#### Threads of the Mythology Colonization

##### Time Line October 13, 1973 – The Syndicate State Department staff members learned that the aliens encountered at Roswell are planning to colonize earth in a process that will kill all humans.

Frank Spotnitz:

I think Chris always imagined that there was a syndicate, a secret society, a group of men literally in a smoke-filled room who had made a deal with the aliens, and that the deal sacrificed humanity for their own selfish purposes.

[CSM: We had agreed to cooperate with alien colonists by a majority vote taken by the group that your father and I worked for – the group that came together at the state department on a project dating back to 1947, to Roswell. The vote changed that, though, it changed everything. We no longer cleave to any government agency, we now operate privately on our own project. That was your father's objection - we would ally ourselves with the alien colonists.]

Frank Spotnitz:

Early seasons of the X-Files, all you saw of the aliens where the classic gray type aliens, and in Piper Maru and Aprocrypha in season 3 we introduced the black oil which was first seen as a sort of film that appeared over your eyes if the black oil had taken you over. And then we saw ultimately that it exited Krycek's body and went into a space ship. And what we finally revealed in the movie was that in fact the black oil was a virus that has been around since before Man was around. Alien in origin. That has taken over the universe and ultimately that's what colonization on Earth would be, it would be this black oil infecting all of us. And that's why the bees were being bred, to carry the black oil virus to sting people, to spread it that way.

[Mulder: Scully?   
Scully: Yeah?   
Mulder: Run!   
The bees escape. Mulder and Scully run to escape from the dome.   
Mulder: You get stung?   
Scully: I don't think so.]

##### Time Line Circa March 1988 – The Red and the Black The burnings of abductees has been carried out by faceless alien rebels intent on thwarting the plans of the alien colonists. Krycek tells Mulder in the coming colonization there is one rule – "resist or serve".

[Krycek: I'm talking planned invasion. The colonization of this planet by an extraterrestrial race.   
Mulder laughs.   
Mulder: I thought you were serious.   
Krycek: Kazakhstan. Skyland Mountain. The site in Pennsylvania. They're all alien lighthouses where the colonization will begin. But where now a battle's being waged. A struggle for heaven and earth. Where there is one law: fight or die. And one rule: resist or serve.   
Mulder: Serve who?   
Krycek: Not who. What.]

Frank Spotnitz:

I think by the time we got to Patient X and The Red and The Black, some people were finding it too hard to keep track of all these disparate elements. We introduced the faceless men on the bridge, these guys that walk around with these flamethrowers and start setting people on fire. What's confusing is that there's these bounty hunters who are also infected - the Brian Thompson character - who work for the black oil, if you will, but then there are also these faceless men who are bounty hunters who have sealed up their eyes, nose and mouth, and they were not infected so the same race of alien, if you will, as the bounty hunters but they have protected themselves from infection. And so they were working against the syndicate, they were working against anybody infected by the black oil, trying to stop the infection from going any further in the universe.

[Mulder meets Cassandra Spender.]

Kim Manners:

That was an amazing turning point for me in my career on the X-Files because I think it might have been one of the most important mythology shows that I directed. Veronica Cartwright, working with her was really a treat. I had known her since I was a child actor myself and now I had the privilege to direct her, and she did such a magnificent job.

[The bridge where the abductees were later to gather.]

Brett Dowler:

Chris was really exploring the other side of the mythology as everyone on the crew knew it at that time. I really remember a buzz going through the office when this script came out: 'oh my god, he's finally seen these people, he's going to show us these people, this is incredible'. And we're going - this? wow, can we do this? We've got a flying saucer over the top of a bridge? How are we going to do that?

Todd Pittson  
Location Manager

It was a huge job. The pre-light on that thing was about a week to get it all lit, so you could actually see some background, because you're out there basically in the middle of nowhere.

Kim Manners:

Working on that bridge and bringing the helicopter in with this night light that they had to shine right into the lens. It was very, very difficult. And then the CGI people were going to turn it into a spaceship. But it was extremely cold, so cold that when Chris directed part two he built the bridge and the transmission house on a sound stage because it was just very, very cold.

Rob Maier:

And we built that bridge, an exact replica other than that it was one section shorter than the real bridge. But every other detail was the same, including the 50,000 rivet heads we put on each of the I beams. At a separate location, we were building a triangular-shaped UFO that was 60 feet in diameter and then had one of those super-cranes out there that lifted it up and in the meantime the greens guys had built probably about a quarter mile scar in the earth, again to simulate an impact zone, and then a huge mound that at one end was about 30 feet tall, and then we sat the UFO into the impact zone and then wrecked it.

[UFO crashing.]

##### Time Line May 1998 – The End Mulder and Scully meet Gibson Praise, a young boy capable of reading minds. Mulder believes Gibson is genetic proof of an alien-human connection.

[Gibson Praise: I know you're thinking about one of the girls you brought.   
Mulder: Oh?   
Gibson: And one of them's thinking about you.   
Diana Fowley: Which one?   
Gibson: He doesn't want me to say.   
Mulder: This kid's going to need round-the-clock protection.]

Frank Spotnitz

So it was with heartbreak and fear (laughs) that we ended season 5 with an episode appropriately called 'The End' and said goodbye to the crew up there. That final episode was directed by R.W. Goodwin, Bob Goodwin, who had been an executive producer and had done such a fantastic job producing the show up there, hiring amazing talent behind the camera. We really went all out with that chess scene and invited everyone in Vancouver to come and fill the auditorium where it occurred, and it was a huge production event and really spectacular.

R.W. Godwin:

I think we ended up with 17,000 people and we had to turn away thousands more because we just had no more space.

Louisa Gradnitzer  
Location Manager

When I showed up on set, I said, 'Chris come out and have a look. And I said, look at this.' And he looked out and we both looked up and seeing those thousands of people lining up. Basically, for me that was the most expensive one day location I've ever, ever used in my entire life.

Helga Ungurait:

We all felt like little rock stars, we felt we were the hockey players on the ice and all these people are coming in and watching what we're doing. And just the applause for Chris, the applause for the crew and the applause for the show. It was very heartfelt and you could see it in the crew and also in Chris's face that, wow, he had a great time here.

[Gibson: Checkmate.   
A gun fires.]

R.W. Goodwin:

So they had me on a microphone and they had a camera on me so that the crowd could see me on the big TV set. So I'm directing 17,000 people. They were incredible. They would act the scene out. They watched in silence. Then, bam!, the gun goes off all of a sudden, they all take off. And I go, 'OK, cut! cut! cut! Everybody back to number one.' And, bam!, they all go right back to their first position.

Frank Spotnitz:

One of the ideas that Chris and I had discussed for years before we actually introduced Gibson Praise was that the reason so much paranormal phenomena occurs in the world of the X-Files is because in fact we are part alien. That there is something alien about human beings and that's why there is telekinesis and psychics and all these other things. So that led to the creation of the Gibson Praise character who was the missing link, whose incredible ability demonstrated that we are in fact related to aliens and so indirectly proves that alien life exists, and so therefore he must be destroyed, he must be killed, hence the assassination attempt at the chess match.

[Gibson Praise, the Well Manicured Man and the Cigarette Smoking Man.   
Well Manicured Man: There's nothing to be afraid of.   
Gibson: You're a liar. Just like him.]

Frank Spotnitz:

That was a casting coup, Geoff found that boy, Jeff Gulka, who just had this wonderful stillness and presence and soulfulness you just wouldn't expect in a little boy. And we just fell in love with him and couldn't bring him back enough because he was such a great character and brought so much to the role.

Kim Manners:

And there was something about Gibson Praise that kind of tore your heart out. Because there was this child who was kind of imprisoned by his own intelligence, and he knew that he was different and he knew that he was special, but he also knew that that was a terrible price to pay.

Chris Carter:

I don't think we found out that we were leaving Vancouver until I think late in that season. I had to go make an announcement to people who had worked so hard on the show for five years that we were leaving, we were pulling up stakes and leaving town. And it was really hard to do, it was a really emotional thing to do and a lot of these people had become my friends and everyone's friends and it wasn't fair in a way because they had helped put us on the map. And we helped put them on the map in a way too, showing you could do a quality show up in Vancouver.

Frank Spotnitz:

The X-Files originally was supposed to shoot in Los Angeles and the pilot actually began shooting in Los Angeles before they moved to Vancouver because it was set in the north-west. David Duchovny had unexpectedly found himself moving to Vancouver but he had been promised that it was a temporary arrangement, that he would not have to live there for the life of the series. So, in many ways, he had more than honored his promise by the end of season 5, when the show was a success, he had been there for five years, and he wanted to come home and he'd just been married, and it really was only fair and reasonable given the circumstances under which he had agreed to go there in the first place.

##### Time Line August 1998 – The X Files: Fight the Future Mulder and Scully discover more about the Syndicate's collaboration and of the Alien's colonization plans. Mulder travels to the Arctic in order to rescue Scully, who is held captive aboard an alien ship.

[Mulder and Scully fleeing from the collapsing ice.]

Frank Spotnitz:

Looking back on the show, those first five years, we had a lot of flexibility in the types of stories we drew in, and the things we moved into the mythology because they tended to be chapters. They weren't the big picture about what was going on but when the movie was released we felt an obligation, the expectations were going to be huge that things were going to be revealed in the movie. So there is a scene in the movie, where the Well Manicured Man is in the back of the limousine with Mulder and he really lays out the whole history of the aliens on earth in very explicit terms.

[WMM: Your aliens, Agent Mulder, the little green men, arrived here millions of years ago. Those that didn't leave have been lying dormant underground since the last ice age in the form of an evolved pathogen, waiting to be reconstituted by the alien race when it comes to colonize the planet. Using us as hosts.]

Rob Bowman:

This was an opportunity for us to go to look completely through the peephole and open up the entire field of view of what these guys are up to. Because that's what our movie requires. I think the show had always promised that it could, if given the opportunity, be huge and it would sit well on a movie screen. I wanted to make sure I fulfilled that promise and then some, and so it was about me educating my eye on where to place things in a horizontal frame specifically for the X-Files movie.

[WMM: You have precious little time. What I've given you - the alien colonists don't yet know exists. The vaccine you hold is the only defense against the virus. Its introduction into an alien environment may have the power to destroy the delicate plans we have so assiduously protected for the last 50 years.   
Mulder: What do you mean, 'may have'?   
WMM: Find Agent Scully. Only then will you realize the scope and grandeur of the project. Go! Go now!   
He points a gun at Mulder who walks away. WMM gets back into the car which then explodes.]

Kim Manners:

When I saw the feature and they killed Neville [WMM] I was broken-hearted because the Well Manicured Man was one of my favorite characters.

[Mulder is pointing his gun at Cassandra.   
Scully: Mulder, what are you doing?   
Mulder: Stand away, Scully.   
Scully: Mulder!]

Frank Spotnitz:

After that movie, if you look at the mythology episodes that followed, they tend to be much more about the heart of the conspiracy, the heart of what's going on, the heart of what's going to happen in the future. All those episodes after the movie were written with a certainty that we were heading toward the end, even if we didn't know exactly when the end was going to take place.

Chris Carter:

The scuttlebutt was that the X-Files was not going to be the same show because you couldn't come down to Los Angeles and create the same spooky atmosphere. It actually concerned me because you do have a lot of bright sunlight down in Los Angeles, you don't have the same moodiness. You have palm trees and you have a kind of happier place. Everything is a little more syrupy sunshine here. But I just took the opportunity to use things that we didn't have in Vancouver.

Frank Spotnitz:

As one of our editors said, once the show came to Los Angeles instead of being dark and wet it was dark and dry. We were still pretty much the same show only less rain.

Kim Manners:

It was quite an adjustment to come from Vancouver and then come to Los Angeles and try to keep the show as mysterious and dark and edgy because the sun is always out and it's always bright and cheery. You know, you want to cut to the bluebirds.

Rob Bowman:

We came down to Los Angeles and I felt solely responsible for redefining the look of the show because we don't have the mood, we don't have the Sherlock Holmes. I went Bill and I said, "I think what we should do is go for very, very deep blacks and very specific half-light. And the exterior - we'll just try to chase the sun, in the morning shoot east, and as the sun crawls overhead shoot a little tighter so you don't have front light and top light. And as the day comes to an end, shoot west. And we'll just always have a black object in part of the frame."

Chris Carter:

Bill helped make the show moody and atmospheric when sometimes we didn't have atmosphere or free atmosphere, but that was also Corey Kaplan as the production designer. It was Michael Watkins who hired these people onto the show so it was a stroke of good luck hiring the right producer in Los Angeles who hired the right people in Los Angeles to make the right decision and continue to make the show good even though we were shooting it in a different place.

##### Time Line Circa February 1999 – Two Fathers The Syndicate began in 1973, when a group of powerful men began collaborating with the alien colonists to create alien-human hybrids.

[CSM: We had a perfect conspiracy with an alien race. Aliens who were coming to reclaim this planet and to destroy all human life. Our job was to secretly prepare the way for their invasion. To create for them a slave race of human/alien hybrids.]

Frank Spotnitz:

We realized after the movie that we had explained a lot about aliens and the history of aliens but what we had not explained was the conspiracy and the history of the conspiracy. Why did Samantha Mulder get abducted? What did Cigarette Smoking Man have to do with it? What was the shameful secret that William Mulder, Mulder's father, was part of? And we felt the time had come to address all of those. So we devised this two part episode which came to be known as Two Fathers, One Son. And the inspiration more than anything else was The Godfather Part 2.

[Mulder: You sent them away, like they were things.   
CSM: We sent them away, Agent Mulder, because it was the right thing to do.   
Mulder: You sent them away to be tested on.   
CSM: We sent them so they would come back to us. Don't you see? You can't think these choices were made lightly. They were the most painful decisions of our lives.]

Frank Spotnitz:

It was a really interesting episode because it did explain all the circumstances that led to members of the conspiracy giving up members of their own families. It was a 'Sophie's Choice' if you will, it was a bargain with the devil.

Rob Bowman:

The Elders are dying, not on the X-Files movie, but in this episode. Inside that hanger at Ellen's Airbase. Massive lighting. And thinking, I've got to exhibit fear and I've got to show terror, and I've got to do it in an hour-and-a-half. It was actually quite impersonal. It was more of a genocide or just a massacre. I just remember the pressure - I've got to get this right because I'm killing the Elders.

[Men run in the hangar where the Elders and the families are waiting. The face of the leader of the men changes to that of a faceless rebel alien.]

Frank Spotnitz:

There was this interesting vying for who would be the heir to the Cigarette Smoking Man. Spender was too weak. Krycek was too untrustworthy. And Mulder didn't want the job. And that's really why those titles emerge: Two Fathers, Bill Mulder and Cigarette Smoking man, and One Son.

Chris Carter:

By laying to waste the conspiracy, we were able to start afresh, clean slate, blank slate, and to build anew, using the same general core ideas, but in a new way.

##### Time Line Early 1999 – S.R. 819 When Skinner is afflicted with a disfiguring disease that brings him to the brink of death, Scully and Mulder try to discover the cause.

[Doctor: He's coding on us.   
He prepares the defibrillator. Another doctor has her hand on Skinner's chest but she doesn't move away when the doctor calls "clear".  
Doctor: Clear! Dr Gabrera, clear. Dr Gabrera!   
Dr. Gabrera: Let him go.]

John Shiban:

When I was working on the story for S.R. 819, the original pitch was that it's Mulder in DOA, basically. The DOA was the old film noir movie about a man who finds out he's going to die in 24 hours. And I thought Chris was very clever in that he said, "You know, the audience is in the middle of a season, the audience knows we're not going to kill David Duchovny's character, why don't you make it Skinner? And because we might get rid of Skinner." That helped, I think, Skinner's overall arc because now he got to be under the sway of Krycek and I think that deepened his character and it's one of those moments where a small decision can turn into something very cool and very big.

##### Time Line Circa September 1999 – Biogenesis Mulder and Scully locate a metal shard etched with Navajo writing containing passages from the Bible and a map of human DNA. Mulder believes the shard proves that the progenitors of humanity were aliens.

[Man looking a pieces of the shard when they suddenly fly out of his hands and across the room, embedding themselves in a Bible.]

John Shiban:

It was an effort, I think, to go backwards and explain the plan from the beginning. Let's take a step back now and show you something which is: here's an artifact that may or may not have started humanity, that started evolution. There is a legitimate scientific theory that life on earth may have come from another planet from a meteorite that landed, and that's kind of was where it started. And the idea that all religion and all culture and everything started with the aliens. It's sort of a way to go back to the beginning and say, OK, this is what we're dealing with and this is where we are today.

[Scully: Twenty-four panels. One for each human chromosome. A map of their makeup, maybe a map of our entire genetic makeup. A complete human genome. I mean, it's like, it's the most beautiful, intricate work of art.]

Frank Spotnitz:

We finally made the decision in season 7 to in fact answer all the important questions that the series had posed. In season 7 we finally, in 'Sein and Zeit' and 'Closure', we finally spell out the fate of Samantha Mulder, which was something nobody expected I think. We did that knowing that it was time to open a new chapter if the series was going to go on.

##### Time Line Early 2000 – Requiem Mulder and Scully return to Oregon where they find out that the Alien Bounty Hunter is rounding up abductees like Billy Miles and Teresa Hoese.

[Mulder steps into the light from the spaceship and joins the abductees.]

Frank Spotnitz:

When it came time to write the season finale for season 7, Requiem, there was a very good chance that it was the last season of the show. David Duchovny had announced he was done. There was some pretty strong sentiment inside and outside the show that it was time to call it a day. So we very consciously went back to the pilot episode, to the characters of the pilot episode, Billy Miles and the Sheriff, and brought them back for that, to come full circle from where we'd been. We felt it was an appropriate ending to have Mulder abducted and that idea came very early on in the writing of the story.

[The Bounty Hunter then joins the group. The light become brighter and the people are lifted up into the spaceship. Skinner shields his eyes from the glare until the spaceship flies away.]

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[Mulder: Tell us about Billy Miles.   
Krycek: There are others just like him. You can call them what you want, human replacements, alien replicants. They're virtually unstoppable.   
Skinner: What do they want?   
Krycek: They want to knock out any and all attempts by us to survive the final days – when they come back to retake the planet.]

[Spinning metal vertebrae. Doggett underwater. Arm through elevator door hitting Skinner. Bright light from spaceship in sky. Rohrer driving car, hitting someone. Doggett shooting Billy Miles. Supersoldier punching out car window, hitting driver. Shannon emerging from water. Jars of fetuses. Man being decapitated. Skinner shooting. Ship exploding as Scully, Doggett and Reyes run away on the dockside. Object spins and hovers over William in his crib. Alien craft closes as people look on. 'Mulder' in the desert. Rohrer is pulled toward the cliff-face as Doggett and Reyes jump out of the way. The missile explodes killing CSM.]