

COLLECTOR'S EDITION

# WHO EXTRA

WITH

**Entertainment** WEEKLY

DAVID DUCHOVNY &  
GILLIAN ANDERSON

THE  
ULTIMATE  
VIEWER'S  
GUIDE

# THE X-FILES

EVERYTHING YOU NEED TO KNOW ABOUT  
**THE CONSPIRACY**

REVIEWS OF THE EPISODES ♦ DOUBLE POSTER INSIDE

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# Season 1

## 1994



**A** Dana Scully, meet Fox Mulder: The beginning of a beautiful friendship. The low-key sexual tension underpinning their characters was there right from the start.

## Pilot The X-Files

WRITER: CHRIS CARTER DIRECTOR: ROBERT MANDEL

"Nobody down here but the FBI's least wanted" is how Mulder greets Scully after she's assigned to the X-Files. In their first case together, the agents must determine why classmates are turning up dead in an Oregon forest, all of them displaying the puncture-like marks and nasal implants found on victims of alien abductions. **Historic moment:** Scully in undies!

**Creative Casting:** William B. Davis silently debuts as eternally puffing Cancer Man. The most enigmatic of all the *X-Files*' human enigmas, he gives the government agent a nicely hand-dog air (see story on page 73).

**Critique:** Successfully establishes Mulder and Scully's Fred and Ginger meet *Dragnet* relationship: two attractive, ambitious people (one obsessed to the point of being ostracised, the other ferociously concerned with objective truth, both very likeable in their resolute seriousness). On the other hand, newer fans might well be amazed at how frisky the famously deadpan duo are here. **A-**

FOX (18)



**A** Puzzling over an exhumed corpse in the pilot episode.

## EPISODE 1 Deep Throat

WRITER: CARTER DIRECTOR: DANIEL SACKHEIM

"Let's just say this case has a distinct smell to it, a certain paranormal bouquet," says Mulder of test pilots going psychotic at Ellens Air Base in southwest Idaho. He ultimately uncovers what appears to be a top secret, Area 51-like US Air Force outpost containing technology recovered from crashed alien spaceships. **Historic moment:** First reference to Roswell, New Mexico, site of a legendary, reputed 1947 downing of a UFO. **Creative Casting:** Jerry Hardin (*Dr Quinn: Medicine Woman*) gives life to continuing character Deep Throat, Mulder's world-weary and heavy-hearted informant, obsessed with sharing secrets. **Critique:** You can see the show settling into its querulous, ominous tone; a little awkward, but full of promise. **B+**

## 2 Squeeze

WRITERS: GLEN MORGAN/JAMES WONG  
DIRECTOR: HARRY LONGSTREET

In their first of two mutants-who-can-squeeze-into-tiny-spaces-due-to-unexplained-genetic-anomaly stories (see episode 75), Mulder and Scully stalk Eugene Victor Tooms, a baby-faced 100-year-old killer who cheats mortality by feasting on human livers. **Creative Casting:** Doug Hutchison (*A Time to Kill*) is profoundly creepy as Tooms; and Donal Logue as an FBI foot soldier, typical in his contempt for "Spooky" Mulder. **Critique:** The mixture of horror plus humour begins to jell, and the introduction of the sort of unsettling villain that was to become standard, marks "Squeeze" as an important episode. **B+**

## 3 Conduit

WRITERS: ALEX GANSA/HOWARD GORDON  
DIRECTOR: SACKHEIM

In this spin on *Poltergeist*, an Iowa town's teenage tramp is snatched by aliens, who communicate with her younger brother via television static. Mulder

is relating big time. **Historic moment:** A praying Mulder—although the church in which he seeks solace, says writer Gordon, isn't meant to imply a particular faith: "It's merely a sanctuary, a place for him to re-establish his helplessness and the missing of his sister." **Creative Casting:** Carrie Snodgrass as the girl's embattled mother, a former abductee herself. **Critique:** Excellent for background, but Duchovny gives a performance that makes wood look lively—a problem he normally avoids in the "mythology" episodes. **B**

## 4 The Jersey Devil

WRITER: CARTER DIRECTOR: JOE NAPOLITANO

Mulder and Scully investigate a murderous Bigfoot family living deep in the forests of New Jersey.

**Historic moment:** A dolled-up Scully goes out on a date; her realisation that she's bored—with a glimmer that Mulder and her work are all that count—registers. **Critique:** Needless philosophising (man battling the beast within) dumbs down an already corny premise, as does the ridiculously attractive "beast woman" Mulder takes a fancy to. **C**

## 5 Shadows

WRITERS: MORGAN/WONG DIRECTOR: MICHAEL KATLEMAN

A Philadelphia secretary is possessed by the spirit of her dead boss, an apparent suicide, who uses her to help him uncover both his real murderer and an illegal arms deal with Arab terrorists. **Critique:** The exceedingly awkward my-boss-is-inside-me premise degenerates into silliness, and the series has never managed to find rich material in political subjects like the Middle East. **C+**

## 6 Ghost in the Machine

WRITERS: GORDON/GANSA DIRECTOR: JERROLD FREEDMAN

A supercomputer develops a mind of its own, and a predilection for killing anyone who intends to shut it down. Naturally enough, the government wants to usurp the artificial-intelligence research, despite the threat it poses to human life. **Critique:** The unacknowledged 2001 rip-offs, gratuitous use of Deep Throat, and absence of humour compound a tired idea (computers as modern-day monsters is so old). **D+**

## 7 Ice

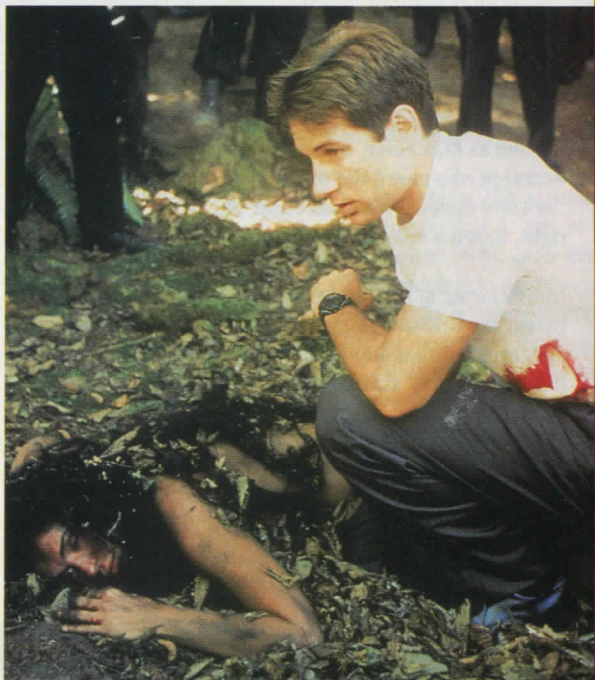
WRITERS: MORGAN/WONG DIRECTOR: DAVID NUTTER

John Carpenter's 1982 film, *The Thing*, gets a dust-off as Mulder and Scully investigate a team of Arctic Circle researchers wiped out by a worm-like, psychosis-inducing parasite. **Critique:** Particularly taut and briskly paced, with good comic relief (including Mulder's memorable reference to his manhood, shrunk by the cold); placing the agents in utterly isolated situations will continue to pay off. **A-**

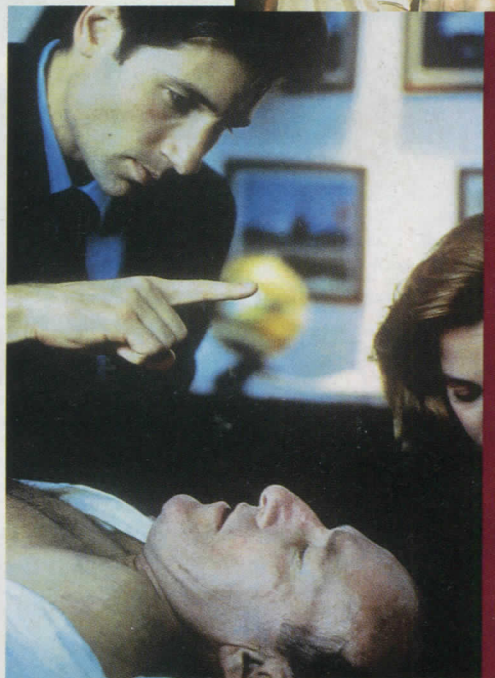
## 8 Space

WRITER: CARTER DIRECTOR: WILLIAM GRAHAM

An alien ghost, acting through a former astronaut, sabotages a space shuttle to prevent further explorations that may discover alien life. Subtext: Mulder's



Top right, "Conduit"; above, Mulder and the beast woman in the fairly silly "Jersey Devil"; right, Mulder (no shrinkage visible) with Scully in "Ice"; below, a prone Ed Lauter plays Lt Col. Belt in "Space"—not a favourite of Chris Carter's.





"Fallen Angel", left and above, brought us Scott Bellis (in cap) as Max Fenig, a man with a conspiracy for every occasion who paved the way for the paranoid trio that is the Lone Gunmen (who will enter the series in "E.B.E."); right, Sabrina Krievins as Teena Simmons in "Eve".

(read Carter's) nostalgia for the beleaguered US space program. **Critique:** Cheesy F/X, reliance on stock footage, and a poker-faced Mulder and Scully make for a dead hour. (FYI: Carter's least favourite episode.) **D-**

## 9 Fallen Angel

WRITERS: GORDON/GANSA DIRECTOR: LARRY SHAW

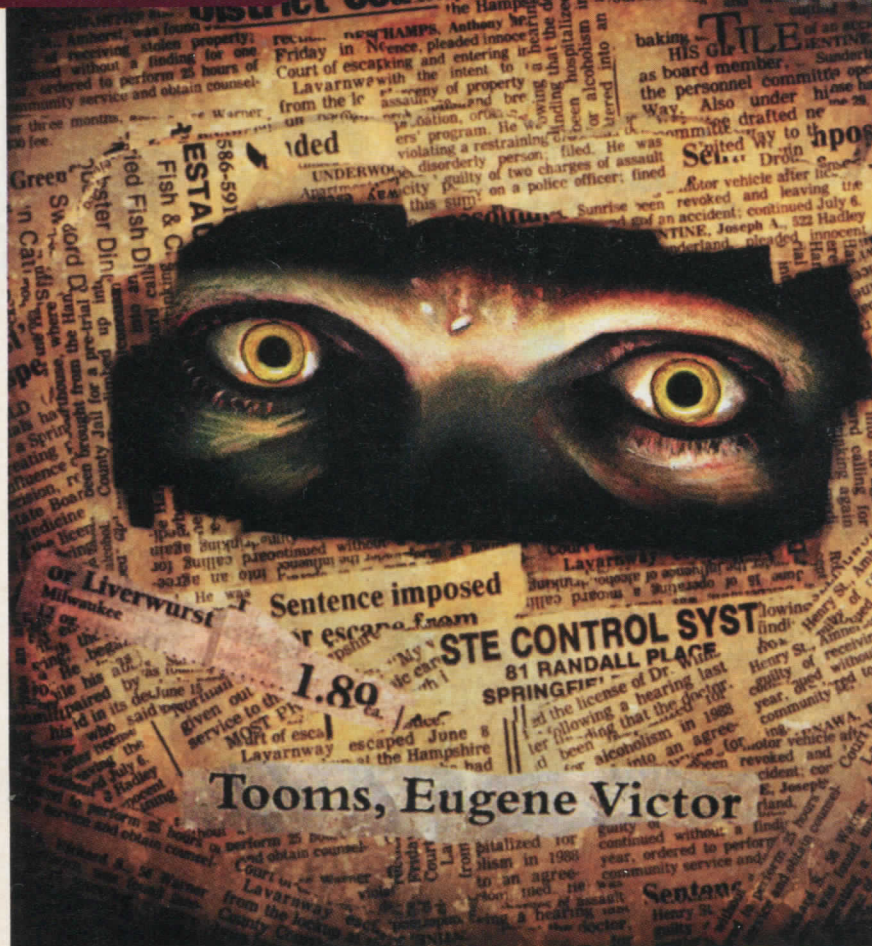
A UFO crashes in Wisconsin and a holographic alien (think *Predator*) is on the loose. As a government-



directed military unit attempts a cover up, Deep Throat alerts Mulder, who is able to snatch a glimpse of the ship before it is secreted away. **Creative Casting:** Scott Bellis as endearing Lone Gunman precursor and conspiracy freak Max Fenig. **Critique:** The still-more-sceptical-than-trusting Scully has an eye-rolling field day (never fun). Other than that, a very cool-looking episode that does the best job so far of illuminating the agents' position in relation to the government (contentious) and crackpots (sympathetic). **B+**

## EUGENE TOOMS

Bile-ing away the hours



## 10 Eve

WRITERS: KENNETH BILLER/CHRIS BRACATO  
DIRECTOR: FRED GERBER

The aftermath of a US government-sponsored Cold War cloning project gone horribly wrong finds Mulder and Scully responsible for babysitting two incredibly bad seeds. **Creative Casting:** Harriet Harris plays Dr Sally Kendrick. **Critique:** *The X-Files* meets *The Trouble with Angels* in this tidy, satisfying, and suspenseful instalment. But then, how can you lose with those horror staples, evil kids? **B+**

## 11 Fire

WRITER: CARTER DIRECTOR: SHAW

The arrival of Scotland Yard detective Phoebe Green, an old flame of Mulder's, sparks an investigation into pyromaniac serial killer Cecil L'ively, and jealousy in Scully. When Mulder claims to be "extending her a professional courtesy", Scully replies, "Oh, is *that* what you were extending?" **Historic moment:** Shades of 007 as Mulder wears a tux, kisses a woman and *dances*. **Creative Casting:** A sizzling performance from Mark Sheppard as L'ively. **Critique:**

► Mark Sheppard is red hot as the scary Cecil L'ively in "Fire", but the episode suffers from the performance of Amanda Pays as a rival for Mulder's affections.

# TOP SECRETS

We went behind the scenes to uncover the truth about unexplained phenomena

## What is the most-asked question about the show?

According to exec producer-creator Carter, "Where do the stories come from?"

## Where do the stories come from?

"Very little comes out of paranormal literature," says Carter. "A lot of it comes out of science journals like *Scientific American*." Or today's headlines.

## Is the show in danger of running out of horror prototypes?

"We ran out of those a while ago," says producer-writer Frank Spotnitz. "What's beautiful about *The X-Files* is that anything can be a monster."

## How long can Scully remain a sceptic?

"As long as she is a scientist," says Carter. "Science can explain everything eventually, and her scepticism has to be rooted in something. Without it, she'd seem foolish."

## Why don't the credits include episode titles?

The original plan was to include them in the title sequence, but that seemed too like 1970s crime dramas. Now decoding titles is part of the fun; to get them, fans log onto the *X-Files*' Internet site (see page 80). Some titles appear in the episode (like "Piper Maru", ep. 63, which was a salvage ship); other times, they don't (like "Oubliette", [56], which means hidden place and alluded to a kidnapping plot). But, the writers insist, it doesn't matter if you never know the title.

## We know Scully is Catholic. What religion is Mulder?

Duchovny says that until he hears otherwise, he'll assume his character is Jewish. Until viewers see otherwise, the show won't answer that question.

## Why does Mulder insist on having confidential talks in his apartment, despite

## the possibility that the place is bugged?

Mulder sweeps his apartment for bugs between episodes.

## Where are the coffee and doughnuts, staples of any good G-man's diet?

"As soon as someone picks up a cup of coffee, they're stopping to think," says exec producer Howard Gordon. "Mulder and Scully seldom stop to muse on anything."

## Why doesn't the alien-killing spike kill the Bounty Hunter in "Herrenvolk" (73)?

In "End Game" (40), the Samantha clone told Mulder that the injury to the neck must be precise. More about how aliens can—and can't—be killed will continue to be revealed in future episodes.

## In "Musings of a Cigarette-Smoking Man" (79), Cancer Man supposedly has his first cigarette

## following JFK's assassination in 1963. Yet in "Apocrypha" (64), he's shown smoking in 1953.

## Is this a blooper?

The fact that Frohike's narrative doesn't coincide with the earlier episode leaves fans to ponder the accuracy of Frohike's history.

## What bloopers have aired?

Occasionally, details slip by that give away the city where the show is shot (Vancouver, Canada, for the first five seasons). For example, in "Blood" (26), which is set in Philadelphia, Pennsylvania, there's a city bus with an ad for the University of British Columbia.

## Who gets more fan mail, Anderson or Duchovny?

They get about the same amount. The real competition is between Piper, Anderson's daughter, and Blue, Duchovny's dog. The edge goes to Piper, especially near her birthday (Sept. 25).



Above-average special effects (including several nicely toasted corpses) and a terrific villain, but Amanda Pays's (*Max Headroom*) annoying Green keeps any real sparks from flying. **B**

## 12 Beyond the Sea

WRITERS: MORGAN/WONG DIRECTOR: NUTTER

One of the series' best episodes begins with the passing of Scully's father. When two teenagers are kidnapped soon after, death-row inmate and *Silence of the Lambs* refugee Luther Lee Boggs claims his psychic powers can help the agents find them. For once, the believer is Scully, for Boggs is offering the grieving agent the chance to speak to her father

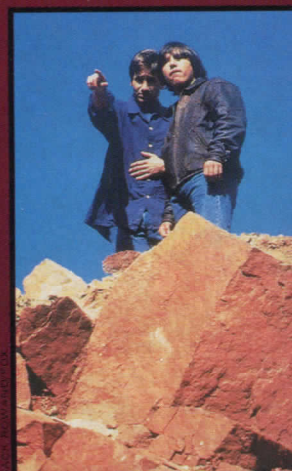
# PERSONAL PICKS



**PAPERCLIP**  
A season three intriguer



**CLYDE BRUCKMAN'S FINAL REPOSE**



**ANASAZI**  
The season two cliffhanger

If pushed, every fan can name their favourite *X-Files* episode, but what about Chris Carter and his stars—which ones most satisfy them? The following are among the trio's highlights.

## Chris Carter's picks:

- "Ice" (ep. 7)
- "Beyond the Sea" (12)
- "The Erlenmeyer Flask" (23)
- "Duane Barry" (28)
- "Clyde Bruckman's Final Repose" (52)
- "End Game" (40)
- "Pusher" (65)
- "Anasazi" (48)
- "The Blessing Way" (49)
- "Paper Clip" (50)

## Gillian Anderson's picks:

- "Beyond the Sea" (12)
- "Irresistible" (36)
- "Piper Maru" (63)

## David Duchovny's picks:

- "Ice" (7)
- "Duane Barry" (28)
- "Anasazi" (48)



▲ You know, you were a completely different guy when we were going out: A body-swap complicates Scully's reunion with agent Jack Willis (Christopher Allport) in "Lazarus".

one last time. **Historic moment:** We learn that Scully believes her dad—Capt William Scully (Don Davis, whose credits include *Twin Peaks*)—was disappointed in her trading medicine for work at the FBI. **Creative Casting:** Brad (One Flew Over the Cuckoo's Nest) Douerif's oddball intensity finds its perfect outlet in Boggs. **Critique:** The episode humanises Scully, poking a hole in her nearly pathological scepticism. Her confrontation with Boggs is spine-tingling—one of Anderson's finest moments. **A+**

## 13 Genderbender

WRITERS: LARRY and PAUL BARBER DIRECTOR: ROB BOWMAN

A group of aliens masquerading as an Amish-like community (the Kindred) can kill humans through sex. When a deviant member of the group goes on a sex/killing spree, *Witness* meets *Looking for Mr Goodbar*. **Historic moment:** Nicholas Lea—soon to be Alex Krycek (episode 27)—makes a cameo appearance as one of the alien's disco pick-ups. **Critique:** A clever idea is undermined by some burning questions. Like, why are the aliens here in the first place? **B-**

## 14 Lazarus

WRITERS: GANSA/GORDON DIRECTOR: NUTTER

In a psychic transference that occurs as they are dying on the operating table, the body of FBI agent Jack Willis is inhabited by the bank robber-murderer he has pursued for nearly a year. Complicating matters: Willis is Scully's former boyfriend. **Critique:** Solid supporting cast, but otherwise this is about as exciting as Scully's taste in men (not very). **C+**

## 15 Young at Heart

WRITERS: SCOTT KAUFER/CARTER DIRECTOR: MICHAEL LANGE

Homicidal bank robber and prison escapee John Barnett strikes a pact with a mad scientist who has found a way to reverse the ageing process. Now he's after Mulder, whose testimony put him in the big house. **Critique:** A very old theme (eternal youth) doesn't get new life here. Not helping: far-fetched allegations of government involvement. **C**

## 16 E.B.E.

WRITER: MORGAN/WONG DIRECTOR: GRAHAM

Scully and Mulder track a truck transporting an alien salvaged from UFO wreckage in Iraq to a secret government facility in Washington state. **Historic moment:** Introduces the always-entertaining Lone Gunmen—Frohike (Tom Braidwood), Byers (Bruce Harwood) and Langly (Dean Haglund)—Mulder's helpful trio of super-paranoid conspiracy geeks; Deep Throat reveals something of his past and his intentions—we think; and Scully's conflict deepens: She's slowly (by way of sheer respect for Mulder) having to accept "extreme possibilities" while maintaining her scientific grounding. **Critique:** Dense, dazzling and dark. An ab-so-lute must for those with any hope of unravelling the master plan. **A**

## 17 Miracle Man

WRITER: GORDON/CARTER DIRECTOR: LANGE

Mysterious deaths surround a teenage faith healer and his father's evangelical crusade. In a parallel to "Beyond the Sea" (episode 12), this time it's Mulder who is shaken by a psychic evocation of a lost loved one, in the form of his missing sister. **Critique:** Scott Bairstow as the reluctant healing prodigy keeps you watching, but an ultimately contrived plot and a stereotypical Bible-thumping Southern US milieu make for a case more suited to Jessica Fletcher than Mulder and Scully. **B-**

## 18 Shapes

WRITER: MARILYN OSBORN DIRECTOR: NUTTER

Garden-variety werewolf plot set near a Native American community in Montana. **Historic moment:** Prompts mentioning of the first X-File, initiated by J. Edgar Hoover in 1946, which also involved a werewolf. **Critique:** Mulder and Scully dogging it, and nothing much to sink your teeth into. (Sorry, we couldn't resist.) **D+**

## 19 Darkness Falls

WRITER: CARTER DIRECTOR: NAPOLITANO

Life-sucking prehistoric wood mites are unleashed during felling of ancient trees in a remote logging area. In yet another torn-from-today's-headlines backdrop, tree-huggers battle big bad loggers. **Critique:** More effective eeriness far from civilisation. **B**



Above, Mulder gets another glimpse of the big picture thanks to Deep Throat (Jerry Hardin) in "E.B.E.", heaven for conspiracy theorists; right, a plague of locusts in court halts proceedings in "Miracle Man".



A Werewolf Lyle Parker (Ty Miller) howls, possibly with disappointment, in "Shapes".



◀ Mulder, trusty torch in hand, tries to shed a little light on the extremely creepy villain in "Tooms".

▲ Doug Hutchison as Tooms, whose taste for liver doesn't stop at pâté, in episode 20.



▲ Zeljko Ivanek, right, as the title character in "Roland", puts the freeze on a foe.



▲ Revelations in the superb first-season closing episode, "The Erlenmeyer Flask", shake even Scully's scepticism.

## 20 Tooms

WRITERS: MORGAN/WONG DIRECTOR: NUTTER

Liver Boy returns (see episode 2), and once again it's Mulder's job to convince an unbelieving world of the 100-year-old killer's strange culinary appetites and hibernating habits. **Historic moment:** Cancer Man speaks; we meet Mulder and Scully's boss, Assistant Director Walter Skinner. **Creative casting:** Mitch Pileggi (the bad guy in Wes Craven's *Shocker*) as Skinner doesn't make much of an impression here, but he'll prove to be an engagingly steely presence (see story on page 76). **Critique:** Another sublimely slimy performance from Hutchison as Tooms. If you fear escalators, this won't help. **A**

## 21 Born Again

WRITERS: GORDON/GANSA DIRECTOR: FREEDMAN

An 8-year-old girl is inhabited by the spirit of a long-deceased cop. Killed nine years ago by three of his colleagues, he attempts, through her, to exact psychokinetic revenge. **Creative Casting:** Mimi Lieber (*Friends*) does her Noo Yawk goil shtick; in young Andrea Libman, the series once again makes inspired use of a child actor. **Critique:** Lots of conventional gumshoe work in this engaging but ultimately just serviceable episode. **B-**

## 22 Roland

WRITER: CHRIS RUPPENTHAL DIRECTOR: NUTTER

Brilliant, dead aeronautical scientist continues his groundbreaking work via his cryogenically preserved brain and his autistic brother, Roland, while simultaneously dispatching the colleagues who took credit for his inroads into jet-propulsion research. **Creative Casting:** Zeljko Ivanek is astonishing (and convincing) as the touching, tortured savant. **Critique:** Good news: excellent death scenes, particularly the liquid nitrogen checkout (dig the subsequent police chalk outline). Bad news: telepathic revenge *again*? That's three times in one season! **B+**

## 23 The Erlenmeyer Flask

WRITER: CARTER DIRECTOR: R. W. GOODWIN

"Don't give up on this one . . . you've never been closer," Deep Throat advises Mulder in this watershed episode. A routine traffic infraction sets off a chain of events that lead Mulder and Scully to the discovery of a government research program in which an extraterrestrial virus is introduced into human subjects via gene therapy. **Historic moment:** Deep Throat's demise (his last words: "Trust no one"); Scully's firsthand encounter with an alien life form; and the X-Files are shut down. **Critique:** Alarmingly dense, and, as with any of the "mythology" chapters, raises as many questions as it answers. "This," says Gordon, "is the first *real* conspiracy episode. We started to know where we were going." **A**