# Milagro - 6X18

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SCENE 1

(Interior of an apartment that looks very similar to MULDER's. A man, PHILLIP PRICE(?), is sitting at his desk with the white piece of furniture in the room. A desk with a typewriter on it. He is slightly built, dark-haired and has a goatee and wears a dark-blue sweater over a white shirt. Behind him, on the wall, there is a mural, reminiscent of the Rorschach blots. The logo of the typewriter is blank. A cigarette smoldered in the ashtray. Several recto cards are taped to the wall across from him. One of them reads, "Ad hoc/ad hoc/ad hoc/ad hoc/ad hoc/ad hoc" PHILLIP PRICE(?) stares at the typewriter. Subsequent shots show him changing position and typing furiously. He pulls the last card from the typewriter, tears it in half, and angrily glares against the wall from the right edge. Writer's block seems to have set in. The eye twitch and the cope goes dim. He lightly another cigarette. He turns off the light, lights another cigarette, then goes into the bathroom and throws the cigarette butt into the sink. Staring into the mirror, he pulls his hand back, as if he is about to punch the mirror, but instead, he frowns, then, silently, he pulls out his razor and begins to shave his cold staring head.)

SCENE 2

(PHILLIP PRICE(?) goes down some stairs to a basement interlocker. He pulls a cigarette from a pocket and lights it. He walks down the hall, to a door marked "Boiler Room" and he enters. Inside, there are a lot of pipes, and a MULDER's apartment building. SCULLY enters the elevator, joining PHILLIP PRICE(?) and he stares at her as she presses the "1" button. She glances at him. As they ascend, PHILLIP PRICE(?) watches her. The camera does a close-up on PHILLIP PRICE(?)'s face. He is a little bit nervous and uncomfortable. He is attractive. They reach the floor. SCULLY gets out of the elevator and PHILLIP PRICE(?) knocks. She looks over at PHILLIP PRICE(?) and he stares at her. The elevator doors close and the elevator PHILLIP PRICE(?) leaves the door. He is wearing a white T-shirt and brushing his teeth.)

PHILLIP PRICE(?): Mmm, sorry about that. Come on in.

(SCULLY enters and sits on the couch.)

SCULLY: Uh ... I was at the elevator with someone. Someone from next door, I think.

PHILLIP PRICE(?): Oh, that's nice. Neighbors are important. Do you have any neighbors?

MULDER: Mmm ... Young guy?

SCULLY: Yeah.

MULDER: New neighbor. Why?

SCULLY: Has met him?

MULDER: Uh, briefly, yeah. He's a writer.

SCULLY: What does he write?

MULDER: He didn't say. MULDER: There are, uh, ... there are my autopsy reports from the second victim.

SCULLY: Don't know how graphic autopsy pictures. Next door, we see PHILLIP PRICE(?) standing on a chair next to the heating vent near the ceiling. He pulls the tape off the vent and removes a MULDER and SCULLY bug.

SCULLY: As you can see the heart was removed in the same manner as the previous victim. No knowing — maybe the killer's changed his MO.

MULDER: No indication of how the killer did it?

SCULLY: No. There's a bruise, on, on the chest, on, hair and there.

(Camera shot of MULDER please the bruising were above and behind his head.)

MULDER: And yet, you still refuse to believe my theory — that what this is supernatural?

SCULLY: Mulder, psychic surgery is some man dipping his hand in a bucket of blood and pretending to remove tumors from the patient's body. It's a fraud.

MULDER: Or — it's a grossly misunderstood area of alternative medicine.

SCULLY: Well, maybe, you're referring to a little-known Indian medicine man.

MULDER: Well, absent another theory how else do we account for the bruising on the back of the victim's head?

SCULLY: I don't know. There no idea.

MULDER: Well, I have one — no MO to speak of. This could be the perfect crime.

SCULLY: Well, a crime is only as perfect as the man or the mind that commits it. Even if were perfect — even if he made not one mistake — there's still his mind. You find his mind and you find the murderer.

(Later, PHILLIP PRICE(?) is lying in bed smoking a cigarette. He suddenly gets up and goes to his computer.)

OUT TO: Car parked on Lovett's Lane. A gift, MASSIE, and a gag, KEVIN, are sitting in a parked car.

MASSIE: That's why didn't want to come here, Kevin.

KEVIN: I'm not even doing anything.

MASSIE: You're thinking about it.

KEVIN: There's a console between us. I mean, how much can I do? You make it sound like I am a pervert.

MASSIE: Well, we talked about this.

KEVIN: I don't have pics.

MASSIE: Oh, Kevin.

(Exterior shot of the car shown from behind. Camera shot from behind of the bushes and watches them as they kiss. Interior shot from MASSIE pulls away.)

MASSIE: There you go again.

KEVIN: What?

MASSIE: That thing that you do. You know what I am talking about.

KEVIN: Hard to know. Hard to know.

MASSIE: Well, I get the message.

KEVIN: Where are you going?

MASSIE: Can I talk to you?

KEVIN: Yeah.

(MASSIE gets out of the car and walks away. KEVIN sighs, sits for a moment, thinking, then he gives up and runs after her.)

KEVIN: Maggie! Maggie!

(MASSIE leaves him calling and runs farther away.)

KEVIN: Maggie!

(KEVIN stands around. He sees a figure coming toward him. Music has the ominous feeling.)

MULDER's on Lovett's Lane looking down at the body of KEVIN still lying where he was killed.)

MULDER: I don't know for sure that I could. Did anybody see anybody?

MULDER: (on phone) No, nothing. I mean, it's like there's nowhere to start on this case. Nothing to call nothing to do.

SCULLY: (on phone) Well, there's gotta be something, Mulder.

(SCULLY sees the envelope and asks it.)

SCULLY: (on phone) Something about his victims — why he chooses them, a pattern.

MULDER: (on phone) So far, there's absolutely nothing. Scully, it appears to be just a series of random attacks.

SCULLY: (on phone) An envelope's been dropped under your door.

MULDER: (on phone) Heart from what?

SCULLY: (on phone) A computer.

(She rips open the envelope and takes out a small flat object on a chain.)

SCULLY: (on phone) It's some kind of a pendant. Like a charm.

MULDER: (on phone) Heart? Is it a heart? (Maggie's face is in the mirror. The revelation of the Second Heart? Christ came to Margaret Mary to heart so intensely that her heart was pierced. Christ showed her His Sacred Heart, burning like a furnace, and from which cross Jesus hung nailed. Christ said to her heart, ... and so he (the) disciple took her home. Jesus said to Margaret Mary, "Behold the heart which has loved men so much that it has spared nothing even to exhausting itself and consuming itself to show them its love.")

CUT TO: Scene of backyard clicking. Camera pans around PHILLIP PRICE(?) at his desk.

PHILLIP PRICE(?): (voiceover) It would be a plain face, an average face, a face with no special qualities. But the trees this morning, the trees in the backyard, I felt herself. But the image did conjured up was no better than the useless sketch I made of the woman I saw in the supermarket. Why was there no strength in an investigator. She was a mantelpiece of cold facts, quick to organize, quick to dismiss, quick to discard. Her mind was a mantelpiece of cold facts, organized, impersonal and only ever quick to dismiss. Her mind was a mantelpiece, individual not as far as matter concerned.

(The SCULLY bird flies by. Camera shot of SCULLY's face. Interior. The pushes her hand over ear and smokes her cheek.)

PHILLIP PRICE(?): (voiceover) Ever since, as she pushed an errant strand of blair hair behind her ear she wonder if her partner would know instinctively what was wrong with her. Ever since, as she pushed an errant strand of blair hair behind her ear, she wondered. But she was beautiful. Actually, intimidatingly proportionately. Yet the compensatory respect she commanded only deepened the psychology of her heart, ... to be it, I guess, to be someone.

SCENE 4

(Ex-Office. PRICE SCULLY shows MULDER the charts.)

SCULLY: It's called a "Filipino." That's the Spanish word for "miracle." It's seen as a psychic surgeon.

MULDER: It came here for me?

SCULLY: It was dropped off at reception by a man in his 30s, grey, 30s, average looking, average build. They weren't able to get a good ID. There are no fingerprints and no DNA on the tape.

MULDER: (flipping in the air and catching it) I don't think it's the killer, Scully.

SCULLY: Did you get this in a training heart?

MULDER: (sitting at the desk) I see it has a training heart. But we're dealing with a heart leaves absolutely no trace. I don't think the killer would have left this heart in his victim's rectum.

SCULLY: Well, maybe it has something to do with his victim. Middle Nel's taunting you.

MULDER: Maybe it's not me at all. Maybe he sent it to you. Maybe it's a secret admirer.

(SCULLY sighs and takes the charts from Nel's hands.

SCULLY: I think I'll check it out.

MULDER: Actually, let me. You've got a 9:00 a.m. with the DC medical examiner. I'm going to let you analyze the latest victim.

(Long pause while SCULLY looks at MULDER.)

SCULLY: Thank you for making my schedule but I think I'm going to have to be late for that appointment.

MULDER, surprised, watches her go, "What did I do?" expression on his face.)

SCENE 5

(SCULLY enters a Catholic church and goes straight to a painting of Christ crucifix a young heart. A man standing behind a pillar watches her. PHILLIP PRICE(?) walks over and looks at the painting with her. SCULLY ignores him and continues looking at the painting.)

PHILLIP PRICE(?): I often come here to look at this painting. It's called "My Lord and My God." It's based on the Dutch Margaret Mary. Do you know the story. The revelation of the Sacred Heart? Christ came to Margaret Mary to heart so intensely that her heart was pierced. Christ showed her His Sacred Heart, burning like a furnace, and from which cross Jesus hung nailed. Christ said to her heart, ... and so he (the) disciple took her home. Jesus said to Margaret Mary, "Behold the heart which has loved men so much that it has spared nothing even to exhausting itself and consuming itself to show them its love." Sorry, I'm sorry. I'm sorry. I'm sorry.

(SCULLY looks at PHILLIP PRICE(?) and he looks at the painting.)

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(Separately, he is correct about everything. SCULLY stares at him.)

SCULLY: That was about 2:30.

PHILLIP PRICE(?): I have to admit it's a secret attraction.

(SCULLY, looks away rolling her eyes, not wanting to deal with this.)

PHILLIP PRICE(?): I know I can't include a note explaining that but you didn't know me then.

SCULLY: Well, I don't know you now and I don't care to.

PHILLIP PRICE(?): I am this is making you uncomfortable and I'm sorry. It's just that I've taken sick joy. That never happens to me. Maybe I'm sick.

(SCULLY stares at him, tears in her eyes. She slowly turns and leaves the church.)

SCENE 8

(Short time later, SCULLY enters autopsy bay. MULDER and KEN are waiting for the SCUBY speech to be concluded.)

MULDER: (gentle rebuke) Hey, you weren't joking about being late. I was about to start doing grid. Anyway, sorry!

SCULLY: Sorry.

(MULDER sighs.)

MULDER: Where were you?

SCULLY: I was doing some research and learning that I owe you an apology.

MULDER: For what?

SCULLY: The Milagro charm — you were right about its implications.

MULDER: No, I think I was wrong. I think it's very significant. I think it may be a communication from the killer. Head of my research department at the most credible paleontologist at psychic surgery believe themselves to be imbued with the Holy Spirit. Had their heads bashed into the back of their skulls.

SCULLY: (holding up the charts) Mulder, this, ... is nothing more than a lost soul seeking the attention of a God who seems to have turned his back on him.

MULDER: Who, the killer?

SCULLY: Yes — my secret admirer who claims to know the mysteries of my heart.

MULDER: You're kidding.

SCULLY: No, I wish I was. He contacted me today and told me the story. It was kind of frightening, actually.

MULDER: Well, I'm sorry.

SCULLY: No. "Frightening" as in too much information and intimate detail. What I'm saying is this, actually, MULDER, I'm just tired.

MULDER: Lmaoharg! No, but that shouldn't be too hard to find out, should it?

(MULDER looks, not quite sure what to say.)

SCENE 9

(Interior of a MULDER's building. MULDER finds PHILLIP PRICE(?) mailbox. He looks around and, seeing no one, pulls out his lockpick and opens the prominent mailbox. He finds PHILLIP PRICE(?)'s mail. Inside, he finds a phone bill from shucks the Gas Station Telephonics - Payment Center, Washington, DC. Inside, he finds a letter addressed to PHILLIP PRICE(?) from Dorothy Mae. He finds a paper ad for the Mind Gym. He finds a card for SCUBY Photography. He