

SAWA
by
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Part of 10

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SAWA puts her bare feet on the cold pavement. They quickly turn red with blood. She walks among dead bodies. Many of them. Soldiers in uniforms of the Kosciuszko Insurrection. Also, those in civilian clothes - women, children, old men...

Sawa hears the quiet cry of a child. She kneels down next to one of the dead women. In her cold hands, she holds a baby pressed to her chest - alive.

The baby looks into Sawa's eyes. She smiles.

Sawa quickly frees it from its mother's arms. She hugs it tightly. Tears run down her cheeks. She covers the child with her coat.

In the distance you can see soldiers in the uniforms of Tsarist RUSSIA. They take the KING out of the castle. They throw him into a prison wagon and leaving.

Someone grabs Sawa by the hand. This is WARS (30s).

WARS

You shouldn't be here...

SAWA

You said you would win...

WARS

We will win.

They run. Across the square. They pass Sigismund's column. They pass the royal castle and disappear into a dark alley.

Wars runs out onto the quay. Still holding Sawa's hand.

Behind them, footsteps are heard. The sounds of military boots.

SAWA

Wars! Wars...wait...

Wars pulls her by the hand.

Sawa runs after him. A Russian unit appears in the background.

3

EXT. VISTULA BRIDGE - NIGHT

3

Wars runs onto the bridge over the Vistula. He drags Sawa behind him.

The Russians are blocking their exit. More appear opposite.

Sawa exchanges a look with Wars. She is terrified. Furious. Wars spreads his arms. He holds a knife in one. He tries to shield Sawa with his body. He moves so that they are close to the railing.

Suddenly, with a quick movement, he lifts Sawa. He places her on the railing.

The Russians are getting closer and closer to them. They are trying to trap them.

Wars pushes Sawa over the railing. Sawa grabs him by his clothes. He wants to pull along with him. It doesn't come out.

Sawa disappears in the waters of the Vistula. The Russians capture Wars.

4

INT. VISTULA - NIGHT

4

Sawa flows into the river.

Stunned.

The glow of fire is visible above the surface. Sounds of fighting.

Thunder.

Several fishing nets appear next to Sawa. She instinctively swims away from them. Terrified.

The baby floats from her hands. Floating in the water. Between the nets.

Sawa shakes herself. She quickly swims to him. She swims to the surface.

The child cries. Sawa looks with horror at the burning Warsaw.

A wicker basket floats past her. Sawa grabs the basket. He puts the baby in it.

SAWA

I'm sorry...

Sawa releases the grasp on the basket. She lets it float on the water. He watches as it drift away.

(CONTINUED)

Sawa disappears under the water.

The water is red with blood. Thick. It turns into blood. A dead body floating by hits the Sawa. There are corpses all around the Sawa. In Russian uniforms. Insurgents. Civilians.

More and more. The corpse pulls Sawa to the bottom. Sawa struggles. After a moment she frees herself. She swims towards the surface.

Sawa's strength is failing her. She is unable to swim to the surface. A strong wave takes Sawa deeper into the river.

5 INT. BELVEDER CORRIDOR - NIGHT

5

A wave of blood rushes into the corridor of Belweder castle. It throws Sawa onto the palace floor. Like a fish on the shore. Weak. Lifeless. Sawa opens her eyes. She tries to get up. She can't.

She crawls on the floor covered in blood. She cries.

A man appears. He grabs her by the hair. He drags her across the floor. Sawa doesn't fight. She screams. Her voice is not heard.

Another wave of blood pours in through the windows. It carries the man away. It pushes Sawa through the door.

6 INT. PALACE BEDROOM - DAY

6

Sawa wakes up in her bedroom.

She slowly looks around. The room is filled with old chests, papers, maps and books. Empty wine bottles, cups, lingerie... It's messy.

She walks to the window, but she tips over clothes lying on the floor. It takes a moment for her to get free from the dress.

There are open letters lying on the windowsill. One is from Wars, and was written in Gdansk, a year before...

Sawa tries to open the window, she struggles with the handle. The window is closed shut.

She looks at the gardens outside, filled with late fall orange leaves. She sighs.

7

INT. BELWEDER/DINING ROOM - DAY

7

Sawa is sitting in the palace dining room. At a long table. She is eating breakfast in silence. On the other side of the table sits KONSTANTY (40s). He is silent looking through newspapers.

Sawa watches him carefully. She reaches for one of the newspapers. Konstanty tries to stop her. Without success. Sawa looks through the newspaper. She is furious.

SAWA

War?

KONSTANTY

No. You know perfectly well that Nicholay loves to help all oppressed nations.

Sawa rolls her eyes. She knows perfectly well that this is a lie.

SAWA

Like Catherine helped Poniatowski? Or like your other brother helped us exile the Emperor of the Franks?

KONSTANTY looks at Sawa angrily. Sawa becomes serious. She hides her anger. She tries to stay serious. Suddenly Konstanty smiles.

KONSTANTY

I saved you from Siberia.

SAWA

Why are we sending my men to your brother's war?

KONSTANTY This is my army.

SAWA

And my country.

KONSTANTY

I would like to remind you that Lechistan is currently within the borders of my country. Mother Russia...

Sawa throws the newspaper at Konstanty.

SAWA

You said we would distance ourselves from him. You dreamed of Lechistan being ours.

KONSTANTY

And I made a kingdom for you!

SAWA

And Nicholas wears the crown!

KONSTANTY

I gave up the throne of the
greatest power in the world for
you, and you still don't like
it. Sawa... you have to finally
decide what you want... whose side
you're on...

Sawa bursts into laughter. Loud. Crazy.

SAWA

This is my city. My people. I
will always be on their side. No
matter whose borders. And I will
not let them go to their deaths
again...for nothing!

KONSTANTY

You are a nation of sheep. You
will always go to your death in
the name of the one who promises
you more... money, land,
comfort, women...

SAWA

Anyone who underestimated this
nation... has fallen. You
decide whether you side with me
or with Mother Russia.

Sawa leaves. Slamming the door.

8

EXT. BAYER/GARDENS - DAY

8

Sawa walks through the palace gardens. Behind her walk
the WARDEN LADIES. They talk. They giggle. They look at
the gardeners working. They smile at the men they pass.
Sawa stares at a point in front of her. She walks quickly.
She is silent.

A peacock appears before Sawa. Sawa stops. Smiles.

SAWA

Hello.

The peacock spreads its tail. The ladies-in-waiting sigh
with delight. Sawa crouches down. She stretches her hand

towards the peacock. She looks at it carefully. As if she really wanted to talk to it.

SAWA

Are you still Hera's companion?
She always knew how to convince
her husband of her opinion...

The peacock folds its tail. As if it understands. It approaches Sawa. They stare at each other for a moment. After a moment, the peacock disappears between the bushes. Sawa sighs. She stands up. She continues down the path. She disappears into the ivy by the wall. The ladies-in-waiting follow her.

9

INT. BELWEDER/BATH - DAY

9

Sawa enters the underground bath. She pays no attention to the court ladies. She approaches the water. She undresses. She slowly enters the water.

She lies in the water for a long moment. She stares at the paintings. She swims. This is her moment.

She gazes at the Greek sculptures surrounding the pool. She stops opposite the sculpture of Athena.

SAWA

You have always sided with
Athens. Is this really a wise
war? When Ares exploded and
wanted to destroy everything in
the name of God knows what, was
that no longer wise? When did I
stop choosing people according
to your advice?

She swims on. She notices the statue of Nike.

SAWA

And you? Nike. Victoria.
Victory. Freedom. Death. I
thought we were friends. We
were at Salamis, Troy,
Carthage... even when the Swedes
had to be driven across the sea,
you helped. What happened that
you suddenly started pushing
each of my armies under the
snows of Siberia?

Sawa immerses her head in the water. She screams.

A muffled singing is heard. The water reacts. Strong waves appear. Circles. Patterns.

The ladies of the court look at this with amazement. With fascination.

Cracks appear on the floor in some places. The wall in the pool collapses - there is an old tunnel opening behind it. Sawa enters the tunnel.

10 INT. SEWERS - DAY

10

Sawa swims through an underground tunnel. Fast. Efficiently. You can see that she can stay under water for a long time. She feels confident in the underground labyrinth.

She emerges. Thick bars block her path. Sounds of cries echo above her. She stares at the ceiling, fascinated.

11 INT. PRISON - CELL - NIGHT

11

Wars, now much older, opens his eyes. He struggles. He is chained to the wall. He looks down. There are heavy shackles on his legs. He looks around the room. He sees nothing out of the ordinary.

The door opens.

WYSOCKI (30s) enters, wearing an officer's uniform of Tsarist Russia. The door closes.

Wysocki approaches Wars. He rolls up his sleeves.

WYSOCKI

This is not what I expected.

WARS

We don't always get what we want.

WYSOCKI

Nobody told me that the last bastion of freedom is an old man.

WARS

Freedom is also rather an old lady by now...

First blow. Wysocki, stone-faced, punches under the ribs with his fist. It surprises Wars. A groan of pain. Wars, however, quickly returns to his previous position.

WYSOCKI

What does she see in you?

WARS

Who?

WYSOCKI

What did she see in you...

Another blow.

WARS

Who?!

WYSOCKI

Apparently you were the only one
who didn't end up in the icy
hell. How on earth?

WARS

I have my ways.

This time he gets it deep. Wysocki hits with passion. He
knows exactly where to hit. For fun. To satisfy his needs.

WYSOCKI

Where you are, there she is.

WARS

Her. As if I've met one woman in
my life.

WYSOCKI

The Mermaid. They say she's
willing to give her life for
you.

Wars bursts into laughter.

WARS

The mermaid?... The mermaid sits
in the underground. Together
with the golden duck and the
basilisk.

WYSOCKI smiles mockingly.

WYSOCKI

Warsaw needs her more than ever.
Convince her to be on my side.

WARS

Convince her yourself, if you
believe in her so much.

WYSOCKI

She promised to protect the
residents. At all costs.

WARS

Legend.

WYSOCKI

Not for them.

WARS

I don't know what little brats
like you are taking these
days... you beetter stay away
from laudanum my boy.

Another blow. Darkness.

- | | | |
|----|---|----|
| 12 | INT. PRISON - DAY | 12 |
| | Prison guards pour water from buckets onto the floor. They wash away the blood. | |
| 13 | INT. SEWERS - DAY | 13 |
| | Bloody water begins to drip from the ceiling. Right onto Sawa's face. | |
| | Terrified, Sawa disappears under the water. | |
| 14 | INT. BELVEDER/SAWAS'S BEDROOM - NIGHT | 14 |
| | Sawa opens her eyes. She is lying in a comfortable bed. In beautiful sheets. She turns onto her back. For a moment she looks at the picture painted on the ceiling. She sighs. | |
| | She sits on the bed. She stares at her feet. She lights a candle. There are several old, yellowing pages on the bedside table. Written in Cyrillic. | |
| | She puts on her dressing gown. She takes the candle. She leaves the bedroom. | |
| 15 | INT. BELVEDER/CORRIDOR - NIGHT | 15 |
| | Sawa walks down a dark corridor of the palace. The candlelight falls on the paintings hanging on the wall. It illuminates the portrait of False Dmitry, Peter the Great, Catherine II, Alexander, Nicholay... | |
| | Sawa's shadow falls on the paintings of the Russian Tsars. It moves across the wall. | |
| | Sawa opens the heavy door. | |
| 16 | INT. BELVEDER/KONSTANTY'S BEDROOM - NIGHT | 16 |
| | Sawa enters the second bedroom. She passes the women's wardrobe lying on the floor. She looks into the empty decanters. She drinks the rest of the alcohol from them. | |

A naked girl wrapped in a tablecloth is sleeping on a chaise lounge.

Sawa walks over to the bed.

Two drunk girls are sleeping there. Among them is Konstanty. Sawa looks at him for a moment. She sighs.

He opens the door to the terrace.

17

EXT. BELVEDER/TERRACE - NIGHT

17

Sawa goes out onto the terrace. She leans on the balustrade. She looks out at the palace gardens. At the city in the distance, plunged into darkness. To the prison building. To the sky.

She sings.

Sad. With longing.

Konstanty stands leaning against the door frame. He covers himself tightly with his dressing gown. He looks fascinated at Sawa. He listens attentively.

Sawa falls silent.

KONSTANTY

You haven't sung for a long time.

SAWA

I had a dream.

Konstanty approaches her. Hugs her.

KONSTANTY

Will you sing tomorrow?

SAWA

Tomorrow?

KONSTANTY

This musician from Paris will be there... you've said so many times that you'd like to be at his concert...

SAWA

Did he agree?

KONSTANTY

You know how much I dislike frogs...

Sawa smiles. She tries to hide her excitement.

- 18 INT. BELVEDER/KONSTANTY'S BEDROOM - NIGHT 18
- Sawa enters Konstanty's bedroom. She looks for a full carafe. Konstanty hands her a full glass.
- SAWA
You know I don't sing on command.
- Konstanty pushes her hair away from her neck. He starts kissing her.
- KONSTANTY
I know that if I ask nicely, you'll sing...
- Sawa smiles mysteriously. She turns to him. Out of the corner of her eye she looks at the sleeping whores. She drinks the contents of her glass.
- She runs his finger over Konstanty's torso.
- SAWA
And you will say "please"?
- Konstanty smiles broadly.
- 19 INT. BELVEDER/SAWAS'S BEDROOM - NIGHT 19
- Sawa and Konstanty are lying in bed. Konstanty is sleeping. Sawa suddenly opens her eyes. She is breathing heavily. She has woken up from a nightmare.
- She gets out of bed slowly.
- 20 EXT. BELVEDER/GARDENS - DAY 20
- Sawa walks quickly through the palace gardens. She is wearing a traveling cloak. She walks alone.
- 21 EXT. PRISON GATE - DAY 21
- Sawa passes Wysocki at the prison gate. He measures her with his gaze. He wipes the blood from his hands on a handkerchief. He quickly puts it in his pocket. He turns to follow Sawa.
- 22 EXT. PRISON COURTYARD - DAY 22
- Sawa walks quickly across the prison yard. She throws her hood off her head. The guards make way for her. She is furious. She enters the building.

23

INT. COMMANDER'S OFFICE - DAY

23

Sawa rushes into the prison commander's office. The COMMANDER is sitting at a large desk. He looks at her in surprise.

SAWA

What's going on here?

COMMANDER

In this place, my lady, there are people who deserve it. Traitors to the nation, murderers, thieves, rapists...

SAWA

Cut that bullshit.

COMMANDER

Oh, madam...such language from a crowned head?

Sawa sits down on the chair. Without asking.

SAWA

Did the last...delivery... include someone who shouldn't have been here?

COMMANDER

Everyone has to be here. The right people make sure of that.

Sawa snorts.

SAWA

Men. My husband's men.

The Commander nods. He stands up. Sawa stands up too. The Commander comes out from behind the desk. He gently directs Sawa towards the exit.

SAWA

You're not holding anyone who just returned from the sea? An old sailor? Are you sure?

COMMANDER

If you are so interested in the prisoners, I invite you to the execution. Next week, Friday.

The commander leads Sawa to the door. He opens the door for her.

SAWA

Don't try to fool me Commander.
I want you to report to me if
any such man will be in your
custody.

COMMANDER

The usual female tendency to
look for trouble. Please drink
some herbs.

SAWA

Be careful that I don't suggest
herbs to all of you. Suitable
for eternal oblivion and
wonderful sleep.

Sawa snorts. She leaves the office dissatisfied.

24 EXT. BELVEDERE/GARDENS - DAY

24

Sawa walks through the palace gardens. Towards the
Belvedere. An elegant carriage passes her by. Rich.
Decorated. With many packages.

FRYDERYK CHOPIN (20s) looks out of the window with
interest. He smiles at Sawa. She smiles back.

She pulls up her dress. Runs after the carriage.

25 INT. BELVEDERE/ MAIN HALL - DAY

25

The servants are unpacking the chests and bags from the
carriage. Sawa runs out of breath into the main hall of
the palace. Konstanty and Chopin are standing by the
stairs. They are talking animatedly. They look pleased.
Sawa smiles radiantly.

The busy servants pay no attention to Sawa. They block her
way. They carry the trunks right in front of her. Sawa
tries to reach the stairs. It is a difficult task.

The servants carry the trunks and boxes to the appropriate
places.

Konstanty and Chopin are going up the stairs. Sawa stops
at the bottom. She raises her head.

Chopin feels her gaze. He stops on the first floor. He
looks at Sawa from above. He smiles broadly. Shortly. He
disappears together with Konstanty.

Sawa looks disappointed.

26

INT. CONCERT HALL - EVENING

26

There are a lot of people sitting in the concert hall. Men and women. Wealthy. Chopin stands at the piano.

The door opens. With a bang. Sawa stands there. She is panting, tired. She smiles broadly. She adjusts her dress.

She enters the hall. She sits on an empty chair. Next to Konstanty.

SAWA

Thank you for waiting.

Chopin sits down at the piano.

He plays.

WYSOCKI sits in the audience. He spends most of the concert staring at Sawa. He attracts the attention of many of the women gathered. Everyone catches sight of him for at least a moment.

Applause. A break in the music. Chopin stands up from the piano. He meets Sawa's gaze.

Sawa stands up. Gracefully. People hold their breath.

Sawa walks over to the piano. She runs her hand over it. She absorbs the last vibrations. Chopin watches her carefully.

SAWA

Will you play La Marseillaise?

CHOPIN

La Marseillaise?

SAWA

Too difficult?

Chopin looks questioningly at Konstanty. Sawa puts a finger to his face. Runs it over his jaw. Gently turns his head to her side.

SAWA

Do I need my husband's permission to sing in my own home?

CHOPIN

There are only Russians here.

SAWA

And this is a song of the French.

Resigned, Chopin sits down at the piano.

Konstanty claps. After a moment, everyone claps.

Sawa sings.

All the spectators look as if they have fallen into a trance. Except Wysocki.

He has a moment of realization.

27

INT. BALROOM - NIGHT

27

Konstanty leads Sawa through the crowd in the ballroom. Sawa smiles broadly. She walks proudly. With her head held high. It attracts the attention of most guests.

On the mezzanine stands Wysocki with other officers. He stares at Sawa as if at a picture.

Konstanty and Sawa approach a group of people. Chopin stands among them.

KONSTANTY

You've already met my wife.

CHOPIN

One of the most phenomenal voices I have ever heard.

SAWA

Sawa.

CHOPIN

Just like...

SAWA

My parents had an exceptional sense of humor.

CHOPIN

Frederick.

SAWA

It's very nice to meet you.

Konstanty runs his hand over Sawa's back. Sawa gently pushes it away. They exchange glances.

Uncomfortable.

SAWA

Gentlemen, excuse me... I need to get some air.

Sawa looks significantly at Chopin. Turns away. Disappears among the people.

28

EXT. GARDEN - NIGHT

28

Sawa goes out to the garden. She looks at the sky.

Chopin appears behind her.

CHOPIN

It's hard to believe that
someone who is constantly the
center of attention can get
tired of people.

Sawa takes out a cigarette.

SAWA

And who is saying this?

Chopin gently runs his hand over Sawa's arm. He reaches
for her hand. He pulls out a cigarette before Sawa lights
it.

CHOPIN

You'll spoil your gift.

SAWA

I broke it a long time ago.

Sawa starts down the path. They walk slowly into the
palace garden. Chopin seems fascinated by Sawa.

CHOPIN

I don't believe it.

They reach a stone fountain. Sawa sits on its edge.

SAWA

Talent comes and goes. I don't
know... I destroyed it with
vodka, or cigarettes, or too
much cold air. But I remember
exactly the day when I couldn't
get it out of me for the first
time.

Chopin sits down next to her.

CHOPIN

Was he important?

SAWA

We got married.

Chopin smiles gently.

CHOPIN

But Konstanty lets you sing.
Believe me, it's not very
common these days.

SAWA

And he lets you play under his
roof. I don't know if he can
change anything about that.

Chopin unconsciously moves closer to Sawa. Their arms
touch. Sawa breathes deeply. Her body relaxes.

CHOPIN

History will decide that.

SAWA

History likes to support the
victors.

CHOPIN

You are wrong. History supports
legends.

SAWA

It must be amazing...

CHOPIN

What?

SAWA

To be immortal.

WYSOCKI emerges from the darkness.

Sawa quickly moves away from Chopin. Chopin quickly,
silently, walks away. As if he was never there. Sawa looks
surprised.

WYSOCKI

First you sing in public... n
ow you walk alone in the dark
gardens...

SAWA

I am at home.

Wysocki stands before Sawa. He looks down at her. Sawa
stands up. She raises his head. Straightens up.

WYSOCKI

History knows many cases in
which one's own home was not a
safe place.

SAWA

What do you know about
history...

WYSOCKI
Sorry. I didn't introduce
myself. Wysocki. Piotr Wysocki.

SAWA
New instructor at the cadet
school. Nice to finally meet
you.

WYSOCKI
It was a bit strange hearing his
music in this place.

SAWA
Do you think we don't like music
in this place?

WYSOCKI
You don't like anything Polish.

Sawa laughs. She looks deep into Wysocki's eyes.

SAWA
(in Polish)
This is spoken by a man dressed
in the uniform of Tsar Ni-
cholas's army.

Wysocki tries to hide his surprise.

WYSOCKI
(in Polish)
His brother's wife tries to
pretend to be a patriot.

Sawa shakes her head. She looks towards the prison.
Instinctively. Reflexively. Collecting her thoughts.

SAWA
At least I can say with impunity
that Warsaw is my home. Next
time, think twice before
staining the uniform of the
Empire with your Polish
language. There will always be a
place for you in Siberia.

WYSOCKI laughs. Bows. Offers his arm.

WYSOCKI IN
In good company I can endure
even Siberia.

SAWA
You have no idea what you're
talking about.

WYSOCKI

And you?

SAWA

Just one word from me and you'll
end up chained to a wheelbarrow.

WYSOCKI

Will you go with me to this
hell?

SAWA

I am already in hell... And no.
I'm trapped in this city.

Sawa walks away towards the palace. Wysocki follows her.
Suddenly he stops in front of her. They look at each
other in silence.

WYSOCKI

I've heard a lot about you,
but...

SAWA

But?

WYSOCKI

You are even more of a mystery
than they say.

Sawa smiles involuntarily. Wysocki offers her his arm
again.

WYSOTSKI

Before you send me to Siberia,
I'll take you home.

Sawa laughs and accepts the offer. She slips her hand
under his arm. They walk away toward Belvedere.

29

INT. BALLROOM - NIGHT

29

Wysocki and Sawa enter the ballroom. The party is in full
swing. People are singing. They are dancing. They are
drinking vodka. Everyone is drunk.

WYSOCKI

Dance with me.

SAWA

Are you giving me orders?

WYSOCKI

Would you like to?

Sawa throws her arms around his neck. They enter the center of the room with a dance step.

They are dancing.

Sawa is cautious at first. A little clumsy. Tense. She's having a hard time finding rhythm. Controlling her feet. Controlling her routine. After a while, Wysocki begins to lead her perfectly. Sawa dances with ever greater grace.

Sawa is clearly fascinated. The tension is growing. Other couples are getting out of their way. Nothing else matters anymore.

The music plays its final notes. They both breathe heavily.

Sawa suddenly starts to run away.

30

INT. BELVEDER CORRIDOR - NIGHT

30

Sawa runs down the corridor. She falls to the floor under Dmitri's painting. She lies down on the cold floor.

He tries to calm down.

Konstanty emerges from the darkness. He sits down next to Sawa. He looks at the portraits hanging on the wall. He gently places his hand on Sawa's back.

KONSTANTY

I thought you'd be here.

Sawa is silent. He tries to curl up into a ball. Konstanty stares at the Tsars.

Sawa suddenly sits up. She looks at the pictures with him.

SAWA

You could have been among them...

KONSTANTY

I could.

SAWA

Do you regret letting it go?

Konstanty puts his arm around her.

KONSTANTY

I didn't let go.

SAWA

And yet...

KONSTANTY I
I still prefer to love you than
Mother Russia.

Sawa puts her head on his shoulder.

SAWA
Are you going back to the ball?

KONSTANTY
Do I have to?

31 INT. SAWA'S BEDROOM - NIGHT

31

Sawa is lying in bed with Konstanty. She rests her head on his back. He is smoking a cigarette.

SAWA
I don't want us to take part in
this new war.

KONSTANTY
Do you always have to bring up
topics that require thinking
when I am unable to do so?

SAWA
We were supposed to leave
Matiuszka alone. We were
supposed to put Lechistan back
on the map together. You've said
so many times that you're one of
us.

KONSTANTY
I want to be.

SAWA
Let's leave Nicholay alone. Let
him rule his Siberia. Let's
even take this small kingdom...
you are able, with my help, to
make a great empire out of it...
from sea to sea.

KONSTANTY
Uhm... keep talking about that
greatness.

SAWA
Let's take an army and go to
Moscow, if you want war so much.

KONSTANTY
No one can conquer Moscow.

SAWA

I can. But first lets at least deal with this city. Warsaw. Our Warsaw. Let's make it an enclave. Hope for the freedom of the Poles...

KONSTANTY

Sober up first.

Konstanty falls asleep. He snores loudly.

After a moment, She stands up. She puts on a dressing gown.

SAWA

I guess you never understood me. And you don't know me. I won't let you send my men to their deaths again.

She approaches the wall. Opens a passage for the servants. Disappears through a door hidden in the wall.

32

INT. KITCHEN - DAWN

32

Sawa enters the kitchen. The people working there look at her in amazement. Sawa smiles friendly at the cook and his assistants.

The servants are cleaning up after the ball. They are getting ready for another day of work. Several of the workers have marks on their hands from heavy shackles.

At the sight of Sawa, everyone stops working. They bow.

COOK

Eggs?

SAWA

Tea.

Several people still stare at her. Sawa notices this. She's a little irritated.

SAWA

Was there as shortage of a tea at the Russian court lately?

COOK

No, we have plenty as always...

SAWA

Excellent.

Sawa walks through the kitchen. She carefully looks at the equipment, dishes, the remains of the ball. She passes the

kitchen lift. She stops her eyes on it for a moment. She comes out the other side of the kitchen.

33

INT. BALLROOM - DAWN

33

Sawa enters the ballroom. She looks at the servants cleaning up the last of the dishes. Her gaze falls on Wysocki, drunk, sitting against the wall.

He's sitting in just his shirt. Unbuttoned. He's sitting on his uniform jacket. He's not bothered by it at all. He's still holding a bottle of vodka in his hand.

Sawa sits down next to him. She wraps her robe tighter around herself.

WYSOCKI

You ran away.

SAWA

I never run away.

Wysocki hands her the bottle. Sawa takes a sip. She takes a cigarette from her pocket. Wysocki takes out matches. He tries to light one. Without success. Sawa shakes her head pityingly. She takes the matches out of his hand. She lights one. She lights her own cigarette. She inhales. She blows smoke into Wysocki's face.

WYSOCKI

Never thought about it?

SAWA

About what?

WYSOCKI

About breaking free from this prison.

SAWA

Where did you get the idea that I am in prison?

WYSOCKI

When was the last time you were outside the gates of Belvedere?

SAWA

I have no desire to see this city.

WYSOCKI

Bright.

SAWA

Like what?

WYSOCKI

She enslaved you too. Although
you stubbornly deny it.

The servant brings the samovar. He places it on the floor
in front of Sawa and WYSOCKI. The first rays of morning
fall into the hall. Sawa looks at the light falling on
various objects in the room. He is delighted with the
view.

SAWA

Who?

WYSOCKI

Matiushka Russia.

SAWA

I took her best child away. She
has every right to be angry.

Sawa pours tea into cups. Gives one to Wysocki.

WYSOCKI

I can free you.

Sawa bursts into laughter. She spits tea on herself.

SAWA

You?

WYSOCKI

When the time is right, just
open the gates. I'll take you
out of here.

SAWA

I have a husband.

WYSOCKI

Yet.

Sawa quickly hides her surprise. And terror. She stands
up. He stands over Wysocki for a moment. She looks down at
him. He calmly finishes his tea.

SAWA

You're drunk. No one would dare
say such things under this
roof... sober.

Wysocki stands up. He looks deep into her eyes. You can
feel the tension between them.

WYSOCKI

Think what you want.

Wysocki picks up his uniform from the floor. He dusts it off. He puts it on.

WYSOCKI

You know where to find me.

He walks away. Sawa stares at his back. She listens to the sound of footsteps.

Door slams.

She is terrified.

34

INT. SAWA'S CHAMBER - DAY

34

Sawa is sitting on a large old chest. In her shirt. Barefoot. She's holding an old letter in one hand. In the other, a bottle of rum. Next to her is a piece of paper with a sketch of a sailboat with a mermaid-shaped figurehead. It looks strikingly like Sawa.

Two LADY-IN-WAY enter the room - ANNA, SONIA. They carry an evening gown and shoes. Sawa looks at them sadly. She goes back to reading.

ANNA

Another letter from the New World?

SONIA

You always get such beautiful letters...and gifts...

Sawa gives Sonia a bottle.

SAWA

I don't know how anyone can drink it. It's like they don't have vodka.

SONIA

Everything tastes better at sea.

ANNA

Sure, because you know what it's like at sea.

SONIA

From time to time you meet a sailor from distant lands in port... not just those from river barges.

ANNA

Someone in your position shouldn't boast about such acquaintances.

SONIA

You should try that too. Pirates are much more interesting than those soldiers who come to balls.

ANNA

Pirates. In Warsaw. Inland. And I'm to believe you?

SONIA

So what?

SAWA

Come on, I haven't received a letter in a long time.

Sawa stands up. She puts the letter on the lid of the chest. She goes to Anna. She takes the dress in her hands. Sonia looks at her sadly.

Sawa stands so that they can dress her.

SONIA

When you get a letter from the sea you are always so radiant...

ANNA

Sonya!

SONIA

Anna! You see it too.

Sawa stops listening. She hums a lullaby to herself. Anna and Sonia stop arguing. As if under magic, they dress Sawa in a dress.

Sawa approaches the mirror. With a gesture she banishes Anna and Sonia. She is left alone. She stares into the eyes of her reflection.

She takes a cigarette case out of her dresser drawer. Engraved with the Warsaw Mermaid. She takes a cigarette out of it. She lights it.

In the reflection of the mirror she sees Wysocki. She freezes. Wysocki gently pulls the cigarette out of her hand.

WYSOCKI

Not today.

WYSOCKI enlists.

SAWA

You've all gone crazy.

Sawa turns to face Wysocki. She leans against the dressing table.

WYSOCKI
Apparently that's what you have
on us.

SAWA
How?

Sawa walks past WYSOCKI. She sits on the chest. She quickly puts the letter in the envelope. She hides it in the folds of her dress.

WYSOCKI stands over her.

WYSOCKI
We're all losing our minds
because of you.

Sawa laughs. Gets up.

SAWA
Take care of yours. Your head is
a precious thing.

Sawa walks toward the door. She stealthily hides the letter in a drawer in her dressing table.

WYSOCKI
What will you sing today?

SAWA
Is it important?

WYSOCKI
Yes.

SAWA
Nobody listens anyway.

WYSOCKI
I am listening.

Sawa is terrified. She quickly hides it with a smile. She leaves.

35 INT. CONCERT HALL - DAY

35

Sawa enters the empty concert hall. She stands at the piano. She places her hands on it. She stares at the huge window. Through it, one can see the palace courtyard and the roofs of the city.

A large chandelier hangs above Sawa's head.

Chopin enters the hall. He looks at Sawa in silence for a moment. Sawa notices him.

CHOPIN
Fascinating.

SAWA
What?

Chopin approaches the piano. He sits on the box. He places his hands on the closed keyboard.

CHOPIN
How beautifully you play with
silence.

SAWA
Silence is golden.

CHOPIN
Pause is also a music.

Sawa lies down on the piano. She looks into Chopin's eyes.

SAWA
Everything is music.

They kiss.

CHOPIN
Constantine?

SAWA
He won't come.

CHOPIN
No?

SAWA
Does he have to?

Chopin shakes his head. Nothing matters anymore.

36 INT. CONCERT HALL - NIGHT

36

Sawa is lying on the piano. She is staring at the chandelier.

Chopin opens the keyboard cover. Sawa sighs. She slides down to the floor. They exchange smiles.

People enter the hall. They take their seats. Wysocki is among them. He watches Sawa carefully.

Music plays. Sawa sings. People fall into a trance. Chopin is in a trance. Sawa is in a trance. Only Wysocki seems out of the spell.

Storm clouds gather outside the window. Loud thunder mixes with music and singing. All the sounds seem to create one melody.

37 INT. PRISON - NIGHT

37

Music reaches the prison gates. Rain falls. Thunder. Lightning flashes. The guards are in a trance. They stare at Belvedere.

The prisoners sit in awe, hugging the walls, listening.

Wars presses against the bars of his cell.

WARS

Idiot.

38 EXT. PRISON GATE - NIGHT

38

Hooded figures approach the prison gates - the CONSPIRATORS. They skillfully kill the guards at the gate. They enter the prison.

39 INT. PRISON - NIGHT

39

The conspirators open the cells. They unchain the prisoners. They put earplugs in the prisoners ears. Confusion. People run. They push towards the exit. They bump into each other. They hit for no reason.

40 INT. WARS CELL - NIGHT

40

Someone enters Wars' cell. Wars pretends to be in a trance. The conspirator frees him from his shackles. Wars throws himself at the conspirator. They fight. Several men rush into the cell. They fight. Wars kills them all. He leaves the cell.

41 EXT. PRISON - NIGHT

41

Wars goes out with the others to the prison yard. The crowd pushes its way to the gate. With the conspirators at the forefront. The prisoners go with them towards Belvedere.

WARS

Sawa...

Wars throws himself into the crowd.

42 INT. CONCERT HALL - NIGHT

42

There is a commotion on the concert stage. The music falls silent. The singing falls silent. Sawa looks in horror at the storm outside the window.

Wysocki grabs Sawa by the hand. He pulls her towards the door. They tug at each other.

WYSOCKI
You're not safe here.

SAWA
Leave me alone...

Wysocki does not react.

SAWA
Leave me alone!

WYSOCKI
We'll take you to a safe place.

Sawa stops. People are screaming. They go to the windows. Some run out of the room in panic. They fall. They step on people lying on the floor. They overturn chairs. Chaos.

SAWA
This is an order.

WYSOCKI
I won't let you become the evil queen.

SAWA
I am no queen, but I still have power over you. Leave me alone.

Wysocki picks up Sawa. He throws her over his shoulder. He ignores Sawa's struggles. He carries Sawa out of the room.

43 EXT. PALACE COURTYARD - NIGHT

43

Wysocki leaves the palace. He carries Sawa, slung over his shoulder. Tired from screaming and fighting.

There is a royal carriage in the courtyard. Wysocki throws Sawa into the carriage.

Wars watches them from hiding.

WYSOCKI
Trust me.

Wysocki closes the carriage door. He locks the lock from the outside.

The carriage starts. Sawa tugs at the door. To no avail. Through the window she sees Wars hidden in the darkness. Their eyes meet for a moment.

44 INT. CARRIAGE - NIGHT

44

Sawa is struggling with the door. Without success. She is trapped. She looks around. She looks for something to open the door. She kicks them. She tries to pry them loose with her shoulder.

The carriage is going faster and faster.

The carriage sways from side to side. Sawa can't keep her balance. She bumps into one wall, then the other.

Sawa spreads her arms. She rests her hands on the walls of the carriage.

Bam!

Something falls on the roof. Sawa looks up.

Bam!

The carriage door moves. Shouts are heard. The clatter of hooves. Snorts. Horses squeak.

45 EXT. CARRIAGE - NIGHT

45

Wars tries to open the carriage door from the outside. Without success. The driver hits his hands with a whip. Several times.

Wars moves to the box. He fights with the guard. He throws the guard to the pavement. He fights with the driver.

The horses rush blindly. Through the narrow streets of Warsaw.

Wars throws the driver off the carriage. He grabs the reins. He tries to stop the horses. Without success.

The reins are breaking. They are in Wars' hands.

The horses rush up the stairs. They rush down. Wars looks over his shoulder. The carriage bounces on the steps. Sawa's screams are heard.

The dragoon breaks. The horses run to the side. The carriage rushes down. Towards the river.

Wars jumps onto the roof of the carriage.

The carriage hurtles helplessly towards the quay. Wars forces the door open at the last moment.

The carriage falls off the quay into the river. Wars pulls Sawa out of it. They fall into the water together with the carriage.

46

INT. RIVER - NIGHT

46

Sawa wraps herself around Wars. She gains confidence. She pulls Wars under the water. She is furious. She is fast. They struggle. Pulls Wars towards the bottom.

Sawa grabs Wars by the throat. Wars struggles. Wars hits the bottom. Their faces are close together. Sawa recognizes him and lets go. Stops. Wars smiles. Lets out his last breath.

Sawa quickly kisses him to give him breath. Lifts him up.

Suddenly, a lost fishing net hits Sawa. Sawa pushes Wars towards the surface.

Sawa freezes. She surrenders.

Wars takes a breath. He goes back under the water. Sawa falls helplessly towards the bottom. Wars swims up to her. He tries to free her.

A stronger wave comes. The current carries Sawa and Wars away. They try to hold hands. To be together. The water is stronger.

They fall into a large hole in the wall.

47

INT. SEWERS - NIGHT

47

Wars pulls Sawa out of the water. Tired. Motionless. Terrified. She is wrapped in a net. Wounds on her arms and legs. Wars slowly frees Sawa from the net.

Wars moves away from Sawa.

Sawa looks around. They are in a dungeon. Several corridors are visible. There is water or wet floor everywhere. Several rats run along the wall. Sawa's gaze falls on Wars.

SAWA

You've gotten old.

WARS

You tried to kill me.

SAWA

You're mixing things up again.

WARS
Have you forgotten that your
affairs are my affairs?

SAWA
Can I remind you how many years
you've been gone?

WARS
Where you are, there I am...

SAWA
Silly, ancient talk.

Wars comes closer. He wants to cup her face... he holds
back.

Sawa gets up. Looks a round. Thinks. Ignores Wars. Enters
one of the corridors. Wars runs after her.

48 INT. SEWERS - NIGHT

48

Wars follows Sawa. He quickly grabs her by the hand. Stops
her.

WARS
What are you doing?

SAWA
I'm going.

WARS
Where exactly?

SAWA
Something strange is happening
in this city...

WARS
For over 30 years.

SAWA
I can't return to Belvedere.

WARS
They did not attack the palace.

SAWA
No? Why? Why make a fuss, have
the Belvedere within arm's
reach and not try to kill their
tsar, who is not a tsar?

WARS
They knew t hat Konstanty was
gone. They wanted you.

SAWA

How can you know that?

WARS

I spent some time with your new friend. Wysocki asked about you. Quite thoroughly. Will you tell me where we're going?

SAWA

What made you think I would like your company?

WARS

You always have.

SAWA

I wanted to... and then you threw me off bridge.

WARS

I saved your ass!

SAWA

When will you finally stop saving me...

Sawa falls silent. She walks confidently. Without looking back at Wars. She looks as if she knows the way perfectly.

49

INT. ROYAL CRYPT - NIGHT

49

Sawa walks between the stone sarcophagi. In silence. She runs his hand over the carvings. Wars is coming from the other side. He looks at each sarcophagus.

Suddenly their hands meet.

Sawa jumps back.

WARS

Are you sure this is where we were supposed to exit?

SAWA

I'm lost.

WARS

You seem to never get lost.

SAWA

I haven't been underground in years.

Crash.

The light of the torch falls on Sawa. Her shadow appears on the wall for a moment. Wars quickly pulls Sawa to the ground. They hide behind the sarcophagus.

More and more footsteps are heard. More and more light appears in the crypt. People in cloaks enter. Hoods on their heads. Among them is a man with one leg. The clatter of a wooden leg echoes through the crypt.

One of the men steps out of the crowd. He takes off his hood. It's Wysocki. He is leaning against the sarcophagus. Behind it sit Sawa and Wars.

WYSOCKI

We know you. Kings, magnates,
knights... They say you will
rise from your coffins. You will
defend your country as before.
Our predecessors failed to kill
the Tsar... the Tsaritsa...
destroy Russia when the moment
came. At Kosciuszko's side they
drowned Warsaw in the blood of
her children. With the Emperor
of the Franks they went to
Moscow and died in its snows.
But a new era has come. Our
time...

A man with one leg throws off his hood. SOWINSKI. He is Wars's age.

SOWINSKI

Everyone said so.

WYSOCKI

How do you know?

Sowinski shows the scars from the shackles.

SOWINSKI

I was there. I went with others
into the depths of hell. In the
name of freedom.

Wars looks like he knows that voice.

WYSOCKI

This time it's different.

SOWINSKI

Right.

WYSOCKI

Sure. I am the chosen one. I
will lead you to freedom. We
will crush Mother Russia once
and for all.

SOWINSKI

Like everyone else.

WYSOCKI

Not everyone was saved from
death by Russian bayonets by the
Warsaw mermaid.

SOWINSKI

It's just a legend.

WYSOCKI

Every winner needs a legend. The
previous ones didn't have one.

SOWINSKI

So where is that siren of yours?

WYSOCKI

The Tsar has locked her up in
the Belvedere. He has her all to
himself.

Wars takes Sawa by the hand. People laugh. They nod.
Sowinski gives up.

Sawa coughs. She presses her hands to her mouth. She
coughs harder and harder.

People fall silent. They listen.

Wysocki leans over the sarcophagus.

Wars pulls Sawa by the hand. They break into flight. The
conspirators are trying to catch them.

Chaos.

Wars fights with men. Sawa jumps on the sarcophagus. Jumps
from sarcophagus to sarcophagus.

Wysocki grabs her leg. Sawa leans over. Sings quietly.
Straight to Wysocki's healthy ear.

Wysocki grabs Sawa by the throat. Sawa grabs Wysocki's
hands. He tries to pull them apart. Wars appears behind
Wysocki's back. He hits Wysocki in the back. They fight.
Taking advantage of a moment of inattention, Sawa grabs
Wars by the hand.

They run toward the door. Sawa sings. Time slows down.
People stop attacking them. They let them pass. Several

tombstones crack. Debris falls from the ceiling. They fall onto a winding staircase. Sawa chokes.

50 INT. CHURCH - NIGHT

50

The service is in progress.

Sawa and Wars come out of a small door. They enter the main hall of the church. Sawa tries to hum a melody. She keeps interrupting it.

Several people stand up. They leave the benches. They separate Wars and Sawa. Sawa looks around looking for an exit.

She walks among the people. She tries to blend in with the crowd. She looks for Wars. The conspirators appear in the church. They quickly take off their coats. Underneath them are Russian uniforms.

Sawa grabs Wars by the hand. He moves closer. Wars leads Sawa between the people. He avoids the soldiers. There are more and more of them. Every now and then he turns back. He changes direction. He changes the target. Sawa gets irritated.

SAWA

What are you doing?

WARS

I know a way out.

They turn. Sawa hums to herself. For a moment the soldiers don't see Sawa and Wars. Tears appear in Sawa's eyes. Wars opens the wooden door. Pushes Sawa through it. Looks a round. Goes through the door.

The door closes quietly.

51 INT. STAIRS - NIGHT

51

Narrow wooden staircase.

Sawa pulls her skirt up tightly. She runs her other hand along the railing. She stumbles. She places her feet clumsily. Quickly.

He tires quickly. He stops. He breathes heavily. He looks up. Still a long way to go.

Wars is right behind her. He tries to hurry her up.

Voices of soldiers are heard. Footsteps on the stairs. Shouts.

They see them.

Sawa leans over the railing. Takes a deep breath. Sings. Short. Strong. Effectively. The stairs collapse under the soldiers.

Sawa and Wars run upstairs.

52 INT. BELL TOWER - NIGHT

52

Sawa climbs to the top of the belfry. She looks with delight at the large bell.

She looks around. They are trapped.

Wars pushes past her. He goes to the windows. He looks out. He touches the ropes attached to the bell.

The soldiers are getting closer.

Sawa straightens up. Stands under the bell. Closes her eyes. Silent.

Soldiers appear on the threshold.

Sawa sings.

The soldiers stop. Some fall. Blood is pouring from their ears. The window panes are breaking. Sawa is in a trance.

Wars grabs the rope. He flies on it next to Sawa. He grabs Sawa. They fly on a rope to a window. They jump out.

53 EXT. CHURCH'S ROOF - NIGHT

53

Sawa and Wars slide down the steep church roof. They stop after a moment. Sawa looks down. A group of soldiers is standing by the church.

Soldiers look out of the belfry window. They give up the pursuit.

Wars looks to the side. He stands up. In the distance he sees scaffolding.

WARS

This way.

Sawa shakes her head. Gets up. Follows Wars.

54 EXT. SCAFFOLDING - NIGHT

54

Several soldiers run up to the scaffolding.

Wars leads Sawa along the edge of the roof. Sawa notices the soldiers.

SAWA
You're crazy.

WARS
Have a better idea?

SAWA
I can't sing.

WARS
Save your voice.

Sawa falls silent. She is offended. Wars ignores this. They climb the scaffolding. They go down. Wars moves efficiently. Sawa takes each step carefully.

The soldiers are moving up. They are getting closer.

Wars grabs the bucket. Throws it down. It hits one soldier in the head. It knocks over another one. Chaos.

They fight. Wars uses what he has at hand. Sawa hums a melody. He tries to be as close to the soldiers as possible. He hums very quietly.

By the way, Wars is still leading Sawa.

A hay cart is driving down the street. Wars and Sawa jump. Straight onto the cart.

55 EXT. HAY WAGON - NIGHT

55

Sawa is in shock. She looks at her hands. Checks if she has legs. Wars laughs.

SAWA
Does this city never sleep?

WARS
You tell me, it's your city.

The soldiers chase the cart. But they are too far away. The cart disappears into the street.

SAWA
Why is everything always so complicated with you?

WARS
You wanted to say, "interesting."

SAWA
Because you always know what I want.

WARS
What do you need.

SAWA

May I remind you how many years
you haven't seen me?

WARS

I doubt much changed.

56

EXT. CASTLE SQUARE - NIGHT

56

The carriage enters the castle square. On the other side is the theater building. A crowd of elegantly dressed people exit it. Many carriages appear on the square.

A carriage drives past the hay wagon. Wysocki is visible through the window. For a moment his gaze meets Sawa's.

Sawa quickly grabs Wars by the sleeve. Jumps off the cart. Pulls Wars with the cart. They roll on the cobblestones.

WYSOCKI's carriage turns. Accelerates.

Wars quickly gets up. He runs forward. Sure that Sawa is behind him.

Sawa gets tangled in her dress. She stands up. She steps on the material. It falls over. The carriage is getting closer. Sawa gets up. She pulls up her dress. She runs after Wars. He's too far away. She tries to catch up with him. She's quickly getting weaker. She twists her legs on the cobblestones.

People appear in front of her. They block her way. She doesn't see Wars. She avoids the horses. She passes people. She looks for Wars among them. None of this.

Wysocki's carriage stops. Wysocki walks towards Sawa.

Sawa takes off his shoes. She throws them at Wysocki's face. She takes the opportunity and runs away. She blends in with the crowd.

57

EXT. MONASTERY GATE - NIGHT

57

Sawa leans her back against the monastery gate. She hides in a niche. Close to the wall. She breathes heavily.

In front of her stands a GIRL. Poor. An orphan. MARYS. She hugs tightly an old, rag doll. With a fish tail instead of legs. She stares at Sawa.

Sawa is terrified. She sings. She is surprised that her voice has returned. For a moment. Mary smiles broadly. Terrifyingly. She dances. Joyfully. With her whole being. She sings something under her breath.

Marys grabs Sawa by the hands. Forces her to dance. Sawa reluctantly dances in place.

She falls silent. Coughs. Tears run down her cheeks. They stare at each other. Sawa notices that Mary's eyes are blind.

Mary's hands Sawa her doll. She presses it into Sawa's hands. She grabs her hand. Hard. Sawa tries to free herself. Without effect.

Mary's opens the gate.

58

EXT. MONASTERY COURTYARD - NIGHT

58

Mary's leads Sawa through the monastery courtyard. Towards the large, wooden doors.

The door opens. An OLD NUN is standing there.

OLD NUN
Marys?! What did I say about
bringing in strangers? At this
hour, too!

MARYS

She's not a stranger.

Sawa takes a step back. She instinctively hugs the doll. The old nun looks at Sawa carefully.

MARYS
She needs to hide somewhere. And
change her clothes.

The old nun steps aside. She makes way. Marys pulls Sawa toward the door.

OLD NUN
The kids are sleeping.

Sawa smiles gently. She enters silently.

59

INT. ORPHANAGE - NIGHT

59

The old nun passes Sawa and Marys. She walks ahead. They pass through a room with rows of pallets. A child sleeps on each one. Several children on some. Not all of them have blankets. Some have no arms, no legs, and you can see traces of burns.

Sawa looks at each of them in silence.

Marys leaves. She lies down on a pallet against the wall.

43.

60 INT. OLD NUN'S STUDY - NIGHT

60

The nun enters a small room. She sits down by the stove.
She puts a few sticks of wood in it.

SAWA

I didn't want to cause any
trouble.

The nun hands Sawa a cup.

OLD NUN

Who are you hiding from?

Sawa looks at the nun questioningly.

OLD NUN

When Marys says something, she's
usually right.

SAWA

The Oracle...

OLD NUN

She has a gift. Who is chasing
you?

SAWA

Destiny.

OLD NUN

Fate is not for running a way
from. It is for living with.

SAWA

Did Mary say anything about
soldiers? Fire? Rain of blood?

OLD NUN

I guess you also know things
that others don't know.

SAWA

The war is coming.

OLD NUN

There is always some kind of
war.

The nun looks at the doll. Sawa, confused, puts the doll
away. The nun quickly presses the doll into Sawa's hands.

OLD NUN

If she gave it to you, she had a
reason.

SAWA
Do you believe the little, blind
and crazy girl?

The nun smiles mysteriously. She stands up. She goes to the wardrobe. She takes out a modest, daytime, bourgeois dress. He hands it to Sawa.

OLD NUN
You'll freeze in here.

SAWA
Why do you believe her?

OLD NUN
They too know that something is
in the air. They too feel the
war. Mary always had this doll
with her. It is said to have
been passed down from woman to
woman in her family. Marys
claims the mermaid protects her.

SAWA
Like a child.

OLD NUN
Now she has to protect you.

61 INT. ORPHANAGE/DINNING ROOM - DAY

61

Sawa walks around the orphanage dining room. Children are sitting at long tables. She helps the nuns serve breakfast.

He sees Marys smiling.

Marys suddenly starts singing. Joyfully. Lively. The other children quickly join her. Sawa is shocked. Nuns try to calm the children. Chaos.

Children get up from the tables. They dance. They forget about the porridge.

OLD NUN
Enough! Silence! Sit down!
What's gotten into you?!

Kids ignore her.

Sawa joins in the singing with a laugh.

The nuns calm down. They fall silent. They join in the fun.

The old nun sits on a bench. She watches the fun. Marys comes up to her. Pulls her to dance.

OLD NUN
It doesn't suit me.

MARYS
If you knew we would disappear
tomorrow, would it be
appropriate?

The nun freezes. Sawa stops. Falls silent. They exchange glances. The nun smiles gently. Stands up. Joins the fun.

Sawa hugs a rag doll. She approaches Marys. She crouches in front of her. She puts the mermaid in her hands.

SAWA
She's supposed to protect you,
not me.

MARYS
Who will protect you?

SAWA
I will.

Marys smile broadly. Proudly. Sawa leans down to her ear.

SAWA
I am a mermaid.

MARYS
Find the one who freed you from
the net. He protects you.
Always.

Sawa is crying. Marys hugs her tightly.

SAWA
Will we meet again?

MARYS
In the next life.

Marys moves away. She hugs the rug mermaid tightly. She dances back to the orphans.

Sawa sings. Wipes away tears. Leaves the orphanage.

62 EXT. WARSAW - DAY

62

Sawa goes out into the street. She quickly mixes with the street crowd.

She walks past the old tenement houses. She raises her head. She looks at the sculptures on the buildings.

She stops by the street musicians. She laughs with the dancing children.

Carts carrying coal, gravel, sand, and goods for market pass by. Townspeople's carriages.

Sawa walks through the parks. She watches the people walking by. At different ages. They pass lovers, women with baby carriages, children running happily on the lawns.

She walks forward. She listens to the sounds of the city.

63

EXT. BROTHEL - DAY

63

In the gate of one of the tenement houses stands WIKTORIA. With a child in a scarf on her back. Yellow material is peeking out from under her dress. She is holding an old umbrella in her hand. She is hung with expensive jewelry from various parts of the world.

She stands before Sawa.

VICTORIA

It's you!

SAWA

Me?

Wiktorina leads Sawa to the wall. She pulls a crumpled piece of paper out of her pocket. She unfolds it. It's a newspaper page. With a drawing of Sawa and Konstanty. Wiktorina thrusts it under Sawa's nose.

SAWA

Do you want to kill me? Here?

VICTORIA

Nobody would have noticed anyway.

Wiktorina takes another piece of paper out of her pocket. She hands it to Sawa. It's a sketch of a sailing ship with a mermaid-shaped figurehead. The sailing ship that Sawa received in a letter.

SAWA

Where did you get that?

Wiktorina takes Sawa by the hand.

VICTORIA

Come.

64

INT. BROTHEL - DAY

64

Wiktorina holds Sawa's hand. She walks ahead. Several drunk men are sitting in the hall, drugged by opium and women.

Sawa is looking at everyone. The prostitutes are smiling at Sawa.

She attracts the attention of the men. They go up the stairs. Victoria opens the door.

65

INT. BROTHEL/HALL - DAY

65

Wiktorina stands in the doorway. She lets Sawa pass.

VICTORIA

Hello!

Sawa stands amazed. She looks at the walls from a distance. Wiktorina closes the door behind her. She goes deeper into the room.

Sawa looks at the paintings of Napoleon hanging on the walls. The entire room is filled with objects from the Napoleonic era. Paintings, sketches, models, figurines, medals, leaflets, newspapers...people sitting at the table.

Generals whom Sawa knows from the old days. In shoes and trousers from the uniform. Old. From Napoleon's times. POTOCKI, Sowinski, ZAJACZEK... all look at her as if she were a ghost.

POTOCKI

Where did you found her?

VICTORIA

On the street. Aren't you happy?

Sowinski rises from his chair. Limping on one leg, he approaches Sawa.

SOWINSKI

Sawa...

SAWA

Hello...

POTOCKI

What are you doing here?

SAWA

They're hunting me.

SOWINSKI

Then hide in the Belvedere.

SAWA

Like you in the crypt with Wysocki?

Silence.

Wiktorja leaves. She passes Wars in the doorway. Wars is carrying a jug of beer.

He stops behind Sawa. He exchanges glances with the generals.

Potocki stands up. He approaches Sawa.

POTOCKI

Witch.

SAWA

I've heard that before.

Sawa tries to find Wars' hand.

Sowinski sits down at the table. He moves something on the tabletop. Sawa notices an old unfolded map of the city. He passes by Potocki. He walks over to the table. He looks at the map and the items on it.

SOWINSKI

Did the great tsar throw you out door?

SAWA

He is not a tsar.

ZAJACZEK

You could have killed him a million times already.

POTOCKI

And the problem would be solved.

SAWA

There is always some problem.

Wars approaches the table. He pulls out Sawa's chair. He waits for her to sit down.

POTOCKI

Meet my old friend. Wars and I sailed halfway around the world.

SAWA

I thought Kosciuszko's people didn't like Napoleon's people.

SOWINSKI

It depends.

SAWA

Of course... some people like to be on anyone's side who promises

(MORE)

SAWA (CONT'D)
even a little bit of power,
right?

Wars sits down next to Sawa.

WARS
We know each other.

ZAJACZEK
And who doesn't know her?

POTOCKI
A while ago she slept with
everyone at this table.

Everyone bursts out laughing. Along with Sawa. Sawa pours
beer from the jug into mugs. She takes Wars' mug.

SAWA
Do you regret it?

SOWINSKI
We regret that we are not 30
years old.

ZAJACZEK
Like you.

SAWA
What is the problem?

WARS
We are in a brothel.

SAWA
Exactly.

ZAJACZEK
Let's leave youthful matters to
the brats. We have something
else to do.

SOWINSKI
Will someone finally tell me
what she's doing here?

SAWA
And you?

WARS
Wysocki had his eyes on her.

ZAJACZEK
I thought it was you.

SOWINSKI
Of course he's determined. She's
Konstanty's wife.

ZAJACZEK

Did Wysocki discover that you
slept with our dear emperor
before you changed sides and
became the tsar's wife?

SAWA

He is not a tsar.

SOWINSKI

Russian dog will always be a
Russian dog.

WARS

He discovered something else.

SAWA

He discovered that I saved him
from death.

Silence.

SOWINSKI

So he was telling the truth?

POTOCKI

So you also slept with Tadeusz?

SAWA

And with Dmitry. With everyone
who promised greatness to this
country.

WARS

How do you mean... you saved
Wysocki? Just so he could break
my ribs later?

SAWA

30 years ago... among so many
corpses lying on the streets of
this city... I found one, innocent
life.

WARS

You should have adopted him.

Sawa seeks support in Napoleon's images.

SAWA

You should not have thrown me
off the bridge.

POTOCKI

I knew you left the love of your
life here... but I didn't know it
was her!

SOWINSKI

Is he right about that siren
too?

ZAJACZEK

He claims that if he starts a
war, she will protect him this
time too.

POTOCKI

Wars hung a sculpture of a
mermaid on the bow of each of
our ships. It was intended to
scare away sea beasts and enemy
ships.

SOWINSKI

I love your superstitions.

POTOCKI

Both of them are sitting at this
table now.

Sawa stares at Wars. With love. Everything else ceases to
matter. Zajaczek moves something on the map. Sowinski
arranges the lines. Wars ignores Sawa. He finds her hand
under the table.

Potocki stands up. He pulls something out of the drawer.
He hands it to Sawa. A small pin badge in the shape of a
mermaid. Sawa turns it over in her fingers.

SAWA

I know her.

ZAJACZEK

Each of us had it with us... In
Italy, at Austerlitz. At Moscow...
And everyone sits at this table.

SAWA

He would be the next tsar.

Sowinski shakes his head. He taps the pin on Sawa's hand
with his finger.

SOWINSKI

We fought for her.

Sawa looks at them in shock. She puts the pin on the
Vistula line.

Wiktorja enters the room. With a bottle of vodka in her
hand. She puts it on the table.

WIKTORIA

I have prepared a room for you.

POTOCKI
For all of us?

WIKTORIA
You already have rooms.

Wiktoriana pours vodka. Quickly sits down among the generals. She looks at the map. She drinks her vodka. Sawa takes the whole bottle. She drinks without spilling.

WIKTORIA
Are you happy with my gift?

SOWINSKI
You mean the room in the brothel?

WIKTORIA
I mean the queen.

Wars gets up from the table. He takes the bottle from Sawa. Puts it on the table. Helps her get up.

WARS
Our queen is tired. Where is that room?

Wiktoriana smiles broadly. She stands up from the table. The generals joyfully raise their glasses. They laugh. Wars shakes his head.

He leads Sawa to the door.

66 INT. BROTHEL/BEDROOM - NIGHT

66

Sawa is standing by the window. She lets her hair down. The window overlooks the city.

Wars undresses down to his shirt. Washes his face.

Sawa turns to him.

SAWA
I didn't know I would see them again.

WARS
I knew I would see you.

Wars approaches Sawa. He instinctively runs his hand over her back. He quickly stops.

SAWA
So much has changed.

WARS
Changes are good.

SAWA
Do you think we have a chance?

WARS
We always have a chance.

Sawa puts her head on Wars' shoulder. She shifts. Hugs.

Wars steps back. Sawa quickly grabs his hand. Pulls him closer. Without thinking.

They land in bed.

67 INT. BROTHEL/BEDROOM - DAY

67

Sawa is lying in bed. She's staring at the ceiling. She's resting her head on Wars's torso. She's smoking a cigarette. She's happy.

SAWA
I missed you.

Wars takes Sawa's cigarette.

WARS
You won't send me back to the
New World?

SAWA
You can't live without the sea.

WARS
I'll survive somehow.

SAWA
We know perfectly well that once
someone has tasted freedom, they
will always yearn for it,
fighting for it until they lose
their breath...

Wars hugs Sawa tightly.

WARS
You know something about this,
right?

SAWA
I know what it's like to live
without the sea.

WARS
We'll think of something.

68

INT. BROTHEL/HALL - DAY

68

Smiling Sawa enters the hall.

Whistles. Cheers. Potocki raises his mug with a laugh.

Confused, Sawa sits at the table.

ZAJACZEK

Someone had fun today...

SAWA

And you didn't?

Wiktoria enters the room. With a child on her back and a basket of food. She puts the basket on the table. She looks expressively at Sawa.

WIKTORIA

I knew it!

POTOCKI

Us too.

SAWA

What?

A sleepy Wars appears in the doorway. The generals raise their glasses. Wiktoria bursts out laughing.

WIKTORIA

A fairy tale prince...

SAWA

No... I am the princess whose hand is awarded for brave deeds.

WIKTORIA

Don't say that! He killed the dragon?

SAWA

He freed the mermaid from the net... centuries ago.

Wars sits down next to Sawa.

WIKTORIA

It makes sense.

POTOCKI

Does she know that at your age you need sleep?

WIKTORIA

Okay. I'm happy for you, but we have problem.

ZAJACZEK

We always have all sorts of problems.

WIKTORIA

Your favorite young officers from the military school are putting up barricades all over the city. They're rolling cannons and it's not looking too good. A few girls said they want to find Napoleon's commanders and get them to cooperate.

SAWA

And if they refuse?

WIKTORIA

They'll kill you.

ZAJACZEK

Can they do this?

Sawa and Wars nods in confirmation.

WIKTORIA

Where is your friend without a leg?

ZAJACZEK

From what you say, he volunteered to be a martyr of the nation.

POTOCKI

There are always problems with these little brats.

SAWA

You were brats too.

WARS

I guess they forgot that the Russian army is in the city.

ZAJACZEK

They think they are the Russian Army.

SAWA

They still claim the mermaid will help them?

WIKTORIA

If he finds her.

SAWA

Can't we convince them somehow?

WARS

Convince?

ZAJACZEK

You want to go to WYSOCKI and just what? Talk to him?

WARS

I am not the right person for this job. For some reason the boy doesn't like me.

POTOCKI

You should have been careful which woman you were hitting on.

WARS

Me or him?

Potocki looks expressively at Sawa. Sawa tries to look away.

WIKTORIA

I had that idea too, but I don't know if anyone in this place will listen to a whore.

POTOCKI

I know who they will listen to...
O...

Sawa gives Potocki a warning look. Pours herself a shot of vodka.

POTOCKI

You know where the school is. You've probably been there many times.

SAWA

Is that some kind of allusion?

POTOCKI

This is your husband's army. You must know where it is.

Sawa nods. She pretends not to care about what they say to her. But she is becoming more and more terrified.

POTOCKI

Try to talk to them. Before they go out into the streets.

Sawa shakes her head.

WARS

These idiots want to kill everyone.

SAWA

May I remind you of how you wanted to kill everyone? Ah, you even managed to do so...

POTOCKI

You're the one who came up with the idea that you don't want to see another revolution here.

WIKTORIA

Because no one needs it.

SAWA

I came up with an idea for Matiushka Russia to finally give her stolen child.

POTOCKI

We don't have time for this quarrels.

Sawa sighs in resignation. She remains silent. After a while, she stands up from the table.

SAWA

Wiktorina... in a brothel there are such things as bathtubs, right?

Wiktorina laughs. She gets up from the table. She puts her arm around Sawa tenderly. With her other hand she points to the door.

WIKTORIA

I think that there are more than in a nobleman's manor.

Sawa laughs too. She leaves with Wiktorina.

69

INT. BROTHEL/BATH - DAY

69

A large, damp room. Several tubs stand against the walls. Some of them have curtains drawn. Prostitutes are bathing in them.

Sawa is lying in the bathtub by the window. She is staring out at the view outside. She is watching the women milling around in the yard. They are doing laundry. They are taking care of the children. They are peeling potatoes. They are organizing meals.

Sawa looks deep in thought. She plays with the water. She looks at her body under and out of the water. She breathes more and more calmly. She relaxes.

The door opens. Frightened Sawa dives into the water.

Wars enters the room. He ignores the squeals of the other girls. He goes to the bathtub by the window. He leans over it. He waits for Sawa to emerge. He sits on the edge of the bathtub.

Sawa emerges from the water.

SAWA

What's so urgent that you're disturbing my only 5 minutes of peace this week?

WARS

Something tells me you're the only person who can sort out this chaos.

SAWA

I have the impression that this chaos is because of me.

WARS

A bit like that. You might not have built a house on the river a few centuries ago...

Sawa splashes Wars. Wars bursts into laughter. He moves away from the tub.

SAWA

Will you ever forgive me for this?

WARS

What?

SAWA

That I stayed with a certain fisherman and let him build that house...

Wars looks out the window in silence. Sawa watches him carefully. Waits.

WARS

Then I should ask you for forgiveness for all those times I tried to defend this house...

SAWA

Is that why you came back?
Because he has to be defended
again?

Wars turns around. Sawa gets out of the tub. Wars hands her a towel. In silence. He thinks for a long time about what to say.

WARS

I don't know.

Sawa wraps herself in a towel. She looks as if her strength has returned. She approaches Wars. She hugs him.

SAWA

You may be right.

WARS

With what?

SAWA

Only I can stop it.

WARS

I won't let you go there alone.
I know what that man is capable
of...

SAWA

I've faced bigger monsters
before.

WARS

How can I help you?

SAWA

Don't be jealous.

Sawa leaves the room. Wars looks out the window for a moment. After a moment, Sawa appears in the yard in a day dress. She quickly crosses the yard. She disappears behind the gate.

Wars sits on the bathtub. He sighs heavily. He leaves the bathroom.

70

EXT. QUAY - DAY

70

Sawa enters the quay. She looks at the river with delight. She looks with interest at the sandmen working. They are unloading barges of sand. Using simple techniques, they are hauling the sand onto the quay. They are loading the carts with sand. Sawa walks past one of the carts. She strokes an emaciated horse. She walks on.

71 EXT. MARKET - DAY

71

Sawa walks between the fish stalls. She smiles at the vendors. The vendors are wearing newspaper caps. Sawa bursts into laughter when she notices her own likenesses on their caps.

Drawings depicting military men. Titles talking about war.

Sawa walks on with a laugh. Among people. With more and more dancing steps.

EXT. BEACH ON THE VISTULA RIVER - DAY

Sawa enters a wild beach by the river. She enters the water. She stares at the passing boats, the barges loaded with goods, the larger ships. She rocks gently. The rocking turns into a dance. She hums softly. She goes deeper and deeper. She lies down on the water.

SAWA

How do I get you back?

The water lifts Sawa. After a moment Sawa disappears under the surface.

72 INT. MILITARY SCHOOL/BATH - DAY

72

Wysocki and other CADETS are sitting in the bathroom of the military school. Suddenly Sawa appears next to him. She smiles thoughtfully.

SAWA

It's nice here.

WYSOCKI

Sawa. You didn't drown.

SAWA

It's hard to drown me.

WYSOCKI

That's good.

Sawa looks around. No one pays attention to her.

SAWA

Is that why you've been chasing me for the past few nights like a dog after a bitch?

WYSOCKI

You have an exceptionally high opinion of yourself.

SAWA

What are you on about?

WYSOCKI

I already told you. You didn't listen.

SAWA

Listening has never been my strong point.

Wysocki comes out of the water. Sawa follows him instinctively with her eyes. Wysocki holds out his hand to Sawa.

WYSOCKI

Come.

Sawa instinctively moves away. Wysocki pulls her out of the water by force. Like a fish. On the shore. Brutally. Sawa gets up quickly. Wysocki pulls a towel from the hanger. He throws it to Sawa. After a moment he throws his shirt in her direction. Sawa obediently gets dressed. He is silent.

The cadets are becoming more and more interested in Sawa. They stare at her like at a picture. They watch the scene carefully. Wysocki approaches Sawa. He grabs her firmly by the arm. He pulls her to himself. He leads Sawa towards the door.

73 EXT. MILITARY SCHOOL - DAY

73

Wysocki drags Sawa through the school yard. He walks quickly. Sawa barely keeps up with him. They pass the soldiers. The soldiers give Sawa significant glances.

74 INT. MILITARY SCHOOL/CORRIDOR - DAY

74

Wysocki walks with Sawa down the corridor. Sawa slows down. He looks at the paintings of distinguished Russian commanders hanging on the walls.

Sawa slows down. She looks at the paintings. She has the impression that they tower over her.

Wysocki pushes her through the open door.

75 INT. WYSOCKI'S CABINET - DAY

75

Wysocki closes the door behind Sawa. He walks over to a large desk. Behind it hangs a portrait of Peter the Great.

Sawa walks up to the desk.

SAWA

Shouldn't that be Santa Claus?

WYSOCKI

What's the difference?

Wysocki takes some cigarettes out of the drawer. He hands them to Sawa. Sawa takes out one cigarette. He starts walking around the office.

SAWA

Nobody noticed that?

On the wall hangs a portrait of the False Dmitry. Sawa stops in front of it. She puts a cigarette in her mouth. She doesn't light it.

WYSOCKI

For them a Tsar is a Tsar. No one cares which one.

SAWA

It's amazing how different they are and yet so similar...

Wysocki stands behind Sawa. He pushes her hair away from her neck. He runs his fingers along her neck. He savors it. Sawa becomes still.

WYSOCKI

The crown needs a suitable head to wear it.

SAWA

Are you suggesting that yours is adequate?

WYSOCKI

It was made for this.

Wysocki runs his hands over Sawa's back. He focuses on the material of her shirt. On the warmth of her body.

Sawa turns to face Wysocki. She looks him in the eye.

SAWA

Any good ideas on how to get it on my head? Without bloodshed?

WYSOCKI

This crown loves blood.

Sawa snorts. She steps away from Wysocki. She walks slowly around the office. Gracefully. Haughtily. As if it were her place. He circles Wysocki. She touches objects. She looks around. She tempts. She is aware that Wysocki is watching her all the time.

Sawa stands in front of the desk. She stares at the painting of Peter the Great.

SAWA

A good ruler does not lead his
people to the slaughter.

Wysocki stands next to her. Sawa steps away. She moves to the other side of the desk. She pushes back her chair. She rests her hands on the desk. She leans over the tabletop. Over the documents with the Tsar's seal lying on it. Over the letters. She crushes some notes under her fingers and throws a challenging look.

WYSOCKI

With you at my side it won't be
a massacre.

SAWA

I thought you fought for
freedom.

WYSOCKI

This nation loves freedom, but
without a good leader it has no
idea what to do with that
freedom.

They both lean over the desk. Their faces get closer and closer.

WYSOCKI

This crown chose you too. That's
why you married Konstanty. How
were you supposed to know
that...

SAWA

He will have to give it up...

Wysocki looks at her triumphantly. Sawa is terrified. Their faces are so close together that Wysocki seizes the moment. He kisses Sawa. Quickly. Passionately. Brutally. Sawa has no way to defend herself against this. Wysocki pulls her onto the desk.

And they fuck.

WYSOCKI

I knew you would come.

SAWA

You tried to kill me.

WYSOCKI

Me? I already told you. You were
supposed to go to a safe place.

SAWA

Nothing is safe here.

WYSOCKI

You're safe with me.

SAWA

The Tsar wants to send you to war.

WYSOCKI

I am going to send war to the Tsar.

SAWA

Moscow is further than Belvedere. And harder to conquer.

WYSOCKI

Sometimes you can still meet the Tsar in St. Petersburg.

Wysocki walks around the office. Calmly. Thoughtfully. He chooses his words carefully. He looks at the image of Peter.

SAWA

Do you think you can do this?

WYSOCKI

With you by my side, I can go anywhere.

SAWA

Where does this certainty come from?

WYSOCKI

You saved me once already. As a child. When you put Moses into a basket and sent him into the waves of the Vistula.

SAWA

You never mentioned that they pulled you out of the river.

WYSOCKI

Who cares?

SAWA

Me.

WYSOTSKI

You led Dmitry's army through the snow to the Kremlin. You drove the Emperor's Frog soldiers under the ice.

Kosciuszko, with your help, reached the New World and taught people there what freedom, equality and fraternity mean...

SAWA

After all, I am the biggest traitor in this country.

WYSOCKI

You are it's only hope...

Wysocki walks over to a large trunk by the wall. He opens the lid. He pulls the dress out of it.

WYSOCKI

First let's take Warsaw from them. Then we'll go to Moscow.

WYSOCKI hands Sawa a dress.

SAWA

What do I need this for?

WYSOCKI

Are you going to run naked through a place filled with young guys?

SAWA

Where are you taking me?

Sawa jumps down from the desk. She puts on a dress. Wysocki instinctively helps her lace up the corset.

WYSOCKI

I can take you anywhere you want.

SAWA

You have some plan.

WYSOCKI

Before you lead the people to the barricades, you can get to know them.

Sawa opens her mouth. Closes it. Silent.

Wysocki opens the door.

SAWA

Will you tell me one more thing?

WYSOCKI

What?

SAWA
Will you kill Konstanty?

WYSOCKI
Either we take him or he takes
us. Are you coming?

Sawa leaves the office slowly. Wysocki follows her. He closes the door.

76 EXT. MILITARY SCHOOL COURTYARD - NIGHT

76

Wysocki leads Sawa out into the courtyard. He stays close to her. A carriage stands at the school entrance. It is waiting for them.

Wysocki opens the carriage door. Sawa reluctantly gets in. Wysocki follows her. He closes the door.

The carriage departs.

77 INT. CARRIAGE - NIGHT

77

Sawa looks out the carriage window in silence. It's tight inside. Her knees are touching Wysocki's. Sawa tries to move away from him. Without success. There's too little room in the carriage.

SAWA
What about the rest of the
people who won't take part in
your revolution?

WYSOCKI
Ours.

SAWA
Promise me you'll stop chasing
Wars.

WYSOCKI
What do you see in him?

Sawa looks away. After a moment, she returns. She looks at Wysocki haughtily. She challenges him. They are silent for a moment. The tension between them clearly increases.

SAWA
Give me your word.

Wysocki is silent. He turns his head away from her. He stares out the window. He clenches his jaw.

WYSOCKI
Anyone who is not with us is
against us.

SAWA
He is with me.

WYSOCKI
Then convince him to be with me
too. People followed him to
freedom once.

Sawa looks at WYSOCKI with horror. The carriage stops.

78 EXT. WATER PALACE - NIGHT

78

The carriage stops. The servants open the doors. Sawa gets out of the carriage. She stops. She stands before the entrance to the bridge. A lake is visible in front of her. In the middle of the lake stands a palace. Sawa smiles to herself.

She waits for Wysocki. He approaches Sawa. He instinctively hugs her waist.

SAWA
What are we doing here?

WYSOCKI
We are making history.

Wysocki leads Sawa across the bridge.

Sawa pays attention to the rippling water. She walks with more and more confidence. The water slowly reaches higher and higher. No one pays attention to it.

79 INT. WATER PALACE/CORRIDOR - NIGHT

79

The servants take coats from Sawa and Wysocki.

Wysocki leads Sawa through a corridor filled with people. Everyone pays attention to them. Sawa walks stiffly. Haughtily. With her head held high. People turn to look at her. They whisper to each other.

The BARONNESE stands before them. Wysocki bows. Sawa raises her head high. She challenges the Baroness with her gaze. The Baroness smiles happily. She looks at Wysocki.

BARONESS
I didn't expect...

WYSOCKI
Baroness, meet Sawa...our queen.
Sawa, meet...

SAWA
My husband's favorite lover.

An awkward silence. The Baroness looks away. She becomes embarrassed. After a moment she lowers her gaze. She bows low. As if it had just dawned on her who Sawa was.

BARONESS

Have fun!

Wysocki leads Sawa further down the corridor. It is full of smoke and people. Wysocki takes two glasses from the table. He hands one to Sawa.

SAWA

Why did you bring me here?

WYSOCKI

You have to get to know your army.

They pass a group of older men in uniforms. Sawa notices Sowinski's wooden leg. They pass them. Sawa turns around. Sowinski gently raises his glass. He smiles at Sawa.

Sawa suddenly grabs Wysocki by the hand. He lets her lead him further.

80

INT. MANOR/BALLROOM - NIGHT

80

Wysocki leads Sawa into the ballroom. It is darkened. There are candles everywhere. Of all kinds. On the chandeliers under the ceiling. On the candlesticks on the walls. On the floor. On the tables. Sawa notices a lot of candles and lanterns among them. She is delighted with the view.

Wysocki puts one arm around her waist. With the other he quickly closes the door.

Sawa notices a piano standing against the wall. It is surrounded by a circle of candles. They create a stage. Chopin sits at the piano. Dressed differently than in the palace. More relaxed. He plays differently too. He makes people dance. He puts them in a daze. They forget about the normal world.

Someone gives Sawa vodka. Sawa drinks it quickly.

SAWA

What is Chopin doing here?

WYSOCKI

Plays.

SAWA

Is he with you?

WYSOCKI

Every revolution needs a bard.
Song has a special power.

Wysocki extends his hand to Sawa. With a gesture he invites her to dance. Sawa hesitates for a moment. She looks around.

People dance completely differently than at the Belvedere. There is no court etiquette. There are no rules. Everyone looks free. They do whatever they want. With whom they want. As they want. Sawa is a bit frightened by this. Instinctively, however, She places her hand on Wysocki's shoulder. Wysocki smiles broadly. He draws Sawa into the dancing crowd.

Sawa's dance changes throughout. From stiff, shy, courtly, it transforms into liberated, dripping with emotion, as if she were in a trance.

The Baroness takes Wysocki by the hand. She pulls him away from Sawa. She doesn't even notice. She continues dancing. She doesn't pay attention to anything. It's just her and the music. She starts singing. All to herself.

The Baroness leads Wysocki aside. She hands him a glass. For a moment they look at Sawa with curiosity.

WYSOCKI

What is she doing?

BARONESS

Throws off the shackles.

People are moving away from Sawa. They are making room for her. They are stopping more and more often just to look.

Chopin notices Sawa. He plays only for her.

The music fades away. Sawa dances for a moment, listening only to her own voice. Everyone looks at her as if hypnotized.

Sawa realizes that the music has stopped. She stops. Tired. Happy. Terrified of what happened.

She looks around at the people. Terrified, she runs out of the room.

Wysocki wants to run after her. The Baroness stops him.

BARONESS

Leave her alone.

81

EXT. WATER PALACE - NIGHT

81

Sawa is standing on the terrace. She is leaning against the railing. She is smoking a cigarette, lost in thought. She is turning the cigarette case over in her hands.

Chopin appears next to Sawa. He stands next to her in silence. He stares out into the water. Out of the corner of his eye, he glances at her cigarette case.

SAWA

Don't even start.

CHOPIN

I knew you were my fan, but I didn't know you were such a big fan.

Sawa laughs. Turns her back to the water. Stretches sensually. Lies down on the railing.

SAWA

I'm just a woman.

Chopin pulls the cigarette out of her hand. He throws it into the water. Sawa exhales the smoke right into his face.

CHOPIN

Will you sing?

SAWA

You believe that women should not sing in public.

CHOPIN

Everything is possible here.

Wysocki appears on the terrace. Sawa sits on the railing. She stares at him. Wysocki walks over to the railing. He ignores Sawa. He stares at the water.

WYSOCKI

I see that you have taken the slogan about integration to heart.

SAWA

I'm checking if anyone has anything more to offer than you...

WYSOTSKI

Could there be anything better than the crown of the tsars?

SAWA

Freedom.

Wysocki snorts.

Sawa jumps off the railing. She walks towards the door.

Chopin shrugs. He looks pleased with himself. He follows Sawa.

WYSOCKI

This nation is not created for
freedom.

82

INT. WATER PALACE/BALLROOM - NIGHT

82

Chopin leads Sawa into the hall. They walk among the people. The women send Sawa jealous glances. Sawa ignores them. She walks carefully between the candles. It is obvious that they are causing her to feel uncomfortable. She enters the circle of fire they have made.

Chopin sits down at the piano.

Sawa takes a carafe from the piano. Takes a few sips. She sighs heavily.

Wysocki appears at the door. He approaches the Baroness. He leans against the wall.

BARONESS

What are they up to?

WYSOTSKY

Revolution.

Wysocki takes two glasses in his hand. He enters among the people. People slowly gather around the circle of candles.

Chopin plays. Especially for her. Sawa falls into a trance very quickly. She doesn't notice it. She sings.

People are calming down. They are coming closer. They are tightening the circle. After a while they join in the singing.

Wysocki enters the circle. He hands Sawa a glass. He quickly plugs his good ear with his finger. He smiles triumphantly.

WYSOCKI

I won't let you go.

Wysocki looks around the room. He looks at the hypnotized people. With satisfaction.

The candle flames are getting stronger. It's hot. Brighter and brighter. No one pays attention to it. They are reflected in Wysocki's eyes.

Sawa is still singing.

WYSOCKI

They told the truth.

The floor becomes damp. Water appears. Sawa wakes up from her trance. She looks at Wysocki in horror. Wysocki moves away from her.

Objects burst into flames. Candles turn into huge flames. Water reaches higher and higher to people's knees.

SAWA

Water! Water!

Sawa throws herself at Wysocki. So suddenly that she knocks him over. Wysocki falls face down into the water. Sawa jumps over him.

Sawa approaches Chopin. Pulls him away from the piano. Pulls him towards the exit. People panic.

Wysocki struggles to get up from the floor. He coughs. He breathes heavily. He looks at the people crowding by the door. They push and shove. They fall. No one helps each other. They step over each other. They drown.

Sawa stops. She pushes Chopin into the crowd. There is more and more water. It starts pouring in through the windows. She walks confidently among the people. Quickly. She walks towards Wysocki.

Suddenly a chandelier with candles falls from the ceiling. Frightened Sawa runs to the window. She jumps out of it.

83 EXT. WATER PALACE - NIGHT

83

The terrified crowd runs across the bridge towards the carriage stand. The water is already so high that you can barely walk across it.

The carriages are standing in the water.

Sawa watches everyone from below the surface. She swims toward the shore.

84 EXT. LAKE - NIGHT

84

Sawa comes out of the water. She turns over her shoulder. The water gradually begins to subside. It starts to rain. Sawa raises her face to the sky. She breathes a sigh of relief. The rain washes away all her problems. She is free.

She walks towards the park alley. She dances.

85

EXT. PARK - NIGHT

85

Sawa stops on the park alley. She makes room for passing carriages.

Wysocki appears before her.

WYSOCKI

Let's go.

SAWA

I'm here to give orders.

WYSOCKI

Since when?

SAWA

Since I built this city.

WYSOCKI

It hasn't been yours for ages.
If it ever was.

Sawa turns her back on him. She walks away. Wysocki runs after her. He blocks her way.

WYSOTSKI

This is my army.

Sawa stops. For a moment. Waits. Straightens up. Raises her head. Dignified.

SAWA

If you even try to lead these
men to Moscow, I will make sure
you are the first to land in an
icy hell.

Sawa passes Wysocki. He grabs her hand tightly.

WYSOCKI

You speak like a born tsar. And
just as surely you lead
everyone to death.

Sawa breaks away. She is furious.

SAWA

You will burn in your own fire.

WYSOCKI

You can't leave.

SAWA

Watch me.

Sawa leaves. Wysocki runs after her. Sawa speeds up. The rain is getting heavier. WYSOCKI is slipping on the mud. Sawa disappears into the darkness. Wysocki is left alone. Thunder is heard.

86 INT. B BROTHEL - NIGHT

86

Sawa walks through the brothel hall. She is accosted by several drunk men in uniforms. The prostitutes laugh loudly. Sawa chokes on smoke. She pushes through the crowd.

She climbs the stairs.

87 INT. BROTHEL/BEDROOM - NIGHT

87

Sawa enters her bedroom in the brothel. It is empty. She looks around the room in horror. She notices an open window.

Sawa goes to the window. She leans out. The rain has stopped. Sawa looks out the window.

88 EXT. BROTHEL ROOF - NIGHT

88

Wars sits on the roof. Deep in thought. He stares at the city.

Sawa sits down next to Wars. She sighs with relief. She instinctively puts her head on his shoulder. Wars hugs her.

WARS

This city is most beautiful
after a storm.

SAWA

What do you see in these roofs?

WARS

And you in the underground?

Sawa laughs.

SAWA

Many demons lurk in the
underground. Me included.

WARS

I missed this.

SAWA

I know.

WARS

You know you can't stop them,
right?

SAWA

I don't know what I should do
now. When I show up home after
all this... Siberia awaits me at
best. The soldiers will kill me
for the very fact that I refused
to join the uprising. Your new
colleagues have hated me since
the day we were married... if
they liked me at all before
that.

WARS

You won't save these people by
locking them in a golden cage.

SAWA

They are so different...

WARS

They are unique.

Wars looks towards the open window. Muffled screams are heard. The glow of a fire appears in the distance. Several drunken soldiers can be seen staggering below. With weapons in hands.

WARS

Stay here.

SAWA

You're crazy.

Wars walks to the window. Disappears.

Sawa lies down on the roof. She watches the street carefully. More and more soldiers appear on it. She hears the screams of prostitutes. Men. Sounds of fighting. Footsteps on the stairs.

Wars jumps out of the window. He runs to Sawa. He lifts her up violently.

WARS

We're falling.

SAWA

This way?!

Wars ignores her. He runs forward across the roof. Sawa grabs him by the shirt. She tries to keep up with him.

Soldiers come out of the window.

Wars jumps from roof to roof. Sawa after him. The soldiers are still chasing them.

89 EXT. ROOFS OF WARSAW - NIGHT

89

Wars and Sawa run across the rooftops. More and more soldiers are visible below. Insurgents. They mingle with civilians.

Barricades are blocking the road in the narrow streets.

Horses pulling gun carriages.

Every now and then someone raises their head. They point at Wars and Sawa. But no one is chasing them anymore.

They run up to the house with scaffolding. Sawa stops. She catches her breath. Wars holds out his hand to her.

WARS

'You're doing great.

SAWA

What tempted me...I wanted an adventure...

Sawa grabs Wars by the hand. He carefully climbs the scaffolding. They begin to descend.

90 EXT. TENEMENT BUILDING COURTYARD - NIGHT

90

Wars comes down from the scaffolding. Sawa stops. She walks slowly. She keeps getting tangled in her dress. She steps on the material. It slows her down. She sits down. Wars helps her down to the ground.

Sawa breathes a sigh of relief. Wars laughs. Sawa has difficulty keeping a straight face.

SAWA

Can you stop it?

91 EXT. CHURCH - DAY

91

Sawa and Wars go out to the square in front of the church. Ordinary life goes on there.

Suddenly Marys stands in front of Sawa. She hugs a huge down pillow. In her hand she squeezes her mermaid doll. Sawa crouches down. She touches Mary's hand.

SAWA

Marys...

MARYS

Sawa...I knew you would be here.

SAWA

You know everything, don't you?
What do you do?

MARYS

Lazarettos.

Several girls in yellow dresses disappear into the church.
Each of them carrying bedding, bundles, sacks.

A military unit is passing through the square. No one pays
any attention to them.

WARS

How can we help?

MARYS

Win.

The Old Nun approaches Marys. She smiles at Sawa. He takes
Marys hand. They disappear into the church.

WARS

What was that?

SAWA

Oracle.

Sawa notices a Gypsy woman standing in front of the
church. Playing the tambourine. Dances. She is absorbed in
music. Music echoes throughout the square.

Sawa blends into the crowd. Wars follows close behind.

WARS

What's the plan?

SAWA

Plan?

WARS

What do we do?

SAWA

Since when am I in command?

WARS

What are you going to do now?

SAWA

I have to warn Konstanty.

Wars grabs Sawa by the hand. Sawa stops.

SAWA

Help the rest. If you are truly
prepared to fight on two
fronts...do it.

WARS

And will you lock yourself up
within the safe walls of
Belvedere again?

SAWA

It was never safe there.

WARS

Will you go back to being
Tsarina?

SAWA

I never was. Let me save at
least one life!

WARS

You've already saved us once.
And now we're in this whole
mess.

Sawa speeds up. She leads Wars towards the quay.

92

EXT. VISTULA - DAY

92

Sawa stops on the bank of the Vistula. Wars stands next to
her.

93

EXT. WARSAW - NIGHT

93

Sawa and Wars are walking through the streets. Every now
and then they turn back. Their path is blocked by
insurgents building barricades. They look as if they were
walking through a labyrinth.

Women pass by with large pots. With bread. Carrying
packages. Buckets of water.

Sawa looks as if she has lost her bearings. It begins to
rain.

SAWA

They know.

WARS

What?

SAWA

They cut us off from the
Arsenal.

WARS

So it's your previous idea after all? Are we going to Belvedere?

SAWA

They don't know everything...

Sawa grabs Wars by the hand. He opens the door to one of the basements. They enter the basement.

94 INT. UNDERGROUND - NIGHT

94

Sawa leads Wars through the corridors connecting the tenement houses.

95 EXT. TENEMENT BUILDING'S YARD - NIGHT

95

Sawa and Wars are walking out into the yard between the tenement houses. An old woman is sitting by the well. She looks at Sawa with surprise.

OLD WOMAN

You've all gone crazy.

Two women emerge from the tenement door. They are carrying a large pot. They go to the well. They draw water.

OLD WOMAN

Sure...give them groats...give them asses...for honor and freedom...and then you will give birth to the next generation of idiots.

WOMAN

Grandma, better keep quiet.

WOMAN 2

What do you know?

Wars walks through the yard. The women follow him with their eyes. Sawa stands by the well. Fascinated, she listens to the conversation.

Wars steps closer. He gently grabs her hand.

WARS

She gave the Kosciuszko boys a hard time, and now she's picking on them...

SAWA

You know her.

WARS

Come on, before you actually
side with them.

OLD WOMAN

Little brats... always think they
can save the world. And it will
always burn.

WOMAN 1

This time, these little brats
are protected by a mermaid.
They'll win.

OLD WOMAN

The mermaid will not protect
them from the snow of Siberia.

Sawa follows obediently behind Wars. Someone starts
singing a typical military song. Sawa joins in
instinctively. Wars quickly covers her mouth with his
hand. He presses her against the wall. Sawa looks at him,
terrified.

WARS

Be careful who you sing for.

Wars takes Sawa out into the street.

96

EXT. ARSENAL SQUARE - NIGHT

96

Sawa and Wars reach the square by the Arsenal. There is
smoke and dust everywhere. Sawa chokes. Coughs. Tears flow
from her eyes.

Chaos.

They are all dressed similarly. It is hard to tell the
difference between the Russian army, the insurgents, and
Napoleon's generals.

Someone is taking crates out of the Arsenal. Someone is
hitching horses to a gun carriage. Officers are riding
horses among the soldiers and pretending to do something.

Screams mix with gunfire, the clatter of cannons on the
cobblestones, and the clatter of horseshoes and military
boots.

Sawa presses her hands to her ears.

A grenade flies right in front of her. Sawa screams. The
grenade hits somewhere farther away. It explodes.

Sawa runs into the people in the square. Wars tries to
find her. Sawa notices Napoleon's hats.

An officer on a horse appears right next to Sawa. Wysocki. Sawa looks at him in horror. She opens her mouth. No sound comes out.

Wars appears. He grabs the horse by the reins. The horse rears up. Wars fights with Wysocki. With a horse. Sawa moves away. The soldiers push Sawa deeper into the crowd.

Wars throws Wysocki off his horse. They fight. Wars loses. Wysocki is stronger and more enduring.

Sawa stops. Abruptly. Men in Napoleonic uniforms stand before her. With their hands tied. Guarded by insurgents.

Shot.

They fall dead.

Sawa is in shock. She runs away.

97 EXT. WARSAW - NIGHT

97

Sawa runs blindly. She pays no attention to people, soldiers, barricades. She stumbles. She falls. She gets up. She runs into courtyards. She sneaks through the passages between the buildings.

Soldiers are running after her.

The city is burning. Women are gathering the wounded. Sawa is out of breath from exhaustion. She coughs. She chokes.

He runs onto the bridge.

98 EXT. BRIDGE OVER THE VISTULA - NIGHT

98

Sawa runs onto the bridge over the Vistula. She leans against the railing. Trying to catch her breath.

Soldiers appear on both sides of the bridge. Wysocki among them. They are getting closer.

Sawa is trapped. With the last of her strength she climbs onto the balustrade.

Wysocki grabs her by the skirt. Sawa grabs Wysocki by the head. Covers Wysocki's head with the material of the skirt.

Sawa throws herself backwards. Her skirt rips. Wysocki hits his head on the balustrade. The curious soldiers watch Sawa disappearing into the water.

She does not surface.

WYSOCKI
Burn the bitch.

SOLDIER IT'S
She's underwater...

WYSOCKI
Any fish can be fried.

99 INT. VISTULA - NIGHT

99

The Sawa is fast. She swims blindly. She passes the garbage floating in the river. Fishing nets create entanglements. Sharpened poles stick out from the bottom. Sawa weakens. She tries to surface...

Fire appears on the surface.

Sawa loses her breath. She falls helplessly towards the bottom.

She falls into a fishing net. The net pulls Sawa upwards.

100 INT. A BOAT - NIGHT

100

Sawa falls into a fishing boat. She lies curled up on the deck. With her eyes closed. Lifeless. Defeated.

Wars cuts the net with a knife.

Sawa chokes. The water around the boat is on fire. Sawa opens her eyes. Wars sits at the oars. He tries to swim through the fire.

Sawa leans her back against the railing.

WARS
You suddenly decided to give up?

Sawa tries to catch her breath. It's getting hotter and hotter. The storm is getting stronger. The surrounding fire is getting bigger and bigger.

SAWA
He knew I wouldn't choose him.

WARS
And who did you choose?

Sawa laughs. She looks at the fire. Lightning strikes from the sky. Straight into the water. There's smoke everywhere. Sawa starts coughing. Wars too.

Sawa moves closer to Wars. She places her hand on Wars's. Wars pulls an oar out of the water. It catches fire.

Sawa sits down next to Wars. Sawa hugs him tightly. He stares at the burning river. At the city on the bank. Soldiers on the bridge.

She sings. As much as she can. Straight into Wars' ear.

The planks crack beneath them. The boat falls apart. Sawa and Wars fall into the water. At the last moment. The boat bursts into flames.

101 INT. VISTULA - NIGHT

101

Sawa and Wars fall towards the bottom. Unconscious. A strong current carries them towards the walls. Sawa opens her eyes. She grabs Wars. She fights the water. She tries to protect them from being hit.

She notices a tunnel entrance in the wall. She tries to swim towards it.

102 INT. UNDERGROUND - NIGHT

102

The water throws Sawa into the underground. Wars stops a bit further. Wars approaches Sawa.

Sawa lies motionless. She is exhausted.

WARS

Come on... come on...

Sawa opens her eyes. She stares into space. She pulls her knees up to her chin. She moves away from Wars. She moves her lips. She can't find her voice.

WARS

Don't do this. Don't move away from me.

SAWA

This city is finished. And we are old.

WARS

It's not over.

SAWA

How can you know that?

WARS

Because you still love this city.

Sawa turns around. She hugs Wars tightly.

WARS

You led the ships to victory at Salamis. You and your sisters tempted Odysseus on his way to Ithaca. You showed the Romans the way to Carthage. And then you came to me...

SAWA

And I have regretted it for the last several decades.

WARS

Thrones were given up for you. You supported the world's most powerful army. You left the sea so you could enjoy more of life.

SAWA

I could have stayed. I could have sailed with you to the New World.

WARS

I don't know if the pirates would be happy with a mermaid on board.

SAWA

No one was happy about it here either.

Sawa sits down. She looks around. She notices several underground corridors. Sounds of fighting can be heard in the distance. Wars stands up. He extends his hand towards Sawa.

WARS

Get off your ass and take care of this city already.

Sawa laughs. Shortly. Through tears.

WARS

Remember who you really are and everything will change.

SAWA

And who am I?

Sawa walks from tunnel to tunnel. Deeply thinking about something.

SAWA

We have to get to Belvedere.

WARS

And save your Tsar?

SAWA
This is no time for jealousy
scenes.

Sawa gets up. She enters one of the tunnels. She ignores Wars. Wars follows close behind her.

WARS
She's gone crazy.

The muffled sounds of fighting can be heard. Sawa looks as if she knows the way perfectly.

WARS
You never risked your life for
me!

SAWA
I risked much more.

WARS
Why do you care about him so
much?

SAWA
Wars...please...

The corridor begins to change. The sounds coming from it do too.

103 INT. BELVEDERE CELLARS - NIGHT

103

Sawa and Wars enter the palace basement. Filled with dusty bottles of wine, vodka, rum. They walk between them. They are silent.

They enter the pantry. A SERVANT stands by the cheese shelf. Sawa and Wars stop. They hold t heir breath. The Servant turns around. She looks at them, terrified.

Sawa puts her finger to her lips. She drags Wars through the pantry.

They disappear into the servants' corridor.

104 INT. SERVANT CORRIDOR - NIGHT

104

Sawa rests her hands on the walls of the narrow corridor. Wars follows close behind her. Muffled screams are heard behind the walls. Gunshots. Music...

105

INT. SAWA'S CHAMBER - NIGHT

105

Sawa enters her chamber. Through a passage in the wall. Wars follows her out. They quickly close the entrance to the corridor.

Sawa looks around the room. It looks as if she hasn't been there for years. Wars looks around in delight. He notices the letters lying on the table. His.

Sawa walks up to a large chest. Opens the lid. Takes out various items.

WARS

All preserved...

Sawa takes the hetman's mace out of the chest. She smiles.

SAWA

I was looking for you...but not today... catch!

Sawa throws his mace at Wars. Wars catches it the last moment.

WARS

You're going to kill someone...

SAWA

That's my plan.

There's a fight going on outside the window. Serious. Bloody. The city is burning.

Sawa pulls a saber out of the chest. Raises it above her head. The shadow of the Warsaw mermaid appears on the wall with a raised sword.

WARS

Can you use this?

SAWA

Enough.

Wars approaches Sawa. He puts the letters on the bed.

WARS

I was convinced that you had left me.

SAWA

Now are we going to heal our marital traumas, or how are we going to save our home?

Wars laughs. Sawa takes out black powder pistols. She puts them on the bed. Wars takes the pistols from the bed. He stuffs them into his belt.

Sawa takes a few sips from the bottle. She hands it to Wars.

WARS
What's that?

SAWA
Ragweed.

WARS
Rum?

SAWA
From Olympus.

A crack. They freeze. The door to the chamber opens. Loudly.

Wysocki stands before Wars and Sawa.

They stare at each other for a moment. Surprised.

Wysocki throws himself at Sawa. Sawa dodges. Grabs his saber. Wars shields her with his body. He fights with Wysocki. Sawa retreats to the servants' corridors.

106 INT. THRONE ROOM - NIGHT

106

Sawa comes out of the passage in the wall. She leans against the wall. She breathes heavily. She looks around.

Konstanty is standing by the window. With a crown on his head. In a royal cloak. He senses Sawa's presence.

KONSTANTY
They sent you for me.

SAWA
Nobody ever sends me.

Sawa notices the barricaded door. The thrones standing at the end of the hall. She approaches Konstanty.

KONSTANTY
Why today?

SAWA
This is not your crown.

KONSTANTY
Maybe yours?

Konstanty hands Sawa a piece of paper. With the Tsar's seal. Sawa reads the letter.

SAWA
You abdicated...

KONSTANTY

For you. You were always more
important than Mother Russia.

SAWA

I don't understand...

Konstanty puts the crown on Sawa. He bows low.

KONSTANTY

My brother was never a real
tsar.

Sawa is in shock. She sings. Quietly. Alullaby.

Konstanty kneels before Sawa.

Sawa cries. She raises her saber. She cuts. Konstanty
falls to the floor. Sawa deals another blow. Fatal.

She sings all the time. She shakes. She kneels down next
to Konstanty. She rests his head on her lap. She waits for
him to die.

SAWA

None of you were a real ruler...

Sawa stands up. She looks at the objects barricading the
door. She straightens her back. She screams. The barricade
crumbles. The doors break. Sawa leaves the hall.

107 INT. BELWEDER/CORRIDOR - NIGHT

107

Sawa sings. She walks between the fighting people in the
corridor. She sees that many of them have their ears
clogged with wax.

The shadow of Sawa, with a crown on her head, moves across
the portraits of Russian tsars.

One of the soldiers throws himself at Sawa. He quickly
falls dead. Shot. Sawa notices Wars at the other end of
the corridor. With a gun in his hand. He smiles proudly.
He is tired. And covered in blood.

Wysocki appears. He fights with Wars. He has an advantage
over him.

Sawa screams. Everything stops. Blood is pouring from the
soldiers' ears. The window panes are shattering. The floor
is full of blood and glass. Pictures are falling from the
walls. Sawa runs through the corridor. Towards Wysocki and
Wars.

Familiar music is heard. A piano. Sawa slows down. As if
she had forgotten what she wanted to do.

Wysocki and Wars disappear.

Sawa looks around the corridor confused. She follows the music.

108 INT. BELWEDER/CONCERT HALL - NIGHT

108

Chopin sits at the piano. Absorbed in playing. The Piano is burning with fire. Sawa stands in the doorway. The concert hall is filled with candles, plates filled with burning oil and torches.

People are dancing in the hall. In costumes from different eras. From different social classes. Sawa enters among them. She lets herself be carried away by the music. She starts dancing. She looks closely at each person she meets. Some seem familiar, others complete strangers. Everyone seems to know Sawa. Among them are kings, commanders, politicians...

Crash.

Sawa turns around.

Wars and Wysocki rush into the room. They continue fighting. Wars falls to the floor. He falls into a trance. He loses contact with reality.

Sawa stands behind Wysocki. He slows down. Sawa pulls out the earplug from his ear. She runs her finger over his beard. She turns Wysocki's face towards hers. She puts the crown on his head. She sings.

Wars wakes up from his trance. He moves towards the wall. Wysocki has blood running from his ears. He looks at Sawa in surprise.

SAWA

It was always about the crown,
wasn't it?

Sawa pulls Wysocki into a dance. Full of passion. Tension. Horror. They fall among other dancing couples. The crown falls from WYSOCKI's head. He ignores it.

Wars pulls out his pistols. He aims at Wysocki. He can't shoot. Sawa keeps appearing at gunpoint.

Suddenly someone tears Sawa away from Wysocki. DIMITRI.

Wars falls into a trance a gain. He mixes with the dancers.

DIMITRI

You said you chose me.

SAWA

You said you would give me
Russia.

Dimitri bursts into laughter. Sawa breaks free from his embrace. He finds Wars with his eyes. Wysocki is getting closer to him.

Sawa sings. Loudly. Confidently. Picks up the crown from the ground.

Wysocki is right next to Wars. He's holding a dagger in his hand. Sawa swings. Jumps at Wysocki. Stuns him with a blow to the head with the crown. Wysocki falls to the floor. Sawa sits on him. Sings straight into his good ear.

Blood is flowing from both of Wysocki's ears. More and more. And more. Sawa doesn't stop. She tightens her hands a round Wysocki's neck. Wysocki looks at her with horror and with bliss. He dies.

Sawa turns around. Wars is standing behind her. Sawa tenderly takes his hands. She presses Wars' hands to his ears.

SAWA

Damn French musician...

Sawa moves away from Wars. She walks towards Chopin. She sings louder and louder. She is furious.

The music is getting louder. More and more revolutionary. The ghosts try to block Sawa's path.

The windows shatter and finally explodes. The piano cracks. The chandelier hanging above the piano falls. It crushes Chopin.
All the flames are distinguished by the wind.

Silence.

The ghosts disappear. Sawa stands over Chopin's dead body.

Wars approaches her.

WARS

Somehow...

SAWA

Quiet.

The room is filled with the sounds of the battle raging outside. Sawa cautiously looks out the window. Wars watches Chopin.

WARS

What is Chopin doing here?

SAWA
Revolution.

Wars approaches Wysocki's body. He picks up the crown from the ground. He hands it to Sawa.

WARS
So, are we going to Moscow now?

Sawa smiles mysteriously. She holds out the crown to him. He puts it on the piano. She kisses Wars.

SAWA
Now we must deal with Warsaw.