

ONCE UPON A TIME

"Skin Deep"

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ONCE UPON A TIME
"Skin Deep"
#112
FULL PINK REVISED DRAFT

SET LIST

INTERIORS

DAVID'S CAR - Night
FLORIST'S VAN - Night
GOLD'S CABIN - Night
GRANNY'S DINER - Day
MR. GOLD'S HOUSE - Day
SHERIFF'S STATION - Day
SQUAD CAR - Night
STORYBROOKE HOSPITAL - WARD - Day
STORYBROOKE PHARMACY - Night
THE RABBIT HOLE - Night
FAIRY TALE LAND
 DILAPIDATED BALLROOM - Day
 DUNGEON - Night
 RUMPLE'S DARK CASTLE - Day/Night
 RUMPLE'S DARK CASTLE - ENTRY WAY - Day

EXTERIORS

DOCKS - Night
GOLD'S CABIN - Night
MR. GOLD'S HOUSE - Day
RURAL ROAD - Night
STORYBROOKE
 GRANNY'S DINER - Morning
 STREET - Day/Night
STORYBROOKE GARAGE - STREET - Day
THE RABBIT HOLE - Day/Night
FAIRY TALE LAND
 COUNTRY LANE - Day
 DILAPIDATED CASTLE - Day
 RUMPLE'S CASTLE - TOWER ROOM - Night

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ACT ONE

1 EXT. DILAPIDATED CASTLE - DAY - FAIRY TALE LAND 1 *

A gorgeous CASTLE, once grand, now fallen on hard times -- *
seen from the air. A DOVE whirls through frame, wings *
pumping hard as it dives toward the castle... *

2 INT. DILAPIDATED BALLROOM - DAY - FAIRY TALE LAND 2 *

The DOVE alights on the windowsill of this makeshift WAR ROOM that's been cobbled out of a once-elegant ballroom. A GROUP of uniformed men watch in anticipation as a stiff and formal MILITARY ADVISOR retrieves and unrolls the dove's message. SIR MAURICE, 50-ish, once-powerful, now uncertain, waits to hear the news along with a Muscled Knight, SIR GASTON, and the rest. Completing the scene is his DAUGHTER, pretty, level-headed and nearly unflappable, in a worn yellow gown.

SIR MAURICE
What is the news?

MILIARY ADVISOR
Avonlea has fallen.

SIR MAURICE
My gods. Survivors?

MILIARY ADVISOR
They took no prisoners, gave no
quarter.

A long dining table has been painted with a map and outfitted with TOY HOUSES, the Advisor sweeps an entire village off it.

GASTON
If only he had come--

We don't know who "he" is, but his absence seems to be a sore point, since Maurice SNAPS --

SIR MAURICE
Well, he didn't, did he?

MILIARY ADVISOR
We need to prepare, Sir. Avonlea
is but two days ride from here.

(CONTINUED)

SIR MAURICE

What would you have me do,
Phillipe? They don't want money or
land. They want to crush our bones
between their teeth. Ogres are not
men.

GASTON

Ah, but they die like men. I'll
take them on, Sir.

MILIARY ADVISOR

And if any of us live, we'll write
a weepy ballad about your death.

Sir Maurice collapses into his Great Chair, defeated. His
daughter goes to his side and takes his hand.

SIR MAURICE

They are unstoppable. We are
done.

DAUGHTER

He could be on his way right
now, Papa.

*

SIR MAURICE

No. Our offer must have been too
small. It's too late, my girl.
It's just... too late.

Sensing that this really is the end, despair envelopes the
room, chatter of doom begins. WHEN -- there is a heavy
KNOCKING at the door. Everyone falls silent and MEN spring
to un-bar the door. Maurice lifts his sad head.

DAUGHTER

It's him. It has to be him.

SIR MAURICE

How could he get past the walls?
The sentries? The griffins?

Maurice rises from his Chair and he and his daughter step
toward the door, hands clutched together. Apprehension and
anticipation bristle from every corner of the room. The
KNOCKING continues as the door winch locks into place, the
bars are lifted and the door swings open revealing... no one.

RUMPLESTILTSKIN (O.S.)

Well, that's a letdown.

The voice comes from behind them. They whirl to see
RUMPLESTILTSKIN, one knee up, lounging in the Great Chair,
playing with the toy castle from the strategy table.

(CONTINUED)

RUMPLESTILTSKIN (CONT'D)

You sent a message? Something
about "Help, help. We're dying.
Can you help us?"

OFF THEIR startled stares. Gaston lifts up his sword.
Rumple hops off the chair, starts oozing around the room.
Walks up to Gaston, unafraid.

RUMPLESTILTSKIN (CONT'D)

The answer is... yes I can.

He pushes the sword down. Gaston sheathes it, uneasy as --

RUMPLESTILTSKIN (CONT'D)

So, you've got ogres. It happens.

He picks up a book. The daughter half-steps forward, we can
tell it's hers. He opens the BOOK -- it's a large volume
with a blue cover (like Belle's book in opening scene of
Beauty and the Beast movie). The title, if we see it, is HER
HANDSOME HERO, but this doesn't have to be featured.

RUMPLESTILTSKIN (CONT'D)

They're fun in adventure stories --
(slams book SHUT)
-- but in real life they pull your
legs off.

DAUGHTER

You've faced them? In battle?

He eyes her -- takes notice. Intrigued.

RUMPLESTILTSKIN

Oh, I might have been in the Ogres-
war.

(to room)

Yes, I can protect your town. For
a price.

SIR MAURICE

We sent you a promise of gold --

RUMPLESTILTSKIN

I make gold. Gold is easy. My
price... is something special.
Something harder to give up. My
price...

(stares at the daughter)

... is her.

*

(CONTINUED)

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2 CONTINUED: (3)

2

And yeah -- Rumple is now staring right at the daughter. She stands her ground. Putting on a brave face as --

(CONTINUED)

SIR MAURICE

My -- no-- my daughter is not -- a commodity.

RUMPLESTILTSKIN

Which is exactly why I want her.

GASTON

The young lady is engaged. To me.

RUMPLESTILTSKIN

I didn't ask if she was engaged. I'm not looking for love. I'm looking for a caretaker for my rather large... estate.

(to Maurice; HARD --)

It's her or no deal.

SIR MAURICE

No. I'm sorry, but I cannot.

RUMPLESTILTSKIN

You're going to lose her either way. To me. Or to the Ogres.

SIR MAURICE

With the Ogres I know what I'm facing. We have a chance --

RUMPLESTILTSKIN

No you don't.

SIR MAURICE

Get out. LEAVE.

RUMPLESTILTSKIN

As you wish.

Rumple turns to go. As he heads out -- a voice stops him --

DAUGHTER

No. WAIT.

Rumple stops. Smiles. Slowly turns to face the daughter. She pulls free of her fiance, Gaston, and steps up to Rumple, looking him right in the eye, unflinching.

DAUGHTER (CONT'D)

I will go with him.

GASTON

I forbid it -- !

SIR MAURICE

No!

(CONTINUED)

DAUGHTER (CONT'D)
No one decides my fate but me. I
will go.

RUMPLESTILTSKIN
It's forever, dearie.

DAUGHTER
My family? My friends? They will
live?

RUMPLESTILTSKIN
You have my word.

DAUGHTER
Then you have mine. I will go with
you. Forever.

RUMPLESTILTSKIN
Deal.

SIR MAURICE
Belle! You cannot do this!

And as we hear her name it starts to hit us --

SIR MAURICE (CONT'D)
BELLE! Please... Belle...
(full on despair)
You can't go with this -- BEAST.

And with that, we realize we are about to learn the real
story behind *Beauty and the Beast*. This daughter is BELLE.

BELLE
Father. Gaston. It is decided.

RUMPLESTILTSKIN
She's right. The deal. Is struck.
She's no longer your concern.
Congratulations on your little war.

Rumple ushers her out, every inch the cocky bastard, which we
MATCH TO...

3 OMITTED 3 *

4 EXT. STORYBROOKE GARAGE - STREET - DAY 4 *

A Cadillac pulls up in front of the garage. A massive driver
emerges -- he is Mr. Gold's enforcer, known as THE DOVE. *

(CONTINUED)

CONTINUED:

He opens a passenger door and MR. GOLD emerges, even more of a cocky bastard in this world. BILLY looks up from where he's working on a car, resigned upon seeing Gold.

*
*

5 EXT. THE RABBIT HOLE - DAY 5

A LOUNGE with an entrance down a set of stairs. The Dove keeps guard as Mr. Gold heads in.

6 INT. GRANNY'S DINER - DAY 6

The door is held open by the Dove so Gold breezes in without breaking stride.

CLOSE ON -- CASH being pressed into Gold's hand -- A WAD OF IT. He's been COLLECTING.

PULL BACK to include the rest of the diner -- GRANNY is the one handing over the cash. Ruby is seating Mary Margaret. David is already sitting at a table.

Gold salutes Granny with his cane.

MR. GOLD

Thank you, luv. See you next month.

Granny just nods, half-terrified, half brave. The Dove holds open the door and Gold heads out to --

7 EXT. STORYBROOKE - STREET - CONTINUOUS - DAY 7

Belle's father, Sir Maurice, is delivering FLOWERS for a street vender setting up a Valentine's Day display. He is unloading the flowers from his garish van which reads "GAME OF THORNS" on the side. Here he is, MOE FRENCH, a hotheaded under-achiever. He sees Gold and tries to hide his face.

MR. GOLD

Well, this is just perfect. I've been looking for you, Mr. French.

MOE

I'll have your money next week.

MR. GOLD

The terms of the loan were fairly specific.

(to his man)

Take the van.

The big guy moves around to get into the van.

MOE

Wait -- no -- tomorrow's Valentine's Day!

(MORE)

*

(CONTINUED)

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7

CONTINUED:

7

Moe (CONT'D)

Biggest day of -- I've got a grand
in roses in the back --

*

The van starts up. Moe is torn between pleading to Gold and
running to block the van...

(CONTINUED)

CONTINUED: (2)

MOE (CONT'D)

Stop! You gotta let me sell them!

MR. GOLD

You owe money. You don't have money. You do have a home and a van. So you can either live in the van or deliver roses in your house.

MOE

I -- what?

MR. GOLD

Don't make me come up with a third option. I promise you it will be even less pleasant.

The van is moving now and Moe literally runs away from Gold to stand in front of it. Mr. Gold looks at his watch.

MR. GOLD (CONT'D)

I'll let you two continue the conversation.

Gold walks briskly away, leaving Moe hopping nervously in front of the van which is inching forward. Moe calls after --

MOE

This is no way to do business, Gold. You are the lowest. People aren't going to put up with this!

Gold moves along as we ARM AROUND TO SEE -- REGINA. Watching from down the street. She eyes MOE. A flash of CONCERN on her face. Then turns to Gold. She walks up, blocks his way.

REGINA

Mr. Gold.

MR. GOLD

Madam Mayor. Excuse me...

He tries to brush past her. She holds her ground.

REGINA

Quite a show back there.

MR. GOLD

Mr. French is having a rough day. It happens to all of us.

He starts off, she follows.

(CONTINUED)

CONTINUED: (3)

REGINA

I've been meaning to talk to you.

MR. GOLD

And the moment you have something I want to discuss, we'll have that chat.

She blocks his way, not liking the brush off.

REGINA

No. We're doing this now.
(adamant)
It'll just take a moment.

MR. GOLD

Something eating you, dear?
Something you need to get out in the open?
(off her look)
I'm afraid it'll have to wait.
(beat)
Please.

She's already taking a breath to speak again and that freezes her. She is clearly powerless. He moves off and she doesn't try to stop him. As she watches him leave, her jaw clenches, and we can practically read her mind as she wonders just how much this man remembers.

INT. GRANNY'S DINER - DAY

GRANNY is shaking her head over an empty cash register in the b.g. RUBY pours coffee for MARY MARGARET and DAVID, who are sitting at adjacent tables, trying to pretend that they aren't there together.

MARY MARGARET

Oh, you got the book.

We see that David is reading Anna Karenina.

DAVID

Just started it. It's great.
Can't wait to see how it ends --

(CONTINUED)

Ruby sees that they're awkwardly leaning in over the space between them.

RUBY

Um... I can move the tables toget--

DAVID

That's all right...

MARY MARGARET

We're not... together.

EMMA enters.

EMMA

Hey, David. Mary Margaret.

She pulls up a chair to Mary Margaret's table, managing to block the sight-line between her and David. Emma picks food off Mary Margaret's plate --

EMMA (CONT'D)

Mmm. So... how was your day?

MARY MARGARET

Henry's fine.

EMMA

That's not what I asked you.

(then, fuck it --)

You sure?

MARY MARGARET

He's his normal self. Really.

(gentle)

Regina won't keep you guys apart forever. When people are supposed to be together, they find a way.

Mary Margaret leans back and catches David's eye -- they share a moment over that as --

WAAAAAAAAA. A baby cries. They turn to see ASHLEY -- our Cinderella from ep. 104 -- enter with a Baby Bjorn. She's desperately trying to soothe her crying child. She walks up to Ruby --

RUBY

Hey, Ash -- you okay?

ASHLEY

Double shot espresso to go. Then -- maybe.

BACK ON EMMA and MM.

(CONTINUED)

EMMA

He's his normal self. Good.
That's good. So... happy?

MARY MARGARET

Yes.

(sees her disappointment)

No. I mean, he misses you a lot.
It's obvious. Trust me. I'm with
him six hours a day, you know.

Ashley looks over at this.

ASHLEY

Six hours? You take newborns? I'd
love six hours off.

MARY MARGARET

Ashley, I didn't recognize you...

ASHLEY

With the baby on the outside?

Ashley pulls the other chair away from David's table and sits *
down with Emma and Mary Margaret, while Ashley also crowds
in, completing the shutting out of David.

EMMA

How's it going?

ASHLEY

It's -- well... I mean, the baby's
great. But we haven't had any time
to do that getting-married thing,
so that's rough, and Sean's been
working double shifts at the
cannery --

MARY MARGARET

He's gotta work.

ASHLEY

On Valentine's Day?

(beat)

Yeah. He couldn't get out of it.

(CONTINUED)

EMMA

That sucks, I'm sorry.

Ruby glances at Granny, who is now happily holding the baby.

*

RUBY

Doesn't have to. Come out with me. Let's have a girl's night. Granny can watch the baby.

*

*

ASHLEY

It would be nice to wear something without an elastic waistband.

*

RUBY

Awesome. We can all go. Mary Margaret. Emma, too. If you leave the badge at home.

EMMA

I'm not really in a party mood. But you guys go. Have fun.

Ashley is starting to get excited.

ASHLEY

Mary Margaret, you're coming, right?

RUBY

Yeah, throw off the cardigan. Live a little.

*

*

MARY MARGARET

(touching her sweater)

It's not... a cardigan.

She's trying to lean around, catch David's eye, gauge his reaction to this, but she can't see him. We can, and he looks alarmed, hurt.

RUBY

Cute, single, out on the town... It'll be fun. And I need a partner -- Ashley's taken --

(CONTINUED)

MM eyes David, who shifts, uncomfortable.

MARY MARGARET
"Single." That's right.

Granny slides in next to Mary Margaret. Looks at Ashley and then MM --

GRANNY
You're going.
(whispers)
And while you're there, I wouldn't mind you keeping Ruby out of trouble. She just keeps falling heels over head.

MARY MARGARET
I think you mean -- oh, heels over... Yes.

GRANNY
You're a good girl. I trust you to do the right thing.

ON MM, staring right through Granny at David behind her. David turns his back. They're both ashamed.

MARY MARGARET
Sure.

David can do nothing but writhe miserably. Emma's phone chimes. She looks at a text and stands.

MARY MARGARET (CONT'D)
What's that?

EMMA
It's the station. Something's up.

9 EXT./ INT. MR. GOLD'S HOUSE - DAY

9 *

Mr. Gold returns from his collection activities to find the front door of his house standing suspiciously ajar. Instantly alert, he pushes open the door with his cane. Then he slips inside and moves soundlessly to a drawer, where he removes a false bottom and retrieves a lethal-looking GUN.

He moves deeper and deeper into the house. As he goes, we see evidence that things have been disturbed, art works cut from their frames, etc.

CREAK! He WHIRLS and levels the gun at...

(CONTINUED)

EMMA, who is pointing her service revolver back at him! Holy fuck! They could've shot their mutual heads off.

MR. GOLD

What are you doing here, Sheriff, other than nearly getting shot?

EMMA

Your neighbors saw your door open and called it in.

Gold looks around, takes in the place. It's been ransacked.

MR. GOLD

Yes, it seems I've been robbed.

EMMA

Funny how that keeps happening to you.

MR. GOLD

I'm a difficult man to love.

As they lower their weapons --

10 INT. RUMPLE'S DARK CASTLE - DAY - FAIRY TALE LAND

10

A large dark damp stone hall with a number of doors including one with heavy locks. Rumple enters, and waits impatiently for Belle to reluctantly follow him in. With an elaborate bow, he ushers her toward the heavily reinforced door.

BELLE

Where are you taking me?

He opens the door, gestures into the inky blackness beyond its threshold --

RUMPLESTILTSKIN

Let's call it your room.

Belle stares into the darkness, terrified as Rumple shrugs.

BELLE

My room?

RUMPLESTILTSKIN

Well, it sounds nicer than dungeon.

With that, he shoves her inside and locks the door.

END OF ACT ONE

ACT TWO

11 INT. RUMPLE'S DARK CASTLE - DAY - FAIRY TALE LAND 11

Back in the castle, getting a better look at this stark room which contains a long table, a spinning wheel, and a collection of mystical objects lovingly displayed. [we see a CLOCK and CANDLE HOLDER like Cogsworth and Lumiere, in addition to a WITHERED HAND, the MARIONETTES from ep 105, a giant Thor-style HAMMER, a Buffy-style SCYTHE, EXCALIBUR, a MERMAN'S TRIDENT, CUPID'S BOW, the ARROW OF APOLLO, a singed BROOMSTICK, A FEATHER, A GOLDEN LASSO, ALADDIN'S LAMP, A WIZARD'S HAT, A MAGIC WAND, etc.] Shaking female hands attempt to pour tea from a quaking TEAPOT into a trembling TEACUP. It's Belle. She's clearly terrified as she tries to serve Rumpel, who HUMS a distinctive tune (TBD). He is in the lone chair at the end of the long table -- the fucking image of isolation.

RUMPLESTILTSKIN

You'll serve me at meals and clean the Dark Castle.

BELLE

I understand.

RUMPLESTILTSKIN

You'll dust my collection and launder my clothing.

BELLE

Yes.

RUMPLESTILTSKIN

You'll bring me fresh straw when I sit at the spinning wheel.

BELLE

Got it.

RUMPLESTILTSKIN

You'll skin the children I hunt for their pelts.

She jumps and drops the cup.

RUMPLESTILTSKIN (CONT'D)

That one was a quip. Not serious.

BELLE

R-r-right.

She's shaking now as she picks up the now CHIPPED cup. FUCK.

(CONTINUED)

BELLE (CONT'D)
I'm sorry... it's chipped.

She looks at Rumple. He stares down at her. A tense beat.

BELLE (CONT'D)
... you... you can hardly see it.

RUMPLESTILTSKIN
(beat; then --)
It's just a tea cup.

Rumple continues to watch, amused, as she tries to gather her substantial courage as she rises.

RUMPLESTILTSKIN (CONT'D)
You agree with your father, don't you?

BELLE
Usually.

RUMPLESTILTSKIN
You think I'm a beast.

BELLE
(toughing it out)
No.

RUMPLESTILTSKIN
I put you in a dungeon for the last week.

BELLE
That was pretty beastly, yes, now that you mention it.

He is startled by her cheekiness. But then distracted when a MESSENGER DOVE flies in. He checks the message tied to its leg. As he reads, she eyes the door.

RUMPLESTILTSKIN
The ogres have fallen back. Your father and your people have been spared.

BELLE
(playing for time)
That is wonderful news. How did you do it?

As he talks, she unlocks one of the room's DOORS and edges out of it...

(CONTINUED)

11 CONTINUED: (2)

11

RUMPLESTILTSKIN

Ogres are superstitious and greedy.
A few whispers, some gold...

Belle finds herself entering the room -- right back in through another door at the opposite side of the room. He looks up, so blase he barely seems to register it.

RUMPLESTILTSKIN (CONT'D)

... and the deal was done. I see you've found some magical precautions I took. There is no escape.

(as that lands --)

You're going to spend the rest of your life here, dearie. I hope you like my home.

12 INT. MR. GOLD'S HOUSE - DAY

12

Now we're in Gold's HOME. Using a cell phone camera, Emma takes pictures of a damaged and emptied china cabinet. The doors are torn loose. He watches as she steps back and takes in the feeling of his house -- precise, controlled, cold.

MR. GOLD

Sheriff Swan, you can go. I know what was taken and who did it.
I've got it from here.

*
*

(CONTINUED)

EMMA

No you don't. It's a robbery.
Public menace. You're gonna tell
me what you know or I'm gonna have
to arrest you for obstruction of
justice.

BEAT. She's intense. Not cowed. Gold stares hard.

EMMA (CONT'D)

I don't think you want to be behind
bars.

MR. GOLD

Indeed not. His name is Moe
French. He delivers flowers. And
recently defaulted on a loan.
About an hour ago we had a little
disagreement about collateral.

EMMA

I'll go get him, check him out.

MR. GOLD

I'm sure you will. Assuming you
find him before... well, bad things
tend to happen to bad people.

EMMA

Is that a threat?

MR. GOLD

An observation. Good luck.

OFF the two of them staring each other down --

13 INT. RUMPLE'S DARK CASTLE - DAY - FAIRY TALE LAND

13

Weeks have passed. Rumple is spinning at his wheel. Belle
is up on a ladder, tugging at the room's heavy dark curtains.
She wears a simple blue peasant's dress now (like Belle's
dress for most of the movie).

BELLE

Why do you spin so much?

(CONTINUED)

The sudden question startles him. He turns to look at her. She is suddenly afraid.

BELLE (CONT'D)

I'm sorry. It's just... you've spun straw into more gold than you can ever spend.

RUMPLESTILTSKIN

I like to watch the wheel. It helps me forget.

BELLE

Forget what?

Long beat. He turns to look at her, affecting a blank look.

RUMPLESTILTSKIN

I guess it worked.

Startled, she laughs. Then she tugs at the curtains again, overbalances and almost falls. He gets up and goes to her.

RUMPLESTILTSKIN (CONT'D)

What are you doing?

BELLE

Opening these. It's almost spring, we should let in some light.

(tugging again)

What did you do? Nail them down?

RUMPLESTILTSKIN

Yes.

She PULLS HARD and the curtains rip down entirely and she falls. HE CATCHES HER. She looks up into his face, now illuminated by the light streaming in the window. Embarrassed, he sets her down and turns away from the light.

BELLE

Thank you.

RUMPLESTILTSKIN

It was no matter.

BELLE

I'll put the curtains back up.

RUMPLESTILTSKIN

There's no need. I'll get used to it.

(CONTINUED)

13 CONTINUED: (2) 13

He goes back to his wheel, facing away from the light. BUT
ON HIS FACE? A glint of -- SOFTENING.

14 EXT. STORYBROOKE - GRANNY'S DINER - MORNING 14

The next morning. Mary Margaret exits Granny's with a cup of
coffee. David approaches. Falls in beside her as they walk.

DAVID

So you're going out on Valentine's
Day?

MARY MARGARET

What can I do... it's not like I
can spend the night with you. Are
you jealous? Of a girl's night?

DAVID

...Maybe. It's not like I can stop
you. It's not like I'm not...

MARY MARGARET

Married.

(yeah; there's that --)

And this isn't a night you should
sneak away from your wife.

DAVID

I know... I just...

MARY MARGARET

I know. "I just" too. But you're
married and I have to appear...
single. It's the way it is. We'll
see each other... soon.

DAVID

I hope so.

They arrive at Mary Margaret's car. He moves in to kiss her. *
She stops him.

MARY MARGARET

David -- we're in public --

DAVID

Right. I -- I forgot.

And with that she walks away.

15 INT. SHERIFF'S STATION - DAY 15

A sheet covers something lumpy on top of one of the desks in
the Sheriff's station. Emma pulls it off, revealing Gold's
stolen items to him. Gold just stares at the array of items.

(CONTINUED)

A rolled canvas, a small sculpture, some china, a stack of folded silks -- valuable items, but not magical. His eyes narrow as he surveys them. No gratitude is forthcoming.

EMMA

You're welcome.

He just looks up at her from the gathered items.

EMMA (CONT'D)

Turns out you were right. Your man Moe ripped you off. Stuff was still in his house.

MR. GOLD

And the man himself?

EMMA

Closing in on him.

MR. GOLD

(looks through items)
Well then, job well half-done.

EMMA

Hey, in less than a day I got everything back --

*

Gold searches the items with increasing urgency and alarm.

EMMA (CONT'D)

Something wrong?

And Gold just keeps staring at the loot. He looks up at her, a flash of anger.

MR. GOLD

You recovered nothing.
(off her look)
Something is missing.

EMMA

Well, then I'll get it when I find him.

MR. GOLD

Not if I find him first.

And with that he exits, radiating malevolence. OFF EMMA,
fuckstruck --

END OF ACT TWO

ACT THREE

16 INT. RUMPLE'S DARK CASTLE - DAY - FAIRY TALE LAND 16

ON A CUP. Chipped. As it rises, REVEAL Belle. No longer shaking as she sips tea with RUMPLE at his spinning wheel. Many months have passed. All the drapes are gone now and the room sparkles. She has brought light into his world. As he SPINS, turning straw into gold, he HUMS his tune again. She lowers her cup. Starts dusting his vast trophy collection. Picks up a sheepskin with a dull gold look to it -- *

BELLE

You've never told me about this one.

RUMPLESTILTSKIN

That's called the Golden Fleece. It's very ancient. It's supposed to be the skin of a gold flying sheep that rescued children.

BELLE

That's insane. A flying sheep.

RUMPLESTILTSKIN

It was reported to be spectacular.

She looks at it more closely. *

BELLE

I think this is paint. And I think it's called the golden fleece because you got taken. *

He laughs at that. She looks at him, gauging his mood. Then, carefully -- *

(CONTINUED)

BELLE (CONT'D)
Why did you want me here?

RUMPLESTILTSKIN
The place was filthy.

BELLE
I think you were lonely. Any man
would get lonely.

RUMPLESTILTSKIN
(shrugs)
I'm not a man.

BELLE
I've had a couple months to look
around, you know. There is...
clothing, upstairs, small... as if
for a child? Was it yours? Or was
there a son?

He takes a breath. Decides to actually get genuine.

RUMPLESTILTSKIN
There... was... there was a son.
(beat)
I lost him. As I did his mother.

BELLE
So you were a man, once. An
ordinary man.
(off his silence)
If I'm never going to know another
person in my whole life, can't I at
least know you?

RUMPLESTILTSKIN
Perhaps you just want to learn the
monster's weaknesses.

She looks at him, evaluating.

BELLE
You're not a monster. You think
you're uglier than you are. That's
why you cover all the mirrors,
isn't it...? But if you'll just
look --

She reaches up to tug a cover from a mirror, but he quickly
stops her, ending up pressed against her, front to her back.

(CONTINUED)

RUMPLESTILTSKIN

There are other reasons a mirror
might be covered.

They stay that way for a long beat. Without her seeing, he
breathes in the scent of her, leans toward her...

BELLE

What happened? To your family --

RUMPLESTILTSKIN

What happened is... I'm a
difficult man to love --

And yeah, that's a bit of self revelation there. A MOMENT
between these two. And then -- KNOCK KNOCK -- the heavy
sound of an IRON SWORD on an OAKEN DOOR.

17 INT. RUMPLE'S DARK CASTLE - ENTRY WAY - DAY - FAIRY TALE LAND 7

Rumple flings open the MASSIVE castle door to find GASTON,
sword drawn, ready to DO BATTLE.

GASTON

I am Sir Gaston. I fight for
honor. For freedom. For love.
And you, Beast, have taken my love.
That shall not stand. For now you
will taste the cold steel of my
blade --

With an impatient gesture, Rumple turns Gaston into a PERFECT
RED ROSE which FLOATS to the ground.

18 INT. RUMPLE'S DARK CASTLE - MOMENTS LATER - FAIRY TALE LAND 18

He returns to Belle, who saw none of this.

BELLE

What was that?

RUMPLESTILTSKIN

Nothing but an old woman, selling
flowers.

He holds out the Gaston-rose, casually, not presuming she'd
accept it if it were offered as a gift.

RUMPLESTILTSKIN (CONT'D)

Here. If you will have it.

BELLE

Thank you.

(CONTINUED)

She takes it, welcoming the thawing of relations between them. She busies herself, finding a vase, trimming the stem...

RUMPLESTILTSKIN

You had a life... before, Belle. A family. Friends. Tell me, why did you volunteer to come with me?

BELLE

Heroism. Sacrifice. There aren't a lot of opportunities for women in this land to show what they can do. To see the world. To be heroes. And then when you arrived... it was my chance. I always wanted to be brave. So I figured, do the brave thing and bravery follows.

RUMPLESTILTSKIN

(dryly)

Is it everything you hoped?

BELLE

(has to laugh at that)

Well, I wanted to see the world. That part didn't work out. But I did save my village.

RUMPLESTILTSKIN

And what of your betrothed?

BELLE

It was an arranged marriage. Honestly, I never cared much for Gaston. All bravado. All surface. Nothing of substance beneath his exterior. To me, love is layered. Love is a mystery to be uncovered. I could never truly give my heart to one as superficial as he.

She puts the rose in a vase and sets it down among the teacups on the tea cart (we see the chipped cup).

(CONTINUED)

BELLE (CONT'D)

But I do miss my father terribly.
He's not a young man, and he needs
me. It kills me not to be with
him.

We see this hit him -- sudden empathy for her. She shakes
off her mood:

BELLE (CONT'D)

You were going to tell me about
your son.

RUMPLESTILTSKIN

I'll tell you what. I'll make you
a deal. Go to town and fetch me
some straw. When you return, I'll
share my tale.

It's said so casually. But this is huge. She's fuckstruck.

BELLE

You... town... you trust me to come
back?

RUMPLESTILTSKIN

Oh no. Not at all. I expect I'll
never see you again. But, yes, I
release you.

She starts to gather her things, ready to go: She pauses...

BELLE

I would like to hear that story. I
really would.

RUMPLESTILTSKIN

Then come back.

They look at each other, her face so filled with regret that
we know what Rumpel knows -- she's not coming back.

19 INT. STORYBROOKE PHARMACY - NIGHT 19

David is studying the picked-over supply of Valentine's Day
cards. MR. CLARK mans the pharmacy register and SNEEZES. *
David picks out two cards and moves to wait in line at the
register.

VOICE (O.S.)

Two valentines?

(CONTINUED)

The man in front of him turns around to look at him and we realize it's Mr. Gold.

(CONTINUED)

MR. GOLD (CONT'D)
Sounds like a complicated life.

DAVID
Oh. No. Just -- couldn't decide.

Gold looks at the two cards -- one shows a fairy tale prince and princess gazing at each other in front of a castle. It reads, "You are my happily ever after." The other is a cartoon of a grinning dog that reads "I woof you!"

MR. GOLD
These are for the same woman?

DAVID
They're both so... us.

MR. GOLD
I see. Well, you are fortunate to have someone who loves you. Or -- woofs you.

DAVID
I really am.

As he weighs each card -- Gold places his things on the counter -- DUCT TAPE. And ROPE. Yeah. Ominous.

MR. GOLD
Choose wisely. The little decisions can be so important. Love is like a delicate flame. It's beauty must be both admired and protected. So fragile... So easy to snuff out. And once gone? Gone forever. It's beauty and power need to be cherished.
(beat)
Were it me, I'd go with the "woof" card.

Gold is at the register now. Mr. Clark SNEEZES. Gold hands over some cash to Mr. Clark as David eyes his purchases, warily. Gold's phone rings. *

MR. GOLD (CONT'D)
Excuse me.

We see the CALLER ID on the phone says THE DOVE.

(CONTINUED)

Once #112 "Skin Deep"
19 CONTINUED: (3)

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19

MR. GOLD (INTO PHONE) (CONT'D)
Got him? Good. Slip twenty three.
I'm getting it now. Fifteen
minutes.

(MORE)

(CONTINUED)

19 CONTINUED: (4)

19

MR. GOLD (INTO PHONE) (CONT'D)
(hangs up; back to David)
I have to go. Best of luck to you.

Gold exits out the front of the store. David is paying for both cards...

...when Emma moves through from the back of the store. She gets to the door -- stares out at -- GOLD. Getting into his car. And driving off. She shakes her head. Then turns back to David.

*
*
*
*

EMMA

Hey.

And yeah he appears caught as he stuff his cards in the bag.

EMMA (CONT'D)

Saw you talking to Gold. He didn't say anything about where he was headed, did he?

And yeah -- she's TAILING HIM.

DAVID

Actually. I heard him say something on the phone. Slip twenty three.

And Emma gets it --

EMMA

The docks.

20 EXT. DOCKS - NIGHT

20

Mr. Gold's Cadillac (as established earlier) pulls up at slip 14. Emma squad car pulls out from where it was blocked from view and parks blocking the Cadillac.

She opens the Cadillac's door to reveal, not Mr. Gold, but instead The Dove. A quick glance inside the car reveals it's empty.

EMMA

(to the Dove)
So cute. Where is he really?

21 EXT. RURAL ROAD / INT. FLORIST VAN - NIGHT

21

Free and clear because of the clever diversion, Mr. Gold is driving the Game of Thorns van he took from Moe.

(CONTINUED)

21 CONTINUED:

21

And as we hear him humming the same tune we heard him hum in FTL, we PUSH IN over his head into the body of the van, lying among the scattered ROSES, there is MOE, hands tied and mouth covered in duct tape. What the fuck did this guy take from Gold?! And just how angry is Gold about it?

Are we headed for a St. Valentine's Day Massacre?

END OF ACT THREE

ACT FOUR

22 EXT. STORYBROOKE - STREET / INT. DAVID'S CAR - NIGHT 22

David is headed home. He sits at a stoplight near The Rabbit Hole and sees Ashley, Ruby and Mary Margaret heading inside, all dressed up. He sees some CUTE GUYS checking them out, following them in. When the light changes, David wheels the car into a U-turn and parks.

23 INT. THE RABBIT HOLE - NIGHT 23

The ladies (Ashley, Ruby, Mary Margaret) are having fun at this swinging LOUNGE. It's Storybrooke at night. A little moodier and sexier than we've seen before. MM is dressed a bit sexier than normal. Ashley tosses back a shot.

ASHLEY
HAPPY VALENTINE'S DAY!

MARY MARGARET
Pace yourself, Ashley.

ASHLEY
I am. This is the first night out
I've had since the baby. I'm
making up for lost time.
(tosses back a second
shot)
Diaper changes and sterilizing
bottles. My life is hot.

RUBY
Speaking of hot --

Ruby nods at some of the guys in the bar. Ashley looks up at Ruby, shakes her head.

ASHLEY
Honey, I'm still with Sean.

RUBY
You're not married. And he's not
here.

ASHLEY
He's working.

RUBY
He's always working. Have fun
moping.

Ruby heads off. Ashley looks at MM.

(CONTINUED)

ASHLEY

She's right. He is always working.
I thought... love would be
different.

MARY MARGARET

Me too.

ANGLE ON -- DAVID entering the bar and crossing to a booth.
ARCHIE, sitting at the bar, spots David and approaches him.

ARCHIE

Hey, David? You here alone?

It's hard for David to tear his eyes from MM, but he does.

DAVID

Oh hey. Hi, Archie.

David expects Archie to move along, but he doesn't. So --

DAVID (CONT'D)

You wanna sit down?

Archie looks pleased and relieved to be asked. He slides
into the booth with David.

ARCHIE

Thanks. Small towns aren't the
best places to be out and single on
Valentine's, you know? Everyone's
already paired up.

DAVID

Right.

ARCHIE

So... is Kathryn joining you later?

DAVID

She's at home.

Archie takes that in, adds it up.

ARCHIE

Ahh.

DAVID

No, no. Don't go jumping to
conclusions...

ARCHIE

I don't jump.

(CONTINUED)

DAVID

Good. I just... it's a bit of an adjustment, that's all.

ARCHIE

David, coming back from that coma -- maybe there's a way to see it as a positive. All the life choices you made... I don't think anyone would fault you if you re-evaluated some things. Maybe lots of things.

DAVID

You think so?

ARCHIE

(as much about himself as David)

Sure. It's natural. You have figure out where you belong now. Who you belong with.

DAVID

I think I know who that could be. There is... someone.

ARCHIE

(clearly joking)

Is it me? It's me isn't it? It's this turtleneck.

Then Archie catches who he's looking at. Mary Margaret.

ARCHIE (CONT'D)

Oh... So what does she think?

About to deny, then -- FUCK IT -- he needs to tell SOMEONE --

DAVID

She feels the same way. I think. I mean, I hope so, but it's just... I guess if I was confident I wouldn't be here staring at her.

ARCHIE

I think... sometimes I think the hardest thing about love is believing someone feels it for us.

And thus it's Archie who ends up serving up our theme --

(CONTINUED)

ARCHIE (V.O.) (CONT'D)
Doubting that you deserve love is
the surest way to lose it.

DAVID
I'm not exactly a bargain. Still
recovering. I make no money. I'm
tied up in a marriage I barely
remember--

ARCHIE
Stop. Look, I'm out of the office,
so I'm going to give you a
different kind of a prescription.
(calling to waitress)
Gin and tonic, please.
(then to David)
Repeat as needed.

David chuckles, but soon he turns his eyes back to MM.

24 EXT./INT. GOLD'S CABIN - NIGHT

24

A furious Gold opens the back of the van, revealing Moe
(hands and mouth still duct-taped). Gold points his gun at
him -- this is the same gun from earlier.

*
*
*

GOLD
Walk.

*
*

Moe is force-marched into isolated cabin we recognize as the
place Mary Margaret and David took shelter in ep. 110. As he
heads in, we see Gold's shovel leaning against the wall and
we get the feeling that something very bad is about to
happen. Moe (on his knees) tries to u-turn out of the cabin,
but Gold blocks him:

*
*
*
*

MR. GOLD
Yeah, here's the thing. I don't
usually let people get away.

25 EXT. COUNTRY LANE - DAY - FAIRY TALE LAND

25

Belle is getting away, walking down a road, fast and
determined, as a familiar carriage approaches. Belle steps
aside, but the carriage slows and the door opens, revealing
the QUEEN. She's in her black regalia, but plays it light.

QUEEN
Did my carriage splash you?

BELLE
Oh, no. I'm fine.

25 CONTINUED:

25

QUEEN
I'm tired of riding. Let me
stretch my legs and walk with you
for a spell.

*

Belle considers, then nods.

26 EXT. COUNTRY LANE - DAY - MINUTES LATER - FAIRY TALE LAND 26

Belle and the Queen walk. The carriage follows them.

QUEEN
You carry very little.

BELLE
I don't want to be slowed down.

*

QUEEN
Mm. You're running from someone.
The question is, master or lover?
(Belle looks away)
Oh. Master and lover?

*

BELLE
I might take a rest, you can go
ahead.

The queen takes her arm, not letting her stop.

QUEEN
So if I'm right... you love your
employer, but you're leaving him.

*

BELLE
I might love him. I mean, I could,
except that something evil has
taken root in him.

QUEEN
Something evil?

(CONTINUED)

BELLE
I like to think it's just skin-deep, but there is something there... deeper. A beast inside him. And he did lock me in a dungeon for a while.

The Queen nods sympathetically.

QUEEN
Sounds like a curse to me. And all curses can be broken. A kiss born of true love would do it.

Belle perks up. The Queen sees her reaction, feigns alarm --

QUEEN (CONT'D)
Oh, Child, no... I would never tell a young woman to kiss a man who held her captive. What kind of message is that?

*
*
*
*

BELLE
Right.

*

QUEEN
Besides, if he loved you, he would have let you go. And if he doesn't love you, the kiss won't even work.

BELLE
Well, he did let me go...

QUEEN
But no kiss happened. Such a shame, because it's possible that there is a good man there and it's the curse that is the beast.

*
*

BELLE
You mean, like, the beast has us both captive?

QUEEN
That would be one perspective, yes.

BELLE
And a kiss would be enough? He'd be a man again?

(CONTINUED)

QUEEN

An ordinary man. A mortal man.
Without powers, yes, but perhaps
that's for the best.

BELLE

Able to feel again, and live a
normal life and look in a mirror--
you promise this is true?

QUEEN

Oh, yes. True love's kiss will
break any curse.

Belle thinks about that.

QUEEN (CONT'D)

Are you tired? My carriage is not
far behind. We can ride on
together.

BELLE

No thank you. I don't need a ride.

27 EXT. RUMPLE'S CASTLE - TOWER ROOM - NIGHT - FAIRY TALE LAND 27

View from outside the tower looking in at Rumpel who is
gazing out. He sees something below. He jumps up, heart in
his throat, and starts down the stairs.

28 OMITTED 28

29 INT. RUMPLE'S DARK CASTLE - MOMENTS LATER - FAIRY TALE LAND 29

Belle enters, carrying a bundle of straw. She finds Rumpel
seated at his spinning wheel, his back to her, composed.
He's super-casual, and very human-sounding:

RUMPLESTILTSKIN

Oh, are you back already? Good
thing. I'm almost out of straw.

We know his heart is beating out of his chest, and so does
Belle. She sees how hard he's breathing.

(CONTINUED)

BELLE
Come on. You're happy I'm back.

RUMPLESTILTSKIN
I'm... not unhappy.

BELLE
(grins)
You promised me a story.

RUMPLESTILTSKIN
Did I?

She forces him to stop spinning and sit with her.

BELLE
Tell me about your son.

RUMPLESTILTSKIN
I lost him. There's nothing to tell.

BELLE
And since then, you've loved no one.

She's putting the pieces together. And Rumple's silence tells her, she's fucking getting to the heart of the matter.

BELLE (CONT'D)
And no one has loved you.

RUMPLESTILTSKIN
Why did you come back?

BELLE
I wasn't going to. But something changed my mind.

She leans in slow... careful not to startle him, and kisses him as soft as a feather. After a moment, he kisses back. And some FUCKING MAGIC fucking happens.

He starts to transform back into a human man, the transformation to normal skin starting at his lips. He pulls back, startled, looking at her from a human face with real human eyes.

RUMPLESTILTSKIN

What is this?

The transformation starts to fade, the lizard skin creeping back in and she tries to pull him back in.

BELLE

Kiss me again! It's happening!

RUMPLESTILTSKIN

What is?

BELLE

Any curse can be broken.

He jumps back as if burned, and his anger seems to accelerate the transformation back into the lizard-skinned Rumpel we know. The last thing to change back are the eyes.

RUMPLESTILTSKIN

Who told you that?! Who knows that?

BELLE

What-- she -- no one.

Rumpel strides to the mirror, and pulls aside the cover. Looking into it, he talks to the Queen. Although Belle just sees him screaming at his own reflection.

RUMPLESTILTSKIN

You evil (fucking) soul. You did this. You turned her against me. YOU THINK YOU CAN MAKE ME WEAK? YOU THINK YOU CAN DEFEAT ME?!

BELLE

Who are you --

He whirls on her, letting the cover drop back on the mirror.

RUMPLESTILTSKIN

The queen! Your friend the queen. Where did she get to you?

BELLE

I was walking away -- she said--

(CONTINUED)

RUMPLESTILTSKIN
I knew it was a trick. I knew you could never care for me. Are you working for her, or is this all you? Is this you being the "hero" and killing the beast?

BELLE
But it was working!

RUMPLESTILTSKIN
Shut up!

BELLE
That means it's true love!

RUMPLESTILTSKIN
SHUT THE HELL UP!

BELLE
WHY WON'T YOU BELIEVE ME?!

RUMPLESTILTSKIN
BECAUSE NO ONE COULD LOVE ME!

He grabs her roughly by the arm and throws her back down into the dungeon.

Then he picks up a stick (we recognize it as his original Fairy Tale Land walking stick). He looks at it -- remembering his coward's past? Then he swings it viciously, taking out part of his own collection.

30 INT. GOLD'S CABIN - NIGHT

30

Moe is still tied up, but is trying his best to skitter backwards across the floor of the cabin, trying to get away from Gold who is watching him, amused.

MOE
Lemme explain. Okay? Lemme explain. It wasn't my idea.

Gold, furious, is on him. He presses his cane across Moe's throat, applying pressure...

MR. GOLD
(quiet, cold)
That's fascinating. Truly.

*

He's pressing down hard enough now to cut off the air. Moe's eyes are wide, begging. Unrushed --

(CONTINUED)

MR. GOLD (CONT'D)
I'm going to let you breathe now.
And you're going to say two
sentences. The first will tell me
where it is. The second will tell
me who told you to take it.
(Moe's eyes bulge)
You understand the rules? Okay.
Here we go.

Mr. Gold pulls back the stick and Moe gasps, then:

MOE
I needed that van --

MR. GOLD
THAT IS NOT A GOOD FIRST SENTENCE!

He SLAMS the cane down onto Moe's hand. Moe screams, then --

MOE
Gold -- Listen.

Now Gold swings it down like a mallet, over and over. We
don't see the impact, just watching Gold's face.

MR. GOLD
WHERE IS IT? WHERE IS IT?

MOE
Stop! Stop! Stop! It's not
my fault!

Punctuated by swings of his cane -- something slips out --

MR. GOLD
You shut her out. You had her love
and you shut her out...

MOE
What are you talking about?

MR. GOLD
... she's gone forever and it's
your fault! Not mine! You're her
father! It's your fault! It's.
YOUR! Fault.

We realize that he's voicing RUMPLE'S fury over something --
the fate of Belle? Looks like she didn't make it in FTL...

31 INT. RUMPLE'S DARK CASTLE - NIGHT - **FAIRY TALE LAND** 31

Rumple TRASHES the room, smashing at his collection of objects (individual items do not have to be destroyed, but they are thrown to the ground and the room is trashed). And then he sees the TEA SET and he starts throwing the cups against the wall like tiny china grenades. POW. POW. POW.

32 INT. GOLD'S CABIN - NIGHT 32

Mr. Gold raises the cane ONE MORE TIME and... at the peak of the arc... A hand on his arm stops him. It's Emma.

EMMA

Stop.

33 INT. RUMPLE'S DARK CASTLE - NIGHT - **FAIRY TALE LAND** 33

Rumple holds the last cup, the chipped cup, over his head, ready to throw it. But at the peak of the arc... He can't do it. He collapses, holding it.

END OF ACT FOUR

ACT FIVE

34 INT. DUNGEON - LATER - NIGHT - FAIRY TALE LAND

34

PURE DARKNESS. Then a door opens, letting in light and revealing Belle curled against the wall in a tiny dark stone room. Rumple approaches and stands over her, cold. All that's in the cell is the TEA SET with the chipped tea cup.

BELLE

What are you going to do to me?

RUMPLESTILTSKIN

Go.

BELLE

Go?

RUMPLESTILTSKIN

I don't want you anymore, dearie.

She gets up and leaves, full of dignity, but then turns back.

BELLE

You were freeing yourself. You could've had happiness if you just believed someone could want you. But you couldn't take the chance.

RUMPLESTILTSKIN

That's a lie --

BELLE

You are a coward, Rumplestiltskin.

He flinches back from that. She's seen the OLD HIM.

BELLE (CONT'D)

And no matter how thick you make your skin, that doesn't change.

RUMPLESTILTSKIN

I'm not a coward.

(beat)

It's simple, really. My power means more to me than you.

And yes -- that was designed to hurt. And it does. But Belle? Well, she IS brave.

BELLE

No, it doesn't. You just don't think I can love you.

(CONTINUED)

34 CONTINUED:

34

She's as fucking perceptive as they come. Rumple is silent.

BELLE (CONT'D)

But now you've made your choice.
And you're going to regret it.
Forever. All you'll have is an
empty heart.

(beat)

And a chipped cup.

She exits. He sits on the bare stone bench in the bare stone
room. Stares at the tea set. And weeps.

35 INT. THE RABBIT HOLE - NIGHT

35

David -- a few empty glasses in front of him -- is watching
Mary Margaret and Ruby and Ashley interacting with the CUTE
GUYS at the bar. Mary Margaret is laughing at something a
CUTE GUY is saying, her head thrown back. Archie is getting
bored; even a good listener can only take so much.

DAVID

He's touching her. And she's
letting him.

*

BILLY is leaning over Mary Margaret toward Ruby. He steadies
himself against Mary Margaret.

ARCHIE

You really don't have any moral
ground to be jealous here. You
know that, right? You are still
married. She has every right --

DAVID

I know, I know. Of course. You
sound like my conscience.

(CONTINUED)

ARCHIE

Heard that before.

CHIRP CHIRP. We hear something that sounds like a CRICKET.

DAVID

What's that?

ARCHIE

Your phone is buzzing.

Sure enough, David's phone is vibrating against the table. The caller id picture of Kathryn.

DAVID

Oh -- I gotta... take this.

He starts to pick up. Archie's hand on his arm stops him.

ARCHIE

Music. She'll hear. You should...

David nods and exits. Archie looks back at the women. The CAMERA follows his gaze and we find ourselves in that group, where Ruby approaches, MM -- who is laughing with a guy. Ruby pulls her aside.

RUBY

No. NO. Not him.

MARY MARGARET

I'm just having a drink.

RUBY

That's not what he thinks. Trust me. I know.

Ruby heads off, MM turns away from the guy at the bar, sees -- Ashley. Sitting in a booth. Alone. Dejected. She slides in opposite her.

MARY MARGARET

Girl's night's really working out for you.

*
*
*

(CONTINUED)

ASHLEY
I thought it would make me feel
better... but, the truth is I need
a "be with my guy" night. But he's
never around. And I'm home with
the baby all day. I mean, what's
the point of us being together if
we're not... together?

*
*
*
*
*
*

MARY MARGARET
I get it. Loving someone you can't
be with, it's a terrible, terrible
burden.

BEAT. They sit in silent misery. Ashley stands.

ASHLEY
This was a bad idea. I should go
home.

VOICE (O.S.)
Ashley.

They look up to see -- GUY in STAINED OVERALLS with a
"Storybrooke Cannery" patch. It's --

ASHLEY
Sean?

Ashley is shocked to see him. He's holding a bouquet.

SEAN
Hey.

ASHLEY
I thought you were working tonight?

SEAN
I am. It's my break. And I had to
see you.

And then he lowers to his knee. Offers her a RING --

SEAN (CONT'D)
And ask you something.

She takes the ring, flabbergasted.

(CONTINUED)

SEAN (CONT'D)
Will you marry me?

ON MM. Watching Ashley. Who is in shock. Sean smiles --

SEAN (CONT'D)
I've only got a twenty minute
break... so any time now...

Ruby, overcome for her friend --

RUBY
YES!
(to Ashley)
Sorry.

Ashley smiles at her friend, then turns to Sean --

ASHLEY
Yes.

She leaps in his arms. They kiss. He puts the ring on her.

SEAN
Truck's outside if you wanna take a
ride before I go back to work. I
know it's not much of a date --

ASHLEY
-- it's the best date...

SEAN
Then your carriage awaits...

Sean carries her toward the steps out of the club. After a
beat, Mary Margaret follows, beaming and moved.

35A EXT. THE RABBIT HOLE - NIGHT 35A *

MM watches the CANNERY truck pull away, wistful. BEAT. A *
voice breaks her from her reverie -- *

DAVID (O.S.) *
How's girl's night? *

MM turns to see David step from around the corner. *

MARY MARGARET *
What are you doing here? *

(CONTINUED)

DAVID
(a bit sheepish)
I knew you'd be here. And I came
to... uh...
(fumbles in his pocket)
I wanted to give you your
Valentine's Day card.

MM takes it, nods. GETS IT --

MARY MARGARET
And to check up on me.

DAVID
Maybe. A little. Wouldn't want
you finding someone else.

As MM reads her card her face falls, she looks up at him --

MARY MARGARET
Like you.
(she holds out the card;
reads --)
"Kathryn, I woof you."

Mortified, David takes the card back. Fumbles around, pulls
out another one. Hands it over.

DAVID
No no no. I'm so sorry. I meant
this one.

MM takes it, stares at the card, then David. Shakes her
head.

MARY MARGARET
I always thought if two people were
supposed to be together they'd find
a way. But, David, if this is our
way? I think we need to find
another one.

DAVID
Mary Margaret --

MARY MARGARET
You should go home to Kathryn.

That hangs there. They're in a fucked situation.

(CONTINUED)

DAVID
I know. You're right.
(beat)
But that doesn't mean I'm giving
up. We'll find that way.

*
*
*
*
*

MARY MARGARET
I hope so.

*
*

They stare. Another sad beat.

*

MARY MARGARET (CONT'D)
Happy Valentine's Day.

*
*

DAVID
Happy Valentine's Day.

*
*

OFF the two of them heading in separate directions --

*

36 EXT. GOLD'S CABIN / INT. SQUAD CAR - NIGHT

36

Outside Gold's cabin, Moe is being loaded into an ambulance --
he'll survive. Emma talks with Gold near her squad car,
still dented from her mishap ep. 111.

EMMA
They tell me you managed not to
break anything he needs. You got
lucky, Mr. Gold.

MR. GOLD
You have a funny definition of
lucky.

EMMA
You have a funny definition of
justice.
(beat)
What did he really do?

MR. GOLD
He stole.

EMMA
That reaction was more than just
about taking a few trinkets. You
said something about how he hurt
"her," and what happened to "her" --
Who is that? What did he do?
(MORE)

(CONTINUED)

EMMA (CONT'D)

If someone needs help, maybe I can help.

MR. GOLD

Honestly, Sheriff, I don't think you heard right.

He seems so genuine.

EMMA

You really don't want to cooperate.

MR. GOLD

I think we're done here.

EMMA

No, we're not. Doesn't matter what he took, what you did to that man, Mr. Gold, was a crime.

(beat)

You're under arrest.

She looks at him as she holds out the cuffs -- will he struggle? He puts out his hands. As she cuffs him --

END OF ACT FIVE

ACT SIX

37 INT. SHERIFF'S STATION - DAY

37

Emma is eating a sandwich at her desk. Gold watches her from the cell.

EMMA

Pastrami. You want half?

He shakes his head.

EMMA (CONT'D)

I still owe you that favor, you know. Nice fatty pastrami... delicious way to clear the books.

MR. GOLD

I don't need a reminder that you owe me a favor.

(beat)

And when the day comes that I make my request... it won't be for lunch meats.

Regina enters with HENRY.

REGINA

Sheriff Swan. I'm letting you have thirty minutes with Henry. Take him out, buy him ice cream.

EMMA

You want me to leave you alone with a prisoner.

REGINA

Twenty-nine and a half minutes.

Emma looks at Henry. She misses him.

HENRY

Hi, Emma.

EMMA

Hi.

Emma looks at Gold, who shrugs, pointedly not objecting.

MR. GOLD

Bring me back a cone.

(CONTINUED)

EMMA
(to Regina)
Just this once.
(to Henry)
Come on.

Emma and Henry exit. Regina and Gold eye each other through the bars.

MR. GOLD
You really wanted to have that talk, didn't you.

REGINA
Apparently this was the only way I could do it.

MR. GOLD
Please. Sit.

Grimacing, she pulls a chair over to the bars and sits.

MR. GOLD (CONT'D)
When two people both want something the other has, a deal can always be struck. Do you have what I want?

REGINA
Yes.

MR. GOLD
So you did put him up to it.

REGINA
I just suggested to him that strong men take what they need.

MR. GOLD
And you told him what to take.

REGINA
We used to know each other so well, Mr. Gold. Has it really come down to this?

MR. GOLD
It seems it has. You know what I want. Now what is it that you want?

REGINA
I want you to answer one question. And answer it simply.
(MORE)

(CONTINUED)

REGINA (CONT'D)
(Gold stares her down)
What's your name?

MR. GOLD
Mr. Gold.

REGINA
Your real name.

MR. GOLD
Every moment I've spent on this
earth, that has been my name.

REGINA
But what about moments spent
elsewhere.

MR. GOLD
What're you asking me?

REGINA
I think you know. If you want me
to return what's yours...
(beat; hard --)
Tell me your name.

*
*
*

A beat. Then a small smile. And then, INTENSELY --

MR. GOLD
Rumplestiltskin.
(eyes burning into her)
Now give me what I want.

REGINA
Such hostility... over this?

And she reaches into her bag. She brings out the CHIPPED
TEACUP. Holy fuck... THAT'S WHAT THIS HAS BEEN ABOUT.

(CONTINUED)

REGINA (CONT'D)
Such a sentimental little
keepsake.

He touches it, but she keeps hold of it.

MR. GOLD
Thank you, your Majesty.

He tugs the cup free.

MR. GOLD (CONT'D)
So, now that we're being honest
with each other, let's remember how
it used to be. Don't let the bars
fool you, dearie. I'm the one with
the power around here. I'll be out
of here before you know it and
nothing between us will change.

*
*
*
*
*
*

She smiles at him. Oddly confident.

REGINA
We shall see.

And with that she turns and go. These two are now taking
things to a new level. And neither is backing down.

38 INT. RUMPLE'S DARK CASTLE - MONTHS LATER - FAIRY TALE LAND 38

Rumple is spinning when the Evil Queen enters. He doesn't
look up.

QUEEN
Flimsy locks.

She investigates a silver tea set -- a replacement set -- and
found it to be full. She sits and pours herself tea.

QUEEN (CONT'D)
I have a deal to discuss. A
certain mermaid --

RUMPLESTILTSKIN

I'm not dealing today.

QUEEN

Are you angry at me? What is it
this time?

*
*

He takes her teacup from her. She pours herself another one.

RUMPLESTILTSKIN

Your little deception failed. You
will never be more powerful than
me. You can keep trying, dearie,
but you will never beat me.

QUEEN

Is this about that girl I met on
the road? What was her name...
Margie? Verna?

RUMPLESTILTSKIN

Belle.

The Queen drops sugar cubes into her tea.

QUEEN

Right. Well you can rest assured I
had nothing to do with that
tragedy.

RUMPLESTILTSKIN

What tragedy?

QUEEN

You don't know? After she got
home. Her fiance had gone missing,
and after her stay here, her
"association" with you, no one
would have her, of course. Her
father shunned her, cut her off,
shut her out.

RUMPLESTILTSKIN

So she needs a home...?

QUEEN

He was cruel to her. Locked her in
a tower, sent in clerics to cleanse
her soul with scourges and flaying.

(MORE)

(CONTINUED)

38 CONTINUED: (2)

38

QUEEN (CONT'D)

After a while, she threw herself
off the tower. She died.

RUMPLESTILTSKIN

You're lying.

QUEEN

Am I?

*

He opens the door.

RUMPLESTILTSKIN

We're done.

She rises and sweeps out.

QUEEN

Fine. I have other calls to make.

She pauses in the doorway...

QUEEN (CONT'D)

The place is looking dusty, Rumpel.
You should get a new girl.

He closes the door. Then he takes the chipped cup from a
cupboard. Carries it over to his collection, which he has
reassembled -- we see that Excalibur is dented now. He
clears a place of honor, moving aside a jeweled chalice so
ornate that it just may be -- The Holy Grail.

(sample illustration:

<http://home.messiah.edu/~tp1180/HolyGrail.jpg>) He puts her
cup in place of the Grail, with the rest of the treasures.
He sits down at his wheel and spins until he forgets.

39 INT. STORYBROOKE HOSPITAL - WARD - DAY

39

Regina enters the ward carrying red roses and we think she
might be going to visit Moe. However, she walks right past
Moe's bed and heads to -- a DOOR with a keypad. She presses
in a code and enters a separate high-security area of the
floor. A SEVERE NURSE is at a desk and a large NATIVE
AMERICAN patient mopping. Regina gives the nurse the roses.

SEVERE NURSE

Pretty.

REGINA

Well, I know how hard you work.

(then)

Has anyone been to see her?

(CONTINUED)

SEVERE NURSE

No, ma'am. Not today, not ever.

Regina nods. Walks past. Up to a door. With a WINDOW. She peers through it and sees --

IN A PADDED ROOM. The huddled figure of a FEMALE MENTAL PATIENT who sits on the floor in a dirty hospital gown, her knees drawn up and her head down as she HUMS that distinctive tune that we heard Rumple hum in act two. The girl raises her head and our suspicions are confirmed.

IT'S BELLE. Dirty and crazy-looking and sad. We can't tell what she remembers, but it's clear that Regina does indeed have tricks up her sleeve that we know nothing about.

CUT TO BLACK.

END OF EPISODE