, and make up a bunch of stuff in the middle."

Scully's warning to Mulder that his passion could be used against him wasn't so much a turning point in her own conception of how much faith to put in the government as a warning to Mulder born, Morgan said, "totally out of care and concern for Mulder, without trying to get into the romantic thing."

"E.B.E." marked the first appearance of the delightfully paranoid Lone Gunmen, whose creation was inspired by Glen Morgan's close encounter with real-life conspiracy theorists.

"Marilyn Osborn [who wrote 'Shapes'] and I went to a UFO convention at the airport," Morgan said, "and there were these guys there—I forget what they were called—and they had all these xeroxed sheets of paper, stuff about the shuttle launch schedule, something about the George Bush scandal, and about Ross Perot. I didn't know what the hell they stood for, other than just paranoia. There were three guys behind the table. One was in a suit and a tie, one was in a really crummy tee-shirt with long hair. They didn't seem to connect, and then they literally started ripping up people's \$20 bills! They were the scariest guys. This took place before we even wrote 'Squeeze' and I thought, 'Well, these people have got to make it in here somewhere.' It just took a long time to get them in."

"Ninety-nine percent of the people in this world are fools and the rest of us are in great danger of contagion."
—Sheriff Daniels

MIRACLE MAN

★★★

3/18/94. Written by Howard Gordon & Chris Carter. Directed by Michael Lange.

Mulder and Scully are called in to investigate the case of Samuel, a young Tennessee faith healer (Scott Bairstow) accused of using his powers to murder members of the flock. As it turns out, he is not the guilty party, but are his powers real? Mulder believes they are, especially after he begins to see visions of his missing sister, Samantha. Bairstow delivers a powerful portrayal of Samuel's inner doubts and torments, and the jail scene between Mulder and Samuel is one to remember. Again, religious imagery plays an important part in an X-FILES episode; when Samuel is beaten to death, a sacrificial lamb to a sheriff's selfish fear to believe, his outstretched arms against the cell bars call to mind a crucifixion. And does he rise from the dead or not? As with almost every X-FILES episode, the ending is open to debate.



Scott Bairstow as Samuel, the young Tennessee faith healer in "Miracle Man," using powers to kill members of his flock?

This was Howard Gordon's first script after Alex Gansa had left THE X-FILES to devote time to his family, and the episode turned into a collaboration with Chris Carter. Recalled Carter, "Howard came to my house and said, 'Help me out,' so we went to my living room and we put up this bulletin board and in a matter of hours we came up with this story. Then Howard and I split up the scenes. I probably wrote about 45% and he probably wrote about 55%. It was a blast, because Howard and I had never written together before. We had a great time. And I think it set the tone and laid a foundation for what is our nice relationship this year, too."

Recalled Gordon, "It was one of those times when we were rushed and in crisis, and we wrote it fairly quickly. I'm very pleased with the way it came out. We were very lucky to get Scott Bairstow. Scott is an actor Alex and I discovered in our pilot [COUNTRY ESTATES for ABC, not

Checking for telltale signs of the Manitou in "Shapes," a shaggy werewolf story set on an Indian reservation, dreadfully predictable.

picked up]. I called him to specifically read for this part. He was doing WHITE FANG 2, and he had a three-picture deal with Disney, and his agent wasn't letting him do television. So I called Scott directly and implored him to do it. He read the script and he loved it, and he said, 'Sure, I'd love to do it.'"

Gordon wanted to treat fundamentalist religion with a respect not often depicted on television. "We said, 'This is a show about belief, about possibilities.' We're all believers at some level. There's healing beyond what you get at your local M.D. Given that, I think there's a power of faith, and so we set out right away to not do the obvious, which would be to make these people into buffoons. In a way it was a kind of Jesus story. You don't have to look too hard to see the parallels. Samuel was a kid who was given a gift. Our premise was, what if a prophet or certainly someone with special powers was set down on Earth? What would happen to him?"

Although it might seem odd for Mulder's missing sister, Samantha, to appear in an episode not about UFOs, but about a faith healer, Gordon felt that "if it was a going to be an episode about faith, every time we talk about faith, a good subject is Mulder's sister. We thought about what would be a way for this story to directly impact on Mulder. What if he comes in contact with the character who has this gift, this power, who can look into him and see what's in the deepest part of his soul? It was an opportunity to revisit that. Could this guy with his power tell Mulder something he didn't know? It was another piece in the sister puzzle. Chris and I were wondering, 'Is this thing going to work?' In the end, we think it really did."

Composer Mark Snow got a bit of a break with "Miracle Man." "There was a lot of gospel, organ, evangelist Bible-thumping stuff that I didn't do," he said. "So the score was about 20 minutes or so, and that's unusually light. It's usually 30 to 35 minutes."

"Things are born, things die. Everything else falls in between."

—Lyle Parker

SHAPES

★1/2

4/1/94. Written by Marilyn Osborn. Directed by David Nutter.

Although the local color is interesting—Mulder and Scully investigate a murder on an Indian reservation that may have a paranormal explanation—"Shapes" is dreadfully predictable, with the werewolf, or "Manitou" glimpsed even before the opening credits. And Scully seems to be having a real off day, after a rancher's son changes into the werewolf in the bathroom and she thinks it's a mountain lion. The episode's primary interest comes from David Nutter's direction, and John Bartley's cinematography, especially in a scene where Mulder and Scully search through the pitch-dark ranch house (the electricity has gone out, of course). The funeral pyre scene is also beautiful to look at. Michael Horse turns in a good performance as Sheriff Tskany.

"Shapes" was written by Glen Morgan and

James Wong's friend Marilyn Osborn. "Marilyn used to be an executive at Cannell, and she had brought us over there," Morgan said. "She wanted to write and she's really good. She was very new and we had to have a lot of patience with bringing her along."

"It was tough to do that werewolf. In a feature, you have a few million dollars you can spend, you can spend a hundred, two hundred, half a million on that wolfman suit. But we had to run around town and use this thing from some movie and throw things together, so we couldn't show a lot of it. Nutter did a great job."

Noted director David Nutter, "The network said, 'We need a monster show, the masses want a monster show.' So that was a monster show for the season."

Added co-producer Paul Rabwin, "It's one of the shows where I feel post-production had a huge effect. The sound on that one was tremendous. We were able to do some unusual things with wolf sounds. We had 18 tracks for the wolfman because we didn't want to make it sound like the werewolf movies, we wanted it to be unique."

"We'll be safe as long as we stay in the light."

—Mulder

DARKNESS FALLS

★★1/2

4/15/94. Written by Chris Carter. Directed by Joe Napolitano.

"Darkness Falls" is a daring episode. It is also a flawed one, in that Mulder and Scully and their companions all seem to have forgotten some basic rules of survival in the woods, like bringing matches in case you need a fire to ward off the hour's X-File, in this case swarms and swarms of glowing green prehistoric bugs that venture out at night, attacking any humanity in their path and sucking out every drop of body fluid.

The boldness of "Darkness Falls" comes in its willingness to take risks with audience perception of its characters—Mulder makes a sudden—and seemingly foolish—decision to trust someone in whom he should not place trust and is roundly criticized for it by an angry Scully in an excellent scene; and Scully loses all semblance of cool when she discovers the bugs on her body. But the episode goes even further and really plays with the audience's collective head in the penultimate scene, when Mulder, Scully and two companions are swarmed by the bugs. Watching their terrorized flailing in the glow of their jeep's headlights is an extraordinarily powerful image—it's like actually seeing them die.

Jason Beghe gives a solid performance as Federal forest ranger Larry Moore, the voice of reason caught in the middle between a representative of the logging interests and a radical environmentalist. The forest itself is a character in this episode; the tall trees take on an eerie life of their own, and you get the feeling that no one is

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Scully recoils in horror as "Darkness Falls," because at night out come the swarms and swarms of glowing green prehistoric bugs.



going to survive this hour, even though you know Mulder and Scully, at least, will.

Mulder theorizes that the green bugs had been trapped within the rings of old growth trees. "I had remembered that in college I had studied dendrochronology, which is the reading of rings on trees," Carter said. "You basically cut a tree open and you go back in history. And what if there was this larva that had come up through the tree and all of a sudden—there's the X-File."

Noted producer J. P. Finn about the shoot, "We had severe rain. Pretty much the entire location was in the rain forest around here. It was raining so hard one day that we probably lost over half a day."

Visual effects producer Mat Beck laughed that THE X-FILES are "like bug central. These bugs were totally computer generated. Northwest did them. There are a lot of shots with bugs in it. The original number grew enormously, just like the bugs did. We had to go back and do some reshoots because of the way the shadows played. If it's too black, too contrasty, you can mix in some unshadowed background. The bugs were just CG dots that were in a space that we adjusted for the frame as it was playing. We had to do the same thing with Scully's arm, you could see that there were bugs on it. We had to sync that up with the shadows, so you couldn't see them elsewhere."

Chris Carter noted that Mulder felt that letting Spinney take the jeep "was the right choice at the time. He was acting without the information about the kerosene. When he was given the information, he realized he had made a mistake that could endanger them all, and that his acting unilaterally put the others in jeopardy. I thought this was an interesting dramatic situation that could ultimately harm them or force them to take action."

"I like art."

—Tooms

TOOMS

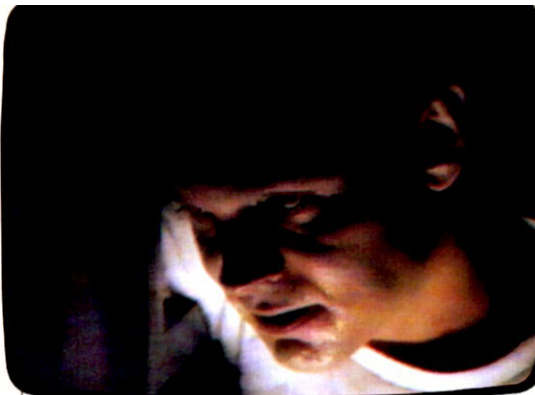
★★★1/2

4/22/94. Written by Glen Morgan & James Wong. Directed by David Nutter.

He's back! The popular liver-eating mutant Eugene Victor Tooms first seen in "Squeeze" is released from the psychiatric hospital, and Mulder obsessively follows him in an attempt to keep him from killing again. Meanwhile, he and Scully also are forced to deal with pressure from a new supervisor, assistant director Walter Skinner, who in turn seems to be under the thumb of the ever-lurking Cigarette Smoking Man.

This episode is a lot of scary fun. Doug Hutchison as Tooms is as dispassionately evil as ever, and scripters Morgan and Wong borrow a page from DIRTY HARRY by having Tooms frame Mulder for assault, but with a wonderful twist—this time the victim doesn't have to pay for a beating because he can beat himself up. One may ask why Tooms just doesn't extract and eat the sleeping Mulder's liver, but this scenario proves

Michelle (Andrea Libman) from "Born Again," the mother of a telekinetic girl who is the reincarnation of a dead cop, a minor entry.



Doug Hutchison as mutant serial killer Eugene Victor Tooms in "Tooms," a follow-up to his debut in "Squeeze" earlier in the season.

that Tooms is more than an animal in human guise; he gets a sadistic kick from plotting revenge. And the hour does not go by without any number of dryly humorous lines.

One of the pleasures of this episode is Mitch Pileggi's Skinner. Unsympathetic, by-the-book, Skinner nevertheless commands the screen, and Pileggi's chemistry with Duchovny and Anderson is apparent from the start.

A sequel to "Squeeze" came about because "the fans liked Tooms, he was scary, and we decided to finish him off," said Glen Morgan. James Wong added, "It was around the time of the Polly Klaas kidnapping, where a man was released from prison and commits a horrible crime again. We thought, 'Tooms—what a perfect person to release,' so all that played into that show."

Although Mulder's seemingly crazy description of Tooms' abnormalities at the commitment hearing appears illogical, Morgan observed, "There wasn't anything else Mulder could do. The psychiatrists were all saying Tooms was okay, and Mulder became desperate. Also, if you go back to the way the series started, like in 'Squeeze,' Mulder always lets loose. When Mulder's desperate, he has the ability to stand by his convictions."

About the return of the conspiracy storyline, in abeyance since "E.B.E.," Morgan recalled that "the studio executives said 'We've really lost all of that stuff that was in the first few shows about the FBI keeping an eye on Mulder. Let's bring that back.'"

Director David Nutter found that what made the character of Tooms so intriguing was "the mystery that's been created with respect to what made him what he is. Doug carries it off so well because it's the little things he does and doesn't do that make him as creepy as he is. And I think there is a part of Tooms in Doug."

One of the best scenes all year was a conversation between Mulder and Scully, while sitting stake-out in a car, that revealed the depth of bond that had grown between the two. Funny, yet full of tension, that one small scene took their partnership yet another step further, revealing something both about Scully and Mulder. "That scene was really the writing," said Nutter. "Glen and Jim have a wonderful ability to be able to be emotional on one side, and on the other side to be somewhat flippant, and to be able to put the scene in the right perspective. Basically it was a situation where the writing came off the actors' tongues and David and Gillian did it very, very naturally."

"Pathologists are paranoid by nature."

—Scully

BORN AGAIN

★1/2

4/29/94. Written by Howard Gordon & Alex Gansa. Directed by Jerrold Freedman.

"Born Again" is minor X-FILES. Mulder becomes convinced a telekinetic little girl is the reincarnation of a dead cop. The villains—corrupt

police officers—are possibly the most boring ever on THE X-FILES and all their scenes are interminable. But even a bad X-FILES has its moments; here they are a scene between Mulder and the girl's psychologist, and a sequence where Mulder desperately urges regression hypnosis on the distraught child and Scully chews him out for his obsessive blindness. The scene where an aquarium bursts is very well executed, but in service of a story that fails to ignite. There is a great X-FILES episode waiting to be done about hypnotic regression; this isn't it.

"Born Again," said scripter Howard Gordon, "is not one of my favorites. After 'Ghost in the Machine,' it's my second least favorite. Just mundane. We thought the idea of reincarnation hadn't been done yet, and there were parts of it that I think were interesting, but I don't think it was very well executed on any front. It was a pretty classic back-from-the-dead revenge tale, and not done particularly interestingly. And it had elements that were repetitive to one of my previous shows like 'Shadows.'"

The ending voice-over was given to Mulder for the first time. Gordon laughed that having Mulder writing the report arose out of "desperation. We had written a scene that was the old wrap-up scene, with the mother looking fondly at her daughter who's now cured of her possession, and we said, 'This is really hokey. This is awful.' Again, our instinct is to understate and the journal entry can dryly present the information. What was interesting too was that it was Mulder's first voice-over, so I think that if the episode has anything that recommends it, it's the first time we've heard Mulder's voice talking to the audience. And I think that was actually successful. I liked that wrap-up."



Zeljko Ivanek as "Roland," brilliant as a retarded janitor acting on the telepathic commands of his cryogenically frozen brother.

"People die, they go away, and they're not supposed to come back."

—Roland

ROLAND

★★★1/2

5/6/94. Written by Chris Ruppenthal. Directed by David Nutter.

Like many X-FILES episodes, "Roland" takes some time-honored literary and science fiction concepts (twins separated in childhood; telepathic commands; cryogenically preserved heads, to name a few), stirs them together and somehow manages to serve up a touching episode, thanks in major part to a brilliant performance by Zeljko Ivanek as the pitifully bewildered, retarded janitor Roland, as well as fine acting by Duchovny and Anderson. It certainly is a better example of an "I'm back from the dead and here to get revenge" story than "Born Again," the previous week's entry. "Roland" also delivered a totally sick joke that (for this writer at least) is gallows humor at its finest: Roland (acting under the telepathic commands of his cryogenically-preserved brother) kills a scientist by dipping him in frozen nitrogen. He throws him to the floor and we hear the sound of the head



shattering; cut to dozens of taped X's marking the spots where the pieces landed.

"That show was so very dependent upon the character of Roland," said director David Nutter. "I didn't think it was one of the stronger scripts we had all year. When Zeljko Ivanek came in and read, Chris Carter and I both looked at each other and said, 'That's the guy.' I felt as long as we were able to create a strong character with him, we were going to be halfway home. He did a wonderful job and I really enjoyed working with him, and making his portrayal as real as possible."

As for the script, Nutter felt it was "a little bit abstract in a way, with respect to the brother and the fact that the brother was a silent enemy in a sense, he wasn't too tangible. We had to create the villain in Roland's head, so I think the more the audience could relate to Roland, and feel and care for him, then it would make the villain that much worse and that much more diabolical."

"Roland" opened with a wistful little tune that was something of a departure for THE X-FILES. "David Nutter, the director, said that a weird little theme on piano would be great for this character," said Mark Snow. "I thought, well, Chris [Carter] is really not into melodic music, so we have to do this just right. So I came up with this simple, very child-like, slightly forlorn, sad piece that really seemed to work great, and Chris loved it too. But that's an unusual situation, because that type of music is not that prevalent on the show."



Little Samantha, Mulder's sister, abducted by aliens in the flashback of "Little Green Men," the Rosetta stone to understanding X-FILES.

illogical turns of the plot—this story needed at least an hour and a half to play out. But the plot holes slip by as the fast-paced story progresses inexorably to the shocking climax on the bridge, and the heartwrenching coda: Mulder's phone call to Scully telling her the X-Files have been shut down. Duchovny gives a beautifully judged, on-the-edge-of-tears performance in this scene. What a contrast to the stony-faced Cigarette Smoking Man, who once more stashes away the evidence.

The inspiration for the poisonous fumes emanating from the hybrids in "The Erlenmeyer Flask" derived from news headlines about a real-life incident that sickened an entire roomful of hospital personnel. "If there's anything current or topical, I try to use it as an element inside of a bigger story," said Carter. "You can make the connections, but they weren't perfect connections. It wasn't like you might see in another show, where they exactly recreate the woman who's brought in and when they open her up, these fumes come out. I wanted this to be a little bit different, obviously. This guy's got alien blood in him. I wanted to speculate a little bit about what this might be."

The stunning scene where Mulder walks among the water tank-bound hybrids arose from a report Glen Morgan had taped from a news program and shown Carter. "It was this cow that was alive underwater, and so part of the tank design came from that documentary," Carter said.

One of Carter's favorite moments was the script's finale, which mirrored exactly the end of the pilot episode; both had Mulder calling Scully at 11:21 p.m. (the witching hour on THE X-FILES and Carter's wife's birth) followed by the Cigarette Smoking Man filing evidence away in a Pentagon storeroom. "The storytelling is circular anyway," said Carter. "So to get to the end of the season and come right back to where you began—I'm so proud of that!"

Said director Bob Goodwin, "The Erlenmeyer Flask" was a huge challenge for a filmmaker, because there were so many diverse elements in terms of chases and action and suspense and effects." As for Deep Throat's murder, filmed in long-shot, "You were seeing the scene through Scully's eyes. I really felt it was important to get a real clear point of view, and the point of view was Scully. I wanted it to be extremely shocking when she saw Deep Throat shot. I wanted that to be completely unexpected, like Hitchcock killing off Janet Leigh in PSYCHO. You don't kill off one of your starring characters, and so I designed it all to be done that way."

SECOND YEAR

"I wanted to believe but the tools have been taken away."

—Mulder

LITTLE GREEN MEN

★★★ 1/2

9/16/94. Written by Glen Morgan & James Wong. Directed by David Nutter.

With the X-Files shut down, and Gillian Anderson's pregnancy now far along, the X-FILES

writers had to take the show in a different direction. In "Little Green Men," Glen Morgan and James Wong signaled that that direction was to be a spiritual testing ground for Mulder—and a challenge for David Duchovny, who would shoulder most of the acting burden by himself for the next few months. "Little Green Men" is a beautiful episode, about the loss and rebirth of faith, in this case Mulder's faith in his quest to find his sister. As the episode opens, Mulder is stuck in the world's most boring eavesdropping assignment, and Scully is back teaching at Quantico. A meeting with the senator who is Mulder's Capitol Hill contact sends Mulder surreptitiously on the road to Arecibo, Puerto Rico, with the possibility of making alien contact. Duchovny's acting, particularly in the fear-drenched scenes set at the SETI station in Puerto Rico, is terrific. The flashback to Samantha's abduction is a wrenching sequence, with the 12-year-old Mulder dropping the gun he wanted to use to protect her. The scenes with Skinner are wonderful, and one wants to stand up and cheer when Skinner kicks the Cigarette Smoking Man out of his office.

"This episode was Mulder's questioning himself, wondering if it all meant anything by this time, because he's been beaten so hard by the closing of the X-Files and Deep Throat being killed," said James Wong. "We wanted Mulder to question himself. Also, you had to answer the logistical questions, what's Scully doing now, what's Mulder doing now."

"When he saw the alien, for me that was what this whole series is about. What are your little green men? What do you concoct in your mind that you're afraid of, or that you need to face? Mulder was a character that was willing to—or thought he was willing to—take it right on."

The flashback to Samantha's abduction was inconsistent with its description in "Conduit," but Wong felt "it plays into the idea of memory being screwed up." But he and Morgan admit they didn't intend to contradict the earlier description. "We don't watch the shows over and over," said Morgan.

"Little Green Men" didn't go over well with the Fox executives at first viewing. "When they saw the first cut, without music or sound effects—and sound is very important to that episode—they asked us if there was another episode that could be reviewed instead of that one," recalled Morgan. "That just sent us into a fit of depression for two days."

"The murder weapon was a top sirloin?"

—Mulder

THE HOST

★★★ 1/2

9/23/94. Written by Chris Carter. Directed by Daniel Sackheim

Mulder gets a break from his eavesdropping duties when he is told to go to Newark, N.J. to investigate what seems to be a routine murder, a body dumped in a sewer—but before long, after

The Flukeman of "The Host," a genetic mutation responsible for the murders in Newark, but can he ever get a fair trial?



Mulder examines the tanks in an unusual government warehouse in "The Erlenmeyer Flask," humans injected with alien DNA.

"I'm not going to give up. I can't give up. Not as long as the truth is out there."

—Mulder

THE ERLENMEYER FLASK

★★★ 1/2

5/13/94. Written by Chris Carter. Directed by R.W. Goodwin.

"The Erlenmeyer Flask" is tremendously exciting and tremendously depressing. Deep Throat sends Mulder off on what seems to be a wild goose chase—eliciting protests from Scully—but what Mulder discovers turns out to be the tip of the cover-up iceberg: the government, in a project dubbed Purity Control, is injecting alien DNA into humans for medical therapy purposes and who knows what else. When Deep Throat is murdered before Scully's horrified eyes, in a scene of appallingly swift and matter-of-fact violence, the fall-out leaves Mulder bereft not only of his mentor, but of his X-Files, closed down by orders relayed from "the executive branch." Duchovny, Anderson and Hardin make a for an exceptional acting ensemble, each with memorable scenes. Visually, "The Erlenmeyer Flask" is a one eye-filling scene after the other: the frozen alien fetus, the warehouse full of glowing, womblike tanks and the hybrids floating within; Deep Throat as he pleads with Scully for the package that will take him to his death (Hardin is terrific in his final X-FILES performance).

The episode's weaknesses come in several



Scully fights for the life of a frozen Mulder in "Colony," as they track an alien bounty hunter to the Arctic circle, a Murray set realized on one of two stages at Vancouver's North Shore studios.

made it almost fill the whole bottom of his chin, and he goes, 'I'm not a crook,' while he's smiling."

The computerized skeletons in "Aubrey" are a good example of how a graphic design sequence is put together. The script called for the words "brother" and "sister" to be carved into the ribs of, respectively, male and female skeletons. "I took my old-fashioned ratchety pen, dipped it in ink and just started drawing," said assistant art director Gary Allen. "The inscriptions had to look like knife cuts, in a slashing style." The design was faxed down to Chris Carter in Los Angeles, and once Carter approved it, Steyns took the art work to a local post-production company, where it was scanned on an SGI workstation. "We superimposed it over the ribcage, and the graphic artist then imbedded it, so it looked like it was scored in."

The art department utilizes its computers in ways that are not meant to be noticed on screen. The different police departments and public agencies seen on THE X-FILES each require their own logo patch, and at first the wardrobe department would have

Murray's design staff (l to r): Scott Steyns, Greg Loewen, Vivian Nishi and Gary Allen.



to embroider the patches on the shirts and jackets. Now Nishi enters the designs on the computer and prints them out onto transfer paper which can be ironed onto a costume, with a few stitches added by wardrobe for authenticity. "It allows us to turn things around in a relatively short period of time," said assistant art director Greg Loewen. "Unless you're right on top of it, you'll never know that it's anything else. It looks perfect."

But even in this computer-driven age, the X-FILES art department sometimes goes back to the old-fashioned method of drawing by hand. Loewen initially designed on his computer the digital drawing made in "Conduit" by 8-year-old Kevin Morris of his sister Ruby, but found it looked too good to be the product of a child. "I had brought it in as a grey background and I laid numbers over the top of it and I typed in ones and zeroes," Loewen said. "After I did half of the image, we decided that it was too accurate to appear to be hand-drawn." Loewen decided to blow up the image, printing it out on a transparency, and projecting it up against the wall. Nishi then laboriously traced over the ones and zeroes to give the printout a hand-drawn look. She had to do it several times until the it came out just right, with the portrait of Ruby visible only from a second-story height. "Vivian spent days and days and felt pen after felt pen drawing ones and zeroes," recalled Loewen. "She did a great job on it."

Nishi's work paid off. The view of Ruby's portrait jumping out from the ones and zeroes is one of THE X-FILES' most startling moments, and is just one example of the staff's attention to detail and drive for perfection, even in the face of tightly crunched schedules and budgets. □

another similar attack, and with Scully's off-the-record assistance, he begins to realize he is not dealing with a human murderer but yet another genetic mutation, this time a creature that may be half-human and half-fluke (played by Darin Morgan, younger brother of series writer Glen Morgan). The series' most graphically gruesome episode so far, the body parts and wriggly flukes are a real kick, but numerous scenes of interaction between Mulder and Scully, and Mulder and Skinner, provide also for excellent characterization. Ultimately, "The Host" is a letdown, because the pitiable Flukeman is, after all, obviously a man in a suit, and Scully's "scientific" explanation ventures far beyond extreme possibilities into a ridiculous impossibility. The scene where a lone federal marshal takes charge of the Flukeman slips into TV cliché-land; he might as well be wearing a STAR TREK red suit.

Playing the Flukeman was not particularly an enjoyable experience for Darin Morgan. "Each day that I wore the suit, I would have to be in water, and the water would destroy the whole thing. And so Toby [Lindala, in charge of SFX makeup] had to rebuild everything from scratch each day, so it was just an ordeal. And I wore two pairs of contacts lenses, one on top of another. One of them was for the color, the other to create a kind of milky film over that. The contacts were the only things that didn't hurt. I barely knew they were in there. And the good thing too was that they were prescription. I could actually see in them. The rest of the stuff was actually quite painful. The mask and the rubber smelled of sulphur and the whole thing was unpleasant. I had no air through the nose, so I didn't eat, because you had to eat and breathe at the same time. It was just impossible. Reading the script, I thought, I was going to do more things, and then once I was in the suit, I couldn't really act in it. I just tried to survive. You could barely move like that. Being underwater was actually pleasant, because it cooled everything down. It was very hot in there as well."



Mulder's paranoid brain trust, the Three Lone Gunmen, in "Blood," Bruce Harwood (left), Tom Braidwood, and Dean Haglund (right).

"Fear—it's the oldest tool of power. If you're distracted by fear of those around you, it keeps you from seeing the actions of those above."

—Mulder

BLOOD

★★★1/3

9/30/94. Teleplay by Glen Morgan & James Wong. Story by Darin Morgan. Directed by David Nutter.

A riveting episode with yet another notable turn by a guest star (William Sanderson as the tormented postal clerk Ed Funsch), "Blood" brings Mulder to peaceful Franklin, Pennsylvania, recently the scene of a series of gruesome murders. Mulder begins to suspect the killings are caused by subliminal messages on digital displays that play on people's phobias—but are they sent by some malevolent outside force or are the hallucinations caused by the ingestion of a possibly poisonous—

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and illegal—crop spray?

"Blood" works so well because of the complete ambiguity of the story. Whatever and whoever are the malevolent forces, they are unseen and unknown. The final scene reinforces the enigma with a sudden, stomach-churning twist that is one of the best X-FILES endings ever, doubly affecting because it leaves not only the audience, but Mulder, baffled and frightened.

"Do something about the post office," was Glen Morgan's directive to his brother Darin, and the younger Morgan came up with the idea of mild postal worker Ed Funsch quietly cracking up under the pressure of the subliminal messages—or is it just his fear of blood that has taken over?

"Postal workers" was the two-word idea up on Morgan and Wong's bulletin board, and the idea of combining that with a story derived from the Malithion spraying of years back "had a level of satire, you know, sick," said Glen Morgan. "What happens if you put the two together? Also, we were thinking, what do you have in your house, what do you have that you're going to deal with every day that scares you?" The scene with the irradiated flies "actually happened to Darin in San Diego. And that's how this show goes. So you're sitting here and you say, 'Oh god, what the hell do we do now?' and you just got a big hole. And you're talking to Darin, who's saying, 'I was jogging and a truck pulls by and the guy throws a bunch of flies.' We said, 'Oh my god! Put it in.'"

The tower sniper scene was directly inspired by the deadly incident at the University of Texas tower. "That's the image, that's what you're being directed to do," said Morgan. Added Wong, "The whole show is about being told what to do, some other forces telling you what to do. For us, we felt it was perfect. It was exactly what he should be doing. He is not spontaneous. He's not someone who figures out a new plan."

Of the final shot, with Mulder sitting stunned by the message on his cell phone, director Nutter said, "I wanted to create something almost like Mulder's a gargoyle on a side of this gothic structure. So it was just the way the setting was, the way it looked. I thought it would be a different way to go out and give it that ambiguous, what's going on ending."

"Every problem has a solution."

—Cigarette Smoking Man

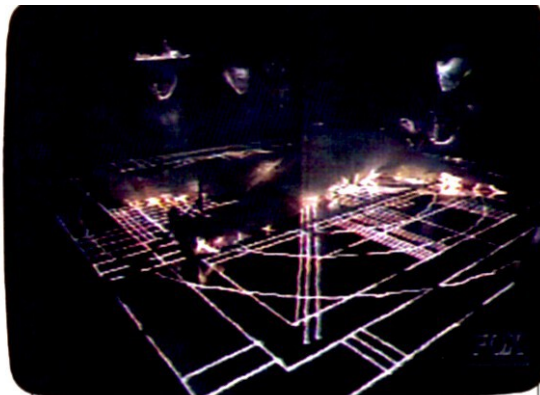
SLEEPLESS

★★★1/2

10/7/94. Written by Howard Gordon. Directed by Rob Bowman.

Soldiers as subjects of medical experimentation are an old story—but once again, THE X-FILES manages to give the theme an engrossing spin, thanks in good part to a moving performance by guest star Tony Todd as Augustus Cole, the unsleeping soldier who feels the time has come for he and his comrades to finally atone for their role in a Vietnam War massacre. Sleeplessness has always been a running theme of THE X-FILES, with Mulder's chronic insomnia a persistent image, and when he and a researcher discuss the

Tony Todd (r) as Augustus "The Preacher" Cole, the Army's experimental unsleeping soldier, haunting a war buddy in "Sleepless."



"Duane Barry," abducted by aliens, strapped to a table, has his teeth drilled with lasers—a memory or the hallucinations of a madman?

hallucinatory effects of a lack of sleep, one can only wonder how much Mulder's perception is affected by his own sleeping disorder.

"Sleepless" came about from scripter Howard Gordon's own bout with insomnia. "I wrote a whole other script," he said. "I started in June, and I wrote a script about genetically engineered plants. I was writing and I said, 'This really stinks.' I knew even as I was writing it that this was not right. I was two weeks away from the time my script was due, I had written a draft of the script and I went to Chris Carter and said, 'Chris, this really stinks. I can't even hand it to you.' And he said, 'OK, what do you want to do?' He was very supportive. He said, 'You still have two weeks,' which really is not very much time, but it's still enough time to figure something out. So I basically was awake for two nights and two days straight, panicking. Out of that came the idea, what if this guy couldn't sleep for 25 years? That was sort of the genesis. Out of my anxiety came my idea of a character who'd been unable to sleep for a long, long time."

Tony Todd was the actor Gordon wanted from the start to play Preacher. "When I inquired, his agent said, 'That's unbelievable, because a week ago Tony had said the only things he was interested in were THE X-FILES and NYPD BLUE.' I was in some hotel room and I had flipped on CANDYMAN and I wasn't even aware of Tony before—I think I had seen him on LAW AND ORDER or something like that, I had seen his face in various parts—and I loved the quality of his voice. He has a dreamy, tortured kind of quality, a voice that can be very commanding but also very vulnerable. And he's got one of those faces—he's a striking figure."

"Sleepless" was Rob Bowman's second X-FILES directing assignment. "There was a point to be made about the U.S. government and its treatment of some of the soldiers," said Bowman. "That piece was wholly reliant upon the performances and how striking I could make the flashbacks and the nightmares of the Vietnamese people. With just the right impact from the images, the show wouldn't work. I took it very, very seriously and worked extra hard. I'm particularly proud of 'Sleepless.' I thought everything jelled beautifully. I was really on the same page interpretively with Howard. I loved the cast."

"You're choosing a dangerous course, Agent Mulder."

—FBI Special Agent Lucy Kazdin

DUANE BARRY

★★★★

10/14/94. Written and directed by Chris Carter.

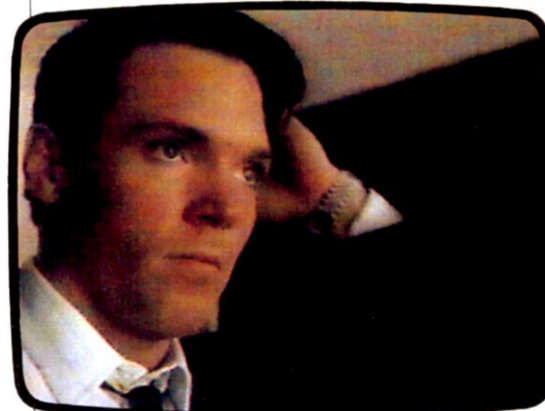
"Duane Barry" is a noteworthy achievement for Chris Carter, who not only wrote one of the best scripts of the entire series, but directed a visual stunner (the scenes with Barry in the hands of the aliens are especially dazzling). Carter's script explores delusion and reality, both visually and narratively, leaving us to wonder what really happened to Duane Barry—a question that in finest X-FILES tradition, is never answered. Themes of

imprisonment and powerlessness reverberate throughout the episode. The story begins when Mulder is brought in to negotiate a hostage situation: an escaped mental patient, a former FBI agent named Duane Barry, who claims he must return to the place where the aliens once abducted him, has taken hostage his psychiatrist and the employees of a travel agency. Before long, and almost inevitably, Mulder becomes one of Duane's captives, and their scenes together, as they slip into a shared fantasy—or is it fantasy?—transform a two-person set piece into a filmed stageplay. Steve Railsback as Barry is terrific, but the real revelation is Duchovny, who strips Mulder down to his bare essence. Anderson's determined Scully also provides a necessary counterpoint to Mulder's and Barry's flights of fancy.

Carter said he "lucked out" in getting Steve Railsback to play Duane Barry. "He's the person I wanted, the only person I ever thought of for the role. I'm blessed in so many ways in this show, really, to the point where it's spooky. Here's a guy who's just there 150%. He really loved the script, and he really loved what I was doing with it, and he believed in me and the work and wanted to give me whatever I wanted. And so I just had to say to him, 'Steve, you may just do this a little different.' But he really became the part, and I think also that the levels of your actors rise to that. It's like everything rises to the level and standard that you bring to it, the director, and the other actors bring to it. Everything worked in that episode. It had a very high energy level, and it was wonderful."

One of most striking visual ideas in "Duane Barry" was the linkage of the drill and laser used by both the aliens and the FBI technicians. "It's a nice visual element," said Carter. "That didn't work quite as I had imagined it, but I think it still worked. I wanted that drill bit to be very tight—once we came from the laser, but we were a little looser on that drill bit than I had anticipated it would be."

Another spectacular shot was the overhead view of the terrified Duane Barry pulled up from his bed, caught by the alien tractor beam. The effect was achieved by slipping a fiberglass pan made from a cast of Railsback's body underneath his pajamas, and then using a forklift to raise him. Shots like that, said special effects supervisor Dave Gauthier, are "essentially strictly illusions. Chris wanted Duane Barry's body to be arched in a certain way and he had a storyboard of what he wanted to accomplish in that scene. You never do see his body in his entirety in that sequence."



Stylish villainy: Nicholas Lea as Krycek smoothes his hair after clubbing the tram lift operator, dooming Mulder, in "Ascension."

"It's probably scarier when you stop having the dream, don't you think?"

—Mulder to Margaret Scully

ASCENSION

★★★★

10/21/94. Written by Paul Brown. Directed by Michael Lange.

The videotape from a highway patrolman's

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vehicle puts Mulder and Krycek onto Duane Barry's trail. They reach him on top of Skyland Mountain, but Scully is gone; taken, Barry claims, by aliens, but Mulder, who remembers all too well the events of the previous episode, sees only a helicopter (the audience sees only bright light). Whoever took her, Scully is gone. So is Krycek by episode's end, his cover blown, and so is Barry, dead under mysterious circumstances. The only saving grace comes when Skinner, infuriated by the turn of events, re-opens the X-Files, although Mulder is so miserable, he barely notices. A Pyrrhic victory, indeed.

"Ascension" does not have the power that "Duane Barry" has; the story is more diffuse and covers a lot of territory, both narratively and physically. Duane Barry has served his purpose, so he also loses force as a character. The focus is on the conspiracy, with Krycek finally showing his hand. Duchovny continues to amaze, as he constantly finds new ways to plumb Mulder's depths.

"Paul Brown had been writing that since June, so he had done a lot of work on it," said Chris Carter. "I felt that there were certain elements that needed polishing and work, and I tend to be very particular about how these scripts come out. I wasn't happy with the shooting script. So I came in and I worked with Paul to make it into what it became. I actually think it's a great episode."



Mulder's heart of darkness, with Scully gone he succumbs to the erotic attraction of Kristen (Perry Reeves) in "3," a would-be vampire.

"In this town, it's really tough to trust anyone."

—Commander Carver

3 ★★

11/4/94. Written by Glen Morgan & James Wong. Directed by David Nutter.

Mulder has finally hit bottom, so naturally he goes to Los Angeles, which, with its ring of hillside fires, stands in nicely for Hell. He suspects a murder victim has been killed by vampires, but his investigation, and the story, take a complete left turn when Mulder meets Kristen (Perry Reeves), a woman who may be one of the vampires' human associates, and who he is instantly attracted to for all the wrong reasons. Although Mulder's one-night relationship with the emotionally dead Kristen is understandable, given the psychic distress he is experiencing, and his identification with her painful childhood, their seduction scene seems wildly out of place, lifted from another show entirely. This can end only in disaster, and it does: a ball of fire. The image of Mulder at the end, grasping Scully's cross, reinforces why Mulder and Kristen's connection could never work. The association of sex, death and fire recalls "Fire," and the vampires are written with imagination—little of the typical vampire lore here—but the story is disjointed. Director David Nutter does the best he can with all this, and he and cinematographer John Bartley create one scene of true beauty: Mulder's interrogation of a male vampire (played with



Mulder at the bedside of the comatose Scully in "One Breath," as each chooses whether to live or die, he spiritually, she physically.

wonderful intensity by Frank Military), which is bathed in a lurid, hellish red light. It works.

"3" came about when a hole opened up in the writing schedule, and Glen Morgan and James Wong stepped in to fill the gap with an extra episode. With a deadline breathing down their necks, they decided to rework an old script of Chris Ruppenthal's. How did they hit about the idea of pairing Mulder with a vampire wannabe?

"To be honest, everybody on the staff is a pervert," quipped Morgan. November was also sweeps month, so an erotic episode of THE X-FILES seemed like a good bet to garner ratings. What remained from Ruppenthal's original script was the striking image of the bread filled with blood that Mulder finds in Kristen's oven, three killer vampires, and the Club Tepes.

"Broadcast standards really watered that original script down," groused Wong. "There were a lot of bloodsport things, things that make you feel a little uncomfortable, but in kind of a sexy way. We thought it was great, it was time we got sexy on the show. But Broadcast Standards said—this is my favorite quote—they said, 'On Fox, we don't have kinky sex.'"

Morgan and Wong felt this was the right time for the normally solitary Mulder to have a close encounter of the physical kind. "Scully was gone," said Morgan. "Mulder was a mess. If he would at any time be vulnerable, this is it."

Post-production stepped in to give "3" its hellish aspect. "I had a cameraman friend of mine go out and shoot a very nice shot across the canyon of these houses with their lights on and the beautiful skyline," commented post-production supervisor Paul Rabwin. "I took it into the Paintbox computer program. We painted the Malibu fire along the ridge. The sky with the red and the swirling smoke we took from another source. We incorporated that into the shot, and I defy anybody to tell me that it's not a photograph of the Malibu fire. But it was a relatively simple thing to do. Years ago when we were on film it would have been an extremely complex trial and error issue. It would have taken weeks to accomplish. This took us about an hour and a half to accomplish, and it looked great."

"Just because it's positive and good doesn't make it silly or trite."

—Melissa Scully

ONE BREATH

★★★★

11/11/94. Written by Glen Morgan & James Wong. Directed by R.W. Goodwin.

From Hell to Heaven. Just as Scully's coma is something of a miracle, so is this exquisite script. Mulder and Scully follow twin paths to an ultimate choice of whether to live or die—she physically, he spiritually. Yet the beauty of it is that the most dramatic and exciting scenes in "One Breath" all take place in interior spaces, within Mulder's and Scully's heads. Scully has been returned: she is discovered lying in a coma in a Washington, D.C. hospital. How she got there, and what is killing her, is the mystery Mulder tries to solve. As he does, in a series of confrontations with X, the Cigarette

Smoking Man and Skinner, his desperation prods him farther and farther into emotional darkness. Scully we see sitting in a boat on the water, a slender rope the only connection to land, and to life, and she has her confrontation too, a meeting with her dead father. Somehow, even though she remains expressionless, Anderson conveys to us that Scully is weighing her decision whether she should hold on to life or let it slip away. In the end, both Mulder and Scully are "one breath" away from losing their link to humanity, and what saves them is their belief in each other.

Any other television show would have given us an action adventure episode with Mulder's daring rescue of Scully, or his battle against evil opponents for an antidote. In THE X-FILES, the opponents are as much within as without, and that makes for the best drama of all.

The lighting design of "One Breath" deserves a special mention. The use of light and dark are essential elements in this script, telling us things the characters themselves don't yet realize, and director of photography John Bartley puts it all on film.

"The one thing that we had to fight against was the instinct for Mulder to discover what had happened to Scully," said James Wong. "We didn't want to do a show where he breaks down doors and finds out who took her and what happened. That was something I think everyone expected us to do, the network as well. When they read the script, they realized it worked. But I think everyone wanted to solve the mystery. In order to give it some drama, and this was Glen's idea, we gave Mulder a choice at the end of the show. Give him a choice to go deeper into Hell, or rise above it."

David Duchovny once more gives an overwhelming performance in "One Breath." Glen Morgan recalled that "We were up in Vancouver when they were shooting 'Fire,' and Duchovny kept on circling us. And he said, 'I really like "Beyond the Sea." I replied, 'Thanks a lot, Gillian did good.' And he said, 'When are you guys going to write me one?' And we answered, 'Well, we'll get to it.' So that's when we started on something he could just go nuts with." Although they had hoped "Little Green Men" would be the Mulder equivalent of "Beyond the Sea," it didn't quite turn out that way, but, said Morgan, "'One Breath' was, and David told us, 'You said you would do it. Well, you did it.' That was very nice, because we really wanted him to feel that we had done that for him. I think David did put more into it. We didn't write that Mulder cries. David put that in there. He was willing. He called up and told us, 'I think Mulder should cry.' We said, 'Great.' And he did that really well, he did it in one take. I was really moved by that scene when I saw it for the first time."

"What do you make of Mr. Trepkos' neighborhood?"

—Mulder

FIREWALKER

★★

11/18/94. Written by Howard Gordon. Directed by David Nutter.

Scully returns to active duty but despite fine

The victim of a silicon-based parasite caught from spores unearthed by a geological survey team studying a volcano in "Firewalker."



direction from David Nutter and glowing cinematography from John Bartley, the result is decidedly lackluster. The story more or less rehashes last season's "Ice," but without that episode's claustrophobic intensity or notable development in Mulder's and Scully's relationship. The parallel couple, the manic-depressive volcanologist Trepkos and his graduate student Jessie, spend the entire episode apart, and although there is a nicely written linkage between Trepkos, obsessed with finding the truth, and Mulder, the story is decidedly nonenergetic. The ending is actually objectionable, with Mulder deciding to cover up the events, and Scully weakly going along.

"The idea originated with the news clippings on Project Dante, on Mount Erebus," said Howard Gordon. "They had sent down two probes into the volcanic interior. Both of them failed. So that was the germ of the idea. Again, it's the kind of show that's like 'Ice,' and 'Darkness Falls'—we hadn't done anything this year yet where we go on a scientific or military or commercial expedition to a remote location. If there's anything as a formula, or as a type of show, when we have paranormal or UFO, we have remote locations where unexplained phenomena occur. In those cases, usually on a scientific expedition, something has happened to them, and the agents are dispatched to discover what it is. It's a combination of that and the theory of what if there was another lifeform and what if it were silicon-based—that because carbon acts like silicon in terms of the way it bonds to other molecules. That's the only other element the scientists can imagine a lifeform could be based on. So I sort of fused those two ideas, threw in a little *Heart of Darkness*, and hopefully had an episode. I tried to make the character of Trepkos like Mulder's counterpart. That was the idea. I don't think it was successful ultimately, but conceptually it was supposed to be the dark side of Mulder. What happens if a man looks too hard for the truth? He'll go to Hell basically. If you give up everything at the expense of your quest, you'll wind up mad and nothing but tragedy will result. I was also wondering where, at what level, is Mulder pushing his own madness. So that was that idea."



Mark Rolston as Richard Odine, head of the Church of the "Red Museum," a vegetarian cult that serves as the show's red herring.

"You know, for a holy man, you've got quite a knack for pissing people off."
—Mulder

RED MUSEUM

★★★

12/9/94. Written by Chris Carter. Directed by Win Phelps.

"Anything can happen on THE X-FILES" is one of Chris Carter's favorite sayings, and "Red Museum" bears that out. An abducted teenager is abandoned nearly naked and disoriented on a road, the words "he is one" scrawled on his back, and the local sheriff thinks it's a case of possession. Once Mulder and Scully arrive in town, the story takes a number of really strange turns. "Red Museum" has a Peeping Tom, strange bovine hormone injections,



Scully surrounded by the ghosts of a nursing home in "Excelsis Dei," where patients have been subjected to an unauthorized drug.

a vegetarian cult in a town of beef producers, as starters. Then comes a shocking twist, with the completely unexpected appearance of one of the show's most frightening characters. It all hangs together wonderfully well. One weakness is that the vegetarian cult, the Church of the Red Museum, falls out of the picture pretty much in the second half.

"Red Museum" is a Carter favorite. "I really love that episode. I think some of the best X-FILES take a lot of disparate ideas and find a way to turn them into a creep show. And I think that's what I did there. I'd wanted to do something about walk-ins anyway. I loved the idea that somebody in a small town is doing the work of some larger government—they're using the small people in the small town. I love the bovine growth element as a way to sort of make it seem that every time we bite into a Big Mac, we don't know, in fact, what we're eating. If you say, this could be Purity Control, that the government could be doing even more than experimenting on you with bovine growth hormones—it's a pretty scary idea."

The return of the inscrutable Crewcut Man was a chilling surprise. "I wanted it to be a little bit of Mulder's revenge for the death of Deep Throat," said Carter, "but I thought pure revenge would have been the wrong way to go. It would have seemed too much like a Western. So I wanted it to be that this guy died but they never knew who he was. It's more interesting to me, the ambiguity of it. You don't know who he was. No name, no serial number, no record."

"I may have one foot in the grave, but I certainly can't fly down hallways delivering *amore*."

—Hal Arden

EXCELSIS DEI

★★1/2

12/16/94. Written by Paul Brown. Directed by Stephen Surjik.

Mulder and Scully are called in to investigate an "entity" rape at a nursing home: a nurse claims the spirit of an elderly patient raped her. Mulder is dubious—his X-Files, he claims, do not substantiate this kind of story, but Scully is determined to proceed. After learning that the patients have not only been used in an unauthorized drug experiment, but have been ingesting, unknown to anyone but one orderly, pills made from mushrooms, Mulder is thinking some kind of extrasensory experience, Scully is thinking hallucinations brought on by powerful chemicals.

Another middle-of-the-road script, "Excelsis Dei" does have food for thought. The issue of care of the elderly, and the contrast of Western and Eastern attitudes towards the old are worked out nicely. Sab Shimono is excellent as the Malaysian orderly Gung, and Eric Christmas and David Fresco are particularly noteworthy as two of the home's residents. Art director Graeme Murray's color design—greys and dark greens predominate—adds just the right touch of creepiness.

"Excelsis Dei" was Paul Brown's last script for

THE X-FILES. A group effort saw it through post-production. "It was me and Howard and Rob Bowman, and Frank Spotnitz had just come on with Sara Charno. We all sort of got in there," noted Chris Carter of his collaborators. "When you have an episode that didn't come out as good as it could have, what happens is like all the blood rushes to the wound. And everybody gets in there and heals it, and I actually think the episode turned out to be a good episode. I thought the performances by the old people were amazing. Steve Surjik really directed them nicely. It ran a little short, but you run into these problems. Some are too long, some are too short. You've got to make them 43 minutes, 24 seconds long. Sometimes you have the film, sometimes you don't."

"I've often felt that dreams are answers to questions we haven't figured out how to ask."
—Mulder

AUBREY

★★★

1/6/95. Written by Sara Charno. Directed by Rob Bowman.

B.J. Morrow (Deborah Strang), a woman detective in Aubrey, a rural Missouri town, suddenly digs up the body of an FBI agent murdered decades ago. Mulder is immediately suspicious of the official explanation, especially when a new murder occurs that is disturbingly similar to the old one. By episode's end we have had a harrowing tale of how evil stalks one family through the generations, and through its genes. Covering up the traces will do no good; somewhere along the line the truth will be unearthed, as it literally was by B.J. Rob Bowman's direction captures the town's rural atmosphere, using his camera as a visual gravedigger, to expose what the characters don't want to say out loud. Genre veterans are a welcome addition to the guest cast: Morgan Woodward terrifies as the personification of an ancient evil, and Terry O'Quinn strikes just the right note as a police lieutenant with his own secrets to hide.

"There were three versions of 'Aubrey' before it got to be 'Aubrey,'" said Sara Charno of her first script. "The first version was about a man who was a real estate developer who comes to a small town and suddenly is reliving murders. It's a Klan-related killing that occurred 50 years ago. We played with it, played with it, played with it, didn't seem to work, so then we took it to a Japanese internment camp, and a real estate developer goes to a Japanese internment camp and suddenly starts seeing a murder that occurred 50 years ago. And that wasn't working. I was talking with Darin Morgan, and he said, 'Well, what story do you want to tell?' By this time I was tired of the genetic memory story. And I said, 'I want to tell a story about a female serial killer.' And he said, 'Well, can you combine it?' I sat and combined the stories, and that's how 'Aubrey' came up. And I went from continued on page 81

Detective B.J. Morrow (Deborah Strang) in "Aubrey," discovering in a mirror the words "little sister" carved into her chest.



on the pre-production process or the filming, he is able to look at each episode with fresh eyes, although he admits he finds just about every episode "pretty great," without requiring something extra special from him to pull it all together. "Every week you have to do good work. Each show is really challenging and terrific," he said. "The producers and writers are really intimate with the material. One out of five shows or something, someone will call up and say, 'Hey, this show isn't so good. This isn't our best, especially the part here or there, so we really need your help.' And I'm looking at it more objectively than they are. I see it for the first time, and ask, what are they talking about? This is pretty great. The ones they really get sensitive about, I don't know what happened to get it to that point."

Snow feels that each X-FILES episode is unique, and is always searching for the musical equivalent. "They encourage me pull up something new all the time. It's a wide open canvas." He can't pick a favorite episode, he said, because if he brings up one, then another three or four come to mind. "I had a lot of fun with 'Tooms,' and 'Ice' was a terrific show. I had a great time with that." He also enjoyed using ethnic music in "Shapes," an episode that took place on a Native American reservation in Wyoming. The child-like piano theme he composed for the teaser of "Roland" is also a departure from the show's usual style, but he felt the character of Roland, a mentally-challenged janitor, called for something simpler and more wistful.

The response to Snow's music has been so enthusiastic that a soundtrack recording is scheduled for release, possibly in September in conjunction with THE X-FILES' third season premiere. "It's fantastic," Snow declared, even though choosing tracks for the album is something of an enjoyable problem. "Again, you think, this part of the episode would be great and then, 'Oh, no, what about this?' and you end up sitting there trying to figure out what to pick." (A second album of music "inspired" by THE X-FILES, to be produced by producer/musician David Was, is also in the planning stages. Snow is not involved with this project.)

Snow concluded that composing for THE X-FILES lets loose his imagination. "I've done a bunch of series before, but when you don't like the show, it's really hard. You say, why the hell do you do it? Well, nothing is going on and your kids need new shoes and so on. But this is the best situation that I've ever had. I just love it. You get a composer and you put him with a great show, and he'll write the best stuff he's ever written. And that's what happens with this. It always inspires you to do good because you like it so much." □

there.

As with many X-FILES scripts, ideas came in from all the writers. "I was really shepherded through it," said Charno. "I got a lot of really wonderful input and help from Jim Wong and Glen Morgan, and from Chris Carter and Howard Gordon. B.J.'s pregnancy actually was Chris' idea. It seemed something was missing, a catalyst. And he nailed it with the pregnancy, and suddenly everything clicked in place."

"Aubrey" struck a personal chord with director Rob Bowman, who grew up in the Midwest. "The style, the decor, the location, the mannerisms of the characters, speed and rhythms in which they spoke, you know, simple people. A sheriff of a small town, having an affair with one of his employees and then getting her pregnant is a tremendous, tremendous problem, and would absolutely end his career, let alone taking on the responsibility of having a child and dealing with the mother of the child in whatever responsible way. And how do these simple people react to that? What do they feel about the government coming in and carving through in kind of an incisive way? Mulder and Scully smartly work their way in and find what's going on, and that scares those kind of people. They don't like to be put under a microscope. And so it was in how the people spoke, what the color of the light was in the episode, how should the camera move, all those kind of things you put in your computer and you hope they come out right."

"A body has a story to tell."

—Scully

IRRESISTIBLE

★★★★

1/13/95. Written by Chris Carter. Directed by David Nutter.

Bodily mutilation goes much further in "Irresistible," when a grave desecration in Minneapolis puts Mulder and Scully on the trail of a death fetishist whose next step, Mulder is convinced, will be to kill. The normally cool Scully is deeply shaken by this case, although she tries her best to repress the fears it brings out in her: the psychological effects of her abduction earlier in the season has finally begun to surface. Gillian Anderson gives a wonderful performance, her smallest nuances registering as emotional earthquakes. She is heartrending in scenes like Scully's visit to an FBI therapist or at the end, when she finally, inevitably, breaks down.

"Irresistible" is THE X-FILES' most disturbing episode. Donnie Pfaster, the All-American boy who collects female nails and hair and probably a lot more, is creepy and fearsome—especially to women—in a way the more fantastic aliens and ghosts cannot be. He appropriates not only women's body parts, but their things, surrounding himself with symbols of femininity: flowers, toiletries, his mother's possessions.

Nick Chinlund, who played Donnie Pfaster to perfection, was a last-minute find. "We really lucked out," said Carter. "We read a hundred people

Susan Blommaert as Mrs. Paddock in "Die Hand Die Verletzt." New Hampshire's devil in a print dress, complete with snake eyes.



Death fetishist Donnie Pfaster asks, "Has your hair been treated?" in "Irresistible," the All-American boy turned creepy and fearsome.

for it. I knew the quality I wanted, I just couldn't describe it. Nick Chinlund comes in and he's got an arrogance about him, and that voice quality, and the Joe College look. It was just a perfect package."

David Nutter's approach to "Irresistible" was to find the proper pacing, both for the character of Pfaster and for the narrative itself. "At times you want to go very slow. It helps to put people on edge, makes them go, 'What's this all about? What's going on here?' When you bring it to a tempo that's abnormal, people then look at it a little bit differently. The thought was to place Pfaster a bit abstractly, and play it a little bit slower on occasion, and give his speech pattern and style and so forth a much more unreal quality."

The final scene, where Scully finally breaks down in tears, was as much about Mulder as about Scully. "The main thing there is we're in a situation where it's not just what Gillian had to do, but how David had to respond to that," said Nutter. "We always want to play it very carefully that we don't make any type of a sexual reference to these two. It's really what Mulder's reaction is, so the thing there was to stress, you guys are friends and it's okay to make you the big brother. We wanted to make sure we did the right thing, that we didn't give too little, and also didn't do too much. We felt that that was the best way to handle it. I felt that was all within realms of possibility and it was very, very proper for them to have that moment, because he almost lost her once before."

"Mulder...toads just fell from the sky!"

—Scully

"I guess their parachutes didn't open."

—Mulder

DIE HAND DIE VERLETZT

★★★★

1/27/95. Written by Glen Morgan & James Wong. Directed by Kim Manners.

An out-and-out X-FILES comedy would have to wait until "Humbug" later in the season, but "Die Hand Die Verletzt," has its own moments of exaggerated hilarity. It doesn't come close to Morgan and Wong's last script, "One Breath," in terms of emotional resonance, but it's not meant to. If you don't take this one too seriously, it's great to watch with the lights out. Mulder and Scully investigate the murder of a teenage boy in a small town in New Hampshire. At first it seems connected to some kids' playing around with Satanism, but Mulder is convinced there's more to the tale, and as he and Scully dig deeper, they learn that the real devil worshippers are the high school's administrators.

Glen Morgan had always wanted to do a show where an apparent case of Satanism turned out to be a hoax, which was their original intention for "Die Hand Die Verletzt." "But, I always wanted to do the devil thing too, for real," explained Morgan. "It was our last episode, and I wanted to go out scary. We felt people liked the Tooms stuff and we weren't going to bring him back, and we were in

the mood to do something really scary. We wanted to get that weird humor that we did in 'Tooms.'"

Morgan also had in mind the image of a snake eating a man. "A snake eating a guy! It would be fun, it would be great!" laughed Wong, recalling Morgan's excitement over this idea. "So we said, 'How do we work to a snake eating a guy?' We just worked the story around these fun kind of scary moments."

A real-life toads-from-the-sky incident experienced by staff writer Sara Charno inspired Morgan and Wong's gleeful X-FILES recreation. Director Kim Manners described the scene: "We had a bunch of guys up on towers with rubber toads. They were so big and so heavy that every time we threw them on the umbrellas the umbrellas would collapse. Then we used real toads and we dropped them from about four or five feet, because we didn't want to hurt the little guys. It was pretty bizarre. And it was pouring down rain that day and it's cold here, it's not toad country, so we were all concerned. We tossed I think, oh, 18 or 20 live toads and between each take we had to count them to make sure we caught them all so they wouldn't get loose and die. It was a pretty interesting day, but just another day on X-FILES really."

Kim Manners makes a smashing debut as an X-FILES director; his camera always catches the best odd angle to intensify the black humor and the frights. "I was just stretching creatively and everybody just loved the film," recalled Manners. "It was such a well-written piece about Satanic cultists and it was just so eerie. I don't know, something just clicked inside of me. I just got on that page directorially, and everything just worked. It was a really great experience."



Mulder and Scully find the slain body of Col. Wharton (Daniel Benzali) in "Fresh Bones," a voodoo dabbler undone by his own victim.

"You should always carry protection."

—Mulder

FRESH BONES

★★★

2/3/95. Written by Howard Gordon. Directed by Rob Bowman.

The wife of a Marine killed in a car crash believes his death was caused by a voodoo curse from one of the detainees at the Haitian refugee detention center in North Carolina where he was stationed. Both the camp commander, Col. Wharton (Daniel Benzali) and the Haitians held there are hostile to Mulder and Scully's investigation, but they persist, especially after the soldier's body disappears from the morgue and a dog corpse is left in its place.

"Fresh Bones" is a solid, scary episode that appropriately respects voodoo as the legitimate religion it is. It examines the clash of cultures and belief systems, as well as "good magic" versus "bad magic," but also furthers the theme that appearances are illusory (although the idea that a Marine colonel would turn against his soldiers is rather hard to countenance). The treatment of Scully is particularly interesting. After she pricks



Gillian Anderson as Scully, desperate to save an unconscious and dying Mulder at the opening of "Colony," the show's epic two-parter.

her hand on a thorn, she becomes more and more disoriented, a state she continually denies to both herself and Mulder. Is she suffering the effects of the powder used to create zombies, or is she really affected by a voodoo curse? When terrifying visions threaten to overcome her, she snatches a charm she has been given, and the hallucinations vanish. For just a second, Scully believes.

"Fresh Bones came very much out of the newspapers," said Howard Gordon. "During the invasion of Haiti, several servicemen died at their own hands in a very short period of time. It was a tragic event, but also an interesting speculation—could there have been something unsavory, more centered on a cultural phenomena, at work here too? Since we couldn't shoot it in Haiti, we thought about the refugee situation with the Cubans and Haitians. These were all real stories happening on the front pages, and we approached it from a voodoo angle, because voodoo is an obvious area for an X-File. The trick was to do it with some kind of fidelity."

Scully's panicked grab for the charm was by design, according to Gordon. "She was playing her skeptical self. There are scientific studies being conducted on the forensically provable aspects of voodoo, like the use of the chemical tetrodotoxin. She really had a good point of view in this whole episode. Her rationalism was bolstered by all the research that is in fact being done in this area, but when push came to shove and when she herself was jeopardized by these greater forces, it was belief in something as simple as a magic charm that came to her rescue. When someone doesn't believe, you put them in an exigent situation, and you test that belief. It's the same reason the most rational person, when dying, will call for God. There is a moment in human nature when people, confronted with their own mortality, shuck their rationalism and their ability to think in that clinical, logical sense."

"Is it too late for a game of Stratego?"

—Samantha

COLONY

★★★1/2

2/10/95. Teleplay by Chris Carter. Story by David Duchovny & Chris Carter. Directed by Nick Marck.

The X-FILES theme of "you are not who you are" achieves literal expression in the two-parter "Colony" and "End Game." This very convoluted story is told in flashback, opening on an unconscious, dying Mulder and a Scully desperate to save him. The narrative then begins proper with the arrival of anonymous e-mail that propels Mulder and Scully on the trail of identical abortion clinic doctors, until Mulder receives a call from his father to come home. And there he discovers a woman who claims to be his sister Samantha who tells him he must help her adoptive parents: alien clones—the very doctors he is looking for—who are being pursued by a shape-shifting alien bounty hunter.

The scale of "Colony" is massive, both in the physical and emotional sense. Mulder—and the audience with him—is thrust onto an emotional

rollercoaster with the introduction of his parents (especially his cold-hearted father) and the possible return of Samantha, even as Scully hunts down the clones and puts them into what she perceives to be protective custody. The episode ends on one of the best moments of suspense ever: one Mulder comes to Scully's motel door just as another Mulder calls her on her cell phone.

"Colony" is great television, though the plot gets a little clunky with all the missed phone calls. A scene director Nick Marck particularly liked was the startling first appearance of Mulder's father. "One thing I hope gave people a little X-FILES thrill was the way Chris wrote it," Marck said. "Mulder's father, sitting with a cigarette in the dark. That brought in all sorts of thoughts about the Cigarette Smoking Man. Who is this man? An old cigarette man? Is he with the Cigarette Smoking Man? When something like that happens, it tells you a lot about Mulder's father without a word being said, the fact that he's another potential 'cigarette connection,' that he's into the cancer stick."

David Duchovny had to leave Vancouver in mid-production to appear on David Letterman's late night talk show in New York. "The only problem that I had with David is that he was on the Letterman show for two days during the episode," laughed Marck. "But the production people were quite brilliant at scheduling around that and finding ways to keep up shooting in his absence."

"How hard do you want to make this?"

—Skinner to X

END GAME

★★★1/2

2/17/95. Written by Frank Spotnitz. Directed by Rob Bowman.

The two-parter continues with the Pilot capturing Scully and demanding a trade: Scully for Samantha. The exchange ends in a horrible reminder of Mulder's failure to save Samantha 22 years earlier, and once again he is helpless to explain to his father what happened. The painful scene between the two is rendered by Duchovny with such anguish that it's almost impossible to watch more than once. But Mulder presses on, with one more tortured choice along the way, until his quest takes him to the end of the world—the Arctic Circle and a submarine trapped in the ice (an astounding set)—and to one of THE X-FILES' best scenes ever: a confrontation with the Pilot that results in Mulder's physical defeat (and near death) as well as a spiritual rebirth.

Scully is dogged in her loyalty to Mulder (Anderson is wonderful) and Skinner finally comes out from behind his desk to literally battle with X for the information that will locate and save Mulder. Pileggi proved he could do the softer moments in "One Breath;" here all his intensity finally explodes in a moment of great physicality.

Writer Frank Spotnitz admired director Rob Bowman's camera moves. "I could talk almost scene by scene about clever things he did. For instance, when Skinner knocks on Mulder's door,

A tip leads Mulder to an abortion clinic in "End Game," staffed by numerous clones of his would-be sister Samantha (Megan Leitch).



he pans up Skinner's body and reveals his face. It was a little moment of suspense there."

Duchovny made some contributions to the dialogue in the opening scene where the false Mulder assaults Scully. "Mulder says, 'Don't shoot me, I've been shot once before, and I didn't much like it.' That's all David," revealed Spotnitz. "That was a scene both David and Gillian were looking forward to playing, where they get to be against each other, even though it's not really Mulder."

"Why don't you ask Agent Mulder what he thinks happened? He seems to have a novel theory. Maybe it was alien abduction."

—Willa Ambrose

FEARFUL SYMMETRY

★1/2

2/24/95. Written by Steve de Jarnatt. Directed by James Whitmore Jr.

The animals at a zoo in Fairfield, Idaho are mysteriously disappearing out of their cages and reappearing several miles away. When a federal highway worker is killed by an invisible force, Mulder and Scully are called in to investigate, and Mulder quickly ties the death to the zoo's missing elephant. The two agents find themselves in the middle of a zoological turf war among an animal rights activist (Lance Guest), the zoo director (Jayne Atkinson) and the second-in-command she replaced (Jack Rader). After autopsying the elephant, Scully begins to suspect that the animals had been impregnated and the embryos removed, with Mulder then theorizing that aliens are responsible.



Scully and Mulder come to the aid of Captain Barclay (David Cobitt) in "Dod Kalm," dying of premature aging on an abandoned ship.

"Fearful Symmetry" begins with an extraordinary teaser of haunting surrealism—one of THE X-FILES' best—but then settles into a fairly routine story. It's similar to last year's "Darkness Falls," with three viewpoints concerning an environmental issue—this time the disappearance of fauna instead of flora—but without the former's creepy atmosphere or jolting conclusion. Despite an expensive costume supplied by Rick Baker, and a skillful actor in it, it's obvious that Sophie the gorilla is not a real animal, destroying the illusion on which this story depends.

"Fearful Symmetry" was meant to be a kinder, gentler X-FILES after the dark and disturbing events of episodes like "Aubrey," "Irresistible," "Colony" and "End Game." Said Chris Carter, "At this point we needed to do something that people would say, 'This is different. That's lighter.' It's not one of my favorite X-FILES episodes. It's a much less focused episode than it could have been, but it had really interesting elements in it. I liked the idea of an alien Noah's Ark. The elephant autopsy was great. The production value was great, like the scene with the Beluga whale in the aquarium. But I don't think we hit the big jackpot. Some of the emotional beats in the story—Willa Ambrose's connection to the animal, and Mulder's interest in the Noah's Ark idea—were very interesting."

Carter points to this episode's wondrous teaser, directed by an uncredited Rob Bowman, as an



Alien zoo abductions: Mulder, Willa Ambrose (Jayne Atkinson) and Scully (r), performing the elephant autopsy of "Fearful Symmetry."

example of what collaboration between the various X-FILES departments can pull off. "I loved the teaser. It was fantastic. Rob ended up directing it, with instructions from James Whitmore, Jr., the credited director. There was also a miracle of Mat Beck's work as visual effects producer, and a number of people who added to that."

"It's sardine juice, half a dozen lemons, and the water from a snow globe. It's not Evian, but..."

—Scully

DOD KALM

★★★1/2

3/10/95. Written by Howard Gordon & Alex Gansa. Story by Howard Gordon. Directed by Rob Bowman.

"Dod Kalm" is a poetic meditation on death rendered in grey and bronze, and its melancholy beauty derives not only from the script but from Rob Bowman's elegiac direction, Graeme Murray's production design and John Bartley's lighting. The strange premature aging deaths of the crew of a Naval vessel send Mulder and Scully off to Norway, to find their abandoned ship. Find it they do, but before long they are afflicted by the same syndrome. As they fall into senescence, the action—unhurried to begin with—gradually comes to a complete stop, and Mulder and Scully are left alone to contemplate together their death.

"Chris Carter marched into my office and said, 'Write a show on a boat,'" recalled Howard Gordon. "'We're using this great boat for 'Colony' and 'End Game' that's about to be destroyed and sunk, and we're paying so much money for it, I want to use it for a whole episode.' So I said, 'Oh, okay, great.' So you take all those things that occur to you naturally, like the Philadelphia Experiment, the Bermuda Triangle. You don't necessarily want to fight against them but you want to reinvestigate them. So this was designed to be a bottle show, a very contained and containable episode, all on one ship. It turned out to be one of the most difficult, challenging and miserable productions for everybody. The actors were miserable getting in the old-age makeup, the crew was miserable because the ship was cold and narrow and steel. They wanted to sink the damn thing."

Gordon was delighted with all the visual elements. "Rob Bowman did an amazing job! He had just come off an episode where he had very little prep time, so he was exhausted and a little nervous. I don't think he even got to read the script much before we shot it. We talked very intensively about the tone, about how a lot of it was going to be created. He was restricted by the fact that because we shot it on a real destroyer, those corridors are very narrow. There's not a whole lot of movement you could have. You really have up and down, and what he decided to use was the zoom. He actually used a zoom to good effect. You know, often we dolly in on a shot, we lay down track and for effect you push in one of the characters during an emotional or particularly frightful moment. Rob made use of a zoom, which is something directors often stay away from nowadays, and he employed a lot of hand-held camera to give us

the feeling that we were at sea instead of just moored to a dock. The lighting was terrific. These guys took a ship that was painted beautifully and they rusted it, aging it 50 years. They spent the entire weekend, day and night, literally painting the side of the ship to make it look like it had aged. Every single frame of it is so well art directed—it just shows the brilliance of Graeme Murray, the production designer. It looked like an old painting. It was wonderful."

Another production challenge was the extensive make-up, which Gordon explained, wasn't literally designed to represent aging but a decaying, a drying-out. "We had a very conceptually difficult task to fulfill, which was, we wanted the makeup to look like aging, but it wasn't aging. We wanted it to look more like dessication than aging. So Toby [Lindala] took that challenge. The fear, of course, was that it would look like cheesy aging makeup. I think Toby did an amazing job. The actors had four hour makeup sessions, so they were not very happy at all. In fact," Gordon laughed, "they were cursing me daily."

"We're exhuming...your potato."

—Mulder

HUMBUG

★★★★

3/31/95. Written by Darin Morgan. Directed by Kim Manners.

X-FILES jumps through the Looking-Glass and reflected back at us is an episode in which, for once, the primary tone is comic. "Humbug" could have been a disaster, but thanks to an exquisitely funny script by Darin Morgan, imaginative direction from Kim Manners, and performances dryer than a vermouth-free martini, this send-up of nearly every X-FILES theme you could think of turns out to be a little masterpiece. At its center though, is a genuine X-File, a man whose life is painful and sad through the loss of the deformed twin brother he loves, and this anchors the episode in the emotional reality needed for it to succeed. The story involves a mysterious murder in a Florida town inhabited by circus sideshow acts—the victim was billed as The Alligator Man—and when Mulder and Scully arrive to investigate, they find all their preconceived notions breaking down by the underlying normality of the apparently strange people around them. The use of real-life sideshow artist Jim Rose and some of his colleagues is an inspired touch. It's not every day you see a man hammer a nail into his nose—or see Mulder pull it out—on prime-time television.

The idea of a humorous episode arose, said Chris Carter, "when I hired Darin Morgan, whose take on the world is skewed. And he found the right subject matter in which to explore this. I felt that by episode 44, we had earned the right to take a breather."

Carter loved the script when he first read it, "but I realized what the pitfalls were, because comedy is something that everyone interprets differently. My nervousness was that comedy takes longer than drama. And it takes timing, and that's why attempting one-hour comedy is so risky. I thought

The Alligator Man attacks in "Humbug," frolicking with his own kids in a backyard pool, and then gets bumped off when they go inside.



that that was something that could really come to bite us. Also, I knew it had to be in keeping with the tone of the show, so that was something we had to be very careful of. Is there another funny episode in the works? "Like I say about this show all the time," hinted Carter, "anything can happen."

"Are you saying Mrs. Holvey left here with a ghost?"

—Scully

THE CALUSARI

★★1/2

4/14/95. Written by Sara Charno. Directed by Michael Vejar.

Suspicious circumstances surrounding a toddler's death at an amusement park attract Mulder's and Scully's interest—he thinks a ghost may be the culprit, she believes the death linked to a case of "Munchausen's by-proxy"—a psychological disorder that causes adults to induce illness in children in order to attract attention. Not surprisingly, Mulder's hunches are closer to the truth, but what they find is much more dismaying than a mere ghost. The Holveys are a family riven by conflict between the Romanian grandmother's old country rituals and superstitions and her daughter's rejection of those old ways, the terrible consequences of that rejection, the cover-up of an earlier tragedy, a death. At the end, both Mulder and Scully confront the evil forces that have been called up.

The grim teaser was the result of much discussion by the writing staff. "It was a group decision," Charno said. "I'm not really sure who first said we should kill the baby. But the reason why the decision was held was because we wanted to show the intensity of the evil we were dealing with, right off the bat. Originally, one of our thoughts was that the child was just going to be in a coma and that would have figured into the plot, but it was finally decided to kill a child. We got a lot of flack on that. A lot of people said no mother would tie her kid up to a bathroom stand, but that's the point, they shouldn't."

Scully's lack of reaction to the evil faces at the finale, said Chris Carter, was, simply, "her reaction, which was shock and horror. And beyond that, nothing could be explained, so I thought for Scully to say what went on there, and Mulder not to be able to explain it past what we heard in the voiceover, would have been marking time. It may have been a good character beat, but I thought better to address the X-File itself than the character beats, even though I think Scully saw a lot there. It's not like it's going to change her ideas about the paranormal or supernatural. She's seen a lot of other things."

"I stand right on the line that you keep crossing."

—Skinner

F. EMASCULATA

★★★

4/28/95. Written by Howard Gordon & Chris Carter. Directed by Rob Bowman.

In this swiftly paced episode, two convicts who

The boil about to burst in "F. Emasculata," as convicts infected by a dreaded disease break out of jail and threaten the contagion's spread.



The exorcism: Mulder and "The Calusari" hold down Charley (Joel Palmer) to rid him of the demonic force that killed his brother.

escape from a federal prison may be carriers of a deadly disease that has decimated the prison population. Scully investigates the situation at the prison, while Mulder joins the hunt for the convicts. Linked by their cell phones, they discover the disease has been deliberately introduced by a giant pharmaceutical company as some kind of controlled experiment, and they have been set up, in an attempt that at its worst could kill them and or at the least discredit them. "F. Emasculata" is one of THE X-FILES' action episodes, and in Rob Bowman's hands it makes for an exciting hour.

Howard Gordon and Chris Carter had enjoyed collaborating last year on "Miracle Man" and decided to rejoin forces again for another episode. "We sat at Starbucks one day and came up with the story idea," Carter said. "Neither of us had seen OUTBREAK or read *The Hot Zone*. When we started working on the story, I went to see OUTBREAK, and I thought, 'People are going to draw their obvious comparisons,' but I was determined to do something that's better than that movie."

Carter was thrilled to have Charles Martin Smith play one of the drug company doctors. "It was great to be able to cast the guy who played Terry the Toad in AMERICAN GRAFFITI. And he was terrific."

"Due to the power outage, there's been a change of plans."

—X

SOFT LIGHT

★★1/2

5/5/95. Written by Vince Gilligan. Directed by Jim Contner.

Mulder and Scully are called in by rookie detective Kelly Ryan (Kate Twa), a former student of Scully's, to consult unofficially on the strange disappearance of a tobacco company executive from his hotel room. The only clue is an ash-like residue burned into the carpet by the door. From this Mulder extrapolates a case of spontaneous human combustion, but a series of clues leads him and Scully to a scientist named Dr. Chester Banton (Tony Shalhoub) whose shadow is literally a killer. The story takes a frighteningly ominous turn when Banton claims the government wants to kidnap him to do a "brain suck," and X, once contacted by Mulder, seems all too willing to oblige.

"Soft Light" has the feel of a first season episode. Mulder and Scully wrangle over Mulder's theories, and Scully, who by now should know better, excessively doubts Banton's fears. Ryan is an interesting character, trapped by the need to prove herself and her knowledge of the truth. Unfortunately she is disposed of in TV cliché way—she goes off to make an arrest all by herself, a move that inevitably spells doom, even on THE X-FILES.

The metaphoric device of the murderous shadow-self is imaginatively realized here, with a rich ambiguity in the sense that Banton (subconsciously or not) controls it as much as it controls him. His downfall, especially the final shot of him imprisoned in the chair, is both horrifying and moving.

"Soft Light" really comes alive once X moves onto the scene. Finally given something to do apart

from Mulder and Scully, X reveals a sense of humor as dry and bleak as Mulder's but it does not lessen the repugnance of his deeds. Steven Williams, now that he has something to sink his teeth into, just about steals the episode; he burns up the screen. His next appearance, in THE X-FILES' third season, should be an interesting one.

Mark Snow's score for "Soft Light" is just beautiful, a real stand-out.

"Soft Light" was the only episode not written in-house during the second season. Chris Carter had admired writer Vince Gilligan's script for WILDER NAPALM. "It's nice to read something where so much attention is paid to detail," Carter said. "I had an opportunity to meet Mr. Gilligan and he happened to be an X-FILES fan. I said, 'Would you like to write a script?' He said yes, so I asked him to come up with an idea. And he did; about a man whose shadow becomes a lethal weapon, and out of that came 'Soft Light.' It was one of our more science-fiction episodes. That's something we don't usually do, bring in a character like Kelly Ryan, and kill them off. I liked that Scully actually became more Mulder-like by the triangulation of this relationship, that she had a reaction in the middle and it was a reaction about being part of the boy's club. I found that was a very interesting character beat for her."

X's actions were not part of Gilligan's original script. "We realized we needed some government involvement heading into the season finale and I had been wanting to play with the character of X more," noted Carter. "We found an interesting way to expand and dimensionalize his character and show that he may not be just the next Deep Throat, that he may be a more dangerous character than we anticipated."



In the hands of X at the climax of "Soft Light," Tony Shalhoub as Dr. Chester Banton, whose shadow can kill, about to get his brain sucked.

"Once we start turning on ourselves, we're no better than the animals."

—Walter Chaco

OUR TOWN

★★★

5/12/95. Written by Frank Spotnitz. Directed by Rob Bowman.

"Our Town" starts off with one of those teasers that tell you where the story is going to end up: someone in a scary mask kills the episode's first victim with an axe. What does make the hour interesting is the roundabout trip back to that point. The victim is a federal agricultural inspector about to file a negative report on the Chaco chicken processing plant in Dudley, Arkansas, and his disappearance (with no body found, he is reported missing) sends Mulder and Scully Down South, where they discover that all the ingredients in Chaco Chicken are not exactly kosher.

The theme of a town that loses its faith and destroys itself by consuming itself (this time literally) is certainly a powerful one. But except for Walter Chaco (John Milford), and his ill-fated granddaughter (Gabrielle Miller), the guest characters are all rather bland, even formulaic. That excellent actress, Caroline Kava, deserves a better role on THE X-FILES than worried housewife Doris Kearns. The ending, although well staged by



Bowman, is strictly TV standard, a rare blunder for this show. It is downright unpleasant to see Scully kidnapped, bound and gagged yet again, for no other reason than to provide suspense and have Mulder dashing to the inevitable rescue.

"I wanted to do a piece where Mulder and Scully arrive in a town and there's some kind of dark secret that everyone is trying to protect," said writer Frank Spotnitz. "I was thinking of this old movie that I loved with Spencer Tracy called *BAD DAY AT BLACK ROCK*. And I don't think that anything in the episode remains that overly resembles *BAD DAY AT BLACK ROCK*, but you'll notice that the mental patient in the documentary Mulder and Scully watch, he's only got one arm. My little tip to Spencer Tracy in having only one arm in that movie. So I knew I wanted to do that and I was thinking something with chicken processors and an inspector and why this town would want to get rid of him. I was reading about cannibalism, and I came across this article on salamanders that got sick from eating other salamanders. The entire story just clicked in my brain as soon as I read that.

"I thought that was one of the interesting things about this whole cult in the town, that both sides of this fight were right. Chaco, as abhorrent as his practices were, really did have a faith and there were religious reasons if you will for eating human flesh. And he was right, once they started turning on themselves, then it was over. And that's what happened in short order after they turned on Doris Kearns and on him. So his values were correct in that sense and he accurately foretold the downfall of the town. Chaco's tragic flaw was his failure to address the needs of his community and they ended up destroying themselves."

Spotnitz loved Bowman's direction and the look achieved for the episode. "Rob crushed the brightness in all the day exterior scenes so it's very dark. Even in that field in act one, when they're looking at the charred circle, you've got these beautiful big clouds in the sky, but it's all got this kind of dark, gray feel to it. And Chaco's house, which is this incredibly beautiful white mansion, they brought it way down. The back of that house has a big shaded veranda, and the way it's designed, light streams through that. Rob had the art department go up and cover that, so it was all shady and dark. He underscored all these things subliminally, with darkness."



Cannibal Paula Gray (Gabrielle Miller) in "Our Town," holding hostage Chaco Chicken plant manager Jess Harold (Timothy Weber).

"FBI Agents Scully and Mulder, the skeptic and the believer..."

—narrator Richard Courtney

THE SECRETS OF THE X-FILES

★1/2

5/19/95. Written by Ron Scaleria & Bart Montgomery.

"The Secrets of the X-Files" (which revealed no secrets) was an hour-long Fox Network production written and edited without the input of THE X-FILES staff. It explained simplistically, through the use of clips, the show's basic premise and



For the uninitiated, Fox provided a scorecard in "The Secrets of the X-Files," but mislabeled Cigarette Smoking Man William B. Davis.

characters. However, there was nothing there that long-time fans did not already know and the writers even made a few errors, such as officially calling the Cigarette Smoking Man "Cancer Man." The narrator was pompous in tone. This special was a nice lead-in to the season finale, "Anasazi," and a useful primer for new fans, but it could have been much more.

"The Secrets of THE X-FILES" came about because the network wanted to do a special and wanted me to host it," said Chris Carter, who was horrified at the thought of emceeding a show. "They wanted to do a behind-the-scenes thing and I said, 'I don't want you to do that. I don't want the mysteries of THE X-FILES revealed. Of course they called it 'The Secrets of THE X-FILES.''" As for what Carter thought of the special, he admitted, "I usually have a problem with anybody who does anything with THE X-FILES that I don't do. There are things they did well, and it teed up to the season finale very well. That was nice, but other than that I think it oversimplified something I think is quite complex."

"The Earth has a secret it needs to tell."

—Albert Hosteen

ANASAZI

★★★★

5/19/95. Story by David Duchovny & Chris Carter. Teleplay by Chris Carter. Directed by R.W. Goodwin.

A computer hacker breaks into the Department of Defense's secret file on UFOs and alien abductions and passes the precious information to Mulder. Even as Mulder's behavior becomes increasingly erratic, threatening a break with Scully, a series of shocking revelations and events takes place, to include a meeting between Mulder and his father (Peter Donat) that ends in deepest tragedy. The story finally takes Mulder and Scully to Arizona, where they part ways—she back to Washington, D.C. to bear the brunt of Skinner's anger, and he to a boxcar, buried on Navajo land, that holds a terrible secret.

"Anasazi" is a wrenching episode, and much of its effectiveness lies in the linking of the "disappeared"—the violence of the Holocaust, the nearly vanished culture of Native Americans, the aliens (or humans?) who may be victims of post-World War II experiments, and the little girl named Samantha who floated out a window 22 years ago. "Anasazi" harks back not only to "The Erlenmeyer Flask," but to "Red Museum," "Colony" and "End Game" as well, through the possibility that the boxcar holds the remains of some awful alien/human hybrid experiment connected to the Purity Control project—a name that resonates with Nazi connotations. The Smoking Man, Bill Mulder and Deep Throat were all too young to have participated in World War II, but they are the heirs to an abhorrent philosophy, and Krycek (who has surfaced to commit an appalling deed) and Mulder are their heirs.

Terrific performances by the entire cast, with Duchovny and Anderson again delivering everything that could be hoped for. Duchovny is especially moving in the scene where Mulder calls Scully from his murdered father's house. The

meeting between the Smoking Man and Mulder's father is also wonderfully done. Donat, who was the incarnation of aloof cruelty in "Colony" and "End Game," unthaws to deliver a brief but powerful portrait of a man who knows he has made all the wrong choices.

"Anasazi" gave Chris Carter his first acting job as an FBI agent who grills Scully, and, he laughed, "it is quite possibly my last. There's so much waiting around and I'm usually the person who has a million things to do, and I had to sit there and wait for everybody else to say their lines. It was terrible. They had to actually sit there and watch me try to act. People were giving me these ridiculous trophies. It was actually a great experience, but I think I'm hanging it up."

Noted fellow thespian Mitch Pileggi (Skinner), "Chris kept calling the script supervisor over and saying, 'I want to change this line,' and I thought, 'What a luxury!'"

Pileggi's big scene with a fight with Duchovny. "David was really into it," he recalled. "He was charging, he surprised me actually. It was really pretty simple. When we were setting it up, I was trying to figure out how I was going to grab him to get him in a chokehold. It was a little awkward at first, but we figured it out. David wanted to hit me twice, and they ended up cutting one of the hits. He did actually throw two punches, but you only saw one of them in the episode. That's fine with me, because from Skinner's standpoint, he's not going to let anybody hit him twice, even though the first one was a sucker punch."

Lea, who had not been seen since the end of "Ascension," also had a fight with Duchovny. "It was fun, exhilarating and tiring," Lea said. "The stunt coordinator hadn't gotten to the location yet, so David and I had to choreograph it ourselves. It's very detailed. It took us at least an hour just to figure out what exactly we were going to do. We wanted it to be a dirty fight. We didn't want it to be pretty, we wanted it to be gritty. We wanted some reality in it."

William B. Davis' fight was not with Mulder but with the helicopter in the quarry scene. In rehearsal the helicopter took off and banked in the direction away from the open doorway. During the actual take it banked in the direction of the door, and only his seatbelt kept Davis from falling out. "Fortunately the shot was done by then," Davis said, "because you would have seen the Smoking Man with a look of terror on his face leaning frantically to the inside of the helicopter, not looking at all like he's supposed to look."

Davis appreciated finally having the opportunity to "come out of my smoke-filled den to go out into the world and talk to people. It was really fun to do the scene with Peter Donat (Bill Mulder), an actor I've known of for a long, long time but I had never met. It was a real treat to work with him." Davis found the scene between him and Donat "interesting because I'm trying to threaten him in a way. There's obviously a real hidden history between who he and I were when we were much younger."

Mulder takes a punch at F.B.I. boss Walter Skinner (Mitch Pileggi) in season finale "Anasazi," and the result is a killer headlock.

