

GIVE & TAKE:  
THE TRIBE AGAINST THE GODS  
EPISODE 6:HELL HATH NO FURY

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## 1 INT. TOWER - COMMUNAL KITCHEN - MORNING

Breakfast is already moving.

Rice. Soup. Pickled vegetables. Steam. Children weaving between adults who know exactly where they are supposed to be.

At the sink, Min-jun washes bowls.

No coat. No rings. No guards.

His sleeves are rolled to the elbows.

He is very bad at this.

An AUNTIE takes a bowl from his hands, looks at the grease still clinging to it, and gives it back.

AUNTIE

Again.

Min-jun looks at the bowl.

Then at her.

She has already moved on.

He washes it again.

At the serving table, Bong-cha holds Jun-soo against one shoulder while spooning rice into bowls with her free hand.

Min-jun glances toward them.

Bong-cha sees him glance.

She does not invite him over.

A CHILD drags a stool beside Min-jun.

CHILD

You missed one.

The child points to dried rice stuck beneath the rim.

Min-jun scrapes it loose.

MIN-JUN

Anything else?

The child inspects the bowl with grave seriousness.

CHILD

The bottom.

Min-jun turns it over.

A smear of grease.

The child walks away.

Min-jun starts again.

CUT TO:

## 2 INT. TOWER - CHILDCARE ROOM - LATER

Jun-soo lies on a folded blanket surrounded by three other babies.

Min-jun sits cross-legged among them.

A cloth is draped over one shoulder.

He holds Jun-soo as though the child might be an explosive device.

Bong-cha sits nearby repairing a torn sleeve.

BONG-CHA

Support his head.

MIN-JUN

I am supporting his head.

BONG-CHA

You are negotiating with it.

Min-jun adjusts his hand.

Jun-soo fusses.

Min-jun stiffens.

BONG-CHA

Move.

MIN-JUN

Where?

BONG-CHA

You. Move.

He rocks awkwardly.

Jun-soo quiets.

Min-jun looks surprised.

BONG-CHA

Don't look so pleased. He also stops crying  
when the pipes knock.

Min-jun looks at her.

Almost a smile.

It dies when she does not return it.

MIN-JUN

I brought something.  
Bong-cha keeps sewing.

MIN-JUN

For him.  
He reaches toward a folded jacket beside him.  
Bong-cha stops.

BONG-CHA

What?  
Min-jun takes out a small velvet pouch.  
He opens it.  
A tiny gold bracelet.  
Too expensive. Too deliberate.  
Bong-cha looks at it for a long moment.

BONG-CHA

No.

MIN-JUN

It is his.

BONG-CHA

No.

MIN-JUN

It has no conditions.

BONG-CHA

Then you won't mind taking it back.

MIN-JUN

Bong-cha--

BONG-CHA

You know what gold means in your world.

MIN-JUN

It means I can provide for my son.

BONG-CHA

Here it means one child has gold and another  
doesn't.

She nods toward the other babies.

BONG-CHA

It means your money walks into the room  
before you do.

Min-jun closes the pouch.

MIN-JUN

What am I allowed to give him?

Bong-cha looks at Jun-soo.

BONG-CHA

Time.

A beat.

BONG-CHA

Work.

Another beat.

BONG-CHA

The truth, when he's old enough to ask for it.

MIN-JUN

And you?

Bong-cha resumes sewing.

BONG-CHA

This is not reconciliation.

MIN-JUN

I did not say it was.

BONG-CHA

You were about to.

Jun-soo spits up down Min-jun's shirt.

Min-jun freezes.

Bong-cha looks at the stain.

BONG-CHA

There. He gave you something.

CUT TO:

### 3 INT. TOWER - LOWER HALL - DAY

Min-jun carries a crate of vegetables.

Two former gang men at the outer doorway see him through the security glass.

They stare.

Min-jun sees them.

Neither bows.

One of them laughs.

Not loudly.

Enough.

Bitna, crossing the hall with Areto, hears it.

She looks from the men to Min-jun.

Min-jun keeps walking.

ARETO

They used to stand when he entered a room.

BITNA

Now he carries cabbage.

ARETO

Does that make you happy?

BITNA

No.

A beat.

BITNA

It makes me pay attention.

She opens a door.

### 4 INT. TOWER - STORAGE / MAP ROOM - CONTINUOUS

Maps cover one wall.

Warehouses. Clubs. gambling rooms. debt offices. liquor depots. recycling yards. waterfront routes.

Red marks. Black marks. Names.

Airiseu sits at a table with three laptops and a soldering iron.

Hye-won stands beside Ji-a.  
Aera is already there.  
Bong-cha enters carrying Jun-soo.  
Yun-hee follows with tea.  
Bitna closes the door.

BITNA

We have spent months opening doors.  
She points to the map.

BITNA

They keep closing them behind us.  
She taps one location.

BITNA

Debt office. Women sign one paper and lose  
wages for years.  
Another.

BITNA

Gambling room. Men lose money, then borrow  
against family property.  
Another.

BITNA

Hostess club. Surveillance upstairs. Blackmail  
downstairs.  
Another.

BITNA

Warehouse. Weapons. Cash. passports.  
Hye-won watches the map without blinking.

BITNA

Withdrawal took away our labor.  
She looks around the room.

BITNA

Now we take away what keeps women trapped.  
Bong-cha shifts Jun-soo against her shoulder.

BONG-CHA

Define remove.

BITNA

Freeze accounts. Copy records. Destroy debt ledgers. Blind cameras. Seize weapons. Move women out.

AIRISEU

And move money.

Aera looks at Bitna.

AERA

Do it.

The room stills.

Bitna looks at her.

Bong-cha does too.

BONG-CHA

That was quick.

AERA

They will not stop because we ask them to.

BONG-CHA

That isn't what I asked.

Aera's jaw tightens.

BONG-CHA

What happens to the workers in those places?

BITNA

Which workers?

BONG-CHA

All of them.

She points to the map.

BONG-CHA

The woman cleaning the gambling room. The man unloading rice beside a liquor warehouse. The grandmother whose son works security because no one else hired him.

BITNA

We are not attacking workers.

BONG-CHA

Fire doesn't know that.

Aera looks away.

Bong-cha catches it.

BONG-CHA

Mother.

Aera looks back.

BONG-CHA

You said yes before you knew the limits.

AERA

I know what they are capable of.

BONG-CHA

So do I.

A beat.

BONG-CHA

That is why we need limits.

Bitna studies Bong-cha.

BITNA

Then bring it to Circle.

CUT TO:

## 5 INT. TOWER - CIRCLE ROOM - AFTERNOON

A wide circle. No table.

Women sixteen and older fill the room. Younger girls sit along the wall, listening.

Min-jun is not inside.

Bitna stands beside the map, but not at the center.

Yun-hee facilitates.

YUN-HEE

The proposal is simple. We hit everything that keeps women submissive, controlled, owned.

A beat.

YUN-HEE

Anything built on owning or exploiting women.  
She looks toward Bitna.

YUN-HEE

Not against men because they are men.  
A few women shift.

YUN-HEE

Not against workers because they work for the  
gods.  
She looks toward Aera.

YUN-HEE

And not because any goddess woke up angry.  
Aera accepts the hit.

BITNA

Targets: trafficking records. Debt ledgers.  
Weapons stores. Blackmail archives. Illegal cash  
reserves. Surveillance systems.  
A WOMAN in her fifties raises a hand.

WOMAN

Food?

BITNA

Untouched.

ANOTHER WOMAN

Housing?

BITNA

Untouched.

THIRD WOMAN

Pharmacies?

BITNA

Untouched.

BONG-CHA

Liquor?

BITNA

Cash accounts only. Not stock if destroying it  
risks adjacent stores.

A young member makes the BLOCK signal.  
The room stills.

YUN-HEE

Block heard.

YOUNG MEMBER

What about the women still working inside?  
Hye-won raises her hand.

HYE-WON

We move them first.

YOUNG MEMBER

All of them?

HYE-WON

All we can find.

YOUNG MEMBER

That is not all.

Silence.

Hye-won nods.

HYE-WON

No.

The young member lowers her hand, not satisfied.  
Aera speaks.

AERA

Then no action begins until a site is cleared as  
far as we can know.

Bitna looks at her.

AERA

No one improvises targets.

That lands.

YUN-HEE

Add it.

Airiseu writes on a board.

AUTHORIZED:

- RECORDS
- WEAPONS
- SURVEILLANCE
- ILLICIT CASH
- EXTRACTION ROUTES

NOT AUTHORIZED:

- FOOD
- WATER
- HOUSING
- MEDICINE
- CIVILIAN LIVELIHOODS

Bong-cha watches Bitna.

BONG-CHA

And if the action spills beyond those limits?

BITNA

We stop.

BONG-CHA

And report it.

Bitna's eyes meet hers.

BITNA

Yes.

Yun-hee raises both hands.

YUN-HEE

Consent check.

Hands rise around the room.

Some firm.

Some reluctant.

One shimmering agreement signal.

Another.

Another.  
No block.

YUN-HEE

Consensus.  
Aera looks at the board: the limits, the  
protections, the reporting requirement.

Better than Do it.  
She knows it.  
Bitna folds the map.

BITNA

Then we work.

CUT TO:

## 6 INT. TOWER - WORKSHOP - EVENING

Women prepare without ceremony.  
Phones stripped of identifying data.  
Masks folded.  
Bolt cutters wrapped in cloth.  
Portable drives labeled with symbols, not names.  
Areto tests a radio.  
Airiseu sets a small black device on the table.

AIRISEU

Once this is on, no calls. No texts. No tracking.

ARETO

Then how do we coordinate with the Sisters of  
the Hood?

Bitna gives a short whistle.  
From somewhere down the corridor, another whistle answers.  
Then a third.  
Bitna raises two fingers. Areto immediately answers with the corresponding  
hand signal.

BITNA

Like this.

Airiseu switches on the device.

Several phones on the table lose signal at once.

AIRISEU

Now anyone waiting for a text is already behind.

Hye-won enters.

Bong-cha follows her in, holding a ring of keys.

She offers them to Hye-won.

BONG-CHA

These should still work.

HYE-WON

He hasn't changed the locks?

BONG-CHA

He hasn't been there.

A beat.

JI-A

Who's running things?

BONG-CHA

Depends who you ask.

Hye-won takes the keys.

HYE-WON

Dong-wook says him.

BITNA

Good.

HYE-WON

Good?

BITNA

Nobody guards a house while they're fighting over who owns it.

CUT TO:

## **7 INT. TOWER - AERA'S ROOM - NIGHT**

Aera sits on the edge of her bed.

Her hands are still.

The bruise along her shoulder has yellowed but not vanished.

Yun-hee enters without knocking.

She sets down tea.

AERA

I said no.

YUN-HEE

I know.

AERA

And part of me still keeps going back over it.

We were lovers. I wanted him before.

YUN-HEE

Before is not now.

AERA

He acted like history gave him permission.

YUN-HEE

It didn't.

Aera looks at her.

YUN-HEE

Consent is not a lifetime pass. It is not even a day pass. You get a yes for that time, that place, that act.

AERA

And when the answer changes—

YUN-HEE

He should stop.

A beat.

AERA

Even if he's angry. Even if he's already hard.

YUN-HEE

Especially then. Walking away frustrated will not kill him.

AERA  
Forcing me might kill me.  
Yun-hee nods.

YUN-HEE  
That is the part men keep trying to make  
women solve for them.

AERA  
Their desire.

YUN-HEE  
Their disappointment. Their anger. Their body.  
Their problem.  
She hands Aera the tea.

CUT TO:

**8 EXT. GANGHWA - VARIOUS - NIGHT**

A coordinated operation unfolds across the island.  
No speeches.  
No banners.  
Only women moving.

**9 INT. GAMBLING ROOM - NIGHT**

A dealer looks up as the lights blink.  
Every betting terminal freezes.  
ACCOUNT LOCKED.  
Then another.  
Then all of them.  
Men slap screens.  
Behind a false wall, Areto and Airiseu pull hard drives from a rack.

AIRISEU  
Thirty seconds.

ARETO  
You said sixty.

AIRISEU  
I lied to motivate you.

They move quickly.

# **10 INT. DEBT OFFICE - NIGHT**

Bitna photographs ledgers page by page.

Ji-a opens a filing cabinet.

Loan agreements.

Collateral lists.

Women's names.

Children's school addresses.

Ji-a goes still.

JI-A

They listed the children by name and school.

Bitna looks.

Her face hardens.

Bitna photographs each page.

Ji-a feeds each page into a shredder.

# **11 INT. HOSTESS CLUB - BACK CORRIDOR - NIGHT**

Hye-won opens a locked door.

Inside: three frightened women, two in street clothes, one still in makeup and heels.

HYE-WON

We're leaving.

WOMAN

Who are you?

Hye-won looks at her.

HYE-WON

Someone who knows where the cameras are.

She tears one from the ceiling.

HYE-WON

Move.

# **12 EXT. LIQUOR WAREHOUSE - NIGHT**

Two women roll cash cases into an unmarked van.

Another photographs invoices.  
A Sister checks the adjacent loading bay.  
Bitna arrives.

BITNA

No flame here.

A younger SISTER holds up a small incendiary charge.  
Bitna takes it from her.

BITNA

Take what we can, but set no fire.

The Sister nods.

### **13 INT. WEAPONS ROOM - NIGHT**

Crates open.  
Handguns. Ammunition. Batons.  
Bitna watches women remove firing pins and separate ammunition.

ARETO

We could dump all of it in the sea.

Aera, unexpectedly present at the doorway, answers.

AERA

The sea has enough of men's poison.

Bitna looks at her.

AERA

Metal can be melted.

She touches a crate.

AERA

Nothing disappears because we throw it  
somewhere women cannot see.

Bitna nods.

Ecological responsibility, made practical.

CUT TO:

### **14 INT. TOWER - COMMUNAL HALL - LATE NIGHT**

The hall has become an intake floor.

Women kneel among open crates and canvas bags.  
 Cash is counted in pairs.  
 Medicine is checked against handwritten lists.  
 Fuel cans are tagged.  
 Hard drives are numbered and passed to Airiseu.

At one end of the room, weapons lie on blankets.  
 Unloaded. Firing pins removed. Ammunition boxed separately.  
 Bitna crouches beside them.

BITNA

None of these stay here.

ARETO

Where do they go?

BITNA

Catalogued and moved to the mountain.  
 Hidden.

CUT TO:

# **15 INT. TOWER - SMALL ROOM - SAME NIGHT**

Hye-won sits with three newly extracted women.  
 One eats too fast.  
 Another cannot eat at all.  
 A third holds a cup with both hands.  
 No one asks for testimony.  
 No one asks what happened.  
 A woman enters with folded clothes.

WOMAN

Bathroom is through there. Door locks from  
 inside.

The third woman looks up sharply.

WOMAN

Only from inside.

The woman's shoulders drop.  
 Hye-won watches.

Something in her breaks open.

CUT TO:

**16 INT. MIN-JUN'S FORMER NIGHTCLUB - OFFICE - NIGHT**

Dong-wook stands over a dead monitor.

Two MEN wait behind him.

One is angry.

One is scared.

MAN #1

Accounts are gone.

DONG-WOOK

Frozen.

MAN #1

Same thing.

DONG-WOOK

No. Frozen money can still be sold as anger.

The men look at him.

DONG-WOOK

How many of you have wives at the Tower?

MAN #2

She's not my wife anymore.

Dong-wook turns to him.

DONG-WOOK

Did she decide that?

MAN #2

She left.

DONG-WOOK

Exactly.

He sits on Min-jun's desk.

DONG-WOOK

They leave, and suddenly you are the criminal  
for wanting your own family back.

MAN #1

Min-jun let them do this.

Dong-wook looks toward the darkened doorway.

DONG-WOOK

Min-jun is washing dishes for women who stole  
his son.

The men absorb that.

Dong-wook sees the opening.

DONG-WOOK

Tell the others we're meeting tomorrow.

MAN #2

For what?

DONG-WOOK

Fairness.

A beat.

DONG-WOOK

Use that word.

CUT TO:

## 17 EXT. INDUSTRIAL LANE - NIGHT

A smaller Tribe team moves toward a records annex beside a distribution warehouse.

Bitna leads.

Areto. Two SISTERS OF THE HOOD.

The annex houses blackmail drives and cash books.

The warehouse next door stores dry rice, bottled water, infant formula, cooking oil.

Bitna checks the wind.

BITNA

No fire. We want the food and supplies next door.

SISTER

The charge is contained.

BITNA

No fire.

She points.

BITNA

We cut power. Pull drives. Leave.

They enter records annex.

## **18 INT. RECORDS ANNEX - MOMENTS LATER**

Areto cuts a cable.

A Sister forces open a locked cabinet.

Bitna finds shelves of labeled drives.

WOMEN - PRIVATE

POLICE

JUDGES

MINORS

Her face changes.

She pulls one marked AERA.

Inside the clear case: images. surveillance logs. notes.

Kang-dae's network.

Bitna goes still.

ARETO

Bitna.

No answer.

ARETO

Bitna.

Bitna looks at the shelves.

BITNA

Take all of it.

SISTER

We don't have room.

BITNA

Then destroy what we cannot carry.

Areto looks at her.

ARETO

How?

Bitna sees the small incendiary charge in the Sister's bag.  
A beat too long.

BITNA

Contained burn. Metal bin. Middle of the room.

ARETO

You said no fire. There are valuable supplies  
next door.

BITNA

I am changing the plan.

ARETO

Circle authorization--

BITNA

Does not require us to carry filth back into the  
Tower.

Areto does not move.

Bitna takes the charge herself.

BITNA

This is mine.

She places the drives in a steel document bin.

Ignites.

Small flame.

Controlled.

For three seconds.

Then --

A POWER CABLE overhead spits sparks.

Flame catches insulation.

Runs upward.

Fast.

Too fast.

BITNA

Out.

Smoke fills the ceiling.

ARETO

Suppression line!

A Sister pulls it.

Nothing.

BITNA

Out now!

They run.

## 19 EXT. INDUSTRIAL LANE - CONTINUOUS

They burst outside.

Fire punches through the annex roof.

Then races across the connecting awning.

Toward the food distribution warehouse.

Bitna sees the FOOD STORAGE marking.

BITNA

No. No.

She runs toward it.

She throws both hands toward them.

The fire should bend.

It does not.

Bitna pushes harder — trying to flatten it, turn it, hold it to one wall.

Nothing changes.

For the first time, fear crosses her face.

Then she drops her hands.

BITNA

Open the water line!

A Sister opens the hydrant.

A weak cough of brown water.

No pressure.

The flames reach the warehouse wall.

Inside, stacked cooking oil.

A muffled WHOOMPH.

Fire blooms.

Bitna stares.  
 Rice sacks blacken behind windows.  
 Infant formula cartons curl in the heat.  
 Bottled water deforms.

CUT TO BLACK.

**20 INT. TOWER - WASH ROOM - PRE-DAWN**

Bitna scrubs soot from her hands.  
 It does not come off easily.  
 Areto stands in the doorway.

ARETO

We have to report it.

ARETO

We started the fire.

Bitna keeps washing.

ARETO

You started the fire.

BITNA

The suppression system failed.

ARETO

Because Kang-dae's people stripped the water  
 pressure months ago.

BITNA

Yes, they did, I see that now.

ARETO

That doesn't make it authorized.

Bitna turns off the tap.

BITNA

How many women did we get out tonight?

ARETO

Don't.

BITNA  
How many ledgers are gone?

ARETO  
Don't make the good part erase the bad part.

That hits.

Bitna dries her hands.

BITNA  
I will give the Circle facts when I have facts.

ARETO  
We have one.

A beat.

ARETO  
We burned rice and baby supplies.

Bitna looks at her.

BITNA  
Not now.

Areto's face closes.

ARETO  
You told us no one gets to be the exception.

BITNA  
Not. now.

Areto leaves.

Bitna remains alone.

CUT TO:

## 21 EXT. GANGHWA MARKET - MORNING

Smoke stains the horizon.  
A delivery truck arrives half-empty.  
Shop owners pull open the back.  
Not enough rice.  
Not enough oil.  
No infant formula.  
A grandmother stares at the empty pallet.

GRANDMOTHER

When is the next truck?

DRIVER

I don't know.

Arguments begin.

A phone screen shows shaky video of the warehouse burning.

A caption spreads:

TOWER WOMEN ATTACK FOOD SUPPLY

CUT TO:

## 22 INT. CHUN-DEUNG'S MUNICIPAL OFFICE - MORNING

Chun-deung watches the same video.

Tae-seok stands beside him with three drafts on a tablet.

CHUN-DEUNG

There.

TAE-SEOK

We don't know who caused it.

Chun-deung turns slowly.

CHUN-DEUNG

We know who benefits from disorder.

TAE-SEOK

We know who we want blamed for it.

Chun-deung studies him.

TAE-SEOK

That is different.

CHUN-DEUNG

Only if you say it aloud.

Tae-seok does not react.

He scrolls.

TAE-SEOK

Emergency distribution order. Temporary  
controls on food movement.

(MORE)

TAE-SEOK (cont'd)

Inspection authority. Closure of unlicensed communal kitchens.

Chun-deung smiles.

CHUN-DEUNG

Maternal protection.

TAE-SEOK

Public safety sells better.

CHUN-DEUNG

Both.

TAE-SEOK

That looks political.

CHUN-DEUNG

It is political.

TAE-SEOK

I mean it looks political.

A beat.

Chun-deung almost laughs.

CHUN-DEUNG

Write it your way.

Tae-seok turns to leave.

CHUN-DEUNG

And put the women on every screen.

TAE-SEOK

As terrorists?

CHUN-DEUNG

As mothers who burned baby food.

Tae-seok pauses.

That is worse.

He knows it.

CUT TO:

**23 INT. TOWER - COMMUNAL KITCHEN - MORNING**

Breakfast portions are smaller.

Aunties measure rice.

No panic.

No hiding it either.

Aera stands beside a nearly empty oil container.

AUNTIE

We can stretch three days.

AERA

Five.

AUNTIE

If children eat first.

AERA

Children eat first.

Min-jun enters with two sacks of rice on his shoulders.

Women turn.

He sets them down.

MIN-JUN

There are six more in the truck.

Bitna appears at the doorway.

BITNA

Whose truck?

MIN-JUN

Mine.

BITNA

Then take them back.

Min-jun stares at her.

MIN-JUN

People need food.

BITNA

We do not accept private supply chains from  
you.

Bong-cha enters.

BONG-CHA

Why not?

Bitna looks at her.

BITNA

Because dependency is dependency even when  
it arrives in rice sacks.

BONG-CHA

And hunger is hunger even when the rice came  
from a man.

Aera watches both women.

MIN-JUN

It is not a gift.

BITNA

Then what is it?

MIN-JUN

Inventory from a warehouse the Sisters did not  
burn.

The room changes.

Bitna's eyes flicker.

Bong-cha catches it.

BONG-CHA

What did he say?

BITNA

Rumor.

MIN-JUN

My men watched the fire.

Bitna turns to him.

MIN-JUN

They say your people were there.

Silence.

Aera looks at Bitna.

BITNA

Our people were at several sites.

BONG-CHA

Was that one authorized?

BITNA

The records annex was.

BONG-CHA

The food warehouse?

Bitna does not answer fast enough.

Bong-cha sees it.

BITNA

The warehouse was not a target.

BONG-CHA

That wasn't my question.

Aunties stop moving.

Bitna's face hardens into command.

BITNA

Not here.

Bong-cha looks around the kitchen.

BONG-CHA

This is exactly where.

Aera steps in.

AERA

Circle room. Now.

Bitna looks at her.

AERA

All of us.

CUT TO:

## 24 EXT. WATERFRONT MARKET - DAY

Kang-dae walks through rows of shuttered stalls.

Women close metal gates as he approaches.

One after another.

CLANG.

CLANG.

CLANG.

A fishmonger does not look at him.

KANG-DAE

Open.

She keeps tying a tarp.

KANG-DAE

I said open.

FISHMONGER

No fish today.

KANG-DAE

There is fish on every boat.

FISHMONGER

Then eat it on the boat.

Kang-dae steps closer.

Aera appears at the end of the lane.

Women notice.

They do not gather around her.

They remain at their stalls.

Aera walks toward Kang-dae.

KANG-DAE

You came back.

AERA

No.

She stops several paces away.

AERA

I came here.

Kang-dae smiles.

KANG-DAE

Same thing.

Aera looks at the women around them.

AERA

You think the sun revolves around you, Kang-dae.

His smile fades.

KANG-DAE

And you think a confession makes you guilt-free?

Aera's face changes.

AERA

No.

She steps closer.

AERA

A pleasant memory is not consent.

A beat.

AERA

Wanting me once is not consent forever.

Kang-dae's jaw tightens.

AERA

My refusal makes you furious.

AERA

You thought I would keep this private.

Kang-dae looks around.

AERA

That was part of what you were counting on.

She turns slightly toward the women.

AERA

He raped me.

Silence.

AERA

I am saying it here because women should know what men like him depend on.

She looks back at Kang-dae.

AERA

Our silence.

Kang-dae's hand curls.

Aera looks toward the harbor.

Dead calm.

Not a gull on the water.

She walks away.

Behind Kang-dae, a fisherman removes a route ledger from inside his coat.

He slips it to Ji-a.

Kang-dae does not see.

CUT TO:

## 25 INT. TOWER - SIGNAL ROOM - DAY

Ji-a feeds documents into a scanner.

Airiseu works beside her.

Pages appear on-screen:

PAYMENTS TO MUNICIPAL OFFICES

POLICE RETAINERS

TRAFFICKING ROUTES

DEBT PURCHASES

LAND TRANSFERS

AIRISEU

This is not corruption.

JI-A

No?

AIRISEU

Corruption is when a clean thing gets dirty.

She scrolls.

AIRISEU

This was born filthy.

Ji-a points to a list.

JI-A

Chun-deung's office.

Another.

JI-A

Kang-dae.

Another.

JI-A

Min-jun.

Airiseu looks at her.

AIRISEU

You understand what happens when this goes public.

JI-A

Yes.

AIRISEU

To you.

Ji-a breathes in.

JI-A

Yes.

AIRISEU

Good.

She puts her finger over ENTER.

AIRISEU

I hate consent forms.

Ji-a almost smiles.

JI-A

Do it.

Airiseu presses.

UPLOAD.

CUT TO:

## 26 INT. CHUN-DEUNG'S MUNICIPAL OFFICE - SAME

Phones begin ringing.

One aide checks his screen.

Another goes pale.

Tae-seok reads quickly.

CHUN-DEUNG

What?

No answer.

CHUN-DEUNG

What?

TAE-SEOK

Accounts.

CHUN-DEUNG

Whose?

Tae-seok looks up.

TAE-SEOK

All of ours.

Outside the office, a clerk quietly removes Chun-deung's framed photograph from her desk drawer.

She puts it in the trash.

CUT TO:

## 27 EXT. MUNICIPAL BUILDING - CONTINUOUS

A junior official exits carrying a box of his personal effects.

Then another.

Then another.

Not a revolution.

A resignation.

A choice.

CUT TO:

## 28 INT. ABANDONED GYM - EVENING

Dozens of younger MEN sit on folding chairs.

Some angry.

Some embarrassed to be there.

Some curious.

Dong-wook stands at the front.

No podium.

A phone records him vertically.

DONG-WOOK

You work longer than your fathers did.

Men murmur.

DONG-WOOK

You own less.

More murmurs.

DONG-WOOK

You are told marriage is impossible. Children are unaffordable. Homes belong to investors. Jobs disappear.

He lets that settle.

DONG-WOOK

And now they tell you the problem is you.

A MAN calls out.

MAN

My wife took my daughter to the Tower.

Dong-wook points to him.

DONG-WOOK

Did anyone ask you?

MAN

No.

DONG-WOOK

Exactly.

Another man stands.

YOUNG MAN

She left because I hit her.

The room shifts.

Dong-wook's expression barely changes.

DONG-WOOK

Then answer for that.

A beat.

DONG-WOOK

But does one wrong erase every right you had  
as a father?

The young man hesitates.

Dong-wook moves on before the answer can become dangerous.

DONG-WOOK

They call it freedom when women leave.

He looks around.

DONG-WOOK

What do they call it when men are left with  
nothing?

Silence.

Someone says it.

MAN

Fairness. We're calling for Fairness.

Dong-wook smiles.

DONG-WOOK

That's all I'm asking for.

CUT TO:

## 29 INT. TOWER - CIRCLE ROOM - EVENING

The room is full.

Bitna sits inside the circle now.

Not standing.

Bong-cha sits opposite her with Jun-soo asleep in a sling.

Aera sits between neither of them.

Yun-hee facilitates.

Areto is near the wall.

YUN-HEE

We have two questions.  
She holds up one finger.

YUN-HEE

What happened.

(MORE)

YUN-HEE (cont'd)

Second finger.

YUN-HEE

And what we do about what happened.

She looks at Bitna.

YUN-HEE

Those are not the same question.

Bitna nods.

YUN-HEE

Report.

Bitna speaks plainly.

BITNA

The records annex was authorized.

A beat.

BITNA

I authorized a contained burn of material we  
could not remove.

Murmurs.

Bong-cha's eyes do not leave her.

BITNA

The fire spread from the annex roof across an  
awning to the food distribution warehouse.

Silence.

BITNA

Rice, oil, water, infant formula were destroyed.

A WOMAN

How much?

BITNA

Enough to worsen shortages.

Another woman raises the BLOCK signal before any proposal has even been  
made.

YUN-HEE

Block noted. Hold it until we have something to  
block.

A few nervous smiles.  
Bong-cha does not smile.

BONG-CHA  
When did you know?

BITNA  
Last night.

BONG-CHA  
When did you tell us?  
Bitna looks at her.

BITNA  
Now.

Areto stands.  
Bitna turns to her.

ARETO  
She knew enough.  
The room shifts.

ARETO  
I told her we had to report it.

BITNA  
Sit down.

Areto goes still.  
The command lands badly.  
Very badly.  
Bitna hears herself.  
Too late.  
Bong-cha looks around the circle.

BONG-CHA  
That's what this is about.  
Aera closes her eyes briefly.  
Bitna's face tightens.

BITNA  
I protected women tonight.

BONG-CHA

Yes.

That answer surprises her.

BONG-CHA

You did.

A beat.

BONG-CHA

And you lost vital supplies.

Another beat.

BONG-CHA

Both are true.

Bitna has no answer.

BONG-CHA

Accountability is not what we do when our  
enemies are wrong.

The room is completely still.

BONG-CHA

It is what we do when we are right about the  
enemy and wrong about ourselves.

A woman makes the shimmering agreement signal.

Then another.

Bitna sees them.

AERA

I supported the operation before I asked  
enough questions.

Eyes turn to her.

AERA

I wanted retaliation.

Yun-hee watches her carefully.

AERA

That does not excuse Bitna.

A beat.

AERA

I made it easier for her to cross that line.

Bitna looks at Aera.

For the first time, anger gives way to something else.

Shame.

YUN-HEE

Now we can get back to governing.

A massive BOOM shakes the room.

Dust falls from the ceiling.

Jun-soo wakes screaming.

Another EXPLOSION.

Lights die.

Blackness.

Children cry in the hall.

Bitna is already moving.

BITNA

Outer exits!

A third explosion.

A deep concrete CRACK.

Emergency lamps flicker on.

Airiseu bursts through the door.

AIRISEU

East stair sealed. South gate collapsed.

BITNA

Tunnel line?

AIRISEU

Signal lost.

Another BOOM.

The floor jumps.

Women rise.

Not panic.

Training.

Bong-cha straps Jun-soo tight against her body.

BONG-CHA

Circle isn't finished.

Bitna looks at her.

BONG-CHA

Don't mistake emergency for acquittal.

Bitna holds her gaze.

BITNA

I won't.

She turns.

BITNA

Move children inward. Medical kits to the north  
hall. No one runs alone.

CUT TO:

### 30 EXT. TOWER - NIGHT

Smoke rolls around the base of the building.

Concrete blocks choke the main entrance.

Municipal vehicles form a perimeter.

Kang-dae's trucks block the road toward the waterfront.

Young men gather behind temporary barricades, phones held up, streaming.

Dong-wook stands among them.

Tae-seok speaks into a police radio.

TAE-SEOK

Public safety cordon is active.

Chun-deung steps from a black vehicle.

He looks up at the Tower.

Its windows glow dimly behind dust.

Kang-dae approaches from the opposite side.

KANG-DAE

You sealed the front.

CHUN-DEUNG

You sealed the water road.

DONG-WOOK

And the boys sealed the service lane.  
Chun-deung looks at him.

CHUN-DEUNG

The boys?  
Dong-wook smiles.

DONG-WOOK

Citizens.  
Kang-dae snorts.

KANG-DAE

Call them what they are.

DONG-WOOK

Useful?  
A beat.  
Chun-deung turns back to the Tower.

CHUN-DEUNG

Tonight, that will do.

CUT TO:

### 31 INT. TOWER - LOWER HALL - SAME

A line of women pulls debris from an interior passage.  
Min-jun joins them.  
Bitna sees him.

BITNA

You stay where assigned.

MIN-JUN

My men are outside.

BITNA

That is exactly why.

MIN-JUN

I can get through to them.  
Bong-cha approaches with Jun-soo.

BONG-CHA

Can you command them?

Min-jun looks toward the sealed entrance.

A beat.

MIN-JUN

I don't know.

Bong-cha nods.

BONG-CHA

Then don't pretend you can.

A distant chant rises outside.

MEN (O.S.)

OUR FAMILIES. OUR RIGHTS.

Again.

MEN (O.S.)

OUR FAMILIES. OUR RIGHTS.

Min-jun hears it.

His face changes.

MIN-JUN

Dong-wook.

Bitna looks at him.

MIN-JUN

That's Dong-wook.

CUT TO:

## 32 EXT. TOWER - NIGHT

Dong-wook climbs onto the hood of a parked car.

Phones turn toward him.

DONG-WOOK

No one is here to hurt women.

A cheer.

DONG-WOOK

We are here because men are also human.

Another cheer.

DONG-WOOK

Because fathers matter.

Louder.

DONG-WOOK

Because families cannot be stolen behind  
concrete walls.

A young man raises a fist.

YOUNG MAN

Give them back!

The chant catches.

MEN

GIVE THEM BACK!

GIVE THEM BACK!

Inside an upper window, a WOMAN hears them.

Her face goes white.

Her little girl takes her hand.

GIRL

Are they coming in?

The woman kneels.

WOMAN

No.

She says it before she knows if it is true.

CUT TO:

### 33 EXT. TOWER ROOFTOP - NIGHT

The city glows below them.

Aera and Bitna stand beside the garden beds.

BITNA

I tried to stop the fire.

Aera looks at her.

BITNA

Not with water.

A beat.

BITNA

The old way.

AERA

And?

BITNA

Nothing.

She looks up at the moon.

A small smile.

BITNA

Apparently they've all stopped taking my calls.

AERA

You're mortal.

BITNA

Yes.

Aera studies her.

AERA

Are you afraid?

BITNA

No.

A beat.

BITNA

I think I've been becoming mortal for a long time.

She looks down toward the Tower.

BITNA

This is better.

AERA

Why?

BITNA

Because if they follow me now, I know why.

Aera looks at her.

BITNA

Not because I'm a goddess.

A beat.

BITNA

Because I'm useful.

### **34 INT. TOWER - STAIRWELL - NIGHT**

Bitna descends to the landing.

Below her, women move supplies.

Above, Sisters take positions.

Aera reaches her.

AERA

How many exits?

BITNA

Three sealed. One uncertain. Roof line intact for now.

AERA

And the tunnel?

BITNA

No confirmation.

Aera looks down through the stairwell.

Bong-cha below. Jun-soo. Children. Elders. Men and women carrying water.

AERA

They still don't understand what we built.

Bitna should feel reassured.

She doesn't.

BITNA

Maybe we don't either. Not yet.

Bitna looks toward the dark corridor.

She raises two fingers.

Across the landings, Sisters answer with hand signals.

Routes shifting.

The Tribe moving.

Outside, the chant pounds against the walls.

MEN (O.S.)

GIVE THEM BACK!

GIVE THEM BACK!

Bitna watches the sealed door.

The defender who built every exit.

Now standing inside the trap.

CUT TO BLACK.