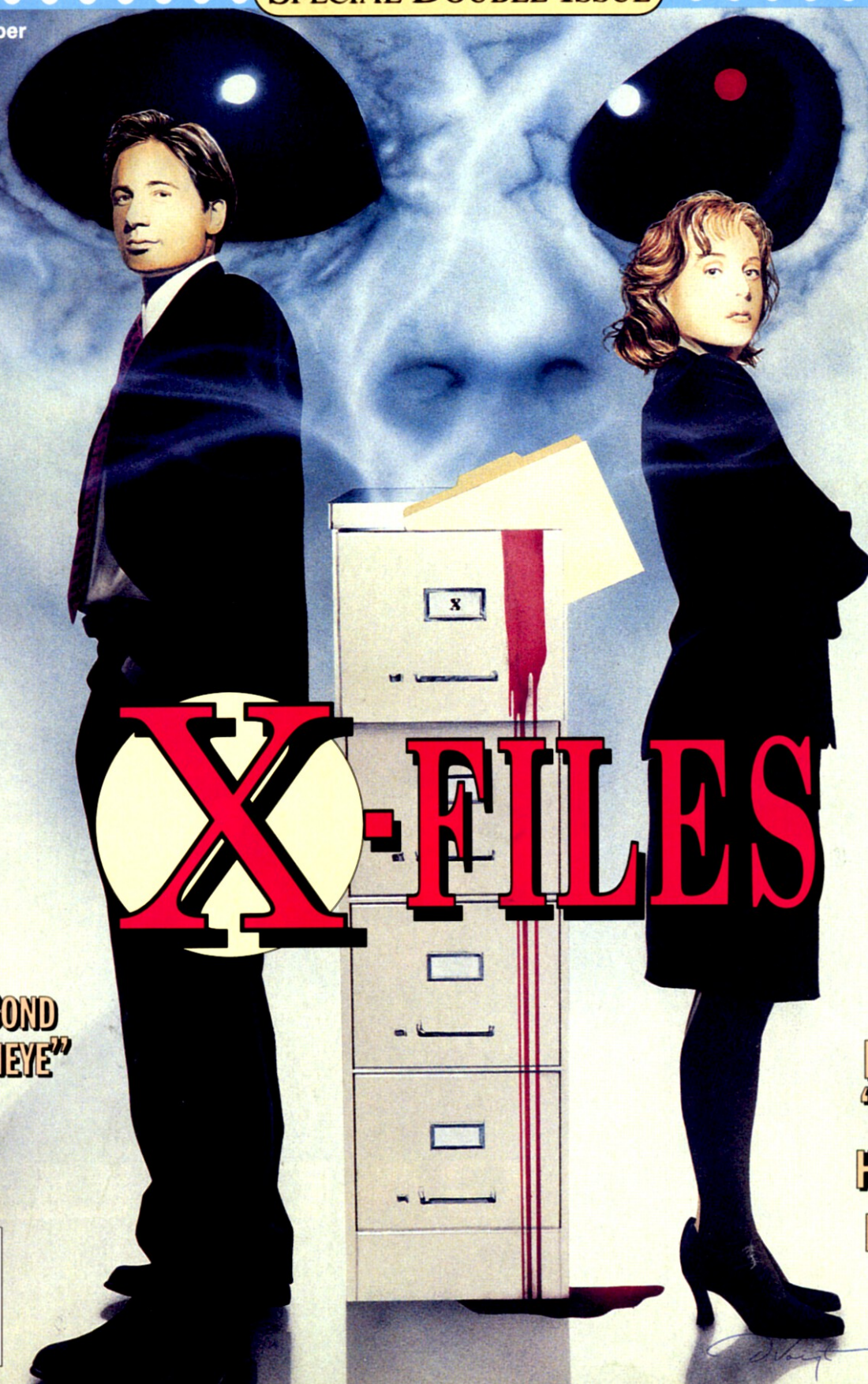


CINEFANTASTIQUE

SPECIAL DOUBLE-ISSUE

October

\$11.95
CAN \$16.25
UK £7.70



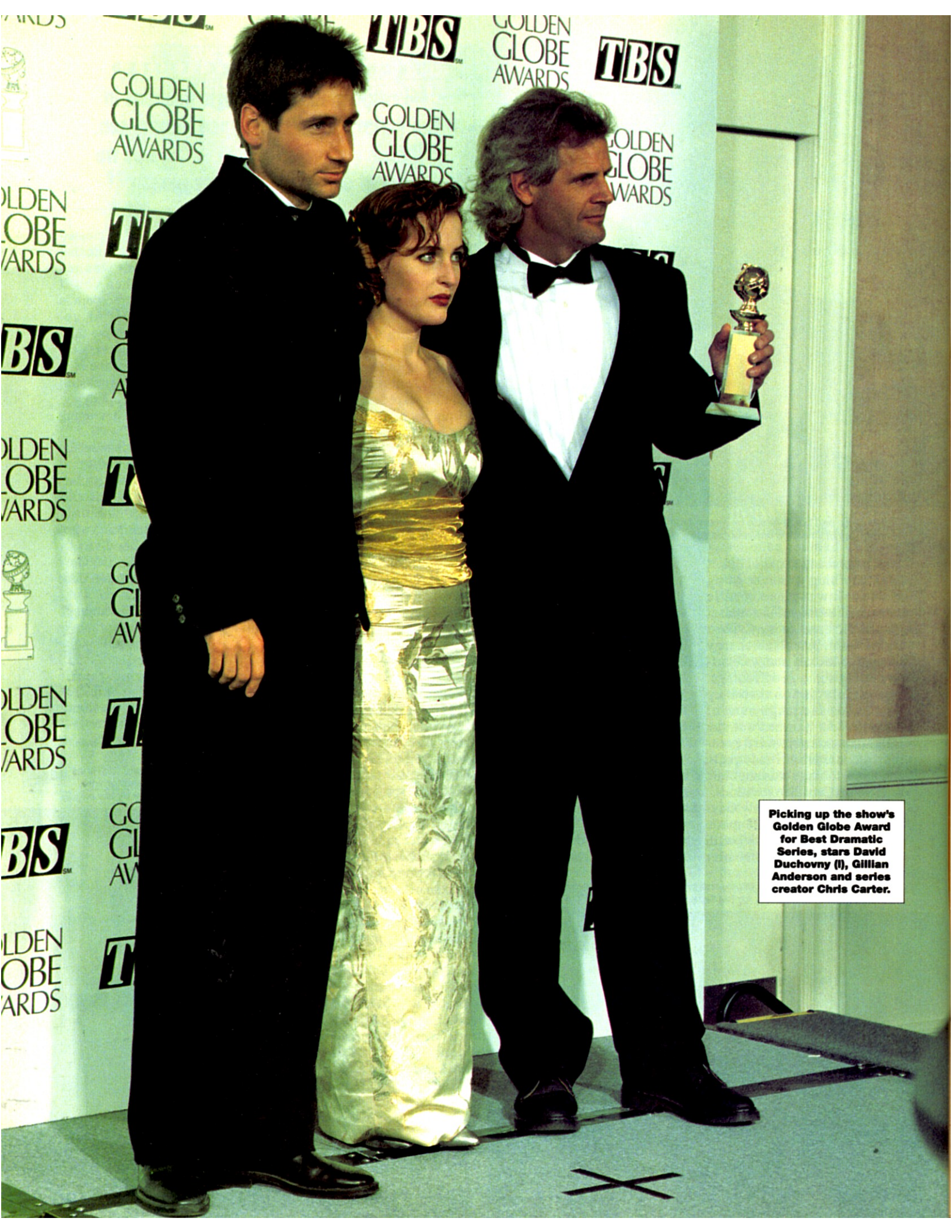
X-FILES

JAMES BOND
"GOLDENEYE"

DISNEY'S CGI
"TOY STORY"
HALLOWEEN VI
DARKMAN III

Volume 26 Number 6
Volume 27 Number 1





Picking up the show's Golden Globe Award for Best Dramatic Series, stars David Duchovny (l), Gillian Anderson and series creator Chris Carter.

X-FILES

Filming the Fox show that has become a horror and science fiction sensation.

By Paula Vitaris

Rather than love, than money, than fame, give me truth.

—Henry David Thoreau
Walden

Last February, in an article by Bernard Weintraub, *The New York Times* put into print the unthinkable: in an age where DUMB AND DUMBER and THE FLINTSTONES rule the boxoffice, television is becoming the medium of choice for the intelligent scriptwriter who has something to say. As proof, Weintraub cited the recent resurgence of the hour-long drama, and on his list was one show that, to the uninitiated, might come as a surprise. That show is Fox Network's THE X-FILES. Slipping quietly onto the airwaves in September 1993, THE X-FILES has a premise that might make it unlikely to be appreciated by people on the lookout for "serious" small screen viewing. After all, the two main characters are FBI agents on the trail of aliens, mutants, ghosts, and government cover-up conspiracies. The stuff of paranoiacs and supermarket tabloids, right?

Not really. THE X-FILES plays it straight—its tone is without irony—and in doing so it has created a world where the creatures and conspirators are truly to be feared. Everything has consequences, and no more so than for its two protagonists,



The "x" is for excitement: Duchovny as F.B.I. agent Fox Mulder, riding the ski-lift tram in "Ascension," 60-minute mini-movies that thrill once a week.

FBI Special Agents Fox Mulder (David Duchovny) and Dana Scully (Gillian Anderson). THE X-FILES taps into a wellspring of post-Vietnam concerns—government intransigence and duplicity, a sense that things are spinning out of control—and through Mulder and Scully, and the people they meet, into examinations of such issues as family dysfunction and the truth of repressed memories that have come to the surface.

All this combines to form a television show akin to one of its own mutant characters, with its own eclectic genetic heritage. Part police procedural, part suspense thriller, part action adventure, part medical drama, part science fiction and part horror, it forms a unique whole. It is laced through with a mordant, self-deprecating humor, and it is often unflinching in its graphic depiction of both gore and emotional pain. It's also beautifully and subtly acted, designed and directed. The result has not gone unnoticed. Not only has THE X-FILES' audience grown enormously from first to second season, with all the expected merchandising and media attention, but last January the show won the Golden Globe Award for Best Television Drama, trumping other excellent, but more standard, shows such as CHICAGO HOPE, PICKET FENCES, NYPD BLUE and ER.

continued on page 21

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 til 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

continued on page 25

X-FILES

CHRIS CARTER, CREATOR

The executive producer is intimately involved in every aspect of the show, from scripts to filming.

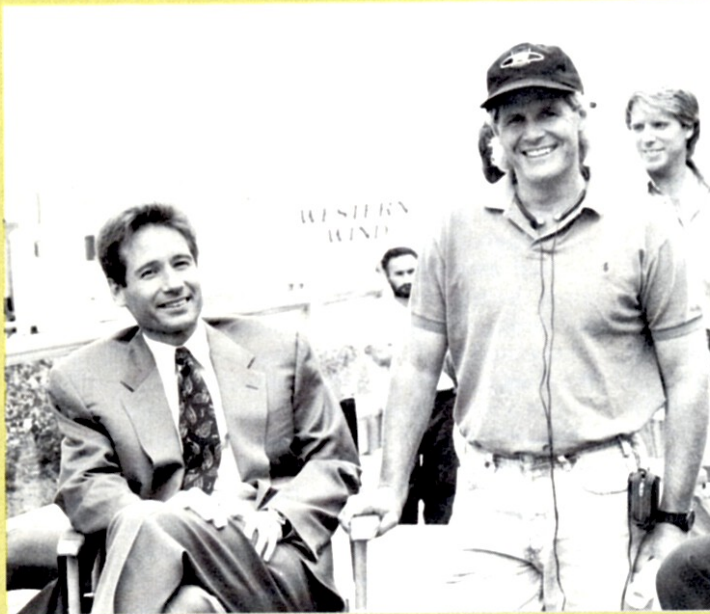
By Paula Vitaris

It's a little past 7:00 p.m. on a Thursday in late January, the week after THE X-FILES carried off the Golden Globe for Best Drama, but from the bustle in Chris Carter's office, you can tell there's no resting on his laurels for the series' creator and executive producer. The reception area of his bungalow on the 20th Century-Fox Studios lot is crowded with his assistant, a reporter, two actors waiting to audition, and a woman from the casting office who is using the phone to rustle up even more actors. One of the staff writers exits Carter's office and heads out into the mild California night. Just another 15-hour work day at 1013, Carter's production company.

Carter's own office is airy and filled with modern furniture. Not the place you might expect to find the creator of such malign and threatening characters as the Cigarette Smoking Man, the Crewcut Man, Donnie Pfaster, or even the pitiable Flukeman, although the UFO books and the American Psychiatric Association's *Diagnostic and Statistical Manual* on Carter's bookshelf do broadcast that he is writing about some pretty abnormal things. Certainly the open laptop on his desk reveals what he's often up to in the inner sanctum.

"This is what I do," said Carter, after greeting his guest and gesturing at the computer. "Occasionally I get up and I watch dailies, or I go over to the editing room. Occasionally I'm in Vancouver, but wherever I am, I'm basically sitting in front of this little device. Most executive producers don't write as much as I do. Most of them farm out the stories and then they rewrite them or work with the writers."

Actually, Carter does much, much more than write scripts, watch dailies and observe editing. He is intimately involved



Directing the show in Vancouver, executive producer and series creator Chris Carter with Duchovny. Right, on-set properties master Don McGill.

with every aspect of the show, from the earliest stages of script conception to the final touches of the post-production staff. Even the exact position of an alien abductee's arms as she floats out the window does not escape his interest. Co-producer Paul Rabwin likens Carter to one of genre television's most dominating figures, STAR TREK creator Gene Roddenberry. "I've spent 25 years in the business, working with actors, producers, writers, and directors who do their jobs and pick up their checks," Rabwin said. "Finally, I have the opportunity to work with a creator who is the show—who gives a piece of himself with every episode. I had a brief run with Roddenberry, who was like that. I worked with Rob Reiner many years ago. However, Chris is more energetic, and may ultimately be more influential."

Carter admits that his preoccupation with detail "drives people crazy. I think I have some sort of nature that makes me keep wanting to master the show to make it exactly right, and I keep trying to do that

with every episode. I want it to be perfect. I want to know if it's the best story we can tell, if it's the best way to tell it, if it's the best actor for the part, if it's the best way to direct a scene, the best performance. It can drive you crazy because not everything works. Lot of things are a compromise. You have to learn at which stages to let go of certain things and that's hard for me, but I think that my being obsessive makes the show better. So many executive producers and creators get in, start a show going, and then lose interest. It's very exciting to create something new, to have that first burst of creative energy and get something up and going, but it takes a really different kind of energy to maintain quality over time, to find interest in it for yourself day in and

day out, in episode after episode. And that's what I want to do here."

Constant experimentation with style, mood and story is what keeps Carter's excitement with THE X-FILES from wearing down. Months before the third season's filming would actually begin, he was already thinking about directing episode number five and how to make it different than anything ever seen before on the show. "I've got ideas how to do something we've never done. I want people to wonder, 'What is this?' like they did this past year with 'Humbug,' or 'Fearful Symmetry.'"

Carter would also like the X-FILES audience to realize that putting the show together is "a team effort. I end up being spokesman, and that's all right, because I created the show and I'm basically the final word on so many things. But this isn't something that one person should get all the credit for. David [Duchovny] and Gillian [Anderson] deserve a lot of credit too, but they also are part of a bigger team that makes this show what it is. And with-



Setting the tone for the series, Carter personally writes and directs key episodes, positioning an extra (r) on "Duane Barry" with 2nd A.D. Collin Leadley (l) and 1st A.D. Tom Braidwood.

“I want to master the show, to make it exactly right. I keep trying to do that with every episode, to make it perfect.”

—Creator Chris Carter—

out that teamwork, that belief and investment in the show by all those people, right down to Rob [Maier], the head of the construction department, the show would not be what it is. Rob is a vital, important part of this series. He's the guy who found the boat that we filmed 'Dod Kalm' on, and also ended up using for the interior of the submarine in 'End Game.' It was a big find. His painters do a fantastic job on the set. You can go right down the line and see how many people it takes to do a quality show like this."

Carter is a film buff, not surprising for someone who calls each episode of THE X-FILES a "little movie." Martin Scorsese's work, Francis Ford Coppola's first two GODFATHERS, and Brian De Palma's THE UNTOUCHABLES are among his favorite films. "I just watched RAGING BULL again—I don't know how many times I've seen it. Anything dark, gritty and real, I love; I really like that style of movie-making." On the lighter side, Carter is also fond of the INDIANA JONES adventures.

A desire to write features was the starting point for his television work. Carter was raised in Bellflower, California, and attended journalism school at the Cal State University at Long Beach. As a freelance journalist he traveled around the world, and his love of surfing led him to contribute to *Surfer* magazine for 13 years, including five as editor. His entry into the movie world came when Jeffrey Katzenberg at Disney, "who believed in me," hired him in 1985 for a three-feature deal.

"When I got there," Carter said, "the Paramount regime had just come over to Disney, and they started doing something called the Disney Sunday Movie. I would be in my office trying to come up with these features, and I kept having these TV producers coming to my door, knocking and saying, 'You're Chris Carter, do you want to do a Disney Sunday Movie for

me?' Well, I was new, and all of a sudden these people were asking me if I wanted to work for them. I'm a sucker for a challenge, and I started saying 'Of course,' and I think the first eight or nine things I wrote for television got made. The result was I started moving farther and farther away from the feature world, which is glacial in its speed compared to television. We work in a visual medium and if you're always working on paper, you're not really working in a visual medium. Television was a chance to see my work up on the screen, see what worked, see what didn't. Most of the early stuff I did, the way it was approached, didn't work, and so I realized I would have to become a producer if I wanted to be happy with what I saw."

In addition to his television movies, Carter wrote and produced for Disney the pilots for CAMEO BY NIGHT and THE NANNY, and then took a leave of absence to co-produce the second season of the comedy series RAGS TO RICHES, which starred Joseph Bologna. He returned to Disney in 1989 to create and executive produce another comedy series, BRAND NEW LIFE.

In 1992 Carter signed an exclusive deal with 20th Century-Fox to develop new shows, and his first pitch became THE X-FILES. The past three years, have been a period of learning for Carter. "You develop instincts," he explained, "for what works and what doesn't: how a scene will play, how it fits into the story, how an actor will respond to certain work, how he'll deliver certain lines. Once you develop a feel for all these things, if you've got the drama gene, you exercise it in such a way that you start to build muscle in ways and in places that you didn't know you had before." The experience, he said, is rewarding "on so many amazing levels."

However, with rewards can come drawbacks, and Carter admits those affect him too. "You have no family or home life," he

said. "I have lost friendships over this show. I've had to fire people. I've had to be tough with people, which isn't normal for me. You put a lot of your other ideas and thoughts and plans on hold." And, he added humorously, "I don't surf as much."

Ask Carter what his goal is, besides making each episode the best it can be, and he'll invariably say to make it scary. The question must be asked, what episodes scare Carter? He picks out several that he finds particularly frightening. "Beyond the Sea," which is one of his very favorites, as well as "The Calusari" and "Fresh Bones," which he said "were great scary episodes."

But, in a general sense, what scares Carter? "I'm afraid of violent death," he said. "I'm afraid of contraction of incurable diseases." Suddenly the origins of many X-FILES episodes begin to seem much clearer. Carter admits that some of the stories are a working out of his own private fears. "When I was a kid," he continued, "I was afraid of portable toilets." Does that make "The Host," which features a notable scene involving the Flukeman and a portable toilet, an episode with a lot of personal meaning? "Extremely."

Although Carter is not a "believer," he says that, like his character Fox Mulder, he "wants to believe." He adopted that phrase as one of the show's slogans, instead of the more emphatic "I believe," because "the truth is that we all want to believe. To say 'I believe' is to accept things faithfully and ignorantly, in so many cases. I think faith is a complete giving over, so if you're a person of any doubt or skepticism, or in many cases, intellect, I believe that faith comes with difficulty. I describe myself as a non-religious person looking for a religious experience and in that way, I want to believe."

In a final conversation the day after "Anazasi," the season finale, aired, Carter sounded very tired, calling to mind his acknowledgement from an earlier interview that at times "the work is just insurmountable." He perked up when he was told "Anasazi" and its multitude of unresolved storylines have compelled online computer fans, frantic to find out what happens next, to post messages thanking him for ruining their summer.

"My pleasure," said Chris Carter. □

And now there is talk of an X-FILES feature film, which is probably welcome news for X-FILES creator Chris Carter, who not only regards each episode as a mini-movie, but originally moved from journalism into screenwriting in order to break into film. After 13 years as a writer and editor with *Surfing* magazine, he decided it was time to make the jump, and he ended up at Disney, where he wrote and produced several television movies and sitcoms. Eventually he left Disney and signed an exclusive contract with 20th Century-Fox to write and produce a new show. Fox drama development executive Robert Greenblatt said that based on the "sensational" writing Carter had done for a unproduced Fox pilot, he felt Carter "was one of the up-and-coming producers we should be in business with. At the time we decided to make an overall deal with him, we didn't know that THE X-FILES was an idea that he had. We wanted to work with him because I had known him as a writer."

Carter's first and only pitch to 20th Century-Fox after he signed the contract was the show that became THE X-FILES. "I was interested in doing something scary, like THE NIGHT STALKER, a show that was on when I was a kid," Carter said. "They said, 'That sounds great, come up with an idea.' I actually didn't remember anything about THE NIGHT STALKER other than that it scared the hell out of me when I was a kid. I loved that. I set out to develop my own show that was scary and smart and had what I felt were remedies to what I felt were the shortcomings of THE NIGHT STALKER. I remembered it had become a sort of monster-of-the-week series, and it was best when it was chasing vampires and no one would believe the main character, Carl Kolchak."

THE NIGHT STALKER, however, was not the only influential element. Carter had read *Abduction: Human Encounters with Aliens*, a book by Harvard University psychiatrist John Mack, who concluded, that after examining dozens of people who claimed to be the victims of alien abduc-

Mulder and F.B.I. partner Scully (Gillian Anderson) discover the deadly vials of toxin in "Red Museum," one of Carter's favorite shows.



X-FILES

R. W. GOODWIN

The co-executive producer who heads up the Vancouver operation.

By Paula Vitaris

Although the writing and post-production for THE X-FILES takes place at the 20th Century-Fox studio in Los Angeles, all filming is done in Vancouver and its environs, with offices and soundstages located at North Shore Studios in North Vancouver. Since series creator and executive producer Chris Carter can't clone himself (unlike some of his X-FILES characters) to be in both cities simultaneously, co-executive producer R.W. Goodwin heads up operations in Vancouver, assisted by producer Joseph Patrick Finn.

Goodwin is an industry veteran who has worked on numerous shows, including HOOPERMAN, LIFE GOES ON, MANCUSO FBI, and the pilot for BIRDLAND, as well as many television movies, including the Hallmark Hall of Fame presentation THE WINTER OF OUR DISCONTENT. He met Carter years ago when Carter worked at NBC Productions. They kept in touch as the years went by, and when Carter needed to shoot some hospital corridors for THE X-FILES' pilot, Goodwin arranged for him to use some space in Vancouver's Riverview Hospital, which had been leased for the BIRDLAND pilot.

"I got a phone call from Charlie Goldstein at Fox and then from Chris, asking if I'd be interested in coming to talk to them about THE X-FILES," said Goodwin. "Of course at that point I didn't know much about it, but I obtained the pilot and saw that it was exactly the kind of stuff I really like to do. Chris offered me the job, and it was perfect. I was the luckiest person in the world."

Noted Carter, "Bob is a great leader of the crew. He is very creative in solving problems. He's a person who is very much in control of the situation and brings to it a style and sensibility, also shown in his directing, that has added to the show and is, I think, really terrific."

Goodwin's first task was to put together a production staff. He had already brought composer Mark Snow to Carter's attention,



R. W. "Bob" Goodwin confers with Duchovny and executive producer Chris Carter (r) during filming of "Anasazi," which Goodwin directed.

and many of the other creative contributors came from what must be an enormous rolodex: director of photography John Bartley, art director Graeme Murray, producer J.P. Finn, post-production supervisor Paul Rabwin, and many others. The first episode Goodwin produced was "Deep Throat," and it was something of a chaotic affair, with cast and crew just getting to know each other while in the midst of shooting an extremely complicated script with numerous special effects.

"I'm so proud of everyone. The show is so well done, in every department," enthused Goodwin. "It's a really dedicated group of people who until THE X-FILES didn't get the opportunity to spread their wings. They were doing more traditional shows which were pretty formulaic. They were used to doing more standard type fare, and I kept having to prod them to go a little further and be a little more experimental and daring. They responded immediately; it was fantastic. But with THE X-FILES, every episode is a brand new movie. They get to create a whole new world each time



Marshalling the action: producer/production manager J.P. Finn (l) with director of photography John Bartley set up the spectacular helicopter stunt from the second season finale "Anasazi."

and you can see how talented they all are."

As the show's popularity grew, so did the size of the staff, and now there are essentially two X-FILES units at work; one is prepping the next show while the other is shooting (each episode has eight days to prep, and eight days to shoot). Sometimes two episodes may be shooting at once. With every script requiring new sets, new locations, and complex effects ranging from a vanishing elephant to a submarine sinking through the Arctic ice pack. Goodwin is constantly coordinating with the staffs in Los Angeles and Vancouver as well as prepping directors. The schedule is exhaustive. "I feel like Eisenhower," he declared. "I have the Italian theater and the African campaign and all of that going, and I'm planning D-Day and the Invasion of Normandy, and I've got all my generals out there. It involves incredible planning, but then I like to do the Sunday *New York Times* crossword every week, so it's one of those things. To me, this is the fun stuff."

Although Goodwin has worked primarily as a producer, he has directed in the past, including episodes of *LIFE GOES ON*, and now he occasionally directs for *THE X-FILES*. He directed both season finales ("The Erlenmeyer Flask" and "Anasazi") and second season's "One Breath." It was a challenge for Goodwin to find the time; in fact, he had slotted himself into the schedule more than once, and subsequently had to cancel. Directing an episode of *THE X-FILES*, he said, is no easy task: "It's the hardest show to direct on television. With the exception of David and Gillian, you have a brand-new cast each week that has to know its characters instantly. It's not like they have the luxury of doing a few episodes and learning to fit into their characters. You only have eight days, and if they don't know who they are on the first day, you're not going to have a show. So directors have to be very sensitive about performance, but at the same time they have to build suspense, understand about special effects, and deal with some rather enormous physical problems. I mean, we have mon-

sters that live in the New Jersey sewer system and escaped aliens destroying the planet."

Since directing cuts into the time needed to produce the show, Goodwin said that from now on he won't direct an episode in the middle of the season, as he did with "One Breath." "We've decided that from now on I'll do the first and the last episodes. A large part of my job as a producer is preparing the director for the upcoming episode, but when I directed "The Erlenmeyer Flask" there was nothing to follow, and I was able to concentrate a hundred percent on the show I was doing."

Working very closely with Goodwin in Vancouver is producer Joseph Patrick Finn. Formerly a producer on *NIGHTMARE CAFE*, Finn was approached by Goodwin to work on *THE X-FILES*, and he was happy to take the position. His job, Finn said, is "to have the show shot the way Chris Carter and the other writers imagine it. The scripts come from Los Angeles to Bob Godwin and me, and it's our duty to translate them to the screen. Basically, I'm the line producer in the sense that I have to make sure that the script is given to the various department heads and that everything and everyone is at the right place at the right time. I am the liaison between Chris and what he wants to see on film. It's a constant uphill struggle to make sure it's all on screen."

Finn estimated that he spends about 65 to 70 percent of his time prepping the show, and the rest of the time making sure all is going well with the current shoot. He tries to visit the set each day, no matter how distant the location. Other tasks that keep him busy are overseeing the budget, preparing schedules, and occasionally directing the second unit; he directed the opening car chase in "The Erlenmeyer Flask."

"Show biz is timing," Finn stated, "all the way from the success of an actor down to the success of when a prop arrives on set and how it looks. Timing is everything in this business. In real estate it's location, location, in film it's location, location and people. Everyone at the right place at the right time. It's a great job!" □

“Every episode is a brand new movie. We have a real dedicated, talented group. They create a whole new world each time.”

—Producer R. W. Goodwin—

tion, there was truth in the stories they told him. "I found it fascinating to hear this," Carter said. "This man in the highest levels of academia and a scientist using rigorous scientific methods had come up with something quite astounding. So I thought that was a wonderful entry into an exploration of the paranormal. And so I came up with the characters of Mulder and Scully, the FBI, and this fictitious investigative unit called the X-Files."

The important thing, Carter noted, was to ground the show in a reality-based situation, like the FBI. "To make it convincing, you make it believable. I felt that the characters and the investigative process had to be really believable, so I set out to do just that. Credible, believable characters and credible, believable situations dealing with incredible and unexplainable phenomena. I did as much research as I could through the FBI, and they were rather reluctant then. It was a limited resource. But I did research on all the things that I was writing about, aliens, UFOs, and the FBI just by reading about it."

Carter never considered making his lead characters a same-sex team; he wanted a male-female pairing. "I'm interested in male and female relationships generally," he said. "I think they're the most interesting relationships in life. They're non-competitive and can be, beyond anything romantic,

continued on page 28

The Manitou of first season's "Shapes," behind the deaths on an Indian reservation, a response to the network's request for a monster show.



X-FILES

MULDER & SCULLY

Actors David Duchovny and Gillian Anderson talk about playing the F.B.I. probers of the unknown.

By Debra Warlick

Ominous clouds threatening to spill over hover just above the gloomy skyline created by an abandoned mental institution outside of Vancouver, B.C. As if summoned for the evening's shooting of television's creepiest and darkest show, light rain begins as night starts to fall...It is a perfect time to film one of the spookier scenes of THE X-FILES.

Laughter on the set destroys the mood. Numerous production assistants, grips and other Fox staffers drink coffee and munch on carrot cake until they are called to shoot the next scene. The hospital room is tiny and crammed with people. Technical and special effects crew, camera operators and those with no obvious function buzz until the director calls for quiet.

A possessed little boy decked out in cute pajamas lies on a quaking bed and priests trace red goo on his belly with anointed feathers. Corn syrup, dripping down the walls to create an oozing effect, finds its way to the floor. FBI Agent Fox Mulder watches in disbelief as the ceremony works its magic. Cut. David Duchovny sits in a nearby chair, waiting patiently for the scene to be shot from another angle.

Earlier in the day, Duchovny—who smiles more often than his on-screen persona, Mulder—played with his dog, Blue, as he talked about his role on the hit Fox show. His trailer, with a sign taped to the door reading "Mulder," simply furnished and definitely lived-in, sits in the parking lot of the Riverview Mental Institution.

Looking a little sleepy as the introductions were made, Duchovny smiled politely and took his seat on a sofa. Blue, a Border collie/terrier mix, conducted a friendly inspection of the intruder. The 34-year-old actor, who has appeared on the big screen in KALIFORNIA and THE RAPTURE, is hot and much in demand, thanks to the unforeseen success of THE X-FILES.



the media descending upon him?

"That's hard...because the job takes a lot of time and energy and interviews take more time, energy. You take your allotted amount of energy and do the best work you can," he said, with a hint of Mulder wryness. "Sometimes you have to explain how you don't have anything left for the media."

What about his slightly obsessive fans (self-named X-Philes), many of whom have formed fan clubs on the Internet to discuss his acting abilities, but more im-



The odd couple: Anderson (left) as Dana Scully, seeking rational explanations; Duchovny (above) as Fox Mulder, finding the irrational "truth."

Starting out as a blip on the ratings chart, the Fox television series has, at last count, moved up to the 36th spot in the Nielsen's. Garnering a Golden Globe for the best drama series hasn't hurt either. Duchovny and his co-star, Gillian Anderson, have graced the covers of several magazines (including *TV Guide* and *Entertainment Weekly*) and snagged spots on entertainment television shows. THE X-FILES has sparked uncommon interest from fans and the press.

And just how does Duchovny feel about

portantly, his hairstyles and choice of underwear?

At this, Duchovny smiled, shaking his head but careful not to offend his legion of fans. "I saw one [computer club chat]...discussing which way I dressed myself, to the left or to the right." Before the question is asked, he said: "I can't settle that."

Besotted female viewers also spend a great deal of time on the Information Superhighway sighing over his series debut in a swimsuit—a Speedo to be exact.



Blinded by the light: Duchovny and Anderson investigate a scientist whose shadow is a killer in "Soft Light." Duchovny, 34, tends to be publicity-shy. Anderson, 26, wants even more coverage.

But all of this computer-generated lust doesn't bother Duchovny, who is single. "I think it's great that people like the show, I'm flattered that people like it and my character."

And the fans are not just concentrating on his much-discussed dark brown hair and tall, slender build. They love the technical aspects of the show, the tales that delve into the paranormal, government conspiracies and alien abductions. "They [fans] send me really thoughtful things and they seem really intelligent. They send me intelligent symposiums on the show," he said.

Clearly ready to move on to another subject, Duchovny added, "But I really don't think about it all that much. It seems to be something other people think about."

What is Duchovny really like? He's been called alternately charming and brusque. But he'll tell you he's definitely not sarcastic. "Maybe in high school, but hopefully I've outgrown that," he said. "I think ironic is the word."

So he had a sharp tongue in high school. What else? "I was a good student, I worked really hard, probably too hard," said Duchovny. "I was an athlete, that was my most enjoyable incarnation, as an athlete. [He played basketball and baseball.] I wasn't really a geek, I was very shy."

Really?

He laughed, his sincerity in question. "I sound sarcastic now because everybody you meet and interview with says that they were very shy. I actually was shy, not painfully shy. I didn't date much at all until my senior year," said

Duchovny, who attended an all-boys' school in Manhattan.

Getting personal information out of him is a difficult job, but he will touch on some of his likes:

His dog, Blue

His hometown in New York

THE LARRY SANDERS SHOW

NYPD BLUE

And dislikes:

THE BRADY BUNCH MOVIE—"So many movies refer to our common knowledge and rely on this for humor," said Duchovny, who thinks this trend is lame.

The labeling of THE X-FILES as sci-fi.

Tracking down Anderson, 26, for an interview proved a little harder. The new mom seems to spend most of her time off-camera in her trailer in the company of her six-month-old daughter, Piper.

Duchovny's mid-1995 appearance on SATURDAY NIGHT LIVE, sending up his confrontation with Skinner and the Smoking Man.



“If a romance ever happens, it would be the last show. The writers are adamant about keeping the rapport platonic.”

—Actress Gillian Anderson—

Before being cast in the role of Dana Scully, Anderson's hair was long and ash-blond, but the present sleek red bob suits her ivory complexion and bright blue eyes. High-heeled pumps add inches to her petite stature and she wears them as casually as tennis shoes.

Anderson, who looks even younger than she is, hikes her small frame up onto a cement railing on the front porch to begin the interview. While a hit show and a new baby may be overwhelming, she feels lucky. How does she balance both?

"One godsend is that I have an incredible nanny," said Anderson, who is able to have both Piper and nanny on the set with her most of the time. "It has been hard, but if you're ambitious in your career, you can't [not do it]."

And how does she react to the new-found fame? "It's weird. Last night I went to an audition in L.A., and stayed at [a hotel]. I got up in the morning and the first thing I saw was a *TV Guide* with our picture on it," said Anderson, who is married to Clyde Klotz.

Actually appreciative of the press coverage, she wants more. "It's pretty neat, but at the same time, there are so many magazines we haven't been a part of and that's always on my mind."

And one last question that must be asked. How about a romance between the two FBI agents? Fans speculate on every look and gesture the partners trade, some hoping for a full-blown romance and others demanding the friendship remain pure.

"If it ever happens, it would be the last show," said Anderson. "Writers are adamant about keeping it platonic."

Both actors say they would like to do feature films, but for now, they must often contend with grueling 16-hour days for 10 months each year.

But on this particular Monday evening, the filming schedule is actually light and a wrap-up is expected before midnight.

In full flight from the paranormal to the normal, Duchovny and Anderson hurry to their trailers; he to find his dog, she to care for her baby. □

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

10/8/93. Written by Chris Carter. Directed by Joe Napolitano. ★★1/2

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

10/22/93. Written by Glen Morgan & James Wong. Directed by Michael Katleman. ★1/2

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

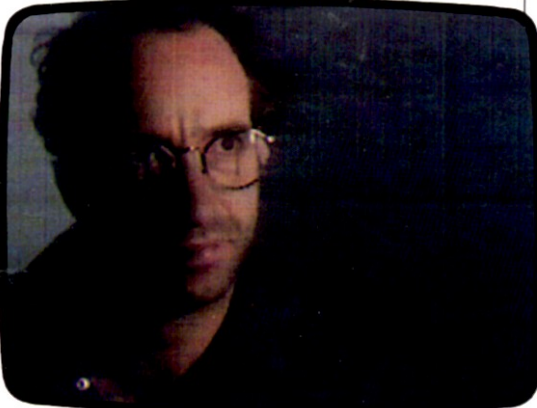
GHOST IN THE MACHINE

★ 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 retreat 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

continued on page 41

X-FILES

FIXING IT IN POST

Co-producer Paul Rabwin, post-production supervisor, on pulling the rabbits out of hats.

By Paula Vitaris

"Hear that? Those are chickens!" gleefully exclaimed Paul Rabwin, as the sound of frantic clucking filled the air. Co-producer in charge of all post-production on THE X-FILES, Rabwin is responsible for all sound effects—chickens or otherwise—and this evening he was busy putting the final touches on "Our Town," the episode with all the poultry.

THE X-FILES, Rabwin remarked, "is my third FBI show." His past encounters with TV versions of J. Edgar Hoover's finest are THE FBI and MANCUSO FBI, but they are only two entries in a long list of credits. His first job was at Quinn Martin Productions (his cousin, Arthur Fellows, was the executive in charge of production for Quinn Martin), doing post-production for DAN AUGUST, and then he moved on to a number of action-adventure shows such as THE STREETS OF SAN FRANCISCO, CANNON, BARNABY JONES, C.H.I.P.S., and MACGYVER. Genre work includes the M.A.N.T.I.S. pilot, a brief tenure with STAR TREK: THE MOTION PICTURE and directing the second unit for STAR TREK IV: THE VOYAGE HOME. He joined THE X-FILES team at the request of co-executive producer R.W. Goodwin, whom he had first met more than 20 years ago, and worked with on MANCUSO FBI.

Rabwin is entrusted with the overall look and sound of the show. Color, dialogue and sound effects, music, special effects, and on-time delivery of each episode are all under his jurisdiction. Editors Heather MacDougall, Steven Marks and James Coblentz report to him and he works close-



Scully and Mulder investigate the lair of suspected serial killer Eugene Tooms in "Squeeze." Inset: Rabwin, tweaking the look and sound of the show and getting it done on time.

ly with visual effects supervisor Mat Beck. He sits in on music checks with composer Mark Snow, and he is often on the road to Burbank, where West Productions builds and edits all the sound effects, loops dialogue from any Los Angeles-based actors used on the show, and does the final sound mix.

Pre-production also requires the Rabwin touch. He frequently coordinates with Los Angeles-area production houses to manufacture and ship to Vancouver whatever weird thing the scripts call for, like the four

artificial elephant legs for the autopsy scene in "Fearful Symmetry," and he also arranges clearances for the occasional songs heard as ambient music. He furnishes all footage watched by X-FILES characters on television and film screens (example: the multi-television montage in "Blood"), as well as the stock footage inserted during the editing process. Sometimes he directs the stock footage shooting himself; at the end of first season, he went to Washington, D.C. for three days to get additional footage of the city. "We don't use a lot of 'beauty' shots of Washington," Rabwin commented, "so I didn't do many of them. I shot odd angles of hospitals and things. From time to time I will send my cameraman in D.C. out to get a specific shot."

Rabwin begins his preparation for each episode with a read-through of the script. "I'm loose in how I do it. I don't have a formula or anything—I go through. I can pretty much go through the script and do some underlining and make



some notes and I have an idea of what is needed. Then I coordinate with the production company in Vancouver to learn when they require something to be on set, and I just make sure that it's there. There are certain things that have to be done well in advance. For example, music clearance. We often want to tie in a particular song with a character, or with a sequence. Sometimes it can take weeks and weeks to get clearance from a particular artist."

It's a grueling schedule, especially as the season progresses. Shooting the season's



File editing: Heather MacDougall (above) works on "Fresh Bones," while Steven Marks (right) cuts "Colony." The editing process starts the day after an episode begins filming to meet the TV schedule's hectic air date deadlines.

premiere takes place two months in advance of broadcast, but by mid-year two weeks or even less might remain between the completion of photography (including inserts) and the air date. Rabwin looks forward to the reruns that give him and his staff some breathing time. "We'd be dead if we didn't have time to catch up," he observed last February. "Generally, we like to have things in the show before we turn them over to music and sound effects, but we've got a show now ["Dod Kalm"] that finishes shooting [today] and I have to turn it over to music and sound effects Friday, and then it's on the air the following Friday. So they're filming stuff today that's on the air a week from Friday."

One way THE X-FILES makes up for lost time is in the editing room. "We start editing from the day after the show starts shooting. Film comes in and editing begins immediately." Not every episode undergoes that drastic a time crunch, but Rabwin attributes his ability to get the job done to his years of experience in the television business. "I'm a fireman. I wait for the fires and figure how to put them out," he said. "Experience means knowing where to go to

Pre-production also requires the Rabwin touch: like coming up with the artificial elephant legs for the autopsy scene in "Fearful Symmetry."



solve the problems that are inevitably going to happen. You have to have three or four back-ups for everything you do, because something is going to go wrong and you have to be able to pick up a phone and call someone else who does the same thing and say, 'I'm in trouble, I need to get this done.' I've never missed an air date. I've never gone on the air with a black hole in the film. There have been some problems and sometimes there are things you just can't avoid, but it is remarkable how flawlessly television airs, considering the schedules we put up with."

The post-production on THE X-FILES is extraordinary, said Rabwin, "not because of me but because of the the amount of energy that goes into finishing the show as well and as immaculately as we do it. There are many cases where we do little things that no one would notice. Chris Carter is the most detail-oriented executive producer I've worked with. This series is finished with the same care and creativity as many feature films, and we do it in a fraction of the time. The nice thing about THE X-FILES is you can point to almost any episode and find a contribution under the arena of post-production which helped make the show memorable. And that's one of the reasons why I really value this job, because it's unique. There's something different and exciting and important in every episode we do. It's also fun."

One more thing—who pipes "I made this!" at the end of each episode? "That's Nathan, the son of [soundman] Thierry Couturier," Rabwin chuckled. "Nathan made this." □

“They humanize it. They dimensionalize it. David Duchovny and Gillian Anderson give it all the things that good actors do.”

—Creator Chris Carter—

more interesting and honest. It's a very natural relationship, and one where people can do their best for reasons that go beyond sex or romance, but for the complementary elements of the relationship. With men and women, there is, whether by society's projection, or by our natural biological projections on these things, a tension between the two. You can do things with a female friend that you wouldn't do with your male buddies or vice versa, so there are certain rules and restrictions placed on this type of relationship which I think throws tension on it as well." Carter added wryly, "If I go to lunch, for example, with a woman, people immediately think there's something between us. Society does that to us and it's unfair."

Carter had to pitch the show twice to 20th Century-Fox, but backing him up was studio president Peter Roth, who accompanied him to the second pitch meeting. Greenblatt said one of his main concerns was whether the audience would buy the story. "I was worried that unless it's handled in a very realistic way, to be talking about aliens and mutants and monsters, and all these kinds of beings, I knew that it really had to be believable. Once I knew that Chris was absolutely in sync about that kind of tone for the show, it was just riveting. From then on we were really excited about it."

After Carter turned in the pilot script, he received around Christmas 1992 the go-ahead to film. Robert Mandel was brought in to direct, and prepping began in February 1993. The 14-day shoot, on a budget of \$2 million, took place in Vancouver in March, with post-production completed in early May.

The casting process for Mulder and Scully resulted in bringing together two actors, David Duchovny and Gillian Anderson, whose on-screen chemistry was evident from the first moment they appear. "They humanize it, they dimensionalize it," Carter said of their acting. "They give it all those things that good actors do. They take it and fill it with themselves. They gave it humor, they gave it seriousness, they gave it many of the things that I had hoped that they would give it."

Fox casting executive Randy Stone was a fan of actor David Duchovny, and sug-

X-FILES

DAVID NUTTER

The director of nail-biters like "Ice" on pumping up the paranoia with dynamic camerawork.

By Paula Vitaris

Director David Nutter made a smashing debut on THE X-FILES with first season's "Ice," one of the show's most exciting episodes. He drew some of the series' best acting yet from both the regular and guest casts, and with his dynamic camera created such a nerve-racking atmosphere of paranoia and tension that "Ice" stands out, even in a series known for paranoia and tension. More work quickly followed with such first-rate episodes as "Beyond the Sea," "Tooms," "Little Green Men," "Blood" and "Irresistible," and he made lesser episodes like "Shapes," "Roland," and "Fire-walker" memorable for their performances and visual quality.

Nutter's original ambition was to be a film score composer, but in 1980 he saw Warren Beatty's film REDS and decided he wanted to direct movies. He attended the University of Miami's film school, and immediately after graduation, obtained his first directing assignment on a low-budget feature, CEASE FIRE, which starred a down-on-his-luck actor named Don Johnson—soon to become Sonny Crockett on MIAMI VICE. CEASE FIRE didn't go anywhere with the public, and Nutter moved to Hollywood and into television, where he met and became friends with Glen Morgan and James Wong while directing episodes of THE COMMISH, BOOKER and 21 JUMP STREET for Stephen Cannell Productions. He also put 21 episodes of SUPERBOY under his belt, and traveled to Romania to helm the direct-to-video TRANCERS 4 and TRANCERS 5 for producer Charles Band. After that experience, he recalled, "I got



Gallows humor at its finest in Nutter's "Roland," as pitifully bewildered, retarded janitor Zeljko Ivanek dips a scientist's head into liquid nitrogen.

hooked up with Glen and Jim again and got onto THE X-FILES."

Although Nutter directed scripts by a number of different X-FILES writers, his closest association has been with Morgan and Wong. "We're all on the same page," he said. "They write something and I have a good feel for what will work visually to make the text and the screenplay come to life. It's very important to be true to the script. We have a good relationship, and we are very close on a personal level, and I know them well enough to understand

where they are going. If I don't, then we talk about things a bit and discuss where we want to go. I don't walk in and say, 'This is my style.' I tried to let the script dictate the style to me and tell me which way the show should go. The wonderful thing with THE X-FILES was that it gave me that freedom to do different things in each episode in terms of style and look. Also, each episode had a different paranormal extraterrestrial or abnormal element that you want to make unique."

Nutter said that directing "Ice" was a time of "pressure beyond belief" for him. He had been away from television for a year working on TRANCERS 4 and 5, and Morgan and Wong had encountered resistance to bringing him on the show. "It was a really tough thing to get me on because of the number of top-drawer directors that wanted to do the show," Nutter recounted. With the assignment to direct "Ice" in hand, "This was my big shot on a really high-profile, high-class show—it was the first time I had a chance to work on a highly respected show like this. I felt extensive pressure—which I put on myself with anything I've done.

But when I got the script and looked at it, a lot of those worries went out of my head, because it was all right there."

"Ice" was an unqualified success, and by second season Nutter was under contract as a producer, affording him the opportunity to see his episodes through the post-production editing and dubbing processes. As a producer, he was able "to spend more time finishing these shows the way I want to finish them," and when he had the time, he assisted other directors in the post-production of their episodes.



David Duchovny gives a powerful performance in Nutter's second season opener "Little Green Men," reliving the agony of his sister's alien abduction, marking Nutter's promotion to producer.

Nutter believed that his job as an THE X-FILES director was to create "a real setting with real people, real emotions, and real drama, and then within that reality base, throw a curve ball. Although the show is geared more towards story, the most important thing—like any television show—is the characters. The audience needs to pull for the characters and root for them. If the audience believes in the situation, if they can look in the mirror, and say, 'That could be me,' or 'I can believe that happening,' then you'll get them to care about who they're watching, and they'll follow them anywhere."

Mulder investigates the scene of one of a series of gruesome murders plaguing peaceful Franklin, Pennsylvania in Nutter's "Blood."



With a show so restrained in its depiction of emotion, Nutter felt that it was necessary to avoid falling into the trap of making the more affecting sequences "too melodramatic." But when the chance arose to direct a poignant scene, he admitted laughingly that "I really enjoy doing those because I'm a schmaltzy guy from the word go." (Glen Morgan affectionally called Nutter "Mr. Will-Cry-at-the-Drop-of-a-Hat, Mr. Sentimental.") Nutter and X-FILES star David Duchovny would joke about Nutter's fondness for what they called "the 'T.E. option'—the 'Teary-Eyed option.' We'd always check out scripts, or he'd look at an episode I did, and he'd say, 'Hey, nice T.E. option.'"

One element of THE X-FILES that has evolved into a writer's and director's calling card is the teasers, and Nutter singled them out as particularly stimulating to direct. "Teasers lock a person into a show and hopefully give someone a taste of what the style will be," he said. "I was really happy with the teaser from 'Ice'—it had excitement and intensity. I was also happy with the teaser from 'Shapes,' the werewolf episode. Another good teaser was from the vampire episode, '3,' because of its sexual intensity. When you see the teasers, you don't know what you're watching. They should give you that sense of 'What is this all about?'"

Nutter departed THE X-FILES by mid-year of the second season to direct the two-hour pilot for Morgan and Wong's SPACE: ABOVE AND BEYOND, a futuristic war epic for Fox Network, debuting September 24. Despite his previous work in the genre field, SPACE: ABOVE AND BEYOND, with its immense outer space battles, galactic locales and large cast of characters, represents an entirely new challenge for the director. But that should keep Nutter happy, since, he explained, "I want to do something totally different each week. That's the thing I really like to do." □

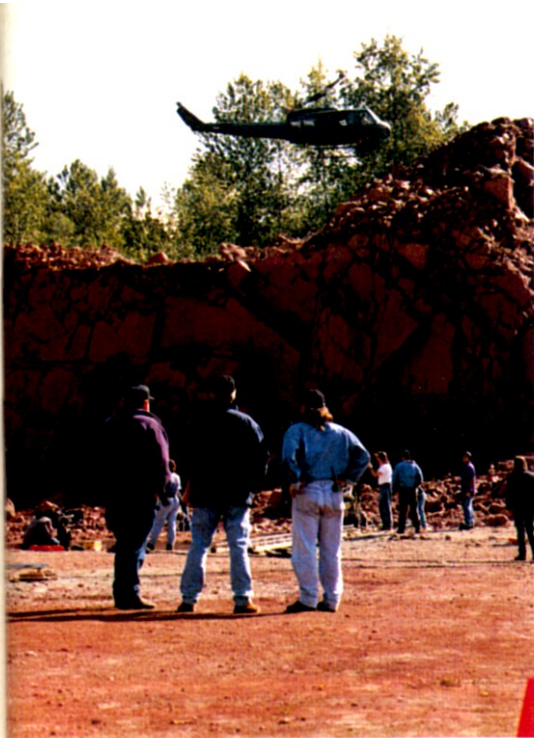
“I knew the kind of stories I wanted to tell, but I didn't know where the show would go. It was constantly evolving, weekly.”

—Chris Carter, Creator—

gested him to Chris Carter for the part of Mulder. Mulder, for Carter, was "a romantic hero and the X-Files are the object of his romantic quest." Add to that Mulder's "wise-cracking" attitude and you had a character who, to Carter, looked and talked "exactly like David. I thought Mulder might have hair a little bit longer, because I wanted him to be an iconoclast, a renegade. But I'm glad he doesn't, actually, it makes the character more believable." When Duchovny walked in to audition, Carter knew he had found his Mulder "like the drop of a hat. I saw David's work, and when we brought him in to read, I thought he was fantastic."

Carter was also enthusiastic about Gillian Anderson, but he had to fight to get her. "That was more of a real hunt," he said. "We saw a lot of people before we saw Gillian, and I have to say, the first time she read for me, I thought she was Dana Scully. It took all of us a little bit more effort to convince the network of that, because they'd never seen her, and she's also not your typical episodic TV star. Gillian comes out with that intensity. That's why I hired her in the first place, because she brought a tremendous amount of intensity and seriousness to the role."

With the X-FILES approved to go to series, Carter's next task was to put together a writing and production staff. He brought in two teams of writers. Peter Roth, who had known Glen Morgan and James Wong when they were all working for Steven Cannell, brought their names to Carter's attention. Howard Gordon and Alex Gansa came onto the show through Carter's invitation; he had read some of their scripts and liked their writing. Morgan and Wong, whose previous work had included 21 JUMP STREET and THE COMMISH, had been anxious to get away from the action and police shows they had been writing for Cannell. They had been on the verge of signing onto MOON OVER MIAMI, a combination of romantic comedy and detective show, when Roth loaned them a tape of THE X-FILES pilot and asked them to consider writing for it. After viewing the tape, there was no choice—MOON OVER MIAMI was out. "The decision was based on the quality of THE X-FILES and we were very lucky and very happy to come onto this show," Wong said.



Setting up the helicopter explosion for the second season cliffhanger "Anasazi," filming in Vancouver. Left: In a local rock quarry painted to the nines to look like "our slice of Arizona" (l to r) key grip Al Campbell, executive producer Chris Carter and construction coordinator Rob Maier survey the scene. Right: Filming the "gag" (l to r) focus puller Marty McNally, dolly grip Dave Riopel and grip Gregor Campbell, pyrotechnics courtesy of off-camera David Gauthier.

Gordon and Gansa, formerly with *BEAUTY AND THE BEAST*, had the same reaction. "We had watched a number of the pilots that year," Gordon commented. "Nothing really captured our imagination at all, except for *THE X-FILES*. When we saw it, we were absolutely blown away. Everything about it was smart and intriguing and fun and scary. We were hooked. I already knew of David Duchovny, and I was a fan. I didn't know about Gillian Anderson, but I consider her a tremendous find also. There was incredible chemistry between them. It was definitely a series we knew we'd be interested in. And we like Chris, and there we were."

Although the writers worked in Los Angeles on the 20th Century-Fox lot, the show was to be shot in Vancouver at North Shore Studios, and an experienced producer was needed to take full-time charge. Carter approached Bob Goodwin, an industry veteran he had known for quite a few years and with whom he had once discussed teaming up on a series. Goodwin had just moved to Bellingham, Washington, and was free to take on the duties of co-executive producer in Vancouver. He immediately began working with Carter to put together a creative and producing staff. Composer Mark Snow, a Goodwin recommendation, had already come on board with the pilot. Producer Joseph Patrick Finn, co-producer Paul Rabwin (who supervises all post-production), director and producer Rob Bowman, art director Graeme Murray, and director of photography John Bartley are also all Goodwin suggestions.

The first few months of writing and pro-

ducing progressed by trial and error. "It was constantly evolving," Carter said. "I didn't really know exactly where it would go. I knew the kind of stories I wanted to tell, and the terrain I wanted to explore, but I didn't know exactly the kind of stories I was going to tell on a weekly basis."

Carter knew that the government conspiracy plotline was crucial, one that stems, he said, from his own basic distrust of authority. In *THE X-FILES* universe, there is a secret government within a government (what Morgan and Wong in "E.B.E" called the "dark network"). As he was writing the pilot, Carter knew he would want to intro-

duce a character who would be Mulder's link to this covert group, a character he dubbed "Deep Throat." Carter remarked that "after I had written the pilot, they asked me what I wanted to do for a series. I said I want to put a character like this in here. I wanted to have a government deep cover, a government contact, who functioned as Mulder's conduit into a shadow world in the government." Played by character actor Jerry Hardin, Deep Throat made his initial appearance in the series' second episode, and his impact was immediate. Despite the infrequency of his appearances, he became

continued on page 35

Special effects makeup supervisor Toby Lindala with the alien heads featured in "Duane Barry" and the alien fetus from "The Erlenmeyer Flask." Inset: Lindala's old age makeup designs for Duchovny in "Dod Kalm."



X-FILES

“COLONY” & “END GAME”

Behind the scenes of second season's epic two-parter, Mulder's quest for his abducted sister.

By Paula Vitaris

The submarine conning tower spears up through the ice, 15 feet into the biting cold Arctic air. Surrounded as far as the eye can see by the expanses of the ice perched and silhouetted against the hazy glare of the moon, it inspires emotions of awe and wonderment, and the ominous feeling that something beyond human ken is about to take place. Could it be that an alien Pilot intends to use the submarine to return to his spacecraft, miles away and also submerged below the ice? The answer is yes, but first the Pilot must dispose of his relentless pursuer, FBI Special Agent Fox Mulder, who desperately wants the Pilot to answer the central question of his life: where is his abducted sister, Samantha?

But despite the looming tower, the frosty air, the fog wafting up from the ice, and one's total immersion in the reality of this vast polar landscape, it's all a marvelous illusion. The conning tower is an enormous set built for the climactic conclusion—the confrontation between Mulder and the Pilot—to THE X-FILES two-parter, “Colony” and “End Game.” The set fills every inch of Vancouver's North Shore Studios' stage 5, rented especially for this episode. Parka-clad members of the show's crew are swarming about, but actors Brian Thompson and David Duchovny, who portray the Pilot and Mulder, are nowhere to be seen. In fact, principal photography on “End Game” finished the day before. Instead, the second unit is preparing to film two close-up insert shots of the breaking of the handcuffs binding Mulder and the Pilot, and the Global Positioning System (GPS) transponder employed by Mulder to guide him to the sub.

The submarine tower inspires admiration even among a production staff used to beautiful sets. Built on hydraulics to allow



Skinner (Mitch Pileggi) takes off the gloves in “End Game,” assaulting X (Steven Williams) for the vital information that might save Mulder's life.

it to descend several feet below the stage floor, it is rigged so that its fins can turn from the horizontal to the vertical position (this effect provides one of the two-parter's most anxiety-filled moments, when a nearly unconscious Mulder manages to roll out of the way of a descending fin). And it lights up like a ominous Christmas tree, also a moment of great visual drama.

“A lot of memories on this one,” observed associate producer and second unit director Crawford Hawkins as he gazed at the tower. “Especially starting with, ‘You want to what? And it has to be how big? And you want it to move?’”

The origins of “Colony” and “End Game” are varied, but one of them was an image lodged in the mind of series creator Chris Carter. He had become fascinated with photos of a sub's conning tower breaking through ice. “I thought we could do something about an underwater UFO, and somehow it affects the submarine,” said Carter. “So I put that in the back of my mind, as I usually do with X-FILES ideas, and I wait to see what accumulates. I asked the production people last year to find a frozen lake where we could put this con-

ning tower. They said, ‘There's nothing. There's no way to do it.’ Over the summer I kept thinking, how can we do this, and how can we get to the North Pole? And I finally came up with a way to do it and I knew I needed to see people's breaths or it wouldn't seem real. It was a huge undertaking, and there was no indignity I didn't suffer in trying to get it there. People were telling me I couldn't make the conning tower move, it was too expensive, too difficult. In time the nay-sayers realized that it could be done, but it was going to be expensive. That's where I really pushed the envelope. It was a strain on everyone.”

“The submarine was a masterful demonstration of what our art and special effects departments can pull off,” said “End Game” director Rob Bowman. “It was just awe-inspiring. The whole day of filming on that set was like a dream.”

Stunning as the submarine is, it is only one element of a two-parter that is extraordinarily complex, even for a show as intricately plotted as THE X-FILES. The basic premise ties in alien clones attempting to mix their DNA with human DNA, their pursuit by a shape-shifting alien bounty hunter, the introduction of Mulder's parents, and the supposed reappearance of Mulder's sister Samantha, 22 years after her abduction. X and Skinner share an intense scene, and over all reigns the odor of paranoia. Is Samantha really Samantha? What does X know that he refuses to tell Mulder? Whose form has the Pilot taken on now?

The story begins by building on events from the first season finale, “The Erlenmeyer Flask,” which Carter called “one of the first mythology episodes. ‘The Erlenmeyer Flask’ said, ‘This is what the government is hiding from you.’ The two-parter concerns what are the aliens doing here—if they are here—and asks what the government's involvement is with them, and what is Mulder



The submarine conning tower stuck up through the polar ice cap, Carter's inspiration for the story, filmed on refrigerated Stage 5 at Vancouver's North Shore Studio, requiring 140 tons of snow.

“The submarine was a masterful example of what our art and effects departments can pull off. It was just awe inspiring.”

—Director Rob Bowman—

going to find?”

Also, Carter felt *THE X-FILES* had reached a point where the time had come to re-establish Mulder's and Scully's respective viewpoints concerning his faith in the paranormal and hers in science. “With all the things that they'd seen and been through, people were asking me, what does Scully believe in now? What does Mulder believe in now? The fact that people had raised those questions made me want to reassure everyone where they stood and that there were very distinct ways in which they were approaching their job.”

Frank Spotnitz, who wrote “End Game,” added, “In this two-parter, we took Mulder to the breaking point emotionally and physically and he came back from it with his faith renewed, because he came so close and he got the encouragement that his sister is indeed alive somewhere. Scully, on the other hand, has seen all these fantastic things, but she is more convinced than ever that you need science to understand them. And that's really her role in these stories, to try and make sense of the fantastic.”

Carter was already beginning to formulate the story when David Duchovny came to him with an idea about a morphing alien bounty hunter (Duchovny received a story credit on “Colony”) and Carter combined that with his desire to send Mulder and Scully to the Arctic. “David's idea about the bounty hunter was what gave what I wanted to do some shape,” Carter said. “That's the way these episodes come about—they come from a number of areas.”

He also knew from the beginning that he wanted to include a sequence where the Pilot takes on the form of one of the agents. “I knew that dramatically I wanted a point where Mulder comes to the door, and Scully doesn't know whether to believe it's him or not. That was the way we ended the first

episode and began the second. I wanted that lady or the tiger moment.” Spotnitz loved beginning his script for “End Game” with that scene. “What a place to start!” he exclaimed. “Normally, that would be an act four kind of thing, Mulder turning on Scully. That's a big moment and that was the opening scene of act one! Just to start from there and keep getting bigger and raising the stakes, it was a challenge and a thrill.”

One narrative element that Carter liked very much was structuring the story as a flashback, opening on a scene that would actually occur at the end, when Mulder, on the brink of death, is rescued by the Navy and Scully barges in on the medical team's attempt to save him. “We hadn't told a story that way before,” Carter noted of the flashback. “And I felt *THE X-FILES* always has to be fresh and different. We've got to look for ways to keep the audience off-balance, and that was a new way to tell a story for us. It immediately gave it the kind of gravity I was looking for.”

Other story ideas he had in mind involved bringing back Mulder's missing sister, Samantha, as part of the plot involving alien clones, and with her reappearance, introducing Mulder's parents became not only a necessity but an opportunity for Carter to finally flesh them out in his mind. “I wanted to explore them, and I found that I liked the idea that they had been divorced, that an event that had affected Mulder's life had also affected their lives, and that they had never really gotten over the loss of their daughter. The relationship that Mulder had with his father is a very weird one, which I can appreciate, and the one he had with his mother was a very gentle and protective one.”

“Colony” was directed by Nick Marck, who had no idea his first *X-FILES* assignment was to be such a big one. “I was read-

ing the script and really enjoying it, and wondering where it's going.” Marck recalled. “There were so many balls in the air, juggling around, I just couldn't figure out how Chris was going to wrap this up in 60 pages. It was captivating to read and I got to the last page, and Mulder's standing in the motel room door, and it said, ‘To be continued,’ and I went, ‘Oh my God! It's a two-parter!’ The whole first four or five days of prep, I kept saying to [co-executive producer] Bob Goodwin, ‘Well, what happens in part two?’ Since part one starts as a flash forward, with Mulder in the Arctic, it was important for one to know how he got there. I had a lot of questions. And we just had to hold them in abeyance until part two became available.”

Marck said his biggest challenge as a director was having to shoot 78 scenes, many more than the usual TV drama, which has at the most 40 to 50 scenes. “It was a puzzle with a lot of small pieces. We shot them all totally out of order, and so, as a director, the challenge was to do it so they flowed properly and you had the right tension and the right color with each piece, and to make sure the actors had the right level of concern or tension for each piece. I felt like a puzzlemaker, fitting all these little pieces together. There are three things written on the first page of my script. One is from Chris Carter: ‘Extreme possibility,’ and two are from Bob Goodwin: ‘Tighter is better’ and ‘Insert this,’ because the details are so important and the tight shots of things be-

Mulder's wary encounter with a woman claiming to be his long-lost sister Samantha (Megan Leitch) in “Colony,” not all she appears to be.





Art department find: the HMCS Mackenzie, which served as the interior of the sub in "End Game" as well as the ship seen in "Dod Kalm."

come almost like a character."

"Colony and "End Game" contained some of the series' most visually stunning special effects, with Scully encountering five Gregor clones in the former, and Mulder several Samantha clones in the latter. Visual effects producer Mat Beck traveled up to Vancouver to supervise the filming of the clone sequences which were achieved through locking down the camera and shooting the scenes over and over, with the actors (Dana Gladstone as the Gregors in "Colony" and Megan Leitch as Samantha in "End Game") dressed in a different wardrobe for each shot. One particularly interesting SFX moment came in "Colony" when the Gregors were taken away by car. As the first car pulls out, a second Gregor is revealed in the car behind. Marck first filmed Gladstone inside the rear car, then had him get out, change clothes, and shot him entering the front car. Then he put him back in the second car and Beck matted the two scenes together. When you see the first car pulling away, there is actually no one in the car behind, but, Marck said, "The reason it works is because we made a cut on the motion of the car wiping the frame. We do it twice and overlap that motion and make the cut right there. Because there's motion in the frame you don't notice the cut."

"End Game" was Frank Spotnitz's first X-FILES script, and Carter was "looking over my shoulder the whole time," Spotnitz said. "There are a lot of ideas for 'End Game' that were shaped

by him, and a lot of things I brought to him that he liked and he said, 'Yes, that's right.' It's hard to claim ownership, because so many ideas evolved after I brought them to Chris, and so many things he threw in. The scene that people seemed to respond to the most—the Skinner and X fight in the elevator—was a very late addition. We came up with that idea the last week just before shooting. Act three, which is where that occurs, is my favorite in the episode. We had to have a way for Scully to find out where Mulder had gone, since Mulder left no clues. And really, the only way was X. It seemed too easy for Scully to go and ask X and to have him just tell her. I had a scene where Scully wakes up to find he's already in the room. He's taken her gun while she was sleeping, and she then somehow persuades him to tell her about Mulder. It was not a bad scene, but it wasn't as exciting as what we ultimately came up with."

Carter enjoyed the opportunity to bring Skinner out from behind his desk. "I thought that was an interesting character twist. Here's someone who had seemed adversarial, but who has revealed his personal agenda, in a very hardnosed way, and has come to be what is really a protector and ally to Mulder and Scully. He does these things while still obeying a certain code of ethics and loyalty to the FBI. That's interesting to me, because it's a clash of the personal and the professional."

Despite the magnitude of the two-parter, Spotnitz still had to pare down some of his script. The schedule just couldn't accommodate all of his concepts. But the hardest sequence to write, Spotnitz found, did not involve a lot of special effects, but instead focused on an anguished scene for Mulder, when he tells his father that Samantha has again been lost. "Mulder's father is a powerful man, and a very strong presence. We thought a lot about him and what his personality should be, and what Mulder's relationship with him would be," Spotnitz said. "Of all the scenes in 'End Game,' that one was the one I was most afraid to write. What worse thing could Mulder have to do

The surprise opening of "End Game" as the pilot in Mulder's guise makes a near-fatal attack on the off-guard Scully, pinning, then throwing her into a glass top table.



“David Duchovny’s idea about the alien bounty hunter gave the story some shape. These episodes come about in that way.”

—Creator Chris Carter—

than to tell his parents that not only had he lost his sister again, but that it was his fault? Just unbearable. I went through several thoughts about how that scene should go, and finally decided that simplicity was the best way. Less is more. So instead of a big, histrionic emotional thing, we kept it on a tight leash. These are people who don't bring their emotions out in the open very much and I think what made the scene work was Mulder trying to contain himself, trying to keep a brave face for his father. David played it so beautifully, especially the moment where he has to say, 'I'll tell Mom.' That's finally what really makes it unbearably painful for him. That was the first day of filming, and it was my first day on the set when I got to see my script made. Everybody was quiet and hushed when that scene was over. They were so impressed."

The post-production also went to last minute. "'Colony' and 'End Game' were difficult," commented post-production supervisor Paul Rabwin. "They were of epic proportions, and it was a different style. We had a lot of sound issues. At the end of 'End Game,' where we had the submarine, we added a low-level, non-specific rumble throughout, which gave an eerie feel to the whole sequence. This was a concept Chris had after our first sound dubbing. We didn't just go in and say, 'Let's put rumble in here.' This is where the different minds come together as we put down a basic track with the music and echoey footsteps and a cold, chilly wind background. Chris heard it and said, 'There's something that would really help this and I can't quite put my finger on it. Maybe something kind of low.' We played some different sounds and said, 'How about a rumble like this?' and he said that would be good. And that's how we zero in on things sometimes."

The disturbing events of "Colony" and "End Game" add up to two hours of both mind-grabbing excitement and deeply touching emotion, but even though Chris Carter says such episodes augment THE X-FILES "mythology," he won't call it anything more than good entertainment. "We are creating a little world here, but I think that's what you need to do with a good TV show. It's as simple as that." □

one of the show's most popular characters.

X-FILES territory expanded with the third episode, "Squeeze," the first written by Glen Morgan and James Wong. This story did not involve extraterrestrial beings or technology, but presented the first of the show's genetic mutants. The writers' primary goal was merely to "do something where no one could tell or predict what the episode would be about, and just to be scary," Morgan said. "We didn't want it to be like all those shows, IN SEARCH OF or UNSOLVED MYSTERIES or whatever. We didn't want to seem like we were doing the known paranormal element of the week. Back then, it was just the five of us, Chris, Jim and I, and Howard and Alex, and there wasn't a full-blown plan of what we were going to do. Everybody would go, 'Oh, I'm going to do this this week,' and we went and did it, and they became the episodes you saw, like 'Jersey Devil' or the poltergeist stuff." In addition to frightening the audience, Morgan said the writers' intent was "to develop the characters. We did some of that in 'Squeeze' with the FBI keeping the pressure on Scully to report on Mulder."

The fourth episode, "Conduit," by Howard Gordon and Alex Gansa, expanded THE X-FILES in yet another direction: inward. The story involved a possible case of alien abduction, but the focus was on Mulder's own history, and how his sister's abduction by aliens had marked him for life. "I think that things are only scary if you take them seriously," Carter said. Gordon's own views follow in the same vein. He and Gansa wanted to write an episode highlighting their strength for characterization. "Alex and I said, 'What the hell are we going to do?' That's where 'Conduit' came from. We said let's see if we can take Mulder's character and deepen it somewhat, tell a story that would echo his quest for his sister."

"Jersey Devil," the fifth episode (a Carter script), opened a window on Mulder's character that was daring for network television: the series' hero, whose social life seemed non-existent, occasionally indulged in reading "adult entertainment." Further episodes again touched upon this hobby. "I think Mulder is curious about various and sundry things, and this is one of those things that he could be curious about," Carter suggested. "It doesn't speak to any sort of perverse or perverted side of him. He's curious about everything and anything, and this just happens to be one of those things that has been featured in the show. Jim Wong and Glen Morgan did a lot to dial that up." Carter claimed that the network never even commented on this aspect of Mulder. "I don't know how aware they are of it. THE X-FILES is best when it's dark and subversive, and I think this is just another quality that's added to its non-

X-FILES

CASTING CALL

Rick Millikan and Lynne Carrow find actors fit for unusual roles.

By Paula Vitaris

It's an old Hollywood axiom that casting is everything, and that holds especially true on THE X-FILES, which, unlike many other television shows, does not have a large ensemble cast of regulars to fall back on. With only Mulder and Scully returning in each episode, casting directors Rick Millikan and Lynne Carrow have the considerable responsibility of finding the right actors to fill the show's few recurring supporting roles, as well as the various aliens, mutants, government conspirators, and small-town sheriffs who show up each week.

Generally two to three roles per episode—the major guest roles—are cast by Millikan in Los Angeles, and Carrow, who works in Vancouver, casts the rest there. But the mix can vary. For Millikan the requirements can get as low as one actor in an episode and up to five or six roles in others, and Carrow sometimes finds a Vancouver-based actor for one of the leads, like Megan Leitch, who played Samantha in the two-parter "Colony"/"End Game."

Both casting directors feel that THE X-FILES' naturalistic acting style is what convinces audiences to accept the fantastical elements of the stories. "There's a reality that we try to create in the show," Millikan said. "That's what the whole intrigue of THE X-FILES is, that at the end of every episode, you're left wondering if that could happen, or if something's out there like that. There's a whole subtle reality that's built into this, and if the acting is not real believable, then it's going to come across as hokey and gimmicky. Chris Carter and all the other producers have that vision and I highly appreciate that."

Noted Carrow, "Because our subject matter is so extraordinary, we have to go under the material. Sometimes if a person is naturally very flamboyant, they have to bring their flamboyancy down, because it will look too big and it will become melodramatic on camera. You have to go under the line, you have to bring everything down. It's very minimalist. But by making



Brad Dourif as the psychic death row convict Boggs in first season's "Beyond the Sea," a scorching performance helmed by David Nutter.

it so small and true, then you can accept these extraordinary concepts which are presented in the script. It's very hard for some actors who have continuing roles on local television shows or have acted a lot on other television shows which employ a much more melodramatic style of acting. We have to talk to the agents and I coach the actors that it's got to be very simple and small, otherwise it's going to just look really silly."

Millikan added that his inclination is to go for "interesting, unique faces, but not so out there that they don't come across as real people. We really tend not to go over the top with actors. In 'Humbug,' we went a little crazy with some of the characters, just because that was the nature of the script. But if you generally look across the board

“There’s a reality we try to create in the show. If the acting is not believable, then it’s going to come across as hokey.”

—Rick Millikan, Casting—

Perry Reeves as Kristen (reportedly Duchovny’s real life significant other) in “3,” as Mulder hits bottom after Scully’s abduction in “Ascension” and has a one-night stand with a would-be vampire in L.A.

at most of the episodes, you’ll find that if you stood all these in a line, you’ll tend to look at them and there’s nothing real wild or extraordinary about these people. They’re all very real, ordinary looking people, basically. But they’re all very talented.”

Millikan and Carrow work closely to break down the guest cast lists to determine which should be cast in Los Angeles, and which in Vancouver. “We both read the script and we talk about what we think each other has,” said Millikan. “Lynne will tell me, ‘Oh, I definitely don’t have that character’ or ‘I think I have a lot of these’ or ‘I have some of those’ and then we coordinate with Chris, and he will usually give us his opinion of what he thinks each should be looking for. Then we go through the process and we look.”

Budget is one consideration that plays into their decision-making: actors from Los Angeles have to be flown up to Vancouver, put up at a hotel and paid a per diem. Another factor is the size of the acting pool in Vancouver. Although the acting community in Vancouver has grown over the years, there still aren’t enough actors that Carrow can always fill all the roles she would want to. “Obviously we’ll want to cast as many people as we can locally,” she said. “There’s also a commitment to cast as many Canadians as possible. Realistically, there are roles that we simply can’t cast here. We’ve used everybody in that age range here.”

With only limited numbers to draw from, Carrow will cast actors she has used before. “You just have to,” she commented. “Even in Los Angeles, you’ll tend to see the same actors. The acting pool here is

limited, especially for a series.” One of the difficulties of the job is casting the smallest roles. “The good actors won’t take small parts, and also, actors will think, ‘Well, there might be a better part later on. I’ll wait.’ So you’re trying to get people to come out for the parts, and you still want a good actor, so you’re trying to work with people and bring them up too. But on the other hand it means we do a lot of pre-screening. It’s a very good opportunity for people trying to break into the business to come in and be seen and get a couple of lines on X-FILES. That’s nice to have on your resume, that you did a Golden Globe award-winning show.”

In fact, THE X-FILES’s growing popularity and recognition from the entertainment community in the form of the Golden Globe Award for Best Television Drama has created new interest among actors who normally might not have considered doing episodic television. Millikan is ambivalent, however, about what he calls “stunt casting,” i.e., the casting of name actors, which

he felt has the potential to “throw off that reality I was talking about. You sit there and go, ‘There’s so and so from that show, or that movie star that I’ve seen before,’ so as exciting as it can be to get some of those people, we try to keep careful with it, so that we don’t get carried away with too recognizable people.”

The rich diversity of the guest characters in the scripts makes his work very enjoyable, said Millikan. “There’s a unique person in every show. I can’t wait to read these scripts. These characters are always so interesting and there’s such a wide variety of them, that it’s a fun thing to search and explore for every week. We do get our fill of sheriffs and FBI agents and doctors, but then we’ll have characters like the school-teacher from ‘Die Hand Die Verletzt,’ [Susan Blommaert] and ‘Irresistible’ with Nick Chinlund.”

Both Millikan and Carrow have their personal casting coups—actors they are proud to have found for the show. For Millikan, it’s Mitch Pileggi, who plays Skinner. “I had brought Mitch in a couple of times for other roles before Skinner, and he didn’t get cast,” Millikan said. “Then the part of Skinner came up, I brought him back and Chris fell in love with him.”

Carrow’s find was Scott Bellis, who played the role of UFO enthusiast Max Fenig in “Fallen Angel.” Max was the primary guest character in that episode, a role that normally would have been cast out of

Canadian actor Scott Bellis gave an outstanding performance as UFO buff Max Fenig in “Fallen Angel,” as Mulder investigates a crash in Wisconsin.



Los Angeles. “Scott Bellis is just fabulous,” Carrow declared. “I really fought to get Scott cast. They kept saying, ‘No, the role of Max will have to come from L.A.’ And I kept saying, ‘No, you’ve got to see this guy, you’ve got to see this guy. You put him on tape.’ Of course he ended up being one of the most popular characters.”

The one thing to always remember in casting THE X-FILES, Millikan said, is “to keep that realism. These are normal people that these things are happening to, and it’s just as if these things could happen to any of us.”

Spooky... □

mainstream appeal."

Those first few months were trying for the Vancouver production staff, who not only found themselves facing enormous amounts of special effects work, but also a tremendous amount of location shooting and set building, since Mulder's and Scully's cases take them all over the United States. "Without a doubt, this is the hardest show on television," Bob Goodwin asserted. "I've done so many different kinds of shows, and there's nothing about THE X-FILES that's forgiving. You can't go and shoot four days in a home base set with your same five characters, so that you get a little bit of a breather. Every day you're shooting a brand new set or a new location, with a whole new cast of characters, with the exception of David and Gillian, and creating special effects and making special make-up tricks. You look at any episode and the challenges are so great. In the beginning, until we started to come to grips with it, and realized how we could do all this, every time we'd get a new script, we'd all have another breakdown. 'Oh my god, here's one that's got NASA headquarters, for God's sake!' A floating man from Mars. And here's one now where a ghost is destroying a house and throwing a man around the room and strangling him. Every script had something in it that was a real difficult, difficult challenge. And I think all of us were finding our way. Because of that, the pressure was terrible."

Six or seven episodes into the first season, Goodwin said, they knew that no matter how tough the script, they could figure out a way to put it on film. "Once we reached that point, the stressful part of it went away. In the episode 'Ice,' we had a worm crawling under the neck of a person up on the Arctic Circle, and then you pull the worm out of it, you see it coming out of the neck—how do you do that? Then we did it and we looked at it, and we went, 'Oh my gosh.'"

"I'll tell you one thing. There's no question that the key to THE X-FILES is not only that we have two terrific actors, but also terrific stories and scripts. Without those scripts, there wouldn't be a show. But on the other hand, if it's not properly executed, it could be a very cheesy looking show. It could have fallen flat on its face. It could have been a joke. People are used to seeing the best of the best, they've seen all these fabulous features like ALIEN and all of these special effects. If you've done a bad television version of it, I think the show would have become a laughingstock. It had to be properly executed. So once we learned that we could do it and we could do it with such style, we started getting more and more confident, and it was less of a trauma when we'd get these scripts. Nowadays, I'll get a new director in, he'll read a script and I'll walk into his office as he's finished

X-FILES

CINEMATOGRAPHY

Director of photography John Bartley on lighting mini-movies.

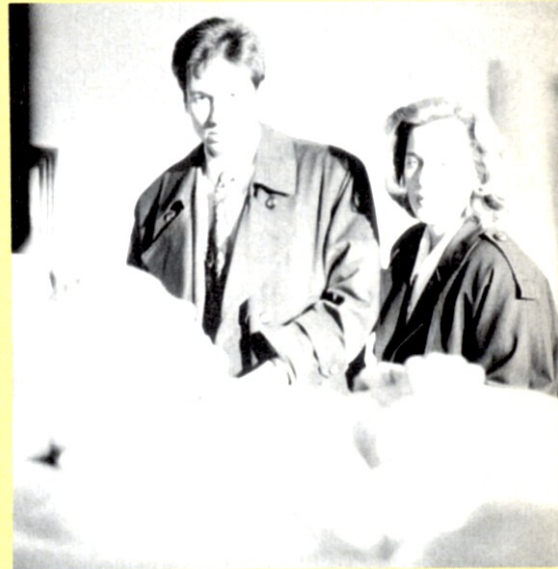
By Paula Vitaris

There is a shot in the X-FILES second season episode "Irresistible" where Gillian Anderson, as Scully, closes a file drawer and walks to the left of frame as the camera pans left, following her. The setting is an FBI field office, not what anyone would think of as a glamorous locale, but bathed in a glowing, soft cobalt blue light, and a myriad of reflections from a divider's glass window panes. The mundane location seems transformed into the world's most beautiful office, an almost mystical meeting place of everyday reality and otherworldly spirits. Once again, John Bartley, director of photography, has wielded his magic.

"When it comes to lighting," said David Nutter, director of "Irresistible," "John Bartley's the master."

Bartley first worked in theater and television in his native Australia, and then moved to Toronto and Vancouver working as a free-lance gaffer on commercials and music videos. Movie work soon came his way. After nearly 12 years, he felt it was time to move into a director of photography position. He finished up his last gaffing jobs on the feature films *BETRAYED* (directed by Constantine Costa-Gravas) and *IMMEDIATE FAMILY*, and then returned to commercials and music videos for his first director of photography assignments. Eventually Bartley moved into television with the Richard Grieco show *BOOKER*; other credits include *WISEGUY* and *BROKEN BADGES*. He also spent two years on *THE COMMISH*, where he met future X-FILES writers and producers Glen Morgan and James Wong.

THE X-FILES' co-executive producer Bob Goodwin had known Bartley for several years, and suggested his name to Chris Carter when Carter was searching for a director of photography after the show had been approved to go to series. His work on THE X-FILES, said Bartley, "is an incredible challenge, because each episode is like a mini-movie. We knew that going in. No



Bartley's lighting style: Mulder and Scully confront the real culprit of "Miracle Man," who has taken his own life with cyanide.

one said it was going to be easy. Every episode is almost impossible to do, particularly with having only eight days to do it in." All footage is shot with Arriflex 35mm cameras, on 5293 and 5298 film stock, 5293 predominating first season and 5298 second season.

One of the most daunting aspects to remaining on schedule is the vast amount of location work. Although location shooting might seem more of headache than a pleasure, Bartley said he enjoys it: "I like going out and being surprised sometimes." Preparation is vital to dealing with the situation, even though scripts are sometimes received only a few days in advance. "I read the script and I send my gaffer or my key grip out on a technical survey, and they come back and tell me about the locations and we decide what we're going to do." Bartley has asked the writers to look around Vancouver and find places they think will work, which he said is much easier than having to find locations to match a description in a script. Another key element is Bartley's staff. "It's a great crew on this show. They know how



Let the fog roll in: Scully's out of body experience in "One Breath" (left) and in the graveyard of "Miracle Man" at sunset, exhuming a victim, Bartley's cinematography accentuates the mood.

to move fast on this stuff."

Another variable is the changeable Vancouver weather, which Bartley said can sometimes make it hard to match shots. "In this city, you can wake up in the morning and it can be overcast and raining, but by lunchtime the sun's come out and there's a beautiful blue sky and you have a wonderful sunset. A lot of the scenes are pretty short, so sometimes we get away with it really well. We don't always have to have the same weather for a long period of time."

One visual element of the show that has become a trademark is the use of intense flashlight beams that cut through the dark like a STAR WARS lightsaber. "I turned John on to a new flashlight, the Xenon bulb flashlight, which gives you a very bright beam in dark situations," said David Nutter. Bartley liked the effect: "It's really an interesting, good-looking flashlight." He uses only a small amount of smoke on the set to achieve the highpowered shafts of light, and in general he doesn't like much smoke in any case. "It's not fair to subject actors and crew to smoke every day. People end up getting sick and I don't like breathing it myself."

With two stars who are nearly a foot apart in height, Bartley said that framing

Director David Nutter turned on Bartley to the show's signature high-powered Xenon flashlight beams, searching SETI in "Little Green Men."



shots with both Duchovny and Anderson can sometimes be "tough, particularly when they're side by side. But we work around it and we have ways of leveling them up a little, so it doesn't look silly." One of his secrets is to employ what the crew calls the "Gillian Board," a board that Anderson stands on to balance out the disparity. "Sometimes she looks a little taller than she normally is, but she wears high heels too, which kind of helps," Bartley explained.

Bartley's artistry received official recognition earlier this year, when he was nominated by the American Society of Cinematographers for the Outstanding Achievement Award for Episodic Television for the episode "Duane Barry." Bartley was very excited by this honor. "It's a great achievement just getting the nomination. I haven't really been doing it as long as a lot of people have been doing it. We shoot it in Canada, not in Hollywood or New York, and out of the mainstream, and it's on one of the smaller networks, so I am grateful we even got close to it."

As for "Duane Barry," Bartley found it one of his most challenging episodes. "It was a neat episode, because we actually had these little alien figures, where we don't want to see any detail, but we want to see something." To accomplish the now-you-see-them, now-you-don't effect, Bartley overexposed his film and used strobe lights "to blow it all out. In postproduction they blew it out even more." He added, "It's hard to do that, it's hard to have stuff that appears like there's something there, but not really show the audience too much of what it is."

That ambiguity, an important part of THE X-FILES' style, may be arduous to achieve, but Bartley consistently achieves that goal. THE X-FILES is gorgeous to look at, but what makes the visual richness so special is that it is always designed in service of the story. "We can put the visual success of the show in John's lap," said Chris Carter. "Beyond the directors, he's added a vision and a courage in his lighting that has given us a consistently eerie, good look. I can't praise him enough." □

“This is the hardest show on television. Every day you're shooting a brand new set with a whole new cast of characters.”

—R. W. Goodwin, Producer—

reading a script. He's white as a sheet, and his eyes are rolling back in his head, and I'll be saying, 'Oh, *this* is an easy one! No problem here! A rampaging elephant appearing out of thin air? *No! Easy!* We can do this one!' Goodwin laughed.

Although THE X-FILES is a story-driven show which Carter described as "extremely plot-detailed and intricate," the constantly evolving relationship between Mulder and Scully is an extremely important element of the show's success. "The secret of any series is in the characters," Gordon said, "and Gillian and David are that rare miracle that happens on television, where characters can really play off of one another with a grace and a kind of music to the way they relate. There are no false emotions. It's played really bare-bones and no bullshit. The respect that the characters have for each other is extremely important."

The basic premise of THE X-FILES has Mulder as the believer and Scully as the skeptic, but it was inevitable that in a show with no bible (Carter says a bible would be "self-limiting"), the writers would want to play around with that basic concept. In "Beyond the Sea," for the first time, Mulder was the Doubting Thomas and Scully's scientific, rational world view showed a crack. "That's a natural. That was going to happen in some show," Morgan said. "It's important that Mulder not become a lunatic who believes every bizarre theory. He becomes the Boy Who Cried Wolf if he doesn't challenge some of his own ideas or challenge some things that come up."

The first season's biggest surprise came not in a script, but in real life, when the newly-married Gillian Anderson announced her pregnancy. In a show with a large ensemble cast, it would be fairly easy to write around a pregnant actress, but with only two leads, both of whom are in nearly every scene, this development presented an enormous challenge. Should Scully be written out completely? Should Scully have a baby? Should they find a way to shoot around it?

When Anderson finally told Carter about the impending event, "My reaction was I was very surprised," Carter recalled. "I realized that Gillian would be having the baby sometime in the early fall, and we'd

continued on page 45

X-FILES

MONSTER MAKER

Vancouver's Toby Lindala got so much work from the show he's had to expand and incorporate.

By Paula Vitaris

It's a perfectly innocent-looking house, resembling its neighbors on a quiet street in Vancouver, but like most everything connected with THE X-FILES, it is not what it seems. If you dare to pass through its portals and descend to the basement, you will find yourself in a small warren crammed with some very familiar monsters, mutants and aliens. They are the creations of the very normal-looking Toby Lindala, who for the past two years has been scaring the daylights out of X-FILES audiences with his special effects creatures and makeup. Lindala's underground lair looks a lot like Hepcat Helm's workshop in "Humbug," with wooden shelves lined with magazines, reference books, masks and models. And just like Hepcat, Lindala has a bisected Flukeman serving as a decoration—in his basement—it is suspended over the stairs.

"I've been doing it since I was kid," Lindala said about his fascination with special effects makeup. "I started scaring people with latex and blood when I was about 10." Growing up in Northern Ontario, "where there were about three channels," he would read the *TV Guide*, "set my alarm for two in the morning and sneak down to watch old Universal pictures. I'd come across Glenn Strange as Frankenstein with Abbott and Costello, things like that. The construction makeup of the old masters was beautiful." Hammer horror films were also late-night favorites. His influences include Dick Smith, John Chambers, Jack Pierce and Rick Baker, and Smith's course in makeup made up part of his education in the field.



Lindala makes up a rear-view mirror apparition glimpsed briefly in "Fresh Bones." Right: His biggest job to date, Flukeman in "The Host."

X-FILES makeup artist Fern Levin brought Lindala onto the show early in the first season to do small special effects makeup jobs. Lindala recalled one of his first assignments was for "Jersey Devil," when he fashioned a small appliance attached to the Beast Woman's back to hold a tranquilizer dart.

The first episode where he could really show his expertise was "Ice." The script called for him to simulate an alien worm wriggling under the skin of a dog and two humans. "That was a real challenge," Lindala said. "I'm quite young and I was just starting out, but they gave me a shot. David Nutter [director of "Ice"] was impressed with what I came up with for it. We were always striving for as much realism as possible. I wanted to keep it really subtle so you could see the shadow of something moving under the skin. We made casts of the backs of the actors' necks, and reproduced pieces that would match into all the wrinkles and folds in their necks. Underneath that we made this channel, a kind of S-curve on the one side and an arc on the other, which

housed a cable. On the S-curve we had two monofilaments coming off a row of beads which we drilled holes into. We rigged it up so you could puppeteer these beads under the skin and make them inch along, so they would spread out. By pulling the other cable you could make them contract. It worked quite effectively." The same effect for the dog was achieved by gluing the



appliance and hair to a plastic milk jug and filming that in close-up. Lindala fetched the jug and demonstrated the apparent movement of the worm, and even though the fake skin was now torn from use, the result was startling. "We didn't use this in the episode to the full effect that we developed it for," Lindala noted.

Lindala's business has grown so much thanks to THE X-FILES that he recently had to incorporate under the name Lindala Makeup Effects, Inc. A number of makeup artists work with him, including Bill Terezakis, Doug Morrow, Robert Moon, Brad Proctor, Roy McGregor, Adam Behr, and

“I’ve been doing it since I was a kid, about 10. I’m quite young and I was just starting out, but they gave me a shot.”

—Toby Lindala, Makeup—

group of children aged six to ten. Lindala described it as “a little daycare happening.” The aliens’ heads (made out of foam with latex skins) were all cast from “one girl, thank God. Try to cast the full head of an eight-year-old! She wasn’t too impressed until we got her out of it.” The heads’ eyes were made by Lindala’s associate Adam Behr, who heat-formed lexan, similar to plexiglass, over a pool ball to get the round shape required. The eyes were then tinted with inks to darken them. The rest of the costume consisted of nylon body suits and gloves supplied by the wardrobe department and finger extensions constructed by Lindala and his crew. “That was a bit of a chore because working on these tiny little fingers and getting the molds was such a long process,” Lindala said. “We glued them on to the end of the gloves and just extended the forefingers.” One little boy made a real impression on Lindala: “We put him in front of the bed, and Steve Railsback [who played Duane Barry] is screaming bloody murder, and the camera comes back and the little guy just pulls his mask off and goes, ‘Where’s my mom?’”

The “Duane Barry” aliens were distorted by intense light and sheets of plastic, and often Lindala’s other creations are seen only briefly and ambiguously. Examples are the demon in “Irresistible” or the skull in the rear view mirror in “Fresh Bones,” but, said Lindala, “I love that.” He sees special effects makeup as a means towards serving the end of advancing the story. “A lot of shows really seem to push the visuals and try to sensationalize all the technical aspects, and that may be all good and fine and wonderful, but the stories lag somewhere behind in the process. It’s the storylines that affect people. At no point should makeup be so much to the forefront that it distracts from the story. I love the fact that sci-fi involves the makeup element but again, if I did the most realistic makeup but the plot was ridiculous or wasn’t founded well enough in the development of the story, what’s the point? I’m proud to be a part of THE X-FILES. If my work is not going to be seen clearly, so be it. A little bit more notice would be nice,” he laughed, “but I still get to do the stuff I love to do. The subtleties are there.” □

Lindala’s spurting boils in “F. Emasculata,” as prison convicts carry a deadly disease induced as a pharmaceutical company’s controlled experiment. Lindala studied makeup with Dick Smith.

Charlie Grant. Together they have contributed some of THE X-FILES’ most memorable moments, such as Cecil L’Ively’s flame-drenched arm in “Fire,” the salamander hand in “Young at Heart,” the disfigured face of the museum owner in “Humbug,” the spurting spores of “Firewalker” and spurting boils of “F. Emasculata.”

One of X-FILES most dramatic moments came in “The Erlenmeyer Flask,” when Scully, under false pretenses, gained access to a secret government lab and discovered an alien fetus frozen in liquid nitrogen. The starting point for the fetus’ design was a medical library, where Lindala read up on fetal anatomy. He then began sculpting models and “banged out three different designs. We wanted it big enough that we could have some detail in it, have it definitely discernible and have it at the stage where it was beyond embryonic. The first one was a wet glaze sculpture to give us our basic dimensions. The second sculpture looked a lot like Kazoo from the Flintstones, that magical Martian that used to help out Fred and Barney. Since it was an alien you don’t really have to follow any particular physiology, so I made a rendition where we had a body just bordering the embryo stage. Chris Carter was really happy about it.”

Probably the biggest job Lindala had on THE X-FILES was creating the Fluke-man costume in “The Host.” He and his colleagues built the suit in ten days, working “insane hours.” The process began with a full body casting of Darin Morgan, who played the mutant worm man. “We did multiple castings,” Lindala recalled. “We did a full body mold on Darin to just below his elbows and his knees and up to his chin—one mold from which we made the body. We cast his hands separately, first in plaster bandages for form, and then for more detail in algi-

nate. We wanted to give it more of a three-fingered, mutated look, to keep the four fingers but mutate them together as a radiation victim. And we cast his feet more straight out, making them almost flipper-like, because he was living in the sewer. And then we cast his whole head. We sculpted it all out from the different pieces, made teeth for him, and directed the designs for the eyes.” The resulting urethane suit was extremely uncomfortable for Morgan, but the character certainly caught the attention of viewers, who have bestowed him with the nickname “Flukie.”

Numerous small gray aliens appeared in “Duane Barry,” portrayed by a revolving

Lindala’s alien fetus in “The Erlenmeyer Flask,” frozen in liquid nitrogen in a government lab. The result of design research done at a medical library.



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-worshipper 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.

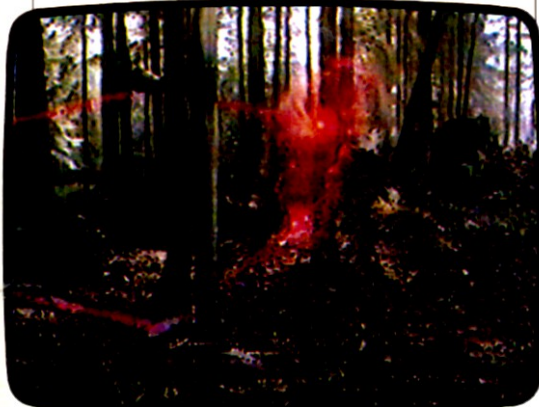
Information from Deep Throat sends Mulder to Wisconsin in search of crashed UFO. He encounters not only a massive cover-up but one of THE X-FILES' most quirky and memorable guest characters, UFO enthusiast Max Fenig (a outstanding performance by Canadian actor Scott Bellis).

"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

continued on page 49

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



X-FILES

FAMILY TIES

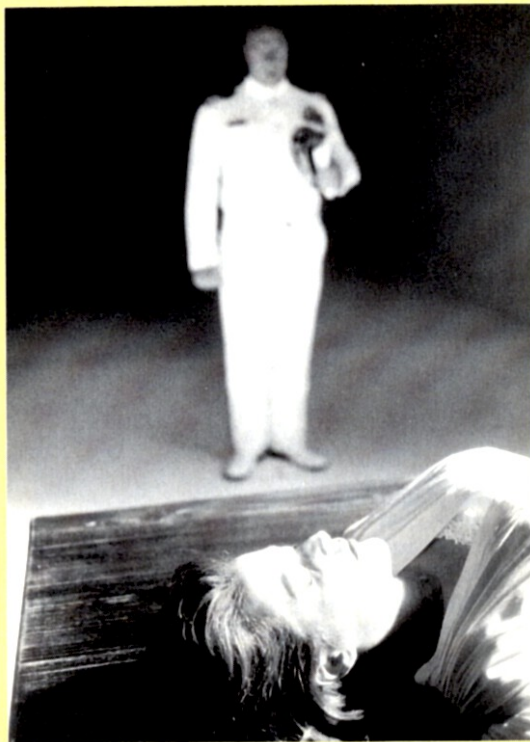
The show's basic premise turns on a family tragedy, tracing Mulder and Scully's backstory.

By Paula Vitaris

Although the main focus of THE X-FILES is the cases Mulder and Scully solve every week, the show's basic premise turns on a family tragedy, the disappearance of Mulder's sister, Samantha. Although the writers have wisely refrained from overplaying Mulder's quest for Samantha, it is inevitable that they (and the viewers) would want to see both Mulder's and Scully's families worked into the storylines. Mulder's parents did not appear until late in second season, in the two-parter "Colony"/"End Game," and the finale, "Anasazi," but viewers met Scully's family early on in the series, with the airing of first season's "Beyond the Sea," and subsequently in second season's "Ascension" and "One Breath." Even though their presence has been brief overall, Scully's family has become much loved by the show's audience.

The conception for "Beyond the Sea" originated with a desire on the part of scripters Glen Morgan and James Wong to write a "Scully episode," with the goal that such a story would both highlight Gillian Anderson's acting ability, and humanize the dour Scully. They believed the best way to achieve that was to tie the episode's X-FILE case to her in a personal way: by introducing her parents and having her father die before the teaser ended, and then linking her need to speak once more with her father to a psychic prisoner on death row.

Morgan recalled that, "In the pilot, Scully mentioned that her parents didn't want her to become an FBI agent. We found that interesting. So many people want their own lives, and yet need their parents to accept that life, and we thought it seemed to be a common phenomenon around us. So we put it into the story and hoped it would connect with people. And we thought maybe Scully's parents lived in Washington. And if they live in Washington, what could her father do? It was kind of obvious to us he was in government, and we put him in the military. Then we



In "One Breath," the comatose Scully gets the paternal message she has longed for from her dead father (Don Davis), a military man of few words.

thought, 'OK, he has to be a higher rank, a Navy captain's kind of neat.' And we just worked backwards from that."

Director David Nutter cast Don Davis, familiar to genre viewers as Major Briggs in TWIN PEAKS, as William Scully, and Sheila Larken as Margaret Scully. "Scully needed to have a father and mother both of real strong qualities and charisma and three dimensions," he said. "I felt that Don Davis and Sheila Larken would bring the required weight to the parts."

Davis, who has a Ph.D. in theater, moved to Canada in 1981 to teach in the theater department of the University of British Columbia. He started doing extra work during the summers, and eventually found himself doubling for Dana Elcar in MACGYVER. He won a leading guest role in that show, with more series work to follow, and was able to

give up teaching for full-time acting. Nutter had worked with Davis previously on several shows, including BROKEN BADGES, and called him personally to ask him if he would accept the role of William Scully, despite its brevity.

"The character is very similar to Briggs on TWIN PEAKS," Davis noted. "William is a military man who, although he loved his child deeply, was unable to verbalize that love until it was too late. It was very much along the line of the Major Briggs character, that this was a guy who was at the top of his field and the way he showed his love to his family was to give his children an example to follow and to provide them with great security. That's kind of where I started off from with the character."

Although William had died, on THE X-FILES anything can happen, and he reappeared in "One Breath" to deliver to the comatose Scully the paternal message she had longed for in "Beyond the Sea." Davis said that director Bob Goodwin's concern was that his monologue would not "become maudlin. He wanted me to be on the verge of being overcome, but he didn't want it to happen. He wanted the character to be strong, to be very much

the man that had fathered Dana. So what I tried to do was to show a man holding himself in, a man who was filled with emotion but who, as a military man, controlled the emotion. We did a few takes and each time Bob was bringing me down."

In between "Beyond the Sea" and "One Breath" Davis made an uncredited, off-screen appearance as a dialogue coach for "Miracle Man." As a native of the Ozark Mountains region, and a former theater professor, he lent his expertise to the guest cast to help them properly pronounce Southern accents.

Scully's mother Margaret was portrayed by actress Sheila Larken, and in the X-FILES world, where almost everyone has a hidden agenda, Larken's maternal warmth and sincerity was a bright spot within all the bleakness. David Nutter had met Larken



Melissa McGraw plays Scully's sister Melinda, seen consoling Mulder in "One Breath" (right), a psychic black sheep among Scully's siblings.

when he auditioned her for his 1985 film CEASE FIRE, and although he didn't cast her, she made an impression on the director.

Larken's husband, X-FILES co-executive producer Bob Goodwin, mentioned her at one point to Nutter, and Nutter immediately thought of her for Margaret. "She was perfect. She was the one, and I hired her."

Larken was reluctant to take on the role of Margaret Scully. The New York native had left acting several years ago and had obtained a master's degree in clinical social work. But after moving to Washington state with her husband, X-FILES co-executive producer Bob Goodwin, she found herself busy with acting offers. Her hesitation stemmed, she said, from her own father's death the year before from a heart attack.

"It wasn't really something I really wanted to do or pull up," she said. "But I did it anyway. I never thought the part would repeat. My interpretation when I did that scene at the funeral was of a woman so involved with her own pain, she couldn't even react to what her daughter was asking her. And they allowed that, even though the daughter was the lead in the show."

Larken saw Margaret as "a military wife, married before I graduated college, someone who never gets to finish her college degree or find a career for herself, but mainly gets enmeshed in her family. You know, the Everymother. Part of her emergence in becoming self-sufficient was during the course of this show with Dana. I think Margaret is ever-evolving."

Larken's favorite scene came in "Ascension," when Margaret and Mulder meet at a park and talk about the missing Scully. "You explore a scene and try to find what you're thinking, and what you're not thinking, and that one just jelled together. There were just

so many little itsy-bitsy things that came together and they came together on camera." She found working with Anderson and Duchovny to be a particular treat. "Their depth is multi-layered. A lot of times you work with actors, and when you look into their eyes, they're a blank. You're working alone. But when you get to work with Gillian and David, whatever you send is received, and vice versa."

Larken said that as Margaret she usually does not draw on her own experience as a mother, because "it's almost too vulnerable to let in." She did admit to an exception: "There's one scene where being a parent did work. In 'One Breath,' where Margaret says to pull the plug on her daughter, Mulder doesn't want her to do it. He moved away on me, and I called him by his first name. I just went, 'Fox!' I could hear that 'mother' voice. And David stopped cold, he stopped in his tracks. It was like the voice of every mother; in that sense, the mother did come through."



The arrival of Scully's sister, Melissa, in 'One Breath' was an unexpected one. Scully's two brothers, of whom she spoke in "Roland," were glimpsed momentarily at the funeral in "Beyond the Sea," and were seen as children in a flashback in "One Breath." Yet the sibling who turned up in that latter episode was a previously unheard of sister, Melissa, played by Melinda McGraw. McGraw, who had trained at the Royal Academy of Dramatic Arts in London, had spent several years as Syd Madison on THE COMMISH, where she had become friends with Morgan and Wong, and they had wanted to write a part on THE X-FILES specifically for her. "Melissa was someone who had to understand Scully and yet be different to challenge Mulder's actions," said Morgan. "Who better than a mother or a sister? Considering where Mulder was at that time, we thought it would be interesting to see Mulder's reaction to a believer of 'positive' ideas. So, again, it was a character that was created from the needs of Mulder and Scully's characters. Most importantly, we wanted to write a good part for Melinda McGraw, with whom we shared a frustrating time on THE COMMISH."

Coincidentally, McGraw said, she brought up the idea of making Melissa a psychic, and found Morgan and Wong had al-

“Scully's father was a military man who, although he loved his child deeply, was unable to verbalize that until too late.”

—Actor Don Davis—

ready had the same thought. McGraw enjoyed playing a softer role after several years as a police detective. "It was really great for me to play a different character," she said. McGraw felt that Melissa "was the black sheep in this family, probably a very difficult teenager, in trouble, very curious. She experimented, I'm sure, with drugs and boys, was very political and was always a bit left of center and always pretty conscious of developing her psychic ability."

Morgan and Wong had also played around with making Melissa a girlfriend for Mulder, and although that idea was jettisoned, McGraw said she felt the element of attraction was still there, "Certainly from Melissa's side. We had talked about that, and I think that for various reasons it wasn't to be. Mulder had just had a romance the week before [in '3']." McGraw felt that in the end, it was a good idea that the relationship "didn't go that far, because that left grounds for something later. I think they wrote Melissa in a neat way, because she wasn't all pure and light. She had this dark side to her, and this slightly jealous side, of being jealous of Dana." But, she concluded, there is also "total love. The bond of sibling love is so intense. It's an age-old dramatic theme, and it's one of the greatest loves that human beings have. It's undeniably bigger than any other connection, because you've shared not only the same parents, but the same actual physical experience of being born to that mother." □

Actress Sheila Larken, the wife of X-FILES producer R. W. Goodwin, plays Margaret, Scully's mother, with Mulder in "One Breath."



have to be dealing with the pregnancy in a very real way. We considered many, many options. There were certain things I wanted to do, and we tried to make her pregnancy fit with those things.”

In the end, the decision was made to shoot around the pregnancy, concealing Anderson's growing figure by the use of close-ups, careful blocking, and Scully's ever-present raincoats. “Basically you sit down with a sheet of paper and figure out how you're going to shoot something,” said David Nutter, who directed many X-FILES episodes and also served as a producer during the first half of the second season. “You just figure out, ‘Well, I can't shoot that of her, and I can't shoot that, and this is how I'll have to shoot her.’ It just took the preparation a little bit farther with respect to how we can make her look best.”

As Anderson was not too far along by the time the first season ended, her presence was not at all diminished, and in fact Scully played a central role in the first season finale, “The Erlenmeyer Flask.”

That episode drove home in a big way the conspiracy element which had been missing from much of the second half of the first season, and it resulted in a shocking event: the murder of Deep Throat. The murder precipitated the closing down of the X-Files unit, effecting the separation of Mulder and Scully, and thus preparing the way to lessen Anderson's role during the opening episodes of the second season, when she would be approaching the end of her pregnancy. Although the shut-down of the X-Files might seem to be a plot development in reaction to Anderson's condition, Carter said that was not the case. “I knew I wanted to close down the X-Files anyway,” he said. “That was something I wanted to do. When I created the pilot, what was the FBI trying to do? They were trying to close down the X-Files. Get to the end of the first season, why not make them successful? And then have our characters re-open it.”

Jerry Hardin, who portrays Deep Throat, has speculated that Carter axed his character because he wanted a multi-episode contract and an expanded role, which Carter denies, saying that he hadn't decided to kill off Deep Throat until late in the season. He wanted to send a warning to the audience that THE X-FILES is a show where actions have consequences. “I wanted everyone who watches the show to say to themselves, ‘I better watch carefully because anything can happen,’” Carter said. “No one is safe. Nothing is sacred. Trust no one.”

The second season got underway with some turmoil on the writing staff. During THE X-FILES' first season, Morgan and Wong had begun to consider the possibility of leaving to create their own show. Long before they officially announced their exit, their new venture, a science fiction drama

X-FILES

DEEP THROAT

Jerry Hardin on playing Mulder's enigmatic government “source.”

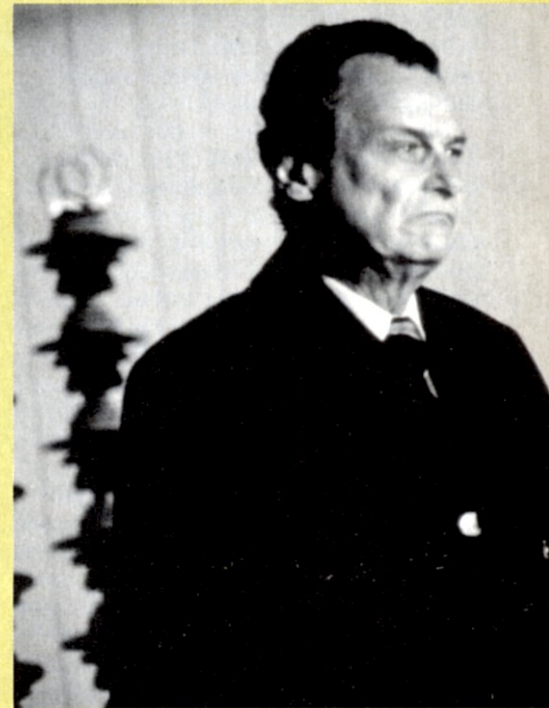
By Paula Vitaris

He's gone, but not forgotten. Deep Throat, Special Agent Fox Mulder's enigmatic “deep source,” was killed—maybe—by a bullet to the heart in THE X-FILES' first season finale, “The Erlenmeyer Flask,” but veteran character actor Jerry Hardin made such an indelible impression in the role that more than a year later the show's fans are still talking about him and longing for his return.

Before the fans took notice, Hardin had first made a strong impression on THE X-FILES' creator, Chris Carter, who had spotted him as a conniving corporate attorney in THE FIRM. The avuncular yet duplicitous character Hardin played seemed to embody Carter's vision of Deep Throat, and he brought him in to read for the part. Carter was ready to offer Hardin the role, but nearly lost him when he was offered another job. Carter would not give up the idea of Hardin as Deep Throat, however, and finally Hardin agreed. And, Carter noted, he “ended up working out great.”

A native Texan who grew up on a ranch and spent time as a rodeo rider, Hardin arrived in Hollywood in the early 1970s after more than a decade working in regional theater. He hoped his horse-riding skills would break him into Westerns, but found “there weren't any Westerns being done.” So he moved into supporting roles in such films as REDS and Paul Mazursky's TEMPEST and working in television. He is no stranger to genre work: his movies include CUJO and BIG TROUBLE IN LITTLE CHINA, and on television he has appeared in such genre fare as STARMAN, LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN, QUANTUM LEAP and STAR TREK: THE NEXT GENERATION (“When the Bough Breaks” and Mark Twain in the two-parter “Time's Arrow”) and STAR TREK: VOYAGER.

At first Hardin didn't realize the scope of the part. His initial appearance in the show's second episode, “Deep Throat,” featured him briefly—but unforgettably—in two short scenes. “I really was not aware that they were going to recur the role, so it



Jerry Hardin as Deep Throat, a character that was killed off at the end of first season, but was so popular the show's fans want him back.

looked like a one-time trip to Vancouver,” he recounted. “It was interesting writing, and I enjoyed doing it.” Nevertheless, Hardin found himself intrigued: “I thought that the writing was quite good. I liked the elliptical way in which the character was presented. That's a nice, juicy kind of writing, and I thought that would be fun to do.”

Deep Throat soon returned, sometimes making brief appearances in episodes such as “Ghost in the Machine,” “Eve” and “Young at Heart.” One particularly memorable episode was “Fallen Angel,” where he forestalled the shut-down of the X-Files with cryptic, GODFATHER-ish advice to one of Mulder's FBI superiors: “Always keep your friends close, Mr. McGrath, but keep your enemies closer.”

Deep Throat's comings and goings kept Hardin traveling to the airport with very little advance word. “I often was only notified



Hardin in his debut in "Deep Throat," the series second episode, a brief appearance establishing his role as Mulder's mysterious mentor, both a useful source and a barrier to his investigation.

a week beforehand," he said. "The producers would call and ask, 'Are you available? We would like to include Deep Throat next week.' And you get on a plane and you go to Canada and you shoot."

Hardin realized that on one level, Deep Throat served as "a device for dumping a lot of exposition on the audience in a hurry. That's one of the acting problems of the character. How do you get all this information out in a way that sounds like it's interesting and fresh?" As the writers began to develop Deep Throat, Hardin found his character had begun to intrigue him, particularly in episodes like "E.B.E.," where Deep Throat revealed to Mulder that in Vietnam, acting under the guidelines of a secret international pact, he had murdered an alien.

"Here was a new facet of Deep Throat," Hardin remarked. "My sense of it was that this man was placed highly in government, perhaps not in an official position so much as an unofficial position—perhaps a member of the President's 'Kitchen Cabinet.' He had access to extraordinary amounts of information and high-placed friends, but he was less likely to be somebody who's highly placed in the C.I.A. or somewhere else. The question of all of his privileges becomes difficult to know for sure. He did seem to have an official capacity, but it didn't really fit any of the known official ca-

Hardin provides a tip to Duchovny in "Ghost in the Machine." The veteran actor was often called in on short notice to fly to Vancouver.



pacities. There was some suggestion of C.I.A., perhaps one of the other Green Beret extensions or something of that nature. My personal feeling was that he just was a highly placed official. He knew that to become the exposé would only cripple him and make it impossible for the information to come out anyway, but that if someone else came out, then he could enable."

Hardin was delighted to learn that Deep Throat had become a very popular character when the show's producers told him that they read an enormous amount of letters speculating on his identity and his motivations. He compared it to the popularity enjoyed by his friend John De Lancie, who portrayed Q on STAR TREK: THE NEXT GENERATION. "We often remark about how extraordinary it is, when Q's exposure was anything but regular." As for Deep Throat, Hardin attributes his appeal to his ambiguous background: "Mysterious characters are fascinating."

Despite Deep Throat's murder in "The Erlenmeyer Flask," Hardin picked that episode as his favorite, calling it "great fun." Even so, he was sorry to see Deep Throat killed off, as he had been pushing to become "a regular member of the company." He said he had suggested to Chris Carter that he incorporate more of Deep Throat into the ongoing story and that there were a number of "interesting things to do with him." Hardin speculated that his suggestions had somehow precipitated Deep Throat's death. "Apparently they didn't agree with me, so they cut him out. If that's the way they see it, then that's the way they see it." (Carter denied Hardin's requests had influenced his determination to eliminate the character.)

All hope is not lost for a return of Deep Throat. Hardin recalled that "after the decision was made to kill off Deep Throat, Chris sent me an article from *The New Yorker*. There's a paragraph at the end where it says no one really dies on THE X-FILES. He highlighted that. And when we finished shooting the death scene of Deep Throat just at dawn, they opened a little champagne and the toast was, 'No one ever really dies on X-FILES!'" □

“When we finished shooting the death scene they opened a bottle and the toast was ‘No one really dies on X-FILES.’”

—Actor Jerry Hardin—

called SPACE, was an open secret. "I had known about Glen and Jim's departure as early as probably February of last year," Carter disclosed, "so I had been prepared. I'd had a long time to anticipate, but as late as October, the day of their departure wasn't certain. I always knew that they were going to go away, no one stays around forever. And it was sad. They added a tremendous amount to the show."

Morgan and Wong remained with THE X-FILES through the airing of their last episode, "Die Hand Die Verletzt," in late January 1995. At the same time they were putting together their production team for SPACE (which shot in Australia in the spring of 1995) and polished their script for the show's two-hour pilot. Leaving THE X-FILES was a time of mixed emotions. "When we went up to prep our last show, walking around the sound stage, it was the first time that I really felt an enormous sense of loss," said Wong. "All these people that we like and that we've worked with for a year and a half now, we might not see them for a while. They're very talented and they're fun to work with. It was really hard."

The loss was felt not only on the writing staff, but in the editing room, where they brought many years' post-production experience to the show. Another blow came when David Nutter, who had been hired to be a producer as well as a director during the second season, also left with Morgan and Wong to direct the SPACE pilot.

Also, Howard Gordon was now writing alone for the first time in ten years. Alex Gansa had departed at the end of the first season in order to devote more time to his family, which included a new baby. It was difficult writing without a partner after all this time. Gordon initially had trouble coming up with his first script for the season ("Sleepless," which turned out to be his favorite this year) but he found the other writers helpful in bouncing around ideas, particularly crediting Carter for his support. Carter and Gordon ended up collaborating on two episodes, "Miracle Man" and "F. Emasculata."

Three new writers, Frank Spotnitz, Sara Charno, and Darin Morgan (Glen Morgan's younger brother), eventually joined THE X-

continued on page 51

X-FILES

THE CLIFFHANGER

Behind-the-scenes of "Anasazi," and a hint at what to expect when the files reopen next season.

By Paula Vitaris

"Two men with deeply buried histories," is Chris Carter's description of Bill Mulder and the Cigarette Smoking Man during their fateful meeting in "Anasazi," the second season finale of THE X-FILES.

Deeply buried histories, and the uncovering of secrets, are indeed what Fox Mulder and Dana Scully dig up in "Anasazi," just as they did two years ago, when their first case together began with an exhumation. Since then, burials and exhumations of all kinds, whether from graveyards, government files or personal memories, have played their part on THE X-FILES. "Anasazi" begins with one of those exhumations when a computer hacker taps into the Department of Defense's hidden files on UFOs, an act that ultimately leads Mulder to a mass grave: a buried boxcar in the Arizona desert piled with the mummified corpses of—aliens? mutated humans?

We don't know the answer, which is exactly what the episode's writer, Chris Carter, had in mind. "I wanted to pose questions that I could answer next year," Carter said of his cliffhanger ending. That was just one of the goals he and star David Duchovny (who received his second story credit for this episode) had in mind when they got together to discuss the direction of the season finale.

Another issue examined in "Anasazi" is the trust between Mulder and Scully. After Mulder begins to act erratically—he even attacks Skinner—and his paranoia reaches fever pitch, Scully begins to wonder if her partner is on the verge of a breakdown. In turn Mulder suspects Scully of betrayal. "Scully trusts her partner," Carter said. "She's come to respect Mulder, how he feels, what he thinks, his take on things, even when she may not agree with him. In



The strange mummified corpses found in a mass grave inside a buried train car in the Arizona desert—aliens? mutated humans? Tune in September.

his craziness, she doesn't overreact."

One of the episode's most discomfiting scenes is the meeting between Mulder's father (Peter Donat) and the Cigarette Smoking Man (William B. Davis), a sequence that opens up all sorts of questions concerning Mulder's family history and Samantha's abduction. "That's one of my favorite scenes of the year," Carter said. "I loved the tone of it. I love what you're learning in it. You're putting so many pieces together but they're not saying them. It's all subtext. It's two men with deeply buried histories coming together, and even though they hate one another they are acting very civilly. It's a great scene by two fantastic actors."

Carter's motivation for the subsequent murder of Bill Mulder by Mulder's treacherous partner, Alex Krycek, lay in his desire to "re-investigate" in the future the Mulder family's past not through any direct confrontation between father and son, which he feared would "domesticate the show," but through Mulder himself. "I knew what Mulder's father's relationship was with him. I didn't want to necessarily develop it on the screen," Carter said. What he does want to explore is the part Mul-

der's father played in the history of the events that led up to "Anasazi." "I'll probably be investigating that quite thoroughly."

With Mulder's father eliminated, and with no further need to "protect" Mulder, the Smoking Man, already a fearsome character, has become even more sinister, with his destruction of the boxcar calling to mind the efforts of the Nazis who dug up mass graves and cremated the remains of their victims in an effort to conceal their crimes from the oncoming Allied forces. "What he's doing is burning evidence and if Mulder goes with it, it's the thing the Smoking Man has to do,"

Carter said. "That is his position in life, that no one will find out what is going on."

Carter is usually extremely cautious revealing specific plot points, but he did drop a few hints on what to expect next season. "Remember, Krycek is still on the loose," he said, and then let slip one more ominous detail.

"We'll be in the boxcar again." □

Filming "Anasazi" in Vancouver (l to r), Rob Maier, construction coordinator, executive producer Chris Carter, key grip Al Campbell.



X-FILES

HOWARD GORDON

The writer/producer on helping define the essence of the series.

By Paula Vitaris

It may be pure coincidence, but the writing team of Howard Gordon and Alex Gansa have had the good fortune to write for two of genre television's most recent and notable male/female pairings. From 1987-1990, they were writers (and eventually producers) for CBS's *BEAUTY AND THE BEAST*, which focused on the romantic duo of Catherine and Vincent. Three years later, they found themselves writing for FBI partners Mulder and Scully, when Chris Carter invited them to join the writing and producing staff for his new show, *THE X-FILES*.

Gordon and Gansa first met as undergraduates at Princeton, and had briefly considered careers as novelists—they both won graduate fellowships to creative writing programs—but decided, Gordon said, “to seek our fortune in Hollywood,” where they promptly became SAT prep tutors. Their break arrived when John Wilder, co-creator of *SPENSER: FOR HIRE*, read a spec script they had written for *ST. ELSEWHERE*, and gave them several freelance assignments for *SPENSER*. Next came *BEAUTY AND THE BEAST*, and after it folded, Gordon and Gansa spent a few months on *SISTERS*. They left that show when ABC greenlighted their pilot script, *COUNTRY ESTATES*, which Gordon described as “*KNOTS LANDING* meets *TWIN PEAKS*.” ABC decided not to pick up *COUNTRY ESTATES*, and Gordon himself said that he and Gansa “were a little bit disappointed with the way it finally came out, but it was a noble failure.” After the letdown with *COUNTRY ESTATES*, the writing team spent “a frustrating two years in the pilot derby,” working on many projects, but getting nowhere.

Carter read their script for *COUNTRY*



Gordon in his L.A. office, writing solo after partner Alex Gansa quit the series.

ESTATES, liked it, and inquired if Gordon and Gansa would be interested in writing for *THE X-FILES*. When they watched a tape of the pilot episode, “We were absolutely blown away,” Gordon said. “It was so well done, and everything about it was smart and intriguing and fun and scary. We were hooked. It was definitely a series we knew we’d be interested in.”

Although *THE X-FILES* was Gordon and Gansa’s second venture into genre

writing, Gordon confessed that he’s not a fan. “It’s somewhat surprising to me that I find myself now on the second genre-type show in my lengthening career,” he said. “I loved *STAR TREK*, but I was not a hardcore SF fan. Except for films like *THE EXORCIST* and *ROSEMARY’S BABY*, I wasn’t a horror film fan. I didn’t dislike it but it certainly wasn’t something that I’d ever given much thought too. Alex and I found ourselves baffled and frankly, a little bit out of our depths at first. We were more inclined towards straight-ahead dramas. We struggled mightily with our first script, ‘Conduit,’ which concerned a case similar to the abduction of Mulder’s sister.”

Gordon and Gansa liked to write stories where “we can define a character and take him through some kind of adventure, some kind of feeling. Also the *X-FILES* defies any genre,” Gordon explained. “It takes tried and true things like the horror genre, or science fiction, and laces these elements into a very dry, understated procedural that creates the illusion of possibility.”

Gordon and Gansa wrote five episodes together for *THE X-FILES*’ first season, but when Gansa took a break after his wife gave birth, Gordon co-wrote “Miracle Man” with Chris Carter. Gansa then departed *THE X-FILES* for good at the end



Mulder and Scully investigate voodoo in Howard Gordon’s second season episode “Fresh Bones.”

of the season. “It was by no means an acrimonious split,” said Gordon, adding that the rigors of combined writing and producing duties prevented Gansa from spending as much time as he wanted with his growing family. Gordon, however, had no desire to leave *THE X-FILES*. “Alex got a development deal apart from me, although I’m committed to at least consulting, or producing, whatever pilot he does [at Tristar],” Gordon said. “He has a much more forgiving schedule now, and I’m enjoying finding my own voice on *THE X-FILES*.”

Gordon described writing solo for the first time in ten years as “very, very strange. It’s not even the writing by myself, but coming up with the stories. When you’re in a partnership, you externalize the dialogue any writer has. ‘Well, what happens now, and what’s this about?’ You really have to have these conversations with yourself. So I find myself arguing with myself.”

Gordon’s first unaccompanied credit was ‘Sleepless,’ the second season’s fourth episode and his personal favorite for the year. In ‘Sleepless,’ the *X-FILES* were still closed, with Mulder and Scully split up, and Mulder found himself with a new partner, Alex Krycek. “I liked the interplay between Mulder and Scully,” said Gordon, “and the opportunity to again explore their relationship in the absence of the partnership. That gave me a good dramatic opportunity. I also liked introducing Krycek. And it was my first one alone, so I liked



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

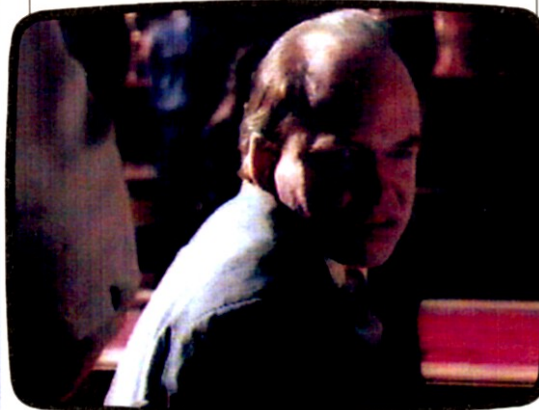
2/11/94. Written by Scott Kaufer and Chris Carter. Directed by Michael Lange.

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.

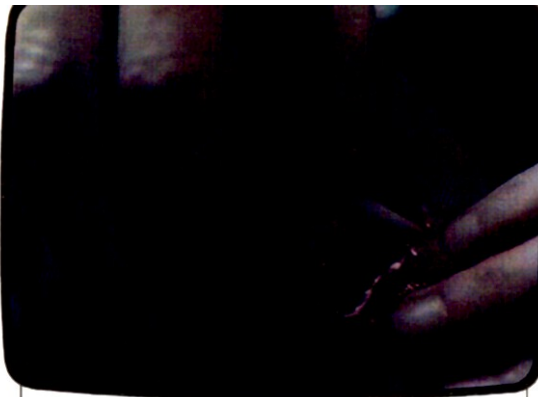
Mulder and Scully are called in to investigate the case of Samuel, a young Tennessee faith healer (Scott Bairstow) accused of using his powers to murder members of the flock. As it turns out, he is not the guilty party, but are his powers real? Mulder believes they are, especially after he begins to 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, drearily 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 gospely, 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 drearily 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

continued on page 57

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



FILES during the second season. Although Spotnitz and Morgan had had scripts under option, none had been produced, and all three had little or no experience as producers. To fill that gap Carter put two directors, Rob Bowman and Kim Manners, under contract, giving them producer credit. When not directing, Bowman and Manners' mandate was to work with other directors and oversee the post-production process both on their own episodes and on those directed by others.

A unique facet of THE X-FILES is its almost handcrafted touch. Carter watches over each episode like a mother hen, and Morgan and Wong, and Gordon and Gansa, all produced their own episodes. They participated in casting decisions, went up to Vancouver to approve locations and set designs, discussed the script extensively with directors, and often remained for the first day or two of shooting. In post-production, they worked closely with the editors, approved Mark Snow's music scores, and spent a great deal of time talking with Paul Rabwin about the final sound mix. "We're in the dubbing room till all hours of the night," Gordon noted. "What Chris has enabled us all to do is to shepherd each episode so that we're accountable for every frame of film. Even though it requires a little extra elbow grease and a lot of blood, I think the results are there."

Although Spotnitz, Charno and Darin Morgan were not producers, they also participated in all aspects of their episodes, even sitting in on work sessions of episodes not their own, in order to learn the process. Carter "allows new writers to learn everything they want to learn about the show," Spotnitz said. "If you've got the motivation, he's going to give you the opportunity, so you're allowed to participate in casting, go to the editing room, watch the show being edited, to sit in on story meetings for other people's scripts and contribute towards story development. It's really a training ground for me to learn how to do his job."

While there have been a few spec scripts accepted for production on THE X-FILES, most are written in-house. Only one script second season came from an outside source, when Carter approached Vince Gilligan, scripter of the feature film WILDER NAPALM, to see if he would like to write an episode; the result was "Soft Light." Several scripts were penned by writers whose tenure on staff was brief, to include Chris Ruppenthal during the first season (now with LOIS & CLARK), and Paul Brown and Steve de Jarnatt (writer/director of MIRACLE MILE) during the second season. Carter wouldn't discuss their departures. "I don't want to say much about this. Some writers try out and they don't get it. They don't pick it up fast enough. This is such a hard show to write. You either have

X-FILES

STAFF WRITER

Frank Spotnitz on penning two of the series highest rated shows.

By Paula Vitaris

Here's a nailbiting scenario: You've just landed your first television staff writing job ever, on one of the medium's most talked about series, and your first assignment is to write one of the season's biggest episodes, the second half of an epic two-parter which will take its protagonists physically and emotionally all over the map, and finish up with a grand restatement of the show's themes.

It almost sounds like a government conspiracy to induce a crushing case of writer's block. For Frank Spotnitz, who joined THE X-FILES' writing staff last November, the creation of "End Game" was indeed a significant challenge. "I was terrified and exhilarated to be working immediately on this huge episode," he said. "It was sink or swim—and I'm swimming, I guess." He swam well enough to turn his first draft in early, which allowed Spotnitz and X-FILES creator Chris Carter the time to fine tune the script to a greater degree than is usually possible with the hectic schedules that the writers often face. Recalled Spotnitz, "We had the luxury of being able to ask, 'What if we tried this? Or did that?' or 'We could do this too!' It was fun. I had a great time."

Spotnitz started out as a reporter with UPI and AP news services, first in New York, then Paris. But what he really wanted to do, or so he thought, was write fiction: "I wrote a really bad novel while I was in Paris," he observed wryly. With the Great American Novel not in his future, he decided to act on his love of film and television, and returned to Los Angeles to attend the American Film Institute's screenwriting program. After completing his studies, he wrote spec screenplays for feature films (some optioned, but never produced), and supported himself as a correspondent for *Entertainment Weekly*. Seven years ago, around the time he was attending AFI, Spotnitz met Chris Carter through mutual friends. They stayed in touch over the years, and Carter would always ask him how his screenwriting was progressing.



Hired mid-second season, Spotnitz found himself immersed in all facets of production. Scully and the killer shadow of "Soft Light."

During THE X-FILES' first season, Spotnitz came in to pitch some ideas to Carter. "He didn't buy any, but he thought they were really good, and he called me and said, 'If you have any more, please come in and pitch them,'" Spotnitz recalled. Last fall he pitched three more ideas. "I didn't hear anything for a month, and then Chris called me back and said, 'I don't want to buy your ideas. I want you to come on staff.' It was totally out of the blue. It just floored me."

Two weeks later, Spotnitz, Carter and Howard Gordon were having lunch, when Carter asked Spotnitz to come up with additional story ideas. "I had a number of issues that I wanted to bring up, among them the idea of seeming to bring back Mulder's sister Samantha," Spotnitz said. "She's sort of



The masked axe murderer of the teaser of Spotnitz's "Our Town" (left). Mulder and Scully are sent to investigate the Chaco chicken processing plant where ingredients aren't exactly kosher.

the Holy Grail for Mulder, the one-armed man this show's about."

Carter liked the idea and incorporated it into the story about alien clones he was already working on for the big two-parter. I didn't put the Samantha idea together with this story, Chris did," Spotnitz said. "It wasn't like I had it all figured out. I just had this notion of bringing in somebody who claimed to be Samantha, and so many years had passed and Mulder wouldn't necessarily recognize her."

Even as he was writing the script to "End Game," Spotnitz was also hard at work learning the rest of the production process. Beginning with the episode "Excelsis Dei," he sat in on story meetings, casting, editing and sound dubbing sessions. "None of that was unfamiliar to me because I'd been to film school and understood the process," Spotnitz said, but as "a newcomer to television" he appreciated the opportunity to develop production skills. "It's been enormously hard work and a great learning experience. People don't realize how hard it is to turn out 25 episodes of a television series. It really is backbreaking work, and Chris is involved in every aspect of the show. I'd spent three years trying to get a break. I feel like the guy who wanted to run the marathon and has finally been allowed to get on the pavement

Spotnitz, a former writer for "Entertainment Weekly," in his L.A. office, part of Chris Carter's training program to clone himself.



and start running."

Spotnitz's second episode, "Our Town," aired in May, the week before the season finale. It was a change of pace from "End Game," with Mulder and Scully arriving in a small Arkansas burg to investigate the suspicious death of a Department of Agriculture poultry inspector. Although it had its share of impressive sets, like the chicken processing plant, the story was nowhere as fast-paced or complicated as "End Game." "It was more a mood thing, sort of brooding," Spotnitz explained.

To Spotnitz's astonishment, his two episodes hit the ratings jackpot by winning, for the first and second time in THE X-FILES' history, their time slots in terms of Nielsen households. "End Game" posted a 11.2/9 rating, and "Our Town" 9.4/17, an achievement made doubly important because each aired during a sweeps month, when ratings are measured to determine future advertising revenues for the networks. Spotnitz could only compare his episodes' ratings success to one of Mulder's cryptic X-Files. "It's unbelievable," he said. "The truth is ratings are mysterious to me. In the case of 'End Game,' I think a lot of people tuned in because of the previous episode, 'Colony.' They wanted to see how that story came out. For 'Our Town,' I can't explain it, but I'm just delighted."

After nearly a season on THE X-FILES, Spotnitz said his principal goal was to continue turning out a show that was "as smart and entertaining as possible. We just want to do a good, entertaining television program. But having said that, I think the show resonates with so many people because there's more to it than that. It's about two characters who are very different from each other and yet are united by a common quest, which is the truth. It's a classic kind of opposition, like Sherlock Holmes and Watson or any other number of great teams. Mulder and Scully complement each other very well—you have Mulder's dry wit and the affection he and Scully have for each other. What really appeals to me is that the characters don't beg to be liked or try to be cute. People respond to that." □

“It’s a training ground to learn how to do Chris Carter’s job. If you’ve got the motivation, he gives you opportunity.”

—Frank Spotnitz, Writer—

it or you don't, or you're determined to learn it, and I look for those qualities in writers."

For the opening of the second season, Carter decided to work the show a little differently than in the past. Despite recurring elements such as the government conspiracy plotline, each X-FILES episode is regarded as a unique entity, not necessarily following on past stories. But to allow for Anderson's absence during the final stages of her pregnancy and after her baby's birth, the writing staff came up with an eight-episode arc in which each episode had a particular story to tell, but with a government conspiracy storyline common to all.

For Morgan and Wong, closing the X-Files and splitting the partners was a concept that more traditionally would come in the third season of a show's life. "What you do in the second season, historically, is take your concept and drive it home," Morgan said. "People probably have heard about the series, and now they're going to come check it out. We should deliver what they've heard about all first season. Now they're going to come in and find the X-Files closed and Mulder and Scully split up. It made us take risks in our writing we might never have."

Wong added, "We had a new franchise. That is usually done to shake things up, to invigorate a series. And because we were doing it then, it gave us the challenge of trying to woo new audiences while at the same time keeping the old audience not disappointed with the show to come."

Morgan and Wong wrote "Little Green Men," the second season premiere. The episode set the scene for the entire arc, with Mulder stuck in a routine eavesdropping assignment and Scully back at Quantico, teaching the FBI Academy's version of Autopsy 101. Morgan and Wong had originally planned to send Mulder to Russia, but instead he ended up in Puerto Rico, sent there by his Capitol Hill contact, a senator, to make contact with aliens seeking out the fate of the closed-down SETI program. The next episode, "The Host," written by Carter, was his take on the monster-of-the-week story, with Mulder chasing down a half-man, half-fluke in the Newark, New Jersey sewers. "I loved 'Squeeze' and 'Tooms' and I liked the way they functioned as monster

X-FILES

SERIAL KILLER

Doug Hutchison on playing Eugene Victor Tooms, a mutant Hannibal Lecter with superpowers.

By Paula Vitaris

He has a boyish, sweet face. He's quiet and reclusive. He is a hardworking employee of Baltimore's Animal Control Department. He's lived at one address, 66 Exeter Street, for a very long time with no complaints from the neighbors.

But appearances always are deceiving on *THE X-FILES*, and it's no wonder Eugene works for Animal Control, because he's something of an animal too; behind the innocent visage lies an uncontrollable desire to eat human livers. Five of them, to be precise—just the amount required to sustain Tooms, a genetic mutant who can stretch his body to impossibly long, thin proportions, through hibernations of 30 years' duration.

Ironically enough, the actor who brought Tooms to menacing life is... a vegetarian.

"I wouldn't go near a liver," laughed actor Doug Hutchison. "I'd rather rip carrots out of the ground."

That's not the only difference. Unlike the monosyllabic Tooms, Hutchison is very funny and very talkative. A Detroit native who first aspired to fame as a rock musician, he is an experienced stage actor with many productions in New York (where he spent a few months studying at Juilliard) and regional theater in his credits, including a performance as a rapist in *The Other Five Percent* that won him a Los Angeles Dramalog Award. He has had small roles in films such as *THE CHOCOLATE WAR* and *FRESH HORSES*.

Hutchison resisted moving to Los Angeles, but eventually realized the time had come to switch coasts. He won guest roles on a number of television shows, including *CHINA BEACH* and *THE YOUNG RIDERS*, but playing Tooms on *THE X-FILES* has been especially enjoyable for him. "It



Hutchison as Tooms, a mutant who can stretch his body to impossibly long, thin proportions after years of hibernation, crawling out of his slimy cocoon in "Tooms." Inset: His debut in "Squeeze," as a creepy Baltimore animal control officer.



was a very sweet challenge for me. I'm a very animated person, and I tend to bring a lot of animation to my roles. This was a particularly good challenge because I felt there was a stillness to this character. Almost a still directness. I had been intrigued by stillness for quite a while after seeing Anthony Hopkins in *SILENCE OF THE LAMBS*. I thought he captured the art of stillness in that movie so well, and I was inspired by his performance."

At first, however, Hutchison found himself "sincerely confused" by the character, after reading the script pages his agent handed him to prepare for the audition. The scene was Tooms' polygraph examination, and the dialogue consisted merely of a series of yesses and nos.

Hutchison recalled arriving at the audition "sort of in a foul mood. I went into the room, and Harry Longstreet, the director, and the producers were there. We started to plunge into this interrogation scene, and Harry said, 'I'd like you to do this without any emotion.' So I'm thinking, 'Oh great, I'm just going to sit here and say yes, no,

and be emotionless.' So I did it. And afterwards he said, 'Okay, that's very good, and now I'd like you to show me that you can be this serial killer. Pretend that you're stalking your victims. I just want to see your potential for evil.' And I'm thinking, what is this? This is ridiculous! What does he want me to do? Make a face, or what?' So I sat and I pondered his direction, and as I was thinking about it,

he thought that I misunderstood, and he said, 'Do you understand what I'm saying?' and it just jumped out of me before I knew it came out, but I said, 'Yeah, I got it, you want me to stalk you, you motherfucker?'"

Longstreet turned "ashen," Hutchison said, and Hutchison himself left the room certain he had blown his chance, but writer/producers Glen Morgan and James Wong immediately proclaimed, "That's the guy!" They were also impressed with the controlled monotone with which Hutchison pronounced the required yesses and nos. "Everybody else tried to make Hamlet out of it," Morgan said, adding that Hutchison's reading "was exactly what we wanted." Within days, Hutchison found himself on set in Vancouver playing *THE X-FILES*' very first genetic mutant in the first season's third episode, "Squeeze."

While Tooms may repulse many, for Hutchison he deserves sympathy. "This is not an evil character. Eugene Tooms is like a vampire. He needs what he needs. He doesn't kill maliciously. He kills for necessity. I saw him as very cat- or reptilian-like in the way he moves, and in his stalking his victims. It's just instinct. I started out on those lines."

Hutchison enjoyed the "Squeeze" shoot, recalling that the cast and crew were "fresh,



Mulder tracks Tooms to his hiding place (left) and is surprised when he bursts out of hibernation, through the wall (right), in "Tooms." Hutchison insisted on being nude to "get comfy in my nest."

energetic. It was a really great feeling on the set. Everybody was excited. Nobody knew what they had—it was that kind of creative whirlwind that happens at the beginning of a series."

Writers Morgan and Wong liked the character of Tooms and Hutchison's performance so much that they decided to bring him back later in the first season in "Tooms." "When I went back to do the sequel, it was at the end of the season, and everybody was just really fried," Hutchison said, noting that growing attention from the media and the fans, the demanding work schedules, and winter weather had taken their toll.

Despite the frigid temperature, Hutchison protested when he was told he would be clothed in his final scene, which required Hutchison to burst through a wall after Mulder has traced him to his hibernation hiding place. Hutchison thought clothes would make no sense at this point: "I am literally this insectile, lizard-like creature, and I'm going to strip my clothes off and get comfy in my nest." He even refused a G-string. It didn't help that he had a miserable cold, and that the green goop slathered over his body had come straight from the refrigerator and was so gluey that during breaks he couldn't wear a robe. "I was sick as a

Touching his bloody face in "Tooms." Hutchison returned as the character because he proved so popular with fans of the show, writers noticed.



dog and naked as a jaybird and had this icy cold slime all over me. I was literally sticking all over everything and everything was sticking to me. I had lint in the most preposterous places on my body. It was really kind of gross," Hutchison laughed.

Hutchison does have an unpredictable quality about him, though, that kept the X-FILES producers' alternately amused and disconcerted. After "Squeeze" wrapped, Hutchison decided to have a carnivorous close encounter after all, and entered a butcher shop to pick out the "biggest, ugliest, spottiest" liver he could find, which he then ordered delivered to Chris Carter's hotel room. And prior to filming "Tooms" he informed Morgan and Wong he was thinking about shaving his head. They were taken aback by the idea, but finally decided they could get used to it—but when Hutchison reported to the set, his hair was intact.

To this day Hutchison is thrilled by the audience's positive reaction to Tooms, who he calls "this quirky character. He scares and entices people at the same time, like all creepy serial killer stuff does. But I'm stumped. I have no idea why the character is so popular. It would be really flattering to think I had something to do with that, but I can't take complete credit for something that Glen and Jim created. The combination of what all of us put together just clicked." He added, "It blows me away that I'm even doing this interview. It's so weird. You have dreams in your career, and things come flying around the corner that you can't predict."

Although no one is predicting the return of Tooms—Morgan has declared firmly that Eugene is rustcoating the escalator that sucked him under—Hutchison preferred to be optimistic. "Tooms isn't dead. I'm a human toothpaste tube. You didn't see me die. You saw some blood, and that's it. I have visions of Tooms being eaten up in the escalator and coming out the other side, looking like an animated piece of spaghetti, and congealing and forming into his nest and rejuvenating himself."

Why not? Stranger things have happened on THE X-FILES. □

“I was naked as a jaybird and sick as a dog, with this icy cold slime all over. I was literally sticking onto everything.”

—Doug Hutchison, Actor—

stories, so I was going to do what was going to be the season's first monster story," Carter commented. "I had this idea about flukes, people on a Russian ship, so to that I added the Chernobyl angle."

Since "The Host" was a monster episode, Carter felt the graphic nature of some of the scenes were in keeping with the tone of the story. "In every episode we have to tone certain things down, take certain things out," he said, referring to discussions with Fox Network's Standards and Practices office concerning visual explicitness on the show. "Even though things are gross, because they're mostly scientific, I think they are within the realm of what I consider good taste. We don't go gratuitously gross. In 'The Host' we pushed the limits with the throwing up of the fluke, but those are the things you remember. Everyone remembers 'The Host' because that's the scene where the guy threw up the fluke in the shower. It's a great scene."

Two new characters, a new source for Mulder called "X," and FBI Special Agent Alex Krycek, joined the story during the first half of the arc. X, played by Steven Williams, made himself known to Mulder with two mystifying phone calls in "The Host", and finally showed his face in "Sleepless." "X is obviously beholden to somebody to keep a promise. He doesn't want to give this information to Mulder," Carter said. "He does it because he feels a certain responsibility to the memory of somebody, and that is Deep Throat." Although some see X as a replacement for Deep Throat, Carter insisted this is not so. "We didn't look to kill one guy to replace him with the same guy. I think he's interesting because he is a different guy. He's much less interested in leading Mulder in a kind of fatherly way. He's much more aggravated."

Mulder's treacherous new partner, Alex Krycek (Nicholas Lea) appeared in episodes four ("Sleepless"), five ("Duane Barry") and six ("Ascension"), with a brief return in the season finale. His presence afforded Mulder a way to work off another character while he and Scully were split up. "I wanted to give Mulder a partner who, in the absence of Scully, was interesting for the more run of the mill kind of X-FILES

continued on page 59

X-FILES

SPECIAL EFFECTS

Dave Gauthier on supervising everything from an invisible elephant to spontaneous combustion.

By Paula Vitaris

An arm set on fire by spontaneous combustion, a car crushed by an invisible elephant, an alien abductee suspended in a beam of light...

Anything can happen on THE X-FILES, and when the effect takes place on-set and in-camera, the person in charge is special effects supervisor Dave Gauthier. A former musician who became fascinated with stage craft and stage technique, Gauthier attended the National Theatre School in Montreal, spent a decade working in Canadian theater, and then decided to shift the direction of his career by moving to Vancouver and entering the film and television industry there. He and X-FILES producer, J.P. Finn, worked together on the television show NIGHTMARE CAFE, and it was Finn who asked him to come on board the THE X-FILES staff beginning with "Deep Throat," the series' second episode.

Gauthier and his crew are responsible for a wide variety of mechanical special effects. Not only do they provide the magic behind what Gauthier humorously calls "a lot of invisible forces," but they also pro-

Gauthier relaxes in his Vancouver office.



Mark Sheppard as Cecil L'ively in "Fire," demonstrating his mental abilities for Mulder. (Inset: Pyrotechnics supervised by Gauthier whose job it is to make it look dangerous and be safe.



vide all the atmospheric effects—rain, smoke, fog, wind as well as all fire and water effects. Their work can vary from tasks of enormous proportions, such as the hydraulics required to submerge the submarine conning tower in "End Game," to the most minute detail, like the particles sprayed by the drilling of Duane Barry's teeth in "Duane Barry."

vide all the atmospheric effects—rain, smoke, fog, wind as well as all fire and water effects. Their work can vary from tasks of enormous proportions, such as the hydraulics required to submerge the submarine conning tower in "End Game," to the most minute detail, like the particles sprayed by the drilling of Duane Barry's teeth in "Duane Barry."

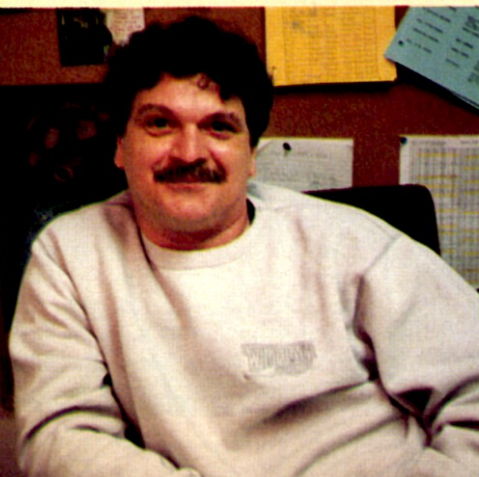
What makes it all come together is team work. "Between construction and props and the art department and myself, we play pretty tight hockey in terms of covering each other," Gauthier said. The principal drawback is the time factor; with a new episode starting up every eight days it can be a struggle to make the effect as perfect as he would like it to be. "We're always restricted in the amount of time we have," he admitted, "but when we all coordinate together, it's not that difficult really."

Gauthier also coordinates closely with visual effects supervisor Mat Beck, who works in Los Angeles. "The other thing I enjoy doing is working hand-in-hand with

the visual effects," he said. "I'll either make a mechanical effect work with Mat's help, or he'll make a visual effect work with my help, in terms of moving something mechanically. In that way we work well together."

One notable example was the abduction sequence in "Little Green Men." A body cast was made of child actress Vanessa Morley, who played eight-year-old Samantha, and a quarter-inch-deep rigid panel molded to the shape of her back, was constructed out of fiberglass. When it came time to film, the camera first took a shot of the wall with the panel above the window intact. Then Gauthier removed the panel and floated Morley out the window. To make the final composite, Beck erased the wires via computer and matted the panel back in, with the result that Samantha seemed to pass through the opening with no visible means of support.

Sometimes the flying effect can be achieved by mechanical means only, with no need for computer fixes. In "Fallen Angel," Gauthier had to suspend guest actor Scott Bellis (who played UFO enthusiast/ alien abductee Max Fenig) up in the air, but since no movement was required for the scene, Gauthier was able to use the thinnest allowable piano wires, with the result that "Mat did not have to touch any of those frames to remove



“We try not to do dangerous things. We try to do spectacular things that look dangerous. It’s my job to make it safe.”

—Dave Gauthier, effects—

Hutchison in “Tooms” was nothing more than baker’s piping gel mixed with some yellow food coloring.

Gauthier’s work with atmospheric effects directly impacts the misty visual style of THE X-FILES. “In this show we do a great deal of smoke, whether it’s a low-lying fog or an ambient smoke,” he noted. “We’re quite proud of the look of the show. We’re able to do larger amounts of outdoor ambient fog than any television series I’ve ever seen.”

One of the effects Gauthier is most proud of is also one of the smallest. He and Chris Carter discussed the teeth drilling scene in “Duane Barry,” and Gauthier was concerned how to convey to the audience the reality of the laser beam (matted in during post-production by Mat Beck) drilling Duane’s teeth. Coincidentally, his son needed a cavity filled, and Gauthier carefully observed the process, noticing that small particles flew out of his son’s mouth as the dentist drilled. He set up the same effect for the “Duane Barry” scene. “We built a small little clear water manifold piece that we could put into Steve Railsback’s mouth with a tube that would exit the off-camera side. We blew a combination of mineral water and air through that manifold and created spittle coming out of his mouth. The actor took the rest in and made it look wonderful. It sold the shot.”

His is a demanding job, Gauthier allowed, but he finds it rewarding to be able to create an effect that will deliver exactly the look Carter wants to see on film. “Chris is involved in the most minor detail,” Gauthier said. “It’s a challenging job to keep up with what he wants to see. Helping him or guiding him into a direction where you’re at least more easily satisfying his requirements—that’s the challenge I like about this show. And I respect his ideas and respect his desire to follow through with the show. He won’t let it drop, or at least stay with it to the end. You can’t ask for much better than that. Sometimes it’s hard to accomplish what he’s asking for, but that’s the name of the job. That’s what I like about it.” □



The atmospheric graveyard climax of “Fresh Bones,” as Mulder and Scully exhume a zombie. Gauthier’s crew not only tackles the supernatural but also provides atmospheric effects like fog.

the wire. It turned out pretty good.”

One particularly arresting scene was the hallway flood in “Excelsis Dei.” The burst of water through the door was filmed at Riverview Hospital, an old mental hospital that serves as a frequent X-FILES shooting location. “Most feature films attempting something like that would simply have an enormous swimming pool or giant tank and would build their set inside that,” said Gauthier. Instead, filming on location forced Gauthier to build the tank inside the chosen room, since its only entrance was a pair of “man doors.” He also had to calculate the pressure exerted by 3500 gallons of water needed to fill the room, and how strong the restraining door would have to be.

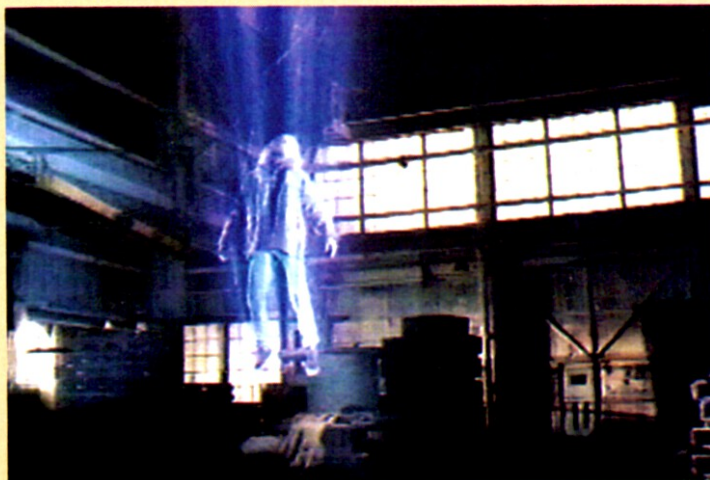
“For all intents and purposes, we built a bank vault door with three removable pins,” he said. “We pneumatically controlled those, so that when we filled the water up, we had 8,000 pounds of force on the door; then we can pneumatically move those pins back into the door and the door would open and out would come some 3,300 gallons of water. It was quite a flood. Actually it turned out even better than I expected. The door mechanism worked flawlessly, so we were able to do it four or five times and through the cutting we actually made it look like there was more water in the hallway or that came out of the bathroom than there actually was, because we did it twice, and we’re able to do it within a couple of hours, so it really turned out as good as I could possibly have made it. It couldn’t be better.”

Although a flood such as the one in “Excelsis Dei” and the

fire effects in “Fire” or at the beginning of “Die Hand Die Verletzt” may seem dangerous, Gauthier said it is his business to make it look that way, without it actually being so. “We try not to do dangerous things. We try to do spectacular things that look as dangerous as possible. I take pride in the fact that I make things look as dangerous as possible but keep them safe so that anyone can do it.”

Water is not the only liquid Gauthier oversees on the set. He is also responsible for providing the fluids, slime and goo which are an X-FILES hallmark. “Another thing our department is famous for!” he laughed. The specific recipe is determined by the effect described in the script. When “Colony” and “End Game” called for alien clones to decompose into a bubbling, messy puddle, Gauthier mixed together a brew of sodium bicarbonate, water, citrus acid and green food coloring that delivered the required fizziness. Sometimes the slimy stuff is even edible—the “bile” covering Doug

Gauthier used the thinnest piano wire to suspend actor Scott Bellis as UFO abductee Max Fenig in “Fallen Angel,” with CGI by Mat Beck.



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 unshaded 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 Hutchinson 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 Hutchinson 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, "'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

episodes," said Carter. "He would be somebody who was basically a Bureau cadet who would come in and want to work with Mulder, this guy who has become sort of legendary in the Bureau, but then we find out ultimately he is not who he pretends to be."

The arc itself, which detailed the circumstances of Scully's abduction by unknown forces and her mysterious return, proved to be one of television's rare animals: a story where the action took place mostly inside the character's heads. "The eight-episode arc," said Carter, "was basically playing with Mulder's loss of faith, his regaining of it, then losing one of the things that is most important to him, which was Scully, and regaining that. He was questioning his beliefs, himself and his abilities."

Anderson's pregnancy initially caused an understandable consternation but Carter felt it had been dealt with successfully in episodes like the arc's two-parter "Duane Barry" (Carter's directing debut) and "Ascension," and the arc's finale, "One Breath."

For Carter, who knows exactly how he wants episodes to look, directing was the natural next step to putting on film the precise picture he saw in his mind's eye. "Interesting that I used 'Duane Barry' as my debut. You have to create energy out of stasis. And that's a trick. I had it very clear in my mind how I wanted to do it, and I got to tell a story with the camera, which is what I think a good director does. I honestly can't say I don't know how the idea of this character, Duane Barry, came to me. It occurred to me that if someone really had been abducted by aliens and no one believed him, what would happen to that person? Would he be institutionalized? And if he got out, who would believe him? Or would they just gun him down as a wacko? And if someone were to believe him, why not Mulder? You get lucky, you find things that appeal to you, and one of the things that appealed to me was that this was a way to take Scully away in an interesting manner. And it just worked. It was really a Mulder episode, but ultimately it affected Scully just as deeply or deeper."

Carter confessed good-humoredly that he would like to direct all his episodes, "because I think I see them in a very visual way, and I spend a lot of time trying to communicate what I see in both the writing and in verbal communication to the directors. Especially with an episode like 'Duane Barry,' which is going to live or die on the amount of tension you create between Mulder and Barry, you've got to have terrific performances because the action takes place in a very confined place. It's like a stage play, even though I never shot it like a play. It had much dimension. And even though those two places [the FBI hostage

continued on page 67

X-FILES

PRODUCTION DESIGN

Graeme Murray builds the world in Vancouver on a TV shoestring.

By Paula Vitaris

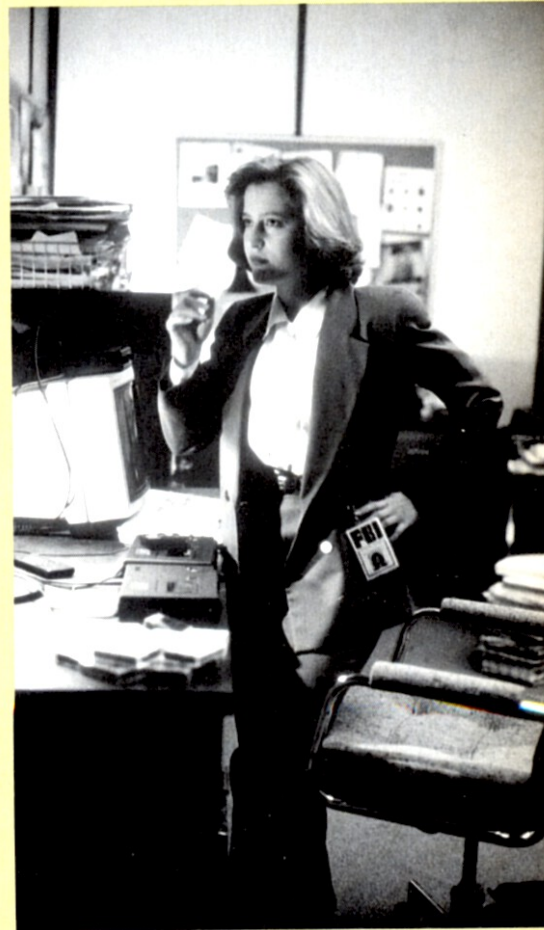
When art director Graeme Murray joined the creative staff of THE X-FILES on the episode "Ice," his work had an immediate impact, especially on the writers. "We can't say enough about him," said Glen Morgan. "He's extraordinary. When you walked around that set, it was huge. It was much bigger than we had thought it would be, but on film it turned out to be claustrophobic."

And that was exactly how it was supposed to come across, with Mulder, Scully and four guest characters trapped at an Arctic science station by a storm and threatened by a deadly alien worm. "It was interesting with the whole show taking place in there. The area needed a big set. I didn't mind making it a little bigger than maybe it should have been," Murray laughed.

Alaska is only one of the far-flung places Mulder and Scully travel to. The art requirements on THE X-FILES encompass a wide range of settings—from Norway to the North Pole to Puerto Rico and even into the afterlife—a variety that would break a less imaginative designer. But Murray, who is very modest about his accomplishments, always designs a set that translates into physical and visual terms exactly what the writer described on paper. "Graeme is a man of such enormous talent. He's just fantastic, but for him it's all about the work," said Chris Carter.

Murray attended art school in Vancouver, starting out as an illustrator, and then moving into television. His first job as art director was with the Canadian series BEACHCOMBERS. After that, he said, "I've just done whatever comes up. It's only been in the last few years in Vancouver that you can rely on a steady sort of work. So you just kind of take whatever you can. I've done a lot of series work and a lot of movies of the week, a few features."

After he joined THE X-FILES, Murray didn't feel the standing sets needed much redesign, although he enlarged Mulder's office. "It had been a practical location on the



Scully in Mulder's redesigned office in "Ice," the show's eighth episode, which marked the debut of production designer Graeme Murray.

pilot, and it was duplicated for the first few shows, but it was a bit too small for use all the time. We wanted to encourage the writers to put it to use as a standing set. That's really what saves us, when we can have a day in the studio. That gives us more time to get the outside work done. If filming is all on location, it's really a grind."

With so much of THE X-FILES shot on location, Murray must coordinate very closely with the location managers, since the crew often alters the sites to achieve the look Murray has in mind. "We like every-



Scully collecting evidence in "Tooms," filmed at Vancouver's abandoned Riverview mental hospital, redressed as a frequent location site.

thing a little bit dark and so quite often we'll paint," Murray said. "And there's always things to change. There's always a door in the wrong place."

When not on location, THE X-FILES shoots on two soundstages at North Shore Studios. As much as possible, Murray and his crew try to have only one stage scheduled for shooting at a time "so while they film in one, we build on the other for the next day's shoot." Murray prefers to use the soundstages for building sets, but occasionally the scripts call for a setting so huge the stages cannot accommodate it. An example is the enormous NASA mission control set in "Space," which turned out to be one of the most expensive built during first season because "we tried to duplicate all the kind of high-tech gear. It required lots of lighting.

"The set has to feel right for the story," Murray added. "We try to keep each episode individual, so each one looks a little bit different and is shot a little bit differently. We use different colors or different moods to make each one stand by itself, which is unusual for most episodic stuff. There aren't any other series that really do that, but Chris wants each one to be like a little feature with no more than a few continuing characters carrying through. There's a completely different feel each time."

Actors respond to the care with which Murray conceives his sets, and how well

they reflect their characters' personalities. Mitch Pileggi, who plays FBI Assistant Director Skinner, likes to sit in his "office" even when he isn't working. "It's just cool. It's big, and it's got all this wood, and it's got a big conference table, and I have a great desk, and I've got these flags," he beamed. On days when he is scheduled to work, he sometimes will "go in there and sit for a half hour before we start shooting and soak it all in. It really gives me a feeling of power."

Murray chose the sewer set in "The Host" as one of his favorites. "I thought that really worked well. It had the right kind of atmosphere. It's a bit theatrical. One stage has a pit in it, and we were able to fill that with water and make a little channel going into it. But sewers aren't really like that—it was a romanticized sewer.

"I like layering things," Murray concluded. "I like to see things through glass or through doorways, and place other elements behind so the set has a bit of depth and it's not just flat walls or anything real straight. As much as possible we try to make it feel like there's worlds beyond the little room you're actually in."

The other members of the X-FILES art department are assistant art directors Greg Loewen and Gary Allen, graphic designer Vivian Nishi, and computer artist Scott Steyns, who joined the staff at the beginning of second season.

Steyns is in charge of all computer usage and computer screens seen on the show, and since computers are an integral element of THE X-FILES—nearly every episode features at least one shot of a computer screen—so Steyns' work is prominently featured. "I'm responsible any time a computer shows up," Steyns said. "I provide both the machine and whatever is on the monitor, and make it possible for David Duchovny and Gillian Anderson to type without having to really look."

Steyns accomplishes that goal using a program called Director Macromedia. After he designs whatever screen the script calls for, and loads it into the program, all an actor has to do is press a key, and whatever is required will be called up, no matter which

“That’s really what saves us, when we can have a day in the studio. If filming is all outside locations, it’s really a grind.”

—Designer Graeme Murray—

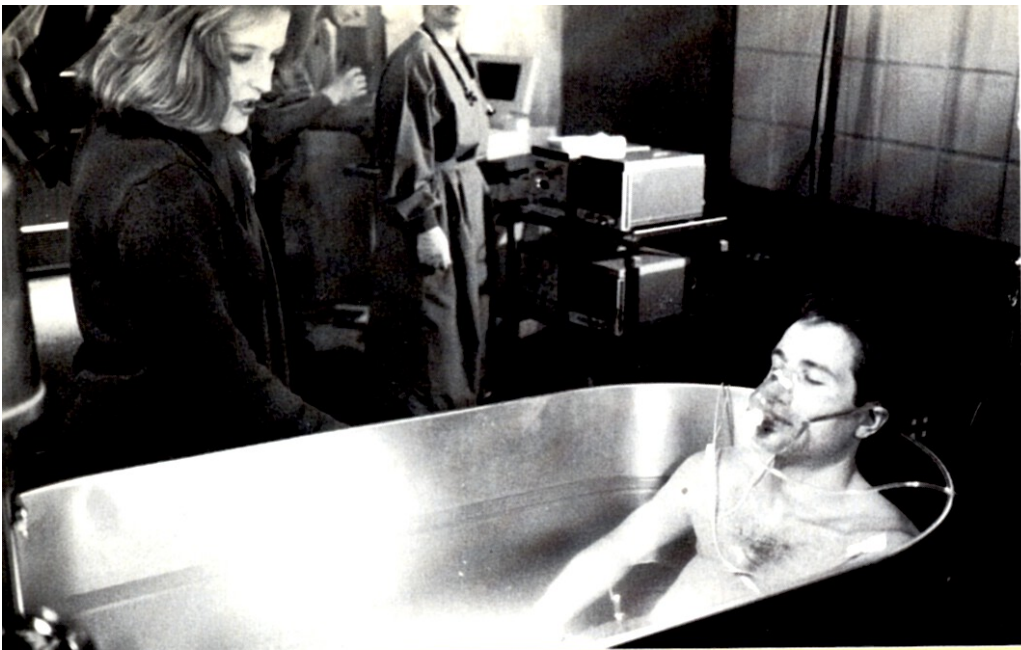
the key is pressed. All the artwork is created on a Macintosh, but on the show it is played back on an IBM-clone PC. "The PC is the only platform that has the hardware to sync up to the camera. It doesn't flicker and there are no bars," said Steyns. "It's a nice stable image." The exception to the PC rule is the Apple PowerBooks used by Mulder and Scully. "The PowerBooks have an LCD screen," explained Steyns. "With that type of screen, there is no refresh rate. It just changes the individual pixels, so we can film those without any problem," i.e., without the flicker that would show up on a regular Macintosh monitor.

Although there never is quite enough time to prepare for an episode as thoroughly as he would like, Steyns makes every effort to reproduce as accurately and realistically as possible what one might really see on a computer. He does take a little artistic license with booting up computers. "The machines are already booted up. The actors never turn on the computer, because scenes are usually never longer than about a minute. Otherwise the whole show would be watching a machine boot up."

Steyns' favorite computer design was made for "One Breath." "We did a Richard Nixon screen saver for the Lone Gunmen. We took a picture of Nixon looking really serious from old news photographs, and then we got a picture of him with a huge grin on his face. I cut that all up so it was very Monty Python-like. He had his hands waving, and he had a very serious face when he says, 'Let me make this perfectly clear.' Then I totally distorted the grin and

Production designer Graeme Murray in his Vancouver office (left). Below: All in a day's design work: the startling overhead view of confusing ones and zeros artwork by an 8-year-old in "Conduit."





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 Frunsch), "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—

continued on page 63

X-FILES

MORGAN & WONG

The writing and producing team of Glen Morgan and James Wong on helping define Carter's vision.

By Paula Vitaris

The writing and producing team of Glen Morgan and James Wong spent a year and a half on *THE X-FILES* before departing to create their own show for Fox (the upcoming *SPACE: ABOVE AND BEYOND*), but during their time on staff they gave birth to some of the *X-FILES*' most memorable moments and characters. The Lone Gunmen, Tooms, Luther Lee Boggs, Skinner, and William, Margaret and Melissa Scully are all Morgan and Wong creations. Their episodes also helped to define *THE X-FILES* as not just about UFOs and aliens, and they expanded the characters by developing their backstories and shedding light on their motivations in such episodes as "Beyond the Sea," "E.B.E." and "One Breath."

Morgan and Wong also brought to *THE X-FILES* their talents in the post-production process, with Wong in particular acknowledged by the *X-FILES* staff as a master of editing (an assessment Morgan is the first to agree with). Paul Rabwin, who supervises *THE X-FILES*' post production, worked closely with Morgan and Wong in all aspects of the post process. "Jim and Glen are a perfect editing team," he said. "They each trust their partner's instincts. I've seen them run a problematic episode, zero in on the offending problem, and turn it around. The natural cinematic flow of drama comes naturally to them. They love sound effects and music: it is exciting to watch them 'finish' an episode. The Satanic atmosphere which they created in 'Die Hand Die Verletzt' was chillingly simple; most producers would've gone for the jugular, but they went for the cerebellum."

THE X-FILES was Morgan and Wong's first genre show. Friends since high school



Framed by executive producer Chris Carter and star Gillian Anderson at the Golden Globes, Wong (l) and Morgan have left to do their own series for Fox.

in San Diego, they studied film at Loyola Marymount University and then went to work as production assistants for producer Sandy Howard, whose output included *ANGEL*, *VICE SQUAD*, *METEOR* and the like. They saw a movie script produced—*THE BOYS NEXT DOOR*, directed by Penelope Spheeris and starring Maxwell Caulfield and Charlie Sheen—but they were not particularly happy with the result. After four lean years of writing more movie scripts, all unproduced, they moved into television, and joined Stephen Cannell Productions in 1989. Their time with Cannell was a productive one (Wong described it as "our graduate school"), where they absorbed everything they could about the craft of writing and producing for television. The shows they wrote for Cannell include *WISEGUY*, *BOOKER* and the obscure Disney/Cannell co-production *THE 100 LIVES OF BLACK JACK SAVAGE* (which starred Steven Williams, the future X), but their longest tenures were on *21 JUMP STREET* and *THE COMMISH*. Anxious to try their hand at something other than cop and action shows, they were on

the verge of joining the writing staff of *MOON OVER MIA-MI*, when Peter Roth, president of 20th Century Television, asked them to watch a tape of *THE X-FILES*' pilot. Immediately they knew this was the show they really wanted to write for.

"Die Hand Die Verletzt," Morgan and Wong's last episode, began and ended with messages to some of their favorite people. Die-hard fans of the San Diego Chargers, the two decided to show public support for the Super Bowl underdogs by changing their producer credits on that episode to read "James 'Chargers' Wong" and "Glen 'Bolts, Baby!' Morgan." And in the episode's final scene, the message on the

blackboard read, "It's been nice working with you"—their farewell to cast and crew. "It just seemed perfect," said Wong. "We wanted to make it fit within the show and for us, personally. I'm really happy with that."

During Morgan and Wong's last week on *THE X-FILES*, before they turned their attention full-time to their new show, they reflected on their time in the world of the paranormal. "We spent as much time as we could making it as perfect as we could. The attention to detail was so great because nobody was pushing us to turn over the show," said Wong. Morgan attributed that artistic freedom to creator Chris Carter. "He really established, long before anybody else was here, that that was how it was going to be. He put his foot down, when the money guys were going, 'You're done, move on.' Chris will do that. He's the one who established that's how *THE X-FILES* was going to go."

Writing for *THE X-FILES*, concluded Wong, "has been a great opportunity for us. We really are proud of the shows that we've done and it's been a great experience." □

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 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

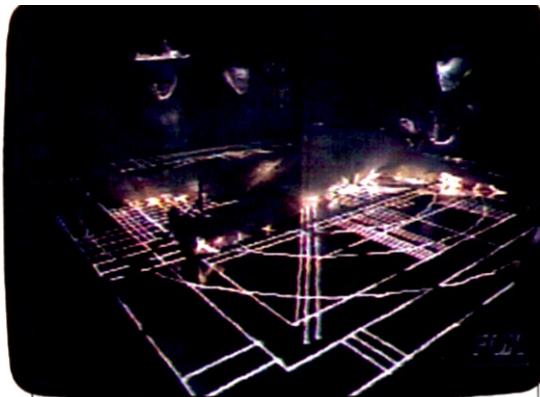
SLEEPLESS

★★★★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.

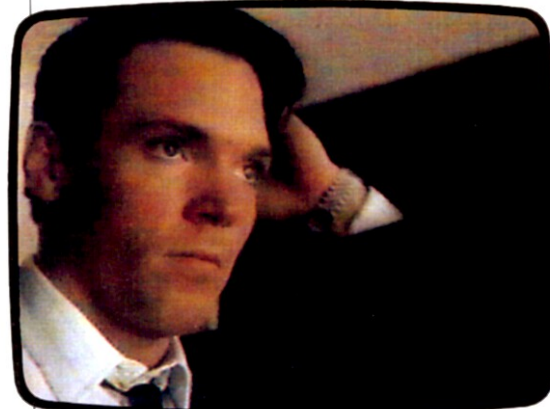
"Duane Barry" is a noteworthy achievement for Chris Carter, who not only wrote one of the best scripts of the entire series, but directed a visual stunner (the scenes with Barry in the hands of the aliens are especially dazzling). Carter's script explores delusion and reality, both visually and narratively, 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

continued on page 73

X-FILES

MAKING HUMBUG

Behind the scenes of the show's popular "comedy of horrors."

By Paula Vitaris

We've seen some pretty way-out things on THE X-FILES in the past two years. Morphing aliens, exploding facial boils, possessed kids, and lots and lots of glowing green bugs hungry to drain our body fluids...everything is grist for the gloomy X-FILES mill. But nothing could have been a more extreme possibility than what arrived on our TV sets on March 31, 1995: a funny episode of THE X-FILES.

Funny? THE X-FILES? Well, why not? Comedy attempts to manage pain and chaos, and from the pilot on, there has always been a streak of wonderfully dry, ironic wit running throughout this very serious show. "Humbug" worked a neat reversal, with the humor, as dry and ironic as ever, finally taking center stage. Yet the episode remains anchored to a core of sadness, and its X-FILES roots, with a tale of sibling love and loss unfolding after prim and proper Mulder and Scully arrive to investigate a murder in a Florida town inhabited by sideshow artists with names like Dr. Blockhead and The Enigma.

Two of THE X-FILES' newest staffers, writer Darin Morgan and director/producer Kim Manners, are responsible for this particular hour of madness, although some of the credit can also be laid at the foot of Morgan's older brother, former X-FILES writer and co-executive producer Glen Morgan. "The word came down from Glen, 'Do one about circus freaks,'" recalled Morgan, who immediately sat down to watch a tape of the Jim Rose Circus given to him by his brother.

Morgan's X-FILES debut came not as a writer but as an actor, when he played the Flukeman in "The Host." He also received a story credit for the subsequent episode, "Blood." Morgan's credits previous to THE X-FILES are sparse. He had guest roles on THE COMMISH and 21 JUMP STREET—"I wasn't very good," he joked. Taking the job with a show as dark in tone as THE X-FILES created something of a dilemma for



Vincent Schiavelli as Lanny, a circus freak who has ar

him, because he considers himself primarily a comedy writer: "I just don't know how to write non-comedy."

Handed the assignment to write about characters who could possibly be played by Jim Rose and members of his troupe, Morgan "did a ton of research" on the history of sideshows and circus freaks. Once embarked upon the script, he found he couldn't help but write it with a humorous slant. "I wasn't trying to be goofy," Morgan said. "I wasn't told to do a funny X-File. I just wrote an episode that would have enough scares and be strange enough to be an X-



Mulder and Scully arrive in a Florida town inhabited by sideshow artists in "Humbug," humor that remains anchored to an X-FILES core of sadness.



an undeveloped twin attached to his body, effects by KNB.

File, and where the comedy would be good enough that they would let it slide. And that's what they did. They said, 'Okay, we're going to go with it.'

Executive producer Chris Carter was ready to "throw a knuckleball" at the audience. "I felt that by episode 44 we had earned the right to take a breather, and that people would appreciate a break from the unrelenting tension and paranoia," Carter explained. "And it wasn't so far afield for THE X-FILES, even though the tone was different. We were still dealing with rather creepy stuff."

Carter said the studio was "nervous"

about "Humbug," but probably the most nervous person was director Kim Manners, who confessed to a panic attack when he realized he was about to undertake "the first comedy X-FILES." While the episode was shooting, he had no idea whether it was going to work or not. "This is only the second episode I directed, and Chris Carter wants to explore new ground. And I'm the guy that's going to take the patient into the operating room and do an entirely unproven operation and see if it's going to still have a heartbeat when it leaves surgery. And it did. But I was really scared to death. I've been directing in television for 16 years, and it was the first time since the first episode of television I ever directed that I've literally been frightened."

Manners' first directing assignment on THE X-FILES had come earlier in the year, when Glen Morgan and James Wong, with whom he had worked on 21 JUMP STREET, brought him in to direct their final script for the show, "Die Hand Die Verletzt." That episode had moments of exaggerated humor played as straightforwardly as possible, and Manners' approach towards "Humbug" was similar. "I felt that the script was funny, and if I played it straight and let the comedy bleed through, it would be genuinely, honestly funny. I tried to stay away from the obvious slapstick and to keep it from being too broad. It was a struggle. The idea was, we better not say, 'Hey, this is X-FILES the comedy.' What I wanted to do was say, 'This is X-FILES, and it's a funny episode, so enjoy it for that.'"

One scene that illustrated Morgan's theme of not being able to judge a book by its cover took place in a museum of curiosities. Beautifully shot by Manners and director of photography John Bartley, the sequence allowed the viewer to glimpse the museum curator's severely disfigured face and hand primarily through reflections from a number of mirrors, or from obscuring angles. Morgan wrote it that way for several reasons, one of which was practical in nature. "I didn't know how much time [SFX makeup designer] Toby Lindala would have. This was just one scene, and I didn't want to do too intricate a makeup job. I was hoping that if we didn't see it that clearly, it wouldn't have to be that detailed. But as it turns out, Toby did a very detailed job, so we did end up showing a little bit more of it than I originally thought we would." Morgan also didn't want to "gross people out, to be honest. I didn't want people to be afraid to look at it. But also, it had to do with people with physical deformities, the idea being that you want to look but don't want to look—looking by not looking."

This latter idea also inspired a scene where Gillian Anderson, as Scully, and Vincent Schiavelli, who plays Lanny, a man with a "parasitic" or undeveloped twin attached to his body, encounter each other early in the morning. Their bathrobes are

“We had earned the right to throw a knuckleball, to take a breather from the unrelenting tension and dark paranoia.”

—Creator Chris Carter—

slightly open, and they can't help but peek at each other. "People look at other people's body parts, without trying to look like they're looking," observed Morgan. "If any man were to see Scully in her bathrobe, and it was slightly ajar, he would glance, but trying to look like he was not glancing. And I believe it's the same way with people's deformities. You don't want to stare, and yet you're attracted. And so I was playing off those inclinations."

Some of THE X-FILES' online fans read more into Morgan's gentle spoof than he intended. Although he wanted to "have fun with viewers' expectations of the show," Morgan was not responding to any specific audience concerns. For example, in one scene, Mulder falls on a bed of nails and pronounces it more comfortable than a futon. Fans thought that was a joke referring to a computer conference where Chris Carter had said Mulder sleeps on a futon. Morgan, whose first contact with online computer discussions was a huge sheaf of printouts about "Humbug" given to him by the X-FILES staff, said the line "was just a reference to futons. I had no idea there was a question among the viewers as to what Mulder sleeps on!" Another example was the hotel manager's comments about Mulder's "unimaginative tie design." Said Morgan, "I didn't know that Mulder normally wears flashy ties. I watch the show and I picked that up, and people commented, 'Oh, he's making a joke about the ties,' but

Alcoholic Lanny's parasitic, deformed twin has the ability to detach itself from his body, and goes on a murder spree looking for a new host.





Scully and Lanny encounter each other in the morning in their bathrobes, and can't help but take a peek, Scully at Lanny's deformity (top) and Lanny at the alluring F.B.I. agent (below).



I was not aware that Mulder's ties were a past topic of discussion." He added ruefully, "I had no idea I was tapping into the collective unconscious."

Although "Humbug" was fraught with dialogue and situations of deadpan hilarity, the characters were always treated with dignity and respect, and when the story called for earnestness, levity was temporarily abandoned. The central scene for both Morgan and Manners was a completely serious one: Lanny's confession in the jail cell that his undeveloped twin has the ability to detach himself and has inadvertently killed trying to find a new host to replace the dying, alcoholic Lanny. "I wanted to play that for real compassion and sympathy, and make it an honest, heartfelt moment," said Manners. "It made me feel good that, in the middle of this carnival of fun, we could give the audience a scene where there was a guy who was really dying of alcoholism. And we showed his pain about this twin brother that he had taken care of, and done everything for—he had nothing in his life because of this brother. And that scene paid

off. I felt really good about it."

Fortunately for an episode set in Florida, most of the shoot took place during weather unusually warm and sunny for winter in Vancouver. Even so, Mother Nature played havoc with the cast and crew. The sideshow artist known as The Enigma, who played a character called The Conundrum, had to wade for several takes in water close to freezing in temperature. And when the crew arrived to shoot the opening cemetery scene, Manners recalled that "it was a Monday morning and it snowed over the weekend, so there was four inches of snow on the ground when we got there in the morning. We had guys with torches who were walking around melting it. We brought in a water truck to wash it away and a steam truck to steam it away, and I had to start the sequence shooting all the close-ups."

The tight shooting schedule also prevented some scenes from working out to Morgan's complete satisfaction. His inspiration for the funhouse sequence where Scully shoots out the mirror was not so much Orson Welles' *THE LADY FROM SHANGHAI*—a film Morgan dislikes—but "every chase through the mirrors" he's seen in film. A fan of silent era comedy, Morgan greatly admires Chaplin's funhouse mirror scene in *THE CIRCUS*, and he brought a videotape with him to Vancouver (Morgan was on set for the entire shoot) to show Manners and the art department. The scene ended up much shorter and simpler than Morgan had hoped for. The filming took place late at night at the end of a 15-hour work day.

"I actually had no time to shoot it," Manners said. "It was time for us to go home. So I planted the camera in one spot; I either had it high or for another shot I had it low, and I tweaked the mirrors, I never moved the camera. We shot the whole sequence in about 45 minutes, because we had to get off the clock. I wish I could say it was a designed sequence, but in television sometimes you can design a sequence and when you get to work and you're in your 15th hour you take your homework and throw it

The Enigma, a member of the Jim Rose troupe, plays The Conundrum who eats anything, as Mulder witnesses firsthand while jogging.



“Duchovny loves to do funny lines. We do what’s scripted, and then we’ll do another take with his comedy line in it.”

—Director Kim Manners—

out the window. You're now going to tap dance, and that was one of those sequences that was just completely winged."

Despite the long hours, Manners said everyone enjoyed poking a bit of fun at themselves, and the stars themselves got into the spirit of things. "We all had a good time. It was good for David and Gillian to be able to do the jokes, do the yucks, and not have to be Mulder and Scully, we're FBI, we investigate the paranormal. It was our version of *MAD Magazine*. David loves to open up his comedy wings. In every episode, he'll come up with a funny line. So we'll do what's scripted, and then we'll do another take with his comedy lines in it, and oftentimes Chris will say, 'Let's use it.'" One scene had Scully pretending to eat a cricket, and on a dare from Jim Rose, Gillian Anderson actually ate one. When it came time to film the scene, she shocked Manners by volunteering to swallow more live insects, even though the producers had spent \$2,000 on edible honeycomb crickets. A bemused Manners laughed that Anderson was "nuts, absolutely nuts, but then, she's young enough to be nuts."

Manners allowed the actors to play with different line readings. "I would say, 'Let's go a little bigger here, let's try one a little smaller,' and I would print two or three takes. I got in the cutting room and I looked at all of them, and even as I was cutting the picture, I was still thinking what would be the best way to go, because I was walking on thin ice."

Certainly "Humbug" was an enormous risk for all involved, but *THE X-FILES* has always been about taking risks, not only for the characters, who frequently put their lives on the line, but for the producers, who continually experiment with every aspect of the show. "I'm very proud of the episode," said Chris Carter. But Morgan is characteristically ambivalent; he is "still not sure" how well "Humbug" succeeded. Is another humorous *X-FILES* on the way? That's open to question, but without a doubt, this time the risk paid off with a uniquely light-hearted and affecting hour of television. □

command post and the travel agency] were not really across the street from one another—both of them were on sound stages—you never believed for a second that they weren't across the street. It was important to build that reality as well."

Carter's first outing as a director was "a terrific experience. I had a lot of help because I had a crew that was really pulling for me. John Bartley, the director of photography and I met at length beforehand to talk about the episode. David Nutter was extremely helpful in coaching me with scene blocking and things that I'd just never done before, even though I had an idea how to do them. Preparing is everything for these episodes. You get seven days to prepare and eight days to shoot. If you're not prepared to shoot, the crew suffers, the show suffers, and you suffer. And so I was extremely well prepared, to the point of complete neurotic behavior. Thanks to everyone who was pulling for me, the show turned out exactly like I wanted it to. It's a very good feeling."

Anderson was absent completely from only one episode, "3," where Mulder had his disastrous one night stand with an emotionally disturbed young woman fascinated by vampires. She returned in the next episode, "One Breath," and to ensure her comfort, Morgan and Wong wrote a script which placed Scully in a coma nearly throughout. All Anderson had to do was remain in bed, but even that proved tiring to her. "Gillian just had to lie there with her eyes closed, and she actually fell asleep. So I just kept shooting," noted Bob Goodwin, the episode's director. However, both Anderson and Scully bounced back in remarkable form, with Scully throwing a flailing, dying woman over her shoulder and hauling her across a room in "Firewalker," the episode following "One Breath."

After Scully's return, the effects of the abduction finally began to surface in "Irresistible," when she was confronted with a case whose victims, like herself, were young women. "She doesn't know what happened to her," Carter said. "Those memories are not available to her right now. That is not to say she won't explore them in episodes to come. But right now she finds it most important, whether out of denial or inability, to move on with her life and hope that these things maybe start bubbling to the surface at some point."

How to deal with Scully's skepticism also plagues the writers, now that she's witnessed various paranormal events. "When Scully came in she was extremely skeptical about the paranormal, almost as a personal bias," Carter said. "She's seen so much now, some 49 episodes down the road now, for her to be skeptical now would seem, I think, rather far-fetched. So I'm skeptical of her skepticism now. But the thing is that Scully is a scientist first and foremost and

X-FILES

CANCER MAN

William Davis on playing the sinister Cigarette Smoking Man.

By Paula Vitaris

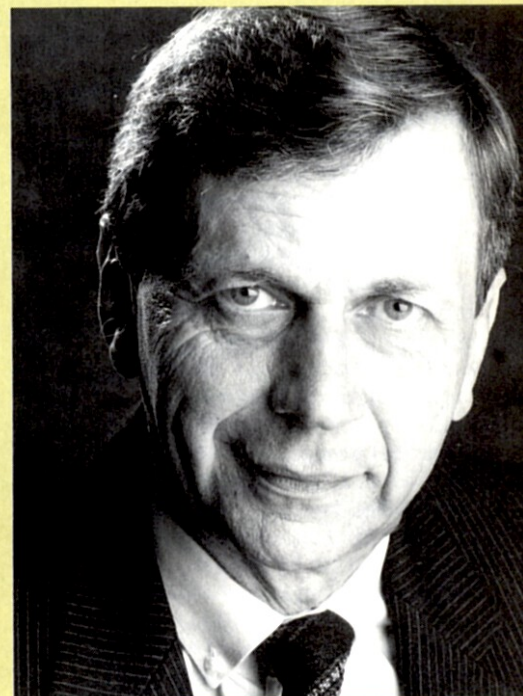
In William B. Davis, who plays THE X-FILES' sinister Cigarette Smoking Man, Chris Carter said he found an actor who "is imposing without ever having to speak." Carter wanted that quality because the Smoking Man, in his initial appearance in THE X-FILES pilot, says nothing; he merely puffs away incessantly, lurking in the shadows, silently observing everything. Davis registers a sinister power—smoking is against the law in federal buildings, after all—and secret knowledge, borne out by his fourth-act trip down to the Pentagon's storage room where he deposits an alien nose implant in a box filled with similarly unsettling devices.

Who is this man? "I work for the forces of dark," chuckled the very affable, very non-smoking Davis. "If you had seen what I have seen, you'd smoke too."

And what has the Smoking Man seen? Davis ventured that while he is not sure what the Smoking Man has experienced, he did feel that he "has been everywhere, seen it all, with no real expectation of a normal life span. He's not even afraid of dying because he knows he's going to, it's only a matter of when. What he's been through doesn't make life that desirable."

Davis, who started acting as a child in Ontario, trained at the University of Toronto and the London Academy of Music and Dramatic Art. He spent five years in England as the director of several theaters and also worked at the National Theatre with such luminaries as Laurence Olivier, Albert Finney and Maggie Smith. He returned to Canada in the late 1960s to serve as the artistic director at several theaters and as a theater professor, eventually moving into radio production with the Canadian Broadcasting Company. Years after he had given up performing, he took an acting class as part of a grant he had received in order to update himself on actors' training.

"I was quite surprised that in 20 years of telling other people what to do, I'd actually learned something about how to do it my-



"I work for the forces of darkness," chuckled the affable, non-smoking Davis (above). "If you'd seen what I have seen, you'd smoke too."

self," Davis said. "So I got keen on that, and went and found myself an agent, and then started doing a certain amount of acting work while continuing to teach acting and to direct in the theater." Davis soon found himself hired for both stage and film roles, while continuing to teach and direct.

In 1985 he moved to Vancouver to run the Vancouver Playhouse Acting School, although he eventually left to establish his own acting school in the city. And with the Vancouver film and television business burgeoning, there was plenty of opportunity to continue his own acting. In early 1993, with pre-production for THE X-FILES pilot underway, he was chosen to play the Smoking Man. At the time, no one knew if the show would go beyond a pilot, and Davis had no idea if the Smoking Man would turn out to be a one-shot role or not.

With THE X-FILES picked up for more



Puffing away, incessantly lurking in the shadows, Davis in "F Emasculata" (right) and pulling the strings on Mulder and FBI boss Skinner in "Little Green Men." Ironically, Davis doesn't smoke.

“I think of my role as the hero. The only way to play a villain is to think that you’re right, that you’re saving the world.”

—Actor William B. Davis—

episodes, Davis found himself returning in first season’s “Young at Heart,” “Tooms” (in which he finally spoke) and “The Erlenmeyer Flask,” where, in a scene that precisely mirrored his actions in the pilot, he filed away in the same Pentagon storeroom an alien fetus stolen by Scully and traded by Deep Throat to yet another mysterious character, the Crewcut Man. The Smoking Man’s possession of the fetus links him to Deep Throat’s murder, effected by the Crewcut Man immediately after the trade, and this is a connection that in the eyes of many puts him solidly in the “bad guy” camp. But Davis sees it another way.

“I think of my character as the hero,” he said. “The only way to play a villain is to think that you’re right, that you’re saving the world. It’s the other people who are messing up. It’s the Mulders who are really going to make a total mess of this thing, and I’ve got to fix it. So from my point of view, I believe that I’m doing what’s necessary, what’s best for the world.”

Second season cranked up the tension between the Smoking Man and both FBI chief Skinner (played by Mitch Pileggi) and Mulder, who finally refers to him directly in “One Breath” by calling him “Cancer Man.” “I really enjoy working with Mitch,” Davis said. “He’s great. He’s very open, very

Davis files away an alien fetus stolen by Scully in a Pentagon storeroom in “The Erlenmeyer Flask,” a first season cap that echoed the pilot.



available, easy to get along with. It was fun finding the conflicts between us.”

Davis also had some brief scenes with Nicholas Lea, who played Alex Krycek, Mulder’s temporary partner while the X-Files were shut down and Mulder and Scully were separated. The Smoking Man and Krycek first came together at the end of “Sleepless,” when Krycek reported in to the Smoking Man, and then in “Ascension,” where they met covertly in a parking garage to discuss Mulder’s fate, a scene that was added after the rest of the episode had been shot. “I guess they thought they needed some clarity about this, so they added it,” commented Davis.

One of second season’s most gripping confrontations came in “One Breath,” when a desperate Mulder breaks into the Smoking Man’s apartment and puts a gun to his head. “That script went through two or three stages,” Davis recalled. “There was an earlier one that was in some ways more interesting, or at least more textured. Mulder would knock the cigarette away and say, ‘Those things are slow suicide,’ and my line was ‘That’s the point.’ I know why they changed the scene, because it really wasn’t right for the intensity with which David [Duchovny] would be coming into the scene. He wasn’t ready to have a chat with me about who I am. So I think they did the right thing.”

After that episode, the Smoking Man took a breather, although in episodes like “Red Museum,” “Fresh Bones,” “Colony” and “End Game,” the storylines provided plenty of evidence that the government conspiracists were still hard at work. Davis did not know when the Smoking Man would come back [he reappeared in “F. Emasculata” and the season finale, “Anasazi”] but considered his return more than likely. Meanwhile, he continued to ponder the origins of the Smoking Man. The best theory, he said, came “from one of my students. She said that I’m actually an alien and I live on carbon monoxide.” Now there’s an idea: with all the noxious gases spewing from the exhaust pipes of Washington, D.C. Metrobuses, the Smoking Man could always have a free lunch. □

she will always put things to the test of science. That’s her nature. And in fact we really set about re-establishing that in ‘Colony’ and ‘End Game.’ Science saves the day.”

Howard Gordon added that maintaining Scully’s skepticism and keeping it believable was one of his greatest challenges in writing for the show. “Scully’s been presented now with enough extraordinary evidence certainly to make her wonder if there is something out there, and if that something is more than science can prove. At some level it’s a conceit that the audience is willing to live with, but in writing, you have to give her a healthy and well-taken skepticism, a well-argued alternative to what’s apparently happening.”

Rob Bowman, who directed “End Game,” had found the script “unproducible” in its earlier stages, and asked for changes. “They squeezed it down to the essentials, but it is still one hell of an episode,” he said. “This is very intense, walking the tightrope, with Mulder at the edge of his patience and the edge of his frustrations, in search of something very important to him, coming across absolutely insurmountable odds. And above it all, he will never give up, even if it costs him his own life.”

One jettisoned scene was to take place in “End Game”’s second act. In this scenario, instead of drowning in the river, Samantha accompanied Mulder to the abortion clinic. It would turn out that she was really the Pilot, and the script called for Mulder and the Pilot to grapple in the car, with the scene ending in a crash and an explosion. “The demands of a television schedule force you to discipline your writing,” said Frank Spotnitz. “You have to think about what you can do, given the number of days you have. This was a huge, complicated special effect, and what we discovered at the end of all this ordeal is that we were better off without it. It would have been one too many morphs for the Pilot, one two many beats on whether Samantha is alive or dead. It was actually much cleaner and more efficient the way we ended up shooting it.”

The physical requirements of the two-parter, with its rapid pace and numerous set-ups, its large cast, the many mechanical and visual effects, made for a truly demanding shoot. Many of the scenes were filmed

X-FILES

THE LONE GUNMEN

Actors Bruce Harwood, Tom Braidwood and Dean Haglund on playing Mulder's paranoid brain trust.

By Paula Vitaris

Good things come in threes: the Three Musketeers, the Three Stooges, the Three Amigos, and of course, STAR TREK's Kirk, Spock and McCoy. The X-FILES is not without its own triumvirate: Byers, Langly and Frohike, who believe everything is a conspiracy, and make it their mission to say so in "The Lone Gunman," their monthly contribution to the conspiracy literature.

Created by writers Glen Morgan and James Wong, the three "Lone Gunmen," who debuted in first season's "E.B.E.," are plugged by computer into a netherworld of secrets, spies and government coverups. As such, they are a source of information and assistance for Mulder and Scully. But their paranoia is played with a light touch, and they provide a welcome breath of comic relief to the show's melancholy spirit.

The combination of distrust and droll humor instantly captivated THE X-FILES' audience, which pleaded for more Lone Gunmen, and Byers, Langly and Frohike returned several times in the second season, including the episodes "Blood," "One Breath" and "Fearful Symmetry." No one has been more stunned by their popularity than actors Bruce Harwood (Byers), Dean Haglund (Langly) and Tom Braidwood (Frohike).

"They were sort of one-day roles," said Harwood, who, like his two colleagues, assumed the Lone Gunmen would have their one scene in "E.B.E." and that would be that. Reflecting on why they have caught on, he said that THE X-FILES plays "on paranoia, on the fear of what's in the water, or why can't I remember last night, or where did this funny mark on my arm come from, and fear of dark places and things like that. And the Lone Gunmen are living on



Scully's run-in with Lone Gunman Byers (Bruce Harwood) in "E.B.E.," who demonstrates how the government tracks you by ripping her \$20 bill in half.

that edge all the time. Everything is dangerous. You have to be afraid of everything. They are a pure expression of what the show is about." Braidwood sees the Gunmen as "technology renegades" and Haglund feels that audience identifies with the Lone Gunmen because "deep in our heart we all want to be rebels."

A native of British Columbia, the bearded Harwood has appeared in such locally-produced TV fare as 21 JUMP STREET, MACGYVER and WISEGUY, and had a small role as a computer technician in the feature THE FLY PART II. He thinks of the professorial Byers as a "sort of low-key, high wired kind of guy." For his first appearance in "E.B.E.," he said, "That's how I tried to do my character. I stuck my hands in my pockets and my shoulders went rigid and that's how I played him for the whole scene." Now that he has had some time to get acquainted with Byers, Harwood imagines him to be "a university professor, and in his spare time on the weekends and the evenings, he goes down to this little office which moves once a month. They have to keep moving, because they haven't got

enough money and because they're worried about being bugged."

Harwood recalls the second-season episode "Blood," where the Lone Gunmen gave Mulder information about chemical spraying and irradiated flies, as a particularly enjoyable one. "I remember enjoying looking at the flies and the spraying of DDT. I enjoyed that scene quite a bit—I felt a bit more relaxed that time."

On the other end of the scale from the serious Byers is Haglund's long-haired Langly, who may be just as paranoid but otherwise much more relaxed in his attire and in his humor. Not surprisingly, in real life Haglund is a well-known figure in the Vancouver comedy scene,

where he is a member of the city's improvisational TheatreSports team, and often appears at local comedy clubs, both as emcee and stand-up comedian.

When Haglund arrived to audition for Langly, he found more than 30 people waiting to read for the part. "Everybody was dressed every which way," he said. "Some had camouflage, fatigues—they were all interpreting the character in various ways. From my university days I know a bunch of computer guys who are Ph.D. types in the upper end of computer theory research, and I based my character on them." Haglund said his computer friends "all know really good rock bands—they're certainly not the pocket protector types. So I went more in that direction instead of what the others were doing in that audition. A lot of these guys who were deep into computer culture have more of that ideal than just the techno-end of it." Haglund noted with amusement that Langly's trademark glasses change with each episode. "If you look closely, they're a different pair each and every time. The prop guy keeps pulling a different pair out of the bag. He's got a bag of all these

glasses and we can never remember which one we used on the show before."

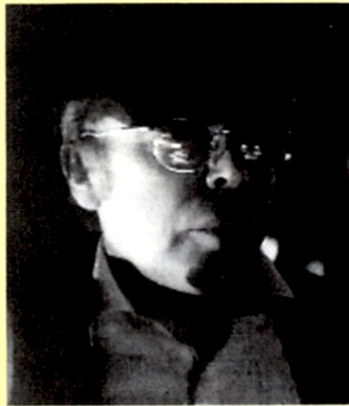
If Byers is the academic, and Langly the rock n' roller of the Lone Gunmen, then Tom Braidwood's Frohike is the Dirty Old Man. Scully's most passionate admirer, the socially-challenged Frohike waxes eloquent with the kind of praise guaranteed to offend: "She's hot!" Casting the role apparently was a challenge, even for a character with just one scene and a couple of lines of dialogue, and the last person who expected to find himself chosen for it was Braidwood, whose real job on THE X-FILES is behind the camera as a first assistant director. With a bachelors degree in theater and a masters in film from the University of British Columbia, Braidwood started out in theater, both acting and behind the scenes, eventually moving into the production side of film and television. He found that he preferred the fast pace of television work, and he has worked on a number of Canadian shows, including THE ODYSSEY and DANGER BAY. He also worked on 21 JUMP STREET, where he be-

came friends with Morgan and Wong during their two-year tenure on that program.

Braidwood joined the staff of THE X-FILES when producer J.P. Finn called and asked him to come on board. He had no thoughts of applying his acting skills on the show, however, until the fateful day when the producers were auditioning for Frohike. The director of "E.B.E.," industry veteran William Graham (he had directed Elvis Presley in his last feature film, CHANGE OF HABIT), had known Braidwood for years. "They were busy in a casting session which I usually don't attend," Braidwood said. "They read all these people for Frohike, and Billy Graham turned around to the producer, shook his head and said, 'You know, we need somebody slimy. Somebody like Braidwood.' I was walking to the washroom as they were coming out of the casting session, and they all stopped and looked at me and said, 'Ah! Frohike!' and that was it. It was a done deal. I had no say in it whatsoever."



Bruce Harwood as Byers.



Tom Braidwood as Frohike.



Dean Haglund as Langly.

He added, "It was an easy part to get into, a fun character. I view Frohike as a guy who wanted to be in the military but was never allowed to be because he's too short. Or maybe he did something crazy, like open up an exotic bar in the Philippines, and got thrown out of the military and eventually ended up on the left side of the technology war."

Braidwood enjoys being the object of the occasional in-joke, like the time his name and that of Val Steffoff, the show's other first assistant director, served as aliases for Mulder and Scully in "E.B.E." And in "Shadows," Braidwood's name was used on a stencil. "That caught me completely off guard! No one had warned me about that one," Braidwood laughed.

As a member of THE X-FILES' production staff, Braidwood noted that "to a large extent the crew ends up becoming your family, and they're like every family. You have your laughs and you have your fights and it's quite an amazing process, actually. The people here feel it is a special show and we all enjoy working on it. Everybody works very hard at making

everything else work so that the show essentially goes. We're proud to be part of it."

Just as the Three Musketeers have their D'Artagnan, and Kirk, Spock and McCoy have Scotty, the three Lone Gunmen have their own adjunct, "The Thinker." This elusive character, who communicates solely by computer, is a genius hacker. He first appeared in "One Breath, where he identified the traces of the deadly branched DNA in Scully's bloodstream, and returned in "Anasazi." The creation of "The Thinker" is writer Glen Morgan's tribute to a fan. Captivated by the posts of Yung Jun Kim, known on the America Online computer network by the name "DuhThinker," Morgan and Wong invented "The Thinker" as their homage to Yung's astonishing knowledge of everything from aircraft to weaponry to fashion. "I feel a bit overrated, but incredibly flattered at my mention on the show," said Yung, who, true to his fictional counterpart, transmitted his elation through e-mail. □

"The Lone Gunmen are a pure expression of what the show is about. Everything is dangerous. They are living on the edge."

—Actor Bruce Harwood—

at night in the frigid January weather. Nick Marck, who directed "Colony," called it a matter of "surviving these episodes. They're long hours, they're outdoors, the rain, the cold. It's an endurance test. We needed to make the schedule because we had an air date. We had to stop filming so the editor could start editing. So not only were there budget constraints, there were time and scheduling restraints. It was a footrace, and it only gets done because everybody races as hard as they can. And it's a tribute to the crew and the cast that the show gets made every week."

According to Paul Rabwin, some of the "End Game" footage wasn't shot until the Wednesday before the Friday air-date. The editing process revealed the need for an establishing shot of X at the Kennedy Center, and Rabwin hired a cameraman in Washington, D.C. to procure the required film. The Kennedy Center was covered in snow, but the cameraman managed to shoot around it, and he even brought an X stand-in with him: D.C.'s assistant film commissioner. He filmed X's double striding around the Kennedy Center's exterior, and, after the footage was cut into that scene, it added greatly to its verisimilitude.

THE X-FILES' first season had been a time for the writers to feel out the characters, see how far the stories could go, and

Mulder and Scully check for breathing on NASA mission director Colonel Belt (Ed Lauter) in first season's "Space," the show at its worst.



X-FILES

COMPUTER GRAPHICS

Visual effects supervisor Mat Beck on the use of CGI imaging to meet the show's script challenges.

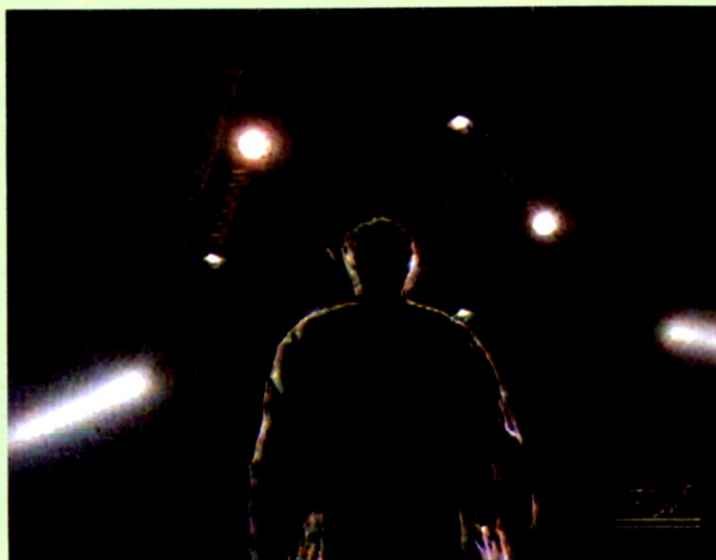
By Paula Vitaris

"Want to see some fire effects?" Mat Beck, visual effects supervisor of THE X-FILES, had been at work until 1:00 a.m. the night before adding extra flames to a sudden spurt of fire in the teaser of "Die Hand Die Verletzt," and was anxious to show off the results. In the "before" shot, as panicked high school kids flee through a nighttime forest, a gout of fire bursts straight up from the ground, looking a bit too much like what it is: a physical effect. Beck had added flames that shoot across the ground and surround the spot where the main fire column leaps up a second later. In the "after" shot

the abruptness of the fire is shocking and threatening, and not like an effect at all.

It wasn't all that simple to add some flames to those few seconds of footage, Beck explained. "First of all, the camera-man's running with the camera, and it's bouncing around both in the vertical and horizontal directions. Also, because it's a really dark frame, you can't use automatic tracking software. So there was a lot of tracking we had to do. But nobody will know that that's an effects shot, because it's just going to look like a fire in the woods."

Beck does a lot of that: spending days designing visual effects all in the service of a shot that, if he does his job right, no one will know is an effect. One example takes place in "Jersey Devil," where Mulder makes a phone call from an Atlantic City casino. In reality, actor David Duchovny made his phone call in front of a bluescreen in Vancouver, and stock footage of a casino interior was combined with the bluescreen footage to create the illusion that Mulder was there on location. Beck worked for hours just matching up perspective lines for that one scene. Beck also uses computer



Mulder and the new mysterious aircraft incorporating alien technology designed by Beck on his Macintosh PowerBook for "Deep Throat."

painting software to add effects that, once again, go unnoticed as effects, but contribute to a scene's impact. At the end of "Aubrey," the trickle of blood on Mulder's neck was painted in by Beck, as was the red hue of the river in "Our Town" from which the bones of cannibalism victims are dredged up.

The man who waxes THE X-FILES' digital magic wand worked primarily in feature films before assisting with some visual effects for the X-FILES pilot. Beck's credits include: TENDERFOOTS, MOONSTRUCK, NEVER SAY NEVER AGAIN, HERO, HOT SHOTS and TRUE LIES. On the pilot, he was called in to help put together the vortex of wind and leaves that is the show's climactic moment. It was a very difficult effect, and Beck's work so pleased series creator Chris Carter that he offered Beck the position of visual effects supervisor. Beck found himself plunged into a show where every week his skills were called upon to create something completely different from the week before. His effects run the gamut from a single, enormous UFO to millions of tiny green bugs. In one

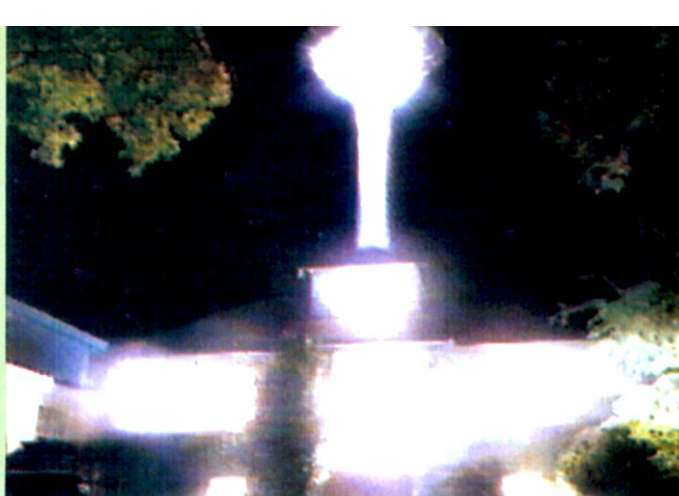
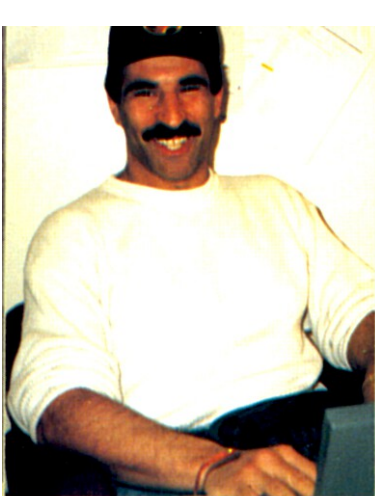
episode he may have to stretch a mutant's limbs to impossible lengths, and in another instantly decompose people into glittering piles of ash.

Beck conceives his preliminary designs on his Macintosh PowerBook—handy for meetings with X-FILES producers, where he can demonstrate his ideas on a screen—and then works with a number of post-production houses in Los Angeles and Vancouver to create the finished, broadcast-quality product. All of THE X-FILES' visual special effects are computer-generated, including UFOs. "It would be out of the question to do a model," said Beck. "We've never really built anything specially for this show. In the time frame that we work,

if we have to make something fly around, CGI [computer generated imaging] is the better route."

Although many of his visual effects are designed to go purposely unnoticed by viewers, at other times shots are obviously effects, like the spaceships in "Deep Throat," "E.B.E." and "Duane Barry," or the morphing in "Gender Bender," "Irresistible," "Colony" and "End Game." "Designing a spaceship," said Beck, "is a challenge, because everything on the show should be just below the threshold of absolutely clear perception. You can't quite see what's going on in the show. Is that a UFO, or is that a helicopter? Or is it a military vehicle based on UFO technology? What the hell is it? It's an interesting problem. You look for cues—perspective and brightness and contrast and things like that, that really tie it into the scene, but at the same time you don't want the audience to quite see it."

The same consideration is given to morphing sequences. For the demon in "Irresistible," the question was, "How do you make a demon more blurry without making it so blurry that it looks like it's not in the



Visual effects supervisor Mat Beck in his L.A. office (left). Above: The UFO which rattles the home of "Duane Barry." All of the show's visual effects are done with CGI due to its tight schedule.

scene? Or without making everything look blurry?" Beck said. "A lot of what you see is hinted at, done with a few strokes. That's more of a challenge than laying the whole thing out on a platter."

Morphing programs have become so sophisticated that one of the dangers in such sequences is that they can become too smooth. In "Gender Bender," when the alien Marty shifted from one sex to the other, the original morph was "so slick, you couldn't tell," said Beck. "We had to muck it up a little bit. It's a story point that you had a woman changing into a man. By the time we got done morphing them, we were asking, 'What was that again?' We had to make the morph less subtle. By adjusting the rate at which things change, you can call attention to the change. It's interesting that a morph can be more interesting with a slight mismatch so you will notice that."

Occasionally, Beck said, a computer-generated effect is not preferable, even when the story seems to call for one. The scene at the end of "Sleepless," when Preacher (Tony Todd) holds out a Bible that in the next shot appears to be a gun, originally was planned as a morph. "Tony was going to hold the Bible, and as he's moving toward us, we were going to morph it into a gun," Beck said. "His finger would become the trigger, and he'd be pointing the gun at us. It would have been a very cool shot, but there was one thing wrong. If we see it, it's an objective point of view, and the viewer would go, 'Well, is it real, or is it not?'"

Dealing with television-sized budgets and schedules—"everything's compressed by a factor of ten," observed Beck—requires the occasional reuse of effects, as in the fire shots for "Die Hand Die Verletzt." Another example is the UFO in "E.B.E." "We needed a spaceship pretty quick," Beck said. "Jennifer McNeill at the Post Group had done the 'Deep Throat' spaceship. I asked her to take the texture she had generated on the 'Deep Throat' spaceship, and wrap it around a larger shape, and to put the light source so as to have a sense of texture—to put a little bit of shadow across it. Then we cropped it in over the trees, and adjusted the rate of

darkness and lightness. That's another thing—you make it too bright and it's like, 'What the hell is that?' You make it too dark and you don't even see it. So we tried to rim-light the ship in the computer, and then we adjusted the brightness of it just enough so you had a sense that something really big is up there."

The glowing "Duane Barry" spaceship was a contrast to the "Deep Throat" and "E.B.E." ships. That ship, Beck said, was intensely bright, but it served the same purpose as ships that are dark in tone. "Sometimes you obscure things with darkness, sometimes you obscure them with light. Mostly we follow the philosophy of less is more. You may not even be conscious of it. The eye goes, 'Ooh, what's wrong with that?'"

Beck closely coordinates with physical effects supervisor Dave Gauthier in Vancouver. Often a shot is a combination of a physical and a visual effect, like Samantha's abduction in "Little Green Men," where Beck erased digitally the wires suspending the actress playing Samantha and matted back in the header over the window. One element that particularly pleases him in that scene is Samantha's reflection in the window. "You can actually see her meeting her own reflection in the glass which she then goes through," he said. "We had two cameras running. One was shooting from outside the window, shooting the piece of film that I was going to use for the reflection. I took the element from outside the window, flopped it around, used it as a reflection and played it lightly in the window space. Then the trickiest part of that entire shot was tracking to a beam of light that was coming into the real room. We had to chop it off where it was supposed to hit the header we matted in later."

Matched with Mark Snow's music and the sound effects, the result is both terrifying and magical. "Magic by definition is simply technology where people aren't quite sure how it works," said Beck with a smile. Whether it's magic or not, the X-FILES visual effects have what he called "that little bit of ooooooh—our 'secret sauce.'" □

“Without the scripts there wouldn't be a show. On the other hand, if it's not properly executed, it could be cheesy.”

—Producer R.W. Goodwin—

test if they could retain audience loyalty even with the darkest of events, like Deep Throat's assassination. The gambling paid off, as the show experienced no drop-off in viewership as the second season opened, and when the second season itself proved to be a period of intense experimentation, not only with the eight-episode arc, but throughout the year, its popularity jumped tremendously. THE X-FILES became television's fastest growing show, with its average rating up 44% from the year before. The Golden Globe Award for Best Drama in January, a most welcome shock to the series' writers, cast and crew, cemented the belated media recognition.

But with the arrival of mainstream attention, would THE X-FILES lose its dark edge and subversive attitude? Chris Carter was determined that it would not. "The best episodes of THE X-FILES are the ones that take the characters the farthest, both personally and professionally. If you start resting your characters, the episodes are going to take a break with them. I don't want to take a break. I want to keep the intensity high. Mulder and Scully are people who push the limits, and so they are taken to the brink. It's a concern of mine generally, but I think it's part of the nature of doing a TV series."

Certainly there is no other show on television that continually pushes so hard not only to redefine its premise (what constitutes an X-File?), but to play with tone, style and pacing. There could not be two

continued on page 75

Mulder and Dr. Daniel Trepkos (Bradley Whitford) in the volcano of "Firewalker," trying to contain a silicon-based parasite.



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 (Perrey 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 (Perrey 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 Odín, 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.



episodes within one series more distinct than the funereal "Dod Kalm" and "Humbug," the gem of deadpan humor that followed immediately after. For Carter, unpredictability is healthy. "We all have had to learn to accept that sometimes it's okay to take chances," he said. "I think that's the only thing that keeps the series fresh, if you stretch."

Carter and his writing staff also enlarged the world of THE X-FILES to include cases that were not overtly paranormal, particularly in "Irresistible," which brought to the series one of its creepiest villains ever, a prototypical "boy next door" who was also a fetishist and a murderer. Scully's realization that she could just as easily have been one of his victims (and she almost was, by hour's end) provided Carter the opportunity to have her begin to deal with the emotional after-effects of her abduction earlier in the season. "I think these things build up," he said. "We all have a certain amount of denial in our lives. We all want to get back on with our lives. We don't realize what the cumulative effect of emotional trauma is to us, and sometimes it hits us in the weirdest places. That's what I wanted this to be. I wanted this to hit Scully, to take her completely by surprise. She didn't know what she was afraid of, but she had to come to terms with her own fear. And then she's confronted by pure evil. I'm very, very happy with the episode, and even though people were saying it's really not an X-File, I think it shows that we can do episodes that don't necessarily involve the paranormal. Sometimes the scariest things are those things that we have been afraid of since we were children—the rattling of the door knob or the footfalls on the stairs."

The scene in "Irresistible" where the cookie-baking mother greets the twisted Donnie Pfaster was a warning on Carter's part. "I wanted to show that you've got to be careful in life. When I visited the FBI, I went to the Behavioral Sciences Unit, and I talked to an agent—his name is Agent Cooper, believe it or not—and I asked, 'What's the biggest effect this job has had on you?' He said, 'I always know where my family is. I always know what they're doing. I always know that the doors are locked. I always make sure my daughter has a way home from school.' He said, 'You have to be very careful in this world, because there are predators like you wouldn't believe.' I used the word 'predator'—that was for Scully."

The season finale, "Anasazi," found THE X-FILES heading in a completely new direction, with a cliffhanger adding significantly to what Carter calls the show's "mythology"—details about Mulder and Scully's personal lives, and the underlying conspiratorial elements. The mythology had already expanded greatly in the February

X-FILES

F.B.I. JUDAS

Nicholas Lea on playing Krycek, Mulder's back-stabbing partner.

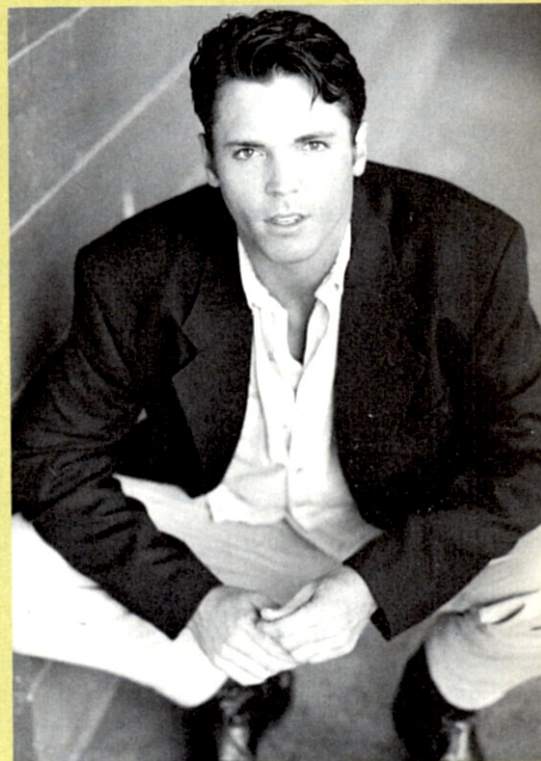
By Paula Vitaris

"Krycek, Alex Krycek." An introduction reminiscent of James Bond, but in the nebulous world of THE X-FILES, the heroes and villains are not as clear-cut. In his initial appearance as Mulder's new partner in the second season episode "Sleepless," Special Agent Alex Krycek, played by Nicholas Lea, comes off at first like the prototypical Boy Scout, but he seems terribly anxious to worm his way into Mulder's confidence; no wonder that by hour's end he is revealed to be a plant of Mulder's nemesis, the Cigarette Smoking Man.

It didn't take long for the computer network fans to find something else to call Krycek other than "Alex." "They've named me 'Ratboy,'" chuckled Lea, who was delighted to hear that other net nicknames for Krycek are "Skippy" and "The Weasel." He's happy that the audience dislikes him so, because Lea likes playing a bad guy, particularly a bad guy who in his own mind may be as patriotic as, for instance, James Bond.

"I love playing those kind of characters," Lea said. "Hopefully I'm not just a guy who's bad, but a guy who's doing something for a particular reason. I don't think anybody who does bad things really thinks they're bad. They just think they're doing what they should be doing. And it's either bad guys who are doing wrong and not knowing it, or good guys doing wrong and trying to do good. Those are interesting characters to play."

Lea's most prominent role before THE X-FILES was police officer Nicky Caruso in THE COMMISH. Before he took up acting at age 25, the Vancouver native had a variety of careers: he served in the Canadian navy, sang in a rock band and attended art school. But he had always wanted to be an actor. He quit his job at a clothing store and enrolled in acting class. Soon he began to snag small parts in Vancouver-based television shows, including an appearance on HIGHLANDER playing "a low-life alcoholic. That was a fun show for me. Usually



Lea, who plays Krycek, Mulder's new partner, was introduced in "Sleepless," paving the way for Gillian Anderson's maternity leave as Scully.

people in Hollywood tend to cast you because of the way you look. They put you into a little box. But this was great. I got to play an alcoholic. I love doing that kind of stuff, but I don't always get to, because of the way I look, I guess. Playing a real loser, that's always fun."

Eventually Lea won the recurring role of Caruso on THE COMMISH, which gave him a consistent opportunity to develop his craft. When he started out, Lea said, he was a pretty bad actor, but as roles came along he got "a little bit better and a little bit better. I guess what was a big crack for me was three years on THE COMMISH. That really gave me a lot of exposure in front of the camera, and I studied all the way through that."

Krycek was not Lea's first appearance



Before being cast as Krycek, Lea had a role in first season's "Gender Bender" (left), playing a dance club patron who sees the alien switch gender. Right: Krycek with Mulder in "Sleepless."

on THE X-FILES. He made his debut in first season's "Gender Bender," in a small role as a dance club patron who is the sole survivor of the episode's murderous gender-switching alien, and his performance stood out for its intensity. Rob Bowman, who directed "Gender Bender," was particularly impressed with Lea's acting in a scene where his character witnesses Marty, the alien, shifting from female to male. "During that last shot in the car when he sees that the girl has now become a guy, I thought Nick did a beautiful job walking the line in conveying a turning point in his life. He'll never be the same again for the rest of his life, after seeing that. And I thought he found just the right level to play that."

Bowman, who also directed "Sleepless," suggested bringing in Lea to read for the part of Krycek. He was the only Vancouver-based actor to be asked in, and the audition process was a prolonged one. Lea had to read several times, but, Bowman observed, "Nick was the best of all. He earned the role. He beat out everybody else."

Lea was thrilled. "It was really great. It told me I was doing the right thing after all."

Once he was cast, Lea began to give some thought to what kind of person Krycek was. As with many of the roles on THE X-FILES, there was no background in the scripts on which to build. "I felt right from the very beginning that Krycek was a guy who is really good at what he does," Lea said. "He is aggressive, he has a lot to prove to himself and to the people in his past. He was really just following orders, he was just trying to do his job the best he saw fit. In 'Ascension,' the last scene I had with the Cigarette Smoking Man, we were in the car together, and I was saying, 'Listen, I don't know if what I'm doing is right,' and he said, 'Just do it, because you do what we tell you to do.' Krycek is just a guy who's maybe a little over-zealous and doing what he was told to do, following orders, doing his job."

Lea could not pick out a favorite episode from the three he appeared in dur-

ing the second season's opening arc, although he felt his best performance came in "Ascension." He did single out "Duane Barry" for the fine script and the "mesmerizing" acting of guest star Steve Railsback. Although Lea's participation in "Duane Barry" was much smaller than the other two episodes, he did have one memorably humorous scene, when guest star CCH Pounder, as FBI hostage negotiator Lucy Kazdin, tells the eager-beaver Krycek to fetch coffee. Despite being the object of ridicule, Lea was as amused as the viewers. "I don't know if you notice, but later on in the scene, I'm serving coffee to everybody. It was funny," he laughed.

Another moment Lea enjoyed occurred in "Ascension." Immediately after pistol-whipping a tram operator, Lea ran his hand back over his head, making sure every hair was still in place. "That wasn't the way it was scripted," Lea said. "I was supposed to crack him over the head, and then as his body falls across the frame, they would cut instantly to the tram going up the track. But when I whacked him, they decided to hold on me. I'm glad they kept that, too. I love those kinds of things, the little movements, the little mannerisms that show you more of the person."

Lea was planning to return for more of those moments, since Krycek, who had taken a powder at the end of "Ascension," was due to show up in season finale "Anasazi." "I couldn't be happier about that," he said. "I'd do that show till the sun goes down if I had my druthers. I love all the people that are involved. I worked with David [Duchovny] the most. Sometimes I have a tendency to get a little intense in my work, high energy. David's energy, although it's intense, is low-level, and working with him is really great because he makes you just stand there and talk, like people do. I think that's always good for anybody's acting, to just stand there and talk and not do anything outrageous. Less and less is called for. That's really what it's all about for me, doing a good job and learning." □

“I want everyone who watches the show to think anything can happen. Trust no one. Nothing is sacred. No one is safe.”

—Creator Chris Carter—

two-parter, "Colony" and "End Game," with the introduction of Mulder's parents. "Anasazi" revealed that Mulder's father once played an important part in the government cover-up of alien visitations, and that he may have even participated in some kind of genocide campaign.

"I wanted to do something that was as successful as 'The Erlenmeyer Flask,'" Carter explained. "I wanted to re-investigate in some further way Scully's abduction. And I wanted to develop the government conspiracy angle past where it was."

The storyline for "Anasazi," said Carter, was a mutual effort with David Duchovny, so much so that he cannot really say who came up with what idea. It was the first time that Duchovny helped Carter to "break" the story on 3x5 cards, the process used by all X-FILES writers to plot out their episodes. Once they had mapped out "Anasazi," Carter sat down at his computer to write the script.

A frightening development in "Anasazi" is the expansion of the conspiracy beyond its domestic scope to the international level, with representatives of the former Axis powers (now all United States allies) panicked by the theft of the Department of Defense document. "I had been wanting to write about the Axis scientists since the beginning of last year," Carter said, referring

Mulder gets reacquainted with Phoebe Green (Amanda Pays), an old college flame, now an inspector for Scotland Yard in "Fire."



X-FILES

F.B.I. BOSS SKINNER

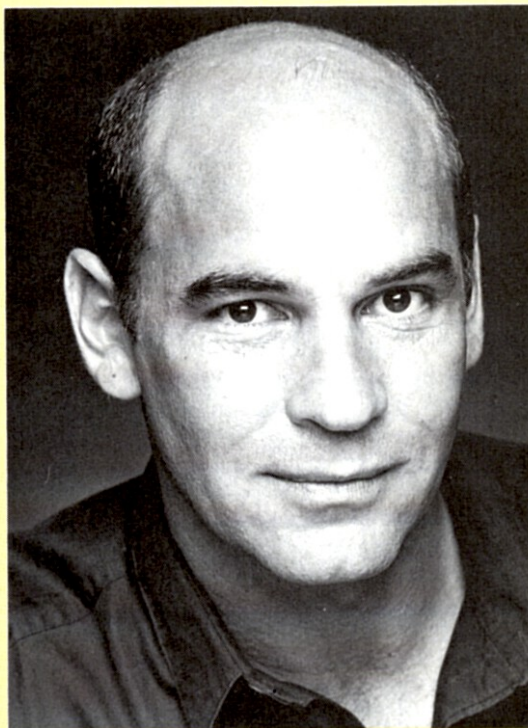
Mitch Pileggi on playing the bureau chief who resents buckling in to the Cigarette Smoking Man.

By Paula Vitaris

The new boss is just like the old boss, as the song goes—except on THE X-FILES, where Mitch Pileggi in his debut appearance as FBI Assistant Director Walter S. Skinner in the first season episode “Tooms,” stood out as something different than the usual paper-pushing administrator. More intense than the smoother and grayer Charles Cioffi, who had played Mulder and Scully’s previous supervisor, Section Chief Blevins, Pileggi’s Skinner immediately signaled that this by-the-book boss was angry over having to buckle under to the constantly hovering Cigarette Smoking Man.

The ability to project this layered quality was exactly what the X-FILES producers were looking for in an actor to play Skinner, when Cioffi’s busy schedule made him unavailable at times to play Blevins. “We needed someone to have that authoritative role against Mulder,” said James Wong, who with Glen Morgan created Skinner when they wrote “Tooms.” “We really wanted someone we could throw in there on a regular basis.” Morgan recalled the impression Pileggi made at the audition. “When all these guys came in, they all seemed to be the same. You didn’t know one from the other. Mitch came off as different, because he looked like a guy who had come up through the ranks. He had a more virile look than the usual bureaucrat. I thought that was interesting; that’s why we went with him.”

Pileggi had auditioned twice before to play FBI agents on the show, but this time he “clicked,” as he put it, both with the character and with the producers. He appreciated the opportunity to take a part noticeably more rational than many of his previous acting jobs. “Skinner can carry on a conversation without screaming, ‘I’m going to rip your head off!’” Pileggi laughed, referring back to the role he probably is best known for, the berserk homicidal ma-



Pileggi, who plays FBI assistant director Walter S. Skinner, debuted at the end of first season in “Tooms.”

niac Horace Pinker in Wes Craven’s movie SHOCKER. (His other genre film credits include RETURN OF THE LIVING DEAD PART II and the upcoming A VAMPIRE IN BROOKLYN with Eddie Murphy.)

Pileggi, an outgoing man with a frequent and hearty laugh, is quite a contrast in real life to Skinner, and he enjoyed the opportunity to portray someone so opposite to his own personality. “He was strong, he was stern, grumpy,” said Pileggi. “I describe him as being perpetually constipated. He was somebody who wasn’t killing people every ten seconds, unlike a lot of characters I’ve played in the past, killers or maniacs. This was a good departure for me, somebody who’s tough but normal.”

When Morgan and Wong wrote “Tooms,” they had no concrete plans on how Skinner would be developed, but in

second season they decided to capitalize on the depth Pileggi injected into the character. In the second season premiere, “Little Green Men,” Skinner’s resentment towards the Cigarette Smoking Man finally erupted. When Mulder revealed that the Smoking Man had authorized an illegal wiretap, Skinner kicked the Smoking Man out of the office. Morgan said he and Wong had thought it would be great if somebody told off the Cigarette Smoking Man, and that Skinner was the guy to do it.

“I was expecting it,” said Pileggi, adding, “I never wanted to think of Skinner as being one of the bad guys. Mulder and Scully have so many things they’re working against anyway, other factions within the FBI that are trying to put them down. There was one episode [“The Host”] where X tells them they have a friend in the FBI. I guess he was implying that it was him, but in my eyes it’s Skinner who’s really the one who’s the friend.” Pileggi was delighted that Skinner took it upon himself to really show his colors and reopen the X-Files in “Ascension.” “I was happy. When I saw that, I went, ‘Yeah!’”

Pileggi’s favorite episode so far is “One Breath,” another Morgan and Wong script, which gave former Marine Skinner a long scene telling Mulder about a significant event in his past: his one brush with the paranormal during a tour of duty in Vietnam. “I called Glen and Jim up at Fox and thanked them for writing it because I thought it was a lovely scene,” Pileggi said. “It actually changed a number of times. When I first got it, it was a lot longer than what it ended up being. It just got better and better as they rewrote it. I just loved it. It really was a chance for Skinner to open up and show a side of himself to Mulder that hadn’t been revealed yet, and really let him know he was on his side.”

After “One Breath,” Skinner disappeared for several months, but when he returned in the two-parter “Colony” and



Prior to the X-FILES, Pileggi was best known to horror fans for his role as serial killer Horace Pinker in Wes Craven's *SHOCKER* (1989), in which his electrocution boosted his killing power.

“The possibilities are endless. You can go as far as the imagination will take you. That’s why it’s such a good show”

—Mitch Pileggi, Actor—

“End Game,” he took his support for Mulder and Scully to a new level, violently assaulting Mulder’s reluctant source, X, in an attempt to force X to reveal vital information that might save Mulder’s life. Pileggi enjoyed working with Steven Williams, the actor who portrays X, and he loved the idea of Skinner making a definitive stand. “I was really appreciative of the direction that they were taking. It’s always been in my mind that Skinner’s a supporter of what Mulder and Scully are doing, it’s just that they never listen to what he says when he gives them direction. They just go about their own business their own way, that’s why he gets hurt. He gets put in a bad position as a result of their activities. But when it comes down to the nitty gritty, which was demonstrated in ‘End Game,’ he’s there for them. Obviously he went pretty far and put himself in a lot of jeopardy by doing what he did.”

Among Pileggi’s biggest fans are his mother and siblings, who pointed out to him that his portrayal of Skinner reminded them greatly of his late father, an administrator on Department of Defense contracts who had raised the family overseas in such farflung places as Germany, Turkey, Iran and Saudi Arabia. “My family—my brothers, sisters and my mom—watched the

Pileggi as Skinner in “Ascension,” reopening the X-Files and putting Mulder and Scully back on the case in defiance of the Cigarette Man.



show, and they said, ‘My god, that’s Dad.’ I’ve unintentionally, I think, based a lot of the character on my father. He was an operations manager and had a lot of people accountable to him. He was very tough on his employees, but he also cared about them a lot too. And I think that has kind of seeped into Skinner. But my mom cries when she sees Skinner because he reminds her of my dad. He wore glasses, he was bald, he always wore a suit.” When Pileggi watches himself during an X-FILES episode, he said he now sees his father too.

Real FBI agents constitute another group of admirers, as Pileggi found out one day when he was standing in the customs line at the Vancouver Airport. “I had my baseball cap on and looked totally different from the way Skinner dresses,” he recounted. “Some guy in a suit came walking up to me. He said, ‘You play Skinner on THE X-FILES, right?’ And I said, ‘Yes.’ He said, ‘I’m an FBI agent.’ And he was. They’ve got an office here at the airport, I guess to track illegals or criminals crossing the border coming through the airport. So he took me back into his office and he showed me the whole set-up. He was very excited. He said they were making a training film, and all the FBI agents wanted to get coffee cups with X-FILES on it. He said that a lot of agents in the FBI just love the show—I hope it’s true.”

What is definitely true is that Skinner’s fans are not just at home or in the FBI, but also in the writers’ offices. “I like it that he’s become a popular character,” said Chris Carter, “because I like him very much, and I like to write for him.” Carter’s plans are to bring Skinner back for multiple episodes, and to continue giving him significant development.

That’s good news for Mulder and Scully, who need that “friend in the FBI,” and for Pileggi, who is keen to continue exploring Skinner’s hidden facets. “The possibilities are endless. You can go as far as the imagination will take you. That’s why I think it’s such a good show. I’m really excited to be a part of it.” □

to the secret employment by the U.S. government of Nazi scientists after World War II. “I’m taking what is in the current UFO literature about Roswell and MJ-12—these are all things I didn’t make up—and letting the X-FILES explain it further.” Bill Mulder’s cryptic allusion to “the merchandise” originated with something Duchovny had read in Holocaust literature. “The Nazis had to use the public rails in order to carry people to the death camps,” Carter said, “so they called the people ‘merchandise’ in order to not give themselves away. That’s where that came from.”

Carter tied in the World War II references to another idea that he had “somewhere in the back of his head.” He had become curious, after some reading and visits to museums, about the Anasazi, a Native American tribe that mysteriously died out 600 years ago. “I thought, wasn’t that intriguing how people vanished without a trace? This immediately piqued my interest,” he said. He proceeded to bring in yet another piece of Native American history he had filed away for future use, the story of the World War II Navajo code-talkers, which he found “amazing. The Navajo language is so unique and unlike any other language they were able to employ it in the war effort. In fact, it possibly helped win the war, and I thought it would be interesting if the government had used that language in an event past World War II to encrypt other files.”

Carter would not give details about what to expect next season, but did say that although Mulder’s father was murdered in “Anasazi,” the audience can anticipate learning more about his work and his relationship with Mulder, and more about what happened to Scully during her abduction at the beginning of season two.

One second season participant will not be with THE X-FILES when third season begins. Writer Sara Charno decided to leave the show and take a position as story editor with CHICAGO HOPE, also quartered on the 20th Century-Fox Studios lot. Howard Gordon, Frank Spotnitz and Darin Morgan all remain on the writing staff, and Carter is looking for additional writers. He has never been able to make up for the exit of Glen Morgan and James Wong, he admitted. “My

continued on page 86

X-FILES

MUSIC OF THE NIGHT

Mark Snow, composer and performer of all the show's music, on being its one-man garage band.

By Paula Vitaris

As the composer and performer of all the music on THE X-FILES, Mark Snow is the show's one-man garage band. Working out of a small studio converted from a garage located directly behind his house, Snow composes on a Synclavier in which he has stored a library of sampled sounds he draws upon to add just the right color or rhythm to each cue. Besides the Synclavier, the studio is filled with a mixing board, a television monitor, a Macintosh computer and computer monitor, as well as a couch and a director's chair suitable for various X-FILES producers and visitors anxious to hear each new score.

On this day Paul Rabwin, the producer in charge of post production, and writer/producer James Wong have arrived for the music check of the second season's 14th episode, "Die Hand Die Verletzt." Snow pushes buttons and demonic music, appropriate for a story featuring one of Satan's helpers in the guise of a high school teacher, rumbles ominously from the speakers. "OMEN stuff," Snow joked. All the scenes with music are run by Rabwin and Wong, and every few minutes they comment, either complimenting Snow or requesting a change. Wong asked for the music in the teaser to start a few seconds further on, after a character has stood up, rather than before, and wanted some music cut from an interrogation scene. Snow and Wong also discussed the precise volume of the music in several scenes, and conferred with Rabwin on how it will blend in with the sound effects that will be dubbed in later.



Snow (inset) works out of a small studio converted from a garage directly behind his house in L.A. Snow singled out "Shapes," the first season werewolf episode (above), as a favorite for its use of Native American themes.

Snow originally planned to become a classical oboist, with ambitions to join a major American symphony orchestra. He also plays drums (his father was a percussionist). He trained at Julliard, but classical music was not his only interest, and along with his Julliard roommate, composer Michael Kamen, he formed a group called The New York Rock and Roll Ensemble. After several years touring and recording, the group broke up and Snow decided to enter the field of film and television scoring,

which he felt would be an excellent outlet for his eclectic taste in music. He moved his family to Los Angeles, landed a scoring assignment for Aaron Spelling, and since then has been working steadily. His long list of credits includes scores for the made for television movies IN THE LINE OF DUTY, OLDEST LIVING CONFEDERATE WIDOW TELLS ALL, and TEXAS JUSTICE, and the recent feature film BORN TO BE WILD.

Snow has composed the music for all episodes of THE X-FILES, including the pilot. He came to Chris Carter's attention through co-executive Bob Goodwin, who he had worked with in the past, and who was also a family friend. "I had done a lot of work shopping around," Carter said of his search for just the right composer. "I found Mark and liked his stuff a lot and liked Mark a lot too. We've since become good friends and he's done a fantastic job for us."

Snow said that Carter was in search of a particular sound. "He is not into melodic music; he's into textural music, sustained stuff, and he never wanted music to be obvious or melodramatic or over the top. Another big point is that he likes tons of music. And it works. In this show, when it's just

this thin, sustained stuff a lot of the time, it creates a mood that seems to be really effective." Each X-FILES episode has about 30 to 35 minutes of music, more than most other hour-long shows, which usually contain 10 to 15 minutes.

Perhaps nothing is more representative of the show's atmosphere than the title theme, a neutral yet hauntingly eerie tune whistled over a pulsing arpeggio and sustained deep chords. "It seems so crazy until you hear it and see it up against the main ti-



Snow has composed the score for every episode since the pilot. Above: Gas Station attendant Angelo Garza (production assistant Angelo Vacco) locked in containment hell in "F. Emasculata."

bles," Snow commented. "Once it starts, it really doesn't do that much. First of all, we only have 45 seconds. Most main titles are about a minute and ten, sometimes a minute and fifteen. One of the things that Chris didn't want was to tell a story with the main title music. He wanted it to have a certain kind of flatness. It instantly sets up a sound and it stays there. It doesn't develop, like more traditional things do."

Snow had written several versions of the title theme before hitting on just the right interpretation of what Carter had in mind. Carter had sent him batches of CDs, everything from rock and roll to minimalist composers such as John Adams and Philip Glass. Snow would write a theme, play it for Carter, who would say, "That's great, but..." and send over some more CDs. After about five or six tries, Snow said he decided it was time to start afresh. He went off to try something "completely off the wall. And the first time I did it, that's what happened. I came up with this thing that was so different from anything he could have thought of and it worked out. Trying to be objective, I think it's wonderfully imaginative in that sound, that combination of the whistling and the percussion and sustained stuff."

Once THE X-FILES was picked up for series production, spotting sessions (where decisions are made on where to place music and what its tone should be) took place under Carter's watchful eye during long meetings concerning all aspects of the sound. Snow told Rabwin that he and Jeff Charbonneau, the music editor, both felt they could do the spotting themselves, since they felt they understood Carter's preferences, and the end result would be to free up time for everyone. "So," Rabwin recalled, "we tried an experiment. I

had them spot the show ahead of time. When the next session was over, we pulled out this computerized sheet that was exactly what Chris had just discussed, and we proved Jeff and Mark knew where the music goes in this show."

Now Charbonneau spots the show himself and sends his notes to Snow. Snow usually gets a preview tape that allows him to start thinking about what he wants to do, and when the online tape with the edited episode arrives, Snow plugs it all into his Synclavier and composes. "I started out as a musician and a composer and knew nothing about any of this stuff," Snow said, gesturing towards his array of equipment. "I know as much as I have to know. I'm not a technically-oriented person. But this is probably the best thing at doing what it does that's available. What happens is Synclavier locks up to the picture with a time code and I look at it. Then I just put each part in one by one and play it back and see if it works. When it's all set, I save it and it's all ready to show the producers."

"Of all the creative contributors on the

Snow, whose normal schedule is five to six days per episode, cited "Ice" (below) as a favorite, Mulder's Arctic paranoia runs rampant.



“Chris Carter is not into melodic music. He’s into sustained stuff, textural music, never over the top or too melodramatic.”

—Composer Mark Snow—

X-FILES, Mark Snow's work is possibly compromised the least," said Rabwin. "His score pretty much goes on the air as we hear it. We occasionally make a change or two. Mark has a perfect understanding of where to go and how it should sound. Writers change their scripts and have rewrites, actors do multiple takes and get edited around, everyone gets their work checked. But Mark basically works unsupervised until the moment when he plays it back for us. And I'd say probably 99 percent of the time there are no changes."

Although the normal composing schedule is five to six days, occasionally Snow has had to make a quick turnaround and deliver a score in two or three days. Familiarity with the producers' likes and dislikes permits Snow to experiment and still deliver a score that stays true to the show's basic tone and style. "The wonderful thing about a series for the music is you know the sound," said Snow. "Knowing the basic sound frees you to try all kinds of stuff. On a movie, or a one-shot deal, you have to start from scratch, you have to come up with a sound. You have to come up with a whole idea and then develop that. On THE X-FILES, you can really try all kinds of crazy things. This show is fantastic for music, because there's so much you can do."

Snow also enjoys working with Rabwin on finding just the right mix of music and sound effect. "Sometimes there are combinations of music and sound where you don't know where one starts and the other leaves off. The music is not just limited to 'music music,' it's sound stuff. You'll hear in 'Die Hand Die Verletzt' a couple of sections where it's just different sounds that are really not musical. There are a lot of voices and all kinds of sample things that I have, stuff that on paper wouldn't seem to make sense. I have a lot of African rhythm that's been recorded out in the field. And to lay that in in certain sections, you think, 'How can that possibly work?' but it does."

Occasionally Snow's talents are called upon to sell a scene that in the editing room just won't come together. Since he is not in

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 a 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 tetradoxine. 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 Strategy?"

—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).



X-FILES

ROB BOWMAN

The director-turned-producer on serving as a model for the show's distinctive visual style.

By Paula Vitaris

Starting with his first X-FILES assignment, first season's "Gender Bender," director Rob Bowman immediately put his stamp on the presentation of the show's scripts, ranging from the melancholy contemplation of "Dod Kalm" to the action-packed excitement of "F. Emasculata."

Bowman's name is familiar not only with X-FILES fans, but with genre fans in general. His list of credits includes many of the science fiction and fantasy television programs of recent years. He has directed episodes of STAR TREK: THE NEXT GENERATION, WEREWOLF, ALIEN NATION, DARK SHADOWS, QUANTUM LEAP, BRISCO COUNTY, JR., M.A.N.T.I.S. and VR5. His resume also lists many action-adventure and cop shows, such as 21 JUMP STREET, STINGRAY, MACGYVER, BOOKER, MANCUSO F.B.I., and MIDNIGHT CALLER.

X-FILES co-executive producer R.W. Goodwin, who had known Bowman from MANCUSO F.B.I., brought him in to direct "Gender Bender." His work so impressed series creator Chris Carter that Carter asked him back to direct many episodes during the second season, eventually signing him on as a producer right after he completed work on "Aubrey."

"Rob is, first of all, a very visual director, a person who knows how to tell a story with a camera," said Carter. "He moves the crew. When you find someone like that, who's a match, you try to adopt him. I think he functions admirably as a producer, and I like him very much as a person as well. He's like the Energizer Bunny."

Frank Spotnitz, new to THE X-FILES writing staff this past season, was delighted that Bowman directed both of his episodes, "End Game" and "Our Town." "Rob is fan-



A rapidly aging Scully and Mulder in Bowman's "Dod Kalm." Inset: Bowman (l) and David Duchovny at the Golden Globes.

tastic to work with, because he's very smart, very driven, tireless, does a faultless job of making the scene as beautiful and as complimentary to the story as possible," said Spotnitz. "When he moves the camera, it's helping to tell the story, it's not just a gratuitous camera movement. Where he places the camera says something that helps you understand what's going on in the scene. In 'Our Town' we talked beforehand about what we wanted it to be, and how we wanted the pacing. He had done 'F. Emasculata' just before this, which was about as fast an X-FILES as there has ever been. It moved very, very fast, and we just said, 'Wait, we're going to stop and make this brooding.' If you look at the colors in the show, Rob crushed the brightness in all the day exterior scenes so it's very dark. You would think that on a television schedule you don't have time to compose and think thoroughly about all these issues, but Rob really does. I just can't imagine anybody having done a better job with it than he did."

Bowman feels that as a director and producer on THE X-FILES, he has a unique opportunity to stretch creatively. "That's

exactly what the show does, it stretches me on every level because Chris expects me to do beyond what I can do," Bowman said. When he was hired on as a producer, Carter told him to, "be my eyes on the set, bring your talents to the show and influence the other directors."

"The downfall of that is I'm so busy directing my own episodes I don't have enough time to do that, so the other directors watch my episodes to get a feel for what we're trying to do," said Bowman.

The intense schedule leaves Bowman little time for anything but THE X-FILES.



When he's not directing, he's usually seeing his episode through post-production or prepping his next assignment. "Every day out you have to work harder. Luckily I'm not married, so I really have no social life to forgo—it's just gone. And all the energies are basically focused into making better shows every time out. They approach each episode not so much with a series anthology in mind, but 'let's just do something completely different.' I don't think that any of my episodes reflect upon another at all. 'Gender Bender' is one style, 'Aubrey' is a different style, 'Sleepless' is its own, 'End Game' is its own, 'Fresh Bones' is its own. They're all so different, plus just on a practical level, you're not on the same sets like you are every day on STAR TREK. That's not a put down of STAR TREK, it's just that STAR TREK had a repetition to it that this show does not."

It's that different-each-week quality that Bowman so appreciates. "So much of television is repetitious," he observed. "THE X-FILES really tries to be a movie every week. And even though the work is exhausting, it is always fresh, because it's a new experience every time." □

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.

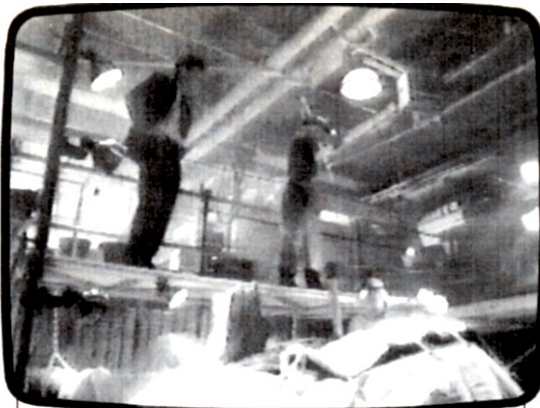


Scully and Mulder come to the aid of Captain Barclay (David Cobitt) in "Dod Kalm," dying of premature aging on an abandoned ship.

"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.



X-FILES

X, THE UNKNOWN

Steven Williams on playing X, the mysterious operative at the center of the show's conspiracy.

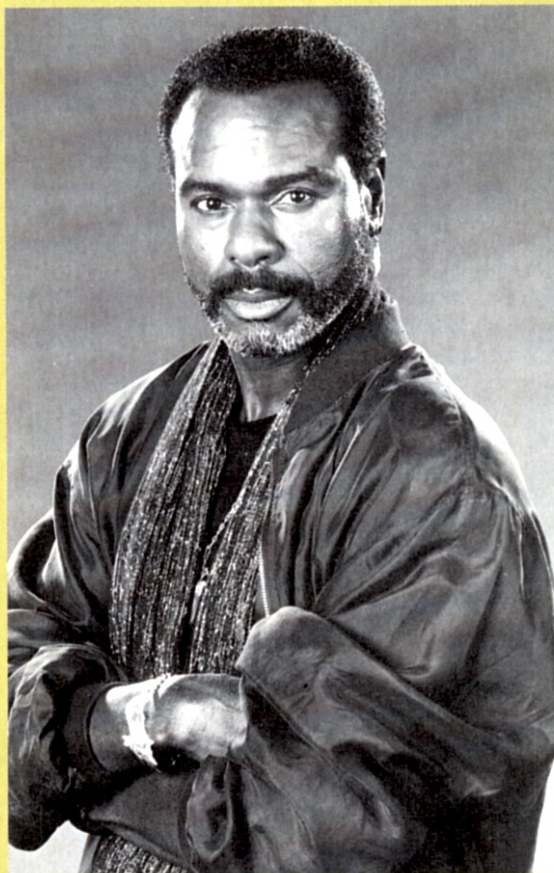
By Paula Vitaris

X, in mathematics, stands for an unknown quantity, and that description certainly applies to the X-FILES character known by that very letter. A help and a hindrance to Mulder, X is a mysterious operative entangled in the show's overriding conspiracy. His allegiances are unknown. Actor Steven Williams, who plays X, brings a fearful, nervous intensity to the role, making you feel that, at the slightest provocation, he will shoot you.

Williams is as baffled as anyone else as to who X really is. "I know very little about him," he confessed. "X is an enigma. I only know that Deep Throat was his friend and mentor, just as he was Mulder's friend and mentor. And X is obligated to Deep Throat, like he owed Deep Throat a favor."

Deep Throat, fans will recall, was assassinated at the end of first season, but X is not a replacement for that popular character, Chris Carter has stated. X is an entirely different type of person: less fatherly, more angry. In fact, Carter had first planned to make X even more of a contrast by casting a woman in the role. When it quickly became obvious the actress was not right for the part, he had to make a decision: phase her out or immediately recast? He recast. "We wanted someone who had a much different persona than Deep Throat," said Carter. "And when you choose to go with a strong, very powerful actor [like Williams], you get quite a different feel."

Williams has his share of genre credits, including the films TWILIGHT ZONE: THE MOVIE, HOUSE, BUCKAROO BANZAI, and JASON GOES TO HELL: THE FINAL FRIDAY, and the television shows THE EQUALIZER and THE 100 LIVES OF BLACK JACK SAVAGE, but he is most well known as Capt. Adam Fuller from Fox Network's 21 JUMP STREET. He entered the acting profession in his home town of Chicago, after several



Williams, who plays X while being in the dark like the rest of us. "I know very little about him," he confessed.

years working as a model. The modeling led him to roles in the active Chicago theater scene, and from there he moved into television and feature films shot in the city. A role in THE BLUES BROTHERS sent him to Los Angeles, which eventually became his permanent home.

Williams' first X-FILES appearance came in "The Host," when X contacted a mystified Mulder by phone to tell him he "has a friend in the FBI" and that the X-Files had to be re-opened. His next episode, "Sleepless," revealed X's face for the first time, and it was the face of fear. Whatever X's knowledge is, it makes him very, very afraid, and resentful of the need

to step into the open.

"People like the Cigarette Smoking Man, they've gone to ice," said Williams. "They have no fear of dying, they don't care. X still has a reason to live, but I don't know what that reason is. Every time he exposes himself, he's in danger of being assassinated. He's waiting for a shot to ring out from anywhere at any minute. He thinks, 'Let's get this over with, and get back into the shadows. I won't expose myself for any longer than I have to.'"

When X contacted Mulder in "Sleepless," Williams said, "He was leading Mulder towards something. He wants Mulder to find out all these things that are in the X-Files, but in a certain way. Nobody will tell Mulder right up front, 'Yes, there are aliens, yes, we do have spaceships hidden in the desert.' He needs to go through the right channels, otherwise he's going to expose himself. So that's the idea that I got when I started hitting that episode. We have to leak these things slowly."

Although Williams enjoyed his scene in "Sleepless," it was a passive one for him, with X serving mainly as a rather hostile source of information, while intensifying the conspiracy angle with his frightened warnings to Mulder. In "One Breath" he finally took an active role, ruthlessly murdering a member of

the opposition in front of a horrified Mulder, and returning later on to give Mulder the possibility of exacting revenge on the men who had kidnapped Scully. The episode's writers, Glen Morgan and James Wong, who had known Williams from 21 JUMP STREET days, wrote the garage murder scene to give him the chance to show off his acting chops, and to once again signal that the cold-blooded X was not just another Deep Throat.

Williams appreciated the opportunity to show another side of X. "That was a very intense episode for me. X went all the way from a scared, frantic, sweaty character with a gun in Mulder's face to this icy



Williams, possessed by Jason and committing mayhem in *FRIDAY THE 13TH: PART IX* (1992). Right: As X in "Soft Light," using Mulder to find and assassinate a scientist tied to the coverup.

killer when he pops this guy in the head. It was a nice little range for me as an actor to work through. As for X, it was the same thing: again, it showed his fear, it showed, 'You're going to get me killed here, pal, you're going about this the wrong way.' That's the whole thing X was playing. Then he moved to 'I will take out any and everybody who's not falling in line.' In that same episode, I told Mulder, 'Go wait for these guys.' Now that was interesting because it indicated that X was a manipulator, an evil son of a bitch. He was setting Mulder up to kill these guys. I was thinking in terms of what I was telling Mulder. 'You're not quite hard, pal. You're too soft. You're going to have to learn to kill or be killed.' I think that was the lesson that X was trying to teach Mulder."

"Fresh Bones" was the type of episode that Williams finds frustrating. X shows up, cautions Mulder, who never listens anyway, and then disappears. "It goes nowhere," Williams explained. "They could have done without that scene, because what's going to happen, is going to happen anyway. My showing up changed nothing."

"End Game" was much more satisfying for Williams. X had the obligatory information-plus-warning scene, but then reappeared to find himself in a knock-down, drag-out fight with Skinner, who was determined to force X to cough up the information Scully needed to track down Mulder. "Mitch Pileggi and I talked about this. Do X and Skinner know each other? Why would we have this confrontation? All of these questions went unanswered, because we don't know. What the writers will do is confuse you as an actor. You just play it according to the stage directions, and you play it in a very ambiguous manner. You want to confuse the audience as much as you are confused. I don't think the audience knew whether X would have killed Skinner. I don't know whether they knew whether Skinner would have killed X."

Williams took a particular pleasure in the fight scene, because he helped choreograph it, with moves—including head butts

—he had learned from friends involved in martial arts. "I figured, what would I do if a guy had me in a collar like that, and my hands were pinned? We tried to figure out some nice, fancy hand moves. I said they were too convoluted. So, bam, hit him in the head with your head. And then I thought, wouldn't it be cute if Skinner then paid him back in kind, so bam! He hit X in the head. It was fun for me as an actor to put the whole thing together."

X's final appearance in the second season came in "Soft Light," where he stepped to the forefront and acted outside of Mulder's presence. He didn't do anything to endear himself to the audience, though, since he shot a scientist connected to the conspiracy, and kidnapped another.

"There were two things that stood out for me when I read the script," Williams said. "The first thing, X has lost his mind! He's gone crazy. He was very deceptive. There was an aura of evil, of lying and conning. X is supposed to be Mulder's friend, Mulder's confidante. But all of a sudden he's using Mulder to find this other guy, which I thought was very, very tricky and sort of strange for X." Even so, Williams liked the change in character, especially enjoying his last scene, "where X comes down the hall and walks up to the scientist. For the first time, we see X without his dark coat on. You see him in his suit, and the image of X in that scene is a bureaucratic one. He's another one of the suits now, whereas before he was this dark figure in the shadows kind of guy. There were a lot of things that I played—I looked at the scientist, and when he said something to me about too bad you killed so and so, I look at him like 'you could be next, pal.' That's the kind of internal stuff I was playing in the scene."

Williams was delighted that X had survived the second season. "It's a very good thing!" he exclaimed, breaking out into laughter. "I was absolutely fascinated by the show, because I'm fascinated by that whole extraterrestrial, paranormal thing anyway. I'm a total believer that we can't be the only ones in the universe." □

“I want to keep the intensity high, Scully and Mulder are people who push the limits and so they are taken to the brink.”

—Creator Chris Carter—

staff was pared down by the loss of Jim and Glen last year, and I never really replaced them, because I didn't find anyone of that level and caliber to replace them with." He has been able to increase his budget to a degree, "but only because I've pushed the limits of what we were doing on the show, because I wanted to do some things like the submarine at the polar ice cap in 'End Game.' So the budget expanded somewhat due to the nature and difficulty of the work."

Carter summed up the second season as one to be proud of. "Overall there was a very high standard set and kept. There were some episodes that were more successful than others, but I think that's the nature of any endeavor that requires you to do a series of things. Everything becomes comparable to everything else. Some will rise high, some will not. I think that's where we ended up this year. Even the 'not so great' episodes are, in the great scheme of things and in the great world of television, good episodes."

He holds the same goal for the third season, which began shooting July 13. "Once again, I want to do between 23 and 24 episodes. I want every episode to stand alone, but also to stand together as a group and to help to define Mulder's quest and Scully's relationship with Mulder and the X-Files and the FBI. I want further exploration of all those things. And I want every episode to be a winner." □

Executive producer Chris Carter on the set with Gillian Anderson, plotting the course of the X-FILES to astound and confound next year.



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 bust 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



X-FILES

BOY'S CLUB

Sara Charno on how a story pitch got her hired as a staff writer.

By Paula Vitaris

Sara Charno, who joined THE X-FILES writing staff second season, wrote two episodes before leaving for a staff position as a writer on CHICAGO HOPE. Before joining THE X-FILES, Charno wrote three episodes of STAR TREK: THE NEXT GENERATION ("New Ground" and "Ethics" written with her husband Stuart, and "The Wounded," with her husband and Cy Cermak).

Charno was drawn to writing for THE X-FILES when a friend who works at Fox told her she would enjoy the show and should watch it. She liked what she saw and, with her friend's encouragement, decided to pitch some ideas. She sent in the script for her short film MEMORIAL, which starred Deborah Strang, who later appeared in Charno's X-FILES episode "Aubrey." The script piqued the interest of former X-FILES writers and producers Glen Morgan and James Wong, and they asked Charno to come in to pitch ideas.

"I didn't realize they were looking to fill staff positions," Charno said, "and because I wasn't looking for a position, I was really relaxed. We just shot the breeze, and I was ready to pitch a story. At the end of my interview, I said, 'Do you want to hear my story ideas?' and they said, 'Oh, yeah,' and I pitched four story ideas. Of those four stories, three of them were similar to something they already were doing, so they realized I was in line with their thinking. They called me up about two weeks later and asked me if I wanted to be on staff. It was a dream come true."

Once on the job, Charno's first assignment was to come up with yet more story ideas. Again, she found several of them were close to those already in development, except for the one that was "the least



Charno, the only woman on the writing staff, left to write for CHICAGO HOPE.

worked out. All I had was two words. I said, 'I want to do something about genetic memory.' And Chris Carter's ears perked up and he said, 'Come up with a story!'"

The story became the episode "Aubrey," where a detective named B.J. Morrow (Strang) inherits not only the savage memories of her grandfather, a serial killer, and later, when the genetic programming takes over her conscious personality, his impulse to murder. The genetic memory concept was one that grew out

of Charno's personal interests. "I've always been fascinated by the thought that a gene in me could possibly be traced back to Abraham or Moses. What if that information encodes more than just physical information? A lot of people talk about past life experiences as the result of genetic memory. Do the genes they carry from their great-great-great-great grandmother express themselves in some way? This episode was a tapping into that."

The "Aubrey" script went through numerous drafts, but the experience was a gratifying, if intensive, one for Charno. "In my first draft, everyone was black and white," she said. "Chris, Glen, Jim and Howard Gordon said, 'You can't just be black and white,' and we rewrote a lot of the people to be more human. That was a big lesson in writing."

THE X-FILES, Charno soon discovered, was quite a contrast to STAR TREK: THE NEXT GENERATION, where writers had to stick by the guidelines of the show's bible. THE X-FILES has no bible and no hard and fast rule as to what exactly constitutes an X-File. Here was the opportunity to stretch her imagination as far as she wanted. When she pitched her first X-FILES story, Charno was delighted to find she could set her story anywhere she wanted to in the



Noted Charno, the characters have "clear voices. I wouldn't have Scully going undercover as a hooker." Gillian Anderson, au contraire.

United States, and write any special effect as long as it was within budget. Another dissimilarity with STAR TREK was in the latitude in which she could write Mulder, Scully and the guest characters. "The characters in STAR TREK are pretty established and their emotional range is limited, because everyone is very evolved," she noted. The X-FILES writers have a lot of discretion in where they can take Mulder and Scully, but must be mindful that "they do have clear voices. I wouldn't have Scully going undercover as a hooker," Charno laughed. "They have specific voices that you get used to."

What was it like as the only woman on the writing staff? "Everyone was very supportive," Charno said. "The guys were great. The only thing that I've found that's really strange as a woman in genre writing is when agents call up and say, 'So, how did a woman get interested in science fiction?' 'What do you mean, me as a woman? There's Ursula Le Guin, there's Jeri Taylor, there's D.C. Fontana, shall I go on?'"

Charno's second X-FILES script was "The Calusari," an episode that, like "Aubrey," examined the nature of evil, in a story about a little boy possessed by the spirit of his dead twin brother. Charno said she is interested in exploring what constitutes evil. "I really believe that evil does exist, as it should, because it's balanced out by goodness. And in 'The Calusari,' good again triumphs. A simple act of faith and love is what allows good to overcome evil." □

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 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 Scaler & 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 emceeing 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.

